

HEAD—Genève

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Trinity Njume Ebong
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Thanks

To all those who
worked hard on making
this happen!

This fourth edition of the Grand Tour takes on a special aspect with the imminent move of the Visual Arts Department to the new Building A on the HEAD campus. Taking advantage of this moment of transition, the Grand Tour expands with the installation of the productions of 90 graduates in the spaces of this building with its distinctive horizon blue color, and in the historical buildings of the Boulevard Helvétique and James-Fazy for a last time.

In consultation with the students, we have chosen to give more structure to the presentation of this edition by inviting three curators, Olivia Fahmy, Trinity Njume Ebong and Camilla Paolino, to work in complicity with them. This collaboration with professionals, desired by those who are about to leave school, has reshuffled the deck. The exhibition that results from their collaboration deliberately mixes Bachelor and Master works in order to encourage aesthetic proximities and unexpected encounters.

Several collective projects designed to celebrate this moment of transition are also presented in this context, as well as proposals from the Cinema Department, which is moving with us into this new building.

Finally, in order to celebrate this stage in our history, the school have decided to present the exhibitions and the film, performance and meeting programs to a wider public during three 'blue' days. This will provide the opportunity to discover the new building or to say goodbye to those we are leaving.

Charlotte Laubard

A Grad Show is not only an exhibition. It is a threshold, a gate, a space of transition that isn't effortless to inhabit, for it requires laborious preparation, constant balancing, calibrated positioning. While lingering in this liminal space, one needs to recall where one comes from and consider where one is going. When the present artists exposing their work were enrolled, the world was a different place than it is at present. 2020 has been eventful in ways no one could foresee. The days were blue. Yet, blue isn't only the color of melancholy, the sound of sorrow. It is also the ground of resistance, the rhythms of empowerment, the longing for futurity. The year 2021 welcomed us with bridges to rebuild, solidarities to forge, communities to imagine.

How to act towards these ends? How to position oneself in this transmuted world as an art practitioner? What knowledge to embody and share, how to be held accountable in doing so, what tools and methods to refine to this purpose? These questions get more pressuring amidst these tumultuous times, while we learn to value mutual confidence and interdependency. Moreover, it is becoming evident that contingency and the material conditions of production cannot be escaped when making art.

In the framework of this exhibition, the color blue becomes a lubricant, facilitating our drift among a network of diverse practices, thinking processes, and stances. Faire demi-tour, moving forward, rebrousser chemin, sometimes getting lost, revenir sur ses pas, going ahead. Contemporary productions never cease to stretch time and space, weave connections, create fragmentations, dissonances, contradictions, and drifts. The diversion has never been so marked geographically as in this edition of HEAD's Grad Show, from the Boulevard Helvétique, followed by

Boulevard James Fazy, finally concluding within the industrial blue hues of Avenue de Châtelaine. It is the contours and détours that the artists have chosen to address that guide this exhibition. An exhibition built in conversation, with the ambition to include, where the color blue is a song of goodbye to the past, and potentially a melody embracing the future, even though this future is quite uncertain.

Olivia Fahmy, Trinity Njume Ebong and Camilla Paolino

Geneva has recently undergone significant changes in its cultural landscape since our own days of enrolment at an art institution of higher education.

We have recently witnessed the departure of several landmark buildings; one could question how they were unclassified as spaces of local cultural heritage to begin with. We have also observed the urban development in the Jonction area—almost transforming overnight, unfortunately taking with it some of the biggest counter cultural sites of the city in terms of scale.

We have also seen the closure of over 100 semi-legal spaces of free expression, an event, no matter how insignificant one can observe it, really set the tone for a new strategy, a new direction for the artistic legacy of the city. It was once the era of impromptu theatres, occupied buildings, unlicensed cinemas and illegal nightclubs.

A need to offer services of social and creative impact that were available to all. Accessibility, transparency, experimentation and inclusivity seemed to be the main key words describing the state of mind during this period. Although ‘inclusivity’, at the time, was mostly limited to barriers of class.

Public institutions, in general, have the responsibility to reflect the changes being experienced outside of its boundaries. The biggest challenges that we face today are no longer just local, but also global. Extensive technological shifts in the last decade and a half have allowed us to not only ‘see’ more global but also to ‘act’ more global.

We must look at the challenges of the current world and find the appropriate solutions which best reflect our complex globalised world.

Today, extra visibility has been placed on individuals with particular experiences, unique identities and specific challenges. New institutionalism is currently undergoing the interesting yet challenging task of accommodating all of our human sensitivities within one combined neutral sphere. A place of exchange, a place of discovery, not particularly a safe space, but more an environment that reflects one of the biggest challenges of the outside world: Co-existence despite variance.

We must learn to look at the memories of the past and to relive them within their full context, and avoid any temptation to 'go back' to the 'good old days'. There is never a way to go back as there is never a way to stop time.

We now celebrate the fruits of this past. The results. Its teachings. The remains of an era which have simply been passed on, understood, inspired and set-free to evolve.

30.06.21

Professional Day

10am to 5pm

Visual Art Graduates'
exhibition opened in all buildings

12pm

La Soupe in the courtyard
of Boulevard Helvétique, 9
with a performance from Julie Shutz

3pm to 8pm

Performance program in Bâtiment A:
Route des Franchises 2
(detailed schedule at the entrance
of the building)

10am to 8pm

Visual Arts graduates and Cinema
Department films in the
basement, courtyard and 5th floor
of Bâtiment A.

01.07.21–03.07.21

Public Exhibition Program

11am to 6pm

All spaces of the graduates' exhibition are open

Satellite program

Boulevard Helvétique

Prix de la Fondation Strawinsky

Exhibition of graduates' artworks
selected for the painting award

Tourner la page :

Montée des marches

& Drop the Paper,

a show presented by Appropriation
bachelor students with Marie-
Caroline Hominal, and Jérémie
Gindre (Friday July 2nd at 2pm)

MAGMA

Launch of the Visual arts
Master students' new magazine
(Friday July 2nd at 4pm)

Bâtiment A

Cinema Bachelor
screening program

A selection of Cinema graduates
films and projects

Prix Caran d'Ache

Exhibition of graduates' artworks
selected for the drawing award

Hispano-Suiza

Exhibition organized by Visual arts
Bachelor students and curated by
Gabrielle Boder & Tadeo Kohan

Dancing – Geneva (2021)

[Staging and interpretation
of *Dancing – Amsterdam* (2009)]

A work choreographed by Alexandra
Bachzetsis and performed by Visual
Arts students.

Public viewings 01.07.21

Bâtiment A : Route des Franchises 2

Ongoing from 3pm
Amos Cappuccio

2pm to 3:30pm
performances
Alexandra Salem,
Math Gaugué,
Agathe de Limoges

4pm to 6pm
performances
Montserrat Mayor,
Ulysse Berdat
& Alice Oechslin,
Louise Bonpaix

Public viewings 02.07.21

Boulevard Helvétique 9

Ongoing –
interactive installation
Naïma Pollet

12pm to 2pm
La Soupe
& Benoît Casot

2pm to 3pm
*Tourner la page:
Montée des marches
& Drop the Paper*

2pm to 6pm
performance
Bekim Sebastien Krivaqa

4pm to 6pm
Launch of MAGMA
magazine

Bâtiment A : Route des Franchises 2

Ongoing –
Tarot reading
Oryana Nurock

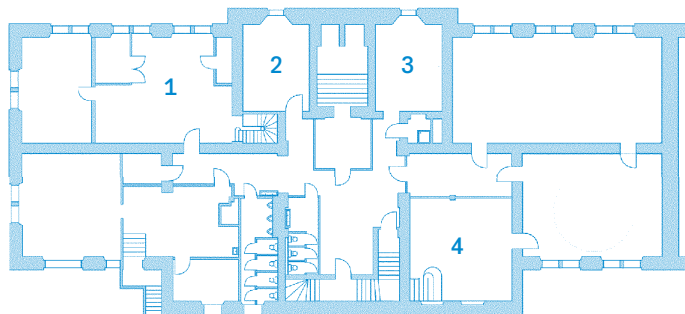
3pm to 4pm
performances
Alice Perritaz,
Ana Cerdeirinha

4pm to 6pm
screenings
Paola Antognini,
Constance Brosse,
Julie Bellard
*Great expectations/
broken dreams (2021)*
Directed by Morag Keil and
the Work.Master students

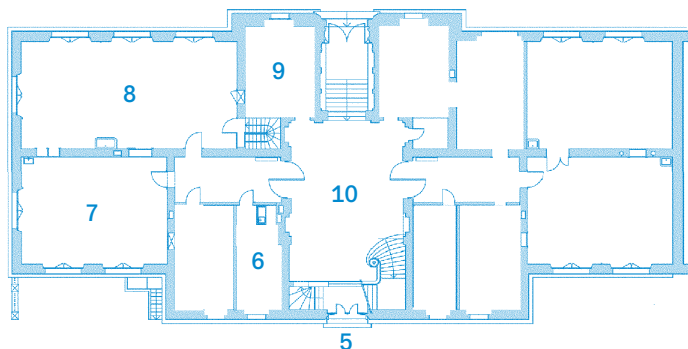
Boulevard

In a laid back atmosphere of cohabitation that has made its essence, this historical building welcomes individual and collective works that set the tone of this Grad Show edition. BH is home to a few traditions—including the Strawinsky Award on the 4th floor—and a series of practices where sounds, smells and textures rub shoulders irreverently. Let us feel and listen, around us, and to one another. This is where our journey begins.

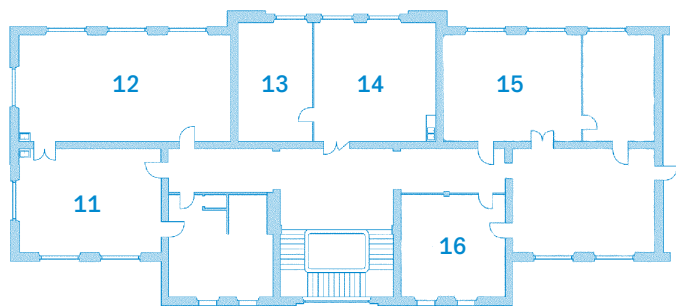
- 1 Viola Poli, Claire Martinod
- 2 Nelson Schaub
- 3 Benoît Casot & le collectif La Soupe
- 4 Ilana Winderickx



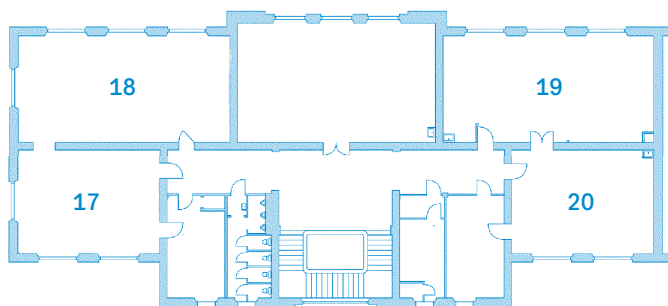
- 5 Benoît Casot & le collectif La Soupe, Julie Schultz
- 6 Johana Blanc
- 7 Carolane Spiteri
- 8 Emilie Triolo
- 9 Natacha De Oliveira
- 10 *Tourner la page: Montée des marches & Drop the Paper*,
a show presented by Appropriation bachelor students
with Marie-Caroline Hominal, and Jérémie Gindre
(Friday July 2nd at 2pm)



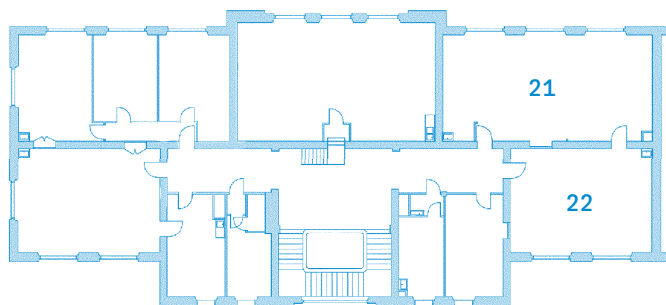
- 11 James Bantone
- 12 Alfredo Coloma, Neige Sanchez
- 13 Giovanna Belossi
- 14 Bekim Sebastien Krivaqa
- 15 Romane Chabrol Prudent
- 16 Monika Emmanuelle Kazi



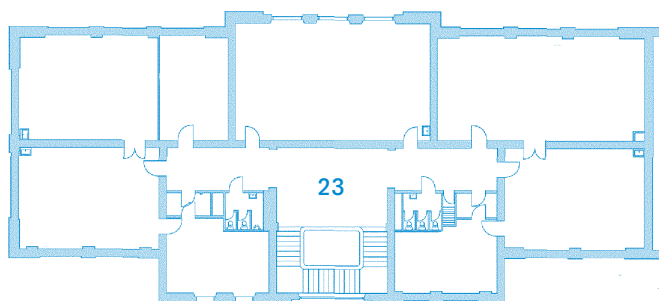
- 17 Antoine Siron
- 18 Madeleine Wiedmer
- 19 Julie Kueng, Marie Garnier
- 20 Virginia Garra



- 21 Yan Pavlik, Naïma Pollet
22 Sîta Subias, Sara Fiechter & Ananke Turumak,
Sarah Benslimane



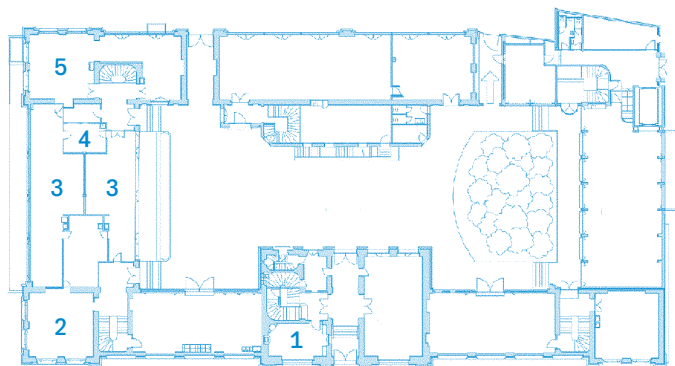
- 23 *Prix de la Fondation Théodore Strawinsky*
Exhibition of the graduates' artworks selected
for the painting award

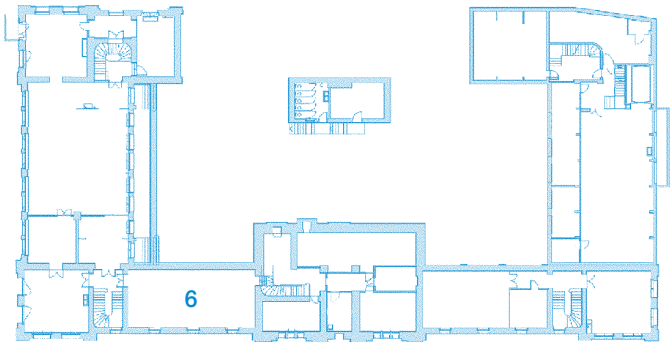


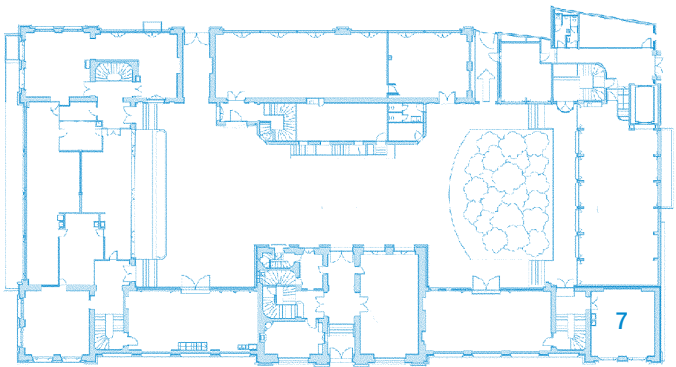
Boulevard

Boulevard James Fazy—its intimate spaces, its bay windows, and overshadowed basement—leans out to the surrounding streets, the railway station, passers-by, ruderal vegetation. In-betweenness is its defining trait, with no long-term occupancy, yet traces of transit and perspectives of desegregation. Monstrous clusters of organic matter, inter-species kinships, hybridities, prestidigitation accompany you as you make your way through this iconic building.

- 1 Anne da Silva
- 2 Nicolas Hajime Héritier, Yan Pavlik
- 3 Eva Pracca, Loretta Suzanne Cornaz
- 4 Loreleï Regamey
- 5 Lara Kocagöncü, Alfredo Coloma







Route

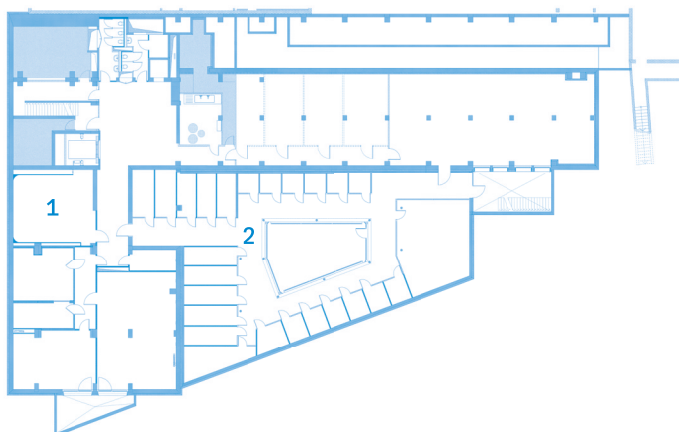
bâtiment A

The entrance is tight, though the volumes deploy themselves widely. The painting on the wall is still wet. To inaugurate the bâtiment A, performances, motion graphics, audiovisual experiences, monumental installations, objects and liquid slip and flow. Bodies are moving, distorting, twisting. Futurity—or is it a blue nostalgia that remains since the older walls are imprinted in the mind?—is tangible.

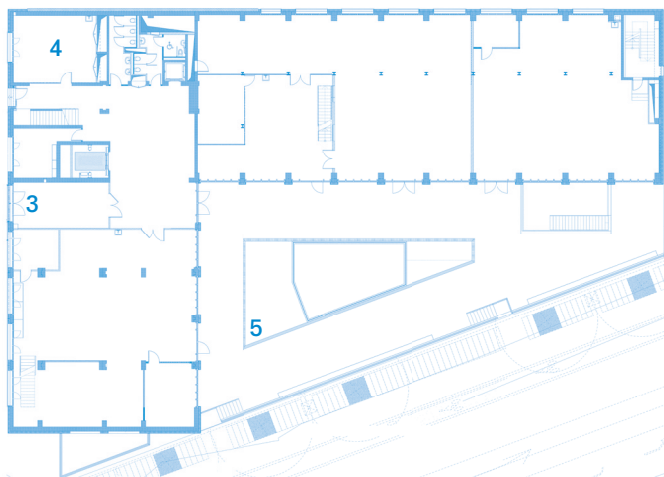
- 1 *Fabrique de la Haine* (2020), third year Cinema Bachelor workshop in collaboration with the Manufacture and Institut littéraire Suisse
- 2 *Net Footage* (2020), first year Cinema Bachelor workshop with Caroline Poggi & Jonathan Vinel

Archives (2021), second year Cinema Bachelor and Master workshop in collaboration with RTS

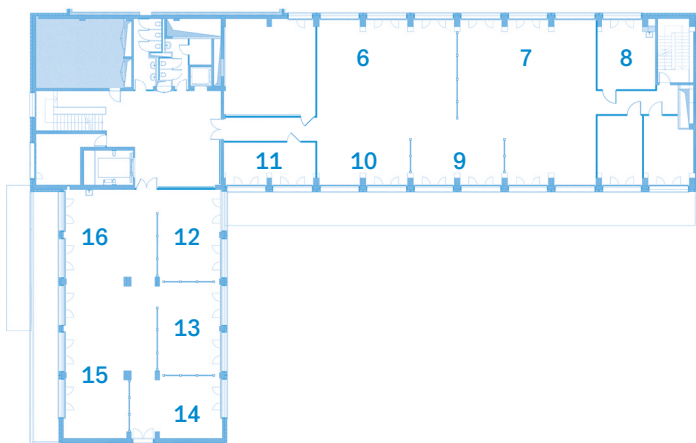
Portraits of nominees for the Swiss Film Prize
by Cinema Bachelor alumni-ae (2021)



- 3 Adèle Bridy
- 4 Publication room
- 5 Diploma Films of 2021 from Cinema Bachelor
Pierre Barral & Loris Ciaburri, Joséphine Berthou,
Anaïs Durmort, Salah El Amri, Dimitri Faravel, Léa Gase,
Lucie Goldryng, Benjamin Goubet, Alexandre Haldemann,
Valentin Lebeau, Judith Molet, Christophe Pithon,
Louis Rebetez, Julie Sando



- 6 Ahmad Motalaei, Inès Berdugo
- 7 Ana Cerdeirinha
- 8 Ekaterina Kotelskaya
- 9 Azize Ferizi
- 10 jpp.mp4
- 11 Owelle
- 12 emma rssx
- 13 Oskar Fougeirol
- 14 Coline Crausaz
- 15 Agathe de Limoges, Montserrat Mayor
- 16 Marya Ebrahim



17 *Dancing Geneva (2021)*

A work choreographed by Alexandra Bachzetsis and performed by Visual arts students.

18 Lou Cohen

19 *Prix Caran d'Ache*

Exhibition of graduates' artworks selected for the drawing award

20 Justine Salamin

21 Pablo Rezzonico Bongcam

22 Alexandrine Ivanouchkina, Julie Kueng

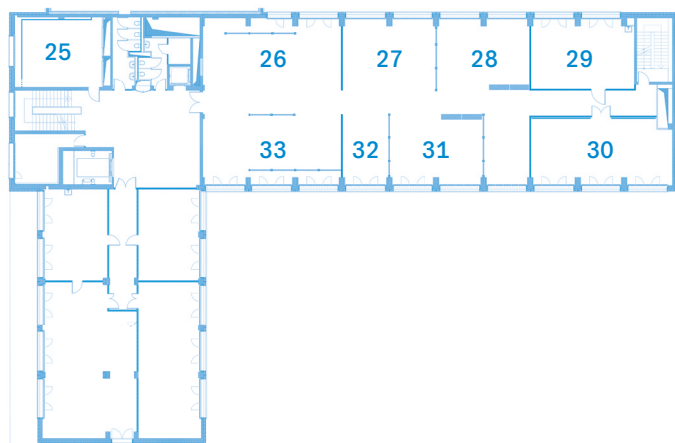
23 Azadbek Bekchanov, Simon Salazar

24 *Hispano-Suiza*

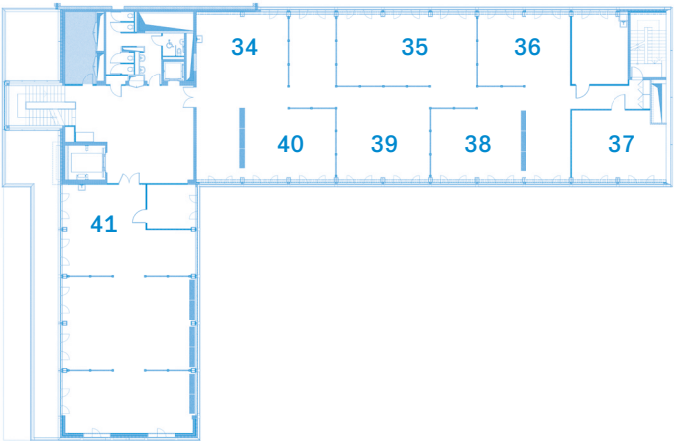
Exhibition organized by Visual arts Bachelor students and curated by Gabrielle Boder & Tadeo Kohan



- 25 Eliot Ruffel
- 26 Anastasia Mityukova
- 27 Société POTOP
- 28 Nico Müller
- 29 Amos Cappuccio
- 30 Matthieu La-Brossard, Julia Botelho
- 31 Léonie Marion, Sarah Benslimane
- 32 Lorenzo Lunghi
- 33 Caroline Schattling Villeval



- 34 Juliette Boulliane
- 35 Jacopo Belloni
- 36 Lavinia Johnson
- 37 Elin Gonzalez
- 38 Célian Cordt-Moller, Julie Barbeta
- 39 Ser Serpas, Eliott Waldis
- 40 Jérémy Daflon
- 41 Ulysse Berdat & Alice Oechslin, Mads Monroe



- 42 Alexandra Salem, Luz Romero, Morgane Ischer
- 43 Alice Perritaz
- 44 Louise Bonpaix, Wendy
- 45 Collective projects from Master Trans
- 46 Yves Malinverni
- 47 Math Gaugué
- 48 Oryana Nurock
- 49 Constance Brosse, Julie Bellard, Paola Antognini
- 50 Selection of second year Cinema Bachelor
films made during the *Grand Voyage* to Mexico
with Carlos Reygadas (2020)
- 51 Second year Cinema Bachelor workshop
with Basil da Cunha (2021)



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Boulevard
Helvétique 9
1205 Genève

Bus n°3, 5, 7,
Stop Athénée

Bâtiment D :
James-Fazy 15
1201 Genève


From Central Station,
Gare Cornavin
100m to walk

Bâtiment A :
Route des
Franchises 2
1203 Genève

Bus n°6, 10, 19,
Stop Guye

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