

Emmanuel Berti, *1990 in Switzerland, lives and works in Zürich CH

2018–2020 MA Fine Arts, LUCA School of Arts, Brussels
2013–2017 BA Art Education, Zurich University of the Arts, Zurich

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Exhibitions

ISTI MIRANT STELLA, ÖFF Space, solo exhibition, Zürich, 2023
Graduation show, Sinkt Lukas, Brussels, 2020
Unaffected Interest, SB34, Brussels, 2020
Grotto, Basement of Braemstraat, Brussels, 2019
TEN DAYS DECORATELIER, Decoratelier, Brussels, 2019
47°22.942 N 008°30.943 O, Guerilla exhibition, Zürich, 2019
XOXO, Werk 21 Dynamo, Zürich, 2018
Fluidum, Helferei, (curated by Emmanuel Berti & Manuel Market) Zürich, 2017
Degree Show Zhdk, Zürcher Hochschule der Künste, Zürich, 2017
HOA, Performance at Museum Bellerive, Zürich, 2017
Remember, Gessnerallee Nordflügel, come north, baby - Friction, Zürich, 2016
Ist Heinz Herbert, Grubenstrasse, Zürich, 2015

Collaborative exhibitions

Appropriated bodies - Artificial intelligence is a key not the temple (collaboration with Oscar de Franco) Aarau, 2021
THE LANGUID HUNG ON A BRANCH, (collaboration with Fabrizia Flühler) Les Brigittines, Bruxelles, 2019
Werkstipendien, Helmhaus (collaboration with Oscar de Franco) Zürich, 2017
Mount Analogue, Binz31 (collaboration with Oscar de Franco) Zürich, 2017
Swiss Art awards, (collaboration with Oscar de Franco) Basel, 2016
Waste your Time, Kunstverein Zürich (collaboration with Denise Bertschi) Zürich, 2016
Bluecore, Helmhaus, (collaboration with Oscar de Franco) Zürich, 2015
Halos were found on the playground, (theaterproject with Fabrizia Flühler) Zürich, 2015
Tom und das Fremde, Remise, Zürich, 2013

Curatorial projects

Unaffected Interest, SB34, Brussels, 2020
Grotto, Basement of Braemstraat, Brussels, 2019
Fluidum, Helferei, Grossmünster, Zürich, 2016

Publications

Max Postma, Brussels, 2019
Auf Räume wirken, Zhdk, Zürich, 2016
Möblierte Zone zwischen Herostrasse und Toniareal, Zhdk, Zürich, 2014

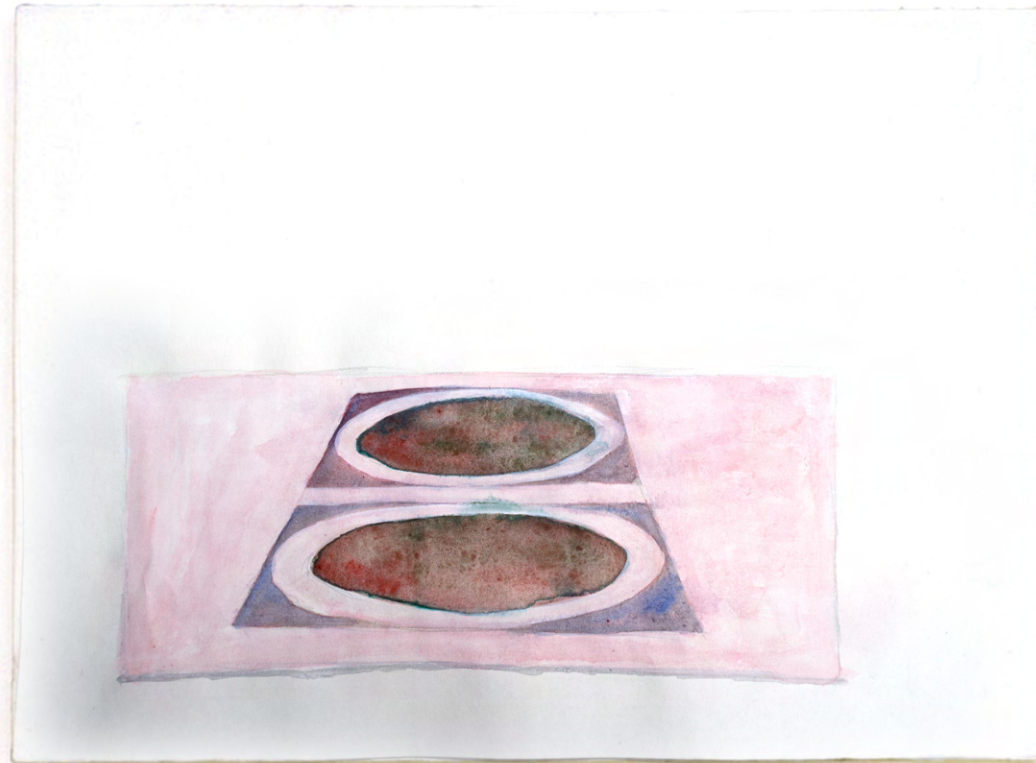


Untitled
2024

Silverpoint and dioxazine violet on prepared paper
21 x 29 cm



Untitled, 2024, aquarelle on paper 15 x 21 cm



Untitled
2024

Aquarelle on paper
Diptych
21 x 29.7 cm each

ISTI MIRANT STELLA

ÖFF Space, Zürich

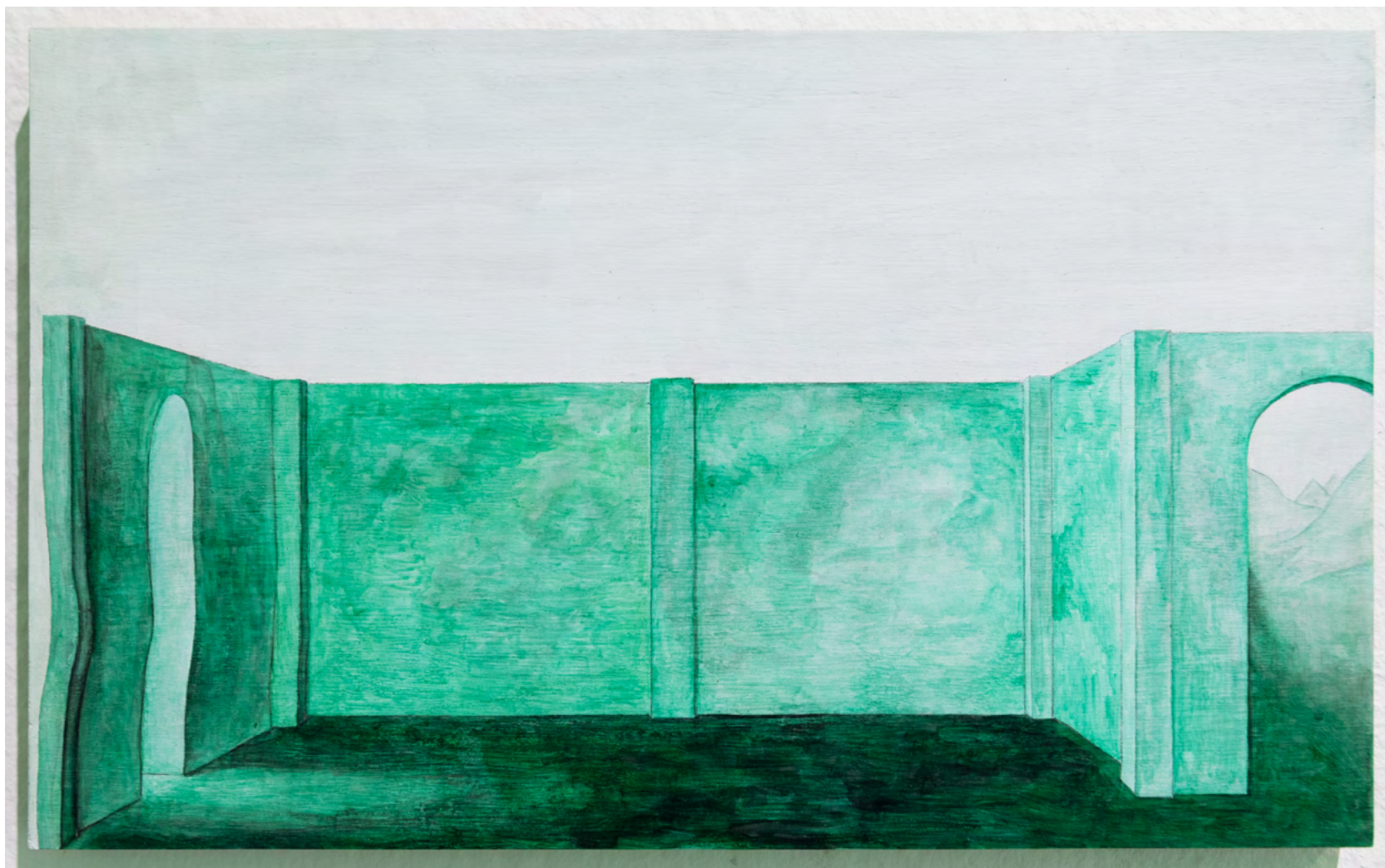
15.8.23–30.8.23

Der Rabe war über mir schon als ich noch nichts von ihm wusste. Er durchsuchte die Luft nach Spuren, verfolgte die eine oder andere und liess sie wieder fallen, bis er da auf etwas anderes stiess. Ich war gerade an der Endstation einer Buslinie irgendwo am Rande Prags angekommen und hatte gleich bemerkt, dass etwas nicht stimmte. Das war nicht der Ort wo ich hinwollte. Ich war falsch. Nun suchte ich hektisch nach meinem iPhone um der Buschauffeurin meinen Zielort zeigen zu können. Meine Finger erspürten die Kanten des iPhones in der Tasche, sie umschlossen es am oberen Rand und ich zog meine Hand mitsamt dem iPhone heraus. Weit oben veränderte der Rabe im Stillen und auf die Schnelle seine Flugrichtung. Ich weiss nicht genau was ihn dazu bewegte. Aber er schien genau zu wissen was er tat. Als ich nämlich mein iPhone Zentimeter über Zentimeter in Richtung Buschauffeurin schob, stiess aus der Atmosphäre über mir etwas schwarz Gefiedertes herab, schnappte sich das iPhone und hüpfte weg damit. Ich sprang ihm noch nach, doch der Rabe quetschte sich durch ein Absperrgitter durch, das ich selbst zuerst umständlich aufschliessen musste und als ich endlich drin war, hatte er sich schon durch ein weiteres Gitter gezwängt und entwischte. So stand ich dann da, im Offenen.

The raven was above me already when I still knew nothing about him. He searched the air for tracks, followed one or the other and dropped it again, until he came across something else. I had just arrived at the terminus of a bus line somewhere on the periphery of Prague and immediately noticed that something was not amiss. This was not the place I wanted to go. I was wrong. Now I was hectically looking for my iPhone to be able to show the bus driver my destination. My fingers felt the edges of the iPhone in my pocket, they enclosed it at the top end and I pulled out my hand along with the iPhone. Far above, the raven silently and quickly changed its direction of flight. I don't know what made him do that. But he seemed to know exactly what he was doing. When I pushed my iPhone centimeter by centimeter in the direction of the bus driver, something black feathered from the atmosphere above me pounced down, grabbed the iPhone and hopped away with it. I jumped after it, but the raven squeezed through a barrier, which I had to unlock myself and when I was finally inside, it had already struggled through another barrier and escaped. So I stood there, in the open.



Installation View, „ISTI MIRANT STELLA“; ÖFF Space, Zürich, 2023

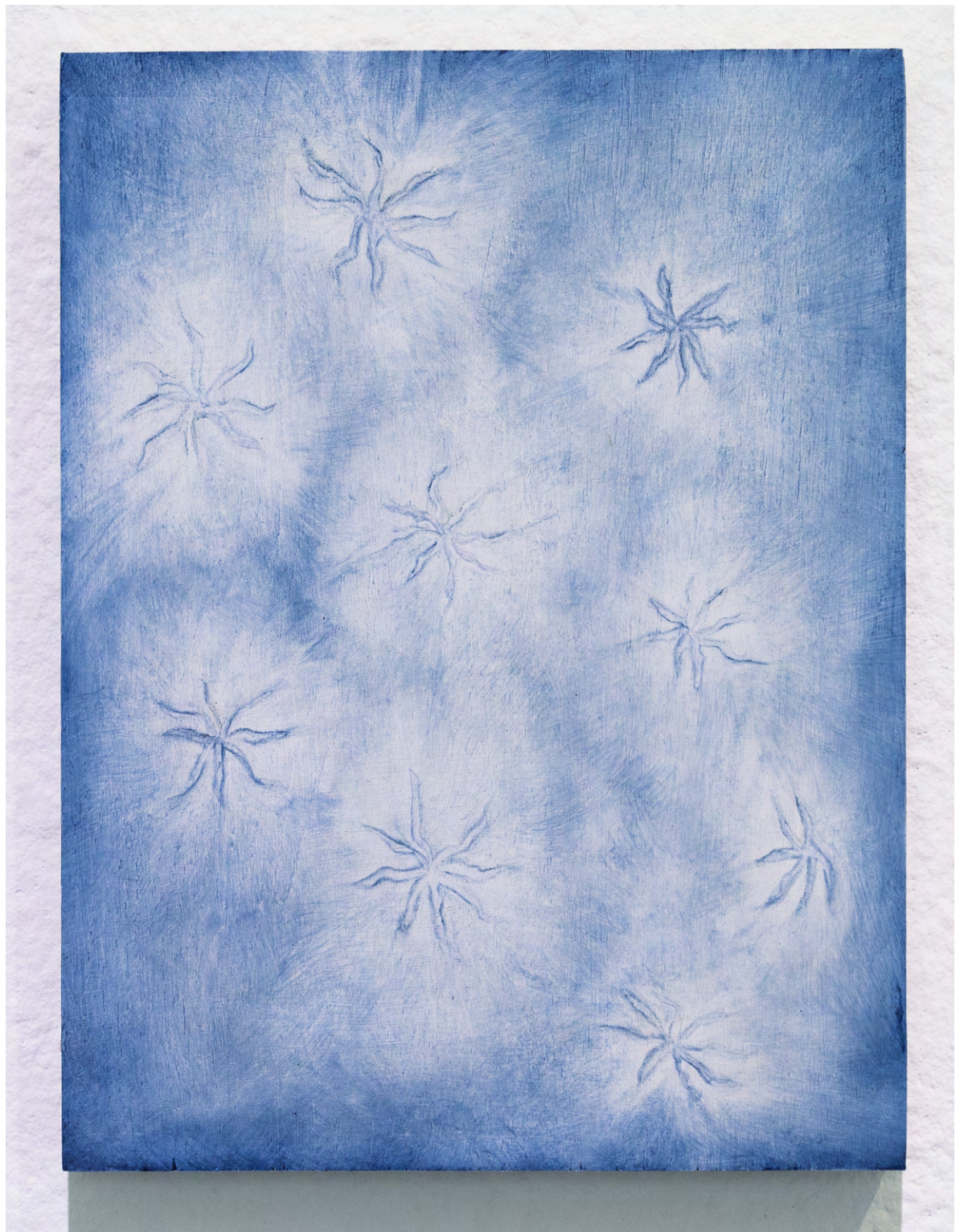


Untitled, 2023, oil and sumi-e ink on wood 21 x 34.5 cm



Untitled
2023

Oil and sumi-e ink on oak wood
42 x 33 cm



Untitled
2023

Walnut oil and indigo on oak wood
28 x 21 cm



Untitled, 2023, oil and sumi-e ink on wood 44.5 x 81.5 cm



Untitled, 2023, oil and sumi-e ink on wood, triptych 42 x 33 cm each



Untitled
2023

Sumi-e ink on oak wood
35 x 40 cm



Untitled, 2023 oil and sumi-e ink on wood 21 x 25.5 cm



Untitled
2021

oil on arches oil paper
30.7 x 37.1 cm



Untitled
2023

Oil on cotton paper
42 x 48 cm

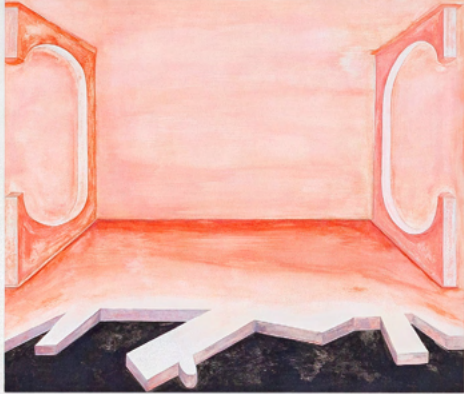
Graduation

Sinkt Lukas, Brussels

26.6.20–27.6.20



Installation View, Sinkt Lukas Graduation, Brussels, 2020



Installation View, Sinkt Lukas Graduation, Brussels, 2020



Schlafnische, 2020, oil on cotton paper 15.3 x 23.6 cm

Unaffected Interest

SB34 The Pool, Brussels

16.1.20–8.2.20

unaffected interest, a group show

participating artists:

Emmanuel Berti

Fabrizia Flühler and Eliane Bertschi

Naama Roth

Damiano Curschellas

We took the footnote as a starting point for the group show *unaffected interest*, drawing on the way it is used in the book *Species of Spaces and Other Pieces* by Georges Perec. He understands a footnote as a trace in space. It is often placed at the bottom of a printed page and adds a comment, reference, remark etc. to a designated part of a main text.

The participating artists each deal with questions regarding space and language: either by adopting the format of a title card, such as the work *Extended Position* by Damiano Curschellas, which addresses empty spaces left by visitors when present in the exhibition space; or the site-specific installation *Untitled* by Fabrizia Flühler and Eliane Bertschi, which refers to the Abu Dulaf Mosque, a ruin in the desert city of Samarra. The work consists of a fragmented text corresponding with a floor plan composed of dust from the exhibition space itself.

Terrazzo stones collected from the seashore of Ajami are the main material of the work *Floating Construction Waste* by Naama Roth. The stones are remnants from a specific production process which had an impact on their shape. *Untitled*, a series of paintings by Emmanuel Berti can be described as traces of imaginary spaces, and are in constant interaction with the exhibition space in which they are presented. An additional handout includes a visualization of *The Pool*, which is located underneath the ground level and becomes a hybrid between a floor plan and an exhibition text with footnotes. (see document 'floor plan').

Emmanuel Berti & Damiano Curschellas



Installation View, „Unaffected Interest“, SB34The Pool, Brussels, 2020



Two houses
2020

Oil on paper
31 x 39 cm



Brick room
2020

Oil on paper
31 x 39 cm