

Valérie Favre

Location: Hotel Bellevue-Terminus, attic

An attic is a place from which you often don't return to daylight for a long time. Boxes full of the past can be found here. Treasures are said to have been discovered in one attic or another, sometimes even a secret. It's easy to lose track here: What was wrongly forgotten, what was deliberately forgotten, what is waiting to be rediscovered?

The attic in the Hotel Bellevue-Terminus, which inspired Valérie Favre's *Dachboden Projekt* [Attic Project], is actually a passageway. Passages are not ideal places for art. The distance you can get to look at a work is always too short.

The painter has taken this space as an opportunity to remember—as an artist and as a witness of an era. In the pictures in *Archéologie de la mémoire – Dachboden Projekt*, Favre draws on figures and working methods from her own oeuvre: the recurring “Universal-Häsin” [“universal female rabbit”] and the abstract imagery of the *Balls and Tunnels* series. These are combined with alpine motifs such as the edelweiss or a fir branch with cones, as well as contemporary history. The silhouette of New York with the Twin Towers can be seen in one of the paintings. What would have remained Favre's personal memory is now public and visible on the stage of painting. The attic becomes a place where new stories emerge from the old ones. It is left to those who have more distance to sort out what has been experienced, and to detach it from the simultaneity of the image. (ah)

Valérie Favre, born in 1959 in Evilard in the Canton of Bern, lives and works in Berlin, Germany, and Neuchâtel, Switzerland, and was awarded the Prix Meret Oppenheim in 2024. Her work has been exhibited at Galerie Pankow, Berlin (2020), Von der Heydt-Museum, Wuppertal, Germany (2016), Museum Franz Gertsch, Burgdorf, Switzerland (2016), and Musée d'Art moderne et contemporain de Strasbourg, France (2015), among others.

Further information: valeriefavre.net