

Above, Below, Between

with Alfredo Aceto, Debbie Alagen, John M. Armleder, David Attwood, Giovanna Belossi, Louisa Gagliardi, Mahalia Taje Giotto, Lukas Kaufmann and Andreia Santana.

Opening, Thursday 5th February 2026, 17:00-21:00.

Exhibition from 6th February 2026 to 1st March 2026.

Opening hours are 14:00-18:00 on the following dates: February 14th, 15th, 21st, 22nd, and 28th, 2026.

A proposal by Oriane Emery & Jean-Rodolphe Petter

Above, Below, Between is structured around the sphere as a relational environment. An intimate, invisible space that we construct daily in response to what surrounds us. The sphere is not understood here as a stable refuge, but as a milieu traversed by narratives, images, objects, and norms that orient us as much as we attempt to orient ourselves within them.

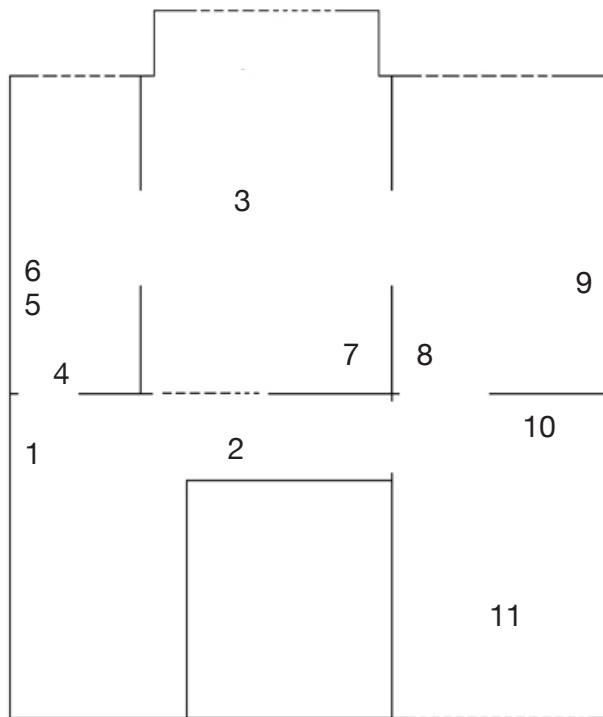
This approach is grounded in the thinking of Sara Ahmed (Queer Phenomenology: Orientations, Objects, Others), for whom orientation does not refer simply to movement through space, but to the ways bodies react to and metabolize the situations they encounter in their everyday environments. Ahmed's work invites us to contextualize the question of orientation through an intersectional lens. To be oriented is to know what we turn toward : what attracts us, what reassures us, what puts us under tension, or what generates fear. The spaces we inhabit, particularly domestic space, organize what is within reach, what becomes familiar, and what remains out of view. To inhabit a space is never neutral: it means participating in existing patterns, reproducing certain power dynamics, but also potentially losing them, resisting them, or unlearning them. The works presented in the exhibition can be read as processes of metabolizing this intimate environment, attempts to render visible the forces that structure it and the reactions they provoke.

Some artistic practices are rooted in autobiographical narrative and fiction. They mobilize image, body, and language to make situated experiences perceptible, experiences shaped by identity, gender, memory, or forms of everyday violence. Other works operate through the displacement of ordinary objects: functional, domestic, or industrial forms are removed from their contexts of use in order to expose the economic, social, and ideological structures they carry. Between these two poles, several works occupy an intermediate position, combining narration, sign, and object, and reinforcing the overall permeability of the exhibition.

No work represents the home as such, nor celebrates it. Yet the domestic sphere remains omnipresent as a symbolic structure under scrutiny. The apartment appears here as a space of both orientation and disorientation. A site where dominant models are replayed and unsettled: patriarchal, capitalist, and colonial frameworks for which the home has often served as a primary vehicle of representation. Rather than speaking directly about "home," the works traverse and fracture the idea of the household as a sanctuary. Instead, it emerges as a field of negotiation, where different orientations coexist, contradict one another, and overlap. This reading also resonates with the notion of homeplace developed by bell hooks (Homeplace, a Site of Resistance), which understands domestic space as both a site of vulnerability and a potential space of resistance, care, and reinvention.

Above, Below, Between ultimately opens a space in which other ways of inhabiting, situating oneself, and orienting oneself in the world become perceptible.

*Oriane Emery & Jean-Rodolphe Petter
Co-curators and co-directors of CALM – Centre d'Art La Meute*



1. **Debbie Alagen**, *If it's not you its me, if it's not me it's you*, 2026, 75 x 55 x 2 cm, oil on canvas. Loan from the artist.
2. **John M. Armleder**, *Untitled*, 1985, three stone sculptures measuring 25 cm, 23 cm, and 21 cm in diameter. Loan from the artist.
3. **Alfredo Aceto**, *Last Cigarette Before I Go*, 2024, 300 x 300 x 10 cm, mixed media and pine resin on fabric. Loan from the artist.
4. **Andreia Santana**, *There is no Dreams Underneath My Pillow (4th District)*, 2024, 30 x 70 x 50 cm, hand blown glass, aluminium, chainmail, socks. Loan from the artist and Galeria Filomena Soares, Lisbon.
5. **Louisa Gagliardi**, *Green Light*, 2025, 180 x 115 cm, nail polish, ink on PVC. Loan from the artist and Dawid Radziszewski Gallery, Warsaw.
6. **Louisa Gagliardi**, *Homecoming*, 2025, 180 x 115 cm, nail polish, ink on PVC. Loan from the artist and Dawid Radziszewski Gallery, Warsaw.
7. **Lukas Kaufmann**, *Untitled*, 2026, 68 x 70 x 30 cm, moiré silk, passementerie, wood, jute, lacquer. Loan from the artist.
8. **Lukas Kaufmann**, *Untitled*, 2025/26, 32 x 34 x 16 cm, cardboard, digital print, brass, lacquer, jute, pewter. Loan from the artist.
9. **Mahalia taje Giotto**, *on the verge of becoming completely forgotten*, 2026, 140 x 250 x 3cm, photographic collage and engraving on aluminium. Loan from the artist.
10. **Giovanna Belossi**, *Non finire mai*, 2026, 60 x 70 cm, oil paint and graphite on cotton canvas. Loan from the artist.
11. **David Attwood**, *More Work For Mother*, 2025, variable dimensions, digital prints on vinyl, used chromed vacuum rods. Loan from the artist and Season 4 Episode 6, London.

Alfredo Aceto (b. 1991)

Alfredo Aceto is a visual artist whose practice spans film, installation, sculpture, photography, sound, and text. His work investigates the body and biography as sites where personal experience and collective history intersect. Through environments suspended between fiction and reality, Aceto constructs spaces conceived as places to inhabit rather than simply observe. These settings are often marked by melancholy, artificial temporal shifts, and image saturation, where objects function as traces or operative elements. By collapsing different temporal strata into a single platform, his work allows signs from multiple eras to coexist, revealing time as mutable and subject to manipulation. At its core, Aceto's practice is driven by an introspective inquiry into the self, and more broadly into the latent ego present in every individual.

Above, Below, Between features *Last Cigarette Before I Go* (2024).

Debbie Alagen (b. 1997)

Debbie Alagen develops a multidisciplinary practice that transforms ordinary objects and everyday situations into latent systems of meaning. Working through symbolic associations and visual rebuses, his work examines how authority, domination, and non-spectacular forms of violence are embedded within daily life. Familiar forms often appear polished and neutral, functioning as screens that conceal underlying tensions. Drawing from collective memory, contemporary mythologies, and post-internet imagery, Alagen constructs ambiguous images that invite projection while subtly revealing the structures that shape intimacy, behavior, and power relations.

Above, Below, Between features *If it's not you it's me, if it's not me it's you* (2025).

John M. Armleder (b. 1948)

John Armleder is a central figure of the Swiss contemporary art scene and a co-founder of the experimental space and collective Ecart. His practice is marked by an absence of hierarchy between genres, materials, and references, and by an embrace of chance as a guiding principle. Drawing on experiences rooted in Fluxus and conceptual art, Armleder's work frequently engages with appropriation, citation, and the reactivation of modernist abstraction. His sculptures and installations question the conditions of display and context, allowing meaning to emerge through spatial arrangement and encounter.

Above, Below, Between features *Untitled* (1985).

David Attwood (b. 1990)

David Attwood creates sculptural assemblages using contemporary consumer products, with a particular focus on domestic appliances, branded items, and their auratic qualities. His work examines the relationships between labor, performance, productivity, and the social histories embedded in everyday objects. By isolating and reconfiguring functional materials, Attwood exposes the ideological and economic structures that underpin domestic work and consumption. His practice highlights how value, effort, and energy are materially and symbolically distributed within daily life.

Above, Below, Between features *More Work for Mother* (2025).

Giovanna Belossi (b. 1991)

Giovanna Belossi's practice investigates written and graphic forms as visual systems of thought capable of structuring perception. Her work questions the circulation of signs and their dual status as reading devices and autonomous plastic forms, where meaning emerges through visual experience rather than linear narration. Drawing on autobiographical sources, quotations, and anonymous materials, Belossi creates fragmented and ambiguous narratives. Through layers, interruptions, and shifts, her works suspend habitual modes of reading, generating zones of hesitation in which multiple interpretations coexist and viewers are invited to construct their own paths.

Above, Below, Between features *Finire in Bellezza* (2026).

Louisa Gagliardi (b. 1989)

Louisa Gagliardi's paintings operate at the intersection of digital rendering and physical presence. Her work reflects on contemporary modes of self-representation and the accelerated circulation of images within technologically mediated environments. Drawing on art historical compositions while employing industrial materials and digitally informed processes, Gagliardi creates works that oscillate between intimacy and estrangement. Her images often depict familiar situations infused with subtle unease, where everyday scenes become sites of psychological tension and perceptual instability.

Above, Below, Between features *Green Light* (2025) and *Homecoming* (2025).

Mahalia Taje Giotto (b. 1992)

Mahalia Taje Giotto's practice is rooted in their experience as a non-binary transmasculine artist and engages art as a space for documentation, resistance, and reconstruction. Working with image, performance, archives, and installation, Giotto examines masculinity as a mutable condition : perceived, performed, and internalized. Their work seeks to make visible social norms and their contradictions rather than dismantling them outright, proposing alternative representations of trans identity beyond fixed categories. Intimacy becomes a political site, where personal narratives intersect with broader structures of visibility and power.

Above, Below, Between features *on the verge of becoming completely forgotten* (2026).

Lukas Kaufmann (b. 1993)

Lukas Kaufmann's work explores the relationship between image carrier and image surface, merging spatial and psychological dimensions. His practice frequently employs replicated and fragmentary forms that allude to psychoanalytic concepts of the conscious and subconscious. A recurring strategy in his work is the simultaneous play of concealment and revelation, where motifs appear partially obscured or displaced. Through sculptural and installation-based approaches, Kaufmann constructs environments that function as psychological devices, inviting viewers to navigate between projection, recognition, and uncertainty.

Above, Below, Between features *Untitled* (2025/26) and *Untitled* (2026).

Andreia Santana (b. 1991)

Andreia Santana is a sculptor whose work explores the intersections between body, architecture, and material presence. Her practice is characterized by a minimalist approach that emphasizes form, texture, and physical tension, often conveying fragility and vulnerability alongside a quiet poetic force. Santana's recent works engage with notions of collective transcorporeality and material performativity, using sculpture as a platform for interventions that incorporate movement and action. Through the interaction between her works and the human body, figure and background, interior and exterior, merge into a single continuum, expanding the conditions of perception and engagement within space.

Above, Below, Between features *There Is No Dreams Underneath My Pillow (4th District)* (2024).



CALM – Centre d'Art La Meute thanks its main partner, UA26, for the invitation and trust.

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