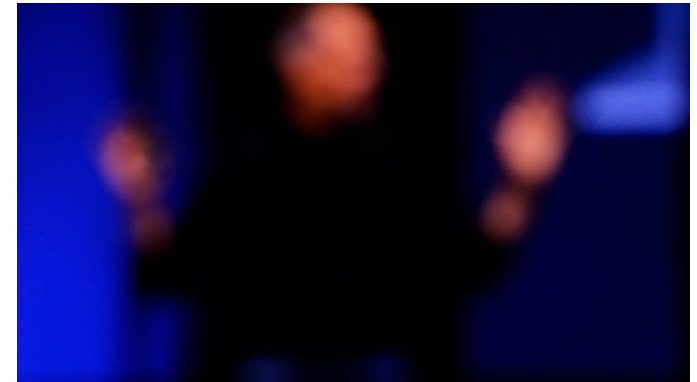




Portfolio  
Jonathan Levy-Forcada

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vimeo : <https://vimeo.com/jonathanlevyforcada>  
instagram : [https://www.instagram.com/jonathan\\_levy\\_forcada/](https://www.instagram.com/jonathan_levy_forcada/)



Supply and demand, opportunity cost, utility,  
market structure, economic growth,  
externalities, externalities, externalities,  
public goods, common wealth, generalities,  
value proposition, exit strategy, exit  
strategies, perceptions, attention, motivations,  
conditioning, self-conditioning, cognitive  
processes, social cognition, social norms,  
group dynamics, generalities, externalities,  
ecosystem, biotic factors, abiotic factors,  
consumerism, habitat, mutualism, ecological  
footprint, denialism, competition, predation,  
parasitism...

## Curriculum-Vitae

Né le 27.12.1981 à Genève CH

### Expositions

#### 2023

- \* *Travaux de diplômés*, exposition collective, halle USEGO, EDHEA, Sierre.
- \* *Different Things in Different places/Différentes choses à différents endroits*, exposition collective, Galerie La Grenette, Sion CH.

#### 2021

- \* *Nandur Srawung*, exposition collective Ecosystem, Yogyakarta, Indonésie.

#### 2019

- \* *Prix Photoforum 2019*, exposition collective, Photoforum Pasquart, Bienne CH.
- \* *Certaines dispositions de la matière*, diplôme de Bachelor Arts Visuels. HEAD - Genève. Jury : D. Panchaud, F. Lazar, M.R. Blesa.
- \* *The Winds under our lips*, exposition collective, Thkio Ppalies, Nicosie, Chypre. Commissariat : Florent Meng et Ceel Mogami de Haas.

#### 2017

- \* *Prix VFG NACHWUCHSFÖRDERPREIS* (finaliste), projet Out of Season - Jura. Expositions collective à Photobastei - Zürich CH, Oslo8 - Bâle CH et ELAC, Renens CH.
- \* *World of Echo*, exposition collective, Kassel (DE), dans le cadre de la Documenta 14 education. Commissariat : Bruno Serralongue.
- \* *Marges*, exposition collective, espace Live in Your HEAD. Commissariat : Elisa Larvego

#### 2016

- \* *topos*, Espace d'Accrochage, Genève.

#### 2015

- \* *Ce qui gêne parfois séduit*, EB HAIR, Genève.
- \* *Perspectives*, Galerie l'Art dans l'air, Genève.

#### 2004

- \* *It's just me & my brother* de Cyprien Gaillard, galerie Nuit d'encre, Paris, comme monteur vidéo. Commissariat : Sébastien Gindre.

### Résidence

#### 2024

- ◇ Lauréat de la résidence artistique au Quartier Culturel de Malévoz, printemps 2024

### Distinctions

2019 Shortlisted Prix Photoforum 2019.

2017 Shortlisted Prix VFG NACHWUCHSFÖRDERPREIS.

### Formation

- » 2020-2023 *Master of Arts, MAPS - Arts in Public Spheres*, mention « Félicitations du jury », EDHEA Sierre CH.
- » 2016-2019 *Bachelor of Arts*, Arts visuels, mention « Félicitations du jury », HEAD – Genève CH.
- » 2002-2004 Diplôme d'études supérieures d'Assistanat réalisation, ESEC Paris FR.

# *s\_e\_l\_f / the medium is ~~not~~ (in) the msg*

2023 - Switzerland- Video & sound installation. 4 channel video loop (HD/ 15min40sec) & 1 asynchrone stereo ambient soundtrack (30min).

Variable sizes.

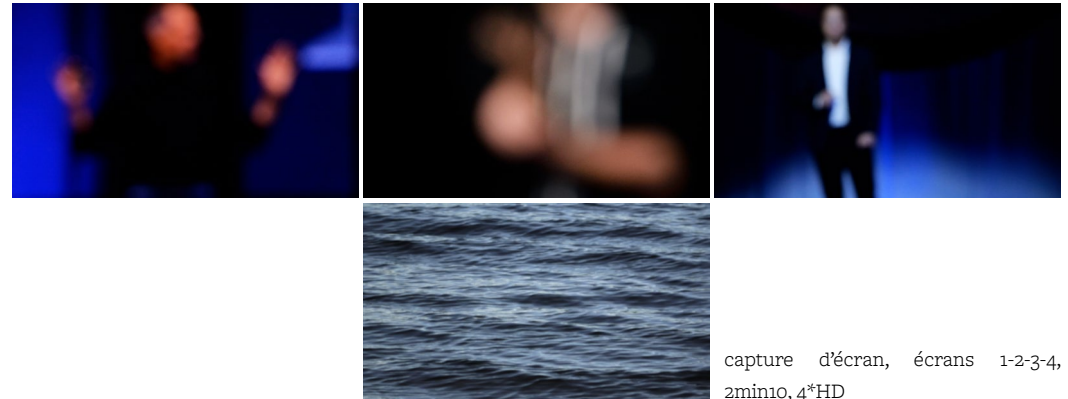
WATCH : [vimeo](https://vimeo.com/tutorial) PASSWORD : tutorial

*s\_e\_l\_f / the medium is ~~not~~ (in) the msg* is an experiment on the ambiguities of meaning, the ambivalence of representations and the disembodiment of speech in the Capitalocene era.

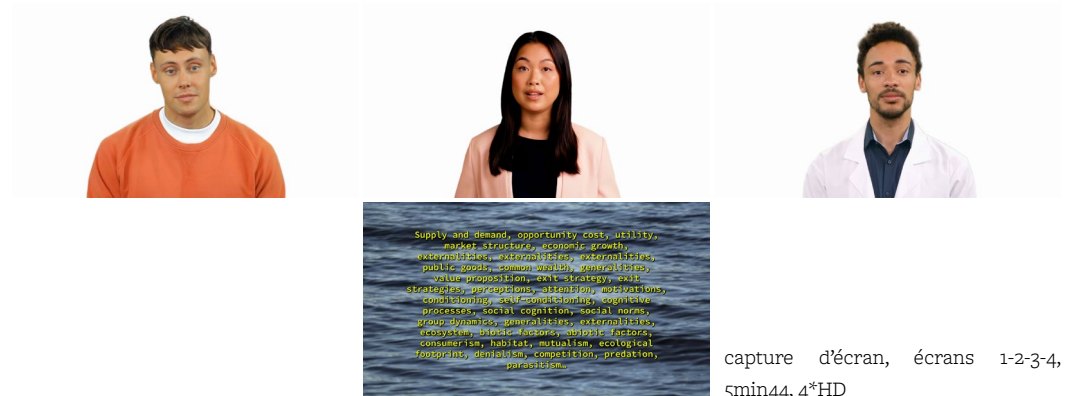
This four screens installation confronts different bodies of images and discourses : blurry and slow-motion images of keynotes and presentations performed by whom we might guess are tech-entrepreneurs and other billionaires (mainly white males moving with similar body-languages in almost similar decorum); three characters, all named Jonathan, seemingly addressing and inviting the viewers (or themselves ?) to some kind of self-help therapy about mistakes ; images from extractivism sites in the Atacama desert in Chile.

This work is set in the context of climate change and the multiple races towards new imaginaries and possibilities in our troubled times. It proposes an appropriation of the communication tools of the new ideological domination - let's call it quickly the « Silicon Valley Late Capitalism Project ». I used a software designed for corporate communication, a software that works by generating content mainly for tutorials and internal communication - the three actors are real and have been digitalized in order to make their images able to say (almost) whatever you provide the software - in this case my text. The aim was to appropriate and pervert the tool as-well as experiment with the internet-tutorial form. But, through this perversion of self-help therapy lies also a sincere invitation to consider or reconsider what the act of failing and its acknowledgment allows. Furthermore, I wanted to connect these almost disembodied images of actors and billionaires with concrete realities : the ethereal reality of the different elements (the sky, the water, the soil), the reality of extractivism through the images of the Atacama desert and its mining facilities and finally some glimpses of the consequences of this political and economic system with the images of fires and fumes.

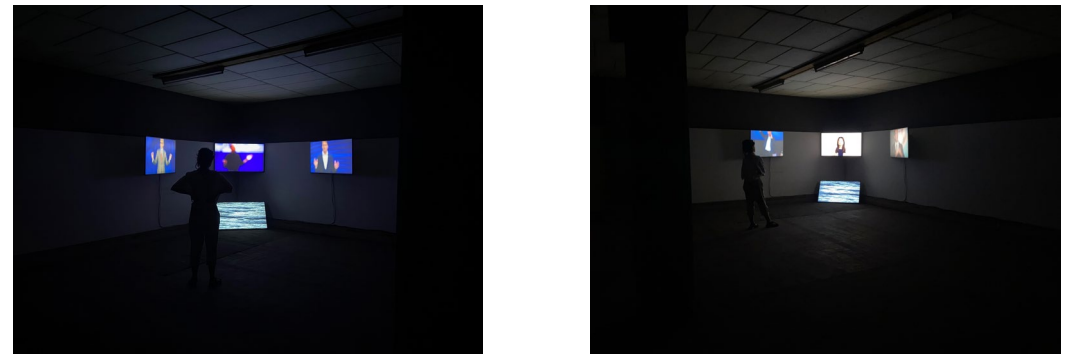
*s\_e\_l\_f / the medium is ~~not~~ (in) the msg* can be experimented on different levels and tones, at times intense and provoking, it also offers relief and even laughs born from absurdity.



capture d'écran, écrans 1-2-3-4, 2min10, 4\*HD



capture d'écran, écrans 1-2-3-4, 5min44, 4\*HD



Vues d'exposition, USEGO, EDHEA Sierre, juin 2023.



# another picture for the end

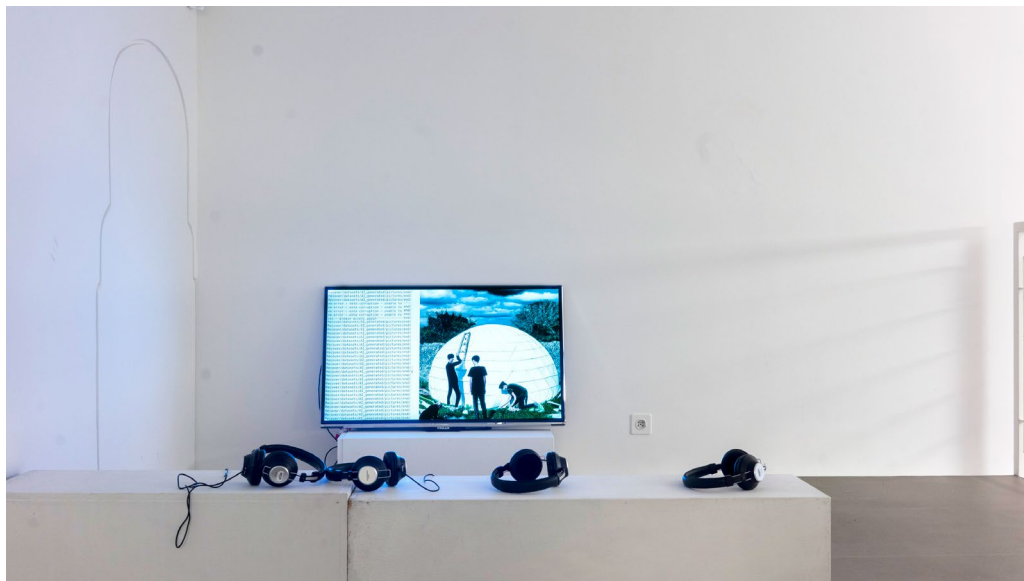
2023 - vidéo mon-canal - 7min

watch : <https://vimeo.com/810529104> / password : picture

Once upon a future time, there is an undefined being searching and searching again in its memory for a souvenir of the beginning of the end.

Drawing on the repertoires of science fiction, the photo-novel and found-footage film, another picture for the end takes a melancholy, biting look at the «long-termist» ideology promoted by the proponents of techno-scientific solutions.

Playing on the legibility and illegibility of computer-generated images, the film uses bugs and black humor to question the deterministic rhetoric of political and economic decision-makers. Playing on the ambiguities of corporate language and its loss of meaning, this project poses the question: is there really only one possible end ?



Installation - Galerie La Grenette - Sion, janvier 2023

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C://Recover/datasets/AI_generated/pictures/end/  
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C://Recover/datasets/AI_generated/pictures/end/  
C://Recover/datasets/AI_generated/pictures/end/  
three old men bathing in oil - megalopolis.png
```



captures d'écran - 1920\*1080



# *a strange nap #1*

2023 - soundscape - 10min

listen : <https://bit.ly/strangenap>

Under the metal tree, in the park, I came upon Dystopia and Utopia. It was a strange nap.

Using field-recordings gathered in Sierre and Geneva, this sound piece was created around the feelings of estrangement and anxiety. Using AI as a tool to inject randomness into the process, the text was built as a cut-up of words from Thomas More's Utopia and Donna Haraway's Chtulucene. Fragments of these texts were then put into an AI engine to create sentences consisting of only verbs and adjectives. These sentences, or verbal poetry, were then given to a AI voice-generator to create the chorus of this eerie, multi-layered soundscape.



# To become as a tree in a city

2021 - Text & participative performance  
full text: <https://bit.ly/empathyornament>

Taking the form of a meditation, *To become as a tree in a city* invites participants to feel like an urban tree. In so doing, the aim is to disrupt and pervert the meditative practice in order to give a sense of the sometimes violent interactions between the tree and its immediate environment. It's also a mental journey into the tree's temporality.

◦  
Feel around your feet the concrete and the warmth.  
◦  
Feel beyond your body.  
◦  
The soil is so dense that no oxygen and no water gets in.  
◦  
Your roots want to spread but are constrained.  
◦  
Your branches remember.  
◦  
The burning iron is cutting them one by one.  
◦  
You are searching for space.  
◦««  
But all the layers of the city surround you.  
◦  
Chalk, clay, brick, stone, slate, cement, lime, sewers, phone lines.  
a wall of impossibilities.  
◦  
The sun is high now, the concrete begins to burn.  
◦  
Breathe.  
◦  
What was a cycle has become a line.

Let the noises around you become vibrations.  
Let these vibrations flow through you.  
◦  
From one part of your body to the other.  
From the ground to the sky.  
Through your skin  
◦ your veins  
◦ your muscles  
◦ your bones  
and let them come out of your body. Each vibration makes you oscillates slightly.  
Breathe deeply.  
◦◦  
You are now becoming something else.  
◦ /\*  
Feel your body becoming fully sensible.  
◦  
Let your mind follow the sensations as they come and go.  
◦ /\*  
Let the sensations become your thoughts.  
◦  
You are vegetalizing.  
◦  
Your body is your mind.  
◦  
You are a sentient being.  
◦  
You are a plane-tree in the city.  
/\*



performance - Sierre - juin 2021



# To walk with a fearless impression from a warming world

In collaboration with Samuel Cardoso - 2020 - Switzerland - digital project

Video : <https://vimeo.com/503018669> - Instagram : <https://www.instagram.com/twwafifaww/> - textes : LIEN

*To walk with a fearless impression from a warming world* is a digital work in the form of an augmented reality application and an Instagram account, as well as a royalty-free database of texts.

This work is part of a desire to question the place that cars (both polluting and space-hungry) take in our imagination, but also, quite literally, in our living spaces.

The augmented reality application allows walkers to experience a world where cars are erased from their visual experience. A set of poetic slogans is added to the visual field, depending on the duration of the experience.

In the context of a necessary questioning of our reality, the augmented reality application acts here as a perceptual cut-up tool. Once launched, the application is programmed to work with the cell phone's camera. It acts on two different, parallel levels:

- It removes the cars from the visual space and replaces them with a kind of algorithmic black hole, reconstituting the space around the car in its place.
- It adds poetic slogans from its database, depending on the length of time the application is used and the user's movements.



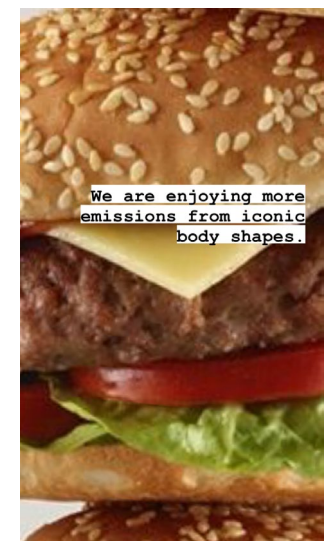
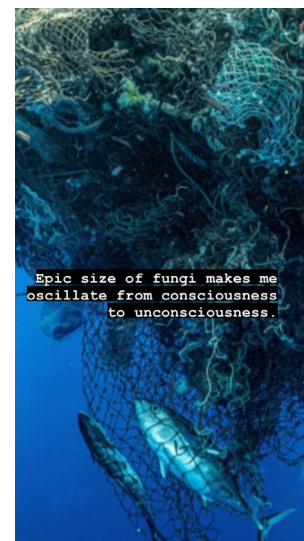
captures d'écran, logiciel AR version alpha

The slogans were written using the cut-up technique as a starting point.

We used three different text databases: titles of articles from the Guardian's ecology section published in the last year, slogans from car manufacturers and extracts from poetic texts written by multiple authors\*. This mix makes it possible to situate all the texts in the context of the climate crisis, while reappropriating a contradictory lexical ensemble and adding a touch of poetry oscillating between absurdist humor and dystopia.

The application's source code and text database will be made available on the github platform. Anyone will be able to reappropriate the application and modify it in their own way. The same goes for the texts.

The instagram account allows you to work on collaging slogans/cut-ups on image fragments extracted from online journalistic or advertising publications.



Images compte instagram



# Unwanted utopia

2019 - Switzerland - one channel video HD - stéréo - 10'19.  
<https://vimeo.com/344317498>

*Unwanted utopia* offers a hypnotic exploration of landscapes without quality, in the form of visual, sound and textual coring where elements of nature and culture collide and hybridize. The landscape becomes a palimpsest in motion. *Unwanted utopia* takes these banal landscapes as indicative of our times and its complexities. Long vertical panoramas let us discover, in an altered temporality, the different layers that make up these environments. The voice-over, a cut-up of various writings, is as much about daydreaming and inner discourse as it is about changing perceptions of the sensory world. The subtitles (a mix of various press cuttings, among other things) refer to the paradoxical, even contradictory and absurd nature of the dominant discourse. Through a different experience of time and space, the aim is to evoke our relationship with the world, as well as new reflections on the interdependence between human and non-human worlds. It's also about expressing a state of certain idleness in the face of contemporary uncertainties.



Projection HD, env. 300x160cm, *Prix Photoforum 2019*, Photoforum Pasquart - Bienne, 2019.



*Certaines dispositions de la matière*, diplôme de Bachelor Arts Visuels, HEAD - Genève, 2019.



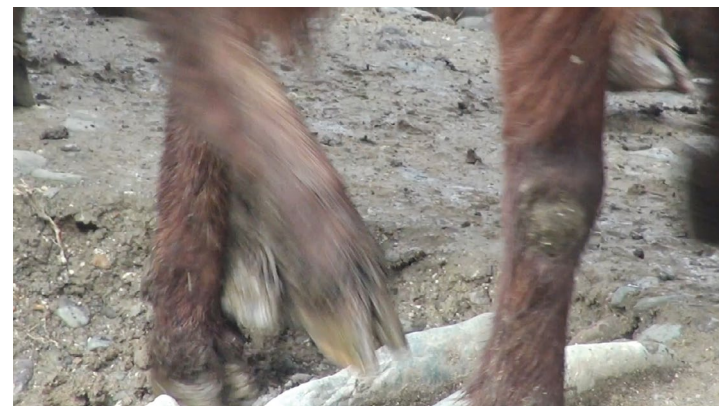
captures d'écran -  
*Unwanted utopia* - HD -  
1920x1080 - 10'30



# *The Stream doesn't care*

2019 - Nicosie, Cyprus. One channel video (6min.) and text.  
Video : <https://vimeo.com/327561678>

Produced during a stay in Nicosia, *The Stream doesn't care* offers a moving, hypnotic vision of the landscape, leading to a trance-like gaze. The images, taken during long walks along the Pedieos River, zoom in and out of continuous movement, create a new, molecular, floating perception of the places we pass through. The text, halfway between an act of observation and automatic writing, refers the reader/spectator to the polysemy of inner discourse.



Vue d'installation, exposition collective *The Winds under our Lips*,  
Thkio Ppalies, Nicosie, Chypre, 2019

captures d'écran - *The Stream doesn't care* - HD - 1920x1080 - 6min



# landscapes

2015-2019 - Switzerland, France - photographic corpus, analog color.

This long-term photographic project, which began in 2015, traverses various landscapes functionalized by humans. Using a documentary format derived from the photographic tradition, this research also works on the form of landscape photography in discrete bursts (verticalization of format, stratification and flattening of motifs). This body of work, with no real end in sight, attempts to capture the transformation of landscapes and the landscape genre. The motifs highlighted are those of a world that has been developed, that can be developed, touched by the human hand, with violence, gentleness or inconsistency. The photographic approach must therefore accurately transcribe the layers of information that each view carries. The different exhibitions allow us to take extracts from this corpus and assemble them in different ways, for different purposes and experiences.



#0024\_paysage\_FR\_Jura\_nov16, impression jet d'encre, dimensions variables.



#0027\_paysage\_FR\_Jura\_nov16, impression jet d'encre, dimensions variables.





#0271\_paysage\_CH\_Valais\_Nov17 (2017), Aminona, Valais, Suisse, impression jet d'encre sur papier satiné, contre-collage sur alumium, 70 x 105cm



#525\_paysage\_CH-Neuch\_Avril19 (2019) - dyptique. La Brévine, Neuchâtel, Suisse.



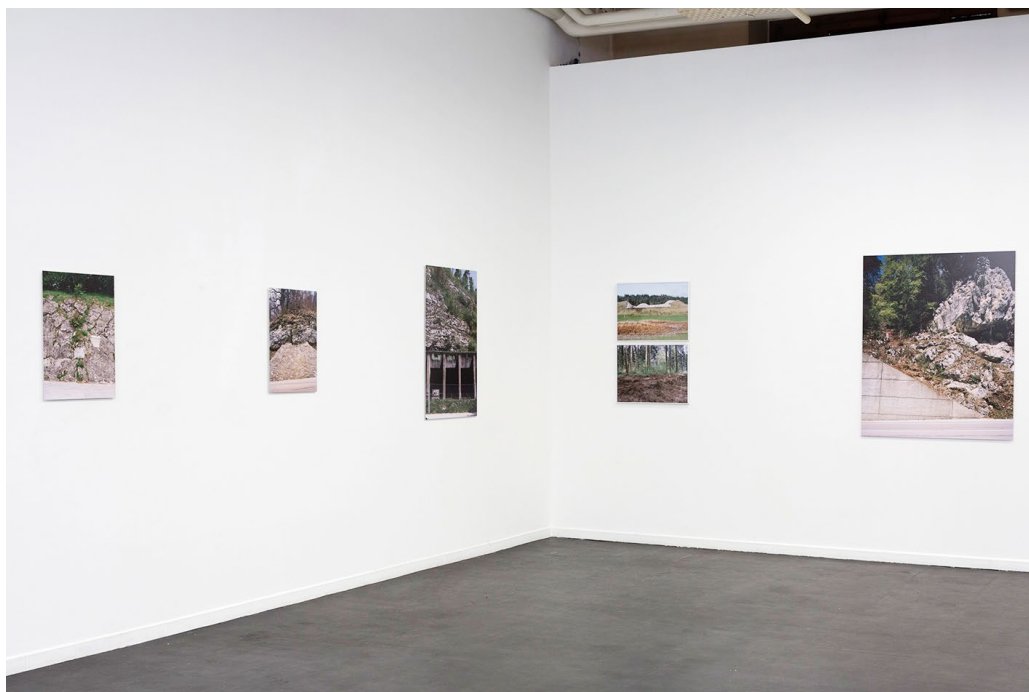
#0446\_paysage\_FR\_Jura\_Mai18, impression jet d'encre, dimensions variables



## *Certaines dispositions de la matière*

2019 - Switzerland - 9 Color silver and digital photographs, inkjet prints mounted on aluminum, dimensions variable.

This installation comprises nine photographs, a video (Unwanted utopia) and a photographic index (trashed). The selection of large-format printed photographs focuses on unspectacular cliffs. These vertical photographic flats, where the banal becomes sculptural, form a set of metonymic landscapes. These cliffs, modified or created with a view to land development, are decontextualized by the photographic work. Isolated in this way, these images oscillate between documenting the vernacular and aestheticizing the stratifications of the earth's strata. Thus, worked by time as much as by the human hand, these strata speak of the general anthropization of the landscape.



Vue d'installation, *Certaines dispositions de la matière*, diplôme de Bachelor Arts Visuels, HEAD - Genève, juin 2019.

## *Index*

2018 - Installation - 6 wooden panels (220cm x 95cm) - 462 silver color photographs (12 x 9.5cm) - laser print

This installation was conceived as a way of tidying up and distancing myself from the work I've been doing on landscapes since 2016. What began as a stage enabling me to visualize all the photographs of different territories over a two-year period has become a hybrid between sequence and index. The chronological hanging of all these photographs constructs a long visual stroll through these spaces. The viewer is invited to unwind the thread of a search for motifs between documentation and subjective impressions.



Vue d'installation - HEAD, juin 2018 - Panneaux 1 à 6



## *Out of season - Jura*

2015 - 6 photographs printed on poster paper and placed on wooden structures of varying dimensions.

This installation allows visitors to wander between and around these very large-format printed photographs. The layout is an experiment with photographs displayed far from the wall. It induces a necessary displacement of the viewer, a form of physical experience of the photographs. The selection of photographs focuses on work carried out in the French Haut-Jura region, more specifically in ski resorts and off-season leisure areas. The transformation of these landscapes for a single purpose renders equivocal the functional relationship we can have with what we call «the outdoors» or «Nature».



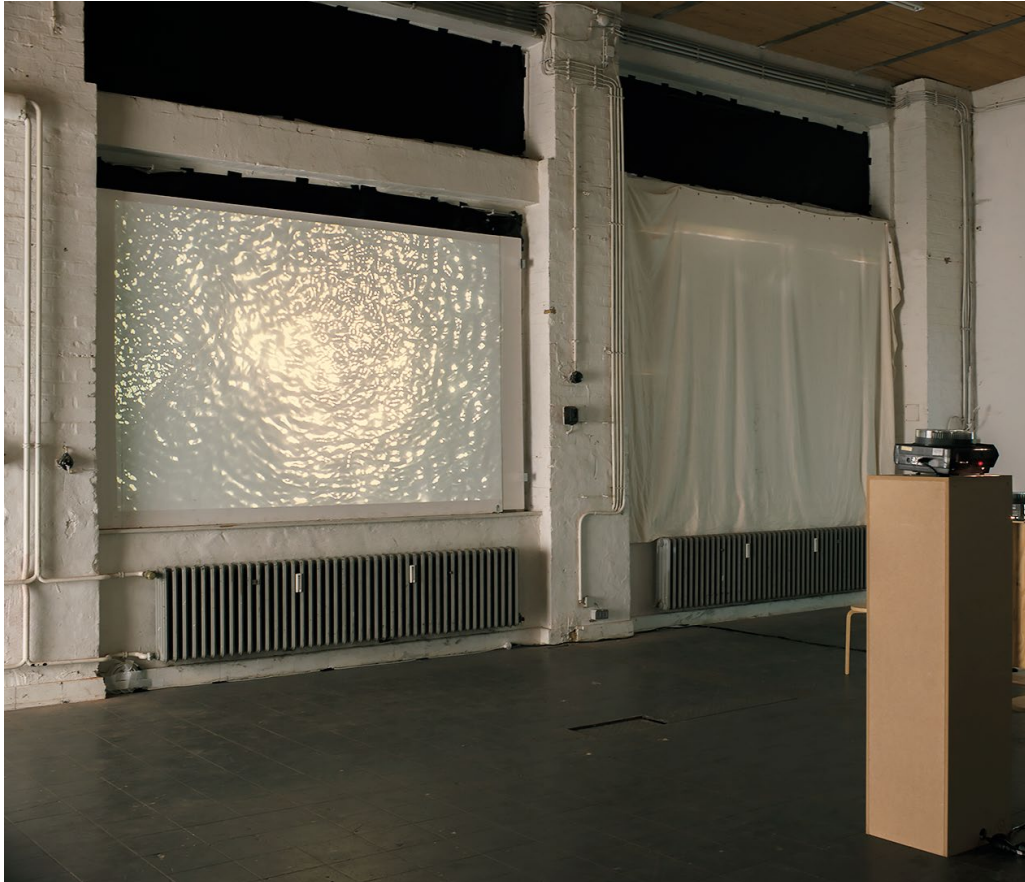
*Marges* (exposition collective), *Live in Your Head*, Genève, février 2017

# Licht

2017 - 82 color slides. Projection 2m50 x 1m80.

Group exhibition World of Echo - Kassel (DE), as part of Documenta 14 education, invited by Kunsthochschule Kassel.

As part of the group exhibition World of Echo, we were invited to work with iconographic sources from the archives of the University of Geneva. Licht is a sequence of images of diverse origins (art history, scientific imagery) around the simple idea of the light ray, its sources (natural and artificial) and its representations. To the archival images were added personal images as well as photographs of screens and other sources. The rapid succession of images and the constant presence of light as a motif draw the viewer into a form of gentle hypnosis.



Vue d'exposition.  
Exposition collective *World of Echo* - Kassel (DE), 82 diapositives couleurs. Projection 2m50 x 1m80.



extrait de la séquence



# Le Yona

2017 - designed with Delphine Moyard & Céline Simonetto. Set of 52 cards. Mixed media. Edition of 30.

This project is part of a collaboration between HEAD Geneva, ENSP Arles and CNEAI Paris based on the work of architect and thinker Yona Friedman. Composed of random digital collages of images (on the front) and reproductions of drawings by Y. Friedman's drawings (on the reverse), has been designed to be flexible and versatile in its uses: a mnemonic game, a construction challenge or even a source of inspiration in case of writer's block.

Players are invited to create their own rules and their own game to suit the moment and the mood.

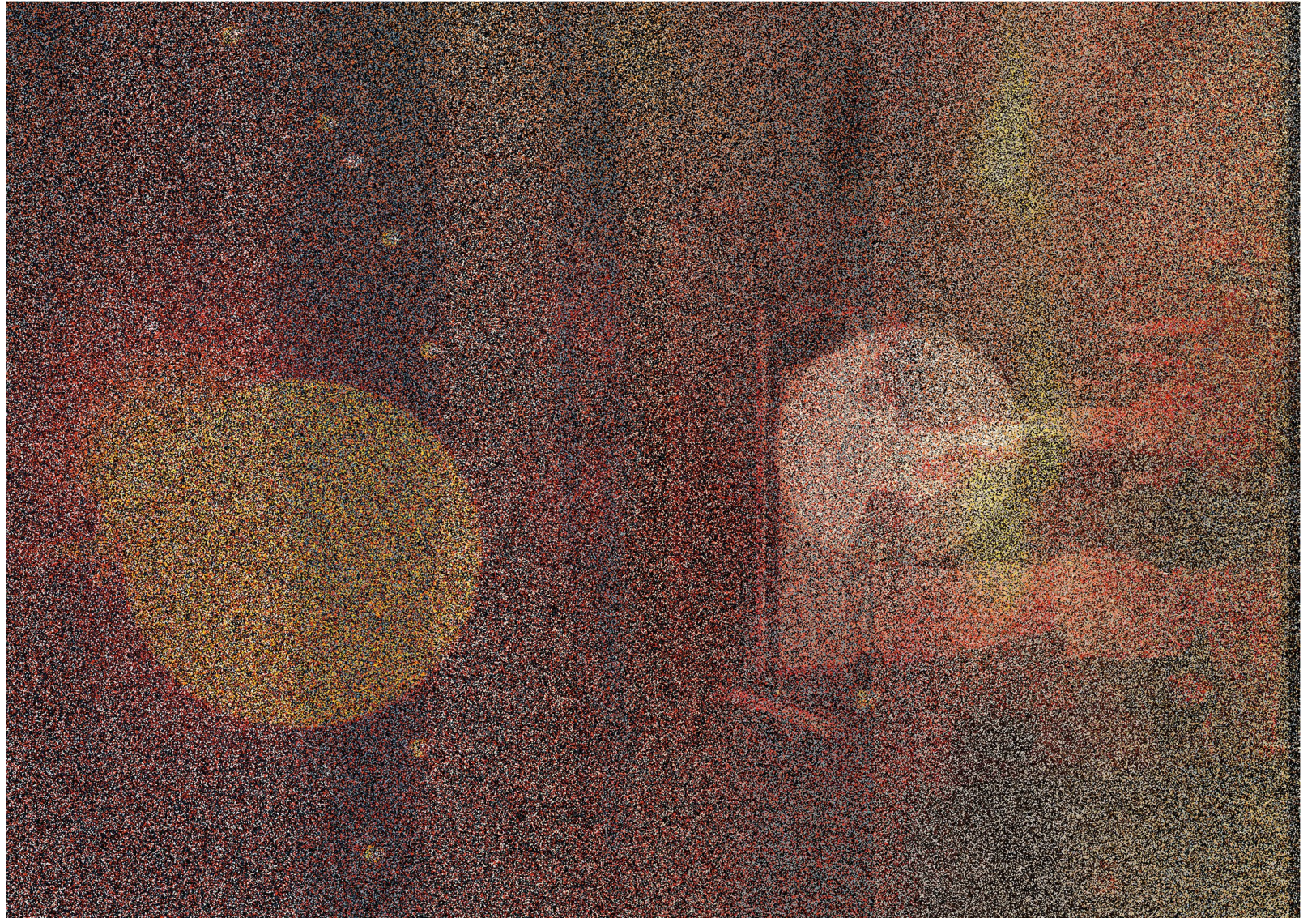


Le Yona, reproduction studio, mai 2019.



Le Yona, reproduction studio, mai 2019.





carte «soir», recto - détail