

BIENNOPHONE

26.02. – 25.04.2021

EN

Mirja Curtius
Marcel Freymond
Raphael Hefti
Jeanne Jacob

Florence Jung
Raphael Loosli
Nora Renaud
Vera Trachsel

We are pleased to present the residency project and collective exhibition BIENNOPHONE, which engages with the topics of community and togetherness in the name of the city that opened its doors to the new space's initiative.

“Words have meanings: some words, however, also have a ‘feel’. The word ‘community’ is one of them”, writes Zygmunt Bauman at the start of his essay *Community* (2000). In the text, the author defines the notion of ‘community’ as a place that we vehemently desire. It has a feel; a feel that could be perceived as the wish to create bonds with others, to welcome and be welcomed, to offer a space for conversation and to be heard.

However, praising the community as ‘a warm, cosy and comfortable place’ is not enough. For Baumann, this understanding of the word is utopian. In order for communities to function in their idealistic form – providing security and confidence – they need the full commitment and loyalty of their members, which, according to Baumann, is in some ways an act against freedom. Hence, if a community is a place or a feel that provides one thing and takes another back (security vs freedom) does it mean that one has to choose, value or compromise one over the other? Is it really impossible to join both ends?

With BIENNOPHONE, the idea of pursuing an utopian community is taken up. As a kind of ‘safe space’ KRONE COURONNE acts as a platform for exchange and care, where the invited artists are able to test out ideas and give free rein to their practices. Through their residencies, every artist has had the freedom to present their work in the form they wanted, while shaping at the same time a communal space that got nurtured by one another and progressively evolved over the course of eight weeks.

BIENNOPHONE is the combination of the words ‘Bienne’ and ‘phone’ as the etymological term for ‘voice’. Indeed, the eight invited artists are in one way or

another tied to the city of Biel/Bienne, whether born and raised, de passage or new to the city. BIENNOPHONE is also the name of the historic Swiss radio manufacturing brand first produced in Biel/Bienne in 1925, at that time still in the form of a gramophone. Despite its disappearance from the Swiss market in 1988, the BIENNOPHONE has become a cultural heritage and takes here the form of a metaphor of the collective voice. The BIENNOPHONE sounds, resonates, crackles, informs and distorts. Like a megaphone, the exhibition projects the voice of the Biel/Bienne artists to the outside.

For eight weeks, the eight invited artists of BIENNOPHONE occupied the spaces of KRONE COURONNE one week after the other, leaving behind existing, experimental or newly produced works. Thought as an evolutive and accumulative project, the exhibition presents its full form in April 2021.

Vitrine Residency:

26.02. – 06.03.2021 Mirja Curtius

Mirja Curtius proposes a performative action where she dances with her fellow performers in a pool of wool, that she freshly imported from Engadin. Together, they created a piece of felt fabric that lives in the space as a symbol of union and collective empowerment.

07.03. – 13.03.2021 Nora Renaud

The hand-crafted artefacts of Nora Renaud are inspired by the digital sphere, whether it be an Instagram filter totem or a hashtag-shaped pillow. The wooden mask and mirror allude to the duplication of personalities and how our ‘personas’ are hybrids between the online and offline.

14.03. – 20.03.2021 Marcel Freymond

Not only do Marcel Freymond’s brushstrokes materialise in and out of the frame, but their movements on

The sound composition is made in collaboration with Michael Stulz.

21.03. – 27.03.2021 Raphael Loosli

Raphael Loosli's words left a mark on the vitrines, "for my friends and family", which triggers the questions: what is the artistic production aimed at? Who is art made for? Isn't the community what we most fervently want by our sides?

28.03. – 03.04.2021 Vera Trachsel

Vera Trachsel's tableau-vivant stems from the idea of making a collective "patis-series". This giant pastry-looking structure was built in one night during the same working hours as the bakery next door with the precious help of Maria Beglerbegovic, Anne-Valerie Zuber, Jeanne Jacob and Beth Dillon.

04.04. – 10.04.2021 Jeanne Jacob

The subtle lines of Jeanne Jacob's paintings and drawings open a window to intimacy. At the space, she settles as if in her studio with tons of pencils and pots of colours. Attentive to her environment and the multiple individualities that shape it, the artist paints two new works, unveiling some anthropomorphous figures.

11.04. – 17.04.2021 Raphael Hefti

"Neon lights are usually taken to stand for glamour, promises of pleasure that will not be fulfilled, or liminal experiences that will turn out to be degrading. But these neon lights are not situated at the entrance of a casino or nightclub. They do not stand for anything but themselves. If they convey a kind of mysticism, it's the mysticism of everyday materials: of technology that discloses its mechanism, reveals all its secrets, and yet still manages to fascinate." - Adam Jasper

18.04 – 25.04.2021 Florence Jung

Florence Jung questions what it means to arrive in a new place and what it takes to surround oneself with people of influence. She scores:

Jung69 Four things are hidden beneath the entrance mat. These are the business cards of a banker, a politician, a journalist, and a police officer. It is said that they all work in Biel/Bienne and are currently on duty.

Mirja Curtius (1996, Scuol) lives and works in Biel/Bienne. The artist's interest lies primarily in nature and the preservation of our ecosystem. Working with raw materials like wool, Mirja Curtius rethinks the meaning and essence of material production and how these processes often originate from a collective work. She also plays with the notions of visible and invisible skin and uses performance to sensorily express the need of touch and proximity with materiality.

Marcel Freymond (1983, Biel/Bienne) lives and works in Basel. Through gestures and forms, Marcel Freymond's paintings move, dance and create singular landscapes. Meticulous, the artist investigates the complexity of colours and textures that his brushstrokes reveal on the canvas. He uses the tensions created by the stretched canvas as a basis to generate unexpected vibrations and sounds. Alongside his art practice, he is part of the collective Juice & Rispetta and co-runs the art space, Pilze Welle Lust in Basel.

Raphael Hefti (1978, Boudevilliers) grew up in Biel/Bienne and is currently based in Zurich.

Jeanne Jacob (1994, Neuchâtel) lives and works in Biel/Bienne. Her artistic practice incorporates primarily painting, performance and drawing. The artist's theoretical framework is inspired by queer-feminist theories and contemporary sociology, and is influenced by her political engagement as well as in her everyday life spent in community. She is interested in the relationships between individuals, from love to sexuality, and questions herself on the duality that subsists between individuality and collectivity.

Florence Jung configures scripted situations, uncertain events and spaces of ambiguity. Her practice is inspired by camouflage tactics that examine the social circumstances of an era oversaturated by images, facts, and post-facts.

Raphael Loosli (1980, Langenthal) is based in Biel/Bienne. The artist often starts from ordinary situations or trivial 'objets trouvés'. Rather than producing anew, he observes and manipulates these objects or ideas in a way or the other until they take on new meanings. With a devoted fascination for the elements that surround him, Raphael Loosli takes a conceptual and reflective stance on everyday life.

Nora Renaud (1977, Geneva) lives and works between Biel/Bienne and Bogota, Colombia. The artist is interested in anthropology and the relationship to social networks. Her practice is inspired by traditional and ancestral elements to question the contemporary online rituals within a hyper-developed internet culture. Seeking the tangent between analog and digital, Nora Renaud produces handmade artefacts that she inserts in her cyberspace, playing with masks, filters, hashtags and other forms of avatars.

Vera Trachsel (1988, Bern) grew up in Ticino and lives and works in Biel/Bienne. Through experimentation, the artist explores the fragility and solidity of materials to create ephemeral worlds, landscapes, in which nothing is definitive, but in permanent transformation. She is fascinated by the performance of opposite matters, such as foam and concrete, and how these relate and communicate with each other.

1. Jeanne Jacob
Best friends, 2021
Oil on canvas
169 x 139 cm

2. Nora Renaud
Totem G-translate, 2021
Wood
93 x 37.5 x 1,5 cm

3. Florence Jung
Jung69

4. Raphael Hefti
Better Living Through Circuitry, 2020
Neon gas, Borosilicate glass
210 x 40 x 40 cm

5. Raphael Hefti
Better Living Through Circuitry, 2020
Neon gas, Borosilicate glass
230 x 40 x 40 cm

6. Raphael Hefti
Better Living Through Circuitry, 2020
Neon gas, Borosilicate glass
230 x 40 x 40 cm

7. Mirja Curtius
I want to felt you, 2021
Swiss sheep wool, Textile, Bronze
400 x 400 cm

8. Mirja Curtius
I want to felt you, 2021
Video
3m41s

9. Marcel Freymond
Community, 2021
Site specific installation

Canvas, rabbit glue, pigments
190 x 140 x 4.5cm

Canvas, rabbit glue, pigments
ø 70cm x 2cm

Mural
Coal, Dispersion paint

Audio, collaboration with Michael Stulz
3:11min

10. Nora Renaud
Hashtag cushion, 2021
Hay, cotton
245 x 210 x 20 cm

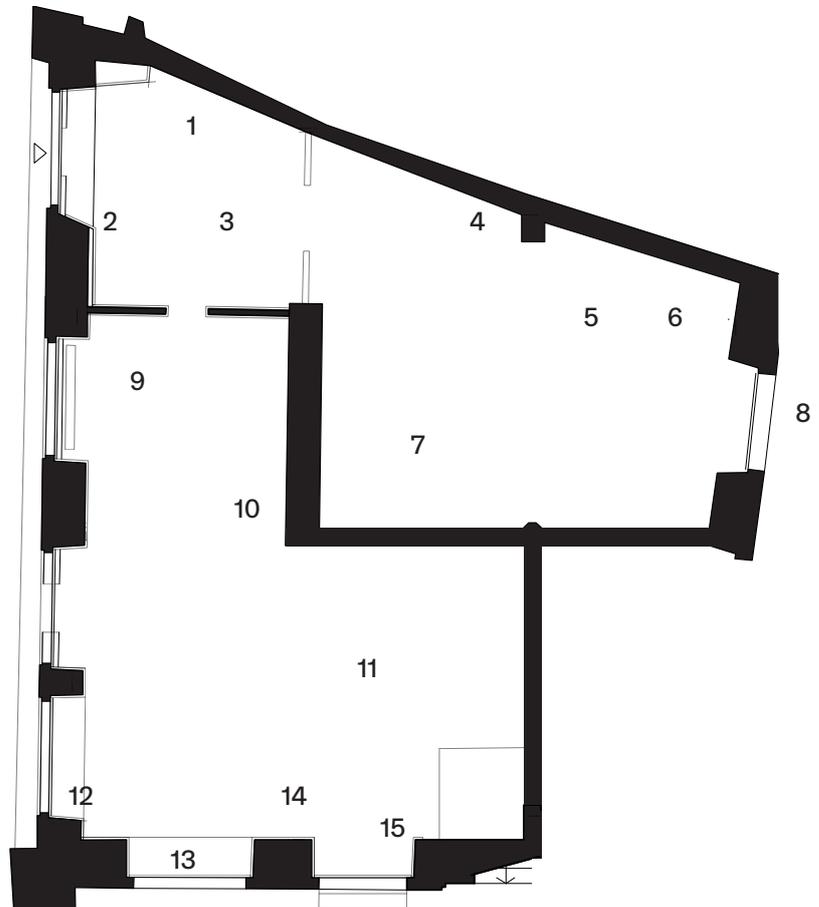
11. Vera Trachsel
The cake, 2021
Wood, paper, Foam, Fabric, Cardboard
Tape, Corn-starch, Acrylic paint
2200 x 3600 x 3600 cm

12. Nora Renaud
Wooden mask, 2020
Various materials
93 x 37.5 x 1,5 cm

13. Raphael Loosli
For my friends and family, 2021
Film on glass
178 x 123 cm

14. Nora Renaud
Selfie Mirror, 2021
Various materials
142 x 45 x 42 cm

15. Jeanne Jacob
Geheimnisse mit den Händen erzählen, 2021
Oil on canvas
39 x 30 cm



The exhibition programme of KRONE COURONNE is made possible through the generous support of the City of Biel, Canton of Bern, Stiftung GVB and Temperatio Stiftung

We are thankful to all the artists for embracing the new format and engaging with the project.

Special thanks to Selma Meuli, Guillaume Mojon, Laurent Güdel, Michel Vust and Sebastien Peter.

Opening hours:

Friday 16. April 15-21.00

Saturday 17. April 12-16.00

Sunday 18. April 12-16.00

Thursday 22. April 15-19.00

Friday 23. April 15-19.00

Saturday 24. April 12-16.00