

GIAN-ANDRI TOENDURY

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## RECENT WORK

### SELECTION FROM 2014-2018

#### A programmatic description

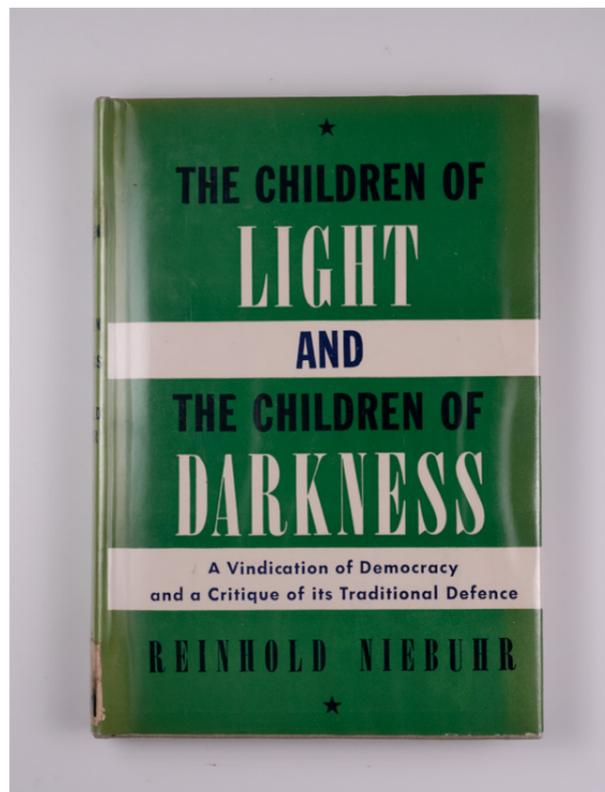
My work is often about producing and reflecting on the aesthetics of the intellectual world, dreams of universal knowledge and of the perfect educational as well as personal tool.

It explores conceptions and idealizations of intellectual work, what it could mean for a fulfilled life; the vision of animated, but fair exchanges with others; reflectiveness, the potential for emancipation from unfree social conditions; the idea of creating understanding between groups of society.

Some minuses are there too: the problematic relationship between intellectuals and their (imagined) counterparts, the masses, the deluded; the dangers of over-systematisation and abstractness, the disregard for particularity in individuals, cultures and objects, its hubris, its remoteness; the uneasy voice and standpoint from which the intellectual speaks to her fellow citizens.

## This is not a time for metaphors

*This is not a time for metaphors* is a long term multi-media investigation into social commentary. Particular attention is given to social commentary from the 1940's and 50's in the US, to the tradition of the „age of the mass“ (LeBon, Ortega y Gasset, Kracauer, Mannheim and Arendt), and to social commentary on the 2016's onwards (particular commentary on post-truth).



It consists of color drawings, video, text, performative reading, reading with and by audience, and a collection of books used in photographs. It does not have a fixed form for presentation and engagement with an audience.



on occasion of „science-talk“ on „art in disquieting times“; video-projection Full HD with audio, 8:08 min, and speech; nov 2018, sattelkammer, bern:

<https://vimeo.com/292597816/5426de7f16>

## First Cut

It's visual sensory system is like the sense of smell. Everything is colored with desire or aversion. It does not represent the outside environment in any way which is not wholly shaped by the creatures internal drive to eat and absorb. Its senses orient by desire and disgust. There are no objects, no space, no time. Just the creatures movement as it absorbs parts of spacetime, moving the body as edible space-time passes through its intestins.



first cut is a video with audio, 3D-animation and found footage, 720p, 15:31 min

password: write me for pw.

<https://vimeo.com/300139356>

A collaboration with Thomas Knüsel.

The 3D-animation is entirely by Thomas Knüsel.

## Curiosity killed the cat, but satisfaction brought it back

Hidden mechanisms, motives, deeds, gods and laws lie waiting to be discovered by the curious. Behind the visible sky lies the orderly cosmos, behind human thinking, action, psychic illness and well-being lie human drives, behind social change lie economic forces, underlying all physical reality are particles or waves or quantum fields and behind significant historical events are conspiracies.

When the curious emerge from this hidden space with an explanation or a theory, there is something to be said, a speech-act about to happen. The work is about this speech-act, about the relationship between those who explain and those to whom something is explained, about presenting or submitting for discussion, about the relationship between telling a story and explaining, about claiming superior knowledge, about the entanglement of personal and suprapersonal in believing in theories and about the hope for communality in communication. Incidentally this work is related and reacts to the discourse on the „post-truth age“.

Performance in three independent parts to be played on different dates. They are related by the overall theme as described above.



**above:** still from the video-documentation with audio of part 1 performed at helmhaus (zurich, sept 2017) available at (in german); camerawoman: bettina diel.

<https://vimeo.com/246699901>

### PART 1

Performance from 30 min. to several hours (with repetitions); in German or English.

I recite by heart three-line-summaries of theories. all theories are delivered as equal.

dramaturgical collaboration part 1: Maren Rieger

## PART 2

Performance 30 min. in german with some french; written and performed with Nicolas Berset.

A didactic dialogue.

G: Hallo  
Nicolas,  
wie geht es  
dir?

N: Es geht,  
ich habe  
Bauch-  
schmerzen.

G: Du hast  
zuviel  
Hitze im  
Magen.

N: Ja, ich  
weiss.



Arzt untersucht Kranken

full script (in german and french):

[http://gian-andri-toendury.ch/pdf/curiosity  
teil2v2.pdf](http://gian-andri-toendury.ch/pdf/curiosity_teil2v2.pdf)



**above:** performance of part 2, helmaus, zürich, oct 2017.  
video-documentation here (in german with some french); camerawoman: bettina diel:

<https://vimeo.com/247054699>

Translation (excerpt, abridged)

Nicolas: Gian, today we will learn something about the human metabolism.

Gian: Lesson 1

G: Nicolas, how are you?

N: Ok. My belly aches.

G: You have too much heat inside your stomach.

G: Each organ has a temperament in which it is at an equilibrium, where the forces humidity and dryness and heat and cold are equal.

N: Yes, I know this. And every live-form has its own temperament too. For the wasp it is dry and hot, for the fish humid and cold.

G: Yes I know this. And the human has nine temperaments.

N: Yes I know this, and it is so that when the temperament of the brain is imbalanced, that is to say when it is abnormally humid, then the human is mad.

### PART 3

Performance, 75 min. in german; written and performed with Saman Anabel Sarabi;



**above:**  
video documentation of part 3 performed at helm-  
haus (zurich, nov 2017) (in german):

<https://vimeo.com/247055161>

# TOTAL VERSTÄNDLICH – TOTAL UNVERSTÄNDLICH

## TOTALLY UNDERSTANDABLE – TOTALLY INCOMPREHENSIBLE

A woman and a man discuss gender, feminism, rationality and philosophy. How is it that women have been ascribed by philosophers a lesser rationality than men? Are current conceptions of rationality, of philosophy, of argument and thinking conceived with a male bias? Is rationality to be expanded in order to include ways of thinking more associated with women's perspectives? And are there formats to discuss and think which are more open to other groups of society? And are there ways of thinking more involved with the body than abstract philosophy?



<https://vimeo.com/287221718> password: tildegian

After a few weeks of meetings, discussions and readings in which they produced diagrams, drawings, interviews between themselves and a video of a reading, we contributed to an e-book publication and invited for a simple meal with a discussion game role-play.

A collaboration with Tilde von Overbeck.



above and below to the right: during one evening of „Feministisches Abendbrot“, playing the discussion game. roles chosen at random with cards. each round started with a short reading of texts. (foto: johanna hullar; (curatorial/artistic) setting: „gasthaus“ by maya minder; zurich sept 2016)

Ich bin mich selbst.

I am myself

Ich bin die Antagonistin: Ich widerspreche allen und allem ausser mir selbst.

I am the antagonist: I contradict everything and everyone except myself.

Ich mag klare Aussagen

I like clear statements

Joker: Ich passe diese Runde oder ich werde mitdiskutieren, obwohl ich Zeitmeisterin, Kommentatorin oder Spieleröffnerin bin.

Joker: I pause this round. Or, I will discuss this round, even though I am time-mistress, commentator or game-opener.

The woman writes:

«Die Wahrheit ist immer wahrer als alles andere.»

Käthe Trettin

„The truth is always truer than anything else.“

Käthe Trettin

But who knows about the truth?

The baker?

The builder?

The gardener?

The physicist?

The woman teacher?

The midwife?

The nurse?

The nun?

Women want to understand and direct emotions. Men want to understand and direct thought!?

- Dis Papa, pourquoi je suis une fille et pas toi?

-Say, Dad, why I am a girl and you not??

-If not I wouldn't be your father.

-And me not your daughter..

-But what's the difference between me and my brothers?

-You will be a mother and they fathers.

-You will be an aunt, they uncles.

-What's the difference between a father and a mother.

-A mother gives birth, a father attends her. The

mother breast-feeds, the father attends and

supports. The

relation between father and mother is

the foundation for the child

-But why the man has only 3 days of parental leave in Switzerland?

total verständlich

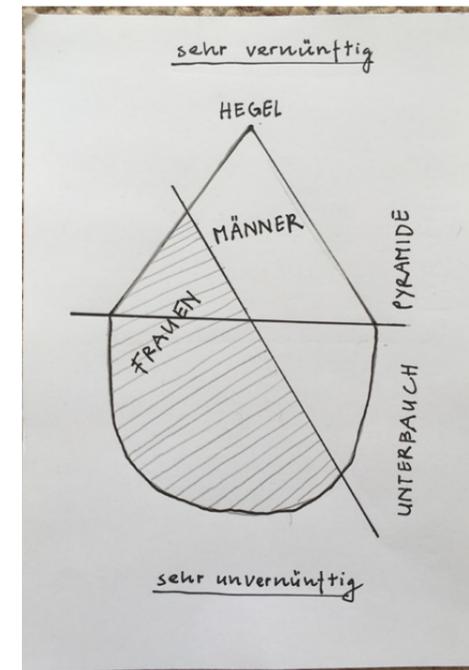
total unverständlich

totally understandable  
totally incomprehensible

The man writes:

I have learned to think in a certain way and to approve certain ways of thinking and to disapprove of certain ways of thinking. I like clarity, I like abstract descriptions, and I like it when an argument is followed by a counter-argument.

Sometimes I get lucky and I can listen to an argumentative discussion on the train. Then, I amuse myself with thinking about the structure of the arguments or how they relate to each other exactly.



Some argumentative moves appear legitimate, others illegitimate to me. Yes, my implicit norms of thinking do their work. But perhaps they so appear to me only because I have learned them to be that way, not because they are in some other sense correct. And, perhaps behind these norms hide mechanisms of power I don't know yet. Perhaps? No. Certainly! It can be ruled out that my idea of good thinking and arguing well is not in cahoots with social power.

Gender is especially relevant here. To suspect that, it suffices to look around me, who studies philosophy with me, who talks how to whom. Also, there is the misogynist tradition in philosophy. Women and reason. Reason monopolized by men. Women reappropriating it in a feminist spirit, thinking about what philosophy could be, looking at it from the standpoint of those actively excluded.

This is also, but not only a matter of justice. It is also about asking myself why I conceptualize thinking in that way and not in any other. Perhaps I would be happier and better, if my thinking and speaking was less male, if I would give in less to the ideal of disinterested, clear reason. That's what I would like to find out with you.

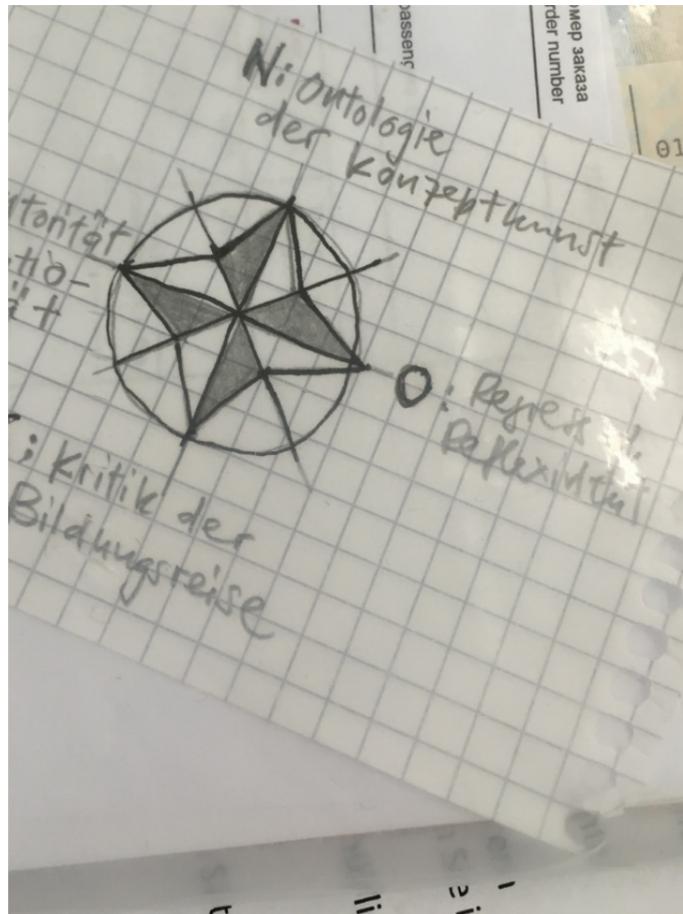
download: full ibook containing video, audios, images and texts:

[http://gian-andri-toendury.ch/pdf/zhdk\\_ds\\_teilungen\(1\).ibooks](http://gian-andri-toendury.ch/pdf/zhdk_ds_teilungen(1).ibooks)

please download the ibook for the texts and images.

10 x THEORIE  
(FÜR DICH MEIN LIEBLING, MEIN AUGAPFEL,  
MEINE SONNE UND MEIN MOND)

10 x THEORY (FOR YOU MY DARLING, APPLE OF MY EYE,  
MY SUN AND MY MOON)



10 lectures and 10 movable tables  
(and a screen).



**on the internet:** documentation of the performances and show at milieu at (bern, aug-sept 2016):

<http://www.milieu-digital.com/past/2016-8-gian-andri-toendury.php>

trailer for the show at milieu at:

<https://vimeo.com/177936725>

1/10 performance

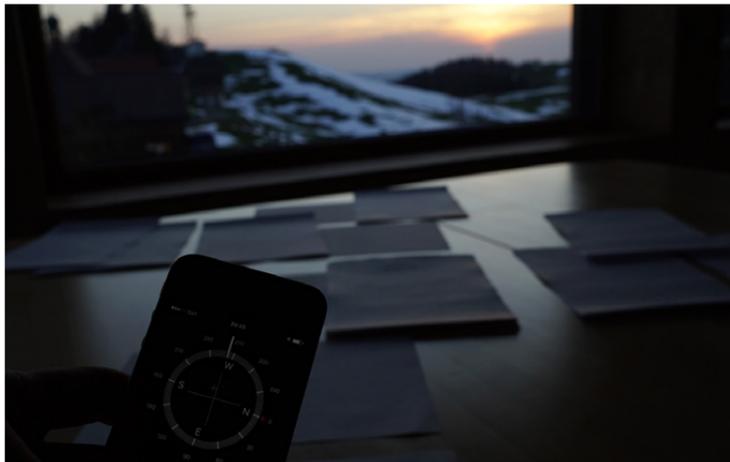
<https://vimeo.com/198108795>



# THEORIEN THEORETISIEREN

## THEORIES ARE THEORIZED

The attempt to construct a coherent theory, in the best of cases a world-view, is undertaken on a train journey. The route is determined by the theoretical connections to be made. The intellectual effort and the specific movements of thought are thus expressed in a very spacious network of movements over the eurasian landmass.



<http://www.old.mdz-moskau.eu/tag/gian-andri-tondury/>

2016: A train journey limited only by the eurasian continent. Four abstract topics correspond to the four directions of the compass. (mar-apr 2016)

## THE ROUTE

- A. A train journey over the eurasian mainland. The route is not determined in advance. The direction of travel is determined by the topics on which I read and think on the train. The principles are explained in C.-J. below.
- B. The journey is a series of 1-day routes. The traveltime is about 6 hrs. each day. These 6 hrs. are my daily working hours. Work consists of thinking, reading and note-taking.
- C. The starting point is the compass of topics. The topics are distributed on the four directions before the journey starts.
- D. Each day's destination is determined by the day's topic. If topic X is accorded with the north-direction, the destination has to lie in the north of my current position.
- E. The last working hour is used to determine the topic of the next day's journey.
- F. If at the end of a workday a connection to a different topic opens up, the direction changes. If not the direction remains the same for the next day.
- G. If, for example, I see a close connection between topic X and topic Y which requires immediate work on topic Y, then the next day's direction is the direction accorded to topic Y.
- H. If however the connection between X and Y itself is to be explored, then the journey continues in the combined direction of Y and X (vector sum).
- I. If the route butts on the coast of the eurasian mainland, then that topic cannot be further explored at that time. The continental borders of Eurasia at that point influence the course of thought.
- J. A net of connections between thoughts is thus woven, which is diagrammatically represented by the travel route through the eurasian mainland.
- K. The journey begins in Moscow, because from this place several 6-hour journeys in all directions are possible.
- L. The duration of the journey is 4 weeks. This limit is imposed by an estimate of my endurance in combination with the conceptual necessity to uphold a high intensity during the whole duration of the journey.



N: Die Ontologie  
der Konzeptkunst

W: Sinn und Unsinn  
des Reisens



O: Die Rationalität  
des logischen Schließens

S: Die Autorität  
der Rationalität

W: sense and nonsense  
of travelling

N: the ontology of  
conceptual art

S: the authority of  
rationality

O: the rationality  
of deduction

## A TOOL FOR YOUR INNER LIFE



**below to the right:** For note-taking while outside the booth notepaper holders displaying the classification-system were distributed to the visitors.



**above:** performance oct 2015, giessen (germany)  
still from the video-documentation with audio (4:40 min.) available at:  
<https://vimeo.com/147484771>

Notizheft zu

# A Tool for Your Inner Life



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# Klassifikationssystem

## 1. Allgemeine Selbstreflexion

- 11 *Biografien, Selbstnarrationen*
- 12 *biografische Zukunftsprojektionen*
- 13 *Selbst im Blick der Anderen*

## 2. Ungute Gedanken zur Ablage und Elimination

- 20 *unklassifizierbare unguete Gedanken*
- 21 *unlösbare zwischenmenschliche Wertekonflikte*
- 22 *zwischenmenschliche Spannungen*
  - 221 *intrafamiliäre Spannungen*
  - 222 *Spannungen mit Autoritäten*
- 23 *Selbstzweifel*
- 24 *ärgerliche Äusserungen im Umfeld*
  - 241 *Kränkungen und verpasste Repliken*
  - 242 *kleindenkende, engherzige Behauptungen*
  - 243 *unbedarfte Äusserungen*

## 3. Gedanken und Erinnerungen zur Gefühlssteigerung

- 30 *unklassifizierbare sentimentale Gedanken und Erinnerungen*
- 31 *Momente gegenseitigen Verständnisses*
- 32 *Momente der Zuneigung*
- 33 *Verliebtheiten, Liebesbekenntnisse*
- 34 *Mitgefühl (insbesondere gegenüber Tieren)*
- 35 *Orte aus der Vergangenheit*
- 36 *vergangene Freundschaften*
- 37 *Äussere Zeichen der Alterung an Bekannten*
- 38 *unbestimmte Sehnsucht*

## 4. Leistungssteigernde Erinnerung und Imagination

- 40 *unklassifizierbare leistungssteigernde mentale Zustände*
- 41 *Erinnerungen zur Steigerung des Selbstbewusstseins*

- 411 *Momente gegenseitiger Anziehung*
- 412 *Manifestationen der Qualität seiner Freunde/Geliebten*
- 413 *Manifestationen der eigenen Tugenden und Fertigkeiten*

- 42 *motivationsfördernde(s) Ablehnung und Scheitern*
- 43 *imaginäre unheilbringende Wendungen zur Belustigung*
- 44 *positive religiöse Vorstellungen, positive Weltsicht, positive Sicht auf die Natur des Menschen*

## 5. Sozial nützliche Erinnerungen und Regeln

- 50 *unklassifizierbare sozial nützliche Erinnerungen und Regeln*
- 51 *amüsante Anekdoten*
  - 511 *selbstironische Anekdoten*
- 52 *drastische, reisserische Anekdoten (Ekel, Gewalt, Eitelkeit u.ä.)*
- 53 *Regeln zur Vermeidung des sozialen Ausschlusses:*
  - 531 *Regeln zur Vermeidung unbeabsichtigter Kränkung*
  - 532 *Regeln zur Verbrüderung oder Gruppenbildung*
  - 533 *zu vermeidendes merkwürdiges Verhalten*
- 54 *Strategien zur Selbstbehauptung*

## 6. Alltag in Retrospektion zur Kontemplation

- 60 *unklassifizierbares bewusstes Erleben*
- 61 *Momente der Fröhlichkeit*
- 62 *Momente der Befriedigung*
- 63 *Momente der Erkenntnis*
- 64 *Momente der Betrübnis*
- 65 *imaginäre narrative Vervollkommnung des Alltagsgeschehens*
- 66 *ästhetisch schöne Ansichten, erhabene Ansichten*
- 67 *absichtslose Beobachtung menschlicher Subjekte*

## 7. Reflexion des Kontexts zur Förderung autonomer Entscheidungen

- 70 *unklassifizierbare Reflexion zur Förderung der Autonomie*
- 71 *Besonderheiten in der Familie*
  - 711 *Manieren und Geschmack*
  - 712 *Werte*
  - 713 *Idole und Schreckgespenster der Familie*
- 72 *Einflüsse der sozialen Schicht*
- 73 *Einflüsse aus engen Beziehungen*
- 74 *kulturelle Einflüsse*
- 75 *versteckte egoistische Motive*
- 76 *versteckter Einfluss früherer Entscheidungen (Berufswahl, Partnerwahl u.ä.)*
- 77 *Einfluss diverser unreflektierter Überzeugungen mit ungewissem Ursprung*

## 8. Beobachtungen mit ungewissem Nutzen

- 80 *unklassifizierbare Beobachtungen*
- 81 *Emotionen bei anderen*
- 82 *Eigenheiten von Personen im Umfeld*
- 83 *Beobachtungen zur späteren eventuellen Erkenntnisgewinnung*

the classification-system was developed for an earlier version of **a tool for your inner life**, called **organizer-cabinets**:

video: <https://vimeo.com/122181949>



# NEW YEAR'S EVE ADDRESS



**above:** screen, headphones, video w. audio,  
stadtgalerie, bern, jan 2015.

**on the internet:** video with audio (4min.)  
available at:

<https://vimeo.com/106742401>

## DIE BASIS

### BASIS: A GROUP EXPERIMENT

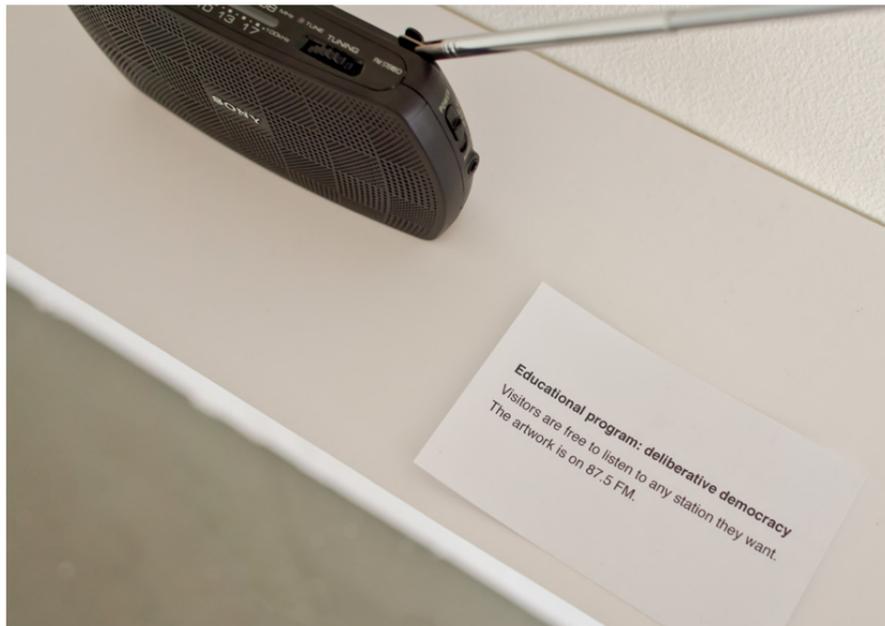
„Die Basis“ is a group experiment. The three initiators, Simon Fahrni, Ramon Feller and Matthias Liechti, invited over 40 artists to build collectively an exhibition in a relatively short period of time (less than 2 months). There was no preceding agreement on how the group decisions were going to be made. The title alludes to „Basisdemokratie“ or direct democracy.



**above:** view of the exhibition: all six rooms of the gallery were transformed into a very large wardrobe (kunsthaus langenthal, feb-mar 2015)

## EDUCATIONAL PROGRAM: DELIBERATIVE DEMOCRACY

2013-2015: At the base of „Educational Program“ is an audio track. Speaker: Raymond Weilacher. This audio track is transmitted via FM-waves to portable radios.

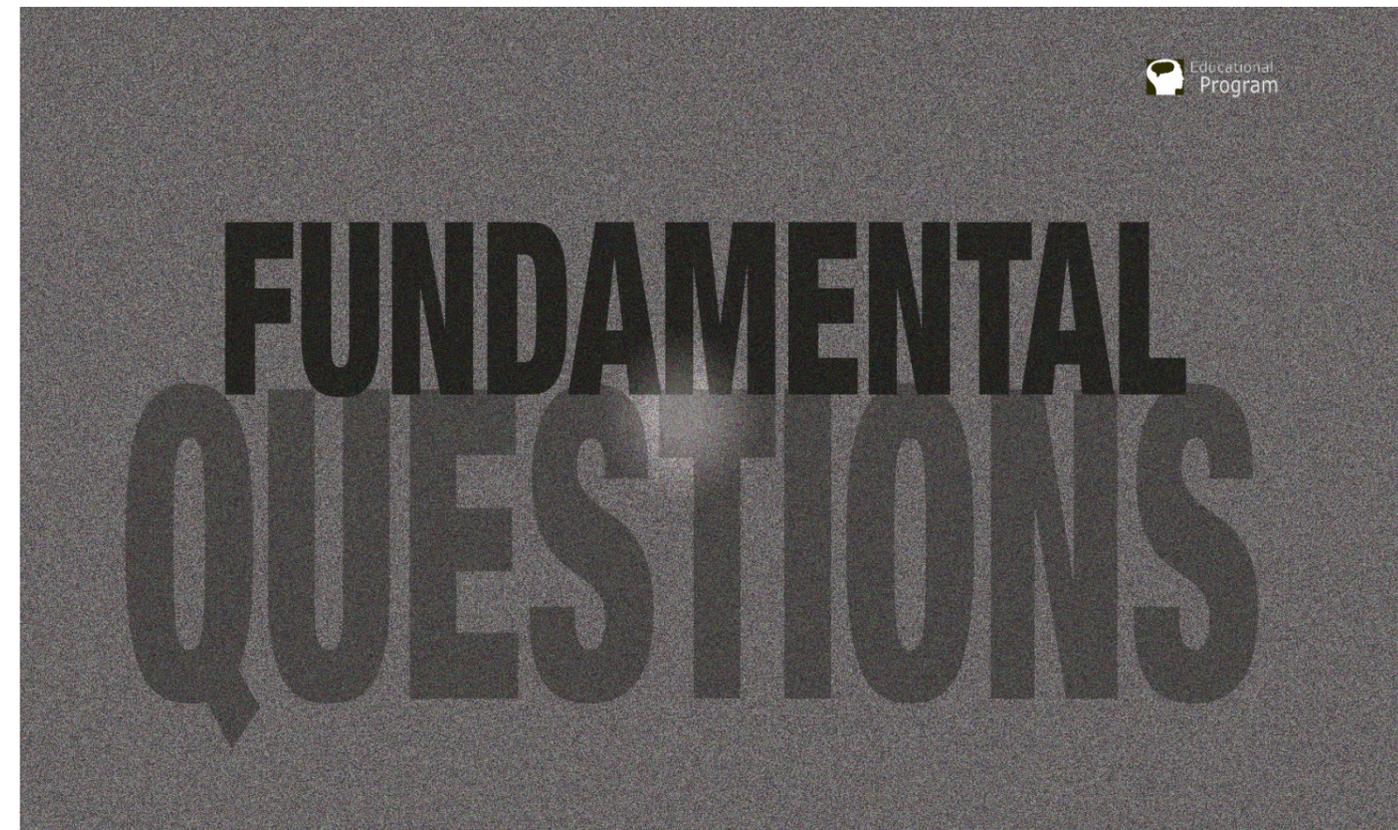


**above:** „educational program“ as an audio-installation. the audio is broadcast via fm-transmitter behind the wall to a small radio. visitors to the exhibition are free to listen to any station or to tune in the frequency of the audio. (kunsthau langenthal april 2014)

**on the net:** „educational program“ as a video-projection in a blackbox or a small movie-theater. the audio is from a recording of the radio playing the work in public space:

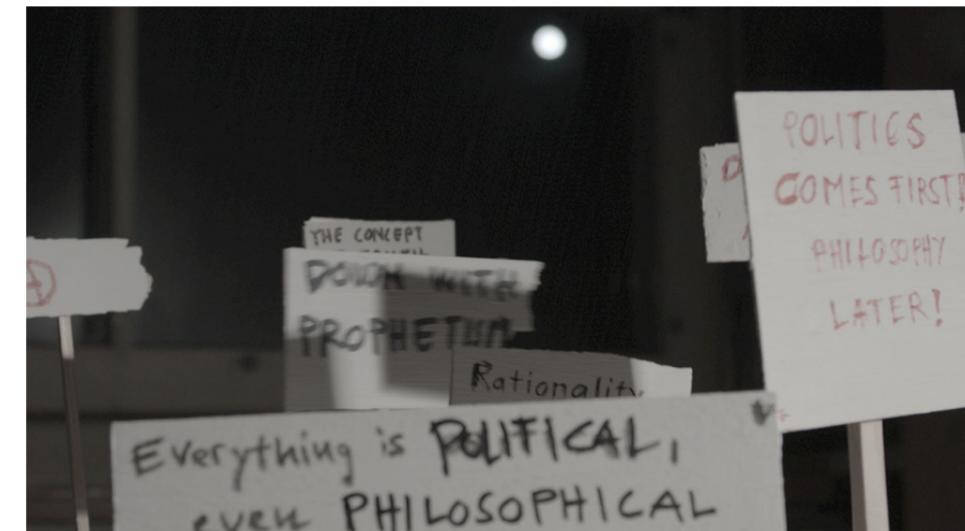
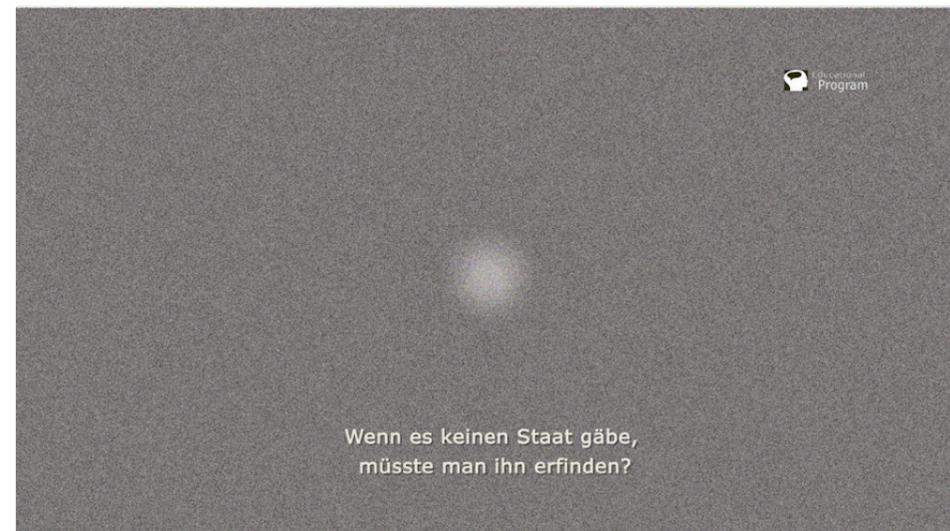
<https://vimeo.com/121723131>

## FUNDAMENTAL QUESTIONS



**above and below:** videostills from „fundamental questions“: Full HD, 6:02 min, speakers: Davor Bodrozic and myself, 2014.

<https://vimeo.com/132008687>



## MANIFEST

### MANIFESTO

Wir sind für gute bescheidene Arbeit. Es lebe der ernsthafte Versuch! Wenn wir etwas nicht können, dann weichen wir nicht aus, sondern wir versuchen es, so gut es geht. Wenn wir nicht malen können, dann sagen wir nicht: Malen ist uninteressant. Sondern wir lernen es! Und wenn wir es dann immer noch nicht können, dann sagen wir nicht: Das ist moderne Kunst!

We are in favor of good humble work. Long live the earnest attempt! If we are unable to do something, we do not side track, but we try, as good as we can. If we do not know how to paint, we do not say: it is uninteresting to paint. But we try and learn it. And if after that we are still unable to do it, then we do not say: that is modern art!



**above:** video-stills from a lecture performance at the department of philosophy of the university of fribourg (CH), april 2014, with saman anabel sarabi. as part of the lecture and seen here above we projected our video „manifesto“ (Full HD, 4:55min).:

<https://vimeo.com/106094997>

A collaboration with Saman Anabel Sarabi.

# DIE JURIERUNG

## THE JURY



**above and below:** „die jurierung (the jury)“, a group of artists/critics/curators were invited to kunsthalle bern to perform as a jury for the current exhibition, sept 13, 2013. to moderate the discussion I provided a set of 20 cards.

### **Kartenset für JurorInnen**

set of cards for jurors



set of cards for jurors, 20 cards.

**I** Ich (Gian-Andri) moderiere unser Gespräch über diese Kärtchen. Die Kärtchen werden nicht vorgelesen. Ihr lest sie für euch. Es wird also nur eure Diskussion aufgenommen - ohne die Fragen.

1. I (Gian-Andri) moderate our discussion via these cards. The cards are not read. You read them by yourself. Only your discussion is recorded- without the questions.

**II** Manche meiner Fragen mögen inadäquat oder erklärungsbedürftig sein. Doch es liegt an euch allein, auf die Fragen in einer für euch richtigen Weise zu reagieren: Verwerfen, Umformulieren etc.

2. Some of my questions may seem inadequate or in need of explanation. It is up to you to react to the questions in any way you seem fit: reject, reformulate etc.

**III** Ihr könnt euch über die Sanduhr koordinieren. Mein Vorschlag wäre, immer nach Ablauf der Sanduhr zum nächsten Kärtchen überzugehen. Vielleicht muss bei manchen Fragen auch während zweier Zeiteinheiten diskutiert werden.

3. You can coordinate with the help of the hourglass. I suggest to move to the next card each time the hourglass is empty. Perhaps some questions require discussing for two time-units..

## WAS UNS ANTREIBT

### WHAT IS MOTIVATING US

For example:

- nr.1 dishwashing (a manageable amount, clearly laid out)
- nr.2 fitting elements together (that fit)
- nr.3 solving a mathematical problem (solving an easy one in an elegant way)
- nr.7 preparing a desk for intellectual work



above: video-still. 2014: <https://vimeo.com/55596414>



document, nr.7



documents, nr.1



# EDUCATION, EXHIBITIONS AND PERFORMANCES

## Education

2013–2016	MFA Studies, Zurich University of the Arts (ZHdK)  <u>MA Fine Arts</u> , Zurich University of the Arts (ZHdK)	3.–4.2016	„Theorien theoretisieren“ traveling as a one month–long performance, Eurasian continent.
2013	International Summer Academy Salzburg	3. 2016	„re–vi–ra: a play/eine ausstellung in four parts“, (collaboration with Julia Bodamer, Delphine Chapuis Schmitz and Ines Schärer) Réunion, Zurich
2009–2012	Studies in Fine Arts, Bern University of the Arts (HKB)  <u>BA Fine Arts</u> , Bern University of the Arts (HKB)	10.2015	„Diskurs 15“, performance–festival, kunstrasen giessen e.v. Institut für angewandte Theaterwissenschaft Giessen and other venues, Giessen (DE)
2008	Visiting researcher ARCHE, University of St Andrews (GB)	2.–3.2015	„Die Basis: an experimental group exhibition“, Kunsthau Langenthal
2003	Visiting graduate student King’s College (London)	12.2014–1.2015	„Cantonale Bern–Jura 14–15“, Stadtgalerie Bern.
2001–2009	Research and teaching in Philosophy, Universities of Fribourg(CH) (re–search and teaching assistant) and Geneva (National Science Foundation, researcher)	12.2014	„High–time ...to school and to be schooled“, artistic symposium (co–organization), Stadtgalerie Bern
2001–2007	Graduate studies, University of Fribourg (CH)  <u>PhD in Philosophy</u> , University of Fribourg (CH), with highest grade.	9.2014	„Hotel zur fröhlichen Stunde“ (with Anabel Sarabi as WORMS), Bern Biennale, Schlachthaus theater, Bern
1996–2001	Studies in philosophy and physics, University of Fribourg (CH)  <u>MA – Licence ès lettres</u> (philosophy, physics), University of Fribourg (CH)	6.2014	„Adrian Veidt“ (performance in a group show), Schwarzwaldallee, Basel
6. 1994	<u>Maturité artistique (arts visuels)</u> , Collège Claparède, Geneva	5. 2014	„Nachbilder mit Gian–Andri Toendury“, Bernische Stiftung für Foto, Film und Video
		4.2014	„Aeschlimann–Corti Grant 2014“, exhibition of the nominees, Kunsthau Langenthal
		10.2013–11.2013	„Fotopreis Kanton Bern 2013“, exhibition of the nominees, Kornhausforum, Bern
		9.2013	„WORMS: (re)run of an invasion“, long–duration–performance with the WORMS collective for 14 days, Stadtgalerie Bern
		7.2013–4.2014	„Worms Memoirs Performances“ (with Anabel Sarabi), art–lecture series at different locations, e.g. „Cause the Lights Dont Work“, KeckKiosk Basel, Haus der elektronischen Künste.

## Previous Works (selection)

12.2018	„Cantonale Bern–Jura 18–19“, Stadtgalerie Bern.		
11.2018	„Kunst in unruhigen Zeiten“, science–talk, Sattelkammer, Bern.		
9.–11.2017	„Curiosity killed the cat, but satisfaction brought it back Teil 1–3“ in „Eine Ausstellung für dich“, Museum Helmhaus, Zurich (group show)		
3.2017	„Nur der leere Himmel weiss es besser (als ich)“, Cabane B, Bern.		
9.2016 & 1.2017	„Feministisches Abendbrot mit Tilde und Gian“ (with Tilde von Overbeck), experimental discussion setting, ZHdK MFA–degreeshow, Zurich, hosted by Gasthaus.		
8.–9.2016	„10 x Theorie (für dich mein Liebling, mein Augapfel, meine Sonne und mein Mond)“ Milieu, Bern; and also ZhdK, MFA–degreeshow, Zurich		
7.2016	„articulation“, contribution to the magazine „table conversation“, Nr. 4, ed. Anniko Pannito and Erica Pedretti, Milan 2016		
		<u>Grant, Award</u>	
		2018	residency, NAIRS contemporary arts center, Switzerland
		2017	contribution to „Curiosity killed the cat...“, city of Bern
		2016	nomination for kadist–kunsthalle–zürich award
		2015	contribution to „A tool for your inner life“, city of Bern
		2015	travel grant from the Canton of Bern (through continental Eurasia in 2016)
		2013	recognition–award for photography from the Canton of Bern
		2013	grant from Landeshauptstadt Salzburg for the participation in the International Summer Academy Salzburg, Austria