

Guided Tour

– Thu 27.8.2026, 18:30 (de/fr)
Tour of the exhibitions by John
M Armleder and Mimosa Echard,
with curators Paul Bernard and
Selma Meuli

Art at Noon

Lunch with the Art Center team:
a short guided tour, followed by
a snack from Épicerie Batavia
– Fri 21.8.2026, 12:15 (de/fr)
CHF 20.- (members CHF 18.-)
Registration until the day
before:
info@kbc.ch / kbc.ch

Finissage: Book Launch «Lies»

& Film «Golden Eighties»

– Sun 6.9.2026,
16:30 (eng) Presentation of the
catalogue «Lies» with Mimosa
Echard and Quinn Latimer
18:00 Screening of
«Golden Eighties»,
Chantal Akerman, BE, FR,
CH 1986, 96', F/e
at Filmpodium Biel/Bienne



Kunsthau Biel Centre d'art Bienne

Opening hours

Wed	12:00–18:00
Thurs	12:00–20:00
Fri	12:00–18:00
Sa&Sun	11:00–18:00

MIMOSA ECHARD

DOLLS' THEATER

cur. Paul Bernard and Selma Meuli

14.6.–6.9.2026

Continuing her work on the creation and circulation of images, the French artist Mimosa Echard (*1986) transforms the «white cube» of the Salle Poma into a conceptual cave. Numerous mythologies are invoked within its walls – prehistoric motifs; New York's Times Square; Diana, the Roman goddess of the hunt; or the global phenomenon of the Spice Girls, among others. «Dolls' Theater» thus appears as an entanglement of these heterogeneous spaces and figures, an allegorical grotto in which the artist explores the relationships between perception and violence, pleasure and control, origins and ephemerality.

Installed at the entrance of the Salle Poma, the video *Tide* (2026) shows close-ups of advertising screens in Times Square. A historic district of entertainment and pleasure, the crossroad has undergone significant transformation since the 1980s: porn cinemas and peep shows have been replaced by monumental LED screens broadcasting advertisements in continuous loops. In *Tide*, the commodities are no longer recognisable due to the extreme enlargement of the footage shot on a smartphone. The artist instead focuses on the raw material of attention, its abstract texture: rhythm, flow, cut.

The series of tableaux *Withdrawals* (2026) extends Mimosa Echard's reflection on the screen as a medium for visual information. Made from a patchwork of fabrics that block electromagnetic waves (such as Wi-Fi, 5G and microwaves), these works show yellowish green traces of oxidation, rendering the impenetrable surface vulnerable and porous. The negative handprints that appear evoke the walls of prehistoric caves, composed on square formats of increasing scale. They oscillate between fragment and totality, mystical vision and shop window – one sometimes notices the lace-like imprint of the gloves used by the artist. This ambiguity recalls the enclosed architecture of Parisian arcades, whose fantasies «modernise the universe» according to Walter Benjamin in his «Arcades Project» (1939).

This cave-like setting intersects with other spatial-surfaces present across the three sculptures that structure the Salle Poma. In the assemblage *Diane* (2026), named after the Roman mythological figure, Echard reconstructs within a server rack the memory of a cave she decorated at the age of twelve. She uses the same materials: shotgun cartridges found on the ground, pocket mirrors, Spice Girls fan imagery, and limestone pebbles, brought together in a hybrid and imaginary space, between projection room and memorial altar.

Bébé Marie (after Joseph Cornell) (2024) is a cover version of a famous composition by the US-American Surrealist, permanently exhibited at MoMA in New York. Echard transforms the image of the Victorian doll lost in a forest into a pop astronaut sheltered in a microwave, retaining the original sense of diffuse and complex unease.

This relationship between femininity and eeriness continues in *Matrix* (2026), an enlarged and modified reproduction of a straw purchased by the artist in a New York sex shop. The vulva asserts itself as an ambiguous

presence, alternately suggesting an eye, a face, or a torso, blurring conventional boundaries between body, object, and image. With this contemporary Venus, Echard links capitalist consumer culture to a long tradition of representations of the female sex, engraved on cave walls since time immemorial.

Together, these works form the set of Mimosa Echard’s «Dolls’ Theater». The title, borrowed from a miniature formation of stalactites in the US state of New Mexico, designates a space that is both conceptual and real. If the theatre is above all a «place where one looks», Echard invites us to contemplate the shape of myths woven into the texture of contemporary reality – its rhythm, its void, its fetishes.

References mentioned in the zine :
Samuel R. Delaney, *Times Square Red Times Square Blue*, New York : New York University Press, 1999
Susan Howe, *My Emily Dickinson*, Berkeley : North Atlantic Books, 1985
Pierre Klossowski, *Le Bain de Diane*, Paris : Gallimard, 1956

The artist would like to thank Eugen Bergmann, Bertrand Dezoteux, Alice Gavalet, Philippe Gavalet, Jean-Michel Geneste, Romy Hammond, Ronan Lecreurer, Aodhan Madden, Xavier Madden, Georges Matchard, Antoine Trapp, Patrick Vindimian, Zélie Vindimian, the residency project «Marcher depuis la Nuit des Temps», as well as the KBCB team.

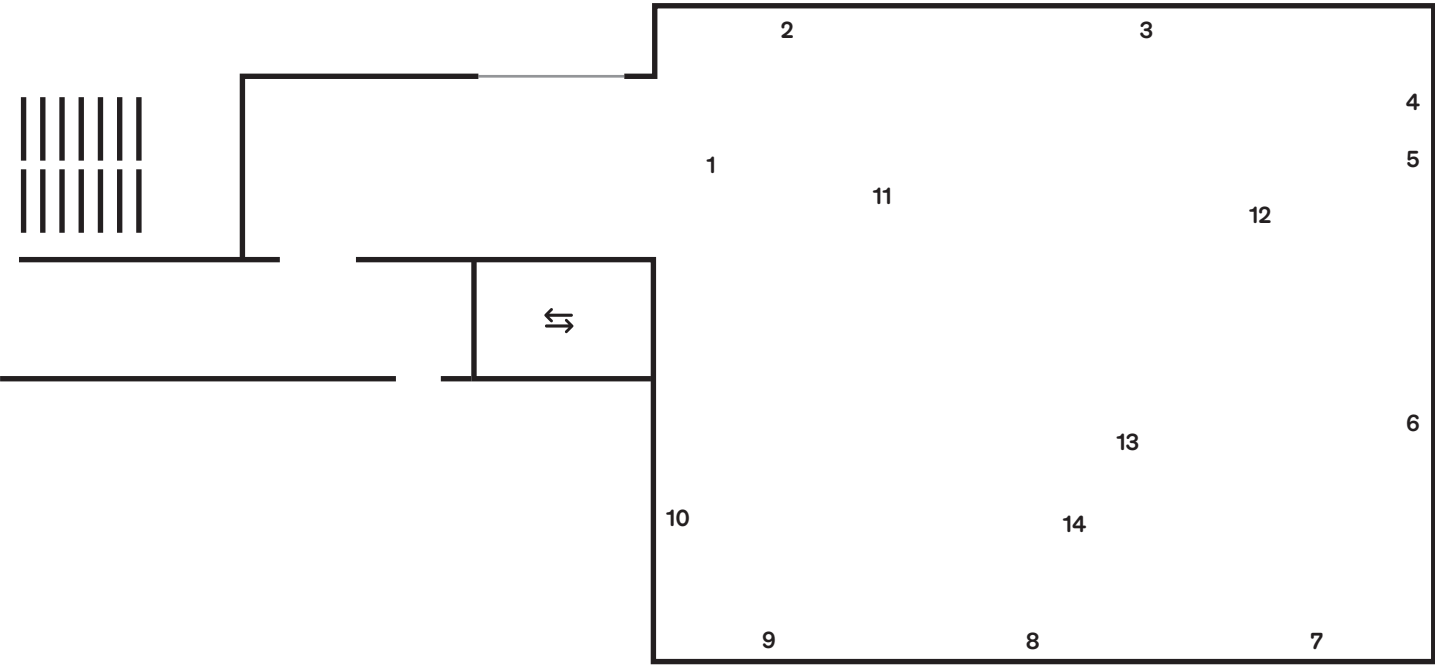
The artist and the KBCB would like to thank Galerie Chantal Crousel, Paris; Martina Simeti, Milan; and Walther Kongresstechnik AG, Biel/Bienne.

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SALLE POMA



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| 1 Mimosa Echard, <i>Tide</i> , 2026
Video, 14'05" | 8 Mimosa Echard, <i>Withdrawals 6</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | 13 Mimosa Echard, <i>Diane</i> , 2026
Server cabinet, rocks, mirrors, velvet, wood, found image, shotgun cartridges |
| 2 Mimosa Echard, <i>Dolls’ Theater</i> , 2026
Wood, acrylic paint | 9 Mimosa Echard, <i>Withdrawals 1</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | 14 Mimosa Echard, <i>Shine the eyes</i> , 2026
Shotgun cartridges |
| 3 Mimosa Echard, <i>Withdrawals 2</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | 10 Mimosa Echard, <i>Rückenfigur (une dernière retouche avant l’entrée en scène)</i> , 2026
Found image | Unless otherwise stated: court. Galerie Chantal Crousel, Paris |
| 4 Mimosa Echard, <i>Withdrawals 4</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | 11 Mimosa Echard, <i>Bébé Marie (after Joseph Cornell)</i> , 2024
Mirror, microwave, MDF, anti-UV anti-reflection museum glass, magnets, Karina astronaut doll, branches, glitter, acrylic paint, foam court. Martina Simeti, Milan | |
| 5 Mimosa Echard, <i>Withdrawals 9</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | 12 Mimosa Echard, <i>Matrix</i> , 2026
Stainless steel, tin | |
| 6 Mimosa Echard, <i>Withdrawals 3</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | | |
| 7 Mimosa Echard, <i>Withdrawals 8</i> , 2026
Oxidised anti-wave fabric on canvas, aluminium frame | | |