

# Stocker comme des objets

## Artists

Camille Farrah Buhler, Stefania Carlotti, Katia Leonelli, Anita Muçolli, Virginie Sistek

*Stocker comme des objets* is a curatorial proposal by Widefield presented within Ressources Urbaines, housed in a former post office in Geneva that accommodates projects of a cultural nature. Following the production of several series of artist multiples, this exhibition continues the development of the Widefield. The works presented, characterized by repetition and seriality, resonate with previous editions of the project.

For this exhibition, we present the work of five artists. Their respective practices unfold through sculpture and text, along axes and lines of research organized around varied themes, all of which interrogate our relationship to everyday life—whether through the object itself or the ritual associated with it. The question of the use of objects can be perceived as an underlying thread running through their production, as much through elements of science fiction drawn from other realities as through relationships to the found object, cherished, or fetishized.

The title of the exhibition is drawn from a sentence on page 194 of Annie Ernaux's book *Les Années*. In this narrative, the narrator revisits her world, her France, and her Europe. She evokes the taboo of sex in adolescence and unwanted pregnancy, then the stages of adulthood: marriage, work, settling into family life, routine, and the role of women within this framework. In parallel, she describes a form of consumption that gradually accelerates, for herself as for everyone. A new, increasingly frantic race toward progress and comfort, from which it seems impossible to escape: dishes, clothes, finances, leisure, travel, free time. But also: writing.

This creative impulse—this tenuous thread that sometimes threatens to be lost—constitutes the second core of the book. Desire is at times buried; episodically it yields to the tasks of everyday life. But it never disappears, a figure concealed deep within the mind, ready to resurface. The narrative makes us relive, alongside the protagonist, the major events of the twentieth century as they pass through her body.

This novel, which approaches major questions through the lens of the everyday, resonates with the inquiries that led to this exhibition project. What would an archaeology of the present be? In a world reshaped by their omnipresence, what traces will our objects leave behind? Once stored away, are they rendered mute? Ursula Le Guin proposes in her essay *The Carrier Bag Theory of Fiction* that the first object made by our species would have been a container—a bag, a bottle, or a net. A kind of external stomach allowing for gathering and holding. For Le Guin, it alone would have preceded narrative, an appendage extending from the esophagus, retaining invisible content perceptible only through its activation and its sharing.

For the exhibition, works—mostly pre-existing—are presented within the space. Placed inside a cabinet found in

a second-hand shop, resting on a white plinth, they are staged as much as they are displayed. This “grandmother’s” cabinet offers itself as a possibility for beginning to tell a story. The door opens, and on the shelves the objects speak of fantasies, representations, the birth of the first object, the fear of death and its transcendence. They are talismans, desires, obsessions, and surely a refusal to give in to everydayness—even as they recount it.

The curators

Jean-Marie Fahy and Matheline Marmy

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Annie Ernaux, *Les Années*, 2008, extract:

“At first, using it was intimidating, then unfamiliar sensations appeared, which scarcely born disappeared and were forgotten through habituation: the disturbance of hearing on the answering machine voices that could be stored like objects and replayed ten times over, the dazzlement of seeing words of love just written rise onto the white sheet of the fax, this strange presence of absent beings, so strong that it aroused a feeling of guilt when one did not pick up the receiver and let the answering machine speak, petrified by the imaginary fear of being heard if one made any noise.”

### Camille Farrah Buhler

Camille Farrah Buhler's series *I got hot sauce in my bag* consists of a collection of vases and containers sourced from flea markets and encased in leathers of varying tones. This second skin transforms the silhouette of the vessels. Once molded, every detail becomes an organic element. The solid forms of porcelain or glass resemble folds or protrusions of a belly. Buhler transposes the idea of the bag and the container onto these sculptures, which only fully function as a group, like the elements of a collective body. Each piece ends in a mouth—an opening that offers a glimpse of the original object. When brought together, the objects express a certain fetishization, manifested through the care and elevation of every detail of the containers, which are caressed and enveloped. Buhler references Peter Stallybrass's text *Marx's Coat*, an essay that affirms the value of objects and their power over us. A kind of magical operation indeed binds us to them. It is an ancient spell: um feitiço\*. In *Emotional Anatomy*, the original container disappears entirely to become a heart, a prosthetic organ outside the body—an additional step in the metamorphosis.

### Stefania Carlotti

For Stefania Carlotti, what is at stake is a collective humorous imaginary. On the left, on the large wall, a white papier-mâché frieze unfolds, taking up decorative motifs reminiscent of wallpaper or whipped cream. This bas-relief piece, initially produced for her studio at the Cité Internationale des Arts in Paris, is here reinterpreted for the Widefield space, which becomes a set or a television backdrop for a female character, both aggressive and seductive, who, in a surge of anger or revenge, crushes an anonymous hand beneath her heel. The artist, who lives in Paris and is nourished by pop sculpture, cinema, and cartoons, reinterprets this scene that we have seen in at least a thousand scenarios: a rupture in the narrative, a moment frozen by the firing of a glazed ceramic sculpture. The continuation of this suspended instant that precedes the action—the possible fall into the void, from the summit of a mountain or simply from the wooden cabinet—she will not reveal.

### Katia Leonelli

For many people, 2016 marks a pivotal moment, a year that may one day appear in history books as the last before something that is still difficult to define today. Before Trump, before the coronavirus pandemic, before perhaps a new world order. Yet if one were to look back ten years earlier, it would be hard to perceive any sign heralding a change: the banal dominates everyday life. With her work, Katia Leonelli questions what constitutes an event—or not—and what leaves a mark on an era. The edition consists of an excerpt from her grandfather's diary, from January 1 to January 30, 2016. The letters occupy the entire page and there is no punctuation. Distributed free of charge at the pharmacy at the beginning of the year, it is one diary among many others, the old man systematically recording his daily life, particularly what was related to his garden. Written in Italian, in a diary in French and German, the words pragmatically and methodically fill the surface, beginning on the first day but not stopping at the end of each day, continuing the flow uninterrupted, covering over the structure of the week. On the inside cover of the original object, one could read, handwritten: *Avvenimenti 2016, Rubes Leonelli*.

### Anita Muçolli

Two ceramic pieces, petroleum-colored and with the sheen of silicone, are placed on the side of the wooden cabinet, cutting against the white of the plinth. *Ghosts of Our Skin* by Anita Muçolli evokes back-and-forth movements to the Château de Fribourg in the bar of Hans Ruedi Giger, in the indicational traces of giant coral fossils in the middle of the Jurassic massif, or to the Natural History Museum in Geneva, among minerals and fossils—between a future anterior in an Alien version and a distant paleobotanical past. Like facsimiles of Carboniferous fossil plants, *Ghosts of Our Skin* addresses the death of the body and the evolution of the physical envelope into a vestige of carbon matter, compressed, fossilized, inscribed, which may perhaps, in tens of millions of years, come to feed a futuristic engine.

### Virginie Sistek

Like coat racks on which bats might be resting, *ivre ensemble* evokes a children's cloakroom. The humanoid-faced creatures hang, wrapped in clothing whose phrases—arrogant, slogan-like statements—form, when associated, assertions heavy with irony: *Give Me a Break, Run a Girl Gang, Jolie Canaille, Always Right...* Printed on children's sweaters, these slogans reveal an incongruity upon which the sculptures sleep. Virginie Sistek creates and stages puppets or marionettes in a state of latency, suspended between a suggested action and its anticipation. It is up to the visitor to read the works as rebuses whose riddle ultimately proves to be the solution itself.

*"She's so lucky, she's a star, but she cry, cry, cries in her lonely heart, thinking if there's nothing missing in my life then why do these tears come at night?"* says the star. *"Toi et moi on est soeurs. Souviens-toi que si tu tombes, je te relèverai dès que j'aurai fini de rire,"\*\** replies the bat.

\* Enchantment in Portuguese; the word fetish derives from it  
\*\* *You and I are sisters. Remember that if you fall, I will pick you up as soon as I've finished laughing*

### **Camille Farrah Buhler**

Born in Lebanon in 1985, Camille grew up in Geneva. She graduated from HEAD with a BA in Fashion Design in 2013 and from the Work.Master in Contemporary Artistic Practices in 2019. She works at the intersection of art and design, with clothing and textiles occupying a central place in her artistic practice. In 2021, she took part in her first duo show at Ferme de la Chapelle. Her work was later selected by the collective Détente and included in the traveling collection STITCHES (La Placette, Lausanne; Kröne Couronne, Biel/Bienne). It has also been presented in group exhibitions as part of the project Art au centre in Geneva and at Palazzina in Basel. She is also involved in various initiatives—Guerilla Fashion and the multidisciplinary platform Front Row (podcast and creation of a collective database of theoretical texts related to fashion)—that aim to advance discourse and practices in fashion, taking a critical look at the industry and how it operates. She seeks to pass on this perspective through her teaching interventions in the BA Fashion Design program at HEAD.

### **Stefania Carlotti**

Stefania Carlotti (\*1994, Italy) lives and works in Paris. She attended the Master of Visual Arts at ECAL (Lausanne) and previously completed a BA in Visual Arts at NABA (Milan).

Blending sculpture, video, and writing, Stefania Carlotti's work oscillates between an ironic observation of her physical environment, an amalgam of everyday activities, references to cinema and pop culture, and a biting critique of the minor perversions of our time. These different components are remixed, reorganized, and exploded into the creation of parallel universes, in a confused and sometimes ironic interplay between reality, fiction, and memory associations.

### **Katia Leonelli**

Katia Leonelli is an independent curator and writer. Trained in art history, she co-managed the art space one gee in fog (2019–22, Geneva) before organizing exhibitions in various Swiss art spaces (La Rada, 2023; Lokal-Int, 2023–26; Bad Posture, 2024; Smallville, 2025). She worked as curatorial assistant (2024) to Sylvain Menétrey, and later as co-curator of the Abbaye de Bellelay (2025). She has been part of the curatorial team of the association Plattformplattform since 2023. Since 2024, she has been working for Thomas Hirschhorn as a researcher, ensuring the theoretical and critical follow-up of the Simone Weil Pavilion.

### **Anita Muçolli**

Anita Muçolli (Swiss-born Kosovar artist based in Basel, Switzerland) explores the psychological impact of objects, buildings, and spaces. In doing so, she starts from what already exists and places it into a new constellation, a new material, or a new, smoothed formal language. This method of alienation and distillation enables a focused examination of the expressive qualities of spaces and objects, as well as the social and political intentions behind their design. Muçolli takes aim at the Western belief in progress, which is measured by the conviction that all of humanity's problems can be solved through ever-new technologies. What presents itself on the one hand as sleek, efficiency-driven design reveals, on the other hand, an increasingly blatant loss of the spiritual, emotional, or ethical. This mixture of optimism, performance-oriented thinking, but also fear,

manifests in ambivalent abstract forms that Muçolli investigates, addressing the disappearance of human dimensions in our societies as the price paid for technological perfection. —Kathleen Bühler, Chief Curator Kunstmuseum Bern

### **Virginie Sistek**

To twist reality, Virginie Sistek plays with words, postures, apparent truths, systems of hierarchy, and preconceived ideas. For her, being an artist means amplifying what grates and bursting into laughter at absurdities, while admitting she might, perhaps, be one of them too. Marked by the forms and writings of others, she sketches new ones—again and again.