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17.02.2023
-06.08.2023

**ARTIST'S
CHOICE:
MARTINA
MORGER**

dlee

**KUNSTMUSEUM
LIECHTENSTEIN**

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Artist's Choice is a new format at Kunstmuseum Liechtenstein. Artists are invited to curate an exhibition from the collection. The title references a series launched by the Museum of Modern Art, New York, in 1989 in which artists were invited to 'select, juxtapose, and comment on' works from the collection. Experiencing our own collection from new perspectives, reflecting on it and 're-energising' it, is our motivation for entrusting curatorship to artists.

The first artist invited is Martina Morger (b. 1989 in Vaduz, lives and works in Balzers, Liechtenstein, and Hanover, Germany). In her multimedia, performance-based works, she critically examines social issues of our times. Acting as curator, in *Are We Dead Yet?* Morger takes the same approach, exhibiting works that prompt reflection on the phenomenon of ubiquitous exhaustion in our society.

In addition to selecting works from the collection, the curator has invited Gemma Jones to develop a new performance.

ARE WE DEAD YET?

WORKS FROM THE COLLECTION BY

GIOVANNI ANSELMO
EDITH DEKYNDT
LATIFA ECHAKHCH
JOCHEN GERZ
CHRISTOPH GETZNER
& MARKUS GETZNER
LEIKO IKEMURA
ANNE MARIE JEHLE
ANNA KOLODZIEJSKA
MATT MULLICAN
BRUCE NAUMAN
CADY NOLAND
MARCEL ODENBACH
GINA PANE
PAMELA ROSENKRANZ
ALEKSANDRA SIGNER
ERIK STEINBRECHER
NORA TURATO
ERICH WEISS

**CURATED BY
MARTINA MORGER**

Dear Visitors,

Some of the artworks we encounter here are wearing themselves out, while others are pausing. *Are We Dead Yet?* reflects on a pressing question, at the same time forcing us to accept the simplest of truths. The choice of works and artists demonstrates the search for needs that we have stopped satisfying or that we find almost impossible to satisfy. Time and again, the yearning for final farewells, fading memories, all but forgotten things, ensnares us in blissful nostalgia. While things discarded, things that arrived too late, things that are missing, believed dead or doomed to die encircle our present emotional state like vultures descending on their coveted carrion. We often put personal interest before communality. How long we can carry on like this is completely uncertain. Today could be our last day.

*It is a serious thing
just to be alive
on this fresh morning
in the broken world.
I beg of you,
do not walk by
without pausing*

Mary Oliver, *Invitation*,
published 2013

Beating birds, happy shadows
Living puppets, what appears to be dead
Two coconut fibre doormats
and us, the universe between our hands

Our idea of being alive
shows in compositions about skin-care water
Eternally blue plastic bags and bottles
know nothing of the inexorable flow of time

Paradise syndrome causes glittery dreams to burst
Without any filter and without taking a breath
we dive through the passage once more
pretending that we have conquered the water

When the golden guardian is not looking
we stuff ourselves with eggs
The body testifies to our finitude
and so we leave no stone unturned

When we are smoking in the woods
we find nada in the black holes
and fail to notice that we always
wake up in the same cemeteries

An installation intervention featuring a large velvet
curtain drapes selected works from the Kunstmuseum
Liechtenstein's collection in a soft embrace.

Martina Morger
Curator of the exhibition

LATIFA ECHAKHCH

1974 in El Khnansa, Morocco

1

Still Life (Vanités) a–e, 2010

C-print mounted on aluminium, framed

Five parts, each 26.5 × 40 cm

Ed.: 1/3

KML 2016.15.01–05

The exhibition begins with *Still Life (Vanités) a–e*; criticism of the concept of cultural identity is a recognisable constant in Latifa Echakhch's work. With a variety of artistic methods, she explores authenticity and authorship, questioning origins, unmasking prejudices and stereotypes in our society. Often deploying culturally coded aesthetic devices, she questions the loss of objects' symbolic meanings. Here, a series of five photographs appear to depict random details of an overgrown piece of land strewn with litter. In places, so many small snails are huddled together that time appears to stand still. This still life makes us aware that this is a cemetery.

With the image of the Muslim cemetery at Mediouna, Morocco, where members of her family are buried, Echakhch presents to our eyes the humus layers of life, while at the same time looking into our collective future. The question of what happens to us, our bodies, but also our souls, remains unanswered. One question is answered: how we treat our dead. Echakhch's interest in carelessly discarded objects and, as here, apparently rarely visited places, draws attention to the inattentive, developing a quiet poetry in simplicity and transience.

MM



JOCHEN GERZ

1940 in Berlin

2

So, wie es ist, und sonst nichts, 1984 | Just as It Is, and Nothing Else

Four framed black-and-white photographs, one framed typescript text on paper, each 13 × 18 cm, two framed black-and-white photographs, each 40.5 × 50.5 cm

Overall 110 × 88.5 cm

KML 2009.05

Donation of the artist



What first appears to be a quiet, atmospheric piece by Jochen Gerz, forms part of the *Photo/Text* series, in which Gerz has been combining black-and-white photographs with text fragments since the late 1960s. The work consists of a group of images arranged in a diagonal grid. At the centre hangs a photograph of a large, solitary tree. Some of the images suggest that it will soon be felled: the division of trunk and treetop, three images of fallow land from slightly different perspectives, and timber processed into building material. A cryptic, poetic text accompanies the images. The words 'senselessly massacred' and 'victim' catch the eye. Originally hailing from the world of literature, Gerz works in the realm between image and language. By deliberately leaving various aspects unaddressed, he creates voids and uncertainties. These elements are crucial for his work as they enable certain freedoms and room for interpretation. 'When I have an image in front of me, I make myself words, and when I have a text in front of me, I make myself an image. The image creates the imperfection that points to the text, and the text remains opaque so as to refer back to the image.' (Jochen Gerz)

Nature and culture, climate protection, invasion, murder: given that Gerz criticises the role of the passive 'viewer' and instead advocates empowered viewers who assume a participatory, active role, the aim is for people to associate freely and indeed develop their own narratives between photos and texts.

LO

ANNA KOŁODZIEJSKA

1976 in Żywiec, Poland

3

Ohne Titel (Der Kuss), 2012 | Untitled (The Kiss)

Coconut matting

Two parts, overall 120 × 80 × 20 cm

KML 2014.16



Anna Kolodziejska's works are strikingly visual and generally pervaded by a finely balanced narrative. Behind this obviously narrative element, often amplified by the titles, there lie other, often ambiguous narrative layers. As in this piece: ostensibly the humorous meeting of two coconut fibre mats. They face each other, lean on each other, hold each other upright and – as the title suggests – appear to kiss. In their steeped touch, however, we observe the image of the doormat, mats used to prevent soiling but whose provenance takes us not only to foreign parts – the home of the coconut palm – but also to the threshold of our homes. With playful ease, the artist covertly introduces allusions to colonial history, global trade routes and the relationship between private and public: what are we wiping our feet on?

CMS

CHRISTOPH GETZNER

1960 in Feldkirch, Austria

MARKUS GETZNER

1965 in Bludenz, Austria

4

Von der Kürze der Dauer, 2014 | The Brevity of Duration

Papier mâché, polyamide, egg tempera

61 × 40.6 × 41.7 cm

KML 2014.19



The brothers Christoph and Markus Getzner have been working together since 2004 on a world of images that explores the transience of human existence at a fundamental level. Their works are defined by a graphic mode combined with elements of painting, sculpture and architecture that they fuse into a diverse formal vocabulary. They often use recyclable materials such as wood, wax or paper that are reminiscent of biological cycles and raise questions about our existence.

Markus Getzner observes: 'The darkness stands for intellectual benightment. A lack of clarity is always a major problem for major conflicts. If we are not careful, we will without doubt enter a state of complete intellectual benightment in which people will lose control and lose the overall picture.'

The figure in *Von der Kürze der Dauer* stands in the room like a guard, appearing to watch us. Without pointing the finger, by dint of its very existence the work reminds us of things that we may have repressed or have long forgotten. Like death itself or a spectre, the figure stands there like a memento mori.

MM

PAMELA ROSENKRANZ

1979 in Altdorf, Switzerland

5

Aquamarine (Radiant Teeth), 2018

Plastic bottle, silicone, pigments, pedestal

Overall 147.3 × 40 × 40 cm

KML 2018.60



Pamela Rosenkranz focuses on the biology of life: the body, its skin, its microbiomes and the neurological effects. 'I am interested in deconstructing the immaterial into the material.' This approach suggests abandoning the notion of the Anthropocene in favour of a world that is worth protecting.

In her own words, Rosenkranz sees our environment as 'so much more than we think and can imagine'. Of particular significance in her works, the colour blue, for example, holds out the promise of freedom and life, purity even. In the history of evolution (coming from water), it is the most important colour and the last to be given a word in many languages (the colour designation blue exists in most, but not all languages).

In *Aquamarine (Radiant Teeth)* the artist effectively demonstrates the peak of our madness. She uses the perverse products of the Anthropocene not only as a motif but also as a field of investigation in its own right: like a promise of salvation, an Evian bottle sits enthroned on a snow-white base. Behind glass, the everyday object is displayed as a trophy – sacrosanct – mocking the thirsty and reminding us of our physical finitude and to take a swig from our plastic bottles. When the artist noticed countless plastic bottles from all over the world in the canals of Venice, what she saw was different brand waters with mellifluous names floating, spittle-soiled, in the very liquid from which they stem. A sad cycle that serves to ensure the survival of the global public so they may continue to consume art.

MM

CADY NOLAND

1956 in Washington, DC

6

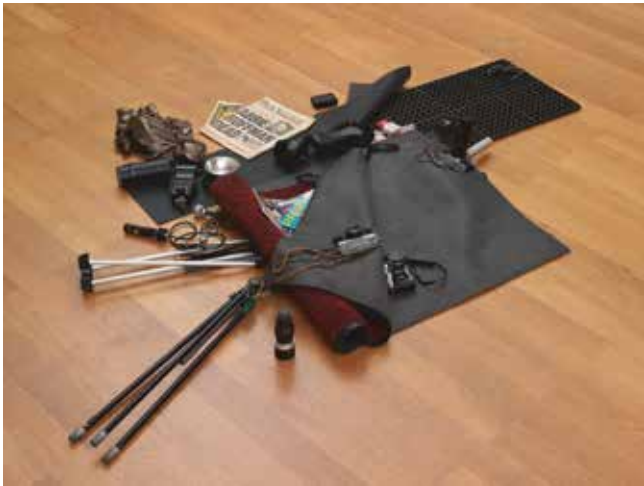
Celebrity Trash Spill, 1989

Newspaper, magazines, broken camera equipment, tripods, microphone, T-shirt, sunglasses, carpet, rubber mats, cigarette packet

ca. 25 × 196 × 276 cm

KML 2013.23

Acquired with sponsored funds



Celebrity Trash Spill consists of a number of objects that seem to have been dropped randomly on the floor, as if trashed, as the title suggests. This accumulation of objects immediately evokes associations that recall the glittery visual world of the stars, 'showing oneself' and being shown, but also intrusive paparazzi, sensationalism, indiscretion and transgression. The headline about the death of Abbie Hoffman – an American journalist and activist who died in 1989 – appears in bold letters on the front page of the tabloid seen lying here. As is the nature of the ephemeral newspaper medium, the aim is to ensure fast consumption of the loudly proclaimed news of the possible suicide of an important radical figure of the 1960s' youth rebellion. 'When I was making *Celebrity Trash Spill*, I was reading *The Globe* and *The Star* and saw that what is done is that you consume all of these celebrities each week, then you turn them into trash.'

In her works, Cady Noland examines societal, social and cultural structures and norms in the United States by way of association, subtly unmasking the myth behind the promise of the American Dream. The question of how people are treated in social systems is of central importance to the artist in this respect: without taboo, her thoughts revolve around forms of structural violence, human callousness, 'how, actually, under which circumstances people treat other people like objects' (Cady Noland).

CMS | DR

EDITH DEKYNDT

1960 in Ypres, Belgium

7

Provisory Object 01, 1997

HD video, silent

2' 29" loop

Ed.: 8/10 + 1 A.P.

KML 2021.037



In *Provisory Object 01* Edith Dekyndt stretches the 'water' between her two hands like a membrane. Shimmering in iridescent colours, the temporary 'object' gives the impression of being a world of its own – but as soon as it bursts we realise that we cannot control or conserve worlds with our own hands.

MM

MARCEL ODENBACH

1953 in Cologne



8

Videoarbeit für einen Winterabend, 1994 |

Video for a Winter Evening

Video, sound

5' 3"

Ed.: 39/100

KML 2000.58

Marcel Odenbach has been working with video since 1976, a pioneer who continues to set the pace of video art today. Characteristic of his oeuvre are collage and montage, techniques that he deploys in a variety of media, from works on paper to film.

What to do on a winter's evening? This is the time of silence and darkness. A close-up shows an ashtray filled with cigarette ends and a hand repeatedly tapping a cigarette into it. On top of this scene Odenbach superimposed a variety of historical footage, including images of the November pogroms of 1938. The only soundtrack is the crackling of flames. The sound forges a link between past and present: is this the fire destroying buildings, furniture and books or is this a cosy fire in a hearth?

Some people smoke alone out of boredom or to relax, but it may also be an indication of deep thought, nervousness or inner turmoil: someone completely trapped in their thoughts, trying to come to terms with them. The person in the video appears to continue smoking as long as the thoughts last. On the one hand, Odenbach's work can be interpreted as an exhortation not to allow the specific events of the Nazi era to fall into oblivion, nor to deny the presence of anti-Semitism and racism in our society. On the other, it can also express the powerlessness and grief felt by people faced with war and violence, as featured daily in the media.

LO

ERICH WEISS

1966 in Waregem, Belgium

9

The Black Party, 2001

Video documentation of a performance, silent
15'

KML 2004.03



In 2001, the first year after Kunstmuseum Liechtenstein opened, Erich Weiss was invited to develop a work on site as an artist in residence. The installation *Can Beauty Kill?* that he created was presented along with *The Black Party*, a video consisting of a single shot of shadowy figures standing still and moving almost imperceptibly in front of a large array of windows. An atmospheric situation that, after viewing for some time, is more reminiscent of a meeting's end, or even a funeral, than a party. The title might allude to an event held by a political party. At the same time, the lack of exuberance typical of parties gives rise to a new and exciting expectation, with the colouring suggesting a sense of exclusivity and secrecy.

MM

NORA TURATO

1991 in Zagreb, Croatia

10

has anyone tried unplugging it and plugging it back in?, 2019

4K video, sound

22' 36"

Ed.: 1/5 + 2 A.P.

KML 2020.005

Donation of the artist



cleaning



started



with

The core of Nora Turato's work lies in the exploration of language. Collaged fragments of text and language are her main material, which she works into eye-catching large-format panels, murals, videos or performances to create a breathless barrage of thoughts. She gleans the collected fragments of language from everyday encounters, private conversations, memes, chats, quotations from the internet and packaging, but also from clickbait teasers and advertising. The selection is intuitive and associative, with dependencies between words or sentences only arising for the viewer or listener as a result of their sequence. How does this work function in the deluge of information available to us at all times? What is our relationship to it, our understanding of it, not only personally but also collectively? Is this stream of consciousness the noise of our society that we need to filter?

In Turato's video the recited text is presented in conjunction with an explicitly graphical sequence of words. Delivered in a staccato rhythm, sounding like mantras or appeals, the quotations try to burn themselves into our brains through sounds and images. In this meticulous composition about skin-care water, drones and doomed humanity, Turato cleverly weaves her way between gravity, tragedy and irony, succeeding in uniting identification and self-criticism. Taking advantage of our short attention spans, the piece can captivate and, at the same time, lead to an indifference that demonstrates precisely what the piece states. 'She loved secrets, even if she didn't have any secrets, she made sure that you thought she did!'

MM

ALEKSANDRA SIGNER

1948 in Zakopane, Poland

11

Am Fenster, 2006 | At the Window

Video projection, sound; radio

1' 19"

Ed.: 1/2

KML 2013.29



Am Fenster tells a poetic and tragic story about the flow of time. Aleksandra Signer's works often consist of a cycle. By means of constant repetition, they address the inexorable passage of time, making direct reference to our existence.

'It is a single shot. I filmed a window. A bird flew over from the park and hit the window panes. And that kept happening over and over. The bird would appear every few minutes and fly into the glass. Sometimes several times in a row. Although it was not very loud, the sound of it hitting the glass was clearly audible. Around 200 times within one hour and nineteen minutes. While I was observing this, I was listening to news about the war in Lebanon on the radio (35 days during July–August 2006).' (Aleksandra Signer)

The bird striking the glass keeps coming back to the window and leaving us in the same breath. Its movements are a knocking, a shaking up. *Am Fenster* poses unrelenting questions to our powerlessness, tutelage or even ignorance. The radio on the ground recalls the daily news ...

MM

ANNE MARIE JEHLE

1937 in Feldkirch, Austria – 2000 in Vaduz,
Liechtenstein

12

Ohne Titel (Ei), n.d. | Untitled (Egg)

Eggshell, tin

5.7 × 5 × 4.5 cm

KML 2021.118

Donation of the Anne Marie Jehle Stiftung



In many cultures and religions, the egg is regarded as a symbol of creation, reincarnation and fertility. Breaking open the eggshell produces new life. The Easter custom of 'egg tapping', for example, is practised as a symbol of the resurrection.

Anne Marie Jehle created numerous works characterised by a juxtaposition of Catholicism and Catholic rituals with various topics including gender, role models or housework. This reference is also observed in *Ohne Titel (Ei)*: here, she peeled an egg, as if for breakfast, and then filled it with molten tin. Not particularly valuable, this material is transformed from a fluid, hot state into an (initially) static cold state: the egg becomes solidified. What happens when someone comes to rest or no longer feels alive inside? How do we deal with growing old? What expectations does our society have of a fertile female body? How do we deal with miscarriage, infertility and an infertile body or the conscious choice to live without one's 'own' children?

LO

BRUCE NAUMAN

1941 in Fort Wayne, Indiana

13

Eat Death, 1972

Neon tubing with clear glass suspension frame,
cable, transformer

18.7 × 64.1 × 5.3 cm

Ed.: 5/6

Private collection / Kunstmuseum Liechtenstein



In his works, Bruce Nauman explores such topics as language and corporeality, probing structures of power and rule-systems. With his persistent interrogation of aesthetic and moral values and habits of perception, he consistently challenges the way we see things and our imagination.

Nauman began experimenting with neon in the late 1960s: sometimes whole sentences, sometimes single words make visual reference to the language of advertising. He uses the medium of neon to undermine the promises of consumer society with his own ambiguous and socially critical messages. In one of his earliest neons, the text spiral *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)* (1967), he questions his own actions, the artist's social responsibility and the potential of art.

Eat Death is a continuation of the ambivalent, tongue-in-cheek approach taken by an artist who reveals mystical truths, challenging the viewers to explore the mysterious relationship between these two words. For Nauman, language is far more than an instrument of communication, and the combination of two seemingly unrelated words reveals that they are in fact intimately intertwined, with 'eat' forming part of 'death'. Nauman immerses us into a dimension that lies beyond rational comprehension. At the same time, *Eat Death* might be just as much a play on the elements of a baroque still life: the impermanence of fruit that, in conjunction with a skull, constitute a memento mori, a reminder of human mortality.

LR

MATT MULLICAN

1951 in Santa Monica, California

14

**Untitled (Performance / Vintage Photoboard),
1973–2007**

Bulletin board with 81 photos

248 × 125 × 8 cm

KML 2011.29

Purchased with funds from Stiftung Freunde
des Kunstmuseum Liechtenstein



In an interview Matt Mullican observed that it was his endeavour to find out 'What life is', an ostensibly simple question that cuts to the core of his work: since the 1970s the artist has been developing a personal cosmology and exploring conceptions of the world. His multimedia work is an ongoing attempt to penetrate the world in all its abundance and to recognise it in terms of its structures.

Untitled (Performance / Vintage Photoboard) consists of 81 photographs from 1973–2007 on a pinboard. The photographs document a host of Mullican's artistic investigations. They reflect his interest in understanding what a body is; how death is materialised and how its presence can be apprehended; what and how much it takes to create a conception of being alive.

In numerous performances, the artist was hypnotised to achieve different states of consciousness; in one instance we see him drawing a cat as a child. With modest means, he fashions sculptures such as *Untitled (Sleeping Child)* (1974), a simple plank – resembling a body – lying on a pillow. Traces in sand reveal that someone was once here. In one photograph he touches the recumbent head of a corpse. Or he photographs a doll that looks astonishingly lifelike.

Mullican's *Bulletin Board* probes the boundaries between reality and imagination, between this life and the hereafter.

CMS

GIOVANNI ANSELMO

1934 in Borgofranco d'Ivrea, Italy

15

Senza titolo, 1968 | Untitled

Two stones, electrical cable

Dimensions variable, overall ca. 25 × 80 × 100 cm

Private collection / Kunstmuseum Liechtenstein



'Electricity is an energy that provides us with light and heat, it is part of nature. You may perhaps think of electricity as an industrial product, which is precisely what it is not, after all, early humans didn't have industry to provide electricity; there was sun, and lightning that could strike a tree, set it alight and thus produce fire. I use electricity because it is energy. Electrical energy as such can be dangerous and has to be kept under control. I made a work with electricity in which I separated the two poles, negative and positive, with the help of two pieces of stone. When standing in front of this work the viewer – like myself – had the possibility of choosing between life and death: to touch both poles and thus complete the circuit and receive an electric shock; to touch just this one or that one, or not to touch either of them and just look and thus opt for life. For this much is clear: if you expose yourself to electricity you can die.'
(Giovanni Anselmo)

GINA PANE

1939 in Biarritz, France – 1990 in Paris

16

Action Psyché (essai) (24.1.1974), 1974 |

Psychic Action (Trial)

Laminated colour photograph and ink

40 × 29.4 cm

Ed.: 19/1/25

KML 2003.11.01



Action Psyché (essai) (24.1.1974), 1974 |

Psychic Action (Trial)

Laminated colour photograph and ink

29.3 × 40.2 cm

Ed.: 19/2/25

KML 2003.11.02

Action Psyché (essai) (24.1.1974) , 1974 |

Psychic Action (Trial)

Laminated colour photograph and ink

29 × 40.1 cm

Ed.: 19/3/25

KML 2003.11.03



Gina Pane was one of the most important exponents of body art. In her spectacular actions in the 1970s, all choreographed down to the last detail, the artist used her own body unsparingly as material, focusing on the Christian iconography of female martyrs by means of self-inflicted wounds. For Pane, the wound was, in her own words, 'a sign of the state of extreme fragility of the body, a sign of suffering, a sign that always indicates the external situation of aggression, of violence to which we are exposed. And the wound is the memory of the body; it memorizes its fragility, its pain, thus its 'real' existence.'

Every action was performed only once and archived in the form of photographs, sketches and relics. *Action Psyché (essai)* documents the wounds that Pane inflicted on herself with a razor blade in front of a mirror at the Galerie Stadler, Paris, in 1974. The cruciform cuts around her navel alludes to the religious iconography of suffering, the tears of blood 'tracing' her eyebrows become tears of blood: her demonstrative, female suffering also references the cultural and social pressure to which women's appearance is exposed.



LR

ERIK STEINBRECHER

1963 in Basel

17

Ohne Titel (Schwarzes Loch), 2011 | Untitled (Black Hole)

Styrofoam, paint, gauze, yarn

Diameter 200 cm

KML 2015.15

Donation of the artist



For *Ohne Titel (Schwarzes Loch)* Erik Steinbrecher commissioned a stage designer to create an oversized plastic doughnut. It was delivered in 'decorative' protective packaging and instead of 'unveiling' it, he exhibited it with the packaging. The artist, a qualified architect, associates the work with the conception of an oracle. As curator Roman Kurzmeyer wrote: 'Steinbrecher works with concealment and forces projection. Other works captivate the eye through formal overdetermination. *Ohne Titel (Schwarzes Loch)* is no "oracle" – and yet evinces a typological kinship from which the work draws its effect.' Steinbrecher often uses pre-existing objects, be they mass-produced or handcrafted, as in this case with the designer's creation, deploying minimal shifts to create an effect that is both humorously theatrical and disconcertingly mysterious. After all, the purpose of an oracle is to foretell future events: what, then, lies concealed within this 'Black Hole'?

CMS

LEIKO IKEMURA

1951 in Tsu, Japan

18

Nada, 2009 | Nothing

Oil and tempera on jute

240 × 180 × 6.7 cm

KML 2012.31

Purchased with funds from Stiftung Freunde
des Kunstmuseum Liechtenstein



Born in Japan, Leiko Ikemura has been living in Europe for several decades, first in Spain, later in Switzerland and Germany. Her work is deeply informed by an investigation of both cultural spheres, as evidenced by the painting *Nada*. One of Ikemura's large-format paintings, it is composed from glazed layers of oil and tempera on a coarse jute fabric that literally soaked up the paint. An inscrutable black dominates the upper two-thirds of the painting, whereas the lower third consists of shades of red, purple and blue. White, interfused with turquoise, creates a horizon line that stands out like a strip of light in the darkness, creating a mystical landscape. 'Nada' in Spanish means the non-existent, nothing. Characteristic of the artist's work is allowing viewers to grasp moments of emptiness and states of transition. Here, it is as if Ikemura is capturing a moment in the creation of the universe. This reflects not only associations with the history of creation from Christian teaching but also the understanding of animism in Shintoism.

CMS

EDITH DEKYNDT

1960 in Ypres, Belgium

19

Paradise Syndrome, 2014

HD video projection, silent; five gilded body bags

Dimensions variable, 19' 27" loop

KML 2021.036



We see a wall-size projection with five body bags lying in front. At first it is not clear what the projection depicts, as the wave motions of the ocean footage run vertically rather than horizontally. Coming closer to the body bags, as used in disaster recovery operations, we notice that they have been gilded and now resemble precious reliquaries. In a first presentation in 2014 in a Cologne gallery, also heard in the room were heartbeats that Edith Dekyndt – who often deals with scientific research and processes – took from the 'Golden Record' on the Voyager spacecraft, launched in 1977. These sounds were sent into space as audio information to communicate with extraterrestrial life and in this setting seem to echo back from space.

The work was created after two boats with refugees from Somalia, Eritrea and Libya sank in dramatic circumstances off the Italian island of Lampedusa in October 2013. Hundreds drowned, including many children. The island is known for its glorious beaches and its flora and fauna but, owing to its location, is often in the headlines as a landing place for refugees in distress at sea. In this installation, Dekyndt weaves various stories together, creating an allegory of the ambivalence of emotions. Explaining the term, curator Regina Barunke wrote: 'Paradise Syndrome describes a mental state of dissatisfaction and depression that may appear when a person has fulfilled all their wishes in life. The term originally applied to people in retirement who moved to the Mediterranean coast or some holiday island and see their life as one long holiday but cannot experience this as happiness.'

CMS

GEMMA JONES

1995 in Hong Kong



Sedate; A body opera, 2023

Performance with body, textiles, oil, light

ca. 180 minutes

Courtesy the artist

Gemma Jones is a performance artist based in Scotland whose practice explores the limitations and expressive possibilities of the body in a bid to rethink how time, space, and language are felt, visualised, and performed. Through live work, drawing, sound, and writing, their work unpicks the absence and the presence of the performer as well as the documentation of and preservation of liveness. Furthermore, their practice is both research-based and site-specific. They are drawn to themes and locations regarding chronic illness, posthumanism, materiality, and care.

For this exhibition Jones has developed a new performative work that is presented among selected artworks of the collection. This site-specific work is informed by a research process regarding the body's relationship to rest and transcendence and will interrogate the unknown states that we hold in our bodies. As a performer, Jones includes their audience by hosting an inclusive and nurturing space. Seeking out hospitable forms of material and language, they create room for reflection, uncertainty, and the present moment.

MM

The performance will take place on 26 April 2023 as part of Wednesday XL (see programme).

Photo: Fabienne Watzke

BEGLEITPROGRAMM

Donnerstag, 16. Februar 2023, 18.00 Uhr
Vernissage

Mittwoch, 15. März 2023, 12.30 Uhr
Take Away

30 Minuten Kurzführung mit Susanne Kudorfer

Donnerstag, 16. März 2023, 18.00 Uhr
Führung und Gespräch

Schlafen können wir, wenn wir tot sind

mit Martina Morger und Letizia Ragaglia

In Kooperation mit der Liechtensteinischen
Kunstgesellschaft.

Mittwoch, 12. April 2023, 14.00–17.00 Uhr
Ferien-Atelier

für Kinder von 7 bis 12 Jahren

mit Simone Fiorillo und Beate Frommelt

Anmeldung unter kunstmuseum.li → Kalender

Mittwoch, 26. April 2023, 14.00–16.30 Uhr
Gemeinsam aktiv

Ein Nachmittag im Kunstmuseum

mit Beate Frommelt

Anmeldung unter kunstmuseum.li → Kalender

Mittwoch, 26. April 2023, 18.00–23.00 Uhr
Mittwoch XL

**Langzeit-Performance von Gemma Jones
aus Glasgow**

kuratiert von Martina Morger

Eintreten und Verlassen des Raums jederzeit möglich
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