



EMMA BERTUCHOZ PORTFOLIO

If Emma (she/her) wasn't studying art, she would be taking care of cows in the Franches-Montagnes or become a stripper. In fact, her dream is to be a free cow. She likes to move her body, create things with her hands and work with the collectif 123, her best friends.

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Striptease

Performance, 25 min, 2021

Striptease was built on a patriarchal base and its structure is the very essence of patriarchy. Doesn't its practice reinforce these structures? Not when you know how to use the master's tool against the master's house, as Rebecca Schneider so eloquently says, analysing one of Madonna's performances in her book *The Explicit Body in Performance*.

Like Theodora in the Byzantine Empire and Cardi B today, strippers have not waited on anyone to be feminists and to reclaim the tool of their domination that is their bodies. I hope that tomorrow, strippers won't have to fight to be part of the feminist discussion. We could all learn something from them. There's a reason they inspire pop culture and the art world.

The Bad Girls understood ahead of us; you can expose and attack a system that oppresses, without further oppressing the victims. On the contrary, they opened up a new perspective on women's sexuality.

Striptease is my way of understanding the strategies of the Bad Girls and is a continuation of my theoretical research on the same subject. It's a performance in three parts: Warm Up (9 min), Reverse (7 min) & Hostage (9 min), which I have documented in three videos, using footage shot by the audience. Warm Up is an appetizer. A small speaker playing Bonnie Banane hangs from the end of my braid. I dance and do repetitive movements using my braid as a lasso. I want to feel sexy and to show it. Reverse is a striptease where I try to dress without my hands... a real struggle. It's a fight with myself that takes a lot of effort and is more humorous than it is teasing. In Hostage, the audience no longer has a say, I've made them mine with my dress that traps them turn after turn.

Camera: Julia Demierre, Laurent Bertuchoz, Méline Hauswirth, Andrin Engel, Isabelle Benvenuti

Photography: Nina Laneve, Yadin Bernauer

Live sound support: Yadin Bernauer

Editing: Emma Bertuchoz

Music: Bonnie Banane - Zinzin, Sexy Planet, Les Bijoux De La Rein, Béguin

Other Audio : Emma Bertuchoz

Makeup: Nina Laneve

Costumes: Emma Bertuchoz, Marie-Anne Jeanbourquin Bertuchoz

Warm Up <https://youtu.be/L-VUwD1mNso>

Reverse https://youtu.be/6b3tC_thJEY

Hostage <https://youtu.be/jxK2EQ17TnM>





Collectif123 and the City

Collectif 123, Performance, 5 min, 2021

Yadin Akira Bernauer (not sure yet), Giuliana Gjorgjevski (sie/ihr),

Emma Bertuchoz (sie/ihr) & Margot Ida Maria Vieli (sie/ihr)

Through naive material as well as sharp forms within the costumes the performance tries to create and align a certain resentment to those fully prepared and short loving characters in their daily life. Their lives are a multitude of identities taken from modern society. It can be walking a dog/walking busy threw the metropole with bags of clothes and sickening shoes. Is she coming from something cool? Maybe a rave or is she getting her laundry? Maybe she's a fashion upcycle designer with a lot of plastic bags? One of them is sitting on the floor of her wooden apartment in the metropole in front of a self-standing mirror. She's doing her daily beauty routine.

Everything is happening at the same time.
We work. We walk. We sit. We call each other and communicate.
It's all just a playground. Collectif and the city. We wonder...

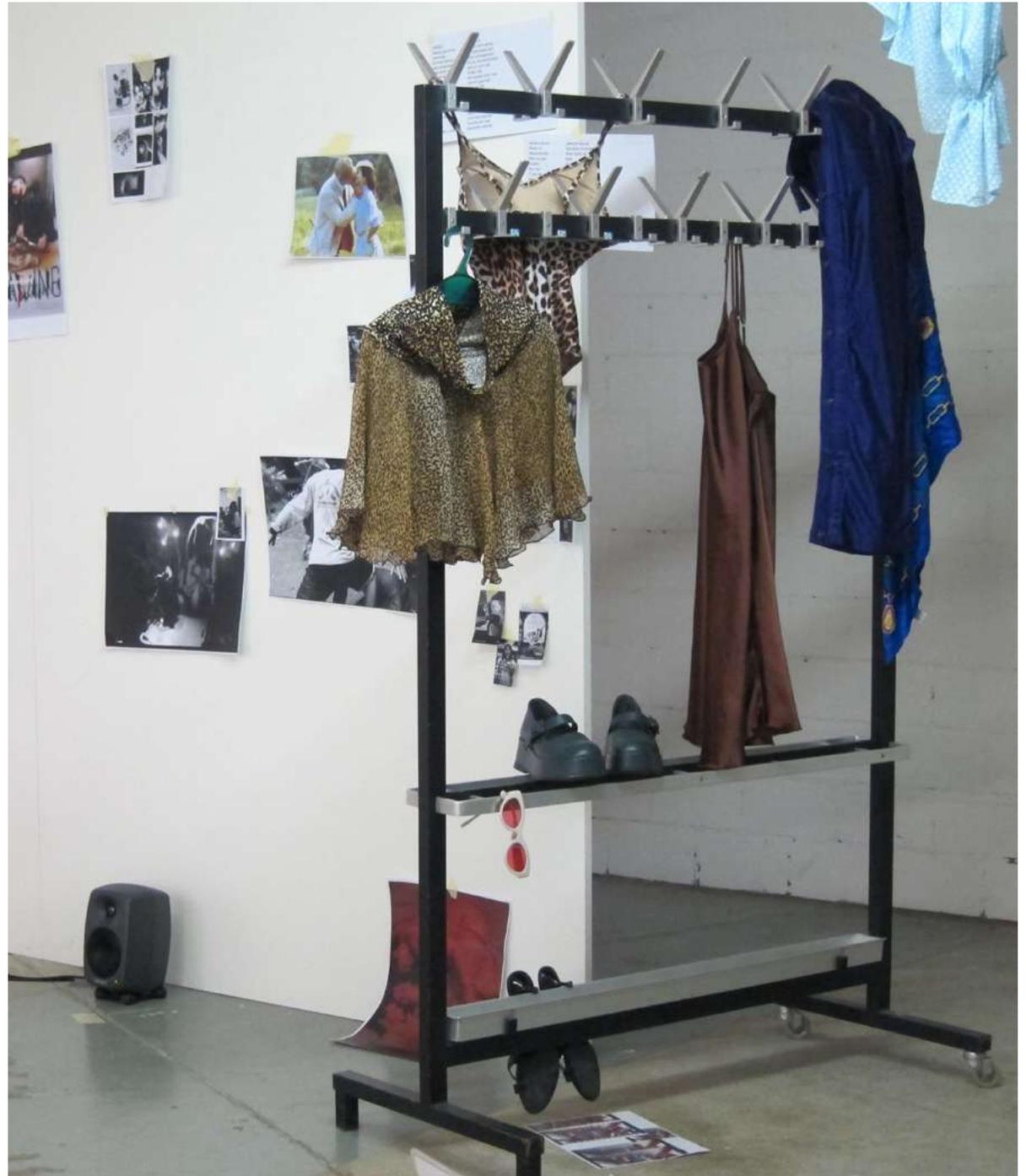
Pictures by LeeLi Photography & Nicole Boillat

The Girlgroup Score *The Girlband Score* *Installed Version*

Collectif 123, Installation, 2021

During the past years, we have been engaged in a performative exploration of the dynamics of girlgroups/girlbands under the title „The Girlgroup Score / The Girlband Score“, and have understood and explored ourself in these terms. These terms were also applied to cows and horses during a research residency in Jura. The work exhibited here seeks a way of presenting experienced, investigated and deformed material, both individual and collective. The installed version is composed of the finished, the ongoing and the future and is understood as a process-based work of our collectif. Girlgroup / Girlband brings different questions and themes into focus for each one of us and their way of working is correspondingly fluid.

On the table, our Video-Clip on Always Be My Baby by Mariah Carey is played in loop. <https://youtu.be/i-1GApufEco>





painting, Yadin

Videowork, Giuliana

„La Vache Libre“, Emma

painting, Giuliana

collage, Yadin

audiowork, Margot

painting, Emma

Collage made by Giuliana Gjorgjevski

ACT 2021 Lucerne

Performance Festival, 2 days, 2021



Last year, collectif123 was invited to organise the ACT Lucerne festival, with the help of Linda Neukirchen, San Keller and two Master students, Naira Ramos and Yvan Rööfli. Since 2003, ACT offers a platform for students from Swiss art schools to present their performance projects.

Our concept was to alternate between the roles of spectator and actor, in order to initiate a dialogue about what will happen on stage. To break the conventional way of looking and showing and to encourage the audience to document what happens on stage, with various materials at their disposal.

All reactions created were collected at a shrine or „documentation temple“ and served at the end of the event as a reflection and further visual material for the question and discussion of documenting. About 20 students took part in the ACT Lucerne as well as various guests including Judith Huber, Pino Wegmüller and Nicole Bachmann.



zletemm

Emma - Allez Entre Oh
A nos têtes, ouïe à riant
Et nano-dattes ou miel ovni
Bétail, juste qu'un débit vicieu
Iac : dix amis morts
Allez entre oh
Gigot de boeuf danse
Une ba-arquette
Angie, monte le caillou
Monte le caillou
Cisaille ce trou là
Un super stylo
Gigot de... hey Laura, leur fille
au-aura tout
Ou non! tata lave Skewball
Au lac, mes gigots, oui Joyce
A dix pommes, un gouda bouge
Nos cygnes Toulouse
Tonton colle mes nems
Tonton colle mes nems, allez entre oh
A mes notes urbaines
A mes notes urbaines, faire un do
Tante voilà Chris, tante vois la tâche
Je smoke ma cigarette à Neuch'
Tonton colle mes nems
Tonton colle mes nems, repère-toi
Allez entre oh
Allez entre oh
Allez allez entre oh
Allez allez entre oh (2x)
Stop, plie
Je t'allaite Migros, allez Androz
Je t'allaite Migros
Six notes braconnent
Six gestes paye-payé
Bête heure, pauvre rênne -slac- que dalle juste là que dalle
Taule, t'ose flemme sâle
de Berne bouffe au riz
Naïve, donna faille faille
qu'à coup de pas
Ou non! tata lave Skewball
Au lac, mes gigots, oui Joyce
A dix pommes, un gouda bouge
Nos cygnes Toulouse
Tonton colle mes nems
Tonton colle mes nems, allez entre oh
A mes notes urbaines
A mes notes urbaines, faire un do

Tante voilà Chris, Tante voit la tâche
Je smoke ma cigarette à Neuch'
Tonton colle mes nems
Tonton colle mes nems, repère-toi
Allez entre oh
Allez entre oh
Allez allez entre oh
Allez allez entre oh (2x)
Tonton pas d'ami
Tonton pas d'ami, allez entre oh
Tonton colle mes nems
Tonton colle mes nems, va faire naine do
A mes notes urbaines
A mes notes urbaines, allez Androz
Tante voilà Chris, Tante voit la tâche
Faire un do
Tonton colle mes nems
Tonton colle mes nems, allez entre oh
A mes notes urbaines
A mes notes urbaines, faire un do
Tante voilà Chris, Tante voit la tâche
Je smoke ma cigarette à Neuch'
Tonton colle mes nems
Tonton colle mes nems, repère-toi
Allez entre oh
Allez entre oh
Allez allez entre oh
Allez allez entre oh (2x)

Allez entre oh

Audio, 4 min, 2020

https://soundcloud.com/user-692229972/allez-entre-oh?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Allez Entre Oh is my remix of Alejandro by Lady Gaga. It's the outcome of an interdisciplinary module I participated in called Language is a Virus. I produced it with my voice and mouth noises. I can't stand mouth noises and creating some for this project was a little challenge and a way of dealing with my disgust. The surreal lyrics are a phonetic translation. They don't make sense but are according to my ear close to the lyrics that Lady Gaga sings.

Freundschaftretraite

Collectif 123, Performance, 24h, 2021 <https://youtu.be/SOUWNRp329w>



Appropriating a space, enlivening it and integrating the surroundings. We spend 24 hours getting to know neighbouring venues, galleries and residents of Langstrasse quartier in Zürich and tried to stimulate an exchange. We moved in and around the offspace Satellite for 24 hours. The shop window showed installation moments of our performance. We met spectators by chance in the neighbourhood. The performance was then continued as a video installation for three days.

We as an art collective do not belong in the neighbourhood. Do we? Through our clear positioning in an art context, we are confronted during the performance with questions of belonging and the ownership of space or the use of urban space. The difference between this offspace and its placement in a neighbourhood in Zürich that is strongly affected by gentrification becomes visible and perceptible.



Le mixer pas content

Sound Object, 2019



a short sound that comes out of nowhere: this is the sigh of the unhappy mixer, a looping object with two motors rotating at different speeds that push a playback head on a soundtrack carpet (the amp is hidden under the trash can)

100 x 60 x 60 cm
rotisserie rotators, wood, plastic containers, reader head, sound track, speaker

Emma Shaking it Off

dress by Eliah Mugasta

performer Emma Bertuchoz

by Yadin Akira Bernauer, Video, 3min45, 2021

<https://youtu.be/RSDaDHvBCKY>



Emma Shakin It Off is a video-work which focuses on the scenario of a moving body in a green-screen space. The green-screen space holds the possibilities for any kind of projection and reflection on to the surface of itself (fabric, color) as on the surface of the the moving body (skin) and the use of digital media (transformation). The performer with closed eyes shakes her body in a rave-esque rhythm in state of trance to feel the inner mental state of the surrounding space of possibilities. The pearl-dress worn by the performer itself implements a point of fanciness, personal odeur and helps to exaggerate the movement.



Les Chaussures Impossiblees

Paper, tape / steel, flat strings

Performance, 2h, 2022

As in de-skilling, we create impracticality which oblige us to find new ways of moving. Struggling can be interesting. We keep in touch with our limits. This is our playground but we're not playing.

Pictures by Zita Fahrlander



Curriculum Vitae

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EDUCATION

2019-2022 Hochschule Luzern, Bachelor Kunst und Vermittlung, Luzern CH
2018 Propédeutique Art & Design, Schule für Gestaltung Biel, Biel CH

EXHIBITION & PERFORMANCES

123 : as part of the collectif123
solo : solo performances
P : as performance artist only

2021	solo	<i>Striptease</i> , Visarte Jubileumfest, Alte Villa von Moos, Emmenbrücke
	P	<i>We Object, About Us!</i> , Zürich
	123	<i>Collectif And The City</i> , International Performance Art Giswil, Giswil
	P	<i>Emma Shaking It Off</i> , Cut The Mustard HSLU, Lucerne
	solo	<i>Striptease</i> , Cut The Mustard HSLU, Lucerne
	123	<i>Bern - Ein Modell</i> , BONE Performance Art Festival, Bern
	123	<i>Friendship Retreat</i> , Satellit, Zürich
	123	<i>The Girlband Score/The Girlgroup Score - Installed Version</i> , All Inclusive HSLU, Lucerne
2020	123	<i>The Girlband Score/The Girlgroup Score</i> , nolunchforfree, Zürich
	123	<i>Performance 256</i> , (Ort) Raum für Performance, Emmenbrücke
2019	123	<i>Our Letter of Intent</i> , sic! Elephanthouse, Lucerne
	solo	<i>Le chemin silencieux d'une limace</i> , 24H Aufnahmetag HSLU, Lucerne