

# Art Genève Salon d'Art

Art Genève 2025

30.01.25 → 02.02.25

Xippas Geneva

Press

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Xippas is pleased to participate in Art Genève 2025 with a selection of the artists from the gallery program, including Chechu Álava, Marie José Burki, Mathieu Cherkit, Stéphane Dafflon, Leandro Erlich, Marina Faust, José Gamarra, Olaf Holzapfel, Sonia Kacem, Thomas Liu Le Lann, Vera Lutter, Marco Maggi, Vik Muniz, Philippe Ramette, Pablo Reinoso, Takis and Yves Zurstrassen.

Booth C39

**xippas**

Paris | Geneva | Punta del Este



Chechu Álava  
*Le désir*, 2022  
Oil on linen  
38 x 46 cm  
CHA022 7



## Chechu Álava

Chechu Álava was born in Piedras Blancas, Asturias (Spain) in 1973. She lives and works in Paris, France.

Her paintings, inhabited by female figures, often resurrect the work of neglected women artists and poets that Chechu Álava acknowledges as her inspirational models – Suzanne Valadon, Sofonisba Anguissola, Anna Akhmatova, Lee Miller... Sometimes, her paintings “rescue” female representations from the equivocality of the “male gaze”, by borrowing them from the paintings of old masters such as Botticelli, Manet, Balthus or Cranach. These “borrowings” are however almost never direct quotations. They are more often reinventions and reconstitutions, stitched together, Frankenstein-like, from multiple references.

Chechu Álava has recently had solo exhibitions: in 2023 at Galería Alegría (Barcelona, Spain), in 2022 at Galerie Xippas (Paris, France), at COB Gallery (London, UK) and in 2021 at BravinLee Programs (New York, USA).

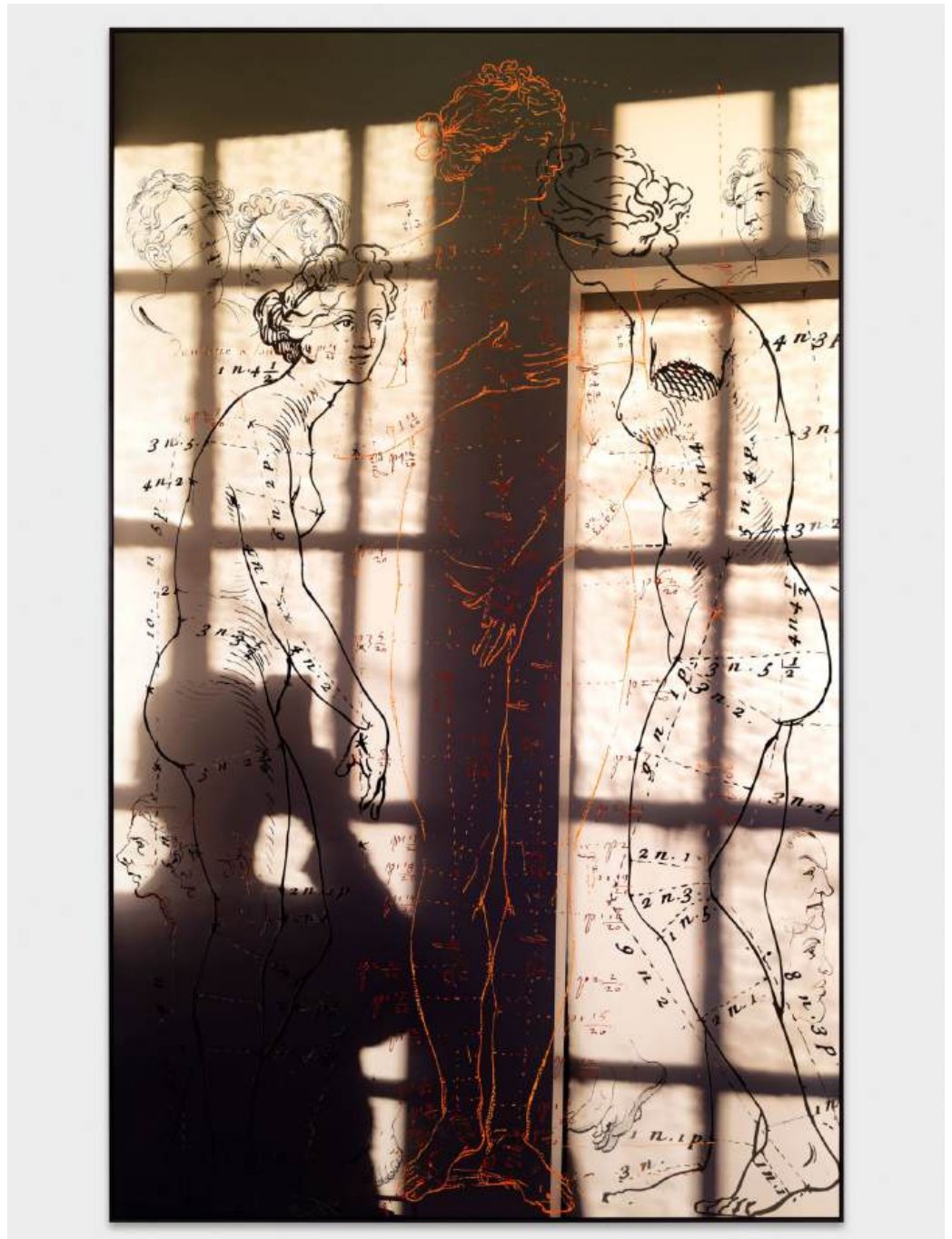
In 2020, the Thyssen Bornemisza Museum in Madrid presented her solo exhibition ‘Rebeldes’, accompanied by the publication of a monograph.

Her work has also been exhibited at the Museu Fundacion Juan March (Palma de Mallorca), the Museo Lazaro Galdiano (Madrid), the Museo Barjola (Gijón, Spain), the Instituto Cervantes (Rome), the Museo de Bellas Artes de Castellón de la Plana (Castellón, Spain), the Carré de Baudouin (Paris) and the Cité des Arts (Paris).

Her work can be found in many important public collections : the Asturias Museum of Fine Arts, the Spanish Ministry of Culture, the Government of Asturias, the DKV Foundation, as well as private collections in various countries: Colombia, Mexico, Germany, Portugal, the United States, France, the United Kingdom, South Africa, China, South Korea and Spain. In 2014, her work was selected by an international jury to be included in the catalogue ‘100 Painters of Tomorrow’, published by Thames and Hudson.



Chechu Álava



Marie José Burki  
*Figure (I)*, 2023  
Color photograph, baryta paper  
180 x 110 cm  
Edition of 3  
MJB023 7



Don't let a fault be the  $\frac{11}{20}$

1  $\frac{11}{20}$  +  $\frac{1}{20}$

3  $\frac{11}{20}$  - 5

4  $\frac{11}{20}$  + 2

5  $\frac{11}{20}$

11

2

10

3  $\frac{11}{20}$

2  $\frac{11}{20}$

6  $\frac{11}{20}$

1  $\frac{11}{20}$

4  $\frac{11}{20}$

11

11  $\frac{11}{20}$

11  $\frac{11}{20}$

5  $\frac{11}{20}$

3  $\frac{11}{20}$

11  $\frac{11}{20}$

11  $\frac{11}{20}$

11  $\frac{11}{20}$



Marie José Burki  
*Sans titre (tulipe)*, 2024  
Photography on matte cotton paper 308gr  
67,5 x 60 cm  
MJB024 5  
Edition of 3 + 2 AP





## Marie José Burki

Marie José Burki was born in 1961 in Bienne, Switzerland. She lives and works between Brussels, Belgium and Paris, France.

Photography, neon, text and video are the preferred media used by Marie José Burki. Using visual devices, her work focuses on creating constantly shifting relationships between static and moving images, which ceaselessly interrogate our perceptions of reality in a world saturated with images. Associated with close observation of the background of daily life, the confrontation of these media contributes to the realization of a 'fixed' temporality, and, by this very means, to an evocation of time as at once real and suspended, accurately reflecting its relationship to the world in which we live.

The artist is drawn to images of waiting and idleness; the camera films languid bodies in the intimacy of a living room or a hotel room. Beyond an almost absent narrative, a description emerges which plays with pictorial and literary codes, questioning the relationship with the pose in the image, along with the concepts of duration, space and perception. The time filmed by Marie José Burki is not social time. Naked and stripped, the time which passes before our slowed gaze makes us reflect in a world saturated by the acceleration of time.

She taught at the Hochschule für Bildende Künste, Hamburg (2003–2009) and has been teaching at the École des Beaux-Arts, Paris since 2009.

Marie José Burki's first significant solo exhibition took place at Kunsthalle Basel in 1995. Since her work was showcased in solo exhibitions at Kunsthalle Bern, Kunstverein Bonn, Camden Arts Centre in London or Kunstverein Stuttgart. More recently, she held solo exhibitions in Liège, Belgium (2024 and 2023), and at Xippas Geneva, Switzerland (2024). In 2023, she participated in group exhibitions at the Centre Wallonie-Bruxelles in Paris, Kunsthaus Zürich, Fondation CAB in Brussels, and Beaux-Arts de Paris. Her work is part of esteemed collections, including the Fonds Cantonal d'Art Contemporain in Geneva and FRAC Paris.

Throughout her career, Burki has received numerous accolades, including the UBS Video Art Award (1996), the Sabam Award (2018), and the Recognition Award of the Vordemberge-Gildewart Foundation. Since 1994, she has also served as a guest artist at the Rijksakademie in Amsterdam.



Marie José Burki  
© beauxartsparis



Mathieu Cherkit  
*Lorule*, 2024  
Oil on canvas  
230 x 180 cm  
MCT024 44



## Mathieu Cherkit

Mathieu Cherkit was born in 1982 in Paris, France. He lives and works in Vallery, France.

Major figure among France's young generation of figurative painters, his works, now exhibited internationally, have as their sole subject the house where he lives: a one-storey house with a garden that he cultivates to recharge his batteries. This place - his motif - is a pretext for evoking multiple subjects, embodied by bibelots, childhood memories, his recent fatherhood, or the works of art that surround him...It also allows him to address the subject of painting itself, and its power to set aside realism to describe a personal universe.

In his colorful paintings, charged with oil paint that extends beyond the frame, Mathieu Cherkit thwarts the principles of central perspective. He mixes points of view and crosses vanishing lines to create different spaces and temporalities, and to give life to architecture and the objects that accompany it.

Mathieu Cherkit is a graduate of the Ecole des Beaux Arts de Nantes and the Hochschule für Grafik und Buchkunst (Leipzig).

He was a finalist for the Prix Jean François Prat (2013), as well as for the Prix Science Po pour l'art contemporain (2013) and the Prix Antoine Marin (2011).

His work will be featured in the upcoming group exhibition Luxe, Calme et Volupté at La Malmaison, Cannes. His work was included in the group exhibition Le jour des peintres - 80 peintres contemporains de la scène française at the Musée d'Orsay, France (2024). Other notable exhibitions include the solo show at Xippas Geneva (Switzerland) and at Christine König Gallery in Vienna. There were also the group exhibition Journal intime, carnet de voyage, livre de bord at the CAC, France in 2024 as well as, in 2023, Immortelle - Vitalité de la jeune peinture figurative française at the MOCO in Montpellier and We Paint at the École des Beaux-Arts in Paris.

His works in public and private collections: Fondation Salomon, Alex, France, Musée des Avelines, Saint-Cloud, France, CNAP. Fonds National d'Art Contemporain, Paris, France Fondation Colas, Paris, France, Caldic Collection/ Museum Voorlinden, Wassenaar, the Netherlands.



Mathieu Cherkit  
©Olga Ogorodova

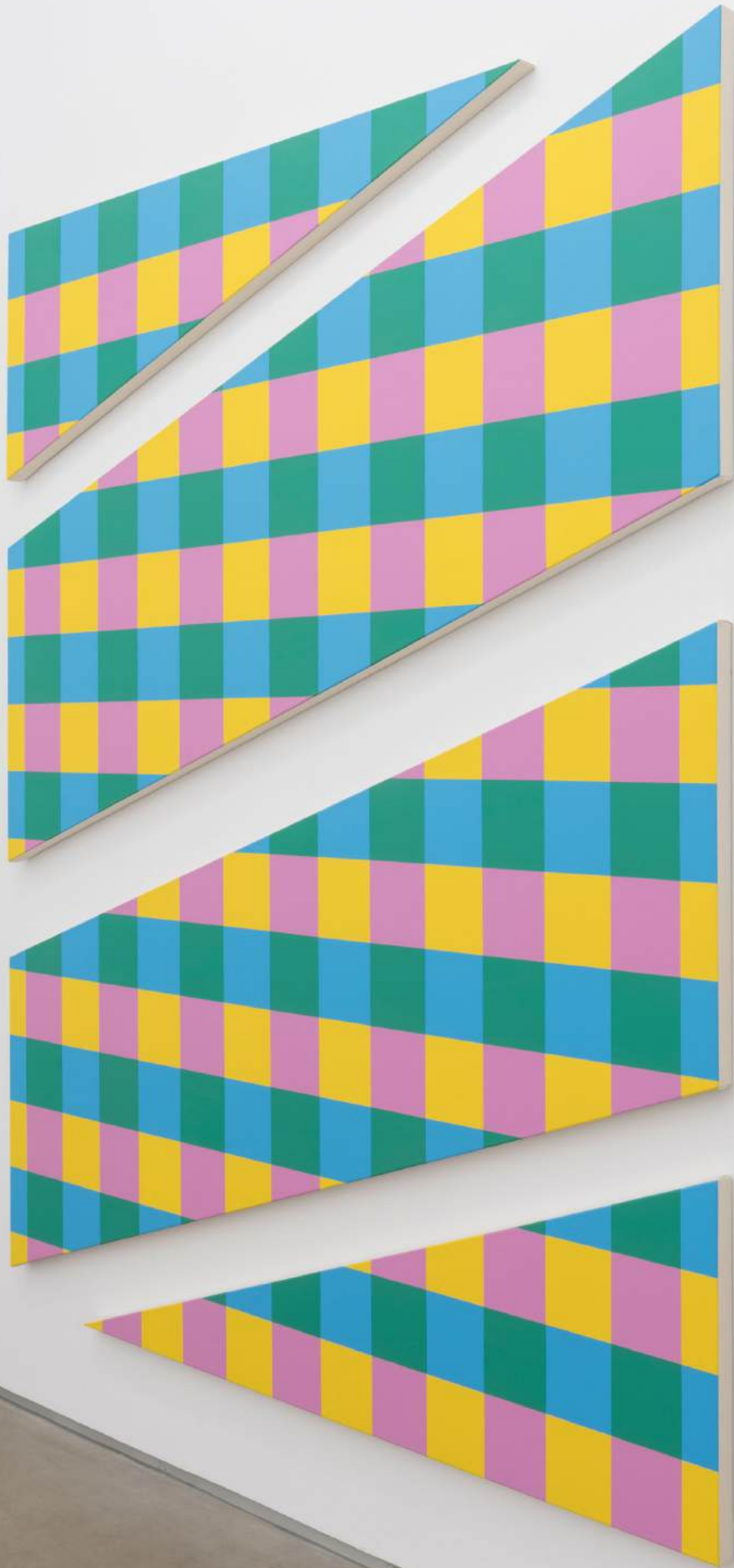


Stéphane Dafflon  
*AST328*, 2018  
Acrylic on canvas  
Left pannel: 185,5 x 156,5 cm  
Right pannel : 149 x 55 cm  
SD024 14





Stéphane Dafflon  
*AST324*, 2018  
Acrylic on canvas  
230 x 180 cm  
SD024 13





## Stéphane Dafflon

Stéphane Dafflon was born in 1972, in Neyruz, Switzerland. He lives and works in Geneva, Switzerland.

Stéphane Dafflon's paintings are simple at first glance, strangely smooth, however perfectly mastered. Made of geometric and abstract shapes with sharp contours and primary colors, his artworks question first by their effective sobriety. Then, when getting closer, shapes blur, some angles become round and some points progressively unravel. Stéphane Dafflon distorts the line, shifts the alignment, granting a vibratory power to his canvases, which resonates within the space where it is situated. First created with a computer, Stéphane Dafflon's artworks, when transcribed onto a canvas or a wall, reveal themselves in their environment. Therefore, Stéphane Dafflon's work needs to be felt, heard; it is a real-life experience. The many physical sensations that the artist wishes to provoke on the spectator in the way, for instance, of music and its vibrations by which he is inspired. As a matter of fact, the Swiss artist intermixes a lot of different influences. From the concrete art and the minimalism in the shapes and the colors, including graphic design in the computer-aided process of creation, its paintings could be considered as well as "design painted" as of monochrome.

After graduating from the Cantonal School of Art and Design Lausanne (ECAL) in 1999, he started teaching at this same school from 2001.

Among his solo exhibitions are *Pastel Shadow* at Air de Paris, Romainville, France (2024); *Tilt + Blur*, Xippas Geneva, Switzerland (2024); Galerie Baronian Xippas, Belgium (2019); *PM070*, Musée des Beaux-Arts du Locle, Switzerland (2018); *U+25A6*, Plateau FRAC Île-de-France, Paris (2018); *Blue in Green*, Le Printemps de Septembre Festival, Toulouse (2018); *TURNOVER*, Xippas Geneva, Switzerland (2016); *Fri-Art*, Fribourg Art Center (2011); *Turnaround*, MAMCO, Geneva (2009) and *Statik Dancin'*, FRAC Aquitaine, France (2007). He has also participated in notable group exhibitions, including *Parler avec elle*, FRAC Nouvelle-Aquitaine MÉCA,, France (2023); *Société des Arts*, Palais Athénée, Switzerland (2023); Mercedes-Benz Museum, Stuttgart, Germany (2022); *Building a Collection*, Musée des Beaux-Arts, Rennes (2018); and *Collectors*, Kunstmuseum Lucerne (2016). His works are present in numerous public and private collections such as the Artothèque de Villeurbanne, National Fund of Contemporary Art – FNAC in Puteaux, FRAC Poitou-Charentes in Angoulême, FRAC Aquitaine in Bordeaux, Frac Ile-de-France in Paris, Contemporary Art Fund of the City of Geneva (FMAC), Cantonal Museum of Fine Arts of Lausanne and others.



Stéphane Dafflon



Leandro Erlich

*Pies Tronco*, 2021

Bronze

Sculpture: 15 x 35 x 29 cm

Edition of 5 + 2 AP

LE024 4



## Leandro Erlich

Leandro Erlich was born in 1973 in Buenos Aires, Argentina. He lives and works in Buenos Aires and Montevideo, Uruguay.

In his work, Leandro Erlich borrows situations of everyday life by extruding objects such as the elevator, the door or even an entire building from their original context. Through the use of trompe l'oeil, mirrors and double bottoms, he reverses the vision of the world by playing with reality : he transforms the banal into an unusual space. Fascinated by the infinite, the observed subject is always reversed, building a timeless imaginary dimension that takes us into places with unstable borders. The artist's installations question our relationship to what we see and what we believe in. Rarely a simple viewer, the visitor is encouraged to become an actor in the work. His fascination for distorted dimensions allows the public to immerse in a unique and collective experience.

Leandro Erlich participated at the Whitney Biennale in 2000 and represented Argentina at the 49th Venice Biennale (2001) with his installation Swimming Pool, which earned him international recognition. Today, this work is part of the permanent collection of the Kanazawa Museum in Japan (along with Infinite Staircase) and of the Voorlinden Museum in the Netherlands.

He received the UNESCO Award (Istanbul, 2001), El Premio Leonardo (Museo Nacional de Bellas Artes, Buenos Aires, 2000), el Fondo Nacional de las Artes (Buenos Aires, 1992). In 2006, he was nominated for the Marcel Duchamp Prize. In 2017, he received The Roy Neuberger Award.

Recent exhibitions of the artist's work include a major solo exhibition at The Kunstmuseum Wolfsburg, for the first time in Germany (2024), also at Palazzo Reale - Museo della Reggia, Milan, Italy (2024), and at the Centre Pompidou-Metz, France (2024). In 2023, his work was featured in Liminal at the Pérez Art Museum, Miami, and in 2022 in the traveling exhibition at Centro Cultural Banco do Brasil, Brasília, following stops in Belo Horizonte, Rio de Janeiro, and São Paulo, Brazil. Other 2022 highlights include an exhibition at the Museum of Fine Arts, Houston, and one at Nodeul Island, Seoul, South Korea.

Leandro Erlich's work is present in different public collections such as the Centre Georges Pompidou (France), the Museum of Fine Arts of Houston (USA), the Tate Modern (London, UK), the Museo d'Arte Contemporanea di Roma (Italy) or the Museum Voorlinden of Wasenaar (The Netherlands).



Leandro Erlich  
©Guyot



Marina Faust  
*Rolling Stool (pink and large chocolate)*, 2019  
Vintage stool, metal, wheels, rubber, Icelandic  
lamb fur  
68 x 76 x 76 cm  
MFa021 54



Marina Faust  
*Rolling Stool (pigeon grey and large orange)*,  
2021  
Vintage stool, metal, wheels, rubber, Icelandic  
lamb fur  
70 x 60 x 60 cm  
MFa021 44





Marina Faust  
*Rolling Stool (fluo green and triple black large)*, 2022  
Vintage stool, metal, wheels, rubber,  
Icelandic lamb fur  
65 x 65 x 65 cm  
MFa023 33



Marina Faust  
*Rolling Stool (black and double triple black)*, 2021  
Vintage stool, metal, wheels, rubber,  
Icelandic lamb fur  
65 x 50 x 50 cm  
MFa021 47



Marina Faust

*Rolling Stool (yellow and triple double black), 2021*

Vintage stool, metal, wheels, rubber, Icelandic lamb fur

65 x 65 x 65 cm

MFa023 31





# Marina Faust

Marina Faust was born in 1950 in Vienna, Austria. She lives and works in Vienna, Austria.

Marina Faust extended her artistic practice in 1995 from photography onto other disciplines such as videos, objects and collages. In her series “Faces”, an alienation of the original function of a children’s toy, Faust does not recreate the intended, stereotypical Barbie-look-alikes, but instead develops a varied series of heads, which essence breathe in cubist portraits by modernist painters. Her technique of pigment printing on semi-transparent silk tissue paper generates a deceptive complexity between collage, photography, painting and drawing. In 2003 she produced her first “Traveling Chairs” for her film “Gallerande”. As well as her “Rolling Stools” today these found vintage and sometimes designer chairs and stools are stripped from their original function and constructed in order to be used on film sets or to travel one and another through exhibition spaces. Above their functionality to just sit on them, the “Rolling Stools” can also be seen as dystopian pets or utopian creatures.

Marina Faust won the Otto Breicha Prize for Artistic Photography in Salzburg, Austria, in 2019 which led to a solo exhibition at the Museum der Moderne, Salzburg in 2020 and a collective exhibition in 2022.

Her work has recently been featured in solo exhibitions such as *In the Effort to Keep Day and Night Together*, Xippas Paris, France (2023), and *Marina Faust. Otto Breicha-Prize for Artistic Photography*, Museum der Moderne, Salzburg, Austria (2020). Notable group exhibitions include *Hermann Czech - Approximate Line of Action*, fjk3 - Space for Contemporary Art, Austria (2024); *The Echo of Picasso*, Picasso Museum, Malaga, Spain (2023); the Belvedere Museum, Austria (2023); and *Espace d’Art Forde*, Switzerland (2023).

Her work has been presented internationally in renowned institutions such as the Centre Georges Pompidou, Paris (2020, 2004); Museum der Moderne, Salzburg (2020); Le Consortium, Dijon (2017); Gianni Manhattan, Vienna (2022, 2018); Kunsthalle Wien, Vienna (2015–2011); Xippas Geneva (2020); Musée des Arts Décoratifs, Paris (2018); Centre Pompidou Metz (2014); California College of the Arts Wattis Institute, USA (2014); Kiasma, Helsinki (2000); Museo Nacional Centro de Arte Reina Sofia, Madrid (2013); Museum of Contemporary Art, Thessaloniki, Greece (2011) and Maison Martin Margiela Project Space, Tokyo (2007).

Her work is held in prominent collections, including Le Consortium, Dijon, France; the Centre Georges Pompidou, Paris, France; Bundeskanzleramt Kunst und Kultur, Vienna, Austria; and the Bibliothèque Nationale, Paris, France.



Marina Faust  
©Vincent Arbelet



José Gamarra  
*Unos minutos antes*, 2024  
Acrylic  
Framed : 82,5 x 101,5 cm  
JGa024



## José Gamarra

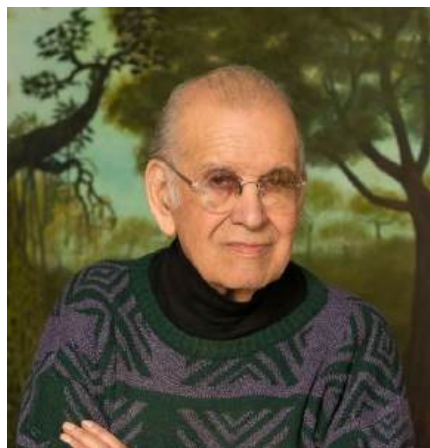
José Gamarra was born in 1934 in Tacuarembó, Uruguay. He lives and works since 1963 in Arcueil, France.

At 16, he participated in the National Salons before studying painting and engraving at the Fine Arts School of Montevideo. In 1959, he received an Itamarati scholarship to study engraving with Johnny Friedlaender at Rio de Janeiro's Museum of Modern Art and painting with Iberé Camargo at the Praia Vermelha Institute of Fine Arts.

After a year in Rio, he became a painting and fresco professor at the Alvares Penteado Foundation in São Paulo. His four years in Brazil (1959–1963) were crucial for his artistic development. In 1962, he won the painting prize at the III Biennial of Young Painters in Paris and received a French government scholarship. Arriving in France in 1963, he was deeply influenced by Europe's vibrant colors, a stark contrast to the darker palette of Uruguay's Torres García school. In Paris, he discovered a new creative dynamic that reshaped his view of the Americas, allowing him to delve into Latin American nature. His work reflects various eras and themes: the discovery of America, indigenous peoples, and the armed conflicts of the 1970s with helicopters, planes, and tanks. The deep green landscapes, detailed precision, and incognito characters in dramatic poses, surrounded by animals and objects, evoke both drama and lyricism. The lush vegetation forms a narrative where magical jungle scenes reflect an aesthetic and social universe. José Gamarra's art, deeply rooted in ecological and social commitment, emphasizes harmony with nature, making its preservation a central theme.

His works were showcased in solo exhibitions at Xippas Punta del Este and Xippas Paris in 2024, the Museo Iberé Camargo in Porto Alegre, Brazil (2023), and the Museo de Artes Visuales in Tacuarembó, Uruguay (2013). He also participated in notable group exhibitions, including the Triennial of Art and Design at FRAC Grand Large – Hauts-de-France and the Fundación Juan March in Madrid, Spain (both 2023), as well as Montpellier Contemporain (MOCO) and MAC VAL Musée d'Art Contemporain du Val-de-Marne, France (both 2022).

José Gamarra's work is part of prestigious collections, including the Museum of Modern Art (MoMA) and the Metropolitan Museum of Art in New York, USA; the Museum of Modern Art of the City of Paris and the National Fund of Contemporary Art (CNAP) in Paris, France; the Rothschild Bank Collection in Zurich, Switzerland; and the Museo de Arte Moderno in Buenos Aires, Argentina.



José Gamarra  
@Pascal Milhavet



Olaf Holzapfel  
*Linde Tilleul*, 2024  
Straw, wood, pigment, glue and varnish  
211 x 145 x 3,5 cm  
OH024 7







# Olaf Holzapfel

Olaf Holzapfel was born in 1967 in Dresden, Germany. He lives and works in Berlin, Germany.

Olaf Holzapfel's multi-layered œuvre explores the conception and materiality of spaces. After focusing on the relationship between megalopolises and virtual space in the 2000s, he shifted his attention to the physical site. Since then, Holzapfel has sought to dissolve dualities—such as city vs. landscape, interior vs. exterior, and virtual vs. real—depicting them as fluid, creating a constant exchange between these forces. He is particularly interested in how history, culture and architecture intersect and interact, and how these interactions can be examined and reinterpreted through art. His work is often characterised by repetitive patterns and organic forms, which are inspired by both nature and human constructions.

After studying Fine Art at the Hochschule für Bildende Kunst in Dresden and at the National Institute of Design in Ahmedabad, India, he received an MFA in 2003. He has been in residence at Columbia University in New York and has taught as a visiting professor at the Kunstakademie Karlsruhe and the Hochschule für Bildende Kunst in Hamburg.

In 2024, Olaf Holzapfel was awarded the Zurich Art Prize, presented annually by the Museum Haus Konstruktiv in Zurich and the Zurich Insurance Company. As part of the honor, the museum dedicated a solo exhibition to Holzapfel, titled *Der Mantel*, curated by Sabine Schaschl. In the same year, his work was showcased in solo exhibitions at Xippas Paris, the Art Gallery of the Dresden University of Fine Arts, and Umweltbundesamt in Dessau. He has participated in numerous exhibitions, including the Bundner Kunstmuseum in Chur, Switzerland and the Museo de Arte Contemporáneo in Salta, Argentina.

Additionally, Holzapfel's art was featured in renowned institutions in 2023, including the Neue Sammlung der Pinakothek der Moderne and Lenbachhaus in Munich, the Fondation CAB in Brussels, and Griffin Art Projects in North Vancouver. In 2017, he was featured during Documenta 14 in Athens, Greece and Kassel, Germany. His participation was widely praised by the public, who remember him in particular for the construction of the Trassen wooden pavilion in the city park of Kassel in Germany. His work can be found in institutional and private collections such as the Robelin collection and the collection of the Federal Republic of Germany.



Olaf Holzapfel  
© Agenda Collectors



Sonia Kacem  
*Untitled (Rose)*, 2024  
Textile, wood  
140 x 100 x 25 cm  
SKa024 1



## Sonia Kacem

Sonia Kacem was born in 1985 in Meyrin, Switzerland. He lives and works in Geneva, Switzerland.

Sonia Kacem graduated from the Geneva University of Art and Design (HEAD) with a Master's degree in 2011. Sourcing materials from refuse, common or discarded objects such as awning fabric, paper, plastic, in various states of decomposition, entered her practice early. In this way, the artist achieved a non-hierarchical intimacy, an egalitarian complicity between the work and us. Interested in the ecology of materials, Kacem lifts from various points in that cycle. Not in a token (and futile) gesture of temporary up-cycling, but to illustrate that everything has an economy of production, supply and disposal. Sonia Kacem's practice engages traditional concerns of sculpture and draws from early installation and process art. Her site-specific installations form a dialogue between their intrinsic material properties and their metaphorical potential. She continues to favour inexpert methods of construction and assembly.

“My practice has followed a trajectory from large-scale, dispersed, volatile, soft, ephemeral sculpture, to structured, dismantlable, mobile, constructed large-scale sculptures and environments, to the current phase concerning the built environment. In parallel with this, I am interested in the very fine and risky line that exists between abstraction and ornament through recent paintings. The abstraction and repetition of my drawings collide with spontaneous gesture to create something dissonant at the heart of a motif that is never an exact copy.”

She has won numerous prizes and scholarships, including the Zurich Art Prize (2022), the Kiefer Hablitzel Prize (2015), the Manor Art Prize (2014) and the Swiss Art Awards (2013). She has taken part in several residency programmes, such as Open Studio at the Fonderia Artistica Battaglia in Milan (2022), the Townhouse Gallery in Cairo (2019), the Rijksakademie van beeldende Kunsten in Amsterdam (2016), and a residency in New York via the Canton of Geneva (2014).

Recent solo exhibitions include Between the scenes, Westfälischer Kunstverein, Münster (2019); Le Superflu, Museum Haus Konstruktiv, Zurich (2021); Carcasse at Centre culturel suisse, Paris (2017); Night Shift at Centre d'Art contemporain, Geneva (2016); Bermuda Triangle at Kunsthalle St. Gallen; Loulou replay at Kunstverein Nürnberg (2015); Thérèse at Palais l'Athénée, Geneva (2014); Loulou at Mamco, Geneva (2014).



Sonia Kacem  
© GianMarcoCastelberg



Thomas Liu Le Lann  
*Toys (#969696) #2, 2024*  
Glass, steel and plastic  
20 x 20 x 27 cm  
TL024 9



Thomas Liu Le Lann  
*Toys (#969696) #1, 2024*  
Glass, steel and plastic  
20 x 20 x 27 cm  
TL024 8





Thomas Liu Le Lann  
*Toys (#969696) #3, 2024*  
Glass, steel and plastic  
20 x 20 x 27 cm  
TL024 10



Thomas Liu Le Lann  
*Toys (#969696) #4, 2024*  
Glass, steel and plastic  
20 x 20 x 27 cm  
TL024 11





## Thomas Liu Le Lann

Thomas Liu Le Lann was born in 1994 in Geneva, Switzerland. He lives and works in Geneva, Switzerland.

Thomas Liu Le Lann is an artist who creates sculptures and installations using various techniques involving fabric, glass, wood, photography, video, poetry, and found objects. His environments evoke his own life experiences through a logic of play, subversion, and autofiction. The objects he summons are reimagined, changing in scale, materials, and often encountering “soft heroes”, human- like protagonists who languidly inhabit his exhibitions.

In 2018 he won the HEAD - Gallery prize. In the same year, he won the New Heads - Fondation BNP Art Awards, thanks to which he was invited to present a solo exhibition at the Musée des Beaux Arts in Le Locle and at the BNP Foundation stand at artgenève.

His work was showcased in the solo exhibition *Entertainment* at E-Werk, Freiburg im Breisgau, Germany (2024), *GYM* at the Swiss Embassy, France. In 2024, Xippas Geneva presented his solo show *Sky Rush*, while in 2023, *Training Part 7* was exhibited at La Samaritaine, Paris, and *French Toast* at Galerie VIN VIN in Naples, Italy. He also participated in several group exhibitions in 2024, *Condo Mexico* at General Expenses/ Des Bains in Mexico City, *HIT X* Mighela Shama in Geneva, and *Naturaleza Abstracta* at Xippas Punta del Este, Uruguay. His work has been featured in numerous institutions, including the Centre d'Art Contemporain in Geneva; CAPC in Bordeaux; MAGCP in Cajarc; Fondation Pernod Ricard in Paris; Centre d'Art Contemporain d'Yverdon-les-Bains; Fondation BNP Paribas in Geneva; Maladie d'Amour in Grenoble. Additionally, Thomas Liu Le Lann is the co-founder of Cherish, a non-profit space in Geneva established in collaboration with Ser Serpas, Mohamed Almusibli, and James Bantone.

Thomas Liu Le Lann's works were acquired by numerous public and private collections including: Museo d'arte della Svizzera italiana (MASI), Lugano; la Samaritaine (DFS Group), Paris; Fonds Cantonal d'Art Contemporain, Geneva; Collezione Taurisano, Naples; m3 Collection, Geneva; Sammlung Jakob, Gundelfingen; Fondation BNP Paribas, Geneva. Thomas Liu Le Lann is also the co-founder of Cherish, a non-profit space located in Geneva, in collaboration with Ser Serpas, Mohamed Almusibli and James Bantone.



Thomas Liu Le Lann  
©Alfredo Aceto



Vera Lutter

*Clock Tower, Brooklyn, XXV: June 6, 2009, 2009*

Unique, silver gelatin print

Framed: 141,9 x 143 x 4,8 cm

Unique piece

VL022 13







Vera Lutter

*Jan van Huysum, Bouquet of Flowers in an Urn, 1724, II: September 26 – October 2, 2017, 2017*

Unique, silver gelatin print

Image : 105 x 85 cm

Framed : 107,1 x 87,9 cm x 4,8 cm

Unique

VL022 14





## Vera Lutter

Vera Lutter was born in 1960 in Kaiserslautern, Germany. She lives and works in New York, USA.

Vera Lutter investigates the camera obscura and its process of recording light on photographic paper. She draws inspiration from architecture and her works explore urban landscapes, industrial sites, mythical landscapes, and the views from her artist studio. These are a selection of the many places where she reframes images to reveal different layers of spatial perception. Her large-scale photographs often require several hours or days of light exposure. She chooses to work with room-sized cameras allowing the size of the resulting image to reflect the architecture in which it was made. The prolonged exposure allows her to record images that give evidence to time passed. The resulting ephemera and movement dissolve time into the image, sometimes enabling ghostly forms to surface. These photographs don't simply translate the real; they also reveal an intermediate world, a space of corresponding apparitions. The images radiate a fluid and otherworldly feeling that allows the gaze to drift and linger on certain details captured with startling precision.

Her work was part of numerous institutional exhibitions: most recently, in 2024, she presented a solo show at MAST in Bologna and participated in the group exhibition at the Brooklyn Museum, United States. In 2023, her work was featured at Kunsthaus Zürich, Switzerland, the Victoria & Albert Museum in United Kingdom, and the Alexander Tutsek-Stiftung in Germany. Over the years, she has also exhibited at Los Angeles County Museum of Art (LACMA), USA where she was artist-in-residency during 2017-2018; New Orleans Museum of Arts, USA (2016), Museum of Fine Arts Houston, USA (2015), Musée d'art contemporain de Nîmes, Nîmes, France (2012), Dia:Beacon, Beacon, New York, USA (2012), Kunsthaus Graz, Graz, Austria (2004), Museum of Contemporary Photography, Chicago, USA (2002), among others.

Public collections (selection): The Metropolitan Museum of Art, New York, USA; The Museum of Fine Arts, Houston, USA; The Museum of Modern Art, New York, USA; The National Gallery of Art, Washington, USA; Whitney Museum of American Art, New York, USA; The Israel Museum, Jérusalem, Israël; The J. Paul Getty Museum, Los Angeles, USA; Musée national d'art moderne – Centre Georges Pompidou, Paris, France; Museum of Contemporary Art, Chicago, USA; Neue Galerie, New York, USA; Dia Art Foundation, New York, USA; Kunsthaus, Zürich, Switzerland; Los Angeles County Museum of Art (LACMA), Los Angeles, USA.



Vera Lutter  
©Robert Banat





Marco Maggi

*Detailing Selectric*, 2020

IBM selectric ball on shelf, self adhesive alphabet on ping pong ball

10 x 10,5 x 8 cm

MMag020 5



# Marco Maggi

Marco Maggi was born in 1957 in Montevideo, Uruguay. He lives and works in New York, USA.

Through his use of simple materials manufactured for everyone's use (such as sheets of paper, aluminum, apples, or even envelopes), the artist unfurls a topographic map of details linked to everyday life, privileging the micro over the macro, and urges us to come closer to his meticulous objects.

Marco Maggi's work is an act of resistance. It doesn't try to be grandiloquent or shocking. Through the observation of Plexiglas cubes, which at first glance seem transparent, or seemingly white sheets, we see interlaced designs of the barren with the abundant, subtle and almost impalpable reliefs that stand out from flat surfaces, the lack of contradiction between the surface and the support, and the interdependence between the recto and the verso. These precious objects reveal to us an infinite and delicate web budding with intimate relationships and the feeling of the sublime. Acting as visual haikus – their meaning remains enigmatic – the drawings merge with the space and form a constellation of scattered forms. Delicately and tenderly, the red, yellow, or blue sheets release discreet signals that meter our pace, functioning as colored stains, shadows, or reflections. Through his use of printmaking, drawing, carving, superposition, and light, Marco Maggi always intervenes in a subtle manner in order to plunge us into the complex rhizome connecting separate universes.

Marco Maggi represented Uruguay at the 56th Venice Biennale in 2015. His work has been recently showcased in group exhibitions at Xippas Geneva (2024) and Xippas Paris (2023), as well as in a solo show at Xippas Punta del Este (2022). Maggi has also exhibited at the CAF in Montevideo, Uruguay (2022), the Museo de Arte Contemporáneo de Buenos Aires (MACBA), Argentina (2018), and the Museo de la Ciudad in Cuenca, Ecuador (2018).

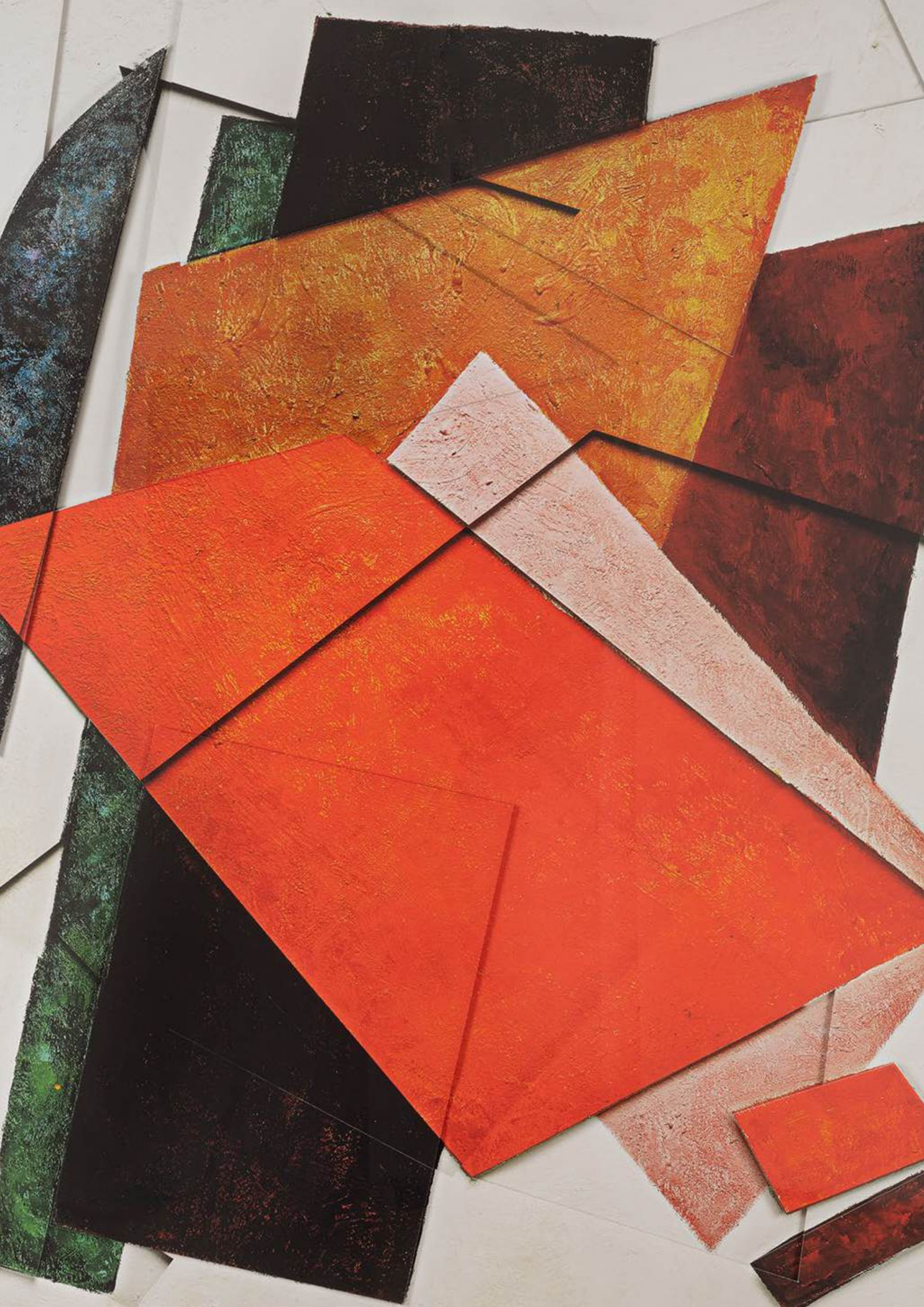
His artworks are part of prestigious collections, including MoMA, the Whitney Museum, and the Drawing Center in New York; the Hirshhorn Museum and Sculpture Garden in Washington, DC; the Walker Art Center in Minneapolis; the Daros Foundation in Zurich, Switzerland; the Museum of Fine Arts in Boston, USA; and the Fine Arts Museums of San Francisco.

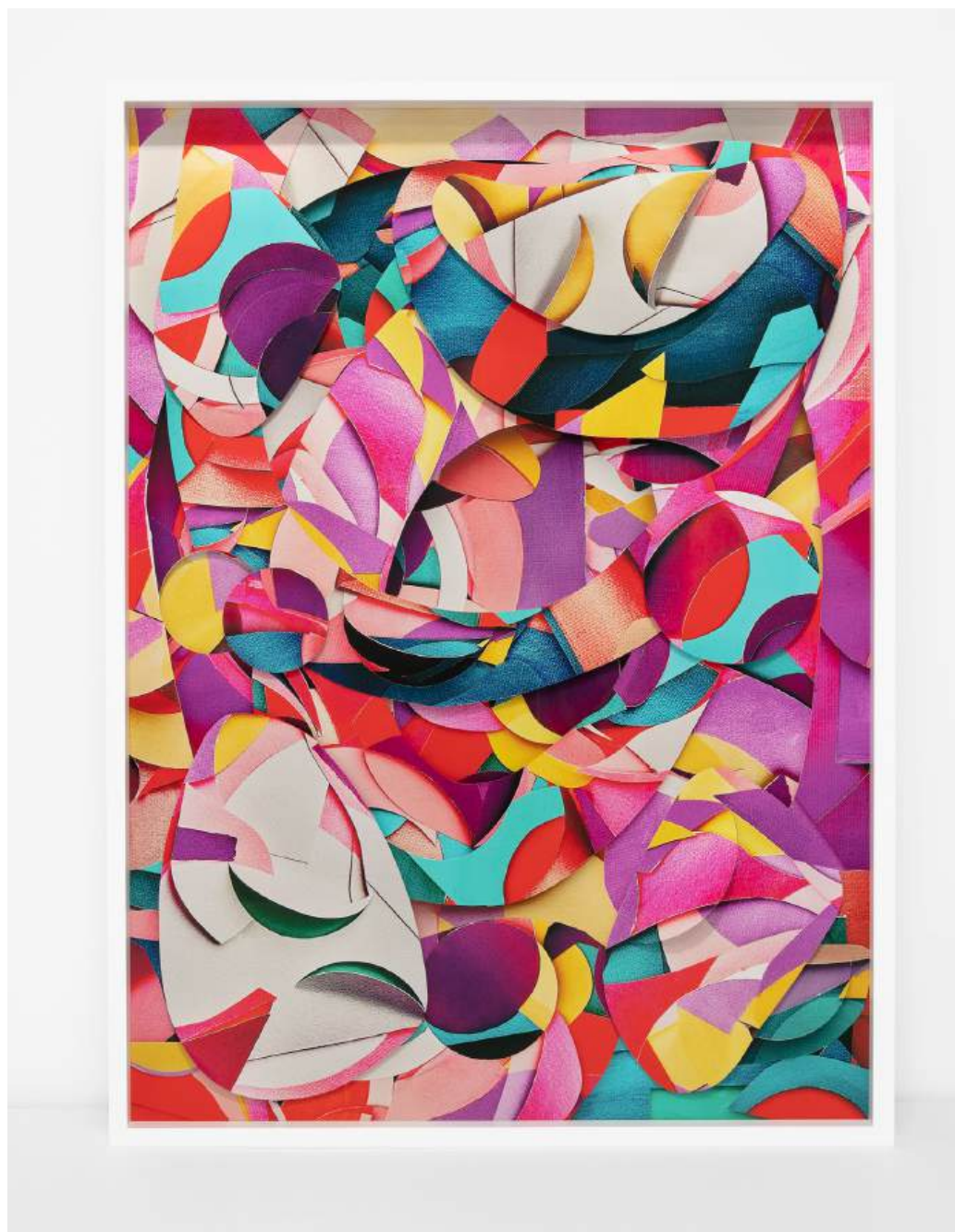


Marco Maggi  
© biennalearte



Vik Muniz  
*Painterly Architectonics II, after Liubov Popova, 2019*  
Mixed media  
Image: 151,8 x 109,2 cm  
Framed: 154,1 x 111,5 cm  
Unique  
VM022 10





Vik Muniz  
*Fon Fon (For J. Carlos)*, 2018  
Archival inkjet prints and collage  
Image: 76,5 x 56 cm  
Framed: 78,5 x 58 cm  
Unique  
VM018 12







# Vik Muniz

Vik Muniz was born in 1961 in São Paulo, Brazil. He lives and works between Rio de Janeiro, Brazil and New York, USA.

Vik Muniz borrows images from art history, media and reality, to manipulate them. Starting with materials taken from everyday life, such as chocolate, diamond, pigment, clay or dust, Vik Muniz reconstructs an image before taking the photographs, and getting rid of the originals. At first glance, the result of his manipulations do not resemble a photograph, but the works of a magician or a virtuoso. While his photographs remind us of a collective cultural heritage, they simultaneously challenge the viewer's perception.

Vik Muniz has had numerous international solo exhibitions, including the Foundation for the Exhibition of Photography, Museum of American Art, United States (2024), Musée de Navarre, Pampelune, Spain (2023), Museo de Arte Contemporáneo de Alicante, Spain (2022), the Brigham Young University Museum of Art (2021), ArtScience Museum in Singapore (2020), Sarasota Art Museum (2019-2020), Collection Lambert in Avignon, France (2019), Figge Art Museum, Davenport, Iowa, USA (2019), Foam Museum, Amsterdam, The Netherlands (2018), Chrysler Museum of Art, Norfolk, Virginia, USA (2018), Belvedere Museum, Vienna, Austria (2018), Palazzo Cini, Venice, Italy, (2017), Maurithuis, The Hague, Netherlands (2016), MUNTREF Contemporary Art Center, Buenos Aires, Argentina (2015), Tel Aviv Museum of Art, Israel (2014), Les Rencontres d'Arles, France (2014), CAC Centro de Arte Contemporáneo de Málaga, Spain (2012), MoMA PS1, New York, USA (2007) and many more.

His work is part of prestigious private and public collections, including MoMA, (New York), Guggenheim Museum (New York), Metropolitan Museum of Art (New York), Los Angeles Museum of Contemporary Art (Los Angeles), Tate Gallery (London), Museum of Contemporary Art (Tokyo), Centre Georges Pompidou (Paris) and Museo Nacional Centro de Arte Reina Sofía (Madrid) among others.

In 2001, Vik Muniz represented Brazil at the 49th Venice Biennale. His work is the subject of the film *Waste Land* (2010) which received an award at the Sundance Film Festival 2010 and was nominated for an Oscar for Best Documentary in 2011. Since 2011, Vik Muniz is UNESCO Goodwill Ambassador. In 2015, he founded Escola Vidigal, a visual arts school for children from the Vidigal favela in Rio de Janeiro and presented his work *Lampedusa* in Venice, alongside the Art Biennale. In 2019, Vik Muniz signs a collaboration with Ruinart during his artistic residency at the Maison Ruinart in Reims (France).



Vik Muniz  
©Ruinart



Philippe Ramette

*Proposal for a Monument in Honour of those Who Always Take the Wrong Direction, 2022*

Patinated bronze, light beige Massangis stone, brass and wood

Sculpture : 75 x 24 x 34 cm

With base : 165 x 43 x 53 cm

Edition of 6 + 2 EA

PRA022 6.1





# Philippe Ramette

Philippe Ramette is born in 1961 in Auxerre, France. He lives and works in Paris.

Most known for his staged photographs of physically improbable situations, Philippe Ramette simultaneously clarifies and complicates ways of how we see and view the world. To experience an exhibition by Philippe Ramette is to enter a field of questions regarding what is tangible, or what can constitute the physically plausible.

In Philippe Ramette's work, drawings play the role of schematic drafts for fleeting conceptual whims. They often represent a sort of crystallization of absurdist propositions, dreamlike notions where the laws of physics and logic no longer hold sway. Consequently, his indexical-scale sculptures present a similar will to illustrate the possibilities for entropy within the realm of the rational. The artist feeds off of banal experience to expose its potentially uncanny cracks, or to propose extraordinary associations that serve to show the precariousness nature of the codes that govern our daily lives. If one were to summarize the meta-narrative driving the work of Philippe Ramette, one might say that he rationalizes the irrational by defying the world of physical laws, thus rendering his improbable propositions plausible.

Philippe Ramette's work is visible in various public spaces: his sculpture *Eloge du pas de côté*, installed on the Place du Bouffay in Nantes in 2018 for the Voyage à Nantes festival, has become permanent. A large-scale installation, *Eloge du déplacement*, was inaugurated in Nice in the summer of 2018 and can now be seen along the new tram line.

In 2024, his work was featured in group exhibitions in France, including *Future is Now* at Le Parvis in Tarbes and *(en)jeu de courbes et courbatures* at Domaine de Chamarande. Notable solo exhibitions include those at Bonnisson Art Center (2024), *Interface* in Dijon (2023-2024), and *Hors cadre* in Auxerre (2020). His work has also been shown at institutions such as Polygone Riviera (2017), Centre régional d'art contemporain in Sète (2016), and MAMCO in Geneva (2008), as well as several French Institutes abroad. He has also presented works in public spaces, including Polygone Riviera (2017), Galeries Lafayette Haussmann in Paris (2014), and the Jardin des Tuileries during Fiac Hors les murs (2012).

Public and private collections (selection): Centre Georges Pompidou (Paris), Fonds National d'Art Contemporain (Paris), MAC/VAL (Vitry-sur-Seine), MAMCO (Geneva), Maison Européenne de la Photographie (Paris), SMAK, Museum Van Hedendaage Kunst (Gand), Israel Museum (Jerusalem), Fondation Neuflyze (Paris), Société Générale (La Défense, France).



Philippe Ramette  
©Frédéric Lanternier



Pablo Reinoso  
*Solid Line 8*, 2024  
Carved wood  
94 x 46 x 15,5 cm  
PRe024 31



Pablo Reinoso  
*Solid Line 2*, 2024  
Carved wood  
98 x 51 x 9 cm  
PRe024 25







Pablo Reinoso  
*Solid Line 4*, 2024  
Carved wood  
70 x 50 x 9 cm  
PRe024 27



Pablo Reinoso  
*Solid Line 6*, 2024  
Carved wood  
98 x 51 x 9 cm  
PRe024 29





Pablo Reinoso  
*Floating Line*, 2024  
Carved wood (suspended artwork)  
111 x 70 x 37 cm  
PRe024 34



# Pablo Reinoso

Pablo Reinoso was born in 1955 in Buenos Aires, Argentina. He lives and works in Paris, France.

Pablo Reinoso is known for his multidisciplinary practice that transforms functional objects from the world of architecture and design into entities in their own right. Following four principles that he borrows from wild nature – reproduction, exuberance, branching and expansion – he “greens” inanimate elements. Once transformed, they blur the boundaries between figuration and abstraction, but also between inside and outside, and call our relationship to space and landscapes into question.

In his famous series Bancs Spaghetti, he reinvents the every day object with humour and frivolity. His work hides both an ethical aspect – the respect of nature and of its materials – as well as a critical one against meaningless processes of a certain type of contemporary design. His installations and sculptures reveal a deep knowledge of the environment linked to our perception of the world, the landscape and space. As part of a process of deployment and development, his work finds its way within monumentality and at the same time, it keeps a human scale.

His work has been exhibited in international institutions and major artistic events. Recent solo exhibitions include the Museo Extremeño e Iberoamericano de Arte Contemporáneo, Spain (2024); Sciences Po, Paris, France (2023); Kunstmuseum den Haag, Netherlands (2023); and the Domaine National, Chambord, France (2022). He has also participated in significant group exhibitions, such as at the Centre Pompidou-Metz, France (2024); Park: Art Walk at Hangar Y, Meudon, France (2024); and the Design Museum, Holon, Israel (2023). His work has been featured in other renowned institutions, including the Musée d'Art Moderne de la Ville de Paris, the Centre Georges Pompidou, the Museum of Modern Art of Buenos Aires, the Museum of Arts and Design in New York, the Grassi Museum in Leipzig, the Boghossian Foundation in Brussels, the Tokyo Metropolitan Art Museum, the MUDAC in Lausanne, the CID – at Grand Hornu, and international events such as the Venice Biennale, FIAC Hors-les-Murs and Bienal-sur. His sculptures are also present in public spaces and have been the focus of numerous public commissions for site-specific installations, including the Palais de l'Élysée, Quai Gillet in the City of Lyon, Busan in South Korea, and Polygone Riviera in Cagnes-sur-Mer, France, among many others. His works are part of the collections of the MALBA and the Museum of Modern Art of Buenos Aires, the Fonds national d'art contemporain in Paris, the Museum of Modern Art in São Paulo, the MACRO Rosario and the MUSAC in Spain.



Pablo Reinoso  
© Rodrigo Reinoso



Takis  
*Signal*, 1975  
Iron, steel and bronze  
171 x 25 x 20,5 cm  
T020 7





# Takis

Takis was born in 1925 in Athens, Greece. He died in 2019 in Athens, Greece.

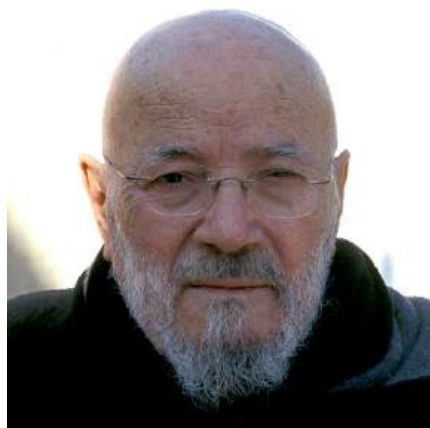
A major figure in the post-war European artistic scene, Takis explored invisible forces and the omnipresence of energy in all things. The energy of magnetic fields is one of the foundations of his work, from the very beginning of his artistic experiments. From the end of the 1950s, Takis invented tele-magnetic sculptures, where everyday metallic objects defy gravity with the help of magnets, and float in space. An “intuitive savant”, Takis uses physical laws and technology in order to escape weightiness and “introduce a new, continuous, living force to sculpture”. Whilst Takis is considered to be one of the rare innovators in sculpture today, the liberation of the forces of nature prevails over esthetic form in his work. Takis’ pieces, made up of industrial or mechanical parts, are situated at the crossroads between art, technology and science.

Numerous retrospectives of his work have been held by international museums and institutions such as Tate Modern, London, UK (2019), Museu d’Art Contemporani, Barcelona, Spain (2020), Palais de Tokyo, Paris, France (2015), Menil Collection, Houston, USA (2015), Fondation Maeght, Saint-Paul de Vence, France (2007), Jeu de Paume, Paris, France (1993), Centre Georges Pompidou, Paris, France (1981), Fondation des Treilles, le Var, France (1982), Musée d’Art Moderne de la ville de Paris (1980), Centre National d’Art Contemporain à Paris (1972).

His sculptures are visible in a number of public spaces in Paris and abroad.

A monumental basin of Light Signals is visible on the esplanade of La Défense, next to Paris; the Aeolian Signals are outside the Unesco headquarters in Paris, an Aeolian Signal is installed in front of Athens’ National Pinacothèque, along with three 7-metre tall Aeolian Signals which are opposite the Benaki Contemporary Art Museum in Athens; his “Solar Energy” Signals are also visible in front of the headquarters of the European Commission in Brussels.

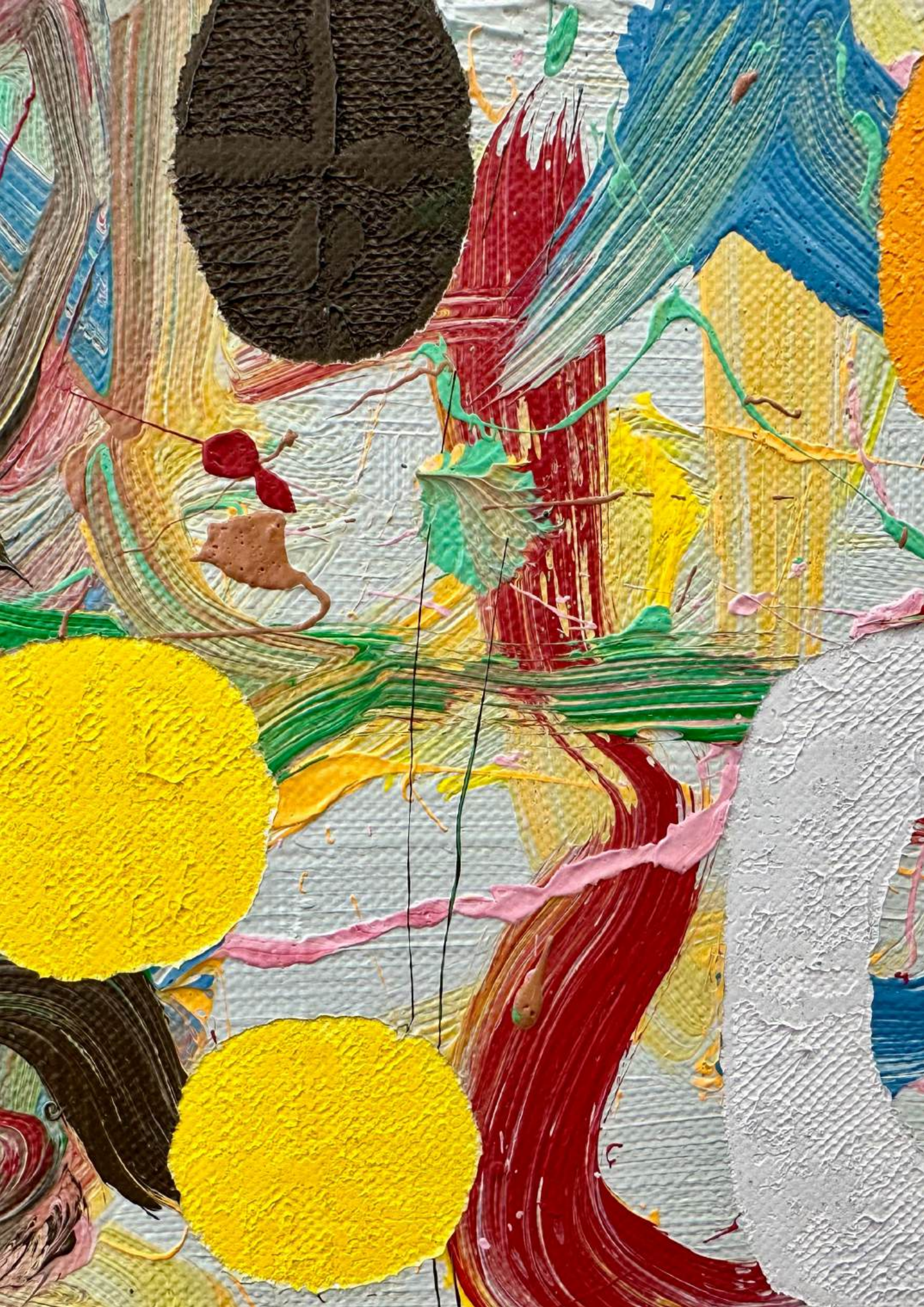
Takis’ works are part of different public and private collections all over the world: Centre Georges Pompidou, Paris, France; Tate, London, UK; Museum of Modern Art (MoMA), New York; Guggenheim Museum, New York; Menil Collection, Houston, USA; Peggy Guggenheim Collection, Venice, Italy among many others.



Takis



Yves Zurstrassen  
02 02 26 - Projet #27, 2002  
Oil on canvas mounted on wood  
Image : 15 x 35 cm  
Framed : 24,5 x 44,5 x 5 cm  
YZ021 38



## Yves Zurstrassen

Yves Zurstrassen was born in 1956 in Liege, Belgium. He lives and works in Brussels, Belgium and in Viens, France.

Yves Zurstrassen's work is always moving, going from lyrical abstraction to abstract expressionism and vice versa. The Belgian artist develops a singular creating process and uses a very particular technique that reflects the desire to go beyond temporality. His approach plays with the principle of collage and take-off of various forms of paper on successive layers of color. So the layers of pigments add up and subtract, letting emerge by fragments the skin of the canvas or the archeology of its construction. Far away from any formalism, the artist works the gesture in a wild succession of applications and withdrawals. Yves Zurstrassen confronts his spontaneous, sometimes violent, body movements with the delicacy of the floral, stellar and wave-like motives he uses. He creates wefts and networks, bringing to light the rhythm. The gesture is lyrical and makes prevail the musicality.

As an important figure in the landscape of contemporary art, several institutions have organized solo exhibitions of his work : Musée Picasso, Antibes (2023), Palais des Beaux-Arts of Brussels (2019) ; Museo Santa Cruz, Spain (2019) ; Salon d'Art of Brussels (2014, 2011) ; Aboa Vetus & Art Nova Museum, Finland (2008) ; Musée d'Art Moderne et d'Art contemporain of Liège (2006) or also the Institut Supérieur pour l'Etude du Langage Plastique in Brussels (2000).

Yves Zurstrassen's work has been exhibited in numerous group show such as Fondation CAB, Brussels (Belgium, 2023) ; Musée d'Art Moderne et D'Art Contemporain (MAMAC, 2023) ; Domaine de Chaumont-sur-Loire (FR) (2022) ; Centre Wallonie-Bruxelles, Paris (FR, 2022) Museo de bellas artes, Castellon (Spain, 2021) ; IKOB - Musée d'Art Contemporain, Belgium (2020) ; Museum Kurhaus Kleve, Germany (2014) ; Musée National des Beaux-Arts of Riga (2010) ; Museum of Young Art in Vienna (2008) or Musée National of Bucarest (2002).

His work is also shown in various galleries through Europe and in diverse art fairs, such as Art Brussels or Art Basel.



Yves Zurstrassen

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