

**DARIA GUSBERTI
DOCUMENTATION
2025**

A KALEIDOSCOPE OF REALITIES

The diversity of realities, fictions, constructions and projections of different worlds and my own entanglement in them has occupied me for years, with the relationship between human and non-human realities increasingly coming into focus. This examination is deeply rooted in my artistic self-perception, which understands my “being-in-the-world” as inevitably political. Reflecting on this forms the core of my work.

With the work *Strange Narration*, my focus shifted to breaking up linear narratives. Speculative fictions have thus become a central point of reference in my current work. Through my reflections on our human embeddedness in nature and our relationship with non-human actors, these are now complemented by Speculative Ecologies.

My practice consists of extended theoretical research. Inspired early on by Bruno Latour’s network theory, I am also influenced by Donna Haraway’s *Speculative Fictions and Entanglements*, as well as Afrofuturism and Indigenous Futurisms, which also deal with non-linear temporalities. Anthropological perspectives, such as Eduardo Kohn (*How Forests Think*), Philippe Descola (*Beyond Nature and Culture*), Bruce Albert and Davi Kopenawa, complement these considerations and shape my work.

By combining theory, poetic imagery and personal texts, I express personal and collective perspectives, which I seek to integrate through multi-part photo and video installations, often supplemented by materials and performances. My approach resembles an extended kaleidoscope that reflects a theme in a variety of ways. Here, moving and still images are central tools for questioning realities and exploring their representability. I increasingly combine these digital media with objects and materials in order to make images tangible in space in a different way.

The in-depth exploration of a theme often leads me organically to new questions and works. *Dinge am Kippen* (2015) became the starting point for my studies in Athens. The residency there opened up a whole new cycle of work, a network of artists and friends and a deep connection to the place. Learning the language and my regular visits to Greece reflect my understanding of an artistic practice that responds to the relationship with place. My next stay in the Amazon, including the Labverde residency, is not only a thematic continuation, but also a further profound exploration of a place and its context.

CV Daria Gusberti

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Exhibitions, Performances and Projects

- 2025 *Unlearning Time—Gedanken über Zeitlichkeit anhand gefallener Bäume*, Poster serie and solo exhibition, PROGR Hofformat Bern
- 2024 *Unlearning Time—Gedanken über Zeitlichkeit anhand gefallener Bäume*, Installation and artist book, Diploma exhibition MA Art Education, HKB Bern
- 2023 *Alla ricerca della linea insubrica*, video installation with Maia Gusberti, Jubilee group exhibition Frauenkunstpreis, Kunsthau Interlaken/CH
- 2023 *How Hard it is for Trees to Grow Backwards*, Installation, solo exhibition, Vitrine Berne
- 2022 *Strange Narrations*, Installation, solo exhibition, Alte Schreinerei Berne
- 2019 *On Manifestation of Performance - Performance of Manifestation*, Installation, group exhibition at Cantonale Bern Jura, Centre Pasquart, Biel/CH
- 2018 *My Image Collection I+II*, group exhibition at Cantonale Bern Jura, Kunstmuseum Thun/CH
- 2018 *Inszenierungen, I +II, Leerstellen und Manifestationen*, Installation and Performance *On Manifestation on Performance*, solo exhibition in Kabinett, Galerie Krethlow Berne
- 2018 *Performance Manifestation of Performance - Performance of Manifestation*, in the frame of République Géniale at Kunstmuseum Bern and PANCH (Performance Netzwerk CH)
- 2018 *Der Standpunkt war nur ein Aussichtspunkt*, Installation, group exhibition with Ino Varvaritis and Giannis Delagrammatikas (both GR) in Stadtgalerie Bern
- 2017 *Aufzeichnungen eines Vorhangs*, Installation, solo exhibition in FAQ Galerie, Basel/CH
- 2017 *To Verify the Truth of Such a Notion or Perception of an Afterimage on an Empty Shape*, Installation, solo exhibition in Grand Palais, Bern
- 2017 Two month Artist in Residence at Snehta Residency, Athen, with group exhibition with the Installation *Reality Is More True In Black And White*
- 2016 *Dropped by Boxes in Search of Falling #3: Shifting Trade of Boxes and Others*, Performance at BONE, Performance Festival Bern
- 2016 *Performance mit Hellraumprojektor*, Performance at PPP Performance Plattform Bern
- 2016 *We have Gaps in Common*, Performance with The ArtsCommons, Kunstzentrum Buda, Kortrijk Belgien
- 2015 *Ping Pong...*, Action, in the frame of the art project „Ghostpark“ in Kocherpark Bern
- 2015 *Deposition von Kartonschachteln und andern Dingen*, Installation und *Die Kiste, Newton und ich oder Dropped by Boxes in Search for Fallling*, Performance, Diploma exhibition Master CAP, Centre Pasquart, Biel/CH
- 2014 *Kisten*, Performance, Sattelkammer Bern
- 2014 *The Goat*, Project with Phillipine Hoegen, during the projectes *KunstAllmend/Transnational Arts Commons*, Dampfzentrale, Bern
- 2014 *Manifestation of Questions*, Installation/Performance/Video, Lokal Int, Biel
- 2014 *Bouillon machen*, Performance, ACT Bern, Dampfzentrale
- 2013 *From the Ground*, Performance and Installation in cooperation with Oliver Stein, Galerie Magacin, Belgrade and Performancefestival Bones, Bern; *Monsters and Boiling Points*, Video, Galerie Magacin, Belgrade
- 2013 *Wo ist der Siedepunkt?* Installation/Action, Versuchsanordnung Transform, Bern

Awards, work grants, publications

- Nov 2025 Labverde Residency *Speculative Ecologies* in the Amazon, Manaus, Brazil
- 2022 grant from City and Canton Berne for the project *Strange Narrations*
- 2019 contribution in publication *Berner Almanach Fotografie*
- 2017 Snehta Residency für 2 monatige Residenz in Athen
- 2016 grant from City and Canton Berne for the project *Das andere Athen – Die Realität der Projektion*

Curatorial projects and cultural activities

- since 2023 board member of Visarte Bern, professional association for visual artists
- 2020-2025 co-curator of Grand Palais, Bern
- 2020-2021 curatorial board of the project from artist run spaces *Connected Space*, Bern
- since 2011 creation, management and co-curator of *Das Lehrer*zimmer - Kunst, Buch, Bar und Küche* in PROGR, Bern
- 2010-2012 *PF Motor*, Plattform for interdisciplinary performative Experiments in PROGR
- 2010-2012 Project management and co-editor of the publications *Berner Almanache Tanz and Performance*
- 2009-2015 board member of the association imPROGR (house for cultural production)

Artistic Education

- 2021-2025 Master *Art Education*, HKB Bern (finishing in August 2025)
- 2012-2015 Master of *Contemporary Arts Practice CAP*, HKB Bern
- 2004 -2005 *Certificate of Higher Education* an der London Contemporary Dance School *The Place*, London/UK
- 2001 -2003 *bewegungsart*, Schule für Neuen Tanz, Freiburg/DE

Unlearning Time – Gedanken über Zeitlichkeit anhand gefallener Bäume/ Thoughts on Temporality Based on Fallen Trees

Poster series

Hoffformat PROGR, Berne/CH, 07.12.2024 – 28.02.2025

3 posters, world format F4

The motifs of the poster series for the PROGR courtyard format are taken from the work *Unlearning Time - Thoughts on Temporality Based on Fallen Trees* and show details of trees that have fallen after a storm. In her reflections on temporality, Daria Gusberti combines the cycle of fallen trees in a meandering way with various concepts of time in order to learn a different, non-linear understanding of time.

The poster series is accompanied by the video installation *This Gap Between End and Beginning* and the art book *Unlearning Time – Thoughts on Temporality Based on Fallen Trees*.





Unlearning Time – Gedanken über Zeitlichkeit anhand gefallener Bäume/ Thoughts on Temporality Based on Fallen Trees

Artistic Research Essay

Masterthesis MA Art Education HKB Bern

Artist Book

2024

soft cover, 275 pages, full color and BW images, self-published

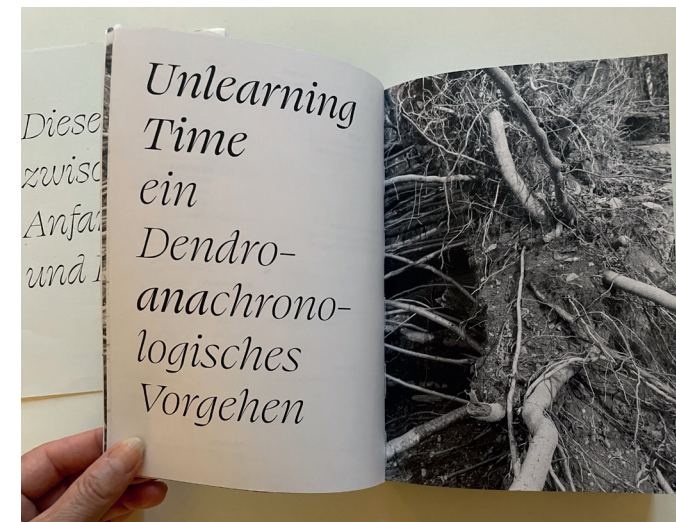
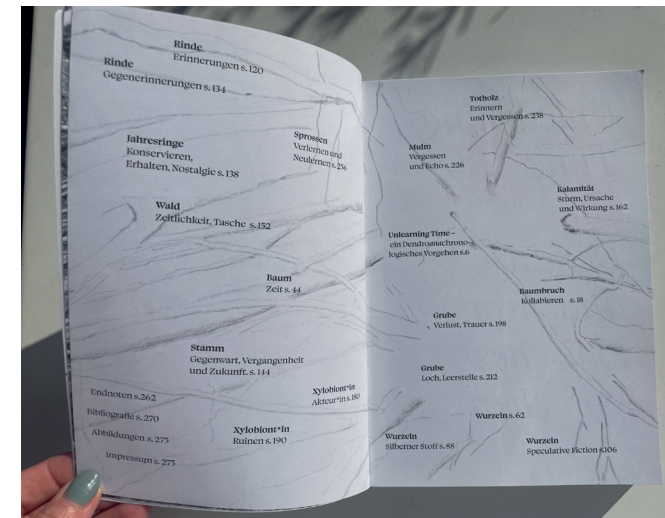
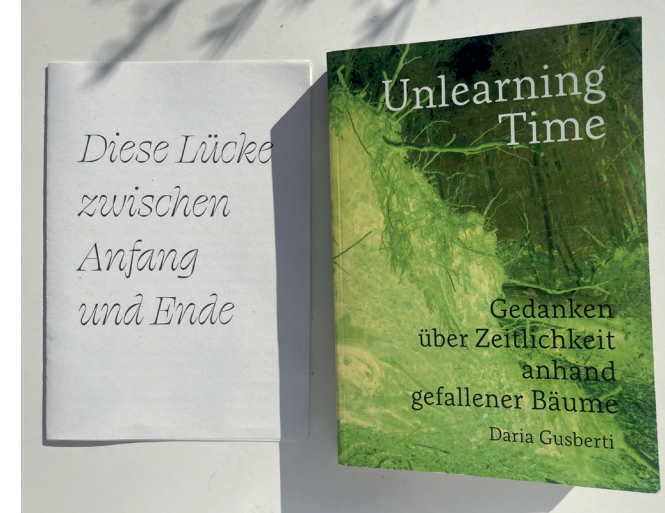
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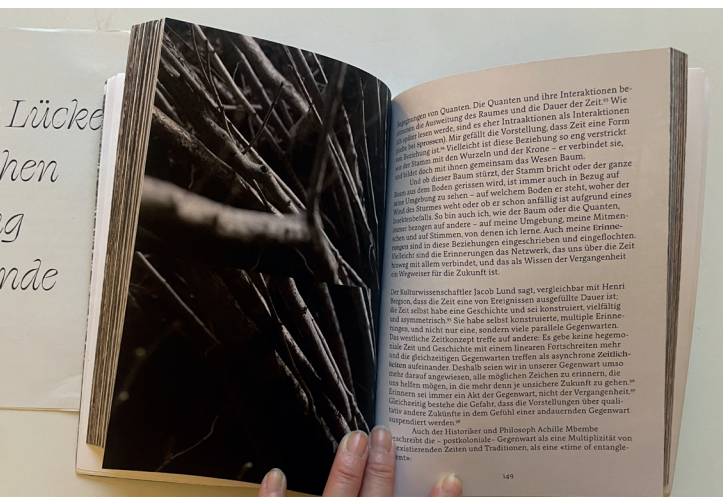
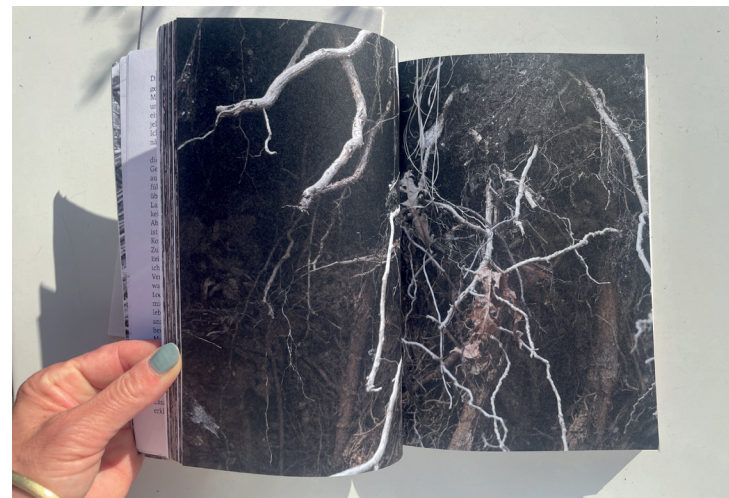
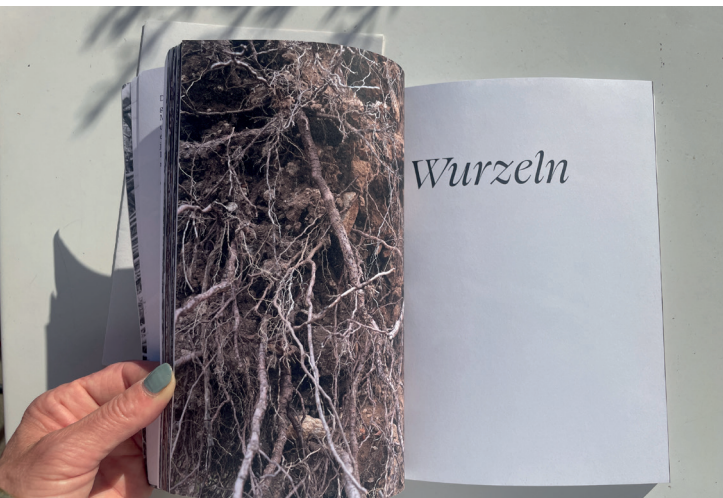
In this artistic research essay, Daria Gusberti searches for a different understanding of time based on a personal lack of understanding of the sequences of time. She questions the seemingly linear sequences of past, present and future and tries to find a different way of dealing with them.

Using the cycle of trees that have fallen after a fall, she meanders associatively through various fields such as physics, biology, anthropology, history or speculative and indigenous fiction in this reflection on temporality. In this way, she relates various concepts of time, which teach her about non-linear sequences of time, to the fallen trees and the tree cycle.

The fallen tree thus forms the main structure of the essay, which moves between research, learning, remembering and intuitive association. She links selected terms relating to the tree with words that refer to concepts of time or her own associations, thus examining their relationship and affinities. Photographs of the fallen trees underline the complexity and multi-layered nature of temporalities and allow us to immerse ourselves in the cosmos of trees.

The associative, exploratory search for a relearning of one's own understanding of time is accompanied by the video work and the artistic text *Diese Lücke zwischen Ende und Anfang*.





Unlearning Time – Diese Lücke zwischen Ende und Anfang / This Gap Between End and Beginning

Video Installation

HKB MA Art Education, Exhibition 19.6.-7.7.24

Two-channel videoinstallation

Unlearning Time

Video without sound, 8'45 min

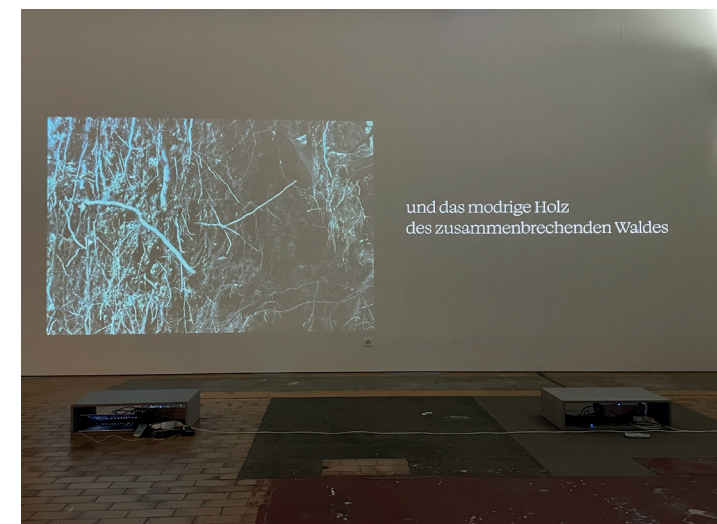
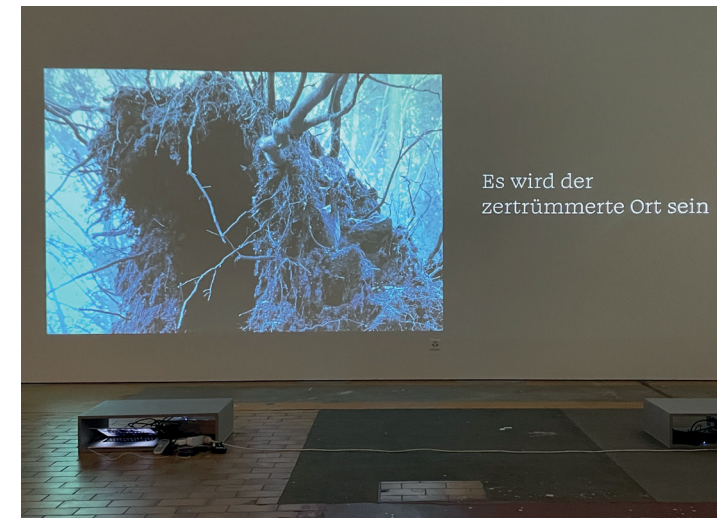
Diese Lücke zwischen Ende und Anfang / This Gap Between End and Beginning

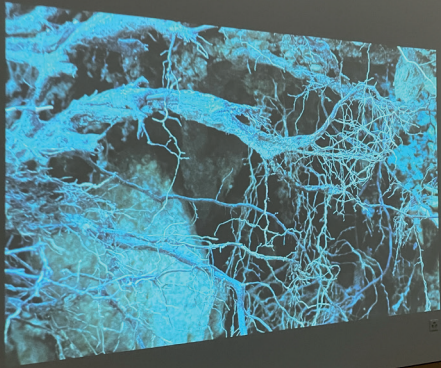
Video without sound, 28'17 min

<https://vimeo.com/user/69156051/folder/21849942>

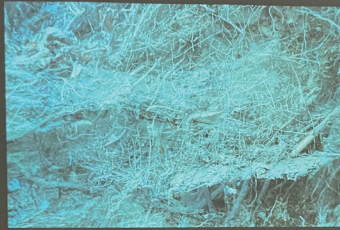
The two-channel video installation *This Gap Between End and Beginning* accompanies the art book *Unlearning Time - thoughts on temporality based on fallen trees*.

The video work juxtaposes images of fallen trees with a poetic text. While one video zooms into the images of tangled roots and branches with a slowly moving point of view, evoking an apparent proliferation and growth with almost imperceptible image overlays and reinforcing the timeless feeling with a bluish discoloration, in the other video the artistic text *This Gap Between End and Beginning* is displayed so slowly that parts of the sentence are suspended like images. The text oscillates between different times and people or nonhuman beings who inhabit dead wood or the forest, making it their breeding ground and building their nests in it. The temporal localization seems to dissolve into itself; in the end, all that remains is a kind of lump of time in which everything seems to run simultaneously and nothing seems to run in a linear way. The duration of the text is prolonged in the video to such an extent that the superimposed temporal sequences dissolve even more. The videos create a different pull effect and shift in time again and again due to the different lengths of the videos.

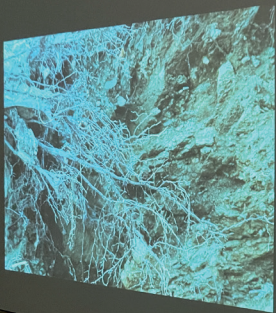
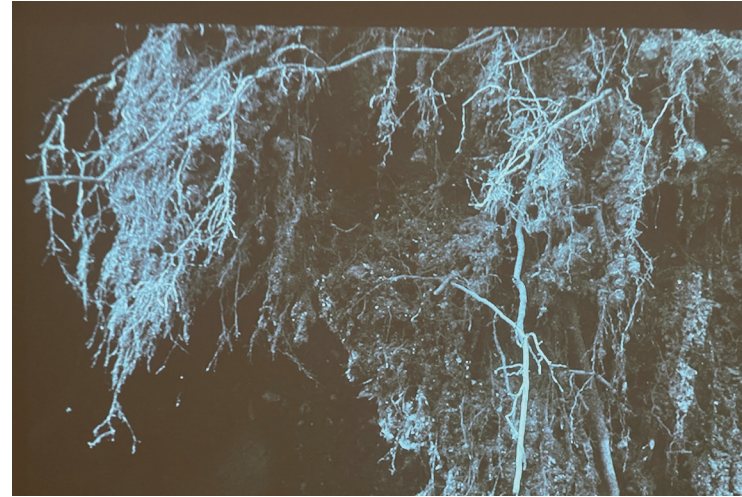




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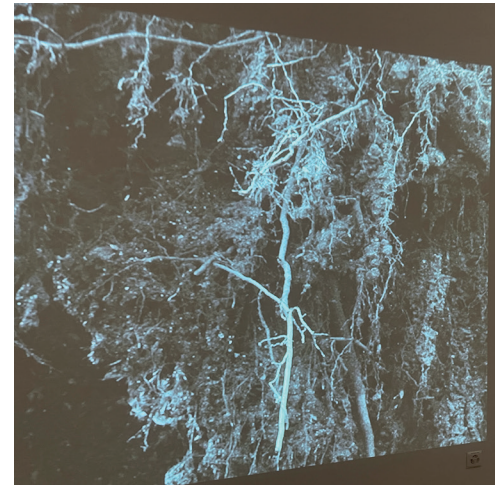
die den brachliegenden Baum erforschen,



Die Zukunft war plötzlich da,



werden sich nicht daran erinnern,



Und doch verspüren
mit dem vagen Wissen

How Hard it is for Trees to Grow Backwards

Installation

Solo exhibition, Vitrine Berne/CH, 13.10.2023 – 15.12.2023

silver curtain, piece of dead wood, sound transducer, audio text *Diese Lücke zwischen Ende und Anfang / This Gap Between End and Beginning*

What is time? How do we recognize that time is passing? While time seems to run away from us in everyday life, the universe moves in slow motion. So how can time and temporality be understood, perceived or defined? In her artistic practice, Daria Gusberti addresses questions about the past, present and future. With every step we take, we are both cause and effect; every movement has a before and an after. But what happens when memories interfere, shake up linear processes or refer to simultaneity? Is the passage of time just an idea? And when is the present? The artist uses the motif of the tree to explore these questions. Her starting point is the seemingly impossible attempt to fully understand "time". A tree stump can be seen in the display case itself. Symbolically, it stands for an undefined landscape in an unknown time, populated by undefined inhabitants. The object lies on a gray curtain - an element that recurs in Gusberti's work. While the fabric provides a soft support surface and thus has a protective character, it also appears as a foreign body and thus emphasizes the act of staging. As we look at the display case, we are accompanied by an off-screen voice that tells us about organisms that live in dead wood, make it their breeding ground and build their nests in it. Are they humans or other creatures? The habitat in dead wood as part of the material cycle in the ecosystem is in danger of disappearing. And so the voice also speaks of a hole that has appeared in the belly of the forest - a decay that has been postponed to the future, even before it would manifest itself. What has happened, what will happen or what will have happened? The longer we listen to the narrative, the more the (temporal) localization seems to dissolve into itself. Although we keep trying to understand, in the end all that remains is a lump of time in which everything seems to happen simultaneously and nothing seems to happen in a linear fashion. And while the life in the tree stump appears microscopic, it may suddenly stand for the macrocosm. In her vitrine installation, the artist invites us to think beyond the course of the hand: what would life be like with other temporal sequences?

Text: Katrin Sperry





Alla Ricerca della Linea Insubrica/ On the Search of the Insubric Line

Videoinstallation with Maia Gusberti

Jubilee Group exhibition Frauenkunstpreis, Kunsthaus Interlaken/CH

13.9.-19.11.2023

Work in Progress

Two-channel videoinstallation

Photo on fabric

7 plasterboards, 2 TV screens, piece of dead wood, iron ring, fabric

Maia Gusberti and Daria Gusberti explore the place and the surroundings on the alp in southern Switzerland, which they have known since childhood and which is located on the Insubric Line, which apparently connects the European continent with the African continent. They follow the remaining traces of the former inhabitants, observe small organisms, rocks and cloud formations and investigate in a speculative, playful experimental set-up how this Insubric line could be found and how human and non-human beings relate to it. In the process, they find numerous references to lines that branch out ever more, revealing possibilities for further work processes.





Strange Narrations

Installation

Solo exhibition, Alte Schreinerei Berne/CH

18.6.2022 - 4.7.2022

A Story

Video with sound, 6'20 min

<https://vimeo.com/503396075?share=copy#t=0>

A Story

7 concrete plates 54x54 cm

Landscape of Narration I-IV

Video-/Soundinstallation

4 Screens, 4 concrete plates,
curtain, rests of fire,

4 loudspeakers on stands

Sound: Simon Walker

<https://vimeo.com/844722667>

Ruins of a Story I and II

pieces of broken concrete plates

Model of the Story

11 shadow casts auf Tone drawing paper

Inventory of Possible Narrations

Audio texts of Daria Gusberti, Karen Amanda Moser,
Ines Marita Schärer and X Schneeberger aka X Noëme
four mini loudspeakers, little concrete plates

PERFORMANCE

INVENTORY OF POSSIBLE NARRATIONS

Lecture Performance 30.6.2022 with Daria Gusberti, Karen
Amanda Moser, Ines Marita Schärer and
X Schneeberger aka X Noëme



Based on the personal narrative *A Story* about the end and remembering of a story, the installation explores the question of its linearity, its endings and continuations. The tetrapod, a breakwater with a protective function for coastal regions by the sea, is a symbol of this story. In accordance with its function, which redirects the energy of a large wave into many small waves, the initial story *A Story*, disintegrates, spreads out and is diverted into other narratives. The story is reflected in different perspectives and views or fades into memory until it finally dissolves. In the videos *Landscape of Narration I-IV*, the tetrapod meanders through possible landscapes of its own narrative, fabulating, dreaming and reflecting itself. The linearity of the one predominant narrative sequence is reversed, broken and dissolved, as is the case throughout the installation.

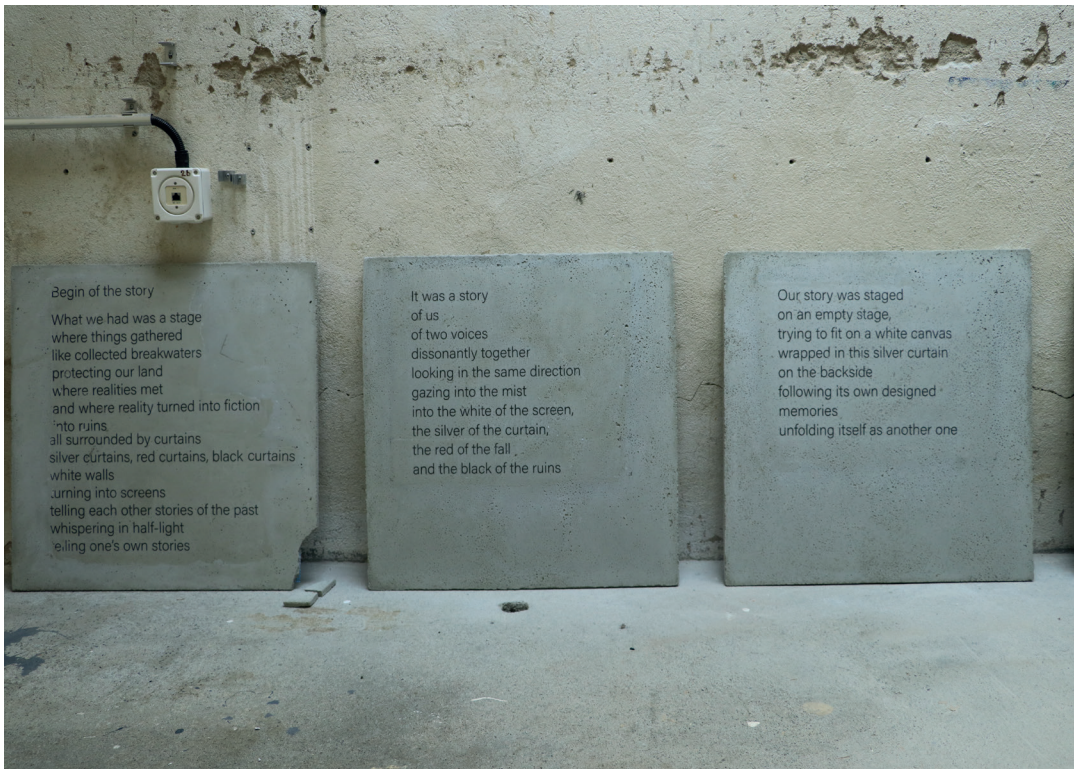
Other recurring elements which also symbolize aspects of narration and temporality are Cinema screen, curtain, fireplace, ruins and shipwrecks. They function alternately as stage, landscape and props of a former reality of the narrative.

The invited artists Karen Amanda Moser, Ines Marita Schärer and Kris Schneeberger use the above-mentioned elements to invent their own narratives, which proliferate in new directions, dissolve into fragments, contradict or complement each other and thus become part of an *Inventory of Possible Narrations*.

In the lecture performance *Inventory of Possible Narrations*, references and links between the stories were revealed by interweaving the texts.







On Manifestation of Performance - Performance of Manifestation

Installation

Group exhibition, Cantonale Bern Jura, Centre Pasquart, Biel/CH

7.12. 2019 - 19.1.2020

20 demonstration shields, 2 megaphones, 1 videocamera, 1 cap, leaflets, curtain, TV Screen, 2 loudspeakers

Video *Manifestation of Performance – Performance of Manifestation* without sound,

<https://vimeo.com/357055092>

The installation *On Manifestation of Performance - Performance of Manifestation* stages and reflects the performance *Manifestation of Performance - Performance of Manifestation* (2018), its props and video recording.

It consists of various layers of recordings and stagings of past performances.

The remnants and props of the performance remain and manifest themselves in the installation - the video recordings, two megaphones, the video camera, the artist's hat and the flyers. The silver curtain that staged the materials of the performance and its manifestations in the front installation has fallen here. The five photographs *Manifestations I-V* stage the props of the performance individually as images, detached from their context. The images of the objects staged on a plinth refer to something doubly absent: The object itself, and the action for which it was used. The objects are presented as actors, seem to hover on a plinth above a plinth and point to an action, to something important that is worth standing up for, but it is not clear what for. The picture becomes the stage, the stage becomes the picture.

The question of the relationship between staging and reality, world and image continues here: the recording/video and the installation themselves become props in this series, the actual event bites its own tail with the experience of the event. The whole construct of the staging can be deceptive and, like the unstable Plexiglas frame holding the photographs, can quickly collapse.



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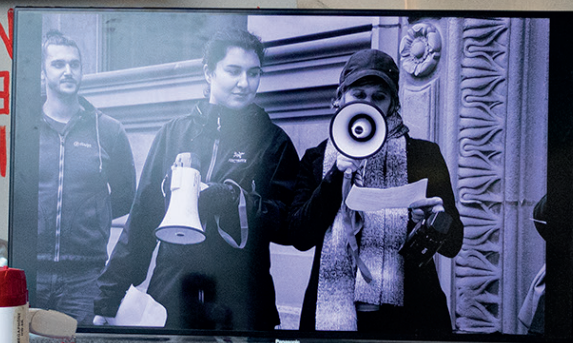
TRENNT SICH
DAS MANIFESTIERTE
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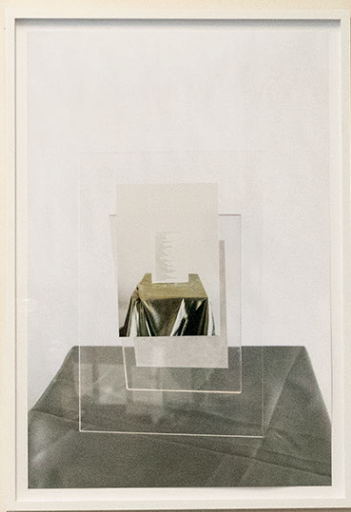
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Inszenierungen /Stagings

Part I Leerstellen /Blank Spaces

Part II Manifestationen /Manifestations

Installation

Gallery Krethlow, Bern, 8.11. - 30.12.2018

Performance *On Manifestation of Performance* 6.12.2018

Part I Blank Spaces, 8.11.-30.11.2018

2 overhead projectors, 2 photographs on transparent foils, curtain, carpet, TV Screen

Video *Aufzeichnungen eines Vorhangs* /*Recordings of a Curtain*

Video HD without sound, 15'38 min

<https://vimeo.com/240349546>

Part II Manifestations, 1.12.-30.12.2018

twenty demonstration shields, curtain, carpet, TV Screen

Video *Manifestation of Performance – Performance of Manifestation*

<https://vimeo.com/357055092>

Staging of projections and manifestations

Images, actions, stories or facts glide from fiction to reality, are staged, manifest or disappear again. In the two part installation, Daria Gusberti examines the staging itself by illuminating the manifestation and blurring of reality and fiction with images of stage-like situations and the installation of recordings and remnants of a performance.

In *Part I Blank Spaces*, Daria Gusberti restages her work *Recording of a Curtain*, which addresses the interweaving of projection, fiction and reality and is linked to the question of manifestation in the second part.

Part II Manifestations deals with the staging of the realization or manifestation of a performance. The props and remnants of the performance *Manifestation of Performance – Performance of Manifestation* are installed and placed in a continuation of stagings.

Daria Gusberti took the objection of a participant in the manifestation that this was just a “fake protest” as an opportunity for the performance *On Manifestation of Performance*. She discusses the degree of staging of resistance, manifestations and performance itself with an absent other person, taking up objections, contradicting and correcting herself. and corrects herself. In search of the real event, the authentic experience of manifestation, performance and resistance and the relationship between spectacle and reality, the world and its image, the attitudes of both fictitious discussion partners intermingle.



Manifestation of Performance - Performance of Manifestation

Performance 3.11.2018

In the context of République Géniale and the symposium "Archive of the Ephemeral. Think, Practicing, Networking - A Debate on the Accessibility of Performance Art in Switzerland" by PANCH (Performance Art Network Switzerland)

20 demonstration shields, 2 megaphones, 1 videocamera, 1 cap, leaflets, TV Screen

Video *Manifestation of Performance – Performance of Manifestation* without sound, first part
<https://vimeo.com/357055092>

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

The manifestors march with statements and questions on signs from the Kunstmuseum Bern to the Kunsthalle Bern to meet the recording of the performance - it has already taken place once. Through the repetition of the procession authenticity, manifestations and realizations of performances and their recordings. Manifestation of Performance raises questions about what the actual performance is, how the ephemeral becomes manifest again and, above all, what becomes manifest here at all.

The props and the video of the manifestations were shown later in the exhibition *Inszenierungen (Stagings), Part II Manifestations* at the Gallery Kabinett Krethlow as well as at the *Cantonale* in Centre Pasquart, 2019.



Photos: Maia Gusberti, Markus Goessi

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Der Standpunkt war nur ein Aussichtspunkt / The viewpoint was just a vantage point

Exhibition with Ino Varvariti and Giannis Delagrammatikas

Stadtgalerie Berne/CH, 22.2. - 24.3.2018

My Image Collection shown also at Cantonale Bern Jura, Kunstmuseum Thun,
8.12.2018-20.1.2019

Die Realität der Projektion/ The Reality of the Projection

Installation

Verstellte Ansicht/ Obscured view, 2018

Steel, Plexiglas

197x220 cm

Die Realität der Projektion, 2015-2018

Video with sound, 17'26 min

<https://vimeo.com/287668870>

My Image Collection, 2016/2018

Video with sound, 12'23 min

<https://vimeo.com/273488143>

Das andere Bild/The Other Image, 2018

17 Lambda prints between Plexiglas

Rekonstruierter Blick/ Reconstructed Gaze, 2018

Photography

Lambda print, 60x80 cm

Im peripheren Blick/ In the Peripheral View, 2018

Video ohne Ton, 9'52 min

<https://vimeo.com/273506518>

Notizen zum Standpunkt, der nur ein Aussichtspunkt war/ Notes on the viewpoint, which was only a vantage point 23.3.2018

Eine Lecture Performance über Bilder, Theorien, Ideen des Reisens

Gusberti/Varvariti/Delagrammatikas

For the exhibition at the Stadtgalerie Bern, Daria Gusberti invited Ino Varvariti (*1979, Athens/Berlin) and Giannis Delagrammatikas (*1982, Athens/Berlin). While Varvariti/Delagrammatikas depict and examine more the collective, touristic view of Greece, Daria Gusberti, in continuation of her three previous exhibitions, questions her own view and her own made or preconceived images.

A white, blank billboard, which absorbs the possible images of the visitors, forms the core of this installation. The absence of the image runs through almost all the works: cut out, retouched away or only visible on their edges, no images remain; they can only be assembled or imagined in the mind.

In the video works, Daria Gusberti questions her own fascination, her interest and her gaze and how it relates to her own projections, using her own photographs of Athens that are only described or minimally moving shots of details from Athens that look like still images.

Photos: David Aebi, Daria Gusberti, Maia Gusberti





Im erblindeten Spiegel
steckten
Fotografien.



Es muss wohl
ein anderes Auge
gewesen sein,



Aufzeichnungen eines Vorhangs/ Recordings of a Curtain

Installation

FAQ Gallery Basel/CH, 27.10.-17.11.2017

Aufzeichnungen eines Vorhangs

Video HD without sound, 15'38 min

<https://vimeo.com/240349546>

Mise en Scène I-III

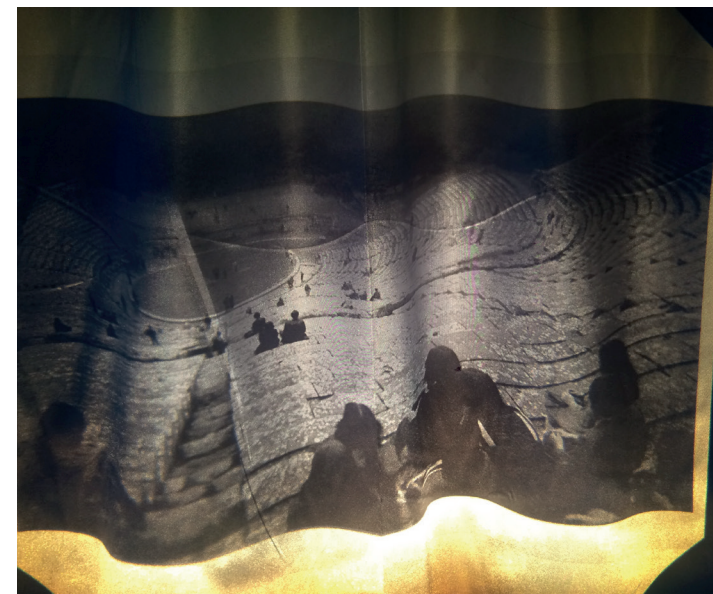
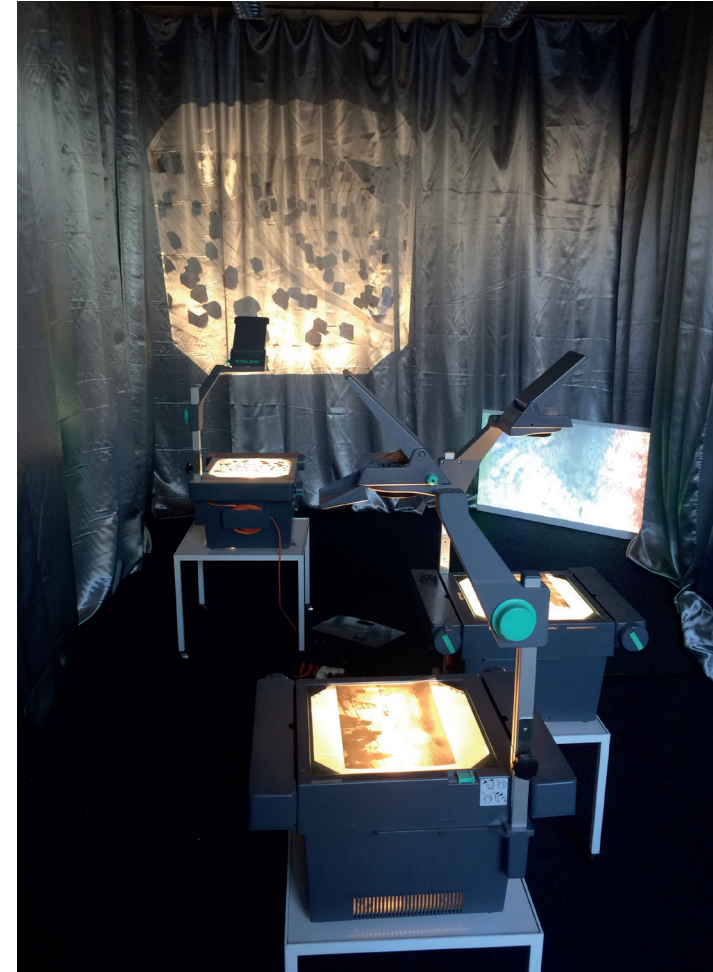
Photographies on transparent foils

3 overhead projectors

Based on three photographs of empty stages or audience benches in public spaces, Daria Gusberti addresses the interweaving of projection, fiction and reality. These places are like stagings of projection, fiction and reality, which, strangely embedded in reality, produce empty spaces and residual images and thus address an absence of reality. The image as such is scanned, illuminated and turned upside down.

The photographs copied onto transparencies are projected onto a curtain using overhead projectors. The fabric structure of the silver curtain, its folds and slight reflection distort and break the image and give it a different materiality. Depending on where you stand, parts of the image are missing or distorted. It is like looking behind or through the picture in order to question or expand the reality and the reading of the picture as such.

In the video *Aufzeichnungen eines Vorhangs*, the image, filmed in minute detail, seems to disassemble and reassemble itself. One loses oneself again and again in the attempt to look behind the fictitious curtain of the picture.





To Verify the Truth of Such a Notion or Perception of an Afterimage on an Empty Shape

Installation

Grand Palais Berne, 5.-20.10.2017

The Found Notion I Was Not Looking For

Board, Inkjet Print

To Verify the Truth of Such a Notion or Perception of an Afterimage on an Empty Shape

Video HD without Sound, 9'20 min

<https://vimeo.com/240815088>

To Verify the Truth of Such a Notion

Photography, 1/3

Fine Art Print, 60x40 cm

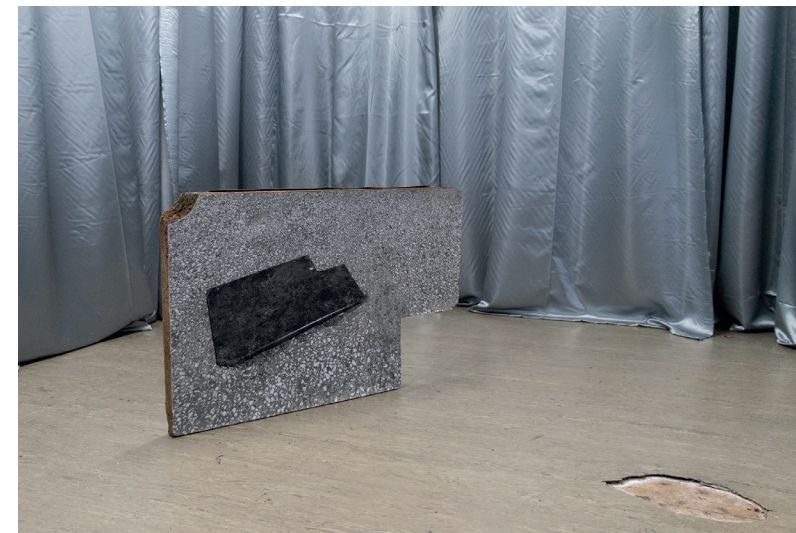
Mise en Scène I-IV

4 Fine Art Prints, each 1/3, 27.2x20.4 cm and 28.7x20.4 cm

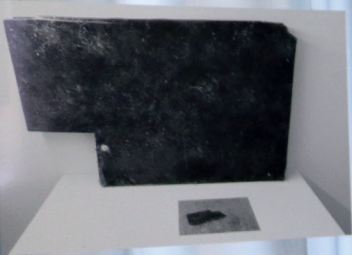
The theme of the relationship between one's own projections and a reality that is always specially constructed is continued in this installation.

During a two-month residency at Snehta Residency in Athens, Daria Gusberti created, among other things, the work *The Found Notion I Was Not Looking For* - a plank she found in a riverbed and which became part of her installation *Reality Is More True in Black and White*. The board as an asserted model of reality is mirrored several times in its image and can be found again in the Grand Palais in a staging: exhibited, exaggerated, enraptured, mystified, reflected and tilting from the real into its image and back again and meticulously scanned like an archaeological find. Reality, which has always been constructed, encounters its image, its fiction and staging and is swallowed up, dismantled and ejected again.

The series of photographs reveal a kind of staged afterimages - the empty stages or spectator benches produce empty spaces and residual images strangely embedded in reality and speak about the absence of reality.







Reality Is More True In Black and White

Installation

Snehta Residency, Athen, 26.-29.6.2017

Teil der Gruppenausstellung *For General Background See Section "What to See and Do",*
p. 24

My River is a Trace of Absence

Video, 36 min.

<https://vimeo.com/226700341>

The Found Notion I Was Not Looking For

Board, Inkjet Print

You Never Get the Whole Picture

Inkjet Print 50x75 cm, Plaster object

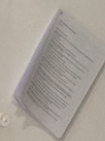
Referring to Gaps or How is the Sewage System Working Here

5 Fine Art Prints, 39x26 cm

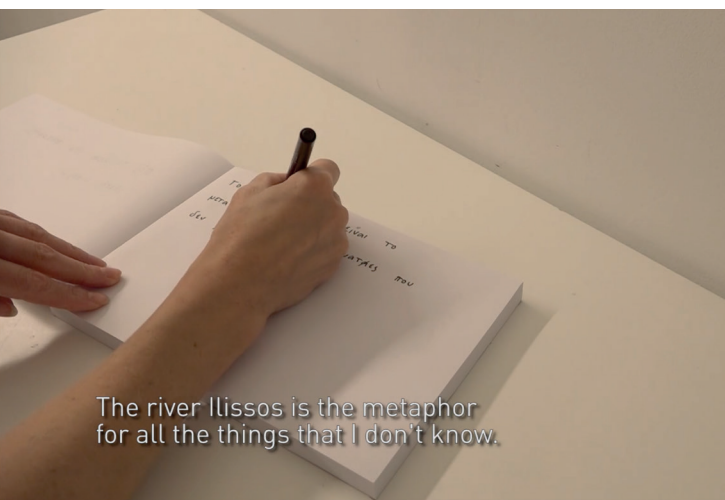
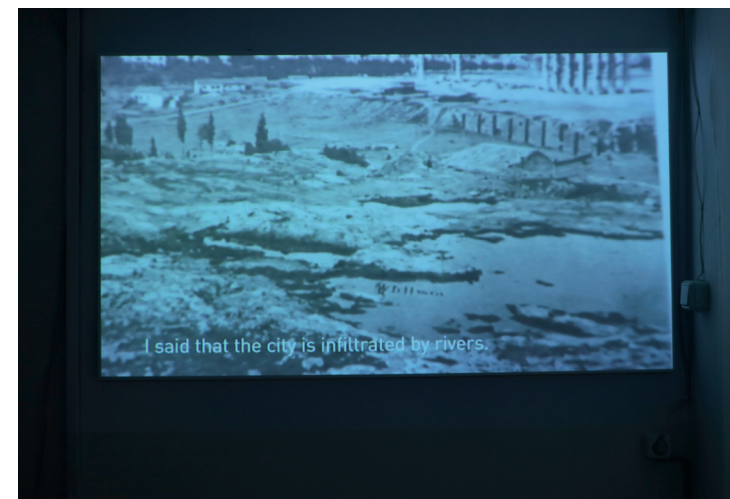
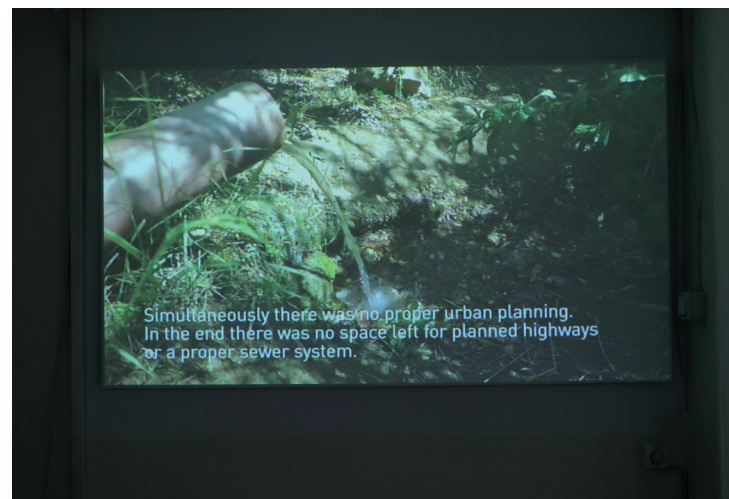
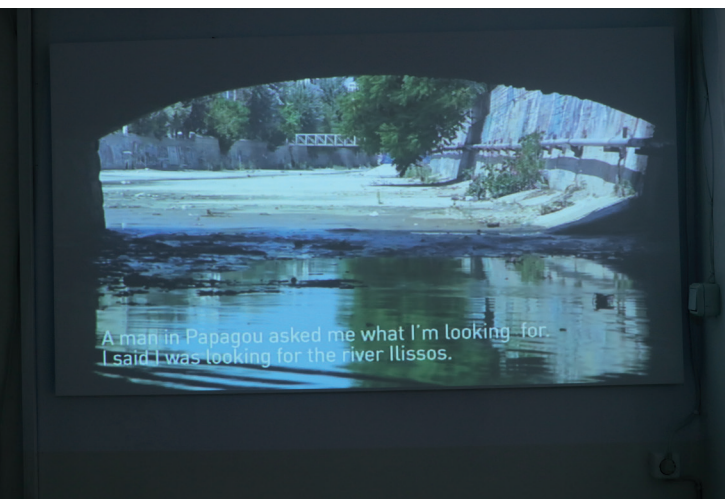
The question of how one gets to know a new place, what one knows about it and on which reality this knowledge is based, form the starting point of this work. The artist begins with the thematic complex of approaching or appropriating the foreign and explores the question of the extent to which one is lost in one's own images of a place. A hidden river in Athens becomes Daria Gusberti's metaphor for the things and events of the city that are unknown to her. Her search for the river or for signs pointing to it mixes with her learning of the Greek language and deals with the fact that the process of getting to know and acquiring knowledge about a place always subliminally involves an ambivalent appropriation.

Found objects such as the board, a plastic ball or water hoses refer to this process: the board became its symbol, the half plaster cast of the ball, which lies on its own image, shows the incompleteness of this process and the hoses as enigmatic, supposed signs of the sought-after river illustrate the gaps in knowledge about the place more than they provide clarifying answers.









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

Performance

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

The performers encounter various boxes that were previously used as packaging boxes. It is an interaction between people and things that raises the question of who is the actor, who is passive and who is active. Along a fine fault line, where it tilts towards one or the other, this encounter is balanced. balance. Different boxes are used in each version of the performance, which always point to a theme.

While in version #2 it was packaging boxes of plants, in the version #3 *Shifting Trade of Boxes and Others*, it is packaging boxes of products in global trade that address the question of what is moved where.

The boxes are allusions to aspects and dependencies of global world trade. On the one hand, they always point to something different, something absent - the packaged object. On the other hand, the composition and selection of the boxes creates a trade network of its own, which awakens new associations through this juxtaposition and questions the relationships and dependencies between people, things and trade networks.

Daria Gusberti invites the performers from the BONE Festival to carry these crates into the slaughterhouse with her, distribute them around the space and test the interaction with the crates up close with the audience and find out whether the crates or the performers are the actors.

Loud crashing, slow sinking, stoic waiting for the collapse or careful balancing give the performance its own, uncontrollable choreography.

Photos: Sanja Latinovic





Retroprojektion/ Retro projection

Performance

16.8. and 4.9.2016

PPP Performance Plattform Berne, Schützenmatte and PROGR

10 min.

The room is examined and illuminated using an overhead projector. Images are superimposed, concealing or revealing the space behind them or details of it. A photo of an empty screen forms a frame, an empty projection surface, and superimposes another empty space over the existing space. This image of the screen is projected onto the room or partially overlaid with the other images.

On the Schützenmatte square, images, all of which deal with the different histories of the location, were superimposed on the current location through the projection. The result is an alternation of visibility and invisibility, sharpness and blurriness - sometimes the projected image is barely visible, sometimes the real space behind the images fades. The change of focus on the real space or the projections opens up another, imaginary space. The same principle was used for the performance at PROGR in Berne.

Photos Performances: Joelle Valterio





Deposition von Kartonschachteln und anderen Dingen/ Deposition of Cardboard Boxes and Other Things

Installation

19.-24.6.2015, Final Exhibition Master Contemporary Art Practice, Biel, CH

Kippmoment /Tipping Moment

Video, 3.43 min

Was passiert mit der Pflanze wenn die Ziege sie frisst/ What happens to the plant when the goat eats it

Video, 2.22 min

Rechteckige Faltschachtel mit Längsnahtklebung Typ A/ Rectangular folding carton with longitudinal seam gluing type A

Video, 3.50 min

Dropped by boxes in search of falling, 2015

Video, 4.03 min

Possibility of shifting, Possibility of resisting

2 Fine Art Prints, 61x40 cm

Politics of naming

Botanischer Garten, Lissabon

4 Fine Art Prints, 38x46 cm

Einwirkungen/ Impacts

2 Fine Art Prints, 22.4x29.8 cm

6 Fine Art Prints, 21x27.7 cm

MDF-Plates, wooden trestles

The Box, Newton and I or Dropped by Boxes in Search For Falling

Performance

Dinge am Kippen /ThingsTipping Over

Artist Book, Masterthesis, 188p.

Deposition von Kartonschachteln und anderen Dingen is a performative multi-part installation that tells of encounters and confrontations with cardboard boxes and arises from questions about tipping between object and subject, resistance and stability. Open boxes are laid out on a large table and stacked on top of each other until just before they tip over. The book *Dinge am Kippen* connects the individual parts and is a kind of theoretical guide. It is an arrangement of various concepts that the artist works with and links together. She creates a kind of network around things, objects and subjects, whose connections and moments of tilting from one to the other are shown.



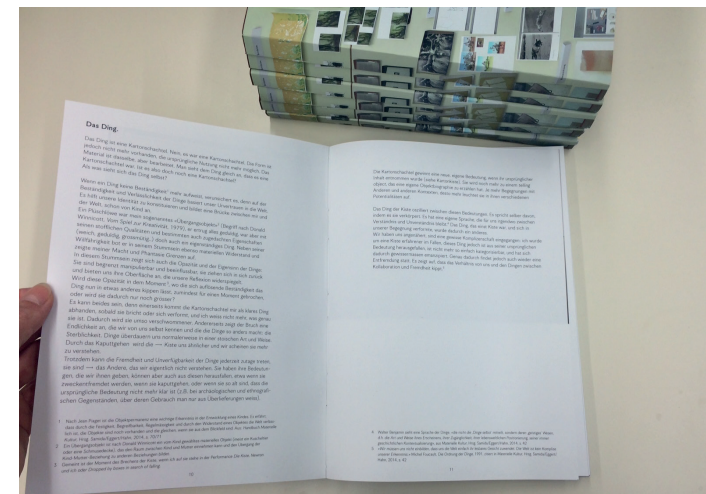


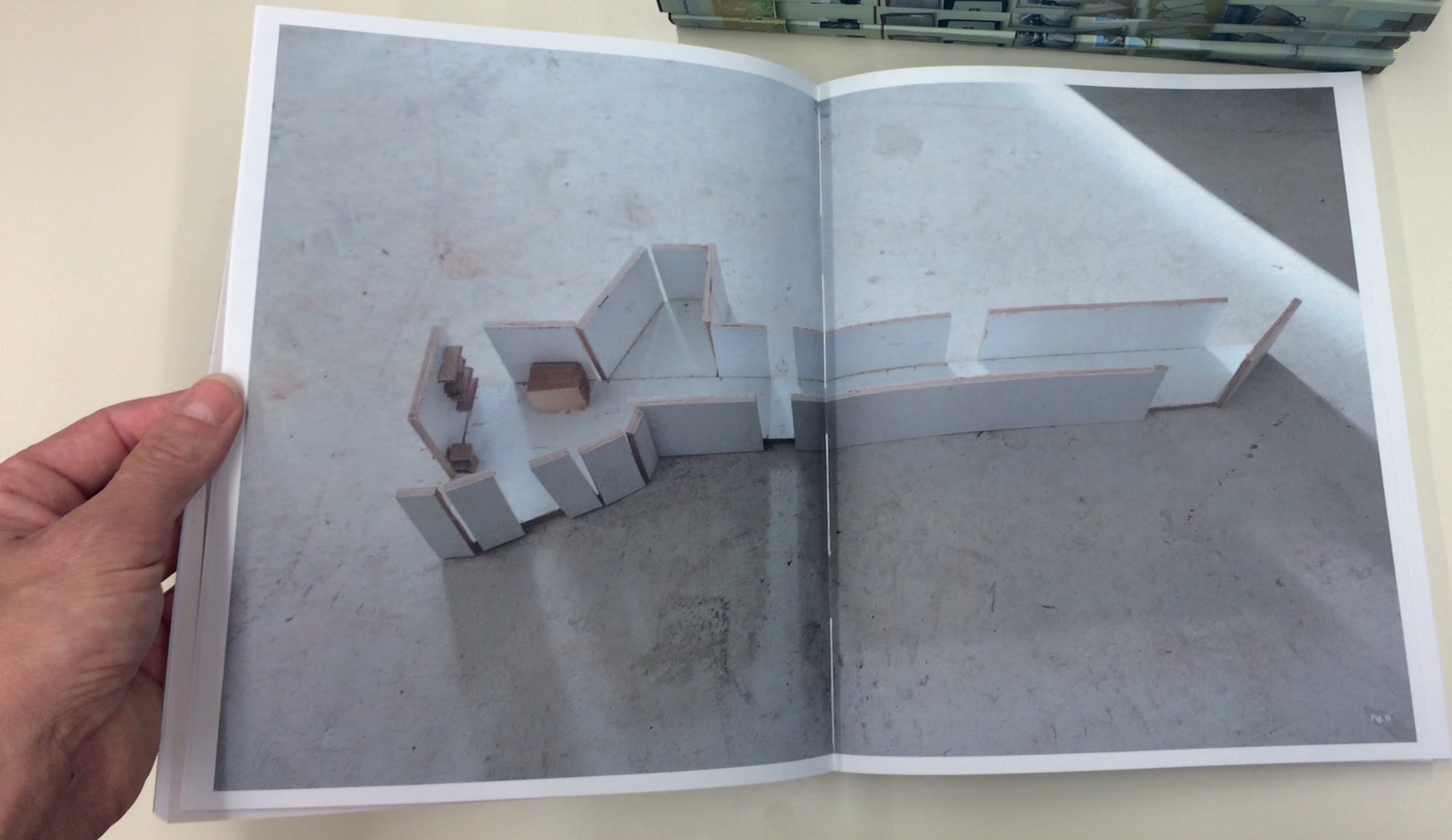
Dinge am Kippen / Things Tipping Over

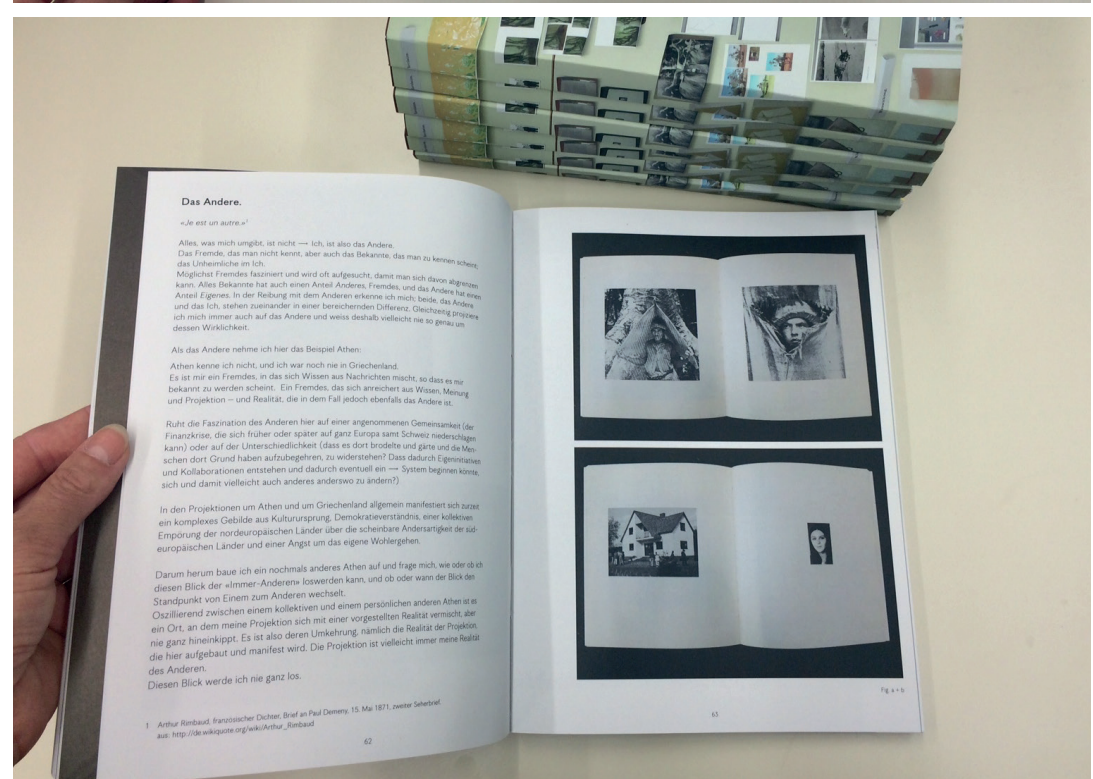
Artist book, 2015

handbound, soft cover, 188 pages, full color and BW images, self-published

The book *Dinge am Kippen* is an interpretation of various concepts with which the artist works and which she links together. She creates a kind of network around things, objects and subjects, whose connections and moments of tilting from one to the other are shown. A special focus is placed on the cardboard box as a possible representative of things. The texts, arranged according to selected terms and linked to each other, always refer to works by the artist. The book was published as a master's thesis in connection with the final exhibition of the Master Contemporary Art Practice CAP at the HKB Bern and was part of the installation at the exhibition in the Center Pasquart in Biel, Switzerland.







Manifestations of Questions

Installation, Performance, Video

Video 5.54 min.

Lokal Int, Biel/CH, 2014

21 cardboard shields, 5 pots, 4 microphones on stands, 2 loudspeakers on stands, TV with video of a performative manifestation

This work poses questions about breaking points, shifts, boiling points and voices in space. The questions were carried around the city on signs and are now placed here in the exhibition space with associative answers and boiling points.

Questions and answers are occasionally spoken into microphones, pots of stock boil away and the smell and steam begin to slowly change the space.



Photos: Chri Frautschi, Daria Gusberti



Wo ist der Siedepunkt? / Where is the Boiling Point?

Action/ Installation, 2013

Experimental arrangement Transform, Berne, Switzerland

3 models with mixed media, 3 pots and 3 hot plates

In search of a possible location for the boiling point of a room, three rooms are measured and recreated in a 1:33 scale model: A long white corridor, a room with a black box of the artist run space *Lokal Int* in it and a room that was already altered by another artist. The models consist of materials that were available in the rooms. Each model was placed in a pot of water in the respective room, brought to boiling point and boiled until the model disintegrated.

The boiling point, understood as a moment or a situation at which something changes, disintegrates into something else or tips over, is located as a kind of geographical phenomenon and indirectly reveals its possible geopolitical dimensions. Because the moment, the nature and the reasons for the collapse of an object, a situation or a system are always dependent on the respective environment and context.

