

Each and every GESTURE

A collaboration between
Istituto Svizzero and Mousse

Screening, Reading & Listening
curated by Lucrezia Calabrò Visconti
and Barbara Casavecchia

04.04.2025
H19:00-22:00
Sala Meili, entrance from
Via del Vecchio Politecnico 3
or Via Palestro 2, Milano

Free Entrance

For the second year, Istituto Svizzero and Mousse are collaborating on a project for the Milano Art Week, interweaving curatorial and editorial practices. The title is taken from a text written by David Wojnarowicz in 1987 for an AIDS benefit promoted by the Giorno Poetry Systems. It is an invitation to welcome shared gestures, to build safe spaces, to listen in order to weave new forms of collective memory.

With works by:

Alexandra Bachzetsis, Shu Lea Cheang, Giulia Essayad, Kilian Feusi/Jessica Meier/Sujanth Ravichandran, John Giorno, Vincent Grange, Tarek Lakhrissi, Ursulina de Lombardia, Lovett/Codagnone.

Live readings by:

Michele Bertolino, Sandra Cane, Zeyn Joukhadar

The screening is preceded at 18:00 by a tour of the exhibition *The House of Dorothy* with artist Vincent Grange in dialogue with Head Curator Lucrezia Calabrò Visconti.

Please note that the programme may contain words and images that some people may consider sensitive.

PROGRAMME:

H19:00-20:00

John Giorno, *Eating the Sky*, 1978, sound poem, 13'45". Courtesy: Giorno Poetry Systems; Galerie Eva Presenhuber

Ursulina de Lombardia in collaboration with Mayara Yamada, *Marara Kelly Art Show: I came all the way here now you have to dance*, 2023, video, 37'

H20:00 Break - Drinks and Nibbles

H20:30-22:00

John Giorno, *I Resigned Myself To Being Here*, 1980, sound poem, 9'48". Courtesy: Giorno Poetry Systems; Galerie Eva Presenhuber

Live readings by Michele Bertolino & Sandra Cane, Zeyn Joukhadar

Lovett / Codagnone, *Driven by Love*, 2000, 5'. Courtesy: Estate of Lovett/Codagnone

Shu Lea Cheang, *Virus Becoming*, 2022, 6'30"

Vincent Grange, *La Voisine qui en savait trop, A performance by Princesse GenderFuck inside The House of Dorothy*, 2024, 7'

Tarek Lakhrissi, *Bright Heart*, 2023, 14'

Giulia Essayad, *Cornstar*, 2024, 7'06"

Alexandra Bachzetsis, *Take on Gold*, 2023, 12' (excerpt)

Kilian Feusi, Jessica Meier, Sujanth Ravichandran, *PIPES*, 2022, 4'

All works: Courtesy the artists

Istituto Svizzero
Roma | Milano | Palermo
+39 02 7601 6118
www.istitutosvizzero.it
[@istitutosvizzero](https://www.instagram.com/istitutosvizzero)

Mousse Magazine and Publishing
via Decembrio 28, 20137 Milan, Italy
tel. +39 02 94382263
www.moussemagazine.it
[@moussemagazine](https://www.instagram.com/moussemagazine)

Press inquiries:
press@istitutosvizzero.it
marcello@moussemagazine.it

Drinks by Mathe Organics
Nibbles by Via Stampa

With the support of the Consulate General of Switzerland.

 MATHE ORGANICS

via stampa

 Istituto Svizzero

MOUSSE



Alexandra Bachzetsis

(1974, Switzerland) is a choreographer and visual artist based in Zurich. Her practice unfolds at the intersection of dance, performance, the visual arts and theater, generating a conflation of the spaces in which the body, as an artistic and critical apparatus, can manifest. She scrutinizes the mutual influence between the use of gesture and movement, both in popular or commercial genres and in the arts. Her work has been exhibited in a variety of contemporary art spaces and museums, including Centre Pompidou (Paris, 2023), Kunsthaus Zurich (Zurich, 2022), the Art Institute of Chicago (Chicago, 2019), the Museum of Modern Art (New York, 2017), the Stedelijk Museum (Amsterdam, 2013 and 2015), Tate Modern (London, 2014), as well as a number of international biennials and large-scale exhibitions, such as documenta 14 (Athens and Kassel, 2017), the Biennial of Moving Images (Geneva, 2014), (d)OCUMENTA 13 (Kassel, 2012).

Michele Bertolino

is an independent curator and researcher. He collaborates with Fondazione Sandretto Re Rebaudengo, Turin; Palazzo Gucci, Florence; and Centro Pecci, Prato. He has curated exhibitions at New York University, New York; MAMbo, Bologna; Last Tango, Zurich; The Modern Institute, Glasgow; and Teatrino di Palazzo Grassi, Venice. He co-edited *Porpora* by Lina Pallotta (Nero Publishing, 2023), *Albe e Tramonti in Praiano* (with Giulia Crispiani, Oleri Iniziativa Editoriale, 2023), and *L'Ano Solare* (with Il Colorificio, Axis Axis, 2021). His writings have appeared in Nero Magazine, Mousse Magazine, and Flash Art.

Sandra Cane

is a writer and independent researcher of trans studies. They write for magazines and digital platforms and collaborate with collectives, independent spaces and institutions for performance projects, publications and talks. In 2023 they published their first collection of texts with the Italian publishing house Einaudi. They co-run a collective trans space in Milan, Bagnomaria.

Shu Lea Cheang

(1954, Taiwan) is an artist and filmmaker who engages in genre-bending and gender-hacking art practices. She constructs networked installation and multi-player performance in participatory impromptu mode, and drafts sci-fi narratives in her film scenario and artwork imagination. She is a Net Art pioneer, having created *Brandon* (1998–99), the first web art commissioned and collected by the Guggenheim Museum, New York. In 2019, Cheang represented Taiwan with the mixed media installation 3x3x6 at the 58th Venice Biennale. Crafting her own genre of Sci-fi New Queer Cinema, she has made four feature films, *Fresh Kill* (1994), *I.K.U.* (2000), *FLUIDØ* (2017), and *UKI* (2023). In 2024, she received the LG Guggenheim Art and Technology Award. In 2025, she presented the performance *HAGAY DREAMING* at Tate Modern, London, while her solo show *Kiss Kiss Kill Kill* is currently held at Haus der Kunst in Munich (until Aug 8). Cheang is the protagonist of the Survey in Mousse #89 – Fall 2024.

Giulia Essayad

(1992, Switzerland) is an artist whose research revolves around representations of the human body, using her own as raw material. Employing video, photography, sculpture, and

performance as mediums and advertising as language, her work delves into the various forms of alienation inherent to the production and consumption of body imagery. In recent works, presented as part of the cycle *ROSE PERIOD*, Essayad explores representations of the sensory: those elements which, within the body, remain invisible. Pain, pleasure, emotions and thoughts find their way to the surface through intricate references to medical, spiritual, and pornographic media.

John Giorno

(1936–2019, USA) was a versatile artist based in New York and celebrated for his poetry, performance and activism, including his politically charged *Dial-A-Poem project* (1968–ongoing). In 1965 he founded Giorno Poetry Systems, a nonprofit organisation to support other artists, poets, and musicians, which produced events and festivals, operated a record label, and provided grants to help with AIDS-related costs. Giorno's work extended into various media in collaboration with artists and filmmakers such as Andy Warhol, William Burroughs, and his partner, Ugo Rondinone. He practiced Buddhism, within the Nyingma lineage, for most of his life, and in 2017 he retired from performing to concentrate on meditation, art, and writing his memoirs. His lasting legacy encompasses his artistic contributions as well as GPS, which continues to operate today and invites artists, poets and musicians to reflect on the work of other artists, poets, and musicians. The exhibition *John Giorno: A Labour of Love* is currently held at Triennale Milano (until April 13). Giorno is the protagonist of the Survey in Mousse #88 – Summer 2024.

Vincent Grange

(1997, Switzerland) explores and challenges the conventions of heteronormative society through the creation of alternative realities. His work, which includes unique architectures, artifacts, and machines, invites viewers to engage with and interpret each design choice, unraveling the often absurd narratives he weaves. After gaining his Master's in Space and Communication at HEAD Genève, Grange co-founded Collectif Kimera, which oversees Espace Dukat, a contemporary art space in Geneva. Additionally, he co-founded Souplex Atelier with his colleague and friend Tanguy Troubat, where he serves as a scenographer and art director. In 2023, he received the Déliée grant 2023 du Fonds Cantonal d'Art Contemporain. In 2024 he was one of the recipients of the Kiefer Hablitzel Göhner Prize at the Swiss Art Awards.

Zeyn Joukhadar

is a Syrian American writer and the author of the novel *The Thirty Names of Night*, winner of the Lambda Literary Award in Transgender Literature and the Stonewall Book Award, and the novel *The Map of Salt and Stars* (*Il Paese del Sale e delle Stelle*, Garzanti, 2019). Joukhadar's short stories and essays can be found in Electric Literature, Salon, The Paris Review, and various anthologies, including *Letters to a Writer of Color and Arab and queer: Lgbtq+ stories from the Arab world*. Born in Manhattan, Joukhadar currently lives in Bergamo.

Tarek Lakhrissi

(1992, France) lives and works in Paris. His artistic practice is characterized by a transdisciplinary approach. Combining time-based media and installation with elements drawn from poetry, pop culture and a literary background, Lakhrissi challenges dominant narratives

and imagines new possibilities. Lakhrissi has exhibited internationally at galleries and institutions including Louvre (Paris, 2024), Institut du Monde Arabe (Paris, 2024), Migros Museum (Zurich, 2024), Julia Stoschek Foundation (Berlin & Dusseldorf, 2024), La Verrière - Fondation Hermès (Brussels, 2022), Centre Pompidou (Paris, 2022), Somerset House Studios (London, 2022), Haus der Kunst (Munich, 2022), Manchester International Festival (2021), Kunstverein Kevin Space (Vienna, 2021), Mostyn Art Gallery (Llandudno, 2021), Palais de Tokyo (Paris, 2020), Fondazione Sandretto Re Rebaudengo (Guarene, 2020), Quadriennale (Roma, 2020), 22nd Biennale of Sydney (2020), Wiels (Brussels, 2020), among others. He currently teaches at ZHdK in Switzerland.

Ursulina de Lombardia

is a visual artist born in Italy and based in Switzerland. Raised in Latin America, where she worked extensively in cinema, she developed her artistic practice by approaching the essay as a methodology, merging video and performance. Her work questions the dynamics of power in images, the representations of femininity between queer and post-capitalism, and collectivity as a porous method to cross borders. Her research intertwines the different geographical contexts in which she has lived, distorting and creating complex connections between them. Since 2019, she has been carrying out a study on Italian television and the aftermath of Berlusconiism on dissident bodies.

Lovett/Codagnone

was a New York-based artist team composed of John Lovett and Alessandro Codagnone, who worked together from 1995 until Codagnone's death in 2019. Lovett/Codagnone's art practice used photography, performance, video, sound, and installation to address issues of collective identity and relations of power in social structures, focusing on the absorption of underground tactics of resistance. They derived important theoretical and aesthetic influences from radical figures in literature, critical theory, cinema, theater, and punk. In 2008, together with musician Michele Pauli, they formed the band CANDIDATE, whose performances featured Jim Fletcher, Gary Indiana, and Kate Valk, among others. Their performances have been presented at New Museum (New York, 2013); MoMA PS1 (New York, 2012); ICA (Philadelphia, 2010); Judson Memorial Church (New York, 2010); and ICA (Boston, 2007). In April 2025, CCS Bard hosts *Lovett/Codagnone: Each Man Kills The Thing He Loves*, curated by Andrew Suggs. Their upcoming retrospective *I Only Want You to Love Me* at PAC, Milan, curated by Diego Sileo, opens in June 2025. Lovett/Codagnone are the subject of the Survey in Mousse #91 – Spring 2025.

Jessica Meier, Kilian Feusi, and Sujanth Ravichandran

are three animators and filmmakers from Switzerland. They met during their BA in Animation at Lucerne School of Art and Design. The co-direction of PIPES marks their first collaboration, occurred in the final year of their studies. They are now working independently in each of their professional fields. PIPES is proudly queer, sex-positive and humorous with a pinch of kitsch.