

Hanna Rochereau

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Solo exhibitions

"Little boxes, on the hillside
Little boxes, made of ticky-tacky
Little boxes, all the same
And the people, in the houses
All went to the university
Where they were put in boxes
And they came out all the same
Little Boxes (1962), Malvina Reynolds"

This childlike melody introduces each episode of the American TV series Weeds, which traces a housewife's transformation into a drug lord. [1] A woman sings about the landscape of a white, middle-class suburb in California while on the screen we see identical roofs, houses, and architecture, indistinguishable joggers moving at the same pace, and a line of Range Rovers—all the exact same model.

We realize that these 'little boxes,' which multiply next to each other, designate not just the environment but also a mentality: the homogeneity of the boxes expresses the conformity of these lives of 'doctors / lawyers / and business executives' whose two-car garages are surely also filled with boxes. Hanna Rochereau's work conjures up the basement of a store or the inventory of a shop, but these boxes could also be the sign of a move, a breakup, or a loss.

After all, the uniformity of the box plunges the scene into a homogeneous framework ('they all look just the same') with an invasive power that slips into your brain like a melody. In Rochereau's work, the box eliminates both its context and its contents: it wipes out their respective singularities, limiting itself to the observation of surfaces. In a visual doubling, the painting itself seems to copy the tactile nature of cardboard, with layers of paint that are sometimes so thick that you would like to pull on them the way you pull off the tape on a package. The 'little boxes' are found everywhere. Depending on their composition, they oscillate between carefully arranged stacks and overflowing accumulation, 'a dialectical tension between the poles of disorder and order,' [2] as the flâneur Benjamin unpacking his library would say. This bizarre hoard, beige or sometimes verging on ghostly shades of gray, seems to reveal 'a very mysterious relationship to ownership.' [3] In Rochereau's stacked boxes and cleaned-out storefronts there is something of the spectral nature of merchandise and the fetishism that Marx attributes to it—because the abstraction of labor-value finds itself transfigured in these boxes with no sender and no future, which haunt the painting to the point of saturating its every angle. The way the container has been sensualized recalls unboxing rituals seen in videos where palms gently caress the box and artificial fingernails tap on it, the contact of the acrylic and cardboard sometimes multiplied by hypnotic sound effects. 'And when I peeled [the cardboard] off, it felt so soft. Hear that?' murmurs Whispered ASMR to her 1.1 million YouTube subscribers, slowly opening the package of her order from a worldwide cosmetics chain. Like contouring, wood surrounds the edges of the canvas, highlighting or repeating its shades, the frame becoming in turn yet another act of packing: boxes inside boxes, like matryoshka dolls ad nauseam. Boxes in boxes could very well be the title of a series of sculptures that Rochereau produces at each new exhibition. In her installations, we will always find boxes, because the obsession persists, but this time intended for the storefront instead of the basement. These display stands are the same color as cardboard and their construction follows the same pared-down principle: facing us, a Tetris of cabinets and displays, a quasi-literal way of dismantling the staging, of merging the store window with what happens behind the scenes. The title Screen in play / Screen out of play also refers to the idea of spectacle, while putting its own spin on Shakespearian time that is 'out of joint,' just like these pieces of furniture that have lost their functionality. Forever (2024) evokes suspended time; Stars, preservation, conservation (2024) or Pack to the future (2025), a logic of anticipation; and, seen together, all these boxes resonate like a symbol of expectation. Rochereau takes stock of places, times, and commerce. In these packaged displays, waiting to be tossed in the garbage, we may read a reference to the decline of brick-and-mortar stores, a nostalgic nod to the era of shop windows whose only traces here are a few metallic ribbons. These 'rectilinear armatures of commodity mobility' [4] also become the symbol of a virtual economy, where shipping and handling in the warehouses of multinational corporations has replaced transactions in the social space of the store. The architect Xavi L. Aguirre has described the cardboard box as a 'logistical unit of the material world' and the 'point of contact where the physical becomes data [...] a subliminal force in the construction of space; a form of thought, an ordering system, an icon.' [5] These artworks also tell us what sorting systems say about the arrangement of the world, be it structural or subjective. They present themselves as exercises in the representation of absence and the circulation of desire and memory. Something intimate thus resists the anonymity of these scenes; and on the labels indexing Rochereau's shoeboxes, we can detect antiquated notations: these numbers are in fact the birthdays of the artist's closest friends.

[1] Weeds was written by Jenji Kohan and appeared on Showtime from 2005 to 2012. The main character, Nancy Botwin, lives in the California suburb of Agrestic. Raising her children alone after the sudden death of her husband, she turns to drug dealing to maintain her lifestyle.

[2] Walter Benjamin, 'Unpacking My Library' (1931), trans. Harry Zohn. In Illuminations (Schocken Books: 1969), p. 60.

[3] op. cit., p. 43.

[4] Xavi L. Aguirre, 'Boxed In: The Aesthetics of Material Circulation,' e-flux journal, 2019.

[5] Ibid.

Salomé Burstein



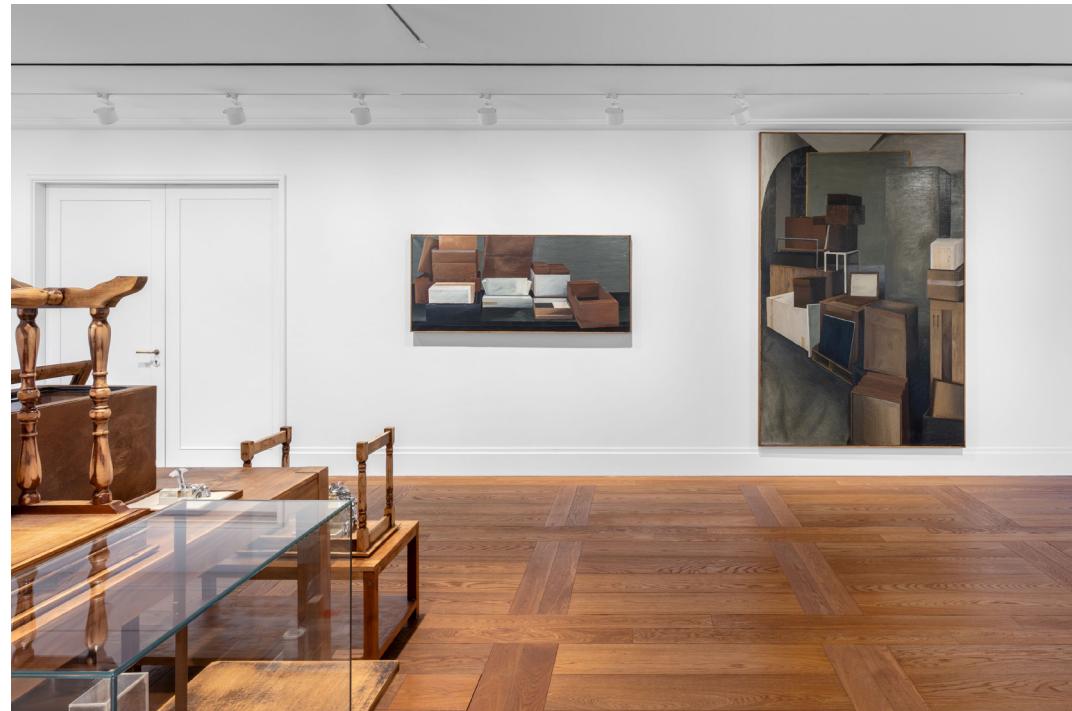
Pack to the future, Acrylic on canvas, 64 x 50 cm, 2025 - Hauser & Wirth x Shmorevaz



Screen in Play / Out of Play, variable dimensions, 2025 - Hauser & Wirth x Shmorevaz



Screen in Play / Out of Play, variable dimensions, 2025 - Hauser & Wirth x Shmorevaz



Exhibition view - Hauser & Wirth x Shmorevaz



Untitled, acrylic on canvas, 120 x 74.5 cm , 2025 - Hauser & Wirth x Shmorevaz



Lost in the box, acrylic on canvas, 81 x 100 cm, 2025 - Hauser & Wirth x Shmorevaz



Behind the scenes, acrylic on canvas, 230 x 150 cm, 2024 - Hauser & Wirth x Shmorevaz



Untitled, acrylic on canvas, 66 x 50 cm, 2024 - Hauser & Wirth x Shmorevaz



Forever, acrylic on canvas, 160 x 70 cm, 2024 - Hauser & Wirth x Shmorevaz

Architecture acts like a box – one that slowly unfolds the meaning it holds or the stories it keeps inscribed in its interior. At Shmorévaz, in the midst of Paris's prestigious Quartier Saint-Germain-des-Prés, Hanna Rochereau's full package takes place in a former shoe boutique, a space still shaped by the logic of display: recessed wall shelving, illuminated niches, architectural rhythms designed to stage value. Empty displays maintain form around what is absent, offering structure and surface – without disclosing what they were meant to contain. But beneath the polished relics of retail, the space – run by curator and writer Salomé Burstein – reveals something more porous: Traces of use, cracks in the surfaces. These marks are not erased but allowed to remain, opening the room to a kind of intimacy. Rochereau doesn't treat these elements as architectural leftovers. She responds to them – carefully, precisely, almost imperceptibly – by inserting her paintings and sculptural arrangements into the logics of framing, (re-)presentation, and withholding.

What emerges is not a contrast, but a doubling: a choreography of forms that reference packaging, protection, and promise. Her canvases, made to the exact dimensions of the built-in niches, float in the displays as if they've always belonged there – but they depict not products, but what once held them: packaging, boxes, sealed envelopes. These are not symbols of utility, but symbols of anticipation. Their forms do not signify themselves, but frame desire.

Opposite the entrance, rows of velvet-lined inserts from old presentation and jewelry boxes have been fitted into the original shelving structure, like soft, abstract reliefs. Shifting from beige to deep reds and navy, the installation forms the color scheme of discreet, coded luxury. However, it is not about found material. Rather, Rochereau resists the object not by recycling the commodity, but by staging its disappearance. What we encounter are figures of loss and longing. The shallow recesses – sunken frames, intended for rings, bracelets, small luxuries – now echo with absence. What once held value and meaning now holds emptiness – and the gaze.

This longing is not private. It is social, encoded, performative. What sparks desire is not the object itself, but its outline – the aura that clings to forms designed to display. It's not that these boxes carried an emotional charge – it's that they were built to contain it. They participate in what Sara Ahmed might call an affective economy: they circulate not because of what they are, but because of what we imagine they could deliver. They are not sentimental, but symbolic – containers of prestige, aspiration, and curated lack.

Lauren Berlant describes this structure of attachment in *Cruel Optimism*, in which the object of desire – or the «good life» it seems to promise – not only fails to satisfy, but sustains the very delay that keeps us wanting. Hanna Rochereau's works operate within these conditions: they gesture toward satisfaction but remain inaccessible. They withhold not out of resistance, but because there is nothing left to deliver. And by offering nothing, they offer everything we project.

Through a floor hatch – lined by Rochereau in padded velvet, like a box prepared for something delicate – the exhibition extends into the basement: Shmorévaz's storage space, usually closed to the public. The space feels like a back room of longing. Not a contradiction to the gallery above, but its subconscious infrastructure – supporting, storing, sustaining the fiction of surface. Between tools, books, and packing supplies, several of Rochereau's works appear: two black-and-white paintings of monochrome paper shopping bags and a sculptural relief composed of jewelry-box fragments and translucent stones. Amidst this arrangement of items, almost incidentally placed on the storage shelf, sits a plastic tote printed with a low-resolution image of a Birkin bag. A subtle, humorous nod to Mila Olivier's *Diamond Himalaya* (2023), projected onto the lone patch of bare wall in the basement.

The video work drifts through a digital subculture built around luxury handbags – especially the Hermès Birkin. In fragmented voices, women describe the elaborate, aspirational choreography of acquiring one: the staged encounters in boutiques, the gatekeeping rituals, the dream of finally being offered the bag. The journey toward the object becomes the site of meaning: the scarcity, the strategy, the speculative theater of being chosen. The bag is no longer a thing, but a system; an audition for the «good life» that, as Berlant argues, never quite materializes. The object is less fetish than function: a threshold, a credential, a proxy.

Olivier's work reflects and amplifies Rochereau's, resonating through subtle extension rather than direct explanation. Together, their works outline a map of value that is always just out of reach. And yet, neither artist moralizes. There is no polemic here. No spectacle of critique. Only a soft tension that builds in layers – visual, spatial, psychological.

In London-Rose: Beauty Will Save the World, Fanny Howe claims that “coins are nothing in themselves... their value is formed in the lack of contact that lies between the coin and the outstretched hand. The imagination.” That space – between object and hand, between desire and form – is where Rochereau's work takes place. Full package is not about having. It's about arranging space for wanting.

What remains, in the end, is not the product – but the projection.

Pina Bendfeld



Top, mixed media, Variable dimensions, 2025 - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



Box paradox 2, mixed media, 51 x 283 cm, 2025 - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



Box paradox 1, mixed media, 51 x 283 cm, 180 - The Full Package, Shmorevaz



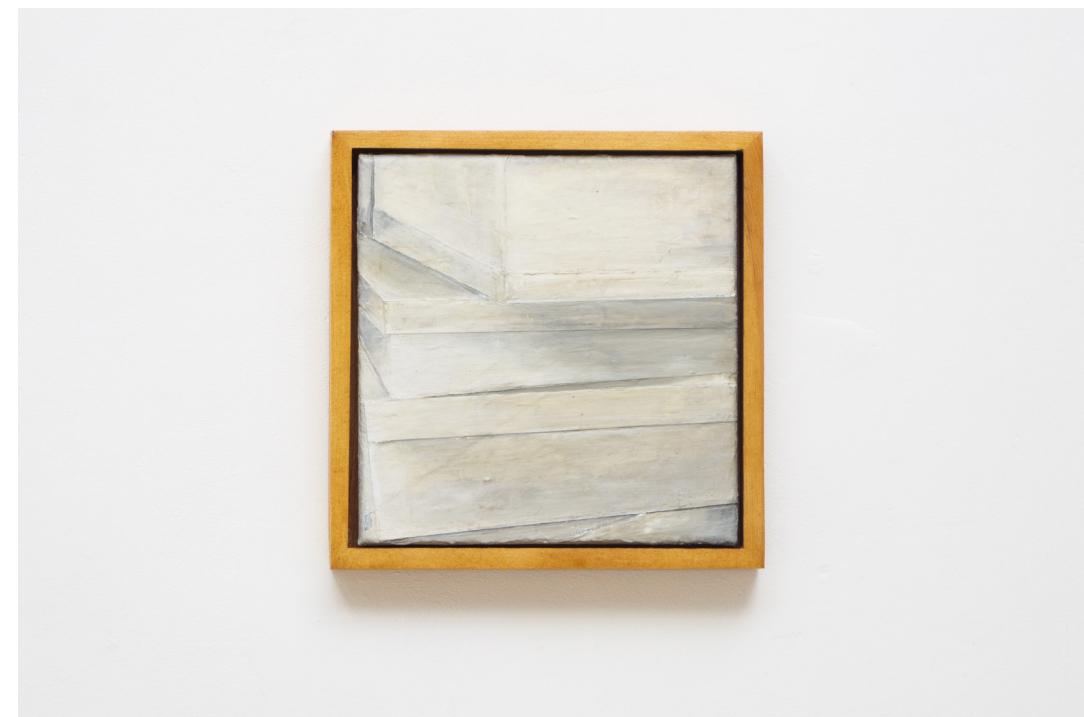
Box paradox 2, mixed media, 51 x 283 cm, 2025 - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



11.11, acrylic on canvas, 30 x 30 cm, 2025 - The Full Package, Shmorevaz



Untitled, acrylic on canvas, 22 x 22 cm, 2025 - The Full Package, Shmorevaz



Fast fash, last trash, acrylic on canvas, 5 x 30,5 cm, 2025 - The Full Package, Shmorevaz



Fast fash, last trash, acrylic on canvas, 5 x 30,5 cm, 2025 - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



Diamond himalaya, with an invitation featuring a video of Mila Olivier - The Full Package, Shmorevaz



Exhibition view - The Full Package, Shmorevaz



Pack to the future 1 and Pack to the future 2 , acrylic on canvas, 58 x 41,5, cm , 2025- The Full Package, Shmorevaz

Everything not saved will be lost, La Fonda, 2024, Biarritz FR

Hanna Rochereau's *Everything not saved will be lost* at La Fonda was inspired in part by its unconventional setting: an ornate interior in the seaside town of Biarritz that was previously the showroom and studio of Gabrielle Chanel. The designer first opened her haute couture house on the road to the beach in 1915, when droves of European aristocrats flocked to their summer homes to wait out World War I. Above her conspicuous storefront, Chanel's private room served as both parlor for receiving glamorous clientele on holiday from busy metropolis living, and production site for creating their custom-tailored ensembles. Between her nearby factory where her designs were produced and the downstairs shop where they were displayed and sold, the room upstairs operated according to a slower kind of time towards different ends: the production of carefully crafted, one-of-a-kind garments for specific bodies.

Rochereau's work derives from her observations of these architectures, apparatuses, and chronologies in which fashion and consumer products circulate. Her paintings and sculptures often contain visual display mechanisms: the expanse of a vacant sign board; the tiered structure of an empty display case. In Chanel's former salon, Rochereau turns her attention away from the glamor of the boutique display to the underside of fashion production: archives and storage rooms, and, in particular, the ubiquitous cardboard box. With these subjects, she explores the tension between fast consumption and sites of conservation and preservation, or what Donna Haraway has referred to as "productions of permanence."

Using the museum as an example, Haraway suggests that productions of permanence developed as a societal reflex to stave off decadence and biological decay. In Rochereau's show, a series of paintings on view flatly reproduce the organizational facets of archival spaces: rooms piled high with cardboard boxes or a hallway of drawers. Their arrangement among the room's decorative woodwork and built-in shelving lends them an architectural function, like windows into the storage rooms visitors were never meant to see. On the floor, labeless cardboard boxes are organized into neatly tiered geometric displays, like the set of a surrealist unboxing video that takes place in an Amazon warehouse-turned-fashion boutique. Are they filled with Chanel bags or fidget spinners? In contrast to the practical spaces of the paintings, Rochereau's sculptures bear decorative flourishes that speak the language of desire even as their material is unremarkable and mass produced.

Boxes are the first thing we interact with after we've purchased a product, and they are also what we use when putting something away into storage. In contrast to the whiplash of fashion cycles, 'productions of permanence' separate objects from their use-value and cement them into the historical record. Rochereau's sculptures set the slow intimacy of a former couture house against the speed and decadence of shopping in the age of the internet, while the paintings slow the time of the production line to a halt in the storage room. But how do we decide what to keep there? Rochereau has gotten rid of all of it, save for the boxes themselves.

Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text*, no. 11 (Duke University Press, Winter, 1984-1985): 21.

Marie Catalano



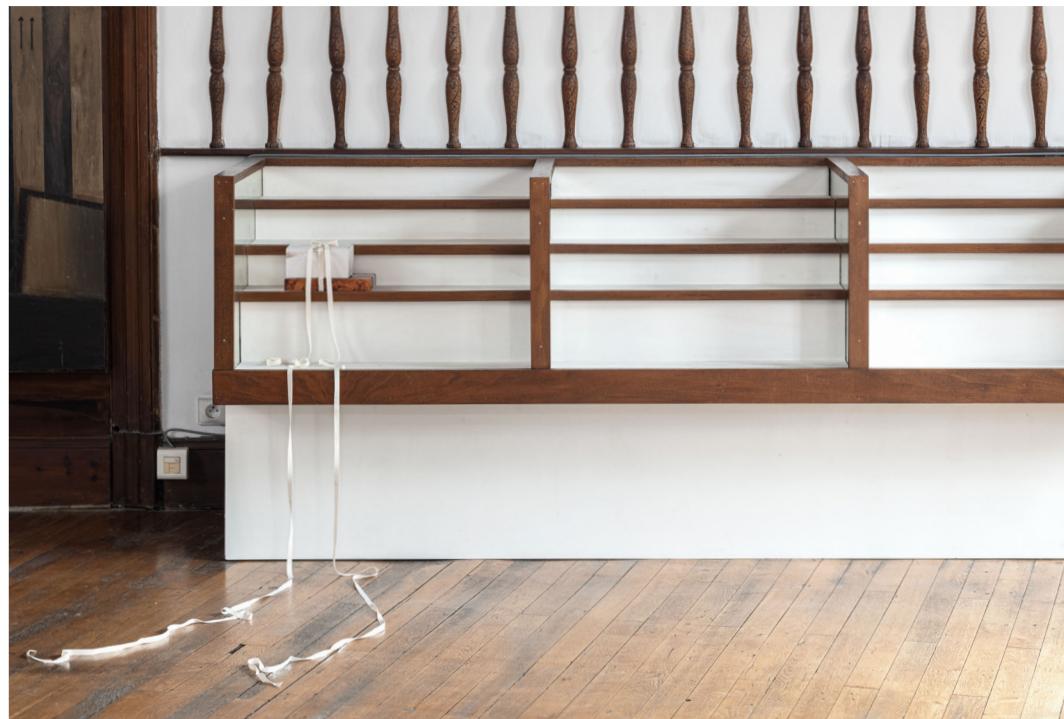
Boxes-in-boxes 4, mixed media, Variable dimensions, 2024 - *Everything not saved will be lost*, La Fonda



Exhibition view - Everything not saved will be lost, La Fonda



Exhibition view - *Everything not saved will be lost*, La Fonda



Boxes-in-boxes, mixed media, Variable dimensions, 2024 - *Everything not saved will be lost*, La Fonda



Boxes-in-boxes 7 , mixed media, Variable dimensions, 2024 - *Everything not saved will be lost*, La Fonda



Behind the scenes, acrylic on canvas, 230 x 150 cm , 2024 - Everything not saved will be lost, La Fonda



16, acrylic, 250 x 110 cm, 2023 - Everything not saved will be lost, La Fonda



Untitled, acrylic, 32 x 32 cm, 2023 - Everything not saved will be lost, La Fonda



Stars, preservation, conservation, acrylic, 32 x 32 cm , 2024,- Everything not saved will be lost, La Fonda



Exhibition view - *Everything not saved will be lost*, La Fonda

Riding the bliss, La Traverse, 2023, Marseille FR

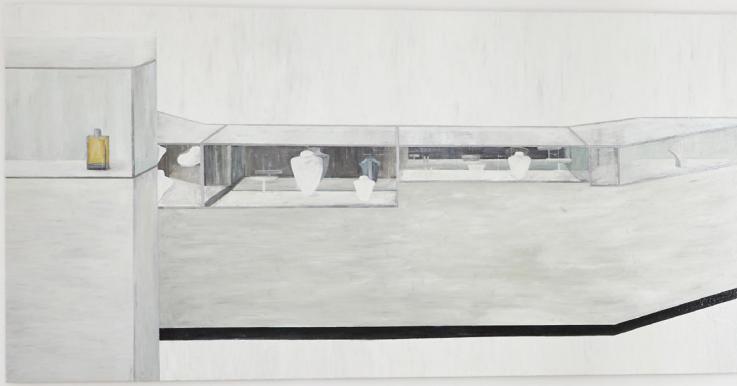
“Riding the bliss“ is the story of the reappropriation of desire. Embracing the frustrations constantly renewed by big Capital to finally corrupt it better. Between a series of ghostly and timeless display paintings and boxes-in-boxes sculptures, Hanna Röchereau proposes to question our daily aspirations, our need for ordinary idolatry and its sine qua non materialist consumption.



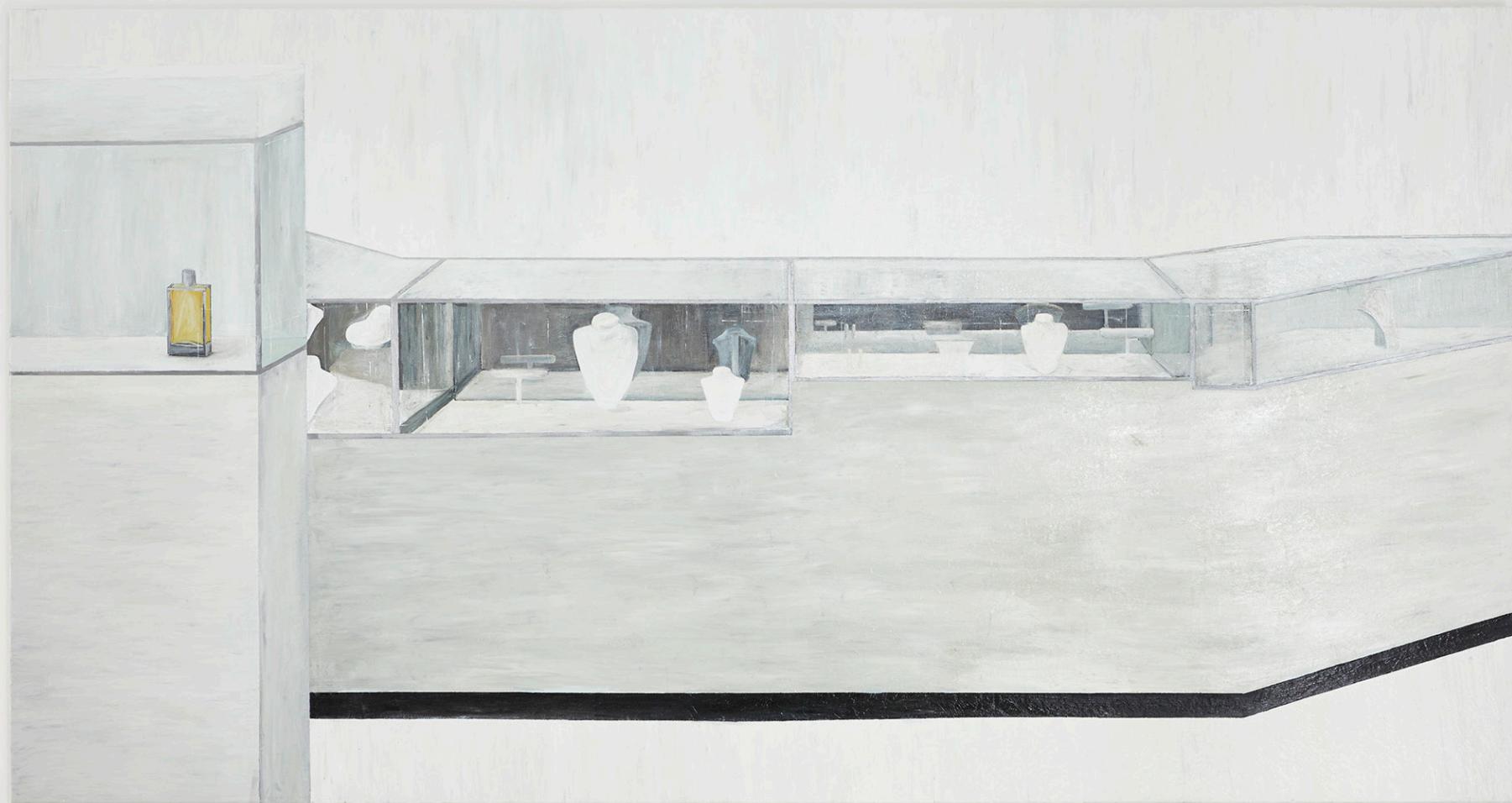
Exhibition view - *Riding the bliss*, La Traverse



boxes-in-boxes 3, ribbon, cardboard, 2023 - *Riding the bliss*, La Traverse



Exhibition view - *Riding the bliss*, La Traverse



Riding the bliss, acrylic on canvas, 270x140 cm, 2023 - Riding the bliss, La Traverse



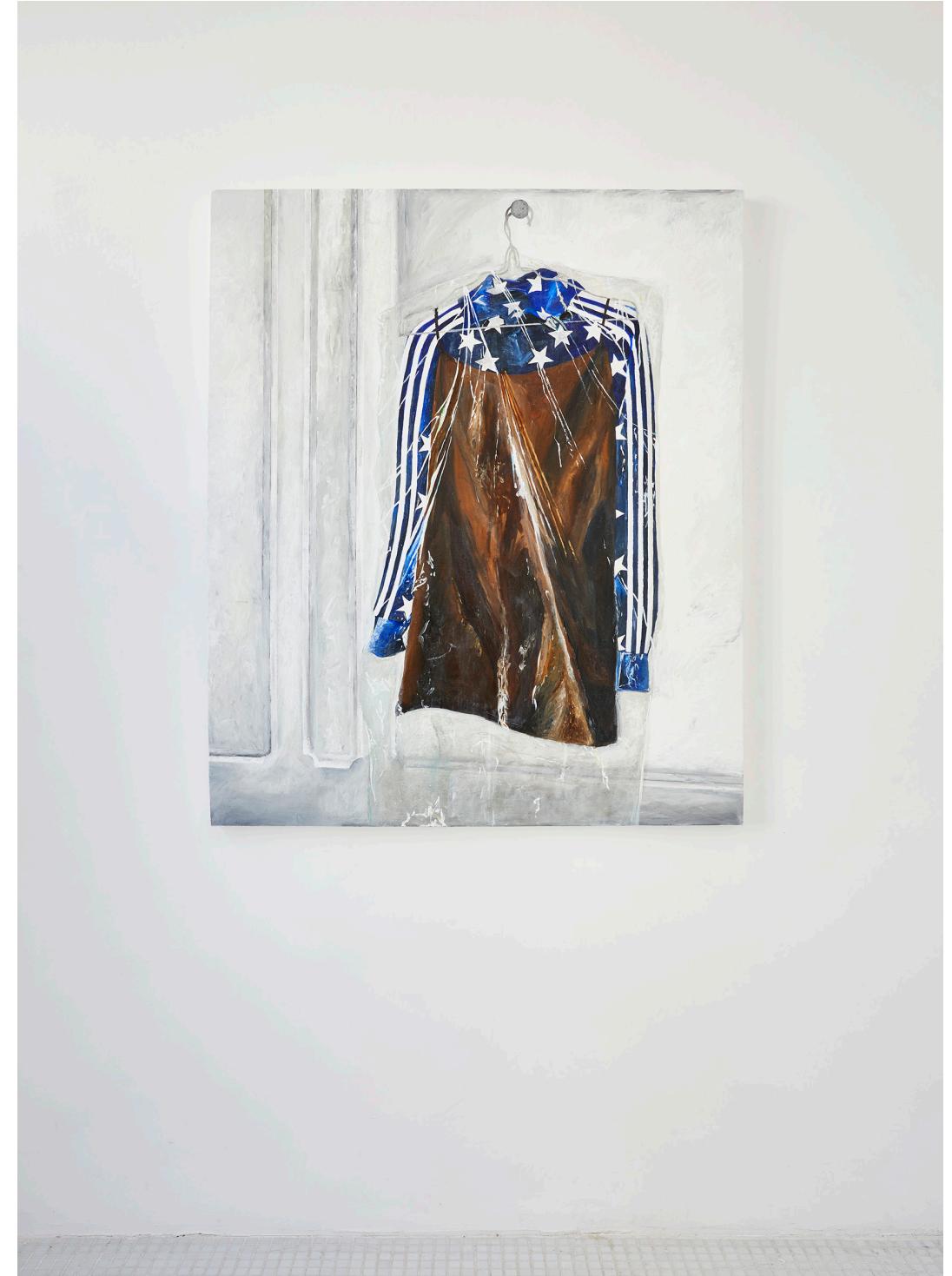
The gloves are off, acrylic, on canvas, 40x30 cm, 2022 - *Riding the bliss*, La Traverse



Guess who, Guess what, acrylic, on canvas, 200x130 cm, 2023 - *Riding the bliss*, La Traverse



Exhibition view - *Riding the bliss*, La Traverse



Cover the star, acrylic on canvas, 100x100cm, 2022 - *Riding the bliss*, La Traverse



boxes-in-boxes 2, ribbon, cardboard, 2023- *Riding the bliss*, La Traverse



Exhibition view - *Riding the bliss*, La Traverse



boxes-in-boxes 1, ribbon, cardboard, 2023 - *Riding the bliss*, La Traverse

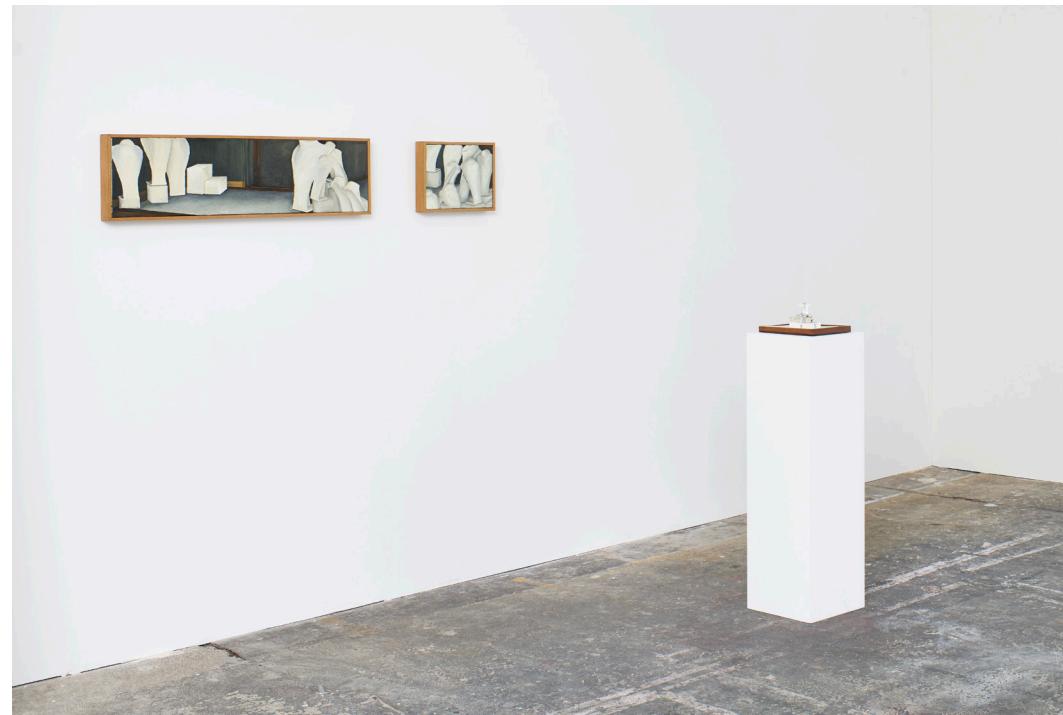
Group exhibitions

'This Soft Life, curated by Christina Gigliotti , Paulina Caspari, 2025, Munich DE

with Yage Guo, Jessy Razafimandimby, Hanna Rochereau, Vincent Scheers, and Nils Alix Tabeling

Hanna Rochereau's works make a point to display what is often meant to be concealed. At first viewing, empty boxes and bare jewelry stands may appear to be at the end stage of their life-cycle, and therefore immediately mentally discarded. Lingering upon their forms in 'Boxes in boxes' (2025), however, lends the possibility to envision what they once were--containers of our perhaps most prized possessions. As part of a new panoramic series, Rochereau presents her subjects from various angles or what she calls sequences in 'Carmel by the Sea 1' and 'Carmel by the Sea 2'(both 2025), which adds a cinematic layer and complexity to her compositions.

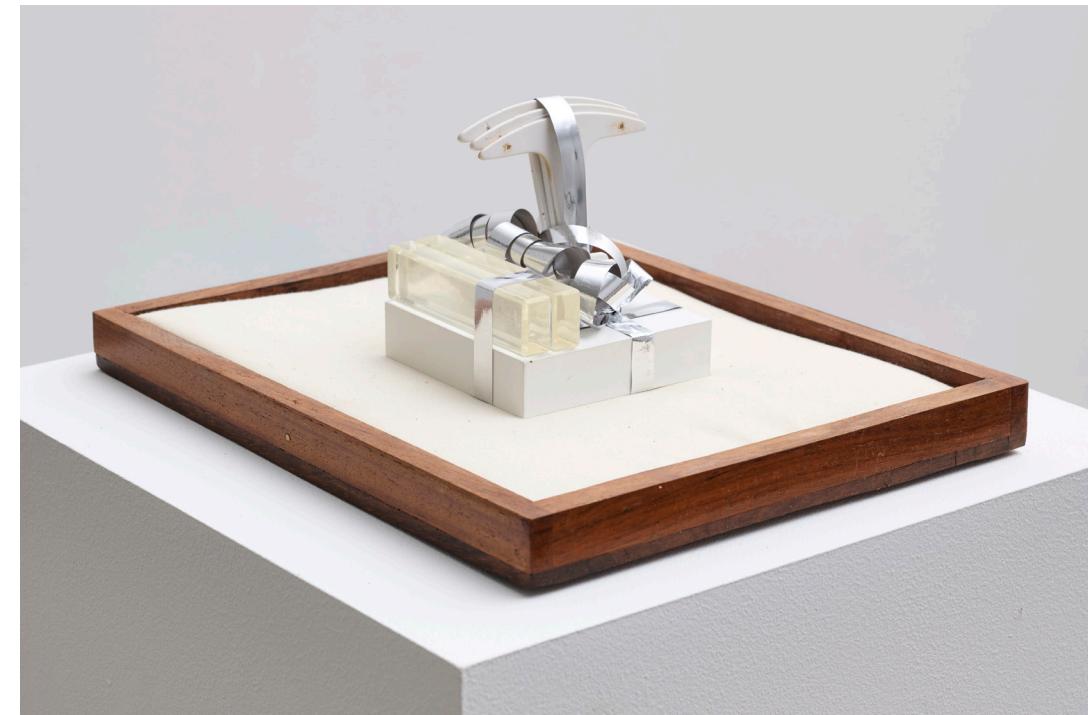
Christina Gigliotti



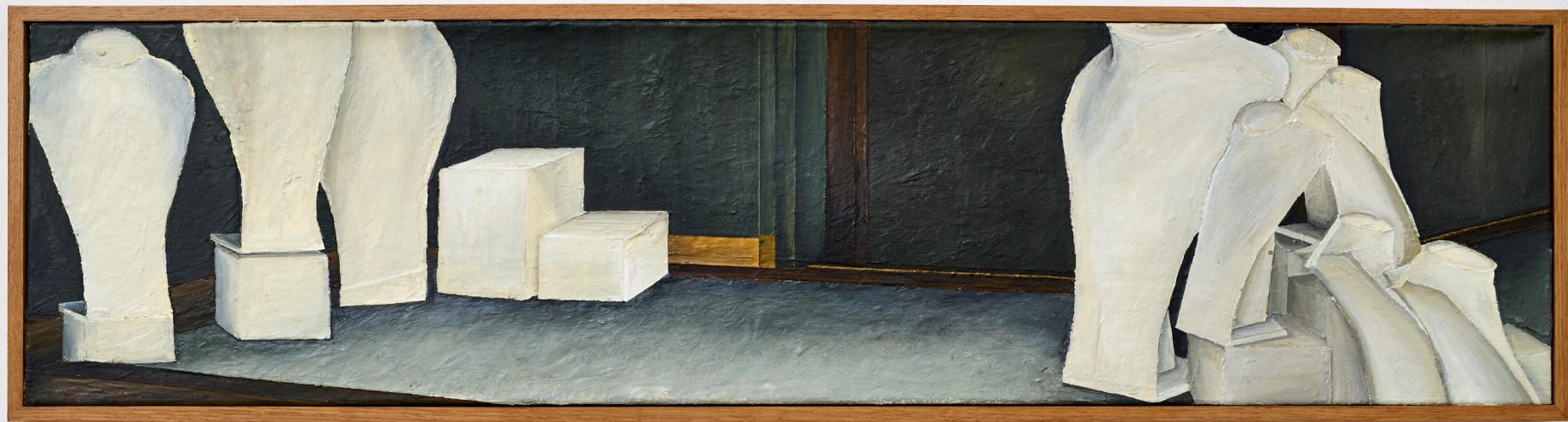
Exhibition view - Paulina Caspari



Carmel by the sea 2, acrylic, 30 x 25 cm, 2025 - Paulina Caspari



Boxes in boxes 18, Mixed media, Dimensions variable, 2025 - Paulina Caspari



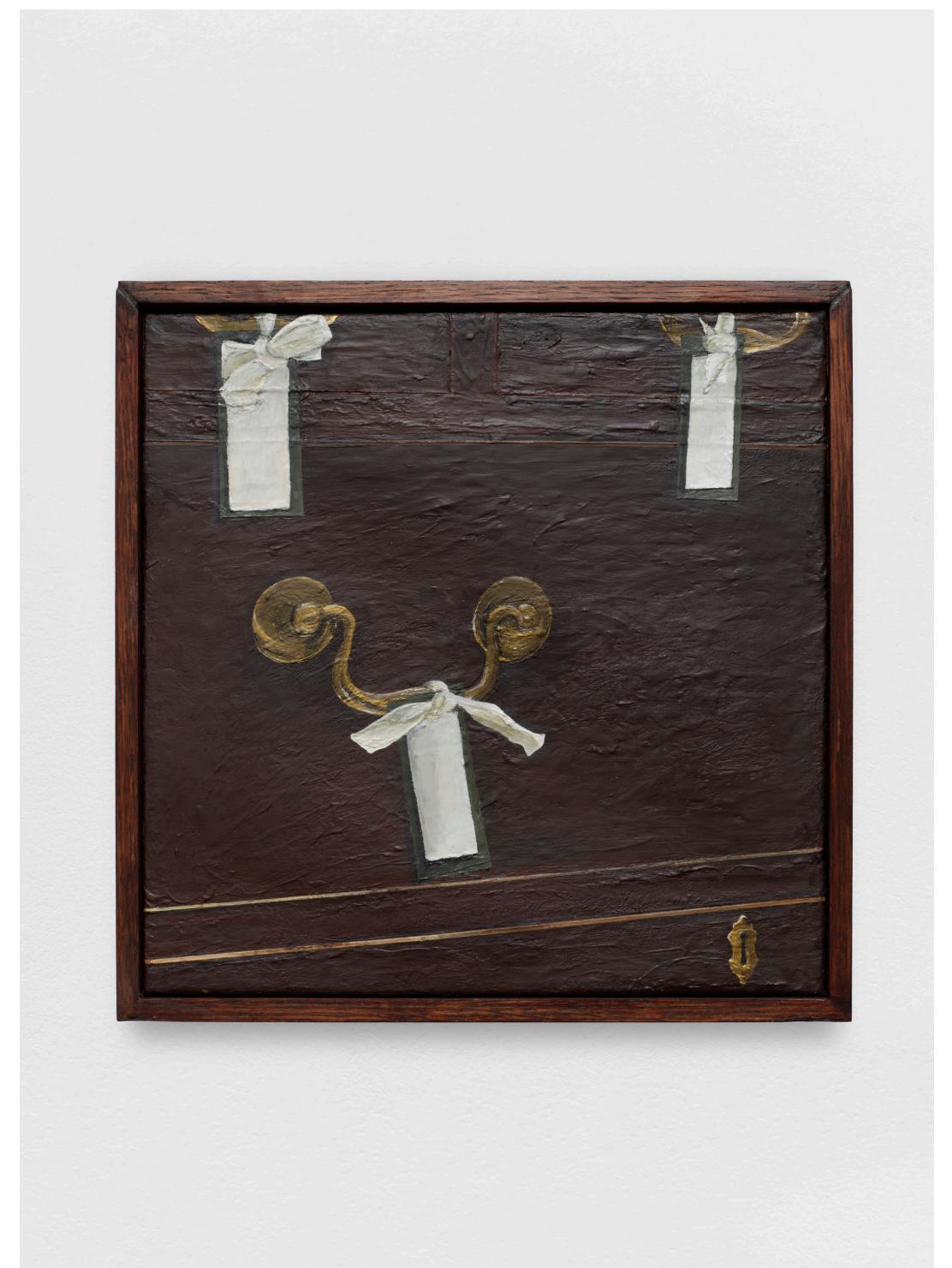
Carmel by the sea I, acrylic, 100 x 25 cm, 2025 - Paulina Caspari

Le secret des secrets, curated by Maxime Bousquet , Gallery Sans Titre, 2025, Paris FR

with Robert Brambora, Latifa Echakhch, Elmgreen & Dragset, Leonor Fini, Justin Fitzpatrick, Douglas Gordon, Ezio Gribau-do, Dozie Kanu, Inès Kivimäki, Hanne Lippard, Julien Monnerie, Tanja Nis-Hansen, Jack O'Brien, Hamish Pearch, Walter Pfeiffer, Serge Roche, Hanna Rochereau, Sequoia Scavullo, Daniel Steegmann Mangrané



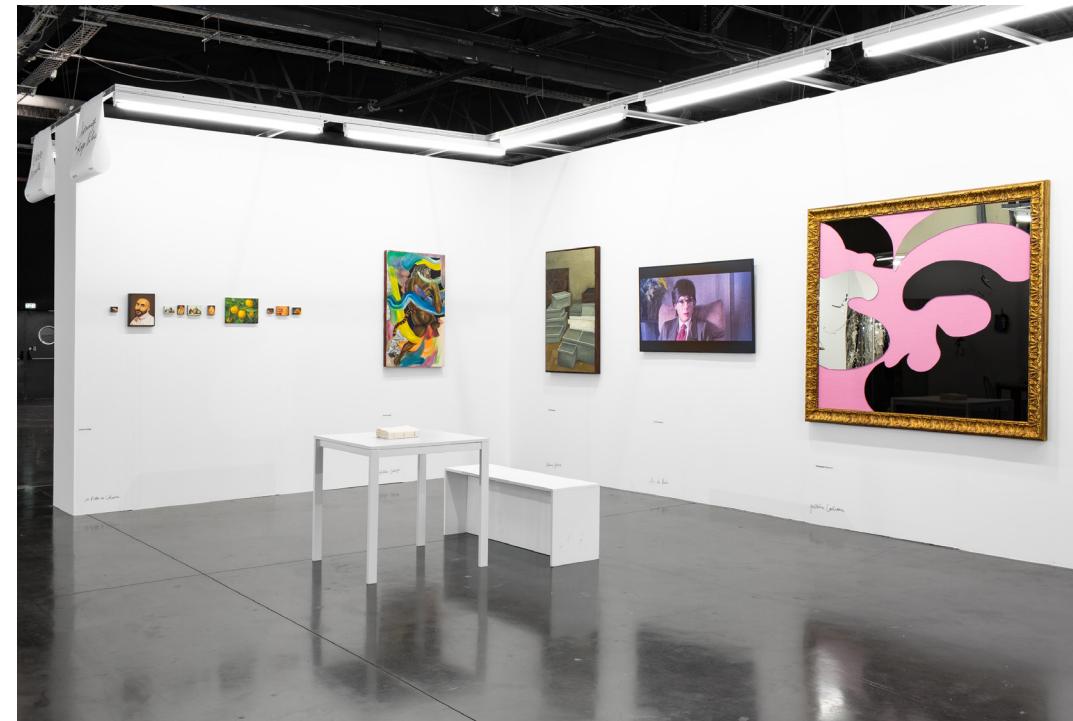
Exhibition view - Sans Titre



3 steps to success, acrylic, 30 x 30 cm, 2025 - Sans Titre

Tribute to Roger Pailhas , Art-o-rama, 2025, Marseille FR

Eight galleries came together to pay tribute to Roger Pailhas. I took part with La Traverse / Catherine Bastide. The participating galleries are Air de Paris, Art Concept, Esther Schipper, Galleria Continua, Filles du calvaire, Loevenbruck and Mennour



Booth view - Tribute to Roger Pailhas - Art-o-rama



Mister L.'s wardrobe, 110 x 70 cm, acrylic, 2025 - Tribute to Roger Pailhas - Art-o-rama

Phantom Attraction, curated by Marie Catalano , Astor Weeks, 2025, New York US

with Zoe Beloff, Dorothy F. Foster, Todd Hamel, Megan Mi-Ai Lee, Hanna Rochereau

At the turn of the 20th century in the United States, urban reform initiatives that sought to inspire collective notions of beauty and civic pride through the establishment of monumental parks and museums were undermined by a new type of social space: the realm of commercial amusements. Theme parks, magic shows, and other popular attractions contrasted sharply with edifying kinds of leisure, offering visitors emotional and sensory experiences grounded in pleasure and spectacle. While these spaces derived exhibitionary strategies from public museums, they gave rise to accessible, vernacular forms easily translated into commodities. These expressions and their attendant devices of enchantment and allure constitute the basis of this exhibition. The works on view draw on emotionally-charged cultural artifacts and sites, especially those whose capital is built on economies of hope and desire. They are presented as archives, drawings, and sculptures whose subjects range from consumer displays and manifestations of the subconscious to visionary attractions, fairground amusements and magic tricks. In her Theory of the Gimmick, Sianne Ngai proposes that such seemingly trivial vernacular forms can illuminate capitalism's distortions, specifically its tendency to obscure labor, inflate value, and manipulate perceptions of time.

Hanna Rochereau's paintings and sculptures examine lifecycles of consumption through its material packaging. Weighing the excessive aesthetics of display against the austerity of storage, she explores how systems of value feed on our emotional investment. For two sculptures on view, Rochereau reproduces the showy trappings of commercial displays with tiered assemblages of discarded acrylic forms, velvet-lined boxes, jewelry busts, and mirrors—each bearing marks of repeated use beneath curls of silvery ribbon. If these sites normally rely on the illusory effects of cheap materials to elevate value and pique visual interest, Rochereau's empty constructions emphasize the material futility of these housings. In her recent paintings, Rochereau focuses on the storage rooms of commercial spaces: shadowy crevices of closets and shelves stacked with tightly-sealed boxes and packages. She renders these flat geometric components with thick applications of paint, occasionally integrating trompe l'oeil elements like labels, tape, and paper—references to the archive or library. These boxes might host the effects of one's life, or the contents of an online purchase. One such painting on view articulates the cool folds of paper packaging, while a stamped date subtly encrypts a personal detail - the date of a friend's birthday.

Marie Catalano



Exhibition view - Astor Weeks



11.11, acrylic, 30 x 30 cm, 2025 - Astor Weeks



Boxes-in-boxes 17, mixed media, variables dimensions, 2025 - Astor Weeks



Boxes-in-boxes 17, mixed media, variables dimensions, 2025 - Astor Weeks



Boxes-in-boxes 18, mixed media, variables dimensions, 2025, - Astor Weeks



Exhibition view - Astor Weeks

Basel social club, Suns.works, 2025, Basel CH

A swiss bank vault filled with jewelry and artworks by: Ann-Kathrin Kuhn, BillyBoy* & Lala, Cinzia Ruggeri, Diogo Pinto, Fausto Melotti, Hanna Rochereau, Johanna Dahm, Ligia Dias, Lisa Scherebenko, Meret Oppenheim, Olympia Scarify, Rebekah Kosonen Bide, Rita Siegfried, Sebastian Schaub, Zoé Mohm and more...



Exhibition view - Suns.works



Exhibition view - Suns.works



Boxes-in-boxes, mixed media, variables dimensions, 2025 - Suns.works



Bank vault, acrylic, 30 x 15 cm, 2025 - Suns.works

Air Service Basel, Lo Brutto Stahl, 2025, Basel CH

with Clémentine Adou, Adam Alessi, Carlotta Amanzi, Yael Bartana, Simon Callery, Jai Chuhan, Yvo Cho, Michael Kennedy Costa, Adam Gordon, Rafik Greiss, Jason Gringler, Thibault Hiss, Siyi Li, Megan Marrin, Steven Parrino, Betty Parsons, Emmanuel Pereire, Benoît Piéron, ML Poznanski, Tornike Robakidze, Hanna Rochereau, Max Ruf, Wilhelm Schürmann, Philip Seibel, Philipp Simon, Michael Simpson, Hannah Taurins, Philipp Timischl, Manon Wertenbroek



16, acrylic, 250 x 110 cm, 2023 - Air Service Basel, Lo Brutto Stahl



16, acrylic, 250 x 110 cm, 2023 - Air Service Basel, Lo Brutto Stahl

with Fabienne Audéoud, Emanuele Marcuccio and Marc Asekhamé, Erkki Pirtola, Hanna Rochereau, Kaare Ruud, and Matilde Westavik Gaustad

Embracing its setting in the long-disused waiting room of a railway station, ‘Nordic Noir’ seeks to explore themes of dystopian familiarity; when horror and the uncanny emerge from what is known, and most intimate to us. Artists Fabienne Audéoud, Emanuele Marcuccio and Marc Asekhamé, Erkki Pirtola, Hanna Rochereau, Kaare Ruud, and Matilde Westavik Gaustad each explore how the mundane and the unusual might intersect and intertwine through their distinct and collaborative artistic practices.

Through the artworks presented here, the exhibition asks a series of questions around forms of the habitual; what shadows, or echoes, linger behind the quotidian, and the domestic. Drawing from German theorist Walter Benjamin’s ruminations on city life in the 19th century, the exhibition poses the interior spaces of buildings as encapsulating their own detective story. For Benjamin, there was always a body hidden somewhere, and in the crime stories that inspired this reading, the murderers are always the bourgeoisie. ‘Nordic Noir’ seeks to provide a re-reading of these notions, rooting the exploration of its themes in the contexts of contemporary art, and contemporary life, today. Though in this exhibition, there are no corpses on view, the artworks carry their own buried bodies, so to speak. Together, the works bring to the fore a sense of the familiar and safe that may suggest security, but which, on closer viewing, reveal a more complex, distant and horrifying nature through their symbolic and material character.

Sini Rinne-Kanto



Exhibition view, SIC Gallery



Time sleeps, acrylic on canvas, 100 x 180 cm , 2025 - SIC Gallery

Bijoux solaire, Suns.works, 2024, Zurich CH

“Bijoux Solaires“, a survey on art and jewelry in alignment with the winter solstice. The show positions jewelry as a practice on the threshold between fine art, fashion, and ritual, featuring pieces by established jewelry makers and artists working with jewelry as a medium.

with BillyBoy* & Lala, Alighiero Boetti, Joanne Burke & Grace Prince, Leonora Carrington, Ligia Dias, Jean Dubuffet, Julian Göthe, Ann-Kathrin Kuhn, Fabian Marti, Zoé Mohm, Meret Oppenheim, Lee Scratch Perry, Hanna Rochereau, Lisa Scherebenko, Bernhard Schobinger, and more.



Exhibition view - *Bijoux Solaire*, Suns.works



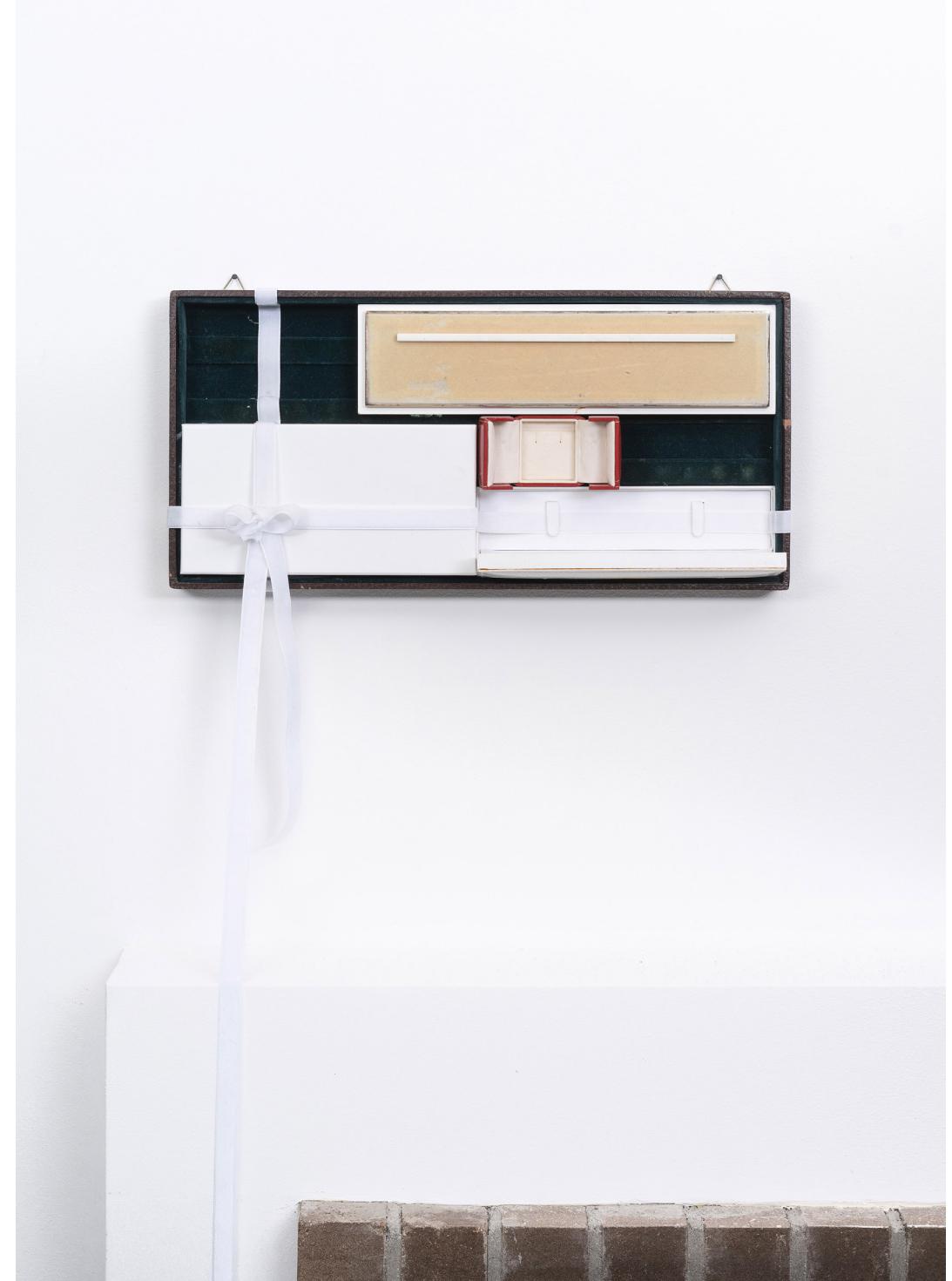
Box It, Lock It 2, acrylic on canvas, 52x22,3, 2024 - *Bijoux Solaire*, Suns.works



Box It, Lock It 1, acrylic on canvas, 52x22,3, 2024- *Bijoux Solaire*, Suns.works



Boxes - in - boxes 7, ribbon, various found objects 22x11,5x14 cm, 2024, - Bijoux Solaire, Suns.works



Boxes - in - boxes 8, Ribbon, various found objects 45x22x8 cm, 2024 - Bijoux Solaire, Suns.works

Ni drame, Ni suspense, Friche Belle de Mai, Triangle Asterides, 2023, Marseille FR

with Mégane Brauer, Paul Chochois, Juliette Déjoué, Côme Di Meglio, Abdessamad El Montassir, Estel Fonseca, Basile Ghosn, Samir Laghouati-Rashwan, Sophie T. Lvoff, Manoela Medeiros, Eva Medin, Nicolas Nicolini, Aurélien Potier, Hanna Rochereau and Flore Saunois.

Hanna Rochereau's paintings focus on display and enhancement devices, often in fashion, but here in museums: the diptych represents the scenography designed by architect Lina Bo Bardi for the MASP in São Paulo, Brazil. Two quadrilaterals represent the paintings to be displayed, sublimating the concrete and glass easels on which Hanna Rochereau affixes seductive star shapes reminiscent of the formal vocabulary of cheap commercial labelling.

Victorine Grataloup



Exhibition view - *Ni drame ni suspense* - Triangle Asterides, La Friche belle de mai



It glows in the dark, acrylic, 240x200 cm, 2023 - *Ni drame ni suspense* - Triangle Asterides, La Friche belle de mai

with Kevin Desbouis, Céline Mathieu, Dominic Michel, Philémon Otth, Hanna Rochereau, Angharad Williams, Arnaud Wohlhauser

One early morning en route to Morocco I learned that my mentor had died. When writing on the atmosphere and new climatic regimes he would point to what sort of breathing space is conducive to civilized life — or not. Envelops, spheres, skins, ambiances, were things that he was trying to dig out of totally inaccessible infrastructures. These are the real ‘conditions of possibility,’ he would write to me in our epistolary exchanges. “You are on life support, it’s fragile, it’s technical, it’s public, it’s political, it could break down—it is breaking down—it’s being fixed, you are not too confident of those who fix it.” The new age soundtrack in the downstairs waiting hall at Orly does little to ease the shock. I stroll past carousels of perfume stock, to get distracted and waste time. The overall vibe gives me nothing to hold onto, remaining as transitory as its location. “Eternity” “Fahrenheit” “Poison” “Knowing” “Ma liberté”. I embalm myself. The word perfume comes from the Latin word “fumus” meaning “smoke” probably related to incense burned into the air in the moment of prayer. With the invention of toilet spray waters, came restoration, from energies lost in business, social and domestic situations. One of the first perfumes in Europe, “Hungary Water” was named after the so-called Queen of Hungary who commanded a court alchemist to make it for her headaches. But, the legend says she never existed, she was invented. Louis XIV bathed once every 4–5 months, but was very fond of being rubbed with very strong scented substances and rinsing his hands in wine spirit. The idea of bathing was more erotic than hygienic. Spirits were also used to ward off the smell of feces and other bodily odors, and especially employed against Black Death and the plague. Modern airplane fumes indeed smell like shit. A man buys a bottle of discounted Paco Rabanne and sprays it into the void. A woman profusely coughs. Perfume is transitory, like memory or fiction. Stories are dissipated histories, clearly there is no beginning or ending. In the midst of languished prodding, I dream of the places where I can go, and this text too. I press my inner self with imaginary locales, taking everything with me in a rucksack. I remember the poem Anywhere of the World (N’importe où hors du monde) by Baudelaire as a reflection on soul searching and reverie. The space of shifting consciousness, to displace, to detract, to fly and get away from this modern headache. “Life is a hospital where every patient is obsessed by the desire of changing beds. One would like to suffer opposite the stove, another is sure he would get well beside the window,” reads the opening line. Baudelaire often imagined the biggest act to elude the modern spell. A wayfarer* is a person on a journey. Wayfarers usually take shelter in hospitals in order to recharge for the next part of the journey, to get restored. I always imagine lightly perfumed waters in tin basins next to sick people’s beds, something I saw in the movies. The poet’s sickened nightmare of depression and malaise suggest that men and women have stopped moving on. There is nothing to find in this world, no destination to reach. The plight of the poet is like any exiled, suffering, or mistreated person. “To me it seems always it would be well for me to be somewhere I am not, and the question of moving is one that my soul and I discuss endlessly.”

I am welcomed in Fez with fragrant mint tea, a well known gesture of hospitality. I am here to see an exhibition that is restaged 20 years later. Teenagers flip through photographs of their artist mentors standing in the same angle, next to their artworks captured 20 years earlier. There is an air of familiarity and dejavu.

Shopping at the old medina I started to ask myself about whether the wool blanket I just bought is authentic. Afterall, 75 percent of wool is imported from New Zealand. Was the loom I saw in the rear a prop? My Norwegian friend shouts, “I am from Norway and I know wool!” Toting my blanket, I feel slightly embarrassed.

There is a mix of dust, wet animal skin, burning tires, and anomaly permeating the air. In this mobile life, one is frequently wafted upon.

I smear my nose in tiger balm to ward off the stench and climb the steep steps to the rooftop of the Chouara tanneries. The sheer size is truly remarkable. I peer down into large stone mosaic vats filled with different colored dyes and white liquids, which I learn are composed of cow urine, pigeon feces, quicklime, salt, and water. But they forgot to mention chromium 3 which is used for leather treatment and is lethal. Men stand thigh-deep in murky water, sloshing hides back and forth. These liquids are used to soften the tough skin. I contemplate the hides of cows, sheep, goats, and camels wondering about their origin, if not the effects on the skin of men.

“Atmosphère, atmosphère, est-ce que j’ai une gueule d’atmosphère?” (‘Atmosphere, atmosphere, do I look like an atmosphere?’). I ruminate on my mentor’s powerful opening and take a gasp. The proletarian lung is transcorporeal, the river is transcorporeal. The body is never rigidly enclosed, never a protected entity. It displaces and shifts in the infrastructures of our times, like a wayfarer on the journey.

* Wayfarer is a traveler especially on foot, and could be likened to a «Shifter»; this text explores their interrelationship exploring transitory states, feelings, accumulations and places.

Jennifer Teets



Exhibition view - *Shifters*, Sentiment



Shell on plexiglass, mixed media, Variable dimensions, 2022 - *Shifters*, Sentiment