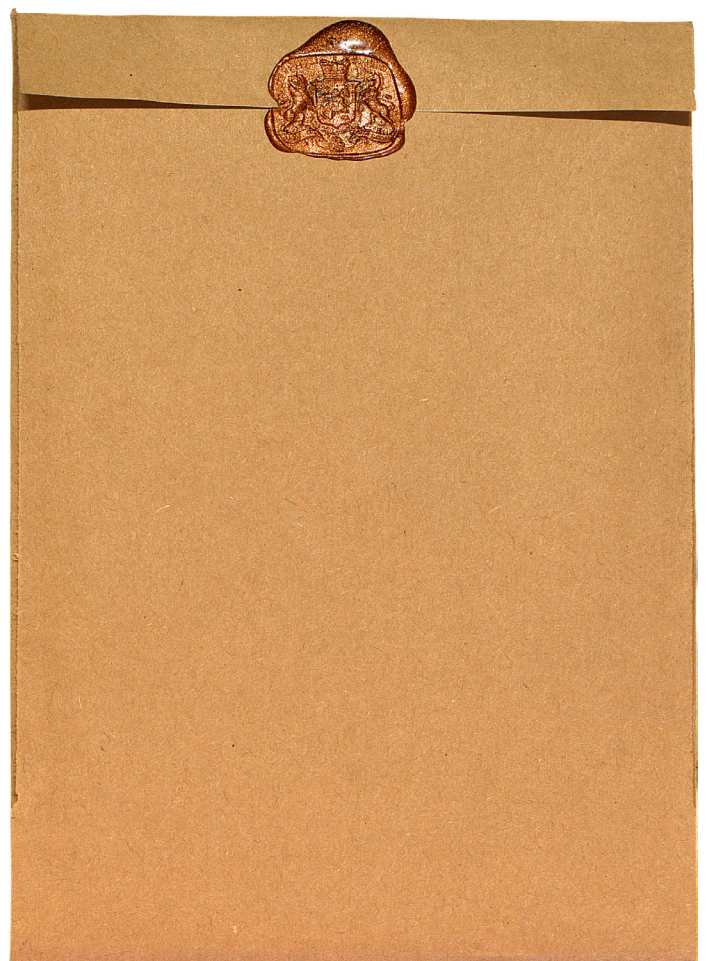
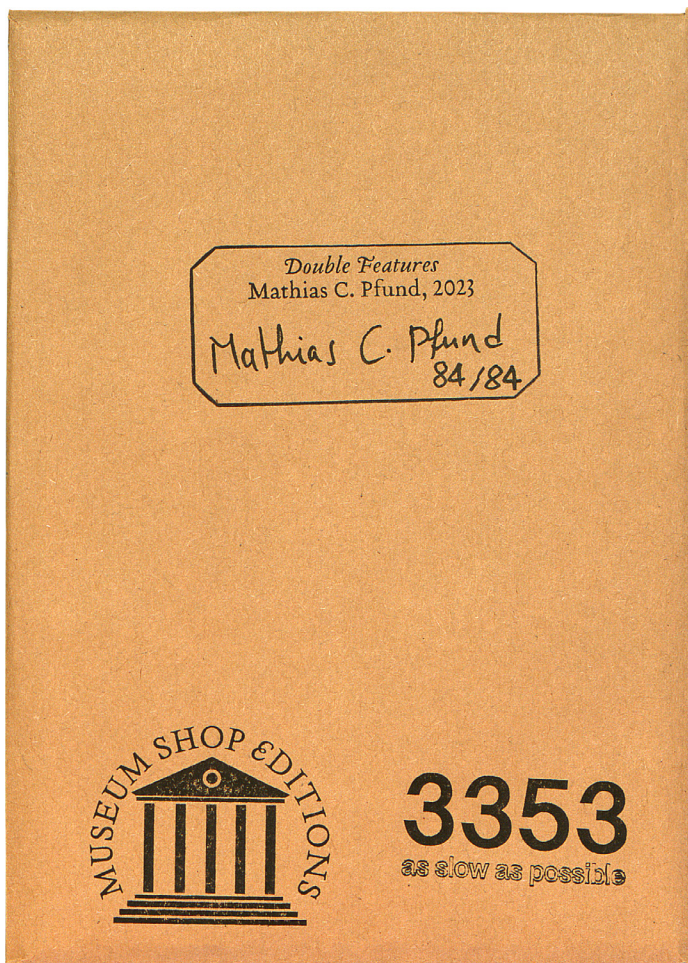


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Double Features, 2023

Bundle of 5 postcards in a kraft papier pouch, stamps, wax seal, 15x10x0,5 cm, edition of 84 + 15 A.P.



Exhibition view *Faire Lieu, Faire Liens* at 3353, Geneva & Fac-similé of the #84. Photo: collectif as slow as possible (asap).

Distributed free of charge on a first-come, first-served basis, the 84 kraft pouches are closed with a wax seal, a copy of the one used by the British Museum circa 1880. Each one contains a set of five postcards, whose visuals all have in common the superimposition of two images, one of which is systematically taken from my work. Unfortunately, to open the pouch is to compromise the integrity of the edition.

Espaces Blancs, 2023, with Cassiane Pfund

Screen-printing on simili Japan Clairefontaine paper 130g/m², 84x29.7 cm, edition of 12 + 7 A.P.



Espace Blancs and its display made for the exhibition *Look at Me*, organised by Daniel Maury and Glass Temple at Château de l'Aile, Vevey. Photo: Gaël Corboz

Screen-printed on an A1 sheet cut lengthwise, this 12-copy multiple features, on the same front, a joint portrait of Césarine, our maternal grandmother.

Cassiane Pfund's approach consists in rewriting *La petite César*, an unpublished text at the crossroads of critical essay, fiction, documentary and intimate narrative.

Mathias C. Pfund presents a text linked to *Cæsarina*, a public work created in 2022, which is both a neoclassical-inspired throne dedicated to his grandmother and a piece of urban furniture. The document captions the various iconographic elements that make up the sculpture, revealing its satirical character.

Espaces blancs brings together two practices, each in its own way engaging with text and fiction. From this perspective, the project in fact paints a third portrait of Césarine: more than the sum of its parts.

Voyage sur la Terre, 2023

Screen print on T-Shirt, edition of 15 + 5 A.P.



Photo: Pierre Leguillon

Worn on the occasion of a lecture given to the Friends of Mamco in October 2023, *Voyage sur la Terre* proposes a 1:1 scale resurgence of a small fresco by Gabriele di Matteo. The original, created in 2003 on a wall on the 3rd floor of the Mamco (Geneva), has been retracted under a white-painted wooden plank since 2016 for reasons of uncertain status.

Project carried out as part of the research project *Zone grise de l'original (des bifaces aux NFT)* (2022-2024), dir. Pierre Leguillon (HEAD - Geneva, HES-SO).

Great in the concrete, 2022

Bronze, 35x25x25 cm, edition of 5 + 3 A.P.



Photo: Landesmuseum Zürich



Photo: Landesmuseum Zürich

“Les Rayons X” (d’après Gabriele di Matteo), 2022

Digital print mounted on aluminum, aluminum frame, 43x35 cm, edition of 9 + 5 A.P.



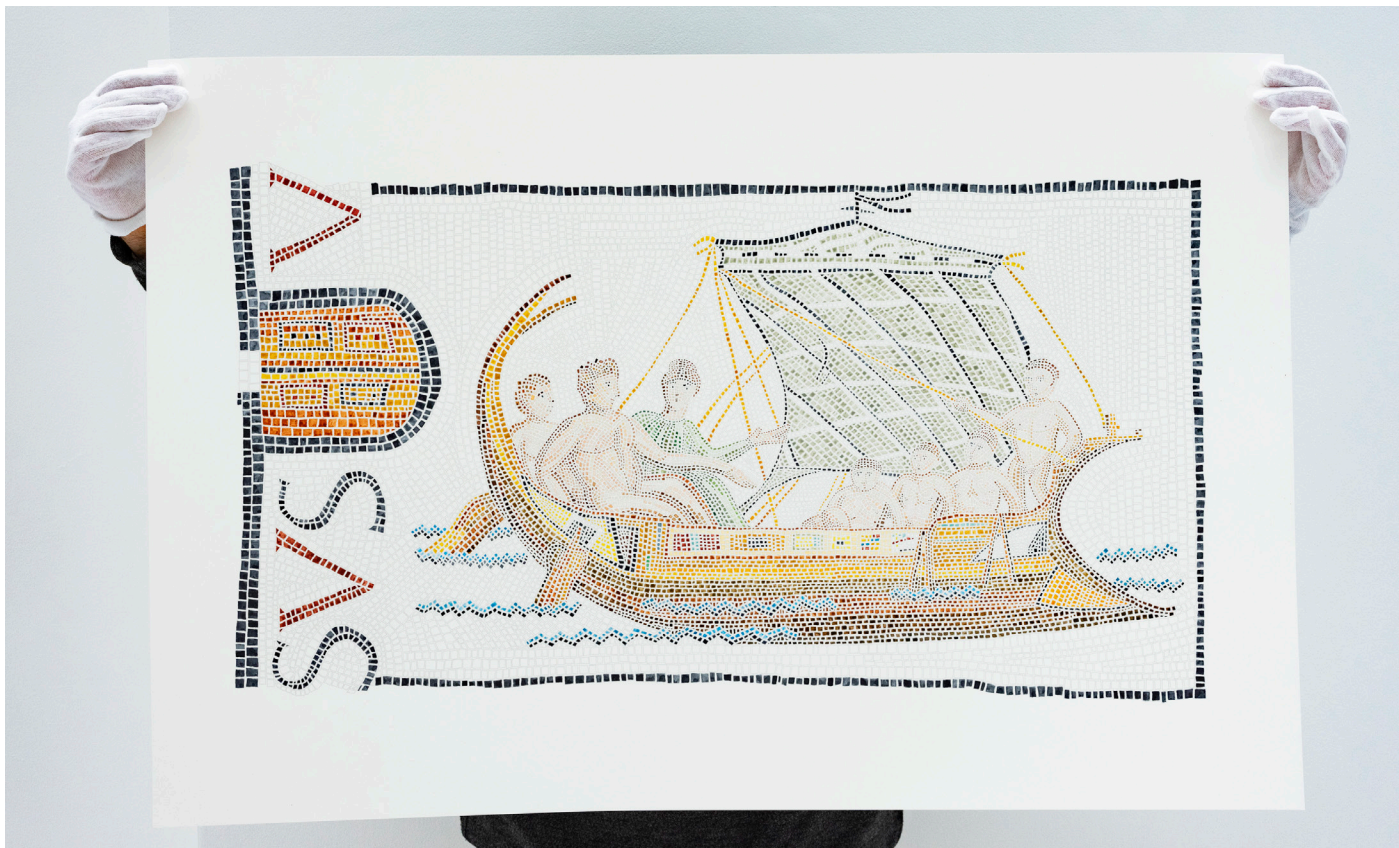
Photo: Philip Frowein

X-ray print after a mural painting by Gabriele di Matteo created in the stairs of the Mamco Geneva in 2003 and covered with a wooden board since 2016.

Realized with the help of Julie Cudet, Isabelle Santoro and Kylian Anheuser (Geneva fine arts analysis), Paul Hutzli, Colette Hamard (Rad'Art), Léonie Rose Marion.

Hier à Sousse, 2022

Hahnemühle Harmony paper 300g/m2, solvent ink, watercolor, 66x98 cm, edition of 7.



Photos: Philip Frowein

Series of screen-prints enhanced with watercolor. Archaeological survey “au cube à cube” reconstituting the *emblema* of a Roman mosaic depicting Theseus leaving the labyrinth victorious on his bireme. Originally discovered in a hypogeum in Sousse in 1860, the artifact is currently housed at the Penn Museum in Philadelphia. Closely related to the philosophical problem of Theseus’ boat, the scientific community is divided as to whether the present mosaic has been poorly restored, or whether it could be a completely different creation derived from the Sousse mosaic. Realized with the help of the Penn Museum and Sabrina Peerally (atelier Madame, Geneva).

After Ecstasy (Kneeling Lady), 2021

Silver Bronze, circa 8x10x10 cm, edition of 11 + 3 A.P.



Photo: Anastasia Mityukova

On early Rolls-Royce car models, the *Spirit of Ecstasy* statuette served as a radiator cap. The company commissioned Charles Sykes to ensure that owners could no longer adorn their cars with their own mascots, notably the racist “Golliwogs”. The shape of the radiator grilles could evoke a Greek temple, and Sykes drew inspiration for his sculpture from the *Victory of Samothrace*. The reification of a nude woman seemed a more tasteful alternative.

After Ecstasy (Kneeling Lady) are soft, melted versions of the kneeling *Spirit of Ecstasy* variant, also designed by Charles Sykes and marketed in 1934. The initial idea was to adapt the mascot to the small grilles of the 20/25 HP models, to ensure the best possible visibility. This variation was later abandoned in favor of the return of a *Flying Lady* of reduced proportions. Rumor has it that the use of kneeling mascots signifies that the cars are driven by their owners, while standing versions indicate the presence of a driver.

Nero Burning ROM, 2020–2021

9 minutes medley engraved on 12" 45 rpm vinyl, sleeve and macaron illustrations by Paul Lannes, edition of 27.



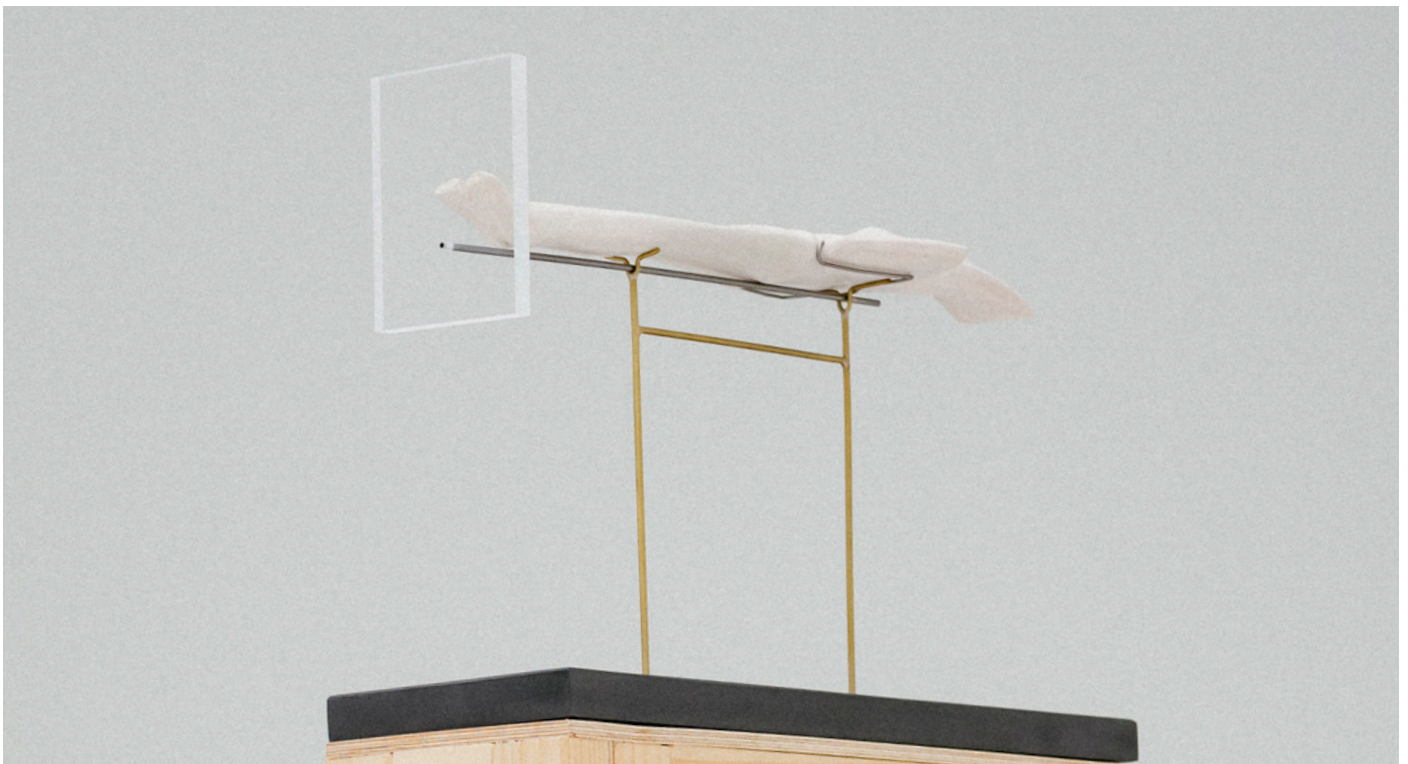
Photo: Greg Clément

Both sides feature a medley of triumphalist pop song fragments, somewhere between classical ambitions and stadium music. Léo Marchand did the mastering, and Paul Lannes designed the double-sided sleeve and macarons. The front cover depicts the Colosseum on fire, while the reverse features a trompe l'oeil painting frame with stickers hinting at the provenance of the medley's tracks. The title is based on that of a CD burning program whose logotype also featured the Colosseum on fire.

It's actually an anachronism, since the Colosseum was built a few years after the great fire in Rome.

Still Standing, 2020–2021

Stonecast, brass, inox, mdf, wax, 20x42x12 cm, edition of 11 + 5.A.P.



Photos: Philip Frowein

“Still standing reproduces a historical work, a specimen of these ancient sculptures discovered in the Cyclades. Generally referred to as “idols “ for lack of a better understanding of their function, they represent figures with crossed arms and pointed feet. Although their posture does not structurally allow them to stand upright, and despite the fact that they were found in a prone position on excavation sites, they are always displayed in museums as upright, held by the back rather than by the feet with the help of a specific pedestal, an insistent choice that says more about the Western canon that has been applied to them than about their historical mode of presentation. The copy of the work, with a copy of its classical pedestal, is presented here supported by a second structure that restores the artifact to its original position.” – Marilou Thiébault, *Dropping the Other Shoe* (2022).

Mathias + Ella (10th anniversary Edition), 2020

Brass, flash gold, 28.5x9x0.5 cm, edition of 10 + 5 A.P.



Photos: Constance Brosse & Philip Frowein

In 2010, my then lover and I carved each other's first names into fresh concrete in front of our High School. The inscription, rendered almost illegible by the passage of public space users, has been restored here. The sculpture is a monument to teenage love.

Numismatic

Great in the Concrete (Medal), 2022
Bronze, 5x4x4 cm, edition of 7.



Medal commemorating the inauguration of the *Great in the Concrete* sculpture on Neuchâtel's Place Pury on October 27, 2022. It's a twist on the 1855 medal issued by the administrative council of the city of Neuchâtel, struck by Bovy after a design by Auguste Bachelin of the sculpture by David D'Angers commemorating the inauguration of the De Pury monument on July 06, 1855.

"At Least we Still Have the Venice Biennale", 2020
Bronze, 5x5x0.5 cm, edition of 7 + 3 A.P.



Photo: Michel Giesbrecht

Montage operation using a replica of the medal from the Paris Olympic Games of 1924. The medal, designed by André Rivaud, featured the tools of sculpture on its reverse, as part of the Olympic cultural program. Between 1912 and 1948, the program included artistic competitions in painting, sculpture, literature, architecture and music.