Agnès Wyler – *Syncope*

March 4–May 22, 2026

Guiding Idea

Tempo: moderato, very quiet, breathing

„Syncope“ refers not only to a musical phenomenon—the displacement of a beat—but becomes here a metaphor for omission, interruption, and fragile transitions. Like a body that briefly loses consciousness, or a memory beginning to dissolve, the syncope opens an interstitial space—a moment of suspension that allows something new to emerge.

The exhibition follows this rhythm of rupture, which signifies not only interruption but also opportunity. In a time of increasing acceleration, the unspoken and the interrupted become a form—an invitation to question the familiar and discover new perspectives. Each work—whether drawing, painting, sculpture, or sound—poses the question: What happens when a flow reinvents its rhythm? When memory shifts? When perception takes new paths?

The exhibition unfolds as a sequence of silence and metamorphosis. Between appearance and disappearance, between image and echo, the works move through states of tension, pause and renewal.

Visitors do not simply enter an exhibition, but a state: searching, listening, open to the unpredictable.

Texts: Agnès Wyler
Editing and Curating: Jeannette Weiss

Publication & Mediation

Tempo: moderato, gently moving

Accompanying the exhibition, DUO DUEL appears in collaboration with Nieves: a pair of related artist’s books and the rhythm-setting publication devoted exclusively to the paintings. In both volumes, a strictly defined visual syntax unfolds—fragile edges, a horizontal band of sunlight, a coloured field and a central figure. This framework functions like a fixed meter: meaning emerges through minimal shifts, repetition and subtle variation.

In DUO, nature holds the image: a single tree, still and vulnerable, anchors each composition. In DUEL, the movement withdraws into the studio, the tension condenses. Between the two books a relational field emerges—not an opposition, but a fragile attraction. DUO DUEL places the accent on offbeat and hesitation, on the moment in which structure reveals its own vulnerability. The syncope acts as a quiet displacement within a controlled rhythm.

Complementing this, LES INNOCENTS appears at Lemon Press Zurich—a zine that connects to the concept of syncope. It gathers photographs, ceramics and drawings and deliberately departs from the homogeneity of painting. The zine embodies the syncopated principle: the moment in which the flow falters and perception reorganizes itself, a place where the heterogeneous remains visible and meaning is kept fragile.

Thus DUO DUEL and LES INNOCENTS form a rhythmic structure of repetition, rupture and transition. The publications do not function as documentation, but as a continuation of the inner movement of the exhibition. Syncope here is not a theme, but a method—printed, folded, held in the hand.

DUO DUEL is published at Nieves to coincide with the exhibition opening, with the kind support of Stadt Zürich Kultur.

Stadt Zürich
Kultur

Agnès Wyler – *Syncope*

March 4–May 22, 2026

Syncope

An exhibition of fragments, silence and return.

There are moments when everything stands still.

The breath falters.
The heart skips a beat.
Memory becomes blurred.

These interruptions—in life, in the body, in artistic practice—are like syncopes.

They belong to the rhythm.
They are the rhythm.

This exhibition brings together works from different phases of life—some more than twenty years old, others very recent.

At times I stopped working.
Then I began again—differently.

Each work is a heartbeat.
Each void, a breath.

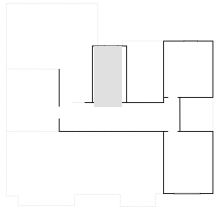
Acupuncture and chiropractic treatments work on points of interruption, on blockages within the body. Art, too, touches these fissures, these absences, these echoes.

Sometimes it heals. Or reconnects.

“Syncope” is a word that speaks of loss and return.
Of rupture, but also of transition.

Of what breaks—and what begins again.

Room 1
Waiting Room



What time is it?
A room of not-yet and no-longer.

Tempo: adagio, very quiet

Here syncope begins as a state of latency—a choreographed stillness in which perception reorganises itself and possibilities slowly open.

Fifteen drawings, inspired by encounters with Alzheimer's patients, form a fragile topography of disappearance: lines that no longer remember, yet tentatively search for orientation. The gaze hesitates; time seems to pause. Two white sculptures on powdery pink pedestals stand like markers between presence and absence. In between, on the windowsill, two small glazed ceramic figures—not counterparts, but displacements: different modes of perception within the same state.

The first figure is frontal and closed. Its pink head is reduced to two openings readable as eyes; a mouth is missing. Seeing is isolated: a gaze without language, a grasping without response. The white-glazed, speckled body appears heavy and grounded, a hold in time.

The second figure opens outward. Its white-glazed head spreads horizontally, with oversized ear-like formations; eyes and mouth appear on equal footing. Hearing, seeing and speaking become permeably interconnected. The pink, layered and ribbed body carries this openness like a resonance chamber.

Together the figures do not form a pair but an asynchrony of the senses—two states of waiting: fixation of the gaze and hypersensitivity of reception. Perception appears as a fragmented system that has fallen out of rhythm. In the waiting room they become silent models of syncopated perception. They show how time shifts not only processes but also the organization of the senses: seeing can become mute, hearing can extend the body, language can shrink to a mere opening.

Within this shifting field of relations, the white sculptures lose their function as markers of presence. They become reference points in a space where orientation continually changes. Waiting appears here not as a passive state but as an active reconfiguration of perception—a syncope within the body itself.

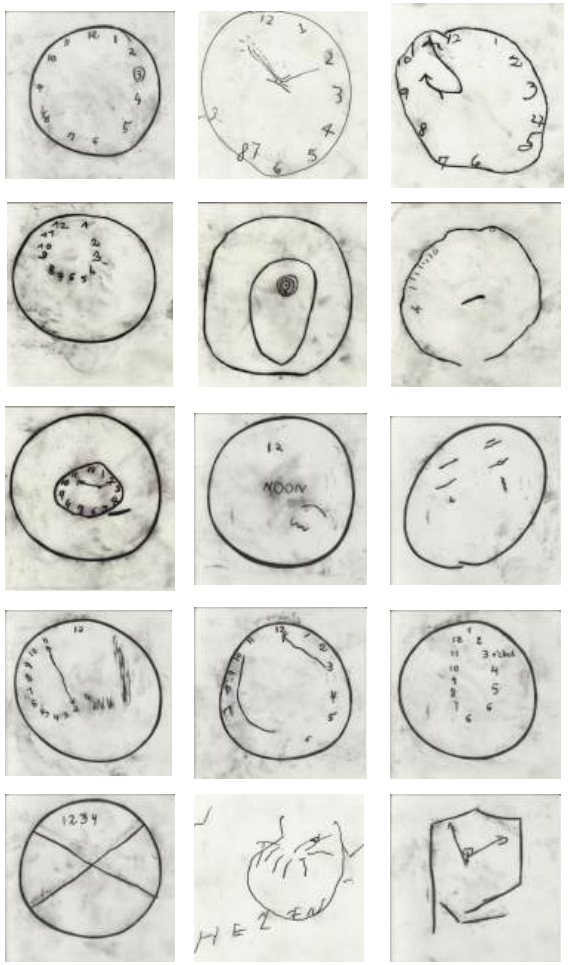
Nine additional drawings structure the room like a visual score. *Demi-Soupir* marks the held breath—a minimal displacement. *Liaison* allows forms to flow into one another; transitions remain porous. *Contretemps* introduces tension into the apparently ordered. Warm colors condense the sensation of time becoming physically perceptible. *Ritardando* stands for slowing down, for the expansion of duration.

The works opposite intensify this dramaturgy: *Hemiole* overlays inner grids and lets orders pulse simultaneously—a visual two-against-three. *Suspension* holds the space in suspension; lines seem to hold their breath. *Appoggiature* produces a tentative tension, a leaning without resolution. *Caesura* shifts the weight into the unexpected; the center does not lie where one expects it. *Sforzando* concentrates energy in a sudden point of condensation—a dark impulse within the quiet structure.

Two round tables with ceramic plates each carry a QR code: one leads to titles of classical music, one to jazz. Both sound worlds follow the syncope —rupture, displacement, new accent. Above the tables ceramic rods in white and green hover: still, rhythmic, like displaced measures in space.

Together these works form a system of clarity and blur, cold and warmth, accentuation and dissolution. They function like a silent musical structure in the room and translate the question "What time is it?" into a temporality that can be physically and visually experienced. This room is not waiting for something specific—it is waiting itself, as a state of openness and new beginning.

Room 1
Waiting Room



Agnès Wyler
15 Drawings from the series "Quelle heure est-il?", 2025
Pencil on drafting film
Each 15 x 15 cm, framed

Hemiole,
2017–2026

Suspension,
2017–2026

Appoggiature,
2017–2026

Caesura,
2020–2026

Sforzando,
2017–2026

Liaison,
2017–2026

Contretemps,
2017–2026

Ritardando,
2017–2026

Demi-Soupir,
2017–2026

Agnès Wyler
9 Drawings
Each pencil or pencil and colored pencil on drafting film mounted on paper
Each 30 x 30 cm, framed

Room 1
Waiting Room

Agnès Wyler
Woher weiss ich, dass ich real bin und nicht nur ein Traum von jemand anderem? Dadaist, 2021
Glazed ceramic
48 x 21 x 21 cm

Agnès Wyler
Warum essen Frösche keinen Käse? Dadaist, 2021
Glazed ceramic
47 x 22 x 21 cm

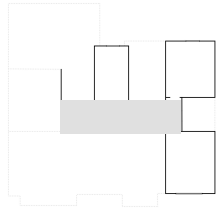
Agnès Wyler
Warum wird Liebe manchmal ganz klein?, 2026
Glazed ceramic
14 x 9 x 4 cm

Agnès Wyler
Hat Liebe ein Zuhause?, 2026
Glazed ceramic
13 x 8 x 14 cm

Agnès Wyler
Ton in C-Dur (klassische Musik), 2025–2026
Installation of 20 ceramic rods,
silver-colored thread, MDF Ø 32 cm,
ceramic plate approx. Ø 13 cm with QR code to a playlist

Agnès Wyler
C-Dur-Tonleiter (Jazz), 2025–2026
Installation of 20 ceramic rods,
silver-colored thread, MDF Ø 32 cm,
ceramic plate approx. Ø 14 cm with QR code to a playlist

Room 2
Corridor



Syzygy
(Greek: conjunction, alignment)

Tempo: andante, fragile balance

A passage—both physical and mental. Between inside and outside, order and dissolution, body and consciousness. What hovered in the waiting room condenses here: from line emerges structure; from suspension, support.

Three sculptures on mint-green pedestals rhythmically structure the corridor and hold it in a state of delicate equilibrium. The canvases negotiate the tension between studio and nature, inner and outer order. The passage becomes a neuralgic space—structured through balance.

The titles of the paintings are themselves questions—childlike, simple, direct. Like syncopes they interrupt the flow: pausing, suspending, a stumbling of rhythm. Love appears as a bodily experience, as something that brings the heart out of rhythm, up to an apparent standstill. In this suspended state what takes shape announces itself: the heart as gift and as the aim of a cut. The innocent question tips into a tension in which proximity and injury, devotion and aggression are connected.

The corridor functions as a transition between observation and intervention, body and consciousness—in chiropractic practice both real and imaginatively charged: sensitive and connective.

Two drawings at the end introduce a change of rhythm.

In the first, two rabbits face each other across a measured distance. Between them lies a blue circular form—neither sun nor moon—mediating and separating at the same time. The circle interrupts the connection: approach without fusion, confrontation without eruption— a suspended state.

In the second, their silhouettes appear mirrored, almost breathing, bathed in translucent blue. Between their gazes floats a circular blue form—neither sun nor moon. It acts as a third element: a silent point of reference, a possible connection, or an invisible obstacle. The composition appears symmetrical, yet nothing is entirely stable. The bodies do not touch. The circle interrupts the space of approach. A distance arises—a deliberate suspension. The encounter remains poised in tense stillness.

In the context of syncope this work can be read as a displaced beat. The gaze expects fusion or confrontation—instead an interval emerges. The circle functions like an offbeat in pictorial space: a moment that shifts the rhythm and halts the expected movement. The possible duel is transferred into a phase of inner restraint.

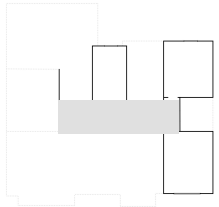
Both works take up the idea of syzygy as a delicate alignment: as tension between two bodies and a mediating third, as an inner constellation between fragment and wholeness.

Thus the intermediate space becomes the spine of the exhibition—a place of possible pause.

This structure also articulates itself in the studio:

“My studio resembles a syncope—a fragile, weak frame: a white edge, yellow sun, colored ground—a constant container. Within it shifts unfold; moments of holding on and letting go collide. The tree breaks through the ritual, breathing beyond the limits of the frame. Syzygy—from the Greek, meaning ‘union’ or ‘connection’—describes a delicate alignment, a tension sustained through rupture and repetition: a balance at the edge of collapse. It is a bond that holds opposites together, a pulse between presence and absence, rhythm and interruption—an intended dissonance that resists closure and invites constant reflection. Syncope finds its strength precisely in its weakness, a pause that holds attention through its uncertainty.”

Room 2
Corridor



The 32 paintings of the series Syzygy each carry a title in the form of a childlike-poetic question. The 32 questions are assigned to the paintings at random, without a fixed thematic connection between image and specific question.

The questions function like flashes of thought, uncertainties, or inner displacements—moments in which something pauses, tilts, or withdraws. All questions revolve around the theme of love—however not in a narrative or sentimental way, but as a fragile, hovering entity. They are understood as a kind of emotional or existential interruption, comparable to a brief standstill of the heart.

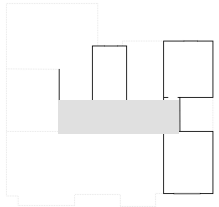
1. *Does love have a color?*
2. *Why does love not stay still?*
3. *Can love fall?*
4. *Is love heavy?*
5. *Does love hurt when it goes?*
6. *Can love be quiet?*
7. *Why is love sometimes so big?*
8. *Does love have a shadow?*
9. *Can love wait?*
10. *Is love sometimes tired?*
11. *Does love stay when I close my eyes?*
12. *Can love grow without water?*
13. *Why does love never come from where one expects it?*
14. *Does love have a shape when it is alone?*
15. *Can love hide?*
16. *Why does love sometimes tip over?*
17. *Can love stand without holding on?*
18. *Does love know that we think about it?*
19. *Does love break if you put it down the wrong way?*
20. *Can love disappear without going away?*
21. *Can love be wrong without lying?*
22. *Why does love pretend to be calm?*
23. *Is love afraid of falling?*
24. *Can love arrive too late?*
25. *Why can love not keep its balance?*
26. *Can love see itself?*
27. *Why is love never where it once was?*
28. *Can love remember?*
29. *Does love know that it ends?*
30. *Can love repeat itself?*
31. *Is love there even when no one looks?*
32. *Can love change without becoming different?*

Room 2
Corridor

Agnès Wyler
Paintings from the series "Syzygy", 2025
Acrylic on canvas
Each 40 x 40 cm

Agnès Wyler
Paintings from the series "Syzygy", 2025
Acrylic on canvas
Each 40 x 40 cm

Room 2
Corridor



These ceramics are small, organic “landscapes”—somewhere between playground, fragment of memory and imaginary topography. They carry something playful within them, but also something fragile and fragmented—like the paintings in the corridor they move between inside and outside, order and dissolution, body and consciousness.

Their open formal language and luminous colors accentuate this space between the rooms—as moments of in-between-ness and metamorphosis. At the same time, formally and atmospherically, they form a connection to the other ceramic works in the exhibition.

Agnès Wyler
Tire Stack Field
(Tokyo, Japan)
2025
Glazed ceramic
14 x 9 x 18 cm

A colorful chaos, stacked
DIY energy—a feeling of
playfulness and physical presence.

Agnès Wyler
City Layers
(St. Louis, USA)
2025
Glazed ceramic
22 x 9 x 21 cm

A dense ceramic space—
layered in color and form
like an abstract archive.

Agnès Wyler
Blaxland Mounds
(Sydney, Australia)
2025
Glazed ceramic
18 x 13 x 12,5 cm

A tactile landscape with hills
and elevations—formed
topographies full of curiosity.
A field of transition and
movement.

Accompanying ceramic figure:
Agnès Wyler
Anacrusis, 2025
Glazed ceramic
12 x 5 x 6 cm

Accompanying ceramic figure:
Agnès Wyler
Tenuto, 2025
Glazed ceramic
11 x 6 x 3 cm

Accompanying ceramic figure:
Agnès Wyler
Rubato, 2025
Glazed ceramic
12 x 7 x 7 cm

Room 2
Corridor

Agnès Wyler
Offbeat, 2020–2026
Pencil and colored pencil on drafting film mounted on paper
30 x 30 cm, framed

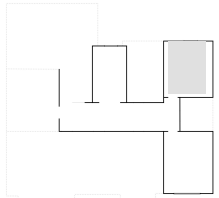
Agnès Wyler
Konstellation in Moll, 2020–2026
Pencil and colored pencil on drafting film mounted on paper
30 x 30 cm, framed

Agnès Wyler
Asynchronie, 2026
Glazed ceramic
26 x 20 x 8 cm

Agnès Wyler
Kann Liebe auf Bäumen sitzen?, 2025
Glazed ceramic
19 x 20 x 1 cm

Agnès Wyler
Kann Liebe vom Baum fallen?, 2025
Glazed ceramic
18 x 22 x 1 cm

Room 3
towards the courtyard



On the River of No Return
A room about time, ecology and loss.

Tempo: moderato → allegro

A large luminous painting of a fish—*Stress Hydrique* (2022–2026)—enters into dialogue with *Les Cieux du Soir* (2000) and *La Disparition des Ombres* (2012–2026). Together they form two poles of perception: observation and memory. What was still a question in the corridor becomes irreversible here.

Five sculptures on softly powder-pink pedestals create an environment of fragile balances. Each object seems caught between movement and stillness—like gestures briefly suspended in time.

Two ceramic rabbits emerge: one offers its heart, the other seems to strike with an axe. DUO DUEL condenses devotion and violence, trust and cut—the moment after the syncope, the flow that knows no return.

Rabbit and fish are recurring motifs—not as fixed symbols, but as image forms with long cultural and art historical resonance. For centuries they have appeared in myths, religious representations, folk imagery, emblems and fables—archetypal figures that move through times and cultures without being clearly fixed. Their strong connection with fertility is understood creatively: origin, life, cyclical renewal. Rabbit and fish are figures of a productive tension, carriers of a potential from which something new may emerge.

The rabbit carries something deeply bodily within it—alertness, pulse, sudden movement; vulnerable and at the same time highly sensitive. Connected with the moon, with cycles and return, its energy is leaping, almost syncopated.

The fish belongs to another sphere: beneath the surface, in the fluid, in the invisible. It remains in permanent perception, capable of swimming against the current. The new arises in resistance to the flow, in a quiet counter-rhythm.

Three small framed drawings open further layers of memory and transformation: delicate afterimages of an event that has already taken place.

Within this constellation appears *Pulvis et Umbra* (2025–2026): two ceramic impressions of feet. A trace of pressure remains in the material while the body has already moved on—a brief pause within the flow of movement, where the gesture points beyond the body itself.

Opposite rise two sculptures on a shared pedestal of 33 x 33 x 3 cm. One is an organic, green oxidized form, encrusted and porous, in whose mass—almost hidden—the head of a fish is embedded: not representation but relic, a fragment from which the water has been withdrawn. Opposite it an architecturally layered construction of dark plate-like elements, into whose surfaces fish silhouettes are engraved—shadow outlines, almost like fossil inscriptions. At the center rests a green-red shimmering spherical form, framed between the layers: organic matter preserved or enclosed, life in a state of containment.

Rabbit and fish remain transitional beings: the rabbit between field and burrow, openness and retreat; the fish between visibility and depth. Both embody states of the in-between—neither arrival nor destination, but sensitive transition.

These works expand *Pulvis et Umbra* from an individual imprint to an ecological trace. Not only feet leave marks—species, waters and habitats also inscribe themselves. The fish form appears threefold: as image (*Stress Hydrique*), as fragment (the embedded head), and as shadow (the engraved silhouettes).

The river that knows no return carries movement and loss.

This room recalls transience, decay and transformation—and shows how from an ending an irreversible movement can arise.

Room 3
towards the courtyard

Agnès Wyler
La Disparition des Ombres
from the series "Le Mont de Vénus"
2012–2026
Colored ink on canvas
120 x 100 cm

Agnès Wyler
Les Cieux du Soir
2000
Oil on canvas
100 x 70 cm

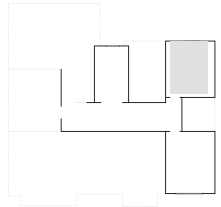
Agnès Wyler
Kann ein Herz gleichzeitig hoffen und aufgeben?
2025
Glazed ceramic
22 x 19 x 10 cm

Agnès Wyler
Kann Liebe kippen, ohne zu fallen?
2026
Glazed ceramic
14 x 15. x 10 cm

Agnès Wyler
Kann man jemanden lieben, ohne es zu wollen?
2025
Glazed ceramic
30 x 20 x 4 cm

Agnès Wyler
Ist Liebe still, wenn sie stark ist?
2026
Glazed ceramic
14 x 15. x 10 cm

Room 3
towards the courtyard



Agnès Wyler
Do
from the series "Notes"
2017–2026
Pencil on drafting film
mounted on paper
17 x 20 cm, framed

The first drawing depicts a figure seen from behind, either in the act of dressing or lingering—an image poised between movement and stillness. This pose, along with the interplay of light and shadow, subtly connects to the theme of syncopation—a temporal offset, a pause in the flow. The black acts as an echo of the dark painting with its rounded forms in space, while the fine lines relate to the net-like structures and rhythms in the fish image.

Agnès Wyler
Ré
from the series "Notes"
2017–2026
Pencil on drafting film
mounted on paper
17 x 20 cm, framed

The second drawing introduces a certain absurd lightness. Four figures with mask-like faces or animalistic features sit together—their bodies are connected, but their expressions seem detached. Here, too, the idea of syncopation is present: through the delay in facial expressions, through the mismatch between body and face. The work playfully corresponds with the ceramics in the room, which also appear figurative and simultaneously detached.

Agnès Wyler
Mi
from the series "Notes"
2017–2026
Pencil on drafting film
mounted on paper
17 x 20 cm, framed

The third work is reduced to an almost sculptural profile—a figure that inscribes itself into a grid and simultaneously seems to vanish from it. The mask and the fragmentation speak a direct formal language that connects with the dark painting and its rounded forms. At the same time, the drawing, through its grid, evokes a sense of control that is undermined by the figure's melancholic pose – a perfect image for the moment of tipping, of syncopation.

Room 3
towards the courtyard

Agnès Wyler
Stress Hydrique
from the series
"On the River of no Return"
2022–2026
Mixed media on canvas
195 x 144 cm

Agnès Wyler
Pulvis et Umbra
2025–2026
Glazed ceramic
32,5 x 16 x 1,5 cm

Agnès Wyler
Pulvis et Umbra
2025–2026
Glazed ceramic
31 x 17 x 1,5 cm

Agnès Wyler
Kann man jemanden im Herzen behalten?
2025
Glazed ceramic
29 x 13 x 11 cm

Agnès Wyler
Warum fühlt sich ein Lächeln von jemandem wichtiger an als alles andere?
2025
Glazed ceramic
17 x 13 x 14 cm

Agnès Wyler
Warum fühlt sich Warten wie Lieben an?
2025
Glazed ceramic
19 x 11 x 17 cm

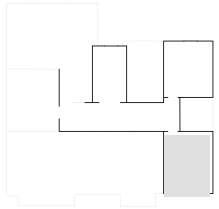
Agnès Wyler
Kann Liebe bleiben, auch wenn Menschen gehen?
2025
Glazed ceramic
34 x 10 x 9 cm

Agnès Wyler
Kann mein Herz jemanden vermissen, den ich gerade sehe?
2025
Glazed ceramic
25 x 10 x 10 cm

Agnès Wyler
Kann Liebe still sein?
2026
Glazed ceramic
17 x 9 x 8 cm

Agnès Wyler
Wo ist jemand, wenn er fehlt?
2026
Glazed ceramic
17 x 10 x 9 cm

Room 4
towards the lake



L’Apparition des Ombres
A room of absence.

Tempo: adagio, very quiet

This room is less a place than a state—an echo. A zone in which something has already happened and yet continues to resonate.

The painting *L’Apparition des Ombres* (2013) moves at the threshold between visibility and dissolution—like an afterimage, a trace of something that has escaped our grasp. No representation remains stable. Forms appear, fade and reconfigure themselves.

This logic of attenuation continues. Above the grey USM furniture ceramic rods of different lengths and heights float. Rhythmically placed, like frozen measures, they mark another form of syncope: not a cut, not an accent, but a quiet suspension.

On the USM furniture lies a ceramic plate with QR code through which two sound spaces open: *Silence* by John Cage and *Clapping Music* by Steve Reich. Both follow the principle of syncope—displacement, rupture, new weightings. Yet here sound becomes porous. Its absence becomes the actual movement. The installation is titled *Tonlos* (soundless).

The drawings *Tacet I* and *Tacet II* (2017–2026) are precisely placed, almost marginal. Like in a score they mark moments in which nothing sounds—and precisely through this time becomes perceptible. The drawing does not function as a image support, but as duration: minimal presence that sustains seeing without interrupting it.

In the room "L’Apparition des Ombres", through the two ceramic hands and the ceramic element beneath them a new vertical axis emerges. The hands appear like fragments of a gesture: slightly curved inward, turned toward each other without touching. No grasping, no holding—rather a pausing, the imprint of an action that has already taken place. In their dark, condensed materiality they recall shadow bodies, residues of a touch. Below them two ceramic elements are stacked one upon the other. The upper element—a rounded light-grey glazed field punctuated by openings and a yellow circle—suggests a reduced physiognomy or an abstract celestial body. The lower crescent-shaped yellow form supports it, though never completely subordinating itself. Between the two remains a minimal gap—a subtle displacement that reveals their construction. Only through their interplay does the figure emerge. Only through layering does the relationship become visible.

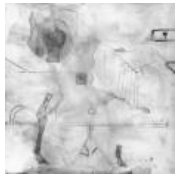
In the context of the chiropractic treatment table this vertical order receives a bodily dimension. Like subtle adjustments along the spine, minimal displacements act as subtle realignments. The hands above remain potential touch; the ceramics below become signs of alignment and balance. Between the two levels lies an active interval. Touch remains a possibility. In this absence the syncope articulates itself: not an accentuated rupture, but a quiet suspension, a rhythmic displacement within the structure of the space.

While the paintings and drawings work with afterimages, dissolution and residues, another form of resonance condenses here. The hands appear like shadows of a gesture, the double ceramic like a concentrated node of perception. Not a hierarchical ensemble, but a fragile constellation: a DUO without DUELL, a gesture without intervention, an adjustment without visible movement. Presence lies not in the event, but in the possibility, in the distance.

Thus the meaning of presence shifts in this room: not in the event, but in the possibility. Not in the action, but in the distance. Syncope is not a dramatic rupture. It is a subtle displacement along an invisible axis—a quiet reminder that alignment always emerges in the in-between.

Room 4
towards the lake

Agnès Wyler
L'Apparition des Ombres, 2013
Ink on canvas
140 x 190 cm



Agnès Wyler
Tacet I, 2017–2026
Pencil on drafting film
mounted on paper
30 x 30 cm, framed

Agnès Wyler
Tacet II, 2017–2026
Pencil on drafting film
mounted on paper
30 x 30 cm, framed

Agnès Wyler
Hat Liebe eine Mitte?, 2025
Glazed ceramic
10 x 5 x 2,5 cm

Agnès Wyler
Kann Liebe verschwinden und wieder zurückkommen?, 2025
Glazed ceramic
11 x 4 x 4 cm

Agnès Wyler
Pulvis et Umbra, 2025–2026
Glazed ceramic
22,5 x 15 x 1,5 cm (links),
22 x 16 x 2,5 cm (rechts)

Agnès Wyler
Warum hört Liebe einfach manchmal auf?, 2026
Glazed ceramic
34 x 22,5 x 2 cm

Agnès Wyler
Tonlos, 2025–2026
Installation of 20 white ceramic rods
silver-colored thread, MDF Ø 32cm
ceramic plate Ø 15cm with QR code to playlist