NO EXCUSE

Désirée Nakouzi De Monte & Andrea Parenti
of Collezione Nancy Delroi

October 14, 2026 - January 17, 2027
Opening: October 13, 6 - 8 pm

DES BAIN, 20 Great Portland St,
London, W1W 8QR
Thursday - Saturday,
11am — 6pm
mvb@desbains.co.uk

DES BAINS presents *NO EXCUSE*, a solo exhibition by the Italo-Lebanese duo Désirée Nakouzi De Monte and Andrea Parenti. Nakouzi and Parenti have worked together since 2014, first as co-directors of MRZB Art Group, active between Amsterdam and Turin, and since 2024 through Collezione Nancy Delroi, with which they work between Milan and Beirut. Their practice moves between sculpture, installation, film, furniture, image-making and staged environments, and is marked by a sustained interest in objects that have already accumulated a history before arriving in the work.

NO EXCUSE is a social satire on our incapacity to confront the obvious meaning behind unequivocal events. As images of violence are endlessly repeated, empathy gives way to familiarity: horror becomes sex, catastrophe becomes content, and evil, through repetition, becomes banal, consumed on a carousel of spectacle like advertising slogans, where everything is made visible and nothing is truly seen. The aesthetics of collapse take centre stage, and the work questions the radical trauma of aesthetics, performativity and desire, a desire never fully satisfied. The new works take up questions of violence, fame, surveillance, beauty and cult images. The exhibition brings together a selection of new works and films. Among them are tables bearing assemblages and *mise-en-scènes* populated by eccentric characters. In *Paprika & Caligola: No Excuse* (2026), an antique-style doll in a red dress and pink beret stands beside a painted fox in orange and pink, set on a dark base. In a further sculpture, *Running Wild* (2026), a row of small dolls with open heads is aligned along a painted plank, the foremost bearing a sickle.

On the walls, works combine painted timber, found wood panels, nails, upholstery studs and found papers with chromogenic prints, some set in late nineteenth-century Guilloché frames. In one, a cowhide and a zebra-patterned hide on a white panel are crossed by battens in red, pink, white and blue. In another, a red-toned photographic image sits within brushed pink paint and a cyan edge, with battens in red and yellow standing proud of the surface.

Films presented on a 28-inch Hantarex monitor include *You Kill Me Second* (March 2025, 29 min 57 sec), performed by Alana Ungaro, Anna and Pietro Agostoni, and *Dialoghi & Repliche* (2025, 16 min), with an original screenplay written and performed by J.T. LeRoy and Rebecca Isabel Consolandi, enacted by Aldo Filardo and Désirée Nakouzi De Monte. The films belong to a long-term project begun in 2025, developed in episodes and scenes with the actors who perform in them.

Some materials have appeared in earlier films and installations; others originate in domestic environments or have been adapted from existing objects. Elements initially conceived for a set are reworked and presented as autonomous pieces. The exhibition can be considered in relation to a wider history of artists working across objects, constructed environments and moving images. In Mike Kelley's *Extracurricular Activity Projective Reconstruction #1* (A Domestic Scene) (2000), a photograph of a school play becomes the starting point for a staged film and an installation incorporating its domestic set. Isa Genzken's *Fuck the Bauhaus: New Buildings for New York* (2000) brings together architectural forms and everyday materials in precarious assemblages. Paul Thek's *The Procession / The Artist's Co-op* (1969) combines figures, objects and constructed environments in an installation shaped by collective production and continual reconfiguration.

Gino De Dominicis's *Il tempo, lo sbaglio, lo spazio* (1969) and Fabio Mauri's *Intellettuale* (1975, that includes Pier Paolo Pasolini's *Il Vangelo secondo Matteo*) offer further historical contexts for considering the relationships between figure, object, image and the apparatus through which images are produced. In the first, a human skeleton and the skeleton of a dog are brought together in an absurd, suspended encounter; in the second, the projection of a film onto a human body is the central event of the work.

In *NO EXCUSE*, the different stages of making and presenting an image remain in view. Film, furniture, props and sculptural elements occupy the same space without being reduced to a single medium or narrative.

DES
BAINS

Collezione Nancy Delroi
Désirée Nakouzi De Monte (b. 1994, Trieste, IT)
Andrea Parenti (b. 1992, Milano, IT)

Nakouzi and Parenti's practice articulates its language through the détournement o clichés and the tensions of performative community, built on the edge of the rupture of contemporary society. Grimy collages made from dismantled sofas reconfigure the authority of the Old Master in the trauma and obsolescence of domestic residue; A *misé-en-scene—furnitur* fragments, emptied middle-class symbols—assembled into pathetic yet deliberate compositions, aiming to evoke new cult-like imaginary by reshaping the dominant narrative. Collezione Nancy Delroi is also conceived as a House-Gallery and Officina. Founded in 2024, located in Viale Bligny—Milan. Directed by Nakouzi and Parenti. The presentations aim to explore new formats — through open-ended creation, formalisation, friction, including a variety of exhibitions, events, and situations, shaped through self-organised programmes — functioning as experimental frameworks.

Recent presentations include *Vulcana. Sublimation*, Stromboli (2026); Kunstverein in Hamburg (2026); Galerie Hussenot, Paris (2026); and a solo presentation with DES BAINS at Miart, Milan (2026). Previous projects developed under MRZB include exhibitions at Manifattura Tabacchi, Florence; Conservatoire Pierre Barbizet, Marseille; De Ateliers, Amsterdam; MACAO, Milan; and Associazione Barriera, Turin. Their work has been supported by Culture Moves Europe and the Amsterdam Fonds voor de Kunst, and they were shortlisted for the MAXXI BVLGARI Prize and recipients of the Torino Social Impact Art Award / Artissima.



Paprika & Caligola: No Excuse, 2026
Vintage doll, taxidermied fox, oil paint, varnish, found wood, military cap
71 x 41 x 70 cm



A Collage Tribute To An Exquisite Beirut, 2026
Found wood, gesso, nails, cowhide, zebra hide
108 x 214 cm



Running Wild, 2026
Vintage dolls, sickle, found wood, oil paint, varnish
55 × 45 × 117 cm



This Was Before the Sex, 2025
Cyanotype print, found wood
62,5 x 75 cm



Art / Life , 2026
Gesso, found wood , varnish, 1990s mannequin
207 x 154 cm



A Collection of Films shooted at Collezione Nancy Delroi in Milan, between 2025 and 2026



New Cult-like Images
2025,7:57 min, HD, Color
Fifteen figures tableaux by Nakouzi and Parenti of Collezione Nancy Delroi
Sculptural paintings by Wilhelmina Merante + Leyla Riggio



Costume Party: Fame, Love, Beauty
June 2026, 11 min, FHD, Color.
Dramaturgical collaboration between Désirée Nakouzi De Monte, Andrea Parenti and Rebecca Isabel Consolandi (Dialogue, Improvisation, Performance)
Dialogue and Dramaturgy edited by Rebecca Isabel Consolandi
Camera and Cinematography: Andrea Parenti
Original poem written and performed by Nadia Moussa
Written and directed by Désirée Nakouzi De Monte & Andrea Parenti
Starring: Désirée Nakouzi De Monte, Rebecca Isabel Consolandi and Witt Fetter



Dialoghi e Repliche
December 2025, 16 min, FHD, Color.
Original screenplay written and performed by: J.T. LeRoy and Rebecca Isabel Consolandi
Enacted by Aldo Filardo and Désirée Nakouzi De Monte
Costumes crafted by P.L.N.



You kill me second
2025, 29:57 min, Color
Performed by Alana Ungaro, Anna G, Pietro Agostoni
Make-up: Alana Ungaro



Laurice Najjar, Monochrome, 11 , 2025
Leather
151 x 214 cm



Soft Evidence, 2026
Chromogenic print on Fujicolor Cristal Archive paper, varnish, found wood panels, upholestery tacks, nails
124 x 166 cm



London: Under Observation , 2026
Gesso, 1990's mannequins, found wood, chromogenic photographic print, bird wings, nails, hair, fabric hats.
111 x 95 cm