

Aaron Amar Bhamra

*The title of the exhibition is the first
sentence of the page you read*

10.09 - 10.10.2026

Aaron Amar Bhamra's exhibition at BEIGE unfolds through fragments that have already belonged somewhere else: photographs, packaging, parts of a display, an exhibition text, pages from books and the remains of a calendar. Rather than beginning with new materials, Bhamra works with what remains, allowing objects, images and sentences to move from one context and moment into another.

In 2024 (2026), two photographic fragments of the same place, taken at different moments, are brought together. Their juxtaposition compresses distinct temporalities into a single object, while retaining the distance between them. *Arrangement of paintings in the Reggia, six works in two exhibitions, or the page you read* (2026) shifts between studio, display and exhibition, and becomes a point of departure for the exhibition itself. Its extended title already suggests how Bhamra's works operate: through the accumulation and displacement of references, locations and moments.

This logic continues in *the page you read* (2026), a work constituted by contributions from Louis De Mey, Martin Germann, Sebastian Koeck, Michal Leszuk, Céline Mathieu and Koi Persyn. Each contributor offers a page encountered through their own reading. These are not texts written about the exhibition, but references emerging from conversations around it. Together, the pages become exhibition text, artwork and something visitors can take away. Reading consequently becomes both a private encounter and a shared structure through which the exhibition is gradually dispersed beyond the gallery.

Elsewhere, materials and traces of previous situations are reconfigured. *to whisper* (2025–2026) reconstructs the dimensions of an earlier display and carries a fragment of another exhibition text. The work brings the proportions and language of a previous exhibition into the architecture of BEIGE, allowing one space to remain physically present within another. In *days* (2025), the accumulated pages of an entire year from a tear-off calendar are gathered on a plate. The linear progression of time is transformed into a material residue: compressed, displaced and held together as a single object.

Throughout the exhibition, architecture is not simply treated as a container but as material in itself. Through subtle interventions, traces and imprints, Bhamra draws attention to the structures, boundaries and physical experience of a given place. His works establish relations between one space and another, one moment and another, and between what is displayed, remembered, displaced or carried away. The exhibition emerges through these movements, not as a fixed arrangement, but as a temporary constellation of objects, references and encounters.

Aaron Amar Bhamra (b. 1992, Vienna) is an artist based in Vienna. His practice engages closely with architecture and the spatial conditions of exhibition-making, often incorporating traces and imprints of other spaces and previous exhibitions. He works and teaches at the University of Applied Arts Vienna, Expanded Museum Studies, and is currently a lecturer at the Vienna University of Technology, Raumgestaltung und Entwerfen. In 2020, he co-founded LAURENZ, an independent exhibition space for artistic experimentation and discourse in Vienna, which he co-directs with Monika Georgieva.

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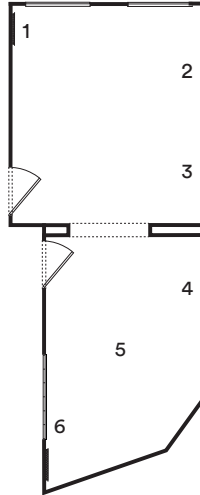
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1. Aaron Amar Bhamra
2024, 2026
Print on photo paper, plastic packaging, staples, magnets
16,8 × 4,7 × 1,5 cm
2. Aaron Amar Bhamra
Arrangement of paintings in the Reggia, six works in two exhibitions, or the page you read, 2026
Print on paper, pen on sticky note
25 × 35 cm (framed)
3. Aaron Amar Bhamra
untitled, 2025
Wood stretchers, wood glue, textile, pencil, white wall paint on paper packaging
25 × 7,5 × 2,5 cm
4. Louis De Mey, Martin Germann, Sebastian Koeck, Michal Leszuk, Céline Mathieu, Koi Persyn
the page you read, 2026
Refs. (in order): Paul Valéry, *Eupalinos ou l'Architecte*, 1921; Jean-Luc Nancy, *Wozu braucht man Kunst?*, Staatliche Akademie der Bildenden Künste Karlsruhe, Riemschneider Lectures, 2017; Peter Cornell, *The Ways of Paradise: Notes on a Lost Manuscript*, translated from the Swedish by Saskia Vogel, Fitzcarraldo Editions, London, 2024. Originally published as *Paradisets vägar: Noter till ett förlorat manuskript*, 1987; Henri Bergson, *Matter and Memory*, 1990; Peter Handke, *Repetition*, 1986; Hélène Giannecchini, *An Army of Lovers Cannot Fail*, 2026.
5. Aaron Amar Bhamra
to whisper, 2025-2026
Particle boards with the dimensions of *for S—M—P, 2025*, screws, cut out exhibition text from *The title of the exhibition is the first sentence of the text by J.*
133,8 × 14 × 15,8 cm
6. Aaron Amar Bhamra
days, 2025
Leftovers from a tear-off calendar, plate
Various dimensions