

Everything you need to know, reader, 2023

Douna Lim ♣ Théo Pessa

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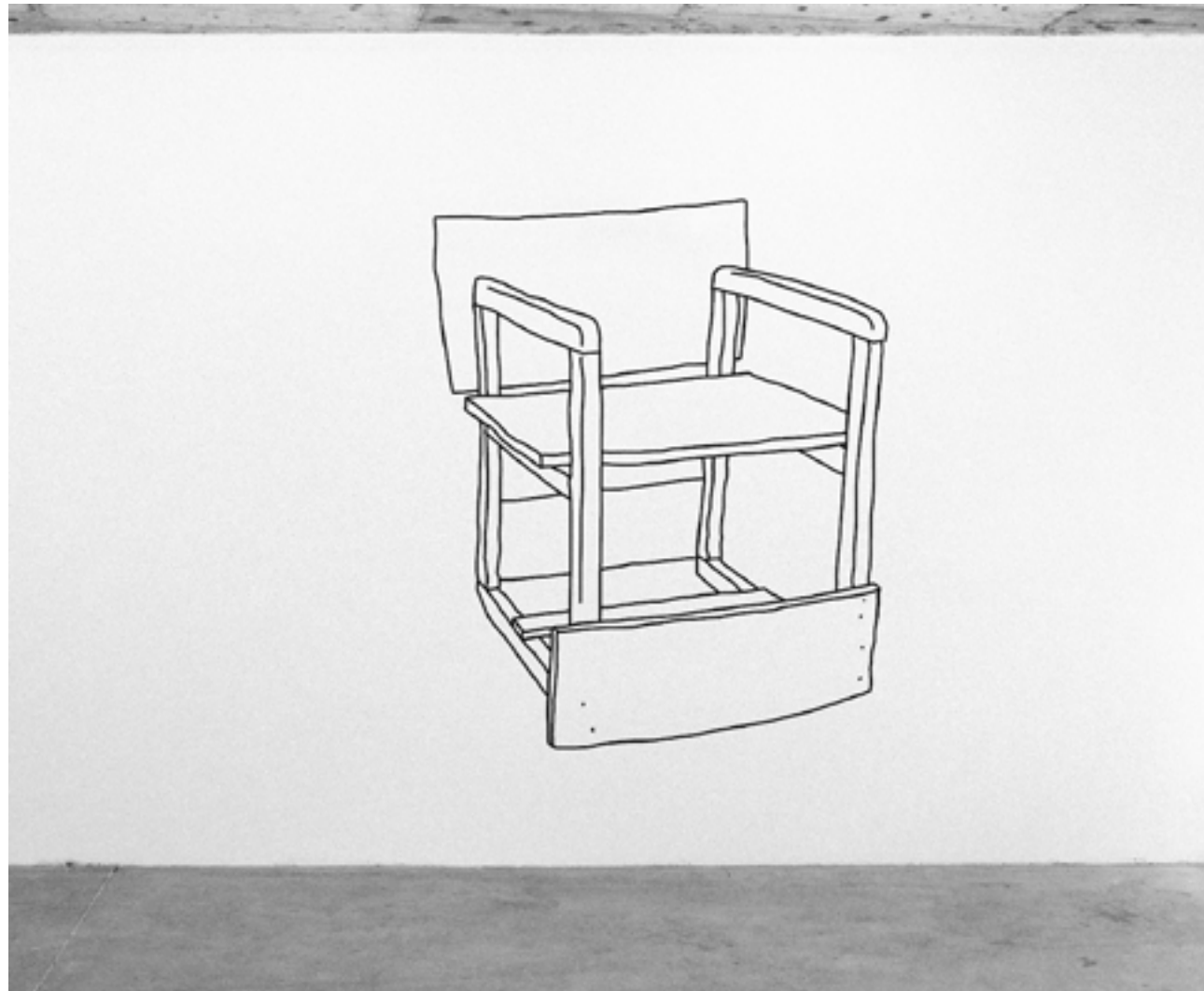
Melany Renotet ♣ Bambi books



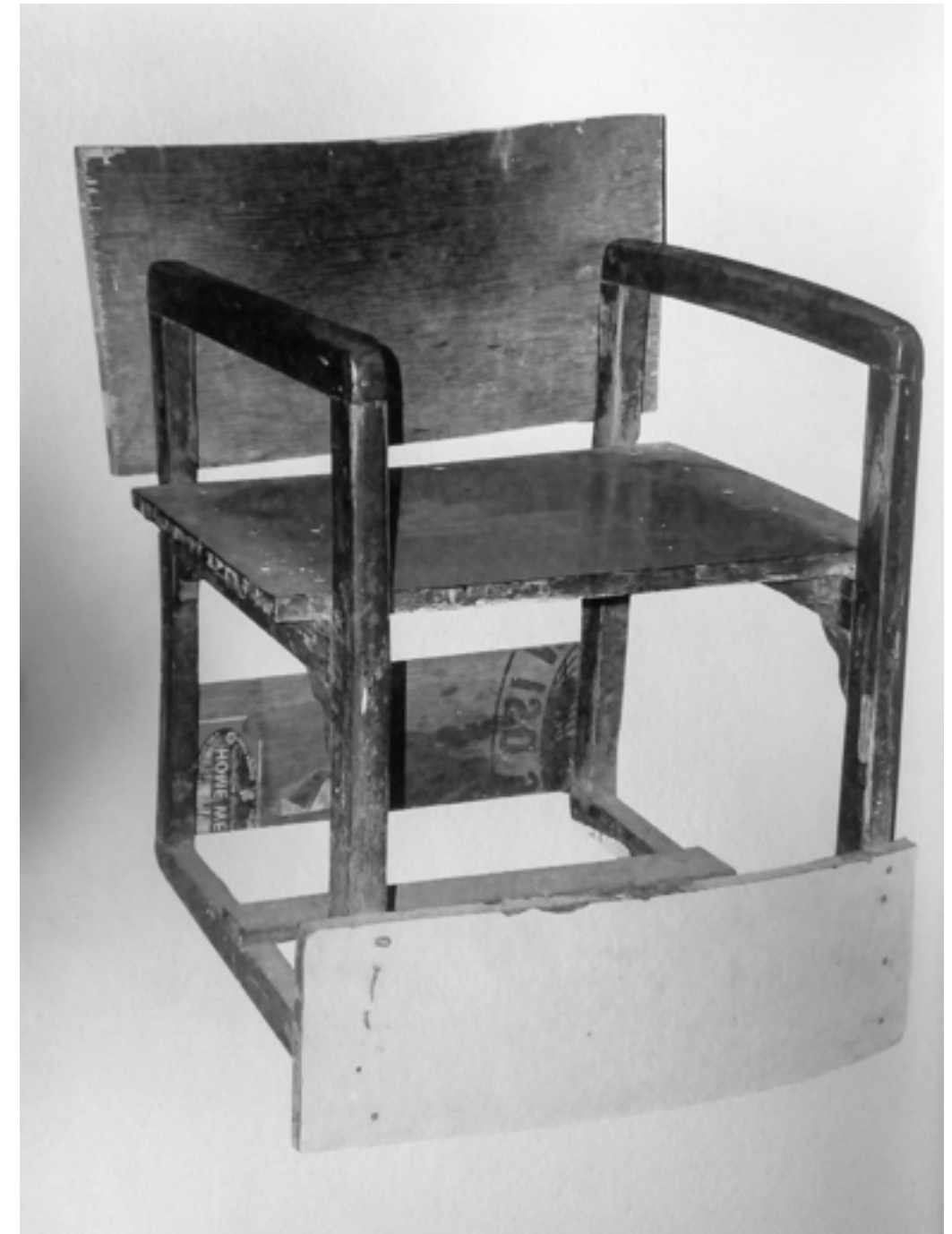
Fruit card n°09, 2021, print on cardboard paper



Preparadise Sorry Now, digital video HD, 89'00''
Preparadise Sorry Now, exhibition view, Geneva, CH, 2021



Upside down chair, 2021, drawing on wall



Upside down chair, 2021, found picture

- Did the mixing of narrative with dialogue in “The Water Statues” come from this friendship?

- No. I mixed them to avoid boredom, and to shift what I write.

(...)

- You seem rather modest.

- “Modest” is not a word I like very much, because speaking about oneself is always a kind of effort. And, finally, it’s not very interesting.

- When you write, or when Hermes writes...

- Thank you, thank you! You’ve understood everything. I hate the word “artist,” but you know I make drawings.

- I didn’t know.

- Hardly anyone does. There was an exhibition of them.

- Here in Milan?

- Yes.

- What do you draw? Portraits?

- No, but I would like to. I don’t know why—as soon as we started talking, I was happy to tell you everything, but I

would also like to erase everything I say. I’m giving you a photo of Hermes.

(...)

- Do you have a homeland? Switzerland, perhaps?

- I have to think for a moment. In general, I don’t think I have a homeland. But the rare times that I go to Zürich, I have the impression that I know the city very well. Also the lakes. And the swans. I love swans. Do you like swans?

- Swans? Very much.

- When I was in Germany, there was an adorable swan. His name was Erich.

- How did you know?

- Because when I called his name, Erich, he came to see me.

- Did he speak to you?

(...)

- Do you feel yourself shut in?

- I think nothing of myself. It’s better that I think nothing.

- That’s your mystic side, perhaps.

- No, I don't think so. Maybe, but I think it's better if I don't think about myself.

- In general, does it take you a long time to write?

- I don't know. I hardly write at all anymore. I have to think back to the time when I wrote. When it happens, it's like a little story of consumption. I sit there, for hours, before the typewriter. I look outside. I look inside me. And nothing comes out. For months, sometimes even for years. The more time passes, the more I think I have no existence.

(...)

- Friendship, you mean?

- No, life. With Brodsky. It's good to think of nothing. It's quite tiring to think of the time that passes. Not for you, but, basically, I have to say, it doesn't interest me.

- Perhaps writing about it interests you more than thinking about it?

- Writing doesn't interest me at all.

(...)

- Was it Father Pozzi who taught you silence?

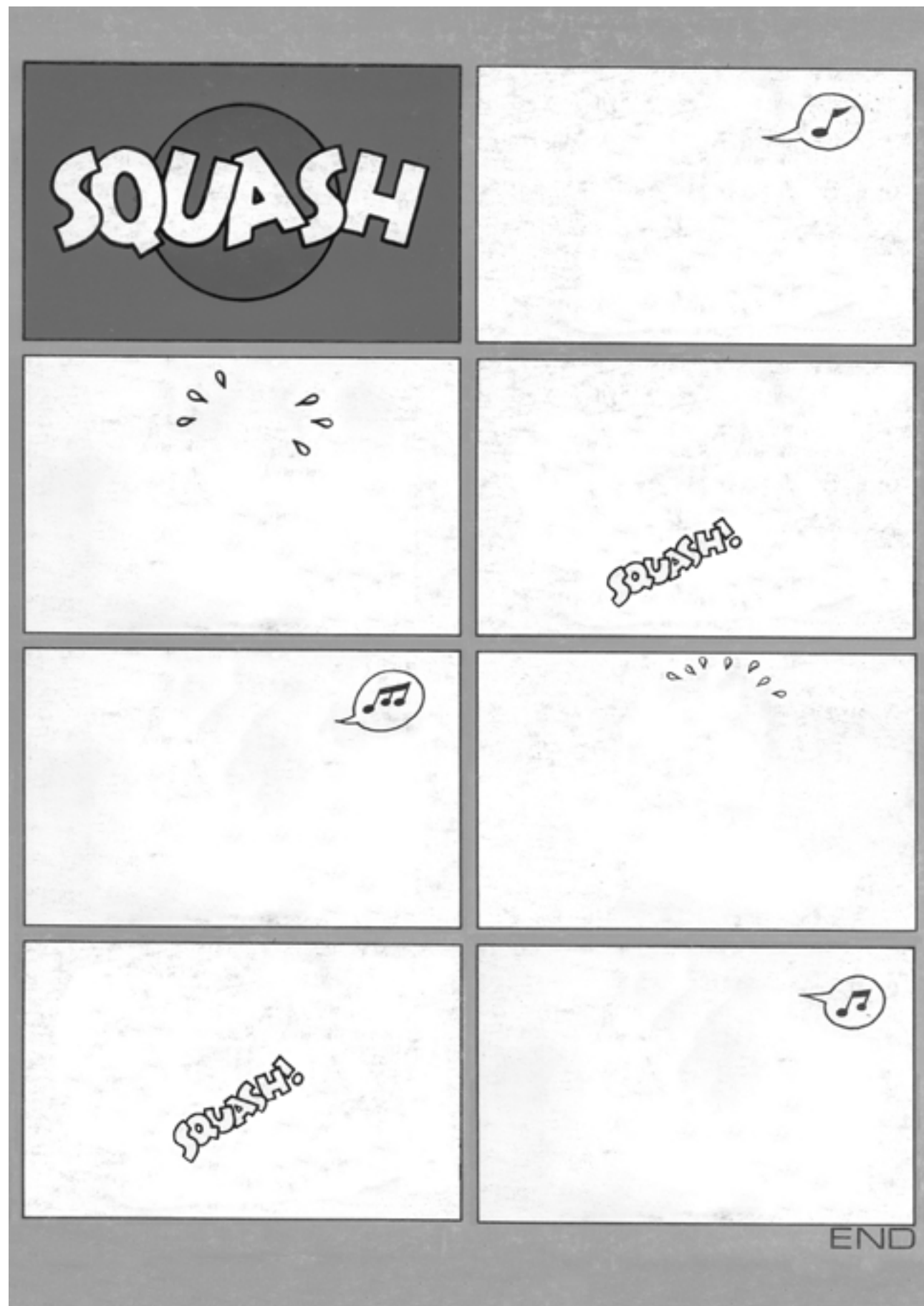
- He was a very intelligent man. And lighthearted. We got to know each other because—I almost have to laugh—

he had read “Sweet Days of Discipline.” For a priest, it's interesting, too. He asked, “But who wrote this book?” Afterward, he became a great friend of mine. Now he's no longer here.

- Would you like to come see my typewriter?

- Yes, thank you!

- I have the same red socks as you.



The semantics of revolution, 2020, print on paper, 59,4 x 84,1 cm.



Picture from the film set of *Mario 101*, at 3353 space, Geneva, CH, 2020

(NAME) (born 1964, Brooklyn, N.Y.) is a writer, film and video maker. His films, including (TITLE) (1996), (TITLE) (1999), (TITLE) (2012), have been widely shown in festivals, museums, movie theatres and broadcast internationally. A collection of his essays, titled *(TITLE) and other writings 2014-2020*, was published by (ED.) in 2004.

All you need to know about Lim and Pessoa (empty model), 2019-ongoing, place holder biography



Expertise and the use of gloves, 2022



Mozinor my love, 2021, film still



Fruit card n°11, 2021, print on cardboard paper

LYRICS

By Melany
RENOTET



Bambi Books

MAY
IS
OVER
NEVER
AGAIN



Butterfly Dream

Once Zhuangzi dreamt he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn't know he was Zhuangzi. Suddenly he woke up and there he was, solid and unmistakable Zhuangzi. But he didn't know if he was Zhuangzi who had dreamt he was a butterfly or a butterfly dreaming he was Zhuangzi. Between Zhuangzi and a butterfly there must be some distinction.



Negate here (merchandising), 2022



Beach (Pink-hair jogger), 2021



Beach (Innocence), 2021



Fruit card n°10, 2021, print on cardboard paper



Joey, 2019, film still, Marfa, TX

VOICE OVER,

Man's voice on the phone:

Joey...

Joey...

Can you hear me? ...

I shouldn't be calling you... No one can see you now... Are you all right? ... If you're here, at this hour and in this place, there must be a reason... You must need something... I am sure I can help you... I know what those who pass by here want... The best is to come Joey... I was here long before you came by... I'll be there long after you leave... I'm telling you, the best is to come... and I am right for once...

You know those who pass by here, don't you? ... on and off... behind the eyes... blue warmups, bandanas to cover their faces, socks for the hands... they come and knock on doors, be you man or beast... Room 16... Room 15...

You know this place... you know how it works... the transactions and all the stuff they do here... some drop it and hide it on the carpeted floor with their foot... it's too obvious... some work in teams... they first make it outside... then send someone in to pick it up... they'll say they were just unknowing visitors... it'll put the evidence in a neutral light... I know... being forever on the same patch of earth... dusk to dawn... you only have to ask it of me... whatever one might want at this dark hour, for I have... better than anyone else...

Listen to me Joey... I shouldn't be calling you... but I'm here... look, hands out in the open... With the kindness of someone who might listen shows to someone who might tell... I can see you want to talk... I can hear you Joey... I can hear your breath... a chirping cricket up a tree at dusk... flickering...

I'll be quiet... The way the dusk plays that cricket... Soft and veiled... I can feel... you staring at her... is that it? ... Yes... That is what she has been doing... The drug of sleep... Let me come in with you... You will have to think no more of that sound... as if expecting the proper moment to make her escape... Let me be with you... appreciating your sulky silences... Like a deaf beast inside you... your fears are teasing my mouth... Blind warm slender body against... I wish you could answer the pressure of my thighs... The lamp... her ginger glance... reveals the nudity... and spares the eyes.

Your heart is racing Joey... how does it feel? ... good? ... does it feel like the day is finally over? ... like it was all worth it... You can tell that time is gone... and now? ... You changed in the bathroom and cut your old clothes up... beard shaved... hair dyed... opening doors with the back of your hand... avoiding streets like dogs avoid water...

Watch yourself Joey... cash in a safe place... don't run short... and now you think... there might be a hound watching you... Your face is everywhere... gas stations... food stops... Cup of coffee and new clothes... a sip of diet coke every now and then... Enough to fall out of the net? ...

You're an amateur Joey... so if I ever get around, I'll have to find you... I'll come and knock on your door, be you man or beast... Room 16... Room 15...

Joey... I know you're still there... Do you feel at ease? ... Do you, Joey? I know... the best is to come... Intimacy teases your chest... Time flies... Did I ask how young of a nude dancer you were looking for? ... You have a young-looking face and tender body... I will say between 11 and 14... Soft and smooth... What are you looking for? ... Solitude? ... Dare to be watched? ... Champagne-coloured towel... If the right person came along to show things... for the first time... would you get it? ... Groin wounded... from your blood, roses do not come out, but flowers of mercury gush... That's it Joey... Look up joey, look up... you know what they say down here... Hide your face... or the shame will poke your eyes out...

From one place to another Joey... filtered air... room temperature... cold light... Nothing lawful in the elements of nature... One must always choose to strike first... That's why you put a hit on him in the end... one of your happiest fancies... I know those who pass by here know... owls should stay away from the side roads... gaze out of the headlights... either side Joey...

Joey? ...

You put the boot in Joey... picked up some food at the store... went to mother's house... she played it good, right? eyes rolled back in her head... so that only the whites were showing... weaker and weaker till you got her too... the best is to come Joey... day for day... time for time... wash the slate clean...

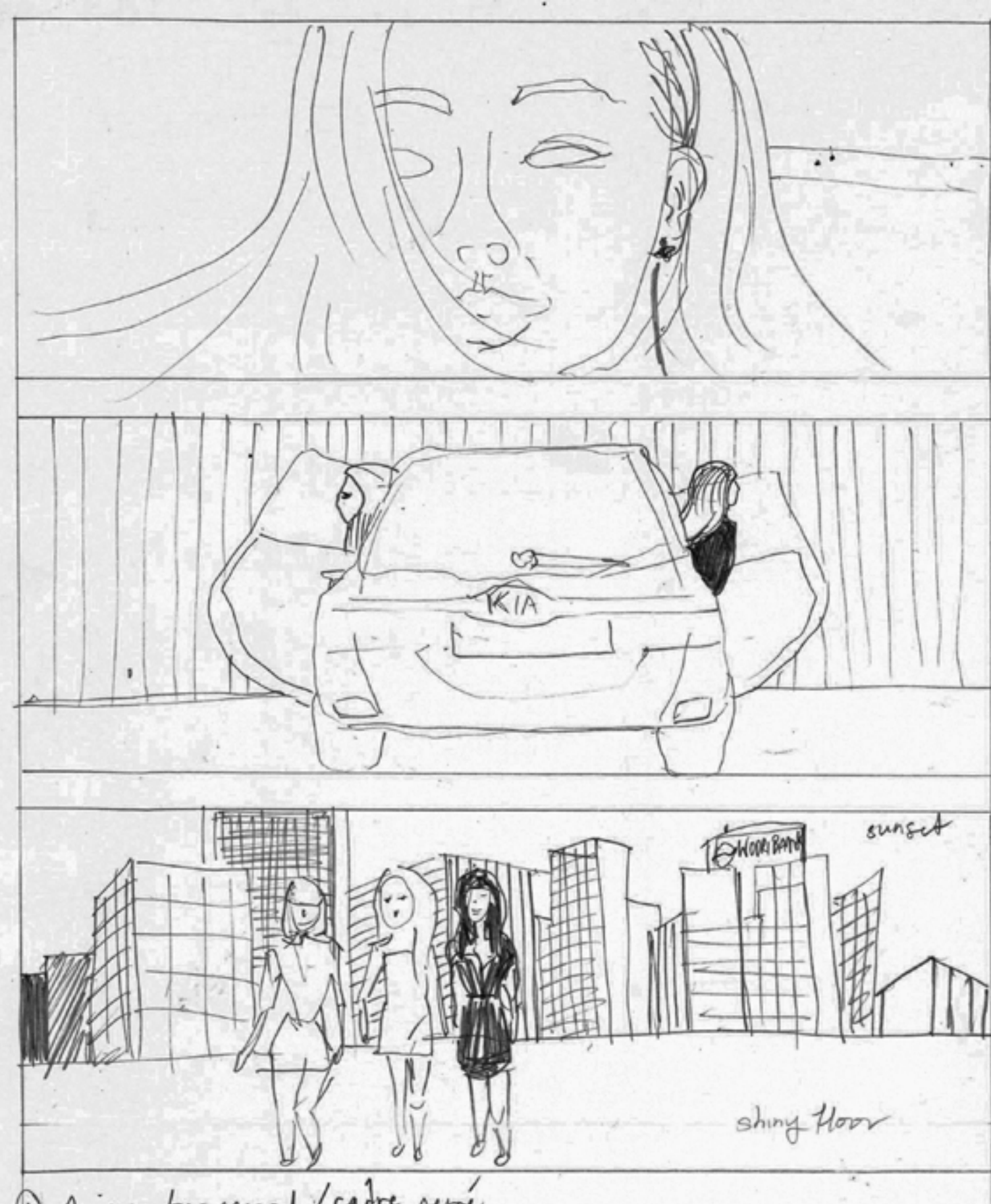
So what's the weapon Joey? ...



Hand painted wallpaper (pink, blue, white, green and yellow), 2022, painting on wallpaper, close up

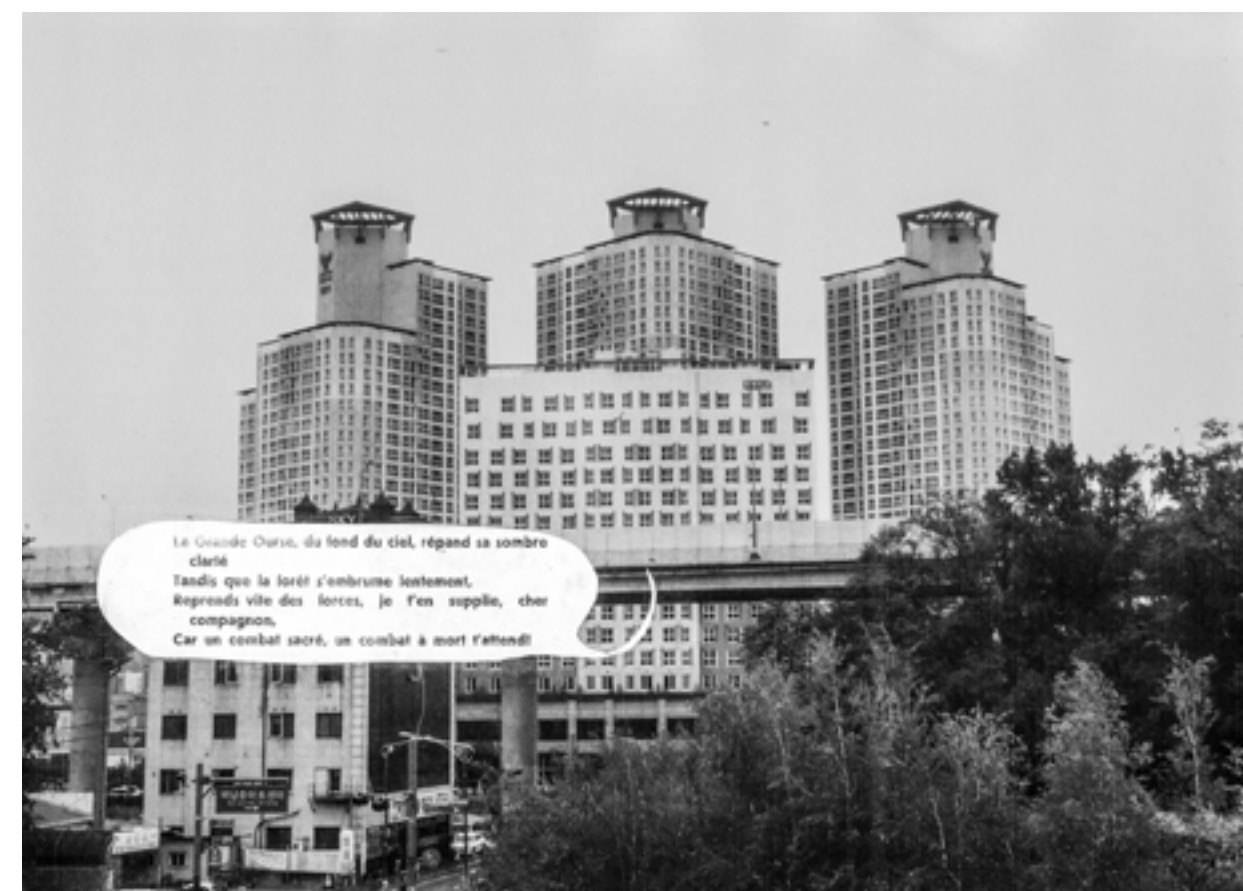
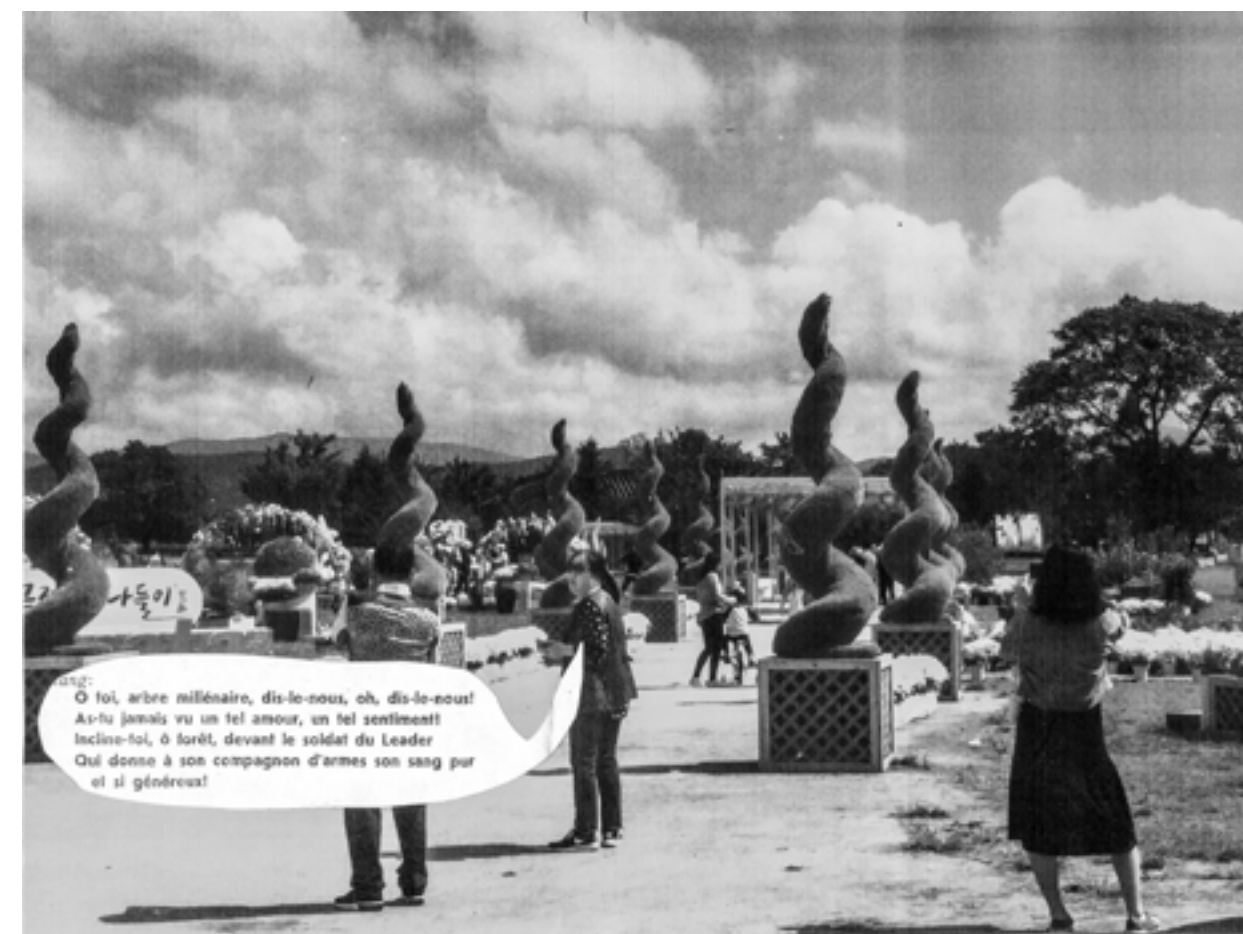
An anonymous postcard addressed to Douna Lim and Théo Pessa. The front is showing a reproduction of a painting by Georg Flegel (1566-1638) entitled *Breakfast with Egg*. On the back, a handwritten quote stating «As Bertolt Brecht pointed out, Grub first, then ethics.» The postcard is issued by the National Gallery Prague.

Anonymous postcard, 2022, postcard



- ① 1 image/per second /cadre serré
- ② Placement produit : KIA car
- ③ Visual Effect : greenscreen or LED panel studio.
+ synchronized dance + light effects (+ ADVERTISEMENT-Bank)

« SOUR CANDY »
ÉTUDE : BLACKPINK, LADY GAGA



Storyboard slides for the film 2K-KAPITAL, inspired from the North Korean 당의 참된 딸 Revolutionary Opera, 2022



Georg Flegel, 1566—1638, Snídaně s vejcem, Frühstück mit einem Ei, Breakfast with an Egg, O 1275



Dogs (fake), 2021

سلسلہ

DJELILAH
SEQUENCE I



Cameo, Sequence 1, Djelilah, 2022, music art cover



Group Blu, 2020, video, 04'52'', color, sound



Collection of food interiors, 2021



Tribute to Kanno Suga, 2020, video, 07'00", color, sound



Fruit card n°12, 2021, print on cardboard paper



les principes mis au point par Le Corbusier lors de la conception et de la réalisation de la Cité radieuse participent d'un réductionnisme fonctionnaliste et constituent la preuve irrefutable quant à la tendance autoritariste de la vision qui le motive.

Il nous faudra désormais refuser systématiquement d'ignorer de telles architectures et dont les intentions, comme on peut le constater dans son ouvrage intitulé *La Ville radieuse, Elements d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste* dont la dédicace est on ne peut plus explicite : Cet ouvrage est dédié à l'AUTORITE, Paris, mai 1933.

. C'est dans sa prétention de construire un homme nouveau que Le Corbusier entend poursuivre son entreprise de domestication. les habitants n'ont eu d'autres choix que de devenir les opérateurs inconscients d'une machine à habiter. Voilà le programme : la vie définitivement partagée en îlots fermes, en sociétés surveillées, la fin des chances d'insurrection et de rencontres, la résignation automatique.

Radieuse, 2020, found text on paper, found picture showing La Cité Radieuse under demolition



Cock-a-doodle-doo (Chicken cake), 2020



Picture from the film set of *Joey* at the Rianna Inn. Hotel, Marfa, TX, 2019

SUPERBOCK
LOVE



*Superbock Love sourcebook, 2022, scrapbook for the snuff
film *Superbock Love**

2	카톡
2	(카톡)
7	잊어버려 후회할 것
5	없어 버려 피넨
6	GO이미발사된
6	미사일이잖아
2	카톡
2	카톡
6	포에지 포에지
6	뭐라해요머니
6	어그레 포에지
6	아맞다머니요
2	카톡
2	카톡
6	현대성난쟁이
6	공시대난쟁이
6	눈이 먼 난쟁이
6	성급한 난쟁이
2	카톡
2	카톡
6	서울은 난쟁이
6	어설픈 난쟁이
6	무작정 난쟁이
6	무한정 난쟁이
4	카톡 카톡

intro





I'M SHY



DOPPS!



Kiss me on the lips
On the eyes





4 MOTHER 40% 할인

가격할인 20% 할인

가격할인 20% 할인

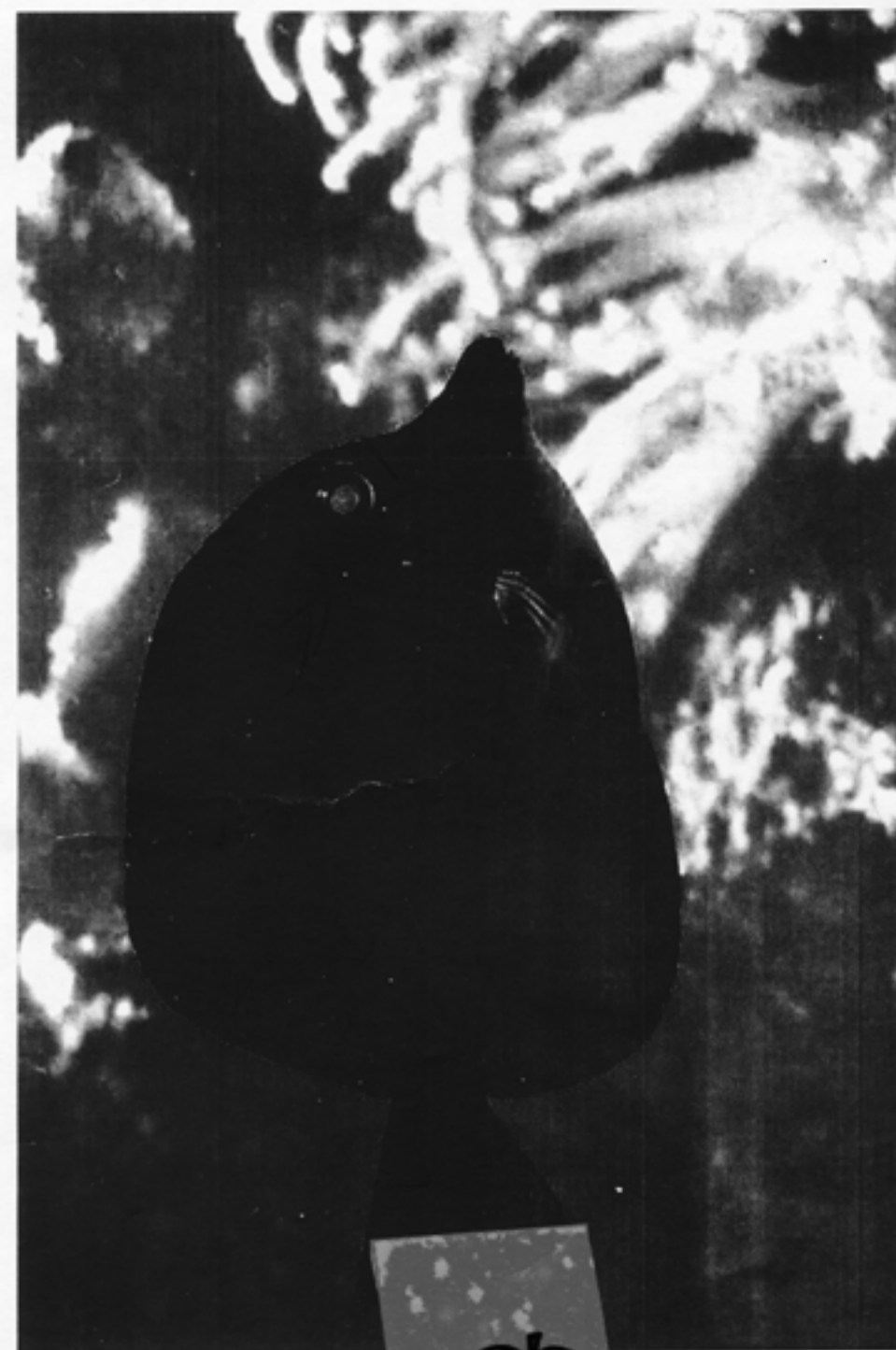
22,000+ 치킨슬라이스

12종

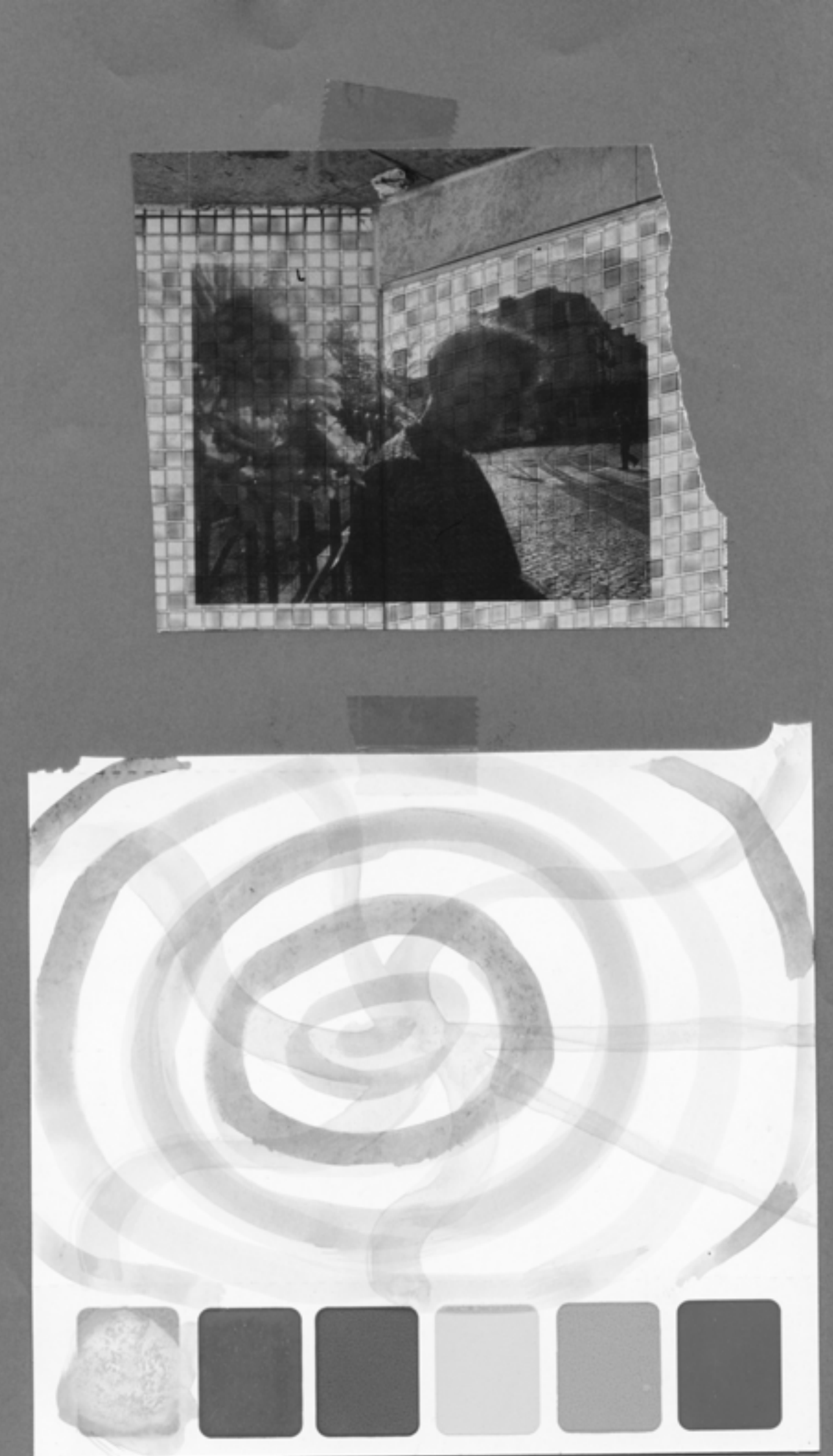
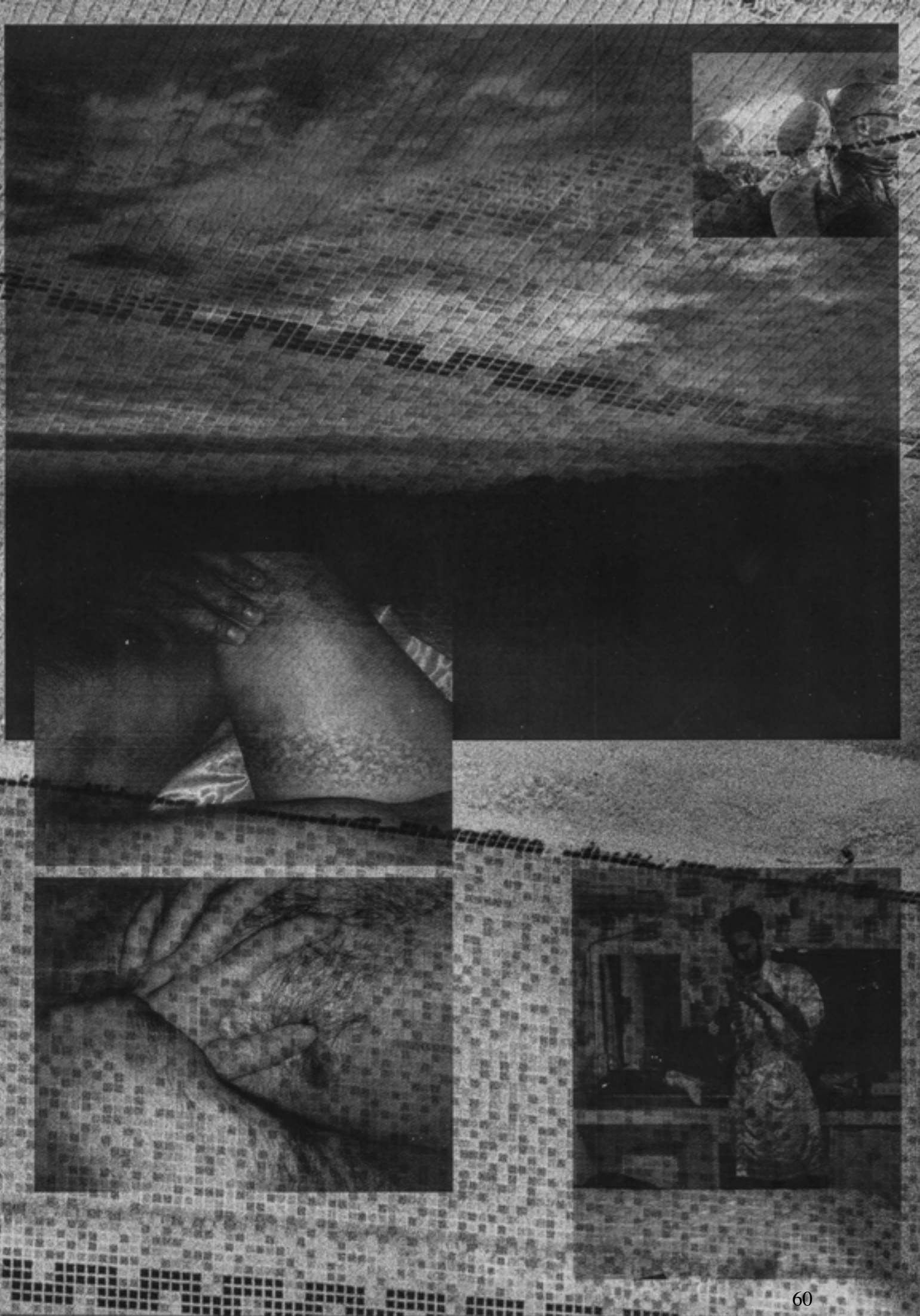
가격할인 20% 할인

12,900 - 35,900 - 10,320 ~ 28,720원

3,200원





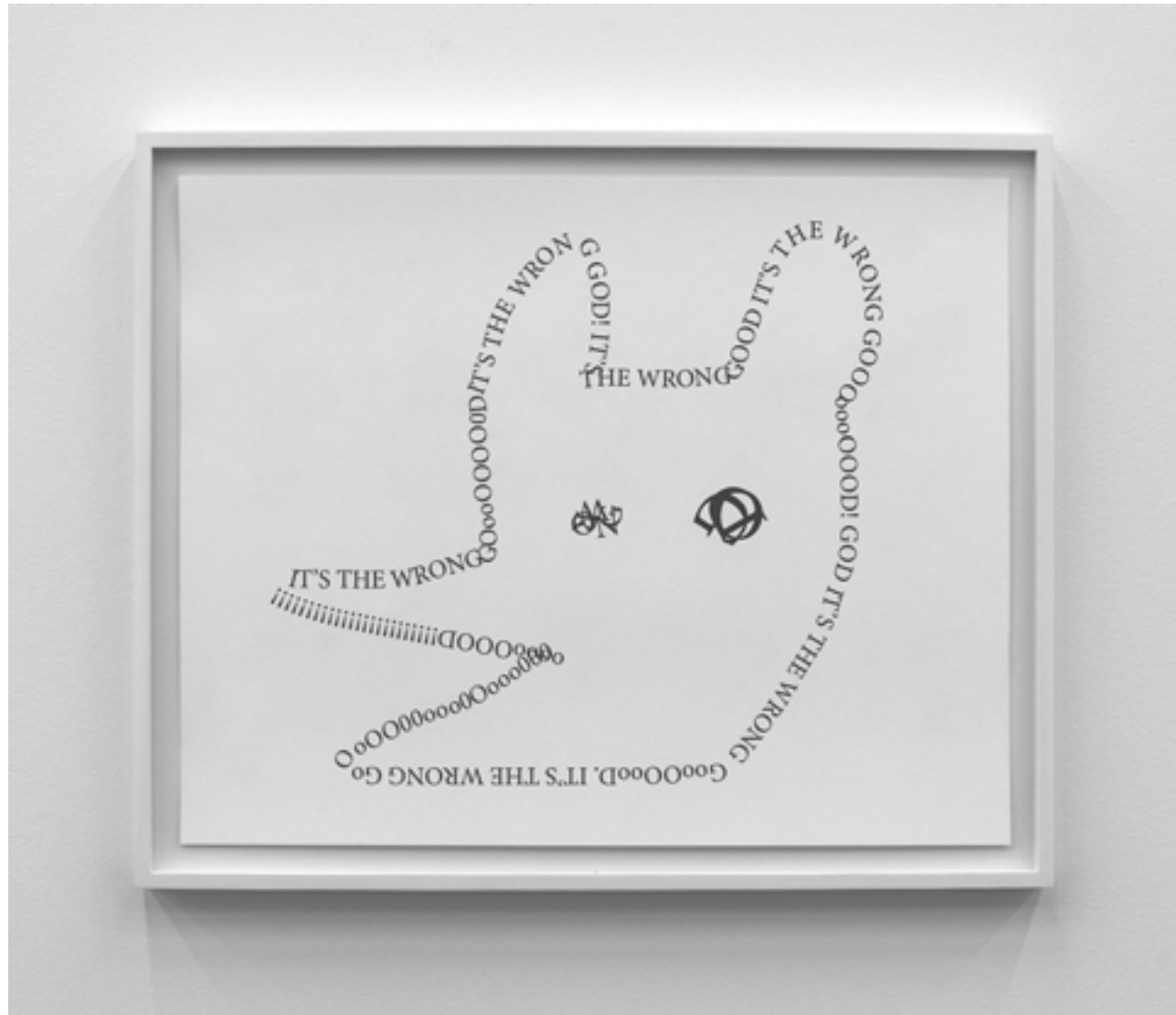




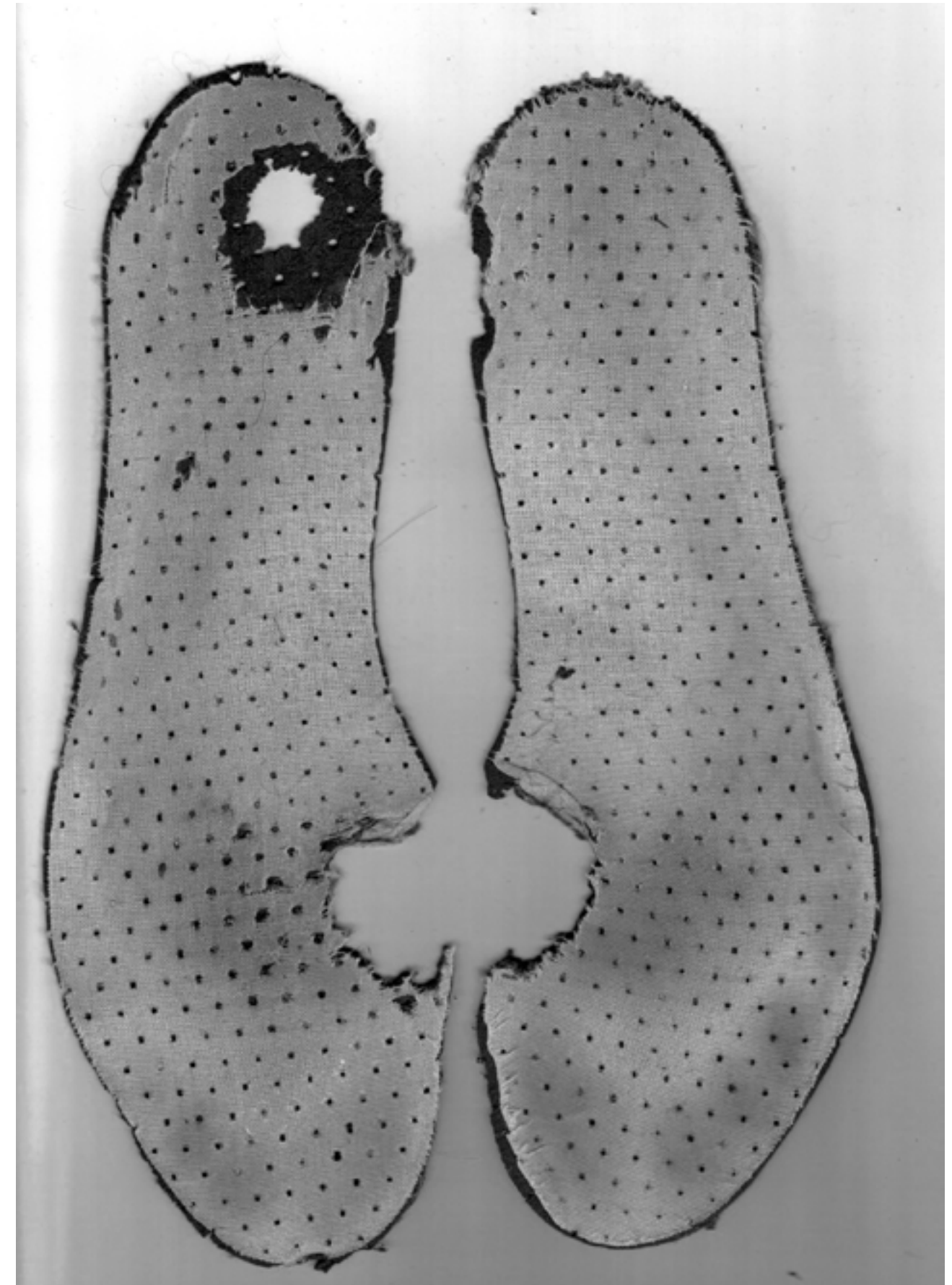
Yann Stéphane Biscuit with a *Cyclope* T-shirt stolen from the Ponzi series, 2020



Rome, 2020, picture in a pizzeria, Rome, IT



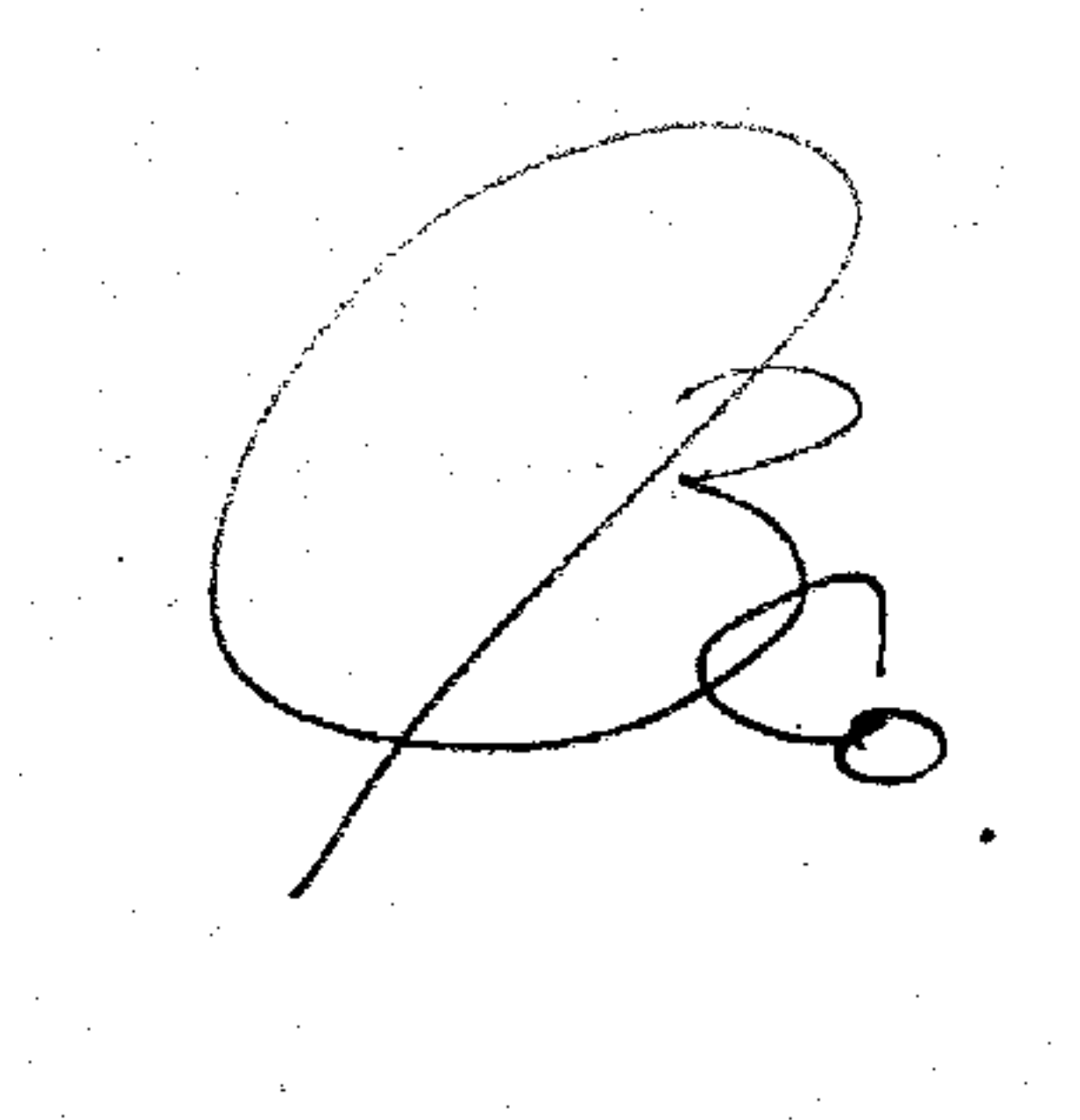
Wrong God mouse, 2021, print on paper, framed



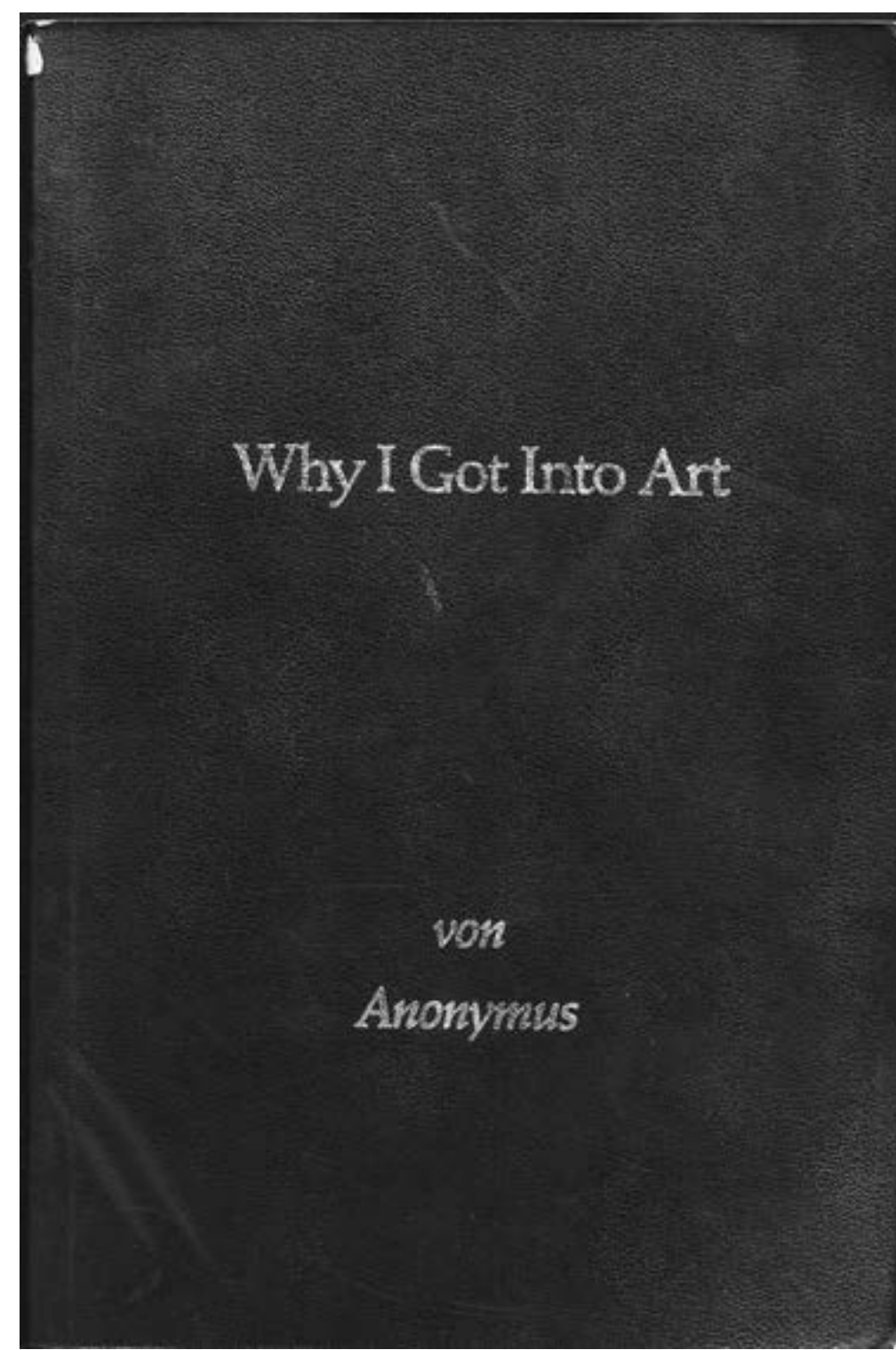
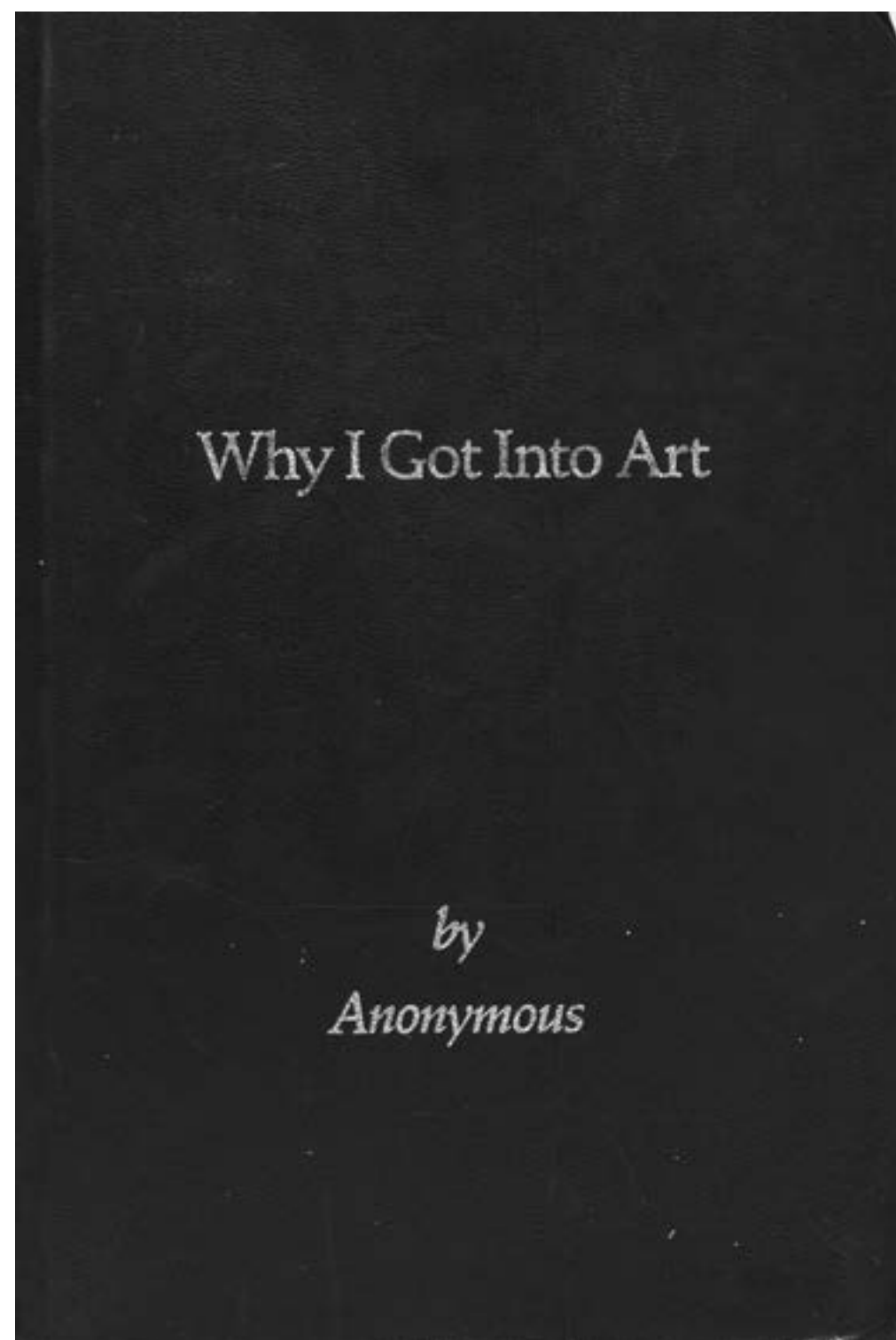
Poppie and Winnie kissing, 2020, laser print on paper



Shithead, 2020, performance, still, Paris, FR



& Co. signature, 2020, for an exhibition at Palazzina, Basel, CH





Eclipse, 2018, video still, 300'00'', 3D, color, silent



Picture of the crowd watching *Eclipse*, One Night Stand exhibition view, Off Hof, Basel, CH, 2018



*Molly and Joel Godard Couple White Sheet Exotic Patterns
Holding Cup of Coffee With Foam Bed Headboards Retro
Style Ornamental Embroidery Botanical Hand on Cushion
Thumbs and Stripes Laptop Erased Fruit Brand, 2022,
digital work on found picture*



1\$, 2020, painted T-shirt from the Ponzi series



Testa 1, 2021, print on cut mirror



Testa 2, 2021, print on cut mirror



Testa 3, 2021, print on cut mirror



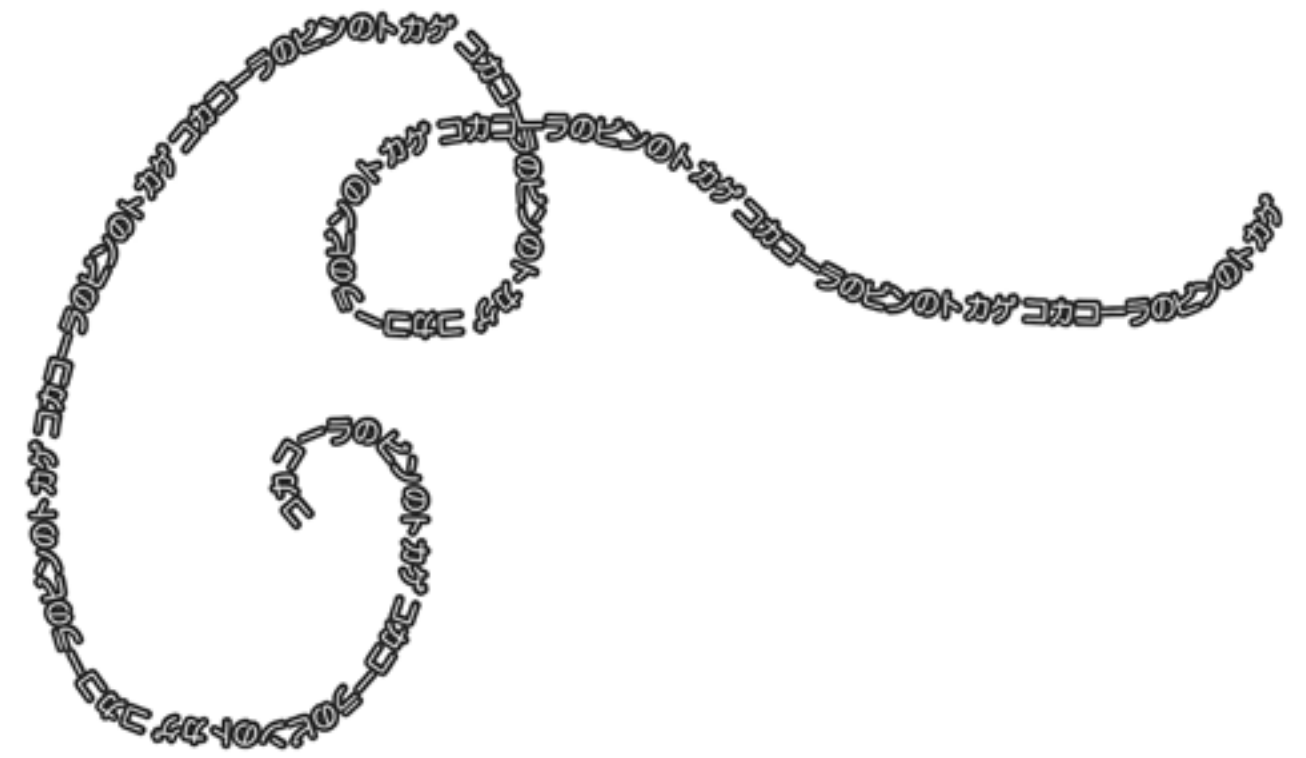
Testa 4, 2021, print on cut mirror



& Co. exhibition hanging with Luca Rossi at Palazzina,
Basel, 2020



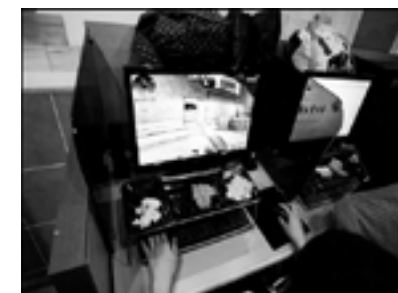
SF Alternative, 2021, shop set design, silver gelatin print



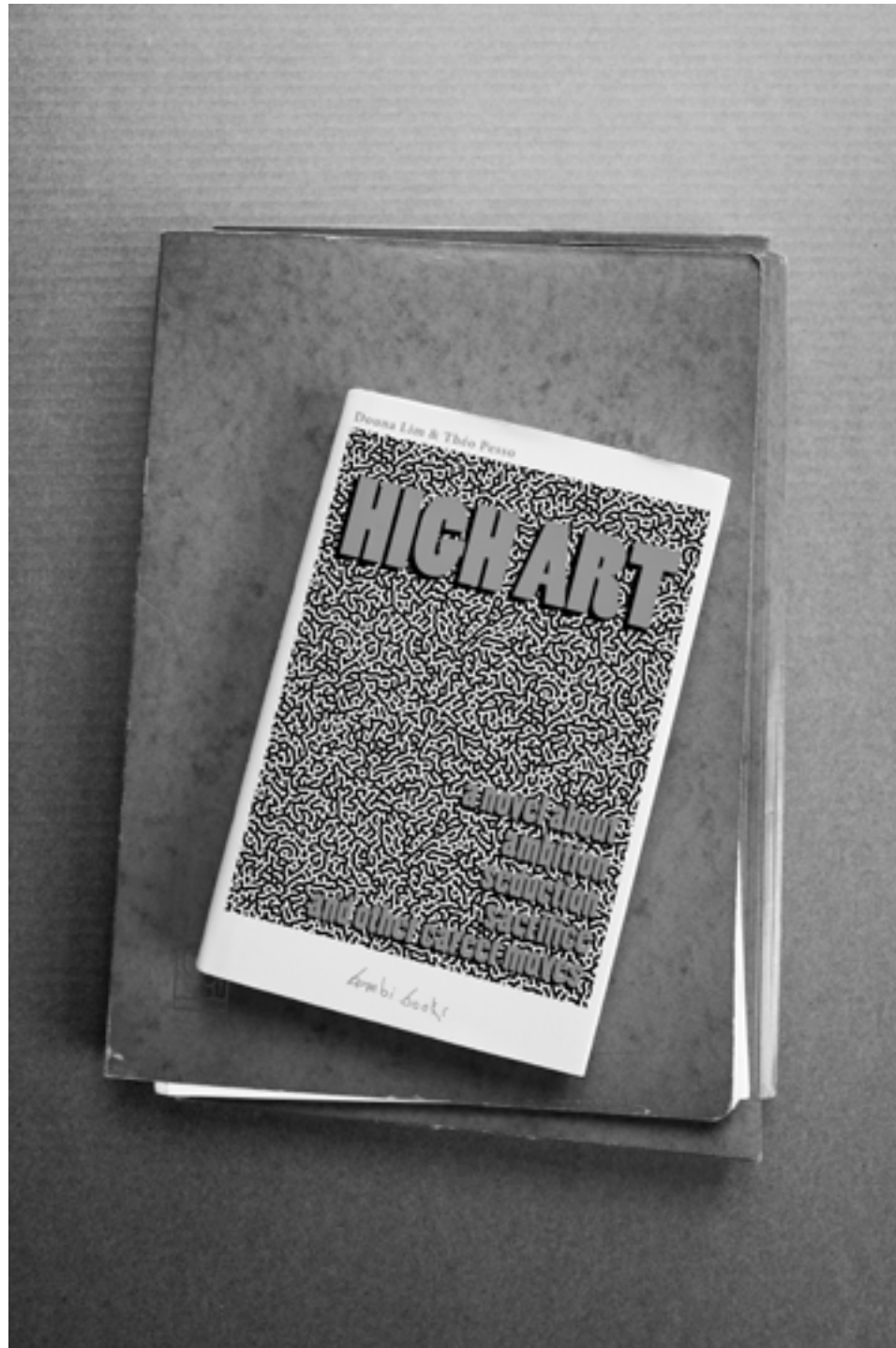
Lizzard in the Coca-Cola bottle, 2021, digital print



Fruit Card n°01, 2021, print on cardboard paper



Collection of food interiors, 2021



High Art, 2021, book, ed. Bambi Books



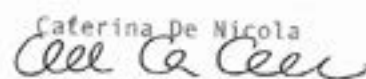
Desk picture from the *Desk Drawing* series, 2020

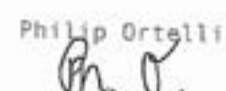
Geneva, on the 1st of April 2020,

As concluded in a conversation on the 1st of April 2020, between artists Caterina De Nicola & Philip Ortelli; and the artists represented as & Co.:

1. Considering the production by & Co. of the poster entitled *Is Palazzina on the floor & Co.* as part of the exhibition 'Katrin Niedermeier & Co.' ;
2. Considering the appearance in the work *Is Palazzina on the floor & Co.* of the intervention by Caterina De Nicola and Philip Ortelli carried out during the previous exhibition 'Surgeons and Gluttons' on the floor of the Palazzina space ;
3. Considering the terms governing the previous contract established between & Co. and the members of the Palazzina team preventing of any disclosure of a signature whatsoever except the mention '& Co.' ;
4. By the present contract, & Co. undertake to send to Caterina De Nicola & Philip Ortelli one photograph of & Co.'s choice of the hanging in the Palazzina space of the poster *Is Palazzina on the floor & Co.* ;
5. Caterina De Nicola & Philip Ortelli are herewith given full disposal of the above-mentioned photograph (4.) in compliance with point (3.).

& Co.


Caterina De Nicola


Philip Ortelli




Je ne sors pas, 2021



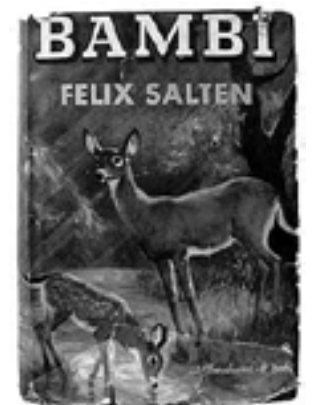
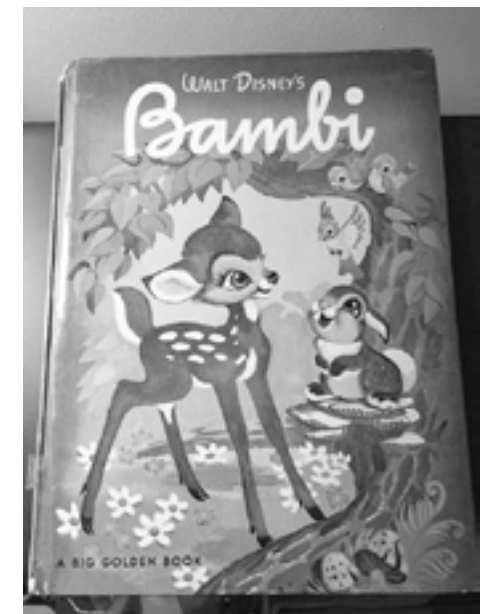
50%, 2020, painted T-shirt from the Ponzi series



Tigger, 2022, music art cover for *Topaz*



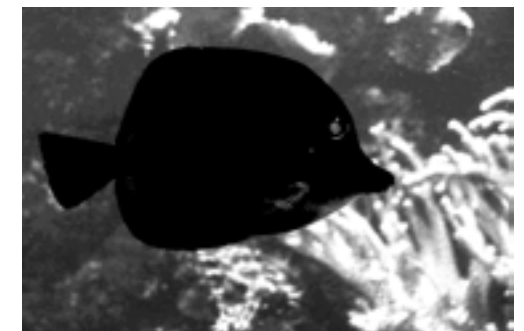
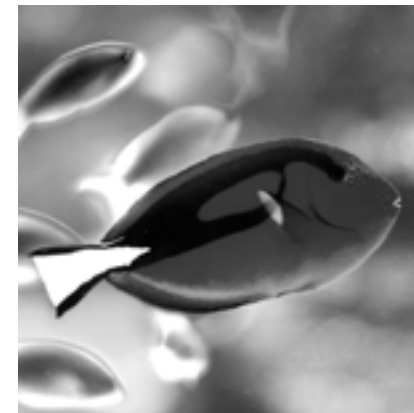
Love letter (from F.), 2021, inkjet print on blueback paper, cans, resin, 73 x 44 cm., Preparadise Sorry Now, exhibition view, Geneva, CH



Researches slides for Bambi Books ed., 2020



Exlantis, 2022, music video, 3'42'', colour, sound



Fishes, 2021, researches slides for the book *A for April*



Faster than free will, 2020, painted T-shirt from the Ponzi series



Fruit card n°23, 2021, print on cardboard paper



Hide and Seek 1, 2022, silver gelatin print, frame



Hide and Seek 2, 2022, silver gelatin print, frame



Hide and Seek 3, 2022, silver gelatin print, frame



Boccioni's hideout, 2020, drawing on paper



G-Kids, 2020, drawing on pink paper, light blue frame



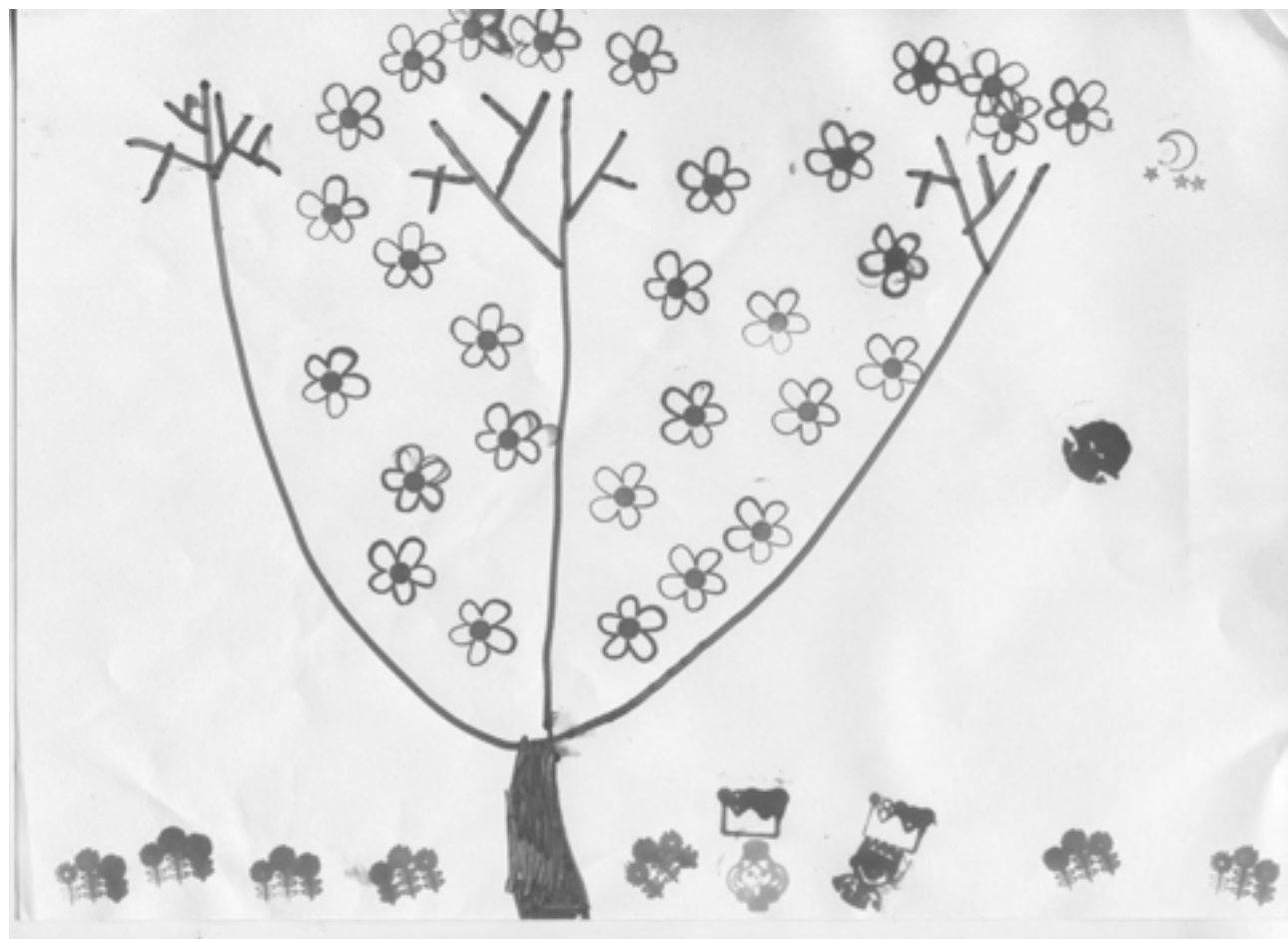
Good news, 2020, watercolor, envelope



Lyrics (m.r.), 2022, lathe square vinyl, 7 inch square, 33 rpm, single sided, limited edition, app. 6 min.



Hand painted wallpaper (pink, blue, white, green and yellow), 2022, painting on wallpaper



Gift, 2020, found drawing, pen on paper



Sweet days of discipline, 2022, found picture, print on paper

6 비참한소리마
6 년CEO멋네고
6 촌스럽던과거
4 다버려놔
2 카톡
2 (카톡)

7 잊어버려후회할것
5 없어어차피넌
6 GO이미발사된
6 미사일이잖아
2 카톡
2 카톡

6 포에지포에지
6 뭐라해요머니
6 어그래포에지
6 아맛다머니요
2 카톡
2 카톡

6 현대성난쟁이
6 공시대난쟁이
6 눈이먼난쟁이
6 성급한난쟁이
2 카톡
2 카톡

6 서툰난쟁이
6 비참한난쟁이
6 무작정난쟁이
6 무한정난쟁이
4 카톡카톡

intro

5 청춘의망상
7 오해하지마너도
6 때가될날게돼

CUT THE CRAP
U THE C.E.O &
U THE H.O.T
DUMP UR SHADY
PAST
KATALK
KATALK

DON'T THINK THERE'S
NOTHING TO REGRET
MISSILE LAUNCH GO
URE ALREADY THERE
KATALK
KATALK

POESY POESY
WHAT'S THAT YO MONEY
OH RIGHT POESY
UH YEAH MONEY YO
KATALK
KATALK

MODERNITY DWARF
CONTEMPORARY DWARF
BLIND DWARF
HASTY DWARF (HASTY : IN A HURRY)
KATALK
KATALK

GOOFY DWARF
MERCILESS DWARF
AIMLESSLY DWARF
NO LIMIT DWARF
KATALK KATALK

INTRO

YOUTH DELUSION
DON'T MISUNDERSTAND
U 2 WILL FLY 1 DAY

Contre-jour

spoken

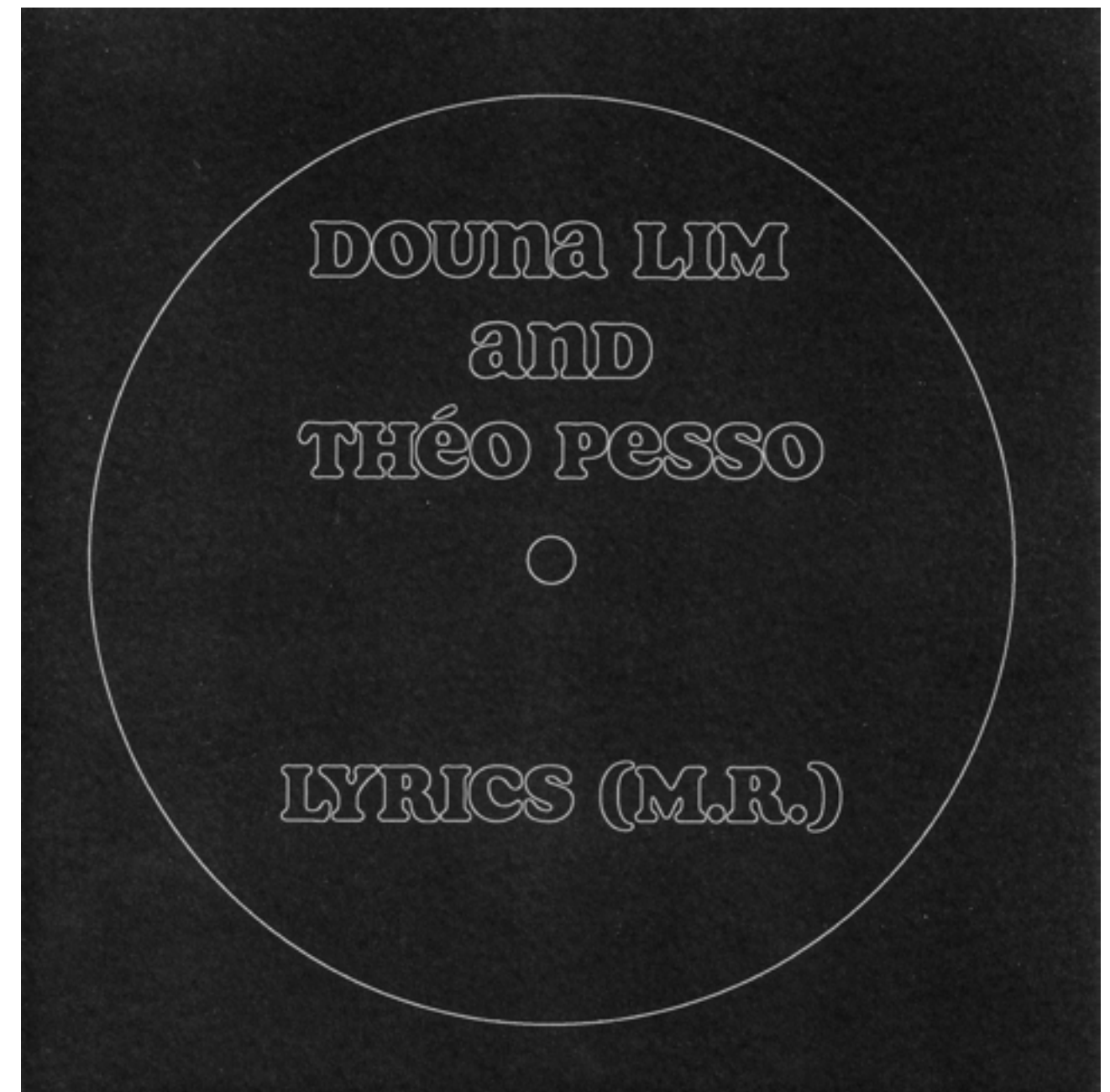
Library Resource & Special Access



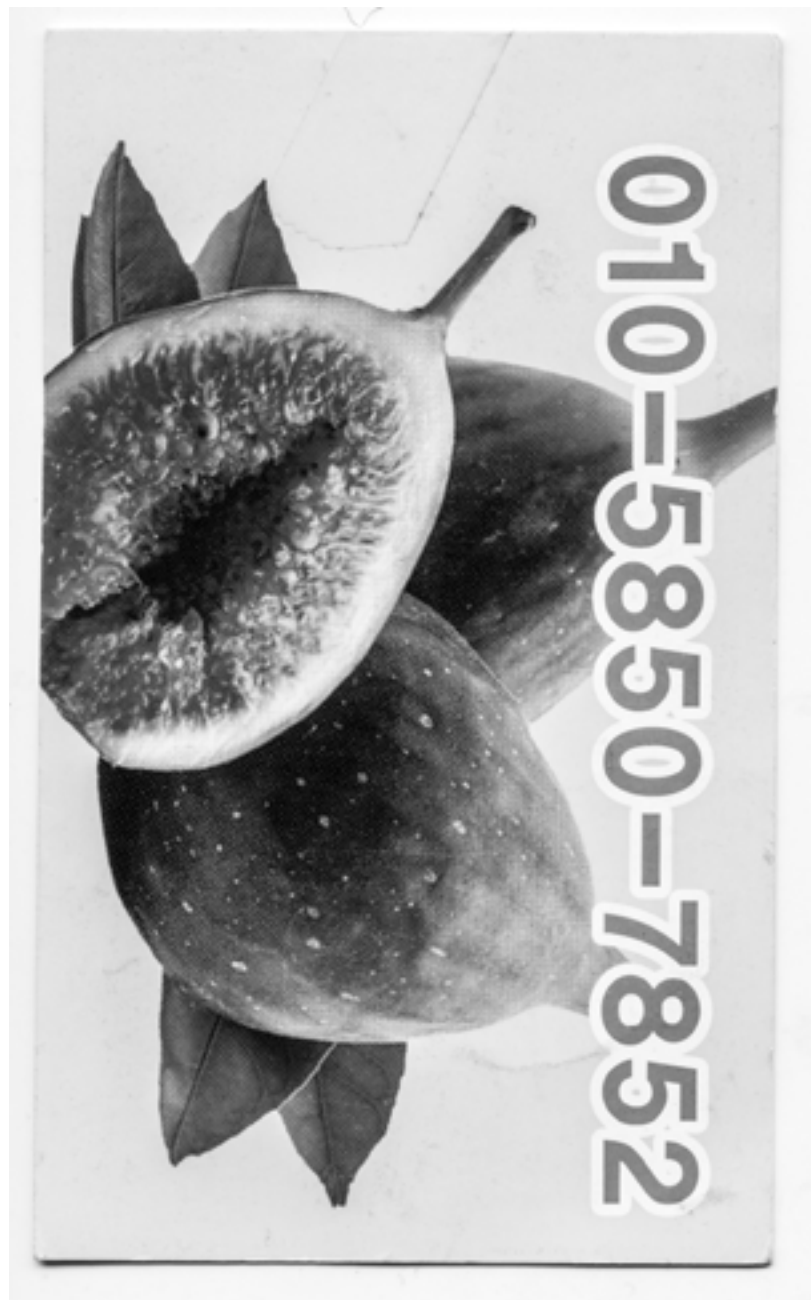
Currency, 2021, made and given by Yann Stéphane Biscuit



Lyrics (m.r.), 2022, lathe square vinyl, 7 inch square, 33 rpm, single sided, limited edition, app. 6 min.



Lyrics (m.r.), 2022, lathe square vinyl, 7 inch square, 33 rpm, single sided, limited edition, app. 6 min.



Fruit card n°03, 2021, print on cardboard paper



Flat visit at Kim and Melany's (Harbord Bakery), 2021, art cover of a sound piece for Ecco Revue, Rome, IT



Interview, 2019, performance, exhibition view, Geneva, CH

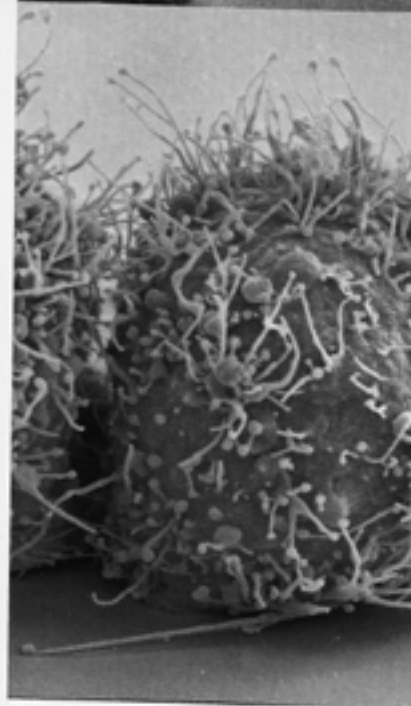
View from the entrance, high-angle shot. A closed door. Some light from the other side of the door. Stairs going up, a few dozen steps, handrails, a carpet, white walls, purple or grey carpet, a fridge, a big white fridge, a canvas bag on the floor. A large rectangular window on the right. A boiler room, a pan, a colander, the sink with a kettle on it and shelves with pepper, salt, bread, tea and semolina. Shelves, one open shelf, two empty shelves, oranges, clementines and three bananas. A light switch, plants, a door, a corridor, an open door, a dark room, a very white window, a very cold light and a sink, a dry toilet. You can see a bathtub and a black curtain, corridor, corridor. White walls, yellow armchairs, a bed, a white bed with a white duvet with a light source in the corner. There is a wooden bed base. Another window with a veil, a curtain and on the floor, a suitcase with things, a white shirt, socks and a black jumper. One door, a rectangular white door with a handle, the door is closed. An insert, a box, a black box, very fragile with white paper on the floor. A yellow armchair with a wooden frame and footrest. On the footrest, there are orange socks and a grey lamp. A light, a very cold, very strong light, a light that comes from two alcove windows. The sofa, the yellow and fluffy sofa. There are things on the floor. A black bag, shoes, a white box, a desk. On the desk, a pile of papers, boxes for storing papers, a computer, a helmet, a lamp, a chair. A black leather chair with a metal frame. The table is made of wood. TV off. A grey TV with antennas. The TV stands on a black structure on which there is a white notebook, cables and a door with a black handle. The door is

closed. A light, a light source in the corridor. In the entrance, handrails, things on the railing. At the back, the fridge and a corridor. At the window, white veil curtains. A hand, a hand, a window. Harbord Bakery. Two bicycles, a red car, a black car, brick houses. Four windows, four windows on the small house on the left with an entrance. Bushes, a bicycle, a pole. Two-storey brick houses, the street. Concrete. Harbord Bakery, a large bay window. On the right, windy trees, two windows and a large bay window. A red car, a black car, a passing taxi. Another green car and a grey car.

Flat visit at Kim and Melany's (Harbord Bakery), 2021, text of a sound piece for Ecco Revue, Rome, IT

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Annette O' Meryl (collages), 2020, in Revue FAIR, Geneva,
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Matthew Barney: Redoubt

2019.9.28 – 2019.12.15

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Annette O' Meryl (collages), 2020, in Revue FAIR, Geneva,
CH



Meryll O' Meryll (collages), 2020, in Revue FAIR, Geneva,



Espaces de rêves, 2021, series, inkjet on Awagami Inbe paper, wood frame and aluminium, 119 x 84 cm., Preparadise Sorry Now, exhibition view, Geneva, CH



Collection of food interiors, 2021



Selling Alfredo Coloma's paintings, 2021, performance, Geneva, CH



Chit chat with Mr. Magic, 2021, performance, Prague, CZ



Fruit card n°02, 2021, print on cardboard paper



Picture of a dog's mouth, Lisbon, PT, 2019



Paola Quilici showing how to properly wrap one of her largest painting titled *Six moves*, 2022



Collection of food interiors, 2021



Chairs and lighting, 2021, Preparadise Sorry Now, exhibition view, Geneva, CH



The meal will not be charged, 2018, performance and collection of stolen object, Vanessa Urban bringing a stolen flower and vase, Geneva, CH



One night stand, 2018, carved metal plate, 10 x 5 cm., One Night Stand exhibition view, Off Hof, Basel, CH

IVREA OR THE CHILDREN OF THE MOON

CAR - INTERIOR - NIGHT

CHARACTERS

SUSAN: Young professional. She is naive. It is difficult to tell her age. She could be 25 but she could also be 52. Her face is pretty damaged, but her eyes are still full of innocence.

EMPLOYEES: They are between 5 and 15 people. They always move as a group. They are organised. We can almost consider them as Siamese.

Three guards

GUARD 1: Sympathetic but villainous

GUARD 2: Sympathetic but bizarre

GUARD 3: Friendly but suspicious

BLIND MAN: Guardsman of the building. He never speaks. He takes care of the animals.

SCENARIO IVREA OR THE CHILDREN OF THE MOON

CAR - INTERIOR - NIGHT

SUSAN drives by night. It's raining. She takes out from her handbag a card with FACA's address. It says: Foundry for Altered Computer-monitored Architecture. Cut. Once arrived in front of the main building, she's received by a blind man. She enters the institution where she has been invited to archive their telecommunication machines. When she enters the building, something strange happens.

The walls are wriggling on the surface, almost like billions of ants milling in waves of micro-movements. The building is built with antique pillars similar to a 16th century villa with baroque mouldings on the ceiling. Curiously the rest is very minimalist, with no single golden frame painting, and the walls are still wriggling... At the end of the first corridor she notices a sign on which is written: "World's First Widest Panel of Deep Fake Landscape Operated By FACA". (Zoom:-) reframes the wall with antique pillars, we can almost distinguish some chandeliers. (Zoom:-) reframes in the wall and the wriggling becomes more and more intense like a constant noise. Cut.

OPENING CREDITS

Double doors open. Seven employees of the building are sitting at a table which is disproportionately wide, and makes them look terribly petite.

EMPLOYEE A and B: We solely represent what we are and nothing else. We do not seek to represent a different state than what we are, here, at this moment. We do not provide any artifice.

EMPLOYEE C: We are talking about an infinitely grand intelligence but we do not pretend to own more intelligence. We are not pretending to predict the future, we do not pretend to provide evasion into another world. We are researching for further definition, however we have not found it yet. We are talking about a possibility, we are talking about an architecture but now do not misunderstand, this is all about a world of appearances. Here, appearances are appearances.

EMPLOYEE A, B and C: Here, you are one body. You are an entity. You are something. Something entire. Something to look at. You are wearing your clothes because you chose to dress as you are, with your taste, by your attitude. You are totality.

Suddenly, three guards sitting aside in the darkness applaud. They applaud continuously with such vigour that the noise becomes unbearable. Silence. Susan, who couldn't speak at all during this ceremonial speech, grasps the box that looks like it has been waiting for her. The box contains a clean towel, a soap not yet opened, a hair dryer and a set of keys (probably with a sign on it saying "Guest House.") She leaves the room with the three guards accompanying her.

CORRIDOR - INTERIOR -

(DEEP FAKE PANEL WALLS REPRESENTING AN IMAGE OF A WINDOW. OUT OF THIS WINDOW IS A GALAXY)

SUSAN *staring at the wall, appalled:*
What a beautiful light...

Something strange is happening in this sequence: a sort of cringey Caring Space. The guards stare at her, smiling like children do.

GUARD 1: Do you like women or men?

SUSAN, *surprised:* Why are you asking?

GUARD 3: Could you please answer the question?
It's the establishment's requirement.

GUARD 2: You can tell us you like women. You know, we do not judge here.

GUARD 3: We have to install and configurate your room, with the networks, you know, it's the protocol...

Fade out

ROOM - INTERIOR - NIGHT

SUSAN *wakes up. Calm and Darkness. She leaves her room, the camera stays. A light appears in her room and makes some tentacles of light rays, it moves very slowly. The mysterious light flickers in an irregular way. (Music) She wanders through the corridors of the building in her dressing gown, barefoot. She finds a thin door slightly open with low light coming from inside. (Music gets intense) She enters and finds herself back through layers of heavy velvet curtains, when suddenly she sees a glow, like she's never seen*

before. She is in a room lit by a giant white moon. The air is thick. It's so hot that her skin is slippery and gleaming. A drop of sweat drips from her forehead. All of the employees and guards are here too and they are wearing these strange big glasses (between 3D and VR glasses). They are staring the moon and they all whisper something at the same time. Some are crying, some are in some state of extreme pleasure, some are breathing very heavily, some are dripping on themselves. From their static bodies are rip out some screams of multiple spasms and orgies. At that moment SUSAN sees BLIND MAN, he's the only one who's not wearing these mysterious glasses.

SUSAN: Please tell me what do they see?

BLIND MAN points his finger at her. His face goes through an intense metamorphosis, his bulging eyes get wider and wider. We can tell that BLIND MAN and his eyes that do not see, are at this moment, seeing horror. SUSAN is frightened and escapes, wishing she won't come back in that room ever again.

CORRIDOR - INTERIOR - NIGHT

GUARD 3 suddenly appears from nowhere. He grasps SUSAN'S arm and carries her in a hurry.

GUARD 3, whispering in her ears: Come over here. You got frightened. Shut up and now repeat after me: I did not resist to the enchantment of this hour. I pretend to forget. I showed disrespect to the authority. I woke up too late. I did not want to follow the instructions. I did not see the link between things. I wanted to know more than I should know. I did not sleep enough. I did not open that door. I did want to see this light. I had too much light. I opened my eyes knowing I should have kept them closed. I did not...

Fade out

ROOM - INTERIOR - NIGHT

The walls in SUSAN's room are full of images of fire. Extremely strong fire, like the surface of the Sun which never stops burning. SUSAN is lying on her bed with her two hands on her chest. Calm, she looks asleep. The burning Sun reaches on SUSAN and her bed, she burns with the Sun.

Fade out

ROOM - INTERIOR - ARTIFICIAL LIGHT: WHITE INFINITE ROOM

SUSAN is still lying on her bed. She and her clothes have no trace of burning. Silently, she stands up, passes her hand over her skull and starts walking.

SUSAN monochord voice:

THE ROOM - INTERIOR - NIGHT
 The room is a small, square room with a white ceiling and walls. The floor is made of dark wood. There is a large window on the right wall, looking out onto a dark night. A small table with a white tablecloth is in the center of the room. There are two chairs with dark upholstery on either side of the table. A small lamp is on a table next to the window.

ROOM - INTERIOR - ARTIFICIAL LIGHT
 The room is a small, square room with a white ceiling and walls. The floor is made of dark wood. There is a large window on the right wall, looking out onto a bright day. A small table with a white tablecloth is in the center of the room. There are two chairs with dark upholstery on either side of the table. A small lamp is on a table next to the window.

THE ROOM - INTERIOR - NIGHT
 The room is a small, square room with a white ceiling and walls. The floor is made of dark wood. There is a large window on the right wall, looking out onto a dark night. A small table with a white tablecloth is in the center of the room. There are two chairs with dark upholstery on either side of the table. A small lamp is on a table next to the window.

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I've got it here, 2019, message on a mirror, exhibition view, Geneva, CH



Office interior, picture of the Olivetti factory, Ivrea, IT, 2019



Kevin's crisps, 2022, black & white portrait



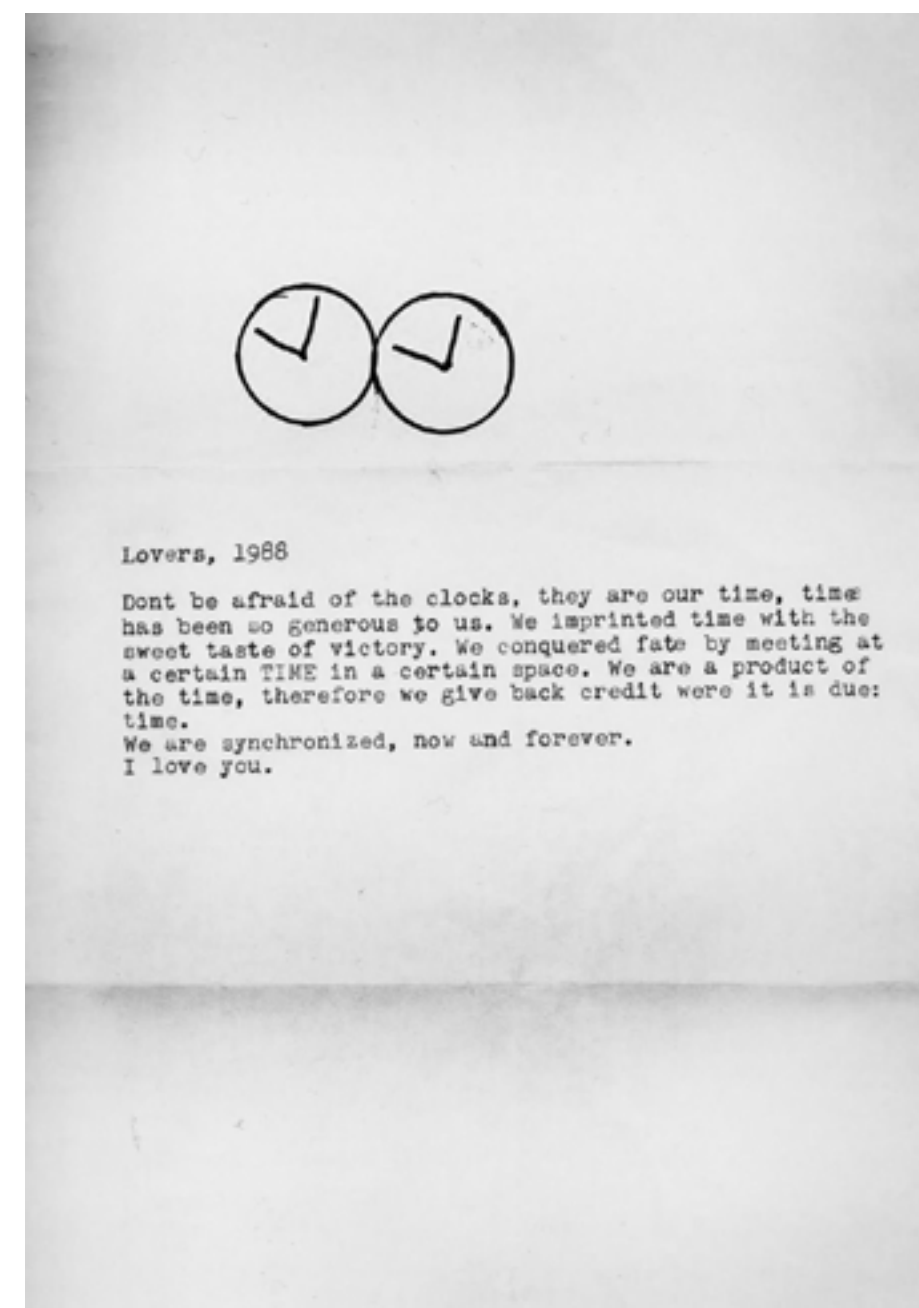
Original sound track, 2019, tape recorder, microphone, wallpaper, exhibition view, Geneva, CH



Fruit card n°24, 2021, print on cardboard paper



Building, picture of the Olivetti factory, Ivrea, IT, 2019



Collection of *Perfect Lovers* related items, (Cavalier and Gonzales-Torres), 2018