KLODIN ERB

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UN CITRON DANS LA PEAU

Exhibition from 11 October 2026 to 10 January 2027
La Grange de la Ferme-Asile, Centre artistique et culturel, Sion/Valais



© Klodin Erb, *Subjekt und Objekt*, 2016/17, Graphite on paper, 42x29,7 cm

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UN CITRON DANS LA PEAU – THE EXHIBITION

In this exhibition, specially commissioned for the Ferme-Asile, Klodin Erb fills the entire space with a body of work that explores the interdependencies amongst living beings. With humour and commitment, she explores the relationships of domination and exploitation that shape our interactions with different forms of life – animal, plant and human. By blurring the categories that usually separate and rank species, the artist invites us to reconsider our ways of being in the world. Since humans are inseparable from other living beings, how can we coexist with otherness? What animates, connects and transforms us? At the heart of a space-time where the story of *Little Red Riding Hood* is retold, a dialogue emerges with this 'other' who speaks in an unknown language, yet perhaps resides deep within us.

SECRET OF DREAMS

Hanging high up like a rose window in a cathedral, the painting *Secret of Dreams* (2020) stands as the centrepiece of the entire exhibition. This twilight forest, viewed from a low angle, seems to ensure that dreams remain at the heart of our lives. Like a well-kept secret.

WOLFSLATERNE

Through its slow and continuous rotation, the installation *Wolfslaterne [Wolf's Lantern]* (2017) immerses us in a world where the permeability between beings becomes a driving force. The boundaries between self and other, between the wild and the domestic, are churned up, blurred and constantly redefined. This magic lantern projects its shadow theatre onto the walls and the pieces of jute suspended in the space, but also onto the surface of our bodies in the half-light.

Our silhouettes thus coexist with figures that are at once familiar and unsettling – wolves, ghosts, humans – giving rise to joyful hybrids, themselves undergoing ceaseless processes of metamorphosis. Halfway between the backstage and the night-club, the installation becomes a dance, constantly re-enacting and reinventing power dynamics. Whilst the wolf embodies the elusive and menacing dominator, here it finds

itself captive within a monumental toy that spins tirelessly round and round. Far from lulling children to sleep or soothing insomnia, this carousel of infernal beasts disturbs the surface of our unconscious, where wonder and torpor, nonchalance and dread coexist without reservation. The attempt to tame the predator fails, but the tragedy can still be averted. All that matters then is movement—the kind that ceaselessly renews our perspectives on the world. We find ourselves wondering: what part of the wolf lies within us? What form of animality constitutes humanity?

LE PETIT CHAPERON ROUGE

In the background, Klodin Erb's voice echoes in a soundtrack created specifically for this exhibition, played on a loop and punctuated by moments of silence. Our senses are set in motion by a play on associations reminiscent of 'Marabout', a word game involving linking words by using part of the previous word to begin the next (in French: 'j'en ai marre, marabout, bout d'ficelle, selle de cheval', *etc*.). Choruses respond to a hissing sound, a requiem fades into a wolf-like howl, a fairground tune rises. Even with our eyes closed, we shall see life in colour.

ELF HAUBEN

As a counterpoint to the installation *Wolfslaterne*, a second circular installation welcomes us, this time at its centre. Introverted like a matrix, this space explores the limits to which humanity has gone in exploiting women's bodies for reproductive purposes. The work *Elf Hauben [Eleven Headdresses]* (2023), comprising eleven pieces, draws inspiration from the novel by the Canadian writer Margaret Atwood, *The Handmaid's Tale* (1985), and the eponymous television series (2017–2026). In this dystopian narrative, 'handmaids' who are still fertile, subjected to a patriarchal regime, are forced not only to carry other women's children in their own wombs, but also to wear a headdress that prevents them from seeing the world. Like wives in the Middle Ages and early modern period in the West, these women are assigned to their male owners by this piece of clothing. Deprived of any sexual autonomy, they are reduced to their sole reproductive function and forced to place their

bodies at the service of society, as part of a process of bodily dispossession of which surrogacy is one of the modern-day equivalents.

With *Elf Hauben*, Klodin Erb offers subordinates the chance for revenge: the headpieces are devoid of the heads they are meant to cover. Arranged in a precise order, in a sequence that breaks down a movement – the one used to say 'no', to express refusal or non-consent – they seem to assert their position whilst eluding control. As for the eleven pairs of eyes, they've gone off to party somewhere.

In an extractivist system where the freedom of women's bodies remains under threat, Klodin Erb highlights the existence of a far more extensive and pernicious chain of exploitation. These headdresses do not merely refer to women as the designated prey of men, or sheep as the prey of wolves. Painted onto coloured lambskin and secured with synthetic hair, they oscillate between two registers of meaning: that of seduction, which counteracts the austerity of the headdresses, and that of the brutality of slaughter, inherent in mass industry. Whilst all these beings inflict violence upon their own flesh and skin, we might recall that they are, after all, all born of a womb and that, once brought into the world, they breathe the same air.

TATTOOS

The series of graphite pencil drawings entitled *Tattoos* (2016–17) acts as a link between the two large circular installations. It is derived from the video work *The Sweet Lemon Ballad* (2016), in which Klodin Erb creates a sort of self-portrait in the form of a lemon. As cheeky as it is endearing, and at times downright lecherous, this lemon here celebrates transformation: 'if I want to, I can quite happily decide to become a planet, a breast or even a hat', it seems to proclaim. But form is not all that important, as suggested by the titles of surrealist inspiration (*Ein Hut ist eine Zitrone* [*A hat is a lemon*]) or psychoanalytic inspiration (*Subjekt und Objekt [Subject and object]*) chosen by Klodin Erb. For what matters is the very potential for metamorphosis – and the emancipation that stems from it.

Paul Eluard once said: « la terre est bleue comme une orange » [‘the earth is blue like an orange’]. Klodin Erb demonstrates that desire is as salty as a lemon. So much so that we bite into it, we crave more – and we end up with it under our skin. A lemon under the skin.

Céline Eidenbenz, guest curator

THE WORKS ON DISPLAY

Klodin Erb, *Secret of Dreams,* 2020*,* spray paint and oil on canvas, 135 x 105 cm. Courtesy of the artist and Galerie Urs Meile

Klodin Erb*, Wolfslaterne [Wolf Lantern]*, 2017, mixed media (metal, Plexiglas, motor, light bulb), projection of variable dimensions, 100 x 320 cm + suspension chain. Courtesy of the artist and Galerie Urs Meile

Klodin Erb, *Le Petit Chaperon rouge*, 2026, sound work, 8’16’’ and 5’ of silence
Concept, lyrics and voice: Klodin Erb
Editing and sound design: Roland Widmer
Courtesy of the artist and Galerie Urs Meile

Klodin Erb, *Elf Hauben [Eleven Headdresses],* 2023, acrylic on dyed lambskin, synthetic hair and eyelets, 11 pieces of varying dimensions, between 139 x 96 cm and 115 x 85 cm. Courtesy of the artist and Galerie Urs Meile

Klodin Erb, *Tattoos,* 2016–17, 25 works in graphite pencil on paper, 29.7 x 42 cm. Courtesy of the artist and Galerie Urs Meile

LITHOGRAPHY

Klodin Erb, *Têtu et téton*, 2026, pencil lithograph on 250 gm² Rives BFK vellum, printed in an edition of 30 copies and 5 EA at the Atelier Raynald Métraux in Lausanne, 29.7 x 42 cm

Echoing her series of drawings entitled *Tattoos* (2016 – 17), Klodin Erb has created a multiple especially for this exhibition. It features two profiles of lemons, wearing headdresses borrowed from the series *Elf Hauben [Eleven Headdresses]* (2023). A true alter ego of the artist, this whimsical and mischievous citrus fruit flouts social conventions to better celebrate freedom.

Price: CHF 500 (unframed)
If you are interested, please speak to the reception desk or email info@ferme-asile.ch

AROUND THE EXHIBITION

NUIT DES MUSÉES Saturday 14 November 12.00 pm to 22.00 pm
Full programme available at ferme-asile.ch

READING Saturday 14 November, 6.30 pm to 7.30 pm
The actress Kayije Kagame performs Eva Seck's Dictionary, loosely based on the works of Klodin Erb.

ARTY FAMILY TIME Saturday 21 November at 2.00 pm
The Plume & Pinceau duo are invites families to create an 'exquisite corpse'.

ILLUSTRATED TALK Thursday 10 December at 6.30 pm
The essayist Marielle Macé shares her thoughts on her book *Respire*.
With live illustrations by Morgane Ischer.

EXPRESS TOUR Thursday 17 December at noon
Why not make the most of your lunch break with a quick tour of the exhibition? In twenty minutes, we'll show you the highlights. Bring your own sandwich, and we'll treat you to an espresso at the end of the tour!

FINISSAGE Sunday 10 January at 11.00 am
A guided tour of the exhibition, followed by drinks.

THE FERME-ASILE TEAM

Artistic and administrative director: Anne Jean-Richard Largey
Guest curator: Céline Eidenbenz
Curation and residencies: Fiona Morandini
Music programming: Valéry Monnet
Cultural outreach: Marie Aymon
Administration: Alan Coppey
Communications: Claire Z'Graggen
Accounting: Sandra Théodoloz
Technical and caretaker: Cédric Barberis
Intern: Cécile Masserey

Technical support: Peter Affentranger (affentheater Theaterhandwerk GmbH) and Stagecrafters

Reception staff: Anouchka Perez, Chloé Jean-Richard, Clément Rothen, Doman Shekani, Éléonore Hagmann, Jessie Meillard, Jonas Pannatier, Matthias Hoffman, Ophélie Sirop, Romane Fauchère, Sarah Jolion, Sylvia Luyet, Tobias Vuagniaux

Graphic design: Forme
Signage: Caméléon



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KLODIN ERB

Klodin Erb (born 1963, Winterthur) is one of the leading figures in contemporary Swiss painting. Winner of the prestigious Meret Oppenheim Prize in 2022, she lives and works in Zurich. Convinced that 'art should not be elitist, but should speak directly to people', she explores the possibilities and limitations of painting whilst also working in other media such as textiles, video, sound, installation and collage. Her visual world, by turns expressive and minimalist, pop and surreal, reacts like a seismograph to the societal and media issues of our time. Klodin Erb creates figures that seem familiar to us, even though they are born of her imagination. Through a punk-inspired approach, she brings them to life by blending artistic and literary references with motifs drawn from popular culture (emojis, comic strips, cookery and fashion books, etc.), creating a deliberately eclectic tapestry in which contradictions cease to be at odds with one another. With a mischievous touch, she upends hierarchies and subverts identity-based narratives to forge a world where nothing is impossible. Klodin Erb's work celebrates subversion and metamorphoses of all kinds. It aims to be transformative for all those who engage with it.

Klodin Erb's works are held in the collections of various Swiss museums, including the Aargauer Kunsthaus, the Kunstmuseum Bern, the Kunst Museum Winterthur, the Museum zu Allerheiligen in Schaffhausen, the Kunsthaus Biel (Centre d'Art Bienne), the Graphische Sammlung ETH Zürich, the Kunstmuseum Solothurn, the Musée des Beaux-Arts in Le Locle, as well as numerous public and private collections. Among her most significant solo exhibitions are Le Grand Drame *at the Swiss Cultural Centre in Paris (until 24 December 2026*), Le rideau tombe un chien aboie *at the Aargauer Kunsthaus, Aarau (2025–26),* Toutes le savent, même les anges *at the Musée des Beaux-Arts Le Locle (2025),* A different kind of furs *at the Istituto Svizzero, Rome (2023),* Die Wolfslaterne *at the Kunsthaus Biel Centre d'Art Bienne (2018) and* Das Mädchen der Bär das Tier auf dem Möbel *at the Museum zu Allerheiligen Schaffhausen (2008).*