

**DELPHINE CHAPUIS SCHMITZ**

\*1979, lives and works in Zurich and Paris

# FICTION IS EVERYWHERE\*

## *Let Language Tell You*

Chapuis Schmitz's works involve a precise form of artistic research, they address the question of form, the possibility of forcing existing material to talk differently about questions that concern doing art today, but also the very nature of the subjectivity inherent in such a task. (...)

In studying this oeuvre, we are participants in the research Chapuis Schmitz is conducting, we are viewers of the forms she displays, and we are also readers of the narratives she offers us. However, critique or sentiments of distance and doubt are not her primary concern; she is interested above all in how these different materials constitute a new material.

And there is something else that stands out in her work: an interest in the formation and development of new forms of freedom within given conditions (...) the question of how to break down conventional genealogies that determine how we read, understand, and reassemble traditional knowledge is a fascinating field for this artist. *Chus Martinez*

For Chapuis Schmitz, space is an adaptable text, a potent screenplay which the participating audience act out, even sometimes themselves direct, leaving our experience of that space inverted, distorted, transformed. *Chris Fite-Wassilak*

## *Poetische Paratexte*

Chapuis Schmitz's interest isn't primarily to reveal the normative structures and economical forces active in art institutions. Rather she uses the institutional structures in order to broaden their medial possibilities by making them poetic bearers of meaning.

*Pablo Müller*

## *Most of the texts are stolen anyway.*

The use of existing texts, some of which she "steals" several times over, reveals another fundamental feature of Chapuis Schmitz's work: textual archive as background. The archive is associative; it changes and grows. It consists of theoretical writing, literature and poetry, commissioned texts, statements made by other artists and her own writing. Who wrote what is not a primary concern. She may or may not credit the writer. Chapuis Schmitz recurs to her collection time and again, under different circumstances and in different contexts. She makes choices, assembles text into collages and expands the semantic horizon of individual statements through her repeated use of the same text. This gesture of recycling echoes a profoundly judicious approach to artistic forms of production.

*Yasmin Afschar*

\*Tout est question de circonstances.

## The Quest

Text, slide show, covered books in a showcase, collection of original books displayed on tables.

Delphine Chapuis Schmitz sifted through Christoph Schifferli's collection, appropriating from single books words and sentences. Isolated and no longer attached to a context, the words were combined anew to verses, the verses placed on pages, these pages animated to a slideshow - *The Quest*. Concealing, unveiling: A quest suggests change, is often allegorical, a plot device to introduce momentum into a narrative. Of the sentences appropriated, the sources are no longer traceable. The books from which they came are masked and inaccessible. No image available. Playing with the potential of the found words and ignoring the books as objects, in this context, of desire. (...) In how writing is practiced, one source remains plain: Mallarmé's *Un coup de dés jamais n'abolira le hasard* from 1897, whereby known conventions in poetry were overturned. The arrangement of words assembled on a page, no longer in linear sequence, meant poetry freed from familiar structures in verse, as well reading liberated to many possible threads. The gesture brings out the dynamic in form, itself carrying content, influencing meaning as much as the mediating word. As do the words within it, the space between resonates. (Geraldine Tedder)

> [Link to the exhibition's website with full documentation.](#)

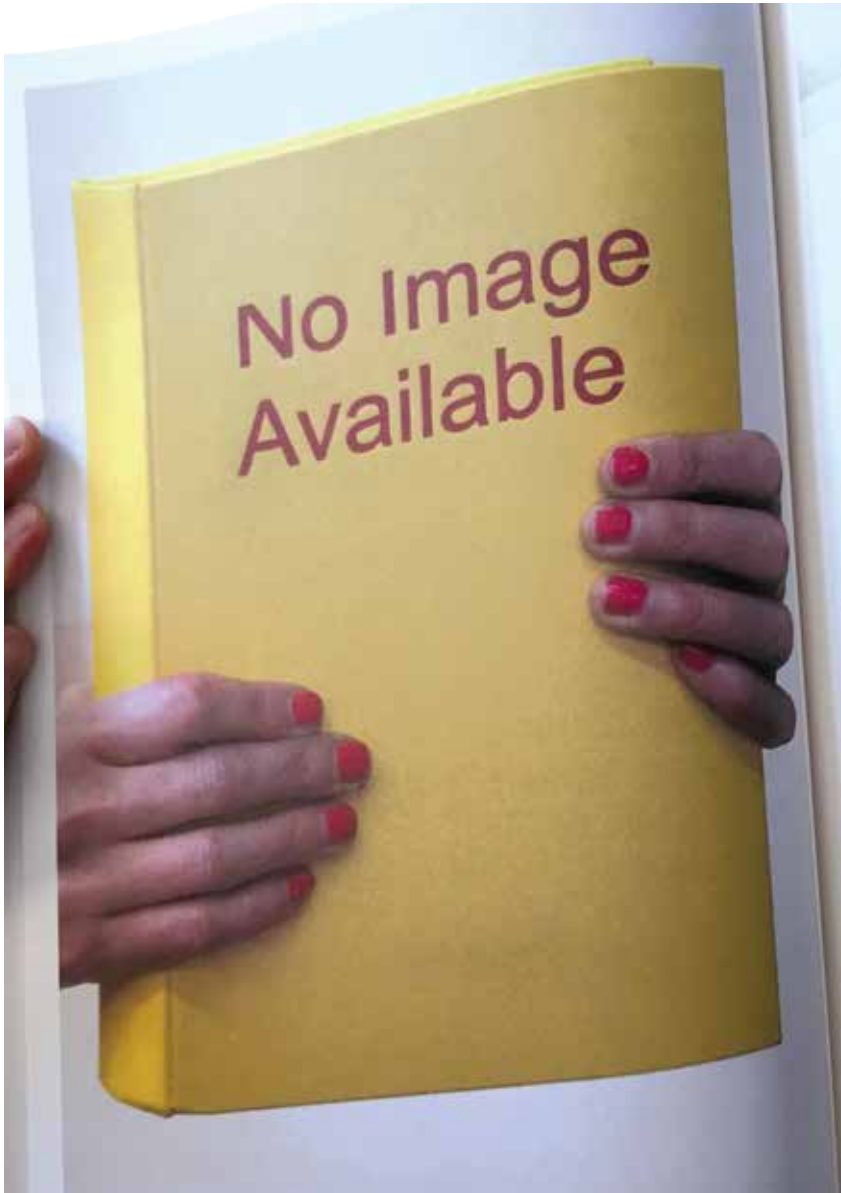




Photo: Yasmin Afschar

Neon piece, Performative Reading, 2017

## @ongoing\_pieces

*never finished whole  
stitched together*

*occluding his-story  
ominous omit*

*and so we struggle  
and so they struggled &  
struggles over what counts as rational Account of the world have  
become struggles over WHAT 2 see &  
struggles over what counts as rational Account of the world are  
struggles over HOW 2 see – no more  
are struggles*

A neon piece displaying the address of a twitter account: @ongoing\_pieces, was installed in the group show "Performing Knowledge" curated by Yasmin Afschar and Gioia dal Molin in 2017. During the whole month of the exhibition, I posted tweets on this account, which I then read aloud on the last day of the show in a performed reading.



(...) it felt LIKE there was no escape  
 noBody could evR @us stop BLinKing  
 BLAnK- &and BliSsing heRe &noW stanDing AT-/  
 \_/but aS time \$tArTed to de-cease  
 long a/go (some1) siezed a LIGHT  
 no-ONe real-iZeD — 'til MEANing had started 2 Dcease<d  
 -/s o ft l y (...)

like no1and  
 REW-olving  
 aSIGN\*  
 NOW -|  
 &or;

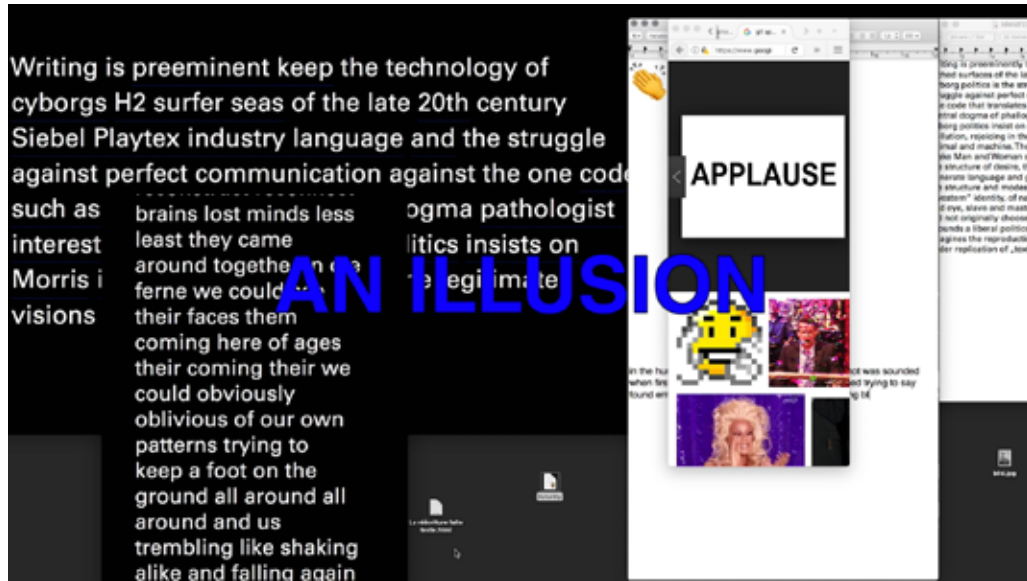
Installation view at Swiss Art Awards, Basel.

Installation, video 10'30 looped, sound, four screens, carpet, 2017

## WAITING2BGHOSTS

### — AGAIN

Quatre écrans sont disposés à 45° dans les angles d'un espace aux proportions d'un cube. Le défilement du texte ainsi que la hauteur des écrans évoque les moyens d'information des transports publics alors que la moquette bleu électrique s'inscrit dans un dispositif en apparence lénifiant. À cette efficacité issue de la société de communication, contraste un bruit blanc qui souligne le langage. Ce dernier recourt avec invention aux différentes constructions syntaxiques et typographiques des « textos » dans la téléphonie mobile, ou encore celles issues de la poésie concrète et spatiale. La synchronisation des écrans empêche de rattraper une information qui se perd avec le mouvement du spectateur, et puisqu'il semble dès lors permis de lire entre les signes, cette oeuvre nous rappelle que *Toute pensée émet un Coup de Dés*. (Text: Jury of Swiss Art Awards 2017)



Screenshot

HD Video, 2017.

## F\*CTITIOUS – A ManifestO! 4 Donna Jeanne

HD Video, no sound, 15', 2017.

The video displays an enactment of selected paragraphs from „A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century“ published by Donna J. Haraway in 1984, where the author dwells on the idea of a "cyborg language".

It collages screen shots organized in layers on which selected words from the original text are superimposed. The original text is rewritten using the dictation function of the TextEdit software on the background layer determining the duration of the video. The other layers display variations (...) written into the play of a text that has no finally privileged reading, trapped in an invisible loop, we underestimate the pervasive impact of the \*\*\* we use, ignorant of the fact that each transition can change the way we act, feel, or think1, all this a temptation, attending an @TEMPT–/

> Exhibition views and an excerpt of the video are available on:  
<http://www.milieu-digital.com/past/2017-11-vernunft-ordnung.php> and  
<http://artviewer.org/vernunft-und-ordnung-at-milieu/>



Photo: Hélène Langlois

Performative Reading, Palais deTokyo, Paris, 2017

## Ysion(s)?!

*Un matin nous marchions  
nous marchions nous avançons – comme ça  
nous nous tenions*  
*nous nous re-tenions, par la main*  
*à tâtons nous avançons comme ça nous – trébuchions, comme ça*  
*quand obscur devant nous apparut*  
*un – mur un tas de –*  
*a HEAP*  
*a huge amount of*  
*memories (des Bilder à tâtons across a*  
*wall / des*  
*colors*  
*oui comme ça des images (Bilder)*  
*abondantes, redondantes, des –*  
*fractales – des images neurales, neuronales*  
*des morceaux bits and bots*  
*incidemment incisives*  
*des bouts de crystal*  
*qui se plantent se fichent*  
*s’implantent in the flesh*  
*incidemment incisives*  
*& envoient régulièrement des décharges de données régulières |*  
*incisives*

The reading took place in the framework of the symposium “L’Art au centre - les 25 ans de d.c.a, le réseau national des centres d’art contemporain”, Palais deTokyo, novembre 2017..



1



3



2



4



5



6



7

Photos 4-5-6: Hervé Véronèse, Centre Pompidou, Paris

A series of interventions for the exhibition "Museum ON/OFF", cur. Alicia Knock  
Centre Pompidou, Paris, 2016

## the deliquescence of dreams – part one

My contribution to the opening exhibition of the Galerie 0-Espace prospectif in Centre Pompidou consisted in the following series of pieces, taking the form of on-site interventions:

1. The writing performance *WELL-COME* took place during the event "Museum-Live" as a prolog to the exhibition.
2. My first intervention in the exhibition was to infiltrate the "ideal library for the future" with my own selection of books which I blinded with fluorescent covers and inserted among the other books. They remained available to the visitors during the whole exhibition.
3. I also used them as basis material for the *Guide de visite/ Visitor's Guide* which I wrote on site during the first weeks of the exhibition.
5. The guide was released on May 27. and 600 copies of it distributed by an invited performer at the entrance of the contemporary collection to which it refers, proposing an alternative tour of the museum.
- 4&7. From May 27. until June 2. text fragments taken from the guide were furthermore written with adhesive letters on the walls of the exhibition – this happened in the context of a weekly special: a show inside the show entitled "It's not so complicated: a book"
6. On May 27. I read aloud my twitter account @ongoing\_pieces with an introduction and new posts written for the specific context of the show. The lecture was followed by a talk with Alicia Knock, curator of the exhibition.





## oisny

I wrote this piece during a residency at La Galerie, Noisy-le-Sec (FR). It is composed out of appropriated material as well as texts written on site during my stay. I conceived the text as an online piece for the virtual space of La Galerie, appropriating the layout of the website and playing with it. I edited it with the help of the programmer who embedded javascripts commands in order to inform the text material and enable interaction with the reader's behavior on the page: text fragments appear, disappear, and reshape themselves while the reader moves along the page and interacts with it.



This work was followed by a correspondence, a series of texts written for La Galerie during the exhibition season in 2016/2017 and sent by mail at different intervals, as well as by a reading held on site in February 2017. The ever-evolving texts constitute a source material to be activated and recomposed over time. The whole series reflects on the possibility of maintaining links at a distance with a place and its inhabitants in an ever-changing environment.



*Alors voilà, der Raum, you enter the  
room – wie soll ich sagen?  
the space, oui, espaces, you find a few –  
words, you find a few, you f –  
see – wie soll ich sagen? worlds?  
(and back again)*

Installation view at Milieu, Berne.

Installation, video: 15' looped, curtain, light, 2016

## if anything remains

–

### part 1: WORRRDS

A text scrolls on the screen from down to top: languages mix, meet, and disappear while guitar chords create a remote layer of sound in the background. A curtain covering the fourth wall of the gallery glitters faintly in the light of a projector coming from the ground.

Beside the installation described above, "if anything remains" is an open-ended series of works including the following parts up to now: an edition of 11 poems engraved on a brass plate, a talk by philosopher and physicist Richard Dawid introducing the main ideas and problems of string theory, a sound poem entitled "sparkling" broadcasted on radio Duuuu. Further parts might be added in the future.

Photo: Valentina Suter

> [Documentation on Milieu's website](#)

> ["sparkling" on radio Duuu](#)

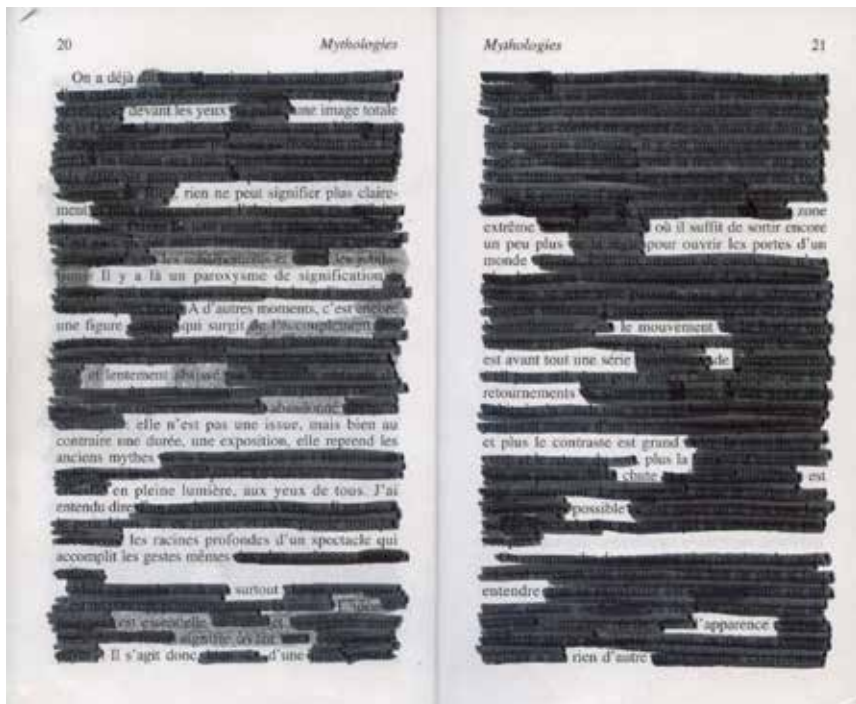


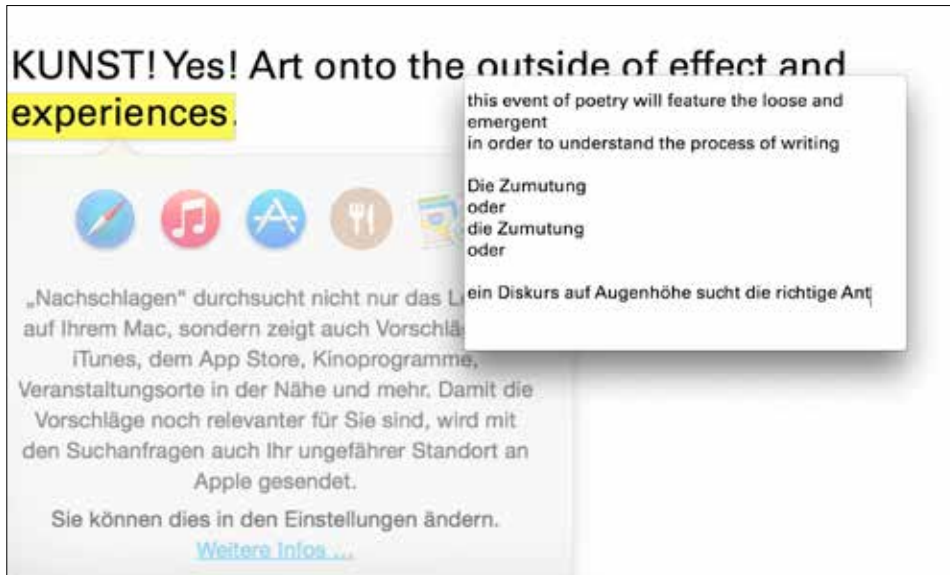
Photo: Salim Santa Lucia

Performative reading, Public Pool #1, "Le Mythe comme parole", cur. c-e-a (commissaires d'exposition associé.e.s), Cité Internationale des Arts, Paris, 2016

## the one who sees the lost continent

I was invited to take part in a series of performances featuring Roland Barthes' *Mythologies* at the Cité des Arts in Paris. On this occasion, I re-wrote selected myths from the French original as well as from the English translation of the book by working directly with the text material (see next page). The newly composed texts were read on stage in the auditorium at the Cité des Arts where the event took place.





*Il s'agirait d'écrire un texte qui ressemble à une page, c'est-à-dire qui ait autant de réalité qu'une page. Mais dans son genre. Le genre de page sur lequel on écrit de nos jours, ni blanche, ni une, ni bi-, ni même tri-dimensionnelle. Une page à multiples layers, des possibles (fast) END-LOS.*

Still from the video shown on the laptop

Installation, 2 videos (loops), computer, video-projector, 2016

## die Zumutung (l'affront)

The installation consists of two screen-shot videos, one shown on a laptop and one projected on the wall behind it. It was conceived for the group show No-where? Now-here! curated by Dimitrina Sevova at Corner College, Zurich.

The texts appearing on the videos stem from the collection of texts I generated from my previous exhibition in this art-space. See below: [www.corner-college.com](http://www.corner-college.com)

> [Documentation of the show on Corner College's website](http://www.corner-college.com)

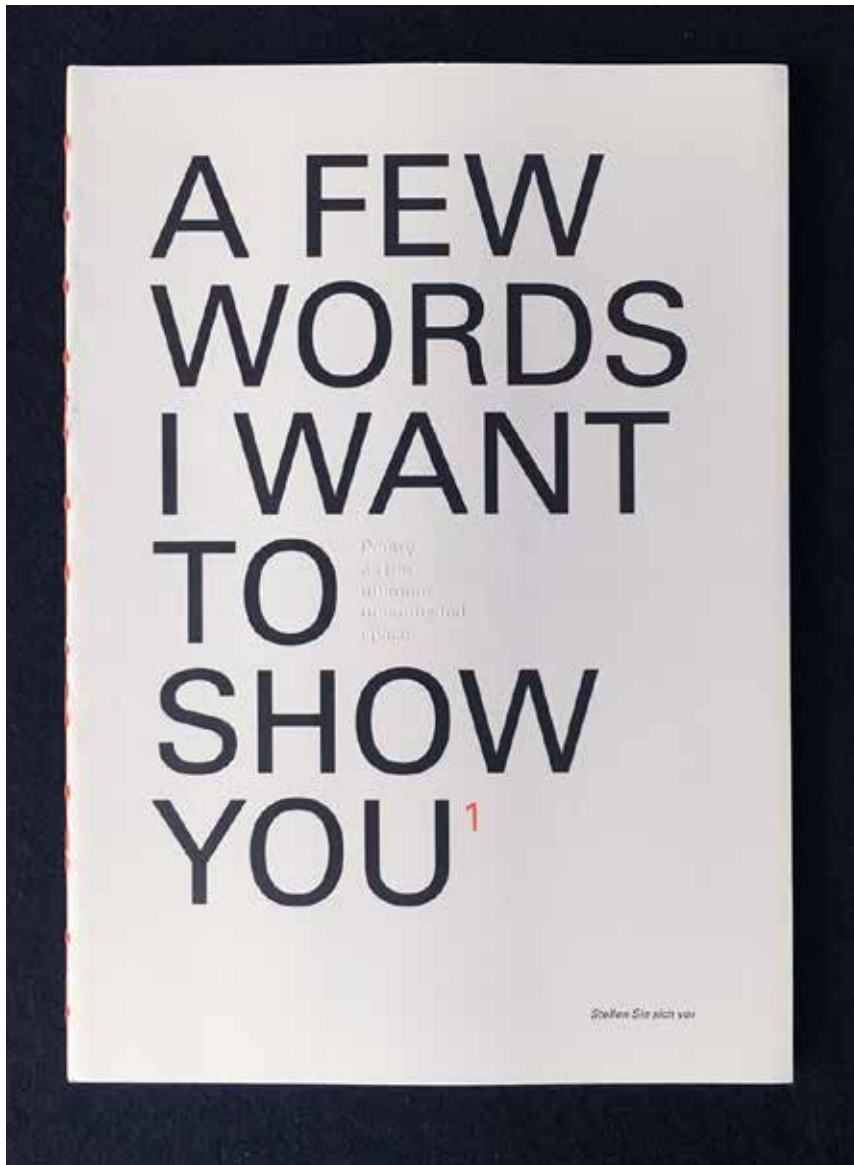
## Cahier d'artiste

*Choose your own  
adventure, chase  
your own narrative.*

*A game is being  
played which requires  
deciphering.\**

*Start making sense.  
It all takes time.*

With this publication, Delphine Chapuis Schmitz shows us a piece of art in its own right, a piece that is based on text and has been devised for the specific context, as in almost everything that she does. To be able to show words and text the way pictures are shown is only one of the assumptions that underpin the artist's approach. She is interested in the polysemy and ambiguity of language, in its visual dimensions and its potential as a means of artistic expression. *Yasmin Afschar*



## NOW THAT IS SOMETHING NOT TO THINK BUT TO LINK

–  
Notes towards a probable future

During LISTE 2015 I appointed Andrin to read and annotate a series of books I selected for the occasion, among which the followings were to be found: Samuel Beckett, *Le Dépeupleur*; Roberto Bolano, *2666*; Don DeLillo, *Underworld*; Georges Perec, *Ein Mann der schläft*; David Foster Wallace, *Infinite Jest*; Thomas Pynchon, *Gravity Rainbow*; Gertrude Stein, *How to Write*.

When addressed or asked something by the audience he would simply reply: "I am reading" and go back to his silent business.



View of the performance in Druckerwerk, Basel.

Adhesive text, wall, ca. 2x3m, 2015

## The Missing Part

Freely adapted excerpts from *IBUKA!*, a musical in three parts based on the book *Erasmus is late* by Liam Gillick (1995)

In the context of the group show “Work and studio grants of the City of Zurich,” I have composed a text based on fragments from a piece by Liam Gillick which is itself adapted from a previous book of his. The text I composed describes a performative piece fitting to the present situation of the group show. Potentially present, it remains to be activated in the mind /further behavior of the viewers–readers of the exhibition.



Photo: Peter Schneider

Installation view in Helmhaus, Zurich.



D: Delphine V: Veronika

D To enter the house...  
V Das Gebäude sieht man nicht von der Strasse.  
D To enter the house  
V There is no direct entrance from the street.  
V The house is surrounded by a white wall...  
D Hohe Mauer  
V To enter the house  
D ... and then, you have to go through the garden.  
V Es war mal ein Park...  
D through the garden  
V ... und jetzt nicht mehr / Kastanienbäume  
D es war mal ein Park  
V with a lot of trees

Installation view in Réunion, Zurich & excerpts from the script.

5-channels sound installation based on the Palais Stonborough, aka Haus Wittgenstein,\* together with Veronika Spierenburg, 9' loop, 2015

## We'd rather not talk about Ludwig/ We'd rather not talk about Margarethe

The artists engaged with Wittgenstein's architecture using text and images, exchanging personal recollections of the house and/or imagining its spaces using the medium of speech. For their sound installation, their own and found text passages and words are linked to form thematic sequences – about the interiors, the doors and the windows or about how light is directed – and then re-fragmented, repeated and overlaid in three languages, using five sound channels. Language undergoes the same meticulously precise refinement that Wittgenstein practised throughout the design, planning and realisation of the residential building – and in his philosophy of language. *Anna Francke*

Photo: Claude Gasser

\* Located on Kundmannngasse in Vienna, the Haus Wittgenstein was built by Ludwig Wittgenstein between 1926 and 1928 for his sister Margarethe Stonborough-Wittgenstein.





Screenshot of the website

## Reading in the digital age

This paper deals with the processes of writing and reading online. It contains hyperlinks extending or displacing the meaning of the primary text.

> Full article on Terpentin website

48. There are things that I want to do but until they have a place they remain necessarily vague and indeterminate.

and

48. There are things that I want to do but until they have a place they remain necessarily vague and indeterminate.<sup>31</sup>

This work consists in a textual exhibition. I have selected for the Museum Haus Konstruktiv 136 texts from artists' writings, literature and philosophy, as well as dictionary entries and texts I have written myself on site. I recorded these texts, had them programmed on an audioguide, and located them in the whole museum by means of adhesive number positioned at various locations, not only in the exhibition rooms, but also in the café, on the facade, in the elevator, in the library... When entering one of these numbers on the keypad of the audioguide, the corresponding text began to play. Each visitor could thus make her own way through the building and activate her own "private" exhibition.

Different relationships of meaning between the texts and their concrete location could be experienced: At times, a text was given a new meaning by its concrete presence on site, or reactivated by the contextual shift, at other times the text had an effect on the location, shedding new light on what was there to be seen.

Time and recollection furthermore played an important role in the second exhibition period, for which the localization of the texts had been totally modified, thus producing a new version

of the work, as indicated by the alteration of the title. The following text was then to be heard in the audioguide under the number 31.

Most of my work has been conceived with at least a generalized sort of place in mind, but lately my pieces have all been more specifically bound to one particular site, or rather: one particular situation. This doesn't mean that I won't redo a piece in a new location, or for that matter in a new situation, but it will be a whole new kettle of fish.



## Spätnachmittag, früh am Abend

This work has been realized for a group show at the F+F, Schule für Kunst und Mediendesign in Zurich. Scouting the place in view of the show at the end of an afternoon/beginning of the evening, I came to register in a text form the state of the rooms as their where to be perceived at that moment, trying to capture the changing of light, the sounds coming from various directions, forgotten threads, and diverse left over objects. I then transferred this description on a poster I pasted on the wall and subsequently torn. After the show, the poster itself disappeared.





Audio 4'11, 3 iShuffles with headphones, 1 bench, 2013.

## Gruppenausstellung

Three iShuffle with headphones are placed on a bench in a group show: when activated, they convey the description of an exhibition or, more precisely, of the fictional visit of an exhibition taking place in the actual exhibition space.

I have conceived the immaterial exhibition based on unrealized ideas the participants to the actual exhibition – including myself – have had during the preparation of the show. It thus consists in 4 works fictionally displayed in the real space of the exhibition. The unrealized works resemble in part the realized ones, and in part distantiate themselves from them. The visit of the exhibition to be heard consequently finds itself in an ubiquitous state between reality and potentiality. I have written the text describing the fictional exhibition during a residency at the Maison Baron, Embassy of Foreign Artist, and I have spoken them out loud for the audio piece.

## DELPHINE CHAPUIS SCHMITZ

\*1979, lives and works in Zurich, Switzerland

### Solo Exhibitions

- 2017 Delphine Chapuis Schmitz im Archiv, cur. Geraldine Tedder und Christoph Schifferli, Zurich.
- 2017 Strange Strangers, Kulturfolger, Zurich.
- 2016 if anything remains. Milieu, Berne.
- 2015 We'd rather not talk about Ludwig / We'd rather not talk about Margarethe, together with Veronika Spierenburg, cur. Le Foyer, Réunion, Zurich.
- 2014 48. There are things I want to do but until they have a place, they remain necessarily vague and indeterminate, cur. Sabine Schaschl, Museum Haus Konstruktiv, Zurich.
- 2014 www.corner-college.com, cur. Stefan Wagner, Corner College, Zurich.
- 2011 56 Räume / 56 espaces / 56 spaces. Projekt Da, Berne.
- 2011 scenery change. Pah!project, Fribourg.
- 2011 how to build a space with two legs. Station 21, Zurich.
- 2011 De part et d'autre. Galerie du Théâtre, Vanves (F).

### Group Exhibitions

\* with catalogue

- 07/2018 Digital Ecologies, cur. Dimitrina Sevova, Plovdiv, Bulgaria.
- 07/2018 Tektonik, cur. Johannes Hedinger, 10 Jahre Jubiläum der UNESCO-Welterbe Tektonikarena Sardona.
- 2017 Extended Cahiers, Ground Art Space, Moscow.
- 2017 Vernunft und Ordnung, Milieu, Berne.
- 2017 Werk- und Atelierstipendien der Stadt Zürich, Helmhaus, Zurich.
- 2017 Swiss Art Awards. Basel.
- 2017 Performing Knowledge, cur. Yasmin Afschar & Gioia Dal Molin, Dienstgebäude, Zürich.
- 2016/17 Tes mains dans mes chaussures. La Galerie, centre d'art contemporain de Noisy-le-Sec, cur. Emilie Renard and Vanessa Desclaux.
- 2016/17 Catch of the Year. Dienstgebäude, cur. Andreas Marti, Zürich.
- 2016 Museum ON/OFF, cur. Alicia Knock, Centre Pompidou, Paris.

- 2016 What (no) Money does for Art(ists)?: Some Parallel Events, Group Show, cur. Andreas Marti, Dienstgebäude, Zürich.
- 2016 No-where? Now-here! cur. Dimitrina Sevova, Corner College, Zurich.
- 2015 Thank you for your time. And you can thank me for mine, cur. Robert Steinberger and Lea Loeb, Friction, Gessnerallee, Zurich.
- 2015 Werk- und Atelierstipendien der Stadt Zürich, Helmhaus, Zurich.
- 2015 Die Basis. Kunsthaus Langenthal, Langenthal.
- 2014 minimale2. Alpineum Produzentengalerie, Luzern.
- 2014 I never read, Printed matter's, LA Art Book Fair, Museum of Contemporary Art, Los Angeles.
- 2013 Werkschau 2013. Fachstelle Kultur Kanton Zürich, F+F Schule für Kunst und Mediendesign, Zurich.
- 2013 \* It Is All In The Detail, cur. Sabine Schaschl, Kunstmuseum Baselland, Basel.
- 2013 Staging Point, cur. Marie-Ève Knoerle and Madeleine Amsler, Piano Mobile, Geneva.
- 2013 I never read, Printed matter's, LA Art Book Fair, Museum of Contemporary Art, Los Angeles.
- 2012 Catch of the Year. Dienstgebäude, Zurich.
- 2012 Uno, Interno 4. Bologna.
- 2012 \* Jeune Création. Le 104, Paris.
- 2012 Je veux danser, je veux penser, je veux danser, je veux penser, cur. Geraldine Tedder, Hinterhof, Basel.
- 2012 The Presence of the Past in the Future. Stedefreund, Berlin.
- 2012 \* Corso Aperto, cur. Andrea Lissoni, Fondazione Ratti, Como.
- 2012 \* Master Fine Arts Degree Show. Migros Gebäude Herdern, Zurich.
- 2012 Joëlle Allet, Delphine Chapuis Schmitz, Esther Kempf, cur. Andreas Marti, Dienstgebäude, Zurich.
- 2012 Mit-Ohne. Urgent Paradise. Lausanne.
- 2011 Catch of the Year. Dienstgebäude, Zurich.
- 2011 Werkschau 2011. Fachstelle Kultur Kanton Zurich, F+F Schule für Kunst und Mediendesign, Zurich.
- 2011 Nullpunkt. ewz Unterwerk Selnau, Zurich.
- 2010 Basement Projects 1. Kunsthaus Aussersihl/Museum Bärenegasse, Zurich.
- 2010 Ruheraum-Kein Essen. Gruppenausstellung initiated by, and with, Richard Wentworth, Fachschule Viventa, Zurich.
- 2010 Zwischenräume. Projektraum ZHdK, Zurich.

## Writing and Reading Performances

- 09/2018 Reading Session Chapters 1-20, Futurspectives in: La République géniale, Kunstmuseum, Berne.
- 2018 Poems fRom our times – Performative Reading, Corner College, Zürich.
- 2018 Parasitic Thoughts – Performative Reading, Kulturfolger, Zürich.
- 2017 Petite lune (never finished whole) – Performative Reading together with Gilles Fürtwangler, Ground Art Space, Moscow.
- 2017 YSION(s)?! – Performative Reading, L'Art au centre, Palais de Tokyo, Paris.
- 2017 Re-Collections – Performative Reading @ What's Wrong with Performance Art?, Corner College, Zurich.
- 2017 YSION?. Performative Reading, La Galerie, centre d'art contemporain de Noisy-le-Sec (F).
- 2016 Der totale Widerstand is missing. Performative Reading, Volumes, Independant Art Book Fair, Gessnerallee, Zürich.
- 2016 Agnes, Susanne, Felix, Silvia, Paul und Margrit, Fritz, Ueli, Max, Ursula, Anton und Marlis, Josua und andere. Performative Reading, Art Safiental, Tenna (CH).
- 2016 The one who sees the lost continent, Performative Reading, Public Pool #1, cur. C-E-A / Commissaires d'exposition associés, Cité Internationale des Arts, Paris.
- 2016 Tu m'entends là, maintenant?, audio piece commissioned by Floating ON AIR, Nuit Blanche, Paris.
- 2016 @ongoing\_pieces. Performative Reading, Museum On/Off, Galerie 0-Espace Prospectif, Centre Pompidou, Paris.
- 2016 Well-come!, Performative Writing, Museum Live, Centre Pompidou, Paris.
- 2016 Performative Reading for re-vi-ra. A play / eine Ausstellung in 4 parts. In cooperation with Julia Bodamer, Ines Schaerer, Gian-Andri Toendury. Réunion, Zurich.
- 2015 Reading by Rooftop Reading IV, cur. Sarina Scheidegger and Nora Locher, Basel.
- 2015 In Other Words (2), Anne Desbarèdes, Performative Writing, Forum im Juni, cur. Inès Schaerer and Damiano Curschellas, Chur (CH).
- 2015 The Slowness of Writing as a Way of Reading or A Curious Amalgam of Voices, Performative Writing, Corner College, Zurich.
- 2015 In Other Words (1), Elisabeth Costello. Performative Writing, Perla Mode, Zurich.

## Awards, Grants, Residencies

- 2017 Swiss Art Awards.
- 2017 Art Prize, City of Zurich.
- 2017 Nomination for the PCS Art Prize, Porto, Portugal.
- 2015-2016 Studio Grant from the Department of Culture, Canton of Zurich, for a residency at the Cité Internationale des Arts, Paris.
- 2015 Art Prize, City of Zurich.
- 2013 Art Prize, Department of Culture, Canton of Zurich.
- 2012 Residency at Fondazione Antonio Ratti, Como (I).
- 2011 Residency at Beerhaus-offenes Atelier, Berne.
- 2011 Residency at Ziegelackerstrasse 11a., initiated by Projekt DA, Berne.
- 2010 Grant of the Kulturfond der Landeshauptstadt Salzburg for participation in the International Summer Academy in Fine Arts (Class of Liliana Moro).

## Education

- 2009-2012 Master of Arts in Fine Arts. Zurich University of the Arts.
- 2006 PhD in Philosophy. University Paris 1-Panthéon Sorbonne.
- 2002 Master in Philosophy. University Paris 1-Panthéon Sorbonne.
- 1998-2001 Studies in Philosophy, Aesthetics, Art History, University Toulouse III and University Paris 1-Panthéon Sorbonne.

## Publications

- 2015 Delphine Chapuis Schmitz. Cahier d'Artiste, with a text by Chus Martinez, Prohelvetia / Edizione Periferia.
- 2015 Reading in the digital age, Terpentin, 03.2015. <http://www.terpentin.org/en/reading-digital-age>
- 2015 Conversation. An hour-long polyphonous glance from five to six behind-the-scenes – scripts as well as excerpts are highly welcome, in all-over, Magazin für Kunst und Ästhetik, #8, Frühjahr 2015. <http://allover-magazin.com/?p=2030>
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