



PORTFOLIO
2010-2019

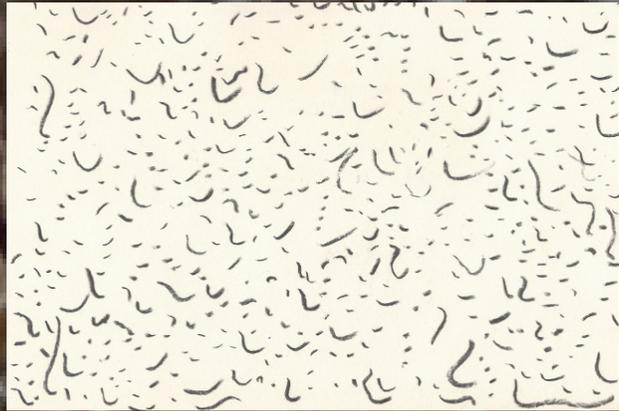
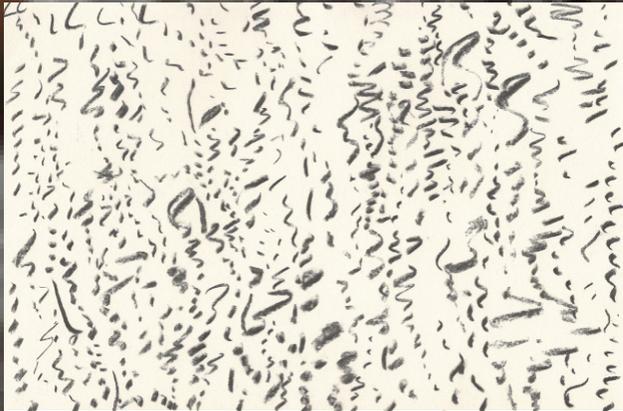
Fanny Jemmely

TO THE SOURCES
OF THE SILVER & GOLD STREAMS

During this residency when I promised myself to «become water», enter in a direct contact with the element revealed itself important. The discovery of two streams with symbolic names on the battle fields of the first world war, not far from the studio, convinced me to follow their trajectories and climb up to their sources. From time to time, the current disappeared to reappear again some meters above. Intermittently, I stopped to listen to the stream and imitate its chant while filming. Those melodies have been, in a second time, retranscribed on paper in the shape of fluid lines.

documentation of a performative project,
video/sound, graphic retranscription;
Silberbach: 17 elements
Goldbach: 28 elements
residency at the Foundation François Schneider,
domain of the Hirtzenstein, Wattwiller,
summer 2018.

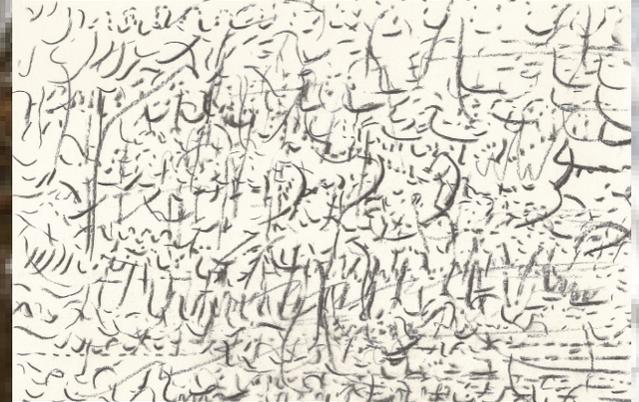
here: 3 examples of the Silberbach series, each
time a drawing corresponding to a video/chant;
all accessible under the addresses:
- <https://youtu.be/-A2wnRiLQw>
- <https://youtu.be/Sv1mij8GezU>
- <https://youtu.be/Re4nvcM0vg>



TO THE SOURCES
OF THE SILVER & GOLD STREAMS

documentation of a performative project,
video/sound, graphic retranscription;
Silverbach: 17 elements
Goldbach: 28 elements
residency at the Fondation François Schneider,
domain of the Hirtzenstein, Wattwiller,
summer 2018.

here: 3 examples of the Goldbach series, each
time a drawing corresponding to a video/chant;
all ccessible under the addressés:
- <https://youtu.be/9rbfw1ozmg>
- <https://youtu.be/bALWbkM5SAM>
- https://youtu.be/AD-MJg_wRLU





EMANCIPATED LINES

roll of fabric, thin linen, 1.48m x 10m,
Indian ink & charcoal,
residency or "becoming water",
at/by the Fondation François Schneider,
summer 2018.

(temporary documentation at the foundation)

Beyond the formal and optical games driven by this interlacing, this drawing lies on the performative, ritual function of its realisation. Its fluid lines recalling the texture of water are an embodiment of thoughts and affects into signs. Some of those elements - spleens, memories, angers, fears - are finding a space to be archived while more enthusiastic impulses as dreams and desires are flourishing, running along the extended format. Linked to an observation of water and an attempt to become it, the emancipated lines tend to be fluidifying, like water often used in rites of purification.

THE CHANTING WAYS

drawing, indian ink,
roll of paper (1.7m x 20m),
sound, voice & bells,
for a dispositive on the floor
with multiple audio chanel,
residency on "becoming water",
Fondation François Schneider,
summer 2018.

(temporary documentation at the foundation)

A 20 meters roll of paper is covered by «fluxes», a pattern which, in my corpus of works, usually stand for anything invisible. As Gaston Bachelard raises that the liquide element unfolded the imagination since the dawn of humanity, this project and its aqueous texture defies the spectators to let emerge their own visions while they walk along this path. Each of these lines has been traced with a sound. "The chanting Ways" is a score, a river recalling the power of the human being as an agent. The sounds emitted during the process of realisation accompany the experience of the installation.

There is an extract of this experience film,
available under the address:
<https://youtu.be/W1h4pANe7E>.





THE CHANTING WAYS

about



IGNITED SHRINE

installation,
series of 25 ceramic sculptures
(about 4cm x 4cm x 6cm), red sand,
spring 2018.

These organic shapes lies on a meander of red sand whose blurry outlines let to think of a real force invested into the route. The 25 shapes, all different but presenting a blazing yellow tone are inspired and aligned like successive postures of a dancer or an athlète in Muybridge's chronophotographies. «Keep the shrine ignited» manifests an individual transformation and raise a preserved feature, a certain bioluminescence.



«The profuse and sovereign All» sees a proliferation of lines extend itself on its surface - defying any attempt to immediately grasp the center of the shape. This project militating for individual Sovereignty implies a critic of the monopolisation or the centralisation of power. Its reflectory materiality permits the lines to appear, half transparent - depending on the angle, double - superimposed to all possible fragments of the real. All, here, is susceptible to be for a while included into the core of this work playing with its contents of visibility, the subject of the work.

THE PROFUSE & SOVEREIGN ALL

found & modelled object, gathered round mirror,
prototype (black & steel),
February - March 2018.

indications for a presentation:
hanging on a wall
- working in the public space as a support.





CENTERING

performance/music with Hilarius Dauag,
variable lenght (about 20 min.),
costumes out of straw and bamboos, balck &
white feathers, hand made instruments,
Open stage/Open Air,
Srinagar Biennale of performance (PANCH),
Mittlere Brücke, Basel,
April 2018.

Those mouvements, part of ancestral practices as Qi Gong, aim to balance the hemispheres of the brain, fluidify the internal circulation and help to return to the energetic center of the body. The taoist tradition situates this point, the Tan Tien, about an inch under the navel. This performance was realized in front of the chapel of the Mittlere Brücke where women suspected of witchcraft were thrown in the river. Hilarius Dauag, an artist and a musician from the Philippines, with his hand made instrument, plays a *tala*, a melody build on a defined number of measures, tirelessly repeated to sustain the operation going on.

An extract of this performance is visible under the address: <https://youtu.be/M9gVAAGJuBw>.



These interventions explore the intent coupled with coincidence, their interactions by the mean of a pattern populating papers and walls. Those sinuous lines are traced as they are arising under the fingers, without any other premeditation than the intention set before entering into the process of realization. Each drawing owns a specific title delivering the initial wish. Those pieces evoke the human potential to influence the events in which we are taken and question the role of the production of images in regard to this.

MAGIC INTERVENTIONS IN THE FLOWING

installation, series of 5 drawings,
indian ink on hand-made paper (78 x 106 cm),
mural, sculpture out of unfired clay «Becoming»,
collective show
«Art des Hauses - junge Kunst 2017»,
A. M. Roth-Borer & Stiftung Hummenberg,
Büsserach, 13 mai-10 juin 2017.



CHANNELING THE SPIRITS OF SHAMAN ANCESTORS

detail

BECOMING

detail.



SHAPING WISHES

performance, undefined duration,
(about 7 persons each time, about 15 min./person),
indian ink on tiny hand-made paper,
a desk with two sits,
«Art des Hauses - junge Kunst 2017»,
Büsserach, 28th May & 10th June 2017.

This performance realized in the context of the exhibition at «Art des Hauses» invited each interested person into a face-to-face situation after which she would receive one wish retranscribed on a paper like a talisman. The person wrote the object of a personal desire on one side of the surface; on the other, her intention was progressively taking shape under his eyes. I used a similar codification as the one explored through the drawings floatting on the walls around. The operated action here has been an attempt to extend and share the methodology of work pursued to realize «Magic Interventions in the Flowing».

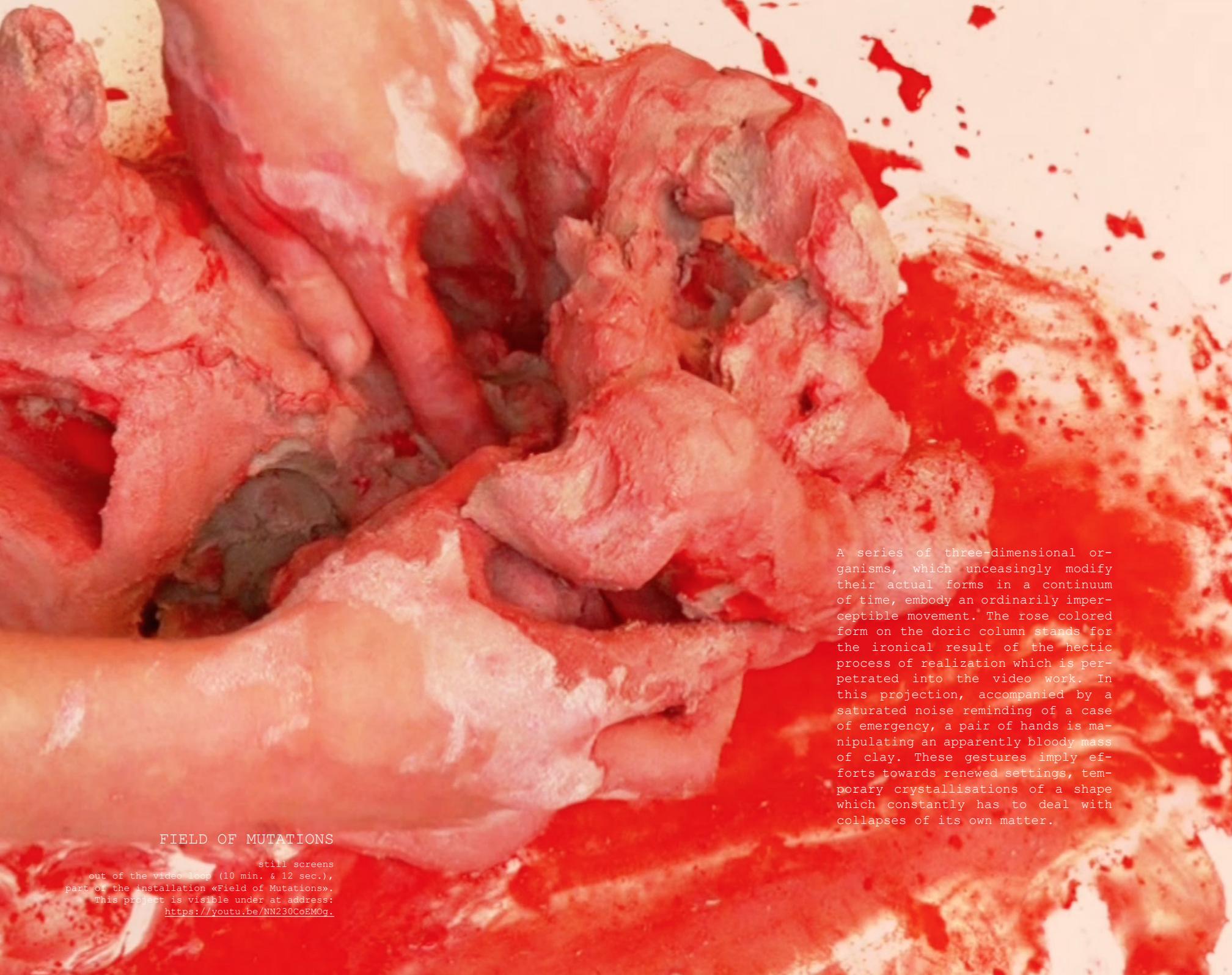


FIELD OF MUTATIONS

installation, 3 sculptures out of clay, found objects, a video loop (10min. & 12 sec.), diploma's works in «Every contact leaves a trace», a Bachelor & Master exhibition, curation by L. König & C. Martinez, Institut Kunst IKU/HGK/FHNW, Kunsthalle & Kaskadenkondensator, Basel, September 2016.



A multitude of objects out of different technics regularly used in my artistic practice is gathered in Field of Mutations, an installation oscillating between a quite classical presentation making use of several pedestals and a fragility considering the ephemerality of the materials. Here, a few found objects - a piece of sanding paper and its heap of red pigments laying in the middle, a rusted bicycle chain, a paper roll out of a cash register covered by thin lines and an undefined curved plastic object - are holding a dialog with unfired clay sculptures and a video projection.



A series of three-dimensional organisms, which unceasingly modify their actual forms in a continuum of time, embody an ordinarily imperceptible movement. The rose colored form on the doric column stands for the ironical result of the hectic process of realization which is perpetrated into the video work. In this projection, accompanied by a saturated noise reminding of a case of emergency, a pair of hands is manipulating an apparently bloody mass of clay. These gestures imply efforts towards renewed settings, temporary crystallisations of a shape which constantly has to deal with collapses of its own matter.

FIELD OF MUTATIONS

still screens
out of the video loop (10 min. & 12 sec.),
part of the installation «Field of Mutations».
This project is visible under at address:
<https://youtu.be/NN230CeEMOg>.



The whole composition is built as an open landscape concentrated around a blurry centre, the notion of "becoming". This word, as wide as a blank page, is therefore often relegated to the metaphysical realm. Those chosen fragments manifest diverse aspects of this constant process of transformation.

The ensemble aims to put light on the human potential to model subjectivities, to draw his trajectories. In this fluid universe, this exuberant immanence field, what kind of operations could be triggered to liberate the current of life where it might present points of interruption or decrease? How to reactivate, in our times, in each situation, the crucial potential inherent in the artistic activity, its aptitude to unleash possibilities?

FIELD OF MUTATIONS

sculpture whose realization's process is shown in the video.

Under the lights, there is an undefined «I», a figure turned into the image of a generic human by a body suit hiding all personal features. She is reciting, singing and shouting a textual script through a membrane of fabric. This declamation is accompanied by rhythms produced by tap dance shoes. Music as a constant development of itself recalls the notion of "becoming". The figure is repeating «here and now» as an anchor, depicting elements related to the performance itself, describing herself, until she is formulating her intention to no longer let this performance remain a spectacle! Without having any precise melody or gesture to mimic, each spectator is invited to use his own voice or tap the floor as, only so doing, the title takes on its full meaning while the piece is effectively standing as an indefinite event, imprevisibly varying at each of its occurrences.

The reflexive work, a written documentation of the performance «*Undefined I, undefined piece*», and an extract of the performance itself are accessible under the address: <http://masterreflex.ch/2016/> under my name and under the address: <https://youtu.be/9sQkgyLtV4A>.

UNDEFINED I, UNDEFINED PIECE

musical performance,
variable length (approx.12 - 20 minutes),
textual script, zentai suit, tap dance shoes,
reflexive work Master, IKU/HGK/FHNW,
played at the "Act Festival 2016":
26th April on the Campus of arts, Basel,
30th April at the Theater "l'Usine", Geneva,
31th May at the Dampfzentrale, Bern.





[...]

Here and now!
I wanna destroy the stage,
the barriers
even though I'm a bag of skin even though I'm a bag of skin, eh! a baaaaaag
of skin, eh!
But who says you want to play with me? Oh ! who says you want to play with
me? And then, what for a song?

Let it appear, hear!
Let it appear, hear, in the wind, our
becomings, becomings, becomings.
This rythmic melody as the parody of our
becomings, becomings, becomings, becomings...

Here and now.
Ah, ah, ah!
Here and now, already?
Here and now.
Ah, ah, ah!
Are you ready?

Let it be for once,
all improvised.
Let it be new
each time of the event.

Event!
Mh mh
Mh mh
Event!
Mh mh
Mh mh

as a process of coming on...
Here and now,
where it's ever about to happen !

"Undefined I, undefined piece",
this immaterial object is now
pointing to your response!
It wants to change through you. Ouh ouh ouh
It wants to change through you, be ours!

[...]

UNDEFINED I, UNDEFINED PIECE

here, at "Act Festival 16",
at the "théâtre de l'Usine", Geneva,
30th April 2016.

extracts of the lyrics, «Undefined I, undefined Piece».



This acoustic piece, inspired by rites of traditional societies, emerged from reading the chapter «Ritournelle» in *Mille Plateaux*, Tome II by G. Deleuze et F. Guattari. The performance - conceived for at least 3 people - is build on three phases. These denote aspects of the ritournelle as described in the book; there, the concept is strongly connected with the production of territorial arrangements. Initially, each performer wanders alone in the space humming a little tune for himself. This personal chant acts like a psychic shelter, defining a place distinct from the chaotic world around. Then, the whole group gathers in a smaller perimeter to found a common territory. Each member gives his own melodic or rhythmic element, adapting itself to the flow of the ensemble. This performative action is open to any spectators whose wish is to participate.

You can hear the resulting sound under the address: <https://youtu.be/Dzhpkf3Hm74>.

(DE) TERRITORIAL RITE

proposition for a collective performance
in «Rite de départ», a residency proposed by C.
Becholley-Besson,
here performed with C. Becholley-Besson, M.
Rosset, A. Rigamonti & myself,
variable length (approx. 15 min.),
Lausanne, January 2016.

The sequences of «Vault» - filmed in luhačovice, in the Czech Republic, a village overflowing with rich sources and being the subject of numerous pilgrimages - depict the journey of a young woman. The title, the term «Vault», signifies a «crypt for a burial» and a «jump»; this poly-semy translates the movements of an initiatic path. These coincide with various modes of being adopted along this process as along the river - whether it would be slowed down, interrupted or frenetic. These events bring the figure from a wandering into informal waters to repeated efforts to span a wall - until the advent of a new Self, nourished by the source. After all, what if water was flowing from her hands?

This project is viewable under the address: <https://youtu.be/FvYAW7YZRRQ>.

VAULT

video loop,
2 minutes & 31 seconds,
November 2015.



DANCE THROUGH

video loop,
1 minute & 41 seconds,
2014 - January 2016.

This moving images - taken from the interior of a small plane - are based on the metaphoric comparison between this chaotic flight and the psychic and/or emotionnal life of the passenger. The person on board is seeing the vehicle successively taking off & landing, an interspersion of blinding lights, some bounding speeds, some brutal jumps, an anxious frenesy, multicoloured extasis. As the loop is unfolding, we can hope that the subject will turn into a happy Sisyphus.

This project is viewable under the address:
<https://youtu.be/H74tcb33CbA>.

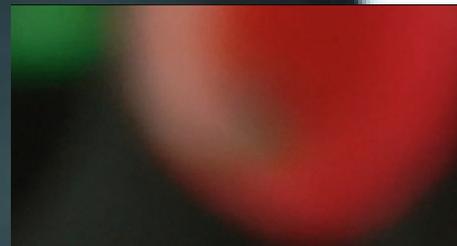
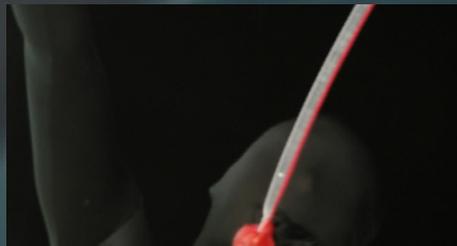
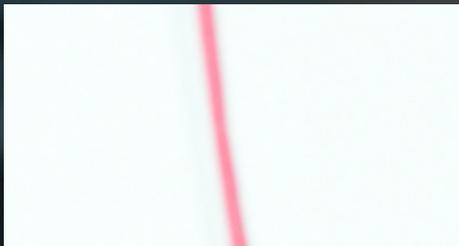


PROUESSES ET DÉBRIS
D'UN DÉMIURGE

video loop,
2 minutes & 46 seconds,
SPRING 2015,
IKU/HGK/FHNW.

A figure whose particular features are concealed under an integral suit - which permits to simultaneously embody «no one» and a «x» human individual - is standing on a white background, as in a «nowhere». The silhouette is blowing with increasing strength into a small red bird made of plastic whose tongue rolls out according to the invested air. The scene with evolving crescendo manifests expression as a fundamental aspect of every so called «process of creation» and its potential excesses.

This project is viewable under the address:
<https://youtu.be/ZNP64UWs05I>





This series of masks is based on the figure of a roman divinity, namely, Janus. This two-faced deity, representing antagonist feelings, consecrates the idea of «passage». From piece to piece, the number of faces increases until, on the third one, we don't distinguish any particular features any more, all are transformed into sinusoidal curves. This installation is activable, to be visited from the inside; the spectators, free to try the masks, can experience them and the work. During an official performance, the masks have been activated by trained persons who, one hand towards the sky and the other pointing to the earth, spinned on themselves until they couldn't any more, in the seek of their own centers in spite of disorientation.

TURNING ROUND,
SOMEWHERE CLOSER

3 sculptures (28cm x 28cm x 45cm),
Hatovix & acrylic paint,
interactive installation
at the «Kingdom of Fools»,
curation by Dawn Nilo,
Filter 4, Basel,
May 2015.



TURNING ROUND,
SOMEWHERE CLOSER

insight of the performance
with H. Tapajnova et M. Rosset,
«Kingdom of Fools»,
Filter 4, Basel, May 2015.



FOUNTAIN,
IN REMEMBRANCE OF B. NAUMAN

video loop,
2 minutes & 41 seconds,
«Kingdom of Fools», curation by Dawn Nilo,
Filter 4 (an ancient reservoir!), Basel,
spring 2015.

A unique sequence constitutes this videographic work, unedited. The efforts of placing the extremity of the fountain, a baroque opening, in the middle of the picture are easily noticeable. The only movements added to this constant return to the center are those of the water, moving at the whim of the wind. Blasts of air play the role of interference in this gushing expression or the distribution of the liquid.

This project is visible under the address:
<https://youtu.be/P5sqFz-Jopk>.

TROTZ DER WELLEN,
EIN HÜGEL AUS SAND

video loop,
13 minutes & 50 seconds,
December 2014,
jury of January 2015,
IKU/HGK/FHNW.

The repetition of a simple gesture and is documented into this video work:(re)constructing a heap of sand on the shore. At regular intervals, the crashing swell partially or entirely destroys the pile. More than exposing the real duration of a performance, this video includes editing work regularly shifting the perspective and the location of the hill, so that a series of unpredictable points of view is created. When the aggregate is finally left, a fisherman approaches. This intrusion indicates a return of the real which doesn't cease to arise in spite of orchestrated parts.

This project is viewable under the address:
<https://youtu.be/UVOafqhErZI>.

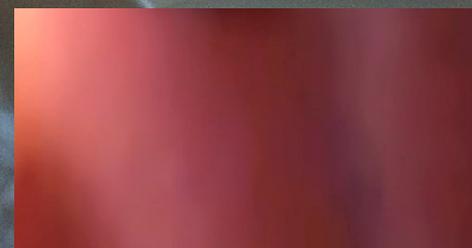
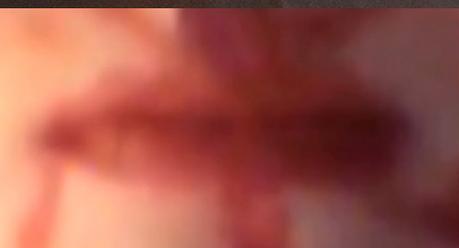


THANATERROS

video loop,
8 minutes & 4 seconds,
January 2014,
Installation in the bathroom of the ancient
whorehouse *Wima la Bencev*,
collective exhibition,
Alain Heusser & the Institut Haneel,
Zürich, February - March 2015.

This video relates a personal intimate ritual effectuated in front of my computer's camera. I am starting to paint my lips in a classic red color before starting to move in a manner evoking seduction. Then, the 6 directions - as many arrows pointing around the oral cavity - are being traced. The make up is suddenly being applied to the teeth, so that the red color becomes the flag of death and destruction. The whole image getting blurry is finally taking the viewer in a gaussian haziness, between the cavernous obscurity and the rosy luminescence of the skin.

This project is viewable under the address:
<https://youtu.be/GmLYhd8Vc>.





TALE FOR SOLSTICES
(LAMARTINE REWORKED)

a found old book
«Les Oeuvres poétique de Lamartine, tome III»,
reworked with Indian ink,
June 2014.

A found yellowed book by the french poet Lamartine, the third tome of a compilation, is the subject of a reappropriation and modifications; it has been reworked by the means of censure. All of its pages are more or less covered by traces of ink, either thin or thick lines. They form waves which allow a word or fragment to appear or plunge the whole surface into the obscurity. The imprecision given by ellipses engenders many possibilities of interpretation. Through this process, a new poem emerges; an other tale is described, in which the lector can project himself and take part into the creation of sense. The prominent words were chosen in relation to what is called poetics - a process where life and death merge together - according to the black and white aesthetics of the book.

l'homme exilé du champ
ant que l'aurore

portant

fils sur ses genoux,

c'était toi e

TALE FOR SOLSTICES
(LAMARTINE REWORKED)

detail.



These sculptures with organic outlines, shaped by spontaneous movements as they are unfurling under the fingers, mutate in projection & spaces for the artists, able to perceive different creatures & significations. Together, these three objects constitute a microcommunity whose members communicate with each other through their apertures crossed by red ropes. These small architectures in a direct contact with their environment stand under the influence of changing weather conditions; therefore, they endure some constant modifications. During this long-lasting event, their simultaneous (re)creations and disintegrations evoke a paradox: present in any becoming.

UTOPIC BODIES

outdoor installation,
3 sculptures (env. 40cm x 40cm x 50cm),
dried clay, green and red pigments, red ropes,
Fil de l'Art, Morgins,
January - September 2014.



UTOPLIC BOOKS

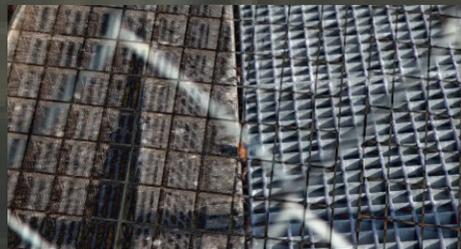
detail, phase of disintegration

This video is based on a metaphor which manifests an analogy between the skin and a wall. It depicts some aspects of the "economic" situation - in the freudian or energetic sense - of an indefinite human person. While a voice is lent to a flood barrier, these sequences are manifesting the exchanges taking place between the relative interior and exterior spaces. In this «in between», various forces are in action whilst symptoms and utopias are overlapping until they create nonetheless.

This project is viewable under the address: <https://youtu.be/fTYCi5ruEPA>.

HERE I AM

video loop,
5 minutes & 42 seconds,
March - August 2013.





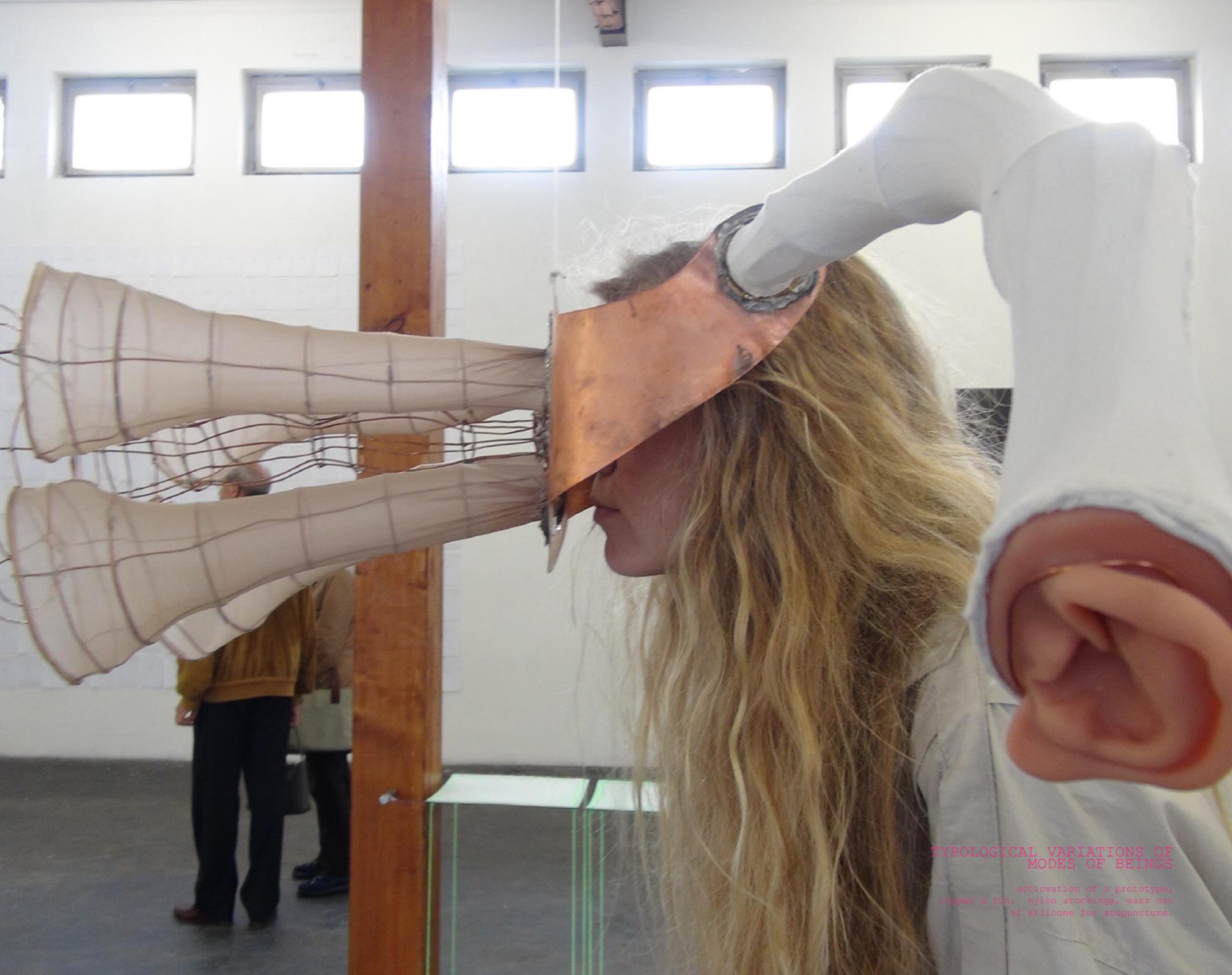
TYOPOLOGICAL VARIATION OF MODES OF BEING

installation, series of 5 prototypes, mixed
technics, series of 36 drawings,
Bachelor diploma's work,
January 2013, ECAV (Edhéa).

Here, the activation of one prototype out of
rose wool, hooks & sugar.

These objects made out of precarious materials, between sculptures and masks, evoke the perceptive human apparatus in resonance with psychological aspects. These objects were conceived as modelisations of attitudes, modes of being, perspectives adopted in our interpersonal relationships or with oneself. It is an inventory which displays those diverse perspectives sometimes as constraints or limits, sometimes as apertures or expression's attempts, playing with changes in texture, form, density, opacity, etc.

A series of 35 drawings carries on with this typology. Placed together, these prototypes form a collectivity, a situation. Hung up at the human average height, they offer the viewers the possibility of mentally projecting themselves as well as wearing them.



TYPOLOGICAL VARIATIONS OF
MODES OF BEINGS

activation of a prototype,
copper & tin, nylon stockings, ears out
of silicone for acupuncture.



TYPOLICAL VARIATIONS OF
MODES OF BEINGS

activation of a prototype,
copper wires, found corrected glasses.



TYPOLICAL VARIATIONS OF
MODES OF BEINGS

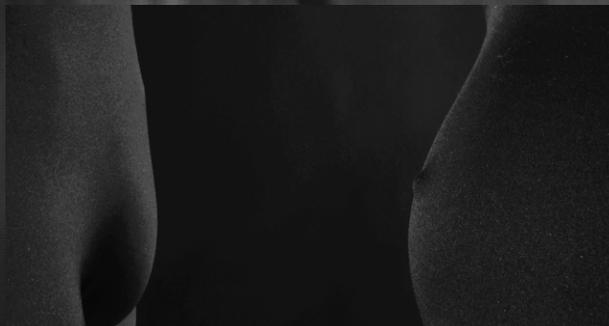
activation of a prototype,
copper & tin structure, plastic tubes,
nylon stockings,
inside: multiple mirrors,
shiny golden paper,
beyond: the series of drawings.

A figure whose features are hidden under a second skin - an integral suit simultaneously permitting the embodiment of nobody and a human subject "x" - recites a theoretical poem. The text weaved with oxymorons recalls the condition of the figure itself. The whole retranscripts the various points of view of an «I» submitted to an auto-analysis and digging into his relation to himself and any forms of exteriority. A bass tone accompanies the mechanical voice. Androgynous, the person (etymologically, «one who speaks through a mask») is proliferating until (s)he forms a background saturated by the dance of his/her multiples.

This video is accessible under the address: <https://youtu.be/KLm8wNXWFKU>.

JE, NON-JE

video loop,
7 minutes & 10 seconds,
ante-diploma jury,
January 2012, Ecav (Edh ea).





99. 9 % EMPTY SPACE

installation/environment,
29 sculptures out of unfired clay,
jury de June 2011, Ecav (Edh ea).

99.9 % EMPTY SPACE

activation of installation/environment,
walking with plastic shoes of protection,
jury of June 2011, Ecav (Edh a).

This installation constituted by 39 vases in shape of head invites the spectators to roam in the white space, to walk around those beings. The number 99.9 in the title represents the percentage of void present into an atom "x" and resounds with the crucial role played by the empty portion of the space in this installation. The faces were shaped without any other reference than the diversity of the shapes emerging from immanent gestures. The cavity dugged into their skulls tend to defuse the classic antinomy «interior VS exterior», building bridges through the void.





This room pimped with projections contains the videographic results of an experience led by 35 persons including myself. Regarding a protocole which wasn't else that "looking at oneself, alone in the presence a camera hidden but announced behind a spy mirror", each of us devoted oneself to a 15 minutes auto-observation. A segment of 3-4 minutes per participant was then selected in order to obtain random changes of portraits. The resulting installation sets a (inter)play of crossed gazes, exalting at the same time the abyss and the proximity in between individualities.

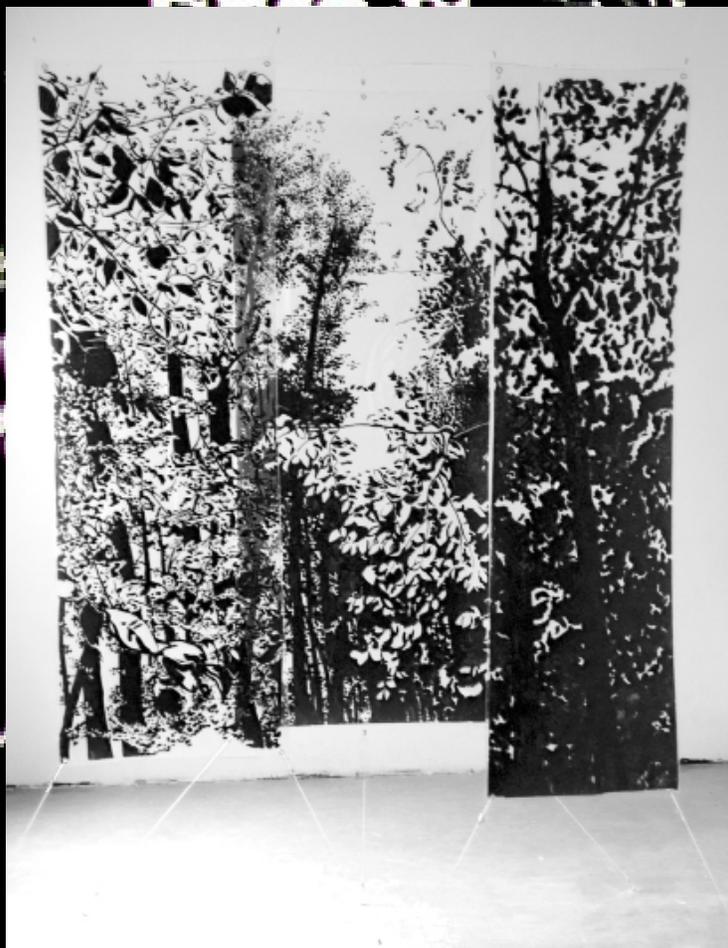
REFLEXIONS

installation with multiple video channels,
5 video loops,
January 2011, ECAV (now, Edh ea).



REFLEXIONS

screenshot, detail of a portrait.



GENESIS

installation, 3 paintings,
acrylic paint on plastic,
June 2010, ECAV (now, Edh ea).

A series of drawings whose subject was a half-naked feminine figure who, in a play of textures, stand in a relation of fusion with the nature, led to this installation. Three sections of plastic with vegetal motifs are set up, filters or barriers to confront, bypass. The initial figure of the young woman disappeared to give way to the silhouettes of the visitors and their mutual gazes.