

Biographies fellows Roma Calling

Istituto Svizzero

Roma Calling Artists

Johanna Bruckner is an artist based in Zurich, and her work was shown internationally. She has taught at various universities and received several awards, such as recently the 2020 recognition award for Fine Arts of Lower Austria. In 2021 she will be a fellow at the Jan van Eyck Academie. Bruckner's work relates to ecologies of trust, care and labour. She unsettles notions on the non/human body, intimacies and emotional worlds produced by the ongoing transformation of technology. Her work asks how the indeterminacy of being might inform hybrid temporalities better tooled to deal with current technological, political and ecological changes.

Pauline Julier studied at the École Nationale Supérieure de la Photographie d'Arles and Science Po (Paris). Her films have been shown in contemporary art centres, institutions and festivals around the world. Julier received the Prix d'art fédéral suisse in 2010. She was invited by the Fondation Pinault to participate in an exhibition at Palazzo Grassi (Venice), she had a solo exhibition at the Centre culturel suisse in Paris (CCS) in 2017; has participated in the Biennale of Media Art in Chile in 2019 ; and is part of Bruno Latour's next exhibition at ZKM in 2020. She is currently working on a new cycle of research about the sky and writing her first feature film.

Nastasia Meyrat studied art at the HEAD–Haute école d'art et de design in Geneva, where she obtained an MA degree (Work.Master) in 2015. Meyrat was selected in 2018 for the Kiefer Hablitzel Göhner award, within the framework of the Swiss Art Awards. She was artist in residence at the Davidoff Art Initiative in 2017 in the Dominican Republic and at the 4th Ghetto Biennale in Port-au-Prince (Haiti) in 2015, where she worked in collaboration with Katrina Meyrat . She was selected for the New Heads – Foundation BNP Paribas Art Awards in 2015, in conjunction with the group exhibition "GET OUT", curated by Latifa Echakhch. She was also selected for the art prize Accrochage of the Musée Cantonal des Beaux-Arts de Lausanne, in 2016. She has exhibited in Geneva, Lausanne, Lugano, Berlin, Chêne-Bougeries, Lancy, Genève. Between 2018 and 2019 co-directed Tunnel Tunnel, an independent art space in Lausanne.

Real Madrid is an artist duo founded in Geneva in 2015 as a platform for collaboration, focusing on identities in development, local narratives and sexualities. Their name plays with the concept of competitive spirit and its transformation into merchandise, interrogating authorship and claiming their status as an imitation of an overpriced brand. Their work has been exhibited in private and public institutions such as: Forde (Geneva), Centre d'Art Contemporaine (Geneva), GAK (Bremen), Auto Italia

South East (London), Migros Museum (Zurich), Galerie Maria Bernheim (Zurich), 1.1 (Basel). Real Madrid has been awarded with the Swiss Art Award 2018 and has been guest resident at Goethe Institut and FAAP Sao Paulo, and at Prohelvetia in Johannesburg.

Urs August Steiner studied at the Zürcher Hochschule der Künste (ZHdK) (Zurich), at the California College of the Arts (San Francisco) and completed an MA degree in Fine Arts at the ECAL École cantonale d'art de Lausanne in 2011. He has exhibited at the Splatterpool (New York), Lokal-int (Biel), Grand Palais (Bern), Museum of Contemporary Art – MoCA (Shanghai), Despacio (San José, Costa Rica), Kunsthaus Glarus, Dienstgebäude (Zurich), Nextex (St. Gallen), Bombay Beach Biennale (California), Last Tango (Zurich). He was artist in residence in 2015 in Shanghai (Pro Helvetia) and in 2012 in New York (Residency Unlimited). In 2018 he won the Werkbeitrag Pro Helvetia, in 2018 and 2016 the Werkbeitrag Kanton St. Gallen, and in 2014 the Fokus-Preis Kunsthaus Glarus.

Anaïs Wenger is an artist who questions the notions of narrative and performativity through a variety of forms and situations. Her proposals assume the subjectivity to which we are all and always condemned: whoever attempts to become the transmitter of a signal must agree to be both its conducting material and its interferer. Artist in residence at the Svizzero Istituto di Roma for the year 2019-20, she did, inter alia, a residency at the Centre d'Art Contemporain Genève in 2019 and has been nominated for the Swiss Performance Awards in 2018.

Roma Calling Researchers

Armando Bramanti obtained a PhD in Assyriology in a joint program between Sapienza–University of Rome and Friedrich-Schiller-Universität Jena (2017). After numerous pre- and postdoc research stays in Italy, Germany, Spain, US, and Switzerland he will be working at CSIC in Madrid. His main research interests concern Sumerian administration and cuneiform palaeography. He is also a passionate writer, singer, and musician.

Romeo Dell’Era obtained in 2017 a Master’s Degree in Archaeology, Ancient History and Latin at the University of Lausanne. He is now PhD candidate at the University of Lausanne and Sapienza University of Rome with a grant from the Swiss National Science Foundation. His thesis deals with Roman inscriptions in the Alps.

Francesco Dendena is a historian of the revolutionary and Napoleonic era. Following his PhD at the EHESS, Paris on the feillant movement, he has focused his attention on the social function of history as much as on its political significance in the Enlightenment age. Currently, he is interested in the process of cultural transfers between France and the Italian Peninsula in the Age of revolutions, in particular in bookselling.

Dominique Laleg works on philosophy, art and politics. He took his PhD from eikones–Center for the History and Theory of the Image at the University of Basel. Since 2017 he has been teaching at the University of Vienna, the University of Basel and the Lucerne University of Applied Sciences and Arts. Since 2019 he is research fellow at the ISR and the Bibliotheca Hertziana.

Charlotte Matter completed an MA in art history and film studies at the University of Zurich. She is carrying out doctoral research on the use of plastics in artistic practices of the 1960s and 1970s, with a particular focus on women artists and critics, including case studies on Carla Accardi and Lea Lublin. During the academic year of 2019/2020, she was a fellow at the Bibliotheca Hertziana–Max Planck Institute for Art History in Rome.

Kiri Santer is a doctoral candidate at the institute of social anthropology at the university of Bern, Switzerland. Her research focuses on legal and political reconfigurations surrounding the externalisation of migration control in the central Mediterranean and beyond. Her thesis examines the effects of the creation of a Libyan Search and Rescue Region on responsibility for death at sea. She has conducted fieldwork at sea, in Tunis, Brussels and Rome.