



Geneviève Favre Petroff
Art Costume Light Color Voice

Geneviève Favre Petroff (*1978, Lausanne) is a swiss visual and performance artist who works and lives in Paris. She studied at the Geneva University of Art and Design. Her *Performances & Installations* were several time rewarded and are internationally presented during contemporary art exhibitions and festivals. She creates her costumes as body extensions and composes the vocal parts she interacts with. She collaborates with musicians to compose sound ambiances and with engineers to program her dresses and accessories. She exhibits also sound/voice and video interactive installations.

« Performance art allows me to express myself in a transdisciplinary manner: bridging art, digital art, fashion design and music. As a singer and a visual artist, I am particularly interested in the interaction with the public and between voice, text, rhythm—and light and color. The singing characters that I create, drawn from my own life, and from cultural and historical references, put into question our times and speak of the woman in the world. My performances and apparitions are full of mystery, humor, irony and magic. »

More information and videos links on : www.geneviefavrepetroff.ch

Why has nobody thought of this earlier?
For years we were entangled in the debate on presence and representation, the dualism of live performance and mediated performance, the contradictions between the human body and technology. Geneviève Favre Petroff has cut the Gordian knot of performance art with her voice.

Philip Ursprung (art historian, Zürich), 2008

Art, for her, is a practical exercise, a means to achieve fulfilment. And her voice is not just a slender (though strong) link between the oppositions that coexist within her; it is also what she uses to bring the world to her, along with the beings that inhabit it, and those that are external to her.

Emmanuel Latreille (director of FRAC Languedoc-Roussillon), 2010

In *Electra*, Geneviève Favre Petroff, rooted on a pedestal with a long white gown and silver hair, mesmerized all of us who were sitting up front with her 'Bjork-like' voice and fibre optic lights that lit up on cue. I don't think anyone will forget, "Cranberry jooooose. Cr-annnn Berry Joooo-se".

torontostreetfashion.com (blog, Toronto), 2009

Geneviève Favre Petroff's *Lokum* performance aimed squarely to evoke a neo-80s sensibility, with bright colourful lights blooming around a 60s-inspired minidress. With the flashing lights, and the round Martian helmet, Petroff achieves an effect that feels both familiar and otherworldly—a combination of the imagery of yesterday and the designs of the future we dream of.

Brian McLellan (fashion critic, Toronto), 2012

The effect reminded me of watching oceanographic documentaries. Down at the bottom of the ocean lies a kingdom of perpetual night, populated by incredibly beautiful bioluminescent creatures that flicker and pulsate neon patterns through the gloom. These creatures are beautiful and alien, the significance of their intricate patterns known to them alone. *Electra* echoes this, her lyrics given new dimensions of meaning by the flickering of information from the darkness.

David C Jones, *London City Nights* (blog, London), 2014



EXPECTING TO FLY

performance, 2016

I deambulate through the audience in a sculptural costume with organic shapes made of white expansive foam resembling clouds. It is sporadically illuminated from the inside as inner explosions. I walk in an evasive way on an ambient trans electro soundtrack. I interplay with the spectators as I pass near them and sing my desires of elevation, lightness and well-being.

The appearance of the clouds that cover my body make reference to storms and to our cerebral cortex structure and activity. Blue and green light in the costume suggest the chaos, the formation of the matter. With this astounding presence in the city, I deliver a meditation on the power of the mind, on the complexity of the nature and the uncertain cosmos. The inhabited movements of colored lights are programmed by zones with Arduino.



Lyrics

Brain

Storm

Brain

Storm

I give you my inner light

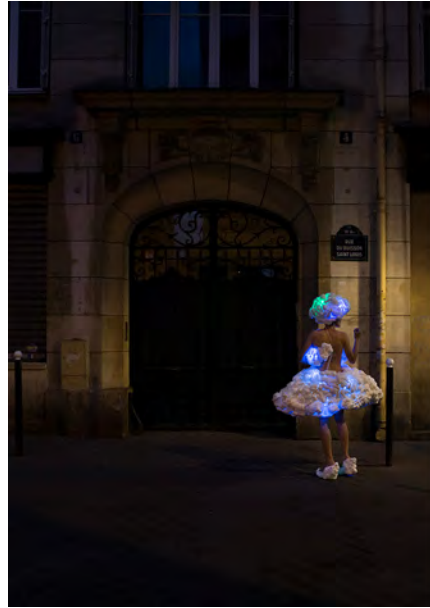
Sky light

Aphrodite was born from scum, sperm and blood

Take a little piece of my psychoses

*Sun is coming ...
Sun is coming ...*

Don't be so cerebral !



Presentations

Soirée Plurielle, Galerie du Buisson, Paris (June 2016)
Maker Faire Nantes, Machines de l'île, Nantes (July 2016)

Credits

Costume, performance, texts and voice : Geneviève Favre Petroff
Music: Ascendant–Source Transmission
Programming: Antoine Petroff
Photos : Antoine Petroff, Daniel Pieruzzini



COLD DESIRE

performance, 2014

In blacklight, I sing the desires, the envies of seduction, the disillusion of aging. While addressing me to the spectators, I invite them to approach and to press on large syringe pistons to make a fluorescent liquid circulate along the pipes that surround me, decorate my dress and draw waves motives all around me and on the walls. As in the *Cold Song* by Purcell, I chante my phrases and plays with modulations, midtones and dissonances.

My semi-transparent garment, as a second skin or a snake's moult, evokes cosmetic surgery, Haute-Couture as well as erotic cabaret. My body seems to be absorbed by the decor. I am entwined, tangled, taken in my own performance artist net. I question the representation, the proximity with the public, the intimate and the exhibited. The evocative and suggestive liquid inhabits the space and responds to my declaration, it is revealing my inner emotions.



Lyrics

Am I right ?
Am I right ?
Am I right to feel what I feel ?
Am I right ?
Am I right to express my inner world ?

What do I have under my skin as feeling ?
I feel you...
How can I get some other thoughts ?

Circulation
Manipulation
e-motions

I desire you
I desire you
You you you....

I've got you under my skin.
There is nothing to be done.
Obstinately, you are there.
No matter how I sought to rid myself of it
You are always close to me

Make up
Photoshop
Make up
Photoshop

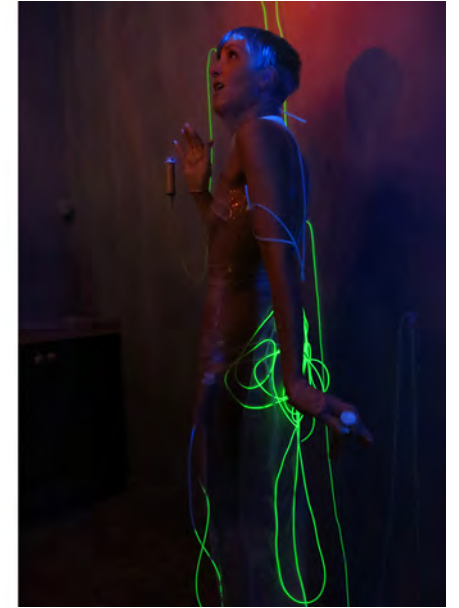
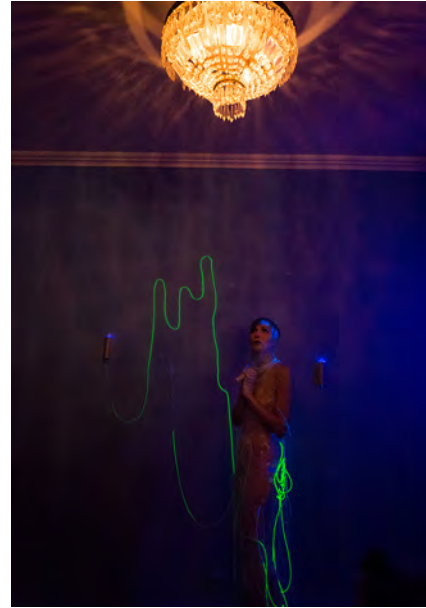
This cat will drive me crazy !

Why am I waiting for you ?
Why do I need you ?
Why am I waiting for you ?
Why am I looking at you ?

I like your style
I like your smile
I like your white teeth
I like your smell

Ah ! Des beaux gars y'en a !
Ah Mama Mama Mia

...



Presentations

Corpus in act, Atelier des Vertus, Paris (Dec. 2014)

Credits

Costume : Geneviève Favre Petroff
Songs : Geneviève Favre Petroff
Photos : Daniel Pieruzzini, Zeljka Jovic



EVIDENCE

performance of twelve minutes - 2013

During my choreography, I inject some black and red ink through very thin and transparent tubes of silicone sewn on the large white kimono I wear. Prefilled syringes are hidden behind my *obi* (belt). The flowing ink reveals drawings that seem to appear magically on the different parts of my kimono. While presenting them one by one to the public, I dance and I move slowly with all the traditional calm of the Empire of the Rising Sun. The revealed figurative motives respond to my songs and «haiku» declaimed in French on the *Illusion* piece for koto by the Japanese composer Sawai Hikaru.

This performance with zen aspirations is the fruit of an introspection and a self-irony work. I talk about my new life in Paris, my agenda and activities in this beautiful and multicultural city. I refer to the places I like, which attract me or calm me in this early autumn. I chose the traditional Japanese costume as visual supports to the story I tell. Nature and green initiatives are also very present in my composition.



Lyrics

Paris sur tatamis
Paris sur tatamis

Mes enfants sont à l'école... J'ai du temps pour mon café.
Mes enfants sont à l'école... J'ai du temps pour m'évader.
J'ai du temps pour m'inspirer.... respirer.... re-garder les gens

J'ai froid aux pieds
J'ai pas vu passer l'été
J'ai froid aux pieds
J'ai pas vu passer l'été

Soyons mobiles
Et souples de la tête !

Bio en ville
Jardin potager
Miel de bitume

Bio en ville
Jardin potager
Miel de bitume

Faire un tour au Printemps en automne

Je suis yin / tu es yang
Je suis yin / tu es yang

Faut pas rajouter des problèmes, où y en a pas !
Faut pas rajouter des problèmes, où y en a pas !
C'est bien propre aux femmes, ça ?!
Faut pas !
C'est bien !

Heureusement qu'il y a les muséeees
Pour se calmer..
Pour se calmer..



Presentations

Perform Now!#3, Gaswerk, Winterthur (Oct. 2013)
Vallée de la Jeunesse, Ferme Asile, Sion (Dec. 2013)

Crédits

Texts, Costume & Performance : Geneviève Favre Petroff
Music : *Illusion* by Sawai Hikaru
Sewing : Ma Belle Demoiselle
Advice Dance : Juju Alishina
Video Capture : Vania Jaikin Miyazaki



Cover ArtHabens Magazine Winter'14



★Dancer, Costume, Wig : Geneviève Favre Petroff 2013

とは自身で勉強すればよいのだから。
もうひとつは、スイス出身のジュヌ
ヴィエーヴ・ファール・ペトロフが自演
している『EVIDENCE』というパフォーマンス。
これはつい最近、私が振り付けを
手伝ったのだが、衣裳や髪のアイデア、
製作は本人である。着物の形をした白
い衣裳の表面に、透明の管が施されて
いる。唄い踊りながら管に色をついた液
体を流し込むと、管で形作った絵(コク
ト)的な、一筆描きの画が顕れる。

身体に沿って機能的に作られているの
に対し、着物はその中にある肉体を無
視し、平面的、絵画的な世界を展開して
いる。両袖を合わせると顔の絵が形成
されるので、合わせる仕草に必然性が
ある。唄のリリックと振りが描かれてい
るものに、背中の虎の絵が顕われると
きには虎の詞、というようにリンクして
いる。ロンドンで仕入れた靴等がパンク
色を添えている、等から味付けにもセン
スが伺える。

現代美術系のパフォーマンスは、とか
く一瞬芸になりがちなのに、これには時
間芸術の計算もある。液体が管を通っ
て流れ、ゆっくりと絵が顕われていく速
度、その時間と音楽の流れが一致し、振
りがリンクされている。それを試行錯
誤しながら管の配置を換え、一致すると
ころまで辿り着くのは全て手作業でな
くては出来ない。そこに大変なローテク
作業が要求されるころにも感心する。
そして、これらの作品は、どれも根底
に流れる精神が明るい。乾いて澄んでい
る。古典の人々にある思い入れの深さ
や強い哲学、拘りや欄(かど)がないからこそ
軽いフットワークで表現が出来るのだ
ろう。

簡素な日本文化

伝統文化そのものでも、POPでも

なく、その混合でもない、が、日本の現
代的なカルチャーとしてフランスで評
価されているものをここで挙げたい。シ
ンプルでありながら奥の深いものを感じ
させるすっきりとした世界観。
ダンスで例を挙げると、勅使河原三
郎の舞台は、和楽器も着物も登場しな
いが、実に日本的なスタイルである。欧
米で仕事をする日本の建築家、デザイ
ナーが提供するもの、そういう簡素、高
品質、ハイテクな日本を強調するもの。
安藤忠雄、磯崎新の建築、三宅一生の服
飾デザイン。グラフィック、ウェブデザイ
ンでも、日本人の洗練されたセンスは
世界に受け入れられている。
この禅的な静謐、龍安寺の石庭のよ
うな無駄の省かれた侘び寂びの禅やミ
ニマリストの哲学を表現した作品・製
品。不必要な加工も色も削ぎ落とした
無印良品や統一感のあるユニクロのバ
リ店の商品は、日本的なものとして、素
直に評価される。フランスで無印良品
やユニクロの製品は、決して安くはない
ので、格安店のイメージは全く無い。
日本の古い映画では、昼間は寝具は
押し入れの中に仕舞われて、何も置か
れない、畳の部屋となる。そのすっきり感
は感動的である。家具や調度がかこが



AQUARIUS

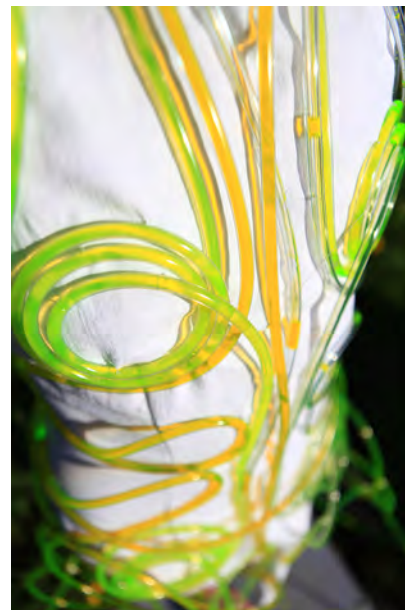
costume-sculpture created - 2013

For the exhibition *Pièces d'été* in Malbuisson (Franche-Comté), I decided to work on the theme of the water, natural element, source of life. I tried to evoke social inequalities in matter of access to drinking water in the world. I also speak of the fluids flowing in our bodies, the feelings which transport us, the numerous information which influence us.

I pose among flowers, the look turned to the St-Point lake. A fluorescent substance (Fluorescein) flows from the bowl which I have on my head through small pipes sewn on my dress. The result creates colored motives in movement. The buckles and spirals get filled, then emptied. The ephemeral and short visual action reminds us how time flies.

This piece makes reference to the zodiac figure, to the African woman and to sculptural fashion.





Presentations

Pièces d'été, Art en plein air, Malbuisson (May 2013)

Credits

Design, concept, composition & performance : Geneviève Favre Petroff
Costume : Christine Emery and Geneviève Favre Petroff
Photos : Paul Chevallier
Thanks to : Atelier Couture, Théâtre de Vidy, Lausanne



LOKUM

performance of twenty minutes - 2011

I wear a mini-dress cut in the futurist 1960s style made of 124 cubes of increasing sizes which look like Turkish delights. The cubes light up independently and draw motives in movement, synchronized with the music.

This “rose-flavored” performance evokes the beauty and wealth of the Middle-Eastern culture. I speak about conviviality and mutual enrichment. After the tempestuous Arab Spring, I have chosen to question the contemporary customs in the East as well as in the West. Different subjects as religion, financial crisis, social media, marriage and fidelity, are treated with humor. I debate on them live with the public.

The motives refer to the 1980s, such as disco, video games, and arabic patterns. The performance is composed by five songs (Egyptian pop, R&B, Disco).



Lyrics

As-salamu alaykum ... Que la paix soit avec vous !

Comment gagner de l'oseille ?
Comment gagner de l'oseille ?
Moi, je préfère manger des groseilles
Moi, je préfère cuisiner au miel
Moi, je préfère m'dorer au soleil
Moi, je préfère m'tourner les orteils

Mon mari est un chéri, c'est lui, c'est lui qui cuit les spaghettis
Quand j'dis cui cui
Il dit aussi cui cui

Mon mari est un chéri
Il me l'a dit, promis
C'est pour la vie

Quand je l'ennuie, il reste toujours poli

Allô Allah, are you here ?
Thank you Zuckerberg
Thank you "mountain of sugar"
Thanks to you and to YouTube
We can learn how to cook baklava
in ten minutes!

We are all friends like nuts in baklava
We are all friends like nuts.

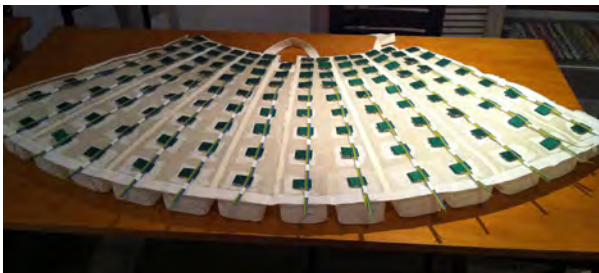
This is the story of the first word we heard
on entering U.S. soil in two thousand and seven
in New York!
Out of the heart.
Under the Star-Spangled Banner

Das Leben ist zu kurz
Wir sollten nicht immer ... rennen
Das Leben ist so kurz
Wir werden al-le ein Mal sterben

Wählen die gute Zeit, nicht immer gestresst sein

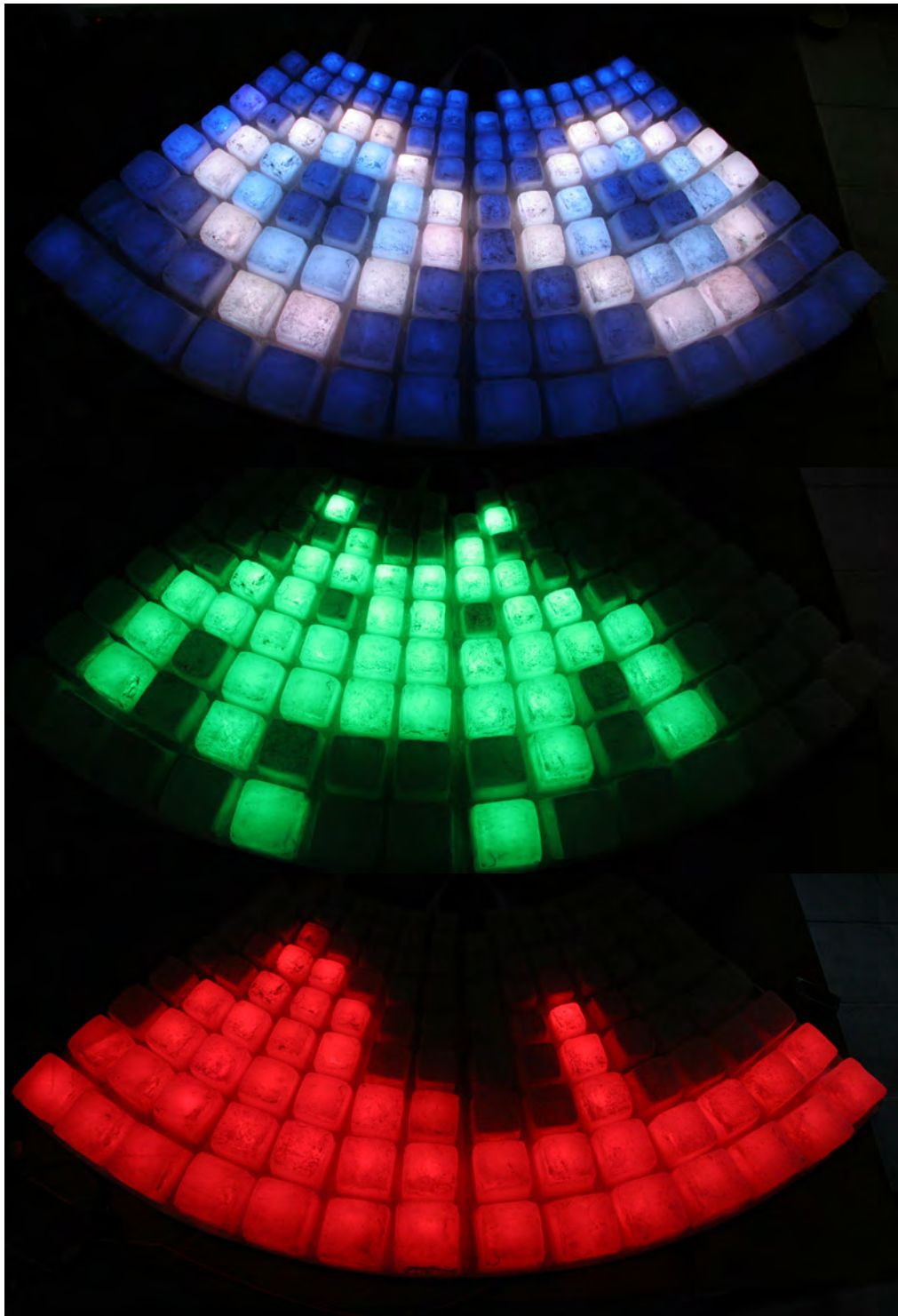
Presentations

Wunder der Prärie, Zeitraumexit, Mannheim (Sept. 2011)
Loukoum, Espace Tilt, Renens (Sept. 2011)
Nuit Blanche, Bruxelles (Oct. 2011)
Connections, Kunsthalle Luzern (Dec. 2011)
Museumsnacht, Centre Paul Klee, Sommerakademie, Bern (March 2012)
|FAT| Arts & Fashion Week, Toronto (April 2012)
Instants Vidéo numériques et poétiques, Friche la Belle de Mai, Marseille (Nov. 2012)
Art Souterrain, Nuit Blanche, Montreal (Mars 2013)
Dimanche Rouge, Villette Enchantée, Paris (May 2013)
Les Buissonnières, Pièces d'été, Malbuisson (July 2013)
Burning Night, Machine du Moulin Rouge, Paris (May 2015)



Credits

design, concept, composition & performance: Geneviève Favre Petroff
music: Christian Pahud (*Honey for Petzi*, *Larytta*)
electronics: Antoine Petroff
programming: David Jilli and Antoine Petroff
cubes molding and silicone: Adrien Rumeau (mikeandmike.ch)
dress sewing: Christine Emery
patterns: Geneviève Favre Petroff, Antoine Petroff and Nicolas Joos
photos: Peter Empl, Sam Le Renard
video: Chris Porteous



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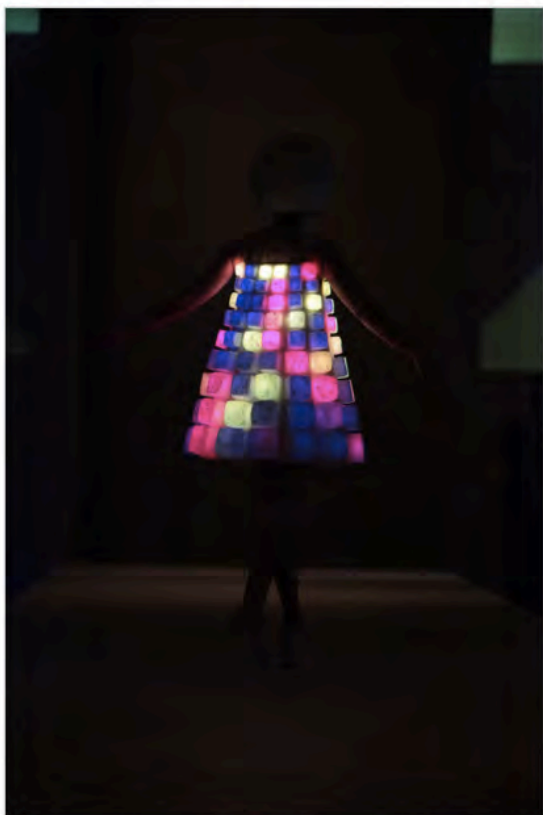
ERNST GÖHNER STIFTUNG

NUIT
BLANCHE

■ FASHION & STYLE

5 bizarre looks from Arts & Fashion Week, 2012

Posted by [Guest Contributor](#) / MAY 1, 2012



Another performance piece, Lokum (Turkish Delight) by [Geneviève Favre Petroff](#) was presented Friday inspired by the city of Istanbul. The whimsical presentation showed a futuristic interpretation of 60s style mini dresses.

Lokum cubes resembling Turkish delight covered dresses and lit up to the sound of disco, video games and Egyptian pop music from the '90s. The idea behind the piece was to express movement and fluency between fashion, art, music and dance (but for the most part it was a quirky display of Light Bright-inspired clothing).





ELECTRA

performance of seventeen minutes - 2007

I stand in the middle of the stage as an automated diva, moving my arms, turning my face to the sky. I sing loud and let my luminous costume express itself. The story I tell is full of associations about life, death and fear, such as a waking dream or a black and white nightmare.

Especially written for a first presentation in New York, *Electra* refers to the mythological figure of the same name, to electronic music, to science-fiction and to opera. I get inspired by *Metropolis* (Fritz Lang), *Robot Dreams* (Isaac Asimov) and *Big Science* (Laurie Anderson).

For this musical and visual composition, I wear a long and pyramidal satin dress and jewels (a ring, a bracelet, a necklace, a crown) decorated with LED lights which can react alternately to my words and to my actions. These accessories are remote-controlled live one by one, by my assistant.



Lyrics

E - E - E - E - E -
Rescue me, rescue me
Reconnect my files

E - L - E - C - T - R - A
E - L - E - C - T - R - A
E - L - E - C - T - R - A

Mother ?
Why are you haunting my dreams?

Every morning, I charge my battery and start to «blink» ...
Every morning take my pills and vitamins
Every morning I do not forget to drink a ... cranberry juice !
Cran-berry juice
Cran-berry juice
Give me power and beauty !

Dia - a - a - a ...
Diamonds are all my life !
I could die fo them.

*Electra goes out tonight
She has to be perfect
She has to look real
Electra goes out tonight
She goes hunting the pharaoh in the wood
She takes all the bravery she needs with her*

Our cities are full of violence and terror !
Who could have me as enemy ?

Life comes so easily
Life comes and goes
Life tells you how to grow
Life teaches you how to fly
Life lets the children be killed
Life is just life
Life follows its destiny
Life gives you no chance
Heroes can't live this life
Life must be extraordinary

LIFE IS A TRAGEDY !

....



Credits

design, concept, composition & performance: Geneviève Favre Petroff
technique: Antoine Petroff
sewing: Christine Emery
photos: Carlo Chanez, Laurie Bender
video capture: Carlo Chanez



Electra went out tonight



She had to be perfect, she had to look real to go hunting the pharaoh in the wood. She took all the bravery which she needed with her. Are our cities full of violence and terror ? Who could have her as an enemy ? Who should she trust ?

For my solo show *Electra's world* at the Galerie Synopsis in Lausanne in January 2008, I look at the fictive world of my character, Electra, and that of stars in general. I display photographic and video scenarios, as well as accessories and illuminated objects placed on retro furniture.

At the entrance of the gallery, an article, as taken from the newspaper, announces that Electra disappeared. Her sparkling boa, made of hundreds of white LED lights, is left on a chair and her mirror, made of bright spots that delineate its form is suspended on a coat rack. Her medicine, made of a red and a white LED, are placed on a pewter tray, next to her glass of «cranberry juice». On the wall, some portraits of the star represent her with a lot of grace and mystery.



Presentations

Nweamo, Roulette, SoHo, New York (Oct. 2007)

Electra, Galapagos Artspace, Brooklyn, New York (Oct. 2007)

Jubiläumfest, Kunstverein, Freiburg im Breisgau (July 2008)

Exineo, Le Zoo de l'Usine, Geneva (Sept. 2008)

Voilà, Sirupspace, Zürich (Sept. 2008)

Show Off, Galerie Synopsis, Paris (Oct. 2008)

Migma Festival, Museum of Transport, Luzern (March 2009)

|FAT| *Alternative Arts & Fashion Week*, Toronto (April 2009)

Visibility Project, Galata Perform, Istanbul (Oct. 2009)

Präsente, Kaskadenkondensator, Basel (Feb 2010)

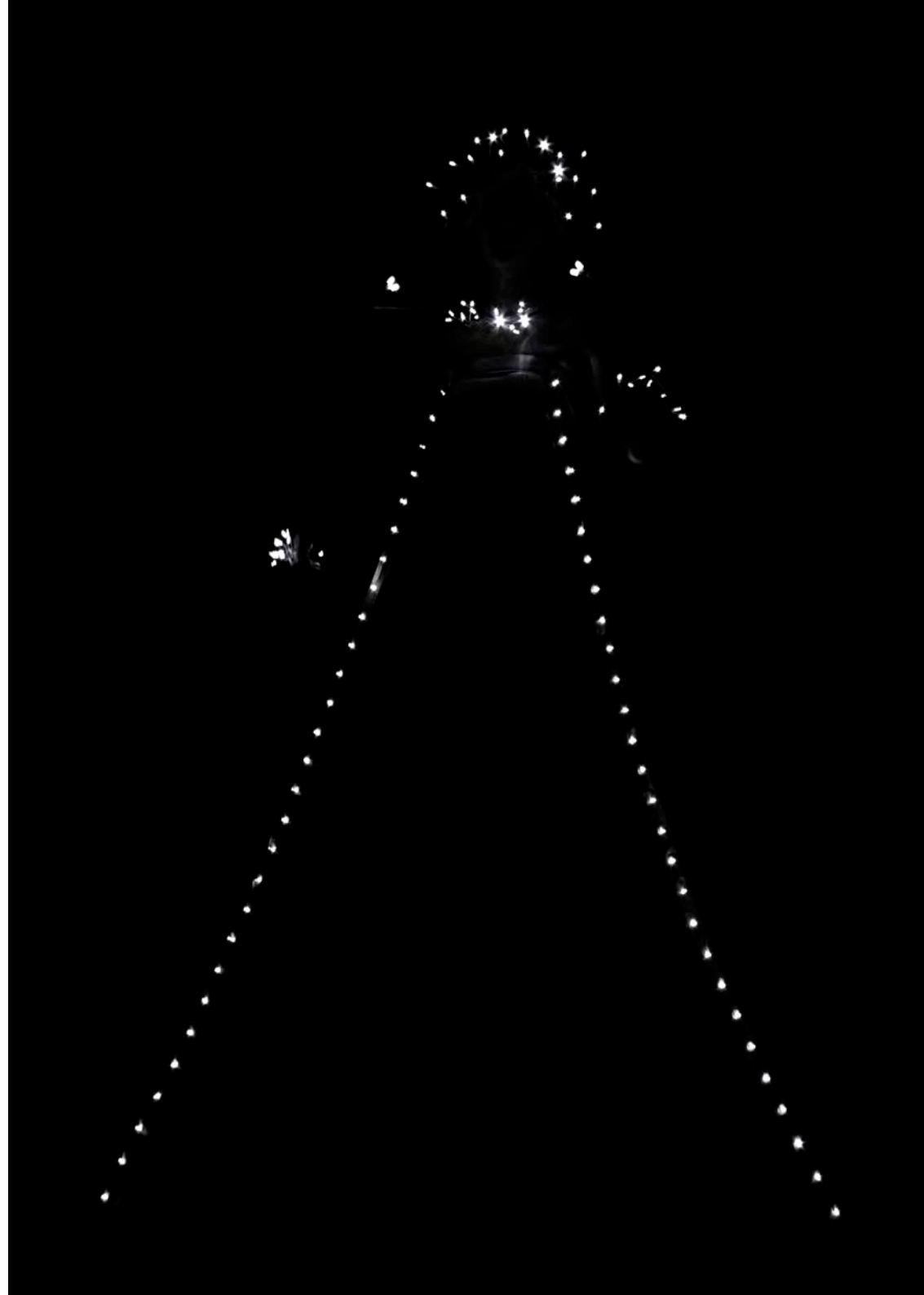
Museumsnacht, Centre Paul Klee - Sommerakademie, Bern (March 2010)

Soirée Belle d'Opium, YSL, FilmFestival, Zürich (Sept. 2010)

Luces de hiel, Instituto Cervantes, Fêtes des Lumières, Lyon (Dec. 2010)

Electric Avenue, Futur en Seine, Paris (June 2013)

Vanishing Entities, London Science Festival, London (Nov. 2014)



La Lausannoise Geneviève Favre a électrifié New York

PERFORMANCE

L'artiste lausannoise a présenté samedi soir *Electra*, sa nouvelle création, dans un club du quartier chic de Soho.

Sa robe sonore ne passait pas les portes. Geneviève Favre a donc décidé d'en inventer une autre avec des dizaines de petites lumières et de se métamorphoser en *Electra*, une femme électronique inspirée de la mythologie grecque. Samedi soir, l'artiste lausannoise a inauguré sa nouvelle performance dans un club de Soho, quartier branché de New York.



Geneviève Favre a été invitée à se produire à New York à la suite de sa première performance américaine du début de cette année.

«Sauve-moi.» Le visage d'*Electra*, simplement éclairé par un faisceau lumineux, supplie et captive l'assistance new-yorkaise. Dans la pénombre, Antoine Petroff, le mari de Geneviève Favre, orchestre le ballet des dizaines de petites lumières scotchées sur le corps de sa femme. «Peux-tu sentir mon cœur?» lance encore *Electra*.

Un langage personnel

«La performance, c'est mon langage», explique Geneviève Favre, rencontrée à Williamsburg, un ancien quartier industriel de Brooklyn aujourd'hui complète-

ment métamorphosé. L'univers de l'artiste lausannoise établie à Genève et de son mari, ingénieur du son à Renens, est lui aussi fait de mutations. Antoine donne vie aux personnages de Geneviève. A moins que Geneviève ne personnifie la technologie d'Antoine.

L'artiste lausannoise de 29 ans a été invitée à se produire ce week-end à New York à la suite de sa première performance américaine à Minneapolis au début de cette année. «J'avais envoyé une proposition pour un festival là-bas, dit-elle. Cela a très bien marché et m'a permis de revenir ici.» Dans ses performances, la Lausannoise aime associer la chanson et la comédie aux jeux de lumière. «J'ai une culture chorale, poursuit-elle. Mais j'ai fait les Beaux-Arts en peinture à Genève. La performance me permet de mélanger les genres et de privilégier l'aspect visuel.»

Au bout d'une quinzaine de minutes samedi soir, *Electra* lance finalement à l'assistance que «la vie est une tragédie». Et s'éteint. Elle se réanimera bientôt en Suisse romande.

JEAN-COSME DELALOYE
NEW YORK

Infos: www.geneviefavre.com

Electra, femme-lumière

EXPO-PERFORMANCE

Geneviève Favre se fait magicienne chantante et lumineuse à la galerie Synopsis, à Lausanne.

Perchée sur un piédestal invisible ourlé d'une rivière de petites lumières, la tête chantante et chuchotante s'allume et s'éteint, tantôt avalée par l'ombre et tantôt presque fluorescente.

Geneviève Favre est *Electra*, la femme mythologico-électronique. L'intensité lumineuse des innombrables diodes qui la dessinent en pointillé phosphorescent réagit à chacun de ses mots, ses sons et ses mouvements, avec la complicité étroite de son mari ingénieur du son, Antoine Petroff.

Robot animé aux cheveux d'argent ou apparition quasi surnaturelle? Science-fiction ou contes de fées? Idole maléfique ou bienveillante divinité de lumière?

La jeune Lausannoise qui, en octobre dernier, a électrifié New York avec sa performance visuelle et sonore, a installé la loge de sa diva électrique à la galerie Synopsis. En voici sur une chaise la robe de satin noir, les bijoux, la couronne, le boa et autres accessoires lumineux, tandis que l'héroïne absente apparaît, fantomatique, magique et musicale, sur écran vidéo.

Venue du chant - sa voix est aussi lumineuse que ses apparitions - avant de suivre une



Geneviève Favre.

formation en arts plastiques à Genève, Geneviève Favre a trouvé dans la performance le moyen d'allier son et vision en puisant aux inspirations croisées de la mythologie, de la musique électronique, de l'opéra (ici Richard Strauss), du cinéma (Fritz Lang) ou de la science-fiction (Azimov).

La femme luciole à la voix puissante et à la tête toute buissonnante de petites ampoules chante, clignote et scintille ses rêves, ses angoisses, la violence des relations entre les êtres, sa vie de machine vivante, sa ressemblance avec une simple femme, peut-être.

FRANÇOISE JAUNIN

Lausanne, Galerie Synopsis.
jusqu'au 1er mars, ma-ve
14 h 30-18 h 30, sa 14 h-17 h 30.
021 311 83 65.

‘Electra’ at LimeWharf, 14th

November 2014

Saturday, November 15, 2014 by londoncitynights



I wasn't going to write about last night's trip to LimeWharf. For one I'd already got my article about last night sorted, for another I'd arrived too late to see one of my friends perform and finally there are only so many hours in the day. But then you see something so eye-catching, so in tune with my tastes and so fundamentally magnificent that something must be said.

It was the end of a long night of performance art and the crowd had begun to dissipate. Having enjoyed Charlotte Wendy Law's great performance involving pomegranates, neat vodka and spiky bits of wood I was a bit hungry and considered heading off home. But then I was told to head into the back room by the organiser.

What I found there was something out of my science fiction electric dreams. Standing seven foot tall, bristling with white LEDs and singing a beautiful song was Electra. I felt like I'd slipped through the veil into an art deco Namia governed by a high voltage White Witch. This is Geneviève Favre Petroff, who for seventeen minutes transmuted herself into a digital direct current of searing electricity.

The Electra transformation involves donning a pyramidal dress decorated with a hundred LED lights, accessorised with light covered rings, a bracelet, a necklace and a crown. Looking like a porcelain statue, Petroff sings ritualistic, mantric songs that revolve around transforming oneself into a piece of coolly logical technology. As she sings the lights on her body react to what she's saying, flickering and shifting as if her mind is wired into her surroundings.



Sala
of Tokyo

RESTAURANT

23

IB-2510-CT

Wafner-Str.

BLACK BIRD

performance of thirty minutes - 2007

I get inspired by pictures of birds covered with oil to create an absurd and wacky performance. Dressed with a wavy and sonorous dress, I sing and move as a crippled and disorientated beast. I go round in circles uncertainly, crossing the road and challenging car drivers.

Small loudspeakers are integrated into the large black dress and the horned hat which produce chirping sounds, or insect-like buzzing. These are fragments of my modified voice with whom I converse. Sometimes I stare at the audience, or seek a shelter. To express myself I use gestures, intonations and facial expressions.

For the interactive installation, the skirt is worn by a mannequin painted in black which turns its back to the spectators to face a screen. A hat is set on its headless body. The spectator entering the room activates samples of voices associated to a composition of changing colors.



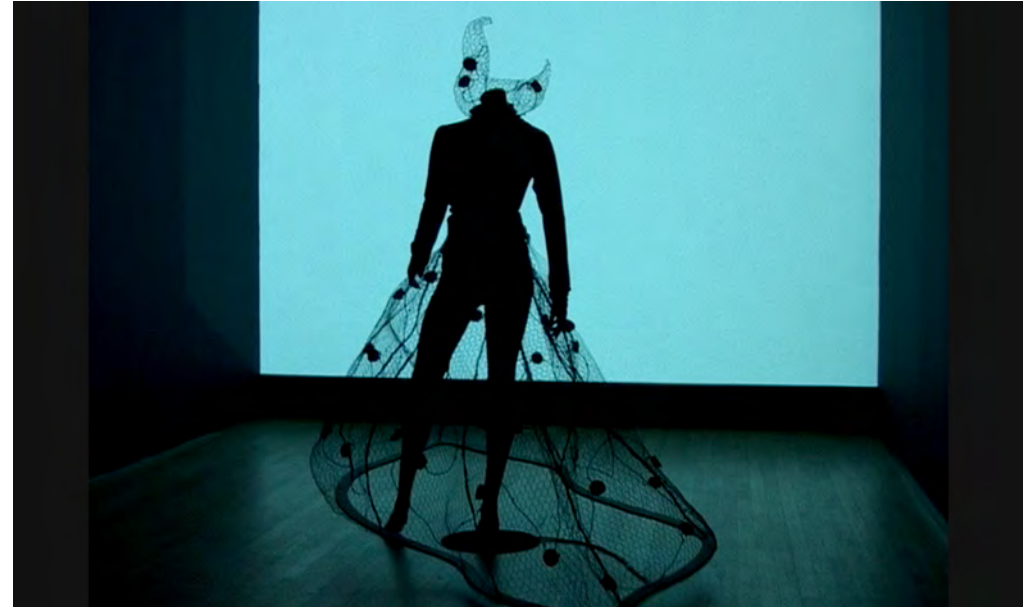
Presentations

Der längste Tag – Non-stop Performance, Kunsthof, Zürich (June 2007)

Casanova Forever, Frac Languedoc-Roussillon, Carre Saint-Anne, Montpellier (June 2010)

Ex-Corpus, *Ex-Machina*, Geneva (Oct 2010)





«Black Bird's Sky» during *Sommerakademie Exhibition*, Centre Paul Klee, Bern (July 2007)

Credits

design, concept, composition & performance: Geneviève Favre Petroff
costume: Christime Emery and Geneviève Favre Petroff
electronics: Antoine Petroff



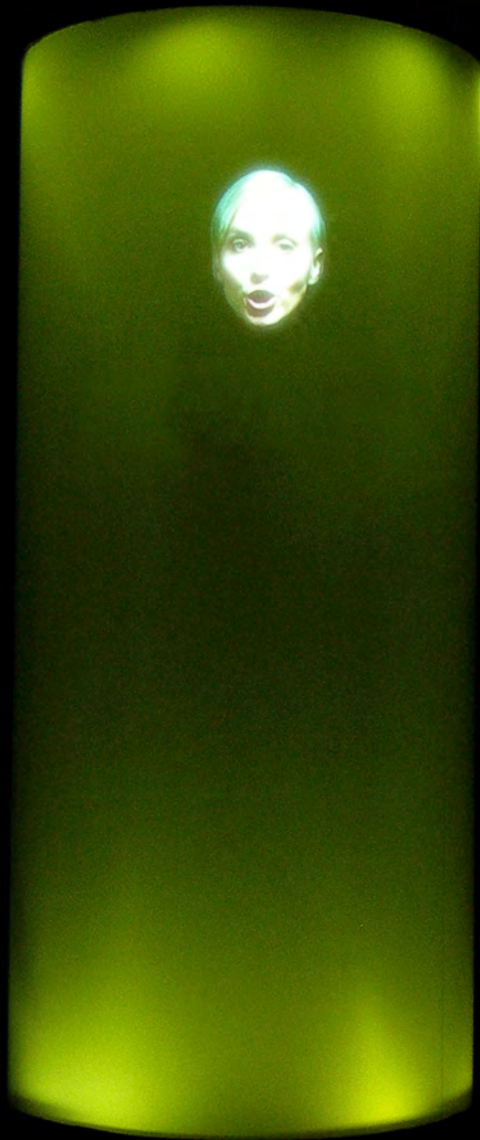
CANON

performance of thirty minutes - 2007

I worked on the subject of war, totalitarian power and megalomania, referencing History and Science Fiction (Orwell 1984). As a performance artist, I was interested in experiencing the actor-audience relationship (virtuality of the speaker, space, time, spectacle). I composed a musical and visual piece using a hypnotizing voice and presence.

The audience is immersed in the dark and retained by the presence of my face appearing on the surface of a large tube placed in the middle of the room. The cylinder is animated from within by a variety of colorful lights. My face looks at the public, it delivers speeches, sings patriotic hymns and chants military marches.

Speakers are hidden in the bottom and top of the construction, and a motorized mirror inside of the cylinder allows the face to move on all the circumference of the construction (360 degrees).



Lyrics

Komponieren Wir
Komponieren Wir zusammen
Komponieren Wir
Komponieren Wir zusammen

ein Stück, eine Fantasie

Vous, qui venez de Mars
Vous, qui venez de Vénus
Vous êtes venus du Nord, de l'Est
Du Sud et de l'Ouest...

Pour entendre ma parole

Hommes, femmes, enfants

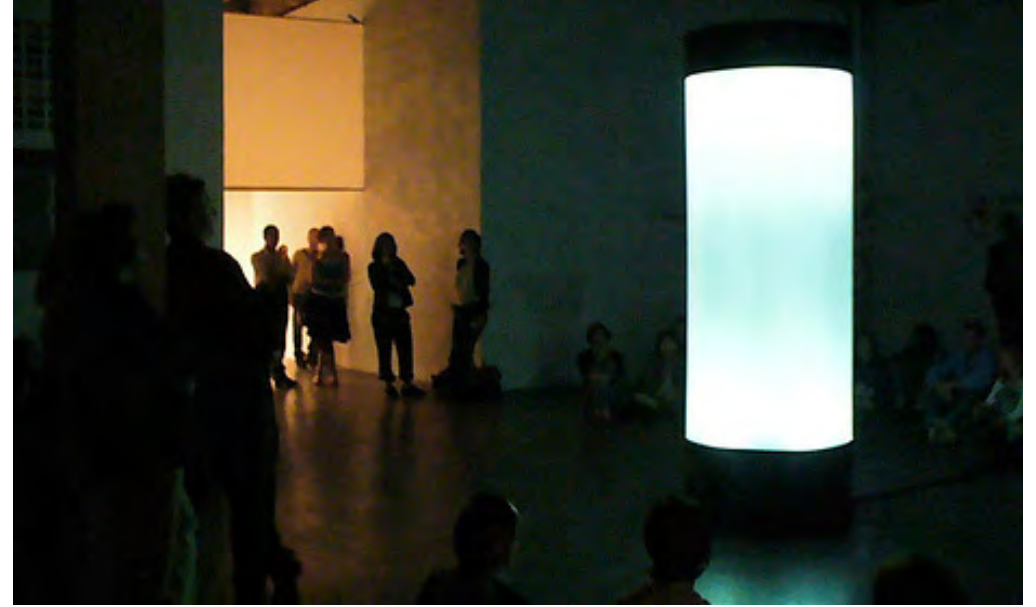
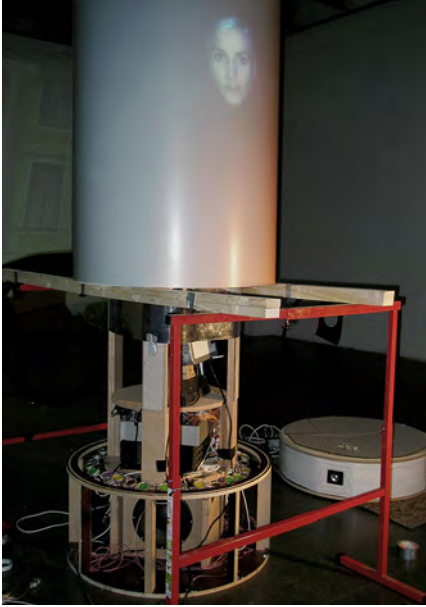
Je vous ai réunis
En moi, vous avez cru
Vous avez espéré

*Tranquillement
Nous allons procéder
A l'extraction de vos âmes
Elles vont pouvoir sortir de vos corps
Par l'orifice que vous souhaitez
Pour notre programme, c'est égal
Si l'âme sort de votre nez, de votre oreille
De votre bouche ou de votre anus*

We are ready to attack
We are ready to distroy

Vous voulez travailler ?
Regardez-moi ces corps !
Vos corps, vos corps !
Et vous mesdames
Épilez-moi ces aisselles
Et les mollets ?
Faites-moi vibrer ces molets!

Donnez-moi, donnez-moi
Donnez-moi votre sang !!



Credits

design, concept, performance: Geneviève Favre Petroff
music: Pierre-Olivier Schenk & Geneviève Favre Petroff
technique: Antoine Petroff, Quentin Berthet
video: Alain Chavallaz



ROBE

performance of twenty minutes - 2005

In the role of Alice, I invite you on a twenty minutes journey to Wonderland. Follow the guide. With my charming voice and my slogans, I will lead you to the other side of the mirror where dream and reality become one and where white rabbits incite us to be eccentric! I am taking you along in my trance and will teach you the benefits of the «gaotherapy» to help you to discover your power to dominate others.

I will lead you into my trance and reveal to you the secrets of *illumination*, placing a devoted hand on each of you. Elevated in the middle of all of you, my aura is materialised in my costume: a dress enchanted with colored light. I am moving around on a remote-controlled platform and inviting you to dance.

Psychedelic harmonies and quotations of the 60's grace the liturgy.



Lyrics

Hello

a)

My name's Alice
And I'll be your mirror
Reflects what you are
In case you don't know

*Gaotherapy helps you to strengthen your natural defense system.
It helps you to be yourselves... or even better !!
It gives you wings to face any situation.
Gaotherapy is a proven method. It reveals your primitive instincts.
You want to say "I am here" or "I exist!", this will be possible from now on
The Gao method wants you to connect to the animal within you and let it out
everywhere and in all circumstances. Because you are sick of being treated as you are?
You want to be respected? You want to be heard?*

b)

She'll do crazy things on lonely occasions
Makes a touchy situation
When her good thing is coming to an end

Illumination
Illumination
Illumination

c)

How does it feel
How does it feel
To be on your own

d)

If you're going to
Be sure to wear some
If you're going to
You're gonna meet some
For those who come to
Will be a ... there

e)

Go ask Alice
I think she'll know

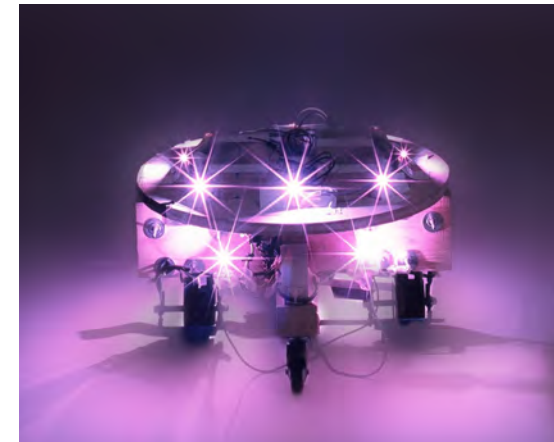


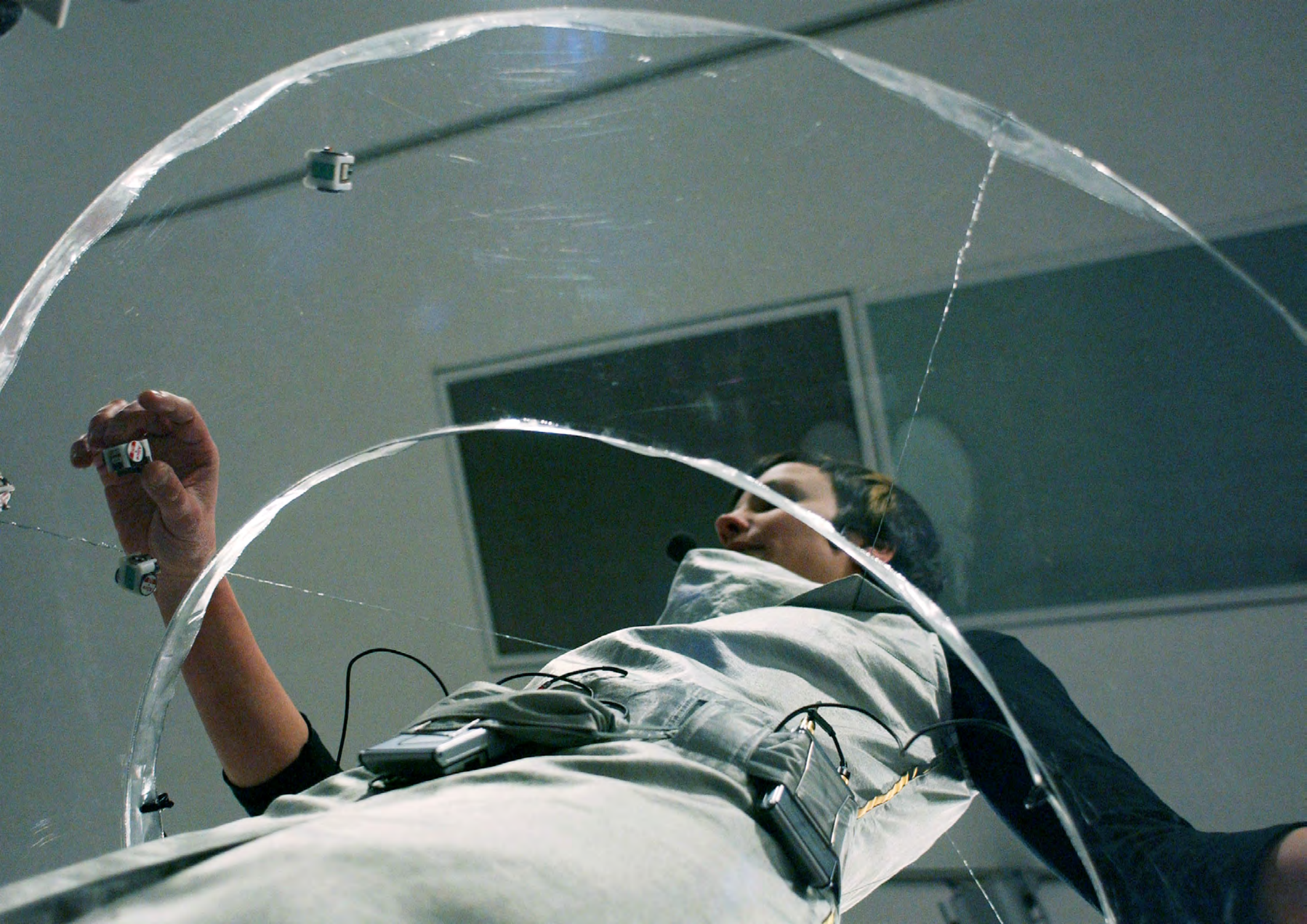
Credits

design, composition & performance: Geneviève Favre Petroff
guitar: Benjamin Itzcovich
drums: Pierre-Olivier Schenk
technique: Antoine Petroff
sewing: Anne Zaugg
video: Stephen Eakin

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SATURN

performance of ten minutes - 2003

This performance illustrates the concept of time, repetition, cycles and memories. I returned to Vienna as an artist in residence, four years after an Erasmus student exchange program. During these few months I had enriching encounters with artists from different countries.

Ten mini mobile robots move round my waist on a perspex disc attached to my dress. Using a remote control, I coordinate their movements, and my voice adds to their whirring. I sing about my feelings and experiences in this capital of arts. The disc suggests the Ring round which Vienna is built.

For the installation *Saturn return*, the accessories used in the performance are placed in a display cabinet at the entrance to the Centre Pasqu'Art in Biel/Bienne. A polyphonic soundtrack featuring songs of the performance plays and welcomes the visitors.



Lyrics

Vienne are you going to make me laugh again?
Vienne are you going to make me laugh again?

Hi Miss Australia
Hi Miss Serbia
Hi Miss Russia
Hi Miss Moldova
...

Je n'sais pas si quelqu'un est en train
Je n'sais pas si quelqu'un est dans ce train
First first first you need to reach the place

Café Prückel sur le Ring !

Erinnerst du dich an mich ?
Erinnerst du dich an mich ?

The wind is bringing a lot of things to share between us
I really like it

Change the time there
Change the time there
It's a wind of
It's a wind of change

Maintenant je peux me réjouir, je peux me souvenir
Je peux revenir... Maintenant...

Don't be sad, no
Don't be sad, please

Credits

composition & performance: Geneviève Favre Petroff
technique: Kai Oliver Arras, Gilles Caprari

Thanks to: Autonomous System Lab, EPFL, Lausanne
(Swiss Federal Institute of Technology Lausanne)

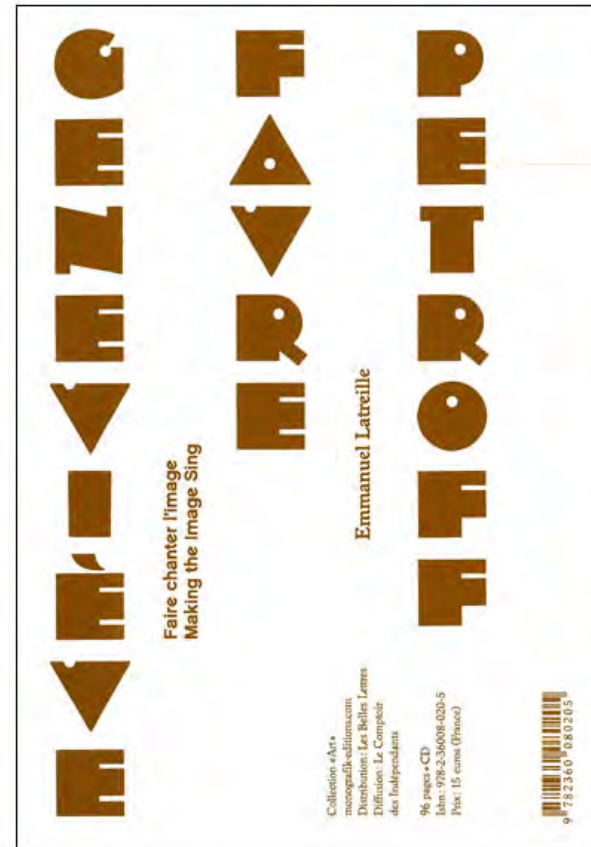


ÉCOLE POLYTECHNIQUE
FÉDÉRALE DE LAUSANNE





Thanks to all those who supported me and who believed in me.



Faire chanter l'image (+ CD)

Geneviève Favre Petroff - bilingual French / English

Text by Emmanuel Latreille

As the Stoics used to say, the voice makes the woman. All her works are guided by the voice she links to the image; it is the voice that forces the body to be visible, in action. Indeed, it is the representation of the self that is always at the centre of Geneviève Favre Petroff's project. The duration of the performance corresponds to the energy that is seen and heard by the spectator until this strange sound and light become for him or her sound and dance; it is a dialectic between dark and light. This edition, which focuses on sung performances, is accompanied by the tracklisting in the enclosed CD. The order of the pieces provides structure to the editorial concept of the overall ensemble presented by Emmanuel Latreille, director of FRAC Languedoc-Roussillon in France. Beautiful re-productions, often on a double page, call out to the reader.

graphic design Huz & Bosshard
 Monografik éditions, November 2010
 distributed by Les Presses du Réel

Geneviève Favre Petroff (*1978, Lausanne) is a swiss visual and performance artist who works and lives in Paris. She studied in Geneva, Vienna and Lausanne. Her *Performances & Installations* were several time rewarded and are internationally presented during digital art exhibitions and festivals.

Solo Exhibitions

- 2014 *Nuisette blanche*, Kilt-Studio de Création, Paris (FR)
- 2010 *Incarnations*, Tours et remparts, Aigues-Mortes (FR)
- 2008 *Electra's world*, Galerie Synopsis m, Lausanne (CH)
- 2006 *Meditations*, Galerie Imoberdorf, Morat (CH)
- 2002 *Multi média 1*, Galerie Donzévanaanen, Lausanne (CH)
- 2002 *Sweet dependence*, Galerie Imoberdorf, Morat (CH)
- 2001 *No woman no cry*, Kaskadenkondensator, Basel (CH)

Collective Exhibitions

- 2015 *Sculptumes et Costures*, Visarte.Vaud, Parc Mon-Repos, Lausanne (CH)
- 2013 *Vallée de la Jeunesse*, Ferme Asile, Sion (CH)
- 2013 *Pièces d'été*, Art en plein air, Malbuisson (FR)
- 2012 *Rousseau en Pays de Vaud*, Espace culturel Assens (CH)
- 2011 *Connections*, Kunsthalle Luzern (CH)
- 2011 *Chair(e) fiction*, La Nef, le Noirmont (CH)
- 2011 *Territoires*, Bex&Arts, Bex (CH)
- 2010 *Luces de hiel*, Instituto Cervantes, Lyon (FR)
- 2010 *Casanova Forever*, Frac Languedoc-Roussillon, Montpellier (FR)
- 2010 *Festival 6. InSpiracje-glamour*, Szczenin (PL)
- 2010 *Pas du Jeu*, Manoir de la Ville, Martigny (CH)
- 2009 *Wanderziel Kunst: Ein- und Aussichten*, Mont-Fort, Verbier (CH)
- 2008 *Double Vue*, Art Chêne 2008, Chênes-Bourg and Thônex (CH)
- 2008 *Lasciami*, Bex&Arts, Swiss contemporary sculpture, Bex (CH)
- 2008 *Les sens en tous sens*, Espace culturel Assens (CH)
- 2008 *Fertilesdifferences.ch*, Galerie Analix Forever, Geneva (CH)
- 2007 *Sommerakademie Exhibition*, Zentrum Paul Klee, Bern (CH)
- 2007 *Môtiers 2007–Art en plein air*, Val-de-Travers, Môtiers (CH)
- 2006 *Wireless*, Spazio per l'arte contemporanea Rada, Locarno (CH)
- 2006 *Imprévu au Jardin*, Domaine de la Pièce, St-Gervais s/Mare (FR)
- 2006 *Swiss Art Awards*, Concours Kiefer Hablitzel, Basel (CH)
- 2005 *Accrochage*, Musée cantonal des Beaux-Arts, Lausanne (CH)
- 2004 *Swiss Art Awards 2004*, Halle 3.0, Basel (CH)
- 2004 *Accrochage*, Musée cantonal des Beaux-Arts, Lausanne (CH)
- 2003 *Môtiers 2003–Art en plein air*, Val-de-Travers, Môtiers (CH)
- 2003 *Swiss Art Awards 2003*, Halle 3.0, Basel (CH)
- 2003 *In diesen Zeiten/C'est le moment !*, Centre Pasqu'Art, Biel (CH)
- 2001 *Larger than Life–living installations*, Bunkier-Sztuki, Cracow (PL)
- 2000 *Swiss Art Awards 2000*, Basel (CH)
- 1999 *East of Fame*, Seedamm-Kulturzentrum, Pfäffikon SZ (CH)

Festivals (selection)

- 2016 *Maker Faire Nantes*, Machines de l'île, Nantes (FR)
- 2015 *Corpus in Act*, Fabrique à Rêves, Le 6b, Saint-Denis, Paris (FR)
- 2015 *Burning Night*, La Machine du Moulin Rouge, Paris (FR)
- 2014 *Vanishing Entities*, London Science Festival, London (GB)
- 2013 *Perform Now! #3*, Gaswerk, Winterthur (CH)
- 2013 *Dimanche Rouge*, La Villette Enchantée, Paris (FR)
- 2013 *Art Souterrain*, Nuit Blanche, Montreal (CA)
- 2012 *Instants Video Numériques et poétiques*, Marseille (FR)
- 2012 *FAT Arts & Fashion Week*, Toronto (CA)
- 2012 *Museumsnacht*, Zentrum Paul Klee - Sommerakademie, Bern (CH)
- 2011 *Nuit Blanche*, Bruxelles (BE)
- 2011 *Wunder der Prärie*, Zeitraumexit, Mannheim (DE)
- 2010 *Ex-Corpus*, Ex-Machina, Geneva (CH)
- 2010 *1001 Nights with Yves Saint Laurent*, Barfussbar, Zürich (CH)
- 2010 *Museumsnacht*, Zentrum Paul Klee - Sommerakademie, Bern (CH)
- 2010 *Présente*, Kaskadenkondensator, Basel (CH)
- 2009 *5th Visibility Project*, Galata Perform, Istanbul (TR)
- 2009 *FAT Alternative Arts & Fashion Week*, Toronto (CA)
- 2009 *Migma Performance*, Museum of Transport, Luzern (CH)
- 2007 *Nweamo*, Roulette, SoHo, New York (US)
- 2007 *La Nuit des Musées*, Mudac, Lausanne (CH)
- 2007 *Cabled Madness*, Digital Art Weeks, Cabaret Voltaire, Zürich (CH)
- 2007 *Der längste Tag Non-Stop-Performance*, Kunsthof, Zürich (CH)
- 2007 *Mal au Pixel*, Mains d'Oeuvres, Paris St-Ouen (FR)
- 2007 *Spark - festival for electronic music and arts*, Minneapolis (US)
- 2007 *Carte blanche au collectif PétaHertz*, Maison Pop, Montreuil (FR)
- 2006 *International Performance Art*, Turbine, Giswil (CH)
- 2005 *Festival Arbres & Lumières*, Geneva (CH)
- 2005 *Die Sicht auf das Original*, Kunstcredit Basel-Stadt, Muttentz (CH)
- 2005 *Festival Arborescence'05*, Terre Active, Aix-en-Provence (FR)
- 2005 *Impex*, Kaskadenkondensator, Basel (CH)
- 2005 *Point d'Impact*, Piano Nobile, Geneva (CH)
- 2004 *Superperformances*, Forum Itinérant, Strasbourg (FR)
- 2004 *Frisch eingetroffen*, Zeitraumexit, Mannheim (DE)
- 2003 *International Performance Art*, Willisau (CH)
- 2002 *High Calibre*, International Performance Festival, Berlin (DE)
- 2001 *Bone 4*, Schweizerische Performance Szene, Bern (CH)
- 2000 *Symposium Performance Video Computer*, Kunstraum, Innsbruck (AT)

Distinctions

- 2009 Bourse Picker, Geneva (Making the image sing, Monografik-editions)
- 2006 Sitemapping/mediaprojects, Federal Office for Culture, Bern (CH)
- 2005 Swiss Award for a Performance, Kunstcredit Basel-Stadt, Basel (CH)
- 2003 Award «Young Art 2003», Providentia/La Mobilière, Nyon (CH)
- 2000 Swiss Fine Art Award, Federal Office for Culture, Bern (CH)