

## *Lointain Jardin*

Fanny Brennan  
Angélique Heidler  
Nearest Pond  
Roberto Ronzani  
Jan Vorisek

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Language acts as a time capsule. Often without noticing, we use words whose meanings were formed long ago, in relation to specific contexts, cultures, or moments in time—sometimes even tied to particular people, places, or buildings that may no longer exist. One can then wonder what from our present will leave traces in the language of the future: which situations or structures will persist through words, and in what contexts they might be used to tell a story.

In French theatre, the terms “face” and “lointain”, as well as “jardin” and “cour”, designate the four principal orientations of the stage. “Face” refers to the downstage area, facing the audience, while “lointain” denotes the rear of the stage. “Jardin” and “Cour” indicate, respectively, stage left and stage right from the audience’ perspective.

Because “left” and “right” are relative to the position of the individual, they are ill-suited to the practical demands of stage work. As in maritime terminology—where fixed references such as bâbord and tribord (port and starboard) are defined in relation to the structure of the vessel—the theatre has developed a vocabulary that ensures stable orientation and unambiguous communication.

Historically, the expressions “King’s side” and “Queen’s side” were used, referring to the placement of royal boxes in theaters associated with the monarchy, notably at the Tuileries. Following the French Revolution, these terms were abandoned and replaced by cour and jardin, in reference to the courtyard of the Tuileries Palace on one side and the Tuileries Garden on the other, which bordered the Salle des Machines where the Comédie-Française performed.

*Lointain Jardin* is a group exhibitions with works by Fanny Brennan, Angélique Heidler, Nearest Pond, Roberto Ronzani, and Jan Vorisek.

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*Fanny Myers Brennan* (1921-2001) was a French-American surrealist painter born in Paris. She studied art in France and moved to New York at the start of World War II. There, she worked briefly with Harper's Bazaar and later at the Metropolitan Museum of Art, while beginning to exhibit her work. Her paintings are small in scale, often only a few centimeters wide, and carefully detailed. Brennan showed early work at the Wakefield Bookshop gallery and later had solo exhibitions at Betty Parsons Gallery (from 1973) and Coe Kerr Gallery in New York.

*Angélique Heidler* (\*1992) lives and works in Ivry-sur-Seine, France. She graduated from the Slade School of Fine Art in 2015. Her work combines painting and collage using various materials, often drawing on advertising and mass media. Selected exhibitions include Super Dakota, Brussels (2026, upcoming); Dorp, London (2026); Scherben, Berlin (2025); Galleri Opdahl, Stavanger (2025); Café des Glaces, Tonnerre (2024); Weiss Falk, Zurich (2024); Ginny on Frederick, London (2024); CAC Synagogue de Delme, Lindre-Basse (2022); Stadtgalerie, Bern (2021); Galerie Derouillon, Paris (2021); High Art, Paris (2020); and Neuer Essener Kunstverein, Essen (2020).

*Nearest Pond* is an artist duo based in Geneva working across installation, sculpture, sound, and image. Their work often brings together different environments and perspectives, placing human and non-human elements in relation. Selected exhibitions include Espace 3353, Geneva (2026); Plattform 26, KBCB, Biel (2026); Le Trou, Geneva (2025); Grad Tour HEAD, Geneva (2025); Giulietta x Lumpen Station, online (2025); WUKA, Lausanne (2024); Live In Your Head, Geneva (2024); and La Placette, Lausanne (2023).

*Roberto Ronzani* (\*1998) lives and works in Basel. He graduated in 2021 from the Gerrit Rietveld Academie, Amsterdam. Through drawing, painting, and collage he creates scenes that move between imagination, memory, and staged situations. In his recent body of work, he explores the setting of the stage, as well as subjects such as performance, identity and the body. Selected exhibitions include No Tax, Paris (2025); Chess Club, Hamburg (2025); Galerie Oskar Weiss, Zürich (2025); Les Urbaines, Lausanne (2025); Kunsthalle Basel (2024-25).

*Jan Vorisek* (\*1987) lives and works between Zurich and Berlin. He completed his MA at the Zurich University of the Arts in 2018. His work spans sculpture, installation, sound, and performance, using found and industrial materials to shape spatial "dramaturgies." Selected exhibitions include Kunst Museum Winterthur (2023-2024); Swiss Institute, New York (2021); Kunsthaus Glarus (2020); Observation Society, Guangzhou (2018); High Art, Arles (2022); Kunstmuseum Bonn (2020); Luma Westbau, Zurich (2019); Kunsthalle Exnergasse, Vienna (2017); and Kunstverein Braunschweig (2017). He received the Prix Mobilière and the Manor Art Prize in 2023.

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