

Laurence Favre

visual artist - filmmaker - researcher

Laurence Favre's practice is based on analog moving images, sounds and writings. She makes experimental films, installations and film performances, looking for ways of triggering epistemic changes through sensory perception. Explorations on how to divert conceptual binary oppositions plays a major role in her work, challenging the continuities between presence and absence, visibility and invisibility, memory and oblivion, as well as the real and the fictional.

Her work is shown in art spaces (CAN Neuchâtel, Galerie Nord Berlin, Tabakalera San Sebastian, Espace Arlaud Lausanne, nano raum für Kunst Zürichrote Salon Volksbühne Berlin), film festivals (Locarno film festival, Rotterdam IFFR, Visions du Réel, Hong Kong HKIFF, Ann Arbor Film Festival and others), as well as in informal spaces and in the frame of symposiums.

Laurence is an active member of the artist-run filmlab [LaborBerlin](#), and co-creator of [SPECTRAL](#), a european platform for the creation and diffusion of Expanded Cinematic Arts.



f(r)ictions /2025

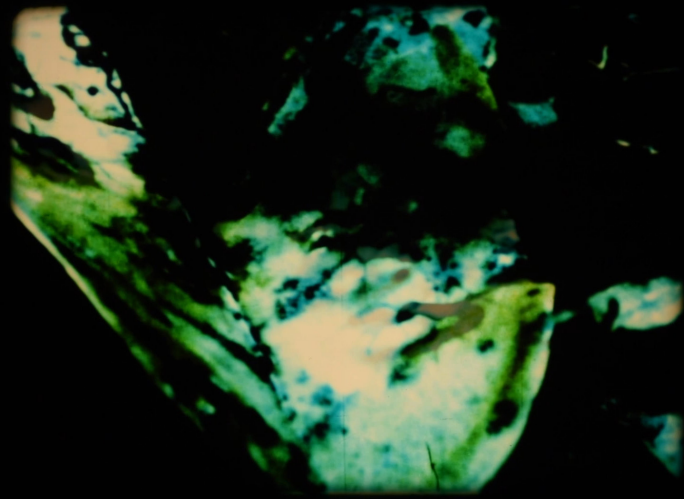
(ongoing since 2018)
analog and digital projections,
with Olivier Richard (guitares)

F(r)ictions is an improvised dialogue
for sound and visual instruments:
16mm and digital projectors and music
instruments. With Olivier Richard
(guitars).
At times with extra guests.

F(r)ictions is a component of “Re-
engaging Film“, a project fostering
dialogue between analog and digital
imagery, awarded the City of Geneva’s
creation grant in 2019.

In recent years F(r)ictions has played
in Berlin, Paris, Zürich, Copenhagen,
Geneva and Köln.







Letters to Doctor L /2019

vue d'exposition à l'Espace Arlaud, Lausanne

Letters to Doctor L /2019

6 channels 16mm à 2K

Amid landscapes of confused memories, Doctor L, a missionary in southern Africa, recounts his journeys and adventures in the bush, intensive evangelisation efforts and surgical operations at the end of the 19th century. 150 years later, four inhabitants of the region send him a letter in the form of sound capsules, evoking a past whose traces can still be keenly felt.

[watch a trailer](#)





malaise /2024

240 slides, 3 slide projectors, 3 shutters with motor, 3 entomology mesh fabric, 6 electric candles, stones, aluminium tubes, rope

Malaise is part of the wider artistic research project *Forthcoming Specimens: in Search of a Speculative Decolonized Archive* by the creation and projection of images aiming to disturb the stability of representation's visual, temporal, and spatial logic by summoning the ghosts.

Butterflies from natural history museum collections are photographed on celluloid film, then extensively manipulated in the dark room, hijacking the the normative documentary-like imagery.

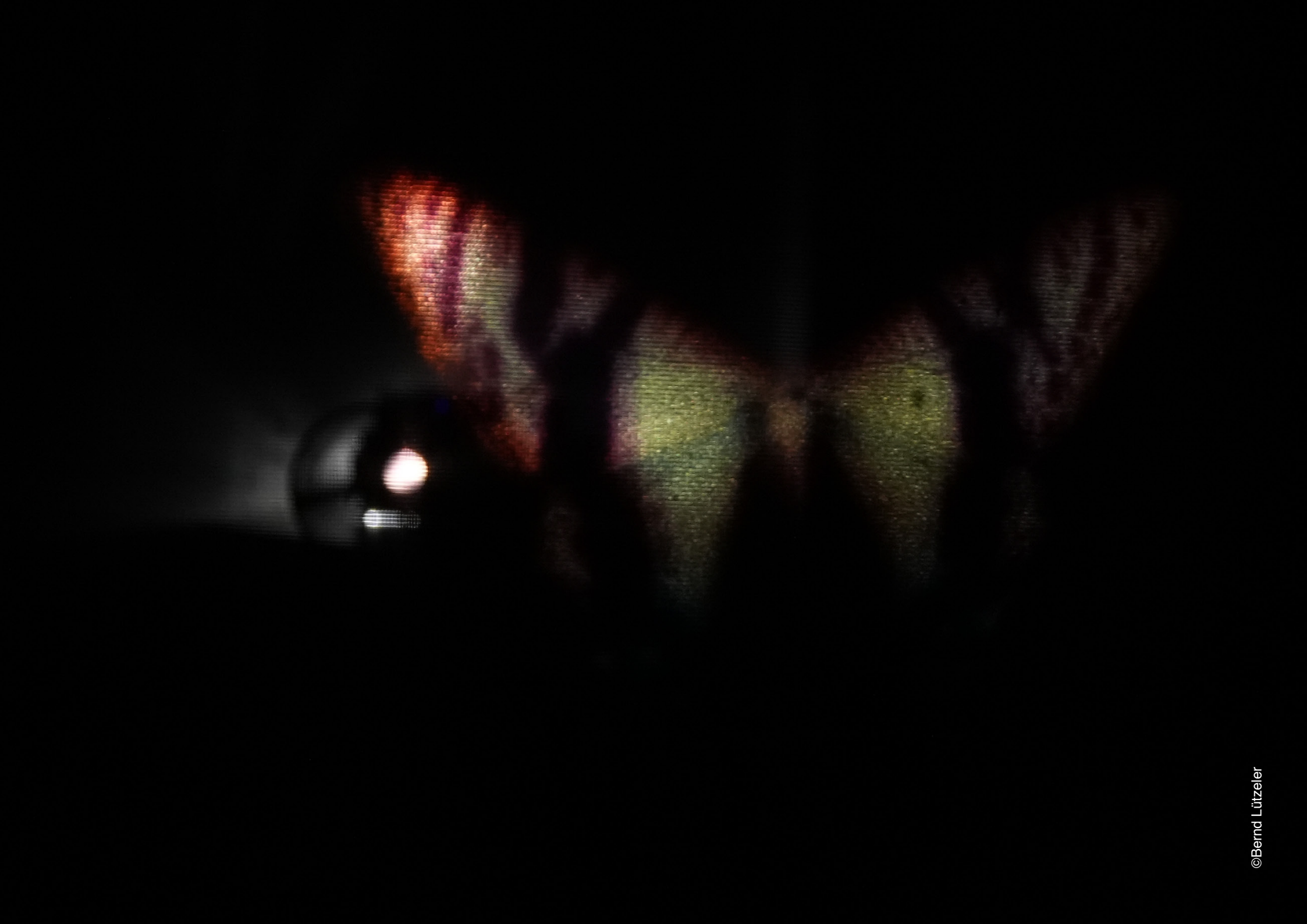
Images are screened in an immersive darkened space, onto the fabric normally used to capture insects. Shutters placed in front of the lenses create the illusion of a movement.

The speculative specimens experience a double reality: at once caught on the surface, and making their way out.

Malaise is the name of a tent-like structure made of polyester netting used to trap insects. In French, it means unease, discomfort, awkwardness.





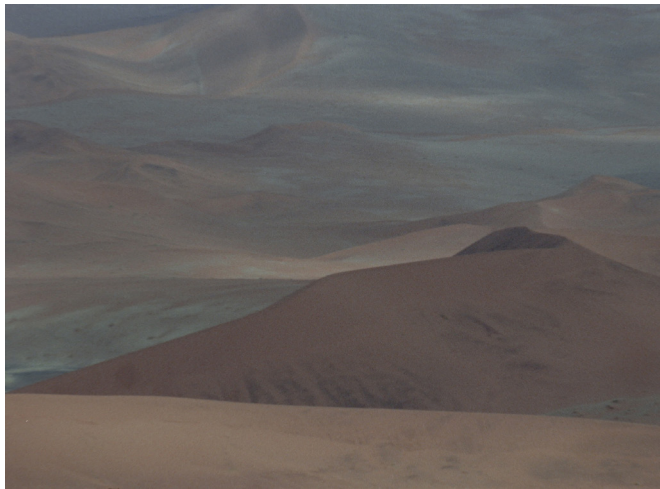


zerzura /2024

1 channel, 11mn
16mm / 2K, no dialogues

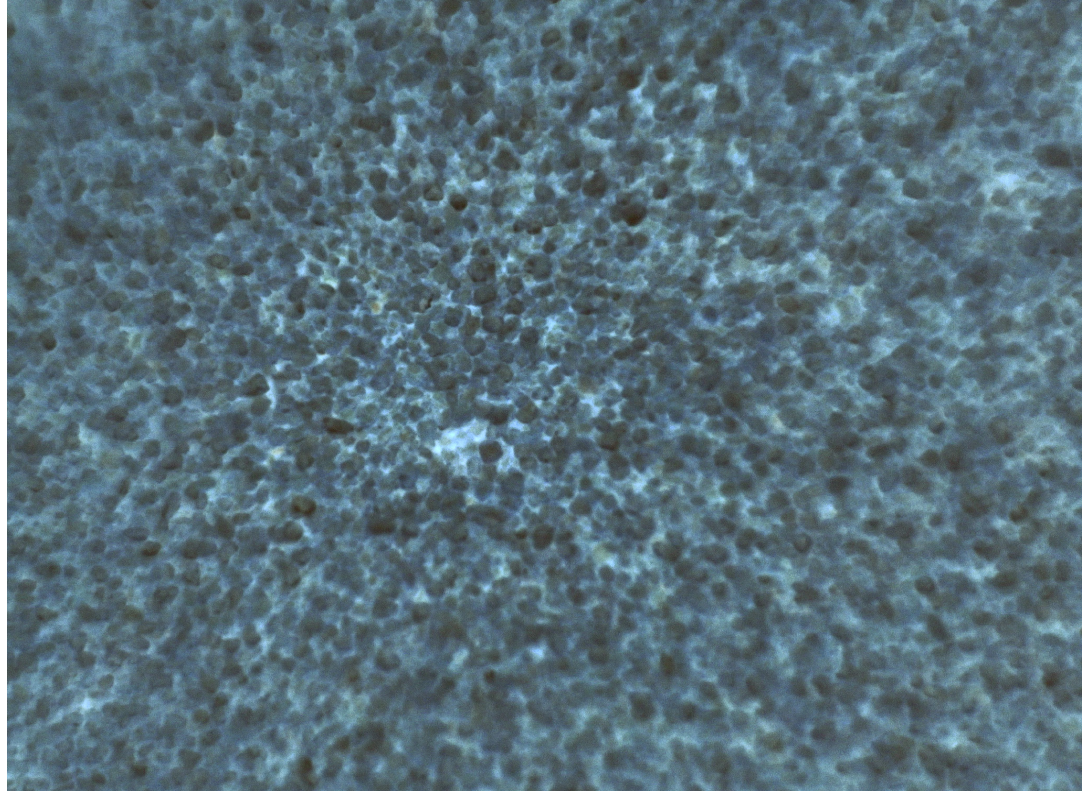
How do we perceive 'nature'? Is it a 'thing' to which we humans are external? Or are we all part of a mesh where there is no centre nor periphery? Can an assemblage of sounds and images invite us to see 'nature' as living, sentient and endowed with agentivity?

Zerzura is an attempt to explore those questions with the help of the desert.



[watch film](#)

pw: desert





osmose /2022

1 channel, 11mn, 16mm / 2K, no dialogues

A sensory exploration of the forest and the tensions that inhabit it, Osmosis interweaves images of pure chlorophyll and the dense blackness of burnt forests. The dynamics of these cycles of life and death imprinted pictorially on 16mm film are amplified by a soundscape articulating sensations of anxiety and appeasement, connecting human and non human in an organic mesh.



[watch film](#)

pw: cairo





resistance /2017

single channel, 11mn
16mm / 2K

Beyond its majestic appearance, sporadic elements reveal its fragility. Objects regurgitated through the melt witness the passing presence of humans, leaving traces and scars. Never ending sounds of collapsing ice blocks under the weight of stones continuously reveal the symptoms of an evident decrease. This landscape that at first seemed motionless appears to be permanently changing. And yet in tension this magnificent and frightening body of ice and stones stands, impressive, resisting.



[watch the film](#)

mdp: Aletsch



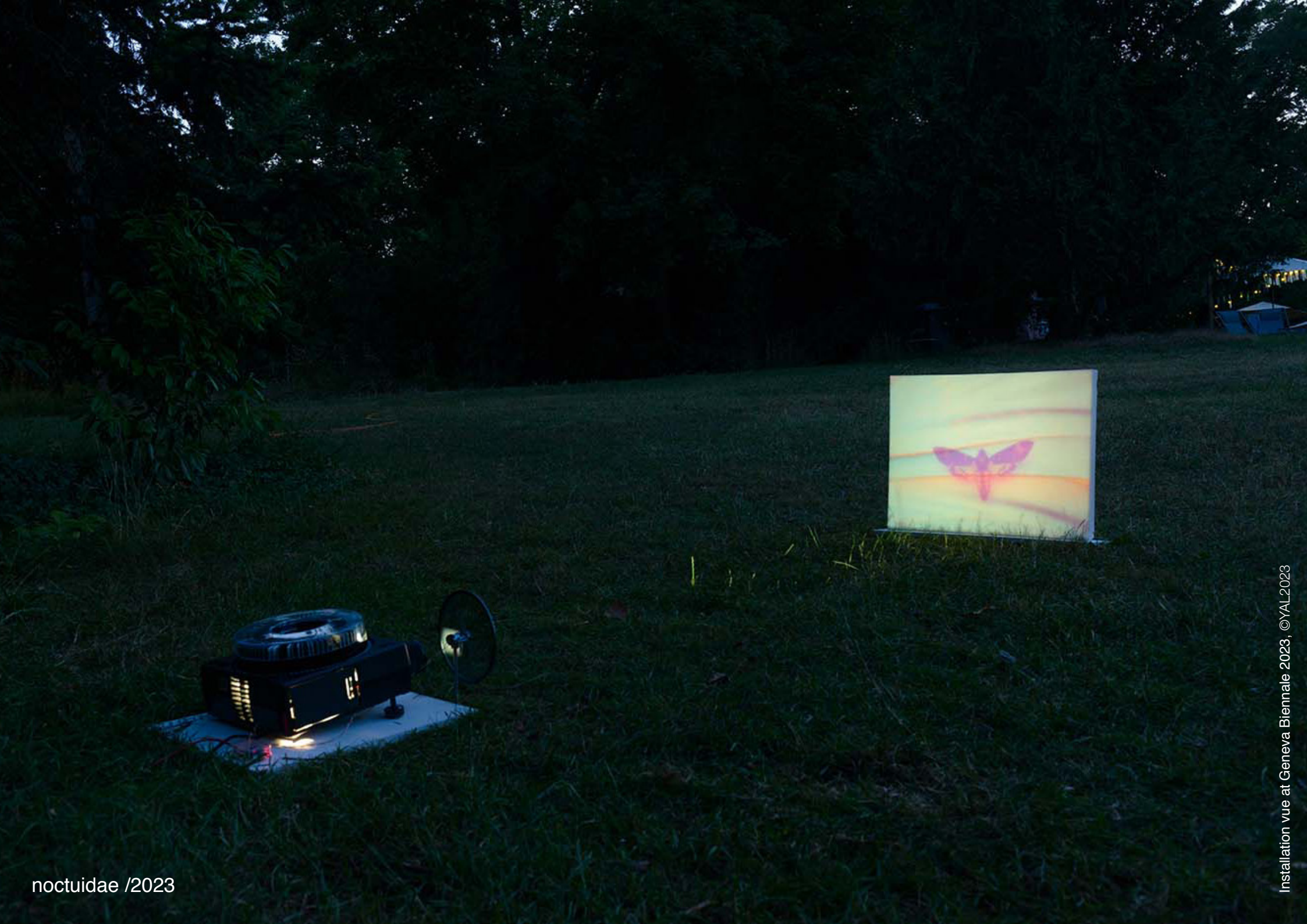


hic&nunc /2023

16mm film, looper, wax screen, optical sound, 6'40mn, with Xavier Bauer

The installation created by Xavier Bauer and Laurence Favre invites the viewer to watch a unique film: a double projection. Within the thickness of a wax screen block—cast and hardened, and a central element of their joint work—the duplicity of the image is reenacted. One side is sharp, the other blurred. We shift from one reality to another, altered, more subtle, and abstract, where the image gains a new autonomy. The thickness of the wax receives a distinct image, absorbs it, then re-emits it, spreading it across its surface to give form to a phantom double, a shadowy echo—a moving reflection of a filmed action. An aura emerges, described by Walter Benjamin as the unique appearance of a distance, regardless of its proximity.

Maria Bill





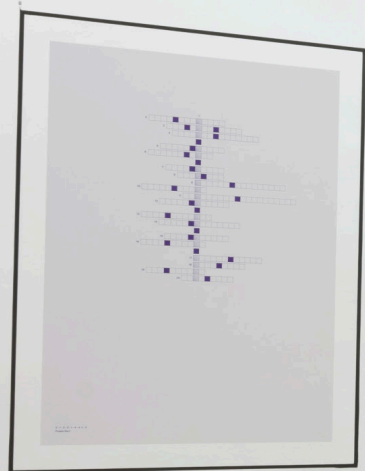
noctuidae /2023

80 slides, projecteur, external shutter,
wax screen

Created from reproductions and film
copies of original butterfly specimens,
Noctuidae presents a dual projection
on the edge of animation. An external
shutter placed in front of the lens
brings a subtle vibration to the
projected image, a sensation that
disrupts the static perception, evoking
the living past of the specimens and
their present ghosts.

wax screen: Xavier Bauer





la contrainte du hasard / die Bedingung des Zufalls /2023

la contrainte du hasard / die Bedingung des Zufalls /2023

artist book in risography, with Mirjam Landolt
Graphic design, layout, and printing by Claire Goodyear
104 pages, 200 numbered copies

Laurence Favre and Mirjam Landolt have chosen the game of dice. The random element, from the Latin *alea* meaning ‘dice, risk, chance,’ is a common method that involves allowing chance to play a role in the creation of an artwork, leading to an unexpected outcome. In music, Karlheinz Stockhausen and John Cage, among others, were pioneers in using this technique for composition. The artist Mary Bauermeister also employed it very early on. Cage worked in 1974-75 on the *Etudes Australes*, which he created using star charts. This approach goes against conventional ideas that an artistic work should be guided by knowledge, intuition, and inner feelings. Favre and Landolt, in turn, reach their own cosmos through this process, thus creating a unique variation of this approach.

Marilin Brun et Mara Züst

