

Gerda Scheepers
Mallarmé's Pillow
26 March - 9 May 2026

blank projects presents ***Mallarmé's Pillow***, Gerda Scheepers' sixth solo exhibition with the gallery. The exhibition's title, itself an unlikely and intriguing associative merge, invokes the French symbolist poet Mallarmé's understanding of meaning as emerging through the relation between form, content and language, a logic that resonates with Scheepers' treatment of painting as a medium to be both constructed and read. Her practice unfolds as an evolving process in which abstraction and pictorial representation are held in continual tension.

Across the exhibition, abstraction remains tethered to the world of things, while the image is kept fragmentary, shaped and contained within the picture plane. A visual syntax emerges across the compositions, forming a constellation of relations in which forms feel at once finite and open-ended.

-

Working between painting and sculpture, Gerda Scheepers (b.1979, Tzaneen) collapses the logics of each into a single, hybrid language in which surface is treated as structure and structure behaves like image. Industrial paint is handled as a sculptural material, with an attention to weight, pressure and edge, while compositions are built through layering, revision and reduction, as though following a score: a set of constraints that makes room for contingency.

Her works often read as provisional architectures of the interior: screens, compartments, seams, joins, intervals. Earlier objects and textile constructions are frequently dematerialised into planes and edges, translated into an economy of cuts and connections where background becomes a spatial proposition rather than a neutral field. In this way, the practice sidesteps fixed oppositions such as form and content, or figuration and abstraction, staging an arrival to abstraction that remains tethered to the world of things, designs and habits.

Titles and recurring motifs function as a limited vocabulary, returning as fragments and placeholders whose meanings remain provisional. Although the work may originate in personal experience, it avoids confession, producing distance through structure, omission and transposition. The resulting paintings and sculptures operate as devices for containment that intentionally fail: forms recur, mutate and cancel, developing through repetition rather than linear progression, and colour remains contingent, at times approaching the arbitrary, sustaining ambiguity rather than resolving into a single, authoritative reading.

Scheepers graduated from the Düsseldorf Art Academy in 2005 and won the Art Cologne Preis für junge Kunst in 2006. Most recent solo exhibitions include *MOTHER BROTHER* at blank projects (2024) and *Chapel TV* at ak contemporary (2023). In 2012, she was awarded the Marianne-Defet-Malerei-Stipendium. Selected institutional exhibitions include *Space Making* (Astrup Fearnley Museet, Oslo, 2025), *Motherhood: Paradox and Duality* (Iziko South African National Gallery, Cape Town, 2025-26), *MODUS* (Kunsthalle St. Gallen, 2006) and *Everybody should be able to buy art* (PROVINZ c/o Kunsthalle Recklinghausen, 2016-17).