tache

36 Newman St. London W1T 1PZ
@tachegallerylondon
tachegallery.com

Nassim L'Ghoul and Bo Sun
Point Nemo
13 November–16 December 2026

Tache presents *Point Nemo*, a two-person exhibition of new works by artists Nassim L'Ghoul (b.1997, Bad Soden, Germany) and Bo Sun (b.1998, Beijing, China), who both graduated from the Slade School of Fine Art's MA/MFA program this year.

The exhibition takes as its title the oceanic pole of inaccessibility, the point in the South Pacific Ocean that is the farthest from land, shipping routes and, therefore, humanity. Named after the mysterious mariner Captain Nemo, of Jules Verne's nautical science fiction novel *Twenty Thousand Leagues Under the Sea* (1871), and derived from the Latin *nemo* for 'nobody' or 'no one', the surrounding swell is often used as a cemetery for spacecraft, with decommissioned satellites and spaceship debris guided there upon reentry to avoid inhabited islands or maritime traffic. At times, the closest humans to Point Nemo are the astronauts aboard the orbiting International Space Station, which is scheduled to splashdown there itself in 2031.

Bo Sun's sculptural practice merges aerospace scientific studies, industrial design and narrative storytelling to offer a romanticised appraisal of technological and engineering advancements. Referencing civic design techniques, where functionality is foregrounded yet an eye for the appealing prevails, and biomimicry, when the shapes or systems found in nature are replicated to improve efficiency or add aesthetic allure, the artist's own constructions aspire to both utility and empathy, requesting both purpose and companionship.

Large spherical, skeletal sculptures are created as customisable host structures, able to be adapted, reformed and remixed to suit their environment while serving as containers for ornamental adornments or artistic additions. Here, they appear akin to the starship escape capsules found crashing into the ocean at Point Nemo, their struts etched with technical drawings as well as topographical texture from the moon's surface. Nearby, resin rods carry similar embedded information and encrypted meaning, the dots and dashes of their morse code message translated as 'All Watched Over by Machines of Loving Grace', the title of Richard Brautigan's Cold War-era ode to a technologically-integrated utopia.

Elsewhere, wall-based sculptural assemblages draw from the designs of winged satellite solar panels, serpentine rockets and London's underground system, where seats, railings, windows and ticket turnstiles accommodate for its occupants practically and pleasingly. It is in such public services that a marriage of comfort and convenience is most evident, with edges smoothed and the colourful repeated patterns of durable moquette upholstery able to easily disguise against dirt, stains and general wear and tear. Designed with Fusion 360's 3D modelling software and printed in a UV-sensitive resin that continues to cure, darkening over time with increasing exposure to sunlight, the artist's sculpted scenes house oversized wingnuts, shooting stars, laser-cut leaves and twisted, phallic forms that emulate moments of human touch and tenderness.

Nassim L'Ghoul employs similar modelling software to sculpt the individuals, objects and antagonists that populate his moving image artworks. Centering on a singular observation or past personal experience, the artist's nonlinear narratives come to incorporate more surreal sequences, introducing a magical realism that expands upon, rather than denies, the underlying event and exposes the darker, absurdist undercurrents of everyday life.

In *Have You Seen Him Here Before?* L'Ghoul recounts an odd encounter that occurred whilst visiting a friend in Berlin. Returning from retrieving breakfast one morning, stood fumbling with the keys in the stairwell of his host's apartment building, the artist became aware of the watchful gaze of a particularly nosy neighbour. And so, surveilled and under suspicion, with news of his presence later relayed by another troubled tenant, the artist recasts his persecutor as an anthropomorphised, accusatory question mark, complete with sharp, stern eyebrows. Rather than simply recounting the tale, the video presents instead a psychological landscape of the incident split into three channels: a speculative prelude, the principal plotline and an imagined epilogue. The artist's own symbolism fills the work's nondescript, vacuous setting, with traps set by floating fishing rods, cashiers swallowed by the clams from their own counter, geese dispensing turn-tickets from their bills and figures captured under cups like house spiders. Viewer becomes voyeur as each vignette plays out across elongated strip screens, replicating the perspective of peeking through a mailbox or the gap under a door.

Alongside, the artist casts in aluminium relief a selection of key moments from the video work, as well as standalone sculptures extolling the importance of communication as an essential survival strategy. Here, the preparation, transportation and dissemination of information are portrayed across three panels, tracking missives penned from the void as they whip across the waves, culminating in the vision of a mouse attempting to converse through its crop-circle of droppings.

For Sun and L'Ghoul, systems of order and control, collective coercion, state or societal surveillance and spatial conditioning are all placed under the microscope, their digitally modelled realities offering alternate interpretations to a technologically-infused existence, welcome to any and all able to decipher or decode their slew of symbols, signals and subtext.

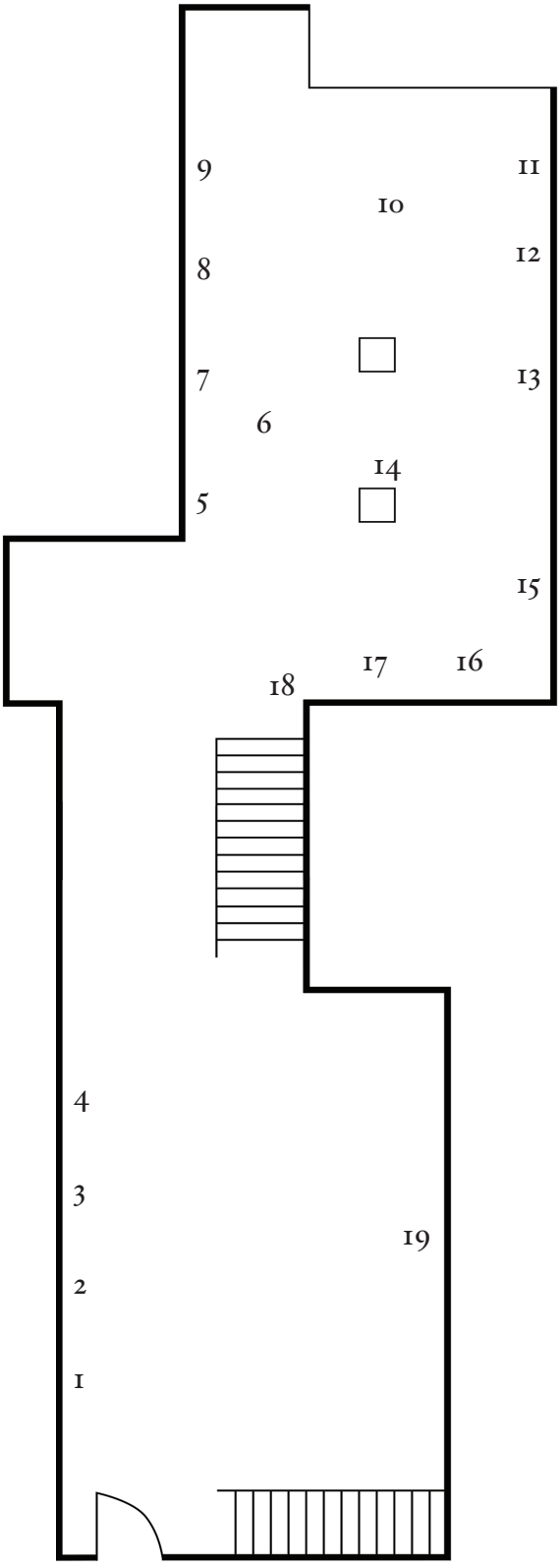
Exhibition text by Hector Campbell

Works from £1,200.

tache

36 Newman St. London W1T 1PZ
@tachegallerylondon
tachegallery.com

Nassim L'Ghoul and Bo Sun
Point Nemo
13 November–16 December 2026



1. Bo Sun, *Something Along the Way I*, 2026
aluminium, metal fixtures, resin, 38 x 17 x 2.5 cm

2. Nassim L'Ghoul, *A Little Bird Told Me*, 2026
aluminium cast on steel frame, 35 x 16 x 3 cm

3. Bo Sun, *Something Along the Way IV*, 2026
aluminium, metal fixtures, resin, 38 x 17 x 4.5 cm

4. Nassim L'Ghoul, *Trap*, 2026
aluminium casts on steel frame, 22.5 x 16 x 3 cm

5. Bo Sun, *Collision*, 2026
aluminium, metal fixtures, resin, 38 x 13 x 6.5 cm

6. Bo Sun, *A Pair of Watchful Things I*, 2026
aluminium, metal fixtures, resin, 100 x 100 x 100 cm

7. Nassim L'Ghoul, *Mouse Code II*, 2026
aluminium cast on steel frame, 35 x 16 x 3 cm

8. Bo Sun, *Rack*, 2026
aluminium, bell, metal fixtures, resin, 30 x 23 x 20 cm

9. Nassim L'Ghoul, *House Rules*, 2026
aluminium casts on steel frame, 22.5 x 16 x 3 cm

10. Bo Sun, *A Pair of Watchful Things II*, 2026
aluminium, metal fixtures, resin, 100 x 100 x 100 cm

11. Bo Sun, *Resonator*, 2026
aluminium, metal fixtures, resin, 45 x 10 x 13 cm

12. Nassim L'Ghoul, *The Wrong Key*, 2026
aluminium casts on steel frame, 22.5 x 16 x 3 cm

13. Bo Sun, *Solar Array*, 2026
aluminium, ginkgo leaves, metal fixtures, resin
87 x 15 x 36 cm

14. Bo Sun, *Milk Run*, 2026
aluminium, metal fixtures, resin, 38 x 18 x 8 cm

15. Bo Sun, *Sunwatch*, 2026
brown paper, magnets, resin, 30 x 31 x 10 cm

16. Nassim L'Ghoul, *Point Nemo*, 2026
aluminium cast on steel frame, 35 x 16 x 3 cm

17. Bo Sun, *Observer*, 2026
aluminium, metal fixtures, resin, 45 x 15.5 x 17 cm

18. Bo Sun, *Talking Sticks*, 2026
metal fixtures, resin, dimensions variable

19. Nassim L'Ghoul, *Have You Seen Him Here Before?*, 2026
3-channel video installation, 3D animation, steel frames
412 x 16 cm
[audio by Phil Hoffart]

Works from £1,200.