

Group show | Clarisse Aïn, Guillaume Aubry, Hélène Bellenger,
Max Blotas, Facundo Cerain Vázquez, Lou Cohen, Antoine Conde, Brandon Gercara, Vir Andres Hera,
Liên Hoàng-Xuân, Rodrigo Red Sandoval, Peter Marcasiano, Marek Wolfryd, Yi Ye

3 ATTENDAIT DÉJÀ À L'INTÉRIEUR DU 2

[EN] For a long time, 2 accompanied DS Galerie. It was there from the beginning, even before. In its inherited name. In its spaces. In this way of approaching artworks through proximity. 2 did not appear as a constraint, but as a possibility. The possibility of a gap, a correspondence. A relation close enough for something to emerge between forms; or rather, a form of proposition.

The gallery and its predecessors inhabited this space. Because 2 is inhabitable. One can build dialogues within it, foster affinities, welcome contradictions. 2 brings things together without confusing them.

We return to it constantly. It has long accompanied the way we organise the world, produce meaning, and construct narratives and systems of value. It distinguishes, connects, assigns positions. It is one of the oldest anthropological forms through which we think relationships, belonging, and balance, extending even to the celestial bodies that continue to shape our mythologies.

But 2 can become too orderly. In the urgency of the present, amid the saturation of discourse and the erosion of nuance, the world is once again being urged to choose sides. Manichean narratives return to assign places. Yet that which diverges, that which circulates between categories, that which refuses to remain where it has been placed, continues to elude them.

This is not about abandoning 2. It is about refusing to let it become the only way of reading the world.

In the fold. In the interval. 3 was already there. In what persisted between two forms without ever fully belonging to either of them. 3 was already waiting inside 2, as a possibility contained within the relation itself. In what exceeds the encounter.

With 3, other geographies begin to emerge. Lines cease to connect points alone. They become trajectories, constellations, sometimes drifts. Some continue long after

those who traced them have disappeared. Others intersect without recognising one another. Still others seem to have neither origin nor destination, as if they had always been there.

Gradually, narratives cease to belong to those who initiated them. They pass from hand to hand, from voice to voice, from body to body. They circulate. The boundaries between memory, projection, and invention begin to shift in turn, revealing forms whose origins become impossible to determine precisely.

Nothing is entirely invented. Nothing is entirely inherited.

Everywhere, lines intersect. Lines of desire and lines of power. Those that organise cities, narratives, economies, and forms of belonging. None remains isolated. Each is already caught within other networks, other circulations, other becomings.

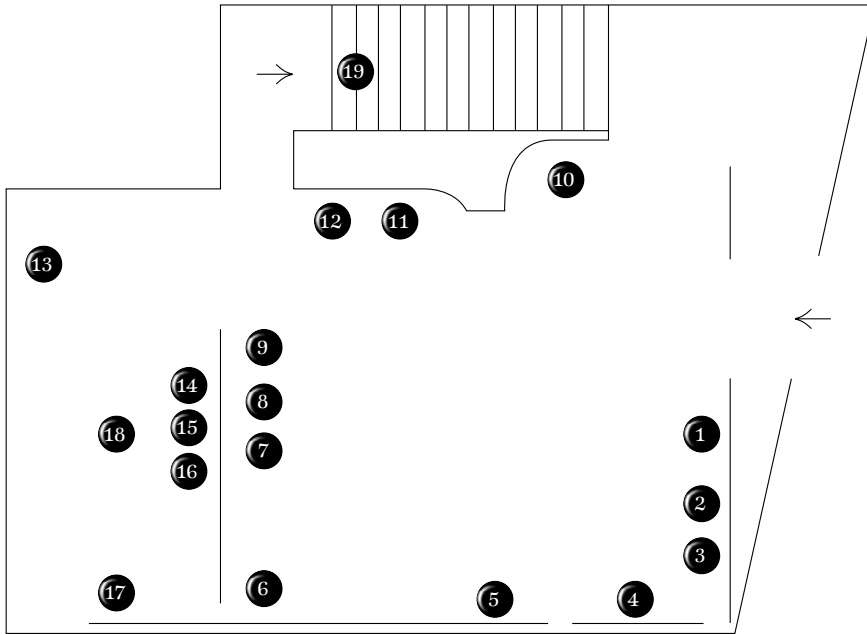
And it is here that we choose to position ourselves: within narratives that keep thresholds open; within forms capable of accommodating ambiguity, displacement, and metamorphosis. The present then appears less as an era than as a density.

Fiction accompanies this density. It does not explain it. It teaches us how to move through it.

*Someone crosses the border without crossing it.
Enters the story without having been invited.
Changes their name with every encounter.
Leaves doors open behind them.
We think we have lost sight of them.
They are already moving elsewhere.*

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Text by | Thomas Havet



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| <p>1 Rodrigo Red Sandoval
<i>Nest</i>, 2025
data cables (J-Y(St)Y) wrist watches, tie wraps, worm drive clamps,
70 × 90 × 50 cm.</p> <p>2 Max Blotas
<i>WEAR AND TEAR</i>, 2026
Oil on wood, polished plaster, 60 × 45 cm.</p> <p>3 Max Blotas
<i>APPARITION 2</i>, 2025
Oil on wood, scratched plaster, 33 × 22 × 1,5 cm.</p> <p>4 Lou Cohen
<i>NOT A COMEDY</i>, 2023
Vidéo HD, 9:16, 8'46,
Édition of 4 + 2 AP.</p> <p>5 Antoine Conde
<i>THERE IS NO ONE ELSE I COULD TALK ABOUT THESE MARKS, THANK YOU</i>, 2026
Graphite pencil on Canson paper, 130 × 90 cm.</p> | <p>6 Marek Wolfryd
<i>Hold The Great Image in Your Hand</i>, 2026
Aluminium briefcase, 1,000 replicas of €500 banknotes with slight variations in size and design, 60 × 120 cm.</p> <p>7 Yi Ye
<i>Crocs</i>, 2026
Pewter, glass, stainless steel coaster, wood,
18 × 16 × 17 cm.</p> <p>8 Yi Ye
<i>Minotaure d'Astérion</i>, 2025
Alabaster, leather shoe, steel,
30 × 120 × 14 cm.</p> <p>9 Clarisse Aïn
<i>Oh, Judith !</i>, 2026
Resin-coated print mounted on aluminium,
23 × 28 × 22 cm.</p> <p>10 Hélène Bellenger
<i>Plastic Memory</i>, 2025
Hydrographic print on balloons, variable dimensions.</p> <p>11 Liền Hoàng-Xuân
<i>Dusk Ride</i>, 2023
Carved wood, gilded with gold leaf, painted with acrylic and ink, varnished,
60 × 45 × 13 cm.</p> |
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- 12 Facundo Cerain Vázquez
San Sebastián, 2026
Velvet, stuffing, cotton thread and pins,
12 × 12 × 6 cm.
- 13 Guillaume Aubry
Parallaxe (soleils), 2026
Metal, mirrors, candles,
100 × 60 × 15 cm.
- 14 Peter Marcasiano
Deux oignons, 1980
Oil on canvas, 41 × 24 cm.
- 15 Peter Marcasiano
Deux oignons, 1980
Oil on canvas, 33 × 24 cm.
- 16 Peter Marcasiano
Trois oignons, 1984
Oil on canvas, 27 × 22 cm.
- 17 Yi Ye
Fausse lune, 2026
Video loop, 1'30.
- 18 Facundo Cerain Vázquez
Série Ritmo de floración, 2025 — ongoing
Hand embroidery on used pillowcases, cotton thread, bolsters, pillows, variable dimensions.
San Sebastián, 2025
Found pincushion and pins,
9,50 × 9,50 × 3,80 cm.
San Sebastián, 2026
Velvet, stuffing, cotton thread, needles and pins,
12 × 12 × 6,50 cm.
San Sebastián, 2026
Fabric, stuffing, cotton thread, needles and pins,
12 × 12 × 7 cm.
- 19 Video programme featuring works by:
Liền Hoàng-Xuân,
Vir Andres Hera,
Brandon Gercara

