

# IN A STATE OF FLOW

Klöntal Triennale 2024

**Artistic works + program**

**September 1-29, each weekend**

**Opening: Sat, August 31, 2-11 PM**

**Press Preview: Fri, August 30, 11 AM + Sat, August 31, 12 PM**

**Legler Areal, Maschinenstrasse 2, CH-Diesbach GL**

The third Klöntal Triennial, curated by **Séverine Fromaigeat** and **Sabine Rusterholz Petko**, will take place on the Legler Areal. The starting point for **IN A STATE OF FLOW** is the unique historical context of the site, which was created at a time when the textile industry was flourishing and today exemplifies global transformation processes. The curators have invited both Swiss and international artists to contribute their diverse cultural and artistic perspectives, in some cases with newly created works.

They explore themes that go beyond the industrial decline in the 'hinterland'. These include metamorphosis and the flow of water that once powered the factory generators, as well as aspects of (post-)industrial development, trade, production, colonialism, labour, transformation, economy, energy and resource use, tourism and gender dynamics. It is particularly emphasised that a large part of the work conducted was done by women.

At the same time, the artists develop speculative scenarios for the uncertain future of both the site and the postindustrial era beyond, so that the Legler Areal is reactivated every weekend with new impulses and a comprehensive programme of sound works, performances, lectures, readings, videos, and installative interventions as well as accompanying guided tours and discussion forums.

## Artistic works + program

**AATB's** (Andrea Anner and Thibault Brevet) **“Spare Pack III”** (2024) features interactive robot dogs that explore a speculative future of obsolete technologies and their potential transformation. These robotic creatures, designed for environments unsuitable for humans, offer a glimpse into their possible fate as they become redundant and wander abandoned spaces.

**Chloé Delarue's** **“TAFAA – SIGNAL (Ice Cream so good)”** (2024) is a neon sculpture that merges human forms with signage, creating a marker of enigmatic existence. Its abstract motifs evoke different temporal and physical dimensions, prompting speculation about its role in the former industrial site.

**September 1: Exhibition tour**

**Hotmailhotnail** by **Ivana Milenković** merges nail art with sociopolitical engagement, exploring themes of care and body treatment. In a workshop at the Klöntal Triennale, participants will collaboratively create press-on nails that reinterpret traditional nail art with emancipatory symbolism.

**September 28: Workshop**

**Joyfully Waiting** by **Nathalie Rebholz** is an online platform presenting sound works and performative inputs by contemporary artists. For Klöntal Triennale she invited Alexandre Joly, Galaxia Wang, Olga Kokcharova & Noémie Alberganti, Fátima Wegmann Guinassi, and Chaos Clay to create audiovisual experiences that engage with space, memory, and nature.

**September 7: Performance + Listening session + Walk with Galaxia Wang, Alexandre Joly, Olga Kokcharova & Noémie Alberganti, and Fátima Wegmann Guinassi**

**September 28: DJ set by Chaos Clay**

**Margaretha Jüngling's** **“pause”** (2024) blends historical, autobiographical, and site-specific narratives in a lecture performance, culminating in a communal meal. Her work intertwines local traditions with migrant experiences, reflecting on food as a medium of connection and memory.

**September 28: Lecture performance and meal**

**Izidora I LETHE's** work at the Legler Areal leaves ephemeral traces of the past. Her installation combines pigment imprints of bodies under the title **“Glow”** (2024) with modified historical punch cards called **“Punch”** (2024). These pieces engage with themes of memory, labor history, and cultural motifs. Additionally, scattered rose motifs titled **“Flash”** (2024) are present throughout the site, reflecting the circulation and transformation of cultural codes.

**September 29: Exhibition tour**

**Julie Monot's** installation **“HUT”** (2024) uses denim props and transparent textiles to build an installation and performance environment that will be activated by bodies and sound. Her mixed media work explores industrialization, transformation, and women's work, evoking the ghosts of the Legler Areal.

**August 31: Performance with Léonore Brunner**

**September 1: Exhibition tour**

**Ernestyna Orlowska's** performance "**LEADER**" (2024) confronts the heavy industrial material lead and its symbolic implications. Her immersive, post-anthropocentric scenarios challenge labor and material constraints while addressing the impact of neoliberal consumption.

**August 31: Performance**

**The Performance Agency's "Radical Imaginaries Studio"** fosters interdisciplinary collaborations and speculative futures through temporary interventions and performances. The current project, led by **Yolotl Gómez-Alvarado** and **Yael Salomonowitz**, encourages collective dreaming and vulnerability by bringing together artists **Caique Tizzi, Asma Barchiche, Lara Dâmaso, the Sleeping Manifesto** (among others), and the audience.

**September 14: Performances**

**Laure Prouvost's** multipart video work "**Oma-Je**" (2023) traces a journey of sisterly women through time, exploring interconnectedness and intergenerational transmission. Exhibited at the Klöntal Triennale, it humorously addresses global challenges and historical origins.

**Tabita Rezaire's** immersive installation "**Orbit Diapason**" (2021) bridges present realities with future mythologies in a honeycomb-shaped dome. Her work explores human expansion, extraterrestrial interaction, and healing practices grounded in Indigenous wisdom. Art is her means to trace connections between organic, electronic, spiritual, and scientific phenomena.

**Romy Nína Rüeegger's** intervention "**A Fabric in ... Red**" (2024) in the former weaving mill at the Legler Areal investigates historical narratives and textile production. Her multimedia work combines documentary and subjective accounts to examine labor injustices and colonial histories.

**August 31: Performance**

**September 1: Exhibition tour**

**Davide-Christelle Sanvee's** installation "**The Remnants**" (2024) transforms an office space at the Legler Areal into a frozen depiction of factory work. The audience becomes voyeuristic witnesses to the activities of a worker engaged in dyeing, sewing, and weaving. Her performance activates the space as a "moving image," offering a ghostly interpretation of past labor activities and industrial life.

**September 28: Performance**

**September 29: Exhibition tour**

**Veronika Spierenburg's** sound work "**Vivere come si può**" (2024) creates an immersive audio collage from archival recordings of textile production. Her piece resurrects ambient sounds and narratives from past industrial eras, preserving them for future reflection. She captured the original sounds at the Museum Neuthal during the last two operating days of Mitlödi Textildruck AG, at the Daniel Jenny & Co Haslen factory, and in a spinning mill.

**September 29: Exhibition tour**

**Raul Walch's "Ain't no Fountain high enough"** (2024) features a communal fountain at the Legler Areal, inviting contemplation and interaction. His work creates a space for imagining alternative futures and reflects his commitment to artistic and political engagement.

**September 1: Exhibition tour**

**Vitjitua Ndjiharine's "Networked Constellations"** (2023) uses textile banners printed with motifs from her home country, Namibia, to explore restitution and cultural appropriation—both official historiography and its unofficial dimensions. Her installation on the Legler Areal's façade provokes discussion on the restitution of cultural assets and the historical entanglements of Swiss textile industries.

**September 13: Input as part of 'Forum Situated Practices 2024: Textiles Cultural Practices' – with additional contributions from Hans Fässler, the Nest Collective & Sunny Dolat, and Katharina Weingarten**

Detailed information about the individual works, as well as the extensive program including additional talks, readings, and the 'Forum Situated Practices 2024: Textiles Cultural Practices,' can be found [here](#) for download and in both German and English on the [website](#).

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**Duration:** September 1–29, each weekend

**Opening hours:** Fri 2–6 PM, Sat and Sun 11 AM–5 PM

**Location:** Legler Areal, Maschinenstrasse 2, CH-Diesbach GL

**Artists:** AATB (Andrea Tanner and Thibault Brevet, CH/F, based in Zurich), Chloé Delarue (F, based in Geneva), Hotmailhotnail (Ivana Milenkovic, CH, based in Zurich), Joyfully Waiting (Natalie Rebholz & Co, CH, based in Geneva), Margaretha Jüngling (CH, based in Zurich), Izidora LETHE (CH, based in Zurich), Julie Monot (CH, based in Lausanne), Vitjitua Ndjiharine (NA, lives in Windhuk and Berlin), Ernestyna Orłowska (P, based in Bern), the Performance Agency (Yael Salomonowitz & Co, AT, based in Paris), Laure Prouvost (F, based in Brussels), Tabita Rezaire (F, based in Cayenne, GF), Romy Nína Rüeegger (CH, based in Zurich and Berlin), Davide-Christelle Sanvee (TG/CH, based in Geneva), Veronika Spierenburg (CH, based in Zurich) and Raul Walch (DE, based in Berlin)

**Curators:** Séverine Fromaigeat and Sabine Rusterholz Petko

## Program for download

**Web Platform:** [kloentaltriennale.ch](http://kloentaltriennale.ch) – In addition to discursive texts, information about the artists, their works, and the curators will be published here before the exhibition.

**Publication:** A publication expands the context of the exhibition with text and image contributions from Regula Bochsler, Ellena Brandner/Reto Bürgin/Heike Mayer, Lucas Federer, Parker Hatley/Peter Warshall, Susanne Hefti, Claudia Kock Marti, Kaspar Marti, Noha Mokhtar, Gianna Molinari, Sean Müller, Boris Previšić, Romy Nína Rüeegger, Sabine Rusterholz Petko, Peter Spillmann, Andrea Štaka, and Helen Thomas.

**Social Media:** [@kloental\\_triennale](https://www.instagram.com/kloental_triennale) – Artists will be introduced here in the weeks and months leading up to the exhibition.

**Press Contact:** For interview requests, image materials, or further information, please contact

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