

DR RONNY HARDLIZ

Curriculum Vitae — Selected Projects, Works, Research and Teaching

Artist, researcher, filmmaker, curator, writer, educator, and architect by training. Practice, research, and teaching across moving image, installation, public art, exhibitions, publishing and architecture.

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CURRICULUM VITAE

Profile

My practice moves between three fields — art, film and architecture — and between two working conditions: funded institutional research and teaching, and self-employed practice. I treat these alternations as method rather than circumstance: periods of self-employment let me test in different fields what a funded project has found, under real conditions and without academic constraints, before it returns as material for the next proposal. My PhD (Middlesex University, 2018, mixed mode) was built on the same premise — that artistic practice carries equal weight to written research. Two connected strands run through both conditions: one decolonises documentary and moving-image methods by centring the nonhuman animal, through the animated camera — cameras rigged to act on their own terms rather than simply record; the other builds public art, exhibitions and commissioning processes that reorganise how communities see, use and remember a place. The projects below are organised by body of work rather than by employer, because that is how the work has been produced.

Selected projects

DONKEYPEDIA / De-Doc-Donkeywork (2020 – ongoing). Documentary research and practice on the global donkey-skin trade, developed through the animated camera. Began as *De-Doc*, funded by an SNSF Spark grant and hosted at Lucerne University of Applied Sciences and Arts (HSLU-DFK, 2020–2021); continued as *De-Doc-Donkeywork*, funded by an SNSF Postdoc.Mobility grant and hosted at the University of Gothenburg (HDK-Valand, 2022–2024), with production support from the Berner Filmförderung (2025). Fieldwork in Nigeria (2025) with the Department of Veterinary Medicine, Ahmadu Bello University. Video installation *Donkey Business*, KAFART Kaduna Fashion and Art Festival (2026); presented at Visible Evidence XXX, Monash University, and the CILECT-Cara Conference, University of the Witwatersrand (2024); published in *Film Education Journal* (2023) *Journal of African Cinema* (2026, accepted) and an edited volume (Routledge, 2026, accepted). *DONKEYPEDIA*, its current continuation with Nigeria's National Film, Video and Sound Archive, is the title of ERC Starting Grant and SNSF Starting Grant applications in preparation (2026–2027, expected realisation 2027–2032).

Non-Construction — doctoral research (2011 – 2018, published 2021/22). PhD in Visual Arts (mixed mode), Middlesex University; Director of Studies Prof Dr Stewart Martin, supervisor Prof Dr Philip Ursprung, ETH

Zürich. Funded by an SNSF Doc.Mobility Fellowship (Goldsmiths, University of London, 2015–2016) and developed through the SNSF Pro.Doc Art & Science doctoral programme (ETH Zürich, 2011–2014). Thesis published as *Non-Construction: An Architectural Gesture in Artistic Research* (Diaphanes, 2021/22), supported by an SNSF Open Access Books grant; its visual component, the performance *Cinema Car*, was shown at the SARN conference *Traversing Topologies* (édh  a, Sierre, 2022), the 8. Architekturtheoretisches Kolloquium (Bibliothek Werner Oechslin, Einsiedeln, 2019), Cantonale Berne Jura (Kunsth  us Biel Centre d’art Bienne, 2018), and *PhD from Practice* (HSLU, 2018).

Basis Kunst und Bau — curatorial platform (2017 – ongoing). Founder and curator of a recurring exhibition, conference and publication series on public-art commissioning, held at Stadtgalerie Bern and Bern University of the Arts. Two editions realised (2017 practices in Bern; 2020–2024 practices in former Eastern Europe), each with an accompanying edited volume (Vexer Verlag, 2017 and 2024) and public panel discussions; a third edition, *Neither Animal Nor Farm*, is in preparation (2027–2028); a podcast series, *Radio BAKUB*, ran alongside the second edition (2021–2024). President and founding member of the association BAKUB (2017–present).

Interdisciplinary research leadership, HSLU-DFK (2010 – 2017). Initiated and led three funded interdisciplinary research projects run jointly across the schools of art, engineering and business at Lucerne University of Applied Sciences and Arts: *BuildingBuilding* (2010–2012), *Just Architecture?* (2012–2013, with a mock-up conference at sic! – Raum f  r Kunst, Lucerne, ahead of the formal conference at the Swiss Architecture Museum SAM Basel), and *World Ornamental Forum* (2013–2017), an international research network and symposium series held at the Kirchner Museum Davos.

Public art and architecture commissions (2004 – 2026). *Junger L  we*, converting a yellow school bus into a mobile cinema-classroom: 1st prize, invited competition, Kantonsschule Stadelhofen, Z  rich (2025); realisation 2026. *Are you here for the gravity?*, with J  rg Orfei: 1st prize, open competition, FHNW Olten (2011); realised 2013. *Raumbildendes Dach mit Loch*, permanent public-art commission, Anstalten Witzwil, State of Bern (2009–2010). As Foundation Board member of PROGR — Centre for Cultural and Artistic Production, initiated and co-designed the artist-selection and realisation process for its New Courtyard (2023–2026). Further shortlisted entries: Gymnase intercantonal de la Broye, Vaud (2020); Viererfeld/Mittelfeld, Bern (2019, 7th prize) and Sternenfeld, Birsfelden (2018–2019, both architecture competitions, expert artist with Camponovo Baumgartner Architekten).

Early independent practice, Rome and Prague (2003 – 2010). Artistic fellow, Swiss Institute in Rome (2003–2005); UBS Culture Foundation Fellowship (2005); Premio Letterario Latanzio di Subiaco (2005). Installations and performances including *Amor Vincit Omnia* (Istituto Svizzero di Roma, 2004), *Poetry makes nothing happen* (Stadtgalerie Bern, 2006), and *Zlatoprah* (Prague, 2008); artist’s book *Synkoperotomachia Poliphili* (Sovera Edizioni, 2007).

Positions and education

2018 — PhD in Visual Arts, Middlesex University. **1998** — MA in Architecture, EPFL, Lausanne.

2010 – ongoing — Self-employed art practitioner, Bern, with institutional appointments interleaved throughout: HDK-Valand, University of Gothenburg, lecturer in film (2022–2024); HSLU-DFK, postdoctoral research associate (2020–2021); Bern University of the Arts, CAS Dokumentarfilm (2019); Goldsmiths, University of London, doctoral fellow (2015–2016); HSLU-DFK, scientific assistant (2010–2014); earlier, Lehmann Architekten AG, Bern, architect (1998–2003); Carnegie Mellon University, Pittsburgh, College of Fine Arts, exchange year during MA studies (1994–1995), with a film-study course at Pittsburgh Filmmakers. From 2025, affiliated with HSLU-DFK, designing and instructing the module *Decolonizing Film Methods and Strategies* (academic year 2026–2027).

Selected works

Selected from a complete record of 83 publications and public artistic activities (2004–2026); full list available on request.

Hardliz, R. *Junger L  we* — *Kunst & Bau*. Kantonsschule Stadelhofen, Z  rich. 1st prize, invited competition, 2025; realised 2026. [Public art commission]

Hardliz, R. "Donkey Business." *KAFART 6 — Kaduna Fashion and Art Festival*, 2026. [Video installation]

Hardliz, R. "The Animal Looks Back." *Journal of African Cinema*, 2026. Accepted for publication. [Peer-reviewed article]

Hardliz, R. "Animated Cameras in Animal Habitats." In *Crafting Impact: Exercises Beyond the Screen Production Classroom*. London: Routledge, 2026. Accepted for publication. [Peer-reviewed book chapter]

Hardliz, R., ed. *Bern — Basis Kunst und Bau: Macharten von Ost bis West*. St Gallen/Berlin: Vexer Verlag, 2024. [Edited volume]

Hardliz, R. "De-Doc-Donkeywork: How we Learn from Animals for Decolonising Documentaries." Visible Evidence Conference XXX, Monash University, 2024. [Conference paper]

Hardliz, R. "De-Doc-Donkeywork: The Animal that looks at us." CILECT-Cara Conference, University of the Witwatersrand, 2024. [Conference paper]

BAKUB Verein Basis Kunst und Bau, and R. Hardliz, eds. *Radio BAKUB*, 2021–2024. [Podcast series]

Hardliz, R., ed. *Basis Kunst und Bau II — Macharten von Ost bis West*. Stadtgalerie Bern and BFH-HKB, 2020–2024. [Curated exhibition, conference and publication]

Hardliz, R. "How do we look at animals? — Decolonising Documentary Art Practices and the Global Crisis for Donkeys." *Film Education Journal*, Vol. 6, Issue 1, 2023. [Peer-reviewed article]

Hardliz, R. "Cinema Car." *Traversing Topologies* — SARN conference, édhéa, Sierre, 2022. [Performance]

Hardliz, R. "Braucht Architektonisches Künstlerisches? — Eine Überschrift." In *Susi + Ueli Berger — Kunst am Bau und im öffentlichen Raum*. Zürich: Scheidegger & Spiess, 2022. [Peer-reviewed book chapter]

Hardliz, R. *Non-Construction — An Architectural Gesture in Artistic Research*. Zürich/Berlin: Diaphanes, 2021/22. [Doctoral monograph, peer-reviewed]

Hardliz, R. "'and here I am' — De-Colonial Aspects of Advanced Curatorial Work (of Art)." *On Curating: Extreme*, Issue 50, 2021. [Peer-reviewed article]

Hardliz, R. "Exit Strategie IV." Scaffold and light installation. *StadtKunstFest*, Bern, 2021. [Installation]

Hardliz, R. *Unoccupied Territories*. Kunst und Film series, Kino REX Bern, 2021. [Curated screening edition]

Hardliz, R. "Cinema Car (Autokino)." *PhD from Practice*, HSLU, 2018. [Performance]

Hardliz, R. *Kunst & Bau — Volksschule Bethlehemacker*. HKB Bern, 2018. [Curated exhibition]

Hardliz, R. "Architecture and Indifference." In *The Dark Precursor: Selected Papers from the DARE 2015 Conference*, Vol. 2. Leuven: Leuven University Press, 2017. [Peer-reviewed book chapter]

Hardliz, R., ed. *Bern — Basis Kunst und Bau: Gegenwärtige Praktiken der Stadt Bern*. St Gallen/Berlin: Vexer Verlag, 2017. [Edited volume / curated exhibition]

Hardliz, R. *World Ornamental Forum*. Kirchner Museum Davos, 2013–2017. [Curated exhibition and symposia series]

Hardliz, R. "Undisciplined Boundary Explorations." *Architecture and Culture*, Vol. 1, Issue 1/2. London: Bloomsbury, 2013. [Peer-reviewed article]

Hardliz, R. *Just Architecture?* Mock-up conference, sic! – Raum für Kunst, Lucerne, and conference, SAM – Swiss Architecture Museum Basel, 2012–2013. [Curated conferences]

Hardliz, R., J. Orfei. *Are you here for the gravity?* — *Kunst & Bau*. FHNW Olten. 1st prize, open competition, 2011; realised 2013. [Public art commission]

Hardliz, R. *Raumbildendes Dach mit Loch — Kunst & Bau*. Anstalten Witzwil, State of Bern, 2010. [Public art commission]

Hardliz, R. *Zlatoprah*. Prague, 2008. [Installation]

Hardliz, R. *Synkoperotomachia Poliphili*. Sovera Edizioni, 2007. [Artist's book]

Hardliz, R. *Poetry makes nothing happen*. Stadtgalerie Bern, 2006. [Public artistic activity]

Hardliz, R. *Amor Vincit Omnia*. Istituto Svizzero di Roma, 2004. [Installation]

Awards and funding

2026 — Artist in residence, Fundaziun Nairs, Scuol, Graubünden.

2026 (submitted) — Pro Helvetia research-trip grant, DONKEYPEDIA fieldwork.

2026 – 2027 (in preparation) — ERC Starting Grant and SNSF Starting Grant, DONKEYPEDIA.

2025 — 1st prize, Art & Architecture invited competition, Kantonsschule Stadelhofen, Zürich (budget CHF 250,000).

2025 — Berner Filmförderung, production funding for De-Doc-Donkeywork (CHF 35,000).

2022 – 2024 — SNSF Postdoc.Mobility, De-Doc-Donkeywork (CHF 164,385).

2020 – 2021 — SNSF Spark, De-Doc: Decolonizing Documentary Film Method in Artistic Research (CHF 100,000).

2020 – 2021 — SNSF Open Access Books, for *Non-Construction* (CHF 30,000).

2019 – 2020 — Fellowship of Visual Art, Photography and Architecture, State of Bern (CHF 20,000).

2011 – 2017 — Project funding for *BuildingBuilding*, *Just Architecture?* and *World Ornamental Forum*, HSLU-DFK (combined approx. CHF 135,000).

2015 – 2016 — SNSF Doc.Mobility Fellowship (CHF 85,928).

2016 — Artist in residence, Art and Architecture Arad, Israel.

2011 — 1st prize, Art & Architecture open competition, FHNW Olten.

2009 — Artist in residence, PROGR Zentrum für Kulturproduktion, Bern.

2005 — UBS Culture Foundation Fellowship; Premio Letterario Latanzio di Subiaco.

2004 — Italian Fellowship of Swissuniversities.

1997 — Prix de la Banque Cantonale Vaudoise, best project, Architecture Studio Prof. Luigi Snozzi, EPFL.

Leadership and service

Foundation Board member, PROGR — Centre for Cultural and Artistic Production, Bern (2021–present); board member, Swiss Artistic Research Network (2011–present); president and founding member, BAKUB — Verein Basis Kunst und Bau (2017–present); board member, Kornhausforum Bern (2026–present) and Schweizerischer Werkbund, Sektion Bern (2025–present); delegate, Visarte Bern (2019–present); delegate, CILECT, for the University of Gothenburg (2023); jury member in numerous Art & Architecture competitions in Switzerland (2016–present).

Languages

German, Czech (native). English, French (fluent). Italian (good). Spanish (basic). Swedish (beginner).

RESEARCH PORTFOLIO

Self-reflection on merits and research direction

My research asks a single question in three different settings: what changes, in authorship, value and craft, once part of a creative or institutional process is delegated to an agency the maker does not fully control. I pursue this technologically, through a decade of work on cameras that act on their own terms; economically and infrastructurally, through documentary research into a transnational trade that reorganises value and labour outside any single actor's control; and institutionally, through fifteen years of designing the processes by which public juries and commissioning bodies decide whose work counts. Held together, the three registers produce a transferable account of how systems — biological, algorithmic, institutional — distribute agency, authorship and value.

This work grows from my doctoral research on non-construction (Middlesex University, 2018; published as *Non-Construction*, Diaphanes, 2021/22), which argued that withholding a finished resolution is itself a form of knowledge production. Two strands have since developed from that foundation. The first, built through *De-Doc-Donkeywork* and its current continuation *DONKEYPEDIA* — developed with veterinary and archival partners in Nigeria, and tested against comparative cases from Sámi duodji and reindeer-husbandry research — asks how documentary moving image can represent a nonhuman or othered subject without repeating the extractive gaze of the genres it inherits. The second, built through *Basis Kunst und Bau* and my board work for PROGR Centre for Cultural and Artistic Production, treats the design of public-art selection and commissioning processes as a research object in its own right: how a jury allocates authorship and value, and what changes when that process is staged as public knowledge rather than left invisible.

Funding, institutional partnerships and publication record are set out in the Selected Projects, Selected Works, and Awards and Funding sections above. I have not yet supervised a doctorate to completion, a structural consequence of working within Swiss universities of applied sciences and arts, which cannot themselves confer doctorates. My preparation has instead been built through sustained, direct engagement with doctoral-programme environments: as a PhD candidate in my own mixed-mode doctorate at Middlesex University (2011–2018); as an associate member of the SNSF Pro.Doc Art & Science programme at ETH Zürich (2011–2014); as a doctoral fellow in the Curatorial/Knowledge programme, Goldsmiths, University of London (2015–2016); and as a participant in the doctoral-programme environment at HDK-Valand, University of Gothenburg (2022–2024). A doctoral placement is built directly into the *DONKEYPEDIA* funding design as one way of closing this gap.

Going forward, I am extending both strands into the questions generative AI and platform economies now generalise across the creative sector: reading the camera that acts on its own terms and the jury that allocates public commissions as prior, tested cases of how systems — now including algorithmic ones — distribute authorship and value, while continuing the sub-Saharan, Arctic and Indigenous research collaboration *DONKEYPEDIA* has already begun.

TEACHING PORTFOLIO

Approach, experience and development

I treat art practice and visual-arts pedagogy as a site of inquiry, not a delivery of fixed answers. My courses connect theoretical reading, shared viewing, practical experimentation and reflective writing in one continuous cycle: contextual framing, curated readings and screenings, a bounded production task, structured peer feedback, revision, and reflective synthesis. A recurring method is the animated camera: the camera as an actor within a constellation of artist, human, nonhuman animal, space and spectator, rather than an instrument of authorial control — a relation I ask students to treat as a general case, so that it transfers to any collaborator, human or otherwise, whose behaviour they cannot fully predict or control.

My teaching experience runs from single guest workshops to a full lectureship and, from September 2026, a formally accredited module of my own design. I taught as lecturer in film at HDK-Valand, University of Gothenburg (2022–2024); led annual joint intensives with Arcada Helsinki, Kristiania Oslo and the University of Gothenburg (2023–2025); and am now designing and instructing the new Bachelor module *Decolonizing Film Methods and Strategies* at HSLU. Further guest teaching, workshops and critiques span institutions in Switzerland, the UK, Hungary, Bulgaria, Kenya and China, from 1999 to the present.

Curriculum development runs through this record: the transdisciplinary teaching unit *Artist at Work — How to Reduce Work to Art in Eleven Steps*, co-designed and co-taught with Martin Beutler at Bern University of the Arts' Y Institute, each weekly session reducing a different everyday action to art (2012); the three interdisciplinary research projects *BuildingBuilding*, *Just Architecture?* and *World Ornamental Forum*, which I initiated and led at HSLU, each run jointly across the schools of art, engineering and business (2011–2017); the joint Nordic film-pedagogy intensives, built and taught collaboratively with Arcada Helsinki, Kristiania Oslo and the University of Gothenburg across three countries (2023–2025); and the new Bachelor module *Decolonizing Film Methods and Strategies*, which I designed from the outset as a graded, accredited course rather than adapting an existing one, setting its learning outcomes and assessment criteria for institutional approval (from 2026).

Feedback runs through every course as a learning method, not only a final judgement: peers first describe what they see and hear, then raise questions and speculate on intentions, thus activating the students' resources that allow them to revise their work in response. Formal assessment experience includes thesis and intermediary examination at HDK-Valand and supervision expertise at ZHdK; doctoral engagement, and the plan for closing the supervision gap, are set out in the Research Portfolio.