



PRENDRE LE TEMPS 6.2—26.4.26

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LA
KUNSTHALLE
MULHOUSE
CENTRE D'ART
CONTEMPORAIN

Mulhouse 

PRENDRE LE TEMPS

6.2–26.4.26

Christiane Fath and François Bauer come together as a unique artistic duo for this exhibition. Their collaboration will spread throughout La Kunsthalle, engaging with its different spaces as well as its architectural quirks to offer visitors an immersive installation where they can prendre le temps – take their time. Drawing on their respective practices in painting and ceramics and a shared love of flamboyant color, they present a group of works, many created specifically for this exhibition, whose staging provides the perfect backdrop for reverie. Paintings, objects, sets, and furnishings all work together, each piece conversing and harmonizing with the others in the shared goal of creating a space for enjoyment and well-being, where art manifests simultaneously in color, shape, media, and play, and in which visitors can lounge, loiter, and enjoy themselves. The exhibition is an invitation to travel and the promise of a break; it holds back the tide of time and generously shares all the joy that art can offer.

Painter Christiane Fath is based in La Réunion. Her colors burst out over canvases steeped in history, which are often fabrics from her own family linen chest. She draws, prints, and lays out designs as she sees fit, using a wide range of techniques as well as inventing her own painting processes. Respecting the original dimensions of each piece, she reclaims these imposing surfaces by saturating them with autobiographical motifs. African landscapes, the Mediterranean coastline, mashrabiya latticework, and the outlines of Paris' 11th and 12th arrondissements can all be found scattered throughout her work.

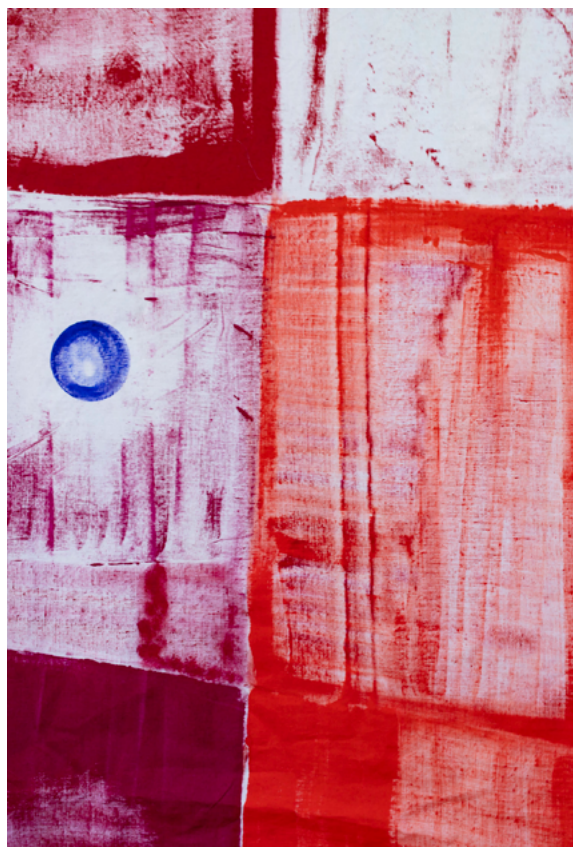
François Bauer is a ceramicist based in Strasbourg. He describes himself as a potter because of the many utilitarian objects he creates, but he is also a painter and even an architect when he sets about constructing and deconstructing forms, organizing planes, and juxtaposing colors. In a back-and-forth game between surface and volume, and by daring to use unexpected combinations, he pushes the clay towards unlikely balances and bold configurations. His objects both maintain and deviate from function, serving as supports for paintings inspired by his childhood memories and family history, from which he inherited his unconditional love of Fauvist painting, vivid colors, and flowers.

Curator: Sandrine Wymann

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Christiane Fath, « Faire surface La dot rouge » (détail), 2024
Acrylic on antique linen household (18th-century sheet), 320 x 237 cm © photo : DDA La Réunion

CHRISTIANE FATH

Based in La Réunion

Christiane Fath's colorful paintings are full of history, since they are often done on fabrics from her own family chest. On these household linens, she draws, prints, and lays out compositions that go from geometric order to the chaos inspired by the juxtaposition of various different techniques as well as her own invented processes.

Christiane Fath does not use a tool such as a plate or a roller for printing, but rather a folding process that exploits the cloth itself. She generously covers a section of fabric with paint, then folds and presses cloth against cloth to create a motif from the colored surface. Intensely colored designs thus appears alongside their more muted counterparts, forming a drawing through their juxtaposition. This technique, as well as using masking tape and other types of folding, allows her to play with her material and maximize the inherent qualities of her textile supports.

Using household linens makes it possible to desacralize painting and give it a less conventional status. Christiane Fath's canvases are often loosely hung without stretching or framing. The paint covers its support without transforming it; instead, it accompanies it, giving it a second life by playing with the texture of the fabric, making use of an existing print, or allowing original ornamental details to show through. It is not uncommon to see the embroidered initials of a sheet's owner, or the original fabric motifs used as compositional reference points.

Whether abstract or deconstructed, Christiane Fath's paintings tell a story, often that of her own origins and travels. Certain geographical spaces have left a visibly strong mark along the way. She reintroduces them as recurring motifs within a single canvas or from one painting to the next. The Mediterranean, for example, is traced through lines, possibly of writing; the Paris arrondissements of her childhood become recognizable, recurring shapes; and schematized aerial landscapes also appear transferred onto the canvas.



Christiane Fath, « Jaunes routes », 2025
Acrylic on antique linen household, 232 x 237,5 cm
Production : La Kunsthalle Mulhouse
© photo : Le Réverbère, Mulhouse



Christiane Fath, « Toutes couleurs », 2025
Acrylic on antique linen household. 240 x 307 cm
Production : La Kunsthalle Mulhouse
© photo : Le Réverbère, Mulhouse

As her work grows, Christiane Fath uses increasingly free gestures. In her most recent pieces, colors burst out, structures become ever more complex and abstract, and when a figurative motif does appear, it bears witness to a moment of delight or surprise. Pleasure seems to be the key to her practice, going beyond intention to serve as the sole justification for the act of painting.

“My paintings are not really autobiographical, but they tell of past lives that I carry within me. My painting and the breadth of my gestures are witnesses to what has nourished me, my culture, the influences passed on through stories, and the inner images I have created.

I am constantly filled with these visions of ancestors walking, searching for their path through deserts, savannahs, forests, plains, along riverbeds, in mountain foothills, in gorges...”

“Taking time in everyday life, in order to feel, to look, to see, to hear... Letting thoughts unfold calmly, with all their meanderings, linking one to another, leading to new ones, venturing into unknown areas of thought and making mental discoveries there, lingering, exploring them, following thoughts to the end with concentration. Taking time means being present to oneself and to others.”

“What creates time is the space we move through and that brings us into relation with others, with places and with objects.”

“Taking time is an essential luxury for life and creation. It fosters intuition and discovery, and being present to oneself develops the immense possibilities of the human brain. Taking the time for gestation, when everything in the body is organized to create life, is akin to sensuality.”

Christiane Fath



Christiane Fath, « Bleu corbeaux », 2025
Graphite pencil, acrylic, dry pastels on household linen, antique linen. 240 x 284 cm. Production : La Kunsthalle Mulhouse
© photo : Le Réverbère, Mulhouse

La Kunsthalle would like to thank Documents d'Artistes La Réunion and the DCA (the French Association for the Development of Contemporary Art Centers) for introducing to Christiane Fath's work.

FRANÇOIS BAUER

Based in Strasbourg

François Bauer amuses himself using ceramics to construct and deconstruct forms, organize planes, and juxtapose colors. He plays with the clay, pushing it towards bold balances and configurations. His objects are both functional and deviate from function; they also serve as supports for painting inspired by the artist's childhood memories, steeped in art history.

"Sitting on ceramics

I started the stools To sit on. Sitting on a painting. Sitting on an artwork and looking at artworks. I think that's funny. I think there's nothing better than sitting to look at art. So sitting on a painting to look at painting... Observing, relaxing the body, letting the eyes wander, sinking into the colors, and maybe thinking about something else, letting the imagination drift. Until you forget that you're sitting on a painting. I rest on art. And then go on."

François Bauer

The relationship François Bauer builds with his objects is like a demanding dialogue. He expects them to surprise him, perhaps even to overwhelm him. This requirement shows up in the forms pushed to their limits as well as in a deliberate taste for the absurd that the artist uses to break free from the conventional codes of ceramics. He builds a pot against a ceramic wall panel decorated with flowers... flowers that no longer need to be placed in a vase. The object becomes painting, and the craftsman becomes an artist. He no longer merely introduces an object into the space; he takes on the role of composing as a painter.

"Making things small

Means proposing another model. Moving forward little by little, without a preconceived plan, remaining open to how things unfold. In sculpture, it doesn't necessarily mean making a "model". Simply working at hand scale. Painting at hand scale. Trying to use color on this scale. Painting this small surface. Being gentle, delicate. Applying color at hand scale. Making things small, Making room for economy Then changing scale."

François Bauer



François Bauer, *Série de Tabourets*, 2025
Earthenware, oxides, enamel. 40 x 29 cm Ø, 38 x 37 cm Ø
In partnership with IEAC, Guebwiller.
Production: La Kunsthalle Mulhouse © photo: François Bauer



François BAUER
« Le serpent », 2025 - Earthenware, oxides, enamel. 22 x 28 x 83 cm
« Le jeu du noir », 2025 - Acrylic on paper. 50 x 65 cm
Production : La Kunsthalle Mulhouse © photo: François Bauer



François Bauer, « Pichet les Coquelicots », 2025
Earthenware, oxides, enamel. 23,5 x 22 x 13 cm
In partnership with IEAC, Guebwiller.
Production: La Kunsthalle Mulhouse © photo: François Bauer

“When I think about it, form is an almost infinite domain. There are billions of forms, all rich with specificity.

When working with clay, it is the gesture of the hand or the tool that creates form. It's important to see the traces of the hand; it's a bit like leaving the marks of one's fingerprints and sweat on one's production. It's a bit like saying to hell with Duchamp's urinal. Making things oneself, with one's own hands and tools. Gripping the clay the way one shakes hands with an old friend”

François Bauer

François Bauer makes vessels for drinking, eating, and holding flowers, yet none of his objects are purely utilitarian. His design background makes him question the form of his pieces, but as an artist, he is not afraid to push them to the limits of their functional properties. He experiments with surprising scales – his vases are either very small or very large; his tableware is deconstructed and round forms sit beside flat ones. The objects retain their function but forget their classic lines.

François Bauer's work is rooted in childhood memories. He often refers to the exhibitions of Fauvist painters he visited when he was younger that shaped his gaze, as well as his fascination with his grandmother's collages. It is undoubtedly these experiences that sparked his deep attachment to the paintbrush, to which he constantly returns. On his ceramics, he sometimes allows himself to be figurative, but as soon as he moves to paper or canvas, his gestures become more abstract. Color is given full reign. It does not accompany the image but becomes the subject itself.

François Bauer's recent terracotta series of ruin landscapes is half kitsch scenography and half Romantic painting motifs. Fragments salvaged from pottery-making are used to form almost abstract compositions, offering him an ideal way to explore sculpture and its installation in space. He brings them into dialogue with his paintings, installing them on plinths or in front of his canvases to compose an ensemble in which each element responds to and enriches the others.



François Bauer, « Les pots du repos », 2025
Earthenware, oxides, enamel. Variable dimensions
In partnership with IEAC, Guebwiller.
Production: La Kunsthalle Mulhouse © photo: François Bauer

For this exhibition, François Bauer is supported by the Institut Européen des Arts Céramiques in Guebwiller.

La Kunsthalle Mulhouse is labeled “Center for Contemporary Art of National Interest” and a City of Mulhouse cultural establishment. It is located in la Fonderie, a building it shares with the University of Haute-Alsace, and organises exhibitions and other events based on artistic creation and research.

Every year La Kunsthalle takes on a visiting exhibition curator, as well as a number of guest artists participating in exchange or research programmes. Thanks to its commitment and wide selection of events, La Kunsthalle is able to build close relationships with other art centres in the local area, across the Swiss and German borders, and further afield.

Within 500 m² of gallery space La Kunsthalle both displays and produces temporary exhibitions dedicated to contemporary art. These exhibitions focus either on the work of one artist, or on a theme appearing in various artists' work. La Kunsthalle promotes artistic creation and makes it easily accessible through its numerous events. La Kunsthalle participates regularly in highlights of the cultural season, such as the Regionale, a local crossborder event. It also asks graduates of Hér, Haute école des arts du Rhin, to participate in one of its projects.

La Kunsthalle offers its facilities to visiting artists and exhibition curators, confirming its role as a setting for both creation and appreciation of art.

LA KUNSTHALLE MULHOUSE

La Fonderie, 2nd floor, entrance from the forecourt
www.kunsthalle-mulhouse.com
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OPENING HOURS

Wednesday, Thursday, Friday → 12:00 – 18:00
 Saturday, Sunday → 14:00 – 18:00
 Closed on Mondays & Tuesdays + April 3-5
 Free entrance

ACCES

Station	Follow the Canal du Rhône au Rhin [Quai d'Isly] to the Fonderie bridge then rue de la Fonderie [15 min walk / 5 min bike ride].
Tram	Lines 2 and 3, “Tour Nessel” stop
Bus	C5 “Fonderie” stop 51 “Molkenrain” stop or “Porte du Miroir” (except Sundays)
Car	Freeway A35 and A36, exit Mulhouse center, direction Gare then Université - Fonderie or Clinique Diaconat Fonderie. Park-and-ride + streetcar

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La Kunsthalle Mulhouse is a City of Mulhouse cultural establishment.

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