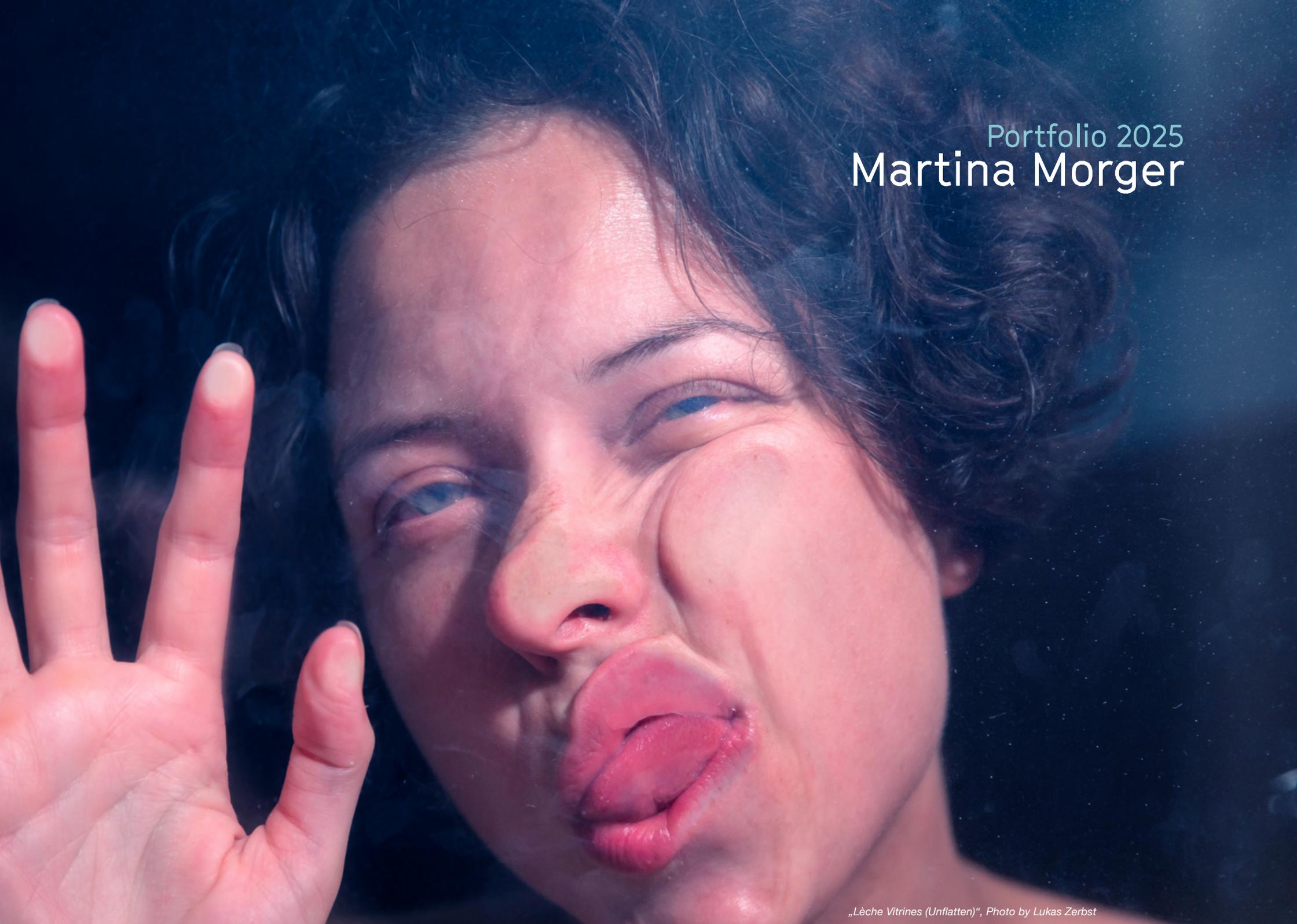


Portfolio 2025
Martina Morger







Bella Bells I-III

Installation, 2023-25

gold, copper, steel, leather, linen, hemp, pigment, resin

dimensions variable

Rathaus für Kultur, Lichtensteig, CH

Johanniterkirche Feldkirch, AT

Gasometer Triesen, LI

Martina Morger has laid out a field of 1000 bells in the abandoned archaeological site. They are made of different materials and intended for different purposes: Bells, jingles, call bells and chimes. With this compression into a powerful and at the same time meditative-reflective image, the multimedia artist illuminates the contrasting functions of bells as a signal of warning and as a sound of joy. Is the silence of the bells here in St John's Church only just beginning or is it about to end? Morger is interested in this moment of uncertainty: her minimalist sound installation seems like an echo of the memory that once rang, now silently slumbering on the church floor. Roland Scotti: "Conceptually, Martina Morger's intervention addresses all our senses - a sensory, emotional and intellectual totality; certainly with the intention through a challenge or an overstrain to liquefy the seemingly fixed - the world that we see and believe in."



„Ceremony“, Photo by Sandra Maier, Kunstmuseum Liechtenstein, Vaduz (LI), 2025



Ceremony

Performance, 25 min, 2025

*gold, copper, silver, pewter, brass, bronze, pigment, linen,
leather, hemp, cotton, cotton, satin, taffeta, wool, organza
costume by Lia Hossain, Styling by Carolina Misztela
please view documentation: [Link](#)*

Martina Morger walks through the main street of Vaduz and gathers the audience by sheep calling. Each part of the performance is dedicated to a certain regional tradition and ritual: return of the cattle (Alpabzug) -> in front of the government, transubstantiation in catholic mass (Wandlung) -> in front of the bank, leader of carnival group (Guggenmusik-Kapo) -> in front of the tourist centre, traditional costume dance (Trachtentanz) -> in front of the Princely Treasury, spark fire (Funkenfeuer) -> in front of the art museum.



„Lèche Vitrines“, Photo by Magali Hauser, ORNAMENTA, Mattäuskirche, Pforzheim (DE), 2024



Lèche Vitrines

Performance & Video, 2020 & 2024
60 min & HD, 17 min
Marais, Paris, FR
Kunstmuseum St. Gallen, CH
ORNAMENTA, Pforzheim, DE
please view 3-6min: [Link](#)

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', 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.

„Lèche Vitrines“, Video Still by Lukas Zerbst, Paris (FR), 2020



„Lèche Vitrines“, Video Still by Lukas Zerbst, Paris (FR), 2020





Home Smart Home

Film, 4K

CH / DE / LI / UK, completion 2025

collaboration with Tommaso Ranfagni & Lukas Zerbst

furthermore: Sophia Becker, Ariyani Willems, Weronika Wood, Joanna Nicholson

Home Smart Home is a media artwork that aims to explore a still little-known pattern of behaviour in domestic violence cases related to the advent of smart home technology. The work establishes a dialogue with *Le Horla*, a horror short story written by Guy de Maupassant, which depicts the mental decline of an unnamed narrator who is haunted by an invisible creature in his home. Based on the similarities of the story, *Home Smart Home* articulates the power dynamics and psychological effects inherent in this new form of digital harassment and domestic abuse.

„Home Smart Home“, Video Still by Lukas Zerbst, Berlin (DE), 2024



No Maintenance

Video, 2025
HD video, 16.22 min
please view 5-8 min: [Link](#)

„Like a sister to *Cleaning Her*, appears *No Maintenance*. A reinterpretation of an original plan of action by local artist Regina Marxer who, in the 2000s, proposed digging up the stone floor surrounding the Liechtenstein government and archive building for plants to grow in. The work shows a long-durational performance during which Morger plants cacti along the excavated line. The newborn and soon bruised plants stand as witnesses to a lack of care, as cars will continuously destroy them. Morger shows us the radical act of care reevaluated, as Silvia Federici urged us to do in 1975: a collective responsibility and a necessary step in the feminist revolution.“ (text by Monica Unser)

„No Maintenance“, Video Still by Lukas Zerbst, Vaduz (LI), 2025

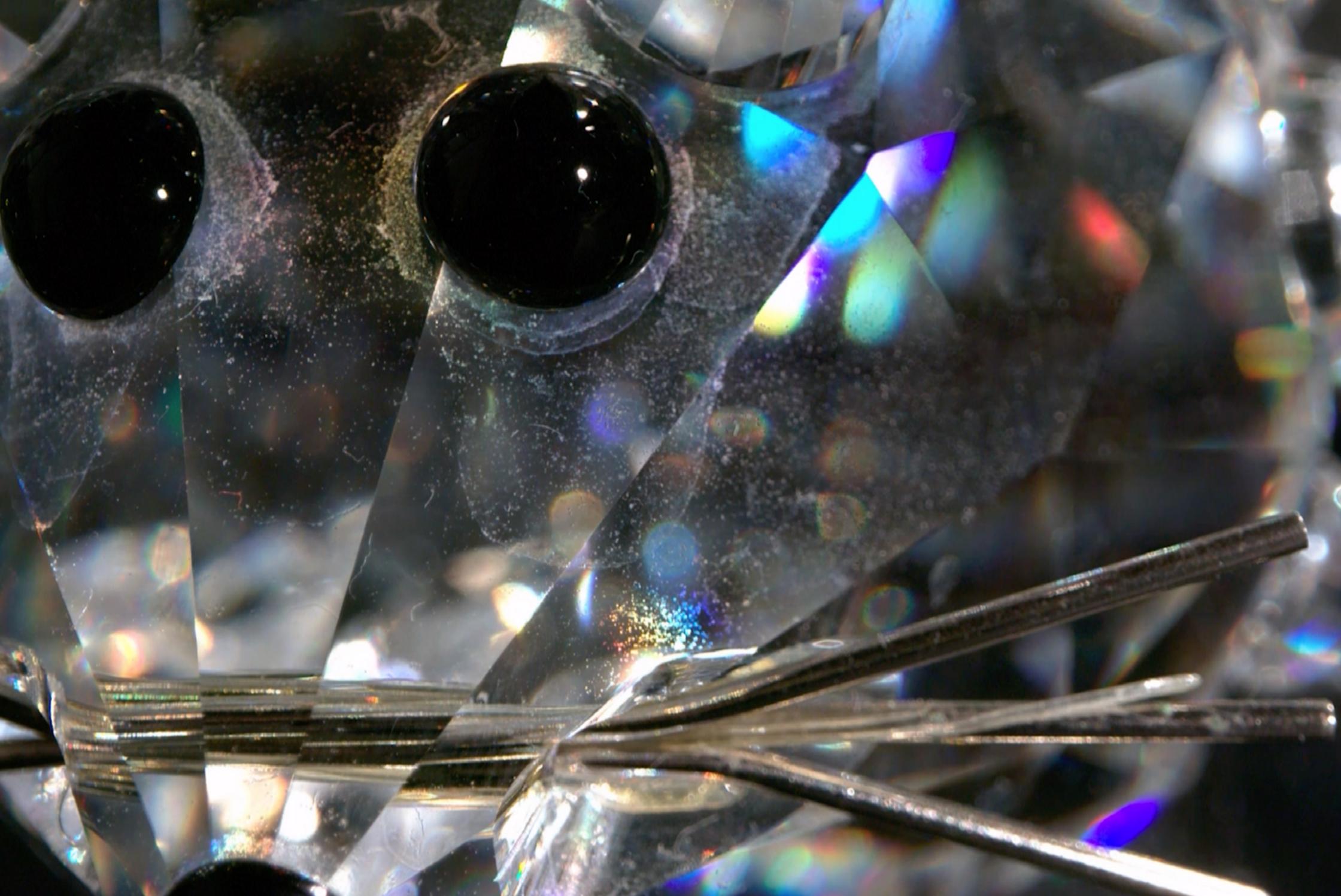




Road Kill

Installation & Video, 2024
HD Video, 19.54min
please view 11-14 min: [Link](#)

The installation includes a video projection that draws viewers into a dream like journey, filmed from the perspective of a car passenger. The steady rhythm of the drive and the hum of the engine contrasts with the unseen violence outside—the disruption of ecosystems and the quiet tragedy of roadkill. As visitors move through the space, they encounter Jaywalkers—a group of five sculptures made of sheep's wool and forged steel. Evoking a herd in motion, they reference a surreal scene from *Pingu*, where a bed grows legs and runs wild. These figures scurry like counted sheep, bridging the comfort of dreams with the unease of disorientation, echoing the tension between movement, control, and the paths we choose.





Cleaning Her

Performance & Video Series, 2018 - ongoing
HD video, each 7min
please view 4-7 min: [Link](#)

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 traces 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, St.Gallen, Dusseldorf and Biel. One of the videos is shown permanently in public space in St Gallen.





„Cleaning Her“, Video Still by Lukas Zerbst, Neues Museum Biel (CH), 2024



Window Shopping

*Participatory Installation & Painting Series, 2020 - ongoing
ink on paper, sugar
dimensions variable
Bregenz, Paris, Vienna, Zurich, Glasgow, Rome, Paris
DWDS, Bregenz, AT
STAGE, Bregenz, AT*

The work group *Window Shopping* is based on photographs 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.

„Window Shopping“, Photo by Martina Morger, DWDS, Bregenz (AT), 2020





Serving

*Participatory Installation & Performance, 2021/23
silver, chrome, aluminium
dimensions variable & 210min
Kunstmuseum St. Gallen, CH
Kunstverein Hannover, DE*

Based on personal objects of daily use, the work addresses the omnipresent expectation of performance in a meritocratic society. By asking visitors to constantly expand and transform the installation by bringing or taking silver coloured trays, 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, the work is able to grow and fulfil the gesture of “serving” with each piece being laid down onto the floor. The work is installed long durationally on the opening with the help of three other workers, earning a performance fee, which is usually much higher than the minimum fee workers at an art space get paid.



Felgen Verkaufen

*Performance & Installation, 2023
dimensions variable
Zinnober, Hanover (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 one 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.



Closer Than They Appear

Object, 2025
mirrors, bandages, viscose, PVC, foam, copper, steel, wood, LED
140 x 170cm
Galerie am Lindenplatz, Vaduz, LI

The reflection appears distorted in the work *Closer Than They Appear*: A composition of several rearview mirrors, viscose, and bandages from expired car first-aid kits. The exhibition space and the visitors are reflected in the work, their bodies fragmented. The view to the rear is fragmented and turns us into observers. Always supported by the bandage, the mirrors create a new view of our surroundings.



Foul Fantasy

Pair, 2025

*satin, stainless steel, amber, dental floss, bridle chains, soil
each 50 x 90cm*

Galerie am Lindenplatz, Vaduz, LI

Foul Fantasy consists of two white pillowcases nailed to the wall, filled with soil from two different places (Liechtenstein & Poland). The two cotton fabric sacks hang like bellies - heavy, penetrated, slightly discoloured, but crisp. At the bottom the sacks are sewn together with amber chains, a supposed aid for teething babies, and Bridle chains for carriage horses. Between intimacy and strangeness, the work, which appears both fragile and burdensome, thematises fertility, belonging, origin and the idea of protection.

„Foul Fantasy“, Photo by Tatjana Schnalzger, Galerie am Lindenplatz, Vaduz (LI), 2025



Dogs Aloud

*Participatory Installation, 2022
in cooperation with Galerie am Lindenplatz
wood, hoof, rope, PVC, pigment, water, cotton, satin
dimensions variable
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 informed by 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 or is it impossible within the given structures?

„Dogs Aloud“, Photo by Mani Froh, Parallel Vienna (AT), 2022





Fossils - Layers of Intimacies

Performance & Installation, 2022

90 min & variable

Kunstmuseum 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“.







You Had It Coming

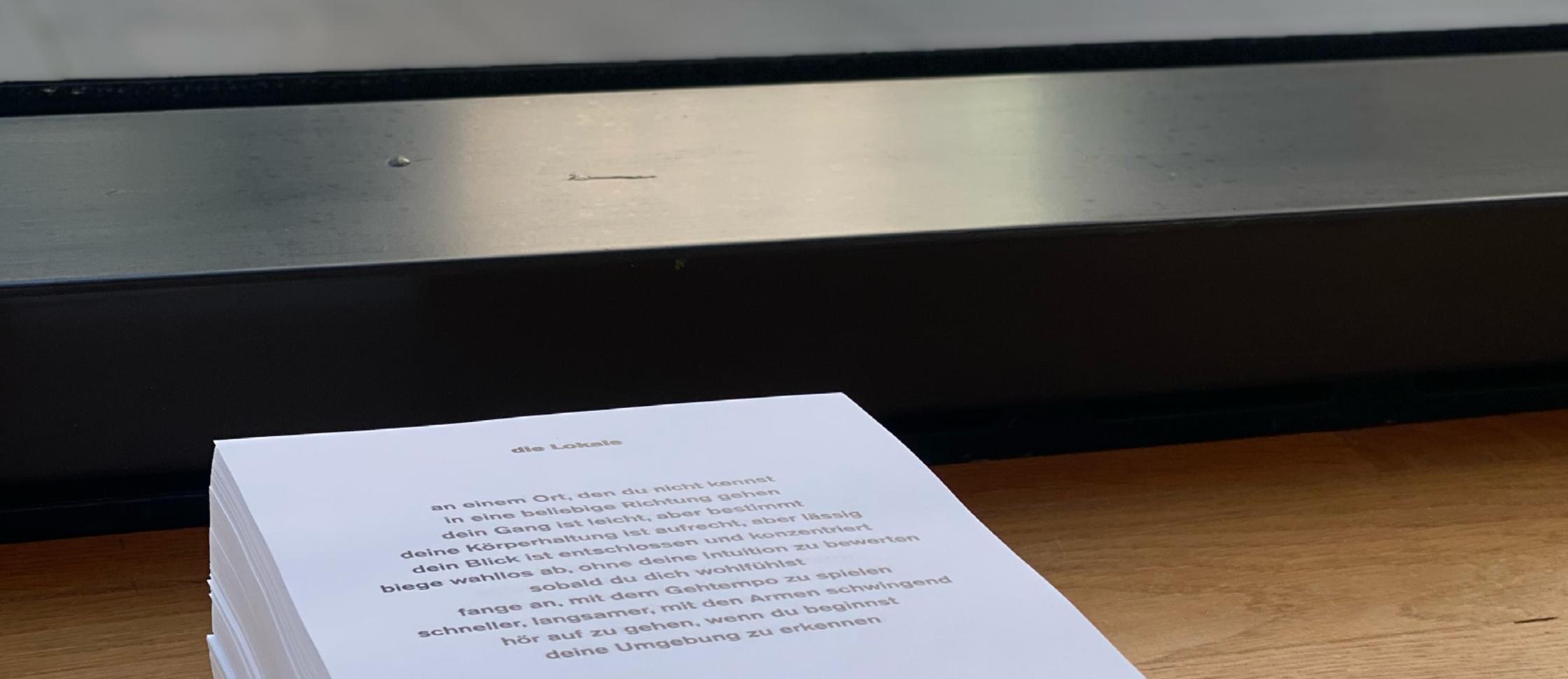
*Installation & Performance, 15 min, 2021
Kunstmuseum St. Gallen (CH)*

*Performance, 20 min, 2024
Magma Maria, Offenbach am Main (DE)
Die Diele, Zurich (CH)*

“With elegant steps the performer moves towards you. The desire in their eyes fixated like a elster onto one of your accessories. With a focused gaze, the performer’s hands mould the shape of the fixated object without leaving the gaze. The Stellvertreter form out of silicone is then placed onto 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. You Had It Coming. So long. Until we meet again.”

„You Had It Coming“, Photo by Daniel Ammann, Kunstmuseum St. Gallen (CH), 2021





The Local / Die Lokale

*Performance Score (to take away), 2021
Ink on paper, stack of A5
Kunstmuseum Liechtenstein (LI)*

The Local is a participatory performance score designed to be taken away and enacted by visitors in any public space. Conceived during the pandemic in Paris in 2020, the work invites individuals to perform a simple yet deeply charged action: walking. Participants follow a set of understated instructions that guide them through unfamiliar terrain—physically and psychologically. Beginning with a deliberate gait and focused gaze, the score proposes an intuitive wandering that subtly plays with rhythm, pace, and presence. The performance ends not at a destination, but at a threshold: ‘when the unfamiliar starts to feel familiar’. What begins as a quiet *dérive* becomes a reflection on belonging, presence, and the choreography of everyday movement. As Monica Unser notes, a gait is never neutral—it can be a costume of confidence, a shield against threat, or a means of blending in. In this work, walking becomes both a strategy of inclusion and a tool for observing one’s own relation to safety, difference, and visibility in urban space. Visitors are invited to take a printed score with them and activate the piece beyond the walls of the art space—extending the exhibition into the city itself.



Passage

*Installation, 2021
4 vitrines, neon light, acrylics
Kunstmuseum St. Gallen, CH
please view 0.51 - 2.12min: [Link](#)*

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.

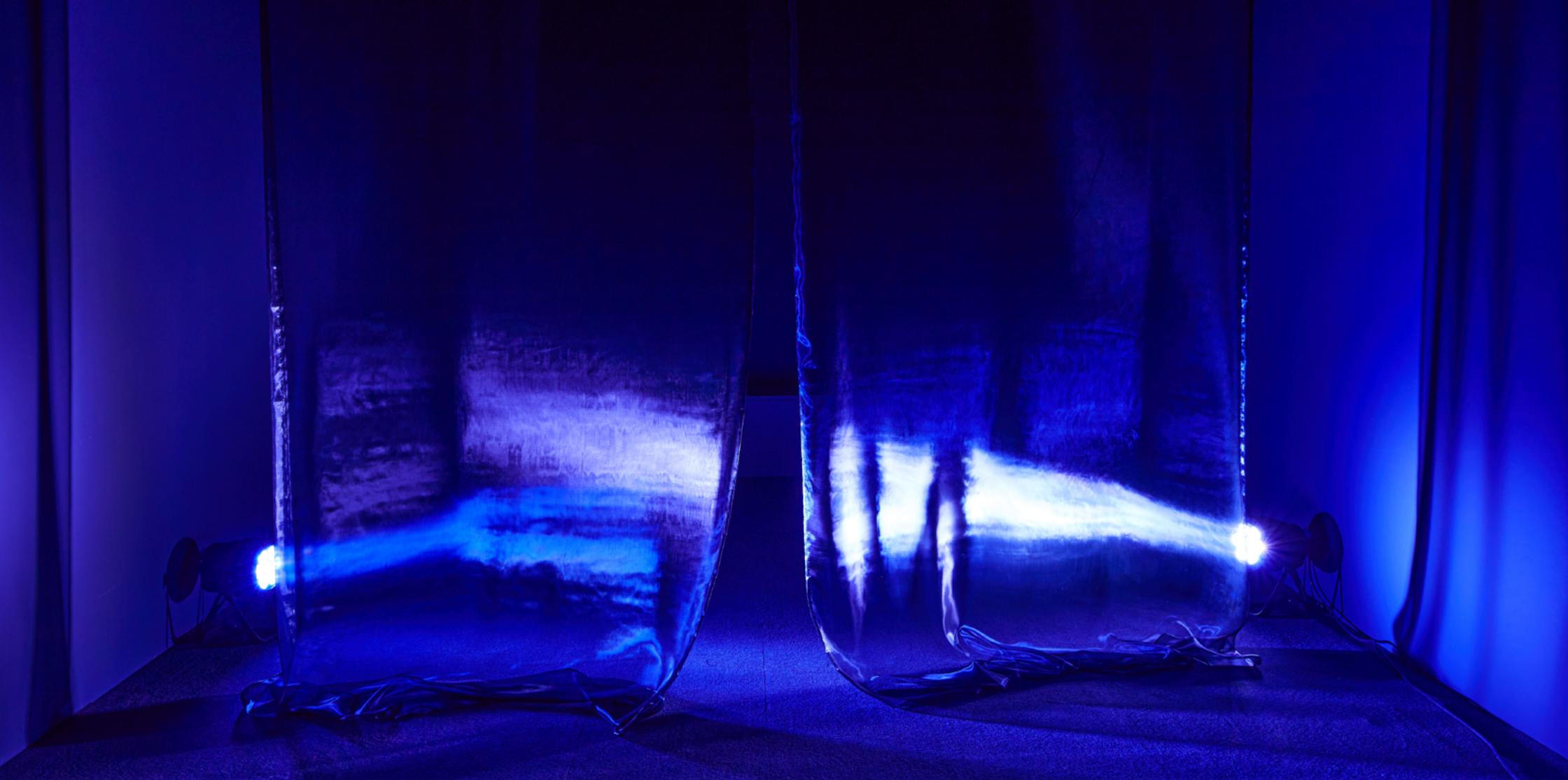


Kosmetik

*Performance, 20 min, 2020 & 2021
Kunstverein Hannover, DE
Kunstmuseum St. Gallen, CH*

Designed as a technical guided tour, the performer refers only to the formal elements of the exhibition. Collaged from subjective experiences during the construction and production phase, direct 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 the art work respectively art within an exhibition context.

„Kosmetik“, Photography by Virginie Vabre, Kunstmuseum St. Gallen (CH), 2021



Soft Opening / Your Dreams

Sound Installation, 2020/21/23
poly organza, LED light, water, PVC, wood, pigment, oil
dimensions variable, 6min
Warenlift, Zurich, CH
Kunstmuseum St.Gallen, CH
Kunstmuseum Appenzell, CH
Art Empowers, CH
please view: [Link](#)

These works explore the pressure and performances embedded in contemporary life. The audio work *Your Dreams* layers texts from wellness and movement culture, turning calming instructions into a relentless script of self-optimization. What begins as a call to relax becomes a reflection on the obsessive drive for control over body and mind. In *Soft Opening*, visitors inhabit a shifting stage where the boundaries between performer and spectator blur. The space invites a constant repositioning—watching, being watched, and stepping into the scene, on stage and behind the scenes. Together, the works expose how deeply performance culture shapes our behaviors, roles, and sense of self.



Lèche Vitrines (Unflatten)

Photography, 2021
2C-Prints behind glass
each 21 x 30cm
Kunstmuseum St. Gallen, CH
STAGE, Bregenz, AT

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 Modersohn-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.



thank you for your attention,
work & consideration

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„Lèche Vitaines (Unflatten)“, Photo by Lukas Zerbst

CV Martina Morger

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

2018-19 Glasgow School of Art, Master of Letters in Fine Arts Practice, UK
2017-18 Die Angewandte, 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

2025 Habitable Zone, Städtische Galerie KUBUS, Hanover, DE
Blind Spots, Galerie am Lindenplatz, Vaduz, LI
On The Street, Kunstmuseum Liechtenstein, Vaduz, LI
*Jaywalking, Hiltibold, St Gallen, CH

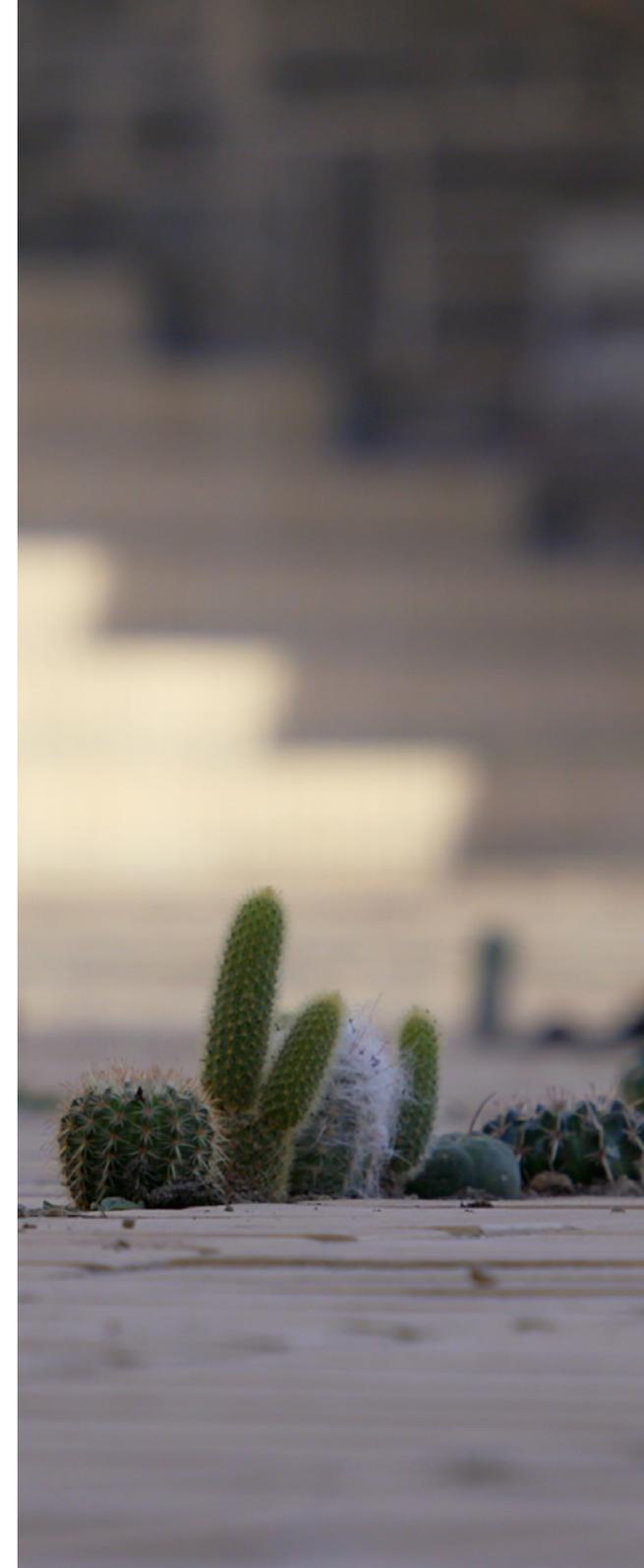
2024 Fresh Window, Museum Tingely, Basel, CH
*Road Kill, Kunstraum Remise, Bludenz, AT
ORNAMENTA, Matthäuskirche, Pforzheim, DE
Re/Sculpture, Neues Museum Biel/Bienne, CH
*Bella Bells, Johanniterkirche, Feldkirch, AT
Utopia Today – Queer Perspectives, Videocity, Rex Berne, CH
What Performance Artists 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, Sao 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)

2020 klug & kühn, Historisches & Völkerkundemuseum, St Gallen, CH
*Window Shopping, DWDS, Bregenz, AT
How To Survive, Sprengel Museum, Hanover, DE
I Might Be Staring At Infinity, Yarat Contemporary Art Space, Baku, AZ
Performance Fotografie, LISTE Art Fair Basel, CH



selected (co-)curated projects

- 2025 Perrrformat rrRrr Festival, public performance festival, Zurich, CH
- 2024 Perrrformat Presents x Gessnerallee: lo.me, Performance in public space, Zurich, CH
- 2023 Perrrformat Presents: Jo Baan & Luc Häfliger, Performance in public space, Zurich, CH
- 2022 Perrrformat Presents: 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 Presents: Anina Müller, Performance in public space, Zurich, CH

selected collections, grants, awards, residencies

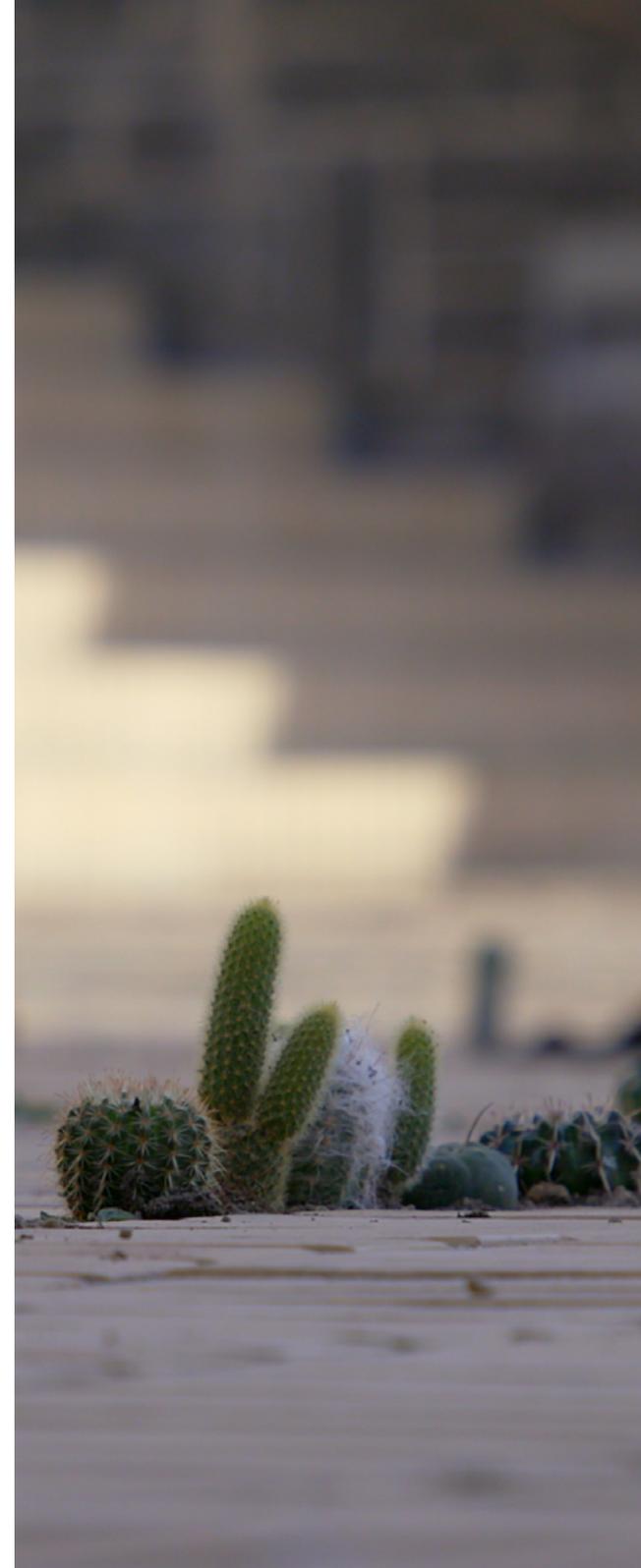
- 2025 Media Talents, Work Grant, Nord Media, Niedersachsen, DE
- 2024 Residency, Culture Council Liechtenstein, Berlin, DE
Work Grant, Culture Foundation Liechtenstein, Vaduz, LI
- 2023 Collection Kunstmuseum St Gallen, CH
Work Grant, Swiss Arts Council Pro Helvetia, CH
- 2022 Project Grant, Arts Council 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, LI
- 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, mentoring

- since 2023 Engländerbau, Programming Jury, Vaduz, LI
Engaged Cinema: Home Smart Home, Panel Leader, Goethe Institut Glasgow, UK
- 2024 Christoph Schlingensiefel Fellowship, Mentor, Bochum, DE
- 2022 Baby Angel's Fruit Basket, Jury, Baby Angel, Zurich, CH
Forum Kunstachse: Future of?, Keynote Speaker, Kunstmuseum St Gallen, CH
- 2020 Softly Polished Machinery, Workshop given, HEK, Basel, CH

selected press, publications, articles, television

- 2024 Ausstellungsrundgang, Kunst als Spiegel, ORF, AT
Fresh Window, Art & Shop Window, Museum Tingely, VFMK, Vienna, AT
Re/Sculpture, Neues Museum Biel, VFMK, Vienna, AT
- 2023 Mit Kunst den Tod überwinden, Text by 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
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
(Pro)Found Listening, JAWS Journal for Art Writing, Vol. 6, Intellect, Bristol, UK
Art in Dataspace, La Biennale Venezia, Kunstmuseum Vaduz, LI



Artist Statement

Martina Morger's artistic practice interweaves moments of consumption, decay, body, belonging and distinction in situational installations and site-specific performances. The central questions she explores in this way deal with individual freedom in increasingly technologised living environments, as well as ideas of power, desire and care within a neoliberal society determined by work and performance. Morger repeatedly places a specific focus on the performance and construction of gender. Her 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: Morger actively occupies spaces and negotiates the effects of social constraints on our bodies through strategies of display and visualisation. In this way, she creates 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 artistic co-director of Perrrformat she brings performance art to various public sites in and around Zurich. As a member of several collectives and unions, she advocates for the rights and concerns of artists. In 2020, Morger was a studio fellow at the Cité Internationale des Arts in Paris, holds the Manor Art Award 2021 and is an IBK prizewinner 2024. Recent exhibitions have included Morgers work at Museum Tinguely, Neues Museum Biel, Kunstmuseum Appenzell, St.Gallen and Liechtenstein, Kunstverein Hannover, Liste Basel, Scottish National Galleries, 58th Biennale Venezia.

Motivation

My practice is based on multimedia strategies, which imply 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 is recurrent in my work. The political and cultural context is equally inseparable from my work, as it is mainly site-specific and often in public space. 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 society determined by work and performance shape our lifeworlds. Investigating these things, working contextually, inclusive 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 (former professor ZHdK), Judith Huber (PANCH), Letizia Ragaglia (curator art museum Liechtenstein), Nadia Veronese (curator art museum St Gallen), Michelle Hannah (former professor, GSA), Birgit Widmer (visual artist, collaborator), Gemma Jones (performance artist, collaborator).

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