

Art Genève Salon d'Art 29.01—01.02.26

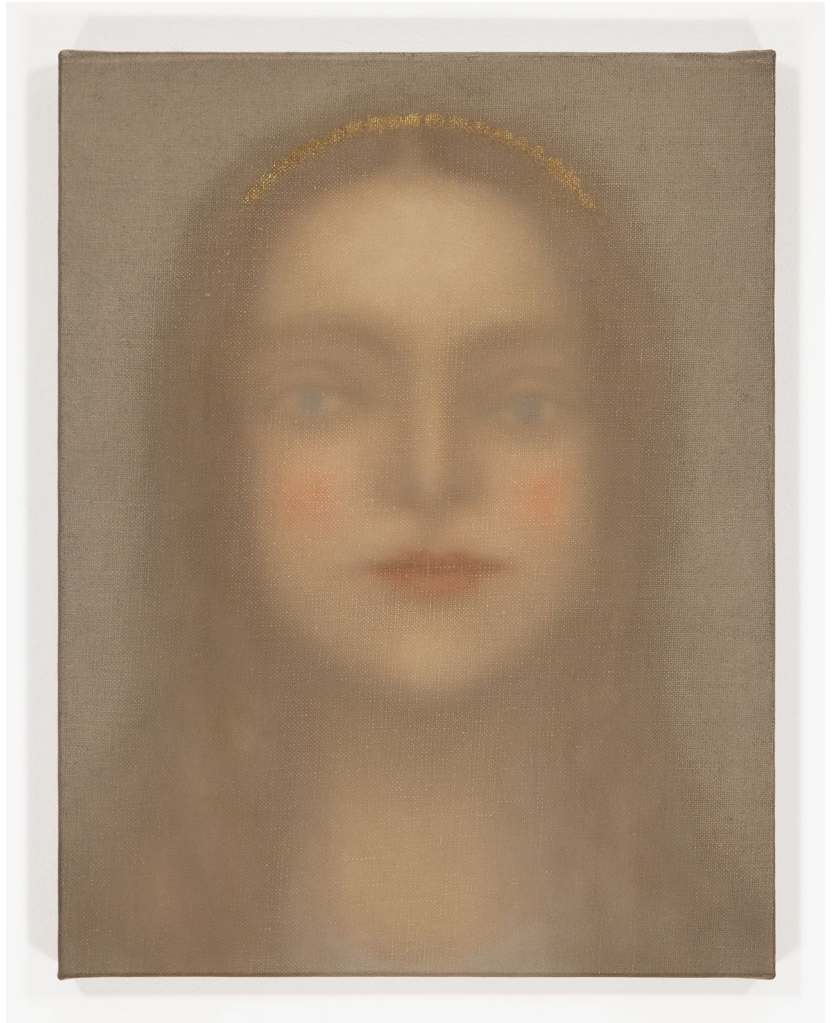
Xippas Geneva

Preview

Xippas is pleased to participate in Art Genève 2026 and to present works by the following artists:

Marie José Burki, Mathieu Cherkit, Saint Clair Cemin, Stéphane Dafflon, Leandro Erlich, Lionel Estève, Marina Faust, José Gamarra, Olaf Holzapfel, Thomas Liu Le Lann, Marco Maggi, Vik Muniz, Pablo Reinoso, Michael Scott, Takis, Franz West et Yves Zurstrassen.

Booth D38



Chechu Álava
Grace, 2025-26
Oil on canvas
35 x 27 cm
CHA025 2

Chechu Álava

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

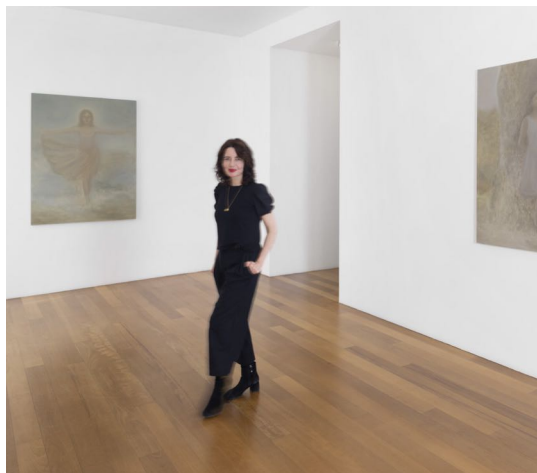
Her paintings, inhabited by female figures, often resurrect the work of neglected women artists and poets that Chechu Álava acknowledges as her inspirational models – Suzanne Valadon, Sofonisba Anguissola, Anna Akhmatova, Lee Miller... Sometimes, her paintings “rescue” female representations from the 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 2025 at Xippas Geneva, 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
© Julien Gremaud



Marie José Burki

Rise/fall, 2025

Blue and red neon, colored in the mass, with an electrical transformer

50 x 120 cm

MJB025 11

Wash

Proble



Marie José Burki
Herbier (I), 2025
Printing on 308 g matte cotton paper
Framed : 34,9 x 49,8 x 3,5 cm
Edition 2/3
MJB025 1.2



Campylopus.



Marie José Burki
Herbier (II), (III), (IV), (V), (VI), (VII), (VIII), (IX), 2025
Printing on 308 g matte cotton paper
Framed : 34,9 x 49,8 x 3,5 cm each
Edition of 3



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). She is currently participating in the group exhibition "Mehr Licht. Video in der Kunst" at Kunsthaus Aarau (January 31 – May 25, 2026). In 2023, she took part in group exhibitions at the Centre Wallonie-Bruxelles in Paris, Kunsthaus Zürich, Fondation CAB in Brussels, and the Beaux-Arts de Paris. Her work is included in prestigious collections, notably the Fonds cantonal d'art contemporain de Genève and the FRAC Paris.

Throughout her career, Marie José Burki has received numerous distinctions, including the UBS Video Art Award (1996), the Sabam Award (2018), and the Recognition Prize from the Vordemberge-Gildewart Foundation. Since 1994, she has also been a visiting artist at the Rijksakademie in Amsterdam.



Marie José Burki



Saint Clair Cemin
Supercuia, 2019
Stainless steel
60 x 60 x 60 cm
EA 1/2
Total edition 2 + 2 AP
SCC025 1



Saint Clair Cemin

Saint Clair Cemin was born in 1951 in Brazil. He lives and works between Woodbury, Connecticut, USA, and Hydra, Greece.

He is considered one of the most important sculptors of his generation. After studying philosophy and physics in Brazil, he moved to Paris in the late 1970s, where he trained in printmaking at the École nationale supérieure des Beaux-Arts. He then relocated to New York in the 1980s, turning to sculpture and laying the foundations for an eclectic practice rich in materials. His work is characterized by a remarkable diversity of forms and media, ranging from mythological references to surrealist abstractions. He became known in the 1980s within New York's East Village art scene, moving in circles that included artists such as Jeff Koons and Peter Halley.

Cemin's work maintains a productive tension with art history: on one hand, it situates itself within the tradition of classical sculpture—from Greco-Roman Antiquity to the Renaissance, up to Brancusi and Giacometti; on the other hand, it deconstructs traditional notions of form and sculptural autonomy. In his practice, Cemin combines figurative, abstract, and ornamental elements in an unorthodox manner, establishing complex connections between art, philosophy, and science. His sculptures are thus never purely formal or illustrative, but always part of a broader metaphysical exploration of the nature of the world and subjectivity.

Cemin began drawing at a very young age and, in the mid-1960s, contributed illustrations to magazines such as Planeta. In 1975, he enrolled at the École nationale supérieure des Beaux-Arts in Paris, where he specialized in printmaking. Shortly after graduating, he moved to New York, where he primarily focused on printmaking. He began experimenting with sculpture after seeing Joseph Beuys' retrospective at the Guggenheim Museum in New York in 1979. He exhibited his sculptures for the first time at the Red Bar in 1982 and quickly became a key figure in New York's East Village art scene.

Saint Clair Cemin's works are included in major public collections worldwide, notably at the Whitney Museum of American Art, the Fonds national d'art contemporain, the Museum of Contemporary Art in Los Angeles, and Inhotim in Brazil. He has had major solo exhibitions at the Hirshhorn Museum, the Museo de Arte Moderno in Mexico City, and the Centro Atlántico de Arte Moderno in Gran Canaria. He has also designed artistic elements for the Musée de la Chasse et de la Nature for its renovation.



Saint Clair Cemin
© Brian Harkin for The New York Times



Mathieu Cherkit
Red Orbit, 2025
Oil on canvas
141 x 193 cm
MCT025 11

Mathieu Cherkit

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

A major figure of the young generation of figurative painters in France, his work, now exhibited internationally, focuses exclusively on the house where he lives: a single-story home with a garden that he cultivates for personal rejuvenation. This place serves as a pretext to explore multiple themes, embodied by trinkets, childhood memories, his recent fatherhood, and the artworks that surround him. It also allows him to address painting itself and its ability to move beyond realism to describe a personal universe.

In his colorful paintings, built with thick oil paint that sometimes spills over the edges of the canvas, Mathieu Cherkit plays with the principles of central perspective. He mixes viewpoints and intersects vanishing lines to create different spaces and temporalities, bringing architecture and the objects within it to life.

Mathieu Cherkit graduated from the École des Beaux-Arts in Nantes and the Hochschule für Grafik und Buchkunst in Leipzig.

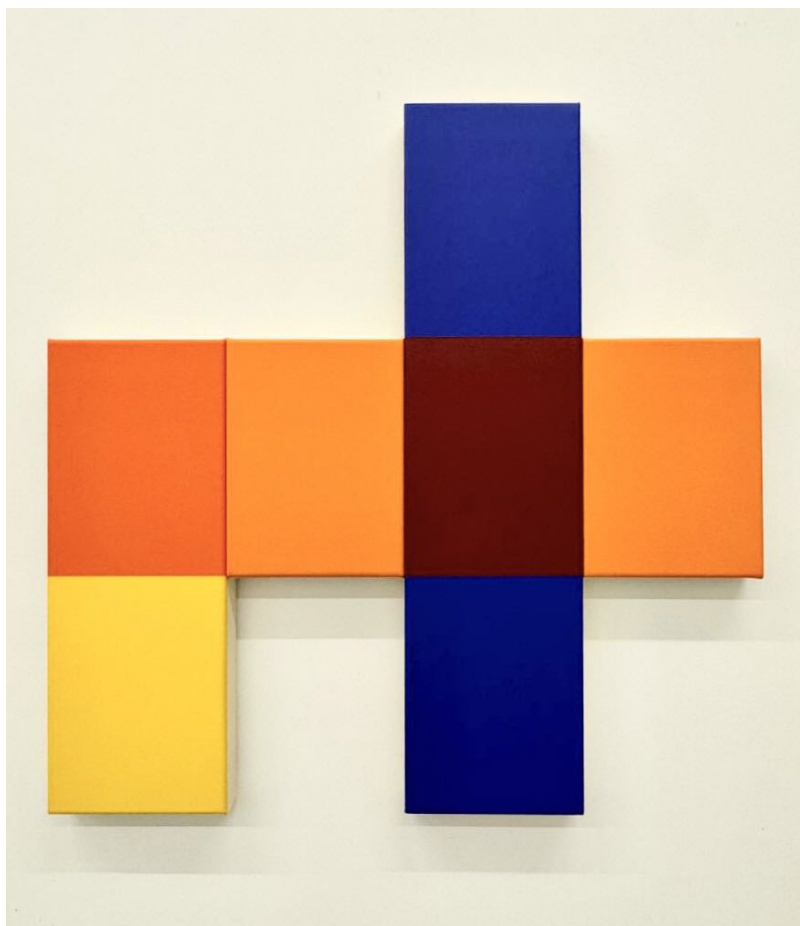
He was a finalist for the Jean-François Prat Prize (2013), as well as the Sciences Po Prize for Contemporary Art (2013) and the Antoine Marin Prize (2011).

His work has been presented in the group exhibition *Luxe, Calme et Volupté* at La Malmaison in Cannes. It was also included in the group exhibition *Le jour des peintres – 80 contemporary painters from the French scene* at the Musée d'Orsay, France (2024). Other notable exhibitions include solo shows at Galerie Xippas in Geneva, Switzerland, and Christine König Gallery in Vienna, as well as group exhibitions such as *Journal intime, carnet de voyage, livre de bord* at CAC, France (2024), and in 2023 *Immortelle – Vitality of Young French Figurative Painting* at MOCO, Montpellier, as well as *We Paint* at the École des Beaux-Arts in Paris.

His works are included in public and private collections, notably the Fondation Salomon (Alex, France), the Musée des Avelines (Saint-Cloud, France), CNAP – Fonds national d'art contemporain (Paris, France), Fondation Colas (Paris, France), and the Caldic Collection / Museum Voorlinden (Wassenaar, Netherlands).



Mathieu Cherkit
©Olga Ogorodova



Stéphane Dafflon
AST487, 2025
Acrylic on canvas
81 x 80 cm
SD025 2

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

Lupa, 2021

Ultra-clear glass, ceramic ink, wood display case and LED lighting

With base : 159 x 85 x 44 cm

LE022 4.4

Leandro Erlich

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

In his work, Leandro Erlich reappropriates everyday situations by extracting objects such as elevators, doors, or even entire buildings from their original context. Using trompe-l'œil, mirrors, and hidden mechanisms, he alters our perception of reality, transforming the ordinary into extraordinary spaces. Fascinated by infinity, the observed subject is always inverted, creating a timeless imaginary dimension that leads viewers into places with unstable boundaries. The artist's installations question our relationship to what we see and what we believe. Rarely a passive observer, the visitor is invited to become an active participant. His fascination with distorted dimensions allows the audience to immerse themselves in a unique and collective experience.

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

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

Recent exhibitions include a major solo show at the Kunstmuseum Wolfsburg, Germany, for the first time (2024), as well as exhibitions at the Palazzo Reale – Museo della Reggia in 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 a traveling exhibition at the Centro Cultural Banco do Brasil in Brasília, with stops in Belo Horizonte, Rio de Janeiro, and São Paulo, Brazil. Highlights from 2022 also include exhibitions at the Museum of Fine Arts, Houston, and on Nodeul Island in Seoul, South Korea.

Alongside these exhibitions, Leandro Erlich created a major permanent installation titled *Concrete Coral – Reefline*, inaugurated on October 29, 2025, in Miami Beach, United States. Leandro Erlich's works are included in numerous public collections, notably the Centre Georges Pompidou (France), the Museum of Fine Arts, Houston (USA), Tate Modern (London, UK), Museo d'Arte Contemporanea di Roma (Italy), and the Voorlinden Museum in Wassenaar (Netherlands).



Leandro Erlich
©Guyot



Lionel Estève
So Much To Give #19, 2022
Modeling clay
Framed : 75 x 90 x 3 cm
LES022 23

Lionel Estève

Lionel Estève was born in 1967 in Lyon, France, and lives and works in Brussels, Belgium.

Lionel Estève's work is characterized by a sense of informality and fragility, evoking a feeling of endless reality. The playful interaction of his pieces with space, color, and sensory perception is the result of meticulous research using a wide range of materials. His creations exist at the intersection of chance, repetition, and rigor.

Since 1997, the artist has participated in numerous group exhibitions, including: Laboratorium at Antwerpen Open, Antwerp (1999); Generation Z at the Museum of Contemporary Art P.S.1, New York (1999); Migrateur at the Musée d'Art Moderne de la Ville de Paris (2003); Amicalement vôtre at the Musée des Beaux-Arts de Tourcoing (2004); Involution at CAC Brétigny (2005); An Eye on Europe at MoMA, New York (2006); Boys Craft at the Museum of Contemporary Art, Haifa, Israel (2007); Heavy Lines at the Macedonian Museum of Contemporary Art (MOMus), Thessaloniki, Greece (2013); Jardins (curated by Laurent Le Bon) at the Grand Palais, Paris (2017); and Points de rencontres at the Centre Pompidou, Paris (2019–2020).

Notable solo exhibitions include: Migrateurs (Hans-Ulrich Obrist) at the Musée d'Art Moderne de la Ville de Paris (MAM), Paris, 2003; Fleurs de rocailles at the Herzliya Museum of Art, Herzliya, Israel (2006); Petite vitesse at bf15, Lyon (2007); I can talk to my cat / Thinking what others are thinking at Palais des Beaux-Arts, Brussels (2008); There are no circles at La Verrière / Hermès, Brussels (2011); Vivre en pensée at Les Églises, Centre d'Art Contemporain de la Ville de Chelles, Chelles (2014); Un nuage sur mes épaules at the BlueProject Foundation, Barcelona, Spain (2015); Poussières urbaines et sculptures plates at La Comète (Espace 251 Nord), Liège, Belgium (2016), and at the Manufacture de Sèvres, France (2017).

Since 2004, Lionel Estève has been represented by Galerie Perrotin (Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, Dubai). His work is also represented by Gana Art Gallery in Seoul and Galerie Xippas in Geneva and Punta del Este.



Lionel Estève
©Lionel Couturier



Marina Faust
Rolling Stool (orange triple dark yellow), 2025
Vintage stool, metal, wheels, rubber and Icelandic sheep fur
70 x 60 x 60 cm
MFA026 1



Marina Faust
Rolling Stool (lilac triple double small black), 2025
Vintage stool, metal, wheels, rubber and Icelandic sheep fur
70 x 60 x 60 cm
MFA026 3



Marina Faust
Rolling Stool (yellow triple small chocolate), 2025
Vintage stool, metal, wheels, rubber and Icelandic sheep fur
70 x 60 x 60 cm
MFA026 4



Marina Faust

Rolling stool (powder pink triple blue flat), 2025

Vintage stool, metal, wheels, rubber and Icelandic sheep fur

70 x 60 x 60 cm

MFA026 6





Marina Faust

On the direct approach, 2023

Pigment print on tissue paper mounted on matte paper

Framed : 122 x 90 x 3,5 cm

MFA023 14



Marina Faust

Momentary Wonder, 2022

Pigment print on tissue paper mounted on matte paper

Framed : 122 x 90 x 3,5 cm

MFA022 17

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
Comenzando como un simple paisaje..., 1993
Mixed media on cardboard
Image : 19,5 x 45,5 cm
Framed : 36 x 62 x 7 cm
JGA024 20



José Gamarra

José Gamarra was born in 1934 in Tacuarembó, Uruguay. Since 1963, he has lived and worked in Arcueil, France.

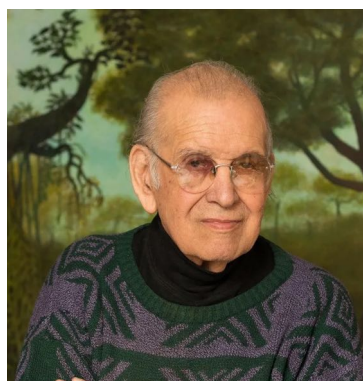
At the age of 16, he participated in the Salons Nationaux before studying painting and printmaking at the École des Beaux-Arts in Montevideo. In 1959, he received an Itamarati scholarship to study printmaking with Johnny Friedlaender at the Museum of Modern Art in Rio de Janeiro and painting with Iberé Camargo at the Instituto de Belas Artes of Praia Vermelha.

After a year in Rio, he became a professor of painting and fresco at the Fundação Alvares Penteado 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 Biennale des Jeunes Peintres in Paris and received a scholarship from the French government. Upon arriving in France in 1963, he was deeply influenced by the vibrant colors of Europe, in contrast with the darker palette of the Uruguayan school of Torres García. In Paris, he discovered a new creative dynamic that transformed his perception of the Americas, allowing him to explore Latin American nature.

Gamarra's work reflects different eras and themes: the discovery of the Americas, indigenous peoples, and the armed conflicts of the 1970s with helicopters, planes, and tanks. Deep green landscapes, precise details, and incognito figures in dramatic poses, surrounded by animals and objects, evoke both drama and lyricism. The lush vegetation forms a narrative in which scenes of magical jungle depict a world that is both aesthetic and social. José Gamarra's art, deeply rooted in ecological and social engagement, emphasizes harmony with nature, making its preservation a central theme.

His works have been shown in solo exhibitions such as Xippas Geneva (2025), Xippas Punta del Este and Xippas Paris (2024), the Museo Iberé Camargo in Porto Alegre, Brazil (2023), and the Museo de Artes Visuales in Tacuarembó, Uruguay (2013). He has also participated in notable group exhibitions, including the Triennale d'Art et de Design at FRAC Grand Large Hauts-de-France and Fundación Juan March in Madrid, Spain (both in 2023), as well as Montpellier Contemporain (MOCO) and MAC VAL Musée d'Art Contemporain du Val-de-Marne, France (both in 2022).

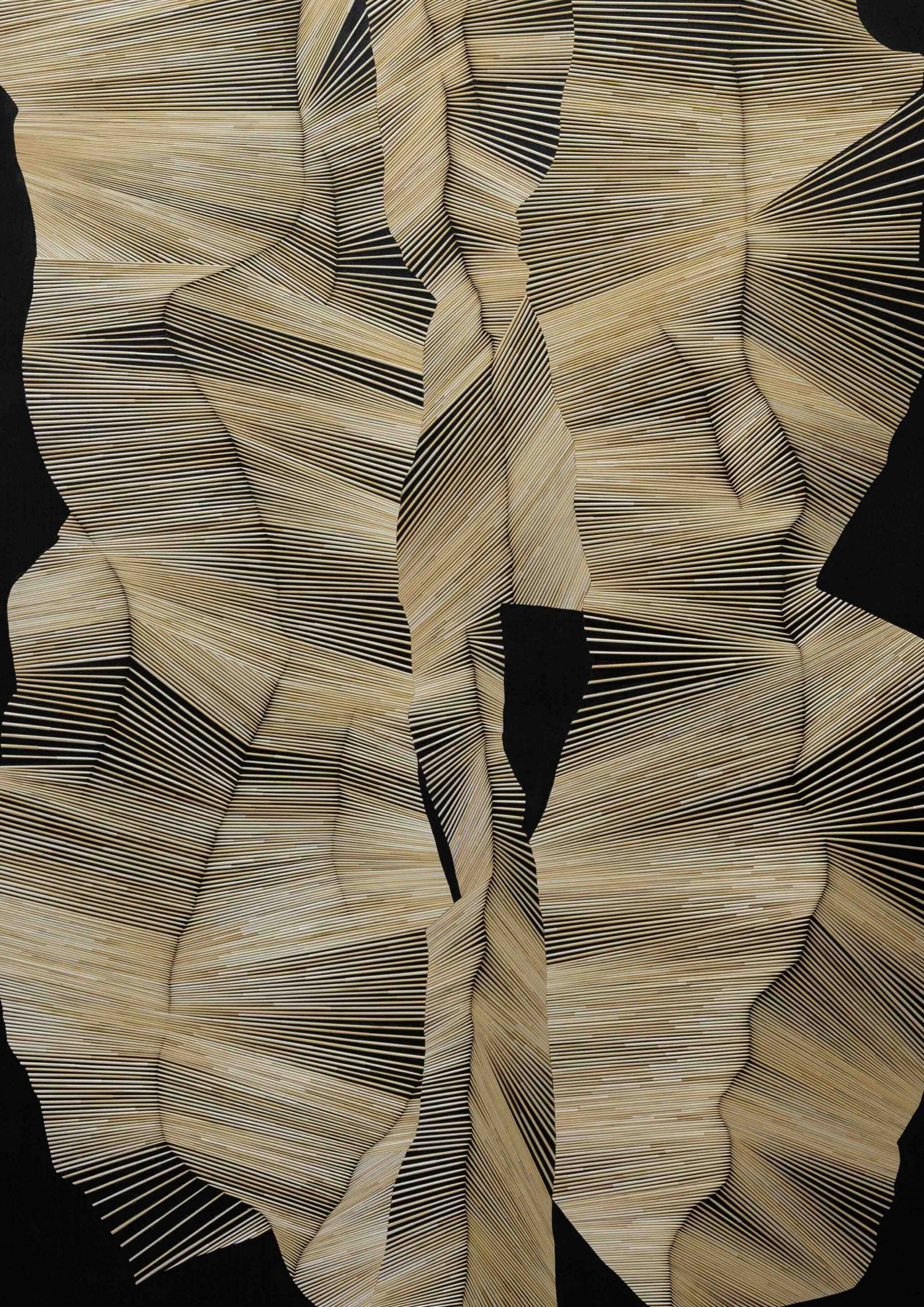
José Gamarra's works are included in prestigious collections, including the Museum of Modern Art (MoMA) and the Metropolitan Museum of Art in New York, USA; the Musée d'Art Moderne de la Ville de Paris and Fonds National d'Art Contemporain (CNAP) in Paris, France; the Banque Rothschild Collection in Zurich, Switzerland; and the Museo de Arte Moderno in Buenos Aires, Argentina.



José Gamarra
© Pascal Milhabet



Olaf Holzapfel
Gelände, versteckt, 2025
Rye straw on wood with India ink
210 x 145 cm
OH025 13



Olaf Holzapfel

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

Olaf Holzapfel's multilayered work explores the conception and materiality of spaces. In the 2000s, he focused on the relationship between megacities and virtual space, before turning his attention to physical sites. Since then, Holzapfel has sought to dissolve the dualities of city versus landscape, interior versus exterior, and virtual versus real, representing them as fluid and 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 often features repetitive patterns and organic forms, inspired by both nature and human constructions.

After studying fine arts at the Hochschule für Bildende Künste in Dresden and at the National Institute of Design in Ahmedabad, India, he earned an MFA in 2003. He has been in residence at Columbia University in New York and has taught as a guest professor at the Kunstakademie Karlsruhe and the Hochschule für Bildende Künste in Hamburg.

Olaf Holzapfel participated in the Setouchi Triennale, Japan, in the fall of 2025. In 2024, he received the Zurich Art Prize, awarded annually by the Museum Haus Konstruktiv in Zurich in collaboration with Zurich Insurance Company. On this occasion, the museum presented a solo exhibition titled *Der Mantel*, curated by Sabine Schaschl. That same year, his work was also shown in solo exhibitions at Xippas Paris, the University of Fine Arts Dresden Gallery, and the Umweltbundesamt in Dessau. He has participated in numerous exhibitions, including at the Bündner Kunstmuseum in Chur, Switzerland, and the Museo de Arte Contemporáneo in Salta, Argentina.

In 2023, his works were presented at renowned institutions such as the Neue Sammlung at the Pinakothek der Moderne and the Lenbachhaus in Munich, the Fondation CAB in Brussels, and Griffin Art Projects in North Vancouver. In 2017, he participated in Documenta 14 in Athens, Greece, and Kassel, Germany, where his work received particular acclaim from the public, notably for the construction of the wooden pavilion *Trassen* in the Kassel city park. His works are included in institutional and private collections, such as the Robelin Collection and the collection of the Federal Republic of Germany.



Olaf Holzapfel
© Agenda Collectors



Thomas Liu Le Lann
Training Part IX, 2026

Blown cane glass, hot-crackled; translucent colored glass with integral color powder; and opaque glass

Each glove : 29 x 15 x 12,75 cm

TL025 8

Thomas Liu Le Lann

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

Thomas Liu Le Lann is an artist who creates sculptures and installations using a variety of techniques involving fabric, glass, wood, photography, video, poetry, and found objects. His environments evoke his personal life experiences through a logic of play, subversion, and autofiction. The objects he brings together are reinvented, changing in scale and material, and often encounter “soft heroes,” humanoid protagonists who languidly inhabit his exhibitions.

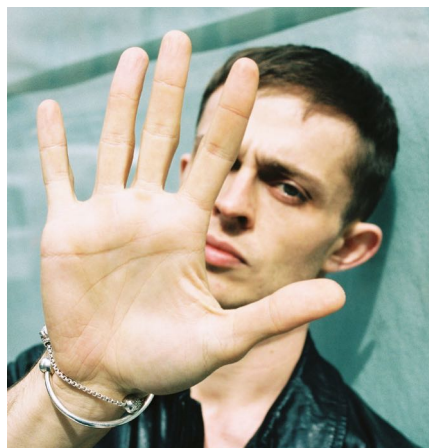
In 2018, he received the HEAD - Gallery Prize. That same year, he won the New Heads – Fondation BNP Art Awards, which allowed him to present a solo exhibition at the Musée des Beaux-Arts du Locle and at the Fondation BNP booth at artgenève.

His work has been featured in the solo exhibition Entertainment at E-Werk, Freiburg im Breisgau, Germany (2024), and GYM at the Swiss Embassy in France. In 2024, Xippas Geneva presented his solo exhibition Sky Rush, while in 2023, Training Part 7 was shown at La Samaritaine in Paris, and French Toast at Galerie VIN VIN in Naples, Italy. He also participated in several group exhibitions in 2024, including 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 works have been presented in numerous institutions, including the Centre d'Art Contemporain de Genève; CAPC, Bordeaux; MAGCP, Cajarc; Fondation Pernod Ricard, Paris; Centre d'Art Contemporain d'Yverdon-les-Bains; Fondation BNP Paribas, Geneva; and Maladie d'Amour, Grenoble.

Thomas Liu Le Lann is also a co-founder of Cherish, a nonprofit space in Geneva, created in collaboration with Ser Serpas, Mohamed Almusibli, and James Bantone.

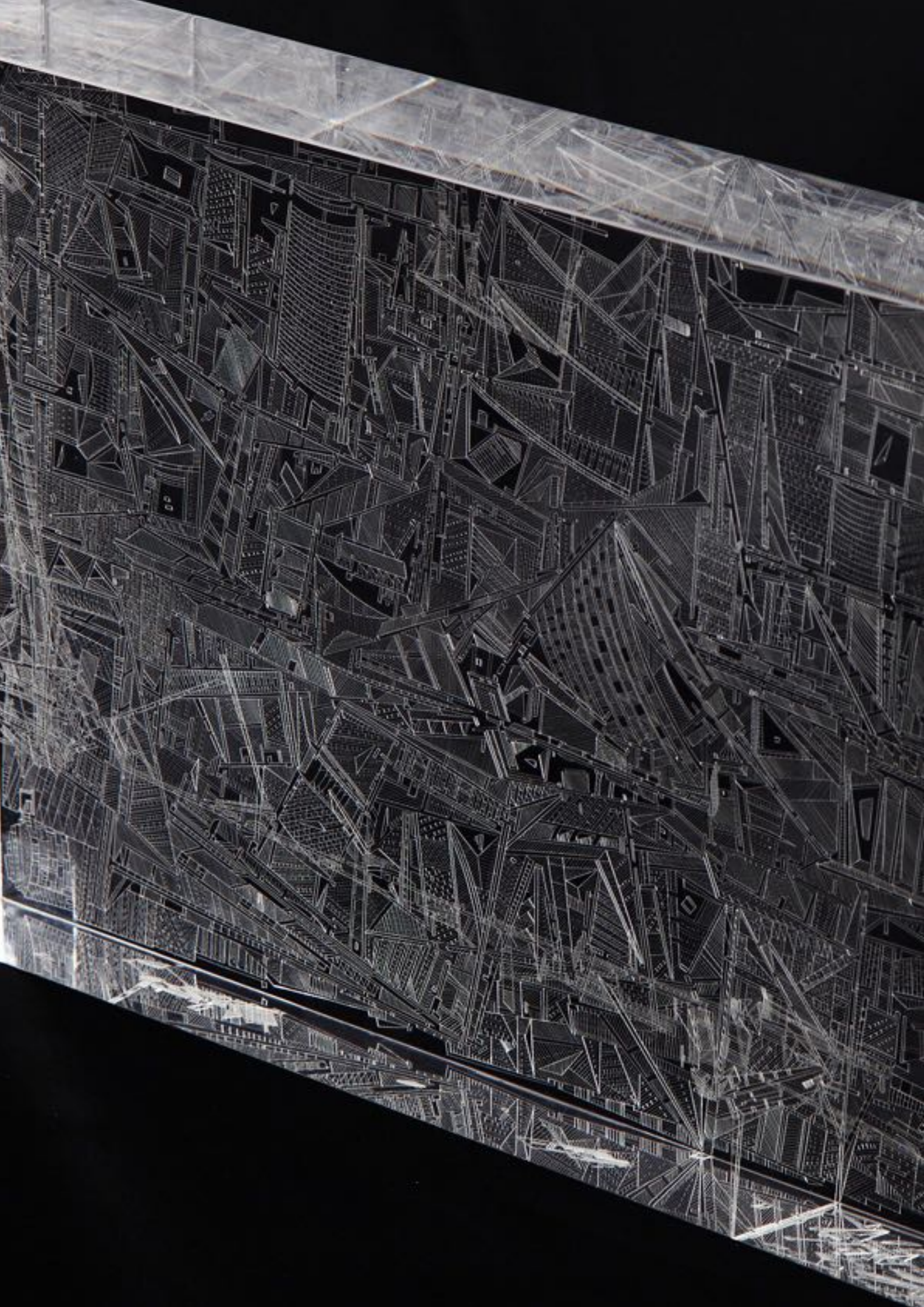
His works have been acquired by numerous public and private collections, including Museo d'arte della Svizzera italiana (MASI), Lugano; La Samaritaine (DFS Group), Paris; Fonds Cantonal d'Art Contemporain, Geneva; Collezione Taurisano, Naples; m3 Collection, Geneva; Sammlung Jakob, Gundelfingen; and Fondation BNP Paribas, Geneva.



Thomas Liu Le Lann
©Alfredo Aceto



Marco Maggi
Frozen Ream, 2011
Notches on a Plexiglas prism
21,6 x 28 x 5 cm
MMAG012 8



Marco Maggi

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

Using simple, everyday materials—sheets of paper, aluminum, apples, or even envelopes—Maggi creates a topographical map of details drawn from daily life, favoring the micro over the macro, and inviting viewers to come closer to his meticulous objects.

Marco Maggi's work is an act of resistance. It does not seek to be grandiose or shocking. Through the observation of seemingly transparent Plexiglas cubes or apparently blank sheets of paper, patterns emerge between emptiness and abundance, subtle and almost imperceptible reliefs that rise from flat surfaces, the absence of contradiction between surface and support, and the interdependence of front and back. These precious objects reveal an infinite, delicate web filled with intimate relationships and a sense of the sublime. Acting like visual haikus whose meaning remains enigmatic, the drawings merge with the surrounding space to form a constellation of scattered forms. Gently and tenderly, red, yellow, or blue sheets emit discreet signals that guide the viewer's gaze, functioning as colored spots, shadows, or reflections. Through printmaking, drawing, sculpture, layering, and light, Marco Maggi always intervenes subtly to immerse us in the complex rhizome connecting separate universes.

Marco Maggi represented Uruguay at the 56th Venice Biennale in 2015. His work is currently on view at the Fundación Iberê (15.11.25 – 15.03.26), Porto Alegre, Brazil. It has been included in group exhibitions at Xippas Geneva (2024) and Xippas Paris (2023), as well as in a solo exhibition at Xippas Punta del Este (2022). He 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).

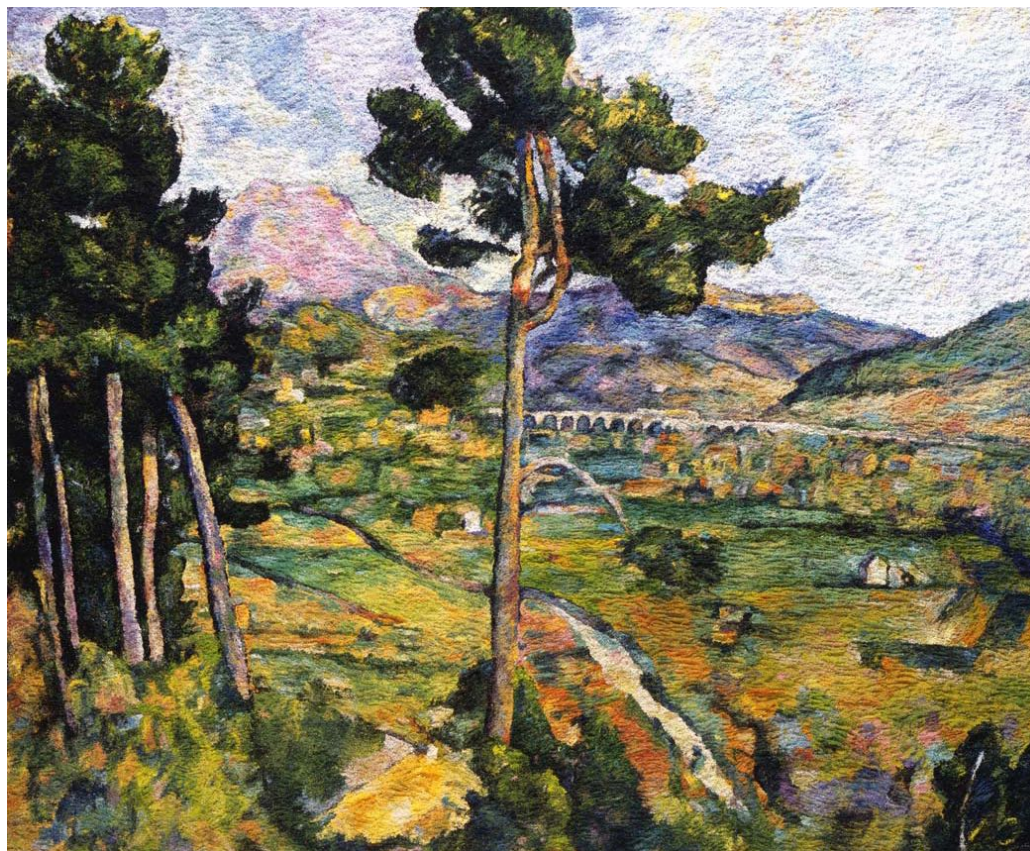
His works are part of prestigious collections, including MoMA, the Whitney Museum, and the Drawing Center in New York; the Hirshhorn Museum and Sculpture Garden in Washington, D.C.; the Walker Art Center in Minneapolis; the Daros Foundation in Zurich, Switzerland; the Museum of Fine Arts, Boston; and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



Marco Maggi
© biennalearte



Vik Muniz
Fon Fon (For J. Carlos), 2018
Inkjet prints and collage
Framed : 78,5 x 58 cm
VM018 12



Vik Muniz
Montagne Sainte Victoire, seen from Montbriand, after Cezanne (Pictures of Pigment),
2006
C-print numérique
Framed : 105 x 130 x 5 cm
EA 2/4
VM06 37.8



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 appropriates images from art history, the media, and reality, manipulating them in his work. Using everyday materials such as chocolate, diamonds, pigment, clay, or dust, he reconstructs an image before photographing it, then disposes of the original materials. At first glance, the results of his manipulations do not resemble traditional photographs but instead evoke the work of a magician or virtuoso. While his photographs reference a collective cultural heritage, they simultaneously challenge the viewer's perception.

Muniz has held numerous solo exhibitions internationally, including at the Foundation for the Exhibition of Photography, Museum of American Art, USA (2024); Museo de Navarra, Pamplona, Spain (2023); Museo de Arte Contemporáneo de Alicante, Spain (2022); Brigham Young University Museum of Art (2021); ArtScience Museum, Singapore (2020); Sarasota Art Museum (2019–2020); Collection Lambert, Avignon, France (2019); Figge Art Museum, Davenport, Iowa, USA (2019); Foam Museum, Amsterdam, Netherlands (2018); Chrysler Museum of Art, Norfolk, Virginia, USA (2018); Belvedere Museum, Vienna, Austria (2018); Palazzo Cini, Venice, Italy (2017); Mauritshuis, 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), among many others.

His works are part of prestigious public and private collections, including MoMA, the Guggenheim Museum, and the Metropolitan Museum of Art in New York; the Los Angeles Museum of Contemporary Art; Tate Gallery, London; Museum of Contemporary Art, Tokyo; Centre Georges Pompidou, Paris; and Museo Nacional Centro de Arte Reina Sofía, Madrid.

In 2001, Vik Muniz represented Brazil at the 49th Venice Biennale. His work was central to the film *Waste Land* (2010), which won an award at the 2010 Sundance Film Festival and was nominated for the Academy Award for Best Documentary in 2011. Since 2011, Vik Muniz has served as a UNESCO Goodwill Ambassador. In 2015, he founded Escola Vidigal, a visual arts school for children in the Vidigal favela in Rio de Janeiro, and presented his work *Lampedusa* in Venice alongside the Biennale. In 2019, he collaborated with Ruinart during his artist residency at Maison Ruinart in Reims, France.



Vik Muniz
©Ruinart



Pablo Reinoso
Desenmarcado 9, 2025
Carved wood
127 x 75 x 8,5 cm
PRE025 15

Pablo Reinoso

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

Pablo Reinoso is recognized for his multidisciplinary practice, which transforms functional objects derived from architecture and design into autonomous entities. Following four principles borrowed from the natural world—reproduction, exuberance, branching, and expansion—he “vegetalizes” inanimate elements. Once transformed, these objects blur the boundaries between figuration and abstraction, as well as between interior and exterior, while questioning our relationship with space and landscape.

In his famous Spaghetti Benches series, he reinvents everyday objects with humor and lightness. His work carries both an ethical dimension—respect for nature and materials—and a critique of the meaningless processes found in certain contemporary design practices. His installations and sculptures reveal a deep understanding of the environment, tied to our perception of the world, landscape, and space. Through a process of deployment and development, his work oscillates between monumentality and human scale.

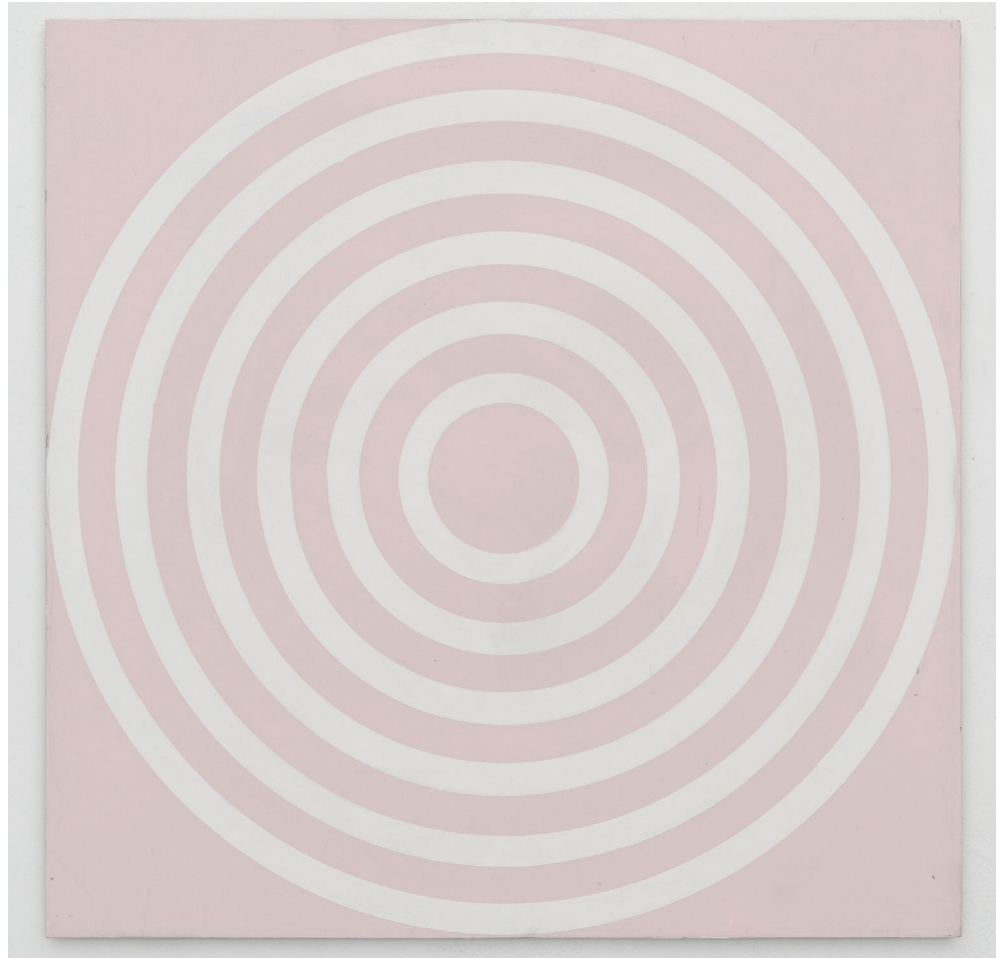
His work has been exhibited in international institutions and at major art events. Recent solo exhibitions include Museo Nacional de Artes Decorativas, Madrid (Nov 13, 2025 – Mar 15, 2026); Museo Extremeño e Iberoamericano de Arte Contemporáneo, Spain (2024); Sciences Po, Paris, France (2023); Kunstmuseum Den Haag, Netherlands (2023); and Domaine National de Chambord, France (2022). He has also participated in major group exhibitions, such as Centre Pompidou-Metz, France (2024); Park: Art Walk at Hangar Y, Meudon, France (2024); and Design Museum, Holon, Israel (2023). His work has been shown in other prestigious institutions, including the Musée d'Art Moderne de la Ville de Paris, Centre Georges Pompidou, Museum of Modern Art Buenos Aires, Museum of Arts and Design, New York, Grassi Museum, Leipzig, Fondation Boghossian, Brussels, Tokyo Metropolitan Art Museum, MUDAC Lausanne, CID – Grand Hornu, as well as at international events such as the Venice Biennale, FIAC Hors-les-Murs, and Bienalsur.

His sculptures are also present in public spaces and have been commissioned for numerous site-specific installations, including at the Palais de l'Élysée, Quai Gillet in Lyon, Busan in South Korea, and Polygone Riviera in Cagnes-sur-Mer, France, among others. His works are held in the collections of MALBA and the Museum of Modern Art, Buenos Aires; the Fonds National d'Art Contemporain, Paris; the Museum of Modern Art, São Paulo; MACRO Rosario; and MUSAC, Spain.

On November 26, 2025, Pablo Reinoso was awarded the insignia of Knight of the Légion d'Honneur by the President of the French Republic, Emmanuel Macron, during a ceremony held at the Palais de l'Élysée.



Pablo Reinoso
© Rodrigo Reinoso



Michael Scott
#C18 1018.14, 2018
Enamel paint on aluminum
45,7 x 45,7 cm
MS018 50

Michael Scott

Michael Scott was born in 1958 in Paoli, Pennsylvania, USA. He lives and works in New York.

An established painter on the contemporary New York art scene, his work is part of a major current in recent American art, situated at the intersection of radical abstraction and forms inherited from Pop Art and Conceptual Art. Since 1989, he has been creating paintings that push the visual experience to its limits.

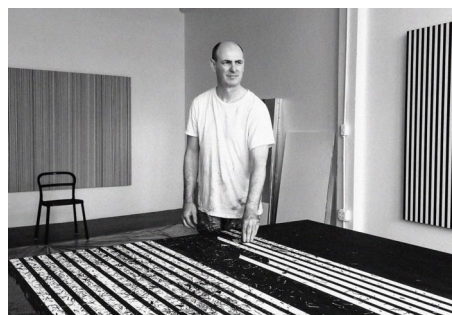
Michael Scott juxtaposes fine vertical lines in various colors on aluminum panels, most often square and of varying sizes. His works generate an optical impact so intense that they become almost impossible to look at. This disorienting experience highlights the radical perspective the artist takes on art. Setting aside subjectivity, he adopts a systematic and mechanical approach.

In his more recent works, chance plays a greater role. While his paintings in the 1990s were highly programmatic, calculated with precision, his recent works incorporate a more intuitive approach, generating hesitations, variations, and accidents inherent to the creative process.

However, Michael Scott's career has also been marked by breaks and moments of letting go, during which he returned to figurative practice and explored approaches related to Expressionism and the world of comics.

His major institutional exhibitions include: MAMCO, Geneva (2016 and 2017); Schneider Museum of Art, Ashland, and MACBA, Buenos Aires (2015); Le Consortium, Dijon, and Kunsthalle Bern (2012); CAPC, Bordeaux (2011); Circuit, Lausanne (2014); Le Magasin, Grenoble (2009); Fondation Vasarely, Aix-en-Provence (2008); Musée Cantonal des Beaux-Arts, Lausanne (2005); and Naples Museum of Art, Naples (2001).

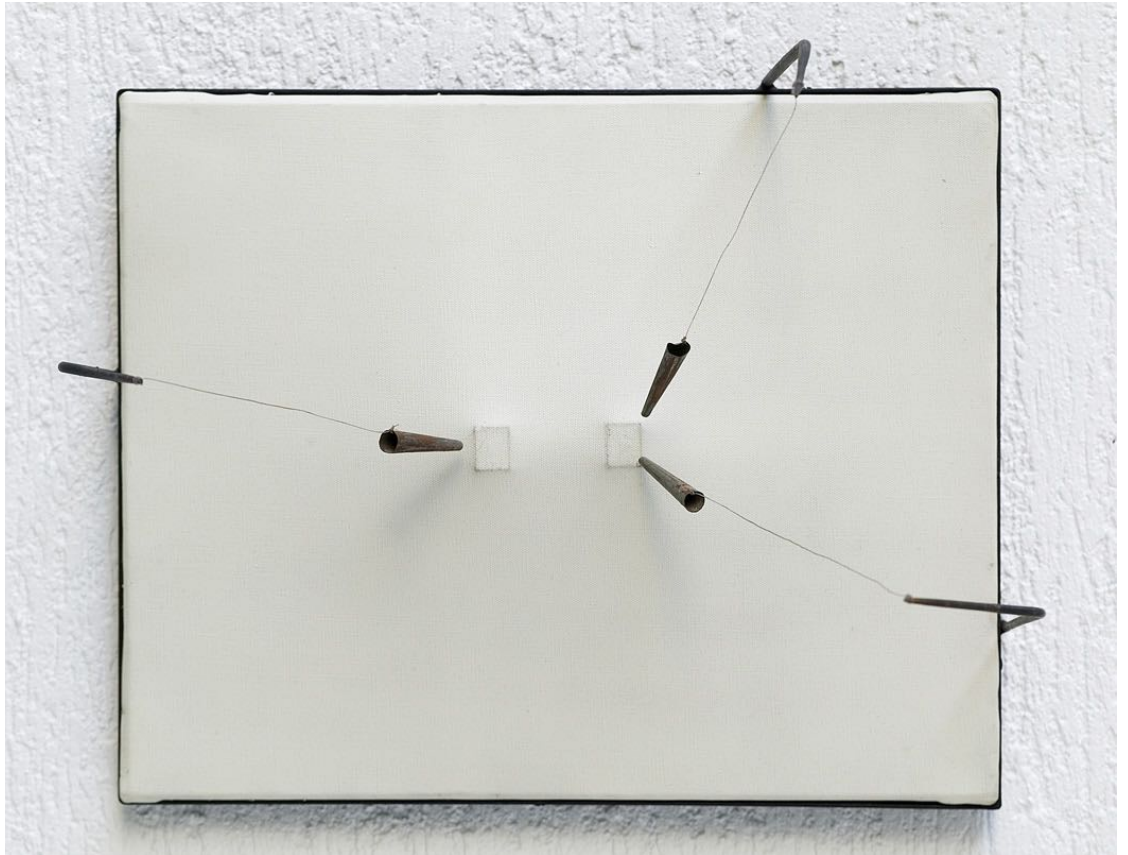
Michael Scott's works are held in important public collections, including Consortium Museum, Dijon; Fonds National d'Art Contemporain; FRAC Nord-Pas-de-Calais; MAMCO, Geneva; Musée Cantonal des Beaux-Arts, Lausanne; Kunsthalle Bern; and MACBA, Buenos Aires.



Michael Scott
© Agnes Barley



Takis (1925 - 2019)
Espace intérieur, 1957
Bronze
29,6 x 29,6 x 29,6 cm
Unique piece
T01 10



Takis (1925 - 2019)
Magnetic telepainting, 1959-1960
Canvas, magnets, nylon threads, and iron
33,5 x 41 x 28 cm
T012 24



Vue d'exposition, *COSMO - TAKIS : Homage à Takis (1925 - 2019)*, 20.10.25 → 10.01.26, Xippas Paris.

Takis

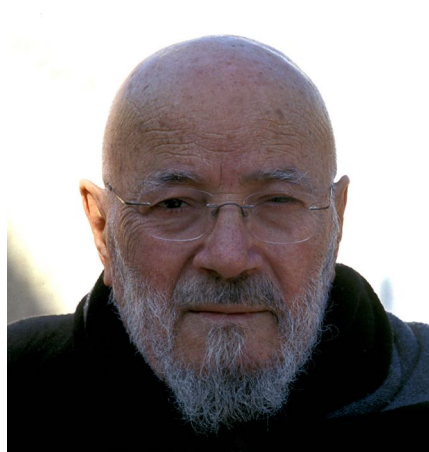
Takis was born in 1925 in Athens, Greece, and passed away in 2019 in the same city.

A major figure in the postwar European art scene, Takis explored invisible forces and the omnipresence of energy in all things. The energy of magnetic fields formed one of the foundations of his work from his earliest artistic experiments. In the late 1950s, Takis invented the tele-magnetic sculptures, in which everyday metallic objects defy gravity through magnets and float in space. Described as an “intuitive scientist,” he used the laws of physics and technology to escape gravity and “introduce a new, continuous, living force into sculpture.” While considered one of the few innovators in contemporary sculpture, the liberation of natural forces takes precedence over aesthetic form in his work. His pieces, composed of industrial or mechanical components, exist at the intersection of art, technology, and science.

Numerous retrospectives of his work have been organized by international museums and institutions, including 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, Var, France (1982); Musée d'Art Moderne de la Ville de Paris (1980); and Centre National d'Art Contemporain, Paris (1972).

His sculptures are displayed in numerous public spaces in Paris and abroad. A monumental basin of Light Signals is located on the Esplanade of La Défense, near Paris; the Aeolian Signals are installed in front of the UNESCO headquarters in Paris and the National Pinacotheca in Athens, while three seven-meter-high Aeolian Signals stand in front of the Benaki Contemporary Art Museum in Athens. His Solar Energy Signals are also visible in front of the European Commission headquarters in Brussels.

Takis' works are part of public and private collections worldwide, including Centre Georges Pompidou, Paris, France; Tate, London, UK; Museum of Modern Art (MoMA), New York; Guggenheim Museum, New York; Menil Collection, Houston, USA; and Peggy Guggenheim Collection, Venice, Italy, among many others.



Takis



Franz West
Garden Pouf, 2006
Lacquered aluminum
312 x 160 x 142 cm
FWE0211



Franz West

Franz West was born in 1947 in Vienna, Austria, and passed away in 2012 in the same city. He is best known for his tactile sculptures and interactive installations involving furniture. West emerged as an artist in Vienna in the 1960s, at a time when many local contemporaries were producing works that used the body both as a surface and as a site of artistic creation. His early sculptures, performances, and collages responded to the Viennese Actionism movement and its aim to challenge object-centered artistic practices as well as traditional forms of public engagement with art.

West used ordinary materials such as plaster, papier-mâché, and aluminum to create raw abstract sculptures. His early works, a series of portable sculptures he called Adaptives, were designed to be handled, held, or used as props by the viewer. His later works, particularly the large colored aluminum sculptures, retained the playful and awkward qualities of the early Adaptives, along with their performative dimension. Witty yet ambiguous, often deliberately crude and impractical as functional objects, these pieces invite the viewer to sit on or lean against them and are only complete through this interaction.

For over thirty years, West exhibited internationally in galleries and museums, as well as at major festivals, including Documenta IX (1992) and Documenta X (1997) in Kassel; the Münster Sculpture Project (1987 and 1997); and the Venice Biennale (1988, 1993, 1997, 2003, 2007, and 2011). Recent solo exhibitions include Autotheater, MADRE Museum, Naples (2010); Museo Rufino Tamayo, Mexico (2009); To Build a House You Start with the Roof: Work, 1972–2008, LACMA, Los Angeles (2009); MUMOK, Vienna (2007); Hermitage, Saint Petersburg (2007); and MACRO, Rome (2007). His works are held in prestigious public and private collections, including Tate, Centre Pompidou, and the Guggenheim Museum.



Franz West
At Galerie Hussenot, Paris, 2006



Yves Zurstrassen
250205 SOMETHING ELSE, 2025
Oil on canvas
230 x 200 cm
YZ025 12



Yves Zurstrassen

Yves Zurstrassen was born in 1956 in Liège, Belgium. He lives and works between Vienne, France, and Brussels, Belgium.

Zurstrassen's work is always in motion, oscillating between lyrical abstraction and abstract expressionism, and back again. The Belgian artist develops a singular creative process and employs a very particular technique, reflecting his desire to transcend temporality. His approach plays with the principle of collage, layering and detaching various forms of paper over successive layers of color. Pigment layers are added and removed, allowing fragments of the canvas texture or the "archaeology" of its construction to emerge. Far from any formalism, the artist works through gesture in a wild succession of applications and removals.

Yves Zurstrassen contrasts his spontaneous, sometimes violent, bodily movements with the delicacy of floral, stellar, and undulating motifs he employs. He creates grids and networks, revealing rhythm. The gesture is lyrical and emphasizes musicality.

Numerous institutions have dedicated solo exhibitions to his work, including: Halle des Bouchers, Vienna (2024); Musée Picasso, Antibes (2023); Palais des Beaux-Arts, Brussels (2019); Museo Santa Cruz, Spain (2019); Brussels Art Salon (2014, 2011); Aboa Vetus & Ars Nova Museum, Finland (2008); Museum of Modern and Contemporary Art, Liège (2006); and Higher Institute for the Study of Plastic Language, Brussels (2000).

His work has also been featured in many group exhibitions, including IKOB - Museum of Contemporary Art, Belgium (2020); Museum Kurhaus Kleve, Germany (2014); National Museum of Fine Arts, Riga (2010); Museum of Young Art, Vienna (2008); and National Museum, Bucharest (2002). Zurstrassen's work is shown in galleries across Europe and at international art fairs, including Art Brussels and Art Basel.



Yves Zurstrassen
©Arton

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