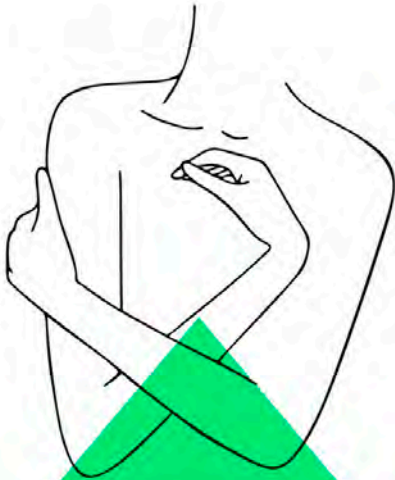


• ESPACE • ARTISTES •
FEMMES •

présente



Women Artists' Days

Exposition pop-up

du 6 au 10 mars 2023

Rencontre avec les artistes

Mercredi 8 mars
de 11h30 à 13h30

Hélia Aluai
Guilmette Baghdadi
Nevena Bentz
DESSA
Chus Díaz Bacchetta
Lia Ferreira
Kidist Hailu Degaffe
Miren Amaya Hernandez Ormaeche
Rita Mancesti
Daniela Markovic
Fanny Stehlin
Julie Maltais aka Vandy
Alexia Weill



École Hôtelière de Lausanne
Route de Berne 301
1000 Lausanne



Espace Artistes Femmes: Rose-Marie Berger was launched as a project in February 2018. In 2020, it became an association that today groups seventy women artists in order to contribute to their artistic recognition around the theme of intimacy - how life relates to the artist's work.

After an inaugural exhibition in May 2022, two exhibitions at the *Maison de la Femme* in Lausanne, an exhibition at the *Museu de la Dona* in Catalonia, an exhibition at *Powerhouse* in Lausanne and an exhibition at the *garages du Flon* at the beginning of this year, *Espace Artistes Femmes* presents its new pop-up exhibition in partnership with the *Ecole Hôtelière de Lausanne*.

This event presents work by the following artists : Hélià Aluai, Guilmette Baghdadi, Nevena Bentz, DESSA, Chus Diaz Baccheta, Lia Ferreira, Kidist Hailu Degaffe, Miren Amaya Hernandez Ormaeche, Rita Mancesti, Daniela Markovic, Fanny Stehlin, Julie Maltais aka Vandy and Alexia Weill.

In this booklet, you will discover their background and their artistic approach. A meeting with the artists is scheduled for Wednesday 8 March from 11:30 to 13:30.

In addition, the Association regularly offers a programme of cultural activities. All the information and the detailed agenda of cultural activities are available on the website: www.espaceartistesfemmes.ch/activites-culturelles

Writing and design of the booklet

Audrey Piguet for *Espace Artistes Femmes : Rose-Marie Berger*
Professional photographer and cultural mediator

www.espaceartistesfemmes.ch

Introduction of the association

Espace Artistes Femmes : Rose-Marie Berger

A project born in January 2018 and turned into an association in September 2020, Espace Artistes Femmes was created by Marie Bagi, who holds a PhD in Contemporary Art History and Philosophy. She is the author of a published thesis - *L'Art au féminin I et II* - which deals with the intimate in the works of women artists and their late recognition in the art world. Her aim is to breathe new life into contemporary art by highlighting the concept of the process of intimacy.

A few words from the founder and president Marie Bagi about d'Espace Artistes Femmes : Rose-Marie Berger

« It goes without saying that I want to highlight women in the art world. Nowadays, we are talking about museums as well as art galleries. The important thing is to propose an innovative exhibition concept that would give contemporary art a new lease of life by contributing to the visibility of women in the art world.

The result of a work of art is not obvious to everyone and therefore, in order to make it accessible, it is essential to make the process known. That is why I work with women artists who are willing to do cultural mediation with their own work. Simone de Beauvoir said «you are not born a woman, you become one», I say «you do not become an artist, you are born one». It is a call from the depths of our being that we can perceive through works conceived to materialise a feeling about the world or others.

Informing the public interested in art- the work of art historians- but who do not have sufficient knowledge in this field would be just as fundamental. This space would be a way of demonstrating the importance that the art of women artists has for society. Raising awareness among all audiences could lead to a positive and definite increase in everyone's artistic interest. »

Why choose to name this association

Espace Artistes Femmes : Rose-Marie Berger ?

« Rose-Marie Berger (1922-2019) was the wife of the famous Swiss art historian and personality René Berger (1915-2009). Both were like grandparents to my brothers and me. René Berger is an example for the art world. It was partly he who gave me the desire to make it my profession. Their son, Jacques-Edouard Berger (1945-1993), also a brilliant art historian, left a unique collection that is now managed by the Foundation that bears his name. Rose-Marie Berger thus had a tangible link with art, but not only through these men. She was also a talented artist. That is why I would like to be able to present some of her works in this space and pay tribute to her for the wonderful woman and artist that she was. Despite the fact that her husband supported her in her art, she preferred to let her men shine. This «sacrifice» is an example of the condition of female artists at the time. In a way, if we assess the situation today, this condition has not changed much. That is why this space would also be my contribution to the visibility of Rose-Marie Berger's work.»

The founder and president, Marie Bagi

The committee of the Association



Marie Bagi
President



Raphaël Bagi-Laurent
Vice-president



Audrey Piguet
Cultural mediator



Nicolas Baechtiger
Member

Hélia Aluai

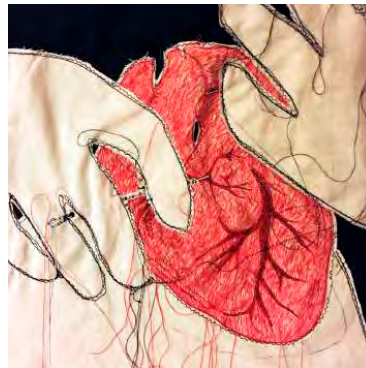
www.helia-aluai.com

Hélia Aluai, was born in Cape Verde in 1973. Early in her life went to live in Espinho, Portugal, where she lived her childhood and much of adolescence. Moved later to Porto, where in 2000 completed a Ph.D. in Fine Arts, Sculpture in F.B.A.U.P. Later, In January 2014, completes the Master of Architecture in Porto E.S.A.P. Among other activities taught the discipline of Visual Education, belonged to the CINANIMA animation film permanent workshop, being part of the jury part of the jury in 1998 of the «Young Director Portuguese». From 2010 she fully devoted herself to her professional career, having already won a number of national and international awards. Currently lives in Lausanne, Suisse, city where she works in the area of scenography, design and illustration.



About her work

The territory and its textile memory provoke new thoughts and new artistic production one wants to rescue from the past, filtering it in the present, contaminating the future. Understanding the place through its temporal dimension, thinking and rethinking the definitions based on the relations that are established between geographic and identity space, social and political, artistic and aesthetic, of memory and imagination, thus insisting in the idea of place as inhabited space. Through reflective practices about a place or the resignification of a territory, considering and/or removing topias, it may be possible to give way to new discourses. Appropriating the memory, inhabiting the uninhabited, common or individual, the inane becoming alive.



Embroider hearts - Bordar corações (detail), 2020, embroidery, 1x3m



Embroider hearts - Bordar corações (detail), 2020, embroidery, 1x3m

Why the embroidery? Embroidery is an activity rather attributed to women, seen as a minor or decorative art. Simple fabrics could be considered as a poor material, unlike canvas, silk... But the fabric represents temporality, in the sense that it moves: it adapts to the shape and light of the place. As well important is its «portable» character: it is easily folded and brought. It is these simple and practical aspects that have attracted me to this material, its perpetual presence in our daily lives and that of our mothers and grandmothers, in our time and in theirs. I moved to Lausanne 5 years ago and this change of place of life and work led me to look for inexpensive and easy to transport materials. This new artistic research coincided with a particular moment: The house of my parents, where I spent my childhood, had to be partly emptied. She kept the same objects and the same fabrics, nothing had changed. Choosing these fabrics and working on them was probably a way to take my roots with me. There are roots in us after all! We take them with us, whether we are nomads or new sedentary on a place other than our origin.

Guilmette Baghdadi

www.guilmette.art

Guilmette has crossed traditional boundaries between architecture, sculpture and painting throughout her professional life. A Architect DPLG and Dipl.Ing., she has been drawing and painting since her early childhood. Alongside her architecture studies, she was a student at the Beaux-Arts de Grenoble, drawing live models and sculpture. She was mentored by Simone Magnan, second Grand Prix de Rome in 1954, with whom she became friends and became her protégée.



Her background is atypical. Of Iranian parents, she was born in North Africa and then moved to France where she continued her secondary and university studies. For about thirty years, she used her skills both as an architect and operations manager in France, Germany, Poland and the United States, in Arizona and California. She has lived in Switzerland since 2015.

About her work

Her artistic identity is characterized by the simplicity and the purity of the line; this is essential to her. Symbolism is very present, especially through the minimalism of colors that are used in order to strengthen the emotions and awaken the senses. Guilmette creates an art form from which she wants to convey messages that are dear to her: the spiritual essence of the human being, the unity of humanity, the equal rights of women and men, the development of virtues. It is her faith, the Baha'i faith, that is her driving force.

She is passionate about minimalist profiles, the expression of movement, the symbolism of the heart and the drawing of live models. Through her sculptures, she primarily explores the beauty and multiple facets of the human body. She is a qualified art therapist, and also teaches courses on soapstone.

Guilmette regularly exhibits her work in solo and group shows in the United States, Switzerland, Great Britain, France, and notably at the Salon International d'Art Contemporain at the Carrousel du Louvre in October 2021 and in 2022.

La femme... the women... will be the ones changing the world to a better place, creating a new world order. As women, we continue to strive to establish our place in the all the diverse fields of life: sciences, arts, educations, and by training and raising our children, boys and girls, in such a way as to better complement each other. The inner power of women is tremendous.

This painting was inspired by the destiny of a woman named Tahirih: In 1852, at the age of 38, she was executed for her beliefs and activities. Her last recorded words were, "You can kill me as soon as you like, but you will never stop the emancipation of women."



Femme, 40x40cm

Nevena Bentz

www.nevenabentz.com

Nevena Bentz's work focuses on the complex relationships between people and their surroundings. Her pieces highlight the interconnectedness of all forms of life on the planet. The human and the natural are contrasted, but fuse and reinforce the idea of their oneness. The feminine subjects highlight the nurturing and healing attributes of women and Nature, their resilience and ability for renewal.



Nevena creates paintings with a sculptural quality, where Nature's landscape is built through the layering and collaging of a variety of natural materials, creating complex organic patterns and textures. The collaging of Nature's various components alternates connection and dis-connection, creating surprising boundaries and unlikely relationships of fragmented organic matter. Fine sand and mica are reminiscent of the stars and offer the means to place our earthly experience within the universal, challenging our limited human perception. As David McCord said, "A handful of sand is an anthology of the universe."

Highlighting the conflict between Nature's harmonious landscape and human activity, Nevena's work exposes the challenge of people to connect to the whole of which they are a part. The human element causes disruption and fragmentation of the natural world and stands in contrast with it. Where Nature's components blend harmoniously despite their varied colors and textures, people constitute black and white depressions of the overall landscape. Their presence tears into Nature's fabric, visually recreating the destructive effect of human activity, such as deforestation, agriculture, development, and extraction. Placing humans centrally in space also affirms their egocentric view and the perception that Nature is separate, marginal, and to be used for their benefit.

The feminine brings a double-edged aesthetic sensibility. Women are a symbol for beauty, creation and renewal and naturally blend with Nature as co-creative forces of life. Another aspect of the female presence is a shared vulnerability with Nature which elevates the female figure into that of a peaceful warrior who seeks to fight for and protect its kin, becoming an antithesis to the traditional model of masculinity upon which modern industrial society was built.

Female identity is a constant theme in Nevena's body of work. In her prior work, the female face served as a visual portal into human psychology and our relationship to self, examining our emotions and earthly experiences. Her current series "One" places our quest for self-knowledge into the larger framework of our world and universe, expanding upon the notion articulated by Einstein that looking deeper into Nature will enable us to better understand everything, including ourselves.



About her work

"One" explores the interconnection and inseparability of people and the natural world.

In the past few centuries, human beings have drifted away from Nature and its life-sustaining systems. Humanity has battled to dominate and exploit Nature for its sole benefit, disregarding the fundamental, natural rights that belong to the rest of creation. Oblivious to our interdependence

and oneness with the larger community of living species, we find ourselves restless and disconnected from Her life force, Her innate peace and tranquility.

Humanity's flat black and white prototype contrasts with Nature's colors, reliefs, and diversity of textures, creating tension and rending its tissues. The result is a fragmented landscape that mimics the fundamental ways in which human activities, such as deforestation, agriculture, industrial development, and extraction, have disrupted the Earth's landscape. The realistic rendition of the human face further shows our need to define, outline, and analyze through solid, recognizable forms, revealing a simplistic and limited understanding of the world. Nature's fabric penetrates and dissolves the rigid boundaries and predictable patterns of the human form. Her web of abstract complexity overlays and blends with the human face to further emphasize their oneness.

Lilly, 12"x12", mixed media

Nevena Bentz, From de serie « One », « Lilly » 2021, mixed media on canvas, 30

The series honors creation as a counterforce to destruction. The idea of Oneness constitutes a channel for elevating our consciousness. It opens our hearts to wonder and humility, becoming a portal to love and compassion for all of creation.

DESSA

www.dessa-art.com

Swiss artist and author DESSA was born Deborah Sharon Abeles in 1948 in Southern Rhodesia, today, Zimbabwe. Her mother was from Poland and her father a doctor from Hungary. DESSA, whose civil name is Deborah Petroz-Abeles, works in La Conversion and in Berlin.



The Art of Remembrance – Alice Salomon, Abgeordnetenhaus Berlin, 2022- Berlin Parliament. This exhibition commemorates the 150th birthday of Berlin's feminist social reformer.

Having grown up in a segregated society, she is sensitive to social injustice. Her work deals with political and social subjects such as equality and women's rights in which she draws attention to relatively unknown biographies, shedding light on historical topics and issues.

A multicultural and multidisciplinary artist, she is also known for her projects combining music and visual art. She recently developed a concept which she named, "Transoundart" - an improvised dialogue between musician/s and her paintbrushes.

Over 40 exhibitions of her work have been presented in museums, cultural centers, and galleries in Europe. She gives lectures on her work and collaborates on projects for students and for the public, presenting her art in educational institutions and most recently in the Abgeordnetenhaus Berlin, the Parliament of Berlin.

About her work

As of 1971, Swiss women were finally able to vote. The collage pays tribute to the first eleven women elected to the Swiss Parliament and Lise Girardin, the first female Councilor of States. The necklace of coins is a reminder that only since 1985 can married women in Switzerland open a bank account without the approval of their husband.



1971, 2021 collage reproduction on plexiglass

Chus Diaz Bacchetta

www.ChusDiazBacchetta.art

Graduated from the Escala d'art Llotja in Barcelona and from the École Cantonale des Beaux-Arts et d'Art Appliqué in Lausanne (nowadays ECAL), Chus Diaz Bacchetta has developed a personal artistic approach, punctuated by many moves with her family, working as a graphic designer and teaching visual arts.



Resuming studies in art history and obtaining a master's degree in museum studies has allowed her to work as conference guide, cultural mediator and exhibition curator, as well as to rethink her creative approach. Her artworks can be found in private collections in the United States, Spain and Switzerland; as well as in the public collection of the «Réserve Précieuse» at the Bibliothèque Cantonale Universitaire of Lausanne and in the art collection of the city of Tossa de Mar in Catalonia, Spain.

About her work

Chus art form is sometimes expressed in series. Often fragments of images anchored in her past appear sequentially. Going back and forth or just one way between memory and the white sheet of paper, so many sensitive itineraries that nourishes her creative approach. Facing our hopeless ephemeral condition, the need to be surrounded by images and sublimated objects, and create them to exist. Pigments are applied in an intuitive and spontaneous way. Sometimes sand, old photographs and other findings enter the scene. Staining, gluing, composing, so that unexpected effects arise from energetic gestures carrying multiple traces, engaging the imagination to do the rest.

An «analog» self-portrait from the 80s. On the window of a student room, the reflection of a young woman facing her destiny. She emerges from the timeless archives and sends us back to our own existence, questioning our choices, our stances or their absence, our doubts or our certainties, facing society and our cultural baggage. «They wanted to be patrons, they wanted me to be a muse, they wanted to contrain my destiny. But she is rebellious, free and determined.» - Lutry, summer 2021



On a voulu ..., 2021, acrylic and oil pigments, walnut stain, Indian ink, pencil, mulberry paper and photo-transfer, on cotton canvas. 100 x 65 cm.

Lia Ferreira

www.liaferreira.online

Lia Ferreira was born in Lisbon in 1974, where she began her artistic training, from an early age, at the school Beiral, under the care of the painting teacher Maria José Vieira. She continued her studies, always through the Arts, graduating in Fashion Design from the Faculty of Architecture of the Technical University of Lisbon.



She also completed a Post Graduation in Cultural and Creative Management and Entrepreneurship at ISCTE / INDEG. She has developed work in various artistic areas, as well as in Production, Editorial and Management and Marketing associated with the so-called creative industries. In recent years, she has dedicated herself exclusively to painting, drawing and illustrating, and recently (late 2022) started doing art direction at a home launched independent online portuguese magazine, called Almanaque (at almanaquemag.com), with a group of well-known authors on culture, science, history, philosophy and literature. They all work probono in that project. Her work is regularly updated on the website (liaferreira.online), as well as on her social media. She's a mother of four (ages 7 to 23), a dog owner and a feminist.

About her work

This work, made on watercolors on paper, is an experiment on abstraction, leading an attempt to find out when is the portrait a portrait and when does it stop being one. What degree of abstraction can it handle? How far can one go so that the subject is recognized, or recognize itself, and when does the observer start to project something else? Ultimately, is there a sweet spot? Is it reached when each one recognizes themselves and, almost simultaneously, each one can invent other subjects?

The work that I have developed as a painter is almost entirely centered on the human figure, especially women. This observation is the result of a preference, a natural inclination, which I do not fight back and which has been developing since childhood, having had a more oriented approach during college and been very free since then.

Just as in childhood we draw our mother, father, brothers, friends, and ourselves, I resumed drawing and painting, after an interregnum of years, through the portrait of those dear to me. I do not claim more erudite or strenuous reasons than affection.

Normally, when people ask me to portray someone they like, or themselves, they expect an immediate recognition of the portrayed and wish that their best physical characteristics are reinforced, in a pleasant and nice outcome. This pressure can sometimes weigh on the enjoyment of the creative moment and it systematically leads me to adopt a contrarian approach, away from monotony and the expected.

The most recent path I have taken in the search for the essential portrait, the minimal (but not minimalist) portrait or the limits of the portrait, is through abstraction.

The figures represented in this painting are the leading actresses in the popular tv series from the end of the 70's called Charlie's Angels: Jaclyn Smith, Farrah Fawcett-Majors and Kate Jackson. As a kid, I loved this series with its amazingly strong women who solved mysteries and went on adventures. They were also extremely beautiful, of course, because there was no other way women could play important parts, back then (and even today, there's a long path to be taken). Anyway, they were an inspiration: With my all-girl cousins, we used to play pretending we were them.



Charlie's Angels, 2022, Watercolor on paper, 42 x 29,7 cm

Kidist Hailu Degaffe

www.degaffesart.com

Degaffe is an Ethiopia born portraitist (1969) who expresses in her paintings the plights of women and children and the struggle to abolish harmful practices such as child marriage. Degaffe was among thirty contemporary artists engaged by the UNFPA (United Nation's Population Fund) in 2008, to paint a 100 meters long canvas, on



March 8 Women's Day in Ethiopia, in a campaign to end early marriage. Degaffe visited the Hamlin Fistula Hospital in Addis Ababa in 2008, arriving as the young girls whose fistula has been repaired came out of the surgical recovery room. The eyes of one particular girl, rests engraved in the memory of Degaffe. Thus evoking this eye in her paintings ever since.

Arriving in Switzerland in 2009, Degaffe continues her creations, in what she calls « endurance art » : it is about the challenges that any of us could face at a given moment in time. It narrates the endurance and the intrinsic power within of tenacity and resilience. (Elongated neck and face without ears) despite discs/tensions that converge on the subject.

Degaffe likes using metaphores and allegory, landscapes, often represented by animals such as felines. She speaks in her art about migration, integration, folklore, assimilation, and tri-bute to personalities. She strongly believes that art is the key to solve social problems, and that the artist is at the forefront using art as its communication tool. With her husband (me-dia designer), Degaffe collaborates in fashion shows by painting portraits on tissues of diffe-rent nature (H&D Studio). She also collaborates in her 'joy of painting' workshops with asso-ciations such as women, elderly or children communities. For her technic she uses acrylic paint as it dries fast. The large sized painting of Degaffe titled 'the gallop' is among the Ethiopian National Museum collection.

About her work

Among Degaffe's art endurance this acrylic painting on canvas is titled 'Endurance Woman'. It speaks of the challenges that any of us could face at a given moment in time. That we all posses the intrinsic power of endurance and resilience. This particular painting narrates the tenacity of women (elongated neck) to endure challenges such as early marriage. The artwork is among séries of works painted in 2013.

It is a diptych that is displayed on the wall in a V position. This implies dichotomy/ fragmentation (iMigration) and at the same time unison/assimilation. The portrait is inspired from a mirror reflection of self but speaks of women in general, It also evokes the memory of the artist's visit at Hamlin Fistula hospital in 2008 in Ethiopia. The disc like movements seen behind and in the forehead are tensions that converge on the protagonist.



Endurance Woman, 80X40CM each.

Originally the form of the disc was inspired by the oval shaped traditional pancake of Ethiopia the injera. Later the form evolved to imply thoughts that preoccupy our minds.

In degaffe's art endurance , the figurines have no ears (the difficulty of being heard) ; They are survivors, who carry their history and plight with pride and resilience. Bright colours speak of hope.

Miren Amaya Hernandez Ormaeche

www.mirenamayah.blogspot.com

Miren Amaya Hernandez was born in Venezuela. She has lived and worked in the Lausanne region since 1990. From 2010 she began to work as an independent artist and took art history courses at the University of Lausanne. Interested in broadening her skills, she trained in contemporary ceramic molding at the Haute Ecole d'Art de Valais and took photography courses.



Miren has her studio in St-Sulpice and presents her work in exhibitions in Switzerland and Latin America where she has sometimes the role of curator-mediator. Some of these exhibitions are: "Vous pouvez vous asseoir", "Preliminaries" (Visarte Geneva), "Hissez Haut" (Visarte Vaud), "Work on paper" (Ateliers de Bellevaux) and recently "Artistic-Approaches" among others.

Passionate about the behavior of light, she uses her knowledge of reflection and refraction of light. Photography, collage, ceramics, risography and drawing are some of the mediums used in her work.

About her work

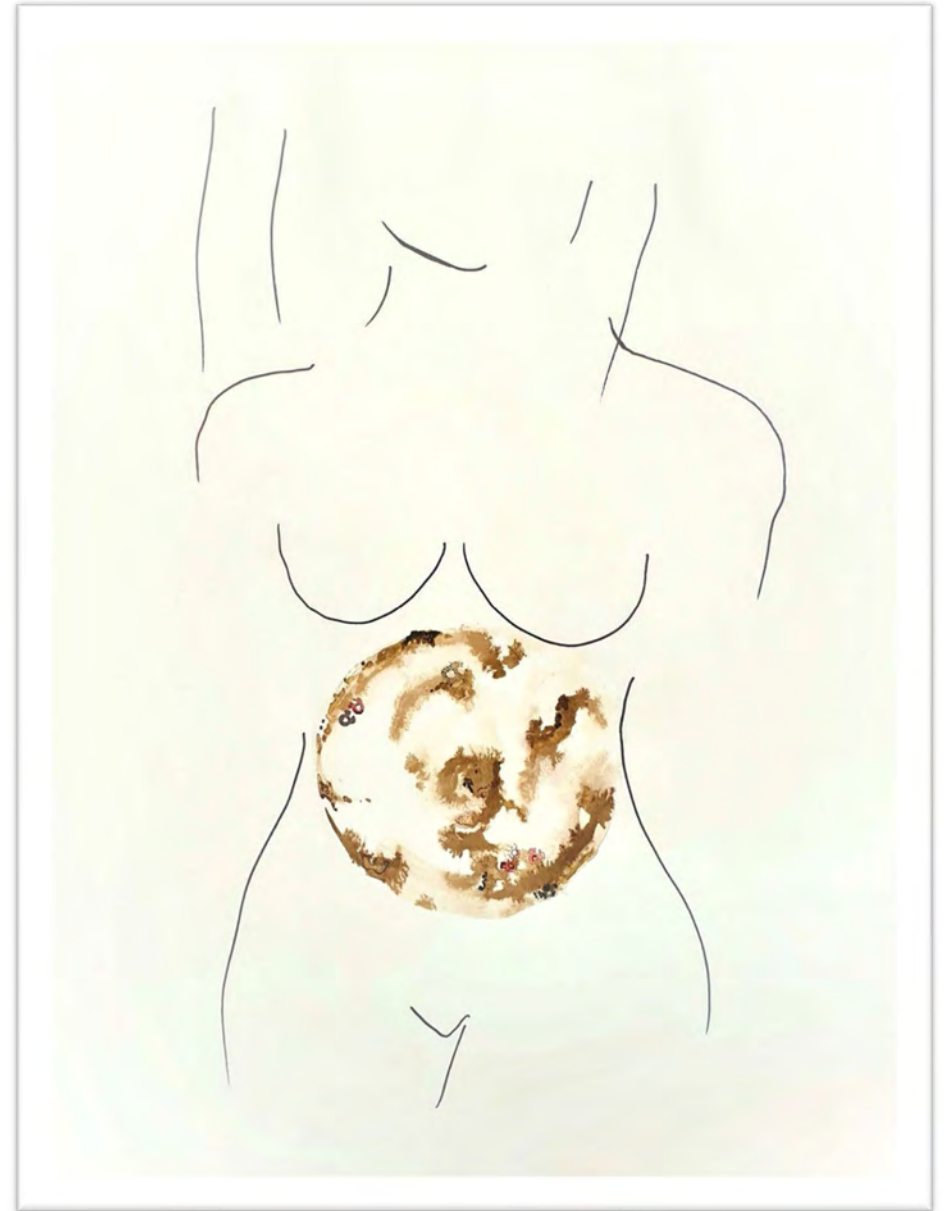
We all have our own planet, a place that belongs to us, is made up of our dreams and desires.

The mastery of the wet technique gives free rein to the ink which, under our amazed gaze, forms the relief of the planets. A palette of shades unfolds to give rise to imaginary mountains and plains. The planet was born. relief

This work pays a humble tribute to women astronomers, especially Carolyn Shoemaker. She allowed us to get to know about 900 asteroids* discovered along her prolific scientific career.

Thank you women, eager for knowledge who allow us to go beyond ourselves.

*Small planet



Asteroid F2023, 2023, unique piece, indian ink in fine paper, 50 x 65cm

Rita Mancesti

www.mancesti.com

Born in Geneva in 1970, Rita Mancesti has been painting since the age of 14 and has organised more than 30 individual exhibitions in Switzerland and collective exhibitions abroad. Her studio-gallery is located in Coppet, in a 60m2 space, housing her latest large format creations called «Freedom». His expression alternates between acrylic and oil, in a search for light strokes, playing on the harmony of complementary colours and a touch inherited from the impressionist tradition.



Her imaginary cities are narrative art, where the artist can imprint her experiences, her nostalgia, her ironies in the face of current events, her humour and her hopes for a harmonious life. She often has fun integrating the stories of others into her artistic project. In her autobiographical series «Being a Woman», which accompanies her through her personal development, she projects her emotions as a woman at each milestone in her life. The frames of this series refer to her totem animal: the snail, capable of retracting into its shell when it wants to. In 2013, Rita Mancesti published a monographic book «25 years of painting» with the editorial support of Celina Kosinski, art historian. It is a first catalogue raisonné of 380 works from 1984 to 2013. She is also developing a concept of artistic teambuilding in companies to help work teams find a common harmony. Concerned about the place of women's art, which remains too discreet, she joined the committee of the Espace Artistes Femmes at the end of 2020 to try to ensure the financial sustainability of the EAF and to bring her experience in the field of marketing and sponsorship. Rita Mancesti is currently preparing an exhibition marking her 40 years of painting, with 15 canvases measuring 140 x 180 cm representing several Swiss summits: the «Freedom Peaks». Paintings in their raw state, a return to our roots, to the link that unites us to Nature, she calls them her BIO paintings.

About her work



Being a Woman , Nursening , 2020, oil on linen, 115 x 165 cm

Daniela Markovic

www.danielamarkovic.com

Born on December 19th, 1976 in Rambouillet, I grew up in a Serbian family that was steeped in tradition and upheld strict and rigorous values around work.

Very early on, I realized the need to express myself through various forms of art, including drawing, painting, modeling, and sculpting.



My love for textures can be found in most of my work, where the presence of volume and thickness is evident throughout my creative process. After studying economics in Germany and England, I lived in London for seven years before settling in Switzerland, on the shores of Lake Geneva, where I took up my brushes again. In 2019, I had my first exhibition in Lausanne showcasing a series of paintings of Lake Geneva entitled «Roi de nos Lacs» (King of our Lakes). In 2020, a new series «À fleur de peau» (Skin-deep), which explores the theme of intimacy and fragility in prostituted women, was born. 'A fleur de Peau' has since been displayed in Marseille (2021), Lausanne (2022) and Rambouillet (2022).

I am currently in my second year of my Bachelor's degree in Fine Arts at the University of Paris 1 Panthéon-Sorbonne in order to perfect my skills and my artistic approach. Recently, I was honored to become a member of the Espace Artistes Femmes association in Lausanne, where the concept of «intimacy» is central.

About her work

'Eve' is a painting from the serie «À fleur de peau» (Skin-deep) that depicts intimate portraits of women from the world of prostitution. The intention is not to spark a debate, but to get closer to the intimacy, fragility, and humanity of these women who live in the shadows. It was during a chance and fleeting encounter one evening in November on Rue de Berne in Geneva that I came across a woman with an incredibly compassionate and empathetic gaze.

Despite her worn and scarred appearance, she was still beautiful. Her kindness in helping me while she waited in the cold, her dull yet beautiful look, echoed in me, and no doubt, at a phase in my life when time had stopped, when my world was empty and without hope for a better tomorrow.

This moment triggered in me an overwhelming cocktail of emotions, mixing tenderness, sad-ness, incomprehension, and revolt. From then on, an unconditional need to understand and share my feelings took hold of me. Each canvas is the result of an encounter, a conversation, a discussion, or a shared moment. The damaged kraft paper, to me, is the perfect support to illustrate the tormented existence of these women. The world of prostitution represents the extreme of what every woman can experience, from adulation to forfeiture. This paper reflects our crumpled souls, the souls of those who have endured tears in their lives.

Our physical bodies do not always reveal our experiences. Here, the skin is not painted; these women are naked, and their scars are apparent. The tired, crumpled paper reflects these des-tinies marked forever, revealing moods and ways of being in intimacy when one is confronted with oneself in solitude.

Each work delivers a particular message via a QR Code, which, once scanned, refers to a video with a specific text as if to give voice to these deliberately concealed women, who often do not speak before leaving the profession.



Eve, , 2020, acrylic on paper Kraft, 100 x 110 cm

Fanny Stehlin

www.fanny-stehlin.ch/

Fanny Stehlin is an Italian-Jurassian artist living in Vevey. She has been creating and exhibiting her work for more than 25 years in French-speaking part of Switzerland. Graduated from the Académie de Meuron in Neuchâtel and from the Visual Arts School in Bienne, she works as a graphic designer.

She also teaches art and design to various audiences. Including young people with disabilities in a sheltered workshop. Passionate about photography and literature, she feeds her paintings with snapshots and poetry.



About her work

Her creative process entitled FÉMINALITÉ is a reflection on the instinctive nature of women, their bodies and their emotions.

Bathed in warm ochres, fusal reds or metallic blues, her work is a journey into a unique universe, populated by creatures who claim their femininity and their animality.

Through her work, she wishes to be the narrator of WOMEN'S PATHS from yesterday and today, met or dreamed, without criticism or false pretence. Acrylics are dancing with silver and calligraphy is tinged with poetry. Chiselled words with forgotten sounds accompany the looks and the liberated movements of her models. The visitor is challenged and invited to explore his own feelings and question his relationship to femininity.



Midnight Blue, 2022, 100 x 150 cm

Julie Maltais aka Vandy
www.atelier-vandy.ch

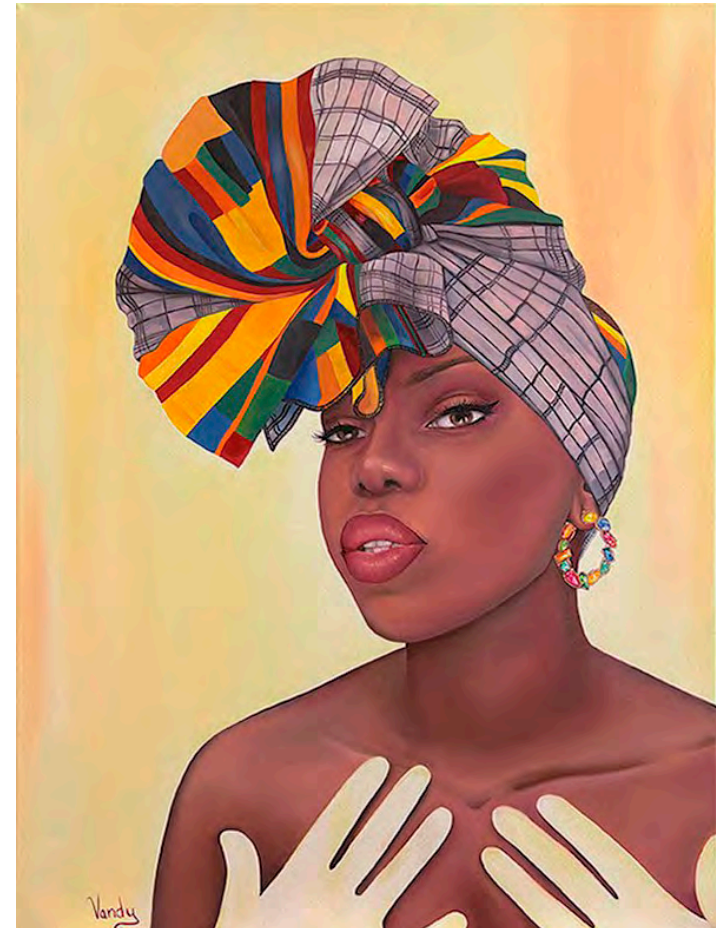
Vandy is a multidisciplinary artist for who movement, emotions and people are as important as the artworks she creates. She has been immersed in artistic creation since her childhood. When the time came to choose a career path, she combined her passion for the digital and the artistic worlds and studies graphic arts in Canada, where she is from. Ever since, she multiplies techniques and accomplishments. After having worked as a graphic designer, an artist and as a tattoo artist, she moves to Switzerland, where she owns her own artist's studio, Atelier Vandy.



Artistic exploration is something that Vandy is passionate about, and she excels in all the mediums that she creates with. The desire to show different things to her audience is what pushed her to create. She melds together the spontaneity that her mediums allow her and the absolute control she has over her tools, which enable her to insert countless details into her work. To create her art, she falls into her own world; with some music, a specific atmosphere and her imagination, she immerses herself into her artistic creation. Her style stands out by her vivacious use of colours, light and movements. But above all, what is at the centre of her creative endeavour is the human being.

About her work

This painting explores a dichotomy specific to the representation of women in art; often admired for their beauty but frequently ignored in society. This portrait was designed to draw attention in the first place. Anyone will notice the bright and intense colors surrounding the subject of the painting, the delicacy of the skin tones and the details present in the finishing of the fabric. As the work is being discovered, questions are bound to appear, especially in relation to the pale hands that alter the physical integrity of the model. One then might consider the human being represented, with concealed secrets, rather than a simple aesthetic subject.



Concealed, March 2022, oil on canvas, 60 x 80 cm

Alexia Weill

www.alexaweill.ch

Alexia Weill is a French-Swiss sculptor. Her work «Circular Impression» sculpted in marbles, granites, serpentines, limestones, basalts and woods, tells stories of memory and time.

She sculpts the organic matter that she associates with resin, metal and bronze to reveal the message. She finds her inspiration in the dialogue with nature and in her inner inspirations which are revealed with each new creation.



She studied in Paris Fine arts in Filmmaking (ESRA 199-1995) and sculpture and drawing at the Beaux-Arts de Paris.

She has been exploring the urban space for several years with original creations where she incorporates the history of a place and its perception of time to deliver creations that are both dynamic and timeless. Her urban works are present in the collections of the towns of Blonay-Saint-Légier, Villeneuve, Aigle and Morges.

In 2018, she was the first artist invited by the famous American agency Corcoran, to exhibit her works in New York for the launch «ART & Real Estate». Her sculptures have been exhibited at Aqua Art Basel Miami with Uncommon Beauty Gallery then in New York in 2019 then in Dubai with Chi-Ka Art Space. Her work is present in many private collections in Switzerland and abroad. Since 2021, she has been exploring the digital world by creating sculptures immersed in virtual reality (NFT).

About her work

This wall sculpture represents the spirit of all women who have been committed over decades to advancing the status of women around the world. The spirit of women incorporates commitment, recognition of the values common to all women and the spirit of benevolence.



Spirit of women, circle 46 cm in massive oak, acrylic paint and resin

Partenariats artistiques

L'association *Espace Artistes Femmes* : Rose-Marie Berger est partenaire, depuis octobre 2020, avec *Hera City for Women*, projet fondé par Marianela Mirupi à Cascais, Lisbonne, Portugal. Egalement, depuis décembre 2020, avec l'Association *SheCanHeCan*, fondée par Vibeke Thomsen à Monaco.



Depuis 2021, l'Association est également heureuse d'avoir plusieurs sponsors.

