

E

**Kunsthalle
Friart
Fribourg**

Art & Alienation
8.JUN – 19.OCT.2025

Ethan Assouline
Hannah Black
Mauro Cerqueira
Jimmie Durham
Morag Keil
Milena Langer
Delphine Mouly
Richard Sides

Exhibition guide

ABOUT THE EXHIBITION

On one side art and on the other alienation. Groups of works by eight artists are separated by walls that divide Friart's industrial space into cells. From one passage to the next, the architecture produces a feeling of isolation. But it also allows the works to be freed by refusing to establish a principle of equivalence between them. By giving each space its own time, the sequences are not imposed but left to the visitors to consider themselves.

Differing from the pressure imposed on them by the social industry in which they operate, the works are not new. Often operating in series, their appearance is closer to the variant or the edit. A narrative poverty emerges from the self-sufficiency of their material presence. Far from the discursive charm of the signifier, they do not "say" anything, and do not illustrate any particular fact. Their exhibition only repeats the contradictions of art under capitalism.

Each ensemble has its own rules. But all share the fact of being determined by art as work in a capitalist context. In this dual existence, they are caught between the singularity of creation and the universality of commodities. Refusing to facilitate the transition from one to the other, they make strategic use of abstraction. In a dead end of aesthetic thought, this becomes a tool to affirm the ideological links between the unrepresentable totality of capital and the model subjectivity of the artist.

Trapped in the pleasure of the sign, the biographical finds itself alienated through its retroactive and moral production. As if settling the score with economic reason, the subject—now turned into content—appears closer to error, oblivion, and madness.

In modernity, the relationship between art and alienation has been, generation after generation, one of the interpretative keys to art. By starting from this generality, the exhibition raises the question of its relevance today. The affirmation of a common space, or of the "we" of the exhibition, is the place which allows it to evoke the contradictions between art and work. This work of the negative is a solitary pleasure. But by continuing to integrate the impasse into form, it draws a horizon for the recognition of fragmented and yet emancipated subjectivities.

ABOUT THE WORKS

«...in this much-travelled labyrinth, like an enigma that we had to solve...»

Guy Debord, *On the passage of a few people during a certain unit of time*, 1959

DELPHINE MOULY's film, *Extended Play*, is still a work in progress. Its length can neither be apprehended by means of perception, nor consumed in its entirety. At each stage it undergoes a new exhibited version. With a camera mounted in her vehicle, the artist uses the interior to frame long tracking shots that recount her journeys. Images and sound are subject to the vagaries of traffic and the editing choices made available by real-time driving. In *Extended Play (Tunnel Tunnel Edit)*, digital radio, voice and motors energise the endless depth of road infrastructure that conditions the exchange of goods and services.

Client and Material III were presented by MORAG KEIL in an exhibition entitled *Artificial Intelligence* in 2024. Sculptural elements subvert the ideology of contemporary work. Near the boarded-up windows, the artist's outdated website mocks the fantasy of digital accessibility. A truncated mannequin represents excellence in the profession. Two sinks are balanced on trays, borrowing, as attributes, the symbolism of a statue of justice, making the figure an allegory of equality in economic exchange. The encounter between business hygiene and bathroom hygiene is frozen in an objectivity that denies abjection. In this corporate setting, two 3D prints serve as emblems of the manual and computer work of a company that superimposes layers of progress to continue investing and shaping the world in its image.

MAURO CERQUEIRA's works are part of a particular production context that has marked about fifteen years of the artist's work: the gentrification of the city of Porto and its downtown where he occupied a studio and co-managed an art space (*A Certain Lack of Coherence*, 2008-2025). The *Casas num Beco Malcheiroso* («Houses in a Stinking Alley») constitute the terminal stage of this concern regarding real estate speculation. The artist reinscribes a reality made of electronic waste, cheap jewellery, and other signs of economic disparity on developer billboards. By combining it with a video that highlights the dilapidated state of Porto's housing in 2012, his installation brings this long artistic cycle full circle.

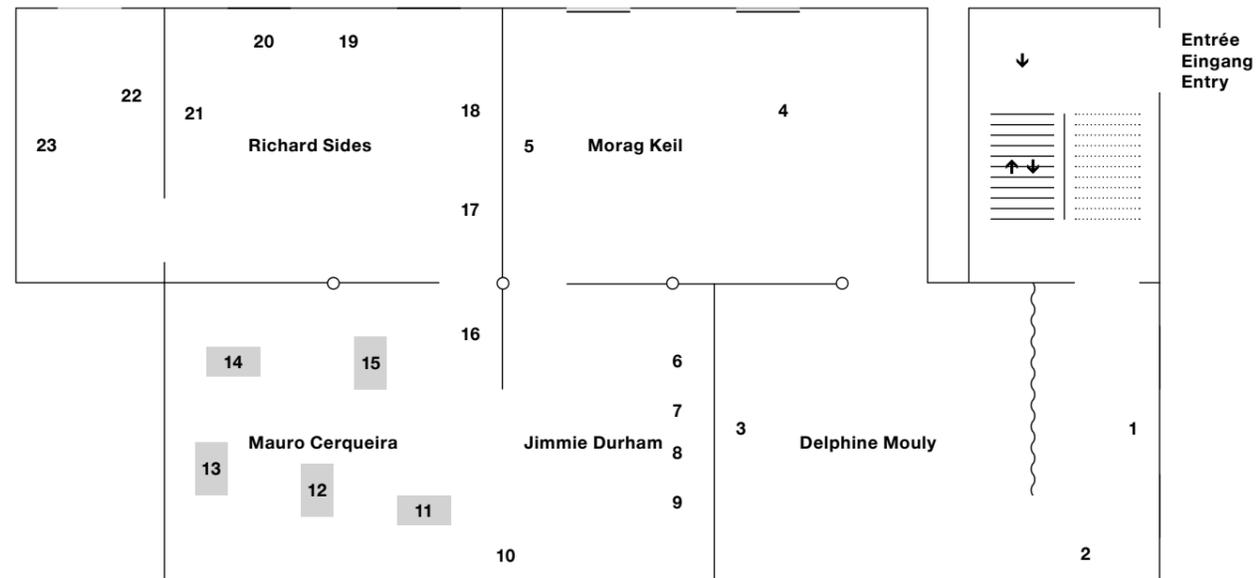
JIMMIE DURHAM's four pencil drawings were recently found in a crate stored in the Friart depot. They were made by the artist for his exhibition at the Kunsthalle in 1993. Borrowing the form of letters addressed to the people of Fribourg, the drawings play on the fantasy of otherness by humorously turning it on its head. A fictional author's language errors ask who is who's other. The handwritten traits tend towards images, invoking the mimetic origin of language and the ideological content of this thesis.

RICHARD SIDES' monochromatic paintings have recently surfaced in his work. Covering old collages with a thick layer of colour, the artist preserves the reliefs and titles from the originals that refer to absent cultural or political images. This obliteration by abstraction references modernist history that was long commercialised as a sign of taste by the predominant design culture. Once hung, the painted objects point to the anaesthetic power of the ambience or play on screen relationships between ideology and the unconscious. This work extends a practice of montage in which sound, language and image collide from a number of sources equating to a bad infinity. The video *If you never take it seriously you never get hurt* (2025) links the a-signifying realism of everyday life with popular and situationist references in a sublime, trippy sensory experience of the endless. The soundtrack takes advantage of the attention drawn by the image to subtly implant its insidious melody in the mind.

Created for the exhibition, ETHAN ASSOULINE's installation evokes a book under construction whose pages are spread out in a frieze displayed in an enclosed area. Crude interventions, as if signs of manual work, damage materials and the industrial images. In some scenes, photos of his own skull play with the idea of an alienated perspective. Like someone attempting to see themselves from behind to verify their existence in an architecture of conditioning and behavioural modulation. The psychogeographic *dérive* on the terrains of the new Paris are transformed into a psychopathological analysis of urbanism.

Politics by HANNAH BLACK is part of a series of videos in which the artist explores the interview format. These are notably conducted with political activists involved in the recent uprisings in the United States. In the frontal nature of their message, the LEDs that accompany the film reduce the militant content to a generality. Through its motivational insistence, the rhetorical abstraction of language takes precedence over the concrete. As a whole, the work shows a place of a conflict. It forces us to think about the boundaries between the symbolic institutional dimension of politics and commitment in the real.

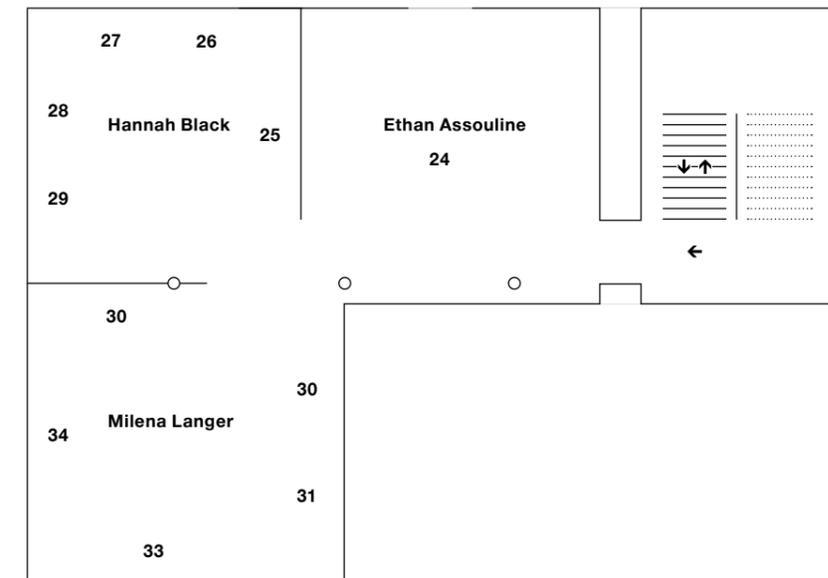
MILENA LANGER's approach updates the problematic of structural cinema by focusing on the uses and norms of the contemporary filmed image. Her installation superimposes a low-intensity light projection onto non-functional flat screens, which the artist has kept only the surface of. Once dismantled and reassembled on frames, the consistency of the screens is put to the test. Surfaces regain a material life beyond the image. *Liquidation*, the projection, consists of a montage of images filmed under the counter in an audiovisual store. It closes the filming and distribution consumption cycle on itself.



Rez
Erdgeschoss
Ground Floor

- | | | | |
|--|--|--|---|
| 1 (26-29) <i>Politics (Red Display)</i> , 2024 19 × 99 cm each LED signs Courtesy Hannah Black and Arcadia Missa, London | 10 <i>O CEGO E A CIDADE</i> , 2012 5'20" Video | 16 <i>Great speeches of the 20th century (Purple)</i> 2021-2025, 2025 60 × 118 cm Mixed media, acrylic, gesso and enamel on wood Courtesy of the artist and KIN, Brussels | 20 <i>Stella Black study 1, Gestalt (Yellow)</i> 2021-2024, 2024 120 × 90 cm Acrylic, gesso and enamel on wood Courtesy of the artist and KIN, Brussels |
| 2 <i>Extended Play (Long Season Edit)</i> , 2025 41'31" Video | 11 <i>Casas num Beco Malcheiroso #6</i> , 2019-2024 80 × 50 × 3.5 cm Mixed media | 17 <i>Untitled (White)</i> , 2024 67 × 123 cm Mixed media, acrylic, gesso and enamel on wood Courtesy of the artist and KIN, Brussels | 21 <i>Concrete inversion of life (Brown)</i> , 2023-2025, 2025 104 × 90 cm Mixed media, acrylic, gesso and enamel on wood Courtesy of the artist and KIN, Brussels |
| 3 <i>Extended Play (Tunnel Tunnel Edit)</i> , 2023 53'33" Video | 12 <i>Casas num Beco Malcheiroso #2</i> , 2019-2024 80 × 50 × 3.5 cm Mixed media | 18 <i>Party Politics (Pink)</i> 2015-2024, 2024 116 × 82 cm Mixed media, acrylic, gesso and enamel on wood Courtesy of the artist and KIN, Brussels | 22 <i>If you never take it seriously you never get hurt</i> , 2025 22'03" 4K video Courtesy the artist and Carlos/Ishikawa, London |
| 4 <i>Client</i> , 2024 Dimensions variable Mixed media Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin | 13 <i>Casas num Beco Malcheiroso #1</i> , 2019-2024 80 × 50 × 3.5 cm Mixed media | 19 <i>Untitled (Ruby Red)</i> 2017-2024, 2024 34 × 92 cm Acrylic and enamel on wood Courtesy of the artist and KIN, Brussels | 23 <i>National Association</i> , 2025 19.5 × 315 cm Vinyl Courtesy the artist and Carlos/Ishikawa, London |
| 5 <i>Material III</i> , 2024 Dimensions variable Mixed media Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin | 14 <i>Casas num Beco Malcheiroso #5</i> , 2019-2024 80 × 50 × 3.5 cm Mixed media | | |
| 6-9 <i>Fribourg</i> , 1993 70 × 50 cm each Pencil on paper | 15 <i>Casas num Beco Malcheiroso #3</i> , 2019-2024 80 × 50 × 3.5 cm Mixed media | | |

All works not otherwise credited: courtesy of the artists.



1er étage
1. Stock
1st Floor

- | | |
|---|---|
| 24 <i>réalité</i> , 2025 644 × 419 × 277 cm MDF, photo prints, screws, paper, paint, staples, cardboard, clock mechanisms, plastic, pens, books, coins, pins, lamps, etching ink, eyeglass temple | 31 <i>Circle (x2)</i> , 2024 81 × 144 × 3.5 cm Broken LCD TV displays, anti-reflex varnish, wood |
| 25 <i>Broken Windows</i> , 2022 15' HD video with sound Courtesy the artist and Arcadia Missa, London | 32 <i>Liquidation (First Round)</i> , 2024 Size is dependent on the space 4K projector, projector arm, video, sound |
| 26-29 (1) <i>Politics (Red Display)</i> , 2024 19 × 99 cm each LED signs Courtesy the artist and Arcadia Missa, London | 33 <i>circle</i> , 2024 188.4 × 106.3 × 3.5 cm Broken LCD TV displays, anti-reflex varnish, wood |
| 30 <i>Liquidation</i> , 2025 139 × 122 × 3.5 cm Broken LCD TV displays, anti-reflex varnish, wood | 34 <i>Circle</i> 2024 90 × 102 × 3.5 cm Broken LCD TV displays, anti-reflex varnish, wood |

All works not otherwise credited: courtesy of the artists.

ETHAN ASSOULINE

Ethan Assouline's (*1994, Paris) practice encompasses sculpture, installation, writing, publishing, drawing and organizing collective events around reading and writing. He is a member of Treize, an association dedicated to artistic production, exhibition and publishing.

He recently presented the exhibition *Coquelicots* at Gaudi Zitter (Brussels) in 2024. That same year, his work was included in group exhibitions at House of Gaga (Guadalajara) and Fanta-MLN (Milan). He is represented by Gaudi Zitter.

HANNAH BLACK

Hannah Black (*1981) is an artist and writer living between New York and Marseille. Her work explores issues and experiences of class, race and gender across individual/psychological and collective/historical scales. Her videos and installations combine fragments of her own life and those of others, including anecdotes and historical details.

Recent exhibitions include *The Directions* (2025) at Vleeshal (Middelburg), *Hard Limits* (2024) at Galerina (New York) and *Bad Timing* (2023) at Den Frie (Copenhagen). She is represented by Galerie Isabella Bortolozzi in Berlin and Arcadia Missa in London.

MAURO CERQUEIRA

Mauro Cerqueira (*1982, Guimarães) lives and works in Porto. His work bears witness to the transformations undergone by public space (the city) and semi-private space. Reconnecting with an experience of public space that has all but disappeared – from smelly alleyways wandering souls in the streets – the subject of his practice is the everyday life of the forgotten corners of the city of Porto.

He recently presented the exhibitions *Canções para um burro morto* (2024) at CIAJG (Guimarães) and *Casas num Beco* (2024) at MALA (Lisbon). His work has been included, among others, at Galería Heinrich Ehrhardt (Madrid) and Kunsthalle Freeport (Porto). He is represented by Galeria Nuno Centeno (Porto).

JIMMIE DURHAM

Texas-born Jimmie Durham (1940-2021) was an influential contemporary artist, as well as an eminent essayist and poet. An activist for the rights of indigenous peoples, he has developed a working method based on sculpture and performance, in which he also addresses ethical issues and nationalist narratives.

His work has been presented at the Venice Biennale, the Swiss Institute (New York), and the Kunsthalle Bern, among others.

MORAG KEIL

Morag Keil (*1985, Edinburgh) employs techniques as diverse as painting, sculpture, video and installation. Composed of found objects (nail polish, backpacks, female mannequins, cables, etc.), her recent installations are a critique of the society of the spectacle and the clichés of capitalism that transpire in the visual supports of mass media and advertising.

She recently presented the exhibitions *Artificial Intelligence* at Galerie Isabella Bortolozzi (Berlin) in 2024, and *Moarg Keil* at the Institute of Contemporary Arts (London) in 2022. She is represented by Galerie Isabella Bortolozzi and Project Native Informant (London).

MILENA LANGER

Milena Langer (*1997, Wuppertal) lives and works in Berlin. Her video, photographic and installation work explores a primal relationship with technology, rejecting conventional narratives around the digital and seeking an obscure intimacy between desire, pleasure and perception. Her installations, both minimalist and unsettling, evoke hybrid spaces between conceptual boutique and surveillance center, where the aesthetics of art, fashion and control intermingle.

In 2021, she presented the exhibition *Hunt* at Plymouth Rock (Zurich), and her work has been shown in group exhibitions at Chess Club (Hamburg) in 2024 and For (Basel) in 2023. among others.

DELPHINE MOULY

Delphine Mouly (*1996) lives and works in Geneva. Mouly's visual and installation practice is rooted in an intimate relationship with technology, time and memory. Between cinema, found objects, collaborations and immersive devices, she explores the blurred zones between documentary and fiction, surveillance and poetry, archiving and forgetting.

In 2023, she presented the exhibition *Jamais vraiment nulle part / Extended Play* at Treize (Paris). She has also exhibited at Tunnel Tunnel (Lausanne) and Forde (Geneva), among others.

RICHARD SIDES

Richard Sides (*1985, UK) lives and works in London. His work explores the relationship between people, music and technology, through a variety of media. Sides draws on personal archives, which he regularly updates. His installations have a low-fi feel and are organized in such a way as to allow sound elements (often recognizable tracks or samples), objects, images and words to form a network of references and temporal shocks.

He recently presented the exhibitions *Psychology* (2025) at Carlos/Ishikawa (London), *Years* (2025) at KIN (Brussels), and *The Matrix* (2021) at Schiefe Zähne (Berlin). He is represented by Carlos/Ishikawa, KIN, and Schiefe Zähne.



CONTACT PRESSE
MAX HAURI
PRESS@FRIART.CH

MÉDIATION ARTISTIQUE
VALENTINE YERLY
MEDIATION@FRIART.CH

KUNSTHALLE
FRIART
FRIBOURG

PETITES-RAMES 22
CASE POSTALE 294
CH-1701 FRIBOURG
+41 26 323 23 51
INFO@FRIART.CH
WWW.FRIART.CH

♥ **MERCI**
♥ **DANKE**
♥ **THANK YOU**



DURING THE EXHIBITION

7.JUN., 18:00
OPENING
FRIBAR + FOOD, DJ SETS

21.JUN., 16:30
PLACE AUX ATELIERS
PANEL DISCUSSION AND REFLECTION ON ARTISTS' WORKSPACES IN FRIBOURG
WITH CHIARA BERTIN, FANNY DELARZE, CECILE GIOVANNINI, ANDREA MARIO-
NI, COLLECTIF LES LOGES, SACHA RAPPO, MAXIME BARRAS, VISARTE FRI-
BOURG/FREIBURG

11.JUL., 18:00
VISITE DES AMI·E·X·S
GUIDED TOUR OF THE EXHIBITION

31.JUL., 17:00
NICOLAS BRULHART GOODBYE PARTY

4.AUG-9.SEP.
SUMMER BREAK

FULL PROGRAM
FRIART.CH

KUNSTHALLE FRIART FRIBOURG

NICOLAS BRULHART, ESTELLE NEGRO, CLARA CHAVAN, MAX HAURI,
IKENĚ RRUSTEMI, VALENTINE YERLY/KOLLEKTIV ORTIE, PIERRICK
BRÉGEON/EUROSTANDARD, FABIAN STÜCHELI, STEPHAN WEBER, JÖRG
BOSSHARD, BERNHARD ZITZ, FLAVIO DA SILVA, GUILLAUME BAERISWYL,
ANJA DELZ, JACK SIMS, CLÉMENCE DE WECK AND THE FRIART
COMMITTEE, AMI·E·X·S FRIART, WALIMA, RECEPTION STAFF , CONCEIÇÃO
SILVA CARVALHO, ALIONA CAZACU