

mumbles slide along the sleeve

8.9. – 28.10.2023

Leolie Greet
Amélie Bodenmann, Anina Müller, Nina Rieben

* ANNEXE: *Copy of a page from the book:*
DICTEE, Theresa Hak Kyung Cha, 2022, Restored Edition, University of California Press, Oakland California, originally published in 1982

DISEUSE

She mimicks the speaking. That might resemble speech. (Anything at all.) Bared noise, groan, bits torn from words. Since she hesitates to measure the accuracy, she resorts to mimicking gestures with the mouth. The entire lower lip would lift upwards then sink back to its original place. She would then gather both lips and protrude them in a pout taking in the breath that might utter some thing. (One thing. Just one.) But the breath falls away. With a slight tilting of her head backwards, she would gather the strength in her shoulders and remain in this position.

It murmurs inside. It murmurs. Inside is the pain of speech the pain to say. Larger still. Greater than is the pain not to say. To not say. Says nothing against the pain to speak. It festers inside. The wound, liquid, dust. Must break. Must void.

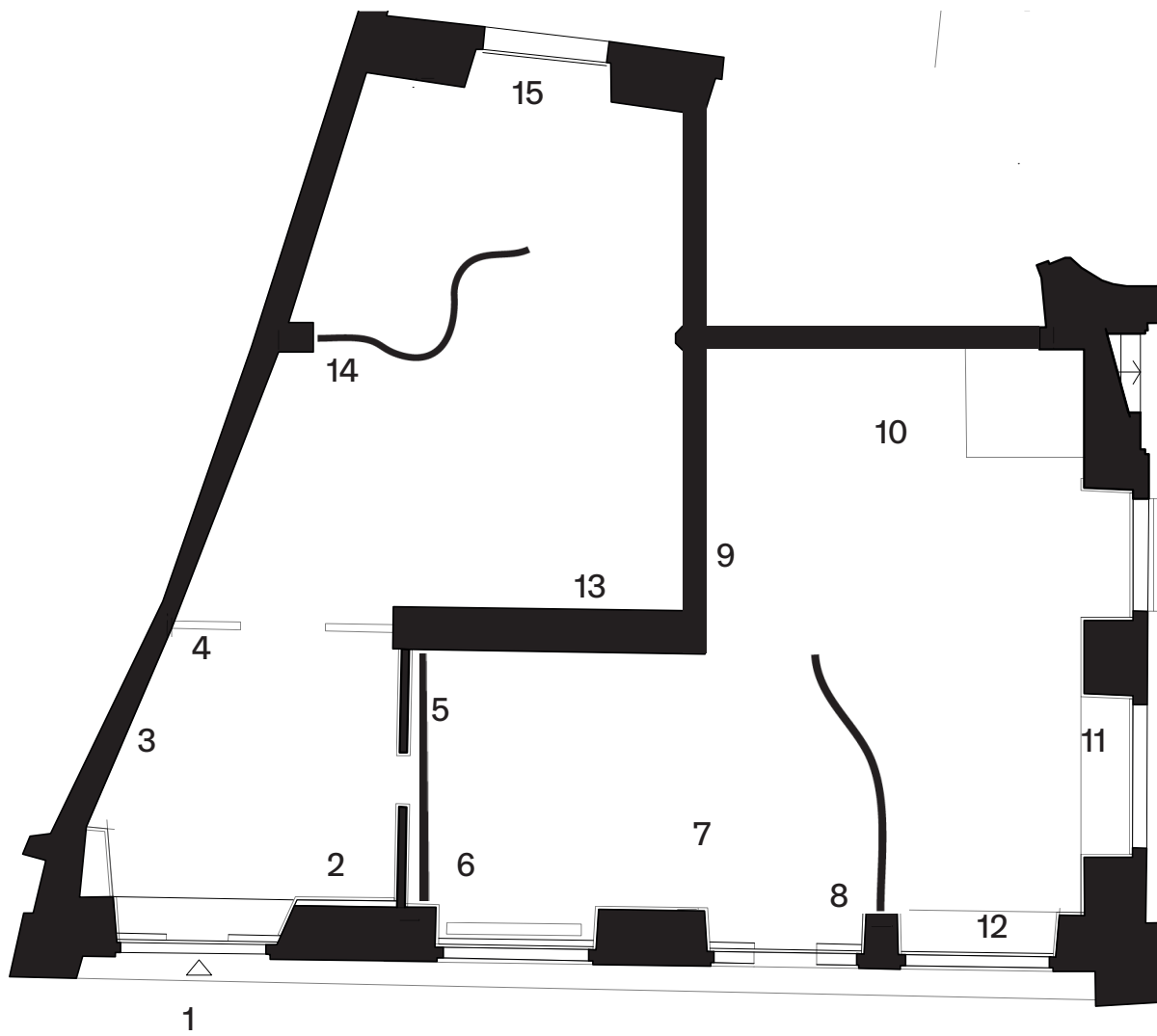
From the back of her neck she releases her shoulders free. She swallows once more. (Once more. One more time would do.) In preparation. It augments. To such a pitch. Endless drone, refueling itself. Autonomous. Self-generating. Swallows with last efforts last wills against the pain that wishes it to speak.

She allows others. In place of her. Admits others to make full. Make swarm. All barren cavities to make swollen. The others each occupying her. Tumorous

the moment when the intention is there but the words are missing
the moment when I want to say something but only a mumble comes out

1.
Ashtray, glaces
Amélie Bodenmann, 2023, ice, replaced everyday
2.
Emotionproof (never mind)
Nina Rieben, 2021, pigment print on Hahnemühle, frame,
3 + 2AP
3.
Sunflower seeds
Amélie Bodenmann, 2023, tin, sunflower seeds
4.
a protagonist leaves its trace well placed
Leolie Greet, 2023, wood, velvet, foot scraper
5.
feelings nesting up there
Leolie Greet, 2023, steel, modified shirt, tin, sewing
thread
6.
Sidelines in a corner of potentiel
Nina Rieben, 2023, modified heel shoes, textile objects
7.
precious little outlines
Leolie Greet, 2023, wood, foam, satin, silk, sewing
thread
8.
like a curtain's hesitation.
whether to show or hide;
Leolie Greet, 2023, steel, cotton, ink, satin, sewing
thread
9.
Not yet titled
Nina Rieben, 2022, digital photography, screen, frame, 3
+ 2AP
10.
THE TONGUE (licking words to pearls)
Leolie Greet, 2023, plaster, gouache, varnish, pearlescent pigments, elastic thread, steel
11.
mimic.
Leolie Greet, 2023, modified doorlocks
12.
btw this is a message from Empathy
Anina Müller & Leolie Greet, 2023, audio, iphone,
cushion, stitched paper
13.
when metaphor becomes script becomes metaphor
Leolie Greet, 2023, video, projection on the backside of
a script
14.
whether to fold or bow.
Leolie Greet, 2023, steel, cotton, ink, satin, sewing
thread
15.
Doorhandle (last trace before goodbye)
Amélie Bodenmann, 2023, 6% tin 94 % copper

what if pearls were words
animal tongue licking, polishing new chapters



Leolie Greet's exhibition is about a moment. Scene by scene, Leolie Greet and the artists she invited to contribute to the story unfolding within KRONE COURONNE - Amélie Bodenmann, Anina Müller, Nina Rieben - uncover the potential of the inbetween. Opening up to the search for new narratives in our relation to the self and the other, the four artists draw us into moments of uncertainty, ambiguity and transition. Moments of collective (re)formulation of relational structures. It's about a moment, when the curtain of the stage becomes the protagonist.

Leolie Greet (*1995) lives and works in Biel/Bienne. Leolie Greet's work stems from images, situations, and narratives that surround her, and how they affectively feed into her associative, abstract, and poetic way of thinking. Interested in relational patterns and inbetween spaces such as moments suspension and hesitation, she sees her material and sculptural works as gestures or fragments of narratives. Through metaphorical and sensory associations, her work reveals itself in fragmented or evocative forms. Manifesting in multi-part installations, the individual pieces enter in dialogue to create a whole, tackling notions of representation and the complexities of language and formulation.

Amélie Bodenmann (*1991) lives and works in Basel. Above all, the artist works and thinks out of the material. Her installations deconstruct the inside of imaginary micro-architectures and look at the conditions for creating collective and individual settings. To do so, she recycles found materials used for construction processes, such as fillers, bricks, tin and auxiliary products. Her works become ephemeral monuments and objects. The process is transformed into bulky installation that gives a sense of performativity in space-making.

Anina Müller (*1997) lives and works in Basel and Winterthur. Working across performance, language and video, Anina Müller creates works that explore identity through the lens of pop-cultural media and how it influences self-perception. She uses language as a tool to create characters and personas that invite the audience into surreal scenarios. In theatrical and humorous monologues, she weaves together clichés into new narratives that explore the limits of comprehensibility. The interplay between a serious and humorous approach in Anina's explorations is important: it offers legitimacy to emotional feelings while revealing the humorous side of the conflicting, Sisyphean thought processes.

Nina Rieben (*1992) lives and works in Basel and Bern. Nina Rieben's artistic starting points are anecdotes and fragments of emotions and conditions. Her works often refer to personal and interpersonal feelings, daily life and Western mindsets. She often addresses the theme of nothingness and questions the possibilities of language in its ability to draw a picture of the world. With subtle irony, she makes opposites collide. She creates narrative structures that convey ambivalence between assertion and doubt, sensuality and irony.

Opening hours:
Sat, 12:00 - 18:00
Sun, 12:00 - 18:00

The exhibition is supported by:
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