

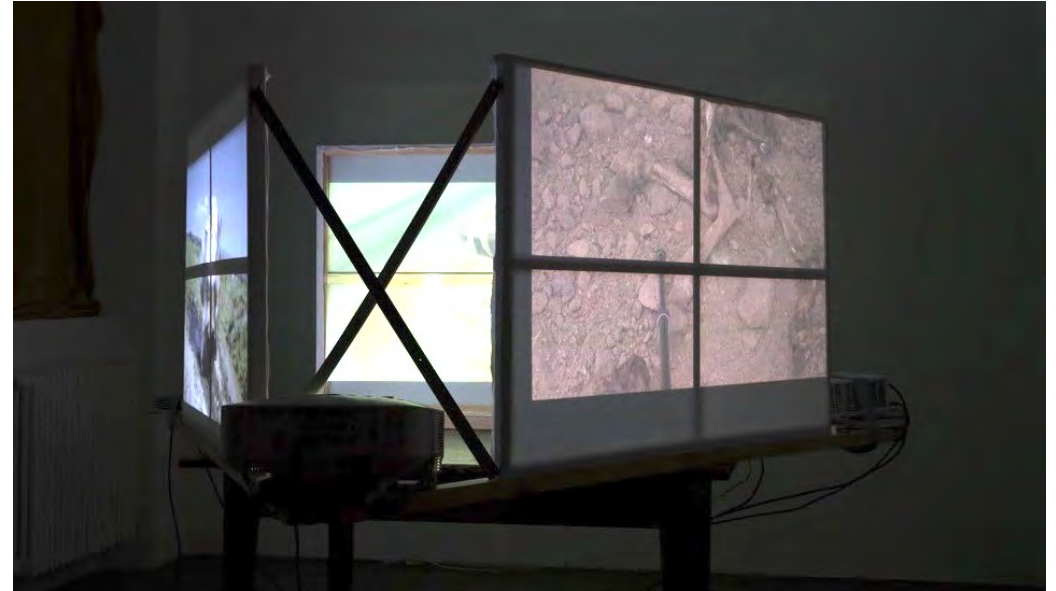
De-Doc-Donkeywork and Donkey Business

Documentary and 3-channel video installation (Kenya / China / Nigeria / Pakistan) — release at Zuma International Film Festival, Abuja, and KAFART Kaduna Fashion and Art Festival (Donkey Business curated by Ganiyah Sani), 2026.

Built on an SNSF-Postdoc.Mobility project hosted by HDK-Valand, University of Gothenburg, De-Doc-Donkeywork decolonises the documentary encounter with the nonhuman animal, treating the camera not as an all-seeing instrument but as an actor with a presence of its own: an ‘animated camera’. The project applies this method to the donkey skin trade devastating donkey populations across the Global South: demand for the traditional medicine ejiao has driven China’s own donkey population close to extinction, pushing sourcing into Nigeria, Kenya, Pakistan and beyond and killing an estimated six million donkeys a year, mostly illegally.

Its ‘animated camera’ technique is a wager on what force is present in each encounter — gravity, momentum, an interspecies relation understood as itself a force — decided together with scientists, archivists, community members and the nonhuman animals who all indicate openings and limits. New field research combines archival reactivation of Nigeria’s National Film, Video and Sound Archive with work alongside a veterinary partner at Ahmadu Bello University.

The research continues as the documentary film De-Doc-Donkeywork (Zuma International Film Festival, Abuja, 2026) and the three-channel video installation Donkey Business (KAFART Kaduna Fashion and Art Festival, 2026), and as DONKEYPEDIA, with an ERC/SNSF Starting Grant in preparation.



Mock-up of the three-channel video installation at Fundaziun Nairs, Scuol, 2026. Photo: Siliang Ma.



Donkey transporting sand from river, Zaria, Nigeria.



Drying donkey skins, Kaduna, Nigeria.

Junger Löwe

Kunst & Bau — transformed yellow school bus. Kantonsschule Zürich Stadelhofen, Filiale Dübendorf – Provisorium Empa. Invited competition 2025, realisation 2026

“Hardliz's interventions are revealing in their radicality. The artist is interested in the special kind of concentration that spaces evoke. As a foreign body on the school grounds, 'Junger Löwe' offers a space for collective experience that formally enters a dialogue with its surroundings: Hardliz takes up the volume of the architectural modules and thus creates another, mobile module.” “The shared school years are symbolically reflected in the possible bus trips: the bus becomes a repository of shared memories, supplemented with a screen, microphone, curtains and a wheelchair lift. The yellow school bus is intended to encourage pupils to live emotions and dreams.” (Jury report, excerpts)

The original inspiration for this project was the song *Young Lion*, which Abu Sade wrote for her transgender son and in which she sings: “You are everything. You have everything you need.” The neon signs perform visually striking lines from this song: “Run down the hills of your dreams” and “Shine like a sun”.



Model and photomontage, exterior view, set among the trees of the school grounds.



Photomontage of the interior converted into a small cinema with tiered seating and screen.



Model and photomontage for competition entry, exterior view of the converted bus.

Basis Kunst und Bau — Neither Animal Nor Farm

Exhibition on art and architecture, with discussions, podcasts, a publication and city walks. Curated by Ronny Hardliz. Planned 2027/28.

The third in the Basis Kunst und Bau series turns from institutional practice to the nonhuman animal. Inspired by the salamanders and frogs, owls and hares that adorn the façades of our cities alongside eagles, lions and bears, and considering changing concepts of the 'animal', the exhibition takes a post-human and decolonial look at the relationship between animals, buildings and art.

Against George Orwell's dystopian Animal Farm, artists today increasingly question concepts of the animal from both a non-anthropocentric and post-colonial position. Since our architectural spaces are linked to colonial notions of the animal — farm, factory, apartment, forest — new imaginaries of the nonhuman animal must go hand in hand with a reinvention of architectural space. Artists and architects are invited to invent new animal concepts and spaces, made tangible in the exhibition.



Concept visual for the planned exhibition Neither Animal Nor Farm.

New Courtyard for PROGR

Massive, organically shaped concrete roof as a new urban landmark, covering a buvette, with a redesigned courtyard. By artist Miriam Sturzenegger (Bern), Salewski Nater Kretz architects (Zürich) and bbz landschaftsarchitekten (Bern). Bern, 2023–2026.

A curatorial and process role rather than an authored artwork: shaping how a public commission is selected and realised.

As a Foundation Board member of PROGR Centre for Cultural and Artistic Production, I initiated and co-designed the selection and implementation process for the new courtyard, bringing artistic expertise to bear on the competition and its realization.



New PROGR courtyard with massive organic concrete roof by Miriam Sturzenegger. 2026. Photo: David Aebi.

Basis Kunst und Bau II: Macharten von Ost bis West

Double exhibition on art and architecture, with discussions, podcasts and a publication. Stadtgalerie and Bern University of the Arts. Curated by Ronny Hardliz. Bern, 2020–2024.

Public art has a different permanence than art made for exhibition spaces. It is bound to space and to the people who move in it, both exposed and integrated, and — lacking a speculative market — has always been under pressure to legitimise itself.

Basis Art & Architecture: Methods from East to West compares past and present practice. Documentation, models and originals from the former GDR and Czechoslovakia — regulated by today's standards, yet granting artists extensive powers to shape a 'social environment' — are juxtaposed with current and completed competition procedures in Bern, making institutional parallels and differences visible.

Participating artists in the curated exhibition: Eva Maria Gisler, Pavel Karous, Andreas Kempe, Václav Požárek, Hannah Weinberger, Patricia Westerholz, Frank Zitzmann.

Participating artists in Kunst und Bau competition exhibited at Stadtgalerie: BLESS, Ryan Gander, Lori Hersberger, Renée Levi, Pamela Rosenkranz.

Participating artists in Kunst und Bau competition exhibited at Bern University of the Arts: Nino Baumgartner, Haus am Gern, Inga Häusermann, Alain Jenzer, Florence Jung, Mikhail Kharikis, Rebecca Kunz, Lang/Baumann, Matthias Liechti, Selina Lutz, Hinrich Sachs.



Installation view of scaffold balcony and Sylva Lacinová's copper-sheet sculpture. Photo: David Aebi.



Exhibition view: scaffolding platform and entries from the art-and-architecture competition. Photo: David Aebi.



Exhibition view with works by Sylva Lacinová. Stadtgalerie, Bern. Photo: David Aebi.

Unoccupied Territories, part 1: and here I am

Documentary, 30'. With Ahmed Tobasi, *The Freedom Theatre*. CH / Palestine — released at Kino REX, Bern, 2021.

Ahmed Tobasi lives in the Jenin refugee camp in the Palestinian West Bank. Author Hassan Abdulrazzak adapted his story for the stage as *And Here I Am*; Tobasi plays his own life, asking whether the stage can really be as powerful as a Kalashnikov, as Juliano Mer-Khamis, founder of *The Freedom Theatre*, claimed.

The film does not simply document a performance: it uses an animated, rotating camera to record an adaptation of the piece across several rounds, conveying groundlessness to the viewer emotionally through the moving image — the situation and feeling of having the ground pulled out from under one's feet.



Film still: Ahmed Tobasi on the stage of *The Freedom Theatre*, Jenin, filmed by the rotating camera.

Exit Strategy IV

Scaffolding creating new entrances, with a light installation spelling the Italian name of the Stadtgalerie. Curated by the Freundeskreis der Stadtgalerie to save the gallery from imminent closure. Bern, 2021.

A rescue gesture: architecture and light mobilised to keep a threatened public gallery visible.



Scaffolding and light installation in front of the Stadtgalerie, reading 'Galleria di Berna'. Bern, 2021. Photo: David Aebi.



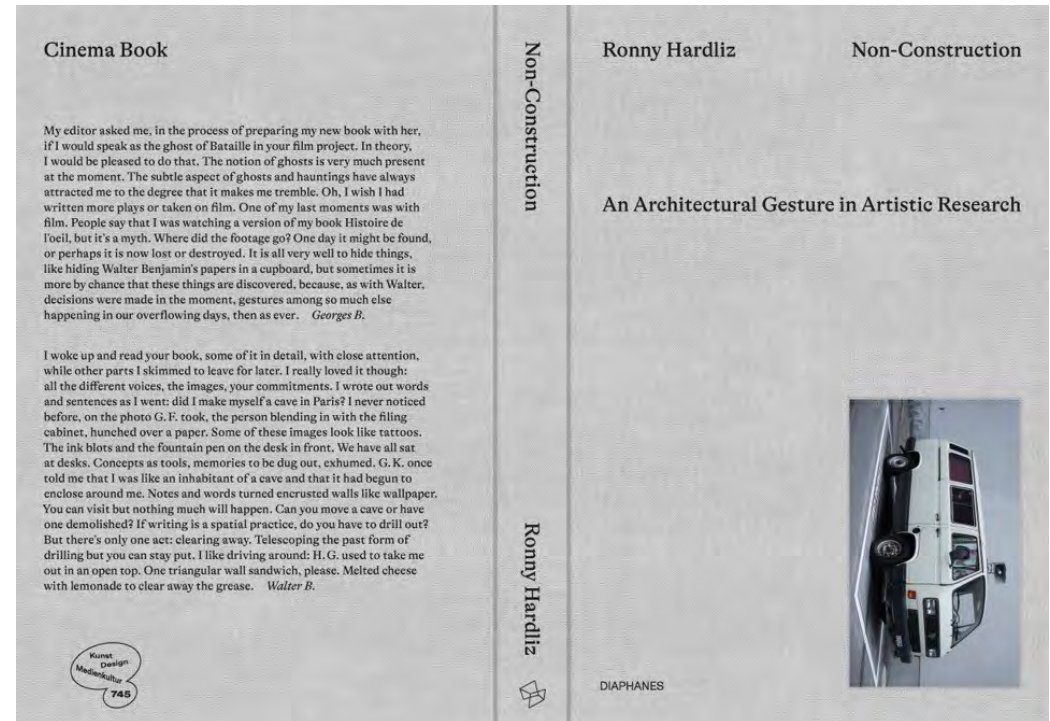
The scaffolding intervention seen at dusk, the neon lettering activating the gallery façade. Bern, 2021. Photo: David Aebi.

Cinema Car

VW Multivan transformed into a cinema. CH, 2017 — also shown and performed at *Traversing Topologies*, SARN conference, édheá, Sierre, 2022.

The Cinema Car is not only a moving cinema but also a camera transmitting the driver's view directly onto the screen — mirrored, so that when the car turns right the image moves left. This appeals to the stomach as much as to the eye and stimulates conversation between passengers and driver-operator.

Exhibited and performed at the 8. Architekturtheoretisches Kolloquium (Bibliothek Werner Oechslin, Einsiedeln, 2019), Cantonale Berne Jura (Kunsthau Biel Centre d'art Bienne, curated by Damian Jurt, 2018) and PhD from Practice (Hochschule Luzern, 2018). Both the Cinema Car and the related Cinema Book — the monograph *Non-Construction — An Architectural Gesture in Artistic Research* (Diaphanes, 2021/22) — are containers and vehicles of knowledge and an interdependent couple of Hardliz's PhD studies.



Cinema Book, 2022. Design: Captns Partner, 2021.



The Cinema Car in use during the PhD defence at Middlesex University, London, 2018. Photos: Stewart Martin.



Exhibition view, 'Gaswerkareal 7x getestet', Architekturforum Bern, 2017. Photo: Dominique Uldry.

Basis Kunst und Bau I: Gegenwärtige Praktiken der Stadt Bern

Exhibition on art and architecture, with discussions and a publication. Stadtgalerie Bern. Curated by Ronny Hardliz. Bern, 2017.

Basis Art & Architecture: Current Practices in the City of Bern showcased works from four ongoing art-and-construction selection processes in Bern, alongside Walter Linck's 1954 fountain sculpture for the Bethlehemacker primary school — for which a new selection process launched as part of the exhibition. A large-format city map displayed projects ongoing, in the pipeline, or recently completed.



Installation view with a model and archival correspondence of Walter Linck (Bern, 1954), 2017. Photo: David Aebi.



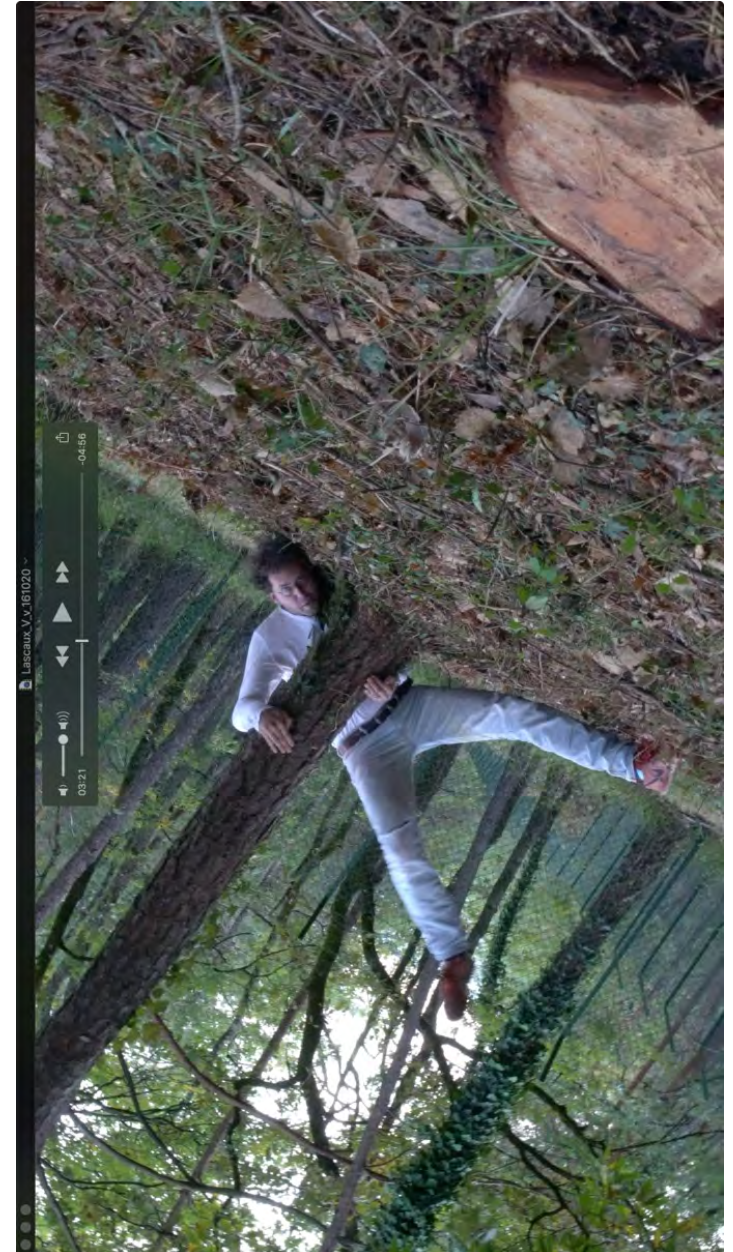
Installation view with Walter Linck's fountain sculpture 'Jeu d'eau' (Bern, 1954). Stadtgalerie, 2017. Photo: David Aebi.

Lascaux V, or: The Birth of Art

Video, 8'. Montignac, 2016.

One of a series of single-channel videos in which the artist's body meets a charged site through an autonomous camera.

Exhibited in Second Nature, curated by J. Simon at the International Photography Festival, Tel Aviv, 2017.



Video still: the artist suspended in the woods beneath the Lascaux caves, 2016.

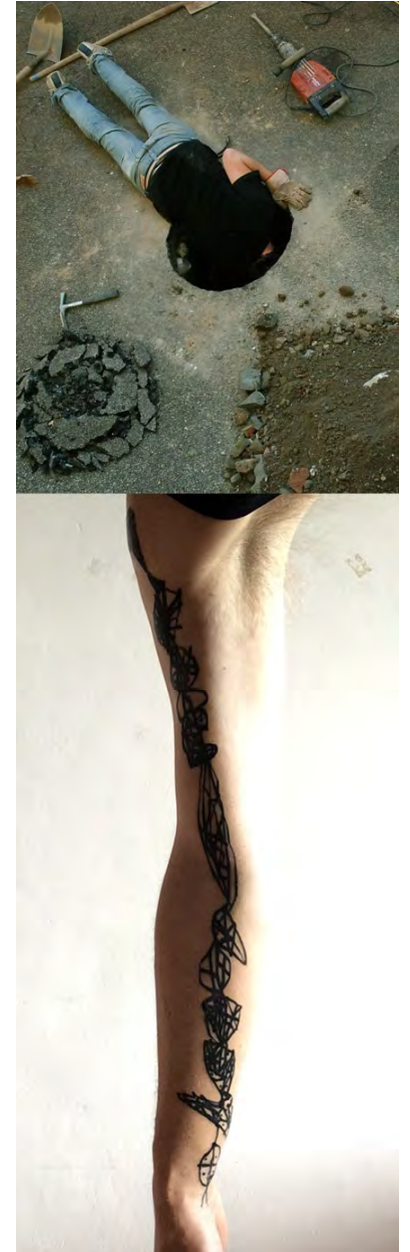
At the Place of the Tattoo there was his Daughter's Drawing

Tattoo; drawing by Ella Hardliz. Bern, 2014 / 2015.

'I'm drawing a tattoo on your arm!' said my five-year-old daughter, black marker in hand. As she drew — following the lines of blood vessels, copying moles, avoiding hairy parts, changing those rules as she pleased from my wrist to my shoulder — I decided to accept the tattoo that came to me and have the drawing tattooed on my arm.

I never knew my grandfather, a talented designer who owned bookbinderies in Prague. His talent marks my daughter's drawing; it has come back to my body through my body — an indirect signature of heritage, a reverse heritage inherited through the younger generation.

More than a drawing, I have inherited a predisposition. I can see my practice of digging holes as drawing: what is a tattoo but many tiny holes in the skin, ink injected into them? This opens a research practice concerned less with method than with grave-digging, graves and gravity — questions of life and death that lead not back to my ancestors but forward, to still-uncharted terrain.



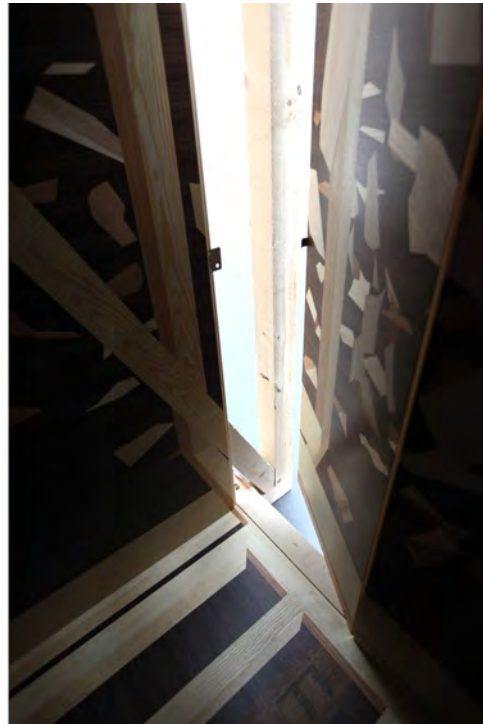
Top, digging a hole in the PROGR courtyard, 2014. Photo: Patrizia Karda; bottom, the finished tattoo, 2015.

Are you here for the gravity?

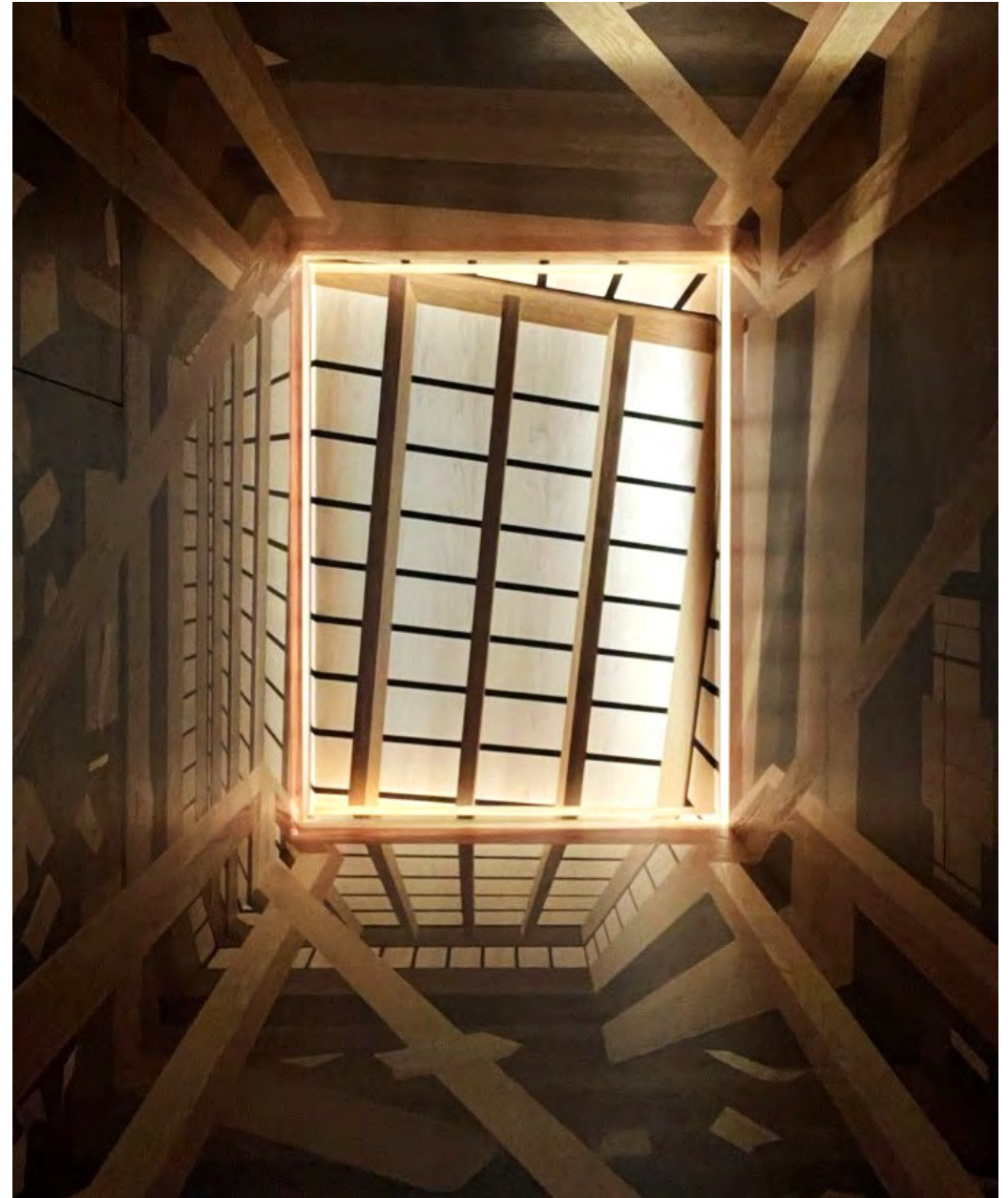
Kunst & Bau, mobile study room (1.2 m × 1.6 m × 3.4 m) with interior wood inlays. In collaboration with Jürg Orfei. FHNW Northwestern Switzerland. Olten, 2013.

Hardliz and Orfei modelled this mobile studiolo on the famous study room in the Palazzo Ducale in Urbino, whose wood-inlay images suggest a world excluded by the same wood. Standing on a pallet truck, the box can be moved by the janitor.

Inside, precise wooden inlays cover every wall, showing in correct perspective ideally what one could see standing in the same place outside: the covered courtyard and the wooden structure rendered almost invisible by its own accuracy. The only addition — sheets of paper, also as inlays, floating in the narrow, high room — perhaps knowledge blown out into the world. (After a text by D. Morgenthaler)



Exterior (left) and interior view of mobile study room. Photo: Hans Grob.



Interior view showing perspectival wood inlays and floating paper motifs. Photo: Hans Grob.

Art Works vs. Artworks

Reconstruction of a Frank Lloyd Wright mushroom column, clay and straw, scale 1:4. Group exhibition Modern Architecture Works, curated by Ina Mertens, with students of the University of Architecture, Civil Engineering and Geodesy. Sofia, 2013.

A one-quarter-scale reconstruction, in clay and straw, of the dendriform 'mushroom' column Frank Lloyd Wright designed for the Johnson Wax Headquarters — built collaboratively in the university courtyard with architecture students, testing the labour and load of an icon of modern architecture.

Historical reference: load test of a prototype column for the Johnson Wax Headquarters, Racine, WI, 1936.



Production view: building the clay-and-straw column in the courtyard of the university. Sofia, 2013.

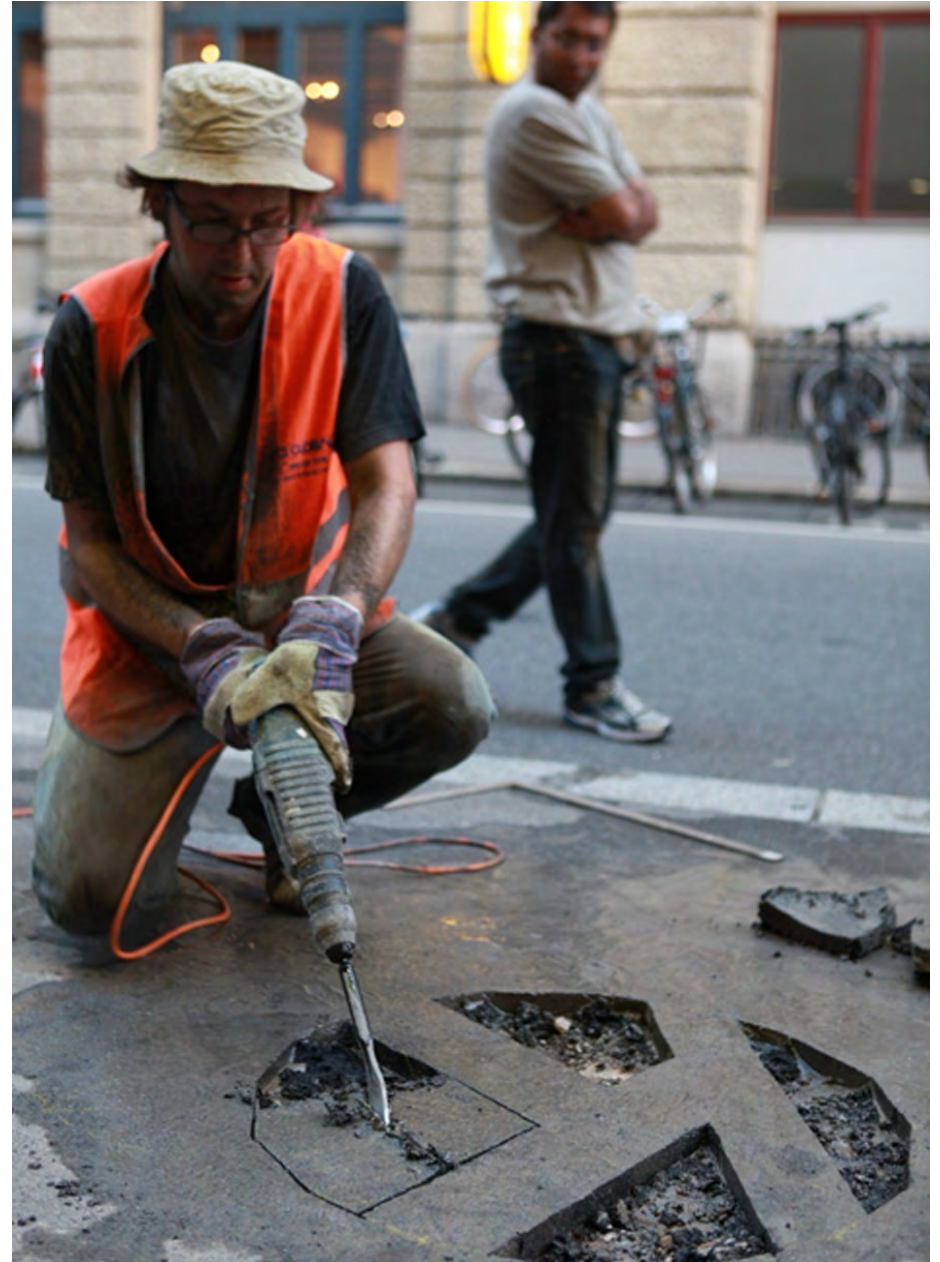


The finished column standing in the courtyard, later collapsed. Sofia, 2013.

Exit Strategy I

Cut-out of the Kunsthalle Luzern logo in asphalt at the entrance, produced as performance during opening. Group exhibition Zentral?, curated by Beate Engel. Lucerne, 2011.

The first of the performative Exit Strategy works: the institution's own logo cut into the threshold you walk across to enter. Institutional critique performed by making marketing strategies visible and turning them against themselves.

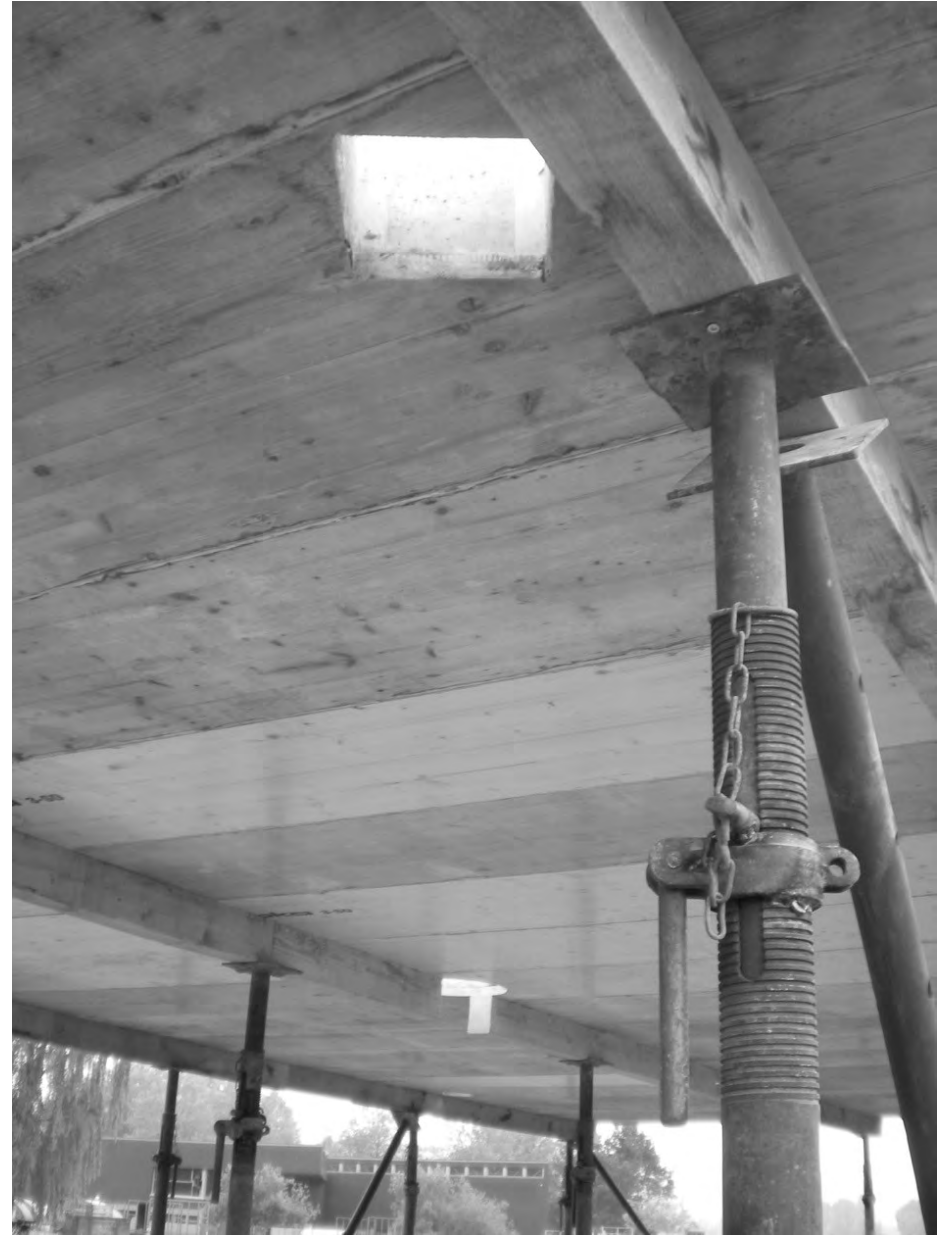


Production view: cutting the logo and later refilling it with cold-mix asphalt at the gallery entrance. Lucerne. Photo: Beate Engel.

Dendriform

Kunst & Bau shelter: a concrete slab with holes, supported by the formwork of its own construction. Witzwil prisons, 2010.

A permanent shelter that keeps the scaffolding of its own making, refusing to hide the labour that produced it.



Detail view of the perforated concrete slab resting on its retained timber formwork. Witzwil prisons, 2010.

Zlatoprah

Gilded curb stone, performance. In collaboration with Jürg Orfei. Curated by NOMAD-Projects. Prague, 2008.

A single gilded curb stone turns an overlooked edge of the street into something momentarily precious.



Detail of the gold leaf applied to the stone edge. Prague, 2008. Photo: Jürg Orfei.



The gilded curb stone within the wider streetscape. Prague, 2008. Photo: Jürg Orfei.



The gilded curb stone in situ on a Prague street. 2008. Photo: Jürg Orfei.

Poetry makes nothing happen

Scaffold tower with stairs. Solo exhibition at the Stadtgalerie Bern, curated by Beate Engel. Bern, 2006.

An architect by training, Hardliz intervenes in the urban environment by drawing new lines. This 25-metre-high, climbable installation of scaffolding stands at the station-side head of Bern's Lorraine Bridge — at once a planning statement for an undefined urban zone and a drawing in space, its elements forming an unexpected network of lines on the horizon.

The tower lets one stand at a point otherwise never reached, giving this section of the city a new face, at least in memory. Such linear constructions recall the imagined ruins Renaissance painters set into Nativity scenes: painted deconstructions of architecture, proof that art and architecture can never be the same yet can never quite escape each other. (After a text by Konrad Tobler)

The tower was inaugurated with performances by Mario Batkovic, Norbert Klassen, Isabelle Krieg, Heinrich Lüber, Valerian Maly, and Chantal Michel, and accompanied with installations by Peter Aerschmann, Eric Binder, Bernhard Huwiler, Frédéric Post, and Patrizio Travagli.



The tower seen against the city skyline, its scaffolding drawing lines across the horizon. Photo: David Aebi.



The 25-metre scaffold tower rising beside the Lorraine Bridge. Photo: David Aebi.

Four Corners

Cut-outs. Site-specific exhibition Tra-Monti 005, Rione Monti, curated by Adrienne Drake, Athéna Panni, Maria Rosaria Rinaldi and Fabio Lo Re. Rome, 2005.

Three of the four corners of a garden pavilion at the Swiss Institute in Rome — sawn from roof, façade and floor — were craned into the Forum Romanum for the festival tra-monti, set to match the former corner columns of the Basilica Ulpia. Clear of the passing crowd, the fragments still trace the room they once enclosed.

Close to the ruins, they read as excavated remains and as makeshift shelter alike, and, exposed in public space, as targets for vandalism too. The gesture is a homage to Gordon Matta-Clark, who removed the four roof corners of a suburban house in Splitting (1974), exhibiting them elsewhere as abstract signs recalling the work's original site.



The three corners of the Swiss Institute pavilion, relocated to the Forum Romanum, positioned where the corner columns of the Basilica Ulpia once stood. Photo: Claudio Abate. Shown alongside Elisabetta Benassi, Wolfgang Berkowski with FormaZero, Cornford & Cross, Manuel Franke, Michela Franzoso, Marina Fulgeri, Leni Hoffmann, and Jorge Peris.

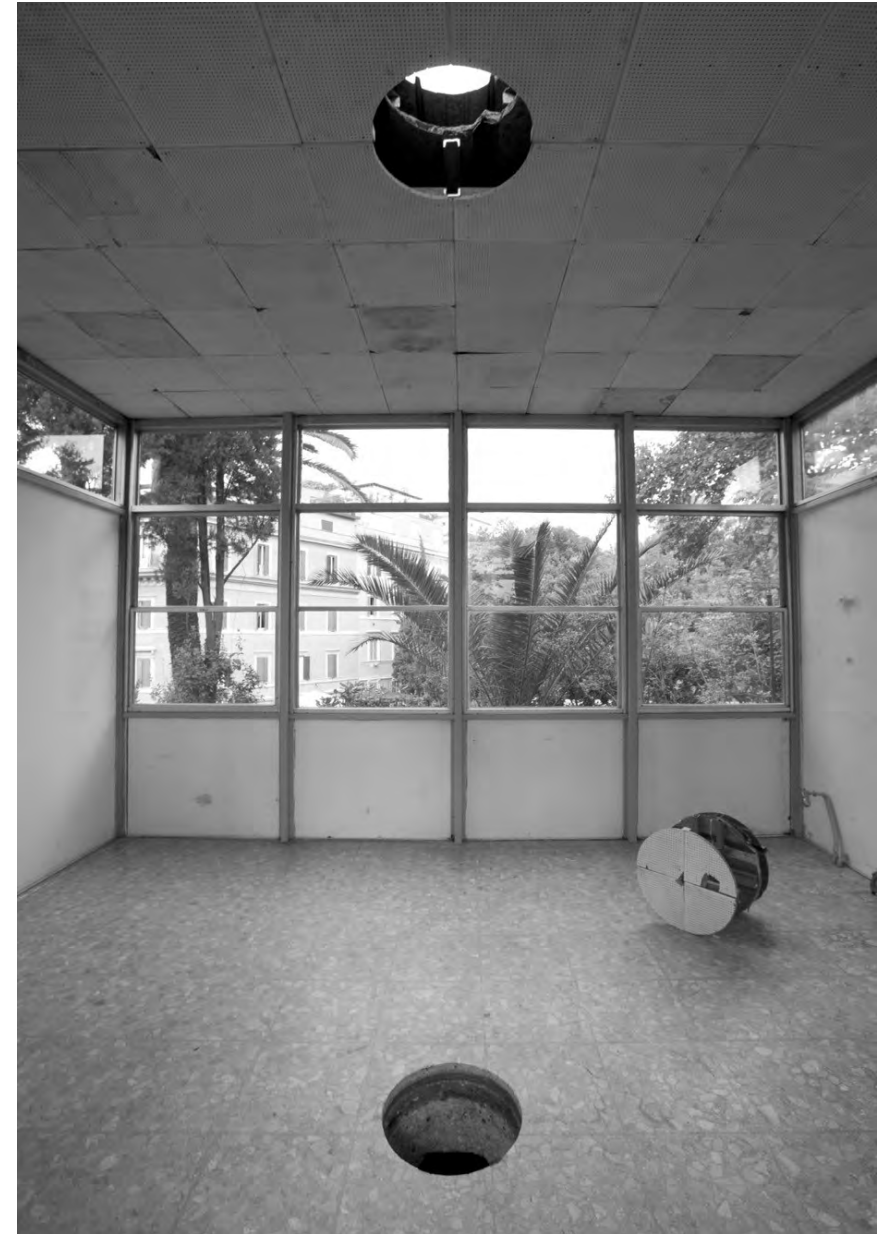
Il tempietto

Three cut-outs in the artist-studio pavilion, for the opening of the Swiss Institute in Rome. Video, 2'. Rome, 2005.

For the opening ceremony of the Swiss Institute in Rome, three openings were cut through the studio pavilion: the roof, its floor slab and the ground beneath — a small architectural gesture superimposing Bramante's Tempietto onto the temporary artist's pavilion.



Production view: cutting the openings with an angle grinder. Rome, 2005. Photo: Jürg Orfei.



View through two of the cut openings in the pavilion. Rome, 2005. Photo: Claudio Abate.

Amor Vincit Omnia

Collage and scaffolding tower. Group exhibition Mezzo Cielo, Swiss Institute in Rome, curated by Hans Christoph von Tavel. Rome, 2004.

For a group exhibition at the Istituto Svizzero di Roma, Hardliz proposed erecting scaffolding on the façade of Villa Maraini — the ascent and descent reserved for a century to the house's interior, now staged on its outer skin.

Its deeper source was Caravaggio's painting *Amor vincit omnia*. Built by hand from cool, hard metal, the walkable frame allowed a lustful ascent past sun terraces, windows and busts of Apollo, Venus and Antinous to the roof terrace and its view of the city, and an equally pleasurable descent. It stood only a few days before being dismantled and handed to memory. (After a text by Hans Christoph von Tavel)



The walkable scaffold frame on the garden façade of Villa Maraini. Photo: Markus Rottmann.



*Concept collage superimposing Caravaggio's *Amor vincit omnia* on the scaffold frame.*

Borromaxi

Mosaic, performance, video 4'. In collaboration with Jürg Orfei. Rome, 2004.

An early Rome collaboration: a mosaic made as homage to Borromini's trompe l'oeil in the city centre from found and collected ceramic shards at the beach in Ostia, and filmed as a performance.



The completed mosaic. Rome, 2004. Photo: Jürg Orfei.