

“Access All Areas”

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Press release

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Image from Matthias Sohr's
archive

Xippas Geneva

Rue des Sablons 6
1205 Geneva, Switzerland

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

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Opening on Thursday January 22 from 6 to 9pm on the occasion of the Nuit des Bains.

With the participation of **Anne Duk Hee Jordan, Chloé Delarue, Ernie Wang, Florian Bonny, Florian Fouché, Jean-Ulrick Désert, Kyung Roh Bannwart, Lauryn Youden, Lili Reynaud-Dewar, Marina Faust, Mélody Lu, Pedro Marrero Fuenmayor, Philipp Timischl, Stefania Carlotti, Thomas Liu Le Lann, Xavier Robles de Medina.**

An exhibition by Matthias Sohr

“There are desires of mine at work that other people might regard as contradictory. On the one hand, my wish is not to add much to things that already exist. On the other hand, I want to author. I consider this contradiction as constitutive of my drive to operate small changes within existing social tissues that I have access to. My coming out as an author hasn’t made as many waves as other coming outs, for instance, being gay or being an artist. It’s a history of gradual changes, not unlike queering things, myself, texts, contexts. Not adding much to things that already exist is, for example, simply presenting the names of the artists participating in the exhibition “Access All Areas” that I am putting together for Xippas Geneva. Operating small changes means making more of the ground floor of the Geneva branch of Xippas accessible to more persons with and without reduced mobility. Please note that the gallery’s restroom is not wheelchair accessible.”

- Matthias Sohr

Matthias Sohr is an artist and cultural historian. Exhibitions and easy-to-read languages are his preferred media. For the *Journal of Bureaucracy Studies*, an easy-to-read journal about art and other things in life, he won the Swiss Art Award 2023 in the category “Critique Publishing Exhibition.” He is co-director of CIRCUIT Centre d’art contemporain, Lausanne.



Matthias Sohr © Su Yang

Anne Duk Hee Jordan lives and works in Berlin.

Originally trained as a rescue diver, Jordan began her art education at the age of 27. She uses movement and performance of technological objects to question the transience and transformation of materials. Her work juxtaposes fantastical, surrealist environments with technological objects and thus opens a dialogue between philosophy, nature and art. The multi-sensory works create sensual spaces of experience and encourage new perspectives. She is Professor of Environmental Intervention at HFBK Hamburg.

Chloé Delarue lives and works in Geneva.

Her process of material experimentation explores themes of science, technology and popular culture through the lens of the digital world. Her vast and ongoing series of works TAFAA (Toward a Fully Automated Appearance) incorporates industrial objects with fabricated components, using metal, Perspex, and glass, with fluorescent tubes and neons alongside organic elements, such as latex. Each ‘environment’ (or work) is born from a micro-narrative - a fragment that encapsulates the irrationality of our reality - which the artist proliferates into a form of generic analogy or allegory.

Ernie Wang lives and works in Berlin.

Ernie Wang’s refined ceramic crafts meets the grand shape of a baroque chandelier. Combining fantasy elements with objects relating to warfare, sex, and escapism, Wang addresses dilemmas of our present day reality, which is often characterized by experiences of frustration. The artist is inspired by computer games, theme park designs and the logistics of Berlin sex clubs, and merges their furnishings and ephemera into the ceramic microcosm of a sugarcoated castle. With the many paths, ladders, gates, and a moat, Wang builds a simultaneously utopian and dystopian cosmos, which he then confronts with questions of the obsolete and animate, inclusivity and exclusivity, accessibility and inaccessibility, and the dedication to leisure, if not escapism.

Florian Bonny lived and worked in Geneva until 2022.

For over 15 years, Florian Bonny has been working on a series of coloured pencil drawings on paper entitled «Soleils». Exhibited at exhibition spaces including the CAN Centre d’art Neuchâtel and the Kornhausforum Bern, his drawings take up imagery and topics from everyday life, visual culture and the politics of the body. His work also includes photographs of temporary installations and computer-edited images. The estate of Florian Bonny is taken care of by artists Thomas Bonny and Matthias Sohr.

Florian Fouché lives and works in Paris.

His sculptural practice involves both documentary forms (field research, photography, video, drawing) and performances created with various collaborators, including his father Philippe Fouché. He investigates notions of ‘assisted life’ and universalises the question of assistance. Thus, his work challenges contemporary political thought on disability (anti-ableism, disability studies, crip theory) and his political rage is filtered through dark humour. Fouché teaches at the École des Beaux-Arts (ENSBA) in Lyon.

Jean-Ulrick Désert lives and works in Berlin.

Désert's artworks vary in form from public billboards, actions, paintings and site-specific sculpture to video and art objects. He engages with social and cultural practices and bridges many cultural registers in an exploration of identity and identity politics. As such, Désert often combines cultural iconographies and historical metaphor to disrupt, alter and shift pre-supposed meaning. He represented Haiti at the 58th Venice Biennale (2019).

Kyung Roh Bannwart lives in Neuchâtel and works in Geneva.

Her practice draws on archaeology, literature, and craft to explore subject-object relations, systems of knowledge, and the exhibition as both a medium and an apparatus of knowledge production. In recent years, she has extended her practice into ceramics, specifically Moon Jars, employing Sanggam and Buncheong techniques to integrate traditional processes into an ongoing exploration of materiality.

Lauryn Youden lives and works in Berlin.

Youden's interdisciplinary artistic practice is rooted in her personal experience of different forms of medicine and treatments for her chronic illnesses and disabilities. As a poet, performance and installation artist she advocates for repressed, marginalised and forgotten forms of radical care and crip knowledge. Youden renegotiates material desire through the juxtaposition of medical, domestic, and fetishistic forms with 'girlish' aesthetics, articulating a critique of control. Drawing on queer gender in early 2000s anime and the aesthetics of medical and sexual devices, her work reframes these references within narratives of modernist architecture, exposing our delusional and overly romantic attachment to hierarchy and prestige.

Lili Reynaud-Dewar lives and works in Paris.

Traversing a multitude of approaches to artistic production, whether discursive, pedagogical, contemplative, or aesthetic. Reynaud-Dewar avoids specific frameworks or themes, focusing her work instead on the politics of the body. Her installations, performances, and videos explore social issues and highlight their often contradictory relationship with the art field. Drawing inspiration from transgressive figures in 20th-century cultural production, her works remain deeply autobiographical and reflect an artistic quest for identity. Her practice frequently invites interaction with the audience, blurring the boundaries between artwork and spectator. Recipient of the 2021 Marcel Duchamp Prize, she also shares her experience as a teacher at HEAD Geneva, contributing to the training of new generations of artists.

Marina Faust lives and works in Vienna.

Photography has been at the core of Faust's practice, for which she was awarded multiple Artistic Photography prizes. Her collaboration with Martin Margiela reveals the intrinsic challenging of boundaries in her work. From 1995 she expanded her artistic practice onto other disciplines such as videos, objects and collages. Her work is a result of experimentation, linkages and crossovers, as such Faust refuses to be subordinated to any categories. The series *Travelling Chairs* arose in 2003 from necessity for a tracking shot for the film *Gallerande*. The chairs are stripped of their original function and repurposed, further creating a dialogue between the person being pushed and the one doing the pushing.

Melody Lu lives and works in Paris and Lausanne.

Working across the mediums of painting, sculpture, and video, Lu is a self-taught visual artist, trained in various techniques (they are a screen printer, self-publisher, tattoo artist, and gravestone engraver). Their work invites us to listen carefully, toward things that rarely reach the ear. In 2025, they received the EXECAL grant and was part of the residency programme CH><CN Studios 2025, with the Embassy of Switzerland in Beijing at YUE Museum in Yantai, China.

Orawan Arunrak lives and works between Bangkok and Berlin.

Arunrak's work explores the relationships between people, languages, places, and cultural memory, blending local experiences with transnational perspectives. She often uses humble materials and simple gestures, pencil, paper, writings, everyday objects to create sensitive environments that invite attention, listening, and dialogue. Her installations generate situations in which time spent with materials and participants becomes a form of shared observation and understanding between art and non-art.

Pedro Marrero Fuenmayor lives and works in Caracas.

His work spans multiple media, visual arts, literature, performance, theoretical contributions, and public engagement often addressing issues of inclusion, accessibility, and bodily experience in a broad sense. Artist in residence at La Becque (Switzerland), Pedro Marrero Fuenmayor has notably participated in projects such as Cartas por la inclusión, a game inviting collective reflection on access and inclusion for people with disabilities in cultural and artistic contexts. His work critically examines the politics of the body and social norms, drawing in particular on perspectives from Crip Theory, an approach that questions standards of normality and values the bodily experiences of people with disabilities.

Philipp Timischl lives and works in Paris.

The artist disintegrates distinctions between media to create installations that feel at once theatrical and oddly intimate. His pieces often stage encounters with power of class, queerness, or structures of the art world while maintaining a playful tone. He has built a reputation for turning the exhibition itself into a stage through 'calibrated disruptions'; for him the artwork is never just an image on the wall but an entity with its own existence.

Stefania Carlotti lives and works in Paris.

The artist's work is a combination of memories, fantasy and ordinary life in which she reproduces and reinterprets specific characters and objects to create ironic realities. In her mixed media installations and assemblages, she transports the viewer into a dreamlike and occasionally grotesque ambiance, into a personal and collective psyche of the weird, investigating the parameters of psychological power.

Thomas Liu Le Lann 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.

Xavier Robles de Medina lives and works in Berlin and Paramaribo.

The artist's approach is based on meticulous research and the collection and curation of images and texts from archives and personal sources. The materials are recontextualized and collaged to generate new meaning and to explore links between personal history and broader contexts, whereby linear readings are often disrupted. His practice is rooted in observational drawing but also extends into digital editing, writing, and sculpture through tools such as (oil) brushes, graphite pencils, ink pens and dental scalpels to understand collective and individual narratives as well as the complex connections between personal memory, colonial history, and cultural identity.