



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 !

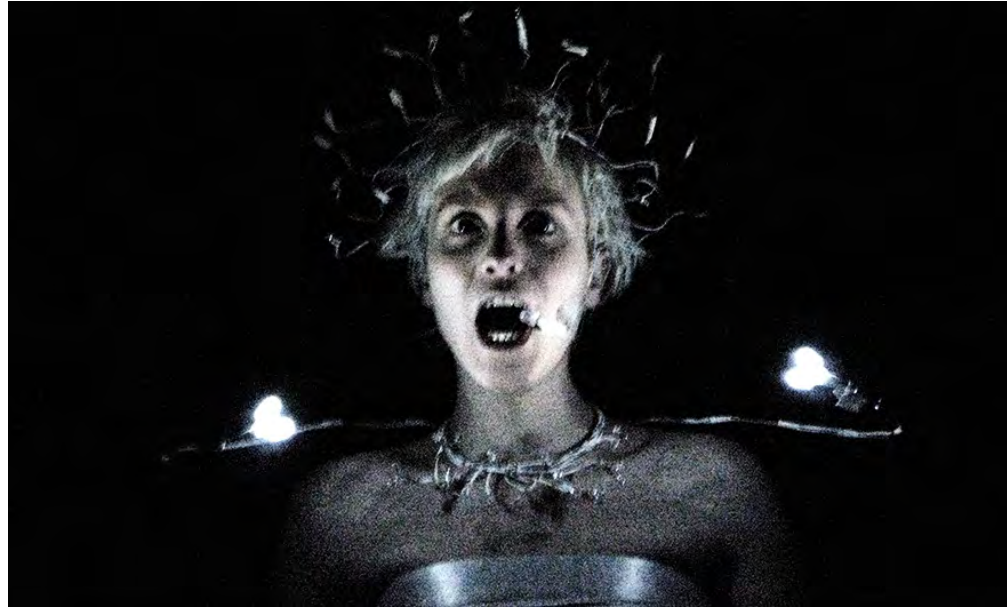
Dia - a - a - a ...
Diamonds are all my life !
I could die fo them.

*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 !



Credits

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



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 an enemy ? Who should she trust ?



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)

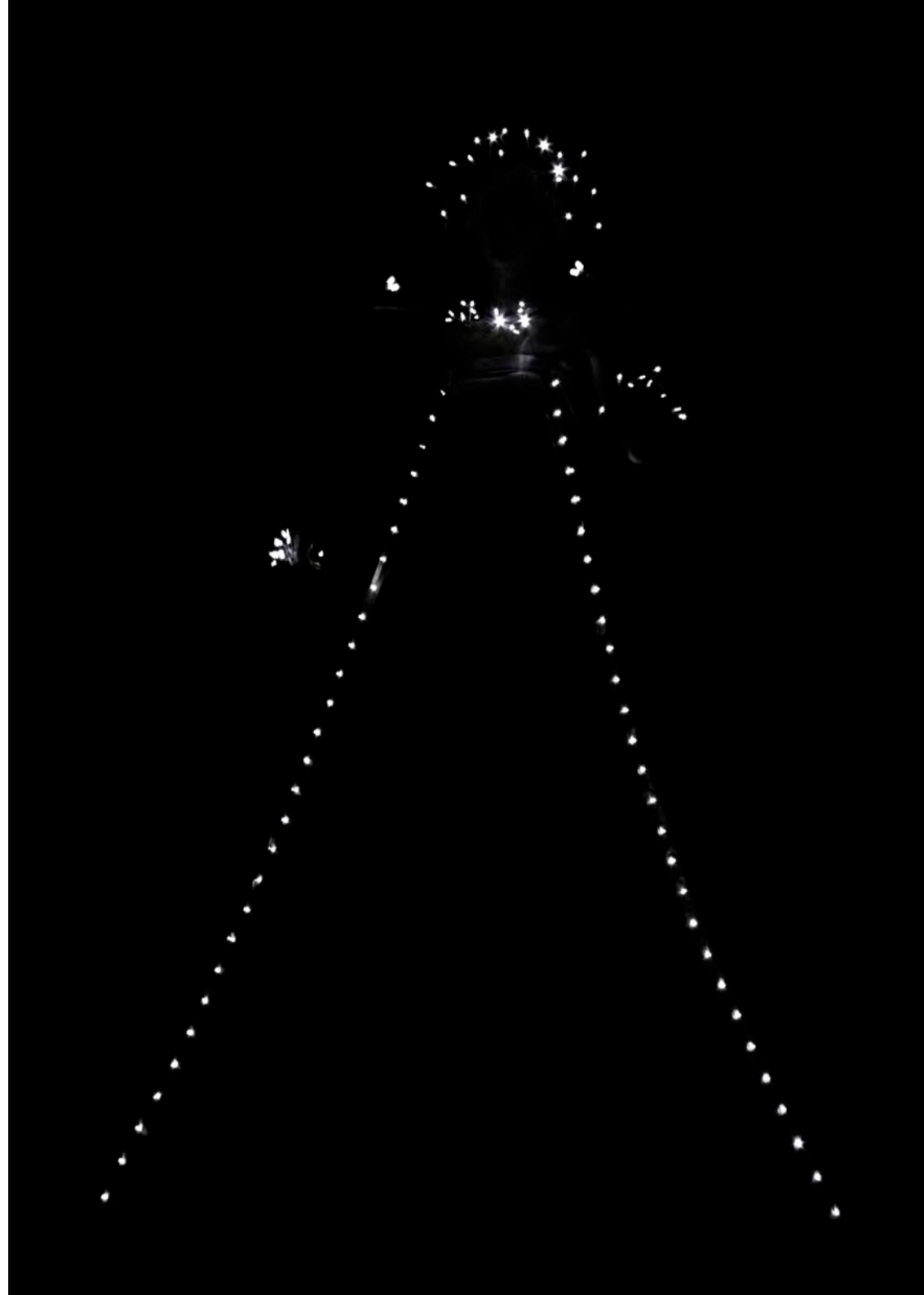
Museumsnacht, Centre Paul Klee - Sommerakademie, Bern (March 2010)

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.

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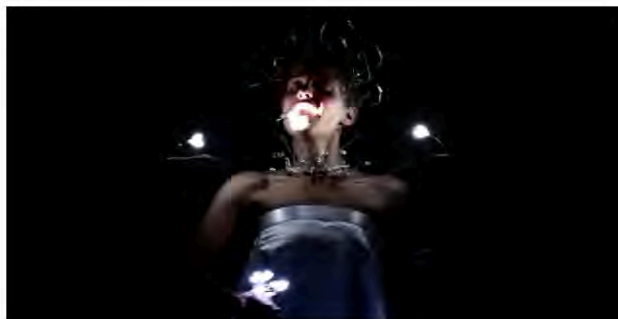
Saturday, November 15, 2014 by tanconer@nyimg12



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 Narnia 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.

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.

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 Robyn. There's something beautifully synchronous about cool synthesiser sounds coupled with armour plating, flickering lights and glass visors.

Electra 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 Frankensteinian 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.