

Maëlle Gross

Maëlle Gross is a Swiss visual artist working with video, performance, and installation. She holds a BA from HEAD – Geneva and an MFA from Goldsmiths University, London (2016). Her practice weaves fact and fiction to explore social conditions, identity, gender, and language. She is a recipient of the City of Geneva Creation Grant (2016) and the Swiss Art Awards (2021). Her work has been presented at Kunsthaus Langenthal, Display Berlin, CACY, MCBA, and Art Genève. In 2026, she will take part in the large-scale exhibition *Unfolding Worlds*, curated by Tadeo Kohan (CCS, Paris) and Valentine Umansky (Tate Modern, London).



For several years, I have worked across a range of media, including writing, photography, performance, sound, and, above all, video. My practice often involves long-term collaborations with individuals. The starting point is their stories, often anecdotal in nature: running backwards on a treadmill, the sexual life of an oyster, or forms of artisanal knowledge such as forging or ceramics. These narratives generate images for me. From them, I extract a narrative framework that I transform through writing until it becomes a multiplicity of voices and characters, within a universe I create for and with them. Whether working with a bodybuilder and life sciences researcher (Strike a Pose), an oyster farmer (M E R S E A), or my own father (Filira), the choice of collaborators always stems from an instinctive desire to know them. By committing to collaborations — often of indeterminate duration — with people who are not actors within the contemporary art field, I am confronted with new modes of thinking. This is always a genuine challenge: each time, it requires inventing a new form of communication, a language specific to the relationship, leading to a shared process of adaptation and the construction of mutual trust. These elements belong to the invisible labour necessary for the production of the so-called visible work. Drawing on these personal stories, I subtly integrate them into my own modes of representation. I start from the anecdotal in order to address much broader and more complex issues — such as re-examining the codes that shape our relationship to immigration, gender, or everyday life. My work seeks to reconnect a form of hyper-subjectivity with these large concepts, which are often too vast to be fully grasped in their entirety.

Formation

| | |
|------------|---|
| 2011-2014 | HEAD (Haute Ecole d'Art et Design Genève) Section Arts Visuels option info/fiction diplômée avec les félicitations du jury avec la Bourse de mérite Hans Wilsdorf |
| 2014-2016 | MFA Fine Art Goldsmiths University of London diplômée avec mention Merit Travail de recherche: How Approaching Gender and Narration issues in cinema through Time and Space? |
| 2018-2022 | Assistante professeure Arts Visuels à la HEAD (Haute Ecole d'Art et Design Genève), Pool Audiovisuel |
| 2018- 2021 | Membre active de la Grève féministe Vaud, section Culture&Média |
| 2022-2026 | HEPL (Haute Pédagogique de Lausanne) Didactique des Arts Visuels, sec.I et II |

Expositions personnelles

| | |
|------------|--|
| Yverdon | Malefica, CACY, 2023 |
| Berlin | I wanna say a word, DISPLAY, 2022 |
| Langenthal | Kunsthaus Langenthal HotHeads, 2020 |
| Zürich | This is Your Captain, performance, On Curating Space, Zürich Moves!, 2019 |
| Genève | This is Your Captain, performance, Théâtre de L'Usine, 2019 |
| Genève | On va là d'où l'on vient/Going where we come from, Antigal Festival, 2018 |
| Lausanne | A Sirius Human, Solo Show, Le Pavillon du Cabanon (centre d'art contemporain de l'UNIL) en partenariat avec l'EPFL, 2018 |
| Zürich | Filira, Flux Laboratory, 2017 |

Sélection d'expositions collectives, projections et discussion

| | | | |
|-------------------|--|--------------|---|
| Paris | Tremor, Centre Culturel Suisse, 2027 | | |
| Martigny | Mondes Propres, Manoir de Martigny, 2027 | | |
| Athènes | Mondes Propres, Fondation Atopos (cvc) et l'Ambassade Suisse de Grèce, 2026 | | |
| Zürich | Botanical Memories: On Healing and Care, Botanical Garden of the University of Zurich, WE ARE AIA , 2026 | | |
| Béthune | Déplier des mondes, Labanque, 2026 | | |
| Thônex | Mich'Line, service culturel et du fonds d'art de la Ville de Thônex, 2025 | Zürich | Queering the exhibition, Oncurating Project Space, Zürich Moves, 2018 |
| Yverdon-Les-Bains | Real and important things happenend here, oeuvre permanente, Musée historique région d'Yverdon, 2025 | Genève | Bourse de la Ville de Genève, Centre d'Art Contemporain de Genève, 2017 |
| Lausanne | Surréalisme. Le grand jeu, MCBA , 2024 | Romainmôtier | Migration in Mind, Human Library, ARC residency and l'espace dAM, 2017 |
| Lausanne | Parcours, Hôtel des Patient.es, VU.CH, 2024 | Athènes | KIOSK KSOIK, A-Leithia project, documenta 14, 2017 |
| Lausanne | Bébé en tête, Musée de la Main, 2023-2024 | Athènes | Going where we come from, Kypseli, 2017 |
| Bellinzona | Disappear here, Museo Villa dei Cedri, 2023 | Montbéliard | Club Sandwich Vidéos, Le 19 CRAC - Centre régional d'art contemporain, 2017 |
| Lausanne | Féminisme dans l'art contemporain en discussion avec Lucrezia Perrig et Le Cabanon, UNIL 2023 | Chicago | Streetlight, Romansusan gallery, 2016 |
| Lausanne | Programme de mentorat Visarte en partenariat avec Matthias Sohr, talk Visarte, MCBA 2023 | London | Videokills Invisible City Symphonies London Edition, 2016 |
| Genève | I wanna say a word, Joyfully waiting, 2023 | Athènes | Lost in translation, Snehta Residency, 2016 |
| Lausanne | Imaginaires vivrants, Espace Arlaud, Visarte, 2022 | Athènes | Dancing Shadows - Roomlines, metamatic:taf and Flux Laboratory, 2016 |
| Polignano a Mare | BAITBALL (02), présentée par DISPLAY, Palazzo San Giuseppe, 2022 | Tunis | M E R S E A (a cyborg story), Chouftouhonna International feminist contemporary art festival, 2016 |
| Mexico | Mutter Nail screening, Festival Internacional de Fotografía de Mexico, 2022 | Berlin | Les Rencontres Internationales, Haus der Kulturen der Welt, 2016 |
| Novi Sad | This is a Seed, part of the Venice Biennale program, Museum of Contemporary Art Vojvodina | Paris | Les Rencontres Internationales, La Gaité Lyrique, 2016 |
| Zürich | Are we all here? Exploring Embodied Virtuality Today, On Curating, 2021-22 | Genève | Dirty Job, Foound Space, 2015 |
| Bâle | Mutter Nail, Swiss Art Awards, Messeplatz, 2021 | Londres | Performances with the collaborative Almosthere and Dora Garcia au Natural History Museum et ICA, 2015 Almosthere, events at Large Glass gallery, 2015 |
| Lausanne | #Artiste Dici, Avenue Jules-Gonin 5, 2021 | Londres | Where Do You Want It To Hurt?, performance sur une idée de l'artiste Josephine Baan, 2014 |
| Genève | Stitches, le Commun, 2021 | Genève | Hotel Abisso, Contemporary Center Geneva, avec Guillaume Pilet, 2013. |
| Zürich | FitArt - Female Body, Roehrs & Boetsch gallery, 2021 | Berne | Crédit Suisse FÖRDERPREIS VIDEOKUNST, Kunstmuseum, 2013 |
| Zürich | This thin Edge, La Capsula, 2020-21 | | |
| Lausanne | Desseins à Dessins, Espace Arlaud, 2020 | | |
| Bienne | La Normale part de Coviviality, Lumpen Station-Pro Helvetia, 2020 | | |
| Genève | Prix Mobilière, Art Genève, 2020 | | |
| Genève | This is Your Captain, performance, B.I.G (Biennale des espaces d'art indépendants), 2019 | | |
| Bâle | HotHeads, Swiss Art Awards, Messeplatz, 2019 | | |
| Genève | MILF Plateaux, sur invitation du Collectif Détente, Espace témoin, 2018 | | |

Collection

Divers collection privées, collection du Fonds d'Art contemporain de la ville de Lausanne, collection du Fonds d'Art contemporain de la ville d'Yverdon-Les-Bains.

Résidence

- 2023 Hydrocommons Residency, ATOPOS (cvc) et Pro Helvetia, Athènes
- 2020 Eeeh! Art space, Nyon
- 2019 Théâtre de l'Usine, Genève
- 2018 ARC, Winter Thing, Romainmôtier
- 2016 Snehta Residency, Athènes
- 2015 ARC avec l'artiste Josephine Baan, Romainmôtier

Prix / Bourses (sélection)

- 2025 Soutien Fondation Suisa pour Grotte Gaze
- 2025 Soutien Arts Visuels Vaud pour Grotte Gaze
- 2023 Bourse de recherche Pro Helvetia en partenariat avec Atopos (cvc), Athènes-Zürich
- 2022 Pro Helvetia, soutien à la production, Malefica, CACY
- 2021 Swiss Art Awards: Lauréate pour la section Art
- 2020 Art Genève Prix La Mobilière: Nominée
- 2019 sélectionnée pour C'est Déjà Demain, théâtre du Loup, Genève
- 2019 Swiss Art Awards: Nominée pour la section Art
- 2018 Pro Helvetia: Soutien pour la pièce This is your Captain
- 2018 FCAC (fonds d'art contemporain du canton de Genève): Soutien de production pièce vidéo
- 2018 Fondation Gandur pour l'Art: Soutien pour On va là d'où l'on vient chap. Les Pâquis.
- 2017 Ambassade de Suisse en Grèce: Bourse de soutien
- 2017 Fondation Anne-Marie Schindler: Bourse pour le projet Going where we come from
- 2017 Fondation Fluxum: Bourse pour le projet Going where we come from
- 2017 Bourses de la Ville de Genève au Centre d'Art: Nominée
- 2016 Aide à la création de la Ville de Genève: Lauréate
- 2016 Bloomberg New Contemporaries, Londres: Shortlistée
- 2015 Hans Wilsdorf: Bourse de mérite, Carouge
- 2015 Résidence Arc du % Culturel de la Migros: Sélectionnée pour la résidence, Romainmôtier
- 2014 R4 Prize: Sélectionnée pour la vidéo Strike a pose, Paris
- 2013 Vidéo Förder Prize: Sélectionnée Berne

Publications

- 2025 Hydrocommons, ATOPOS (cvc), Athènes.
- 2024 Surréalisme. Le Grand Jeu, Coédition, Musée cantonal des Beaux-Arts de Lausanne et Scheidegger&Spiess
- 2023 Recto/Verso avec Anaïs Wenger, revue produite par Medium Sans.
- 2019 This book is yours, recipes for artistic collaboration, Sally De Kunst et al., Fribourg
- 2018 Les chroniques de l'art contemporain de Karine Tissot, aux Editions L'Apage et In Folio, GOING WHERE
- 2017 WE COME FROM, micro-publication d'artiste, A-Letheia project, documenta 14
- 2016 La Relève, EMOI Magazine, Canton de Vaud
- 2015 Strike A Pose, HOAX Publication, Londres
- 2015 Strike A Pose, HYSTERIA Magazine, Londres
- 2015 ALTER ZEITGEIST, Livre d'artiste, Marseille
- 2014 Ma comptine visuelle, Livre d'artiste en collaboration avec la HEAD, Genève

Presse (sélection)

- 2023 Portrait, 24 Heures, Lausanne
- 2021 L'art engagé a-t-il sa place sur le marché ?, Nouvo, RTS. Genève
- 2019 Invitée culturel, 12:45, RTS, Genève
- 2018 Magie et female gaze, Goot Magazine, Genève.
- 2018 Reportage de la déambulation, Le journal de la Culture, Léman Bleu, Genève
- 2018 Portrait de la Der, Les Pâquis sous l'oeil de Maëlle Gross, Tribune de Genève, Genève
- 2018 Le 19:45 de la RTS, Festival Antigél: une envie d'intégration, Genève
- 2018 De l'Art à Antigél, On déambule avec Maëlle Gross, Genève Contemporain, Genève
- 2018 "Plus un spectacle est inclassable, plus on l'aime", Le Temps, Genève
- 2018 Immersion aux Pâquis, rubrique Culture, le Courrier, Genève 2018
- 2017 Le 19:45 de la RTS, portait: La jeune artiste suisse Maëlle Gross lance un projet à Athènes qui réunit des œuvres d'artistes suisses et internationaux

MUTTER NAIL



Maëlle Gross's video work is a feminist speculation based on interconnected quotations. A cultured narrator leads us from mother matter to the mushroom of the end of the world and to a fluid goddess, Diana. Her voguing dance can also be read as an act of combat, with nails as weapons and looks that can kill. Through science fiction, dreams are used here as an approach to drive the practice of narrative modeling, both in the sense of nighttime dreams as a poetic engine and dreams of another world. The jury was impressed by the careful and idiosyncratic staging and the treatment of current issues, as well as by the way in which the fragments of text themselves contaminate each other in a productive way.

Raffael Döring, Président of the Swiss Arts Awards

In this video, the intimate mingles with the political. Here, the narrative is built around the myth of Diana, goddess of procreation but also of hunting. It draws on a set of references that are dear to me: Anne Tsing, Donna Haraway, and Héléne Cixous. Between personal and fabulous mythology, it is about transformation, hybridization, nature, or rather a certain idea of nature. I wanted to stage bodies and share the emancipatory, liberating power of dance. I wanted to talk about forms, surfaces, and backgrounds that contaminate each other, construct each other, and change in perpetual motion.

Mutter Nail 17'38", 2021

Dimensions variables

Vidéo et sculptures

© BAK/Guadalupe Ruiz

Swiss Art Awards, Bâle, 2021. Photo de droite, *Bait Ball* 2022.



LA CHASSE

Magie politique



Historical research has revealed that the persecution, trials, and summary executions of witches in the Middle Ages, the Renaissance, and up until the early 19th century were primarily pretexts for personal revenge and the expropriation of property. The victims were often middle-aged women living alone, who were connected to the natural elements and possessed knowledge of pharmacopoeia. The figure of the witch has enjoyed a resurgence of interest in recent years precisely because of her knowledge and independence. Various writings and theories, such as the essay *Caliban and the Witch* (2017) by intellectual and feminist activist Silvia Federici, have made her a figure of resistance against misogynistic and anti-queer oppression. As part of her historical research, Maëlle Gross took an interest in local history because, at the Château d'Yverdon in the 16th century, those accused of witchcraft were taken to the "Tour de la Question" to undergo the torture of the estropad. She also met with researchers at various universities in French-speaking Switzerland who enriched her thinking, as did literature from gender and post-colonial studies.

Rolando Bassetti, curator and art historian, Centre Contemporain d'Yverdon-Les-Bains

La Chasse, 2023, diptyque vidéo en boucle, 11'42 "et 13'30", 4K et Full HD

Valentine Mottaz Tokyo
Prise son : Clara Alloing
Caméra #1 : Julie Belliard
Caméra #2 : Maëlle Gross
Lumières : Nicolas Depraz
Avec: Sayari-Alexandria

**Assistant plateau : Florian Gibiat
Chauffeur : Colin**

**Aide logistique : Edouard Hügli, Matthieu
Costumes : InnerLight
Montage : Maëlle Gross**

**Arrangement sonore et mixage : Clara alloing
Musique #1 : Grace, Tobias Preisig Musique #2
: Sabbath Dance, Maëlle Gross**



HOTHEADS







Im ersten Video ruft Françoise einen «esprit infini», einen universellen Geist zum Schutz der FahrerInnen an. Wir sehen die drei Frauen zu Hause, beim Anziehen ihrer Fahrradmontur, vor ihrer Garage oder stolz auf ihrem Motorrad sitzend mit aufgesetztem Helm. Wir hören ihnen zu, wie sie ihre Bikerkarriere als Mitfahrerinnen begannen, sich schliesslich dieser passiven Rolle widersetzen und selbst den Lenker ergreifen.

Der Erwerb des Motorfahrradführerscheins war für die Frauen, deren Elterngeneration in den 50er bis 70er Jahren konservative Rollenbilder und Wertvorstellungen vorlebten, eine starke Geste der Rebellion. Sie lassen intime Einblicke in ihre Biografie und ihr Selbstverständnis als Motorradfahrerinnen zu, das zwischen Zugehörigkeit zu einer männerdominierten Szene und dem Erlangen von selbstbestimmten Freiheiten angesiedelt ist. Immer wieder bringt sich die filmende Künstlerin subtil selbst ins Bild – als Spiegelung in den Helmen und Karosserien wie auch in einer Szene in der sie von Françoise eingeladen wird, sie als Mitfahrerin zu begleiten.

Damit thematisiert sie ihr Involviertsein ins Geschehen und die Beziehung, die zwischen ihr und den Akteurinnen im Verlauf der intensiven Auseinandersetzung entstanden ist. Die dokumentarischen Videosequenzen werden von Choreografien umrahmt, die Gross in Zusammenarbeit mit den drei Protagonistinnen sowie der Choreografin Claire Dessimoz entwickelt hat.

Ausgehend von Begriffen, womit die Interviewten ihre Leidenschaft fürs Biken beschrieben, lud sie sie zum Tanzen ein. In Rauch und dramatische Beleuchtung getaucht, bringen sie in rhythmischen Gesten ihre Empfindungen beim Motorradfahren zum Ausdruck.

Eva-Maria Knüsel, Kunsthau Langenthal

HotHeads
2019-20

Vidéo, textile, sable, peinture
Dimensions variables

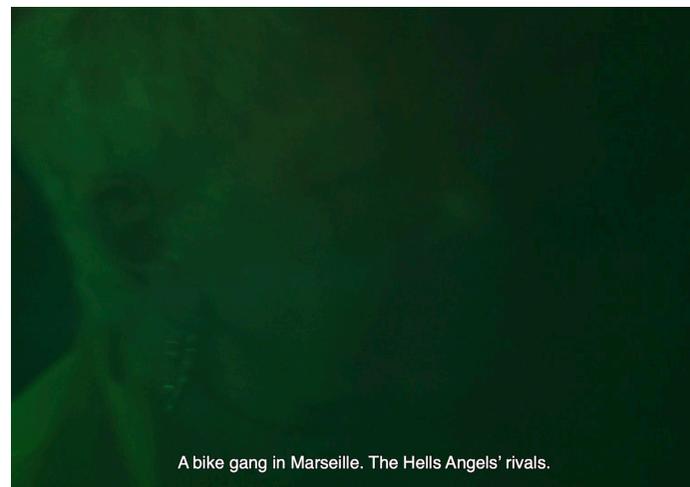
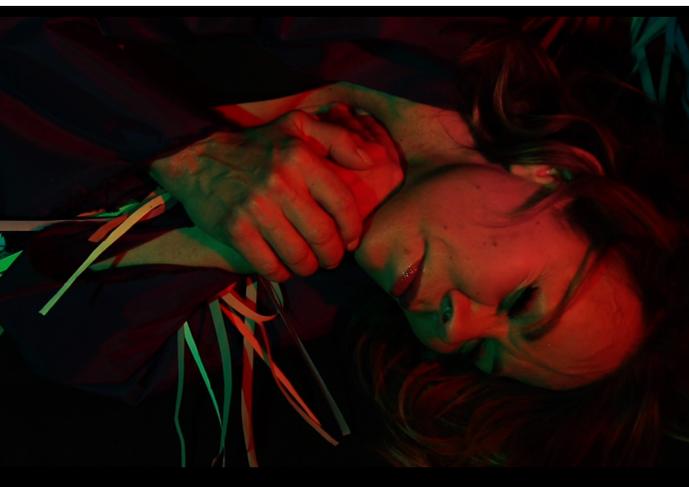
10'38", 8'19", 7'50"

Swiss Art Awards, 2019. Kunsthau Langenthal,
2020, Prix Mobilière 2020.

Marie-Rose, Françoise, Micheline, allen Mitglieder
Girls on Bike, Clara Alloing,

Simon Acevedo, Claire Dessimoz, Marie Joliet,
Susann Wintsch, Jean-Rodolphe

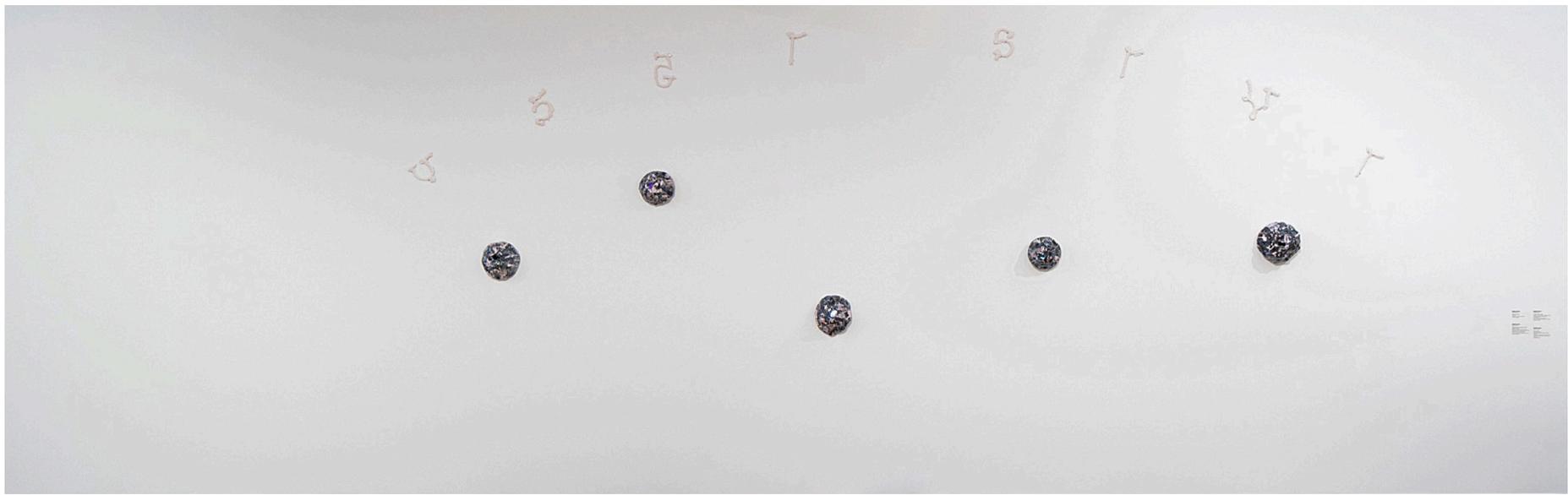
Petter, Simon Senn und Claude Piguet.



HALLUCINATIONS COSMIQUES

EN CINQ CHAPITRES





Interested in the history of witchcraft and its links to feminism, Maëlle Gross reconsiders the figure of Elise Müller, whom the Surrealists had associated with a delusional clairvoyant, turning her into a source of inspiration. At the end of the 19th century, this Geneva-based medium known as Hélène Smith experienced somnambulistic trances during which she received visions. In particular, she collected texts in the Martian language, which she transcribed into French, thus developing a form of automatic writing. In her installation, the artist appropriates this Martian alphabet to invent a new form of poetry. She also re-enacts the apparitions in a humorous way, giving substance to the “ugly beast of Astané” that has arrived from an imaginary land.

Pierre-Henri Foulon, art historian and curator at Musée Cantonal des Beaux-Arts, Lausanne.

Helen, 2023 Pure laine vierge tuftée,

Collaboration technique: Michele M. Ruckstuhl, Langenthal
 Production avec le soutien de Pro Helvetia, Centre d'Art Contemporain d'Yverdon-Les-Bains et

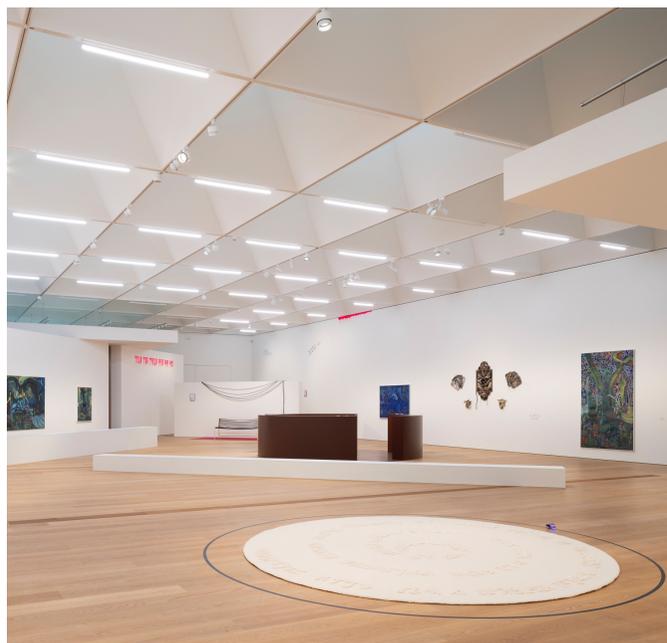
Hallucinations Cosmiques en cinq chapitres, 2024

Céramique, émaillages, taille divers, matériel audiovisuels et programmation électronique, en Collaboration technique: Michèle Rochat

Production avec le soutien du MCBA et l'École de design et haute école d'art du Valais

La bête Astané, 2024 Robot avec senseurs, coque en céramique émaillée, Michèle Rochat et Christian Babski

Production avec le soutien du MCBA et l'École de design et haute école d'art du Valais



INTRANSCRIPTIBILITÉ

Jet de lait



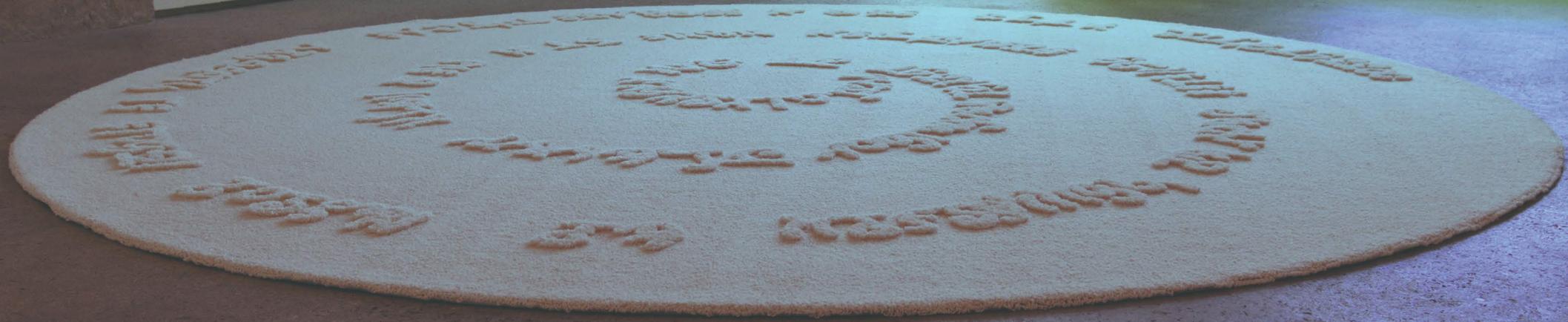
Chair distendue



In this work, Maëlle Gross engages in a critical dialogue between personal memories and artificial intelligence, between intimate upheaval and virtual transfer. The process is both exploratory and confrontational; it questions AI's ability to represent an experience as deeply sensitive, embodied, and subjective as that of postpartum. An experience that escapes the norms of visibility and resists the smooth exteriority of our digital lives. The original photographs, archives of this particular moment in life, are thus reinterpreted by different artificial intelligences and subjected to statistical models. This raises further questions: how are these images produced? What visual and aesthetic references does this software draw on? AI feeds on what dominates, composing from its database and proceeding in the most consensual way possible. And yet, the results are thought-provoking. Far from being neutral, these algorithms replicate the power structures that shape them, perpetuating visual stereotypes and amplifying existing hierarchies. Which bodies are valued? Which faces are made invisible? By appropriating these tools, the artist does not seek to celebrate the prowess of technology, but rather to deconstruct its mechanisms and reveal its symbolic violence.

Gabrielle Boder, historienne de l'art et commissaire d'exposition.

HÉLÈNE

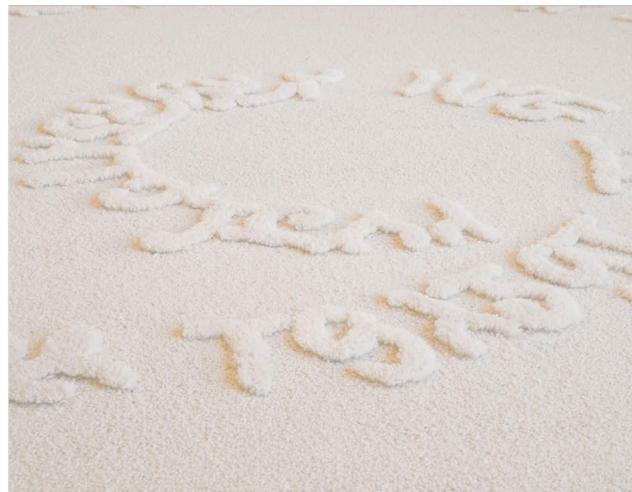
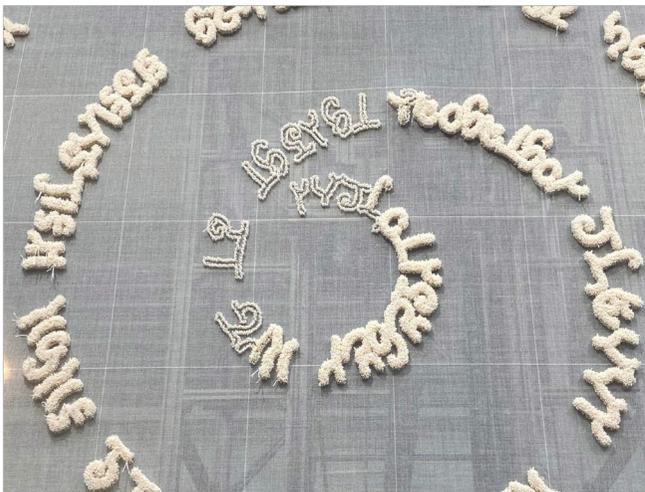


ESPOIR ENGAGÉ

poème, 2022, laine

*Tel un rameau qui a poussé tout l'été
D'un état de conscience altérée puis
un battement conduit par un chemin
clair et brillant espoir engagé
d'une mort annoncée*

The large wool carpets (32 kg of wool in total) covering the floor of the CACY's side wings were made using the tufting technique by the historic Ruckstuhl factory in Langenthal. This craftsmanship has its origins in the weaving work of the peasant women of this region of Switzerland. The circular white carpet features a poem formed by letters in high relief from the alphabet invented at the end of the 19th century by the famous medium Hélène Smith (CH, 1861-1929) to communicate with the inhabitants of Mars. This composition modestly evokes the fragility of life. Rolando Basetti, curator and historian, Centre Contemporain d'Yverdon-les-Bains



Hélène, 2023,
pure laine vierge tuftée, diam. 400 cm
env. production: technicien: Michele M.
Rückstuhl, Langenthal.
Images: Claude Cortinovic, Samuel
Cardoso et Maëlle Gross

I WANNA SAY A WORD



I WANNA SAY A WORD, might exclaim Pleurotus Pulmonaris, Flamulina Velupites or Panellus stipticus as subjects, in Maëlle Gross' four-channel sound installation. The speakers answer each other, alternate, interfere, stay silent or diffuse the sounds meticulously conceived by the artist to translate this extracellular communication. After Adamatzky's open source recording method and with the support of the microbiologists Saskia Bindschedler and Matteo Buffi and the artist and engineer Samuel Cardoso, Maëlle Gross tracks the fungi's conversations, while they are simultaneously transferred, in real time, in the exhibition space. From the Berlin art space, we are propelled into a laboratory of the University of Neuchâtel and maybe also simultaneously in a vast forest.

Text by Marie DuPasquier curator and director of Display, Berlin.

I Wanna Say a Word, installation view and performance set, 2022. Photo by Chroma
Artistic direction:
Maëlle Gross
Maëlle Gross
Samuel Cardoso
Eloise Bonneviot & Anne De Boer (The Mycological Twist)
Curator: Marie Dupasquier
Production & administration:
Marie Joliet
Location:
Mansteinstr. 16 10783 Berlin
Display@Fraeyme



REAL AND
IMPORTANT THINGS
HAPPENED HERE

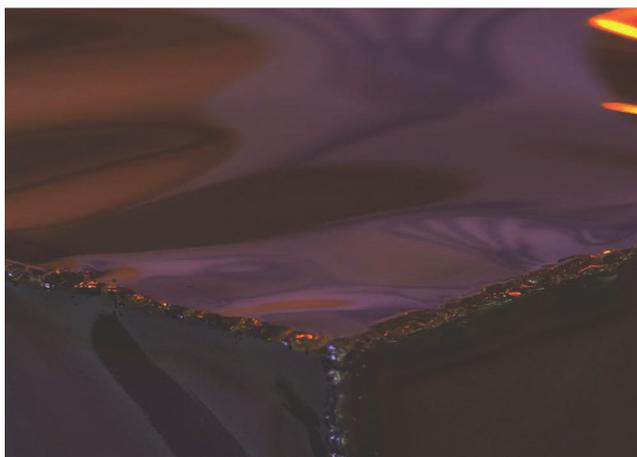




Inspired by the old sealed chests containing judicial archives, the work translates into low frequencies the significant number of trials and executions for alleged witchcraft that took place in the Bernese Vaud region between the 15th and 18th centuries. The vibrations emanate from a continuous, piercing sound signal, whose frequency varies at regular intervals every 40 minutes and every 90 minutes. These variations evoke the 3,000 anonymous trials and 110 named trials, respectively, recorded to date by historians Peter Kamber and Martine Ostorero. A sonic climax is reached every 90 minutes, symbolically marking the intensity of repression between 1580 and 1655 — the years/period when the number of trials and the severity of the charges reached their peak. The result of a collaboration between the Yverdon-les-Bains Contemporary Art Center (CACY) and the Yverdon and Region Museum (MYR), Maëlle Gross's permanent installation pays tribute to the victims, particularly those who underwent interrogations in the Chamber of Torture at the Château d'Yverdon-les-Bains.

Eveline Notter and Rolando Bassetti, curators et art historians, Centre Contemporain Yverdon-Les-Bains

**acier inox, peinture métallique,
verniss, 1m3, 2023 -2025**
forge: Bertille Laguet
peinture: Jesse Design
programmation: ComputedBy,
Samuel Cardoso,
photo prise de vue: Nicolas
Delaroché Studio, Claude
Cortinovic et Samuel Cardoso



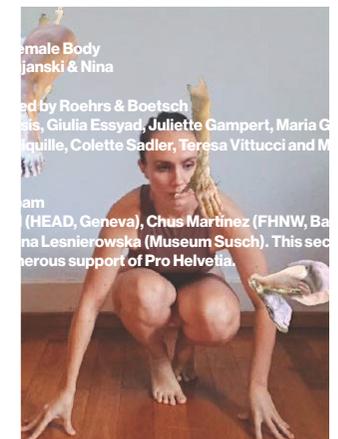
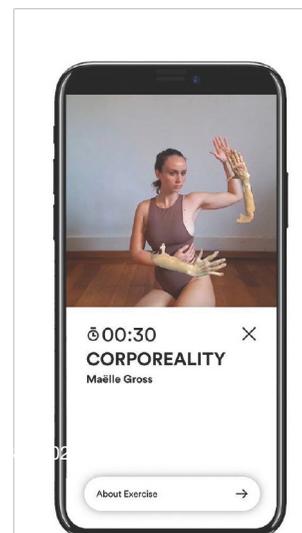
CORPOREALITY



What makes me an individual who is part of a collective ? What is my social body is made of? Which information is that given on me and my future? The human body is constantly and systematically constructed, produced, supported by the interaction of the individuals present in their daily lives. I explore the idea of a narrational corpus body with a part of my family: my mum and my grandma. Our bodies as a metamorphose of a form of a practice and knowledge. We became a third person. Undivided. Struggle to cope with each others. In this exercise, I embodied their actions and their reactions, trying to take control. Creating absurd fitness exercises to keep up with these fundamental questions and seeing our new body as a vehicle of these questions.

In recent months, in order to limit the spread of the COVID-19 virus, authorities worldwide have imposed the closure of public places with increased risk of contagion, from art museums to gym facilities, asking the population to stay home. This has contributed to the rediscovery and popularization of digital fitness training formats designed to guide movement and maintain or gain physical fitness while on isolation. Against this backdrop, FitArt appropriates the design of popular fitness apps to bring artists' works to the viewer – onto the personal mobile phone. The new workout and in-app show aims to address issues and power structures in reference of sexuality, identity, gender and representation of the female connoted body. It seeks to reflect on women's experiences of their embodiment as situated and congruous to places and times, according to the advancement of society - and technologies. Taking up on the notion of "somatic society" (Bryan Turner, 2008) the show expresses way in which the body is positioned as a site where major subjective and collective issues are expressed, problematised and worked through, framing the female connoted body on the brink of a sacrificial machine appointed to bear conduct and beliefs of the society to which it belongs.

Nina Roehrs, gallerist



Répertoire des pièces vidéos et sonores :

Mutter Nail:

<https://vimeo.com/600874926>

mot de passe: Mutternail

Hotheads:

<https://vimeo.com/400902250>

<https://vimeo.com/341809614>

<https://vimeo.com/341801929>

<https://vimeo.com/341779782>

<https://www.youtube.com/watch?v=EbKtfKLi6lg&t=1s>

mot de passe: HotHeads

Corporeality:

<https://vimeo.com/482606669>

mot de passe: corporeality

Filira:

<https://vimeo.com/136488163>

<https://vimeo.com/136488051>

This is your captain (audio):

<https://www.maellegross.com/this-is-your-captain>

How to cure my swissillness (according to the internet):

<https://vimeo.com/122334660>

<https://vimeo.com/178200331>

<https://vimeo.com/178199539>

<https://vimeo.com/240453063>

<https://vimeo.com/244172840>

<https://vimeo.com/178198703>

<https://vimeo.com/178197554>

mot de passe: filira

A SIRIUS HUMAN:

<https://vimeo.com/286854750>

mot de passe: asiriushuman

Cosmic release:

musique de la performance
cosmic release (soundcloud)

I Wanna Say A Word:

<https://vimeo.com/778798114>

<https://www.joyfully-waiting.ch/#/>

La chasse (part I):

<https://vimeo.com/795177464>

mdp: lachasse

La chasse (part II):

<https://vimeo.com/820912619>

mdp: lachasse

On va là d'où on vient:

<https://www.filira.org/trailer-1> <https://www.maellegross.com/going-w-here-we-come-from-les-paquis>

<https://www.maellegross.com/going-w-here-we-come-from>

Strike a pose:

<https://vimeo.com/136148419>

mot de passe: strikeapose

La normale:

<https://lumpenstation.art/archive/show/la-normale>