

SYMPOSIUM

One Meter Above Ground – Climate and Territory Viewed from the Perspective of the République Géniale

Kunstmuseum Bern, August 23–25, 2018, during République Géniale, August 17 – November 11, 2018

BIOGRAPHIES

Michel Collet

The New York Arts magazine described him as an art activist, he is a poet, theoretician performer, produces numerous propositions and pieces that mixes different media ... several elements of a heterogeneous and scalable object. He is a curator or an artist organizer, and also a Professor of Humanities in charge of the center of research on art performance at Fine Arts School ISBA France (...) the co-director of Blago Bung Event NY, and an associate researcher at Hexagram- UQAM, Montreal (...)

Felicity D. Scott

Felicity D. Scott is director of the PhD program in Architecture (History and Theory), and co-director of the program in Critical, Curatorial and Conceptual Practices in Architecture (CCCP) at Columbia University's GSAPP. Seeking to expand and complicate the subject matter and methodological frameworks through which modern and contemporary art, architecture, and media practices are addressed, her work attends to the institutions, discourses, and media-technical formats (exhibitions, publications, time-based media, etc.) that, along with broader social, economic, scientific, environmental, political, and geopolitical forces, have helped shape and define these disciplines. In addition to publishing numerous articles in journals, magazines, and edited anthologies, she has published *Architecture or Techno-Utopia: Politics After Modernism* (MIT Press, 2007), *Living Archive 7: Ant Farm* (ACTAR, 2008), *Disorientation: Bernard Rudofsky in the Empire of Signs* (Sternberg Press, 2016), and *Outlaw Territories: Environments of Insecurity/Architectures of Counter-Insurgency* (Zone Books, 2016).

Philip Ursprung

Philip Ursprung is Professor of the History of Art and Architecture and Dean of the Department of Architecture at ETH Zurich. He earned his PhD in Art History at Freie Universität Berlin after studying in Geneva, Vienna and Berlin, and taught at the Hochschule der Künste Berlin, Columbia University New York, the Barcelona Institute of Architecture and the University of Zürich. He is Principal Investigator of «Tourism and Urbanization» at Future Cities Laboratory in Singapore. His most recent books are *Allan Kaprow, Robert Smithson, and the Limits to Art* (Berkeley: University of California Press, 2013) and *Brechas y conexiones: Ensayos sobre arquitectura, arte y economía* (Barcelona: Puente Editores, 2016) and *Der Wert der Oberfläche* (Zürich: gta Verlag 2017). In 2017 he was awarded the Prix Meret Oppenheim.

Charlotte Malterre-Barthes

Charlotte Malterre-Barthes is an architect, urban designer, and contemporary scholar. She studied at the Ecole Nationale Supérieure d'Architecture de Marseille, at TU Vienna, and ETH Zurich. After interning at Coop Himmelb(l)au, she obtained in 2003 her diploma magna cum laude with 'a Women Social Centre in Baghdad', tackling political and social involvements of architecture. Charlotte collaborated with several offices (Balkrishna Doshi at Sangath, Rudy Ricciotti, OOS), and in 2009, funded the urban design practice OMNIBUS with Noboru Kawagishi.

Program Director of the Master of Advanced Studies in Urban Design at the Chair of Marc Angélil since 2014, she holds a PhD from ETHZ on 'Food Territories' and the effects of the political economy of food on the built environment, with a focus on Egypt. A research fellow at Future Cities Laboratory-Singapore in 2012-2013, Charlotte lectured and taught workshops at the AA, the Storefront for Art and Architecture, at Hong-Kong University, among others. Her works were widely published (AD, San Rocco, TRANS, Tracés, etc.) and exhibited (Swiss and Egyptian Pavilion at the Venice Biennale, Bi-City Shenzhen Biennale, Rabat Architecture Biennale). With Marc Angélil, she edited the «Housing Cairo: The Informal Response,» (DAM prizewinner 2016) and «Cairo Desert Cities» (Berlin, Ruby Press). Charlotte is also founding member of the Parity Group, a grassroots association within ETH committed to improving gender equality at the school and in the profession.

Wulf Böer

Wulf Böer is a practicing architect and architectural historian based in Zurich and holds a professional degree in architecture and urban design from the Technical University of Munich. His academic research focuses on technological and environmental aspects of architectural history in the twentieth century. He is currently finishing his doctoral dissertation at the Institute for History and Theory (gta) at ETH Zurich. His academic writings have appeared in journals such as Archithese, SanRocco, and Future Anterior.

Sascha Roesler

Sascha Roesler is the Swiss National Science Foundation Professor of Architectural Theory at the Academy of Architecture in Mendrisio, Switzerland (Università della Svizzera Italiana). Roesler was mandated by SNSF to set up a new special research field on «passive climate control and the city;» within that framework, he leads a group of doctoral and postdoctoral researchers. With the underlying rationale of the city as political ecology, the project combines microscale investigations of local thermal practices, the use of energy commons and the political regulations of climate control. Roesler, who holds a doctorate from ETH Zurich, has published widely on issues of global architecture, sustainability and relocation. His publications comprise the first global history of ethnographic research conducted by modern architects: «Weltkonstruktion» (Berlin 2013), a volume on the transformation of a colonial settlement in Casablanca: «Habitat Marocain Documents» (Zurich 2015), and as co-editor: «The Urban Microclimate as Artifact» (Basel 2018, forthcoming). Roesler is a winner of the «Swiss Art Award» (in the field of architecture) funded by the Ministry of Culture.

Mary Ellen Carroll

Conceptual artist Mary Ellen Carroll (MEC, studios) lives and works in New York City. Her work occupies the disciplines of architecture/design and public policy, writing, performance and film. Her ongoing works include, HAR KUL a new opera she is developing in Sweden based on Almedalen, The Circle Game in Dubai, prototype 180 in Houston and PUBLIC UTILITY 2.0, for example—all stand at the intersection of conceptual art, architecture, public policy, and law. Carroll frequently works with unsuspecting materials that range from trademarks to public policy and land use or the lack thereof in Houston, as in the case with prototype 180. Or, the international, borderless and non-visible real estate of spectrum for Public Utility 2.0 as a form of 21st century land art, albeit in the space of radio frequency. She is the recipient of numerous grants and honors that include: the 2018 Swedish IASPIS Award, the 2018/1997 Pollock/Krasner Awards, the 2016 Guna S. Mundheim Fellow at the American Academy in Berlin, a Lambent Foundation Fellowship, a Graham Foundation Fellowship, a Guggenheim Fellowship, and a Rockefeller Foundation Fellowship. Her work is in numerous public and private collections and has been widely exhibited and screened at institutions including: Alserkal Avenue-Dubai, The Whitney Museum-New York, Generali Foundation-Vienna, Austria, Jacobs Museum-Zurich, Switzerland, ICA Philadelphia/London, the Renaissance Society-Chicago, Museum für Völkerkunde-Munich, MOMUK-Vienna and many others. Performances, public presentations, lecturing and teaching, are an important part of Carroll's work and institutions have included: The DIA Art Foundation-New York, MOMA-New York, MOCA-Yinchuan, China, Museum of Fine Arts-Houston, Alserkal Avenue-Dubai, Busan Museum of Modern Art-South Korea, Yale University, Rice University in Houston, Columbia University in New York, Princeton University, University of California at Irvine, Pusan National University, Busan, South Korea amongst others. A monograph of her work was published by Steidl/MACK and received the AIGA's 2010 Book of the Year Award.