



olivia abächerli, portfolio 2023

SHORT BIOGRAPHY

OA was born in Stans, Switzerland, in 1992. From 2013 – 2016 she started her studies at the University of the Arts in Berne, Switzerland (BA, Fine Arts). From 2017 – 2019 at the Dutch Art Institute in Arnhem, Netherlands (MA, Art Practice), she began to develop methods to combine (political) research and drawing. From 2019 – 2021, she was a research fellow at the Sommerakademie Paul Klee in Berne. Her work has been shown in exhibitions or screenings in several institutions and project spaces within Switzerland, as well as in Germany, Greece, Finland, the Netherlands or Italy.

CV

EXHIBITIONS / SCREENINGS / PERFORMANCES

GROUP

2023	Vitrine Hrdayam, Bern (Deine Atome bleiben an und in mir haften 2 / Your atoms cling on to me (2)) B74, Luzern (achtmal neu plus zweimal paris) Our Place, Taipei, TWN, (Neutral background), screening IRMA Republic, Worblaufen (Sister*hood) Videokunst.ch: Showroom PROGR, Bern / Houdini Kino, Zürich / Klibühni, Chur, screening Imaginary Z, Hangzhou, CHN (Light and cold conversation: Agency and Technology) Kunsthaus Interlaken, CH NOW 23, Turbine Giswil, CH	2018	Project Probe, Arnhem, NL (Archipelago) Hot Wheels, Athen, GRC (DAI coop summit: How it comes to matter) MACBA study centre, Barcelona, ESP (DAI, The Kitchen: If the tools fall apart in your hands), performance
2022	Nieuwe Vide & GOLF-festival, Haarlem, NL, (Ataraxie), collaboration with Harun Morrison Kunsthaus Langenthal (Aeschlimann Corti Stipendium) Das Lehrzimmer, Bern (NeoNeocortex), invited by Ines Marita Schärer Kunstlokal Festival, Zürich Cité Screening, curated by Tushar Madhav, Paris, FR Turbine, Giswil (Kulturlandschaft Obwalden)	2017	ArtStadt Bern (Now on show) Museum Langmatt, Baden (Raumfahrt - wieder hungrig?)
2021	Kunstmuseum Luzern (ZENTRAL!) Kunstmuseum Thun (Cantonale Berne Jura) Espace d'Art Contemporain (Les Halles), Porrentruy (Cantonale Berne Jura) E-Werk, Galerie für Gegenwartskunst, Freiburg, GER (Material Worlds – Storied Matter) Nidwaldner Museum, Stans (NOW21) Stiftung Schloss Friedenstein, Gotha, GER (Human Remains), online performance Kunsthalle Basel (...von möglichen Welten)	2016	Kunsthaus Langenthal (POST WARM POSITIV)
2020	Kunsthaus Centre d'Art Pasquart, Biel/Bienne (Cantonale Berne Jura) PANCH, Nairs in Movimaint, Fundaziun Nairs, Scuol (über/brücken), performance Espace 3353, Le Carouge, Geneva (The Stones in our Hands) Radio Bollwerk, online (Lines of the Parologue / Surrounding the abyss) a voice message project, online (The Drexciya concept) Kunstmuseum Luzern, (ZENTRAL!)	2023	SOLO Projekt Links, Galerie DuflonRacz, Bern (You are not here with me in the kitchen right now, but I wish you were) – feat. Line Rime & Isabella Beneduci Kunsthalle Luzern (the center and the other)
2019	Stadtgalerie Bern (Cantonale Berne Jura) WASBiennale, Berlin, GER (What's with privacy when it's too loud outside?) Grand Palais, Bern (Little Boxes) Museo Nivola, Orani, IT (curated by Ruth Noack: Peekaboo – Guardare la nazione attraverso gli occhi dell'infanzia) KEINRAUM, Luzern (Die Nachfahren) KEINRAUM, Luzern (Die Nachricht), performance feat. Julian Zehnder ExArt, Cagliari, IT (DAI coop summit: Peekaboo – Looking Askance At Issues Of Childhood Connected To Nation) Silent Green, Berlin, GER (DAI: Aeroponic Acts ~ growing roots in air), performance Universität Dessau, GER (DAI, The Kitchen: Would you like to invest?), performance	2022	Espace libre, Biel/Bienne (global earth powder trace)

EDUCATION

2020	Seminar, e-flux (SUMMA TECH: The Untranslatable, with Ed Keller & Carla Leitao, curated by Julieta Aranda)
2019 – 2021	Fellowship Sommerakademie Paul Klee (Tirdad Zolghadr – STATECRAFT)
2017 – 2019	MA of Art Practice, Dutch Art Institute , Arnhem, NL
2017	SpringTime, Sommerakademie Paul Klee (Helmut Batista, Julien Bismuth – About Perspectivism)
2016	Workshop, University of Berne, (Rosie Braidotti – Critique, Power, Affirmation)
2013 – 2016	BA in Fine Arts with distinction, University of the Arts Berne
2012 – 2013	Preliminary Course, University of the Arts Lucerne

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PUBLICATIONS

- 2016 Treppen laufen sich selbst (self-published)
2019 Chain letters (collaboration with Ruth Noack, Maria Berrios, Tina Gverovic, Ciprian Burete, Leeron Tur-Kaspa, Teresa Distelberger, Sofia Montenegro, Gayatri Kodikal, Hasan Top, Hannah OFlynn, José G Aneral)
2020 ZINE (edited by Alejandro Céron, Ulufer Celik and Rabea Ridlhammer)
2021 STATECRAFT (online publication, edited by Tirdad Zolghadr)
2023 IBU SILLA (Edition Fink, Zürich)

TALKS / CONVERSATIONS

- 2017 the personal is political, artist talk at Museum Langmatt, Baden
2018 where all the aims cross, artist talk at Nidwaldner Museum, Stans
2020 Kopfstand, online talk for Connected Space Intermezzo
Remote Viewing, online talk for Sommerakademie Paul Klee
2022 Feminist Geography Conference: Mapping The Global Intimate, University of Bern

AWARDS

- 2018 Visual Art Award of the cantons of Obwalden & Nidwalden (Unterwaldner Preis für bildende Kunst)
2019 Studio grant Berlin (Zentralschweizer Atelier Berlin)
2020 Work grant of the cantons of Obwalden & Nidwalden (Werkbeitrag)
2022 Aeschlimann Corti Stipendium

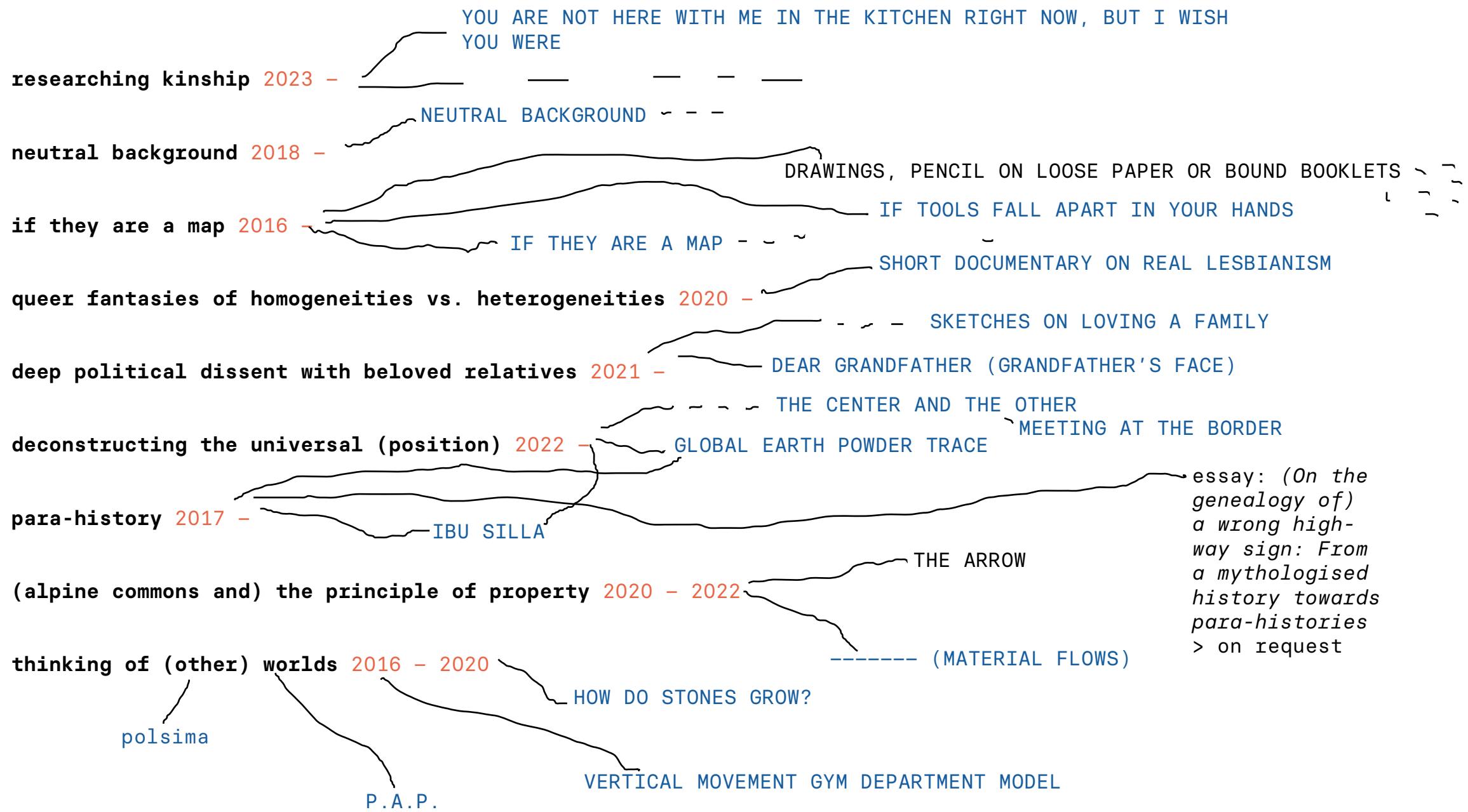
DUELL

Some projects are developed by DUELL, a collective by Amélie Bodemann and Olivia Abächerli. DUELL is researching on the idea of „landscape as a condition“. This stands for their common interest in places, crossroads and narratives where the political and the material meet up. DUELL is a dialogue of concepts, sand, ice, copper or clay (...), mostly resulting in mixed media installations.

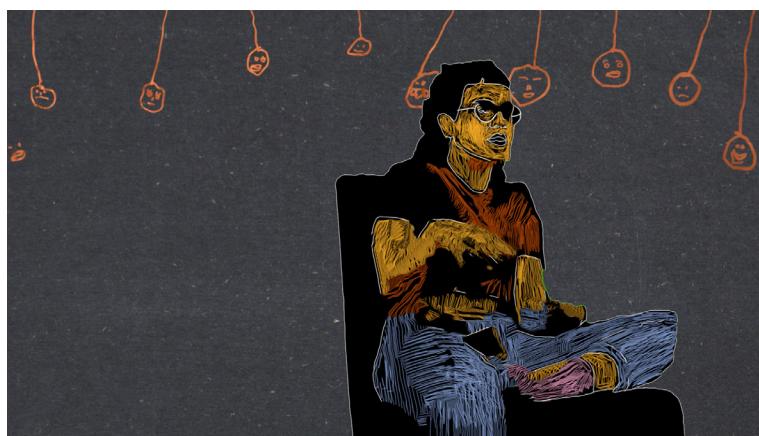
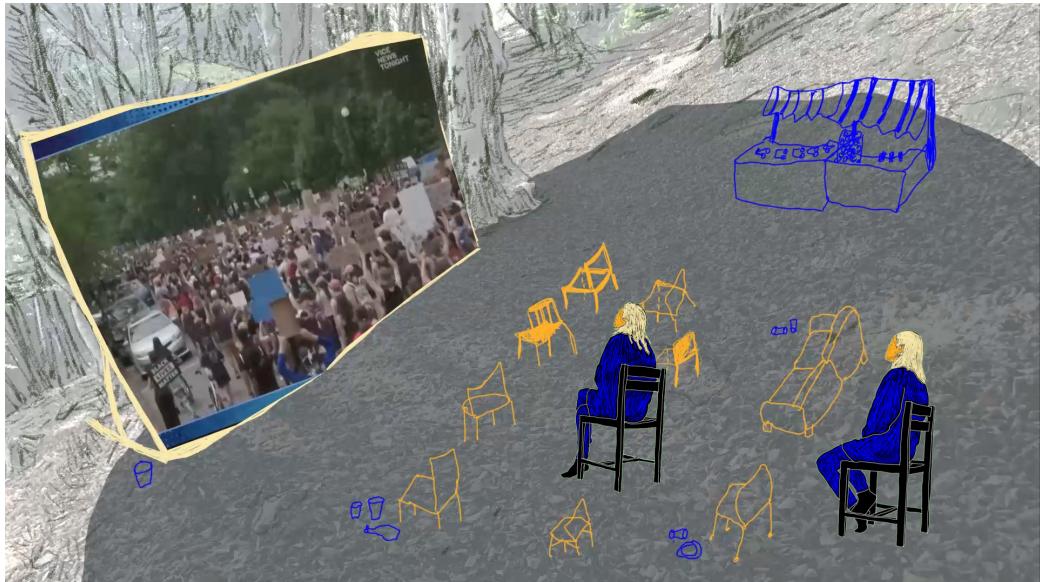
SMUDGE, THE MESSENGER –

RIDDLEY, HOW DOES ONE MAKE FIRE AGAIN?

Research areas / projects / bodies of work



sketches on loving a family



2023

video

00:16:35, 16:9, HD, stereo

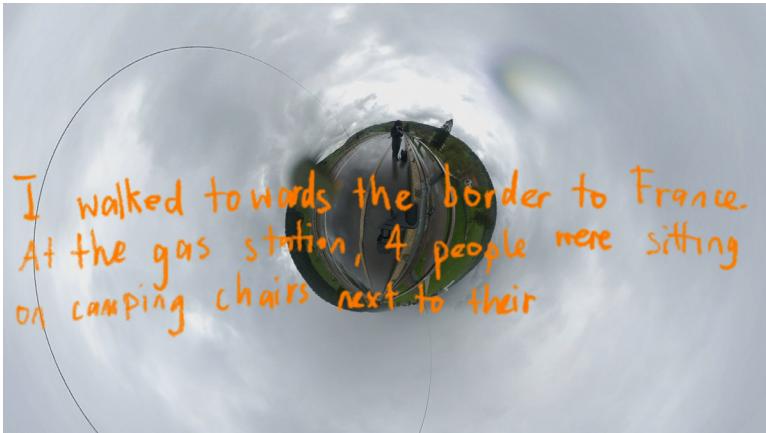
[Video link \(Dropbox\)](#)

Soundscape: Till Hillbrecht

Kunsthalle Luzern, the center and the other (solo)

How to deal with political differences or vast ideological gaps within families, how to manage emotional tensions and your own borders of acceptance? «Sketches on loving a family» is a starting research consisting of interviews with 5 people of a diversity of familial, ethnical, class and national backgrounds (Brazil, USA/Germany, Argentina, Lebanon and Switzerland) who talk about their relationships with politically clashing family members whom they still love in different ways. The video starts with a short scene of the US «Daily Show» on political polarizations that is shown in an animated forest cinema. Then, the interviewed persons appear as animated characters that slowly and increasingly become deformed and distorted - visually «torn apart».

Video Stills, "sketches on loving a family"



In «Meeting at the border (Les Verrières)» the artist visits the village Les Verrières in the canton of Neuchâtel, which is the scene of the internment of the Bourbaki Army in 1871, with a 360-degree camera. The historical event depicted on the Bourbaki panorama is referring to Switzerland's nimbus as a humanitarian helping nation. The video shows a transcribed conversation with an elderly resident. The ideological conflicts within the community - which houses an asylum center nowadays - become palpable and the slogans Humanité - Hospitalité - Neutralité, visible everywhere in the village, are critically questioned. The work is mixed with video sequences that the artist shot behind the scene at the Museum Bourbaki Panorama. The views behind, in front of and on the backdrop of the historical circular painting reflect the degree of romanticization regarding the historical treatment of fleeing people.

Meeting at the border (Les Verrières)

2023
HD, stereo, 16:9, 15:01
[Video link \(vimeo\)](#)

the center and the other, Kunsthalle Luzern

Bilder: Film Stills "Meeting at the border (Les Verrières)"

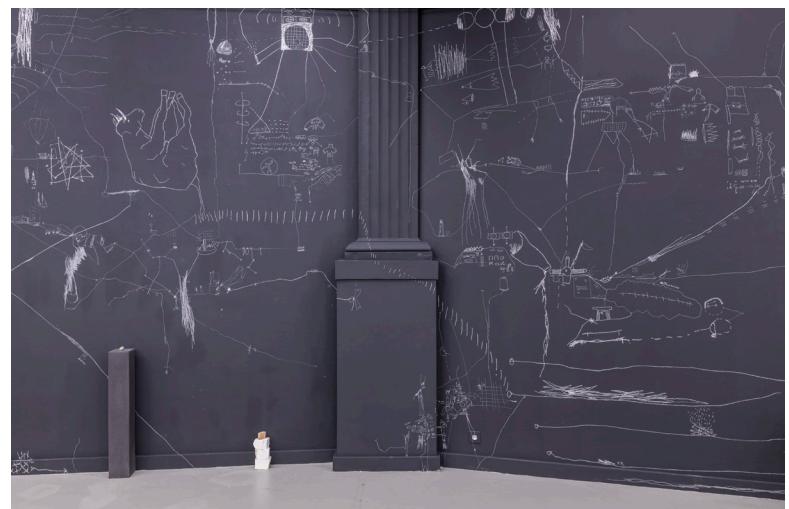
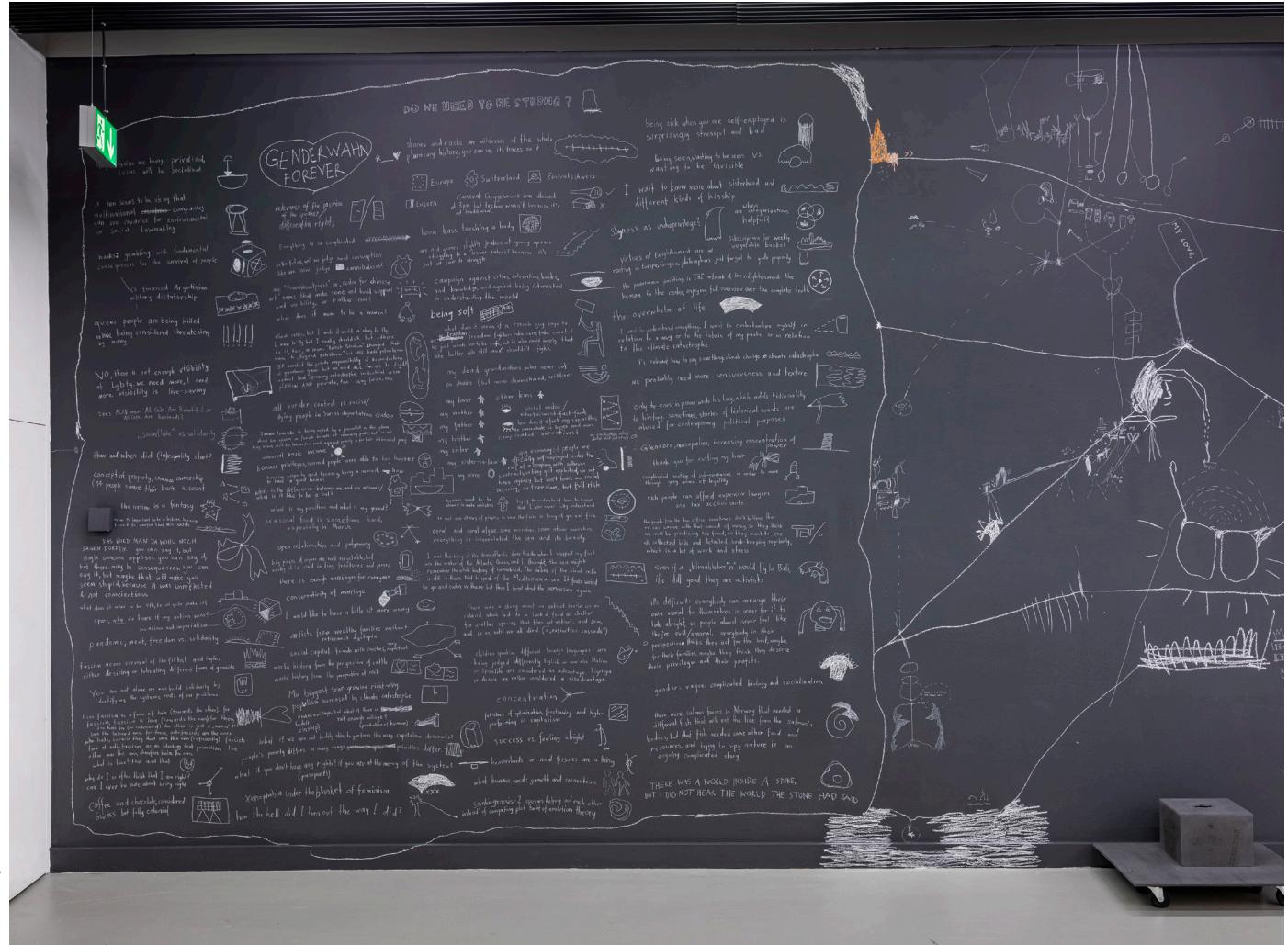


the center and the other

2023
Kreide auf Wand
28 x 3,5m
the center and the other, Kunsthalle Luzern Kilian Rannwart

How is intersectional feminism or the principle of property related to the difficulty of shopping seasonally? A subjective cartography of 28 meters makes connections: The wall drawing - dimensionally a quarter of a panoramic painting - includes an index of 120 terms, explanations, symbols, and questions that either concern or are of concern to the artist. How are complex situations intertwined, and where am I in it - where do I position my subjectivity specifically? This section of a contemporary "horizon of thought" presents itself as a very personal, exposed reflection of the artist's inner self. It is a performative piece about grasping the specificity of one's personal perspective among other's.

Photos: Ausstellungsaufnahmen "the center and the other", Kunsthalle Luzern Kilian Rannwart



you are not here with me in the kitchen right now, but I wish you were

COLLABORATION WITH ISABELLA BENEDUCI AND LINE RIME

2023
installation
26 collaborative drawings:
chalk, pencil, oil pastels,
quarel and coal on paper,
chalk on textile
different sizes
wall drawing by OA:
chalk and coal on wall
ca. 2 x 8 m
collaborative carpet:
print on carpet
128 x 200 cm
collaborative audio file:
mp4, stereo
00:26:58
[Audio link \(Google Drive\)](#)

Projekt LINKS Galerie Dufour Racz, You are not here with me in the kitchen right now, but I wish you were

OA started to collaborate with Isabella Beneduci - a Brazilian artist, social anthropologist and indigenous rights activist - and Line Rime - an artist, illustrator and feminist activist from Fribourg, Switzerland - when they met in Paris in a political reading group during several months. Their conversations have always dealt with their political contexts and how those effect personal life(s). After Olivia and Isabella left Paris to return to Sao Paolo respectively Berne, the three of them continued their discourse in letters and they started sending drawings to each other. In a group show, some of the drawings were shown, while the letters - the connections - were translated into a wall drawing by OA. A carpet with a photograph (made by Isabella) of Olivia shaving Lines hair made the center of the room, on which it was possible to listen to spoken outtakes of the letters.



neutral background

notational system on neutral background (short)

2017-2021

video

00:10:44, 16:9, HD, stereo

[Video link \(vimeo\)](#)

Sommerakademie Paul Klee, online publication

notational system on neutral background (long)

2017-2021

2-channel video installation

00:56:59, HD, stereo

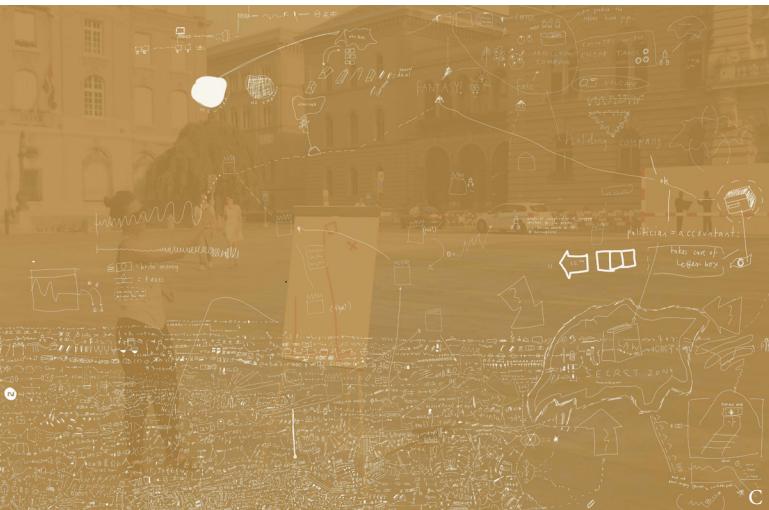
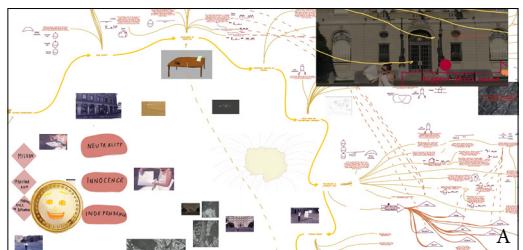
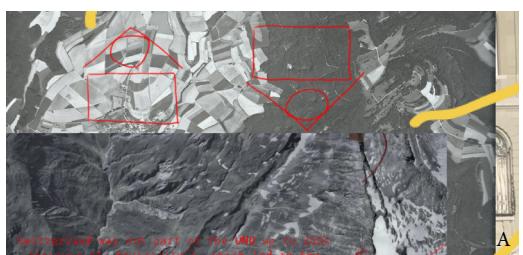
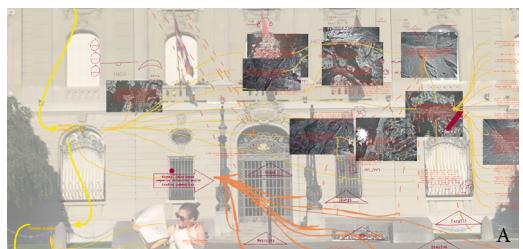
[Video link \(Dropbox, 2 files\)](#)

works as 1-channel-version, too

Material Worlds, E-Werk Galerie für Gegenwartskunst, Freiburg i. Br. / Now 21!, Nidwaldner Museum, Stans

«Notational System on Neutral Background» evolves from expanded ongoing research on **problematic entanglements of Swiss economic policies**. Swiss mythologies and self-identifications of neutrality and innocence still (partly) persist when it comes to discussions of colonial histories and racism. Strong economic involvements, be it in the transatlantic slave trade, or, more recently, human rights violations on behalf of global corporations, have been overlooked. This research focuses on such **global involvements**, and asks how Swiss policy-making is involved. In developing an index or **cartographic vocabulary**, It transforms sheer information into readable diagrams, maps, calendars, or network structures. This vocabulary helps render complex facts visually accessible, and makes the said entanglements clearer in terms of structure, form, pattern and rootedness within the system.

- text by Tirdad Zolghadr



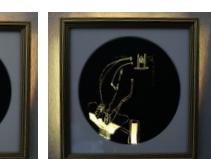
credit of about 420 billion swiss francs (...)

2021

12 lasercuts on paper, LED strips, framed

20 x 20 cm

Material Worlds, E-Werk Galerie für Gegenwartskunst, Freiburg i. Br.



B

neutral background

2020

wallpapers, series of 3

dimensions mutable

Material Worlds, E-Werk Galerie für Gegenwartskunst, Freiburg i. Br. / Von möglichen Welten, Kunsthalle Basel

The series of wallpapers show the development of a **visual vocabulary** in order to render those rather complex facts of economic policies visually accessible. It particularly attempts the problematic entanglements to become clear in terms of their **structure-form, repetition and deep-rootedness in the system**. The repetitive forms of power structures in trajectories of colonial and post-colonial relationships become motives for a **reproducible and sharable product**: a series of wallpapers, the drawings/maps/network structures being its pattern. The patterns use a unified vocabulary of symbols and forms, but are not directly repetitive as wallpapers usually are. Instead, the wallpapers expose the **process of getting-a-grasp**, the development of the notational system.

A: Video Stills, "notational system on neutral background"
B: Exhibition view E-Werk, Galerie für Gegenwartskunst ("Material Worlds"), Photo Credit: Marc Doradillo
C: Exhibition view Kunsthalle Basel ("Von möglichen Welten"), Photo Credit: Claudio Vogt
D: Exhibition view Nidwaldner Museum ("NOW21"), Photo Credit: Olivia Abächerli

navigation, speech, construction, autonomy, archive, activism, music, writing, wtf, economy, censorship, care, mirroring, group

2019-2021

video

16:9, 48:40, loop, stereo

[Link video \(Dropbox file\)](#)

IBU SILLA, Galerie Hofmatt, Sarnen

While researching on **colonial entanglements** and histories of Central Switzerland I came across the (around 15 boxes full of) diaries of a Swiss mercenary, Alois Wyrsch (also called „Borneo Louis“), in the historical archive of Stans.

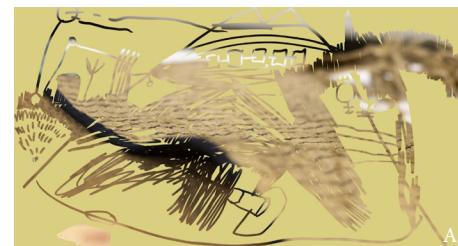
Wyrsch was in Borneo (Banjarmasin) from 1816 and returned to Switzerland in 1832, with two of his children, a son and a daughter, who's mother was indigenous. The mother, called Johanna, Ibu Silla, or Belle was left behind or never arrived to Switzerland. The son, Alois Wyrsch II., became the first Swiss Federal Council of Color in 1871.

All the parts in the diaries where she would be mentioned are **censored**, cut out or blacked out, probably by himself. The reasons for the censorship can only be speculated about. This is what I'm doing with this project: **empathizing the gaps** by speculating on possible biographies of „Johanna, Silla, Belle“ by means of questions and „scraping“: subtractive drawing. I'm trying to open up possibilities for her to be recognized as a **multiplicity of „potentialities“** in the literal and „mental archives“. Documentary material from the archives is being more and more revealed thereby.

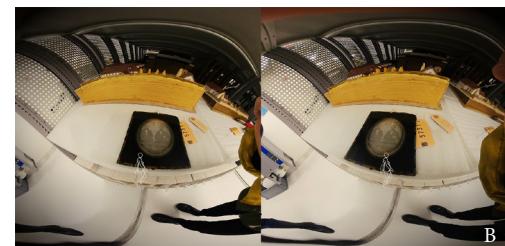
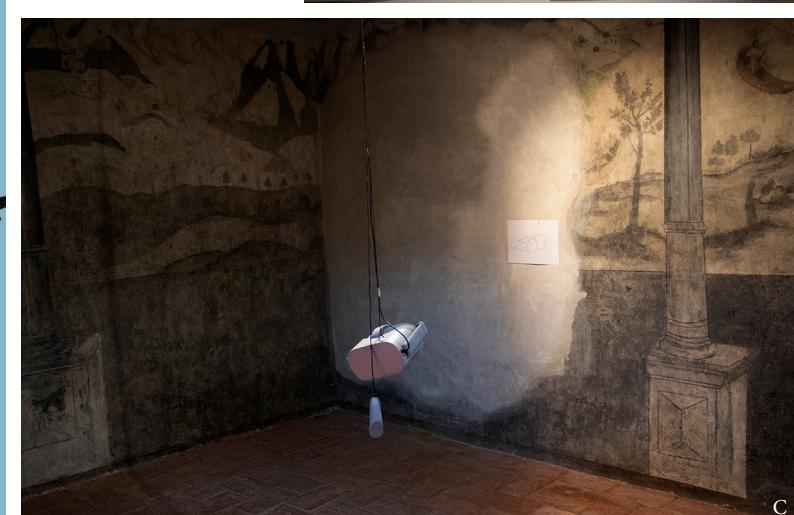
Given the premise that history is produced and shaped by (white) men, this larger body of work around Ibu Silla attempts to propose counternarratives, hopefully triggering and opening up some space for para-histories and multi-perspectives.



IBU SILLA



A. Video Still, "navigation, speech, wtf" B. Video Still, "this is my landscape, this is my landscape for you, this is my landscape for you and I'm wearing special glasses" C. Exhibition view Galerie Hofmatt (IBU SILLA). Photo Credit: Olha Asachenko





If they are a map

2018
oil pastels on wall
2 x 3 m

"How it comes to matter", Hot Wheels Projects, Athens

2019
graphite and oil pastels on wall
2,8 x 3,5 m

"Little Boxes", Grand Palais, Bern

I saw convex
equatorial deserts and each
one of their grains of sand.

2013-2021
oil, coal, yarn on paper and canvas
series of 2
120 x 105 cm



A: Exhibition view Hot Wheels Projects, "How it comes to matter". Photo Credits: Edith Pusch
B: Exhibition view Grand Palais, "little boxes". Photo Credits: Mathias Kühn
C: Photo Credits: Olafka Anekli

„Now, in order to answer that old question about where you are, it seems one has to leave the ground and travel into space, and more exactly into the cyberspace of a global satellite network. It is said that satellite positioning technology offers a definitive solution to this question, which some claim has troubled us from our origin: Where am I? (...) Even standing still, we operate at once in a number of overlapping and incommensurable networks, and so in a number of places – at once. Orienting oneself in this open and ongoing interaction appears all the more imperative and all the more impossible. “Where am I” in what? Where am I, where? In the global market, in the universe, in the family, in a corporate database, in some collective history, in the city or the desert, in the Internet, on the information superhighway?”

- Laura Kurgan

The body of work called «If they are a map» is an ongoing investigation on the matter of orientation and contextualization. How do I, how do we (how does who?) navigate in a multiplicity of parametres of time, space and social contexts? Through the means of large scale drawings, these questions are being tackled by layering a multiplicity of >maps< and thus perspectives.

Short documentary on real lesbianism

2021
video
16:9, 01:52, HD, stereo, loop
[Link video trailer](#)
password: lesbian

What if there was a Swiss indigenous people consisting only of lesbians? Having come of age in a context where right populist politics get most of the votes in Switzerland, a place of **lesbian invisibility**, a place where the notion of <the lesbian> has been used as an insult only; the artist is setting up a thought experiment: the nationalist's fantasy of a «Swiss race» that has never and will never exist, is being twisted: the «Swiss race» is being imagined and <explored> as a «lesbian race» living in a forest¹. The work reflects on fantasies of homogenous societies and identifications and investigates essentialist notions like the <indigenous> and the <pure>. The essentialism of such identifications is being exaggerated until it is driven into absurdity. It is an attempt of intersecting anti-racist (and anti-imperialist and anti-nationalist), feminist and queer premises through a radical thought experiment.

The work has not been exhibited yet. In a (hopefully) future show, I will synchronize it (particularly its stop motion animated parts) with a stroboscopic light effect and thus amplify the works reference to conceptual gaps: to the incompleteness of histories.

Images: Film Stills "Short documentary on real lesbianism"

discovered



in



the



Kernwald

:



the

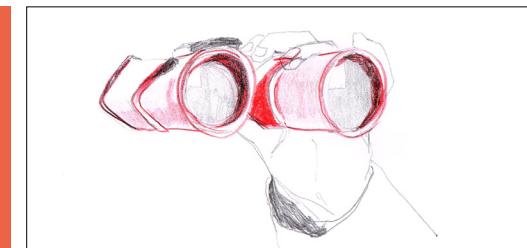
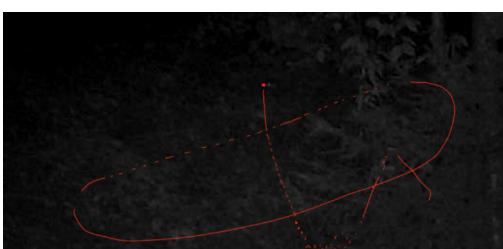


core



forest.

2022,



ur-lesbians



have



been



the



Kernwald



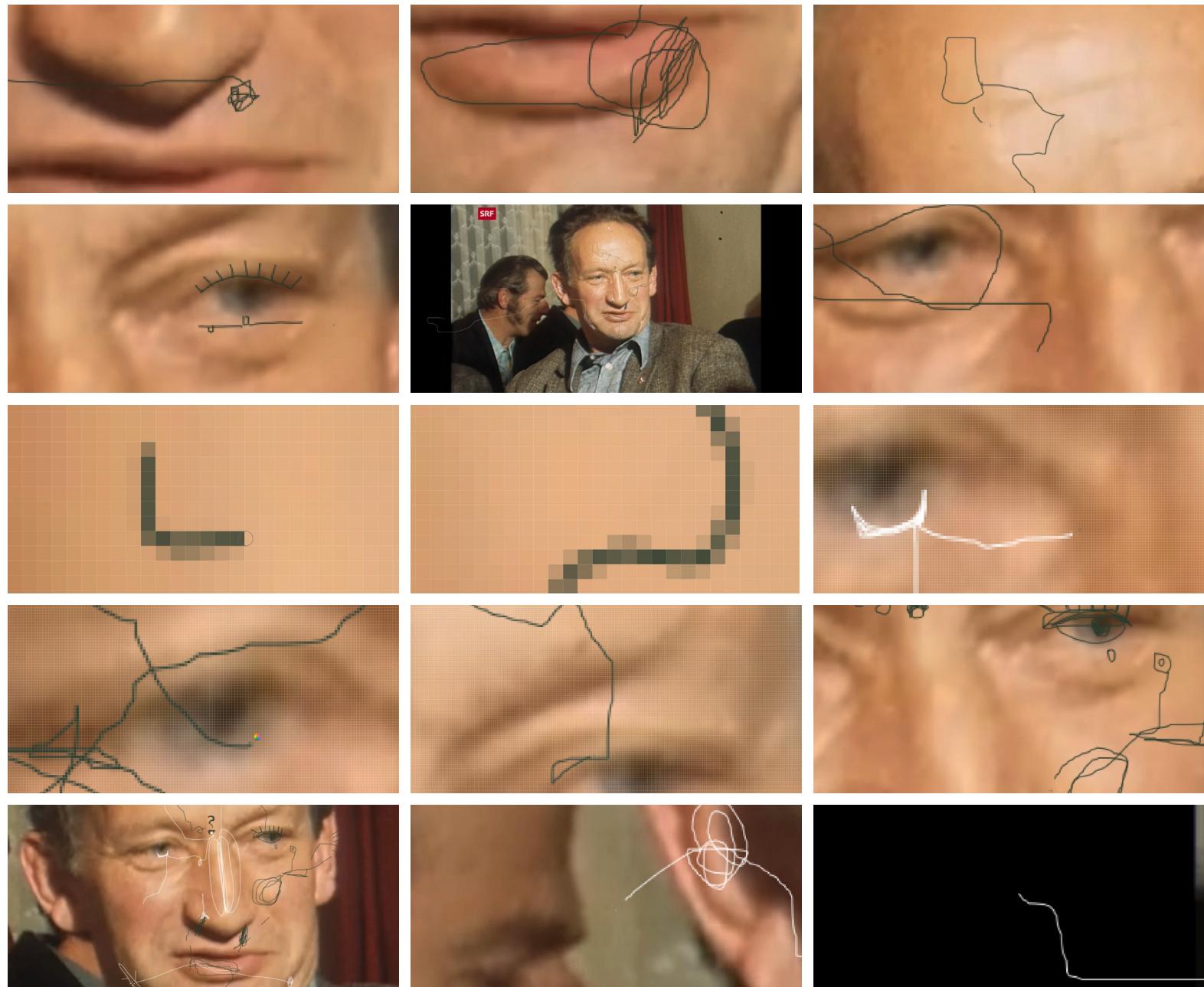
¹ “Kernwald” ist the mythical forest localized at the place of the artist's coming of age (and of her inner coming out as a lesbian), loosely translated as ‘core forest’.

Dear grandfather (grandfather's face)

2021
video
16:9, 03:07, HD, stereo, loop
[Link video \(vimeo\)](#)
password: grandfather

«Of course I'm against it, too» - In 1975, the artist's grandfather has been stating his opinion on the Women's right to vote¹ on Swiss national tv. That footage has only been found by the artist in 2021, 14 years after his death.

How to deal with **contradictory feelings** towards beloved family members with whom one dissents fundamentally about basic political matters, **Worldviews** and urgencies? This piece is an investigation on such tensions: the video works with and through the tv show's footage. Like **traces of a letter or a <map of thought>**, writings and drawings are directly being marked on the grandfather's face, onto the surface of the very moment of his «painful» statements. The image is being repeated and zoomed in excessively attempting to achieve **Opacity** and **proximity**, an understanding that might never be obtained. Thus, the question processually shifts from <How to relate?> towards: <How to deal with non-relating?>



¹ on a communal level

Global Earth Powder Trace

2022
video installation
16:9, 21:47, HD, stereo, loop
stroboscopic light

"Global Earth Powder Trace", Espace Libre, Biennne

GLOBAL EARTH POWDER TRACE is an exhibition about the contextualisation of the subject in its personal histories. The flickering universe embedded in a single pixel. About causal networks, about a caterpillar possibly changing everything. About shade and how light is made by it. About gaps and how the mute is speaking. About rocks becoming dust becoming rock, and then the rock – one tiny witness of planetary history – will be excavated by archaeologists; but who are those archeologists, do they wear glasses, do they carry binoculars, are they a group looking at the story from multiple sides?

Various video works by Olivia Abächerli are being entangled into one.

In the beginning, a short film is being accelerated: 'Powers of Ten' was produced by Charles and Ray Eames in 1977, moving a fictional camera up to the maximum macro-image and into the maximum micro-image that was "scientifically known" at the time. Later, we see images of cutouts in the pages of a mercenary's diaries. Alois Wyrsch was a civil and military governor for the Dutch crown in Borneo from 1816 and returned to Switzerland in 1832, with two of his children, a son and a daughter, whose mother was indigenous, probably his Nyai: his slave. The mother, Ibu Silla, was left behind or never made it to Switzerland. The son, Alois Wyrsch II., became the first Swiss Federal Councillor of 'colour' in 1860. All the parts in the diaries where Ibu Silla would be mentioned are



censored, cut out or blacked out. In 1975, the artist's grandfather was filmed stating his opinion on the issue of women's right to vote (on the municipal level) on Swiss national tv. The footage was found by the artist in 2021, 14 years after his death. Like traces of a letter or a <map of thought>, the grandfather's face is being marked, but never permeated. In this process of mark making mind mapping, the question shifts from "How to relate?" towards: "How to deal with non-relating?" Finally: What if there was a Swiss indigenous people consisting only of lesbians? Having come of age in a context where right populist politics get most of the votes in Switzerland, a place of lesbian invisibility, a place where the notion of "the lesbian" has been used as an insult only; the artist proposes a thought experiment that twists the nationalist fantasy of a "Swiss race" that has never and will never exist. The "Swiss race" is imagined as a "lesbian race" living in the forest ("Kernwald" is the mythical forest located in the region where the artist grew up). Filmed in the forest at night, this fabricated legend plays with fantasies of homogenous societies; adopting an exaggerated essentialism.

At the opening of the exhibition, the musician Sara Käser played her favorite sounds and songs on a cello. Her performance was recorded and sporadically played as a soundscape within the installation during the course of the exhibition.

What does it mean to own land? What responsibilities or privileges does it imply? And what does it mean when a historical association of hundreds of people owns land together? Under what conditions can this work harmoniously, and between which points and subjects do resources flow?

This project has been part of an exhibition that combined scientific and artistic thoughts about the landscape of the area of Obwalden.

The idea of individual ownership is quite recent in human history. Today, community ownership is rather an exception, but the Alpine medieval Commons are a prominent example in Obwalden that are still shaping the local community and economy. They are historical models of communal ownership and management of land, often for example «alps» (cottage plus land in high altitudes for midsummer grazing), forest or water.

The work «- - - - (Material Flows)» stems from a research: At the beginning, the focus was on Commons in Obwalden, its histories and current forms and functions. Conversations and visits to archives led to the investigation of other models of communal ownership, up to the philosophical question of property and the emergence of the legal framework of ownership in the course of the Enlightenment.

From this exploration of the meaning of ownership of land, territories, and (agricultural) resources, a drawing vocabulary emerged; territories, trails, and paths were then left as traces of chalk and coal on four local stones plates. The map gives insight to the research and may function as an index for the drawing vocabulary.



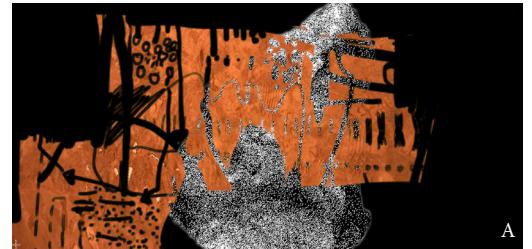
- - - - Material Flows

2022
installation
multiple: map, Offset print, 78 x 63cm
chalk and coal on 4 local stone plates
each around 1 x 2m

Landschaft und Kultur in Obwalden, Turbine Giswil

2021
Installation
Copper, brick-dust
Smudge, the messenger –, Ausstellungsraum Klingental, Basel

Site



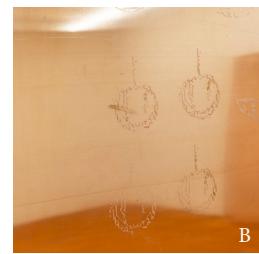
2021
Installation
Copper wire, brick-dust, tin, soapstone, plasticine, graphite, Projection 1, HD 16:9, 00:22:40, without sound / Projection 2, HD, 16:9, 00:22:40, without sound
Smudge, the messenger –, Ausstellungsraum Klingental, Basel

Grid



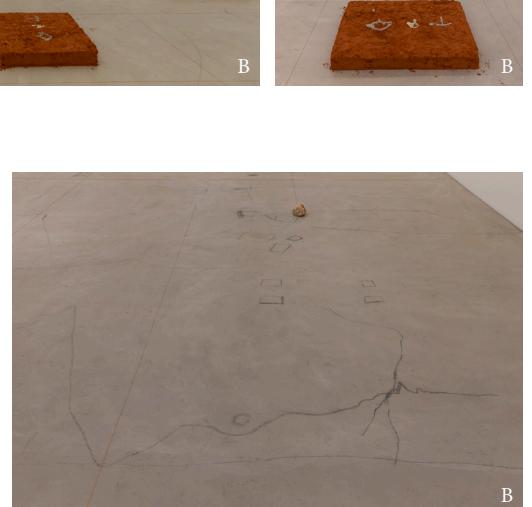
2021
Installation
Display cases from common beech wood and glass, brick-dust, graphite
Smudge, the messenger –, Ausstellungsraum Klingental, Basel

Skip



2021
video
HD, 16:9, 00:08:19, stereo
[Video link \(vimeo\)](#)
password: cat
Smudge, the messenger –, Ausstellungsraum Klingental, Basel

Trove



How is a language constructed beyond cultural references? DUELL is playing with the hypothesis that a code for extraterrestrial communication would consist of entropy of material, of distribution of points, of a rhythmic arrangement of objects, of alternating density of mass.

The cat named Smudge is an actor in interwoven experimental arrangements and grids. Smudge, the messenger - attempts a language that is inscribing itself into the environment.

Smudge, the messenger – DUELL (collective with Amélie Bodenmann)

A: Video Stills, "Smudge, the messenger –"
B: Exhibition view Ausstellungsraum Klingental, Basel ("Smudge, the messenger –"). Photo Credit: Gina Folly

Riddley (How does one make fire again?)

DUELL (collective with Amélie Bodenmann)



A
2020

installations on three levels: plasticine, wire, digitally printed wallpapers, dough, aquariums and terrariums, tin, disassembled electronic devices, clay, brick dust
3-channel video installation: HD, 16:9, 06:02, loop, stereo

Riddley (How does one make fire again?), Benzenholz (Raum für zeitgenössische Kunst), Meggen

With the exhibition «RIDDLEY how does one make fire again?», DUELL is sketching post climate change landscapes and sciences, envisioning looped space and time.

In the introductory scene between a laboratory and a museum, micro landscapes of natural and technological elements and lumps are to find behind screens, in a filing cabinet and as sketches at the wall. The archaeological set-up blends with Science-Fiction aesthetics.

In Russell Hoban's Sci-Fi novel, Riddley Walker stumbles upon efforts to recreate a weapon of the ancient world by digging iron leftovers, roughly two thousand years after a nuclear war has devastated civilization. What if, after climate change, we are going to arrive back to an archaic future that is emptied of resources, endlessly circling the planet like Mad Max?

In the video installation, Riddley becomes a multi-gendered and multi-sha-



B



B



B



B



A: Video Stills, "Riddley (How does one make fire again?)"
B: Exhibition view Benzenholz (Raum für zeitgenössische Kunst), "Riddley (How does one make fire again?)", Photo
Credits: Ralph Kühne

ped prototype character. What if they will forget how to make a fire? When Riddley tries to speak, objects of clay leave their mouth and grow bigger and bigger.

With Riddley stagnant and exposed to a fast-moving macro landscape, with rough sketches being drawn over their body, the images empathise the brutality of racist colonial ethnological photography and address the questions of primitivity and subjectivity in the writing of history and in the making of science, in the making of space, in the making of time.

On the third floor, micro becomes macro and the exhibition concludes with a room-filling installation of brick powder that people can walk on and leave their traces. Some areas remind of excavation sites, non-identifiable tools of lead being found. Through people's movements, the brick powder is over time distributing on all three floors, as is the soundtrack in the staircase, providing Riddley's future myths as para-histories.



A



A

Would you like to invest?
2019
performance
20 minutes
Universität der Künste, Dessau

Would you like to have
polsima?

2019
4-channel video installation
HD, 16:9, 10:12, loop, stereo
sound: Timon Kurz
Video links (vimeo): [1](#), [2](#), [3](#), [4](#)
password: polsima

Dialogue Model: I can't hear myself without you listening. M8 Art Space, Helsinki

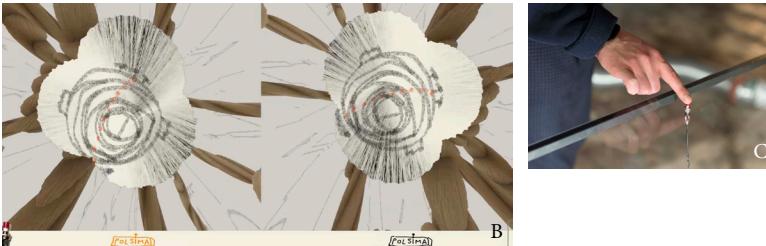
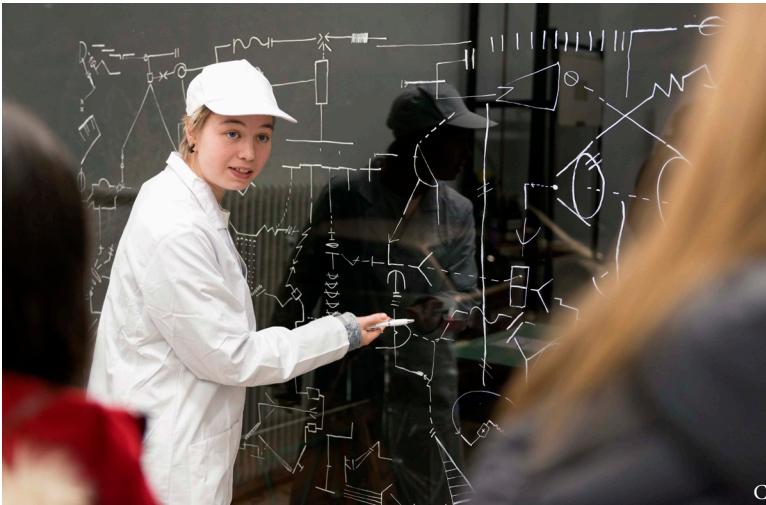
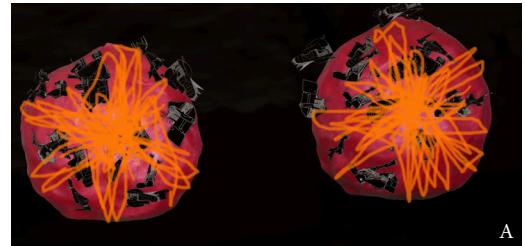
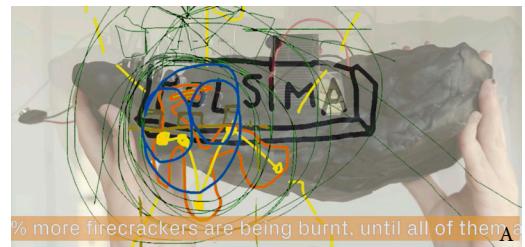
"We will be able to calculate the future outcome of every tiny decision we take today. We will be able to form the society and the planet we want. Would you like to be part of this movement?"

Polsima, the political-simulator machine, is a highly complex device that can calculate and visually simulate all the future consequences of any political decision. The algorithm is shaped by scientists from all possible disciplines and promises to end political speculations, so finally politics can not fail any more.

This product's dream-like handicraft and intimate aesthetics soon intertwines with our personal affections at some unnoticed yet undeniable point. There is an inherent horror in the prediction of complex networks of causal events with absurdity always looming close, despite its initial intentions will ,polsima' fulfill a utopian purpose or operate as an object of desire and a neoliberal instrument of power.

- Text: Edel O'Reilly

polsima



POLSIMA LAUNCH

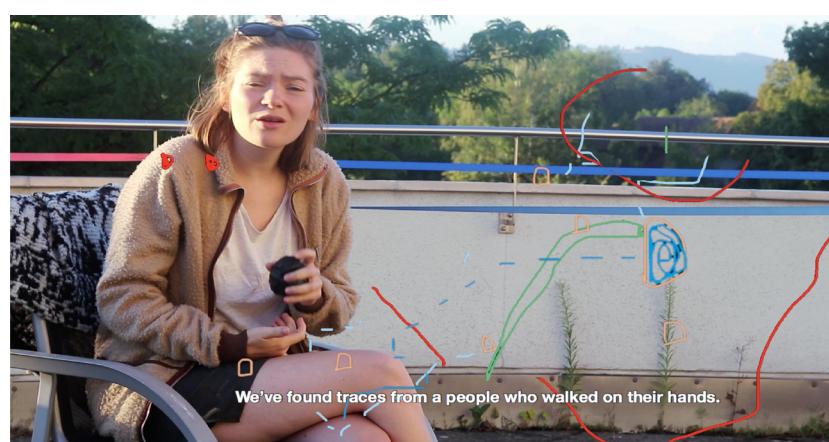
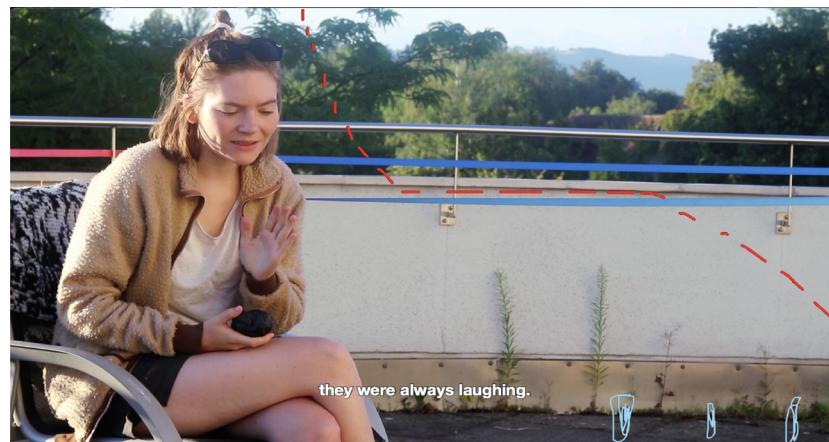
2020
Video installation
Table, chair, paper, Polsima pen, Polsima key ring, crayon on window pane, cups, plasticine, resistors, condensers, LEDs, wires, strands, cables, motion detectors, temperature gauge, push buttons, microphone, interface, Arduino modules, ventilation pipes, metal frame, plexy glass, double projection on screen
Videos: X times 17 seconds, HD, 4:3, without sound, activated by pressing a button

A. Video Still: "Would you like to have polsima?"
B. Video Still: "POLSIMA LAUNCH"
C. Exhibition view Sattelkammer ("POLSIMA LAUNCH"), Photo Credit: Samuel Rauber



Polsima Launch: the machine is being introduced, opened up and tested. The inner structures and technical complexities are shown openly, and the panes of the space become a shell; the random videos - Polsimas calculated visions or simulations - are projected onto a rear projection screen, so they can be read from the outside as well as the inside. The videos each contain two juxtaposed versions of the future, which, fictitiously, refer to the political question posed and represent an «If No, then:» or an «If Yes, then:». The virtual cameras move like a roller coaster through the cross-section of animated ropes, which are located in an empty void surrounded by abstract drawings that derive from circuit diagrams. The «content» of the rope is a mixture of animated drawings of our planet and found footage arranged by color. On the second large window, in the office, a similar «circuit diagram drawing» is also visible from the outside and inside. The performer (Alexandra Anderhalden) balances between the figure of a scientist and that of a fair saleswoman, oscillating between rational logic and emotional visionary. She guides the visitors through the functions of the machine.

How Do Stones Grow?

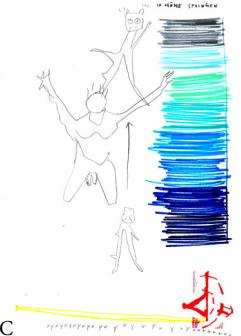
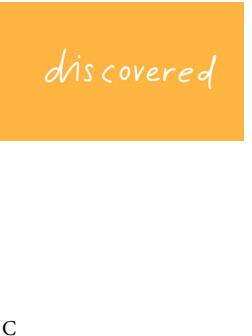
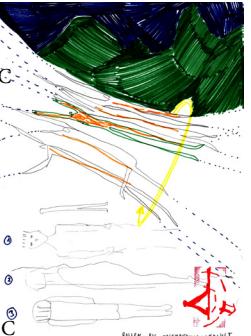


2018
video
HD, 16:9, 13:43, stereo
[Video link \(vimeo\)](#)
password: stone

In cavo: where all the aims cross, Nidwaldner Museum, Stans

The personnage of an archaeologist is reporting about **excavations of various utopian Societies** in a setup of a documentary interview. The documented utopias are almost about to tip over into imaginations of dystopias – utopia and dystopia, as well as past and future, historiographical aesthetics and elements of science fiction, are on the verge of merging into one another. The work makes use of an irony of Western ethnographic colonial rhetoric in order to explore the question of how collective visions of the future could merge, or how they could continue growing together out of individual absurd dreams.

Images: Video Stills, "How Do Stones Grow?"



Vertical Movement Gym Department Model

2018
multimedia installation
metal, plasticine, rope, carpet, tablet, web application, printer, etc.
4 x 4 x 4 m

NOW18, Nidwaldner Museum, Stans

"In her multi-part installations, Olivia Abächerli addresses the tension between the individual and the collective as well as between private and political. Starting point of 'vertical movement gym department model' is the recurring political debate on immigration. Countering the often demanded isolation to the outside, the artist proposes another solution: The boat is just not full if we move our bodies not only vertically, but also horizontally. Transferred into the space, we move accordingly on the vertical instead of on the horizontal. Olivia Abächerli offers in her installation **a training center for vertical polarity reversal**. In addition to devices, objects and instructions, an individual **training plan** can be created and printed out through using an interactive questionnaire. The work examines the political potential of fiction, whereby it moves on a fine line between corporate design and rudimentary sketchiness, as well as a concrete proposal for a solution and an intimate dream."

- translated from a text written by Barbara Ruf

P.A.P.

2018
2 laser prints
895 x 1280 mm

The Ricco Wassmer retrospective at the Kunstmuseum Bern in 2015 also showed his childhood butterfly collection from the 1930s. A cabinet full of palm-sized two-winged butterflies, captured by a child in Bremgarten near Bern.

Where have these butterflies, in these sizes and varieties, disappeared? Have they all gone extinct?

This poster series is dedicated to a childhood story: When the artist's mother incomprehensibly planted stinging nettles in their garden in the 90s, despite the danger of people falling in and hurting, the nettle's purpose was to be a brimstone habitat, because stinging nettles help brimstones survive.

The posters advertise a stinging nettles park, an adventure park that is the habitat of the brimstones, and address a double level of the child's idea of the better.



