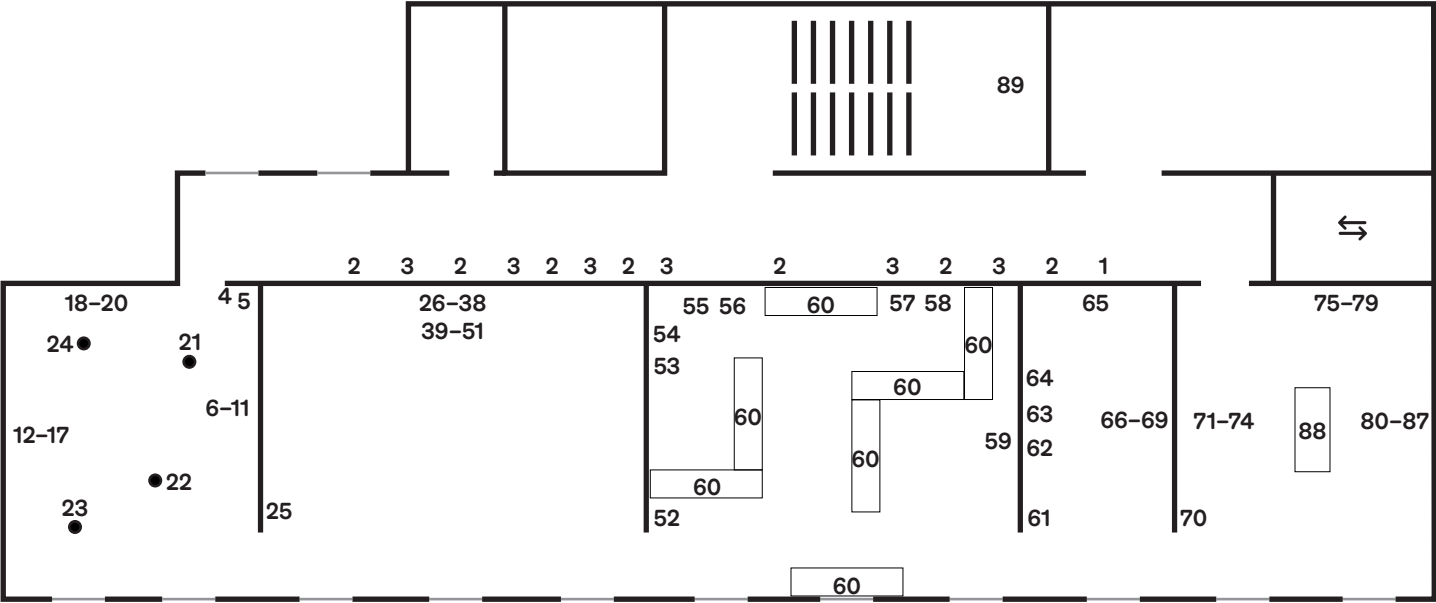




- 1

Untitled, 2026
Polyester film
- 2

Never, 2008
Series of 12 lithographs
- 3

Untitled, 1981
Series of exhibition posters from the Kunstmuseum Basel, gouache
- 4

Fulica atra, 2026
Wallpainting
- 5

Untitled, 1953–1968
Indian ink and watercolor on drawing paper
coll. MAMCO, donation by the artist
- 6

Untitled, 1980
Aluminum lacquer and gouache on wallpaper
- 7

Untitled, 1966
Indian ink on glossy paper
coll. MAMCO, donation by the artist
- 8

Untitled, 1967
Indian ink on drawing paper
coll. MAMCO, donation by the artist
- 9

Untitled, ca 1966
Ink transfer onto cardstock
coll. MAMCO, donation by the artist
- 10

Untitled, n.d.
Gouache on paper
- 11

Untitled (décembre 1967), 1967
Ink and watercolor on paper
- 12

Untitled, 1984
Oil, acrylic, and lacquer on paper
- 13

Untitled, 1968
Indian ink and watercolor on drawing paper
coll. MAMCO, donation by the artist
- 14

Untitled, 1968
Indian ink on paper
- 15

Untitled, 1966
Indian ink on paper
- 16

Untitled, 1966
Indian ink on paper
coll. MAMCO, donation by the artist
- 17

Untitled, 1963
Indian ink on paper
coll. MAMCO, donation by the artist
- 18

Untitled, 1966
Indian ink on paper
- 19

Untitled, 1968
Indian ink on paper
- 20

Untitled, 1967
Indian ink on drawing paper
coll. MAMCO, donation by the artist
- 21

Untitled (Souvenir de ces fêtes dernières), ca 1967
Collage on paper
coll. MAMCO, donation by the artist
- 22

Untitled, 1966
Graphite on paper
- 23

Untitled (octobre 1967), 1967
Indian ink and watercolor on paper
- 24

Untitled, 1967
Indian ink and watercolor wash on drawing paper
coll. MAMCO, donation by the artist
- 25

Untitled, 2019
Wallpaper
- 26

Untitled, 1968
Collage and Indian ink on paper
- 27

Untitled, 1975
Tea and graphite on embossed paper
- 28

Untitled, 1968
Color pencil and collage on paper
- 29

Untitled, 1980
Gouache on paper
- 30

Untitled, 1973
Indian ink on paper
- 31

Untitled, 1967
Watercolor and Indian ink on paper
- 32

Untitled, 1967
Lacquer on paper
- 33

Untitled, 1967
Lacquer on paper
- 34

Untitled, 1966
Indian ink on paper
- 35

Untitled, 1968
Indian ink on transparent paper
- 36

Untitled, 1966
Indian ink on paper
- 37

Untitled, 1968
Watercolor on paper
- 38

Untitled, 1980
Gouache on paper
- 39

Untitled, 1968
Indian ink on transparent paper
- 40

Untitled, 1978
Acrylic and gouache on paper
- 41

Untitled, 1968
Pen on paper
- 42

Untitled, 1967
Indian ink, watercolor, and Letraset transfer on paper
- 43

ombre et forêt, 1964
Indian ink wash on paper
- 44

Hesperia Comma, 2023
Spray paint on paper
- 45

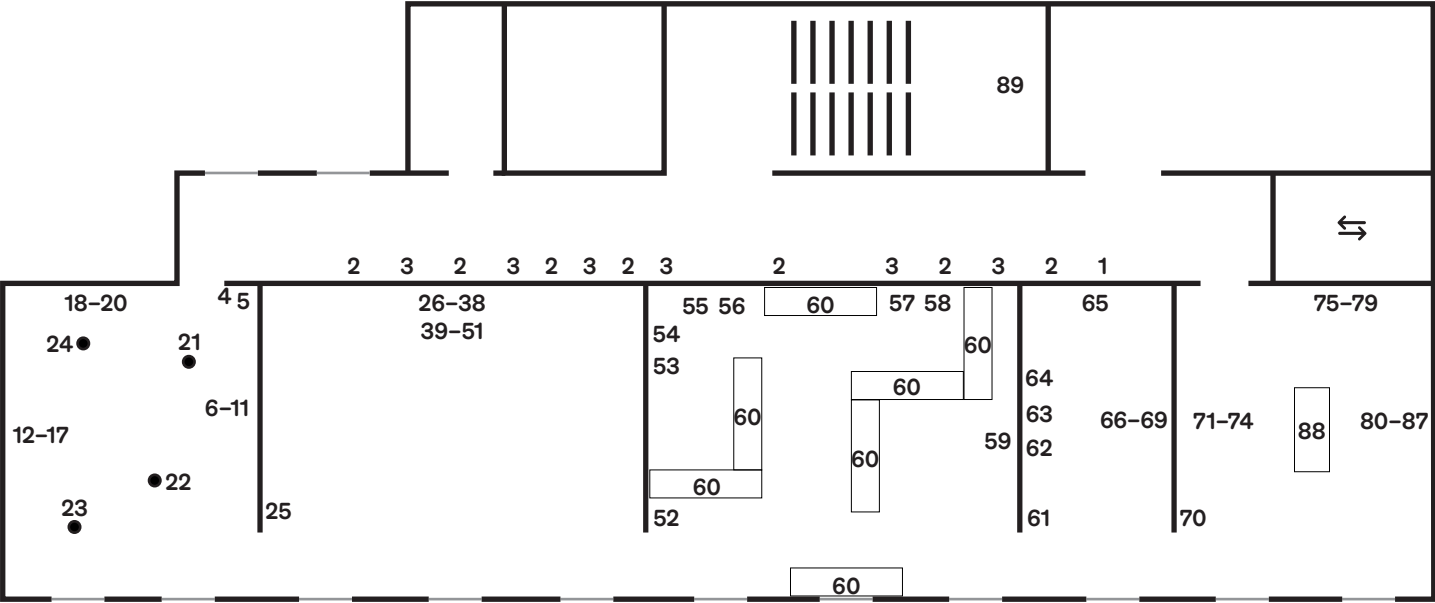
Untitled, 1967
Paper on Aluminium sheet
- 46

incidemment accessoirement préhensile et racoleur (organe), 1968
Indian ink on paper
- 47

Untitled, 1967
Watercolor on paper
- 48

Untitled, 1968
Indian ink on paper
- 49

Untitled, 1981
Oil pastel and gouache on paper



- 50

Untitled, 1983
Gouache on cardboard
- 51

Untitled, 1968
Acetate and aluminium sheet on cardboard
- 52

Wall Painting (Malacorda), 1975–2026
Wallpainting
- 53

Untitled (n°368), 2004
Pencil and pen on paper
- 54

Untitled (n°367), 2004
Pencil and acrylic on paper
- 55

Untitled (n°366), 2004
Indian ink, glitter and pencil on paper
- 56

Untitled (n°369), 2004
Pen on paper
- 57

Untitled, ca 1965–1967
Black pencil on drawing paper
coll. MAMCO, donation by the artist
- 58

Untitled, 1970
Indian ink on paper
- 59

Untitled, 2000
Indian ink on paper
- 60

Collection of drawings on display, 1962–1986
Mixed media
John Armleder Studio and coll. MAMCO, donation by the artist
- 61

Matuïta Ma, 2001
Pleated fabric
coll. MAMCO, donation by the artist
- 62

Muppet, 2022
Miniature drum set
- 63

Kick, 2022
Miniature pawn, microphone, glass object
- 64

Pivot, 2022
Mineral rock miniature bear, double bass, two glass objects
- 65

Quelques objets volants, 1967–1974
Various items
- 66

Quelques objets volants, 1967–1974
Glass-fronted wooden box with various items
Privat Collection
- 67

Quelques objets volants, 1967–1974
Glass-fronted wooden box with various items
Lovay Fine Arts
- 68

Quelques objets volants, 1967–1974
Glass-fronted wooden box with various items
Lovay Fine Arts
- 69

Quelques objets volants, 1967–1974
Glass-fronted wooden box with various items
Lovay Fine Arts
- 70

Wall Painting 45, 1997
Wallpainting
coll. MAMCO, donation by the artist
- 71

Untitled, ca 1965–1967
Black pencil, ink, paint, foot-print, on letterhead from the Roter Turm Hotel and Restaurant, Solothurn
coll. MAMCO, donation by the artist
- 72

Untitled, 1967
Indian ink wash on paper
- 73

Untitled, 1968
Indian ink on paper
- 74

Dee Dum Dum Dee, Dum as Dee as Dum, 1980
Offset printing and gouache on paper
- 75

Untitled, 1983
Pen, graphite, and gouache on paper
- 77

« orange » ma signature révélée (au myopes ou atteint de quelque amblyopie), au grand public, ou à l'intérêt qu'ils y portent, 1968
Indian ink wash on paper
- 78

Untitled, 1966
Indian ink on paper
- 79

Untitled, 1966
Indian ink on drawing paper
coll. MAMCO, donation by the artist
- 80

Untitled, 1967
India ink and watercolor on watercolor paper
coll. MAMCO, donation by the artist
- 81

Untitled, ca 1967
Burn mark (kettle) on graph paper
coll. MAMCO, donation by the artist
- 82

Untitled, 1978–1980
Color pencil, graphite, tempera, bronze paint, and tape on paper
- 83

Untitled, 1980
Graphite and Indian ink on paper
- 84

Untitled, 1980
Gouache on paper
- 85

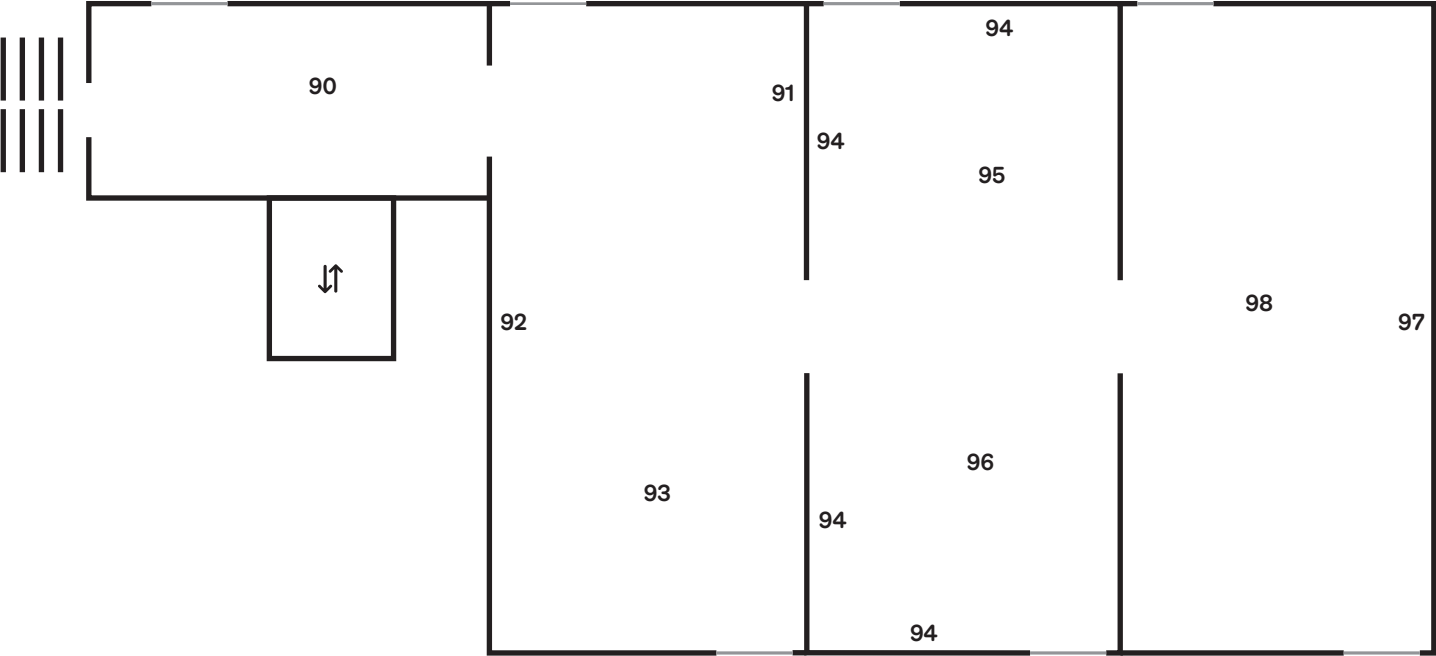
The White Flights, 2023
Gouache and graphite on score
- 86

Untitled, 1974
Gouache and graphite on paper
- 87

Untitled, 1968
Indian ink on paper
- 88

About Nothing – Drawings 1962-2004, 2005
Publications Kunsthalle Zürich
- 89

Shady place for sunny people VIII, 2023
Monotype print
- Unless otherwise stated:
court. John Armleder Studio



90 *Siphonales (Decima Ora, M.C.)*, 2005
Three rolls of carpet
coll. MAMCO, anonymous
donation

91 *Excitement Blood Music Gold*, 2006
Mirror plates
coll. MAMCO, donated by
the artist

92 *Gold Music Blood Excitement*, 2006
Glass plates
coll. MAMCO, donated by
the artist

93 *Saint-Antoine*,
1968/2006
Table, umbrella, metal
wires, orange peels,
broom, mop
coll. MAMCO, donated by
the artist

94 *Series Collecte*,
1974–1974
Aluminium foil on paper
Archives Ecart, MAMCO
depot

95 *Untitled (I'm Not Just Another Cute Fury Face)*, 1993
Various found objects

96 *Untitled*, 1993
Painting on welded metal
coll. MAMCO, donated by
the artist

97 *Yakety Yak*, 2022
Mixed media on canvas

98 *Again*, 2026
Neons

FOYER

99 *Voltes IX*, 2008
Neons

100 *Scenic Balls, Disco Balls*, 1995–2006
Disco balls

Unless otherwise stated:
court. John Armleder Studio

EVENTS

Guided Tour
– Thu 27 Aug 2026, 18:30 (de/fr)
Guided tour of the exhibitions
by John M Armleder and Mimosa
Echard with curators Paul
Bernard and Selma Meuli

Art at noon
At the table with the Kunsthhaus
team: A short guided tour follo-
wed by a light lunch snack from
Épicerie Batavia
– Fri 4 Sept 2026, 12:15 (de/fr)
CHF 20.– (Members CHF 18.–)

Registration by the day before:
kbc.b.ch / kbc.b.ch

Finissage
– Sun 6.9.2026

John M Armleder
in the Pasquart Church
24.6.–4.7.2026

– Wed 24.6.2026, 19:00
Opening and Midsummer Festival
with Jessana Nemitz's pop choir
and a bonfire

– Fri 26.6.2026, 19:00
Konzert «Weihnachten mal
anders», Jean-Luc Thellin,
Orgelimprovisation

– Tue 30.6.2026, 19:00 (fr)
Discussion: «When the Christmas
tree goes off-kilter», with
Jill Gasparina, art critic

Weitere Informationen:
carte-blanche.art



Kunsthhaus Biel Centre d'art
Bienne Bienne

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

JOHN M ARMLEDER

LE FANTÔME DE LA CHANCE

cur. Paul Bernard, assisted by Nicolas Horváth

14.6.–6.9.2026

An artist who defies categorisation, John M Armleder (*1948) has spent the last sixty years drifting between artistic movements, practices and media. With a background in performance art and Fluxus, he is also a leading figure in the Neo Geo movement. His art is characterised in particular by a constant questioning of the expectations of art, both in terms of its value and its presentation. «Le fantôme de la chance» takes as its starting point two memories, two exhibitions held twenty years ago that left a lasting mark on the Swiss art scene. In 2004, the exhibition «About Nothing» (Kunsthalle Zürich), which presented some 500 works on paper in a particularly dense installation. In 2006, the exhibition «Amor vacui, horror vacui» (MAMCO Geneva), the artist's first major retrospective, which spanned the institution's 30 rooms and four floors.

Both an art centre and a museum, situated in a city halfway between Zurich and Geneva, the Kunsthhaus Biel Centre d'art Bienne (KBCB) appears to be the ideal venue for a convergence of these two memories, these two essential facets of the artist's work. The Biel exhibition thus comprises a substantial collection of drawings displayed across a series of rooms redecorated by the artist. On the one hand, it offers a glimpse of how Armleder engages with the setting—the context in which the works are displayed—as a fundamental element of the aesthetic experience. On the other hand, the drawings constitute a formidable collection of forms offering a glimpse into the artist's formal and conceptual associations. Added to this is a selection of paintings, sculptures and installations, some of which have been created specifically for the occasion.

PARKETT

On the corridor wall, covered in blue polyester film, hang two series created twenty-seven years apart. On one side, there are posters from Armleder's first major solo exhibition, held in 1981 at the Kunstmuseum Basel. The artist is depicted as a child, dressed in a magician's costume. The presence of the number 891, whilst evoking the year of the exhibition, is also an allusion to «391», a literary magazine founded by Dadaist artist Francis Picabia in 1917. The repetition of the same portrait, enhanced with paint, cannot fail to evoke the work of Andy Warhol. The lithographs that make up the other series feature ovoid motifs and a few splashes that resemble bundles of eggs and confetti. Entitled Never (2008), this series may recall the artist's playful fascination with popular celebrations such as Christmas or, in this case, Easter, whilst evoking artists such as the Belgian Marcel Broodthaers or the American painter Larry Poons. This corridor thus foreshadows a number of principles between which the Geneva-based artist's work oscillates: repetition and singularity, saturation and emptiness, scholarly and popular references, the intimacy of the anecdote and the detachment of geometric abstraction.

The first room in the Parkett is decorated with a motif designed specifically for the exhibition. It depicts the outline of a Black-necked Grebe's foot: a bird found in particular on Lake Biel, whose feet resemble feathers. Indeed, the drawings on display in this room seem to be flying as much as they are swimming between two waters. This feeling is accentuated by the support struts used as display elements, following a principle

borrowed from the important Brazilian architect and designer Lina Bo Bardi.

The wallpaper in the following room features three motifs: The hexagonal polyhedron is reminiscent of the illustrations created in the late 19th century by the German biologist Ernst Haeckel, whilst the pulsating ring is more reminiscent of a cell, and the third form brings to mind a soap bubble. Whilst this wallpaper recalls Armleder’s interest in polka-dot motifs – much like Picabia’s – they also suggest a principle of cultural equivalence between natural and artificial forms, sophisticated and simple, derived from science as much as from illustration. The drawings are arranged here in a grid pattern and face the viewer, as if they had been catalogued.

The third room offers a stroll through a collection of drawings, the oldest of which date back to 1963, when Armleder was 15 years old. In the following years, staging his first performances with the group Ecart, he maintained a daily practice of drawing. Here we find landscapes, geometric compositions, experiments with texture, and automatic drawings. One can sometimes detect the influence of Paul Klee or that of the American illustrator Saul Steinberg. A variety of techniques are also evident: ink, pencil, collage, frottage, stencil...

The next room, draped in dark fabric, displays Quelques objets volants (1967–1975): a series of boxes created for an exhibition at a Geneva gallery in 1975. Based on a principle similar to that of the boxes by the Surrealist artist Joseph Cornell, the boxes could be handled, thereby constantly reconfiguring themselves. Among the elements that make them up, we find some of Armleder’s characteristic traits: his aversion to the army, expressed through these little soldiers covered in multicoloured sequins, or the striking motif of the butterfly, an animal symbolising metamorphosis, transience and symmetry.

The mural in Parkett’s last room features a succession of lines of increasing thickness, creating an upward momentum that echoes the neon light installation Voltes IX (2008), found on the staircase. Here, these lines are conceived as those of an eccentric musical score. Armleder has always acknowledged the profound influence of John Cage, whom he met whilst still a teenager. The American composer remains famous for treating silence, chance and everyday sounds as musical elements in their own right. In the centre, the imposing book «About Nothing», published to mark the exhibition of drawings at the Kunsthalle Zurich in 2004, offers an in-depth insight into the artist’s graphic work.

GALERIES

The three rolls of red carpet at the entrance to the Galleries derive from the Kunsthalle Basel following an exhibition held 1999 by Italian artist Maurizio Cattelan. Cattelan had presented La Nona Ora (1999): a controversial sculpture depicting Pope John Paul II crushed by a meteorite, all set against a backdrop of red carpet. Through a series of coincidences, Armleder, as friend of Cattelan’s, found himself in possession of the rolls of carpet, which he simply went on to present as sculptures in their own right—for the first time in 2006. A way of drawing attention less to the scandalous figuration than to the floor, the setting upon which it stood.

True to Fluxus principles, Armleder often worked by favouring materials and objects found in his immediate vicinity. This is particularly the case with the sculpture *Saint-Antoine* (1968/2006), conceived in the Geneva prison of the same name where he had to spend several months after refusing to do his military service.

In the second Galleries room, it is the world of the street that is evoked. A series of frames displays collections of small shiny bits of rubbish, gathered daily by Armleder with his comrades from the Ecart group in the early 1970s. A pile of scrap has been gathered in Toyama, Japan, for an exhibition held there in 1993. Further on, what was most likely once a child’s playground now resembles a crumpled constructivist monument.

Finally, in the last room, the Yakety Yak (2022) polyptych, composed of a variety of materials and sprinkled with glitter, is illuminated by the neon lights once used in a work by the artist Dan Flavin.

These interplays of echoes, reflections and cultural diffractions are reflected allegorically in the numerous reflective pieces scattered throughout the exhibition. Starting with the mirror balls that greet visitors in the Foyer. In a festive spirit, they highlight a fundamental aspect of the work: like any cultural artefact, a work of art essentially serves only to refract the gazes and feelings that lie outside it. Within this particular aesthetic framework, the artist’s intention is merely one factor among many, no more or less significant than any other. Contingency and chance play a particularly crucial role, as the exhibition’s title already suggested.

The artist and artist and KBCB thank Gregory Bourilly, Ludovic Bourilly, Lionel Bovier, Andrea Caratsch, Lena Guevry, Elisa Langlois, Balthazar Lovay, Mathias C Pfund, Charlotte Schaer, as well as the anonymous lenders.

Exhibition organised in collaboration with MAMCO Geneva.

With the generous support of :



The Kunsthauѕ Biel Centre d’art Bienne (KBCB) is part of Pasquart. It is supported by the City of Biel, the Canton of Bern and the local authorities association for the promotion of culture Biel/Bienne-Seeland-Bern Jura.