

ANTONIE OBERSON
PORTFOLIO

SCENOGRAPHY

APPETITE FOR THE DEPTHS

2022

Scenography

danse / performance, 50'

The space is immersive and global. The audience enters into a dark landscape and sits on the floor. There is a crack-shaped water surface in the center. The three dancers are at home in their never-ending self exploration.

concept and choreography : Johanne

performance : Johanne, Tokyo Lorvan et Ikenna Uloaku Nwaogu / Sayari
Alexandria, Lucas Muxu

scenography : Antonie Oberson

ceramic : Julie Magenta

sound creation and technique : Chaos Clay

lights creation and technique : Selim Dir Melaïzi

external views : Catol Texeira, Elie Autin

production : oh la la – performing arts production

co-production : Arsenic Lausanne

with the support of : la Ville de Lausanne - Canton du Valais - Canton de Vaud -
Loterie Romande - Fondation Ernst-Göhner Stiftung













CASSANDRE PEUT-ÊTRE

2022

Scenography

theater, 50'

Are we in Argos? In Cassandra's head or perhaps in the collective memory? In any case, we are in a theater. There is a big, soft, heavy, inert body of scenography and it's inviting to rest on its padded beams. To move the imposing fragments, the actresses have to pull them, push them, work together to lift them and struggle. The fibrous columns, fleecy ruins, highlight the protagonists's difficulties to try to pick up the pieces. Too heavy symbols dragging in the ashes of old myths, the soft modules absorb the voices and force the muscles of the survivors to contract, to model the space and the turns of the story.

text and direction : Giulia Rumasuglia

scenography : Antonie Oberson

performance : Henna Holländer, Isaline Prévost Radeff, Lisa Veyrier

sound creation : Giulia Rumasuglia and Cécile Lambert-Segura

sound technique : Cécile Lambert-Segura

lights creation and technique : Selim Dir Melaïzi

scenography sewing : Sandra Baudois

costumes : Giulia Rumasuglia and Antonie Oberson

directing assistant : Eléonore Bonah

scenography assistant : Al S. Gutierrez

technique assistants : Amon Mantel, Maya Fornasie

production : la Manufacture - Lausanne

© Nicolas Brodard (1-5)

© Guadalupe Ruiz (6)











I AM A LONER

2021

Scenography

danse / performance, 60'

In this project Mélanie explains through an audio text broadcast for each spectator her artistic practice around balloons. She explains how she was approached by the looners, the balloons fetishists, and what the similarities, nuances and gaps are between her and their practice.

The scenography includes three trampolines of different sizes scattered around the room and hanging from the ceiling. The three performers use the trampolines as stages. The fact that the trampolines are a bit shaky and extensible gives the performers aerial, slow and meticulous movements.

The spectators are scattered around the room and isolated from each other as much as possible. They sit on stools equipped with headphones and a padded cushion.

concept, text and choreography : Mélanie Gobet with the team's collaboration

performance : Jade Albasini, Sarah Bucher, Eléonore Heiniger

scenography : Antonie Oberson

sound creation and technique : Frank Bongni

lights creation and technique : Mario Torchio

voice-over : Mélina Martin

dramaturgy : Jean-Daniel Piguet

scenography sewing : Sandra Baudois

scenography sewing assistant : Julia Yerly

costumes : Marie Romanens

production : mg cie / oh la la – performing arts production

coproduction : Equilibre-Nuithonie – Fribourg

with the support of : Etat de Fribourg, Loterie Romande, Fondation FLUXUM, Prix

PREMIO des arts de la scène, Fondation suisse des artistes interprètes (SIS)







INSTALLATIONS / SCULPTURES / PERFORMANCES

AUTRE QU'HUMAINXES

2022

Installation

prints, fake fur, chains

Autre qu'humainxes is an installation where images and sentences are linked. The selected images come from a personal internet images bank. The sentences are quotes, sometimes reworked extracts and thoughts around the issues and possibilities of cohabitation with other animals.



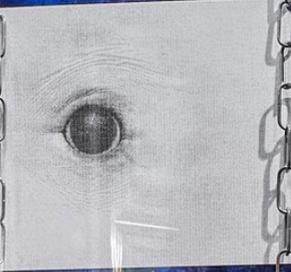
Prends l'odeur et enfuis-toi
Sous la surface de ton intuition
Dans ce qu'il y a de vivant
Sens-la

Apprendre c'est goûter



Je suis éteintxe

Talk to corals
Talk to cranes
Talk to cougars
Talk to crabs
Talk to cows
Not to cops

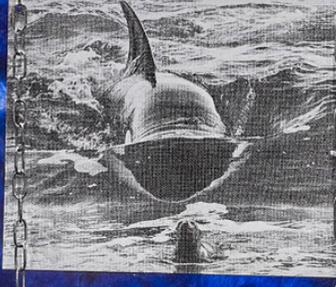


Avoir confiance en l'invisible
Et craindre le silence qui examine
Lorsque l'évaluteurxice n'aboie pas

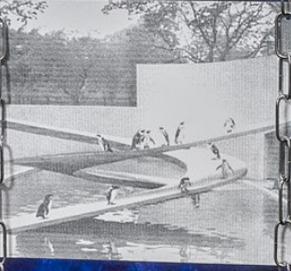


Vous-autres-qu'humainxes
Merci

We are wild
We don't have a name
We have a purpose
We fuck you up
And eat your pic-nic



« Pourquoi les orques sauvages n'attaquent-iels pas les hu-
mainxes ? »
« Iels savent faire la part des choses »
« ? »
« Je ne suis pas sûrxe que ce soit un bon calcul »
« Tu leur diras »



Et soudainement tu te souviens que tu as un visage



Est-ce qu'iel me regarde ?
Point de vue



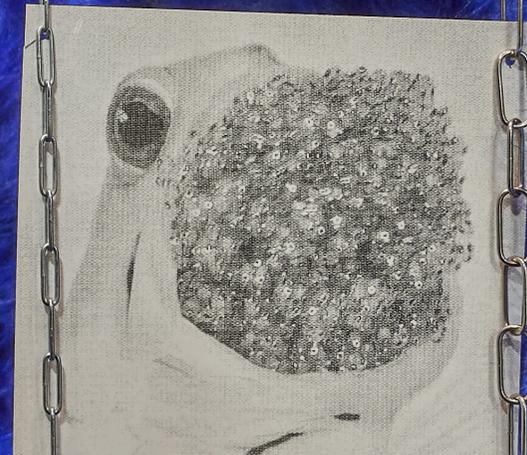
Je m'engage
Dans l'apparaître avec
Vous autres-qu'humainxes
Si vous voulez bien
Car nous sommes
Tous les jours

La tête
Pôle directeur
Parée de parures

Je suis éteintxe

Des proches chérixes ou
Des employéxes sans frais ou
Des nuisibles mépriséxes ou
De la nomenclature morcelée ou

Gazed la nuit
On y vit étrangerxères
Avec les autres
Sens et les yeux grands
Écarquillés
Plus bas que le rouge
Tu vois rayonner
Mon spectre
Mes infra fréquences



DORDINE

2022

Performance, 20'

bunk bed, sleeping bags, bedside lamp, audio piece

Two persons are getting in bed while going through several phases and small domestic rituals.

The movements are inspired by different personal anecdotes linked to sleep, personal bedtime rituals, researches on the phases of sleep, moments of improvisation around the bunk bed, elements of the text which is read in the soundtrack.

The soundtrack is two readings of the a text about dream superpositions, about growing and its in-between.

concept and performance : Lucile Pochon and Antonie Oberson

text : Lucile Pochon











Pour des jours et des nuits violettes

2021
Installation

found furniture, plant, grow light, video loop (1'55)

*This piece was part of the exhibition *Crépuscules* during the Regionale 21 at *Accélérateur de particules* in Strasbourg. The name of the installation refers to a German lesbian song from the 1920s. This installation is the scene of an interior that was shaken without being destroyed. Deserted, as if abandoned, it lies in a still and fragile chaos.*

The video is a poem, projected sentence by sentence against the back wall.



My house has now no doors
I threw them away
Just a roof please
And I'll sleep safe, pleased

no door needed
neither in nor out
Either sides
It's wide
Open

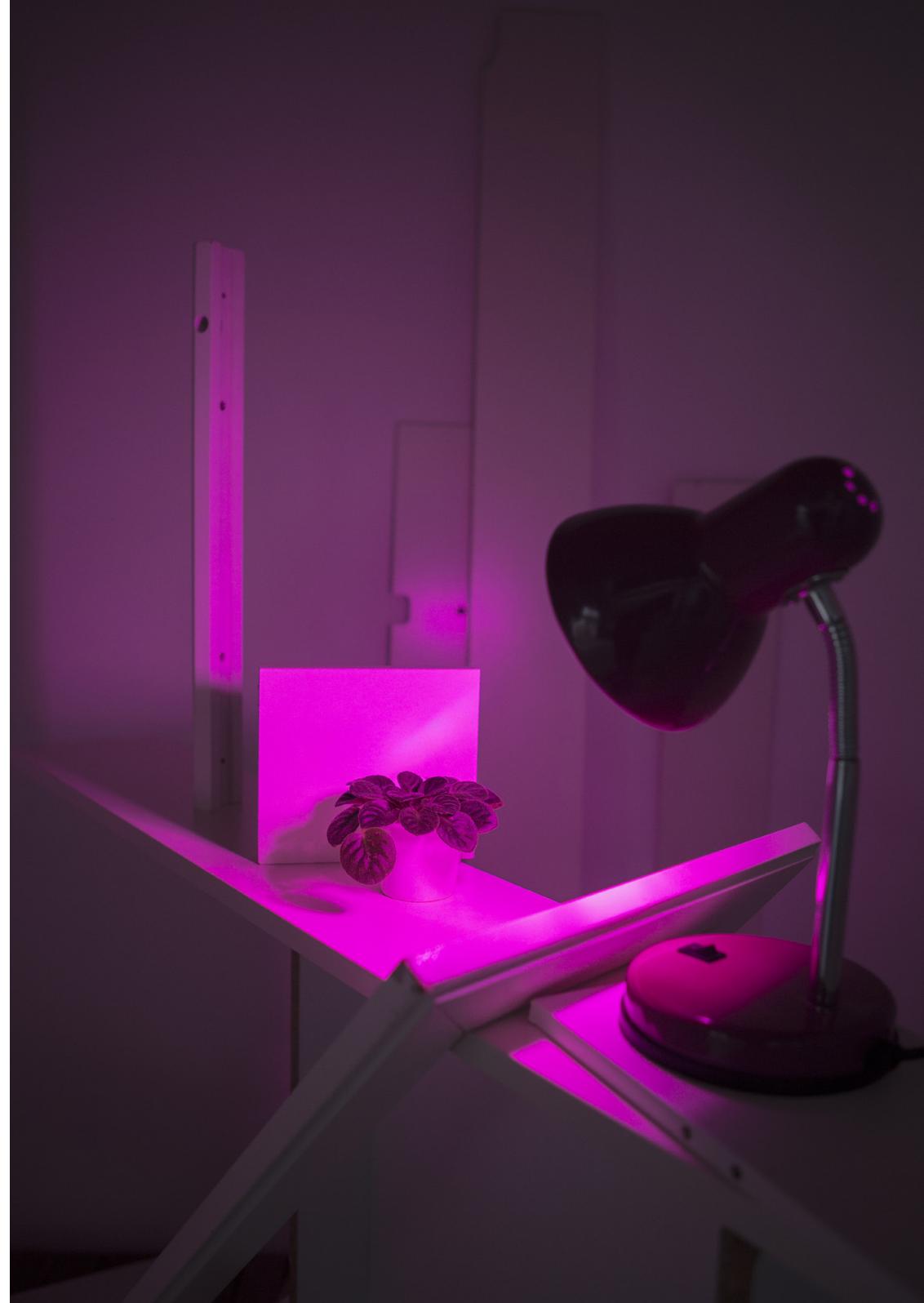
no closet
not closed

I'm in - no door
Ready to come out in any house
You mean indoor or outdoor?
It's already blurry
Can't you see?
I'm out off - center

everyone saw
anyone sees

Don't you dare
Dear,
to only exist in
Go out with me
Come out

We will sleep safe



GROWING ANYWAY

2020
Sculpture

found furniture, personal objects, pigments, acrylic paint

Growing anyway was made for the Institut Kunst diploma exhibition at the Kunsthhaus Baselland. This sculpture is built with raw and poor material. On the found furniture, weeds were painted with a traditional folk approach. In French, those plants are often called "mauvaises herbes". It's about what is wanted or not, the appearance, the normality, the society. Some beings will continue to exist in any case, in spite of fierce resistance against them. The gesture of painting these delicate plants on that cheap furniture goes in the same direction of giving a tribute to what is worth(less) in this normative society. It's about spending time with what we think arstill bodies, about valuing and caring.





FOUND & LOST

2018
Sculpture

found furniture, acrylic paint, fake fur, audio system

Found & Lost was part of the exhibition ODNI/UDO during the Regionale 19 at La Kunsthalle in Mulhouse. This piece plays with the borders of the familiar and the strange. The bright color draws attention from afar and the shape reminds of the cat tree. Once close to the sculpture, the frozen and neglected aspect of the thick orange paint appears.

Then comes the sound, by surprise. Human voices come out discontinuously from inside the object. They call briefly. After several repetitions, we can understand that these sounds are human first names : Joël.le, Gaël.le, Maël.le. Who is calling who?



CHAMBRES

2017

in situ installation

Ikea and found furniture

Chambres was presented during the bachelor diploma of la Head - Genève. The two different rooms communicate through a display of contrasts, of colors and materialities.





ARIA

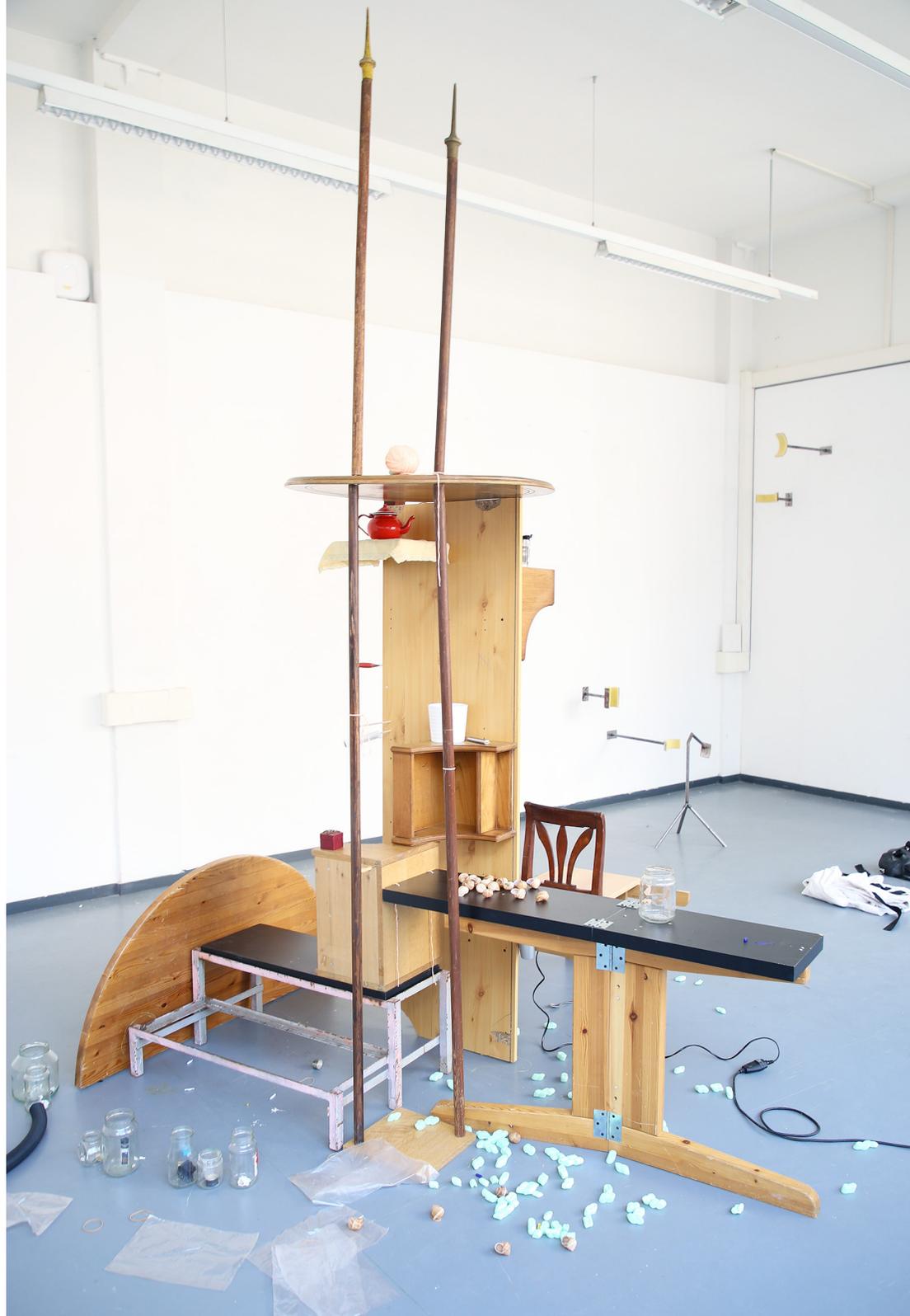
2017
performativ installation, 15'

found furniture and personal objects

This performance is about the systematic gestures of objects organisations. The way kids play by reproducing organisation gestures they saw or by setting the room for the game was the starting point of this work. The two body gravitate around and into the structure with simple actions including the small objects or some parts of the sculpture. The only strange sounds are those produced by objects being used.

concept and performance : Lucile Pochon and Antonie Oberson





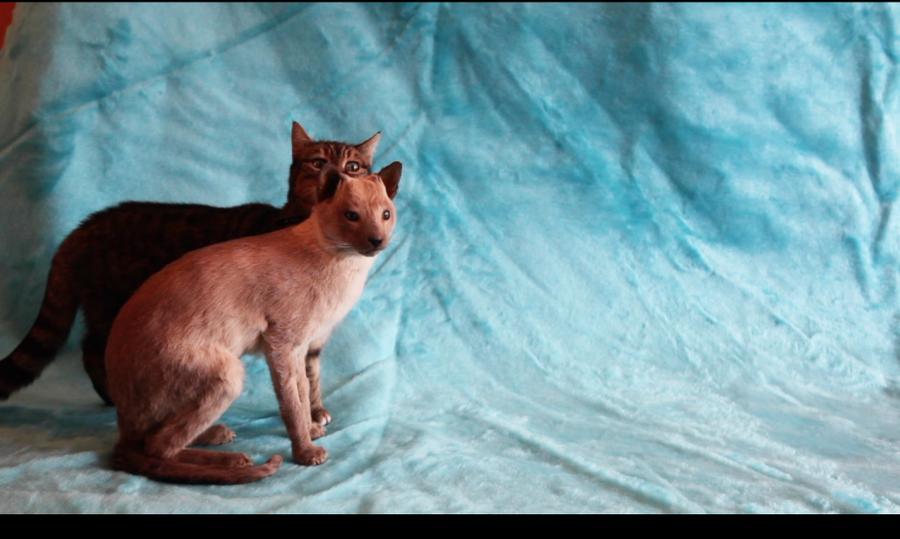
FELIS FELIS

2017

installation 132 x 98 x 40 cm

cardboard, synthetic fur, video

Felis Felis was made during a workshop led by Christian Gonzenbach and Jérémie Gindre in collaboration with the Museum of Geneva. Pets have (more than the other non-human animals) an ethically strange place in a natural history museum. The video is the meetings of a naturalized Siamese and three cats. One after another, they approached the presence of this cat's body in their own different ways.



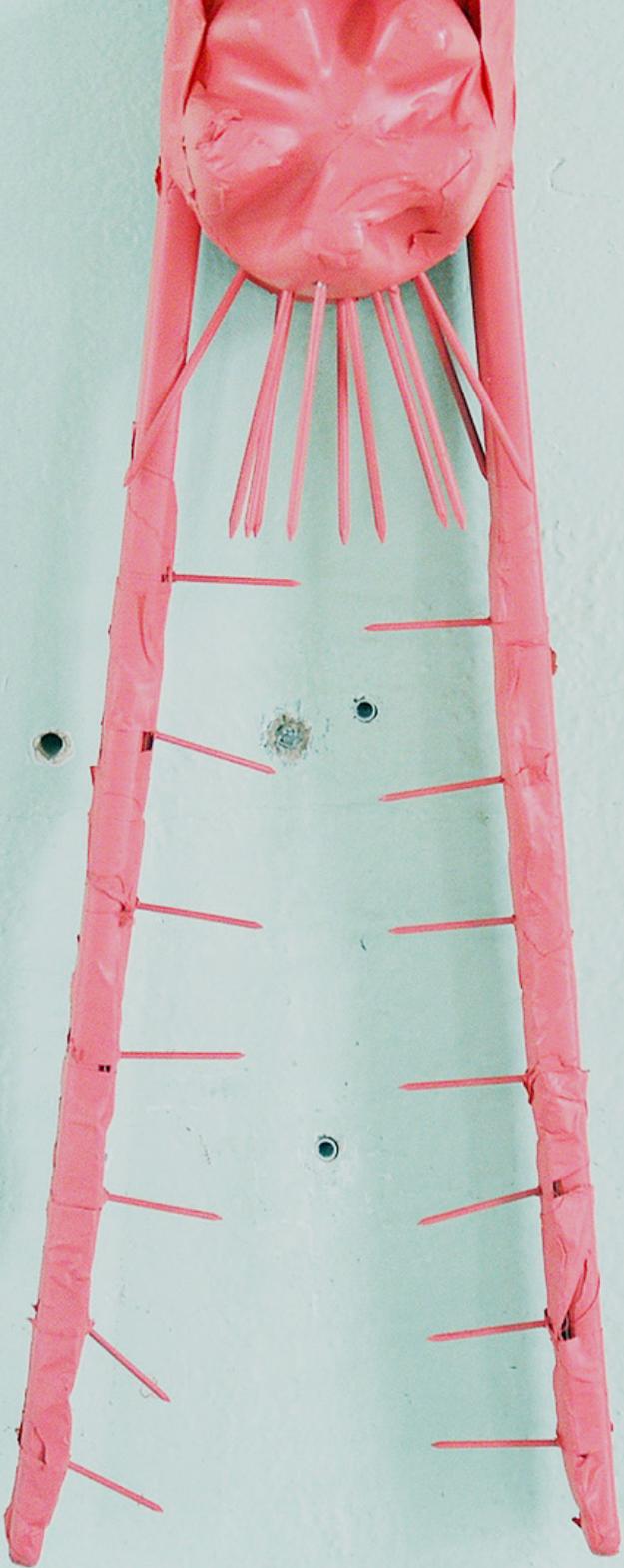


SHASSORA

2015
installation

found objects, spray painting

This installation was made for an exhibition in the mill of the Rodynam Collective in Orbe. The objects were created during two workshops for non-artists with a lot of material. The project was inspired by a local story : the workers of the old mill could receive money for each rat they would catch and kill on their work place. They started to build improvised weapons to hunt the rats.





Antonie Oberson, they/them
antonie.oberson@gmail.com