

Femme en kimono, femme de tuyaux. Dans la performance *Evidence*, Geneviève Favre Petroff fait de petits mouvements en chantant. Son costume se colore peu à peu de «broderies» réalisées par la circulation spiralée de fluides. Comme si, le réseau sanguin se transformait en motifs décoratifs vivifiant le monochrome blanc du kimono. A la fois incongrue et élégante, *Evidence* offre un moment de magie.

Véronique Mauron (historienne de l'art, Lausanne), 2013

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

Venue du chant – sa voix est aussi lumineuse que ses apparitions (*Electra*) – Geneviève Favre Petroff 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, du cinéma ou de la science-fiction.

Françoise Jaunin (journaliste, Lausanne), 2008

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

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 joooose. Cr-annn Berry Joooo-se".

torontostreetfashion.com (blog, Toronto), 2009

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

Statement

Performance art allows me to express myself in a transdisciplinary way bridging art, digital art, fashion design, music and technology. As singer and visual artist, I am particularly interested in the interplay between sound and light, voice and space, motives and costume.

The fantazist characters I create reflect my own questionnings and evolve each time in a specific and emotional atmosphere. For my installations, the physical presence is relayed by elements of nature or given to various objects which can speak and tell stories.

The public is invited to take actively part into my actions often flavored with irony and humor.



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 belt (obi). The ink flowing 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, historical and vibrant 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

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

Soyons mobiles - 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

Ma petite hésite....

J'aimerais bien savoir nager sur le dos, ne pas faire de vagues, faire dodo sur l'eau

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 ?! C'est bien propre aux femmes, ça ?!

Heureusement qu'il y a les muséeees



Voice, texts, costume, performance: Geneviève Favre Petroff Music: *Illusion* by Sawai Hikaru Kimonos: Ma Belle Demoiselle Choreographic advice: Juju Alishina Video capture: Vania Jaikin Miyazaki



AQUARIUS

costume-sculpture created - 2013

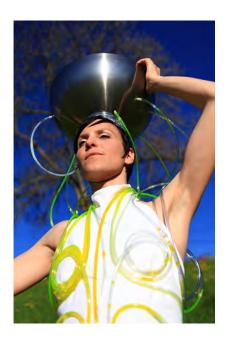
For the exhibition *Pièces d'été* in Malbuisson (Franche-Comté), I decided to work on the theme of the water, natural element, source of life. I tried to evoke social inequalities in matter of access to drinking water in the world. I also speak of the fluids flowing in our bodies, the feelings which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







design, concept, composition & performance: Geneviève Favre Petroff sewing of the dress: Christime Emery and Geneviève Favre Petroff

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 baklawa
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

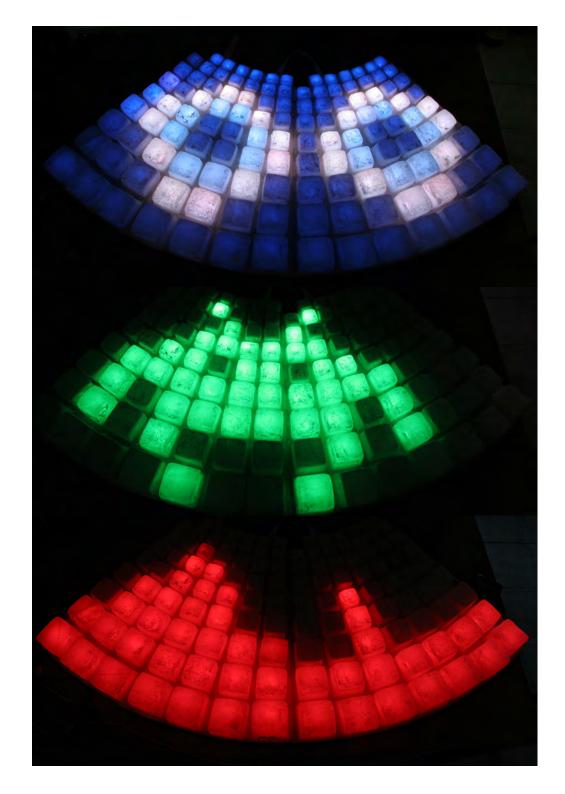
Das Leben ist zu kurz Wir sollten nicht immer ... rennen Das Leben ist so kurz Wir werden al-le ein Mal sterben

Wählen die gute Zeit, nicht immer gestresst sein





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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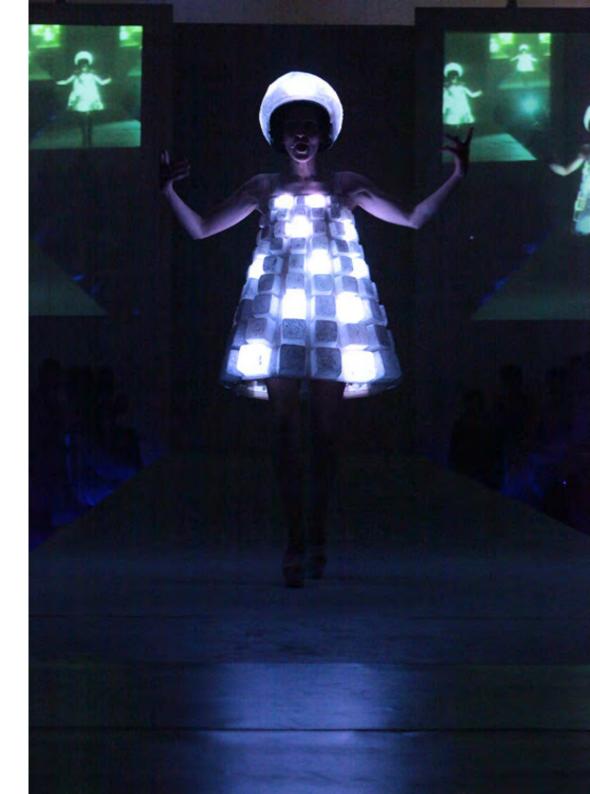


ERNST GÖHNER STIFTUNG

NUIT BLANCHE

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)
IFAT| 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)





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) or *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

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!

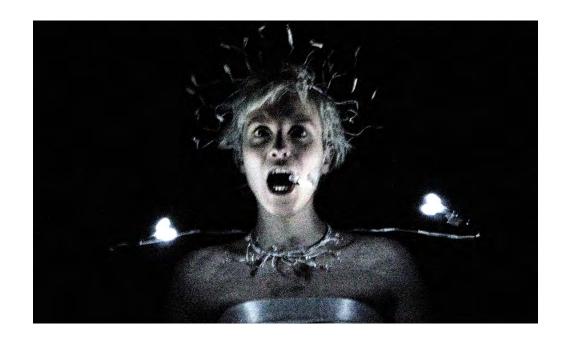
Dia - a - a - a ... Diamonds are all my life! I could die fo them.

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! LIFE IS A TRAGEDY!







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.

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 enemy? Who should she trust?



Presentations

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

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

Jubiläumsfest, 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)

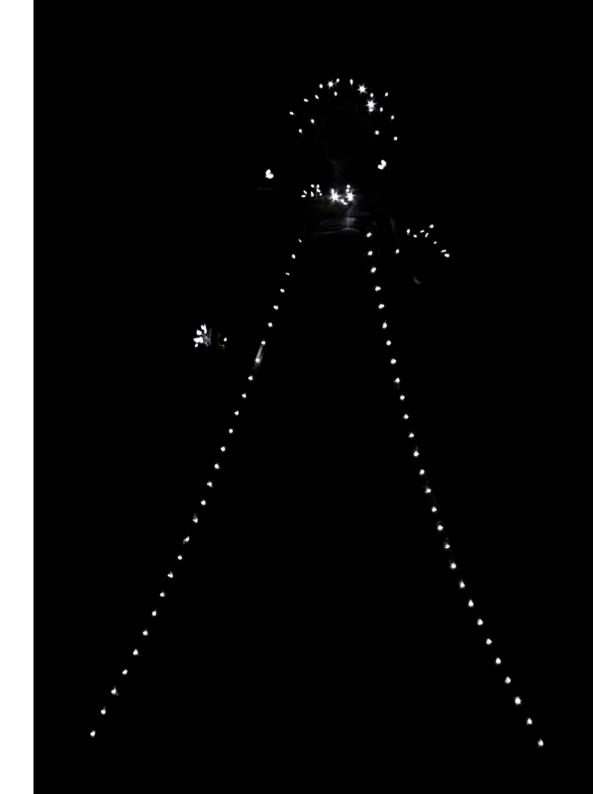
Museumsnacht, Centre Paul Klee - Sommerakademie, Bern (March 2010)

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

Luces de hiel, Instituto Cerventes, 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.

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.

«Sauve-moi.» Le visage d'Elec- ment métamorphosé. L'univers tra, 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 Sa robe sonore ne passait pas les de petites lumières scotchées sur le corps de sa femme. «Peux-tu 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-



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

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 sentir mon cœur?» lance encore 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 envové 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.genevievefavre.com

Electra, femme-lumière

EXPO-PERFORMANCE

Geneviève Favre se fait magicienne chantante et luminescente 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 luminescents, 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 moven d'allier son et vision en puisant aux inspirations croisées de la mythologie, de la musique électronique, 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.

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'Electra' at LimeWharf, 14th November 2014

Saturday, Navember 15, 2014 by lancanetty rights



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-tatching, 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 spiley 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 Electro. I felt like I'd slipped through the veil into an art deco Namia governed by a high voltage White With. This is Geneviève Payre 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.

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 lyries given new dimensions of meaning by the flickering of information from the darkness.

The performance also ties into my passions for artists that undergo a transformative process in order to perform. My favourite musicians are those who've sloughed off their real' selves like a snake leaving it's skin behind. I particularly love the aesthetics of musicians who transform themselves into a robotic form, like Daft Punk, Janelle Monae or Robym. There's something beautifully synchronous about cool synthesiser sounds coupled with armour plating, flickering lights and glass visors.

Electro slots into this glove; less a human being and more a cybernetic AC/DC priestess, a tarot card come to life. The overall effect is an intoxicating mixture of power, a sinister Frankenstelnian other-ness combined with a weirdly religious intensity. I seriously loved it - one of the most beautiful seventeen minutes I've experienced in quite some time.



BLACK BIRD

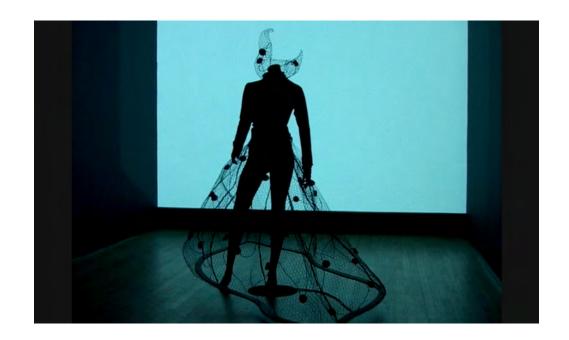
performance of thirty minutes - 2007

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.







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 travaillez ? Regardez-moi ces corps ! Vos corps, vos corps ! Et vous mesdames Epilez-moi ces aisselles Et les mollets ? Faites-moi vibrer ces molets!

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









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



ATCHOUM interactive installation - 2005

It is winter: a tree in the city has a cold! Embodied by the Lausanne musician Daniel Bourquin (aka Nunus), we can hear it snorting, moaning away.

When you approach it, and pass under its branches, it calls you, complains, sings and sneezes violently. The denuded tree is inhabited by fifty white light spots LED flashing during the samples of voice, illuminate the sidewalk, and then returning to a quiet random sparkling as if the tree was thinking.

A computer program manages more than 200 voice samples, sorted by time period, and played during the day as the night. Thus you will hear the tree snoring at night or wishing «a good appetite» passersby at noon. This interactive installation was presented at the *Festival Arbres et Lumières* in Geneva in 2005.



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

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?

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

Illumination Illumination Illumination

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

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

Go ask Alice I think she'll know

a) I'll be your mirror - Velvet Underground b) A woman left lonely - Janis Joplin c) A rollling stone - Bob Dylan d) San Fransisco - Scott McKenzie e) White Rabbit - Jefferson Airplane





Credits

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









GORGONA

performance of fourteen minutes - 2003

This performance on a stage is inspired by the Greek modern myth of the Gorgon. Pregnant, I feel myself as half woman-half animal, filled with water and unknown. I decide to create a character as a beast evolving in an aquatic and blue-violet light atmosphere. For it, I developed a profound timbre of voice.

Hunched, the eyes glaring public or anchored to the ground under a slumping wig, *Gorgona* is an ambiguous presence, at the same time tender and rebellious.

The creature arrives on stage accompanied by groans and superimposed voices. Its songs intoxicate the visitors, and its words, infused with pain and fear, inspire respect. Seeming to have appeared from nowhere, she terrorises the assembly for some minutes, then leaves the scene with a strident cry.



Lyrics

Grogne grogne
Grogne grogne la gorgone

M'isoler pour mieux t'aimer M'isoler pour tendre à ça, tendre à ça A l'attente que tu pourrais avoir

Donnes à ta vie un sens satisfaisant Donnes à la vie sociale un sens à ta vie Donnes à ta vie sentimentale 'Ist aber kein Kinderspiel!

Les yeux penchés d'une icône Les yeux penchés...

In dem Bus Niemand hat mir seinen Sitzplatz gelassen!

Et bien « rampez », maintenant !! Je vous plains les mecs Je vous plains les mecs Vous qui devez passer Devant le Juge d'instruction...

Prendre soin de toi Me donner comme mission Prendre soin de toi

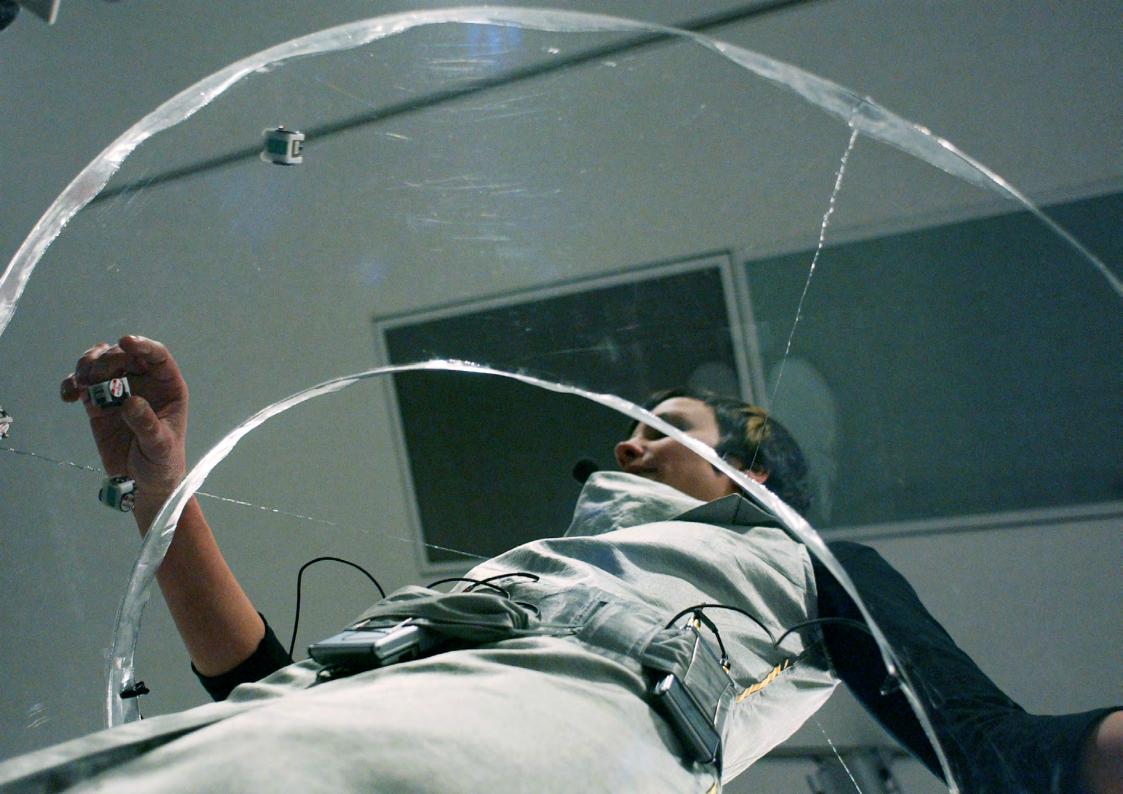
L'eau de tes yeux, Adonis L'eau qui coule dans tes yeux Adonis Jamais je ne veux tes yeux loin de mes yeux

Birth of us Birth of us Birth of us Birth of us

I want you all alive I want you all alive I want you all alive



Credits



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)



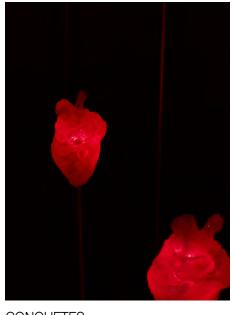








FREUDE







2004



CASANOVA MOI 2010



CARMINE LOVE 2000



SOUBRETTE 2010



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



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 *Perfomances & 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 Donzévansaanen, Lausanne (CH)
2002	Sweet dependence, Galerie Imoberdorf, Morat (CH)
2001	No woman no cry, Kaskadenkondensator, Basel (CH)

Collective Exhibitions

2000

1999

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 Cerventes, 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	Imprévus au Jardin, Domaine de la Pièce, St-Gervais s/Mare (FF
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)

Artlab, Palais de l'Athénée, Geneva (CH)

East of Fame, Seedamm-Kulturzentrum, Pfäffikon SZ (CH)

Festivals (selection)

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	Präsente, 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)
2006	Soirée Vidéo Performance, Kunstart, Neuchâtel (CH)
2005	Festival Arbres & Lumières, Geneva (CH)
2005	Die Sicht auf das Original, Kunstkredit Basel-Stadt, Muttenz (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	Superformances, 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
	, (
2007	Valiart by Valiant, Mediaprojects, Bern (CH)
2006	Sitemapping/mediaprojects, Federal Office for Culture, Bern (CH)
2005	Award for a Performance, Kunstkredit Basel-Stadt, Basel (CH)
2003	Award «Young Art 2003», Providentia/La Mobilière, Nyon (CH)
2001	Award Fonds d'Art et de Décoration, Geneva (CH)
2000	Swiss Fine Art Award, Federal Office for Culture, Bern (CH)