

Claudia Marlen Lombardi

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EDUCATION

since 2021 Bachelor in Art and Mediation, Lucerne University of Applied Sciences and Arts
2020-2021 Propaedeutic Course at the School of Design Invers

EXHIBITIONS

2022 *All Inclusive Festival*, Lucerne University of Applied Sciences and Arts, Emmenbrücke
2022 *Vom Baden lernen*, Bad zum Raben, Baden
2023 *All Inclusive Festival*, Lucerne University of Applied Sciences and Arts, Emmenbrücke
2013 *Raumkomplex*, Lucerne University of Applied Sciences and Art, Emmenbrücke

PROJECTS

2019 *jungpalett* curation and conception of project in collaboration with Alice Seiz
since 2022 *ARNOLDGalerie* Aarau, curatorial assistance
since 2022 *Diskurskafi*, creating a room for discussion in collaboration with Hanna Altenburger, Marisa Nussbaumer, Till Stucker, Katja Ewald, Rosa Zimmerman, Carla Wechsler, Janina Korte



PURE BENEFIT

*Site- specific Installation, Bad zum Raben, Baden
Text on cattle brushes, metal chains
Dimensions variable, cattle brushes 8x10x50 cm
2022*

The work evolved as part of the transdisciplinary project *Vom Baden lernen* (learning from bathing) between the Institute of Geography of Berne, the Institute Transdisciplinary from Zurich and the Institute of Fine Art, Lucerne. The project dealt with the history of thermal springs and bathing culture in the city of Baden.

Cattle brushes hang provocatively and ironically in a bathing room at the *Bad zum Raben*, unclear whether they are appropriate for one's own wellness experience. The visitors of the *Bad zum Raben* were invited to interact with the brushes.

The labels such as: *Bodybliss* or *Rejuvenating Treatment* on the brushes raise questions about commercial wellness treatments. Between imagined pain and relaxation, the work *Pure Benefit* exaggerates in an ironic play the healing promises around thermal water and its treatments.



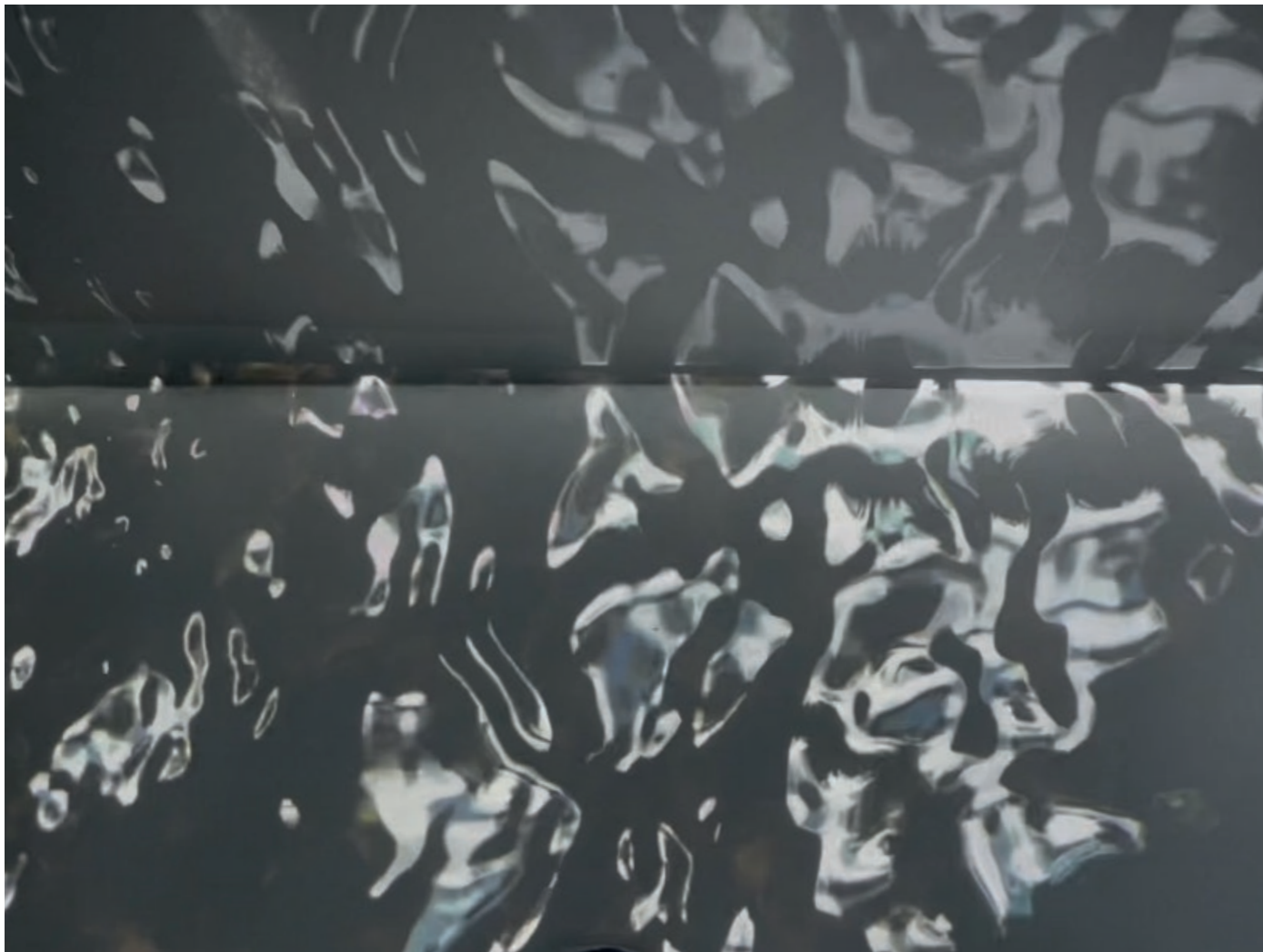


MSB

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HOW CAN WE LEARN FROM WATER?

Film stills

Projection onto water in bath tub filled with water

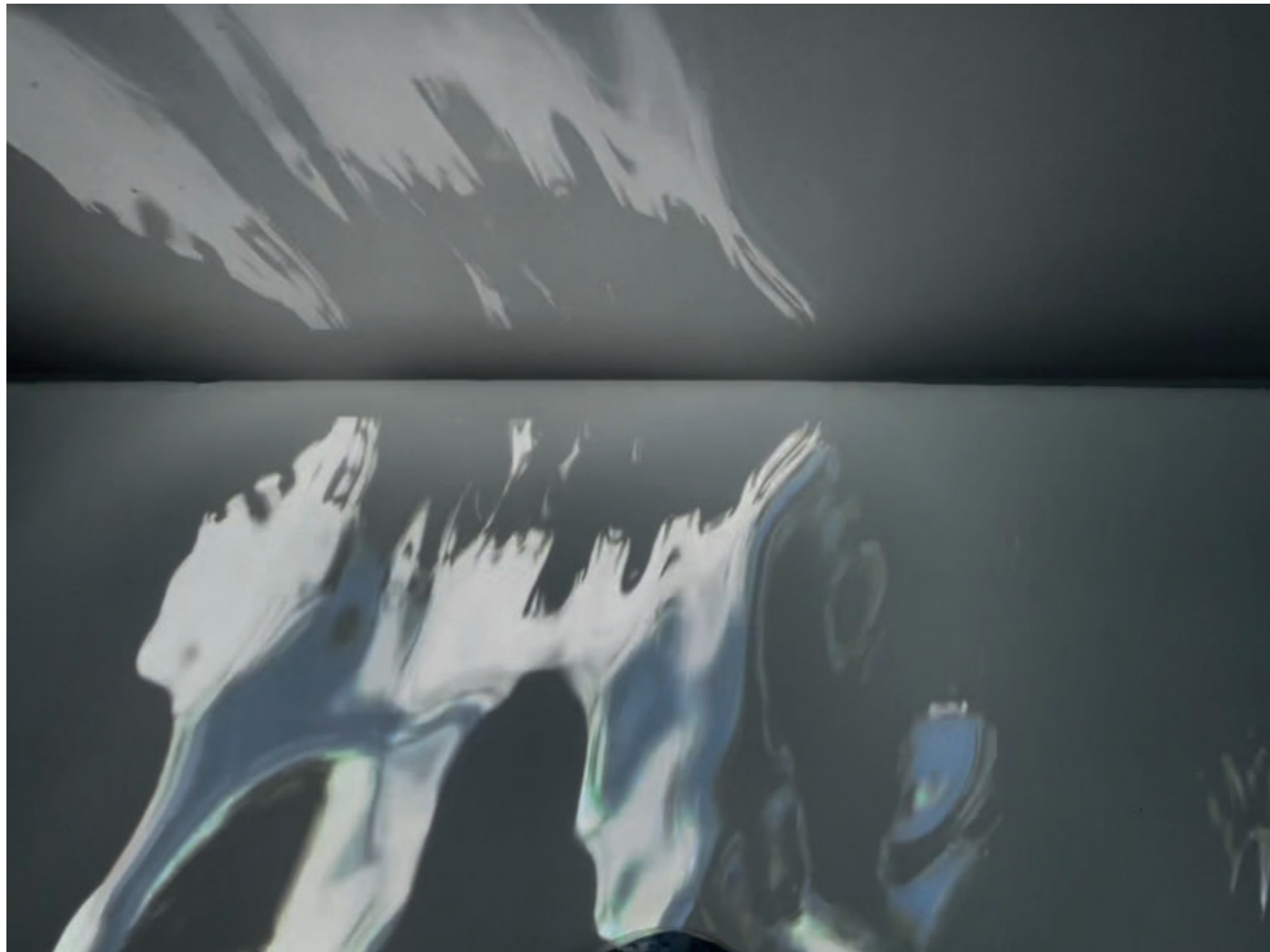
Research documentation

2022 - ongoing

Having grown up near a groundwater zone, I felt compelled to question my relationship with this zone and the water that sustained me during my childhood.

Linked to the concept „Bodies of Water: A Posthuman Feminist Phenomenology“ from Astrida Neimanis, I am interested in how we can learn from water in different ways.

I spent several days at the groundwater site documenting my experiences with the water and the place, which I projected in a bathtub filled with water (stemming from this groundwater zone).





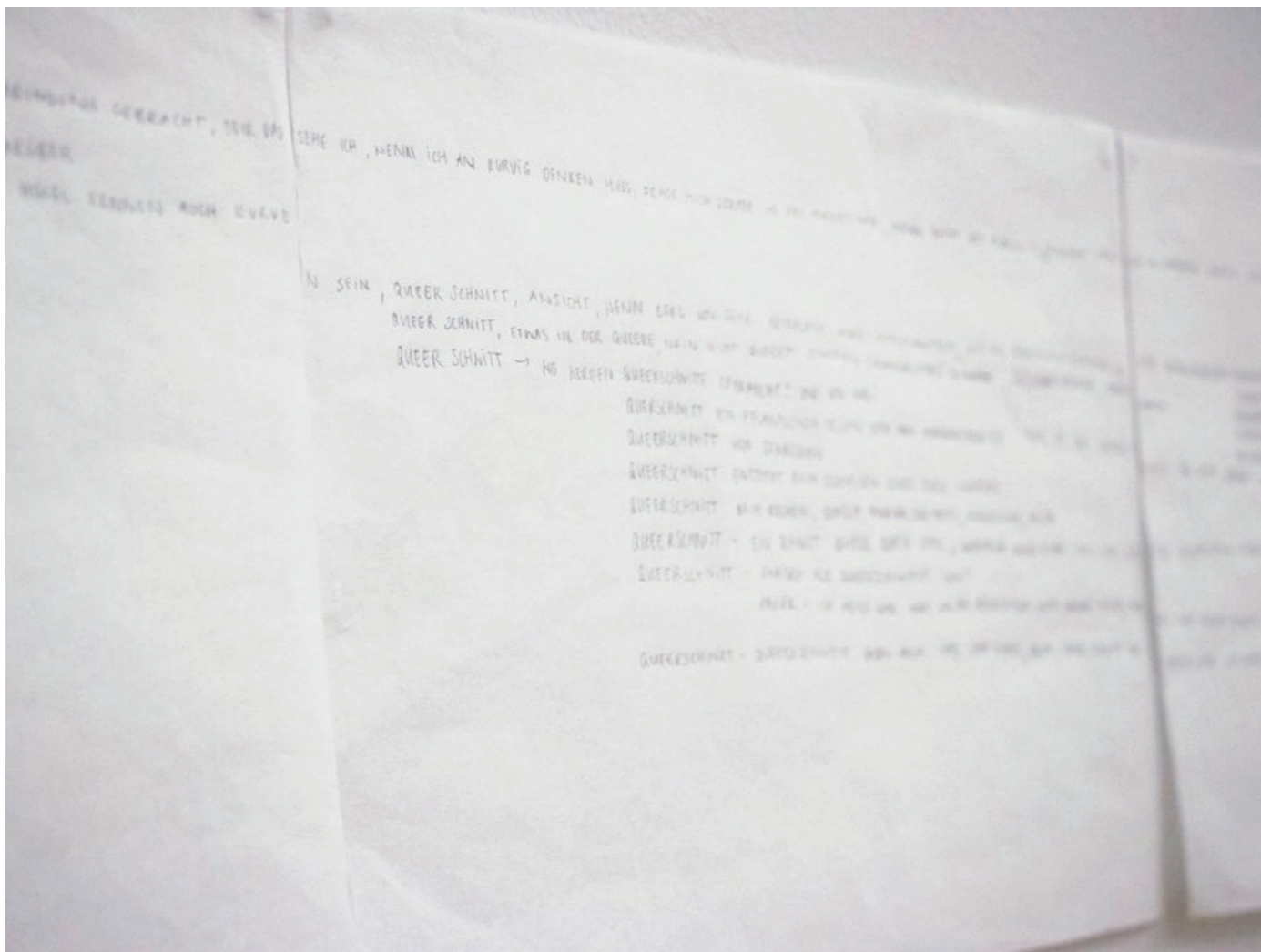
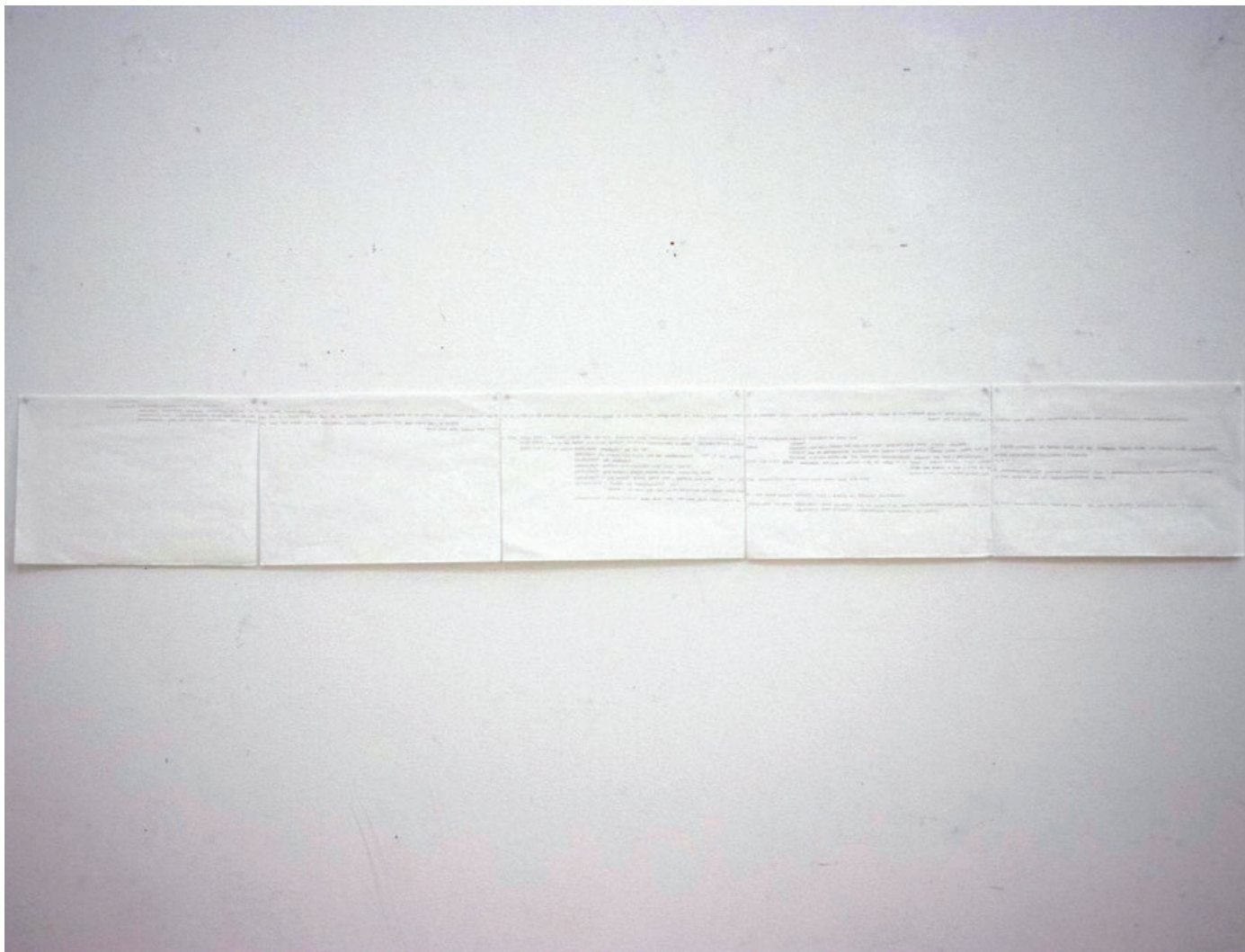
QUE(E)RSCHNITT / (CROSS-SECTION)

Text on 5x A4 Papers

5x 21x29.7 cm

2022 - ongoing

The use of language as a tool helped me to examine flows. I have always struggled with expressing myself through language. In this writing process, the conventional ways of writing and reading a text dissolve. The associative collecting allowed me to enter a state of flowing writing without having to conform to a text form. I used the method of „écriture automatique“ and set myself some rules to follow during the writing process.



GOTAS SOBRE CÁSCARA DE HUEVO

Multi-parts installation

Dimensions variable

metal rack, infusion bag, eggshell, salt, tin basin

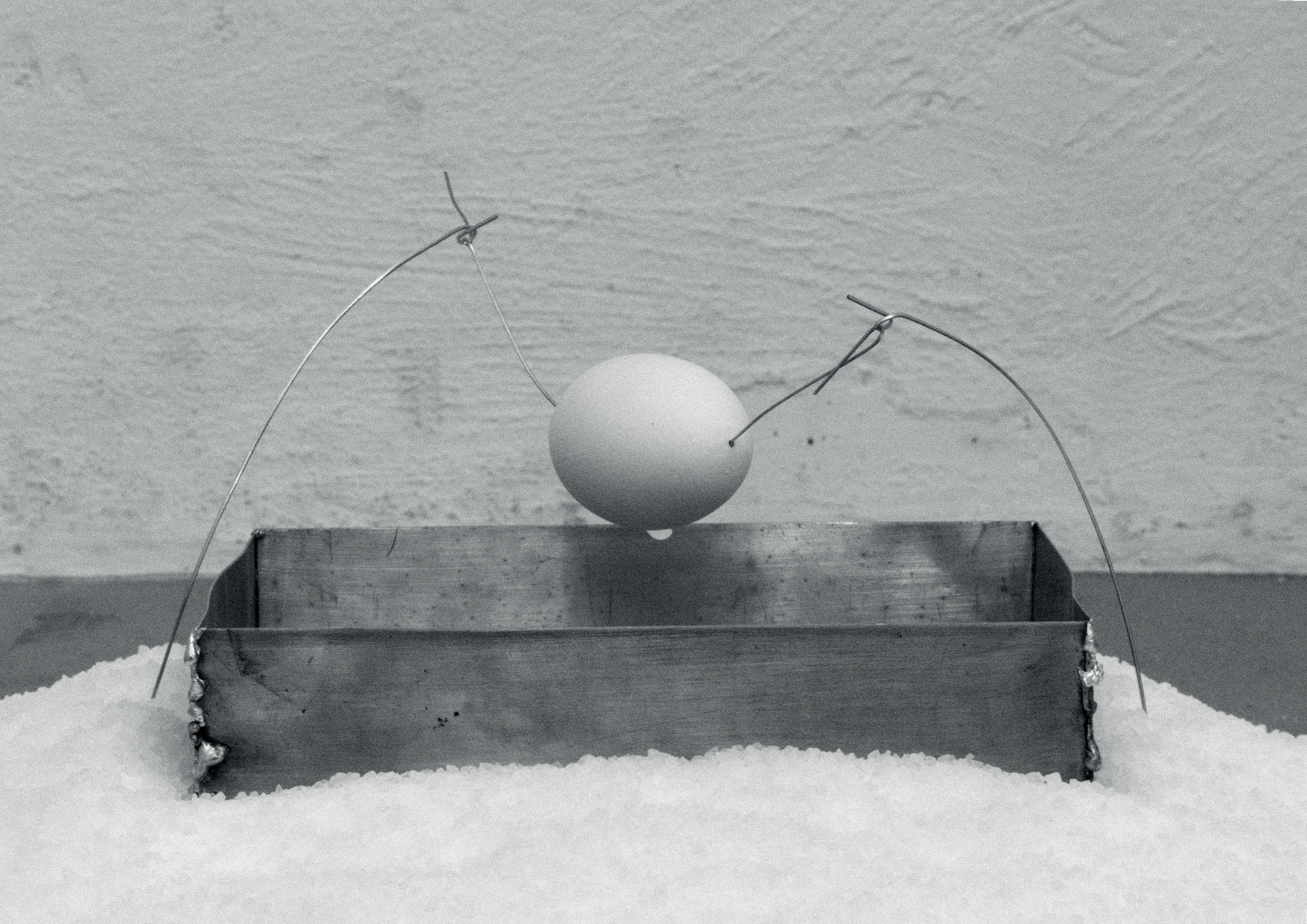
2023 - ongoing

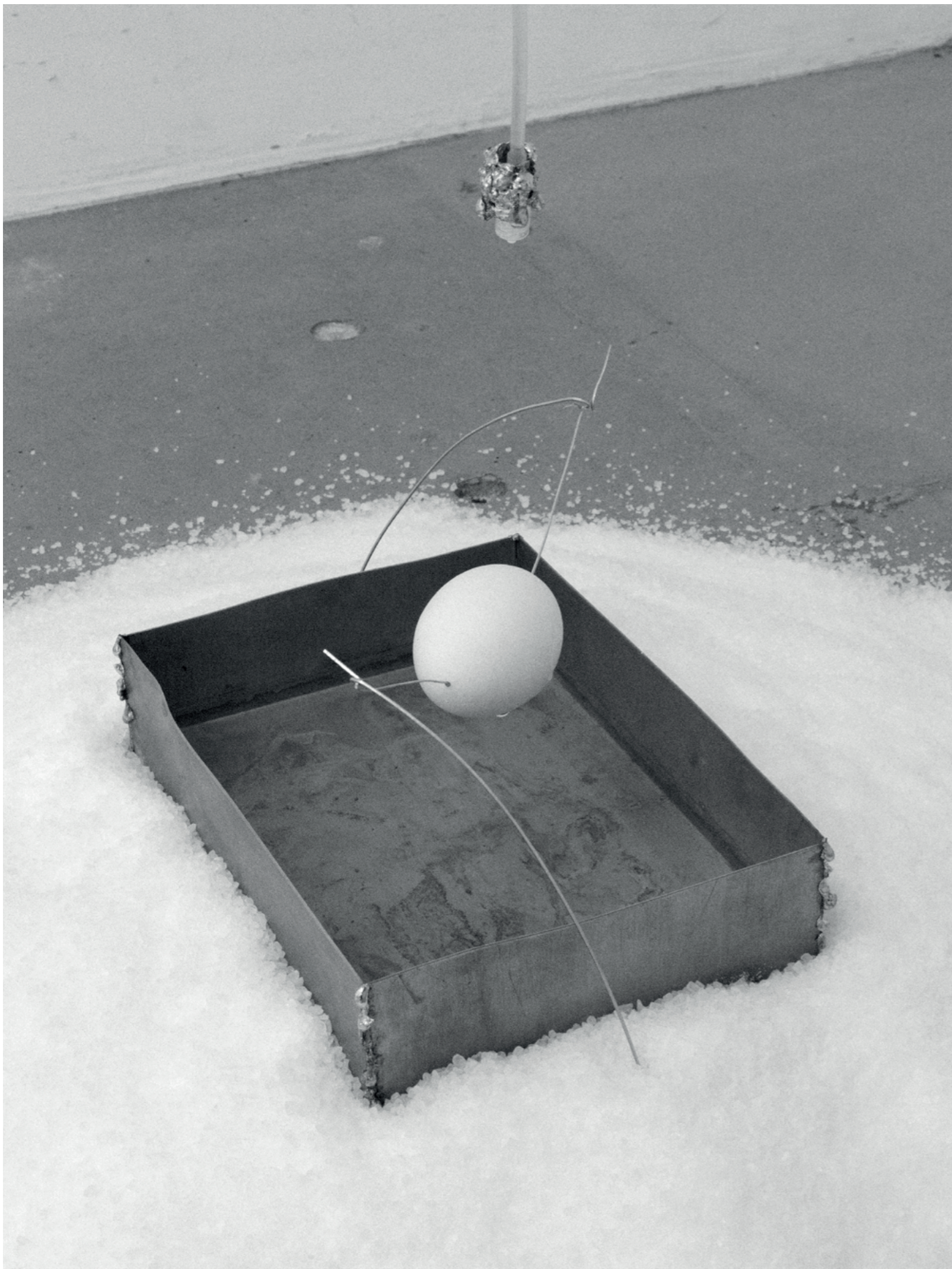
A drop of water was constantly dripping on the eggshell during this installation, slowly dissolving the eggshell.

In a further step I'd like to record the dripping sound of this process of dissolving and work further with the sound.

I was interested in how we can use the properties of water and transfer them to an archiving praxis? How does the sound of a dissolving eggshell change during its process of dissolution? How can I recall something without only reconstructing it?







STREAM STORIES

Relief Print from a construction plaster cylinder

45x 28 cm

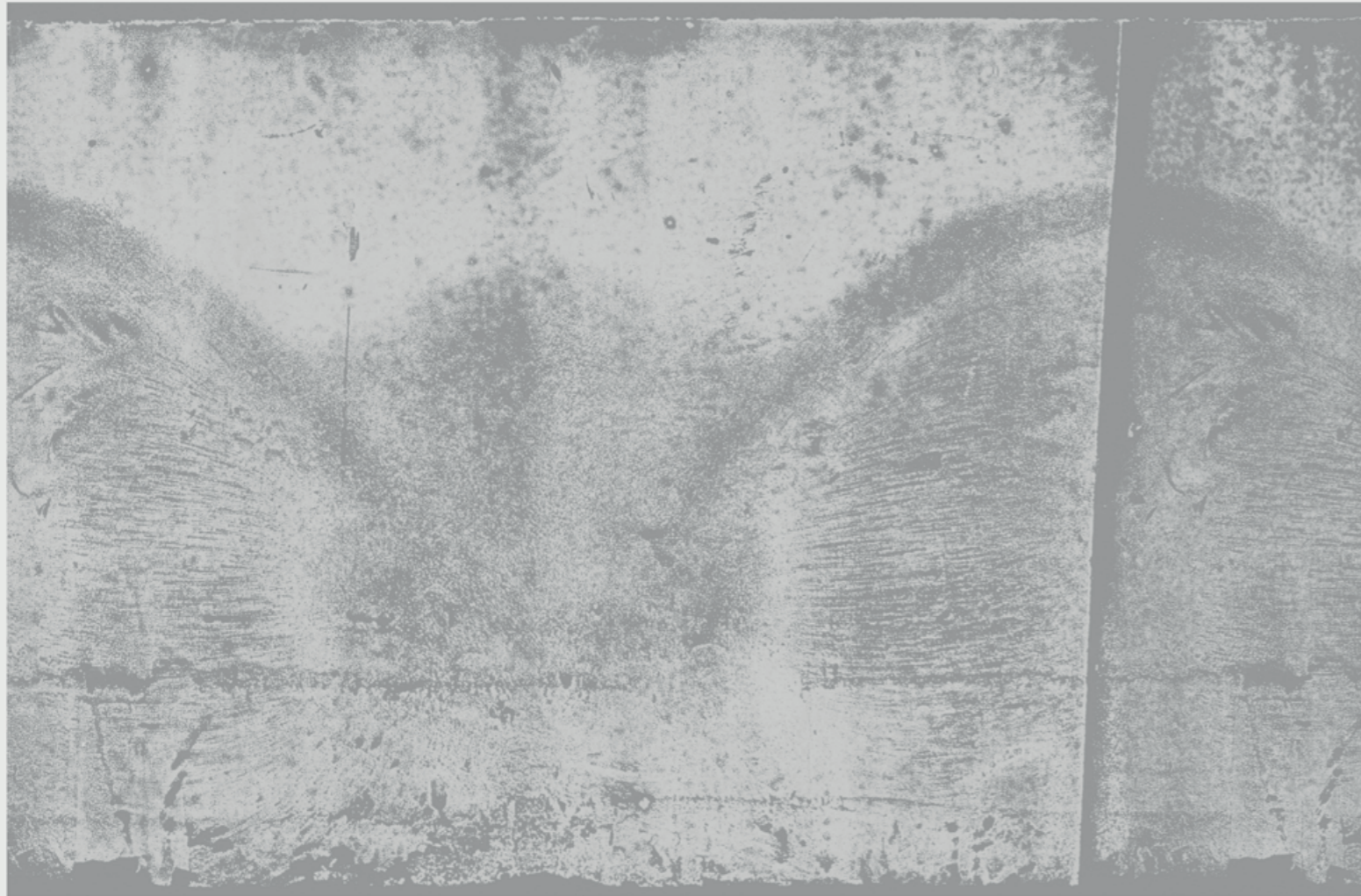
2022 - ongoing process

How does the process of dissolving from water in a material manifest itself visually?

Astrida Neimanis explains in her concept „Bodies of Water: A Post-human Feminist Phenomenology“ that water can be understood as an archive or that the properties of water can be transferred to the practice of archiving. On the one hand, because water has the function of preservation (ice), but also because in its liquid state it can dissolve or dilute things, which in Astrida Neimanis point of view is also an important property for an archiving praxis. In her concept, she suggests that we learn from water and we start thinking with water.

This property of water that can dissolve things interested me. Especially to the notion of the archive and its understanding in society today. I wanted to explore through a material how this process of dissolution could manifest itself and what information could be gathered by such process stemming from a little stream.

I can imagine continuing this collection of capturing dissolutions on different bodies of water (streams), as they also hold different stories.



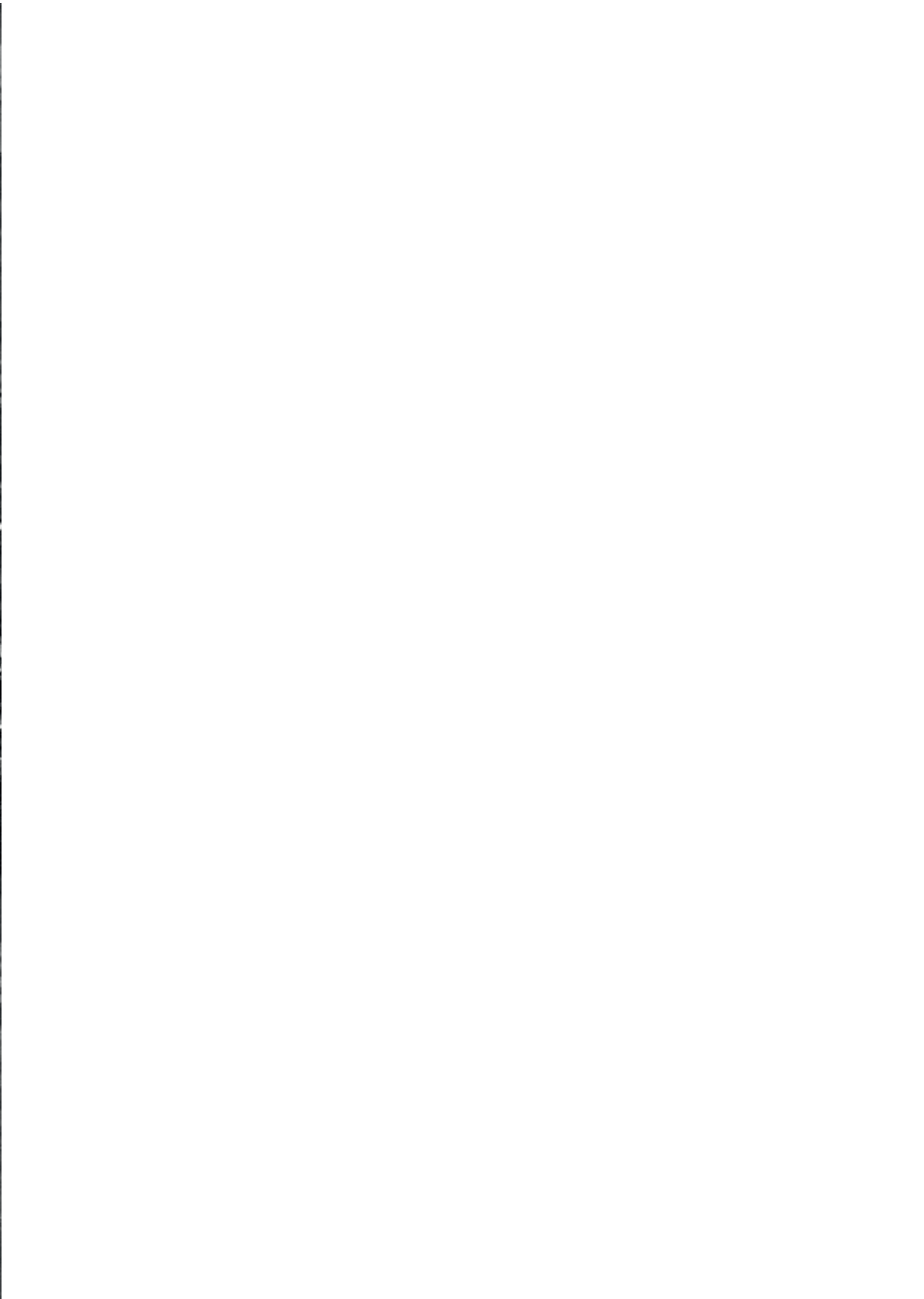
[Suhre, Suhr, AG, CH]
[27.11.2022]

30 '
[construction plaster]



Construction plaster cylinder placed in the stream for about 30 minutes.



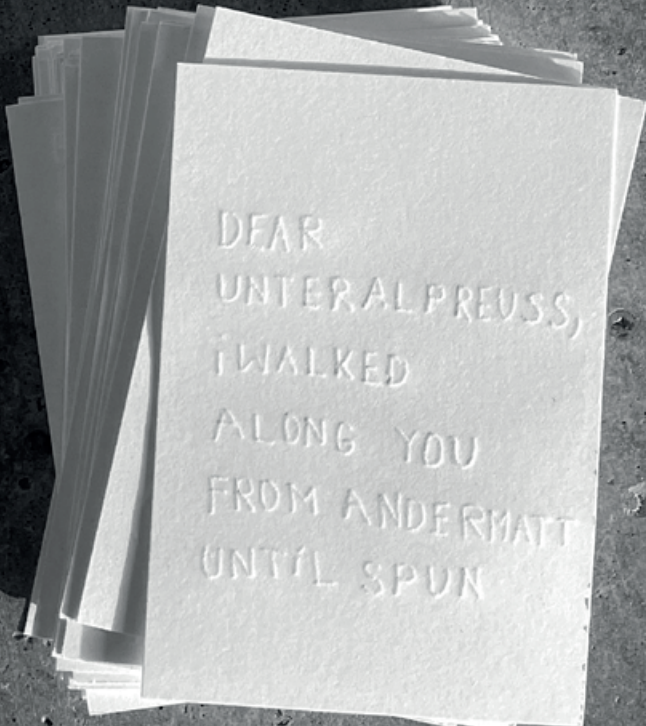


WATERY WHISPERS

Installation, HSLU, Emmenbrücke
Text on 61x A7 Papers, Sound
2023

I walked along the Unteralpreuss, recorded the sounds of the river
and springs and learned about the rivers and waters' resistant
potential.

Audio: <https://on.soundcloud.com/wbfpY>



DEAR
UNTERALPREUSS,
I WALKED
ALONG YOU
FROM ANDERMATT
UNTIL SPUN



EVSS,
J
RYAL

I TRIED TO LISTEN
TO YOUR WHISPERS
AND ALSO
YOUR SCREAMS

AND WASN'T
SURE WHAT
YOU WERE
TELLING ME

DO I HAVE TO
UNDERSTAND
YOU?

WERE YOU
TRYING TO TELL
ME / US
SOMETHING?

I LISTENED.

SOMETTIMES
YOU
WERE VERY
LOUD
AND YOUR
CONSTANT (CRIS)
FILLED THE
VAST LANDSCAPE

(I'M NOT SURE
IF THEY WERE
CRIS THOUGH)

NONETHELESS
YOU LEFT ROOM
FOR THE BIRDS
AND MARMOTS

watery whispers
dear untermensch, i walked (from) along you from andsimatt until spur.
i tried to listen to your whispers, and also your screams
and wasn't sure what you were telling me
do i have to understand you?
were you trying to tell me /us something?

i listened
sometimes you were very loud and your constant (cries) rushes filled the vast landscape
(i'm not sure if they were cries though)
nonetheless you left room for the birds and marmots
to sing
walking along you i also heard
little streams that spring up next to you, to flow into you later, which whisper softly aswell
are they happy to join you you?
whispery excitement

did you know you that the stones influence your rushing sounds (screams and whispers)?
depending on how the stones lie on your path
this will change your tone
i've noticed larger stones
provoke a louder sound
but i'm sure you were aware of that.
i assume you had to meander around
or over them for some time now
until the stones slowly will wear away
and will unite with you and your drainage pattern
while walking along you i also noticed
i'm becoming an ingredient of an existing hybridity (as Lucy R Lippard describes in her text All over The Place)
by entering that hybrid
we change it

in each situation we have a different role i caught myself, taking a break on a wide grassy plane
following one of the little springs
up the hill

at one point i stopped
and started to play with the stones
i changed their arrangement
took some of them out of the springs way
the water flowed down quieter and faster
i asked myself

do you really want that?
am i showing you care with that?
or am i causing you harm?
i've noticed, i'm largely unfamiliar with your nature
i was interacting with a small part of a larger system
not knowing what it's function is
i also wondered

is the arrangement of the stones along your path all your doing or were there external hands at work?

another excerpt from Lucy R Lippard's text came into my mind

I suspect no landscape, vernacular or otherwise, can be comprehended unless we perceive it as an organization of space; unless
we ask ourselves who owns or uses the spaces, how they were created and how they change.

then i thought

your fragility might be hidden behind all the pompous mountains that surround you
and the scenery masks your (little) wounds

i believe you have an underestimated strength within you,
along with all the springs that flow into you, to resist and heal yourself.

looking back, i'm not sure that's what you were trying to tell me
but i've learned from your resistant potential



RAUMKOMPLEX

*16- channel soundinstallation, HSLU (at the ventilation cellar)
Collaboration with Florin Garzotto, Alex Danuser, Christof Stein-
mann, Luzi Paulin Simeon, Andrea Sommer
2023*

Pictures: Alex Danuser

Audio: <https://soundcloud.com/interrational/raumkomplex>

This soundinstallation is a collaborative work which was developed to the topic of space.

In the soundinstallation the sound of dripping water can be heard, but no water is visible. I was interested how sound can act as an indicator as an indicator for something that is known but not visible to the eye in the room. I was also interested in how the dripping sound relates to the space it's played and to the other sound contributions.



K&VKD

Whatsapp groupchat with Alice Seiz
2022 - ongoing process

Together with Alice Seiz, who studies the same at a different school, we are exploring different types of exchange without being physically in the same room. We have a Whatsapp groupchat where we share things about our current working processes, gather inputs and exchange on different ideas. As a collective we are interested in our working flows and organising smaller events to connect people with similar interests.



AUSTAUSCH

SUN, 30 OCT

CLAUDIA KÖNNEN WIR EINEN GRUPPENCHAT MACHEN WO WIR UNSERE GEDANKEN UND IDEEN UND ARBEITS SACHEN REINSENDEN EINFACH SO

MACHEN WIR

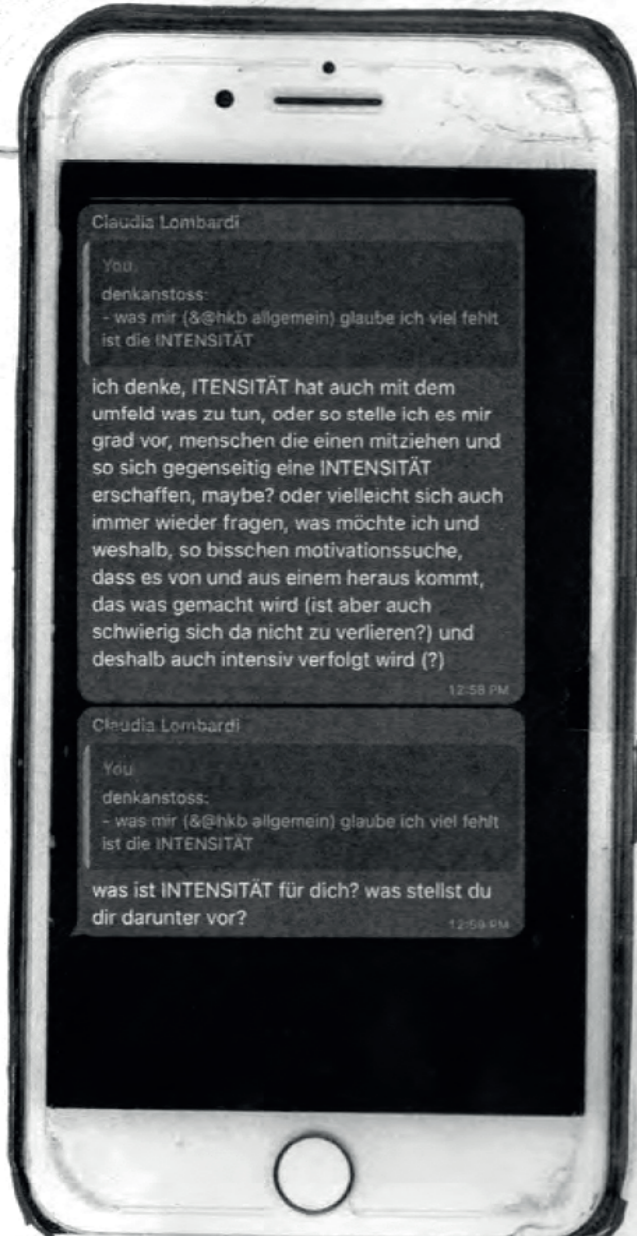
UNBEDINGT

FIND ICH SEHR GUTE IDEE

WIE FINDEST DU DAS

DK COOL SEHR COOL

INTENSITÄT
- MASS, IN DEM ETWAS AUSGEKÜGT ODER VORHANDEN IST



denkanstoss:
- was mir (&@hkb allgemein) glaube ich viel fehlt ist die INTENSITÄT
- hattest du im propi intensität?
- wie kann man selbst intensität erzeugen? welche faktoren braucht es?

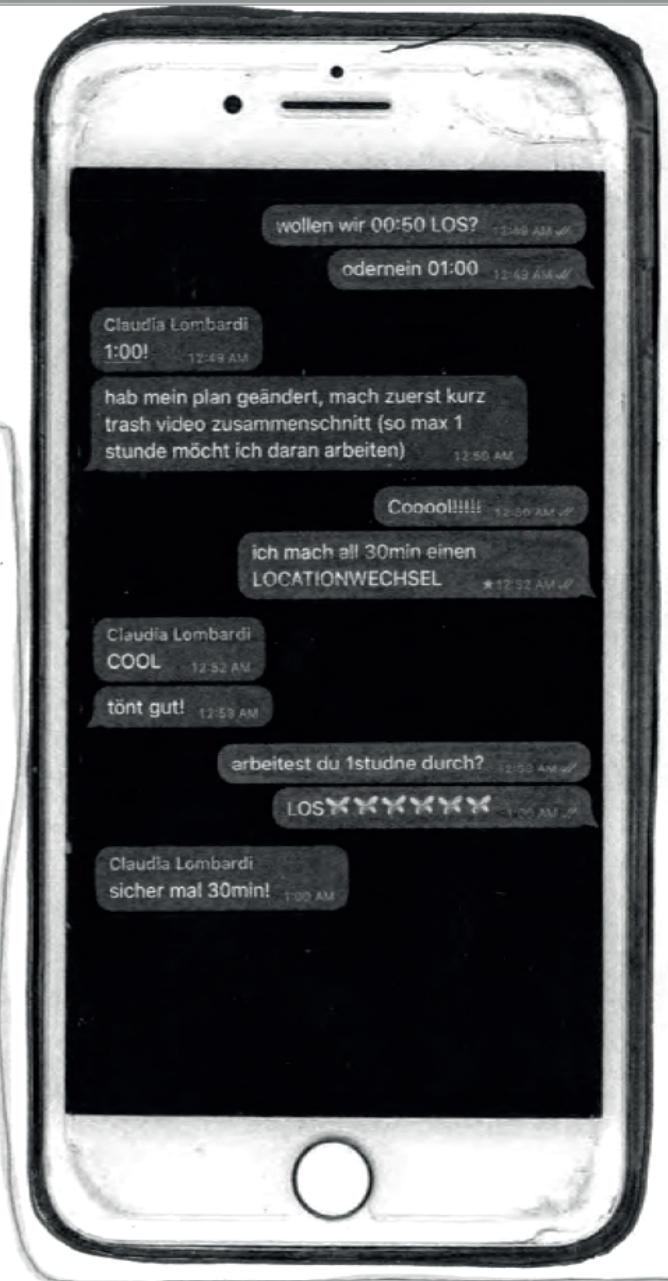
ich bin nämlich im atelier
paraphrasiertes zitat von meiner ateliernachbarin
"es gibt keinen grund wieso du nicht auch einfach jeden tag im atelier 50 grauenvolle dinge produzieren darfst"

Claudia Lombardi
You update?
wie bei dir? 7:00 pm
Claudia Lombardi
morgen?
heute? 6:05 pm ✓
na? 6:22 pm ✓

K&VKD ANZÜGE NOV '22

UMGANG MIT ARBEITSZEIT
GERADE SEHR IDEELOS VIELLEICHT MACH ICH MAL DENKRAUSE ARBEIT MACHEN ÜBERS VERLOREN SEIN MIT ARBEIT
WOLFGANG TIJMANS-MANUAL (SAMMLUNG)
SEMESTERFAHRPLAN ???
ATELIERZEIT PROTOKOLLIEREN
MINI ZINES ZU DINGEN DIE MICH UMTREIBEN (KLEIN, SCHNELL, VERSCH. THEMEN)
VIELLEICHT MAL SAMMLUNG SCANNEN
DIGICAM FÜR ARBEIT PROTOKOLLIEREN

WHO IS ...?
CLAUDIA
Und ich kennen uns vom Gymnasium. Gemeinsam haben wir eine Ausstellung kuratiert und auf die Beine gestellt. Zur Zeit ist unser Kommunikationsinhalt vor allem unser Studium, Arbeit&Struktur. Zum Beispiel treffen wir uns in einem nicht physischen Arbeitsraum und hören dabei gemeinsam Musik. Bald folgen wieder Projekte. Claudia studiert 'K++V an der HSLU im 3. Semester



DIESE ART+MÖGLICHKEIT DES AUSTAUSCHS SCHÄTZTE ICH SEHR. DIE QUALITÄT LIEGT DARIN, MICH MIT EINER PERSON AUSSERHALB MEINER INSTITUTION PEER-TO-PEER AUF ANGENHÖHE AUSZUTAUŠCHEN, UND DURCH DAS STUDIUM VOR VERGLEICHBAREN HERAUSFORDERUNGEN ODERFRAGEN ZU STEHEN. DA WIR SEIT 5 JAHREN REGELMÄSSIG ZUSAMMENARBEITEN UND ARBEITSGESPRÄCHE FÜHREN, SIND WIR IN DIESER HINSICHT EIN EINIGES TEAM. AUCH ERHALTE ICH EINE BUCK IN DENSELBE STUDIENGANG EINER ANDEREN INSTITUTION.

JUNGPALETT

*Curatorial project
Collaboration with Alice Seiz
2019*

In 2019 Alice Seiz and I realised a curatorial project where we invited young artists from the region of Aarau to participate in an exhibition at a former factory. Our aim was to create a platform for exchange on different levels by combining visual arts, performing arts and music.

