

# NN - | - ME

SOFIA DURRIEU

Institutional solo show  
ALTEFABRIK RAPPERSWIL-JONA / 02.2025

The exhibition production has been possible thanks to the generous support of:

Gebert Stiftung für Kultur  
Stiftung Temperatio  
Gubler-Hablützel Stiftung



SOFÍA DURRIEU  
«NN -|- ME»

February 8 - April 6, 2025

Curated by Irene Grillo (Curator GSfK)

The GEBERT FOUNDATION FOR CULTURE\* is pleased to present the first institutional solo exhibition of Sofía Durrieu in Switzerland (b. 1980, Buenos Aires; lives in Basel, Switzerland and Buenos Aires, Argentina). The thematic focus of her work is the human body as a place of the intuitive, emotional and spiritual and as a bridge to it. Her artworks tell of unknown aspects of our lives and open new ways for experiencing them. In the exhibition with the enigmatic title «NN-|-ME», the artist approaches the dark sides of our personality with new works and invites visitors to follow her in this anything but indelicate process.

In the first part of the exhibition, we encounter objects and interactive sculptures influenced by the aesthetics of war. Both the cold, metallic materiality and the explicit symbolism of the objects create a tense, rigid and altogether gloomy atmosphere. *Hedgehogs*, *VTAC Barricade* and *JRSY Barricade* (all 2025) are reminiscent of tank barriers, protective structures and portable firing systems. Their construction method, including the numbering of the components, refer to the language of prefabricated construction models. The deliberately visible scratches on the surfaces are traces and evidence of the production process and are reminiscent of the hardness, rawness and resistance of the material and the work required to shape it. By conveying various forms of defensive postures and formally referring to shielding strategies, the works testify to an aggressive, antagonistic, almost warlike dynamic. This finds a cruel and tangible counterpart in current world events, but is deliberately redirected by Durrieu to be linked with our relationship to the unconscious.

In terms of content, these first works - some of which can be activated by the viewer following instructions directly engraved into the piece - leave little room for interpretation, while offering material for reflection. They embody a form of rational thinking characterised by polarised positions and clear demarcations that do not allow for any nuances. The *Rulers*, (2025), hanging on a wall in the centre of the exhibition space, underscore the calculating nature of this way of thinking. On closer inspection, however, the units of measurement of the instruments are not definite mathematical quantities, but rather individual mental states and gradients of values.

The second part of the exhibition, in which things appear more diffuse and nuanced, forms a counterpoint to this harsh introduction. The transition is led by two works: *Cliffhangers* (2024) and *Impossible fountain of me* (2025). As the title suggests, the first work can be associated with climbing holds due to its appearance. Discreetly installed along a long wall, the small white bronze objects convey a palpable sense of urgency. They encourage the visitors to adopt the positions suggested by the holds in order to move from right to left, from a closed to an open position. This work presents an interesting reversal of the concept of sculpture and the approach to it. The artist does not produce a volume but defines frames and conditions within which the audience can move. It is the bodies of the visitors that create the volumes that are actually expected of objects in the traditional understanding of sculpture.

*Impossible fountain of me* is a slender, metallic distribution structure that literally leads around the corner and draws attention to an enigmatic situation. Two funnels feed a pipeline-like construction that serves as a conduit for the slow and almost imperceptible flow of a liquid. At the end of a linear, richly branched path, the liquid drips into the eye of a bronze mask. Floating on a dark tub, it stares, like Narcissus in Greek mythology, at the impenetrable surface where the liquid collects. This work has a strong metaphorical character that points to hidden psychological processes as well as alchemical experiments and contrasts with the clarity of the works in the first part of the exhibition.

A soft carpet on the floor creates a clear caesura in the exhibition dramaturgy and provides a more intimate atmosphere that invites visitors to pause for a moment. The works shown here are rather calm and contemplative and are characterised by mysteriousness and ambiguity. They invite us to turn our gaze inwards, to those unconscious, shadowy sides that nevertheless shape our existence as individuals and our interaction with others.

It is the conflicts within the individual to which the artist devotes her attention. According to the analytical psychology of C. G. Jung, the root of all conflicts lies in a fundamental non-acceptance of certain parts and characteristics of oneself. They are repressed into the 'shadows' because we do not like them as part of ourselves or because we do not want to acknowledge them. From there, however, they continue to influence people's behaviour, feelings and thoughts. According to the Swiss psychoanalyst, recognising the dark sides of the personality as real is the only way to resolve conflicts.

The works shown in the second part of the exhibition are a first attempt to penetrate the 'shadow'. Since its moral evaluation depends on the respective frame of reference, the primary concern here is not to confront evil, even though evil can certainly be part of the 'shadow'. Rather, Durrieu's artworks point to the possibilities of connecting with the

repressed sides, regardless of which aspects are hidden there. The coexistence of different, even opposing sensations is illustrated right at the beginning of the exhibition by a series of bronze sculptures (*Thermometer of Passions: To Want and to Want*, 2024). Two pairs of arms depict in turn desire as an urge for possession, dominance and power, and desire as an invitation to serenity.

The work *Hand Mirrors* (2025) shows that there are not only negative but also positive aspects that want or need to be recognised and accepted. On several mirrors, Durrieu has engraved the names of sins and virtues with which the viewer is directly confronted. The mirror is a symbolic image of human self-reflection. It has many functions, from critical introspection to self-affirmation. The work evokes the voice of Snow White's wicked stepmother. Her infamous sentence "Mirror, mirror on the wall, who is the fairest of them all?" contains both the search for confirmation and the fear of rejection. Unlike in the fairy tale, however, here the slightly distorting, mirror-like surface does not become the scene of the realisation or the execution of what one is, but leads to its acceptance.

The need for a unifying approach in dealing with the foreign and the other runs like a red thread through the entire second part of the exhibition. This approach becomes manifest both in the interactive sculpture *Unshieldmachine* (2025), which pierces a wall and connects the two different parts of the exhibition, as well as in images of beings that do not belong to the human world. The work *Unshieldmachine* focuses on feelings of vulnerability and the need for preservation. The artist works with the motif of the shield, which is known to be understood both as protection and as a weapon. This work, together with the work mentioned at the beginning, *JRSY Barricade*, is very representative of Durrieu's way of working. Her objects are often reminiscent of machines, medical devices and even instruments of torture; they appear biomorphic and technoid at the same time and trigger contradictory feelings between fascination and foreignness, while aiming for an experience of re-sensitization.

*The Fly* (2024) depicts a spider weaving its web in different directions from a shadowy corner. Its abdomen becomes the link between the various elements of the exhibition and stands for a new form of communication, both internally and externally. The open mouth of a terrifying deep-sea fish (*Jaws (Lotus)*, 2025), with a golden tooth hidden in the middle, can be understood as an encouragement to look for the gold in the shadows, the lotus in the mud.

Similarly, *Deepear* (2025), a small-scale sculpture combining anthropomorphic and animal aspects, suggests an integrative and searching process. Two human ears form a shell with a pearl in the middle. While *Unshieldmachine* and *The Fly* symbolise the relational moment of introspection, the other pieces rather represent the work within oneself.

Like the exhibition, its title is made up of two opposing elements: the placeholder 'NN', which stands for the (as yet) unknown name of a person, and the English pronoun 'ME', which, depending on the interpretation, refers either to the artist or to the respective audience. While 'NN' evokes a sense of uncertainty and anonymity, 'ME' addresses the recipients themselves. They are invited to get actively involved, to "jump into their own shadow" and experience the exhibition from their own -and hopefully from *the other's-* perspective.

*Petite Sacrée Géometrie* (2025) makes the urgency of a change of perspective physically tangible. A metal carpet - protruding from the corner of a wall and illuminated from below by a light bulb - arouses curiosity to look beneath the surface, behind the obvious and familiar. True to the motto of artist Antoni Muntadas "Warning: Perception Requires Involvement", viewers have to bend their knees quite a bit to take a closer look at the colourful, geometric sculpture underneath. Only from this awkward and unusual position for an exhibition space can a crouching figure be discovered, whose appearance triggers feelings that oscillate between humor and fear.

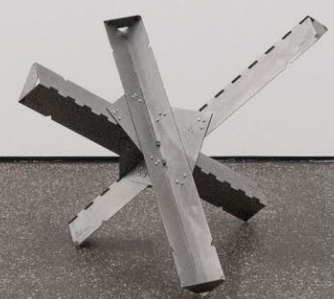
A certain amount of effort is also required to read the poem that Durrieu wrote and then engraved on ten metal plates. *Reflective feelings (Poem)* (2025) can only be read from a particular perspective, which varies depending on the lighting conditions. This takes us back to the beginning of the exhibition, or even before that, to the invitation card for the exhibition: printed in semi-transparent, shimmering ink on white paper, it contains an instruction for action that is very easy to overlook due to the special nature of the card. However, the enigmatic title in black cannot be ignored: «NN -|-ME» can be understood as an onomatopoeic word creation which, when pronounced quickly and without a pause, sounds like the English word 'enemy' and thus gives a foretaste of the thematic focus of the exhibition. The title links the foreign and the self and encourages visitors to look for that foreign within themselves.

**Irene Grillo**  
(Curator GSfK)

With the generous support of

City of Rapperswil-Jona, Kulturförderung Kanton St.Gallen | Swisslos  
KulturZürichseeLinth, Ortsgemeinde Rapperswil-Jona, Asuera Foundation  
Gubler-Hablützel Foundation, Temperatio Foundation







*Thermometer of Passions / To Want and to Want (Claws)*  
Red Bronze  
26,5 x 17,5 x 40 cm - 2024

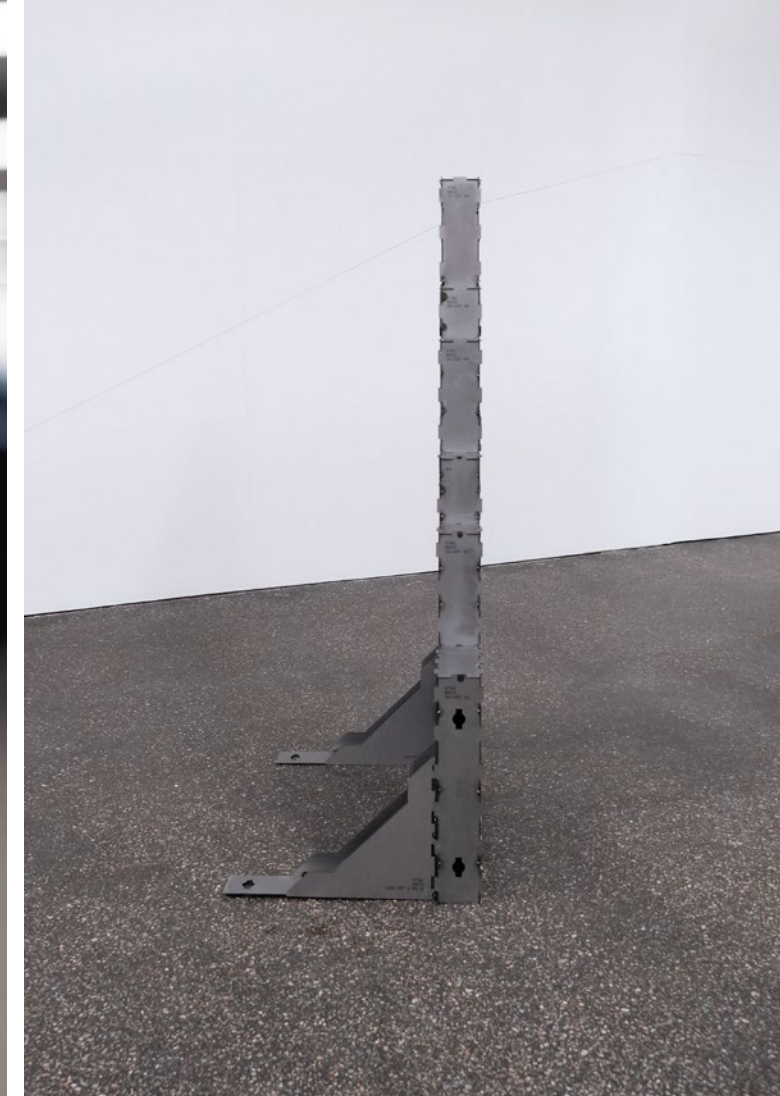
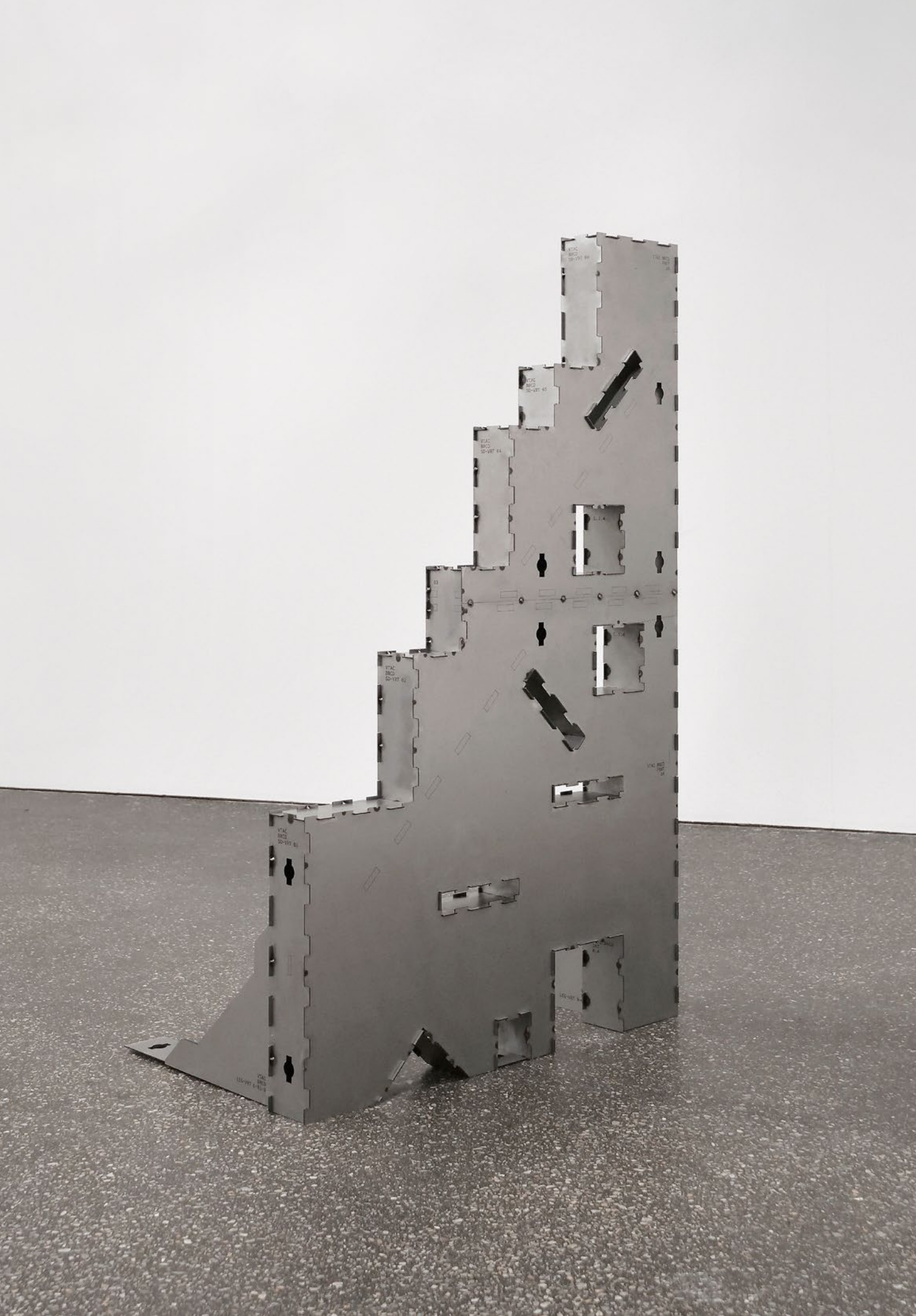






*Hedgehogs*  
triptych, Steel, screws  
each 73 x 67 x 86 cm - 2025





*VTAC*  
Laser-cutted and engraved steel  
87 x 142 x 51 cm - 2025





following pages ►

*JRSY Barricade*  
Laser-cutted and engraved steel, bronze, satin pillows  
210 x 140 x 93 cm - 2025





GENE YONG  
AL-THOR - YON - S-460.1





YOUR LEFT KNEE  
HERE  
///



YOUR RIGHT KNEE  
HERE







this work ◀ ▶

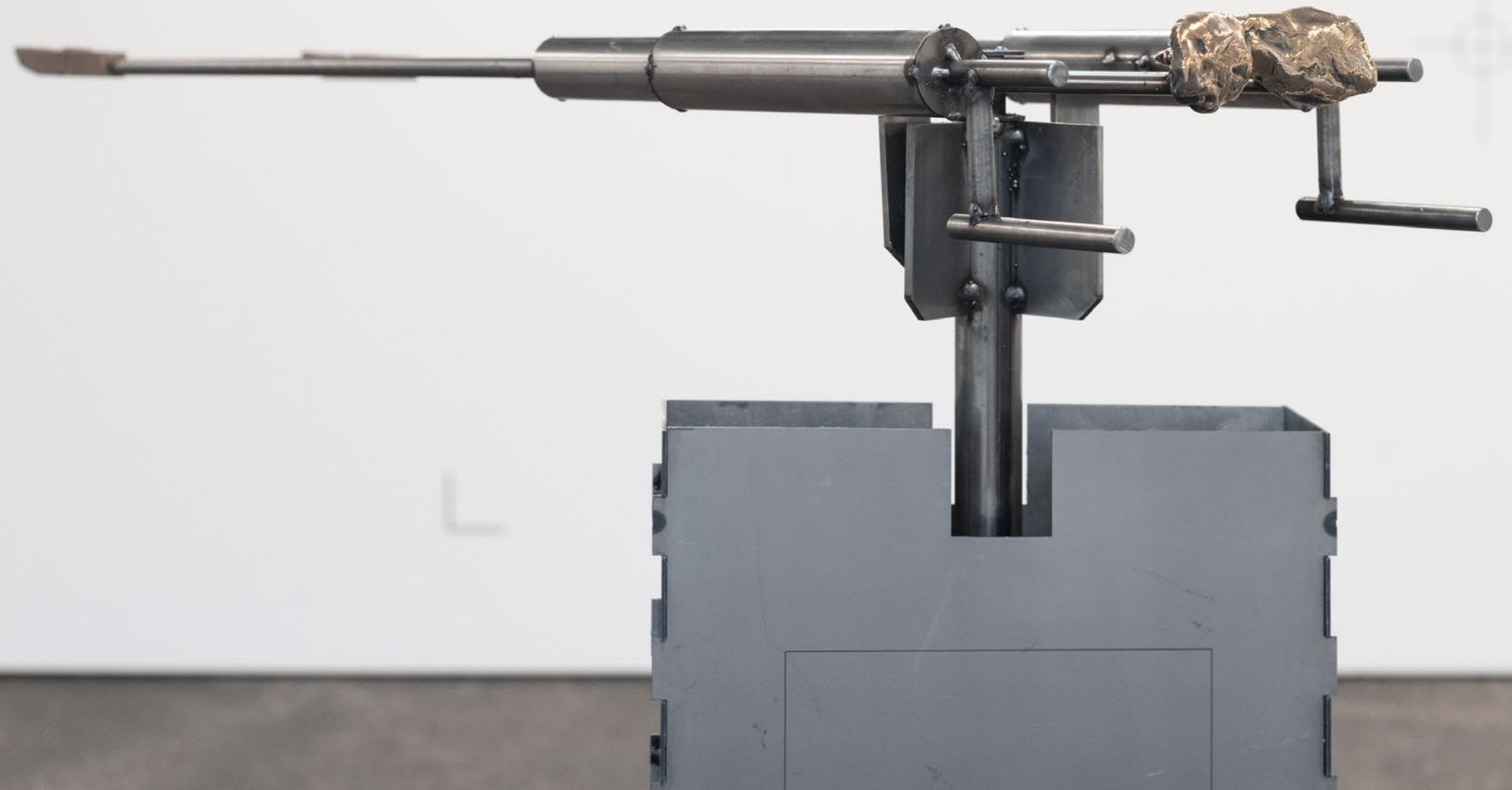
*JRSY Barricade*

Laser cutten and engraved steel, bronze, satin pillows  
210 x 140 x 93 cm - 2025











following pages ►

*Cliffhangers*  
white bronze  
variable dimensions - 2024



*Cliffhangers - Openup*  
White bronze  
9,5 x 6 x 1,5 cm - 2024

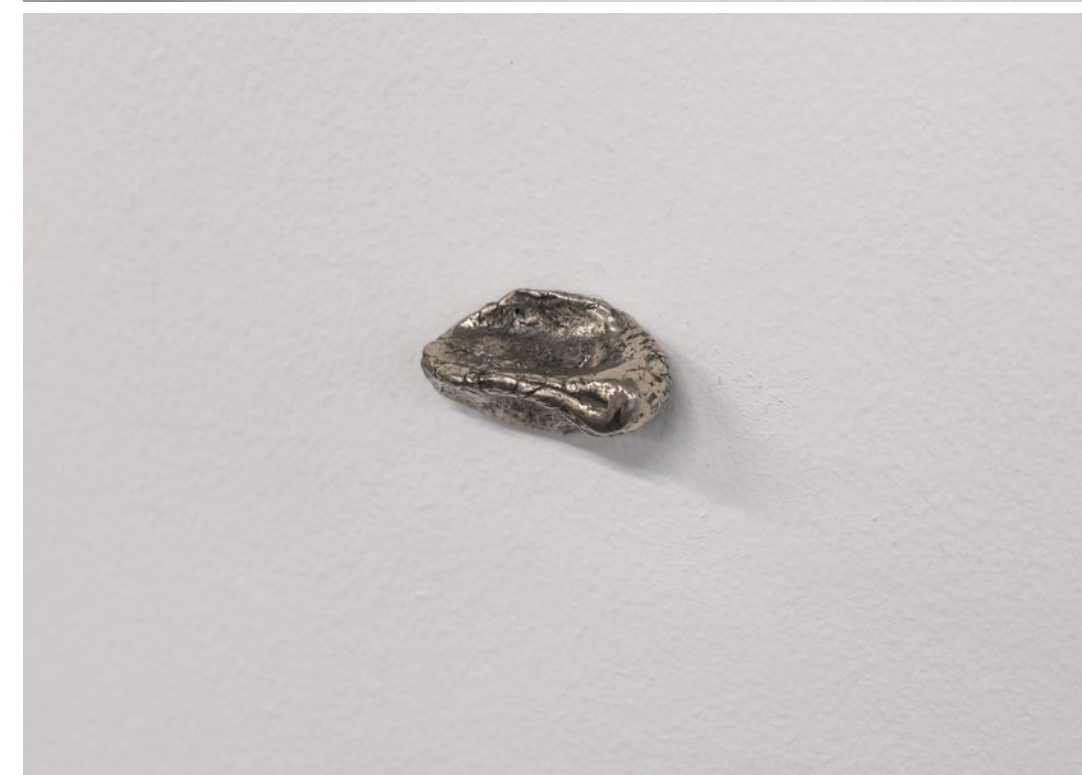


*Cliffhangers - Peep*  
White bronze  
23,5 x 5 x 2,5 cm - 2024





◀ *Cliffhangers - Upsandowns*  
white bronze  
2-pieces, each 5,5 x 2,5 x 2 cm - 2024



*Cliffhangers - Pinch*  
White bronze  
2 pieces, each 3 x 5 x 3,5 cm - 2024







*Hand Mirrors*

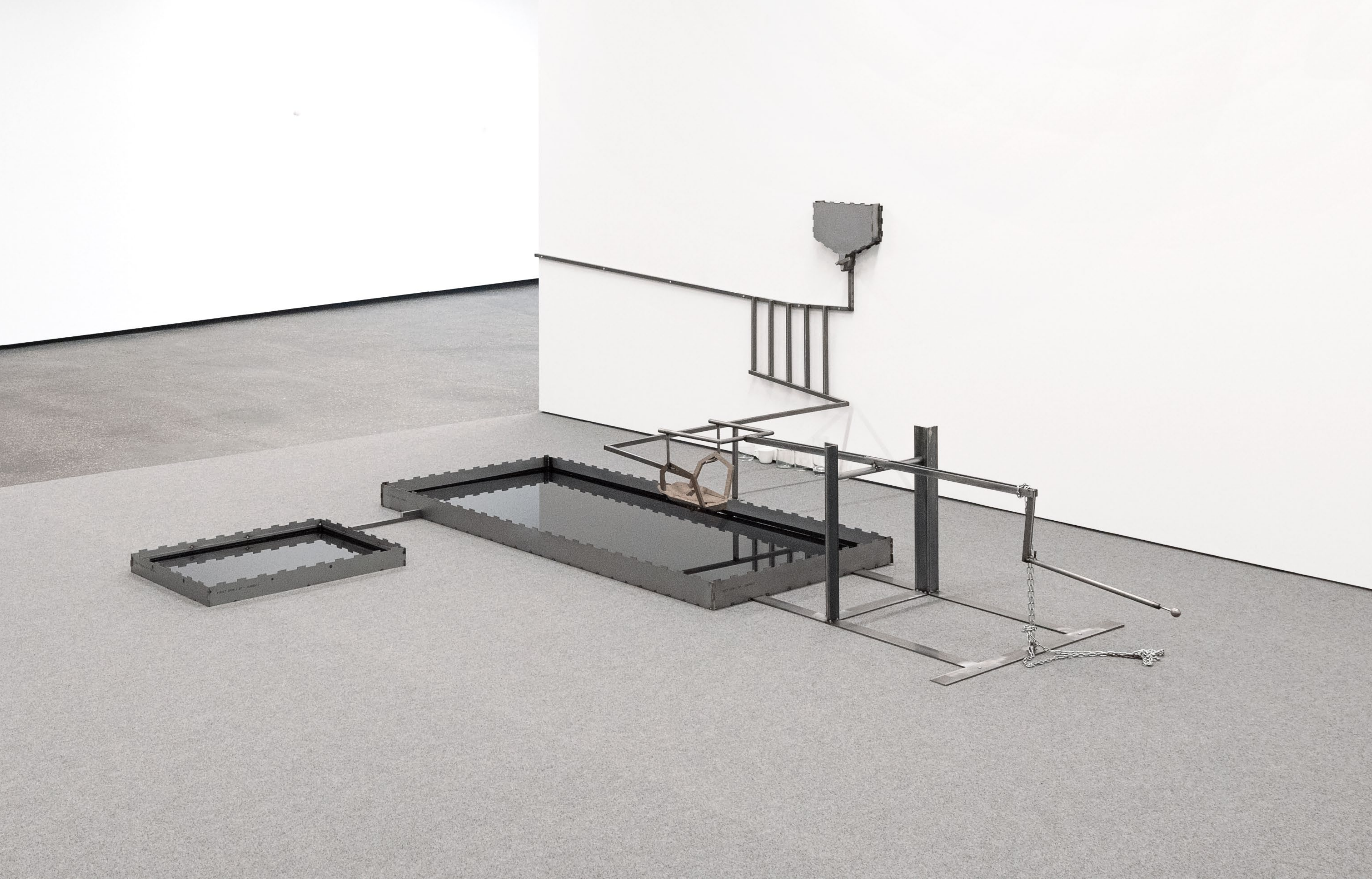
Steel, laser-engraved stainless steel  
15 pieces, each 10,5 x 26 x 0,3 cm - 2025



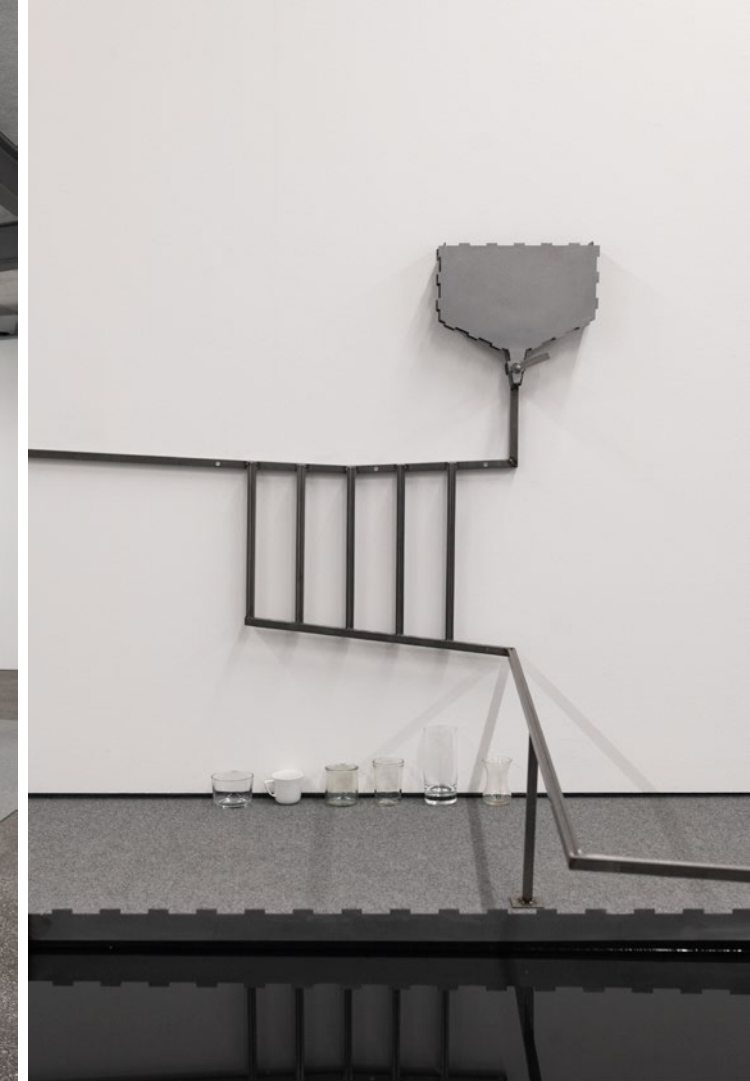
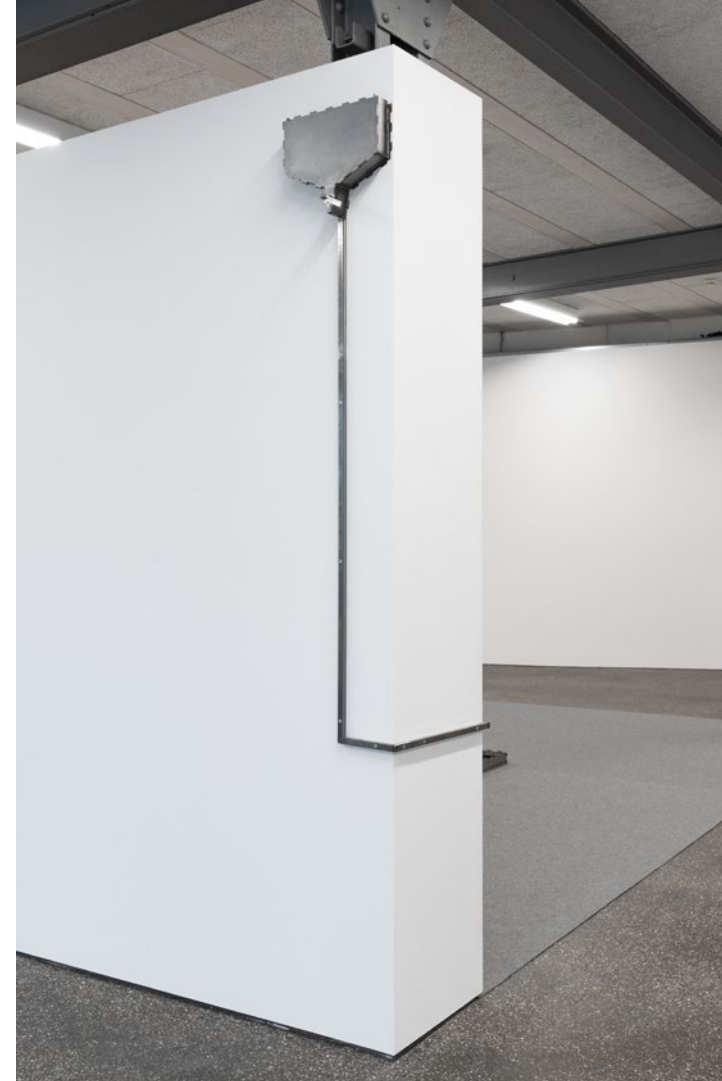
*Jaws (Lotus)*  
Bronze, Steel  
12 x 28 x 13 cm - 2025



*Deepear*  
Bronze, pearl, steel  
20 x 20 x 13 cm - 2025



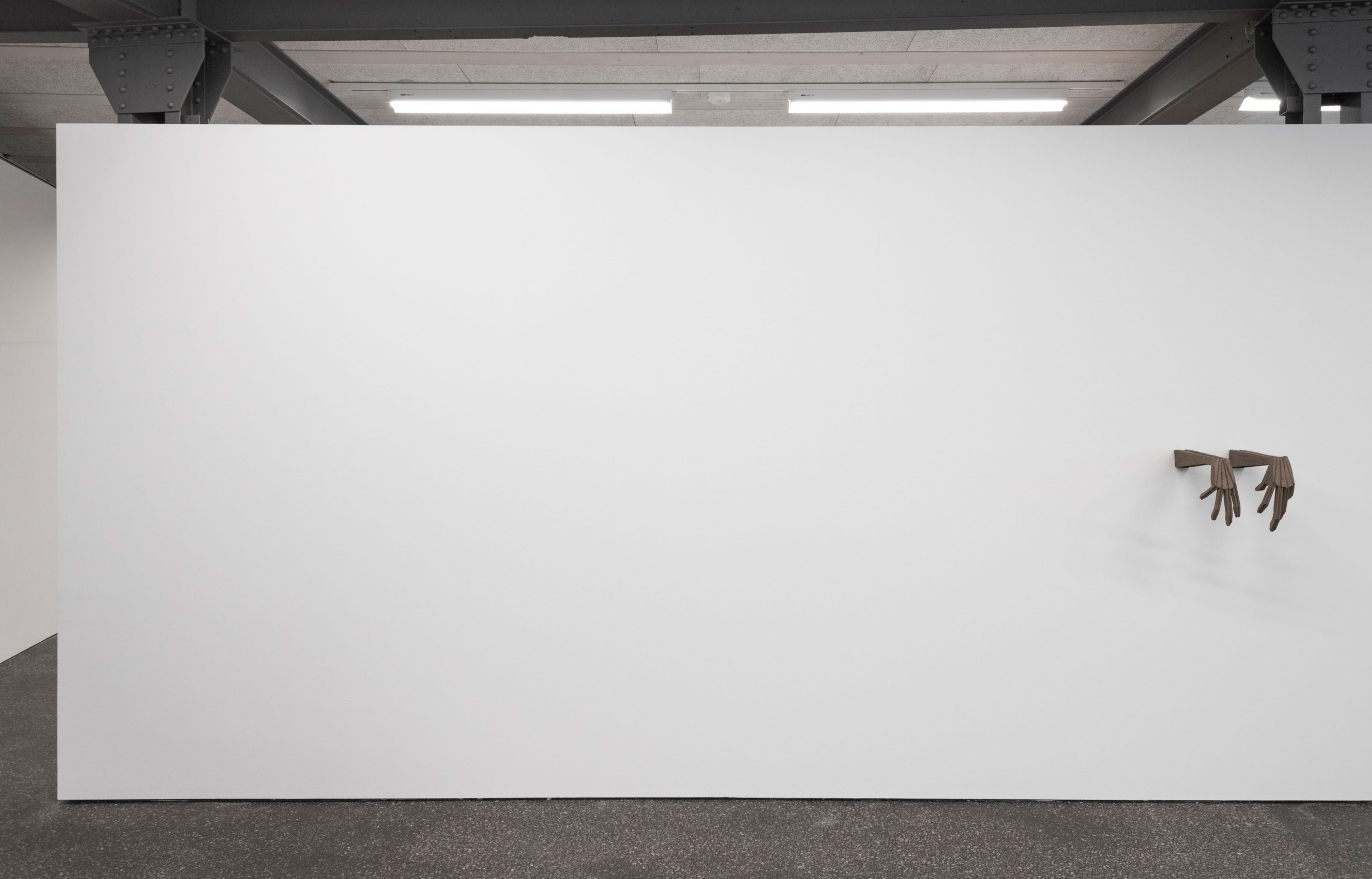




◀ *Impossible Fountain of me*  
Steel, red bronze, dark fluid, chain  
420 x 340 x 247 cm - 2025



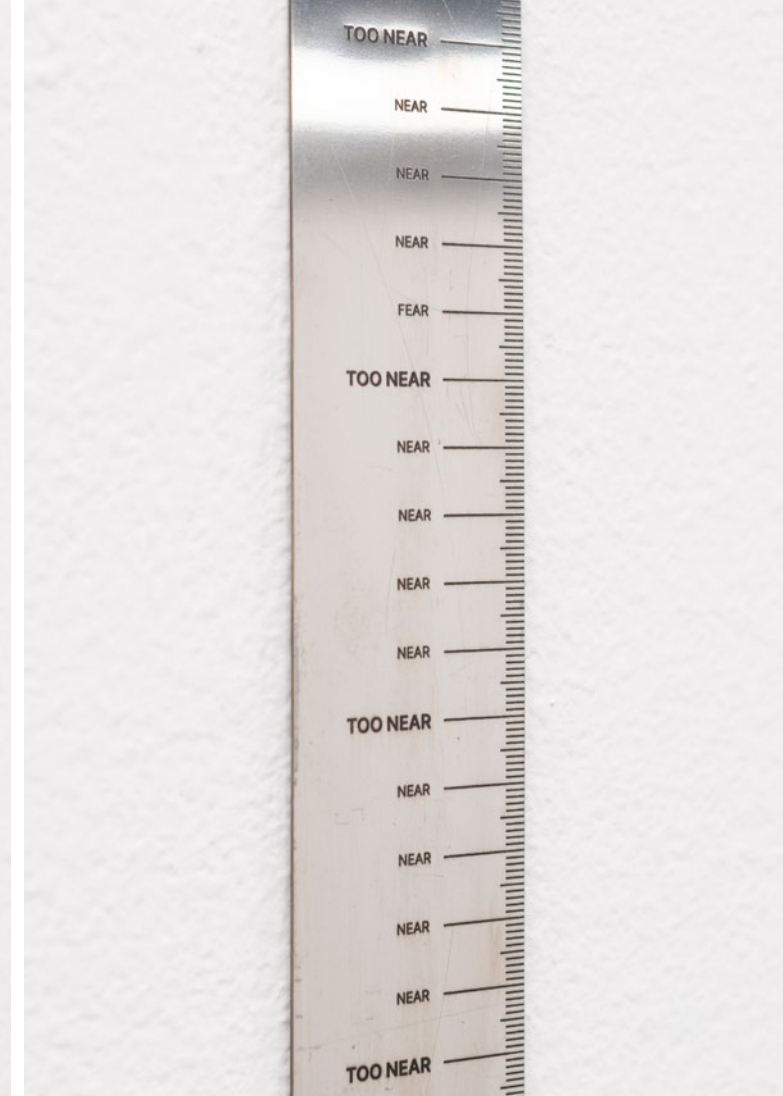
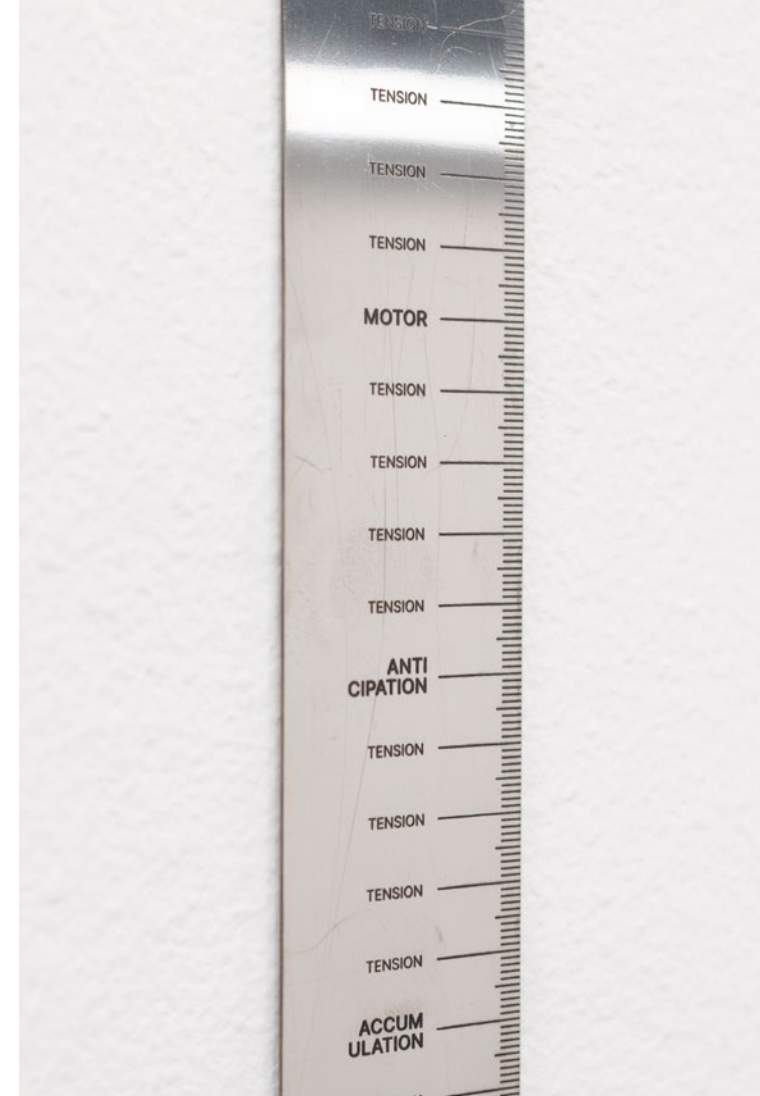
*The Fly*  
Bronze, copper wire  
32 x 50 x 24 cm - 2024





*Thermometer of Passions /  
To Want and to Want (Drop)*  
Bronze  
31 x 24 x 33 cm - 2024



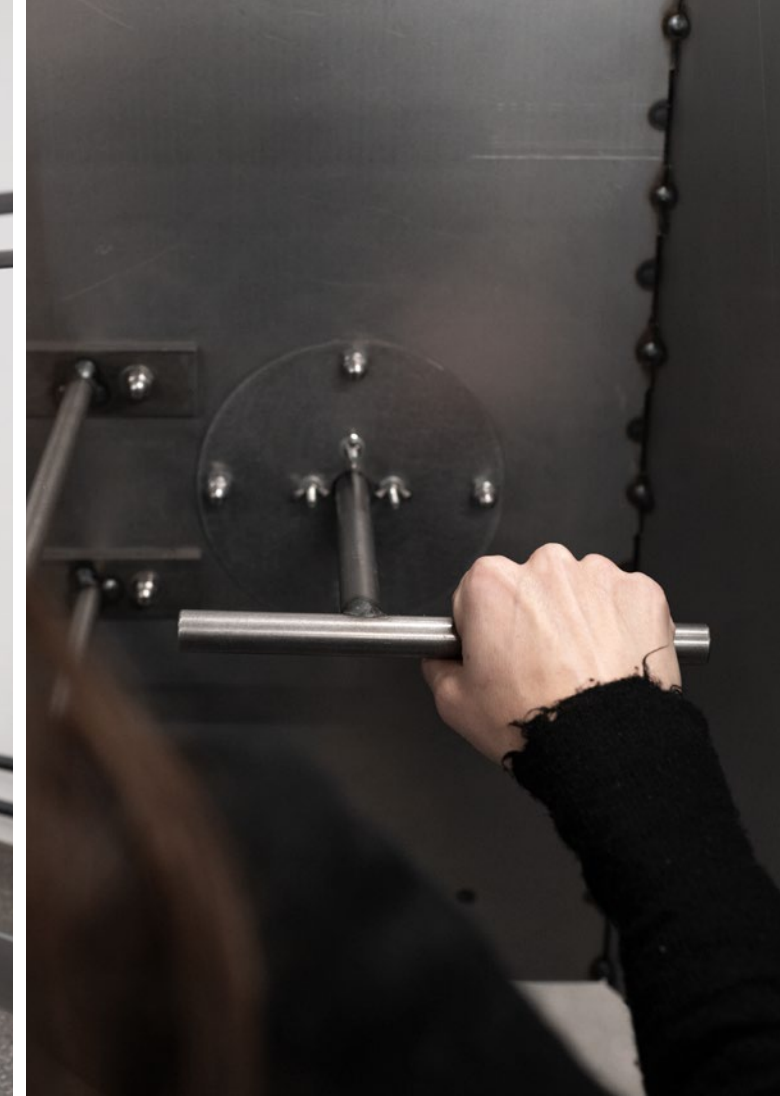


*Rulers*  
Laser-engraved stainless steel  
4 pieces, each 4 x 101 cm - 2025









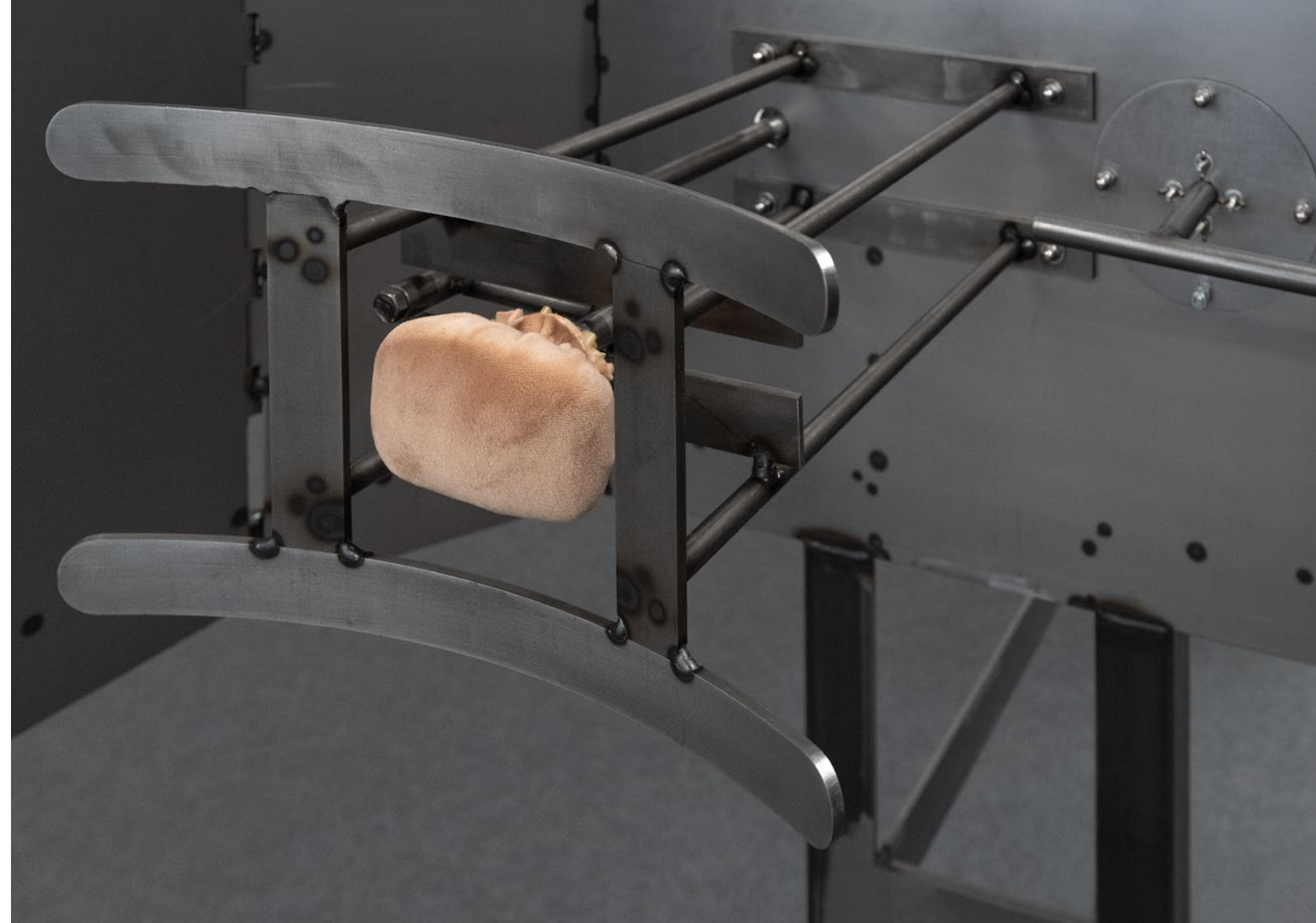
*Unshieldmachine*  
Laser-engraved and cutted steel, red bronze, velvet  
547 x 160,5 x 81 cm - 2025

*(here: fist/punch side)*



CH 11 / TOP  
2-01 / TOP

D. MCHN  
SHLDD  
VL  
SD



*Unshieldmachine*  
Laser-engraved and cutted steel, red bronze, velvet  
547 x 160,5 x 81 cm - 2025

*(here: heart side)*



UNSHLD MCHN  
CN.VL  
1-04 / FT

UNSHLD MCHN /  
CN.VL  
1-04 / FT

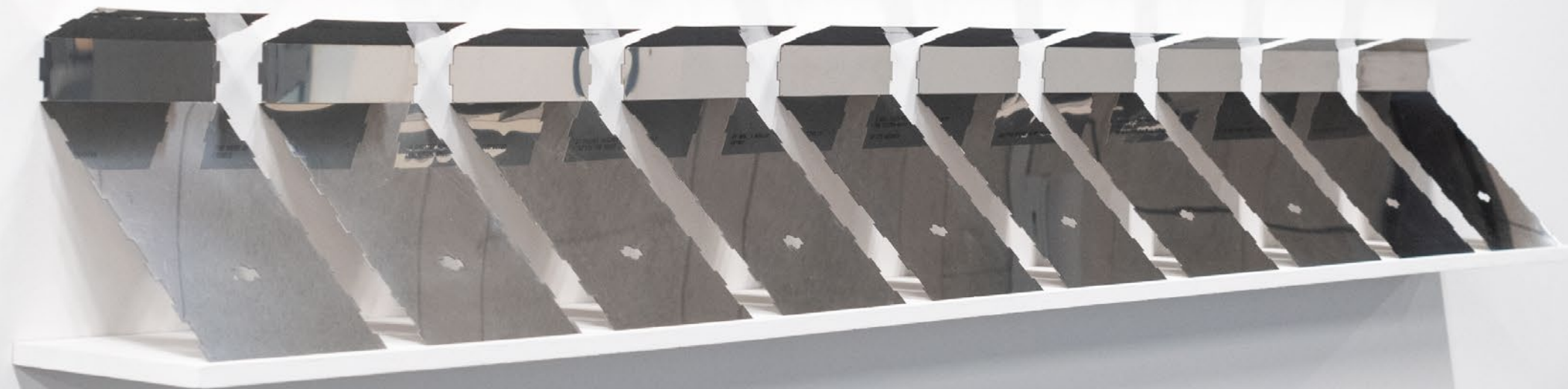




*Petite Sacrée Géométrie*  
Steel, stainless steel, wood, acrylic paint, bronze, dry avocado  
seed, copper leadf, cable, filament lightbulb, chain  
128,5 x 50 x 64,5 cm - 2025







*Reflective feelings (Poem)*  
Laser-cutted and engraved stainless steel  
10 parts, 170 x 122 x 31 cm - 2025

THE SKULLTHRO  
INTO HUMBNES

BY NOW, I WOULDN'T KNOW HOW TO RECEIVE IT  
ANYWAY



*Vertebra*

Bronze

26,5 x 4 x 5 cm - 2024



# KREDITE

CURATION AND TEXT: Irene Grillo

BRONZE CASTING: Fusionsi d'arte 3V

CONSTRUCTION IN STEEL for *Impossible fountain of me* and *Unshieldmachine*: Metallzone (Florian Kunz) / Sofia Durrieu

LASER CUTTING AND ENGRAVING: FHNW HGK Institut Kunst Werkstätten

PHOTOGRAPHIC DOCUMENTATION: Sebastian Schaub / Sofia Durrieu

WERKSTATT: Freiwerk

TRANSPORTS: Ramiro Oller, Julián Valverde, Valeria Leiva

INSTALL: Christof Nüssli, Stephan Wagner

Buenos Aires, 1980. French-Argentinian,  
based in Basel (Switzerland - CH) and Buenos Aires (Argentina - AR)

## SOLO SHOWS

2025

NN -|- ME, Altefabrik Rapperswill-jona . Curated by Irene Grillo

2024

PHANTOM LIMB, Kunstverein Heppenheim, DE

2023

UNPREDICTABLE FRUIT, Livie Gallery, CH  
PROTOLITO/ LIMEN, Ruth Benzacar, AR

2022

NEW ALTARS/ACUPUNCTURE IV D-FENCE, Swiss Art Awards, Basel, CH  
NEW ALTARS/ACUPUNCTURE, Performance Biennale BP21, Buenos Aires, AR

2019

MAGENMUND, Palazzina, Basel, CH  
AMENITIES, (duo show) Reaktor, Zurich, CH

2018

REMOTE CONTROL, Pasto gallery, AR

2017

RODEADOS (SURROUNDED). Duo show, Miranda Bosch and Cecilia Caballero Contemporary galleries. Curated by Santiago Bengolea, AR

2016

CUERPO EXTRAÑO (STRANGE BODY), Sputnik Gallery, Buenos Aires, AR

2015

ALGUNOS OBJETOS (SOME OBJECTS), La Onion, AR  
COMO DISOLVER UNA PIEDRA (HOW TO DISSOLVE A STONE), Mundo Dios, Mar del Plata

2013

FÓRMULA (mágica) [(magic) FORMULA)], Naranja Verde gallery, AR

## AWARDS

2025: FAARA - Fundación Ama Amoedo Residency program, Uruguay

2024: Shizuko Yoshikawa und Josef Müller-Brockmann Stiftung - finalist  
Kunst am Bau Tuffenwies Schulleanlage Stadt Zürich, Amt für Hochbauten - finalist

2022: Swiss Art Awards winner

2021-2022: Kunscredit Basel Stadt production grant winner.

Residency program 2-12, Cite Internationale des Arts, Paris, FR  
2020: Atelier Mondial - Tokas residency, Tokyo, Japan (postponed to 2022)  
2018-2019: Boca de fuego studios residency, Buenos Aires, AR  
2017: Oxenford Collection travel scholarship, field investigation, AR  
2016: Fundación Klemm Price, honorary mention of the Jury, AR  
Creation grant, National Fund of the Arts, AR

## SELECTED GROUP SHOWS

2024

MUEBLESCULTURA, exterior performatic sculpture, MALBA MUSEUM Escobar, AR  
WARM, curated by Gabriele Tossi , AplusB gallery, Brescia IT

2023

REFLEX ARCH, performative installation. *Del cielo a casa*, MALBA Museum, Buenos Aires, AR  
TEAR EATER, performance, *Das Gefuge*, curated by Chris Regn, Kasko, CH

2022

CATIVITIES, performance. *I hear a new world*, Fondation Beyeler, curated by Chus Martinez  
OUTOFORDER APP, phone app, *Beautiful soup*, Arts Council Korea and Dutch Culture, curated by Sofia Dourron  
CAT'S CRADLE, Kunstcredit Ausstellung, Kunsthalle Basel, curated by Len Schaller  
EMBODIMENTS, Livie Fine art, Zurich, CH

2021

INVISIBLE CITY, Rolf art, AR., Curated by Marcelo Esposito  
MAGENMUND, performatic installation at *Contrology*, Kunst Raum Riehen, Basel, CH Curated by Deborah Müller and Martin Chramosta  
I LOVE BUENOS AIRES, vewing room, Mor Charpentier, Paris, FR

2020

OUT OF ORDER, soft and diffuse performatic hacking device. *Life love justice* show, curated by Chus Martinez and Nikola Dietrich, Kusnsthau Baselland, CH  
THREE FORWARD ATTITUDES, *The Almost perfect town*, Basel, CH

2019

CARYATID, performance. *Kleine reparaturen* show, Kaskadenkondensator, Basel, CH  
IL NE FAUT PAS EN VOULOIR AUX ÉVÈNEMENTS, CEAAC Strasbourg, FR

2018

PUPPET-ME (or example of a five-legged walking stick) Performance for *Action, ritual and poetry* program, Ruth Benzacar gallery, AR  
DISARM, Federico Klemm Foundation, curated by Florencia Qualina, AR  
FIXED WAYS / MECHANICAL RESTRAINT, Munar art center, curated by Gonzalo Lagos, AR

2017

IN-TACT, Performance at "Perfuch" cycle, UV Studios, curated by Lolo&Lauti, AR  
CORRIDA. Performance, *The Center on the move* program, CCK, curated by Rodrigo Alonso  
AFFIRMATION. Performance, Sarmiento National Theater. Curated by David Nahón, AR  
OBRA (WORK), Pasto gallery, curated by Federica Baeza, AR

2016  
 AFIRMATION (draft). Performance, Sarmiento National Theater. Curated by David Nahón, AR  
 SQUATTED HOME, Bicentennial National House, curated by Valeria González, AR  
 12 IN A ROOM, Recoleta Cultural Center, curated by Jimena Ferreiro, AR

2015  
 VERGEL, María Casado Home Gallery, AR  
 ABOUT LINE, Kamm art space, curated by Julián León Camargo, AR

2013  
 TROPICAL MECHANICAL, in collab. with Ana Clara Soler, Isla Flotante gallery, AR

2012  
 A THOUSAND LEAVES, Isla Flotante gallery, curated by Viviana Blanco, AR  
 MONOS CROMOS, Isla Flotante gallery, AR

2011  
 CELEBRATION, Niceta gallery, AR

2009  
 T.R.A.S.H., National Fund of the Arts, curated by Rafael Cippolini, AR

## EDUCATION

2018-2020 Master of Fine Arts program, FHNW HGK Institut Kunst, directed by Chus Martínez. Switzerland (CH)

2015 PAC program (Contemporary Artistic Practices)

2014 Mentorship with Ernesto Ballesteros, Mentorship with Luciana Lamothe

2013 Workshop with Leticia el Halli Obeid

2009-2012 Drawing workshop with Viviana Blanco.  
 Ceramics courses with Gunga and Avellaneda School of Ceramics

2001-2009 Work as a freelance graphic designer and in different design studios

2001-2004 Graphic design studies, FADU/UBA (Faculty of Design of Buenos Aires)

2000-2001 One year travelling through Europe and Morocco

1998-2000 Fine Arts at the Prilidiano Pueyrredón

1998-2000 Philosophy studies, UBA (University of Buenos Aires)

1998 Lycée Jean-Mermoz, literary Baccalauréat

## TEACHING & LECTURES

2025 Manglar program (AR)  
 2024 Manglar program - guest (AR)

2022 Seminar Leila Tschopp crit program (AR)  
*The touch* lecture series. FHNW Institut Digitale Kommunikations-  
 Umgebungen (CH)

## PUBLICATIONS & RECENT PRESS ARTICLES

Cover image for the book *Distopías y microutopías*, by scholar Elena Oliveras  
<https://www.planetadelibros.com/libro-distopias-y-microutopias/406039>

<https://www.kunstbulletin.ch/magazin/current-issue>

<https://www.kunstbulletin.ch/magazin/kunstbulletin-1-22024/sofia-durrieu-wenn-vorgaben-freiraume-eroeffnen>

<https://www.faz.net/aktuell/feuilleton/kunstmarkt/kunstmesse-arco-in-madrid-im-meer-der-moeglichkeiten-18704215.html>

<https://artline.org/2022/06/11/sofia-durrieu/>

[https://www.clarin.com/revista-n/arte/sofia-durrieu-cisne-maquinas\\_0\\_D4Fi0zQD4M.html](https://www.clarin.com/revista-n/arte/sofia-durrieu-cisne-maquinas_0_D4Fi0zQD4M.html)

<https://hipermedula.org/2023/06/protolito-limen-de-sofia-durrieu/>

## ART FAIRS

Arco Madrid 2024 - Main section, Ruth Benzacar  
 Art Cologne 2023, main section, Livie Gallery  
 Arco Madrid 2023 - Main section, Ruth Benzacar & Livie Fine Art  
 ARCO Madrid 2020, main section, Ruth Benzacar Gallery. Madrid, Spain  
 ARCO Madrid 2019, opening section, Pasto Gallery. Madrid, Spain.  
 ArtBO 2018, main section, Pasto Gallery. Bogotá, Colombia.  
 ART MARKET, Pasto Gallery. Córdoba, Argentina.  
 ArteBA 2018, Stage section, Pasto Gallery. Buenos Aires, Argentina  
 ArteBA 2017, Barrio Joven, Sputnik Gallery. Buenos Aires, Argentina  
 ArteBA 2016, Barrio Joven, Sputnik Gallery. Buenos Aires, Argentina

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Ich werde vertreten durch :

Ruth Benzacar Gallery (Argentina)

[www.ruthbenzacar.com/artistas/sofia-durrieu/](http://www.ruthbenzacar.com/artistas/sofia-durrieu/)

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kontakt:

mora@ruthbenzacar.com

Livie (Schweiz)

<https://liviegallery.com>

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kontakt:

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marie@liviegallery.com

