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.

Désorienteur Temporel n°4
2015. Exposition «L'heure qu'il est», du 29 août au 1er novembre 2015, CACY Centre d'Art Contemporain, Yverdon-les-Bains.

Hadéen
Eoarchéen
Paléoarchéen
Mésoarchéen
Néoarchéen
Paléoprotérozoïque / Rhyacien
Paléoprotérozoïque / Orosirien
Paléoprotérozoïque / Stathérien
Mésoprotérozoïque / Calyp
Mésoprotérozoïque / Ecta
Mésoprotérozoïque / Sté
Néoprotérozoïque / Tonn
Néoprotérozoïque / Cryo
Néoprotérozoïque / Ediac
Paléozoïque / Cambrien / Ta
Paléozoïque / Cambrien / Séri
Paléozoïque / Cambrien / Séries
Paléozoïque / Cambrien / Furon
Paléozoïque / Ordovicien / Infé
Paléozoïque / Ordovicien / Mo
Paléozoïque / Ordovicien
Paléozoïque / Ordovicien
Paléozoïque / Silurien / Supp
Paléozoïque / Silurien / Llandovery
Paléozoïque / Silurien / Wenlock
Paléozoïque / Silurien / Ludlow
Paléozoïque / Silurien / Pridoli
Paléozoïque / Dévonien / Inférieur
Paléozoïque / Dévonien / Moyen
Paléozoïque / Dévonien / Supérieur
Paléozoïque / Carbonifère / Mississippien
Paléozoïque / Carbonifère / Mississippien
Paléozoïque / Carbonifère / Pennsylvanien
Paléozoïque / Carbonifère / Pennsylvanien
Paléozoïque / Permien
Paléozoïque / Permien
Mésozoïque / Trias / Supérieur
Mésozoïque / Trias / Moyen
Mésozoïque / Trias / Inférieur
Mésozoïque / Jurassique / Supérieur
Mésozoïque / Jurassique / Moyen
Mésozoïque / Jurassique / Inférieur
Mésozoïque / Crétacé / Supérieur
Mésozoïque / Crétacé / Inférieur
Cénozoïque / Paléogène / Paléocène
Cénozoïque / Paléogène / Éocène
Cénozoïque / Paléogène / Oligocène
Cénozoïque / Néogène / Miocène
Cénozoïque / Néogène / Pliocène
Cénozoïque / Quaternaire / Pléistocène
Cénozoïque / Quaternaire / Holocène
Equinoxe de printemps
Solstice d'hiver
Solstice d'été
2000
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Bienvenue sur la Terre

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

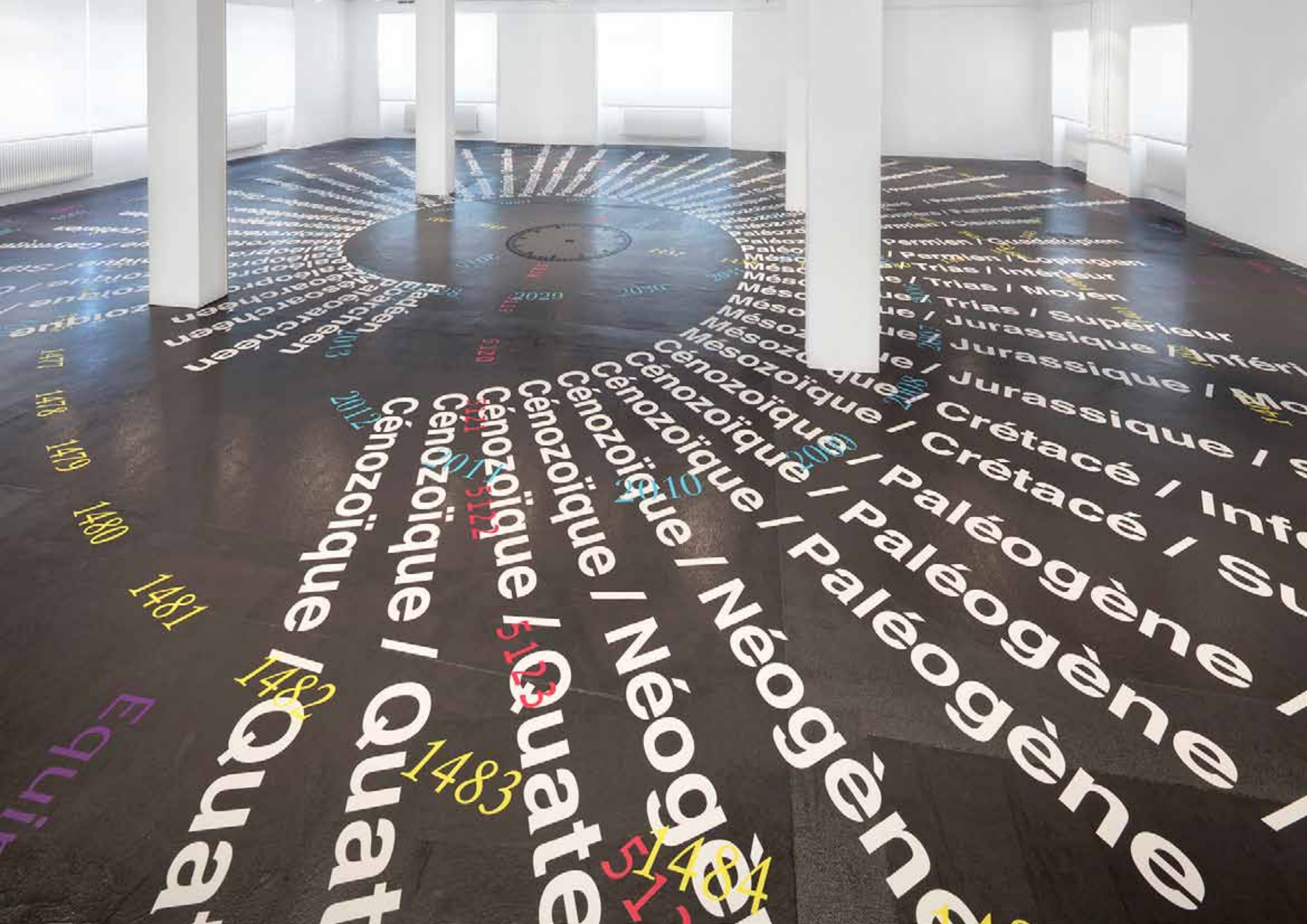
Bienvenue sur la Terre
Installation in situ permanente à la Maternité HUG de Genève, inaugurée le 21 mai 2015.
Verre feuilleté bleu, leds, bois, métal, ordinateur, système informatique.

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), Département des finances (DF) et Département de l'emploi, des affaires sociales et de la santé (DEAS)

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 informatique.


Cénozoïque / Quaternaire
Cénozoïque / Néogène
Mésozoïque / Crétacé / Paléogène
Mésozoïque / Jurassique / Trias
Mésozoïque / Jurassique / Trias / Supérieur
Mésozoïque / Jurassique / Trias / Moyen
Mésozoïque / Jurassique / Trias / Inférieur
Mésozoïque / Jurassique / Permien / Lopingien
Mésozoïque / Jurassique / Permien / Guadalupien
Mésozoïque / Jurassique / Permien / Cisuralien
Paléozoïque
Mésoarchéen
Néoarchéen
Paléoarchéen
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2020
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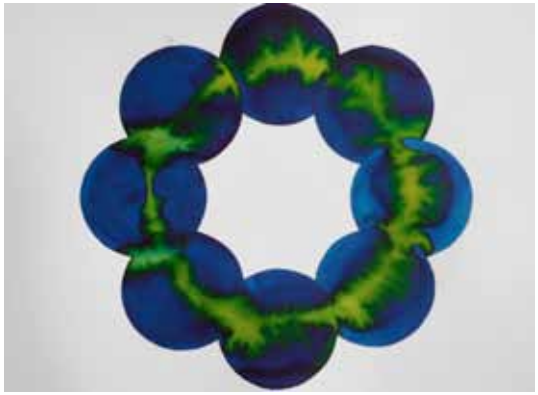
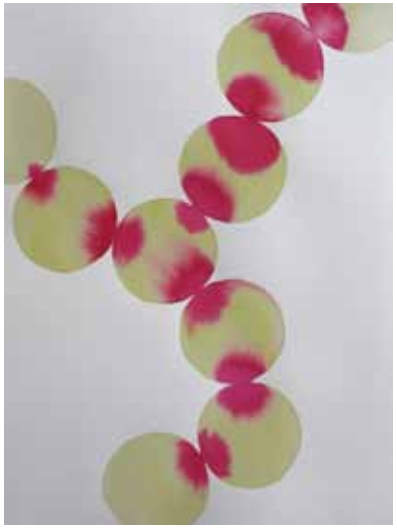
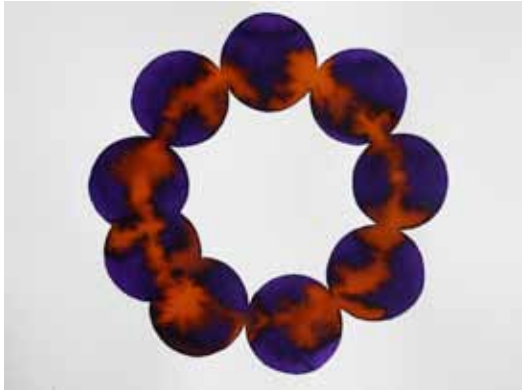
Désorienteur temporel n°2

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 de 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 chacun 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.

Cambrien / Séries 3
Cambrien / Séries 2
Terreneuvien
1953
1952



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.

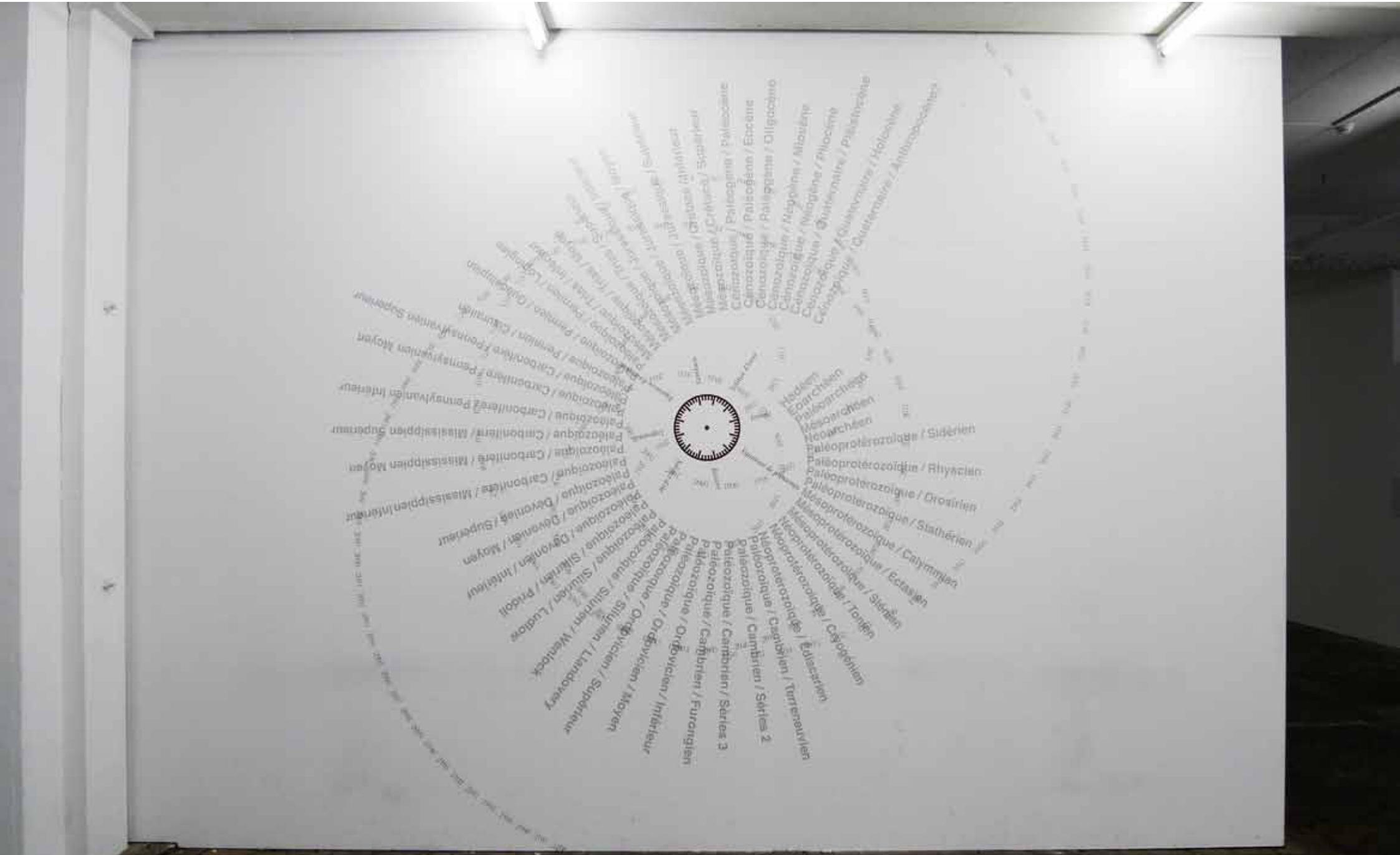
Nouvelles à venir

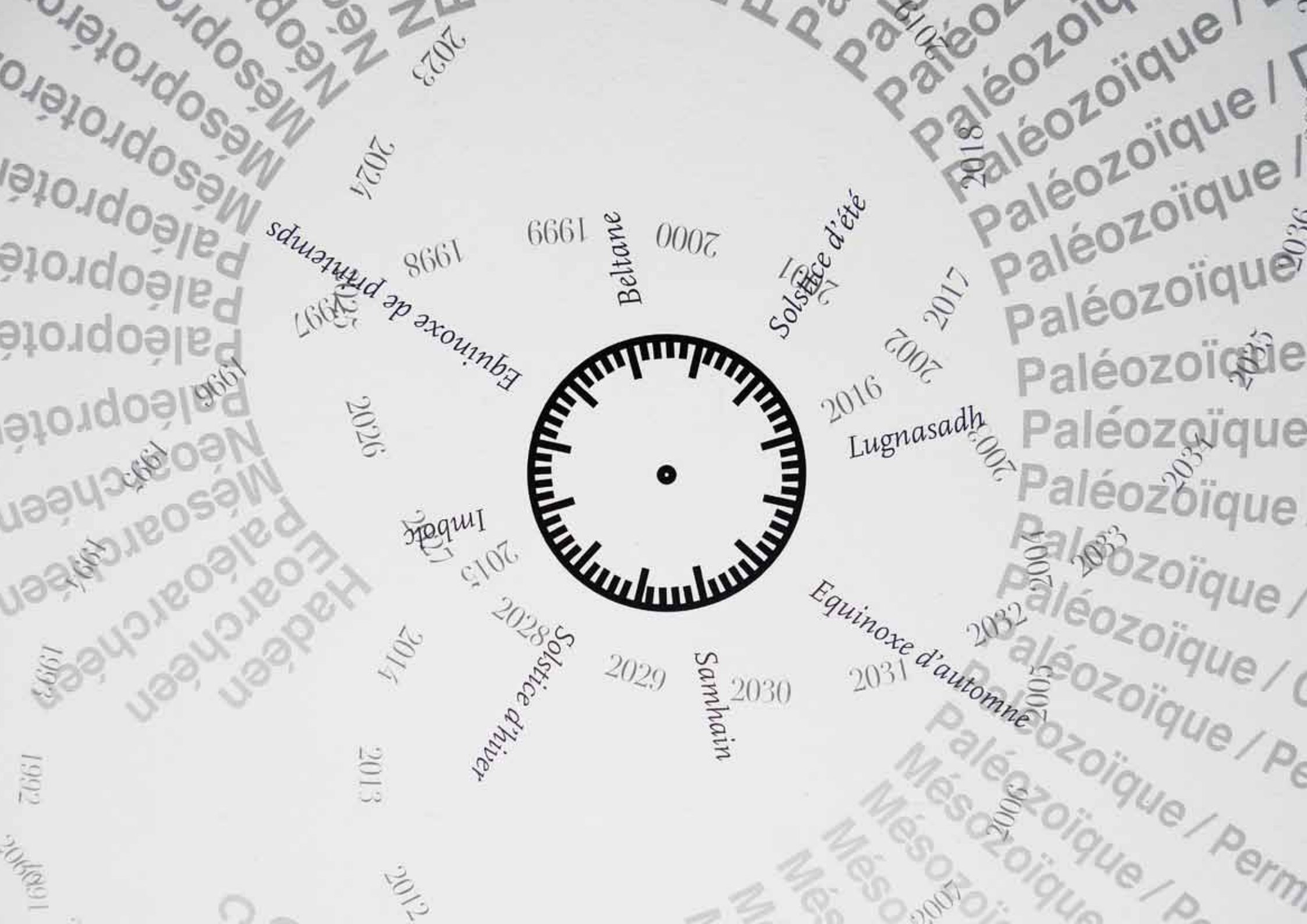
Le journal des Nouvelles à venir reprend le dispositif d'un journal classique, à la différence près que son contenu n'apparaît pas encore : pas d'images, pas de textes. La visiteuse ou le visiteur peut emporter avec lui cette édition qu'il laissera vide ou qu'il complétera à sa guise. À la fois temps 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.

Désorienteur Temporel n°3

2015. Exposition «La bête et l'adversité», du 16 août au 17 septembre 2015, Utopiana, Le Commun, Genève.




Paléozoïque
Mésozoïque
Néoprotérozoïque
Paléoprotérozoïque
Néoarchéen
Mésoarchéen
Paléoarchéen
Hadéen
Beltane
Solstice d'été
Lugnasadh
Equinoxe d'automne
Samhain
Solstice d'hiver
Imbolc
Equinoxe de printemps
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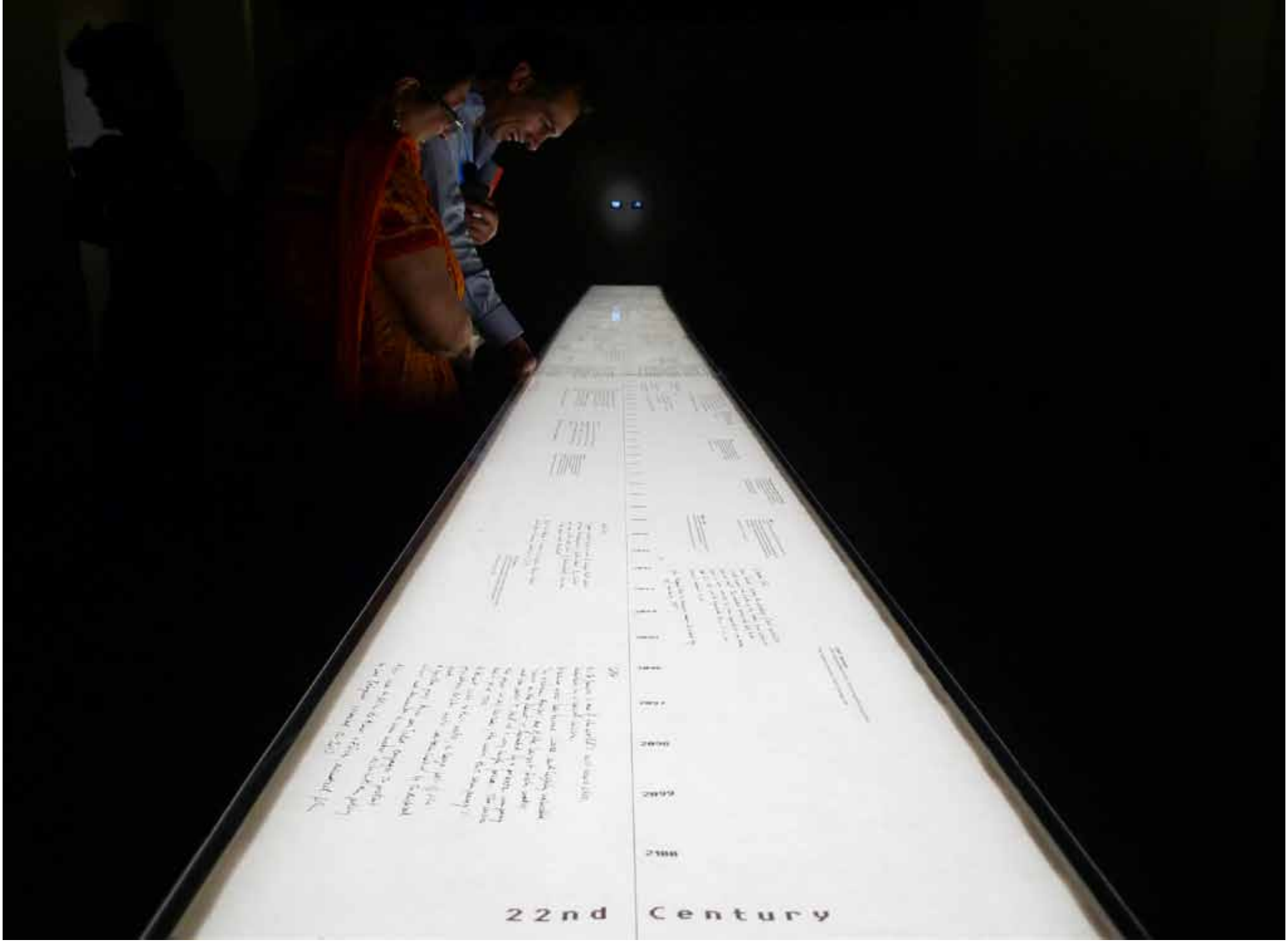
Centre de la Terre
2015. Exposition «Mâtiers - Art en plein air», 20 juin au 20 septembre 2015. Photo: A.Germond

«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 Velardi
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

«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
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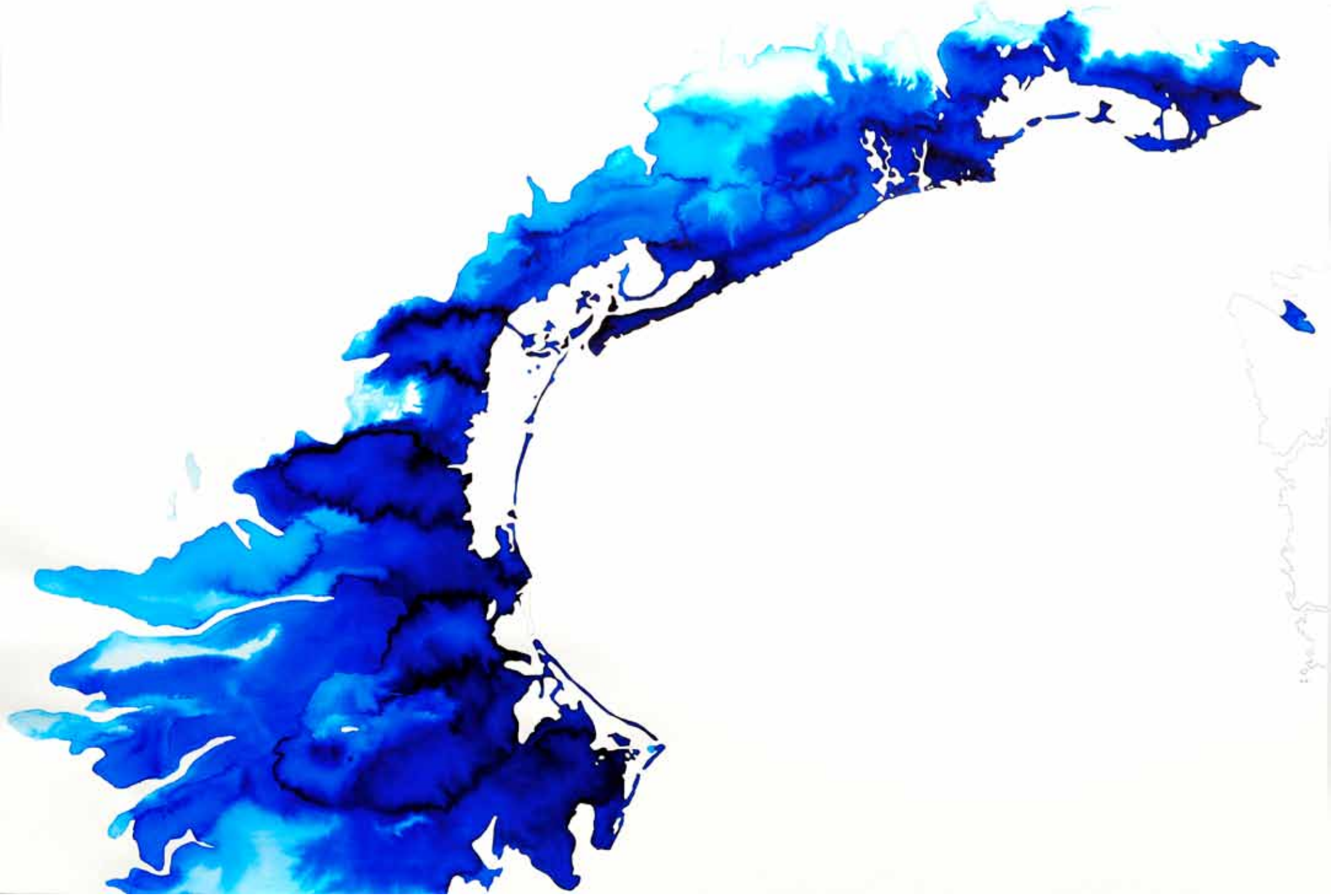


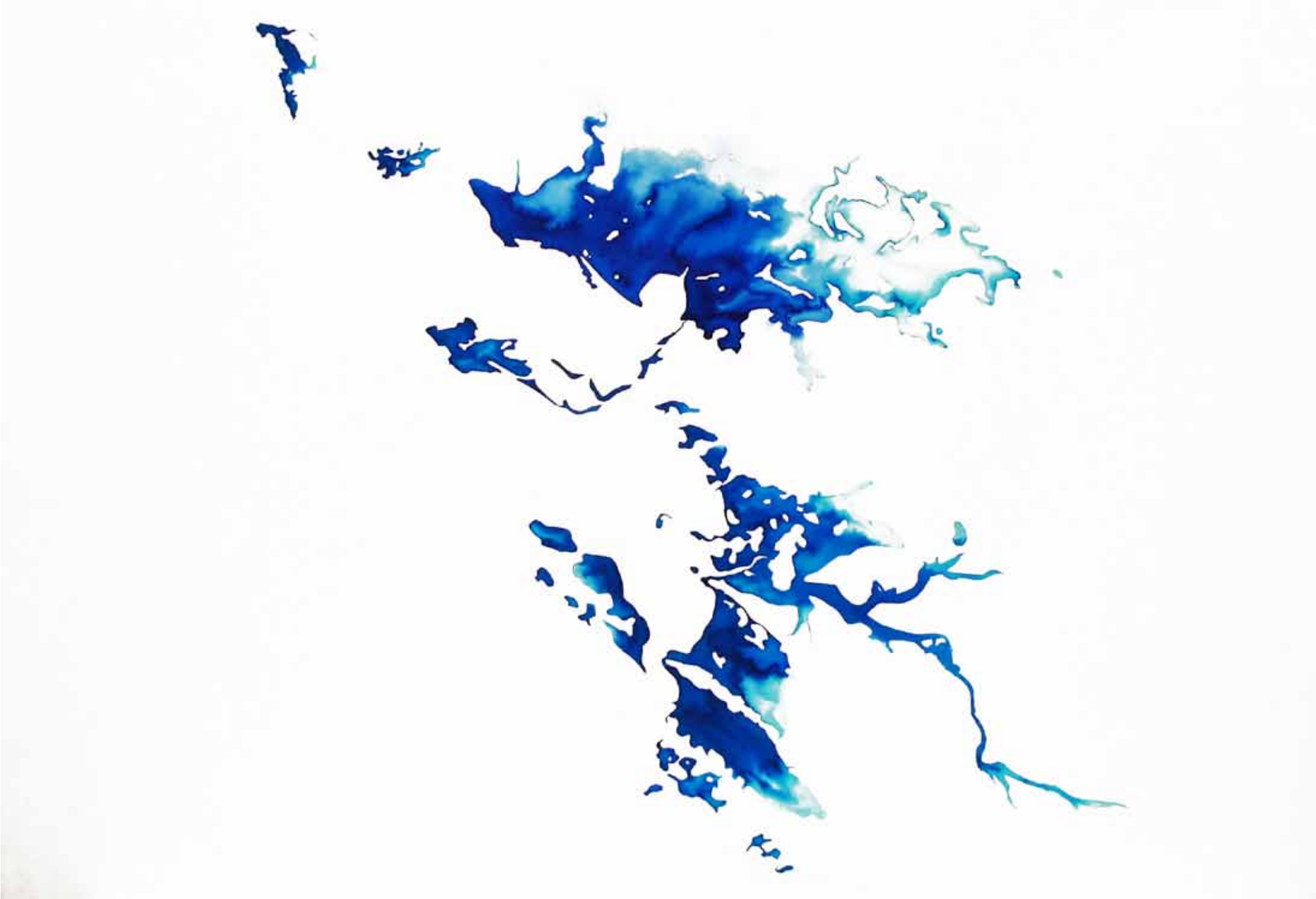
«Terre-Mer (Venezia), 2014, pencil and watercolor on paper, 75 x 109 cm.

«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.

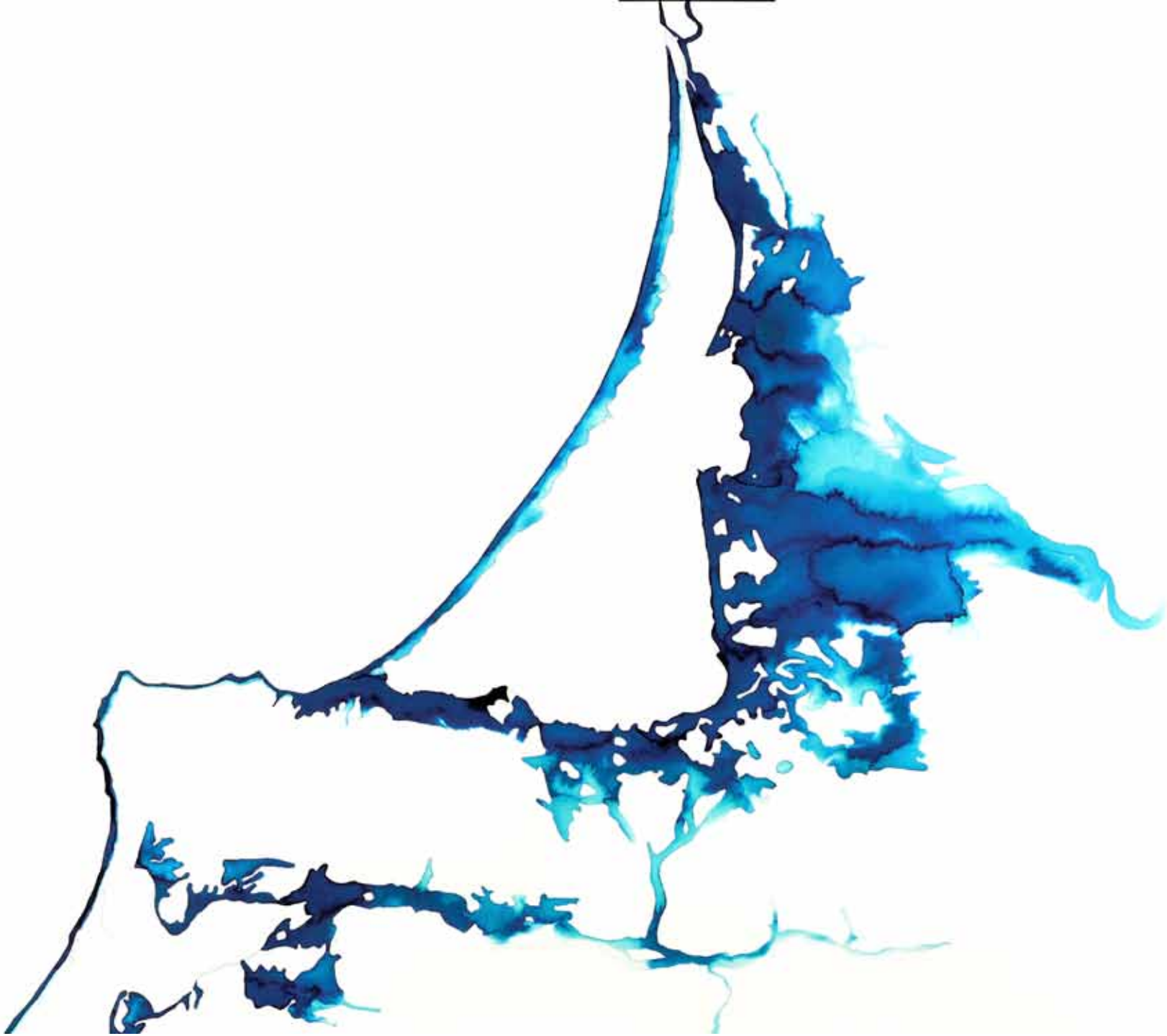
«Terre-Mer (Kochi), 2014, pencil and watercolor on paper, 75 x 109 cm.



«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

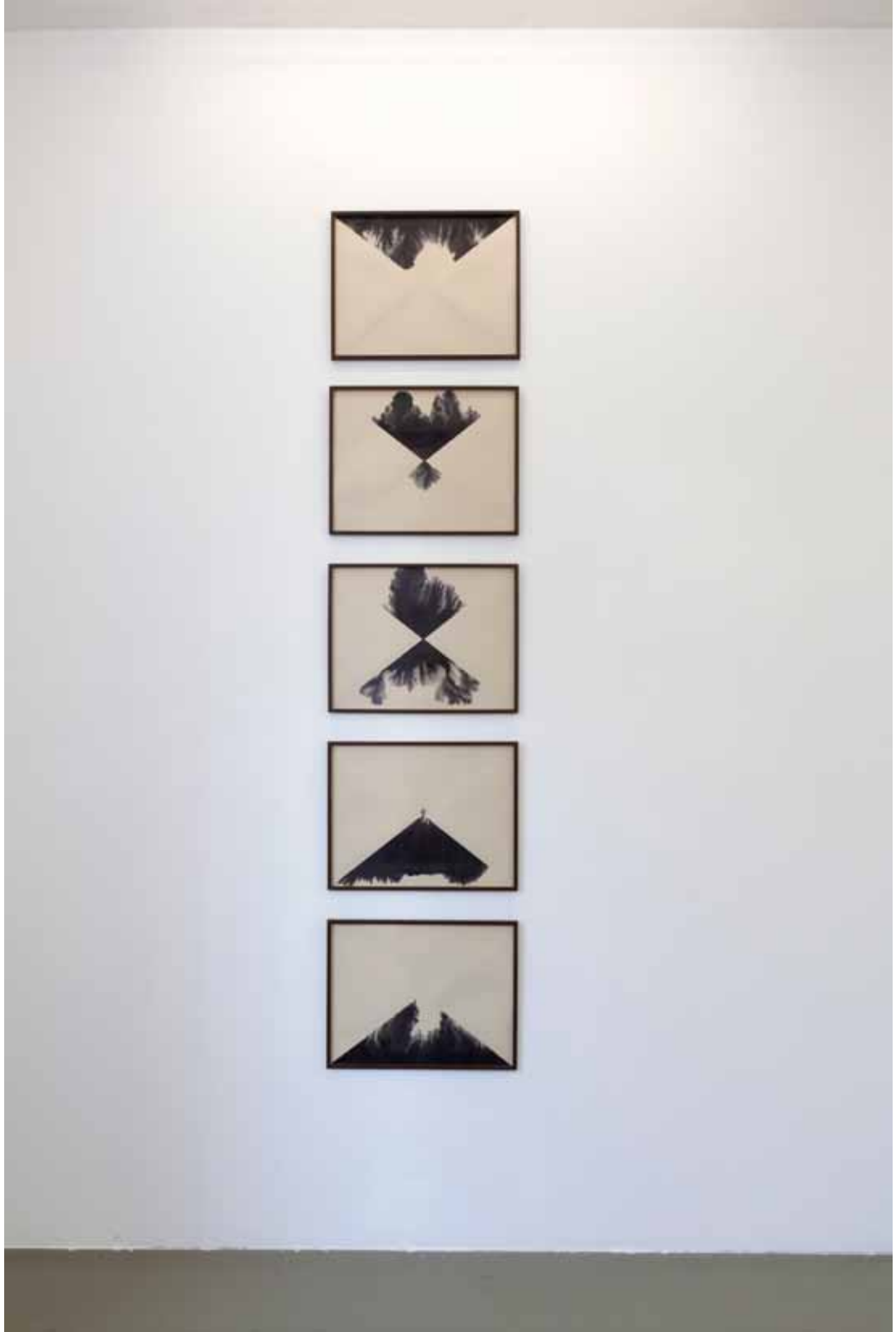
Exhibition «Vues. Paysages d'aujourd'hui...» (30.11.2013 - 30.03.2014), Château et Domaine de Chamarande. Photo: Laurence Godart

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



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

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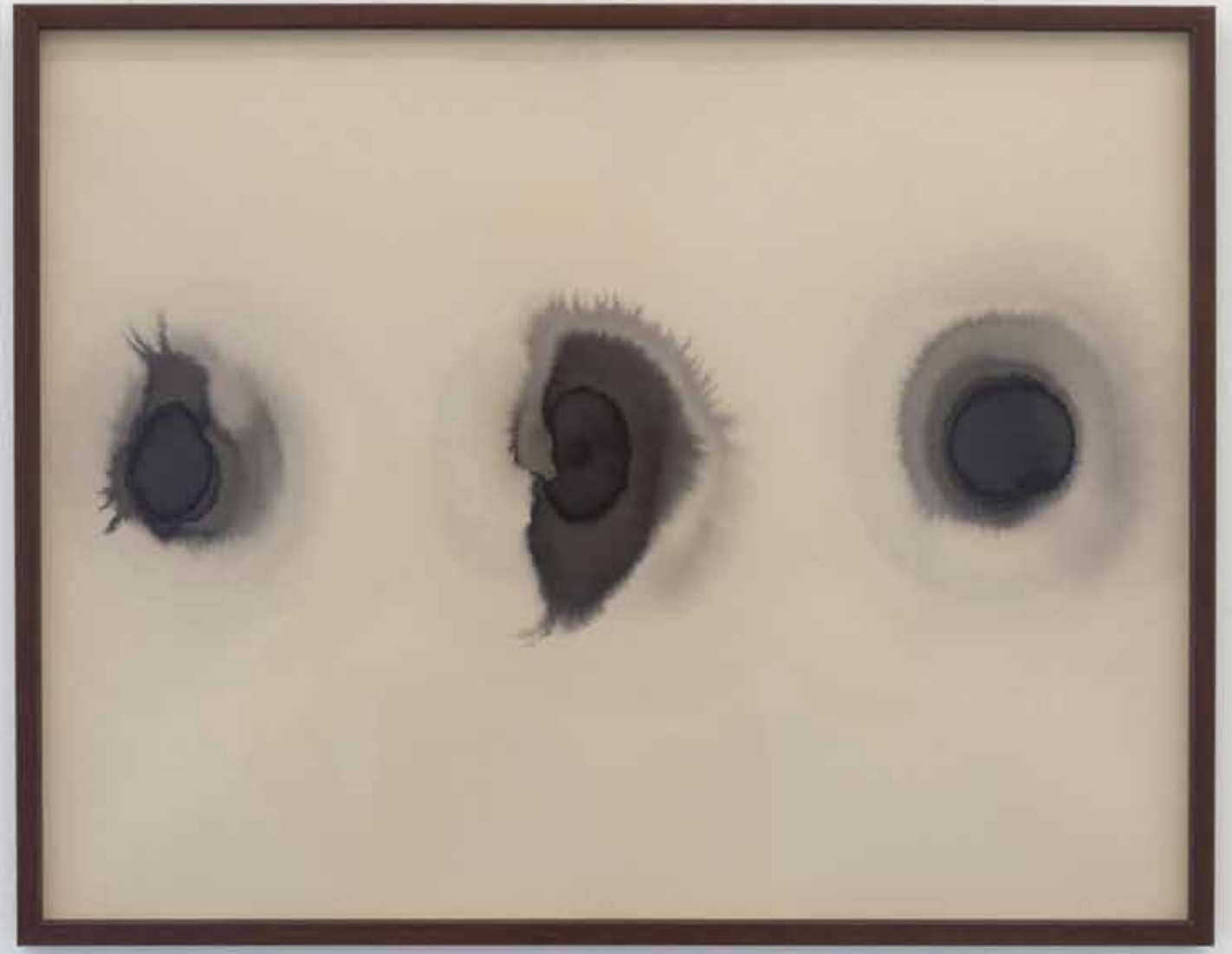

«Dessins-Clepsydres», 2013, 45 x 35 cm, pencil and watercolor on paper.
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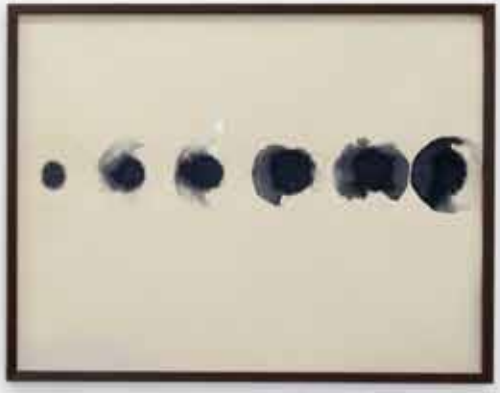
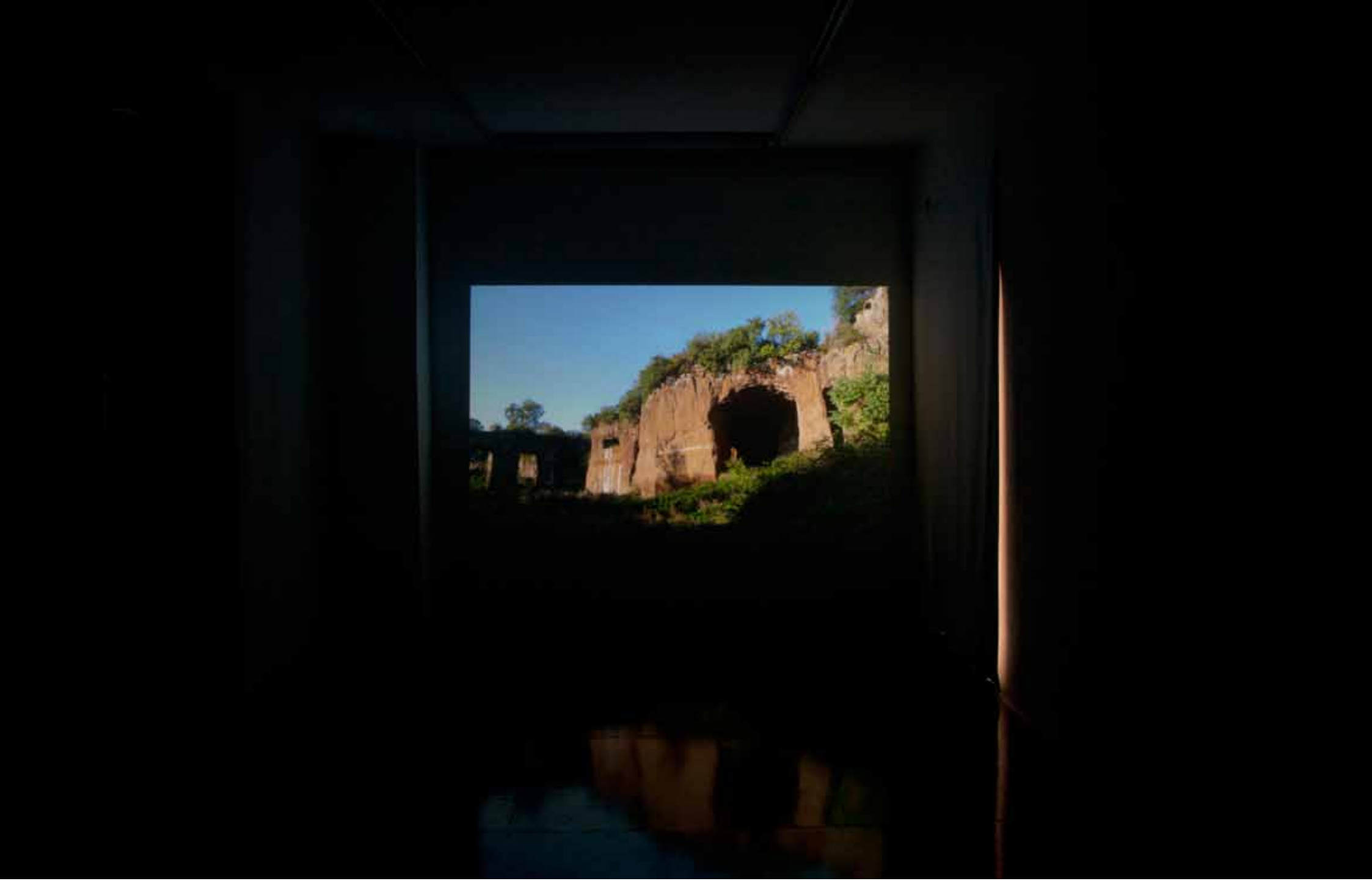
«Dessins-Clepsydres», 2013, 45 x 35 cm, pencil and watercolor on paper.
Exhibition «Clepsydres» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse



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



«La Città Vuota», 2012-2013, diaporama.
Exhibition «Clepsydres» (26.11 - 21.12.2013), solo show, Villa du Parc - Centre d'Art Contemporain, Annemasse

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

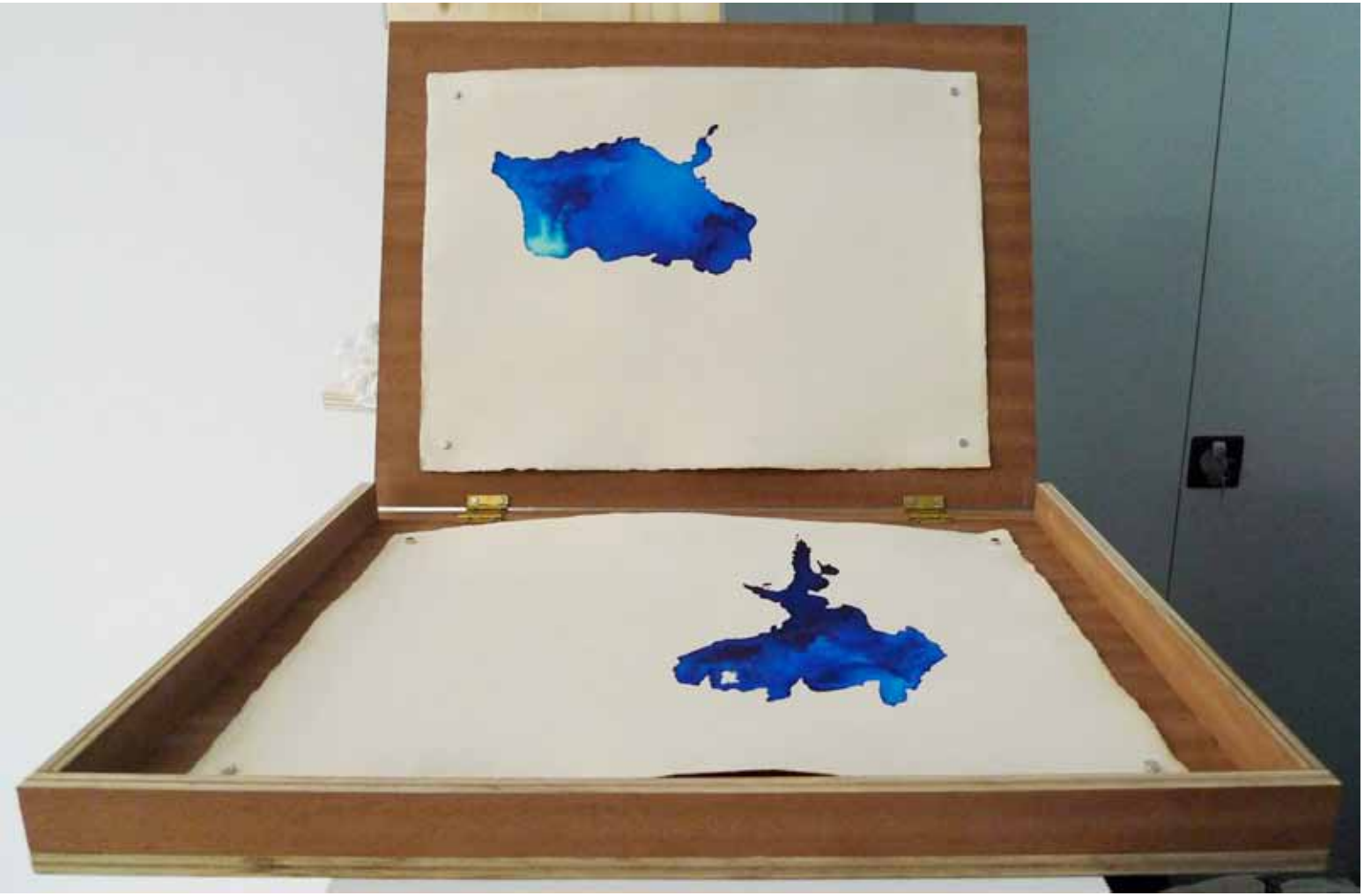
Renewal Time: 20 000 years (Australia, Great Artesian Basin) (with temporal scale)

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 (Sahara, Continental Intercalaire) (with temporal scale)

Renewal Time: 70 000 years (Sahara, 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)



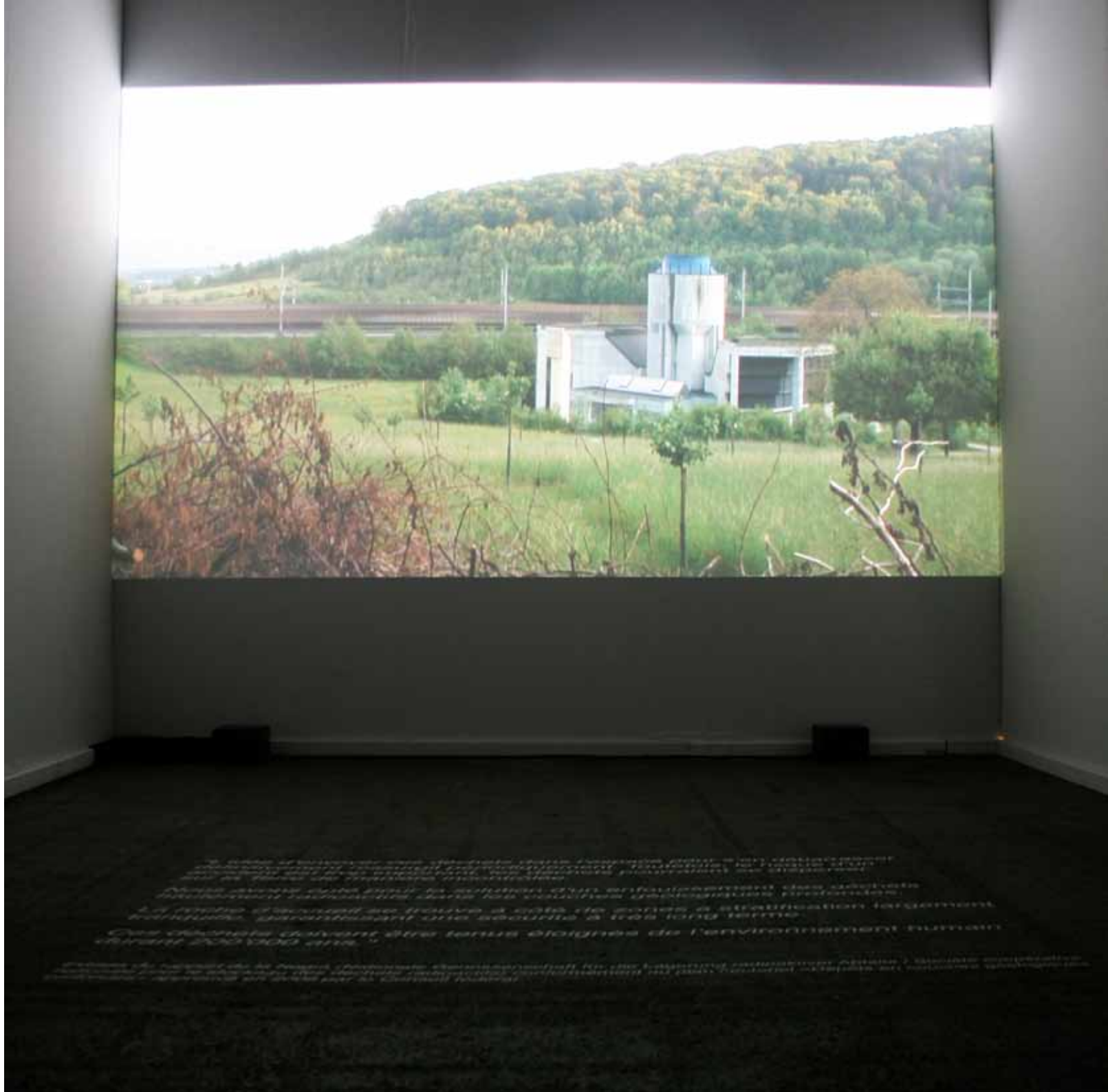
2012, 2 drawings, 30,5 x 42,5 cm, liquid watercolor / paper, box.
Co-production Piano Nobile
Exhibition *In Absent Places We Dwell*
21.09 - 27.10.2012, Piano Nobile, Geneva
Photo Florent Meng

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 Läge-
ren, Bözberg (video stills)
2011, vidéo HD-Film 7 min.

Deep Time / Weinland, Nord des Läge-
ren, 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

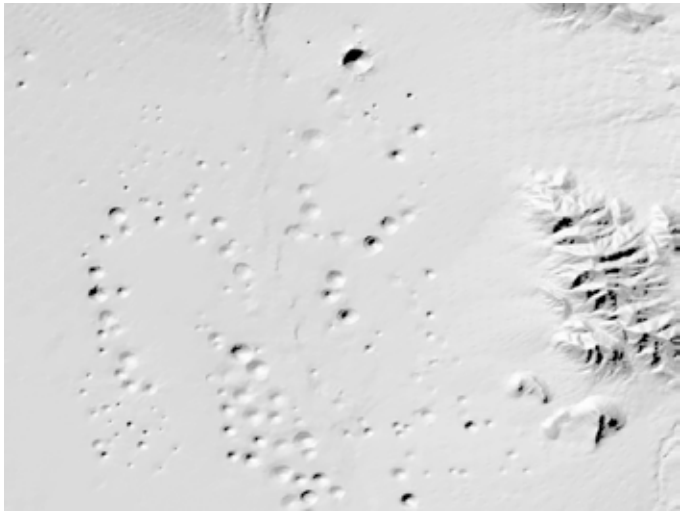
This silent video is a projection into a distant future. The starting point is a question: knowing that a certain number of satellites circle the Earth permanently recording images of its surface, could they continue their recording in a distant future, when the human eye is no longer present to observe the images sent back to Earth? One could also image 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.

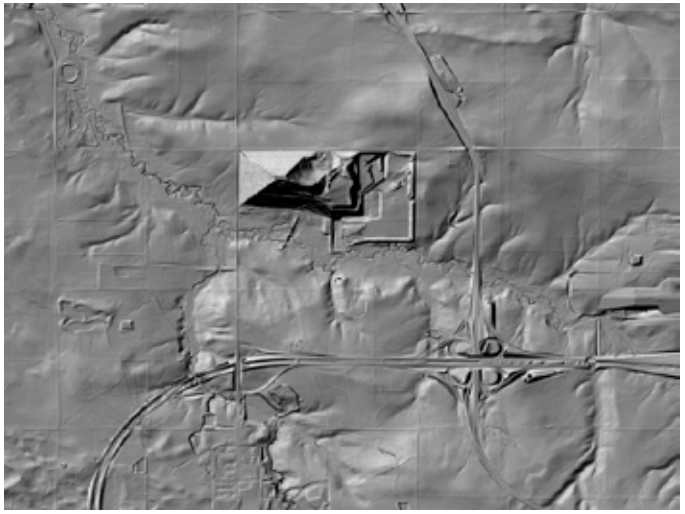
Deep Time / Nevada Test Site, Hanford, WIPP, Rocky Mountain Arsenal, Rocky Flats, Infinity Room
2010, video, loop, 5'04". Photo of Centre d'Art Contemporain, Geneva

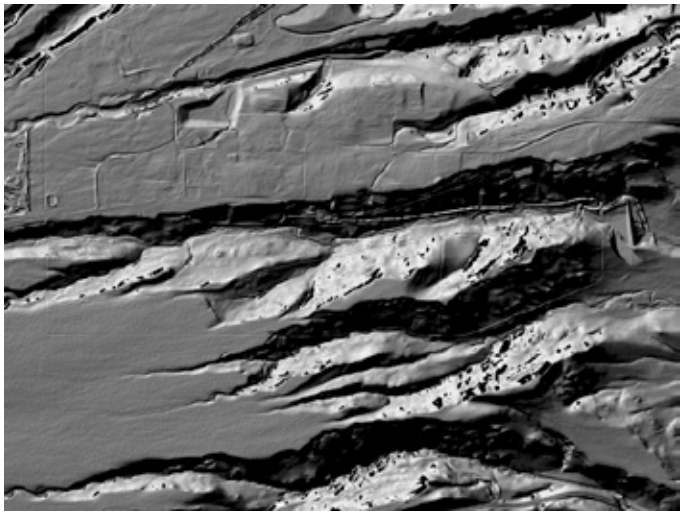
The five sites which were flown over all contain high levels of pollution: the Nevada Test Site is full of craters created by the initial testing of the atomic bomb. In Hanford, the plutonium used for the Nagasaki bomb was produced. Since 1999, WIPP has been a site for the storage and burial of waste 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...

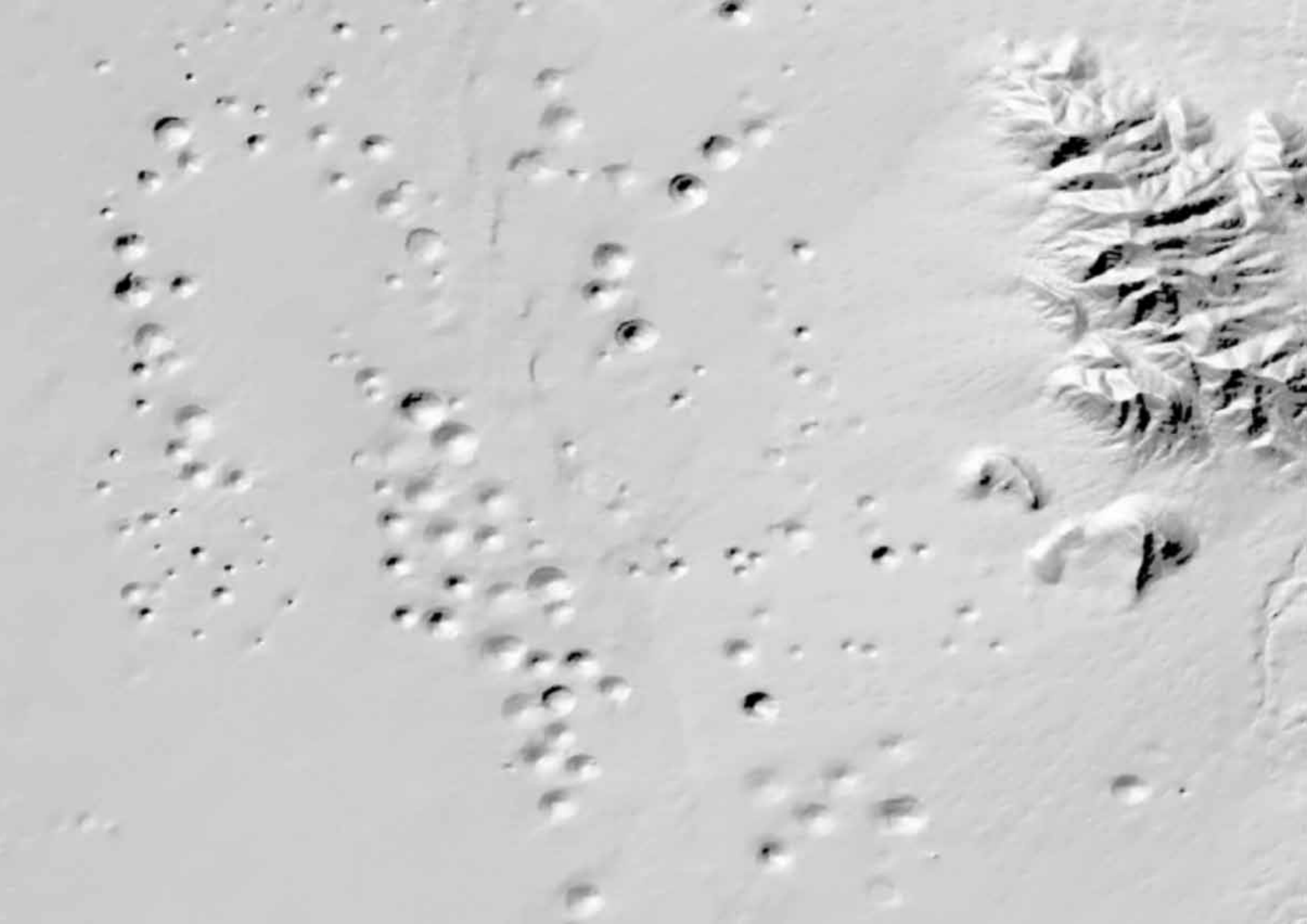
The video ends at a place commonly known to as Infinity Room, since the level of contamination present is so high that no machine is able to measure it.

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



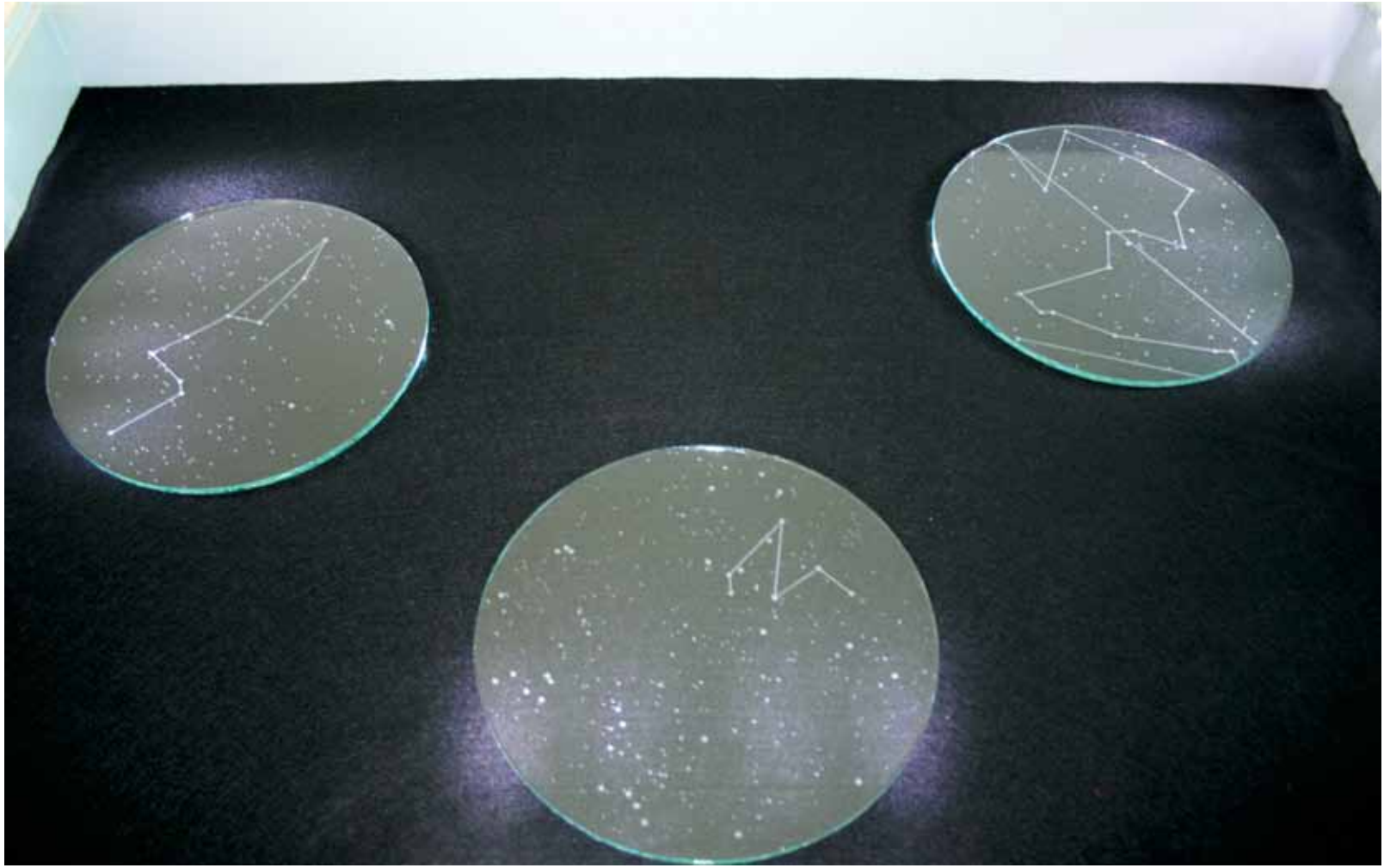






Future Constellations

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, engravi*ng 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 possibilites as a tribe, given the unfolding ecological and human tragedy that is threatening their continued existence.

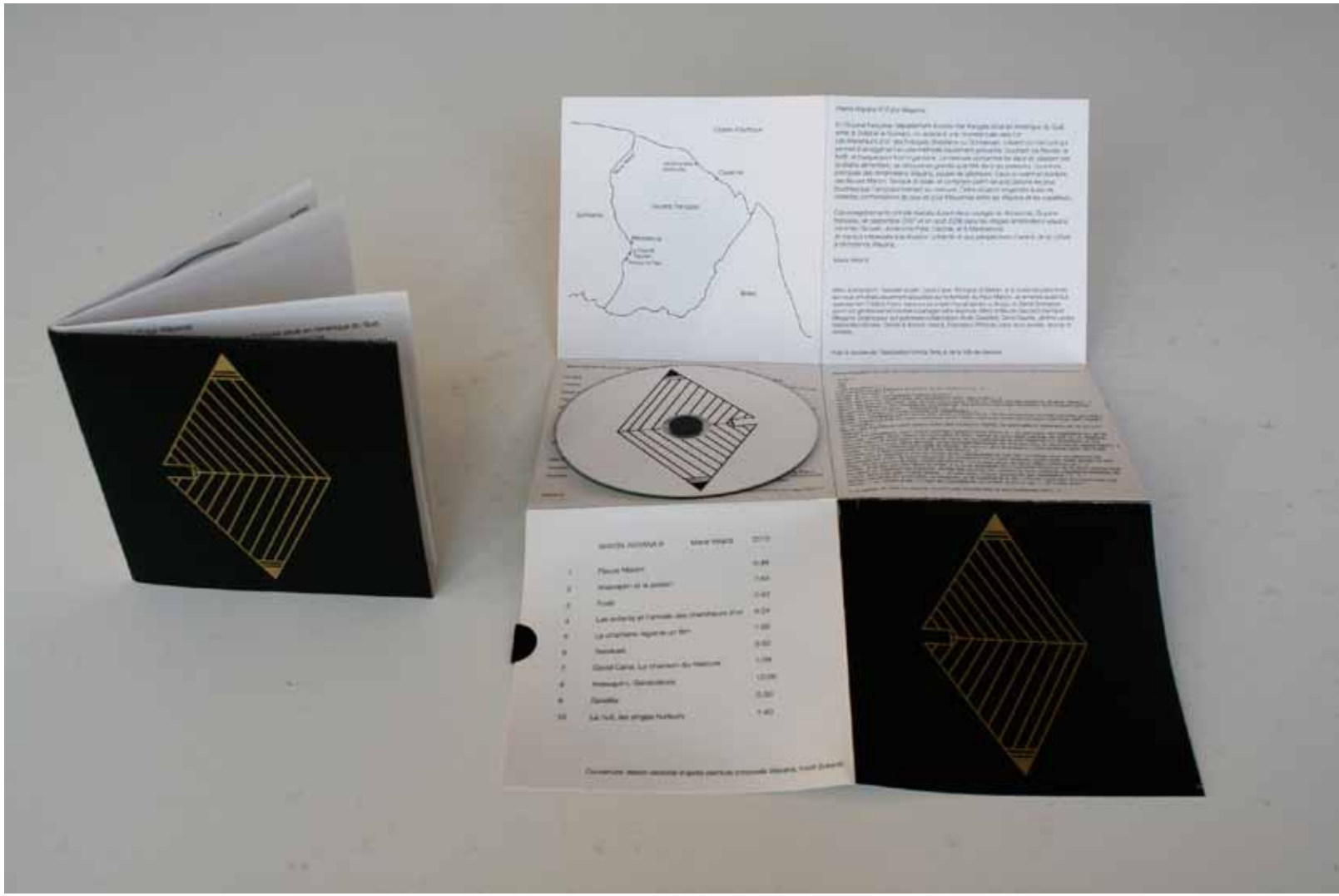
This project will be exhibited simultaneously in different formats in La Cabine, and the Centre PasquART in Bienne as part of the group exhibition ‘Unter 30 V – Jeune Art Suisse’ opening on 4th November.»

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 ///

The soundtrack *Wanta Wayana ///* 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.

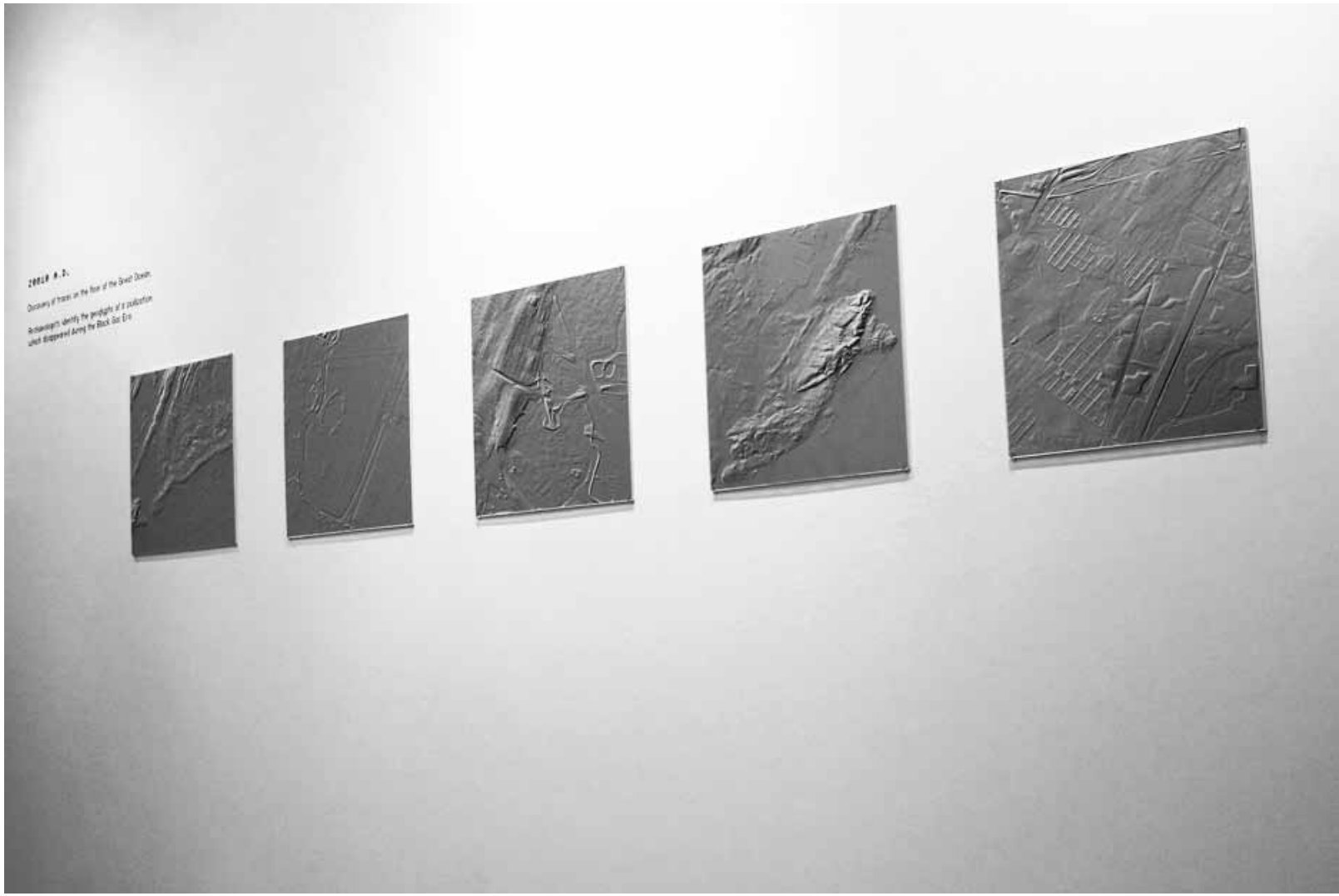


Wanta Wayana ///
2010, soundtrack, edition of 100 CDs with silkscreen printed cover, 10 tracks, 38'21"
Exhibited in the exhibition "Nulle Part est un endroit", Centre photographique d'île de France, Paris

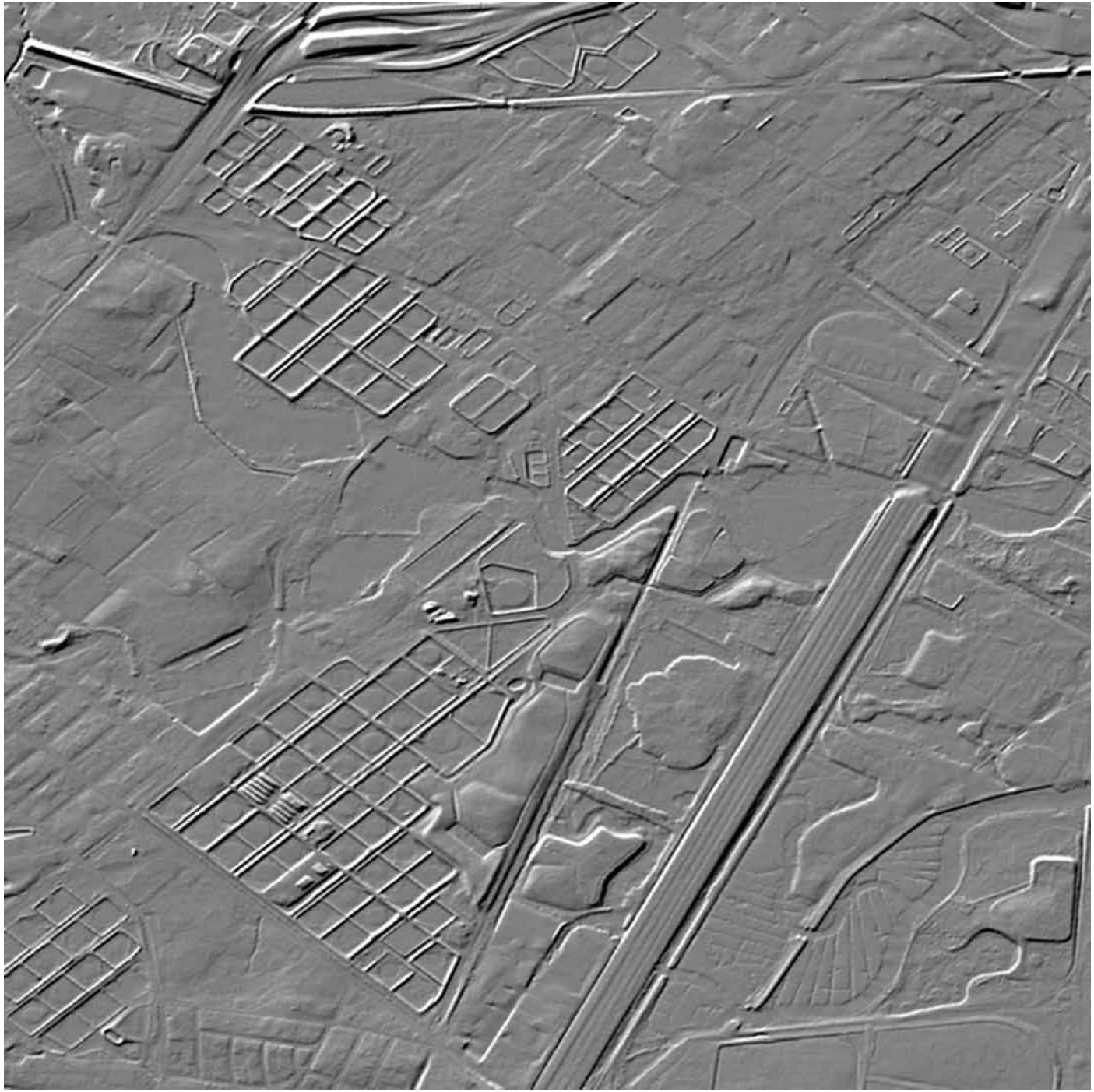
Scenario for 20010

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 Infirma", ISCP, Brooklyn, New York



Scenario for 20010 (Site 5)
2010, b/w laser print, 50 x 50cm
“Terra Infirma”, 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

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 !, 2009, Light panel, tape mural, 170 x 250cm
Ligne bleue, adhesive tape, 0.05 x 60m
2009 - 2092, 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 OUSSEYD ! BIENVENUE SUR LA TERRE OLIVIA ! BIENVENUE SUR LA TERRE MYA ! BIENVENUE SUR LA TERRE ILAN ! BIENVENUE SUR LA TERRE LUCA ! BIENVENUE SUR LA TERRE LUCIE ! BIENVENUE SUR LA TERRE GLORIA ! BIENVENUE SUR LA TERRE LORENZO ! BIENVENUE SUR LA TERRE JENNA ! BIENVENUE SUR LA TERRE WIDAD ! BIENVENUE SUR LA TERRE ERION ! BIENVENUE SUR LA TERRE DANIEL ! BIENVENUE SUR LA TERRE MATTEO ! 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 O, 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

Series of 45 drawings related to censored scenes and movies.
Titles of the movies:

Vivre, Happy Together, The War Game, The War Game, Paths of Glory, Les amants, Les amants, Les amants, Les statues meurent aussi
La hora de los hornos, Das Testament des Dr. Mabuse, La hora de los hornos, Il passo sospeso della cicogna, Guernica, Un peuple en marche, Paths of Glory, Los olvidados, Le mur
A Clockwork Orange, A Clockwork Orange, Las Hurdes, La bataille d'Alger, All Quiet on the Western Front, Avoir 20 ans dans les Aurès, La hora de los hornos, Avoir 20 ans dans les Aurès, Zéro de conduite
Le petit soldat, La dolce vita, Freaks, Freaks, Salò o le 120 giornate di Sodoma, Life of Brian, The Last Temptation of Christ, The Last Temptation of Christ, Avril
Das Testament des Dr. Mabuse, Le petit soldat, Fire, Adieu ma concubine, L'empire des sens, L'empire des sens, Avril, La grande illusion, Le jour se lève

Forbidden Pictures
2008, 45 drawings ink on paper, 21 x 29,7 cm each, red carpet and original soundtracks from *A Clockwork Orange, Fire, La bataille d'Alger*
Swiss Art Awards 2008,Basel

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

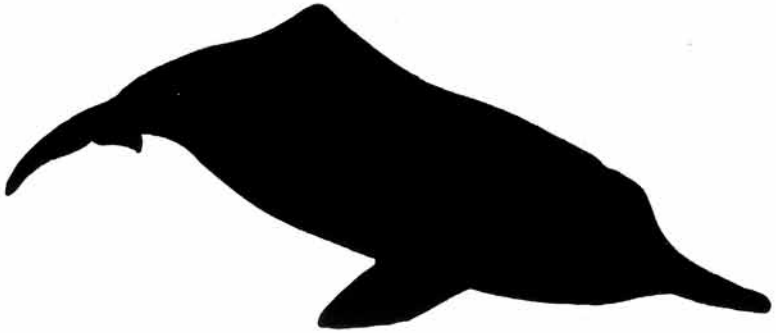
"DIFFERENTES FINS POSSIBLES"
2008, series of drawings related to "The End" of the movies, ink on paper, 21 x 29,7 cm each.
Stargazer, Artamis, Genève

"DIFFERENTES FINS POSSIBLES"
(Different Possible Endings)

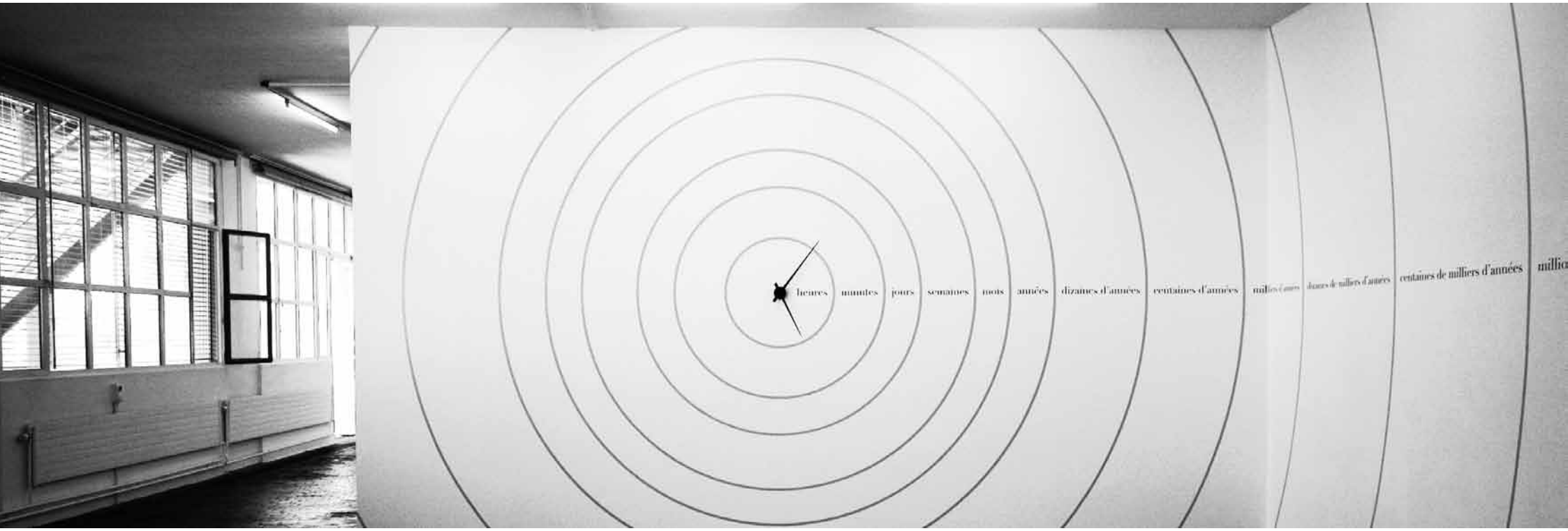
Différentes Fins Possibles / A bout de souffle / Kurosawa / Freaks
2008, ink on paper, 21 x 29,7 cm each.

Eteintes
(Extinct)

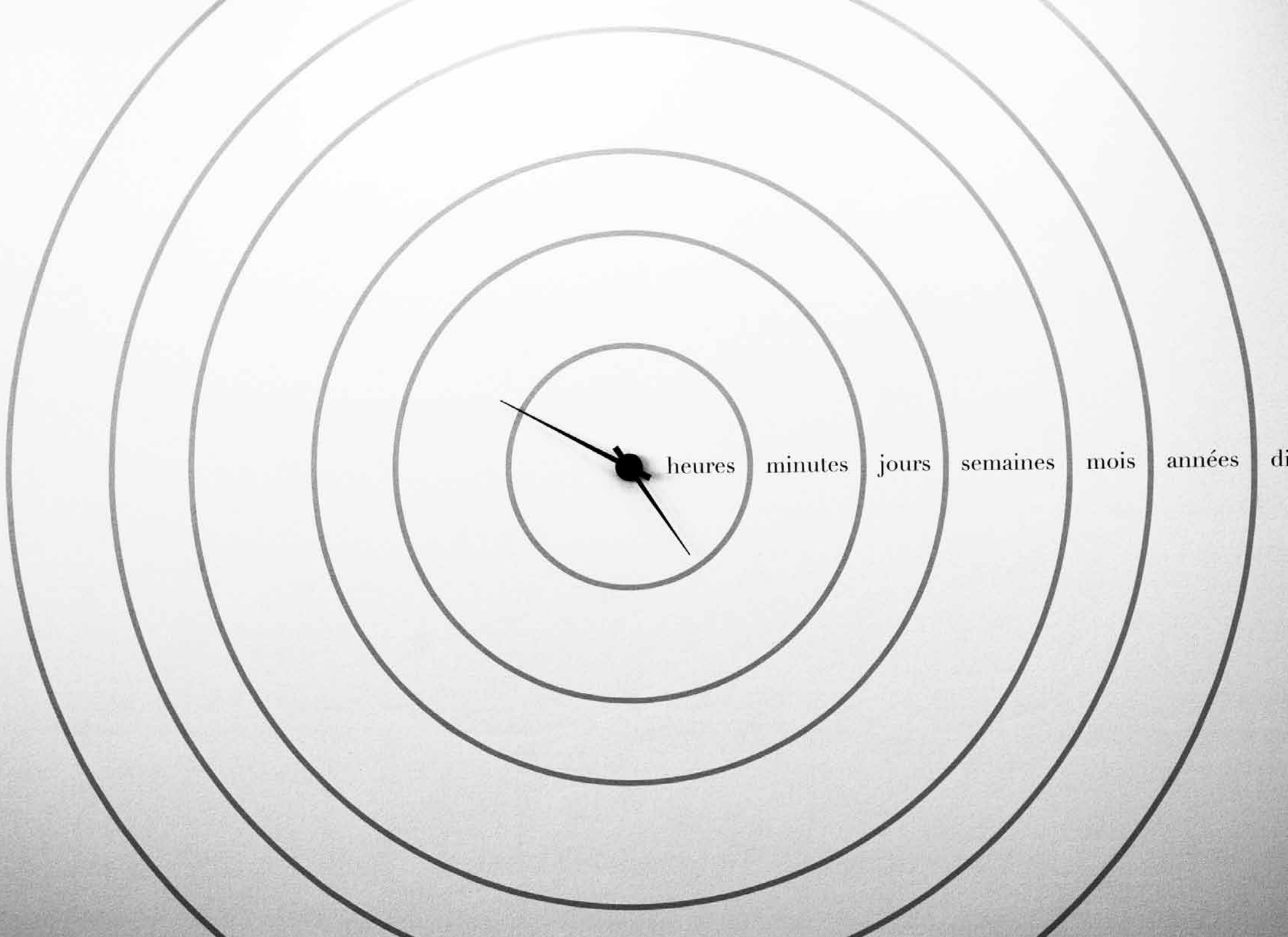
Eteintes
2007, installation composed by series of 40 ink drawings on paper, 29,7 x 21cm each, book of 400 pages with the names, places and dates of extincted species, 3 «phasmes», terrarium
"Artistes et créateurs d'aujourd'hui, bourses de la Ville de Genève", Group exhibition Genève, Centre d'Art Contemporain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



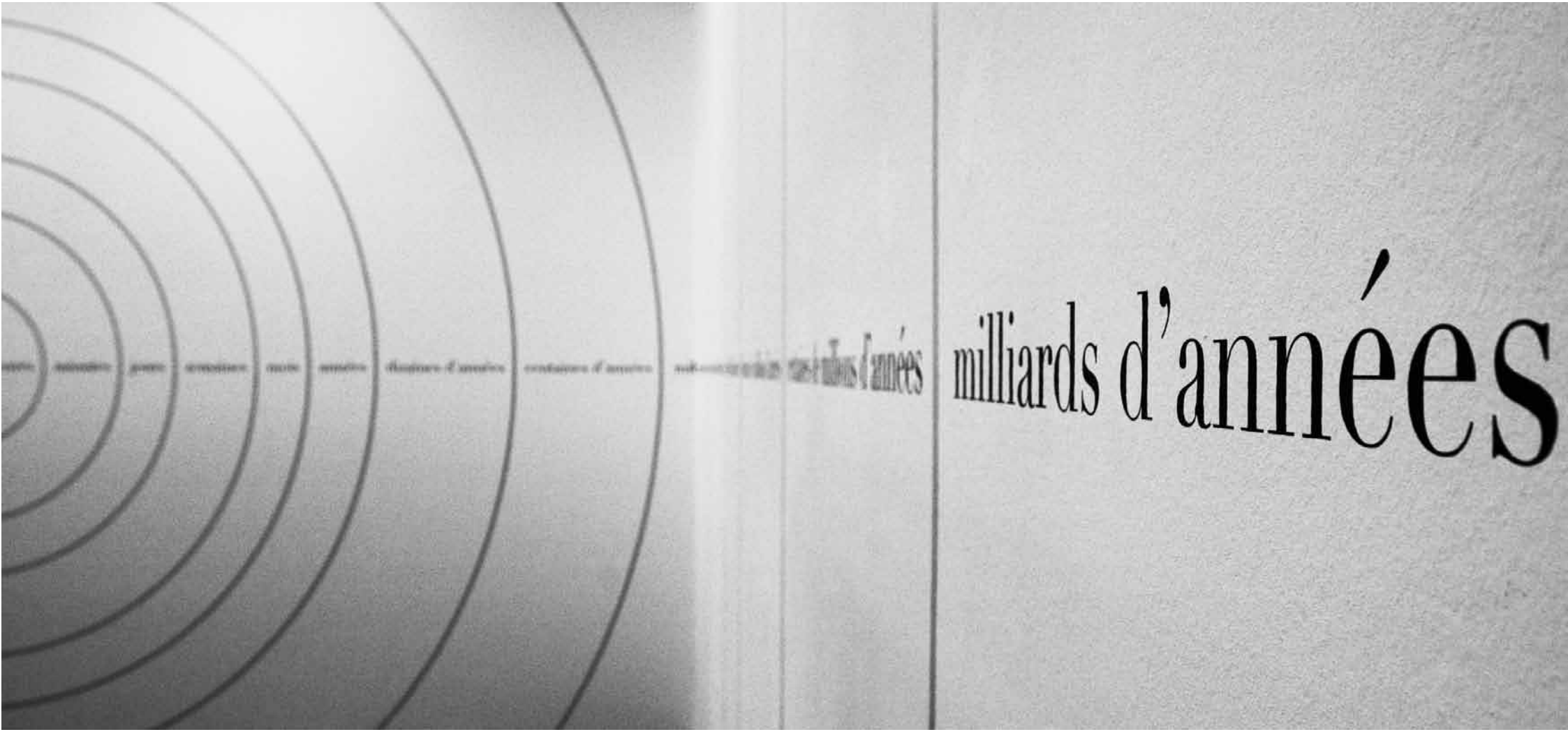
Horloge Millénaire
(Millenium Clock)



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

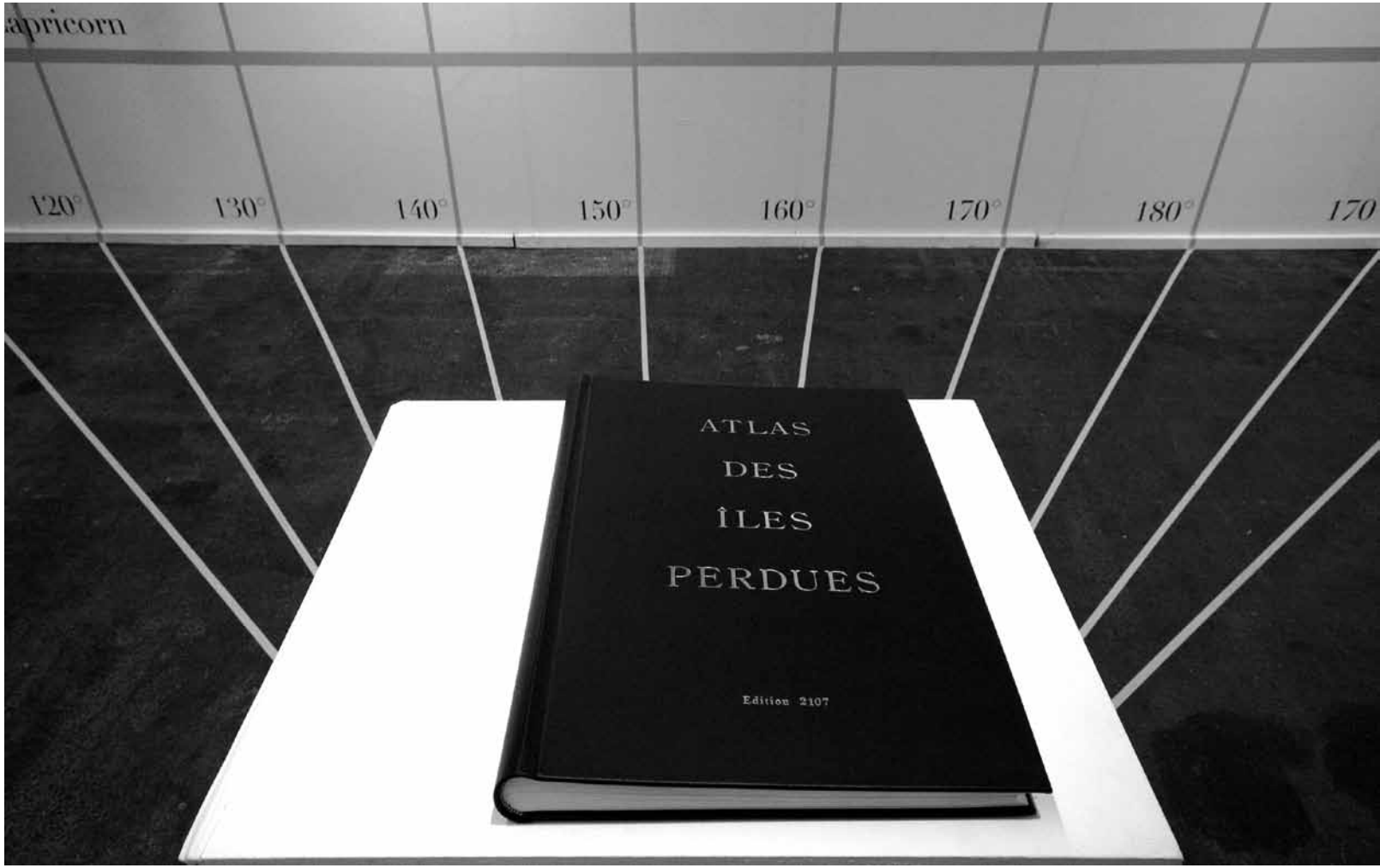

heures
minutes
jours
semaines
mois
années

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

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

Sydney Island

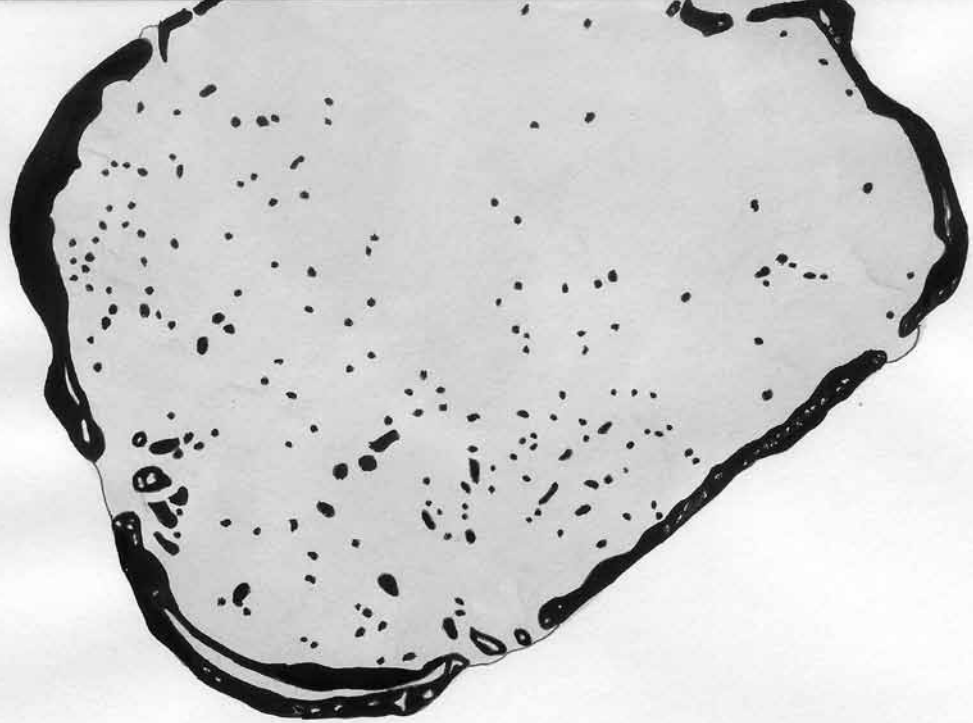
Phoenix Islands, Kiribati

4° 25'06.62" S 171° 16'54.52" O

Thaa

Maldives

2° 33'45.05" N 73° 00'30.96" E



Fakaofo

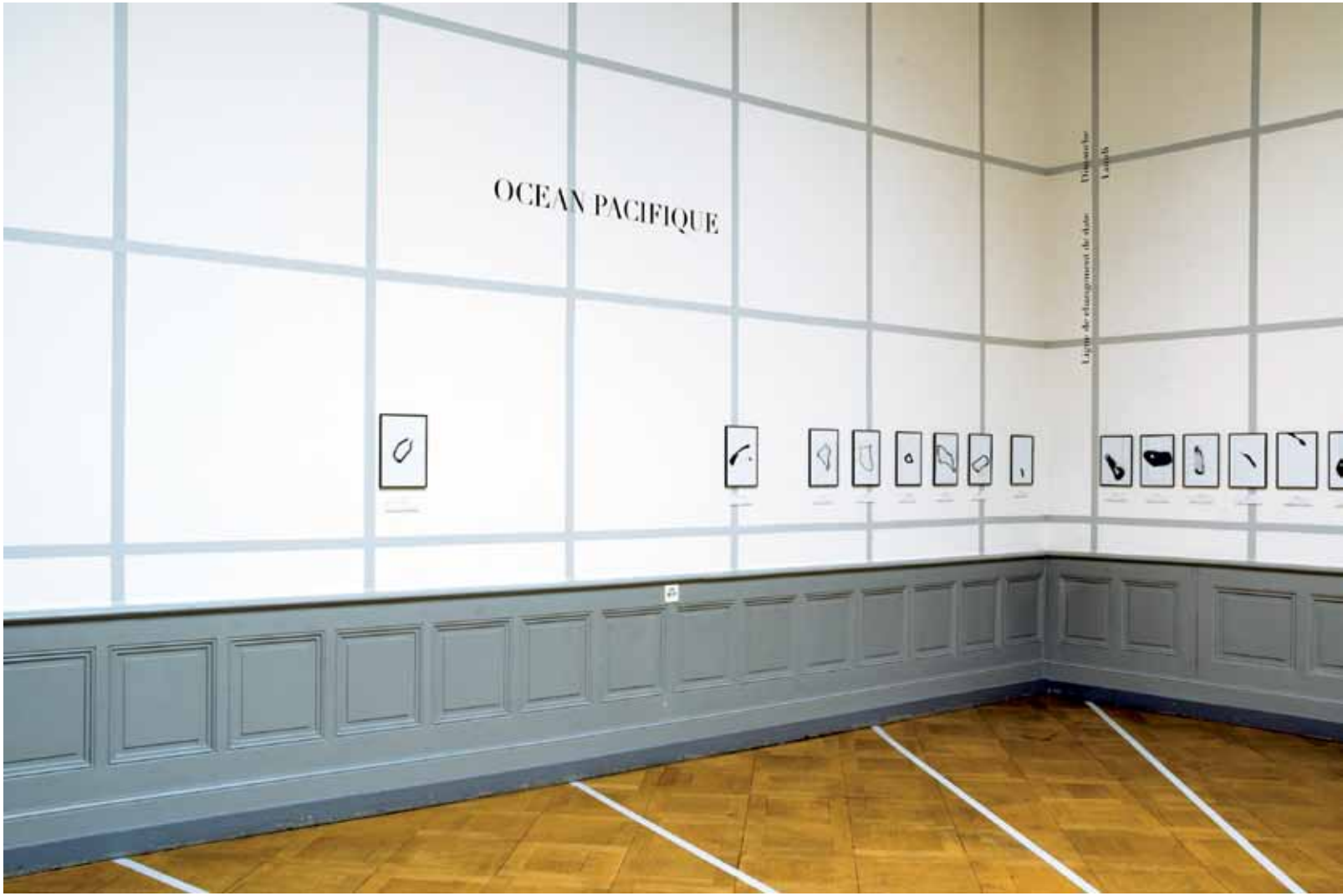
Tokelau

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'Athénée, Genève

"ILES PERDUES"
(Lost Islands)



Iles perdues
2007, Palais de l'Athénée, Genève

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 Association Roue Libre and 69 participants. 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, diameter 200 cm x 800 cm height

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

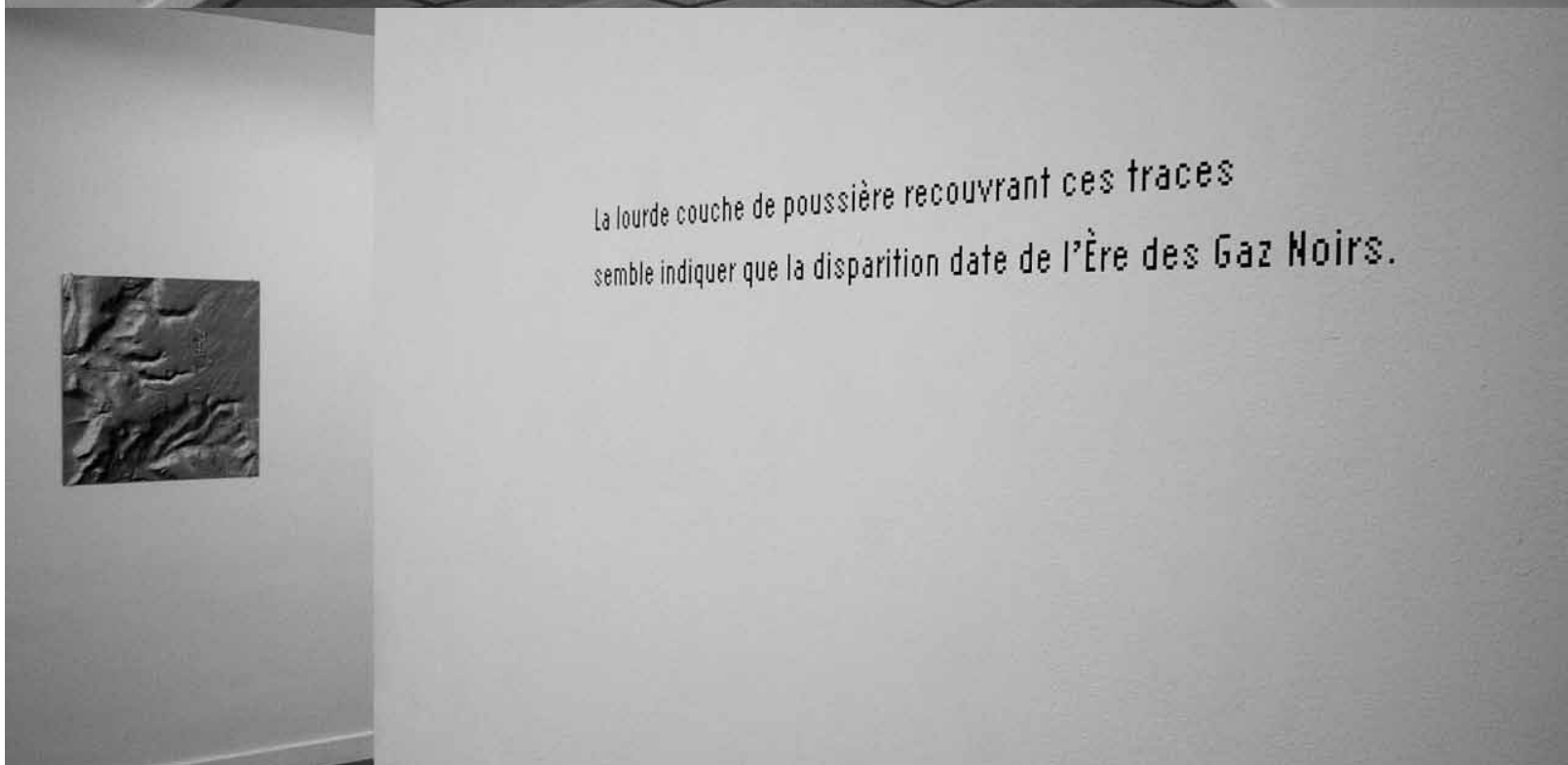
TPC - Transports publics de Chloropolis
(Map of CHLOROPOLIS public Transports)

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"

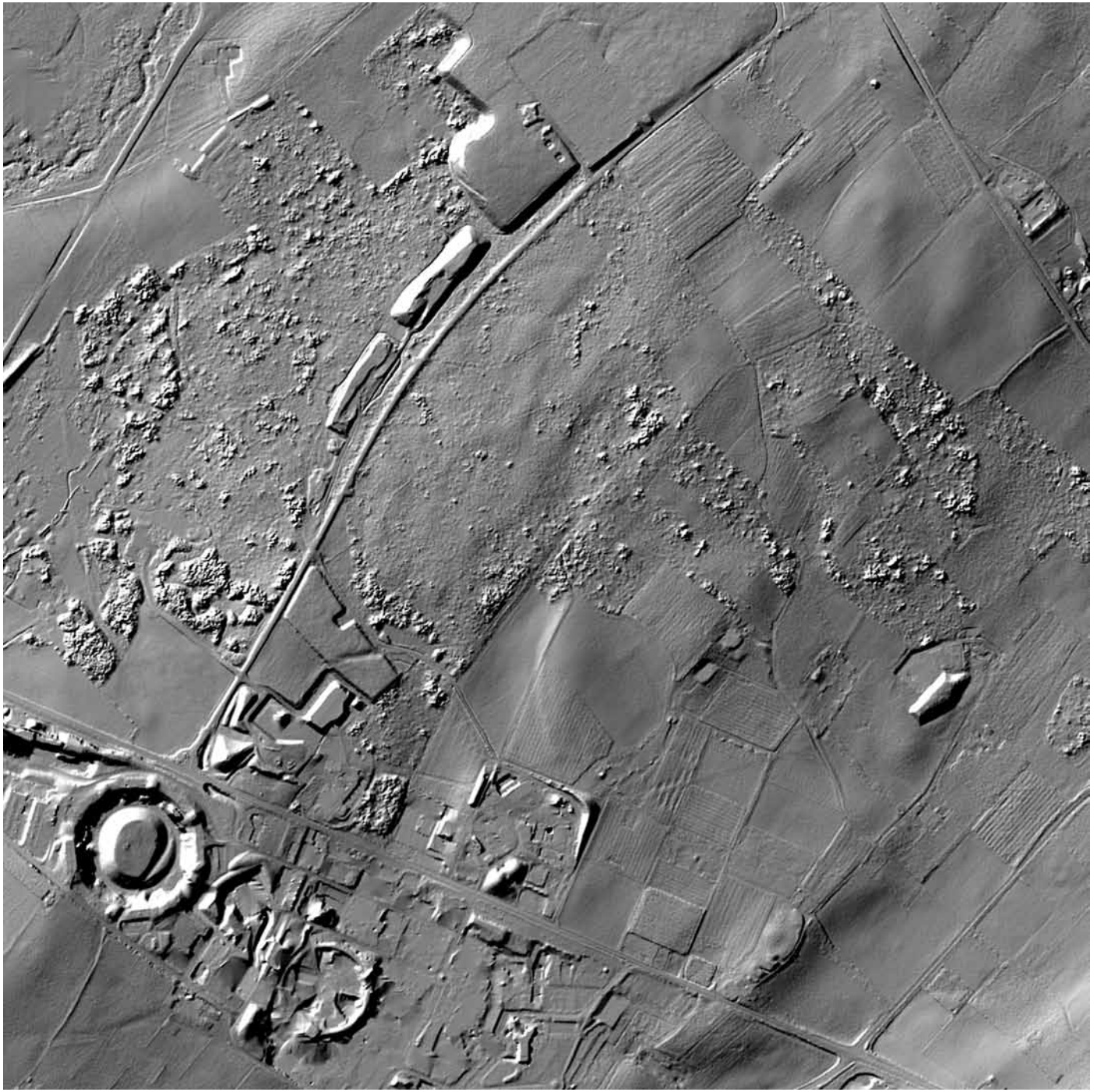
"SCENARIO POUR 20006"

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

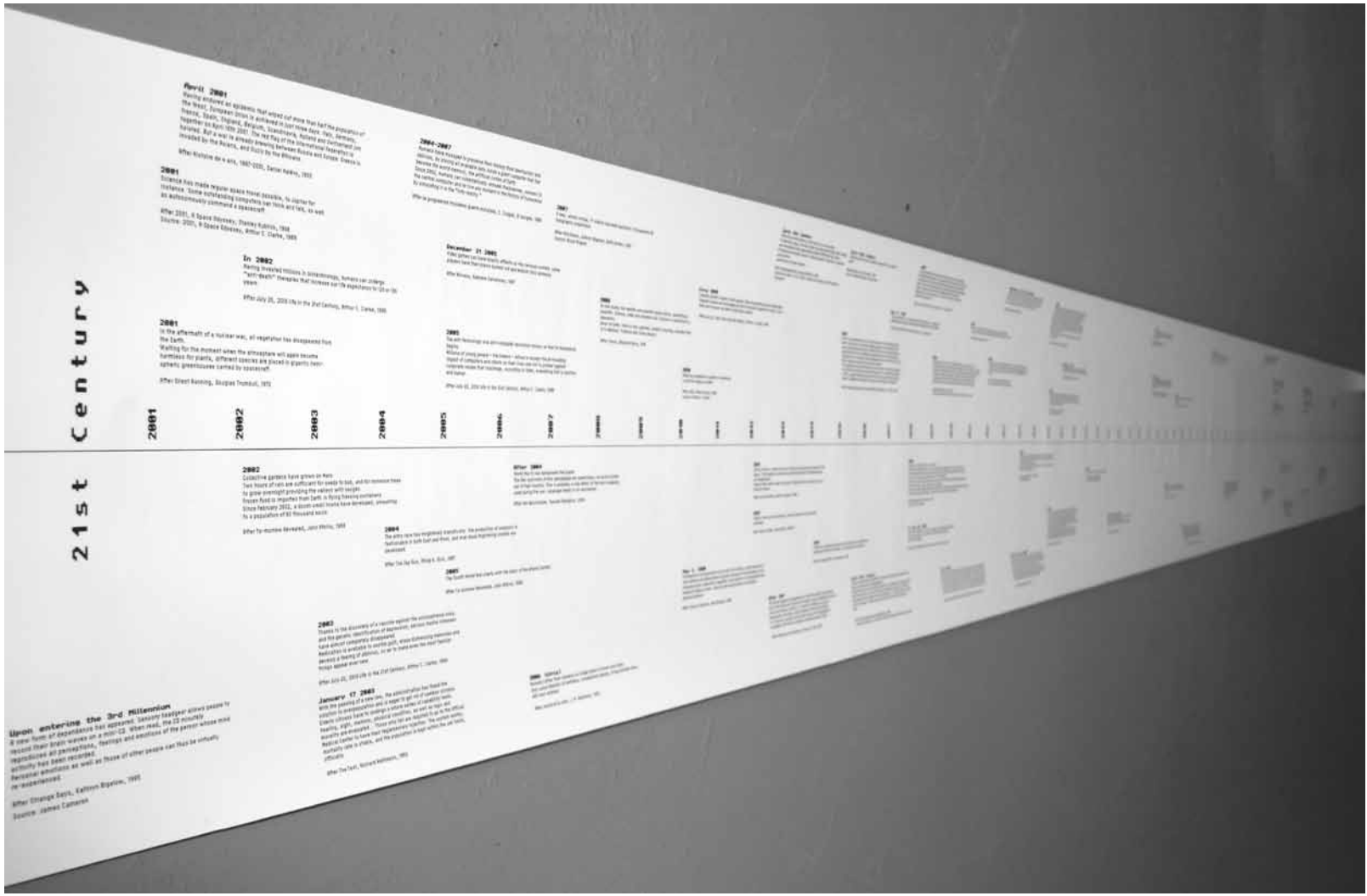
“SCENARIO POUR 20006”



“SCENARIO POUR 20006”
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

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

players have their brains burned out and endure t

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

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
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

21st Century

2001 2002 2003 2004 2005 2006

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

After
World War
The few s
out of the
used durin

After the

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

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