

Céline Ducrot

Calling what doesn't answer

9.5.—.4.7.26

„I think painting as a medium has a unique capacity for ambiguity and has become a place for me to lean into the uncertainties (...)“.

- Céline Ducrot

Intimate encounters with oneself and others and the immediate surroundings at home or in nature, are central starting points for Céline Ducrot's current themes. However, in Céline Ducrot's visual worlds, a sense of security and familiarity is dissolved by a mysterious ambiguity. This ambivalence is characteristic of Céline Ducrot's entire body of work and is strikingly evident in her third gallery exhibition, "Calling what doesn't answer," as a complex network of different narrative threads. The very title "Calling what doesn't answer" hints that we can no longer rely on formerly familiar territory and its rules.

Céline Ducrot's keen eye for paradigmatic shifts in our current social and political landscape is also rooted in her background and work as an illustrator for newspapers and magazines. The reality of the physical exhibition space is disrupted by Céline Ducrot through subtle metal installations that break up the viewer's gaze and, in some cases, function as displays, such as with her large-scale work "Come Down." The scene depicts a late-night rave event set against the backdrop of the open Nordic countryside. "



Céline Ducrot, Come down, 2026

Acrylic on wood, 210 × 150 cm

Two of the three female protagonists have their eyes closed and are deeply lost in their own thoughts. Symbolic objects such as keys, folded pieces of paper, or the forest shrouded in misty twilight transform the scene into a dreamlike setting. However, the third figure positions herself as an analytical observer in the "Here and now. In her current paintings, the protagonists develop a kind of "improvised spirituality" based on quiet actions that nevertheless follow obscure rules. The work "As agreed" depicts two figures sitting on a chair and embracing each other tenderly, surrounded by textiles scattered on the floor—it is unclear whether these are garments or scraps of fabric. The embrace appears to merge the figures into a monolithic "human sculpture" that radiates an almost archetypal sense of calm. The sister work "In parts" places three figures in a similar interior, though in a different setting.

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Only one figure is sitting on the chair, holding a book and looking at us. The other figure, sitting on the floor, relaxes with her eyes closed, leaning against her legs, while the third figure focuses her gaze attentively on the scraps of paper under the chair. We see three completely different states of mind: observation, anticipation and relaxation. In Céline Ducrot's work, the body is thus not a literal representation of identity, but rather, through these quiet gestures, becomes a transcendental medium that opens up a psychological space. The works "Intervall," "Intervall II," and "For now," each centering on a single person, illustrate various aspects of this inward focus. Here, technological objects such as AirPods and ears of grain—as symbols of nature—used as stimulating props, seem to help focus one's attention "on oneself."

The delicate application of acrylic paint using an airbrush technique further enhances this sense of remoteness in a technical way. The even application of paint with a spray gun, in contrast to the gestural painting done with a brush, is homogeneously "depersonalized" and highly analytical. In fact, the image carrier is never touched. Masking, stencils, and coverings, as well as clearly defined spray nozzles, require her to focus at times on just a single section of the image, a method that demands a high degree of observational skill on Céline Ducrot's part.

In her work, Céline Ducrot combines archetypal narratives and familiar visual motifs from art history with the social and technological hallmarks of our present day. Her works incorporate the element of uncertainty not as a threat, but as an opening to new strategies that can foster familiarity, care, and stability.



Céline Ducrot, In parts, 2026  
Acrylic on wood, 180 × 130 cm

#### Biographical Note:

Céline Ducrot was born in 1992 in Fribourg, CHE. She lives and works in Biel/Bienne, Switzerland. She is a graduate of the Academy of Visual Arts in Leipzig and exhibits internationally, including in the exhibition "FEMBOT" at The Hole, New York City; at the National Gallery, Prague, Czech Republic; Kunsthau Biel, Biel/Bienne, Switzerland; Antichambre, Bern, Switzerland; Kunstraum Satellite, Thun, Switzerland; and KRONE COURONNE, Biel/Bienne, Switzerland. In 2025, there was a comprehensive presentation of her work at Kunsthalle Giessen, Germany. The same year she had a solo exhibition at Lokal-int in Biel/Bienne, Switzerland. Her work was honored at the Swiss Design Awards 2018 and the Prix Anderfuhren 2018 and was nominated for the Swiss Design Award 2022. As an illustrator, her work has been published by various publications and institutions such as Die Zeit, FAZ Quarterly, Pro Helvetia, Fachstelle Kultur Kanton Zürich, and WOZ Die Wochenzeitung.

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