

Planting Roots

Returning to where Bahay Contemporary first planted its roots, this anniversary exhibition aims to explore the profound and personal notions of identity and origin. Curated by both its cofounders, Tatiana Jullier and Steven Anggrek, at Tatiana's residence, it marks one year of curatorial practice and celebrates the exploration of what makes us who we are. Where do we come from? What are we composed of? How do close relationships and experiences influence our choices and paths? And where do we end up afterward?

This exhibition gathers five artists, Marianne Herjean, Harald Erath, Elzara Oiseau, Céline Ducret, and Luca Gianola. Each artist interprets identity and origin through their respective mediums. More than a simple exhibition of unique works in a private setting, the same setting we had our first curation, the exhibition invites us to rethink how identity is not only shaped by our origins but also by our ongoing journey through life.

Marianne's abstract works invite us to step beyond the borders of home, both physically and metaphorically. Her nomadic nature is reflected in her creations, which offer a moment of contemplation, a reflection on life's transient moments, and a longing for distant, unseen places. Her works encourage a broadened perspective on the meaning of identity, shaped by movement and experience.

Harald's work is a testament to the power of traditional craftsmanship. His use of egg tempera, a demanding process prepared by hand at his home, something that last a week at his studio, is not only an homage to time-honored techniques but also an exploration of heritage and legacy. His works embody an admiration for technique and material, challenging us to reflect on the origins of artistry itself.

Elzara transforms her reflections on motherhood and the sea into sculptural installations that mimic the ebb and flow of ocean waves. By playing with light and shadow, her works create fluid visual imitations, inviting us to contemplate the powerful relationship between the person, nature, and identity.

Céline engages with the material world by focusing on the tangible and intangible traces left by human activity. Her installations, which center around textiles and lace-making, shift between monumental and imperceptible scales. These ceramic sculptures were embossed with the lace that she created to mimic the surface of the earth based on overlapping images by satellite and her own photographs.

Luca, inspired by dreams he has been documenting since the age of 17, transforms his subconscious into visual poetry. His delicate drawings framed with wool crochet were created during his semester abroad earlier this year in Japan, a place rooted in family history where his grandmother had previously lived.

Not only does *Planting Roots* display individual artistic talent, but it also invites reflection on the intimate relationship between identity and origin. Each piece on display embodies the search for belonging, encouraging visitors to pause, reflect, and perhaps gain new insights into their own identities, and maybe even bring a piece home.

Planting Roots
Private residence, Old Town Geneva
Opening on 14 September 2024, 14:00-18:00
15 September - 26 October 2024, by appointment
Contact: info@bahaycontemporary.com
www.bahaycontemporary.com

MARIANNE HERJEAN

(French, b. 1989. Lives and works between Geneva and Bigouden)

Marianne Herjean graduated from the École européenne supérieure de l'image d'Angoulême (France) (2017) and the École nationale supérieure de paysage, ENSP Versailles (France) (2015).

Marianne's works reflect her curious and nomadic nature, offering a moment of contemplation, a window to a place far beyond one's home. They are an invitation not only to expand one's views but also to muse on life as it unfolds each day.

Planting Roots showcases Marianne's *Pao* series, an exploration of color and light, inspired by successive travels from February 2023 to March 2024 to islands with distinct geography: Reunion Island, England, Hydra (one of Greeks Saronic Islands) and the Aeolian islands (Italy). First created on paper, then on canvas, the series is a homage to the archipelago of 118 islands where the artist's mother grew up as a teenager. It questions the cyclical dimension of human, landscape and plant existence. *Pao* signifies 'star' in Polynesian.

"De vastes voluptés, changeantes, inconnues / Et dont l'esprit humain n'a jamais su le nom ! à écrit Baudelaire dans Voyage. Les œuvres de Pao appellent ce mystère et renouvellent mon émerveillement face à la multiplicité du vivant." Marianne Herjean.

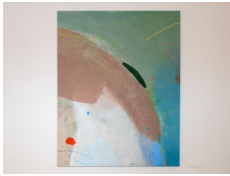
Marianne's previous solo exhibitions include (selection): *Regarder l'enfance*, Espace 51, Geneva (CH) (2024); *Sound of silence*, Galerie Rouge, Pont l'abbé (FR) (2023); *Forever Livres #3 / DANS TES CHEVEUX*, Analix Forever, Geneva (CH) (2023); *De Genève à Téhéran, se souvenir de la lumière*, centre culturel du Manoir Cologny, Geneva (CH) (2023); *Depuis l'Iran*, Espace L, rue des bains, Geneva (CH) (2022).

*Lumières, couleurs,
Substrat, une épaisseur pour grandir.
Entre les îles, je dessine,
Fenouils, fougères et petits chênes.*

*Le fond des océans,
Et la mer, recueillant le scintillement de la lumière à sa surface.
Une fin de matinée.
Quelque chose tourne,
Un été au nord, un voyage sous l'équateur.*

*Coquille, chaleur, diffusion,
Quelque chose a disparu.
Cinquante ans plus tôt, maman ramasse un coquillage à Bora-Bora.
Un fossile orange, un grand voyage.*

(Marianne Herjean, March 2024)



Iris, 2024

Acrylic, pastel and pencil on canvas, 86 x 68 cm
Signed on back
CHF 3000



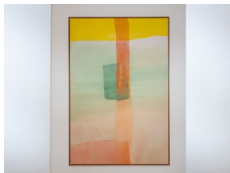
Arc, 2024

Acrylic on canvas, framed (American wood box), 80 x 64 cm
Signed on back
SOLD



Canas, 2023

Acrylic ink and pastel on canvas, 120 x 90 cm
Signed on back
CHF 5000



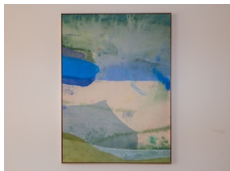
Stromboli, 2024

Acrylic on canvas, framed (American wood box), 124 x 84 cm
Signed on back
CHF 5000



Trefle, 2024

Acrylic, pencil and pastel on canvas, 80 x 67 cm
Signed on back
CHF 3000



Volcan, 2024

Acrylic, pastel and pencil on canvas, framed (American wood box), 124 x 105 cm
Signed on back
CHF 5000



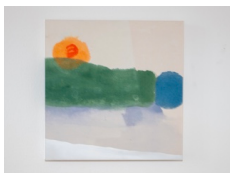
Jeu de mer, 2024

Acrylic, pastel and pencil on canvas, framed (American wood box), 123 x 86 cm
Signed on back
CHF 5000



Maca, 2024

Acrylic and ink on canvas, 40 x 40 cm
Signed on back
SOLD



Pao, 2024

Acrylic and ink on canvas, 40 x 40 cm
Signed on back
CHF 1500

HARALD ERATH

(German, b. 1984. Lives and works in Zurich)

Harald Erath studied Fine Arts at the Academy of Fine Arts (AdBK) Stuttgart. He then continued his studies in Stage and Costume Design at the same academy, before transferring to the University of the Arts (KH) Berlin, where he graduated from the program.

Harald's artistic journey is defined by a commitment to traditional techniques, most notably his use of egg tempera, a medium he prepares by hand. This meticulous process aligns with his deep respect for craftsmanship, which also extends to his choice of materials.

Planting Roots showcases Harald *Memento* series, painted on materials rescued from a wooden frame atelier, filling his works with a sense of sustainability and connection to natural resources.

"The series revolves around monuments and their emotional meaning throughout history. From early renaissance simplicity to postmodern playfulness, the culture of remembrance can have many different faces. It focuses on the appreciation and commemoration of beloved people [...] we can't have around, for whatever reason." Harald Erath.

Harald's thoughtful approach to both medium and subject matter has been widely recognized in group exhibitions across Stuttgart and Berlin, including Kunsthalle am Hamburger Platz and the TEDDY Award Berlin. His solo exhibitions have taken place in venues such as Galerie Meyer Riegger, Staatliche Kunsthalle Baden-Baden, Haus der Kallistik, Atelier Peter Nitz, CoinCoin, and Material in Zurich.



Memento 1, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 5 cm
Signed on back
CHF 2250



Memento 2, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 4 cm
Signed on back
CHF 2250



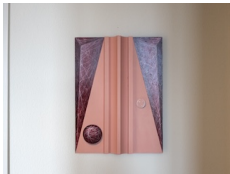
Memento 3, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 4.5 cm
Signed on back
CHF 2250



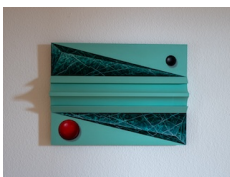
Memento 4, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 5 cm
Signed on back
CHF 2250



Memento 5, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 5 cm
Signed on back
CHF 2250



Memento 6, 2024

Egg tempera, oil, varnish and wooden trim on wood, 40 x 30 x 5 cm
Signed on back
CHF 2250

ELZARA OISEAU

(Ukrainian, b. 1989. Lives and works in Zurich)

Elzara Oiseau earned her degree from the Faculty of Arts at the Crimean State Engineering Pedagogical University in Simferopol. Following Russia's annexation of Crimea in 2014, she moved to Kyiv and later to Irpin. When Russia invaded Ukraine in April 2022, Elzara fled to Zurich.

Planting Roots showcases three new sculptural wire installations by Elzara which explore the wordplay in French between *la mer* (the sea) and *la mère* (the mother). Both words, which sound and are written in a similar manner, hold a deep personal significance to the artist: the sea symbolises Elzara's family home and childhood spent in her homeland - Crimea; *Anam* (mother in Crimean Tatar) was the subject of a previous exploration in her works on canvas. The installations - which transform both themes of sea and mother into sculptural forms - mimic waves and the movement of sea water. By playing with light and shadow, Elzara aims to create visual imitations of lines and words that reflect the image of the sea in a poignant and expressive way.

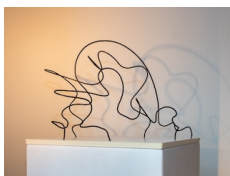
"Due to the current situation, I don't even know if I will see my family and my Black sea again one day. Through these works, I strive to keep a non-verbal connection with and caress the hope to feel the scents of the Black sea, to hear its sound some day at my favorite seacoasts in Crimea."
Elzara Oiseau.

Since moving to Switzerland, Elzara has held several solo exhibitions in Zurich and participated in multiple group shows. Notable projects include a 12-meter painting titled *Fragility*, a collaboration with Swiss visual artist Nathalie Diserens, a wall painting project called *Mother.Land*, and a collaboration with Zurich-based musician Nik Bärtsch.



La mer 1, 2024

Wire installation on cardboard base, 40 x 40 x 22 cm
Signed underneath base
CHF 900



La mer 2, 2024

Wire installation on cardboard base, 30 x 30 x 22 cm
Signed underneath base
SOLD



La mer 3, 2024

Wire installation on cardboard base, 30 x 30 x 22 cm
Signed underneath base
CHF 800

CÉLINE DUCRET

(Swiss, b. 1992. Lives and works in Geneva)

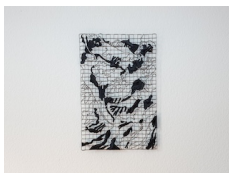
Céline Ducret graduated with an MA in Mixed Media Textiles and Cultural and Historical Studies from the Royal College of Art in 2019.

Céline reflects on the human-made impact on post-industrial ecologies and their tangible traces. Her artistic practice acknowledges the inherent agency of material, focusing on textiles, particularly lace-making. In her installations, a change of state and scale occurs, between the monumental and the imperceptible, the tangible and the virtual, through the use of moving images, sounds, and ceramics.

Planting Roots showcases a selection of Céline's *Membranes* series which explore possibilities and raises questions about water, i.e. the essence of all beings. Stemming from a field research in Tajikistan with a group of hydrologists, the pattern on the porcelain is created through an embossing process using a lacework (*Fluides boundaries*, 2023) and inspired by overlapping satellite images with the artists own photographs from the fieldwork in the region of the Pamir mountains. It suggests a multi-perspective approach for explorations.

“The boundaries between nature and technology, the organic and the artificial, are blurred and ultimately dissolved. Technology captures data, facts, and figures, while our human experience is filled with emotions, sensations, and feelings. This creates the intersection where the known meets the unknown. It represents both the end and the beginning of the world—the end of the world as we know it, and the beginning of a new world that we are yet to adapt to and understand.”
Céline Ducret.

Céline has exhibited her work in the UK, Finland, and Switzerland.



Fluides boundaries, 2023

Threads, 35.6 x 24 cm
CHF 850



Simple membrane, 2023

Porcelain, cement, pigments, 19 x 16 x 14 cm
CHF 800



Curved - membrane, 2023

Porcelain, cement, pigments, 17 x 10 x 23 cm
CHF 800



Fluid - membrane, 2023

Porcelain, cement, pigments, 39 x 43 x 17 cm
CHF 900



Unknown origine - membrane, 2023

Porcelain, cement, pigments, 31 x 27 x 17 cm
CHF 800



Soft liquids, hard shell - membrane, 2023

Porcelain, cement, pigments, 21 x 25 x 13 cm
CHF 800



Memory drips - membrane, 2023

Porcelain, cement, pigments, 24 x 19 x 13 cm
CHF 800



Where I end and you begin - membrane, 2023

Porcelain, cement, pigments, 29 x 23 x 14 cm
CHF 800

LUCA GIANOLA

(Swiss, b. 1999. Lives and works in Paris)

Luca Gianola holds a Bachelor's degree at École Nationale Supérieure des Beaux-Arts in Lyon (2021) and currently continues his studies at Beaux-Arts in Paris.

Initially focused on painting and textile work, Luca's artistic practice has evolved towards installation and sculpture, while maintaining a strong emphasis on drawing which remains central to his expression. His works are primarily inspired by dreams that he has documented since the age of 17, forming a collection of texts that blend story and poetry. These writings fuel the dreamlike imagination behind his drawings.

Planting Roots primarily showcases recent drawings Luca created during his semester abroad earlier this year in Japan, a place rooted in family history where his grandmother had previously lived.

"In Japan everything was new for me. Unable to read the signs and notices scattered in the streets, on the roads and in the train, my intuition was my only guide. I saw a lush nature and the gods are omnipresent here. These drawings pay homage to the flowers, from here but also from home, the idols lost in the temples, the shrines and the altars on the side of the roads, the dead bodies of insects spread on the ground, that I collected, the Katazomé technique to which I dedicated most of my time and finally but above all, each of the memories that I created there and that I took with me. Each of the places that have become a part of me and where I have left a part of myself in turn."
Luca Gianola.

Drawing from his multicultural background and childhood experiences, Luca reinterprets folklore, traditions, and rituals in his artistic process.

*N'oublie pas de respirer
Parfois, j'oublie que je suis.
Et si j'appartiens
Mais peut-être que c'est comme ça que l'on vit
Peut-être que c'est comme ça que je respire
Peut-être que c'est comme ça que je transpire
Même si je suis ici
Pas chez moi
Il y aura toujours un edelweiss pour me rappeler qui je suis
Et que je suis.
Même si je suis un grain de sable
Et qu'hier, j'étais une étoile
Peut-être que demain, je remplirai l'océan
Même si je suis triste de partir
Je ne pars pas
Je respire juste autrement
N'oublie pas de respirer.*

(Luca Gianola)



Hier j'étais une étoile (Haru no hi), 2024

Watercolor, watercolour pencils, colored pencils, wool (frame), 24 x 34 cm
Signed on back
CHF 800



Les Enfants de la mer (Kaijuu no kodomo), 2024

Watercolor, watercolour pencils, colored pencils, wool (frame), 24 x 34 cm
Signed on back
CHF 800



Cosmogonies, 2024

Watercolor, watercolour pencils, colored pencils, wool (frame), 24 x 16.5 cm
Signed on back
CHF 600



Parfois c'est doux comme la pluie de juillet (Tsuyu), 2024

Watercolor, watercolour pencils, colored pencils, wool (frame), 24 x 16.5 cm
Signed on back
SOLD



Ammonite 2, 2023

Glazed stoneware
Diameter 18cm
CHF 550