

camille kaiser

portfolio 2025

***1992 (CH-FR) lives and works in Geneva**

Camille Kaiser is an artist, researcher and cultural worker based in Geneva, Switzerland. She graduated from EDHEA-Sierre with a BAFA in 2014 and from HEAD-Geneva with a MAFA orientation Critical Curatorial Cybermedia studies in 2016. Over the last ten years, she has been working as a researcher, curator, editor and coordinator, collaborating with art schools, cultural associations and institutions in Switzerland, while developing her independent practice as an artist. She has recently completed a Certificate of Advanced Studies in information and archive science at the University of Bern.

Her artistic practice unfolds through long-term research projects concerned with the entanglement of intimate archives and their relation to institutional archives of a similar place and time. It involves archive-thinking and archive-making as a space for artistic practice through gestures of writing, collecting, assembling and filming. Engaging in a feminist and decolonial perspective of history and memory, her work addresses the politics and aesthetics of the archive, the museum as a political and diplomatic site, and the artwork/art object as an agent of (post-)colonial tensions. It is presented within installations that integrate film, text, sound, as well as printed images that (re)present and (re)create both real and imagined archival documents.

She has carried out her projects in France, South Africa, Switzerland and Algeria, developing research within national archives, regional archives, diplomatic archives, museum archives, community archives and military archives. Recent

productions were focused on the transfer of artworks between Algeria and France during the historical transition following the declaration of independence of Algeria, connecting them to the transfer of the artist's family and their archive.

She is currently developing a new research project, retracing the history of the "Traditional Southern African Art collection" at the Johannesburg Art Gallery and its strong connection to Swiss art collectors/dealers, to reflect on the past and present colonial relations between Switzerland and South Africa through art history.

www.camillekaiser.com

education

- 2024-25** Certificate of Advanced Studies, University of Bern
Information, Archival and Library Science
- 2014-16** Master in Fine Arts orientation CCC, HEAD-Genève
diploma with honors from the jury
- 2011-14** Bachelor in Fine Arts, EDHEA-Sierre
diploma with the prize from the Foundation BEA

solo shows

- 2026** solo show at Espace TILT, Lausanne
- 2023** *Photographies en bord de mer (Alger, 1962)*, Cité des arts Paris
curator: Claire Luna
- 2023** *small gestures, grand gestures*, Aargauer Kunsthaus
curator: Céline Eidenbenz
- 2022** Kiefer Hablitzel | Göhner, Swiss art awards Basel
- 2022** *et l'histoire commence ici*, Dunant Plaza
curator: Lea Schaffner
- 2020** *Are you recording*, Lokal-Int, Bienne
- 2020** *today I left home and*, UQBAR Berlin
- 2017** *I don't like to be waiting doing nothing*, 1:1 Basel
curator: Deborah Joyce Holman

duo shows

- 2025** *Second impressions* (with Jamal Nxedlana), Valentin61 Lausanne
- 2022** *Lucid Dreams* (with Juli Sando), Tunnel Tunnel Lausanne
- 2021** *Résidences secondaires* (with Grégory Sugnaux), Display Zürich
- 2021** *it won't be silence* (with Maya Hottarek), Centre d'art Neuchâtel

collective shows (2019-)

- 2025** *Ces voix qui m'assiègent...*, Institut Français d'Alger
- 2024** *La Grande Distribution*, Espace Ruine Genève
- 2024** *Dessins à Desseins*, Espace Arlaud Lausanne

- 2024** *Ces voix qui m'assiègent...*, Cité internationale des arts de Paris
- 2024** *Reimagining Archives and Museums*, Homecoming Cape Town
- 2023** *Bourses de la Ville 2023*, Centre d'Art Contemporain de Genève
- 2023** *Colonial endurance*, Nieuwe Instituut Rotterdam
- 2023** *TEASER II: Mises en scènes*, FMAC Genève
- 2023** *Love Stories*, Espace 3353 Genève
- 2022** *Entangled Events*, Kunst Halle Sankt Gallen
- 2021** *It almost felt like the voice of a close friend*, Beulet Genève
- 2020** *Heimat*, WallStreet Fribourg
- 2020** *Heute denken, morgen fertig*, Display Berlin
- 2019** *Bourses de la Ville 2019*, Centre d'Art Contemporain de Genève
- 2019** *Transit*, Live in Your Head Genève

residencies

- 2024** Research residency, Pro Helvetia Johannesburg
- 2023** Research residency, Cité des arts de Paris
- 2021** Research residency, Display Zürich
- 2021** Research residency, Binz39 Zürich
- 2019** Research residency, Pro Helvetia ABA Berlin
- 2017** Studio residency, Le Vélodrome Genève

prize & grants

- 2025** Ideation Grant, Migros Pour-Cent Culturel
- 2024** Production Grant, Pro Helvetia
- 2024** Research Grant, State of Geneva
- 2023** Research Grant COVID19, State of Geneva
- 2022** Special Prize Kiefer Hablitzel | Göhner, Swiss Art Awards Basel
- 2022** Research Grant, Gwärtler Foundation
- 2021** Research Grant, Oertli Foundation
- 2021** Research Grant, Pro Helvetia
- 2021** Ideation Grant, Migros Pour-Cent Culturel
- 2021** Research Grant COVID19, City of Geneva

curatorial

- 2018-21** Co-founder and curator, Espace 3353 Geneva
with Julie Marmet and Vicente Lesser
- 2015-17** Co-curator, TOPIC Geneva
with Camilla Paolino

publications

- 2023** [*small gestures. grand gestures.* Verlag für moderne Kunst Vienna](#)
- 2022** *on smiling*, magazine DEARS n°4 Zürich
- 2021** *today I left home and*, Monroe Books Berlin

press

[Camille Kaiser's Deep-Dive into Archival History](#)

Bubblegum Club, June 2024

[Camille Kaiser, passé désarchivé](#)

Le Courrier, April 2023

teaching

- 2024** Workshop on archives in art, Bachelor Fine Arts, EDHEA-Sierre
- 2024** Jury member, Master CCC, HEAD-Genève
- 2022** Jury member, Master CCC, HEAD-Genève
- 2020** Tutorial sessions, Master CCC, HEAD-Genève

fatigue d'archives

video, 2024

17 min 08 sec / 1920 x 1080

image & montage **Camille Kaiser**

sound composition **Zamani Xolo**

grading **Paul Shiakallis**

with the support of **Pro Helvetia Johannesburg & Cité internationale des arts Paris**

The video essay *fatigue d'archives* documents research conducted on the exfiltration of the European art collection from the National Museum of Fine Arts in Algiers in May 1962. Two months before Algeria gained independence, the French army transported more than 300 works of art from Algiers' largest museum to the Louvre's storage facilities. The operation was carried out in violation of the Évian Accords signed in March 1962, and the collection was finally returned to the Algerian government in December 1969 after more than seven years of cultural and diplomatic negotiations. Faced with the impossibility of finding archival photographs documenting this historical episode, the video (re)presents hundreds of images taken in public archives in France during the research process. Pieces of paper, table corners, stacks of files—through editing, sound, and text, the film articulates a narrative about archival research, its limitations, and its possibilities. Confronted with the means and methods of art, the archive gradually becomes a space of tension that preserves the few incomplete traces of (post)colonial histories.

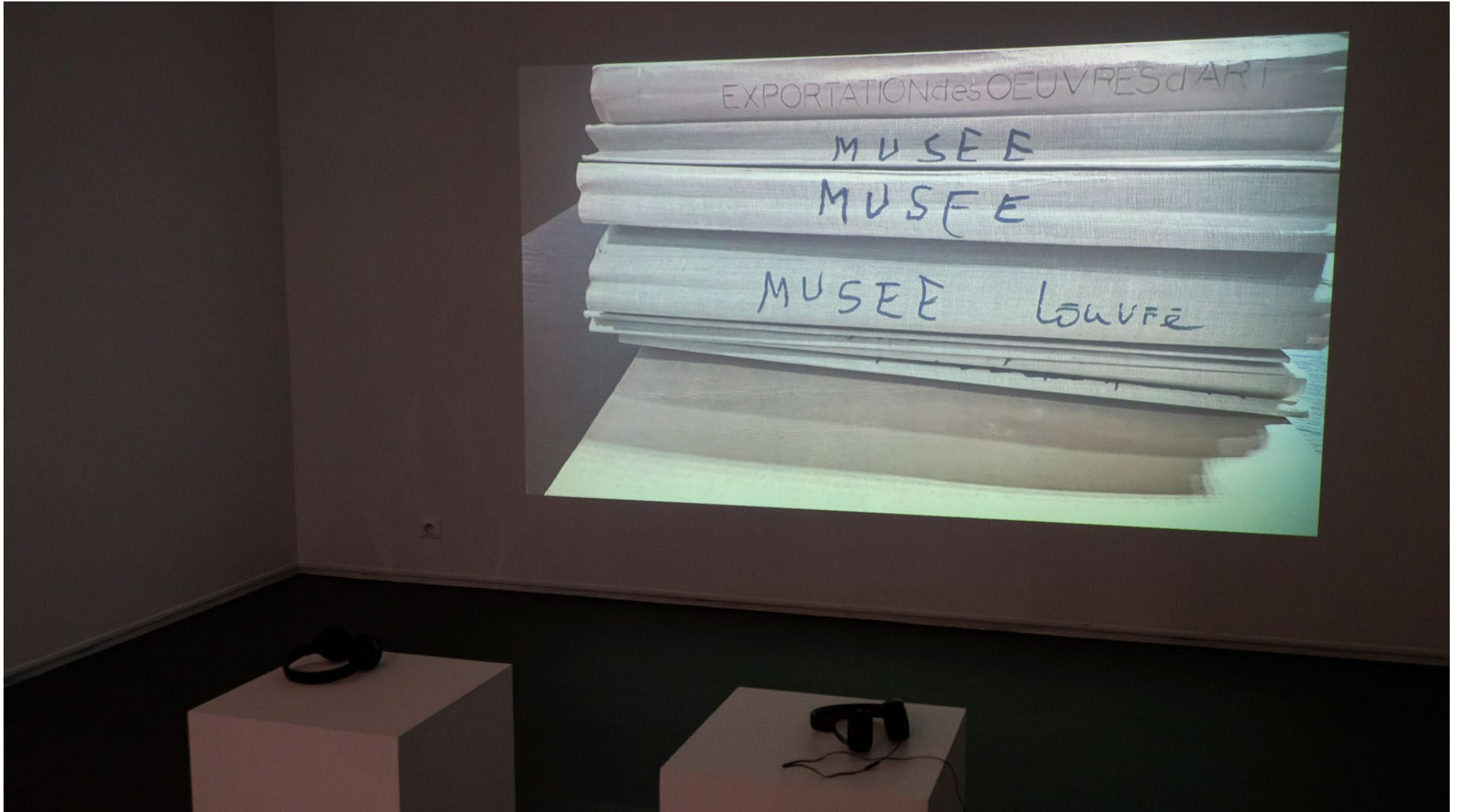
exhibitions

2025 *Ces voix qui m'assiègent...*, Institut français d'Alger

2024 *Ces voix qui m'assiègent...*, Cité internationale des arts Paris







small gestures, grand gestures

video, 2023

20 min 16 sec / 1920 x 1080

montage **Camille Kaiser**

image **Sebastian Vargas**

sound composition **SD S**

grading **Paul Shiakallis**

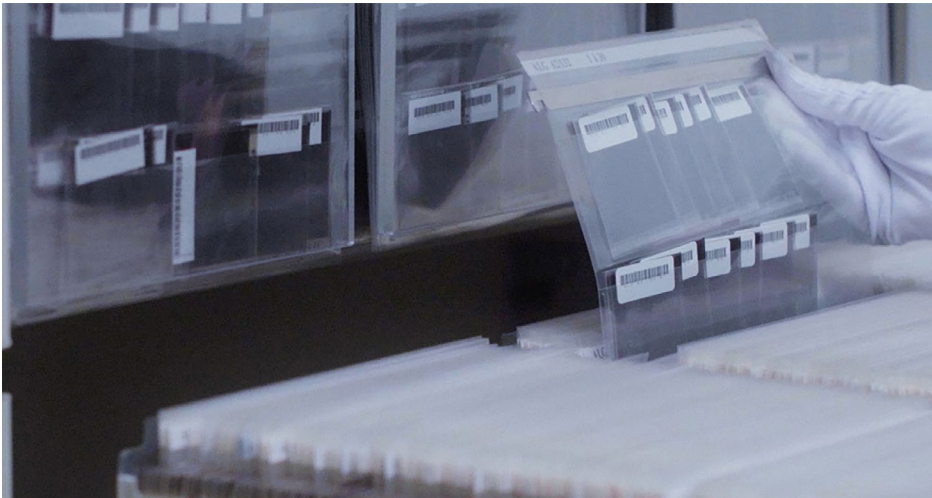
with the support of **FCAC DCS Genève, la Ville de Genève,
Kiefer Hablitzel Stiftung, Ernst Göhner Stiftung, Aargauer
Kunsthhaus, Gwärtler Stiftung**

Filmed in the archives of the French Ministry of Defense, the video *small gestures, grand gestures* takes as its starting point a series of archival photographs depicting the first transfer of French colonial monuments from Algeria to France in the weeks following Algeria's independence in July 1962. The film traces the exfiltration of the first statue installed on Algerian territory by the French colonial government in 1845 until its relocation to a wealthy Parisian commune where it still stands today. Through the dilapidated buildings and tangled cables of the archives, the camera focuses on the micro-gestures that allow access to the French state's military photographic collection, gradually grasping the silence that surrounds these images. In deserted offices where computers seem to come to life, the process of consulting the archives in the present gradually creates a sense of temporal and geographical disorientation.

exhibitions

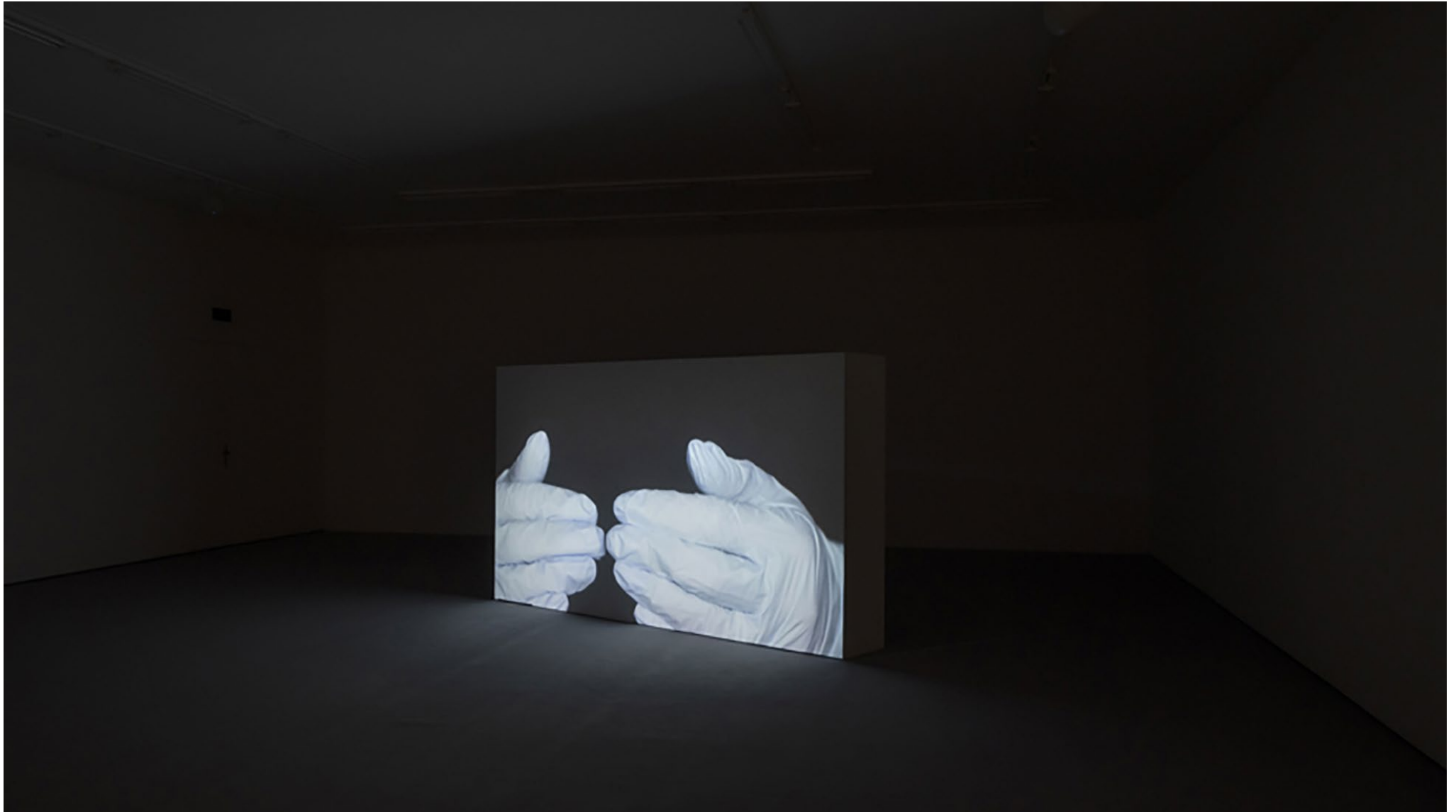
- 2024** *Reimagining Archives...*, Homecoming Cape Town
- 2023** *Bourses de la Ville*, Centre d'Art Contemporain Genève
- 2023** *Photographies en bord de mer (Alger, 1962)*, Cité arts Paris
- 2023** *small gestures, grand gestures*, Aargauer Kunsthhaus





small gestures, grand gestures







looking at it now

video, 2023

8 min 33 sec / 1920 x 1080

writing **Camille Kaiser**

image **Mehdi Hachid & Idir Boutegrabet**

montage **Juli Sando**

sound composition **Zamani Xolo**

grading **Paul Shiakallis**

with the support of **FCAC DCS Genève, la Ville de Genève,
Kiefer Hablitzel Stiftung, Ernst Göhner Stiftung, Aargauer
Kunsthhaus, Gwärtler Stiftung**

When Algeria declared its independence in July 1962, my Algerian grandmother and Swiss grandfather were living in Oran. A few months later, he wrote her a postcard after she had arrived in Switzerland with their children, explaining that he was been unable to take their personal belongings with him as he left the country. This postcard, the last image of Algeria in the family archives, is a photograph of the tourist site Cap Carbon in Bejaia. In the form of a montage of shots of the same site today, the video essay *looking at it now* was produced at a distance, in collaboration with a team of local filmmakers. Fragments of our exchanges on the production process are transcribed in the form of subtitles that evoke the difficulty of capturing these images. Outside the frame, human presence is suggested by barely perceptible sounds and movements: footsteps on the path, the clicking of a camera, the shadow of a hand. Ultimately, it is the landscape, suspended and unchanged, that becomes the witness to a new story.

exhibition

2023 *small gestures, grand gestures*, Aargauer Kunsthhaus





off-camera

video, 2022

08 min 57 sec / 1920 x 1080

writing, montage & sound composition **Camille Kaiser**

image **Sebastian Vargas**

archival film **Établissement de Communication et de**

Production Audiovisuelle de la Défense

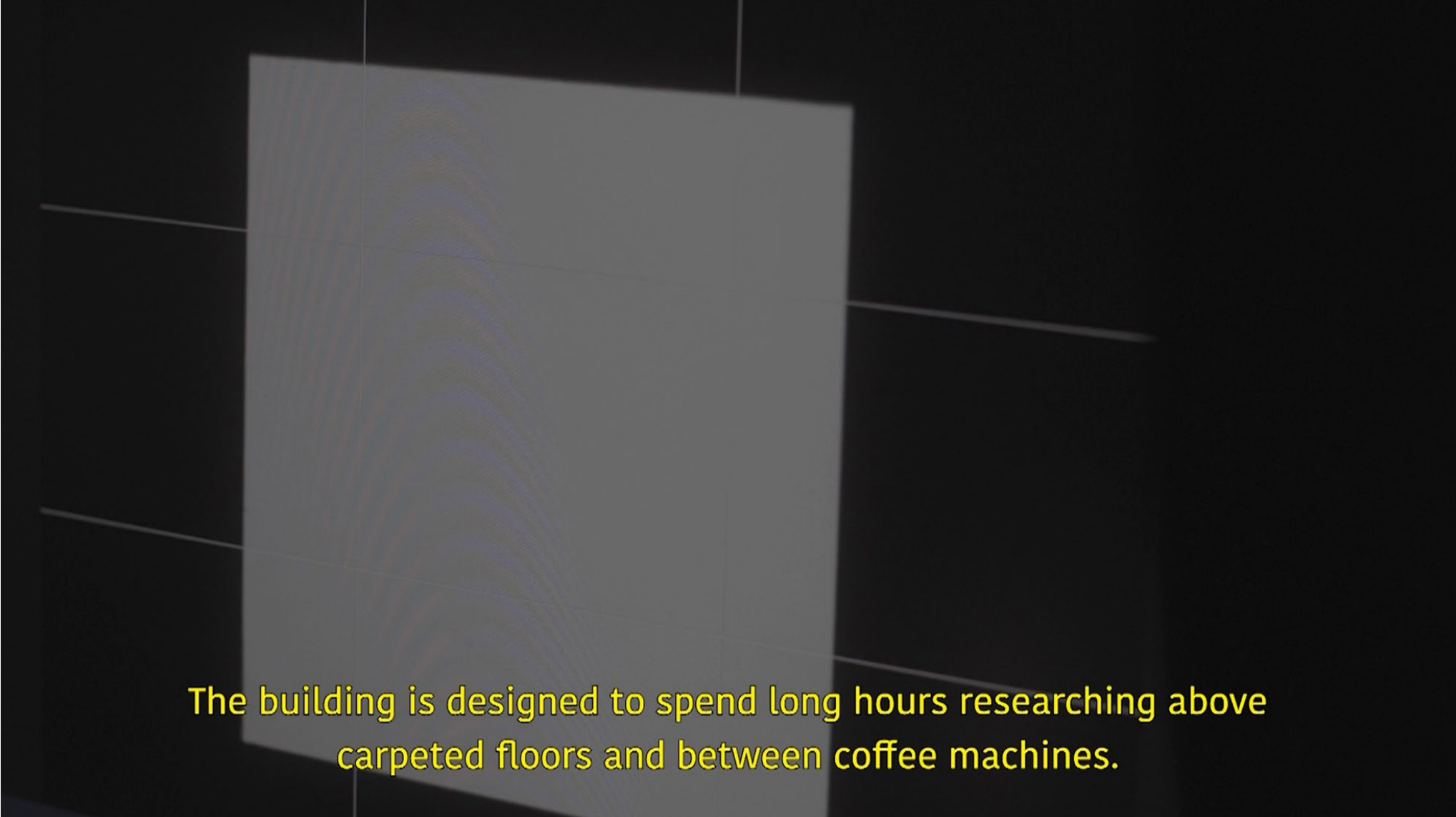
with the support of **Kunst Halle Sankt Gallen, la Ville de Genève,
Pro Helvetia, the Gwärtler Foundation**

The video essay *off-camera* deals with an archival film shot by the French army on the day Algeria declared independence, July 5, 1962. Preserved in the audiovisual archives of the French Ministry of Defense, the short sequence shows a crowd celebrating around a statue of Joan of Arc in downtown Algiers. In a symbolic act of resistance to French colonial occupation, the figure is covered with a haik and its sword is replaced by an Algerian flag. By focusing on what is outside the camera's field of view, the video articulates a narrative that bears witness to moments in between, shedding light on historical processes of transition and their tangible and intangible traces. It draws attention to the conditions of archive-making that escape immediate visibility, replacing the presentation of history as a fixed quantity with the notion of historiography produced from the perspective of the present.

exhibitions

2022 *Entangled Events*, Kunst Halle Sankt Gallen

2022 *Lucid Dreams*, Tunnel Tunnel Lausanne



The building is designed to spend long hours researching above
carpeted floors and between coffee machines.





et l'histoire commence ici

video, 2021

25 min 31 sec / 2000 x 875

writing & montage **Camille Kaiser**

image **Camille Kaiser & Elisa Gleize**

acting **Nastassja Tanner**

sound composition **Léa Jullien**

with the support of **la Ville de Genève, Migros Cultural
Percentage, Oertli Foundation, Gwärtler Foundation**

et l'histoire commence ici is a video essay based on research into the family archives I inherited from my paternal grandparents, dating from 1956 to 1962. While my Algerian grandmother lived in Oran, my Swiss grandfather worked for the French colonial government as a surveyor in several African countries. The hundreds of letters they exchanged formed the starting point for a narrative about my relationship with these archives and their transmission by my grandmother, the only one to have kept these documents. The video is a montage interweaving fictional sequences with Swiss-Algerian actress Nastassja Tanner, in which scenes and stories from the archival letters are repeated and rephrased. The narrative gradually becomes malleable and uncertain, and affective history confronts effective story through a voice-over that articulates these different forms of encounters.

exhibition

2022 *et l'histoire commence ici*, Dunant Plaza









womxn stamps

risograph, 2024

series of 8 compositions / 21 x 29,7 cm

edition of 6 + 2 AE

printing **Dream Press, Cape Town**

The series *womxn stamps* is made from archival stamps accumulated over the years for various research projects. The stamps selected here cover different subjects, aesthetics, periods, and origins, but evoke a recurring and common objectification of womxn's bodies. *womxn stamps* consists of new stamps inspired by the archives: imaginary stamps reproduced and reprinted on perforated paper, whose content has been reimaged in a gesture of erasing figurative forms. Presented in series on philatelic album sheets, the stamps blur the boundaries between fiction and archive, and their abstract compositions articulate alternative modes of representation.

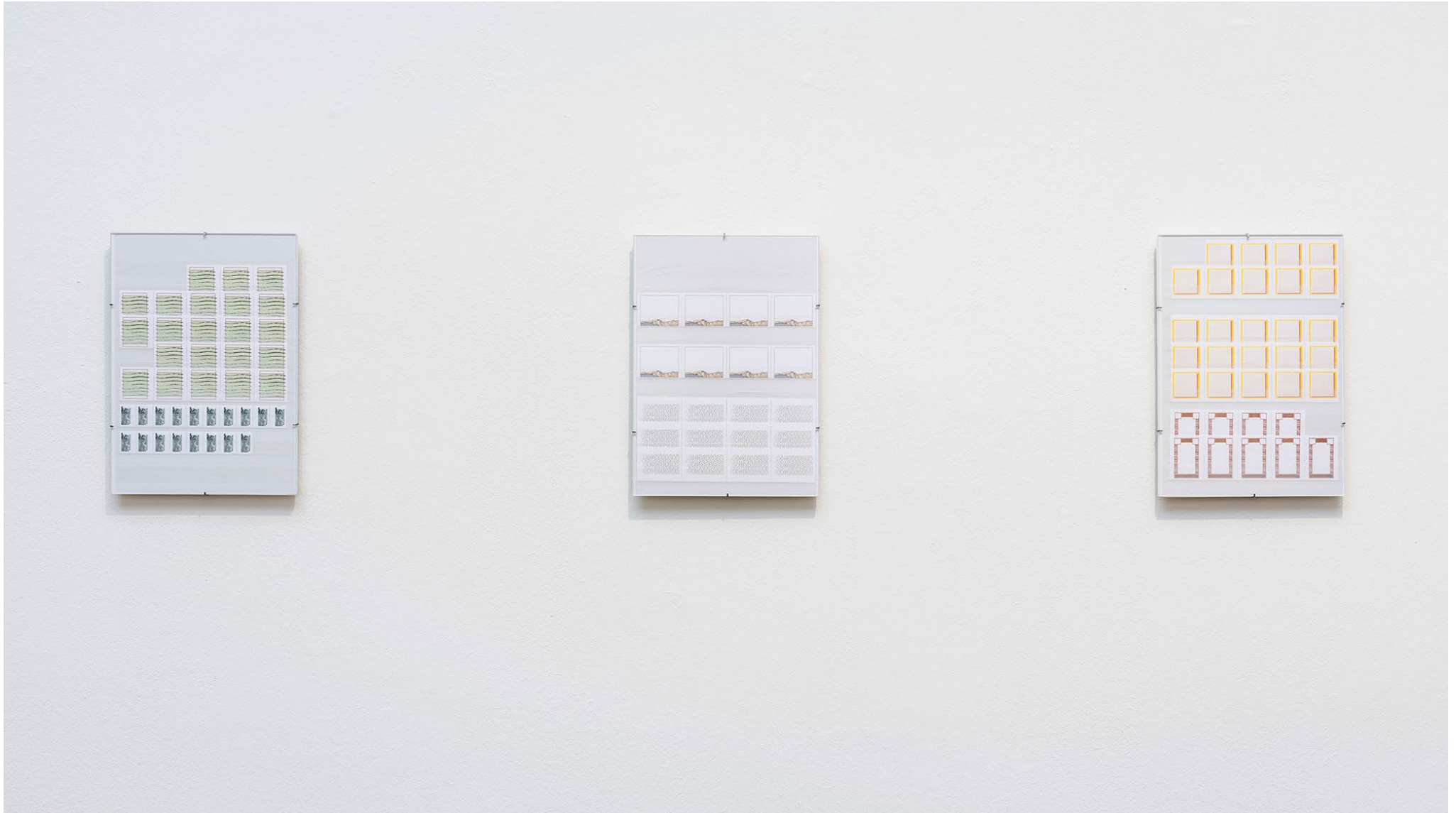
exhibitions

2024 *La Grande Distribution*, Espace Ruine Genève

2024 *Dessins à Desseins*, Espace Arlaud Lausanne







j'ai bien reçu tes lettres

risograph, 2023

series of 7 compositions / 62 x 100 cm

edition of 6 + 2 AE

printing **Complice Studio**

The series *j'ai bien reçu tes lettres* is based on a collection of Algerian stamps dating from the years of long-distance correspondence between my grandparents, from 1956 to 1962. Unable to find the letters sent by my grandmother because they had not been kept by my grandfather, I began collecting archival stamps that she might have used at the time of their correspondence from her country of origin, Algeria. Both intimate and public, these tiny objects reflect the controlled representation of a place and time gone by: the stamps collected all contain colonial imagery evoking the French presence in occupied Algerian territory. In a gesture of reappropriating lost images, the work presents a series of compositions of modified and reprinted stamps. Through the erasure of colonial forms, the (re) created fictional landscapes reflect on the conditions of transmission of family archives.

exhibitions

2025 *Second impressions*, Valentin61 Lausanne

2023 *small gestures, grand gestures*, Aargauer Kunsthaut





as-tu fais bonne traversée

installation, 2021
various sizes

Between 1956 and 1962, my paternal grandparents exchanged hundreds of letters while my grandmother lived in her home country of Algeria and my Swiss grandfather worked as a surveyor for a French company hired by the colonial government in several African countries. Named after a phrase repeated throughout their correspondence, the installation *as-tu fais bonne traversée* presents a selection of stamps from the archived letters, scanned and reprinted. On the other side of a metal shelf, a text reconstructs my reading of these documents, half of which are missing: those written by my grandmother were never kept by my grandfather. Long curtains printed with landscapes taken from the stamps are hung, evoking an abstract domestic setting where the tension between the colonial representations of these state images contrasts with the intimate content of the letters.

exhibitions

2021 *Résidences secondaires*, Display Zürich

2021 *It almost felt like the voice of a close friend*, Beulet Genève





small gestures, grand gestures (publication)

publication, 2023

97 pages / 21 x 15.5 cm

publishing Verlag für Moderne Kunst, Vienna

contributions Céline Eidenbenz, Lydia Amarouche

& Olivia Alexandra Fahmy

design Trojans Collective, Genève

In an era when the restitution of objects that were seized by colonial powers has become a compelling issue for museums, Camille Kaiser focuses on a movement in the reverse direction, namely the “artistic repatriation” of numerous public monuments from Algeria to France after the former colony’s declaration of independence in 1962. By switching the customary viewing direction in the debates about cultural heritage, Camille Kaiser raises new questions: In the name of which ideology did ships cross the Mediterranean loaded with massive bronze statues of Jeanne d’Arc or the Duke of Orléans? What is the meaning of these transfers between Algeria and France, between the mosque of Algiers and the rondel of Neuilly-sur-Seine?

text by Verlag für Moderne Kunst, Vienna

Published on the occasion of the solo exhibition small gestures, grand gestures at the Aargauer Kunsthhaus in 2023. The publication contains texts by Céline Eidenbenz, curator of the exhibition, and Lydia Amarouche, editor and founder of Shed publishing, as well as a conversation with curator and art historian Olivia Alexandra Fahmy. It was designed by Netillo Rojas from the graphic design studio Trojans Collective and is published by Verlag für modern Kunst in collaboration with Aargauer Kunsthhaus.

