

AURORA KIRÁLY

PARCOURS DE REGARDS

PRESS RELEASE

10 OCTOBER 2026 - 7 MARCH 2027



1

With *Aurora Király. Parcours de regards*, the Fondation Fernet-Branca presents the first major solo exhibition of the Romanian artist in France, from 10 October 2026 to 7 March 2027. The exhibition offers a comprehensive view of more than thirty years of artistic practice and brings together photographs, drawings, textiles, and installations.

A striking situation unfolds in the largest gallery of the Fondation: patterned wallpapers, composed of photographs of textile workers and close-ups of their hands, machines, and tools, spill into the room. The women appear not as portraits in the classical sense, but as traces of labour, memory, and repetition. Ornament becomes archive, and the wall itself a carrier of industrial history.

For the exhibition in the former Fernet-Branca distillery in Saint-Louis, in the Alsatian part of the tristate area, Király is developing new works and installations that respond to the site within the context of the regions industrial history.

At the centre of her work are the interwoven textile histories of Mulhouse (FR), Basel (CH), and Reșița (RO), and with them questions of memory, corporeality, and the in-visibility of women's labour.

At a time when production processes are frequently outsourced, accelerated, and devalued, Aurora Király sharpens our attention to precisely these questions.

The exhibition presents bodies of work spanning three decades. They range from the early photographic series *Melancholia* (1997–1999), which turns towards the private visual world of the post-communist years, through the ongoing series *Viewfinder*, which translates the photographic act of selection into spatial constructions, to the most recent works, *Timeline of Transformation* and *Women at Work*, which emerged from archival research in Mulhouse and photographs taken in an operating textile factory in Reșița. Especially for Saint-Louis, Király is also developing a new body of work drawn from the textile collection of Museum.BL in Liestal (CH), which points to the world-renowned silk industry of Basel City and Basel County. Again and again, the artist asks how female bodies appear (or disappear) in the history of photography and of industry: narratives that women helped to write without necessarily being recognised as agents and authors.

Aurora Király works at the intersection of photography, drawing, textile, and installation, connecting personal memory, industrial archives, and material processes. Her central argument: the processes of transformation she describes are aesthetic as much as they are social and political. The body becomes a surface on which history leaves its traces and on which new forms of visibility can emerge.

Aurora Király. Parcours de regards is part of the official *Bicentenaire de la Photographie* program of the French Ministry of Culture. At the time of the opening, a work by the artist is also on view at Museum Tinguely in Basel, within the exhibition *Labouring Bodies* (10 June – 8 November 2026).

Curated by Yulia Fisch and Olga Osadtschy.



PRAKTISCHE INFORMATIONEN

Fondation Fernet-Branca
Espace d'art contemporain
2 rue du Ballon
68300 Saint-Louis, France

Opening hours:
Wednesday to Sunday, 12 noon – 5 pm
Admission: €8 / €6 reduced

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Detailed descriptions of the works can be found in the accompanying sheet "The Works in Detail".

Images and dossiers in German and French can be downloaded under the following [link](#).

EDUCATION AND PUBLIC PROGRAM

The exhibition is accompanied by an extensive program designed for a cross-border public. **Guided tours** are offered bilingually, in French/German or English, and are led by the curators as well as invited specialists. Guests include Dr Sandra Beate Reimann, curator at Museum Tinguely in Basel, and Prof. Dr Estelle Blaschke, Professor of Photographic Media in the Digital Age at the University of Basel.

On **14 October 2026**, in cooperation with Museum Tinguely, the lecture *Fabric and Time: The Textile Industry in Historiography and Art* by the cultural and technology historian Dr Antonia von Schöning will be followed by a conversation with the artist.

In **January 2027**, the Fondation Fernet-Branca takes part in **Museumsnacht Basel**, a cultural highlight at the start of the year with around 230 events across 43 museums and cultural institutions.

On **18 February 2027**, a concert evening will lead the audience through traditional Romanian music and culture.

A round table on abstraction in textile art and photography, with international specialists, completes the program in February 2027.

Throughout the run of the exhibition, a **pop-up textile studio** is installed in one of the galleries and open to all visitors. The Fondation's team and invited artists regularly activate it with workshops.

In addition, the popular **cyanotype workshops** with Mulhouse-based photographer Sandrine Rummelhardt return to the Fondation, making the material relationships between textile and photography tangible.



ABOUT AURORA KIRÁLY



6

Aurora Király lives and works in Romania. Her artistic practice combines photography, drawing, textile, and installation. Her work has been shown in major museums, institutions for contemporary art, galleries, and on international platforms, including Museum Tinguely, Basel; BOZAR Centre for Fine Arts, Brussels; Lentos Museum, Linz; the National Museum of Contemporary Art, Bucharest; Fondation Boghossian – Villa Empain, Brussels; Espace Niemeyer, Paris; Kim? Contemporary Art Centre, Riga; Bunkier Sztuki, Kraków; Künstlerhaus FACTORY, Vienna; Anca Poteraşu Gallery, Bucharest; Klemm's Gallery, Berlin; Galerie Steinek, Vienna; and Calina Gallery, Timișoara.

Her works have also been presented at international art events and exhibitions, among them Paris Photo at the Grand Palais, NADA x Foreland in Catskill, New York, the Art Encounters Biennial of Contemporary Art, and RAD Art Fair, Bucharest.

Works by Aurora Király are held in public collections including the Museum of Modern Art, New York, and the Centre national des arts plastiques, Paris.

ÜBER DIE KURATORINNEN



7

Olga Osadtschy was appointed Artistic Director of the Fondation Fernet-Branca in May 2025. Previously she worked as assistant curator at the Kunstmuseum Basel, where she organised numerous exhibitions, including Dan Flavin, Shirley Jaffe, Camille Pissarro, *The Incredible World of Photography*, Theaster Gates, Sam Gilliam, and Marc Chagall.



8

Yulia Fisch is an independent curator and art expert, and one of the initiators of the research group *Beyond the post-soviet*. For more than fifteen years she has been researching photography, new media, and performance. She has worked at Fotomuseum Winterthur, Haus der elektronischen Künste Basel, and Pro Helvetia, among others.

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THE WORKS IN DETAIL

Timeline of Transformation (2025)

This photographic body of work examines the role of the female worker from the nineteenth century to the present. It is based on research in the archive of Dollfus-Mieg et Compagnie in Mulhouse, one of the most significant textile and industrial groups of the twentieth century. During her residency at Kunsthalle Mulhouse in 2024, Király made drawings after historical archival photographs. She combines these with current images of women at work in an operating textile factory in Reșița, Romania. The result is a visual timeline that relates historical and contemporary conditions of production to one another.

Melancholia (1997–1999)

In this photographic series, Király turns her gaze towards a private visual world. The black-and-white photographs from her own archive document life, work, and travels in the years following the Romanian revolution, as the country opened increasingly towards Western Europe. Domestic interiors become places where post-socialist architecture, personal experience, and social change overlap.

Women at Work (2024)

In this installation, Király takes the material from Reșița further. Close-ups of hands, tools, and fabrics are removed from the context of the factory and abstracted through digital editing into simple motifs. The movements of the workers turn into graphic patterns, formed from gesture, posture, and the repetitive logic of production. The work reflects on the anonymity of this labour, which structures everyday life and yet frequently remains unnamed and unseen. As wallpaper, the pattern becomes a gesture that takes hold of the space: it points out that such labour is not bound to a particular factory, era, or geography, but remains deeply inscribed in industrialised society.

50s or Soft Despair (2020)

With this installation, Király turns to the relationship between image, body, and staging. The artist describes the work as an “installation about the biological and psychological thresholds of middle age, about moments of introspection, and about the reshaping of identity at different ages”. Life-size female silhouettes in coloured textiles hang from a wooden structure. Their forms refer to iconic choreographies by major figures of contemporary dance, among them Marie Chouinard, Mette Edvardsen, Meredith Monk, Yvonne Rainer, and Mary Wigman.

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THE WORKS IN DETAIL

***Viewfinder* (2014 - ongoing)**

This ongoing body of work returns to the founding principle of photography: the act of selection. A viewfinder determines which section of reality becomes visible and which remains outside the image. Király makes this operation the basis of spatial constructions. In the original series, she draws on her archive of analogue photographs from 1994 to 2000; the images are set into wooden boxes of various formats and combined with cardboard planes, geometric drawings, and the humble materials of photographic storage. The *Viewfinder Mockups* take up the bulky large-format cameras of the early years: hand-sized objects that can be looked through. The human-scale sculptures of the *Viewfinder Clash* group, in colored plexiglass, extend the photographic object into domestic space. In each of its forms, the series poses the same question: who and what is visible to the selective eye of the camera, and who remains unseen?

***Moodboards* (2026)**

A new body of work is being created especially for the exhibition. For this, Király is working with the textile collection of Museum.BL in Liestal. The extensive holdings of silk ribbon samples, sample books, and thread spools point to the world-renowned silk industry of Basel and its countryside. As in the other industrial contexts to which Király refers, manual labor here was carried out predominantly by women, while factories and markets were largely controlled by men. The new works take up production materials, color systems, and ornamental structures, transforming the spaces of the Fondation into a dense weave of archive, memory, and material history.

Image credits:

1 *Melancholia (Selfportrait with camera)*, Stuttgart, 1998

2 & 3 *Timeline of Transformation*, 2025–2026

4 & 5 *Viewfinder #40 (Origami Girl over Urban Landscape)*, 2026; *Viewfinder #38 (plant)*, 2026 detail

6 Aurora Király, Photo: Vlad Dragne

7 Olga Osadtschy, Photo: Julian Salinas

8 Yulia Fisch, Photo: Katya Anokhina