

Silver Trellis
Moselle, Sania Nascarella
28.08–17.10.2026

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A trellis is mostly gaps. At night a garden trellis reads as a few silver lines with the dark pressing through. Sania Nascarella and Moselle were born on 28 and 30 August respectively, both under Virgo, a sign that runs on precision and small repeated tasks. We open our fifth season, *Starfish*, with their two practices set along the same walls.

The show begins with Nascarella's spiral, bronze and brown beads coiling inward on black velvet, an imperfect form that pulls the eye to its centre and holds it there. Moselle's paper takes over, eight metres of it, and the encounter becomes a matter of moving. Her two watercolours share their title, *Negative Hands*, with Marguerite Duras's *Les mains négatives* (1978), a film following Paris from a moving car as night gives way to dawn. Over it, Duras speaks of negative handprints found on Palaeolithic cave walls in southwestern Europe, imagining them as a call for love sent across thirty thousand years. Such prints were made by placing a hand against the rock and blowing pigment around it, so that the hand persists as the gap it left. Something comparable is legible in Moselle's work, where the white paper between the marks registers less as ground than as reserve.

Both sheets were broken from a single roll Moselle had worked along for months, returning to earlier passages, laying colour over colour and stamping the date each time she came back. The dates are still there, mostly submerged, so the paper is at once a picture and a calendar of its own making. The shorter work was torn from the longer, and its edge still carries the break. Water-colour arrives with its own history, much of it amateur and domestic: the tourist's medium, the folk medium, the one carried outdoors to record a view. But it also carries an art-historical lineage, from the nineteenth-century watercolourists through John Marin (1870–1953). What Moselle does with it is the claim abstraction has always made for itself, which is that a painting might arrive at a third thing: not the world, not a picture of it, but something made of pigment and water that has to be met on its own terms. Here that third thing is reached through movement, and the movement is not all of one kind. Working along the roll over months is one. Another belongs to the material itself: once the pigment is down the drying is not entirely hers to determine, and a good deal of what settles on the paper is the imprint of the water's own behaviour. This period of gestation taught her how far such a passage can be retouched afterwards. Her forms emerge from a vocabulary of mark-making shaped by the movement of the brush. In her own account, what she paints is mood, which holds still least of all. Charles Burchfield, whose journals she reads and photographs¹, once stood watching leaves turn in the sun and found himself looking at "abstract colors in motion, in ordered movement".² Do the brushstrokes have a direction? They rise, and they keep rising, and nothing on either sheet is at rest, which is the condition Duras was after as well: a scene that cannot stop moving for the length of a single shot.

¹ Moselle, *m2-fournightsof-landscape*, are.na channel, <https://www.are.na/mmmmmmmmk-studiolo/m2-fournightsof-landscape>

² Charles Burchfield, journal entry, Gardenville, NY, 29 April 1963, in *The Sphinx and the Milky Way: Selections from the Journals of Charles Burchfield*, ed. Ben Estes (New York: The Song Cave, 2023).

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Sania Nascarella's works are black velvet stretched over chassis built to her own measurements rather than standard sizes. They are the first of her velvet works to incorporate embroidery. She sourced the materials at La Droguerie in Paris, having gone there after visiting an embroidery fair: seed beads, black bugle beads, sew-on rhinestones and cotton thread. Word came through that the haberdashery was closing on the day she was there. It has since closed. Each section is knotted off separately, so the back of each work records how the front was built. Embroidery operates here as a kind of drawing, though a very slow one. A line is not drawn but assembled, bead by bead, and she arrives at the image through the act of placing rather than transferring it from a sketch worked out in advance. Stretched black velvet has long been part of Nascarella's practice, appearing across several bodies of work. *Cliffhanger II: Suddenly, it* (2025), the only work in the exhibition not newly produced, is made from the same black velvet with a tartan pattern sewn into it in black thread. It hangs at the back of *marytwo*, acting as an anchor in the space.

The beads and stones take the light according to where you happen to be standing, so the surface flickers as you cross the room. The velvet is no steadier than the beads are. It is a field of upright fibres that closes to something near a void when seen head-on and gives up its whole structure from the side, so that figure and ground alike depend on the position of the person looking. In *Can you cry with just one eye* a skull becomes legible only when light falls across it at an angle. Nascarella has been looking at Antonio de Pereda's *The Knight's Dream*, painted around 1650, in which a young man sleeps with his head propped on one hand while his dream is laid out on a table against a pitch-black ground: crowns, armour, a globe, books, coins, jewels, a mask, a burnt candle, a clock and flowers³. In her work, the beads and stones recur as objects of magic and optical illusion. They spread out in *History of Nature (Unpredictable Patterns)* like fireworks, recalling the afterimage a firework can leave in the eye: the dark spot that stays behind after you have looked away. Or when you press your palms into closed eyes and the same thing happens in reverse, light arriving where there is none and arranging itself for a moment before it goes. The apparent spontaneity of these flashes, blooms and afterimages is held in tension with the slow, exacting labour of their construction. Nascarella is teaching herself a craft with several centuries of professional tradition behind it, and the learning happens in the hands: through repetition, through close and sustained concentration, and through the small injuries that come with pushing a needle through cloth for that long. Each work is set in a floating frame, the stretched velvet held clear of the moulding so that a shallow recess of shadow runs around all four edges. It is the last decision made about the work, and the one that closes it.

³ Antonio de Pereda, *El sueño del caballero* (The Knight's Dream), c. 1650, oil on canvas, Real Academia de Bellas Artes de San Fernando, Madrid. Collected by the artist in *pièces posthumes, rêves, magie et bijou*, are.na, <https://www.are.na/33-snowflake-33/pieces-posthumes-reves-magie-et-bijou>

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Within the show's secret garden, watercolour and embroidery meet as practices tethered to time. As Moselle's *Negative Hands* crosses the arched recesses and turns the corner without stopping, the two figures in Nascarella's *History of Nature (Moselle et moi)* appear just beyond it, as though they had stepped out of the paper and onto the velvet. This history of nature becomes, briefly, a history of friendship too. On the far side of the freestanding wall, *History of Nature (Grand Fracas)* is held back until last, its gold, silver and black sew-on rhinestones scattered across the velvet. A treasure at the end, for one person at a time.

Happy birthday to the artists and a special thank you to Luzi Paulin Simeon for his support.

marytwo (Elvira Baettig & Jack Pryce) xx

Moselle (b. 1999 in New York, USA) lives and works in New York. She completed her Master of Arts in Fine Art at the Zurich University of the Arts (ZHdK) in 2025. She previously gained a BA (First Class Honours) in Art History at the Courtauld Institute of Art, University of London (2021). Her work has been shown at Alex Berns Gallery (New York, 2026); B Esperanza / Barba Azul Cabaret (Mexico City, 2026); Fame Fine Arts (Zurich, 2025); Cavalli (Basel, 2024) and Centralbanken (Oslo, 2022), among others.

Sania Nascarella (b. 2001 in Geneva, CH) lives and works between Geneva and Lucerne. She completed her Master of Arts at the Hochschule Luzern – Design Film Kunst (HSLU) in 2026, having also gained her Bachelor of Arts there in 2024. Her work has been shown at the apple (Zurich, 2026); akku Kunstplattform (Lucerne, 2025); Toxi Space (Zurich, 2025); Espace Industrie (Geneva, 2025); Ausstellungsraum Klingental (Basel, 2025); Ahoi (Lucerne, 2024); Burned Out (Basel, 2024) and Sweet Tooth (Zurich, 2024), among others.

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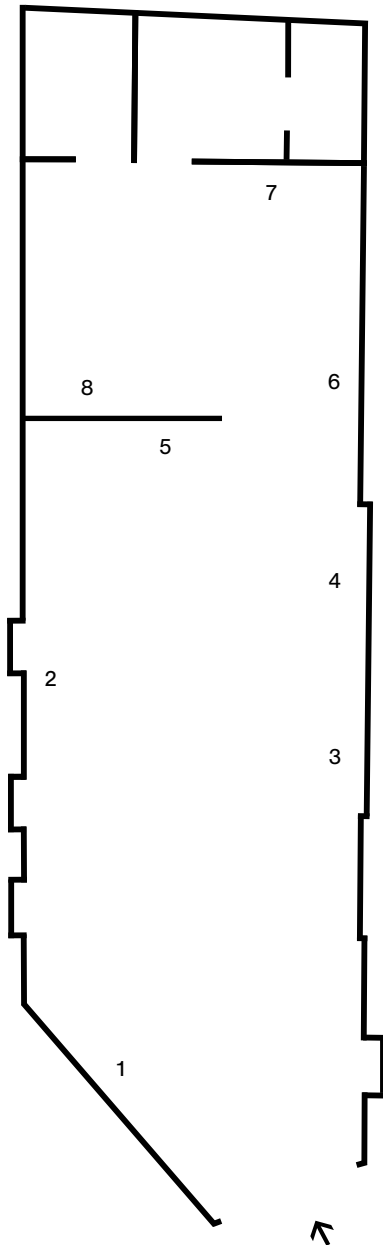
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Opening hours
Saturday from 1–6pm
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- 1 Sania Nascarella
History of Nature (13,8 Billion Years Ago), 2026
Stretched velvet, seed beads, stranded cotton
44 × 58 cm
- 2 Moselle
Negative Hands, 2026
Watercolour and stamp ink on paper
78.5 × 834 cm
- 3 Sania Nascarella
Can you cry with just one eye, 2026
Stretched velvet, bugle beads, faceted beads, stranded cotton
62 × 82 cm
- 4 Sania Nascarella
History of Nature (Unpredictable Patterns), 2026
Stretched velvet, seed beads, stranded cotton
44 × 58 cm
- 5 Sania Nascarella
History of Nature (Moselle et moi), 2026
Stretched velvet, bugle beads, faceted beads, stranded cotton
44.5 × 58 cm
- 6 Moselle
Negative Hands, 2026
Watercolour and stamp ink on paper
78.5 × 173 cm
- 7 Sania Nascarella
Cliffhanger II: Suddenly, It, 2025
Stretched velvet, thread, wood, wood paint
200 × 200 cm
- 8 Sania Nascarella
History of Nature (Grand Fracas), 2026
Stretched velvet, sew-on rhinestones, stranded cotton
44 × 57.5 cm