

STITCHES

Scènes, corps, décors

17.06 – 11.07.2021

James Bantone, Pierrette Bloch, Mario Botta, Pauline Boudry/Renate Lorenz, Lisa Biedlingmaier, Gregory Bourrilly, Sarah Burger, Denise Emery, Sylvie Fleury, Gina Folly, Cee Fülleemann, Vidya Gastaldon, Nicola Genovese, Maëlle Gross, Roman Gysin, Katharina Hohmann, Inner Light, Sophie Jung, Marjorie Kapelusz, Thomas Liu Le Lann, Deirdre O'Leary, Céline Manz, Léa Katharina Meier, Julie Monot, Sandrine Pelletier, Mai-Thu Perret, Andrea Cindy Raemy, Sabrina Röthlisberger, Ugo Rondinone, Denis Savary, Roman Signer, Marco Simao, Mina Squalli-Houssaïni, Tobias Spichtig, Manon Wertenbroek.

Curated by Gabrielle Boder, Tadeo Kohan and Camille Regli

If the integration of textile in 20th century's art history constituted a major component in the reversal of the so-called "dominant categories" – whether it be the upheaval of artistic and aesthetic hierarchies, feminist emancipation or Western decentring – what is the situation today?

Stemming from the knot as the symbolic figure of connectivity and constraint, but also the elementary pattern of fabric, the group exhibition *Stitches: Scènes, corps, décors* looks at the use of this ductile material in the Swiss artistic scene in recent decades. Questioning the appeal of textile in contemporary practices and its subversive power, the exhibition reports the intimate relationships that the material holds with the body and its spaces of representation.

35 emerging and established artists and collectives are invited to dialogue around the notions of decors, stages, roles, and the representation of the self. *Stitches: Scènes, corps, décors* examines the ambivalent relationship between textiles and art through the prism of intertwined and complementary axes.

Associated with the decorative and furniture setting, textile embeds itself in the domestic and in everyday use. The private interior invites itself in the exhibition, thematising the home as a space of comfort, shelter or confinement. Composed of object-works (beds, carpets, tables, decorations, windows), the collective and disparate "furnishing" of the space disturbs the principle of intimacy inherent to the domestic sphere and problematises questions of shared environments and identities. Occupying the walls, floor and ceiling, the works interact with the architecture, drifting away from their functionality as objects. They also allude to a set of historical references tied to the breakdown of notions such as the decorative, craft and design.

When the home becomes the stage, garments become the costumes, objects the props, decors the set. Curtains open, and the space for public representation takes place, bringing with it fiction and storytelling. By embodying and diverting stage codes, the works explore the staging of the self and its relationship to theatricality and performativity. A tension rises from the awaiting of an activation or traces of one. Open sets, laid bare, without backstage, beginning nor end, textile appears as a revealing element, triggering mobility and metamorphosis.

The exhibition is also built around a multiplicity of tri and bidimensional bodies or "personae" – a Latin term used to define ancient theatre's masks, often associated with archetypes and

their role in society. Bodies and visitors hence meet in a collective narrative, mingling between presence and absence, mythical and familiar figures, portraits and self-portraits. A crowd of anthropomorphic, mutant, abstract, flawed and glitched beings unfolds and summons up a frontal relationship to visitors. Fabric composes and conceals these bodies; it assembles and separates them.

By contrast and affinity, the works form ties and creates a temporary joint community – an interlace that nourishes a formal, tactile, and narrative dialogue between abstraction and figuration, ready-made and know-how, stages, bodies, and decors. The artists meet in a nodal setting linking intimacy and extimacy, constraint and liberation, emancipation and domestication. From suture stitch to sewing stitch, carnal and woven materials respond to each other, navigating through the private, scenic, and social spheres.

DATES

Exhibition: 17 June to 11 July 2021

Open Tuesday - Sunday, 11.00-18.00

Opening: Thursday 17 June, 17.00-21.00

WEBSITE

<https://www.ville-ge.ch/culture/lecommun/detail-teaser.html#/events/when-the-subversive-stiches>

LE COMMUN

Rue des Bains 28, 1205 Geneva

CONTACT

E: collectif.detente@gmail.com

F: [facebook.com/collectifdetente](https://www.facebook.com/collectifdetente)

I: @collectifdetente

With the support of the City of Geneva, Fonds cantonal d'art contemporain, DCS, Genève, Pro Helvetia, Fondation suisse pour la culture, Loterie Romande, Affaires culturelles du Canton de Vaud, Fondation Leenaards, Fondation Émilie Gourd, Fondation Stanley Johnson, Ernst Göhner Stiftung and Fondation Oertli.