

CV PORTFOLIO



**GREGORY
TARA HARI**

CV

Gregory Tara Hari - d'Aurelle de Paladines *1993
Swiss-Thai, lives and works in Paris (FR)

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Academia

2016-2020 Master of Arts | Basel Academy of Art and Design FHNW, Basel (CH)
2012-2015 HF Fine Arts | F+F School of Art and Design Zurich (CH)
2011-2012 Foundation Course | F+F School of Art and Design Zurich (CH)
2010-2011 Apprenticeship | StoffArt, Schwyz (CH)

Residencies

2025 UNCOOL Artist Residency, Valposchiavo (CH)
2023 Fondation Suisse | Pavillon Le Corbusier | Centre Culturel Suisse, Paris (FR)
2021-2022 Atelier Mondial | Pro Helvetia Johannesburg | Cape Town (SA)
2021 ARC1706 | Casa Tuena, Miralago, Valposchiavo (CH)
2020 visarte Zentralschweiz | Cité International des Arts, Paris (FR)
2016 Mansion Art Center | Beirut (LB)
2015 Island Iceland Offshore Project | Seyðisfjörður (IS)

Distinctions

2025 AC Grant — Société Bernoise des Beaux-Arts | Centre d'art Bienne (CH)
2023 Art Grant | Werkschau 2023 | Haus Konstruktiv, Zurich (CH)
2023 Kiefer Hablitzel Göhner Award | Swiss Art Awards, Messe Basel (CH)
2017 Art Grant | Kanton Schwyz (CH)
2017 Audience Award | Swiss Performance Art Award | Theater Gessnerallee (CH)

Nominations

2026 Vordemberge-Gildewart Award | Kunstmuseum Luzern, Lucerne (CH)
2022 Kiefer Hablitzel Göhner Award | Swiss Art Awards, Messe Basel (CH)
2016 Helvetia Art Prize | Plattform 16 | Kunstraum Walcheturm, Zurich (CH)

Solo Exhibitions

2023 They put a flag out on the roof of any house I happen to be in,
— Galerie Jean-Claude Maier, Frankfurt am Main (DE)
* Almost Heaven | Gepäckausgabe, Glarner Kunstverein, Glarus (CH)
2022 but there is no telling what may happen to a man all alone as I am | Lighthaus, Zurich (CH)
2021 Like a feather | On View, Bagnolet—Paris (FR)
2019 Die kleine Gischt – la petite écume | Kulturfolger, Zurich / HIT, Geneva (CH)
2016 Begone before somebody drops a house on you too | Corner College, Zurich (CH)

Group Exhibitions

2026 Vordemberge-Gildewart Award | Kunstmuseum Luzern, Lucerne (CH)
* Stitches: A Haunted House and Other Ghost Stories | Villa Bernasconi, Grand-Lancy (CH)
2025 Cantonale Berne Jura | Museum Franz Gertsch, Burgdorf (CH)
* zentral! XL | Kunstmuseum Luzern, Lucerne (CH)
* Frankfurter Hängung | Galerie Jean-Claude Maier, Frankfurt am Main (DE)
* Schwyzer Kunstankäufe | Kunsthaus Lachen (CH)
* 25. Galerien-Tage Graz | kunstGarten Graz (AT)
* La Bourse AC—Société Bernoise des Beaux-Arts | Centre d'art Bienne (CH)
* STAGE BREGENZ | Festspielhaus Bregenz (AT)
2024 Architecture of Memory | Architekturforum Zürich, Zurich (CH)
* Performissima | Centre Wallonie-Bruxelles, Paris (FR)
* Gestalt—Heimspiel | Kunsthaus Glarus (CH) | 2024
* Die Unikale | Magma Maria, Offenbach am Main (DE)
* Safe - Changes | Schloss Amberg, Feldkirch (AT)
2023 Ahoi, Ahoi des admirals | Galerie Barbara Seiler, Zurich
Kunstschaffen | Kunsthaus Glarus (CH)
* Cantonale Berne Jura | Centre d'art Bienne (CH)
* Glarner Kunstverein | Gepäckausgabe, Glarus (CH) | 2023
* Final Projects: Group LIII | The Mackey Apartments, MAK Center, Los Angeles (USA)
* Museumsnacht | Migros Museum für Gegenwartskunst, Zurich
* zentral! | Kunstmuseum Luzern, Lucerne (CH)
* Tendres Monstres - Festival de performances suisses | Fondation Suisse | Paris (FR)
2022 I, Artist | Kunsthalle Winterthur, Winterthur (CH)
2021 Liminal Creatures | Künstler*innenhaus Palais Thurn und Taxis, Bregenz (AT)
* Fotoromanza | Le Commun, Geneva (CH)
2020 Zur frohen Aussicht | Ernen (CH)
2019 Revolve Performance Art Days | Uppsala Konstmuseum (SE)
* Hotel Europa 3 | Space of Experimental Art, Tbilissi (GE)
2018 TEMPO_FESTIVAL International Festival of Performing Arts, Rio de Janeiro (BR)
* Sommerfenster | REPEAT | Stadtgalerie Bern, Bern (CH)
* Double Take | Kunstverein Last Tango, Zurich (CH)
* The Missing Image | la rada - spazio per l'arte contemporanea, Locarno (CH)
2017 Hotel Europa 2 | Galerie Félix Frachon, Bruxelles (BE)
* FARRAGO or when lightning strikes back | L'OV - Centre d'art Neuchâtel (CH)
2016 Beyond the Real | Regionale 17 | Kunsthalle Basel (CH)
* Beyond Every Mountain Lies Another Mountain | Helmhaus, Zurich (CH)
* Hotel Europa 1 | ARTVILNIUS International Contemporary Art Fair, Vilnius (LT)
* High Spot Latitude | Rotolux, Bagnolet—Paris (FR)
2015 Tag der offenen Tür | Kunsthaus Zürich, Zurich (CH)
* SKILT Festival Nr. 3 | Stadtgalerie Bern, Bern (CH)

THAI HOUSE | 2025-2026

Sculpture | acrylic paint/varnish, various types of wood, polymers, music player, speaker, polyester

VICTORIAN HOUSE | 2025-2026

Sculpture | acrylic paint/varnish, various types of wood, polymers, music player, speaker, polyester

Exhibitions

A Haunted House & Other Ghost Stories | Centre d'art Villa Bernasconi, Grand-Lancy (CH) | 2026

Vordemberge-Gildewart Award | Kunstmuseum Luzern, Lucerne (CH) | 2026

Through performance, sculpture and installation, I question colonial legacies, dominant narratives in popular culture from the East to the West and their lingering ghosts, haunting us day and night. In 'Thai House' and 'Victorian House', the house as an architectural construction, represents not only different architectural styles but diverse cultural meanings of the concept of „the haunted house". The sculptures are inhabited by a tailor-made sinister soundtrack by artist and musician Thom Driver.

In Thailand, the ghost or spirit house becomes an altar, dedicated to the spirits of nature and soil, that believe to inhabit the land people build their houses and businesses on. In order to start construction of a property, the spirits must give their permission and blessing beforehand. Ghosts and spirits are an integral part of a predominantly superstitious society, no matter if you're in a rural town or a busy mega-city like Bangkok. In the West, a ghost house is the absolute archetype of a haunted house. A house that haunts and eventually hunts you down even while your sleep, a creation based on pagan pre-christian beliefs and customs.

These miniature architectures confront two conceptions of the invisible: daily cohabitation with the dead versus haunting and horror of what cannot be seen. Furthermore, a Victorian mourning or widow's dress awaiting activation also contributes to this narrative combining popular imagination, personal memory, and fictional potentiality.





HOUSE OF ENDLESS CORRIDORS

| 2025-2026

Performance + Text (English) | textile dye, mixed fabric, leather, smartphone, props | 40min



THEY GET FRIGHTENED WHEN SOMETHING THEIR SIZE ISN'T COVERED IN MUPPET FUR | 2025

Painting | Gouache on unprimed canvas

Images from my studio



A small, one-eyed figure stands alone in a dimly lit cave, facing a horde of creatures. One of them holds a torch in his hand, illuminating the one-eyed figure - thus begins the unknown story of this large-scale painting, with no beginning and no foreseeable end. The characters in this story were created through a digital collection of fictional and real figures, which I connect with one another, linking them together and placing them in a shared narrative - an unknown story yet to be told.

DOOMED TO WANDER THE EARTH AS OLD AS TIME | 2021

Painting | Gouache on unprimed canvas

Exhibitions

zentral! XL | Kunstmuseum Luzern, Lucerne (CH) | 2025

But there is no tellin what may happen t a man all alone as I am | Lighthaus, Zurich (CH) | 2022

Liminal Creatures | Künstler*innenhaus Palais Thurn und Taxis, Bregenz (AT) | 2021



Faces appear on large canvases, captured in powerful black-and-white contrasts and dynamic brushstrokes. These painted close-up's with their wide-open eyes and mouths reinforce the precarious feeling these paintings hold within. One of the portraits features a subtle detail: a single earring — a piece of jewelry that can be interpreted in different ways from a historical perspective: as a distinctive 'marking' sign of enslaved people, as a form of nonverbal secret communication among queers, or as a sign of resistance among pirates and other outsiders and marginalized folks. The faces seem to herald impending doom, some kind of warning for what may come, and with their staring gaze, the portraits inherit some kind of madness, the disturbing look of lunatics.



LIKE A FEATHER | 2021-2025

Performance + Text (English/German) | mixed fabric, leather, smartphone, props | 30min

Exhibitions

Disobedient Constellations | Museum Rehmann, Laufenburg (CH), 2025

Festival der Vorgärten, Arbon (CH), 2025

Kunstgarten Graz, Graz (AT), 2025

cabanon, Paris (FR), 2025

On View, Bagnolet (FR), 2021



The performance and text is inspired by Crowded House, Fischer Bettwaren AG, Jürgen Drews, Gölä, Barry Manilow, Sabrina Carpenter and with the support of kunstGarten Graz.

With dedication to animal welfare and to all people who are discriminated against, marginalized, or suffer as a result of cultural appropriation.

Excerpt of the performance

Everywhere you go, you always take the feather with you.

Everywhere you go, you always take the feather. The feather, the feather with you

I mean, I'm not an ornithologist or even a plumologist, but I can tell you that - I know a thing or two about feathers. You might think that feathers are just beautiful and gorgeous, just for decoration, but no, no. There's more to it than that, or underneath the feathers, the so-called down feathers. Well in that case: 'rise and shine and spread your wings'.

Feathers protect against moist and water, cold and heat or they for example serve as camouflage. Feathers come in different shapes, colours, sizes and lengths - no two are the same. Feathers are unique in their design, but only have their real use collectively.

There are two types of feathers, the so-called vaned feathers, which cover the exterior of the body, and down feathers which are underneath the vaned feathers. Then there are contour feathers, flight feathers, filoplumes feathers, semiplumes feathers and bristle feathers.. Endless varieties of feathers, an endless amount of feathers, feather upon feather like a well-filled, well-stocked down pillow.

Da werd'it Daune und Federe vo tote Tier g'wäsche, tröcknet, entstaubt und sortiert. da chönnt sie d'Qualitäte vo de Daune und Federe us'sueche, zue luege wie'nes Duvet oder Chüssi herg'gstellt wird. Au d'Füllmängi chönnd sie uf Wunsch selber bestimme. Das isch eusi Bettware-Reinigung, wenn s'ich telefonisch tüend ah'meldet chönnt sie grad debi si und zue luege.

Now back to the essentials - a bird's feather dress weighs about twice as much as its skeleton. So if a bird has a skeleton of, let's say, 2 kilos, then its feather dress is 4 kilos. Is that correct?

And a person's skeleton is about 12% of their body weight. So why don't you do the maths for yourself, thank you.

Speaking of feathers - what are you actually sleeping on? On a straw bed in a semi-insulated, charmingly renovated barn? Or on a sprung bedstead from 1900, with a mouldy horsehair mattress placed on top? *Ein Bett im Kornfeld...* Probably not! All of you sleep with their fat ass wrapped in feathers! Have you ever thought about it? Shame on you!

These poor feathered animals! Now imagine this - they grow up in a breeding centre, with no exercise, no room to move let alone breathe. They are bred to be treated like shit and cut of alive their delicate feathers of their delicate bodies. Born to give down feathers to others, for a warm, cosy down duvet, plus an even cosier down pillow, and then of course the great down jacket from Moncler and the down gloves from Bogner for an extended ski weekend in St. Moritz or Kitzbühl.



THONG TRAI RONG

| 2025

Sculpture | Acrylic on wood

Exhibitions

STAGE BREGENZ | Festspielhaus Bregenz (AT) | 2025

Safe Changes | Schloss Amberg | Feldkirch (AT) | 2024





DAMNED AND DOOMED | 2024

Performance + Text (English) | mixed fabric, smartphone, nail extensions, props | 30 min

Exhibitions

La Bourse AC—Société Bernoise des Beaux-Arts | Centre d'art Bienne (CH) | 2025

Performissima | Centre Wallonie-Bruxelles, Paris (FR) | 2024

Die Unikale | Magma Maria, Offenbach am Main (GE) | 2024

Ahoi, ahoi des Admirals | Galerie Barbara Seiler, Zurich (CH) | 2024



The performance and text are inspired by the lives of the following individuals:

- Tara Hari-Langsanam, of Thai and Swiss origin, mentor and mother of Gregory Tara Hari
- Anna May Wong, Chinese-American actress and the first Asian woman to achieve international fame in the film industry of the 1920's
- Merle Oberon, Anglo-Indian actress of Sri Lankan and Maori origin. The first Asian woman to be nominated for an Oscar for Best Actress in 1935
- Michelle Yeoh, Malaysian actress of Cantonese and Hokkien descent. The first Southeast Asian woman to be nominated for an Oscar and the first Asian woman to win an Oscar for Best Actress in 2022
- Lucy Liu, American actress of Chinese-Taiwanese descent. First Asian-American host of Saturday Night Live in 2000.

Dedicated to my grandmother Yai Prathum Langsanam-Noumin and to all those who suffer discrimination and violence against their bodies, culture, origins and identity.



Excerpt of the performance

*I wish you well, I hope you survive
I hope you live, oh baby, so I can watch you cry
Cause I know in time you'll see what you did to me
And you'll come running back¹*

There I was
After many years of not being seen
After decades of not being put on the screen
The directors, the producers, the audience – politics after all
They simply didn't want to see me, not yet – not just now

Me, acting like a professional actress would act
Me, looking like a perfectly normal human being, including my natural features
Me, speaking like I always speak, without an imaginative accent that isn't mine
Me, moving like my damn self would move and swinging my cute fine Asian ass

There I was
Feeling furious about being put in a corner,
involuntarily in a box the size of a shoe box, cause...
yeah, I'm so small, so tiny, so – what's the word again...petite!

Like when you type the word 'Asian' on Pornhub²
yes, we're all small down here and I guess I have to thank you for searching Hentai as much as
possible last year, makes me proud to be Asian – Domo Arigato!

I can be your sweet and soft Asian Doll,
or you want me to be furious and ferocious – no that's not another Jane Austen novel
I am sick and tired of being put in a corner of clichés like some delicate Fine China

Either I'm the Dragon Lady or the Geisha Girl? Orientalised Bullshit!
Enough of this nonesense – Enough with your stupid sick cliché creating brain
Bloody Jane Austen, what has she got to do with this anyway?

How should I know,
I only watch period dramas with coloured people in it
Like that shit show 'Bitcherton'
What a mess that was...

South Asians in empire waist dresses running around fanning themselves and a black woman
sitting on a throne, with a wig as big as Big Momma's House



THEY PUT A FLAG OUT ON THE ROOF OF ANY HOUSE I HAPPEN TO BE IN

| 2023

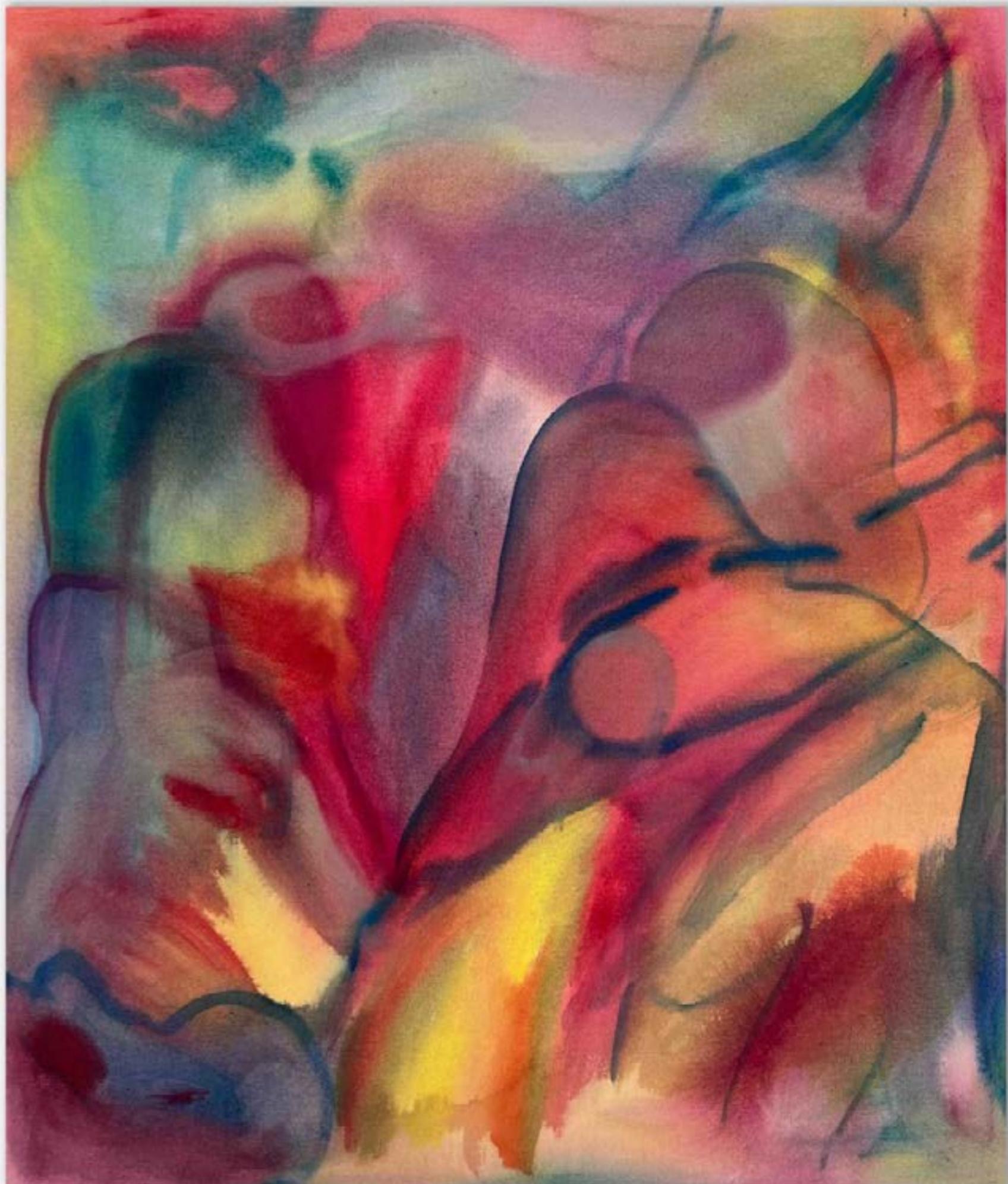
Painting | Gouache on unprimed canvas

Exhibitions

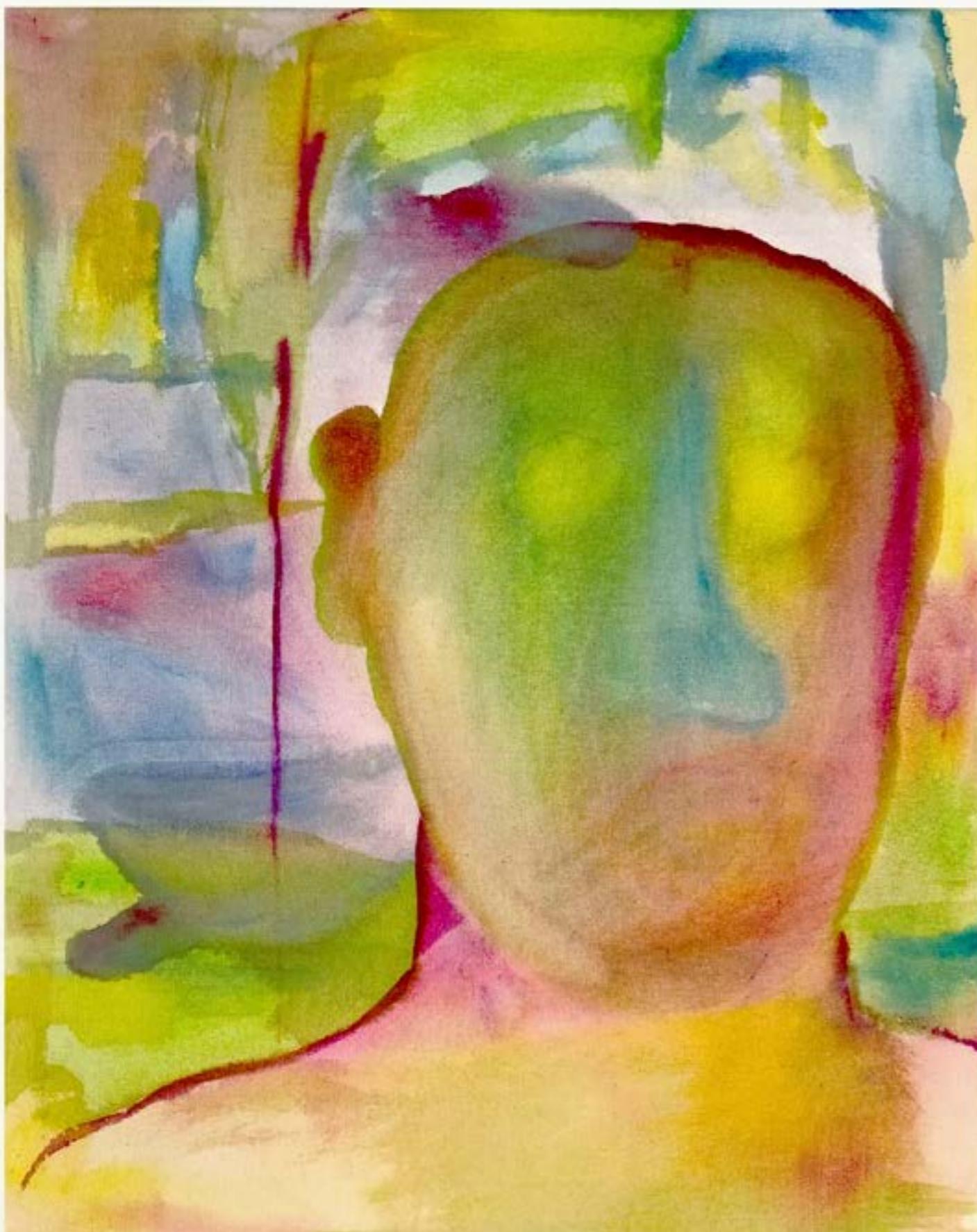
Galerie Jean-Claude Maier | Frankfurt am Main (DE), 2023



Sometimes they face each other, sometimes they are lined up, sometimes side by side — anonymous characters telling an unknown story. Distinctive features of the face disappear and are replaced by a supposed mouth or a sketched nose. Colors blend together, eyes turn red, skin is painted green, just like the Russian-South African painter Vladimir Tretchikoff did it, who painted almost exclusively Asian and Black women during South Africa's Apartheid regime, but usually with green, sometimes blue skin tones, at a time when colonialism and the exploitation of colonized women were the sad truth of every day life. My paintings do not seek to imitate any particular cultural or artistic influence, but rather blending them together. In Thailand for example, painted portraits of the royal family are done in Western and European style, even though it's the only country in Asia that has never been colonized by Western forces. Nevertheless, many places are were formally colonized or affected by colonial expansion, have eversince adapted and copied Western aesthetics. This series of paintings deals exactly with these different ways of artistic understanding and preferences.







ALMOST HEAVEN | 2023

Sculpture + Performance + Text (English, German)

Gouache, wood, mixed fabrics, leather, smartphone, e-cigarette, harmonica, props | 30 min

Schwyzer Kunstankäufe | Kunsthaus Lachen (CH) | 2025

Julian Zigerli Show | Theater Gessnerallee, Zurich (CH) | 2025

Gestalt—Heimspiel | Kunsthaus Glarus (CH) | 2024

Art Grant | Werkschau 2023 | Haus Konstruktiv, Zurich (CH)

Glarner Kunstverein | Gepäckausgabe, Glarus (CH) | 2023

zentral! | Kunstmuseum Luzern, Lucerne (CH) | 2023

Museumsnacht | Migros Museum für Gegenwartskunst, Zurich (CH) | 2023

Kiefer Hablitzel Göhner Award | Swiss Art Awards, Messe Basel (CH) | 2023





Excerpt of the performance

West Virginia Blue Ridge Mountains, over near Tennessee...

You're ever welcome with me any time you like. Let's drive to the countryside, leave behind some green-eyed look-a-likes. So no one gets worried, no. But Sean don't get careless. I'm sure it'll be fine, I love you, I love you - Oh, brother of mine

I thought Brokeback Mountain might be around where he grew up. Knowing Jack, it might be some pretend-place: where bluebirds sing and there's a whiskey spring. We was herding sheep on Brokeback one summer, back in '63. He said it was his favorite place. The nostalgia, memories of the good old times. Good old olden days - Ain't I right, brother?

Remember when we went to Feldkirch to shoot some cans. Or during the nocturnal carnival in Unteriberg, wearing these funny white costumes marching thru the village. Or Galgenen, we rented a cabin with our German brothers. Everyone was there, reading poem's, pamphlet's, manifesto's. The many times we went on hikes, making a barbecue, singing old army songs, songs of comradery, soldiers holding together, day and night, in dark times like this. We taught each other how to survive, train ourselfs, prepare ourselfs for whatever might come. Learned how to make a fire, how to burn a house, the Congress in Washington, Capitol Riots in Brasilia, Bundeshaus Bern. A world full of misery and injustice. Why am I not allowed to express my believes, my very true and honest believes? Or that one time we got drunk in Ingenbohl and afterwards dressed up all white again. Takin' our torches in one hand, marching like a small army of proud boys thru town. In the other, we carried our most precious garment of all, our flag. Our symbol of unity, a bond between every single one of us. This symbol dates back to our celtic ancestors and heros, who fought the savage, the foreign and the primitive.

Twelve 18- to 30-year-old Swiss residents of the district of Schwyz had marched in March 2019 at the carnival in Schwyz in columns of two, with burning torches and dressed as the Ku-Klux-Clan, thru the village to the main square of Schwyz. Several complaints were received by the police and investigations started. The twelve marching men confessed their involvement in the performance. They must each pay a fine of 300 swiss francs. In addition, there are the procedural costs that the prosecutor imposed on them. They amount to between 1,300 and 2,100 francs per person, depending on the cost of the interrogations. The fact that Schwyz counts many right-wing extremists is not only shown by incidents like the one in Ausserschwyz, when a banner with a swastika above the highway startled commuters in morning traffic in 2017. For the federal secret service, Schwyz is considered a far-right-wing extremist stronghold.

Oh Lord in Heaven...well, there's many a strange impulse out on the plains of West Texas. There's many a young boy who feels things he can't comprehend. And a small town don't like it when somebody falls between sexes. No, a small town don't like it when a cowboy has feelings for men. I believe to my soul inside every man, there's the feminine. And inside every lady, there's a deep manly voice loud and clear. Well, a cowboy may brag about things that he's done with his women but the ones who brag loudest are the ones that are most likely queer.



AND THE DOORS HAD LONG AGO ROTTED OFF THEIR HINGES | 2021

Sculpture | Gouache sur plywood

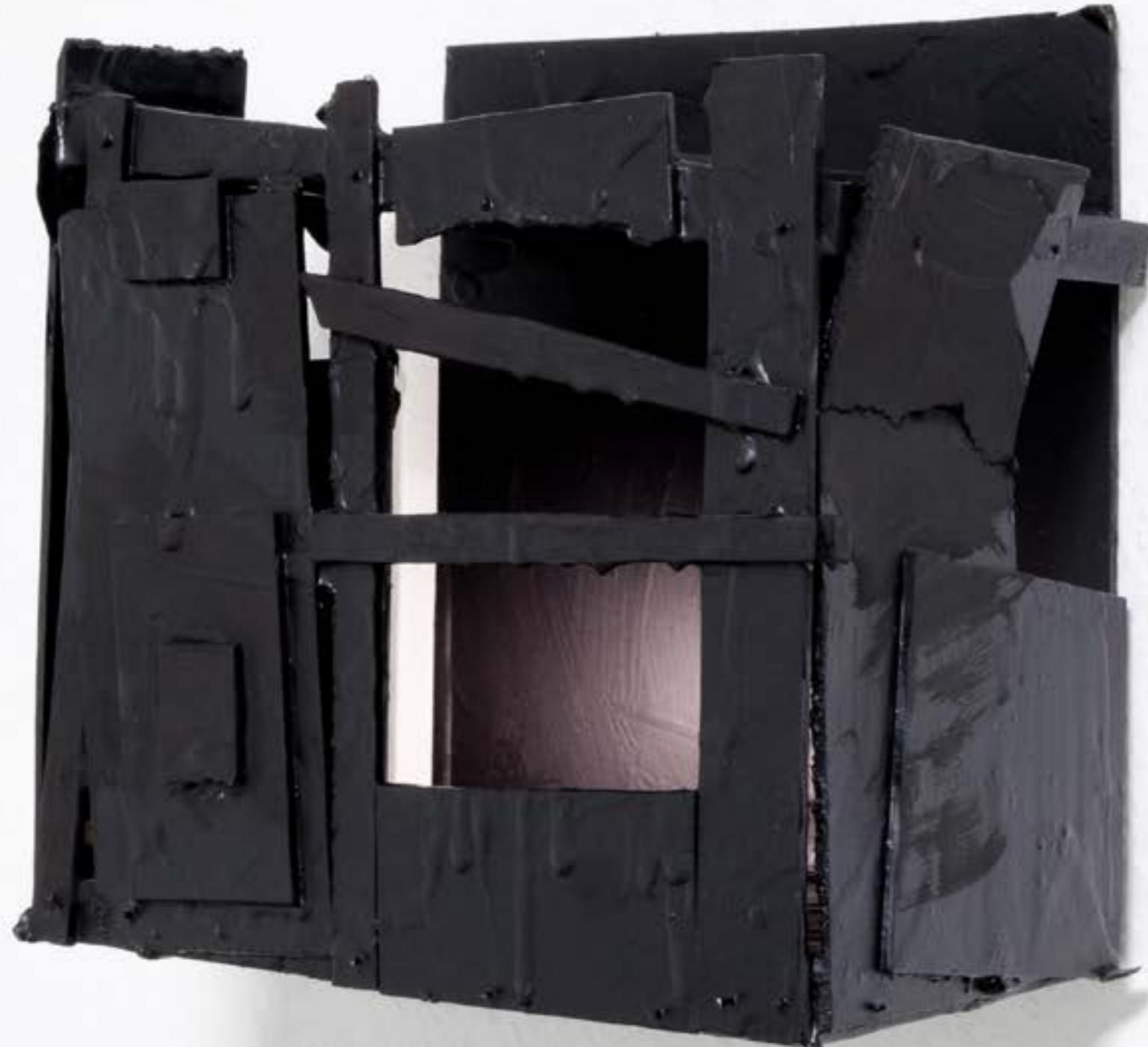
Cantonale Berne Jura | Museum Franz Gertsch, Burgdorf (CH) | 2025

Art Grantl Werkschau 2023 | Haus Konstruktiv, Zurich (CH) | 2023

Lighthaus, Zurich (CH) | 2022

Liminal Creatures | Künstler*innenhaus Palais Thurn und Taxis, Bregenz (AT) | 2021

Pro Helvetia Johannesburg | Section Street Business Centre, Cape Town (SA) | 2021



«and the dors had long ago rotted off their hinges» is an artistic reflection on the myth of the Flying Dutchman, the story of a legendary ghost ship that haunted people on the high seas and near the water with its sinister appearance. In 2022, I spent six months in South Africa with Atelier Mondial and thanks to the generous support of the Christoph Merian Foundation and Pro Helvetia Johannesburg. I was based in Cape Town, considered the birthplace of this myth. The origins of the Flying Dutchman may lie in the highly stylized tales of sailors and pirates and in the sometimes precarious health conditions of sailors at the time. For example, when a ship wanted to dock, it was first inspected by a kind of "custom control"-ship looking for disease, spoiled goods, rats, or even pirates. If entry was denied, the crew was invited to try their luck at another port. If this attempt also failed, the ship was usually condemned to continue on its way. In some dramatic cases, the entire crew, down to the last member, perished in this manner.



Around the same time, I read an article about same-sex marriages on the high seas. It reported that when two sailors liked each other, they had the option of getting married. The marriage included a real ceremony and obligations such as care and assistance in case of illness. This unique tradition still fascinates me today, as it establishes new social norms in a seemingly lawless space, benefiting a subculture that was probably pre-queer. This early example of a counter-project to normative lifestyles, combined with the myth of the Flying Dutchman, inspired me to build these abandoned-looking shacks or allusions to shipwrecks.

