Echoes and Fields
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Press release

Marie José Burki
Herbier (II), 2025
Printed on 308 gsm matte cotton paper.
Image : 33 x 48 cm

Xippas Geneva

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Tuesday to Friday:
10am to 1pm and 2pm to 6.30pm
Saturday: 12pm to 5pm

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Chechu Álava
Céleste Boursier-Mougenot
Marie José Burki
Mathieu Cherkit
Leandro Erlich
Olaf Holzapfel
Thomas Liu Le Lann
Dean Monogenis
Vik Muniz
Takis

Opening on Thursday July 10, from 6 to 9pm on the occasion of the Nuit des Bains.

Xippas Geneva is pleased to present *Echoes and Fields*, a group exhibition featuring a selection of works by the gallery artists.

Echoes and Fields brings together a group of artists whose practices explore the porous edges between image and sensation, matter and memory. Through painting, sculpture, installation and fleeting gestures, the exhibition unfolds as a landscape of fragments, organic, intuitive, at times dissonant where form becomes field and echo.

As Geneva settles into its slowest season, the show embraces slowness as a way of seeing, and the group exhibition as a mode of resonance.

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

Céleste Boursier-Mougenot was born in 1961 in Nice, France. He lives and works in Sète.
Presented for nearly twenty years exclusively in contemporary art venues, the work of Céleste Boursier-Mougenot is, above all, to be understood as that of a musician. From 1985 to 1994, he was the composer for the company Side One Posthume Théâtre, led by playwright and director Pascal Rambert. He then began to give autonomous form to his music by creating installations. Using a wide range of situations and everyday objects from which he extracts musical potential, Boursier-Mougenot develops systems that expand the notion of a musical score. These systems rely on heterodox configurations of materials and media, often generating sound in real time forms he describes as "living sound."

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

Mathieu Cherkit was born in 1982 in Paris, France. Lives and works in Vallery.
A major figure of the younger generation of figurative painters in France, Mathieu Cherkit's work focuses exclusively on a single subject: the house he lives in. A two-story home with a garden he cultivates as a source of renewal, this place his chosen motif serves as a pretext for evoking a wide range of themes: trinkets, childhood memories, his recent experience of fatherhood, or the artworks that surround him.
It also allows him to reflect on painting itself, and its capacity to move beyond realism to convey a deeply personal universe.
In his richly colored paintings, thickly layered in oil that sometimes spills over the edges of the canvas, Cherkit breaks with the rules of central perspective.

Leandro Erlich was born 1973 in Buenos Aires, Argentina. Lives and works in Buenos Aires and Montevideo.
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.

Olaf Holzapfel was born in 1967 in Dresden, Germany. He lives and works in Berlin.
Holzapfel is particularly interested in the ways history, culture, and architecture intersect and interact, and how these interactions can be examined and reinterpreted through art. His work is often characterized by repetitive patterns and organic forms, drawing inspiration from both nature and human-made structures.

Thomas Liu Le Lann born in 1994 in Geneva, Switzerland. Lives and works in Geneva.
The artist 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.

Dean Monogenis born in 1973 in New York, USA. Lives and works in Brooklyn.
Dean Monogenis paints imagined environments composed of urban architecture intertwined with elements of nature. His works feature unfinished buildings, colorful scaffolding, and residential structures set amid rocky, vegetation covered, landscapes, sometimes under a threatening sky or immersed in a vibrant abyss.
Monogenis’s painting reflects a constant state of transition and transformation, a tension between massive urban development and a resilient, ever-present nature.

Vik Muniz was born in 1961 in São Paulo, Brazil. He lives and works between Rio de Janeiro, and New York.
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. Everything is redrawn and reinterpreted. Reinforcing our sense of familiarity toward different things, Vik Muniz deceives us and encourages our ability to look at reality and analyze it ; « the vision is primarily a form of intelligence, and recognition or identification a kind of comfort. »

Takis (1925–2019)
A major figure in the postwar European art scene, Takis explored invisible forces and the omnipresence of energy in all things.
After settling in Paris in 1954, he became part of a vibrant artistic milieu, rubbing shoulders with contemporaries such as Klein, Spoerri, and Tinguely, and attracting the attention of writers from the Beat Generation. The energy of magnetic fields became a foundational element in Takis’s work from his earliest artistic explorations. Starting in the late 1950s, he developed tele-magnetic sculptures in which everyday metallic objects defy gravity using magnets, floating freely in space. An “intuitive scientist,” Takis turned to the laws of physics and technology to escape the constraints of gravity and, in his own words, to “introduce into sculpture a new, continuous, and living force.”