



THE BLACK SHROUD COLLECTIVE

SUBLIME DISASTER

A total, transversal and multidisciplinary art concept, through an exceptional and unique exhibition

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Marc Décosterd & Bernard Garo
(Collective Black Shroud)

INTRODUCTION

Can fading beauty raise awareness? Glaciers are the source of drinking water for two billion people - one in four of the world's population.

Bernard Garo and Marc Décosterd set up the Black Shroud art collective in recognition of the need for contemporary art to take on some of today's major themes with a commitment to environmental awareness. They create multi-disciplinary works with 4 hands, mainly filmic and installation works, thanks to their obvious complementarity, using multiple media and supports in relation to issues that affect them both deeply and that call into question our relationship with the world.

Having both graduated from the ECAL at different times, they have developed a close relationship that they put to good use in their contemporary artistic co-creations, proposing original exhibition concepts with immersive installations that include monumental pictorial works as well as photographs (by Bernard Garo) and video editing (by Marc Décosterd), in order to create a total emotional visual work, full of meaning and beauty.

Their concept is adaptable to suit the space, the site and the intention, but the opportunity to reveal the breadth of this cross-disciplinary artistic commitment developed over many years in a major multidisciplinary and cross-disciplinary exhibition would be exceptional in more ways than one. They propose a total concept created by 4 hands, but which can be modulated as required, allowing the creation of a partial exhibition or a projection in one or other of the mediums favoured by one or other of the artists; as well as with a purely pictorial, photographic or installation or even filmic choice, if it responds to the same themes, despite the fact that the interaction of the different mediums makes the concept rich and totally unique.

Multidisciplinary and cross-disciplinary are contemporary means of expression that offer a more open perception of our relationship with the world and reach out to as many people as possible, while responding to the aesthetic and plastic issues as well as the themes of the artists, but also with a concern for reducing the impact of their creation in terms of CO2 (mainly in relation to the transport of the works).

The basis of this project is their DNA, that of their country and of the Alps, like all the mountains on the planet, because it deals with the problem of the accelerated melting of glaciers, which are having global consequences (they covered the whole of Switzerland still 25,000 years ago).

The concept is entitled (SUBLIME DISASTER), sublime in relation to the exception and to this surrounding beauty of which not everybody is always aware and which is constantly changing, but also to disaster because it speaks of situations of degradation and irreversible instability often inescapable, like pollution for which man is partly responsible and whose problems and consequences are universal.

In concrete terms, a retracting glacier combines steam, water and ice. These are all states that the artists (artists + activists) capture and develop from different angles and in different media as they work. A perception that can be revealed through this global exhibition concept.

Isn't the role of art today to probe the relationship between humans and environment, and rightly to attempt to reveal the invisible, such as the imperceptible movements that are transforming the landscape and topography of our planet?

In our view, art must at the very least express, through a sensitive and equivocal gaze, a true perception of this world in the throes of change, with the aim of participating in this evolution, even if its disturbing.

Art can bring us face to face with the environmental disorder that threatens the survival of species, through an act of art that changes attitudes and perceptions. But the catastrophist discourse of eco-anxiety can be paralyzing.

Revealing the state of a dystopian world degrading at high speed does not prevent us from emphasizing its beauty, where the glacier is seen as a transhistorical open book, an idea dear to the Guyanese writer Wilson Harris, who argued that the landscape 'has a life of its own, because I see it as an open book, an alphabet around it' (The Music of Living Landscapes).

Art critic Nicolas Bourriaud has said that 'the art of the 21st century, even if it is not yet written in the history books, will be an environmental or societal art'. For the two Swiss artists, it was impossible to remain indifferent to the upheaval they were witnessing, without developing an art form that would stand at the bedside of the last glaciers. Without sharing their beauty with those who don't know them, as part of a cross-disciplinary art exhibition, promising a total experience

Black Shroud





'It's not me that's moaning, it's the glacier that's groaning.'

CONCEPT

Here are the different phases of the cross-disciplinary concept entitled 'Sublime Disaster', which could be developed in whole or in part by integrating it into the proposed context.

This is a modular concept (depending on the space, the site and the intentions of the organisers, as well as on budgets), that could be developed in various spaces as well as in a single space, in monumental or smaller scale, in art venues such as galleries or museums as well as in converted industrial spaces, and potentially some pieces could also be presented outdoors. (see details below)

This total and ideal project consists of a film, installations, paintings, drawings, photographs and performances, some elements of which are already partly in existence and others still to be created and budgeted for.

1. LE GRAND DEHORS (the great outdoors): A 360° film manifesto, to be experienced, which would be the link between all the separate projects in the overall concept of the proposed multidisciplinary exhibition. It will be an art house film using 360° technology, revealing the melting of ice through hands of ice suspended in nature as they melt. The film will also serve as the basis for a manifesto on 21st century art (to be created and budgeted for). other options possible.

2. SUBLIME DISASTER : A staging of a manifesto artist's book entirely frozen in a block of ice, in the centre of a room (with theatrical lighting) which can only be thawed when the glacier whose identity it bears disappears. A space around which helmets are placed in the dark with stools for viewing the 360-degree film proposed and specially created for this event. (to be created and budgeted for)

3. COAL SKIN : The presentation of a series of exceptional Fresson Paris silver charcoal prints of glacier surfaces, made with a Hasselblad, which resemble scarified human skin (an ancient process whose main element is one of the causes of current pollution that is degrading the environment), reveal deep, sometimes sooty blacks and a unique texture, reminiscent of painting. This series offers us an equivocal spectacle of nature, like a profound, timeless drama of vanishing beauty. This series offers us an equivocal spectacle of nature, like a profound, timeless dramaturgy of vanishing beauty (completed).

4. METAMORPHOSES * : An immersive installation with translucent steles at the heart of a space whose light pulses a luminous breath like a heartbeat surrounded by immense drawings and photos among suspended stones that illustrate the transformation of our world from a frozen to a thawed universe, leaving us a trace of this phenomenon. (partly existing)

5. THE GLACIER SHROUD : An exhibition of iconic works including photos of frozen glaciers, drawings of famous mountains as well as relic objects and materials (books, ptarmigan from the MAH, marmot skull) altitude minerals and other objects symbolic of glaciers frozen in the ice, which refigure a Still Life in the pictorial genre of the Vanities, an allegory of the passing of time and death, presented in a refrigerated container, itself covered with geotextiles that cover the glaciers to prevent accelerated melting. The triptych video Vanity Thaw which follows the melting of the work over twelve hours, will be projected onto these fabrics, and in the background a photograph of tarpaulins will be hung, suggesting a return to the ancient Greek tradition of funerary rites incorporating mourners as a form of artistic sublimation to move people. (to be created and budgeted)

6. FREEZE THAW : 3 series of performative events at 3 different times:

6A. DRIPPING HANDS : (*For the opening*) Attend the live melting of a hundred or so hands in live ice over the course of a day. (to be created and budgeted)

6B. TABULA RASA : (*In between*) Screenings of various films by the artists and debates with scientists (glaciologist and geologist)(completed)

6C. TORRENTIAL LAVA : (*For the closing*) The artists paint with glacier ice live in front of a video, after listing the polluting elements found in this original ice core from a glacier (CH), (a part to be created)

7. PAINTINGS IN COMPLEMENT

It is clear that Bernard Garo's pictorial and/or photographic work on glaciers, erosion and mountains is fascinating. Existing works could also be used and exhibited in this context (selection, according to format, with a study of the packaging and transport budget).

SITUATION - SPACE - LAYOUT

ARRANGEMENT OF THE DIFFERENT VISUAL CONCEPTS PROPOSED ACCORDING TO THE CONTEXT TO PRESENT WITH MEANING

THE 7 DEVELOPMENTS

1 THE GREAT OUTDOORS

Presentation of the new 360° film created for the concept, individually with headphones in a dedicated area, also traditional projections can be made of other films already made by the artists.

2. SUBLIME DISASTER

The exhibition of the book in its frozen setting requires a theatrical space for this presentation, which may be the same as the one in which the helmets are installed to experience the film individually in 360 degrees or the projections of other films.

3. CHARCOAL SKINS

Presentation of photos of charcoal that requires a space of its own that can be as much a transitional space as a room dedicated to this, it doesn't necessarily have to be large and these images can also be in the same room as the frozen book and the posts to experience the film.

4. METAMORPHOSES

This installation requires a large independent display space to give the installation scale.

5. THE GLACIER SHROUD

This exhibition project can ideally be done both indoors and outdoors, but needs a dedicated space.

6. A/ DRIPPING HANDS

A performance, which can be placed alongside the Glacier Shroud or Metamorphoses installation.

6.B/ TABULA RASA

The film should be projected onto a large screen that can be installed anywhere, even temporarily, without interfering with the other installations.

6.C/ TORRENTIAL LAVA

Live painting with a video in the background should ideally take place under the projection screen.

7.PAINTINGS

A selection of canvases or photographs can be a perfect accompaniment to this concept. The choice of formats should take into account the best possibility of exhibiting in an appropriate room.

VISUALS AND DETAILS

1. LE GREAT OUTDOORS :

A 360° art house manifesto film using a variety of technologies and entitled The Great Outdoors (Le Grand Dehors), revealing the thaw, through hands of ice suspended in nature that melt, revealing pebbles in their place, in the image of the scree slopes that will replace the glaciers, as well as scenes on the glaciers, of which the frozen artist's book, exhibited theatrically, is the last witness. A secret frozen in the ice, partly revealed in the film, until it can be thawed and opened, when the glacier whose name it bears disappears (more details on the creation of the film follow).

Location: an exhibition room

The film will also serve as a manifesto for 21st century art.



VISUALS AND DETAILS

1. LE GRAND DEHORS (SUITE) :

BIAS AND STRUCTURE OF THE FILM

Following the success and international awards received by our first 5 art house productions, the film *The Great outdoors* will be a contemplative short film lasting around 15 minutes, in 360°.

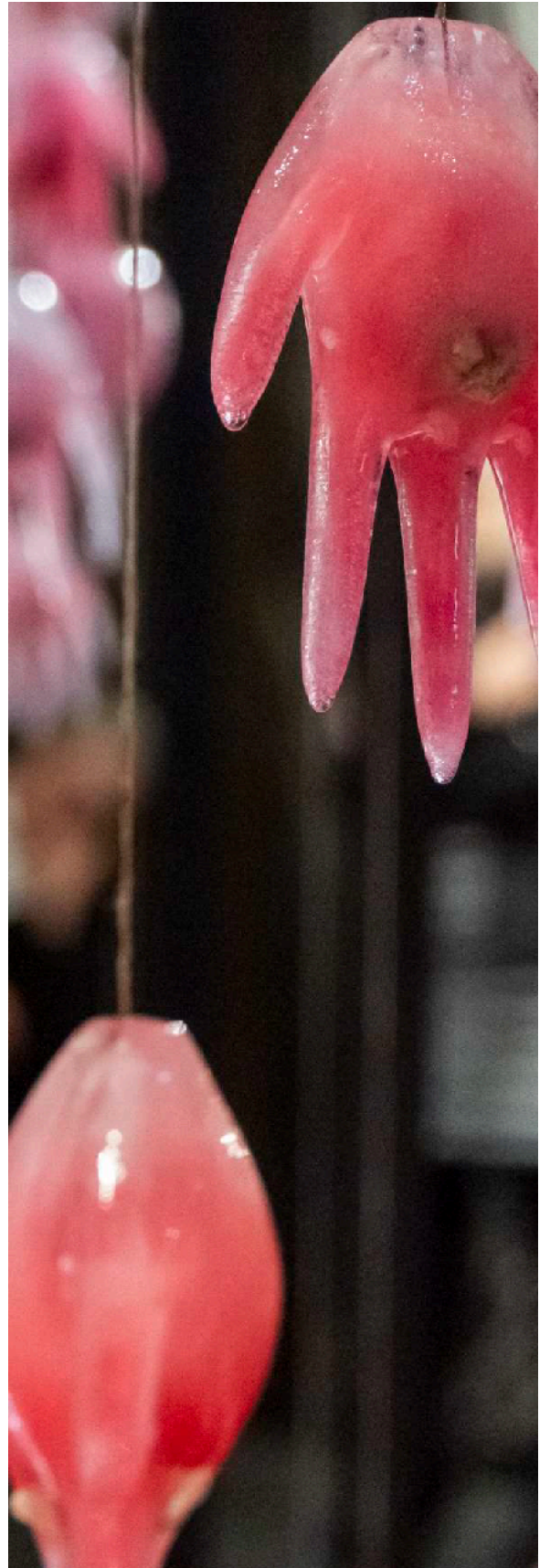
The film will present different everyday settings, empty of human beings: a petrol station, a restaurant, a church. Like so many pictures and moments showing the traces of a past human life. Images shot on Swiss glaciers will also be interspersed throughout the film. Each set will feature an object frozen in the ice as the viewer watches it slowly thaw.

A cup of coffee on a restaurant table, a gerican in a petrol station... All filmed in slow tracking shots, giving the viewer time to immerse themselves in the strangeness of these scenes. Based on the spectacular ephemeral *Dripping Hands* installation that Bernard Garo presented at the Geneva Museum, made up of multiple hands of melting ice, they will be the film's common thread, appearing at regular intervals throughout the movie. The viewer witnesses their slow dissolution into grotesque stumps.

A poetic text by French author Eric Fischer will guide the reflections and clarify the meaning of the images. The film is both committed and ambitious, with a particular emphasis on light and image.

A VISUAL AND MUSICAL FILM

An original score by Marc Décosterd, made up of sound materials, more melodious passages and cello solos, will take the image into other territories. It will be an art film, at the crossroads of the cinema of Wenders or Lynch with the visual works of Bill Viola, Man Ray or Chris Marker. It's a real experience for the viewer, who will be viscerally sensitised to the issues raised. Not without the knowledge that there is always time to act for the good of all.



VISUALS AND DETAILS

1. THE GREAT OUTDOORS (CONTINUED) :



A FILM TO EXPERIENCE THE MELTING AND THE GLACIER IN 360 DEGREES

The use of 360-degree technology is an artistic and visual way of immersing the viewer (through a headset) in the little-known world of the glacier in an individual, technological and innovative way, allowing them to experience the above and below of these giants in transformation; 3 states of water that are present in this universe water, ice and above all that which cannot be seen in the moment but only through time: melting, which will be transposed aesthetically and cinematographically by the hands melting in new and surprising settings that universalise them.

MOODBOARD THE GREAT OUTDOORS



VISUALS AND DETAILS

1. THE GREAT OUTDOORS (CONTINUED) :

AN IMMERSIVE COLLECTIVE FILM TO EXPERIENCE A NEW SENSATION".

If human existence does not appear as such in Bernard Garo's work, it is only present in Marc Décosterd's cinema through abstruse or dehumanised characters.

In this way, Le Great Outdoors (Le Grand Dehors) presents the human by its absence, through sets emptied of their occupants but compensated for by traces and objects.

Black Shroud is aware that it is working within a new paradigm that must take account of our world in danger, and intends to be part of a "neo-metaphysical" movement in contemporary art, a movement associated with the beginning of the 21st century. It will therefore be a 'manifesto' art film. It is part of a mainstream movement that needs to reflect on the future of our planet, in the face of accelerating global warming.

Black Shroud aims to offer a sensory and poetic vision of environmental issues. Through powerful, meaningful works, the Collectif hopes to provoke existential questioning and awareness. Faced with this reality, The Great Outdoors will above all evoke the fragile memory of our humanity and its vulnerability to the environment, which it uses and abuses.

The world will be inhuman and devoid of human beings, to express the feeling of total vulnerability and powerlessness in the face of a world in total disarray. The Great Outdoors will present familiar settings, abandoned by all, where only certain objects caught in the ice will bear witness to a past human presence. With hands of ice hanging outside, melting little by little from the heat of the sun, the film will serve as a reminder that our glaciers are disappearing because of global warming. The film will not be moralising but, through its pictorial and musical aesthetics, will attempt to convey the urgent need to rethink reality in order to move towards a better future. It's a pleasurable experience, a way of becoming aware of and reacting to the 'unpleasant' and the urgency of the situation

A manifesto on Art

In this film, a manifesto on art will be presented by guest personalities repositioning the role of the artist in relation to his environment and nature in this period of great environmental and societal upheaval.

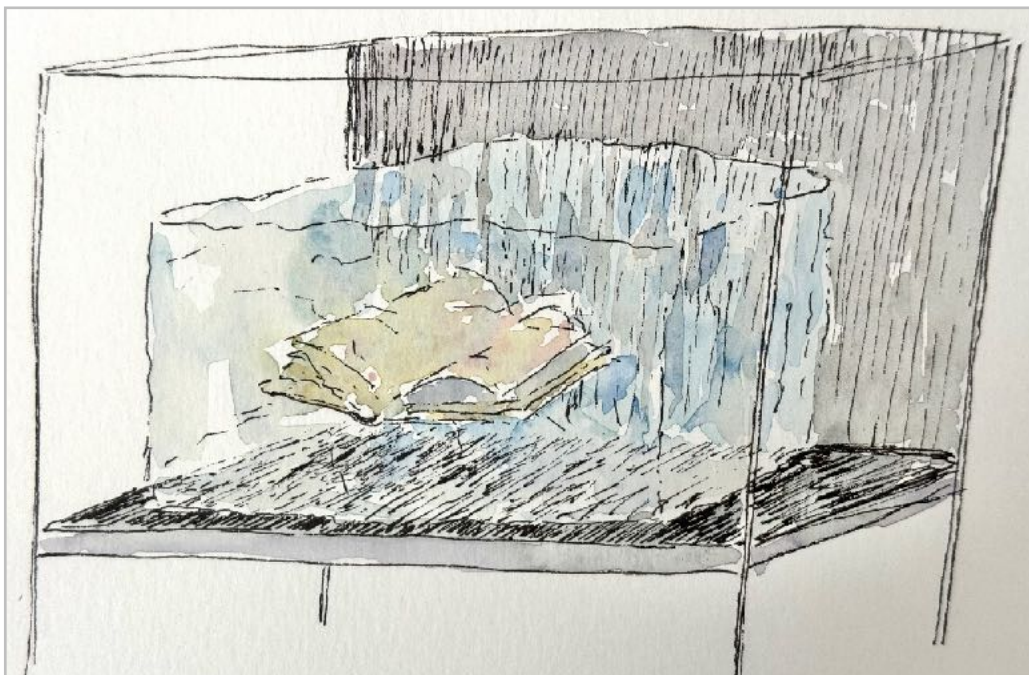
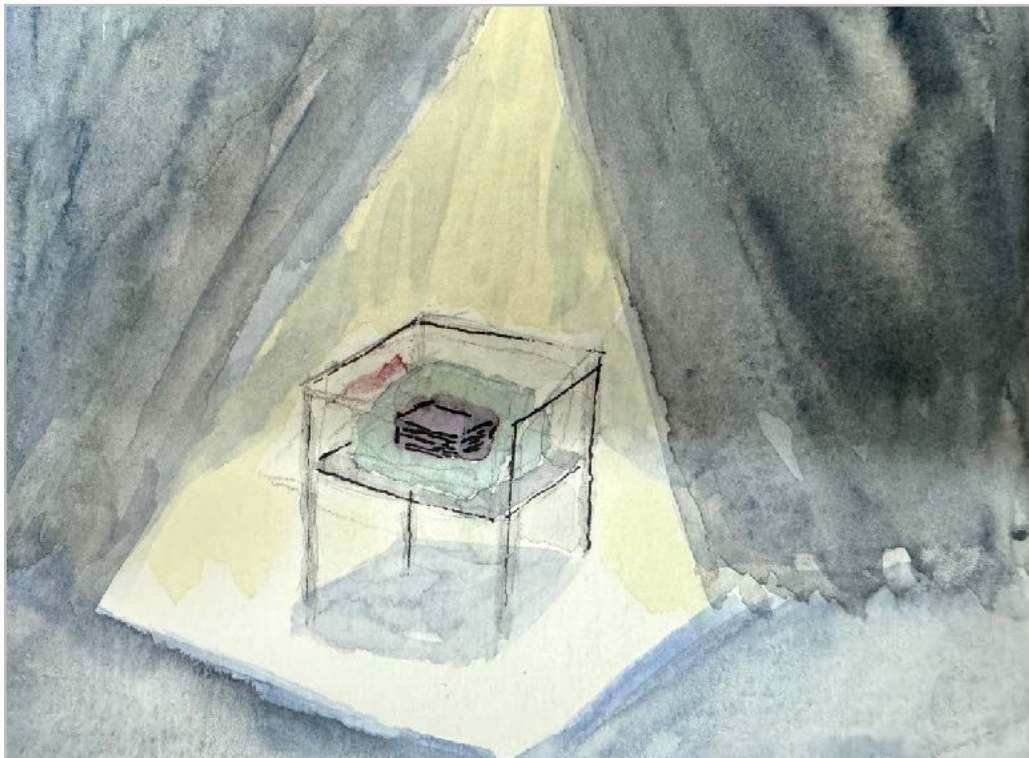


VISUALS AND DETAILS

2. SUBLIME DISASTER :

Staged around a spatially frozen book in the center of a darkened room, highlighted by theatrical lighting, which isolates it from the ambient half-light, sacralising this artist's book that preciously guards a mystery by virtue of its inaccessibility. Next to the transparent, cloaked and refrigerated presentation podium are high tables with seats and masks for viewing the 360° film that plunges us into the heart of this sublime disaster, the story of this book, like cast iron. Other films created by the authors can also be projected

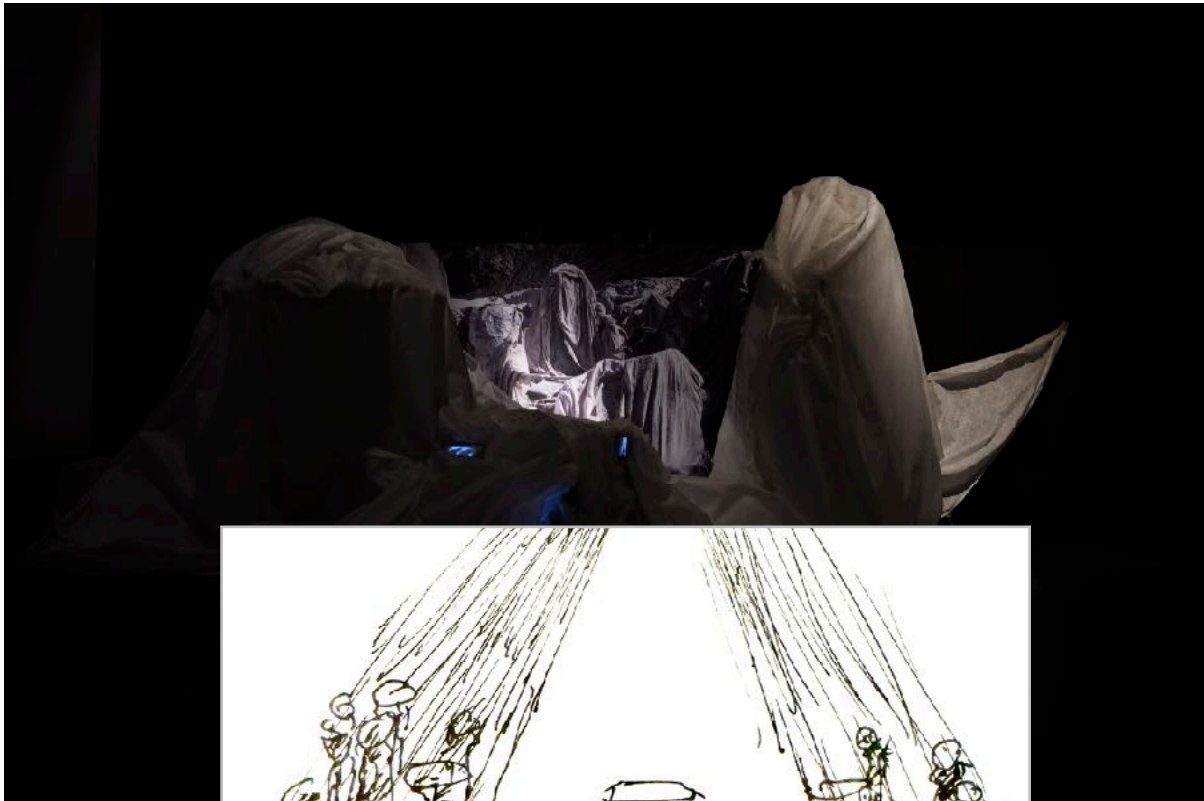
Location: exhibition room



VISUALS AND DETAILS

2. SUBLIME DISASTER (CONTINUED)

A mysterious atmosphere for the revelation of the film and the frozen object (an artist's book frozen in a block of ice), unlike Truffaut's *Fahrenheit 451*, this is an original work of art; a book-object preserved for a more or less long time, bearing the secret and the memory of the disappearing glacier it represents, as well as a manifesto on art that can only be revealed once the glacier has disappeared.



VISUALS AND DETAILS

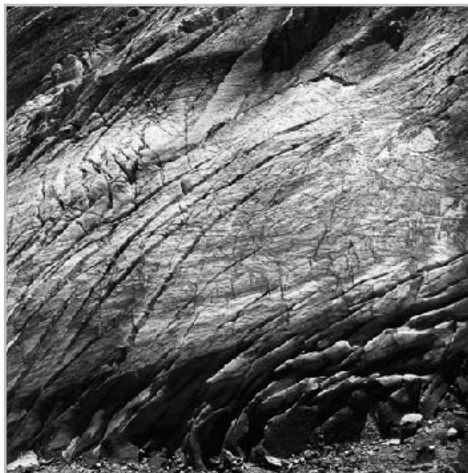
3. CHARCOAL SKINS :

A presentation of silver photographs with original charcoal prints from Fresson, of scarred glacier skins reminiscent of our own aged selves. These glacial textures, equivocally contrasted with human and animal skin, underline our shared vulnerability and the human condition in the face of nature in decline, which is the reality of a world in transformation and on the verge of dislocation.

The exhibition could be set up in corridors between rooms or in a small independent space, as well as on the fringes of the frozen book and the film's headsets. This is a series of black-and-white silver photographs of glaciers, taken over several years with a medium-format Hasselblad. The charcoal prints from Fresson question the climate change that is causing glaciers to melt at an accelerated rate, linked to CO2 pollution, of which coal is one of the biggest contributors.

By using an old process that uses this medium in its development process, we are better able to denounce it, while at the same time revealing an authentic photographic process dating from the beginning of global warming, with its singularity and aesthetic quality that gives an exceptional dramaturgy to the photos, making them doubly meaningful

Location : a little exhibition room



VISUALS AND DETAILS

4. METAMORPHOSES :

A room with immersive visual and sound installations entitled Metamorphoses:

Translucent steles, between hundreds of pebbles from Lake Geneva of glacial origin, suspended with immense images of glaciers printed on supports to be defined (or projected onto the walls) in an impacting atmosphere, energised by oscillating light like breathing simultaneously with an original soundtrack whose source would be at the heart of the translucent steles.

An immersive installation: In a main room, a spatial installation entitled Metamorphoses will be created, comprising around fifty kakemono (translucent polyester steles) measuring 400 x 45 cm, which will be suspended in the heart of the space. The medium allows for highly original pictorial work with liquid materials, where even the marks of water are visible, so this installation will recreate an impressive whole that reminds us of what was frozen in the ice, captured by a sudden freeze during the different ice ages, as well as what the thaw restores to us, like the fossilised wood in nature.

The translucency of the steles allows for a work of light whose variable and rhythmic intensity at the heart of the installation will give the impression of breathing or a beating heart, increasing the sense of urgency and reinforcing the magic of the work.

Location: a large exhibition room



VISUALS AND DETAILS

4. METAMORPHOSES (CONTINUED) :

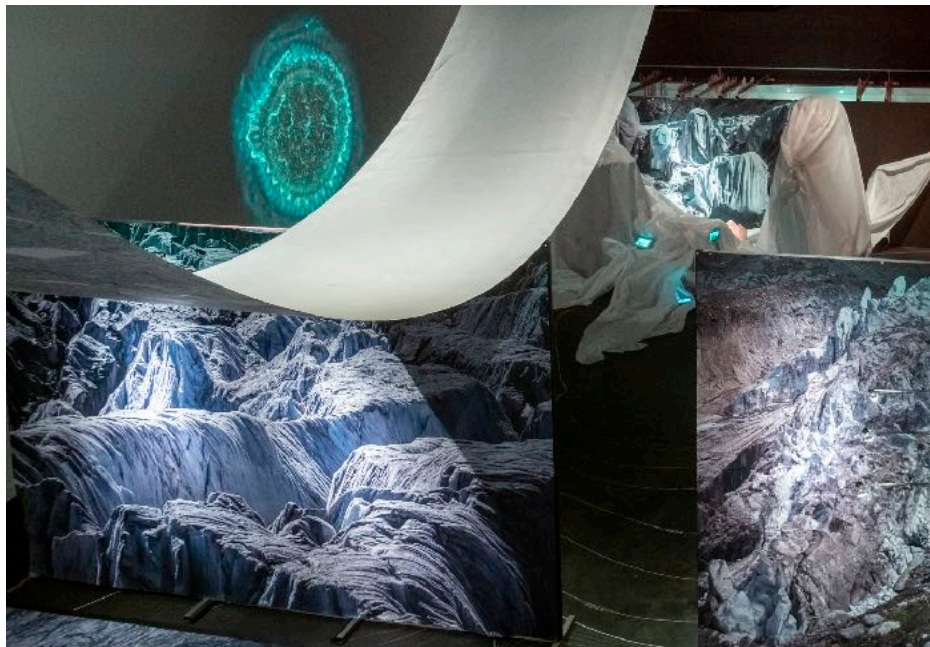
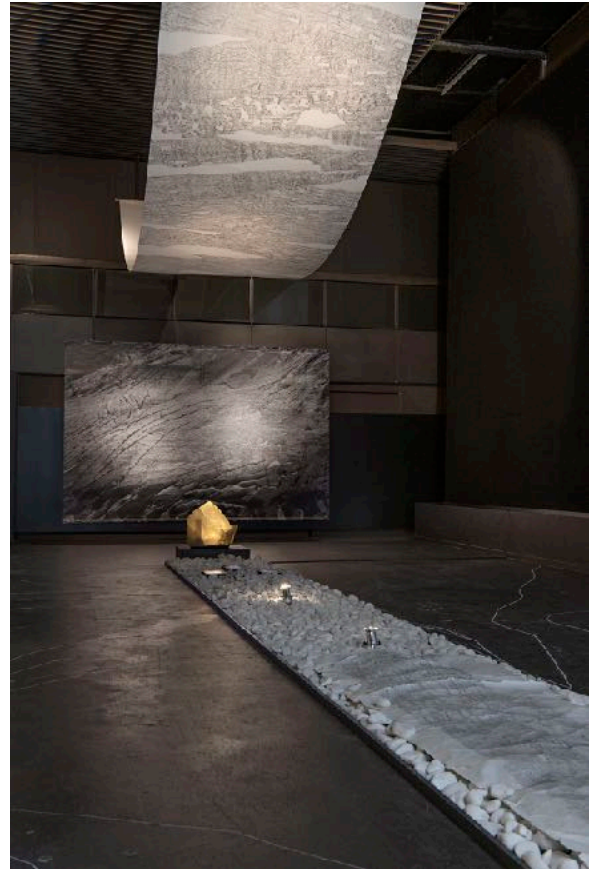
As the ice melts, it uncovers soft rock and scree which can sometimes reveal traces of dinosaurs, which we will transpose graphically by means of wood imprints and other traces on huge sheets of 196 x 1000 cm graphite (pure carbon) which will be hung in the room.



VISUALS AND DTAILS

4. METAMORPHOSES (CONTINUED) :

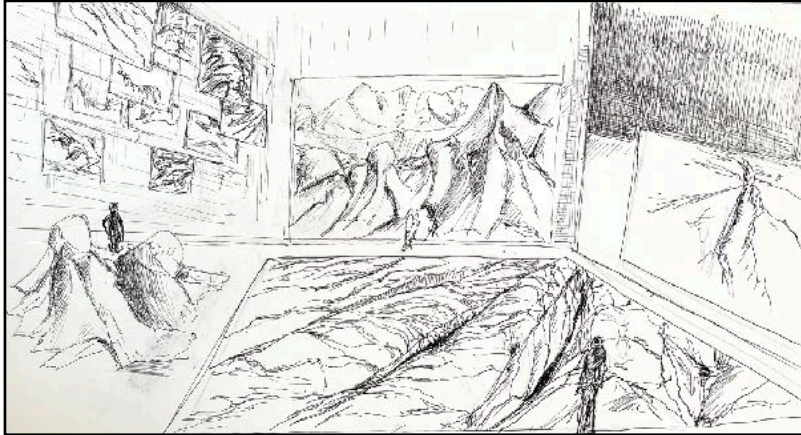
On the walls of the room, large scale photographs of glaciers taken by the artists will immerse us in this universe of glaciers through a pictorial and almost abstract vision revealing their fractures like skins, a universe so exceptional and yet so little known. The glaciers are anatomical metaphors, their bedières representing veins, the glacial mill the navel, and the underground meanders like a digestive tract. Confronting human and animal skin with glacial textures underlines our shared vulnerability and the human condition in the face of nature in decline.



VISUALS AND DTAILS

4. METAMORPHOSES (CONTINUED) :

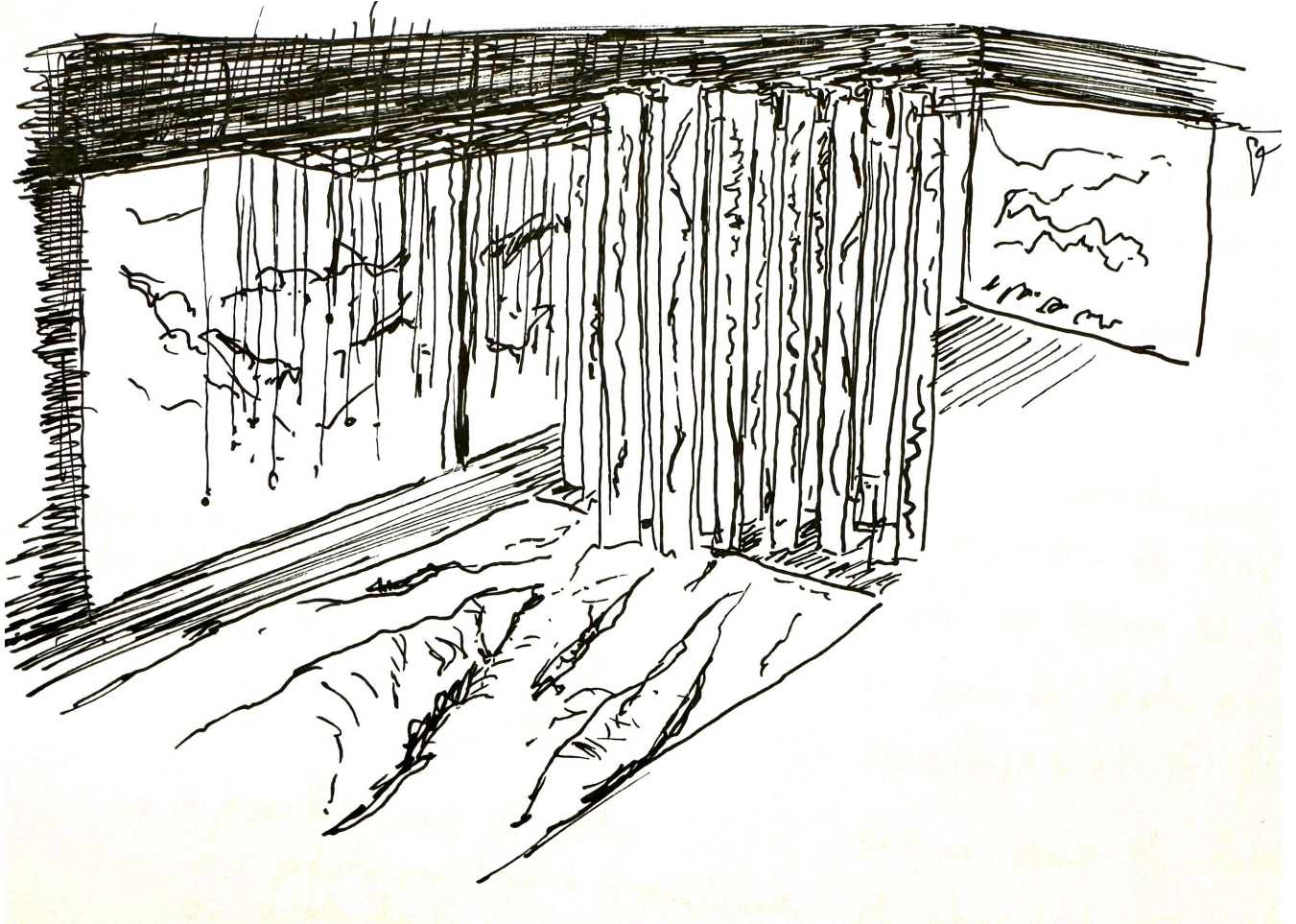
On the ground, a large custom-made tarpaulin representing crevasses will allow spectators to experience glaciers. Visitors can be photographed at this point if a small platform is built to immortalise their presence on a glacier whose disappearance is inevitable, as a critical witness to a form of extinction tourism whose image will remain the memory of a work of art.



VISUALS AND DETAILS

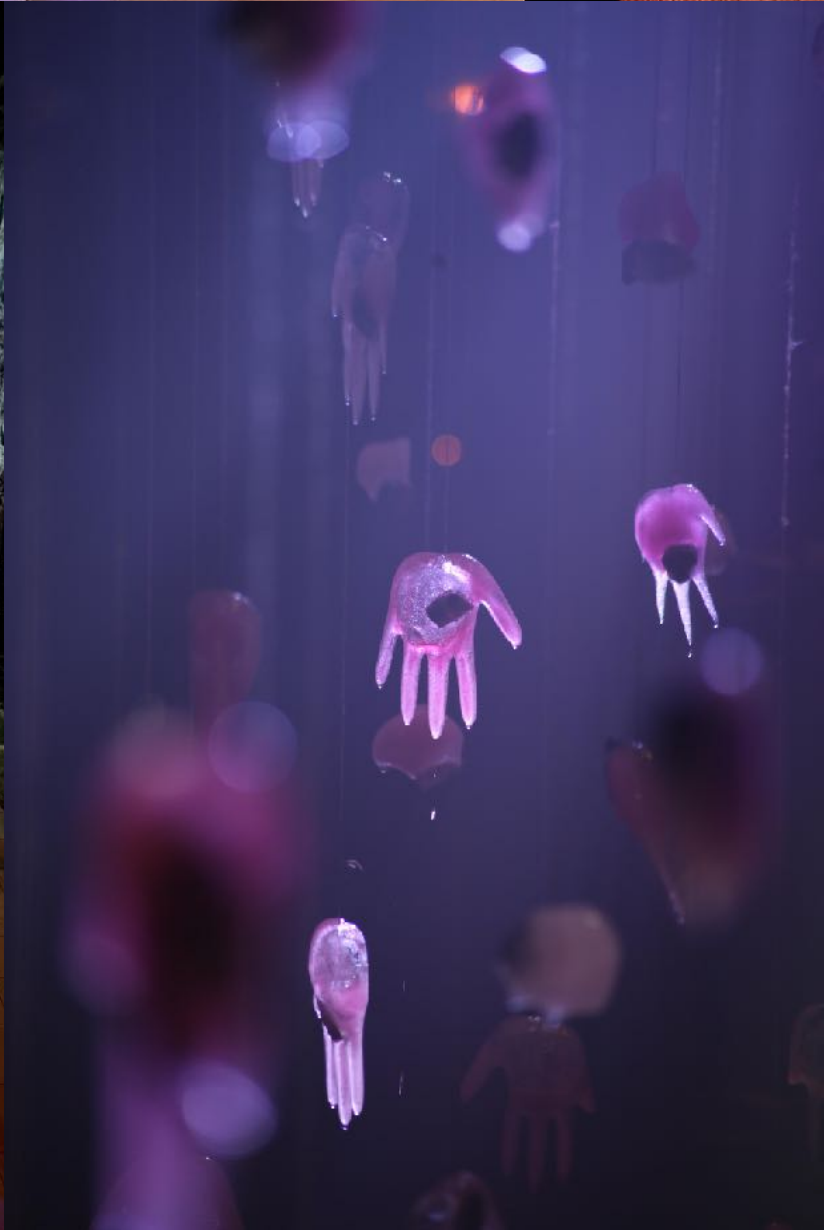
4. METAMORPHOSES (SUITE):

The hanging glacial pebbles, left over from the melting of the hands from the first day's performance, will be found on the sides, reminding us of the scree that will replace the glaciers once they have melted, while remaining a very meaningful installation in its own right, even without the ice.



VISUALS AND DETAILS

4. METAMORPHOSES (CONTINUED):



VISUALS AND DETAILS

5. THE GLACIER SHROUD :

An exhibition of frozen books in a library, with iconic photos of Switzerland's glaciers frozen in ice, as well as altitude-related objects that can be visited in an entirely frozen refrigerated container.

In green energy containers, covered with geotextiles like the one that recover part of the Rhône glacier, which is actually covered by tarpaulins that reflect the sun to reduce the impact of heat and slow the melting of the ice.

In the background, on a wall or a building, a large photographic print of an ice-covered glacier will be hung, to resonate with this installation transposed to this art space.

The cynicism of our society is to take advantage of the disappearance of glaciers to make a lucrative business out of it, called extinction tourism. (In our country too, as elsewhere, people are taking advantage of global warming to make money by artificially digging an ice cave to which access is charged, despite the accelerated melting of the glacier and political bans. However, they continue their activities by covering the perimeter of the cave with geotextile tarpaulins to artificially maintain their profits).

Location: outdoors or in a special large room where a container can be placed.



VISUALS AND DETAILS

5. THE GLACIER SHROUD :

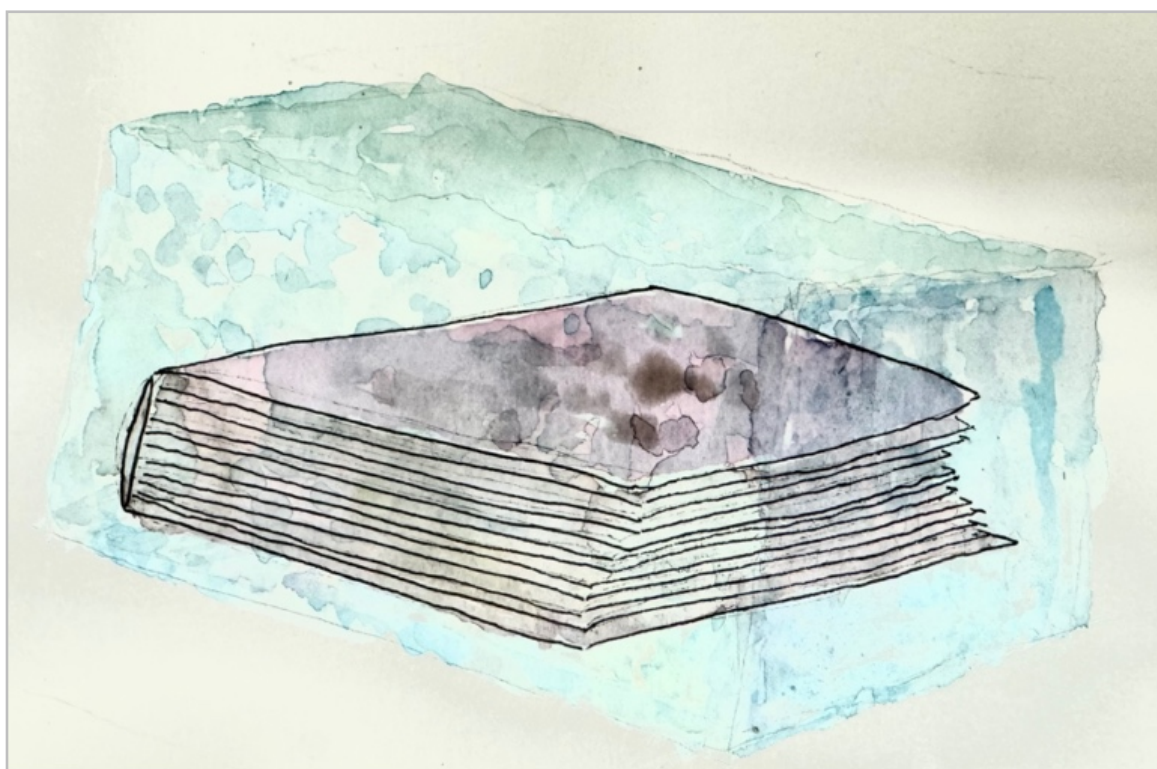
Covering with tarpaulins the refrigerated container with the exhibition of works and objects in the ice inside, will be contextualised with a very large photographic image, printed on a support similar to textile of the installation that will be suspended in the background, on a wall or a building. (to be defined in situ)



VISUALS AND DETAILS

5. THE GLACIER SHROUD (CONTINUED) :

The exhibition will include iconic photos, books in a library and various objects from altitudes all frozen in ice. .



VISUALS AND DETAILS

5. THE GLACIER SHROUD (CONTINUED) :

Specific glacier objects, ptarmigan and eggs, minerals from the Alps marmot skulls and various mountain hut objects exhibited trapped in the ice.



VISUALS AND DETAILS

6. FREEZE-THAW: 3 SERIES OF PERFORMATIVE EVENTS AT 3 DIFFERENT TIMES

Opening of the exhibition

6A. DRIPPING HANDS : A performance in which we witness the melting of suspended hands made of ice, each containing a pebble from Lake Geneva, witness to a glacial past, of which they will be the last vestiges. The hand is a metaphor for man's responsibility for global warming, which is causing the ice giants to disappear. The pink colour represents the 'blood of the glaciers', a hue that the glaciers take on in summer due to algae that is also found in the lake.

Exhibition centre

6B. TABULA RASA AND OTHER FILMS: Film screenings (date to define).

ref. film *Tabula Rasa*: <https://www.youtube.com/watch?app=desktop&v=ujOGj3yw1tc>

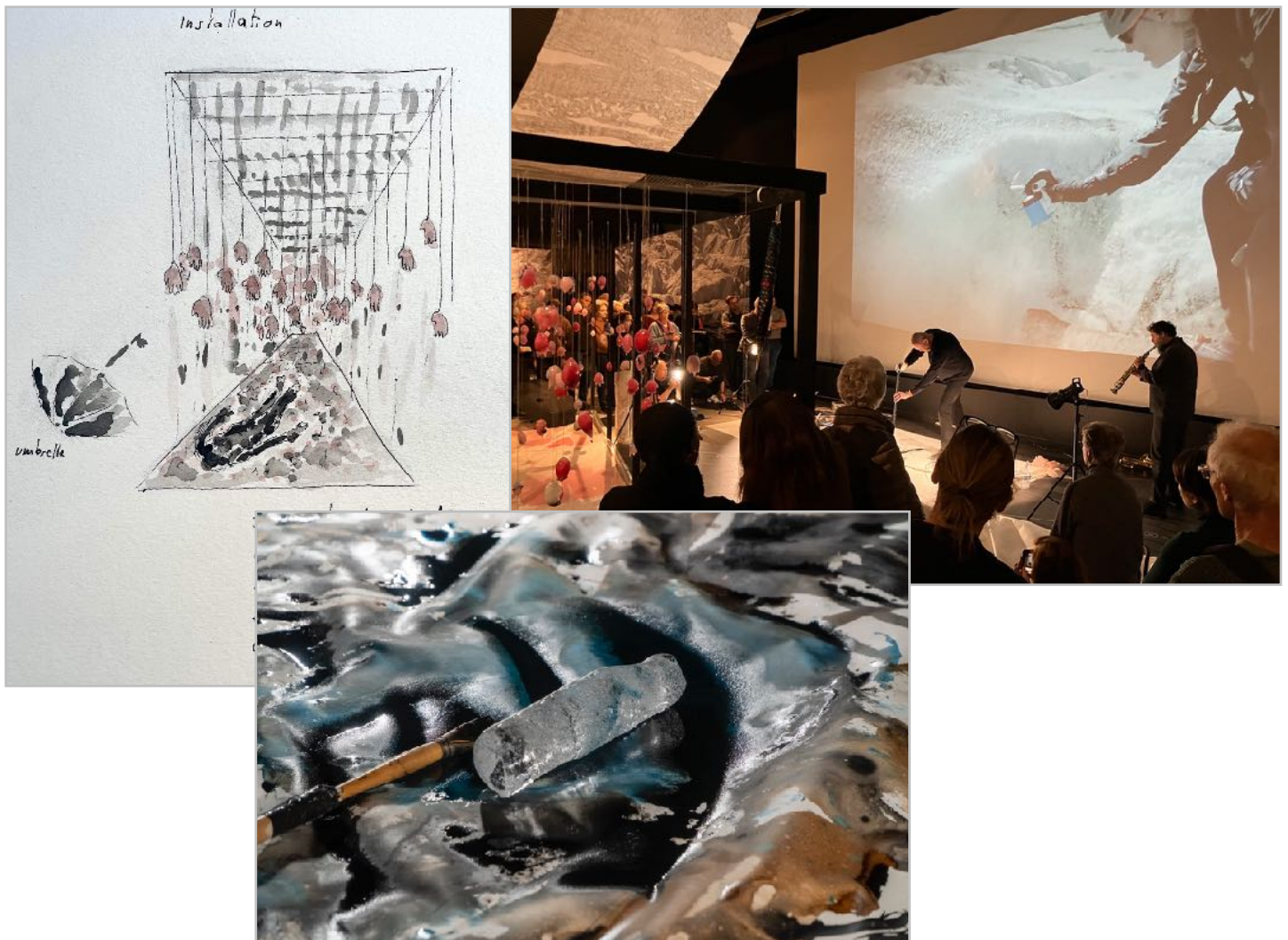
(several time internationally awarded)

Closing of the exhibition

6C. TORRENTIAL LAVA : **Painting with glacier ice**. The artists paint live with translucent glacier water that they have collected from a glacier but which has accumulated through the air a number of pollutants, which they list before painting in front of a video and original music created to accompany the pictorial act of the closing performance. (A deep core sample taken from the Rhone Glacier revealed the presence of 'Sahara sand, soot and microplastics in very high concentrations', dated back half a century).

Venice and other places in the world are sinking into the water, not just because of the loose soil, but also because of the rising waters caused by melting glaciers. Several thousand years ago, at the time of the glacial maximums, Venice didn't yet exist, but its current location was above water, like other important sites.

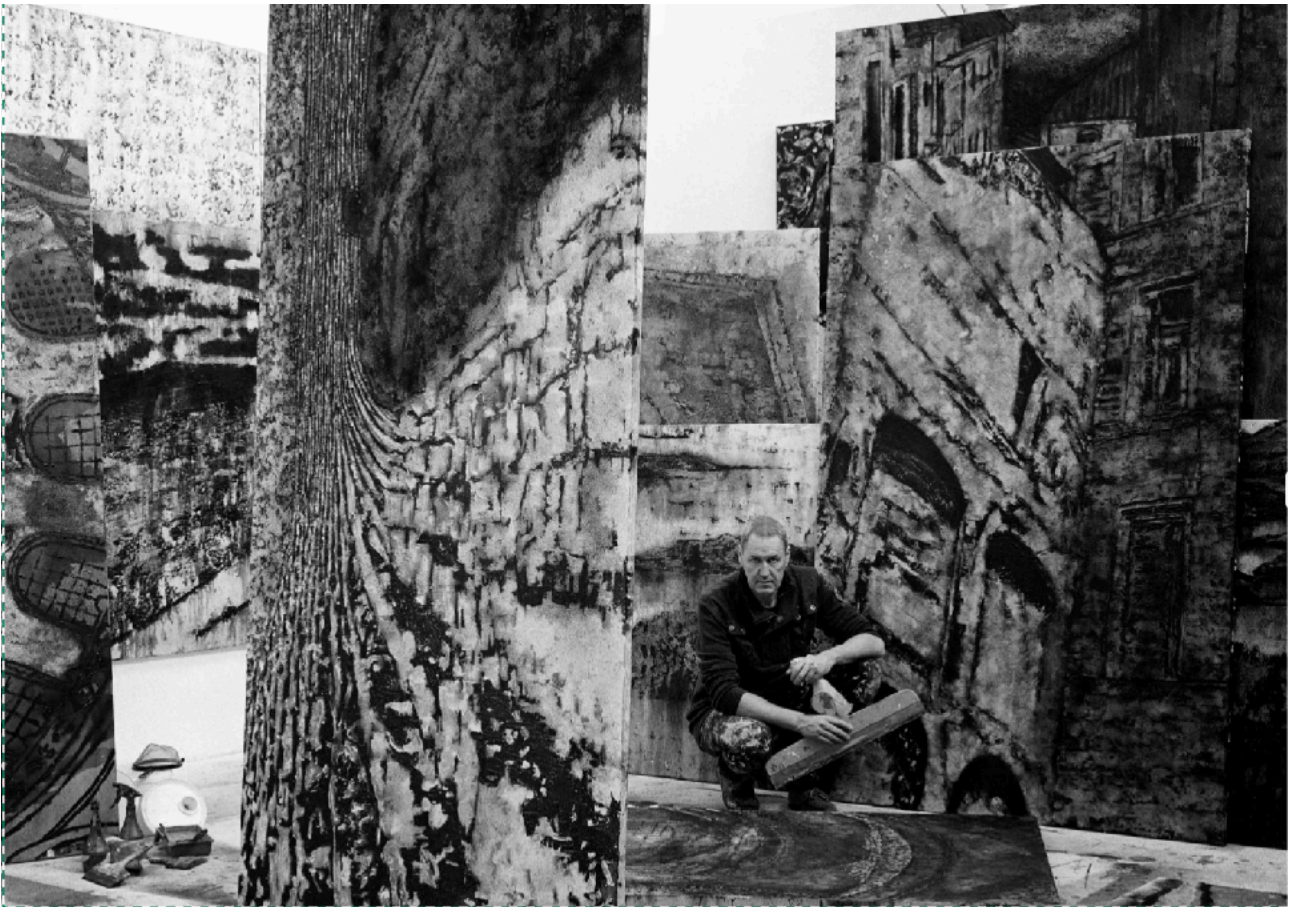
Location: to define in the place



VISUALS AND DETAILS

7. PAINTINGS

Canvases created from entirely natural materials collected by the artist during his travels on cliffs and in the heart of volcano craters will bring a significant emotional and plastic touch to the exhibition as a whole, adding substance and meaning to this exceptional ensemble. The skin of the canvases thus created carries with it the memory of our origins and the passage of time.



BUDGET

To be calculated for all points according to the selection and the work to be created.

ARTISTS BIOGRAPHIES AND REFERENCES

Biography of Bernard Garo, Visual multidisciplinary artist: painter, photographer and performer

Bernard Garo was born in Geneva in 1964. He studied Art History, Architecture and Egyptology at the University of Geneva, before continuing his studies at the Ecole d'Art de Lausanne (ECAL). He graduated with honours in 1989 and was awarded in painting, photography and xylography. Garo currently lives and works between Beijing (CN), Paris (F) and Nyon (CH), a picturesque Roman town on the shores of Lake Geneva founded by the emperor Julius Caesar over two thousand years ago.

Over the course of his career, his concepts have taken him between Paris, Barcelona and Berlin, and more recently between Beijing and Moscow. He has confronted other cultures and other places in order to develop a vision and artistic reflections linked to the human being and his impact on the environment, touching as much on memory and vulnerability as on time. After his solo exhibition at the Museum Arlaud in Lausanne in 2017, he focused on sustainable development and the environment, creating a series of works linked to erosion and alpine geology, which are part of his DNA. And for some years now, he has been concerned about the accelerating degradation of glaciers. He has been able to observe them and measure the extent of their shrinkage and the consequences that flow from it. In this context, he has decided to make it the main artistic theme of his current multidisciplinary work.

Garo's work is mainly pictorial and materialist, but also cross-disciplinary, as he is also developing installations as well as woodcarving, photographic and performative approach.

His work praises painting as much as it does our Earth. He uses entirely natural material that he finds on cliffs, in volcano craters and under glaciers. His canvases bring us face to face with the matter of our origins, with a physical and mineral impact that leaves no one indifferent. In this way, he opens up his painting to multiple, highly topical perceptions; at once emotional and technological, scientific and philosophical. Garo's work is as much a celebration of nature as it is of the fragility of mankind, because he is always seeking to create cross-disciplinary links at both the semantic and technical levels.

Through the diversity of the media he uses, his commitment and his hypersensitive eye, the artist stimulates thought. He conveys essential ideas with strong values, through a humanist and contemporary way of thinking. His art is total and limitless.

He has more than a hundred exhibitions to his credit, both in Swiss museums and galleries and abroad (Europe, Russia, the United States and China). His work can be found in private and public collections around the world.

The museum exhibition dedicated to him in 2017 at the Espace Arlaud (Lausanne), curated by Camille Avellan, was a great success. The following year, he was invited to exhibit in the main hall of the National Museum of China, as part of the Beijing Biennale of Contemporary Art. This was followed by solo exhibitions from 2019 to 2021, in duo at the LV Lang Art Center in Nantong, the Guiyang Art Museum and the Kuanzhaï Art Museum in Chengdu, and finally at the Shanghai 21 Contemporary Art Fair. At the same time, Garo is working on various projects in New York, Berlin, Venice, Aqua Art Miami and Switzerland. In 2023, the artist represented Switzerland for the 4th year at the NordArt exhibition near Hamburg. In 2024, as the only European invited, he took part in two museum exhibitions in China, one with photos of glaciers at the Yindi Art Museum in Beijing and the other with xylographic monotypes at the Xi'an Museum of Contemporary Art for the 5th Printmaking biennial.

For years, his work has focused on societal issues, especially the environment, and his manifesto film *Crevasse*, co-directed with Marc Décosterd and released in 2022, won him the first Grand Prix Artivist Lion in Venice. This recognition was awarded by three gallery owners in Berlin, New York and Paris. As a result, he was invited to take up an art and science residency at Geneva's Natural History Museum, which gave him a white card to develop and exhibit his work between 2022 and 2023.

The short film *Crevasse* by the artist duo Black Shroud (Garo and Décosterd) also won Best Experimental Film at the Berlin Art Film Festival 2023. It was also honoured with the title of Best Cinematography in Norway and Second Best Short Film in Argentina, while also being nominated for numerous other festivals, including FIFAD 2022 (Festival International du Film Alpin des Diablerets). The short film *Le Sublime Désastre* was honoured with the Environmental Commitment Award at the Heidi Movie Awards Switzerland. Her performance film *1000 ans sous la glace* was nominated at the FIFAD and FIFG 2023.

Three successive nominations in 2022, 2023 and 2024 at the same major festival (FIFAD, considered to be the most important of its kind in the world), each time with a new work dealing with a similar issue but developed from a different angle, highlights the artist's commitment to the glaciers. The topicality of the subject and the approach are successfully confirmed in the second performance film *Not for long*, which has also been selected for the FIFG 2023 (Festival International du Film sur les Glaciers de Genève).

Garo and Décosterd's latest short film, *Tabula Rasa*, won the award for best eco-documentary at the Bridge of Peace Festival in Paris 2023 and was nominated for the FIFAD and FIFG 2024.

Numerous articles, thematic works and catalogues testify to Bernard Garo's extensive and masterly oeuvre, including two reference monographs in several languages. He has also won numerous prizes and produced major works integrated into architecture and public spaces.

*See the report on Swiss French Television (RTS,) *Garo, l'urgence de la beauté* in *Passe-moi les jumelles* on 04.03.2022:

<https://www.rts.ch/play/tv/passe-moi-les-jumelles/video/garo-lurgence-de-la-beaute?urn=urn:rts:video:12905282>

Artist's website: bernardgaro.com

Link to the book published in french edited by the Museum of Geneva on the art and science work produced during a one-year residency at this prestigious institution:

https://www.bernardgaro.com/files/ugd/ec5ebb_67bf1076bfd14693a5bd0e83f06bade8.pdf

Biography of Marc Décosterd, Filmmaker

Born. in 1977 . Kloten (CH). Marc Décosterd is a film director, screenwriter and composer. He recently won awards in Berlin and Los Angeles for his latest musical creations, *Crevasse* and *Tabula Rasa*, co-directed with Bernard Garo.

The director of four feature-length fiction films, Marc Décosterd's work has won awards around the world, including Best Film in Singapore and Chicago, and Best Director in Northern Macedonia for his latest film, *Vasectomia*.

Since 2002, Marc Décosterd has worked regularly with visual artist Bernard Garo, notably on multidisciplinary shows for which he creates the video.

In 2018, Bernard Garo and Marc Décosterd co-directed a short art house film, *Humanity*, which was screened on two exceptional evenings on the façade of Nyon Castle. In 2022, they co-directed the short film *Crevasse*, which won numerous international prizes and nominations, including Best Experimental Film at the Berlin Art Film Festival 2022.

They collaborated again on several other projects during Garo's residency at Geneva's Natural History Museum (documentary, performance, poetry and video installation).

In 2023, their latest film *Tabula Rasa* also won a number of international awards, including 'Best Eco Documentary' at the Bridge of Peace Festival in Paris.



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