

**DARIA GUSBERTI**  
DOCUMENTATION  
2019

CV Daria Gusberti

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Exhibitions, Performances und Projects

2018	<i>Inszenierungen, I +II, Leerstellen und Manifestationen</i> , Installation and performance <i>On Manifestation on Performance</i> , solo exhibition in Kabinett, Galerie Krethlow Bern
2018	Performance <i>Manifestation of Performance - Performance of Manifestation</i> , within the frame of République Géniale, Kunsmuseum Bern and PANCH (Performance Network Switzerland)
2018	<i>Der Standpunkt war nur ein Aussichtspunkt</i> , exhibition at Stadtgalerie, Berne/CH, with Ino Varvaritis and Giannis Delagrammatikas (both GR)
2017	<i>Aufzeichnungen eines Vorhangs</i> , Installation, Solo exhibition at FAQ Off space, Basel/CH
2017	<i>To verify the truth of such a notion or Perception of an afterimage on an empty shape</i> , Installation, Solo exhibition in Grand Palais, OFF Space, Berne/CH
2017	2 month Residency and exhibition at Snetha Resideny, Athens
2016	<i>Dropped by boxes in search of falling #3: Shifting trade of boxes and others</i> , Performance, at BONE Performance Festival Berne, Switzerland
2016	<i>Retroprojektion</i> , Performance with overhead projector, at Progr Performance Plattform Festival PPP, Berne ( <a href="http://www.progrperformanceplattform.com">http://www.progrperformanceplattform.com</a> )
2016	Support of the Project <i>The other Athen - The reality of Projections</i> from City and Canton of Berne (work in progress)
2016	<i>We have Gaps in Common</i> , The ArtsCommons, Kunstencentrum Buda, Kortrijk Belgium
2015	<i>Ping Pong...</i> , Action, as part of the Art Project „Ghostpark“, Kocherpark Berne ( <a href="http://www.stefanwegmueller.ch/index.php/project/worms-3008-timetravel-into-an-un-named-park">http://www.stefanwegmueller.ch/index.php/project/worms-3008-timetravel-into-an-un-named-park</a> )
2015	<i>Deposition of cardboxes and other things</i> , Installation, and <i>The Box, Newton and me or Dropped by boxes in search for fallling</i> , Performance, Graduation exhibition of the Master of contemporary Arts Practice CAP, Centre Pasquart, Biel, Switzerland
2014	<i>Kisten</i> , Performance, Sattelkammer Berne
2014	<i>The Goat</i> , Project with Phillipine Hoegen, as part of the Project <i>Transnational Arts Commons</i> , Dampfzentrale, Berne ( <a href="https://kunstallmend.wordpress.com/goat">https://kunstallmend.wordpress.com/goat</a> )
2014	<i>Manifestation of Questions</i> , Installation/Performance/Video, Off space Lokal Int, Biel, Switzerland
2014	<i>Dislocating questions</i> , Kunststafette #7, Journal B, Berne ( <a href="http://www.journal-b.ch/de/082013/kultur/1444/Kunst-Stafette-07-Daria-Gusberti.html">http://www.journal-b.ch/de/082013/kultur/1444/Kunst-Stafette-07-Daria-Gusberti.html</a> )
2014	<i>A display, Performance</i> , ACT, Halles USEGO, Sierre, Switzerland
2014	<i>Making Bouillon</i> , Performance, ACT, Dampfzentrale Berne
2014	<i>Ping Pong raises questions</i> , Performance, ACT, F+F , Zurich
2013	<i>From the Ground</i> , Performance and Installation in cooperation with Oliver Stein, Performancefestival Bones, Berne
2013	<i>From the Ground</i> , Performance and Installation in cooperation with Oliver Stein, Gallery Magacin, Belgrade, Serbia
	<i>Monsters and boiling points</i> , Video, Gallery Magacin, Belgrade, Serbia
2013	<i>Where is the boiling point?</i> Installation/Action, Transform, Berne ( <a href="http://transform.bz">http://transform.bz</a> )
2013	<i>Questions</i> , Performance with 3 Performers, exhibition at Master CAP, Progr, Bern
2012	<i>Imagined ends</i> , Videoinstallation, at <i>Unfinished Performances for the end of the world</i> of the collective Sweet&Tender, Dampfzentrale Bern and La Fabbrica, Losone, Switzerland
	<i>World ends</i> , Drawings/Action, at <i>Unfinished Performances for the end of the world</i> of the collective Sweet&Tender, Dampfzentrale Bern

Dance performances

2012	<i>Whilst closely gazing at the soup</i> , Dance performance in collaboration with Karima Mansour, performances in Dampfzentrale Bern und Rawabet Theater, Cairo
2009	<i>Not (t)here</i> , Dance performance, performances in Dampfzentrale, Berne
2009	<i>Cheap production</i> , Dance performance, in collaboration with Marion Allon, performances in Dampfzentrale Berne, Théâtre de Sévelin Lausanne, ADC Genf, Wasserwerk Zurich
2008	<i>OFF.on/stage</i> , Dance performance, showed at <i>Querschritte</i> -Festival in St.Gallen, Herisau and Frauenfeld
2008	<i>Einerlei-Solo</i> <sup>2</sup> , Dance prformance, in collaboration with Marion Allon, Dampfzentrale Berne
2007	<i>des.orientierung</i> , showed at Theater am Gleis, Winterthur/CH
2006	<i>des.orientierung</i> , dance solo, a cycle in threee parts ( <i>a place like home, entlaufenes ich, normiert</i> ), performances in Theater Tojo, Reithalle Berne
2004	<i>entlang des weges</i> , dance solo, performed at Festival <i>Tanzparenz</i> for young choreographers at Dampfzentrale, Berne
2003	<i>ich blieb hängen wo ich nicht war</i> , dance solo, performed at the Oltener Tanztagen and at the Solo dance competition in Leipzig <i>Das beste Tanzsolo</i>
2003	<i>what have I done</i> , dance performance, graduation piece, chosen from TanzFaktor 3, Basel

Awards, Funds, Residencies

2017	2 Month Artist in Residence at Snehta Residency, Athens
2016	Support of city of Berne for the Project <i>The Other Athens...</i>
2010	chosen as choreograph at SIWIC (swiss international further education course in Choreography)
2009-2011	support der city of Berne and Pro Helvetia for the dance performance <i>Whilst closely gazing at the soup</i>
2009	support der city of Berne for the dance performance <i>Not (t)here</i>
2009	chosen and supported by SSA (Swiss authors society) <i>Eine Billigproduktion</i>
2009	support der city of Berne for the dance performance <i>Billigproduktion</i>
2008	support der city of Berne for the dance performance <i>Einerlei - Solo</i> <sup>2</sup>
2003	chosen from TanzFaktor 3, Basel <i>what have I done</i> , dance performance, graduation piece

Various Projects and Works

since 2011	Cofoundation, setup and managment of <i>Das Lehrerzimmer - Kunst, Buch, Bar und Küche</i> - in PROGR, a Restaurant -Cafe -Bar with Artspace and Arts Bookshop
2010-2012	<i>PF Motor</i> , Plattform for interdisciplinary performative Experiments in PROGR (Cofoundation with Manuela Imperatori and Marcel Sägesser)
2010-2012	Project management and Co-Editor of the books Berner Almanache <i>Tanz und Performance</i>
2009-2015	board member of the association of PROGR, a cultural production and artists atelier house
2009-2012	board member and 2011-12 president of the association of dancers in Berne <i>tanzaktive plattform tap</i>

Educations

2012-2015	Master of <i>Contemporary Arts Practice CAP</i> at HKB Berne (School of Fine Arts Berne)
2011-2012	Patent for hosts at GastroBern
2004 -2005	<i>Certificate of Higher Education</i> at the London Contemporary Dance School <i>The Place</i> /UK
2001 -2003	<i>bewegungsart</i> , School for New Dance, Freiburg Germany
2000-2001	One year seminar <i>Artistic work with the body</i> , Zurich
1999	Further educations at <i>bewegungsart</i> , School for New Dance, Freiburg Germany
ab 1998	diverse dance classes and -workshops





## Inszenierungen (Stagings)

### Part I Leerstellen (Voids)

### Part II Manifestationen (Manifestations)

Installation

8.11. - 30.12.2018

Part I: Voids 8.11.-5.12.

Part II: Manifestations 6.12.-30.12.

Performance 6.12. 2018

Staging of projections and manifestations

The question of how something becomes a reality, when or if it is real at all, and what we contribute to it, accompanies the work. Images, actions, stories or facts glide from fiction to reality, are staged, manifest themselves or perish again.

Daria Gusberti examines the staging itself by illuminating manifestation and blurring of reality and fiction with images of stage-like situations and with the installation of recordings and remnants of a performance.

*Part I Voids* (Leerstellen):

Based on a series of three photographs of empty stages or spectator benches in public space, Daria Gusberti addresses the interweaving of projection, fiction and reality and the view of it.

The places are like stagings of projection, fiction and reality, which, strangely embedded in reality, produce empty spaces and residual images as well and address an absence of reality. The photographs, some of the artist herself, some photographed from travel guides, are translated into other media and then projected, scanned or distorted.

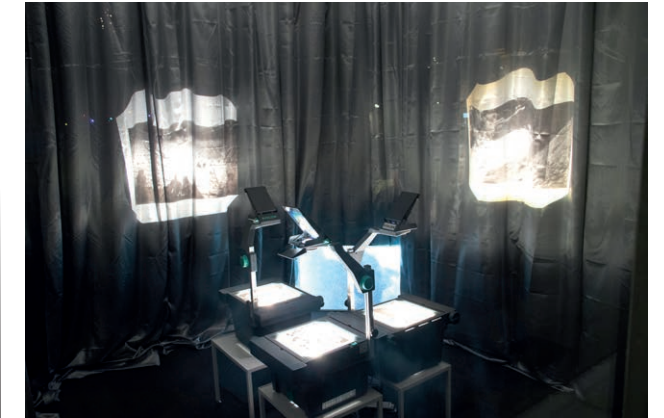
A look behind or through the image is created in order to question the reality and the reading of the image as such.

In the attempt to look behind the fictitious curtain of the picture, one loses oneself again and again.

This installation was shown for the first time in November 2017 as a recording of a curtain in the FAQ in Basel with small variations.

Photos:

Daria Gusberti







## Part II Manifestations

Installation of the Performance *Manifestation of Performance - Performance of Manifestation*  
 Video *Manifestation of Performance - Performance of Manifestation*, HD b/w with sound, 13.08'

Photographies in the video by Markus Goessi, PANCH Symposium November 2017

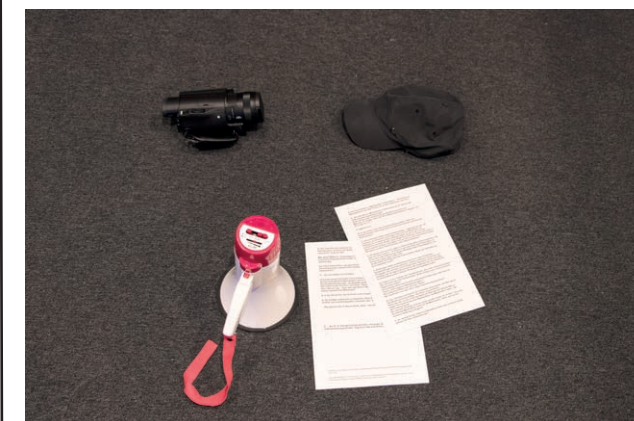
Performance *On Manifestation of Performance*, 6.12.2018

with Daria Gusberti

After the staging of images and projections, the focus is on the staging of realization or the staging of manifestation of something. The props and remnants of the *Performance Manifestation of Performance - Performance of Manifestation* are installed here and are placed in a continuation of stagings.

A staged procession as a performance: the manifesting artists moved with statements and questions on signs from the Kunstmuseum to the Kunsthalle to meet the recording of the performance - it has already taken place once. By staging and repeating the parade, the performance itself and its recordings, manifestations and realizations were thematized. Questions were raised as to what exactly is staged, what is the original event, what is the role of the record, and what ultimately manifests itself. The play with authenticity, imitation, staging, recording, reproduction and the artist's own role thus questions the status of the performance and its recordings in general. The installation of the recordings and the materials of the performance in the exhibition space after *Stagings Part I Voids* refers to the connection between the projected, the staged and the realized or the manifested. Remains of the performance - the recordings, the props, the memory - remain and manifest themselves anew as something else.

Daria Gusberti used the objection of a participant in the manifestation, that it was merely a „fake protest,“ as the occasion for the *Performance On Manifestation of Performance*. She discusses the degree of staging of resistance, manifestations and performance itself with an absent other person in a representative manner. Alternately, she reads the arguments from „A“ and „B“ into the megaphone and changes position. Through this change of position and argumentation, the points of view are mixed. The previously recorded text is played in front of the exhibition space, so that the audience, standing in front of the window, does not hear the reading taking place at the moment, but the previously recorded one. Thus this performance also breaks with its own authenticity.





Text from the Performance *On Manifestation of Performance*

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**A:** The demonstration in *Manifestation of Performance - Performance of Manifestation* is a fake protest. It is not authentic, not real.

**B:** The demo in *Manifestation of Performance* is a “flat and inexperienced spectacle surrogate”.  
(an expression that Hito Steyerl uses in one of her books.) Rehearsal and emergency, staging and reality mix.

**When did the real demonstration take place? On 26.10. or on 3.11.? Actually never, it has always been a staged demonstration, but aren’t demonstrations always staged to a certain extent, just like performances?**

**A:** Performers represented demonstrators - unmasked and partly unwanted, the statements and questions were for spectators and passers-by in a politically empty space, since they were not in any apparent context for them. Some performers also felt themselves in an insecure space and wondered what they were being instrumentalized as.  
What were they then? Performers or demonstrators?

**B:** They turned from themselves into demonstrators into performers, which many of them were - their profession is also a role, a performance is always also a staging. Other participants were theoreticians, so they think exactly about that.  
They had the experience of a demonstration. Was experience replaced by spectacle here?

**A:** Experiences have lost their meaning because of all kinds of impressions, sensory overloads and stimulations. The latter produce emotions and excitements that cannot, however, be translated into experiences that change something like one’s own personality, environment or circumstances.  
Thus experience is replaced by feelings, excitement and spectacle.

**The question is, did the participants experience a real, authentic demonstration or the experience of a demonstration, since most of them have certainly already participated in demonstrations?  
And does this demonstration produce authentic experiences or just flat, “inexperienced spectacle surrogates”?  
Political resistance becomes theatre here.  
What is manifested by this staged demonstration?**

**B:** Spectacle and reality intertwine, the world and its image become indistinguishable. The roles become blurred. Was the aim and content of the action to show the world or the image of the world? The staging of a manifestation, the manifestation itself, or its recording?  
We do not recognize things as such, but always their image - so is it the image of the manifestation and not the manifestation itself that enables us to have a political experience?

**A:** Ah, that’s why the video is in black and white. So that it can be better recognized and read as an image. Does that work?

**B:** The video image perhaps represents a state in which thing and representation, authenticity and spectacle, fiction and reality are inseparably intertwined.

**One believes pictures in black and white more than colour pictures. Repainted historical documentaries want to appear more real, but are less credible.**

**The video documents what has happened, the black and white supports the documentary, authentic aspect. But what exactly is being documented?**

**A:** ...The holding up of signs.

**By simply holding up a sign, a scene that is by no means staged is suddenly fictionalized and a process that seems like a political confrontation is marked as a spectacle. Writes Hito Steyerl in her book.  
The sign is like a pose, a gesture. Actually like a mask, a pyro, or a day... Are then all demos spectacles? Where remains, where is the really authentic resistance?**

**B:** In history, in the archives, in the imagination... black and white...

**A:** The signs degenerate into props, resistance is played.  
Reality and staging merge, situations become scenes.

**...What happens here, in this room, with it, and with the recording?**

**B:** ....On 26.10. a demonstration against the self-determination initiative took place at the same time. Actually one should have gone there.

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## Manifestation of Performance - Performance of Manifestation

### Performance

Within the frame of République Géniale and the Symposium "Archive of the ephemeral. Thinking, Practising, Networking – a discourse about the accessibility of performance art in Switzerland" from PANCH (Performance Art Network Switzerland)

3.11.2018

A parade as performance. A performance is manifested, or the manifestation is the performance.

The manifesters move from the Kunstmuseum to the Kunsthalle with statements and questions on signs, to meet the recording of the performance - it already took place once.

By repeating the parade, the performance and its recordings, manifestations and realizations are thematized.

This triggers questions as to what the real event is and what the role of the recording is.

Daria Gusberti plays with authenticity, imitation, recording, reproduction as well as her own role as an artist and thus questions the status of the performance and its recordings in general.

„Manifestation of Performance“ is about the manifestation and repetition of the performance, and raises questions about what the original performance is, how the transitory becomes manifest again, and above all what becomes manifest here at all.

What does manifesting or manifestation mean? What does this have to do with the desire to make performances „ manifest „ in manifestos or in archives? What is realized now, what is the recorded, and how do both remain? How is it remembered, how is this memory celebrated? What is repeatable?

The props and the video of the manifestations are late shown in the exhibition Stagings, Part II Manifestations in December 2018 in the cabinet Krethlow in Berne.

Manifestations took place on 26.10. and 3.11. 2018

Fotos:  
26.10. Maia Gusberti





**MANIFESTATION OF PERFORMANCE – PERFORMANCE OF MANIFESTATION**

**HERE IS THE MANIFESTATION OF THE REAL**

**IS THE PERFORMANCE REAL?**

**COLLECTS MANIFESTATIONS!**

**STAGED RECORDINGS**

**WHAT REMAINS FICTION**

**RE-STAGED, RECORDED, ERASED**

**FORGOTTEN IN THE ARCHIVES**

**WHAT MANIFESTS ITSELF**

**DOES IT NEED MANIFESTATIONS OF KNOWLEDGE?**

**WHAT DO WE MAKE TANGIBLE?**

**WHAT IS REMEMBERED**

**WHAT IS IMAGINED**

**WHAT'S BECOMING REAL RIGHT NOW**

**WHAT DISAPPEARS IN OBLIVION**

**WHAT IS REPEATED**

**REPEAT!**

**A MANIFESTATION OF THE REAL**

**MANIFESTOS SHOULD BE CELEBRATED AS THEY FALL**

**IS THE ARCHIVE FICTION?**

**ACCUMULATE KNOWLEDGE AND FORGET!**

**RECORD. FILM. PHOTOGRAPH. WRITE.**

**IS THE RECORDED REAL?**

**TO RESTAGE RECORDS**

**POWER AND POWERLESSNESS OF STAGED RECORDINGS**

**WHAT HAPPENS TO THE PERFORMANCE IN THE ARCHIVE?**

**WHAT MANIFESTS ITSELF?**

**CONSOLIDATE THE PERFORMANCES!**

**DOES PERFORMANCE IN THE ARCHIVE BECOME FICTION?**

**DOES THE MANIFESTED SEPARATE FROM THE PERFORMANCE?**

**WHICH MANIFESTATIONS?**







## Der Standpunkt war nur ein Aussichtspunkt (The standing point was just a viewpoint)

Exhibition with Ino Varvariti and Giannis Delagrammatikas, 2018

**Die Realität der Projektion**  
(The reality of the projection), Installation:

**Verstellte Ansicht (Blocked view), 2018**  
Steel, acrylic glas  
197x220 cm

**Die Realität der Projektion, 2015-2018**  
Video with sound, 17'26

**My image collection, 2016/2018**  
Video with Sound, 12'23

**My image collection II: Das andere Bild (The other image), 2018**

C-prints between acrylic glas  
17parts, diverse size

**Im peripheren Blick (In the peripheric gaze), 2018**  
Video without sound, 9'52

**Rekonstruierter Blick (Reconstructed gaze), 2018**  
Photography  
C-print, 60x80 cm

For the exhibition in the Stadtgalerie Bern Daria Gusberti invited Ino Varvariti (\*1979, Athens/Berlin) and Giannis Delagrammatikas (\*1982, Athens/Berlin), to examine together the personal and collective projections as well as cultural conventions through transformed images and objects such as travel books, souvenirs and own photographs and to confront her own gaze to the other.

Athens and Greece as a longing place and a place of tourism, the imaginery, romantic and logotyped view on the Other, including the cultural relation between the west and Greece which is historically already full of projections build the starting point of the work.

While Varvariti/Delagrammtikas portray and examine more the collective, touristic view on Greece, Gusberti questions - continuation to her other three previous exhibitions - her own gaze and her own made images and preconceptions.

**Die Realität der Projektion,**  
View of Installation  
Daria Gusberti  
Photo: David Aebi

**The willingness to revisit,**  
2 views of Installation, Varvariti/Delagrammatikas  
**The standing point was just a viewpoint.**  
**Notes on travelling**  
A travelbook, Gusberti/Varvariti/Delagrammatikas







The three artists generate associations through change of positions and viewpoints and show additions, counterpoints. They produced together the artist and travel book *The standing point was just a viewpoint. Notes on travelling*. Going out from their own research materials they organised it in chapters, taken from table of contents of other travel books. The chapters show new constellations and associations. The book and the works in the exhibition complement and expand itself.

The quantity and the arbitrariness of collected and selfmade images lead Daria Gusberti to the decision, to leave images mostly out of this fourth version around the subject of projections. Instead she shows different ways of gaps of images. The white empty billboard which she photographed 2015 on her first travel to Athens, reconstructed in *Blocked view*, is building the middle point of this installation.

It was also used for the lecture performance of Varvariti/Delagrammatikas/Gusberti, in which they illustrate their travel book with overhead projections.

The image of the billboard is in *Reconstructed gaze* again photographed and doubled, while the billboard itself in the video *In the peripheric gaze* disappears: only the environment is filmed in details, the billboard itself is consciously left out.

In *The other image* the images of the photographed pages of collected travel books on Greece are cut out. Of the places, which the artist herself visited as well, there are no images left, only the ones the visitors are putting together themselves.

In the videowork *My image collection* she describes her own images she made in Athens and her own fascination, interest and gaze.

The described images are not shown, but only a swaying horizon of the sea while the travel to Anafi and from the island away.

The questions which accompanied her already while the works *Reality is more true in black and white* and *To verify the truth of such a notion or Perception of an afterimage on an empty shape* -how one gets to know another place, if one can or should ever appropriate another place - arise again.

Only on the video *The reality of the projection* some images appear. The minimal moving images, almost like stills, show details from a contemporary Athens, which the artists filmed with handcamera in the search of her own gaze.

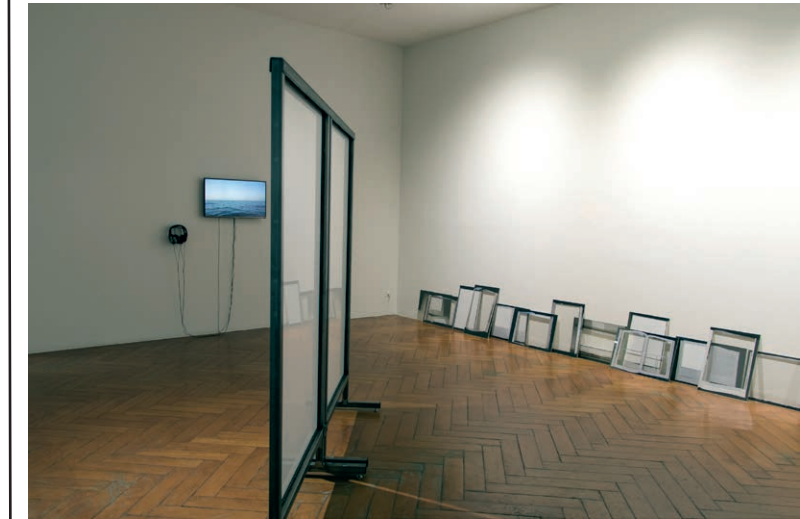
She overlays them with Textfragments from Erhart Kästners Book *Griechische Inseln, Aufzeichnungen aus dem Jahre 1944*. Kästner was at the Wehrmacht while WW2 and was afterward said to be a Philhellene. He mostly shows ideal images of the classical Greece without any connection to reality but with great pathos.

With the counterpositioning of her images and his texts Daria Gusberti questions also her own ideal images.

The silver curtain as used again element of the two previous exhibitions makes this space to a detached setting which supports the concentration on the own gaze while looking at the works.

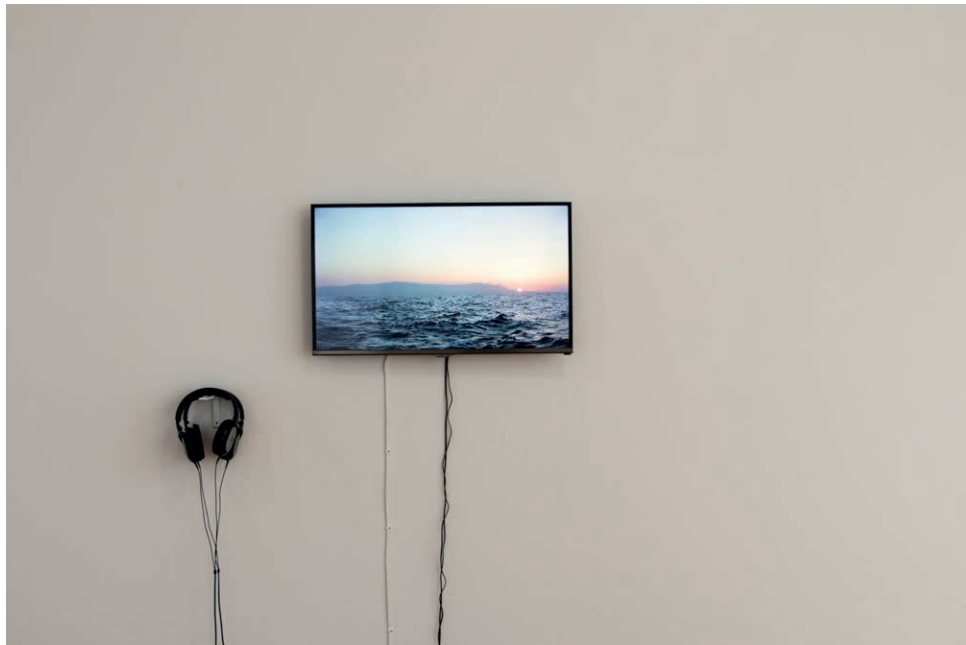
This exhibition completes the subject of projections on Athens.

**Blocked view**  
Steel, acrylic glass



**The reality of projection**  
Installation view  
Photos: Daria Gusberti, David Aebi





**My image collection,**  
Video with sound



**The other image**  
C-prints between acrylic glas, 17parts



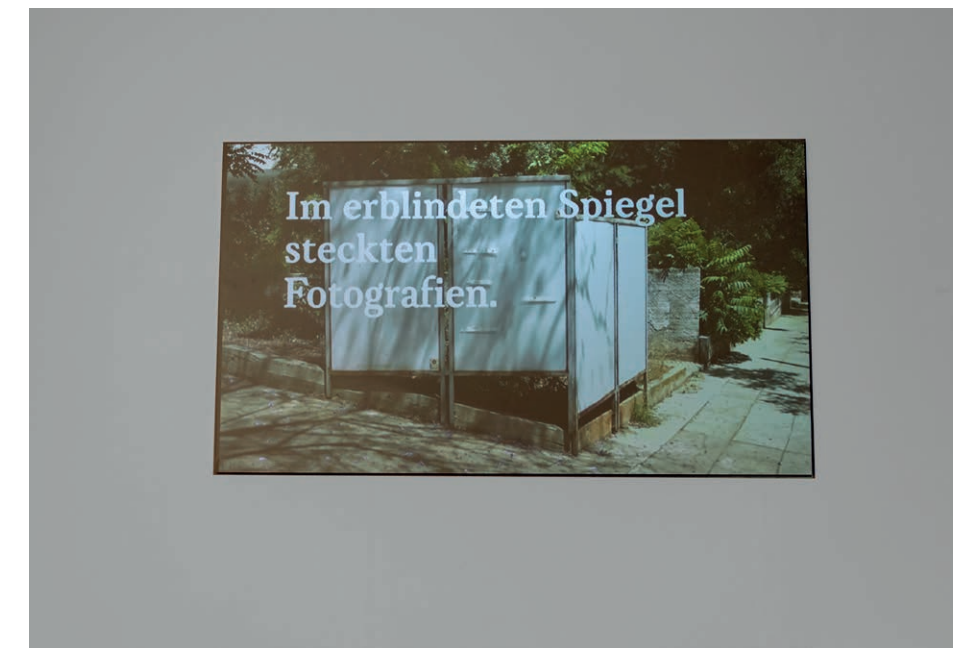
**Reconstructed Gaze,**  
C-print framed



**In the peripheric gaze,**  
Video without sound



**The reality of projection,**  
Video with sound







# Notes on a standing point which was only a viewpoint

23.3.2018

a lecture performance about images, theories, and ideas of travelling  
Gusberti/Varvariti/Delagrammatikas







## Recordings of a curtain

Installation, 2017

### Aufzeichnungen eines Vorhangs

Video HD without sound, 15'38 min

### Mise en Scène I-III

Photographs on overhead transparencies

3 overhead projectors

The fictive curtain of an image

Going out from a series of three photographs of empty stages in the public space and from the silver curtain, taken from the previous exhibition *To verify the truth of such a notion or Perception of an afterimage on an empty shape*, Daria Gusberti picks out the interweaving of projection, fiction and reality.

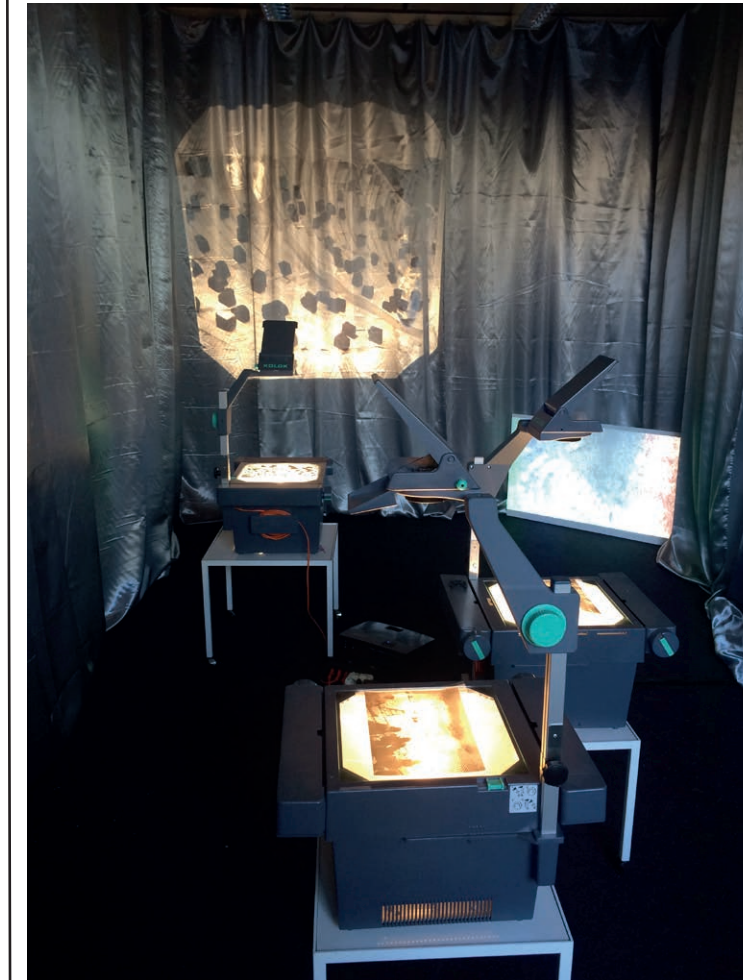
These photographs are translated in other medias, confronted with different ways of projecting and thus shown in a different manner. They are copied on overhead transparencies and projected with the overhead projector on the curtain.

In these processes the images as such are scanned again, raied and turned around.

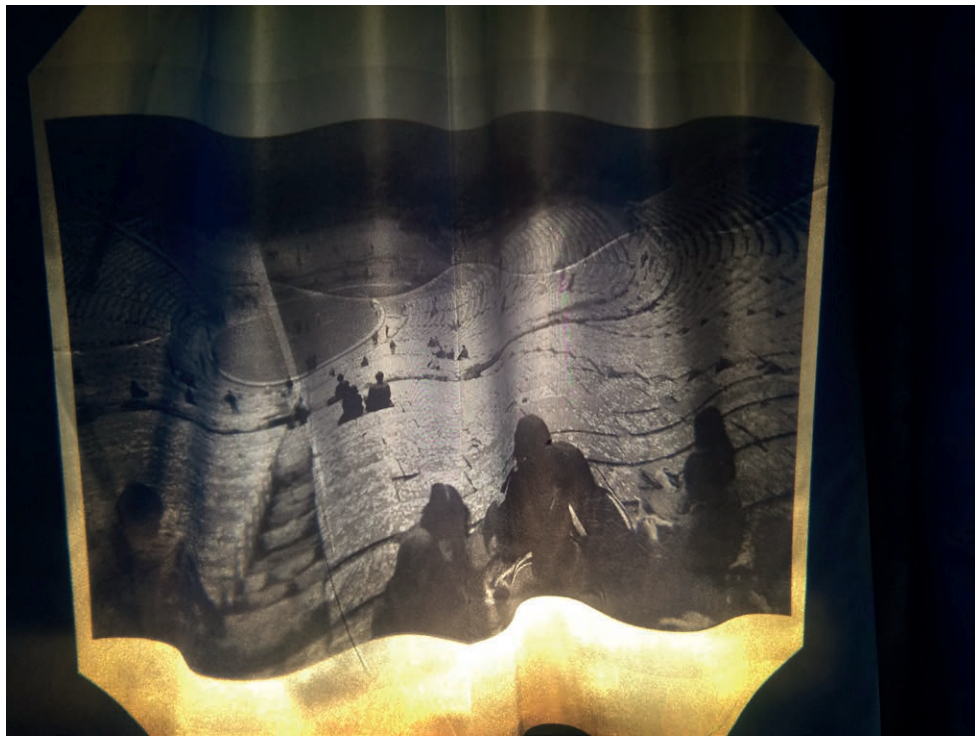
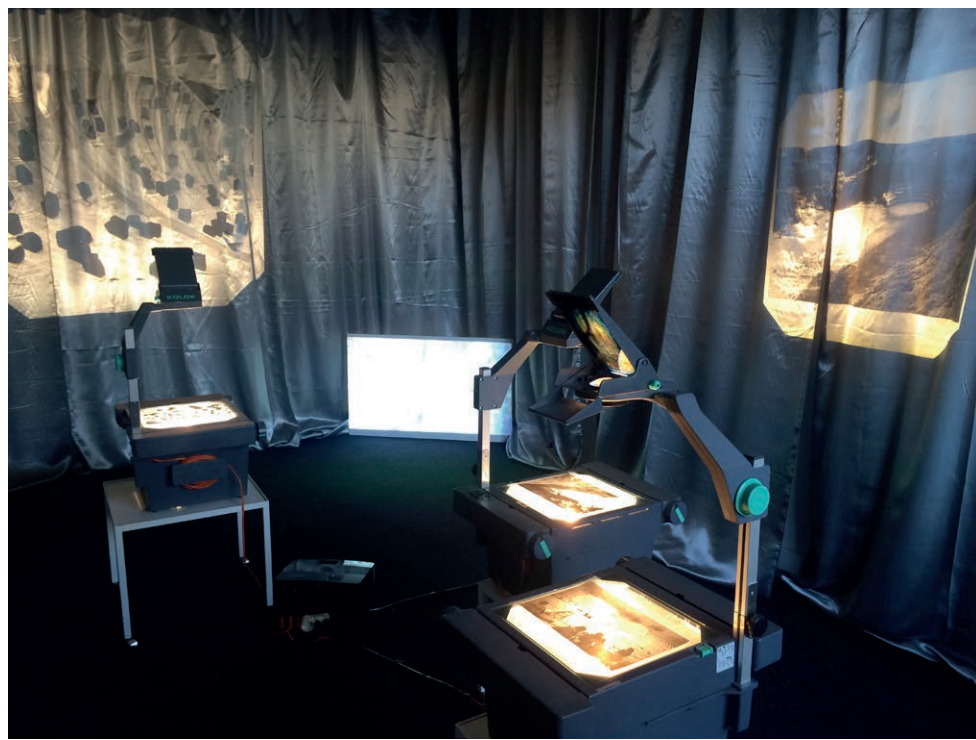
The structure of the fabric, its folds and slight reflexion distorts and breaks the image and give it another materiality. Depending where one stands, parts of the image are missing or distorted. It is like a gaze behind or through the image to question or expand the reality or the reading of an image.

Also in the video *Recordings of a curtain* the image is analysed: meticulously filmed in its details, the image seems to be deconstructed and to be put together again.

While trying to have a look behind the fictive curtain of the image, one loses the seemingly identified detail again.











## To verify the truth of such a notion or Perception of an afterimage on an empty shape Installation, 2017

**To verify the truth of such a notion  
or Perception of an afterimage on an empty shape**

Video HD without sound, 9'20 min

**To verify the truth of such a notion**

Photography, 1/ 3

Fine Art Print, 60 x 40 cm

**Mise en Scène I-IV**

Photographies

Inkjets on Photopaper, each 1/3, 27.2 x 20.4 cm and 28.7 x 20.4 cm

The work *The found notion I was not looking for*, a Board Daria Gusberti found in a riverbed in Athens whilst the two month residency at Snehta Residency in Athens and which was a part of her installation *Reality is more true in black and white*, builds the main part and middle point of this installation. The subject of the complex relation between the own projection and an always constructed own reality is continued in this exhibition in the Off space Grand Palais in Berne.

The board as a claimed model of reality is repeatedly mirrored in his image and finds itself in an staging at Grand Palais:

Put at display, inflated, engrossed, mystified, reflected and shifting back from the real into his own image, it is meticulously scanned like an archaleogical find.

The always constructed reality meets its image, its own fiction and staging and is being swallowed, fragmented and disgorged again.

The serie of the photographs of empty stages in public spaces show a way of staged afterimages. Strangely embedded in the public space and reality they produce gaps and afterimages and speak about the absence of reality.









Im Nachbild der Wahrnehmungen  
Daria Gusberti, To verify the truth of such a notion or Perception of an afterimage on an empty shape, 2017, Grand Palais, Bern

Daria Gusbertis Installation von 2017 im Berner Kunstraum Grand Palais geht aus Arbeiten ihrer zweimonatigen Residency bei Snehta in Athen hervor, wobei zunächst der lange Titel auffällt: To verify the truth of such a notion or Perception of an afterimage on an empty shape. Einerseits soll eine Ahnung, eine Idee auf ihre "Wahrheit" hin überprüft werden – ein Leitmotiv im Schaffen der Künstlerin: die Frage nach der Projektion und Fiktion versus der Realität und ihrem Verhältnis zueinander. Andererseits geht es um die Wahrnehmung eines Nachbildes auf einer "leeren" Form (Perception of an afterimage on an empty shape). Ein vertracktes Ansinnen, zumal etwas Geformtes im Grunde genommen nicht leer, also formlos sein kann. Indes sind Leer- und Negativform bekannte Begriffe, etwa als Abgussform in der Bildhauerei, und ein Nachbild ist ebenso gestaltlos, im übertragenen wie im eigentlichen Sinn der Optik: eine Projektion zwischen realer und innerlicher Erscheinung.

Der Titel der Installation ist wie bei anderen Arbeiten Daria Gusbertis Bestandteil des Werks und des Werkprozesses. Er ist Ausdruck eines andauernden Gedankengangs und einer Gegenstandsbetrachtung mit offenem Ausgang. Die Sprache begleitet, durchdringt und übersetzt die Arbeit in ein Kontinuum des Gedanklichen, der fortwährenden Reflexion über den Gegenstand und den künstlerischen Umgang damit, schliesslich in eine Reflexion über die Art und Weise der Reflexion selbst. Im Sinne dieser fortlaufenden thematischen Auseinandersetzung ging der Installation im Grand Palais eine Ausstellung in Athen voraus (Reality is more true in black and white, 2017, Snehta Residency) und eine weitere folgte darauf in Basel (Aufzeichnungen eines Vorhangs, 2017, FAQ Galerie); teilweise mit denselben Arbeiten in medial variierten Präsentationen. Die nahezu satzlangen Titel, besonders bei der Inszenierung in Bern, erwecken den Eindruck einer Betrachteranweisung, einer Anleitung zum Verständnis der Arbeit, negieren diese Erwartungshaltung aber in sich selbst und lassen kaum eindeutige Gewissheiten zu. Den Fragen, die sie aufwerfen, ist weder mit blosser Logik noch mit gängigen Erklärungsmustern der Kunst beizukommen. Dies zeigt sich wiederum deutlich beim eigentlichen Hauptobjekt The found notion I was not looking for: einem schwarzen, rechteckigen Brett von ungefähr 50 x 70 cm Grösse, einseitig beschichtet mit einer Marmorimitation, wobei eine Ecke etwas abgerissen und eine andere rausgesägt wurde, ebenfalls in der Form eines Rechtecks. Im Grunde genommen ein belangloses Überbleibsel einer Wandabdeckung oder einer Schnittunterlage, dem die Künstlerin auf ihrer Erkundungstour entlang eines nahezu verschwundenen Flusses mit dem Namen Ilissos begegnete.

Der ehemals wichtige, bereits in antiken Quellen erwähnte Fluss führte wahrscheinlich vom Hymettos, einem von vielen Gebirgen rund um die Metropole, ins Meer südlich von Athen. Wie zahlreiche andere Flüsse der Stadt ist er heute von Strassen überbaut und führt

meist kein Wasser. Ein schwindendes Phänomen also, worüber die unterschiedlichsten Schilderungen existieren, denen Daria Gusberti entsprechend ihren Interessen nachgehen wollte. Zum einen setzt das Verschwinden natürlicher und kultureller Zeugnisse eine frühere Daseinsform voraus; zum andern bewegen sich die Erzählungen und Überlieferungen auf demselben schmalen Grat zwischen Augenscheinlichkeit, Wahrscheinlichkeit und Möglichkeit wie die von der Künstlerin immer wieder ins Auge gefassten Vorstellungen, Projektionen und Mutmassungen.

Beginnend bei der Mündung am Meer, filmte Daria Gusberti an verschiedenen Standorten im Flussbett des Ilissos. Sie befragte Leute vor Ort, suchte nach historischen Aufzeichnungen und Bildern, die sie ebenfalls abfilmte, hielt ihre Gedanken ins Griechische übersetzt fest und stellte die verschiedenen Aufzeichnungen in einem Künstlervideo zusammen. Die Absenz ist sinnbildlich im Titel eingeschrieben: My river is a trace of absence. Der Fluss wurde zur Metapher für die eigene Unkenntnis über die Stadt und zum Anlass, über die Vermutungen und Erzählungen zu arbeiten. Er stellte die Künstlerin immer wieder vor die Frage nach dem Wesen der Erkenntnis und des Wissens, nach dem Moment, wann und wie wir einen Ort meinen zu kennen.

Überdies kann der Gang entlang des Flusses als Performance verstanden werden, wie es auch die Begriffe "found" und "I was not looking for" im Titel zum schwarzen Brett implizieren. Von da liess sich der Bogen zu früheren Auftritten der Künstlerin schlagen, am deutlichsten wohl zu Tanzperformances wie des.orientierung (2007) oder entlang des weges (2004).

Und das Brett – ein zufälliger Fund also und ein Paradox: Die Künstlerin fand, wonach sie nicht suchte. Gleichwohl eine vertraute Situation, suchen wir doch bisweilen vergeblich nach etwas Bestimmtem und stossen dabei unverhofft auf etwas Anderes; erleben Momente zwischen Ärger, Tragik und im besten Fall überraschender Freude, und im Nachhall erklingt womöglich der Refrain I still haven't found what I'm looking for. Melancholie und Mystik, Glaubensfragen gar, tauchen auf, vermengen sich zum rätselhaften Komplex – kurz: zu einer Kunst, die uns vor offene Fragen stellt und Wahrnehmungen und Erkenntnisse, ja sich selbst hinterfragt. Es geht aber nicht um ein blosses Fragespiel aus Selbstzweck, sondern um mögliche Bedeutungs- und Deutungsebenen zwischen Projektion, Narration und Wirklichkeit – um die feinen Unterschiede und fließenden Übergänge zwischen Vorstellung und Realität, Vermeintlichkeit und Tatsächlichkeit, platonisch Ideenhaftem und aristotelisch Substanziellem. Hieraus formiert sich nach und nach eine Kunst, die auch und gerade vom Standpunkt der Vorahnung, des Gedanklichen und Verbalen, von der Titelgebung her betrachtet werden kann.

Allerdings wäre es falsch, von einer blossen Versuchsanordnung unter ständigen Relativierungsbedingungen zu sprechen. Kunst ist nie reiner Zufall und ereignet sich auch nicht von selbst. Sie ist stets eine bewusste, eine willentliche "In-die-Welt-Setzung",

auch bei immateriellen und ephemeren Werken oder beim Ready Made. Das schwarze Brett ist ein solches, nur besticht es äusserlich weder als Fund- noch als Kunststück. Dennoch setzt die Künstlerin hier an, beim einfachen Fundgegenstand, dem sie ihrerseits mit vielschichtigen Überlegungen und Bearbeitungen begegnet, ihn verortet, positioniert und schliesslich exponiert.

Als Athen-Unkundige wollte Daria Gusberti während ihres Aufenthalts ursprünglich der Idee eines Modells der Stadt nachgehen, eines Bildes aus der Vorstellung sowie aus Kenntnissen, die sie bislang hatte. Die Residency Shneta – ein Anagramm des englischen "Athens" – bot dazu den passenden Rahmen, steht sie doch programmatisch für alternative künstlerische Lesarten der griechischen Metropole. Als modellhaftes Bild anerbote sich schliesslich das schwarze Brett, und die fehlenden Ecken erwiesen sich als Sinnbild für dessen Unvollkommenheit und Unvollständigkeit. In der Ausstellung ist es auch nicht überhöht inszeniert, sondern ohne Sockel rudimentär auf dem Boden platziert. Allerdings steht es auf einer Längskante, was wiederum als künstlerischer Eingriff zur vorgefundenen Situation gedeutet werden kann. Die Dreidimensionalität und Raumwirkung werden sichtlich verstärkt, und in der Form des Rechtecks erinnert das schwarze Brett an Arbeiten geometrischer Kunst, insbesondere an Kasimir Malewitschs Bilder mit dem Titel Schwarzes Quadrat. Deren erstes präsentierte er 1915/16 in der Ausstellung 0.10 in der Petersburger Galerie Dobytschina und hängte es über alle anderen Werke in eine Ecke des Raums, wodurch es gewissermassen in den Rang einer religiösen Ikone, eines Objekts zur Andacht, gehoben wurde.

Auf die Unterseite des Bretts applizierte die Künstlerin ganzflächig eine Fotografie vom Brett wie sie es vorgefunden hatte, liegend auf dem betonierten Grund des Flussbetts. Eine weitere Fotografie in der Installation zeigt dieselbe Aufnahme, jedoch im Format einer grösseren Ansichtskarte, liegend auf einer Unterlage im Atelier der Residency, neben dem wiederum aufgestellten Brett. Die Fotografie, insbesondere die Schwarzweissfotografie, suggeriert gemeinhin eine wahrheitsgemässe Aufzeichnung, worauf auch der Titel der Athener Ausstellung anspielt: Reality is more true in black and white. Gleichzeitig steht das Medium hier für ein künstlerisches Narrativ und eine komplexe Wahrnehmungsaufgabe – To verify the truth of such a notion, so der Titel –, wobei wir es mit einer mehrfachen mise en abyme, einer schier endlosen Abfolge von Bildern in Bildern zu tun haben.

Im dritten Exponat der Installation, einem Video, wird die "Geschichte" gleichsam weitergesponnen: Es zeigt wiederum Sequenzen vom Brett und seinem Abbild, mal als Ganzes, mal ausschnittshaft aus nächster Nähe. Analog zur Handschrift ermöglichen die Aufnahmen mit der Handkamera eine subjektive, eigene Sichtweise auf den Gegenstand. In Verbindung zu den fließenden Übergängen zwischen Vorstellung und Realität, verwischen sich die Unterschiede zwischen Abstraktion und Gegenständlichkeit. Aus nächster Nähe erscheint die havarierte Marmorimitation alsbald wie ein All Over-Gemälde, ein

Action Painting à la Jackson Pollock oder Georges Mathieu. Mit zunehmender Distanz tritt dagegen das ebenfalls Künstliche der eigentlichen Marmornachbildung hervor, um durch die deutlichen Spuren der Abnutzung gleich wieder relativiert zu werden. Trotz verhältnismässig langsam geführter Kamera, wird unsere Wahrnehmung ständig in Bewegung gehalten.

Passend zur Inszenierung hinterfängt ein silbern glänzender Vorhang die Installation. Farbe und Stofflichkeit verweisen mithin auf das Silberbromid, welches bei der klassischen Fotoherstellung verwendet wird. Erneut stehen Fiktion und Wahrheit, das Gemachte, fotografische Bild mitsamt seinen Facetten der Akzentuierung, der Wahl des Ausschnitts und der damit verbundenen Suggestion bis hin zur Manipulation und Fälschung im Fokus. Auch die weitere Serie von vier Fotografien griechischer Amphitheater in Athen und Epidaurus, Mise en Scène I-IV, fügt sich in den Themenkomplex, obwohl die Schauplätze und Zuschauerreihen auf den Bildern quasi leergefegt sind. Umso deutlicher bringen die Aufnahmen die Entrücktheit der antiken Theater im Hier und Jetzt zum Ausdruck. Einmal mehr evozieren sie jene Wahrnehmungsverschiebungen, welche die Betrachterinnen und Betrachter visuell, gedanklich und physisch in der gesamten Rauminstallation erfahren.

Marc Munter, Dezember 2017







## Reality is more true in black and white

Installation, 2017

### Reality is more true in black and white

Installation

#### My river is a trace of absence

Video, 36'

#### The found notion I was not looking for

Board, Inkjet Print

#### Referring to gaps or How is the sewage system working here

5 Inkjet Prints, 39x26 cm

#### You never get the whole picture

Inkjet Print 50x 75 cm, Plaster object

The question of how we know a place, how we get to know it, what we know about it and if this knowledge builds some kind of reality is the starting point in this work.

How we get to learn new things, new languages, new cultures intertwines with the quest of how we do perceive the place and its reality and how we construct our own reality of it.

A hidden river in Athens becomes in the Video *My river is a trace of absence* a metaphor of the unknown things in the foreign city and inherits the question if we ever really get to know something foreign or to which extent we get lost in our own images we project on the other place. It mixes with the learning of the foreign language, with the subliminal doubt, that there's always a certain appropriation of the other place.

The black watertubes in *Referring to gaps or How is the sewage system working here* seem to build a strange sign system, unclear to what they are referring to.

The photographs, which were printed on Laserprint and then photographed again, lost their colourfastness and question through this double process of image making again a status of the image of the real.

*The found notion I was not looking for* as well as *You never get the whole picture* contain both found objects from the riverbed. With reproducing the object itself through an image (*The found notion I was not looking for*) or through an incomplete cast (*You never get the whole picture*) and confronting it with each other, the status or the reality of the object itself are challenged.

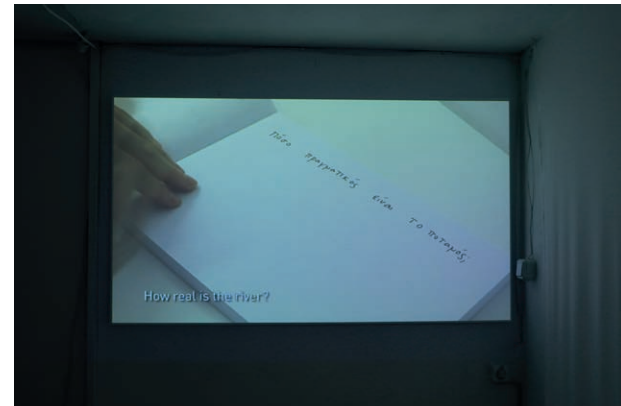






Referring to gaps or How is the sewage system working here  
5 Inkjet Prints, 39x26 cm





**My river is a trace of absence**

Video, 36'

Videostills





## Dropped by Boxes in Search of Falling #3: Shifting Trade of Boxes and Others

Performance, 2016

30.11.2016

Performance Festival BONE

ca 25 min.

with Marcellina Akpojotor, Jelili Atiku, Fatrice Betwong, craziniST artisT, Christian Etongo, Mulugeta Gebrekidan, Daria Gusberti, Odun Orimolade

In each version of the performance different boxes are used. These boxes refer to a certain subject which highlights another aspect of the subject -objects question.

In version #2 Daria Gusberti collected packaging boxes of plants. In this version, *Shifting Trade of Boxes and Others*, boxes of products in the global trade are used. They rise the question, what is being shifted to where. The boxes hint at aspects and dependencies of the global trade.

On one hand they refer always to something absent - the former packaged object-. On the other hand, with the choice and the combination of boxes, an own network of trade is established, which evokes new associations and relations and questions interdependencies between these networks, human beings and things.

Daria Gusberti invites the different performers of BONE Festival to carry these boxes into the Schlachthaus venue, to distribute them in the space and to discover very close to the audience the reciprocal effect between the performers and the boxes. Loud breaking of the boxes, slow sinking in, stoic waiting for the break or a careful balancing give the performance an own, uncontrollable choreography. Boxes and artists are both agents and performers, both are active and passive.

On a fine line where it can shift from one place to the other, this meeting strikes the balance between the two.

Photos: Sanja Latinovic











## Retroprojection

Performance with overhead projector, 2016

16.8. and 4.9.2016

PPP Performance Plattform Bern, Schützenmatte und PROGR

each ca 10min.

The space is examined and lighted up with a overhead projector.

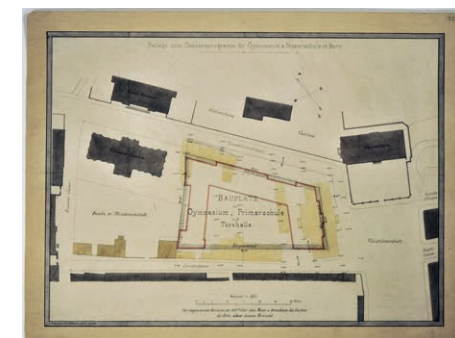
One space is outside, under a train bridge in front of a cultural center, where drug addicts meet homeless people as well as people going out, a rather rough place.

The other one is teh dark corridor of the cultural center PROGR, a former school building, now full with Artists Ateliers.

Images from the same spaces in earlier times are being overlaped with the space now. They hide or reveal details from it. An image of an empty screen builds a frame, an empty projection screen and puts another space on top of the real one. In the Performance I look out for suitable projections surfaces and try the images out on them, zoom in or out.

The change of sharpness and blur and the visibility of once the image once the space behind it, opens up even another, imaginery space.

The images from the past evoke different meanings and parallels to nowadays subjects of these public spaces.







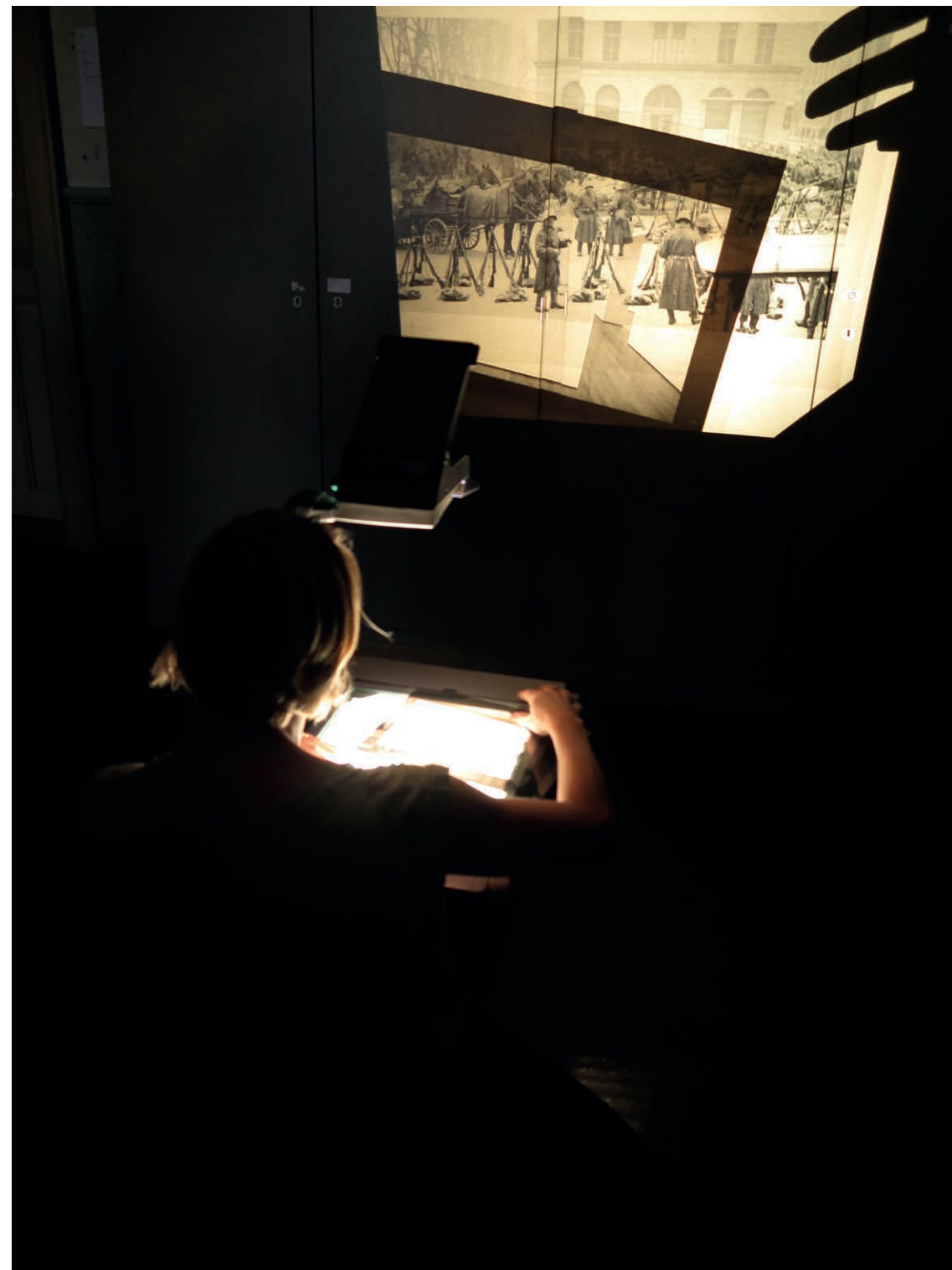
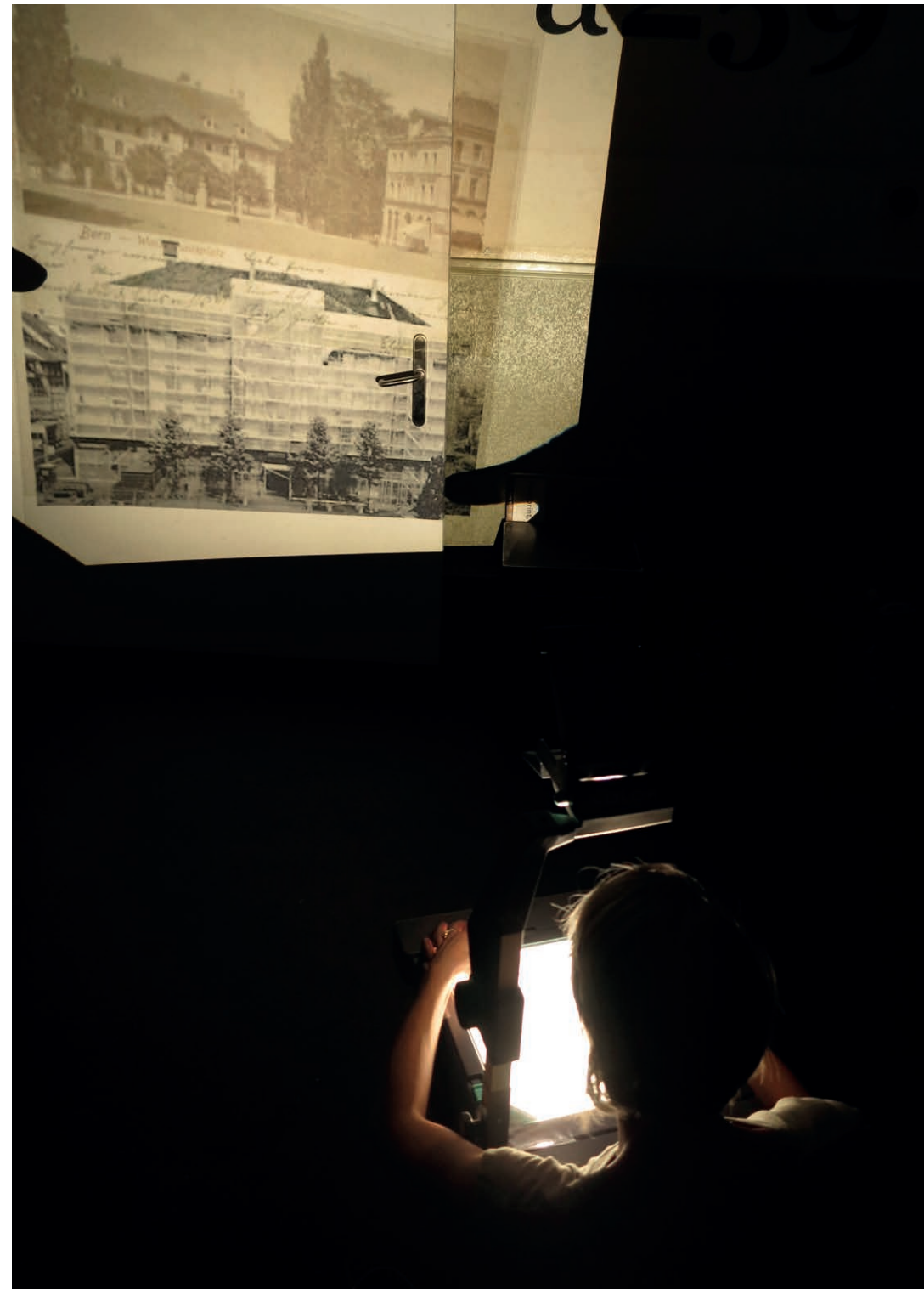




Performance under the bridge, Schützenmatte  
16.8.16  
Photos: Maia Gusberti



Performance at Progr, 4.9.16  
Photos: Joelle Valterio







## Ping Pong as a playful questioning and negotiation of space, commons, property and policies

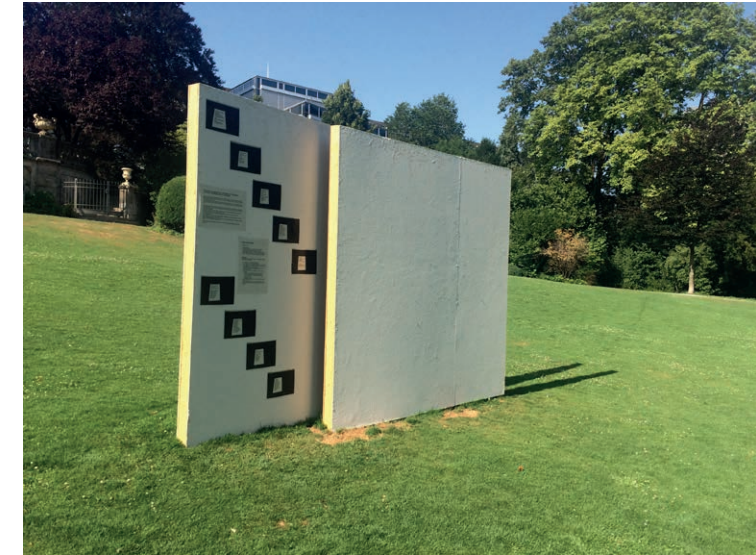
### Action, 2015

Ghostpark was a project initiated by Anabel Sarabi (Worms 3008, [www.wormsartistcollective.com](http://www.wormsartistcollective.com)) and Mirjam Sturzenegger, two Swiss artists. It was placed in a park which belongs half to the community of the city and half to a private community with old traditions in the city of Berne.

The earlier action *PingPong is rising questions* is extended. This action here treats the question of private and public space and soil and about the commons. What belongs to whom, who is defining the rules? When are they newly constructed, and when are they broken?

The ping Pongtable is placed on the border line in the park of public and private soil, in a way that the middle line of the table, the middle line of the table corresponding to the borderline. On each ball there was a written question treating the subjects from above. People play in a roundabout, always reading out loud the question and then discussing while playing, regards to the rules. The questions and the rules are all displayed on a white wall in the park, also put on the borderline between private and public soil.

The Park was taken as a replacing field to negotiate spaces and their margins, claims, properties, commons and distributions, determination and self-determination as well as the construction, the satisfying or the breaking of policies. How can we form the spaces ourselves, without just acquire them? Which rules do we use, which ones do we reject?





Ping Pong Game Rules

Preparation

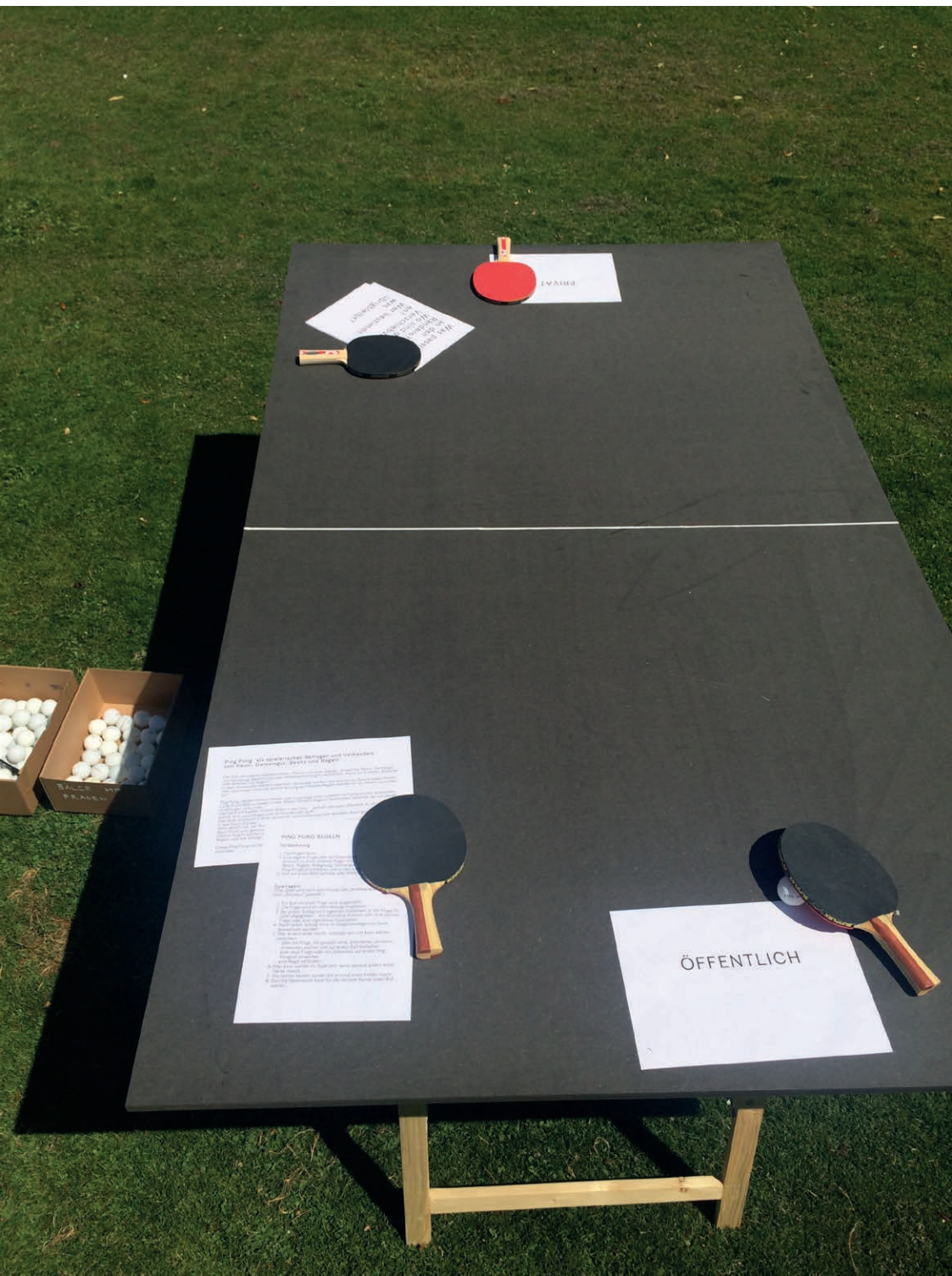
- 1. read the questions.
- 2. place an own question regards to the subject on an empty ball.
- 3. place yourself on one of the sides of the table (public or private side).

Rules

The Ping pong is played like a roundabout.

- 1. One player selects a ball with a question.
- 2. The question is read out loud before playing.
- 3. With each stroke there has to be given a statement, a thought, an association and answer or a counterquestion.
- 4. After each srike you have to change side counter clockwise.
- 5. When somebody makes a mostake, s/he is excluded for this round. and can choose between: -to discuss or htink about the question -to place a new question on a ball -to change a rule
- 6. When somebdoy else is making a mistake, the first excluded person can join the game again.
- 7.the last two are playing until one is making a mistake.
- 8.The winner chooses the ball for the next round.

Was passiert an den Rändern?  
Wo sind die Verschiebungen?  
Wer bestimmt was übrigbleibt?  
Was gehört dazu?  
Wer spielt mit?  
Was gehört weg?  
Sind Zustände möglich?  
Bricht es leise?  
Was verschwindet?  
Was bleibt übrig?  
Wer wird verjagt?  
Wer ist dabei?  
An den Rändern wird gerochen.  
Regeln verschwinden.  
Ist ein Kollaps eine Revolution?  
Wie erklären wir den Staatenzerfall?  
Wo sind die Eigentümer?  
Was wird versteckt?  
Was wird gezeigt?  
Was wird verteilt?  
Welche Grenzen werden gelegt?  
Was wird verschoben?  
Werden wir verformt?  
Was ist hörbar?  
Wohin wird exportiert?  
Wer gehört hinein, wer hinaus?  
Was eignen wir uns an?  
Welche Regeln werden gebrochen?  
Was wird eingehalten?  
Was wird besetzt?  
Wo sind die Alias?  
Wo sind wir?  
Gibt es Überlagerungen?  
Was überlagert sich?  
Was liegt darunter?







## Shifting things

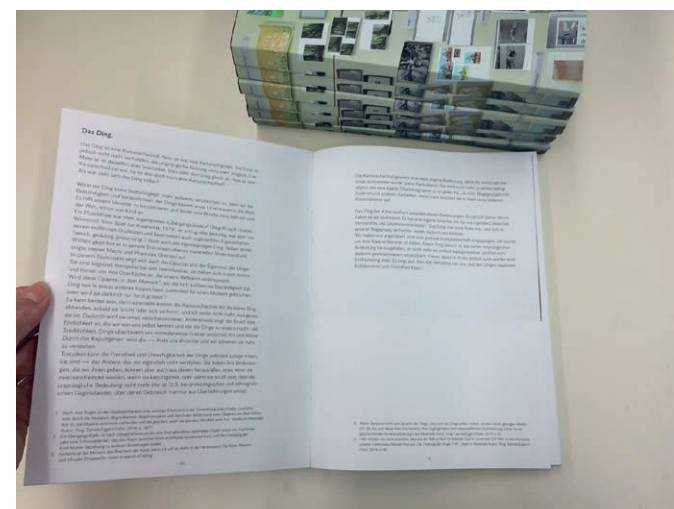
Book, 2015

bound book by hand, 188 pages, colour

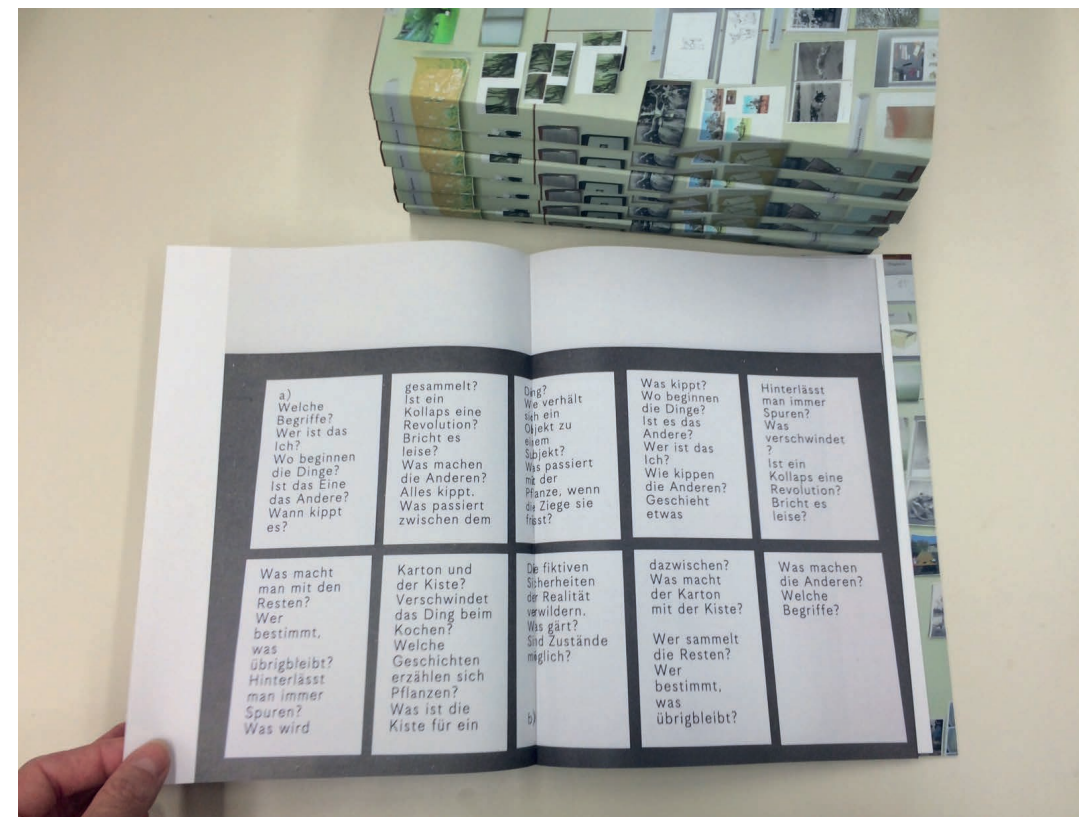
The Book *Shifting things* is a display of different terms, with whose I work and which I connect and combine. I compile a network around things, objects and subjects and show their connection and their shifting moments from one to the other and in between them. A special focus is laid on the cardboard box as a possible agent of other things.

The texts, arranged according to the chosen terms and linked in between each other always refer also to my different works. The book was published in the context of the graduation exhibition of the Master of Contemporary Arts Practice of HKB Berne and was also my Master thesis.

It was essential part of the Installation *Deposition of cardboxes and other things*.











## Deposition of cardboxes and other things

Installation, 2015

cardboard boxes, Plant, Table

*Moment of shifting*

Video, 3.43 min, 2015

*What happens with the plant while it is eaten by a goat*

Video, 2.22 min, 2015

*Rectangular folded box with long seam gluing Type A*

Video, 3.50 min, 2015

*Dropped by boxes in search of falling*

Video, 4.03 min, 2015

### Politics of naming

Botanic garden Lissabon, 2014

4 Photographies, framed

38 x 46 cm

Inkjet on Photopaper

### Possibility of shifting, Possibility of resisting, 2015

2 Photographies, 61 x 40 cm

Inkjet on APG-Paper

### Influences and impacts, 2013 und 2015

6 Photographies, 21 x 27.7 cm

Inkjet behind glass, Photopaper

wooden Table

### Influences and impacts, 2013 und 2015

2 Photographies, 22.4 x 29.8 cm

Inkjet behind glass

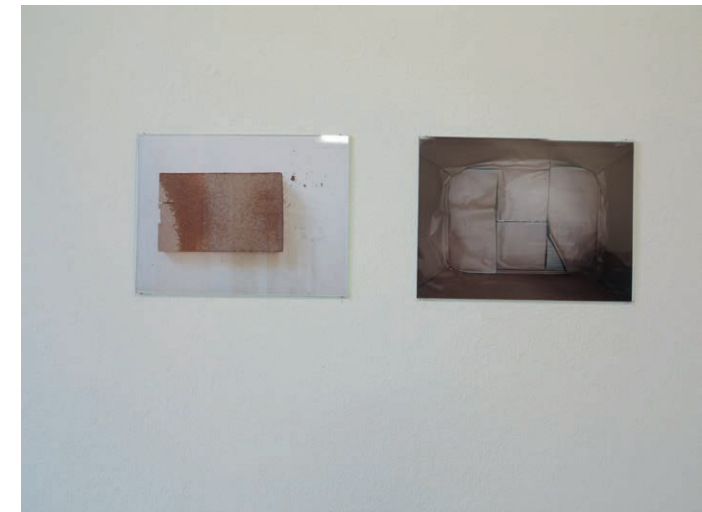
### Shifting things, Book, Masterthesis

188 pages, bound by hand

Politics of naming



Possibility of shifting,  
Possibility of resisting



Deposition of cardboxes and other things, Installation view

Influences and impacts





Videostill Moment of shifting



Videostill Rectangular folded box with long seam glued Type A



Videostill Dropped by boxes in search of falling

*Deposition of cardboxes and other things* is a performative installation which consists of different parts and which tells about the encounter and the confrontation with cardboard boxes. It developed out of the question about the relation of and the shifting between objects and subjects, resistance and stability.

Unfolded cardboard boxes are disposed on a table, stacked on top of each other just till the moment of possible falling.

The same boxes were used beforehand -intact- in the precedent Performance *The box, Newton and me or Dropped by boxes in search of falling*.

In this Performance the question was raised about stability, resistance of the boxes and who the active agent is. Two Monitors with the videos under the table show other different encounters of me with the boxes.

The Photographs *Politics of naming* as well as *Possibility of shifting*, *Possibility of resisting* open kind of a window to another space, also one of vagueness, which evokes a possibility of shifting.

In *Influences and impacts* a work with Materials and Models of different rooms are shown, how and when Materials and models transform or break apart while boiling.

The Book *Shifting things* finally connects and combines the different parts and subjects and forms kind of a theoretical guide.

*Influences and impacts*



*Influences and impacts, Shifting things*



Installation view





The box, Newton and me  
or  
Dropped by boxes in search of falling  
#1

Performance

ca 15 min  
Sattelkammer Bern, 2014  
Centre Pasquart, 2015

Thirteen different cardboard boxes are distributed in space. With standing, lying or sitting on them the relationship between the performer and the object is tared.  
Are the boxes crumpled by the performer or is the performer dropped by the boxes? Who is the object, who the subject?

Videostills



The Goat  
Action

ArtCommons at the Dampfzentrale Berne, 2014  
Idea: Philippine Hoegen, Daria Gusberti

The ArtCommons was initiated by different artists from Belgium, Switzerland, Germany and Greece and met for a three-week-meeting at the Performance venue Dampfzentrale in Berne Switzerland for the first time.  
The aim was to try -and maybe find out- how an ArtCommons could be formed and how art works could be produced in a different manner, how art, ideas, materials and goods could be shared as commons.

The Goat was a Project of Philippine Hoegen from Brussels and Daria Gusberti.

It developped out of commonalities of working subjects of teh two artists.

With goat they mean The Other, the one who disturbs, who is resistant and reluctant and in opposition.

At a wall all members of the ArtsCommons as well as the audience could name a certain topic or issue a goat, declare something as a goat, so all together could start a discussion around it and eventually visualise it at the wall as well.

THE GOAT  
This is a map for thinking, questioning, negotiating and discussing the position of the Goat in the Commons. It is a map for thinking, questioning, negotiating and discussing the position of the Goat in the Commons. It is a map for thinking, questioning, negotiating and discussing the position of the Goat in the Commons.

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This is a map for thinking, questioning, negotiating and discussing the position of the Goat in the Commons. It is a map for thinking, questioning, negotiating and discussing the position of the Goat in the Commons.

1. Choose a Goat within the Arena. Who and what, in the Arena, is a particular Goat?  
Topic—Commons—Education—Art—Culture—Economics—Politics—Environment—Medicine of the Public—Science—Etc.

2. Place your Goat on the map. Use whatever you need amongst the provided materials.

3. Indicate why you perceive your Goat as a Goat and add this to the map.

A  
MANUAL  
FOR THE  
GOAT  
ARENA  
MAP

4. Give a first response to your Goat in the Arena. A response may be all sorts of things, for example:

Art—A drawing—A reading—A performance—A dialogue—A gesture—A gift—A task—An act—A story—A video—Something to offer a Goat: food, water, milk, inappropriate things, care

5. Let the arena also to observe your action, give this person the opportunity to respond.

6. May wish to respond to the person's response? How the goat respond, or make a statement? Have the initial person want to respond, make a statement? Etc.

7. Can you draw a conclusion?

8. Which rules were played by whom during your goat-sipping activity?





## Manifestations of questions

### Installation, Performance, Video

Video 5.54 min

Lokal Int, Biel, 2014

In this series of questions about breakages, displacements, boiling points and voices in space are brought up. The questions on shields which we carried in a precedent and filmed manifestation through the city are placed in the exhibition space.

Questions, collected associative answers from three other artists and pots with cooking bouillon, visualising the moment of the boiling point, are put in space.

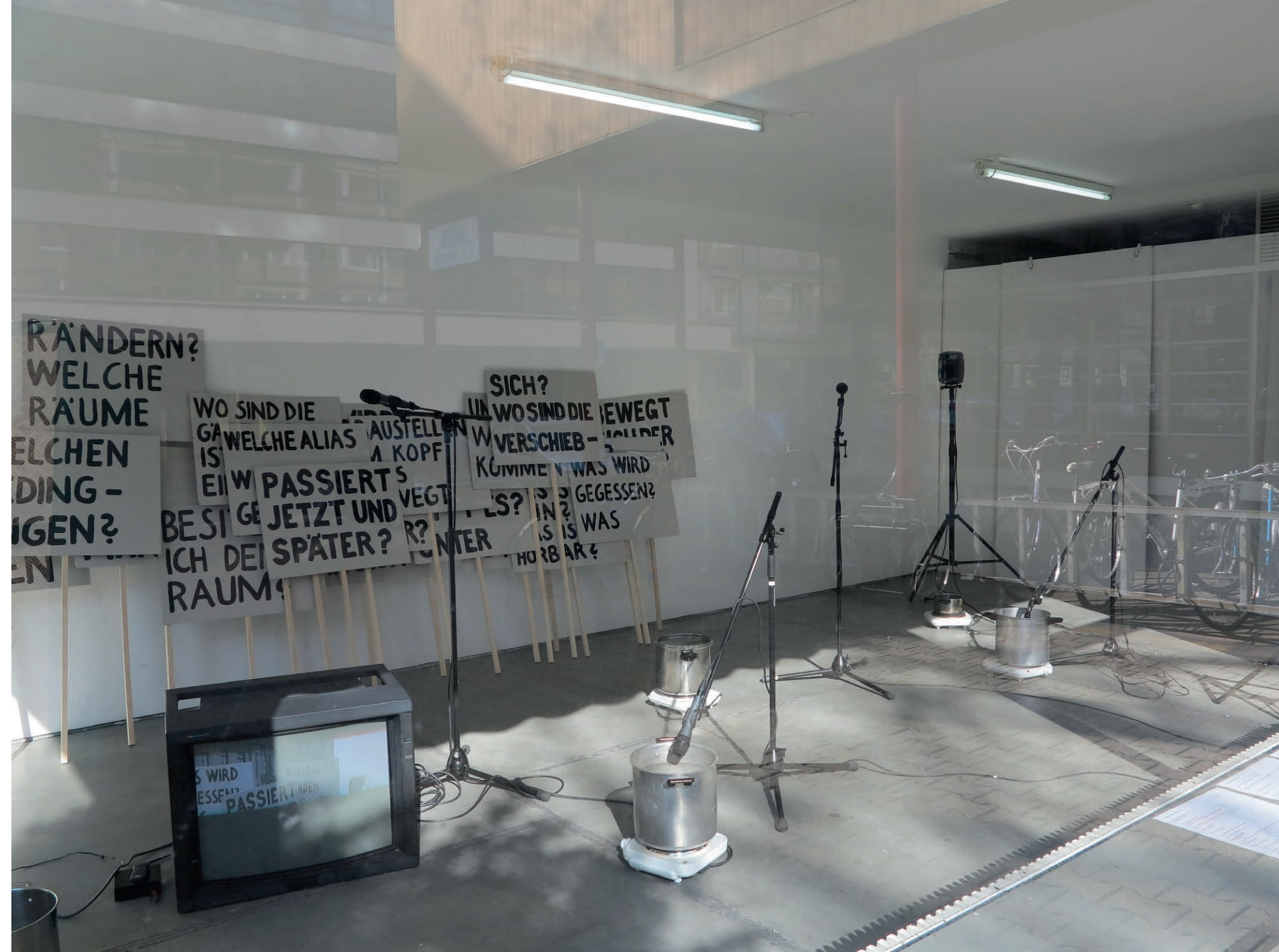
One by one questions and answers are spoken in the microphones.

Performer as well as the audience can use them, while the smell of the bouillon and the damp slowly start to change the space.

Photos: Chri Frautschi, Daria Gusberti











## A display

### Performance

ca 15 min.

ACT, Les halles USEGO, Sierre

2014

I thematise my own method of collecting and connecting subjects in a first display on the floor.

Mind Maps of my notebooks, used terms, photographs, books, questions and a goat were put on the floor and connected with chalk.

The floor filled more and more with lines and words. The audience was invited to draw their own connections and associations.



Photos: Daria Gusberti







## Making Bouillon

### Performance

Performance, ca 2 hours  
ACT, Dampfzentrale Bern  
2014

In making a Beef bouillon I examine how the things (here vegetables and the meat) relate to each other while cooking and eventually boiling.  
This mix of different ingredients transform and develop together to something new.  
Books about uprisings, resistance, democracy, Greece, The Other and goats are laid out next to the vegetables and knives and other cooking materials.  
While boiling, I read and comment my cooking with excerpts of these books.  
When finished, I distribute the bouillon to the audience.

Photo: Sanja Latinovic





## Ping Pong rises questions

### Performance

ca 15 min

ACT, rooftop of F+F Zürich

2014

On the roof of F+F-Art Ateliers is an improvised Pigpongtable with Pingpong rackets, a megaphon and a lot of pingpong balls in cooking pots. On each ball there is a written question.

The audience is invited to play.

Before playing, each player reads out the question in the megaphone. The loosing person passes the racket to somebody else.

The questions are about different matters like subjects, objects, spaces, constructions, models, eating, plants and gardens. No questions which are easy or logically to answer, but which connect and arise associations and evolve to a kind of network of subjects. This network may evoke a discussion, new questions and maybe possible answers.



Photos: Daria Gusberti





## From the Ground - A published economy of found private notes from Belgrade to Berne

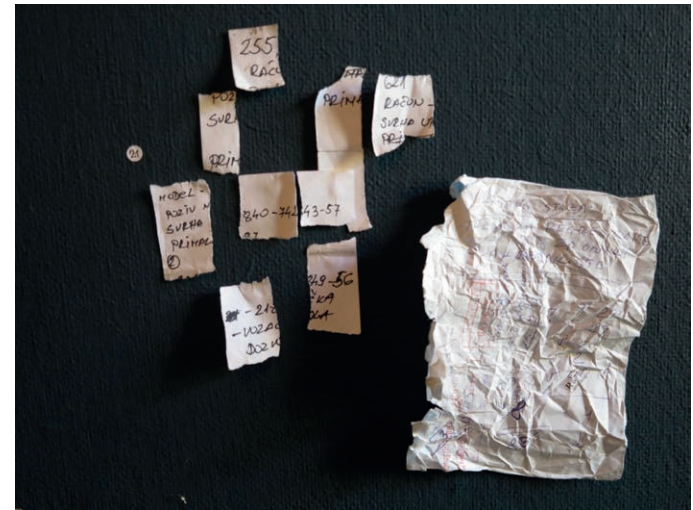
in cooperation with Oliver Stein  
Performance and Installation, ca 15 min  
Gallery Magacin, Belgrad and Performance Festival BONE, Berne, Gallery Lehrzimmer  
2013

In „From the ground- a published economy of found private notes from Belgrade to Berne“ thrown away or lost notes from the floor are being focussed.  
Most of them are handwritten, reaching from banalities over personal letters to secrets, all of them lost in the urban space. We collected them at a the wall, in Belgrade next to one huge wooden thing which we also found on the street.  
In Belgrade people were reading the notes themselves, in Berne the serbian Performer Sanja Latinovic was reading and translating the notes.

Are the found notes really personal remnants in urban space or are they just manifestations of another anonymity referring to something and opening up little stories?

Photos: Daria Gusberti, Gallery Magacin, Belgrade

Photos: Sanja Latinovic, Lehrzimmer Bern







## Monsters and boiling points

### Video

1.24 min.

Gallery Magacin, Belgrade

2013

The video is about precarious situations in a district, using the metaphor of a boiling point.

In the video, the situation of the district of Savamala is confronted with questions about boiling points in spaces.

Everyday, hundreds of huge trucks drive through the little streets of Savamala, turning around the corners, right in front of appartements, little shops and businesses.

In the video, Orhan Sac, a young Roma, is reading the questions alternating with company names which are written on the trucks.

You see the trucks passing by, the deafening noise of the trucks interfering and swallowing sometimes the voice of the adolescent.



Videostills







## Where is the boiling point?

### Action/ Installation

Version #1

Transform, Güterstrasse Berne

2013

Transform, an Off Space initiative with always changing spaces, invited artists to work in a former building with bureaus and stockrooms, interfering with the space itself.

On the search of a possible localisation of a boiling point in the rooms, I measured three rooms and built models of them in the scale 1:33:

A long white corridor, a room with a black exhibition box of another Off Space in it, and a room which another artist already altered before.

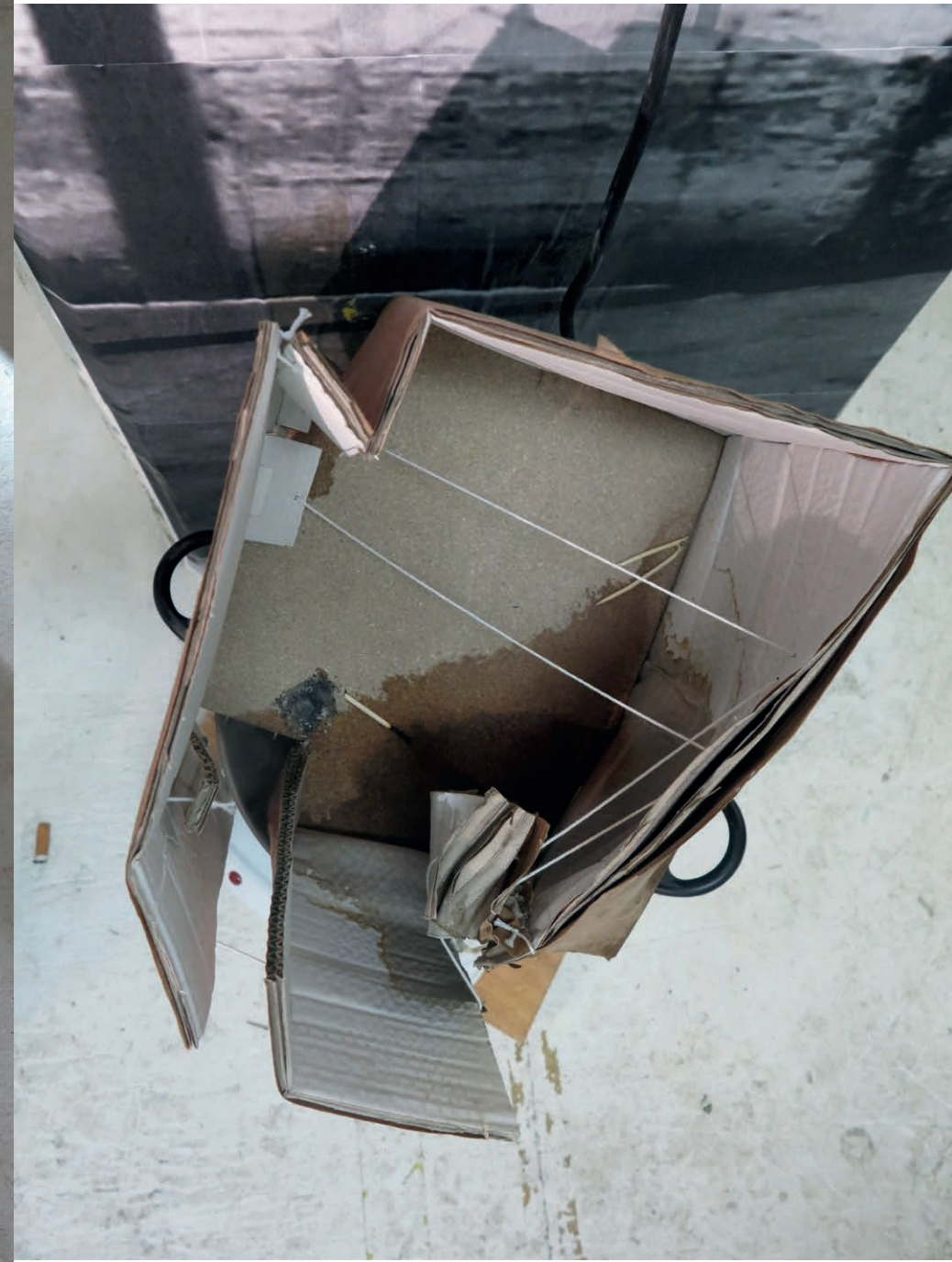
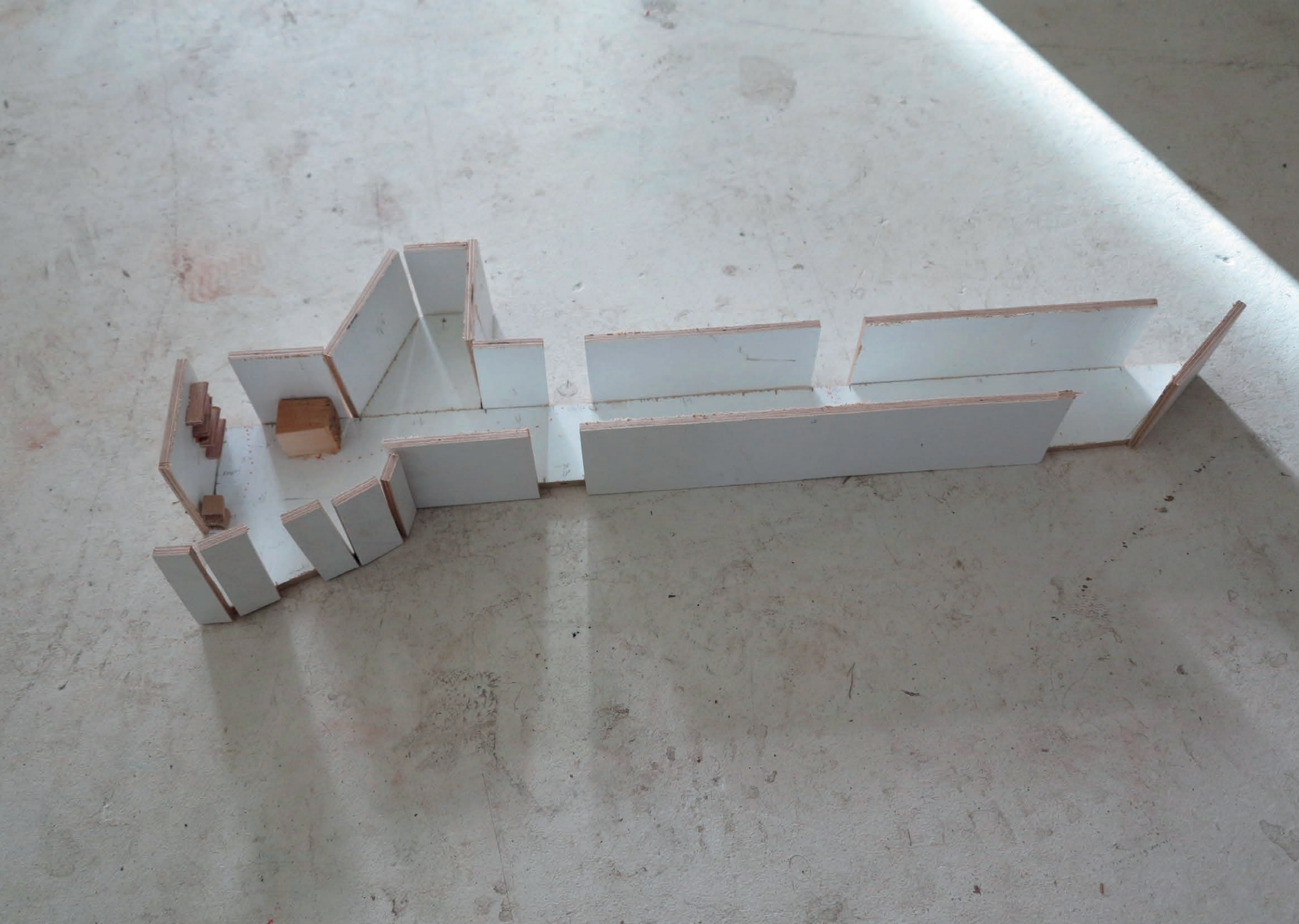
The three models are all constructed with materials coming from the rooms themselves or with similar found materials. Each model was put in a pot with water and was then cooked while the whole duration of the exhibition – three weeks. One could observe the boiling, the transformation and the decay of the three room models.

The boiling point is here understood as a metaphor for a moment or a situation in which something changes, shifts or decomposes. It is seen as kind of a geographical Phenomena and indirectly with its possible geopolitical dimensions.

Because the moment, the way and the reasons of the falling apart of a thing, a situation or a system are always strongly connected with and depends on the surrounding space and the context.









## Imagined ends

### Videoinstallation

20 min

Dampfzentrale Berne, 2012, Sweet&Tender collective

Performa Festival, Teatro La Fabbrica, Losone/Tessin, 2012

With Marcel Schwald, Kathy Hernan, Simona Ferrar, Viola Parra, Chris Leuenberger, Louis Sé u.a.

The collective Sweet&Tender, consisting of different performers, dancers, theater makers and other artists from different countries met for three weeks in Berne.

After this three weeks of working together, exchanging and trying out our ideas to the self-given subject of „The end of the world“, we showed the results, reaching from performances, videoinstallations, lectures to exhibitions.

In the Videointerview *Imagined ends* the audience could follow one by one, led only by a voice, an apocalyptic journey. Led through this voice asking questions about the world's end, they imagined their own, personal possible end of the world and answered the questions. The previous filmed Interviews with some of the collective were meanwhile shown in the foyer of the venue.



## Worlds ends

### Performance

10 min

Dampfzentrale Berne, 2012, Sweet&Tender collective

With Kathy Hernan, Chris Leuenberger, Adina Secretan, Marcel Schwald, Simona Ferrar, Viola Parra

The six Performers were asked to draw the world map out of memory.

In the Performance they stand in a dark corridor next to each other, destroying slowly their drawing of the world, each in a different way: through eating, grinding, burning, tearing or making it wet with saliva. These actions are lighted isolated with a torch.







Photos: Martin Möll

## Whilst closely gazing at the soup

Dance performance, 2009-2012

Premiere and Performances: 24/25/26 February 2011 Dampfzentrale Berne, 29 February, 1 & 2 March 2012

Rawabet Theatre Cairo, Egypt

Concept, Choreography, Dance: Daria Gusberti, Karima Mansour

Concept, Video: Maia Gusberti; Dramaturgy: Laila Soliman; Music: Mahmoud Refat

Costume: Renate Wunsch; Light: Saad Samir

Production management: Michael Röhrenbach

50 min

'Whilst closely gazing at the soup' is about different ways of looking and gazing and the reaction of the body. Both sides of looking are focussed: the one looking as well as the one being looked at. It is examined how gazes and Projections inscribe in and affect the body, how it reacts and which movement it evokes.

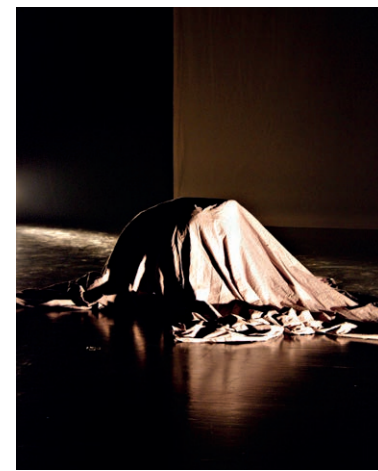
It is a game around hiding and exposing, disguising and revealing through movements, gazes, images and projections.

The two dancers meet, mirror and emancipate from each other and face their own gazes and the gaze of the audience each in a different way.

The bodies react passively or oppose. The performers shift between the powerful position and the being exposed.

Video and Performer also mirror and play with each other.

Are the performers showing themselves or only a projection of themselves or a mirroring of the other?







## Not (t)here

Dance performance 2009

Premiere and Performance 25/26 September 2009

Dampfzentrale Berne

Concept, Choreography, Dance: Daria Gusberti; Choreography, Dance: Cornelia Lüthi; Choreography, Voice: Satu Herrala

Dramaturgy: Peter Zumstein; Artistic consulting: Massimo Furlan, Emma Murray

Music: Heidi Moll; Light: Thomas Kohler

50 min.

*„Even the ghost was more than one person.“*

*„I is someone else.“*

(from ‚I’m not there‘, Film from Todd Haynes)

...Cornelia is Daria is Satu is Cornelia.

It is about showing and representing absence and letting presence disappear. Absence and Presence as the two opposites flicker, shift and blur.

One is caricatured or doubled, the other is faded out - one replaces the other. The persons flare up and disappear again, Identities emerge, mix and double or invent themselves. They are doubled, halved or replaced and give birth to a kaleidoscope of presences and absences.

Two dancers are here, one is absent. Three voices sound on the empty stage.

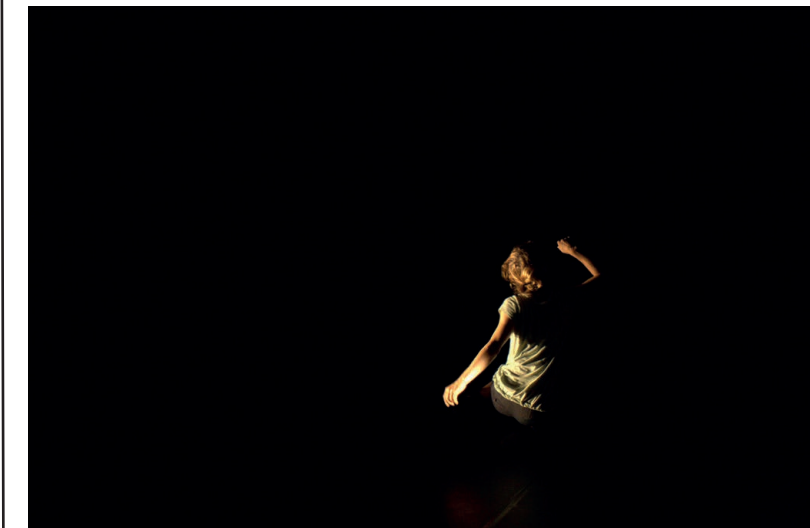
They appear, present themselves and highlight each other. The voices of all three mix, confuse and replace the other. Through voices, movements and objects a presence of a third person is pretended.

All three voices talk also about other absent persons, in order that one person becomes the ghost of the other. The present ones mix with the absent ones.

In a neverending substitution the Identities of the dancers are mixed and shifted.

Subtle body images are evoked. Which part belongs to which person and who is the most present?

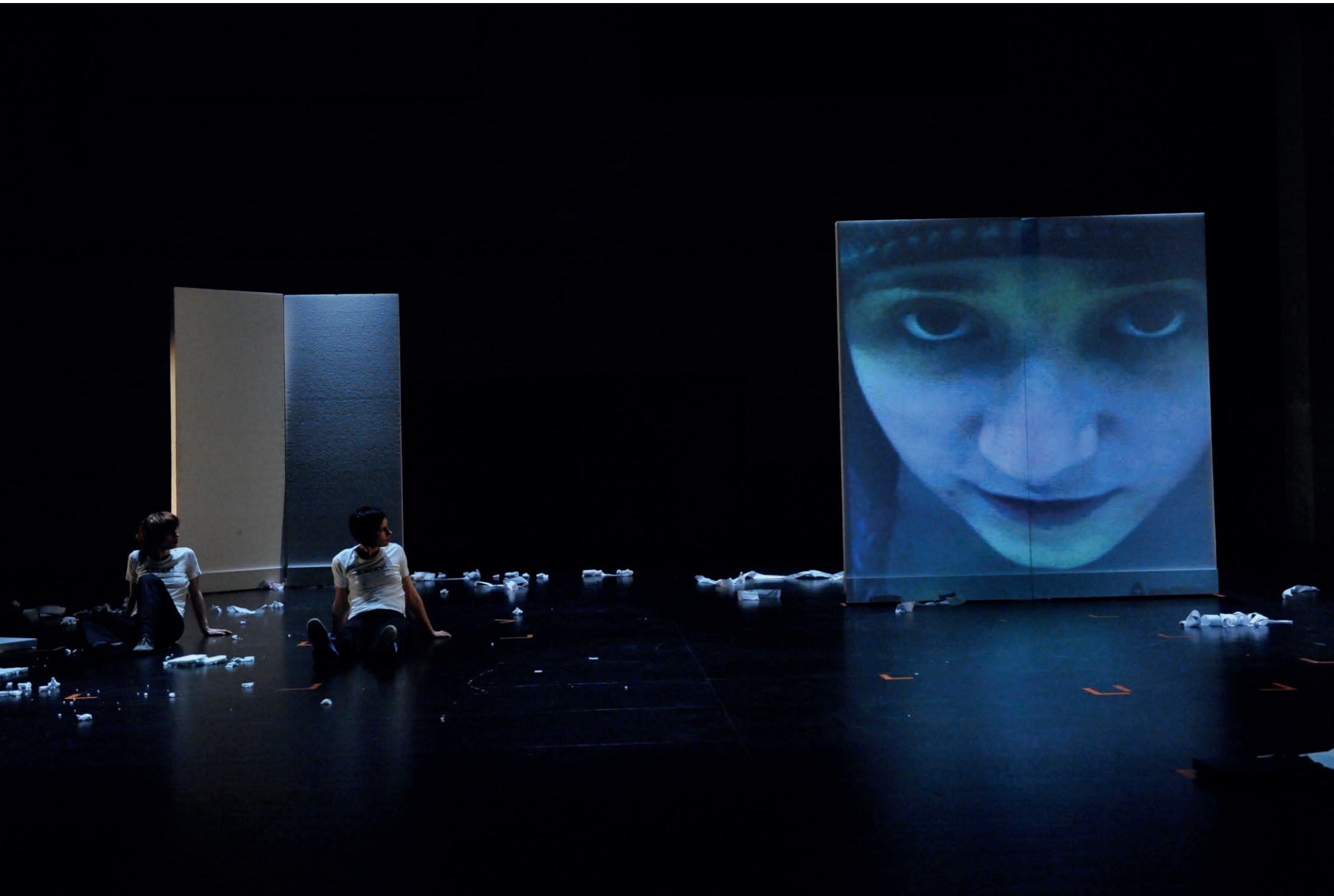
Photos: Nadja Zimmermann, Jürg Curschellas











## Billigproduktion (Cheap production)

Dance performance, 2008/09

Premiere and performances: 27./28.2.2009 Dampfzentrale Berne; 3.+4./ 7.3. ADC (ADC-Association pour la danse contemporaine), Geneva; 12./ 13. 3. Théâtre de Sévelin, Lausanne; 24.4 . Tanzhaus Wasserwerk, Zurich  
Concept, Choreography, Dance: Cie. Solo<sup>2</sup> (Marion Allon / Daria Gusberti); Choreography, Dance, Video: Ana Catalina Gubandru, Andreea Capitanescu (RO)

Dance: Laura Jaeggi; Music: Tim Coster (NZ); Dramaturgy: Samuel Schwarz; Light: Daniel Müller

Video: Bogdana Pascal(RO), Maia Gusberti; Stage design: Maia Gusberti, Bastian Schiess

40 min.

The Duo Solo<sup>2</sup>, (Daria Gusberti and Marion Allon) was chosen by the venue Dampfzentrale and the SSA (swiss authors society) to produce a new piece in cooperation with a dramaturg.

Cheap production is the topic of this piece. Considering their budget and the financial situation in the cultural field, Cie. Solo<sup>2</sup> takes this as a starting point and for once tries to thematise and to radicalise it.

They economize on themselves, but still they are too expensive.

To avoid high production cost they seemingly adopt the method of enterprises and hire ‚cheap‘ workers. They outsource some of the work to a typical cheap production country, Rumania.

That's how they connect their own situation as choreographers/dancers in Switzerland with the cheap work on a more global scale.

Meanwhile they seem to spend at some of the budget positions randomly more money, distorting their own economizing concept, and question the intransparent profit maximization. The budget positions are shown individually in a TV monitor, starting by the whole amount and ending by zero. Allon/Gusberti slowly take themselves out of the production process and start more and more to delegate: to the swiss assistant (a young dancer) as well as to the two rumanian choreographers. Both of them generate movement material for the choreographers. The material of Ana Gubandru and Andreeas Capitanescu, the two rumanian dancers, is filmed from Bogdana Pascal, a rumanian filmmaker, and shown on screens, made out of the cheap material styrofoam. Gusberti/Allon dance this material as doubles in the beginning and give it over to their assistant. Different questions stay in space: Can you assess which one the more valuable work is? Is cheap production really cheap production, and in which ways?

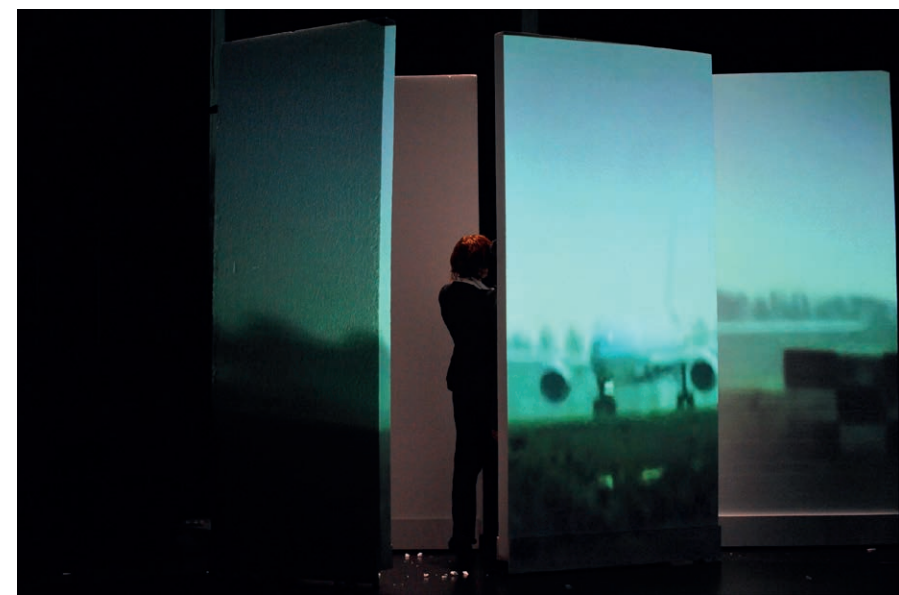
What does cheap work mean for the persons, and what are the consequences?

And of course the question, which was the most important to us: How far in the end artists from different countries are ‚sitting in the same boat‘ and how we can start to see parallels, connect through them and maybe fight them.

Photos: Nadja Zimmermann, Christian Glaus











## Einerlei (no preference) -Solo<sup>2</sup>

Dance performance, 2007/08

Premiere and Performance: 22. & 23.2.2008 Dampfzentrale Berne;  
Concept, Choreography, Dance: Cie. Solo<sup>2</sup> (Marion Allon, Daria Gusberti)  
Music: Ayman El-Nouby;  
Light: Daniel Müller  
Oeil Exterieur: Jenni Arne  
Costume: Ursula Giger /ugli  
Technic Video, Stage design: Tinu Hettich

35 min.

The piece is about conditions which form our identity, about two persons who had very similar initial conditions and who had a similar development. Many People are born with a same or similar initial position - outer influences, milieu, social rules and codes. But same conditions don't create unconditionally the same results. At the same time it is also a limitation. Different developments and personalities with -sometimes astonishing, sometimes understandable- similarities result. Individuality is only visible in the confrontation with the other, in the field of comparison, distinction, assimilation and connection.

In a ongoing comparison differences and parallels of the two performers evoke and their Individualities are scraped out. Daria and Marion present themselves, first each on their own side of the with a curtain in two halves cutted stage. The audience is sitting on two sides auf the stage, each half seeing one of the performers live, one filmed in the beginning, and so having a different initial position themselves. The two solo start to connect through sound and music, and it mixes when the dancers start to run around the curtain to the other side. When the curtain falls, the two start a play with comparing, measuring, copying and isolating. Everyday situations change with sportif or playful competitions. It is a playful, almost childish personal game the two are playing, also around the expectations and the wondering of the audience, who is who, and what idea comes from which performer.

Photos: Tinu Hettich





