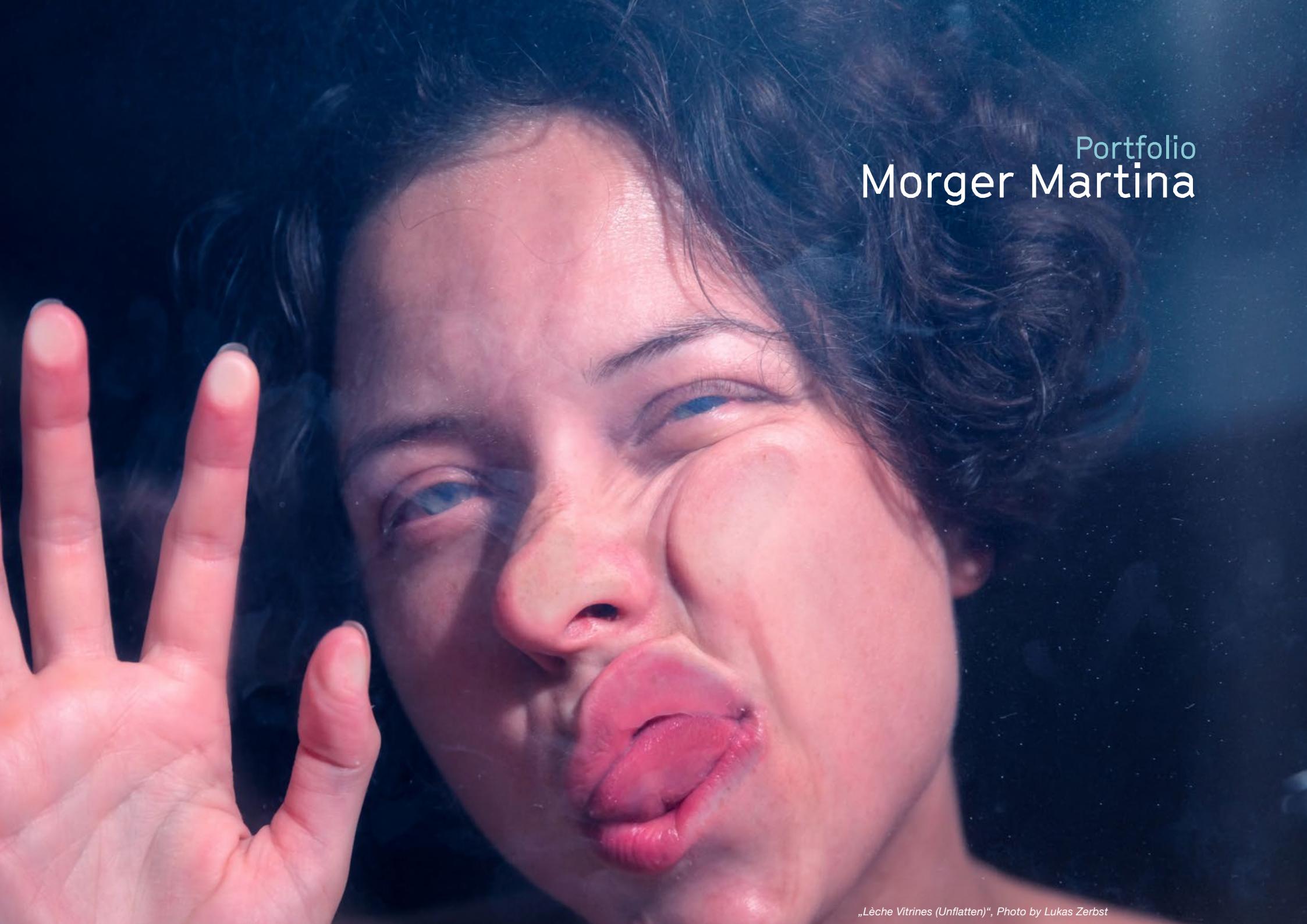


Portfolio
Morger Martina





Statement

Martina Morger works across performance, video, and installation to examine how care, desire, and power become visible and negotiable in public space. Her body-based, often minimalist gestures—cleaning, licking, planting, carrying, driving, walking, digging, repeating—reveal invisible labour, overlooked narratives, and ecological entanglements. Many of these actions recur across long-term, serial bodies of work that let themes unfold through repetition, variation, and sustained attention. She uses slowness, softness, and tactile focus as critical strategies that challenge normative expectations around bodies, roles, and productivity.

Her works often emerge from direct engagement with sites where institutional logics, gendered structures, rural realities, and service labour are pronounced. By transforming everyday actions into subtle disruptions, Morger both disenchants and re-enchants familiar systems. Announcement and warning, intimacy and exposure, presence and absence overlap fluidly.

Her practice proposes alternative forms of togetherness and creates fragile yet resistant spaces of belonging. Morger understands art as care work and as a means of making power relations physically perceptible—not through spectacle, but through gestures that reveal the political within the everyday.



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](#)

Kunstmuseum Liechtenstein & Migros Museum, Zurich, CH, 2025

Bells have shaped our rhythms and rituals for centuries. In their ambivalence, they call us to celebration and devotion, while also serving as instruments of warning and discipline. Inspired by an old local legend, Martina Morger moves through the space in a procession. Rooted in both Catholic and pagan traditions, yet pushing against them, *Ceremony* unfolds as both a gesture of reverence and an act of disruption. Every step resounds as celebration, admonition, and penetration. (based on a text by Christiane Meyer-Stoll)

“As if through alchemy, gold and ornamentation transform the everyday act of walking into something precious and ceremonial. As a profane and performative artwork, this piece stands for a loud—though sweet-sounding—claiming of space.” (quote by Monica Unser)



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



Cleaning Her

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

in collab with HVM & Kunstmuseum St.Gallen, St Gallen (CH), 2021
in collab with Kunstkommission Düsseldorf, Dusseldorf (DE), 2023
in collab with Neues Museum Biel, Biel/Bienne (CH), 2024
in collab with Kornhausforum Bern, Berne (CH), 2025

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. One of the videos is shown permanently in public space in St Gallen.



„Cleaning Her“, Video Still by Lukas Zerbst, Kornhausforum Bern (CH), 2025





No Maintenance

Video, 2025

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

in collaboration with Kunstmuseum Liechtenstein, Vaduz (LI)

„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)



Bella Bells I-III

Installation, dimensions variable, 2023-25
gold, copper, steel, leather, linen, hemp, pigment, resin, oil, audio
Rathaus für Kultur, Lichtensteig (CH)
Johanniterkirche Feldkirch (AT)
Gasometer Triesen (LI)
please view documentation: [Link](#)

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 Morger 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? 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. "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." (Roland Scotti)



„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.



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 measured, deliberate steps, the performer approaches. Their gaze locks onto one of your accessories—sharp and gleaming, drawn to it with the insistence of a magpie. Without ever breaking eye contact, their hands begin to shape a translucent mass, echoing the contours of the chosen object. The silicone proxy, formed through this concentrated gesture, is then carefully pressed onto the original. With each knead, the material's pull and the body's resistance are negotiated anew. Eventually, the moulded form becomes little more than a trace of the moment, a memory of contact no longer rooted in the present. You Had It Coming. So long. Until we meet again.



„You Had It Coming“, Photo by Livio Baumgartner, Die Diele, Zurich (CH), 2024



Road Kill

Closer Than They Appear (Wall Object, 2024)
rear-view mirror, bandages, viscose, PVC, foam, copper, steel, wood

Jaywalkers / Road Kill (Installation: Sculptures & Video, 2024)
HD Video, 19.54min
please view 11-14 min: [Link](#)
Kunstraum Remise, Bludenz (AT)

The installation *Road Kill* includes a video, with the same name, that draws viewers into a dream like journey, filmed from the perspective of the 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.



„Road Kill: Closer Than They Appear“, Photo by Christa Eugstler, Kunstraum Remise, Bludenz (AT), 2024



„Closer Than They Appear“, Photo by Tatjana Schnalzger, Galerie am Lindenplatz, Vaduz (LI), 2025



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.

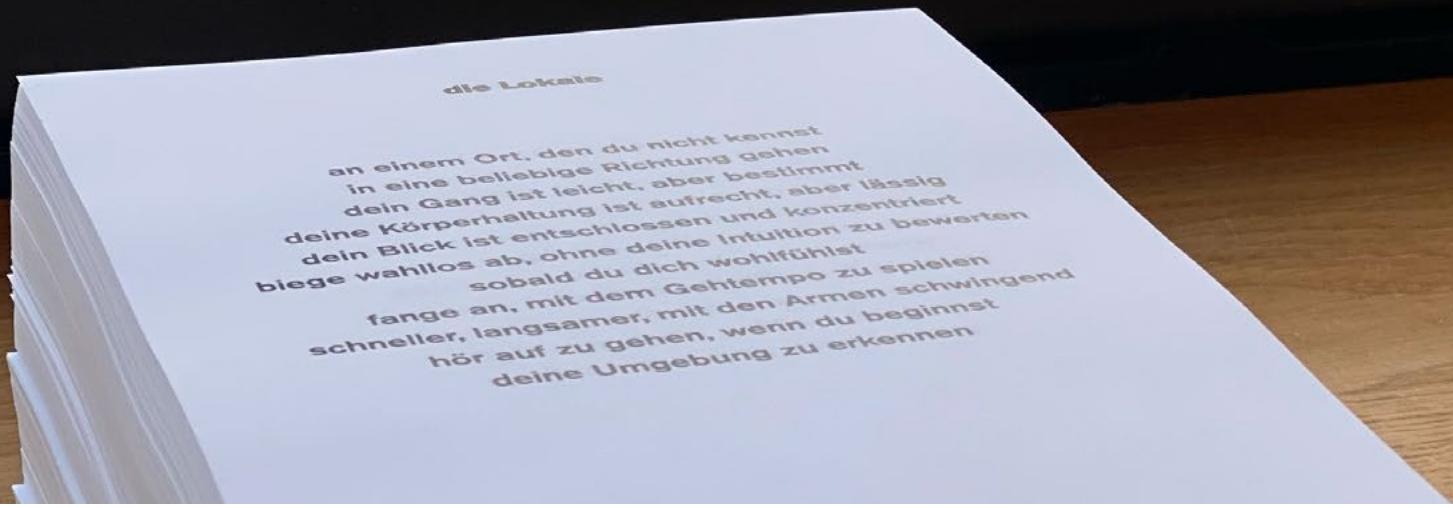


Serving

Participatory Installation & Performance, 2021/23
silver, chrome, aluminium, 4 performers
dimensions variable & 210min
Kunstmuseum St. Gallen (CH)
Kunstverein Hannover (DE)

Drawing on personal objects of everyday use, the work reflects on the pervasive demand for performance within a meritocratic society. By inviting visitors to continually expand and transform the installation—bringing or removing silver-coloured trays—the artist opens up questions of ownership, service, and authorship. Colloquially, “serving” also means “to perform” or “to bring it,” and through the audience’s participation this gesture becomes materially enacted: with every tray placed on the floor, the work grows and redefines what it means to serve.

The installation is realised as a long-duration performance during the opening, supported by three additional workers who receive a performance fee—one that notably exceeds the minimum wage typically paid to art-space staff—thereby foregrounding the labour structures that underpin cultural production.



The Local / Die Lokale

Performance Score (to take away), 2025
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.

CV Martina Morger

*1989, lives & works in Liechtenstein & Hanover www.martinamorger.com
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

selected group & *solo exhibitions

2025	Was Wäre Wenn, Kornhausforum, Berne, CH Habitable Zone, Städtische Galerie KUBUS, Hanover, DE Blind Spots, Galerie am Lindenplatz, Vaduz, LI On The Street, Kunstmuseum Liechtenstein, Vaduz, LI *Jaywalking, Hiltibald, St Gallen, CH 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 What Performance Artists Wear, mary.two, Lucerne, CH Grosse Regionale, Kunstzeughaus Rapperswil, CH stadt.raum.experimente, Kunstkommission Dusseldorf, DE Sammlungsieber, Kunstmuseum St. Gallen, CH 90. 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 *Distant Lover, Beletage, Zurich, CH Parallel, Gallery Statement, Galerie am Lindenplatz, Vienna, AT FILE Festival, Sao Paolo, BR
2024	*Road Kill, Kunstraum Remise, Bludenz, AT ORNAMENTA, Matthäuskirche, Pforzheim, DE Re/Sculpture, Neues Museum Biel/Bienne, CH *Bella Bells, Johanniterkirche, Feldkirch, AT What Performance Artists Wear, mary.two, Lucerne, CH Grosse Regionale, Kunstzeughaus Rapperswil, CH stadt.raum.experimente, Kunstkommission Dusseldorf, DE Sammlungsieber, Kunstmuseum St. Gallen, CH 90. 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 *Distant Lover, Beletage, Zurich, CH Parallel, Gallery Statement, Galerie am Lindenplatz, Vienna, AT FILE Festival, Sao Paolo, BR
2023	*Are We Dead Yet?, Kunstmuseum Liechtenstein, Vaduz, LI The Dream, Agora Digital Art, online & London, UK *Distant Lover, Beletage, Zurich, CH Parallel, Gallery Statement, Galerie am Lindenplatz, Vienna, AT FILE Festival, Sao Paolo, BR
2022	R.A.W. or The sirens of Titan, Kunstmuseum Appenzell, CH *Lèche Vitrines, MANOR Art Award 2021, Kunstmuseum St Gallen, CH In-Between And Around The C., Rote Fabrik, Zurich, CH Stretch, Lovaas Project Space, Munich, DE *Window Shopping, DWDS, Bregenz, AT I Might Be Staring At Infinity, Yarat Contemporary Art Space, Baku, AZ Performance Fotografie, LISTE Art Fair Basel, CH
2021	
2020	

selected grants, awards, residencies

2025	Work Year Scholarship 26/27, Kulturstiftung Liechtenstein, LI Media Talents, Work Grant, Nord Media, Niedersachsen, DE
2024	Residency, Culture Council Liechtenstein, Berlin, DE Work Grant, Kulturstiftung Liechtenstein, Vaduz, LI
2023	Work Grant, Swiss Arts Council Pro Helvetia, CH
2022	Project Grant, Arts Council Dusseldorf, DE Residency, Stipendienstätte der Zukunft, Künstler:innenhäuser Worpswede, DE
2021	Travel Grant, Culture Moves Europe, Goethe Institute, DE MANOR Art Award, Kunstmuseum St. Gallen, CH Media Art Award Sehnerv, Berne & Zurich, CH
2020	Virtual Twin, Remote Digital Residency, Lunchtime Gallery, UK Visarte Residency, Cité Internationale des Arts, Paris, FR

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 Tingueley, Neues Museum Biel, Kunstmuseum Appenzell, St.Gallen and Liechtenstein, Kunstverein Hannover, Liste Basel, Scottish National Galleries, 58th Biennale Venezia.

thank you for your attention, work & consideration

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