



Exhibition view
the farewell show duo with Johanna Bommer
at Kernstrasse 57 in Zürich, Switzerland



cells no.1, 2026
wood, acrylic glass, cardboard in labello (pearly shine) lids
22 × 18 × 4.3 cm



detail of
cells no.1, 2026
wood, acrylic glass, cardboard in labello (pearly shine) lids
22 x 18 x 4.3 cm



PEARLY SHINE, 2026
sourced cardboard box, base pieces of labello pearly shine
and prix garantie lip balms
5.5 × 12.5 × 4.2 cm



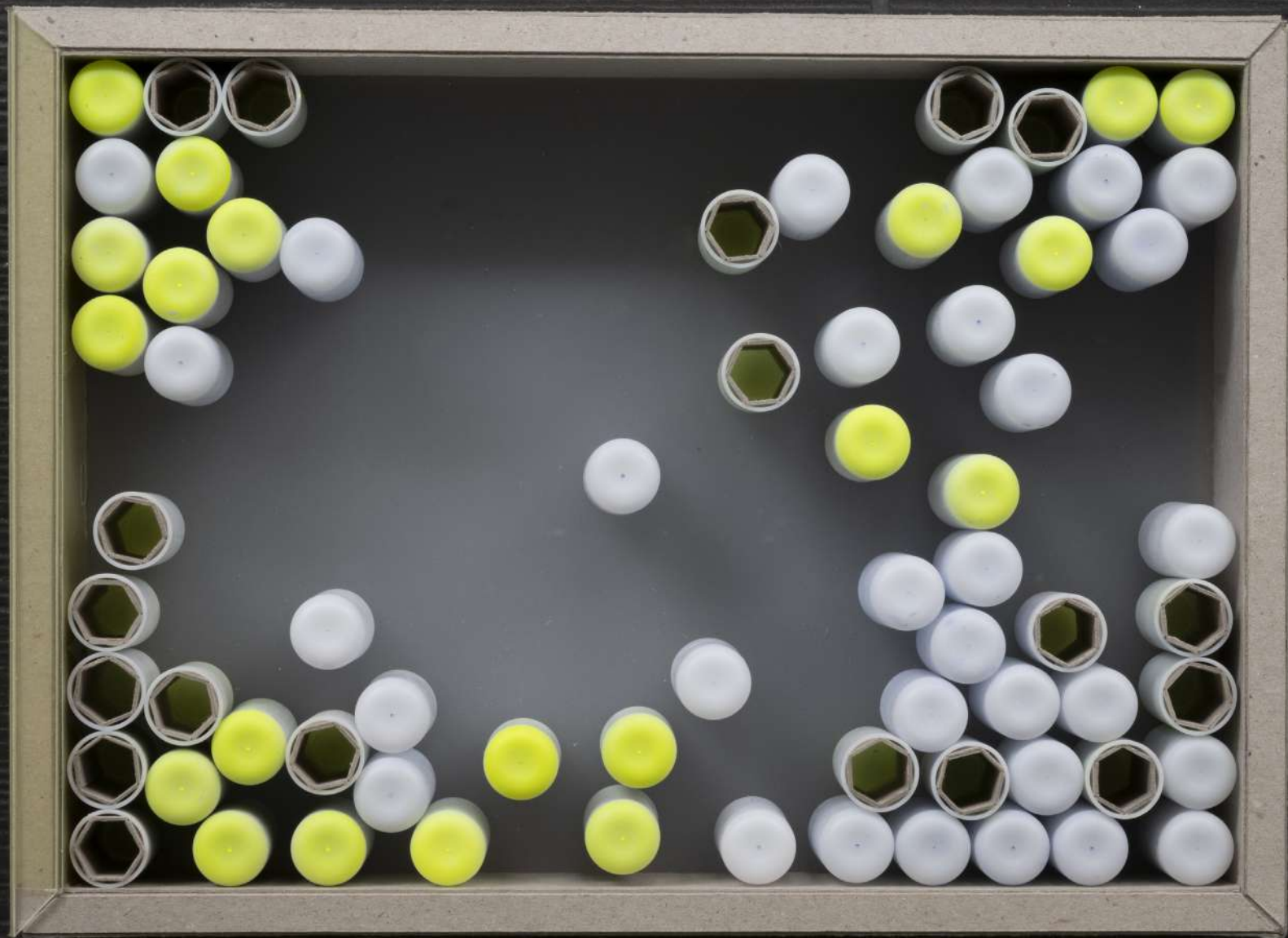
side view of
PEARLY SHINE, 2026
sourced cardboard box, base pieces of labello pearly shine and
prix garantie lip balms
5.5 × 12.5 × 4.2 cm



Exhibition view
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cells no. 3, 2026
wood encased in cardboard, acrylic glass,
cardboard in prix garantie lip balm lids, neon aerosol spray
20 × 25 × 4.8 cm





walk-through door, 2026

Inspired by her living situation, Valerie Geissbuehler Pacheco takes the measurements of the doors ... namely the walk-through doors that connect the corridor and her roommate's room with her own. These doors invite passage only through Valerie's room. It is a space that is never fully hers, but only temporarily occupied.

Using a mixture of Vaseline and wax she creates a lip-balm-like dense texture. A material that does not melt as quickly as Vaseline, yet remains soft and unformed to the touch, unlike wax. With this substance, she casts a large surface in the exact size of the door. Here, however, there is no passage.

Standing in front of it, I notice a comforting, yet unfamiliar smell. Muña oil was inserted by the artist. A scent she describes as very recognizable in Peru, where it is used as a medicinal household product and commonly drunk as tea. It reminds her of childhood. To me, however, it feels unfamiliar, though soothing.

I recognize that she is dealing with longing, with the passing of time, the passing of people's lives, but also with the constant passing through her private room. Privacy was always interrupted, or perhaps never truly present. A situation that gradually made her feel less comfortable at home, until she no longer felt at home at all. This attempt to transform an unpleasant situation into something soothing becomes an act of reappropriating lived experience.

In relation to the exhibition space at Kernstrasse 57, once a men's sauna, a place of encounter, party, and bar in the center of Zurich's party milieu, her this work resonates strongly. It too is a space of transgression and passage, where intimacy is shared with strangers. In this way, privacy and public life intersect both in Valerie's work and in the exhibition site itself.

Text by Enora Aste

detail view of
walk-through room, 2026
vaseline, wax, tint and muña oil mix on painted mdf
196.5 × 80 × 2.3 cm



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nightshifts, 2025

gathers together images and materials that speak from in-between states; between places, between wakefulness and sleep, between public and private, between longing and belonging.

At the center of the exhibition are fifteen small «windows.» The windows holds photographs, taken with a phone while walking home at night, after shifts of daily and emotional labor. These night walks became a rhythm of their own, a space where recurring thoughts surface: questions of love, housing, class, isolation, health, childhood, and how to take care of oneself and others. Some photographs also stem from FaceTime calls, or from those first fragile moments after waking up, when the body and mind are not yet fully conscious. Across these fragments, presence is evoked not through people but through light, windows glowing in the city at night, are traces of unseen life-forms.

Repetition runs through the work like a pulse. Valerie Geissbühler Pacheco draws inspiration from the rhythms of huaynos and reggaeton, music she grew up with and continues to listen to while walking. The insistent beats, the looping lyrics, listening to the same song over and over... These acts create a calming, reassuring effect, like a lullaby. This sonic repetition mirrors the repetition of thoughts that return again and again, and it finds material form in the exhibition through beads strung on nylon threads. Made of potato starch, the beads are fragile and strangely alive, echoing both childhood play and bodily presence. Alongside vaseline and other everyday substances, they imbue the works with a softness that is vulnerable yet persistent.

Installed in the windows of Espace Formaline, the works resonate with the tension of showing something deeply personal within a public frame. Reflections on the glass fold the images into the surrounding buildings, turning them briefly into part of the architecture itself. Like Baldwin's reminder that «perhaps home is not a place but simply an irrevocable condition,» *nightshifts* inhabits the searching, in-between spaces of what it means to long for home, to find fragments of it in light, in rhythm, in fragile materials, and in the persistence of returning questions.

All fifteen windows feature photographs of other windows and are titled after the person, loved one, or the time they were taken: mostly inside-to-outside views at loved ones' homes just after waking, and outside-to-inside views captured during night walks at friends' or strangers' places

Text by Cemre Nomer & Valerie Geissbühler Pacheco

detail of
untitled (window 10), 2025
vaseline (melted through time)
on screenboard
59.5 × 75.5 cm



Exhibition view
solo show *nightshifts* curated by Cemre Nomer
Gränicherstrasse Suhr, Aargau



FaceTime (window 9, Enora), 2025
screenboard, inkjet print on semigloss paper,
potato starch beads
59.5 x 75.5 cm, Ø 8 cm



untitled (window 6, 21:24), 2025
screenboard, inkjet print on semigloss paper,
potato starch balls on nylon thread
59.5 x 75.5 x 11.8 cm



untitled (window 3, Anthony), 2025
screenboard, inkjet print on semigloss paper,
potato starch beads on nylon thread
59.5 x 75.5 cm, Ø 8 cm



untitled (window 2, Johanna), 2025
screenboard, inkjet print on semigloss paper,
nylon thread
755 × 595 mm



detail of
careful carefull , 2025
lipbalm on sourced glass, vinyl letters, tape, wood
30 × 105 × 20 cm



Exhibition view
group show *You All 5G* curated by Moritz Furger
at Studio E4 in Zürich, Switzerland

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com flor com flor

como la flor como la fier
como la ar como la fier
como la fier como la fier
como la ar como la fier
como la flor como la fier

careful carefull, 2025
lipbalm on sourced glass, vinyl letters, tape, wood
XXX x XXX mm

quita de ra

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careful carefull, 2025
lipbalm on sourced glass, vinyl letters, tape, wood
30 x 105 x 18 cm

ah ah ay como me due le



untitled (flies I), 2025

Valerie Geissbühler Pacheco gives a stage to the often overlooked entities of the city; the unheroic, the omnipresent. The Sign, with its lights, has been drawing in many insects and creatures, often leading them into an untimely end. Valerie's work brings these small lives into focus, even as it continues to attract them with its luminous presence.

The work also plays with color perception and scale. Photographed from a distance, the lights of the Sign resolve into pixels and squares of yellow and blue, which from afar appear green. By framing these luminous fragments in different scales, Valerie explores how color, light, and size intersect in photography, drawing attention to the shifts in perception that occur when small, details are amplified.

Text by Kilian Vitae

Exhibition view
at The Function Dübendorfstrasse 157 in Zürich, Switzerland

untitled (flies I), 2025
printed adhesive foil on led lightbox's acrylglas (double side mounted)
100 × 100 cm