

CV

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_____EDUCATION

2019–2021 Fellowship Sommerakademie Paul Klee (*Tirdad Zolghadr – STATECRAFT*)
2017–2019 MA of Art Practice, Dutch Art Institute, Arnhem, NL
2017 SpringTime, Sommerakademie Paul Klee (*Helmut Batista, Julien Bismuth – About Perspectivism*)
2016 Workshop, University of Berne, (*Rosi Braidotti - Critique, Power, Affirmation*)
2013–2016 BA in Fine Arts *with distinction*, University of the Arts Berne
2012–2013 Preliminary Course, University of the Arts Lucerne

_____AWARDS/SUPPORT

2018 Edition (Jahresgabe), Kunsttreff 13
project grant, canton of Berne
Visual Art Award of the cantons Obwalden & Nidwalden (*Unterwaldner Preis für bildende Kunst*)
2019 Atelierstipendium, Zentralschweizer Atelier Berlin
project grant, canton of Berne

_____EDUCATIONAL&CURATORIAL PROJECTS

2015 / 2017 Artist Residency Weidli (*initiative with Remy Erismann*)
2016 – 2019 *Immer Am Achten*, Schwobhaus (*organisation, curation*)
Schwobhaus is an autonomous and non-hierarchical artist house hosting transdisciplinary cultural events like panel discussions, readings, exhibitions or screenings.
since 2017 Cabane B project space (*organisation, curation*)
2019 Workshop, University of the Arts Berne, BA Fine Arts, with Felipe Castelblanco (*Para-Fictioning*)

I'm practicing proto-archaeological fieldwork and I examine the political potential of intimate fiction through the use of affect. Proceeding from the means of drawing as a tool of invention, projects develop into more complex narratives, into film and animation, into abstract organisational forms or into support structures. That is happenings, habitats, diagrams, characters, machines, training centers or a testimonial in the form of a book.

Such frameworks and narratives propose often absurd utopias – sometimes balancing hard to not tip over into dystopia – and are stressing the network form and relatedness of all premises. Determinability and existentialism are farces that are covering up the "relationality" that is needed to be visible and unraveled for political battles: For conflicts where whiteness, the male, cis-identity or heterosexuality is defended as the innocent norm, for tackling and exterminating violence at the EU (and other) border(s), or for political negotiations fighting climate change. Insisting on a political power of longing, utopian proposals approach to function as initiatives for further discourse around those megalomaniac urges: to attack hegemonial systems and injustices in history, economics and society, three deeply interconnected core territories, or as I call them: mythologies. Para-histories and a multiplicity of possible narratives that are running equally parallel in lines, approach to crack such canonical mythologies and offer platforms for developing varieties. With the image of a palimpsest in mind, perspectives are layered (most literally in the video works), and different notions of time start to blend: memories of the past are recycled as blueprints for future visions, archaeological and ethnological (often colonial) languages are attempted to be tackled and intertwined with science fiction aesthetics that incorporate visual elements of current technologies. I am though bypassing a particular rationality of post-digital aesthetics through the occupation of very intimate and personal perspectives. The question of the computability of subjectivity is connected to experimenting thoughts about the absurdity or even impossibility of navigation and orientation when considering looped space-time and thus the melting and conflation of both the micro and the macro perspective; or as Laura Kurgan asks: Where are we, in what?

_____EXHIBITIONS / SCREENINGS / PERFORMANCES

2021 Ausstellungsraum Klingental, Basel, *DUELL (with Amélie Bodenmann)*
2020 PANCH, Nairs in Movimaint, Fundaziun Nairs, Scuol, *performance*
Espace 3353, Genf
Radio Bollwerk, online (*L.O.F./S.T.A.: Lines of the Parologue / Surrounding the abyss*)
Benzeholz – Raum für zeitgenössische Kunst, Meggen, *DUELL (with Amélie Bodenmann)*
Sattelkammer, Bern (*POLSIMA LAUNCH*), *solo*
Galerie Hofmatt, Sarnen, *solo*
SILO172, Bern (*Where are those lines of flight?*), *solo*
a voice message project, online (*The Drexciya concept*)
2019 Stadtgalerie Bern (*Cantonale Berne Jura*)
M8 Art Space, Helsinki, FIN (*Dialogue Model: I can't hear myself without you listening*)
WASBiennale, Berlin, GER (*What's with privacy when it's too loud outside?*)
Grand Palais, Bern (*Little Boxes*)
Museo Nivola, Orani, IT (*curated by Ruth Noack: Peekaboo – Guardare la nazione attraverso gli occhi dell'infanzia*)
Sattelkammer, Bern (*Don't look back in anger*)
KEINRAUM, Luzern (*Die Nachfahren*), *solo*
KEINRAUM, Luzern (*Die Nachricht*), *performance with Julian Zehndder*
ExArt, Cagliari, IT (*DAI coop summit: Peekaboo – Looking Askance At Issues Of Childhood Connected To Nation*)
Silent Green, Berlin, GER (*DAI: Aeroponic Acts ~ growing roots in air*), *performance*
Universität Dessau, GER (*DAI, The Kitchen: Would you like to invest?*), *performance*
2018 Nidwaldner Museum, Stans (*NOW18*)
Project Probe, Arnhem, NL (*Archipelago*)
Hot Wheels, Athen, GRC (*DAI coop summit: How it comes to matter*)
Nidwaldner Museum, Stans (*in cavo: Where all the aims cross*), *solo*
MACBA study centre, Barcelona, ESP (*DAI, The Kitchen: If the tools fall apart in your hands*), *performance*
2017 ArtStadt Bern (*Now on show*)
Lokal-Int, Biel (*Empathy Stone*), *solo*
Museum Langmatt, Baden (*Raumfahrt - wieder hungrig?*)
Stadtgalerie Bern (*Open House - Schwobhaus c/o Stadtgalerie*)
Turbine, Giswil (*Fermata*)
2016 ONO, Bern (*Es sammelt sich Talg*), *solo*
Kunsthau Langenthal (*POST WARM POSITIV*)
Shedhalle Zug (*Kunstpause*)
Kunsthalle Luzern (*Offene Kunsthalle*)
TatOrt Bernstrasse, Luzern (*I don't always print pictures but...*)
2015 Alte Sägerei, Fideris (*Kunstluft*)
Kunst 15 Zürich (*Collection Geraldine Honauer*)
Wachshöttli, Gonten (*Super Panther*)

_____ART IN PUBLIC SPACE

2015 Installation, Klinik Beau Site, Spital Hirslanden, Bern (*the theatre*)