

NO NAME

A HUNDRED WAYS TO DISAPPEAR

APRIL 11 – JUNE 24 2025

Alfredo Aceto - Pierre Allain - Jānis Avotiņš - Olga Balema - Martin Boyce - stanley brouwn

Tatjana Danneberg - Latifa Echakhch - Matthias Groebel - Stefana McClure - Paulo Nazareth

Matthias Odin - Berenice Olmedo - Michel Parmentier - Jerónimo Rüedi - Nora Turato

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As a counterpoint to the imperative of the self, its development and its visibility, another temptation has emerged in the realms of thought, art, and literature: that of being less, of disappearing. A movement that would stand as a critical resistance to the current injunctions to performance, hyper-visibility and self-construction: substituting the fragmentary for the affirmation of a form and a subject creates a space for reflection. To disappear does not mean leaving nothing behind, but rather to re-evaluate what remains after the withdrawal.

Intermittent appearance, erasure, removal, or disappearance are all circumventing strategies that the works brought together for this exhibition engage with. Between presence and absence, what endures and what fades, the imprint and the void, avoidance emerges as an alternative to the escalation of the visible.

“To look at what you wouldn’t look at, to hear what you wouldn’t listen to, to be attentive to the banal, to the ordinary, to the infra-ordinary”

- Paul Virilio, *The Aesthetics of Disappearance*, ed. translated by Philip Beitchman Cambridge, MIT Press, 2009 (p. 47)

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A l'envers de l'impératif du soi, de son développement et de sa visibilité, on a vu émerger dans le champ de la pensée, de l'art et de la littérature une autre tentation, celle du moins, d'être moindre, de disparaître.

Un mouvement qui s'inscrirait en contrepoint critique aux injonctions actuelles à la performance, à l'hyper visibilité et à l'auto construction, en substituant à l'affirmation d'une forme et d'un sujet le fragmentaire, et ainsi créer un espace de respiration et de réflexion. Car disparaître ne signifie pas ne rien laisser derrière soi, mais réévaluer ce qui subsiste après le retrait.

Apparition intermittente, effacement, retrait ou disparition sont autant de stratégies de contournement avec lesquelles les œuvres réunies pour cette exposition jouent ; entre présence et absence, ce qui demeure et ce qui s'efface, l'empreinte et l'oubli. Un évitement comme une alternative à la surenchère du visible.

“Regarder ce qu'on ne regarderait pas, écouter ce qu'on n'entendrait pas, être attentif au banal, à l'ordinaire, à l'infra-ordinaire”

- Paul Virillo, Esthétique de la Disparition (p.42) «Biblio Essais», Le Livre de Poche, 1994 édition originale, Balland, 1980

ALFREDO ACETO

Born in 1991 in Torino, Italy
Lives and works in Geneva, Switzerland

Alfredo Aceto's Campanula sculptures explore the syndrome of amusia, a condition the artist experiences, which affects the perception of music and the processing of sounds. The work is composed of resin and bells, objects historically associated with sound and music, but also with silence and absence. In this context, the bells become ambiguous symbols, oscillating between sonic potential and the impossibility of producing a melody. The blue resin evokes the foam that once covered the poles of the schoolyard where the artist spent his childhood—a material he used to sculpt with his fingernails. This resin symbolically absorbs the vibrations of the bells, reinforcing the idea of sensory alteration and a solitude that is both sonic and social, reflecting the artist's experiences of isolation during his youth.

ALFREDO ACETO
Campanula VI, 2022
Polystyrene, polyurethane resin,
acrylic paint and bells
185 x 20 x 20 cm
72.8 x 7.8 x 7.8 in.





PIERRE ALLAIN

Born in 1998 in Nantes, France
Lives and works in Paris, France

Pierre Allain's work investigates the different modes and limits of perception. Utilising materials found in cinema, machinery, and medicine, Allain questions the way in which information is recorded and filtered. The repetition of gestures continues his interest in invisible and mental phenomena affecting the human. His works offer no resolution to the present emptiness—instead, they are a vibration in the space.

An intercom recites messages posted on a forum by internet users searching for films and TV series, some of whose scenes have traumatized them. These unanswered testimonies evoke fragments of images, memories, dreams, and descriptions of troubled emotional states. When put together, they reflect the psychological imprint of the entertainment industry on its audience and the ability of fiction to give form to an underlying structural unease. The title evokes both the temporary loss of a word, as if repressed, and language, which, by reading these testimonies aloud, becomes infused with their toxicity.

PIERRE ALLAIN
Tip of my tongue, 2022
Intercom, loud speaker
40:52 min loop
49.3 x 15.5 cm
19.4 x 6.1 in.





PIERRE ALLAIN
Self-monitoring (I), 2023
Apromud P150, Aproflo, stainless steel, screws
45 x 4.5 x 5.2 cm | 17.7 x 33.3 x 2 in.



Self Monitoring (I) is made from a superabsorbent polymer extracted from the pharmaceutical and chemical industries, a material used for gelification and as a thickening stabilizing agent in hygiene and cleaning products. Capable of absorbing and retaining large amounts of liquid and capturing ambient moisture, the sculptures function as sensors or monitoring devices. By recording and memorizing the hygro-metric variations of the space and embodying the interactions occurring in the environment, this wall sculpture evokes the porosity between the interior of our bodies and external agents.



JĀNIS AVOTIŅŠ

Born in 1981 in Riga, Latvia
Lives and works in Riga, Latvia

Jānis Avotiņš's paintings take us to a temporal and spatial vacuum, a state of suspension. Timeless and time-specific, indeterminate and multivalent, real and imagined aspects of reality seem to coalesce in diffuse colours and lighting, while the pictorial spaces oscillate between resolution and clear composition. The grainy, cloudy visual language is reminiscent of the faded photographs from the early days of the medium. Occasionally, the figures seem to detach from the surface; the outlines become blurred and diminish, thus symbolizing moments of transformation and dissipation. This allows Avotiņš's paintings to capture the volatility and thrownness of human existence.

It is precisely through this detachment from the context and by way of metaphors of exclusion and emptiness that mechanisms of cultural collective symbolisms or ideologies are reflected: The figures, unembedded in any environment—i.e., in no attributable milieu or function—are left to their own devices. Avotiņš's artistic practice always reflects subjective and objective constructions of reality as well as the transformation and expansion of social structures and truths.

JĀNIS AVOTIŅŠ
Untitled, 2022
Oil on canvas
66.2 x 27.2 cm
26 x 10.7 in.





JĀNIS AVOTIŅŠ
Untitled, 2022
Oil on canvas
56 x 53 cm | 22 x 14 in.



JĀNIS AVOTIŅŠ
O.t, 2019
Oil on canvas
35 x 59.5 cm | 13.7 x 23.4 in.



JĀNIS AVOTIŅŠ
Untitled, 2022
Oil on canvas
32.3 x 49.5 cm | 13.7 x 23.4 in.

OLGA BALEMA

Born in 1984 in Lviv, Ukraine
Lives and works in New York, NY

Olga Balema's sculptural practice is inherently responsive to space, with her works reflecting and interacting with the visual and aesthetic qualities of their exhibition environments. Her Loop series emerges from a two-decade exploration of material language, using bent and fused transparent polycarbonate sheets. These sculptures simultaneously frame and integrate their surroundings, inviting light and space into their reflective and translucent surfaces.

Depending on the viewer's perspective, the works shift dramatically—at times nearly invisible against the gallery floor and walls, defined only by spectral outlines, and at others catching and fracturing light to mirror and distort architectural geometry. This dynamic interplay between visibility and disappearance is central to Balema's work, as her sculptures transform with changing light and the viewer's movement. Her works exist in a fluid state, refusing permanence and embracing constant evolution.

OLGA BALEMA
Loop 870, 2024
Polycarbonate, solvent
118 x 45 x 31 cm
46.5 x 17.7 x 12.3 in.





MARTIN BOYCE

Born in 1967 in Hamilton, Scotland
Lives and works in Glasgow, Scotland



In an extended act of homage, deconstruction and re-imagining, Martin Boyce's work explores the legacy of modern design and architecture from the first half of the 20th century. A legacy imbued with the dream of a better society, which the creators of the time sought to achieve through their practice.

These dreams—now shattered—have left behind remnants of forms and ideas that Boyce uses to inform his sculptures and paintings. Alongside the references to iconic design objects, Martin Boyce's work also includes the reinterpretation of everyday urban objects. Fences, trash bins, and lanterns are incorporated into a wider body of work infused with the language of urbanism and punctuated with moments of unexpected tenderness and beauty.

As for the recognizable form of the wall mounted telephone, the retro futurist appearance of these landline telephones not only alludes to their own battle against obsolescence but also speaks to gesture and communication, to geography and separation; the space between two people.

MARTIN BOYCE

Under the moon, at the end of the line, 2021

Acrylic on aluminum, painted silicone moulded vacuum cast resin,
coiled telephone cable, steel

167.5 x 111.5 x 11 cm

65.9 x 43.8 x 4.3 in.

stanley brouwn

stanley brouwn does not publish any photographs of his work or any biographical or bibliographical details. Since his work is mainly about measurements and real distances, any image of his work could only be seen as a distortion.

stanley brouwn
Distance (1 step) on distance (1 m), 1978
Ink and pencil on paper
115 x 10 cm
45.2 x 3.9 in.



TATJANA DANNEBERG

Born in 1991 in Vienna, Austria
Lives and works in Vienna, Austria

By experimenting with materials and processes for transferring images to canvas, Tatjana Danneberg transforms her candid analogue photographs into expressive paintings. Using point-and-shoot cameras, the artist seeks to prolong occasional memories by depicting relatives, acquaintances, and everyday objects in familiar and often intimate shots. To make the transition from photography to painting, the images are first enlarged and printed by inkjet onto sheets of plastic foil. They are then painted with gesso, left to dry and wetted again, before finally being separated from the foil and transfer-red to canvas.

The final result is only known once the sheet is removed from the canvas, revealing fragments of objects, everyday actions, or even a total absence of action. The brushstrokes applied by the artist intuitively follow the composition of the photograph, adding movement while obscuring part of the image. These shots purposefully reveal moments where action or the lack of it manifests. The artist is preoccupied with the nature of images and the possibilities that can unfold through their manipulation and deconstruction; a painterly attitude emerges defined by an in-depth material and processual experimentation.

TATJANA DANNEBERG

Schlaraffenland (The Land of Cockaigne), 2021

Ink-jet print, gesso, glue on canvas

300 x 200 cm

118.1 x 78.7 in.

TATJANA DANNEBERG
Better lost than found, 2020
Gouache, ink-jet print gesso, paint primer and glue on canvas
75x50 cm
29.5x19.7 in.



LATIFA ECHAKHCH

Born in 1974 in El Khnansa, Morocco
Lives and works in Vevey, Switzerland



LATIFA ECHAKHCH
Erratum, 2004-2013
Broken tea glasses scattered on the floor
Variable dimensions



At once poetic and political, gentle yet critical, intimate yet public, Latifa Echakhch recontextualizes everyday objects, culturally significant items, and national symbols, stripping them from their original meaning to reveal them in a new light. Moroccan tea glasses, carpets, airmail envelopes, sugar, discarded carbon paper, and legal or political documents are imbued with new and broader significance through her artistic perspective.

In Erratum, fragments of broken Moroccan tea glasses are scattered across the floor in front of a wall. The intricate motifs that once decorated these glasses are no longer recognizable, and the objects have been stripped of their original function. In this fictional mise-en-scène, these domestic objects are violently transformed, bearing the traces of their journey and inviting reflection on the tension between their former purpose and their current state.

MATTHIAS GROEBEL

Born in 1958 in Aachen, Germany
Lives and works in Cologne, Germany

In the 1980s, amid the rise of pocket-sized point-and-shoot cameras, Matthias Groebel began documenting his surroundings, capturing the everyday life of the economically prosperous yet culturally repressed and divided Germany, as well as its brewing subcultural undercurrents. Attuned to the rage and tenderness intertwined in ecstatic bodies, the work portrays an understanding of alternative spaces as information systems that circumvent official institutions.

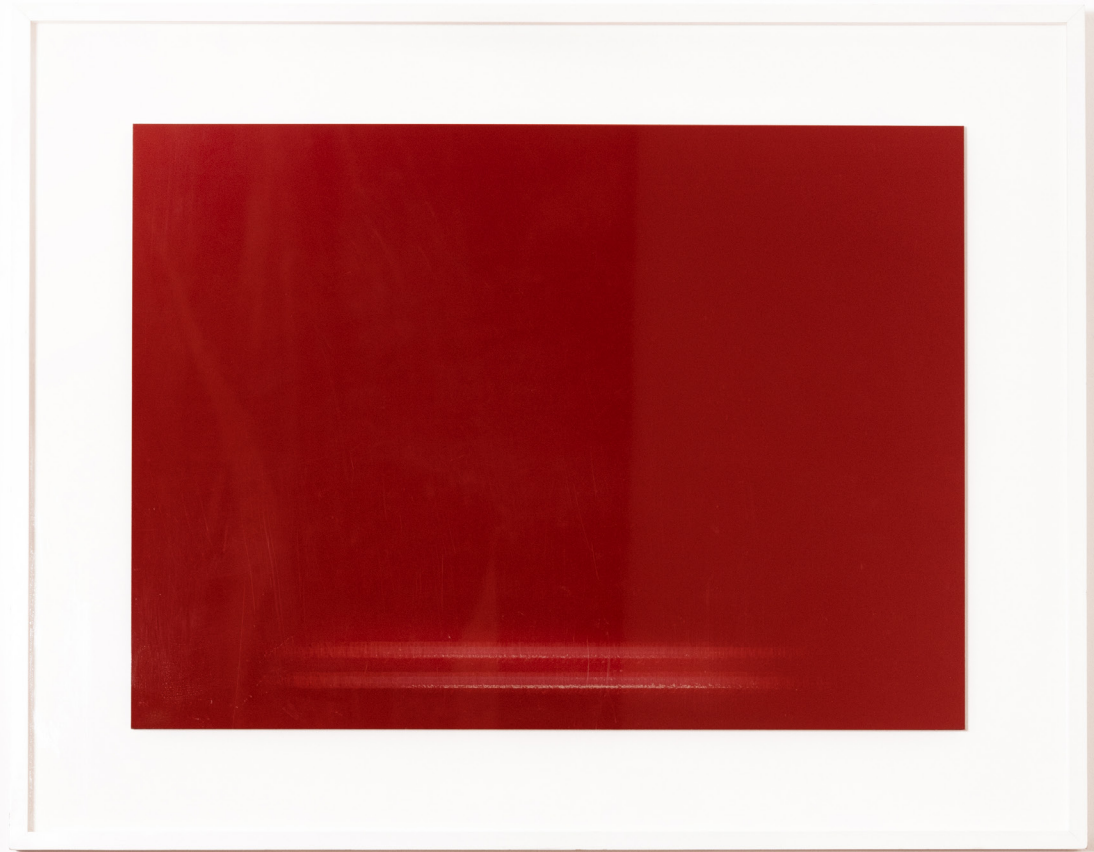
Groebel uses alchemical DIY processes to transfer photographic images onto canvas with homemade emulsion liquids, creating a unique painterly texture. The inter-play between sepia-toned photographs and gestural brushstrokes, where thick layers of oil paint obscure or enhance the image, emphasizes the spatial depth and atmospheric quality of his work. In this way, Groebel paints what isn't explicitly visible in the photographs—perhaps an emotional residue or physical memory—adding a deeper, sensual layer to documentary imagery.



MATTHIAS GROEBEL
Untitled, 1987
Photo emulsion and oil on canvas
95 x 95 cm
37.4 x 37.4 in.

STEFANA McCLURE

Born in 1959 in Lisburn, Ireland
Lives and works in New York, NY




STEFANA McCLURE

Late spring: English subtitles to a film by
Yasuhiro Ozu, 2010

Wax transfer paper mounted on dibond

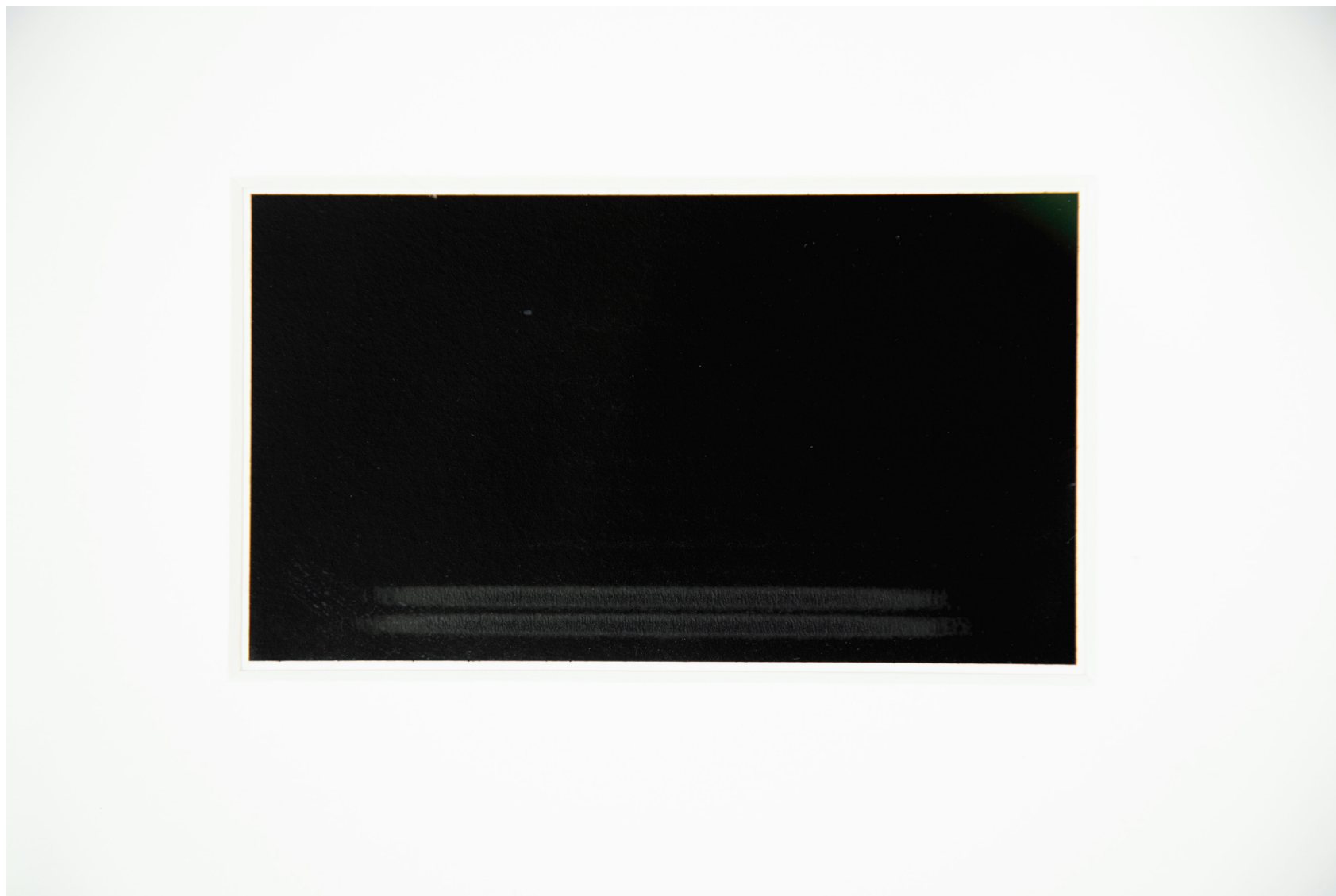
59.7 x 75.6 cm

24 x 30 in.

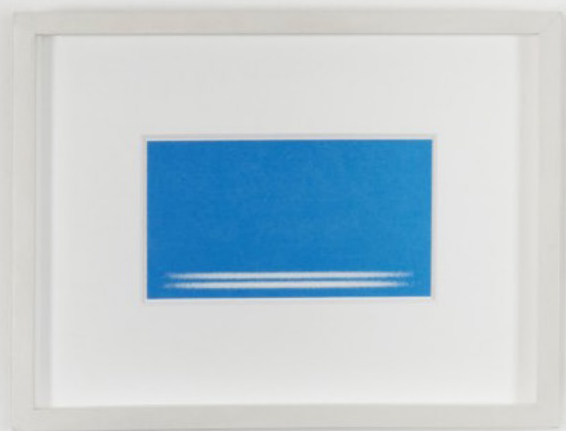


Fragmentation, obliteration, and reconstruction of information characterize McClure's work. Primarily working with the manipulation of text, Stefana McClure translates, trans-poses and decodes the synesthetic structure connecting text and image, unveiling a new reality.

In her ongoing Films on Paper series, she laboriously traces all the subtitles that appear in a film, on top of each other in layers, and then transfers them to a piece of plain, colored paper. The result is an abstract landscape of color and text, always the size of the screen on which she saw the film, that captures not the story or cinematography of a film but the shape and placement of its text, the part of the picture you're normally supposed to see right through. McClure explores ideas of language, and translation, and how linguistics and sound can take on a physical form.



STEFANA McCLURE
M: English subtitles to a film by Fritz Lang, 2003
wax transfer paper mounted on rag
7.62 x 12.7 cm | 3 x 5 in.



STEFANA McCLURE

Helen of Troy: closed captions to a film by
Robert Wise, 2004

Blue transfer paper mounted on rag

7.62 x 12.7 cm

3 x 5 in.



STEFANA McCLURE

Read my lips: English subtitles to a film by
Jacques Audiard, 2005

Wax transfer paper mounted on rag

7.62 x 12.7 cm

3 x 5 in.



STEFANA McCLURE

The Gold Rush: closed captions to a film
by Charles Chaplin, 2004

wax transfer paper mounted on rag

10.79 x 13.97 cm

4 x 6 in.

PAULO NAZARETH

Born in 1977 in Governador Valadares, Brazil
Lives and works in Minas Gerais, Brazil (when he is not travelling)

The feeling of displacement and the condition of exile experienced by many emigrants is at the center of Nazareth's performance *Para cuando ellos me busquen en el desierto* (l.t.: When they'll look for me in the desert). Shot with an amateurish video camera, the performance takes place in the Sonora Desert, located along the U.S.-Mexico border, a land crossed everyday by emigrants in their attempt to illegally enter the U.S., escaping the control of the border police. In the video, Paulo Nazareth takes his shoelaces off, puts his shoes on backwards and starts walking around in circles, hoping to confuse his trail and thus mislead whoever is chasing him, whether border guards or others.



PAULO NAZARETH
Para cuando ellos me busquen en el desierto, 2012
Video performance
11:57 min
Edition 3/5 +2AP

MATTHIAS ODIN

Born in 1995 in Lyon, France
Lives and works in Paris, France

Matthias Odin investigates our relationship with familiar objects through works that evoke his own experiences. From his roamings in the city, he has kept souvenirs in the form of abandoned or salvaged objects that become components of his sculptures, assemblages and installations. He indirectly portrays the people who have temporarily hosted him by show-casing some of their belongings, here a work made with a bathroom mirror, a refrigerator shelf, and a postcard gifted by a friend. Integrated into these assemblages and highlighted by a luminous aura, these objects are transformed into relics, preserving the traces of this emotional ecosystem.

MATTHIAS ODIN
Présence, 2024
Postcard, clamps-glasses welded onto a steel
frame, matt varnish, mirror, plywood, fridge
shelf, wall lamp
38 x 45 x 9,5 cm
15 x 17.7 x 3.7 in.





BERENICE OLMEDO

Born in 1987 in Oaxaca, Mexico
Lives and works in Mexico City, Mexico

Berenice Olmedo is known for her sculptures and kinetic objects, in which she often integrates prostheses and orthoses. Her fusions of body parts challenge the notion of human wholeness and draw attention to the political dimensions of disability, illness and care. The artist engages with standardized expectations of our bodies and explores the extent to which external aids are essential to human existence. By reusing forms and materials from the medical field, she questions the pursuit of efficiency and seamless perfection in favor of a more physical, political, and existential contemporary experience.

BERENICE OLMEDO

Zyanya, 2023

Thermolyn orthoprosthesis, suction
valve for prosthesis, tom holders

115 x 45 x 25 cm

45.3 x 17.7 x 9.8 in.



MICHEL PARMENTIER

Born in 1938 in Paris, France
Died in 2000 in Paris, France

Radical artist Michel Parmentier challenged the traditional methods of art-making and authorship by centering his work on the refusal of gesture, narrative and emotion.

He is best known for his paintings of bold horizontal stripes, each 38 centimeters high, on large canvases using the pliage technique which he borrowed from Simon Hantaï. During each of the three years he created these paintings, the artist adopted a new color as the focal point of his works. Starting in 1966, he used blue. In the following years, he used gray and red, respectively.

In 1967, Parmentier co-founded the group BMPT which stands for Buren, Mosset, Parmentier and Toroni. The four artists rejected the idea of commodifying art and were de-dicated to reducing it from grandiose shows of symbolism and skill to merely the application of paint to a canvas. Parmentier left BMPT in December 1967 and stopped painting completely in 1968. Nevertheless, he resumed creating art in 1983 with a new series of black paintings. He also began experimenting with transparent tracing paper, barely visible graphite script, and other folding techniques to distance himself from producing works that were overly determined in both form and content.

MICHEL PARMENTIER

5 avril 1991, 1991

White pastel applied flat, vertically, on tracing paper, 7 horizontal
alternating bands 38 cm wide (4+3), and, at the top and bottom,

2 blank partial bands of 19 cm

304 x 300 cm

119.6 x 118.1 in.



JERÓNIMO RÜEDI

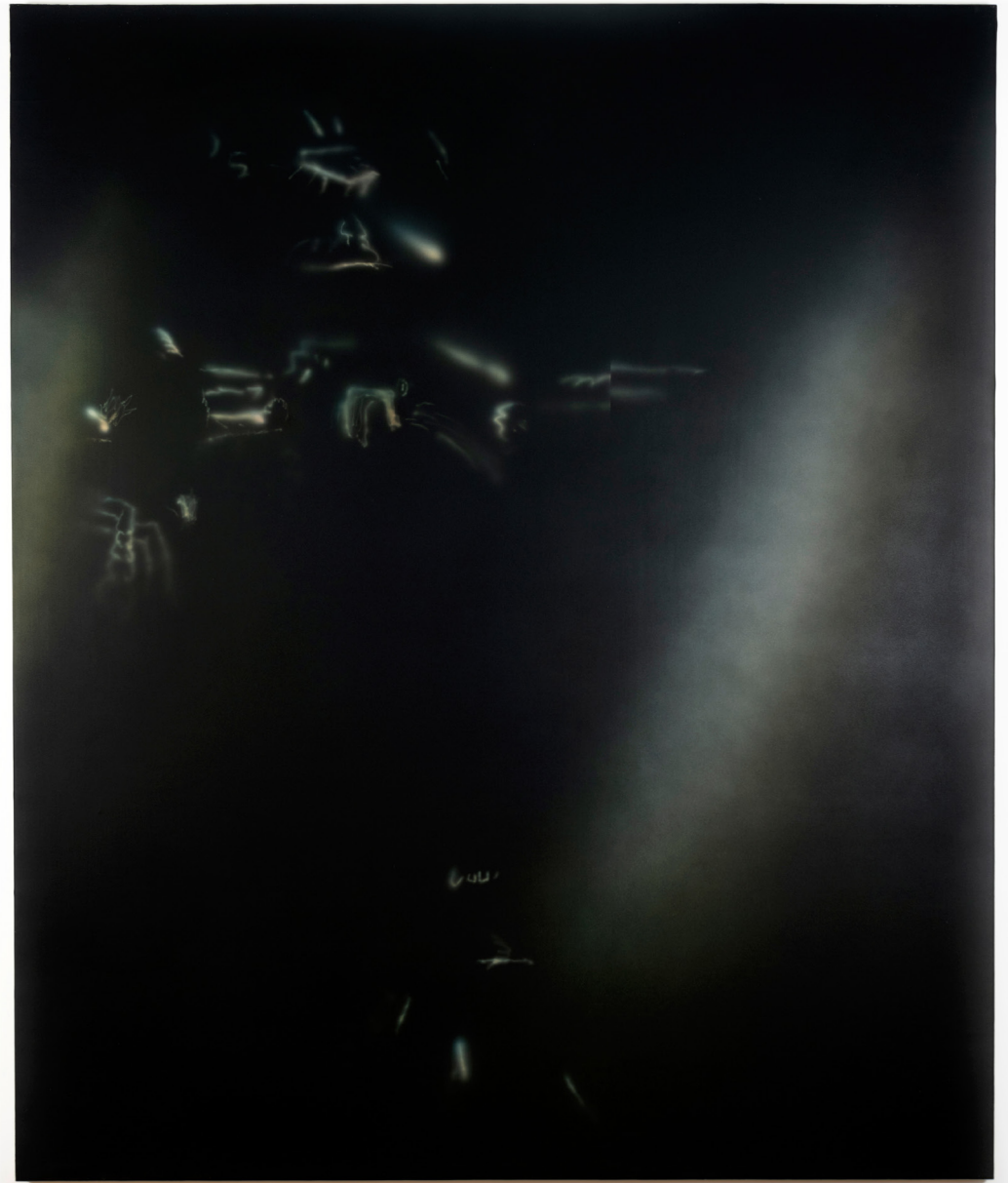
Born in 1981 in Mendoza, Argentina
Lives and works in Mexico City, Mexico

Jerónimo Rüedi explores the limits of systems of meaning— visual, linguistic, or conceptual—and the moments when they fail or fragment. His work revolves around the ambiguity and insufficiency of communication, inviting viewers into an open and evolving process of interpretation.

His paintings, free of narratives or defined structures, create a space where meaning constantly shifts, shaped by individual imagination. Through abstraction, Rüedi disrupts any attempt at definitive conclusions, with his forms becoming “impossibles” lacking fixed meaning.

Rather than icons or symbols, he presents ephemeral and resistant traces, capturing the fragile moment when thoughts emerge before solidifying into language. His work embodies change and impermanence, existing in a constant state of becoming—like fleeting apparitions seeking meaning.

JERÓNIMO RÜEDI
I'm texting to the vacuum and—obviously—the vacuum
doesn't text back, 2022
Acrylic on canvas
190 x 160 cm
74.8 x 63 in.





JERÓNIMO RÜEDI

She makes a perfect system every day. she makes it work, 2022

Acrylic on canvas

200 x 150 cm

78.7 x 59 in.

JERÓNIMO RÜEDI
Chora#1, 2022
Acrylic on canvas
50 x 40 cm
19.7 x 15.7 in.



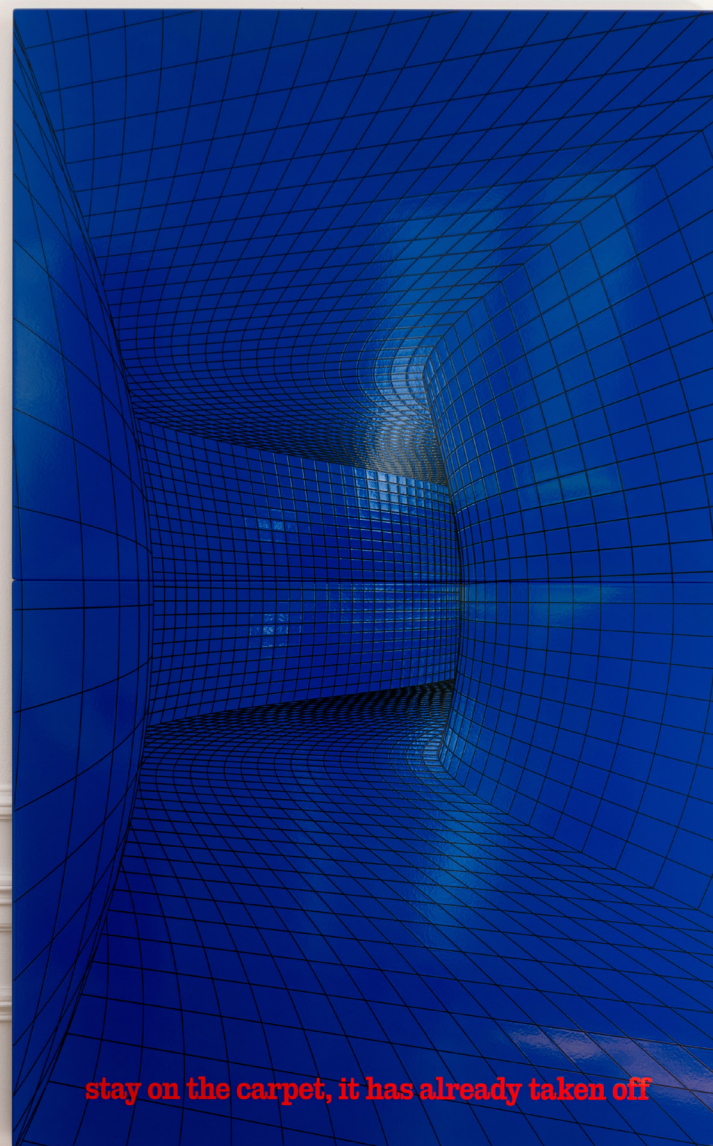
NORA TURATO

Born in 1991 in Zagreb, Croatia
Lives and works in Amsterdam, The Netherlands

Nora Turato examines the ephemeral and versatile nature of language as well as our collective experience of the incessant current-day stream of words. Using text as her artistic source material, Turato collates and dissects the cacophonous barrage of information we find ourselves confronted with daily. Funneling appropriated words, fragments and quotes into performances, books, enamel panels, installations, and video works, the artist arrives at captivating incantations that harness the essence and the nonsense of what collectively moves us.

The enamel works from this series, with phrases rendered in a serif font, are reminiscent of 1980s vector graphics. The work's grids depict tunnels with a round vanishing point. A visual symbol of the decade, the grid is representative of its optimism for technology and a computer-driven society. Previously synonymous with creating a futuristic space full of possibility, here it perhaps describes a future that never was.

Turato's glossy works tap into an omnipresent phraseology and extend its short half-life to reveal a liminal space between prophecy and lunacy, perception and reality. Plucking, processing and performing contemporary concerns and parlance, the artist presents strangely intimate incantations that channel both the essence and the nonsense of what collectively moves us.



NORA TURATO
Stay on the carpet, it has already taken off, 2023
Vitreous enamel on steel
Two elements
Overall dimensions:
192 x 120 x 3 cm
75.6 x 47.2 x 1.2 in.



The works from this series epitomize the lustrous, blown-up appearance of post-proof graphic design. Absurdist as the sequences of layered texts appear to be, they express moments of visual clarity to the viewer. Sifting through the debris of culture, Turato attempts to unravel the tenets of graphic design, reveals the myriad ways in which text and speech are deployed, and furthers tension between form and content. The words /phrases detached from their original source and context become monumental and void at the same time, situating them outside the constraints of linear time.

NORA TURATO
Walking on eggs? Don't hop, 2023
Vitreous enamel on steel
Two elements
Overall dimensions:
192 x 120 cm x 3 cm
75.6 x 47.2 x 1.2 in.

NO NAME

Alfredo Aceto: courtesy of the artist and Lange+Pult, Zurich, Geneva

Pierre Allain: courtesy of the artist and Petrine, Paris, Düsseldorf

Janis Avotiņš: courtesy of the artist and Rüdiger Schöttle, Munich

Olga Balema: courtesy of the artist and Croy Nielsen, Vienna

Martin Boyce: courtesy of the artist

Tatjana Danneberg: courtesy of the artist and LambdaLambdaLambda, Pristina, Paris

Latifa Echakhch: courtesy of the artist

Matthias Groebel: courtesy of the artist and Schiefe Zähne, Berlin

Stefana McClure: courtesy of the artist and Bienvenu Steinberg & J., New York

Paulo Nazareth: courtesy of the artist and Mendes Wood Dm, São Paulo, Brussels, New York, Paris

Matthias Odin: courtesy of the artist

Berenice Olmedo: courtesy of the artist and Jan Kaps, Cologne

Michel Parmentier: ©Adagp, Paris, 2025. The estate of Michel Parmentier. Amp–Fonds Michel Parmentier, Brussels

Jerónimo Rüedi: courtesy of the artist and Galerie Nordenhake Berlin, Stockholm, Mexico City

Nora Turato: courtesy the artist and LambdaLambdaLambda, Pristina, Paris

Photographers: Chiara Bruschini & Thomas Lannes

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