

(curr.)

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/
embedded art projects (selection)

What is embedded art? an art practice that isn't confined to a studio or gallery. Instead, it operates within other systems - like city government, scientific research, or community organizations - to create meaning and impact from the inside.

What do artists know? by Frances Whitehead, 2006

■ PENbank

(studio view)

ongoing

Field research project at the University Hospital of Lausanne (CHUV), contributing artistic expertise to the PENbank project, which consists of a collection of anonymously conveyed narratives of and by physicians. This collaboration supports the development of mediation processes that bridge the gap between the public and the medical field, providing room for physicians' lived experiences.

Commissioners:

Psychiatric Liaison Service, CHUV Lausanne

Collaborators:

Octave Magescas, Pierre Moulin

PENbank

a)



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■ « Engültige Form wird von der Architektin am Bau bestimmt. »

(co-curation)

2024-2025

Swiss Pavilion, Giardini. 19th International Architecture Exhibition – La Biennale di Venezia.

Curators: Elena Chiavi, Kathrin Füglistner, Amy Perkins,
Axelle Stiefel and Myriam Uzor.

Commissioners: Swiss Arts Council Pro Helvetia: Sandi Paucic,
Rachele Giudici Legittimo

pro helvetia

In 2025, the group Annexe was selected by Pro Helvetia to represent Switzerland on an international platform. I joined the team during the selection process as an exhibition expert and creative companion. My task was to reflect the creative journey back into the work: to receive what was emerging and return it as shaped narrative threads and impulses. The partial rebuilding of Lisbeth Sachs' Kunsthalle inside the Giacometti Pavilion reclaimed the act and site of construction – not just as physical space, but as a relational place of exchange. Working with Octave Magescas, the embedded art project became a sound installation using field recordings as a performative gesture alongside construction. Handing recording devices to the architects opened a sensory channel to what mattered. Listening is a means to resonate with the architecture.

The artistic weight lies in the act of translation: from creative accompaniment to exhibition mediation, and in the lasting, reproducible effects of records.

Quote from an interview in **Parkett Channel**:

« From the very first contact. I found myself in a position of receptivity, which holds some similarity to that of an audience. And since I recognized this situation, I assumed the logical consequences, to become a companion in the journey, at the front row so to speak, of cognizing with the architect's work and carrying a bit of the responsibility. Listening, more than sound, came into play here, as a political dimension not only preceding voice, but also producing the conditions for voice. This is not innocent, because a biennale is also a place of representation. Were it not for listening, why would I be in this project?

And perhaps through a listener (me, Octave, and so forth), listening returns to architecture, and in our case, the architect herself – part of the subject title of the exhibition. It is about renegotiating certain positions, connecting all receiving ends in this process, subsequently questioning the finality of form. »

e-flux Architecture

Kunst Bulletin

artnet

/

a)



b)



/

c)



d)



■ tympanon

(competition)

2021

Visualization, competition material

Kunst am Bau:

Parliament Bern

Commissioner:

Federal Office of Culture

Jury report (extract): « Based on a thorough, rich, and fascinating analysis of the existing architecture and its narrative, Axelle Stiefel proposes stretching across the tympanum a membrane composed of metal plates of varying sizes, which move with the wind, resonate, and reflect discontinuously. This “veil” – this second skin within the triangular pediment – is understood as a resonant body (tympanum) through which the Parliament building interacts with its environment. »

a)



■ birnbaumstr.

(commission)

2021-2020

Plans, sketches

Research, strategy, and development of the argumentation for a replacement building project submitted to the Urban Planning Department of the City of Zurich. Facade and pattern design for photovoltaic modules. The project was approved but not implemented.

Client:

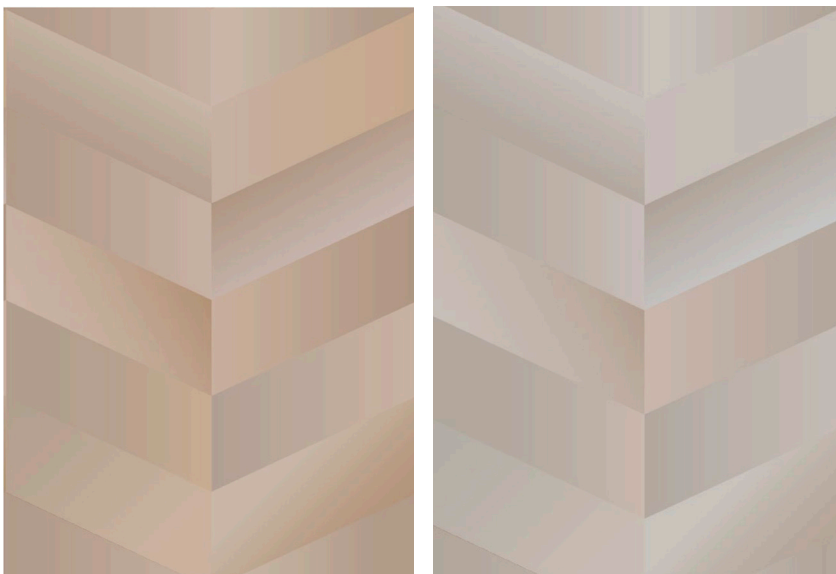
Viridén partner

Viridén partner

a)



b)



coloured photovoltaic modules

(student commission)

2019

Modules Innosuisse Research Project.
Research Group Products & Textiles HSLU.

Research, strategy, and concept development, including sketches and color concept. Project coordination to deliver a colored pattern adapted to technical constraints. Technical drawings by Benjamin Willi; production by HSLU. Completed work on display at BENetz headquarters.

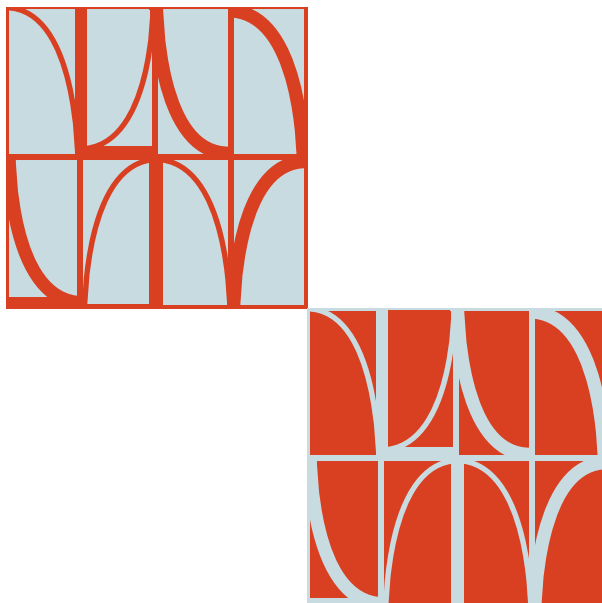
Partners: BE Netz AG, Hochschule Luzern - Technik & Architektur

BE Netz AG

a)



b)



/

curation (selection)

(co-curation)

2019

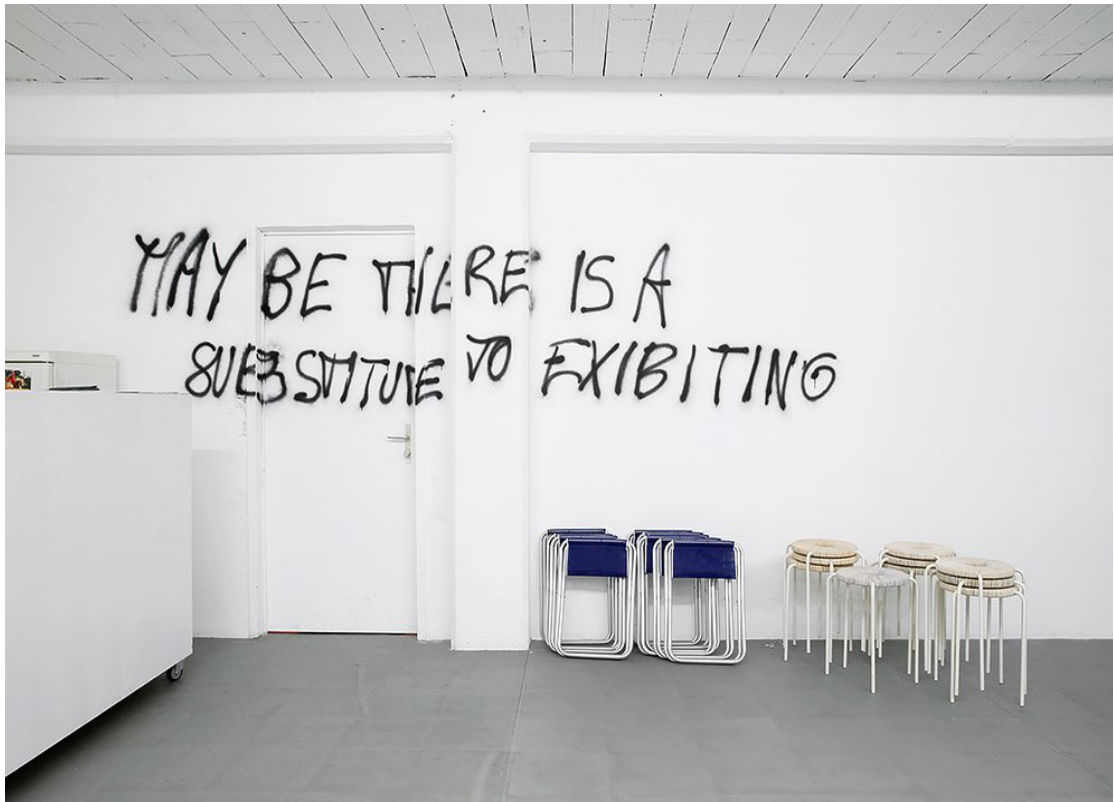
Exhibition: 1.1, Basel

Artists: Sanna Helena Berger, Martin Jakob, Ramaya Tegegne and Tiphonie Blanc, Salome Schmuki, Elisa Storelli, and Laura-Issé Tusevo.

Curators: Axelle Stiefel & Guillaume Maraud

1.1

a) Sanna Helena Berger, maybe there is a substitute for exhibiting, performance executed by Axelle Stiefel. Martin Jakob, Attractive Spots.



/

exhibitions & works (selection)

■ fantasma. me too, i love textiles

(poster)

2022

Edition, Cahier de la Classe des Beaux-Arts no 238

Exhibition:

Salle Crosnier (solo), Palais de l' Athénée, Genève

Contemporary Art Pool

a)

Fantasma



7:30-22:30 11.09.2020 Happening without public, Kunstgiesserei St Gallen

(mail art)

2020

embroidered postcards series (A5)
limited edition of 100

Federal Collection:

acquired in 2022 as a dyptic, framed

a)



/
■ der rote Faden (nach L. B.)

(work)

2020 kitchen towels, cut and assembled back together with
stiches. dimensions: 107 x 93 cm

Exhibition: For (collective), Milieu, Bern
Curators: Simon Fahrni, Ramon Feller, Valerie Keller,

Matthias Liechti

Federal Collection: acquired in 2022

a)



/
■ durchbrucharbeit

(work)

2019

dyed linen & cotton
embroidery
dimensions: 100 x 90 x 3 cm

Exhibition:

Handarbeit (solo), Grand Palais, Bern

Curators:

Mathias Kobel, Deborah Müller, Etienne Wismer

Federal Collection:

acquired in 2022

a)



b) detail



/
■ sous le signe de l'araignée

(installation)

2019

bed linen
tent structure
hemp strings
embroidery
shoe prints
video projection

Exhibition:

Dépendance de l'air (duo), Riverside, Bern

Artists:

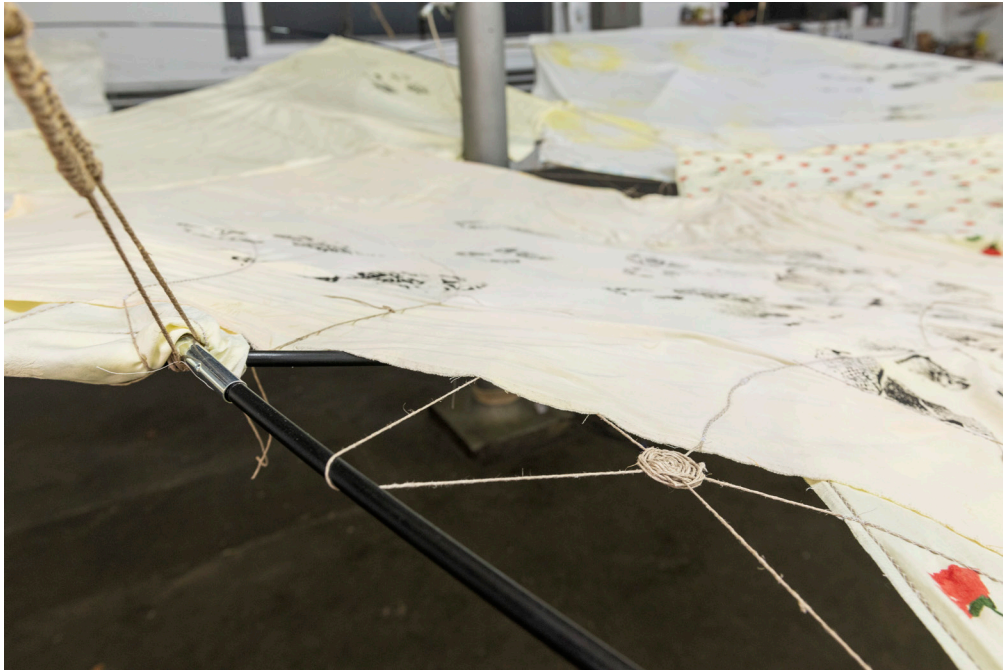
Costanza Candeloro and Axelle Stiefel

Curators:

Andreas Kalbermatter, Dominic Michel, Mia Sanchez

Riverside

a)



/

■ vilains, vilaines

(installation)

2019

30m natural linen

wool

embroidery

video projection. diaporama (128 images, 15'')

monograms: AG, ADA, SF, DHL, LV, M, H, JB

Carte blanche inside the exhibition Pickpocket.

Exhibition:

Pickpocket (collective), Kunst Raum Riehen, Basel

Curators:

Katharina Dunst and Boris Rebetez

Pickpocket

a)



/
■ les vogues

(installation)

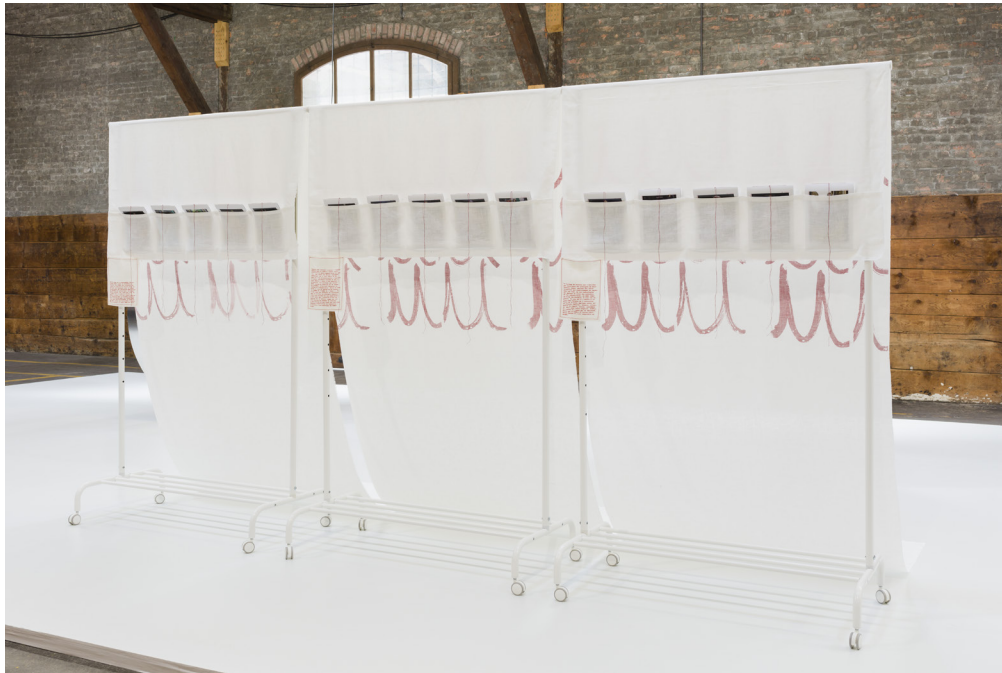
2018

3 garderobes
linen
silkscreen
transfers
15 booklets, bookbinding by Luce Marmier

Exhibition:

Kiefer Hablitzel Goehner Kunstpreis 2018 (collective),
Kunsthaus Glarus, curated by Elise Lammer.

a)



■ la chambre d'écoute

(installation)

2018

diverse linen, multiple print techniques and dyes, mounted
on tent structures

Exhibition:

La chambre d'écoute (solo), Corner College

Curators:

Alan Roth and Dimitrina Sevova

Contributor:

Patchfinder aka Stanislav Jordanov

Conversation **Stanislav Jordanov**

a)



das herz

(installation)

2017 sails, ropes, paper collage, MDF boards,
dyed linen, videos, sound system

Exhibition: Das Herz (solo), Forde, Genève
Curators: Nicolas Brulhart and Sylvain Menétrey

Forde Kunst Bulletin

a)



/

publishing (selection)

■ pavilion [stems]. artist network theory no. 5

(edition)

2025

ISSN 2673-6632

edition of 80

set of 10 cards entailing the protocol of a performance

Sound installation stems originating from the Swiss Pavilion at the 19th International Architecture Exhibition, La Biennale di Venezia, 2025. This exported version of the installation enables collective activation via cell phones. Each card links to a stereo mix of two of the twenty mono audio tracks that composed the original installation.

This format of collective activation moves away from a single broadcast point, distributing attention among individual participants, their playback devices, and the immediate environment.

Composition:

calling the operator

(Octave Magescas and Axelle Stiefel).

[The Internet Archive](#)

a.)



Chronicle notebook of the embarked artist. Material presenting research on the tympanum of the Federal Palace, submitted for the Kunst am Bau competition (2021, see page 7).

Editor: Axelle Stiefel
Design: Laura-Issé Tusevo
Riso Print: Harry Studio, Brussels BE

Laura-Issé Tusevo Harry Studio

a)

Ces métaphores sont des leurreurs. Elles nous font perdre de vue la dimension symbolique essentielle et singulière du périmètre de notre préoccupation.

Il serait aussi dommage de passer à côté de la chance de creuser le sillon d'un élément aussi subtil de l'appareil auditif que sa membrane, à laquelle se réfère la terminologie choisie par l'architecture pour caractériser sa fonction.





Si nous nous exerçons à ausculter la culture du bâti en archéologues, munis de nos stéthoscopes, nous découvririons que l'analogie du corps humain remonte à Vitruve. Ce motif fut ensuite repris dans la Renaissance par Leon Battista Alberti et perdure jusqu'à aujourd'hui avec notamment l'entrée de jeu du photovoltaïque dans la construction, réactivant l'idée de peau enveloppant les bâtiments.

À ce stade avancé de la métaphore, on pourrait dire que nous sommes en présence de greffes conceptuelles ou de prothèses (?) qui ont à voir avec l'état des connaissances de chaque époque, formant au fur et à mesure de l'évolution de la société des excroissances plus ou moins heureuses, se manifestant sous la forme de revenants (10, 11).

9 In Marshall McLuhan's seminal text, *Understanding Media: The Extensions of Man*, he uses the concept of prosthesis to explain media's function as « any extension of ourselves ». Stressing the physicality of media extension, McLuhan describes the wheel as an extension of the foot, clothing as an extension of the skin, and electric technology as an extension of the central nervous system. Yet as media extends, it also amputates. Although electric technology extends the central nervous system, « each amplification is bearable by the nervous system only through numbness or blocking of perception ». Thus McLuhan asserts that « a process he terms » *autoamputation* « accompanies any extension of media. Prothesis, S. Coffey

10 Un air qui vous passe par la tête ou qui vous revient (comme on dit « sans time ni raison ») sur Reik et ce qui déclenche son écoute. *Pour si l'on pas finir*, Lacoue-Labarthe, p.151

11 Ou tel ce qui est contenu dans le mot même de Re-naissance : ce qui renait et vient hanter le Moyen Âge, ou encore le néo de l'architecture néo-classique, néo-gothique, etc.

Vous entendez mal, que faire ? brochure des Hôpitaux Universitaires Gandèze - Arts Body : a largely secondary reason for three persons, performance de Michael Philipson - Stethoscope

René Thophrile-Hyacinthe Lamoignon (1781-1820) à l'hôpital Necker accueille sa pratique. Impression photomicroscopique, Photogramme, Bibliothèque d'Université de Paris - Denis. Représentation de l'ouvrage de Hobbes, « *Livraison ou Matière, forme et puissance de l'État dévotiel et civil* », 1651. Frontispice gravé par Abraham Bosse sur les instructions de Hobbes

14 15

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■ feuilles volantes. artist network theory no. 3

(newspaper)

2022

ISSN 2673-6632

edition of 3 (book-binded)

edition of 8x120 printed flying papers

Contributors:

Axelle Stiefel, Elena Peytchinska, Sanna Helena Berger,
Margaux Schwarz, La Dépendance, Cassiane C. Pfund et
Mathias C. Pfund, Sabrina Chou, Elisa Storelli

Hybrid digital/analog edition co-produced with vorstellen.network and distributed in the context of the Geneva sculpturegarden biennale (2022) curated by Devrim Bayar.

Design: Salome Schmuki

Digital: Elisa Storelli

Print: Matteo Dufour

Book binding: Luce Marmier

digital version

a_n_t_mag

Salome Schmuki

Elisa Storelli

Luce Marmier

a)



b)



c)



■ artist network theory no. 1&2

(magazine)

2020

ISSN 2673-6632

Contributors:

Sanna Helena Berger, Costanza Candeloro, Yves Citton, Noémie Degen & Simon Jaton, Guillaume Maraud, Anna-Livia Marchionni, Deborah Müller, Benjamin Mengistu Navet, Madeleine Paré, Salome Schmuki, Fabrice Schneider, Alan N. Shapiro, Axelle Stiefel, Elisa Storelli, Eva Zornio.

Edition produced in the context of the Swiss Art Awards 2020.

Editor: Axelle Stiefel

Design: Salome Schmuki

Print: Saxoprint, EU

a_n_t_mag

Salome Schmuki

a)



/

sound practices (selection)

calling the operator

(project)

since 2022

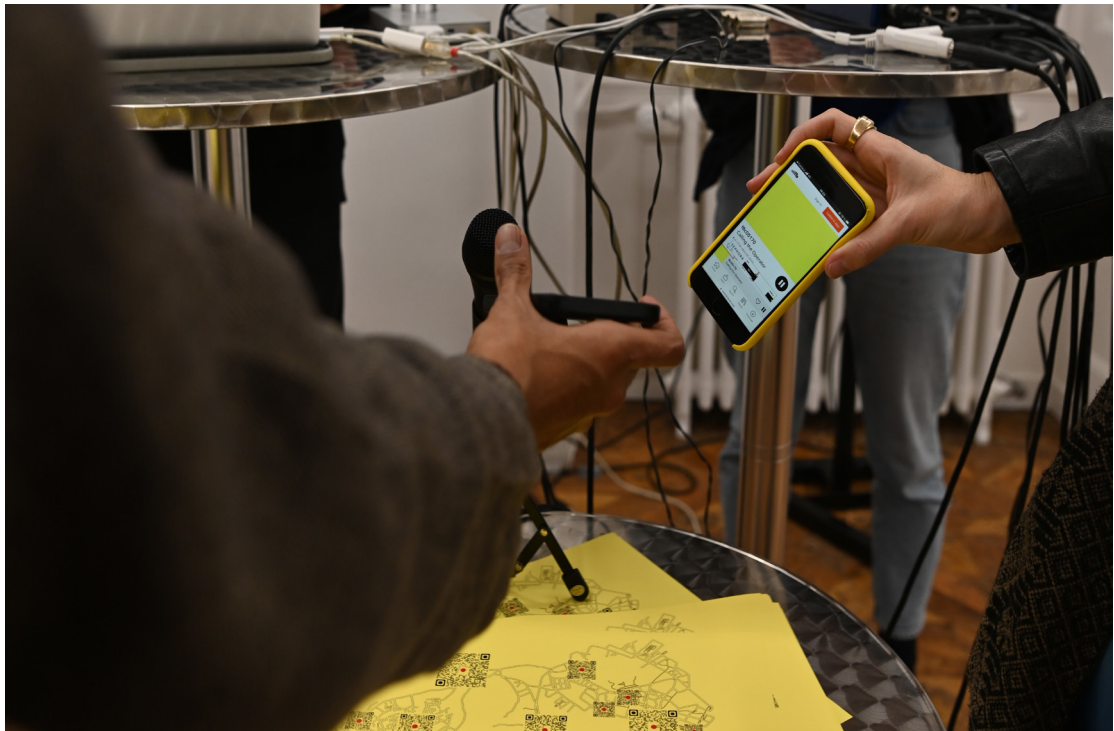
soundcloud

Octave Magescas & Axelle Stiefel

calling the operator brings together the sonic practices of artists Octave Magescas and Axelle Stiefel. Formed in 2022, their collaboration grows out of a shared investment in collective experiments mediated by sound and strategies of distributed authorship through listening practices.

Their work responds to a call from the field, at the crossroads between embedded art and sound art. They develop new musical pathways from iterative archive materials, emerging from a raw practice of field-recording. Their approach is playful, inclusive, situated, fiercely amateur. Renouncing technical fetishism, they summon a queer sound ecology that nurtures hybrid presences—the way environments, voices, and noises interlink with our listening, weaving relationships with the non-human. They develop tools for collective activation of performance scores, shifting the framework and redefining the boundaries of auditory experience.

a) calling the operator at performé·es no.2, Villa du Parc Annemasse, 2022



■ pavilion [performance]

(performance)

2025

calling the operator
Octave Magescas and Axelle Stiefel

Collective activation of pavilion [stems] followed by a megaphone duet performance. Presented at the Lisbeth Sachs Convention as part of the extended program, concurrent with the Biennale's Pavilion Days

Event: Tidal Walk organised by Biennale Urbana and Annexe, Sant' Erasmo, Venezia IT.

Buurb

a)



b)



/

■ the operator

(project)

since 2017

An operator is dealing with inputs and outputs. When the artist Axelle Stiefel performs under this pseudonym, she lends her voice to amplify other voices. The Operator's task is to read by all means. Sometimes reading means letting be read, or reading from the place of absence. So it seems, The Operator reads while everything and nothing reads.

TexteContact

Reading is an unrestricted, inexhaustible resource. It gives contact without a contract, plus power and agency - both at the same time. Its mode of action is to put one out of action, out of play / out at play, the quintessential form of refusal.

a)



/

moving images, performances for the screen (selection)

/

■ garden of vapours

(performance)

2025

12' 18' '

Exhibition:

Wiels, Brussels
Auto, St. Gallen

Film

by Theo Cowley and Axelle Stiefel

a)



spring exclamations! | fall

(performance)

2021

23' 07''

The performance builds on the first chapter of Spring Exclamations!, produced in the TexteContact series and aired online in Joyfully-Waiting II at Le Labo in Geneva (2020).

Exhibition: 24 Hours - for Joseph Beuys, Gegenwartskunstmuseum Basel

Performance

by Polina Akhmetzyanova and Axelle Stiefel, written and directed by Polina Akhmetzyanova.

a)



what you did, why you did it and what your doing it, did

(performance)

2014

15' 07''

Event:

Performance Proletarians!!! Le Magasin, Grenoble

Curators:

Lili Reynaud Dewar, Benjamin Valenza

Exhibition:

Something Stronger Than Me, Wiels, Brussel (2017)

Luxus Extensions, Brussel (2017)

Video

Text by Paul Becker, read by Will Holder, originally commissioned for "Seigneur, accorde à l'esprit un crédit à la production" Circuit, Lausanne (2013).

a)



sidewise in time

(moving image)

2017

1' 17''

Exhibition:

Kiefer Hablitzel Gohner Preis, Basel (2018)
Das Herz, Forde, Genève (2017)

Video

Directed by Axelle Stiefel. Soundtrack by Patchfinder.
Produced with the support of West Coast of the Lake.
Camera, Valentin Faure. Assistant, Yvan Alvarez.

a.)



/

■ das herz

(moving image)

2017

7' 37''

Exhibition:

Lolo's Entanglements, De Warande Turnhout (2018)
Das Herz, Forde, Genève (2017)

[Youtube](#)

Directed by Axelle Stiefel. Soundtrack by [Patchfinder](#). Produced by Basic Publishing Strategy. Launched online as a trailer prior to the opening of the exhibition Das Herz (2017) at Forde, Genève.

a)



/

■ nonesuch

(moving image)

2008

25' 50' "

Exhibition:

CAL Charleroi, 2022
Island, 2017

Website

Video directed by Axelle Stiefel.
Co-ownership and code: Micah Friedland.

a)



/

image credits

(page)	
3	Ladina Bischof
5, 6	Gaëtan Bally/Keystone-SDA
7	Micha Lips
8	Axelle Stiefel/Viridén partner
9	Benjamin Willi
11	Gina Folly
13	Fabrice Schneider
14	Jan van Oordt (original photo)
15	Claude Barrault
16	Sabrina Gruhner
17	Dominic Michel
18	Moritz Schermbach
19	Gunnar Meier
20	Anna Weber
21	Etienne Chosson
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24, 25, 26	Fabrice Schneider
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29	Emma Kouassi
30	Pol Le Vaillant
34	Jennifer Merlyn Scherler, Sven Friedli

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04. 2026