

PRESS KIT

Le souffle de la subsistance

artists

Clara Silvina Álvarez
Boglárka Balassa
Pauline Beck
Valentine Cotte
Arthur Debert
Juliette Dignat
Eddie de Goën
Sarai Rose Duke
Mathis Esnault
Yoshikazu Goulven Le Maître
Claire Hannicq
Zoé Joliclercq
Elisa Lohmüller
Jules Maillot
Élise Planhard
Naomé Nazire Tahmaz
Hélène Thiennot

curator

Licia Demuro

exhibition part of Regionale 26

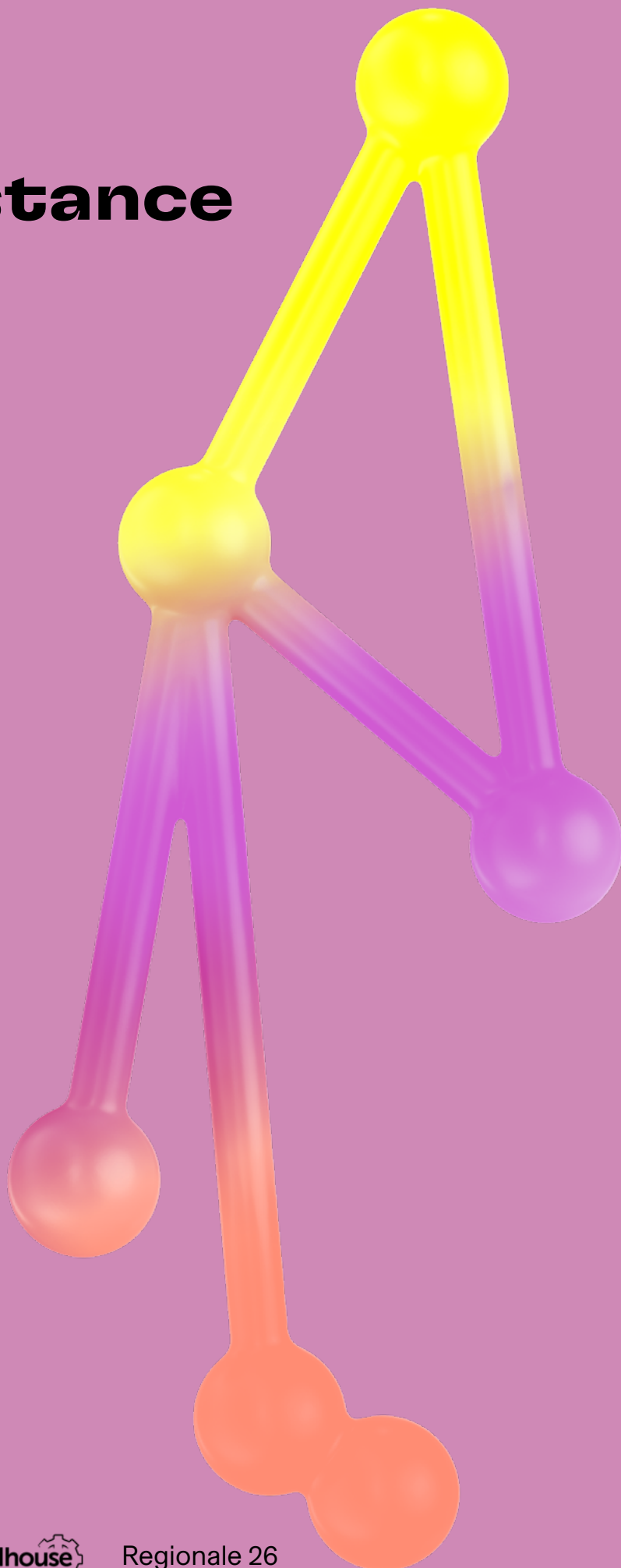
Nov. 25 > Jan. 26

FROM THUR NOV. 27, 25 TO SUN JAN. 4, 26

at La Filature

FROM FRI NOV. 28, 25 TO SUN JAN. 11, 26

at La Kunsthalle



LA FILATURE
SCÈNE NATIONALE
MULHOUSE



LA KUNSTHALLE
MULHOUSE
CENTRE D'ART
CONTEMPORAIN



Regionale 26

Le souffle de la subsistance

artistes Clara Silvina Álvarez, Boglárka Balassa, Pauline Beck, Valentine Cotte, Arthur Debert, Juliette Dignat, Eddie de Goën, Sarai Rose Duke, Mathis Esnault, Yoshikazu Goulven Le Maître, Claire Hannicq, Zoé Joliclercq, Elisa Lohmüller, Jules Maillot, Élise Planhard, Naomé Nazire Tahmaz, Hélène Thiennot
commissariat Licia Demuro

creation + co-production La Filature, Scène nationale de Mulhouse, La Kunsthalle Mulhouse et la Regionale
acknowledgments Le Réverbère, Prevel Signalisation

an exhibition in two parts to be discovered at La Kunsthalle and La Filature in Mulhouse.

Standardized and ready to use, our daily environments are so close and intimate yet so tightly sealed off. Our industrial society veils our domestic realities in anonymity and uniformity. Who makes the objects, surfaces, and materials that surround us, that we use and handle every day, and of what are they made?

The production of the everyday has been handed over to behind-the-scenes specialists. Our capitalist economy has delegated to them the tasks of feeding us, sewing our clothes, building our homes, and caring for our loved ones. As a result, we lose touch with the materiality that sustains us. How can we find a new anchorage for ourselves in this elusive daily life and once again grasp it as a “living environment in which humans coexist with other beings”?

Drawing inspiration from sociologist Geneviève Pruvost’s book *Quotidien politique* (La Découverte, 2024), this exhibition features artists who turn their gaze toward all of the objects that populate their ordinary surroundings, cultivating a renewed sense of attention and presence outside the grasp of consumer reflexes. Adopting intuitive gestures, they infuse traditional know-how with contemporary knowledge as they engage with the materials available in their immediate, often modest daily environments. Their sensitive experiences of this everyday life entangled with vital needs are transformed into moments of sharing and poetic exploration at the heart of the living world, which in turn breathe life into *Le souffle de la subsistance*.

find this exhibition on lafilature.org and kunsthallemulhouse.com

Licia Demuro

Licia Demuro is an art critic and independent curator. She regularly collaborates with several cultural venues such as Usine Utopik, Frac Nord-Pas-De-Calais, Corderie Royale, and Coopérative Octopus. As part of her writing and exhibition projects, she conducts research based on the repercussions of the productivist model in the field of art. She has thus taken an interest in the influences of DIY, internet tutorials, low-tech, and collective work organizations within contemporary art practices. Since 2023, she has also been conducting surveys for the weekly magazine *Le Quotidien de l’art*. In 2024-2025, she was curator-in-residence for curatorial practices at the École supérieure d’art et design Le Havre-Rouen (ESADHaR) and served on the curatorial committee for the 68th and 69th Salon de Montrouge, dedicated to emerging artists.

the exhibition is part of Regionale 26

La Regionale is an annual exhibition project dedicated to contemporary art in the Basel region, Alsace, and southern Baden-Württemberg. For more than 25 years, it has offered artists, some of whom are still unknown, the opportunity to engage in dialogue with their peers, different audiences, and institutions. For the first time, nearly 1,000 artists responded to this year’s call for proposals.

The curators of the 20 partner institutions selected 185 projects from among the submissions, including eight conceived by collectives. La Regionale 26 focuses on transitions—between humans and the environment, reality and imagination, the body and society. In poetic, critical, and often interdisciplinary exhibitions, art becomes a sounding board for new forms of attention, solidarity, and reflections on the future.

more info on regionale.org



Les rendez-vous

EXPOSITION

DU JE. 27 NOV. 25 AU DI. 4 JANV. 26 à La Filature, Scène nationale de Mulhouse

DU VE. 28 NOV. 25 AU DI. 11 JANV. 26 à La Kunsthalle Mulhouse

entrée libre

POINT PRESSE

JE. 27 NOV. 10H30 à La Kunsthalle

en présence des artistes et de la commissaire

VERNISSAGE

JE. 27 NOV. 18H à La Kunsthalle + **20H** à La Filature

en présence des artistes et de la commissaire

entrée libre

à La Kunsthalle

SA. 29 NOV. Samedi famille

11H **Kunstbabies**

pour les enfants jusqu'à 6 ans et leurs parents

gratuit sur inscription au 03 69 77 66 47

DE 14H À 18H en continu

Inauguration des Petits observatoires

de Véronique Arnold

pour les familles · entrée libre

16H **Kunstkino**

projection d'une sélection de films de Christine Gensheimer suivie d'une discussion avec l'artiste

pour les familles · entrée libre

SA. 6 DÉC.

16H **Visite commentée**

entrée libre

JE. 11 DÉC.

12H15 **Kunstdéjeuner**

visite commentée de l'exposition suivie d'un déjeuner

participation de 10€ pour le repas · sur inscription au 03 69 77 66 47

à La Filature

JE. 4 DÉC.

12H30 **Club sandwich**

visite guidée de l'exposition + repas partagé

visite gratuite sur inscription au 03 89 36 28 28

SA. 20 DÉC.

Performances des artistes de l'exposition

sous la forme d'activation d'œuvres dans le cadre du programme « Borders are Boring » avec Motoco

15H **Mathis Esnault**

De la ronce à l'ortie

narration déambulatoire au sein de l'exposition

15H45 **Zoé Joliclercq et Danaé Viney**

Les Jardins Sangliers

performance culinaire, narrative et participative avec dégustation de mets gallo-romains

17H **Valentine Cotte**

Théière d'adelphité

performance participative et partagée

SA. 10 JANV.

16H **Visite commentée**

entrée libre

SUR RENDEZ-VOUS

Visites guidées

à partir de dix personnes

infos, réservations : edwige.springer@lafilature.org ou 03 89 36 28 34

Clara Silvina Álvarez

artworks on display at à La Filature

Sensitive to the poetry that emanates from marginal spaces – those neglected by contemporary society, such as highway edges or urban wastelands – Clara Silvina Álvarez gathers fragments of plants that persist and infiltrate these environments, escaping human order. Through a practice centered on sculpture and installation, she explores these “defensive natures” from the perspective of their essence – both vulnerable and hostile. From this exploration emerges the work *Afterimages of*

Disappearing, in which the collected plants, dipped in porcelain and fired, survive only through the ghostly shells they leave behind.

Between disappearance and reappearance, these remnants become fossils of a new kind: bony fragments lying upon the ashes of their own matter. At the same time, sculptures of these same species take the form of metallic silhouettes. Their raw, menacing lines create a sense of distance in the viewer, through mechanisms that intertwine aggression and affection, defense and desire.



Fossilized Landscape (Wasteland, 2022) © Clara Silvina Álvarez

Boglárka Balassa

artworks on display at La Kunsthalle

1991, lives and work in Karlsruhe (Germany)

Boglárka Balassa has developed her textile art around manifestations of natural cycles and the temporal evolution of organic elements. Through plant dyeing and weaving, she explores the slow transformation of materials whose colors and textures reveal poetic properties. Her patient and sensitive works celebrate the fragility of life and seek to restore intimacy with the forces of the organic world in the face of an increasingly artificial environment.

Instagram @bogi__balassa



Emerging forms, 2025 – papier recyclé, teinture à base de plantes tinctoriales, laine de mouton, 160 x 200 x 0,5 cm © Boglárka Balassa

Pauline Beck

artworks on display at La Filature and La Kunsthalle

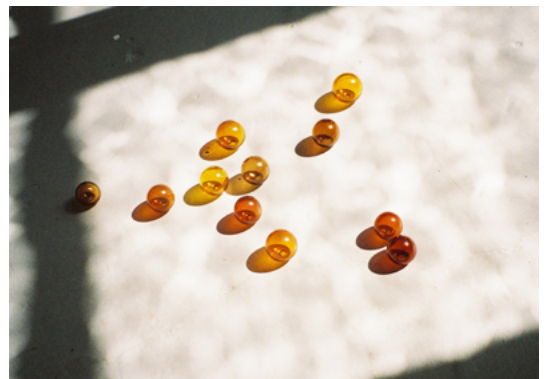
1995, lives and works in Fréland (France)

Pauline Beck appropriates the poetry that floats through our domestic worlds, infused with emotion and memory. She revives the gestures and sensations that shaped her rural childhood while reconnecting our human ways of life with the rest of the living world.

Her works emerge from the familiar objects that inhabit our homes: spoons carved from stone offcuts, old sheets filled with hay, or a valet stand that holds handmade garments dyed with natural pigments.

Each piece acts as a witness to a suspended temporality, plucked from an organic cycle: the 269 spoons, each one unique, form a sensitive journal embodied in stone, where the days follow one another without ever being the same; while the garments left on the stand and the vast expanse of cushions invite us to sink into a repose beyond time.

Instagram @paulinebeck



Pluie de soleils © Pauline Beck



parfois on voit plus clair allongé, 2019 – draps anciens, foin, boutons-pressions, 10 x 360 x 270 cm © Pauline Beck

Valentine Cotte

artworks on display at La Filature and La Kunsthalle

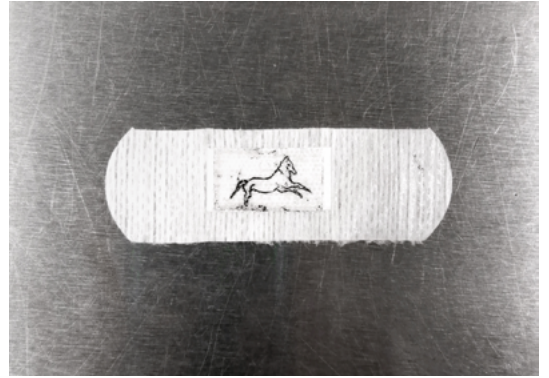
1994, lives and works in Strasbourg (France)

Through both formal and technical experimentation with materials and processes inherited from ancient crafts, Valentine Cotte brings together the themes of the body's fragility, navigating between wounds, healing, and resilience. Working within a medieval aesthetic representative of a pre-capitalist era she cherishes, she uses ceramics, engraving, and performance as media for repair and sharing, blending art forms and temporalities.

A medieval bestiary is engraved in intaglio on modern medical compresses (*Tes Maux*, 2022); a huge porcelain teapot (*Théière d'adelphité*, 2022) bristles with countless spouts that can only be used several at a time; a block of clay becomes a performance area where the confrontation between the body's strength and vulnerability is reenacted (*Massa, Erretegia*, 2020).

In each of her pieces, Cotte seeks to embody the simultaneously cooperative and conflictual ancestral bonds that are woven between living beings at the very heart of material fragility.

Instagram [@cotte_de_maille](https://www.instagram.com/cotte_de_maille)



Sans titre (Panse-ments), 2024 © Valentine Cotte



Théière d'adelphité, 2023 – performance aux Magasins Généraux à Pantin © Valentine Cotte, photo : Mathis Payet-Descombes

Arthur Debert

artworks on display at La Filature and La Kunsthalle

1990, lives and works in Berlin (Germany)

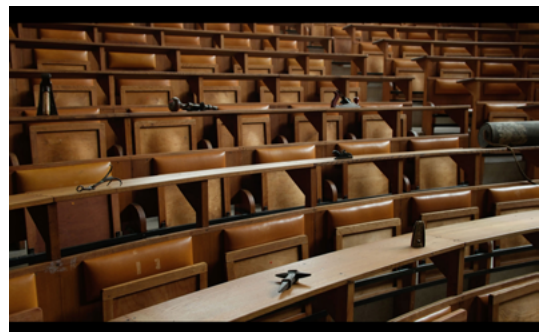
Arthur Debert's work is multifaceted, rooted in collectivity and exchange. Based on a contextual approach, his artistic process unfolds through movement, encounters, and collaboration. At the heart of these exchanges lies the question of transmission and the survival of knowledge. Found objects are approached both as witnesses and as carriers of epistemological narratives to be deciphered.

In his series *Les outils-bêtes*, Debert explores the parallels in the dual disappearance of artisanal skills and animal species. Arising from a dialogue with his grandfather, the project brings together traditional tools and contemporary technologies, highlighting how both tools and animals, once important cultural symbols, have been absorbed into a consumer society that is hastening their decline to the point of extinction.

website www.arthurdebert.fr



Vidéovanne © Arthur Debert, photo : Julie Freichel



La Conférence des Instruments savants (capture d'écran), 2024 © Arthur Debert, vidéo, 4K, 8'36', couleur, son © ADAGP

Juliette Dignat

artworks on display at La Kunsthalle

1998, lives and works in Mulhouse (France)

"To glean little nothings, fruits, sounds, images, moods.

To tuck them into my pockets in order to draw them, steep them, listen to them, taste them.

Above all, to build and tell myself stories, and in turn scatter these little nothings, so they might sprout everywhere."

Juliette Dignat's works are born from these forest gleanings. Her encounters with the living world give rise to fictions that take shape in immersive and participatory installations and textile pieces which allow her to share her own experiences and perceptions with others.

Through natural dyeing, knitting, embroidery, and object-making, she explores the hybridization between bodies, plants, and fungi, summoning up the ideas of metamorphosis and coexistence to render them both wondrous and desirable.

Instagram @juliette_dignat · website www.motoco.fr

Eddie de Goër

artworks on display at La Kunsthalle

1995, lives and works in Bremen (Germany)

Developing a visual and sculptural practice based on the dynamics of connection and cooperation, Eddie de Goër often uses participatory processes to create structures of net, mesh, and networks as metaphors for systems of protection, cohesion, and collective fragility.

In Of _____ nets, the artist confronts the dual function of the net: an object that supports but also captures, inviting viewers to reflect on what holds, what frees, and what breaks. The net thus becomes a figure of both social fabric and intimate mesh, balancing between inclusion and exclusion, safety and erosion.

For this exhibition, the artist has invited residents of the Motoco artistic space in Mulhouse to engage with this social and sculptural framework by reusing textile remnants from the region, exploring the bonds woven within their shared studios.

site eddiedegoer.net

Sarai Rose Duke

artworks on display at La Filature

lives and works in Karlsruhe (Germany)

Sarai Rose Duke explores the encounter between the *ready-made* and performative gestures drawn from everyday life. She creates assemblages from found objects – often industrial materials or food items – to construct hybrid spaces that invite viewers to reconsider the uses and values at play within our domestic and public environments.

Her work *Staged stillness (in life) is 4 ever* (2025) presents a sculptural arrangement of found materials, playing with transparency, material reflections, and spatial layering. The resulting

cubic structure evokes the spaces of photographic images, where light refracts and perspectives shift. A culinary intervention contrasts the rigidity of the construction, activating and temporarily transforming it.

Instagram @sssss_duke · website sarairoseduke.com



Prière sylvestre, 2025. Assemblage par le fil. Graines diverses (châtaignes, cupules de glands, faines), fil, branches © Juliette Dignat



first the tension is always shifting, 2024 – workshop dans le cadre du projet « of _____ nets » lors d'une résidence à Arbeitszimmer thealit © Eddie de Goër



Staged stillness (in life) is 4 ever © Sarai Rose Duke, photo : Sebastian Heck

Mathis Esnault

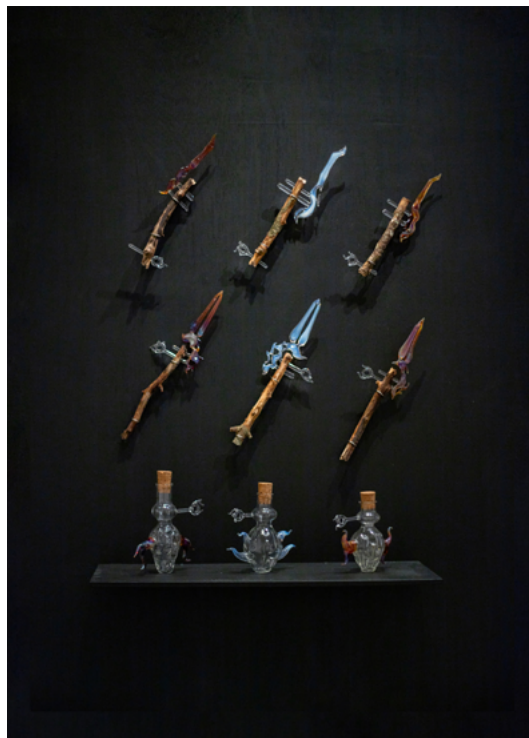
artworks on display at La Filature and La Kunsthalle

1999, lives and works in Strasbourg (France)

Mathis Esnault weaves together the observation of living beings, imaginary narratives, and glass craftsmanship. Inspired by walks, myths, and folk beliefs, he creates a universe in which forest spirits act as mediators of a re-enchanted natural world.

His objects, made of glass or ceramic and from gathered items like stones and flowers, are somewhere between medieval-looking artefacts and fantasy relics. In *Fairy Pickers*, he imagines hybrid instruments designed for gathering traces of fairy presence; mysterious, poetic objects that draw on the alchemy of fire and the transparency of glass to reveal the invisible. Through gestures of transformation and storytelling, Esnault revives magic as a means of perceiving our natural surroundings.

Instagram @mathis_esn · website mathisesnault.com



Fairy Pickers © Mathis Esnault, photo : Julia Schaff

Yoshikazu Goulven Le Maître

artworks on display at La Filature

Yoshikazu Goulven Le Maître develops a sculptural practice rooted in the recovery and reuse of worn materials, scraps, and objects deemed obsolete by consumer society. Through techniques of assemblage, folding, and stitching, he breathes new vitality into fragments of everyday life, granting them a second existence through the creation of a vast bestiary that is both poetic and satirical. As biodiversity collapses, new species – shaped at the crossroads of *arte povera* and low-tech approaches – seem to emerge from the artist's hands.

The series *Les Petits Oiseaux*, made from rags, cork, and wire cage caps, revisits the codes of the natural history museum while reinventing the gesture of taxidermy.

Through the poetic and sensitive reinvention of our waste, the artist questions art's capacity to repair, re-enchant, and breathe new life into a world on the brink of exhaustion.

Instagram @yogou_lem



Mésange Charbonnière, 2023 © Yoshikazu Goulven Le Maître



Ce qui pousse malgré tout, 2025. Verre soufflé à la flamme, racine de renouée du Japon, 25 x 10 x 3 cm © Mathis Esnault

Claire Hannicq

artworks on display at La Filature and La Kunsthalle

1984, lives and works in Anould (France)

Through her mastery of artisanal techniques such as glasswork, wood carving, and marquetry, Claire Hannicq explores the quiet poetry of her immediate, everyday environment. Living in a rural setting, she seeks to give form to the vibrant world around her: the light, the soil, the cycles of plants. This act takes shape in installations where organic materials and forms mingle with those shaped by the artist's hand, subtly shifting the viewer's gaze.

Attentive to cycles of time, to future states of being and metamorphosis, Hannicq turns materials such as wood, glass, and metal into vectors of organic appearance and disappearance, allowing the presence of the living to emerge in its perpetual flow of transformation.

Instagram @clairehannicq · website clairehannicq.com



Semeuse © Claire Hannicq

Zoé Joliclercq

artworks on display at La Filature and La Kunsthalle

1995, lives and works in Strasbourg (France)

Zoé Joliclercq's art lies at the intersection of archaeology, craft, and care. Working with ceramics, glass, and textiles, she unearths the traces of both the body and time to reveal their sensory memory.

Her work *Le Calendrier des douleurs* (The Calendar of Pains) uses clay as a ritual and poetic tool to allow pain to move toward relief: applied to the skin and then burned, the clay preserves the traces of care, a vestige of this intimate and restorative transformation. In *Les Jardins Sangliers* (Wild Boar Gardens), clay soil from an archaeological site offers her the opportunity to experiment with millennia-old sediments, creating twelve plates across which pieces of a Gallic boar figurine are dispersed. The domestic and the private, along with the spontaneous materials they generate, also become elements of creative play; Zoé Joliclercq collects and spins household dust into slippers, and has woven a soft rug from dog hair and sheep's wool.

Instagram @zoejoliclercq · website zoejoliclercq.com



Seuils (argenture), 2025 – verre soufflé transparent et argenture, structure en acier. Projet soutenu par la DRAC Grand Est en 2024. Structure acier : Thomas Bischoff © ADAGP, Paris, photo : Claire Hannicq



Les Jardins Sangliers (détail), 2025 série de 12 assiettes-plateaux, argile collectée sur le site archéologique du Gurtelbach, dimension des assiettes 3 x 27 x 27 cm © Zoé Joliclercq



Chausson poussièrre © Zoé Joliclercq

Elisa Lohmüller

artworks on display at La Filature

lives and works in Stuttgart (Germany)

Elisa Lohmüller's works playfully disrupt traditional modes of artistic production by repurposing everyday materials and objects. To do so, she experiments with the physical state of matter – particularly its ephemeral nature – which she shapes or alters to offer unexpected, often ironic perspectives on seemingly familiar relationships.

Working through an in situ approach, she vacuumed the dust and dirt from the theater seats at La Filature using an upholstery cleaner. She then mixed this residue with cellulose and hand-rubbed it into the wall, creating genuine expressionist paintings.

Instagram @elisalohmueller · website www.elisalohmueller.com



Seats 1-8, Zurich, 2023 © Elisa Lohmüller, photo : Eunjeong Kim

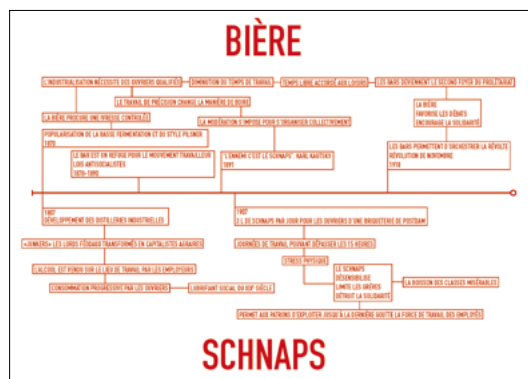
Jules Maillot

artworks on display at La Filature

Jules Maillot is a multidisciplinary artist whose practice combines sculpture, installation, painting, and fermentation. Through the transformation of second-hand objects or studio waste, he displaces their assigned practical or economic functions, imbuing them with new symbolic, political, or historical qualities.

In parallel, he creates fermented beverages in active collaboration with enzymes, yeasts, and bacteria. These liquid works, resulting from a long process of biotransformation, question the political and philosophical role of intoxication. They highlight how the body – transformed by substances or social practices – contributes to the construction of identities, both individual and collective.

Instagram @jules__maillot



Crack it open, mind map, 2025 © Jules Maillot

Élise Planhard

artworks on display at La Filature and La Kunsthalle

1992, lives and works in Strasbourg (France)

Élise Planhard investigates the relationships between humans and the environments they shape for themselves — those manufactured spaces and objects where nature becomes domesticated and culture seeks after the natural. Balancing between strict technical processes and a desire for wonder, she returns to the ancient knowledge of fire to question our sensory, symbolic, and technological ties to ancestral organic materials such as clay and charcoal. The ceramic of *Bocca* (2021) offers a potential hearth: an image of a fireplace without flame, mirroring the screens that have taken the place of fire in our homes. Meanwhile, *Another Brick* (2018–2024) explores the first artificial stones via bricks made from enamel residues whose chance firing processes produce new geological-looking textures, poised between collapse and rebirth. In these works, ceramics serve as a medium for dialogue between culture, matter, and gestural memory.

Instagram @eliseplanhard · site eliseplanhard.tumblr.com



Cylindrées 3, 2023 © Élise Planhard



Another Brick (III), 2018–2024 – émaux (argiles, oxydes métalliques, minéraux, etc.), installation à dimensions variables © ADAGP, photo : Élise Planhard

Naomé Nazire Tahmaz

artworks on display at La Filature and La Kunsthalle

1998, lives and works in Basel (Switzerland)

At the intersection of textile art and photographic and film images, Naomé Nazire Tahmaz explores the world of craftsmanship from the perspective of its resilience and adaptability, drawing on the study of personal objects found in intimate spaces. The result is a sensitive approach, centered on memory and on what creates family or community, while engaging in a reflection on the symbolism of hands as instruments of connection and embodied knowledge.

Blurring the boundaries between artistic categories, their statuses, and modes of perception, her works are both design objects—often handmade by the artist herself—and photographs.

Through this hybridization of media, she questions how artisanal gestures can become forms of language, transmission, and poetic resistance.



Thistle and soil © Naomé Nazire Tahmaz

Hélène Thiennot

artworks on display at La Filature

Hélène Thiennot develops a photographic and visual art practice that examines memory, trace, and the fragility of time. Through observation and collection, she explores transforming territories, seeking to make visible what is fading away. Her work is part of a reflection on the survival of forms and narratives, where each image becomes both the witness of a vanished presence and the reactivation of a latent memory.

In *Les Herbes folles* (2019–2021), she documents the ZAD (zone to defend) of the grand western bypass of Strasbourg, capturing the tensions between nature, activism, and landscape transformation. The resulting images, printed directly onto debris found on site, document and reveal the successive states of the territory – alternately constructed and deconstructed.

Instagram @helenethiennot · site helenethiennot.fr



Seeds 1, 2025 – tirage photographique sur papier
© Naomé Nazire Tahmaz



Les Herbes folles, 2021 © Hélène Thiennot, photo : Christophe Urbain

Visuals and captions for the press

can be download from the press section of La Filature website

(username « lf68pro » + password « lf68pro »)

www.lafilature.org/fr/espace-presse-sn

from the press section of La Kunsthalle website

kunsthalleMulhouse.com/medias-pro/le-souffle-de-la-subsistance-regionale-26/

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La Filature, Scène nationale de Mulhouse

Tues, Wed, Thurs, Fri, Sat > 13 to 6 pm

Sun > 2 to 6 pm + performance evenings

Closed from 24.12 to 5.01 (except 31.12 & 1.01)

20 allée Nathan Katz · 68100 Mulhouse

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La Kunsthalle Mulhouse

Wed, Thurs, Fri > 12 to 6 pm

Sat & Sun > 2 to 6 pm

Closed from 24.12.25 to 1.01.26

La Fonderie, 2nd floor · 68100 Mulhouse

+33 (0)3 69 77 66 47 · kunsthalleMulhouse.com

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They are members of Plan d'Est – Pôle arts visuels Grand Est et de la Regionale (Art contemporain de la région trirhénane).

La Kunsthalle is part of the networks DCA / association française de développement des centres d'art, Arts en résidence – Réseau national.

On the cover Regionale 26 © Design : Philippe Karrer