

NATHALIE  
STIRNIMANN  
STEBAN  
STEFAN  
STOJANOVIC



## STIRNIMANN-STOJANOVIC

Nathalie Stirnimann (1990\*, born in Fribourg, CH) and Stefan Stojanovic (1993\*, born in Vranje, SRB) have been working as a duo since 2015 and have been based in Zurich since 2017.

They each hold a Bachelor's degree in Fine Arts: Nathalie Stirnimann from the Zurich University of the Arts and Stefan Stojanovic from the Academy of Fine Arts in Novi Sad, Serbia, and both have Master's degrees in Fine Arts from the Zurich University of the Arts, a programme for which they enrolled and graduated as a duo.

Stirnimann-Stojanovic's works were shown supra regionally in Switzerland (ex: Kunsthalle Fri Art, Fribourg; Arsenic, Lausanne; Kaserne, Basel; Manifesta, Zurich; Galerie C, Neuchâtel) and internationally (ex: MCaM, Shanghai (CN); Performance Art Biennale, Chandigarh (IN); La Tertulia, Cali (CO); Performance Festival Turku (FI); U10, Belgrade (RS); Acción!MAD, Reina Sofia, Madrid (ES); Circuits and Currents, Athens (GR)).

They are part of the two artist collectives, *RRRRRR* (CH-CHN-TW) and *Intrajpndncy* (CH), and co-organize platforms for performance art such as *Perform Perform* and *BONE Performance Art Festival Bern*.

## ARTIST STATEMENT

Our concepts manifest and materialise through situations, performances, words, and objects.

Social issues and structural questions of the art system seen from the perspective of emerging artists are central themes in our practice. We are interested in testing the boundaries between arts, activism, and society through transdisciplinary approaches and interdependent relations.

By activating the audience, the spectators shift from being viewers to actors, depending on the situation, which allows a dialogue triangle to arise.

We aim by extending our understanding of the current situation within the art field, by putting its reality in question, and by operating through collective strategies, to open the field to fairer and more sustainable labour conditions.

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"Art is not a mirror to hold to reality, but a hammer with which to shape it."  
(B. Brecht)



## INSTANT HAPP- 2021

(work in progress)

Installation, dimension variable

Micro mosaic, 2 x (15.4 x 10.4 x 1 cm)

Glass, metal

Instant lottery tickets: 100 x "Win For Life" tickets +  
54 further tickets (reinvested from gained amounts)

Carton

*Redux* (upcoming), MFA Degree Show, ZHdK

Kunsthaus Glarus (CH) (canceled due to corona)

### Score

1/ Invest your degree show production budget (CHF 500.-) into  
100 "Win For Life" lottery tickets

2/ Scratch the tickets

3/ Reinvest consequently every gained amount in further tickets

4/

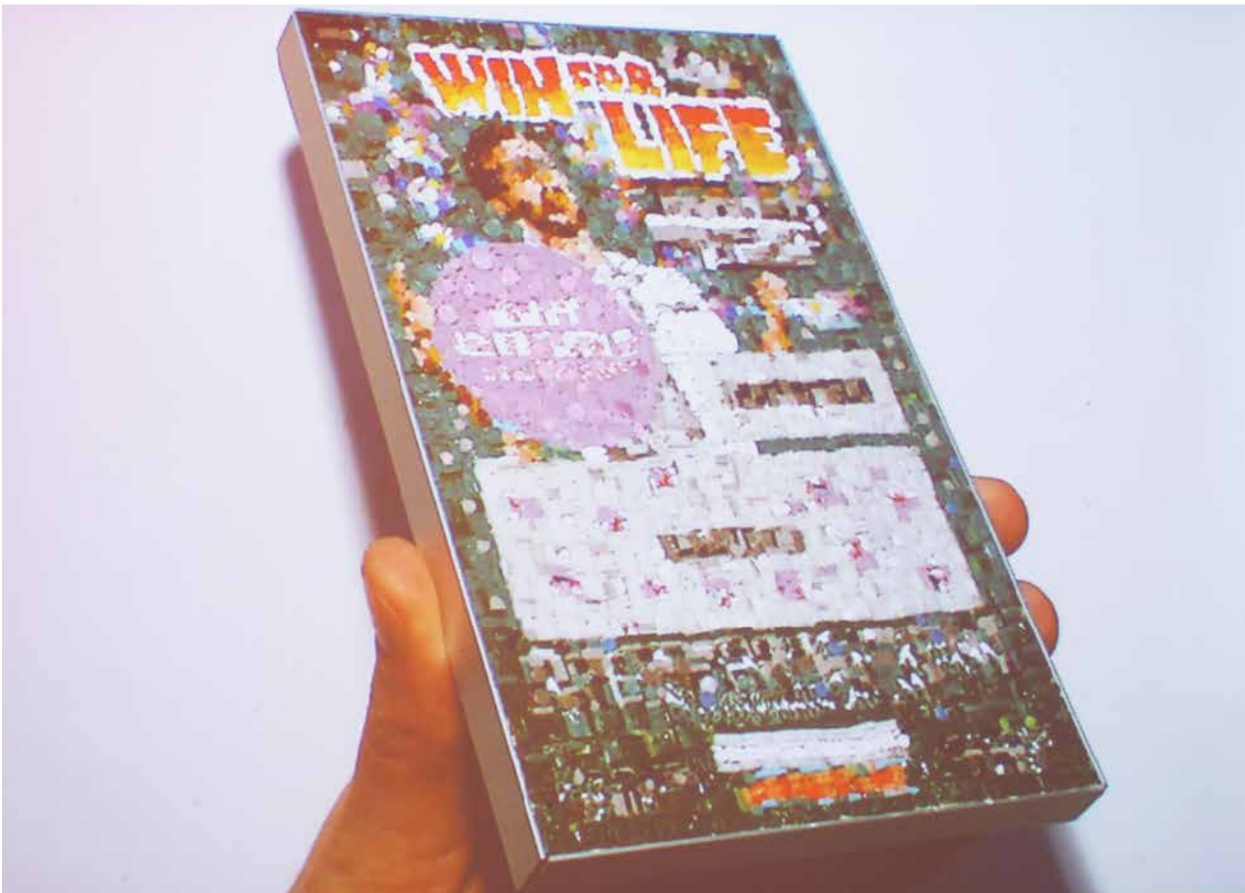
a) Win the jackpot (CHF 4'000.- / a month for 20 years) = you  
transform your production budget into a sufficient and stable  
monthly wage.

or

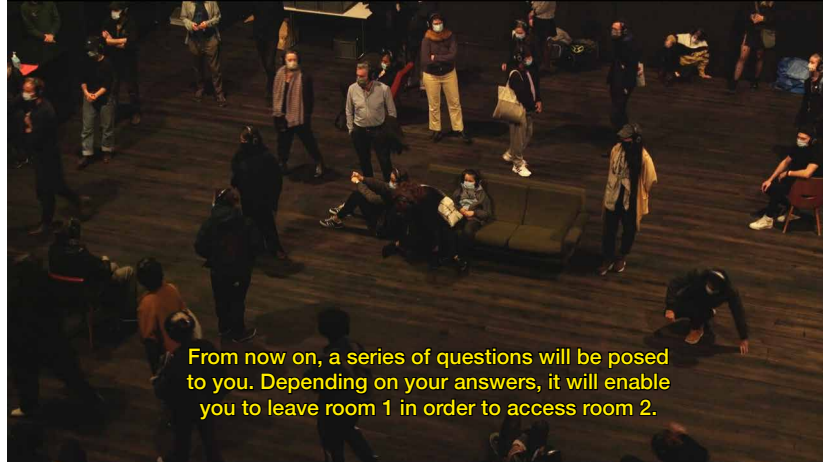
b) Loose it all.

Text extract: „We are institution. Master Fine Arts Degree 2020“  
by Yasmin Afschar (curator)

The circle finally closes with the dialogue that Nathalie Stirnimann and Stefan Stojanovic strive for in their collaborative practice. It is explicitly directed to us, the audience – yet also at their fellow graduates – and involves jointly reflecting on the structures of the art system from the perspective of a young binational artist duo at the beginning of their career. Stirnimann – Stojanovic lustfully criticize the mechanisms they are exposed to. They address the economic and social conditions in which artists live, and question the irrational logic of the value chains of the art market. The call for *Art as an Institution of Critique* manifest itself in their practice in exemplary fashion.

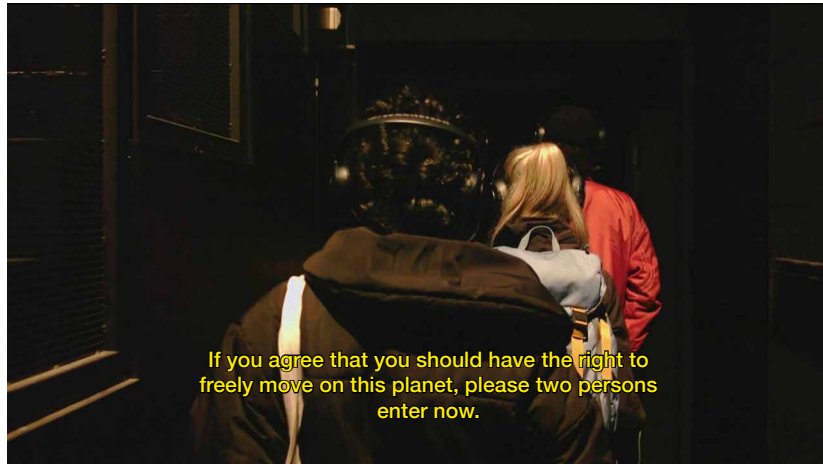


Images: studio view (work in progress)



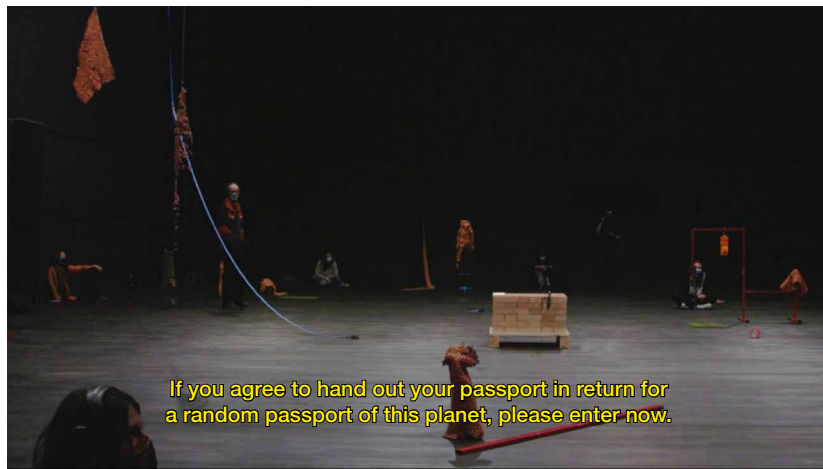
From now on, a series of questions will be posed to you. Depending on your answers, it will enable you to leave room 1 in order to access room 2.

1



If you agree that you should have the right to freely move on this planet, please two persons enter now.

2



If you agree to hand out your passport in return for a random passport of this planet, please enter now.

3

## FLUID BOUNDARIES 2020

With Pascal Sutter (CH) (sound designer & sociologist)

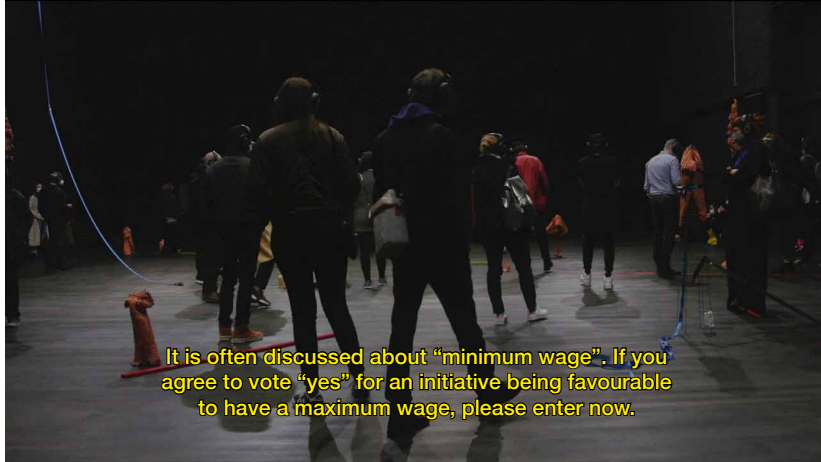
Live performance, audio piece with wireless headphones (30 min)  
Installation, dimension variable  
Clay brick, rope, spanset, clamp, tripod, plastic carpet, tape, metal  
*PARTOUT - Platform for International Performance Art*  
Curated by PANCH  
Arsenic, Lausanne (CH)

[Audio piece \(25 min\); www.vimeo.com/460096307](https://www.vimeo.com/460096307)

[Text by Anna Robinigg \(original text in German\)](#)

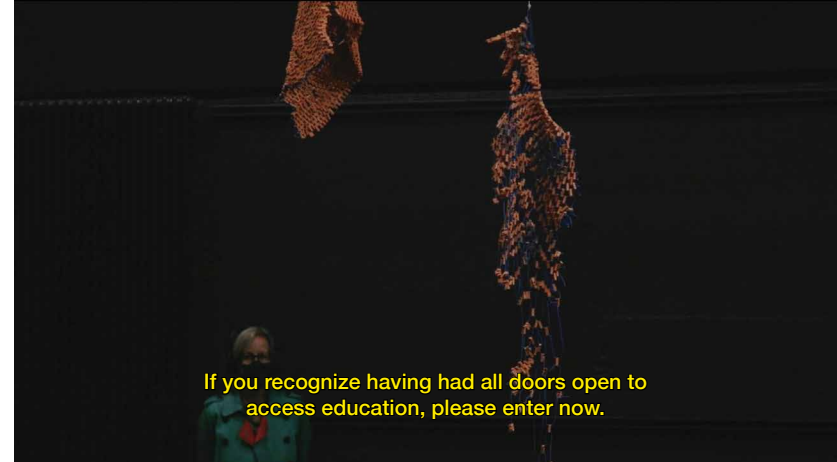
Sich zurückziehen in den eigenen sehr kleinen Raum Maske auf Kopfhörer auf nur die Augen bleiben noch im Raum den Füßen wird das Fortbewegen eingeschränkt dort sollt ihr nicht sitzen (auch wenn später doch viele dort sitzen werden) eine Atempause dann eine Stimme im Ohr *Dear you* sagt sie und *If you identify as* zählt sie auf *Please wait* sagt sie zu den einen und die anderen sollen gehen *If you believe that every person should move freely on this planet please enter room two now* und obwohl sie vorher gesagt hat nur zwei pro Frage dürften gehen jetzt doch schon fast alle niemand hält uns auf die wir uns hier zwischen zwei Räumen bewegen *Who are you* als wiederkehrende Frage Zuordnungen um Gruppen von einem Raum zum anderen zu schieben und ob man bereit wäre den eigenen Pass jemand anderem zu geben *If not to which extent are you responsible for not doing so* wandern zwischen den Installationen in Raum zwei und den Sitzen im Raum eins wer bewegt sich hier in den Räumen wer bewegt sich außerhalb wer hat das Recht zugeteilt bekommen *Dear you* klingt so leicht im Ohr aber es geht um Grenzen Privilegien Strukturen Zufälle der Zuordnung bis die meisten nur noch dort sitzen wo sie gerade waren als sie aufhörten die Fragen zu beantworten

Images: video documentation (stills), credits: Jonathan Ospina



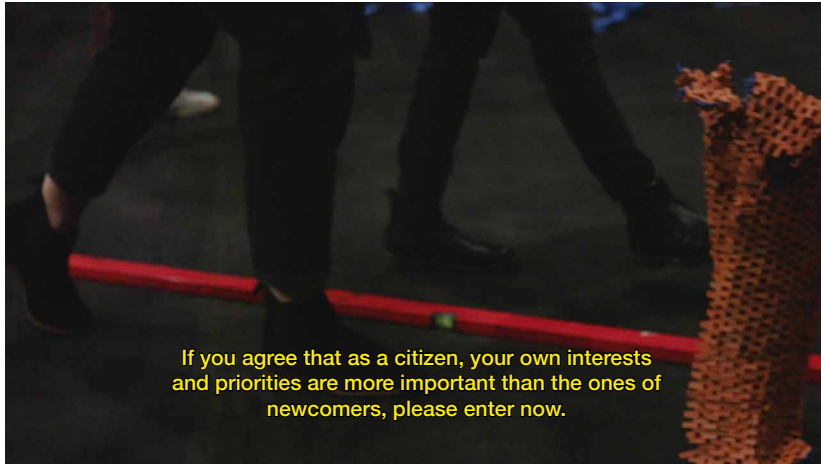
It is often discussed about "minimum wage". If you agree to vote "yes" for an initiative being favourable to have a maximum wage, please enter now.

4



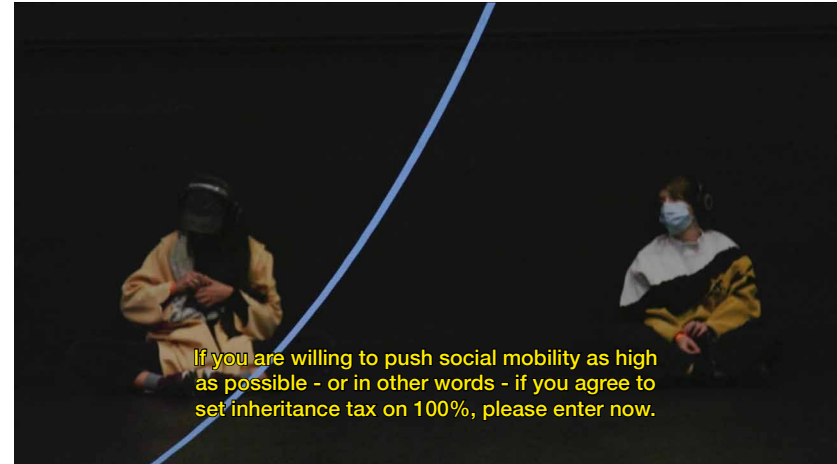
If you recognize having had all doors open to access education, please enter now.

7



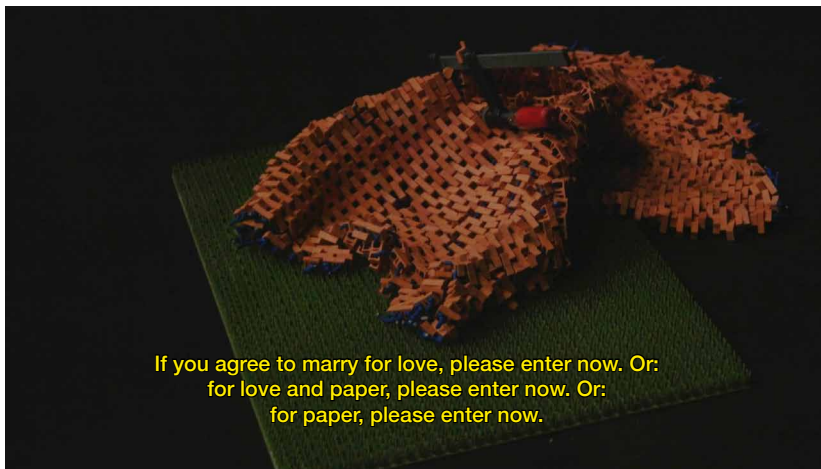
If you agree that as a citizen, your own interests and priorities are more important than the ones of newcomers, please enter now.

5



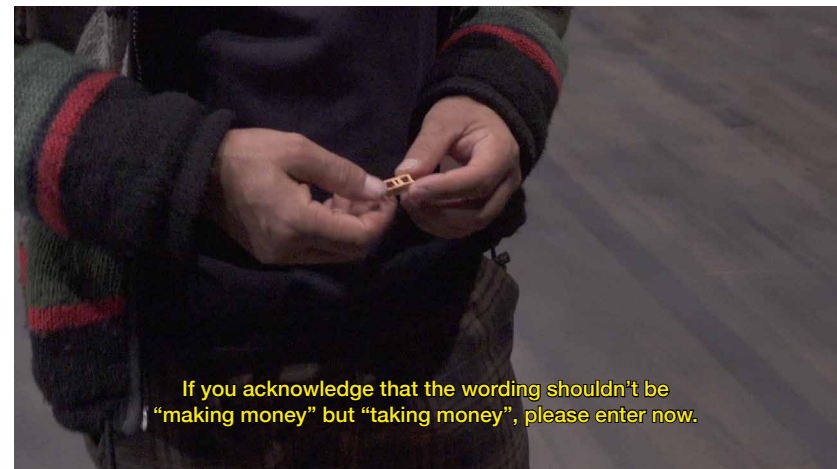
If you are willing to push social mobility as high as possible - or in other words - if you agree to set inheritance tax on 100%, please enter now.

8



If you agree to marry for love, please enter now. Or:  
for love and paper, please enter now. Or:  
for paper, please enter now.

6



If you acknowledge that the wording shouldn't be "making money" but "taking money", please enter now.

9



Looking at our world, it seems like some got randomly born in the wrong place.  
Looking at our world, it also seems like some got randomly born in the right place.  
Some say: they deserve it.







## WHAT IF THE WALLS WERE MORE FLEXIBLE? #4 2020

With Vesna Stojanovic (SRB)

Series of work, object (crocheted white brick n°2),  
13 x 26 x 7 cm (37 layers), white rope  
Installation, dimension variable  
Clay bricks, wood  
CANTONALE 20-21, La Nef, Le Noirmont (CH)

### Background

This brick has been crocheted by Vesna Stojanovic, Stefan's mother. As a fifty-year-old woman living in Serbia, Vesna has been adversely affected by the politically corrupt labour market's preference for an unskilled, inexperienced, disposable, cheap and autocratically oppressed workforce.

Vesna resisted and refused to take part in certain imposed political activities, such as having to enroll and vote for the current president's political party (Serbian Progressive Party) in order to keep her job as a nurse in a medical spa. She became unemployed and was left with limited options to sustain herself. Temporary heavy assembly-line work in countries like Czech Republic or Slovakia became one of her only options. Being forced into economic migration in her fifties, Vesna would have become a cheap labour force serving the neoliberal system at the periphery of capitalism.

As an act of resistance, we decided to develop an artwork together in which Vesna would be paid fairly for her (art)work: interdependent collective support.

Currently, two bricks have been crocheted in the series.

"We aim for the walls to be more flexible, adapted to the various needs and shapes of society and not the other way around."



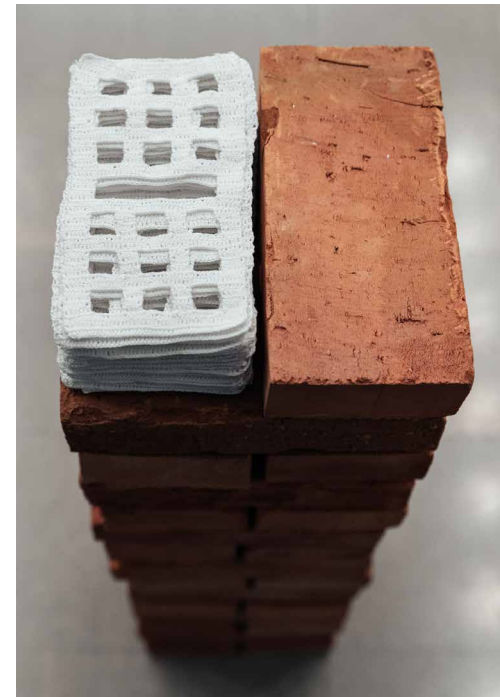
Images: exhibition view, CANTONALE 2020-2021, La Nef, Le Noirmont



## WHAT IF THE WALLS WERE MORE FLEXIBLE? #3 2020

With Vesna Stojanovic (SRB)

Series of work, object (crocheted white brick n°1)  
13 x 26 x 7 cm (37 layers), white rope  
Clay bricks (dimension variable)  
*Art Body Art*, Suluv Galerija, Novi Sad (SRB)  
Curated by Slavica Popov



Images: exhibition view, credits: Suluv Galerija



## MODULAR STRUCTURE 2020 – ?

Installation, dimension variable  
Wood, metal, acryl, plastic  
Wallstreet.Support, Fribourg (CH)  
Commissioned work

Request by Wallstreet.Support (conversation):

Related to your artwork “Supporting Structure” (2019) dealing with functional living/working and shared modular spaces, we would like to ask you to create for our art space a new artwork being a modular structure intended to last for the next years.

- Platform
- Podium
- Table
- Bench
- Chairs
- (Bed)
- Stage
- Gallery
- Podest
- Display
- Desc
- Bookshelve
- Cinemachairs
- DJ pult
- ...

We are interested in questioning the art production and the functionality of art objects related to community building.







## WHAT IF THE WALLS WERE MORE FLEXIBLE? #2 2020

Object (knitted miniature clay bricks), 15 x (50 x 70 cm)  
Clay, blue rope  
Reclaim Award, Köln (DE)  
Curated by Reclaim Kollektiv

### Exhibition text (by Reclaim Kollektiv)

Walls often act as a barrier, a boundary. They are hard and impenetrable and one must avoid them. Nathalie Stirmann and Stefan Stojanovic see walls more as networks. In their performance, walls made of small clay bricks become nets and adapt to human needs and surfaces. They become both socially and spatially supporting, enveloping, and absorbing elements, thus becoming symbolic counter-elements of walls as a barrier.

Images 1+2: exhibition view, credits: Reclaim Kollektiv  
(from the performance photo documentation: *What if the Walls were more Flexible?* #1, U10, Belgrade, 2017, credits: Srdjan Djuric)

## SMASHING HIERARCHIES 2020

(work in progress)

Performative input, one-to-one talk (long durational)

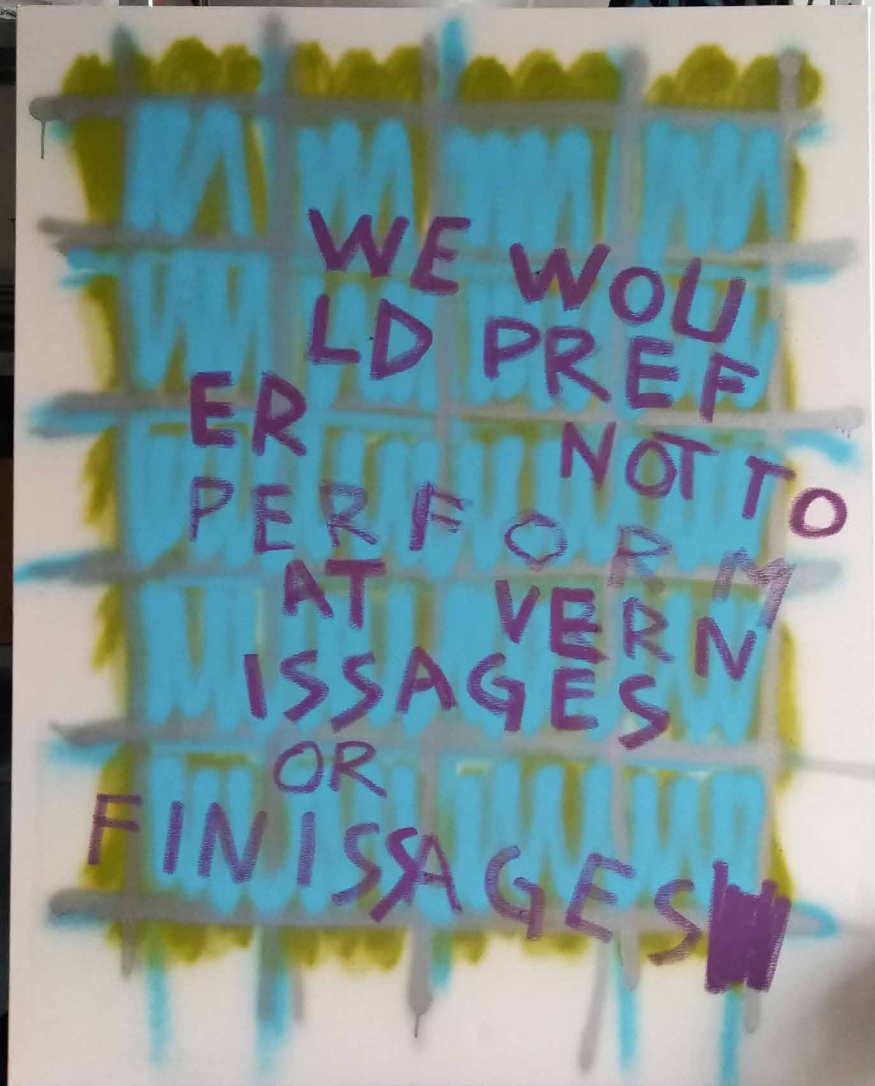
Acrylic and oil on canvas, 100 x 120 cm

Stitching, pink rope on pieces of clothing

*Bye Bye Raum Station Hello Allda*, Raum::station, Zürich (CH)

Curated by Allda

(cancelled due to Corona)



Images: studio view (work in progress)



## SUPPORTING STRUCTURES 2019

Installation, dimension variable

Wood, metal, cotton, foam, feather, headphones

Live performance, 8 hours

Audio piece, 10 min (in a loop)

*Futures*, New Performance Turku Festival, Manilla, Turku (FIN)

Curated by Leena Kela

[Audio piece \(10 min\)](#): if interested, please contact us by email

### [Comment by Geraldine Tedder](#)

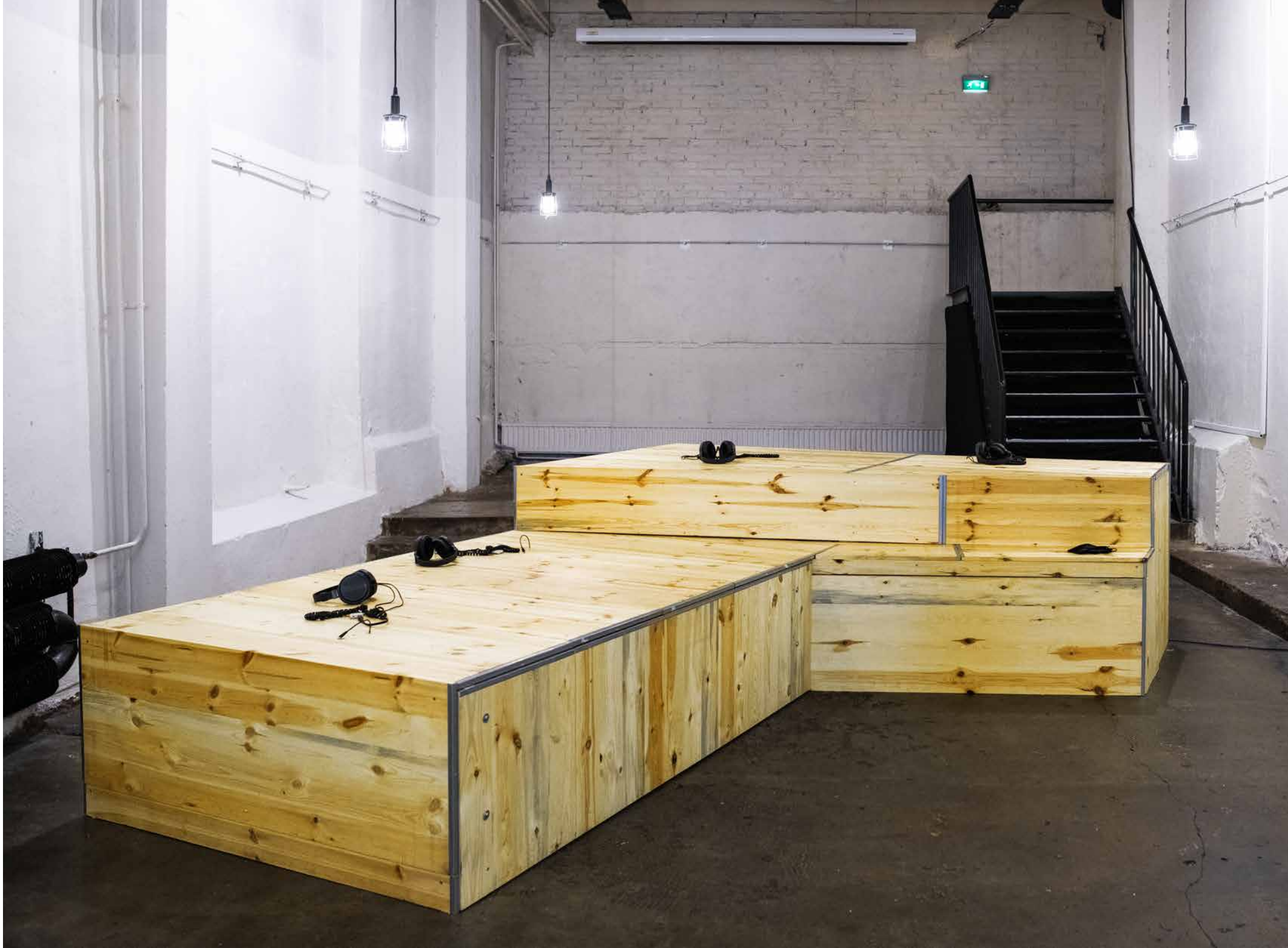
The text to be heard through headphones is written in the perspective of a structure of wood, which retells its story as a modular installation for the artist duo – journeying from shaping a social environment as architectural structure in community living to being placed in an art context as a stage for performances. Through this unusual personified narrator, who is given agency and feelings, we find out about the artists' biographies: how they came to work together and how this coming together necessarily shaped their working conditions.

Stirnemann – Stojanovic think about ways to circumvent, transform and make use of often restricting economic conditions they encounter in their every-day. For instance, the often absent artist's fee is compensated via the production budget of a commission by way of re-using materials: these same materials are repurposed as furniture; and furniture appropriated to become contractual art objects that enable a system of loan and debt through which to secure financial support whilst fulfilling upon systemic issues around precarity, migration and gender. The text brings together themes the duo also engages with – notions around productivity, working processes, efficiency and a possible refusal of their conventions.

The topics are relevant and intrigue in how they have been implemented as structural alternatives – the duo literally manages to change the terms they face. In choosing to make the wood the narrator, Stirnemann – Stojanovic have approached serious themes with humour and ease, without forfeiting sincerity.



Images: photo documentation, credits: NPT 2019







## ARTISTS – ART SPACES: INTERDEPENDENCY? 2019

With Intradpendncy: Tobias Bienz (CH), Stirnimann-Stojanovic and Kooperativa (Umbrella association, SRB)  
Kulturni Centar LAB, Novi Sad (SRB)

### Crowdfunding campaign (text extract)

Supporting independent art production in Novi Sad by upcycling technical equipment:

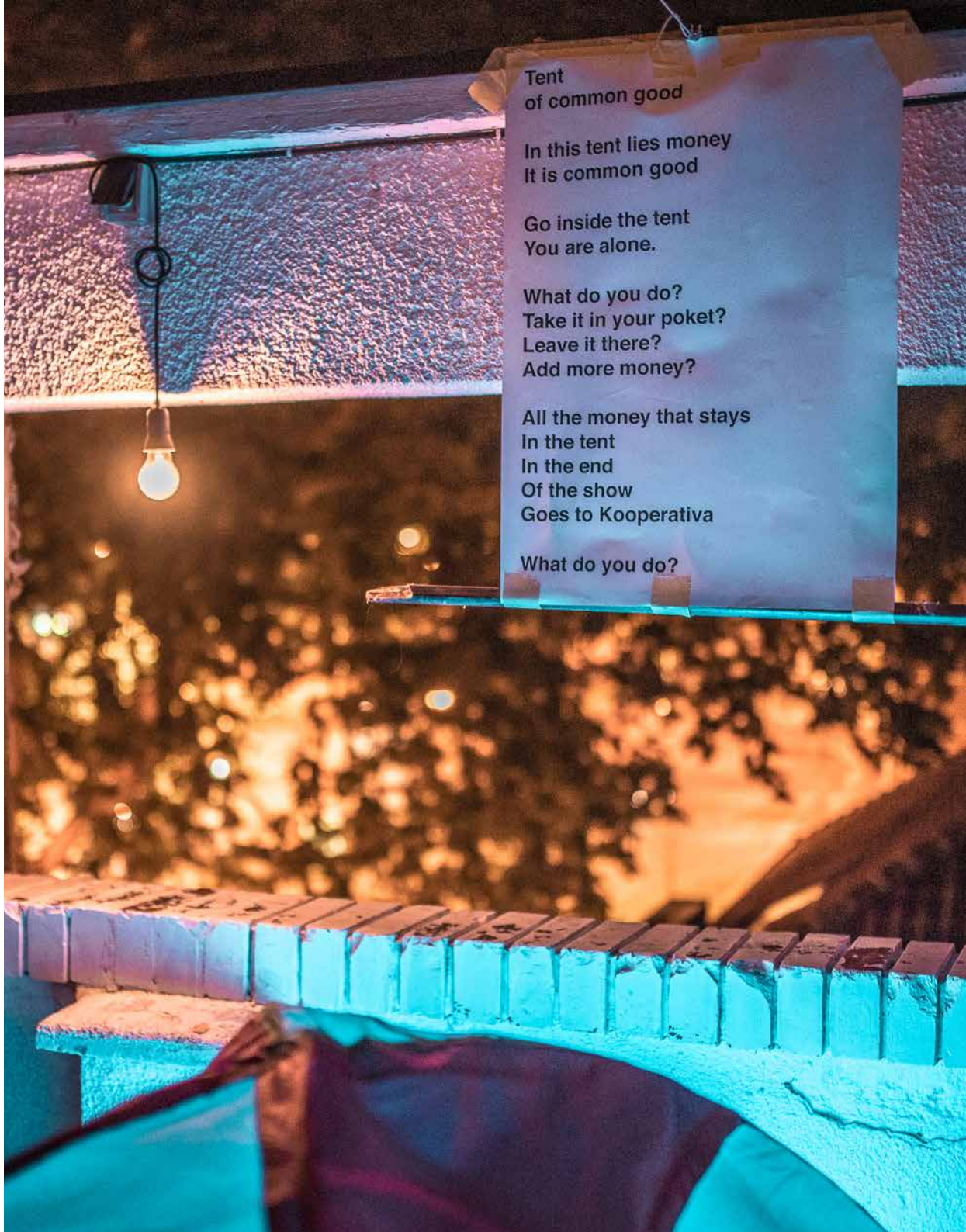
Why? One of the biggest obstacles to cultural production in Serbia (as in many other places) is the lack of equipment: neither the faculties, nor the city, provide equipment for artists, and rental prices are often far too expensive for young people taking their first steps as artists. On the other hand, a lot of old equipment is thrown away around the world, so upcycling is logical. Since March, we have been collecting all over Switzerland technical equipment offered from private donors and institutions (art schools, theaters, etc.). In June the equipment will be fully repaired and on the 1st of July 2019, we will transport everything to «Kulturni Centar LAB» in Novi Sad, Serbia. In August 2019, a group exhibition (opening day) will be organized with local artists which will make use of the technical equipment for showing their works.

Vision? By taking seriously the importance of ecological consciousness and recycling, as well as by having a common ownership of material goods, we aim to establish an international cultural collaboration that is based on mutual care and shared responsibility.



Image 1: 3D rendering, credits: Zoran Otrupcak

Image 2: documentation (Kooperativa opening day), credits: Lilit Andric



Tent  
of common good

In this tent lies money  
It is common good

Go inside the tent  
You are alone.

What do you do?  
Take it in your pocket?  
Leave it there?  
Add more money?

All the money that stays  
In the tent  
In the end  
Of the show  
Goes to Kooperativa

What do you do?

## COMMONS 2019

With Intradpndncy: Tobias Bienz (CH), Stirnimann-Stojanovic

Installation, dimension variable  
(tent, paper money, paper prints)  
*Instant Chaos* (group show)  
Kulturni Centar LAB, Novi Sad (SRB)  
Curated by Intradpndncy



Images: exhibition view, credits: Lilit Andric

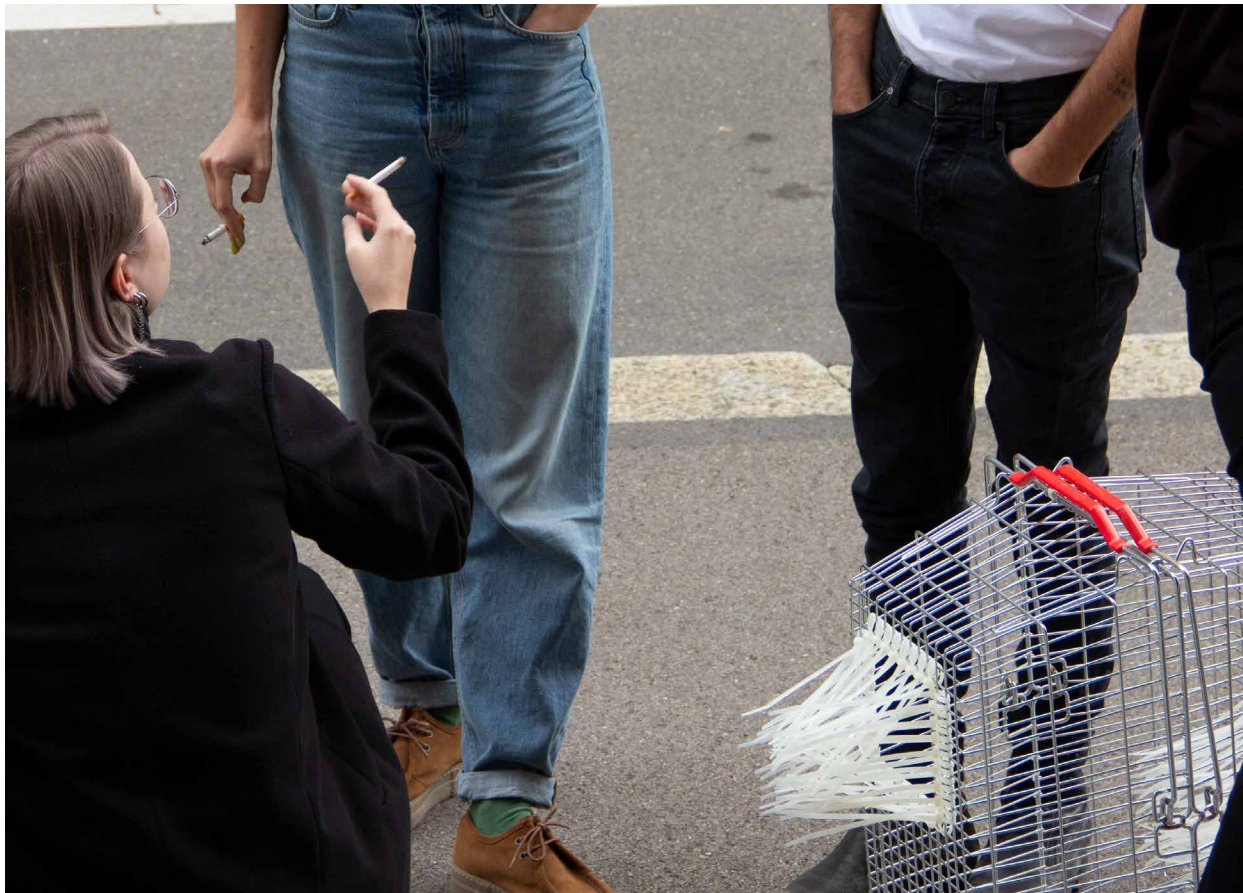


## YOUR LOGO\* HERE! 2019

Performative offer and one-to-one talk, long durational  
T-shirts, screen printing  
Plastisol ink, fair trade bio cotton (Naturaplan)  
Object (homemade fish trap), 43 x 53 x 29 cm  
Metal, plastic cable binders  
*Exchanging Perspectives*, Tart Gallery, Zurich (CH)  
Curated by Melissa Jetzer (Network of Art)

[Exchanging Perspectives, Tart Gallery, press release \(extract\)](#)  
The exhibition *Exchanging Perspectives* addresses the shifts of the art industry. At times like these art practitioners, institutions, curators, and art-lovers depend on cooperation and fresh working strategies. The discussion will be opened through four different talks which will reflect possible ways for work in the future. How can performance artists earn money? To whom do graduates of art schools turn in order to be able to live by their art? How can a gallery be successful nowadays?

[T-shirt \(front side\): performative offer](#)  
[T-shirt \(back side\): conditions](#)



Images: photo documentation credits: Tart Gallery

\*1 YOUR COMPANY, BUSINESS OR ORGANIZATION IS FULFILLING THE FOLLOWING CONDITIONS: > ALL BUSINESS ACTIVITIES ARE IN ACCORDANCE WITH THE ESTABLISHMENT OF GLOBAL JUSTICE AND WITH THE NATURAL ABILITY OF OUR PLANET TO REGENERATE ITSELF.

> YOUR CO, BIZ OR ORG RECRUITS, HIRES, PROMOTES AND TRANSFERS QUALIFIED PERSONS INTO ALL JOB CLASSIFICATIONS WITHOUT REGARD TO RACE, COLOR, RELIGION, NATIONAL ORIGIN OR CITIZENSHIP STATUS, SEX, GENDER IDENTITY OR EXPRESSION, PREGNANCY, SEXUAL ORIENTATION, AGE, DISABILITY, AFFILIATIONS OR STATUS. > ALL EMPLOYEES AND PEOPLE INVOLVED IN THE PRODUCTION PROCESS EARN LIVING WAGE SUFFICIENT TO PAY FOR THEIR EVERYDAY NEEDS. > ALL EMPLOYEES AND PEOPLE INVOLVED IN THE PRODUCTION PROCESS HAVE AN ACCIDENT AND HEALTH INSURANCE, AS WELL AS A PENSION, SUFFICIENT TO GUARANTEE AN OLD AGE IN DIGNITY. > ALL EMPLOYEES AND PEOPLE INVOLVED IN THE PRODUCTION PROCESS HAVE AT LEAST FOUR WEEKS OF VACATION PER YEAR. > COLLECTIVE DECISION IS MADE IN REGARD TO THE DISTRIBUTION OF EARNINGS. THE COLLECTIVE INCLUDES ALL EMPLOYEES AND PEOPLE INVOLVED IN THE PRODUCTION PROCESS.

> ALL MATERIAL USED IN THE PRODUCTION PROCESS IS RECYCLED > THE USE OF MATERIAL IN THE PRODUCTION PROCESS TAKES PLACE IN ACCORDANCE WITH A CIRCULAR ECONOMY > YOUR OWN PRODUCTION, AS WELL AS THE PRECEDING PRODUCTION STEPS ARE BASED ON A FOSSIL FREE ECONOMY (COMPENSATIONS AREN'T ACCEPTED).

> YOUR CO., BIZ. OR ORG. ACTS IN SOLIDARITY NOT ONLY WITH ALL EMPLOYEES AND WITH THE PEOPLE INVOLVED IN THE PRODUCTION PROCESS BUT AS WELL WITH SOCIETY AS A WHOLE.



## HOME MADE FISH TRAP WITH OPTIONAL EXIT 2017

Object (homemade fish trap), 43 x 53 x 29 cm  
(metal, plastic cable binders)

### Background

In the 1990s during times of inflation in Serbia, Stefan used to build homemade fish traps and go fishing in the river with other kids from the neighbourhood.

In 2017, he joined Nathalie in Switzerland for their common Master of Fine Arts studies but was unable to work for the first six months due to visa restrictions for non-EU students.

So: we built a fish trap and went fishing at night in the “Zürisee”.

Unlike the conventional fish traps which provide only one hole for the fish to enter, we created one which provides a potential exit from which the fish could escape.

The trap reminds us of times when consumption habits still relied on existing natural resources and on the human ability to “catch the dear” rather than on industrially produced resources dependent on monetarised systems.



1

Hey, you.  
For the moment you can't see us. Maybe you will, later on.  
Maybe you will see all the six of us.

audience's view

## FORBIDDEN FRUITS FROM RICHLAND GARDEN 2018

With RRRRRR: Keng Chen (CHN), Dino Radoncic (CH), Wen-Chi Liu (TW), Nikolai Prawdzic (CH), Stirnimann-Stojanovic

Live performance, 1 hour

Audio piece, 20 min

*Spoken/Unspoken*, Baptist University, Hong Kong

Curated by Transcultural Collaboration

[Video documentation \(22 min. entire audio piece\):](#)

[www.vimeo.com/315081262](http://www.vimeo.com/315081262)

[A day with RRRRRR collective by Franziska Meierhof](#)

[TC blog \(text extract\)](#)

They took this incident as inspiration for further discussion and started to think about how the mind reacts to a situation of danger, how it instantly starts calculating consequences, and is torn between reason and instinct. They wrote to the skyscrapers' administrators in an attempt to observe the official requirements but never received a reply. Then they started to imagine countless circumstances for the final exhibition. What if they accessed the roofs for their performance despite the risk to setting off the alarm and without permission? What if they got scolded, fined, or arrested? What if they got others into trouble by doing this? What if... Somehow, putting themselves in danger and challenging with their own bodies the established security measures or the power relations attached to them became quite tempting. Besides, they also wondered: does art enjoy some kind of jester's licence that allows for crossing certain boundaries and, if so, why? More and more, the simple (or not so simple) act of accessing the roofs turned into a metaphor for an act of danger necessary to free ourselves from the restrictive, suffocating, and oftentimes irrational protective measures in planned urban infrastructure and architecture.



2

The architecture is here to protect our bodies.  
It's something that remains. The roof as a border.

audio piece, 20 min



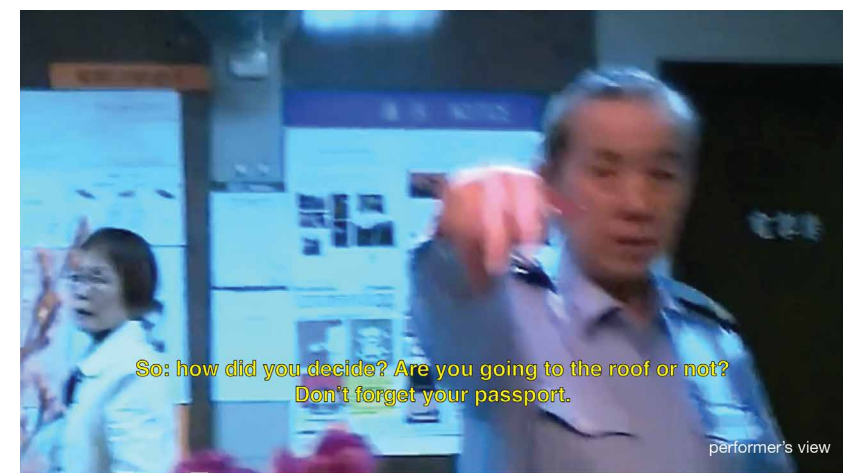
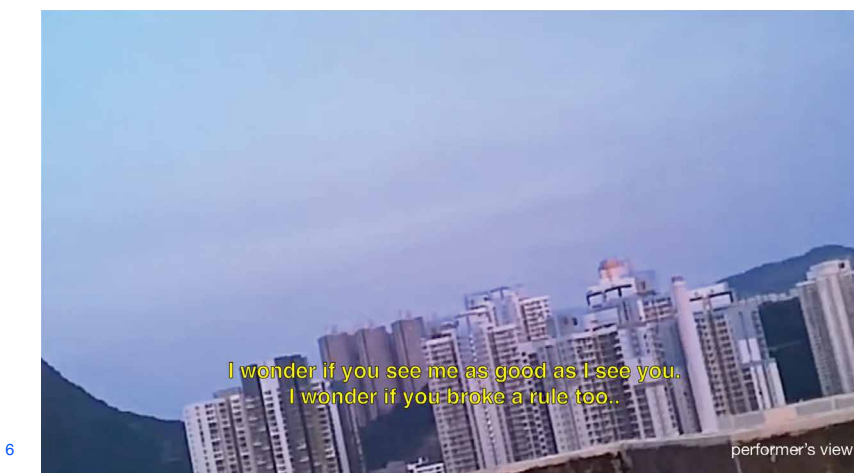
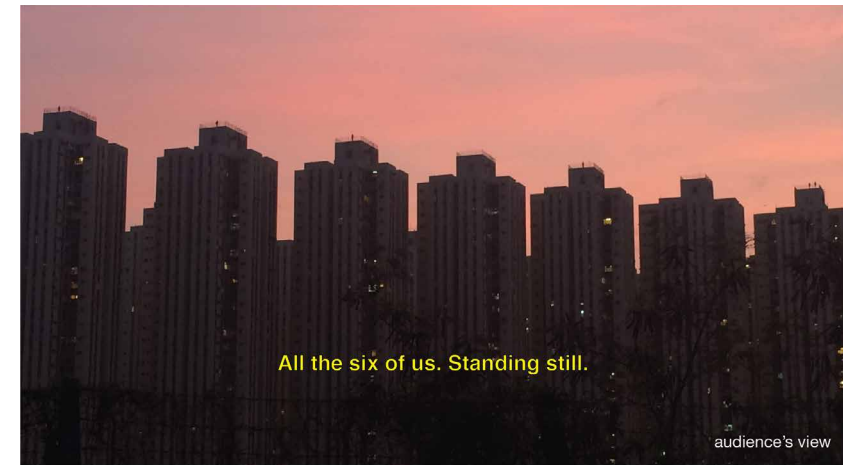
3

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 -  
18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34

performer's view

Images 1-6+10: video documentation (stills)

Images 8-9: photo documentation (from the audience's view)









## SEE YOU IN 20 YEARS, GOOD LUCK 2018 – 2038 – 2058

– ?

Live performance, 2 min

Audio piece, 15 sec (in a loop)

Lucky Cat, dimension variable

Sticker, white vinyl (25 x 12 cm)

Polaroid photograph, 7.5 x 5 cm (1 exemplar)

*Repeat*, Stadtgalerie Bern (CH)

Curated by Ursina Leutenegger

Context: *Repeat*, exhibition text (extract)

The “Summer Window” of this year looks under the title “Repeat” at repetitive gestures. The repetition in structures and in ways of producing, in gestures, and in layers contained in various works refers to active repetitions and passive continuous loops which in the similarity of their repetition nevertheless evoke transformation.

*See you in 20 years*, exhibition text

The performance *See you in 20 years, good luck* from the duo Stirnimann-Stojanovic will be premiered on the 11th of July at the Stadtgalerie and repeated every twenty years from then on. The title implies if we are still here when the next repetition is due to take place. The “Good Luck Cat” waves one hand to us with a repetitive arm movement: “good luck”.

The duo works for the first time at a performance held in a large time frame. Time passing in itself is conceptually as important as the fragility and volatility of a moment. The performance will be crystallised in a contemporary witness in the form of a Polaroid photograph.



Image 1: exhibition view, credits: David Aebi

Image 2: video documentation (stills)



Image 1: exhibition view, credits: David Aebi  
Image 2: polaroid's scan



## INTERDEPENDENCY 2018 – 2028

Objects, dimension variable (handwriting, acrylic on wooden chairs)  
Live Performance (unknown yet), duration (unknown yet), 2028

*Performance, Production, Products*  
LISTE – Art Fair, Kaskadenkondensator, Basel  
Curated by PANCH – Performance Art Network Switzerland

Context: exhibition text (by Liste Art Fair)  
The Cascade Condenser presents PANCH and Artina

*Performance, production, and product* will be addressed by an invitation to PANCH, the young performance art network Switzerland, and with Artina & Friends. Performance can be experienced, activated, invited, and purchased, and we are happy to be a reflection of the performance density in Switzerland. PANCH is an interest group and association for performance artists; it connects the performance landscape, invites one to take up burning issues, and also considers the performative examination of performance products at the fair. The hostess Artina accompanies us through the trade fair jungle and welcomes and interviews key players on the Talk Sofa who tell us something about the current performance hype and scenes, production, and market.

Concept  
Within this specific art fair context, and taking into consideration the further development of our careers in arts, we developed a pre-product (a contract) for a not yet existing performance for 2028 (artwork price list: CHF 40'000.-) instead of investing in printing photographs of previous performances or presenting artifacts as saleable products.



Images: studio view

INVEST IN THE FUTURE RIGHT NOW!  
EACH OF OUR PERFORMANCES IS PRESENTING ONLY ONCE.  
WE BELIEVE IN PERMANENCY AND THAT 1+1=3

# PERFORMANCE FOR 2028

OMG, WE WILL BE 35 AND 38 YEARS OLD BY THEN! CRAZY...  
WE ARE WORKING AS AN ARTIST SINCE 2005...  
CHARACTERISTICALLY "SERIOUS AND OFFRAGILE."

WE DON'T KNOW YET WHAT WE WILL DO,  
BUT BY ACQUIRING THIS ART WORK, WE  
COMMIT OURSELVES TO PRESENT TO YOU  
A SERIOUS NEW AND UNIQUE PERFORMANCE  
IN 2028. LET US SURPRISE YOU!

## BY NATHALIE STIRNIMANN & STEFAN STOJANOVIC

WITH THAT WE ALSO DECLARE OUR MOTIVATION TO  
WORK AS A DUO FOR MANY MANY MORE YEARS.

### CONTRACT

NATHALIE STIRNIMANN & STEFAN STOJANOVIC  
*N.S.* *S.S.*

YOUR SIGNATURE HERE

THANK YOU FOR YOUR TRUST IN OUR ARTISTIC WORK  
AND YOUR SENSE OF HUMOUR.  
THIS PIECE IS CALLED "INTERDEPENDENCY"

\* THE ONLY CASE THAT WOULD CANCEL THIS CONTRACT IS  
IF ONE OF US FOR SOME REASON WOULD DIE IN THE NEXT 20 YEARS.  
FINGERS CROSSED.

LUTE - ART FAIR BASEL 2018



## TAKE CARE 2018

Installation, dimensions variable  
(plant, water bottles, oil on canvas 100 x 100 cm, ink on skin)  
Live performance, 12 min  
*Tabula Rasa*, Tart Gallery, Zürich  
Curated by Stereoskop

[Video documentation \(3min06\): www.vimeo.com/290743296](https://www.vimeo.com/290743296)



Image 1: photo documentation, credits: Tart

Image 2: video documentation (stills), credits: Jonathan Daza Ospina

# CV STIRNIMANN-STOJANOVIC

Nathalie Stirnimann (\*1990, b. in Fribourg CH) + Stefan Stojanovic (\*1993, born in Vranje SRB)  
Collaboration since 2015. Live and work in Zurich.

[www.stirnimannstojanovic.com](http://www.stirnimannstojanovic.com)

## Education

- 2017 to 2020
- Master of Arts in Fine Arts  
Zurich University of the Arts, Zurich (NS+SS)  
– 2014 to 2017
- Bachelor of Arts in Fine Arts  
Zurich University of the Arts, Zurich (NS) (with distinction)  
– 2012 to 2016
- Academy of Fine Arts, Novi Sad, Serbia (SS) (with distinction)

## Upcoming

- 2021
- *Auf den Knien* (group show), S11, Solothurn (CH)
- *Performance Crossings* (festival), Cross Attic, Prague (CZ)
- School of Kindness (workshop), AETHER, Sofia (BG)
- *Untitled* (solo show), Material, Zurich (CH)

## Exhibitions and projects (selection)

### Performances

- 2020
- *How shall I call you...* (with Zhao Chuan (CHN)), *PARTOUT - Platform for International Performance Art*, Kaserne, Basel
- *Fluid Boundaries* (with Pascal Sutter), *PARTOUT*, Arsenic, Lausanne
- *Smashing Hierarchies*, Bye Bye Raumstation Hello Allda, Raum::station & ALLDA, Zurich (canceled due to Corona)  
– 2019
- *Supporting structures*, Futures, New Performance Turku Festival, Manilla, Turku (FIN)
- *YOUR LOGO\* HERE!*, Exchanging Perspectives, Network of Arts & Tart Gallery, Zurich  
– 2018
- *From Dust to Dust*, Morni Hills Performance Art Biennial, Government Museum and Art Gallery, Chandigarh (IND)
- *Nothing is for ever - part 2*, Performance event, Kunstraum Aarau  
– 2017
- *Microculture*, Acción!MAD, Museo Reina Sofia, Madrid (ES)
- *Second skin*, FRIBI Bluefactory, Fri Art Kunsthalle, Fribourg  
– 2016
- *The hole*, 5 years, Galerie C, Neuchâtel
- *Low Tide - High Tide*, Performance Reihe Neu-Oerlikon, Zurich
- *System*, LEGS, Corner College, Zurich
- *Mon double*, Fri Art Kunsthalle, Fribourg  
– 2015
- *Live streaming*, Shortz video/film Festival (with Stanislav Drca (SRB)), Museum of Contemporary Art of Vojvodina, Novi Sad (SRB)
- *You were 4, I was 7*, Geneva's opened studios, TOPIC, Geneva
- *Baushtellé: Balkan Temple*, Fraumünster Church, Zurich – Kale-megdan, Belgrade (SRB) – Campus of University, Prishtina (KOS)

### Exhibitions: group shows

- 2020
- *CANTONALE 20-21*, La Nef, Le Noirmont
- *Art Body Art*, Suluv Galerija, Novi Sad (SRB)
- Reclaim Award, Cologne (DE)  
– 2018
- *Forbidden Fruit from Richland Garden* (with RRRRRR collective), *Spoken/Unspoken*, Transcultural Collaboration, Baptist University, Hong Kong
- *Keng, you swim !?* (with RRRRRR collective), *Spoken/Unspoken*, Transcultural Collaboration, McaM, Shanghai (CHN)
- *See you in 20 years*, Repeat, Stadtgalerie, Bern
- *Interdependency*, Performance, Production, Products, PANCH & Kaskadenkondensator, LISTE Art Fair, Basel  
– 2016
- *NDE*, Razlike, SKC Fabrika, Novi Sad (SRB)

### Exhibitions: solo shows

- 2017
- *What if the walls were more flexible?*, performance triptych 2/3, U10 Art Space, Belgrade (SRB)
- *What if the walls were more flexible?*, performance triptych 1/3, La Tertulia, Museum of Contemporary Art, Cali (COL)  
– 2016
- *Wet dreams*, Lokal-int, Biel

### Conference

- 2019
- *Wen Keng We Meet? - On the (Im)possibility of Long-Distance Artistic Collaborations* (performative input with RRRRRR collective), Launch and Inaugural Conference, Shared Campus, ZHdK, Zürich

### Projects

- 2019
- *Artists – Art Spaces: Interdependency?* (with collectives: *Intrd-pndncy* and *Kooperativa*), Kulturni Center LAB, Novi Sad (SRB)

### Workshops

- 2020:
- *Carry* (Act of Transmission), PARTOUT, Kaserne Basel
- *Social Sculpture* (2-week), Schule für Gestaltung, Zürich

## Artist residencies

- 2019
- *Kulturni Centar LAB*, Novi Sad (SRB) (6 weeks)  
– 2016
- *Sin Espacio* - Independent Art Space, Cali (COL) (6 weeks)  
– 2015
- *Baushtellé: Balkan Temple*, Rote Fabrik, Zurich – Xenix Film, Belgrade (SRB) – Hackerstellé: Prishtina (KOS) (10 weeks)

## Research

- 2020 to 2023
- Cooperation partners (as artists), research: *Flüchtiges Sammeln – Voraussetzungen und Möglichkeiten der Aufnahme von Performancekunst in Sammlungen* (HSLU/SNF)

## Curatorial practice

- *BONE* Performance Art Festival Bern, co-organiser (assistantship)  
– 2020: Haben oder Sein: Bern – ein Model
- *Perform Perform* (Fribourg), co-founder (focus: performance art)  
– 2018: event in collab. with Fri Art Kunsthalle, Fribourg  
– 2017: event in collab. with B-Sides Festival, Lucerne  
– 2016: Perform Perform Festival, Bad Bonn, Düdingen
- *345 off space* (Zurich), co-founder (focus: contemporary arts)  
– 2020: newly founded

## Publications

- 2021: *Contamination – Affection*, [c/o magazine] for creative practices across cultures, Shared Campus, Zurich
- 2020: *A decade of performance art in public space 2010-2019*, Performance Reihe Neu-Oerlikon, Zurich
- 2019:  
*Sichten*, Stadtgalerie Bern 2015 – 2019, Edition am Gern  
*Views of a generation*, Art, Self & System, Sternberg Press
- 2018: *U10:3/6 2016 – 2017*, U10 Art Space, Belgrade (SRB)

## Media

- 2019
- *A Swiss-Serbian performance duo travelled to Turku by van to resist flying*, Turun Sanomat (FIN), 20.10.2019
- *Kooperativa.tech provides technical equipment for artists*, oradio.rs, Novi Sad (SRB), society & activism, 7.08.2019
- *China und die internationale Kunstwelt*, Tagesschau, Swiss National TV/Radio, 4.01.2019

## Partners

- 2016 to 2019
- TeleART*, E&C Burgauer Foundation, Stanley Thomas Johnson Foundation, Pro Helvetia, SüdKulturFonds, Embassy of Switzerland in the Republic of Serbia, ZHdK-Avina Student Project Fund

