

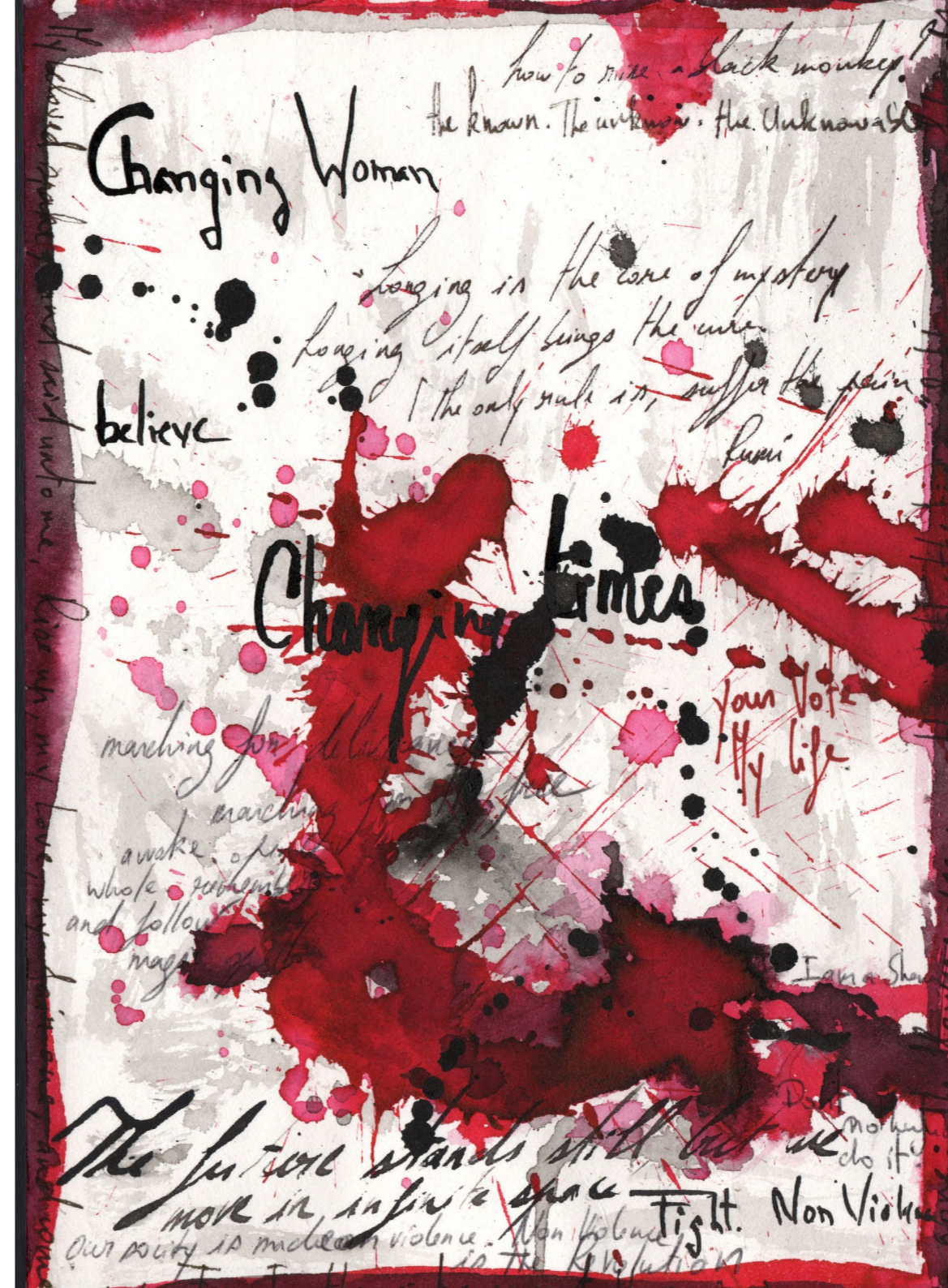
Maëlle Torné



Portfolio



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**Pamphlet**  
**Art notes of Biology**  
**and Anthropology**

Drawing serie binded in the form of a book / Sound piece

*Where we scream the alliance of art and science.*

4 years of bachelor in biology and ethnology

drive me to try making you see

*that*

Creative ways need to be taken in consideration in the formation and application of scientific concepts, in order for these concepts to be connected to the life they conceptualize.

*alive*

knowledge shields me  
knowledge gives me the key  
to be free











## Jrâm tale of the moon toad

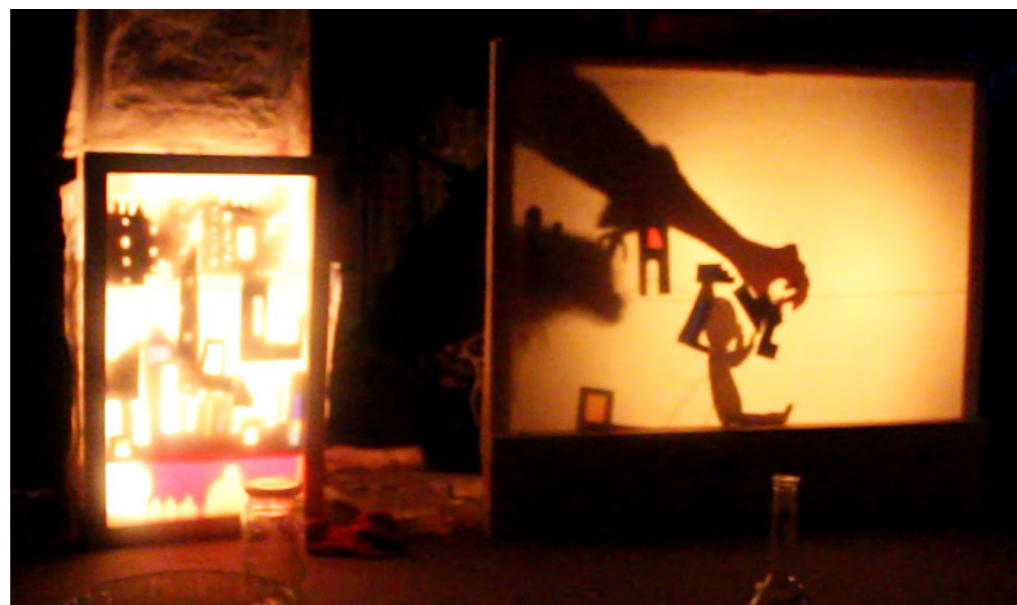
Digital image / Poem / Installation  
/ Performance(s)

Jrâm, tale of the moon toad, is an immersive tale consisting in a long image (where a drawn character evolves) and a written poem (myth retracing the journey of a character). This piece is a book, an installation and a performance. The main theme in the tale is sexuality.

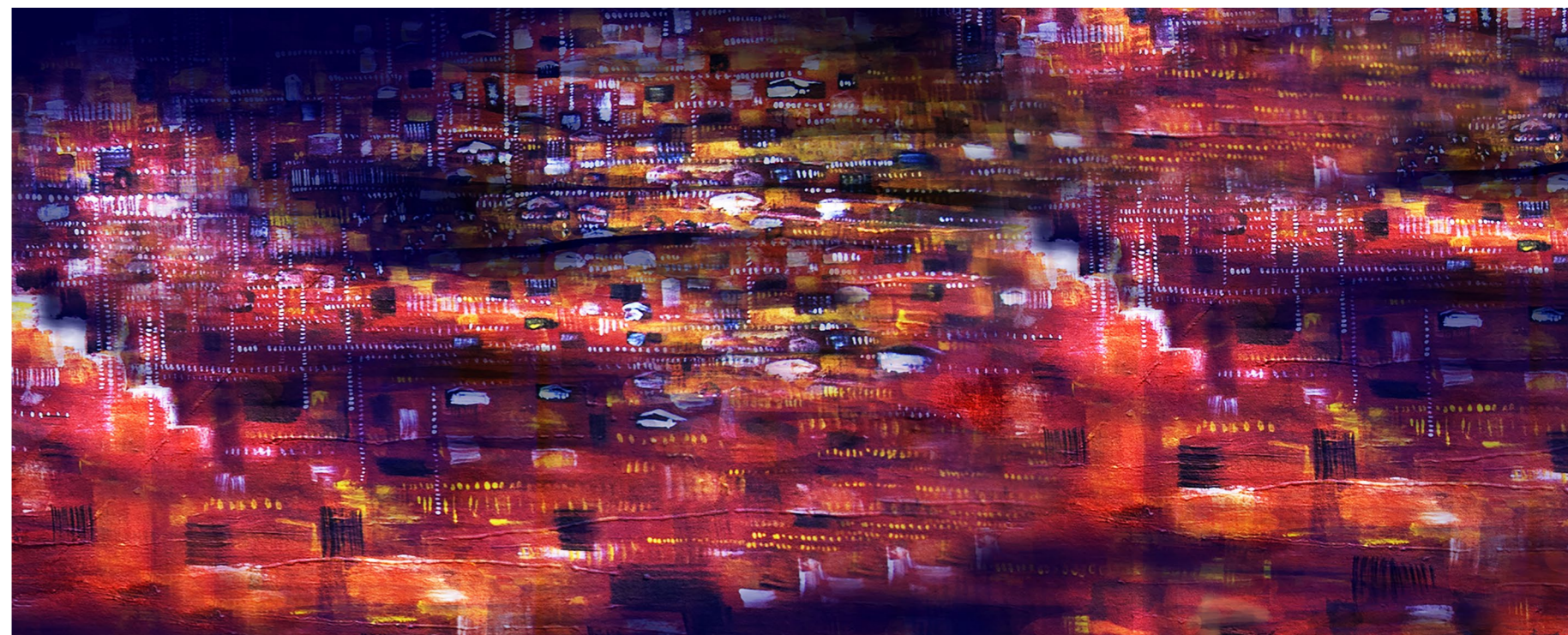
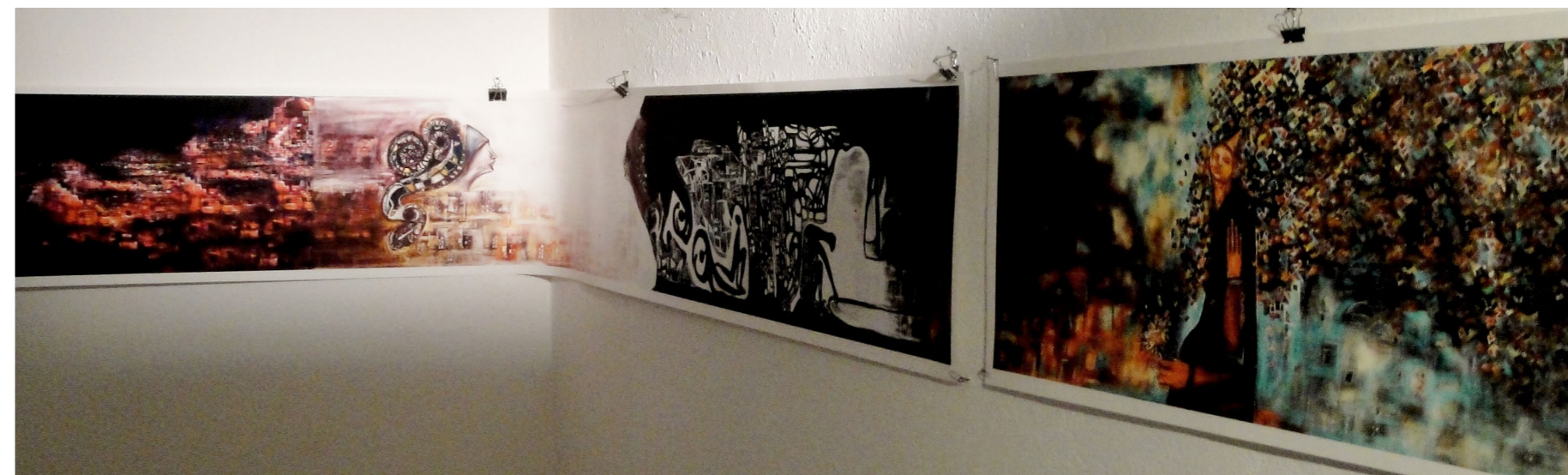
This piece has been staged in several ways;  
as an accordion book;  
as a long printed image installation; as a lecture performance with overhead projector visual effects (Performance of the chapter IV); as a shadow theater performance with sound effects, physical acting and video projection (Performance of the Chapter II).

Video documentation from "Performance Chapter IV" hold in the Golden Peppercorn, Zürich, 2019:

<https://vimeo.com/415731113>

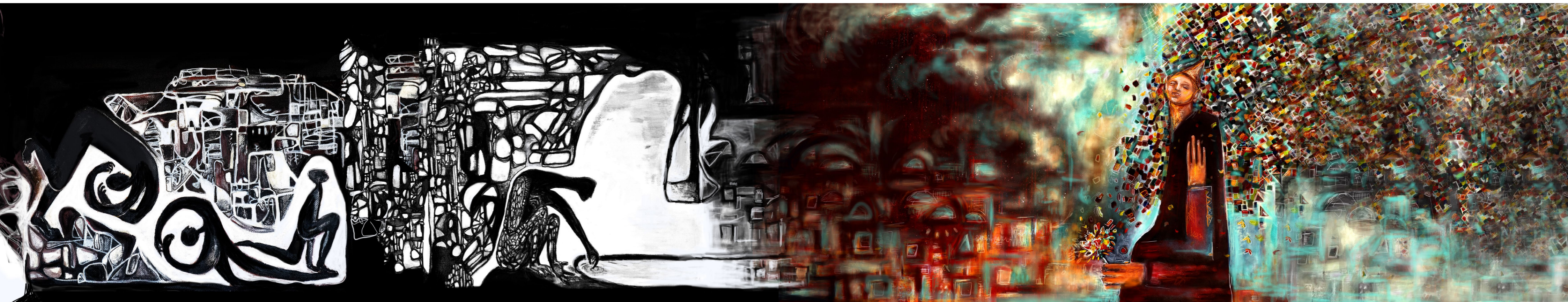


Performance Chapter II  
La prise, Neuchâtel, 2019  
Documentation Shadow theater(up) / Filmstills(down), 50 minutes



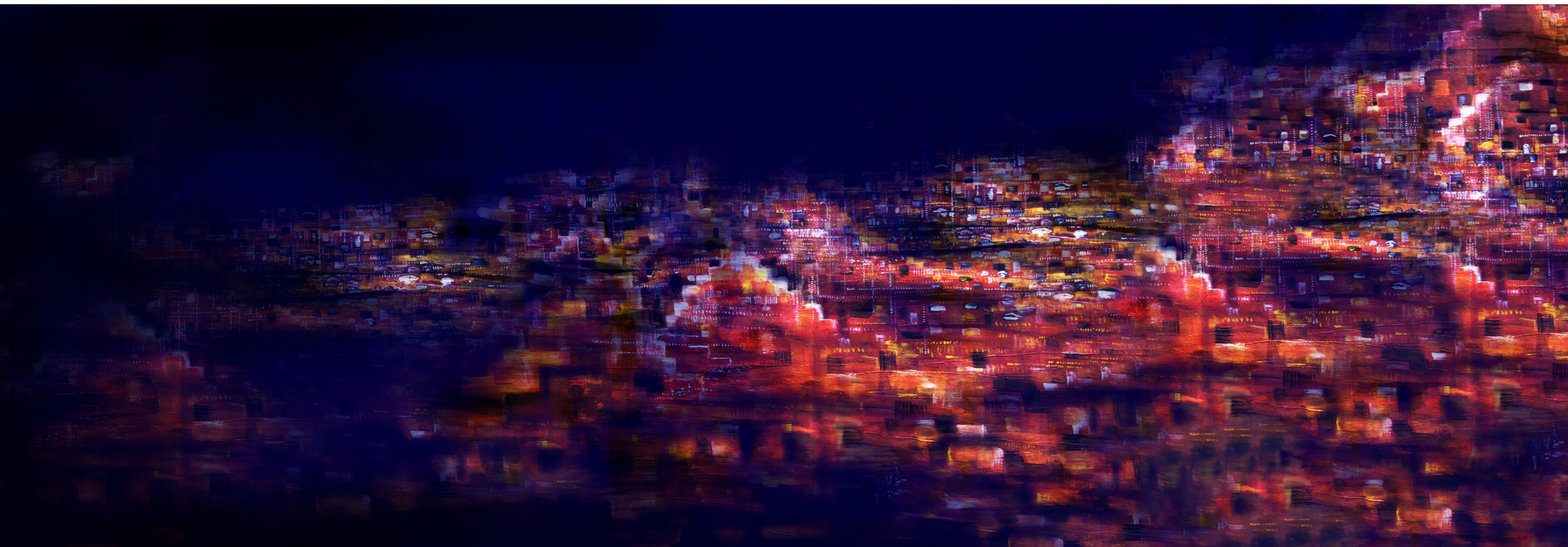
Jrâm, tale of the moon toad exhibition view  
Golden Peppercorn, Zürich, 2019  
Inkjet print, 2000 x 30 cm





Jrâm, tale of the moon toad 17th meter, 2019  
Digital collage (oil and acryl), 2000 X 30 cm  
(continues on the next page)





CHAPITRE VI où il est une fois que tout est arrivé

Image XII *le désert* -Avancer et vivre ? -

Jrâm avance. partout, il n'y a rien.

Une plaine de roches. innombrables.

muet le désert ne dit rien

que les mouches dans ce sable, que mangent les mouches ? Elles entêtent

Jrâm. Le soleil chauffe et les écarte. elles reviennent. un vent allège

la pesanteur du sol. elles s'éparpillent. laissent le vide

à Jrâm. elles se reposent sur le sol rafraichit. son ombre a créé le si-

lence des mouches, rien ne chuchote. Mais, de l'horizon se lève, accoure

le vent. Le sable se soulève. Soulève le silence des mouches, elles

s'engouffrent sous la poitrine de jrâm

*reste vide vide*

maintenant sol et vent sont un seul corps

Jram, tale of the moon toad 6th chapter, 2019

Poem, 2985 words



## Motherhood piece

Performance / Film / Installation / Book

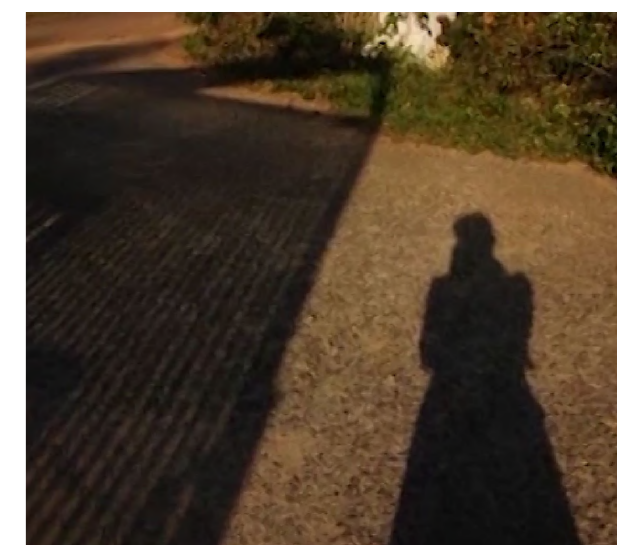
Motherhood piece is an ongoing work. Its thematic is motherhood. In this piece I create a setting to share intimate aspects of motherhood. I use the aesthetic sharing of my personal experience to open a platform for deep intimate social dialogues.

Since 2019 this piece has taken the form of; a performance (twice performed in two different places, in two different times) followed by spoken exchanges *Performance Images of motherhood* / an installation *Motherhood piece* / a book *Swallow me* / a film *Images of motherhood*



## Film Images of motherhood

<https://fast.wistia.net/embed/channel/k2p8qaxyxj>



Performance Images of motherhood  
Dampfzentrale Bern, Zodium Zürich, 2019  
Self made "tarot cards", speech, recorded voice, projection; 27 minutes

Images of motherhood, 2020  
HD-Video, 4:3, Stereo, 19 minutes





Motherhood piece exhibition view  
Galery Syster, Luleå, 2020  
Installation of sound, book,  
projection, fabric sculpture,  
painting / 400 x 350 x 800 cm



Swallow me book 27th page, 2020  
Words and images, 32 pages, 4  
printed/bound books



## Georgia's journey / Taratsut'yan

Sound and Painting Installation / Performance

### Peace building context

These two works took place in two villages of the Transcaucasus. These two works were made under the aegis of Art as foundation (Georgia) and Art as foundation in collaboration with Zhdk (Armenia). They organized the stay. Other artists came like me, at the same time under the same aegis. We were in these villages as a group of artists.

These two villages were specifically chosen for their particularity of being post-geopolitical conflict / or frozen conflict zones. The stay lasted two weeks, at the end of which a presentation of our stay for the inhabitants was proposed. In this context, I presented these two works.

**Georgia's journey** was presented as an outdoor installation in the public space of Nemo Nikozi. A painting (right image) was displayed while a sound piece on loudspeakers was running. *Georgia's journey* questions what to do as an artist when your art piece is not received in the way you expected by the people you made it for.

**Sound piece** : <https://vimeo.com/415737381>



Georgia's journey, 2019  
Oil on paper, 120 x 40 cm



Taratsut'yan performance  
Public space, Chambarak, Armenia, 2018  
20 minutes

**Taratsut'yan** is a written word-of-mouth game performance requiring the participation of the public. The performance metaphorizes the link between the transmission of language and the transmission of the lands. In this game, the participants sit down and close their eyes. One first person feels my hand on his back and opens his eyes. Silently, he then copies with red ink an image on a blank paper. Then, he puts what he has just copied in front of the next participant, who is still sitting with closed eyes. I touch this person's back, and the same story repeats, etc. etc. On the very first paper of this game, "Taratsut'yan p'vokhants'um" is written with the armenian alphabet. It means "transmission of space". Most of the participants don't know armenian alphabet.



## Art as Civil Disobedience Atelier Piece

Installation / Performance (s) / Sound Piece / Film

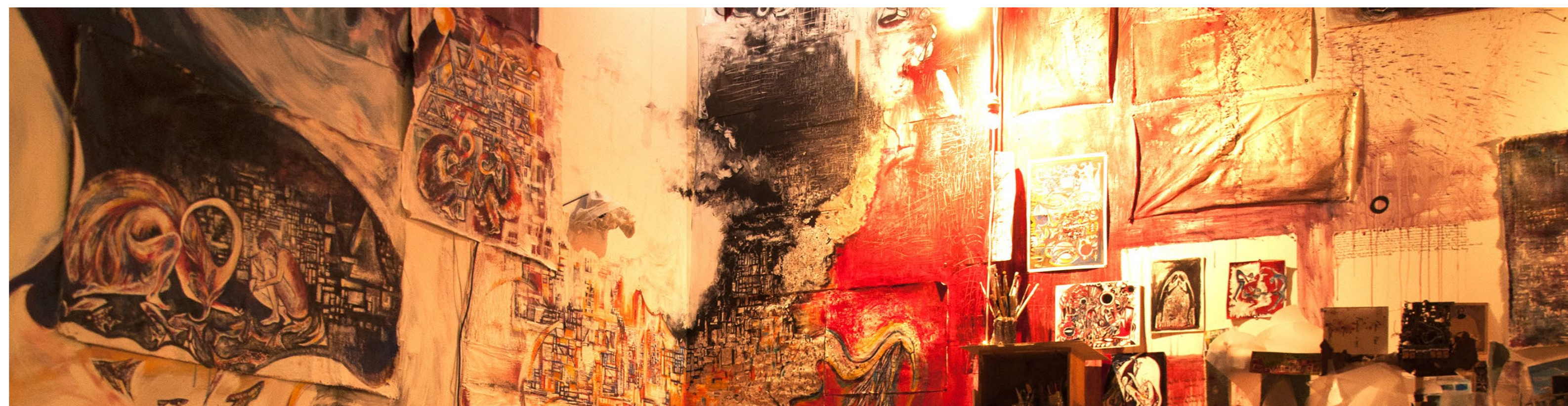
This piece explores the practice of art making within a material territorial space. It extends over two years in time and is supported by different medias and works in themselves- works which can be presented independently from the whole "atelier piece".

### Key Moments

„Live“ creation of an installation in my student atelier; story written looking at the installation; performance „believe you change“ performed within the installation; Audio theater piece based on the performance; Film based on the installation and the audio theater; Destruction of the installation; Frei Raum performance.

### Installation

The installation took place in my atelier in the University of Arts of Zürich, in the building Toni Areal. For this installation I used the walls as base material, installing them with paintings, words, ropes, wood pieces, lights. The installation was hardly distinguishable from the room. The room was also a living space, open to guests, students, meetings. Through the installation, the room became the art piece. The room is at the seventh floor of Toni Areal which belongs partly to All Real - a private building company-, partly to the public Institution. During the installation, I met several actors of Toni Areal "ecosystem", learning through the art piece how to situate myself in this complex social frame.



Some questions appeared; is this place a private or a public space? Does it change depending on the hours? Is this room made for art experimentation? How does its strong digital and human surveillance system for safety and security act? Because of its material support, - the room "itself", the walls "themselves", the building "itself"- the installation revealed me power relations, limits and group dynamics. The installation embodied a life of its own, through which I could learn about my Art studies, in a social / institutional perspective.



Atelier Installation  
Toni Areal, Zürich, 2017/2018  
Mixed Medias, 500 x 450 x 300 cm



Since we are here, a little marge is left for the art piece under repression. From this marge I perform the destruction.

*After the rendezvous with the manager of the atelier. He gives me 3 weeks to remove the art piece. territorial art piece. He said, you made it your place. It is not your place. He said, don't say it is an art piece, don't say you have to annihilate everything, you just have to move out.*

*I say  
There is always a good reason to be an oppressor.*

*Disobey.  
When does space become territory, when does space become eradication? When does authority become the personification of the power of fear ? Political duty is feeling, this is not okay, I can't stay with saying nothing, I need to disagree, I need to disobey.*

Calling upon the power of speech

If you can tell

make sense

I ask the group. Who calls destruction? Who has required higher forces? Here they are. you obey. you act. does someone want to speak?  
*please speak say something please speak say*

Can we create here? Is there enough space for everyone to be an artist? Where does destruction stand in creation? Can I find the solution in the problem itself? What do you propose? Do you really think it is better for you if the walls are white on the 19th of November, so much that you force me to do this? I would not have done this to you!

obey or not obey  
not obey if one is sacrificed  
enjoy

your  
total

white

performances.

*Anger,  
How to handle violence? How not to fight when you are summoned to be destroyed?*

They have no clue what they do  
They have no other answers

*Leave  
fight*

Destruction performance discourse  
Toni Areal, Zürich, 2018

### Performance, Audio book and Film

Looking at the installation, I wrote a story and performed it „inside“ the installation. In front of a public, I spoke the tale while adding colors and figures on the installation. After that, I made an audio book from the story and displayed it in the installation. Finally, I made a movie which uses the installation as visual images and the audio book as sound. The story is called "Believe you change".

**Film:** [fast.wistia.net/embed/channel/k2p8qaxyxj](http://fast.wistia.net/embed/channel/k2p8qaxyxj)

### Destruction

*Where space becomes territory*

To use the walls as an art material underlined the limits of making art in this context. I couldn't do art out of the material space of the building Toni Areal. At one point, the installation was destroyed. Someone incidentally required its disappearance, the school hierarchy took over the demand and gave me a deadline to destroy the installation. Death being part of it all after many hours of doubt I agreed but I thought *it was a shame. I thought White walls rule the world. I thought I want an open space more than open digital worlds.* In November 2018 I performed the dismantling of the Installation. I spoke words while distributing pieces of the wall to the witnesses.

### Frei Raum Performance

This performance reproduces the making of the installation within a governed disruptive space, trying to find a way out of the logic power/fight/flee/obey. The public is part of the performance.

**PERFORMANCE ABSTRACT:** <https://vimeo.com/415724341>

Frei Raum performance  
Forum, Zürich, 2019  
45 minutes





Cross your fear Crossroad of fears  
Crown your fear

Live stream Performance

Video documentation:  
<https://vimeo.com/417543694>



Crown your fear  
ACT online Festival, April 2020  
20 minutes

Cavaglia, 2020  
Acryl on canvas, 59,4 x 84 cm





## CURRICULUM VITAE

### Studies

- 2020-2017: Zurich University of the Arts - Bachelor in Fine Arts / on going
- 2020-2016: Neuchâtel league of Theatrical Improvisation - Trainings in improvisation
- 2017-2015: Theatre school Evaprod, La Chaux de Fonds - Formation in theatre staging
- 2017-2013: Science University of Neuchâtel - Bachelor in Ethnology and Biology

### Exhibitions and Performances

#### 2020

- Crown your fear / Live stream performance in Act online performance festival
- Images of Motherhood / Screening in Sihlwald, Zürich
- Motherhood Piece / Group Exhibition in Gallery Sister, Luleå, Sweden

#### 2019

- Performance for the climate / Group performance in the public space, Umeå, Sweden
- Georgie's journey / Group installation in the public space, Nemo Nikozi, Georgia
- Jrâm, tale of the moon's frog / Exhibition in the Golden Peppercorn, Zürich
- Performance Chapter IV / Performance in the Golden Peppercorn, Zürich
- Images of Motherhood / Performance in Zodium, Zürich
- Die Zeit der Raben / Performance in B-sides festival, Luzern
- Performance Chapter II / Performance in La Prise, Neuchâtel
- Civil Disobedience / Group Performance in Gallery Forum, Zürich
- Bunter Block / Group performance in The Residency, Zürich
- Ataktisch / Collaborative performance in the public space, in Act festival, Zürich
- Images of Motherhood / Performance in Act Festival, Dampfzentrale Bern
- Frei Raum / Exhibition in Gallery Forum, Zürich

#### 2018

- Believe you change / Screening in Transition in Echtzeit, Zürich

- First year of Art studies / Group exhibition in Zurich University of the Arts, Zurich
- Taratuts`yan / Collaborative Performance in Chambarak, Armenia
- Léthé or the normalisation of the world / Performance in Act Festival, Dampfzentrale Bern / le Cube, Geneva
- Believe you change / Performance and Installation in Zurich University of the Arts, Zurich
- Two foxes on a boat / Live painting in Act festival, Sierre

#### 2017

- Autoroute fongique / Exhibition in Le bourg 4, Valangin, Neuchâtel
- Même les oiseaux quittent ce monde / Aka Nobo Collective performance in La Cantine, Delémont
- Achéron / Aka Nobo Collective performance in the botanical garden, Neuchâtel
- Looking inside the moon's eye / Aka Nobo Collective performance in le petit festival de la grande prairie, La Chaux de Fonds

#### 2016

- Journal de bord de Biologie-Ethnologie / Exhibition in Galerie YD, Neuchâtel

#### 2013

- Memories of China / Exhibition in Gallery Grannen, Sundsvall, Sweden

### Co-organisation of artistic events

- 2020-2017: Artistic director of the festival Cavaglia, Graubünden
- 2020-2018: Organisation and realisation of Act Zürich performance festival
- 2019-2015: Organisation and realisation of outdoor raves and outdoor Art events within Monde Sauvage, Positive People, Aka Uhu Nobo and Lampad'r Collectives
- 2017-2013: Co-curator of Art festivals and events within the Student Association of Neuchâtel Science University
- 2020-2013: Poster and flyer designer for Artistic and Scientific events



## Art collectives

Aka Uhu Nobo  
akauhu.art/performance  
Bunter Block  
Cavaglia  
<http://openaircavaglia.ch/de/>

## Maëlle Torné 14.07.1991

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3072 Ostermundigen

0788661167  
maelle.torne@hotmail.com

## Online material

[www.akauhu.art](http://www.akauhu.art)  
<http://www.akauhu.art/galerie>

<https://kleio.com/page/akauhu/profile>

<https://fast.wistia.net/embed/channel/k2p8qaxyxj>

[vimeo.com/akauhu](https://vimeo.com/akauhu)

[act-perform.net/archiv/](http://act-perform.net/archiv/)

Zürich, the 12th May 2020

In this time of confusion, I am not sure what I should say of myself. I do not know if I can convince you of my worth, if I can succinctly describe what I do, if I can train for what will be demanded of me in the future, in the world as we know it.

In confusion, I should not write how deep and mind blowing and innovating my art pieces are. I should go under the rain. Draw on a wet paper. Make a hole in each drop, look through the holes. Wrap it up, take it with me under water. Unwrap it. Maybe the wet paper is this paper. Maybe I do it with this printed artist statement, later.

The world needs this perspective. People who apply this perspective. You should shelter us.

*more*

My work as a skill to transform experiences.

I work with different materials and combine them within a narration. The narration can be my story or someone else's. I offer my skill of telling unspeakable experiences to the ones I meet. It can be institutions. To tell the story, I form a continuation of visual metaphores expressed through paintings, words, or actions. During the formation of the work, the story evolves. In the end, the art piece denounces and gives a key.

To work, I nourish my aesthetic rythm with my analytical intellect while adding the panel of my explored emotions. I apply dreams using intelligence as ground and sensations as landmarks.

There are many directions. My next direction is art as living space. I am transforming a house where I live into an art piece. I paint the walls, make installations in the rooms, and constantly perform. I train the non-separation between daily life and art.

Art creates possibilities. It is its definition. Explore, play your limits, stay attentive, be your guard, you don't walk alone in the dark

'  
"

Maëlle Torné

Artist Statement