

# République Géniale

17.08. – 11.11.2018

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The Kunstmuseum Bern and the Dampfzentrale Bern jointly proclaim the *République Géniale* : it brings together the spheres of LIVE ART, TEACHING & LEARNING and EAT ART with an EXHIBITION of five top-ranking collectives into an interdisciplinary event of a special kind.

The *République Géniale* is an idea by the French artist Robert Filliou (1926-1987) who – partially influenced by the social upheavals of 1968 – developed a new vision of art and education: 'I had the idea of creating my own territory and of course also suggest to everyone else that they create their own territory; and I say to myself that people who live in that territory will spend their time developing their genius rather than their talents.' About 50 years later Filliou's Republic is being proclaimed again to negotiate, in an inter-disciplinary fashion using artistic means, socially relevant themes such as territory, climate, education and coexistence. Because particularly in the present day, when there is much talk about fences and borders, and reactionary discourse is becoming increasingly acceptable, Filliou's fundamental idea of coexistence in a multi-layered community is extremely topical.

Hence with the *République Géniale* a unique overall programme of art, music, performance, dance and architecture comes into being, to bring people together and encourage 'the genius' of each individual. The *République Géniale* is a place where art, science and play discover one another, chance is factored in and permanent change prevails as an underlying principle. The stable work and a striving for perfection are countered by what Filliou called 'création permanente'. For that reason the *République Géniale* combines different artistic approaches, collaborative projects and scientific scenarios into a boundary-crossing event at which everyone without exception is welcome, to learn with and from each other in a playful way. Our project follows Filliou's approaches by understanding artistic production as a continuing, inter-disciplinary and creative exchange, so that it no longer matters in the end whether something is bien fait, mal fait or pas fait – well made, badly made or not made.

The **EXHIBITION** brings together five nationally and internationally active collectives (Forensic Architecture, SUPERFLEX, U5, RELAX, Louise Guerra Archive), who also move in areas outside of the visual arts. Because in Robert Filliou's understanding of the concept, collective practice is a response to arguments with the conditions under which art is made and presented. Works and working forms are shown which represent and question the different principles of collective collaboration. **LIVE ART** includes performances which pick up

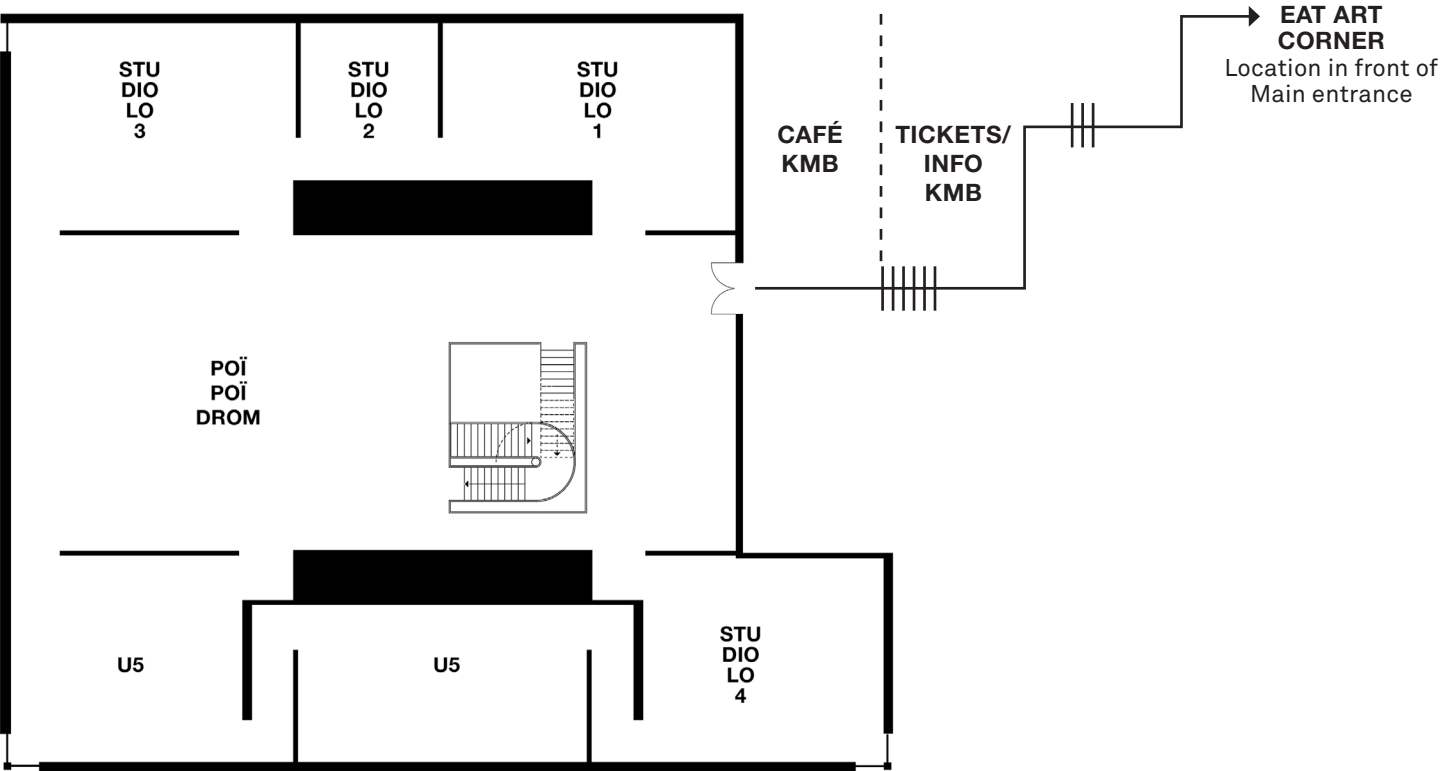
A cooperation of:

KUNST  
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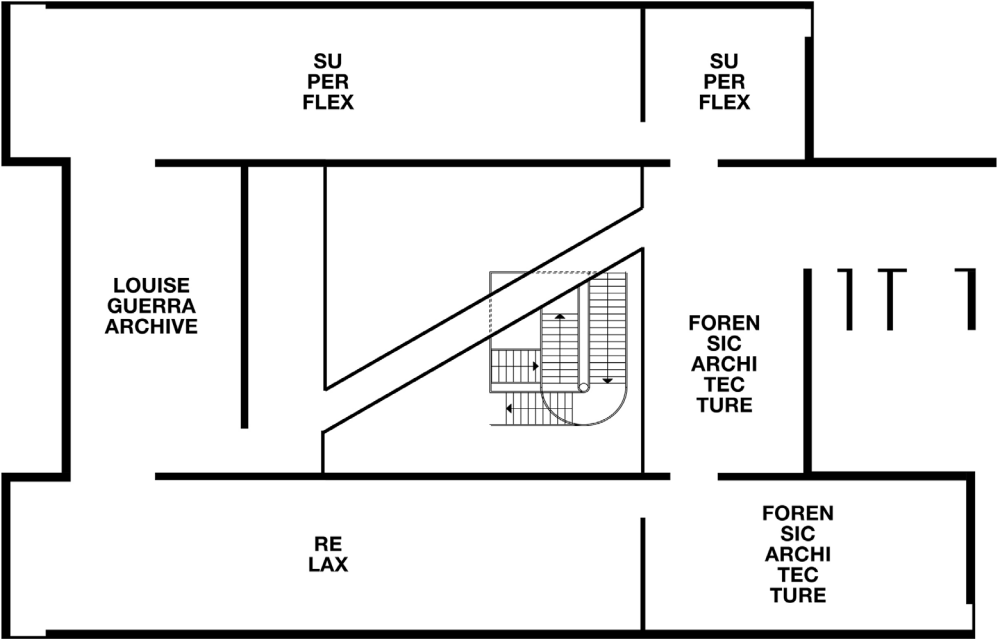
DAMPF  
ZENTRALE  
BERN

FLOORPLAN

Ground floor



First floor



or merge together elements from dance, music and theatre, and makes 'création permanente' accessible as an art that is mobile and in constant flux. **TEACHING & LEARNING** functions in terms of a platform which grants insights into workshops of theory and practice, and in which artistic methods and skills are exchanged, passed on and further developed. With an increasing interest in the social aspects of art since the 1960s, **EAT ART** cooking and eating have also become an artistic practice. Cooking as a primal form of the transformation of states is therefore celebrated in the *République Géniale* as a 'création permanente' of a particular kind.

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## POÏPOÏDROM

The *Poïpoïdrom* – according to Robert Filliou a village square and a place of gossip – is the centre of the *République Géniale*. The name derives from a greeting ritual of the Dogon people, an ethnic group living in the East of Mali, which answered reciprocal questions about the state of their relatives and possessions with the expression 'Poï Poï'. Filliou adapted the ritual to his concept of the 'Territory of the Republic of Genius', with which he invited everyone to create their own territory. Filliou saw this form of cultural appropriation, highly problematic from the post-colonial perspective, as a homage to the Dogon. To give a spatial structure to his idea, Filliou developed the form of the *Poïpoïrom* with the architect Joachim Pfeufer as an architectural stage with the character of an event. Robert Filliou stressed that the *République Géniale* hovers one metre above the floor. It is at this metaphorical height, according to Filliou, that one finds the ideal climate for an unlimited 'création permanente'. Here artists, scientists, architects, students and visitors encounter one another and together create the *République Géniale* afresh every day in performances, workshops, symposiums, masterclasses and lectures.

With the proclamation of the *République Géniale* in 2018, fifty years after 1968, a connection is established with the social and artistic upheavals and reverses of that time. The artistic avant-garde with which Robert Filliou's ideas corresponded is celebrated in re-enactments. So, for example, the piece *Réunion* is being performed again as a one-day chess tournament, the legendary chess game between John Cage and Marcel Duchamp from 1968 for interactive chess board and live electronics. And the Ballet Rambert is showing the *Rambert Event* with pieces by Merce Cunningham. Other contributions will engage with the avant-garde in a spirit of artistic research. In a performance Dorothea Schürch, for example, investigates Joseph Beuys's radio play *Ja ja ja ja nee nee nee nee*. The *République Géniale* also picks up socially relevant themes such as territory, climate, culture and social coexistence. Thus for example the symposium *Ein Meter über dem Boden* (One Metre above the Floor) deals with the role of architecture in society and ecology.

In the temporal-spatial territory *République Géniale* the *Poïpoïdrom*, with its central platform, constitutes the main island around which *Studiolo*s 1-4 and the exhibitions are arranged. Time and again the *Poïpoïdrom* acts as a central meeting place, whether as a place to rehearse in public (students from Bern University of Arts/Hochschule der Künste Bern HKB), to work on ideas about architecture and ecology (students from Bern University of Applied Sciences, BFH) or to

hold symposiums and conferences (Association of Art Historians in Switzerland, Vereinigung der Kunsthistorikerinnen und Kunsthistoriker in der Schweiz VKKS: *Performing Reality*, Performance Art Netzwerk Schweiz PANCH: Archive des Ephemereren, Internationale Künstlergremium IKG).

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## STUDIOLO 1 – TEACHING & LEARNING AS PERFORMING ARTS

The word *Studiolo* is used in the *République Géniale* to describe those rooms devoted to teaching and learning. *Studiolo 1* is a classroom in a constant state of transformation. The room is based on exchange, the flow of ideas, experimentation and unforced creativity entirely in the sense of Robert Filliou's idea of 'création permanente'. This is the term that Filliou used to describe art as creativity and continuous process. He saw art as part of a larger network which he characterised as 'The Eternal Network' ('Das immerwährende Ereignis' / 'La Fête Permanente'). Like Joseph Beuys he understood creativity anthropologically, as an innate ability in every human being. Like many artistic movements of the 1950s Filliou attempted to equate art and life. In encounters between artists and non-artists he saw great potential for a society's advancement. So he assigned an important role in teaching and learning processes to art, because it brought in play, intuition, spontaneity and chance as equal values. Filliou summed up these ideas in his book *Lehren und Lernen als Aufführungskünste / Teaching and Learning as Performing Arts*.

*Studiolo 1* is referred to and used in this sense. Knowledge is gained here through experience, and insight through thinking. Robert Filliou's principle of equal value 'Bien fait – mal fait – pas fait' is the pointer here. 'Bien fait' represents the model as an exemplary possibility, 'mal fait' stands for productive failure and experiment, and 'pas fait' for the open-ended unfinished art work. The forms that *Studiolo 1* assumes during *République Géniale* are accordingly diverse. So, for example, it turns into a sound environment when David Tudor's *Rainforest IV* from 1973 is reworked and transposed (Bern University of the Arts HKB) or when visitors make sounds from the installation *rasenstück* (Lawn Piece) (Zoro Babel and Andrea Lesjak) with their movements. It becomes a transcription workshop (Angela Marzullo), an 'autodidactic learning centre' (Nicholas Y Galeazzi), a stage, in which performance art is interrogated about its techniques (HKB) and a space for drawing: the Swiss artist Peter Radelfinger offers an unconventional drawing class, in which he develops several series of drawing and performance exercises, studies and actions as complex artistic projects. And in the end *Studiolo 1* becomes a pop-up radio station, preparing for the 1,000,056<sup>th</sup> birthday of art (HKB). Robert Filliou announced the 1,000,000<sup>th</sup> birthday of art in 1963 on his 37<sup>th</sup> birthday.

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## STUDIOLO 2 – PROJECTION ROOM

*Studiolo 2*, used as a projection room, is devoted to teaching and learning with a focus on the theory of architecture and design. Works by students at EPFL (Lausanne) and the Joint Master of Architecture (Fribourg) are shown under the title *Imaginary Composites – Reconfigured Realities*. They were produced in the classes of the artist and architect Philipp

Schaerer, who teaches at both establishments. The works are based on different experimental assignments. In all of these, play, chance, intuition and humour play a major part. Thus for example the students reinterpret everyday objects or reshape them into utopian architectural designs, or else they bring fragments of photographs of architecture, cities and landscapes into new pictorial compositions. In order to set the creative process in motion, language too can be deployed in the form of fictitious word connections or word lists produced according to different categories. In this way compositional techniques form a focus of the teaching and learning modules presented here. The main interest is placed in the rearrangement of the supposedly incompatible. The room shows pictorial constructs which have little to do with reality, but which still look plausible and potentially viable. See also: <http://constructingtheview.org>

*Studiolo 2* also serves a projection room for screenings in the context of other points from the programme of the *République Géniale*. These are announced on line at [www.republiquegeniale.ch](http://www.republiquegeniale.ch)

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## STUDIOLO 3 – MARTIN HUBERMAN

The term ‘Studiolo’ refers to a type of room which arose out of the spirit of humanism in the Renaissance *studioli* served as private study spaces, but were staged for an audience. They often contained ornate carvings, paintings, sculptures, crafted objects and objects from nature. This turned them into collection rooms with an almost public claim to education. The Argentinian architect Martin Huberman was invited to engage with this architectural and social form of an educational room in the context of the *République Géniale*. Drawing on the famous *studiolo* of Grand Duke Francesco I de’ Medici in the Palazzo Vecchio in Florence, Huberman has created an architectural and artistic reinterpretation. With *The Phantom Limb – Studiolo* he presents not a contemporary version of a *studiolo* but a potential space which takes architecture itself as its theme.

It shows a fragment of the *studiolo* of Francesco I in its negative form, defined by an (empty) wooden casing as used in concrete construction. Huberman has effectively undressed the *studiolo* and rebuilt it up to the moment just before its materialisation. The hollow form becomes a *Miembro Fantasma*, a phantom limb, which throws up questions about architecture and its production process; for example the question of where craft is hidden in contemporary architectural works. Does that craft still exist, and how does it relate with the construction process and design? By exhibiting a casing construction for a concrete building, Martin Huberman is addressing the work of engineers and carpenters in a practical sense. As the original craft of carpenters, the construction of casings was taken over by master builders and largely standardised. In order to stress the autonomy of the craft, Martin Huberman looked from Argentina for a company here that builds the casing but does not itself influence the construction. The company was only given the plans on a scale of 1:50, 1:25, 1:5 and renderings (accurate visualisations) of the *studiolo* as well as the proviso that the casing was to be cast with fibre-reinforced concrete. In the end a carpenter was found who accepted the commission under the given conditions. His working drawings for the casing are displayed in *Studiolo 3*.

Also shown are the architectural plans and visualisations of Huberman’s project as well as photographic research showing concrete casings from Huberman’s home city of Buenos Aires. Does Martin Huberman see craft-based knowledge disappearing in contemporary architectural practice? Does his contribution conceal a desire for more craft and in the end more humanity rather than standardised industrial processes? His *studiolo* in the *République Géniale* does not answer these questions, but makes them available for discussion by creating the hidden structures and processes of a building with *The Phantom Limb – Studiolo*. Martin Huberman will be present in the *République Géniale* between 28 and 31.8.2018.

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## STUDIOLO 4 – ARCHIVE ROOM

The Archive Room is an extended *studiolo* in which texts, photographs, sound and video recordings are activated in staged readings, workshops and other performative forms in the sense of a ‘historically informed performance practice’. This term originally referred to attempts to reproduce the music of earlier eras with authentic instruments, historical playing techniques and with an understanding of the artistic creative means of the age in question. The term was later adapted to the treatment of performance art, whose productions are usually handed down to us only in archive form. Hence work with archives is practised, particularly in the performance context, as an artistic strategy of re-enactment. This produces a ‘living archive’ which awakens the supposedly ‘dead’ archive material to new life.

In the case of *Studiolo 4* this is not a dead archive but a playful working space. This is made clear by the use of 16,000 blue, red, yellow, black and white dice of different sizes, scattered over the floor. On each side they bear only the number one. *Eins. Un. One.* is also the name of Robert Filliou’s 1984 installation. Of it, Filliou writes: ‘A random throw of 5,000 or more dice on a level surface in the hope that this will produce at least the fleeting impression of an interconnection or identity of the entire cosmos’. In the *République Géniale* the dice were scattered on the floor, according to Filliou’s playing instruction, in a single throw. The work *Eins. Un. One.* thus provides an exemplary representation of the Archive Room: it is only through concrete action that the idea is given life. Exactly the same applies to the archive material of this *studiolo*, which is activated in the context of the *République Géniale*. The performance group Montagne Froide uses the source material for Robert Filliou’s ‘auto-théâtre’ *L’immortelle mort du monde* from 1960 – a poster with playing instructions arranged like a chessboard – and works them into an actual premier performance of the *Poïpoïdrom*. The American composer and artist Arnold Dreyblatt takes the founding record of the utopia of the *Free International University* initiated by Joseph Beuys, Heinrich Böll, Klaus Staack, Willi Bongart and Georg Meistermann out of the cupboard and, in the *Poïpoïdrom*, performs the staged reading *Protocols of the Future*. The artist Angela Marzullo brings out audio-documents of the *Rivolta Femminile*, a movement by feminist activists in Italy in the early 1970s, to engage with its legacy. She is organising a workshop in which the audio-documents will be communally transcribed and discussed.

In *Studiolo 4* visitors are also given access to the digital archive of Louise Guerra, a fictitious artist who appeared in various configurations between 2013 and 2017. Her artistic legacy is retrospectively addressed in the *République Géniale* in several events by invited artists, and thus reinterpreted. In addition, in the *Archive Room* various films by Robert Filliou are shown, and special screenings are held, including films about John Cage and Merce Cunningham. Not least, the shelves in this room are waiting to be filled and used in the course of the *République Géniale*.

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## U5

While studying together at Zurich University of the Arts, in 2007 four artists came together to form the artistic production community U5. These days there are three members, but it is not the individual people who constitute the group, and whose real names stand behind the collective name even today. Instead, U5 represents a universe that has grown out of shared stories, both experienced and invented. U5 represents countless microcosm and macrocosms that interpenetrate and influence one another, and in which there are no sharp borders between the virtual, the object-related and the social space.

Their Studio XOX, based in a former industrial zone in Zurich, is a site for production, presentation and encounter. It produces materially sumptuous works, parts of earlier pieces glow atmospherically from the ceiling, and visitors sometimes meet in the 'automatic bar', where U5 also invite artist friends to put on performances. What happens in the real room has a virtual resonance: since the beginning of their collaborative work U5 have documented and accompanied themselves with cameras whose pictures are publicly visible on their own website in real time. Something that originally added a virtual dimension to 'real life universe U5' over time became an art work in its own right as well as a room for production and presentation, a reality of its own.

For the *République Géniale* U5 have made *House of Sentiments*, an installation in several parts, in which visitors are confronted with the ways in which virtual, architectural and emotional realities combine and influence one another. *House of Sentiments* consists of a multi-part video installation in which four mood images (sad, angry, calm, happy) affect one's own emotional economy. In the next room is a walk-in interactive sculpture whose materiality refers to the videos. As soon as visitors enter this sculpture they are filmed by cameras. The images are broadcast in real time on to a screen and on a website: <http://palm.92u.ch>. Via this website both visitors and artists can always directly react to the real-time images by assigning different moods to the pictures. The intervention will then appear in the digital space of the website and on the screen in the museum room.

On the one hand *House of Sentiments* torpedoes control over one's own emotional state, since this is influenced and categorised by the videos and by the people standing outside. And at the same time *House of Sentiments* may inspire people to use the loss of control, in Robert Filliou's sense, as the creative potential of a game with different realities and an open outcome.

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## SUPERFLEX

The Danish collective SUPERFLEX was founded in 1993 by the three artists Bjørnstjerne Reuter Christiansen (b. 1969), Jakob Fenger (b. 1968) and Rasmus Nielsen (b. 1969). It assumed the task of turning the certainties of the capitalist world on their head. The projects of SUPERFLEX have a strong connection with social engagement, alternative economies and self-organisation, and are aimed at the participation and emancipation of the public. In their products, SUPERFLEX produce objects or develop commissions geared at reversing the usual power relations between producer and consumer. In this way SUPERFLEX intervene in the economy while at the same time investigating its economic structures. They let the public make art, for example, or use a system of pipes as symbolic representation of the rivers of gold that flow even through an art museum.

SUPERFLEX pick up strategies of economic action and develop models of a counter-economy. They do this in *Copy Light Factory* (2006), a workshop for designer lamps that are put into operation in the Kunstmuseum at preannounced times. In this workshop the public, under the guidance of a supervisor, manufacture designer lamps. Illustrations of familiar designs are printed on transparent, milky or normal paper. These then form the actual screen of the lamp, while the form of the body of the lamp, a wooden structure, is made by SUPERFLEX. As the visitors make motifs according to their own taste and assembling the components, new individual designer lamps are made, which refer to the already existing lights. The question inevitably arises of whether what has been produced is plagiarism, a copy or a new designer product. Where does an imitation itself turn back into an original? In this way the collective makes the users think and at the same time reflects on the nature of copyright law and the contradictions it throws up.

SUPERFLEX also extend the questioning of conventions into the relationship between art exhibition and art public. Since through the lamp studio *Copy Light Factory* the traditional roles of visitor and artist are interchanged. In *Copy Light Factory* the visitors produce the product, although the artists' collective retains authorship. What does that mean? What production processes define an art work? And who does the art belong to in the end? This question will very probably be satisfactorily answered on the last day of the exhibition, Sunday, 11 November 2018, at 3.00 pm. Because the lamps will be auctioned under the direction of the auctioneer Bernhard Bischoff (Galerie Kornfeld). Not only can the producers auction their lamps, SUPERFLEX will transfer the sum earned at auction to an as yet unknown institution.

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## LOUISE GUERRA ARCHIVE

Louise Guerra (2013-2017, founded in Basel, CH) was a fictitious collective artist. She appeared in various arrangements and with different media as an agent against individualism and belief in authorship in art. She was a space of activity for communal reflection on structures of collective artistic production, and for questioning those structures using various different means. Art and craft works were produced and texts written, performances and theoretical workshops were held, everyday objects from Louise's life as well as friendship ribbons were designed. At the same time the real names of the individuals who appeared as Louise Guerra remained consistently hidden. Consequently Louise Guerra had many faces and stories, woven amongst other things from biographies of historical Louises – the artists Louise Bourgeois and Louise Nevelson, for example, and the anarchist Louise Michel. The central question and challenge was thus how the diversity of collective creation can develop into a single artistic language; not least in an art world based around clear assignability and the linear development of artistic careers.

But Louise Guerra no longer exists. What does that mean for the works that have survived the 'death' of this fictitious artist? How is it possible to deal with this legacy in such a way that Louise's principles of collectivity and the critical questioning of authorship are maintained? The answer lies in the foundation of a new institutional authorship: the *Louise Guerra Archive*. It includes the whole of Louise's artistic production as well as documentary material such as correspondence, investigations or gifts to Louise from artist friends, and is looked after and administered by the artists Chantal Küng and Kathrin Siegrist. The institutional context offers new possibilities of artistic production and art education related to Louise Guerra's oeuvre, because work with the archive is itself seen as work that is artistic and curatorial while at the same time addressing issues of authorship.

For this reason *FUTURESPECTIVES* counters the conventional form of a retrospective with a future-oriented performative practice. For *FUTURESPECTIVES* different artists and art historians are invited to interact performatively with the Louise Guerra Archive. Also on display the room, alongside previously unpublished documentary material about Louise Guerra, are those works which the invited guests selected as a reference point for their performances, events and contributions. This turns the room into both a place of presentation and a place of production.

Entirely in the spirit of Robert Filliou's idea of *creation permanente* and of a 'Living Archive' (cf. *Studiolo 4 – Archive Room*) Louise Guerra's work and authorship are kept in in a state of transformation even after her death by placing the archive at the public's disposal and offering an opportunity for further collective forms of artistic production and the negotiation of authorship. Louise Guerra's digital archive can be consulted online in *Studiolo 4* and at <http://archive.louiseguerra.ch>. The *FUTURESPECTIVES* events are announced on the website [www.republiquegeniale.ch](http://www.republiquegeniale.ch).

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## RELAX

RELAX (chiarenza & hauser & co) is a production community consisting of Marie-Antoinette Chiarenza and Daniel Hauser as well as other people, project by project. The artists' collective has existed since 1997, and has been based in Zurich since 2003. Since the start of their collaboration Marie-Antoinette Chiarenza and Daniel Hauser have taken their bearings from an artistic practice based on strategies of revealing power relations and involving themselves in issues. They work site-specifically for the context in which their art is shown. The titles of their works, which recall slogans, are programmatic in nature and formulate an approach that is self-reflexive but also action-oriented. Apart from the critique of the artistic claim to autonomy, also expressed in collaboration as a production community, their works often deal with economic and social connections inside and outside the art system, with the areas of self-optimisation, feminism and social injustice. Their installations in museums bring together objects, videos, photographs and texts from various contexts into sometimes overflowing presentations, placing excessive demands on the visitor. In attempting to prevent the public from making sense of things too hastily, this is also an act of resistance against the simple political or artistic categorisation of their art.

The installation *a word a day to be wiped away* (2012-2018) consists of words, cleaning cloths, floor cleaning machines and the 'Library of Deleted Words'. There are also words and cloths for anyone who wants to erase a word. Depending on where the work is shown, there are different words collected by different people to be wiped away. To some extent this place establishes its own words. For the Kunstmuseum Bern, words were collected in collaboration with the curators and various other groupings (friends of RELAX from the Bern, region organisations devoted to care and services). The method of collecting words is not defined; people are simply supposed to come together in conversation. This kind of exchange, whether between friends, colleagues or strangers, makes it easier to establish those words which are felt to be problematic for a great variety of reasons. This also prompts a process of communication within the group concerning possible social areas of social tension. So far over 230 words in all have been donated. But on their visit each person can continue both to erase a word and donate one. However names of people, animals, places or companies are not collected. The words erased daily in the Kunstmuseum Bern, as well as those from the earlier versions of the project since 2012, are included in the 'Library of Deleted Words', the shelf of used cleaning cloths.

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## FORENSIC ARCHITECTURE

Forensic Architecture is the name of a research group at Goldsmiths College in London, consisting of architects, journalists, film-makers, IT specialists and visual artists. Early on, the group's founder, Eyal Weizman, worked out the political possibilities to use architecture as an analytical tool in the analysis of criminal events disputed by governments. Since its foundation in 2011 the think tank has been practising 'counter-forensics', which is deliberately deployed against state disinformation in legal investigations. In meticulously detailed work, Forensic Architecture brings together pictures, videos and further information, and visualises the results of its research in the forms of films or 3D models. The collective analyses architectural and media trails, theatres of war and torture, and in this way provides valuable evidence in conflicts against states, governments and companies. The evaluation of their cases are seen as counter-evidence to state information policy and are creatively prepared both for legal proceedings and for exhibitions in art institutions. Forensic Architecture takes action in crimes against humanity and the environment, and assumes commissions only from civilian victims, NGOs and independent associations. In its investigations Forensic Architecture bases itself on two premises: firstly, state power leaves traces, and secondly decision-makers have the power to erase them.

During the *République Géniale* five different investigations undertaken since 2012 will be presented. *Drone Strike in Miranshah* (2012) and *Drone Strike in Mir Ali* (2016) show investigations in Northern Pakistan based on eye witness accounts and the careful interpretation of impact traces to confirm CIA bombing attacks in the 2010s. *Torture in Saydnaya Prison* (2016) uses the acoustic memories of torture victims to reconstruct the layout of the notorious prison in Syria whose existence is denied by the Assad regime even today. *Outsourcing Risk* (2017) reveals the course of the devastating fire in the illegal Ali Enterprises textile factory in Karachi (Pakistan), in which 254 people were burnt alive and the survivors have still received no compensation even today. *Death by Rescue* illuminates the policy of cutting rescue missions in the central Mediterranean with reference to two shipwrecks which occurred in April 2015, and which cost 1,200 migrants their lives. Finally, the video film *77sqm\_9:26min* was admitted as evidence in the notorious NSU trial establishing a connection between the murder of Halit Yozgat in an internet café in Kassel (6 April 2006) and other racially motivated murders by the NSU (National Socialist Underground).

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## EAT ART CORNER

Eating as art? Art as eating? With growing interest in the social role of art since the 1960s, cooking and eating established themselves as artistic practice. With its special artistic-culinary programme, the *République Géniale* refers to so-called 'Eat Art'. This artistic discipline invented by Daniel Spoerri, a Swiss artist and friend of Robert Filliou, differs from 'Haute Cuisine' in that it considers the art of cookery as part of process-oriented visual art. Cookery as a primal form of the transformation of states is celebrated in the *République Géniale* as a '*création permanente*' of a particular kind. The *Eat Art Corner* in front of the Kunstmuseum is, as an extended *Poïpoïdrom*, a meeting place for artists and the public. In it, six international artists provide physical well-being. In mysterious ceremonies, they transform the simple into the precious, handing out nourishing delicacies.

Melissa P. Wolf and Paul Lamarre aka EIDIA (Everything I Do Is Art) from New York are updating their legendary cookery book and their video series *FOOD SEX ART – The Starving Artist's Cookbook*. Katja Jug's culinary art is about travel: to coincide with Alvin Curran's performance *Maritime Rites*, adapted for the Bern Aare, she celebrates her own 'maritime rites', conveying the recipes of the divine messenger Hermes from Dalmatia. The culinary tracker Samuel Herzog delights the public with 'mouthpieces' from the fictitious island of Santa? Lemusa, while the fermentationist Maya Minder, with reference to John Cage and Merce Cunningham, devotes herself to macrobiotic cookery, or Freddie Beckmans creates a seaweed and egg recipe from the letters of the *République Géniale*. Last of all Ralf Samens, who works near a local brewery, strives for nourishing food – because not everything in Eat Art needs to be overly delicate and refined.

## ÖFFENTLICHE FÜHRUNGEN

**Sonntag**, 11h: 19./26.08., 02./09./23.09., 07./28.10., 11.11.  
**Dienstag**, 19h: 21./28.08.\* (Kathleen Bühler, Valerian Maly),  
04.09.\* (Sarah Merten, Seraina Renz), 11.09.\* (Paula Sansano,  
Anneli Binder), 25.09., 16.10.\* (Valerian Maly, Roger Ziegler),  
06.11.

\*Tandemführungen mit den Kuratorinnen und den Kuratoren

### Visites guidées en français

Mardi, 23.10., 19h30

Dimanche, 04.11., 11h30

## KUNSTVERMITTLUNG

Infos zu privaten und fremdsprachigen Führungen,  
Workshops und Angeboten für Schulen:  
T +41 31 328 09 11, [www.kunstmuseumbern.ch/Erfahren](http://www.kunstmuseumbern.ch/Erfahren)

### Führung für Schulklassen

Kosten: CHF 140, inkl. Ausstellungseintritt

Dauer: 60 Minuten

### Einführung für Lehrpersonen

Dienstag, 21.08., 18h – 19h30

Mittwoch, 22.08., 14h – 15h30

### «ARTUR» Kinder-Kunst-Tour

Samstag, 25.08.: «Kunst & Alltag», 10h30 – 12h30

Workshop für Kinder von 6 – 12 Jahren\*\*

### Sonntag im Museum

Sonntag, 09.09.: «Kunst & Bewegung», 11h – 12h30

Workshop für Kinder ab 4 Jahren und Erwachsene\*\*

### «KUNST RUNDUM»

Samstag, 15.09., 14h – 16h

Interkulturelles Projekt mit gestalterischem Workshop  
für Frauen\*\*

### «KunstSpatz» Geschichten für Kinder

Mittwoch, 19.09., 15h

Lebhaft erzählte Geschichten vor Kunstwerken.

Ab 3 Jahren\*\* (in Begleitung Erwachsener)

### Herbstferienkurs – Kunst berührt

Donnerstag, 11.10./ Freitag, 12.10., jeweils 10h – 12h30

Gestalterischer Kurs für Kinder von 6 – 12 Jahren\*\*

\*\* Mit Anmeldung T +41 31 328 09 11,  
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zusammenfassende, digitale Publikation (pdf online abrufbar).

## RÉPUBLIQUE GÉNIALE

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Dienstag: 10h – 21h

Mittwoch bis Sonntag: 10h – 17h

Programmänderungen vorbehalten

Wenn nicht anders vermerkt finden die Veranstaltungen im  
Kunstmuseum Bern statt.



Wir bedanken uns für die gute Zusammenarbeit mit:  
Aareclub Matte Club Bern, Altersheim Sonnhalde Burgdorf,  
BETAX Genossenschaft Bern, Canon (Schweiz),  
Gerstaeker Künstlerbedarf Schweiz, FahnenSchwinger  
Vereinigung Region Bern, Hochschule der Künste Bern HKB,  
Hostel77, Hotel Kreuz, Musikfestival Bern, Pitteria Bern,  
Pontonierfahrverein Bern, Radio Rabe, SPITEX AemmePlus AG,  
Wandern-fuer-alle (Informationsstelle für Ausländerinnen-  
und Ausländerfragen) Bern



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Partner Kunstmuseum Bern

Stiftung GegenwART  
Dr. h.c. Hansjörg Wyss



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