

A Practice of Attunement. On the Work of Sarah Margnetti By Camilla Paolino

The first time Sarah Margnetti and I met, it was within a display titled *Embroidered Breath of a Bordered Garden* she had conceived with fellow artist Nastasia Meyrat at the artist-run space one gee in fog, in Geneva. It was an October afternoon, in 2018, and everything was set for the gathering of a small group of womxn, us included, brought together by different degrees of affinity and implication with Rivolta Femminile (RF)'s theories and practices.¹ Together, we would perform the labor of listening to and transcribing a dozen audiotapes recorded by RF's members between 1970 and 1972 while doing *autocoscienza*: a dialogical practice based on self-narration and mutual listening between women, occurring within the autonomous relational dimension of separatist frameworks.² The display jointly devised by Sarah Margnetti and Nastasia Meyrat consisted in a set of six curtains hanging from the ceiling, three designed by each artist to embrace and shelter the collective work in progress unraveling in the room. On those Sarah Margnetti made, the theme of the curtain itself was doubled, stitched onto the base cloth in green, pink, and yellow fabric appliques, as a sort of sketchy *mise en abyme*. From each of the represented drapes peeped a hand with a pointing finger, pulling back the drapery and showing what was supposed to be concealed: either an illusionistic marble wall embroidered on the base cloth, or the room occupied by our womxn-only working group, depending on the point of view.

The insistence on the curtain—reiterated, restated—did not pertain to the display of *Embroidered Breath of a Bordered Garden* only. Taking a step back and looking at Sarah Margnetti's recent production from a wider angle, one indeed finds the motif of the drape returning repeatedly, often combined with camouflaged body fragments. *Hearing* [p. 44-45] and *Hideout* [p. 42-43] from 2021, the ensemble of curtains in the exhibition *TROPE* from 2019³, or *Cortinas Parrahsius* from 2018 [p. 104-107] provide but a few

examples of a theme revisited over time. Yet, the context in which I encountered Sarah Margnetti's drapes for the first time irreversibly affected my way of seeing her work. That first encounter registered a proximity between the practice of *autocoscienza*, the act of listening, the labor of transcribing performed collectively, the intimacy of a room accessible to womxn only, and the curtains themselves—material witnesses of the above. The concurrence of all these components elicited two contingent readings.

In the first place, I couldn't but understand the curtains as a device conceived to demarcate a site that was supposed to be autonomous, intimate, and relational at once. The curtains, in other words, engendered a dissident dimension attained through the act of taking up space—an operation reminiscent of the minoritarian practice of claiming space widespread in countercultural and liberation movements, past and present. This association of ideas evokes a few meaningful artistic precedents. One could be Carla Accardi's *Tenda* (1965-1966), an inhabitable structure in which Leslie Cozzi read an anticipation of the separatist settings accommodating the raising of the artist's feminist consciousness.⁴ Another could be Harmony Hammond's *Floorpieces* (1973): circles or spirals of braided textile that kept growing larger and larger over the 1970s and, according to Julia Bryan-Wilson, functioned as projections of the consciousness-raising circles the artist was part of.⁵ Bridging these previous experiences with Sarah Margnetti's practice isn't that unreasonable if one considers her painting *Autocoscienza* (2018) [p. 108], where fifteen female hands placed in a circle rest on a faux marble surface, intertwining their extravagantly long fingernails in the middle to generate a regular weave. A similar motif recurs on a table top belonging to the group *Intertwined/Fragmented Furniture* (2021) [p. 28-29, 46-53]. The transposition of the pattern on the horizontal plane of a table top stages an encounter occurring

around that very table, the hands operating as a metonymy for it.⁶ The hands, in other words, work as an extension of the bodies they belong to: bodies reunited in a ritual or a séance, or, simply, bodies being and talking together, circulating experience, knowledge, and meaning around the group, embroidering breaths, weaving voices and thoughts, making them complex. By extension, the hands are also a metonymy of the autonomous relational space in which all this is taking place, reminiscent of the places Sarah Margnetti's curtains delimit or evoke. In the specific case of *Embroidered Breath of a Bordered Garden*, the curtains stood in-between our circle of listeners/transcribers and the rest of the world, sheltering us in our collective effort of working together, ears straining and hands banging on keyboards. Yet, a curtain is no wall: it does not operate a rigid separation, but rather functions as a membrane preserving some degree of permeability between the adjacent spaces it divides. It hinders the view, but allows one to smell, to hear, even to touch what lays behind it. It is an invitation to be quiet and listen to those who stand on the other side, or a listening device calling for a predisposition to be affected by the other: traversed by her experience, transformed by her knowledge.

Before further unpacking Sarah Margnetti's take on listening, which is another fundamental trope in the artist's thinking, let us linger a moment longer on the nexus between the practice of *autocoscienza* and the curtains to address the second reading their contiguity may elicit. As previously introduced, *autocoscienza* entailed first and foremost an act of self-narration, consisting in a political practice performed collectively by women who sought to emerge as speaking subjects within a sociocultural framework that tended to objectify them and reduce them to silence. In such a context, self-revelation was the first step towards self-determination and broader social change,

enabling the transformation of silence into language into action, in the words of Audre Lorde.⁷ If one places self-narration as a common denominator between the practice of *autocoscienza* and Sarah Margnetti's curtains, the latter seem to provide a visual response to the former. In fact, Sarah Margnetti's curtains are often pictured in the process of opening up to reveal something they were concealing. Thereby, they materialize the very process of self-revelation, functioning as material metaphors for the act of coming out. In works such as *Rideau à chutes* (2019) [p. 94], *Une autre saison (d'après Ernest Biéler)* (2019) or *Inner Space* (2021) [p. 37, 39], breasts and buttocks, together with hands and fingers, gradually surface between the folds and shadows of the draperies, emerging from the texture of the fabric. The mingling of drapes and intimate body parts induces a comparison with the fragments of female genitalia that appear through the folds of the Polyhymnia Muse's tunic, detected and framed by artist Suzanne Santoro in terms of the return of a repressed that nestles in the tissu.⁸ According to Giovanna Zapperi, in the artist book *Per una espressione nuova/Towards New Expression* (1974), Suzanne Santoro salutes the return of a sexuality long denied throughout the Western iconographic tradition, where the female sex has been systematically removed along with the very possibility of figuring and thus thinking women's sexual autonomy.⁹ This reading of Suzanne Santoro's visual research provides yet another clue to understand Sarah Margnetti's curtains. The breasts surfacing across the folds of *Rideau à chutes*, as well as the spreading buttocks outlined in the draperies of *Inner Space*, far from operating as mere aesthetic devices deployed for the visual pleasure of men—as was common in the representation of women's bodies in fragments across the history of modern art¹⁰—hint at the reappropriation of one's own body and one's own unspoken desires, which gradually unfold. As forms of self-revelation, they express the claim for an

autonomous pleasure, that is to say the manifestation of a sexuality that is independent of the patriarchal system of representation, and of the male appetite and objectifying gazes in general, opening up the possibility of thinking of oneself as a desiring subject.¹¹

Among the other body parts, Sarah Margnetti's draperies often accommodate the ear. For instance, the fabric falls behind it like a lock of hair in *Dressed Curtain* (2019) [p. 96-97] or frames it in *Hearing and Curtain* (2020) [p. 40-41]. Such an association brings us back to the conception of the curtain as a listening device. Conversely, combined with drapes laden with all of the above meaning, the ear itself seems to function as a reminder that, to be effective as techniques of subjectivation, self-revelation and self-narration require mutual listening, resonance, and responsiveness—as stressed by Carla Lonzi.¹² To further decipher these symbolic components of Sarah Margnetti's imagery, the figure of speech of metonymy comes in handy once again. The ear is a metonymy of listening. The ear is also a metonymy of balance. In fact, the ear is both a part of the apparatus that allows the perception of sound and the receptacle that contains the vestibular system, essential for the equilibrium. In other words, the ear is the site where hearing and balance meet and co-exist. The fifth of composer Pauline Oliveros's sonic meditations provides a potent image that conjures up this cohabitation, bestowing it with a new configuration. Its score reads as follows: "Take a walk at night. Walk so silently that the bottoms of your feet become ears."¹³ The instructions seem to suggest that only through listening can one find balance. Indeed, the anatomical structures that are meant to support the body and connect it to the ground morph into devices able to sense the earth, hearing replacing touch. This sensorial displacement—similar to the one suggested in *If You Whisper Only I Can See You* (2019) [p. 82-83], where Sarah Margnetti substitutes the

lenses of a set of glasses with ears, turning metaphorically a device for seeing into a device for listening to someone speaking softly—is part of the overall effort towards attunement made by Pauline Oliveros, who, along with the ♀ensemble, incarnated a lifelong commitment to listening. Attunement was understood as a necessary connecting moment preceding "sounding", namely a technique that consisted in "allowing one's voice to sound",¹⁴ or a vocal parallel to speaking out but based on nonverbal utterance. The sequence of tuning and sounding was meant to be practiced individually as much as in group. On the one hand, tuning one's own mind and body was the premise for sounding as coming out, as experienced and phrased by Pauline Oliveros herself around 1971. On the other hand, tuning in with others was the premise for sounding as the utterance of a collective voice, a choral chant modulated on the resonance between the single voices. It was a technique of harmonization and empowerment that depended on the ability to affect and to be affected by others, to hear and to be heard.

Sarah Margnetti's practice could also be understood as a practice of attunement, with herself and with others, where listening and subsequent sounding are essential, as her programmatic painting *Inner Circle* (2019) [p. 84-85] suggests. In *Inner Circle*, the ear replaces the artist's palette implying that art-making to Sarah Margnetti is first and foremost a life technique based on listening, while the title evokes the idea of an intimate circle, once again. It is not by chance that the artist has dedicated the exhibition *Teach Yourself to Fly* (2020)¹⁵, which she curated, precisely to Pauline Oliveros. Notably, the show was titled after the first of the composer's sonic meditations, that is, a series of meditation procedures based on deep listening. The first one consisted in a collective breathing exercise in which vocal sounds were gradually added on exhalation to the point where the group's cumulative

breathing sounded like the noise of an airplane taking off. Just like *autocoscienza*, sonic meditations were initially performed in women-only circles and aimed at reaching sonic awareness. They were conceived by Pauline Oliveros as a collective healing technique, for which listening was the key factor. The choice of a sonic meditation as the exhibition title shed a peculiar light on the works included in the show, and especially on a wall painting named *Hearing/Healing/Caring* (2020) [p. 62-63]. The latter consisted in a composition of sensory organs—eyes, ears, nose—connected by an embrace of arms and hands that seemed busy putting back together the pieces of an organism in need of mending. As often in Sarah Margnetti's productions, the whole composition was characterized by a faux wood grain pattern—inverting the logic of *Deux oreilles attentives* (2019), where human ears surface from the wood grain, hinting at a world of sentient matter. The acts of hearing, healing, and caring thus shared the same material conditions, as if to imply that all originate from the same matrix and are entangled together, only functioning when working in concert. Put differently, the work's visual components, together with its title and the decision to accommodate it within the conceptual framework of *Teach Yourself to Fly*, connoted listening as a healing practice and as an act of care. A similar association emerges by other means in works such as *Master Sensorial* (2019) [p. 86-87], where the represented body parts have been selected and arranged together to form an ear along the guidelines of acupuncture and reflexology charts, that is, according to the tools of healing disciplines based on the study of bodily interconnectedness and resonance. Conversely, in the composition, the outline of the ear takes on the anthropomorphic features of a child—or even a fetus, or a contortionist in precarious balance: a correlation stated even more explicitly in *Mother with Child* (2019) [p. 80-81].

The latter painting harks back to the canonical binomial in the history of Western visual culture, both sacred and profane, where the pairing of mother and child operates as an archetype of care. In *Mother with Child*, the mother/Madonna holds her child/ear close to her breast: what needs to be taken care of is the capacity to listen, and vice versa.

When it comes to the notion of care, however, Sarah Margnetti holds a cautious position, summoning yet another figure to think it through: the caryatid. The caryatid, another element that recurs with insistence throughout the artist's visual repertoire, resists the fetishization of care—which, under conditions of late capitalism, has become a widespread trend in the field of art and culture, and beyond¹⁶—and invites us to reconsider its historical implications. In fact, it provides an entry point to think through the ways in which, across centuries, the attitude to care for and to take care of others has been turned into a social function and welded to subsidiary gender roles defined by asymmetrical power relations—the mother, the wife, the companion, the care-taker. In the name of care, women's bodies have been forced into subjugated positions, turned into the pillars of the family and of society at large. The caryatid, an architectural support structure modeled on the likeness of a female figure standing still, constitutes a visual metaphor for this mechanism, materializing and making its intrinsic violence visible. The caryatid, in other words, gives shape to the unrecognized work and invisible effort required of women to sustain the socio-economic edifice. Leaning on top of her head, the edifice remains firm, unshakable, as long as the caryatid remains composed, serene, as filmmaker Agnès Varda pointed out in her 1984 short documentary film *Les dites cariatides*.¹⁷ Her functionality depends on her ability to do as if the feat of carrying the weight of the system were effortless, that is, on her capacity to keep the labor she performs

concealed: an unfathomable, unthinkable arcane.¹⁸ In order to preserve the arcane, the caryatid must remain still and silent. If she speaks, the building trembles. If she makes a move, the building collapses.

By introducing and working with this figure, Sarah Margnetti seems to comment on this paradoxical condition. From generic support structures discretely holding draperies in *Cortinas Parrahsius, Une autre saison (d'après Ernest Biéler)*, or *Window Caryatids* (2021) [p. 36, 38], women's bodies are gradually integrated in the architecture of a given place and turned into structural elements performing a sustaining function, as for example in *Staircase II* (2019). Walls and furniture incorporate those bodies more and more in the artist's installations, to the point of assimilating and becoming one with them. This operation metaphorically translates into visual terms the historical process of women's enclosure within the domestic, which was essential to the concealment of their reproductive labor, and inscribes Sarah Margnetti's work within a feminist visual genealogy which sets forth to expose such mechanism.¹⁹ From Louise Bourgeois' *Femme-Maison* drawings (1945-1947)—featuring houses walking on female legs, yet deprived of heads and arms and thus of the possibility to think and act—to Francesca Woodman's photographic series *Space2, Providence, Rhode Island* (1975-1978)—where the photographer's naked body is camouflaged with the wallpaper of an interior, or with a fireplace that closely recalls Sarah Margnetti's *Cheminée* (2020) [p. 66-69]—this trope has been declined in countless ways over decades. When put into perspective, Sarah Margnetti's ongoing series of *Caryatids* adds yet another tile to this transgenerational reflection, crystallizing once again the historical conflation between female bodies and domestic architecture.

However, Sarah Margnetti's caryatids are not only a tribute to women's disregarded labors. They are also meant to address the work deployed to support the world

of art and culture, which, as Carla Lonzi argued ahead of her time, thrives on the unrecognized labor of populous ranks of invisible workers.²⁰ They express the artist's alignment with the dark matter of cultural production: a subterranean society gathering transcribers, assistants, and all sorts of other modern caryatid.²¹ However, a support structure is not necessarily meant to maintain a helpless, passive position. As Céline Condorelli put it, in order to operate properly, a support structure needs to sit right against the object it is supposed to sustain, in an uncomfortable proximity. The two must touch, collide even, occupying a position of active antagonism.²² To express her active antagonism, Sarah Margnetti uses a coded sign language articulated by clusters of hands whose crossing nails do not always convey conciliatory messages—go ahead and decipher *Vieil adage* (2020) [p. 56-61], where the initiated eye will detect the famous “Fuck You Pay Me” demand. While the use of signing pays homage to the capacity of deaf-mute language to broaden communication beyond the normative limits of verbal expression, the choice of finger-spelling also references dissident practices, such as gang signals or the secret codes used by marginalized communities in order to exchange information while eluding external control. The fact that *Vieil adage* is painted directly on a wall, as well as the tile wall figuring in the background of other finger-spelling paintings such as *LOVE* (2021) [p. 34-35] or *INTIMACY* (2021) [p. 30-31], seem to point in a similar direction for they recall an underground culture thriving beyond the threshold of the lawful: the graffiti culture. The extravagantly long nails on Sarah Margnetti's hands seem to hint at it, conjuring the etymological proximity between “graffiti” and the Italian *graffiare*, meaning to scratch. Like tags or scratches on the wall, Sarah Margnetti's *Vieil adage* infiltrates the institution, carrying within it the protest song of a dissident voice. It is the utterance of the caryatids that can only be heard by those standing close enough to hear their whisper.

1 Rivolta Femminile (literally “female revolt”) is a neo-feminist women-only group founded in Rome in 1970 by artist Carla Accardi, journalist and activist Elvira Banotti, and former art critic Carla Lonzi, with the aim of rethinking women's liberation and fostering the emergence of female subjectivity by processes of deculturalization and disidentification from traditional gender roles. The alternative spelling “womxn” is employed throughout the text to express the intersectional approach we embraced in 2018, with the intention of forming and defining our work group in an inclusive manner.

2 *Autocoscienza* (literally “self-awareness”) can be understood as an Italian inflection of the feminist exercise of consciousness-raising that took hold across the USA since the 1960s.

3 Charlotte Herzig, Sarah Margnetti. *TROPES*, Ferme de la Chapelle, Grand-Lancy (Geneva), 2019.

4 For more on the relationship between Carla Accardi's habitable structures and environments and the artist's experience with *autocoscienza*, situated within the framework of Rivolta Femminile, I refer the reader to Leslie Cozzi, “Spaces of Self-Consciousness. Carla Accardi's environments and the rise of Italian Feminism”, *Women & Performance. A Journal of Feminist Theory*, vol. 21, n° 1, 2011, p. 67-88; and to Giovanna Zapperi, *Carla Lonzi. Un'arte della vita*, DeriveApprodi, Rome 2017, p. 168-173.

5 According to Julia Bryan-Wilson, Harmony Hammond's *Floorpieces* grew larger with time and marked out an ever-wider area, functioning as projections of the act of reclaiming space that was a common concern among the feminist groups forming at the time. Furthermore, “this creation of a circular space drew upon her [Harmony Hammond's] contemporary investment in feminist consciousness-raising, a process she describes as going around ‘the proverbial circle’” and that accommodated the artist's coming-out, which, as Bryan-Wilson pointed out, occurred more or less at the same time as the production of her *Floorpieces*. Julia Bryan-Wilson, *Fray: Art and Textile Politics*, University of Chicago Press, Chicago 2017, p. 72-104.

6 Metonymy is a figure of speech in which a thing or concept is referred to by naming a part of that same thing or concept, and it works by the contiguity between two terms (for example, “turf” can be a metonymy for “horse racing”). For more on the use of metonymy as a possible expressive tool, used in signifying processes based on material nexuses rather than on the operation of substitution typical of patriarchal symbolic production, I refer the reader to Lucia Re, “The Mark on the Wall: Marisa Merz and a History of Women in Postwar Italy”, in Connie Butler (ed.), *Marisa Merz: The Sky Is a Great Space*, Prestel, Munich 2017, p. 36-75; and to Luisa Muraro, *Maglia o uncinetto. Racconto linguistico-politico sulla inimicizia tra metafora e metonomia*, Manifestolibri, Rome 2004.

7 Audre Lorde, “The Transformation of Silence into Language and Action”, *Sinister Wisdom. A Journal of Words and Pictures for the Lesbian Imagination in All Women*, n° 6, 1978, p. 11-15.

8 Suzanne Santoro, *Per una espressione nuova/Towards New Expression*, Rivolta Femminile, Rome 1974.

9 According to Giovanna Zapperi, Santoro's operation aims at the demystification of women's sexuality, allowing it to reemerge not so much as a lack—as commonly described in the history of patriarchal thought, with Freud as spokesman for all, but as something that has been deliberately removed and nestles in the folds of the image. Giovanna Zapperi, *Carla Lonzi. Un'arte della vita*, p. 201.

10 For more on the use of body fragments in the history of modern and postmodern art and especially on the fetishization of women's body parts, I refer the reader to Linda Nochlin, *The Body in Pieces: The Fragment as a Metaphor of Modernity*, Thames & Hudson, New York 1995.

11 In order to better grasp the relationship between the affirmation of an autonomous sexuality and the process of becoming-subject as articulated in Margnetti's work, I refer the reader once again to Giovanna Zapperi's thoughts on Suzanne Santoro's *Per una espressione nuova/Towards New Expression*. In her analysis, Giovanna Zapperi stresses the importance of reading Suzanne Santoro's operation in the context of the artist's involvement in Rivolta Femminile, and, in particular, in relation to the theories elaborated by Carla Lonzi in *La donna clitoridea e la donna vaginale* (1971). Bearing this political-theoretical framework in mind, in which the reappropriation of their own sexuality was the necessary premise for women to think of themselves as autonomous subjects, Suzanne Santoro's visual research can be understood as a technique of subjectification. Giovanna Zapperi, *Carla Lonzi. Un'arte della vita*, p. 202. For more on the concepts of the male gaze and visual pleasure, I refer the reader to Laura Mulvey's seminal essay “Visual Pleasure and Narrative Cinema”, *Screen*, vol. 16, n° 3, 1975, p. 6-18.

12 According to Carla Lonzi, relationships and responsiveness are what protect women against madness as their consciousness raises, as “the lack of responsiveness produces on those who endure it the effect of not existing, of being a living error”. Carla Lonzi, “Mito della proposta culturale”, in Rivolta Femminile (ed.), *La presenza dell'uomo nel femminismo, Scritti di Rivolta Femminile*, Milano 1978, p. 148. My translation. The process of becoming-subject depends on reciprocity and mutual recognition in that it requires two subjects to recognize each other as such. For that reason, relationships are considered to be essential in the process of subjectivation for women, on the condition that such ties are not hierarchical and do not obey the logic of functionality. For more on the process of subjectivation through relations between women and responsiveness, I refer the reader to Giovanna Zapperi, *Carla Lonzi. Un'arte della vita*, p. 230-231; and Maria Luisa Boccia, *Con Carla Lonzi. La mia opera è la mia vita*, Ediesse, Rome 2014.

13 Pauline Oliveros, *Sonic Meditations*, Smith Publications, Sharon VT 1971, p. V.

14 *Ibid.*, p. I.

15 *Teach Yourself to Fly*, with Nastasia Meyrat, Sarah Margnetti, Camilla Paolino, Sabrina Röthlisberger, Mina Squalli-Houssaini and Gaia Vincensini, LiveInYourHead, Geneva, 2020.

16 I refer here to the increasing institutionalization of artistic and cultural practices centered on the concepts of care and self-care, as well as to the mobilization of the same concepts by policy makers and governments that, with the intensification of neoliberal imperatives, pursue the dismantlement of public welfare resources and the shift of responsibility for care onto individual citizens. Yet, as Angela Dimitrakaki and Kirsten Lloyd argued, the recent revival of social reproduction debates, which include reflections on care, also suggests that a crisis—manifested in the exacerbated conditions of misery, anger, disillusionment and division defining global capitalism—needs to be addressed. Angela Dimitrakaki and Kirsten Lloyd, “Social Reproduction Struggles and Art History. An Introduction”, *Third Text*, vol. 31, n° 1, 2017, p. 3.

17 Notably, in *Les dites cariatides*, Agnès Varda’s voice-over describes the monumental caryatids she encounters on the streets of Paris as follows: “When women carry something, they do it on their head like it’s nothing: a woman with a basket on her head is already a calm sculpture”. My translation.

18 The concept of *arcane*, used to signify the historical invisibility of reproductive labor within the capitalist system of production, is borrowed from Leopoldina Fortunati, *L’Arcano della Riproduzione: Casalinghe, Prostitute, Operai e Capitale*, Marsilio Editori, Venice 1981.

19 For a historical account on the process of women’s domestication, pursued at the dawn of Western modernity through the enclosure of their bodies within the domestic and the expropriation of their reproductive capacities, I refer the reader to Silvia Federici, *Caliban and the Witch: Women, The Body, and Primitive Accumulation*, Autonomedia, New York 2004.

20 To the asymmetrical power relationships on which the system of art and culture operates, Carla Lonzi has dedicated a decennial reflection, the roots of which can be found in *Autoritratto*, De Donato Editore, Bari 1969, and the offshoot in *Vai pure. Dialogo con Pietro Consagra*, Rivolta Femminile, Milano 1980.

21 For more on the dark matter metaphor, I refer the reader to Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, Pluto Press, London 2006. Margnetti’s position in this regard results from her personal experience of working as an artist’s assistant for several years: a job that entailed large amounts of invisible labor performed for the visibility of another artist.

22 Céline Condorelli, *Support Structures*, Sternberg Press, London 2009, p. 17.

Biographie/Biography

Sarah Margnetti (née en 1983, vit et travaille à Bruxelles) est titulaire d’un Bachelor en Arts Visuels de l’École cantonale d’art de Lausanne/ECAL (2005-2009) et d’un Master en Arts Visuels HES-SO, Work.Master de la Haute école d’art et de design HEAD–Genève (2013-2015). Elle a également suivi une formation technique à l’Institut Van Der Kelen-Logelain à Bruxelles, l’une des premières écoles dédiées à l’étude de la peinture décorative. En 2018, elle est lauréate des Swiss Art Awards, et en 2022, du Prix culturel Manor Vaud.

Sarah Margnetti (born 1983, lives and works in Brussels) holds a Bachelor of Arts degree in Visual Arts from the École cantonale d’art of Lausanne / ECAL (2005-2009) and a Master’s in Visual Arts HES-SO, Work.Master from the Geneva University of Art and Design / HEAD (2013-2015). She also completed a practical training course at the Institut Van Der Kelen-Logelain in Brussels, one of the first schools devoted to the study of decorative painting. In 2018, she was the recipient of a Swiss Art Award, and in 2022 was awarded the Manor Vaud Culture Prize.

Expositions personnelles/Solo exhibitions 2019

— *A Glimpse Behind*, peinture murale pour la Véranda, La Villa du Parc, Annemasse
— *Charlotte Herzig, Sarah Margnetti. TROPES*, Ferme de la Chapelle, Grand-Lancy (Genève)

2018

— *Flowers Don’t Pick Themselves*, Bombon Projects, Barcelone
— *Autonomous Devices*, A Temporary Monument for Brussels (art dans l’espace public), Artlead, Bruxelles

2017

— *SOULLESS SKIN. Sarah Margnetti starring Kiki Kogelnik*, SALTS, Bâle
— *Charlotte Herzig’s Bathroom*, Salle de bains de Charlotte Herzig, Berlin

2016

— *Autonomous Device*, Silicon Malley, Lausanne

Expositions collectives (sélection)/Group exhibitions (selection) 2021

— *Theodora or the Progress*, Alpina Huus/Arsenic, Lausanne
— *Ernesto de Sousa, Exercises of Poetic Communication with Other Aesthetic Operators*, Galerias Municipais, Lisbonne
— *Fotoromanza*, Le Commun, Genève
— *A Practice of Love*, Stems Gallery, Bruxelles
— *Someone Said That the World’s a Stage*, Grimm Gallery, New York
— *A Plotless Horror Movie*, Museum Kurhaus Kleve, Clèves

2020

— *Digestive Disaster, Lucky Star*, Stems Gallery, Bruxelles
— *La psychologie des serrures*, CAN Centre d’Art Neuchâtel, Neuchâtel
— *La Totale*, Studio Orta Les Moulins, Boissy-le-Châtel
— *Teach Yourself to Fly*, LiveInYourHead, Genève
— *Le pays du soleil*, Centre for Contemporary Art FUTURA, Prague

2019

— *Sunday Artfair*, Stems Gallery, Londres
— *Le Songe*, Espace Moss, Bruxelles
— *Lost in the Pool of Shadows. Un rifiuto comprensibile*, Galerie Emanuel Layr, Rome
— *La Première*, Sans titre (2016), Paris
— *Sarah Margnetti & Megan Rooney*, Last Tango, Zurich

2018

— *Embroidered Breath of a Bordered Garden*, one gee in fog, Genève
— *Swiss Art Awards*, Bâle