

Promise

Clémentine Adou, Mimosa Echard, Jasmine Gregory
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Divorce. The opposite of marriage. Or perhaps the inevitability of marriage. Jasmine Gregory's paintings exist alternately as image, object, and imperative. Divorce is rendered as an advertisement: rupture as aspiration. Here on the wall but sometimes displayed in groups or stacks as if they were playing cards, Gregory's paintings accumulate, rested against one another or built into precarious towers that imply future collapse. Throughout her work, Gregory explores systems that define value and legitimacy, exposing the disconnect between experiences promised and experiences lived.

Echard's three canvases present minimalist compositions of oxidized aluminum foil and anti-radiation fabric. Originally developed for technical applications to shield sensitive electronic systems from ambient electromagnetic fields, anti-radiation fabrics are now more commonly used by those on the spectrum from toxic-conscious to toxic-paranoid. In one work, Echard incorporates photographs taken throughout the city, collaged, layered and ultimately obscured by a film of glass beads and the painting's patinated surface. These works recall the structure of windows, but are barriers more than portals—scrim of protection against exposure both physical and psychic.

Adou's *Black screens* are the latest in an ongoing series started in 2023 in which the cardboard packaging of a television screen is painted with successive layers of black-tinted varnish. A repetitive process that cannot be accelerated, Adou's actions amount to a type of embalming—an act of preservation that slowly obscures messaging about a product that is itself a conduit for messaging. Here, the process of concealing is simultaneously a process of revealing as Adou's black boxes become glossy screens that reflect a viewer and their surroundings. Yet despite their transformations, the boxes inevitably retain features of their original printed images, holding traces of bucolic landscapes or beautiful portraits, HD pictures veiled and subdued by layer upon layer of darkness.

Clémentine Adou (b. 1988, Paris, France) lives and works in Paris, France. Adou's work is characterized by an economy of production and means, using processes of subtraction and recovery that incorporate everyday objects and materials. The conditions of our present are diffused throughout her work, through spatial and contextual forms that highlight processes of visibility and constraint. Recent exhibitions include Tunnel Tunnel, Lausanne (solo, 2025); Kunstverein Freiburg (2025); Bel Ami, Los Angeles (2025); Les Bains-Douches, Alençon (solo, 2024); Fondation Ricard, Paris (2024); Galerie Balice Hertling, Paris (2024); Lagune Ouest, Copenhagen (2024); Tonus, Paris (solo, 2023); La Salle de Bains, Lyon (2023); Trieze, Paris (2023); Colette Mariana, Barcelona (2022); Shivers Only, Paris (2021); FRAC Bretagne, Rennes (2021); and High Art, Paris (2020). Adou was the recipient of the 25th Fondation Pernod Ricard Prize in 2024.

Mimosa Echard (b. 1986, Alès, France) lives and works in Paris, France. Echard draws on biological research, histories of experimental cinema and her own life to create works that play with the relationship between sexuality, synthesis, and perception. Working across various media—from sculpture to installation to video games—her work is driven by ongoing and contradictory processes of absorption, accumulation, and circulation, observed in phenomena as diverse as popular culture, metabolic systems or electromagnetic spectra. Attentive to the invisible or latent potential of the materials she uses, her assemblages and installations displace the capacity of language to know its object, allowing new and “unnatural” associations to proliferate. Institutional exhibitions include Amant, New York (2025); the Centre Pompidou, Paris (2024; 2022); Lafayette Anticipations — Fondation d'entreprise des Galeries Lafayette, Paris (2024); Palais de Tokyo, Paris (2022; 2017; 2013); Collection Lambert, Avignon (2021; 2020); Musée d'Art Moderne de la ville de Paris, Paris (2020); Australian Center for Contemporary Art, Melbourne (2020); Centre d'Art Contemporain d'Ivry — Le CRÉDAC, Ivry-sur-Seine (2020); Dortmunder Kunstverein, Dortmund (2019); Platform-L Contemporary Art Center, Seoul (2018); and Cell Project Space Gallery, London (2017). Echard's work is included in the collections of the Centre Pompidou, Paris; Long Museum, Shanghai; Hessel Museum of Art Bard College, Annandale-On-Hudson; Macalline Center of Art, Beijing; MAC VAL, Vitry-sur-Seine; CNAP — Centre national des arts plastiques, Paris; Musée d'Art Moderne de Paris, Paris; Fondation Louis Vuitton, Paris; Fondation d'entreprise Galeries Lafayette, Paris; Sadami Art Foundation, Dhaka; Ettore Fico Foundation, Torino; Collection IAC — Villeurbanne/Rhône-Alpes, Villeurbanne; FRAC Corse, Corte; FRAC Bourgogne, Dijon; and FRAC Ile-de-France, Paris, among others. Echard was awarded the Marcel Duchamp Prize in 2022.

Jasmine Gregory (b. 1987, Washington, D.C.) is an American artist based in Zurich whose work examines how value, desire, and legitimacy are constructed through images and systems of display. Solo exhibitions include *Audacity Unlimited*, Soft Opening, London (2025); *Diva's Lounge*, Sophie Tappeiner, Vienna (2025); *Who Wants To Die For Glamour*, MoMA PS1, New York (2024); *I'd rather be mourning*, Karma International, Zurich (2024); *Si je ne peux pas l'avoir, toi non plus*, CAPC Musée d'Art Contemporain, Bordeaux (2023); *A Little Newer, A Little Better, A Little Sooner Than Is Necessary*, Sophie Tappeiner, Vienna (2023); *Heirlooms*, Kings Leap, New York (2022); and *Mommie Dearest*, Istituto Svizzero, Rome/Milan (2021). Recent group exhibitions include Karma International, Zurich (2025, 2024, 2022); Bechtler Stiftung, Uster (2024); Soft Opening, London (2024, 2023); A MAIOR, Viseu (2024); sentiment, Zurich (2024); Fitzpatrick Gallery, Paris (2023); Centre d'Art Contemporain Genève, Geneva (2022); and Kunsthalle Fri Art, Fribourg (2022). Gregory was nominated for the Swiss Art Awards in 2023 and 2025.