

WO DAS GRAS

ENGLISH

GRÜNER

IST

The Grass is Always Greener
on the Other Side.

3.7. – 22.11.2015

A Kunstmuseum Liechtenstein
exhibition curated by
Kunstverein Schichtwechsel

**KUNSTMUSEUM
LIECHTENSTEIN**

THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE

A Kunstmuseum Liechtenstein exhibition
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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 eighth person is still starving today?



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.



SUSANA BEIRO

born 1980 in Liechtenstein
lives in Berlin, Germany

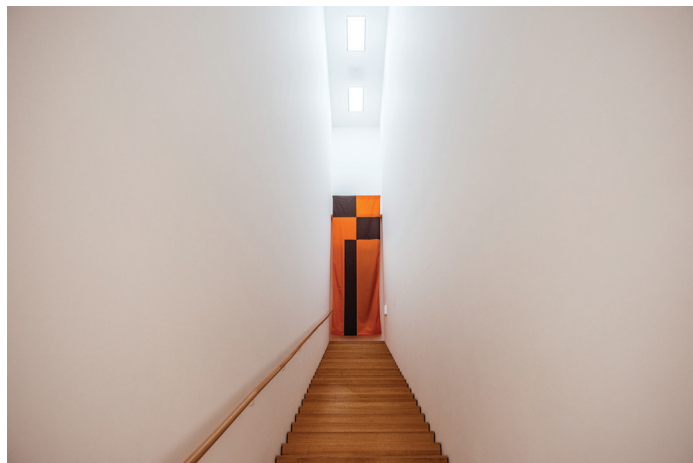
Susana Beiro completed her dance education in Zurich and Amsterdam, whereupon she worked with Jacqueline Beck, Susana Duarte, Leine&Roebanna, Rike Plafki, BUCKELS & CLEMENS and Brendan Shelper. She has been a freelance member of Groupe F, France since 2008 and tours the world with them. She has collaborated 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.



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, Unterwegstheater 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.



UT/FL AG 2015

fabric, 150 × 250 cm

UT/ROYALTIES 2015

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.



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.



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.

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.



BEATE FROMMELT

born 1973 in Liechtenstein
lives and 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.



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.



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.



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.



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.



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.



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.



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.



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.



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.



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).



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, documentation of the artist being hypnotized in a public park



ARNAR ÁSGEIRSSON

born 1982 in Iceland
lives in Reykjavik, Iceland, Amsterdam,
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*, RongWong/Fons Welters, Amsterdam (2012).

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.



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.”



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.



QUOTA QUEEN 2015

Performing Slapstick Capitalist Sorcery

Fish by-products from the Quota Kingdom of Iceland cooked for 24 hours, glycerin, zinc oxide, sorbitol, 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, spansks and plunders.



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.



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



GABRÍELA FRÍÐRIKSDÓTTIR

born 1971 in Iceland

lives in Reykjavík, Iceland

Gabriela Fríðriksdóttir'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.



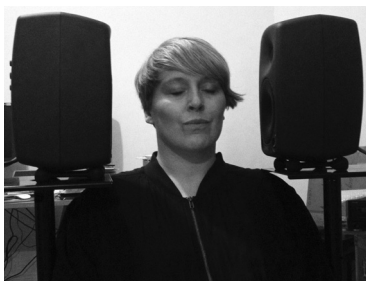
DECLARATION 2015

Readers: Berthile 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.



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*, Niederlande (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.



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



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.



YOU ARE ON MY SIDE – I AM ON YOURS 2015

Performance in collaboration 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.



KATRÍN INGA JÓNSDÓTTIR

born 1982 in Iceland

lives in Reykjavík, Iceland

Katrín Inga Jónsdóttir Hjördisardóttir'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 Hjördisardóttir was awarded the Dungal Art Fund award (2012) and received the Gudmunda Andresdottir scholarship (2013).



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 *Wo das Gras grüner ist*. *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

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).

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



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). *Utani*, Gallery Poka, Reykjavík (2014). *Adios 4*, Gallery Alice, Brussels (2013). *Roots*, Gallery +44141 Glasgow (2011). *Luminous* (with Tomas Lemarquis), Kling & Bang, Reykjavík (2010). *Coloursynthesis*, Reykjavík Art Museum (2010). *Way out is the Way out*, Embassy Gallery, Edinburgh (2009). *Likimain*, Galleri Rantakasarmi, Helsinki (2006).

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.



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.



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.



WANDERING VIBRATIONS 2015

Video- und Klanginstallation

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 loose your breath. Security is not part of the equation. The grass will only ever be as green as you choose to perceive it.



ANNA FRÍÐA JÓNSDÓTTIR

born 1984 in Iceland

lives in Reykjavík, Iceland and Vienna, Austria

Anna Friða 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 Friða 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.



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.



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).



ON THE FENCE 2015

metal poles, barbed-wire, chain-link fencing, grass und 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.



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.



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.



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 underachieved. 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?



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.



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.



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.



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.



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

With the support of the Fonds culturel national Luxembourg

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.



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.



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.



KAROLINA MARKIEWICZ

born 1976 in Luxembourg
lives in Luxembourg, Luxembourg

PASCAL PIRON

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.



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.

2001

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.



PHILIPPE NATHAN



JULIE MORET



SERGIO CARVALHO



CAMILLE LAMELLIERE



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.



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.



LIMLU *LUXEMBOURG 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.



MILENA JOVIČEVIĆ

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.



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 Šoškić had 10 solo exhibitions all around Europe and more than 50 collective exhibitions around the world.



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, humor, 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 micro-states. Yet, we are also human beings. These intimate and non-intimate spectacles are deeply human.



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.



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.



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, National Gallery of Iceland, Reykjavik; CEC Artslink residency fellow 2014, Play Grounds, RedLine Denver, 2015.

