

STITCHES

HOME AS COMPOSITION

21.1. – 26.2.2022

EN

Camille Farrah Buhler, Beth Dillon, Nathalie Diserens, Jeanne-Odette Evard, Lissy Funk, Elsi Giauque, Shamiran Istifan, Clare Kenny, Manutcher Milani, Jessy Razafimandimby, Pablo Rezzonico Bongcam, Marie Schumann

The second iteration of the research project *Stitches* – an investigation into the use of textile in contemporary art practices – presents *Home as Composition*, an exhibition focusing on textile in the domestic space and its relationship to composition and decoration.

The exhibition explores the way in which our interiors are furnished, decorated, composed and how they reflect identities, either chosen, attributed or in movement.

At the same time private and public, the home incorporates a prism of signs, forms, and cues about the way we see and present ourselves. Indeed, the interior carries a two-sided dimension: on the one hand intimate and personal, it presents on the other hand a semantic composition for the other – the guest or the intruder.

Stitches. Home as Composition stages a fictitious “decorative arrangement” that disturbs the principle of intimacy inherent to the private space. Here individuality is erased in favour of a reflection on the notions of class, taste and aesthetic norms, gender, forms of power and interpersonal relationships.

At the core of the exhibition lies also the question of heritage. Witness to cultural, social, historical and family histories, the domestic space features a collection of functional, contemplative and symbolic items, as well as expressive compositions and arrangements.

“What is at stake in housing is the possibility of maintaining a memory. Whether or not we live in the same place as our ancestors, the home relates to genealogy through its museum dimension. It should allow to be at the same time in the world among one’s contemporaries and linked to the past, to history.”
– Mona Chollet, *Chez soi : Une odyssée de l’espace domestique*, 2015, p. 42

If the domestic represents the space where heritage and personal/collective memories collide, how does it reflect individual identities, living patterns and thinking outside the home? How does one hold, or reject, their relationship to shared or intimate narratives and fictions?

Suggested by the hanging and choice of artworks, the visitor is invited to a wandering that could be read as a journey from the entrance to the living room, passing through the lobby or the boudoir. The exhibition also invites to rethink art history and the emancipation of the textile medium from craft and the domestic sphere.

Embodying the spaces of KRONE COURONNE, a former inn, *Stitches. Home as Composition* hence reflects upon objects and their relationship to the decorative and the construction of living and lived environments. The exhibition questions the meaning of “interior objects”, their spatialisation and ties to composition, patterns, colors, and decoration to become spaces to be and to host.

Exhibition curated by Gabrielle Boder, Tadeo Kohan and Camille Regli (Collectif Détente) with loans from the Collection of the City of Biel/Bienne.

About the artists

Camille Farrah Buhler (1985, Geneva) works at the intersection of art and design. Clothing and textiles occupy a central place in her practice, as much as the questions of projected identities and the fetishization of racial and gendered bodies.

Beth Dillon (1987, Biel/Bienne) is a Sydney-born artist and performer. Her work investigates narratives of care and mothering, knowledge transfer and family heritage. She is the co-director of the art space Espace Libre in Biel/Bienne and was awarded the 2021 Prix Anderfuhren with the presented piece.

Nathalie Diserens (1974, Zurich)'s work ranges from oil painting, sculpture, embroidery and installation. Her interest lies in human culture, ethnology, rituals and myths. Intuitive, she is mostly guided by materiality in space and the role of the objects.

Shamiran Istifan (1987, Zurich) is pluridisciplinary artist whose work tackles upon Middle Eastern symbolism, modern luxury kitsch, and questions around collectivism, social class, religion, gender roles, power, and politics. Inspirations for her work mostly originate from personal stories growing up in a cultural enclave of an ethnic minority.

Clare Kenny (1976, Basel) creates narrative fragments with materiality putting them "en scène". In using disparate matter such as paint, plaster and her own salvaged photographs superposed on other materials and textiles, a sense of the familiar is playfully revealed.

Manutcher Milani (1996, Zurich) works among other with painting and textiles. His work develops around an abundance of symbols, colors, and ornaments, mostly reminiscent of Traditional Ghanaian Adinkra symbols and Persian carpets which the artist has been confronted to since his childhood.

Jessy Razafimandimby (1996, Geneva) is interested in the history of interior decoration and ornament, exploring multiple possibilities to expand the concept of being "at home" but also attempting to break down traditional and romanticized labels of good manners, promoted by bourgeois, classist systems.

Pablo Rezzonico Bongcam (1998, Geneva/Barcelona) sees his work as the exploration of cultural anchorage and heritage in a context of erosion and hybridization. He has a particular interest in systems of belonging, cultural histories, folklore and plural migrations induced by a desire for reinvention.

Marie Schumann (1991, Zurich)'s work blends textile, technology and architectural aspects as a multilayered research. This interdisciplinary practice provides innovative, applied and design-based tools to further explore the interfaces of her work.

About *Stitches*

Stemming from the knot as the symbolic figure of connectivity and constraint, but also as the elementary pattern of fabric, the exhibition series *Stitches* looks at the use of textiles in Switzerland's artistic creation in recent decades. Outlining a reflection on the context of production and the historical development of the medium, emerging and established artists are invited to form ties and temporary communities to nourish formal and narrative dialogues between intimacy and extimacy, constraint and liberation, emancipation and domestication.

After a first exhibition at Le Commun in Geneva titled *Stitches : Scènes, corps, décors* (June-July 2021), *Stitches. Home as composition* pursues the research on textile practices, focusing on the subversion of its functions in the domestic space. The vitrine exhibition *Room période* (from 7.-30.1.2022 at La Placette in Lausanne) also invests these ideas, showcasing an intimate "room" and the relationship between art and decoration.

Opening hours:

Fr, 15:00-18:00 / Sa, 12:00-16:00 / So, 15:00-18:00

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