

THE PILL®

FORM IS EMPTINESS, EMPTINESS IS FORM *Alev Ebüzziya Siesbye, Pablo Dávila, Jean-Charles Eustache*

THE PILL® is pleased to announce *Form is Emptiness, Emptiness is Form* a contemplative group exhibition gathering works by acclaimed Danish-Turkish ceramist Alev Ebüzziya Siesbye, Mexican multidisciplinary artist Pablo Dávila, and French-Guadeloupean painter Jean-Charles Eustache.

The exhibition will be on view from June 5 through July 26, 2025, at THE PILL®'s Paris location : 4 Place de Valois.

Borrowing its title from the seminal Heart Sūtra — a foundational text in Mahāyāna Buddhism — the exhibition brings together three distinct artistic practices in a subtle, intergenerational meditation on void, silence, and the poetics of presence.

Alev Ebüzziya Siesbye, whose minimal, high-fired stoneware bowls have long been revered for their restrained elegance and spiritual clarity, anchors the exhibition. Her vessels, thrown thin and with a meditative sense of proportion, suggest interior worlds — quiet sanctuaries that speak through void as much as form. For this exhibition, a curated selection of her recent pieces, articulate a grammar of emptiness that is both material and metaphysical.

In dialogue with Siesbye's ceramic forms are recent works by Pablo Dávila. Renowned for his atmospheric installations and refined sensory language, Dávila offers pieces that hover between image and experience — thresholds of time and perception rendered in transient materials. His works, developed specifically for this exhibition, continue his engagement with silence as a sculptural condition, creating immersive environments that echo and expand the meditative ethos of Siesbye's practice.

Also featured in the exhibition are Dávila's *Phase Paintings* — delicate, time-based compositions created through a meditative layering process. Characterized by their ethereal gradients and near-monochromatic fields, these works act as visual counterparts to his sonic installations. Each canvas is conceived as a durational object, capturing the passage of time not through narrative, but through atmosphere. In their restraint and luminosity, the *Phase Paintings* reflect the show's broader concerns with presence, perception, and the slow unfolding of form as process.

Completing the triadic conversation are recent paintings by Jean-Charles Eustache, whose layered surfaces investigate the histories and afterlives of memory, gesture, and color. Eustache's work, often operating at the boundary of abstraction and figuration, explores a kind of pictorial archaeology, searching for a history of painting through materials and their atmospheric shifts which he renders in studies of color and light. His works bring a sensual and tactile dimension to the exhibition's spatial and philosophical concerns, invoking the quintessence of objects through colorimetric studies of form.

Among Eustache's contributions to the exhibition are works from his ongoing *White Room* and *Window Frames* series. In *White Room*, layers of pale pigments, gestural markings, and subtle erasures evoke architectural interiors as psychological spaces—sites of memory, solitude, and introspection. By contrast, the *Window Frames* series explores thresholds and vantage points, framing the act of looking itself. Both bodies of work engage with absence and emergence, treating the canvas as a site where interiority and exteriority blend together. Through these series, Eustache deepens the exhibition's inquiry into how form can hold space for the invisible, the remembered, and the ineffable.

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Together, the three artists navigate a shared aesthetic and conceptual terrain: the interplay of form and void, the resonance of silence, and the persistence of the ineffable in contemporary visual language. Emptiness is Form, Form is Emptiness unfolds not as a thesis, but as a slow unfolding process — a room for reflection, a space for stillness in a time of accelerated meaning.

About the Artists

Alev Ebüzziya Siesbye (b. 1938, Istanbul) is one of the most revered figures in contemporary ceramics. Her work is held in major collections including the Musée des Arts Décoratifs (Paris), The Metropolitan Museum of Art (New York), and the Victoria and Albert Museum (London).

Pablo Dávila (b. 1983, Mexico City) is a multidisciplinary artist whose practice traverses sound, light, and spatial installation. His work has been exhibited internationally and resides in both institutional and private collections across Europe, Asia and Latin America.

Jean-Charles Eustache (b. 1986, Pointe-à-Pitre) is a French-Guadeloupean painter based in Clermont-Ferrand. His work, which has recently been shown in Musée d'Orsay, Paris, the Caribbean, Tokyo and Istanbul; draws from a wide spectrum of influences including Caribbean poetics, colonial history, and the Western canon of abstraction.

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