



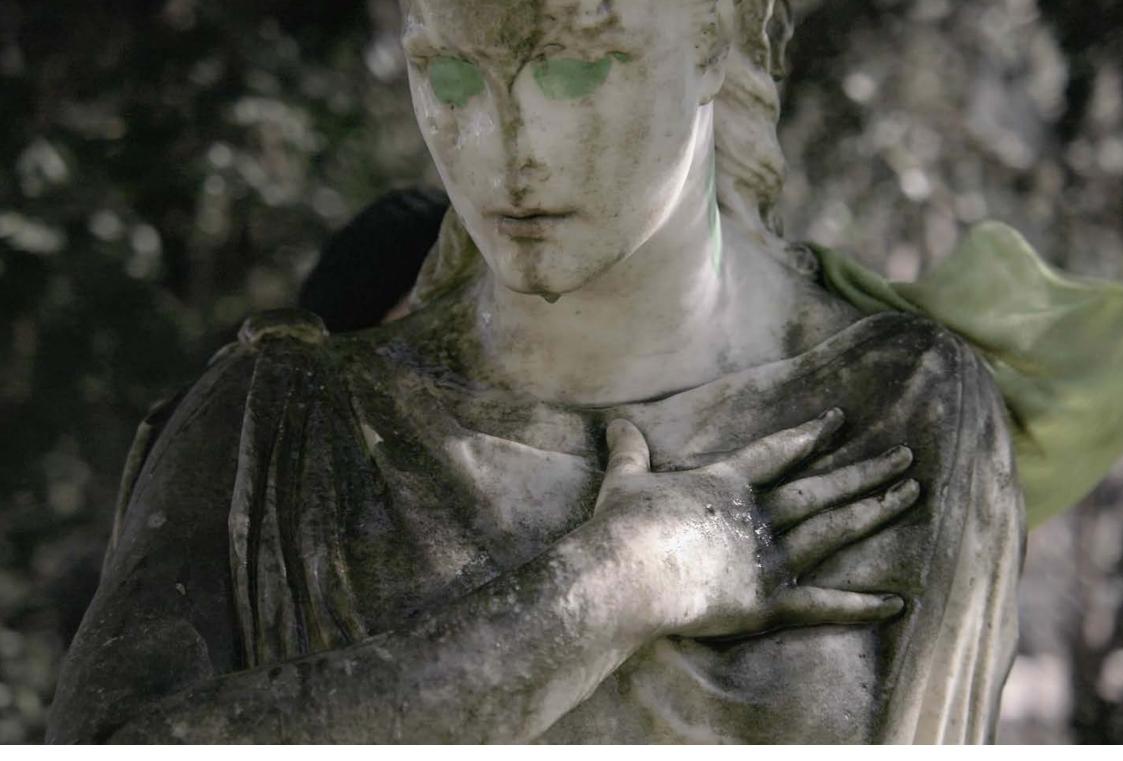
Bella Bells

performance & installation, 2023 gold, copper, steel, PVC, leather, linen, hemp, gold pigment 11min & dimensions variable Rathaus für Kultur, Lichtensteig, CH curated by Marcel Hörler Martina Morger walks through the main street of Lichtensteig carrying a train. She drags an object with bells that resemble intestines noisily along the ground behind her. The bells can serve both as a sign of announcement and a warning. "Do ghöörsch es!" the artist speaks to herself as she walks, embodying the figure of Frida, who has been resurrected 92 years after her death to echo her mother's words. At the crown, she finally hoists the object up and attaches it to the shops wall at Obertor. The performance is an emancipatory act that addresses the issue of shared suffering and provides food for thought about the writing of history: Who writes history? How can history be rewritten? How is history told?



Cleaning Her

performance series & video, 2018 - ongoing HD, 7 min each public Space St Gallen, CH Being specifically interested in womxn's history and invisible labour, the performance series *Cleaning Her* centres around public sculptures created by female identifying artists. Many public sculptures are in poor condition and in need of care. Assuming the guise of a maintenance worker, Martina Morger traced the surfaces of each sculpture in both a caring and cleansing act. This performative work thus generates attention and initiates the discourse on public commissions and subsidies in the art context. In addition, it questions the way public service work, how artworks and their visualisation are dealt with. The performance has taken place in Glasgow, Vienna, St.Gallen, and Düsseldorf. One of the videos is shown permanently in public space in St Gallen: https://vimeo.com/520513941/8894a27890





Shelter

installation, 2023 wood, moss, rind, clay, humus, soil, stone, bone, ivy, water (local material donations) dimensions variable art museum Appenzell, CH With *Shelter*, Martina Morger intervenes in the surroundings of the institution and the building structure. Under the projection of the cubic architecture, she sets up a wild animal shelter that creates a new living space and thus expands the function of the museum and its remit. It thus hints at an unused void, designed as a stylistic element. With the active use of the terrain and the hiding place she sets up there for local species, Morger explores the relationship of the concept of care-taking and the co-dependencies this can create, but also points to the parasitic nature of art (strategies).



Dogs Aloud

participatory installation, 2022 wood, hoof, rope, PVC, pigment, water, cotton, satin dimensions variable in cooperation with Galerie am Lindenplatz Parallel Vienna, AT In combination with the corresponding English verb, aloud means ,to laugh out loud, read out loud, think out loud or let something out loud'. The word also alludes to the phonetics of the word allowed. ,Dogs not allowed' is a universal law, especially in the art context. The gallery and artist invited the fair visitors to meet with their dogs, to talk about care and/or to have their dog looked after for the duration of their visit. What would it look like if spatial planning was not only focussed on people and economics, but above all on living together and community? What significance do pets have in a human-centred society, in the production of art? Can this even be conceived without the meaning of life imposed by humans? Does this also allow us to think of a different community?



Felgen Verkaufen

performance & installation, 2023 4 AMG wheel rims & tires, carpet dimensions variable Zinnober, Hannover, DE During Hanovers open studios Martina Morger tried to sell 4 AMG Mercedes Benz wheel and tires to the visitors, but also to the people who came to view the product through their Ebay ad. The product was displayed on a shimmery grey carpet and promoted to the visitors streaming in. Morgers intention to sell and pay the pending studio rent failed, but through a regular visitor and car expert she learnt the true value of the possession. The question arises if we can actively interweave audiences as well as commercial respectively pragmatic intentions in an artistic setting. The artist comments simultaneously on the framework of the open studios, which require more than a week preparation work and free labour to host.



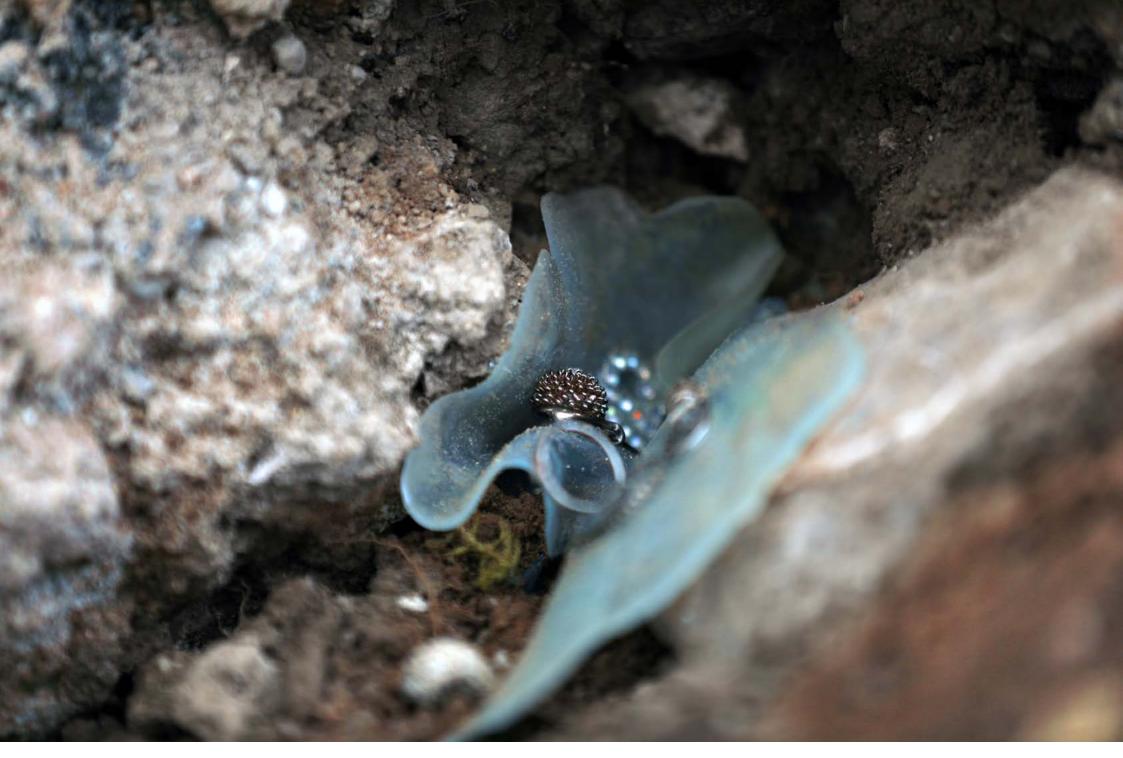
Graben

video, 2023 UHD, 16.24 min art museum Appenzell, CH Two people dig in the snow with shovel and hands. Carefully, almost with the care of an archaeological dig, but at the same time in a feat of strength, the mass of snow is removed until it becomes clear that a gravestone is being uncovered. Breath sounds, laughter and snatches of conversation mingle with the digging sounds of the shovel. The imminent snowfall suggests that the Sisyphus work of the two women is an act of grave care and mourning.



Fossils - Layers of Intimacies

performance & installation, 2022 silicone, memorabilia, pigment, aloe vera 60 min & dimensions variable art museum Appenzell, CH A hole in front of the art museum opens a time capsule from which finds are brought into an exhibition space. The excavation site, reminiscent of building holes in which things of archaeological significance appeared by chance, emphasises the function of a museum as an archive. The here and elsewhere, the presence and absence create the basic tone of the intervention. The path Martina Morger takes - the transport of the finds from the outside to the inside - marks the transition from the meaninglessness of things to the interpretation that gives them historical or cultural significance. Only then does the social willingness arise to "take care of it".





Window Shopping

participatory installation 2020 - ongoing ink on paper, sugar coating dimensions variable photos from cities of Bregenz, Paris, Vienna, Zurich, Glasgow, Rome, Paris installation view: DWDS, Bregenz, AT The work group *Window Shopping* is based on photos Martina Morger took back in 2019 in the streets of Venice of its empty shopping windows during the night. All is left are the displays presenting themselves waiting to be restocked again the next morning. The view through the shop window, the pleasure of seeing, keeps things at a distance. A hurried passing, anonymous sauntering, just browsing, something glittery, wandering glances and reflective spotlights. The lights slowly blur into a surface of dreamy desires, yearning for resolution.

https://dwds.info/project/window-shopping





Lèche Vitrines

public performance & video, 2020 60 min & HD, 17 min Marais, Paris, FR installation view: art museum St Gallen, CH Lèche Vitrines shows a performance in the public space of Paris during the confinement period as a consequence of the COVID-19 pandemic. According to the phrase ,lèche vitrines' for 'window shopping', which literally translates to 'window licking', Martina Morger strolls around the streets of Marais, one of the most fashionable and busy districts in Paris, inspects the products on display and licks the separating glass. With the objects of desire being both daily life as well as luxury products, Lèche Vitrines depicts an absurd pursuit for individualism inside a capitalised environment. https://vimeo.com/413755687/82f7c86a06





Prospects: Sugar Beach

object series, 2021/22 acrylic glass, silicone, pigment 52 x 75 cm, editon of 8 art museum St Gallen, CH Vacation brochures spread dreams of leisure and promise well-deserved relaxation, warmth on the skin and sea breeze in the hair – for all those who seem plagued by work. For many, the destinations advertised seem like surreal, unattainable dreams. The blues and yellows that shine through in the transparent brochure holder are reminiscent of sandy beaches, sun and sea, and at the same time of their fleeting nature. The term Prospects immediately recalls unequal opportunities in an alleged meritocracy. *Prospects: Sugar Beach* encourages reflection on the environment, mass tourism and one's own personal desires.



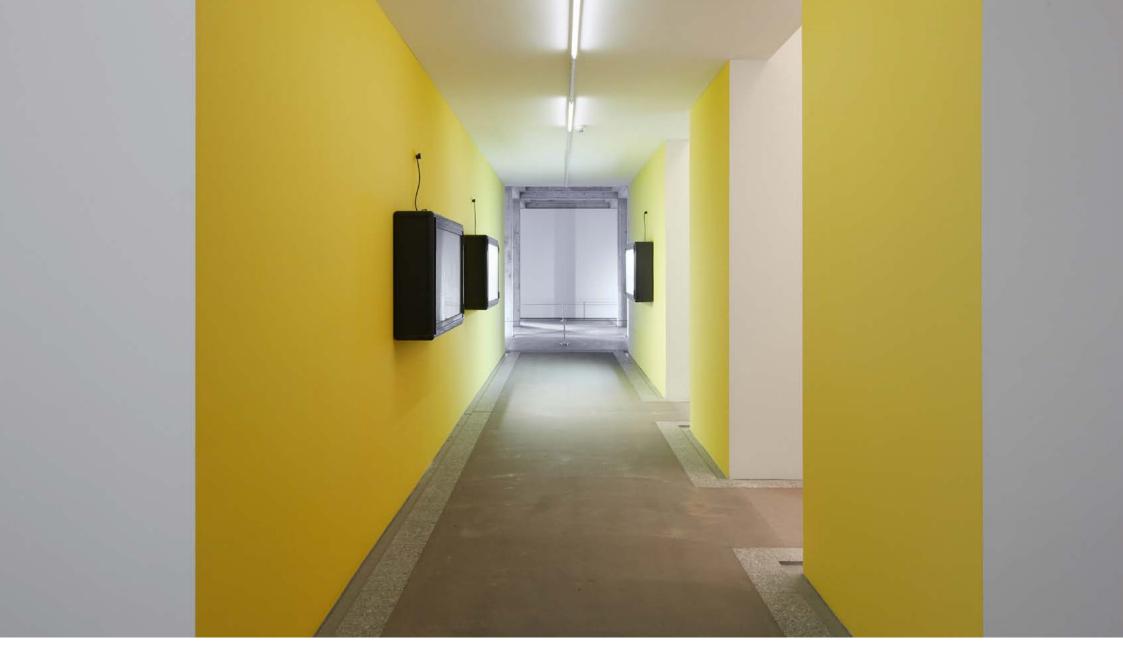
Distant Lover

installation, 2021 wood, acrylic varnish, plexiglass, carpet dimensions variable art museum St Gallen, CH Various displays arranged in the room create a state of suspension between a shop that has already been abandoned or one that is still under construction. The artificially created atmosphere is underlined by interior design elements such as carpet, wall colour and light. *Distant Lover* refers to an unfulfilled longing and emphasises the absence of things or of closeness.



Soft Opening

sound installation, 2021 polyorganza, LED light, water, PVC, wood, pigment, oil art museum Appenzell, CH The visitors find themselves in a stage situation, simultaneously as spectators and performers. The boundaries between audience space, stage and backstage are fluid and the roles are thus oscillating. The bench in the ,back' is a seating opportunity for the switch of perspective. Gazing upon, looking through the curtain into the backstage, suddenly finding yourself on stage again. This work discusses theatricality, performativity and the event as such.



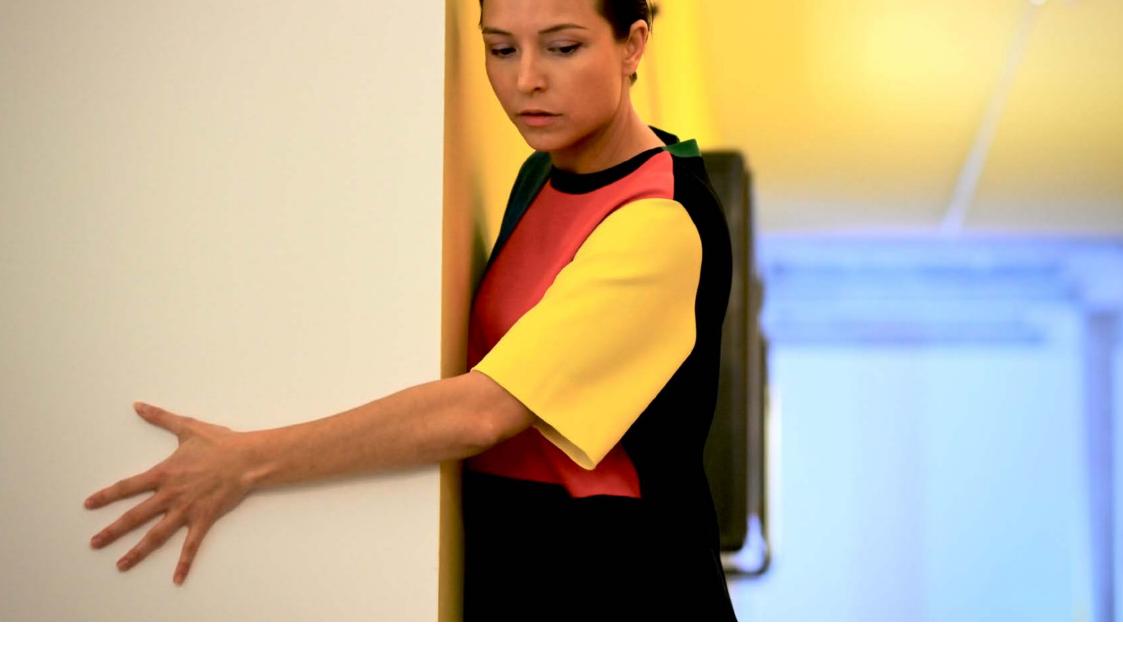
Passage

light installation, 2021 4 vitrines, neon light, acrylics art museum St Gallen, CH Found commercial display cases were technically manipulated so that their lights flicker irregularly, underlining the neglect of their original use. The passageway indicates a spatial and temporal transition and is recreated after a public passage close to the museum. Floating between public and private, between the past and the future, the installation.



Home Smart Home

video, 2024 collaboration with Tommaso Ranfagni, Sophia Becker, Lukas Zerbst presentation this summer The "smart home" has represented a persistent vision of utopian domestic futures since at least the mid-twentieth century. Home automation have raised several concerns and accelerated previous forms of domestic discipline and control. Home Smart Home is a new media artwork that aims to investigate new patterns of behaviour in domestic abuse cases tied to the rise of smart home technology. The work establishes a dialogue with Horla, a horror story written by Guy de Maupassant that unfolds the mental degradation of an unnamed narrator haunted by an invisible creature. Drawing on the similarities carried by the story, the video articulates the power dynamics as well as the psychological effects embedded into this new form of digital harassment.



Kosmetik

performance, 2021 leather, cotton 20 min art museum St Gallen, CH Designed as a technical tour, the performer refers only to the formal elements of the exhibition. Collaged from subjective experiences during the construction phase, quotes from the team and half-knowledge about the museum architecture, the performance uncovers the process of exhibition realisation layer by layer. Illuminating the materialisation and installation of art, the artist raises the question of what constitutes art in the exhibition context.



On Curation

performance, 2018 & installation, 2021 barrier columns, LED light art museum St Gallen, CH Barrier colums from the museum mark out a specific space and thus define the exhibition space. The boundary serves as a placeholder for performances and reserves the space for past and future works. The artist thus discusses the process of curating, archiving and dealing, the care of performance art, but also the ordering structures of an institution. These objets trouvées from the museum's store room were tailored to their own space and thus refer back to themselves.



So Long

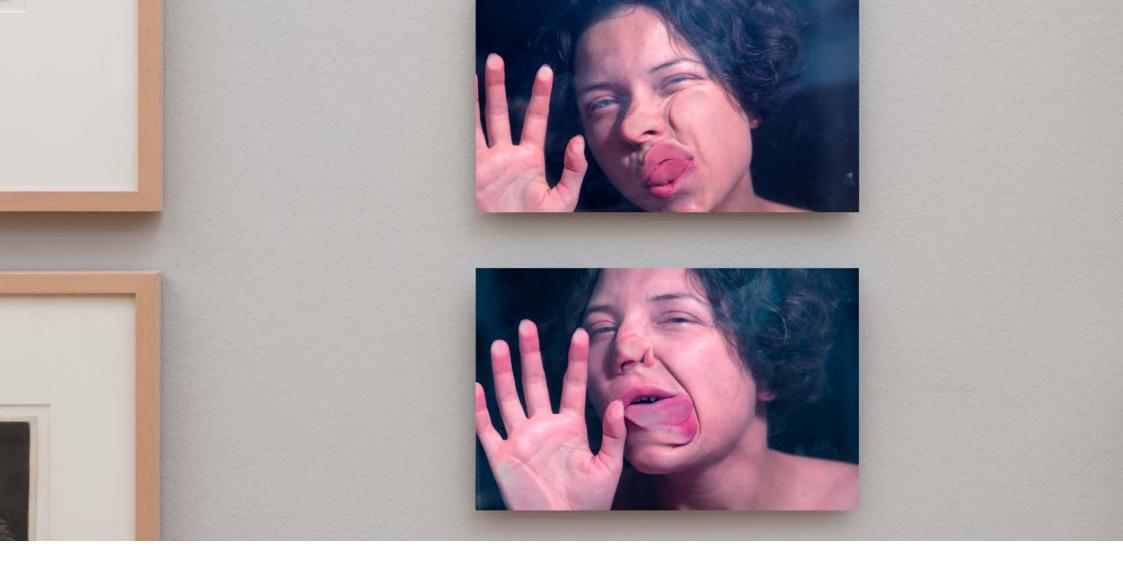
installation & performance, 2021 chrome steel, silicone, lycra, cotton, glass, beads, acrylic glass dimensions variable & 15 min art museum St Gallen, CH "With elegant steps the performer moves towards you. The desire in their eyes fixes like a elster one of your accessories. With a focussed gaze, the same is moulded out of silicone and placed on this very accessory. With each new kneading movement, the viscosity of the material and the body is tested. At some point, the kneaded object becomes only a memory of the gesture, no longer consumable in the now. So long. Until we meet again."





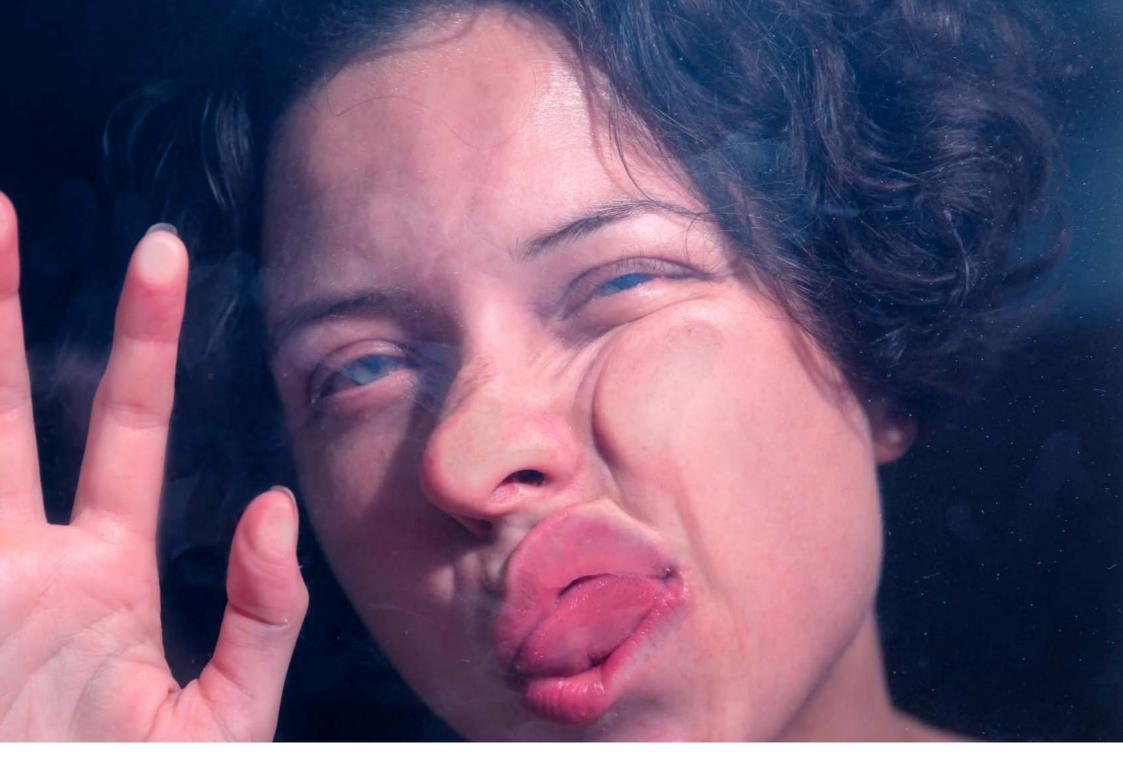
Serving

installation & performance, 2021/23 silver, chrome, aluminium dimensions variable & 210min art museum St Gallen / Kunstverein Hannover, DE Based on personal objects of daily use, the work addresses the omnipresent expectation of performance in a neoliberal society. By asking visitors to constantly expand and transform the installation, the artist raises questions about ownership, service and copyright. Colloquially, "serving" means, among other things, "to perform" or "to bring it". With this participation of the audience, whoever might this be, the work is able to grow and fulfil the gesture of "serving" with each piece being laid down onto the floor.



Lèche Vitrines (Unflatten)

photography, 2021 2C-prints behind glass each 21 x 30cm art museum St Gallen, CH As part of the Lèche Vitrines group of works, a work was created that references Pipilotti Rist's "Open My Glade (Flatten)". A few years ago, Martina Morger found a postcard of one of Rist's video stills, published by the Paula Moderson-Becker Museum in Worpswede. Unaware of what the motif showed exactly and kept it as a bookmark, she only made the connection when planning the Manor Prize exhibition. Having had the idea for this work in mind for some time, the intentional reference and unintentional connection to Rist is now closed in a loop. The chosen motif from the perspective of the coveted objects behind the shop windows of the video work "Lèche Vitrines" is thus not only reminiscent of the same, but also indirectly of the 1994 Manor Prize winner. The work is in two parts and was "smuggled" into the exhibition "Blicke aus der Zeit" at the Kunstmuseum St Gallen.



CV Martina Morger

*1989, lives and works in Liechtenstein, eastern Switzerland and Northern Germany <u>www.martinamorger.com</u> member of: Perrrformat, visarte, Atelierhaus eV, Kunstverein St Gallen & Hannover, PANCH, Studio Total

2018-19 Glasgow School of Art, Master of Letters in Fine Arts Practice, UK

2017-18 Die Ängewandte, Wien, Transmediale, Klasse Kowanz, AT 2015-18 Zürcher Hochschule der Künste, Bachelor in Fine Arts, CH

2007-10 Universität Zürich, Bachelor in Media Science & Cultural Studies, CH

selected group & *solo exhibitions

*Road Kill, Kunstraum Remise, Bludenz, AT

ORNAMENTA, Matthäuskirche, Pforzheim, DE *Bella Bells. Johanniterkirche, Feldkirch, AT

Utopia Today - Queer Perspectives, Videocity, Rex Berne, CH

What Performance Artists Wear, mary two, Lucerne, CH

2023 Grosse Regionale, Kunstzeughaus Rapperswil, CH

stadt.raum.experimente, Kunstkommission Dusseldorf, DE

Sammlungsfieber, Kunstmuseum St Gallen, CH 90th Herbstausstellung, Kunstverein Hannover, DE

Vordemberge-Gildewart Stipendium, Kunstmuseum Appenzell, CH

*Are We Dead Yet?, Kunstmuseum Liechtenstein, Vaduz, LI

The Dream, Agora Digital Art, online & London, UK

2022 *Distant Lover, Beletage, Zurich, CH

Parallel, Gallery Statement, Galerie am Lindenplatz, Vienna, AT

FILE Festival, Šao Paolo, BR

BANG BANG, Museum Tinguely, Basel, CH Lasst Uns Essen, Keller III, Hanover, DE

R.A.W. or The sirens of Titan, Kunstmuseum Appenzell, CH

2021 Stories of Empathy, Kunsthäuser Worpswede, DE

Sehnerv Media Art Video Prize, PROGR, Berne & Houdini, Zurich, CH *Lèche Vitrines, MANOR Art Award 2021, Kunstmuseum St Gallen, CH

In-Between And Around The C., Rote Fabrik, Zurich, CH

Bye Bye Binary, Weltspiele, Hanover, DE Stretch, Lovaas Project Space, Munich, DE *Your Dreams, Warenlift, Zürich, CH (Solo)

klug & kühn, Historisches & Völkerkundemuseum, St Gallen, CH

2020 *Window Shopping, DWDS, Bregenz, AT

How To Survive, Sprengel Museum, Hanover, DE Another Long Evening, Marktgasse 26, St Gallen, CH Softly Polished Machinery, 40 Jahre Rote Fabrik, Zurich, CH

I Might Be Staring At Infinity, Yarat Contemporary Art Space, Baku, AZ

*Daisy Daisy, Espace Libre, Biel, CH Turning Turtle, Stiege 9, Vienna, AT

Algorithms of Love, PTTH://, Lucerne, CH Performance Fotografie, LISTE Art Fair Basel, CH



selected (Co-)Curated Projects

2023	Perrrformat präsentiert: Jo Baan & Luc Häfliger, Performance in public space, Zurich, CH
2022	Perrrformat präsentiert: Giulia Essyad, Performance in public space, Zurich, CH
	Hosting Stillness, Performance by Gemma Jones, Intermedia Gallery, CCA, Glasgow, UK
2021	Soft Machines, Performance evening, Kunstmuseum St Gallen, CH
	Perrrformat präsentiert: Anina Müller Performance in public space. Zurich, CH

selected collections, grants, awards, residencies

2024	Residency, Culture Council Liechtenstein, Berlin, DE
	Work Grant, Culture Foundation Liechtenstein, Vaduz, Ll
2023	Collection Kunstmuseum St Gallen, CH
	Work Grant, Swiss Arts Council Pro Helvetia, CH
2022	Project Grant, Arts Council Dusseldorf, DE
	Residency, Stipendienstätte der Zukunft, Künstler:innenhäuser Worpswede, DE
	Travel Grant, Culture Moves Europe, Goethe Institute, DE
	Residency, Miracles, Poton Theatre, Batovce, SK
	Collection Kunstmuseum Liechtenstein, Ll
2021	MANOR Art Award, Kunstmuseum St. Gallen, CH
	Media Art Award Sehnerv, Short list, Berne & Zurich, CH
	Virtual Twin, Remote Digital Residency, Lunchtime Gallery, UK
2020	Visarte Residency, Cité Internationale des Arts, Paris, FR

selected workshops, talks, jury, mentor

2024	Christoph Schlingensief Fellowship, Mentor, Bochum, DE
2023-25	Engländerbau, Programming Jury, Vaduz, Ll
2022	Baby Angel's Fruit Basket, Jury, Baby Angel, Zurich, CH
	Future of?, Keynote Speaker, Kunstmuseum St Gallen, CH
2020	Softly Polished Machinery, Workshop given, HEK, Basel, CH

selected press, publications, articles, television

2024	Lèche Vitrines, Publication Manor Art Award 2021, Jungle Books, St Gallen, CH
2023	Mit Kunst den Tod überwinden, Text von Kristin Schmidt, Tagblatt St Gallen, CH Busy, müde, tot, gallerytalk.net, Online magazine, Text by Carolin Kralapp, DE
2022	Distant Lover, self published publication, Beletage, Zurich, CH
0001	R.A.W. or the sirens of Titan, Kunstmuseum Appenzell, Appenzell, CH
2021	Kunstbulletin, Text by Kristin Schmidt, Sept Issue, Zurich, CH
	Gesichter & Geschichten, Portrait, Swiss Television, Zurich, CH
	Manor Kunstpreis St Gallen, arttv.ch, Kulturfernsehen im Netz, Zurich, CH
	Gründliches Lecken, Sept Issue, Missy Magazine, Berlin, DE
	The Market: What is the Value of Art, Venice Agendas, Venice, IT
	(Pro)Found Listening, JAWS Journal for Art Writing, Vol. 6, Intellect, Bristol, UK
2020	Another Long Evening, Kunstbulletin, Sept, Zurich, CH
	Another Long Evening, arttv.ch, Kulturfernsehen im Netz, Zurich, CH



Artist Statement

Martina Morger's artistic practice interweaves cybernetics and corporeality in situational installations and site-specific performances. Their central questions deal with individual freedom in increasingly technological lifeworlds as well as ideas of power, desire and care within a neoliberal society determined by work and performance. Martina repeatedly places a specific focus on the role of FLINTAQ* and constructions of gender. Their works can be understood on the one hand as positioning within the existing system and on the other hand as assertions against that very system: Martina actively occupies spaces and negotiates the effects of social constraints on our bodies through strategies of display and visualisation. In this way, they create queer drafts of a society whose central characteristics are hybridity and fluidity and thus assert themselves against the standardisation efforts of our present. Martina Morger studied Media and Cultural Studies at the University of Zurich and Media Art at the Zurich University of the Arts and Die Angewandte in Vienna before completing a Masters in Fine Arts Practice at the Glasgow School of Arts. As a co-curator of Perrrformat, they bring performance art into public spaces, and are part of several collectives and unions. In 2020, Martina was a studio fellow at the Cité Internationale des Arts in Paris. They are a Manor Art Prize winner in 2021 and recent exhibitions have included their work at Kunstmuseum St. Gallen / Appenzell / Liechtenstein, CCA Glasgow, National Galleries of Scotland, Yarat CAS Baku, Cafa Art Beijing, Galerie Lovaas Projects, Suomi Art Fair and ArtFair Liste Basel. In 2019, Martina represented Liechtenstein at the 58th Venice Biennale.

Motivation

My practice is based on multimedia strategies, which implies fluid working strategies and thought processes. I see questioning and breaking down rigid structures as well as progressive approaches that take context into account as the basis for creating art. The search for boundaries between media and disciplines is recurrent in my work. The political and cultural context is equally inseparable from my work, as it is mainly site-specific. I have been working in interdisciplinary collaborations for years and take an intersectional approach in my individual work. Notions of power, desire and care within a neoliberal society determined by work and performance shape our lifeworlds. Investigating these things, working contextually and in a care-bearing way, is essential in my artistic practice for this very reason. Contacts to the following references can be issued upon request: Georgia Sagri, Judith Huber, Letizia Ragaglia, Nadia Veronese. Michelle Hannah. Gemma Jones.

