

Lointain Jardin

Fanny Brennan
Angélique Heidler
Nearest Pond
Roberto Ronzani
Jan Vorisek

17.4 – 23.5.2026

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.

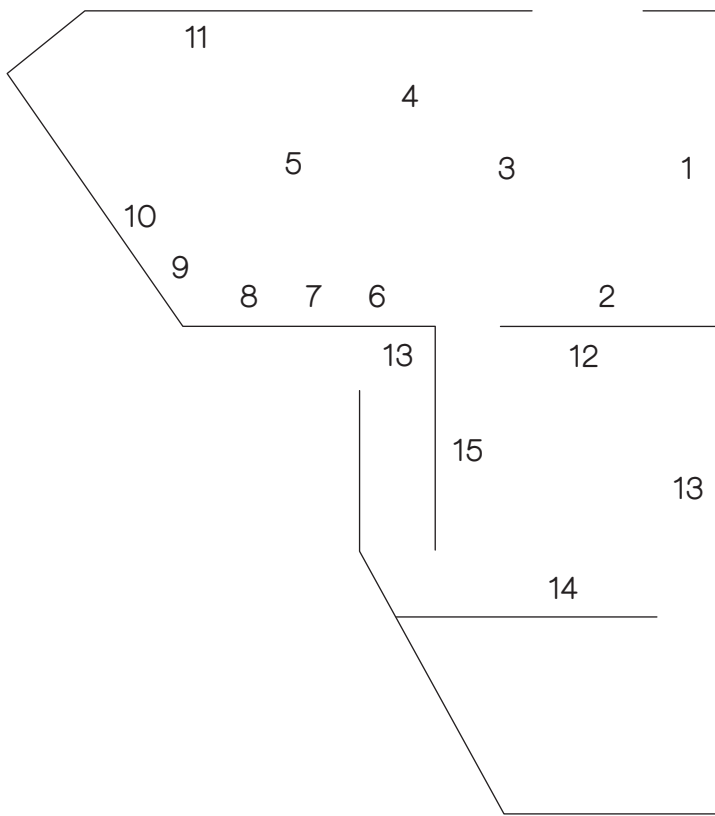
In French theatre, the terms "face" and "lointain", as well as "jardin" and "cour", designate the four principal orientations of the stage. "Face" refers to the downstage area, facing the audience, while "lointain" denotes the rear of the stage. "Jardin" and "Cour" indicate, respectively, stage left 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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1. Angélique Heidler
Lamentation Subconsciente, 2024
Acrylic, collage and masking tape on textile
60 × 120 × 3.5 cm
2. Angélique Heidler
Couloir Vasari, 2024
Acrylic and collage on textile
60 × 120 × 3.5 cm
3. Nearest Pond
Perhaps we should move on to the next world I, 2025
Steel, tape residue, light, wood fibre insulation, ribbon
103 × 93 × 93 cm
4. Nearest Pond
Perhaps we should move on to the next world II, 2025
Steel, greenhouse cover, wood fibre insulation
130 × 85 × 85 cm
5. Nearest Pond, *Perhaps we should move on to the next world III*, 2025
Wood, pin resin, wax pastel, acrylic paint, steel
100 × 60 × 60 cm
6. Fanny Brennan
Falling Through, 1990-92
Oil on gesso panel
6,98 × 6,35 cm
7. Fanny Brennan
White Pencil, 1996
Oil on board
7,6 × 3,8 cm
8. Fanny Brennan
Cloud Combing, 1997
Oil on gesso panel
3,17 × 6,35 cm
9. Fanny Brennan
Bent Nail, 1979
Oil on gesso panel
3,81 × 6,35 cm
10. Fanny Brennan
Tweezer, 1987
Oil on gesso panel
4,4 × 6 cm
11. Roberto Ronzani
Untitled (Early Stages), 2026
Pencil on paper
75 × 90 cm
12. Roberto Ronzani
Untitled (Early Stages), 2026
Pencil on paper
65 × 75 cm
13. Roberto Ronzani
Untitled (Early Stages), 2026
Pencil on paper
55 × 75 cm
14. Jan Vorisek
Untitled (O Configuration), 2025
Resin, metal wire, silicon, latex, LED
30,5 × 30,5 × 8 cm
15. Jan Vorisek
Untitled, 2026
Resin, screws, aluminium profiles, wood
106 × 14,5 × 14,5 cm