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# As the veneer of democracy starts to fade

Emmanuel Beguinot

Nikita Gale

Keta Gavasheli

Brett Ginsburg

Gordon Matta-Clark

Erwan Sene

Leyla Yenirce

Curated by Clément Caballero



“I’m interested in the properties of buildings that are normally hidden — the thickness of walls, the hollow spaces, the voids.”

Gordon Matta-Clark



Mark Stewart, "As the veneer of democracy starts to fade" 1985

*As the veneer of democracy starts to fade  
Some say the internment camp's already built*

*It was one of those ambiguous days of rising tension  
I remember drunks saying it could never happen here  
As the more subtle forms of coercion proved ineffective  
More and more sophisticated surveillance techniques are introduced*

*Subsonic and stroboscopic stun guns  
The scavengers cannot take it much longer*

*As the small bands of interference realize they are totally unprepared for what lies ahead*

*Police computer banks linked to medical, financial, and political records  
Magnetic card-carry as a means of identification*

*At the heart of the military-industrial complex the scavengers cannot take it much longer  
(...)*

Taken from Mark Stewart's 1985 album, "As the veneer of democracy starts to fade" evokes a democracy that does not disappear abruptly, but slowly crumbles from within, at its very foundations.

For a long time, cyberpunk fiction has embodied the fantasy of a dystopian urban landscape, where policies of population control extend from the design of cities to the manipulation of emotions through synesthetic devices. This fantasy finds an echo today in the real-world transformations of urban space, largely influenced by capitalist, military, and security logics, where power extends as it sees fit: the use of ultrasonic cannons, sirens, and loudspeakers in public spaces; low-altitude flights of subsonic aircraft; the humming of ventilation systems; the proliferation of electromagnetic waves from surveillance networks; and the sounds of demolition and construction marking the partitioning of certain zones or the tentacular expansion of urban planning.

These transformations profoundly alter the atmosphere of cities and, by extension, our sensory relationship to the built environment. A. N. Whitehead defines the "vibrational nexus" as the totality of ultrasonic and infrasonic frequencies that continuously influence sensory responses, placing the body in a state of constant tension with its environment. Sound and noise become central actors in the urban experience: they shape the affective tone of spaces and transform the conditions of perception. In this landscape, the military apparatus does not present itself as an external figure. It infiltrates urban systems, integrates itself, and camouflages itself within architectures. It operates from discreet spaces, where it becomes difficult to distinguish what pertains to the ordinary functioning of the city from what pertains to its logic of control (E. Sene). This shift produces an unstable environment, where vibratory flows play a central role. The urban fabric and its architecture/"anarchitecture\*" are no longer content merely to shelter: they transmit, amplify, and affect.

The exhibition brings together a body of work that takes these transformations as its point of departure. Some pieces explore how memory and perception shape our relationship to places, revealing how these frameworks become fragile, and at times unstable, particularly in tense socio-political contexts (K. Gavasheli, L. Yenirce). Others shift language, sound, or architecture itself into states of matter where what was legible becomes a trace, a residue, or a vibration, where clarity dissolves into sub-perceptible forms (K. Gavasheli, N. Gale, G. Matta-Clark). Sculptures conceived in situ, meanwhile, focus on the very structures of the city and examine the nature of suburban areas, while functioning as an extension of the exhibition space (B. Ginsburg, E. Sene). Collectively, the works create a tension between biological, industrial, and political forms, and demonstrate how the built environment directly influences psychological states.

What emerges is not a homogeneous system, but an ambiance, an interactive and diffuse atmosphere, made up of frictions and instabilities, where living conditions and conditions of perception merge. To listen closely is to pay attention to the power dynamics that run through these territories. Their reconfiguration shapes an ecology of fear\*\*, often a vector of stress and violence, revealing psychological gray zones—areas where dissociation and a lack of discernment can emerge (E. Beguinot). In this context, collective initiatives serve as anchor points from which bastions of psychological and physical resistance can form, both against institutions and against the changes that overwhelm, disorient, and weaken us.

Clément Caballero

\*Anarchitecture, Gordon Matta Clark (1943-1978, États-Unis)

\*\*Ecology of Fear: Los Angeles and the Imagination of Disaster, Mike Davis, 1998







# Emmanuel Beguinot

Born in 1989, France

Lives and works in Milan

Emmanuel Beguinot (born in 1989 in France; lives and works in Milan) approaches his practice as an exercise that is both introspective and cathartic, in which the act of painting becomes the stage for a truth that is difficult to contain. Working on paper with an intuitive, mixed-media approach, he then entrusts his frames—turned inside out or constructed from wax—with the task of completing the work.

In the works presented in “As the veneer of democracy starts to fade,” Emmanuel Beguinot abandons the frame, removing all formal boundaries and, by extension, all forms of psychological restraint. Freed from any borders, the images seem to unfold in an open, unstable space where interiority overflows and contaminates the visible. This absence acts as a refusal to contain, or even to control.

The artist thus shifts his work toward a more directly psychological exploration. Through a principle of accumulation, he superimposes gestures, forms, and materials, revealing the different strata of our psyche. Buried emotions emerge, while others remain partially veiled, as if camouflaged by mechanisms of dissociation. This process creates a constant tension between appearance and erasure.

The series as a whole engages with an ambiguous relationship to the world; to space, to others, and to oneself.



***The pile, 2026***

**Techniques mixtes sur papiers, pochettes perforées**

Mixed technics on papers, perforated envelopes

**52 x 31 x 6 cm**

20 1/2 x 12 1/4 x 2 3/8 inches





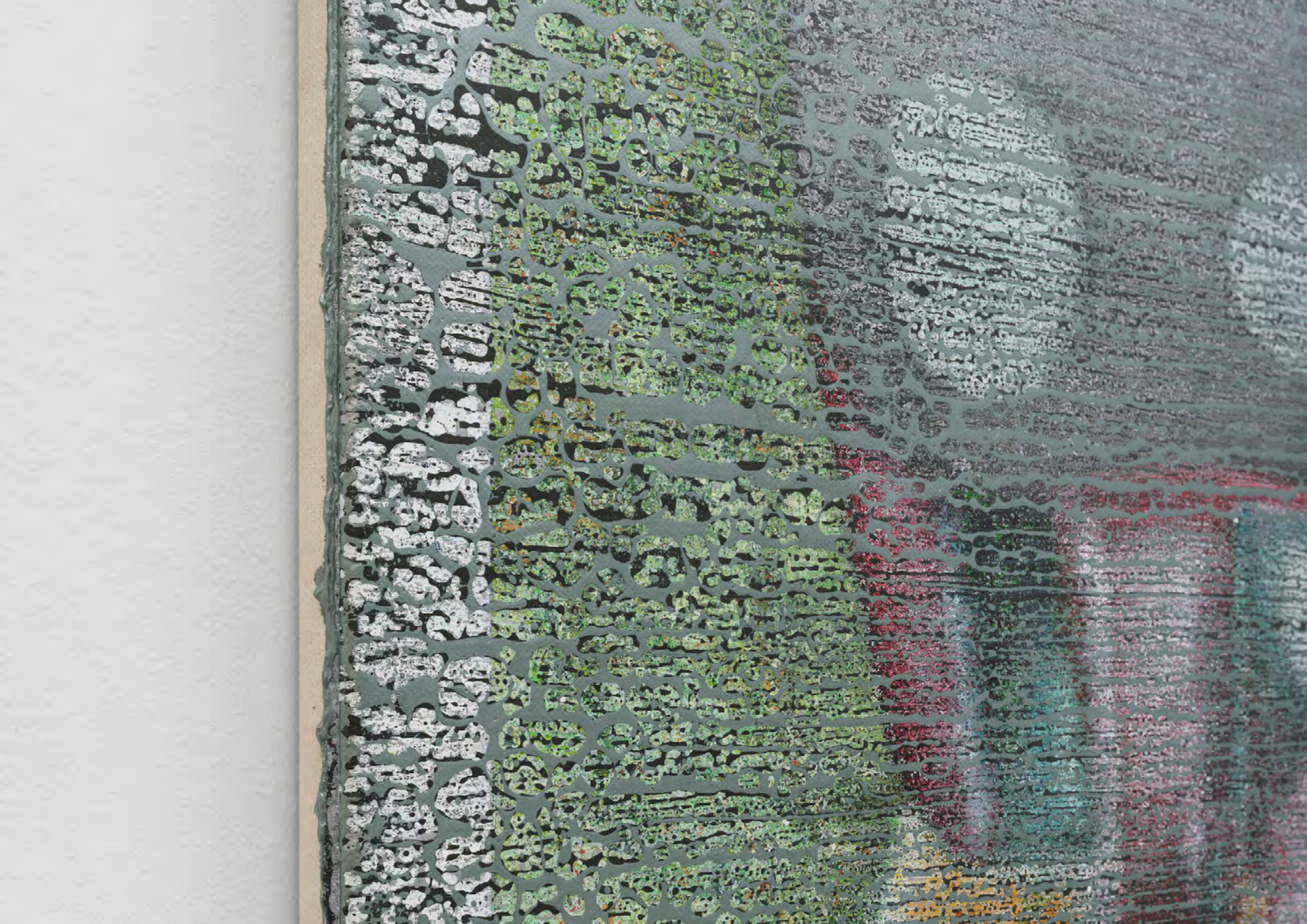


***Tinnitus, 2026***  
**Techniques mixtes sur papiers**  
Mixed technics on papers  
**44 x 35 x 6 cm**  
17 3/8 x 13 3/4 x 2 3/8 inches











# Brett Ginsburg

Born in 1990, US

Lives and works in New York

Brett Ginsburg (Born in 1990, United States. Lives and works in New York) develops a practice of painting and sculpture in response to the invisible technical systems that proliferate in our environment. Drawing on entomology, evolutionary biology and industrial processes, he compresses heterogeneous materials and modes of representation into a single pictorial plane, revealing the continuity between technical systems, the built environment and sensory experience.

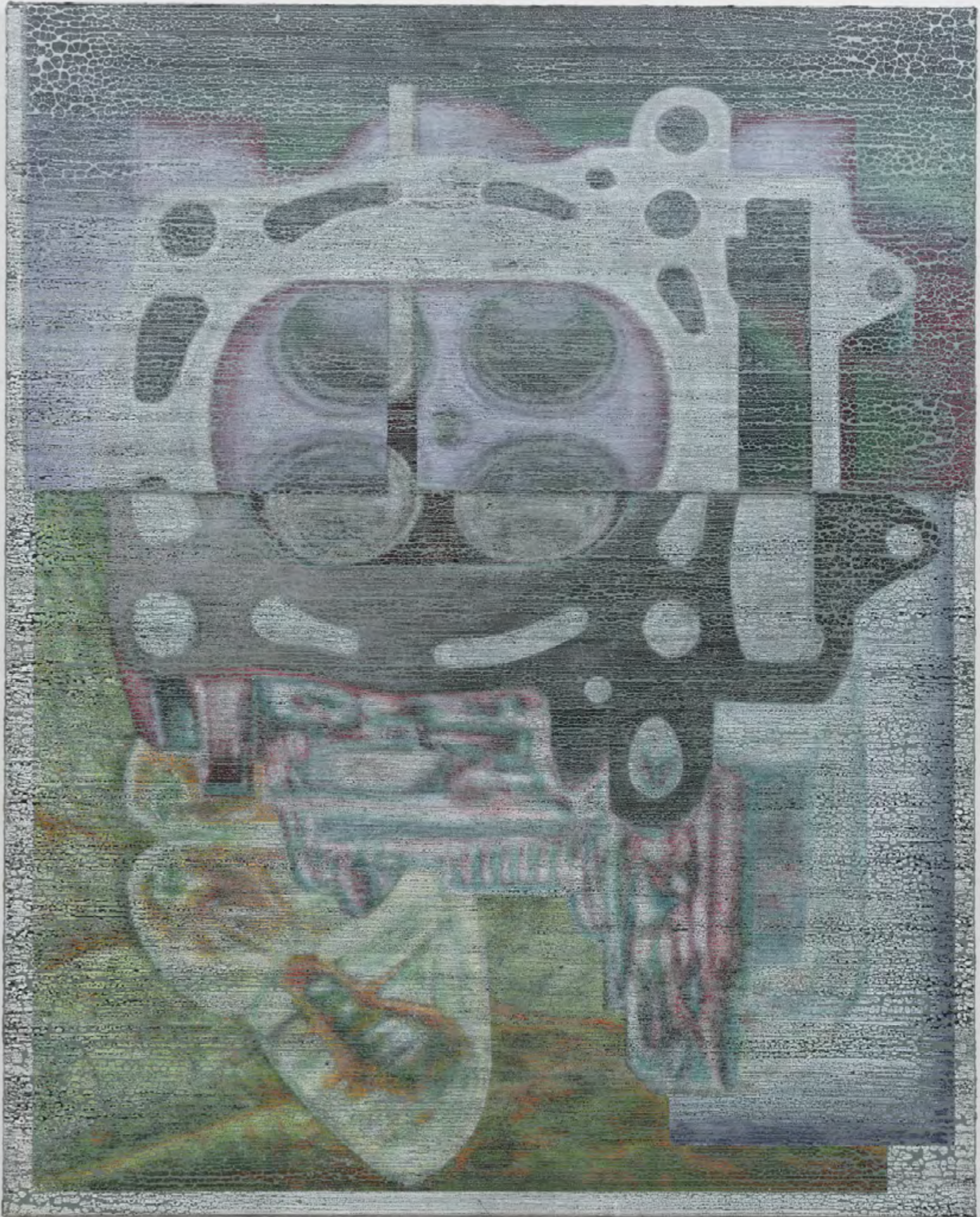
The paintings *Soot Fall* and *Coded in Ash*, initially composed through the cutting and assembling of photographs and archival images, reveal common machinistic forms that proliferate within society and are often concealed from view. The act of painting opens up the interstitial spaces of combustion chambers and exhaust valves, rendering visible their internal logic as well as that of a systematic pictorial process. This notion of system is reflected in the layered application of paint: through chance and sequence, colour channels blend optically to form vibratory images with organic textures. Their palette maintains a tension between iridescence and mercurial tonalities, bearing witness to an alchemical state in which liquids transform into gas, leaving behind traces of oxidation.

Oscillating dialectically between biological and technological forms, these paintings interrogate the ways in which the built environment imprints itself upon our inner psychology and shapes the modes through which we inhabit and mediate space. The pictorial elements function as semiotic tools charged with symbolism, evoking psychological tensions as well as our relationship to space and memory. Valves, sealing points and engineered cavities operate simultaneously as technological metaphors, images and sites that translate our own internal workings.

Conceived in situ, Ginsburg's *Outlines Conspire: Cinder* and *Outlines Conspire: Kindling* are composed of industrial and infrastructural materials, including metal rings and thermal bulbs.\* Through their technical and functional character, they interrogate the nature of the exhibition space, operating at once as an augmented extension of the site's architecture and as extensions of broader industrial environments. The internal logic of their components evokes notions of surveillance, spatial measurement, industrial colour codes and pressure management, establishing parallels with the technical control systems used to standardise public and private spaces.

\*Thermal bulbs are mechanisms commonly associated with smoke extraction systems or acoustic alarm devices, used to regulate atmospheric pressure and temperature in high-pressure environments, and designed to shatter when a predefined threshold is exceeded.



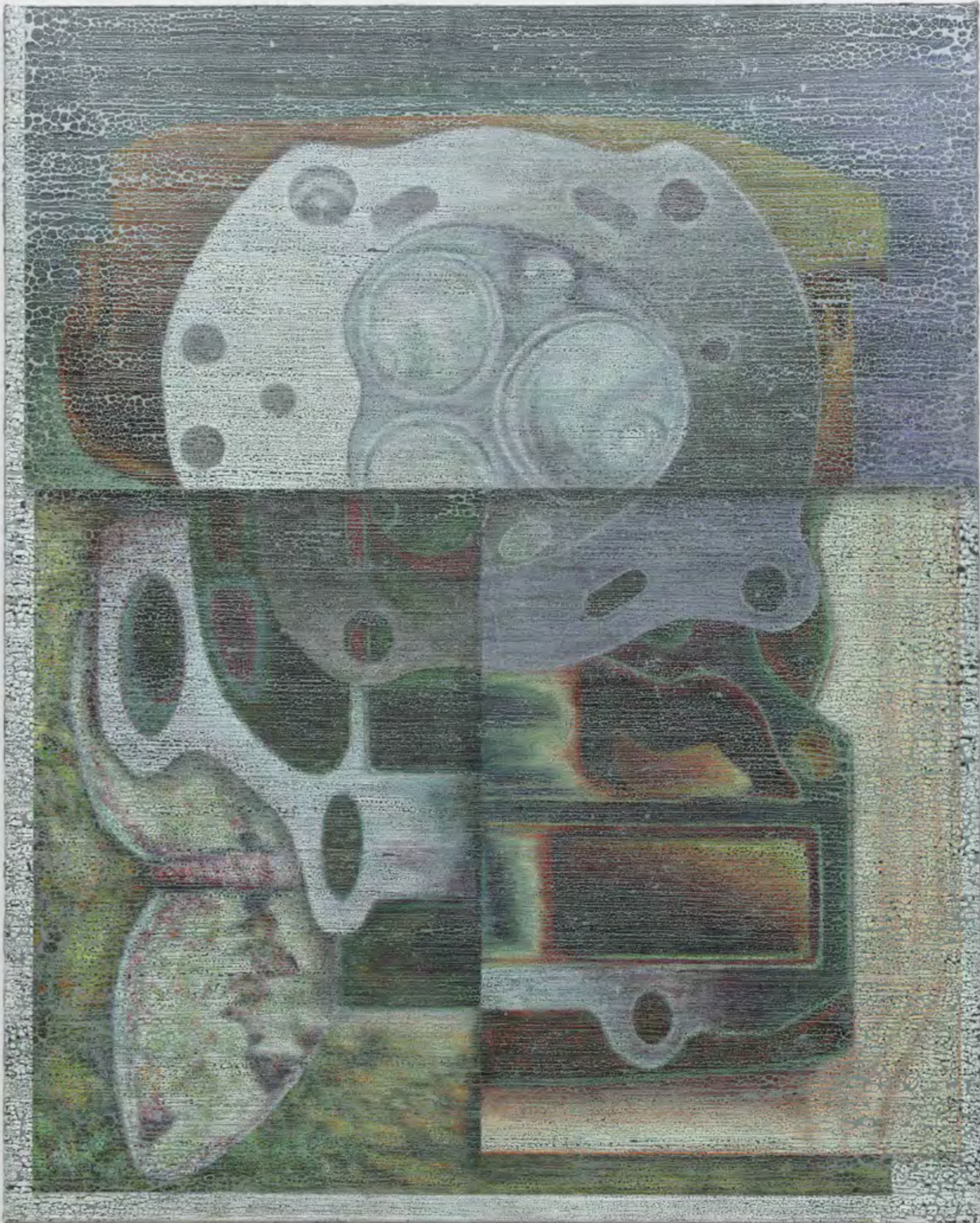


***Coded in Ash, 2025***  
**Acrylique sur toile**  
Acrylic on canvas  
**200 x 160 x 2.5 cm**  
78 3/4 x 63 x 1 inches

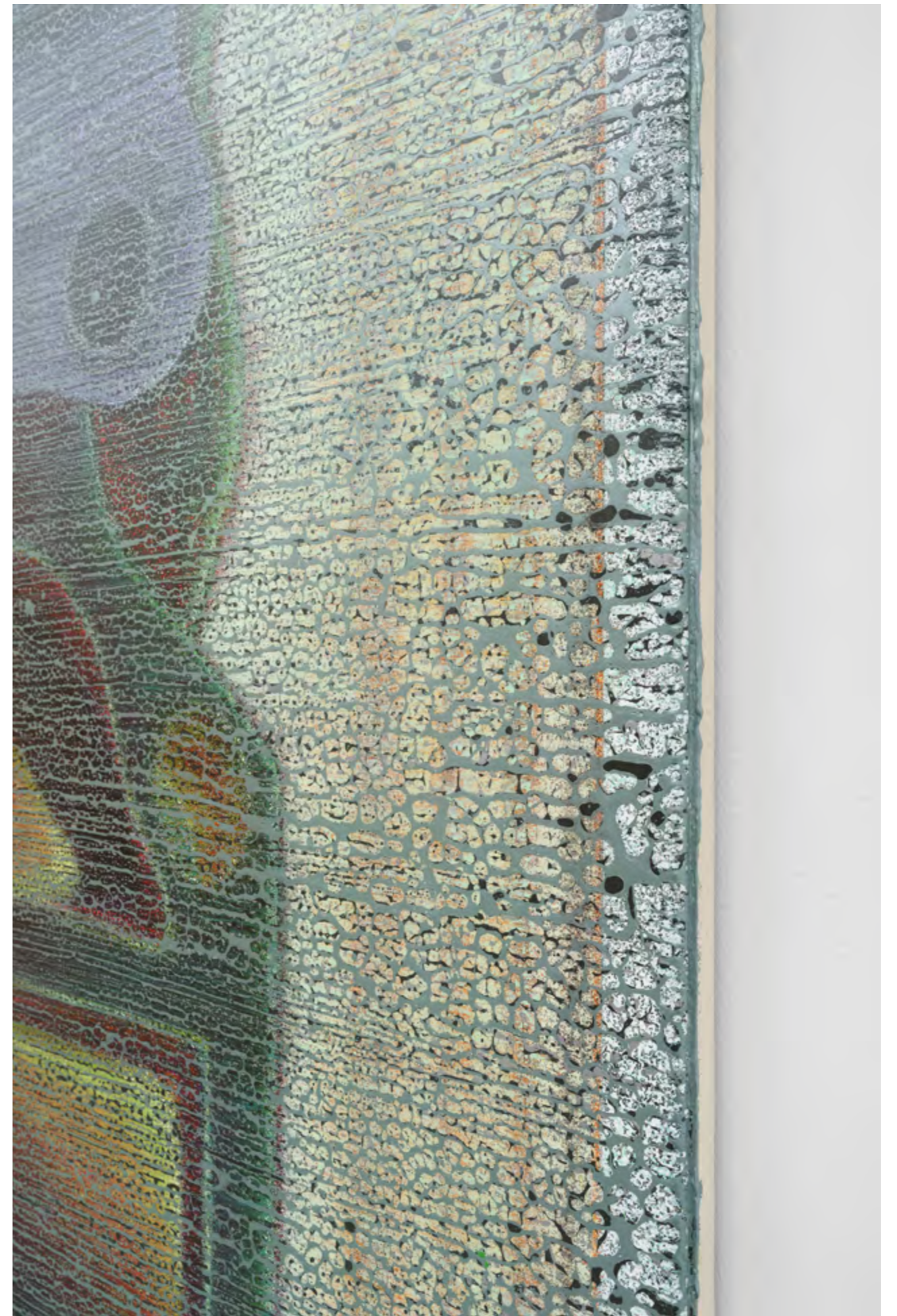
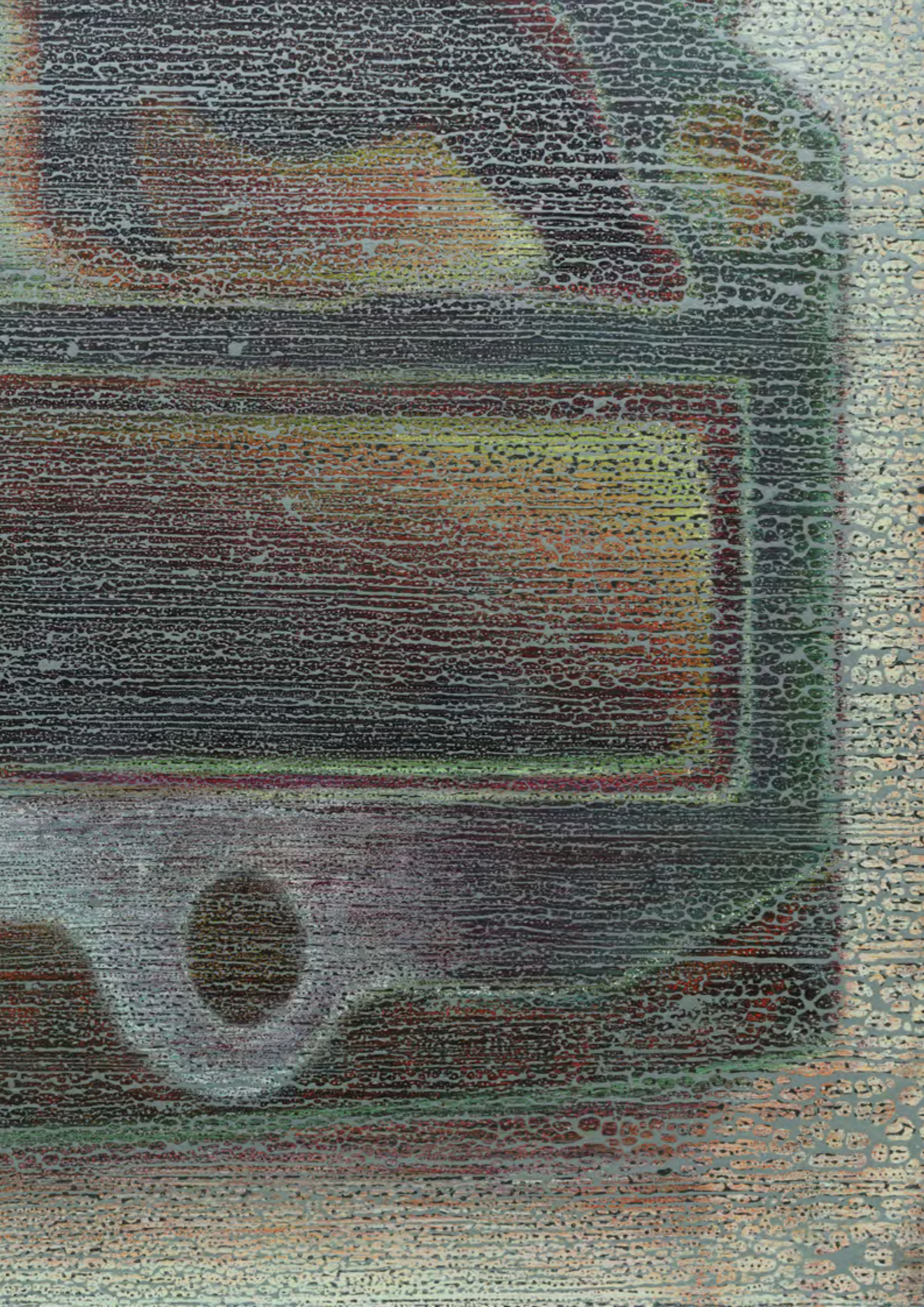
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin  
© Marjorie Brunet Plaza







**Soot Fall, 2025**  
**Acrylique sur toile**  
Acrylic on canvas  
**200 x 160 x 2.5 cm**  
78 3/4 x 63 x 1 inches





***Outlines Conspire: Cinder, 2026***

**Acier inoxydable, aluminium, acier, cuivre, fluide à résistance thermique, feutre, fibre de verre enduite de silicone**

Stainless steel, aluminum, steel, copper, thermally rated fluid, felt, silicone-coated fiberglass

**81 x 61 x 5 cm**

31 7/8 x 24 x 2 inches





***Outlines Conspire: Kindling, 2026***

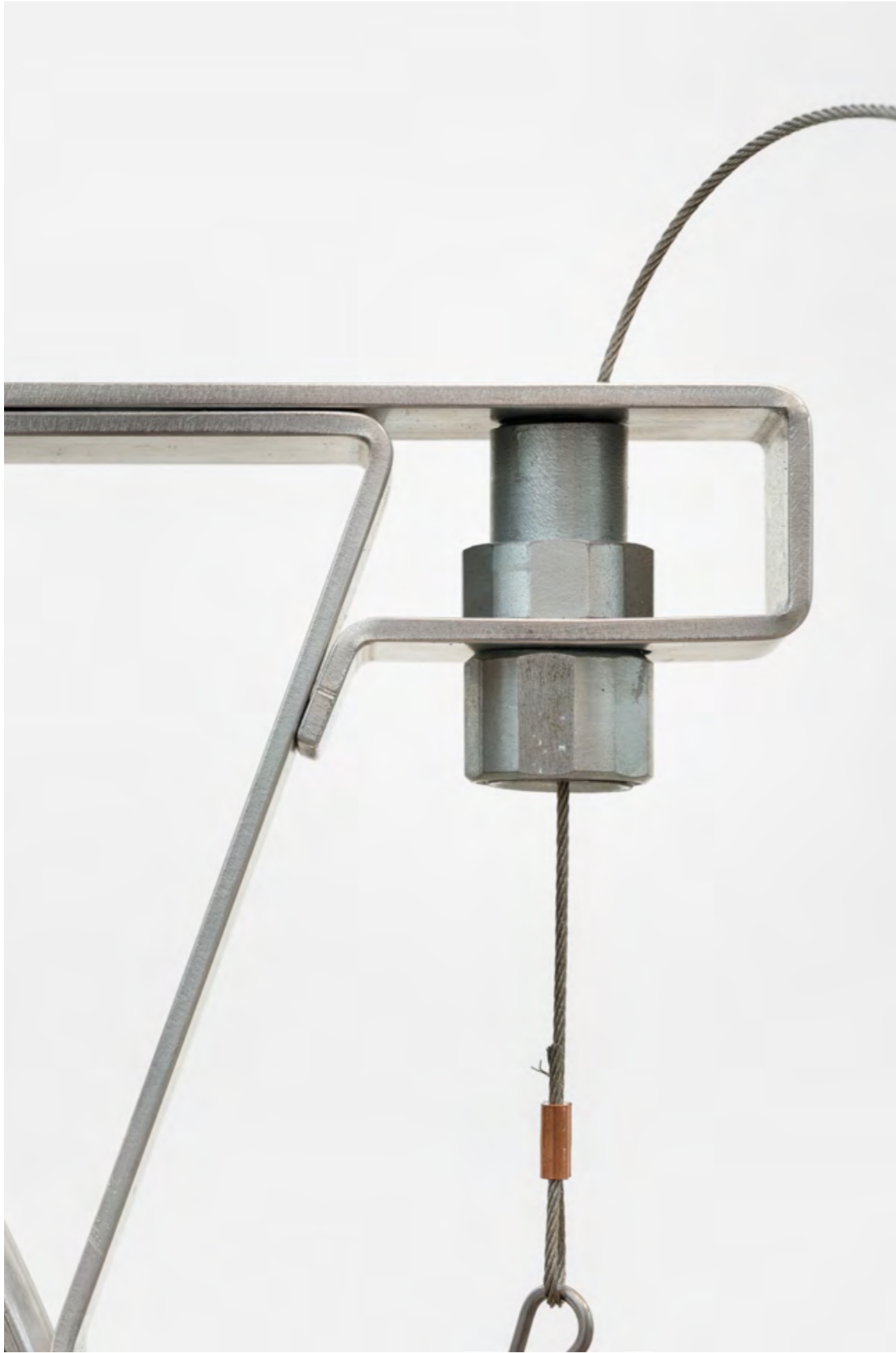
**Acier inoxydable, aluminium, acier, cuivre, fluide à résistance thermique, feutre, fibre de verre enduite de silicone**

Stainless steel, aluminum, steel, copper, thermally rated fluid, felt, silicone-coated fiberglass

**81 x 61 x 5 cm**

31 7/8 x 24 x 2 inches









# Nikita Gale

Born in 1983, US

Lives and works in Los Angeles

Nikita Gale's work (Born in 1983 in the USA. Lives and works in Los Angeles) explores the relationship between materials, power, and attention. The artist develops the *Fixed Loops* series through installations in which sculpture, sound, and architecture intersect. The work takes the form of wall-based structures composed of concrete, technical materials, and tension systems, evoking fragmented and unstable architectures. The notion of the loop is materialized in a frozen form, where movement and repetition become static structures, as if preserved within the constructed space.

*Fixed Loops* can be understood as contemporary barricades. Inherited from historical forms of protest, they transform space into a zone of political friction, where architecture simultaneously becomes an obstacle, protection, and a mechanism of control. In this sense, the work engages with the structures that organize visibility, listening, and attention. The installation thus becomes an ambivalent space, where loop and barricade intertwine to produce a critical architecture that is both constrained and potentially subversive.



***FIXED LOOPS VI, 2019***

**Béton, mousse de polyuréthane, tissu éponge, acier**

Concrete, polyurethane foam, terrycloth, steel

**Approx: 134,6 x 45,7 x 33 cm**

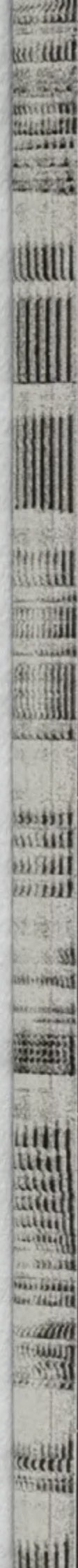
Approx: 53 x 18 x 13 inches











17.9

23.9

29.8

35.8

41.8

Schmalband



17.9

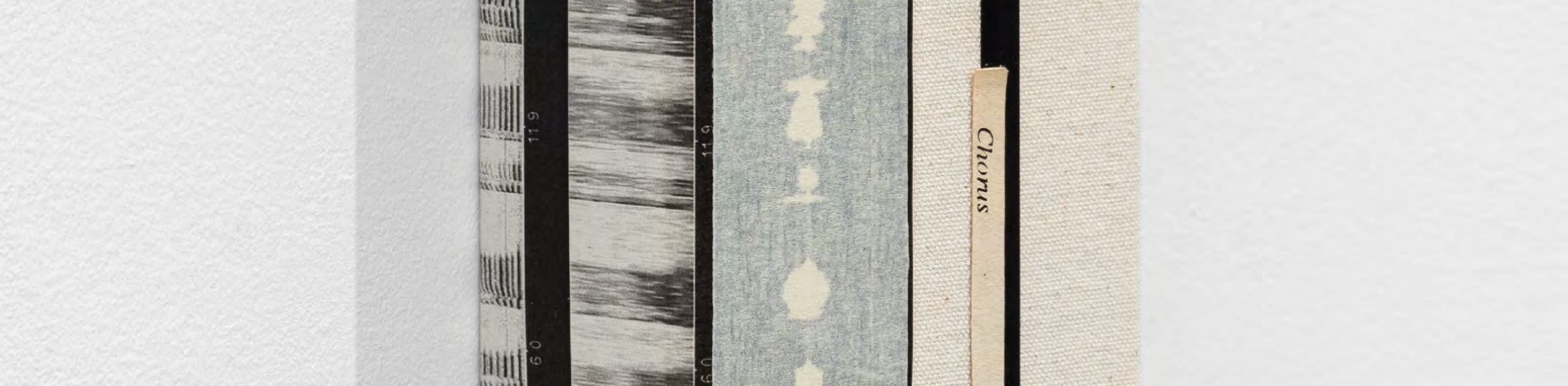
23.9

29.8

35.8

41.8





# Keta Gavasheli

Born in 1990, Georgia

Lives and works in Düsseldorf

Keta Gavasheli (Born in 1990, Tbilisi, Georgia. Lives and works in Düsseldorf) is a multidisciplinary artist whose practice spans sculpture, performance, video and sound. Through the works presented in “As the veneer of democracy starts to fade”, Gavasheli explores the fragmented nature of memory and the unstable quality of language in mnemonic processes, where forms seem to perpetually elude their own capture.

The *Untitled* series takes a clinical document as its starting point: oscillographic recordings of the artist’s vocal cords, obtained during a laryngoscopic examination. The work traces the transformations undergone by this material, from bodily vibration, to visualised wave, to physical residue. In doing so, it converts sound and language into visual and material matter, while rendering their content unintelligible and inaccessible. Language persists here only as trace, a residue buried and archived within another medium. The internal honeycomb structure, left partially visible beneath the canvas, functions as the work’s armature. Employed as acoustic insulation, the corrugated cardboard evokes a logic of sound absorption while retaining a form of memory of what passes through it, making of matter a space of tension between erasure and preservation, between silence and noise, rendering perceptible the reverse of the apparatus and the dialogue between surface and internal structure.

Drawing on neuroscience and poetry, the film work *Blurry Middle Distance / ბუნდოვანი მუს მანძილი* examines the fundamental role of memory in our sensory relationship to the present. Returning to the image of the hole, Gavasheli reminds us that the sum of our experiences generates a prism, a lens through which we construct our experience of place. Shot between Tbilisi, New York and Düsseldorf, in contexts marked by displacement and political and social tensions, this perceptual framework becomes unstable: points of reference waver, interpretive structures fragment, and the capacity for discernment falters. Accompanied by an experimental noise composition, the video summons our senses while exposing their perceptual fragility. It holds in tension individual imagination and collective memory, suggesting that the latter may still serve as an anchor against the loss of bearings and the dissolution of the senses.

*Untitled, 2025*

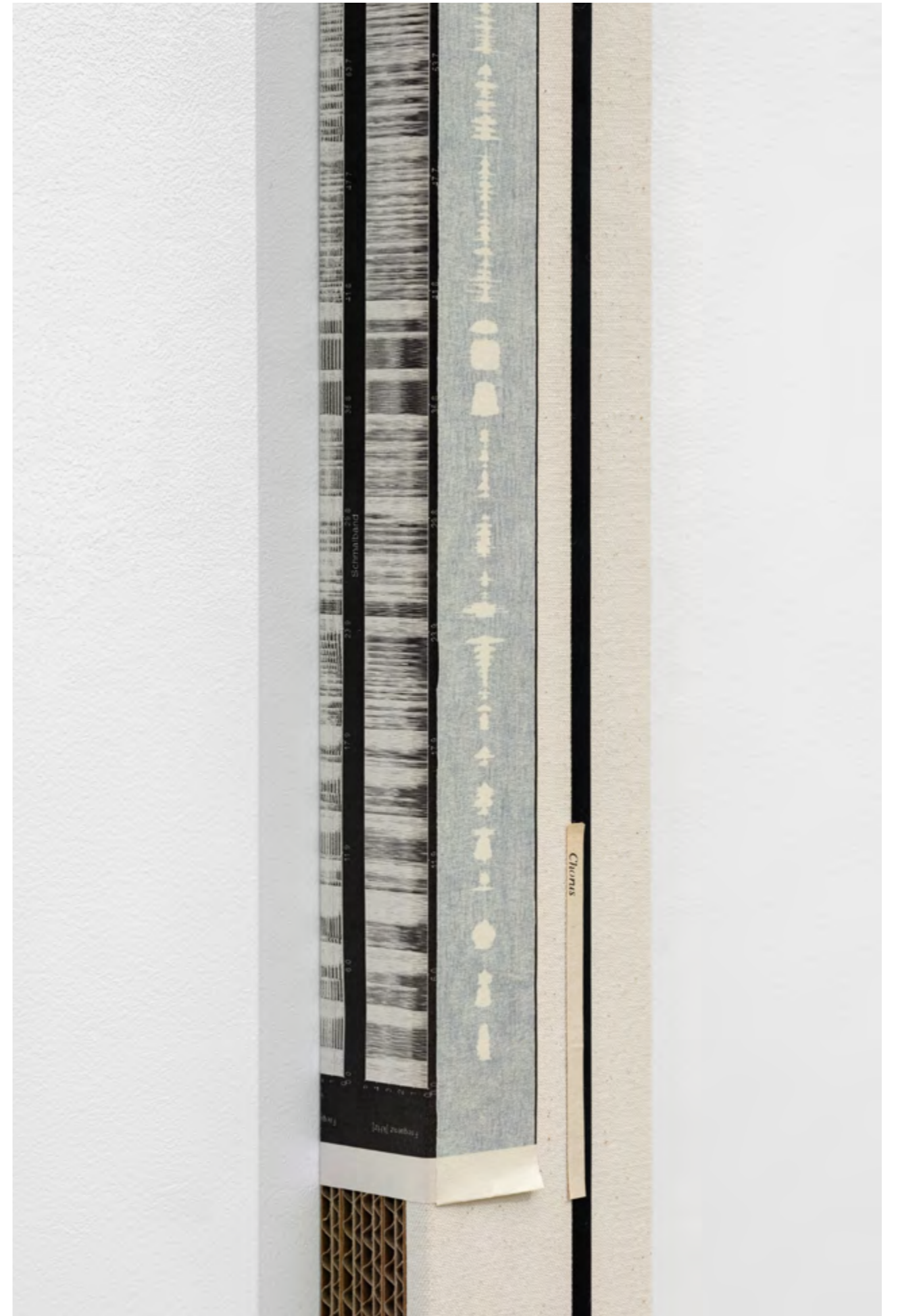
**Bandes magnétiques enregistrées, papier journal, papier  
de conservation pour négatifs cinématographiques,  
carton alvéolé, toile**

Recorded magnetic tapes, newsprint, film negative storage  
paper, cardboard honeycomb, canvas

**90 × 7,5 × 3,5 cm**

35 3/8 × 3 × 1 3/8 inches







***Blurry Middle Distance*** - ბუნდოვანი შუა მანძილი,  
2025 - ongoing  
**Vidéo HD, noir et blanc, son**  
HD video, black and white, sound  
**21 min 31 sec**  
**Edition 1/3 + II AP**









# Gordon Matta-Clark

1943–1978, US

Gordon Matta-Clark (1943–1978, United States) was a radical figure in the art and architecture of the 1970s. Rejecting the commodification of art, he developed a practice he termed *anarchitecture*, in which he cut, displaced and destroyed the urban landscape and its wastelands.

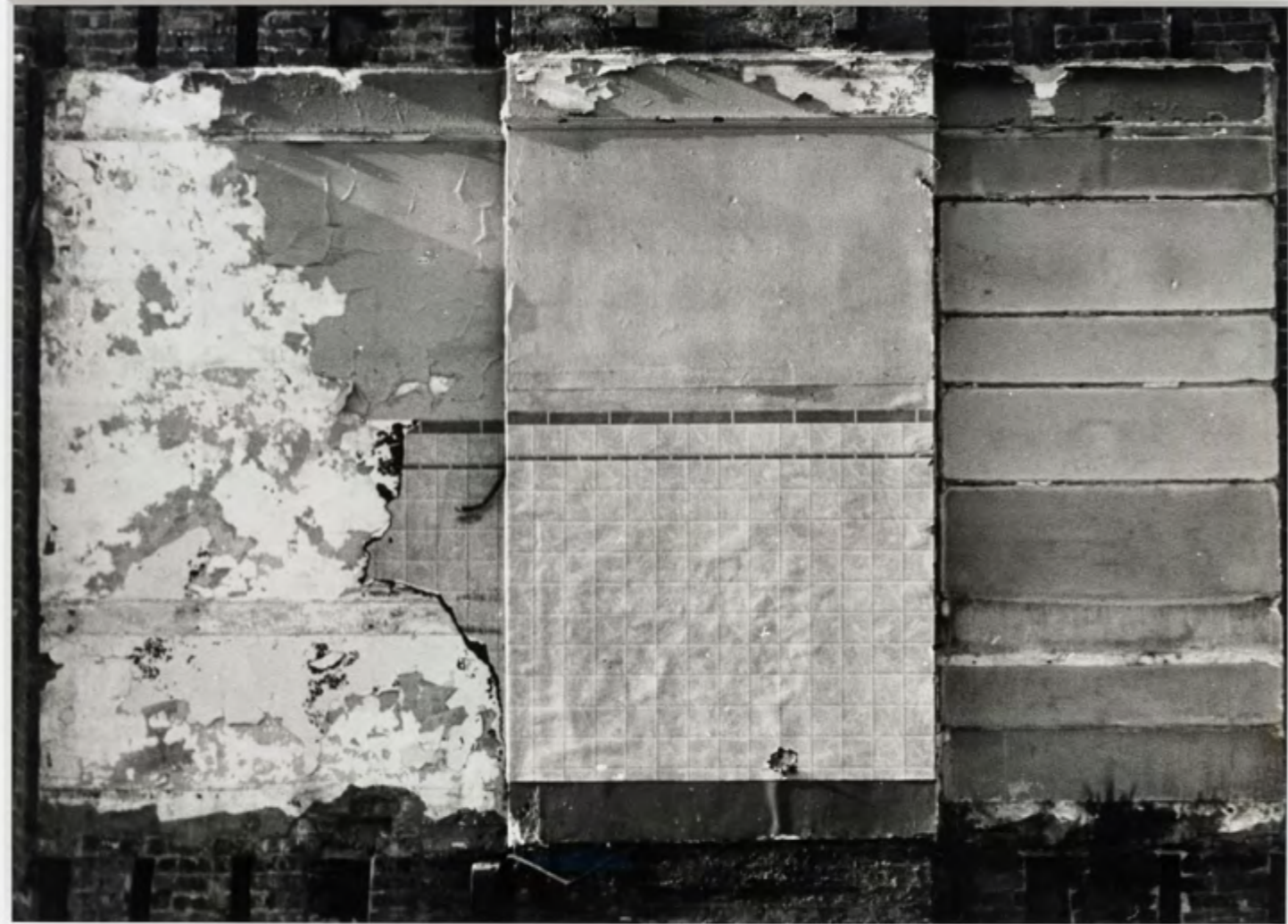
The *Walls* series (1972) comprises photographs of dilapidated walls in the South Bronx neighbourhood. Deeply shaped by policies of urban restructuring and territorial planning, themselves driven by capitalist logics, the series was produced in a context of urban and social crisis characterised by the abandonment and destruction of numerous buildings. The artist frames these stripped surfaces head-on, their strata revealing traces of lives once lived.

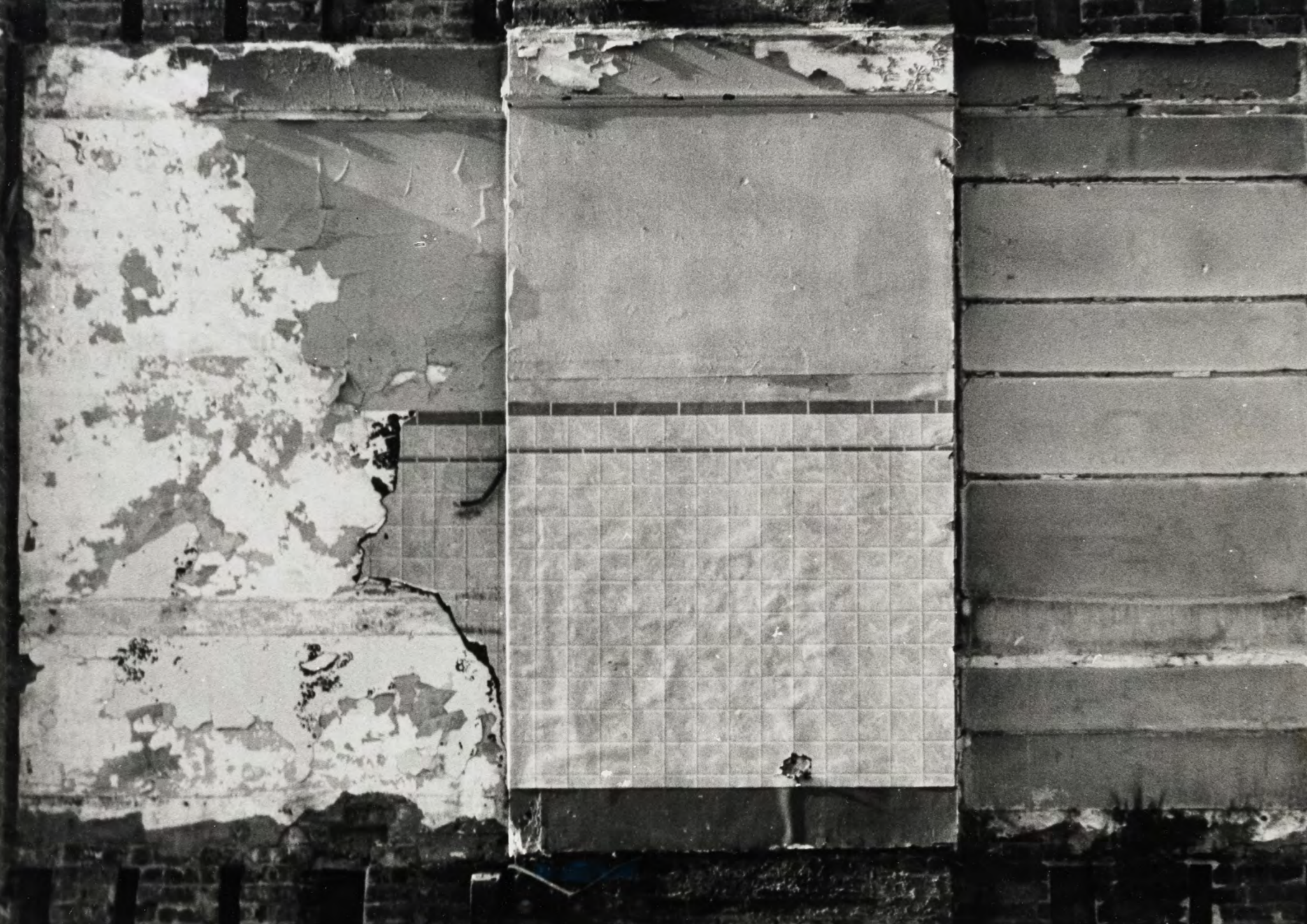
Considered alongside his building cut interventions, notably in *Bronx Floors*, the series is rooted in Matta-Clark's *anarchitecture* practice, which consists in deconstructing the built environment in order to expose its fault lines. *Walls* thus oscillates between documentary and plastic work, transforming the wall into a surface of memory and an aesthetic object, while bearing witness to a brutal and violent social reality.

Through the treatment of textures, colours and visual rhythms, these photographs foreground the porosity of suburban walls, signs of an architecture in decomposition, but also a reflection of the psychological condition of the inhabitants, profoundly marked by the social conditions in which they live.



**Walls, 1972**  
**Tirage argentique**  
Gelatin silver print  
**56 x 70,7 x 3,8 cm (encadré)**  
22 x 27 7/8 x 1 1/2 inches (framed)  
**Unique**





**Walls, 1972**  
**Tirage argentique**  
Gelatin silver print  
**57,8 x 72,8 x 3,8 cm (encadré)**  
22 3/4 x 28 5/8 x 1 1/2 inches (framed)  
**Unique**







**Walls, 1972**  
**Tirage argentique**  
Gelatin silver print  
**56 x 70,7 x 3,8 cm (encadré)**  
22 x 27 7/8 x 1 1/2 inches (framed)  
**Unique**





**Walls, 1972**  
**Tirage argentique**  
Gelatin silver print  
**56 x 70 x 3,8 cm (encadré)**  
22 x 27 1/2 x 1 1/2 inches (framed)  
**Unique**









# Erwan Sene

Born in 1991, France  
Lives and works in Paris

The work of Erwan Sene (Born 1991, France. Lives and works in Paris) draws on fictional and cyberpunk narratives to propose a new framework for reading the real. Through the diversion of urban objects, his works reconfigure our relationship to place and reveal altered modes of perception, from which synesthetic forms of control emerge.

Conceived specifically for the exhibition, the installations *TrashLanding* and *Prone* make of waste a surface of apparition. Gathered from the margins, these elements are recontextualised to render visible what ordinarily remains out of frame, bringing the urban and the para-urban into the exhibition space. Waste operates here at once as a tactic of evasion and concealment. The infrasonic emitter that emerges from within intrigues and unsettles, a reminder that the military infiltrates and camouflages itself within the everyday, and that control thrives precisely where attention lapses.

Integrated into the installations, the sculptures extend this logic, buried within matter, continuing to emit, establishing a silent dialogue between themselves and the space, and activating a circulation of signals at the threshold of the perceptible.





***TrashLanding, 2026***

**Benne métallique, sacs poubelles, bois, aluminium, résine acrylique, plastique, fils de caoutchouc, peinture acrylique, caisson de basses, amplificateur**

Metal Skip, Trash bags, Wood, Aluminium, Acrylic Resin, plastic, Rubber wires, Acrylic Paint, Subwoofer, Amplifier

**208 x 120 x 80 cm**

81 7/8 x 47 1/4 x 31 1/2 inches







*Prone, 2026*

**Bois, objets trouvés, aluminium, résine acrylique, plastique, fils de caoutchouc, peinture acrylique, haut-parleur, amplificateur**

Wood, Found Objects, Aluminium, Acrylic Resin, plastic, Rubber wires, Acrylic Paint, Speaker, Amplifier

**38,5 x 104 x 36,5 cm**

15 1/8 x 41 x 14 3/8 inches













# Leyla Yenirce

Born in 1992, Kurdistan

Lives and works in Berlin

Leyla Yenirce (Born in 1992, Kurdistan. Lives and works in Berlin) is a multidisciplinary artist whose practice brings together painting, video, performance and installation. Through compositions built from layers, sampling and images drawn from archives of resistance, she explores the relationships between power, media and memory.

*Skyscanner* and *Wings* are made using oil paint, acrylic spray paint and silkscreen ink on canvas. The works incorporate printed motifs depicting Kurdish women fighters scanning the land and sky through binoculars, with the exception of one fighter, seated, who reads a book. Layered over these figures are blueprints of F-16 fighter jets, massively deployed by Turkey against these same women, as well as Google Earth views of the controversial Ilisu Dam, completed by Turkey in 2018.

These tools for mapping destruction articulate into a coherent system: the jets control from above the zones where the fighters operate, while the dam has flooded nearly 200 villages from below, the rising waters of the Tigris engulfing territories inhabited for millennia. As the artist states, it is only between the earth and the sky, “at eye level,” that these women can exist.

Among these found materials, Yenirce places an image of herself as a child, taken from a VHS tape recording a cousin’s wedding. The sole intimate trace at the heart of the composition, this domestic image speaks to her relationship with Kurdistan, a country of birth the artist has never known except through the mass circulation of images of feminist resistance. Yenirce thus constructs dense works in which signals of war merge with geographies of displacement, from a vantage point at once distant and interior.



**Skyscanner, 2025**

**Huile, peinture acrylique en spray et encre de sérigraphie sur toile**

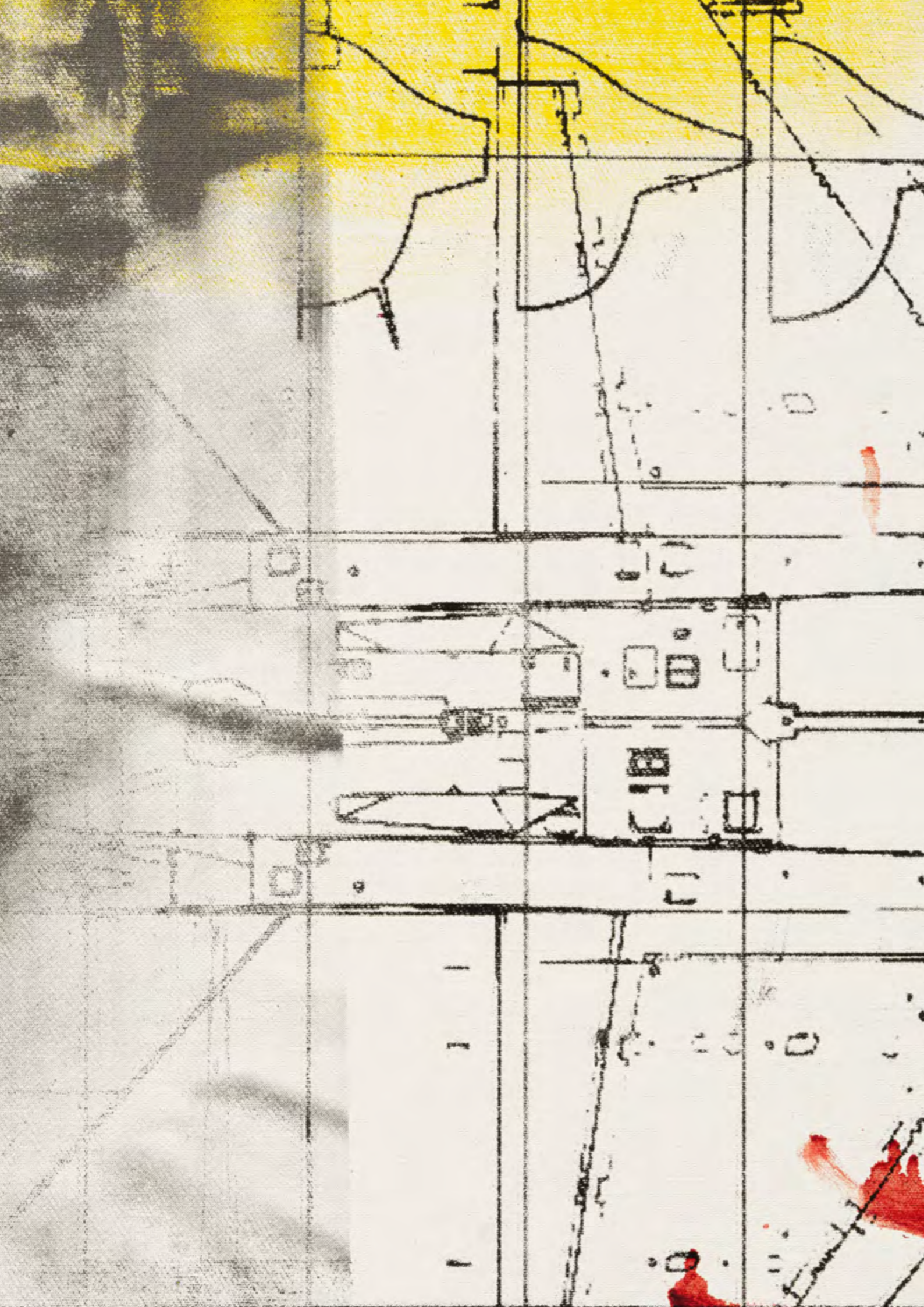
**Oil, acrylic spray and silkscreen ink on canvas**

**180 x 200 cm**

70,9 x 78,7 inches



Courtesy of the artist and Captain Petzel, Berlin





***Wings, 2024***

**Huile, peinture acrylique en spray et encre de sérigraphie sur toile**

Oil, acrylic spray and silkscreen ink on canvas

**180 x 200 cm**

70,9 x 78,7 inches



Courtesy of the artist and Captain Petzel, Berlin





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