

Alma Herrmann

2025

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in search of the materiality of language,
the performativity of text

and always radical tenderness.

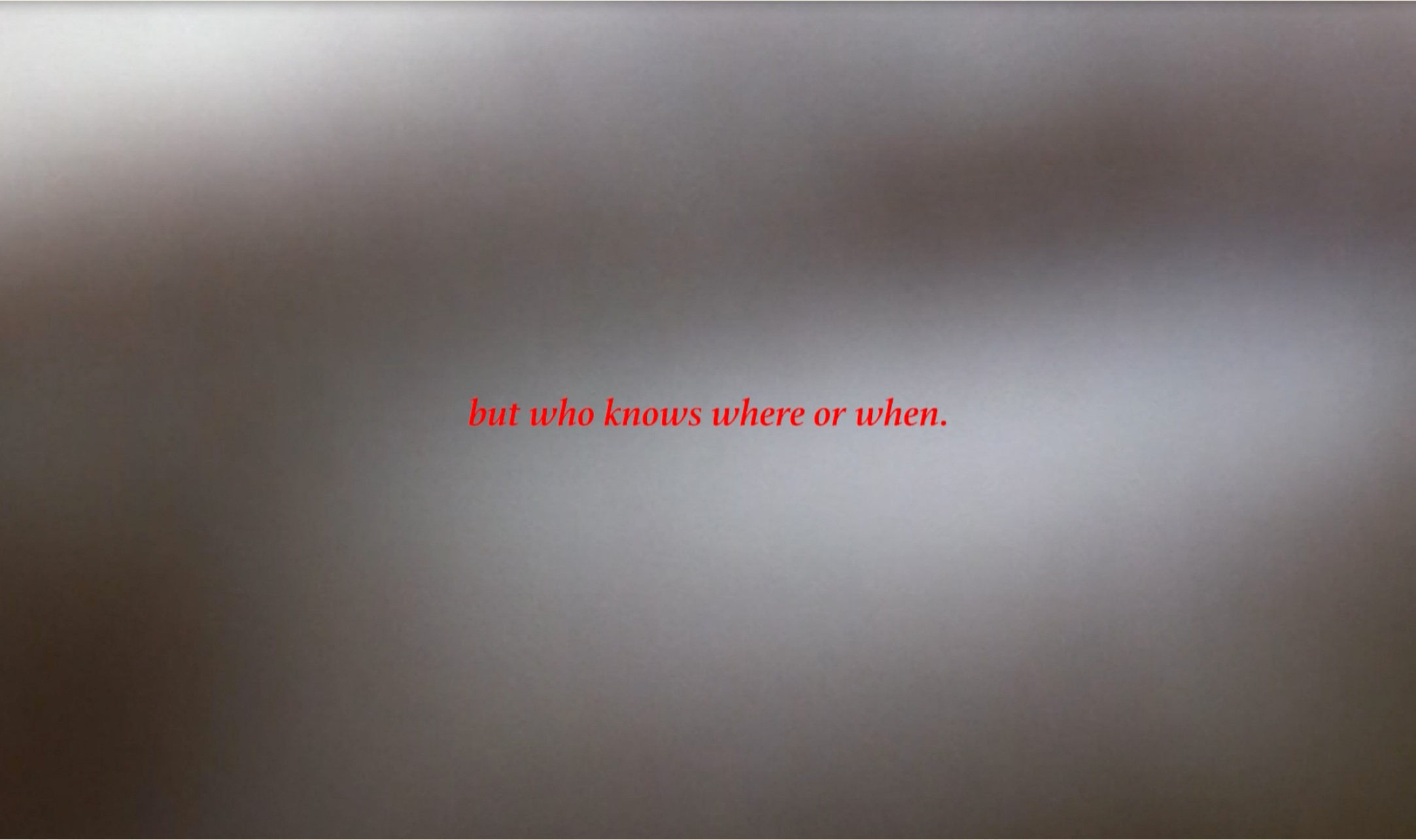
(most of the texts and videos are available by clicking on them)



Alma Herrmann
*on solitude, or why the birds never seem to come when i
whistle, 2025*

The work plays with the act of listening. The door stays closed; visitors are invited to press their ear against it and listen to what happens inside. They hear small, intimate everyday scenes – a son noticing his mother come home, voices on the radio, clattering pots, the sound of an embrace. These sounds form a rhythmic narrative of closeness and familiarity. By listening without entering, visitors experience a special kind of intimacy: what is hidden remains hidden, yet audible – familiar, yet mysterious.

ON SOLITUDE, OR WHY THE BIRDS NEVER SEEM TO COME WHEN I WHISTLE, 2025, soundscape



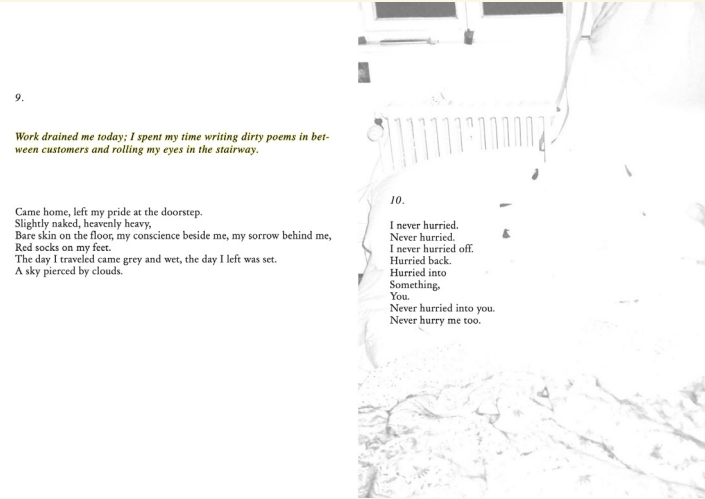
but who knows where or when.



TIRED YET ?, 2024, performance, approx. 10 min, Ausstellungsraum Klingental



ITS HEAVY AND OH SO SOFT, 2024, videoinstallation, 27 min, Ausstellungsraum Klingental



DONT CALL AND ASK ABOUT THE GARDEN, 2024, poetryzine of 15 pages, performance, approx. 10 min.



*Alma nähert sich dem auf der Bühne liegenden Gipskörper,
setzt sich nah daneben.*

Gerhard: «Wir sehen uns neben dem Objekt, hoffen uns zu
verstehen im Angesicht des Objekts.»

Alma: «Der Sockel für unseren Körper, wenn wir zärtlich unser
Ohr daranlegen, in der Hoffnung Antworten zu erlauschen.
Meinen Kopf geschmiegt an seine kühle Haut, spür ich meine
besser. Ich werde mir der Weiche meiner Wangen bewusst und
der Wärme meines Blutes.»

Gerhard: «Bewegen wir langsam unsere Hände darüber,
bemerken wir Unebenheiten, Kuhlen und Hügel,»

Alma: «Berge und Täler.»

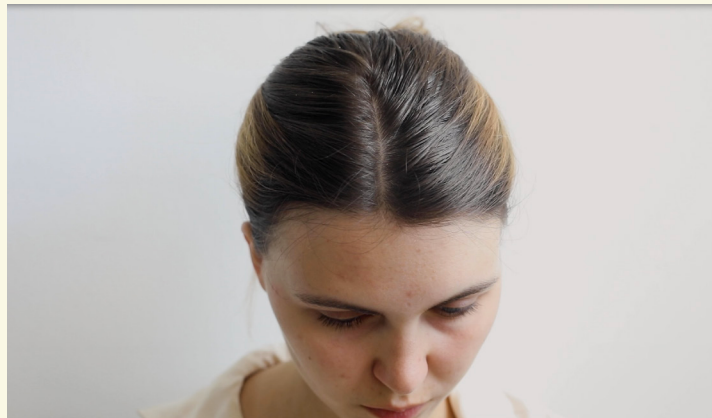
*Alma approaches the plaster body lying on stage, sits close to
it, Gerhard continues to sit at the table.*

Gerhard: «We see ourselves next to the object, hope to
understand ourselves in the face of the object.»

Alma: «The pedestal for our body, when we tenderly put our
ear to it, hoping to catch answers.
My head nestled against its cool skin, I feel mine better.
I become aware of the softness of my cheeks and the warmth of
my blood.»

Gerhard: «Moving our hands slowly over it, we notice
imperfections, dips and bumps,»

Alma: «Mountains and valleys.»



MEIN AUGAPFEL IST ZU LANG, ABER VIELLEICHT GEHÖRT DAS JA SO, 2023, videoinstallation, 8 min, Hochschule für Gestaltung und Kunst Basel



DEEP AI TEXTGENERATOR ZU MITGEFÜHL,
MENSCHLICHKEIT UND METAMORPHOSE,
2023, videoinstallation, 8 min 20 sek

Alma Herrmann, born in Mainz DE, living and working in Basel

Education :

2024 – ongoing	Bachelor of Arts in Philosophy, University of Basel
2024 – ongoing	Bachelor of Arts in Linguistics and Literary Studies, Universität Basel
2021 – 24	Bachelor Fine Arts, Institut Kunst Gender Natur, HGK FHNW Basel

Group Exhibitions :

2025	<i>Intimität im Alltäglichen</i> , Waschraum, Zürich
2025	<i>Flirt</i> , Flirt im Viertel Ab, Basel
2024/25	<i>Sleep Tight, Don't Let The Bedbugs Bite</i> , Regionale, Ausstellungsraum Klingental, Basel
2024	<i>You Can Break A Rock With An Egg</i> , Diploma Exhibition, Kunsthaus Baselland, Basel
2023	<i>BASIS</i> , Hochschule für Gestaltung und Kunst FHNW, Basel
2022	<i>BASIS</i> , Hochschule für Gestaltung und Kunst FHNW, Basel
2021	<i>Superposition</i> , Der TANK, Basel

Performances/Readings :

2025	<i>ACT Performance Festival</i> , performing for Franca Fay Zanetti, Kunstmuseum, Basel
2025	<i>LAB Kaserne</i> , performing for Jana Furrer, Kaserne, Basel
2024	<i>Artist Market</i> , Basel Social Club, Basel
2023	<i>Tandem</i> , Kulturmarkt, Zürich
2023	<i>Season Opening</i> , Sincerely, Basel
2022	<i>Changing Rooms</i> , DOCK, Basel
2022	<i>I Hear a new World! Friday Beyeler</i> , Fondation Beyeler, Basel
2022	<i>ACT Performance Festival</i> , Dispo, Biel

In Collections:

2024	ITS HEAVY AND OH SO SOFT, Kunstkredit Basel-Stadt
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