GALERIE NATHALIE OBADIA

PARIS - BRUXELLES

Victoria Palacios

Je veux qu'elles restent

18 November – 24 December 2026

3, rue du Cloître Saint-Merri, Paris 4e



Ni début, ni fin, juste le milieu, acrylic and varnish on canvas, 70 13/16 x 62 15/16 in (180 × 160 cm)
© Victoria Palacios, Courtesy of the artist and Galerie Nathalie Obadia Paris / Brussels.

Galerie Nathalie Obadia is pleased to present Victoria Palacios' first solo exhibition in Paris. The French artist lives and works in Brussels, where she studied painting and performance. Also active internationally as a musician and performer, she has developed a practice in which painting becomes a space for theatrical staging. Following *Des signes, des scènes*, her exhibition at the gallery in Brussels in 2024, she unveils a new body of nearly fifty works in which figures, costumes, materials and props proliferate, like remnants of a theatre still inhabited by its performers.

Within this meticulously orchestrated universe, perspectives multiply: from backstage, onstage or in the audience, each vantage point gives rise to a different narrative. A drum kit stands waiting, poised to set the rhythm for a celebration yet to unfold. Temporalities intertwine, leaving us uncertain whether we are witnessing the opening moments of a performance, its climax or its final scenes.

Animal creatures, spectral figures and other silhouettes of uncertain identity coexist in a profusion of paintings that extend beyond the traditional confines of the canvas, finding their way onto books and even slices of bread. Though fixed upon their supports, these presences appear to come alive, collide and at times merge, their contours shifting through successive metamorphoses. Victoria Palacios works precisely within this indeterminate space, where forms are continually reinvented: a bird's wing becomes tulle, a body dissolves into a ghostly presence, plumage turns to fur. In these transformations, imbued with a Surrealist sensibility, echoes of Leonora Carrington's enigmatic bestiary occasionally emerge.

These transformations extend into the very substance of the painting. The artist revisits her works until the final moment, scraping, painting over and diluting, allowing traces of earlier gestures to surface beneath successive layers. Through this process of revision and erasure, something of the performative gesture endures, now inscribed within the temporality of painting. The paint is at times delicate, almost translucent, at others thick and generous, spilling beyond the contours of the figures. From one canvas to the next, protagonists reappear, assuming different roles or costumes, as though each painting retained the memory of those that came before.

The chromatic palette further articulates this ambivalence. Some images, rendered in darker tones, seem to belong to a bygone era; others burst forth in more vivid colours, as though freshly brought into being. Draped in layers of fabric, a widow holds an object resembling a biniou, a traditional Breton bagpipe, a recurring motif in Victoria Palacios' work that returns like a refrain. Traditionally played at both festive gatherings and funeral ceremonies, the instrument seems to accompany the figure's grief, while beneath her veils she already carries the promise of renewal. Elsewhere, a clown's smile hovers between laughter and dread. Ribbons adorn the figures even as they constrain them, while the swans' feathers caress and envelop as much as they suffocate. "Struggle can take the form of a dance, and an embrace that of a confrontation," observes Victoria Palacios. Elsewhere still, "black swans"[1] emerge, heralding another upheaval.

The gaze occupies a central place in these compositions. Eyes sometimes assume disproportionate dimensions, emerging even from the backgrounds. "The walls seem saturated with gazes," observes Victoria Palacios. Playing with the positioning of bodies and shifts in scale, the artist constructs a universe in which each figure seems to seek its place, exposing itself or withdrawing from view. She speaks of her paintings as though they were people, some appearing to her more "photogenic" than others.

Beneath the splendour of appearances, the costumes no longer entirely conceal those who wear them. Laughter, dread, panic and tenderness mingle under a harsh, unforgiving light, in which even the shadows are laid bare. We, in turn, find ourselves drawn into this human comedy, confronted with presences from which it becomes difficult to avert our gaze.

— Marie Chappaz

[1] The concept of the "black swan," popularized by Nassim Nicholas Taleb (2007), refers to an unpredictable event with major consequences that can profoundly disrupt established equilibria.

Born in 1992 in Rennes (France), Victoria Palacios is a Franco-Argentinian artist who lives and works in Brussels (Belgium).

A graduate of the École de Recherche Graphique (ERG) in Brussels in 2019, Victoria Palacios develops a multidisciplinary practice spanning painting, sculpture, music, and performance, in which theatricality and staging play a central role.

Her solo exhibitions include those held at Galerie Nathalie Obadia, Paris (France, 2026) and Brussels (Belgium, 2025), with Gallery Vacancy at Liste Art Fair, Basel (Switzerland, 2024), Galerie Derouillon, Paris(France, 2024), Pizza Gallery, Antwerp (Belgium, 2024), Placement Produit, Aubervilliers (France, 2023),Panamax, Liège (Belgium, 2022), SISSI Club, Marseille (France, 2022), and Brasseries Atlas, Brussels (Belgium, 2021).

She has also participated in numerous group exhibitions, notably at Pablo's Birthday, New York (USA, 2026), S.M.A.K., Ghent (Belgium, 2025), Espace Aygo as part of COLLECTIBLE, Brussels (Belgium, 2025), MOU, Oudenaarde (Belgium, 2024), Spielact Festival, Geneva (Switzerland, 2024), Gallery Vacancy, Shanghai (China, 2024), Wouters Gallery, Brussels (Belgium, 2024), Image/Imatge, Orthez (France, 2023), RedHerring Salon, Antwerp (Belgium, 2023), Fondation Fiminco and Centre Wallonie-Bruxelles, Paris (France,2023), as well as Galerie Harkawik, Los Angeles (USA, 2022).

Alongside her visual art practice, Victoria Palacios pursues a solo career in music and performance, as wellas collaborating with several ensembles. Since 2024, she has been a member of the ensemble *Fifth of July*, alongside Roman Hiele, Ferre Marnef, and Dennis Vanderauwera. Together with Loto Retina, she also formsthe duo *Alto Fuero*, founded in 2022 and selected for the European *SHAPE+* programme in 2024.

Her musical and performance work has been presented at numerous festivals and art centres across Europe, including La Vallée, Brussels (Belgium, 2026), Doel Festival (Belgium, 2026), and Galerie NathalieObadia, Paris (France, 2026). In 2025, she presented *La craie marque*, a performance created incollaboration with Dennis Vanderauwera, Simon Joostens, Loto Retina, and Vivian Allard. She has alsoperformed at Les Siestes Électroniques, Toulouse (France, 2024), Woodblocks Festival, Brussels (Belgium,2024), Nuits Botanique, Brussels (Belgium, 2024), Halles de Schaerbeek, Brussels (Belgium, 2024),Lafayette Anticipations, Paris (France, 2023), Sonic Protest Festival, Paris (France, 2023), MeakusmaFestival, Eupen (Belgium, 2022), and STUK Art Center, Leuven (Belgium, 2022).

Paris Saint-Honoré

Wang Keping
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9 September — 14 November 2026

Jason Saager
Runaway Ground
26 November — 9 January 2027

Paris Cloître Saint-Merri

Clément Cogitore
Ferdinandea
5 September — 31 October 2026

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Je veux qu'elles restent
18 November — 24 December 2026

Paris Cloître Saint-Merri - Espace II

Robert Kushner
Œuvres sur papier
5 September — 31 October 2026

Brussels

Sophie Kuijken
10 September — 24 October 2026

Dien Berziga
Quiet People
21 November — 9 January 2027

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