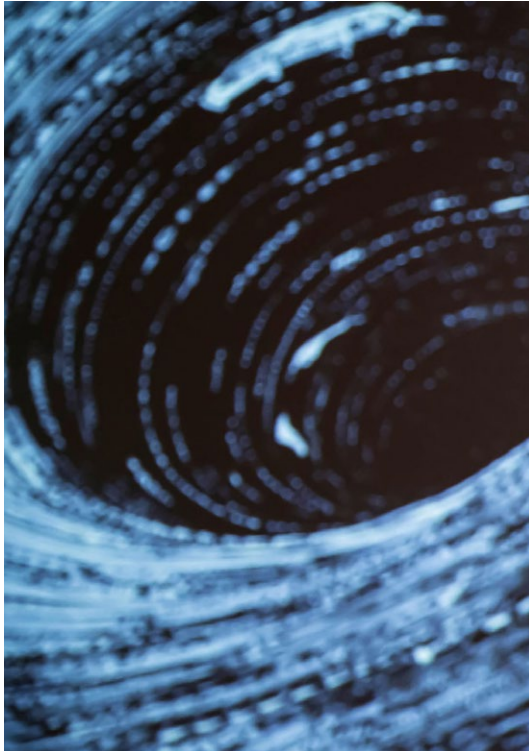


RECENT WORKS

Aurélien Gamboni

biography

Aurélien Gamboni (*Lausanne 1979) develops a practice of critical investigation, often involving field research and collaborations, and leading to multiple forms of installations, texts and lecture-performances. His practice relies on particular mediator objects – images or narratives– operating as conceptual tools, and allowing to gather new collectives around shared concerns.



He has developed a long-term inquiry on *The Conjuror* by Hieronymus Bosch and the «ecology of attention» which earned him a Swiss Art Award in 2016, and currently leads with Sandrine Teixido an investigation on Edgar Allan Poe's «maelström» and the cosmopolitics of nature, travelling from the South of Brazil to the North of Norway, as well as to the Great Lakes region (USA-Canada). More recently, he initiated a new research based on a short story by Swiss pioneer feminist novelist Alice Rivaz (1901-1998), as an exploration of *transitional becomings*.

Aurélien Gamboni is a former co-curator of Forde independent art space (2006-2008), he took part in the artists and researchers collective Save as draft (2010-2012) working on the representations of climate change, and contributed to the SNF research project *The Anthropocene Atlas of Geneva* at Geneva School of Art and Design (HEAD), where he currently teaches.

He participated to the 9th Mercosul Biennial in Porto Alegre (2013), the 5th Lubumbashi Biennial (2017), and the Bex & Arts Triennial (2020), and was also exhibited by institutions such as the SculptureCenter in Long Island city, NY (2008), Tanya Leighton Gallery in Berlin (2009), Museo MAGA in Gallarate (2015), Museu de Arte Contemporânea in Niterói (2016) and the Centre de la Photographie in Geneva (2017).

Education

2011 - 2012	MA Research-Based Master Programme CCC – critical, curatorial, cybermedia, Geneva School of Art and Design (HEAD)
2010 - 2011	MA Programme of experimentation in arts and politics (Speap), SciencesPo Paris
2000 - 2003	Diploma, Programme CCC – critical, curatorial, cybermedia, HEAD – Geneva

Selected Exhibitions / Projects

2021-2022	“YANGO Biennial,” cur. Sara Alonso Gómez & Yala Nadia Kisukidi, Kinshasa, (DRC) -- <i>upcoming</i>
2020	“Industria,” * Bex & Arts Triennial 2020, Bex (CH) “Paperwork,” cur. Marco Fedele di Catrano & Nathalie Diserens, Zurich (CH)
2019	“On balls and brains ” [performance], Théâtre de l’Usine, Geneva (CH)
2018	“Festival Indeterminacy ” (with S.Teixido and S.Verlet-Bottéro), in collaboration with Techne Institute (University at Buffalo), Buffalo, NY (USA) “La classe renversée,” Parc Saint-Léger -Contemporary art center (F)
2017	“Eblouissements – Transformer le réel,” 5th Lubumbashi Biennial, (DRC) “A tale as a tool ” (with S.Teixido), Centre de la photographie, Geneva (CH) “On balls and brains ” [performance], cur. Black Mamba, espace A-Frame, La Courneuve, Paris (F)
2016	“Open End ” [performance], cur. Simon Lamunière & collectif DART, MAMCO Museum of Modern and Contemporary Art, Geneva (CH) “Living in the End Times,” * cur. Katarina Stenbeck, Galerija Miroslav Kraljevic, Zagreb (HR) “Within / infinite ear ”, Bergen Assembly 2016, cur. Tarek Atoui & Council, Sentralbadet, Bergen (N) “Guanabara Bay: Hidden Waters and Life,” cur. Luiz Guilherme Vergara, Museu de Arte Contemporânea, Niterói (BR) “Swiss Art Awards 2016,” * Basel (CH) “Festival Reims – scènes d’Europe ” [performance], cur. Florence Derieux & Antoine Marchand, FRAC Champagne-Ardenne, Reims (F)
2015	“Sviluppo - Parallelo,” * cur. Noah Stolz, Kunstmuseum Luzern, Lucerne (CH) “La bête et l’adversité,” cur. Anna Barseghian, Stefan Kristensen & Isabelle Papaloizos, Le Commun, Bâtiment d’art contemporain, Geneva (CH) “MALSTRØM 68N /part 2” (with Sandrine Teixido), Théâtre de l’Usine, Geneva “Voglio vedere le mie montagne,” * cur. Noah Stolz, MAGA Museum of Modern Art, Gallarate, Italy (I)
2014	“Festival d’histoire de l’art ” [performance], cur. Centre culturel suisse de Paris (CCS), théâtre de Fontainebleau (F) “MALSTRØM 68N /part 1” (with S.Teixido), Théâtre de l’Usine, Geneva “.perf ” [performance], Piano Nobile, Geneva (CH)
2013	“Weather Permitting,” * 9th Mercosul Biennial, cur. Sofia Hernández Chong Cuy, Porto Alegre (BR) “Festival Les Urbaines ” [performance], Lausanne (CH)
2012	“Once you pop, the fun doesn’t stop,” lecture / performance in a play directed by Kim Seob Boninsegni, Théâtre de l’Usine, Geneva (CH) “News from Above ” [performance], espace Curtat, Lausanne (CH)
2011	“Festival Les Urbaines,” cur. Patrick Gosatti & Noah Stolz, espace Arlaud, Lausanne (F) “Swiss Art Awards 2011,” * Basel (CH) “Le fédéral à semen-contre. Neue Kunst aus der Westschweiz,” cur. Martin Jaeggi & Denis Pernet, Rotwand Gallery, Zurich (CH)
2010	“Bourses,” Centre d’Art Contemporain, Geneva (CH)

- 2009 “A wall, a snake, a spear, a tree, a fan, a rope,” Frame (with Tanya Leighton Gallery), Frieze Art Fair, London (UK)
 “The Big Picture,” cur. Émilie Bujès, Tanya Leighton Gallery, Berlin
 “Swiss Art Awards 2009,” Basel (CH)
 “Fragile monumente,” cur. Eva Scharrer, Susie Q Projects, Zurich (CH)
- 2008 “Aurum,” * Centre PasquArt, Bienne (CH)
 “Swiss Art Awards 2008,” Basel (CH)
 “If It’s A Bird, Shoot It!,” SculptureCenter, In Practice program, Long Island City, New York (USA)
- 2007 “Unter 30,” * CentrePasquArt, Bienne (CH)
 “Berthoud, Lissignol–Chevalier and Galland Grants,” Centre d’Art Contemporain, Geneva (CH)
 “Swiss Art Awards 2007,” * Basel (CH)

Academic Experience

- 2019 - 2021 • Teaching of the Bachelor theory class “Actualité de la pensée critique”, HEAD – Geneva
- 2019 - 2020 • Guest teacher, HKB - Hochschule der Künste Bern
- 2016 - 2018 • Scientific collaborator for the research project TAAG (The Anthropocene Atlas of Geneva), dir. Prof. Gene Ray, Geneva School of Art and Design (HEAD)
- 2013 - ... Conferences at: University Paris 8; University of Geneva; École Supérieure d’Arts Appliqués de Bourgogne, Nevers; University of Lausanne; Chelsea College of Arts, London; University of Tromsø; Sciences Po Paris; University of Grenoble; Swiss Artistic Research Network;
- 2013 - 2015 • Contribution to the ANR research projet “Facing environmental, societal and climatic changes,” led by University of Versailles Saint-Quentin-en-Yvelines
- 2012 - 2015 • Co-organization of the annual seminars ECoS (Emerging cultures of sustainability) Research-Based Master programme CCC, HEAD – Geneva
- 2008 - 2011 • Assistant and coordinator of the CCC Newsletter, Research-Based Master programme CCC, Head–Geneva

Selected writings

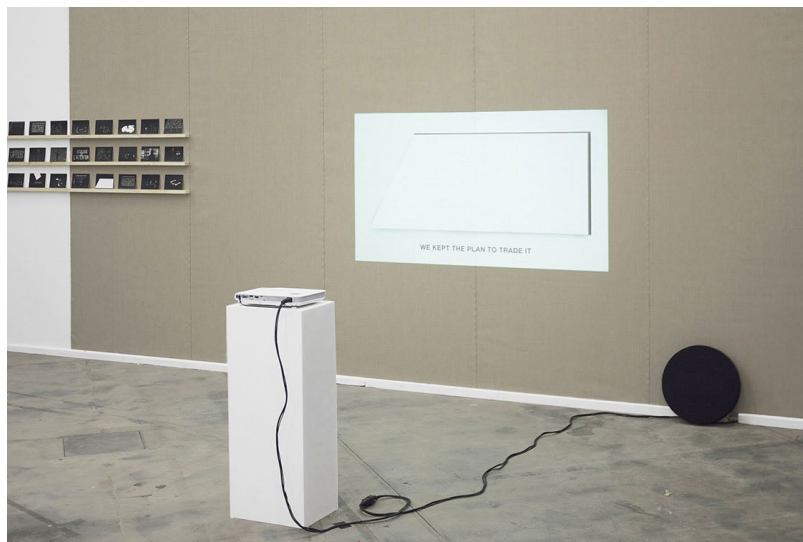
- 2021 “A tale as a tool. Enquête sur le maelström et le devenir-abîme des mondes,” (with Sandrine Teixido), in *Techniques & Culture*, Marseille, August 2021
- 2020 “Ambassadors of the sensible world”, H.Dieleman, D.Adame and S.Kagan (ed.), ATLAS - Lubbock (TX), USA
- 2016 “L’Escamoteur” in *Voir Double: Pièges et révélations du visible*, éditions Hazan
 “Warm-up walk in a changing climate,” in CCC Newsletter #14
- 2014 “L’Escamoteur: économie de l’illusion, écologie de l’attention,” in *Technologies de l’enchantement*, éd. Yves Citton / A.Braitto, Presses universitaires de Grenoble
- 2013 “L’Escamoteur, ou le crime envisagé,” CCC Newsletter#10
- 2011 “Museum Therapist,” interview with Fred Wilson, CCC Newsletter #9
 Interview with Dmitry Vilensky from collective Chto Delat, CCC Newsletter #9

Prix – Bourses

- 2016 • Swiss art award
 • Bourse de la Société des Arts de Genève
 • Bourse d’aide à la création de la Ville de Genève
- 2011 • Swiss art award
- 2007 • Preis der Kiefer–Hablitzel Stiftung
- 2003 • 1er prix du Fonds cantonal d’art contemporain (FCAC), Genève

RECENT WORKS

1. THE CONJURER



On balls and brains

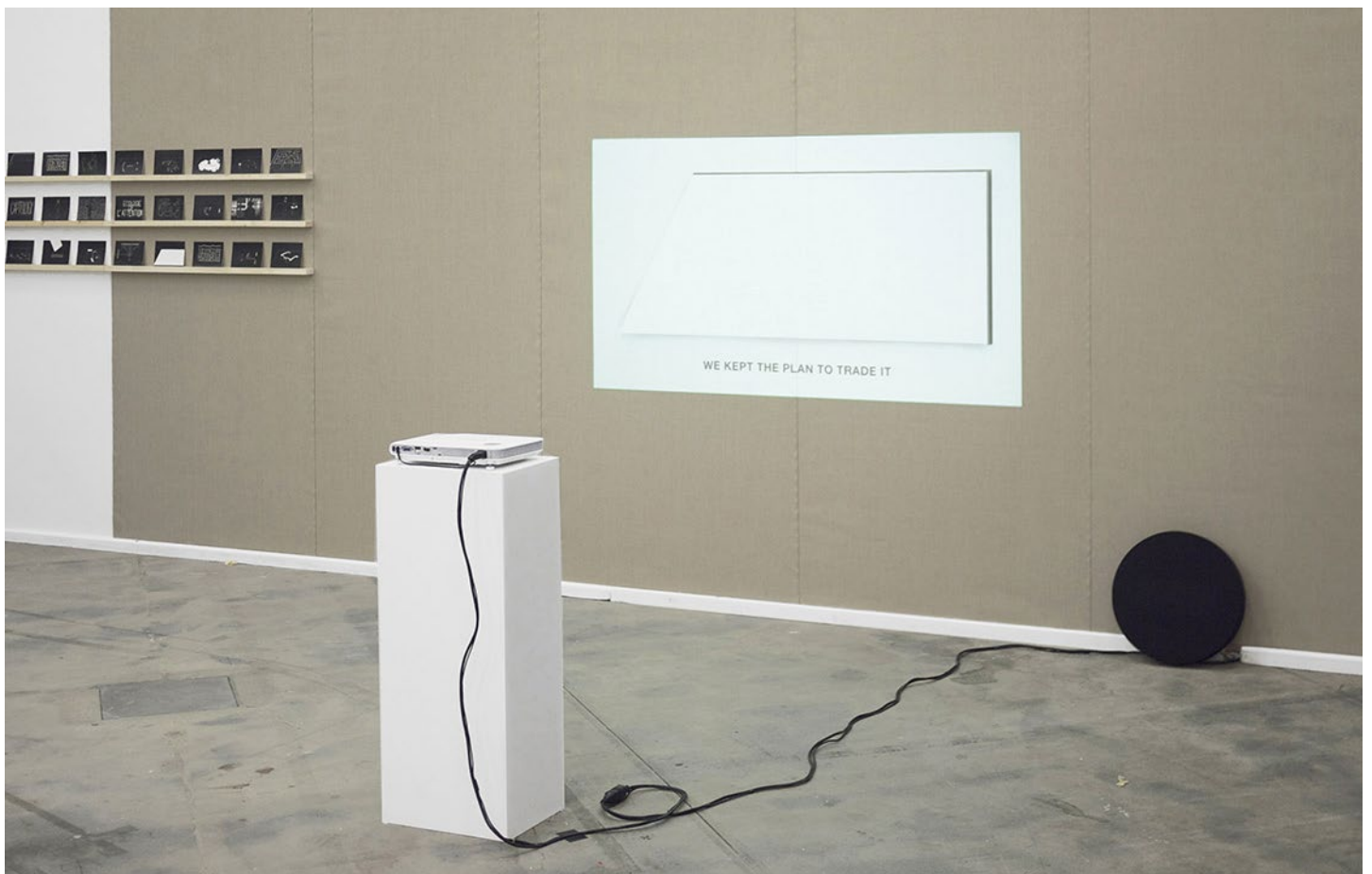
[installation]
Swiss Art Awards

2016

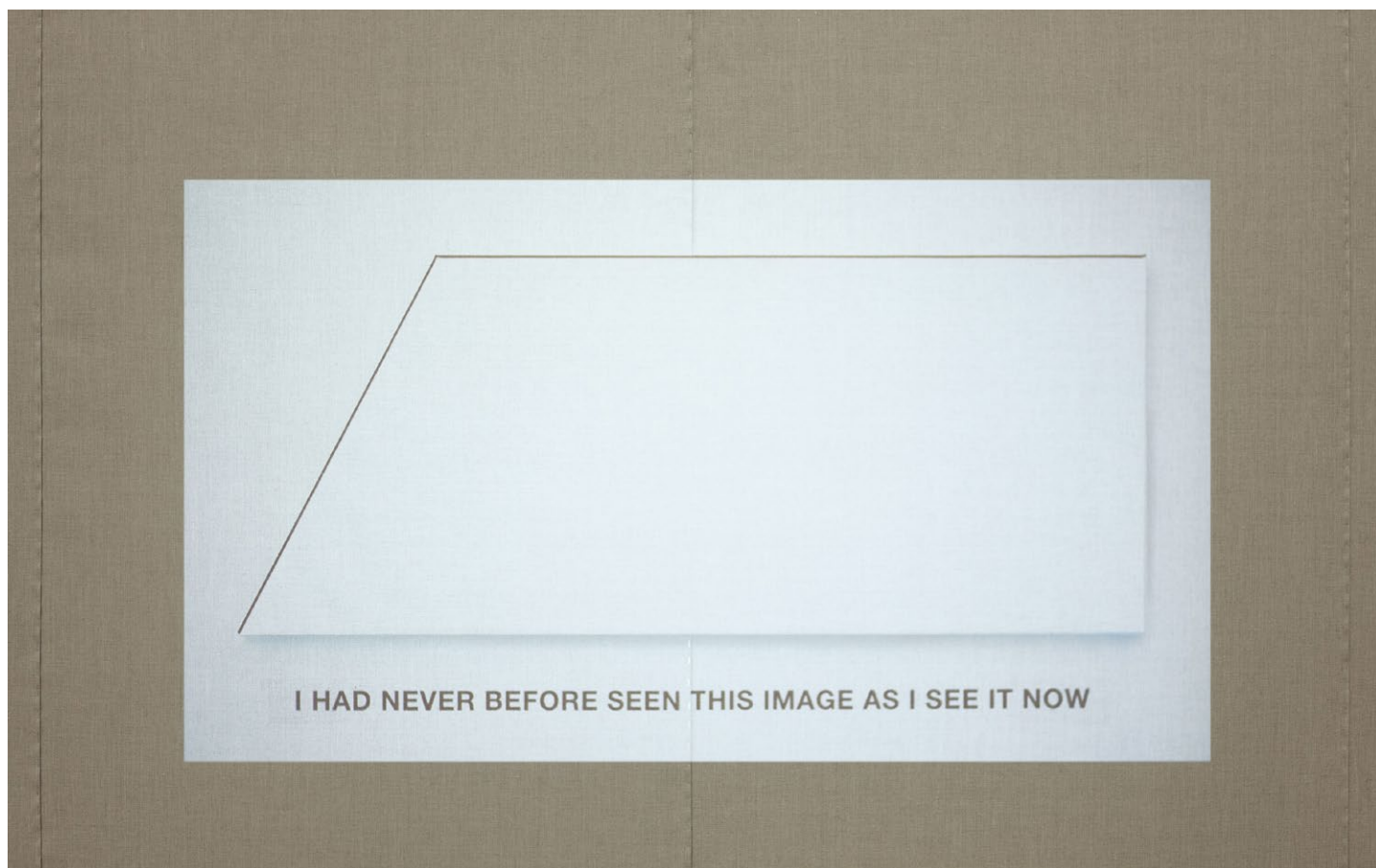
«Over the past few years, I have been carrying out an investigation on a peculiar late 15th century painting, usually attributed to Hieronymus Bosch's studio and known as The Conjuror. Staging one of the oldest types of con game, played with cups and balls in the street, this composition surprisingly appears to anticipate the most contemporary forms of attention management and manipulation.

The research soon started to resemble a criminal investigation, as I followed the tracks of the various people who shared in the troubled fate of this painting: stolen from the town museum of Saint-Germain-en-Laye by a member of French revolutionary group Action Directe in 1978, kept in a secret cellar since its recovery a year later, it also proved to conceal one of the major visual enigmas of its time.

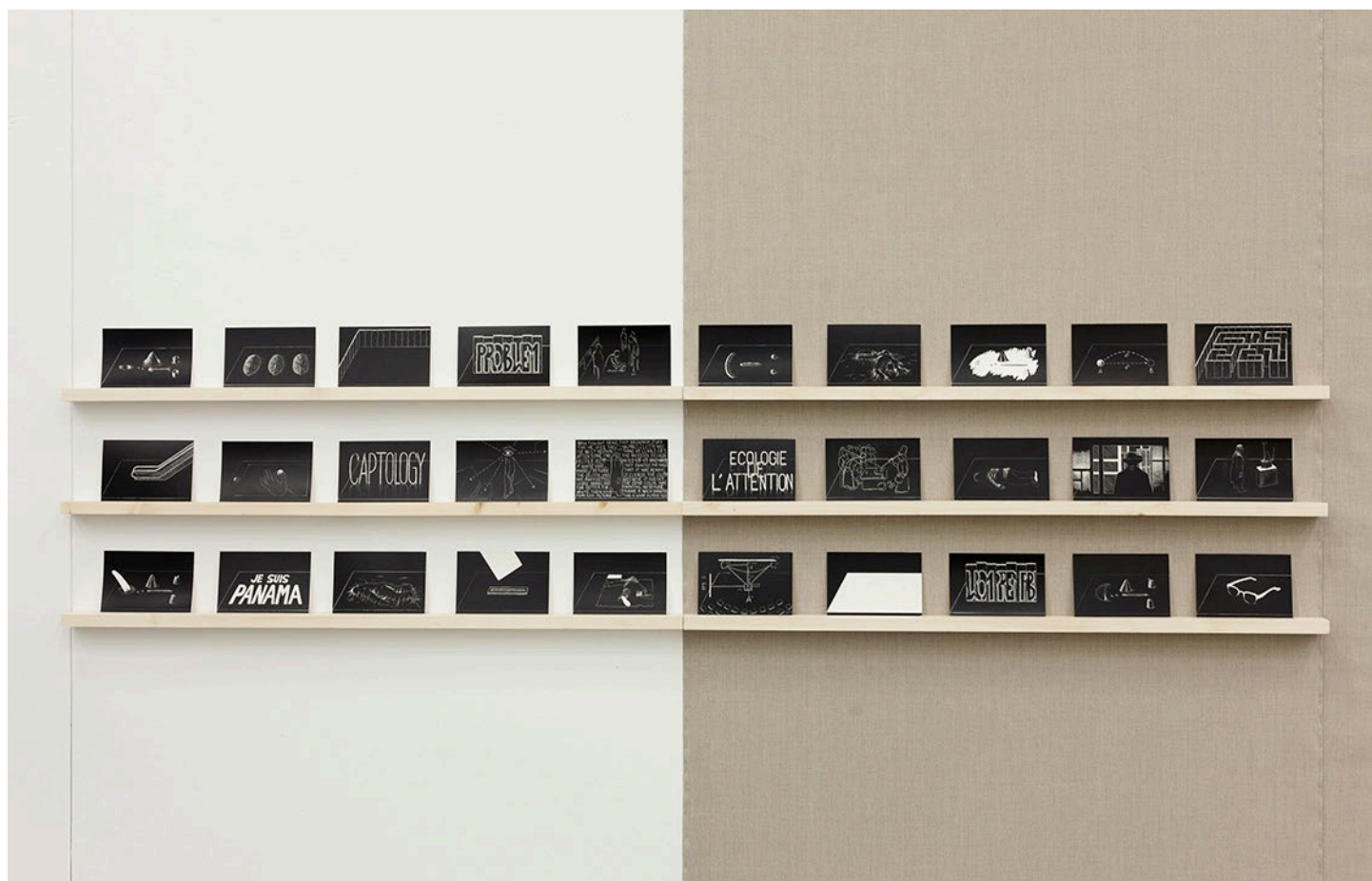
On balls and brains includes extracts of interviews that I conducted with Jean-Marc Rouillan, The Conjuror's thief, with Agnès Virole, the (still closed) museum's curator, as well as with animator and film director Eve Ramboz. It also comprises a selection of drawings scratched on scraperboards, from the ongoing series entitled *Models, signs, clues (archéologie de l'attention)*.»



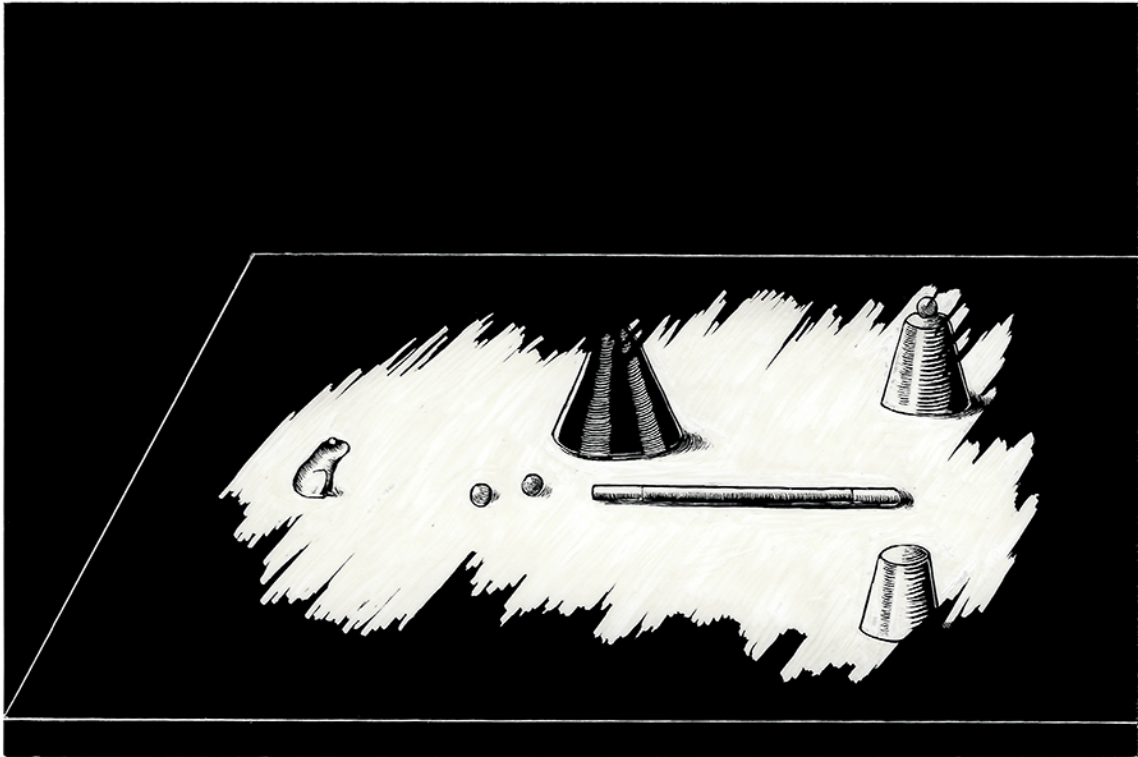
On balls and brains, installation view, Swiss art awards 2016, Basel



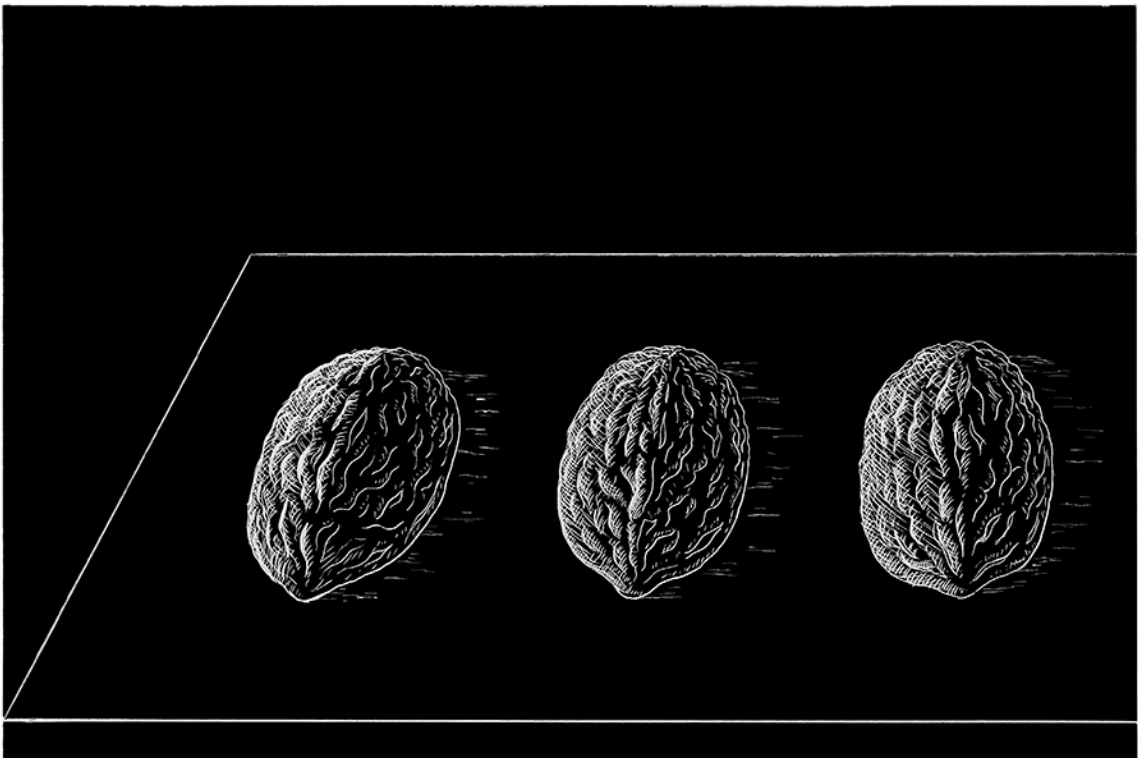
Video projection on linen cloth and shaped canvas. The video can be [consulted here](#) (password: escamoteur)



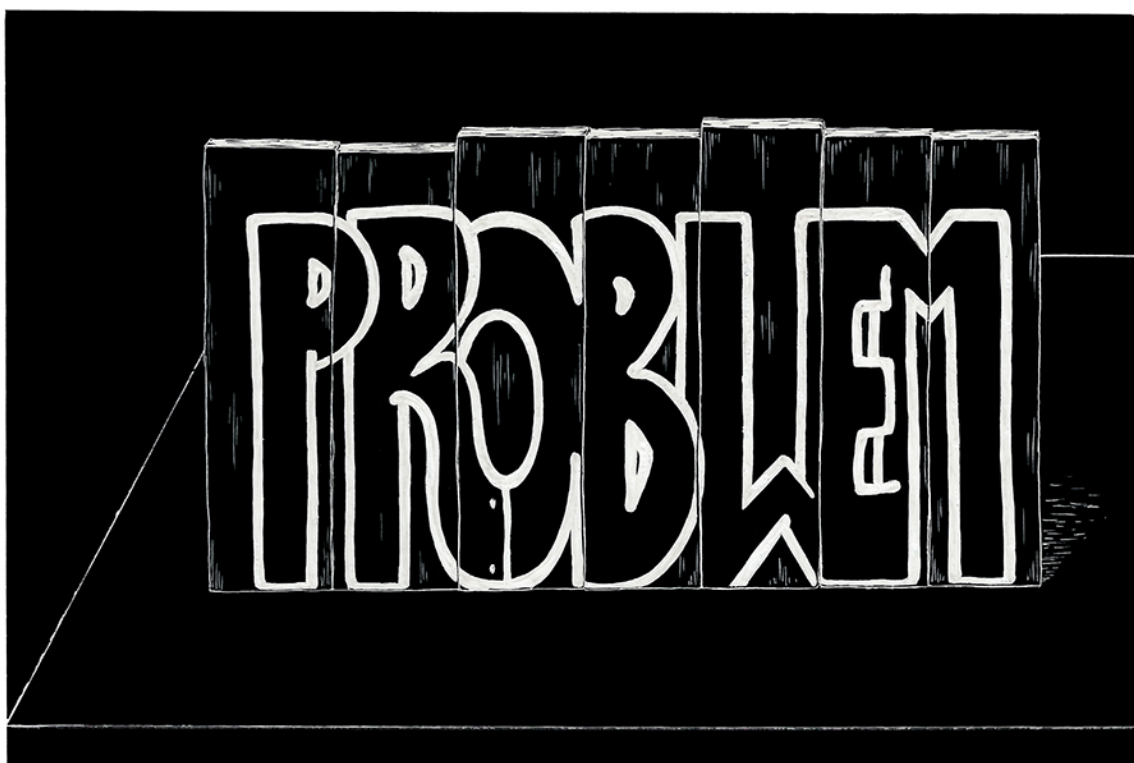
Models, signs, clues (archéologie de l'attention), 30 drawings on scratch paper, 2013-2016



Scratching on things..., scratch paper, 10 x 15 cm
From the series *Models, signs, clues (archéologie de l'attention)*



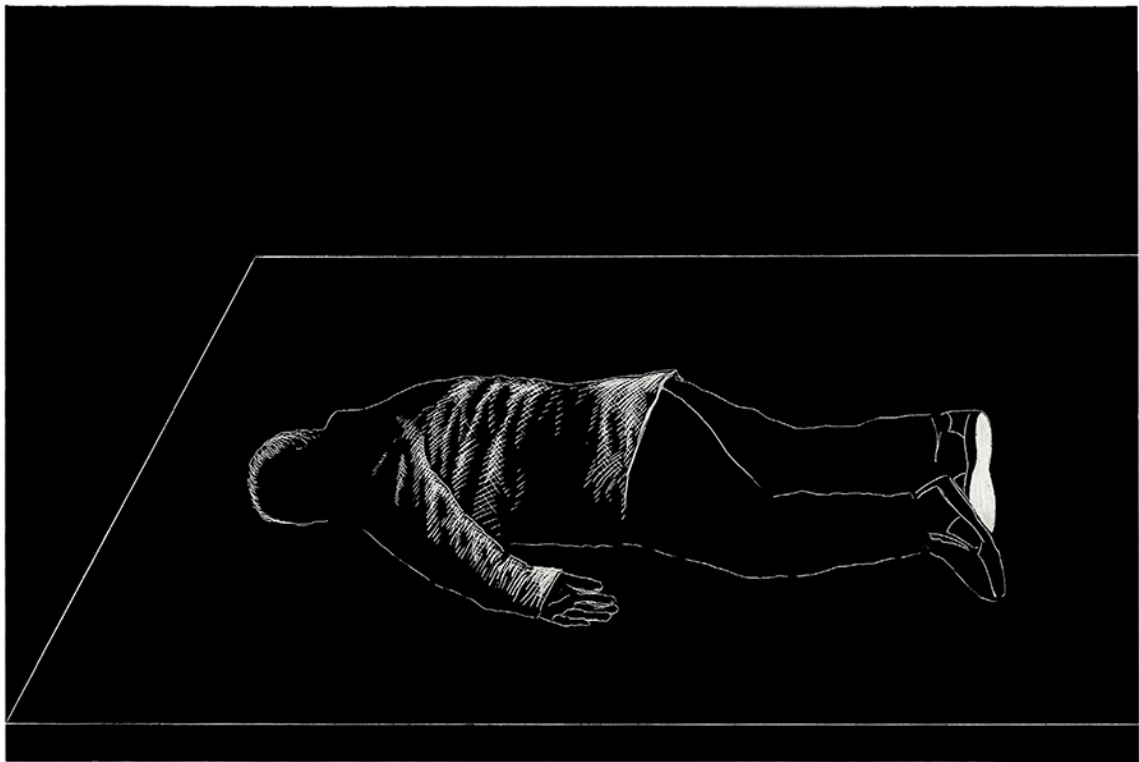
Three walnuts, scratch paper, 10 x 15 cm



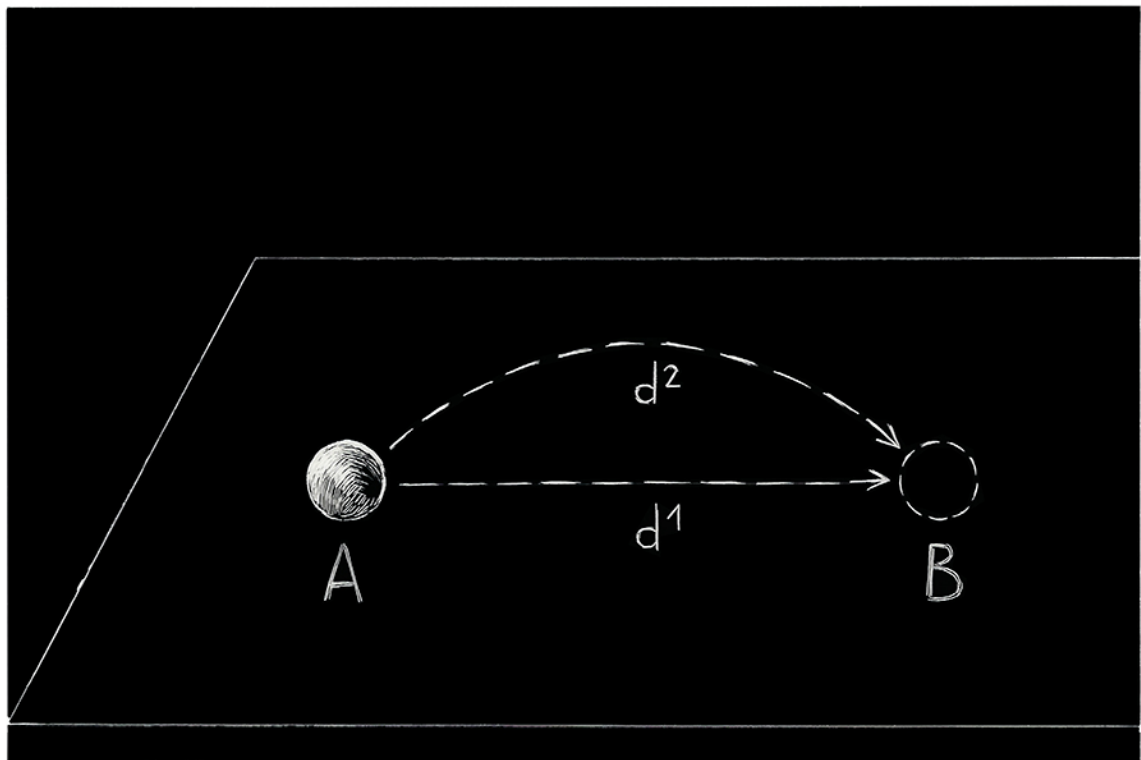
PROBLEM, scratch paper, 10 x 15 cm



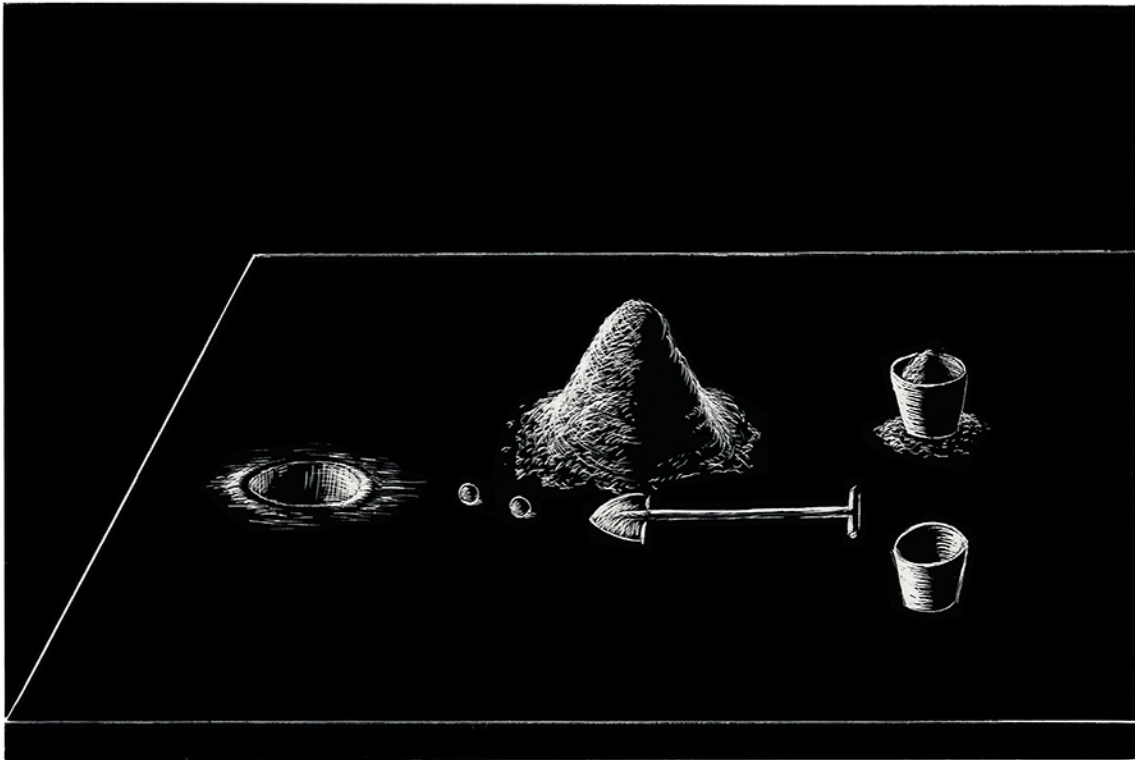
F for fake, scratch paper, 10 x 15 cm



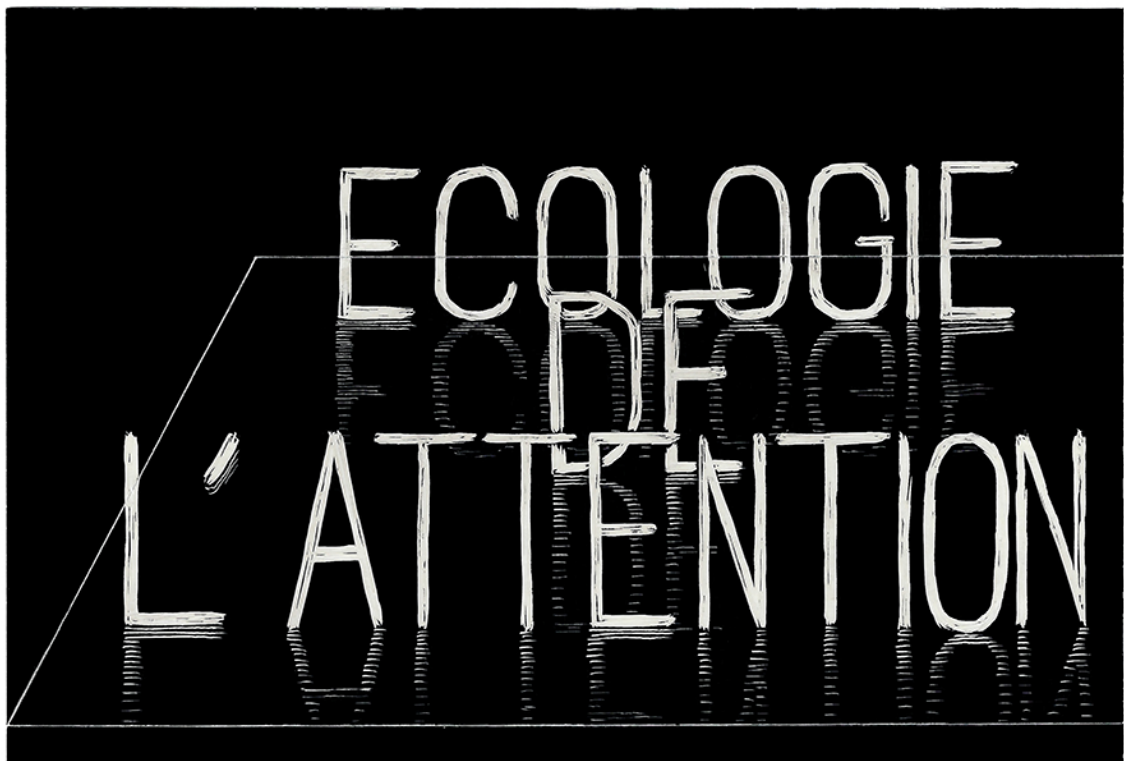
Death of a political artist, scratch paper, 10 x 15 cm



De à à de, scratch paper, 10 x 15 cm



Digging into the preconscious mind, scratch paper, 10 x 15 cm



Ecologie de l'attention, scratch paper, 10 x 15 cm

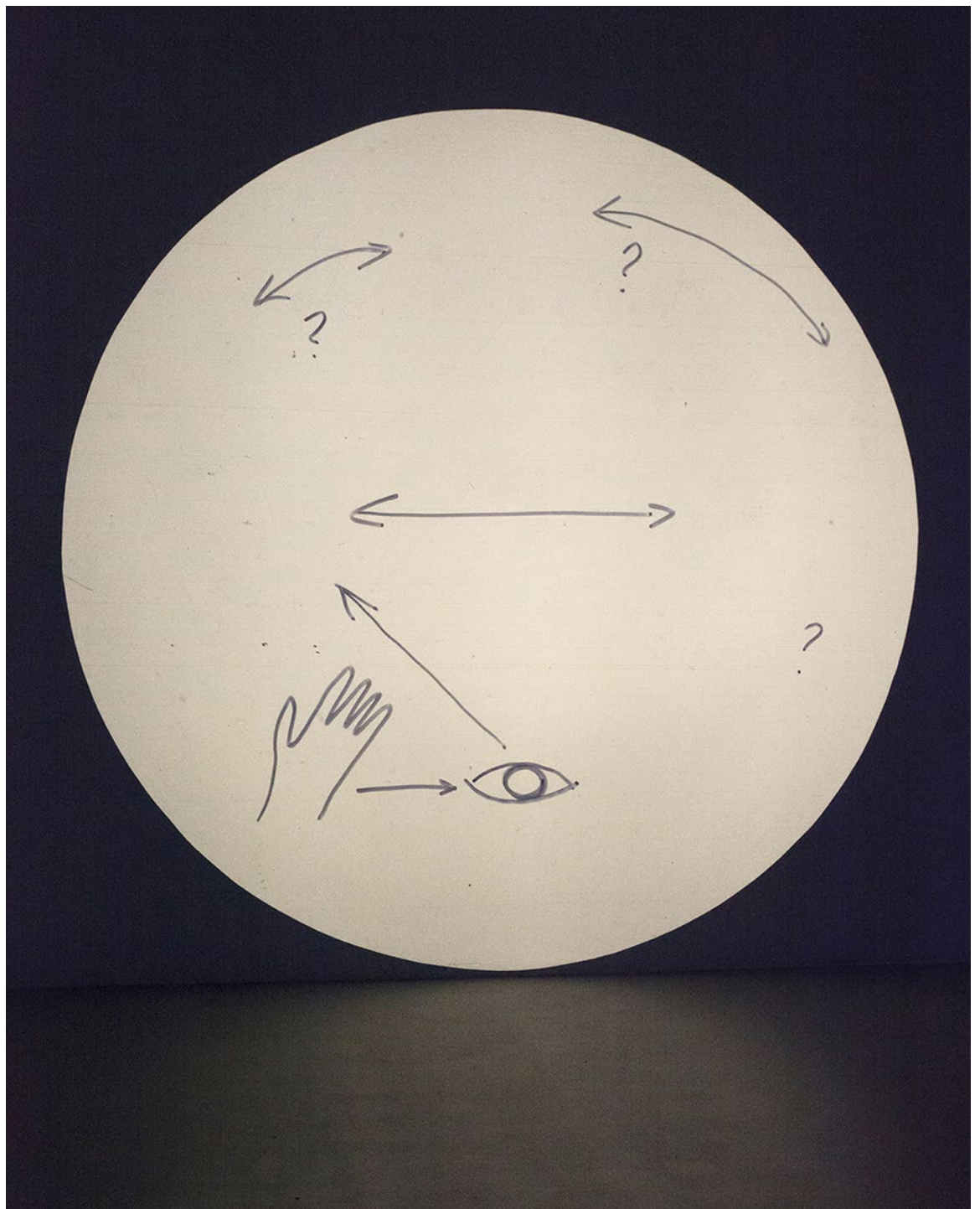
On balls and brains

[performance]

2013 - ...

Somewhere between a conference and a magic trick, «On balls and brains» alternates methods of criminal, artistic, political and social investigation, following the tracks of the various people and objects who have shared the singular destiny of this image.

The performance was presented at Festival *Les Urbaines*, Lausanne (2013); Piano Nobile, Geneva (2014); Centre culturel suisse, Paris (2014); at Festival *Reims - Scènes d'Europe*, FRAC - Champagne Ardenne (2016); espace A-Frame, Paris (2017) and Théâtre de l'Usine, Genève (2019).





On balls and brains (performance), Piano Nobile, Geneva, 2014. Trailer [available here](#).





On balls and brains (performance), Festival Reims – scènes d'Europe, 2016

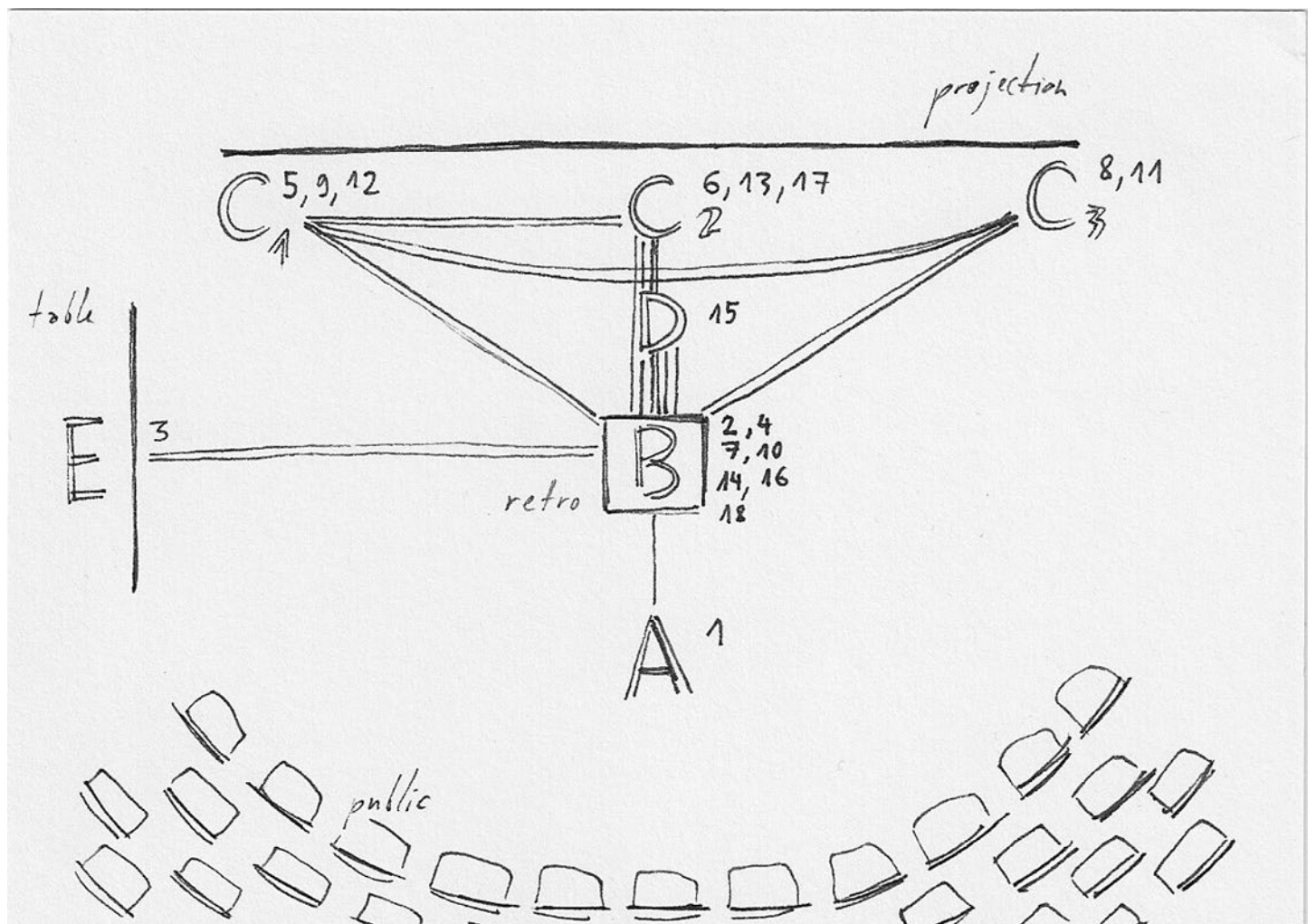
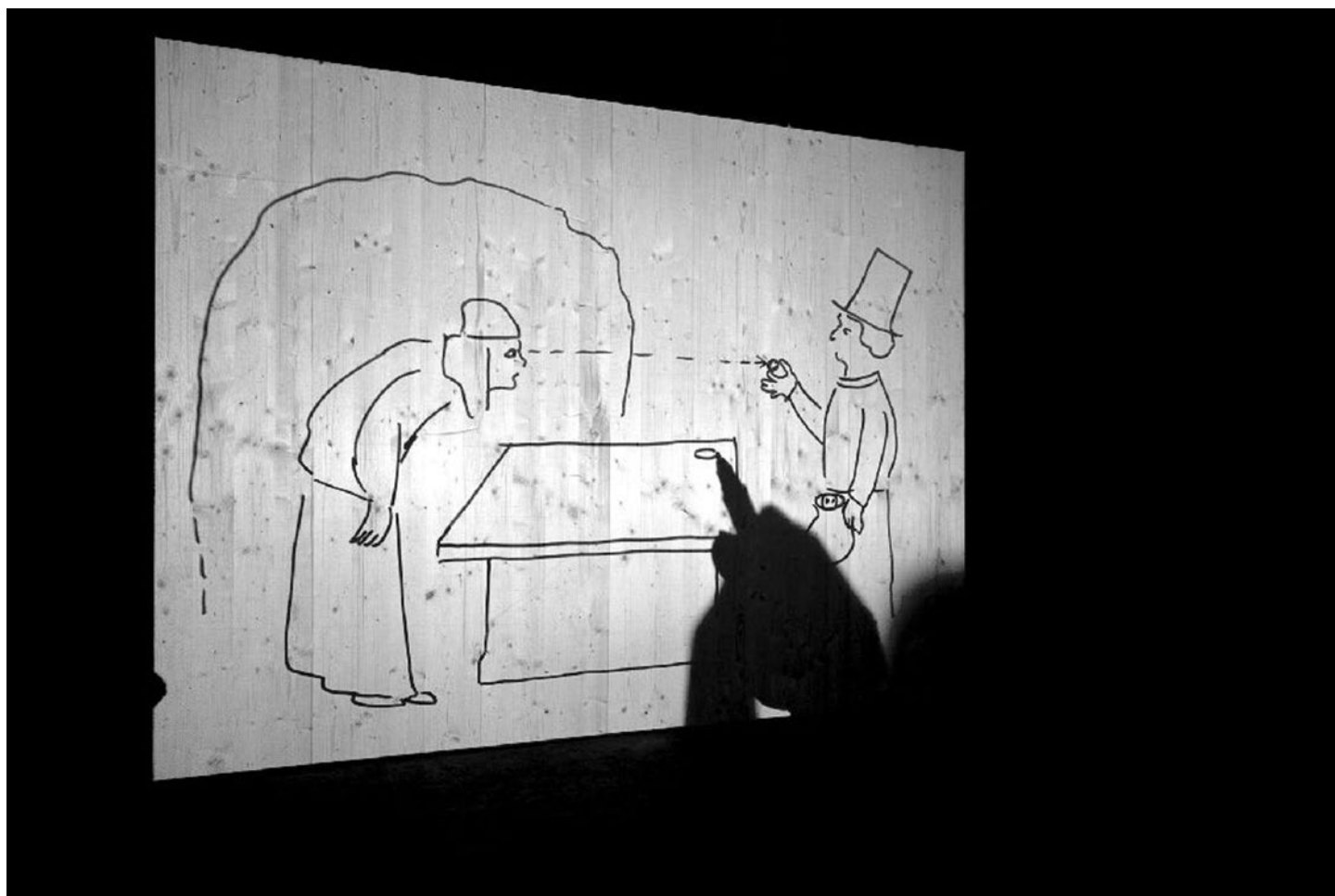


Diagram of the movements during the performance: a choreography of attention?



On balls and brains (ces balles qui nous restent dans le cerveau), drawing on scratch paper, 15 x 20 cm, 2012



On balls and brains (performance), festival Les Urbaines, Lausanne, 2013

Mundele Ye Uyu: The Conjurer in Lubumbashi

[investigation and installation]
Lubumbashi Biennial, DRC

In collaboration with David Douglas
Masamuna, Blaise «Pelos» Musaka, Alain
Nsenga and Daddy Tshikaya

2017

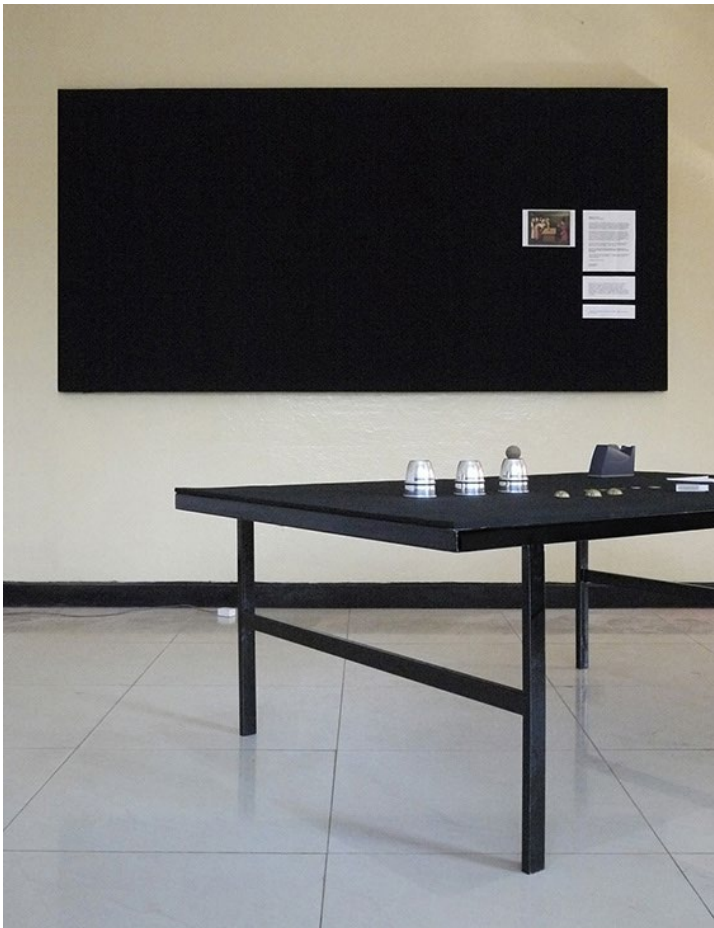
What captures, conducts or diverts our attention? What appears and what disappears in our daily environment? What are the forces driving these movements and with what aim? This micro-investigation in Lubumbashi, the capital of the historical mining region of Katanga in the Democratic Republic of Congo, followed the invitation made by the Biennial and the association Picha.

Following the investigation that I had led for several years on the painting *The Conjurer* by Hieronymus Bosch and the «politics of attention», I decided to «carry» it with me in Lubumbashi, in order to stimulate dialogue and collect new testimonies. This early representation of a street con game was meant to operate as a catalyser, allowed to collect new testimonies and gather people around this new object, while shifting the usual perspectives, eventually letting room to the matters of concern expressed and the new assemblages produced in the process.

Starting from Bosch's *Conjurer*, the conversations often addressed the local versions of the cups-and-ball game and other street con games (played with matchboxes, coins or cards), and soon shifted to raise various larger manipulation problematics – political/electoral manipulations, manipulation of historical memory,



Hieronymus Bosch [or studio], *The Conjurer*, around 1475-1505, oil on wood, 53 x 65 cm
Musée municipal de Saint- Germain-en-Laye

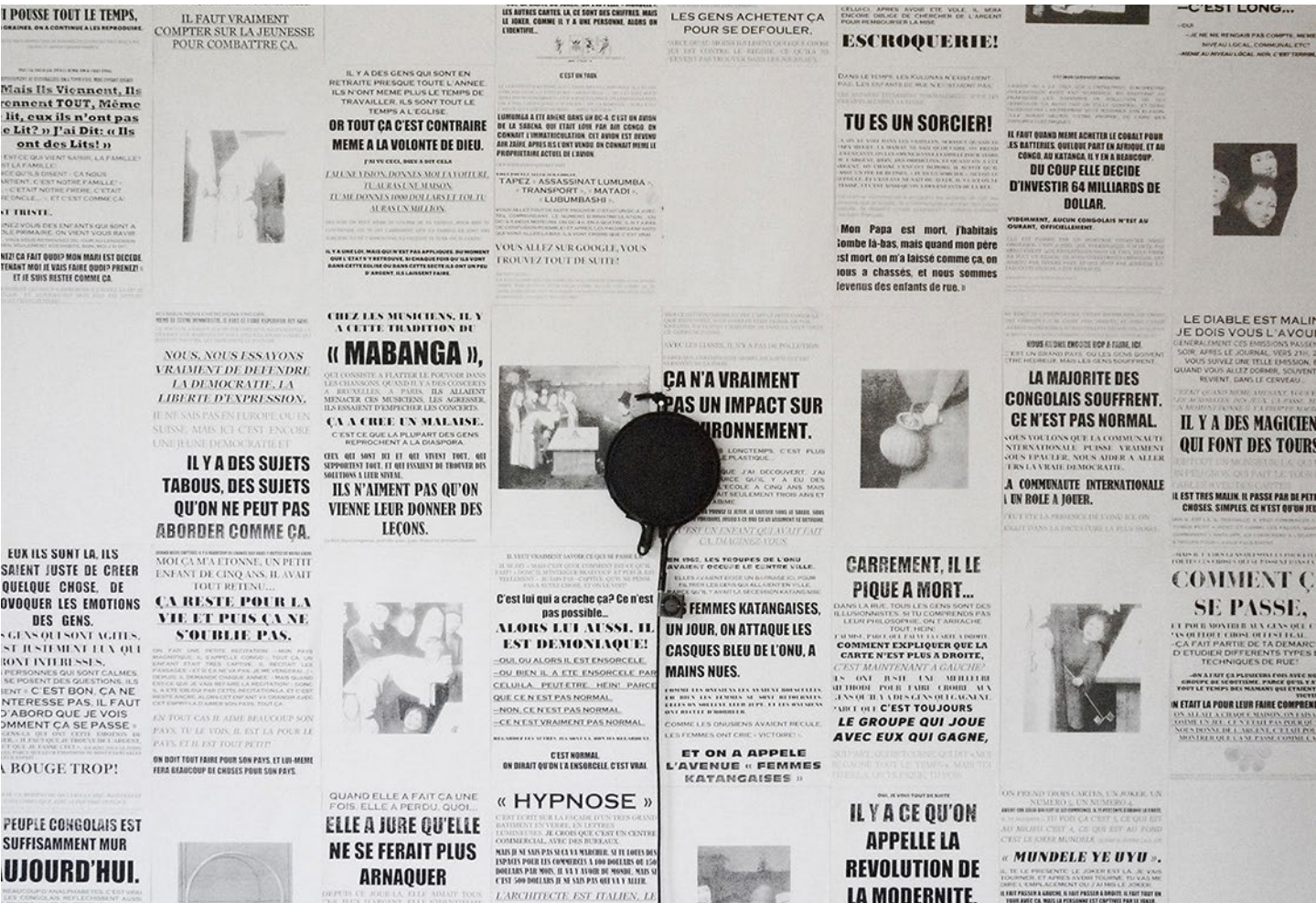


«Mundele Ye Uyu», installation view (detail), 2016

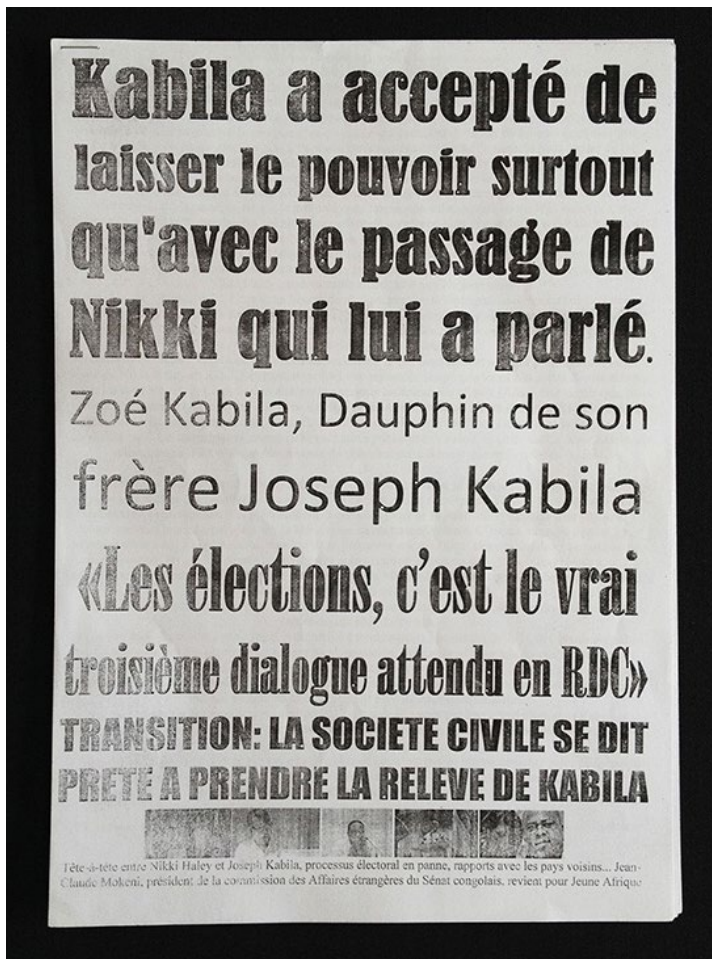
resources appropriation, false prophets and sorcery – that were later staged in the exhibition.

The installation paid tribute to the « pirate newspapers » circulating in the streets of Lubumbashi. While the official local newspapers offer highly selected news suffering from various forms of censorship, the pirate newspapers are extremely critical and consequently know a great success. Narrating mostly fantasized stories, they appear as providers of desires rather than information. Considering their ambivalent status and familiar qualities, as well as their amazing capacity to capture attention with their raw graphic design, they offered a perfect format to be further experimented.

In collaboration with artist Alain Nsenga, we selected exemplary parts of the interviews conducted earlier and designed 50 « pirate newspapers » of our own based on that material. These posters covered an entire wall of the installation, with the addition of a circular loudspeaker playing a montage of sound extracts, as well as a table and a large black panel conceived by artist Daddy Tshikaya. On the table were



«Mundele Ye Uyu» : a wall covered by 50 new «pirate newspapers» and a sound piece, both based on fragments of testimonies from the investigation



displayed various objects such as cups and balls, coins and matchboxes, that were later used in a performance of magic tricks by Eric Kayembe during the opening event. On the black panel, the public was invited to react to the (sometimes controversial) material presented, and to add more elements to the investigation at hand.

A Lubumbashi «pirate newspaper»: based on various sources from the Congolese diaspora (such as blogs), these informal newspapers are printed everyday on one or two A4 sheets, and sold on the street.



«Mundele Ye Uyu», installation view, Centre Wallonie-Bruxelles, Lubumbashi Biennial, 2016

« MUNDELE » , C'EST LA CARTE.

—C'EST PARCE QUE C'EST **DES
BLANCS** QUI AVAIENT
DEVELOPPES CE JEU, C'EST ÇA?

—NON, C'EST PARCE
QUE « MUNDELE », ON
L'IDENTIFIE AU JOKER.

—LE JOKER, LA CARTE?

—OUI, LA CARTE DU JOKER, ON L'APPELLE « MUNDELE ». LES AUTRES CARTES, LA, CE SONT DES CHIFFRES. MAIS LE JOKER, COMME IL Y A UNE PERSONNE, ALORS ON L'IDENTIFIE...



—ET COMME LE JOKER EST BLANC, C'EST LE « MUNDELE »?
—OUI, C'EST ÇA.

AVANT, LES GENS QUI FAISAIENT CELA ETAIENT SEULS, MAIS APRES ILS SE SONT ORGANISES.

CELUI QUI FAIT LE JEU, IL EST DEVANT, MAIS LES GENS QUI L'ENTOURENT ET QUI FONT SEMBLANT DE JOUER, CE SONT SES POTES A LUI. ILS JOUENT, ILS GAGNENT. QUAND TU VOIS ÇA, TU TE DIS

« MOI AUSSI JE PEUX FACILEMENT GAGNER »!

—IL Y A MEME DES TERMES QU'ON UTILISE:
« MUNDELE A CHANGE JEU ».

—**ET ÇA, ÇA VEUT DIRE QUOI?**

—LE BLANC A CHANGE DE POSITION.

—AH, « MUNDELE » A CHANGE », LE BLANC A CHANGE...

—...A CHANGE DE POSITION.

QUAND IL Y A EU LES CONFLITS.
LES AUTORITES AVAIENT L'AIR DE NEGLIGER CET EVENEMENT.

LES JOURNAUX NE POUVAIENT PAS EN PARLER.

PARFOIS LES RESEAUX SOCIAUX
MONTRENT CE QUI SE PASSE VRAIMENT.
JE PENSE QU'ILS AVAIENT LE DROIT DE MONTRER CES IMAGES.

ON DEVRAIT PARLER NON PAS DE CE QUI EST PERMIS OU PAS, MAIS DE CE QUI EST! SI ON TROUVE QU'UNE IMAGE EST IMPORTANTE A MONTRER, ALORS IL FAUT LA MONTRER.

JE N'AI AUCUNE LIMITE DANS CE
QUE JE MONTRE, TANT QUE ÇA
NE TOUCHE PAS A LA VIE PRIVEE
DES GENS.

MAIS SI QUELQU'UN SE COMPORTE MAL,
ALORS J'AI LE DROIT DE LE MONTRER.

C'EST CE QUI SE PASSE
GENERALEMENT, DANS LE MONDE.

IL Y A CEUX QUI DIRIGENT LE MONDE, ILS CHERCHENT A DIRIGER L'ATTENTION DE LA POPULATION QUELQUE PART.

ET LORSQUE VOUS ETES ATTENTIONNES,
ILS VOLENT ET ILS PIQUENT. MEME DANS
MON PAYS, C'EST CE QUI SE PASSE.

ON CREE DES SITUATIONS.

« OH, C'EST QUOI? QU'EST-CE QUI SE
PASSE? »

MAIS LA, A COTE, MINE DE RIEN, ON
PREND. C'EST COMME ÇA. C'EST CE QUI
SE PASSE REELLEMENT, DANS CE
MONDE, ET PLUS PARTICULIEREMENT
DANS MON PAYS.

RECENT WORKS

2. INTO THE MAELSTRÖM

with Sandrine Teixido



into the maelström

Festival Les Urbaines, Lausanne

2011

Since 2011, Aurélien Gamboni and Sandrine Teixido develop a long-term investigation based on the short story by Edgar Allen Poe «A Descent into the Maelström» (1841). Considering this tale to be a powerful conceptual tool, they have collected narratives and testimonies that profoundly resonate with Poe's story, allowing to challenge the perception of environmental changes.

Initially presented in Basel in 2011, the first configuration of this project earned Aurélien Gamboni a national award. One year later, the collaboration with Sandrine Teixido was initiated at Espace Arlaud in Lausanne, where the tale by Edgar Allen Poe was translated into a fictional architectural assembly, hosting a series of voices echoing with the maelström. The installation included an architecture model, texts and drawings.



The maelström assembly (architecture model), installation view at Les Urbaines, Lausanne, 2011

down before. At length, after making several guesses of this nature, and being deceived in all—this fact—the fact of my invariable miscalculation, set me upon a train of reflection that made my limbs again tremble, and my heart beat heavily once more.

"It was not a new terror that thus affected me, but the dawn of a more exciting *hope*. This hope arose partly from memory, and partly from present observation. I called to mind the great variety of buoyant matter that strewed the coast of Lofoden, having been absorbed and then thrown forth by the Moskoe-ström. By far the greater number of the articles were shattered in the most extraordinary way—so chafed and roughened as to have the appearance of being stuck full of splinters—but then I distinctly recollected that there were *some* of them which were not disfigured at all. Now I could not account for this difference except by supposing that the roughened fragments were the only ones which had been *completely absorbed*—that the others had entered the whirl at so late a period of the tide, or, for some reason, had descended so slowly after entering, that they did not reach the bottom before the turn of the flood came, or of the ebb, as the case might be. I conceived it possible, in either instance, that they might thus be whirled up again to the level of the ocean, without undergoing the fate of those which had been drawn in more early or absorbed more rapidly. I made, also, three important observations. The first was, that as a general rule, the larger the bodies were, the more rapid their descent—the second, that, between two masses of equal extent, the one spherical, and the other of *any other shape*, the superiority in speed of descent was with the sphere—the third, that, between two masses of equal size, the one cylindrical, and the other of any other shape, the cylin-



Tales of Edgar Allan Poe, book illustrated by Jewish German illustrator Fritz Eichenberg in 1944, ten years after fleeing from Berlin to the USA
Silver print, 2011
Courtesy D.Perrenoud/A.Gamboni

An old Norwegian fisherman tells the narrator about his encounter with the «Moskoeström,» the gigantic whirlpool of the Lofoten islands, where he was caught one day, along with his two brothers and their boat. Interestingly, it is by overcoming the torpor caused by danger, and by analyzing the dynamics of the objects in movement within the maelström, that the fisherman escapes this vicious funnel.

Both from empirical observation (larger objects tend to descend faster to the bottom of the whirl, and cylindrical objects are more likely to stay at the surface of the water), and from memories of past storms (finding shattered and undamaged objects on the coast after the storm), he understands that he needs to tie himself to a barrel and jump from the boat. This salutary change of vehicle will allow him to avoid the fate of his brothers.



The maelström assembly (architecture model), detail



Sociologist Norbert Elias, media theorist Marshall McLuhan, illustrator Fritz Eichenberg, and environmental historian Grégory Quenet, among others, have referred to the allegorical potentialities of the story as a way to conceptualize the major challenges of their own historical periods, often in the prevision of an imminent catastrophe. These historical threats included the uprising of fascisms in the 1930s, the risk of a nuclear conflict during the Cold War, the challenges raised by a new era of electronic information, as well as the processes of adaptation to climatic change. In all cases, what is at stake for the observer of his time is an attempt to both understand the evolutive dynamics of his own environment and to provide salutary knowledge to divert from the foreseen trajectory.

Many of these authors share strong biographical relationships with the tale, an indication of the potentiality for a narrative to both open up new paths for action, as well as to reconfigure the perception of one's own experience. Norbert Elias attended a speech by Adolf Hitler in Frankfurt in 1933, a huge risk as a Jewish intellectual, in order to enter the maelström and take measure of the dangers to come. Annie Edson Taylor first braved Niagara Falls in a barrel in 1901, attempting to reach fame and escape from poverty, a gesture that we could potentially suspect to be inspired by the reading of Poe's tale.

All these voices now populate this maelström assembly and call for new shared narratives.



The maelström assembly, ink on paper, 145 x 100 cm, 2011. Private collection.

Annie Edson Taylor

Tout est prêt, à présent. Il ne reste plus qu'à placer les sangles,
les coussins, l'enclume et la valve.

(Elle regarde au loin)

Le narrateur

Là, le vaste lit des eaux, sillonné et couturé par mille courants
contraires, éclatait soudainement en convulsions frénétiques,

(Annie retourne au hangar et examine la livraison)

Norbert Elias

En gros, on peut dire que ce monde fort peu hospitalier qu'est la
nature à l'état brut a été rendu habitable par l'homme.

Le narrateur

– haletant, bouillonnant, sifflant, pirouettant en gigantesques et
innombrables tourbillons.

Norbert Elias

Et qu'il peut vraisemblablement être rendu beaucoup plus
agréable qu'il ne l'est.

Annie (pensive)

Le tonneau est résistant.

Nous essaierons avec le chat. Si le chat survit, je sauterai.

Extract from the script. Full video [available here](#).

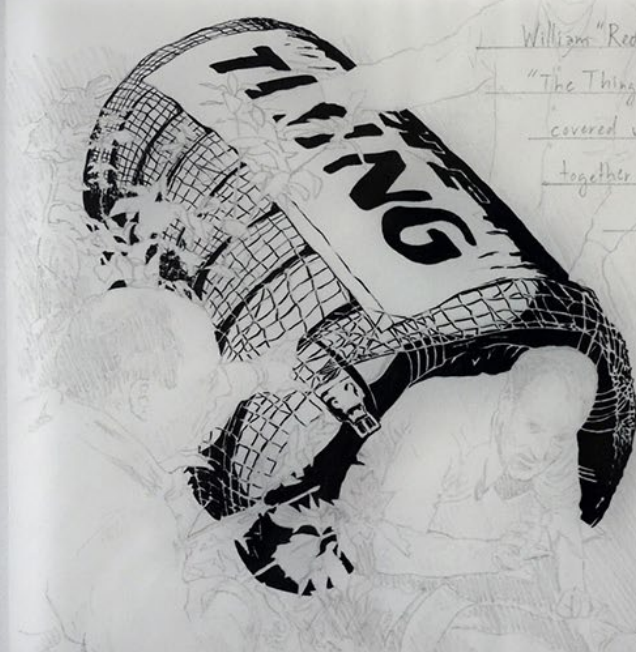


The maelström assembly (installation view), Les Urbaines, Lausanne, 2011

Annie Edson Taylor (head cut), October 24th 1901
 wooden barrel, white Kentucky oak with iron hoops
 4,5 feet long, 22-34 inches indiameter, 160 pounds
 air pressure compressed with a bicycle pump
 survived



William "Red" Hill Jr., August 5th 1951
 "The Thing": 14 rubber trench tire inner tubes
 covered with heavy canvas and held
 together with a fish net, mask for air
 died

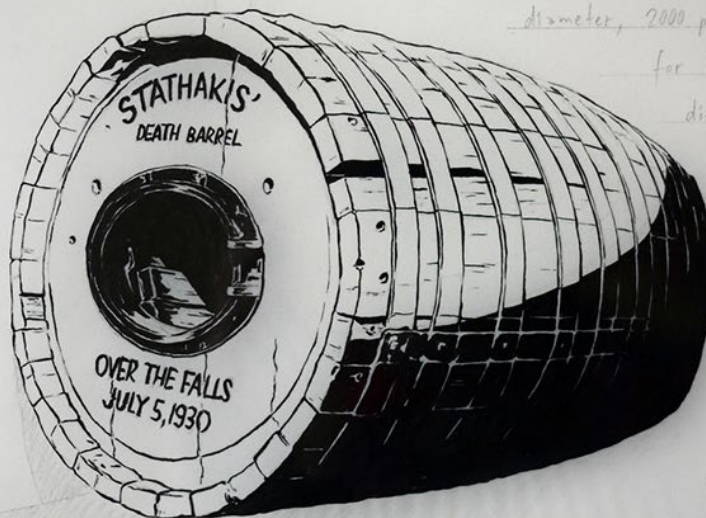


Nathan T. Boys aka William A. Fitzgerald, July 15th 1961

"Plunge-O-Sphere": sphere of steel
with a rubber and metal cover
6 feet in diameter, 1200 pounds
oxygen system for 30 hours,
inflated cushions
survived



George L. Stathakis (with turtle), July 5th 1930
wooden and steel barrel, 10 feet long, 5 feet in
diameter, 2000 pounds, air supply
for 8 hours
died (turtle survived)



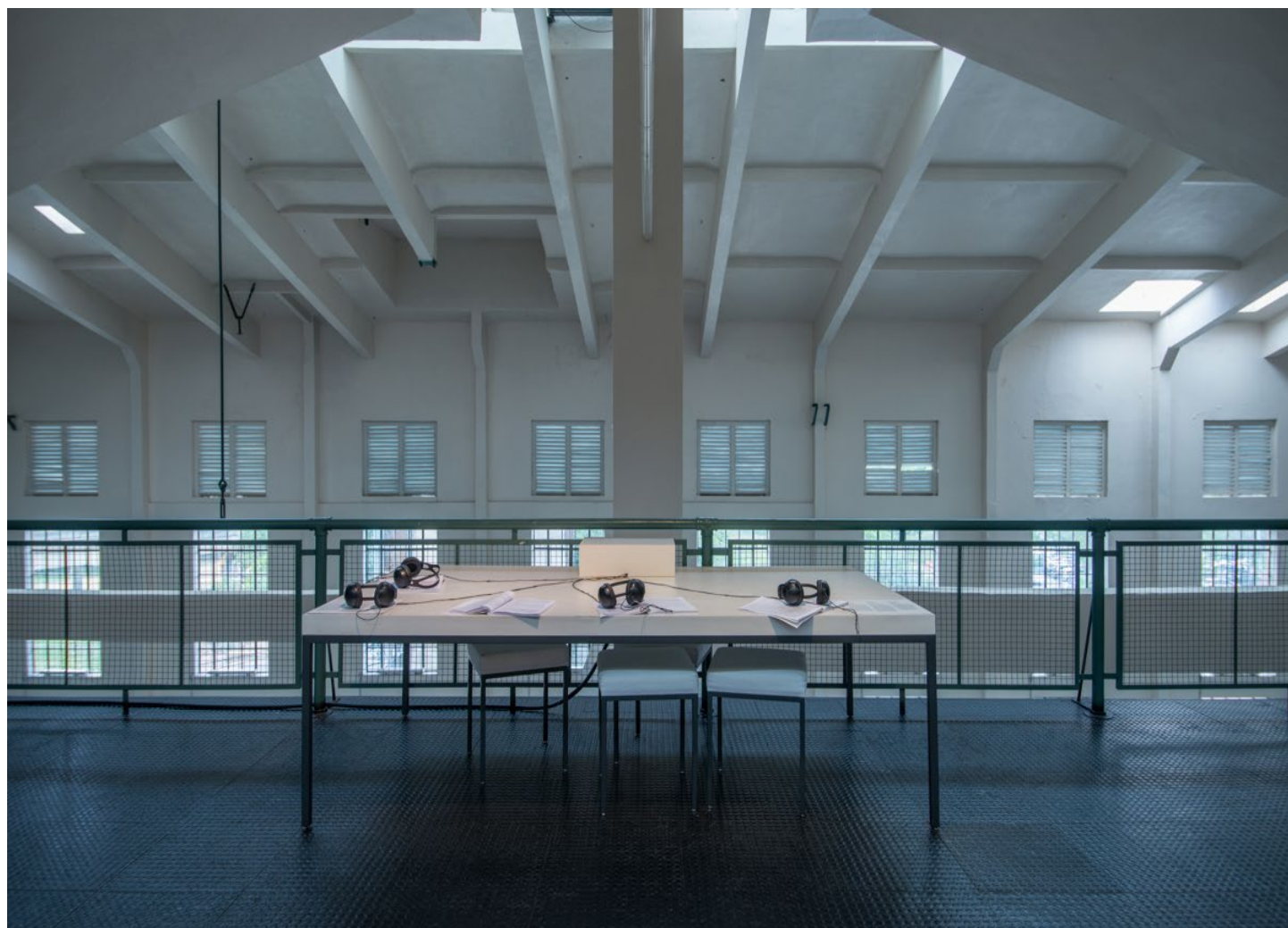
Surfando no Diluvio

9e Bienal do Mercosul, Porto Alegre

2013

In 2013, Gamboni and Teixido pursued their exploration of the maelström through a series of investigation residencies in Porto Alegre. Invited by the 9th Mercosul Biennial, they collected numerous testimonies that shed light on the inhabitants' complex and diverse relationships with their natural environment, more specifically in relation to the spectacular floods of 1941 or the Catarina hurricane in March 2004.

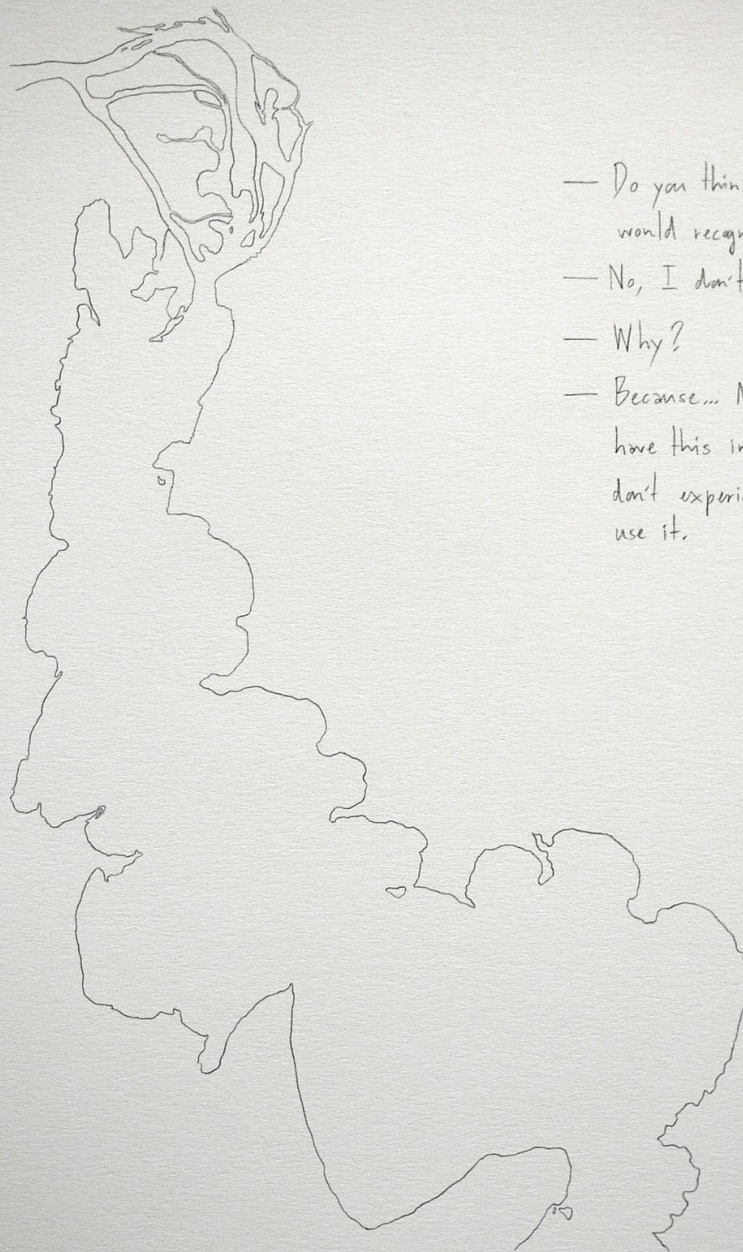
Witnesses and survivors, but also researchers in hydrology, geology and climatology, and members of communities more deeply affected by this major event – such as the fishing community of Vila Guaíba – have been invited to appropriate Poe's maelström in relation to their own experience, to share a new common object able to shift the usual perspectives and objects of controversy.



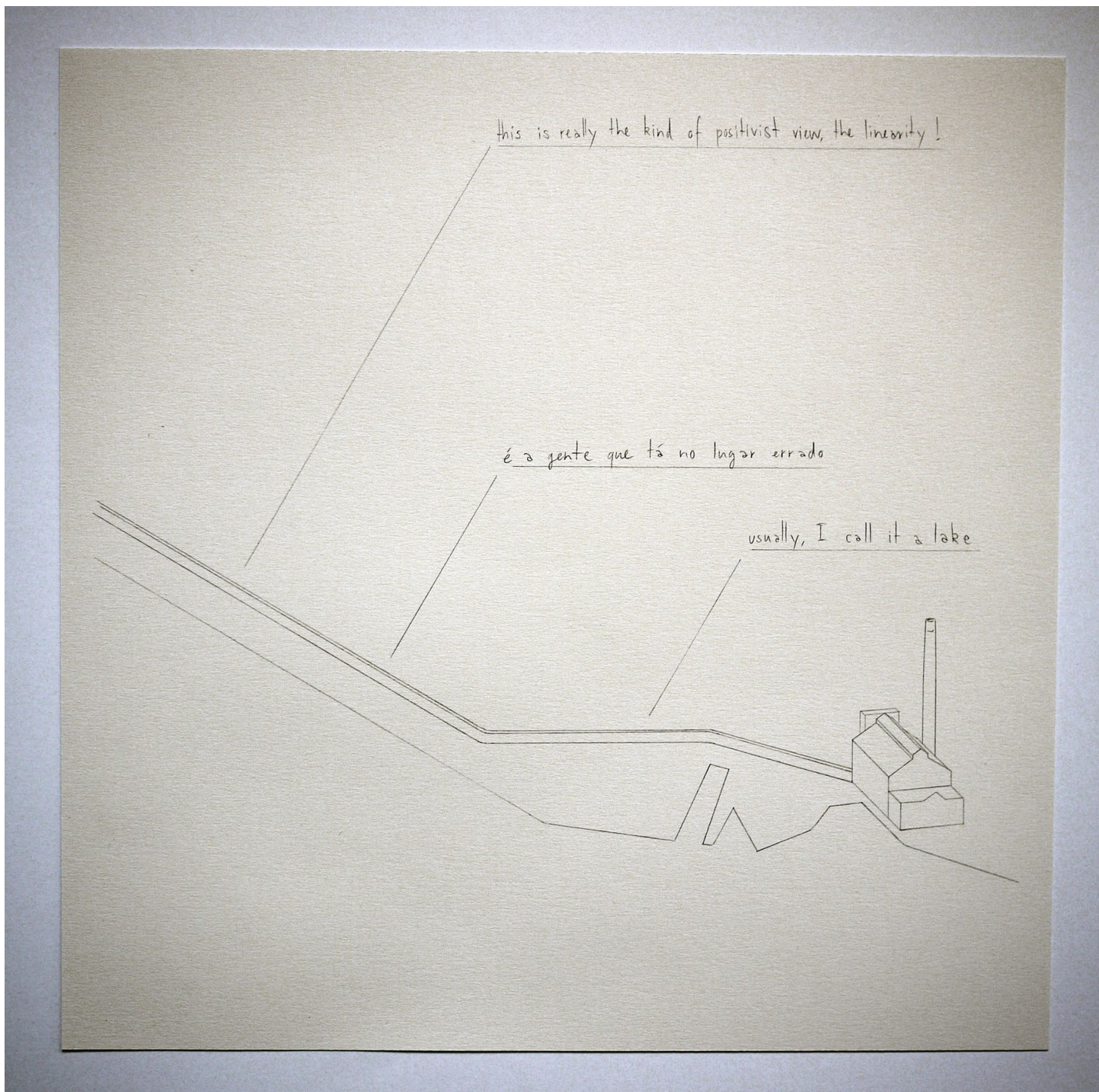
Archives from the investigation in Porto Alegre, presented with a series of drawings in the building of Usina do Gasometro, 9th Mercosul Biennial, 2013

Following this investigation, a new fictional text written by Sandrine Teixeira, *The Lithographer*, was inserted in the Biennial's catalogue, offering a re-composition of the people, places and issues encountered. The main sites of this story in the city, such as the little tower of the museu do Porto Alegre or the shores of Vila Guaíba, were used to host micro-assemblies gathering collectively the people encountered.

In the exhibition, a series of drawings and documents from the investigation were presented next to the archives of the transcribed interviews, while a recording of the tale in Portuguese, read for this occasion by one of its Brazilian translators, João Paulo Silveira de Souza, could also be consulted on the site.



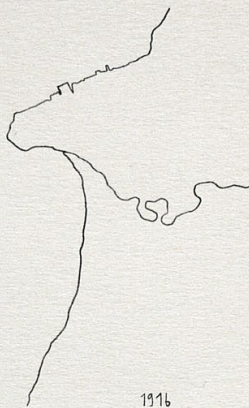
- Do you think most people would recognize that shape?
- No, I don't think so.
- Why?
- Because... Most of us don't have this image in mind. We don't experience it, we don't use it.



Selection from the series of drawings *Surfando no Diluvio*, 31,5 x 31,5 cm, 2013



1840



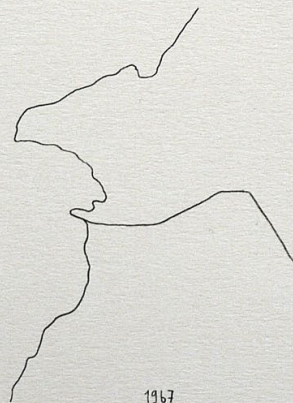
1916



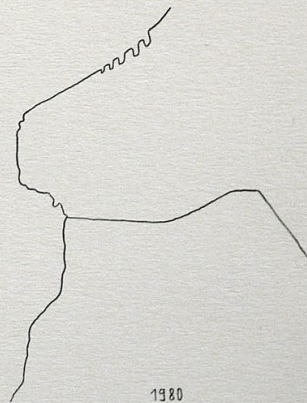
1941



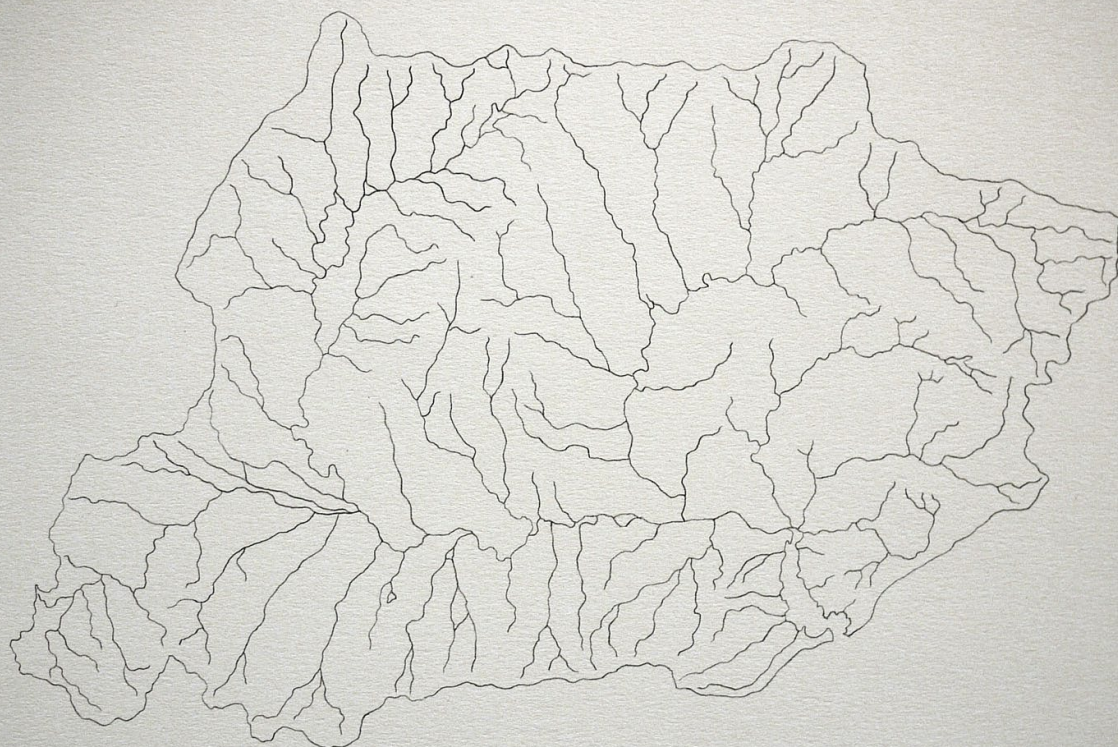
1956



1967



1980



Assembly

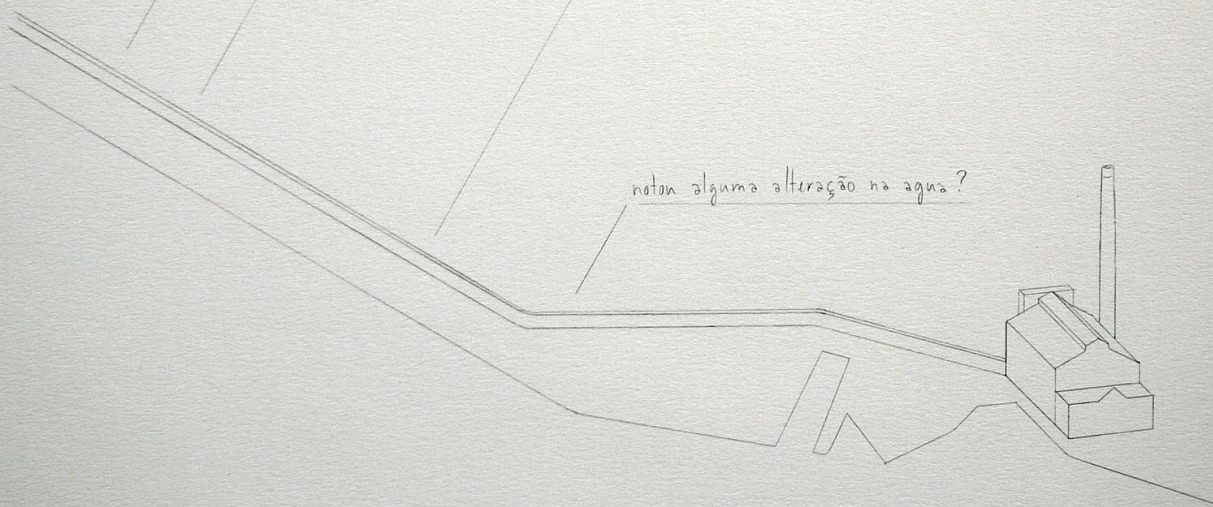
Selection from the series of drawings *Surfando no Diluvio*, 31,5 x 31,5 cm, 2013

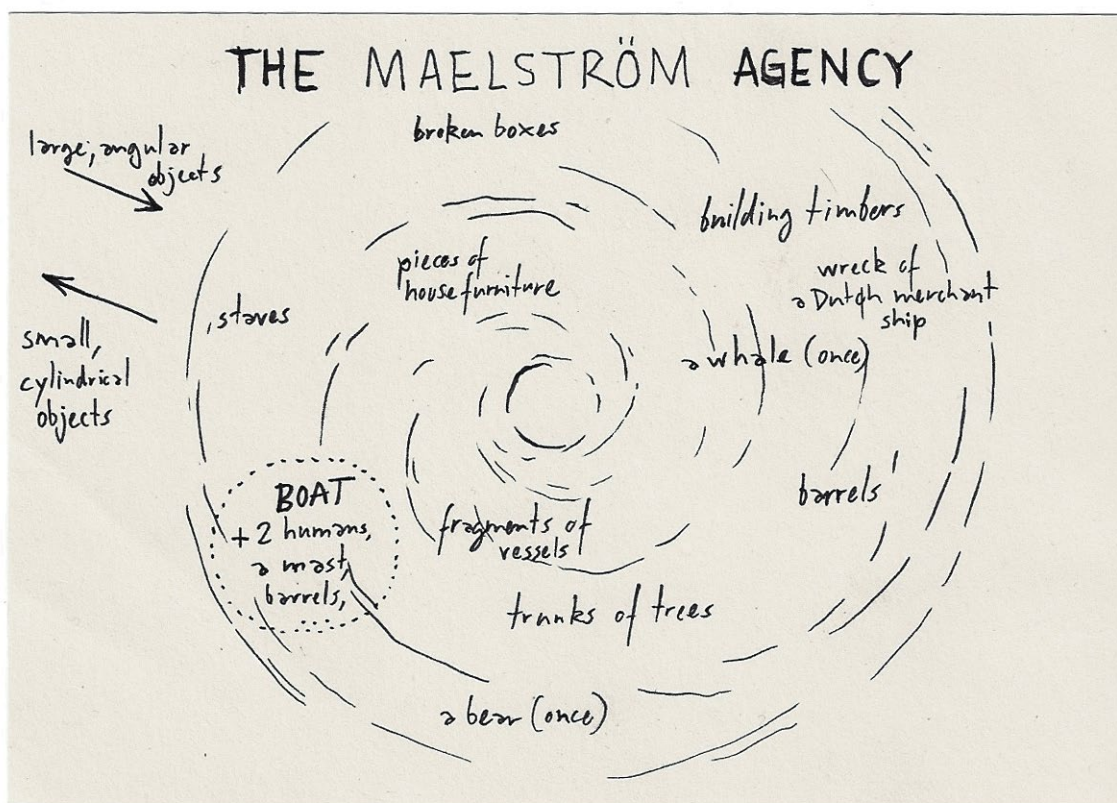
porque tambem eram pescadores para eles aqui melhor

it looks a bit like a battlefield

perdi o controle do corpo e tremia absurdamente

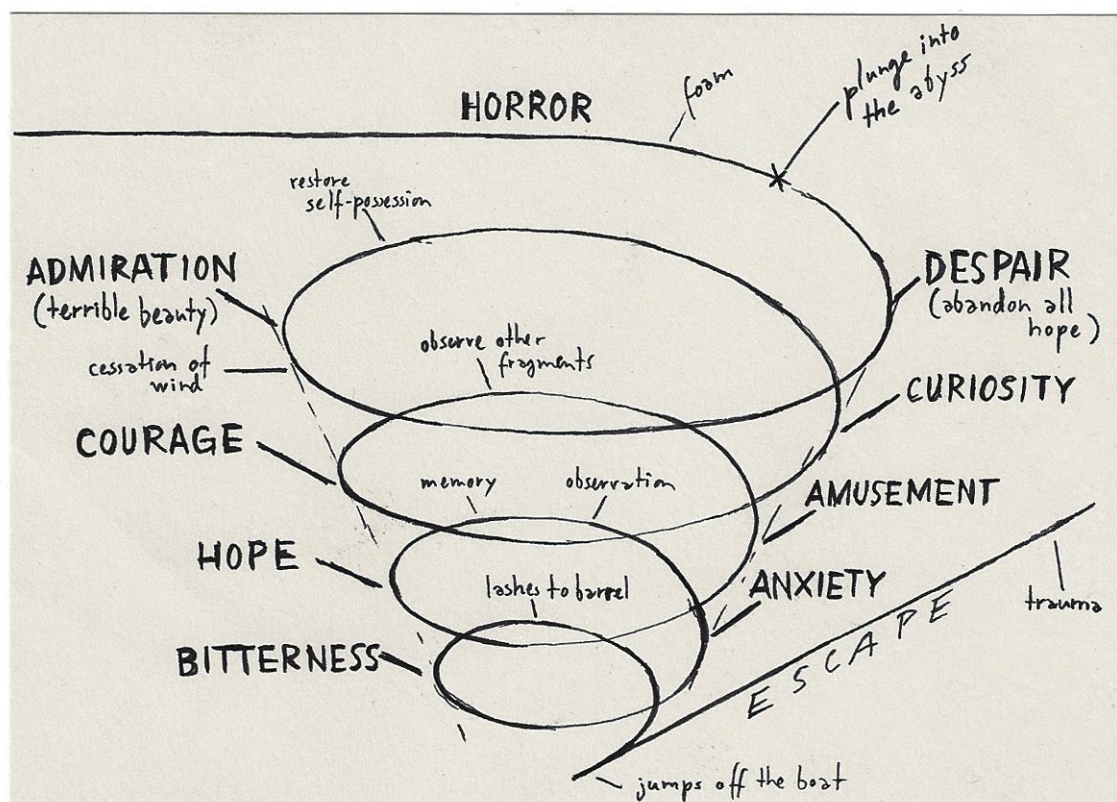
notou alguma alteração na água?





The maelström agency: objects and beings following different trajectories within the same dynamic system

Diagramme 1 (maelström agency), Ink on paper, 10,5 x 15cm, 2012
Collection City of Geneva



A geography of affects: evolution of the fisherman's emotional response during his descent in the maelström

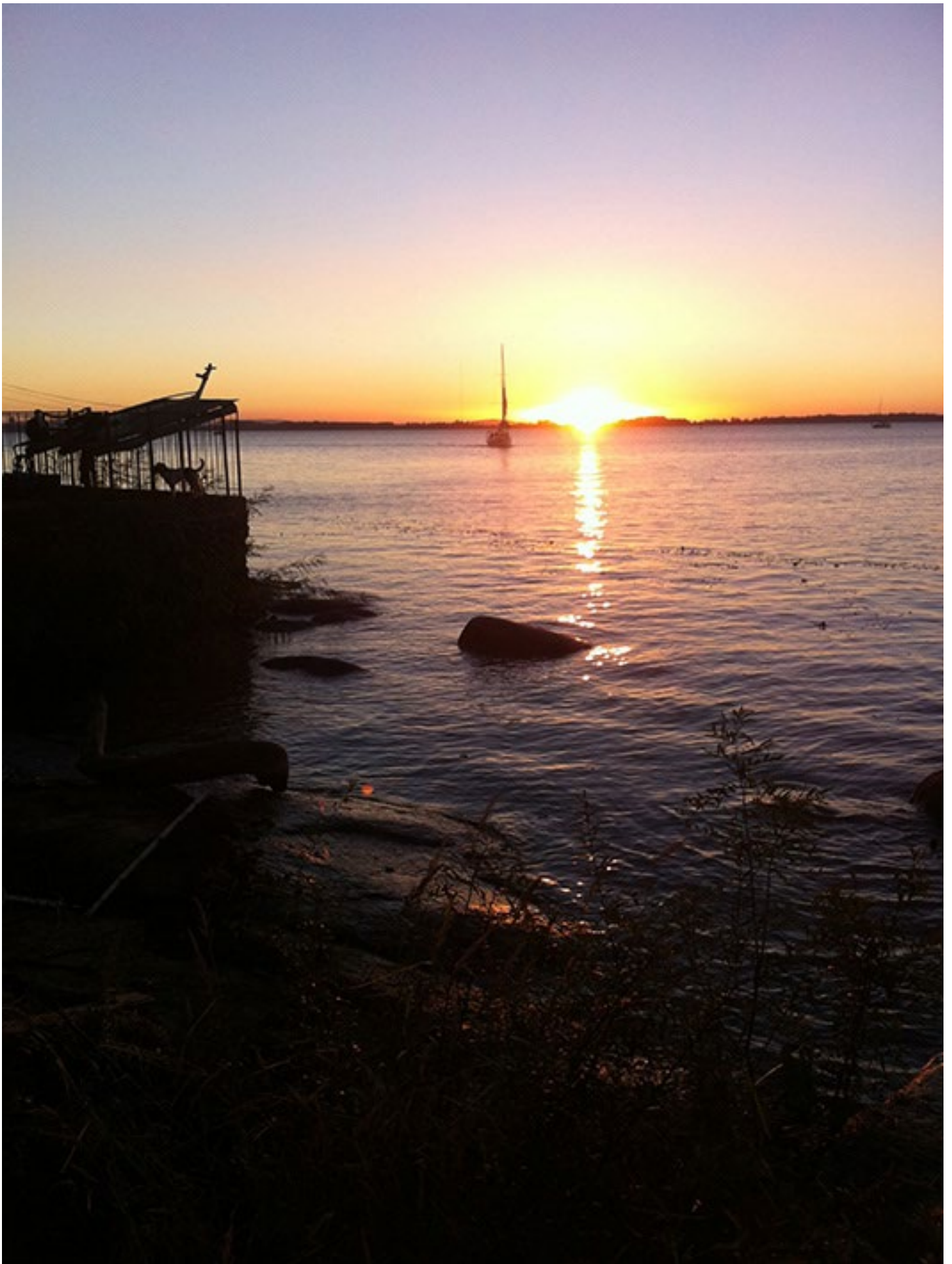
Diagramme 2 (emotional response), Ink on paper, 10,5 x 15cm, 2012
Collection City of Geneva



Three brothers during the 1941 floods in Porto Alegre, archives from the Silva family



The location of the first assembly: the «blind» turret of Porto Alegre historical museum, an ancient observation post originally built on the shores of lake Guaíba right next to the Diluvio river. Following the construction of the dike protection system and the canalization of the river, which changed the drawing of the shores, the turret is now surrounded by urban landscape.



The location of the second assembly: the shores of Vila Guaíba, located at distance from the dike system. Founded short after the 1941 floods by fishermen families that had lost their homes, the community of Vila Guaíba is currently fighting to defend its rights to live in a site so close to the lake and exposed to the fluctuations of the tide, thanks to its architecture of stilt houses.

O litógrafo

El litógrafo

The Lithographer

Aurélien Gamboni &
Sandrine Teixeira

The Lithographer: a text of fiction as a re-composition of the people, beings and issues encountered during the investigation. Designed by Project projects (New York), the booklet was inserted in the Biennial's catalogue as well as distributed to the members of the assemblies and other concerned people.

"Não faz muito tempo", disse por fim, "eu podia ter guiado o senhor por este caminho tão bem quanto o mais novo de meus filhos: mas, cerca de três anos atrás, aconteceu comigo um fato como nunca ocorreu antes a nenhum ser mortal - pelo menos a alguém que tenha sobrevivido para contá-lo - e as seis horas de implacável terror que enfrentei na ocasião me abalararam o corpo e o espírito".

O litógrafo coloca o manuscrito sobre a mesa. Enquanto seus dedos afilados e enrugados percorrem as páginas, seu olhar se perde pela janela que chacoalha com as investidas do minuíano. Ele é percorrido por um suave calafrio e recoloca a manta sobre seus ombros. A pequena torre não está aquecida, diferentemente do restante do Museu de Porto Alegre: apesar disso, é para lá que ele sobe para deixar a imaginação correr solta quando seu expediente se encerra. Ontem, seu amigo editor lhe pediu que ilustrasse a nova tradução de um conto de Edgar Allan Poe, *Uma descida no Macabrisin*. Ao contrário de outras histórias extraordinárias, como *O escaravelho de ouro*, ele não tem nenhuma lembrança dessa história de marinheiros acometidos pela tempestade ao longo da costa da Noruega.

Ele levanta a cabeça em direção aos volumes colocados na estante: *Província de S. Pedro de Rio Grande do Sul, ou Brasil, de* Auguste de Saint-Hilaire, *Relato de Wolfgang Hoffmann-Harnisch, Atlas ambiental de Porto Alegre*. O litógrafo não consegue deixar de pensar em seu pai, um gaúcho chucro que observava cuidadosamente o céu para decifrar seus presságios. Foi ele mesmo que, em abril de 1941, presenciou o perigo quando ninguém queria enxergar a alta do Guaíba

como algo mais do que uma cheia passageira. Seu pai sabia prestar atenção aos indícios do tempo, ele que, quando jovem, havia cruzado o oceano para fugir de outro temporal que ameaçava a Europa. Talvez isso se dera igualmente devido ao fato de esse homem da terra estar menos familiarizado com as tormentas do rio do que com as do vento minuíano, que lhe permitiram, antes do qualquer outra pessoa, reconhecer o drama que se aproximava.

O rebordo do redemoinho era representado por um cinturão de espuma luminosa; mas nenhuma partícula deslizava para a boca do espantoso funil, cujo interior, tão longo quanto o olhar podia alcançar, era uma parede de água, fúto negro, polido e brilhante, incluído para o horizonte num ângulo de aproximadamente quarenta e cinco graus, girando e girando numa entontecedora velocidade, em oscilante e opressivo movimento, e que lançava aos ventos uma voz aterradora, meio grito, meio rugido, tal que nem mesmo a poderosa catástrofe de Niágara, nos seus tormentos, alguma vez lançou aos céus.

O vento continua a sacudir a janela da torre. Apesar de o museu ter sido situado à beira da água em outras épocas, atualmente as inundações parecem algo distante. Há muito tempo a cidade se envolveu nos diversos aterramentos que distanciaram as águas do Guaíba em alguns quilômetros e desviaram um de seus afluentes, o Arroio Dilúvio, de seu curso natural. Seu percurso sinuoso foi, então, substituído por uma linha reta que um dia foi traçada à régua por engenheiros. A natureza claramente não lhes despertava medo algum para que pudessem, assim, propor-se a redesenhá-la.

MALSTRØM 68N/1

Théâtre de l'Usine, Geneva

2014

After having adapted and expanded the tale of the maelström, so that it could find in each context a new agency, the next step naturally consists in carrying it back to the site of the plot itself: in the Lofoten archipelago, on the 68th parallel North, a place that Edgar Poe himself never visited.

Structured in two parts, with a first performance preceding the expedition, followed by a second performance which then closed the investigation, this project aimed at contrasting, on the one hand, the architecture of the tale, the detailed description of the maelström and the interpretation potentials it raises; with, on the other hand, the actual «malstrøm» phenomenon (this time in its Norwegian spelling) as it can be directly observed, the narratives circulating on the subject among the people of the Nordland, and the way they can re-appropriate Poe's tale to re-consider their own matters of concern.

The first part of MALSTRØM 68N focused on the upcoming expedition, as an inventory preceding the travel. The numerous sources which gravitate around Poe's maelström were convened, with the help of a group of readers. The investigation narrative then led up to Brazil, and anticipated on the future developments in the High North. The performance closed on a re-composition of the sound materials conducted by Raphaël Raccuia.



The group of readers reviewing the inventory of narratives in *MALSTRØM 68N / part 1*



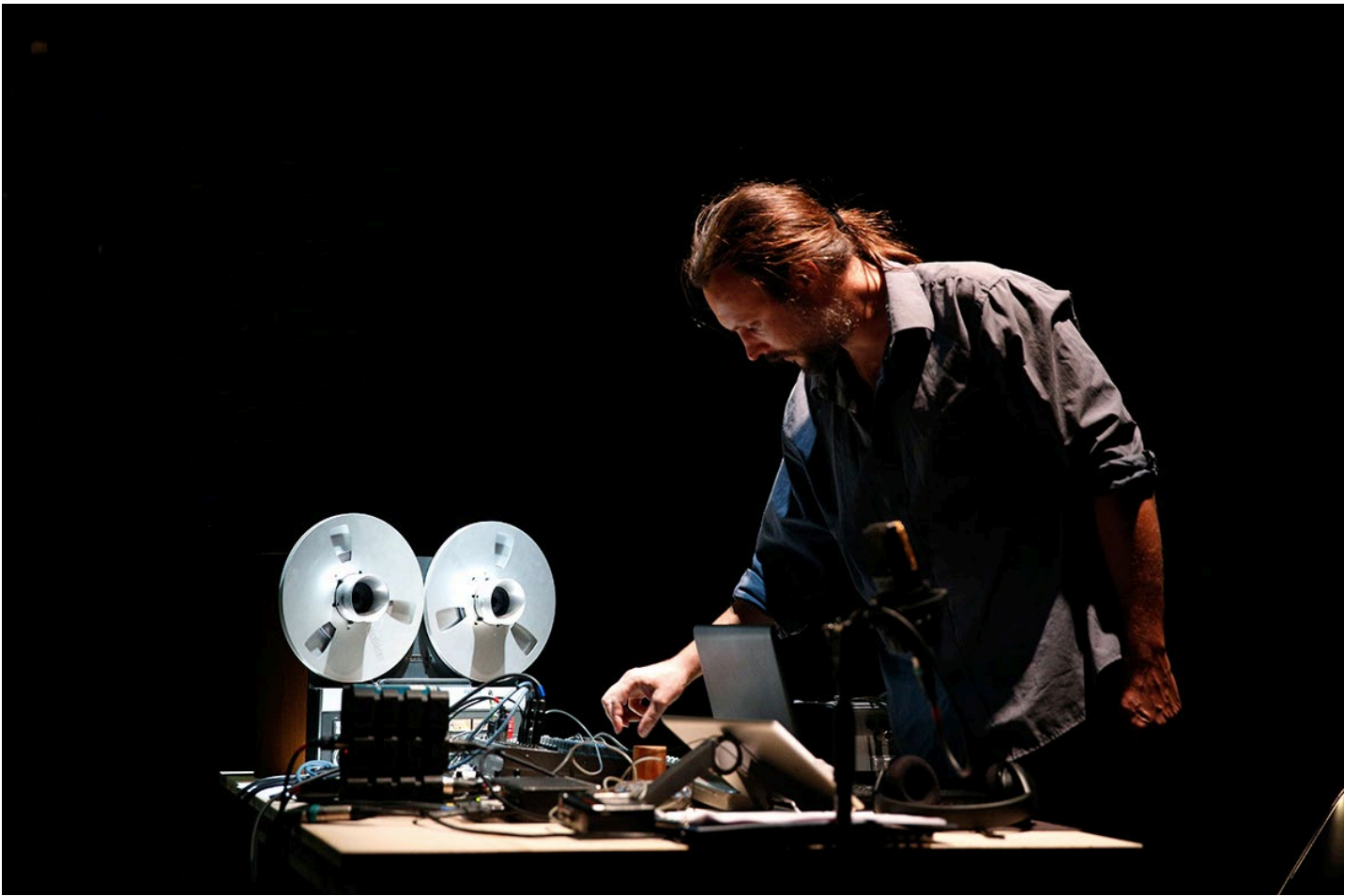
The south-east end of the Lofoten islands, towards the maelström, seen from the village of Å



Narrating the investigation in *MALSTRØM 68N / part 1*



On the waters of the Moskenstraumen, photograph, June 2014



Recording of the readings and sound remix by Raphaël Raccuia in *MALSTRØM 68N / part 1*

MALSTRØM 68N/2

Théâtre de l'Usine, Geneva

2015

The second part of MALSTRØM 68N, *An inaccessible place*, followed the investigation on the tracks of Edgar Poe's maelström in the Norwegian High North. The material gathered during the expedition – interviews, travel journal and various visual and sound curiosities – was staged at the Theater during the four evenings of representation.

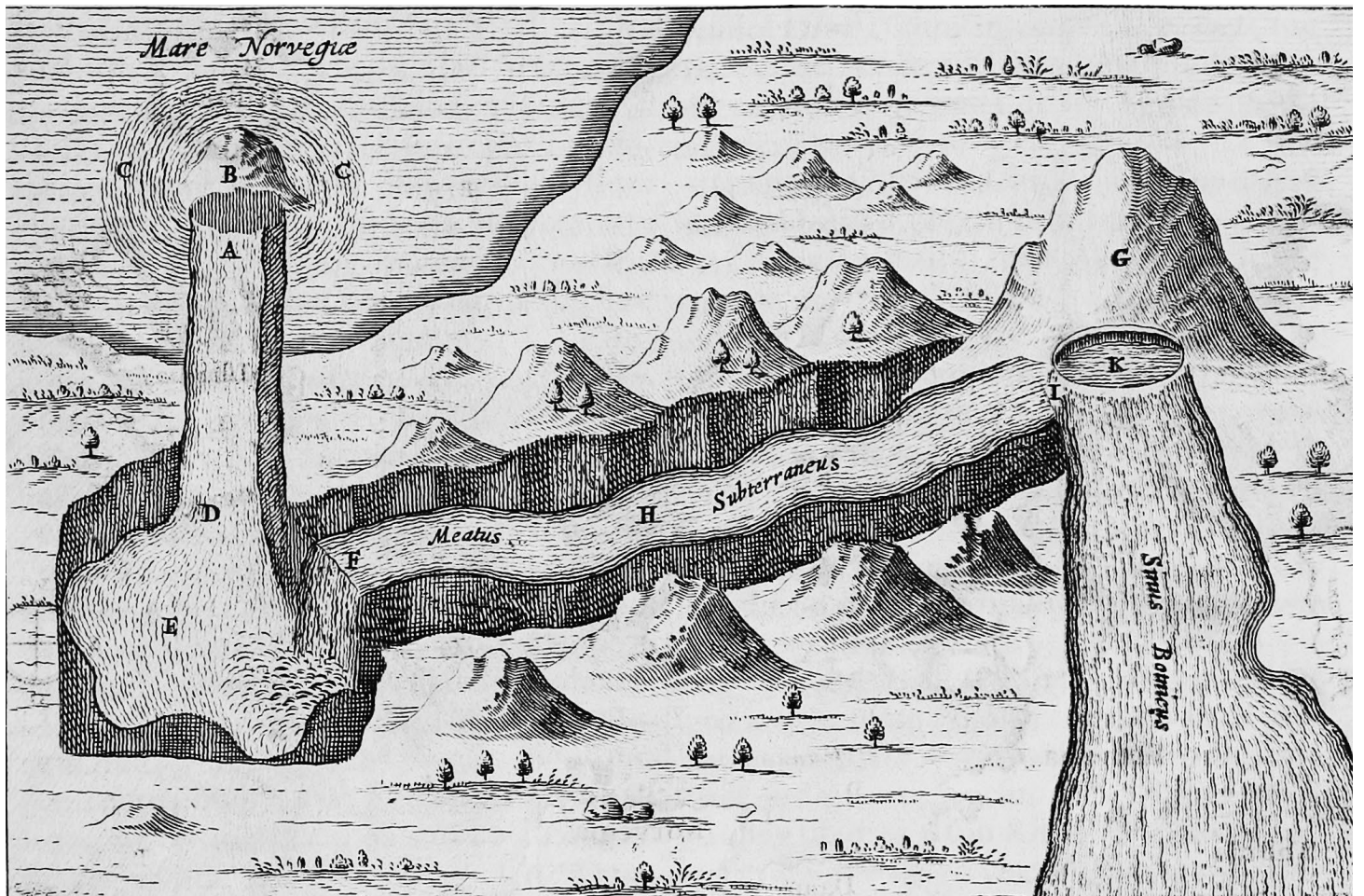
From Jesuit thinker Athanasius Kircher to Danish bishop Erich Pontoppidan, from Dante's *Inferno* to the memoirs of sociologist Norbert Elias, the sources gathered resonated with the narratives and testimonies collected in the Lofoten islands: seismic surveys and oil controversies, killer whales fleeing from the fjord, Sámi dreams and local knowledge, Gulf Stream, climate change and arctic identities... A series of entangled issues calling for new fabulations, somewhere in between Poe's « maelström » and the actual phenomenon of the « malstrøm », as it has been experienced by the people of Nordland.



Reading of the investigative journal in *MALSTRØM 68N (part 2): an inaccessible place*, June 2015

The conference led by Aurélien Gamboni dialogued with extracts from the investigation journal read by Sandrine Teixido, while the voices of the people encountered during the expedition were also convened. Historians, biologists, climatologists or fishermen, marine mammals specialists or anti-oil militants, surfers or touristic guides, archeologists or entrepreneurs: together they all formed an assembly of voices gathered around the maelström, as the image of a world of growing complexity and entangled issues.

Video recording of the performance [available here](#)



The maelström as the entry point of a gigantic underwater tunnel, according to 17th century Jesuit thinker Athanasius Kircher



St John's Eve at the top of mount Helsegga, in front of the maelström
image from: *På et bergeg kalla mett* by Gro Røde, 1994



Mapping the investigation in *MALSTRØM 68N* (part 2): *an inaccessible place*, June 2015

Hellsegga Talks

Bâtiment d'art contemporain, Geneva

2015

Can the maelström help us to experiment new forms of assemblies around shared issues? Initiated for the exhibition *La Bête et l'adversité*, «Hellsegga Talks» intended to pursue the investigation in the context of the exhibition itself, with an installation meant to be activated by a series of public discussions. This installation included a computer model of the maelström, a detailed scheme of Edgar Poe's tale, as well as an edition gathering selected testimonies from the investigation.

Within this framework, several guests were invited to interact with the repertoire of narratives and testimonies, as well as to share their own experience in terms of environmental perception and adaptation. Martin Beniston, climatologist and director of the Institute for environmental sciences; Chaïm Nissim, eco-activist and co-founder of association Noé 21; Hannah Entwisle, research officer at the Nansen Initiative, and Gene Ray, theoretician and professor at HEAD, took part to this talk moderated by Stéphane Verlet-Bottéro, curator of projects related to ecological emergencies.

This event built from the specific situation at the beginning of Edgar Poe's tale: on the top of mount Hellsegga, in the Lofoten archipelago, where the fisherman has guided the narrator to show him the maelström and then tell about his own experience. Establishing the proper conditions of vision and knowledge transmission, in order to grasp phenomena which often appear as overwhelming due to their complexity and magnitude: this was one of the main issues to be addressed in the debate.

Hellsegga Talks (installation view), August 2015







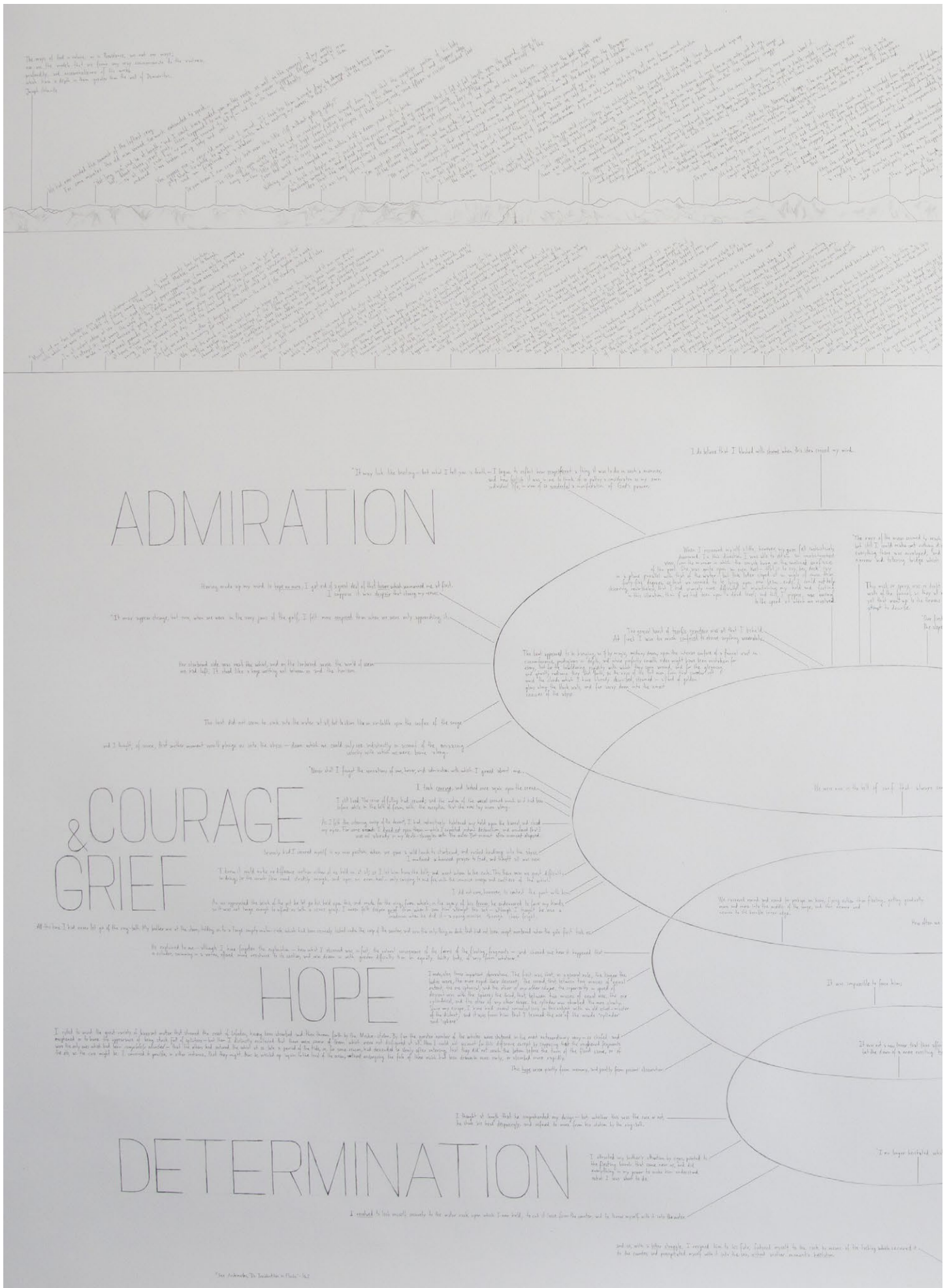
Hellsegga Talks (installation view), August 2015



Public talk with a climatologist, a philosopher, an eco-activist and a specialist of climate migrations, as part of *Hellsegga Talks*



Hellsegga, fragments of investigation narratives, August 2015



A descent (detail), a diagram of Edgar A. Poe's entire short story of the maelström, graph on paper, 140 x 105 cm, 2015



A tale as a tool (video animation: a computer model of the maelström), part of the installation *Hellsegga Talks*. An extract of the video is [available here](#)



St John's Eve at the top of mount Hellesegga. Image from: *På et bergeg kalla mett* by Gro Rode, 1994



Public debate in the installation *Hellesegga Talks*, August 2015

A tale as a tool

Museu de Arte Contemporânea, Niterói

Galerie G-MK, Zagreb

Centre de la Photographie, Geneva

Parc Saint-Léger, Pougues-les-Eaux

Live In Your Head, Geneva

2016 – 2019

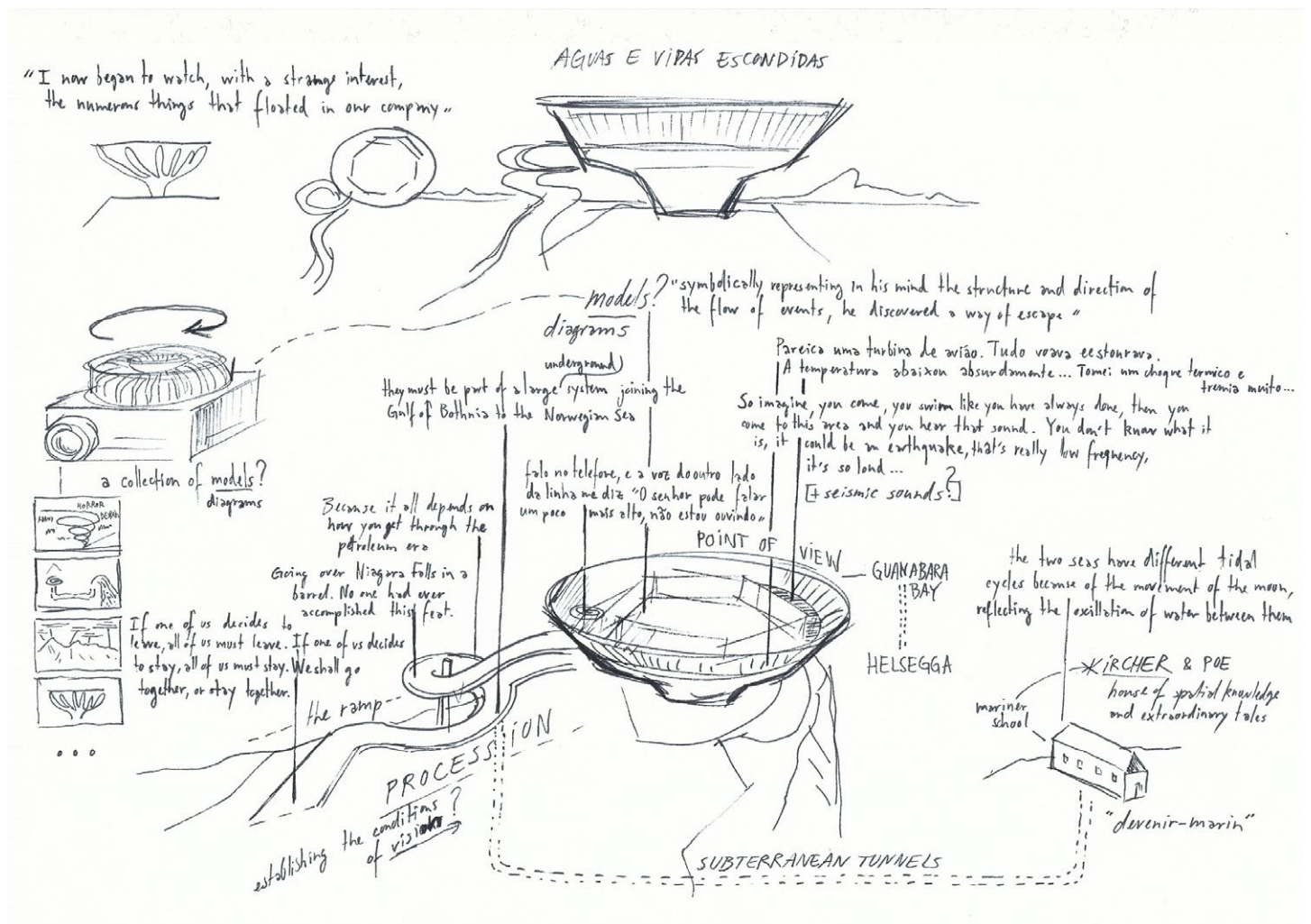
Following the previous developments of the project, *A tale as a tool* consists in a mobile assembly of investigation narratives, taking the form of an installation meant to host various public events.

Initiated at Museu de Arte Contemporânea (MAC) in Niterói in 2016, in the context of the exhibition *Guanabara Bay: Hidden Waters and Life*, it marked the return of this project to Brazil. A wall of investigation gathering documents and narratives was presented in the museum, while interviews and public discussions were organized, in relation to the pollution of the Guanabara Bay and the tragedy of a deadly landslide in the favela of Bumba in March 2010.

A performance was also conceived in collaboration with choreographer Christiane Lopes da Cunha and dancer Anani Sanouvi, basing on a selection of testimonies from the investigation archives.



Installation *A tale as a tool*, Museu de Arte Contemporânea (MAC), Niterói, August-October 2016



A scheme for the future public activations at MAC Niterói, as part of the exhibition



A tale as a tool: interpretation by dancer Anani Sanouvi as part of the public activations at MAC Niterói, October 2016



A tale as a tool, installation view at Centre de la Photographie in Geneva, September 2017

After a first step at gallery G-MK in Zagreb, the maelström settled at Centre de la Photographie in Geneva in 2017, with an installation gathering photographic documents, text and sound extracts from the investigation archives.

On a 60 meters long shelf, covering the largest parts of the exhibition walls, were presented 80 panels with selected testimonies and narratives. In the last room, a large table hosted the program of public events conceived in collaboration with the webradio collective *DUUU.

This program included a literature interpretative workshop with theoretician Yves Citton, a conference by historian of science (and Poe specialist) John Tresch, as well as a workshop with philosopher Emilie Hache, intended to re-write the story of the maelström from an eco-feminist perspective. Resulting from this workshop, the new scenario would later lead to a book written by Sandrine Teixido and published at Editions Cambourakis (2021).

Mes parents

Mes parents

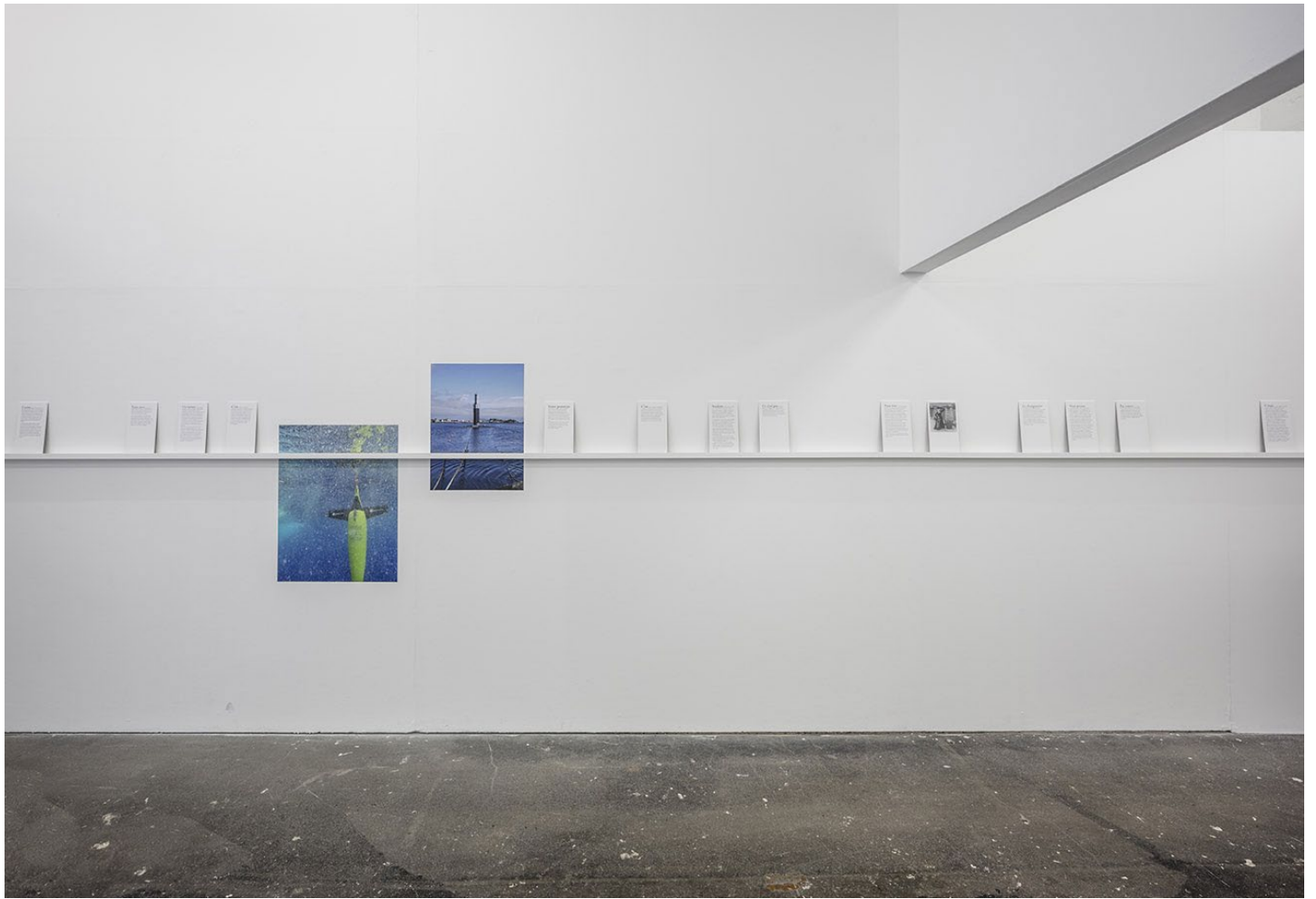
étaient fils de pêcheurs et affluèrent sur l'île de la Pineda (Catalunya) pendant la guerre. Mes parents se sont mariés. Nous sommes venus le passer il n'y avait plus de maison. Les personnes qui étaient venues des îles ont commencé à construire la ville, d'autres sont allés en France et d'autres sont revenus dans leurs maisons sur l'île. Comme la pêche était mauvaise pour moi petit, quand il n'avait pas de travail, il allait aider sur les grands bateaux, et comme la pêche continuait à être mauvaise, il a décidé de partir à l'étranger. Une entreprise a embauché mon père comme mécanicien. Il allait aider les personnes qui avaient du bétail à la construction de grandes boîtes, même si beaucoup de bétail avait été tué pendant l'insurrection. Ils ont construit des boîtes à sables aussi. Alors mon père a écrit, pour moi, deux lettres. Mais mon père avait écrit, pour moi, deux lettres. Mais mon père avait écrit, pour moi, deux lettres. Mais mon père avait écrit, pour moi, deux lettres.



Quelques

Quelques maisons de culte ont la conviction de ne pas se laisser offenser, d'autres non. C'est tout un travail de dialogue pour essayer de convaincre. C'est ainsi à un stade intermédiaire qu'un des chefs, un père-devenir, a orienté ses fidèles à faire la chose suivante : l'offrande n'a pas besoin d'être physique. Il a donc conseillé à ses fidèles d'offrir les aliments aux pauvres au lieu de les abandonner en de valise la plage. Le sens de l'offrande reste le même.





A tale as a tool, installation view at Centre de la Photographie in Geneva, September 2017



Literary interpretation workshop with Yves Citton, at the Centre de la Photographie in Geneva, September 2017



The table for public activations in the exhibition *A tale as a tool*, Centre de la Photographie, Geneva, 2017



A tale as a tool, installation view at Centre de la Photographie in Geneva, September 2017



A tale as a tool, installation view at Centre de la Photographie in Geneva, September 2017



Round table at the Centre de la Photographie in Geneva, September 2017

The Narrow Passages

Festival Indeterminacy, Buffalo (NY)

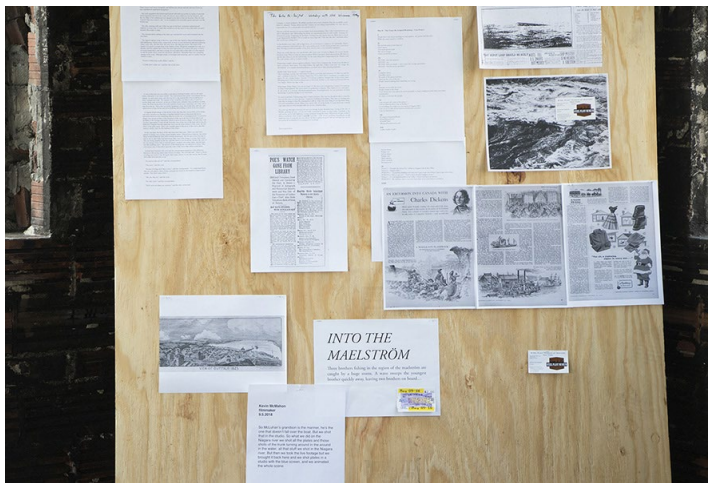
2018

As part of the «mobile assemblies», Sandrine Teixido and Aurélien Gamboni developed with independent curator Stéphane Verlet-Bottéro an «investigation office», at the invitation of the Indeterminacy Festival and the Techné Institute of University at Buffalo. During this research residency, they explored the past and present environmental transformations in Buffalo and the Great Lakes, close to the famous Niagara Falls that inspired Edgar Poe in some of his most telling descriptions of the maelström.

The complex ecology of this region, severely affected by a now declining industrial heritage, appears as space of cohabitation between many different contradictory forces, and different potential becomings. 40 years after the Love Canal disaster – a housing project neighborhood massively contaminated by chemical waste, which led to the rise of a national environmental movement in the USA in the late 1970s –, the inequality of exposure to industrial pollution and access to potable water are still major concerns for the most segregated communities. The movements engaged for a «just transition» collide with both the fossil-driven advocates of «business as usual» and the promoters of «green growth». Unexpected becomings emerge, as contaminated lands become crucial nature protection sites for the birds migrating from the Arctic to the Amazon, and as community-based research initiatives associate the indigenous knowledge of the First Nations with those of modern sciences around environmental justice and water politics.



Investigation in Buffalo on the ruins of capitalism, photo Petros Chytiris, May 2018



The investigation office at Silo City, as part of Festival Indeterminacy

Taking place with the Festival in the long abandoned industrial complex of Silo City, the project acted both as headquarters to investigate local environmental changes through various interviews in the city, and as participative platform where the public was able to access an archive and cartography of the research as it evolved throughout the festival, engaging in several open activities. A re-scripting workshop was held in collaboration with Nikolaus Wasmoen, professor of digital humanities at UB, to explore the zone of friction between « natural- » and « media- » ecologies while re-writing the tale of Poe. The headquarter was also a point of departure for a public sailboat ride on Lake Erie with frontline witnesses sharing their perception of environmental changes, based on all types of knowledges.



The floating assembly, and the re-scripting workshop in Buffalo. Photographs by Petros Chytiris, May 2018

Hellsegga (livre)

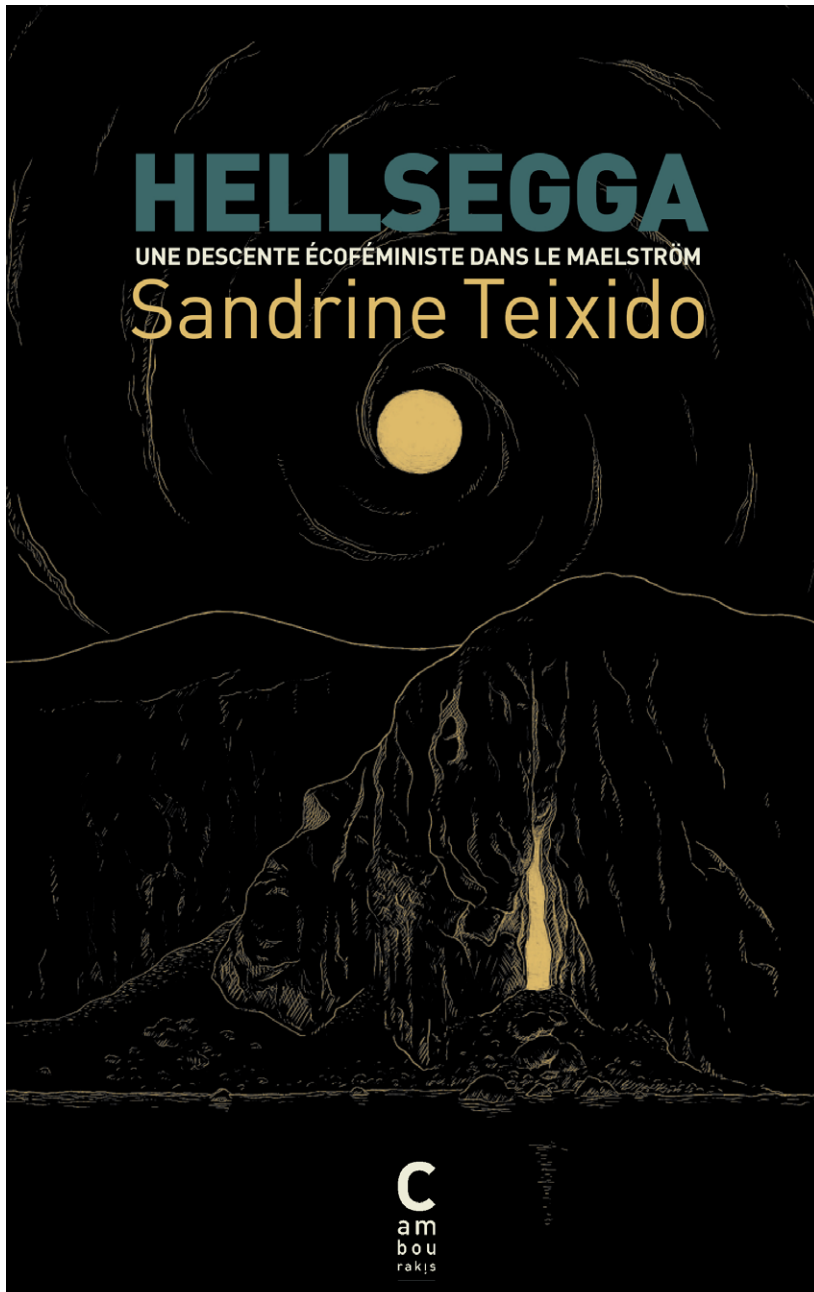
Editions Cambourakis, Paris

2021

This publication follows the workshop consisting in an ecofeminist re-writing of Edgar A.Poe's short story, that was held in the 2017 exhibition *A tale as a tool* at Centre de la Photographie in Geneva. In collaboration with philosopher Emilie Hache, the participants had drafted a new scenario for the descent into the maelström: staging this time three women and a community of resisters facing the Lofoten islands whirlpool, in an uncertain future following an environmental catastrophe.

Basing on this draft of a scenario, Sandrine Teixido produced a new text of fiction giving life to these characters, while integrating in the narration some elements of the ecofeminist sources that had nourished the reflexions during the workshop.

Published by Editions Cambourakis as part of their series *Sorcières*, this book includes the new short story, the original text by Poe, as well as a postface situating the context.



RECENT WORKS

3. THE DASH



The Dash

[investigation, sculpture
and public encounters]

Triennial Bex & Arts,
Villa Bernasconi

2020 - 2030

The Cimetière des Rois, in Geneva



Conceived for the Bex & Arts Triennial, this sculpture appears as a typographic sign integrated in the landscape: a 4 meters long «dash» carved in a granite stone from the Alps, to be discovered in the Szilassy garden.

This gesture pays tribute to Swiss novelist Alice Rivaz (1901 - 1998), who wrote about the dash separating the dates of birth and death on our graves, evoked in several of her short stories. While it is supposed to «contain the entirety of one's life», yet the dash cannot testify about the richness of experiences and relations that composed our existence. Furthermore, it highlights the particular tension between the «entry» and the «exit», between the various places and the different times that we will cross during our journey. A movement which is also difficult, constituted by «a succession of thick layers that we need to pierce» – attesting both to the condition of women in her time and to the position of subalterns, of humbles, of the people that are prevented to achieve their basic aspirations, and to whom Alice Rivaz attempted to give a voice.

The sculpture also functions as a simple bench, inviting the public for a pause, and occasionally hosting a series of public discussions and readings. It is accompanied by a 44 pages booklet, including fragments of interviews with specialists of the work of Alice Rivaz.

Based on a cast from the actual dash of Alice Rivaz's grave, this sculpture relates to a recurrent theme in the work of the novelist and appears this time as a real monument, which would be constituted by all the exchanges and relations that it would help to provoke. The dash appears less as a symbol, than as an *image of thought* inherited from the writer, and that we need to actualize in our own historical period, torn between past legacies that need to be revised, and planned futures asking to be rewritten. The dash becomes a platform, a halt, hosting meetings and readings with the progressively emerging community of reader of Rivaz, writers, as well as with philosophers, social workers, musicians, and various people engaged on the feminist and social justice themes that were dear to Rivaz.

Initiated at the Bex & Arts Triennial 2020, this project will be pursued at Villa Bernasconi in Lancy (Geneva), soon leading to the constitution of a collective that will continue to organize a public program over a period of ten years, such as various forms of public and semi-public assemblies, and questioning the issues of *transitional becomings* that Rivaz's dash allows to consider.

une langue comptant peu de mots, toujours les mêmes, prononcés avec politesse et indifférence, et toujours sur le même sujet, ce qu'elle devait faire, nettoyer, laver, repasser, mettre en ordre, coudre, raccommoder, repriser, remettre à neuf, bref, le travail convenu d'une bonne combinant le rôle varié d'une femme de chambre, d'un garçon de course, d'une cuisinière et d'une femme de ménage, c'est à dire de la « bonne à tout faire ».

Entre temps, un an après son refus, son prétendant en épouse une autre. Elle pleure dans son Psautier où elle lit comme par hasard :

« *Pleurez, et vous serez consolés* », ce qui grossit encore son flot de larmes et en même temps la soulage, juste ce qu'il faut pour qu'elle puisse faire face à sa tâche, sourire à Monsieur, sourire à Madame et aux enfants qui grandissent, et voilà l'aîné hors de la coquille. Il ouvre un cabinet dentaire. Celui-là, elle ne l'aime pas. Ne l'a-t-il pas un jour humiliée en plein repas de famille en lui criant à la cantonade – tout le monde a entendu – « Nanou, qu'est-ce que c'est que ce gratin de courgettes ? Ça m'a plutôt l'air d'un bain de pieds ! »

Réfugiée à la cuisine, couverte de honte, elle pleura. Elle fut Vatel et voulut mourir. Devinant sa détresse, Monsieur vint la rejoindre à la cuisine. Il excusa son fils en ajoutant : « Tu comprends, ce n'est qu'un arracheur de dents. On ne peut attendre de lui de la délicatesse. »

Quant au deuxième fils, il devient architecte. Le troisième s'en va en Afrique évangéliser les noirs, et le dernier sera un artiste. C'est le plus gentil des quatre. « Quand je

jouerai dans *Cinna*, tu viendras me voir, je te donnerai des billets ! » Elle est toute retournée. Elle n'a jamais mis les pieds dans un théâtre... Ce sont les beaux messieurs et les belles dames qui vont voir jouer la comédie. Il faut avoir une jolie robe, or elle n'en a pas. Mais elle répond avec ferveur : « T'en fais pas, j'irai, je te promets. » Mais, en attendant, le quatrième s'en va à Paris. C'est là qu'il fera du théâtre. Et il ne vient plus jamais à Genève.

Bientôt elle est de nouveau seule avec Madame et Monsieur. Et voilà qu'arrive le Malheur qui guette tout le monde, même les riches... Monsieur n'a plus que les yeux pour pleurer, et ses jambes maigres font de grandes enjambées pour aller tous les jours au cimetière. Parfois elle l'accompagne pour jardiner sur la tombe, enlever les fleurs fanées, en planter de nouvelles, arroser, chasser la poussière sur la pierre tombale où elle peut lire les grosses lettres taillées en creux dans le marbre gris. Ce sont les lettres du prénom et du nom de Madame, lequel est aussi le nom de Monsieur. Il y a aussi deux dates séparées par un petit tiret. Elle n'aime pas regarder le tiret qui contient toute la vie de Madame, sa longue vie. Mais à regarder ce tiret minuscule, il semble que ce n'était rien du tout qu'un tout petit moment entre deux immenses Portes, celle de l'Entrée et celle de la Sortie. Et presque rien du tout entre deux. Elle aussi, Thérèse, aura sa pierre, ses deux dates, son prénom et son nom. Elle connaît son numéro d'Entrée, elle ignorera toujours l'autre. Mais certains l'apprendront. Et sûrement Monsieur le saura. Peut-être aura-t-il un peu de chagrin. Enfant, il lui disait : « Nanou, je t'aime, embrasse-moi. »

Alice Rivaz, *La Bonne*, 1961

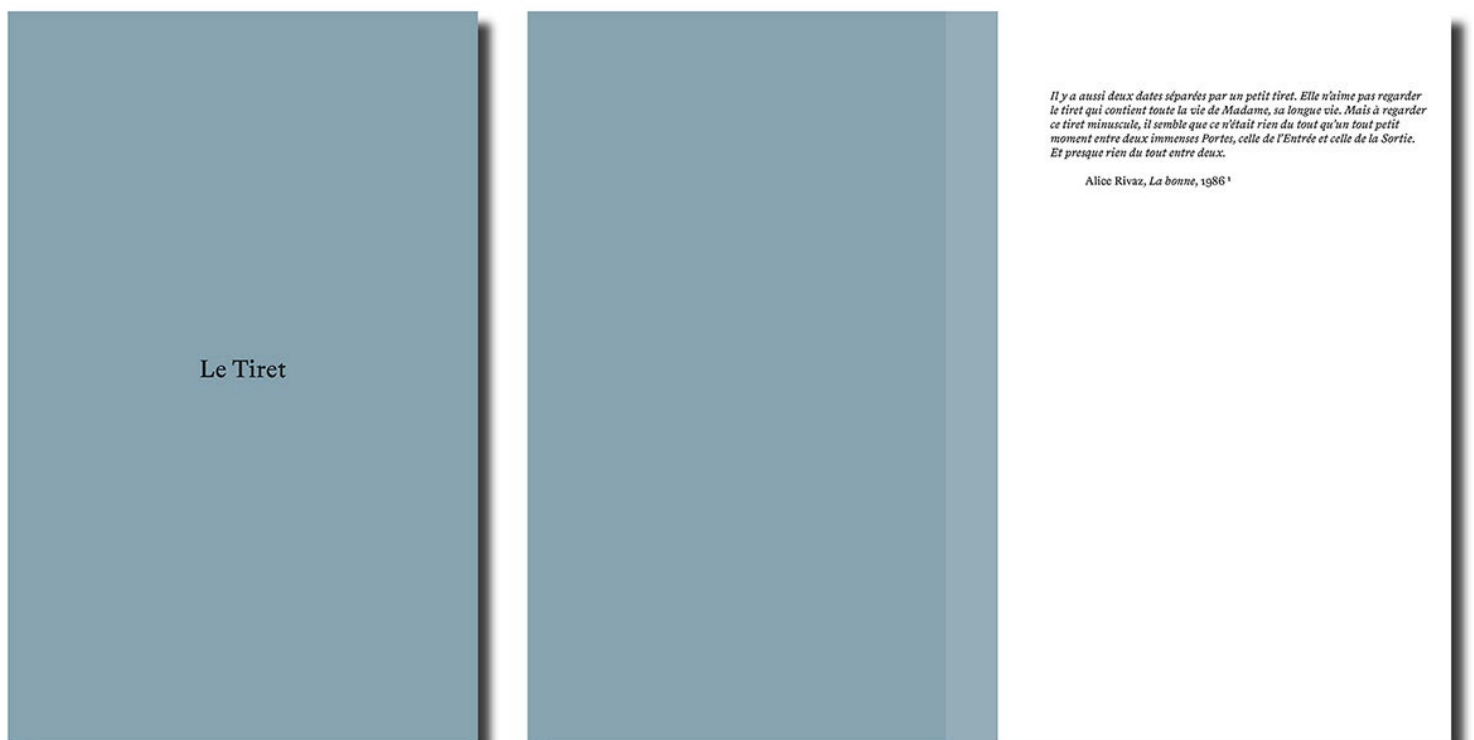


Since 2016, several testimonies have been collected among specialists of Alice Rivaz. To each of these persons, a bronze cast molded from the writer's own little dash on her grave, was given in return as a counter-donation



The sculpture «Le Tired» (the dash), conceived to host public situations around the themes that were dear to Alice Rivaz

Realization : atelier Cal-AS



Le Tired, a 44 pages booklet including fragments of interviews with specialists of Alice Rivaz's work



Public readings on *Le Tired*, in the context of the Bex & Arts Triennial (here: poet and playwright Sylviane Dupuis, and novelist Silvia Ricci Lempen)



Temporary installation of *Le Tired* in the courtyard of College Calvin, next to the Collège pour adultes Alice Rivaz (COPAD) in Geneva

For more information on Aurélien Gamboni :

www.ag-archives.net

For more information on the collaboration with Sandrine Teixido :

www.ataleasatool.com