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Selected group shows

- 2026 **Locus Solus**, *Evento finale* at Istituto Svizzero, Roma IT
Crit #54, Fondazione Baruchello with Castroprojects
Rome IT
Roman Rhapsody, Lateral, Rome IT
- 2025 **The pastry show**, Dagnino, Rome IT
Feu de tout bois, Duo with Brieg Huon, Atelier flemme,
Paris, FR
ArtGenève, Booth of the FMAC, Geneva CH
- 2024 **The locks we build, the keys we hold** Kunsthalle Bern
Bern CH
Flux, FMAC, Geneva CH
Un silence qui en dit long Hiflow, Geneva CH
- 2023 **Bourses de la ville de Genève** Centre d'Art Contemporain
Geneva CH
- 2022 **Night school** Fondation Dzielna, Warsaw PL
Acquisitions 2021 FMAC Geneva CH
- 2021 **Bourses de la ville de Genève** Centre d'Art Contemporain
Geneva CH
Visions troublées Galerie Sono, Paris FR

Solo shows and selected projects

- 2024 **Clocheton 31** Intervention at Clochetons 31 on an
invitation by collective Wunderkammer, Lausanne CH
Au travers Abel Lauvray art center, Mantes-la-jolie FR
- 2023 **Transformations**, Project selected by association PACO
exhibited at Ariana museum, Geneva CH
- 2021 **Candy Island** Halle Nord, Geneva CH
- 2020 **Capsule 1.65** Halle Nord, Geneva CH
- 2018 **White Lite** Aduplex, Geneva CH

Residencies and public collections

- 2025-2026 **Residency at Istituto svizzero**, Rome IT - 10 months
Collection of the contemporary art fund of Geneva (FMAC)
« Schoolchairs » - two sculptures
- 2024 **Collection of the contemporary art fund of Geneva (FMAC)**
« Plates » - Sculptures
Collection of the commune Plan-les-ouates
« Plates » - Sculptures
Residency at Abel Lauvray art center
Mantes-la-jolie FR - 3 months
- 2023 **Residency at Ariana Museum** Geneva CH - 1 month
Collection of the Ariana Museum « Unknown » - Sculpture
- 2022 **Residency at Cité des arts** Paris FR - 6 months
Winner of the Simon Patiño scholarship
- 2021 **Residency at Ujadowsky Castle - Contemporary art center**
Warsaw PL - 6 months, Pro Helvetia scholarship
Collection of the contemporary art fund of Geneva (FMAC)
« Schoolchairs » - Sculpture

Grants

- 2024 **Grant for research and residencies**
Cultural departement of Geneva
- 2022 **Research Grant**
Cultural departement of Geneva
- 2021 **Production Grant**
Cultural department of Geneva
- 2019-2022 **Studio at "Usine"**
Granted by the Contemporary art fund of Geneva (FMAC)

Education

- 2015-2017 **HEAD**, Geneva CH, Master in Visual Arts, Summa cum laude
Master Thesis: «*Carnavals*» Tutor: Christophe Kihm
- 2012-2015 **ESAM**, Caen FR, Diplôme national d'Arts plastiques (DNAP)
Summa cum laude

Press and radio

- 2026 **Dopo il carnevale** Text by Matteo Lucchetti about my work,
published on Flashart Italia. [To the link](#)
- 2024 **Quand l'art décode nos interactions avec le monde**
Article by Irène Languin on the exhibition «Un silence qui en
dit long». [To the link](#)
- 2022 **Backdrop Atlas**, Platform presenting the references of
various artistic projects, directed by Carole Rigaut and Julien
Amouroux [To the link](#)
- 2021 **Un vitrail en sucre rève l'île Rousseau** Article by Irène
Languin in the tribune de Genève. [To the link](#)
- L'île en sucre de Paul Hutzli**
Interview on Radiovostok. [To the link](#)
- The residents** Publication of the Ujadowsky art center
- Exploring the carnivalesque** Interview with Klara
Czerniewska-Andryszczyk, [To the link](#)

Conferences

- 2024 **Ombres carnavalesques**
Conference in option Construction at HEAD-Geneva
- 2022 **Night School**
Conference at Dzielna Fondation about the sculpture series
« Schoolchairs »

Publications

- 2022 **Pour une éducation décomplexée**, Article in Empiria
Magazine, published by Razem Pamoja Fondation
- 2018 **Pavillionesque magazine N.2**, Directed by Paulina Olowska
Published by HEAD-Genève
- Borgesiana/Bodmeriana - Un hommage multiple à Jorge
Luis Borges**, Notari editions, about the group show «Talisman»

Artist Assistant

- Assistant of Paulina Olowska** Athens GR - 2 months
- Assistant of Axel Pahlavi** Berlin DE - 2 months

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My works are often fragile, made of poor or ephemeral materials. Unlike traditional mediums associated with fine arts, they do not claim to stand the test of time—or, at any rate, do not shield themselves from it. I draw, paint, and sculpt them, creating installations that engage with their context. The techniques and crafts I use are associated with amateur practices or children’s activities, whose poetic and political potential I explore.

Carnival is an important source of inspiration for me. It has long been a space filled with popular traditions and folktales, and was—and in some contexts remains—an extraordinary moment where masks, the reversal of authority, satire, and excess are tolerated, serving as an outlet until it comes to an end and the participants return to their daily lives. I am very interested in the repression of these practices since the 15th century, because certain aspects of this historical period—such as primitive accumulation (the accumulation of value and wealth through violence, as described by Silvia Federici in *Caliban and the Witch*), the disciplining of populations and the restriction of individual freedoms—seem to echo the contemporary rise of the far right, austerity policies and the threat of tech giants imposing a new era of techno-feudalism.

I therefore pay particular attention to the relationships between individuals and their environment, as well as to the power dynamics, conventions, and norms that permeate the institutions that surround us. I use carnival as a method, not in the hope of subversion, but as a way to reveal the tensions that underlie our daily lives.



Credits : Davide Palmieri

Allegory of entrepreneurship

Exhibited at the Swiss Institute in Rome during the exhibition «Locus Solus», curated by Lorenzo Benedetti

26.06.26

Allegory of entrepreneurship draws inspiration from the sugar « triumphs » of the 16th and 17th centuries, which showcased the wealth of the powerful figures of the time. This edible sculpture might have been a tribute to Emilio Maraini, founder of Villa Maraini, which later became the Swiss Institute – a Swiss entrepreneur and politician regarded as the founder of the Italian sugar industry – had it not been infiltrated, on the one hand, by the figure of the garden gnome (a kitsch counterpoint to the villa's elegant setting) and, secondly, by its material: sugar coal, a sweet made from beet sugar designed to look like coal and given to disobedient children during the Befana festival in Italy and elsewhere.

This sweet evokes both the history of coal and its role during the industrialisation period, a historical moment that dealt a fatal blow to popular myths and cultures, when the people from the countryside were driven to the cities to find work. Garden gnomes are a remnant of these traditions, and this installation draws inspiration from the Brothers Grimm's fairy tales, in which these characters are associated with the exploitation of mineral resources. According to some researchers, Snow White is said to be based on Margaretha von Waldeck, a 16th-century woman who was poisoned for political reasons and whose family owned mines in Germany where they employed children. The inhabitants of neighbouring villages called them « dwarves » (in German, « Gartenzwerg » means « garden gnome ») because of their small stature and hunched backs. Thus, the dwarves in Grimm's fairy tales would not be little old men, but children who look like adults because of their working conditions. This brings us back to the origins of Maraini's fortune, as it is very likely that children worked in his sugar beet factories – given that it was quite common for children to work in the late 19th and early 20th centuries.

Exhibition view of «Locus Solus» at the Swiss Institute in Rome, 2026
Installation made of sugar coal and a wooden structure







As above, so below

Drawing exhibited at the collective exhibition «Roman Rhapsody» at Lateral Roma (next page)

15.03.26-04.04.26

Marelle depicts an almost life-size hopscotch game that leads to an anamorphosis of a skull, which I borrowed from Holbein's "The Ambassadors". This children's game represents a rite of passage, a moment of transition – from childhood to adulthood, from life to death – in which we go from an asymmetric, instable position (on one leg) to a symmetric – stable – position (standing on both legs). It's a motif that might be linked to labyrinths that can be found in certain cathedrals (in Ravenna or Auxerre for example), which were used for circular dances during carnival and possibly also represented the pilgrims journey to redemption. It is a drawing that speaks of change, and the journey that we are on.

These drawings explore a world I have been developing for several years, one influenced by children's stories and folk legends that I have discovered through my research on carnival traditions. This particular series began during my residency at the Swiss Institute in Rome, where I was interested in the tension between christian symbolic and carnivalesque cosmogonies. I discovered the latter through the French anthropologist Claude Gaignebet, which showed me an entire world-view and its myths, rituals and calendar, which gradually disappeared at the beginning of the modern period. This more joyous "version" of christianity – which had a certain porosity with pagan practices – contains however very poetic and inspiring motifs, which influenced



Top image: *Fools rule*, Acrylic on paper, 150 x 210 cm 2026

Bottom image: *Rope of stars*, Acrylic on paper, 21 x 29.7 cm 2026

Next page: *Marelle*, Acrylic on paper, 150 x 225 cm 2026



Switzerland sweet Switzerland

Exhibited during the exhibition «The pastry show» at Dagnino in Rome

Curated by Pier Paolo Pancotto

18.11.25-23.11.25

In this exhibition I am showing a series of three plates made of chocolate. They pastiche the trompe-l'oeil patterns of the Niderviller factory (*1735), which produced tableware for the french aristocracy and bourgeoisie of the time. They were adorned with trompe-l'oeil representations of wood and an engraving with a landscape, which I here chose to replace with images of swiss glaciers. The combination of the wood which suggests a homely atmosphere, the images of glaciers as well as the fact that they are made out of chocolate – for the production of which Switzerland became famous – results in a very stereotyped representation of “swissness”.

But this sweet reminds us above all of our bitter colonial past in which switzerland has participated, even though it has gone through great lengths to hide it. The swiss companies that invented the very popular milk chocolate chose to publicise the origins of their milk – showing the swiss alpine life, mountains and cows – instead of mentioning the origins and working conditions of the main ingredient of their product. This marketing worked very well, since today the average swiss person eats about 11 kilos of chocolate per year. Given that Cocoa beans do not grow in switzerland, the ecological toll of this industry is not negligible and contributes greatly to global warming.

I chose to work with chocolate because of its organicity: I liked the idea that this idealistic representation of switzerland will decompose and eventually disappear. It also resonates with the undergoing changes of the very landscapes and alpine life that these companies used in their marketing, since their existence is threatened by global warming.



Exhibition view of «The pastry show» at Dagnino in Rome, 2025



Schoolchairs

*Exhibited at the collective show « The locks we build, the keys we hold» at Kunsthalle Bern, curated by Claudia Heim
15.12.24-19.01.25*

It is a series of papier-mâché casts of school furniture, repainted in trompe-l'oeil. I chose these objects because I mostly encountered them in places that had the fonction of educating me : School, university, military service... And I found them again when I started teaching visual arts in middle schools in Geneva.

This experience made me think about school furniture as a disciplinary tool, because it regulates the relationship between body and space. In the classroom, the way chairs and tables are arranged says a lot about the power structures at play: if they're arranged in rows and separated from each other, it's harder for students to talk to each other, whereas arranged in a circle, they encourage communication.

I felt a tension in the classroom as well as in the institutional setting in general, and the furniture bore its traces: the students reclaimed it by engraving, drawing or putting stickers on it. The use of papier-mâché and of a casting technique that comes from the traditional maskmaking techniques of the carnival of Basel - where the tension between order and chaos is very present - resonates with the situation of the teacher that is supposed to impose discipline on students who try to evade it. This series was a way to reflect on my own relationship with authority and the teacher role that I was to assume, and I thus revisited these elements in a personal manner.

Opposite and following pages:
Schoolchairs, papier-mâché, acrylic paint, 70 x 66 x 40 cm
Credits : David Aebi
2025







Rohrschachsterne

*Intervention on the glass roof of the Clochetons building in Lausanne
On an invitation of the collective Wunderkammer
21.09.24-14.12.24*

This project consists of an intervention on the zenithal glass roof of the Clochetons building. It is a space that separates the interior from the exterior, but the transparency of the glass allows light to enter while enabling us to contemplate what is outside. I liked this relationship between inside and outside as well as between sky and earth, and it became the starting point for my proposal.

The roof was initially composed of opaque polycarbonate panels and a glass roof. But the latter was covered with a layer of old paint, dust, and glass wool, which prevented light from passing through. This “matter” covering the glass roof spoke of the passage of time in this place, and this question of temporality joined the symbolism mentioned above. I wanted to create a dialogue between them and so decided to let light in by engraving this matter in certain places, leaving the rest intact.

The engraved patterns are inspired, on the one hand, by celestial maps and, on the other, by a childhood memory: As a child I used to go to a pediatrician who gave me a kind of Rorschach test where I had to connect stars and imagine constellations. So I created a celestial map of the sky of Lausanne but imagining my own constellations based on the shapes that the stars suggested. Like some land art practices, the work will change throughout the year, depending on the position of the sun, the presence or absence of leaves on the trees, weather conditions, etc.

Interview with [Wunderkammer](#)

Exhibition view of *Rohrschachsterne*, Credits : Matthieu Croizier, 2024





Plates

*Exhibited at Hiflow during the collective show « Un silence qui en dit long »
Curated by Amir El May
06.09.23-08.10.23*

This series consists of painted papier-mâché casts, created after a residency at the Ariana Museum in 2023. I was inspired by the trompe-l'oeil patterns of the Niderviller factory (*1735), which produced tableware for the aristocracy and bourgeoisie of the time. I created pastiches of them using a poor material - papier-mâché - and infiltrating their aesthetic with other motifs inspired by a research about the history of this factory and the political dimension of food.

I thus revisited various motifs of the period, such as an engraving depicting a « chestnut seller » (referring to Turgot, who proposed cutting down the chestnut trees in the Limousin region and to replace them with potato crops - which required more labor - in order to « cultivate the entrepreneurial spirit » of its inhabitants), a character from a french revolutionary plate carrying a banner reading « Liberty or Death », as well as an engraving representing the land of plenty, a utopian place where food appears by itself, ready to be eaten, where work does not exist and where the laziest are rewarded.

These motifs, and the fact that the plates are made of papier-mâché, may echo our current consumerist society, of which disposable tableware is an example.





Flunked

Exhibited at «Bourses de la ville» at Centre d'Art Contemporain in Geneva
06.09.23-08.10.23

« Flunked » is an animated film using various stop-motion techniques, alternating scenes with puppets, people in costumes and painted animations. Formally, it is linked to my sculpture and painting practice, mixing materials such as papier-mâché, isomalt sugar, clay and found objects. These mediums allow me to compose the film like a painting, but in space and movement.

The film tells the story of a sorcerer's apprentice's rite of passage in a magical factory that produces clay humans for work. He takes the test to become a confirmed sorcerer but fails spectacularly. Having not met his master's standards, the latter considers him a failure. But he doesn't agree, considering that his error led to an interesting result. Based on my experience as a teacher, the story explores the subjects of norms and power relationships in educational settings.

Link to the film : <https://youtu.be/JC4xIIxP3M>

Images from *Flunked*, animation film, 9 minutes, 2023
Sound effects made in collaboration with Yannick Popesco
Music by Joaquin Ortega, Mix and Master by Sergio Gonzalez

Next page: Exhibition view of the exhibition *Bourses de la Ville de Genève 2023* at the Contemporary art center Centre of Geneva © Centre d'Art Contemporain Genève.
Credits : Julien Girard







Candy Island

Solo show at Halle Nord

16.04.21 – 15.05.21

«Candy Island» is a installation built at Halle Nord as part of a solo exhibition. It offered the public an immersive experience in which they could discover its colorful interior, composed of stained sugar glass windows, backlit by neon lights which imitated the light of day.

The shape of the construction and the landscape represented by the stained glass windows were inspired by the Rousseau Island, located near the Mont-Blanc bridge in Geneva. It is an in-between space: a « natural » haven of peace with its trees and birds, but disturbed by the large luminous signs, stores and the cars which circulate incessantly on the Mont-Blanc bridge. It is also an iconic location in Geneva, which owes its existence to the fortification of the lake entrance to the city five centuries ago.

These elements are treated plastically through isomalt sugar, which resembles glass, and neon lights that imitate daylight (in the manner of department stores, they give the impression of natural light, whereas the space is actually a large light box). Once inside, the smell of sugar becomes apparent and details can be seen in the transparency of the stained glass windows, as well as small ants nibbling at them. A landscape represents a naïve and consumable representation of « nature », offering an atmosphere full of illusions, reminiscent of folk tales such as Hansel and Gretel.

Interview with [Radiovostok](#)

Article by Irène Languin in the [tribune de Genève](#)

Exhibition views of *Candy Island* at Halle Nord, Geneva
Wooden structure, neon lights, stained sugar glass windows
Sculptures of variables sizes, isomalt sugar
Credits : Thomas Maisonnasse
2021





