

# Jasmin Sisti

( they/them, she/her )

## Performer, Visual Artist

I like to compare my artistic work with the same **love for research of an anthropologist or a biologist**: I am profoundly fascinated by cultures, history and traditions that are brought along through generations, studying what, why and **how this knowledge has been travelling through times and how it evolved**. Yet transformation is not only found in human societies, but in landscapes and minerals, flora and faunas of a place. I always find very intriguing, artistically and socially, to study the biomechanics of other species and organisms, and from those, learn and evolve, humanly and politicly.

I lately have been digging into the concept of interdependency, we can observe it within fungi and mushroom, as much as between **people and politics**.



*Atelier Bellevaux Lausanne, La Manufacture*

# Ingrediente grezzo della fede

End of Study creation at La Manufacture, Lausanne 2024

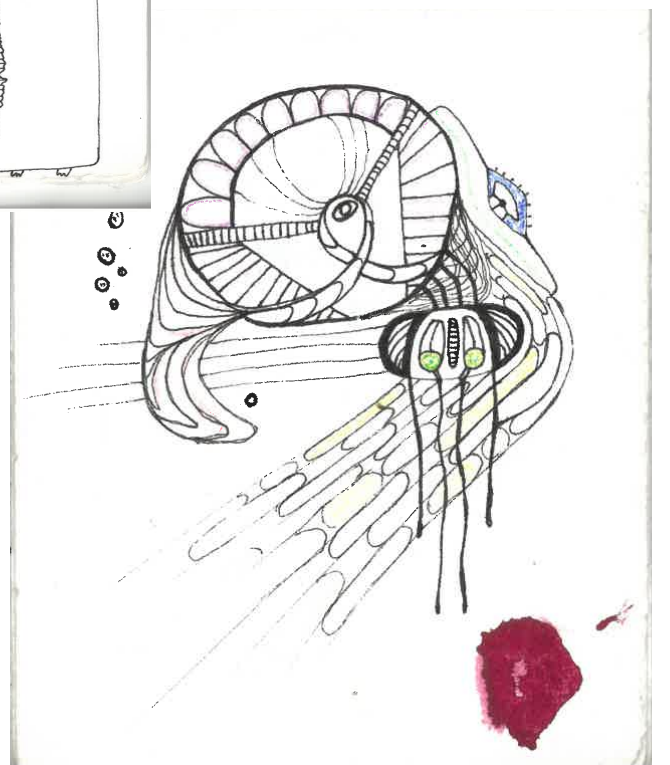
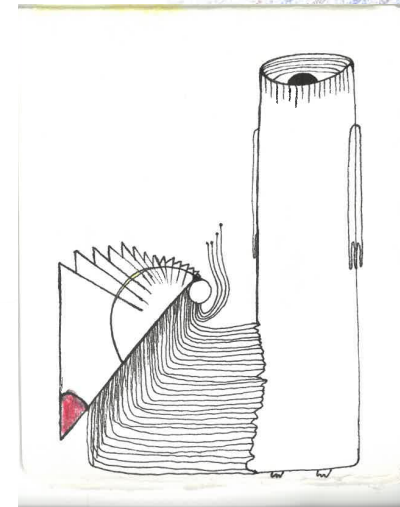
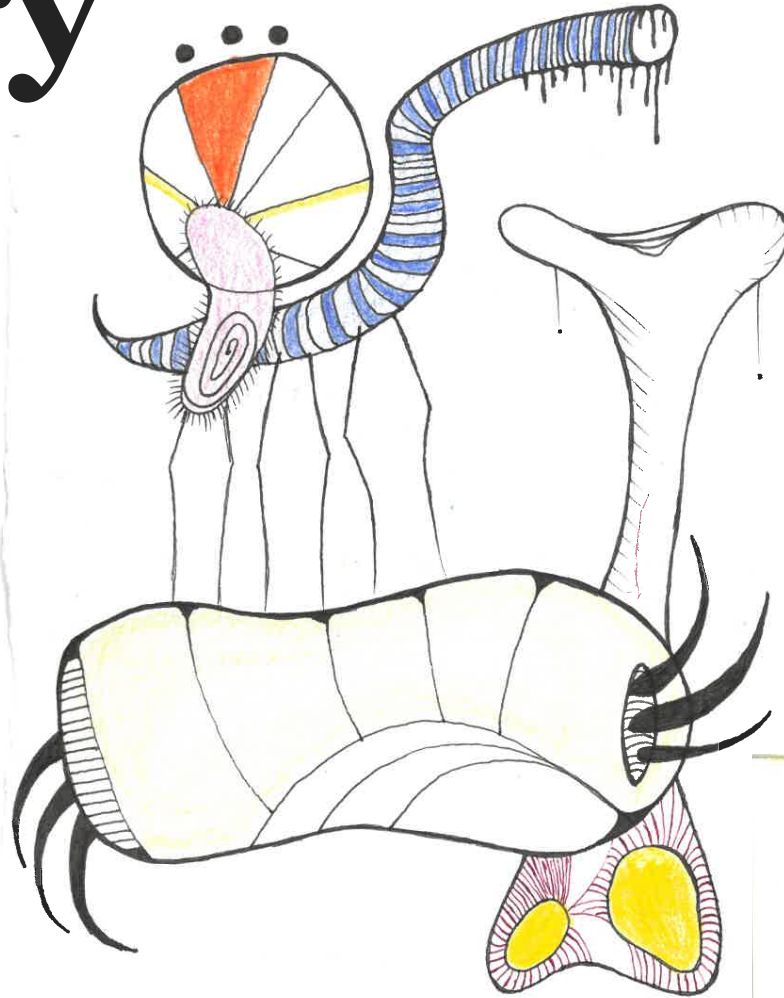
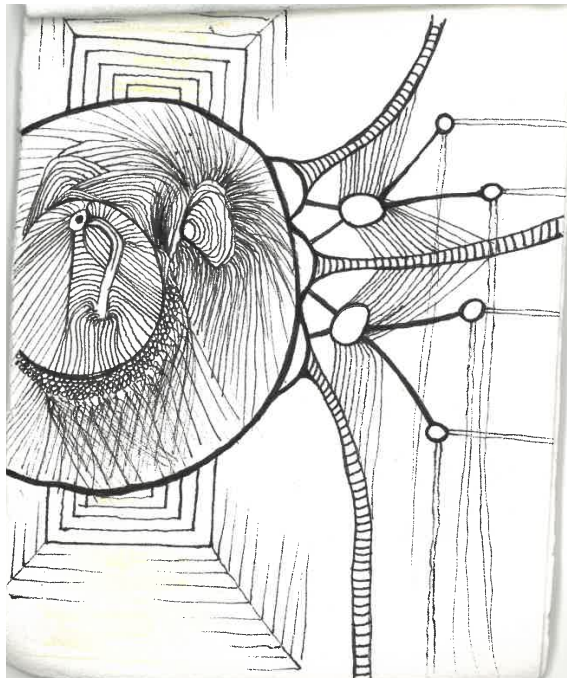
As a rebound to **sociopolitical dynamics** of the world, I extremely needed to refind trust and connection to people. To create a piece that would remind people to act as a fungi spreading through the ground, to **remind that behind a politicised identity there is a naked body, that behind loss there is faith, behind violence, resilience.** Within a society that induces us to be independent and separated, I respond with the example of biologic ecosystems that work perfectly thanks to collaboration and coexistence. Between those **patterns of dehumanisation that coloniality has fermented, of devaluation of the other-than-human,** a fundamental question arises: what is that links us all?

With this piece I invite the audience in a journey through a **cosmology** I recreated, inspiring myself among myths, Tarot logs, biomechanics, and traditions.





# Biomimicry

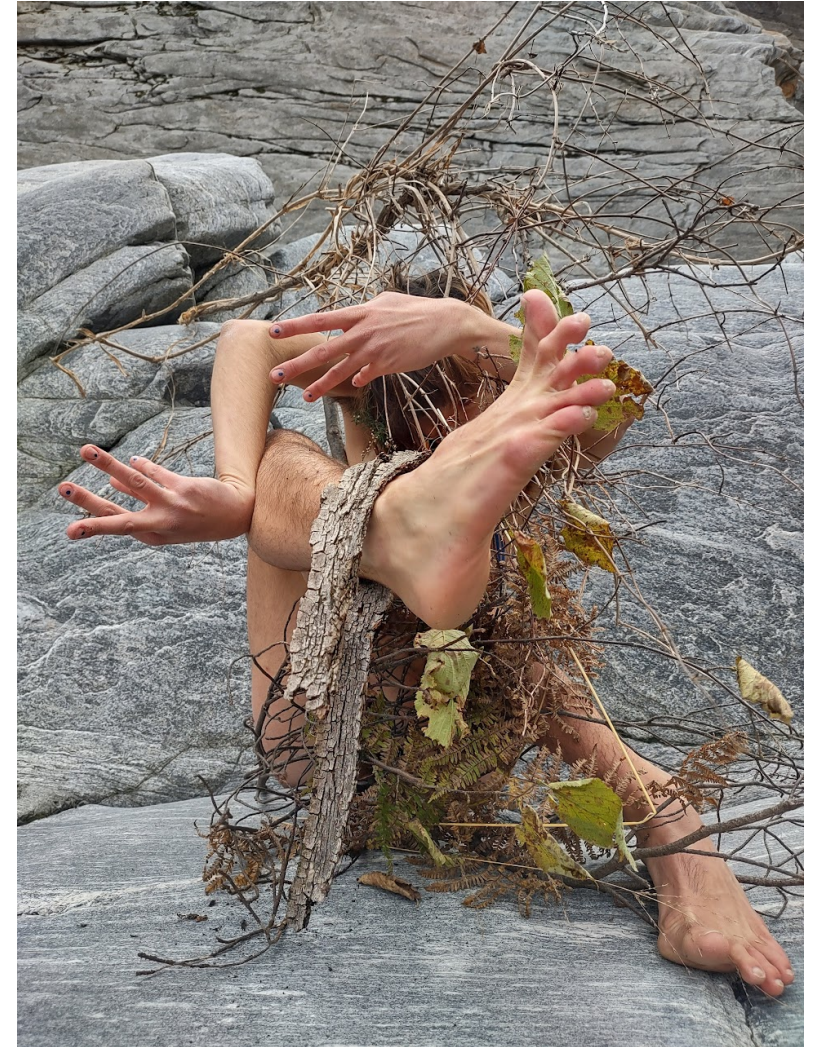


“**Biomimicry**” is a serie of drawings I am working on that researches ways of drawing that take inspiration from textures, shapes, architectures and geometries that we find in nature, of **pattern we can find in a microscopic view of a cell and/or perspectives of a landscape.** The interaction and the intertwining of different mechanics is the base to give shape to this **surreal and multiform universe.**





“Biomimicry” in science, as in sociology, **is the practice of learning new behavioural patterns by the study, and the observation, of different species and organisms.** It’s a concept brought up by contemporary decolonial thinkers such as A.Maree Brown, M.Sheldrake, Anna Tzing.



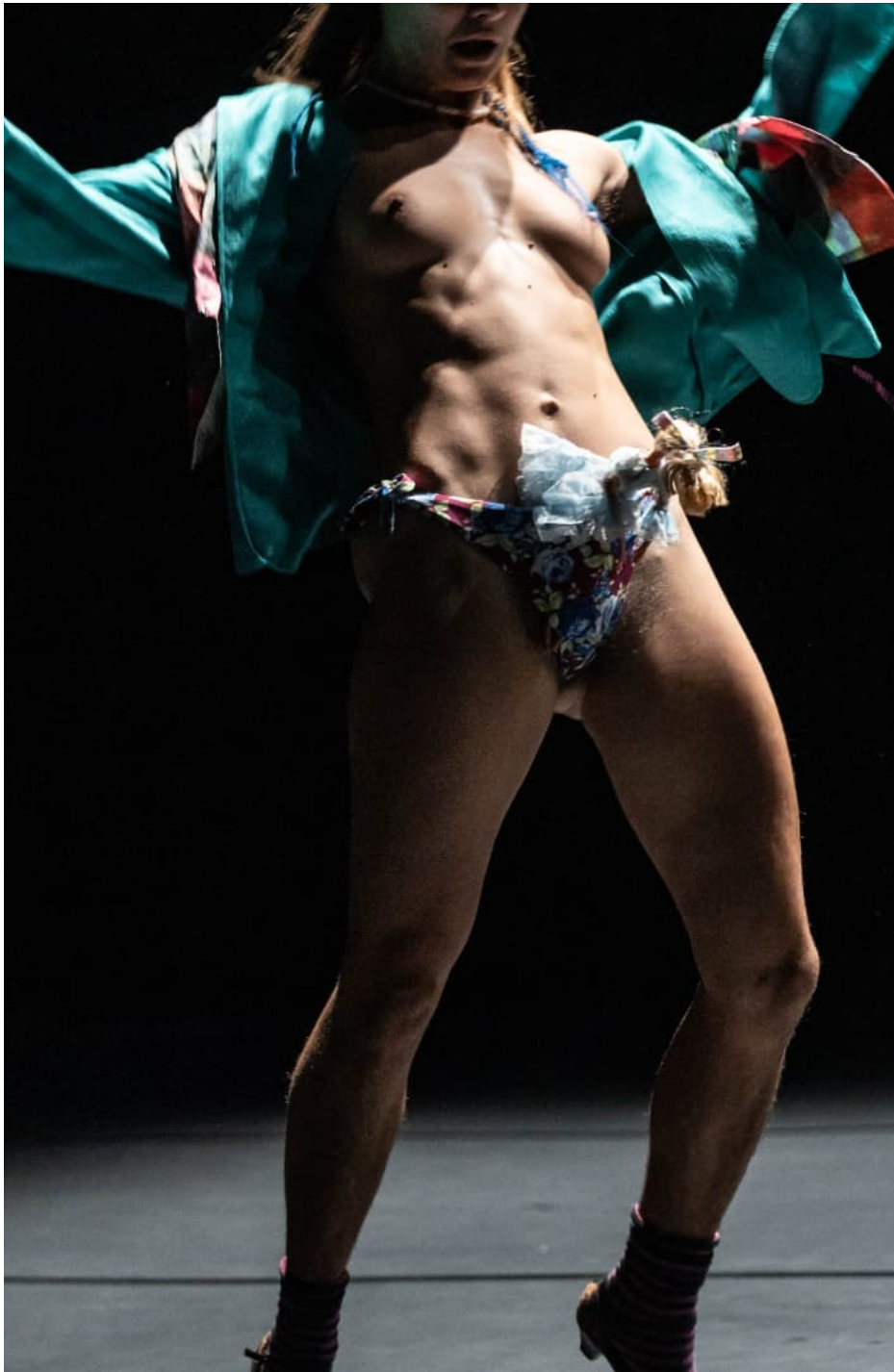
**I am currently interested in how to translate this biological and sociological current of thinking into art.**

Next to the drawing and body/performance research, in collaboration with Adela Voldrabova, we extended the research into the medium of photography.





# Obscene Chastity



Theaterhaus Gessnerallee Zurich, event  
curated by Ronja Rommelt  
**Shedhallee** Zurich, September 2021, Lila  
festival, curated by Shu Lea Sheang.

Being inspired by the myth of Lilith\*, the poetries of Patthy Smith, Saffo, Audre Lorde, **heretic freedom arises from the sensuous**, domain of physical stimuli and pleasures. **Coming from a very catholic country** which is Italy, where for history and for culture, sex is mainly painted by Men's point of view, aside of being taboo, the hyper sexualisation of the woman figure and the expression of sexual desire is based onto pleasing the imaginary of "Him". Yet, **eroticism of our female bodies doesn't stop at this very binary pornography and romanticised imaginary which our society is used to represent.** "Obscene Chastity" is an attempt to share a queer perception of the female body and the intricate ways how sexual pleasure can be reached and portrayed, **playing games of power of emancipation and vulnerability** of fantasies that I have developed through receiving "love" always depicted in a very heteronormative perspective.



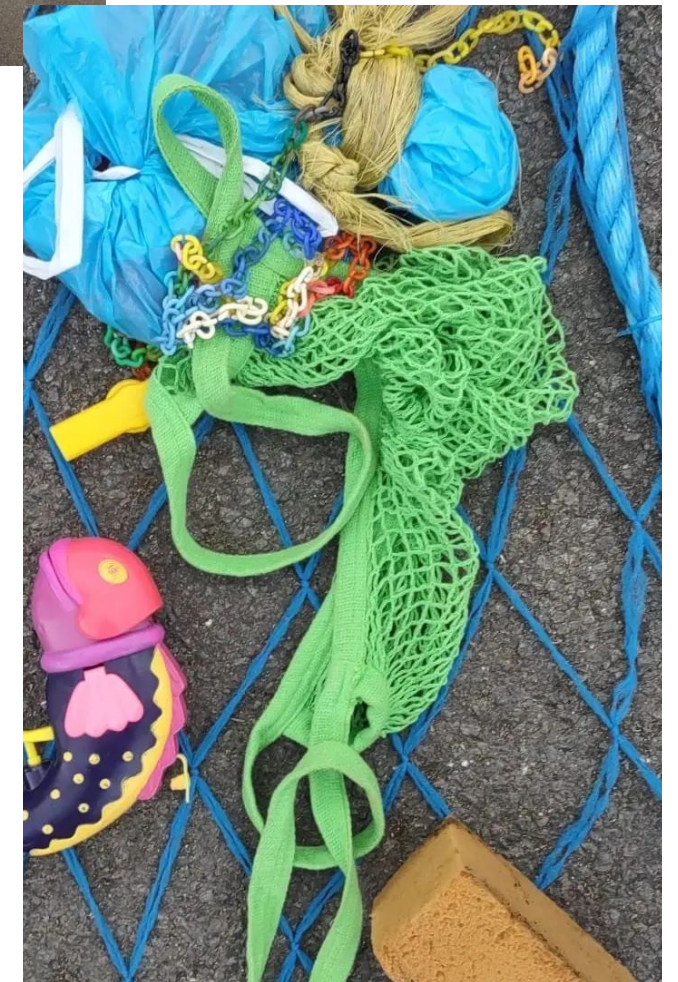
# Octopussies

Konvooi festival, Het Entrepot Brugge, Belgium

The Octopussies Collective is formed by Adina Voldràbova, Judit Waetershoot and Jasmin Sisti. We met at school and started sharing a deep intimacy and common artistic interests that melted into the creation of the collective. We like to work on site specifics, **working with “what is there” concretely - objects, textures, history of the place, folklore etc - and create instantly with those elements.** Irony and surrealism are never missing.

For this Particular project we learnt that Brugge is a city of Fishermans as well as a port city for big trades for importing food leftovers, to feed the animals in the big industries of chickens and cows, aside of being one of the most touristic attractions of Belgium.

Using the objects we have collected from the port, such as “lost” toys, a fishing pole, a big fishing net and mannequins and head of a lamp, we connected with the underwater world fantasies and whales’ nordic legends, creating an universe where dream, fiction and reality meet, creepy and joyous at the same time.







# Stork Fiction

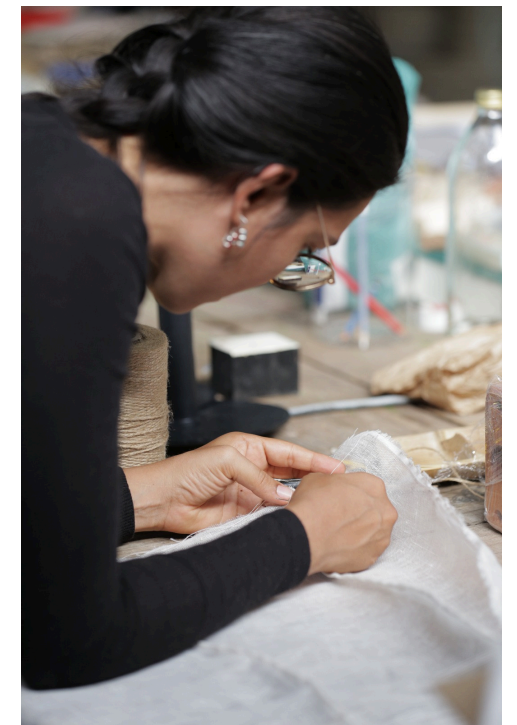
Coup le Chauffe, Cognac, Rochefort,  
Demain de Boisbuchet, 2022-23

“Stork Fiction” it’s an installation performance curated by Studio Dots and realised by a collective of 6 designers and visual artists and two performers.

The starting point of the research was the estuary of the Charent river, in the west of France, and the maritime city of Rochefort, which was for a long time the construction site of ships used by France for the subjugation of a distant and unknown "New World".

**Our intention was to build new devices starting by the deconstruction of the "ancient ships", symbol of Euro-anthropocentric colonization, so to open up possibilities for new connections with animals, and preserve the fauna that inhabit the Charent estuary,** with a particular focus on Storks, which presence has marked popular myths and tales from that region.

The objects have been exposed in Paris and Rochefort ,while we also have created a short dance film which got selected for the Puerto Rico film festival and the international Biennale of Lisbon.





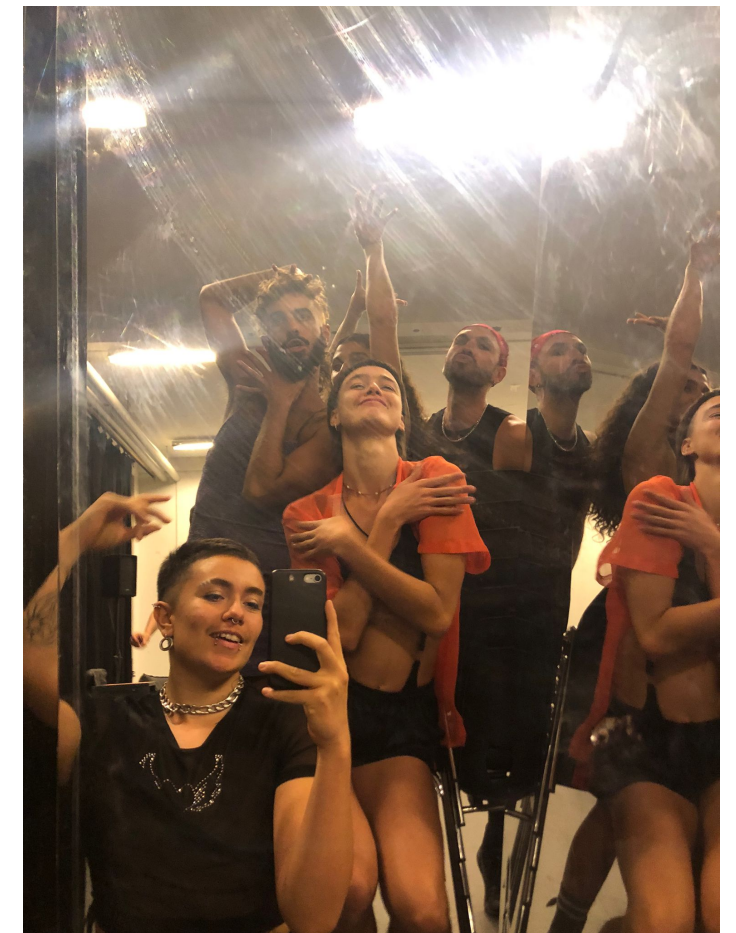
# Baby Vulcano Famiglia Expandida

2022-2024 ....



With honour I am part of the team of “Famiglia expandida” that performed and will perform with the artist Baby Vulcano, Lorena Stadelmann. She is a **Reggaeton** singer based in Switzerland, we met artistically for this collaboration and started performing together many times. The team is composed by a very diverse group, queer, that moves together and empowers the emancipation of the young voices.

We performed in Festival de la Cite in Lausanne, Kilbi festival in Fribourg, Paleo festival, Rote Fabrik in Zurich, in the Jura and many more are going to come!



Let's shake our bodies as fools, let's create a community within diversity of individualities.





# Zone de traverse

Manufacture, Lausanne 2023

La Parfumerie, Geneva 2024

**Collective Pampeliska** was created during our second years of study at La Manufacture, Annaik, Adina, Cyan, sira and me came together due to the **same interest on biodiversity and ecosystems** and decided to create the piece “Zone de Traverse” researching ways to build community and collaboration among diversities in individuals.

Zone de Traverse is a dance piece based on improvisation, and **every dance is a ritual**, a celebration of our love for sharing with each other, recalling memories and creating new ones.

## Reaching

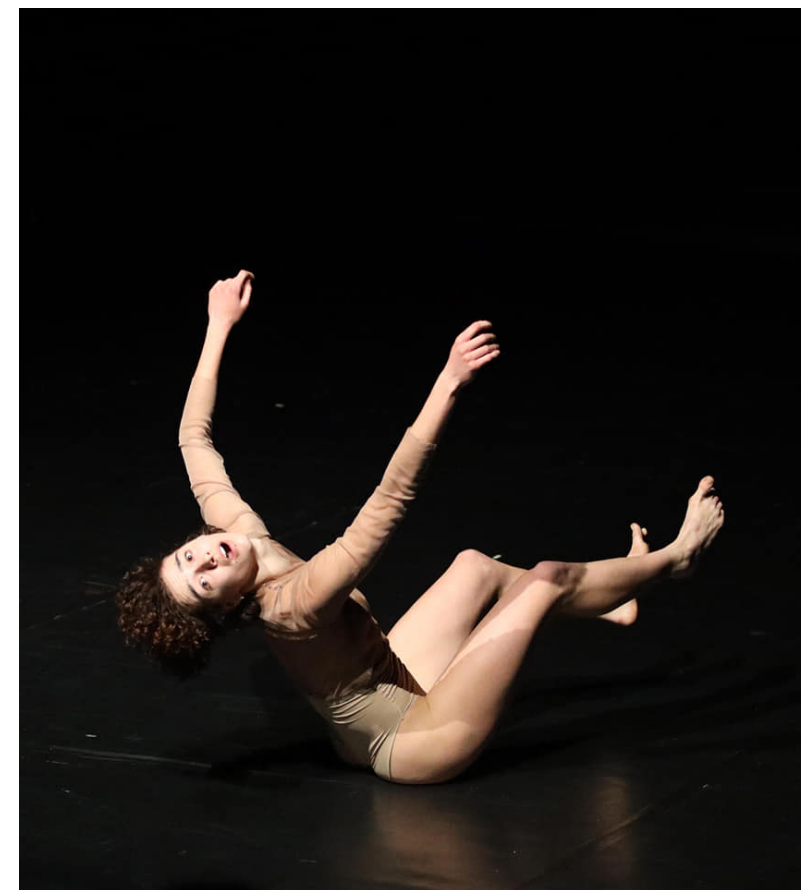
Skopje Dance Theatre 2020

Masloul Theater Tel Aviv 2020

Reaching is a solo dance piece I created for the theatre Skopje dance Theatre and then performed it in Zurich and Tel Aviv. I was particularly fascinated by the **action of reaching out**, towards others, an aim, a friend, a purpose or simply reaching to grab an apple on the tree.



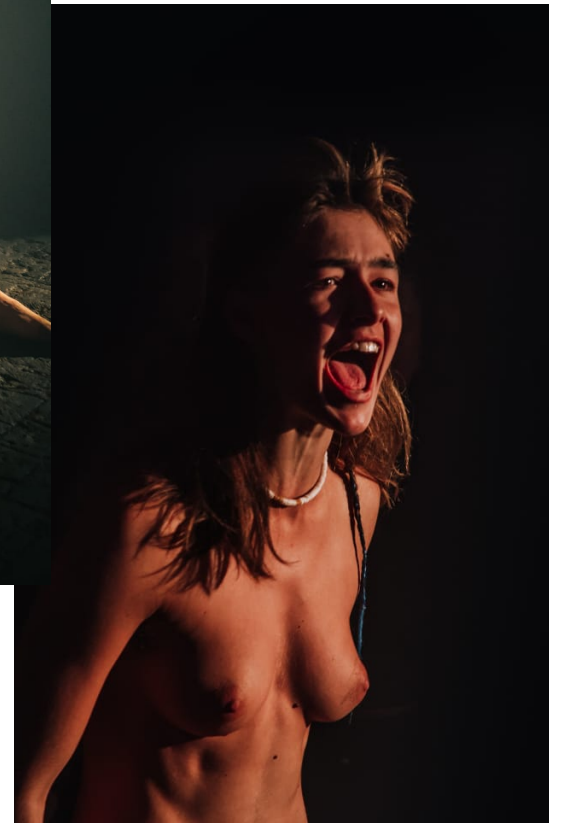
Link video : <https://youtu.be/O8z1D8gSNOQ?si=LJfdFNAvvVl2zKjl>



# Enough with fear

Zitrone Manegg Zurich, 2021  
Festival Marathone 3000 curated by  
WorkoutJazz.

A short **anthem for witchcraft**, a celebration for our emancipation, a scream for love, a rage for all the femminicides and subjugations that woman figure always had been fighting through history until modernity.



# Behind the borders you'll be safe

Manufacture, Lausanne, 2021

Stand there and watch the fight  
With cigarettes and popcorns;  
Invest your being into action  
Against the injustice of violation

**How do we feel when, in our safe and privileged place, we become the witness of violations**, of violence and injustice? Is there any space for intervention, will that make a change?

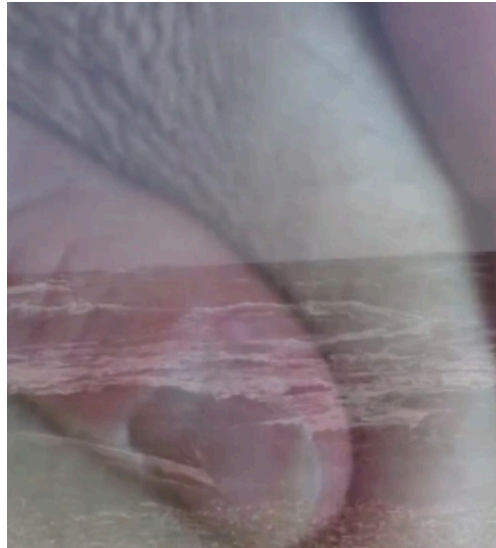




## Movie Projects

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### The eroticism of the sea



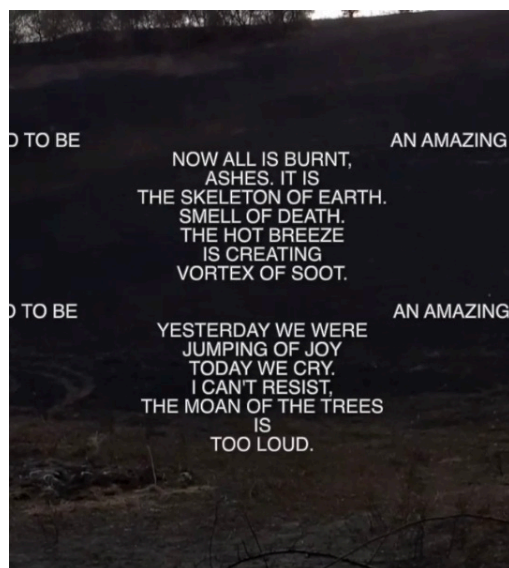
Link: <https://youtu.be/PVqu1ylY71c>

### Le cirque des Merveilles



Link: <https://vimeo.com/419646402?share=copy>

### The moan of the trees



Link:

### Barbie



Link : <https://vimeo.com/521785497?share=copy>



## BIOGRAPHY

Jasmin Sisti is born in **Florence**, Italy, in 1998. During her humanistic studies during high school, she moved to Livorno for a preprofessional course in collaboration with Codarts in Rotterdam. At the age of 17 she was accepted to attempt **ZHdK bachelor of contemporary dance** in Zurich, where she rigorously studied classical dance and modern dance techniques. This experience gave her the opportunity to work with choreographers such as **Barak Marshall and Itzik Galili** participating to the festival STEPS in Switzerland. After two years of school, she has been working in companies such as **Skopje Dance Theatre, Joshua Monten Dance company and Cie Marchepied**, while participating already to less official, yet more experimental projects in Italy, France and mostly Switzerland. **Aside the classical education she always been interested and obsessed in improvisation, multidisciplinary performances and self developed creation or collaborations**, which she toured in Skopje, Tel Aviv, Zurich and Rotterdam. Later, in search of a safe place to study, mature and experiment, in 2021 she started a second study at **La Manufacture in Lausanne**. She loves experimenting with installation and live performance. We can observe in her creation a common amusement for experimentation, for deconstruction of beauty stereotypes and critique of social constructs, aside a sense of **heretic and ritualistic celebrations of revolutionary thinking she grounds herself into**. She assimilated her perception of performance as ritual from **Butoh**, practice that influenced her work in many different aspects.







**Contacts:**

[sistijasmin@gmail.com](mailto:sistijasmin@gmail.com)

+41 767407833

+39 3534375943

Route du Signal 44, Lausanne 1018

Instagram: jasmin sisti

