

↳ *The Belly of the Phoenix*, in collaboration with Nicola Genovese and Niels Wehrspann, 2017.

↳ *JJR Pole Dance*. Photo: Alain Germond.



2	Resume	
3	<i>Morelli—Freud—Holmes</i>	2018–2019
5	<i>From Abdizuel to Zymeloz</i>	2018
6	<i>Event – When the self and the field become for a while one</i>	2014–2018
8	<i>The Belly of the Phoenix</i>	2017
10	<i>Into Your Solar Plexus</i>	2016
12	<i>Same same but different</i>	2015
14	<i>Morgenröte, aurora borealis and Levantin: Into your solar plexus</i>	2015
18	<i>Barbabetole e meringue</i>	2014
20	<i>Smoking Up Ambition!</i>	2014
22	<i>Helvetic Zebra</i>	2014
23	<i>Survival. Peligroso sporgersi</i>	1976–
27	<i>Lettres de Suède</i>	2013–2014
29	<i>Normalcy</i>	2014
31	<i>Hacker Grail</i>	2013
34	<i>Superanimal</i>	2013
36	<i>Eternal Tour</i>	2008–2012
37	<i>Eternal Tour São Paulo</i>	2012
41	<i>Eternal Tour Genève</i>	2012
45	<i>Eternal Tour Deserting Las Vegas</i>	2011
49	<i>Eternal Tour Jerusalem</i>	2010
51	<i>Eternal Tour Neuchâtel</i>	2009
53	<i>Eternal Tour Rome</i>	2008
55	<i>JJR Pole Dance</i>	2011
57	<i>Pour « Play Bach »</i>	2011–2012
59	<i>Our Last Sonata</i>	2010–2012
60	<i>L'intermédiaire</i>	2009–2010
62	<i>God Doesn't Play Dice, He Smooths the Edges</i>	2009
64	<i>Peccato misticolshort</i>	2007

66	<i>L'Ane &amp; le Lion</i>	2008
68	<i>Les héritiers de la Comtesse</i>	2009
70	<i>Talking Objects HA</i>	2008
71	<i>Sur la paille</i>	2005
72	<i>Les Barbus</i>	2009
74	<i>Fortuna Berlin</i>	2005
75	<i>Retourner sa veste</i>	2005–2008
77	<i>Wunder Stanza</i>	2007–2008
79	<i>Post Tenebras Luxe</i>	2009
83	<i>Ego Teaching</i>	2012

#### 85 *An infinite list: Curriculum Vitæ*

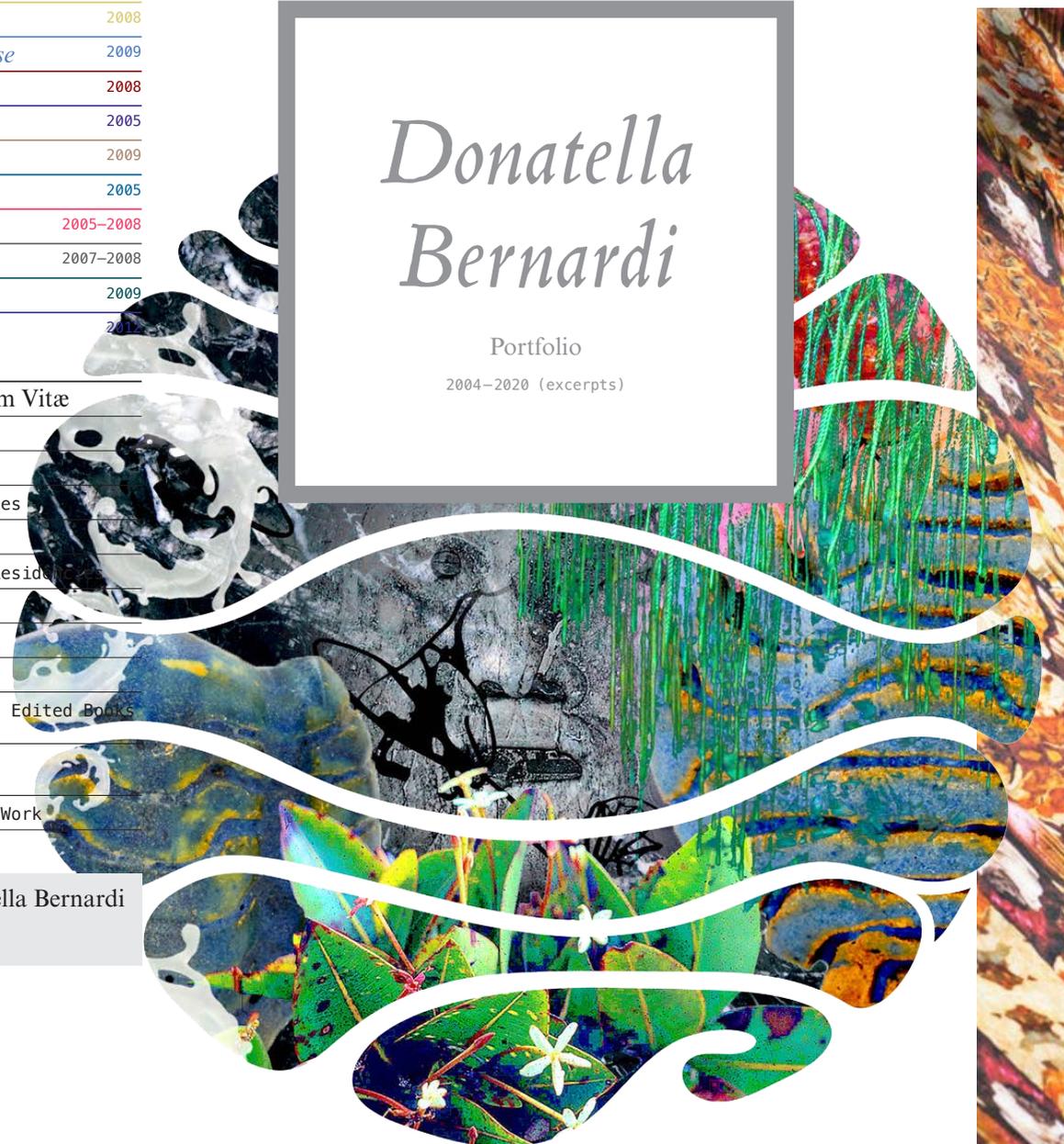
- 1 Academic Qualifications
- 2 Prizes & Awards
- 3 Institutional Activities
- 4 Talks & Lectures
- 5 Artist Fellowships & Residencies
- 6 Solo shows
- 7 Group Shows
- 8 Books
- 9 Individual Chapters of Edited Books & Essays in Catalogues
- 10 Articles in Journals, Magazines & Newspapers
- 11 Reviews of Bernardi's Work
- 12 Films and videos

#### 92 An interview with Donatella Bernardi by Fabienne Bideaud

# Donatella Bernardi

Portfolio

2004–2020 (excerpts)



↳ "Barbabietole e meringue", designed together with Noémie Gygax, bedsheets installed in the Swiss Institute in Rome's park, 2015. Photo: OKNO Studio.

↳ Two views of "Let Us Speak Now" exhibition, Forde, Geneva, 2004. Photo: Cicero Egli.

## Donatella Bernardi

Dr. Donatella Bernardi is a multidisciplinary artist, academic and manager in the field of art education. Her artistic practice is complemented by her scholarly research and teaching, spanning installations, publications, films, essays and curated exhibitions. She places particular emphasis on questions of power and power dynamics, gender, postcolonialism, intersectionality, as well as capitalism and rigorous critiques thereof.

Alongside her colleague artist Andrea Lapzeson, Bernardi was part of the Zorro & Bernardo collective from 2001 to 2006. One of her first positions was as co-director of the Forde independent art space in Geneva (2002–04). She is also a founding co-director of the award-winning touring international art festival *Eternal Tour* (Rome 2008, Neuchâtel 2009, Jerusalem and Ramallah 2010, from New York to Las Vegas 2011, Geneva and São Paulo 2012). In 2013, for her work with *Eternal Tour*, she was awarded the *Prix pour la Programmation en Art Contemporain* by Geneva's Cantonal Fund for Contemporary Art (FCAC).

For three years, Bernardi has been the Head of the Masters programme in Fine Arts at Zürich University of the Arts (ZHdK, 2017–ongoing); prior to this, she taught for seven years as a professor at Sweden's Royal Institute of Art (KTH) in Stockholm (2010–16). Her scholarly research in art began as a fellow of the Istituto Svizzero di Roma (2006–08) and continued at the Jan van Eyck Academy in Maastricht (2008–09), after which she was appointed a research associate as part of the team of CERCCO (the Center for Experimentation and Realization in Contemporary Ceramics) at Geneva School of Art and Design (HEAD). This research culminated in a dissertation about events and the contemporary art system in the context of globalisation, supervised by Prof. Dr. Denise Ferreira da Silva and Prof. Dr. Stephen Fox at Queen Mary University of London, School of Business and Management (2014–18).

As a winner of the 2013 Picker competition, Bernardi co-published her first artist monograph that year, in collaboration with Jacqueline Burckhardt, *In Pursuit of Unlimited Hospitality*. Two years later, she served as a guest curator at the Kunsthalle Bern and later reflected on the experience in the book, *Into Your Solar Plexus* (Humboldt Books, 2016). In December 2016, Bernardi presented part of her research project *Comunità Olivetti* at the Istituto Svizzero di Roma in partnership with the Work.Master MFA programme at HEAD, Geneva. Following her show *The Belly of the Phoenix* at the exhibition space Last Tango, she was a studio fellow from August 2017 to January 2018 at the Landis & Gyr Foundation in Zug, Switzerland.



↳ View of *Let Us Speak Now* exhibition, Forde, Geneva, 2004. Photo: Cicero Egli.

A recent project, titled *Morelli–Freud–Holmes* (2018–19), typifies Bernardi’s work, enacting a skilful intertwinement of art history, psychoanalysis, and criminology for a City of Zürich public art competition. The project was subsequently installed at Kunst Raum Riehen for the group show *Pickpocket*.

  
Queen Mary University of London

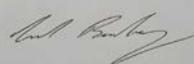
This is to certify that  
Donatella Laura Ada Bernardi

Has met the requirements for the award of

Doctor of Philosophy

In

Business and Management

  
President and Principal

  
Chair of Council

Date of Award: 30 June 2018

**Contemporary women:  
Consciousness and Content**

**The Brooklyn Museum Art School Oct. 1-27, 1977**  
100 Eastern Parkway, Brooklyn, New York      Wednesday through Saturday 10 am-5 pm      Sunday 12pm-5 pm

↳ Giovanni Morelli, 'Typical ears' from *Italian painters*, published in Carlo Ginzburg, *Morelli, Freud and Sherlock Holmes: Clues and Scientific Method*, 1980.

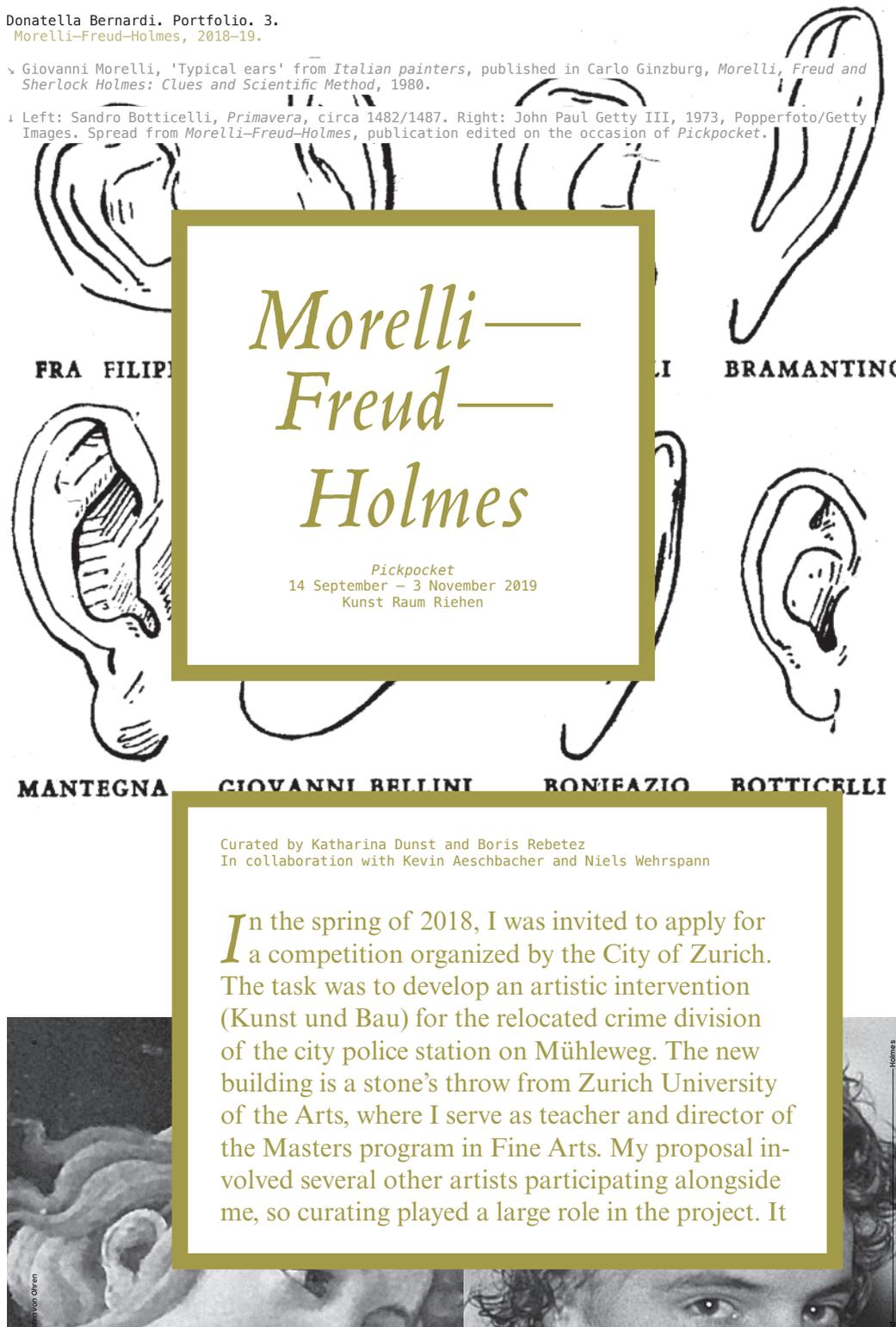
↳ Left: Sandro Botticelli, *Primavera*, circa 1482/1487. Right: John Paul Getty III, 1973, Popperfoto/Getty Images. Spread from *Morelli–Freud–Holmes*, publication edited on the occasion of *Pickpocket*.

# Morelli— Freud— Holmes

*Pickpocket*  
14 September – 3 November 2019  
Kunst Raum Riehen

Curated by Katharina Dunst and Boris Rebetez  
In collaboration with Kevin Aeschbacher and Niels Wehrspann

In the spring of 2018, I was invited to apply for a competition organized by the City of Zurich. The task was to develop an artistic intervention (Kunst und Bau) for the relocated crime division of the city police station on Mühleweg. The new building is a stone’s throw from Zurich University of the Arts, where I serve as teacher and director of the Masters program in Fine Arts. My proposal involved several other artists participating alongside me, so curating played a large role in the project. It



14. September

Pickpocket

Kunst und Bau  
Kriminalabteilung  
StaPo Mühleweg

Donatella Bernardi mit John M Armleder  
Denis Savary  
Clifford E. Bruckmann

— 31. November 2019

Kunst

Raum

entailed not just the harmonizing of multiple artistic voices, but also an arranging of the work with an eye to the police officers, victims, and criminals who would be spending time in the space.

My main reference point as I approached the competition's brief was an essay by Carlo Ginzburg, a sort of "musical score" for my concept. In his 1980 essay, *Morelli, Freud and Sherlock Holmes: Clues and Scientific Method*, the Italian historian links art history, medicine, and criminology by considering exceptional practitioners of each craft: Giovanni Morelli, Sigmund Freud, and Sherlock Holmes. I, in turn, paired these three figureheads—the inventor of an empirical comparative method for attributing paintings, the famous founder of psychoanalysis, and the quintessential detective—with three works, each by an artist of our own time, John M Armleder, Denis Savary, and Clifford E. Bruckmann. Despite considerable interest from the judges, my project was sadly not selected. However, it was a pleasant consolation to be invited to present some of these ideas in a different form in the group show *Pickpocket* at Kunst Raum Riehen by Katharina Dunst and Boris Rebetez.



Donatella Bernardi. Portfolio. 4. Morelli - Freud - Holmes, 2018-19.

Morelli - Freud - Holmes, installation view. Photo: Moritz Schermbach.



Of course, developing three artworks for a police station is very different from participating in a group art show. I could have presented a model of the crime division with miniature versions of the three works, but I prefer to use *Pickpocket* as a platform to extend an idea that is anchored in Ginzburg's essay: the search for artistic clues in images, their reproductions, their history, and their stories. To express this, I have focused attention on one body part—the ear—that was especially significant for Morelli, but also for Sherlock Holmes, Vincent Van Gogh, Hergé (*L'Oreille cassée*, 1937), and—tragically—for John Paul Getty Sr. and his grandson John Paul Getty III (see Ridley Scott's *All the Money in the World*, 2017 and Simon Beaufoy's *Trust*, 2018). For Morelli, the painted ear was a key feature for identifying an artist's work. Today's biometric research seems to prove him right. Ears carry very specific personal information. Each ear is an anatomical synecdoche, a representative piece of an unknown whole.

Donatella Bernardi. Portfolio. 5.  
Morelli–Freud–Holmes, 2018–19.

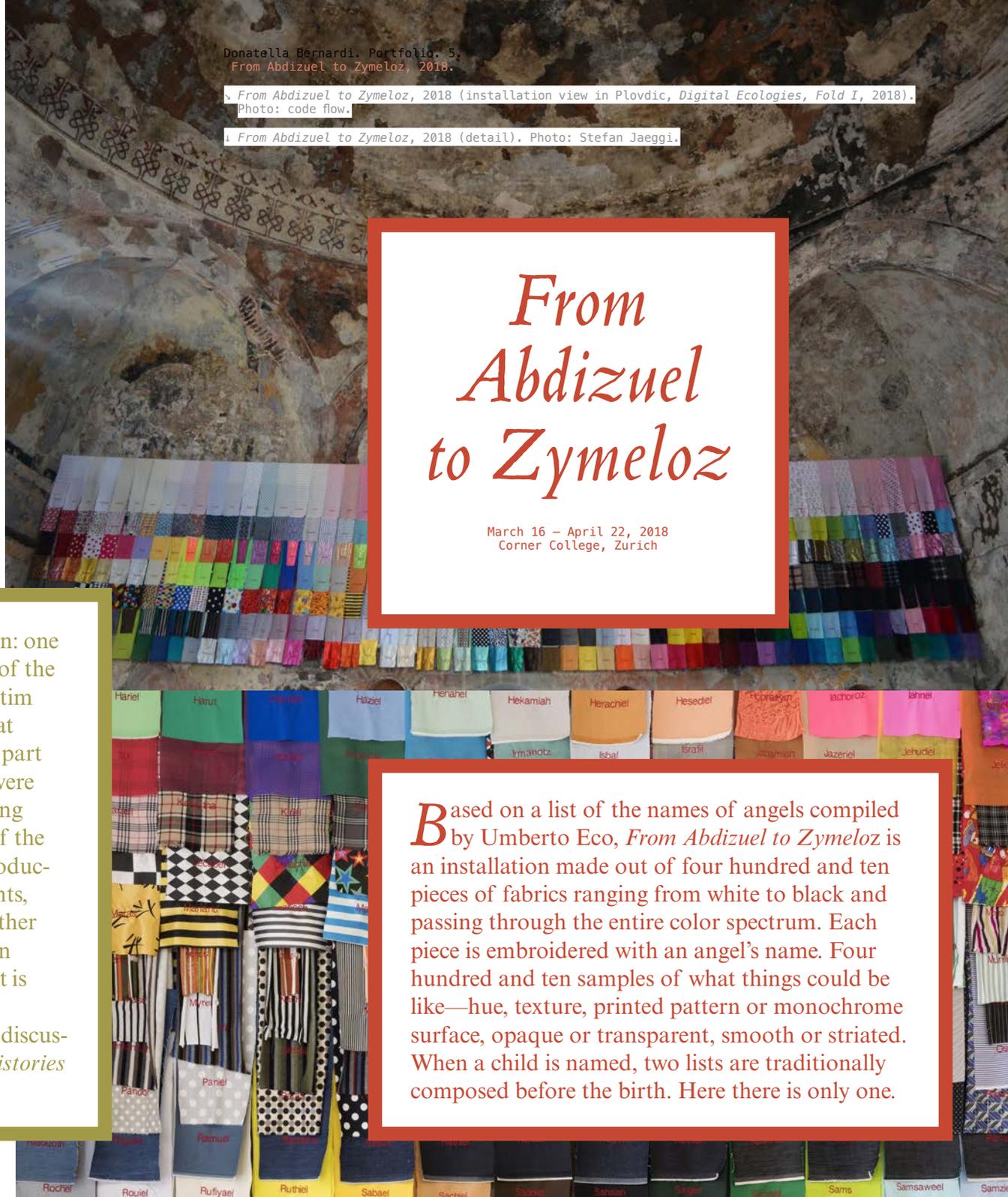
Morelli – Freud – Holmes, installation view. Photo: Moritz Schermbach.



Donatella Bernardi. Portfolio. 5.  
From Abdizuel to Zymeloz, 2018.

From Abdizuel to Zymeloz, 2018 (installation view in Plovdiv, *Digital Ecologies, Fold I*, 2018).  
Photo: code flow.

From Abdizuel to Zymeloz, 2018 (detail). Photo: Stefan Jaeggi.



# From Abdizuel to Zymeloz

March 16 – April 22, 2018  
Corner College, Zurich

Two ears are on display at Kunst Raum Riehen: one in the style of Botticelli, and the other a copy of the mutilated ear belonging to the kidnapping victim John Paul Getty III (in two pieces, the part that remained attached to the young man, and the part his kidnapper sent in the mail). Both objects were produced by the artist Kevin Aeschbacher using 3D printing technology based on portrayals of the famous ears. The sheer quantity of these reproductions, in innumerable drawings, paintings, prints, photographs, and films (which are all now further reproduced in digital form), poses the question of diluted authenticity. What is genuine? What is invented?

The two objects were the focus of a public discussion on October 31, 2019: *Ginzburg–Getty, Histories of Ears*.

Based on a list of the names of angels compiled by Umberto Eco, *From Abdizuel to Zymeloz* is an installation made out of four hundred and ten pieces of fabrics ranging from white to black and passing through the entire color spectrum. Each piece is embroidered with an angel's name. Four hundred and ten samples of what things could be like—hue, texture, printed pattern or monochrome surface, opaque or transparent, smooth or striated. When a child is named, two lists are traditionally composed before the birth. Here there is only one.

Donatella Bernardi. Portfolio. 6.  
From Abdizuel to Zymeloz) 2018.

↳ Nicola Genovese, *It's not about power, it's about comfort zones*, 2018. Photo: code flow.



↳ Fulvia Carnevale discussing *Sputiamo su Hegel: La donna clitoridea e la donna vaginale* by Claire Fontaine, 2015 (projection). Photo: code flow.



↳ Sally Schonfeldt presenting *Carla, Ketty +1*, 2018. Photo: code flow.



↳ Federica Martini, *Maria Lai: Sardinia, Venice and Antonio Gramsci*, 2018. Photo: code flow.



↳ Laura Iamurri (left) in conversation with Angela Marzullo (right) about *Homeschooling* by Angela Marzullo, 2016. Photo: code flow.



↳ Quinn Latimer, *Doubling the Line* (online talk from Athens), 2018. Photo: code flow.



Donatella Bernardi. Portfolio. 6.

Event – When the self and the field become for a while one (Phd), 2014–2018.

# Event — *When the self and the field become for a while one*

PhD, 2014–2018  
Queen Mary University of London

**I**n this PhD thesis (School of Business and Management, Queen Mary University of London, United Kingdom), I address ephemeris – namely temporary displays in the form of festivals and exhibitions developed in and belonging to the field of contemporary art. The word ‘ephemeris’ is fitting here because it avoids any sense of spectacle or entertainment, and thus suits the data that I have chosen to analyse. But how to discuss ephemeris, namely time-based artistic productions, materialised in a variety of media and formats of expression?

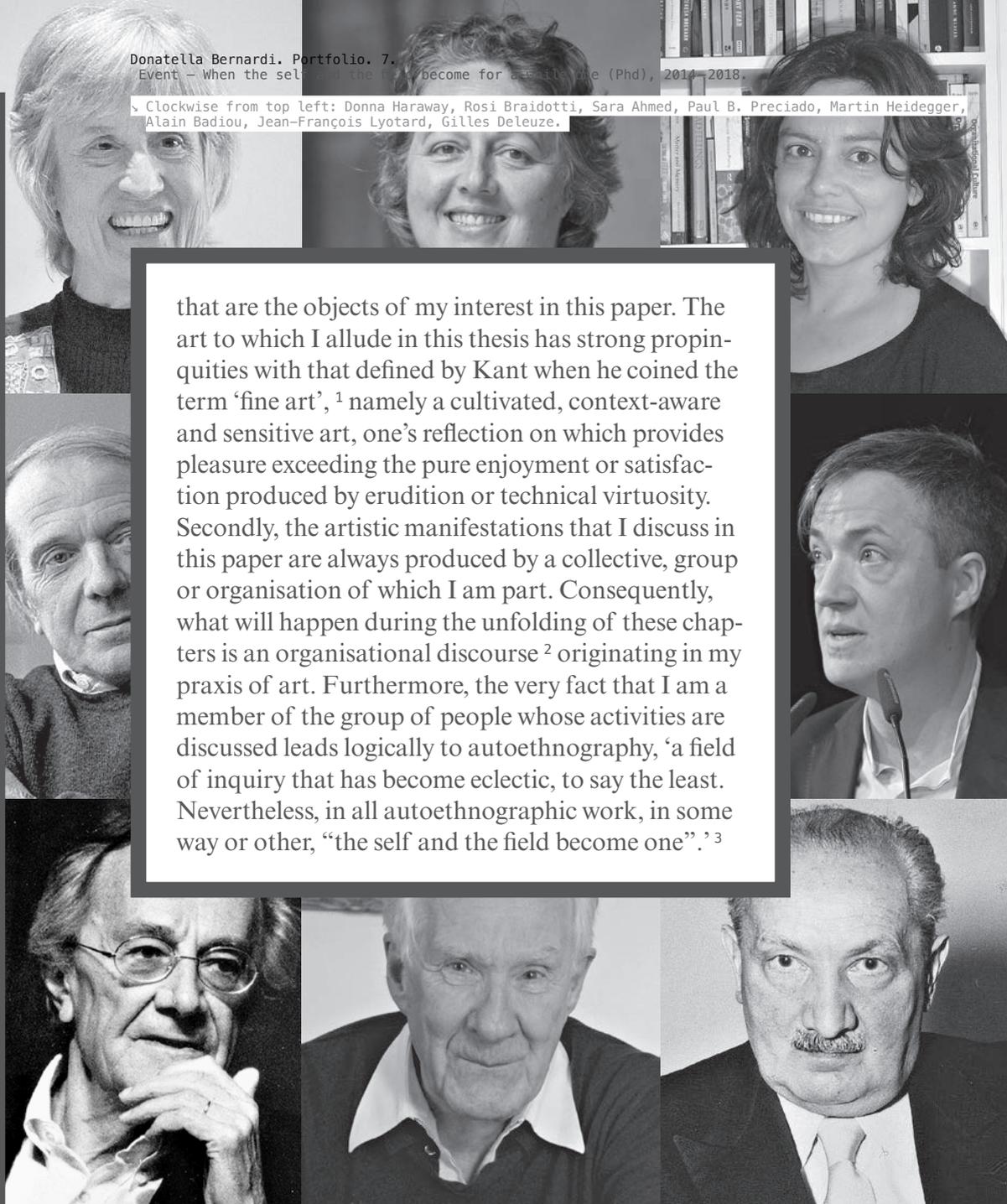
I have found that the most appropriate criterion with which to select and discuss the ephemera, i.e., the data in which I analyse in this thesis, is the notion of the ‘event’. In the sense in which I use the word here, ‘event’ is a philosophical concept, and therefore does not belong to artistic or aesthetic categories. However, two main characteristics are particularly relevant in considering the concept of event, and these are also pertinent to the field of art. Firstly, the tandem contingency and necessity. Secondly, the fact that no one can control the reach and impact of an event, which is also the case with an artwork and its interpretation. Interestingly enough, this interaction and exchange between event and artwork has nothing to do with the participative dynamic, but is a spontaneous reaction between two distinguishable entities, leading to unpredictable production: of thought, of feeling, of memory in the case of the event; of analysis, discursivity and creation in the case of art.

One of my main interests in writing this thesis is to create a confrontation between what is usually described as abstract thought (such as logic or mental inquiry – a work of philosophy for example) and the production of contemporary art, which is so often culturally and economically dependent on the art market and hegemonic power structures such as the institutions responsible for its conservation and archiving, as well as the apparatus of historians and experts to valuate and legitimise it. Philosophical concepts allow an escape from such materiality.

At this early stage of the discussion, it is also necessary to state my understanding of art and the way it has been practised through the ephemeral events

Clockwise from top left: Donna Haraway, Rosi Braidotti, Sara Ahmed, Paul B. Preciado, Martin Heidegger, Alain Badiou, Jean-François Lyotard, Gilles Deleuze.

that are the objects of my interest in this paper. The art to which I allude in this thesis has strong propinquities with that defined by Kant when he coined the term ‘fine art’,<sup>1</sup> namely a cultivated, context-aware and sensitive art, one’s reflection on which provides pleasure exceeding the pure enjoyment or satisfaction produced by erudition or technical virtuosity. Secondly, the artistic manifestations that I discuss in this paper are always produced by a collective, group or organisation of which I am part. Consequently, what will happen during the unfolding of these chapters is an organisational discourse<sup>2</sup> originating in my praxis of art. Furthermore, the very fact that I am a member of the group of people whose activities are discussed leads logically to autoethnography, ‘a field of inquiry that has become eclectic, to say the least. Nevertheless, in all autoethnographic work, in some way or other, “the self and the field become one”.’<sup>3</sup>



Donatella Bernardi. Portfolio. 8.

Event – When the self and the field become for a while one (Phd), 2014–2018.

√ A suit made out of a galactic towel, for *Digital Dramatizations*, in collaboration with Laura Locher, fashion designer, 2019. Performer: Elma. Photo: code flow.

- 1 'Fine art in its full perfection requires much science: e.g., we must know ancient languages, we must have read the authors considered classical, we must know history and be familiar with the antiquities, etc. [...] If art merely performs the acts that are required to make a possible object actual, adequately to our cognition of that object, then it is mechanical art; but if what it intends directly is [to arouse] the feeling of pleasure, then it is called aesthetic art. The latter is either agreeable or fine art. [...] It is fine art if its purpose is that the pleasure should accompany presentations that are ways of cognizing (Erkenntnisarten). [...] Fine art [...] is a way of presenting that is purposive on its own and that furthers, even without a purpose, the culture of our mental powers to [facilitate] social communication. The very concept of the universal communicability of a pleasure carries with it [the requirement] that this pleasure must be a pleasure of reflection rather than one of enjoyment arising from mere sensation. Hence aesthetic art that is also fine art is one whose standard is the reflective power of judgment, rather than sensation proper.', Emmanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar, Indianapolis/Cambridge, Indiana, 1987, § 43–50, in particular § 44, Fine Art, pp. 172–173.
- 2 Cynthia Hardy, Thomas B. Lawrence, David Grant, 'Discourse and collaboration: the role of conversation and collective identity', in *Academy of Management Review*, Vol. 30, No. 1, Briarcliff Manor, New York, 2005, p. 60.
- 3 Mark Learmonth and Michael Humphreys, 'Autoethnography and academic identity: glimpsing business school doppelgängers', in *Organization*, 19 (1), Sage, London, 2011, p. 103. They quote Amanda Coffey, 'Ethnography and Self: Reflections and Representations', in T. May (ed.) *Qualitative Research in Action*, Sage, London, 2002, p. 320.

Donatella Bernardi. Portfolio. 8.

*The Belly of the Phoenix*, 2017.

√ *Kitty Pool* (detail), stoneware with glaze and glass, 30×38.5×3 cm, 2017, in collaboration with Nicola Genovese.

# *The Belly of the Phoenix*

Last Tango, Zurich  
11 June – 12 August 2017

Curated by Arianna Gellini and Linda Jensen  
In collaboration with Nicola Genovese and Laura Locher  
All photos by Kilian Bannwart  
Text edited by Isabel Löfgren

For this new body of artworks, Bernardi pays homage to Lebanese artist Saloua Raouda Choucair (1916–2016) and her so-called “mini forms,” a series of stratified small sculptures, abstract and refined, very symbolic of this female artist often defined as a modernist pioneer in the Middle East. Originally conceived by the artist as sketches announcing greater realizations, this series of works had to remain small due to lack of means, yet filled with

Donatella Bernardi. Portfolio. 9.  
*The Belly of the Phoenix*, 2017.

↳ *Elegant Sagging*, digital printed fabric, shaped canvas, 175x175 cm, 2017,  
in collaboration with Nicola Genovese.

↳ *Portique Syrien Series 4*, inkjet print mounted on aluminium board, 101x100.5cm, 2015.

Donatella Bernardi. Portfolio. 9.  
*The Belly of the Phoenix*, 2017.

↳ *Carpet Pond*, textiles (cotton, sequins and polyester), 240x240x27 cm, 2017,  
in collaboration with Laura Locher

potential and waiting for an opportunity to materialize. In that sense, Bernardi's custom-made shaped canvas, textiles and hand-made ceramic objects inflect both monumental and miniature scales as the forms are enlarged to the size of the Roman *Bocca della Verità* (1.7m in diameter) down to only a few centimeters wide. With sinuous horizontal and cascading lines and different materials, *Der Bauch des Phönix* (*The Belly of the Phoenix*) encodes lineage, rupture, sagging and synchronicity.

The title of the exhibition, *The Belly of the Phoenix* indicates a cycle of regeneration where stacking and accumulation take over any cyclical or spiral dynamic. The series of works are concretized using canvas, fabric or ceramic, and play with the notion of sedimentation, layering, aging, wrinkling as well as acquiring new curves and fluctuations, not only as an allusion to time but also to movement and displacement. Like the famous Michelin figure, whose anatomy is made of tires, physically indicative of the many journeys traveled, regeneration here is embodied as a figure in constant transformation instead of a birth coming from the ashes of a lost body, as is the case of the phoenix.

When a woman turns forty, she begins to get noticed for qualities other than her physique. Something else defines this aging feminine subject in order to be considered, looked at or even esteemed in normative Western society. "Cougar" is a term used for more mature women who are nevertheless still "in the game" and is sadly sometimes used to discriminate against older women. However, the fleshiness of her body must, like art and life remain living for at least another forty years ahead. Is the aging body some kind of rebirth? Different materials are used in the artworks to embody such a narrative that deals with machismo and discrimination against age, but not only—*The Belly of the Phoenix* is after all about having a good laugh.

Imagine for a moment that the phoenix hasn't yet caught on fire, but simply put on some weight. And what about its waist size or its belly, is it a uterus, the stomach or even the long and folded chain of the intestines, where everything gets processed, sorted out, assimilated or leading towards an exit? What does it mean to be in a constant state of digestion and interaction with people and places? What entails a constant mediation between oneself and what stands outside of you, be it one's identity as an artist, the parent-child relationship or kinship in general, institutional ties and duties, teacher-student or even power relations between superior and subaltern? What kind of negotiation, arrangement and



Donatella Bernardi. Portfolio. 10.  
The Belly of The Phoenix, 2017.

→ *Elegant Sagging* (detail), digital printed fabric, shaped canvas, 175x175 cm, 2017,  
in collaboration with Nicola Genovese.

→ *Almost Ninja Turtles I-IV*, clay with engobe and transparent glaze, 20 x 18 x 14 cm (each), 2017,  
in collaboration with Nicola Genovese.

→ Artist books, *In Pursuit of Unlimited Hospitality* (2014) and *Into Your Solar Plexus* (2016).

Donatella Bernardi. Portfolio. 10.  
*Into Your Solar Plexus*, 2016.

remodeling are made between all these stratifications? Seriality, variation, declination and reutterance of a single drawing, a fragmented disc almost smiling at you with mischievousness, brings many other codes and aspects into play.

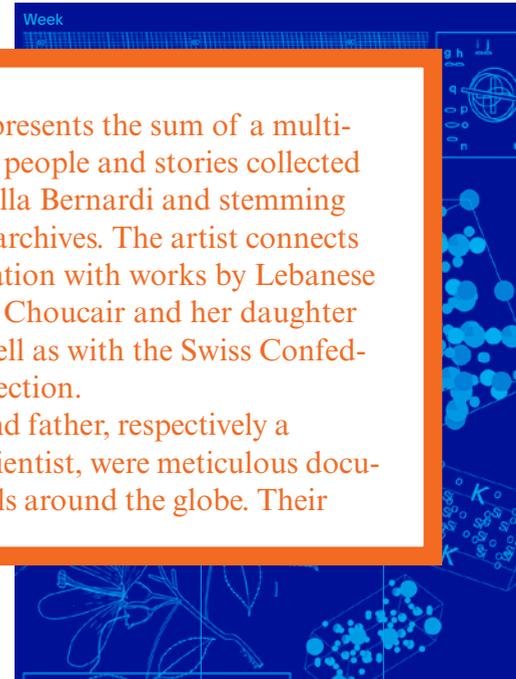
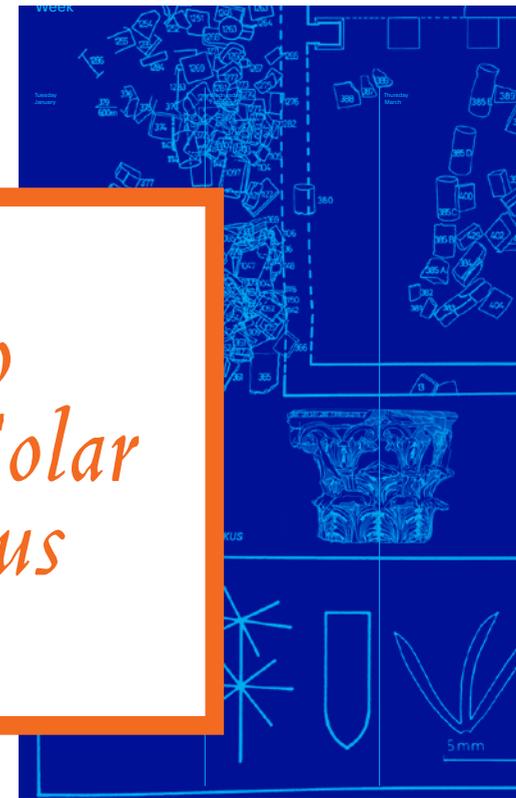
Produced in collaboration with the artist Nicola Genovese, *Elegant sagging* (2017) is a shaped canvas on the wall whose size is the same as the *Bocca della Verità* in Rome. With clear lines, it delineates the solar constellation of an archipelago made of fake black marble. Genovese is equally involved in the making of *Almost Ninja Turtles, I-IV* (2017), a series of four multicolored, plump, tubby and shiny bibelots. On the floor, *Carpet Pond* (2017), is composed and fabricated together with fashion designer Laura Locher. By quilting together different quality of fabrics, such as digitally printed cotton, snake or scale-like sequins or embroidery, a hilly horizontal landscape is created, in a reference to Monet's late *Nymphaeas* which can be seen at the Kunsthau Zurich.

The source of this playful assemblage is made out of historical references just like Choucair's artworks, but also relies on photographs of the artist's father which can be seen in Bernardi's artist book *Into Your Solar Plexus* (Humboldt Books, 2016), equally available for viewing in the exhibition.

## Into Your Solar Plexus

This artist's book presents the sum of a multitude of journeys, people and stories collected and edited by Donatella Bernardi and stemming from her own family archives. The artist connects this whole documentation with works by Lebanese artist Saloua Raouda Choucair and her daughter Hala Schoucair, as well as with the Swiss Confederation Fine Art Collection.

Bernardi's uncle and father, respectively a mountaineer and a scientist, were meticulous documenters of their travels around the globe. Their



archives constitute the driving force behind the project. In the central part of the book, Bernardi takes over the Kunsthalle Bern for a number of months in 2015, in order to address the notion of political origin, personal mythology, necessity and contingency through art.

Bracketing the volume thematically at its beginning and end is an image section comprising the photographers' travel slides from the 1970s, in various formats and set within a strict pattern but with each composition of images filling an entire page. The middle section, printed on light-grey paper, contains a highly condensed presentation of the exhibition activities in chronological order: murals, performances, lectures, workshops, guided tours and so on. A timescale running across the top of the page divides each double page into six days or columns, and the images and texts are fitted into this frame as full-page spreads. Long entries extending over a number of columns combine with variable image and font sizes to create a diverse array of layouts. Arrangements comprising different types of images relating to an event often enable individual readings independent of the text. The design both unites the heterogeneous material and explores new connections and contexts.

Bernardi conceives *Into Your Solar Plexus* as a permeable organism, a time-based curatorial journey as well as an artist's book, the perception and interpretation of which were influenced by the natural and political catastrophes that took place during the implementation of the project, such as the earthquake in Nepal or the assault on the Palmyra archaeological site by ISIS militants.

Graphic design: Noémie Gyax, no-do  
Published following *Morgenröte, aurora borealis and Levantin: into your solar plexus* at Kunsthalle Bern, from January 30 to June 7, 2015.  
Awarded: "Most Beautiful Swiss Books 2016".



Talk Wall painting

31 January  
01 January

Artist talk with Katja Schenker about Nougat

... plates move every year by 1 to 2 cm, in noticing. This movement is due to mantle heat from the Earth's interior rises towards poles and sinks again. These thermal currents within the mantle are responsible for the Earth's crust, leaving their mark on the Earth's surface, such as mountains, sea trenches, volcanic activity etc. Free water plays a role as a lubricant between plates.

What does it mean to combine living and therefore ephemeral tissue with permanent minerals? The latter continuously regenerate itself, since its being depends on its capacity to regenerate. The latter seems eternal but once it is no longer there, it will remain dust. Katja Schenker has achieved such a mix in her work Nougat (2009), which mixes wood with concrete. The slice of tree in the center of her heavy work (200 kg) suggests a solar disc made out of...





Donatella Bernardi. Portfolio. 13.  
Same Same but Different, 2015.

→ Olivetti Girls  
1 and 2, video  
stills, in  
collaboration  
with Fredrik  
Fermelin, 2015.

↘ Installation  
view. From  
left to right:  
Olivetti Girls 1  
and The big  
oo00000oo, in  
collaboration  
with Fredrik  
Fermelin, 2015.  
Photo: Sandra  
Pointet.

↘ Installation  
view. From left  
to right:  
Palmyre 1975,  
photography  
by Alfonso  
Bernardi,  
part of the  
Syrian portal  
by Donatella  
Bernardi for  
Morgenröte, ...  
and Olivetti  
Girls, in  
collaboration  
with Fredrik  
Fermelin, 2015.  
Photo: Sandra  
Pointet.

The set of proposed works is emblematic of the Genevan artist's approach. It consists of a shaped canvas, *The big oo00000oo*, in the form of the logo of the famous Italian brand Olivetti, together with two printed voile curtains, *Cerebrovascular insult (CVI)* and *L'Aquarelle*, as well as *Olivetti Girls 1 and 2* a pair of videos with an accompanying eponymous sound piece. This group with its assorted motifs, whose aesthetics and means of production are characteristic of the digital era and of the visual codes of psychedelia, was made in collaboration with Fredrik Fermelin, a young Swedish artist and a student of Donatella Bernardi at the Royal Institute of Art in Stockholm from 2011 to 2015.

Donatella Bernardi. Portfolio. 13.  
Same Same but Different, 2015.



In *Olivetti Girls 1 and 2*, the archival image is as in a layout, off-centre and framed by the animated motifs that we also find digitally printed in an infinite design repeat reminiscent of wallpaper in *The big oo00000oo*, *Cerebrovascular insult (CVI)* and *L'Aquarelle*. The thirty-minute long videos each present a selection of commercials by the Italian firm, together with powerful and almost utopian documentaries about the organisation of the factory assembly lines, and television coverage of the contemporary art exhibitions presented in the avant-garde Olivetti stores or in institutions. The hour-long sound piece is a collage and mixing of the film soundtracks used. It has a dual status as



Donatella Bernardi. Portfolio. 14.  
Same Same but Different. 2015.

↳ Olivetti  
Girls 2, video  
stills, in  
collaboration  
with Fredrik  
Fermelin. 2015.

↳ Installation  
View. Front:  
Palmyra Kebab,  
3 ready-made  
cups, 2015.  
Background:  
Cerebrovascular  
insult (CVI),  
digital printing  
on curtain  
fabric,  
2015; both in  
collaboration  
with Fredrik  
Fermelin. Photo:  
Sandra Pointet.

soundtrack for the two videos and as an autonomous sound piece for an environment. Also evoking the disappearance of this prestigious Italian firm that financed among many other cultural initiatives the restoration of historic works of art, Donatella Bernardi includes in the exhibition elements representing Palmyra. Photographic prints of the ancient city, taken by the artist's uncle in 1975, are presented alongside printed packaging from the Palmyra Kebab, a restaurant in Stockholm, the city where the artist currently teaches and where many Syrians have found refuge.

A series of lectures (Laurent Leibzig, Marco Maffioletti, Boris Magrini, Federica Martini and Denis Pernet) is programmed to coincide with the exhibition and explores the links between contemporary works and industrial utopia, from the "Olivetti girls" to the company's cultural centres, including the library for its employees, through to the regional and federalist political system for Italy devised by Adriano Olivetti (1901–1960).



Donatella Bernardi. Portfolio. 14.  
*Morgenröte, aurora borealis and Levantin: Into your solar plexus.* 2015.

↳ Saloua Raouda Choucair, *Inter-Cube*, 1970–1972, plexiglas and metal. Photo: David Aebi.

*Morgenröte, aurora borealis  
and Levantin:  
Into your  
solar plexus*

Kunsthalle Bern  
January 29th–June 7th, 2015

An Interview with Donatella Bernardi about *Morgenröte, aurora borealis and Levantin: into your solar plexus*  
Conducted by Sarah Featherby (*Elephant Magazine / Frameweb*)  
(Excerpt)

What issues are you addressing in this exhibition?

The construction of identity (national and personal) and personal mythology. As this project takes place at the Kunsthalle in Bern, it became very obvious to take as a point of departure the Alps and their representation (most of the time I work in a site-specific manner). According to my current perception, the

way Swiss and European bergs climbers in general related to the Himalayas is not very far away from the fascination they experiment in Europe before going to the East. One of these Europeans fascinated by mountains was my uncle, Alfonso Bernardi (1914-2010) who did participate in the Dhaulagiri Italian expedition of 1976. He left around 1000 slides depicting this event. Out of this material that I recently had scanned for the sake of this project, I invited the naturalistic painter Sara Baldis from Bergamo to make a monumental wall painting in the main hall of the Kunsthalle. She will be painting for around 2 months during the opening time of the exhibition center. 19th century paintings belonging to the Swiss Confederation Fine Art collection will be hung in a dense and saturated manner in the two little rooms nearby. Mineralogy representation is also here to be understood as addressing the issue of time, patrimony and transmission. My uncle Alfonso was a journalist and berg climber, my father, Luciano Bernardi (1920-2001) was a systematic botanist specialized in tropical plants. According to him time is measured by another kind of clock than the almost eternal stone, i.e. fragile and ephemeral flowers and the vegetal reign in general. In the underground rooms of the Kunsthalle, I present this other relation to biological rhythm by using visual elements of my father's archive. In this exhibition I also address the question of science and its possible visual manifestation.

Why did you decide to link Swiss and Lebanese art? West meets east?  
On the way to the Himalayas departing from Switzerland, you might do a stop in Lebanon, one the most Europeanised countries of the Arab world. On another level, while working on a project in Beirut last October, I got to know the work of Saloua Raouda Choukair (1916-) and her daughter, Hala Schoukair (1957-). I became very quickly fascinated by this mother-daughter relationship that I could address by the practice of abstraction in the field of contemporary art, coming myself from a very male dominant family constellation. The abstraction developed by Choukair has merged the Western modernism with the Islamic tradition where art is about evoking and triggering potential more than any description. I feel excited by exhibiting the powerful evocations of these two Lebanese women together with my relatives' obsessions of witnessing and classifying what they perceived, analysed and understood of their reality.



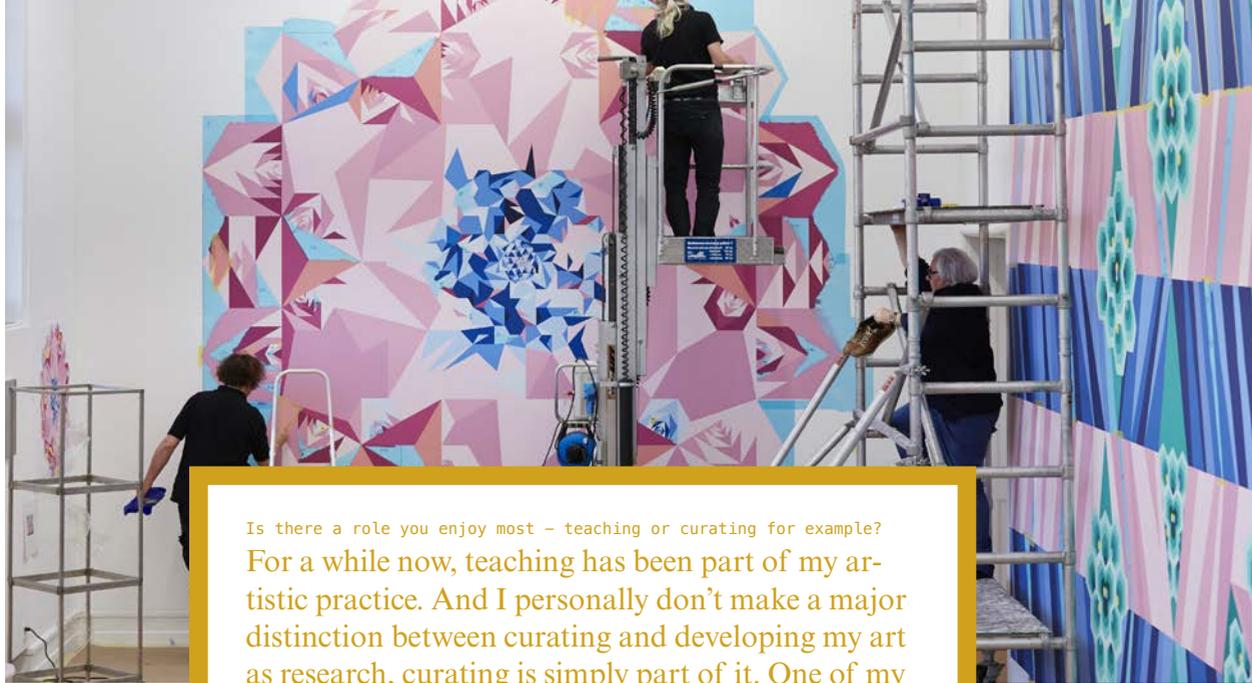
Alps installation view. Left: Jean-Louis Auguste de Beaumont, *Lac de montagne*, no date. Right: Konrad Hofer, *Rochers*, 1959. Photo David Aebi.

Donatella Bernardi, *Hautsaal / Sisyphos*, 2015, with Sara Baldis painting *Dhaulagiri 1976* and Jason Francis McGimsey speaking on event and contemporary philosophy to art students from Stockholm and Bern. Photo: David Aebi.

Donatella Bernardi, *Underground room / Botanische Kunststoff*, 2015, with wallpaints by Fredrik Fermelin realized by Anne-Gabrielle von Gunten, Roland von Gunten, Wilfried von Gunten, Paul Le Grand und Dominik Stauch. Photo: David Aebi.

Donatella Bernardi, *Long and horizontal ecstasy*, 2015, in collaboration with Franz Treichler. Photo: David Aebi.

Saloua Raouda Choucair, *The Screw*, no date, fiber glass and wood. Photo: David Aebi.



Is there a role you enjoy most – teaching or curating for example?

For a while now, teaching has been part of my artistic practice. And I personally don't make a major distinction between curating and developing my art as research, curating is simply part of it. One of my student at the Royal Institute of Art in Stockholm, Fredrik Fermelin, has for example developed two wall paintings for the Kunsthalle Bern exhibition. Some other students will take part of the workshop about the philosophical concept "event" that will happen during the exhibition time. Some of them will also perform in the art space at the occasion of the 8th of March under the umbrella of "royal intersectionality".

Can you take me inside the exhibition? What can visitors expect. Paintings from the 19th and 20th century from Swiss artists in relation to the Alps and Orientalism, a monumental painting dealing with Himalayan climbing in the 70's will be done while they will be visiting the show, the abstract oeuvre of two Lebanese women artists will be displayed together with some documents presenting Robert Walser, the famous Swiss writer enjoying walking. These are some of the elements that will be visible at the ground floor of the show. In the underground of the Kunsthalle, two large abstract geometric wall paintings will synthesize the hallucinated and hallucinating vision of decades of systematic botany around the globe. These paintings are formally tributing the work of Bridget Riley as well as the Swiss constructivism tradition and their followers, bringing it in the direction of psychedelic and even new age area. In the next room, two movies of 8 hours each present a selection of the 12 000 slides of the life of an Italian botanist having started his career in Venezuela in the 50's.

The complete interview can be read on [donatellabernardi.ch](http://donatellabernardi.ch)

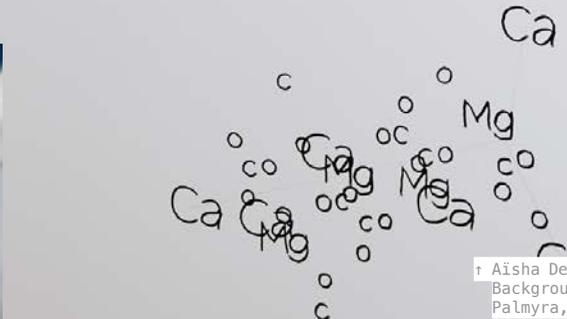


Donatella Bernardi. Portfolio. 17.  
Morgenröte, aurora borealis and Levantin: Into your solar plexus. 2015.

Donatella Bernardi. Portfolio. 17.  
Morgenröte, aurora borealis and Levantin: Into your solar plexus. 2015.

↳ Hala Schoukair, artist talk, March 7 2015. Background: Saloua Raouda Chouair, *Rhythmical Composition with Yellow*, 1952–1955. Photo: David Aebi.

↳ Franz Treichler in *Solar mountain and eternal flowers*, 8 hours performance, 10am–6pm, June 6 2015. Photo: David Aebi.



↑ Aisha Devi in *Solar mountain and eternal flowers*, 8 hours performance, 10am–6pm, June 6 2015. Background: Sara Baldis and Donatella Bernardi, *Dhaulagiri* 1976. Top: Alfonso Bernardi, *Aleppo and Palmyra*, 1975. Photo: David Aebi.

↑ Loten Namling in *Solar mountain and eternal flowers*, 8 hours performance, 10am–6pm, June 6 2015. Background: Sara Baldis and Donatella Bernardi, *Dhaulagiri* 1976. Photo: David Aebi.

↳ Niels Wehrspann, *Dolomite structure*, 2015, graffiti. Photo: David Aebi.

↳ Fredrik Fermelin and Kyrre Mathisen, Royal Institute of Art in Stockholm students creating a mandala by the Kunsthalle entrance, Helvetiaplatz 1, March 8 2015. Photo: Diana Agunbiade-Kolawole.



Donatella Bernardi. Portfolio. 18.

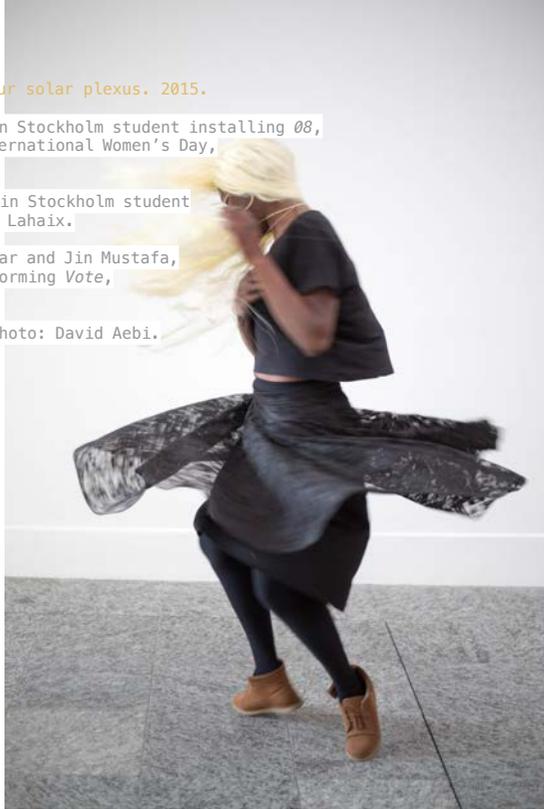
Morgenröte, aurora borealis and Levantini. Into your solar plexus. 2015.

Theresa Traore Dahlberg, Royal Institute of Art in Stockholm student installing *08*, fabrics produced in Burkina Faso for March 8, International Women's Day, March 8 2015. Photo: Diana Agunbiade-Kolawole.

Diana Agunbiade-Kolawole, Royal Institute of Art in Stockholm student performing *Blond wig*, March 8 2015. Photo: Marine Lahaix.

From left to right: Catalina Aguilera, Edith Hammar and Jin Mustafa, Royal Institute of Art in Stockholm students performing *Vote*, March 8 2015. Photo: Diana Agunbiade-Kolawole.

Niels Wehrspann, *Albrecht von Haller flag*, 2015. Photo: David Aebi.



Donatella Bernardi. Portfolio. 18.

Morgenröte, aurora borealis and Levantini: Into your solar plexus. 2015.



3rd version of Kunsthalle Bern posters hanging (April 8 2015), by Donatella Bernardi, Nicolas Brulhart and Niels Wehrspann. Top, from left to right: Arakawa, 1972; Marcel Wyss, 1975; Robert Walser, *Walk from Herisau to Wil*, 23.4.1939, Photo: Carl Seelig; *Noten*, Ch. Wolff, 1974; Ben Nicholson, 1961; Auguste Herbin, 1960. Bottom, from left to right: Hala Schoukair, *Grains of Light (Mindscape)*, 2014; Sol LeWitt, 1989; *Christmas Show*, 1973; Hala Schoukair, *Grains of Light (Folds)*, 2014; *Christmas Show 1992*; Sol LeWitt, 1972; Hala Schoukair, *Grains of Light (Qualming)*, 2014. Photo: David Aebi.



From left to right: Hala Schoukair, *Grains of Light (Interior Stretching)*, 2014; Alfonso Bernardi, *Dhaulagiri 1976* (three slides printed); Robert Walser found dead in the snow, 25.12.1956, photo: Kurt Giezendanner. Bottom: Niels Wehrspann, *Almandine structure*, 2015, graffiti. Photo: David Aebi.



# *Barbabetole e meringue*

Swiss Institute in Rome  
September 24th–November 30th, 2014

*F*alling asleep is like falling in love. It's impossible to catch the instant it happens. When it hits you it is already too late. Dreams, love and night are simultaneously physical and immaterial, visible and incomprehensible. Were we to find ourselves dreaming in the bed and the head of Emilio Maraini, what would we see? What flavour would we taste? Beet sugar. Thousands of roots ready to transform into a foodstuff precious enough to constitute a colossal fortune. How many beets need

to be grown to supply a single meringue? If Villa Maraini has roots, they are undoubtedly beetroots. From them, a garden of plants and flowers from the four corners of the globe has sprouted forth. The entrance to the park and the villa opens onto a dark, damp vision. It is the grotto. Three dreamcatchers decorate this space of the unconscious, leading to the fabrics that constitute the rest of the installation. Sheets, pillowcases and tablecloths, produced in relation to the exceptional career of the industrialist of Swiss origin, are hung between the palm trees in the garden (the design of the fabrics has been done in collaboration with Noémie Gygax, no-do). While the dreamcatchers are decorated with the features of a planetary tropical paradise, the humble beetroots are transformed into European, African, American, Asian and Australian flowers. Some of the specimens were gathered personally by the artist's father. Explorers and the nouveaux riches are always excessive, lacking in any socialist or democratic restraint.

# Smoking Up Ambition!

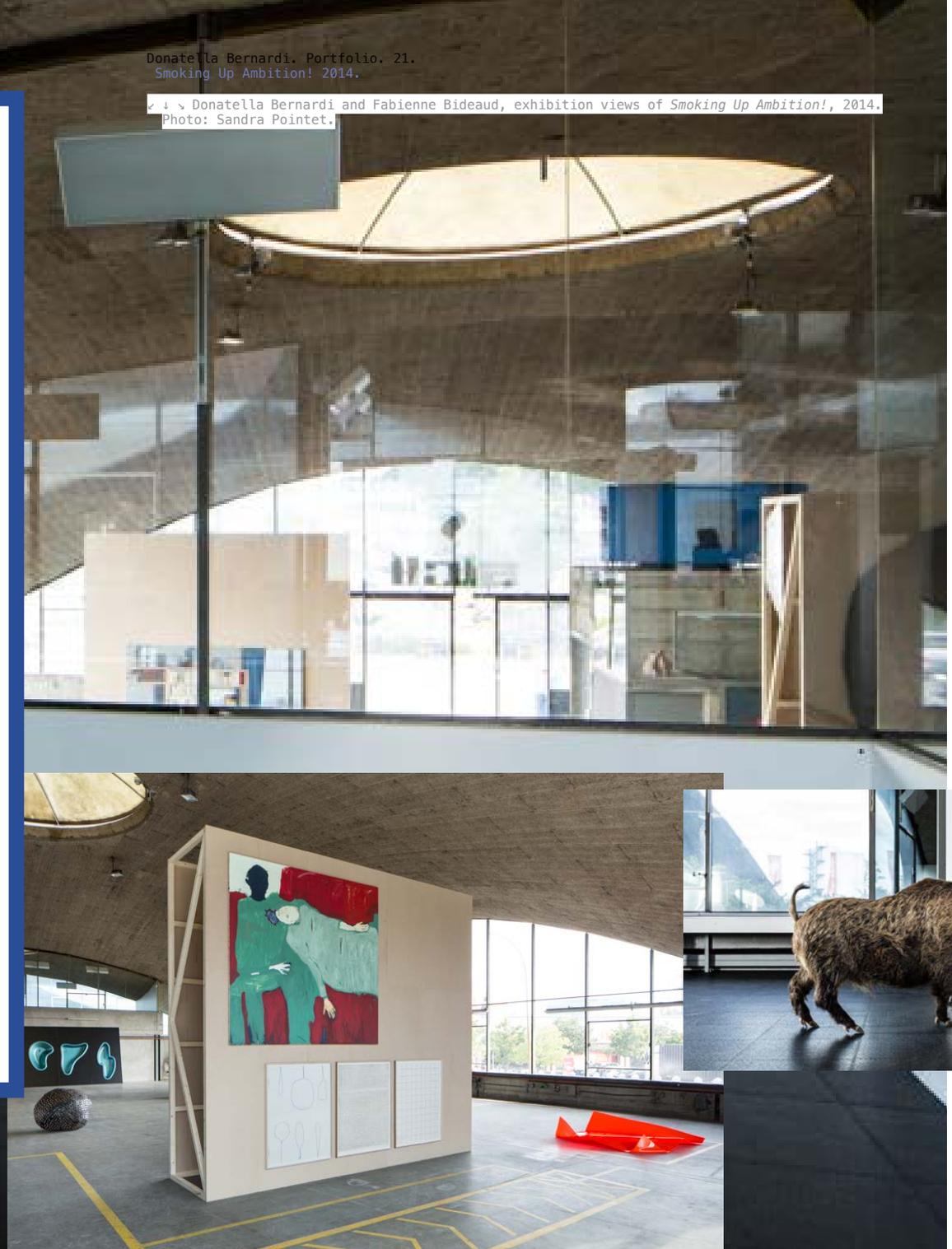
Pavillon Sicli, Geneva  
August 27th–September 7th, 2014  
In collaboration with Fabienne Bideaud

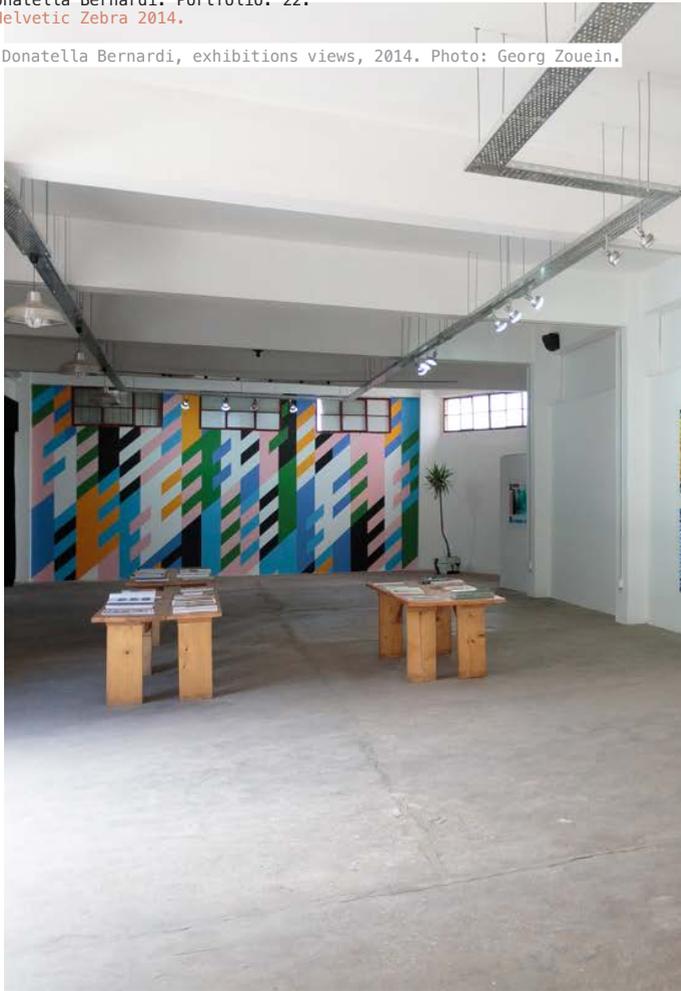
## FOR A STRICT AND GRINDING SOCIETY

*S*moking Up Ambition is a title borrowed, even usurped, from a silkscreen print by Andreas Dobler held in the collection of the Contemporary Art Fund of the Canton of Geneva (FCAC). If you're ambitious, do you smoke right up to your ambition? Or is it ambition that consumes us while passion burns us? Ambition, both a powerful

driving force and a destructive agent, can only exist in a dependency relationship with the other. *Smoking Up Ambition!* puts into perspective the need for recognition felt by the artist, the curator, the researcher, the creative person or the idealist. “If you’re not wearing a Rolex by the time you’re 50, you’ve messed up your life”, you sometimes hear forty year-old males in Geneva saying. This expression refers to the codes of representation that reveal social categories. It also betrays the superficiality and even the ridiculousness that often characterizes ambition when it only refers back to itself. How can one record any accomplishment in the vanity of the reflection given back by any mirror? *Smoking Up Ambition!* could be a film script or the text of a play. In the current case, it is the starting point for a project that brings together a wide-ranging selection of art objects, architecture, performance, speech and talk. *Smoking Up Ambition!* unfolds as a sinuous, hazy cloud of smoke that solidifies into the form of an exhibition and fans out into a discursive programme—a series of “Piece-discussions”, a transparent summer school, an evening event at the Motel Campo—and this journal. Our initiative could be an application of the system of thought studied by Erwin Panofsky. In fact, as the semiologist Jean Molino reminds us in his preface to *Idea* (1989): “We should not forget that the Idea is not an idea in the modern sense of the word, it is a presented form that makes a new form possible”.

Donatella Bernardi and Fabienne Bideaud, exhibition views of *Smoking Up Ambition!*, 2014.  
Photo: Sandra Pointet.





# Helvetic Zebra

STATION, Beirut  
October 7th - November 9th, 2014



Exhibition, workshops, performances and talks curated by Donatella Bernardi  
Participating artists: Oussama Baalbaki, Donatella Bernardi, Philippe Decrauzat, Mounir Fatmi, Jonathan Frigeri, Dunja Herzog, Ali Kazma, David Keshavjee, Manuel Krebs, Laurent Schmid, Julien Tavelli, Franz Treichler, Pascal Zoghbi and The Most Beautiful Swiss Books

The exhibition *Helvetic Zebra*, developed in Beirut in October 2014, took as point of departure the richness of Lebanon's polyglot culture as a common and inspiring thread shared with Switzerland, a country characterized by its cultural diversity and political neutrality. It featured

an interdisciplinary group exhibition featuring contemporary artists from Switzerland, Lebanon, Turkey and Morocco. The artworks challenged the limits and overlaps of visual, audio, textual, figurative and abstract languages. Starting with The Most Beautiful Swiss Books design award, *Helvetic Zebra* extended into hybrid forms of artistic languages, drawing connections between Latin typography and Arabic calligraphy, radio art, cinematic and optical art, graphic design and music. All these formats and their materiality will recall, reiterate and play with different artistic movements and traditions often associated with Switzerland, such as constructivism, surrealism, Dada and design.

*Helvetic Zebra* temporarily crystallized the effort to communicate and express beyond any message, be it political or cultural. The artworks were united by their multidimensional forms, because decoration can be stronger than expected, the radical monochromatic power of black and white, the art of creating ad infinitum letters (when the signifier is as important as the signified), the tessitura of a voice—unique every time that it is performed, and the experimentation with abstract, geometric and hypnotic systems. There are no indigenous zebras in Switzerland, except in a zoo. The hybrid metaphor of the Helvetic zebra, stripes on a skin, was the occasion to propose a constellation of objects and personalities starring this fictional and seductive unknown.

## Survival

*Peligroso  
sporgersi*

On December 1st, 2001, my father passed away at Geneva Cantonal Hospital. My younger sister and I were by his side. I looked at his hands—they were beautiful. The nurse echoed my admiration. Soon they would be placed one on top of the other, stilled forever. They would become cold and rigid. These hands had collected thousand of plants and flowers, held me when I was first born and aimed submachine guns on the battlefields of the Second World War.

On March 11, 2013, four large metal crates arrived at the Royal Institute of Art in Stockholm. They contained the personal archives left behind by Luciano Bernardi, my father, born on March 6, 1920 in Bologna. His scientific work is held at the Conservatory of the Botanical Gardens in Geneva and in other international centres devoted to systematic botany. While he is recognised as one of the most important naturalists of the 20<sup>th</sup> century, an exemplary follower of Carl von Linné, what would his personal archives contain? The volume of paper and images in the crates is like a herbarium with things resolutely dead which tell of life and help one to understand the living—for those, of course, willing to observe and reflect on the basis of something dried that has travelled far in time and space.

I had a wall of shelves put up in my office at the Royal Institute of Art so that I could get familiar with all the documents and images that transmit the history of someone who had traversed an entire century while also travelling the world. The chronology of his life is rendered partially comprehensible by the logbook kept between 1956 and 2001. The period of his childhood and adolescence, up to when Italy entered the war in 1939, is told through an unpublished novel. Poems, short stories and historical documents complete the body of work that I have now been studying for four years.

I, his second daughter, from his third marriage, form part of the story. My brothers and sisters, natural or adopted, those whom I still see today or the ones who have already left us (my half-sister Claudia and my brother Benvenuto committed suicide



27 years apart), are equally present in this account where individual destiny is linked to the course of political history has yet to be written.

An intense exchange of letters brings to light an amorous and family history whose relationships are marked by an Italian civil war, his exile to Venezuela following engagement with the Fascists, his trial for homicides against partisans and civilians after September 8, 1943 (which ended with the case being dismissed by the Turin military tribunal on December 3rd, 1956), several botanical expeditions carried out throughout the world, his work at Geneva's Botanical Conservatory, his private family relationships, and the intellectual complicity with his older brother Alfonso, who was a journalist, anthropologist and mountaineer.

My father, in the tradition of systematic botany, gave our family name to plants he was the first to collect and identify, or to classify differently from his predecessors. His early publications in Latin America were brought out under the name of his cousin, Alessandro Bernardi, whose identity he had borrowed in order to flee in secret to Venezuela in 1949. Alessandro Bernardi's identity card, issued in Rome in 1947, is in a box containing all my father's passports and official documents. Those range from the membership in the *Accademia fascista foro Mussolini Roma* for the 1936/37 academic year, to his identity card as Professor at the *Facultad de ciencias forestales* of the *Universidad de los Andes* in Mérida from 1958, in addition to passports full of visas and entry stamps from countries all around the world, and membership cards for skydiving clubs in France and Switzerland.

I was born in Geneva in November 1976 where I grew up but was baptised in Bologna, the Bernardis' city of origin. My father was generous, original, fascinating and violent. As children and teenagers, he took us travelling. We visited baroque churches, Mexican archaeological sites, took exploratory forest walks, dove into the Mediterranean and the Pacific. I also met his Italian former comrades-in-arms with whom he had kept in touch.

With his archives, our relationship has intensified and become more complex. He has been dead for over ten years but I'm still obsessed by him: absurd fidelity? "The peace of the dead": what am I doing? I share his love of knowledge, his curiosity, his petulance, his rigour and his suffering. If, through intelligence and hard work, we can climb the social ladder, how is it that we are still deprived of happiness, peace of mind and the assurance of being in the right place? From a hyperactive adolescent and vandal, my father became an elite soldier within Mussolini's regime. Thanks to his well-above-average physical and mental training, he survived and excelled in the tropical jungles. I had the chance to know him during his third life, in Switzerland. From the corpses of the Second World War battlefields to the corpse of his own son, my brother, who shot himself in the head though he had just turned 21. The sight of this dead body was the most terrible that my father had ever witnessed, he confided to me in Dresden, having invited me there to visit the Art Gallery. He was ashamed of the tears he could not restrain.



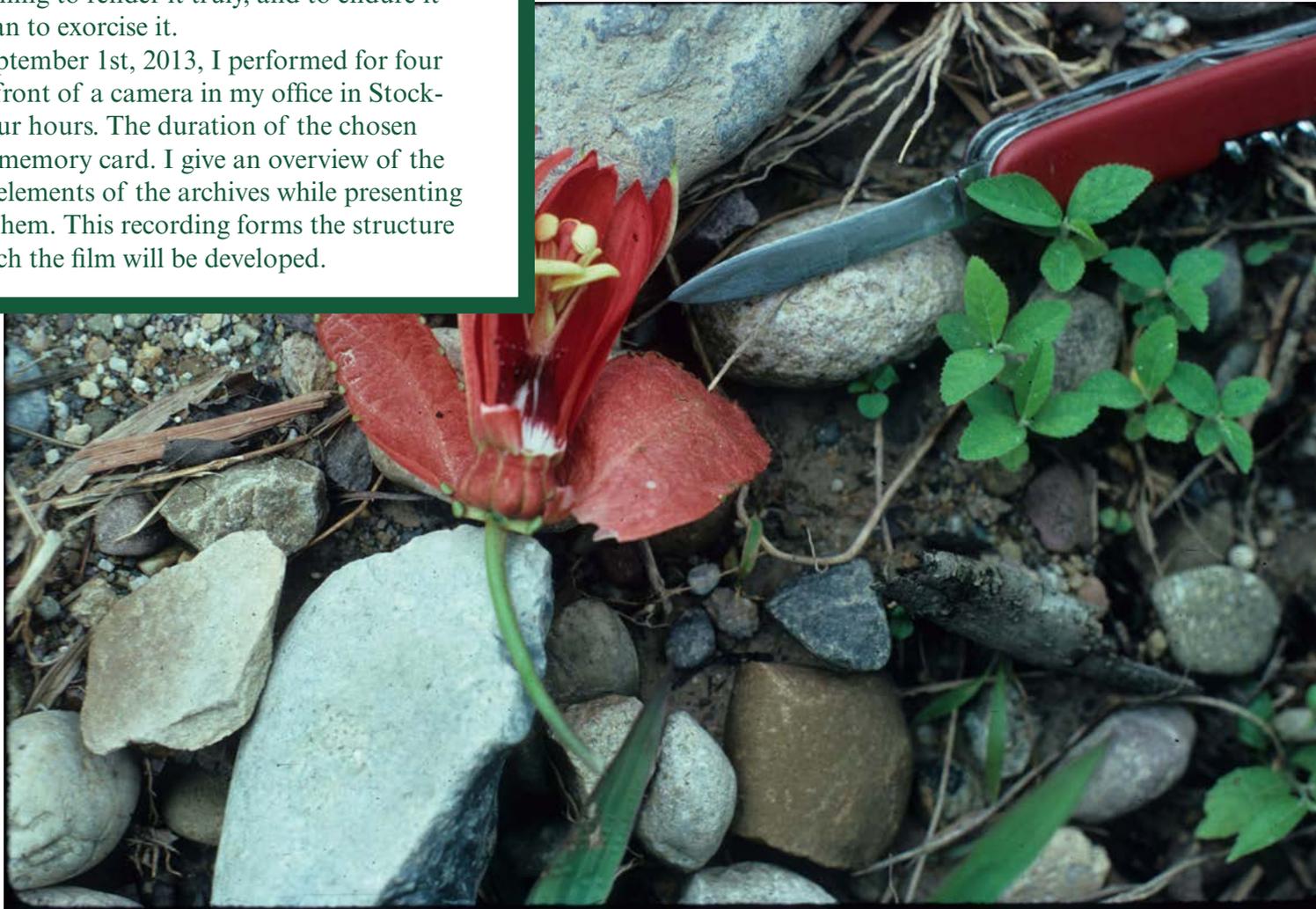
Early in the summer of 1998, my father gave me his poems to look at, asking me to illustrate them. The collection of poems that he was preparing for publication was entitled *Le Sconfessioni d'un Ottogenario* (*The Non-confessions of an Octogenarian*). After skimming through the manuscript with its autobiographical content, I refused to do the drawings, offended by the violence of his texts and the ambiguous nature of his request. Instead, I filmed him a little and recorded him reading his own texts. Since he constantly forbade me to judge him, why did he ask me to read his manuscript?

In the summer of 2013, I wrote a *Letter from Sweden* to my father. This highly serious literary exercise appeared in a Genevan magazine. This was not about forgetting my father in order to better assert myself. Quite the opposite. How can one comprehend the destiny of someone who identified himself with Hector, the great loser of the Trojan War and by extension of Western society, a fallen hero overwhelmed by destructive madness? With his hands and words, my father hurt us all while loving us to distraction.

I translated passages from Ovid's *Metamorphosis* in his company. This series of poems, his favourite literary work is essentially devoted to fantastic, fabulous, physical and spiritual transformations. How to be my father's daughter? How to assume the love that I feel for him since he was and still remains a part of me? And how does one become a free and autonomous individual within a family history of which one is fully conscious? The solution I've been

offered is to tell this story, in my own way, with the fear of failing to render it truly, and to endure it rather than to exorcise it.

On September 1st, 2013, I performed for four hours in front of a camera in my office in Stockholm. Four hours. The duration of the chosen camera's memory card. I give an overview of the different elements of the archives while presenting some of them. This recording forms the structure from which the film will be developed.





Le  
et  
De quel  
et de cel  
se racon

What is it to experience Sweden as an alien to its culture? What is it to experience Sweden when you are hired to teach at its most prestigious art school? How does it feel to dig in your father's archive from a foreign land? My father, who died a decade ago, had classified his entire private life following the systematic method he used as a botanist.

There are stories to be lived, to be read, and written about from the perspective of a guest country reflecting on one's own origin. The four illustrated *Letters from Sweden* are meant to be read as a continuous essay.



Une photographie légendée d'un album de mon père, Luciano Bernardi (1920-2001), lors d'une expédition en Guyane vénézuélienne. Sa carrière de botaniste a commencé en Amérique latine. Au centre de l'image, le paquet ficelé des plantes collectées et serrées dans du papier. Il les analysera dans son laboratoire de l'Universidad de Los Andes de Merida.

Tu ouvres le chemin parce que tu es le sentier, tu es la forêt et tu es aussi celui qui marche et observe; (...) et il t'arrive d'apercevoir, dans les cimes prodigieusement élevées, une touffe d'orchidées que tu ne peux ni veuler obtenir. Trop belles, sacrées, n'envoie personne avec des mains crasseuses; ne coupe pas l'arbre, laisse-les fleurir, ne les tue pas, répète - si tu peux: chante à nouveau - leur beauté restée derrière toi et en toi-même. (...)

Tu es la semence, l'arbre, le sentier, l'œil qui observe, la hache qui tue et celui qui récolte les fleurs.

Barone Luca Rindi (Luciano Bernardi), *Rioni e Riani alla conquista del mondo nonché Le confessioni d'un quinquagenario* (extrait d'un roman non publié rédigé par mon père entre avril et octobre 1969 à Montana et Leysin, ma traduction de l'italien).



L'une des photographies prises lors de mon séjour à Salvador da Bahia, sur la Praça da Sé. Sur le socle de la statue, on apprend que cette sculpture en bronze de Zumbi dos Palmares (1655-1965), héros de la résistance noire contre l'esclavage, fut imaginée, dessinée et exécutée par la sculptrice bahianaise Marcia Magno. Datant de 2008, l'œuvre symbolise «les multiples facettes de l'esprit africain. En position d'alerte, une jambe appuyée sur l'autre, à l'image d'un agile oiseau des bois, veillant jour et nuit, Zumbi tient une lance de chasseur et un bouclier, copie fidèle du Mukwale, symbole de pouvoir guerrier traditionnel».

Dans un silence discret / La nouvelle se propageait: / Des Noirs en toute liberté / Vivaient au sein de forêts / Et bâtissaient des bourgades; / Entourés de palissades

D'autres esclaves désertaient / D'autres villages ils créaient / Echappant aux coups de fouet / Qui dos et reins mutilaient / Laisant de graves blessures, / Cicatrices et meurtrissures (...)

Parmi les bêtes dans la forêt / Palmares en l'état s'érigeait / Un seul homme gouvernait / Tous les puissants villages / Zumbi le chef désigné / Pour sa lignée, son courage.

Franklin Maxado Nordestino, «Le roi Zumbi, héros de la République de Palmares», in *Charlemagne, Lampião & autres bandits*, éditions Chandeigne, 2005.

Paulo

celle dont on provient nous raconte et qu'on

DONATELLA BERNARDI

Un hublot, c'est un archipel qui s'affine de plus en plus. Les îles de la capitale apparaissent et se définissent suite à des kilomètres de pierre, de terre et de mer. Un tapis jusqu'au bout de ses côtes. La lumière est rasante, filtrée par l'orientation planétaire qui la rend plus pénétrante, voire intransigeante. Cette saison, les contacts visuels sont rares, les regards se croisent à peine, leurs si perçants qu'ils deviennent soudainement impudiques.

Mon exploration suédoise a commencé dès la vision émerveillée de cette topographie. Depuis janvier 2010, j'enseigne au Royal Institute of Art de Stockholm et la vue aérienne de cette ville me surprend et me ravit à chaque voyage. Cette vision exotique et douce me rappelle la baie d'Along au Vietnam. Alors que, cette fois, je reviens d'un long séjour en Amérique du Sud, elle compense la douleur musculaire de mon dos bloqué. La souffrance est si forte que mes yeux sont épuisés de larmes, depuis quasiment vingt-quatre heures. São Paulo-Istanbul-Stockholm. Une traversée interminable pour passer d'un hémisphère à l'autre grâce à des engins de métal dans lesquels la proximité de corps anonymes, insignifiants, irremontable ou somnolant, encourage la rémémoration scrupuleuse d'un voyage brésilien qui vient de toucher à sa fin.

Sous mes pieds encore, la sensation d'un plancher en lattes de bois souples montées au-dessus d'une surface liquide: la piscine du directeur de la Biennale d'art contemporain de São Paulo. Brésil, de «braise», est le nom de cet arbre (*pau brasil*) dont le bois permet la fabrication d'une teinture textile rouge tant appréciée des colons européens du XVI<sup>e</sup> siècle qu'ils en ont baptisé leur nouvelle nation. Aujourd'hui l'arbre est quasiment introuvable, en raison d'une déforestation trop intense et donc à la réduction de son environnement naturel, la forêt atlantique. Par une ironie de l'histoire, les premiers bûcherons en furent d'abord les Rouges, les Amérindiens, mis en esclavage par les Portugais. Face à ce traitement, la plupart des indigènes s'échappèrent dans les terres ou se suicidèrent. Ils furent vite relayés par les Africains, aux corps noirs plus résistants, disait-on, à l'exploitation.

À la fête du directeur, les corps sont, dans la première vue, tous blancs. Cette party, l'une des plus prisées de la Biennale, s'inscrit dans la logique institutionnelle que j'ai intégrée depuis cinq semaines environ. Invitée par le SESC SP, un puissant réseau de centres culturels de São Paulo, j'ai œuvré à la conception d'une édition du festival artistique et scientifique nomade *Eternal Tour*. Créé en 2008, celui-ci avait investi aussi bien l'Europe et le Moyen-Orient que les Amériques, dans un souci d'explorer le cosmopolitisme du XXI<sup>e</sup> siècle. Esclavage, esclavagisme, post-colonialisme, racisme et

✓ Opening page from *Letter from Sweden 1* in *La Couleur des jours* n°7, summer 2013, graphic design: Pierre Lipschutz.  
! Opening page from *Letter from Sweden 3* in *La Couleur des jours* n°9, winter 2013-2014, graphic design: Pierre Lipschutz.

L'expérience de la beauté n'a rien de démocratique, mais elle s'apprend. Voyager pour la vivre, dans ses formes les plus jubilatoires, cruelles et paradoxales. L'histoire commence avec une école d'art devenue nomade pour échapper à un hôpital psychiatrique, ou alors mieux le visiter.



Le rouge du papier peint de l'ancien hôpital psychiatrique de Beckomberga, à Bromma, dans la périphérie de Stockholm. Ce mur, photographié le 6 février 2013, fait partie de l'aile où les patients hommes étaient soignés. Björn Ehrlund, de l'agence immobilière Riksbyggen, nous explique que l'ensemble du complexe médical, fermé en 1995, est transformé en logements: chambres d'étudiants, appartements de moyen standing et duplex de luxe. Inauguré en 1929, Beckomberga a été conçu par Carl Westerman (1866-1936), architecte majeur du romantisme national. Avec une capacité d'accueil de 2000 patients, c'est au XX<sup>e</sup> siècle l'un des plus grands hôpitaux psychiatriques d'Europe. La célèbre peintre expressionniste Sigrid Hjertén (1885-1948) y meurt suite à une lobotomie.

Dans le cadre de mon enseignement, Björn Ehrlund me laisse organiser à l'automne 2013 un semaine d'activités dans le pavillon culturel de Beckomberga. Une réflexion sur la normalité, les standards, la cybernétique, le rôle régulateur des institutions ainsi que le statut de l'artiste dans sa collectivité, est amorcée en ce site chargé d'une mémoire que le présent n'a pas peur de réinventer.



«Les pin-up de Goli Otok deviennent bleues. Il s'avère que le cyan est la couleur la plus résistante quand les images qui contiennent les rêves humides des prisonniers à même le mur tendent à disparaître», commente Robert Brečević, auteur de cette photographie prise le 8 novembre 2013 dans les ruines d'une des principales prisons de l'ex-Yugoslavie, fermée en 1988. Elle portait le nom de l'île où elle se trouve, Goli Otok (littéralement «île nue»), au large de Rab, en Croatie.

DONATELLA BERNARDI

Améthyste, diamant, émeraude, rubis et saphir ont constitué longtemps le cardinal des gemmes, ces condensés d'un temps géologique que notre conscience a de la peine à concevoir: des millions voire des milliards d'années. L'améthyste perd en rareté lorsque l'on en découvre d'importants gisements au Brésil au XVIII<sup>e</sup> siècle. Ainsi, pour des raisons liées à son commerce, elle n'est désormais plus précieuse mais fine.

Qu'importe. Aux yeux de mon père Hector\*, infatigable botaniste sillonnant le monde, et particulièrement les forêts tropicales, l'améthyste est le joyau par excellence. Son nom est issu du grec *amethystos*, littéralement «qui n'est pas ivre». Les Grecs et les Romains buvaient dans des coupes d'améthyste pour se garder des effets de l'alcool. L'élite du clergé chrétien en portait des bagues. Les rois en décoraient leur couronne.

L'améthyste chatoye non pas d'une couleur mais d'une gamme chromatique. Privée

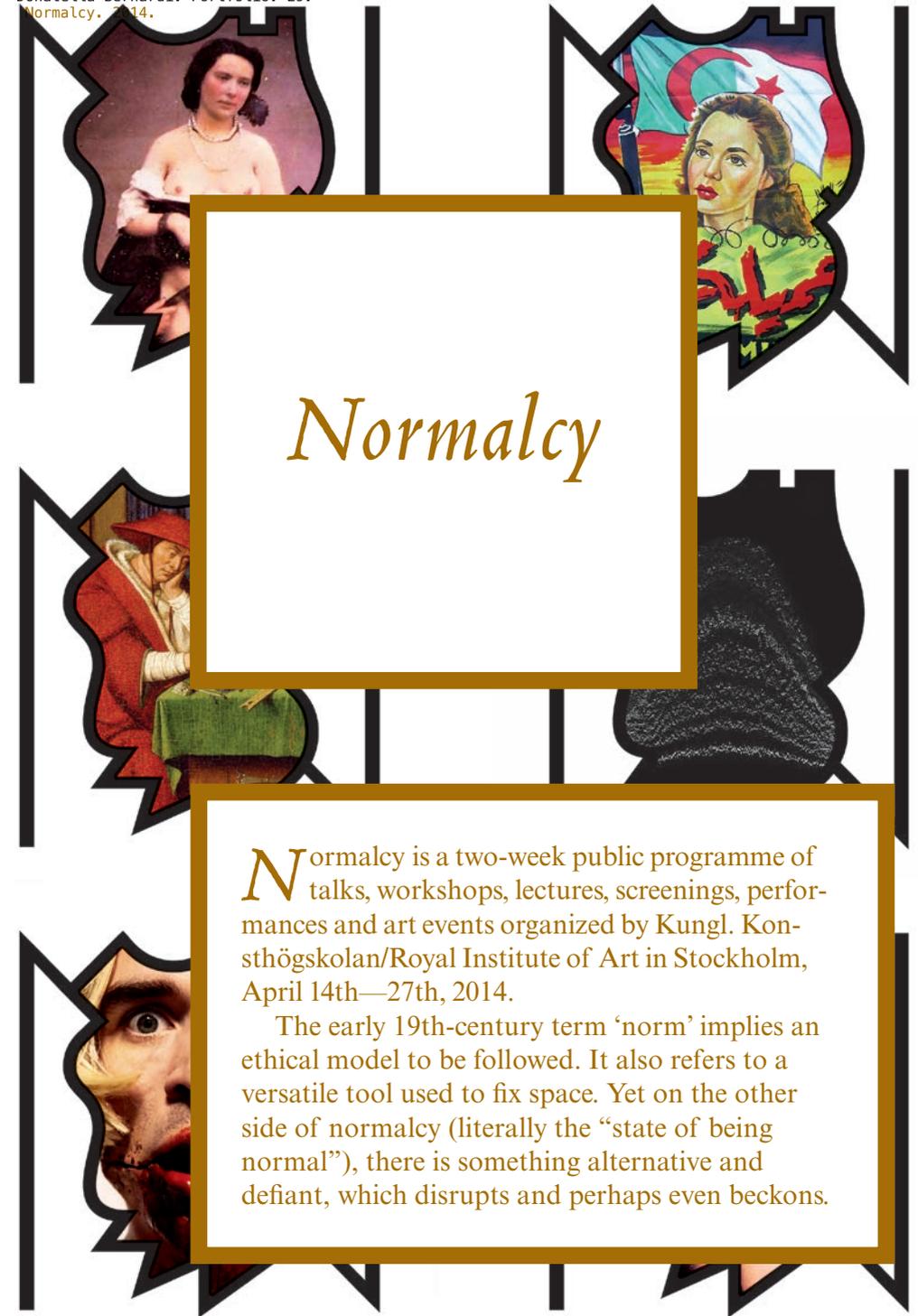
\* Voir «Lettre de Suède (via São Paulo et Salvador da Bahia)», *La Couleur des jours* n° 7, été 2013, et «Parce que les filles fleurissent à l'ombre», *La Couleur des jours* n° 8, automne 2013.



Théâtre anatomique du Gustavianum, Université d'Uppsala, 1663. On le doit au professeur de médecine et architecte amateur Olaus Rudbeck.

« Dans la pratique, le légiste est appelé une fois les faits accomplis: à la suite de conflit, de crime, de violence, quand les limites ont déjà été enfreintes, fracturées, violées et sont mises à l'épreuve par des crises continues appelant à une résolution. Mais la médecine légale n'est pas principalement concernée par la justice; elle est à la fois en amont de la justice, établissant les conditions de jugement, et à la fois ce qui intervient en lieu et place de la justice, quand les agents ne peuvent plus répondre de leurs actes. La région limitrophe investiguée par l'esthétique médico-légale est celle où les catégories du vivant et du mort, des sujets et des objets, du passé et du présent, sont remises en question. »

Anselm Franke, « Aux marges de l'esthétique, de la science et du droit », rabat de couverture du livre de Thomas Keenan et Eyal Weizman, *Mengle's Skull, The Advent of a Forensic Aesthetics*, Sternberg Press/Portikus, 2012 (ma traduction de l'anglais).



# Normalcy

Normalcy is a two-week public programme of talks, workshops, lectures, screenings, performances and art events organized by Kungl. Konsthögskolan/Royal Institute of Art in Stockholm, April 14th—27th, 2014.

The early 19th-century term 'norm' implies an ethical model to be followed. It also refers to a versatile tool used to fix space. Yet on the other side of normalcy (literally the "state of being normal"), there is something alternative and defiant, which disrupts and perhaps even beckons.

réfléchis, classes et reclasses, listes les échantillons collectés dans ces terres lointaines où tu manques parfois de te perdre, de t'abandonner, dans ta solitude, dans tes souvenirs, dans tes colères dévastatrices, dans ton corps qui transporte avec lui d'autres histoires dont je perçois quelques bribes.

*Studium*: « application zélée, empressée à une chose, zèle, ardeur, goût, passion » et aussi: « zèle pour quelqu'un, dévouement, affection, attachement ». Je t'étudie, je t'aime et il m'arrive de te haïr. A ce stade, Linné est peut-être là pour reconforter les esprits, vivants et morts: « Les animaux soutenus par les végétaux, les végétaux par les minéraux... et le système entier des Etoiles suspendu en mouvement, dans l'abîme du vide, par celui que tu ne peux pas comprendre » (*Systema Naturae*, 1766-1768).

Hector, perdu dans le néant de la défaite, se révèle de manière frappante le 11 janvier 1982: « Jour, dans l'après-midi, de colère furieuse contre Benvenuto [mon frère est alors âgé de 4 ans]. (...) Je le bats, je m'énerve et ça ne sert à rien. Ceci m'affecte profondément. Je m'endors péniblement: la peur de la violence, de la méchanceté et de la folie » (ton journal, ma traduction de l'italien). Aujourd'hui, vos deux dépouilles sont scellées sous une plaque de marbre brésilien, à l'ombre d'un grand cèdre du cime-

tière de Saint-Georges à Genève. Ta folie nous a frappé de plein fouet pendant plusieurs années, moralement et physiquement. Ton unique fils biologique, celui que tu avais tant désiré, celui qui portait ton nom et ne devait pas le perdre, s'est tiré une balle dans la tempe alors qu'il venait d'avoir 21 ans. La vue de son corps inanimé dans sa chambre de l'appartement familial, le lieu choisi de sa mort, a été plus atroce que les cadavres des champs de bataille de la Seconde Guerre mondiale, m'as-tu dit. Je te crois volontiers. Je t'ai vu pleurer et personne ne pouvait plus te consoler.

**Le 4 août 2013**, Prince, la voix de velours la plus envoûtante et amoureuse que j'ai jamais entendue, nous a fait chanter le mot « compassion » sous le ciel étoilé et mauve de Stockholm qui très lentement tombait dans la nuit. Dans ton roman de 1969, tu consacres plusieurs pages à ta couleur préférée, celle de l'améthyste: tendre, si particulière, un peu triste. L'une des plus belles chansons de Prince s'intitule « Purple rain ». Elle m'a rendu profondément heureuse. Il la chantait pour nous, affleurant tes cicatrices et les miennes.

*A suivre.*



voir les traces

Normalcy is designed at every scale and surface: key, chair, software, urban planning, institution and an art school such as the Royal Institute of Art in Stockholm.

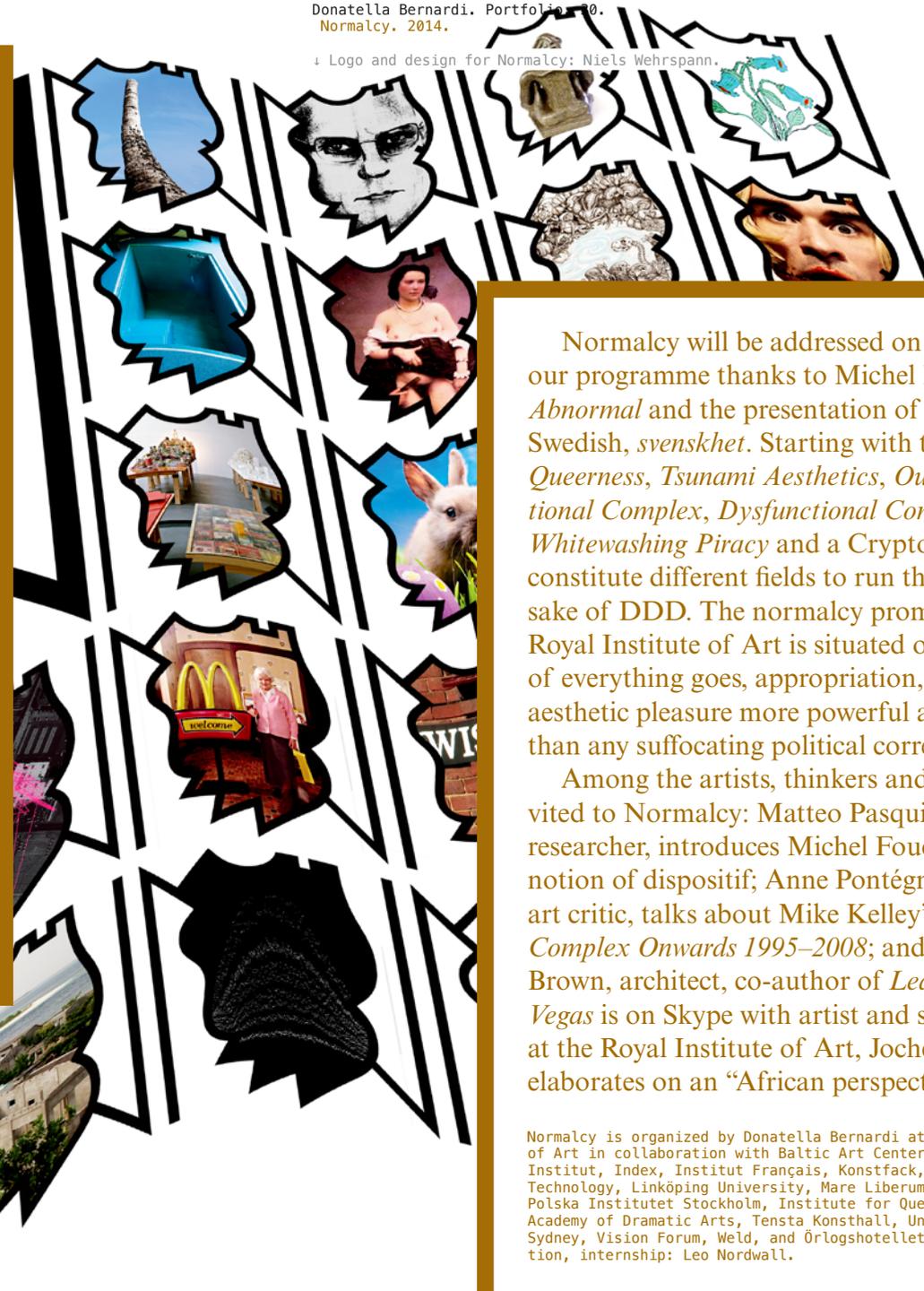
### *Contemporary art: What is the norm?*

The market might be an answer. In some places on the planet, like Stockholm, artistic research appears as a clear alternative fount of resources for artists to develop their work and eventually to make a living out of it. If the traditional market implies trading objects, how and where do you trade research in art? Higher education institutions are the perfect playgrounds to invest in. The university is in crisis—what about the creative class? One must understand the academy, not as a place of knowledge transfer but as a place of knowledge production. Spaghetti Bolognese: BA, MA and PhD. You educate your students and peers to such an extent that their potentials are undermined and remain in a closed circuit. If this is a matter of fact, where do you build your Trojan horses aka your DDD—*difference, debate and dispute*?

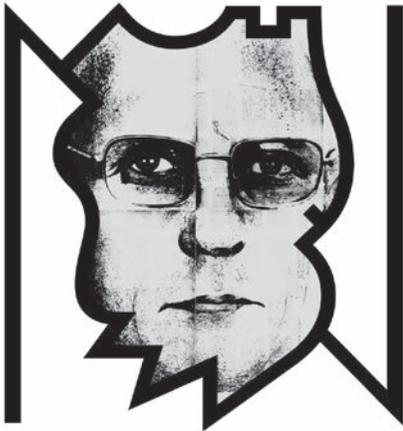
Normalcy will be addressed on the first day of our programme thanks to Michel Foucault's oeuvre *Abnormal* and the presentation of what might be Swedish, *svenskhet*. Starting with these blocks—*Queerness, Tsunami Aesthetics, Outside, Educational Complex, Dysfunctional Comedy, Explosion, Whitewashing Piracy* and a CryptoParty—we will constitute different fields to run through for the sake of DDD. The normalcy promoted by the Royal Institute of Art is situated on the territory of everything goes, appropriation, subversion and aesthetic pleasure more powerful and convincing than any suffocating political correctness.

Among the artists, thinkers and curators invited to Normalcy: Matteo Pasquinelli, writer and researcher, introduces Michel Foucault's radical notion of dispositif; Anne Pontégnie, curator and art critic, talks about Mike Kelley's *Educational Complex Onwards 1995–2008*; and Denise Scott Brown, architect, co-author of *Learning from Las Vegas* is on Skype with artist and senior lecturer at the Royal Institute of Art, Jochen Becker, and elaborates on an "African perspective."

Normalcy is organized by Donatella Bernardi at the Royal Institute of Art in collaboration with Baltic Art Center, CryptoParty, Goethe Institut, Index, Institut Français, Konstfack, Royal Institute of Technology, Linköping University, Mare Liberum, Moderna Museet, Polska Institutet Stockholm, Institute for Queer Theory, Stockholm's Academy of Dramatic Arts, Tensta Konsthall, University of Western Sydney, Vision Forum, Weld, and Örlogshotellet. Normalcy coordination, internship: Leo Nordwall.



Donatella Bernardi. Portfolio. 31.  
Normalcy. 2014.



Donatella Bernardi. Portfolio. 31.  
Hacker Grail. 2013.

Printing of the *Hacker Grail* with Charlie Stern on February 17th 2013, Royal Institute of Art, Stockholm.  
Photo: Magnus Ahltop.



## *Hacker Grail*

An astonishing porcelain object has resulted from a recent team venture. It was made in Stockholm in spring 2013, after Bernardi had been permitted to join a conspiratorial group of hackers. She organized a room for the group's weekly meetings at the Royal Institute of Art and became absorbed in the life of the computer cracks, who

obsessively tinker with their machines and intricate tools, behaving almost like cyborgs. She worked at the computer with Charlie Stern, their designer, to develop the so-called *Hacker Grail*, a porcelain chalice. Portraits of the hackers in relief circle the outside, like twenty-first-century Knights of the Round Table, who possess the key to the strictly encrypted data. In this legend, the Grail is the chalice into which the blood of Christ flowed or out of which the wine was drunk at the Last Supper. In the legend of King Arthur, it is the chalice of immortality. As a counterpart to this mystical and unfathomable Grail, Bernardi and the hackers have brazenly created a chalice with no constraints on reproduction: anyone can theoretically download it.

The *Hacker Grail* was produced using porcelain instead of plastic. The 3-D printer had been building up the chalice layer by layer, when it suddenly went haywire and started turning out astonishing aberrations, like porcelain spaghetti. Thoroughly pleased, Bernardi embraced the mistake; she even welcomed it. It was as if she had secretly incorporated the Flying Spaghetti Monster in the creation of the chalice, the God of a religious group in the United States, launched by the physicist Bobby Henderson in 2005 to parody the fundamentalist theological dogma of “Intelligent Design”.

Bernardi and the hackers toy with the provocative view that the unlimited, not-for-profit dissemination of knowledge on the Internet is ethical; piracy in the net is legitimate in order to champion democratic access to data. Jacques Derrida’s “unconditional

*Spaghetti Monster Hacker Grail.*  
Photo: Viktor Sjödin.



law of unlimited hospitality” should also apply to navigation on the web. That is what the *DIY Hacker Grail* stands with all of its imperfections and beyond ideology for: democratic access to data.

In terms of Bernardi’s approach, the adventure with the hackers is to be understood as an enlightened commitment, characteristic of art motivated by communication and socio-political concerns. Hoarding and obstructing the flow of knowledge is a horror to Donatella Bernardi. Her art takes inspiration from the inexhaustible universe of information. Knowledge, intuition, and humour are the instruments with which her work appears in ever new guises.

Jacqueline Burckhardt in *Donatella Bernardi: In Pursuit of Unlimited Hospitality*  
Translation: Catherine Schelbert

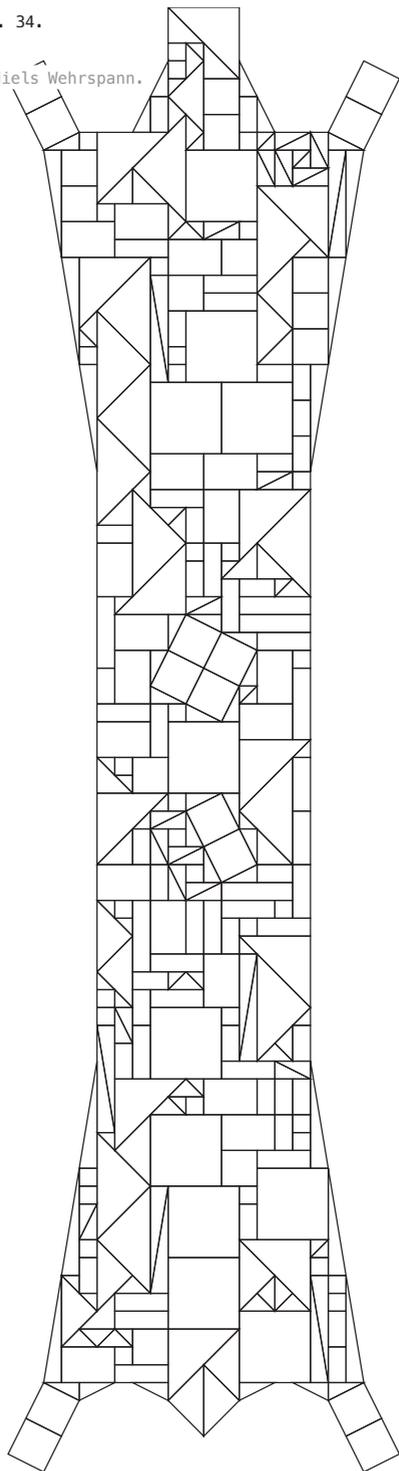
✓ Front: *K aka Kopimism*, in collaboration with Laurent Gauthier.  
Back: *The Hacker Grail series*, in collaboration with Charlie Stern  
Exhibition view, La Box, ENSA, Bourges, 2013.  
Photo: Jean Fremiot.

✓ *The Hacker Grail*, with Charlie Stern, graphic design: Izet Sheshivari, Boabooks, 2013.  
Photo: Jean Fremiot.



Donatella Bernardi. Portfolio. 34.  
*Superanimal*. 2013.

↳ Design of the *Superanimal*, Niels Wehrspann.



Donatella Bernardi. Portfolio. 34.  
*Superanimal*. 2013.

↳ Doña Vilia in Colombia. Photo: Isabelle Bonis.



## *Superanimal*

Following the exhibition *Cosmotopia*, one of the chapters of the *Eternal Tour Festival* 2012, initiated and co-directed by Donatella Bernardi, Emma Perrochon and Frédéric Sanchez propose an exhibition called *Eternel Viet-Nam* for next year. On this occasion, the skin of *Superanimal* appears and is the pinnacle of the experiences of *Eternal Tour*, an artistic and scientific nomadic festival

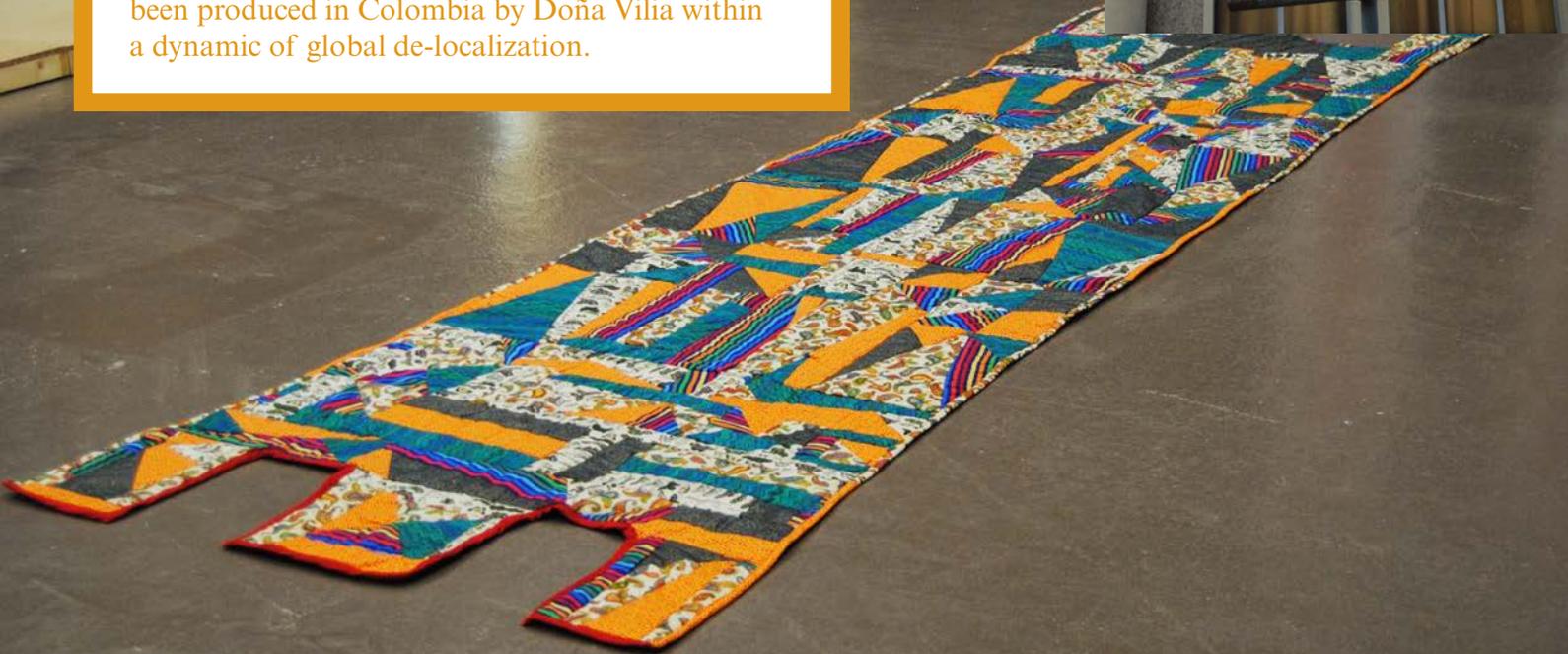
Donatella Bernardi. Portfolio. 35.  
*Superanimal*. 2013.

↳ *Superanimal*, textile piece constituted by six fabrics relating to the six editions of *Eternal Tour* (Rome 2008, Neuchâtel 2009, Jérusalem et Ramallah 2010, from New York to Las Vegas 2011, Genève 2012 and São Paulo 2012). Photo: Sébastien Leseigneur.

Donatella Bernardi. Portfolio. 35.  
*Superanimal*. 2013.

↳ *Oriflamme Eternal Tour*, painting on IKEA fabrics *Rosmarie* and *Stockholm*. Photo: Sébastien Leseigneur.

(see following pages). *Eternal Tour* not only created the events programme and produced artworks and publications, but also generated human transformations, created new connections between the participants of the adventure and initiated new imaginative and geopolitical territories, all the while building bridges between continents and contexts. Now that the *Eternal Tour* festival is no longer an annual event and will instead take the form of a concluding publication, what is left is the structure constituted by different motifs assembled into a single object, created and designed by Donatella Bernardi and Niels Wehrspann. The skin of the *Superanimal* lends its form to the logo design which signifies leather. It is fabricated as a quilt, alluding to the feminist tradition that appropriated this crafts technique in the 1970s. The piece has been produced in Colombia by Doña Vilia within a dynamic of global de-localization.



Donatella Bernardi. Portfolio.  
Eternal Tour, 2008-2012.

Project layout for the upcoming "Eternal Tour 2011-2012" publication. Graphic design: Rollergirl.

Yannis François in "Deserting Las Vegas", Eternal Tour 2011, Beauty Bar, Las Vegas, December 23rd.  
Photo: Christian Lutz.

Donatella Bernardi. Portfolio. 36.  
Eternal Tour, 2008-2012.

# Eternal Tour

*From hospitality  
to creolization*

**H**ow can one inhabit the world? How can one travel and experience hospitality: to be welcomed and know how to welcome others? According to Jacques Derrida, hospitality should



be infinite, even if unconditional hospitality is impossible. Aporia, paradox and imbalance characterize hospitality, and by extension, the Eternal Tour project. What is the status of the host, the tourist or the migrant at the geopolitical scale on one hand, and at the scale of thought, know-how and specialized fields, on the other? How is one to act, and why, in the context of contemporaneity?

If universalism and other Western mechanisms are strongly discredited, what should be preserved of this heritage for building a future that is already present? Experimentation of content and form is put into place, accompanied by a perpetual creolization motion, free from the trap of the definition of being or of origins. Though one can anticipate the results of miscegenation by synthesis, one cannot guess what creolization will produce – it can be addressed only through the imagination (Édouard Glissant) in an adventurous, speculative move, and is therefore tinted by a fondness for risk taking.

### *More than things given: things obtained*

Founded in 2007 in Geneva by a dozen artists and scholars, Eternal Tour has produced a new crossdisciplinary festival each year since. The project unites and regularly renews a network of people who only deal in symbolic values: knowledge, imagery and sound. Its different editions—Rome 2008, Neuchâtel 2009, Jerusalem/Ramallah 2010, from New York to Las Vegas 2011,

✓ Yannis François  
in "Deserting  
Las Vegas",  
Eternal Tour  
2011, Beauty  
Bar, Las Vegas,  
December  
23rd. Photo:  
Christian Lutz.

Geneva and São Paulo in 2012—are opportunities to be exposed to otherness in a game inspired by the *Grand Tour*.

Travels of northern European elites going south during the 17th to 19th centuries engendered and led to a homogenizing neoclassic culture. By ricocheting off this strategy of movement and its consequences for identity, Eternal Tour has given tourism a political content through an intense appropriation of physical and immaterial territories. The stakes are high: they reveal in an obvious way that nothing is given, only obtained (Pascal Amphoux).

### *For an initiatory tourism*

By admitting what generally founds the criticism of tourism, that is, the brevity of sojourns, their relative superficiality, or the gaze that is always “foreign” to the place, Eternal Tour bets on the strength and concrete dimension of the initiatory tour. Becoming then a true tool for networked research and practice, tourism is emptied of its globalized and contemporary mercantile content to rediscover its dimension of interpersonal transmission. In fact, if one refers to the Grand Tour’s principal characteristics, one can note the interest given to networks of sociability present in tour organization in which familial, cultural and professional circles are asked to contribute. In a certain light, this investigative method can also seem an anthropological or sociological endeavor. Eternal Tour thus promotes knowledge of the world based on interaction and



exchanges by turning to its indigenous peers. It bets on a personalized, intimate and oral transmission of knowledge: artists, academics, institutional leaders, curators, architects, activists, educators or teachers are actively sought out. The meetings line up, overlap and sometimes contradict one another—the accumulated ideas are juxtaposed and sharpened.

### *A performative program*

The result is a program where Genevan, Swiss and international artists and scientists collaborate intensively for a given time, in a structure that favors workshops, conferences and discussions around proposals in multiple formats. The festival is also relayed on the Internet and in publications, peculiar in both their editorial form and their contributors. Over the years, the complexity and irreducible character of certain human phenomena, or the danger of cultural relativism, have become more and more evident. Instead of a tabula rasa, Eternal Tour is written on a palimpsest; better than a mineral or architectonic sedimentation, the desire for acclimation is ceaselessly renewed, dreamt and performed, tributary to the epiphany of the present moment.



➤ Emanuel Almborg introducing his movie "The Rest Is Silence", Eternal Tour 2010, African Community Society, Jerusalem, December 5th. Photo: Daphné Bengoa.

➤ Paze presenting his installation "Mandacarus", Eternal Tour 2012, SESC Consolação, São Paulo, August 31st. Photo: Boris Meister.

## *Eternal Tour São Paulo*

### *Cosmopaulo*

The city of São Paulo presents itself as the ideal place to host an itinerant artistic and scientific project that questions movement—both literally and figuratively—tourism, and the migration of bodies and ideas. In many respects, Latin America's largest city could even represent the archetype of multiculturalism explored by and dear to Eternal Tour. In fact, having been one of the figureheads of the



triangular trade, then by becoming, in turn, an important pole for European, Japanese and Lebanese immigration during the 19th and 20th centuries, and an Eldorado for millions of Nordeste (Northeastern) Brazilians, São Paulo saw its immigration practically erase the border between identity and otherness. Still along these lines, Paulistano cosmopolitanism finds itself incarnated in the ambient syncretism, which, beyond occupying the religious sphere, impregnates and characterizes the events, habits and social codes as a whole. Far from being restricted to a unilaterally positive interpretation of cosmopolitanism, Eternal Tour proposes to explore the most diverse events while examining the breaking points.

Gilberto Freyre, in the first chapter of *Casagrande e senzala*, where he examines the “hybridization” of Brazilian society, highlights the negative aspects of this process when he quotes the following proverb, which characterizes the role of women according to their color: “White woman for marriage, mulatto woman for f-, Negro woman for work.”<sup>1</sup>

### *Landscape, slavery, cannibalism and beauty*

Following a methodology adopted for its previous editions, Eternal Tour sent out an invitation along four axes, constructed from collective fields of interest but also adapted to fit the festival’s location, São Paulo for this edition, and the Brazilian

<sup>1</sup> Proverb recorded by H. Hendelmann in his *História do Brasil*, 1931; quoted by Gilberto Freyre, *Masters and Slaves*, 1933. Mentioned in the first chapter “General characteristics of Portuguese colonization of Brazil: forming an agrarian, slaveholding and multiracial society.”

Yusuf Etiman, *Percatempo, base comunitária móvel*. Photo: Yusuf Etiman.

Fabiana de Barros, Sandra Belucci, Donatella Bernardi, Eliane Maria Guimarães, Silvia Lucchi, Angela Marzullo, Enrico Natale and height performers, *A Tribute to Meret Oppenheim*. Photos: Boris Meister and Dominique Fleury.



context. To put it roughly: 1) the tropical and urban landscape, fauna and flora, wild and domesticated; 2) slavery and the pro-slavery doctrine; 3) cannibalism, whether treated historically (Hans Staden), modernly (Oswald de Andrade) or addressed today philosophically in the context of advanced capitalism (Suely Rolnik); 4) a complex relationship with beauty and the body, a vehicle for societal values and codes. Far from being themes to be illustrated, these four propositions are to be conceived of as pathways that each contributor is free to modify, develop and even refute.

### *Casting rules*

The invited artists and thinkers were chosen according to their curiosity and potential interest in joining a resolutely experimental project, since the end result of the operation cannot be foreseen. Starting from this postulate, the 2012 São Paulo Eternal Tourists were therefore strongly encouraged to take risks with regards to their usual praxis and to participate in the totality of the festival. It thus has the status of a global workshop that addresses both participants and public. It voluntarily provokes the reception of artworks and would like to implicate an audience whose boundaries between professionals and amateurs, specialists and generalists, practitioners and theoreticians, are endlessly crisscrossed, without any complex or expectation other than dynamics and speech.

↓ Fabiana de Barros, Sandra Belucci, Donatella Bernardi, Eliane Maria Guimarães, Sílvia Lucchi, Angela Marzullo, Enrico Natale and eight performers, *A Tribute to Meret Oppenheim*.  
Photo: Donatella Bernardi.



Donatella Bernardi. Portfolio. 41.  
Eternal Tour São Paulo. 08.2012.

↳ Stéphane Malysse, *Bioperversidade*. Photo: Boris Meister.

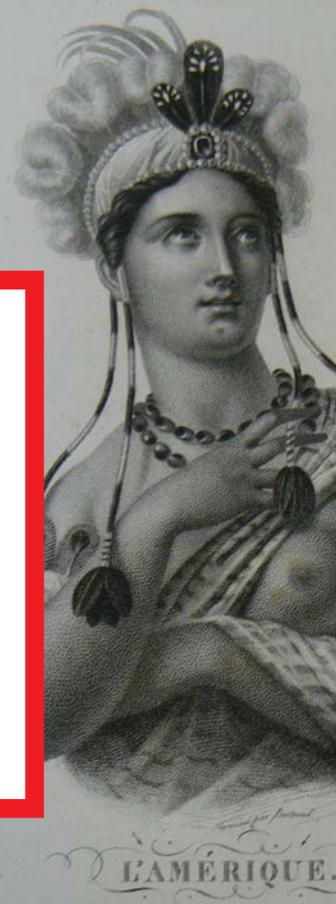
↳ Cris Faria, Céline Guibat, Thais Ribeiro, Karin Zindel, David Zumstein, *Caminhada urbana*.  
Photo: Boris Meister.



Donatella Bernardi. Portfolio. 41.  
Eternal Tour Genève. 06.2012.

→ Snapshot d'une recherche au Cabinet d'arts graphiques, Genève, 2011.  
Photo: Fabienne Bideaud

## *Eternal Tour Genève*



After Rome in 2008, Neuchâtel in 2009, Jerusalem and Ramallah in 2010, and then from New York to Las Vegas in 2011, Eternal Tour came to Geneva in 2012—from May to July—and finished its race in São Paulo in September of this year.

Concretely, the Geneva edition was like coming back from an incredible shopping spree! Each new piece became an accessory that sparked new combinations with the rest of the wardrobe and really fleshed out the dressing room! The ideas, artists, processes and experiences all echo and recall one another.



- A Tribute to *Bidoun*, Centre d'édition contemporaine, Geneva. Photo: Vlado Alonso.
- ↘ Christian Lutz installing his work with the Eternal Tour crew, Flux Laboratory. Photo: Rudy Decelière.
- ↘ Emma Perrochon and Frédéric Sanchez, *Manifestation du 18 juillet*, flea market, Plaine de Plainpalais. Photo: Donatella Bernardi.



An experiment on background and form was set up: among other things, the eternal questions of how to display publications, how to invest the exhibition space, how to integrate the public sphere, and to what extent an artistic and academic reflection can reach an audience were asked. These questions were broken down into four chapters. A. Salon des Dames (Centre d'édition contemporaine, 'Centre for Contemporary Edition', Geneva); B. The Last Vegas Show (Flux Laboratory, Geneva); C. Feminist International Forum (Bâtiment d'art contemporain, Geneva's 'Contemporary Art Building' conference room); D. Cosmotopia (Le Commun, at the Bâtiment d'art contemporain, Geneva).

## A. *Salon des Dames*

The *Salon des Dames* was an invitation to intimate rendezvous with the goal of exchanging ideas on publishing and its particularities, by delving into the experiences and knowledge gained from previous stages of this itinerant event. The different evenings were just as many occasions to bring together artists and theorists' discourses and weave a dialogue with the public. The mechanisms that lead to the production of an object are rarely unveiled: these discussions helped clarify the development and finalization processes of an editorial or film piece.

## B. *The Last Vegas Show*

Half exhibition half opera, this garden party retraced the steps of the 2011 Eternal Tour in Las Vegas in an anthology of souvenirs spread out in the Flux Laboratory space. Scattered throughout the evening, passages of the *Deserting Las Vegas* show were set up in resonance with photographs, video projections, sound installations, discussions and culinary souvenirs of the American experience.



↳ Round table, Feminist International Forum. Photo: Jonathan Goldstein.

## C.

### *Feminist International Forum*

Feminist and gender questions composed the guiding principle of the different editions—a forum more directly dedicated to these themes was held this year in Geneva. By appropriating a distinctly academic format, Eternal Tour created a space for discussion and for heterogeneous work: the forum simultaneously invited artists, theorists and activists to focus on the possibility of a cosmopolitan feminism, on its representation, or even on the role fiction plays in the composition of feminist identity and knowledge.



↳ Discussion with the participants of the *Chapelle palimpseste*: Omar Ba, Josse Bailly, Crystel Ceresa, Hadrien Dussoix, Thierry Feuz, Tami Ichino, Emma Perrochon, Aymeric Tarrade, Frédéric Sanchez and Eric Winarto. Photo: Jonathan Goldstein.

↳ Maria Galindo for *Mujeres Creando*. Photo: Jonathan Goldstein.



## D.

### *Cosmotopia*

*Cosmotopia* began on Monday May 28th with a performative painting project. *Chapelle palimpseste* invested the paintable surface of the exhibition space to the maximum. A traditional Palestinian tile motif and four stencils were made available to ten artists. Over the course of the passing hours and days, everything else sprang forth from each artist's own visual language. "When freedom becomes a constraint" commented Crystel Ceresa during the process.

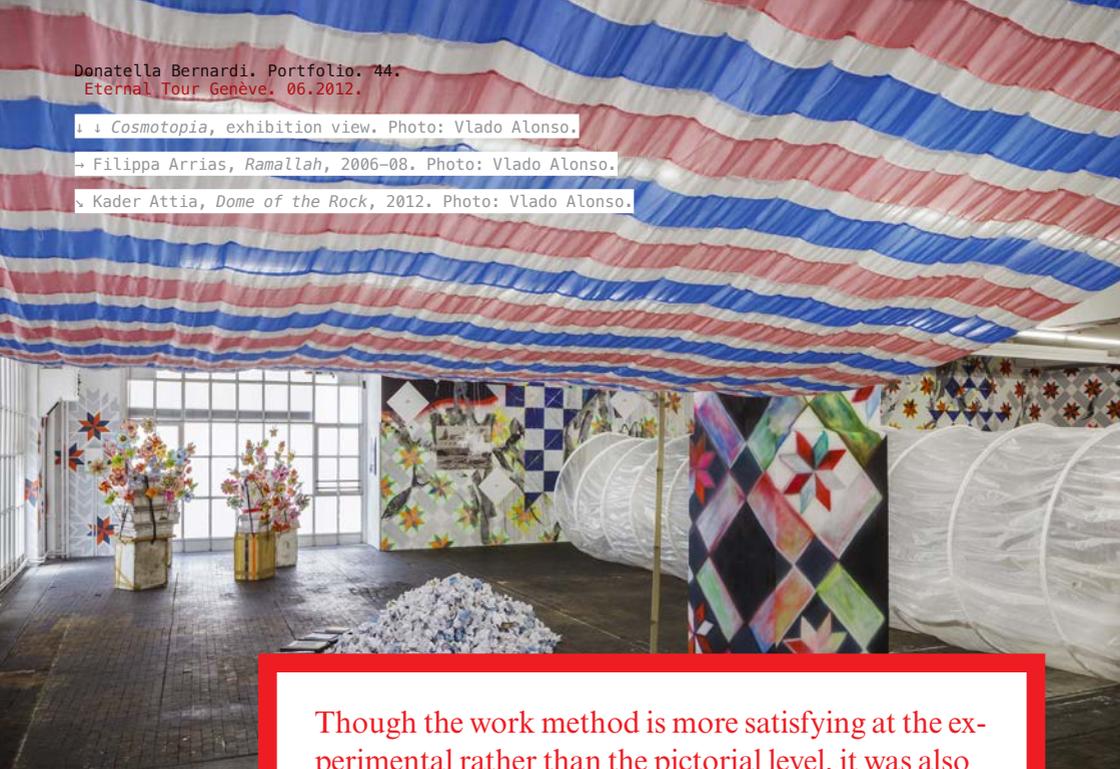


Donatella Bernardi. Portfolio. 44.  
Eternal Tour Genève. 06.2012.

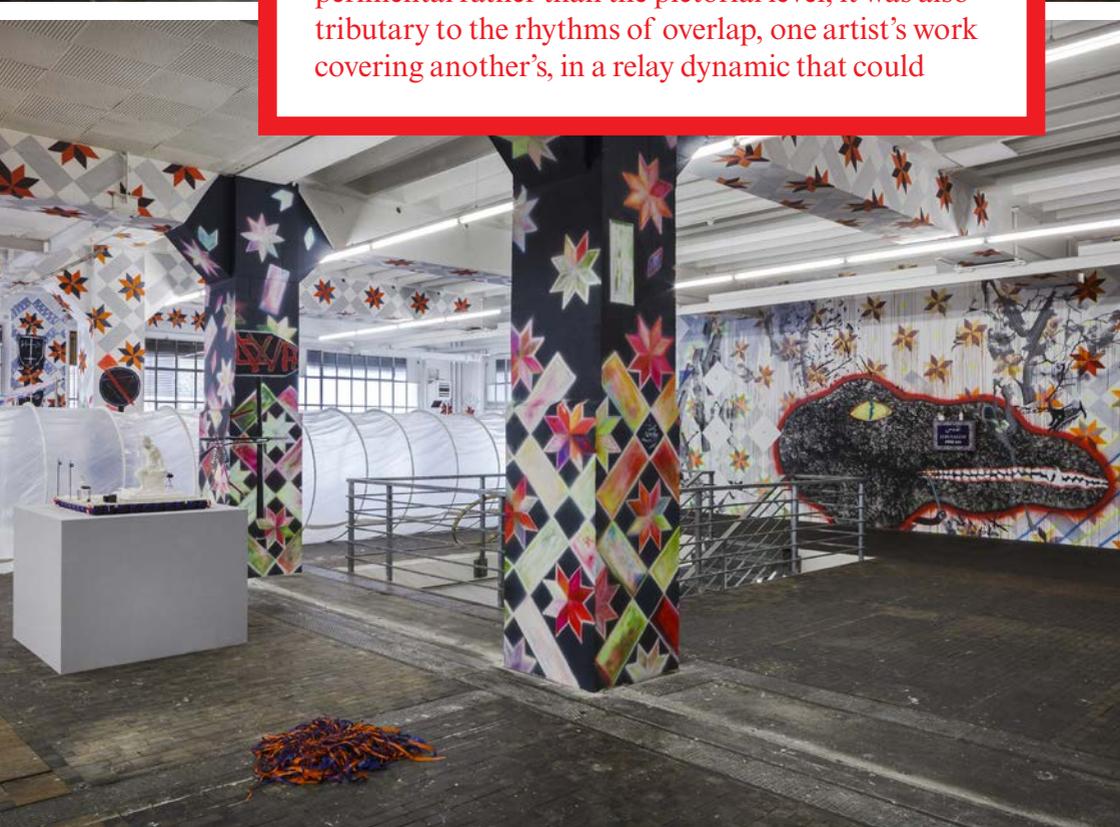
↳ Cosmotopia, exhibition view. Photo: Vlado Alonso.

↳ Filippa Arrias, Ramallah, 2006-08. Photo: Vlado Alonso.

↳ Kader Attia, Dome of the Rock, 2012. Photo: Vlado Alonso.



Though the work method is more satisfying at the experimental rather than the pictorial level, it was also tributary to the rhythms of overlap, one artist's work covering another's, in a relay dynamic that could

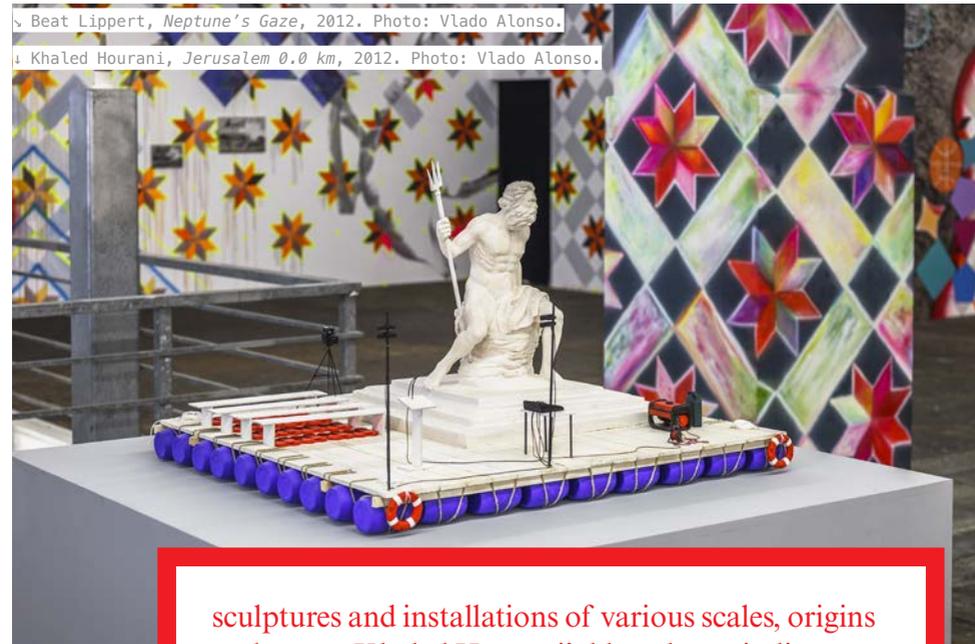


Donatella Bernardi. Portfolio. 44.  
Eternal Tour Genève. 06.2012.



have extended well beyond the project's set time limit. *Chapelle palimpseste* – polymorphic, polyglot and polychrome – ended arbitrarily on June 6th at noon so as to become the display case for a series of





sculptures and installations of various scales, origins and status. Khaled Hourani's blue plaque indicates right from the entrance to the exhibition space that only 2092 km separates Geneva from Jerusalem.



## *Eternal Tour Deserting Las Vegas*

*Sung, talked, danced performance,  
in one prologue and four acts,  
for six performers*

Itinerary: Brooklyn (NY) December 5th, Philadelphia (PEN) December 7th, Greensboro (NC) December 9th, Santa Fe (NM) December 15th, Venice (CA) December 19th, Death Valley (CA) December 21st, Las Vegas (NE) December 22nd and 23rd  
45'  
Duration: Donatella Bernardi, Gilda Bouchat, Noémie Etienne  
Booklet: Rudy Decelière, Denis Schuler  
Music: Adaline Anobile, Louise Dahl-Lindvall, Rudy Decelière, Yannis François, Anne-Laure Kénol, Denis Schuler  
Performers:  
Staging, choreography & costumes: Deserting Las Vegas team  
Lighting & photography: Daphné Bengoa  
Cultural mediation: Gilda Bouchat  
Production: Festival Eternal Tour and Ensemble vide

## *An experimental piece*

**D**eserting Las Vegas is a project putting together musicians, dancers, singers, artists and intellectuals. The booklet and the music were written for this occasion. The performance presented itself as a work in progress, involving the interpreters in the process of creation. Freely inspired by Bertold Brecht's *Aufstieg und Fall der Stadt Mahagonny*, this piece stages characters in search of sense, pulled between their contradictory desires to think, entertain themselves and make money.

*Deserting Las Vegas* was created in the framework of the Eternal Tour festival 2011's edition, which traveled from New York to Las Vegas from December 2nd to 23rd.

*Text :*  
*six characters*  
*in the middle of a desert*

The opening of *Deserting Las Vegas* takes place in the middle of the desert.

This desert shows several semantic dimensions. It's a geographical place: the Mojave Desert, named after the Indian tribe who once lived in the land located in the actual States of California, Nevada and Arizona. But the desert is also, symbolically, the place from which nowadays, we are to think the contemporary world. The disappearance of the question of being, in the most nihilistic period of western metaphysics, is the horizon in which the desert advances.

Six figures, four of which embody both an existential and philosophical point of view, try to develop several strategies to escape in one way or another the desert, deserting the absurd gulf between sense and nonsense, being and nothingness, in which they are stuck. Boredom becomes the affective atmosphere permitting and opening a space to ask questions. Leisure can no longer turn us away from this task: how to think after devastation? Away with utopia and multiculturalism!

The extensive states of consciousness, advocated by the apostles of the psychedelic sixties, has become hygienic: a trip on Las Vegas' Strip, but within the limits of the licit, the ultimate thrill without abusing substances, neon powder as unique vector of ecstasy. In this disenchanted context, an artistic expression seems to be the ultimate possible place for an eventual exceeding of nihilism. Gender, class, minorities, domination, destruction, Blacks, Jews, Mexicans, Arabs: everybody is the "indian", the outcast, of someone... How can we nevertheless be together in contemporaneity? This is the leitmotif of this performance.



↳ Louise Dahl-Lindvall, Death Valley. Photo: Donatella Bernardi.

Donatella Bernardi. Portfolio. 47.  
Eternal Tour Las Vegas. 12.2011



↳ ↘ → Pictures taken during the trip from New York to Las Vegas by Donatella Bernardi.

Donatella Bernardi. Portfolio. 47.  
Eternal Tour Las Vegas. 12.2011

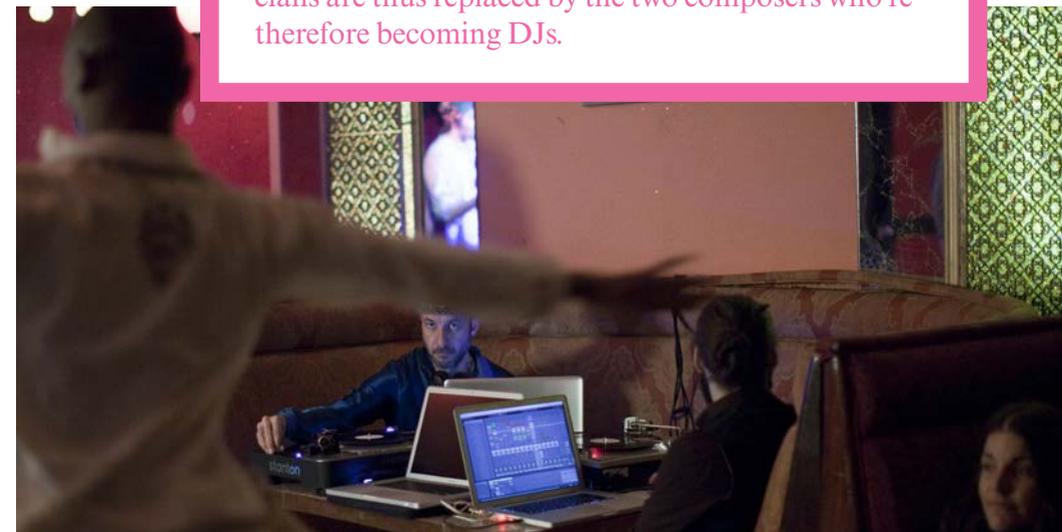


↳ Deserting Las Vegas, Beauty Bar, Las Vegas, December 23rd. Photo: Christian Lutz.

## Between popular music and art music

Inspired by popular, religious, layman music (polyphonic singing, gospel, ballad, ritornello), *Deserting Las Vegas's* composition mixes without hierarchy different styles and techniques. It develops itself using the repetition process inherited from the american minimalists and in the perspective of performing arts leitmotiv, boredom being materialized by circular movements. In addition to reknown lyrical singers, the punctual participation of amateur singers pays tribute to the popular tradition. The idea here is to offer, to experiment and to risk news paths for contemporary opera.

The musical creation is thought in adequacy with the performance's itinerant dimension. The singing solo or choir parts are mostly a cappella. The instrumental and electroacoustic parts are broadcast through record players and computers. The musicians are thus replaced by the two composers who're therefore becoming DJs.



## *Playground : a pole, a rope and a garage*

If *being* is the indecisive and inexhaustible philosophical key question, it's nevertheless the *appearing* that orients our *Being-in-the-World*, according to Hannah Arendt. *Appearing*: I exist in the middle of all possible postwar's deserts because someone is looking at me, and because I am listening to someone else too. *Appearing*: how to act? How to dance? How to sing? The performance's scenography takes place around a pole dance; a pole also suggesting Géricault's *The Raft of the Medusa* that allows one to survive. A pole is a pole, beyond its representation or evocation. Las Vegas is an oasis in the middle of the desert: how to describe and apprehend this city, a mirage at first sight? With a lyrical voice, a music-hall inspired choreography, contemporary music and a soundscape? How to move in this space and how to get out of it? Gestures can be minimal and sufficient: everything is heavily loaded. Or should we move and magnify body and mind to celebrate life beyond any type of illusion, following Fluxus "art is life".

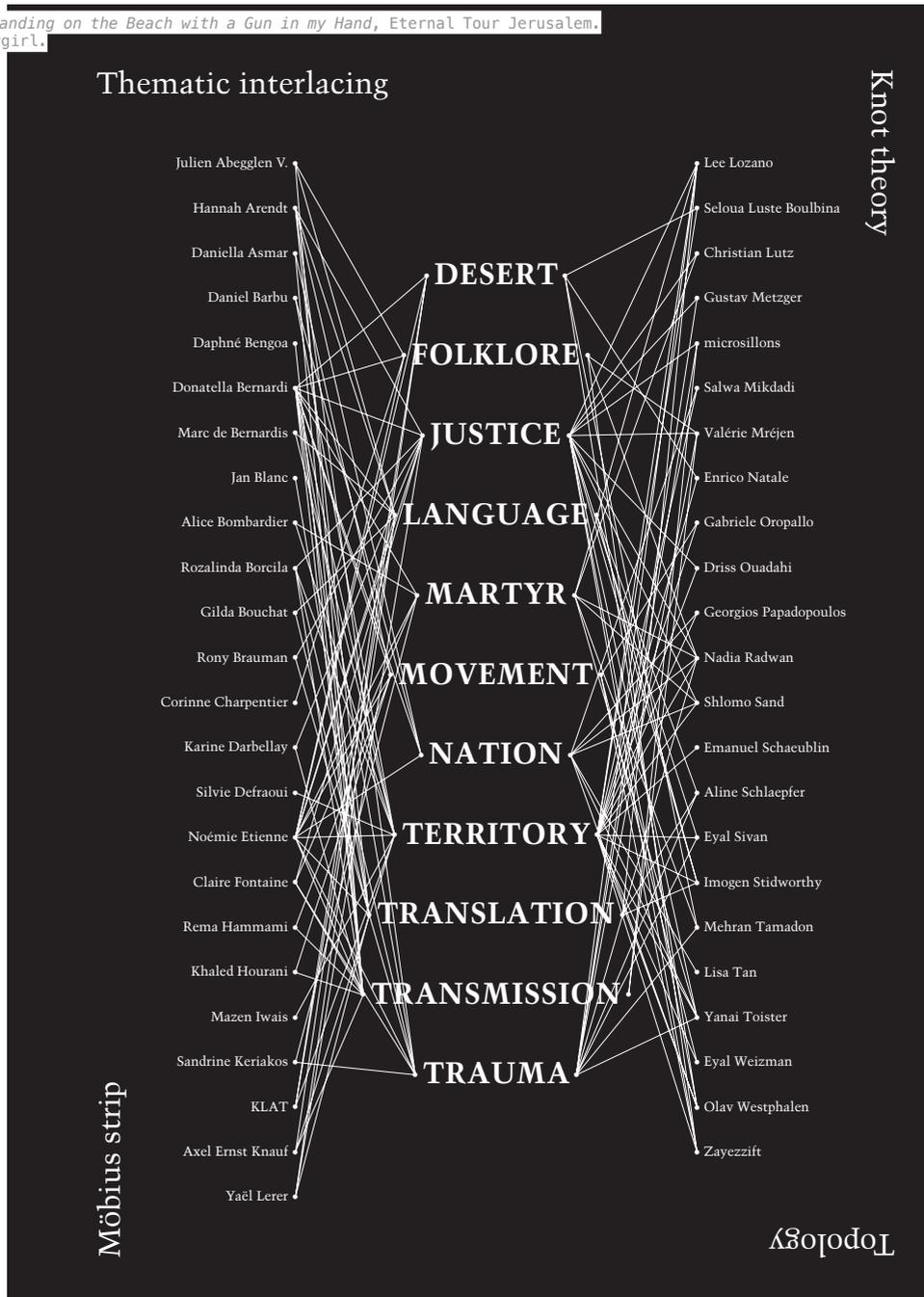
The link, metaphorically suggested with a rope, would be the answer to verbal and non-verbal languages, permitting a plurality of simultaneous expressions, genders and schools' juxtapositions in a singular location: a garage where a group of artists are getting their vehicle fixed up. This indeed is a Ready-Made set. It's the place where movement is temporarily stopped, opened hoods and silent motors. It's precisely from this stand-by and this silence that *Deserting Las Vegas* begins.

Deserting Las Vegas, Vélodrome's garage, December 1st. Photo: Christian Lutz.

Yannis François and Anne-Laure KénoI in *Deserting Las Vegas*, The beat coffee house, Las Vegas, December 22nd. Photo: Christian Lutz.



Table of content of *Standing on the Beach with a Gun in my Hand*, Eternal Tour Jerusalem.  
 Graphic design: Rollergirl.



**ETERNAL TOUR 2010**  
**JERUSALEM-RAMALLAH**  
 5-10 DECEMBER

*Eternal  
 Tour  
 Jerusalem*

**FESTIVAL**  
 - CONTEMPORARY ART

After Rome 2008, addressing the *Grand Tour*, privileged national institutions and urgent migration, after Neuchâtel 2009, questioning systematic classifications and triangular trade, what can be done in Jerusalem, *umbilicus mundi* nowadays fragmented by territorial, linguistic and patrimonial struggles?

African  
 Al-Qud  
 A.M. O  
 Ascens  
 Beit Ar  
 Khalil S  
 Madaaa  
 Palestin  
 Redeer  
 Spaffor  
 Wadi H

**ETERNAL TOUR**

**W**

With the sup  
 OCA, Office  
 ONSTN

**G**

Stone collectors, biker artists, wandering musicians, interactive installations, fanzines to be read, videos to be watched and discussed, concerts to be danced to, local buses, travelling everyday, new places to be discovered and unpredictable situations: strong experiences, feelings and impressions, in joy or sorrow from sunrise to sunset and even at night. For this edition, in a public space where movements are frequently restricted, Eternal Tour has favored flexible forms of performances and interventions, placing the body at the center of its reflection. In order to join diverse interests, audiences and territorial availabilities, Eternal Tour has proposed six intensive days from the 5th to the 10th of December: five in the Old City of Jerusalem and Al-Quds University (Abu Dis) and the last one in Ramallah. Contemporary art and music, alternative guided tours and workshops, texts and collective critical sessions have composed an intense period of meeting between international (Switzerland, Sweden, Brazil, Italy, England, Germany and France) and Palestinian artists and researchers.



→ KLAT, *Listen to the Stones*. Photo: Daphné Bengoa.

→ Denis Schuler, *Hay che caminar*. Photo: Daphné Bengoa.

↳ Guided tour in Silwan. Photo: Daphné Bengoa.



حسين إلى الأعمال الاستطراذي لباولينيا بودري،  
رينات لورينز، أليكساندرا دومانوفيتش،  
فريدريتش موزير وفيليب شوينغر، أو جوردان  
وولفسون وغيرهم، وسيختبر البرنامج العلاقة  
بين الفن والشعر والخطاب النشاطي وانعكاسات  
ذلك في الفن المعاصر.

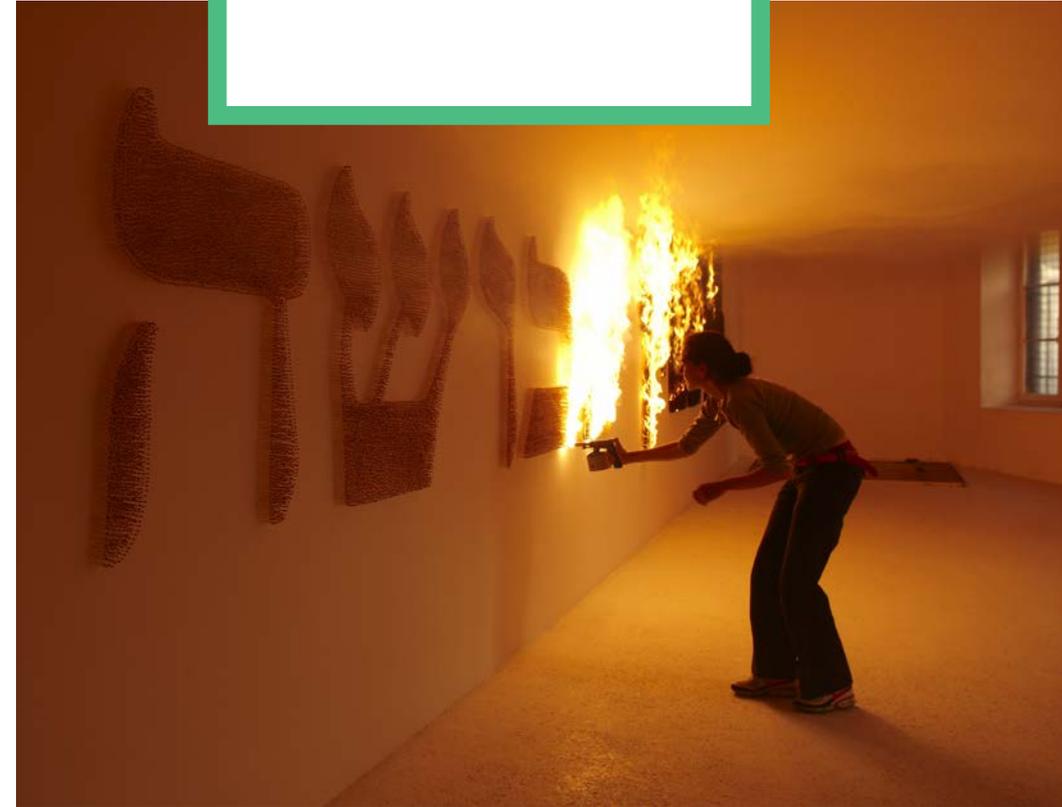
٢٦ . نقطة الاختفاء

ولد سلامة الصفيدي في بلدة مجدل شمس في الجولان السوري المحتل  
عام ١٩٨١. وقد تلقى شهادة في التصوير الفوتوغرافي من المعهد العالي  
للفنون التطبيقية في دمشق ويدرس حاليا في أكاديمية بيزليل للفنون  
والتصميم في القدس. وقد شارك في العديد من المعارض المحلية  
والدولية كان آخرها (جسد هشة) في قاعة موزايك في لندن. كما  
شارك في مسابقة الفنان الشاب عام ٢٠٠٨ والتي نظمتها مؤسسة عبد  
المحسن قطان.

نقطة الاختفاء. هي النقطة التي تلقي عندها كل  
الخطوط لتختفي في نقطة واحدة، تمثل الخطوط  
صفوف البشر الذين ينتظرون للانتقال من نقطة  
أ إلى نقطة ب. هذا هو روتين الحياة اليومية  
للفلسطينيين، على الرغم من أنه غير مكتمل إلى  
حد قريب. نقطة الاختفاء هي النقطة التي  
تختفي عندها القيم الأخلاقية البشرية، وهي نقطة

↳ Claire Fontaine, Palestine Occupied. Photo: Sully Balmassière.

# Eternal Tour Neuchâtel

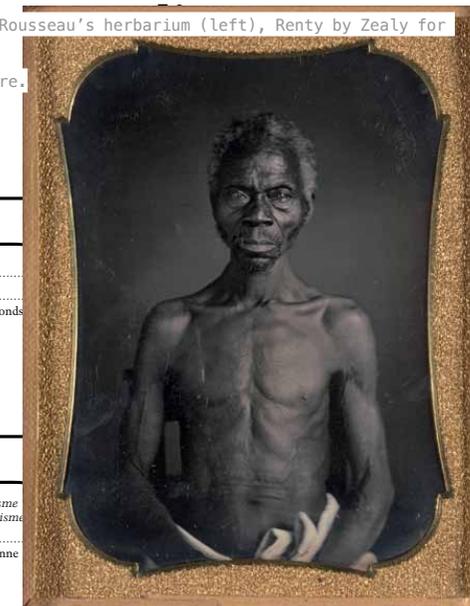


In 2009, invited by the CAN (Centre d'Art Neuchâtel) and the CCV (Centre culturel du Val-de-Travers), Eternal Tour focused on three main issues related to the history of the region :

- 1 the publication of Diderot and d'Alembert's *Encyclopédie*, partly claimed to have been published in Neuchâtel to avoid royal censure from Paris;
- 2 the figure of Jean-Jacques Rousseau, his thought and his walks through Val-de-Travers where he spent 3 years;
- 3 the oriental exoticism that influenced people as diverse as Le Corbusier in La Chaux-de-Fonds or Philippe Suchard and his chocolate industry and private minaret.

For this edition, Eternal Tour proposed a publication in a very popular form in the swiss part of Switzerland: the almanac. The book *XZY* is characterised by its transdisciplinarity and the freedom of its content, and is an essential part of the festival "happening".

Spread from *XZY*, Eternal Tour 2009. Jean-Jacques Rousseau's herbarium (left), Renty by Zealy for Agassiz (right).



Z.3 Oriental

Z.3.1

Orientalisme

Z.3.1.1

Fortune et crise du modèle italien dans l'enseignement des arts décoratifs en Grande-Bretagne (1837-1860)  
Ariane Varela Braga

Z.3.1.2

Le vocabulaire décoratif des indiennes de traite  
Aziza Gril-Mariotte

Z.3.1.3

Hyper-orientalisme  
Symposium proposé par Donatella Bernardi et Noémie Etienne avec Thomas Boutoux, Suzanne Chappaz-Wirthner, Anne Lafont, Ching Lin Pang, Denis Quadri, Hinrich Sachs  
Chapeau

Z.3.2.1

Périkéris  
Kader Attia avec Sammy Baloji, Dario Escobar, Jean Katambayi Mukendi, Nicène Kossentini, Driss Ouadahi, Jean-Michel Pancin, Javier Téllez, Mimmette Vári  
CAN - Centre d'art Neuchâtel  
Visite guidée par Arthur de Pau

Z.3.2.2

Le goût de la périphérie  
Paola Salerno  
Caves du Palais, Neuchâtel

Z.3.2

Périphérie

Z.3.2.3

Kami, Khokha, Bert and Ernie (told version)  
Hinrich Sachs

X.1.2.4

Custom culture

Olivier Mosset

Run

La Chaux-de-Fonds, Val-de-Travers, Neuchâtel

Avec Al Foul, Jurassic Custom

X.2.5

WonderBar

Sibylle Stœckli

Un néon slogan pour E.T.

Sylvie Fleury

Human Ra

François Jaques

Caves du Palais, Neuchâtel

X.3

X.3.4

Soirée art et science

Festival TSKZ

Café Lux, Le Locle

Denis Schuler

X.3.2.1

Réveries solitaires  
Shirley Anne Hofmann  
Queen Kong Club, Neuchâtel

X.3.2.2

Notes sur la nature de l'art  
Raphaël Brunner  
Conservatoire de musique de Neuchâtel

L'expérience harmonique  
Tamar Halperin  
Caves du Palais, Neuchâtel

Deirdre Foster et Denis Schuler

Parag MacNeil, Jean-Jacques Pedretti, Regina Sommer

Y.1

E.T. fm

Rudy Decellière et Marie Jeanson  
88.6 MHz dans le Val-de-Travers en streaming dans le monde

Y.2

Publication Eternal Tour 09

sous la direction de Donatella Bernardi et Noémie Etienne  
Programme du festival  
+ 10 articles  
+ 161 images

Y.3

www.eternaltour.org

Sophie Eigenmann

Y. MEDIUM



X. TAXINOMIE

Donatella Bernardi. Portfolio. 53.  
Eternal Tour Neuchâtel. 2009.

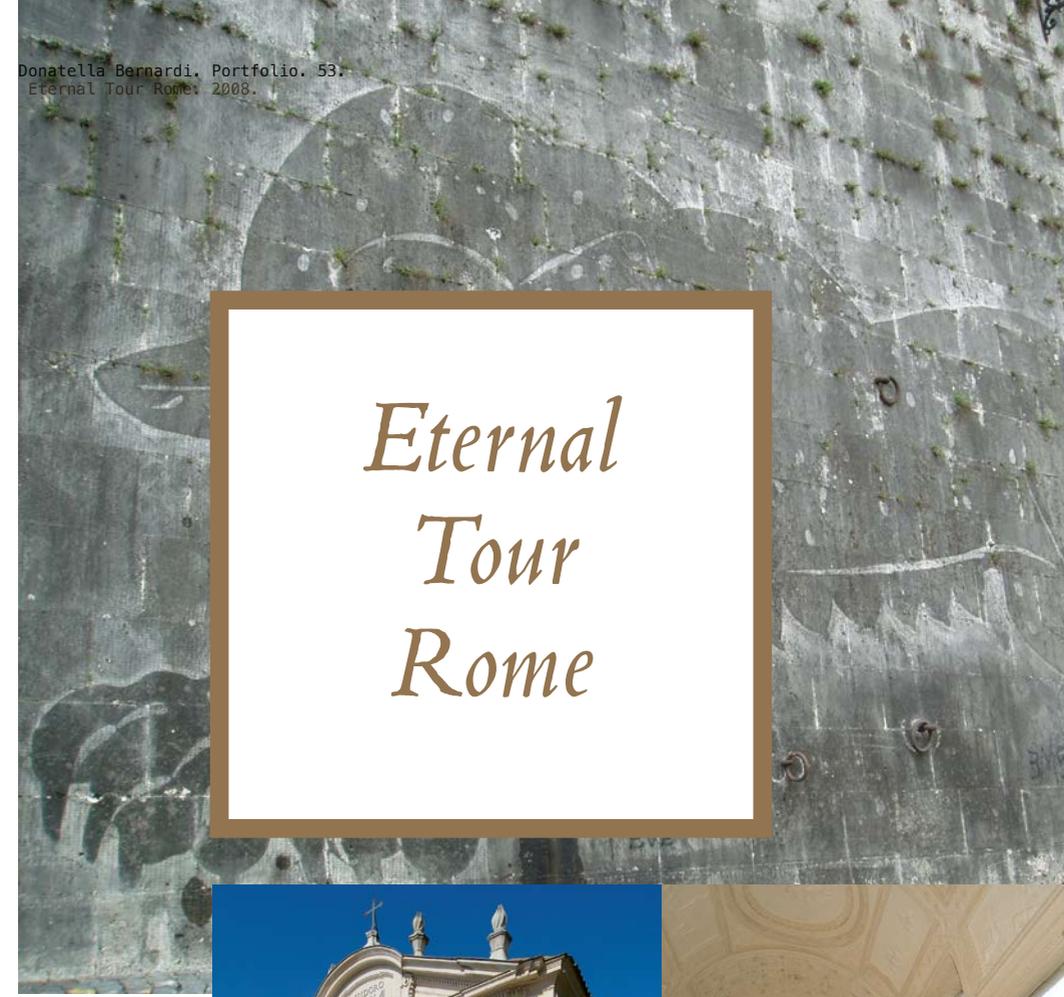
Kader Attia, *Big Bang*. Photo: Sully Balmassière.



Z.3.2.4

évangile selon  
saint Mathieu  
table ronde  
dans le cadre de  
l'exposition  
de Pasolini -  
"J'ai je suis  
Vincent Adatte  
Pierre Bühler,  
Gervé Joubert-  
Aurencin  
entre  
Sörenmatt,  
Neuchâtel

Donatella Bernardi. Portfolio. 53.  
Eternal Tour Rome. 2008.



In Rome in 2008, hosted by the Swiss Institute, the festival started its research with an inquiry of the Grand Tour, the trip from the North to the South undertaken by European and North American young elites during the 17th–19th centuries. In the construction of a common cultural background at the time of the rise of Neoclassicist ideology, what Italy and Greece were becoming played a key role. But what is happening today? Why does every European Nation-State (but also the US and Japan) still invest so much money in national infrastructures to allow young artists and academics to reside a year in the capital? Are they encouraged to discover the city and its inhabitants (Roman but also migrants from the South)? Why or why not?

Andy Storchenegger, *Sponsor a child*. Photo: Enrico Natale. Andy Storchenegger's installation represents a Gypsy home, such as the ones he visited during his stay in Rome. Inside the structure, a short video—*Sponsor a Child* (30', 2008)—is being played. It narrates the Swiss-German artist's experiences and thoughts while in contact with this community, expelled from Italy in the spring of 2008. This cabin made of recuperated materials is akin to the Tupi Guarani housing of São Paulo filmed by Fabiana de Barros and Michel Favre for *Eternal Tour 2012*. Andy Storchenegger's installation was first presented on the Swiss Institute's terrace in Rome during a sixtieth-year anniversary set against a strange political backdrop: Gianni Alemanno, a politician with a neo-fascist past, had just been elected mayor of the Italian capital. Given this situation, was the potted plant placed in the shade of the installation nothing other than the proverbial tree that hides the forest?

Leporello for *Short Guide*. Photo: Adrien Buchet, graphic design: Rollergirl.





JJR  
Pole  
Dance



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↳ Neon Chat in the *Maison Opéra* exhibition by Denis Pernet, Festival Electron, Bâtiment d'art contemporain, Geneva. Photo: Danaé Panchaud.



## JJR Pole Dance

Donatella Bernardi in association with Noémie Gygax

Jean-Jacques Rousseau's (who lived in Môtiers in 1762–1765) question “is it culture that perverts Man?” is correlated to one of today's interior sports—the pole dance. As a result, for the 2011 Môtiers—Art en plein air (‘Outdoor Art’) opening, to be held on June 18th—artist Louise Dahl-Lindvall proposes a pole dance choreography based on Rousseau's ideas, on absinthe and its mascot, the fairy. Next to her a flashing “neon-sculpture” on the façade of the “old farm” Bovet building. The Bovet company's logo consists of a black cat drinking the anise-flavored liquor straight from the glass—a motif copied from a Mourgues brothers' poster. For *JJR Pole Dance*, the cat dances around a pole whose line-structure recalls Marcel Duchamp's *Large glass* (1934). The cones (stills or Duchamp-style chocolate maker?) are like machines that transmute matter to drunkenness—an alchemy that corresponds to *JJR Pole Dance*, in a flavor imported from Las Vegas.

Donatella Bernardi. Portfolio. 57.  
JJR Pole Dance. 09.2011.

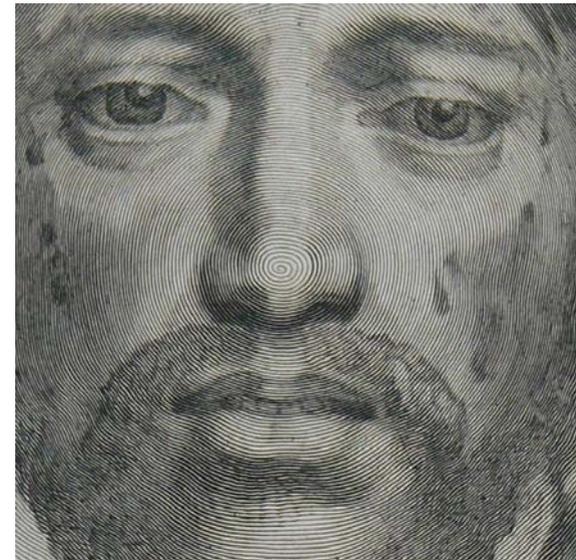
Photo: Alain Germond.



Donatella Bernardi. Portfolio. 57.  
Pour «Play Bach». 09.2011/09.2012.

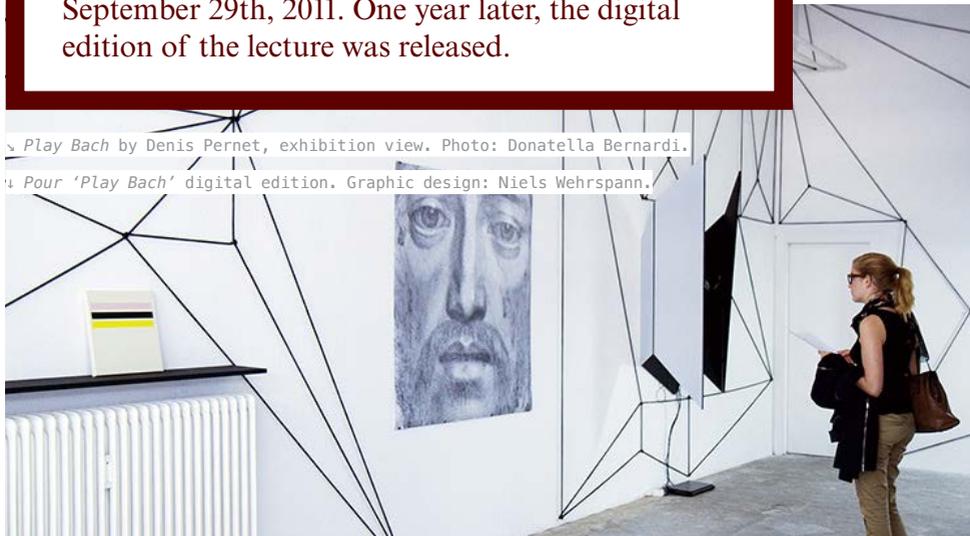
Claude Mellan, *Sainte Face*, excerpt.

*Pour  
«Play  
Bach»*



As contributions to the collective show *Play Bach* by Denis Pernet: A print enlargement of the engraving *La Sainte Face* (1649) by Claude Mellan (1598–1688), and a performance lecture *L’empreinte de Dieu, de la véronique au microsilicon* (*The Imprint of God, From the Veronica to the Microgroove*), event at the Cinémathèque suisse, September 29th, 2011. One year later, the digital edition of the lecture was released.

Play Bach by Denis Pernet, exhibition view. Photo: Donatella Bernardi.  
Pour 'Play Bach' digital edition. Graphic design: Niels Wehrspann.



L'analyse de l'oeuvre d'Adorno se poursuit de manière assez aigre, et rejoignons-nous ce soir de faire partie de la ca- bleau de Francis Baudevin soit à la consommation de e, qui apprécient le petit ta- férer un motif appartenant ion passéiste, au cercle non

« Francis Baudevin », disa Mamco en 2005, « est un r que Francis Baudevin est r de ses élèves, disciplines, s complet. Mais tout même, traite aux emprunts mul d'appropriation, de mini concret, d'art optique, et



Scan de « Claude Mellan et la gravure blanche », Genève. Musée d'art et d'histoire, 1988. Bibliothèque d'art et d'archéologie, Genève. BAA EX 1021885565

ne conférence de presse au s élèves ». Pourrait-on dire s pas énumérer ici les noms car ce serait forcément in- éveloppé une peinture abs- isqu'à une certaine forme raction géométrique, d'art i oublie davantage, et vous

#### Ego trip t

4) Quoiqu'il en soit, j'en arrive à la quatrième pièce contenue dans cette image. Quand j'ai découvert au détour d'une recherche au Cabinet d'arts graphiques de Genève, la

## Our Last Sonata



## Our Last Sonata

By Donatella Bernardi and Rudy Decelière, with Emmanuel DuPasquier, 2012  
56' video HD

A trip and a lecture, from Sarajevo to Jerusalem. Three protagonists: a beard, a head of hair and a hat. A word performed for the camera, tableaux-images and inner tubes. From its 114th to its 1st Sura, the Koran is read by the side of the road, in a tent, a bar, a shopping mall entrance, in front of a donkey, at sea, on a bus, a night train or plane in flight. How is one to understand the French translation of the sacred text that founded the Arab tongue, the language of God? Should one even try to interpret the Koran and try to link it to the landscape contexts? Though it's about living a book and reading it, encouraged and supported by camera and mic, it's also a question of researching this geographic and cultural frontier between West and East—distinctions and cross references made between the three monotheisms, from the appropriation of these problems by three people taking turns being the patriarch, the woman, and the Jew or even Santa Claus, the rebel girl and the young man. With all the efforts this required, recorded on film, it is definitely a question of two parallel crossings—earth and text—whose protagonists invariably seek the point of contact, God knows where.

→ Donatella Bernardi, Emmanuel DuPasquier and Beat Lippert, *Le voyage à Jérusalem*, Marks Blond, Berne. Photo: David Aebi.





## L'inter- médiaire

**L'***intermédiaire*, a group show curated by Yann Chateigné, proposes a discussion of the logic of group exhibitions together with the artists themselves as the producers. Donatella Bernardi shows the piece *Weihnachtsausstellung* (2009), which consists of 40 Christmas trees between 1.2 and 1.6 meters in size. They are installed upside down on a frame that serves as a false ceiling for the exhibition space, thus providing an unusual perspective of the space and the objects themselves. Their

typical triangular shape is inverted, the trees that are so emblematic for Christian-occidental culture are reversed and propose a sphere of reflection. The installation also plays with the traditional “Christmas show” organized in many art centers around the world, aiming to democratically present local artists’ productions.

Bernardi’s second piece on display, *Votation populaire du 29 novembre 2009* (2009), deals with the referendum held in Switzerland on this day, based on the SVP’s (Swiss People’s Party) “Initiative against minarets”, which resulted in the vote against the construction of minarets in Switzerland. In the piece, which is a collaboration with Niels Wehrspann, three striped tapestry systems constitute an abstract painting out of scotch tape. The wall is covered with stripes in an arbitrary manner, whose shapes are modified by the size of the tape, which forms a green and red binary code. This technique comes from Jerusalem, where people use it to tag the sign of the Ka’aba on their doors after their pilgrimage to Mecca. It can be seen as a symbolic minaret, which thus penetrates the bichromatic tapestry and suggests an interruption in this closed system.



Donatella Bernardi's third piece in the exhibition is *Taxonomie* (2009). Made of shell tissue and steel wire ropes, the work deals with the process of learning and acquiring knowledge, which is often a history of ordering, classifying, and partitioning. The construction of walls, depicted here by a layer of fine perforated fabric, reminds one of the taxonomic reflexes that condition exhibition practices—particularly group exhibitions—as well as the work of the artist or critic.

Artists in the exhibition:

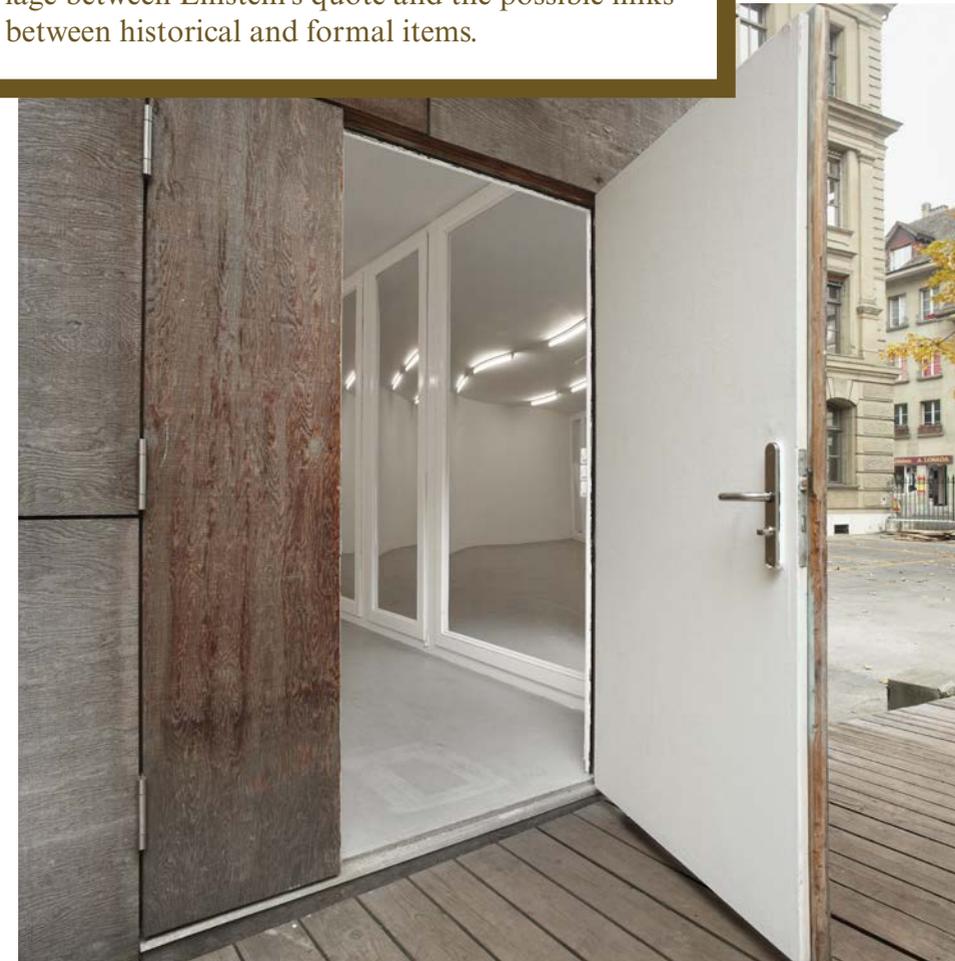
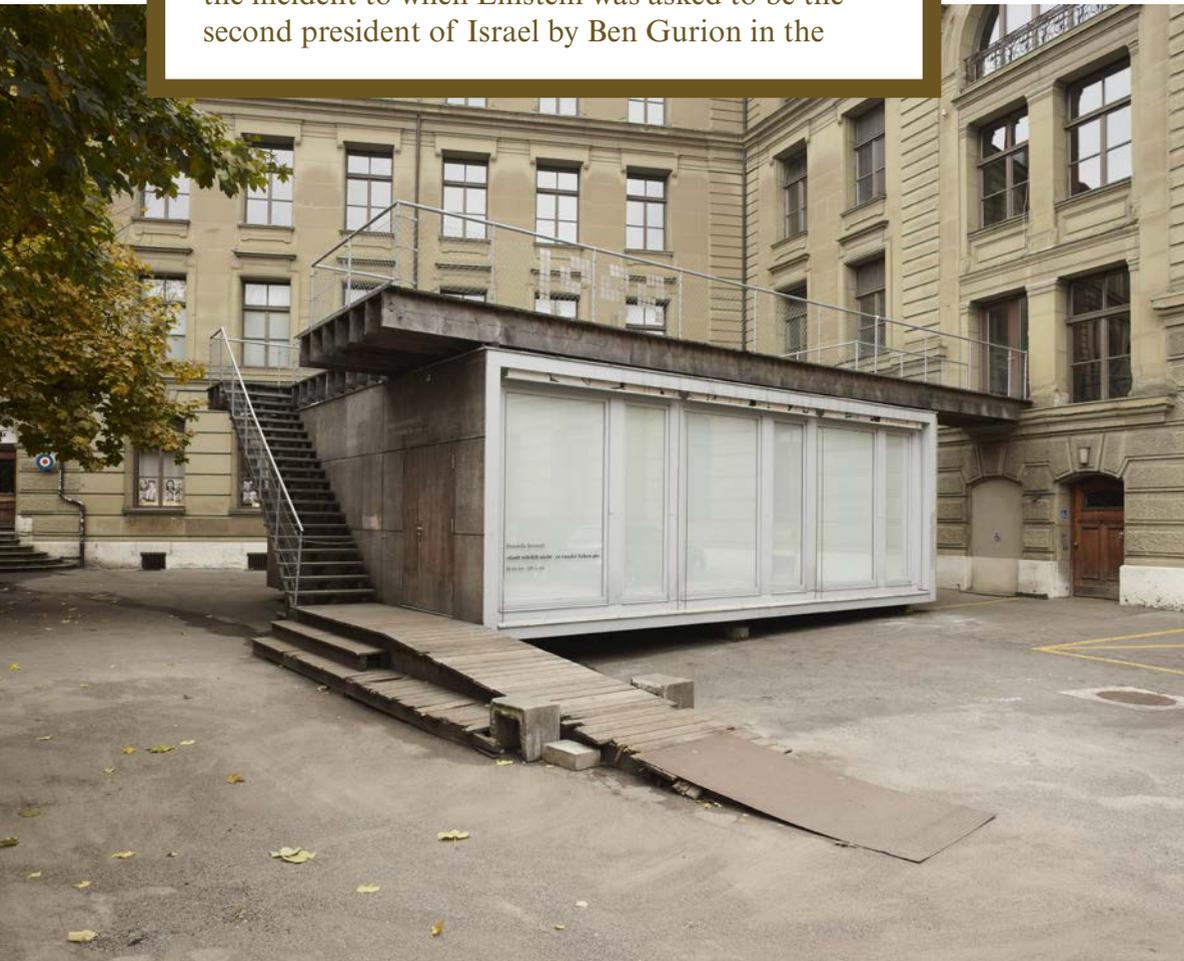
Donatella Bernardi with Tiphonie Blanc, Florence Derieux, Florence Ostende and Niels Wehrspann  
Kim Seob Boninsegni and Aurélien Gamboni with Davide Cascio and Kaspar Müller  
microsilions with the Genevan autonomous group Education is NOT for \$A€€, in collaboration with the students and former students of Head Genève-Haute École d'Art et de Design-Geneva University of Art and Design: Anthony Bodin, Adrien De Quattrobarde, Lucas Herzig, Abigail Janjic, Cecilia Jonsson, Marjorie Kapelus, Mickaël Lianza, Andrea Marioni, Rosalie Mdade, Sélène Mauvis, Vincent Routhier, Daniela Schmitz, Moyleang Tan, Aymeric Tarrade, Léonie Vanay, Basile Wendling, Carla Zurcher.

*God Doesn't  
Play Dice,  
He Smooths  
the Edges*

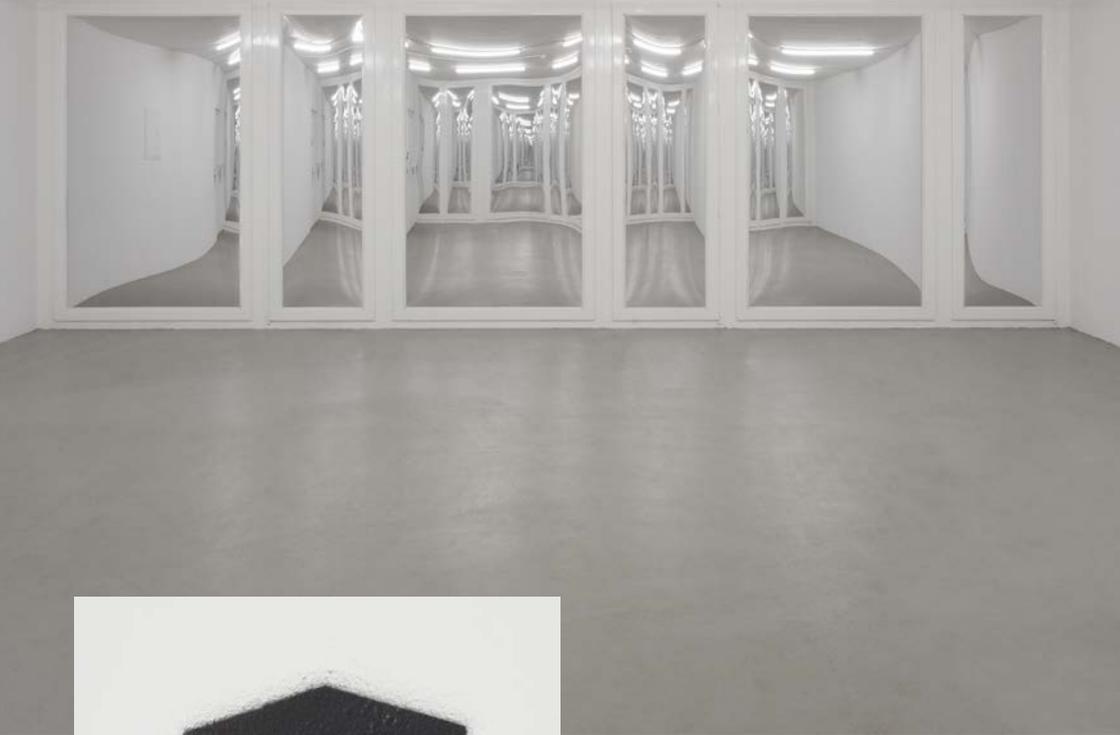


The exhibition *God Doesn't Play Dice, He Smooths the Edges* depicts Donatella Bernardi's curiosity in the history of the city of Bern and her interest in making collages and mixing different media. When she was invited to exhibit at LOGE, Bernardi found out that Albert Einstein had been working in the vicinity of Bern as a federal functionary, quite unlike his later career as a visionary scientist. Today, the city of Bern also offers "Einstein tours" for tourists. The quote "God doesn't play dice" that Einstein allegedly said, and the fact that he was Jewish, led Bernardi to connect the incident to when Einstein was asked to be the second president of Israel by Ben Gurion in the

1950s. The scientist declined, saying that although he knew a lot about the laws of physics, he did not understand people and could not lead a country. Bernardi linked this background to her trip to Israel in January 2009. There she saw cubes like the Kaaba sprayed on house walls, indicating that the inhabitants who live there have completed the holy journey to Mecca. Playing with the German word „Würfel“ capable of indicating both a die and a cube, and struck by the simple and ephemeral manner of indicating the journey to Mecca in a graffiti-like way, Bernardi decided to make a collage between Einstein's quote and the possible links between historical and formal items.



At LOGE, Bernardi made an installation of flexible Plexiglas mirrors and sprayed the Kaaba on the inside of the door of the exhibition pavilion. In the space, the viewer can only see him- or herself, referring to the idea that although we might know a lot about how the universe works, we have difficulties relating to one other, most of the time seeing ourselves within the other.



## *Peccato mistico /short*



Directed and written by:	Donatella Bernardi
Cinematography:	Bettina Herzner
Editing:	Orsola Valenti
Sound recording and mix:	Rudy Decelière
Music:	Eneko Vadillo Pérez
Art Direction:	Donatella Bernardi
Lighting:	Jens Mackeldey
Costumes:	Barbara Lilli
Casting:	Roberto Giandalia
Cast:	David Michele Zongoli, Sara Rossi, Benedetta Carpanzano
Duration:	10'

## Delayed Action Grace

Watching Donatella Bernardi's films, one sometimes wonders whether their main subject, and more generally the theory of the image that they embody, is not a matter of mysticism or theology, and whether they constantly maintain the dream that the image may be forever linked to the expression of grace, miracles, or salvation regarding its very status. But with a mysticism or theology that are negative in a bourgeois society—characterized by personal freedom and the free market, materialism, critical theory or structuralism, and also positivism—one can only face the failure or at best the deconstruction of such a view, based on expectation.



*Peccato mistico/short* (2007), excerpted from a feature film of which it forms the crux, involves three dancers—two women and a man—and an outsized altar of baroque inspiration. To the fallen priest, accustomed to expending his energy dazedly jogging around the holy buildings of Renaissance and Baroque Rome, this aerial ballet appears in the original screenplay as a mystery of revelation. The dancers' bodies, carved in light like something out of Caravaggio, seem to flow into figures of paintings or sculptures that used to be major expressions of faith (*The Martyrdom of St Cecilia* by Stefano Maderno, flagellations, depositions...). But how does the *mise-en-scène* depict this mystical body? Does the machinery enable the aerial ballet, the minute detail of the reconstitution of the lighting, the work on the haunting sound, the altar itself, metamorphosed on stage; does it enable anything but the signs of an archaeology of the sacred, or (perhaps better fitting the film's aspirations of overpowering beauty) an allegory whose inner workings can no longer be concealed? An allegory of which we need to remember Benjamin's words on German baroque drama: "from the critical standpoint, the extreme form of allegory which is the Trauerspiel can only be resolved from the higher domain, that of theology, whereas in a purely aesthetic view, the last word lies with paradox. Such a resolution, like any sacralization of a profane object, must be accomplished in the course of history, a theology of history, and only in a dynamic way, not in a static way as an economy of guaranteed salvation would suppose" (Walter Benjamin, *Origine du drame baroque allemand*, Flammarion, Paris 1985, pp. 233–234, retranslated from the French).

Donatella Bernardi. Portfolio. 66.  
Peccato mistico/short. 2007.



Donatella Bernardi. Portfolio. 66.  
L'Ane et le Lion. 01.-02.2008.

↳ All *L'Ane et le Lion* exhibition photos by Donatella Bernardi.

# *L'Ane & le Lion*



Donatella Bernardi. Portfolio. 67.  
L'Âne et le Lion. 01.-02.2008.

GIORDANO BRUNO · DR. SHLOMO  
PIERGIORGIO ODIFREDDI · DEMIS QUADRI  
NICOLAS WAGNIÈRES · NIELS WEHRSPANN  
ZORRO & BERNARDO

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Classe des Beaux-Arts

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**L**'Âne & le Lion is a project in form of a publication and an exhibition by Zorro & Bernardo, which undermined the Société des Arts' invitation to produce a documentation of their work by taking on the form of an artist book.



FRAMMENTO 1

## ATTO I SCENA X

Scarsururé

**Scar.** **L**'A seduzione lavora grazie alla forza d'un spirito lucido e sottile. Questo è prodotto dal calore del cuore col sangue più puro ed è emanato dagli occhi aperti nella forma di raggi. Essi, quando si guarda con grande intensità, riescono a farci la cosa e guardarsi, toccano il cuore e vanno a perturbare il corpo e lo spirito altrui con sentimenti d'amore, d'odio, d'invidia, di malinconia o simili. Succede d'essere sedotti dall'amore quando, guardando frequentissimamente oppure in maniera intensa ed irruente, gli occhi—o con essi i loro raggi ed i loro lumi—d'incontrano. Gli spiriti allora si congiungono, e siccome il lume superiore influisce sull'inferiore, cominciano a scintillare attraverso gli occhi, correndo e penetrando nello spirito interiore che ha le sue radici nel cuore, e così provocano un incendio amoroso. Per questo chi non vuol esser sedotto dev'essere estremamente cauto e fare attenzione agli occhi, che soprattutto nell'atto d'amore sono finestre dell'anima. Da cui il detto: "Distogli, distogli i tuoi occhi".

FRAMMENTO 2

## ATTO II SCENA III

Vittoria

**Vit.** **B**isogna prendere le proprie decisioni per lo aspetto il tempo, chi aspetta tempo, perde tempo. Se lo aspetto il tempo, il tempo non aspetterà me. Bisogna approfittare dei fatti degli altri mentre sembra che questi ultimi abbiano bisogno di noi. Prendi le subbuglia quando ti sognano, non aspettare che scappi da te. Chi non riesce a conservare un uccello in gabbia, difficilmente riuscirà a catturare quello che vola. Nonostante costui abbia poco cervello e sia scarso a letto

frammento 3

letto, ha comunque la borsa piena: per il primo punto, peggio per lui; il secondo non mi muove; è il terzo che bisogna tener presente. I saggi esistono grazie ai pazzi, e i pazzi grazie ai saggi. Se tutti fossero saggi, non sarebbero saggi; allo stesso modo, se tutti pazzi, non sarebbero pazzi. Il mondo sta bene così".

FRAMMENTO 3

## ATTO II SCENA IV

Sengulino

**Seng.** **U**n tempo il leone e l'asino erano amici, ed andando insieme in pellegrinaggio s'accordarono che nell'attraversare i fiumi si sarebbero trasportati vicendevolmente a nuoto: cioè che una volta l'asino avrebbe portato in groppa il leone e l'altra il leone avrebbe portato l'asino. Dovendo dunque andare a Roma, giunti al fiume Garigliano, e non avendo a disposizione né barca né ponte, l'asino prese sopra sé il leone che, mentre il primo nuotava verso l'altra riva, per paura di cadere gli piantava sempre più le unghie nella pelle, di modo che penetrarono fino alle ossa del povero animale. E lo sfortunato, portando pazienza, fece la traversata meglio che poté senza dir parola. Salvo poi, una volta giunti in salvo fuori dall'acqua, scollarsi un po' il dorso e sfregarsi tre o quattro volte la schiena sulla sabbia calda. Poi proseguirono il loro cammino. Otto giorni dopo, tornando indietro, toccava al leone portare l'asino. Questi, standogli sopra, per non cadere in acqua afferrò coi denti il collo del leone, e ciò non bastando per mantenersi in groppa gli ficcò il proprio strumento (o come vogliamo chiamarlo, tu mi capisci)—per non usare brutte parole—nel vuoto sotto la coda, dove manca la pelle: in maniera che il leone sentì più angoscia d'una donna durante le pene del parto e si mise a gridare: "Ehi, ehi, oh, oh, oh, oh, ah, ah, ah, ah, traditore!". Al che l'asino rispose con espressione severa e tono grave: "Pazienza, amico mio; come vedi non ho altre unghie che questa per attaccarmi

2 QUESTA FAVOLA NARRA DI NOI

Meraviglie<sup>12</sup>, potendovi infine entrare con la Custode della Fonte dell'Eterna Gioinezza e apprendista ribelle del Signore delle Linee<sup>13</sup>. Senza doversi sacrificare definitivamente per la patria, durante questi straordinari viaggi Zorro & Bernardo poterono anche esplorare quanto si nasconde tra le pieghe del decoro<sup>14</sup> e sperimentare, affrontando con coraggio la via verso Arcana, gli effetti degli scambi di vesti e di ruoli<sup>15</sup>. Proseguendo intanto nella multiforme ricerca e nella strana rivolta, le nostre eroine atterrarono col proprio tappeto volante sulla terrazza dell'Istituto Svizzero della Città Eterna, dove avrebbero portato il loro contributo all'arte e alla conoscenza<sup>16</sup>. Nel frattempo in una casetta dal salotto soleggiato<sup>17</sup> abitava lo gnomo Demis Quadri che, come i suoi simili, se ne stava tranquillo mangiando, dormendo e bevendo il suo vino<sup>18</sup>. Un giorno però, spinto da una società di demoni divoratori di cadaveri<sup>19</sup>, decise di avventurarsi

12 La Camera delle Meraviglie è debitrice del progetto delle nostre artiste e della designer loaneese Sibylle Stoeckli Wunder-Strauch, mentre il decrittatore di geroglifici rende omaggio all'erudito seicentesco Athanasius Kircher, che tentò di decifrare i geroglifici egiziani di alcuni obeliscus (*Obeliscus Pompeius*, 1650; *Obeliscus Alexandrinus*, 1666) e raccolse in un museo oggetti d'arte, reperti archeologici, etnografici e naturalistici in macchine orologiche e canore. 13 La Custode della Fonte dell'Eterna Gioinezza è Sibylle Stoeckli, mentre il Signore delle Linee—così definito per un cortocircuito tra il Signore degli Anelli di John Ronald Reuel Tolkien e *Fantasia* di Edwin Abbott—è Pierre Keller, direttore dell'ICAA.

14 Il mancato sacrificio per la patria nasce dall'orazione "Dulce et decorum est pro patria mori" (Odi, 11, 1). e cerca di spingere la favola verso il lavoro editoriale di Zorro & Bernardo che ha preso forma con *Décorum*, che essendo stato contenitore pure di parole ha permesso un allacciamento al titolo di un libro di Gian Luigi Beccaria, *Tra le pieghe delle parole*. 15 Come cantavano i Fates Warning (*Exodus*, nell'album *Awaken the Guardian*): "Exodus ascent the plane / Exile this medium of bondage far beyond the myriads of crypts and pyramids beyond the happy valentines guarding their tombs / Arcana awaits you". Qui questo misterioso luogo richiama i tarocchi di *Retourner sa veste* delle nostre artiste, lavoro cui si riferisce anche l'indicazione sugli scambi di vesti e di ruoli.

16 Il contributo all'arte e alla conoscenza è concepibile secondo una storia di Brian Josephson, espansa da Piergiorgio Odifreddi in *Il Vangelo secondo la Scienza*, per la quale "la percezione e lo sviluppo delle strutture matematiche e artistiche sarebbero ottenute combinando fra loro idee e concetti costosi, propri dell'ordine esplicato, sullo sfondo dello stato di coscienza pura, che riflette l'ordine implicito. Da questa genesi deriverebbe dunque non solo la rilevanza ma anche l'irragionevole efficacia" che matematica e arte esibiscono rispetto al mondo esterno esse sarebbero gli intermediari attraverso i quali l'ordine profondo si manifesta nell'ordine superficiale. La coscienza pura si manifesta nella mente cosciente".

17 La casetta dal salotto soleggiato prende spunto dalla definizione del Ticino quale "Sommerstube der Schweiz". 18 Le attività dello gnomo Demis sono mutate dalla canzone dei Pink Floyd *The Gnome* (dall'album *The Piper At The Gates Of Dawn*): "And little gnomes stay in their homes / Eating, sleeping, drinking their wine". 19 Nella società di divoratori di cadaveri si sente l'eco di *The Voyage Of The Homeless Sapien* (dall'album *Startik*, Mujik dei Cathedral): "I Am Society, The Ghoul Of All Masking / I'll Crawl All Over You & Numb You Deep Inside".





↳ Stills from  
*Les héritiers  
de la Comtesse.*

(including Cardinal Georges Cottier, the movie director Clemens Klopfenstein, Jean-Frédéric Jauslin, director of the Federal Office of Culture, or the composer Adriano Giardina), who all spoke about their relationship to the Institute, an equally prestigious and decadent place, between outmoded elitism and the unfulfilled desire of meritocracy. The heirs of the Countess are opening their doors for us.



A sumptuous villa overlooking Rome. Behind its protective walls, a stylish and perfectly stylized staff, all under the watchful eye of the Director.

Every year since 1948, the Swiss Institute in Rome has invited six carefully selected artists and scholars every year to an ideal environment for them to further educate themselves and enhance their careers with the federal government's support. A privileged place of ongoing cultural education for the elite, or a holiday camp at the taxpayers' expense? This is the question Donatella Bernardi looked into. For the 60th anniversary of the Institute, she invited different protagonists who have visited and lived at this place to recount their experience: researchers and artists, but also politicians and intellectuals



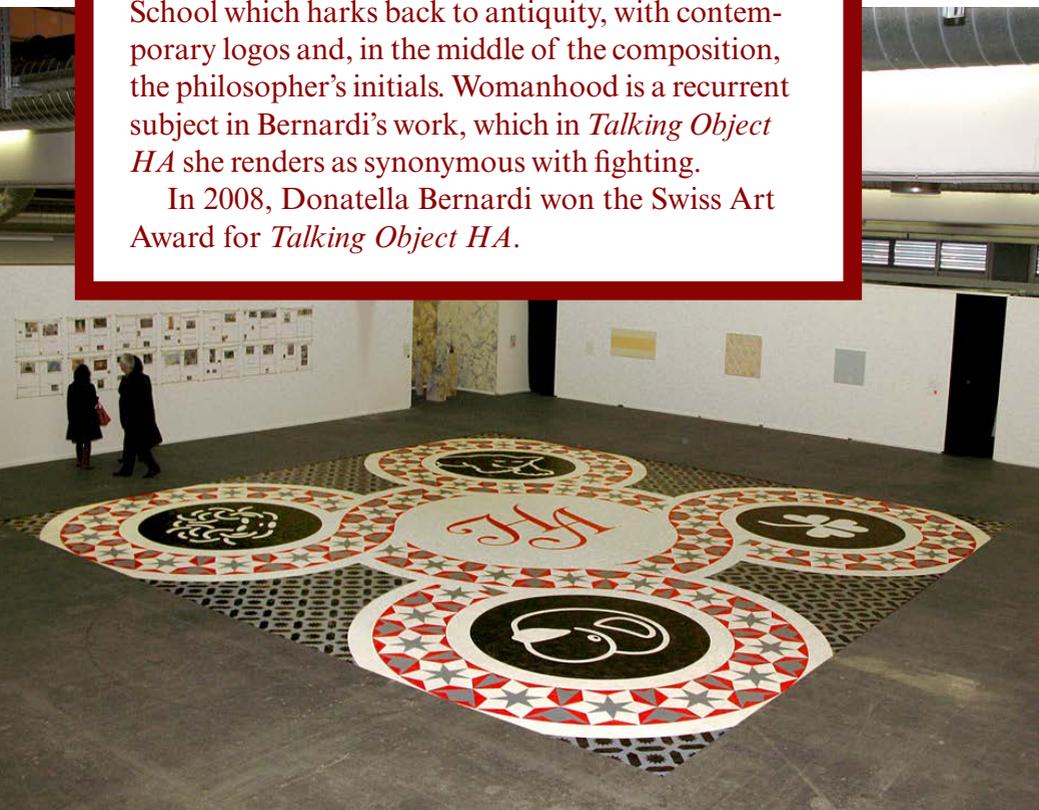


*Talking  
Object  
HA*

The installation *Talking Object HA* (2008) can be seen as an 'anti-monument' dedicated to Arendt, the philosopher of 20th-century totalitarianism. At the beginning of her posthumous book *The Life of the Mind* (1978) Hannah Arendt writes: "There's no subject which isn't also object and appears as such to the other, guarantying its 'objective' reality... The fact that I'm aware of myself isn't enough to guarantee this reality." Donatella Bernardi uses the perspective on life encapsulated in this quote to rethink power relationships within the collective and society at large, reconsidering amongst others gender issues.

The viewer in the exhibition was invited to walk on a 10 metre-long sticker on the floor. Its patterns combined medieval decorative motifs from the Cosmati School which harks back to antiquity, with contemporary logos and, in the middle of the composition, the philosopher's initials. Womanhood is a recurrent subject in Bernardi's work, which in *Talking Object HA* she renders as synonymous with fighting.

In 2008, Donatella Bernardi won the Swiss Art Award for *Talking Object HA*.



## Sur la paille

Inspired by the Brothers Grimm tale *Rumpelstilzchen*, *Sur la paille* is an installation that was conceived and produced for the scholarship contest Berthoud, Galland-Chevalier and Lissignol 2005. It evokes a strange alchemy of the transformation of matter, and also plays with the iconography of Christmas and New Year using a Judeo-Christian semiology (Epiphany). The installation *Sur la paille* (fabric, gold thread; triptych: central panel, 340 × 340 cm and two side panels: 165 × 340 cm) was also intended to be part of the decoration for the Christmas Party at the occasion of the celebration of the thirty year anniversary of the Centre d'Art Contemporain Genève (December 22, 2004).



Donatella Bernardi. Portfolio. 72.  
Sur la paille. 2004.



Photos: Donatella Bernardi.

Donatella Bernardi. Portfolio. 72.  
Les Barbus. 2009.

↳ The four beards. Graphic design: Niels Wehrspann.



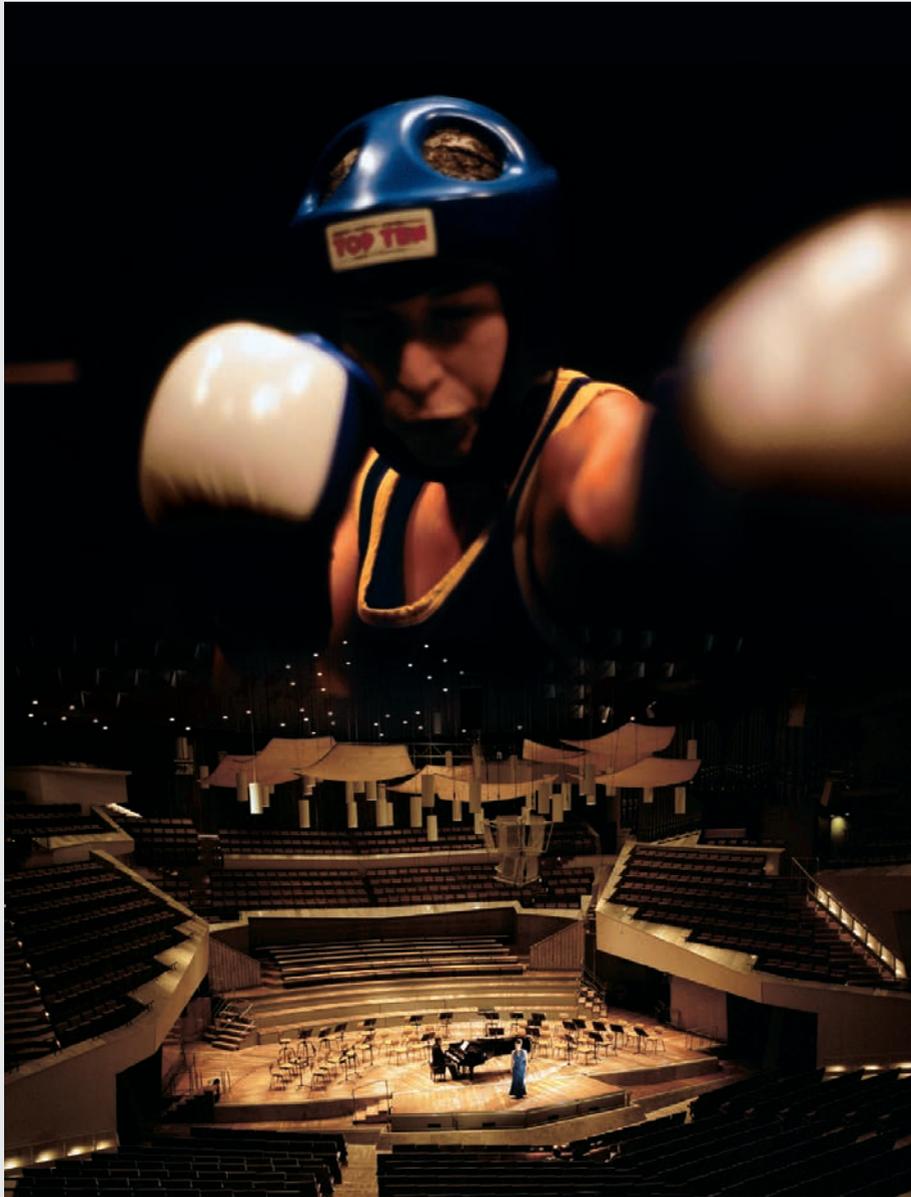
*Les  
Barbus*



The piece *Les Barbus* by artist collective Zorro & Bernardo, formed by Andrea Lapzeson and Donatella Bernardi, proposed a transparent motif of four facial beards, glued onto the glass wall at the Farel House in Bienne, for *Utopics*, the 11th Exhibition of Swiss Sculpture. The artists referred to the context of the exhibition, which takes place in a building that is currently occupied by Bienne's Reformed Church. The beards are shaped characteristically for the four famous Swiss reformers: Jean Calvin, Théodore de Bèze, Guillaume Farel and Pierre Viret. The motifs can be seen as symbols of a patriarchic institution that make the viewer question the role of these structures today and our relation towards them. *Les Barbus* is a playful and associative proposal for a re-reading of history.

One can consider empowerment as linked to the history of feminism or even as its implementation or enforcement. Indeed, it is not just a question of only having access to authoritative texts—biblical or legal texts for instance; one still needs to understand, interpret and finally be in a position to use them according to one's convictions. Swiss women came to face this challenge only in 1971, once the people, that is to say men, granted them eligibility and the right to vote.

Donatella Bernardi for *Utopics, Systems and Landmarks* (Zürich, JRP|Ringier, 2009, pp. 148–149). Translated from French by Patrick Morency and Fanny Benichou.



# FORTUNA BERLIN

A FILM BY DONATELLA BERNARDI

## Fortuna Berlin

**Actors:**

Justine: Anne-Laure KénoI,  
Anja: Rike Schubert and Murat Acikada,  
Caroline Arp, Harald Effenberg, Boris  
Freytag, Ulrich Keller, Rainer Kühn,  
Suzanne Landsfried, Anja Margoni, Sarah  
Menter, Sylvia Rentmeister, Wolfgang  
Wengenroth

**Director, producer:**

Donatella Bernardi

**Co-Producer:**

Bildfolge, Hamburg  
(Oliver Eckert, Fabian Daub)

**Screenplay:**

Donatella Bernardi & Deirdre Foster

**Director of photography:**

Bettina Herzner

**Assistant camera:**

Jeanette Krauß

**Sound:**

Rudy Decelière

**Lighting:**

Mirco Lenke

**Lighting assistants:**

Axel Stock, Thibault Roginas

**Production design/make-up:**

Hartmut Behder, Friederike Meintke,  
Monika Reichert

**Set director:**

Niko Horn

**Assistant set director:**

Julie Blatt

**Montage:**

Sylvie Rodriguez

**Music:**

Gabriel Scotti

**Conductor:**

Dennis Weil

**Sound mixing:**

Adrien Kessler

**Catering:**

Annika Hellmuth, Nina Hellmuth

**Subtitling:**

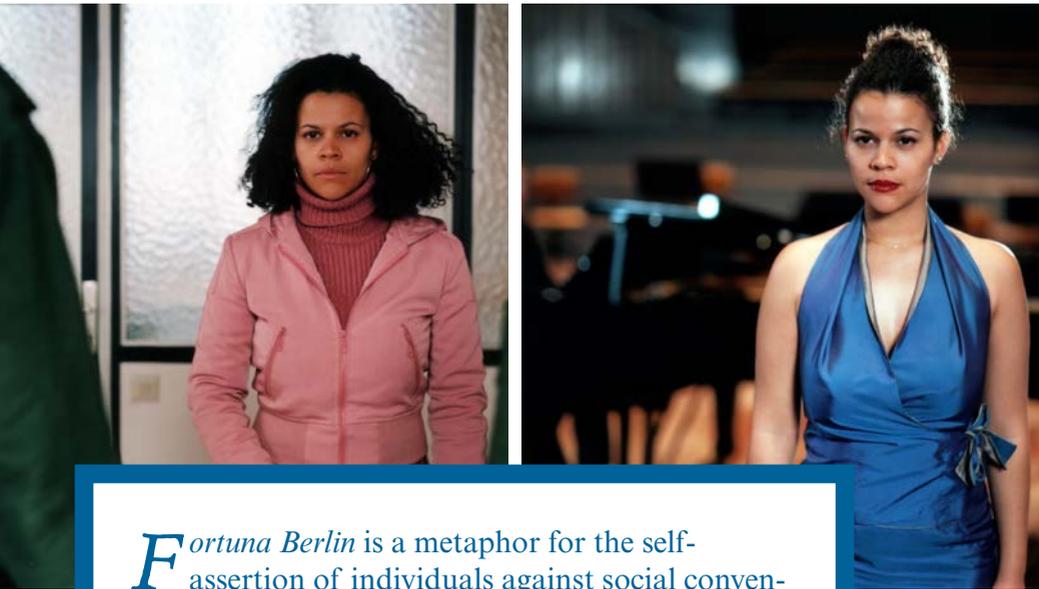
Dora Kapusta, Zürich

**Color correction:**

/Perceuse Productions, Genève

**Duration:**

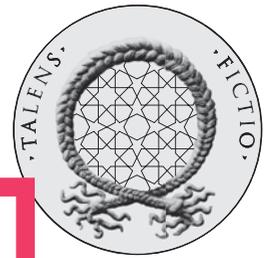
23'



*Fortuna Berlin* is a metaphor for the self-assertion of individuals against social conventions. The stories of two women are told simultaneously: Justine, a 30-year old Haitian-Swiss soprano singer is invited to an audition at the Berlin Philharmonic Orchestra. When she arrives at the airport, her belongings are searched by customs officials who in their meticulous pursuance also break her stage shoes. When arriving at her host Anja's apartment in Berlin, Justine is furthermore confronted with the reality this young amateur boxer lives in. The stories seem to merge and yet run parallel, each of the women pursuing their own fate and struggling against external circumstances and restraints. In a final sequence of occurrences, each of the women experiences a personal climax: Justine at her audition and Anja at a boxing match.

→ Médaille pisanellienne. Graphic design: Niels Wehrspann.

↳ Emilienne Sawadogo and Mio Chareteau in *Retourner sa veste*.  
Photo: Sandra Pointet.



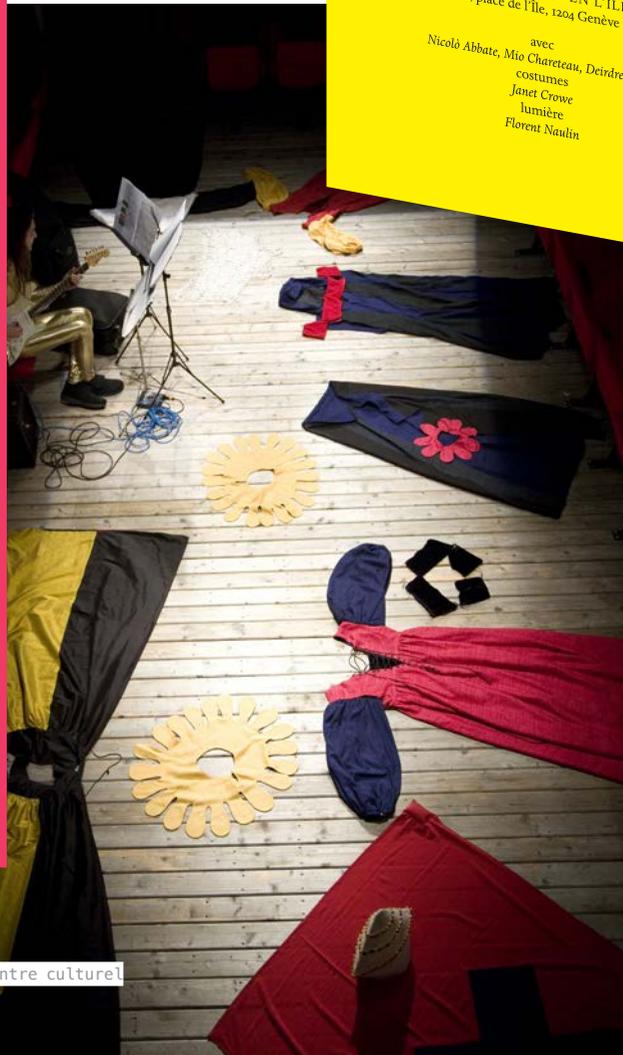
## *Retourner sa veste*



*Retourner sa veste (To be a Turncoat)* was an **R**evolutive project by Zorro & Bernardo. Between 2005 and 2008, Z & B has developed a long term project questioning iconographical origin, interpretation and collective memory through a new reading of the 22 Major Arcana of the Tarot of Marseilles (a free interpretation of certain cards: impersonated by several players: the Fool, Temperance, the Star, the Hanged Man, the High Priestess, the Devil, the Magician, the Hermit, Death, the Chariot, the Sun, and the Lovers). Each version of *To be a Turncoat* was conceived especially for the space or context within which it was presented.

In December 2005, the first presentation of this research, which took place at the Centre d'Art Contemporain Genève, was composed of two separate but complementary works. On the one hand, a Pisanello-like Medal “illustrated the double identity of Zorro & Bernardo: union, philosophy, nominative duplicity, oriental geometric aesthetics and traces of Christian culture could be the conceptual bearer of this amazing object, calling upon the figurative and personal tradition of Pisanello, that of the Quattrocento” (Grégoire Extermann).

On the other hand, *To be a Turncoat* was a free interpretation, in a performance, of three arcana: The Fool, Temperance and the Hermit. The costumes, the attitude and the reversible attribution of cards determined the interpretation of the actors (Nicolò Abbate, Mio Chareteau, Deirdre Foster) who, in turns, would take each other's role.



→ Photo: Sandra Pointet.

→ *Retourner sa veste* leaflet. Graphic design: Schönwehrs.

→ Souphière Amiar, Mio Chareteau and Emilienne Sawadogo in *Retourner sa veste*, Centre culturel Suisse de Paris. Photo: Donatella Bernardi.



Pier Paolo Pasolini  
† 2.11.1975

In May 2006, a second version of *To be a Turncoat*, motivated by the architecture of the Villa Bernasconi, and integrating The High Priestess card, added a new piece to this work in progress (with Nabil Benaïssa, Mio Chareteau, Deirdre Foster, Emilienne Sawadogo).

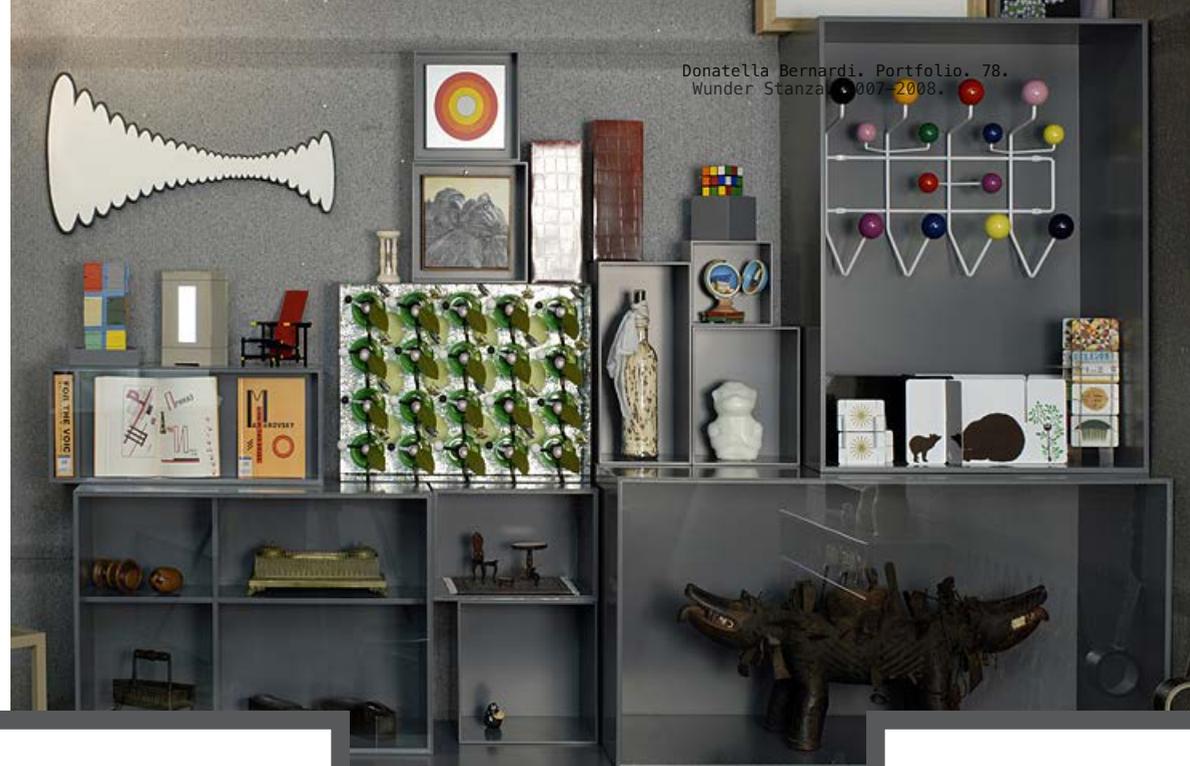
In September 2006, during the exhibition of the Bourses des Fonds Berthoud, Lissignol, Chevalier et Galland 2006/2007 at the Centre d'Art Contemporain Genève, the performance *Arcane n°13* was dedicated to the Major Arcanum with no name. The card represents a skeleton holding a scythe and standing upon blackened ground from where hands and feet emerge; in the inferior corners, the crowned heads of a woman and a man appear. This card has often been given a name: Death. Zorro & Bernardo chose to give it a flag and direct it in a solo performance thanks to a collaboration with Souphière Amiar.

Brian Galileo in "Shifting Identities, (Swiss) Art Now", exhibition catalogue, Kunsthaus Zürich, JRP|Ringier, 2008, pp. 233–235.

↳ Wunder Stanza at the Kunstmuseum Solothurn. All photos of Wunder Stanza by Michel Bonvin.

# Wunder Stanza





The connection between decorative and fine art staged in the *Wunder Stanza* derives from a consideration of the issues raised by large-scale production and the effects of industrialization on design.

The methods of industrial production which developed in the second half of the 18th century certainly contributed to modify the traditional perception of the decorative object, affecting its real and symbolic value.

Throughout the 19th century, efforts were made to address what were considered the negative effects of industrialization on design and manufacture of goods. Already in 1847, Henry Cole had set up in England his Summerly's Art Manufactures, in a short-lived attempt to raise the level of manufactured products, through the collaboration of artists, inspired by the model of the complete artist of the Renaissance.

Henry Bärtschi.  
LIGHERO BOETTI  
1940-1994  
*ogni e disegni, un filo di luce,  
un filo di voce*  
1988

moderie tendue sur châssis. H 225  
mm L 225 mm. Rome, collection  
vana Stipa.



PASCAL COLRAT  
\*1967

*Cocktail*  
2007

re, bois. H 320 mm Ø 70 mm.  
duit pour *Wunder Stanza*. Pa-  
collection de l'artiste.



RUDY DECELIÈRE  
\*1979

*Trou noir*  
2007

spositif sonore, plusieurs haut-  
rleurs miniatures à système  
otovoltaïque. Produit pour  
*Wunder Stanza*. Genève, collection  
l'artiste.



THE EAMES OFFICE  
CHARLES & RAY EAMES  
1907-1978 · 1912-1988

*House of Cards*  
1952

54 cartes. H 95 mm L 60 mm P  
mm. Réédition par The Museum  
of Modern Art, New York, Raver  
burger, 1986. Genève, collection  
WS.

CHARLES EAMES  
1907-1978

*Hang it All*  
1953

Fil d'acier, boules de bois laqu  
H 370 mm L 505 mm P 170 mm. R  
édition de l'emballage origina  
env. 1992, Vitra Museum Birsfe  
den, collection Vitra Museum.

ECAL/  
ADRIEN ROVERO  
&  
AUGUSTIN SCOTT DE  
MARTINVILLE  
\*1981, \*1980

*Tape it!*  
2005

Bande adhésive et strass. L 15 m  
5 mètres de longueur. Work  
shop avec Fernando & Umberto  
Campana, en collaboration av  
Swarovski, Lausanne. Lausan  
collection ECAL.

Engaging in a battle against eclecticism and the decline of taste, reformers such as Cole in England or Laborde in France debated the question of art versus design; they tried to forge an alliance between art and industry, believing that the useful arts could also be fine arts, which finally led to the advent of the figure of the industrial designer. From the 1860s onwards, the efforts to achieve the unity of arts, promoted by Arts & Crafts movement, Aestheticism or Art Nouveau, led to the increasingly shifting frontier between art and design, between fine and applied arts, an ambiguity which is conveyed through the undifferentiated compartmentalization performed in the *Wunder Stanza*.

*Wunder Stanza* presents about sixty objects, belonging to the fine art domain as well as to applied arts. Most of them are borrowed from public or private collections in the cantons of Geneva and Vaud. These objects are either ancient or contemporary,

Carton, élastique caoutchouc,  
LED. H 180 mm L 120 mm P 60 mm.

400 mm L 400 mm. Linares, col-  
lection de l'artiste.

some were especially produced for the exhibition. Their confrontation questions their status as artifacts as well as their decorative, practical and/or aesthetic function.

The amused eclecticism characterizing the catalogue of items contained in the *Wunder Stanza* allows for example the juxtaposition, within the same apparatus, of a nail statue from Congo, i.e. a janus dog Nkonde dating from the 19th century (Ethnographical Museum of Geneva) and a prototype of a bouillabaisse plate with a hole in the middle, which prevents all attempts at good manners (Francisco Torres for ECAL, 1999). If the *Wunder Stanza* is a diverted reference of the “Wunderkammer,” cabinet of curiosities or chamber of wonders which appeared in the Renaissance, it is also the unfolding of *Décorum*, supplement to the *Kunst-Bulletin* edited by Zorro & Bernardo (10 issues, 2005–07). [...]

Implemented by the designer Sibylle Stoeckli, the charcoal grey “white cube” (*Boîte-chambre WS*), inspired by the Kaaba in Mecca and calling to mind a Swiss bunker with rounded corners, contains custom-made alcoves for every object exhibited. This kind of tri-dimensional framing emphasizes the space occupied by each object: their body, weight, material and consistency, in a historical perspective at first sight far from the world’s digitalization or computerization. [...]

↳ The Musée Rath during the *Post Tenebras Luxe* exhibition. Photo: Sandra Pointet.

## Post Tenebras Luxe

*Post Tenebras Luxe* is a curatorial and editorial project on the subject of luxury and a proposal by 23 young artists from Geneva, who deal with this notion both historically and from today's perspective.

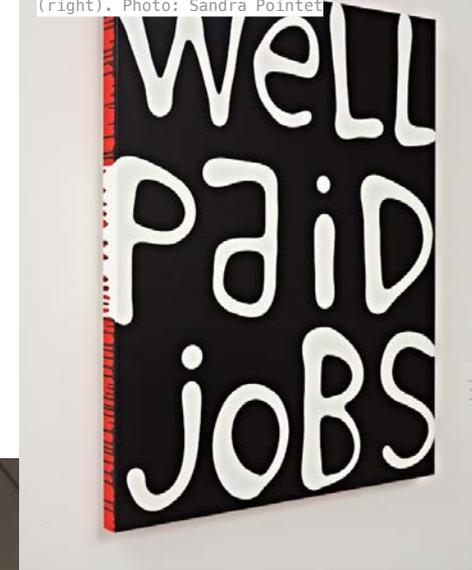
The motto for the Protestant Reformation in Geneva is: *Post Tenebras Lux*: “after darkness, light”. By adding an “e” to the last word of the sentence: *Post Tenebras Luxe*, its meaning changes, since in French “luxe” means luxury. Isn’t that what Geneva stands for? A very prosperous city, known for its manufacturing of watches, that is represented by its internationally recognized artists and their understanding of luxury: from the finest jewelry craft to a rich alternative scene. For the *Post Tenebras Luxe* project, artists from Geneva were invited to propose works that revolve around the subject of luxury. 21 submissions were selected to shine a new light on luxury and the enlightenment period of the city of Geneva, its history and today’s situation—some snapshots of capitalist exclusiveness.

The publication cannot be considered as a simple exhibition catalogue. Rather, it brings together four essays on the subject of luxury in Geneva between the 16th and 21st century, and proposes an evocation of the 23 artists taking part in the exhibition. The drafting of the first four texts was handled by specialists trained at the University of Geneva. The authors deal with luxury, departing from a selection of objects, monuments, institutions, and emblematic historical episodes.

At regular intervals, full-page photographs, placed and edited by Michel Bonvin, punctuate the book (the limousine of Isaac Pictet (1789), and the Rath Museum in restoration (December 2008), Sylvie Fleury, Gipsy and Rocky at Mamco, Geneva, January 12, 2009).

↳ Hadrien Dussoix, *Well Paid Jobs*, 2009. Photo: Sandra Pointet.

↳ Tami Ichino, *Ensemble de qualités brillantes*, 2009 (left); Valentina Pini, *Diamand noir*, 2009 (right). Photo: Sandra Pointet



Donatella Bernardi. Portfolio. 81.  
Post Tenebras Luxe. 2009.

Delphine Reist, *Etabli*, 2009. Photo: Sandra Pointet.



Donatella Bernardi. Portfolio. 81.  
Post Tenebras Luxe. 2009.

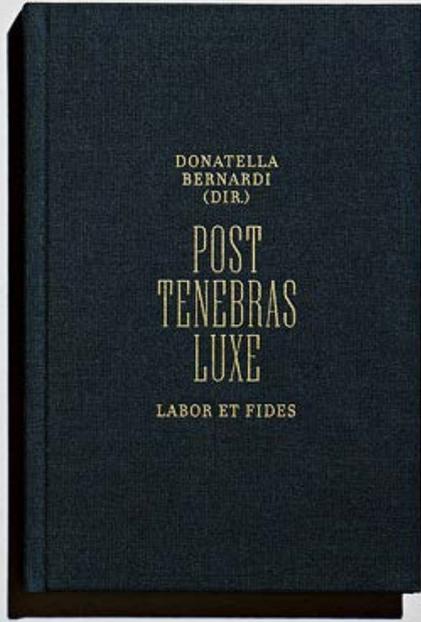
Fabien Clerc, *DJ set*, 2009. Photo: Sandra Pointet.



Hervé Graumann, *Pattern*, 2009. Photo: Sandra Pointet.



Donatella Bernardi. Portfolio. 82.  
Post Tenebras Luxe. 2009.

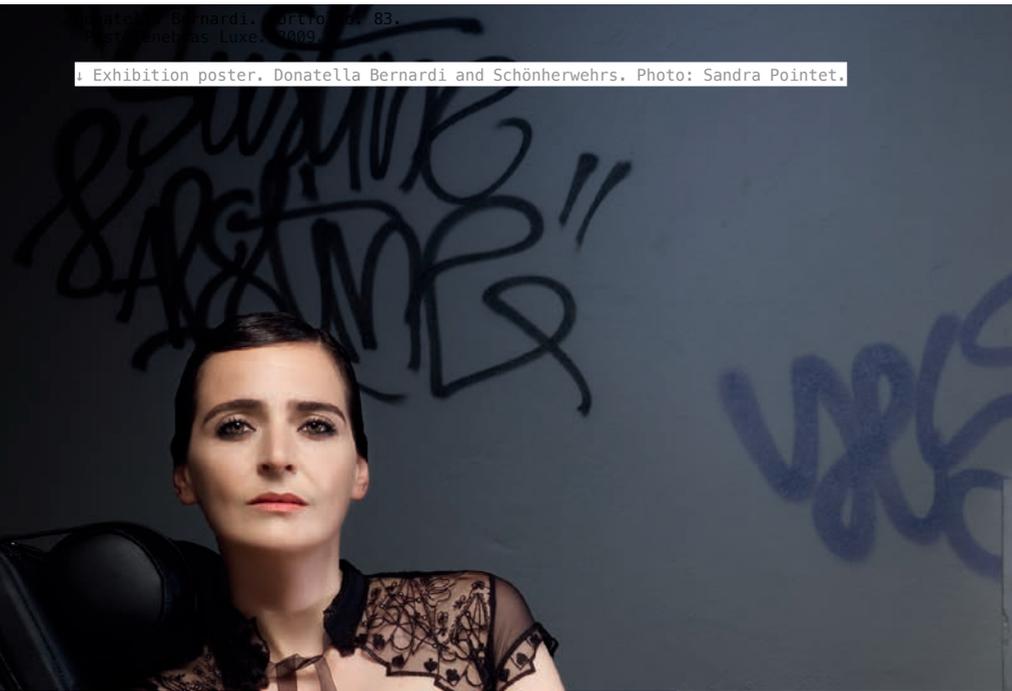


Donatella Bernardi. Portfolio. 82.  
Post Tenebras Luxe. 2009.



Donatella Bernardi. Portfolio. 83.  
Ego Teaching. 2012.

Exhibition poster. Donatella Bernardi and Schönherwehrs. Photo: Sandra Pointet.



# POST TENEBRAS LUXE

ARTISTES CONTEMPORAINS À GENÈVE  
ÉPISODE III  
MUSÉE RATH  
26 AOÛT-27 SEPTEMBRE 2009

# M



Donatella Bernardi. Portfolio. 83.  
Ego Teaching. 2012.

All visuals for *Ego Teaching* by Donatella Bernardi.



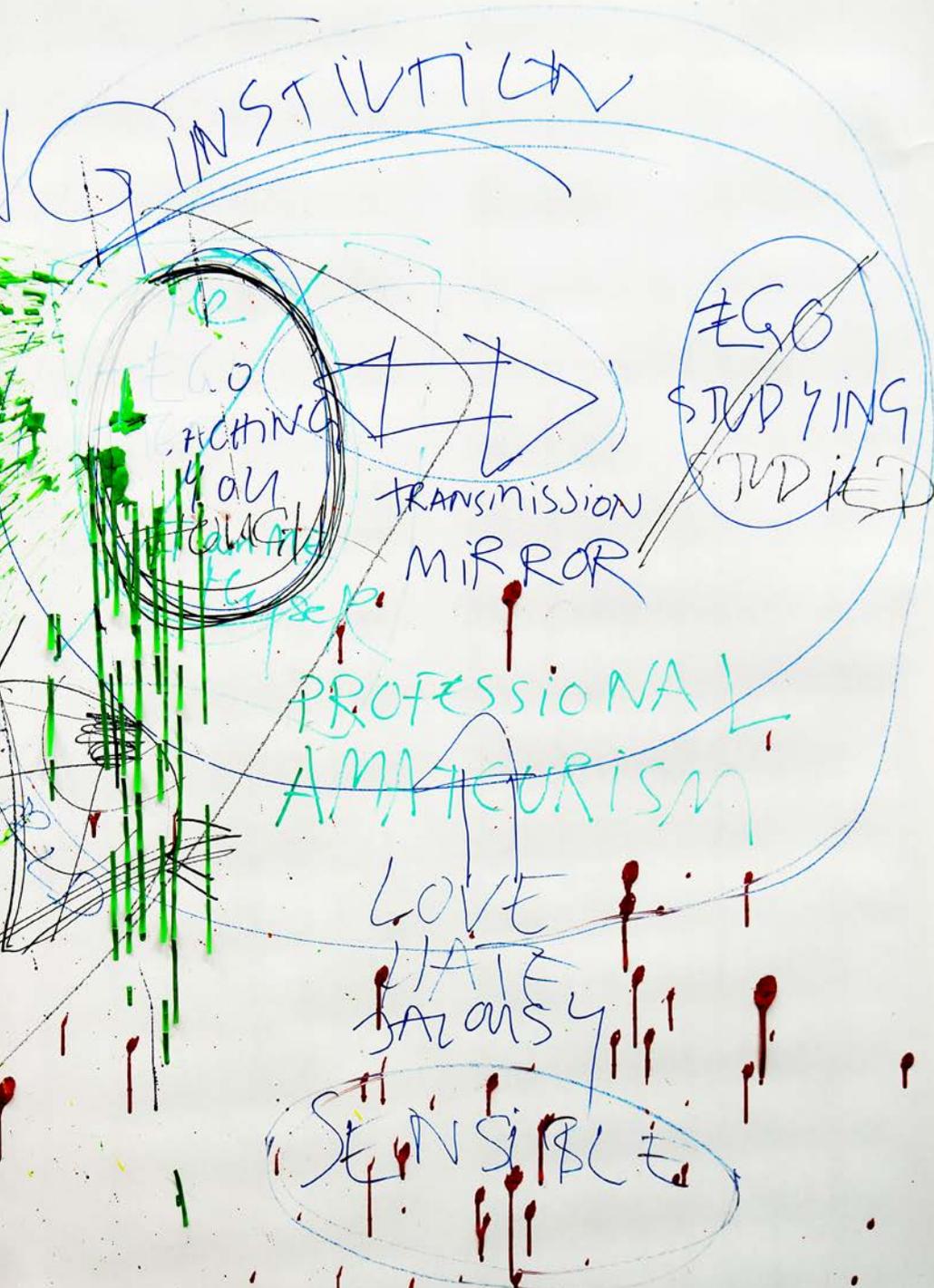
## Shoot the professor : Protect me from what I want

This series of pictures is what remain from an open lecture given by Donatella Bernardi on Tuesday 20th November 2012 at the Royal Institute of Art in Stockholm as part of *Course Course*, an educational production vehicle built and maintained by Toby Lynas.

Love between professors and students is forbidden, but what about hate, abuse and manipulation? Apparently, constructing or destructing egos is part of all art pedagogy. Deleuze & Guattari's "war machine" is not really appropriate to target such an issue at the Royal Institute of Art. But could we relate instead to Arendt when she writes "Plurality is the law of the earth? (...) What we usually call 'consciousness', the fact that I am aware of myself and therefore in a sense can appear to myself, would never suffice to guarantee reality"? At the end of her lecture, after having developed some ideas (the impossibility of defining art despite the possibility of making and therefore teaching art; analysis of the Royal Institute of Art's pedagogical policy and scheme of the relation professor student), Donatella Bernardi, currently professor, has concluded that ego teaching can not be part of any art pedagogy. This final affirmation is based on the split ego conception ("I am I") described by Arendt in *The two-in-one*, chapter III "What makes us think?" of *The Life of the Mind*, "1. Thinking".



And for the sake of didactic visual representation, a synchronized tribute to Niki de Saint Phalle, Yoko Ono, Chris Burden, Jenny Holzer, Lygia Clark, Suely Rolnik and Yves Klein was performed by the lecturer and members of the audience, and previously communicated on Facebook.



Date & place of birth	November 30th 1976, Geneva, CH
Nationalities	Swiss and Italian
Native language	French
Second languages	English, German, Italian (speaking, reading, writing)
Domicile	Zurlindenstrasse 231 8003 Zürich Switzerland
Professional email	donatella.bernardi@zhdk.ch
Private email	bernardi.donatella@gmail.com

AN INFINITE LIST

<sup>1</sup>  
*Academic  
Qualifications*

- 
- 2018 Doctor of Philosophy in Business and Management, School of Business and Management, Queen Mary University of London, United Kingdom, Dissertation: *Arts Festivals as a Global Product*
- 
- 2006 Master of Arts in Art History, with minors in Philosophy and Spanish, University of Geneva, Switzerland  
Directing actors workshop with Pico Berkowitch,  
Fonction: Cinéma, Geneva, Switzerland
- 
- 2002 Diploma in Visual Communication, Hochschule für bildende Künste (HFBK) Hamburg, Germany
- 
- 2001 Diploma in Fine Arts, École supérieure des Beaux-Arts (ESBA), Geneva, Switzerland

<sup>2</sup>  
*Prizes  
& Awards*

- 
- 2018 Invitation from the City of Zurich, Office of Above-Ground Construction, to take part in the public art (*Kunst und Bau*) competition, Zürich-West, Kriminalabteilung Stadtpolizei Mühleweg, Zurich, Switzerland
- 
- 2017 The Most Beautiful Swiss Books of the Year, 2016, Schweizer Kulturpreise, Bundesamt für Kultur (BAK), Bern, Switzerland (judged in 2017)

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2014	Invitation from the Swiss Federal Office for Buildings and Logistics (BBL) to take part in the public art ( <i>Kunst und Bau</i> ) competition, Zurich, Landesmuseum, Swiss National Museum, Zurich, Switzerland
2013	Curator Stipend, Fonds Cantonal d'Art Contemporain (FCAC), Geneva, Switzerland (with Fabienne Bideaud) Prix pour la Programmation en Art Contemporain, Fonds Cantonal d'Art Contemporain (FCAC), Geneva, Switzerland (with <i>Eternal Tour</i> ) Winner of the Picker competition for the publication of a first monograph, Association Aparté, Geneva, Switzerland
2008	Swiss Art Award. Basel, Switzerland Curator award for <i>Post Tenebras Luxe</i> , Musée Rath, Fonds d'Art Contemporain de la Ville de Genève (FMAC), Musée d'Art et d'Histoire (MAH), Geneva, Switzerland
2007	Swiss Art Award, Basel, Switzerland Berthoud Award, Geneva, Switzerland
2006	Contemporary Art Mediation Award, Geneva, Switzerland
2005	Manor Cultural Prize, Geneva, Switzerland Swiss Art Award, Basel, Switzerland Berthoud Award, Geneva, Switzerland

3  
*Institutional  
Activities*

Research, Teaching and Committee Memberships

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2017–	Head, Master Fine Arts Programme, Zurich University of the Arts (ZHdK), Zurich, Switzerland
2015–2016	Master-platform.ch, <i>Comunità Olivetti</i> , HEAD – Genève, Haute École d'Art et de Design, Geneva, Switzerland
2014	Initiator and project manager of <i>Normalcy</i> (one-year academic cluster and two-week public programme), Royal Institute of Art (KKH), Stockholm, Sweden
2013	Expert member, committee for artistic research, Stockholm University of the Arts, Sweden
2012–2015	Chair, committee for artistic research, Royal Institute of Art (KKH), Stockholm, Sweden

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2010–2016	Professor in Fine Arts, Royal Institute of Art (KKH), Stockholm, Sweden
2009–2014	Tutor in theoretical essay writing, Postgraduate School, CERCCO (Centre d'Expérimentation et de Réalisation en Céramique Contemporaine), HEAD – Genève, Haute école d'art et de design, Geneva, Switzerland Directed workshop in 'Artists and Professionalism', HEAD – Genève, Haute école d'art et de design, Geneva, Switzerland
2008–2011	Jury member, <i>Bourse pour Artiste de Plus de 35 Ans</i> (visual art), Geneva, Switzerland Member, Box Productions, Lausanne, Switzerland
2007–	Founding board member, <i>Eternal Tour</i> , Geneva, Switzerland. Artistic and administrative direction of the touring festival: Rome 2008, Neuchâtel 2009, Jerusalem and Ramallah 2010, from New York to Las Vegas 2011, Geneva and São Paulo 2012
2007	Workshop director and judge for the final exam, HEAD – Genève, Haute École d'Art et de Design, Geneva, Switzerland and École Cantonale d'Art du Valais (ECAV), Sierre, Switzerland
2005–2006	Lecturer in 'Art and Culture' seminar, École de Multimédia et d'Art de Fribourg (EMAF), Fribourg, Switzerland
2005–	Member, Forde committee, Geneva, Switzerland
2004–	Member, AICA, International Association of Art Critics (Swiss chapter)
2004	Director's assistant, Centre d'Édition Contemporaine, Geneva, Switzerland Assistant Librarian, Department of Art History, University of Geneva, Geneva, Switzerland
2004–2009	Founder and member, <i>Zorro &amp; Bernardo</i> , Geneva, Switzerland
2002–2004	Co-director, Forde, independent art space, Usine, Geneva, Switzerland
2001–2003	Research associate, Critical Curatorial Cybermedia Program, École Supérieure des Beaux-Arts (ESBA), Geneva, Switzerland

4  
*Talks  
& Lectures*  
(selection)

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2016	'On Events and Global Contemporary Art', Art Research Week, Royal Institute of Art (KKH), Stockholm, Sweden
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- 
- 2015 'Curating Contemporary Lebanese Art in Beirut and Bern', American University of Dubai, United Arab Emirates
- 
- 2013 'Adriano Olivetti and Society', Moderna Museet Malmö, Sweden and Art Research Week, Royal Institute of Art (KKH), Stockholm, Sweden
- 
- 2011 'De la Véronique au microsillon', Cinémathèque de Lausanne, Switzerland  
'Golden Brain', Le Tact conference, Villa Arson, Nice, France  
'Golden Brain', À Bras le Corps conference, University of Geneva, Switzerland
- 
- 2007 'Glocal, Laboratorio Rifrazioni', Hochschule für Gestaltung und Kunst Lucerne, Switzerland  
'WAF. World artist fund', Mutamenti, Bellinzona, Switzerland  
'Apparaître Faire Apparaître (La Révolte Intime)', École Cantonale d'Art du Valais (ECAV), Sierre, Switzerland
- 
- 2006 'Montagnes', *Communauté, milieu ou réseau: qu'est-ce qu'une scène artistique?*, Bâtiment d'Art Contemporain (BAC), Geneva, Switzerland  
'Revolt, she said!' La Criée Centre d'Art Contemporain, Rennes, France
- 
- 2005 'Justine et les Vases Communicants', Duplex (Raum für zeitgenössische Kunst), Geneva, Switzerland  
'Fortuna Berlin', Forum d'Art Contemporain, Sierre, Switzerland  
'Kirsten Dufour: Let us speak now', *Inscriptions/Transgressions: Colloque Histoire de l'Art et Études Genre*, Musée Cantonal des Beaux-Arts de Lausanne, Switzerland  
'Présentation Forde 6', Magasin, Centre National d'Art Contemporain de Grenoble, France
- 
- 2004 'Une Installation Documentée', Hochschule der Künste Bern, Switzerland
- 
- 2003 'Adorno: Filmtransparente', Graduate Colloquium, University of Geneva, Switzerland

5

### Artist Fellowships & Residencies

(selection)

- 
- 2017 Studio fellow, Landis & Gyr Foundation, Zug, Switzerland
- 
- 2015 Guest curator, Kunsthalle Bern, Switzerland
- 
- 2013 Guest artist, École Nationale Supérieure d'Art (ENSA), Bourges, France
- 
- 2008–2009 Fine Art Researcher, Jan van Eyck Academie, Maastricht, Netherlands
- 
- 2006–2008 *Membro artistico*, Istituto Svizzero di Roma, Rome, Italy

6

### Solo shows

(selection)

- 
- 2018 *From Abdizuel to Zymeloz*, Corner College, Zurich, Switzerland
- 
- 2017 *The Belly of the Phoenix*, Last Tango, Zurich, Switzerland
- 
- 2016 *Comunità Olivetti*, Istituto Svizzero di Roma, Rome, Italy (with HEAD – Genève, Haute Ecole d'Art et de Design, Geneva, Switzerland)
- 
- 2015 *Same Same but Different*, Hard Hat, Geneva, Switzerland  
*Morgenröte, aurora borealis and Levantin: Into your solar plexus*, Kunsthalle Bern, Switzerland
- 
- 2014 *Barbabietole e meringue*, Istituto Svizzero di Roma, Rome, Italy  
*Helvetic Zebra*, STATION, Beirut, Lebanon  
*Smoking Up Ambition!*, Pavilion Sicli, Geneva, Switzerland (with Fabienne Bideaud)
- 
- 2013 *Time VS machine, Hacker Grail*, La Box, Bourges, France
- 
- 2009 *Gott würfelt nicht, er runder Ecken ab*, LOGE, Bern, Switzerland
- 
- 2008 *L'Ane et le Lion*, (with Demis Quadri), Salle Crosnier, Palais de l'Athénée, Geneva, Switzerland  
*Fortuna Berlin, Peccato mistico/short*, Centre Culturel Suisse. Paris, France  
*Talking Objects*, Forde, Geneva, Switzerland  
*Prototipi Manzoni*. Milan Furniture Fair, Teatro Manzoni, Milan, Italy
- 
- 2007 *Wunder stanza*, Bâtiment d'Art Contemporain (BAC), Geneva, Switzerland  
*Igloo Party*, Galerie AP4-ART, Lugano, Switzerland
- 
- 2005 *Fortuna*, Musée d'Art Moderne et Contemporain de Genève (MAMCO), Geneva, Switzerland

7

### Group Shows

(selection)

- 
- 2019 *Pickpocket*, Kunst Raum Riehen, Switzerland (curated by Katharina Dunst and Boris Rebetez)
- 
- 2018–2019 *Digital Ecologies*, Plovdiv, Bulgaria (curated by Dimitrina Sevova)
- 
- 2018 *Alpina Huus*, Le Commun, Bâtiment d'Art Contemporain (BAC), Geneva, Switzerland (curated by Elise Lammer and Denis Pernet)
- 
- 2015 *BIG*, Geneva, Switzerland (with Golden Brain Association)  
*Sviluppo-Parallelo*, , Kunstmuseum Luzern, Switzerland (curated by Noah Stolz and Laurent Schmid)

- 
- 2013 *Eternal Viêt Nam*, La Grande Orangerie du Jardin des Sciences, Dijon, France (curated by Emma Perrochon and Frédéric Sanchez)
- 
- 2012 *Eternal Tour 2012 São Paulo*, SESC Consolação, Brazil (curator and participating artist)  
*Eternal Tour 2012 Geneva*, various locations, Switzerland (curator and administrative director)  
*Maison Opéra*, Le Commun, Bâtiment d'Art Contemporain (BAC), Geneva, Switzerland (curated by Denis Pernet)
- 
- 2011 *Play Bach*, Circuit, Centre d'Art Contemporain, Lausanne, Switzerland (curated by Denis Pernet)  
*Eternal Tour 2011: Deserting Las Vegas*, various locations, United States (co-author, co-director, and co-producer)  
Workshop and book, *Siamo Tutti Beati: Terrorists*, Bex & Arts, Bex, Switzerland (with Beat Lippert and Hadrien Dussoix)  
*Môtiers – Art en plein air*, Môtiers, Val-de-Travers, Switzerland
- 
- 2010 *Eternal Tour 2010 Jerusalem–Ramallah*, various locations, Israel/Palestine (curator and administrative director)
- 
- 2009 *L'Intermédiaire*, Live in Your Head, Geneva, Switzerland (curated by Yann Chateigné)  
*Utopics*, 11th Swiss Sculpture Exhibition, Maison Farel, Biel/Bienne, Switzerland (curated by Simon Lamunière)  
*Eternal Tour 2009 Neuchâtel–Val-de-Travers–La-Chaux-de-Fonds*, various locations, Switzerland (curator and administrative director)  
*Post Tenebras Luxe*, Musée Rath, Geneva, Switzerland (curator)
- 
- 2008 *Seek Refuge*, Camping Venezia Village, Venice, Italy  
*Abstraction Extension, une scène romande et ses connexions*, Fondation pour l'Art Contemporain Claudine et Jean-Marc Salomon, Alex, France (curated by Samuel Gross)  
*Speicher fast voll*, Kunstmuseum Solothurn, Switzerland (curated by Sabine Rusterholz)  
*Eternal Tour 2008 Rome*, various locations, Italy (curator and administrative director)  
*Shifting Identities – Swiss Art Today*, Kunsthau Zurich, Switzerland (curated by Mirjam Varadinis)  
Swiss Art Awards, Basel, Switzerland  
*Under Construction – Rifrazioni 2008*, Istituto Svizzero di Roma, Rome, Italy (with Beat Lippert and Ibis Onlus)

- 
- Opening Week*, Jan van Eyck Academie, Maastricht, Netherlands
- 
- 2007 *12<sup>e</sup> Biennale de l'image en mouvement*, Saint-Gervais, Geneva, Switzerland  
*Rifrazioni*, festival di arti performative, Forte Sangallo, Nettuno, Italy  
*Art en plein air*, Môtiers, Switzerland  
Swiss Art Awards, Basel, Switzerland  
*Eau sauvage 2*, Fieldgate Gallery, London, United Kingdom  
*Accélération*, Neuchâtel-Serrières, Switzerland  
Exhibition of contributions for the Berthoud-Lissignol-Chevalier-Galland Awards 2007, Centre d'Art Contemporain Genève, Geneva, Switzerland
- 
- 2006 Exhibition of contributions for the Berthoud-Lissignol-Chevalier-Galland Awards 2006, Centre d'Art Contemporain Genève, Geneva, Switzerland  
*Retourner sa veste III*, Centre Culturel Suisse, Paris, France  
*Retourner sa veste/Scarlatti forever*, Istituto Svizzero di Roma (ISR), Rome, Italy  
*Retourner sa veste*, Théâtre Tumulte, Neuchâtel, Switzerland  
Swiss Art Awards, Basel, Switzerland
- 
- 2005 Exhibition of prizewinners, Berthoud-Lissignol-Chevalier-Galland Awards 2005, Centre d'Art en île, Geneva, Switzerland  
*Fortuna Berlin*, La Rada, Locarno, Switzerland  
*Trivial Pursuit*, Galerie AP4-ART, Geneva, Switzerland  
Swiss Art Awards, Basel, Switzerland
- 
- 2004 Exhibition of contributions, Berthoud-Lissignol-Chevalier-Galland Awards 2004, Centre d'Art Contemporain Genève, Geneva, Switzerland  
*Le rayon noir*, Circuit, Lausanne, Switzerland (curated by Mai-Thu Perret and Fabrice Stroun)

8  
*Books*

- 
- 2020 *Art & Energy*  
Eigenheer, Nicolas (design); Gygax, Noémie (design); Schorderet, Jeremy (design). Zurich, Switzerland: Zurich University of the Arts (ZHdK); Sternberg Press, 2020. Contributions from ZHdK MFA Graduates 2019 and others. English, forthcoming (Editor)
- 
- 2019 *Art, Self & System*  
Eigenheer, Nicolas (design); Gygax, Noémie (design); Schorderet, Jeremy (design). Zurich, Switzerland: Zurich University of the Arts (ZHdK); Sternberg Press, 2019. Contributions from ZHdK MFA Graduates 2018 and others. English, in colour, 328 pages (Editor)
- 
- 2018 *Art & Crisis*  
Eigenheer, Nicolas (design); Gygax, Noémie (design); Schorderet, Jeremy (design). Zurich, Switzerland: Zurich University of the Arts (ZHdK); JRP Ringier, 2018. Contributions from ZHdK MFA Graduates 2017 et al. English, in colour, 320 pages (Editor)
- 
- 2016 *Into Your Solar Plexus*  
Gossweiler, Christian (foreword); Aebi, David et al. (photography); Gygax, Noémie (design). Milan, Italy: Humboldt Books, 2016. English, in colour, 96 pages. Distributed by Les Presses du Réel, Geneva and Motto, Berlin (Author)
- 
- 2014 *In pursuit of Unlimited Hospitality*  
Burckhardt, Jacqueline (contributor); Pointet, Sandra et al. (photography); Le Floc'h, Yann (design); Wehrspann, Niels (design). Geneva, Switzerland: aparté, 2014. Erste Künstlerinnenmonografie. English/French/German, in colour, 96 pages Distributed by Les Presses du Réel, Geneva (Author)
- 
- 2013 *The Hacker Grail*  
Stern, Charlie (contributor); Sjödin, Viktor (photography); Sheshivari, Izet (design). Geneva, Switzerland: Boabooks, 2013. English/French, in colour, 108 pages (Contributing Editor)
- 
- 2011 *Standing on the Beach*

*with a Gun in my Hand*  
Etienne, Noémie (editor); Rollergirl (Bloch, Harry; Borel, Jacques) (design). Paris, France: Blackjack; Geneva, Switzerland: Labor et Fides, 2011. French/English, Arabic/Hebrew, black and white, 256 pages (Editor)

- 
- 2009 *Eternal Tour XZY*  
Etienne, Noémie (editor); Rollergirl (Harry Bloch; Jacques Borel) (design). Hauterive, Neuchâtel, Switzerland: Attinger, 2009. – French/English, 161 images, 78 of them in colour, 252 pages (Editor)
- 
- Post Tenebras Luxe*  
Schönherwehrs (design). Geneva, Switzerland: Labor et Fides, 2009. – French, 150 colour plates, 148 pages (Editor)
- 
- 2008 *Eternal Tour Short Guide*  
Kardes, Asuman (editor); Etienne, Noémie (contributor); Buchet, Adrien (photography); Rollergirl (Bloch, Harry; Borel, Jacques) (design). Geneva, Switzerland; Zurich, Switzerland; Rome, Italy: Eternal Tour, 2008. Italian/French/English, 14 colour postcards, 87 pages (Contributing Editor)
- 
- L'Ane et le Lion!*  
*L'Asino e il Leone*  
Bruno, Giordano (contributor); Odifreddi, Piergiorgio (contributor); Quadri, Demis (contributor); Wehrspann, Niels (design); Dr. Shlomo (Ill.); Wagnières, Nicolas (Ill.). Geneva, Switzerland: Société des Arts de Genève, Classe des Beaux-Arts, 2008. Italian/French, 52 pages (Contributing Editor)
- 
- 2005 *Fortuna Berlin*  
Musée d'art moderne et contemporain de Genève (MAMCO) (editor); Cherix, Christophe (interview); Bernardi, Donatella (interview text). Geneva, Switzerland: MAMCO, 2005. Poster. French/English (Interviewer)
- 
- 2004 *Forde A4, production 2002–04*  
Egli, Cicero (editor); Ruggiero, Daniel (editor); Schönwehrs (design). Zurich, Switzerland: Forde, 2004. English/French, 124 pages. Distributed by JRP Ringier (Editor)

9  
*Individual Chapters  
& Essays in Catalogues*

- 
- 2017 *S.O.S*  
In: Henry, Marcel (editor); Brunner, Raphaël (editor): Next Exit: TRIENNALE Valais|Wallis 2017. Salenstein, Switzerland: Benteli, 2017, pp. 48–57
- 
- 2015 *Un natif numérique attaché au matériau de l'art contemporain*  
In: Maxime Thoreau: Formes empei(u) ntées. La Graineterie, Pôle culturel et centre d'art (editor). Houilles, France: La Graineterie, 2015, pp. 5–9
- 
- 2014 *Golden Brain, Scar(f), Shower, Echantillon poudreux d'une société rigide et moulante*  
Bideaud, Fabienne (coauthor). In: Etienne, Noémie (editor); Vannouvong, Agnès (editor): À bras le corps. Paris, France: Les Presses du Réel, 2014, pp. 73–89
- 
- 2011 *Boîte en verre, Musées-prisons, et ready-made: un essai patrimonial with Nadia Radwan*  
Radwan, Nadia (coauthor). In: Bernardi, Donatella (editor); Etienne, Noémie (editor): *Standing on the Beach with a Gun in My Hand*. Paris, France: Blackjack; Geneva, Switzerland: Labor et Fides, 2011, pp. 77–97
- 
- Listen to the Stones*  
In: Bernardi, Donatella (editor); Etienne, Noémie (editor): *Standing on the Beach with a Gun in My Hand*. Paris, France: Blackjack; Geneva, Switzerland: Labor et Fides, 2011, pp. 98–107
- 
- 2009 *On n'est jamais mieux servi que par soi-même*  
In: Blanc, Tiphonie (editor); Normand, Vincent (editor); Pilet, Guillaume (editor): *CRITICISM: La Revue critique*

*de la critique*. Bailly, Marc (design). Lausanne, Switzerland, 2009, pp. 35–39

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*Zorro & Bernardo*

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2013–14	<i>Lettres de Suède,</i>  Tl. 1; Tl. 2; Tl. 3; Tl. 4.  In: <i>La Couleur des jours</i> (2013) n° 7, pp. 21–25; n° 8, pp. 35–39; (2014) n° 9, pp. 41–45; n° 10 pp. 38–41
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2012	<i>Une manière d'habiter le monde,</i>  Etienne, Noémie (team). In: <i>La Couleur des jours</i> (2012) n° 5, pp. 21–27
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2008	<i>Shahryar Nashat,</i> <i>La qualité humide et molle du béton</i>  In: <i>Kunstbulletin</i> (2008) n° 6, pp. 54–57
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2007	<i>La boîte à outils des Fulguro</i>  In: <i>Kunstbulletin</i> (2007) n° 10, pp. 49–52
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<i>Grand tour, Môtiers, Bellinzona, Paris...</i>  In: <i>Kunstbulletin</i> (2007) n° 9, pp. 44–46	
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<i>Alexandre Joly,</i> <i>La réanimation de la matière morte</i>  In: <i>Kunstbulletin</i> , (2007) n° 7, p. 51	
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2006	<i>San qui rit, san qui pleurt</i>  In: <i>Kunstbulletin</i> (2006) n° 12, pp. 48–50
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<i>Numéro 10</i>  In: <i>Kunstbulletin</i> (2006) n° 10, pp. 56–58	
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<i>L'Atelier: du coq à l'âne</i>  In: <i>Kunstbulletin</i> (2006) n° 3, pp. 46–48	
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2005	<i>Death by inertia</i>  In: <i>Kunstbulletin</i> (2005) n° 11, pp. 42–44
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<i>Misses Henriod déshabillées par Galliano</i>  In: <i>Kunstbulletin</i> (2005) n° 7–8, pp. 46–48	
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<i>La meilleure conscience possible</i>  In: <i>Kunstbulletin</i> (2005) n° 6, pp. 50–52	
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<i>De la zone au bonsaï</i>  In: <i>Kunstbulletin</i> (2005) März, pp. 38–40	
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2004	<i>Entretien avec Katya García Anton, Shirana Shahbazi et Ingrid Wildi</i>  In: <i>Passages/Passagen</i> 37 (2004): Swixx Switzerland's cultural worlds, pp. 22–27
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<i>Ingrid Wildi.</i> <i>De palabra en palabra</i>  In: <i>Kunstbulletin</i> (2004) n° 6, pp. 48–49	
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<i>La Suisse berlinoise: quelques protagonistes</i>  In: <i>Kunstbulletin</i> , (2004) n° 11, pp. 40–41	
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<i>Manifesta: With all due intent</i>  In: <i>Kunstbulletin</i> (2004) n° 8, pp. 38–39	
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<i>Forde: manifeste</i>  In: <i>Kunstbulletin</i> (2004) n° 2, pp. 34–35	
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2003	<i>Le programme postgrade, critical curatorial cybermedia</i>  In: <i>Kunstbulletin</i> (2003) n° 1–2, pp. 36–37

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11	
<i>Reviews of Bernardi's Work</i>  (selection)	
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2011	Tissot, Karine  <i>Fortuna Berlin, Donatella Bernardi</i>  In: Tissot, Karine: <i>Les Objets de l'art contemporain</i> . Geneva, Switzerland: L'Apag; Éditions Notari; Collections CuriosArt, pp. 34–37
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Menesson, Christine  <i>Female Boxers depicted by Women revealing the social relations of gender</i>  In: Huitorel, Jean-Marc; Menesson, Christine; and Forest, Barbara (editors): <i>L'Art est un sport de combat</i> . Arles, France: analog, pp. 77–97	
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2010	Grégoire Extermann  <i>Donatella Bernardi</i>  In: Tissot, Karine (editor): <i>Artistes à Genève</i> . Geneva, Switzerland: L'Apag; Éditions Notari, pp. 62–63
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2008	Brian Galileo  <i>Das Föhchne nach dem Wind drehen</i>  In: <i>Shifting Identities: (Swiss) Art Now</i> . Kunsthau Zurich (publisher). Zurich, Switzerland: JRP Ringier, pp. 233–235
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2008	Sabine Rusterholz In: <i>Speicher fast voll</i> . Kunstmuseum Solothurn (publisher). Zurich, Switzerland: edition fink, pp. 7–8
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2007	Philippe Cuenat  <i>La grâce en différé</i>  In: <i>12<sup>e</sup> Biennale de l'image en mouvement</i> . Centre pour l'image contemporaine (CIC) de Genève (editor). Zurich, Switzerland: JRP Ringier, pp. 37–39

12

*Films and videos*

(selection)

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- 2012 *Sepultura*  
In collaboration with Beat  
Lippert, 8'30", video HD
- 
- Our Last Sonata*  
Essay film, in collaboration with  
Rudy Decelière, Eternal Tour,  
56', video HD
- 
- 2009 *Les héritiers de la Comtesse*  
Documentary film, Box  
Productions, 52', DV
- 
- 2007 *Peccato mistico / making of*  
Essay, 1h19', DV
- 
- Peccato mistico / short*  
Essay, 10', Super 16 mm
- 
- 2006 *Tuer le temps*  
Part of the experimental project  
*ap.ch. 1'*, Zurich,  
CH: Heller Enterprises

- 
- 2005 *Fortuna Berlin*  
Fiction, 22'30", DV
- 
- Le jardin secret de Daniel Zappelli*  
Part of the experimental project  
*ap.ch. 3'*, DV, Zurich,  
CH: Heller Enterprises
- 
- Suivez-moi mademoiselle!*  
Part of the experimental project  
*ap.ch. 1'*, Zurich, CH: Heller  
Enterprises
- 
- 2004 *Installation*  
Fiction, 15', Super 16 mm.
- 
- 2002 *Splitternackt*  
Fiction, 20', DV. Geneva, CH:  
Ecole supérieure des beaux-arts

Portrait by Sandra Pointet, 2016.



TALKING  
OBJECTS

WINTER  
STANZA

*Retourner  
en veste*



*Splitternacht/  
Nu comme un der*

INSTALLATION



FORTUNA BERLIN

**les  
héritiers  
de  
la  
comtesse**



*HA*



Catalogue  
Contemporary Art Magazine

Issue 4, June 2010  
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# AN INTERVIEW WITH DONATELLA BERNARDI

Filmmaker, visual artist, art critic,  
curator, academic, manager:  
Donatella Bernardi has plenty  
of feathers in her cap.  
Ranging from scouts' slogans  
to Hannah Arendt, her research  
topics mix disciplines and unsettle  
the order of things.

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**Catalogue:** I first came across your work in the exhibition *Utopics* (2009) in Bienne, where you showed as part of the collective Zorro & Bernardo. Tell me about your collaboration with Andrea Lapzeson, your partner in that group.

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**Donatella Bernardi:** Zorro & Bernardo results from my encounter with the KLAT collective in 2001. This is how I met Andrea Lapzeson, who was part of this group. Together, we wanted to test the ideal of the collective, and decided to be at once entrepreneurs, authors, publishers and curators. In a cultural context still favouring individualism and the 'author's signature', we investigated the autonomy paradoxically offered by a collective structure. Our thinking on popular culture, power, migration and historiography was a kind of resistance to the tabula rasa of ideas, 'hypercontemporaneity' and generational phenomena. What does it mean to be an artist from the '80s, '90s, 2000s? I'm uncomfortable with these kinds of categorisations.

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Your first work together didn't fail to get attention...

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*Out of Ooze* (2001) is a three-by-three metre embroidered banner meant to serve as a backdrop for the graduation ceremony at the École Supérieure des Beaux-Arts in Geneva. The title comes from a scout group's motto found on the internet: 'Out of the ooze and born to cruise'. We wanted to ironically critique the teaching system at the Beaux-Arts and to question the value of its degree. It didn't go down well with the director, who removed the banner from

**“My research occasionally needs to be carried out by others—that's when I collaborate with other artists, a process that I find particularly rewarding.”**

the graduation hall and displayed it in a normal exhibition room. It was taken very seriously, too seriously perhaps...

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Your work encompasses curating, publishing, art criticism and public talks. Is there a common logic linking these various activities?

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Everything I do, I do as an artist. I find it exciting to work in different fields and choose formats according to the subject I'm working on. My research occasionally needs to be carried out by others—that's when I collaborate with other artists, a process that I find particularly rewarding. It's not about using them, but about creating a situation enriched by the perception of their work. Let's take, for example, the book I made with the collective Zorro & Bernardo *L'Ane et le Lion* ('*The Donkey and the Lion*', 2008). Every year, the Classe des Beaux-Arts, part of the Société des Arts in Geneva, invites artists to publish a booklet documenting their work. We undermined the commission's

premise by producing an artist book rather than a catalogue of our previous pieces. In close collaboration with a specialist of Italian literature, Demis Quadri, we translated and re-wrote a piece based on twelve fragments from *The Candlestick* (1582) by Giordano Bruno, a Dominican monk, philosopher and theologian burnt alive in 1600 during the Inquisition. I wrote a piece on the relationship between time and translation. Quadri composed a fable based on the story in Zorro & Bernardo's statement and he finished the book with an enormous ensemble of notes, itself including thirty-six footnotes—an absurd kind of exegesis. The artists Nicolas Wagnières and Dr Shlomo illustrated with a black and white plate each of the twelve textual fragments.

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History has a major place in your practice. How do you tackle this discipline?

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I like to mess around with historical data, and love, for example, the model of artist

Alejandra Riera who teaches the 'history of the present' at the Beaux-Arts in Bourges. It's such a great formula. I always start with the now, the why, the how. For example Eternal Tour 2009 XZY—a scientific and artistic festival we organised in the canton of Neuchâtel—started with the histories of its various venues to investigate particular themes. For the exhibition *Le monde selon Suchard* ('Suchard's World View') at the Musée d'Art et d'Histoire in Neuchâtel, we invited the artist Stephen J. Shanabrook and displayed his chocolate moulds realised

**“My research is very scientific, but I always keep an element of instinct, a curiosity, a taste for atypical situations, objects and unlikely parallels.”**

in Moscow's morgue. Beat Lipert's work was displayed within the permanent collection. He showed *L'épine du Spinario et le garçon qui cherche à sortir du musée* ('The Spinario's Thorn and the Boy Who Tries to Get Out of the Museum', 2009), a take on the *Boy with Thorn*, currently kept in Rome at the Palazzo dei Conservatori, part of the Musei Capitolini. All my projects are linked to the context of the exhibition, be it the city where it's taking place, or a local anecdote. For *Utopics*, the 11th Exhibition of Swiss Sculpture in Bienne, Zorro & Bernardo suggested the piece *Les Barbus* ('The Bearded Men'), a direct response to the exhibition's context, one of the first glass facades in Switzerland on a building currently occupied by Bienne's Reformed Church. We put the characteristic beards of four famous Swiss reformers—Jean Calvin, Théodore de Bèze, Guillaume Farel, Pierre Viret—on the church's windows. This is a typical example of the way I work: with a playful and associative re-reading of history.

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Could you be described as an 'artist-anthropologist'?

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It's true that unlike ethnology or sociology, which analyse society by setting up patterns, anthropology looks at particular cases and focuses on singularities. I feel quite close to this approach; it's probably obvious but I don't believe in ex-nihilo creation. I wanted to study philosophy at university and I ended studying art history, almost by chance. It's in this academic context that I learnt how to refine my search for information. Each project is the result of thorough research on a clearly defined subject. For some of them, my research is very scientific, but I always keep an element of instinct, a curiosity, a taste for atypical situations, objects and unlikely parallels that could invalidate my work from an academic point of view. My curiosity is what gets me started. The intellectual phase is as important for me as the phase of realisation. Gilles Deleuze thought that the philosopher's task was

to create concepts. To be an artist is to materialise ideas and situations.

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What's the *Talking objects* series?

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It's an ongoing project. At the beginning of her posthumous book *The Life of the Mind* (1978) Hannah Arendt writes: 'There's no subject which isn't also object and appears as such to the other, guarantying its 'objective' reality... The fact that I'm aware of myself isn't enough to guarantee this reality.' The perspective on life encapsulated by this quote is for me a fantastic incentive to rethink the power relationship within the collective and society at large, to reconsider gender issues, etc. The installation *Talking object HA* (2008) was an 'anti-monument' dedicated to Arendt, the philosopher of 20th-century totalitarianism. The viewer was invited to walk on a 10 metre-long sticker on the floor. Its patterns combined medieval decorative motifs from the Cosmati School which harks back

to antiquity, with contemporary logos and, in the middle of the composition, the philosopher's initials. Womanhood is a recurrent subject in my work, and I often pay homage to it. Even today, being a woman is synonymous with fighting. Why? Feminism isn't my primary subject, but I like to go back to it and my books usually manifest these intentions. *Post Tenebras Luxe* and the *Eternal Tour 2009 XZY* all have a 'feminist' aspect.

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You recently worked on another historical figure, Albert Einstein.

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Einstein is a staple of Bern's tourism. There is a permanent exhibition dedicated to him at the Historisches Museum, a place distinguished by its staircase covered with mirrors. For my solo show *Gott würfelt nicht, er rundet Ecken ab* ('God Doesn't Play Dice, He Smooths the Edges') at the PROGR-Zentrum für Kulturproduktion lodge in Bern (2009), I started with a sentence he's supposed to have said, 'God doesn't play dice.' I combined small cubes

## “Showing nothing was the best way to link the exhibition and the Ka'aba, freed from its idols by Muhammad in 630 AD.”

(the dice) with another, bigger cubed linked to a project I was then also working on (*Eternal Tour 2010-Jerusalem*) the Ka'aba, a big black square box in Mecca, one of the most sacred things in Islam. During a trip to Jerusalem, I photographed images of the Ka'aba spray-painted on the door of houses, which indicates that the occupier has done his or her pilgrimage to Mecca. In the exhibition space, I covered half of the walls with black Plexiglas, echoing the mirrors in the Historisches Museum's staircase. The space was repeated ad infinitum, like in a mirror palace, but it was

also distorted because of the material's flexibility. There was nothing else in the exhibition, I simply worked on the walls and spray-painted a Ka'aba next to the exit door. Showing nothing was the best way to link the exhibition and the Ka'aba, freed from its idols by Muhammad in 630 AD. I interwove two kinds of travelling, tourism around the figure of Einstein and the Mecca pilgrimage.

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You've also used this lexicon of spray paint motifs for the group show *L'Intermédiaire* (2009) in the Live in Your Head space in Geneva.

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I did a wall painting with Sellotape, consisting of three vertical strips using different reds and greens. A 'forest' of small spray-painted minarets occupied this large decorative panorama. Their design drew both on the Jerusalem paintings I was talking about earlier, and on the ad campaign led by the Swiss right-wing party UDC, which started an initiative against minarets ratified by

the Swiss people on September 29th 2009. It was a shifting process: from the formal signification of this religious sign to a reflection on the Swiss political state of affairs.

Fabienne Bideaud is a curator. She lives and works in Paris.