

## Carte Blanche: Works on Paper

Curated by Dannie Tostes

Fernando De La Rocque

Jean Marie Fahy

Dara Maillard

Lyz Parayzo

Wes Roque

Almeida da Silva

Vivianne Van Singer

Martin Widmer

Opening on March 12, 2026

Exhibition dates: March 13 - April 25, 2026

Opening hours: Tuesday to Saturday from 11 to 6pm, and by appointment

Everything begins with a line. A trace. A gesture.

Glue, cut, recut. Fold, turn, cross, reflect, write. Front and back. Two copies, maybe three.

One, please. Ideas, secrets, desires, confessions. Mysteries and intimacies. Letters, words, sentences, magazines, note- books. Notes, directions, intentions, and their subversions.

Love, anger, jealousy, tenderness. Poetry, music, voices, scripts, images. Everything leaves a mark and everything passes through paper.

So present in our gestures and daily exchanges, paper becomes the silent support through which thoughts, emotions and images circulate.

Paper appears everywhere: on our tables, in our bags, in offices, in the streets, in books, letters, notebooks and newspapers. Because of its accessibility and apparent fragility, it is often perceived as a banal or disposable object, a surface meant for temporary use.

For the artists invited to the exhibition *Carte Blanche*, this fragility becomes a space of experimentation, immediacy and risk. A line can be erased, a drawing can be torn, folded or remade. What begins as

a sketch or a test often becomes the place where the most direct and intimate gestures emerge. Precisely because it can be discarded, paper becomes one of the most personal surfaces for artistic expression.

In this exhibition, paper is not treated as a preliminary stage but as a conscious and deliberate choice. The artists gathered in *Carte Blanche: Works on Paper* approach paper as archive, process and experimentation. Through drawing, printmaking, photography, poetry, sculpture and installation, the works explore the many ways in which this material can hold memory, gesture and thought.

Fragile yet resistant, paper reveals its force. By foregrounding a material so present in everyday life, the exhibition invites us to reconsider its value, showing how something so light and ordinary can carry profound emotional, poetic and conceptual weight.

Bringing together works by Almeida da Silva, Dara Maillard, Fernando de la Rocque, Jean Marie Fahy, Lyz Parayzo, Martin Widmer, Vivianne Van Singer and Wes Roque, the exhibition reveals the many ways artists engage with paper today, as surface, structure, memory and gesture.

*Text by Dannie Tostes*

**Fernando de la Rocque**

Born in 1979 in Brazil, lives and works in Rio de Janeiro.

Fernando de la Rocque combines drawing, painting, embroidery, and ceramics to construct vibrant, sensual worlds. His porcelain tiles depict interwoven human figures in psychedelic and playful scenes, exploring pleasure, desire, and social norms, prompting viewers to reconsider their own perceptions.



Fernando de la Rocque

*Self, 2018*

India ink pen on 400 g paper

32 x 41cm

**Jean-Marie Fahy**

Born in 1992, lives and works in Geneva

Jean-Marie holds a Master's degree in Visual Arts from HEAD – Geneva and a diploma from HKB Bern. His practice spans performance, drawing, and publishing, exploring the body as a site of social construction and emancipation. His work has been presented at Centre d'Art Contemporain, Geneva; Casa França Brasil, Rio de Janeiro; Edmond de Rothschild Center, Tel Aviv; and Le Grütli, Geneva. He is the recipient of the Plattform23 Prize (2023) and the Bourses de la Ville de Genève (2019). Recent and upcoming residencies include FAAP, São Paulo (2025), Yellow Brick, Athens (2025), and Cité internationale des arts, Paris (2026).



Jean-Marie Fahy

*Dessin #1, 2024*

Colored pencil, paper on wood

40x60cm

**Dara Maillard**

Born in 2002 in Sofia, Bulgaria. Raised in Geneva. Lives and works in Zurich.

Working across painting, sculpture, and printmaking, her practice centers on the female body as both subject and site of inquiry, engaging Eastern and Western European histories through an anachronistic feminist lens and a critical reflection on the history of painting.

Maillard has completed her Master of Fine Arts at the Zürcher Hochschule der Künste in 2025 and undertook a long-term residency at the Robert Blackburn Printmaking Workshop at the Elizabeth Foundation for the Arts in New York. Since 2022, her work has been exhibited in numerous institutional and independent spaces across Switzerland.

Recent exhibitions include a large-scale, self-curated duo exhibition at the Kunstverein Frauenfeld in 2025, presenting works across seven rooms, and participation in the Bad Ragatz Sculpture Triennale in 2024 as the youngest exhibiting artist, where she presented her first large-scale outdoor metal sculpture—a memorial to the victims of the European witch hunts.



Dara Maillard  
*Vanitas II, 2025*  
Etching (intaglio)  
Ed 2/5, color variation I  
21x29cm

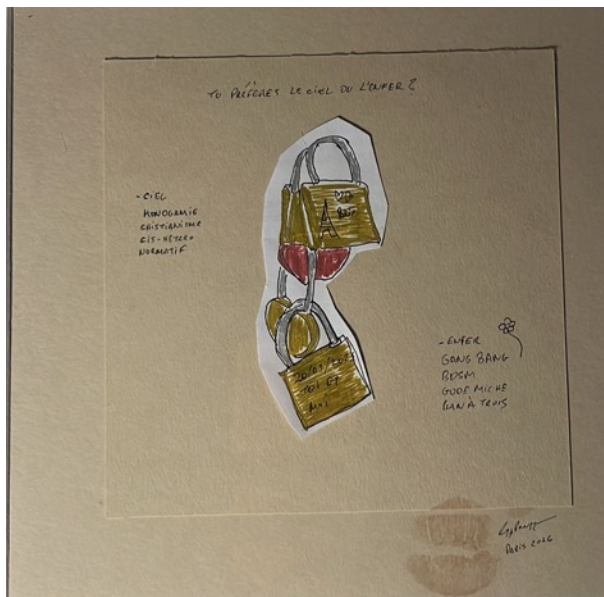
## Lyz Parayzo

Born in 1994 in Campo Grande, Rio de Janeiro. Lives and works in Paris.

Issues related to sexism, racism, LGBTphobia, and colonial heritage are inseparable from Lyz Parayzo's activist artistic practice. "My work began in a place of activism, but as I was studying in an art school, activism took on an artistic dimension."

Lyz Parayzo did not ask for permission to enter the Brazilian art circuit. She began her career by intervening in exhibitions through surprise performative actions centered on her own body at the Escola de Artes Visuais do Parque Lage in Rio de Janeiro, where she studied.

This "guerrilla plan," as she described it, consisted of intervening in exhibition openings at Parque Lage—which featured works by students and well-known artists—as a way of positioning herself politically within a physical and symbolic context that excluded identities like hers.



Lyz Parayzo

*Amours volées, 2026*

Collage and pencil on paper

24.5 x 20 cm

**Wes Roque (1995)**

Born in 1995 in São Paulo. Lives and works in Paris.

A graduate of Paris 1 Panthéon-Sorbonne University and the École nationale supérieure des Arts Décoratifs in Paris, Wes Roque obtained a Master's degree with a specialization in Art and Space. His practice spans drawing, painting, sculpture, installation, and performance. His conceptual research explores the city and its borders, understood as unstable territories shaped by political, social, and material tensions.

Working with reclaimed materials, he creates his “metagambiarras”—precarious constructions made of metal, wood, papier-mâché, and other heterogeneous elements.

By appropriating display devices such as the architectural model, the artist questions systems of representation and the logics underlying the construction of urban space. His work foregrounds fragile and provisional forms, where architecture becomes simultaneously structure, ruin, and critical fiction.



In 2024, Roque participated in the 8th edition of the Création en cours residency at Ateliers Médicis in Paris. Throughout his studies in France, he received support from the Fondation d'entreprise Hermès.

Wes Roque  
*Sans titre #2, Série Habiter les ruines*,  
2026  
Ash and graphite on papier  
50 x 65cm

**Almeida da Silva**

Born in 1997 in Rio de Janeiro, Brazil. Lives and works in Rio de Janeiro.

Through the use of plasticity and presence, Almeida da Silva develops strategies of historical inversion by engaging notions of abundance and well-being in dialogue with sensibilities, while addressing the phenomenological structures denied to dissident bodies. He employs technologies that establish contact with what cannot be seen by the eyes.

He is currently developing his practice with the aim of creating technologies of communication with Afro-Brazilian Black spirituality, proposing the construction of a functional portal for the materialization of beings forgotten by the material plane. In his work, the grooves of this sequential temporality offer opportunities to create a space of contact with sensibilities manifested in historicity and in the voices embedded within peripheral territories.

The series of drawings created in collaboration with Nelson do Nascimento da Silva (b. 1950), the artist's father, emerges from an encounter between generations, memories, and gestures. Produced with pempa and charcoal, the works articulate materials associated with Afro-diasporic practices and symbolic systems of spiritual inscription. Together, these materials establish a visual grammar that oscillates between the sacred and the everyday, the intimate and the collective.



Almeida da Silva  
*Nascimento 7, 2025*  
Charcoal and chalk on  
paper  
21x14.8cm

## Vivianne van Singer

Born in 1957 in Como. Lives and works in Geneva.

Vivianne van Singer studied in Lausanne, in the United States (Toledo University, Fine Arts Department), and in Geneva, at ESAV (École Supérieure d'Art Visuel). She has divided her time between her artistic practice and teaching contemporary art history in Switzerland (Valais School of Design and Higher Art School, Valais and practice preparatory classes in CFPAA Geneva. Today, the close link between theory and practice, research, creation and transmission are intimately connected in her life.

She regularly presents her work at the Espace L Gallery in Geneva and has participated in most of the collective in particular at the CCCB (Barcellona), at the Tavel house (Geneva), at the Mucem (Marsilia), and at the Benaki Museum (Atene), Openbox (Milano), OSM Besançon and Nantes.

Description of the approach

Colors indeed?

For Vivianne van Singer, colors occupy diverse territories: real, imaginary, or symbolic. At the heart of the artist's approach, in her research, lies the



unsettling, unexpected, and intense aspect that color reveals in the various realms it traverses.

V. van Singer finds these colors in ready-made objects, in the works of past artists, and even in her own environment.

She then invents strategies to reveal them as she has perceived them.

Vivianne Van Singer  
*Untitled* 2025  
Pearlscents colors on paper  
100x70cm

**Martin Widmer**

Lives and works in Geneva, Switzerland.

Martin Widmer is a Swiss artist based in Geneva whose practice spans photography, text, and installation. With a background in both visual arts and curatorial studies, his work focuses on dismantling the photographic image—exploring not only what an image shows, but also how it is produced, framed, and remembered.

His recent works often incorporate raw materials such as aluminum, glass, and cardboard, creating fragile yet deliberate installations that draw the viewer into the physical process of image-making.

Recent exhibitions include *Making Light of Everything* at the Centre de la Photographie Genève (2024) and *WHOOSHH* at Truth and Consequences, Geneva. He also contributed to curatorial projects, including a 2023 exhibition dedicated to Jacques Lacan at MAMCO Geneva.

Widmer's work invites viewers to question how we see and remember—at the blurred boundaries between image, thought, and perception.



Martin Widmer  
*Crystal paths, installation n°4, 2026*  
Inkjet prints, text printed on paper,  
cardboard, paper, pencil, plastic, glue,  
silicon, tape, pencil drawing on the  
wall, drill hole in the wall  
55 cm x 48 cm