



Clément Grimm, B. 2001 in Geneva, CH  
Lives and works between Paris and Geneva.

[clementgrimm.ch](http://clementgrimm.ch)

Clément Grimm (\*2001, Geneva) lives and works between Paris and Geneva. Graduated in 2023 with a Bachelor’s degree in Visual Arts at ECAL (Renens), he is currently pursuing a Master at Beaux-Arts de Paris. His artistic practice spans sculpture, installation, and imagery, engaging them in a subtle and complex dialogue with conceptual questions surrounding enigma, truth, falsehood, and perception.

Grimm juxtaposes elements from heterogeneous realms to create new contexts and interpretive frameworks, transcending the singular realities of the objects he manipulates. His works, often made from transformed industrial materials or reinterpreted ready-mades, invite an exploration of the boundaries between the visible and the invisible, the narrative and the sculptural. They play on a tension between familiarity and strangeness, combining immediate access to recognizable forms with a poetic resistance to interpretation.

His interventions—modest yet enigmatic—transform space and materials into fields of exploration. His objects, often born from subtle transformations or minimal gestures, explore the relationships between writing, architecture, and fiction. Grimm seeks to dissociate forms from their origins, allowing his works to float in unpredictable narratives where time, place, and history become blurred.

Clément describes his process as the discovery of a mysterious note in his pocket—an event that encapsulates his approach: opening doors to stories without beginning or end, while keeping interpretation suspended between mystery and possibility. It is in this pursuit of ambiguity and transformation that the uniqueness of his practice resides. His works become mirrors onto which we project our own questions, suspended between absence and poetry. At the heart of his approach, the vertigo of archives is translated into unpredictable narratives, capable of challenging the rigidity of form to give way to possible worlds.

***There are Words, Materials, Animals, Forms, Cheeseburger,  
Walls, Keys, Coke and Clouds, 2022***

**Solid wood desk, MDF, 2k paint  
210 x 265 x 96cm**



**BEGIN WITH A SECRET, 2024**  
**Installation view**  
**Amphithéâtre d’Honneur, Beaux-Arts de Paris, FR**

A bell has a mouth, has a lip, has a waist and a crown. In its center, a bell has a clapper. The clapper, a key.

A clapper strikes, a bell rings, a bell tolls. Sound is a consequence. In the ear is the past.

You ring a doorbell, you giggle in fear, you run away, you hide and wait for someone to open the door to the space you left empty. Ding dong ditch. It’s a game, a prank, but maybe specially a trick or even a trap. Clement’s exhibition, BEGIN WITH A SECRET has a similar quality. It presents itself with a mystic crypticness, yet very quickly reveals that it could potentially be a trick, or a trap.

In the middle of the Amphithéâtre d’Honneur of the Beaux-Arts de Paris, a golden bell clapper rests horizontally on the 19th century wooden parquet, Clement named it Ding Dong. The burgundy walls, the red velvet chairs, the plaster moldings, the intricate marqueterie, the panoramic hémi- cycle painting, hold a space together where time was reverently suspended. All the events, both the past ones and their representations in the paintings, fill the room with silence. Ding Dong creates a tear in this space, in this silence, its horizontal body disturbs it enough to open a separate, indecisive and unstable space, inside the layered baroque surroundings. Someone rings a doorbell and runs away.

There is no bell, only a fallen clapper. Maybe the amphitheater has become the bell and the room’s resonating silence now somehow triggers a mental reconstruction of absent sounds. You can hear the clapper falling, you can hear the bell toll. Not really though, it’s your eardrum dreaming in retrospect. That’s where the trick begins. Some sounds are simulations, some are real, some haunt us like echoes of an imagined past, some are facts. The buzzing of the flies that have since died is induced by the delicate black bodies that now sit on the velvet chairs as spectators. Every hour, Clement’s enigmatic voice interrupts you with cryptic phrases that resemble prophecies or fortune cookie wisdom. There is also the sound of your lazy brain that reads the golden subtitles on the burgundy walls, almost integrated to the eventful painting on the wall. But the most ghostly sound of them all is a particular sound of laughter. A subtle chuckle that can turn sometimes into a hysterical burst. This laughter has no origin, has no body to associate it with, but the exhibition feels like it is forever laughing.

BEGIN WITH A SECRET, as an exhibition, inaugurates an indecisive space incapable of choosing if it takes place before or after an event that no one witnesses. It’s like walking into a room after the joke was told, or during an ongoing whispering. Except, that in this case, you are partially in on the secret, and the secret is partially absurd. Not in the sense that it would be devoid of meaning, but in the sense that the obsessive, obtuse necessity for meaning has led to a form of metaphysical failure. The glass traps for the flies haven’t worked, they are empty and the flies assemble randomly, there is no bell for the clapper, and the sound piece that strikes every hour can only be experienced partially. So the room laughs, at you, at itself, and its limitations, it laughs at time, its reality and its fiction. The laughter is a great form of company, it fills the space like the buzzing of the flies, both falsely and fully. There is no real laughter, there are only dead flies. Like in a ding dong ditch, you fall in the trap, you’ve opened the door and nobody’s there. Then you wonder if the doorbell rang at all.

Sofía Bonilla Otoyá





Ding-Dong, 2024  
Polystyrene, wood, coating, yellow copper leaf  
500x 70 x 70cm  
Amphithéâtre d'Honneur, Beaux-Arts de Paris, FR



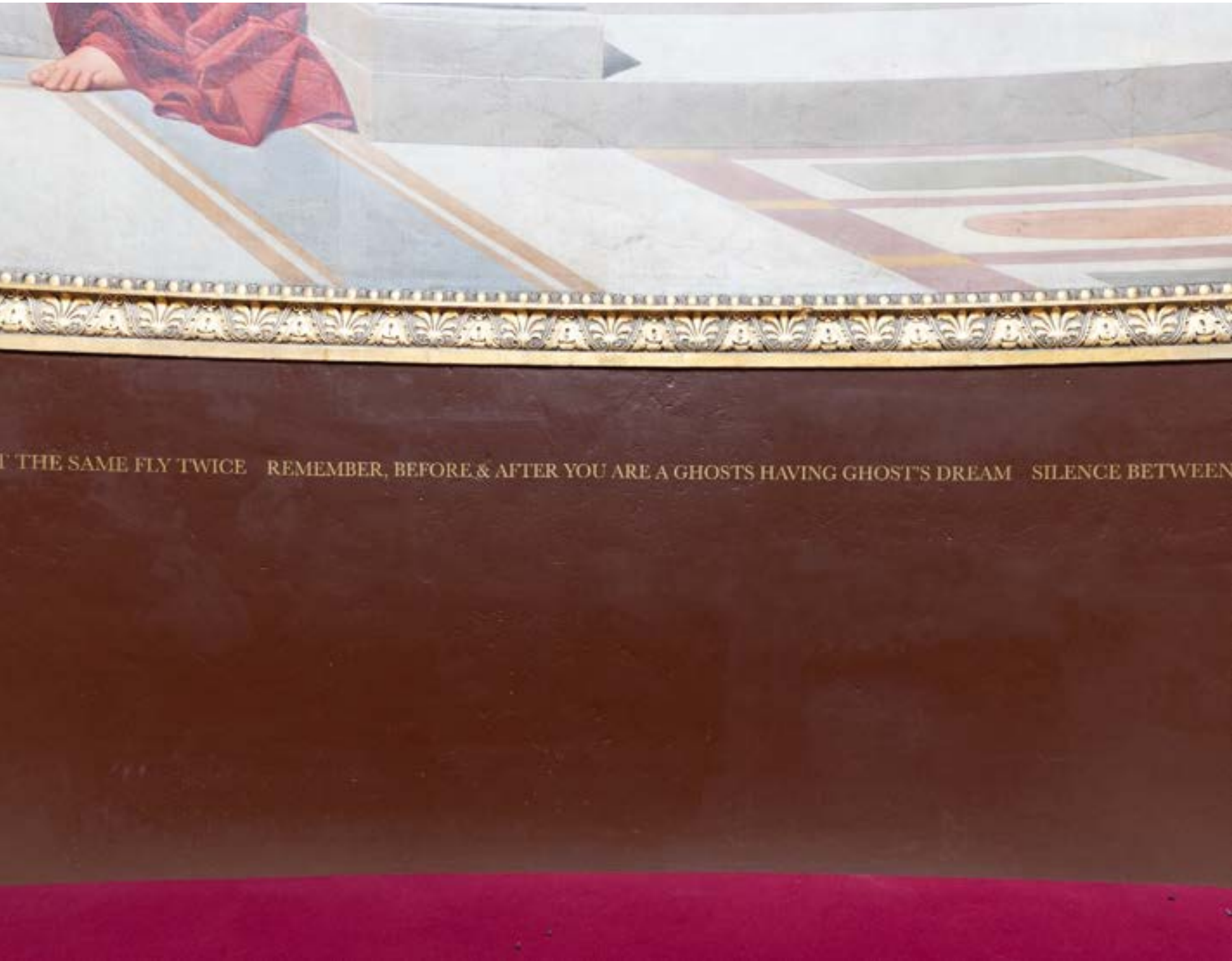






Untitled, 2024  
Gold letter adhesive  
2470 x 4cm  
Amphithéâtre d'Honneur, Beaux-Arts de Paris, FR

24 golden sentences, cut in adhesive vinyl letters, stretch across 24 meters of wall. Each phrase functions like a whispered riddle — part poem, part prophecy. Every hour, one of these sentences is spoken aloud in the space, as a discreet sound piece. The phrases circulate like rumors, looping through the architecture with neither beginning nor end. Visitors encounter the work through both sight and sound: reading the letters, catching a voice at the edge of a sentence, or simply noticing the space momentarily shift. Together, the inscriptions and the hourly apparitions suspend time, as if the building itself were trying to remember something it almost forgot.



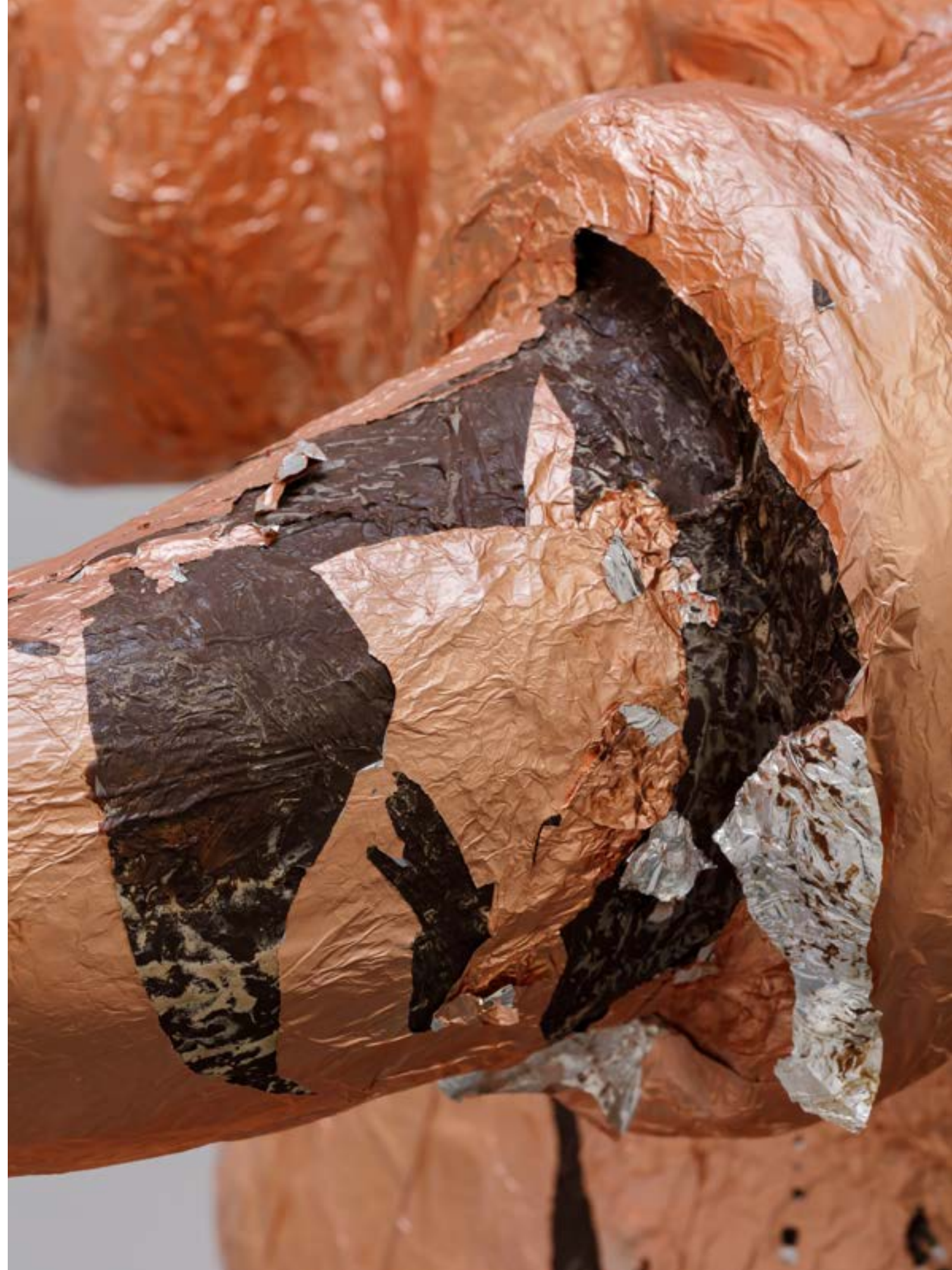
***My Boy*, 2025**  
**Clement Grimm & Stefan Tănase**  
**Chocolate, aluminum foil, acrylic resin, fiberglass, polystyrene**  
**200 × 170 × 60 cm**  
**Damian & The Love Guru, Brussels, BE**





*My Boy*, 2025  
Clement Grimm & Stefan Tānase  
Chocolate, aluminum foil, acrylic resin, fiberglass, polystyrene  
200 × 170 × 60 cm

Damian & The Love Guru, Brussels, BE





*DORF, 2025*  
Installation view  
Galerie du Crous de Paris, Paris, FR

*THE EXHIBITION IS BUILT FOR THESE*

It is solid, it is scale and weight and also cuisine and taste and sound, to be somewhere, and even more if that is in a town within a town, maybe.

Pointers in the entourages we inhabit are localising and anchoring, they become architecture. I imagine the way the eye of a local experiences the environment, and wonder if it works like in digital rendering, where only the thing that moves is rendered anew— or was that how the eye works? That parts are left out, out of habit, for simplicity, was that it?

I think of the way sculpted marzipan sweets in a vitrine help denote time, seasons and traditions, right next to a grey pavement. Of powder-coated miniature hillsides, pink pigs, yellow easter eggs. Of things freezing, melting, holding, sounding differently in exactly the same place depending on the moment. Of things and people and architecture and food, giving off on each other, leaving an imprint. Of chewing while looking out the window, and the mastication, really, of what is around.

I think of these little men being the logo of the artist's grandfather's Confiserie Castrischer founded in 1964. Of the familiarity that one has with the drawn little figure that inhabits the breakfast table every Sunday, while you feed the passing of time, spelled in sugar. I also imagine Nicole Wermers’s book «Croissants and Architecture» on the modernist coffee table.

Every time I’m in the countryside side, I remark how I somehow ended up there again, always through others, and I smile at how silent the light falls there. And just equally silently shifts through the architecture, and people open windows and close them again, regulating temperatures and sounds and desires.

I think of floating and foundations. Imagine columns that don’t touch the ceiling. You’ll see them in the analogue photographs Clément took in Flims Dorf, Switzerland, where Rudolf Olgiati built this town in a town, called Olgiati District. The large wooden constructions around you, now in this exhibition, are in fact moulds for approximate replicas of the famous Olgiati’s pillars. His student, Peter Märkli, mentions how pillars can be freed of their structural load-bearing function to serve merely a composition, the rhythm of your step as you walk by. And imagine windows placed to serve composition, be it on the architectural plan of Oligiati or in the passe partout of Clément. Like a painting, a house is composed.

I also think of how the flat bottles are fly traps made out of glass, like a Sprite bottle, but forever. It reminds me of the sun, wasps, and Walibi. Yet these are failed traps, they won’t catch any flies, just as the patisserie for these little figures will never be delivered, and the chocolate will never melt. The drawing of keys you see here, Clément bought from a former exhibition, and he added to the existing image. The depicted keys become latent potential tools, opening these houses, maybe.

I remember being on my knees by the stone coffee table, with a square spoon in hand, and there, I remember waking up from having fallen asleep in my chocolate mousse. Through the glass dessert plate, I see the large photo downstairs, the house of Clément’s grandfather before the renovation. The print emulsifies that house, Rudolf Oligiati and houses in the town, with the grandfather and thus the chocolaterie.

Céline Mathieu.





*DORF*, 2025  
Installation view  
Galerie du Crous de Paris, Paris, FR





*DORF*, 2025  
Installation view  
Galerie du Crous de Paris, Paris, FR





**G. Rensch (orig. Dr. Thoma), 2025**  
inkjet print on paper, wood frame  
48 x 63cm (framed)  
**Galerie du Crous de Paris, Paris, FR**



**G. Rensch (orig. Dr. Thoma) & Ferienhaus, 2025**  
inkjet print on paper, wood frame  
48 x 63cm (x2) (framed)  
**Galerie du Crous de Paris, Paris, FR**





*Dr Zellweger «La Hoia» & Walter & Marlies Egg, 2025*  
inkjet print on paper, wood frame  
48 x 63cm (framed)

Galerie du Crous de Paris, Paris, FR



*Van Heusden & Matta, 2025*  
inkjet print on paper, wood frame  
48 x 63cm (x2) (framed)

Galerie du Crous de Paris, Paris, FR





***Stahl House Lost Keys, 2025***  
Graphite, watercolor pencil on paper  
58 x 74cm (framed)

Galerie du Crous de Paris, Paris, FR





**Paul, 2025**  
**Edition of 10**  
**3D print PLA, chocolate, acrylic paint, pigments, varnish**  
**21 x 56 x 50cm**

**Galerie du Crous de Paris, Paris, FR**





*Column II*, 2025  
wood, nails, acrylic paint  
50 x 50 x 248cm  
Galerie du Crous de Paris, Paris, FR



*Column I*, 2025  
wood, nails, acrylic paint  
50 x 50 x 248cm  
Galerie du Crous de Paris, Paris, FR





**Casa Heidi (\*19389, 2025**  
***Inkjet print on paper, aluminium frame***  
**100 x 70cm (framed)**

**Galerie du Crous de Paris, Paris, FR**





*Kiss & Fly, 2025*  
Inkjet print on paper  
128 x 268,5cm  
Edition of 2  
Geneva International Airport Arrivals, Geneva, CH

In January 2025, on a billboard at Geneva Airport, a photograph of a couple kissing acts as a staging of emptiness, a promise erased before even being articulated, slipping, like on the freshly cleaned floor of a boarding gate, into an aborted fiction. Playing on the announcement of an event that was never scheduled, this unfinished dream feeds on absence as a driver of imagination, a suspended narrative turning the cancellation itself into an event.

This sepia-toned kiss belongs to the grandparents of Clément Grimm, the artist behind Kiss & Fly. Below the image, in yellow letters, the same shade as those juxtaposed with Bruce Lee in Enter the Dragon, yet here announcing: “The Double Virgo concert scheduled for January 18, 2025, at the gallery Kissed Then Burned is canceled.” The phrase cuts sharply, imposing its absence, their faces drawn into the void.

The intervention carves out an interstice between the intimate and the public. The kiss becomes a paradox: an introduction to the gallery Kissed Then Burned, which launches in Geneva suspended on an illusion, above the ashes of HIT, bid farewell from the window of a departing plane. Named after a song by the British group Double Virgo, the gallery and its inaugural act explore liminal spaces, unsurprising for those familiar with Anne Minazio and her crew. Large Sonia Rykiel-style checkered panels serve as pages of a notebook, inscribed with a simple promotional message. The intervention shifts toward anti-advertising, an abandoned script where it is about burning what one has loved and embracing the void.

A few blocks from the real Kiss & Fly at Geneva-Cointrin and Tinguely’s Méta-Harmonie I, too tall for the hall that hosts it, requiring ingenious intervention to slip into the terminal, lies this airport limbo, where separations are sealed in a final gesture. It recalls a moment when he kissed her the way one drinks to excess, asking for nothing more, without a future, with an urgency foreign to time. It was a kiss that said nothing, yet took everything.

Thomas Liu Le Lann.





Kiss & Fly, 2025  
Inkjet print on paper  
128 x 268,5cm  
Edition of 2  
Geneva International Airport Arrivals, Geneva, CH



Le concert de Double Virgo prévu le 18 janvier 2025  
à la Galerie Kissed Then Burned est annulé.



*Remember, Before & After You Are A Ghost Having Ghost's*

*Dream, 2024*

Installation view

HIT, ArtGenève, Geneva, CH



***Before & After, 2024***

**Lista plan cabinet furniture, 3D print PLA, acrylic paint**

**300 x 140 x 92cm**

**HIT, ArtGenève, Geneva, CH**





Untitled, 2024  
Inkjet print on paper  
30 x 40cm  
HIT, ArtGenève, Geneva, CH





*L'Attaque Du Château De l'Œuf & Le Bibliothécaire Et Son Aigle., 2024*

Book, handmade marble paper, peephole  
31 x 24 x 5cm & 25 x 15 x 4cm  
HIT, ArtGenève, Geneva, CH



*Untitled, 2024*

Glass, 5 fly pupae  
8 x 8 x 8cm  
HIT, ArtGenève, Geneva, CH





**Villa Aquarama, 2022**  
**Forex PVC**  
**120 x 30 cm**

The principle of form-function is a generalization that states how the form of an element relates to its function. This idea can be traced back to the Roman architect and engineer Vitruvius, who wrote in “De architectura” that “function determines form.” Many people believe that there is a direct connection between form and function, meaning that the way something looks can indicate what it does. This is especially true in design and architecture, where the design of a building often reflects its intended use.

This intervention uses a form similar to that of a health club/ spa or a hotel, with the name and logo on the facade serve to help people easily identify what the building might represent. By extracting an element from its normal context, the artist questions the relationship between form and function. The focus of “Villa Aquarama” is on the narrative, as the artist does not reveal their intention to change the function of the space used for the work. Instead, they leave open the possibility of multiple interpretations that reflect on the identification and use of the space. The viewer becomes an integral part of the work by completing it in relation to their own references and memories associated with the logo and name.

It is important to note that the principle of form- function reversal is not universal and cannot be applied everywhere. Since this principle is based on observations and experiences of a place, it cannot be applied in situations where there has been no observation or experience on the part of the viewer. In other words, the work indicates to us that if we want something to be transformed, it is enough to tell it differently. Identifying commonalities between seemingly unrelated things provides us with a guide or better said an evocation to create new things and stories, based on our collective observations and experiences with existing elements or systems.



Villa Aquarama, 2022

Forex PVC

120 x 30 cm





*Port de l'Aquarama, 2024*  
Forex PVC  
65 x 350cm  
Galerie Mighela Shama, Geneva, CH



GMS x HIT, 2024  
Installtion view  
  
Galerie Mighela Shama, Geneva, CH





***Glassworks - Expanded Edition, 2024***

**Glass, metal drawer cabinet**

**160 x 60 x 45cm**

**Galerie Mighela Shama, Geneva, CH**





***I Only Have One Idea, 2024***

**Clément Grimm & Alessandro Di Lorenzo**

**Telescope, battery, motor**

**190 x 90 x 90cm,**

**Galerie Mighela Shama, Geneva, CH**

<https://vimeo.com/941163098>

**The telescope rotates on itself and makes a turn per minute.**





*I Only Have One Idea, 2024*

Clément Grimm & Alessandro Di Lorenzo

Telescope, battery, motor

190 x 90 x 90cm,

Galerie Mighela Shama, Geneva, CH

<https://vimeo.com/941163098>

The telescope rotates on itself and makes a turn per minute.





*Hollywood Bubblegum (Daybed IV)*, 2024  
Foam, imitation fur, steel  
180 x 78 x 57cm  
Galerie Mighela Shama, Geneva, CH





***Pare-brise*, 2024**  
**Clément Grimm & Eliot Möwes**  
**MDF**  
**110 x 100 x 60cm (x2)**  
**Galerie Mighela Shama, Geneva, CH**



Untitled, 2023  
Marble door, peepholes  
196 x 58 x 5cm  
Permanent Installation, HIT, Geneva, CH





*I'm Feelin' Electric Tonight, 2023*  
Installation view  
HIT, Geneva, CH





**BUTTERFINGERS, 2024**  
Edition of 7  
Installation view  
Variable dimensions  
HIT, Geneva, CH



*The Unseen Paths of a Teaspoon*

Installation view,  
Glasses, cognac, icing sugar, fake insects.  
Variable dimensions  
Spazio Orr, Brescia, IT





*The Unseen Paths of a Teaspoon*

Installation view,  
Glasses, cognac, icing sugar, fake insects.  
Variable dimensions  
Spazio Orr, Brescia, IT



**LE GEANT SE REGARDE DANS LE MIROIR ET NE VIT RIEN, 2024**

Feature film written and directed by Clément Grimm  
and Antoine Poudret  
Video, black and white  
77min36sec

VOSTEN <<https://youtu.be/qkONN7xIS4A>>  
VOSTFR <<https://youtu.be/gcqrA279WVM>>

In «Le Géant se regarde dans le Miroir et ne vit rien», a distant adaptation of the work of Raul Ruiz, we follow Christian Broutin, an illustrator, painter and actor, who once starred in the original film, «The Stolen Painting Hypothesis” (1978).

The story unfolds around a mysterious dinner where allusions replace words, and images intertwine with thoughts. We delve into the tormented mind of a painter, at the crucial moment of his creation. The architecture of the space becomes the backdrop, while the music guides the protagonist’s thoughts.

Between the blurred boundaries of dream and reality, the speech suggests rather than shows. Time itself oscillates between future and past, mixing reality and fiction. The paintings come to life and merge with the characters, in a dance where everything becomes possible. At the heart of this enigmatic story, different emblematic protagonists embark on a mysterious and strange quest. Each of them is linked both by their passion for art and by a secret that haunts them. Together, they seek to unravel the mystery surrounding a series of stolen paintings, which appear to hold crucial clues.

Throughout the film, viewers find themselves trapped in a tangle of leads, false leads and surprising revelations. They are invited to solve the puzzles scattered throughout the dialogues suggesting a hidden truth.

“Le Géant se regarde dans le Miroir et ne vit rien” is a fascinating journey through the mind of an artist, where the boundaries between art and reality blur. Prepare to be immersed in an enigmatic world where the quest for truth mixes with the beauty of art, and where each painting reveals a new mystery to discover.





*LE GEANT SE REGARDE DANS LE MIROIR ET NE VIT RIEN, 2024*

Feature film written and directed by Clément Grimm

and Antoine Poudret

Projection view

Salle Paderewski, Lausanne, CH







*LE GEANT SE REGARDE DANS LE MIROIR ET NE VIT RIEN*, 2024

Feature film written and directed by Clément Grimm  
and Antoine Poudret

Projection view

Salle Paderewski, Lausanne, CH



**Aavant-Première «Le Géant se regarde dans le Miroir et ne vit rien, 2024**  
**Conversation with Christian Broutin**

Salle Paderewski, Lausanne, CH

*Words by Christian Broutin*  
*Translated from French.*

**Reality always surpasses Fiction C.B. PA. GC. 33**

In 1978, I was passing through the INA offices when a man approached me in a corridor and asked me to play a Templar in a film. I was tempted and accepted. The man was Raoul Ruiz, who was preparing his film L’Hypothèse du tableau volé. Forty-five years later, I receive a call from someone who asks me if it was really me who starred in Raoul Ruiz’s film L’Hypothèse du tableau volé and, if so, do I remember where this film was shot? I remember it was in Gustave Eiffel’s former home on the Place d’Iéna in Paris. I find this call quite surprising, forty-five years later! It was Clément Grimm explaining his film project Le Géant se regarde dans le Miroir et ne vit rien (The Giant looks into the Mirror and sees nothing).

Some time later, he and his colleague Antoine Poudret arrived at La Roche-Guyon, where we spent an afternoon chatting about their project over the microphone of a laptop. They asked me if I’d do a poster for them, and I said yes enthusiastically! Before leaving, Antoine made a short video with his laptop in my studio. And we parted. I didn’t know what kind of adventure I was going to be involved in. I had no idea exactly what they were up to. Kept informed of the film’s progress, I couldn’t wait to see it. And then I saw it. What a shock! A real UFO, brilliant, full of inventions and ideas, superb black and white, an admirable soundtrack, music and sets. All homemade! A strange, totally mysterious film, probably even more so than Raoul Ruiz’s.

But for me, the big surprise was to discover that I had become the painter in the film, that my chatter was part of the meat of the film, that what I thought was a little video taken by Antoine in the studio was also part of it. I have to say that I came away from watching this film completely stunned, amazed and delighted by so much creativity, talent and savoir-faire.”

Christian Broutin





Untitled, 2025  
Installation view  
Grand Hotel Prishtina, Kosovo

Every functional light on the 6th floor of the Grand Hotel Prishtina has been replaced with green bulbs. One has also been installed in the elevator that connects all floors.

“A simple intervention, yet its effect spreads like a quiet contagion: an institutional floor becomes a threshold — unfamiliar and submerged. The green hue, often reserved for exit signs, nightclubs, or states of emergency, stains the ordinary with a sense of suspended alert — like a signal misfired or a promise delayed.



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**Bronze For Jason Dodge, 2022**  
Inkjet print on paper, aluminium frame  
90 x 70 cm (framed)

Hi Clement,  
Thank you for sending this to me, it is interesting to see. Naturally I know what the object is that you found in a screen capture, but I don't think you need me for anything in this regard.It is exciting to see your variations.  
Best  
Jason  
---  
Hi Clément, My address is  
Grønvedvej 222 4780 Æblenæs Denmark.  
Thank you for sending me something.  
Best Jason  
---  
Hi Clément  
Here is an image of a very similar object to what you saw on Zoom. The one I have is wall mounted- some sort of 70's Danish craft.



***Cheeseburger Landscape, 2021***

**MDF, 2k paint**

**148 x 11 x 11cm**





*How To Show Memory Loss ?, 2022*  
Fishing fly  
Variable dimensions  
ECAL, ArtGenève, Geneva, CH



***Balboa I & Balboa II, 2023***  
Foam, acrylic paint, roughcast  
250 x 17 x 17cm (2x)





***Untitled, 2023***  
**Foam, three vitra's chairs**  
**250 x 80 x 70cm**



What is My Next Move ?, 2021  
Video, color  
4min55sec

VOSTEN <<https://vimeo.com/681464867>>





Clément Grimm, B. 2001 in Geneva, CH  
Lives and works between Paris and Geneva.

[clementgrimm.ch](http://clementgrimm.ch)

EDUCATION

2023 - Ecole Nationale Supérieure des Beaux-Arts, Paris, FR  
2020 - 2023 Bachelor in Fine Arts, ECAL, Renens, CH  
2019 - 2020 Diploma Année propédeutique, Fine Arts, ECAL, Renens, CH  
2018 - 2019 Bachelor in Fashion Design, Ipac Design, Genève, CH  
2017 - 2018 Sabbatical year, Los Angeles CA, USA  
2015 - 2017 Diploma BTEC in Art and Design, Ipac Design, Genève, CH

SOLO SHOW

2025 *Untitled*, Kissed Then Burned, Geneva, CH  
2025 *Untitled*, Grand Hotel Prishtina, Kosovo  
2025 *DORF*, Galerie du Crous de Paris, Paris, FR  
2025 *Kiss & Fly*, Geneva Airport Arrivals, Genève, CH  
2024 *Begin With A Secret*, Amphitéâtre d’Honneur, Beaux-Arts de Paris, Paris, FR  
2024 *Remember, Before & After, You Are A Ghost, Having Ghost’s Dream*, HIT, Art Genève, Geneva, CH  
2024 *Le Géant se regarde dans le Miroir et ne vit rien*, a feature film written and directed by Clément Grimm and Antoine Poudret. Avant-Premiere at Salle Paderewski, Lausanne, CH  
2023 *I’m Feelin Electric Tonight*, HIT, Geneva, CH  
2023 *Villa Aquarama*, Spazio Orr, Brescia, IT

GROUP SHOW

2025 *The Passenger*, Damian & The Love Guru, Brussels, BE  
2024 *Répétition Générale*, Galerie du Crous de Paris, Paris, FR  
2024 *GMS x HIT*, Curated by Anne Minazio, Galerie Mighela Shama, Geneva, CH  
2024 *The World Pulse Beats Beyond My Door*, Screening of *Le Géant se regarde dans le Miroir et ne vit rien*, Pop Gun, New York City, USA  
2023 *Holy Road*, HIT, Geneva, CH  
2023 *Knowing or not*, Spazio Orr, Brescia, IT  
2023 *Feed Filler*, Curated by Miriam Laura Leonardi, Art Genève, Genève, CH  
2022 *Nostalgia is a Different Kind of Paint(s)*, Curated by Cheryl Donegan, Art Genève, Genève, CH  
2022 *Traductions Cleptomanes*, Locus Solus, Lausanne, CH  
2022 *A Moment of Being*, Bollag Atelier, Basel, CH  
2022 *&*, Edition in collaboration with John Armleder, Mamco, Genève, CH  
2021 *La Vente aux Enchères*, Espace Labo, Genève, CH  
2020 *En mer, ou dans l’appartement*, ECAL, Renens, CH  
2020 *Dig Yourself Out*, Return to Me. ECAL, Renens, CH  
2019 *Untitled*, Galerie D10, Genève, CH

PERMANENT INSTALLATION

2023 *Untitled*, Permanant installation at HIT, Geneva, CH

PRIZES

2023 - 2025 Soutien de la Fondation Fritz Gerber Stiftung  
2023 Prix Tremplin ECAL soutenu par la Fondation Leenaards

PUBLICATION

2023 L’Hypothèse d’un Tableau Volé, (mémoire)  
2023 I’m Feelin’ Electric Tonight  
2023 T-W-O-T-S  
2022 Hit. Workshop with Geoffrey Cottenceau