

nièce

Bogdan Ablozhnyy
Stuart Sherman

P equals P

April 4—May 10, 2026

nièce is delighted to present new works by Bogdan Ablozhnyy alongside a video of Stuart Sherman's performance *Twelfth Spectacle (Language)*, 1980.

The exhibition title *P equals P* drifts from Sherman's journal, written during an excursion to Paris. The city appears as something handled lightly, taken apart and reassembled in a sequence of absurdist miniatures: the river traced as a seam stitching left to right; a formula sketched to weigh the pleasure of crossing the Champs-Élysées against the effort of moving along it; the quiet calibration of unhappiness at a café table, summoned only to produce its opposite; a balloon studied for its volume, then stolen—its colour the grey of Parisian sky.

Here, the incalculable investigations of space and time are exacerbated, pressed into letters, reduced, thinned, almost erased. *P equals P*. Sherman does not remain within space; he reaches for its passing, brushing against temporality by shrinking it, doubling it, holding it briefly at another scale.

His eighteen performances, ironically gathered under the title *Spectacles*, unfold as fleeting semantic dramas: objects, replicas, and models meeting in muted dissonance. Sherman is often referred to as a 'theatrical miniaturist', though theatre here has no stage beyond the encounter itself. There is no governing order, only a leaning toward beauty, toward the rhetoric of things placed side by side. His gestures are precise, rhythmic, as if writing without inscription—turning away from language while depending on its shadow. "Language without language," he says in a 1980 interview with Sylvère Lotringer.

In *Twelfth Spectacle (Language)* (1980), proportion loosens. Duration slips. Objects detach from their given reality; images fall out of their own category, altered, estranged, made to carry more than they should. They become dense, almost excessive in their smallness. In *The Poetics of Space* Gaston Bachelard reflects on this phenomenological effect of the miniature and its capacity to "enclose an entire spectacle in a molecule of drawing".

Similarly to miniaturisation Bachelard describes verticality as a pause in narrative, an opening in time, an invitation to drift into reverie. The works of Bogdan Ablozhnyy—spanning sculpture, photography, and installation—echo this suspension. They carry what Sherman once called a "literary bent," assembling props in seemingly haphazard constellations that suggest halted movement, slippages of meaning, quiet absences, and the shimmer of illusion.

In the series of vertical sculptures titled *A Man of Dreams and a Man of Actions* (2026), a measured, almost metronomic precision emerges, recalling the Bergsonian notion of *la durée*: time not as sequence, but as interior flow, accessible through intuition, memory, and dream. In *Untitled* (2026) a strobe light,—recalling the intermittent flicker of a camera—introduces an interruption in the syntax of object relations, fragmenting and reordering their connections. The effect is understated, almost procedural, as if the work were testing its own logic rather than asserting it.

The exhibition is accompanied by a brief segment from *The Road to U.*, a novel by an elusive Russian author Alexander Ilyanen. nièce and Bogdan Ablozhnyy have been intermittently working on its English translation since 2021.

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Bogdan Ablozhnyy's practice is critically engaged with the rhetoric of the image and often finds its form in spatial arrangements that operate across layered regimes of signification and perception. In his framework, the image does not function as stable representation but as a fractured field structured by lack, where subjectivity emerges through negotiation with what cannot be fully seen, possessed, or resolved. Ablozhnyy's work is the subject of forthcoming solo exhibitions at a. SQUIRE, London (2026); Kunstverein Nürnberg, Nuremberg (2026); and Camden Art Centre, London (2027). Recent exhibitions include Layr, Vienna; a. SQUIRE, London; MINK, Frankfurt am Main; Rinde am Rhein, Düsseldorf; Medium P, Berlin; Capc musée d'art contemporain de Bordeaux, Bordeaux among others. Ablozhnyy is the recipient of the 2025 Camden Art Centre Emerging Artist Award. Bogdan Ablozhnyy lives and works in Los Angeles.

Stuart Sherman (1945—2001) was an iconoclastic genre-defying artist, who worked in performance, film, video art, in addition to writing plays and poems. His work has been performed and exhibited at venues such as the Performing Garage, The Museum of Modern Art, Mudd Club, The Kitchen, Franklin Furnace, Whitney Museum of American Art, and Theater for the New City, all in New York; Walker Art Center, Minneapolis; List Center at M.I.T., Cambridge, MA; Kunstmuseum Berne, Kunstmuseum Zurich, and Centre Georges Pompidou Center, Paris.