

(re)connecting.earth (02) – Beyond Water : a Biennial to reconnect with Urban Nature

From September 1st to October 1st 2023, the Biennial presents the works of 32 Swiss and international artists concerned with environmental issues. At the same time, a 30-day programme focusing on water and biodiversity around Geneva's harbour and natural sites encourages exchanges between art, science and ecological theory.

Artists : Maria Thereza Alves • Caroline Bachmann • Flurina Badel & Jérémie Sarbach • Mauren Brodbeck • Seba Calfuqueo • Luis Camnitzer • Gabo Camnitzer & Lluís Alexandre Casanovas Blanco • Julian Charrière • Collectif Tchan-Zâca • Andreas Greiner & Takafumi Tsukamoto • Valérie Favre • Anne-Laure Franchette & Manon Briod • Marie Griesmar • Hans Haacke • Christina Hemauer & Roman Keller • Monica Ursina Jäger • Alexandre Joly • Diana Lelonek • Diana Lelonek & Denim Szram • Antje Majewski • Adrien Missika • Uriel Orlow • Carmen Perrin • Som Supaparinya • Raul Walch • Pinar Yoldas • Zheng Bo

Curator: Bernard Vienat

Contacts

Further information on *(re)connecting.earth (02) - Beyond Water*, including the full list of works, map and programme, is available on the project's official website. For more information please email contact@art-werk.ch.

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***(re)connecting.earth* – *Beyond Water* : a Biennial between art and science**

Organised in collaboration with artistic, scientific and environmental institutions, the Art and Urban Nature Biennial *(re)connecting.earth (02) - Beyond Water* under the direction of Bernard Vienat (art-werk) presents works of art that draw attention to the nature that surrounds us on a daily basis. In addition to exhibitions in various sites close to the ports of the Mouettes genevoises, such as the Bains des Pâquis and the premises of the Association pour la Sauvegarde du Léman, a month-long programme features performance workshops, film screenings and a symposium to reflect on the links between art and ecology, to overcome what the philosopher Baptiste Morizot has called a crisis of sensibility.

The Biennial is presenting 13 new productions by outdoor artists, including two conceptual gardens by Maria Thereza Alves and Uriel Orlow, and an indoor exhibition centred on an exchange between historical positions in environmental art such as Hans Haacke and Mark Dion, and younger artists such as Pinar Yoldas and Diana Lelonek. The Biennial also provides an opportunity to discover various satellite natural sites in the city, such as the Pointe à la Bise reserve.

History and purpose

(re)connecting.earth was born during the Covid-19 pandemic. Faced with immobility and forced confinement, we had to reinvent the way we made art, and above all the way we presented it to the public. One of the central ideas behind the first edition of the exhibition, to be held in Geneva and Berlin in 2021, was to invite Swiss and international artists to create works of art that would "reconnect us to the earth". These work-instructions, which can be transposed anywhere and created by anyone, marked the first edition of *(re)connecting.earth - Urban Gardening* and the first nomadic edition in Dessau in 2022.

To enable ambitious artistic creations, the instructions for the second *Beyond Water* edition are supplemented by physical works in public spaces and partner venues. They directly question our relationship with the natural elements that surround us, or take a more theoretical look at the way in which the cultural and spatial implications of the idea of 'nature' impact our interactions with non-human living beings, as well as our conception of green spaces and biodiversity.

Some of the works newly created for the Geneva Biennial will travel to the other urban centres where the project will be presented, thus living more than one life. Future exhibitions - notably in Kiel in 2024 - will give new visibility to the artists taking part in the project, before returning for a new edition in Geneva in 2025.

A vast educational programme

Accessible to all generations, *(re)connecting.earth (02) - Beyond Water* has focused on an extensive educational programme. During the month of September, workshops are being organised for nearly 2,000 primary school children, giving them a fun introduction to sustainable development and a chance to experiment with creative practice. By presenting works created by artists sensitive to environmental issues, this Art and Urban Nature Biennial aims to highlight the diversity of urban ecosystems and contemporary artistic production linked to ecology.

An environmentally-friendly exhibition

The Biennial *(re)connecting.earth (02) - Beyond Water* promotes a sustainable approach to the production and dissemination of art, from design to the recovery of materials used, including transport and the integration of a mobility plan. The newly created works have been designed by the artists to be shown in other exhibitions in Switzerland and abroad, while keeping CO2 emissions to a minimum. This responsible approach aims not only to minimise the pollution caused, but also to promote energy savings and more sustainable production in the art world. In this way, the Biennial is encouraging the setting up of nomadic exhibitions designed in an eco-responsible way.

A Biennial for everyone

To make the Biennial as accessible as possible, a guide has been published. It includes explanations of the works, biographies of the artists, presentations of the exhibition venues and explanations of how the Biennial works and how it came about. A map showing all the works and events is also available at all the Biennial venues. The *(re)connecting.earth* project is a reminder that these issues are not reserved for the academic world. It is to support this idea that the Biennial's activities, including art workshops, performances, screenings and conferences, are open to all, and largely free of charge.

Activation of the works and closing weekend

Throughout the Biennial, in addition to the guided tours and mediation workshops for children, there will be half-days of "micro-mediation" during which the team will be available to the public to discuss the works and facilitate interaction with them.

For the closing weekend, after a poetic reading, there will be an invitation to draw in the lake, inspired by the work of Luis Camnitzer, as well as a workshop combining art and botany, and a final performance featuring the four sailing ships painted by Raul Walch.

Exhibition highlights

Lake Geneva and its biodiversity is at the heart of the Biennial. An 80-metre painting by Swiss artist **Monica Ursina Jäger** on the pillars of the Bains des Pâquis pier shows the lake forest that hides beneath the feet of bathers. Conceptual artist **Luis Camnitzer** presents *The Hahnemann Museum of Water Drawings*, a participatory artwork inspired by the theories of Samuel Hahnemann, inventor of homeopathy. **Flurina Badel & Jérémie Sarbach**'s installation questions the notion of invasive species by highlighting the quagga mussel. Taking the form of a professional fishing net, **Carmen Perrin**'s sculpture is conceived as a response to an extractivist logic that takes from the living without ever giving back.

The Biennial is also presenting two conceptual gardens. One, designed by **Uriel Orlow** (winner of the Grand Prix suisse d'art/Prix Meret Oppenheim 2023) in collaboration with an architect, takes a new look at plants, considering them in all their agency. The other, designed by **Maria Thereza Alves**, highlights indigenous and invasive plants from a postcolonial and globalised perspective, as part of the vast *Seeds of Change* project that the artist has been running since 1999.

As both scientific advisor and exhibition venue, the **Association pour la Sauvegarde du Léman (ASL)** plays a special role in the Biennial. The works exhibited in this space reflect the shared interests of the artists, researchers and mediators of this historic Geneva association. **Hans Haacke**'s photographs reflect an early form of artistic activism in relation to water pollution, while the works presented by **Mark Dion** reveal the extent to which the relationship between human beings and nature has developed through abstract categories of thought rather than empathetic sensitivity. **Pinar Yoldas**'s work, which explores the potential of a world where plastic comes to life, echoes the opportunity offered to visitors to observe micro-plastics in the waters of Lake Geneva.

Video works by artists **Seba Calfuqueo**, **Julian Charrière** and **Som Supaparinya** will be screened in partnership with the Geneva Green Film Festival. The screenings will be followed by a round-table discussion with guests linked to the issues raised by the films.

The works of art are also presented on - and under - Lake Geneva itself. Artist **Raul Walch** is transforming the landscape of Lake Geneva in an ephemeral way, by sailing boats with recycled sails in the Geneva roadstead, while **Alexandre Joly**'s sound sculptures accompany the crossings of the Geneva Mouettes and **Marie Griesmar**'s underwater sculptures take place underwater, accessible to swimmers and snorkellers.

Maria Thereza Alves, *Garden of Ballast Flora: Geneva*

- About the artist: Maria Thereza Alves was born in 1961 in São Paulo, and lives and works in Berlin. Her artistic career is inseparable from her political activism in favour of ecology, the rights of Indigenous peoples and territorial and decolonial struggles. Maria Thereza Alves uses a wide variety of media in her work, although it often takes the form of installations combining natural and manufactured objects, videos, texts, drawings and photographs. Her installations, which come into being in response to the specific needs of the venues where she exhibits, continue through a process of dialogue that reconstitutes the artist's explorations and actions in a given territory - be it an urban environment or natural spaces.

- Artwork: *A Garden of Ballast Flora: Geneva*

For *(re)connecting.earth (02) - Beyond Water*, Maria Thereza Alves presents *Seeds of Change* for the first time outdoors in Switzerland, a vast conceptual work that she has been developing since 1999 in various port cities. In it, the artist addresses issues of colonisation, slavery and ecology. In the installation *A Garden of Ballast Flora: Geneva*, a garden is set up on the outskirts of the port of Geneva (Molard), where ships once unloaded their cargo.

Ballast are at the heart of Maria Thereza Alves's work: earth, stones, sand, wood or bricks - any material that was economically expedient was used to stabilise merchant ships crossing the Atlantic. On arrival in port, this ballast was unloaded, carrying with it seeds from the region where it had been collected. More than 400 species of plants were brought over by the ships and grew on the ballast grounds all over New York, from where they then spread, accompanying the arrival of immigrants. Hundreds of thousands of tonnes of ballast sometimes arrived every month, serving as dumping grounds throughout the city until the 1950s.

Topographical features, local characteristics and ecosystem relationships were literally crushed: rivers, marshes and swamps, considered an affront by the newcomers, were filled in and the hills levelled. Colonisation extended to the very earth of New York.

While the influx of Swiss immigrants was particularly great in the 1880s, some of the plants they brought with them became endemic to the ports from which Helvetian travellers left for New York, such as Antwerp, Hamburg, Bremen, Le Havre, Cherbourg and Rotterdam. Plants such as *Matricaria chamomilla*, *Artemisia vulgaris* and *Symphytum officinale*, presented in *A Garden of Ballast Flora: Geneva*, bear witness to the colonisation of the land of New York and the new responsibilities imposed by their upkeep in conjunction with the needs of the local flora. They are a living reminder that colonisation continues - and so decolonisation also must.

- ▶ Venue: Débarcadère du Molard

- ▶ Scientific collaboration: Pro Natura Geneva, La Libellule, Alexandra Slotte

Flurina Badel & Jérémie Sarbach, *Mussel City*

- About the artists: Flurina Badel was born in Lavin, in the canton of Grisons, in 1983. After training as a journalist, she worked as a documentary maker and presenter, among other things. In addition to her work with the Badel/Sarbach duo, she is also a writer and poet, publishing texts in Romansch and German. She won the Swiss Literature Prize in 2020. Jérémie Sarbach was born in Binn in the Upper Valais in 1991. Trained as a cabinetmaker, he now works as a sculptor, visual artist, photographer and film-maker. They live and work in Guarda, in the canton of Graubünden.

Badel/Sarbach's artistic work uses a variety of media (installations, sculpture, photography, video, sound and performance). The duo, who have been collaborating since 2014, are

interested in themes such as the evolution of the landscape, the relationship between nature and culture in the Anthropocene as well as new forms of communication and the interface of the analogue and digital world.

- **Artwork: *Mussel City***

For *(re)connecting.earth (02) - Beyond Water*, the Badel/Sarbach duo created *Mussel City*, a two-part site-specific installation. The first part of *Mussel City* is shown near the four plane trees at the Bains des Pâquis. It shows the 3D animation of a quagga mussel (freshwater mussel), made up of scanned mussel fragments. In its immediate proximity to the lake, this animated mussel acts as an oracle, mediating between the other molluscs of Lake Geneva and the viewers of the work.

The second part consists of a Plexiglas sculpture that acts as a filter and a water fountain. Placed near the Geneva Seagulls hut, the sculpture is fitted with a tap so that visitors can help themselves to drinking water. The public can also look inside the sculpture, in which the artists have placed zebra mussels and quagga mussels stuck to tubes that filter the water.

- ▶ Venues: Bains des Pâquis et Débarcadère des Pâquis

- ▶ Scientific collaboration: Ariane Schertenleib, drinking water engineer and Association pour la Sauvegarde du Léman

The realisation of *Mussel City* was made possible thanks to the support of Ernst und Olga Gubler-Hablützel Foundation, the canton of Valais, and the canton of Graubünden.

In addition to this installation, the duo are also exhibiting the video work *Lost Waters & Found Stairs* at the ASL. Flurina Badel and Jérémie Sarbarch also created the work-instruction *The potential of not knowing - Nutcracker* for the Biennial.

Luis Camnitzer, *The Hahnemann Museum of Water Drawings*

- **About the artist:** Luis Camnitzer was born in Lübeck in 1937 and lives and works in New York. An Uruguayan artist, art critic, educator and theorist of German origin (he lived in Montevideo from 1939 to 1964), Luis Camnitzer was at the forefront of conceptual art in the 1960s. His work mainly takes the form of sculptures, prints and installations, covering subjects such as repression, institutional criticism and social justice. For over five decades, his practice has explored the psychological and political dimensions of language. His work, often humorous and sometimes disturbing, frequently challenges the public by involving them in a joint creative process.

- **Artwork: *The Hahnemann Museum of Water Drawings***

For *(re)connecting.earth (02) - Beyond Water*, Luis Camnitzer created *The Hahnemann Museum of Water Drawings*, a work inspired by the works of Samuel Hahnemann, inventor of homeopathy. The installation consists of 31 bottles of water labelled by Luis Camnitzer and filled during the course of the exhibition in a public participatory performance in which those who wish to do so draw a picture on the surface of the lake using a stick provided on site. Drawers leave their name, the title of their drawing and the date it was made in a special register. Samples of the water containing the drawings in a dilution of around 9C are then taken once a day for the duration of the Biennial, bottled and dated. The last dated bottle must contain all the "homeopathic drawings" made during the Biennial. The register, bottles and photographs will be kept together and available for future scientific research.

- ▶ Venue: Bains des Pâquis

Marie Griesmar, *Excursions lacustres*

- About the artist: Marie Griesmar was born in Lausanne in 1992 and lives and works in Zurich. In her artistic practice, she focuses mainly on exploring the theme of water and the underwater world using scientific methods such as limnology, hydrology and marine biology. Having been diving since the age of nine, Marie Griesmar has been a keen observer of marine life ever since. She is also co-founder of rreefs, an association that rebuilds damaged coral reefs.

Thanks to her diving skills, water has become an unprecedented creative platform for her. Her practice lies at the intersection of utopian goals for preserving the seabed and a more pragmatic reality, through installations, paintings, but also underwater sculptures.

- Artwork: *Excursions lacustres*

For *(re)connecting.earth (02) - Beyond Water*, Marie Griesmar created *Excursions lacustres*, a trail of underwater sculptures designed for snorkelers and divers, who can follow this circuit offering a different perspective on the depths of Lake Geneva. The submerged section is made up of a number of terracotta sculptures representing elements of the lake's flora and fauna, installed at the bottom of the lake. These sculptures are linked by a rope so that visitors can find their way through this underwater maze even in poor visibility. To draw attention to the existence of this sculptural trail at the Bains des Pâquis, floats have been installed to indicate its presence. These markings raise questions about what's going on below the surface of the lake. The circuit is accessible by swimming, and bathers can visit the work directly in the water at the Bains des Pâquis.

► Venue: Bains des Pâquis

► Scientific collaboration : Association pour la Sauvegarde du Léman

Hans Haacke, *Triptyque de Krefeld [et al.]*

- About the artist: Hans Haacke was born in Cologne in 1936, and lives and works in New York. His early conceptual work led him to practice a form of institutional critique, in which he highlights the socio-political interdependencies of the art market system. Although the forms and artistic codes he uses are extremely different for each of his works, the artist consistently addresses threatening and illegal realities and denounces the collusion between the worlds of business, politics, art and culture. Through his work, which is akin to investigative journalism, Hans Haacke heightens the vigilance of the public-citizen. With a particular emphasis on the links between art and activism, Hans Haacke's work has for several decades explored issues of environmental action through art and the concrete role that artists can play.

- Artworks: Three works by Hans Haacke are on show as part of *(re)connecting.earth (02) - Beyond Water*: *Krefeld Wastewater Triptych [Krefelder Abwasser-Triptychon]*; *Rhine Water Treatment Plant [Rheinwasseraufbereitungsanlage]* and *Life Airborne System*. These three works, famous in the history of environmental art, deal with the pollution of the Rhine in the 1970s. Through these works, Hans Haacke denounced the practices of industry while showing what solutions could be put in place to help solve the problems created by

large-scale polluters. This work by Hans Haacke is a prime example of the links that can be successfully developed between art and science, particularly in the fight to protect water.

- ▶ Venue: Association pour la Sauvegarde du Léman
- ▶ Scientific collaboration: Association pour la Sauvegarde du Léman

Monica Ursina Jäger, *Sous-bois. Forestal Stories from Underwater*

- About the artist: Monica Ursina Jäger was born in 1974 in Thalwil, in the canton of Zurich. She lives and works in London and Zurich. Her practice, which includes drawing, collage, installation and video, is built through a multidisciplinary reflection on the concepts of space, landscape and architecture by investigating the multiple relationships within varied ecosystems. Fluctuating between the intuitive, the narrative and the factual, Monica Ursina Jäger examines processes of mediation by breaking down the boundaries between the production of artistic and scientific knowledge. Her works trace the entanglements of post-natural landscapes, the action of organic and inorganic matter on the environment and the continuities and discontinuities of time.

- Artwork: *Sous-bois. Forestal Stories from Underwater*

For *(re)connecting.earth (02) - Beyond Water*, Monica Ursina Jäger's research focuses on aquatic forests. Like terrestrial forests, they are home to an important fauna of fish and invertebrates. Similar to the woods and meadows on the surface, the macrophyte meadows of Lake Geneva are found on the slopes of the shoreline. The artist poetically invites us to plunge into these ancient forests of the lake, to wander through the underwater sylvan world, to meet the plant ancestors of the trees, to inhale the plankton and to rest under the submerged leafy canopies.

To this end, Monica Ursina Jäger has created her work *Sous-bois. Forestal Stories from Underwater* right on the boards of the Bains des Pâquis pier. By painting parts of the planks that make up the pier, the artist has integrated a drawing of a forest canopy into the existing wooden deck. A terrestrial forest is thus superimposed on the underwater forest, creating simultaneous temporalities where deep time (geological, illustrated here by the lake) and the present (surface time) meet. With the warmth and light, his drawing (inter)connects macrophytes, trees, wood as a material and the sun in a shared ecosystem: an invitation to slip between the prehistoric stems and hide in the dense undergrowth. Both monumental - measuring over 80 metres - and discreet, this work is as much an invitation to travel into the past as it is to imagine the future.

- ▶ Venue: Bains des Pâquis
- ▶ Scientific collaboration: Association pour la Sauvegarde du Léman

Alexandre Joly, *Ville subaquatique et mondes parallèles*

- About the artist: Alexandre Joly was born in Saint-Julien-en-Genevois in 1977, and lives and works in Geneva. His work combines sculpture and sound installations. The artist often creates site-specific works that significantly explore the aesthetic, ethical, spiritual, magical and ritualistic relationship between humans and nature.

For his sculptures, Alexandre Joly constructs a realm of hybrid phantasmagoria, where poetry and imagination come to life, transmitted through the sound channels of his installations. His work is imbued with wildlife imagery and textures. This appeal to nature, to its materials, allows the artist to create beings with a benevolent presence that immerse the public in a visual and sensory journey.

- **Artwork: *Ville subaquatique et mondes parallèles***

For *(re)connecting.earth (02) - Beyond Water*, Alexandre Joly presents the sound work entitled *Ville subaquatique et mondes parallèles*, to be discovered on two lines of the Mouettes genevoises as well as around Lac des Vernes and at the Alpine Botanical Garden during two events and as a free download.

The work takes the form of three recordings made in Lake Geneva, one by day and one by night, and the third in Lac des Vernes in Meyrin. Lasting around fifteen minutes each, they can be listened to between the De-Chateaubriand and Port-Noir landing stages and between the Port-Noir and Mont-Blanc landing stages respectively - for the duration of the crossing. The audio works are broadcast through headphones installed in the Mouettes, allowing everyone to immerse themselves in the work as they wish without disturbing those around them. This feature also reinforces the sense of immersion generated by the artist's installation, which offers a truly multi-sensory experience as you cross the harbour.

► Venues: Mouettes genevoises (Lines 3 and 4), Jardin botanique Alpin, on 10 September and Lac des Vernes on 23 September

Uriel Orlow, *Proposal for a garden (Geneva)*

- **About the artist:** Uriel Orlow was born in Zurich in 1973 and lives and works in London and Lisbon. His practice is research-based, oriented towards a multidisciplinary process that includes film, photography, drawing and sound. He is known for his video works, lecture-performances and modular multimedia installations, which focus on specific places and micro-histories in which different image regimes and narrative modes intermingle. Uriel Orlow's work is concerned with the residues and aftermath of colonialism, the spatial manifestations of memory, the blind spots of representation and plants as political actors.

- **Artwork: *Proposal for a garden (Geneva)***

For *(re)connecting.earth (02) - Beyond Water*, Uriel Orlow challenges visitors' perspectives on the diversity of plants found in the city, and in particular questions the notion of 'weeds'. To highlight these often unloved plants, he has created the conceptual garden *Proposal for a garden (Geneva)*, designed with the help of an architect.

By exploring our relationship with what we do or don't accept in our urban environment, the artist evokes the evolution of our relationship with nature, where little by little the qualities of plants (medicinal or nutritional) have been forgotten, ultimately reducing them to the status of 'invasive plants'. Through his work, Uriel Orlow aims to remind us of the usefulness of these plants and to restore their value, treating them with the same care as 'traditional' cultivated plants.

As well as this conceptual garden, the Reading to plants instructional work created by the artist for the Biennial was activated on September 2nd with the *Reveries of Collective Walkers* performance.

- ▶ Venue: Débarcadère De-Chateaubriand
- ▶ Scientific collaboration: La Libellule + Biennial team

Carmen Perrin, *Lignes de fuites*

- About the artist: Carmen Perrin was born in 1953 in La Paz, Bolivia. She lives and works between Geneva and France. From the 1990s onwards, she began to develop works that were related with increasing closeness to the architectural and landscape contexts in which they were set. Her sculptures explore the links between different materials, rethinking their relationship with the space in which they are perceived, their interaction with light, architectural qualities and the social realities of public space. In her studio, Carmen Perrin conducts research that closely articulates the practice of sculpture and that of drawing.

- Artwork: *Lignes de fuites*

For *(re)connecting.earth (02) - Beyond Water*, Carmen Perrin created a work entitled *Lignes de fuites*, a cubic sculpture measuring 2,30m on each side made of wire mesh and placed on a floating wooden support on the edge of the Maison de la Pêche. The sculpture was conceived following a meeting with users of the Maison de la Pêche and the discovery of the creels that fishermen make in their workshops for the purpose of catching fish. The artist was struck by the form of these devices, closely articulating their effectiveness as traps, their apparent fragility and their extremely minimal overall form.

Carmen Perrin's work is conceived as a response to an extractivist logic that takes from the living without ever giving back. *Lignes de fuites* takes the form of a professional fishnet, while slightly transforming certain parts to create a device that invites fish to enter and visit the interior of this translucent metal architecture, whose sloping sides lead them towards the exit.

The challenge of this artistic experiment is to construct, in relation to a fisherman's craftsmanship, a poetic and incongruous work that invites fish to wander safely inside a space open to currents.

- ▶ Venue: Maison de la Pêche and Plage des Eaux-Vives: the work is installed on a floating raft
- ▶ Scientific collaboration: with professional fishermen working in the laboratories of the Maison de la Pêche in Geneva

Som Supaparinya, *Two Sides of the Moon*

- À propos de l'artiste: Som Supaparinya est née en 1973 à Chiang Mai, en Thaïlande. Elle y vit et y travaille. Son œuvre englobe une grande variété de supports tels que l'installation, la sculpture et les images fixes et animées. Elle explore l'histoire sociale de l'Asie du Sud-Est, l'impact des infrastructures énergétiques et leurs conséquences sur l'environnement. Dans ses créations, Som Supaparinya examine les paysages ruraux et

urbains en entremêlant les souvenirs traumatiques et les histoires politiques non résolues. Son travail soulève des questions critiques sur les dynamiques de pouvoir et les héritages coloniaux.

- Œuvre : *Two Sides of the Moon*

Pour *(re)connecting.earth (02) - Beyond Water*, l'artiste Som Supaparinya présente l'œuvre-vidéo *Two Sides of the Moon*. Ce film relate la vie des pêcheurs et pêcheuses au début et à la fin de la rivière Moon, à l'endroit où elle rejoint le Mékong à la frontière de la Thaïlande et du Laos. Chaque lieu - et sa population - est confronté à la modification du paysage fluvial par le barrage construit par l'humain, mais leurs histoires et l'impact sur leur vie sont opposés. L'une des communautés a commencé à apprendre à pêcher, tandis que l'autre compte les noms de poissons et d'outils disparus. Le concept de lumière et d'obscurité découle de l'éclat de la lune et de ses ombres, et le contraste entre les deux côtés de la rivière révèle l'inégalité des destins.

► Lieu : Aula de l'école des Vergers (Meyrin), le 23 septembre à 19h30

Raul Walch, *Semaphores*

- About the artist: Raul Walch was born in 1980 in Frankfurt am Main, Germany, and lives and works in Berlin. Going beyond the boundaries of mainstream artistic genres, he works as a conceptual artist and slips into the role of performer or researcher in his work. The emphasis is always on an unconventional artistic confrontation with social reality, and it is not unusual for the audience for his work to become an integral part of his performances. His works and playful actions are often ephemeral interventions specific to the place that hosts them. Context and everyday politics provide the raw material for Raul Walch's social sculptures.

- Artwork: *Semaphores*

Artist Raul Walch is transforming the landscape of Lake Geneva in an ephemeral way by sailing boats with upcycled sails in Geneva's harbour.

To create the work *Spherical Semaphores (Genève)* for the Biennial *(re)connecting.earth (02) - Beyond Water*, Raul Walch chose four boats to reuse their old sails, paint them and sail the boats on Lake Geneva. The new sails have to offer both a different feel to the wind - for the sailors - and a new visual perspective on the lake - for spectators watching from the shore. The re-use of fabrics is at the heart of Walch's practice, which is as much about bringing natural elements to the fore as it is about showing how the recovery of textiles can magnify objects.

► Venue: Débarcadère De-Chateaubriand

► Collaboration : Association Anyone can sail

For the closing weekend, after a poetic reading, a choreographic performance in the lake and a workshop combining art and botany, a final performance will feature the four sailboats decorated by Raul Walch on October 1st.

Curation

The (re)connecting.earth Biennial was launched by Bernard Vienat, who is curating the exhibition. Director and founder of art-werk, he is an art historian and curator. Based in Berlin and Geneva, he holds a Bachelor's degree in philosophy, art history and business from the University of Berne and a Master's degree in curatorship/art history from Frankfurt's Goethe Universität and the Städelschule. His research focuses on the interdisciplinary development of art, science and geopolitics. For him, art, through its narratives and forms, is a vehicle for curiosity and knowledge, offering new perspectives on the pressing issues of our time. This is evident in his recent projects and exhibitions, including *Futurs incertains* at the Musée de géologie de Lausanne and MAP (2019), *There Will Come Soft Rains* at Basis, Frankfurt (2018), *Vorticidad* in Mexico City (2016), and the double exhibition *Let's invent a language to narrate my story* at Dienstgebäude, Zürich and andata.ritorno, Geneva (2014).

A Biennial organised by art-werk

Based in Geneva, art-werk is a non-profit association for the promotion and dissemination of art that addresses contemporary social and environmental concerns. Aware that artistic and cultural production offers modes of expression and strategies capable of bringing intellectual and emotional curiosity to a wide audience, the art-werk team facilitates links of production and understanding between contemporary art and themes reflecting the existential challenges of our time. In this way, the association's activities address questions of identity and the human relationship with nature, technology and time.

art-werk is made up of a transdisciplinary team and a committee comprising art historians, artists, scientists, computer scientists and human rights specialists. The association is looking for ways to share its cutting-edge vision of contemporary art with audiences of all ages and from a wide range of socio-cultural backgrounds. Through its nomadic activities and multilingual approach (French, German, English), art-werk also helps to foster artistic exchanges between Switzerland's linguistic regions and neighbouring countries. The strong links that bind art-werk to the city of Berlin, where part of the team works, enable it to open up a network of artists, academics and players in the voluntary sector, and to connect two cities that complement each other in terms of international organisation and multicultural artistic practices.

Partners and sponsors

In collaboration with : Association pour la Sauvegarde du Léman (ASL) • Association des Usagers des Bains des Pâquis • Les Mouettes genevoises • Pro Natura Genève • Association pour le Bateau Genève • La Libellule • Festival du Film Vert • Meyrin Durable • Programme Nature en ville du Canton de Genève • La

Ville de Genève • Haute-école d'art et de design (HEAD) • Service des expositions de la Ville de Meyrin • Association Anyone Can Sail.

With the support of : Office fédéral de la culture • République et canton de Genève • Ville de Genève • Fondation Philanthropique Famille Sandoz • Pro Helvetia • Fondation du Jubilé de la Mobilière Suisse Société Coopérative • Loterie Romande • Fondation Leenaards • Fondation Meyrinoise du Casino • Fondation Ernst Göhner • Ville de Meyrin • Service de la culture du canton du Valais • Kulturförderung Graubünden • Adam Mickiewicz Institute.

Upcoming Biennial events

Animation as part of La nuit est belle! - sound meditation based on the work of Diana Lelonek and Denim Szram, guided by a mindfulness teacher

22 September 2023, 21:00 - 23:00, Bains des Pâquis

Sound journeys by the artist Alexandre Joly in Meyrin

23 September 2023, 14:00 - 18:00, Lac des Vernes

Film screenings: *Two Sides of the Moon - Main basse sur l'eau - Donc, Socrate est mortel*

23 September 2023, 19:30 - 21:30, École des Vergers

Closing weekend of the Biennial

Saturday 30.09

Poetry reading by artist Heike Fiedler

30 September, 11:00, Bains des Pâquis

Activation of works by Marie Griesmar - snorkeling - and Luis Camnitzer - lake choreography

30 September, 12:00 - 15:00, Bains des Pâquis

Sunday 01.10

Performance by Raul Walch's sailing boats and photography competition open to the public

1 October, from 14:30, Bains des Pâquis and Bateau Genève




Workshop on the work of Maria Thereza Alves

1 October, 17:15 - 19:00, Débarcadère du Molard

Images for the press

[Link to images](#)

Captions for the images below

	<p>Julian Charrière, <i>Iroojrilik</i>, 2016, film still, copyright Julian Charrière et VG Bild-Kunst, Bonn.</p>
	<p>Hans Haacke, <i>Rheinwasseraufbereitungsanlage</i>, 1972, Musée Haus Lange, Krefeld On loan by Ursula Ströbele, Zentralinstitut für Kunstgeschichte, Munich</p>
	<p>Artist Alexandre Joly doing the sound recordings of his work <i>Ville subaquatique et mondes parallèles</i> for the Biennial <i>(re)connecting.earth (02) – Beyond Water</i>, Geneva 2023. © Alexandre Joly</p>



Artist Alexandre Joly doing the sound recordings of his work *Ville subaquatique et mondes parallèles* for the Biennial *(re)connecting.earth (02) – Beyond Water*, Geneva 2023. © Alexandre Joly



Maria Thereza Alves, *Seeds of Change - A Garden of Ballast Flora: Geneva, 2023*, © Julien Gremaud



Carmen Perrin, *Bois la tasse*, 2023, Instructional work created for (re)connecting.earth, © The artist



Map of the Biennial (re)connecting.earth (02) – *Beyond Water*



Performance by Raul Walch's sailboats on Lake Geneva with Anyone Can Sail, 1 September 2023, © Lucille Chaboche



Performance by Raul Walch's sailboats on Lake Geneva with Anyone Can Sail, 1 September 2023, © Lucille Chaboche



Gabo Camnitzer & Lluís Alexandre Casanovas Blanco, *L'Esprit de Genève: A Financial-Pedagogical History of Sailing*, 2023, © Julien Gremaud



Christina Hemaury & Roman Keller, *Le Souvenir de Venise*, 2023, © The artists



Monica Ursina Jäger, *Sous-bois. Forestal Stories from Underwater*, 2023, © Julien Gremaud



Monica Ursina Jäger, *Sous-bois. Forestal Stories from Underwater*, 2023, © The artist



Monica Ursina Jäger, *Sous-bois. Forestal Stories from Underwater*, 2023, © The artist



Monica Ursina Jäger, *Sous-bois. Forestal Stories from Underwater*, Instructional work created for *(re)connecting.earth*, © The artist



Uriel Orlow, *Proposition for a garden (Geneva)*, 2023, © Julien Gremaud



Carmen Perrin, *Lignes de fuites*, 2023, © Julien Gremaud



Luis Camnitzer, *The Hahnemann Museum of Water Drawings*, 2023, © Julien Gremaud



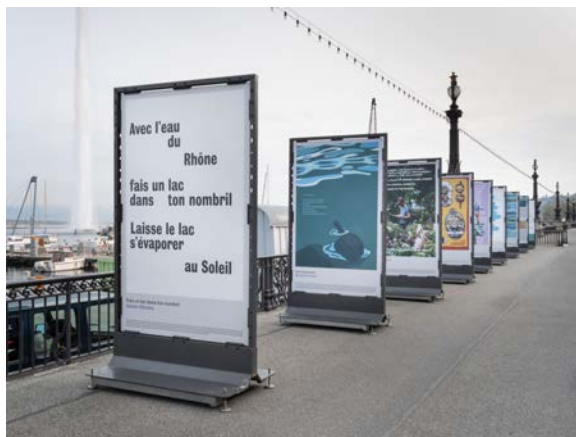
Exhibition of instructional works at the Bains des Pâquis, Geneva, 2023, © Julien Gremaud



Exhibition of instructional works on the Quai Gustave-Ador, Geneva, 2023, © Julien Gremaud



Activation of the instruction *Reading to the Plants* by Uriel Orlow with the performance *Reveries of Collective Walkers*, reading texts to plants, 01.09.2023, Geneva, © Lucille Chaboche



Exhibition of instructional works on the Quai Gustave-Ador, Geneva, 2023, © Julien Gremaud



Som Supaparinya, *Two Sides of the Moon*, 2021, Film still, Synchronised two-channel video © The artist



View of the exhibition at the Association pour la Sauvegarde du Léman, Geneva, 2023, © Julien Gremaud



Pinar Yoldas, *An Ecosystem of Excess*, (2013-2023), 2023, view of the exhibition at the Association pour la Sauvegarde du Léman, Geneva, 2023 © Julien Gremaud



Mark Dion, *Les Oiseaux*, 2020, *Aquatic Nets*, 2013, *Bird Song Pavillion*, 2010, *Field Station Honda - A project for FLORA*, 2013, *Ichthyosaurus*, 2013, *My Art P(r)actice Mind Map*, 2020, *The Mystics*, 2020, view of the exhibition at the Association pour la Sauvegarde du Léman, Geneva, 2023 © Julien Gremaud



Hans Haacke, *Krefelder Abwasser-Triptychon*, 1972, *Rheinwasseraufbereitungsanlage*, 1972, *Life Airborne System*, 1965, view of the exhibition at the Association pour la Sauvegarde du Léman, Geneva, 2023 © Julien Gremaud



Lake workshops at Bains des Pâquis with primary school pupils, Geneva, 2023, © Lucille Chaboche



Lake workshops at Bains des Pâquis with primary school pupils, Geneva 2023, © Lucille Chaboche



Diana Lelonek, *Geneva (after melting glacier)*, 2023, © Julien Gremaud



Collective Tchan-Zâca, *La Conversation du Cormoran*, Geneva, 2023, © The artists



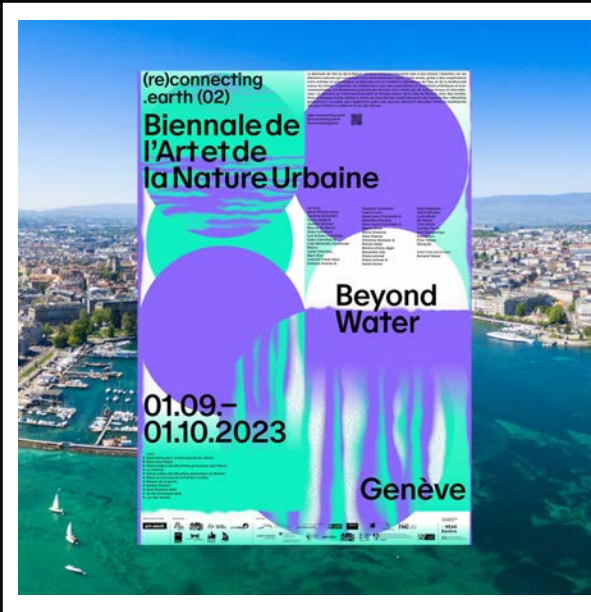
Collective Tchan-Zâca, *La Conversation du Cormoran*, Geneva, 2023, © The artists



Biennial Visitors' Guide, *(re)connecting.earth (02) – Beyond Water*



Poster of the Biennial *(re)connecting.earth (02) – Beyond Water*, graphic design by Emma Kouassi and Roman Karrer.



Poster of the Biennial *(re)connecting.earth* (02) – *Beyond Water*, graphic design by Emma Kouassi and Roman Karrer.