

Regionale 27

KAUFMANNSTRAßE — RUE DES MARCHANDS
27.11.26—10.1.27

PRESS KIT
NOV 26—JAN 2027

LA KUNSTHALLE MULHOUSE
CENTRE D'ART CONTEMPORAIN

Mulhouse

KAUFMANNSTRASSE – RUE DES MARCHANDS 26.11.26—10.1.27

In **Kaufmannstraße — Rue des marchands**, La Kunsthalle Mulhouse features works by Haroun Dautel, Damiana Facen, Hugo Hectus, konrad jurko, Alessandra Leta, Yves Möhrle, Alexis Puget, Estéfana Román Matesanz and Basil Studer. This group exhibition takes place as part of the Regionale 27 program, promoting contemporary art in the Upper Rhine region.

Guest curator Adèle Anstett has selected artworks and archival documents to explore the relationship between contemporary art production and the Rhine region's socio-economic history, closely linked to industry and its technical (r)evolutions.

Each piece echoes a stage in the production process through which the work of art progressively acquires its value, positioning the product of artistic labor within the market economy rather than at its margins.

Extraction, manufacture, and speculation are intrinsic aspects of the artists' practices, thus situating works of art as commodities alongside other manufactured objects.

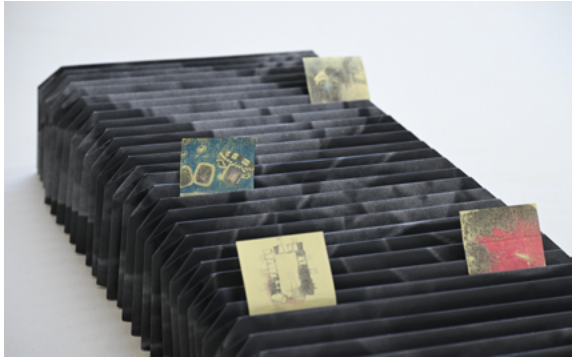
The artworks and archival documents also create a dialogue with the industrial past of the former foundry building in which they are displayed, once part of a large mechanical manufacturing site..

Haroun Dautel, Damiana Facen, Hugo Hectus, konrad jurko, Alessandra Leta, Yves Möhrle, Alexis Puget, Estéfana Román Matesanz, Basil Studer.
Curator: Adèle Anstett.

PRESS CONTACT

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This exhibition is the product of a partnership with the pôle emploi fictif as part of the Apollo project, , supporting emerging curatorial practices in France. It is part of Regionale 27.



Blanks, 2025-2026
Folded silver gelatin Print, accessorized with Post-its
© Haroun Dautel

HAROUN DAUTEL

***1999, lives and works in Karlsruhe**

When photography first appeared, this new reproductive technique transformed the foundations of Western art, which had largely been based on the uniqueness of an artwork. Today, photography and printed images have become media in their own right and continue to evolve through new formats and tools. Drawing on his mastery of the chemical processes involved in analog printing, Haroun Dautel explores the production of images. In an attention economy focused entirely on visual content, driven by an ever-accelerating pace of distribution, the artist explores the material dimension and the element of chance in photography. By embracing the possibility of error, surprise and experimentation, he finds a way to free himself from standardization. The subjects of his photographs are the strange and unique details from his everyday life, the delicate coincidences of life that continue to fill us with wonder.

Haroun Dautel is currently studying fine art at the Karlsruhe Art Academy after some time at Beaux-Arts de Paris. He comes from a primary background in photography and explores a variety of mediums while maintaining and further developing his practice of photography. His interest to combine installation and object with his prints accompany his exploration of images' materiality. He produces and collects footage that often captures anomalies or visually tinkling situations of his surroundings. His expertise in the darkroom, transfer and other artisanal or manual printing techniques helps him to process the images and assemble these into series.

@haroundautel

As part of Regionale 27, his works are also on display at Kunst Raum Riehen (CH)



Vanity, 2025
Video, 6'36 © Damiana Facen

DAMIANA FACEN

***2000, lives and works between Venise and Basel**

Damiana Facen works with situations that bring together intimacy and different systems of exploitation. Consumer society permeates the emotional and imaginative dimensions of everyday life. Conversely, individuals often project their emotions onto objects and tools produced by a range of industries. In Vanity, a collaboration with Enrico Marcon, a metal frame becomes a soft cocoon, one's own personal bubble. The shift between things and living beings can also occur in reverse. We too become subject to quality control, like any inanimate object. It then becomes possible to rate, evaluate and judge people's performance, appearance or conformity. What are you worth, one, three or five stars? Damiana emphasizes that beyond their labor, artists' bodies also serve as display models, expected to demonstrate their quality and maximize their visibility, even if this means becoming a unique, autonomous monster.

Damiana Facen's practice focuses on moving images and their experience through temporal installations. Her work explores the different reactions that emerge in the face of a threat or the perception of imminent death, and how the exacerbation of these responses can take shape as a strategy of resistance to the fears and obsessions that characterize our contemporary era.

@damianafacen



Hugo Hectus, «Fence (III)», 2025 © photo: Igor Pjörrt

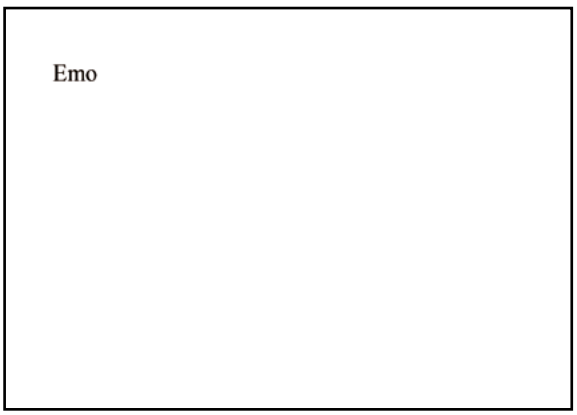
HUGO HECTUS

***1997 (France), lives and works in Basel**

Hugo Hectus's work takes shape in the gap between what we perceive and what we believe we recognize. Attentive to the mechanisms of desire and the unspoken forms of communication, the artist explores how a detail, a gesture or a presence can become the focus of disproportionate expectations. His sculptures extend this inquiry without trying to represent the actual situations that inspire them. They borrow the appearance of familiar objects while leaving their function uncertain.
In this exhibition at La Kunsthalle, Mouthfeel (999) and Fence IV operate in two different ways: one through stacking, segmentation and densification; the other through extension, division and thinness. Their materials are assembled and then covered over to create surfaces that lie somewhere between industrial finishing and manual intervention. These constructions resist immediate identification. Proximity guarantees neither contact nor understanding.

Hugo Hectus studied Fine Arts at the École nationale supérieure des Beaux-Arts de Paris and is currently completing an MA at HGK FHNW Basel. Recent exhibitions include Kunsteisbahn Eglisee, Basel (2026); Fondazione Sozzani, Paris (2025); Sentiment, Zurich (2025); Tunnel Tunnel, Lausanne (2023); and Krone Couronne, Biel (2022). In 2024, he was an artist in residence at La Becque, Vevey. He also runs Joseph Cuts, an exhibition and publishing project based in Basel.

@hugohectus



Emo, 2026
Screenshot © konrad jurko

KONRAD JURKO

***1998, lives and works in Karlsruhe**

Painter konrad jurko has chosen to work in a medium that has already been explored by hundreds of pioneers, but it is precisely this possibility of meaning becoming exhausted that interests him. He pushes the limits of repetition and seriality, both in his subjects and in his gestures, following in the footsteps of earlier Minimalists. However, his selection and series of symbols evoke political or cultural references. After meticulously coating the canvas to build up a thick layer, he engraves logograms associated with anarchist movements or music groups into this glaze. konrad jurko also addresses the question of painting's relevance in a digital age marked by the saturation of visual space. Like an assembly line, the repetition of his paintings leads his work towards mass production. Can an artist flood the market? Can a gallerist engage in dropshipping? What makes art a bankable asset?

@jonradkurko

As part of Regionale 27, his works are also on display at Städtische Galerie in den Morat-Hallen (DE)



Grief and Glee (Please don't cry over spilled beads) & Waltzing Matilda (After Alice Notley) series, 2026
Mix media © Alessandra Leta

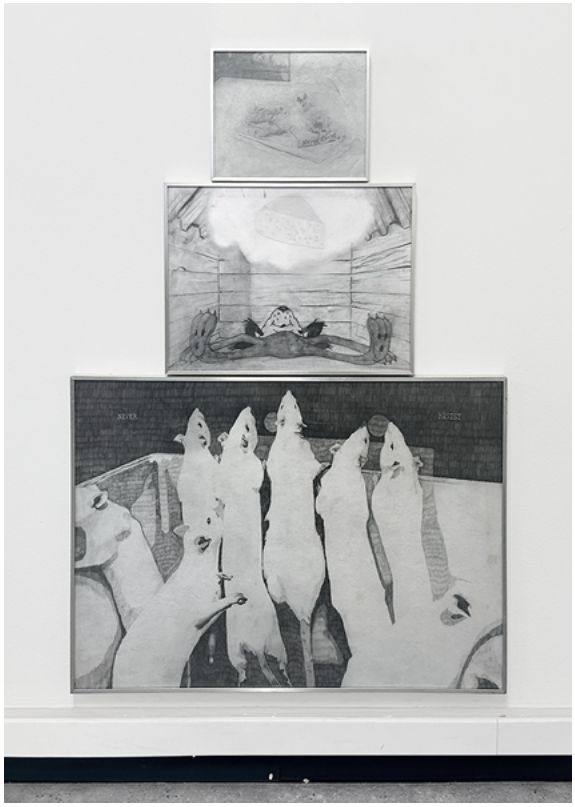
ALESSANDRA LETA

***1997 (Italie), lives and works between Basel and Vienna**

The starting point for Alessandra Leta's series « Waltzing Matilda » is Alice Notley's 1981 poem of the same name. The works do not illustrate the poem, but it has influenced every stage of their production. Notley repeatedly returns to themes of making and unmaking, memory and transmission, as well as the idea that what remains is always only a version. Alessandra Leta thus transports the poem into another dimension, freeing it from its original form. However, the poem suggests that the world itself might act as an interpreter of our torments, thereby challenging the idea that the artist can be the sole master of their work and its interpretation. For Alessandra Leta, this ambiguity about where a work begins and ends is important: everything becomes both the source and the outcome of art. Drawing inspiration from shop windows in Basel, she explores the aesthetic situations of everyday life that evoke feelings of nostalgia, desire or ownership in the viewer.

Alessandra Leta studied at the Academy of Fine Arts in Milan, the University of Basel, and currently at Akademie der Bildenden Künste in Vienna. In 2026, she was an artist in residence at Fondation FIMINCO (Paris). She recently exhibited her work in Paris, Basel, Berlin and Milan. She is the recipient of various grants and awards such as Premio Sparti, Premio Mila, 2025, DRAC Grand-Est, 2025, and Paris Photo's Carte Blanche Étudiant, 2022. She's interested in images operating within built environments, the economy of the gaze and its connection to desire.

@alessandra__leta



Never Resist 1-3, 2026
Pencil on paper, olive oil, glass, mouth clamp
Studio view © Yves Möhrle

YVES MÖHRLE

***1999, lives and works in Basel**

With humor and a touch of cynicism, Yves Möhrle portrays a society totally oriented toward money. He draws on a repertoire of images and references from cartoons, memes, English "argot" and banking terminology to comment on contemporary society's obsession with finance, saving and speculation. This relentless drive to accumulate material wealth and money either excludes or favors individuals from the very beginning of their lives. How much innocence can we retain in the face of such external pressures that are beyond our control? If Pinocchio is fundamentally naïve and innocent, the moral of the story is that one must work and study to become "real." Yves Möhrle reinterprets symbols of rebelliousness to examine the tensions that persist today between one part of society's desire for control and the unpredictability of life's forces.

In 2024, Yves Möhrle completed his bachelor's degree in photography at ECAL and is currently pursuing a Master of Fine Arts at HGK FHNW. His practice includes drawing, sculpture, photography, and text. Thematically, he engages with the Anthropocene, social security, wealth, risk, and the instability of happiness. Using humor, sarcasm, and nonsense, he examines everyday observations and social contexts. In doing so, he is drawn to a cartoon-like approach: simplifying complex topics, distilling them to their essence, and failing at the limits of that simplification.

@yves.moehrle



Vue de l'exposition personnelle Just like heaven à la Fondazione Sandretto Re Rebaudengo, Guarene (IT)
© Alexis Puget, ADAGP

ALEXIS PUGET

***2000, lives and works between France and Germany**

By selecting found objects and bringing them together, Alexis Puget gives life to a unique image, a symbol or an atmosphere. He works with products manufactured by the cultural industries for consumer society. In doing so, he contrasts the distinctiveness and pursuit of originality associated with acquiring this merch with its serial, reproducible nature. More specifically, he invites us to reflect on what Max Fischer defines as capital's capacity for absorption. Mass producers extract distinctive elements from alternative spaces, incorporate them into their own production and reap the benefits, preventing the people who created these distinctive forms from sharing in the profits or enjoying the satisfaction of knowing themselves to be unique. Electric guitars are a powerful example: once manufactured to a standard model, they were modified by musicians in alternative scenes in search of new sounds and aesthetics. It did not take long for industries to appropriate these designs and incorporate them into their production lines. Distributed by the thousands around the world, these forms born of the creativity and perseverance of a handful of individuals became entirely commonplace commercial products.

Alexis Puget's latest personal exhibitions include Fondazione Sandretto Re Rebaudengo (IT), 2026 ; Gdańsk Center for Contemporary Art (PL), 2026 ; Barbara Baryzewska Gallery (PL), 2026. He recently performed at Villa Médicis (IT), 2026, exhibited in Paris, Berlin, Venice, Basel, Guarene, Luxemburg, Munich, Poznan, Gdańsk, and is the recipient of various grants as Région Grand-Est, 2026, 2024 ; Fondation des Artistes, 2025 ; DRAC Grand-Est, 2025. He approaches sculpture as mixtapes, samples, bootlegs or cut-up pieces with a great care for the circulation of cultural signs in endless loops of fatigue and distant melancholia.

alexispuget.com

As part of Regionale 27, his works are also on display ata Kunsthalle Palazzo (CH) and kunstsurfer.org (online)



The Executive & The Observer, 2026
Mix media © photo: Stephan Lux

ESTÉFANA ROMÁN MATESANZ

***2000, lives and works between Bilbao and Basel**

Estéfana Román Matesanz is interested in processes of transformation, union and tension between utility and form. Here, the details of the sculptures allow us to identify a series of characters and the dynamics between them. The standardization and codification of commodities also apply to clothing, particularly the garments we wear at work that become our uniforms. Once the blouse, apron, overalls or uniform have been put on, a specific role is assigned, imposing a series of gestures and tasks to be performed. Sometimes, a particular garment also indicates responsibilities or even a certain attitude. On every industrial production line and within every corporate hierarchy, clothes make the person. What mechanisms lead us to associate a particular outfit with a particular idea of a person? Between discrimination and empowerment, fabrics have considerable power over how the world perceives us and how we perceive ourselves.

Estéfana Román Matesanz's work explores how matter behaves beyond the fixed logic of the object. She holds a BA in Fine Arts and an MA in Painting from the University of the Basque Country. In 2023, She was awarded the María José Jove Foundation Grant to pursue an MA in Art at HGK FHNW in Basel. She participated in the Artistic Residency Programme Halfhouse (Barcelona, 2026) and has presented her work in group exhibitions including Aire Gallery (Bilbao, 2022), Laxeiro Foundation (Vigo, 2023), Harriak (Salvatierra, 2023), Salon Mondial (Basel, 2024), Fluent (Santander, 2024, 2026), Kunstverein Freiburg (Freiburg, 2024), Kunsthaus Baselland (Basel, 2025), Van Abbehuis (Eindhoven, 2025) and KBCB Kunsthaus Biel (Biel/Bienne, 2026), as well as in a solo exhibition at AMORE (Basel, 2024), Ersatz und Teile (Basel, 2026) and Bombon Projects (Barcelona, 2026).

@estfna.rm

As part of Regionale 27, his works are also on display at Kunsthalle Palazzo (CH) and Städtische Galerie Stapflehus (DE)



Economics (New York, Vienna, Los Angeles, London, Paris, Zurich), 2024
Studio view © Basil Studer

BASIL STUDER

***1998, lives and works in Bern**

Exploring the visual elements of current trends and the codes associated with them, Basil Studer creates works that resemble shimmering graphic games. The lightness of his colors and patterns evokes American sitcoms from the early 2000s, widely broadcast on television channels around the world. Like cultural industries as a whole, these series have contributed to the aestheticization of both material and immaterial consumer goods. In doing so, they have established a certain stock in the collective imagination as desirable models of success. By examining the imaginaries associated with commercial spaces, Basil Studer raises questions about the artist's ultimate pursuit, as well as the pressures and the privileges that come with artistic practice. These issues are closely linked to the contemporary art market and the speculation it generates. Without claiming to provide an answer, the artist questions the extent to which these systems shape individual careers, and whether it is possible to break free from them.

Basil Studer work draws on visual elements of contemporary consumer culture and combines painting, drawing, and collage. References to a seductive aesthetic clash with the fragmentary, offering a glimpse beyond the facade of idealized projections. He explores how societal expectations, value systems, and economic conditions influence artistic processes, while questioning the mechanisms and structures of the systems within which they take place.

@ikum.basil

ADÈLE ANSTETT

***1998, lives and works in Paris**

Adèle Anstett is a curator and art critic. She formulates exhibitions and contributes written pieces that accompany the work of artists and fellow curators. Her projects and writings explore issues related to the dynamics of our environments as well as the agency of cultural and artistic practitioners in the face of contemporary challenges.



© photo: Aurelia Casse

PARTNERSHIP WITH PÔLE EMPLOI FICTIF

This exhibition is the result of a partnership between La Kunsthalle Mulhouse and the pôle emploi fictif—a mutual-aid network for emerging curators in France—as part of the Apollo program. This program was designed to address a structural issue: the lack of funding, visibility, and suitable production conditions for young professionals in the curatorial field. Between late 2026 and 2027, Apollo will support three emerging curators in the realization of three projects, each hosted by an art center in France, with La Kunsthalle Mulhouse serving as one of the three partner venues.

Guest curator

As part of this initiative, La Kunsthalle Mulhouse is hosting Adèle Anstett to design and produce her exhibition, which will be presented as part of Regionale 27. She was selected following a call for applications tailored to the specific characteristics and artistic project of La Kunsthalle, which was evaluated by a committee comprising the institution's staff as well as several members of the pôle emploi fictif group.

The support

Throughout the production of the exhibition, La Kunsthalle Mulhouse has supported Adèle Anstett by mobilizing its staff and technical facilities, alongside Sarah Lolley and Camille Velluet, the two coordinators of the Apollo program and founders of the pôle emploi fictif initiative. The resources made available enable the curator to carry out her first major institutional project under working conditions and with compensation that are rarely available at this stage of a career.

The Scope of the Project

By partnering with the pôle emploi fictif initiative for this project, La Kunsthalle Mulhouse is taking concrete steps to support the next generation of curators, in line with its role as an art center committed to renewing contemporary curatorial practices. As part of the Regionale 27 program, this exhibition benefits from cross-border reach that further advances the outreach goals of this partnership.

About the Pôle Emploi Fictif

The pôle emploi fictif is a peer-to-peer support network dedicated to emerging curatorial practice, which aims to bring together and contribute to the professional development of young artists and independent curators—whether working individually or as part of a collective—in France.
Co-founded in January 2024 by the curatorial duo emploi fictif (Sarah Lolley & Camille Velluet), this project was born out of a desire to highlight collective and collaborative practices, as well as to foster a spirit of sharing resources and skills in a highly competitive environment—one that we believe it is important to counteract.

Partners

The project is supported by the Fondation de France, de DCA – National Network of Contemporary Art Centers, La Kunsthalle Mulhouse, center for contemporary art, Triangle-Astérides, center for contemporary art and La Graineterie – City of Houilles' Art Center.

OPENING

Open to everyone, free admission
Nov 26 → 6 pm
Followed at 8:00 pm by the opening of the exhibition presented at La Filature, Scène nationale, as part of Regionale 27

KUNSTBABIES

An introduction to the exhibition for young children up to age 6, accompanied by an adult
Free with registration

Nov 28 → 11 am to 12 am

SAMEDI FAMILLE

Tour/workshop for children ages 6 and up, accompanied by their parents.
Free admission

Nov 28 → 4 pm
Dec 5 → 4 pm
Jan 1 → 4 pm

AFTERKUNST

Guided tour of the exhibition followed by a themed tasting.
Registration required (limited space), €5 per person

Dec 3 → 6.30 pm

KUNSTDÉJEUNER

Guided tour followed by lunch. Meal prepared by ÉPICES association.
Registration required (limited space), €10 per person
Dec 10 → 12.15 am to 1h45 pm

GUIDED TOUR

Free admission

Dec 12 → 4 pm
Jan 1 → 4 pm

VISITE RALENTIE

Performance, screening, sale of items.
Free admission

Dec 19 → 2 to 6 pm

VISITE RALENTIE

SATURDAY DECEMBER 19
2 PM → 6 PM

Each exhibition invites visitors to contemplate the works, to engage with them from different perspectives, at their own pace. These “slow tours” offer visitors a different way to experience the exhibitions, taking their time. The time spent on the visit thus becomes an opportunity to let go, while engaging with various activities designed to interact with each exhibition. For Kaufmannstraße — Rue des marchands, the public is invited to discover a video and a performance commissioned specifically for the occasion. The exhibition becomes a living space, an invitation to experience a moment of suspended time.



UNGEMACH, Phuong-Thao Nguyen



Harumi Mumenthaler © photo: Dario Kieffer

Program

> Screening: UNGEMACH by Phuong-Thao Nguyen (2023) - 11’ **at 2 pm, 3 pm, 4 pm and 5 pm**

Phuong Thao Nguyen is an artist and filmmaker. She works in France and Vietnam, tracing the paths of people, stories and objects that cross cultural and political boundaries, thereby creating a series of portraits set against the backdrop of history.
« Ungemach»* is a video about the eponymous garden city in Strasbourg. Built in the 1920s, it was designed according to a hygienist model to repopulate Europe after 1918..

> Performance (creation) by Harumi Mumenthaler at 4.15 pm

Harumi Mumenthaler is an artist specialising in movement. Her practice explores experiences of the diaspora, identity, memory, grief and a sense of belonging through movement and choreography. Drawing inspiration from personal experiences, oral histories and everyday gestures, she creates embodied archives that explore how cultural knowledge is transmitted, transformed and shared.
The performance, co-produced by La Kunsthalle and FRAC Alsace, is a work inspired by the exhibitions presented at both institutions during Regionale 27.

> Poupet Pounket and her latest creations from 2 to 6 pm

Including, in particular, objects made from the art center’s old exhibition tarps.

The team of mediators will be on hand throughout the afternoon.

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 m^2 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 Hear, Haute ecole 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.kunsthallemulhouse.com
+33 (0)3 69 77 66 47

OPENING HOURS

Wednesday, Thursday, Friday → 12:00 – 18:00
Saturday, Sunday → 14:00 – 18:00
Closed on Mondays & Tuesdays + December 24-31 & January 1
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

PRESS CONTACT

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La Kunsthalle Mulhouse is a City of Mulhouse cultural establishment.

With the support from the Regional Cultural Affairs Office of Grand Est - French Ministry of Culture, Région Grand Est and Collectivité européenne d'Alsace. La Kunsthalle Mulhouse is member of d.c.a / association française de développement des centres d'art, Arts en résidence – Réseau national and Plan d'Est - Pôle arts visuels Grand Est.