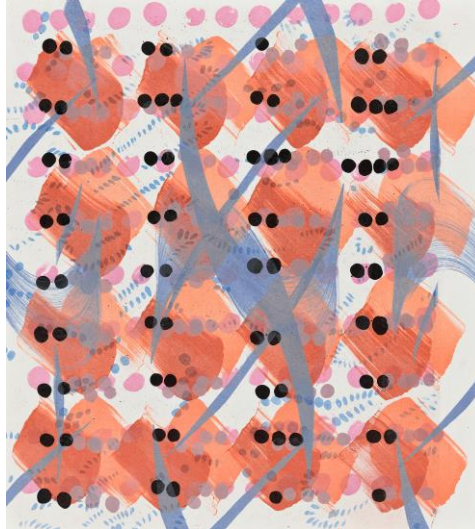


“Shifting Surface”: Sonia Kacem & Cédric Eisenring

Opening: Thursday, April 16, 6-8 pm

Exhibition: April 17 – May 30, 2026



Cédric Eisenring, Untitled, 2026, Radierung auf Seide, auf Leinen montiert, 48 x 39,8 cm

Sonia Kacem, CROIX DANSANTES - FORMES CORAIL/ORANGÉES, 2024, Lithographie, 58,8 x 54 cm

With “Shifting Surface,” Edition VFO brings together two artists of the same generation who approach printmaking from markedly different directions and expand it beyond any classical understanding of the medium. The exhibition focuses primarily on unique works and multi-part groupings, while both artists have also produced new editions specifically for the occasion. Print appears here less as a fixed category than as a tool of expression and as a way of rethinking the relation between image and material, ornament and narrative, support and surface.

Sonia Kacem (b. 1985) presents a new selection of lithographs that emerge from her ongoing sketchbook practice. Since 2019, these books have gathered colors, calligraphic gestures, ornamental fragments, and observed forms. In lithography, these elements are layered, rotated, repeated, and set into new relations of transparency and density. The works move between gesture and pattern, singular mark and serial order. At the same time, their recurring signs evoke textile patterning or wallpaper without ever settling into fixed regularity.

This logic continues in the installation itself. Smaller lithographs appear in lines, clusters, and grouped arrangements, while larger multi-part works unfold a serial structure within a single work. One of the movable walls becomes part of the exhibition as a silver lithographic wallpaper structure. Set against it is a large-scale landscape work whose repeated brushstroke forms echo and expand the wallpaper’s vocabulary. In this way, the wall itself becomes an image-bearing surface.

Cédric Eisenring (b. 1983) approaches printmaking from the side of the image and its inscription into material. The main body of works is printed in intaglio on fabric and at times comes close to painting in its frontal presence and materiality. Eisenring prepares the plates himself, working motifs into the matrix through a dense raster of points. Figures, landscapes, curtains, foliage, and fragments of scenes emerge only gradually and remain partly screened. The works reveal and

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withhold in equal measure. This group is complemented by two editions on sandpaper, where chine collé brings a fragile printed skin into tension with a collaged ground.

Both positions also respond closely to the spatial conditions of the exhibition. While Kacem activates the wall as an image-bearing surface, Eisenring develops his presentation site-specifically from the office space of Edition VFO. A fine gray curtain becomes threshold and backdrop at once; one of the movable walls guides the way into this interior while also extending the available presentation surface. Several works already appear on the outside of the curtain before a more intimate inner space opens up behind it, almost like a small chamber behind the curtain. In this way, Eisenring works with the existing architectural elements of the exhibition and reorganizes them rather than adding a separate scenography.

“Shifting Surface” thus understands printmaking as a spatial and material practice in which surfaces, gestures, and images take on a new form. The exhibition shows how print can unfold not only on the sheet, but equally in the room, on the wall, and in the relation between work and architecture. Print becomes a medium that not only produces images, but also shapes the conditions under which they appear.

For images and press inquiries, please contact David Khalat at info@vfo.ch.