

MODERN NATURE

An Homage to Derek Jarman, Part Four

EN

FRIDAY, JULY 7

- 17:00 Doors open – Free access to the garden
17:30 Words of welcome by Luc Meier and Vanessa Cimorelli
18:00 Cy Lecerf Maulpoix – *Radicalement gay, autour des écologies déviantes* (lect., 90')
20:30 Tara Ulmann – *Sur les traces de Zuassa* (performance, 30')
21:15 audrey liebot – *on se connaît de la nuit* (performance, 50')
22:45 Doors closing

SATURDAY, JULY 8

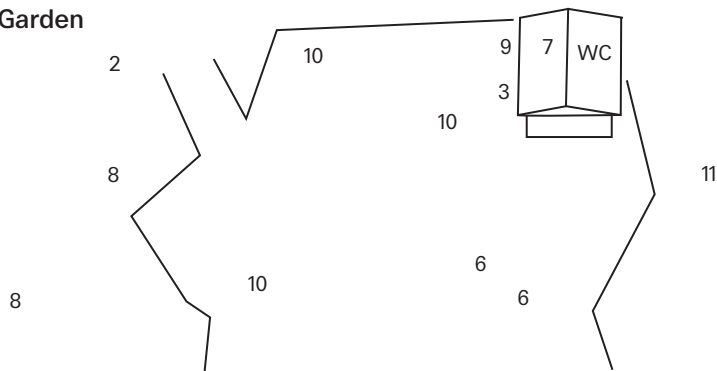
- 14:00 Doors open – Free access to the garden
14:30 Mathias Howald – *Le jardin des souvenirs* (writing workshop, 120')
17:00 Julia Hanadi Al Abed – *Poudre d'os et sang séché* (live, 45')
18:00 Mathias Howald – *Le jardin des souvenirs* (reading, 30')
18:45 Marc Eicher – *A Tale of Echoes: Waiting in Between* (performance, 15')
19:15 Domingo Collective – *Sometimes I Am Taken For Granite* (performance, 30')
20:15 Sophie Conus – *Flowers Blossoming Through The Breaches Of Concrete* (live, 60')
21:45 Doors closing

ONGOING

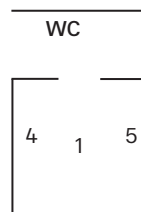
- 1 Élie Autin – *Reflect* (sculpture)
- 2 Marc Eicher – *In Between* (sculpture)
- 3 Tarek Lakhrissi – *As Part of Survival...* (installation)
- 4 Tarek Lakhrissi – *MY IMMORTAL (I)* (installation)
- 5 Tarek Lakhrissi – *MY IMMORTAL (II)* (installation)
- 6 Adrien Chevalley – *Cailloux** (sculpture)
- 7 Adrien Chevalley – *Chapeaux** (sculpture)
- 8 Anne-Laure Franchette – *Grands Travaux Urbains** (sculptures)
- 9 Julie Monot – *Invoke to Evoke** (sculptures)
- 10 Alexander Tucker – *Mutant I, II, III** (sculptures)
- 11 Prem Sahib – *Single Purple Column** (sculpture)

* works set up for previous editions of *Modern Nature*

Garden



Studio



LA BECQUE
RÉSIDENCE
D'ARTISTES

MODERN NATURE

Since 2019, La Becque has been holding public events dedicated to filmmaker, activist, and writer Derek Jarman. Entitled *Modern Nature* and thought up at the initiative of Elise Lammer, the program borrows its name from one of the English artist's diaries, which largely focuses on his garden in Dungeness on the coast of Kent, England. Developed towards the end of his life, this lush, flowery haven, despite its inhospitable environment, would become his last total work, and later a place of pilgrimage for increasingly diverse artistic communities.

For *Modern Nature*, La Becque has drawn inspiration from the work of Jarman, developing a botanical tribute to Dungeness in the heart of our own gardens on the shores of Lake Geneva. Each year, La Becque invites both internationally renowned, established artists and up-and-coming Swiss creators to come and tackle this "place within a place" and Jarman's artistic legacy, turning this natural setting into a driving force for artistic exploration and experimentation.

After three iterations of *Modern Nature* dedicated to the themes of "Camp", "Queer Nature", and the AIDS crisis, La Becque is hosting a fourth event which will focus on the garden as sanctuary.

In 1989, shortly after being diagnosed with HIV, Jarman left the hustle and bustle of London for a more peaceful life on the shores of Kent. He settled in an old fisherman's hut, between an old lighthouse and a nuclear power station, at Dungeness. On the barren coastline, the black silhouette of the cottage stood out with its yellow windows and a garden with a path through a desert of pebbles splashed with red and yellow poppies. It is in this barren landscape that *Prospect Cottage* was born, an extraordinary testament to Jarman's creativity, whose zest for life was nevertheless overshadowed by the loss of loved ones to AIDS.

Imagining his garden at Dungeness as a place of escape, which he created and maintained in the face of his own impending mortality, and a canvas of creation amid all the destruction, Jarman sought to preserve notions of immortality. Seeing the flints that line the garden "like dragons' teeth", we might understand *Prospect Cottage* as an interpretation of the Garden of the Hesperides, where the immortals are those presences that Jarman has endeavored to preserve when all else would have it disappear – a garden that is both memory and memorial, planted in the irrepressible life of the soil, with its shoots, buds, and flowers.

Thus, for this new iteration of *Modern Nature*, curated by Vanessa Cimorelli, La Becque invites you to consider the garden as a place of deep roots, of presences – past and future – which also feed off an abundant energy source that enables them to resist and survive.

It is with this promise of tenderness for life that the 10 artists invited at *Modern Nature* this year will unveil their projects. Featuring a varied panorama of original artistic practices, including performances, round tables, concerts, and installations, the entire event takes place in our thriving garden, offering an opportunity for proximity and encounters. By infusing their work with their own vulnerability, the artists invite us to join them in what could be described as moments of care, and open up the discussion on questions of sharing, reminding us how essential they are to artistic reflection and social changes, and thus enhancing Derek Jarman's legacy.

Friday, July 7, 18:00

Cy Lecerf Maulpoix FR

Cy Lecerf Maulpoix is a French author, committed journalist, and independent researcher, who has written mainly on social struggles, migration, queer culture, and literature through investigations and interviews published in the general and specialized press. He is the author of *Écologies Déviantes* (Cambourakis, 2021), which combines a personal journey with a political reflection on the articulation of contemporary struggles, and *Edward Carpenter et L'Autre Nature* (Le Passager Clandestin, 2022), which invites us to rethink, from the perspectives of minorities, a truly inclusive political ecology.

Cy Lecerf Maulpoix is currently pursuing several writing and translation projects on sexual liberation movements, ecology, health activism, and techno-criticism.

Radicalement Gay, Autour des Écologies Déviantes Lecture

The fourth edition of *Modern Nature – An Homage to Derek Jarman* opens with an event by Cy Lecerf Maulpoix, featuring a round-table discussion with shared readings. Four characters speak and respond to each other across a century and a half of struggles around sexual dissidence and anti-capitalism. From the industrial areas of Sheffield to the forests of southern Oregon, via a near-desert coastline in Kent close to a nuclear power plant, Cy Lecerf Maulpoix sketches out several memorial landscapes inhabited by four figures who are essential to the definition of “deviant ecologies.” Questioning the notion of ancestor and chosen memory, he interweaves his own militant work with minority archives to detect the emergence of a “self” in chiaroscuro.

Friday, July 7, 20:30

Tara Ulmann CH/IR

A graduate in photography of ECAL/ Lausanne University of Art and Design, Tara Ulmann is a Swiss/Iranian artist and curator whose practice has developed around the writing of the intimate under a decolonial prism. Based on her own life experience as a second-generation immigrant in Europe, she explores the representation of the transcultural body, its heritage of identity, its dwelling within its physical or spiritual boundaries, and questions of collective memory and resilience. She develops these ideas through sculpture, photography, and performance as spaces of tension for her queer poetic/theoretical texts.

Tara Ulmann is a member of the curatorial team at the independent art space one gee in fog in Geneva.

Sur les Traces de Zuassa

Performance

For her performance at La Becque, Tara Ulmann sets out in search of Villa Zuassa, on the shores of Lake Maggiore, where Derek Jarman and his family stayed in 1946, impressing the then 4-year-old filmmaker. Inspired by the paradise Jarman created in his garden, Ulmann’s proposal for La Becque’s garden is a tribute to memories, imaginary loves, and lost paradises. Through a fragmented narrative of her fantastical sanctuaries, the artist sets off on a personal quest, in search of a home, a feeling, or perhaps, after all, an encounter. In their imaginary Edens, where Lake Maggiore, their diaries, and the scent of flowers meet, it is by losing herself in order to better find herself that the artist will be able to best express her desires.

Friday, July 7, 21:15

audrey liebot FR

audrey liebot is a French director, performer, author, and artist whose work, which she describes as “very hybrid,” follows a long-term dramaturgy, steeped in absence and the experience of illness as praxis. liebot’s work invites us to share time in the interstitial zones of memory and sex where “we let the other live” (Judith Butler). Recently invited to take up a residency at Palais de Tokyo as part of the exhibition *Exposé-es*, she created *je te sens encore*, a long embroidery to which guests graft themselves in a collective healing process.

A graduate of La Manufacture – Haute École des Arts de la Scène, liebot is a resident at Artagon Pantin and is currently working on an installation for the Positive Life Festival, an initiative of the Centre Hospitalier Universitaire Vaudois that aims to change our representations of life with HIV.

on se connaît de la nuit

Performance

audrey liebot presents an adaptation of *on se connaît de la nuit*, a hybrid creation in response to the reading of *Ce que le sida m’a fait – Art et activisme à la fin du XXe siècle* by Élisabeth Lebovici. The garden, which hosts the performance, is imbued with Derek Jarman’s work, transforming itself for the occasion into a space filled with missing presences. On the ground, small glass vials are scattered and cohabit with a perfume called *Blue*, with intimate, literary, and sensual notes. liebot also invites twilight, exploring the fragility of sensitive memories and the doubts, absences, and desires that run through them. She turns this invitation into a sharing place to be experienced together, to bring out the traces of these stories, where melancholy becomes a mode of transmission.

Saturday, July 8, 14:30 and 18:00

Mathias Howald CH

A Swiss writer born in Lausanne in 1979, Mathias Howald is the author of two books, *Hériter du Silence* (d’autre part, 2018 – RTS Audience Award, 2019), in which he looks back on his childhood relationship with his father, and *Cousu Pour Toi* (Gallimard, Scribes, 2023), which looks at his own adolescence amid the AIDS epidemic. He is a member of the Caractères Mobiles authors’ collective, with whom he wrote the book *Au Village* (d’autre part, 2019), which reports on the project to write a text based on requests from the inhabitants of a village in the Vaud countryside.

In addition to his career as a writer, Howald is also a teacher and the artistic and cultural outreach manager for the Positive Life Festival.

Howald has held residencies at the Jan Michalski Foundation, the Cité des Arts in Paris, and the Istituto Svizzero in Rome.

Le Jardin des Souvenirs

Writing workshop + reading

For this iteration focusing on the garden as sanctuary, Mathias Howald invites us to join him on the terrain of remembrance and in the struggle to write against silence and oblivion. In a writing workshop open to the public, Howald and participants will work based on the AIDS Quilt, which features rectangles made from fabric scraps that relatives of AIDS victims have sown to illustrate and honor the memory of their dead. The short texts produced during the workshop will then be assembled for a public reading.

Saturday, July 8, 17:00

Julia Hanadi Al Abed FR

French composer Julia Hanadi Al Abed became a proponent of acousmatic writing and field recording while traveling along the Atlantic coast, improvising, and wandering, recorder in hand. Voices, field recordings and sound bodies lie at the heart of her creations. Expressing the various facets of her electronic musical practice, she mixes possible playing modes through lo-fi or hi-tech technologies, as well as the interplay of audio feedback and other electrical devices that trace the furrow of sound.

A graduate of the Bordeaux Conservatory in Electroacoustic Composition, she is an associate artist at the Studio de Création et de Recherche en Informatique et Musiques Expérimentales at the University of Bordeaux, where she is furthering her work on the spatialized dimension of sound, and the artistic approach to fixed sound devices in installation form.

Poudre d'os et sang séché

Live

Julia Hanadi Al Abed imagines an acousmatic piece in the form of an audio stroll. Starting with the cemetery, here reinvented as a sanctuary, the artist shapes a landscape that becomes a refuge. Beneath the cypress tree reaching for the sky, roots patiently dig their way, while the blackbird whirls around, seeking its pittance in the earth. Autotrophic bryophytes and lichens cling to every rock, and chrysanthemums set the atmosphere ablaze with their brilliant light. Al Abed's performance, enveloped in a spatiality that accompanies our stroll, takes us through all the strata of living things taking care to perpetuate life. In this, the artist echoes Derek Jarman's vision of the garden: nature blossoming in vibrant choreography, where the present mingles with eternity, almost defying death, if only for a moment.

Saturday, July 8, 18:45 + ongoing

Marc Eicher CH

Born in 1990, Marc Eicher is a Swiss artist and designer who lives and works in Geneva. After studying Fashion Design, where he developed an expressive language based on the body, crafts, and textiles, he completed his degree in Visual Arts at HEAD – Genève, Geneva University of Art and Design in 2019. His artistic practice addresses the intimate and primal relationship linked to belief, as well as the protocols deployed to control chaos. Composed of heterogeneous elements, his works form dreamlike images that evoke borderline states where fantasy and reality cohabit on the same plane.

A Tale of Echoes: Waiting in Between

Performance with Michael Blanga Gubbay, Camille Farrah Buhler, Marc Eicher, Laurence Favez, Basile Jeandin, Sarah Jelassi, Simon Salazar, Charlotte Schaer et Anais Wenger

Marc Eicher's performance (created in collaboration with artist Anais Wenger) questions aspects of boredom and expectation as potential catalysts for change. Symbols borrowed from Derek Jarman's *The Garden* serve here as a starting point, inviting a wider exploration of imagination and inner transformation. By blending the codes of initiation ritual with surrealist elements, the artist aims to create a space where the imagination can flourish, and the usual limits of reality are pushed back. Through the phantasmagorical characters that feature in the performance, Eicher addresses themes of metamorphosis based on the origin of the concept of liminality.

In Between 2023, concrete, 45×25×27cm

The sculpture *In Between*, specially designed for *Modern Nature*, marks the end of this special period of transition, transforming expectation into concrete possibility.

Saturday, July 8, 19:15

Domingo Collective CH

Domingo is a Geneva-based collective of four artists (Doris Hardeman, Jerlyn Heinzen, Salomé Ziehli, Natacha de Oliveira) who came together in 2018 to create performances and exhibitions that focus on collectivity through ritual behavior. Following a desire to explore the meanings of “home” and “community” in our contemporary society, the collective zooms in on the mundane of the everyday.

Domingo has exhibited at HEAD – Espace Hippomène in Geneva, Giulietta in Basel, Hamlet in Zurich, one gee in fog in Geneva, Festival de La Bâtie in Geneva, f’ar – Forum d’Architectures in Lausanne, and Artemis Fontana Café at Art Basel.

Sometimes I Am Taken for Granite

Performance

For *Modern Nature*, Domingo promises to make Lake Geneva’s water fit for human consumption using a natural filter. Their approach will be unveiled to the public in the garden, highlighting a research process based on materials from the local landscape surrounding La Becque: coal, fine sand, gravel, and fire. Using water as a metaphor for the vortex of time and its passage, the energy and regenerative perspectives of water align with Derek Jarman’s ideas of connection to the natural elements as a healing sanctuary. With the development of this filter, the collective emphasizes natural energy sources, the importance of preserving them, and, above all, their healing potential.

Saturday, July 8, 20:15

Sophie Conus CH

A Swiss multidisciplinary artist based between Lausanne and Geneva, Sophie Conus blends sound, ceramics, textiles, and metal to build installations with unique, gritty atmospheres, reflecting her fascination for textures and the sensations they create. Mixing her own sound materials, which she collects in various environments, with recordings of her voice and flute compositions, she creates spatialized soundscapes that intensify over time, oscillating between musique concrète, drone, post-club, and atmospheric trance.

The sounds that accompany Sophie Conus’s work begin with sounds collected along roads, paths or in nature. Thought of as landmarks, these sounds drive her audio compositions through a landscape tinged with different moods.

After several solo performances, Conus recently produced a sound piece for Festival Archipel in Geneva.

Flowers Blossoming Through the Breaches of Concrete Live

For her project at La Becque, Conus revisits Derek Jarman’s journey from the hustle and bustle of London to the calm of Dungeness, revealing in his work the symphony of nostalgia that made up this itinerary. For her audio performance, she therefore chooses to reinforce the poet’s emotional resonance, bringing forgotten echoes to life herself. Fragments of recollections, places, and shared memories are invoked as the sounds are revealed, forming a veil of sound that pervades the garden of La Becque.

Ongoing

Élie Autin FR/CH

Performer, dancer, artist, and model
Élie Autin lives and works in Lausanne. Self-defining as “black, non-binary, queer, and androgynous,” Autin cultivates a desire for multiplicity, creating forms of contemporary mythology through a militant artistic practice that combines performance, sculpture, and installation, which questions the representation of the black body on stage and in the arts.

After several years spent between Morocco and France, Autin joined La Manufacture – Haute École des Arts de la Scène in Lausanne, graduating in Contemporary Dance in 2019. Following numerous participations in group exhibitions and various performances (including those by Tamara Alegre, Marvin Mtoumo, and Natasza Gerlach), Autin unveiled her solo exhibition *Antichambre* in 2023 at Hamlet in Zürich and her first solo and performative creation *Présage* at L’Arsenic, Lausanne, in 2022.

Reflect 2022, wires, synthetic hair, resin, vase, plastic egg, variable dimensions

Élie Autin presents *Reflect*, a work that serves as an invitation to reflect on what we need to protect within ourselves. Evoking the figure of the *Medusa*, Autin explores the question of personal mythologies, those fragile stories that require protection or, perhaps, self-preservation. The textures that adorn each braid of the sculpture appeal to the touch, even though it is forbidden. Reminiscent of undulating snakes, they invite us to explore the details that make them almost alive, eliciting a visceral relationship with the work. With these different tensions, the artist questions our relationship to vulnerability and the quest for self. The braided hair, like intertwined lifelines, is in line with Derek Jarman’s activism and the way in which his garden, his works and his texts have become agents of transformation.

Tarek Lakhrissi FR

Living and working in Paris, Tarek Lakhrissi is a French artist and poet with a background in literature. Reflecting on poetic, erotic and nostalgic queer futures, his work explores socio-political narratives and speculative situations of transformation and magic through a transdisciplinary artistic practice that interweaves texts, films, installations, and performances.

Lakhrissi’s work has been exhibited in numerous galleries and institutions, including Haus der Kunst in Munich, Palais de Tokyo and Centre Pompidou in Paris, Wiels in Brussels, and Museum Tinguely in Basel.

As Part of Survival...

2021, digital print on aluminium, 110×70×0.5 cm

By featuring *As Part of Survival...* next to the chalet at La Becque – which refers to Derek Jarman’s cottage – the poetic narrative of love is perpetuated within fragments. At Dungeness, a few stanzas from John Donne’s poem adorn the cottage’s facade, making the lovers and, more importantly, the bed in the room, the focal point of the cosmos, around which everything revolves, even the sun. At La Becque, the installation from a series of ten engraved aluminum plates, fosters desire, but also reflection on the queer past, present and future.

MY IMMORTAL (I) ; MY IMMORTAL (II)

2021, digital print on Hahnemühle paper, 110×74cm

Photographs by the artist are also included in this proposal for *Modern Nature*. Lakhrissi’s works, installed as glimpses of intimate moments, are manifestos that highlight minority narratives as mediators for the fragility of love.

Adrien Chevalley CH

Living and working in Vevey, Adrien Chevalley was trained at HEAD – Genève, from where he graduated with a Master's degree in Contemporary Artistic Practices (Work.Master) in 2012. Working in bas-relief for several years, Adrien Chevalley explores classical and mythological sculptural subjects, interweaving them with his personal history and interests.

Adrien Chevalley has presented his work in Switzerland, Germany and France, and has received a cultural grant from the Leenaards Foundation in 2017.

For his projects at La Becque, Adrien Chevalley focused on how biographical aspects of Jarman's life transferred to his artistic work. Intrigued by what he understands as a cathartic mode of expression, Chevalley similarly took a traumatic life event as a starting point for his contribution to the garden. Recalling an incident that took place a few years ago near the site of La Becque that left him badly injured, Chevalley produced a series of stone sculptures that he scattered in the garden.

Cailloux*

2019, glazed sandstone, variable dimensions

Meant to be almost invisible among the "real" stones of *Modern Nature's* garden, *Cailloux* act both as talismans and ex-votos that open a conceptual encounter between Jarman's and Chevalley's biographies.

Chapeaux*

2019, concrete, glazed sandstone, 35×15×15cm

With *Chapeaux*, Chevalley adorned the roof of La Becque's chalet with three ceramic chimney tops whose design stems from the artist's observation of the roofs in Vevey.

Anne-Laure Franchette FR

Anne-Laure Franchette is an artist with a background in Human Sciences. Her work deals with urban nature and the circulation of plants in relation to industrial materials. She is particularly interested in the intersections between botany and industry, wilderness and the civilised world, authorised or sanctioned migration and spontaneous settlement.

Since 2019 Franchette has produced a series of outdoor sculptures for which she reappropriates and recontextualises industrial signage – usually used to warn and stop passers-by during roadworks – by replacing wood slabs with transparent resin slabs that contain local weeds and flowers.

Grands Travaux Urbains*

2020, resin, metal, clay, pigments, plants, driftwood, stones, shells, variable dimensions

For *Grands Travaux Urbains*, Anne-Laure Franchette seeks to explore the urban textures and narratives of our contemporary societies through botany, industrial waste, landscape and urban design, temporary construction structures and sites. Collected around La Becque and therefore include plants and herbs that also grow around *Prospect Cottage*, the specimens for *Grands Travaux Urbains* were displayed and frozen in epoxy slabs which are themselves inserted into the metal structures, acting both as warning tools and standing frames.

*set up for previous editions of *Modern Nature*

Ongoing

Julie Monot CH

Spanning various mediums, such as performance, video, photography and installation, the works of Swiss artist Julie Monot focus on the limits of corporeal externality and its modes of representation, the representation of gender, and identity in general.

*Invoke to Evoke**

2019, glazed ceramic, variable dimensions

For her contribution to *Modern Nature*, Monot researched Derek Jarman's filmography and the many allegorical personas he created, focusing on historical figures who, according to the artist, value or highlight queerness, or those who challenge social, political and sexual norms. Referring to Judith Butler's "gender performativity", a notion which demonstrates that gender is constructed through the repetitive impersonation of an ideal that is ultimately fictional, Monot has created a series of glazed ceramic masks and small objects that are directly inspired from Jarman's vocabulary.

Prem Sahib UK

London-based artist Prem Sahib works across sculpture, installation and video. Their work references the architecture of public and private spaces and structures that shape individual and communal identities, senses of belonging, alienation and confinement. Mixing the personal and political, abstraction and figuration, their formalism is suggestive of the body as well as its absence, drawing attention to traces of touch and frameworks of looking.

*Single Purple Column**

2019, coloured tiles, 225×30×30cm

For *Modern Nature's* outdoor project, Sahib created in 2019 three outdoor sculptures dealing with nature and its relationship with gay underground practices, further drawing inspiration from public and semi-public spaces where sexual intercourse takes place. The current state of the last remaining sculpture, two of which had to be removed after last winter's harsh snow storms, reflect a natural entropy process, while bearing the wear and tear from five years of changing weather conditions. With *Single Purple Column*, Sahib alludes to the possibility of intimate encounters taking place at La Becque, and pays homage, by emphasising the beauty in decay, to Jarman's life and oeuvre.

Alexander Tucker UK

Originally from Kent in England, Alexander Tucker is a multidisciplinary artist working in music, painting, comics, collage, sculpture, film and performance. Trained as a painter at the Slade School of Fine Art in London, Tucker is known for his experimental, acoustic and improvisational approach to music, combining influences ranging from folk to post-hardcore, rock and the avant-garde scene.

Bridging his artistic training with his activities as a singer-songwriter and sound manipulator, Tucker has collaborated with many artists, including Stephen O'Malley, Monster Chetwynd and Daniel O'Sullivan, with whom he formed the band Grumbling Fur.

In 2023, Alexander Tucker released *Fifth Continent*, an album homage to Keith Collins, longtime partner and collaborator of Derek Jarman. After Keith Collins' death in 2018, Alexander Tucker began developing *Fifth Continent* using modular synthesis to process sound archives, field recordings, and Collins' own recordings.

The record is accompanied by the anthology *Fifth Quarter: Derek Jarman, Keith Collins & Dungeness*, which brings together contributions and reflections from collaborators, friends, artists, writers and musicians. The LP and book are on sale at La Becque during *Modern Nature*.

Mutant I, II, III*

2021, clinker and mixed media, variable dimensions

Invited to premiere the material of *Fifth Continent* at the 2021 edition of *Modern Nature*, Alexander Tucker had also integrated several sculptural assemblages in the garden, made from clinker collected from the Dungeness miniature railway line.

* set up for previous editions of *Modern Nature*

Bibliography selected by the artists invited to the 4th edition of *Modern Nature*.



Supports

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