

Mothership Caroline Tschumi – La Ferme de la Chapelle

19th March – 8th May 2022

Like many people, I felt isolated and troubled by the pandemic over the last two years. I lived through the first confinement quite well in spite of the fact that I was living alone in one room with two cats. I'm anxious by nature but, nevertheless, turned to the light with determination like a mosquito to a light bulb even at the cost of burning what remains of my retina. Then we were released, then re-confined and I moved, me and my two cats, into a two-roomed place which seems to me, even two years later, like a palace.

Obviously, I continued to draw. Even more than usual, having gained a room which became my studio. I had landed in a place suspended on a cliff, above the lake, vines and mountains. I sometimes had the impression that I was flying, anchored only by some law of terrestrial attraction. I walked a lot. I was at the limit of water and sky in a space where the two merged, the earth becoming sky and vice versa. The sky was so close that it's skin touched mine, and my ascension towards it scattered an infinity of colours which my eyes on their own were no longer capable of absorbing without opening several new doors in my consciousness.

Then, in the midst of all that, and engulfed in a solitary routine between the life of an artist during the day to the studio and the life of a worker in the evening, I began to sow the seeds, which germinated, and to draw women who were giving birth. Even women who were giving birth to other women giving birth, women giving birth to animals – like the half-cat being that I am at home, when I am living with my animals – but also women gathering in complete ready-made houses, they themselves giving birth to future foetuses.

Thus, as I am not a biological mother, the question of reproducing myself was haunting me. Something had to give, that 'something' continued to live through me and beyond me. So, in the middle of all these mothers, all biological females struggling for survival, and the cruel memory of a failed pregnancy, I became a mother. Mother of my drawings, of my stories, mother of a future still to be written, mother ant, alien mother, mother vessel, the basic unit, producing all day for something, someone, people, my survival, on earth, in the sky and even in water where everything began.

After all, don't they say there are only females in Jurassic Park?

Caroline Tschumi, year of our lord 2022

Caroline Tschumi (1983, Switzerland) is an artist from Lausanne. She lives and works in Riex. Her working mode is essentially regular drawing and painting. Her spontaneous approach reveals a personal imagination and a form of graphic regurgitation of a hybrid culture, traversed by her own archetypal figures, magnified or deformed according to the story being told. From 2018, she has added painting in oil, installation and sound and musical creation to drawing, .

Caroline Tschumi obtained a diploma in Visual Arts (representation) at the HEAD - University of Art and Design – Geneva in 2009. She obtained a WORKMASTER masters in contemporary artistic techniques in 2018.

Between 2007 and 2016, she exhibited, amongst others, at the Palais Athénée (Geneva), at Circuit (Lausanne) and at New Jerseyy (Basle). She showed her work at MAMCO Musée d'art moderne et contemporain (Museum of modern and contemporary art) Geneva for the first time in 2017 then in following years at the Kunsthalle Palazzo (Liestal), at the Manoir, Martigny, Willumsens Museum (Frederickssund, Denmark) and at Smallville Space (Neuchâtel) and Abstract (Lausanne). In 2021, she participated in the joint exhibition *Jardin d'hiver #1 Comment peut-on être (du village d'à côté) persan (martien) ?* at the MCBA cantonal museum of Art at Lausanne and took part in the CACY (Centre for Contemporary art) "Cabines d'expressions" project at Yverdon-les-Bains. In the same year she was again invited to MAMCO to show her drawing workbooks as well as other personal works, at the graphic art section of the Museum.

Between 2020 and 2022 she became a part of several Museum collections in Switzerland and in France, at MAMCO, MCBA, the Jenisch museum and the MRAC (Regional museum of contemporary art) at Sérignan.