

Marie Velardi

Selected Works

## Texte d'intention

Ma pratique artistique est multiforme - installations in situ, dessins, vidéos, bandes sonores, textes - mais suit un fil conducteur: la relation aux différentes temporalités.

Les projections dans le temps sont un moyen pour moi de relier présent, passé, et avenir, et de questionner l'état de la Terre aujourd'hui.

Par des réalisations, collaborations et recherches, je tente de mettre en forme(s) une mémoire de l'avenir.

## Artist Statement

My artistic work takes multiple forms - installations, videos, drawings, texts, printed images, sound - but there is always a common element: the link to time, and in particular to the future.

Projection in time allows me to reveal connections between the present and the future; it is a means of questioning the state of the Earth today.

My primary aim is to construct a memory of the future - a long-term perspective - which for me is as important as a memory of the past.

*Bienvenue sur la Terre*

Installation in situ permanente à la Maternité HUG de Genève, inaugurée le 21 mai 2015.



*Bienvenue sur la Terre*

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Verre feuilleté bleu, leds, bois, métal, ordinateur, système informatique.

### Bienvenue sur la Terre

«Bienvenue sur la Terre» est une installation conçue pour l'espace d'accueil de la Maternité à Genève. Les prénoms des enfants nés durant les derniers jours apparaissent point par point, à l'image des astres qui forment une constellation, dans un morceau de ciel étoilé. Cette annonce de bienvenue est ainsi adressée à chaque nouveau-né, comme pour marquer son arrivée sur la Terre après un voyage stellaire.

Avec le soutien de:  
République et canton de Genève,  
Fonds cantonal d'art contemporain,  
Genève.  
En collaboration avec le Hôpitaux  
Universitaires de Genève (HUG), Dé-  
partement des finances (DF) et Dé-  
partement de l'emploi, des affaires  
sociales et de la santé (DEARS)

### Bienvenue sur la Terre

Installation in situ permanente à  
la Maternité HUG de Genève, dès le  
21 mai 2015.

Verre feuilleté bleu, leds, bois,  
métal, ordinateur, système informa-  
tique.









### Désorienteur temporel

Tourbillon de chiffres et de lettres, cette installation permet d'expérimenter diverses échelles de temps. Désorienté-e, la/le spectatrice/eur est invité-e à marcher sur le sol en suivant les différents calendriers qui constituent cette oeuvre. Différentes échelles de temps se superposent: Notre temps quotidien, celui des heures qui passent, évoqué par le cadran noir d'une montre; Une grande spirale blanche nomme les âges de la Terre, soit les ères géologiques déterminées par les scientifiques pour nommer les différentes périodes vécues par notre planète depuis 4.57 milliards d'années. En bout de chaîne apparaît notamment l'Anthropocène qui désigne, selon le météorologue et chimiste Paul Crutzen, « l'époque géologique actuelle, dominée en bien des façons par l'homme » (Nature, 2002).

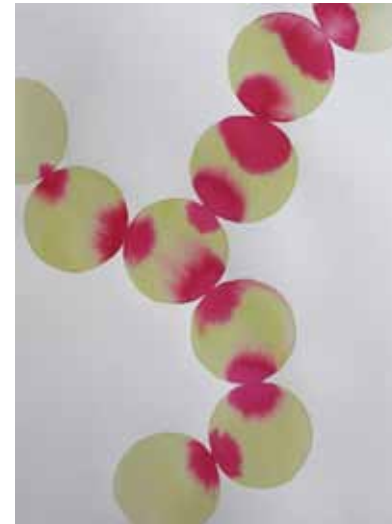
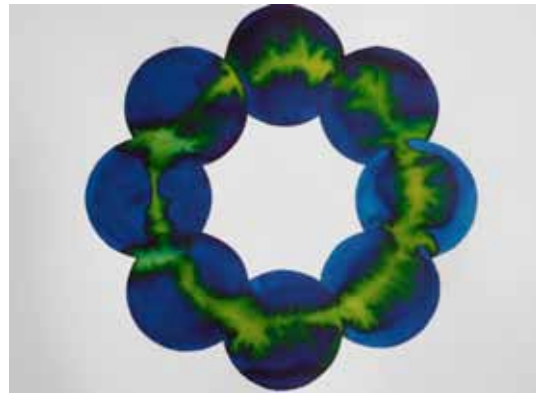
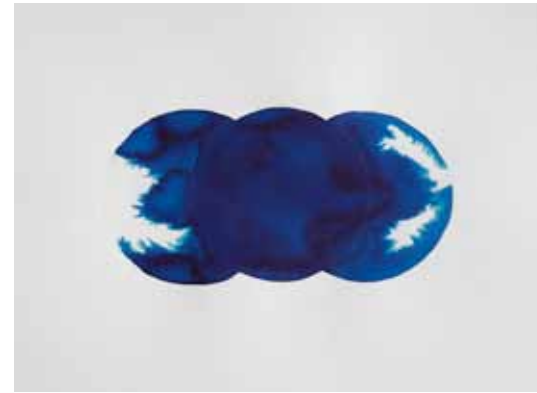
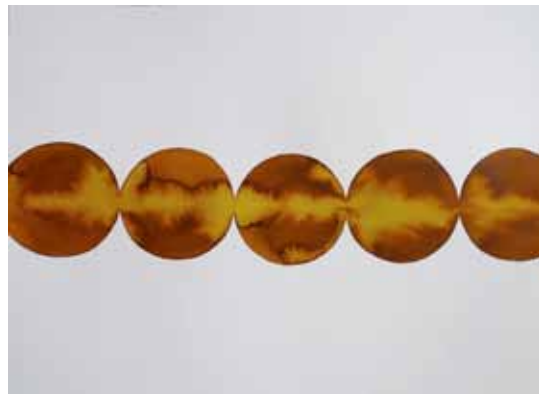
À partir du choc provoqué entre ces deux temporalités extrêmes - des heures qui passent à l'échelle des temps géologiques - se développent ensuite les chiffres des années. Les calendriers grégorien (bleu), musulman (jaune) et hindou (fuchsia) partent dans des directions différentes et se croisent au gré du hasard, avec chacune deux spirales pour les années passées et à venir. Les solstices d'hiver et d'été ainsi que les équinoxes de printemps et d'automne (en violet) constituent des moments-clés des calendriers païens. Une ligne temporelle à résonance valaisanne (bleu ciel) : sinueuse comme un fleuve qui s'écoule, elle chiffre les variations de la longueur du glacier du Rhône selon des mesures prises depuis les années 1880.

*Désorienteur temporel*, 2015

Installation au sol, adhésifs  
14 x 23 mètres.

Exposition: «Impermanence. Le Valais en mouvement» (12.06.2015 - 03.01.2016), Centre d'expositions des musées cantonaux, Sion.





*Impermanences*, 2015, crayon et aquarelle liquide sur papier, 48 x 36 cm.

Exposition: «Impermanence. Le Valais en mouvement», Centre d'expositions des musées cantonaux Le Pénitencier, Sion, du 12 juin 2015 au 3 janvier 2016.



*Vue sur le Cervin, face Nord-Est, en 2015, Vue sur le Cervin, face Nord-Est, dans 40'000 ans, Vue sur le Cervin, face Nord-Est, dans 500'000 ans, 2015, crayon sur papier, 36 x 48 cm.*

Exposition: «Impermanence. Le Valais en mouvement» (12.06.2015 - 03.01.2016), Centre d'expositions des musées cantonaux, Sion.



### Nouvelles à venir

Le journal des Nouvelles à venir reprend le dispositif d'un journal classique, à la différence près que son contenu n'apparaît pas encore : pas d'images, pas de textes. La visiteuse ou le visiteur peut emporter avec lui cette édition qu'il laissera vide ou qu'il complétera à sa guise. À la fois temps de respiration et plateforme de projection, les Nouvelles à venir invitent le La visiteuse ou le visiteur de l'exposition à s'arrêter un instant pour imaginer un futur proche ou lointain, local ou mondial, qu'elle ou il ne connaît pas encore.

### *Nouvelles à venir, 2015*

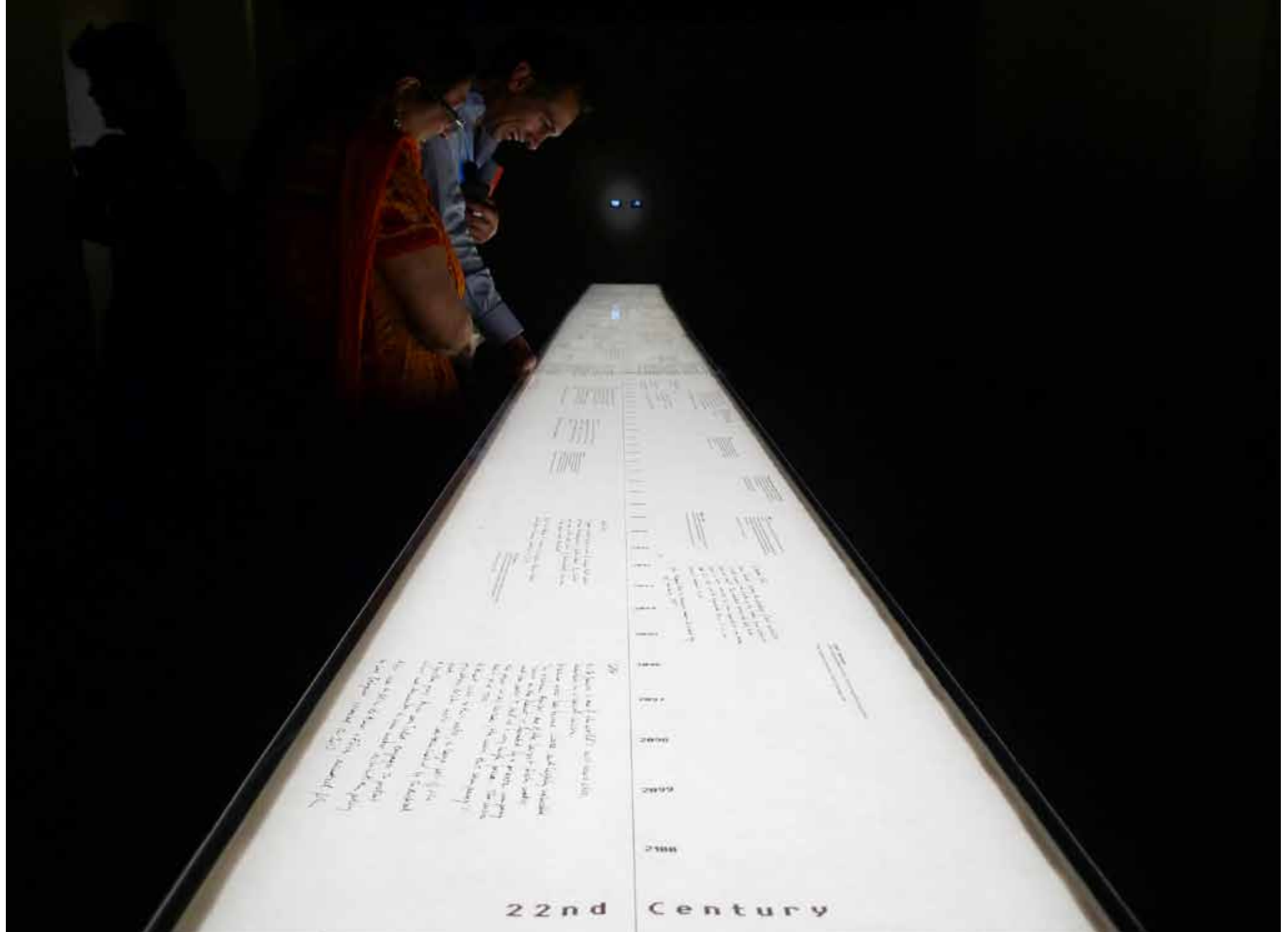
Impression offset sur papier recyclé, 46 x 62 cm.

Exposition: «Impermanence. Le Valais en mouvement» (12.06.2015 - 03.01.2016), Centre d'expositions des musées cantonaux, Sion.





«Future Perfect, 21st Century», 2006-2014, print and manuscripts on paper, 41 x 551 cm, lightbox. Photo: Kochi-Muziris Foundation Exhibition «Whorled Explorations», Kochi-Muziris Biennale 2014, Curated By Jitish Kallat (12.12.2014 - 29.03.2015), Kochi, India



«Future Perfect, 21st Century», 2006-2014, print and manuscripts on paper, 41 x 551 cm, lightbox. Photo: Marie Uelardi  
Exhibition «Whorled Explorations», Kochi-Muziris Biennale 2014, Curated By Jitish Kallat (12.12.2014 - 29.03.2015), Kochi, India





«Atlas des îles perdues» and «Lost Islands» , 2007-2014, bound book, ink and watercolor drawings. Photo: Kochi-Muziris Foundation Exhibition «Whorled Explorations», Kochi-Muziris Biennale 2014, Curated By Jitish Kallat (12.12.2014 - 29.03.2015), Kochi, India

# Pacific Ocean

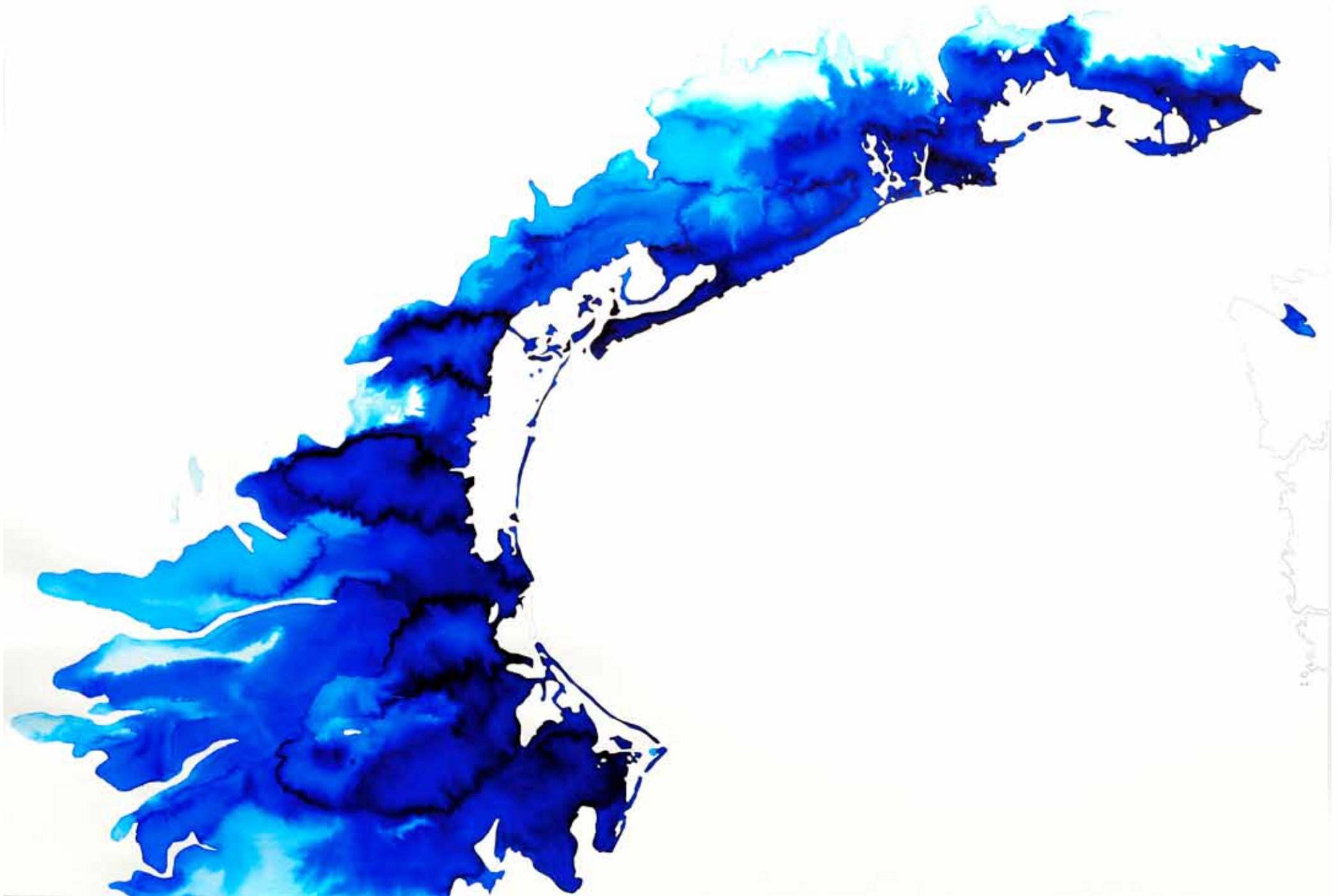


«Lost Islands», 2007-2014, ink and watercolor drawings with tracing paper, 42 x 29,7 cm each. Photo: Menika van der Poorten  
Exhibition «Whorled Explorations», Kochi-Muziris Biennale 2014, Curated By Jitish Kallat (12.12.2014 - 29.03.2015), Kochi, India



«Lost Islands», 2007-2014, ink and watercolor drawings with tracing paper, 42 x 29,7 cm each. Photo: Kochi-Muziris Foundation  
Exhibition «Whorled Explorations», Kochi-Muziris Biennale 2014, Curated By Jitish Kallat (12.12.2014 - 29.03.2015), Kochi, India





«Terre-Mer (Venezia), 2014, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Buenos Aires), 2014, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Oostende), 2014, pencil and watercolor on paper, 75 x 109 cm.





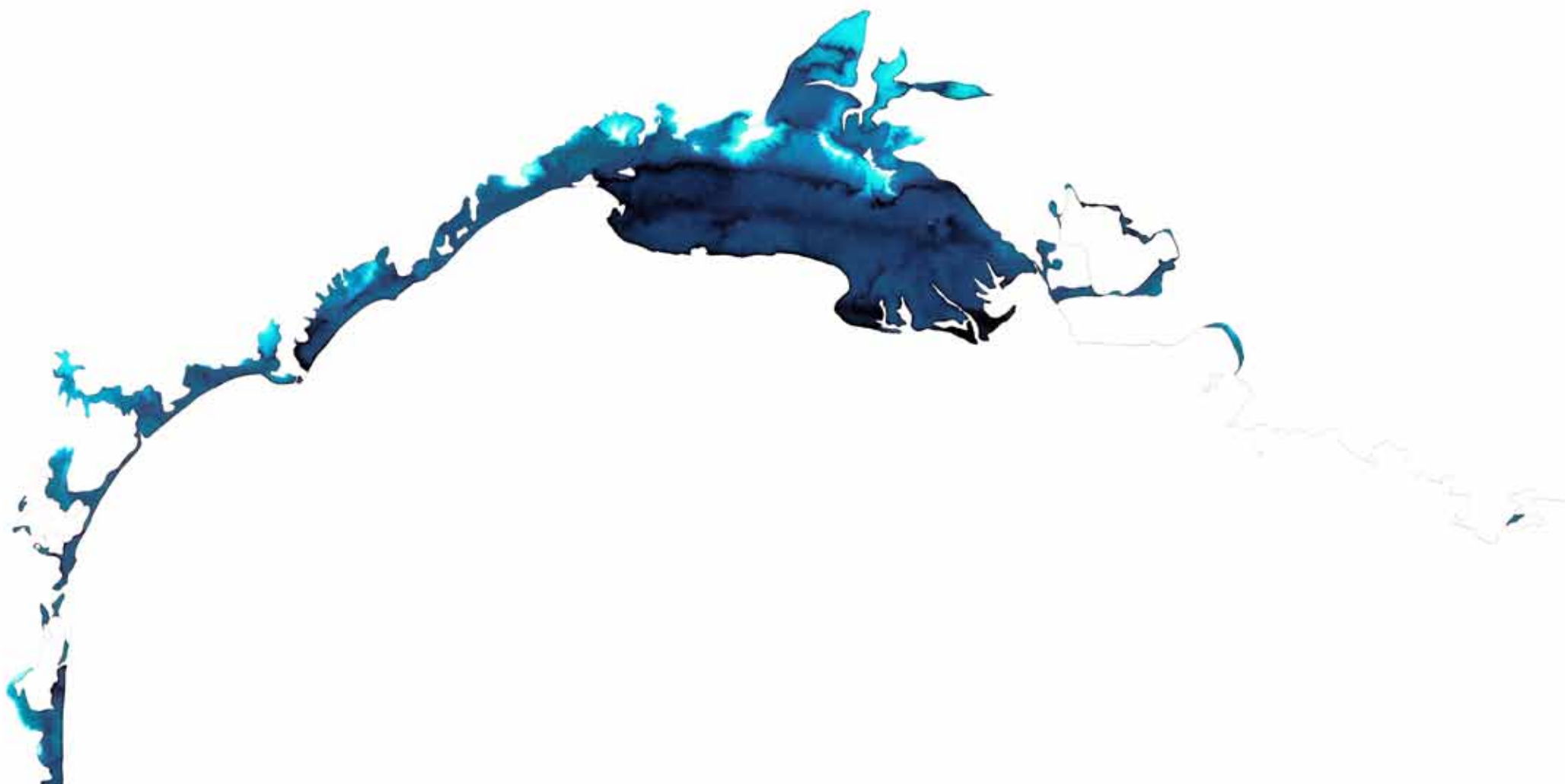
«Terre-Mer (Isla Mayor, Cadiz, Gibraltar), 2014, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Kochi), 2014, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (L'île d'Elle)», 2014, pencil and watercolor on paper, 75 x 109 cm.

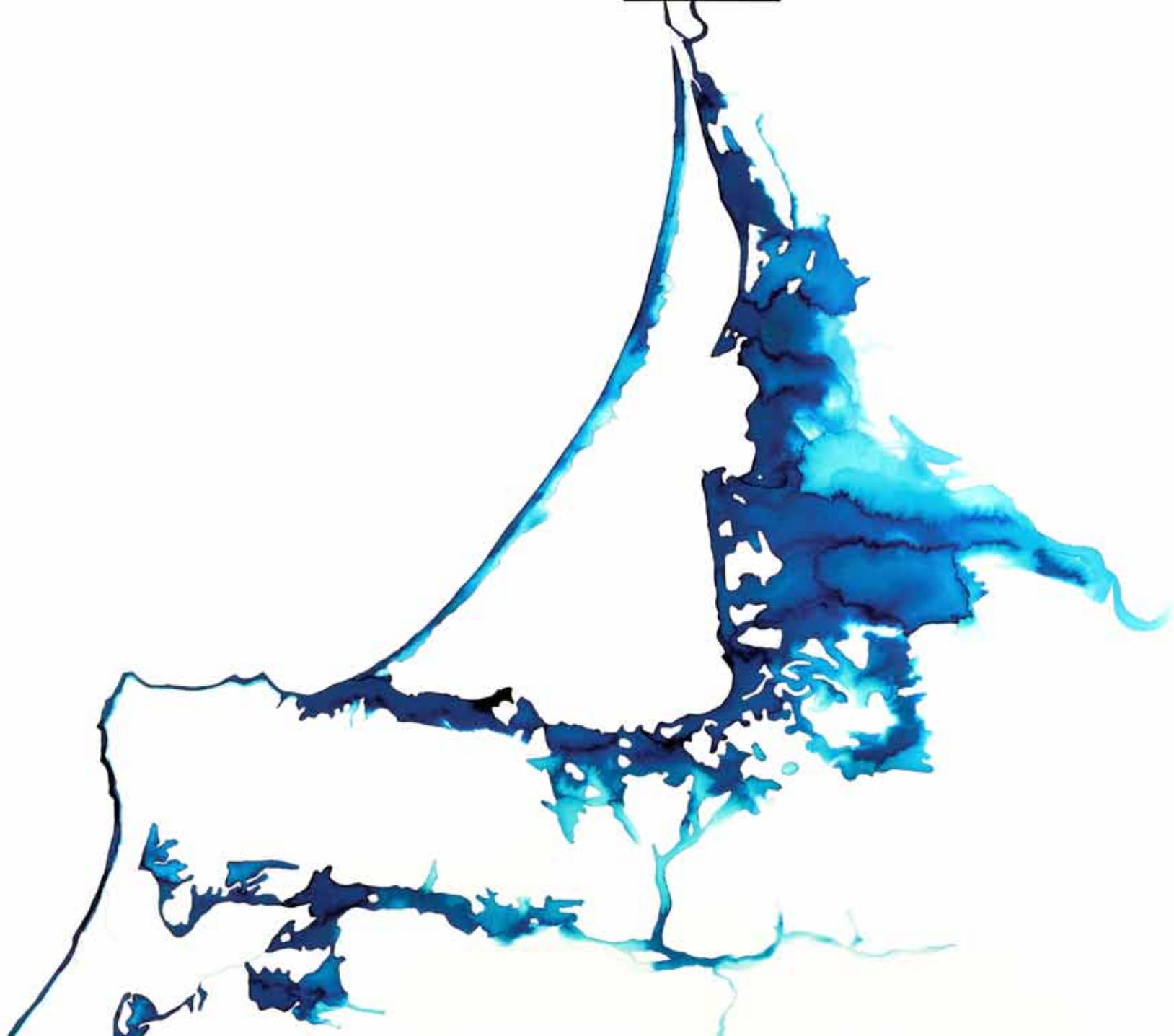


«Terre-Mer (Arles, Saintes-Maries-de-la-Mer), 2015, pencil and watercolor on paper, 75 x 109 cm.





«Terre-Mer (Gdansk)», 2015, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Nida)», 2015, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Oléron, Bordeaux), 2015, pencil and watercolor on paper, 75 x 109 cm.



«Terre-Mer (Sulina), 2015, pencil and watercolor on paper, 75 x 109 cm.





Exhibition «Terre-Mer et autres oeuvres», solo show, (13.11 - 20.12.2014), Gallery Gowen Contemporary, Geneva



Exhibition «Terre-Mer et autres oeuvres», solo show, (13.11 - 20.12.2014), Gallery Gowen Contemporary, Geneva



Exhibition «Vues. Paysages d'aujourd'hui...» (30.11.2013 - 30.03.2014), Château et Domaine de Chamarande. Photo: Laurence Godart





Exhibition «Vues. Paysages d'aujourd'hui...» (30.11.2013 - 30.03.2014), Château et Domaine de Chamarande. Photo: Laurence Godart





«Eaux souterraines (Bassin de Paris) 1», 2013, 75 x 110 cm, pencil and watercolor on paper.  
Exhibition «Vues. Paysages d'aujourd'hui...» (30.11.2013 - 30.03.2014), Château et Domaine de Chamarande. Photo: Laurence Godart



«Dessins-Clepsydras», 2013, 45 x 35 cm, pencil and watercolor on paper.  
Exhibition «Vues. Paysages d'aujourd'hui...» (30.11.2013 - 30.03.2014), Château et Domaine de Chamarande. Photo: Laurence Godart



«Iles Perdues (Polynésie française)», 2013, 50 x 65,5 cm, pencil, watercolor and ink on paper.  
Exhibition «Clepsydras» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse



«Dessins-Clepsydras», 2013, 45 x 35 cm, pencil and watercolor on paper.

Exhibition «Clepsydras» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse





«Dessins-Clepsydras», 2013, 45 x 35 cm, pencil and watercolor on paper.

Exhibition «Clepsydras» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse



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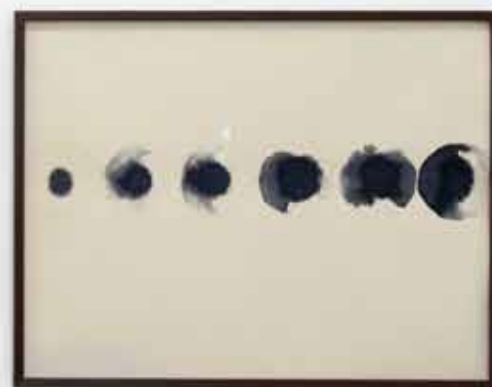


«Dessins-Clepsydras», 2013, 45 x 35 cm, pencil and watercolor on paper.  
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Exhibition «Clepsydras» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse



«La Città Vuota», 2012-2013, diaporama.

Exhibition «Clepsydras» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse

*Aquifers*



Exhibition view  
21.12.2012-29.03.2013, HUG, Geneva

*Aquifers*



01. «Aquifers (Parisian Basin)»
02. «Aquifers (East european Aquifer System)»
03. «Aquifers (Pechora Basin)»
04. «Aquifers (North Caucasus Basin)»
05. «Aquifers (West Siberian Artesian Basin)»
06. «Aquifers (Tunguss Basin)»
07. «Aquifers (Angara-Lena Artesian Basin)»
08. «Aquifers (Yakut Basin)»
09. «Aquifers (Songliao Basin)»
10. «Aquifers (North China Plain Aquifer System)»
11. «Aquifers (Ganges-Brahmaputra Basin)»
12. «Aquifers (Indus Basin)»
13. «Aquifers (Tarim Basin)»
14. «Aquifers (Arabian Aquifer System)»
15. «Aquifers (Nubian Aquifer System)»
16. «Aquifers (Murzuk-Djado Basin)»
17. «Aquifers (Northwest Sahara Aquifer System)»
18. «Aquifers (Taoudeni-Tanezrouft Basin)»
19. «Aquifers (Senegalo-Mauritanian Basin)»
20. «Aquifers (Iullemeden-Irhazer Aquifer System)»

21. «Aquifers (Chad Basin)»
22. «Aquifers (Sudd Basin)»
23. «Aquifers (Ogaben-Juba Basin)»
24. «Aquifers (Congo Intracratonic Basin)»
25. «Aquifers (Northern Kalahari Basin)»
26. «Aquifers (Southeast Kalahari Basin)»
27. «Aquifers (Karoo Basin)»
28. «Aquifers (California Central Valley Aquifer System)»
29. «Aquifers (Northern Great Plains)»
30. «Aquifers (High Plains-Ogalla Aquifer)»
31. «Aquifers (Cambro-Ordovician Aquifer System)»
32. «Aquifers (Gulf Coastal Plains Aquifer System)»
33. «Aquifers (Amazonas Basin)»
34. «Aquifers (Maranhao Basin)»
35. «Aquifers (Guarani Aquifer System)»
36. «Aquifers (Canning Basin)»
37. «Aquifers (Great Artesian Basin)»

All drawings of this serie, 2012, liquid watercolor / paper, 29,7 x 21 cm.



*Aquifers*



Exhibition view  
21.12.2012-29.03.2013, HUG, Geneva

Renewal Time: 20 000 years (Australia, Great Artesian Basin) (with temporal scale)



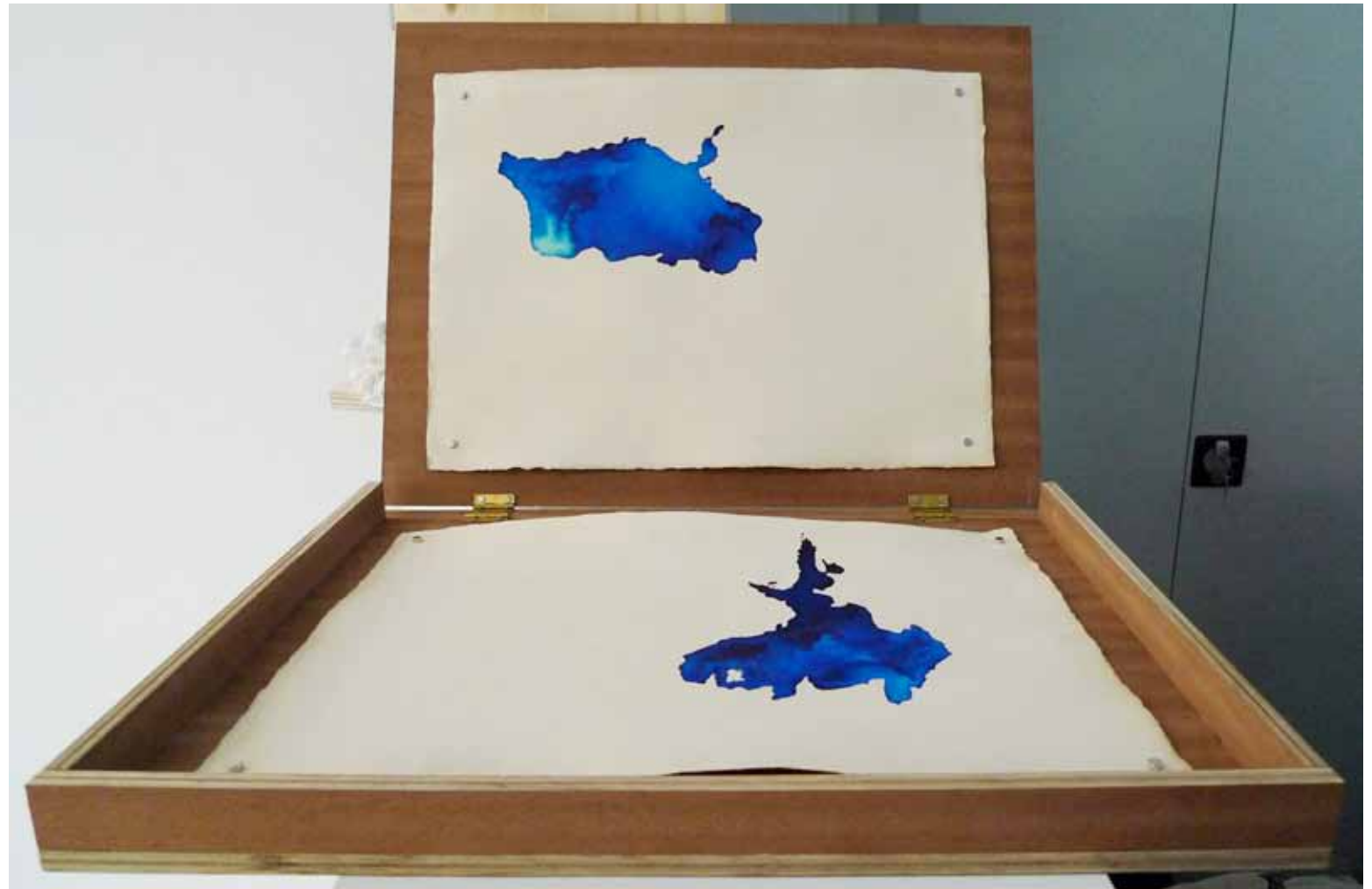
Renewal Time: 20 000 years (Australia, Great Artesian Basin) (with temporal scale), 2012  
Ink and liquid watercolor / paper  
30,5 x 42,5 cm.

Renewal Time: 70 000 years (Saha-  
ra, Continental Intercalaire) (with  
temporal scale)



Renewal Time: 70 000 years (Saha-  
ra, Continental Intercalaire) (with  
temporal scale), 2012  
Ink and liquid watercolor / paper  
30,5 x 42,5 cm.

Renewal Time: 70 000 years, 20 000  
years (Box)



2012, 2 drawings, 30,5 x 42,5 cm,  
liquid watercolor / paper, box.  
Co-production Piano Nobile  
Exhibition *In Absent Places We Dwell*  
21.09 - 27.10.2012, Piano Nobile,  
Geneva  
Photo Florent Meng

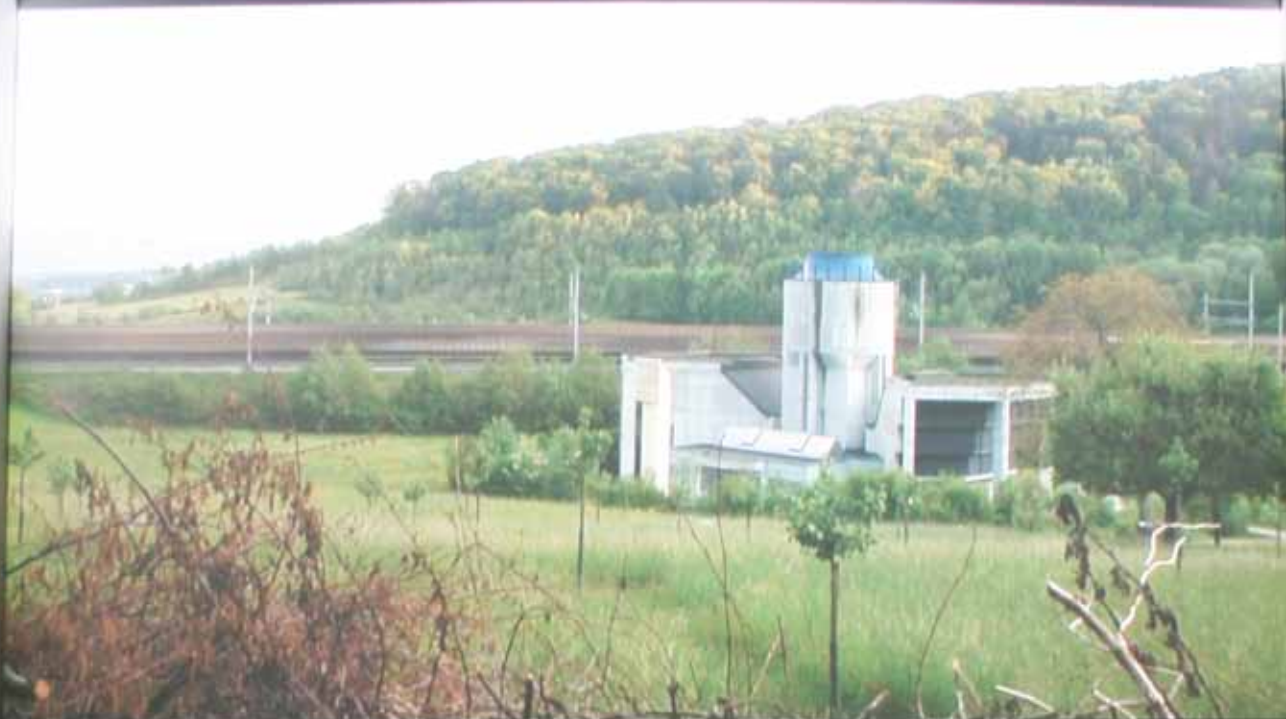


Deep Time / Weinland, Nord des Lägeren, Bözberg

“Deep time” refers to time on a geological scale. The Weinland, the Nord des Lägeren and the Bözberg are three regions in Switzerland selected by the NAGRA (National Cooperative for the Disposal of Radioactive Waste) as potential sites for the long-term storage of highly radioactive waste deep below the Earth’s surface. The final choice of a site is expected soon, and construction will begin in 2040. This installation offers a journey in fixed shots to these three regions.

Extracts from the NAGRA’s report are inscribed on room’s floor.

*(...) This waste will need to be kept away from the human environment for 200,000 years.*



Deep Time / Weinland, Nord des Lägeren, Bözberg

2011, video projection, HD, 7 mins.,  
and text on the floor, 100 x 150cm.  
Swiss Art Awards 2011, Basel.



*Deep Time / Weinland, Nord des Lägeren, Bözberg (video stills)*  
2011, vidéo HD-Film 7 min.



*Deep Time / Weinland, Nord des Lägeren, Bözberg (video still), 2011*  
Vidéo HD-Film 7 min.



*7mm / an ou l'histoire silencieuse*  
(7mm per year or Silent History)



*7mm / an ou l'histoire silencieuse*  
Intervention on a two hundred year  
old beech tree, inlaid panel, paint.  
"Art en plein air", Môtiers, 2011



*Siècle*  
(Century)



*Siècle*  
Intervention on a tree trunk.  
"Art en plein air", Môtiers, 2007

Deep Time / Nevada Test Site, Hanford, WIPP, Rocky Mountain Arsenal, Rocky Flats, Infinity Room

This silent video is a projection into a distant future. The starting point is a question: knowing that a certain number of satellites circle the Earth permanently recording images of its surface, could they continue their recording in a distant future, when the human eye is no longer present to observe the images sent back to Earth? One could also imagine being in a spaceship overflying the Earth, and discovering the traces left by Homo Sapiens Sapiens. Some traces are visible, such as those left by motorways or deep construction; others are invisible, such as heavy chemical or radioactive pollution, which can have extremely long lives, sometimes reaching hundreds of thousands of years.

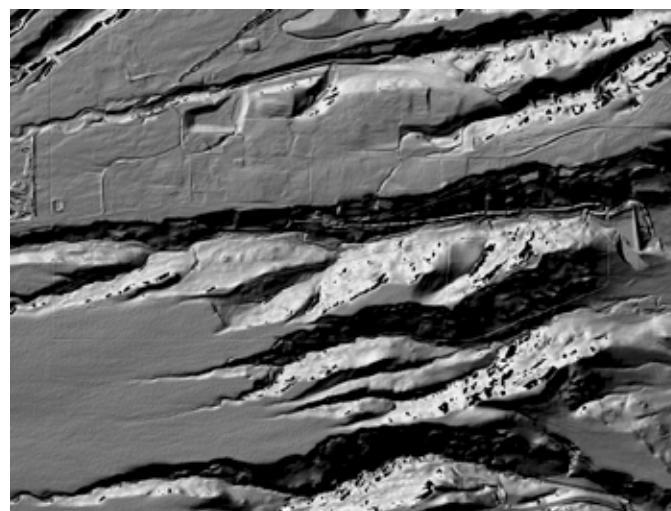
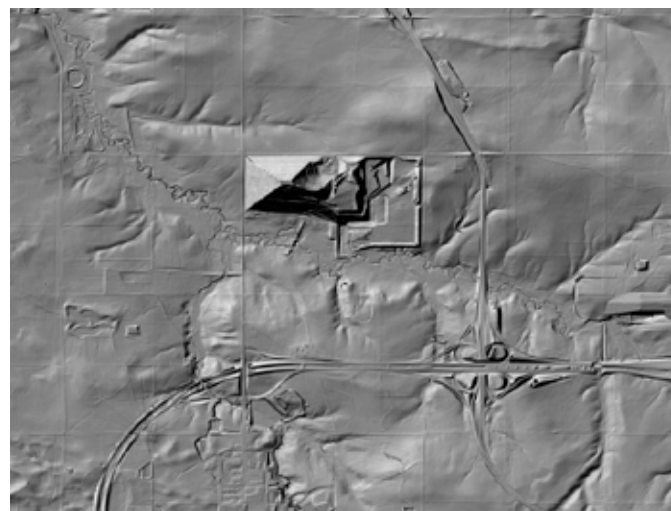
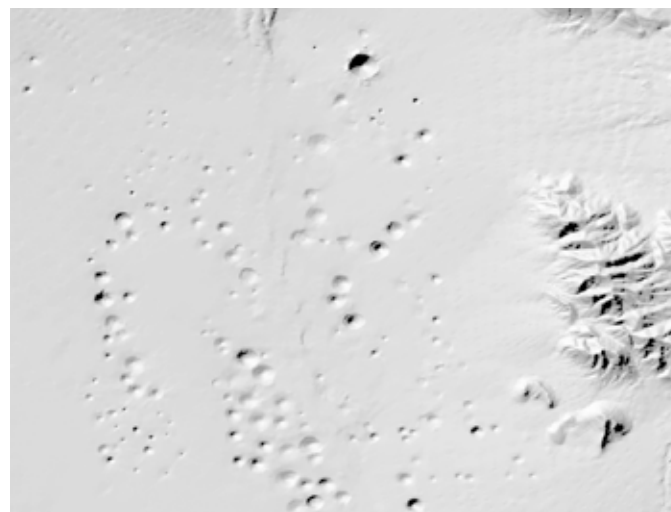


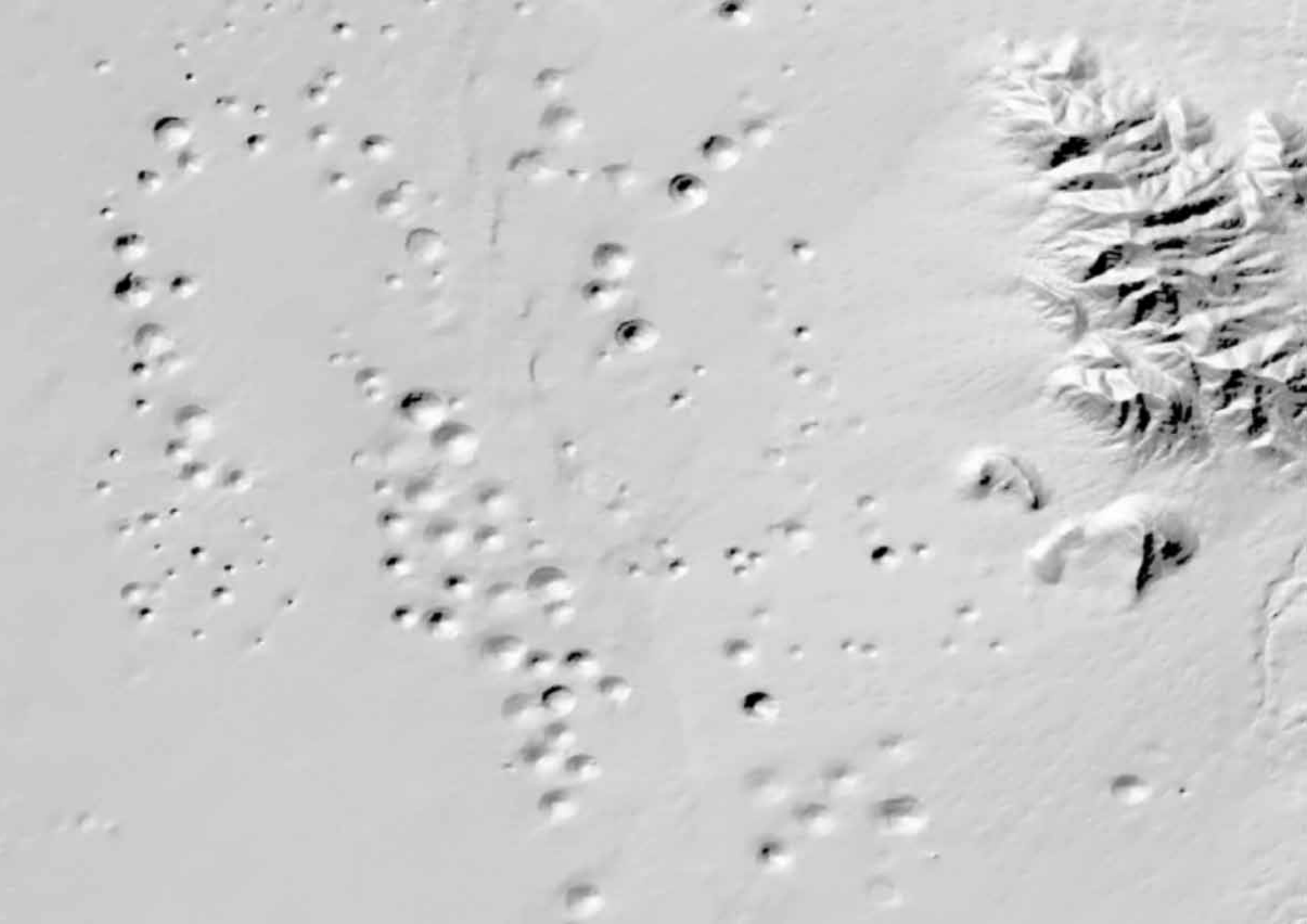
*Deep Time / Nevada Test Site, Hanford, WIPP, Rocky Mountain Arsenal, Rocky Flats, Infinity Room*  
2010, video, loop, 5'04". Photo of Centre d'Art Contemporain, Geneva

The five sites which were flown over all contain high levels of pollution: the Nevada Test Site is full of craters created by the initial testing of the atomic bomb. In Hanford, the plutonium used for the Nagasaki bomb was produced. Since 1999, WIPP has been a site for the storage and burial of waste produced by defence research. Flying over the Rocky Mountain Arsenal, certain forms recall ancient pyramids. A chemical factory located there produced mustard gas, neurotoxins, incendiary bombs, napalm, and insecticides. This site has since been converted into a nature reserve. At Rocky Flats, uranium and plutonium weapons were produced until 1989. This area has since been covered in concrete and likewise transformed into a nature reserve, home to elk, mink, pumas...

The video ends at a place commonly known to as Infinity Room, since the level of contamination present is so high that no machine is able to measure it.

*Deep Time / Nevada Test Site, Hanford, WIPP, Rocky Mountain Arsenal, Rocky Flats, Infinity Room (video stills), 2010, vidéo, loop, 5'04''*

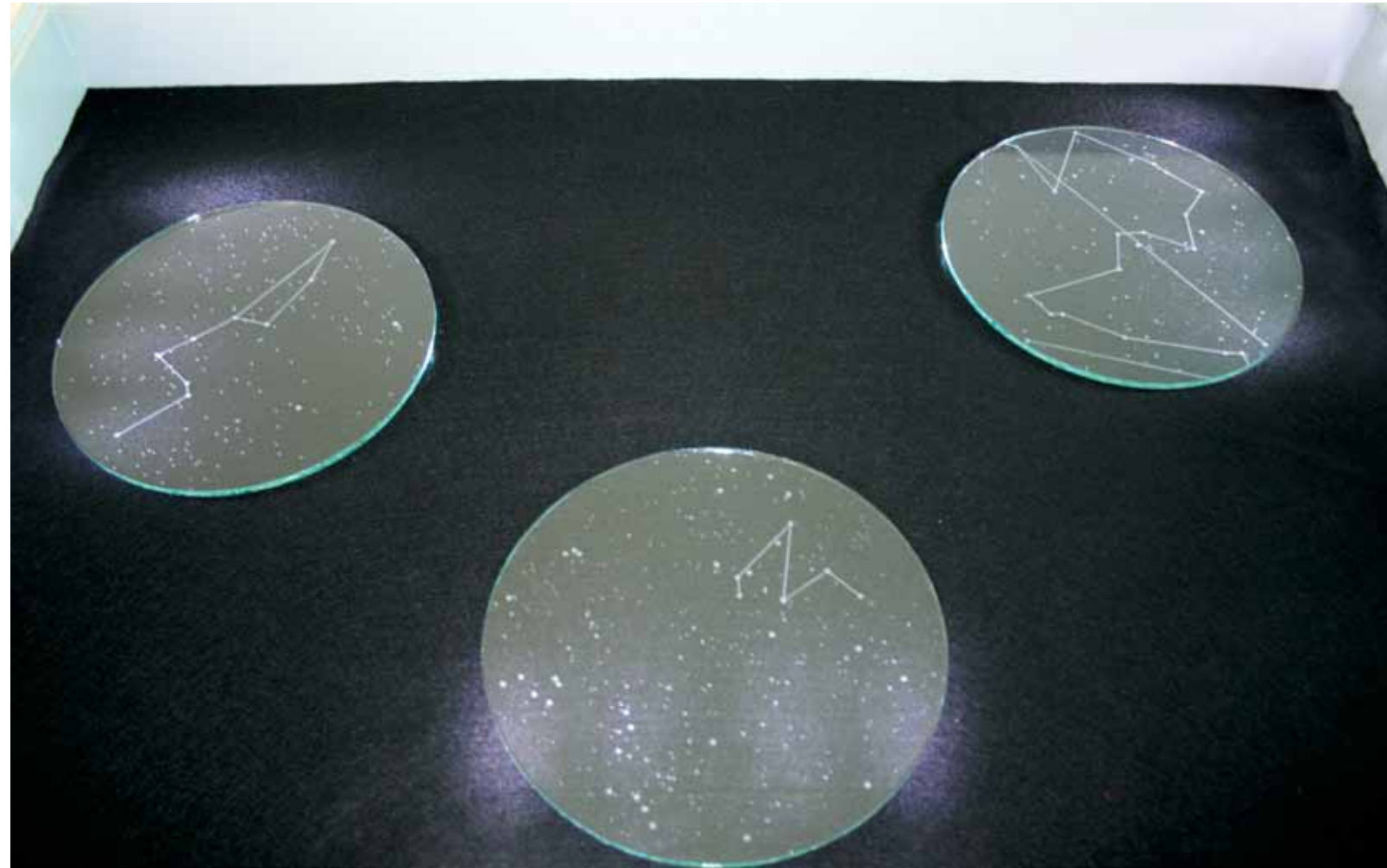






### Future Constellations

Three engravings on glass (a material selected for its longevity), representing the altered appearance of the constellations - the Great Bear, Cassiopeia and Eridanus - due to the movement of the stars, as they are likely to appear in 100,000, 24,000 or 30,000 years, when the human eye will likely no longer be present to observe them in the sky.



*Future Constellation - Ursa Major in 4,000 generations, Cassiopeia in 960 generations, Eridanus in 1,200 generations*  
2010, engraving on glass, 22cm diameter. Exhibition in the Centre d'Art Contemporain, Geneva

“WANTA WAYANA I”

«Press Release

Marie Velardi 'WANTA WAYANA' (future wayana)

Gallery Arquebuse, Faye & Partners

8 November – 22 December 2007

ARQUEBUSE is proud to present a new project by Geneva-based artist Marie Velardi, as a response to a recent trip to French Guyana to meet the Wayana, an Amazonian tribe whose survival is seriously endangered as an ecological consequence of the recent illegal gold trade there.

French Guyana, an area of South America under French rulership, is currently suffering from a dramatic increase in gold-extraction. Areas are deforested, and high pressure water pumps turn the gravel into a slurry which is then mixed with mercury to bind with the gold deposits in the soil. After the gold is retrieved the remaining mud is poured into the river or forest and the mercury accumulates in the food chain, poisoning the fish which are the staple diet of the Wayana.

The starting point for the Wanta Wayana project (meaning 'Future Wayana' in the Wayan language) was a meeting, initiated by Frédéric Favre, between Velardi and the Swiss film-maker Daniel Schweizer (...). Schweizer invited Velardi to accompany him and Favre on a trip to visit the Wayana, keen to open up debate on the French Guyana situation by embracing the broader public reach possible with artistic production reflecting on such issues.

“WANTA WAYANA I”

2007, Golden ground, sound track  
CD 1h10, series of 16 golden ink  
drawings on black paper, 29,7 x 21cm  
La Cabine, Galerie Arquebuse, Genève



“WANTA WAYANA I”

Velardi's work is bound up with the concept of 'a future', and the alternative possibilities for our world - both utopian and dystopian. In Future Perfect, 21st Century from 2005-2006, Velardi presented a projected history for the 21st Century using projections for the future found in film, books and television. In 2005 Velardi collaborated on the project APEX, Agence de Prospective Expérimentale with Michael Hofer, Angela Marzullo and Christian Bili. In this office Velardi conducted interviews with the visitors, documenting and archiving the various projections for the future that the participants each envisaged. More recently, Velardi has produced the Atlas of Lost Islands and Extinct, projects with drawings of islands projected to be submerged by the rising sea levels by 2107, and black ink drawings of the shadows of animal species now extinct.

Wanta Wayana will continue these concerns. Ink drawings, and recordings made while spending time with the Wayana tribe, will discuss the modern developments in tribal life and their own future possibilities as a tribe, given the unfolding ecological and human tragedy that is threatening their continued existence.

This project will be exhibited simultaneously in different formats in La Cabine, and the Centre PasquART in Bienne as part of the group exhibition 'Unter 30 V – Jeune Art Suisse' opening on 4th November.»

Press Release

Marie Velardi 'WANTA WAYANA' (future wayana)  
Gallery Arquebuse, Faye & Partners  
8 November – 22 December 2007

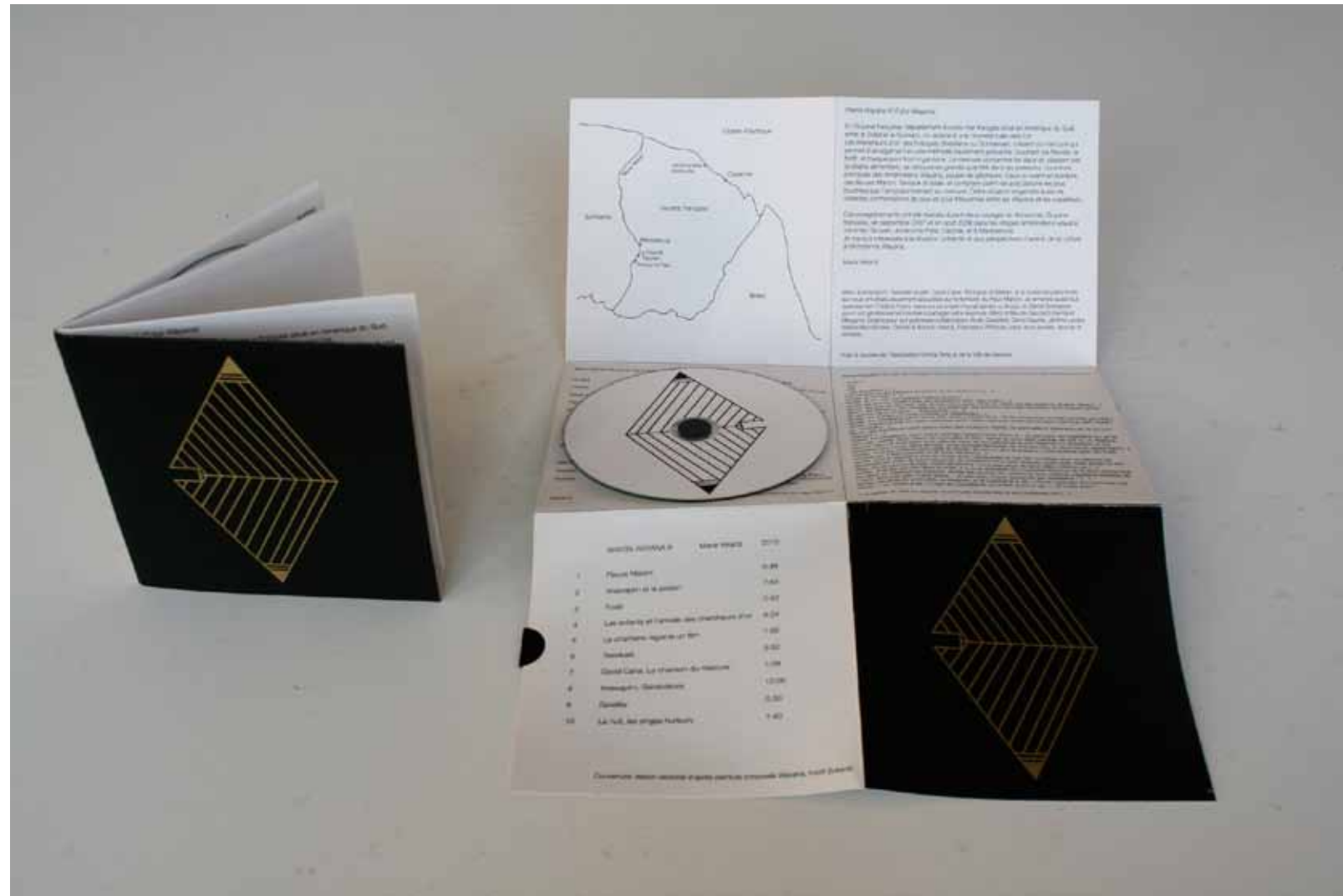
“WANTA WAYANA I”

2007, Golden ground, sound track  
CD 1h10, series of 16 golden ink  
drawings on black paper, 29,7 x 21cm  
La Cabine, Galerie Arquebuse, Genève



Wanta Wayana III

The soundtrack *Wanta Wayana III* comprises recordings made during two journeys to the Amazon (French Guyana) in September 2007 and August 2008, where I visited Amerindian Wayana villages. They question the perspectives of the future of Amerindian Wayana culture, endangered by the recent mass immigration of gold miners using mercury to amalgamate the gold. The mercury is present in large quantities in the local fish, the Wayana's primary source of food.



Wanta Wayana III

2010, soundtrack, edition of 100 CDs with silkscreen printed cover, 10 tracks, 38'21"

Exhibited in the exhibition "Nulle Part est un endroit", Centre photographique d'île de France, Paris

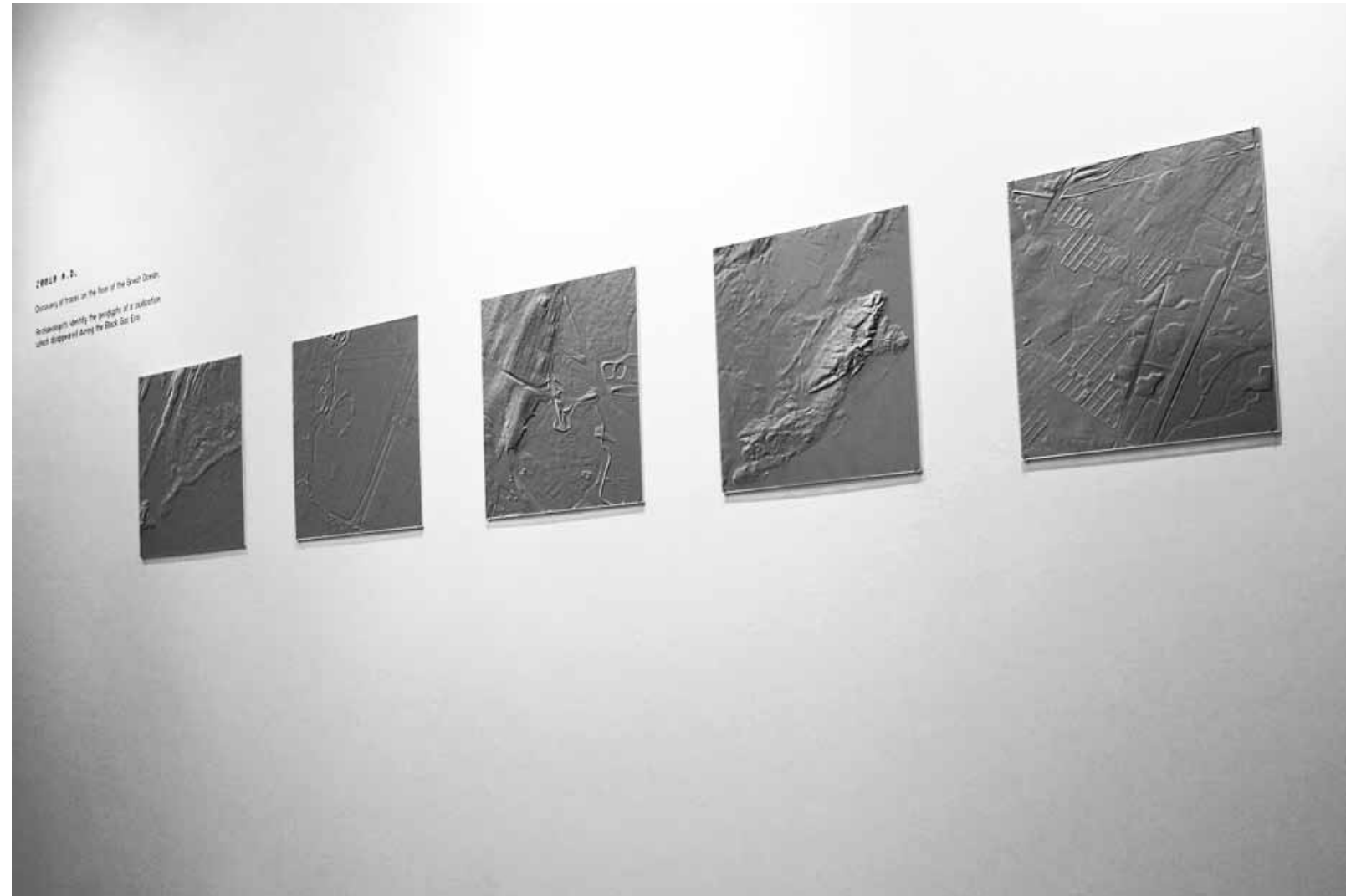


Scenario for 20010

A scenario\* written on the wall predicts the future discovery of traces of New York and surrounding regions (Manhattan, Brooklyn, Staten Island and New Jersey) at the bottom of an imaginary Great Ocean, which in the year 20010 covers the planet's surface. According to archaeologists, these traces date from the Black Gas Era - which could be the present - recalling the scars on the landscape left by oil refineries, airports and motorways.

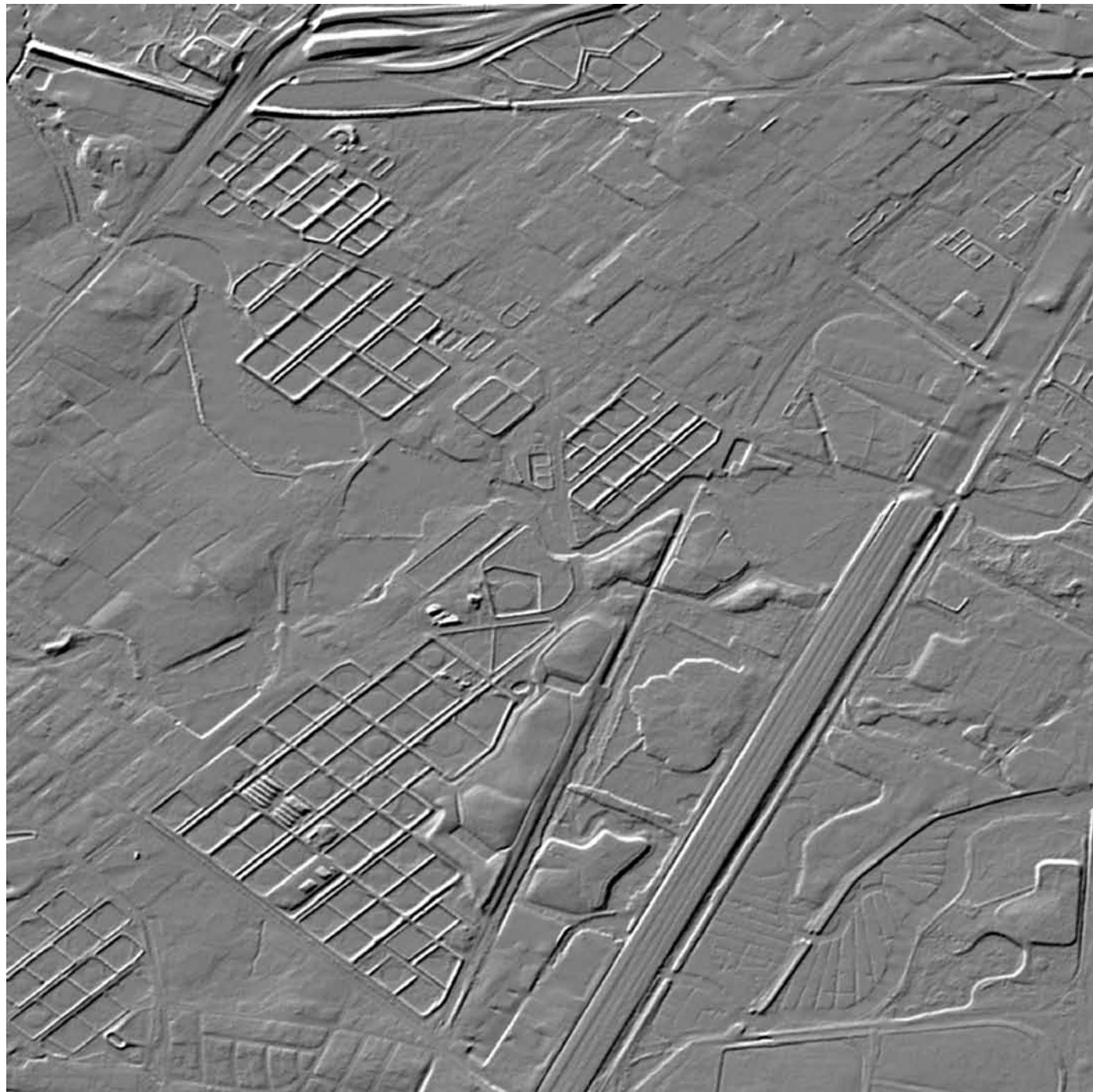
\*

*20010 A.D.  
Discovery of traces on the floor of the Great Ocean.  
Archaeologists identify the geoglyphs of a civilization  
which disappeared during the Black Gas Era.*



*Scenario for 20010 (Site 1,2,3,4,5)*  
2010, series of five black and white laser prints, plexiglass, each 50 x 50cm, text written on the wall.

Group exhibition: "Terra Infirmi",  
ISCP, Brooklyn, New York



*Scenario for 20010 (Site 5)*  
2010, b/w laser print, 50 x 50cm  
"Terra Infirmata", ISCP, New York

## “LUNA 2049”

While we celebrate the 40th anniversary of Man's first steps on the Moon, what are the lunar projects for the next 40 years? Will we have founded the first Luna City by 2049? Inspired by current projects from nations such as China, India or South Korea, which are preparing to restart the race to the Moon, motivated by high economic stakes (the Moon appears to be rich in Helium-3, highly sought after for nuclear fusion), a long roll documents a plausible lunar history, from 2011 to 2087. These various works on paper have been aged and yellowed, with a typography inspired by Gutenberg, as though they had been discovered in a 15th century monastery.



Series of works on paper and installation with grey sand and painted canisters.

Above: *Luna (2011-2087)*, 2009, ink on aged paper, 90 x 500cm

Solo exhibition, I sotterranei dell'Arte, Antico monastero delle Agostiniane, Monte Carasso, Ticino, Switzerland

Photograph: I sotterranei dell'Arte

"LUNA 2049"



Series of works on paper and installation with grey sand and painted canisters.

Above: *Acqua sulla luna* (inspired by Galileo Galilei, 1609), 2009, ink on aged paper, 60 x 60 cm

I sotterranei dell'Arte, Antico monastero delle Agostiniane, Monte Carasso, Ticino, Switzerland

Photograph: I sotterranei dell'Arte







"LUNA 2049"

In the basement, the visitor can leave a footprint on the grey, dusty ground, in the midst of the scattered canisters of Helium-3, bearing witness to the past exploitation of this false lunar soil.



*Post Helium-3*

Installation in the basement, sand  
6m3, spots, 10 painted canisters  
Exhibition "LUNA 2049", I sotterranei dell'Arte, Antico monastero delle Agostiniane, Monte Carasso, Ticino, Switzerland  
Photograph: I sotterranei dell'Arte

“MILLES LUNES”  
(One Thousand Moons)

The exhibition's title is One Thousand Moons. This is the approximate number of full moons through which the children born during the exhibition will live (based on an average life expectancy of 83.5 years, regardless of sex, living in Switzerland).

At the entrance to the maternity ward, a sign proclaims Welcome to Earth! with the first names of the children who have just been born, as though they had arrived from a journey. The sign was regularly updated throughout the exhibition with the names of latest new-borns.



“MILLES LUNES”, solo exhibition consisting of three on-site installations, HUG maternity ward, Geneva: *Bienvenue sur la Terre I*, 2009, Light panel, tape mural, 170 x 250cm  
*Ligne bleue*, adhesive tape, 0.05 x 60m  
2009 - 2002, wall text, 220 x 480cm, 3 luminous globes, each 30 x 30 x 40cm.

BIENVENUE SUF





Bienvenue sur la Terre !  
(Welcome to Earth!)

Illuminated sign with the births  
from 4 - 11 May, 2009 at the HUG  
maternity ward, Geneva::

*BIENVENUE SUR LA TERRE DUSSEYD !  
BIENVENUE SUR LA TERRE OLIVIA !  
BIENVENUE SUR LA TERRE MYA ! BIEN-  
VENUE SUR LA TERRE ILAN ! BIENVENUE  
SUR LA TERRE LUCA ! BIENVENUE SUR LA  
TERRE LUCIE ! BIENVENUE SUR LA TERRE  
GLORIA ! BIENVENUE SUR LA TERRE LO-  
RENZO ! BIENVENUE SUR LA TERRE JENNA  
! BIENVENUE SUR LA TERRE WIDAD !  
BIENVENUE SUR LA TERRE ERION ! BIEN-  
VENUE SUR LA TERRE DANIEL ! BIENVE-  
NUE SUR LA TERRE MATTED ! BIENVENUE  
SUR LA TERRE AMBROISE ! BIENVENUE  
SUR LA TERRE ULYSSE ! BIENVENUE SUR  
LA TERRE EMA !*

*Bienvenue sur la Terre !*  
Light panel, tape mural, 170 x 250cm  
"MILLES LUNES", HUG maternity ward,  
Geneva



*Ligne bleue*  
(Blue Line)

A red line and a yellow line form part of the hospital's signage; the Blue Line indicates the children's route from the blue elevator which leads from the delivery rooms to the welcome sign at the ward's entrance, their passageway to the outside world.



*Ligne bleue*  
2009, adhesive tape, 0.05 x 60m  
"MILLES LUNES", HUG maternity ward,  
Geneva

*Ligne bleue*  
(Blue Line)



*Ligne bleue*  
2009, adhesive tape, 0.05 x 60m  
"MILLES LUNES", HUG maternity ward,  
Geneva

2009 - 2092

The blue line ends at a small black building adjacent to the maternity ward: events which the generation of children born over the duration of the exhibition may live through are indicated alongside dates on the timeline. They may resemble scenarios from science fiction, but the events are plausible (inspired by the scientific press and current affairs).

On the floor, the luminous globes refer to the date 2056, in an echo of Aldous Huxley's 1932 novel *Brave New World*. In his futuristic novel, Aldous Huxley predicts that embryos will be developed in artificial uteruses. Female, male and neuter embryos are indicated by the signs 0, T and ?.



2009 - 2092

2009, wall text, 220 x 480 cm, 3 luminous globes, each 30 x 30 x 40cm. "MILLES LUNES", solo exhibition consisting of three on-site installations, HUG maternity ward, Geneva





Forbidden Pictures



*Forbidden Pictures - Avoir 20 ans dans les Aurès, La hora de los hornos, Avoir 20 ans dans les Aurès, 2008, drawings, ink on paper, 21 x 29,7 cm each.*  
Swiss Art Awards 2008, Basel

“DIFFERENTES FINS POSSIBLES”  
(Different Possible Endings)

Never-ending series of drawings related to “The End” of the movies:

*Zéro de conduite, 2001 a Space Odessey, A bout de souffle, La chute des feuilles, Viaggio in Italia Alphaville, Charulata, L'Atalante, Boccaccio 70- La loterie, Toute la mémoire du monde  
Ladri di bici, The Gold Rush, Avril, Les statues meurent aussi, Le mépris  
Clockwork Orange, A.Kurosawa I, Un verre et une cigarette, Le cuirassé Potemkin, Pastorale  
Sans Titre, La ligne générale, Logan's Run, Freaks, A.Kurosawa II*



“DIFFERENTES FINS POSSIBLES”  
2008, series of drawings related to  
“The End” of the movies, ink on pa-  
per, 21 x 29,7 cm each.  
Stargazer, Antamis, Genève

"DIFFERENTES FINS POSSIBLES"  
(Different Possible Endings)



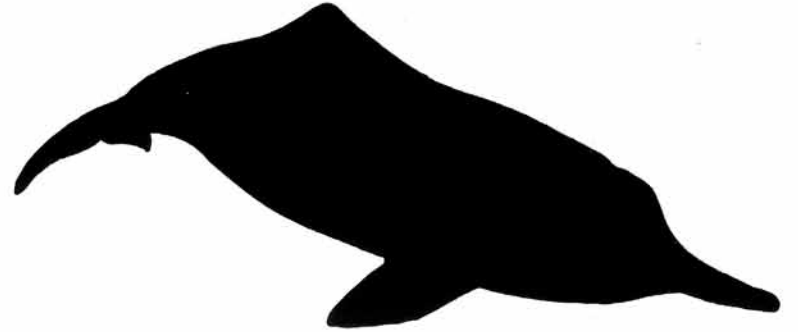
*Différentes Fins Possibles / A bout  
de souffle / Kurosawa / Freaks*  
2008, ink on paper, 21 x 29,7 cm  
each.



*Eteintes*  
(Extinct)



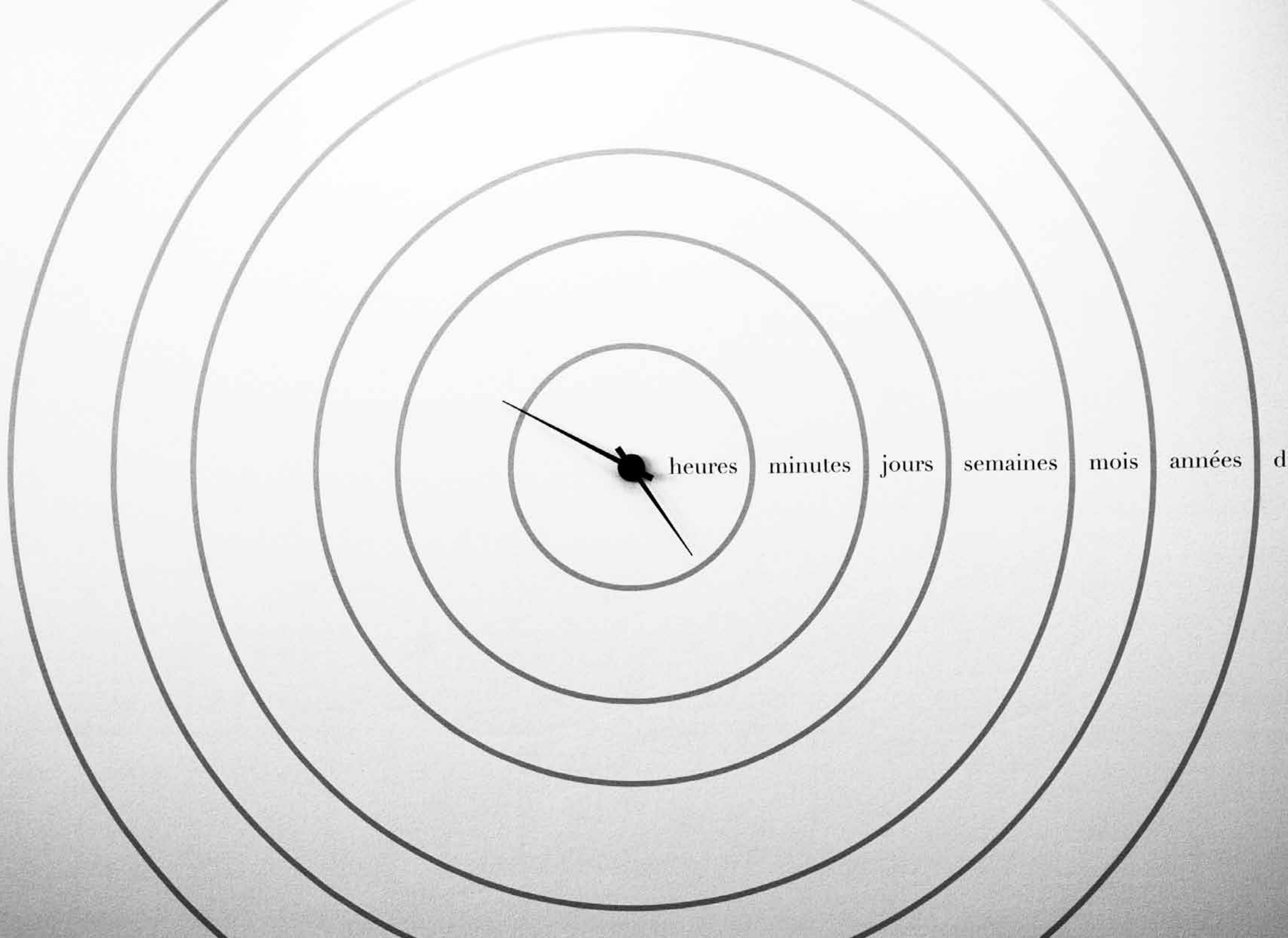
*Eteintes*  
2007, installation composed by  
series of 40 ink drawings on paper,  
29,7 x 21cm each, book of 400 pages  
with the names, places and dates  
of extinct species, 3 «phasmes»,  
terrarium  
"Artistes et créateurs d'au-  
jourd'hui, bourses de la Ville de  
Genève", Group exhibition Genève,  
Centre d'Art Contemporain  
Photograph © Nicolas Fournier, Centre  
multimédia, Département de la  
Culture, Ville de Genève



*Horloge Millénaire*  
(Millenium Clock)

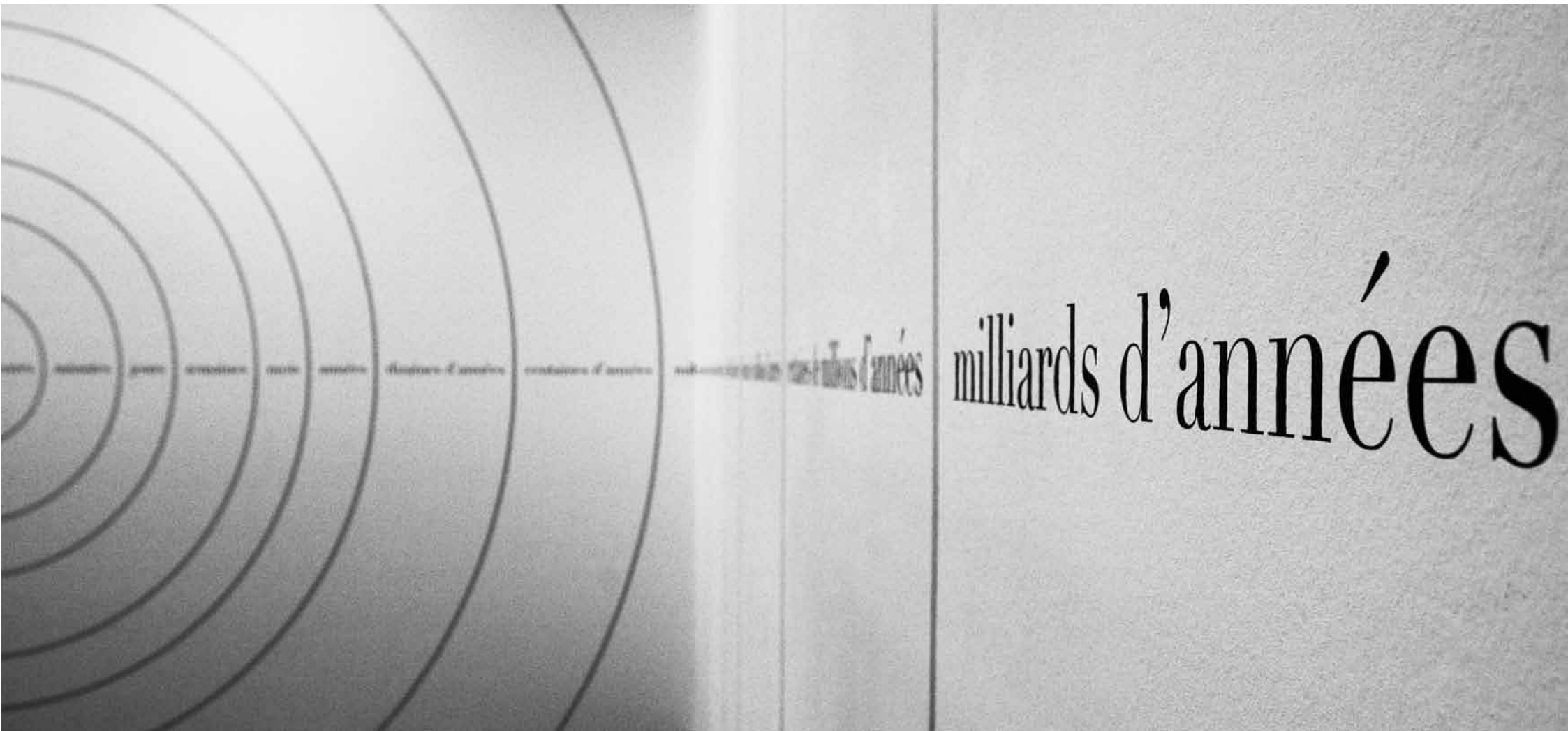


*Horloge Millénaire*  
2007, wall drawing with tape, texts  
and clock, 400x1200cm.  
Centre d'Art Contemporain Genève



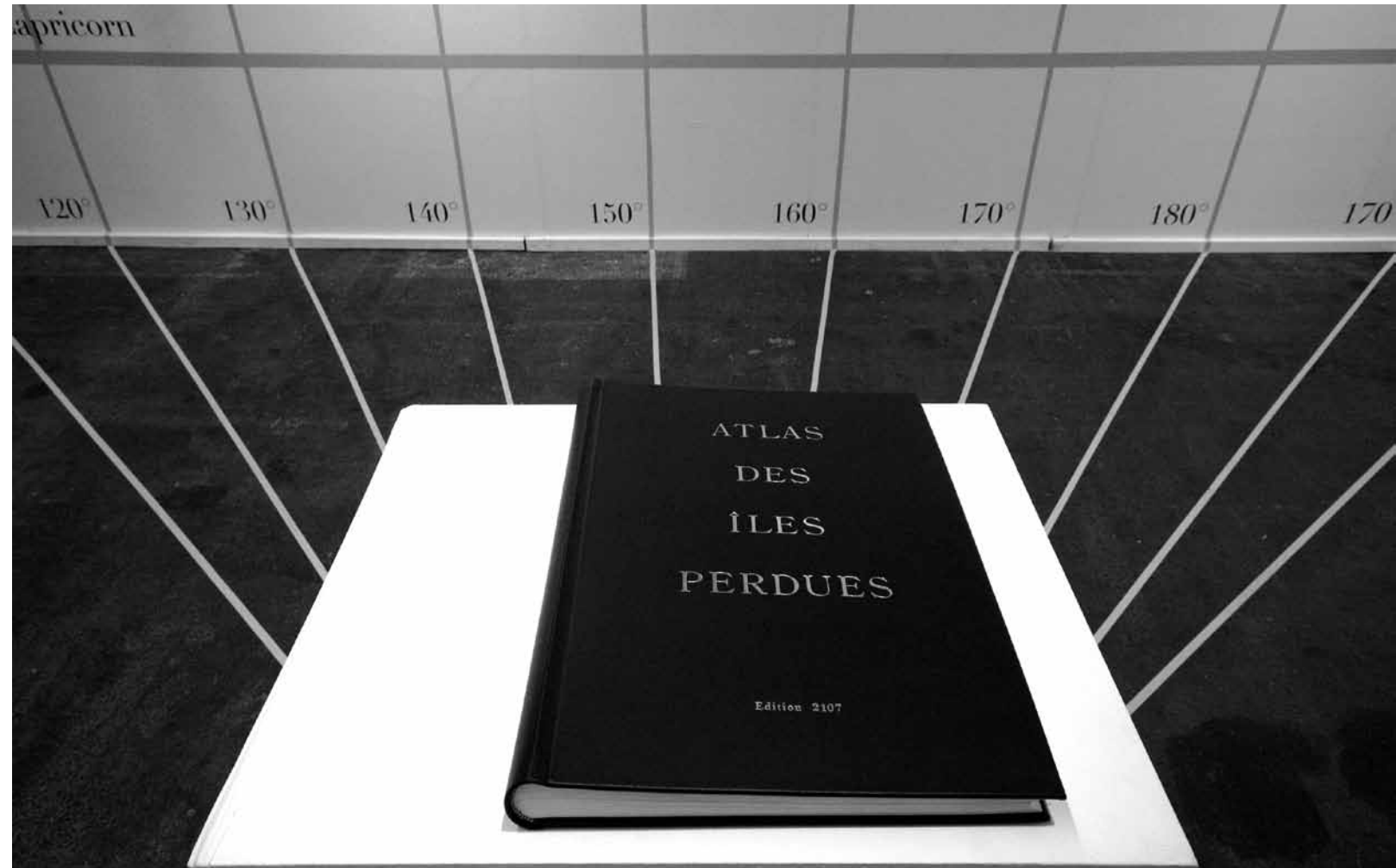


*Horloge Millénaire*  
(Millenium Clock)



*Horloge Millénaire*  
2007, wall drawing with tape, texts  
and clock, 400x1200cm.  
Centre d'Art Contemporain Genève

*Atlas des îles perdues*  
(Atlas of Lost Islands)



*Atlas des îles perdues*  
2007, Bound book with gilding,  
reproductions of the "Lost Islands"  
drawings with their names, places  
and coordinates, 110 pages,  
45 x 35 x 5cm  
Wall and ground drawing with tape  
and texts  
"Swiss Art Awards 2007", Bâle

*Atlas des îles perdues*  
(Atlas of Lost Islands)

Introduction of the book (english version):

*Atlas of Lost Islands*  
2107 Edition

*The purpose of this atlas is to catalogue a certain number of the islands which disappeared in the course of the 21st century.*

*These were islands of very low altitude, with a height of 10 metres above sea level or less. Many of them were at one time inhabited.*

*Today, they have been engulfed by the ocean.*

*The causes of their disappearance are multiple, but the majority of scientists agree that rising sea levels are the result of global climate change linked to human activity during the 20th and 21st centuries.*

*This atlas offers a linear route around the globe, based on the islands' last observed meridian position.*

*Have a good trip!*

*Marie Velardi*  
*Text written in collaboration with Frédéric Favre*  
*Traduction: Gidon Mead*

*Atlas des îles perdues*  
2007, "Swiss Art Awards", Bâle



## Sydney Island

Phoenix Islands, Kiribati

4° 25'06.62" S

171° 16'54.52" O



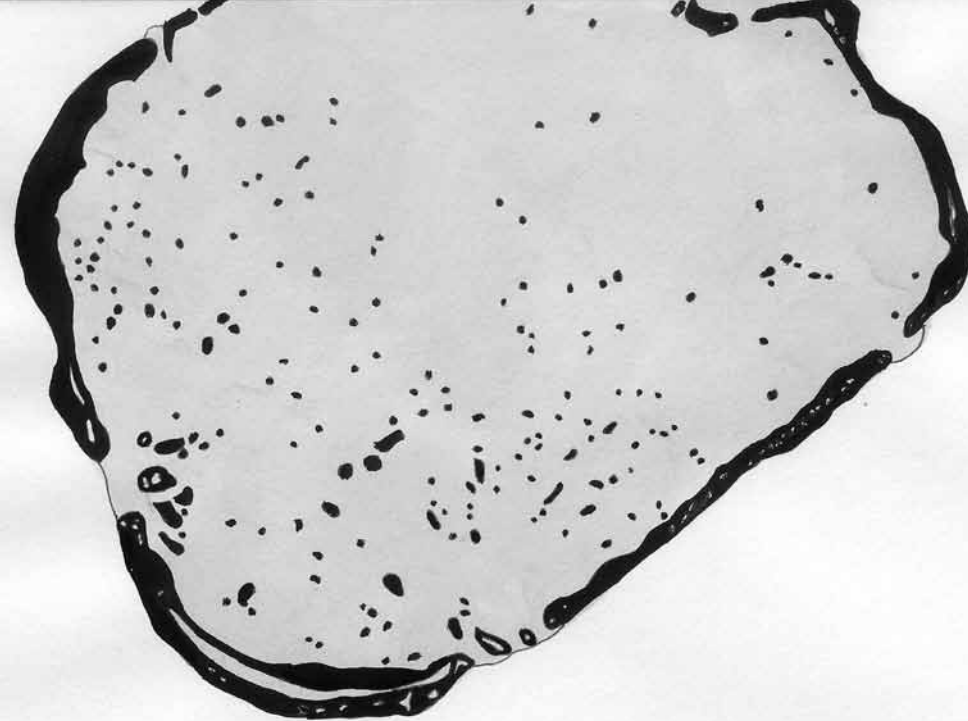


**Thaa**

Maldives

2° 33'45.05" N

73° 00'30.96" E

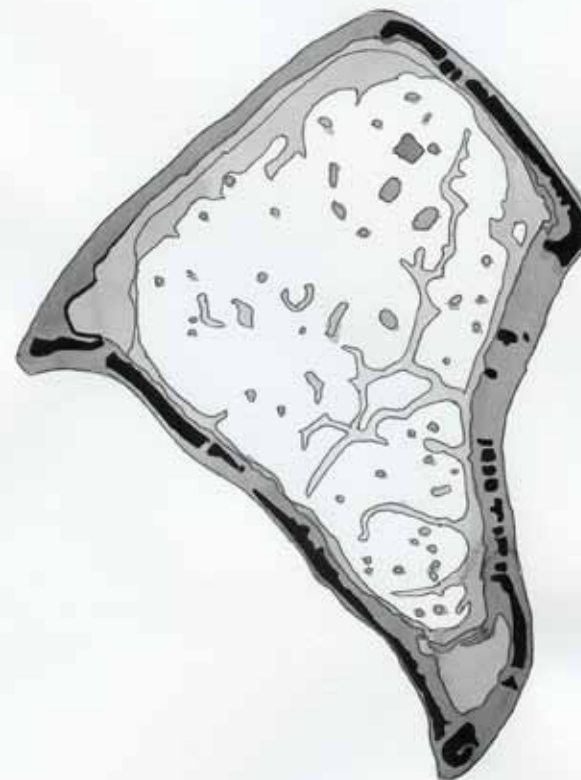


**Fakaofu**

Tokelau

9° 20'29.47" S

171° 15'26.55" O

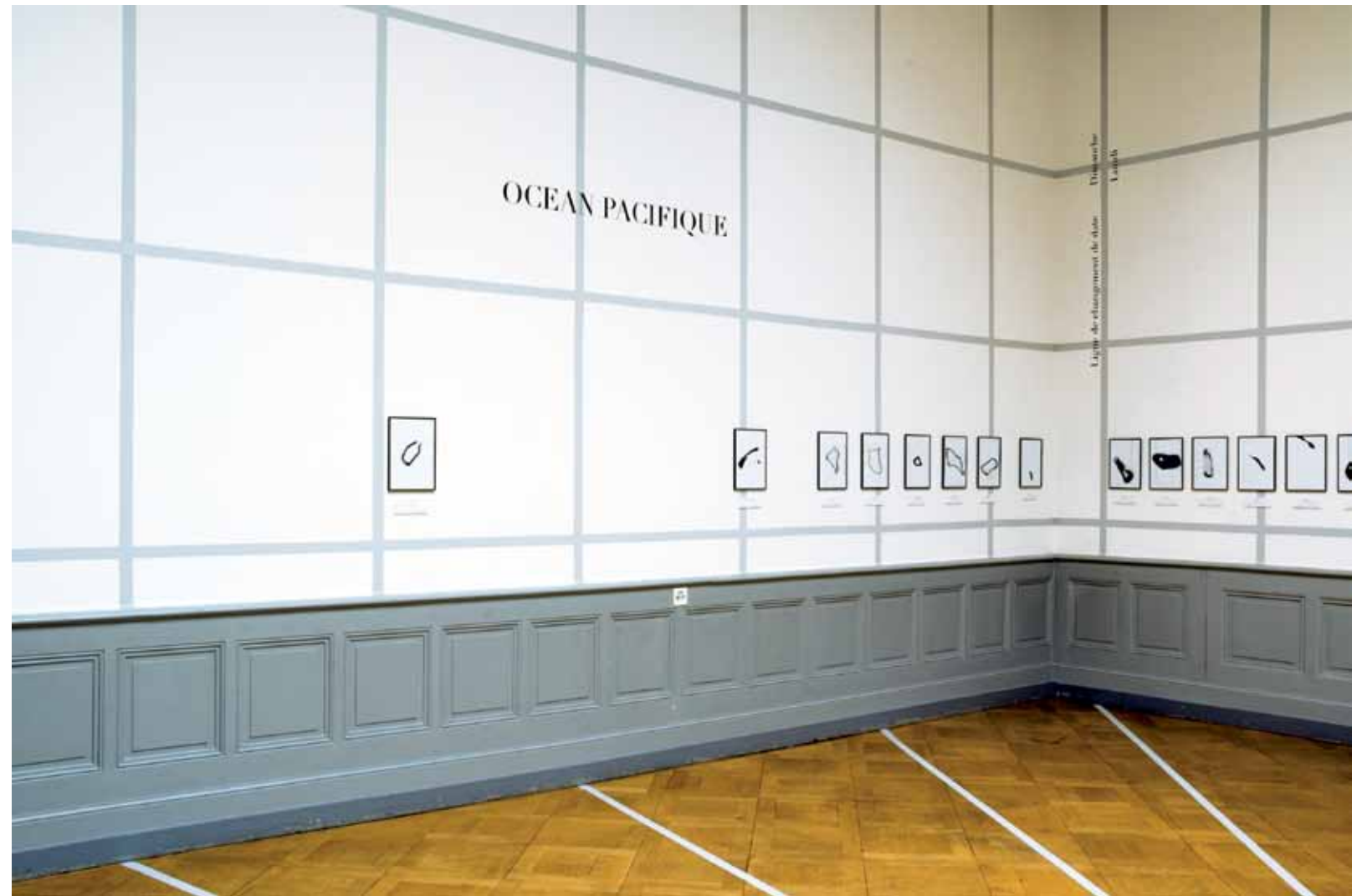


"ILES PERDUES"  
(Lost Islands)

*Iles perdues*  
2007, installation in 2 spaces with  
posters, globe, time panel, scale  
model of a Swissair plane, and  
series of 55 ink drawings on paper,  
29 x 21,7 cm each  
Wall and ground drawings with tape  
and texts  
Solo exhibition, Palais de l'Athé-  
née, Genève



"ILES PERDUES"  
(Lost Islands)



*Iles perdues*  
2007, Palais de l'Athénée, Genève





A series of small, illegible labels placed below the first row of fish illustrations.



Small label below the first large illustration.



Small label below the second large illustration.



Small label below the third large illustration.



Small label below the fourth large illustration.



Small label below the fifth large illustration.



CHLOROPOLIS - Scénario 1

How Geneva could develop differently and become Chloropolis?



*CHLOROPOLIS, Scénario 1*

Interventions on 6 parts of the official scale model of the city of Geneva, miniature trees, lichens, paint, varied materials, blue fitted carpet.

“CHLOROPOLIS, Scénarios 1, 2, 3”  
2006, series of 3 solo exhibitions,  
Attitudes, Espace d’Arts Contemporains,  
Genève  
Photographs: Attitudes & Georg  
Rehsteiner





CHLOROPOLIS - Scénario 2: TPC  
(Transports publics de Chloropolis)



*CHLOROPOLIS - Scénario 2: TPC*  
*(Transports publics de Chloropolis)*  
2006, map, 200 x 200 cm, diaporama  
of 43 pictures, bike tour organized  
in collaboration with the Asso-  
ciation Roue Libre and 69 parti-  
cipants. Attitudes, Espace d'Arts  
Contemporains, Genève  
Edition of postcards *Souvenirs de*  
*Chloropolis*, Fête du développement  
Durable 2009, Genève





CHLOROPOLIS - Scénario 3: Eole

*CHLOROPOLIS - Scénario 3: Eole*  
3 lead pencil drawings on paper, 70  
x 100 cm  
Domestic wind turbine tower, diame-  
ter 200 cm x 800 cm height

"CHLOROPOLIS, Scénarios 1, 2, 3"  
2006, series of 3 solo exhibitions,  
Attitudes, Espace d'Arts Contempo-  
rains, Genève  
Photograph: Georg Rehsteiner



TPC - Transports publics de Chloropolis  
(Map of CHLOROPOLIS public Transports)

The map of an imaginary city “Chloropolis”, recalling Geneva with its lake and rivers, but differing from Geneva with its network of cable cars, chairlifts, bicycle taxis, its urban windmills and the extensive presence of vegetation and hanging gardens.



*TPC - Transports publics de Chloropolis*  
2010, map printed on poster, 170 x 119cm  
Exhibited at “Escales / Art Chêne”,  
Geneva, and “L’Autre Salon 2011”

"SCENARIO POUR 20006"

The exhibition "*Scénario pour 20006*" imagines in a long term future the disappearance of Geneva.

The text:

*20006 après J.-C. Découverte des traces d'une ancienne cité à la jonction de deux cours d'eau, disparue sans explication évidente.. La lourde couche de poussière recouvrant ces traces semble indiquer que la disparition date de l'Ère des Gaz Noirs.*

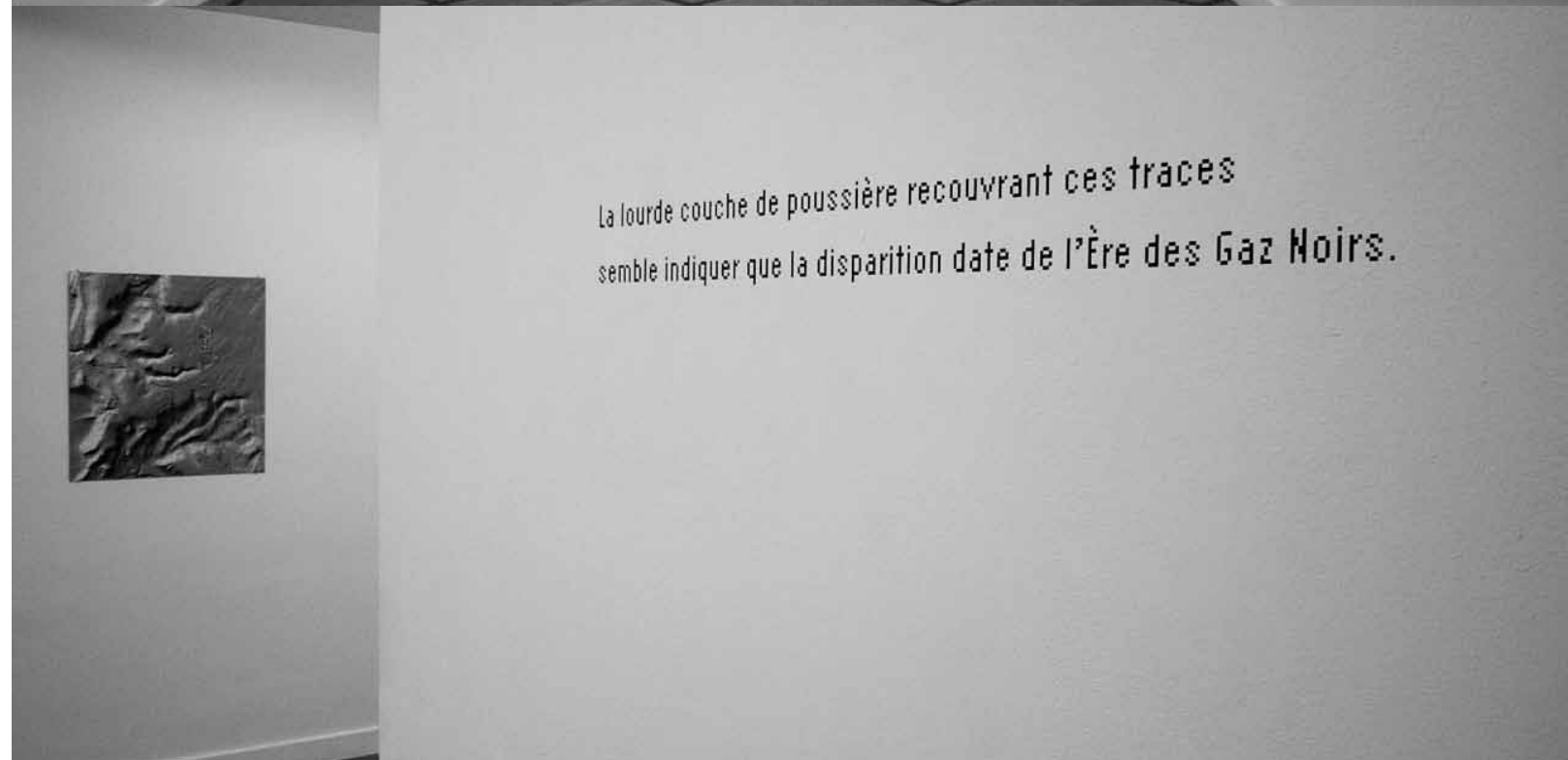
Is written on the window pane and on the wall.

"SCENARIO POUR 20006"

2006, 7 black and white photographs on aluminium, 70 x 70 cm

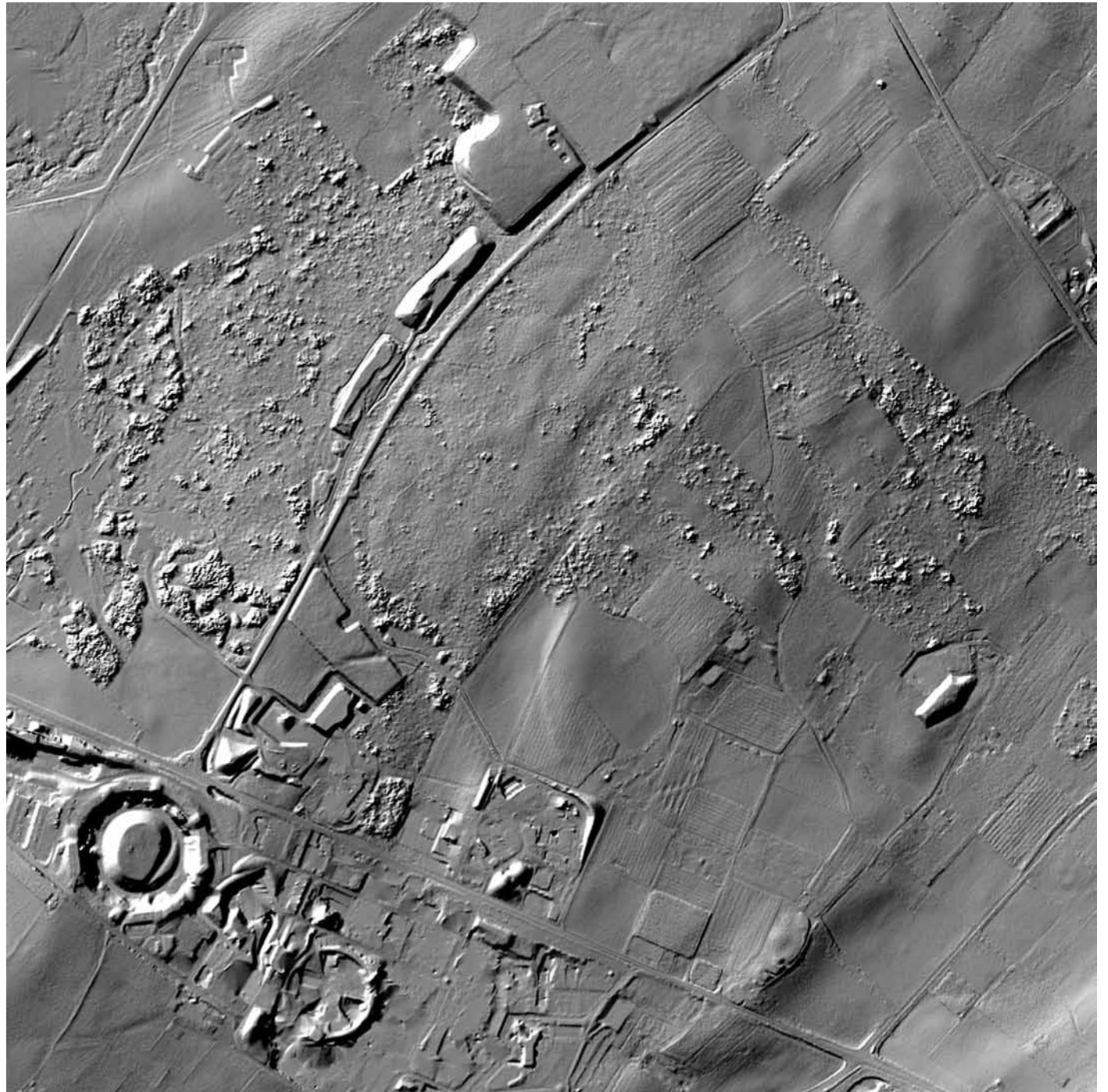
Text written with tape on the window pane and on the wall.

Solo exhibition, Centre d'édition contemporaine, Genève





“SCENARIO POUR 2006”

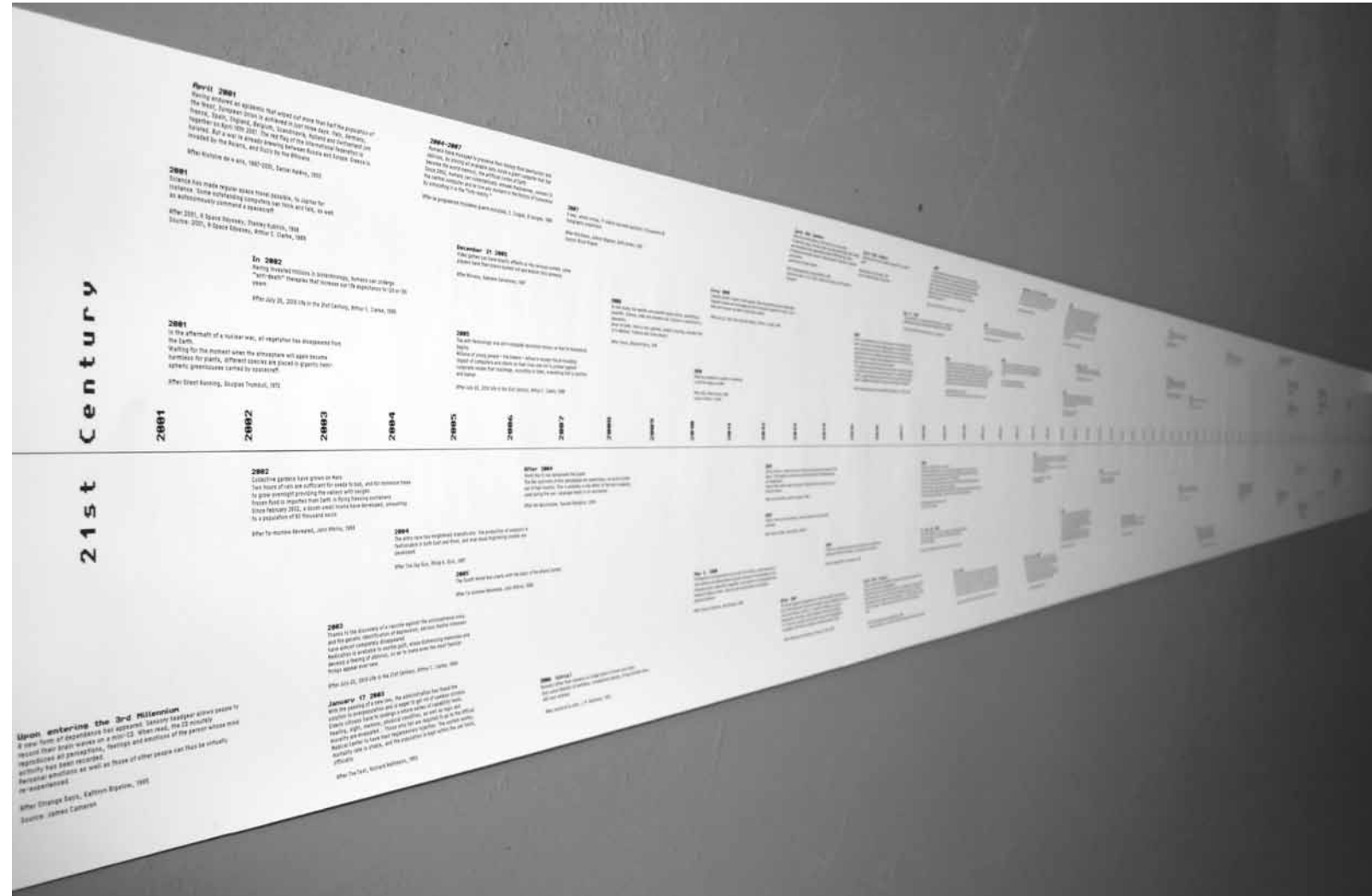


“SCENARIO POUR 2006”  
2006, black and white photograph on  
aluminium, 70 x 70 cm



Future Perfect, 21st Century /  
Futurs Antérieurs, XXIe siècle

This five meter long timeline tells the history of the 21st century (from the year 2001 until 2099), inspired by science-fiction books and movies.



*Future Perfect, 21st Century /*  
*Futurs Antérieurs, XXIe siècle*  
2006, laser print on paper, 42 x 500 cm, edition of 100 in French and 100 in English, signed, black box.  
Centre d'édition contemporaine,  
Genève

# Century

Source: 2001, A Space Odyssey, Arthur C. Clarke, 1968

players have their brains burned out and endure f

After Nirvana, Gabriele Salvatores, 1997

## In 2002

Having invested trillions in biotechnology, humans can undergo "anti-death" therapies that increase our life expectancy to 120 or 130 years.

After July 20, 2019 life in the 21st Century, Arthur C. Clarke, 1986

## 2001

In the aftermath of a nuclear war, all vegetation has disappeared from the Earth.

Waiting for the moment when the atmosphere will again become harmless for plants, different species are placed in gigantic hemispheric greenhouses carried by spacecraft.

After Silent Running, Douglas Trumbull, 1972

## 2005

The anti-technology and anti-computer revolution begins.

Millions of young people – the Greens – refuse to impact of computers and robots on their lives and corporate values that challenge, according to the and human.

After July 20, 2019 Life in the 21st Century, Arthur

2001

2002

2003

2004

2005

2006

# 21st

## 2002

Collective gardens have grown on Mars. Two hours of rain are sufficient for seeds to bud, and for immense trees to grow overnight providing the valleys with oxygen. Frozen food is imported from Earth in flying freezing containers. Since February 2002, a dozen small towns have developed, amounting to a population of 90 thousand souls.

After To-morrow Revealed, John Atkins, 1958

## 2004

The arms race has heightened dramatically. The production of weapons is fashionable in both East and West, and ever more frightening models are developed.

After The Zap Gun, Philip K. Dick, 1967

## 2005

The Fourth World War starts with the blast of the -

After To-morrow Revealed, John Atkins, 1958

## After

World War  
The few s  
out of the  
used durin

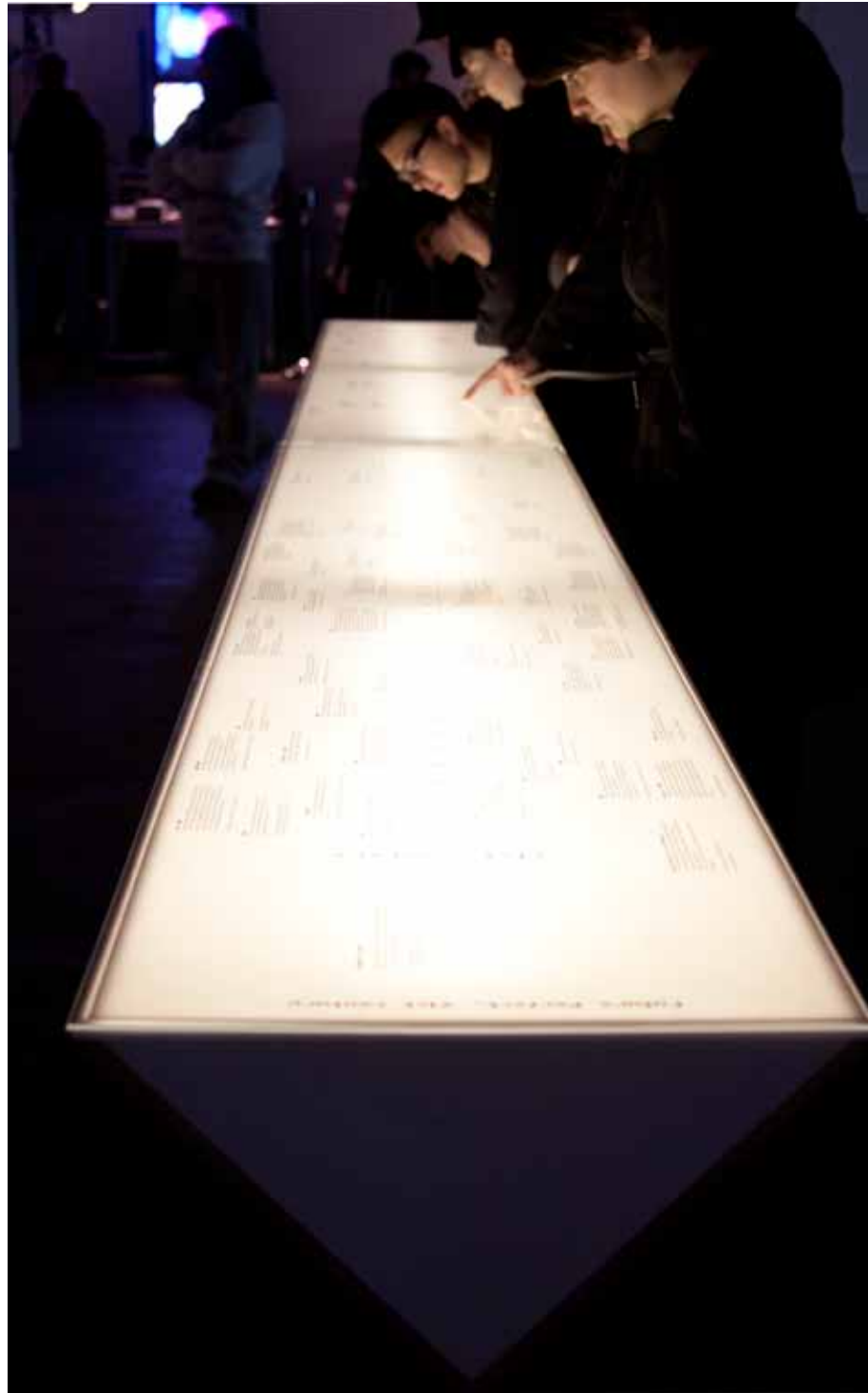
After the 1

## 2003

Thanks to the discovery of a vaccine against the schizophrenia virus, and the genetic identification of depression, serious mental illnesses have almost completely disappeared.

Medication is available to soothe guilt, erase distressing memories and

Future Perfect, 21st Century /  
Futurs Antérieurs, XXIe siècle



*Future Perfect, 21st Century*  
2006, english edition, lightbox.  
"Shift Festival" 2010, Basel