

patricia
jacomella
bonola
portfolio

My artistic practice engages with themes of transition, memory, and cultural identity. Working across video, photography, installation, and performance, I investigate the symbolic potential of materials—particularly those with cultural significance and socio-political resonance.

By employing discarded materials and found objects, I examine the effects of globalization and consumerism on human behaviour and the natural environment. These materials become vehicles for reflection, critique, and reimagining.

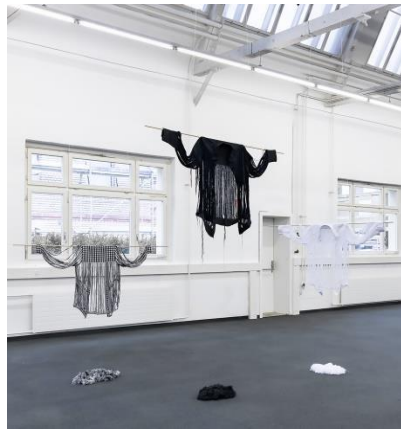
My research is especially focused on the social function of art, exploring how it can propose alternative role models and more sustainable lifestyles.

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TURNING POINT (2025)

Turning Point reimagines one of the most emblematic garments of Western modernity: the man's shirt. Once a marker of bourgeois respectability, political authority, and social order, it becomes in Jacomella Bonola's hands a vehicle for deconstruction and renewal. The artist meticulously unravels the weft threads from the fabric of three recycled shirts, leaving only the warp, an exposed structure that speaks of fragility and potential.

This radical gesture transforms the garment from a symbol of conformity into an open field of reinterpretation. The extracted threads, gathered on a plinth, become a collective metaphor for reconstruction and the possibility of reweaving new social fabrics. **Turning Point** questions systems of value, labour, and material waste while foregrounding the tension between disintegration and resilience. Through this slow, manual process, the artist proposes an alternative to the accelerated cycles of production and consumption that define our present condition and raises pressing questions: Can we reconstruct what has been lost? Can we reimagine more sustainable futures from the remnants of past systems?



Installation
Recycled men's shirts, wooden rod, Shirt's weft thread
Dimensions variable
Each shirt: 140 x 72 cm

Installation view: Shedhalle Zug, 2025

© Kilian Bannwart



PLUMERIA (2025)

Rooted in a deeply personal narrative, **Plumeria** intertwines healing, memory, and ritual through textile practice. The work is composed of hospital gowns once worn by the artist's daughter during repeated MRI scans. A material imbued with both intimacy and vulnerability. Using the Japanese *Sashiko* technique, traditionally employed to mend and reinforce fabrics, Jacomella Bonola transforms these discarded garments into an intricate hand-stitched surface that embodies care, endurance, and renewal.

The choice of the Plumeria flower, associated with spiritual peace and restoration, resonates with the work's meditative rhythm. Stitch by stitch, the artist turns pain into a form of resilience, revealing how acts of repair can also become acts of resistance against disposability. **Plumeria** reflects on the fragility of the human condition and the tenderness embedded in gestures of making, situating textile art as both a poetic and political language of survival.



Recycled fabric, hospital gowns, yarn
184 x 155 cm

Kantonsspital Zug, 2025
Art in architecture

© Patricia Jacomella Bonola



MARIE ANTOINETTE (2025)

Through the recreation of an opulent dress inspired by Vigée Le Brun's 1785 portrait of the French queen, Marie Antoinette reflects on the entanglement of fashion, power, and historical transformation. The work parallels past and present forms of excess, contrasting the decadence of the ancien régime with the over-consumption of contemporary society.

Made from recycled textile scraps, the sculpture becomes a counter-fashion statement, dismantling the allure of luxury while highlighting its socio-political consequences. The artist intertwines this narrative with personal memory: her mother, also named Marie Antoinette, shares a fate symbolically aligned with the queen's. Both figures embody transformation through loss. The work thus meditates on mortality, identity, and the cyclical nature of history, suggesting that every collapse harbours the potential for renewal.



Sculpture
Mannequin, crinoline, Grand pannier,
Recycled fabric remnants, threads
Height: 170 cm, Ø 650 cm
Train: 730 x 280 cm

Installation view:
Künstlerhaus S11, Solothurn

©Patricia Jacomella Bonola



LOTUS (2025)

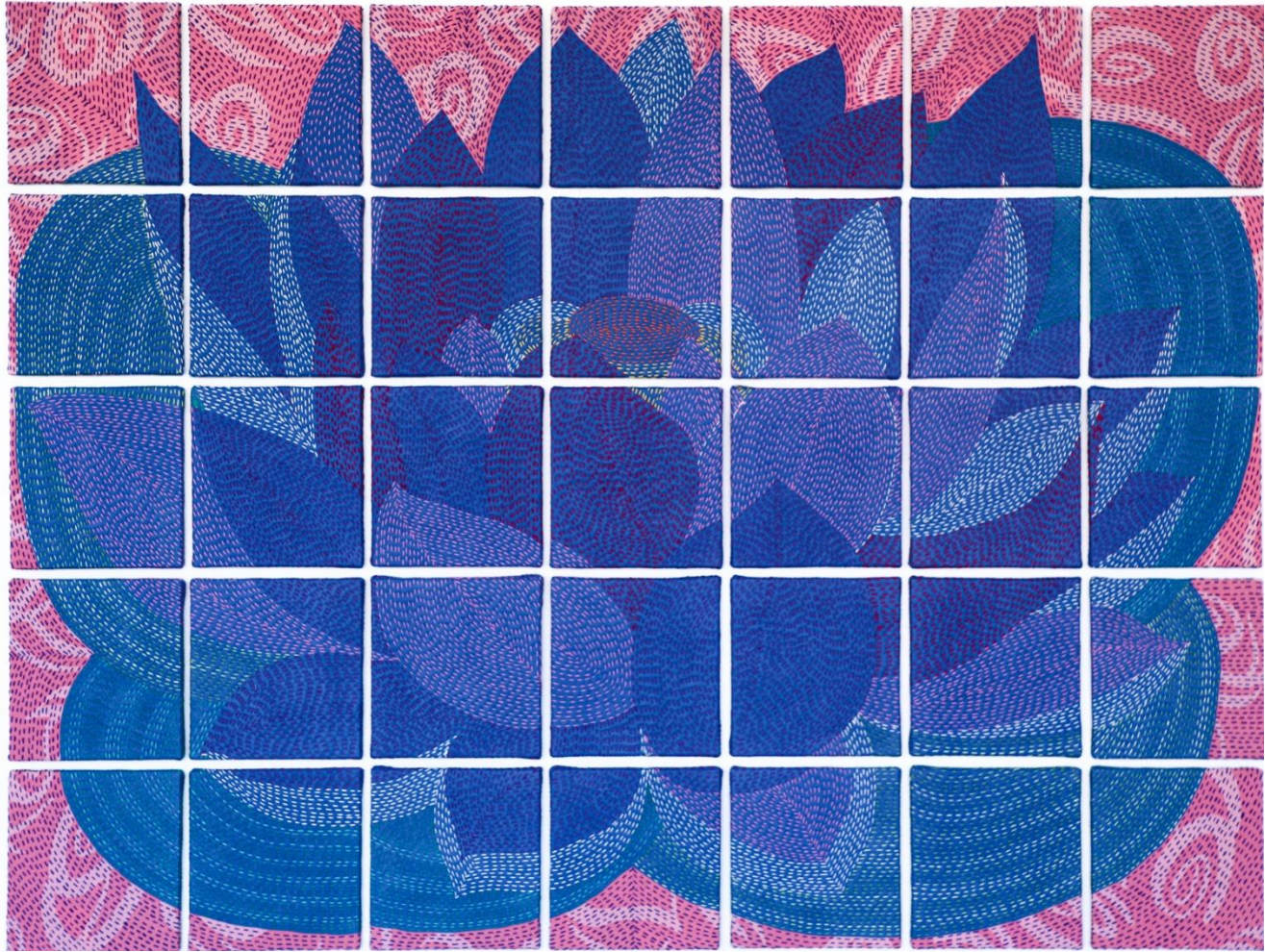
The work **Lotus** unfolds like a large textile composition depicting a lotus flower, a universal symbol of rebirth and resilience. The choice of the lotus stems from its powerful psychological value: the flower that sinks into the mud at night, re-emerging uncontaminated in the light of the following day.

My reflection focuses on the physical and spiritual dimensions of healing, intertwining autobiography and collective memory. The materials used are patchworks of gowns worn by patients before a CT scan, coming from a family context and preserving an intimate history of fragility, waiting and care.

Through the meticulous practice of *Sashiko* embroidery - an ancient Japanese technique traditionally linked to the repair of fabrics - I transform the act of sewing into a gesture of redemption and regeneration. Each stitch becomes a visible trace of a process of inner and social healing, a silent meditation that combines memory and resilience.

The structure of the work, composed of square modules that form a visual puzzle, introduces a playful element and a reference to childhood.

In **Lotus**, the delicacy of the fabric and the symbolic power of the flower converge in a meditation on the body, time, the natural environment and the human capacity for regeneration.



Wall installation

Sashiko stitching technique on hospital gowns

Fabric mounted on frame, 20 x 20 cm

Dimensions: 100 x 140 cm

Kantonsspital Zug, 2025

Art in architecture

© patricia jacomella

DÉJEUNER SUR L'HERBE (2025)

Referencing Manet's iconic painting, *Déjeuner sur l'herbe* examines humanity's fractured relationship with nature in the age of artificiality. The installation replaces pastoral sensuality with ecological critique: extinct plant silhouettes printed on PVC panels surround a table covered in synthetic grass, a simulacrum of the natural world.

Through this poetic inversion, Jacomella Bonola exposes the contradictions of a culture that aestheticizes nature while destroying it. The artificial lawn, an emblem of modern convenience, contrasts sharply with the ghostly presence of vanished species, evoking both nostalgia and loss. Employing irony and visual precision, the work confronts the illusion of sustainability and the commodification of "green" aesthetics. *Déjeuner sur l'herbe* ultimately proposes a space of reflection on the urgency of re-establishing an authentic dialogue with the living world.



Installation
Photographs of endangered flowers,
Printed on PVC, 448 x 440 cm,
Living room table, wood, synthetic grass

Installation view:
Shedhalle Zug, 2025

© Kilian Bannwart



EPHEMERES MONUMENT (2024)

Ephemeral Monument is a performance that critically examines consumerism and the ephemerality of desire through the symbolic figure of the wedding dress. Constructed from recycled waste materials collected from clothing stores, the gown is simultaneously opulent and precarious, a monument to fleeting dreams.

During the performance, the audience participates in its ritualized destruction, cutting out heart-shaped fragments later sold to support the "Clean Clothes Campaign." Through this participatory gesture, Jacomella Bonola transforms spectators into collaborators, implicating them in cycles of production, consumption, and restitution.

The performance questions the societal obsession with perfection and fulfilment, suggesting that renunciation may itself be a form of liberation. In its paradoxical grandeur and decay, **Ephemeral Monument** becomes a metaphor for excess, fragility, and the necessity of collective change.

Performance with active audience participation
Dressmaker's mannequin,
Recycled paper, recycled plastic from packaging
recovered in a clothing shop,
Scissors, felt-tip markers.

Les jours des éphémères 11
Künstlerhaus S11
Solothurn
26. April 2024
Duration: 8 hours

© Jeams Dudley



FATA (2024)

In **Fata** (Fee), Jacomella Bonola explores the socio-political dimensions of textiles as cultural signifiers. At first glance, the work recalls the delicacy of lace, a material historically associated with opulence and prestige. However, the work is constructed from polyester waste salvaged from a Chinese factory producing artificial flowers, material evidence of global overproduction and ecological exploitation. Hundreds of holes punctuate the surface, ghost traces of orchid leaves cut out for mass consumption. By transforming industrial detritus into an immersive sculptural installation, the artist exposes the hidden systems of labour, inequality, and environmental degradation that sustain contemporary desire.

The title references the “Blue Fairy” from Pinocchio, a figure of moral transformation and hope. In this context, the fairy becomes a metaphor for change, an invitation to reimagine our relationship to power and production. **Fata** situates textile art within the discourse of global capitalism, using beauty as a critical device to confront the contradictions of modernity.



Installation
Polyester textile waste,
Stones, rope
Dimension.
Approx. 650 x 1500 cm

Installation view:
Kunst im Depot,
Winterthur (CH), 2024

© Patricia Jacomella Bonola



EXPIATION (2019 – 2025)

Expiation investigates the global dynamics of fast fashion, overproduction, and modern slavery through a monumental wool object, a hand-made ball of recycled yarn measuring over 3,750 meters in length. Over many years, Jacomella Bonola meticulously unravelled discarded knitwear and re-worked it using a traditional knitting spool, reversing the speed of industrial production into the contemplative rhythm of craft.

The resulting sphere functions as both a symbol of play and a meditation on exploitation. It embodies the entangled relationship between innocence and labour, consumption and complicity. By slowing down the process of making, the artist reclaims time as a political act, transforming an object of waste into one of endurance and reflection. **Expiation** becomes a quiet yet powerful gesture of restitution, an offering towards ethical renewal and social healing.



Wool object
Recycled wool knitwear,
Reworked by hand
Ø 80 cm

Work in Progress 2019-2025

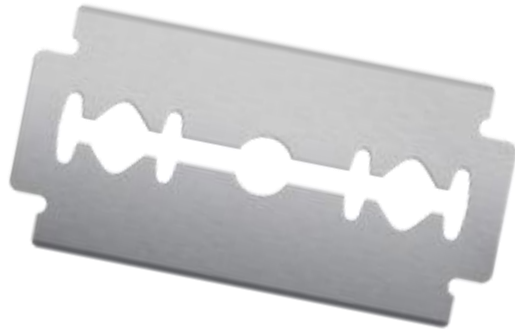
© Patricia Jacomella Bonola



HAPPINESS IS A SHARP BLADE (2024)

This unsettling sculpture transforms the razor blade, a modern icon of grooming and control, into a meditation on beauty, violence, and vulnerability. Composed of 300 intertwined razor blades displayed on a jewellery bust, the work confronts the viewer with the paradox of aesthetics as both seduction and threat.

Referencing the invention of the razor by King Gillette as a "beauty tool," Jacomella Bonola examines its evolution into an instrument of self-harm, reflecting broader cultural tensions between perfection, pain, and identity. ***Happiness Is a Sharp Blade*** distills the psychology of modern body politics, where ideals of beauty are inseparable from systems of discipline and self-destruction. Through this piece, the artist exposes the sharp line between desire and danger, fragility and resistance.



Bust for Jewellery, 300 razor blades, thread, beads
46 x 38 x 18 cm

MACT/CACT Bellinzona

© Patricia Jacomella Bonola



GOLD OF KINABALU (2023)

In **Gold of Kinabalu**, Jacomella Bonola transforms industrial textile remnants into a monumental wall installation that echoes the opulent decorative tradition of Chinese wallpapers. Yet, instead of florals, the surface is perforated, marked by the absence of orchid petals excised during artificial flower production in China.

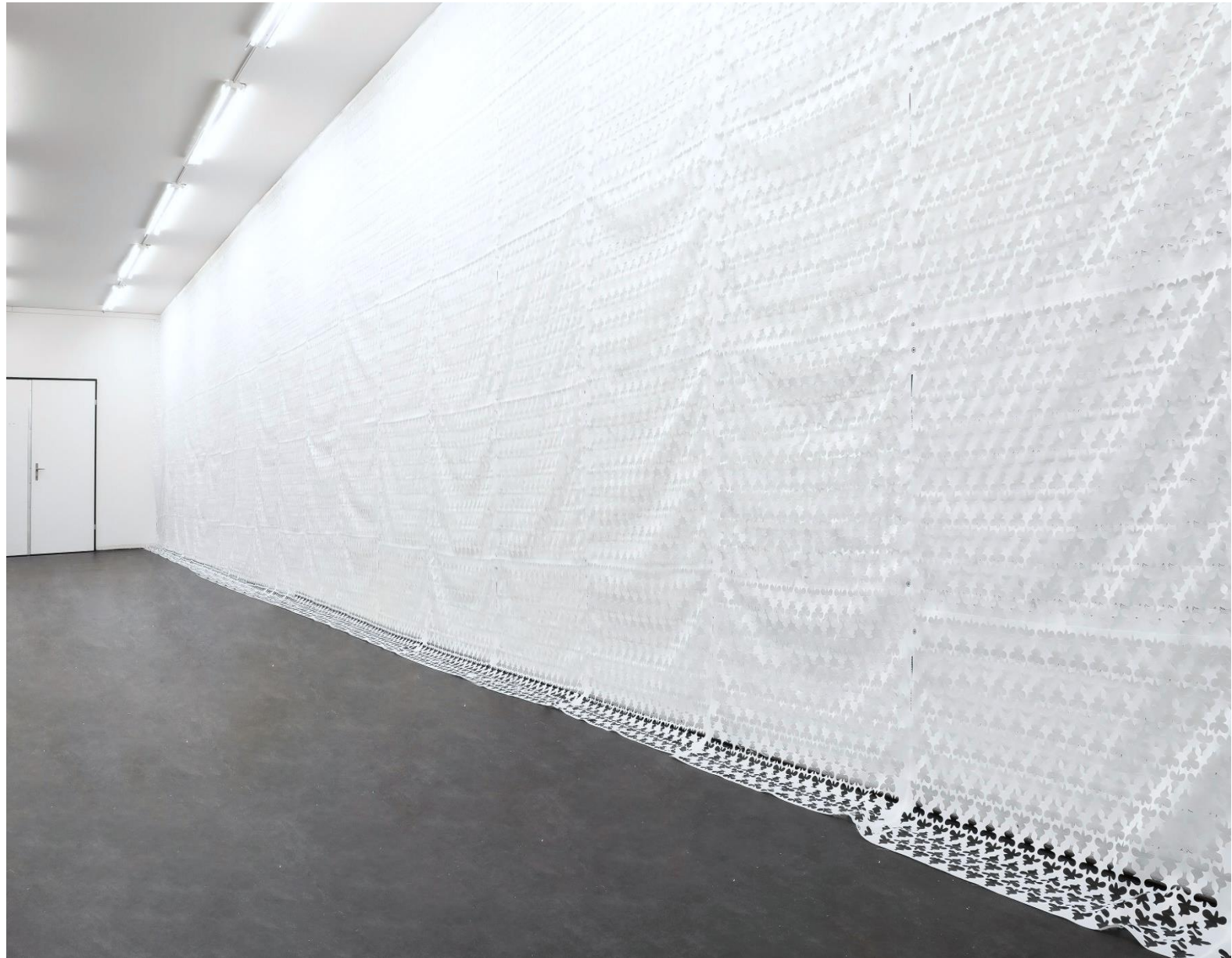
The work mourns the disappearance of 571 flower species since the 18th century, using absence as a visual language of extinction. The title refers to a rare and endangered orchid illegally traded on the black market, symbolizing the commodification of life itself. By juxtaposing beauty and loss, **Gold of Kinabalu** exposes the violence inherent in aesthetic pleasure and consumer desire, positioning the decorative as a site of ecological critique.



Wall installation,
Polyester textile scraps sewn together
1500 x 300 cm

Galerie Billing Bild, Baar (CH), 2023

© Patricia Jacomella Bonola



BECOMING INDIGENOUS (2023)

Drawing inspiration from James Clifford's book *Returns – Becoming Indigenous in the Twenty-First Century*, **Becoming Indigenous** reflects on the distance between contemporary consumer culture and the values of coexistence and sustainability once embodied by Indigenous ways of life. Jacomella Bonola stages this reflection through the contrast between the natural lemon, a symbol of purity and health, and the plastic bottles that now contain its industrial imitation.

Arranged as a floor installation, the work juxtaposes authenticity and artificiality, revealing the cultural estrangement produced by commodification. The piece transforms the simple act of consumption into a philosophical inquiry about belonging, adaptation, and loss. Through the visual metaphor of "decoration," Jacomella Bonola underscores how abundance and excess have replaced meaning and connection. **Becoming Indigenous** becomes a quiet manifesto for re-rooting, an invitation to rediscover ethical relations between humans and the natural world.

Floor installation

Plastic bottles, each 16 x 7 cm

Dimension variable

Installation view,
Galerie Billing Bild, Baar (CH), 2023

© Patricia Jacomella Bonola



THE PARTY'S OVER: WELCOME DARKNESS! (2022)

In *The Party's Over: Welcome Darkness!*, Jacomella Bonola constructs a multilayered installation where light and darkness operate as philosophical opposites and existential metaphors. Using balloons cast in plaster, shards of glass, and two synchronized video loops, she choreographs a sensory encounter between celebration and decay.

The title, both ironic and prophetic, evokes the dual desire for destruction and renewal, the twilight of one epoch and the dawn of another. Drawing on theoretical reflections by Francesca Rigotti and Nina Edwards on the cultural history of darkness, the artist reclaims "the dark" as a generative space of introspection and creative potential. Within an environment oversaturated by brightness, literal and digital, Jacomella Bonola's work invites the viewer to embrace opacity as resistance, to find light within the void.



Mixed media Installation
Balloons put in plaster,
2 FHD-Videos loop on TV-screens, glass shards.

<https://www.youtube.com/watch?v=v38jK8vlu8k>
<https://www.youtube.com/watch?v=RwLkdN1JHPg>
Installation view, MACT/CACT Bellinzona, CH, 2022

Curated by Mario Casanova
© Patricia Jacomella Bonola



SILPHIUM (2023)

Silphium traces the colonial history of extinction through the lens of botany and image production. The series of twenty-three photographic collages merges archival floral wallpaper motifs from the Château de Fontainebleau with AI-generated depictions of vanished plant species. By entering the Latin names of extinct flora into a generative algorithm, Jacomella Bonola produces images that oscillate between realism and distortion, digital ghosts of natural forms erased by human expansion.

The work takes its name from Silphium, a plant driven to extinction in the 6th century BCE due to Greek and Roman overharvesting. Through this historical reference, the artist connects ancient patterns of exploitation to contemporary forms of data colonization. **Silphium** thus becomes both an ecological elegy and a critique of algorithmic vision, exposing the technological mediation that now defines our perception of nature.



Series of 23 photographs of different sizes
Chroma-Lux HD Metal Print, Edition 3 + 1

Exhibition view, Detail, Hangar Art Centre Brussels, 2025
© Patricia Jacomella Bonola



THE DIRTY SECRET (2023)

In *The Dirty Secret*, Jacomella Bonola dissects the cultural mythology surrounding denim, the global symbol of democracy and durability, to expose the environmental and social violence embedded in fast fashion. The performance features a gown and mask made entirely from discarded jeans, their long train dragging the weight of industrial waste and human exploitation.

Through movement and material, the artist confronts the audience with the hidden costs of beauty and convenience. The work stages a powerful juxtaposition: the seductive texture of denim against its toxic consequences. By reclaiming this ubiquitous material from landfills, Jacomella Bonola repositions the female body not as a consumer image but as a site of resistance and awareness. The *Dirty Secret* resonates as both an elegy and a protest, a choreography of disillusionment and moral reckoning.



Performance: 17. 03. 2023 and 18. 03. 2023
Duration: 27 Min.
Recycled denim jeans, mask

MACT/CACT Bellinzona, (CH), 2023
© Patricia Jacomella Bonola Video-Stills



DIEU LE VEUT (2022)

'Dieu le veut' are the words embroidered around the hole in the centre of the 'Cemise Cagoule' to allow sexual intercourse and avoid physical contact and nudity. **Dieu le veut** transforms domestic textiles into a sharp commentary on gender, faith, and control. The work comprises seven aprons sewn from recycled PET-fabric, each with a central opening, reminiscent of chastity garments designed to permit intercourse without physical intimacy. Through this chilling historical reference, Jacomella Bonola exposes the persistence of patriarchal structures that continue to define women's sexuality as duty and submission. The apron, symbol of labour and care, here becomes both shield and wound, merging the sacred and the profane. By engaging the viewer in an act of witnessing, **Dieu le veut** confronts systems of abuse and complicity, transforming textile into testimony.



Participatory Installation
7 Aprons sewn with recycled PET-fabric, foam
Dimension variable

Installation view: Kunstmuseum Luzern, 2022
Curated by Alexandra Blättler
© Patricia Jacomella Bonola



THE PRESENCE (2022)

*Ce n'est pas une robe
Ce n'est pas une sculpture
Ce n'est pas une armure
Ce n'est pas un miroir*

Neither dress, sculpture, nor armour, **The Presence** blurs the boundaries between object and reflection. Constructed from thousands of reflective PVC circles, the work transforms a tailor's dummy into a shifting field of light and perception.

The surface, at once seductive and defensive, recalls the paradox of visibility and erasure in representations of femininity. The viewer's own image is fragmented and returned, implicating them in a dialogue about self-construction and gaze. By combining the language of fashion with that of sculpture, Jacomella Bonola situates **The Presence** within discourses of identity, agency, and the performativity of appearance in contemporary culture.

Installation

Tailor's dummy, crinoline,
5000 reflective PVC circles
Dimension variable

Installation view:

Kunsthalle Vebikus Schaffhausen
Curated by André Bless

MACT/CACT Bellinzona
04.06. - 28.08.2022

Credits: © Patricia Jacomella Bonola



DER OZEAN AUF DEM TISCH (2022)

In 1854, the article 'The Ocean on the Table' by an anonymous author appeared in the then very popular family magazine 'Die Gartenlaube'. The article described glass vessels filled with water in which fish lived, called aquariums; a term coined by the English naturalist Philip Henry Gosse in a publication from 1853. **Der Ozean auf dem Tisch** explores the fascination of 19th-century bourgeois culture with domesticated nature. The video installation juxtaposes aquarium imagery with digitally animated figures, collapsing distinctions between the organic and artificial.

In this poetic yet unsettling narrative, the artist traces how the modern desire to possess and display nature foreshadowed the ecological alienation of the Anthropocene. Fish glide beside digital bodies in an uncanny choreography of coexistence and control. The work becomes an allegory of humanity's hubristic attempt to simulate life, an aquarium for a dying planet.



1-channel HD video, color, sound, 7'35", Video on TV screen 42 inches,
<https://www.youtube.com/watch?v=1HO18lizC3I>

Kornschütte Lucerne, 2022

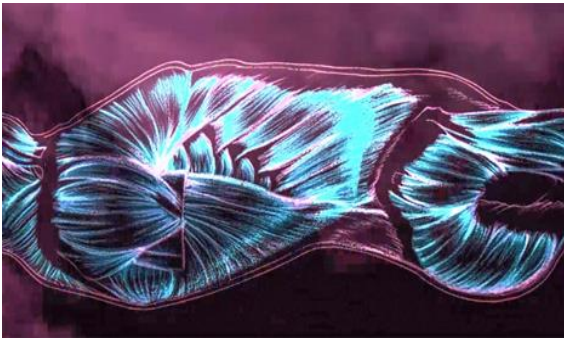
Curated by Visarte Zentralschweiz

© Patricia Jacomella Bonola + Video Stills

BLUE WHALE (2022)

Blue Whale bridges drawing and digital animation to investigate the darker side of online culture and the commodification of vulnerability. Named after the notorious “*Blue Whale Challenge*” that spread across social media with the hashtag #f57, the video animates the artist's hand-drawn figures, genderless bodies stripped of identity, exposing what the skin conceals.

The piece reflects on self-representation, violence, and the fragility of connection in digital space. By merging traditional drawing with moving image, Jacomella Bonola reclaims the human gesture within a technological medium. **Blue Whale** transforms a viral phenomenon of despair into a visual elegy, a haunting reminder of the thin line between expression and erasure in virtual existence.



Video installation
5 drawings (crayons on Fabriano-paper)
48 x 34 cm,
FHD video, colour, sound, 5'58"
TV-Screen, 42 Inches

<https://vimeo.com/890549172>

Installation view: Kunsthalle Luzern, 2022, Curated by Michael Sutter

© Kilian Bannwart



BEL-VEDERE (2022)

With **Bel-Vedere**, Jacomella Bonola challenges the politics of vision. Installed in a roof terrace where the exterior view is deliberately obstructed by red panels, the work denies the viewer the expected panorama. Inside, large tarpaulins printed with silhouettes of extinct and endangered plants envelop the space, transforming absence into a presence. This inversion of the "beautiful view" questions the very act of looking, how seeing can also mean not seeing, how beauty depends on what is excluded. By turning architecture into a site of blindness, **Bel-Vedere** invites a reconsideration of perception, privilege, and ecological loss. It is both a memorial to the vanished and a meditation on the limits of visibility.



Installation
Digital prints on PVC tarpaulin

Installation view, Altana, Bissone (CH), 2022, Curated by Al Fadhil
© Patricia Jacomella Bonola



BONETTA (2022)

The Video installation **Bonetta** revisits the story of Sarah Forbes Bonetta, a Nigerian princess enslaved and later given as a gift to Queen Victoria. Using this historical episode as a point of departure, Jacomella Bonola constructs a visual metaphor for the ongoing struggle between freedom and subjugation. Through layered imagery and sound, the artist connects past and present systems of colonial, cultural, and gender domination.

The work oscillates between history and contemporary critique, exposing the intersections of art, politics, and identity. **Bonetta** transforms historical trauma into an act of remembrance and resistance, a call for the redefinition of identity in a fragmented global order.



Video Installation

Single-channel FHD Video-Projection, Sound, Colour, 6'52"

7 Aprons sewn with recycled PET-fabric, foam

<https://www.youtube.com/watch?v=1riXnTGmbKs>

Exhibition View, Womanhood & Sustainability

Barin Han Istanbul, (TR), 2022 | CerModern Ankara, (TR) 2022

Curated by: Burçak Yakini & Carole Kambly

© Kayhan Kaygusuz - Barek



UNSELECTED CHOICE (2022)

Unselected Choice takes the form of a vending machine that offers capsules one cannot choose. Through this simple but potent inversion, the installation comments on the illusion of choice within consumer culture and the contrasting lack of agency experienced by many women in the Global South. The work exposes the performative emptiness of abundance, where freedom is simulated through overproduction. By denying the act of selection, Jacomella Bonola transforms an everyday object into a philosophical provocation, an indictment of systems that equate consumption with empowerment.



Installation
Paper, Fruit-nets, labels
2022

ArtBox Thalwil, 2022
Curated by Urs Amstutz

Credits: © Patricia Jacomella Bonola



REAR WINDOW (2021)

Rear Window takes its name from the 1954 film of the same name directed by Alfred Hitchcock. The video, created during the Berlin lockdown, turns isolation into an act of virtual communication. Hundreds of mutual friends' Facebook profile images were downloaded, edited, and printed on transparent film, then arranged on the artist's window in overlapping layers.

The installation merges digital intimacy with urban distance, the online and the real coexisting in fragile transparency. Faces blend with reflections of the city outside, creating a living archive of connection and separation. Jacomella Bonola's work thus redefines the window as both barrier and bridge, questioning how community survives in mediated form.



Window installation

307 Digital photographs on transparent inkjet film

Pop-Up Gallery Atelier Zug, 2021

Gipsstrasse 3, Berlin

Credits: © Bernd Hiepe



OFNO (2021)

In **OFNO**, a palindrome merging the words "Off" and "On", Jacomella Bonola stages a meditation on perception, control, and natural rhythm. A white curtain hangs on a wall onto which sunlight projects the shadow of a window. The window itself does not exist: it appears and disappears with the changing light.

By rendering visibility dependent on environmental conditions rather than human command, the work undermines the logic of technology and domination implicit in "on/off" binaries.

OFNO evokes an elemental temporality governed by weather and chance, where the viewer becomes aware of the fragility of seeing. The installation is both minimal and metaphysical, proposing a poetic return to natural time in contrast to the automated pulse of modern life.

Wall installation
Curtain 300 x 240 cm
Variable dimensions

*Pop-Up Gallery Atelier Zug, 2021
Gipsstrasse 3, Berlin*

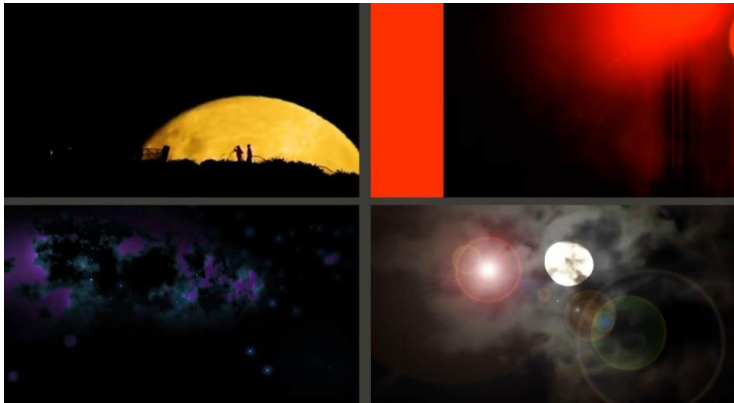
Credits: © Bernd Hiepe



DREAMING THE SOUND OF DARKNESS (2021)

Dreaming the Sound of Darkness is a video installation that addresses the ecological and psychological effects of light pollution. Four synchronized video screens juxtapose footage of natural nightscapes with scenes saturated by artificial illumination, accompanied by the mechanical drone of a nuclear power plant and alarm sirens.

Through these contrasts, Jacomella Bonola reveals how the human conquest of light has disrupted the natural cycles of growth, orientation, and rest. The work transforms light, a symbol traditionally associated with knowledge, into a source of blindness and noise. In its immersive environment, *Dreaming the Sound of Darkness* invites viewers to reimagine darkness as a vital space for balance and regeneration.



Video-Object

4-Channel FHD Video, Sound, Colour, Loop

4 TV-Screens, Wood

Exhibition View,

Kunstraum Hochdorf, (CH), 2021

Curated by Henri Spaeti

© Patricia Jacomella Bonola + Stills



MEMORIES OF TOMORROW (2020)

Constructed entirely from papyrus sheets sewn together with red wool thread, **Memories of Tomorrow** evokes both ancient navigation and contemporary displacement. The boat-like structure recalls prehistoric papyrus vessels once used along the Nile and still made today in some countries, symbols of continuity amid change.

For Jacomella Bonola, this ark becomes a metaphor for survival in the Anthropocene: an object that carries humanity's fragile hope across turbulent waters. Each of the 157 papyrus sheets, handmade in al-Qaramous, testifies to the endurance of craft and community under economic strain. **Memories of Tomorrow** transforms the tragedy of migration into an allegory of resilience, linking human journeying to the ecological crossing between past and future.



157 Papyrus sheets, red wool thread
100 x 159 x 445 x cm

Installation view, Shedhalle Zug, (CH), 2020
© Patricia Jacomella & Paolo Jacomella



OUT OF PLACE (2020)

Out of Place arose from the artist's experience in Cairo, where precariousness pervades both landscape and life. The work depicts a bundle of fabric placed beside a barren tree, a quiet yet poignant symbol of displacement and survival. The bundle, wrapped in textiles patterned after Egyptian domestic cloths used during Ramadan, alludes to the few belongings one can carry when forced to move.

By staging this humble assemblage, Jacomella Bonola reclaims the trope of the traveler's bundle found in European visual memory, transforming it into a universal emblem of migration. The piece meditates on home, exile, and the persistent human instinct to gather what is essential when the world becomes unstable.

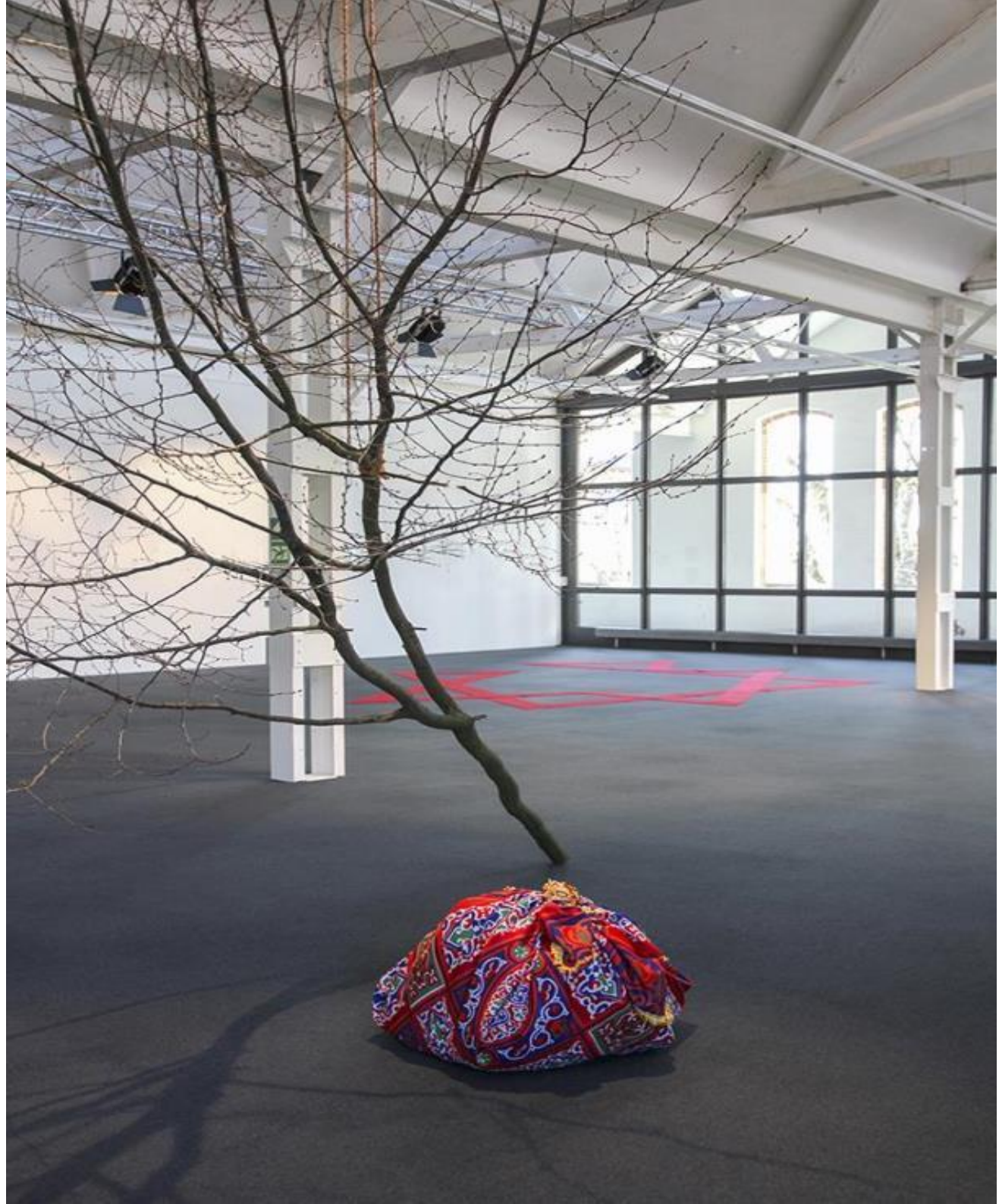


Installation

Tree, Fabric, kitchen utensils, clothes, dried bread, rope,
Variable dimensions

Installation view Shedhalle Zug, (CH), 2020

© Dominik Zietlow



ENCOUNTER (2020)

In *Encounter*, geometry meets social interaction. The floor installation is based on the simplest of the Islamic Girih patterns, traditionally associated with divine order and perfection. By translating it into a "red carpet" and inviting viewers to walk barefoot along its narrow paths, Jacomella Bonola transforms mathematical harmony into a participatory experience of balance, proximity, and collision.

The work subverts the red carpet's connotations of privilege and spectacle, recoding it as a site of equality and negotiation. Movement becomes metaphor: each step a microcosm of coexistence and tension within shared space. *Encounter* reflects on the need to redefine perfection, not as symmetry or exclusivity, but as collective adaptation.



Participatory Installation
Red carpet,
Variable dimensions

Installation view, Shedhalle Zug, (CH), 2020
© Patricia Jacomella



WOMEN TWO DOT ZERO (2020)

Women Two Dot Zero juxtaposes footage from New York and Cairo to explore the contradictions between technological progress and persistent gender inequality. The dual-channel video installation contrasts women's lived realities across different cultural and economic contexts, revealing how systemic oppression transcends geography. The work's title evokes a software update, suggesting that while technology evolves rapidly, social emancipation lags behind. By integrating yoga balls within the installation, Jacomella Bonola introduces a bodily, performative dimension that invites balance and instability alike. Jacomella Bonetta **Women Two Dot Zero** situates female experience within a global network of inequities, calling for a reprogramming of societal codes.



2-Channel FHD Video-Projection, colour, sound, 6'59"
5 Yoga-Balls, Ø 85 cm

Installation view

Nordpol Zug, (CH)

<https://www.youtube.com/watch?v=4bf34E8uFq0>

Curated by Mercedes Lämmli

© Patricia Jacomella + Video Stills



PEQUOD (2020)

Named after the doomed whaler in Moby Dick, **Pequod** transforms 936 collected plastic bags into a bed, a fragile domestic vessel adrift in an ocean of waste. Mattress, duvet, and pillows made of translucent plastic evoke comfort undermined by contamination. A nautical map of Nantucket – the island from which the whaling ship Pequod set sail – and a legal notice printed on American shopping bags highlight the absurdity of consumer safety rhetoric in the context of environmental collapse. By connecting the intimacy between personal habitat and the ocean, Jacomella Bonola highlights the deep and inextricable link between human life and well-being and the health of the oceans. **Pequod** is both elegy and indictment, a monument to the drowned future of material excess.



Installation

Mattress & bedding made with 936 plastic bags,
Nantucket's nautical map, Vinyl text
Dimensions Variable

Museum Hans Erni, Luzern (CH), 2020

Curated by Heinz Stahlhut

© Anna Paola Pizzocaro



FASHION SHOW (2018)

In **Fashion Show**, a performance oscillating between seduction and suffocation, the artist constructs a dress from 158 plastic bags, an emblem of both beauty and toxicity. As the performer is progressively wrapped in layers of plastic, fascination gives way to unease until the body collapses, lifeless, under the weight of its synthetic shell.

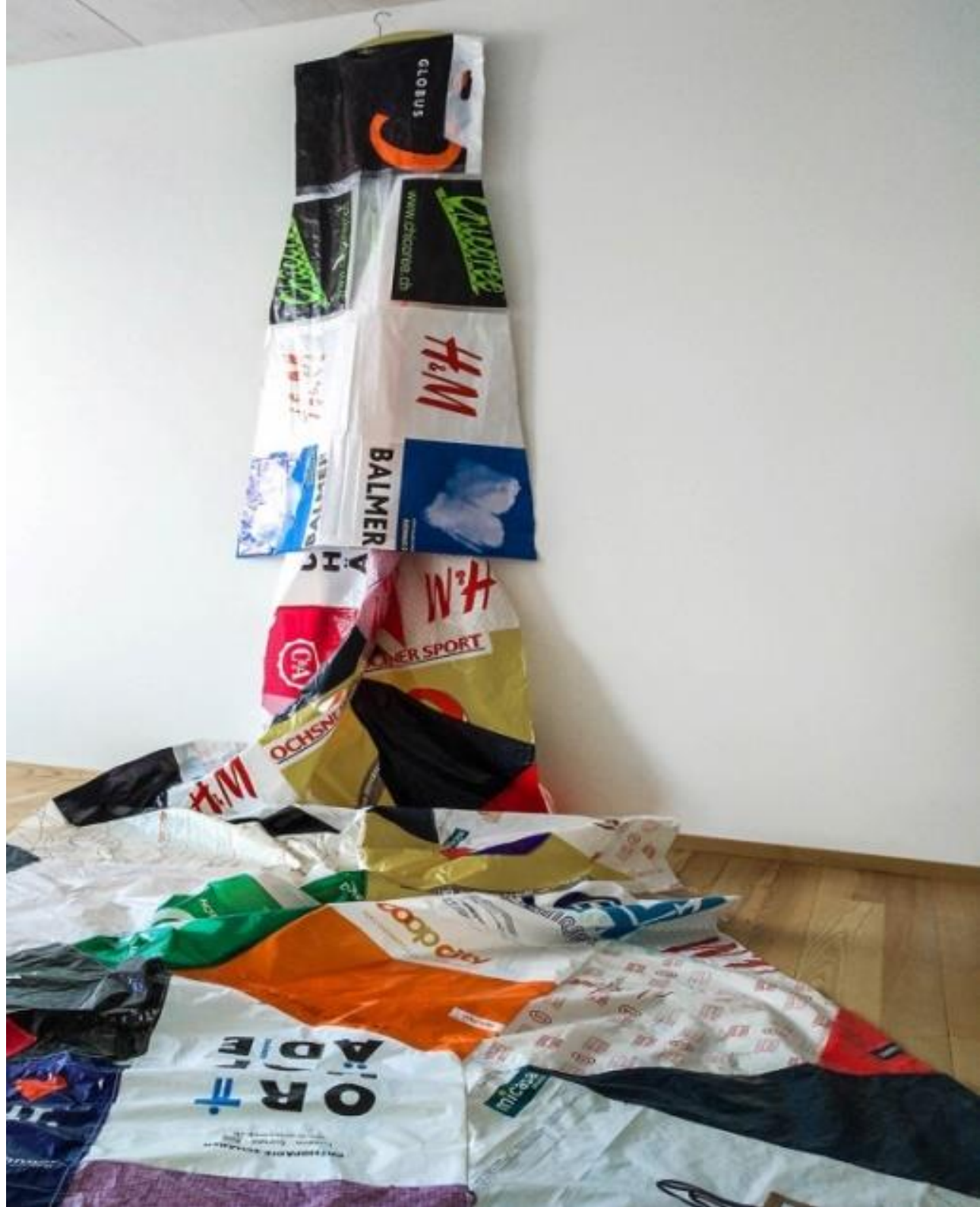
The work critiques the aesthetics of consumption and the environmental cost of glamour. By transforming a catwalk into a ritual of asphyxiation, Jacomella Bonola exposes fashion's complicity in the culture of excess and disposability. **Fashion Show** thus becomes a visceral warning, a tragic choreography of desire turned fatal.



Performance: 25'30"
158 Plastic bags sewn together,
180 x 670 cm

Billing Bild Gallery, Baar
Project and choreography: Patricia Jacomella Bonola
Performer: Mercé De Rande

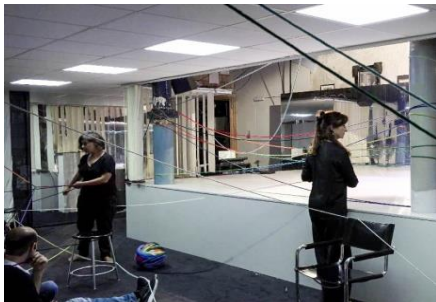
© Patricia Jacomella



THE ANTI-PRODUCTIVE SPACE (2016)

The Anti-Productive Space stages a physical and conceptual entanglement between viewers and material. During the performance, long cords made from recycled and hand-reworked knitwear, originally destined for landfill, were woven throughout the gallery, immobilizing both spectators and space.

By reversing the function of clothing from protection to restriction, Jacomella Bonola transforms waste into a metaphor for the suffocating cycles of overproduction. Presented during Manifesta 11 in Zürich, the work embodies resistance through slowness and obstruction, reclaiming stillness as an act of critique within a culture obsessed with efficiency.



Performance, Manifesta 11, Zürich
Joint-Venture with the Choreographer Mercé de Rande
Cabaret der Künstler - Zunftthaus Voltaire
Zürich 29.7.2016

@ Patricia Jacomella | Video - Stills



LIKE YOU (2014)

Like You invites viewers to physically participate in a dialogue about identity, imitation, and authorship. Visitors are asked to wear a reproduction of Vermeer's wife's yellow silk jacket and complete a questionnaire reflecting on how the act influences their behaviour and perception.

Six boxes containing the jacket's sewing pattern transform the installation into an open-source artwork, offering the public the possibility to reproduce and reinterpret it. Jacomella Bonola thus decentralizes authorship and challenges the boundaries between artist and audience. **Like You** examines how clothing mediates identity, revealing the performative nature of selfhood in social and artistic contexts.



Participatory Installation & Performance

Table, armchair, chair, tailor's mannequin,
yellow silk jacket, Questionnaires, jar, pencils,
6 Boxes with sewing-patterns of the yellow silk jacket
Each 27 x 18 x 7 cm

Galerie Billing Bild Baar
8.5. – 22.6.2014

© Patricia Jacomella Bonola



SMOKING (2014)

Smoking juxtaposes two meanings of the term: the act of consuming tobacco and the "smoking jacket," or "Tuxedo" a symbol of masculine privilege. The installation consists of a mattress surrounded by stools wrapped in high-visibility fabric, creating a space that merges labour and leisure, addiction and class.

Drawing from health statistics linking smoking prevalence to working-class professions, Jacomella Bonola exposes the socio-economic patterns of vulnerability and aspiration. **Smoking** reclaims the language of attire to critique hierarchies of gender and power, transforming a habit into a statement of endurance and critique.



Participatory Installation
Mattress, 6 stools with reflective high-visibility fabric

Pinacoteca Casa Rusca Locarno, 2014
© Patricia Jacomella Bonola

