

NICOLÁS LAMAS

Ultra fines corporis

June 11 – August 15, 2026

[check artist website](#)

SABOT

www.galeria-sabot.ro

info@galeria-sabot.ro







Axis: The cost of symmetry

2026

archival pigment inkjet print on Hahnemühle paper, passe-partout, museum glass,

walnut frame divided into four sections, wall incision

117 × 91 cm (overall installation)

unique work

Axis: The Cost of Symmetry presents a framed photograph of a headless Roman sculptural torso. Its incomplete limbs and asymmetrical stance recall the legacy of classical contrapposto, in which the human figure became a model for thinking about proportion and order. Here, however, the ancient body appears less as an ideal than as a fragment, marked by loss and discontinuity. Across the image, a cross-shaped cut passes through the glass, the photograph, and the wall behind it. Operating as a continuous incision, it evokes contemporary systems of alignment, from laser levels to Cartesian coordinates. Where these axes meet, the body is no longer perceived as a coherent whole but as a remainder subjected to acts of measurement and division. The work brings the logic of architecture into direct contact with the vulnerability of the figure. Against the desire to organize, calibrate, and stabilize space, the torso persists as something resistant to exact correspondence. It remains incomplete, uneven, and ultimately irreducible to the systems that seek to locate it.





Apparatus of persistence

2026

burnt baguette, external bone fixator, mirrored MDF

ø 38 × H 40 cm

Apparatus of Persistence presents titanium bone fixation devices used in surgical repair, piercing a piece of burnt bread arranged as if it were a fragment of a limb. The work establishes a direct contrast between two materials with opposing values: on one hand, titanium, associated with repair, durability, and medical intervention; on the other, bread, understood here as a substitute for the body, linked to the everyday and the perishable. Bread, as a basic foodstuff and a culturally loaded symbol, appears as a precarious form of the body—vulnerable to decay and transformation. As it is pierced by elements designed to stabilize bone, the bread becomes a provisional support for a structure of repair, where the biological, the symbolic, and the industrial intersect. The work thus suggests a reflection on bodily persistence not as something given or stable, but as a fragile state sustained by external devices.





Dark alignment

2026

archival pigment inkjet print on Hahnemühle paper

104 × 81 cm (framed)

ed. 1 + 1 AP

Dark Alignment combines an image of the far side of the Moon with the rear view of a human skull, rendered at the same diameter and joined within a single composition. By placing them at a shared scale, the work establishes an unexpected correspondence between two surfaces that remain largely inaccessible to direct experience. The Moon reveals a hemisphere that cannot be seen from Earth, while the skull conceals the organ it protects. The relationship between the two images is built less on resemblance than on orientation. Both present an exterior that points toward something withheld from view. Their alignment invites a shift in scale, allowing the distance of astronomical observation and the proximity of the body to occupy the same visual field. Rather than treating the unknown as something located elsewhere, the work suggests that opacity exists at every register. The unseen side of the Moon and the hidden interior of the skull become parallel conditions. What links them is the simple fact that every act of looking encounters a limit beyond which knowledge must proceed indirectly.



Impact zone (series)

2023

airbag recovered from car crash

38 × 28 cm

Impact Zone is part of an open series in which each airbag, recovered after a car accident, is stretched over a frame like a canvas. Each piece reveals colors and designs specific to the vehicle model, as well as more or less visible traces recorded during the impact, transforming an industrial object into an ambiguous device where contemplation intertwines with the violence inherent in its own history. The synthetic fabric acts as a threshold between body and machine, a material boundary that becomes a record of speed and fragility, emphasizing their inseparable connection to contemporary experience.



Mechanical spine system

2026

cast metal, machined steel, galvanized steel brackets

approx. 60 × 7 × 10 cm (installed)

Mechanical Spine System presents a hybrid structure that evokes a vertebral column, understood as a framework of support and orientation, alongside a nervous system imagined as a network of branching connections. Between these two references, the work stages a tension between concentration and dispersion. The spine gathers and stabilizes, while the nervous system extends outward, transmitting signals across an expanding field of relations. The sculpture occupies the unstable territory between these two models, where support, communication, and movement become difficult to separate.







Access: Liminal cognition

2026

archival pigment inkjet print on Hahnemühle paper, passe-partout, museum glass,

walnut frame, ø 6 cm perforation extending into the wall

65 × 58 cm (framed)

unique work

Access: Liminal Cognition consists of a framed photograph of the back view of a Roman sculptural head, pierced by a precise perforation that passes through the glass, the image, and the wall, establishing a continuous axis of penetration across layered structures. The act of perforation not only affects the surface but also reorganizes the relationship between body, support, and space, transforming the image into an extension in which body and space are articulated and rendered mutually dependent. In this sense, the work displaces the boundary between body and architecture: the skull is no longer merely a biological container, but a structure traversed and destabilized by a technical gesture, while the image ceases to function as surface and instead becomes a threshold.







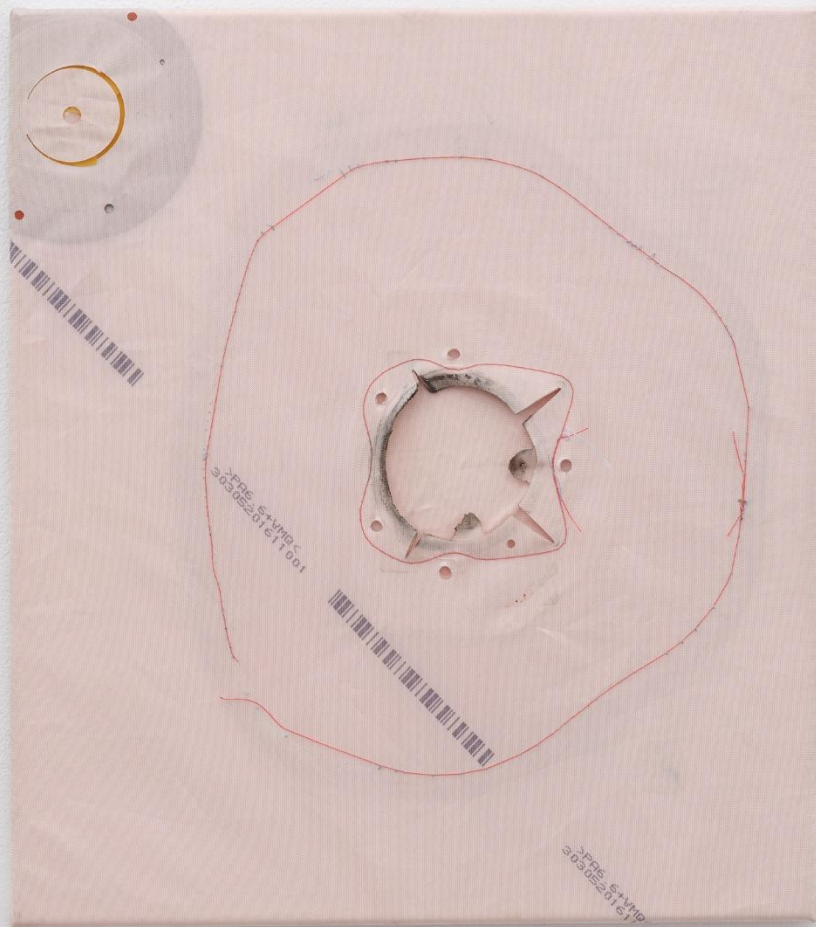
Resonance

2026

transverse flute, drill bit, human skull remains, silicon wafer fragments

80 × ø 6.5 cm

Resonance presents a hybrid object in which a drill bit is fitted onto a transverse flute embedded in the ground. Suspended between musical instrument and industrial tool, the assemblage resembles a mechanical flower emerging from a concrete surface, as though its growth followed a logic of extraction rather than one of organic development. The work draws together two systems that rely on movement through a hollow structure. The flute channels breath to produce sound, while the drill converts rotational force into penetration. Joined together, they form an object whose function remains unresolved, oscillating between extension, prosthesis, and machine. At its upper end, a circular drill bit contains fragments of human skull and pulverized silicon wafer dust. Their presence recalls the dispersal mechanisms of pollen, yet what is being scattered here are not the materials of reproduction but the remains of bodies and technologies after use. Rather than signalling growth, the work points toward accumulation, erosion, and the persistence of matter beyond its original purpose.



Impact zone (series)
2023
airbag recovered from car crash
43 × 38 cm





Diagram of repair

2026

archival pigment inkjet print on Hahnemühle paper

51 × 41 cm (framed)

ed. 1 + 1 AP

Diagram of Repair is a digital collage in which a sculpture by Henry Moore serves as the base layer. Over it appears the image of a human leg fitted with a titanium orthopedic frame, a device used in reconstructive surgery to stabilize and align bone. Running through both are image-editing vectors—axes, curves, and geometric guides—borrowed from digital software and left visible within the composition. These heterogeneous layers produce a hybrid space where the sculptural, the medical, and the digital intersect, bringing into coexistence different logics of support and correction: the organic mass of the sculpture, the technical infrastructure of the treated body, and the abstract grid of image processing.





Hollow balance

2026

plastic, mirror, titanium prosthesis

67 × ø 38 cm

Hollow Balance presents two industrial mannequin heads, violently severed and superimposed upon a mirror. The work conceives the body as a standardized and endlessly replicable surface shaped by the logics of circulation and consumption. As a paradigm of anonymous corporeality, the mannequin embodies a condition in which singularity has given way to the repetition of a model. The cut exposes its hollow interior, while the mirror reinforces its status as image. Suspended between fracture and reflection, the body no longer appears as the ground of subjectivity but as a precarious construction assembled through technical and visual regimes. What emerges is a figure caught between material presence and projection, where the distinction between the unique and the reproducible is increasingly unstable.



here there is nothing
only fragments
bodies that disappear

here there is nothing
only forms that emerge
when the equilibrium of the void
is disturbed

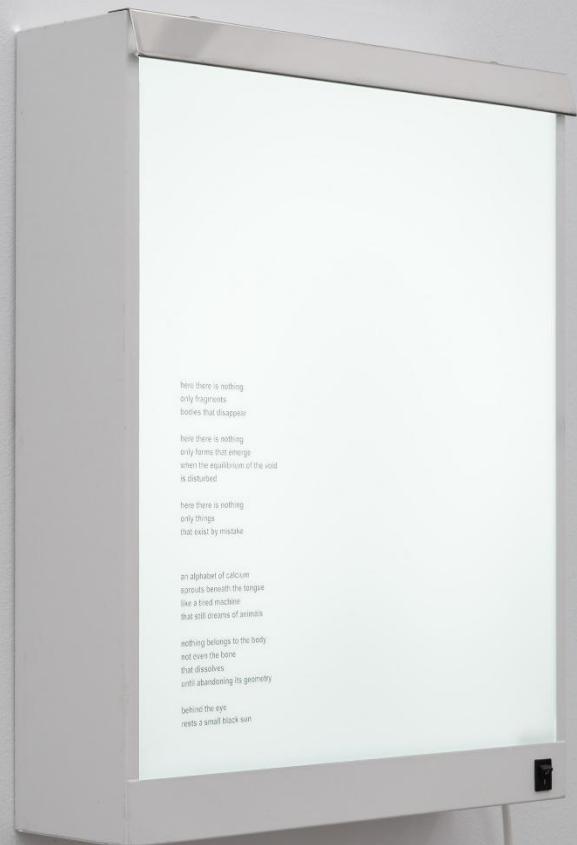
here there is nothing
only things
that exist by mistake

an alphabet of calcium
sprouts beneath the tongue
like a tired machine
that still dreams of animals

nothing belongs to the body
not even the bone
that dissolves
until abandoning its geometry

behind the eye
rests a small black sun





here there is nothing
only fragments
bodies that disappear

here there is nothing
only forms that emerge
when the equilibrium of the void
is disturbed

here there is nothing
only things
that exist by mistake

an alphabet of calcium
sprouts beneath the tongue
like a tired machine
that still dreams of animals

nothing belongs to the body
not even the bone
that dissolves
until abandoning its geometry

behind the eye
rests a small black sun

here there is nothing
only fragments
bodies that disappear

here there is nothing
only forms that emerge
when the equilibrium of the void
is disturbed

here there is nothing
only things
that exist by mistake

an alphabet of calcium
sprouts beneath the tongue
like a tired machine
that still dreams of animals

nothing belongs to the body
not even the bone
that dissolves
until abandoning its geometry

behind the eye
rests a small black sun

Diagnosis

2026

UV-printed poem on plexiglass, X-ray viewing light box

48 × 38 × 10 cm

unique work

Diagnosis presents a poem displayed on an X-ray lightbox, a device traditionally used to examine the hidden interior of the body. Instead of a radiographic image, the illuminated surface contains a text. The apparatus remains the same, yet its function is displaced: what is exposed is no longer anatomy but language itself. The work draws a parallel between diagnosis and reading. Both rely on the interpretation of traces and on the attempt to reconstruct what cannot be directly seen. Here, the body appears only indirectly, through references to bone, calcium, dissolution, and fracture. The lightbox becomes a surface onto which uncertainty is projected, transforming a medical instrument into a space for speculation, where meaning remains provisional and incomplete.





Topography of collapse

2026

book, linen mounted on MDF, plexiglass vitrine, powder-coated steel table

H 105 × 65 × 84 cm

Topography of Collapse presents an open encyclopedia devoted to the body, placed on a table and drilled through along with its support. The resulting void cuts through the center of the book, transforming an instrument of knowledge into a damaged object whose physical condition can no longer be separated from its content. This intervention interrupts the promise of continuity that the encyclopedia embodies. Pages remain legible, yet their organization is broken by an absence that cannot be recovered.

The body, encountered here through diagrams, descriptions, and classifications, is no longer presented as something fully knowable. Instead, it appears marked by a gap that resists completion and undermines the authority of the systems assembled to describe it. The book becomes a site of material disruption. The hole binds image, text, paper, and support into a single gesture, turning the accumulation of knowledge into a visible record of loss.





Reflective core

2026

human skull, welding slag, polished steel sphere, steel tray

H 10 × 50 × 70 cm

Reflective Core presents the lower part of a human skull partially buried among metallic fragments that resemble the remnants of an industrial excavation. Within the cranial cavity, a polished steel sphere replaces any biological content. Acting as a reflective core, it captures and distorts both the surrounding space and the viewer's image. The work shifts attention away from the mind as a protected interior and toward the surfaces through which thought is mediated. Reflection becomes not a metaphor for self-awareness but a physical condition, dependent on what approaches it and alters its image. What emerges is a notion of consciousness that is continuously shaped by its encounter with the world.





Economy of a worn body

2026

fabric, salvaged steel structure

H 86 × 10 × 15 cm

Economy of a Worn Body presents a pair of trousers caught within a fragmented steel structure recovered from a scrap yard. Both elements bear the marks of previous use and appear detached from the functions they once served. The absent body is registered indirectly, through the garment that once enclosed it and the skeletal framework that now holds it in place. What remains is neither a figure nor a monument, but a fragile arrangement of residues suspended between persistence and decay.