

Jérémie Gindre
Anaïs Wenger

Collection de
la Ville de Lancy

Choses que
l'on garde

Villa Bernasconi
8 oct. – 7 déc. 2025

English

The things we keep

The things we keep presents a selection of works from the art collection of the town of Lancy. Jérémie Gindre weaves new narratives by creating a dialogue between them and works of his own. Similar to a Happy Families game, some 60 ‘playing cards’—paintings, drawings, photos, objects, sculptures—form consonant groups in each room of the Villa Bernasconi. Brought together for the duration of the exhibition according to specified themes, the works are freed from their historic and artistic origins and guided towards different associations of ideas. In a similar vein, Anaïs Wenger has opted to take a selection of Lancy landscape paintings for a walk. Placed in a cloakroom, they will later be confronted with the current reality of their surroundings during meetings with the public.

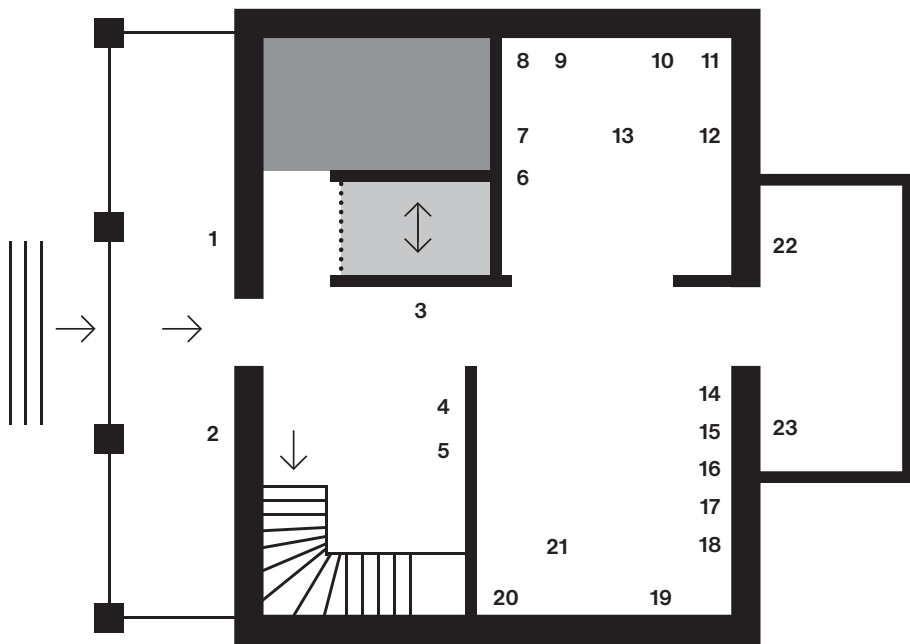
The art collection of the town of Lancy is made up of gifts, legacies and acquisitions. Even though this heterogenous collection does not have a clearly defined concept, it is a reflection of local roots. It is witness to the great changes this territory has undergone during the century, and a half covered by the exhibition. We find as many marvels as in any basement or attic because the value of the objects is due also to their curiosities, details, coincidences and the stories they tell or initiate.

Following this rather illogical logic, the works of Jérémie Gindre presented here are amongst those that he has chosen to keep in his workshop over the last fifteen years. They are escapees from works created for public spaces, books and exhibitions and are now blending together with these collections, unmatched but related, in each room of the house.

Anaïs Wenger, for her part, has chosen to use paintings from the collection whose point in common is a picturesque site in the region. Called to return to the places which had inspired them, these works wait patiently to leave the cloakroom alongside their close and distant neighbours. On-D day, they will rejoin their original places and tell us what there is to tell.

Each in its own way, these items that have been kept (the *Things which no longer serve anything but remind of the past* to quote the title of Sei Shônagon’s poem) are those that are not necessarily conserved because they have a high value, are significant or of historical importance, but because they are capable of touching us or of causing us to speak.

Ground floor



Veranda of the setting sun

- 1 Edward Maynard de Marini, *Soleil couché dans la forêt de l'Ouest canadien*, oil, undated
- 2 Jérémie Gindre, *Le fermier des mois d'été*, Indian ink and watercolor, 2023

Vestibule of time

Where we find *Things which evoke times past*:

A collection of staples removed from microfilmed documents by the Lancy archivist. They represent 10 years of work. A domestic still life in which each object is a reminder of time passing. A poster showing geological eras, complete with enigmatic historical milestones.

- 3 Jérémie Gindre, *Voyage dans le Temps de format miniature*, poster print, 2014
 - 4 Laurence Diehr, *Sans titre* (collection of paper clips from the Archives of the town of Lancy), 2007-2016
 - 5 Robert Perroud, *Nature morte à la pipe*, oil, 1975
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The agriculture room

In which we find *Things which evoke work in the fields*

A morning at the beginning of summer, we are sweating, it's time for a rest. Wheels, a carriage with benches. A resting cow who we disturb. A camouflage outfit to impress and for protection. A law for national food self-sufficiency. The song of insect pests. The territory of Lancy was formerly dominated by farms. Now only the names remain.

- 6 Lorand Zubritzky, *Char à bancs*, oil on canvas, early 20th
- 7 Jérémie Gindre, *Radial Brutal*, Indian ink, 2016-2020
- 8 François Vuagnat, *Vache couchée en étable*, oil, end 19th
- 9 Sabine Weiss, *Sans titre*, photography, special edition of the review *Trou*, 29/100, 2010
- 10 *L'application du Plan Wahlen*, ook, 1940. Archives of the town of Lancy
- 11 Richard Reimann, *Mouvements*, screenprint on paper, edition 18/150, 1973
- 12 Daniel Ihly, *Les dix heures*, oil, about 1890
- 13 Karim Forlin, *Sans titre*, ash, pyrography, acrylic, 2022

The salon of illusions

Where *Things which are striking because of their incomprehensible appearance* are to be found

Embedded perspectives, causing crossed eyes. A simple magic trick. Structures in impossible equilibrium maintained, it seems, by will-power alone. A majestic stove which does not heat.

- 14 John Armleder, *Sans titre*, silkscreen printing, special edition of the review *Trou*, 7/100, 2007
- 15 Charles Julmy, *Sans titre*, Indian ink and watercolor, 1973
- 16 Nelly Haliti, *Sans titre*, porcelain enamel, 2013
- 17 Jean-François Vigny, *Sans titre*, ssilkscreen printing, artist edition, 1984
- 18 Jérémie Gindre, *Feeling like this*, Indian ink, 2011
- 19 Nicolas Suter, *Chambre blanche*, mixed media, 1974
- 20 Charles de Montaigu, *Sans titre*, ink and wash drawing, 1984
- 21 Jérémie Gindre, *Mots de passe oubliés*, slate on porous concrete and Indian ink on canvas, 2010

Veranda of the rising sun

- 22 Jérémie Gindre, *Idée*, silkscreen printing, 2023
 - 23 Edward Maynard de Marini, *Point du jour dans le Midi de la France*, oil, undated
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First floor



Brick wall

- 24 Jean Baier, *Sans titre*, silkscreen printing, edition 44/100, 1959
25 Jérémie Gindre, *Droit dans le mur*, Indian ink and acrylic, 2020
26 Jean-Luc Manz, *d'après une photographie de Michelangelo Pistoletto*, digital print, edition Locus Solus, 4/15, 2017

Room of draughts

Where *Things float in the breeze*:

Net curtains and leaves next to an open window. A biplane from the early days of aviation. Turbulence of the air caused by the rapid passage of a person, animal or vehicle. A cloze text. A weathervane.

- 27 Florian Javet, *Sans titre*, Indian ink, 2017
28 Sébastien Straub, *Femme pensive à la fenêtre*, oil, around 1850
29 Jérémie Gindre, *Les fanions du Grand-Salève*, silkscreen printing on fabric, 2018
30 Tami Ichino, *Vue vers le haut (Girouette)*, acrylic paint, 2013
31 Jean-Bernard Vuillème, *Sans titre*, print, special edition of the review *Trou*, 25/30, 1995
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Room of ghosts

Which contains *Disturbing and unsettling things*:

An amalgam in formation. The remains of an ancient civilisation.

A hairy shape, vaguely human. Ghosts of a helpful woman and a child, pointing at a wooden leg.

- 32 Jessica Russ, *Ronde N° 2*, acrylic paint and plaster, 2012
- 33 Jérémie Gindre, *Aire de repos*, slate on plaster and Indian ink on canvas, 2009-2010
- 34 Nicolas Suter, *Eguor nitam*, mixed media, 1977
- 35 Daniel Ihly, *Cour de la ferme Saint-Georges*, oil, around 1890
- 36 Manon Bellet, *Le rideau dans le tableau*, digital photo on watercolor paper, edition 1/5, 2008

Room of peelings

In which are found *Things which reveal themselves when they are separated*:

A sculpture in small pieces. A peeled orange releasing its perfume.

Erosion has designed attractive features in the valley. Paint scraped from a paintbrush. Jellyfish that are dissected, never dry.

- 37 Albert Rouiller, *Sans titre*, painted resin and lithograph, edition 13/100, 1973
- 38 Alicia Penalba, *Sans titre*, silkscreen printing, special edition of the review *Trou*, 16/100, 1981
- 39 Jean-Baptiste Bonjour, *Italienne en costume*, oil, around 1850
- 40 David Hominal, *Détail*, silkscreen printing, edition of the Centre d'édition contemporaine de Genève, 37/120, 2015
- 41 Jérémie Gindre, *La Vallée râpée*, Indian ink, 2012
- 42 Lea Lund, *Méduses*, Indian ink, 2008

Bathroom

Where are gathered *Things that can be encountered along a river*:

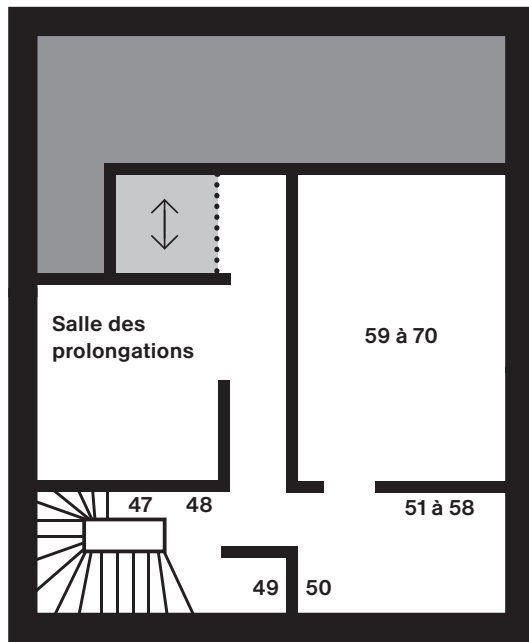
A canoe made from a hollowed trunk taken for a ride and then left to

its own devices. A cosy river in the area which breaks into a mirror of water.

A kind of totem. Paddles. The Aire river flows past the Villa. It can be seen from the window shortly before it disappears underground.

- 43 Jérémie Gindre, *Le Vieux tronc & Le Canot s'en va*, Indian ink and watercolor, 2023-2024
 - 44 Jean-Yves Geisel, *Sans titre*, study for the sculpture of the school En-Sauvy, 1973
 - 45 Jérémie Gindre, *Pagaies du Pays*, acrylic paint and wood, 2023
 - 46 Laurent Sabon, *Bords de l'Aire en-dessous de Tivoli*, watercolour, around 1880
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Second floor



Climbing wall

It was on the Salève, visible from here, that rock climbing was first developed. The rocks and cliffs there lend themselves to such an activity particularly a gorge named La Varappe.

- 47 Jérémie Gindre, *L'Étranger des plaines*, Indian ink and acrylic paint, 2017
- 48 Noémie Doge, *Mon coude sur la falaise*, digital print, edition Locus Solus, 4/15, 2016
- 49 Arthur Calame, *Le Petit Salève*, oil, end 19th

Room of extra time

Where we discover, even though we thought that we had finished,
Things which extend the visit:

A map of Lancy's territory, a review of artworks displayed in public places.
A jukebox to listen to them. A touchpad. A bookshelf.

Neighbours' room

Where can be spied *Things that make neighbours so annoying*:

A life which seems to be more peaceful than our own. The smugness of the wealthy. A skill that makes one jealous. A hedge which hides the garden, what bad taste! The newest neighbours, better beware.

- 50 Louis Schwaiger, *Paysage à Tivoli*, oil, 1943
- 51 Januarius Di Decarli, *Paysage de neige*, oil, undated
- 52 Primitif Bono, *Vers le passé (Pavillon de chimie de Pictet-de-Rochemont)*, oil, 1967
- 53 Jean-François Chomel, *La maison rose*, oil, 1961
- 54 Jean-François Chomel, *La maison verte*, oil, 1960
- 55 Edmond Weber, *Ferme de la Chapelle*, ink and watercolor, undated
- 56 Albert-Frédéric Decker, *Sans titre (Ferme de la Chapelle)*, oil, undated
- 57 Nathanaël Lemaître, *Château de Lancy*, lithograph of Pilet & Cougnard, around 1850
- 58 Jérémie Gindre, *Les nouveaux voisins*, Indian ink, 2019

Cloakroom of promenades

In a meeting during the exhibition, paintings are brought in a backpack to the place they depict. The place may have changed a lot or, on the contrary, it has stayed the same, locked in time. A house has moved to another canton where it is now a monument. A gate has disappeared although a funfair returns every year.

- 59 Jean-François Chomel, *La Praille*, oil, 1939
 - 60 Jean-François Chomel, *Le chemin de la Praille*, oil, 1941
 - 61 Hilda Iff, *La ferme Pastori*, oil, 1984
 - 62 François Pognin, *Ferme Pastori*, oil, undated
 - 63 Marius Chambaz, *Fête foraine à la plaine de Plainpalais*, oil, 1974
 - 64 Edmond Weber, *Ferme de la Chapelle*, ink and watercolor, undated
 - 65 Alfred-Jean Foretay, *Coin de ferme à la Chapelle sur Carouge, chez Bellamy*, oil, undated
 - 66 Christian Axtmann, *Ferme Bellamy*, oil, 1922
 - 67 Christian Axtmann, *Entrée du Château de Lancy*, oil, 1920
 - 68 Primitif Bono, *Matin d'été Grand-Lancy*, oil, 1964
 - 69 Primitif Bono, *Un beau soir*, oil, around 1965
 - 70 Primitif Bono, *Matin gris*, oil, 1966
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Biographies

Jérémie Gindre is a Swiss artist and writer living in Geneva. His work, strongly influenced by his interest in geography, addresses in particular questions of landscape, cartography, geology, archaeology, folklore and tourism.

He graduated from the Geneva University of Art and Design in 2001. Since then, he has been artist in residence at Stúdió FKSE (Budapest), Ivalo (Finlande), Villa Arson (Nice), 20qm (Berlin) and at Wallace Stegner House (Eastend, CA). In 2011 he benefitted from a research period at the Centres Interfacultaires en Neurosciences et Sciences Affectives of Geneva, in 2013 he worked at the Centre archéologique européen at Bibracte and in 2020 at the Geneva Library. His works have been shown notably at the Kunsthhaus Baselland, the Thun Kunstmuseum, the Buenos Aires Museo de Arte Moderno, the Kunsthalle Fri-Art in Fribourg as well as the Centre d'art contemporain La Criée in Rennes. His books—novels, non-fiction, illustrated, comics, photo-stories, walking guides—have been published Mainly by Zoé, l'Olivier, Lendroit, Bülbooks, Rollo Press and Sombres Torrents.
www.jeremiegindre.ch

Anaïs Wenger is interested in a variety of projects and artistic media, which she uses as materials and movements in her own work. Occupying the intersection between visual and performance arts, her method focuses in particular on the material and social life of stories: how they migrate, transform and meet.

Graduated from Geneva University of Art and Design in 2017, she also studied at the Dublin National College of Arts before following a Certificate of Advanced Studies (CAS) in Drama and Performance of texts (UNIL-EPFL). Her work can be seen in Switzerland and other countries through exhibitions, performances and publications, often in a collective setting. Amongst her recent shows were those at the Galerie Martina Simeti, Milan (2025), the Helmhaus, Zurich (2025) and the Swiss Art Awards, Bâle (2024). Her current projects include l'IOAM in Beijing and the CAN at Neuchâtel. She benefitted from residences at the Organhaus, Chongqing (2025); the Cité internationale des arts, Paris (2024); Wasted Time, Lisbon (2024); as well as at the Institut Suisse de Rome (2019–2020). She has been invited to be artist in residence for 2026 by the publisher art & fiction.
www.anaiswenger.ch

Jérémie Gindre and Anaïs Wengers' diverse artistic methods share a taste for stories and anecdote as well as a playful attitude towards images and ideas.

Events

Sunday 12 October, 3:00 p.m.–4:30 p.m.

French is an art!

Visit for non-French speakers

With Erdal Özkan and Annina Meyer

Saturday 18 October, 3:00 p.m.–4:30 p.m.

Descriptive and tactile visit

With Benoît Billotte

20–24 October, 2:00 p.m.–5 p.m.

Things that we draw

Holiday workshop for ages 6 and up

With Alexia Turlin

Sunday 2 November, 3:00 p.m.

Things that we take for a walk #1

Walk with Anaïs Wenger

In collaboration with PAV living room

Sunday 16 November, 3:00 p.m.

Things we take for a walk #2

Walk with Anaïs Wenger

**Followed by a visit to the Ferme de la Chapelle
with Elise Gagnebin-de Bons at 4:30 p.m.**

Wednesday 19 November, 3:00 p.m.–4:30 p.m.

Come along, we are signing!

**Stories in Rensch Sign Language for children
and young teenagers**

With Elodie Aubonney

Sunday 30 November, 2:00 p.m.–5 p.m.

The things we tell

**In collaboration with Lancy d'Autrefois
(Lancy in the past)**

Things we take for a walk #3

A walk in Grand-Lancy with Anaïs Wenger

Sunday 7 December, 3 p.m.

Visit with Jérémie Gindre

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Horaires d'ouverture
Mercredi – dimanche
14 h – 18 h
Entrée libre

Crédits et remerciements

Conception et commissariat
Jérémie Gindre,
avec Anaïs Wenger

Textes

Jérémie Gindre

Montage

Adrian Fernandez Garcia

Collaboration textile
(Vestiaire des Promenades)

Borlò Studio

Carte de Lancy

Fred Fivaz

Belvédère sonore

*Les aventures magiques
à Lancy*

Jonathan Frigeri
et Dalia Mauvis

Vidéos

Sergio da Costa
Maya Kosa

Graphisme

Schaffter Sahli

Site internet de la collection
www.art.lancy.ch

Service de la culture,
Pôle communication
de la Ville de Lancy
Zetcom AG, Berne

Ville de Lancy

République et canton de Genève

