



# Curiosities II

ETERNITY  
GALLERY

# *Curiosities II*

ETERNITY GALLERY GENEVA

8 May - 6 June 2026

# Foreword

From the Renaissance to the Age of Enlightenment, cabinets of curiosities - or *Wunderkammern* - offered eclectic windows into the mysteries of the natural world, science, art, and the unknown. These early collections brought together rare objects, fantastical artifacts, and scientific anomalies that defied categorisation. A cabinet was not merely an exhibition, but a form of organised chaos, inviting visitors to explore the boundaries between nature and culture, reality and myth.

In this spirit, this exhibition pays homage to the tradition of the cabinet of curiosities. But here, there is no encyclopaedic accumulation: this is a contemporary, living cabinet where the works engage in free dialogue. Following the first exhibition in 2025, our second edition – *Curiosities II* – is once again conceived as a space for unexpected juxtapositions, silent dialogues, and echoes between works that, each in their own way, question, frighten, amuse, or amaze.

Thus, the universe of Niki de Saint Phalle emerges as a free-flowing energy where the animal world, with its almost psychedelic colours and patterns, both unsettles and fascinates. Similarly, Kenny Scharf's tropical insects and flowers, which appear in an unusual vertical format from 1985, give the impression of spreading across a kind of garden trellis, almost evoking a hallucinatory trip. Alongside them, Damien Chauvier presents his dreamlike visions in warm tones, reminiscent of the work of the pioneers of Surrealism, especially Salvador Dalí.

Human representation also occupies a central place in this exhibition, through the anamorphic works of Léo Caillard, which challenge and unsettle our perception, but also through the raw and expressive power of Robert Combas, the playful and humorous silhouettes of Antonio Seguí, and the enigmatic nature of Valerio Adami's work, whose flat colours and black-outlined forms evoke a Pop Art of the uncanny. From the same generation, Yuri Kuper and Boris Zaborov explore a melancholic memory, where objects and figures oscillate between realism and erasure, seeming suspended, outside of time.

Finally, the quirky furniture by designer Ron Arad, here poised between a "confident" and an "indiscret" armchair, is a celebration of the absurd, as are the photographs of Youssef Nabil and Gérard Rancinan, which add a critical dimension to contemporary excesses.

Thus, in this exhibition, each work is simultaneously a fragment and a world unto itself, a point of entry into the unknown. May the visitor lose themselves within it, be astonished, and perhaps even find themselves reflected in it!

# Préface

De la Renaissance au siècle des Lumières, les cabinets de curiosités, ou *Wunderkammern*, offraient des fenêtres éclectiques sur les mystères du monde naturel, de la science, de l'art et de l'inconnu. Ces premières collections rassemblaient des objets rares, des artefacts fantastiques et des anomalies scientifiques défiant toute catégorisation. Le cabinet n'était pas une simple exposition, mais un chaos organisé, invitant le visiteur à explorer les frontières entre nature et culture, réalité et mythe.

Dans cet esprit, cette exposition rend hommage à cette tradition du cabinet de curiosités. Mais ici, point d'accumulation encyclopédique : il s'agit d'un cabinet contemporain, vivant, où les œuvres dialoguent librement. Après une première exposition réalisée en 2025, notre seconde édition, *Curiosities II*, se conçoit à nouveau comme un espace de rapprochements inattendus, de dialogues silencieux et d'échos entre des œuvres qui, chacune à leur manière, interrogent, effraient, amusent, ou émerveillent.

Ainsi, l'univers de Niki de Saint Phalle surgit comme une énergie libre où le monde animal, aux couleurs et motifs quasi-psychédéliques, inquiète et fascine à la fois. De même, les insectes et fleurs tropicales de Kenny Scharf, qui apparaissent dans un tableau tout en verticalité de 1985, donnent l'impression de se répandre sur une sorte de treillis de jardin, évoquant presque un trip hallucinatoire. À leurs côtés, Damien Chauvier nous présente ses visions oniriques aux tonalités chaudes évoquant le travail des pionniers du Surréalisme, notamment Salvador Dalí.

La figuration humaine occupe également une place essentielle dans cette exposition, à travers les anamorphoses de Léo Caillard, qui nous interpellent et troublent notre regard, mais aussi via la force brute et expressive de Robert Combas, les silhouettes ludiques et pleines d'humour d'Antonio Seguí, le caractère énigmatique du travail de Valerio Adami, dont les aplats colorés et formes cernées de noir évoquent un Pop Art de l'étrange. De la même génération que celui-ci, Yuri Kuper et Boris Zaborov explorent une mémoire mélancolique, où objets et figures oscillent entre réalisme et effacement et semblent suspendus, hors du temps.

Enfin, le mobilier décalé du designer Ron Arad, ici à mi-chemin entre un fauteuil « confident » et un fauteuil « indiscret », est une célébration de l'absurde, de même que les photographies de Youssef Nabil et Gérard Rancinan, qui ajoutent à cela une dimension critique des dérives contemporaines.

Ainsi, dans cette exposition, chaque œuvre est à la fois fragment et monde en soi, un point d'entrée vers l'inconnu. Dès lors, que le visiteur s'y perde, s'y étonne, et s'y reconnaisse peut-être !



**Kenny SCHARF (American, b. 1958)**

*Untitled, 1985*

Oil, acrylic & spray paint on canvas

137.2 x 66 cm | 54 x 26 in.

Full provenance, literature and details on request





Thomas DILLON (American, b. 1986)

*Man & Dog, 2024*

Acrylic on canvas

172.7 x 137.2 cm | 68 x 54 in



Robert COMBAS (French, b. 1957)

*Sans titre*, 1986

Acrylic on canvas laid on canvas

105.5 x 130 cm | 41.5 x 51.2 in

Full provenance, literature and details on request



Robert Combas in his studio, 1988.  
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Robert COMBAS (French, b. 1957)

*La Baigneuse à la rivière*, 1987

Acrylic on canvas

218 x 149 cm | 85.8 x 58.7 in

Full provenance, literature and details on request



**Leslie AMINE (French, b. 1981)**

*Fog Landscape (diptych), 2025*

Ink and acrylic on canvas

120 x 160 cm | 47.2 x 63 in



**Damien CHAUVIER (French, b. 1981)**

*Les Cendres du vent*, 2025

Oil on canvas

200 x 200 cm | 78.7 x 78.7 in



**Damien CHAUVIER (French, b. 1981)**

*Arbre sacré*, 2025

Oil on canvas

162 x 130 cm | 63.8 x 51.2 in



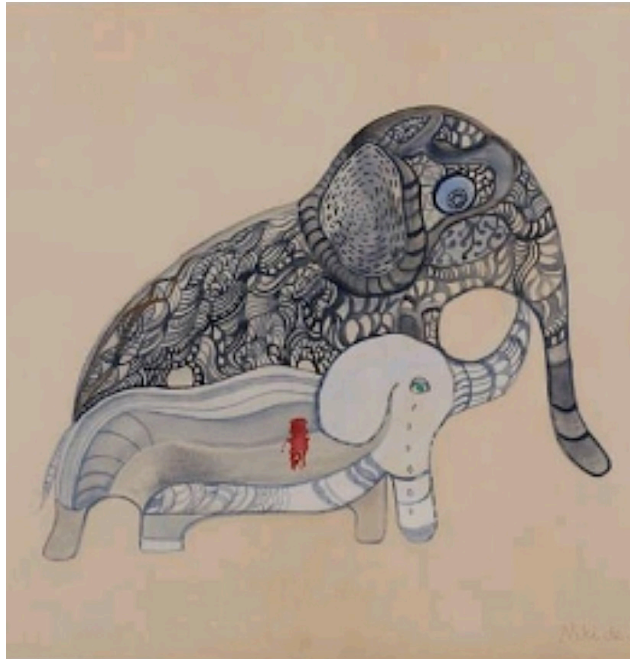
Valerio ADAMI (Italian, b. 1935)

*La passionne del Gioco / The Horses Game, 2007*

Acrylic on canvas

146 x 114 cm | 57.5 x 44.9 in.

Full provenance, literature and details on request



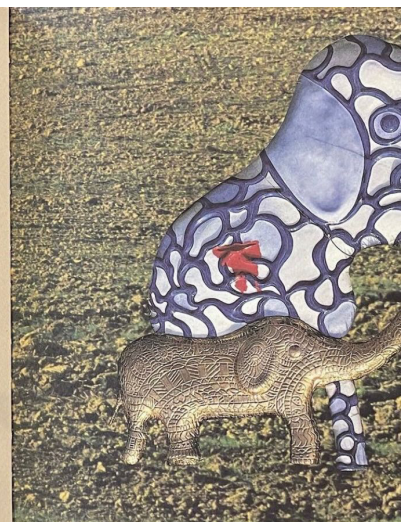
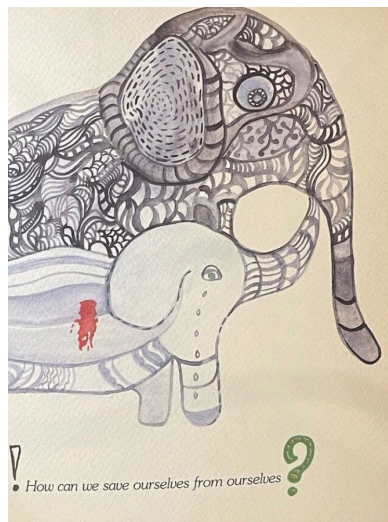
Niki de SAINT PHALLE (French-American, 1930–2002)

*Les éléphants*, 1988

Watercolour on paper

44 x 57 cm | 17.3 x 22.4 in.

Full provenance, literature and details on request



The present work, illustrated in the exhibition catalogue of "Niki de Saint Phalle: The Wounded Animals", Gimpel Fils Gallery, London, 1988.



**Niki de SAINT PHALLE (French-American, 1930–2002)**

*Le Miroir (Magie du miroir)*, 1980

Polyester painted wood, mirrored glass

105.9 x 152 x 25.4 cm | 41.7 x 59.8 x 10 in.

Ed. 13/20

Full provenance, literature and details on request





Yuri KUPER (Russian, b. 1940)

*On the balance*, 2008

Bronze and iron

34 x 52 x 22 cm | 13.4 x 20.5 x 8.7 in



Yuri KUPER (Russian, b. 1940)

*Apple*, circa 2000

Mixed media on canvas

35.5 x 27 cm | 13.9 x 10.6 in



Yuri KUPER (Russian, b. 1940)

*Two Garlics*, circa 2000

Mixed Media on canvas

76.5 x 61 cm | 30.1 x 24 in

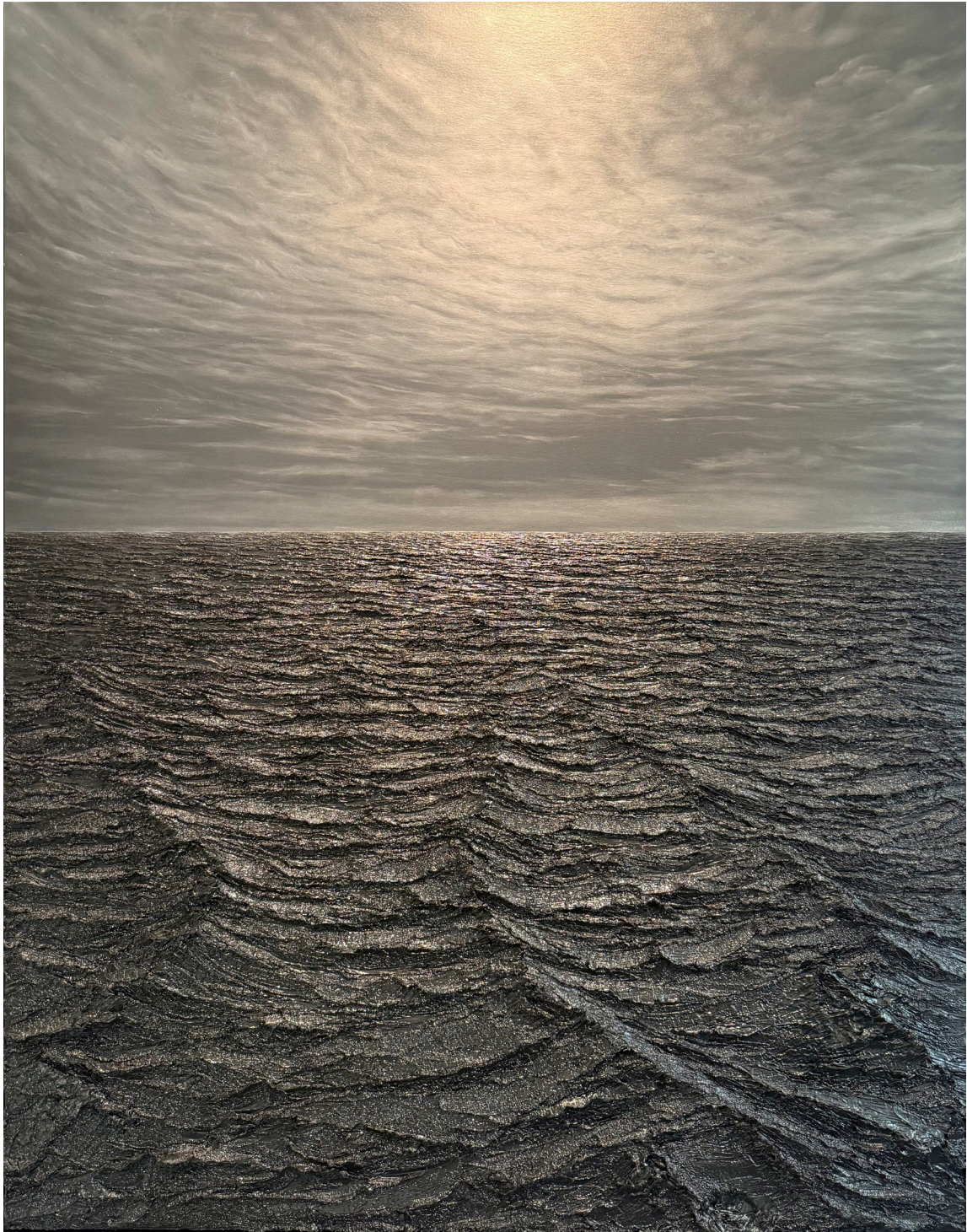


**Boris ZABOROV (Belarusian, 1935–2021)**

*Homme au Chapeau, 1986*

Mixed media and collage on canvas

93.5 x 55.5 cm | 36.8 x 21.9 in.



**Bao VUONG (Vietnamese, b. 1978)**

*The Crossing 226, 2024*

Acrylic, oil, graphite powder and Vietnamese incense ash on canvas

140 x 110 cm | 55.1 x 43.3 in



Ron ARAD (British-Israeli, b. 1951)

*Equal Partners, 1994*

Patinated steel, stainless steel, beech and veneered plywood

84 x 138.5 x 74.5 cm | 33.1 x 54.5 x 29.3 in

Unique piece

Full provenance, literature and details on request





**Gérard RANCINAN (French, b. 1953)**

*Consolation de Philosophie #1, 2019*

Argentite print mounted on plexiglass

150 x 200 cm | 59.1 x 78.7 in

Edition 1/6



**Youssef NABIL (Egyptian, b. 1972)**

*Yousra, Cairo, 2001*

Hand-coloured silver gelatin print

37 x 25 cm | 14.6 x 9.8 in

Edition 1/10



**Youssef NABIL (Egyptian, b. 1972)**

*Big, Bright Shining Star – Self Portrait, Madrid, 2002*

Hand-coloured silver gelatin print

26 x 39 cm | 10.2 x 15.3 in

Edition 2/10



Léo CAILLARD (French, b. 1985)

*Veiled Venus modern I*, 2024

Pure white Marble Statuario

52 x 29 x 22 cm | 20.5 x 11.4 x 8.7 in

Léo CAILLARD (French, b. 1985)

*Artemis*, 2023

Grey Calacatta marble

200 x 46 x 39 cm | 78.7 x 18.1 x 15.4 in



Léo CAILLARD (French, b. 1985)

*Ares Anamorphosis B*, 2025

Carrara marble

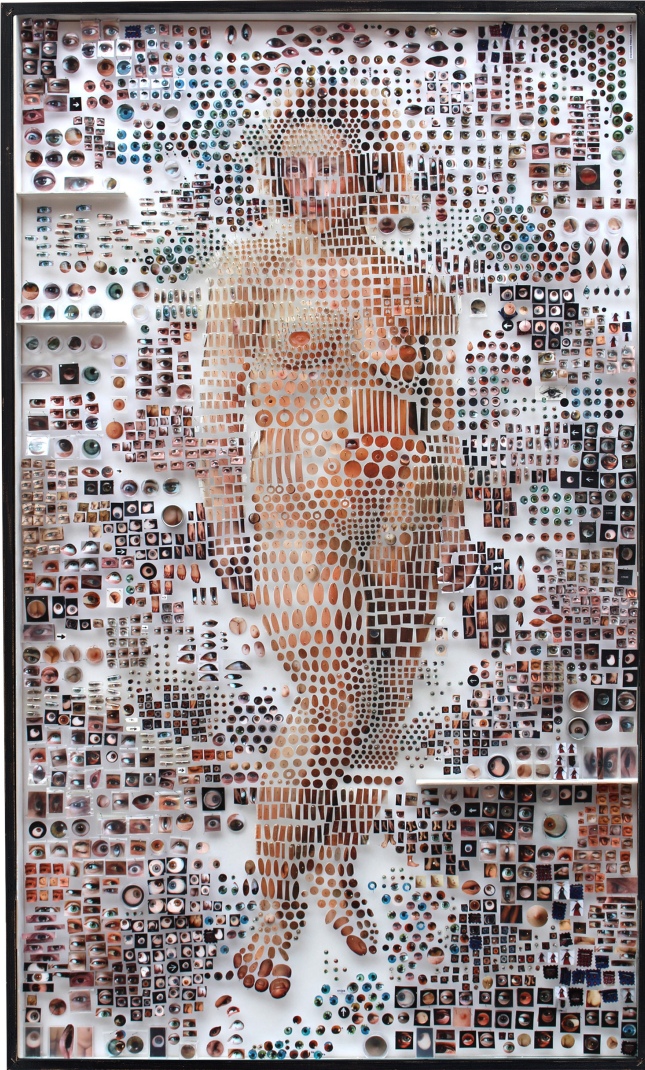
120 x 28 x 26 cm | 47.2 x 11 x 10.2 in

Michael MAPES (American, b. 1962)

*Female Gaze*, 2015

Mixed Media

92 x 153 x 9 cm | 36.2 x 60.2 x 3.5 in

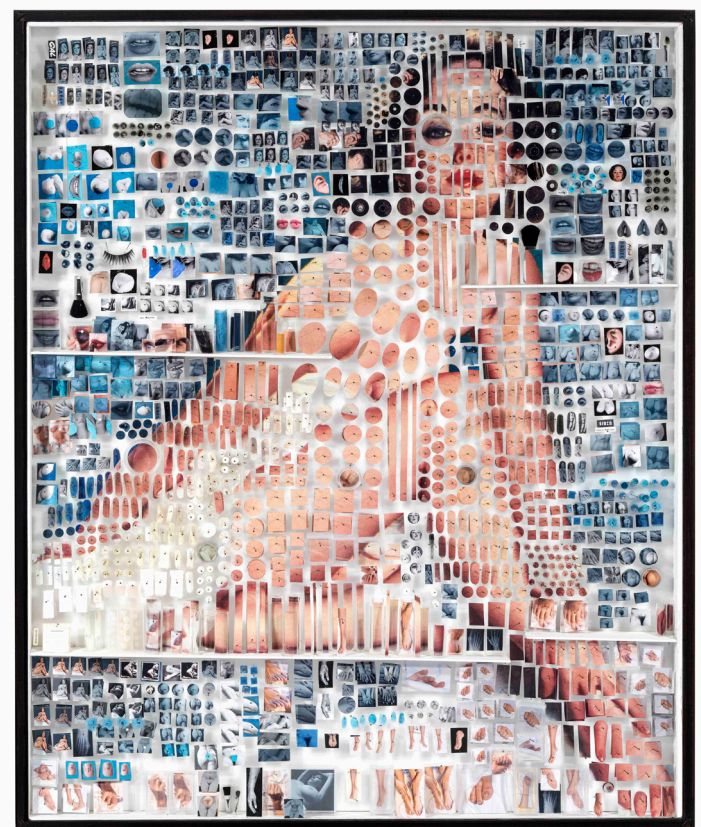


Michael MAPES (American, b. 1962)

*Dark Haired Female*, 2016

Mixed Media

86.4 x 71.1 x 8.9 cm | 34 x 28 x 3.5 in









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# ARTISTS' BIOGRAPHIES

## Valerio ADAMI

**Italian, b. 1935**

Born in Bologna, Valerio Adami studied at the Accademia di Belle Arti di Brera in Milan from 1952 to 1954.

His distinctive visual language is characterised by flat areas of vivid colour contained within bold black contours, drawing on the legacy of Cloisonnism and evoking the graphic clarity of illustration and popular media.

From an early stage in his career, he travelled extensively, exhibiting internationally across Europe, Latin America, the Middle East, and Asia. By the late 1960s, he had established himself as a leading figure of the New Figuration movement. Adami's work has been the subject of major retrospectives, notably at the Centre Pompidou, Paris (1986), and the Boca Raton Museum of Art, Florida (2010). He has also realised significant public commissions, including mural projects for the First National City Bank in the United States, the Théâtre du Châtelet and Gare d'Austerlitz in Paris, and the Park Tower Hotel in Tokyo.

## Ron ARAD

**British-Israeli, b. 1951**

Born in Tel Aviv, Ron Arad studied at the Bezalel Academy of Arts and Design in Jerusalem and at the Architectural Association in London. His practice spans design, architecture, and sculpture, and is characterised by an experimental approach to materials such as steel, aluminium, and polyamide, shaped into fluid, organic forms.

Alongside his studio work, Arad has collaborated with leading international brands including Kartell, Vitra, Moroso, Alessi, and Cassina, among others. He has also realised public art commissions in cities such as Tel Aviv and Seoul.

Arad's work is held in major international collections, including the The Metropolitan Museum of Art, the Victoria and Albert Museum, and the Musée des Arts Décoratifs. He was awarded the London Design Medal in 2011 and elected Royal Academician at the Royal Academy of Arts in 2013.

## Leslie AMINE

**French, b. 1981**

Leslie Amine lives and works in Grenoble. She graduated from the École régionale des Beaux-Arts de Valence in 2004. Her practice encompasses painting and drawing, with photography serving as a foundational tool in the construction of her compositions.

Of French-Beninese origin, her work engages with themes of métissage, hybridity, and identity. Shaped by her travels, her artistic research draws on experiences and influences gathered across different continents.

Her work is characterised by a variable chromatic approach, with vivid and saturated colours. Figurative elements interact with abstract passages, colour fields, and repeated motifs, resulting in compositions that balance structure and fluidity.

## Léo CAILLARD

**French, b. 1985**

Born in Paris, Léo Caillard explores the notion of time through anachronism and the dialogue between past and present. His work reflects on contemporary society by recontextualising historical forms, inviting a reconsideration of cultural memory and its relevance to the present.

A graduate of the École des Gobelins (2008), he combines photography, sculpture, and digital technologies, informed by an early interest in science and particularly in concepts related to time and physics. Since 2013, he has developed a body of sculptural work that juxtaposes classical aesthetics with contemporary elements, notably in his Hipsters in Bronze series, where Greco-Roman forms are reimagined through modern visual codes.

Caillard's work has been featured in numerous major institutions worldwide, including the Louvre Museum in Paris, the Museum of Fine Arts, Boston, the Fondation Cartier in Paris, the Los Angeles County Museum of Art, and the Museum of Contemporary Art, Tokyo. His works are also exhibited in prestigious fairs and collections, including Paris - La Défense, the Nasher Collection, and UBP Bank.

## **Damien CHAUVIER**

**French, b. 1981**

Damien Chauvier lives and works in France. He studied at the École d'Arts Appliqués de Gironde in Bordeaux before undertaking extensive travels from a young age, experiences that have informed his artistic practice. His work has been exhibited internationally, including in Japan, Morocco, and London.

Working primarily in painting, Chauvier develops imagined landscapes that explore themes of escapism, memory, and the search for belonging. His compositions often evoke idealised, ambiguous environments, where references to nature and dreamlike imagery converge.

Drawing on a vibrant palette and an affinity with surrealist aesthetics, his work constructs immersive visual narratives that reflect both personal experience and broader emotional states.

## **Thomas DILLON**

**American, b. 1986**

Born in Staten Island, New York, Thomas Dillon is a self-taught painter who lives and works in Philadelphia. His practice is rooted in a form of abstraction informed by automatism, through which he seeks to disengage conscious intention and emphasise intuitive processes of image-making.

His paintings, while loosely figurative, emerge from ritualised preparatory methods and spontaneous gestures, employing a range of tools to produce layered and dynamic compositions. Recurring motifs, such as the presence of eyes within fields of abstraction, introduce a sense of recognition and establish a subtle dialogue between the work and the viewer.

Positioned within a broader lineage of artists exploring unconscious creation, Dillon's work investigates authorship, perception, and the relationship between control and chance. His work has been exhibited internationally and is held in collections including the Colección Liliana Godia, Barcelona.

## **Robert COMBAS**

**French, b. 1957**

Born in Lyon, Robert Combas studied at the École des Beaux-Arts in Montpellier and has lived and worked in Paris since 1981. He emerged in the early 1980s as a central figure of the Figuration Libre movement, positioned in dialogue with Neo-Expressionism and in opposition to prevailing conceptual and minimalist practices.

His work is characterised by a highly expressive figuration, structured around dynamic compositions and dense narratives. Drawing on themes such as conflict, desire, and everyday life, his paintings depict a continuous flow of human activity, often marked by intensity and excess.

Combas's work has been widely exhibited internationally, including at the Stedelijk Museum, the Musée d'Art Moderne de la Ville de Paris, and the Seoul Museum of Art. Numerous retrospectives have been dedicated to his work in Europe and Asia since the 1980s.

## **Yuri KUPER**

**Russian, b. 1940**

Born in Moscow, Yuri Kuper trained at the Moscow Art Academy before leaving the Soviet Union in 1972. After periods in Israel and London, he settled in France, and currently lives and works between Normandy and New York.

Kuper's practice centres on the representation and transformation of everyday objects, often marked by wear and the passage of time. He generally isolates humble forms, such as tools and domestic items, emphasising their material presence and evoking themes of memory, absence, and duration. His restrained visual language reflects a sustained attention to surface, texture, and the traces of use.

His work has been shown globally and is held in major institutional collections, such as the Sainsbury's Centre of Visual Arts, Norwich and the Metropolitan Museum of Art, New York.

## Michael MAPES

American, b. 1962

Born in Fort Knox, Kentucky, Michael Mapes received a Masters of Fine Arts (1992) from the University of Illinois.

His work is characterised by a process of deconstruction and reconstruction, in which source images are fragmented into numerous individual components and reassembled into composite portraits. Combining printed imagery with a range of materials, such as photographs, personal artefacts, and forensic references, he develops complex, layered compositions.

Mapes incorporates what he describes as "biographical DNA," integrating both factual and fictional elements, including genealogical data, physical traces, and found objects. Through this method, each work operates simultaneously as an image and an archive, inviting close examination of the relationship between identity, representation, and material evidence.

## G rard RANCINAN

French, b. 1953

Born in France, G rard Rancinan lives and works in Paris. His photographic practice engages with the social, political, and cultural dynamics of the contemporary world, informed by extensive international travel and direct observation of global events.

Known for both portraiture and staged compositions, he has photographed figures from the worlds of sport, art, religion, and politics. His work is characterised by carefully constructed images that often reference art historical precedents, drawing on compositions from artists such as Diego Vel zquez and Th odore G ricault.

Rancinan has received several major distinctions, including multiple World Press Photo Awards, and was appointed Officer of the Order of Arts and Letters. His work positions photography as a critical and reflective medium through which to examine contemporary society.

## Youssef NABIL

Egyptian, b. 1972

Youssef Nabil's practice explores memory, exile, and the influence of cinema, particularly the golden age of Egyptian film. Working with black-and-white photography that he meticulously hand-colours, he draws on the aesthetic of early Technicolor, producing unique variations within each edition.

He began his career in 1992 with staged tableaux inspired by cinematic melodrama. His work is characterised by a dreamlike, introspective atmosphere, where themes of identity, displacement, and longing recur. Self-portraiture plays a central role, frequently depicting the artist from behind, evoking both anonymity and projection, and reflecting on dualities such as presence and absence, reality and fiction.

Incorporating elements of surrealism and visual storytelling, Nabil constructs a poetic, symbolic universe that transcends specific geographies. His work has been exhibited internationally and is held in major institutional collections: Collection Francois Pinault (24 works); UBS Art Collection, Zurich; The British Museum, London.

## Niki de SAINT PHALLE

French-American, 1930–2002

Niki de Saint Phalle was a sculptor, painter, filmmaker, and writer. Born in France, she spent part of her childhood in the United States before returning to Europe in the 1950s, where she developed a self-taught artistic practice.

She first gained recognition in the early 1960s with her *Tirs* (Shooting Paintings), participatory works in which assemblages embedded with paint were activated by gunfire. These works aligned her with the Nouveau R alisme. Her practice subsequently evolved to include sculptures and installations incorporating found objects and vibrant materials.

From 1964 onwards, she developed a specific interest in animals and created the *Nanas* series, monumental female figures characterised by bold colours and dynamic forms, exploring themes of femininity, identity, and representation. Her work reflects a sustained engagement with social, psychological, and symbolic dimensions of human experience.

## Kenny SCHARF

**American, b. 1958**

Born in Los Angeles, Kenny Scharf studied at the School of Visual Arts in New York and was an active participant in the East Village art scene during the 1980s. He lives and works in Los Angeles.

Associated with the Lowbrow movement, his practice draws on visual languages derived from popular culture, including animation, comics, and advertising. His paintings and installations are characterised by vivid colours, biomorphic forms, and animated figures, often situated within fantastical and immersive environments.

Combining references to Pop Art, Surrealism, and street culture, Scharf constructs a distinctive visual universe that reflects both the exuberance and underlying tensions of contemporary society. His work is part of the collections of prestigious museums in the United States, Brazil, Germany, The Netherlands and Japan, among others.

## Bao VUONG

**Vietnamese-French, b. 1979**

Born in Vietnam, Bao Vuong left the country with his family at an early age, part of the wave of “boat people” seeking refuge. After a period in refugee camps, he settled in France, where he later undertook his artistic training. He currently lives and works between France, Belgium, and Vietnam.

Working across painting, installation, and performance, Vuong’s practice engages with memory, displacement, and identity. His work often reflects a process of reconstruction, drawing on personal and collective histories shaped by exile.

In series such as *The Crossing*, he employs a restrained monochromatic language to explore tensions between presence and absence, light and obscurity. His work evokes introspective narratives that address both individual experience and broader questions of migration and belonging.

## Antonio SEGUI

**Argentinian, 1934–2022**

Born in Córdoba, Antonio Seguí studied at the Real Academia de Bellas Artes de San Fernando in Madrid and at the École des Beaux-Arts in Paris. After returning briefly to Argentina, he settled permanently in France in 1963, where he lived and worked until his death.

Seguí developed a distinctive figurative language marked by irony and a sense of the absurd. His work often depicts anonymous, hat-wearing figures navigating dense urban environments, suggesting themes of movement, identity, and social behaviour. Executed in a variety of media, including drawing and painting, his compositions combine graphic clarity with references to popular imagery and the rhythms of city life.

His work has been exhibited internationally and is held in major collections, including the Musée d’Art Moderne - Centre Georges Pompidou, Paris; Museo Nacional de Bellas Artes, Buenos Aires; and the Museum of Modern Art, New York.

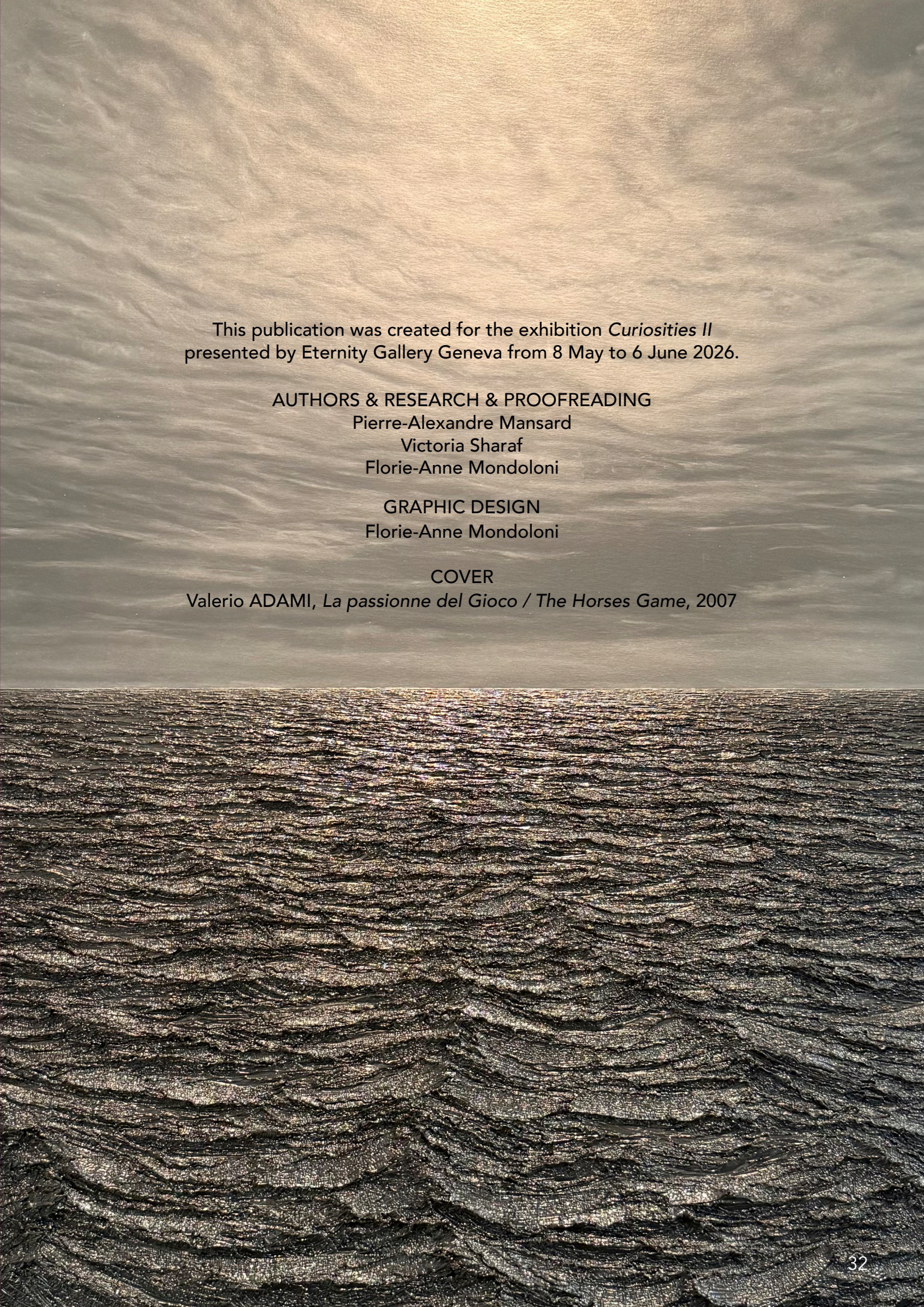
## Boris ZABOROV

**Belarusian, 1935–2021**

Born in Minsk, Boris Zaborov trained in the Soviet Union before leaving in 1981 to settle in Paris, where he lived and worked until his death. His practice, encompassing painting, drawing, sculpture, and stage design, is marked by a sustained engagement with memory, history, and the passage of time. Drawing on archival imagery, particularly family photographs, he developed a distinctive visual language characterised by muted tones, layered surfaces, and a sense of temporal ambiguity.

Zaborov’s works often incorporate recurring motifs, such as figures, objects, and fragments of text, through which personal and collective histories are reinterpreted. His compositions invite a reflective engagement with the past, exploring the tension between remembrance and erasure.

His work has been exhibited internationally and is held in major collections, including the Albertina Museum, Vienna; the Pushkin Museum, Moscow; and the State Hermitage Museum, Saint Petersburg.



This publication was created for the exhibition *Curiosities II*  
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Valerio ADAMI, *La passionne del Gioco / The Horses Game*, 2007

# ETERNITY GALLERY



## *Curiosities II*

8 May - 6 June 2026

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