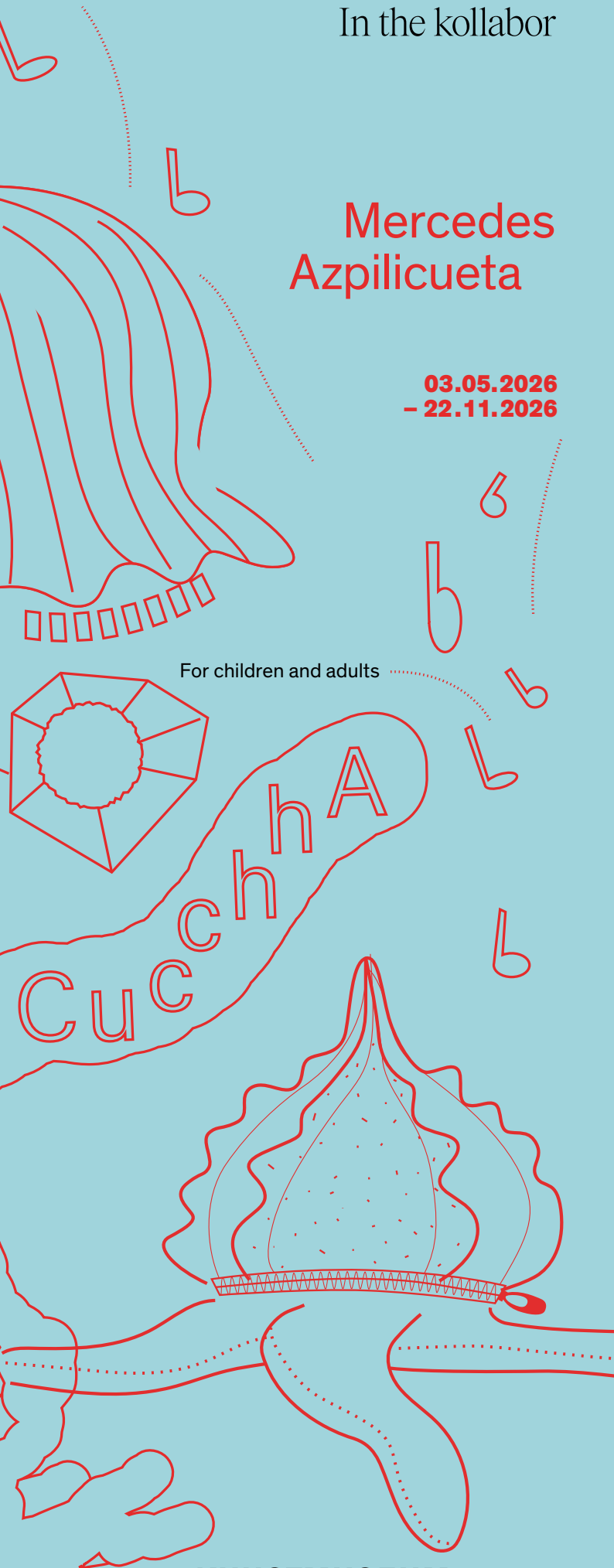
In the kollabor

Mercedes Azpilicueta

03.05.2026 – 22.11.2026

For children and adults



KUNSTMUSEUM LIECHTENSTEIN

Dear Visitors,

For seven months, the exhibition in the *kollabor* has been changing: Dan Peterman's artwork *Civilian Defense Vaduz* (2023), which has been welcoming children and adults to the Side-light Gallery since 2023, has made way for the exhibition *CaccHho CucchhA* by Mercedes Azpilicueta.

The name of the project, *kollabor*, stands for collaboration, mutual learning and open experiments; this stance is just as characteristic of Azpilicueta's walk-in, multisensory installation. Collaboration is one of its core aspects: children and adults are invited to explore the space together.

The show was developed for de Appel, Amsterdam, in 2025 and has been extended for Vaduz – especially for children aged 0 to 4. Our sincere thanks go to the artist for this and we are really looking forward to seeing this special artwork that combines art, sound and movement in many different ways with sculptural sound objects, modular costumes and large-format textiles.

Special thanks are also due to the art education team for their great commitment in the next seven months. Specifically, I would like to thank the head of the art education department Susanne Kudorfer, who – as with Dan Peterman previously – initiated and played a key role in staging this project together with Leslie Ospelt, exhibition and collection researcher, and Elena Hohl, art educator for the *kollabor*.

Our great thanks are due to the Hans Groeber Foundation and other sponsorship partners.

Later, the exhibition will be travelling to the Temporary Gallery, Cologne, Germany, and KinderKunstLabor für zeitgenössische Kunst, St. Pölten, Austria.

We hope you enjoy your visit,

Christiane Meyer-Stoll
Director
Kunstmuseum Liechtenstein

Welcome to the exhibition
Mercedes Azpilicueta. CaccHho CucchhA
in the kollabor at Kunstmuseum Liechtenstein

We're happy to have you with us.

Please take off your shoes at the entrance and treat the artworks with care. Look after each other.
In the section for very young children, the little ones come first. Accompanying adults are warmly invited to join in the play. You can touch the tapestry if you are careful – but please don't pull on it.

Mercedes Azpilicueta was born in Buenos Aires, Argentina, in 1981. She lives in Amsterdam with her husband and son. As an artist she uses all sorts of materials. She dyes fabrics and weaves large tapestries on a computer-controlled Jacquard loom at the TextielLab, Tilburg, Netherlands. Various creatures and structures that have a connection to the Dutch landscape appear on the large tapestry and in the exhibition. Other stories and figures in the tapestry come from Argentina, Brazil and Palestine. Time and performance are other crucial aspects for the artist. Some of her artworks are wearable.

CaccHho CucchhA is the title of the exhibition and the large tapestry that divides the room. This name, invented by the artist, designates two elements that play special roles in the work. In Spanish, 'cacho' describes an immeasurable, leftover fragment of time; in Argentinian slang, 'cucha' means a refuge or safe place.

Do you remember doing certain things and totally forgetting how long they lasted? Have you ever immersed yourself in a very different time, one that may have more to do with eternity than minutes on a timetable? Playing can open up spaces like that. We can forget time, act out roles and create whole new worlds. The exhibition *CaccHho CucchhA* invites you to do just that.

Unless otherwise indicated, all works by Mercedes Azpilicueta are loans from the artist.

CaccHho CucchhA, 2025
Woven wool, cotton, Lurex
2 parts, each ca. 312 × 160 cm

Like an open picture book, this textile artwork displays a wide assortment of images. Azpilicueta weaves together aspects of time and geography with various themes. She researches her topics in archives. With great care, she selects and connects separate images to craft a montage that provides entry points for a wide range of stories. We see animals and plants, photos of playgrounds and children playing in Gaza, Buenos Aires and Amsterdam. Archive images of street parties, political and artistic activists mingle with the artist's own drawings. Azpilicueta is particularly taken with one story. She recounts the following tale:

The Barnacle Goose myth is an old story from northwestern Europe about a goose that would migrate to the Arctic to nest and reproduce, only to return later in the year. In medieval and early modern times, people would see these geese walking or flying around, yet could not understand where they were coming from. Out of this mystery came the idea that the geese were not born in distant, unreachable lands, but instead grew from barnacles attached to driftwood or trees by the water's edge.

Barnacles, being crustaceans, have feathery protuberances or extremities that extend from their calcareous shells, and these were imagined as the beginnings of wings. In some versions, people even described seeing half-formed geese 'hanging' from the barnacles before dropping into the water, as if they had ripened and fallen like fruit. This image of geese ripening like fruit is woven into the tapestry. The story was so persistent that in parts of Ireland and Scotland the goose was considered a kind of fish rather than a bird. This meant it could be eaten during fasting days, when eating meat was forbidden but fish was allowed.

Beyond its strangeness, the myth carried deeper notions – of migration, of journeys beyond our known world, of the difficulty of imagining life cycles that unfold far away and unseen. It was a way of explaining absence and return, of giving shape to something otherwise incomprehensible. Through such tales, children are introduced not only to the mysteries (and magic) of nature, but also to the ideas of migration, transformation and belonging.

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CaccHho CucchhA, 2025 (Detail)

CaccHho CucchhA, 2025 (glossary)

1 La Canción del Jardinero [The Gardener's Song, 1963] is a well-known song by the Argentinian poet and songwriter Maria Elena Walsh. The song is a children's song, about a gardener who plants seeds and watches them grow into beautiful flowers and trees.

2 Zapatista mural The Zapatistas are a far-left political and militant group that controls a substantial amount of territory in Chiapas, the southernmost state of Mexico. The movement represents a fight for justice, autonomy and freedom from state, political and economic oppression and has become a global symbol of Indigenous sovereignty. Zapatismo is a communitarian ideology: it emphasizes land redistribution, class struggle, and communal goods production.

3 Luilak or Looilak is a folkloric celebration held on the Saturday before Pentecost. During Luilak children take to the streets with pots, cans, bells or anything that makes noise singing folklore songs to wake up their lazy, still sleeping neighbours.

4 Aldo van Eyck playgrounds Playgrounds in the city were, until 1947, usually walled off and hidden behind a ticket booth. This was something the city of Amsterdam wanted to change. The goal was to provide facilities for children in every neighbourhood, so that families with young children could continue to enjoy living in the city. At the same time, van Eyck's playgrounds were designed to make use of empty or poorly utilized spaces. Demolished houses, neglected alleyways, and unexpectedly wide street corners suddenly found a new purpose.

5 Barnacles are filter-feeding crustaceans that live attached to hard surfaces of rocks and flotsam in the ocean's intertidal zone.

6 Hypericum Commonly known as St John's wort, is a perennial flowering plant. It has been used for centuries in traditional medicine for the treatment of several disorders, such as minor burns, anxiety, and mild to moderate depression.

7 Schoenoplectus tabernaemontani is a species of flowering plant known by the common names grey club-rush, softstem bulrush, and great bulrush. It plays an important role in the silting up of coastal areas and can also thrive in freshwater tidal areas and marshy grasslands. In brackish water areas, such as around Amsterdam, grey club-rush is an important species, creating specific vegetation that, over time, becomes acidic and transforms into heathland-like vegetation. In such areas, grey club-rush can contribute to a rich vegetation, depending on mowing and grazing practices.

8 Arnica Montana is a flowering plant that has been widely used as herbal medicine for centuries. It is used for treating bruises, sprains and contusions and improving blood flow.

9 The jester Historically, the 'fool' was a multifaceted figure embodying both societal outsider and wise critic, appearing as the medieval court jester, Le Mat (the madman/beggar) of early tarot decks, and the renegade agent of change within a culture. While often appearing incompetent or disruptive, this figure offered an institutionalized outlet for social rebellion and held the unique power to speak truths that others could not, thereby challenging social norms and bringing about necessary disruption and change.

10 Handala is a prominent national symbol and personification of the Palestinian people. The character was created in 1969 by political cartoonist Naji al-Ali. Handala is a 10-year-old child, an alter ego of the cartoonist, who turns his back to the world until he can return to Palestine.

11 Bestiario background This wallpaper was one of the elements of Azpilicueta's previous project *Bestiario de Lengüitas* [Bestiary of Tonguelets]. After the project, she invited children into her studio to paint and draw on the wallpaper. The modified version was then added to this tapestry, establishing a continuity between the projects.

12 Homage to Tarsila do Amaral Tarsila do Amaral was a Brazilian painter and craftswoman. She is considered one of the most influential modernist artists; with her work being very important in the creation of the Antropofagia movement. *The Anthropophagite Manifesto,* called Brazilians to devour European styles, ridding themselves of all direct influences, and to create their own style and culture.

13 Dar al-Fata al-Arabi was an influential publisher of children's books in the Arab world, founded in 1974; engaging prominent litterateurs to craft original Arabic texts and leading artists to render scientific, historical and cultural content in ways that were both accessible and linked with the crucial social and political issues of the time. Progressive politics, a strong rootedness in concerns of social justice and in the Palestinian Question and the idea of solidarity among the Global South fueled many of the publications.

14 Hartjesdag Celebrated during the third week of August, Hartjesdag is a popular street celebration in Amsterdam where costumed people walk in a colourful procession along the Zeedijk and Warmoesstraat to Dam Square and back, children receive new clothes, and in the evening, there are fireworks.

15 Barnacle Goose myth is a widely-reported historical misconception about the breeding habits of the barnacle goose (Branta leucopsis). One version of the myth is that these geese emerge fully formed from marine barnacles (Cirripedia), instead of emerging from bird's eggs. The most important way that the myth was propagated during the early medieval period was through bestiaries.

16 Homage to Tarsila do Amaral

17 Children playing in Gaza

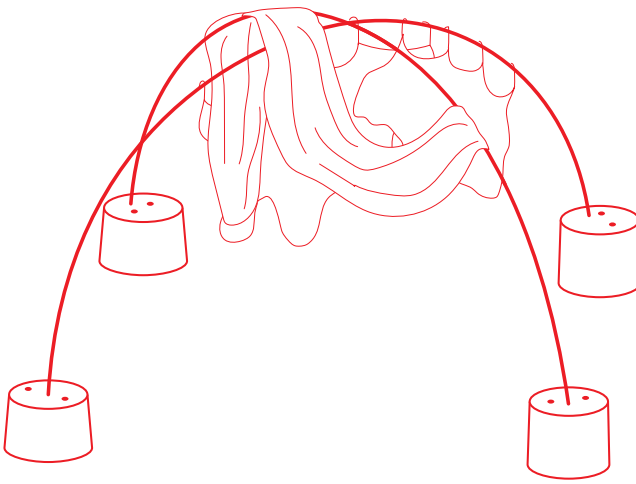
18 Smooth-cat's ear plant

19 Trees in the garden at the back of de Appel

Muchas Moradas Posibles, 2025
[Many Possible Dwellings]
Metal structure, dyed cotton, Velcro, cotton straps

In the exhibition you'll find play platforms and structures that invite you to join in the fun. Please be careful, look out for other children and let the adults join too.

Azpilicueta has developed a number of new artworks for little ones. They are situated under the big orange arch. Hand-dyed fabrics are hung up there, as if on tent poles. They form spaces that can be changed. You can hide out there and explore the sounds.



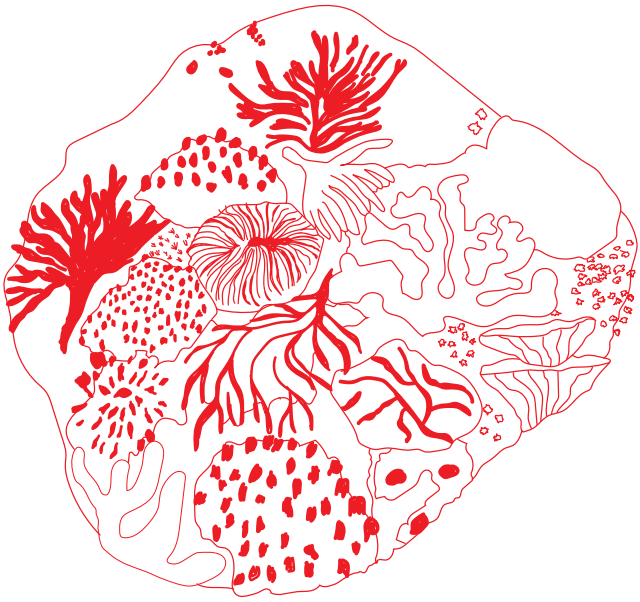
Muchas Moradas Possibles

Since the show at de Appel, I realised that CaccHho CucchhA *is actually more than an exhibition. It is a concept, a flexible body, a device, a tool. It is a project that is clearly expanding and it could also adjust to smaller spaces, if needed.*

The new series of works has been a delight to make. I have focused on the sea-world and more precisely the reefs. I looked into plankton and dinoflagellates that live inside coral, as well as medusas and algae. Developing new works for smaller children made me realize how to work with a different scale and how to accommodate certain materials, understanding how tactility can take a bigger role as well. For Vaduz, we developed five new characters to join the CaccHho CucchhA *team: their names are* Cha Cha Medusa, Tac Tac Plankton, Din Din Marin, Co Co Coral *and* Sea Sea Spongy. *Together with Laura Fernandez Antolin, Lou Edit Cosaque, Ines Garcias and Sara Alfa, I made this wonderful new series of works for children aged 0–4. I also collaborated with a weaving workshop in Bourgogne, France, to make a hand-tufted rug inspired by different coral reefs.*

I feel this new fragment of CaccHho CucchhA *is going to fit wonderfully in the exhibition.*

Mercedes Azpilicueta, 2026



Reef Relief

Reef Relief, 2026
Hand-tufted wool
ca. 278 × 300 cm

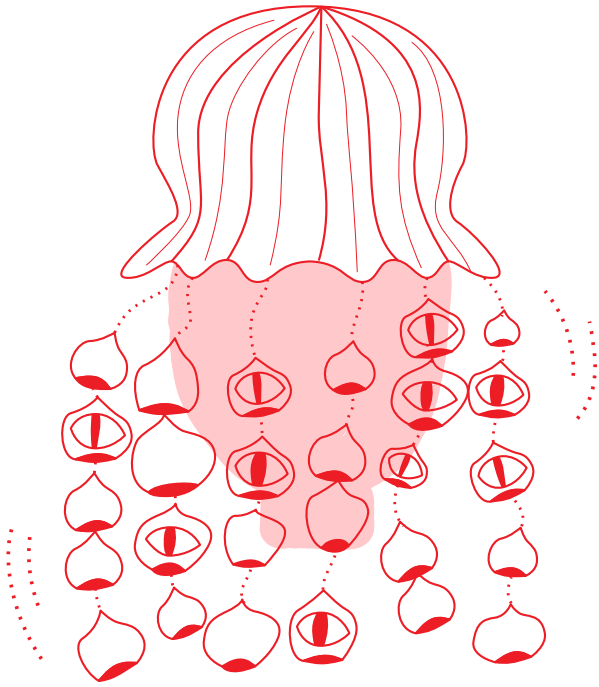
Cha Cha Medusa, 2026
Cotton, Kenari seeds, paint, ribbons
Height 30 cm, diameter 30 cm

Tac Tac Plankton, 2026
Cotton, terry cloth, Velcro, cherry seeds,
zip, wooden balls
Height 50 cm, diameter 50 cm

Din Din Marin, 2026
Cotton, polycarbonate, Velcro, cherry seeds
Height 50 cm, diameter 50 cm

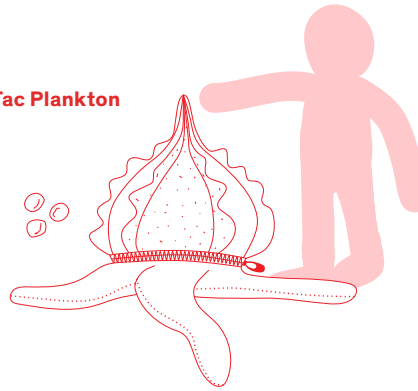
Co Co Coral, 2026
Cotton, linen, terry cloth, wool, brushes
Diameter 150 cm

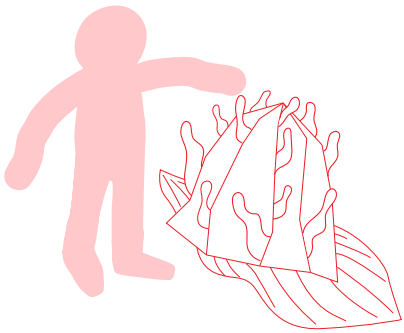
Sea Sea Spongy, 2026
Linen, loofah sponges, shoelaces, cord locks
Diameter 100 cm, four legs each 100 cm long



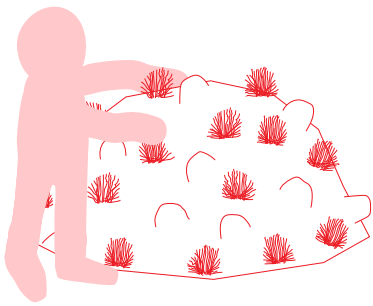
Cha Cha Medusa

Tac Tac Plankton



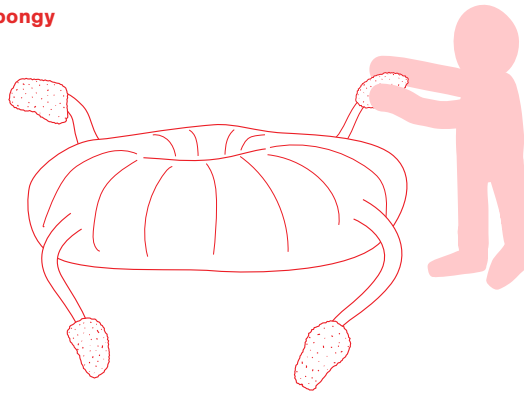


Din Din Marin



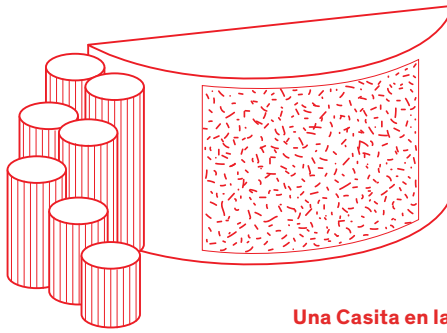
Co Co Coral

Sea Sea Spongy



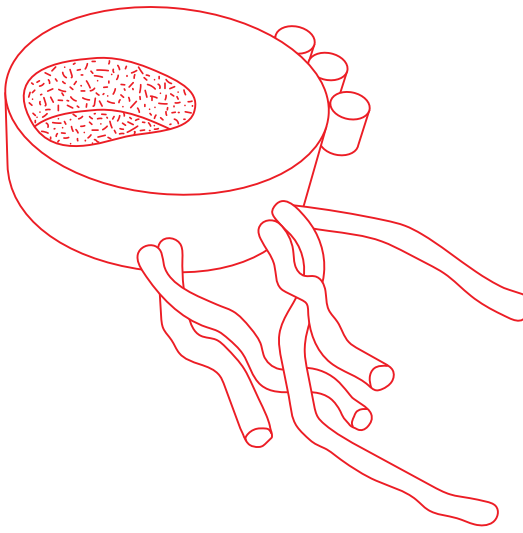
Una Casita en la Orilla, 2025
[A Little House on the Fringe]
Wood, coconut fibre, cotton fabric
ca. 97 × 275 × 80 cm

Crawl in and climb around: the little house makes a good hiding place too. It's been here at the museum before, in the exhibition *C⁴* in 2022. The semicircular shape served as a base for artworks by an Austrian-Liechtenstein artist Anne Marie Jehle (1937–2000). Azpilicueta has reused the material – and the story continues.



Una Casita en la Orilla

Un Boquete en el Dia



Rebellious Legs

Un Boquete en el Dia, 2025
[A Hole in the Day]
Wood, coconut fibre, cotton fabric, brush
Height 50 cm, diameter 175 cm

Rebellious Legs, 2025
Cotton fabric, sheep's wool, cotton straps, Velcro

Cirri, 2025
[Feeding legs of a barnacle]
Corrugated plastic pipes

Small Barnacles, 2025
Concrete, plastic pipes, paint
Height 17 cm, diameter 26 cm

Small Barnacles II, 2025
Wood
Height 30 cm, diameter 30 cm

This form was part of the exhibition *C⁴* too. It gave rise to the artwork *Un Boquete en el Dia* [A Hole in the Day]. Are you brave enough to enter this hole? Is it already full of long 'rebellious legs'? Perhaps Azpilicueta was thinking of the feelers and feet of crustaceans when she devised these elements.

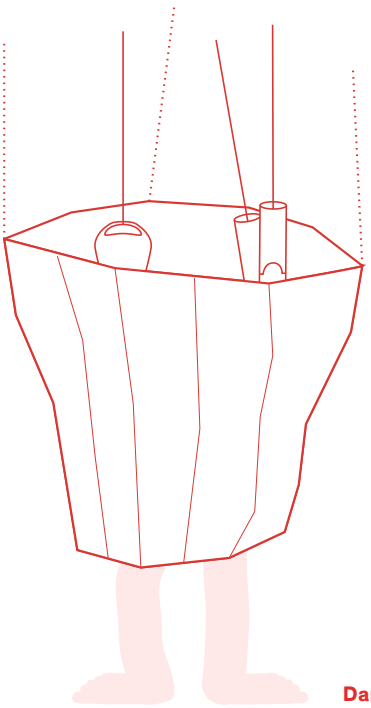
Aside from taking inspiration in the playgrounds by Aldo van Eyck, we also worked with the anatomy of the barnacle, a key figure and character in the exhibition. Children and adults encounter structures and forms that draw on the hermaphroditic body of the barnacle, its ovaries, its cavity, its eggs, eyes, stomach, mantle cavity, nerves, and cirri (its feeding legs). To make these pieces, we reused works that Katharina Kassinger and I had previously created together for an exhibition at Kunstmuseum Liechtenstein in 2022. That project, which I titled Kinky Affairs at Home*, was entangled with my first experiences of motherhood and the challenges of those first months, brought into dialogue with the work of feminist artist Anne Marie Jehle, a punk figure also linked to Fluxus, whose art and life were deeply intertwined.*

The idea of repurposing some of those earlier wooden works felt very natural for this exhibition. There is a constant sense of continuity in the work, as one project flows into the next, carrying traces of past experiences while opening into new forms.

Dancing Dwellers, 2025

Coconut fibre, cow and sheep bells, bamboo wind gongs, rope, spray paint
Height 90 cm, diameter 100 cm

You can stick your head into the big pink pods and listen. Sometimes they pull back, out of reach. Their shape is like the shell of barnacles, those little crustaceans that attach to rocks, wood and even other animals.



Dancing Dwellers

Los Medios Soles, 2025
[The Half-Suns]
Metal structure, paint
ca. 125 × 74 × 93 cm

This artwork really does look like a climbing frame in a playground. In fact, *The Half-Suns* are inspired by the play sculptures created by the Dutch architect Aldo van Eyck (1918–99). He studied in Zurich during the Second World War. Back in Amsterdam, he managed to build playgrounds in many places around the city that had been destroyed by the war. They still offer children and families a place to play today.

I am one of those people who lights up whenever I come across one of van Eyck's playgrounds in Amsterdam. Sometimes I spot one from far away while riding my bike, and I can't help but smile. I feel he managed to reclaim so much space in the city for children. His playgrounds are so open-ended that, even as an adult, you can still place yourself inside them, step into those structures and feel invited to play. The tapestry has some of them in its composition.

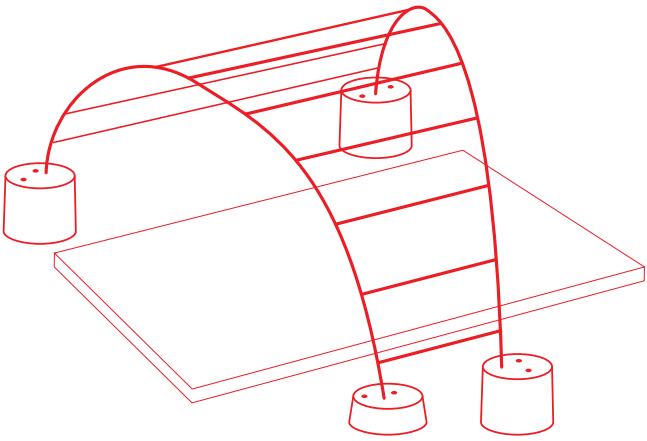
With Katharina Kassinger, we wanted to take that spirit of openness and reimagine it for the exhibition. Van Eyck's designs are very minimal, simple geometries that suggest infinite possibilities, and that simplicity was important for us. But we also wanted to expand on the idea of transformation: our structures can be a playground, but also a skeleton for tents, shelters or temporary dwellings built by the children themselves. In this sense, they become a cucha*, a home, a threshold, a small protected space that children can inhabit, reshape and claim as their own. It is a place of intimate play, but also of collective making.*

Play is an important theme of *CaccHho CucchhA.* For the show, Azpilicueta collaborated with the researcher Daniela Pellegrini and learned a lot:

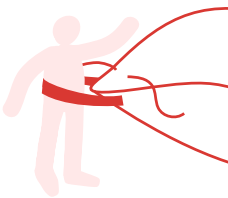
I met Daniela through a mutual friend, and I was very lucky for that. Daniela has a background in Special Education and Educational Sciences from the University of Buenos Aires, and coincidentally, we also come from neighbouring towns in Argentina, a nice reminder of how vast yet small the world can be. Daniela introduced me to different theories of play, radical pedagogies and disobedience. Thinkers like Johan Huizinga, Brian Sutton-Smith, Roger Caillois, Gilles Brougère, as well as closer references like Chiqui González or the Grupo de Investigación en Juego from the National University of La Plata, Argentina. With

her guidance, I came to position myself within a rhetoric of play that understands play as imaginary, promoting worlds and symbolic making, as well as play as identity, as ritual and as a practice that fosters cooperation, community, memory and resistance. […]

I think playing allows us to (re)create our own worlds, with their own agreements and disagreements; to imagine or create what does not – yet – exist or to disassemble what needs to be changed and rebuilt. And most importantly, we do that from the scraps and fragments that we are left with. I feel this is a time, the time we are living in, when we need to rehearse and do that the most, as adults and non-adults, for everyone and anything that comes after us.



Los Medios Soles



Costumes, 2025

These costumes invite you to slip inside: they make sounds and alter the way you move. In the role of rattling roots, bouncing barnacles, scratchy cicadas and rain snails, you can put stories, gestures and sounds together.

This is how Azpilicueta describes the importance for herself of the costumes:

I felt an urge to work closely with sound. All of the costumes produce sound, most of them percussive, specifically idiophonic instruments, bells, gongs, rattles, that vibrate when struck, shaken, or scraped. I was interested in how the body could become a sound-making instrument, how movement could generate resonance. The performative has always been at the core of my practice, but here I take an extra leap by inviting the audience to activate the pieces themselves. I wanted to see how the costumes constrain movement, how they alter the way we inhabit our bodies, how they shift our sensations. At the same time, I wanted the collective dimension to be present. The sound and movement emerge not in isolation, but through a group, through the presence of others, through listening and responding together. It is in this shared experimentation that the work comes alive.

Rainy Slugs

Ripping Geese, 2025
Repurposed windsurf sail and tent, Velcro
Dimensions variable, ca. 100 × 100 cm

Rattling Roots, 2025
Coco-fibre, socks, eco-leather, bells

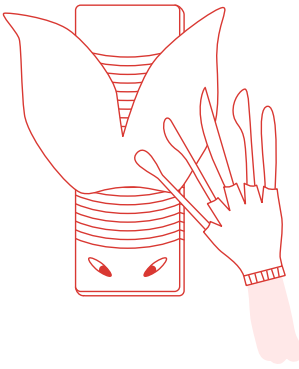
Scraping (Magi) Cicadas, 2025
Wooden washboards, sport gloves,
wooden clay-working tools
75 × 40 × 18 cm

Rainy Slugs, 2025
Cotton fabric, cotton straps, sheep's
wool, vacuum tube, cherry seeds, Velcro
ca. 60 × 80 × 25 cm

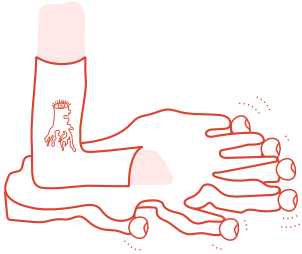
Stacatta de Hortensias, 2025
[Scratching Hortensias]
Wood, paint, headbands, waxed cotton rope

Water Streams, 2025
Repurposed elastic wristbands and ribbons

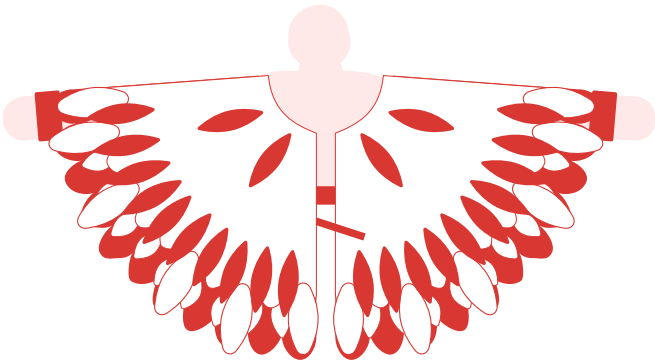
Jumping Barnacles, 2025
Cotton fabric, cotton straps, wool filling, cotton thread,
cherry seeds, anti-slip fabric, textile paint



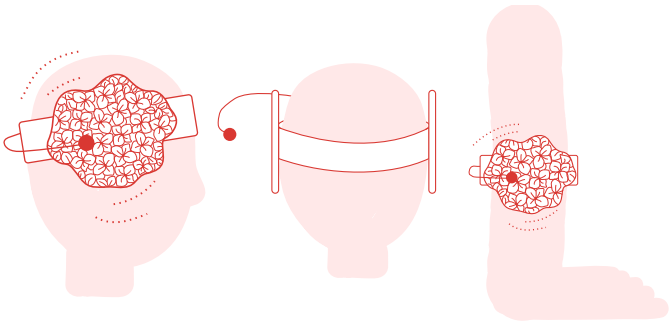
Scraping (Magi) Cicadas



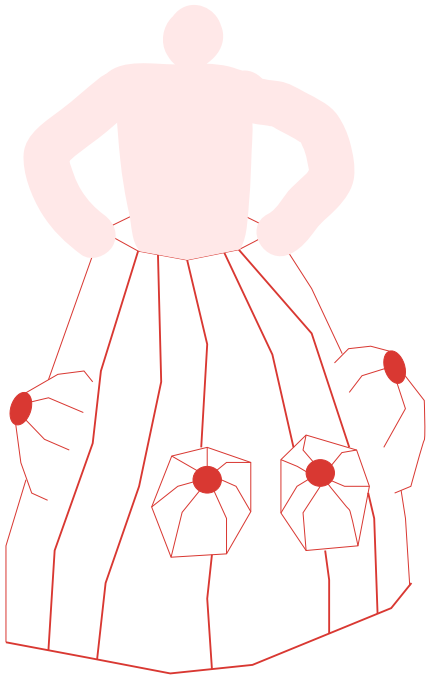
Rattling Roots



Ripping Geese



Stacatta de Hortensias



Jumping Barnacles

Lara Khaldi, the artistic director of de Appel, asked Mercedes Azpilicueta during their exhibition:

Why do you think we need to insist on addressing difficult issues (of struggle, of colonialism, of immigration) with our children, particularly in artworks?

I feel we need to address difficult issues with our children because the world we live in is full of challenges and complexities. Pretending that we live in a fair, simple world would be a farce. I want my child, and every child, to be able to navigate the challenges they will inevitably face in their future. And nothing needs to be sugar-coated. In a world marked by injustices, privilege should be acknowledged.

Through artworks, I can approach difficult issues – struggles, colonialism, gender inequalities and immigration – in a more subtle, imaginative way. Through an installation, a spatial dramaturgy, a performance, an event, I can propose and tease the audience with a myriad of possibilities that continue expanding in unimaginable ways through their experience and interpretation. And most importantly, those possibilities give the audience the chance to practise change, to reinvent something anew, something that perhaps we haven't thought of (yet).

Unless otherwise indicated, all quotes by Mercedes Azpilicueta are from *Play and Disobedience. Conversation between Mercedes Azpilicueta and Lara Khaldi*, de Appel, Amsterdam, 2025.

Here is a link to the entire conversation:

Ferdinand Nigg
1865 in Vaduz – 1949 in Vaduz, Liechtenstein

Jagd II, n.d.
[Hunt II]
Wool embroidery on embroidery canvas
86 × 86 cm
Private collection

Seltsamer Ritt III, n.d.
[Strange Ride]
Wool and cotton embroidery on embroidery canvas
92 × 55 cm
Kunstmuseum Liechtenstein, Vaduz

Seltsamer Ritt III, n.d.

Ferdinand Nigg was one of the artists who discovered embroidery as an artistic medium at the beginning of the 20th century. Nigg was probably already interested in sewing and embroidery as a boy. He became an expert at cross-stitch, in all its many variations. In his embroideries he often combined figurative representations with ornamental and geometric forms.

Many of his works depict biblical scenes, such as St George fighting the dragon. His works often feature people and animals, for example hunting animals such as dogs or wolves but also gentle animals such as deer or donkeys. *Jagd II* is a light, almost monochrome picture depicting five dogs chasing a fleeing deer. The deer appears at lower centre – recognisable by its long legs. In *Seltsamer Ritt III* we see three naked figures with yellow headgear riding on large wolfhounds. Are these beings defenceless? They appear to be racing across the roofs of a village – almost as if in a colourful dream, looking up to the skies.

Art historian Rüdiger Joppien wrote that the First World War was already casting its dark shadows, making its presence felt 'in symbolically encoded, frightening images, in which Nigg explored the child's fear of the wolf or some other formidable beast'.

Nigg left behind a prolific oeuvre of embroideries, most created away from the public eye. For many years, he lived and worked in Germany. Following his training and employment with Orell Füssli in Zurich (1882–95) and a period working as a freelance artist in Munich and Berlin, he was appointed lecturer and later professor of book arts and textiles at the progressive school of applied arts and crafts in Magdeburg in 1903. In 1912 he was appointed to the school of applied arts and crafts in Cologne, where he was the first incumbent of the newly established chair of paramentics (ecclesiastical textiles). After retiring, Nigg returned to Liechtenstein in 1931, where he produced his late work.

See Rüdiger Joppien, 'Stickende Künstler. Betrachtungen zum Stickwerk Ferdinand Niggs', in: *Ferdinand Nigg [1865–1949] – Gestickte Moderne*, ed. by Christiane Meyer-Stoll, exhibition catalogue Kunstmuseum Liechtenstein; Cologne: Verlag der Buchhandlung Walther König, 2015, p. 45.

The biographical sketch is adapted from a text by Christiane Meyer-Stoll.

Mercedes Azpilicueta, 2026

Biography

Mercedes Azpilicueta is a visual and performance artist from Buenos Aires, currently living and working in Amsterdam. Known for her performances and language-based work, her artistic practice in recent years has brought together various characters from the past and present to address the vulnerable and collective body from decolonial, feminist perspectives. Through fluid, associative connections, she challenges rigid historical narratives, dismantling them to create space for affective and dissident voices to emerge. Her work manifests in performative and sculptural installations, drawing inspiration from speculative and fictional Latino literature, neo-baroque art history, contemporary popular culture and new materialism theory. In her collaborative and interdisciplinary practice, Azpilicueta combines 'precarious', craft-based techniques – historically associated with domestic and obsolete knowledge – with industrialized production methods. Recently, she has been researching concepts such as time, labour, play, use and public space. A central question has been the connection between how we use space and its objects. She has been working on commissions for sculptures in public settings as a way to explore sculpture as an asset that belongs, and is accessible, to everyone.

She was an artist in residence at the Rijksakademie van Beeldende Kunsten, Amsterdam in 2015–16, and received the Pernod Ricard Fellowship in 2017. Solo exhibitions were shown at various institutions, including the following: de Appel, Amsterdam (2025); COLLECTIVE, Edinburgh (2025); SALTA, Munich (2025); Centro de Creación Contemporánea de Andalucía-C3A, Córdoba (2024); Kunstverein Göttingen (2023); Kunstmuseum Liechtenstein (2022); Sammlung Philara, Düsseldorf (2022); Gasworks, London (2021), CAC Brétigny, Brétigny-sur-Orge (2021); Museion, Bolzano/Bozen (2020); Van Abbemuseum, Eindhoven (2019); CentroCentro, Madrid (2019); MAMBA, Buenos Aires (2018); Móvil, Buenos Aires (2015); Centro Cultural Jorge Luis Borges, Buenos Aires (2009).

Begleitprogramm

13.05.26, 15.07.26 und 26.09.26
Mittwoch: 14.00–15.30
Samstag: 10.30–12.00
Playshop: Record, play and perform
für Kinder von 7 bis 9 Jahren
mit Simone Fiorillo
mit Anmeldung

10.06.26, 17.06.26 und 19.08.26
Mittwoch: 14.00–15.30
Playshop: Bewegung und Musik
für Kinder von 5 bis 7 Jahren
mit Gloria Amelia
mit Anmeldung

17.06.26
Mittwoch: 12.30
Take Away
30 Minuten Kurzführung
mit Susanne Kudorfer

15.08.26
Samstag: 10.30–12.00
Playshop: Geschichtenerzählen
für Kinder von 2 bis 5 Jahren
mit Elena Hohl, im Rahmen des Staatsfeiertags (freier Eintritt)

24.09.26
Donnerstag: 18.00
Führung
mit Susanne Kudorfer
In Kooperation mit der Liechtensteinischen Kunstgesellschaft.

30.09.26
Mittwoch: 14.00–16.30
Gemeinsam aktiv
Ein Nachmittag im Kunstmuseum
mit Beate Frommelt
mit Anmeldung

07.10.26, 08.10.26
Mittwoch und Donnerstag: 14.00–17.00
Ferien-Atelier
Mit Fäden und Geweben
für Kinder von 7 bis 12 Jahren
mit Amanda Fowler und Elena Hohl
mit Anmeldung

09.10.26, 10.10.26
Freitag und Samstag: 10.30–12.00
Ferien-Atelier Spezial
Mit Fäden und Geweben
für Kinder von 7 bis 12 Jahren
mit Amanda Fowler und Elena Hohl

10.10.26
Samstag: 14.00–18.00
Gespräche
Zeit zum Spielen, Weben und Verbinden
mit Mercedes Azpilicueta und weiteren Gästen

14.11.26
Samstag: 10.30–12.00
Playshop: Geschichtenerzählen
für Kinder von 2 bis 5 Jahren
mit Elena Hohl
mit Anmeldung

Donnerstags
14.00–15.30
kollabor
kunst+raum für kleine Kinder
für Kinder von 0 bis 4 Jahre

The show was initiated and curated by de Appel in Amsterdam in 2025 and was further developed for Vaduz as a co-production with Kunstmuseum Liechtenstein.
Supported by the Hans Groeber Foundation and other sponsorship partners.

The exhibition will be travelling to the Temporary Gallery, Cologne, Germany, and KinderKunstLabor für zeitgenössische Kunst, St. Pölten, Austria.

Credits

Artist: Mercedes Azpilicueta

Mentorship in Play Theory: Daniela Pelegrinelli

Play structures design
in collaboration with Katharina Kassinger

Play-wear sculptures and costumes design
in collaboration with Lucile Sauzet

Jacquard weaving with Judith Peskens, TextielLab, Tilburg

Hand-tufted rug with Manufacture de Tapis de Bourgogne

Studio production with Laura Fernández Antolín, Anna Klas, Natascha van der Boom, Katta Rasche, Shreya de Souza, Estela González López, Joana Carvalho, Lou Edit Cosaque, Ines Garcias and Sara Alfa

Textile assistance in Vaduz: Amanda Fowler

Visual identity by Vanina Scolavino

Research assistance and image sourcing: Laura Kneebone

Colophon

Editing
Susanne Kudorfer and Leslie Ospelt

Texts
Susanne Kudorfer, Leslie Ospelt (Ferdinand Nigg)

Translation
Richard Watts (from German)

Copyediting
David Gray

Graphic Design
Sylvia Fröhlich

Print
Gutenberg AG, Schaan

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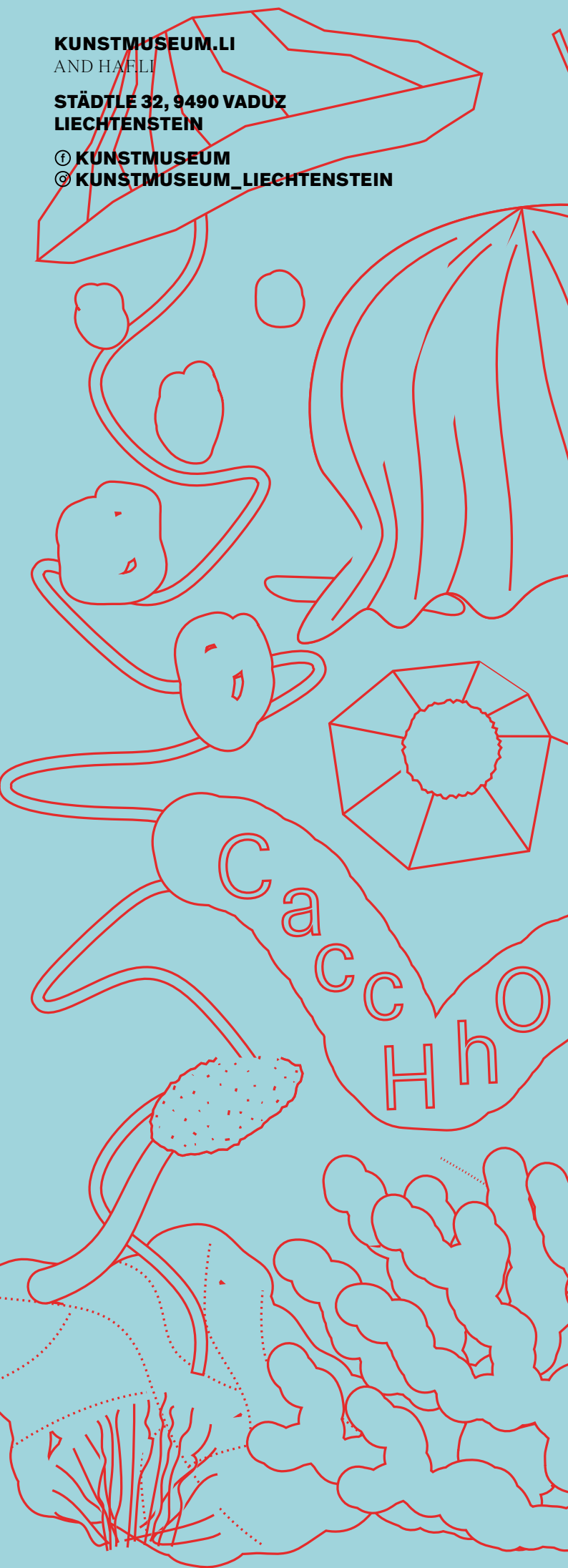
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