

## Numéro art, Jan. 22, 2026, Anya Harrison

*Artist to Watch: Matthias Odin and His Patchwork Paris at Galerie Peter Kilchmann*

Numéro art had already singled out the young French artist Matthias Odin a year ago, during an exhibition curated by the renowned art advisor Patricia Marshall at her No Name space—a true seal of approval. Today, Odin is the subject of a solo exhibition at Galerie Peter Kilchmann in Paris. Art critic and curator Anya Harrison offers an in-depth reading of his work.

Among the must-see exhibitions at the beginning of the year, Matthias Odin's show Rue de Paris at Galerie Peter Kilchmann stands out. On view until February 27, 2026, the exhibition brings together a body of works created, in the artist's own words, from "bits and pieces": assemblages of objects and photographs found throughout the City of Light and in the places he has inhabited.

For the past seven years, Odin has treated Paris as a living material—never a mere backdrop, but a city constantly traversed and recomposed. His work unfolds as an inner journey through the city, poised between wandering and architecture. The exhibition's opening piece, for instance, originates from a frame and a photograph of the Eiffel Tower discovered in an abandoned Parisian hotel. His sculptures emerge as urban strata, accumulations of objects that reveal the city's ongoing processes of construction and deconstruction.

### **Matthias Odin Transforms Lived Experience into Artistic Material**

For his final-year project at the École nationale supérieure d'arts de Paris-Cergy in 2023, Matthias Odin presented the very place where he had lived and slept—an existence that had clandestinely unfolded over three months inside his studio, within the school's premises. What might appear anecdotal is, in fact, a key dimension of Odin's artistic practice. This approach extends into his curatorial projects, sometimes developed with the collective Ygrèves, which he co-founded while still an art student. In these projects, porosity, chance encounters, illicit infiltration, and wandering—evoking a Situationist-inspired *dérive*—play a central role.

### **Working with What Remains: Fragments, Gestures, and Found Materials**

Odin works with found and salvaged materials, fragments of existence, and subtle gestures, from which he creates sculptures, assemblages, and installations, but which may also give rise to texts. Together, these elements form what he calls "affective ecosystems," equally likely to appear in ephemeral, disused, or uninhabited spaces—imbued with an atmosphere of secrecy, such as warehouses or squats—as in institutional contexts, including the FRAC Île-de-France, the Institut d'art contemporain de Villeurbanne, or Galerie Peter Kilchmann.

### **Between the Heart and the Walls, His First Institutional Solo Exhibition**

For *Between the Heart and the Walls*, his first solo exhibition within an institution, held in mid-2025 at the project space of the FRAC Île-de-France, the artist brought these two environments together in a play of transparency, superimposition, and displacement, where his presence took on a ghostly quality.

On one wall, two folding chairs hung upside down; a protective glove dangled from a rod made of salvaged material, like a disjointed limb or a prosthesis, with green plastic plants delicately balanced on its upturned palm. Elsewhere, a glass shower door stood upright, its surface still speckled with traces of dried water, with another "hand" pressed against the glass partition, as if trapped in a different space-time continuum.