

Wo das Gras grüner ist

The grass is always greener on the other side

3.7. – 21.11.2015 | Opening: 2.7.2015
Kunstmuseum Liechtenstein

An exhibition by Kunstmuseum Liechtenstein
curated by Kunstverein Schichtwechsel

Artists Liechtenstein



Susana Beiro

*1980 Liechtenstein

lebt in Berlin, Deutschland

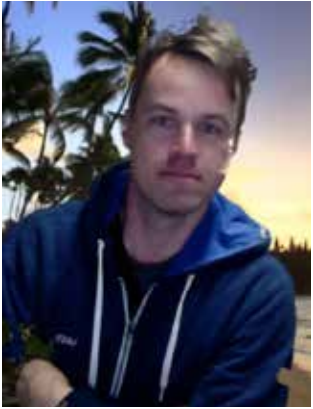
Dancer, Aerialist and Assistant for Aerial Choreography at
battleROYAL (Germany)
www.battleroyalprojects.com

Hoogeschool voor de Kunsten, Theaterschool Amsterdam
Performance Year Zurich
Zürich-Tanz-Theater-Schule

Les Affluents Op.2 - Tanz Plan Ost Festival/ Tänzerin, 2010,
Tanzperformance

Choreografie: Philipp Saire





Alex Braubach

*1977, Liechtenstein
based in San Francisco, USA

Artist
Founder, Curator "Klimm Gallery"/ "Ever Gold Gallery", San Francisco
alexbraubach.blogspot.com

San Francisco Art Institute, San Francisco, CA BFA, Painting,
2006



Sun Salutation, easels, 2003



Beate Frommelt

*1973, Liechtenstein
based in Zurich, Switzerland

Artist/ Illustrator
www.beatefrommelt.ch

FH Visual Design (Illustration), Lucerne University of Applied Sciences and Arts, 2001

MA Fine Arts, Byam Shaw, Central Saint Martins Universities of the Arts, London, 2009

«Hairy Hera», 2014 Schlosmediale 2014, Sculpture

Die Installation «Hairy Hera» aus Faden, Metall und Paraffin am Schlossbrunnen ist inspiriert von den zahlreichen Wassergeistern aus der Mythologie und Sagenwelt, die meist als betörende, weibliche Schönheiten in Erscheinung treten. Die Figuren sind oft ambivalent, sie retten und unterstützen, von ihnen geht aber auch tödliche Gefahr aus.

Text: Katrin Tschurtentaler





Anna Hilti

*1980, Liechtenstein
based in Zurich, Switzerland

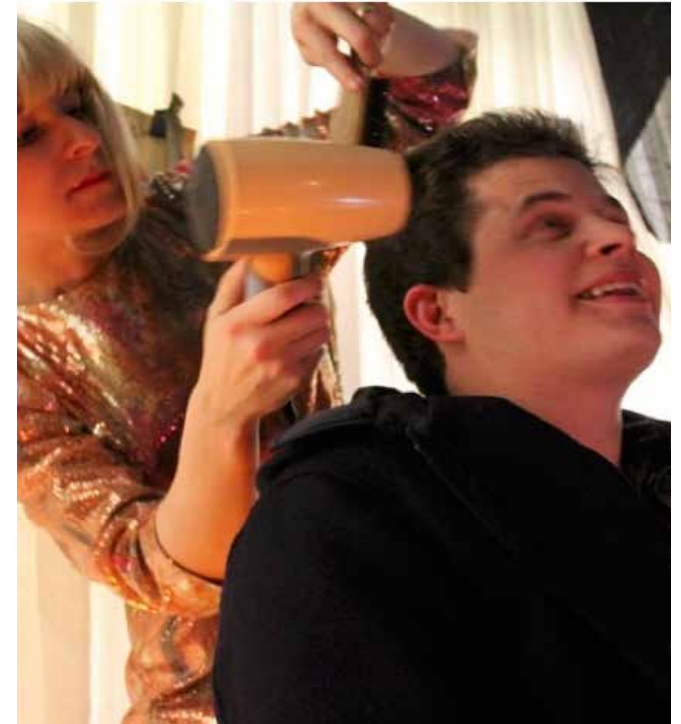
Artist/ Illustrator
Founder of artist collective "Salon Liz"
(with Stefanie Thöny and Anita Zumbühl)
www.annahilti.com

Master Art in Context, Berlin University of the Arts 2012
Visual Design/Illustration, Lucerne University of Applied
Sciences and Arts, 2005

«Down the rabbit hole», 2014, Walk-in Installation

Die Vorstellung, dass der Mensch aus einer einzigen zusammenhängenden Identität besteht, beginnt sich in unserer von kultureller Vielschichtigkeit, Mobilität und sozialen Netzwerken geprägten Gegenwart aufzulösen. Der Mensch besteht aus vielen scheinbar widersprüchlichen Identitäten, welche sich stetig verändern können. Diesen Entwicklungen nachgehend wird eine begehbare Installation gebaut, in deren labyrinthischem Gangsystem verschiedene Möglichkeiten von Identitätsveränderung, -übernahme und -konstruktion erforscht und angeboten werden.

Während den Veranstaltungen beleben Performances und Rollenspiele, an denen die BesucherInnen teilnehmen, die labyrinthischen Gänge.





Simon Kindle

*1983, Liechtenstein

based in Liechtenstein and Lucerne, Switzerland

Artist in the areas of Performance and Installation
Assistent at Lucerne University of Applied Sciences and
Arts Teacher at Kunsthochschule Liechtenstein

Bachelor of Arts, Fine Arts, 2009 / Master of Arts, Fine Arts,
2012, Lucerne University of Applied Sciences and Arts

kuckuck. vaduz, Installation, 2013

Stündlich ruft der kuckuck. die stimme für die installation in vaduz gab der museumsdirektor dr. friedemann malsch. im eingangsbereich wurde auf einem metallgerüst eine schwarz hintermalte glasplatte mit einer entsprechenden öffnung installiert, so dass es den anschein machte, sie gehöre zur glatten fassade des kunstmuseums. pneumatisch angetrieben, fuhr während den öffnungszeiten stündlich ein kleiner hornlautsprecher aus der öffnung und machte sich mit verhältnismässig grosser stimmkraft bemerkbar. für ein paar sekunden wurde das kunstmuseum wiederholt zur kuckucksuhr umcodiert.





Meikel Mathias

*1985, Liechtenstein
based in Berlin, Germany

Illustrator, Animator, Cartoonist, Graphic Designer
Winner Incentive Award Young Culture Liechtenstein, 2011

Graphic Designer, Berlin Weissensee School of Art, 2013





Manfred Naescher

*1973, Liechtenstein
based in Berlin, Germany

Artist
www.manfrednaescher.com

Emily Carr University of Art and Design, Vancouver, Canada,
Bachelor of Design, 2006

«The Wind Sings the Song of the Three Sisters» (2013, HD Video, Stereo, 4.22 Min)

The Wind Sings the Song of the Three Sisters refers to a mountain in Liechtenstein named Drei Schwestern (Three Sisters), to a wind typical for the region (the Föhn) and to a regional myth about the origin of the mountain and its name. The myth of the Three Sisters combines elements of paganism, christianity and local geography that shape powerful motifs and narrative strategies into a tale of contrasts, shifts and transformations, in which three young sisters are – due to misdemeanour and sacrilege – turned to stone, into the mountain of the Three Sisters. The soundtrack of the video (the titular Song of the Three Sisters) is made from micro-samples of the orchestral music of Alfred Hitchcock's 1940 film Rebecca. In Hitchcock's film, Rebecca is dead, but yet she haunts the living. She is there, permanently, in every room, in the heads of the protagonists, in their conversations – she is in the world. So is the music: The original soundtrack has vanished, but its tone, its history and, most of all, its presence continue to exist.





Karin Ospelt

*1989, Liechtenstein
based in Basel, Switzerland

Singer/ Artist
www.karinospelt.li

Bachelor + Master in Jazz vocals/Pedagogy, Academy of
Music, University of Applied Sciences and Arts FHNW
Bachelor Music and Media Arts, 2010, Bern University of the
Arts

«Kleiderbügel» (Clothes Hanger), 2010, Performance/
Installation

Kleiderbügel sind dazu da, Dinge aufzuhängen.
In dieser Arbeit werden sie selber aufgehängt. Das Objekt
wird zum Subjekt. Wie bunte Früchte hängen sie an einem
Baum und bilden einen Kontrast zur tristen Landschaft, die
sie umgibt.



Artists Iceland



Örn Alexander Ámundason

*1984, Iceland

based in Reykjavík, Iceland

Artist

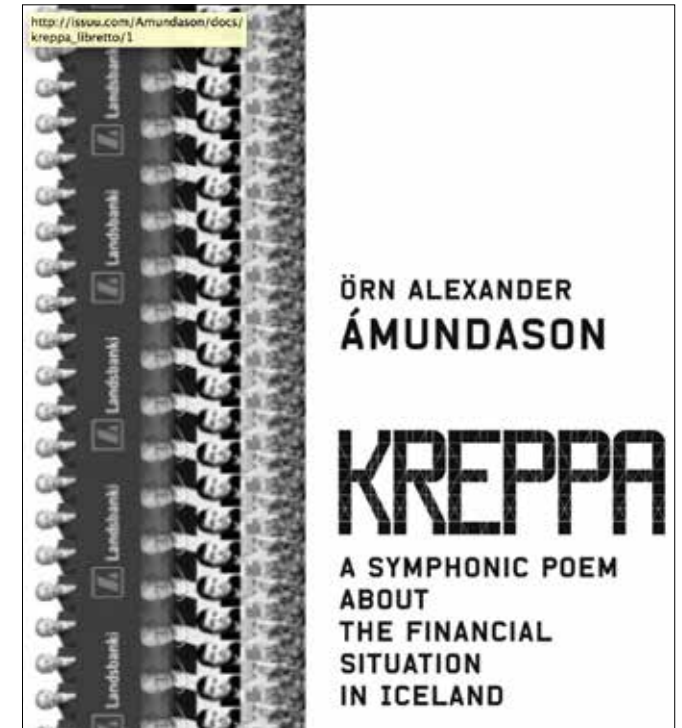
www.ornalexanderamundason.com

MFA, Malmö Art Academy, 2011

Akademie der Bildenden Künste Wien, 2010

Kreppa (Crisis), 2009

In Kreppa I transpose words and speeches from politicians, investors, protesters, banks & the media, all involved with the financial crisis into musical notes. I collected material from various medias, radio interviews with politicians, TV shows about the Icelandic investors and so forth. Having no experience of writing musical notes I used a computer program that altered the voices of these people into musical transcripts.





Arnar Ásgeirsson

*1982, Iceland
based in Reykjavík, Island

Artist
www.arnarasgeirsson.com

Otis, MFA, Guest student, Los Angeles, USA, 2013
Sandberg Institute, MFA, Amsterdam, NL, 2012
Gerrit Rietveld Academie, BA, Amsterdam, NL, 2009
Iceland Academy Of The Arts, Reykjavik, IS, 2005

"Icelandic Pavilion" installation, mixed media, 2012

"The Icelandic Pavilion" is an installation in public space, specifically on the streets of Venice. This pavilion is a blanket similar to the street vendors it has miscellaneous items on display and for sale. The recipe for the merchandise displayed on The Icelandic Pavilion is that each item is copy of an existing artwork exhibited on the behalf of Iceland in the history of the Venice Biennale, that particular work is then mixed with some existing functional product.





Ásmundur Ásmundsson

*1971, Iceland

based in Reykjavík, Iceland

Artist, Curator, Writer

Teacher at the Reykjavik School of Visual Art,

Iceland Academy of the Arts, Lunga School

www.this.is/ausgot (virus infected!)

Icelandic College of Arts and Crafts,

multimedia department, 1993

Master at School of Visual Arts in New York, 1996

Koddu (Exhibition curated by Ásmundur Ásmundsson /
Hannes Lárusson / Tinna Grétarsdóttir)

Political changes occurring in Iceland since the 1990s have sailed in on a tidal wave of market rationality, neoliberal enterprise culture and shifting fields of governing and social engineering. The exhibition Koddu is the culmination of research directed at the range of discourses, images and technology used to regulate and shape individual activities (including artistic production) and to reform and direct the population to be enterprising and creative as appropriate to the neoliberal project and to “corporate nationalism”. Coming from both the arts and anthropology, the curators compile the works in Koddu to observe these recent cultural changes in relation to how aspects of the country itself—the people and culture, along with accompanying imagery and iconography—are increasingly wielded as “resources” and have become enclosed in an “Icelandic” brand. Moreover, we share an interest in approaching culture as a “contested, contingent and political field”. [...]

As curators, our main goal with Koddu is to create an account of the relations between iconography/images/ language and ideology in contemporary Iceland before and after the meltdown and, further, to address core ideas of national identity and its construction within a small nation. The exhibition invites a discussion of Icelandic aesthetics—a discussion that we choose to frame within Icelandic cultural politics by addressing the role of the market, the State and academia in influencing how art is represented.





Bryndís Björnsdóttir

*1983, Iceland
based in Berlin, Germany

Artist
www.bryndisbjorns.com

B.A. degree in Fine Arts from the Iceland Academy of the Arts, 2011

B.A. degree in Art Theory (major) and Literature (minor)
from the University of Iceland, 2007

i(m)material girl, 2012

i(m)material girl emerges from today's creative masses with confidence in the forces of creation, entrepreneurship and innovation. Culture is the name of the game under the banner of which i(m)material girl vigorously strives. Her sway and her resistance are defined by the situation in which she finds herself immersed. Eager to execute, friction becomes her calling. This is why i(m) material girl pops up in forward-looking environments such as the sustainable eco-knowledge community known as Ásbrú.





Gabríela Friðriksdóttir

*1971, Iceland

based in Reykjavík, Iceland

Artist

Represented Iceland at the Venice Biennale, 2005

www.gabriela.is

The Icelandic Academy of Art, Reykjavík. Bachelor of Arts in Sculpture, 1997

Prize of Honor from Myndstef/Association of Icelandic Visual Artists, 2005

Nomination for the Ars Fennica Art Award, 2013

Gabríela focuses, like the surrealists, on the spontaneous, but with the proviso that the spontaneity grows from the seed of the forefathers. She takes arms against rationalism, and bends the rules to her will. She seeks answers in what happens between waking and sleeping, the objective and subjective, or in the tension between the mind and the material world. She entangles the observer in her web of symbols, as she did in her first show, *The Nameless One*, in 1997, thus activating the web.





Gunnhildur Hauksdóttir

*1972, Iceland

based in Seydisfjorð, Iceland and Berlin, Germany

Artist, works with Kristín Ómarsdóttir
Alternate Board of the Living Art Museum
Member of the Dieter Roth Akademy
www.gunnhildur.this.is

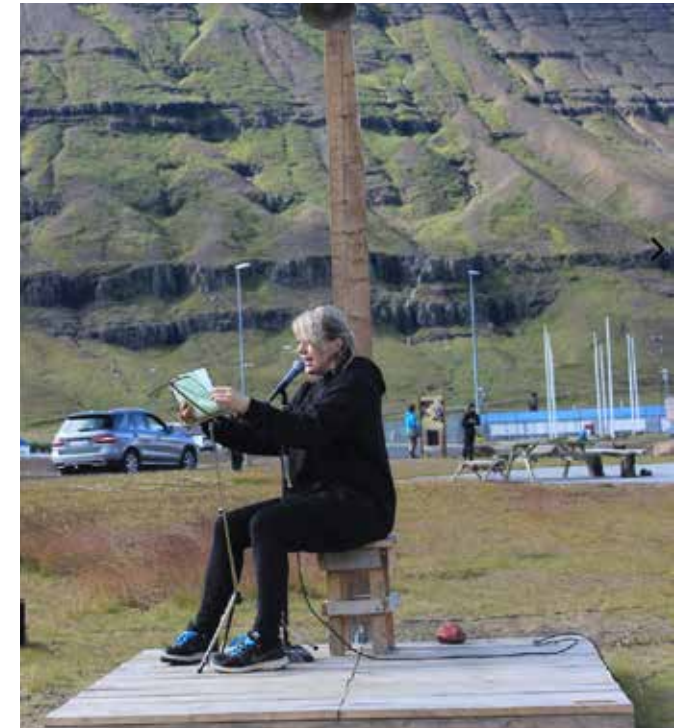
MFA Sandberg Institute in Amsterdam, 2005

The Cencus, 2014

An outdoor audio sculpture and performance in Seyðisfjörður, Iceland.

A reading from a list of nicknames, names the local people in the fisherman town of 600 people give to each other in a variety of context.

The town is Seyðisfjörður in the of east-fjords of Iceland. Over a period of two months prior I gathered 483 nicknames and twice I read them in alphabetical order toward the mountain above the town, the sound resonated over the town, the fjord and echoed back to me during reading. The readings took place on June 17th and August 3rd 2014. During the exhibition a lowkey reading could be heard from a megaphone attached to a pole integrated in the sculpture that took the form of a small stage.





Björk Guðnadóttir

*1969, Iceland

based in Reykjavík, Iceland

Artist, Sculptress

Member of the Reykjavík Sculpture Association
and The Living Art Museum, Reykjavík

www.this.is/bjork

MFA Umeå Academy of Fine Arts, 1999

The Icelandic College of Arts and Crafts. Exchange student
program, 1996

Oslo Academy of Fine Arts, 1995





Ásdís Sif Gunnarsdóttir

*1976, USA

based in Reykjavík, Iceland

Artist

Founder Reykjavík-based "Theater of Artists"

<http://vimeo.com/user9621980>

UCLA MA degree of New Genres, Fine Art,
Los Angeles, USA, 2004

School of Visual Arts, BFA honor degree of Fine Arts. New
York, USA, 2000

Surrounded by the purest blue, I welcome you, 2014

Ásdís Sif Gunnarsdóttir showing «Surrounded by the purest blue, I welcome you», in the National Gallery of Iceland.

Ásdís Sif is known for her performances that take place in unconventional places and her video installations consisting of three dimensionality and visual phsycalectic poetry. Treating videos as songs, Ásdís Sif vj's together combination of her videos and reads poetry over them. Her art work can vary from large video installations and performances to spoken word poetry and photography.





Katrín Inga Jónsdóttir Hjördísardóttir Hirt

*1982, Iceland

lebt in Reykjavík, Iceland

Artist

Cofounder of Artima Gallery

Editor of the magazine for Icelandic Art "Endemi"

<http://kijhh.com>

MFA Fine Arts, School of Visual Arts New York, 2014 BA Art History/Art Theory, University of Iceland, 2012 BFA Fine Art, Iceland Academy of the Arts, 2008

The 6th Volume, 2013

The 6th Volume, a solo exhibition, presents work and writings by individuals active within the practice and theory of visual art, chosen by the artist in an attempt to define contemporary art, based on the Icelandic art practices that have influenced her. The goal is to construct an "exhibition of every Icelandic contemporary artist" and by doing so, reflect on the current political environment of art. Katrín has hand-made several hundred sculptures in the form of a victory cup, which she calls Gratitude Sculptures. In a letter to invited participants she wrote to individuals she defines as "every Icelandic contemporary artist" consisting of artists, writers and thinkers involved in the field hoping to instigate an exchange; a work donated to Katrín for the exhibition in exchange for a Gratitude Sculpture.

A publication under the title The 6th Volume will form an integral part of the exhibition. To be revised and added to in three phases over the course of the exhibition, the publication will develop in flux with the exhibition, which will be under constant change. At the end of the exhibition period, the three revised phases of the publication will be present under a single book cover. In it will be descriptions of the work and texts in the exhibition. Text pieces will be mounted on the museum walls along with the other contributions.

The title refers to the five volumes of Icelandic art history recently published by the National Gallery, where of the 5th volume came under considerable criticism for its attempt to deal with the contemporary period. Problems of whom and what is given significance arose immediately. The publication was the first grand scale attempt to deal with the young history of art in Iceland.





Danny Holcroft

*1981, UK
based in Glasgow, UK

Artist
Member at the The Glasgow Sculpture Studios
BA Fine Art, Environmental Art Department,
Glasgow School of Art, 2004



Ragnar Jónasson

*1974, Iceland
based in Glasgow, UK

Artist
MFA Fine Arts, Glasgow School of Art, 2008
BA Department of visual arts, Iceland Academy
of the Arts, 2004

Tender Bar

The Tender Bar is a collaborative project between Glasgow based artist's Danny Holcroft and Ragnar Jonasson. Initiated in 2011 the project has been shown in various locations in both art and non-art spaces. The project is an experimental attempt to shift the conventional ways of viewing art. Through its various incarnations the project has taken the form of large-scale installations that viewers can enter into, creating an environment for discussion and social engagement. The Tender Bar distorts how a viewer experiences art, they become active participants in the work rather than passive observers. The Tender Bar when exhibited has hosted talks, performances and housed other artist's work.





Kolbeinn Hugi

*1979, Iceland

based in Reykjavík, Iceland

Artist, Painter, Sculptor

Winner of the Icelandic Music Awards
for best album art-work for Retron, 2010

www.kolbeinnhugi.net

Skowhegan School of Painting and Sculpture, 2014
BA Visual Art, Icelandic Academy of Art (LHI), 2004

Spasms, 2014

An installation/performance done for Reykjavik Arts Festival
at Kling og Bang Gallery.
done in collaboration with E.S.P TV





Eva Isleifsdóttir

*1982, Iceland
based in Reykjavík, Island

Artist
Collection manager at the Living Art Museum
www.evaisleifsdottir.com

MFA Sculpture, Edinburgh College of Art, 2010
BA Fine Art, Art Academy of Iceland 2008

Flagpole, 2008

Right before the economic collapse in 2008 there were some nasty issues concerning the city council reaching the surface of the pool of politics in Reykjavik. These issues made us all a little sad. Portraying the sadness in an object of national pride, in an abject of pride.





Anna Fríða Jónsdóttir

*1984, Iceland

based in Vienna, Austria and Reykjavík, Iceland

Artist

www.annafrida.com

BA Visual Arts, Iceland Academy of Arts, 2010

MA Art and Science, Universität für angewandte Kunst Wien,
2013

Internal Error, 2012

«Internal error is a video music performance by Anna Fríða Jónsdóttir and Ásta María Kjartansdóttir. The title of the video is My calculation of free will and the music is a free flowing improvisation with lyrics. The video is taken further in a performance in an experiment concerning relaxation and sound. As if the beauty of music can be measured in relaxation.»





Rakel McMahon

*1983, Iceland
based in Reykjavík, Iceland

Artist
Member of Wunderkind Collective
www.wunderkindcollective.com



Bergþóra Snæbjörnsdóttir

*1985, Iceland
based in Reykjavík, Iceland and
Berlin, Germany

Poetess
Member of Wunderkind Collective
www.wunderkindcollective.com



Dögg Mósedóttir

*1979, Iceland
lives in Reykjavík, Iceland

Author and director
Founder of the Northern Wave
International film festival

THE DAYS OF THE CHILD PRODIGY ARE OVER, 2012

THE DAYS OF THE CHILD PRODIGY ARE OVER is a journey through a world where reality has been slightly upgraded and human achievement has reached new heights. By interweaving expressive imagery and fragmented narrative, the idea of the genius is explored from the point of view of the individual experience. The notion of prodigy has often been determined through the romantic lens of history but the modern prodigy has gone from being an anomaly to becoming an attainable goal and “gifted” children seem to be born in increasing numbers. Genius has been made possible almost before existence.





Rebekka Erin Moran

*1976 in USA

based in Reykjavík, Iceland

Artist

www.rebekkamoran.com

Art Education Diplom, Reykjavik Academy of Arts, 2011
BA Fine Arts, School of Art Institute, Chicago, USA, 2000

Girl and Animal; Side by Side, 2013

For me this is part of a larger theme I often work with in my writing and art of belonging. This work investigates the romantic/nostalgic idea of contemporary culture to long for a return to a simpler time... a return to flora and fauna, a return to harmony with nature and animals... a general crisis of identity. In my proposed project this need to grasp onto whatever identities are available, the easiest is to nationalism- to tie in with a tribe and form yourself around that notion. To belong. My proposal is how to belong everywhere and nowhere. How to return to a simpler time by embracing complexity and contradiction. What is there after and not before, who are we when countries stop drawing borders and cultures disappear. What happens when nature revolts our quest to reconnect with plagues and disasters. Who are we when nothing is what we fantasize it to be and we belong nowhere. A survival kit for belonging nowhere.

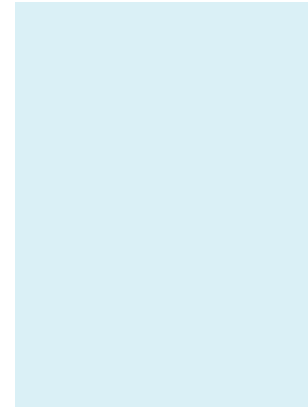




Una B. Sigurðardóttir

*1983, Iceland
based in Stöðvarfjörður, Iceland

Artist
MA Fine Art, AKV-St.Joost, Netherlands, 2013
BA Fine Arts, Iceland Academy of the Arts, 2008
Is building up an artist residence in the east of Iceland



Vincent Wood

*1986, Ireland
based in Stöðvarfjörður, Iceland

Musician

1# Being Here, 2012

The images and the sculpture are made in connection to my stay as a residency artist in Toride, Japan in the spring of 2012. The sculpture is made from the soil found in Toride city. This area is a radiation "hot spot" and the soil I used is giving off radiation around 0.18 Sv/h, the lowest radiation we could find in the ground. I shaped the soil into the shape of a recycling sign and planted seeds in it.





Curver Thoroddsen

*1976, Island

lebt in Reykjavík, Island

Artist, Musician

Member of Ghostdigital

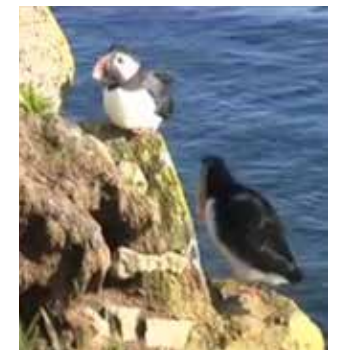
Director of Björk's Biophilia Educational Program

MFA Fine Arts, School of Visual Art, 2009

BA Fine Arts, Iceland Academie Of The Arts, 2000

Sliceland - The Westest Pizza in Europe, 2009

Curver Thoroddsen, an artist who named himself after the Curver trash cans, set up a pizza parlor in the Látrabjarg lighthouse for the summer of 2009. The lighthouse sits right on the edge of the 440 meter high cliff which is the western most point of Europe. I stopped by and had a pizza. Since the cliff is one of the best places in the world to see puffins, the natural pizza topping was of course puffin. It was pretty good.





Björk Viggósdóttir

*1982, Iceland

based in Reykjavík, Iceland

Artist, Teacher

bjorkviggosdottir.com

BA Visual Arts, Iceland Academy of the Arts, 2006

GRAVITY CIRCULAR MOTION, 2013

Her materials are apt to be mundane objects familiar to us from our daily surroundings, such as envelopes, curtains, ropes, mattresses, work lights, and parasols, to name a few. Björk Viggósdóttir gives such objects new roles in her work. She upends their customary symbolism, so that we briefly forget their mundane purposes. In this world of symbolism and mundane objects there are laws that we don't necessarily notice but which dog our every step. As the exhibition title announces, Björk Viggósdóttir is alluding here to a key fundamental of nature, a force that, while invisible in and of itself, directly influences our existence and our acts.



Artists Luxembourg



Justine Blau

*1977, Luxembourg

based in Luxembourg, Luxembourg

Artist, Art Teacher
www.justineblau.com

MA Fine Art Sculpture, Wimbledon College of Art, University of the Arts London, UK, 2008

BA Fine Art, Ecole Supérieure des Arts Décoratifs de Strasbourg, FR, 2003

Shields, Sculpture, 2012

Satellite views taken out from Google Earth have been printed out and folded up into origami 'paper hens', to constitute a collection of mountain peaks. The taxonomic selection criteria is based on natural mountains summits that coincide with national borders outlines.





Serge Ecker

*1982, Luxembourg

based in Kayl, Luxembourg and Berlin, Germany

Artist, Computer Graphic Designer
CEO of Grid-Design
www.grid-design.lu

Sup'Infograph ESRA, Nice, 2005

1ère E LGE, Esch-sur-Alzette, 2002 Graphic Design LTAM,
Luxembourg, 2001

Welcome to Schengen, 2010

The collision of the word Schengen and the physical place, a small town in Luxembourg collide and create a hyper-reality. Let's celebrate 25 years of borderless travelling !

Darstellungen Schengen's als international anerkannter Begriff in Verbindung mit dem physischen Ort.
Entwurf und Publikation von 3 Postkarten durch Dr. Eva Mendgen, Regiofactum (Saarbrücken) zum 25 jährigen Jubiläum der Schengen Verträge.





Karolina Markiewicz

*1976

based in Luxembourg and Krakau, PL

Artist, Journalist, Art critic, Curator, Teacher
MA Political Sciences and Theatre Sciences, Université Paul
Verlaine in Metz, FR and Humboldt Universität in Berlin, DE
<http://kulturstruktur.com>



Pascal Piron

*1981, Luxembourg

based in Luxembourg

Artist, Art Teacher
MA Fine Arts, Université Marc Bloch, Strasbourg
<http://pascalpiron.com>
<http://kulturstruktur.com>

Les Formidables, 2014

Documentary about the fears of five young people. Four of them are refugees, therefore kept anonymous. They are between 18 and 21, and on the verge of adulthood. By chance, this happens in Luxembourg.

In each chapter, one of the young adults tells his particular story and how he arrived in the small country Luxembourg.

https://www.youtube.com/watch?v=4W-XMR_nf5k





Philippe Nathan

*1982, Luxembourg
based in Differdange, Luxembourg

Artist, Architect, Urbanist
Founder of «2001»
www.2001.lu

Master of architecture ISA, 2009

reisdorf, luxembourg 2009

OUT OF THE CROWD CLOUD- spatial installation, 2011
kulturfabrik, Esch-Alzette





Claudia Passeri

*1977, Luxembourg
based in Luxembourg

Artist
Co-founder of "Agentur Borderline"
www.claudiapasseri.com

Istituto Europeo di Design, Rome, Italy, 2004
Ecole Supérieure de l'Image "le 75, Brussels, Belgium, 2002
Accademia delle Belle Arti, Bologna, Italy, 1999

Couloir

Couloir is a carpet of organic and mineral materials. Its helical motif evokes the structure of DNA, its ephemeral, perishable nature, our own fragility. An allusion to the decorations of the processional paths (infiolata), to the beliefs perpetuated by those in power, to a manipulated science.

Couloir, 2013 Mixed media, 720 x 158 cm National Museum of Resistance, Luxembourg Production Agence Borderline Pictures: Eric Chenal



Artists Montenegro



Adrijana Gvozdenović

*1986, Montenegro
based in Brussels, Belgium

Artist

Participated in the project-contest for the presentation
of Montenegro at the 55th Venice Biennale.
www.gadi.me

Master of Research in Art and Design, St. Lucas University
College of Art & Design, Antwerp, Belgium
Master of Free Arts, Luca-School of Arts, Brussels, Belgium
BA Graphic Arts, Faculty of Fine Arts, Cetinje, Montenegro

The Drug-on City, 2014

"The Drug-on City is a sculpture-installation made from my
collection of medicine boxes I used over the year."

<https://www.youtube.com/watch?v=WkaFDtRVHZkwatch?v=WkaFDtRVHZk>





Milena Jovicević

*1976, Montenegro
based in Cetinje, Montenegro

Artist
PhD in Fine Arts, University of Arts, Belgrade, Serbia, 2012
Decan of Faculty of fine Arts in Cetinje
www.milenajovicevic.com



Nenad Šoškić

*1970, Montenegro
based in Cetinje, Montenegro

Artist
Professor at the Faculty of Fine Arts Cetinje/ Director of
the Center of Contemporary Art of Montenegro
Master, Faculty of Fine Arts in Belgrade, 1996

Milena Jovicević Sustainable Privatization, 2014

This work is about to reproduce a sad situation of stealing that I have seen in the ruins of Metalurgjik. (...) We can destroy and steal everything that is "state property" from the past without any responsibility and state can also destroy anything from the past without any responsibility.

Nenad Šoškić All the News That's Fit to Print, 2014

Created on-site at Mana Contemporary, Šoškić's installation features undulating ribbons of whitewashed newsprint, the epitome of assembly line mass culture. Seemingly spilling from an unknown conveyor of authority, illegible messages hang in the breeze— their political and celebrity profiles, images of war and conflict, and banal advertisements are reduced to silence. (...)





Jelena Tomasevic

*1974, Montenegro

based in Pogorica, Montenegro and Berlin, Germany

Artist

MFA, Academy of Fine Arts, Cetinje, 2004

Just Kidding, 800 x 1000mm, 3mm steel mix technique

Small "paintings" or this scenery from apparent servitude, depict the self-sufficiency and existential depravity of modern man, dullness that draws people into strange indifference.





Natalija Vujošević

*1976, Montenegro

based in Podgorica, Montenegro

Artist, Editor of Platform ArtNews

Eros of slight offense, Serbia and Montenegro pavillion,

51 Venice Biennial

www.natalijavujosevic.com

Art academy, Cetinje, Montenegro

Joy Diversion, 2013, performance

One of the most overt of these "infusions" of life into art that Natalija told me about was a performance that she created for an exhibition at the Ars Aevi Exhibition Hall in Sarajevo. The theme of the exhibition was "Fluid Identity," (...). She invited around 50 teenagers to subtly invade the gallery space. (...)



Kunstverein Schichtwechsel

Kunstverein Schichtwechsel

*1989, Liechtenstein
based in Vaduz, Liechtenstein

Kunstverein Schichtwechsel curates art projects at changing locations in Liechtenstein, working with young and emerging artists. Every project is developed in dialogue and collaboration with individuals from different disciplines and fosters the conception of new work.

Within the framework of the publications series POSITIONEN & DISKURSE, Kunstverein Schichtwechsel presents works of art, essays and interviews on current themes in art and society. The goal of this series is to initiate dialogue and critical reflection on the artistic and curatorial practice.

In the area of art mediation a variety of guided tours, talks, workshops and round tables are organised and individuals from different backgrounds and age groups are invited to make contributions to the projects.



Curators Liechtenstein



Laura Hilti

*1982, Liechtenstein
based in Triesen, Liechtenstein

Curator/ Art Educator/ Project Manager
Board Kunstverein Schichtwechsel since 2011
Works in development cooperation (South America)

MA Art Education, Zurich University of the Arts (CH)
MAS ecm – educating/ curating/ managing, University of
Applied Arts, Vienna (A)
Diplom Interaction Design, HyperWerk, University of Art and
Design, Basel (CH)

Selected Exhibitions Liechtenstein:

JUMP! Sprung ins Unbekannte, 2014
DENN HEUTE IST DIE BESTE ZEIT, 2014
GRAUZONEN, 2013
Experimente und identitäten, 2013
Es haut sie hin und her in dieser Welt, 2012
Dreck hält warm, Grüße aus dem Unterholz, 2011
Love Hotel, 2009
Aliens welcome, come as you are, 2008





Luis Hilti

*1987, Liechtenstein
based in Zurich, Switzerland

Architect
Kunstverein Schichtwechsel since 2014

Master of Science in Architecture, ETH Zürich



Selected projects:

INCM Liechtenstein, 2009
Main Organiser of a 10-day meeting of 120 students of architecture from 40 nations in Liechtenstein

Moderation, 2005+
Notorious host during art-festivals by Salon Liz





Annett Höland

*1985, Liechtenstein
based in Schaan, Liechtenstein

Graphic Designer
Kunstverein Schichtwechsel since 2013
www.paperscissorsstone.ch

Bachelor of Arts in Graphic Design, Central Saint Martins
College of Art and Design, London 2009
Master of Design in Typography, Werkplaats Typografie,
Arnhem (NL) 2011

Selected projects:

- «Mit/Ohne Anspruch auf Vollständigkeit – Rariät Holzbibliothek», an exhibition based around a wood library at Sitterwerk St.Gallen (CH) together with Yves Schweizer, 2015
- Workshop series «Ein Buchlesen ist nur eine Abart des <Lesens> im eigentlichen Sinne» together with Simone Koller at the Andreas Züst Library in Oberegg (CH), since 2014
- «Aufgesockelt», a one-day event dealing with the theme of the monument bringing together experts from the field of art, science, restoration, conservation and city planning at Corner College in Zurich (CH) together with Anna Haas, 2013
- «1+1= 3», a one-day conference on interdisciplinary collaboration together with Stina Gromark at Central Saint Martins College of Art and Design in London, 2009





Flurina Seger

*1985, Liechtenstein
based in Vaduz, Liechtenstein

Currently working as a event and project manager
for Liechtenstein Marketing
Kunstverein Schichtwechsel since 2014

MA Education science and culture management/
BA Project Management, Institute for Cultural Studies,
University of Vienna

Selected projects:

2014: Kulturhaus „Im Bongert“, Balzers, LI

2011: Exhibition „Stoff der Zeit“, Gasometer, Triesen, LI

