

# Modern Nature

An Homage to Derek Jarman, Part Two  
September 25–27, 2020

Félicia Atkinson  
Adrien Chevalley  
Victor Delétraz  
Anne-Laure Franchette  
Dorota Gawęda and Eglè Kulbokaitė  
Marie Griesmar  
L'Atelier du Paysage  
Jose Cáceres Mardones  
Julie Monot  
Alessandra Novaga  
Florence Peake  
Jessy Razafimandimby  
Rose & Mathilde  
Prem Sahib  
Rosario Talevi  
Time Is Away

*Alcea rosea 'Blacknight', Alcea rosea 'Mars Magic', Allium christophii, Allium schoenoprasum, Allium sphaerocephalon, Anthemis nobilis, Aster ageratoides 'Edzo Murasaki', Centranthus ruber 'Coccineus', Crambe maritima, Echinops ritro 'Veitch's Blue', Elychnia sibirica, Erigeron karvinskianus, Euphorbia myrsinites, Festuca maieri, Foeniculum vulgare, Helianthemum 'Bronzetepisch', Hyssopus officinalis, Iris germanica 'Buttered Popcorn', Knautia macedonia, Molinia caerulea 'Heidebraut', Origanum vulgare, Papaver orientale 'Beauty of Livermere', Phlomis fruticosa, Rosmarinus officinalis, Salvia nemorosa 'Caradonna', Salvia officinalis, Santolina rosmarinifolia, Sedum h. 'Hersbtfreude', Sedum palmeri, Stachys bysantina, Stipa gigantea, Thymus serpyllum, Tulipa kaufmanniana 'Scarlet Baby', Verbascum bombyciferum*

Conceived jointly by Basel-based curator Elise Lammer and La Becque, *Modern Nature: An Homage to Derek Jarman* is a three-year project which comprises the development of a garden and an artistic programme inspired by the life and work of British filmmaker, activist, artist and activist Derek Jarman (1942-1994). Created especially for *Modern Nature*, the garden located on the lakeside grounds of La Becque is a tribute to the garden Jarman developed around his seaside cottage in Dungeness, on the southern coast of Kent during the eight years preceding his death from AIDS-related illness. Far from a perfect copy, La Becque's Jarman-inspired garden is actually a reinterpretation of the principles that guided him throughout his gardening process, i.e. working with local and native species, creating scenography based on found elements, devising efficient biodynamic arrangements and avoiding walls or fences.

At La Becque the garden acts as a platform for artistic projects by Swiss and international contemporary artists working across the mediums of video, sculpture, performance and music. In late summer 2019 the first selection of living artists were put in dialogue with what was still a sparse garden and a rather minimal research archive. Ranging from people who had worked closely together with Derek Jarman to younger artists whose practice strongly resonated with themes dear to him, the cohort's connections to Jarman were somewhat intuitive and endorsed the capacity of his legacy to transcend generations and geographies. As a result, this first series of works newly designed or adapted "for" this Swiss version of Prospect Cottage emerged under the overarching theme of "camp".

Planned as an open-ended process of layering that could evolve over several years, the documented and undocumented synergies taking place between the artists' contributions and the garden flora is gradually granting the garden its autonomy, eventually embodying what a living archive could be. The second chapter of *Modern Nature* focuses on the notion of "queering nature", unveiling newly-produced sculptures displayed in the garden, as well as readings, film screenings, and various artistic and musical performances.

## Félicia Atkinson

*Hanging Garden of the Heart (2020)*  
Broadcast  
20'

26.09.2020 - 7 pm  
27.09.2020 - 1:30 pm

Félicia Atkinson (born in Paris, lives and works nomadically) is a musician, visual artist and writer born in Paris. Together with Bartolomé Sanson she runs Shelter Press, an independent publishing house, record label and research platform. Her work is an open reflection on the process of listening, on the kind of spaces and forms it implicates. Her music is based on spoken words, electronic sounds, field recordings and piano, and her artistic works include sound, text, sculpture and painting. For over a decade, across multiple mediums, she has been slowly evolving an abstracted narrative that explores the emotional and spiritual frequencies of an interior life that is ever in motion out in the world. In 2020 while in residency at La Becque, she wrote a series of musical compositions inspired from the time she spent in the Jarman-inspired garden, which is located only a few meters away from the pavilion where she and her family were staying.

She recently showed her work at the RIBOCA Riga Biennale (2020); ICI, Institut Chorégraphique de Montpellier (2020); Christine König Gallery (Vienna 2018); La Crie Centre d'art contemporain (Rennes, 2018); Amala Gallery in Tokyo (2019); Last Resort Gallery in Copenhagen (2017). She performed at Festival Ars Electronica in Nantes (2020); Atonal Festival in Berlin (2019); Unsound in Krakow (2019); Emily Harvey Foundation and Issue Project Room in New York (2018). Her latest albums are Everything Evaporate (2020); The Flower and the Vessel (2019); Hand in Hand (2017); Limpid as a The Solitudes (2018); Comme Un Seul Narcisse (w/ Jefre Cantu Ledesma) (2016) and A Readymade Ceremony (2015), all on Shelter Press. Her musical work is published by Mute Song.

## Adrien Chevalley

*Cailloux (2019)*  
Glazed sandstone, beach towel  
Various sizes

*Chapeaux (2019)*  
Concrete, glazed sandstone  
35 × 15 × 15 cm, each

*Clés Perdues (2019)*  
Sandstone  
50 × 20 × 3 cm, each  
In the garden

For his project at La Becque Adrien Chevalley (born in Vevey where he lives and works) 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 three 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. Meant to be almost invisible among the "real" stones of *Modern Nature's* garden, *Cailloux* act both as talismans and ex-votos, and open a conceptual encounter between Jarman's and Chevalley's biographies. Further down, on the large rocks abutting the lake, the artist placed larger-than-life ceramic keys in homage to all the keys he lost while swimming in the lake. Bearing strong anthropomorphic features, the keys of *Clés Perdues* seem to be lying on the rocks sunbathing as if they had started a life on their own, freed from their past duties and functions. Finally, Chevalley adorned La Becque's chalet with three ceramic chimney tops (*Chapeaux*), whose design stems from the artist's observation of the roofs in Vevey.

Adrien Chevalley was trained at HEAD Geneva, from where he graduated with a Master's degree in Visual Arts (Work.Master) in 2012.. Recent exhibitions include Carte Blanche, Musée du Vieux Pays-d'Enhaut, Chateau d'Oex (2019); *Modern Nature, An Homage to Derek Jarman, part I*, La Becque (2019); *CAVE PANORAMA*, Galerie HIT, Geneva (2018). He was awarded the Kiefer Hablitzel Prize in 2014 and received a cultural grant from the Leenaards Foundation in 2017.

## Victor Delétraz

*L'alu les tuait (2020)*  
Performance  
20'

27.09.2020 - 3:15 pm  
In the Garden

The artistic work of Victor Delétraz (born in Geneva where he lives and works) is mainly based on performance, writing and sculpture. Fascinated by the absurd, he offers a new gaze on trivial elements and events in his surroundings, and transform them by means of narrative shifts. The sculptural elements of his performances embody the plastic expression of his gestures, which they complement or sometimes contradict. Thus, through movements that are at first glance rather useless—be they subtle or spectacular—he opens up universal fields of reflection, somewhere between institutional criticism and militant onirism.

For *Modern Nature*, he proposes *L'alu les tuait*, a performance born in the garden of a house destined to be demolished in which he cultivates a vegetable garden. In his story, he describes an absurd struggle against the slugs devastating his crops, which echoes the implicit battle between tenants and real estate speculators and

whose outcome, also inexorable, reveals the aberration of an entire system. Victor Delétraz is a graduate of HEAD in Geneva, the city where he participated in musical and sound projects at Usine Kugler, L'Usine and Théâtre de la Parfumerie.

## Anne-Laure Franchette

*Grands Travaux Urbains (2020)*

Resin, metal, clay, pigments, plants, drift  
wood, stones, shells

Various sizes

In the garden

Round Table "Queering Nature"

26.09.2020 - 3 pm

Studio 3

Anne-Laure Franchette (born in Le Plessis-Bouchard, lives and works in Zurich) is a French 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 civilised world, authorised or sanctioned migration and spontaneous settlement. Cities as ecosystems, gaps within the system, hierarchies of dignity, strategies of self-organisation and how politics are embedded within the natural are concerns that inform her practice. Since 2019 Franchette has been working on 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 the wood slabs with transparent resin slabs that contain local weeds and flowers. For *Grands Travaux Urbains*, the specimens were collected around La Becque, including from the Jarman-inspired garden, and therefore include plants and herbs that are also growing around Prospect Cottage, Derek Jarman's former home in Kent.

Recent and upcoming exhibitions include *Les mauvaises herbes résisteront*, CACN Nîmes (2020); Public Art Biennial, Morcote (2020); *Catch of the Year(s)*, Dienstgebäude Zurich (2020); *Retour à Rome*, Istituto Svizzero di Roma, Rome (2019); Centre for Contemporary Arts Plovdiv, Bulgaria (2019); Institute of Contemporary Arts Singapore LASALLE, Singapore (2018). She has given lectures at Museo Mac Forestal Santiago; GARAGE, Centre for Contemporary Arts, Moscow; French Institute of Athens. She is the co-founder/curator of VOLUMES, an archive project and festival for artist publications, currently in residency at Kunsthalle Zurich.

## Dorota Gawęda and Eglė Kulbokaitė

*Rūta (Pentatonic) (2020)*

Sound performance

26.09.2020 – 4 pm

In the garden

In their work Dorota Gawęda and Eglė Kulbokaitė (born respectively in Lublin, Poland and Kaunas, Lithuania, live and work in Basel) explore artistic production through collaboration and search for aberrant media that lend themselves to creating speculative environments. Formally, Gawęda and Kulbokaitė explore incompleteness and linguistic ungraspability, apparent both in their approach to performance and sculptural objects and environments, offering ways to renegotiate our complex relationship to Nature. *Rūta* is the Lithuanian word for "rue", a plant with a variety of medicinal properties that is largely depicted in Lithuanian folklore and is traditionally connected to female spaces and knowledge, including gardens and healing practices. Drawing a connection to Derek Jarman's memoir of sorts *Modern Nature* (1991) where the rue is mentioned several times, Gawęda and Kulbokaitė reflect on Jarman's progress in his Dungeness garden in light of the slow physical decay his own body was going through. By means of a performative sound installation, a traditional Lithuanian song is repeated by the same female voice in a chorus and superimposed until rendering the lyric incomprehensible.

Recent solo exhibitions include Body Archive, Zurich (2020); Trafo Gallery, Budapest (2020); Amanda Wilkinson Gallery, London (2020 and 2018); Fri Art – Centre d'Art de Fribourg / Kunsthalle Fribourg and Wallriss (2020); Futura, Prague (2019); Lucas Hirsch Gallery, Düsseldorf (2019); Cell Project Space, London (2018). In 2020 Gawęda and Kulbokaitė are shortlisted for the Swiss Performance Award. They are currently artists-in-residence at La Becque.

## Marie Griesmar

*Zanichellia; Chara; Myriophyllum from the*

*Benthic Zone series (2019)*

Terracotta and metal

Various sizes

In the lake

Lake dive: 26.09.2020 - 2 pm

Marie Griesmar (born in Morges, lives and works in Zurich) often evokes the dialectic between visible and invisible as well as the phenomenology of perception through installations, sculpture, paintings and publications. She is particularly interested in water, both as an element of and an environment for her work. The practice of scuba-diving has regularly enabled her to use the element of water as a space of creation, production or interaction. Deploying a range of references that combine contemporary philosophy with marine biology and aspects of

post-structuralist theory, she develops a polysemic work imbued with formal, ecological and narrative research. What triggered Marie Griesmar's interest in Jarman's work is how he created a garden that materialised a political expression through botany. The flowers, weeds and bushes of his Dungeness garden formed an aesthetic and intellectual ecosystem, where each element translated a different type of emotion and thought. For La Becque, Griesmar started working in 2019 on a new series of sculptures whose shapes are inspired by local aquatic species. First installed inside the garden, *Zanichellia*, *Chara*, *Myriophyllum* have recently been immersed into the Lake in front of La Becque, rendering them only visible for those willing to dive and open to new forms of symbiosis with local underwater species.

Recent exhibitions and residencies include *Propositions for Poetic Ecosystems*, 21,39 Jeddah, Saudi Arabia (2020); *Hope Springs Eternal*, Limmatstrasse 23, Zurich (2020, artist residency); *Indice Ultraviolet*, CAN, Neuchâtel (2019); *Modern Nature, An Homage to Derek Jarman, part I*, La Becque (2019); ETH Library Lab, Zurich (2019-2020, fellowship); Science Studio at swissnexsf, San Francisco (2018, Fellowship); *Slow Slow Kinesis*, DOC, Paris (2018).

## L'Atelier du Paysage - Jean-Yves Le Baron

*Conversation*  
27.09.2020 - 2 pm  
In the garden

Landscape architect and French-Swiss binational Jean-Yves Le Baron (lives and works in Lausanne) has been the co-director of *L'Atelier du Paysage* since the creation of the Lausanne-based office in 1992. He is active both in Switzerland and internationally on a multiplicity of project scales ranging from territorial planning to the design of public spaces and private parks. Each of his projects is based on a patient, fine-grained and sensitive exploration of what makes up a given location: its people, its customs, the shifting settlements of its vegetation and the imperceptible movements of animals across it.

Le Baron is a member of the Canton of Vaud's land-use development Commission as well as of several city commissions on urbanism. He is a committee member for the landscaping biennial Lausanne Jardins and the landscaping consultant for development projects on the campus of EPFL, the Federal Institute of Technology in Lausanne. In addition to *L'Atelier du Paysage's* activities, he frequently gives talks and participates in juries in the domains of urbanism, architecture and landscape architecture. Among other projects, he is the author of the wild garden of La Becque, the gardens at Fondation Jan Michalski in Montricher (CH), the park at Ferring International Center in Saint-Prix (CH), the Olympic Museum Park in Lausanne (CH), and the gardens of Château La Lagune in the vineyards of Bordeaux (FR). His latest book is currently nominated for the 2020 edition of the René Pechère Literary Prize in Belgium, in the Art of Gardening and Landscaping category.

## L'Atelier du Paysage - Vanessa Réchautier-Zingg

*Conversation*  
27.09.2020 - 2 pm  
In the garden

A landscape architect and an associate director at *L'Atelier du Paysage*, Vanessa Réchautier-Zingg (works in Lausanne) has solid experience in designing and building gardens as well as private and public gardens of various scale, as well as in developing ambitious urban landscaping projects. Her activities also include preliminary historical and territorial studies to a number of landscaping projects, as well as the creation of ephemeral and transitory landscaped spaces. Equipped with a passion for plants and a particular sensitivity towards contextual history, she is particularly attached to highlighting the specificities of the locations her projects are inscribed in.

Since 2013, Vanessa has worked closely with Fondation Françoise Siegfried-Meier and La Becque on landscaping the entire residency site, then on leading the development of the garden-in-a-garden created as an homage to Derek Jarman. That garden's inscription in the surrounding alpine landscape, its palette of ruderal and aromatic plant species, and its use of raw materials such as driftwood and pebbles polished by the waters of the Rhone and of Lac Lemman, allowed Vanessa to bring into play some of her best-loved and -practiced elements of gardening and landscaping.

## Jose Cáceres Mardones

Round table "Queering Nature"  
26.09.2020 - 3 pm  
Studio 3

Historian and curator Jose Cáceres Mardones (born in Curicó, lives and works in Zurich) holds a PhD in History from the University of Zurich where he is a lecturer and researcher in the History Department. His works focus on the juxtaposition between queer theory, nature and decolonial practices. His research and curatorial practice focus on a decolonial critique of the Western idea of history based on Latin American indigenous cosmogonies about the relationship between nature and history and aims to re-construct and re-legitimate local histories, repressed subjectivities and subalternised knowledge.

Recent projects include the intervention *Chile Despertó* with Impresionante (Chile) at VOLUMES 2019, at Kunsthalle Zurich; the documentary exhibition *Chilean Revolt. A Chronicle* at la\_cápsula, Zurich and Walmapu ex situ in collaboration with the collective Trop cher to share. Jose Cáceres is the co-founder of the collectives *Decolonize Zurich* und *VIRUS TDS*. Currently he is a curatorial board member of the OnCurating Project Space in Zurich.

## Julie Monot

Invoke to Evoke (2019)  
Series of glazed ceramic masks  
In the garden

Spanning various mediums, such as performance, video, photography and installation, the work of Julie Monot (born in Lausanne where she lives and works) focuses on the limits of corporeal externality and its modes of representation, the representation of gender, and identity in general. 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 objects that are directly inspired from Jarman's vocabulary, e.g. *Invoke to Evoke* includes a large yellow comb that Tilda Swinton wore in *Wittgenstein* (1993), Derek Jarman's pointy hat from *The Garden* (1990) and a trident seen during the epic version of "Rule Britannia" in *Jubilee* (1978).

Recent and upcoming exhibitions include *On the Extremes of Good and Evil* (for Hugo Canoilas), mumok, Vienna (2020); *Cosmique Cosmétique*, La Ferme de la Chapelle, Geneva (2020); *Green Room*, Arsenic-Contemporary Performance Arts Centre, Lausanne (2019); *ICH, ICH SEHE DICH*, Istituto Svizzero di Roma, Rome (2018); *Body Splits*, SALTS, Birsfelden (2019); and *Get Out*, La Placette, Lausanne (2018).

## Alessandra Novaga

Live  
25.09.2020 - 9pm  
Conference room

Guitarist Alessandra Novaga (born in Latina, lives and work in Milan) was classically trained at the Musikhochschule MusiK-Akademie in Basel. After many years spent exclusively in the classical field, her artistic course took a turning point that led her to explore and attend only to experimentation, composition and improvisation, thus redesigning her relationship with sound and performance. As a composer for theatre, Novaga scored and played on stage for the actress/director Elena Russo Arman, Teatro dell'Elfo, for the Milan-based group *Phoebe Zeitgeist* and for Elio De Capitani at Spoleto's *Festival Dei Due Mondi*. She is the first and so far only guitarist in Italy to have performed the entire cycle of *The Book of Heads*, composer John Zorn's set of 35 studies for solo guitar.

Alessandra has performed in Europe and the United States at festivals and venues such as Donaueschinger Musiktage, Himera Festivaali, Angelica, All Frontiers, Cafè OTO (London), Quiet Cue (Berlin), as well as New York's Transient Series, the Incubator Arts Project – Ontological Hysterical Theatre, Zebulon, Silent Barn and Spectrum. She has released four solo albums: *La Chambre des Jeux Sonores*, *Movimenti Lunari*, and *Fassbinder Wunderkammer*, and most recently *I Should Have Been a Gardener*. Released in 2020 on the Italian label *Die Schachtel*, the record is an expansive meditation on English filmmaker Derek Jarman's life and work.

## Florence Peake

*You, Me, Us (2020)*  
Ceramics  
In the garden

*Cave (2020)*  
Performative reading  
15'

25.09.2020 - 8 pm  
On her terrasse (F17)

The performance practice of Florence Peake (born in London where she lives and works) uses drawing, painting and sculpture combined with found and fabricated objects placed in relation to the moving body. Her work explores notions of materiality and physicality and the body as a site and vehicle of protest. By encouraging chaotic relationships between the body and material, she creates radical and outlandish performances, creating temporary alliances and micro-communities within the audience. *YOU ME US* consists of three clay figurines that were made as part of the performance *Voicings* at Arsenic in August 2020. Displayed in their raw clay form on the rocks by the lake in front of the garden, the sculptures are meant to be washed away over time and merge with their environment. Originally, the moulding of clay acted as an empathic preparation for the audience before Peake's performance. It is conceived as a psychic kneading of transference of energy between bodies, audience and performer, into clay.

*Cave* is a poem about a hike along the coast in South West England, close to Dungeness, where Jarman's cottage is located. The narrator tells about her sensual exploration of a cave, whose texture and shape metaphorically refers to her own genitalia.

The work of Florence Peake has been presented at Venice Biennale 2019 with Eve Stainton; CRAC Occitanie, Sète (2018); London Contemporary Music Festival (2018); De La Warr Pavilion, Bexhill (2018); Palais De Tokyo, Paris (2018); Hayward Gallery, London (2018); Wysing Arts Centre, Cambridge (2017); Studio Leigh, London (2017); Sara Zanin Gallery, Rome (2017); Serpentine, London (2016); Whitechapel Gallery, London (2016); ICA, London (2016); Modern Art Oxford (2016); BALTIC, Newcastle (2013); Yorkshire Sculpture Park (2012).

## Jessy Razafimandimby

*O.O.O.O. (2020)*  
Performance  
15'

26.09.2020 - 6 pm  
In the garden

The work of Jessy Razafimandimby (born in Tananarive, lives and works in Geneva) often borrows baroque imagery inhabited by chimeric figures to reproduce what he describes as "dystopic hallucinations". Recently he became interested in the history of interior decoration and ornamentation, while exploring the possibilities of the concept of "home". Based on this history his systematic study of decorative motives enabled him to develop critical discourse against a bourgeois and classist system of taste. Both active as a painter and performer, his work lies at the intersection of the two mediums, whereby his body "enacts" movements based on his visual and formal work and his paintings "trap" and fix motions on paper and canvas. With *O. O. O. O.* Razafimandimby has developed a new performance based on the idea of a dance-lullaby in which a fictional gardener lulls his plants and flowers in order to accompany them into a dreamlike world.

Recent and upcoming exhibitions include Salon Suisse at Palazzo Trevisan Degli Ulivi, Venice, the 17th International Architecture Biennale 2020 (upcoming); *Droit de Visite de Digestion* at Arsenic, Contemporary Performing Arts Centre, Lausanne (2019, artist residency); *On The Temporary Balcony Behind The Dirty Window* at I.1, Basel (2019); *Gardy Dream House on the Coast* at Artachment, Basel (2018); *Concerto per Aerosol* at Fondazione Lac O Le Mon, Lecce (2019). In 2020 he was awarded the Kiefer Hablitzel Göhner Kunstpreis, the Swiss national award for visual artists under 30.

## Rose & Mathilde

*Live*  
26.09.2020 - 6 pm  
In the garden

Rose and Mathilde grew up with each other while searching not only for artistic but also, and above all, spiritual depth. Working since 2015 as a duo, they have created photographs, books, texts, music, performances and a led workshops on breathing practices. Their two albums, *2* (2019) and *Oblivion* (2020) were performed live at ÀDuplex Walden in Geneva and Gessnerallee in Zurich during the itinerant edition of Belluard Festival. They gave workshops of Breathing and Vocal Practices notably at HEAD, where both are currently studying their Master's degree in Visual Arts.

*Oblivion* is a six-track album that embodies healing as a rite of passage, while embracing all its aspects. This album represents a landscape that celebrates the concept of shift in life. The first song was written during a walk in a

park after a Breathwork trance. Whispers, grunts, angelic voices, choirs of pain and bewitching layers of sound; it is through catharsis that Rose and Mathilde embody their trauma. Through repetition and vocal improvisation the duo experience the meditative dimension of sound. Oblivion is a tribute to Laurie Anderson, Terry Riley and Beth Gibbons.

## Prem Sahib

*Archway (2019)*  
280 black tiles with a gloss finish on the interior and a mat finish on the exterior  
225 x 135 x 30 cm

*One Up, One Down (2019)*  
222 black tiles with a gloss finish  
225 x 30 x 30 cm, each

*Single Purple Column (2019)*  
124 lilac-colored tiles  
225 x 30 x 30 cm  
In the garden

Prem Sahib (born in London where he lives and works) makes sculptures and installations that explore formal and autobiographical themes. According to the artist, his work deals with narratives that contain a “lurking presence” that refers to or explores themes linked to sexuality and queer culture. For *Modern Nature’s* outdoor project Sahib created three new works dealing with nature and its relationship with gay underground practices, further drawing inspiration from public and semi-public spaces where sexual intercourse takes place. *Archway*, *One Up, One Down* and *Single Purple Column* offer a stroll and provide the opportunity to wander in the garden built at La Becque with a new gaze. Sahib extracts architectural clues from places used by the LGBTQ community and transposes them into the sculptures in the garden, alluding to the possibility of intimate encounters taking place at La Becque. Sometimes covered with reflective tiles, the sculptures refer directly to typical bathroom walls while letting one glimpse the people standing behind them.

Recent exhibitions include *Queer Spaces: London 1980s-Today*, Whitechapel Gallery, London (2019); *United by AIDS – An Exhibition about Loss, Remembrance, Activism and Art in Response to HIV/AIDS*, Migros Museum, Zurich (2019); *Descent*, a series of three solo exhibitions at Southard Reid, London (2019-2020).

## Rosario Talevi

*Round table “Queering Nature”*  
26.09.2020 - 3 pm  
Studio 3

Rosario Talevi (born in Buenos Aires, lives and works in Berlin) is an architect interested in critical spatial practice (Rendell), transformative pedagogies and feminist futures, which she explores through various spatial, editorial and curatorial formats. Her work advances architecture as a form of agency in its transformative sense and its capacity to act otherwise as a form of care that provides political ideas to repair our broken world.

She has spoken about her practice internationally in both institutional and non-institutional contexts, acted as juror (EU Mies YTAA, 72 Hour Urban Action) and her work and writing have been published (UC Berkeley Architectural Journal; MIT Press; Sternberg Press, Academy of Fine Arts Vienna; dpr-Barcelona, Jovis Verlag, PLOT Magazine, Uncube) and exhibited (Deutsches Architektur Zentrum, Berlin, Architekturzentrum Wien, Depot Basel). Currently, she is a research curator at the Berlin University of the Arts for the practice-based research project *Making Futures Bauhaus+*.

## Time Is Away

*Derek Jarman: Prospect Cottage 1989-1990*      27.09.2020 - 4 pm  
Broadcast      In the garden  
2h

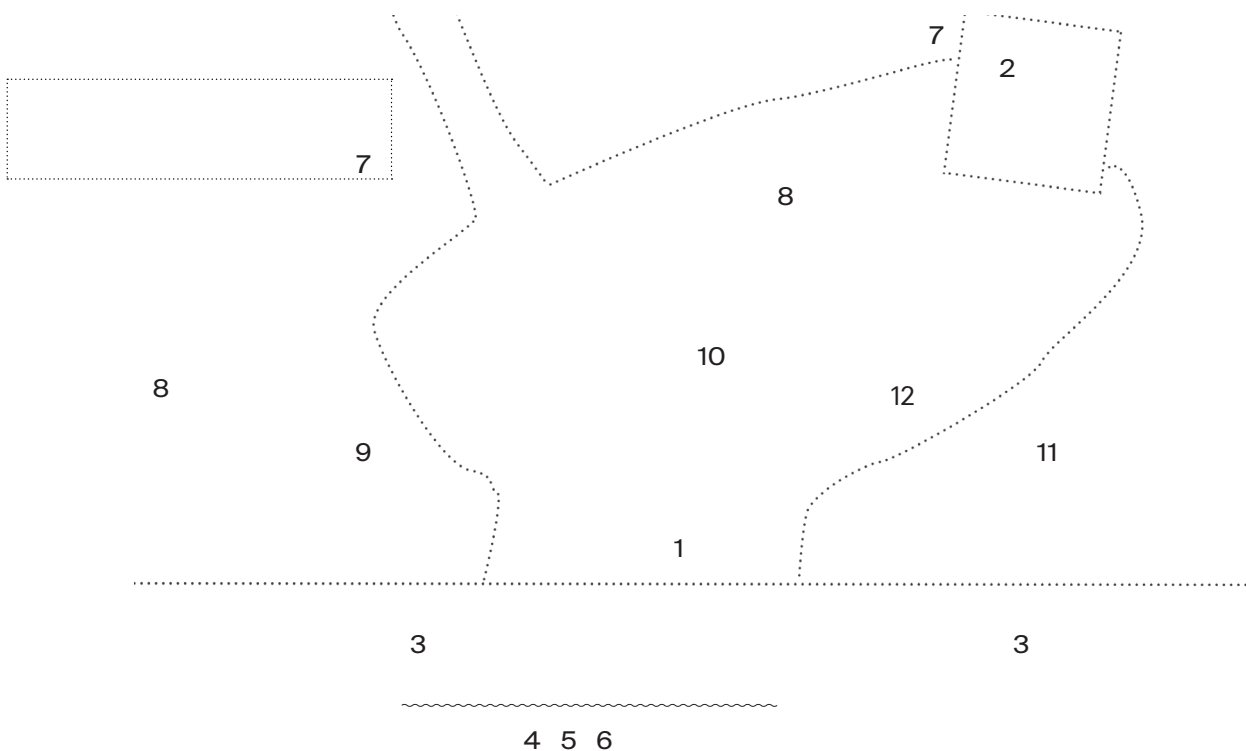
Time is Away is the London-based duo Jack Rollo (UK) and Elaine Tierney (Ireland), who work across radio, research and site-specific sound works. Over seven years as residents on NTS Radio, they have combined spoken word, field recordings and music as part of an ongoing reflection on the relationship between time, place and power. Using an approach that is open-ended, associative, polyphonic and, in places, deliberately opaque, they produce a distinctive sonic atmosphere in which to ruminate. Recent commissions include the Arts Council England-funded solo exhibition *Fable of the Bees* (Black Tower Projects, 2020).

# Queering Nature

Round table with Elise Lammer,  
Anne-Laure Franchette, Rosario Taveli and  
Jose Caceres Mardones

26.09.2020 - 3 pm  
Studio 3

Jarman's film work famously questioned and often disrupted conventional readings of history and Prospect Cottage arguably provided a fertile background for the last works he created before passing away from an AIDS-related illness in 1994. Modernity, often presented as a period disconnected from the past and alien to the concepts of nature and life, was in fact materialised within Jarman's garden, in what can be understood as an ultimate act of reconciliation. In light of this anti-nostalgic perspective, Prospect Cottage accommodated all earthly forces – natural and industrial – without hierarchy, breaking up with the Christian principle of morals and aesthetics which Jarman, a notable atheist, rejected. Masterfully documented in *Modern Nature* (1992), the autobiography and memoir Jarman wrote at the time, such interaction of forces resulted in what I understand as a form of symbiosis between Jarman and his garden. This is where the concept of "queering nature" might be useful. Arguably, Jarman was transferring a life that was approaching its end into the soil. "Queering" here equals simultaneously changing one's environment and being changed by it during a synergy of forces that is ultimately de-hierarchised and symbiotic. Gathering together an artist, a curator, a historian and an architect, this round table offers to bring together different historical and social perspectives of art, nature and ecology in parallel with the idea of "queering" nature, offering new resources to grasp some aspects of Jarman's life and work. Arguably, Jarman was transferring a life that was approaching its end into the soil. "Queering" here equals simultaneously changing one's environment and being changed by it during a synergy of forces that is ultimately de-hierarchised and symbiotic. Gathering together an artist, a curator, a historian and an architect, this round table offers to bring together different historical and social perspectives of art, nature and ecology in parallel with the idea of "queering" nature, offering new resources to grasp some aspects of Jarman's life and work.



1. Adrien Chevalley - Cailloux
2. Adrien Chevalley - Chapeaux
3. Adrien Chevalley - Clés Perdues
4. Marie Griesmar - Myriophyllum
5. Marie Griesmar - Chara
6. Marie Griesmar - Zanichellia

7. Julie Monot - Invoke to Evoke
8. Anne-Laure Franchette, Grand Travaux Urbains
9. Prem Sahib - Archway
10. Prem Sahib - One Up, One Down
11. Prem Sahib - One Single Purple Column
12. Florence Peake - You, Me, Us