

Pascal Robert Gallery

Artists

Aboubakar Fofana
Blerta Hashani
Tahar Ben Jelloun
Judit Kis
Claudio Koporossy
Klára Kuchta
Lina Lapelytė
Josep Maria Martín
Jon Merz
Deimantas Narkevičius
La Ribot
Mary Prescott
Allyson Vieira
Tim White-Sobieski

Available works by

Cuno Amiet
Paul Cézanne
Michel Comte
Edgar Degas
Wera Jefremowna Pestel
Wassily Kandinsky
Paul Klee
Fernand Léger
Kazimir Malevich
Edvard Munch
Pablo Picasso
Man Ray
Auguste Renoir
Nikolai Suetin

Allyson Vieira
Peter Böhnisch
Lirije Buliqi
Blerta Hashani

Exhibition Dates:
November 28, 2025 – January 24, 2026

Opening Reception:
November 27, 2025, 5 – 8 pm

Pascal Robert Gallery proudly inaugurates its fifth exhibition in Zurich, presenting four contemporary practices that intersect in unexpected ways, revealing connections between history, material, and perception.

This exhibition brings four distinct artistic positions into a shared conversation. While emerging from different geographies, materials, and sensibilities, ranging from Allyson Vieira's sculptural meditations on labor, material, and history to Blerta Hashani's intimate reflections on rural landscapes and memory, Lirije Buliqi's deeply rooted engagement with ceramics and cultural heritage, and Peter Böhnisch's tactile explorations of surface, texture, and narrative, they together create a dialogue that moves beyond individual expression.

Across this constellation of practices, viewers are invited to notice how colors, forms, gestures, and textures begin to resonate with one another, tracing subtle rhythms and echoes across the exhibition space. Marks of labor, traces of memory, and the physicality of making intertwine, suggesting connections between materiality and the passage of time, between intimate experience and collective imagination.

Rather than asserting a singular narrative, the exhibition offers an open field in which each work asserts its autonomy while gaining new resonance through its proximity to others. These independent voices form a loose constellation that encourages attentive, slow looking, revealing how the interplay of distinct practices can create a gentle, shared rhythm. In this shared setting, familiar ways of seeing are expanded, and the encounter between materials, gestures, and histories opens new possibilities for reflection, presence, and understanding.

Allyson Vieira

«I am often asked if I'm Greek. I am not. And no, I don't speak the language either. I am not a classicist, an art historian, or an archeologist; I'm an artist, a sculptor.»

Allyson Vieira

Siga-Siga

Works by Allyson Vieira

Allyson Vieira, born 1979, is an American artist whose sculptural practice examines how forms, materials, and the labor that shapes them endure, erode, and transform over time. Working with materials such as plaster, concrete, metal, drywall, and marble, she explores the relationship between the body, architecture, and history, where gestures of construction and decay become inseparable. Her works build on the visual and philosophical legacies of classical antiquity and post-minimalism, from Polykleitos to Robert Smithson, reframing these traditions through a contemporary lens.

Vieira's sculptures, installations, rubbings, and videos often preserve the marks of their making, treating the act of construction itself as both an aesthetic and conceptual field. The resulting forms evoke ruins, relics, and unfinished structures, oscillating between monumentality and fragility, permanence and collapse. In the «Siga-Siga» exhibition, works such as «Effective Communication» (2025), the series of «Gorgoneion» rubbings, and carved marble pieces explore the tension between endurance and transience, classical form and contemporary debris, the monumental and the provisional.

The major monograph on her work, «Allyson Vieira: The Plural Present» (eds. K. Marta and S. Castets, Karma Books, 2016), accompanied her institutional projects in Basel and New York. She is also the author of «On the Rock: The Acropolis Interviews» (Sobercove Press), a collection of conversations with the master marble workers of the Acropolis restoration, supported by the Graham Foundation, the Henry Moore Foundation, and FLACC. In 2024–25, Vieira was awarded a Fulbright U.S. Scholar Fellowship to conduct technical and pedagogical research in Greece, further engaging with traditional marble carving and material transmission through studying at the Higher School of Fine Arts & Marble Craftsmanship in Panormos, Tinos.

At the intersection of past and present, Vieira's sculptures carry the weight of history while gesturing toward what is yet to unfold, offering viewers a meditation on labor, material, and the traces of human making.

Practice & Philosophy

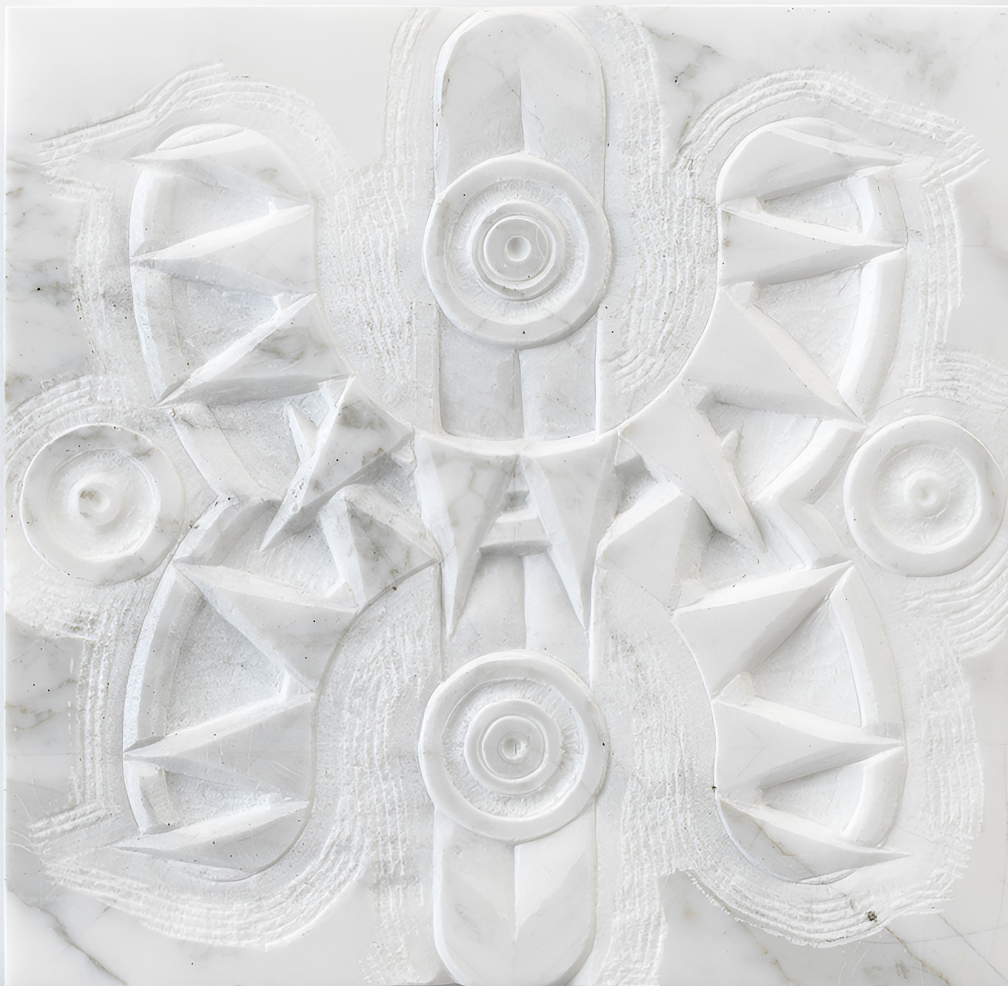
Allyson Vieira's work investigates how materials, forms, and labor carry histories, endure, and transform over time. Her practice bridges classical references, such as columns and steles, with contemporary materials like plaster, concrete, drywall, marble, and construction debris. In doing so, she creates a dialogue between the monumental past and the everyday present. Vieira often incorporates the marks of making into her work, allowing chisel strokes, rubbings, and traces of labor to remain visible. This emphasis on process underscores her interest in how objects evolve, decay, and communicate across time. Her work also draws attention to the fragility of urban life entangled in cycles of construction and decay. Vieira's sculptures, installations, and rubbings treat the physical act of making as both conceptual and aesthetic, inviting viewers to consider the passage of time, the human scale of labor, and the ongoing conversation between history and contemporary life.



Allyson Vieira, «Stele», 2025, with certificate, marble, concrete block, 94 x 18.8 x 19.3 cm (37 x 7 3/8 x 7 5/8 inch), 15.5 kg, (ALV.00003.O),
© Allyson Vieira



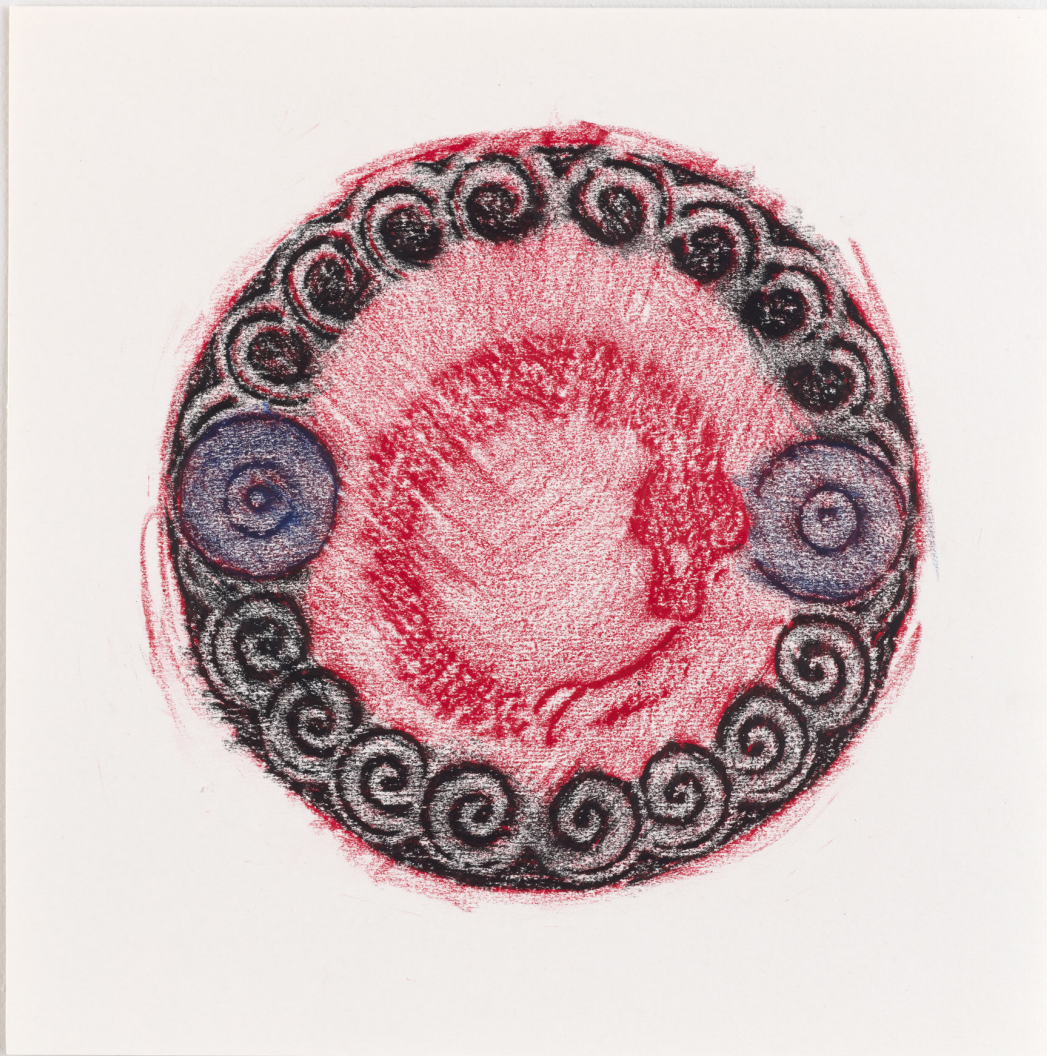
Allyson Vieira, «Effective communication», 2025, with certificate, marble, manufactured stone, steel, construction debris netting, plastic, 117 x 94.5 x 3.4 cm (46 x 37 1/4 x 1 3/8 inch), 15.7 kg, (ALV.00004.O), © Allyson Vieira



Allyson Vieira, «Gorgoneion 2», 2025, with certificate, marble stone, engraved, 27.5 x 26.9 x 2 cm (10 7/8 x 10 5/8 x 3/4 inch), (ALV.00002.O)
© Allyson Vieira



Allyson Vieira, «Gorgoneion 3», 2025, with certificate, marble stone, engraved, 27.5 x 26.9 x 2 cm (10 7/8 x 10 5/8 x 3/4 inch), (ALV.00007.O)
© Allyson Vieira



Allyson Vieira, «Gorgoneion, snake 3 (Rubbing 14)», 2025, signed and dated verso, wax, china marker on paper, 30.5 x 30.5 cm (12 x 12 inch), (ALV.00002.Z) © Allyson Vieira

Pascal Robert Gallery

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Opening hours

Monday, 9 am – 7 pm
Tuesday, 9 am – 7 pm
Wednesday, 9 am – 7 pm
Thursday, 9 am – 8 pm
Friday, 9 am – 7 pm
Saturday, 10 am – 6 pm

We are closed on Sunday.

