

Halle Nord

EXHIBITION

23.01—07.03.26

Valse Velue

Cathy Josefowitz

Jessy Razafimandimby

WINDOW DISPLAY 1

23.01—07.03.26

Improvisation 1, 2026

Tito Honegger

WINDOW DISPLAY 2

23.01—07.03.26

Phenomena, 2022

Nicolas Ponce

PERFORMANCE

12.02.26, 6:30 pm

Gimme a Paw Sermon

Jessy Razafimandimby

OPENING

Thursday 22 January 2026, 6 pm

OPENING HOURS

Tuesday–Saturday, 2 pm–6 pm
Vitrines visible 24h/24h
from the Passage des Halles de l'Île

HALLE NORD

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Dear journalists and colleagues,

In 2026, Halle Nord launches its programme with an exhibition bringing together two artists from different generations, geographic regions, and socio-economic backgrounds, whose practices are nonetheless shaped by a shared interest in the relationship between humans and non-human animals. For the first time, the works of Jessy Razafimandimby and Cathy Josefowitz will be shown together, in the context of a posthumous conversation taking the form of a duo exhibition, first presented at Halle Nord and subsequently at LaM – Lille Métropole Musée d'art moderne.

In the window displays visible from the Passage de l'Île, Geneva-based artist Tito Honegger presents a new installation bringing together two works and two techniques: a ceramic piece with vibrant colors and a black-and-white monotype. Both emerge from a dialogue between the gesture of the hand and technical processes that require attentive mastery, one that allows for the unpredictability of the material.

The second window display, dedicated to video, presents *Phenomena*, a work by Nicolas Ponce that takes the form of a speculative remake of the eponymous film by Italian director Dario Argento. The presentation of this video also marks the conclusion of Camille Dumond's curatorial program.

We hope to have the pleasure of welcoming you at the opening on Thursday 22 January 2026, from 6 pm, or at another meeting at your convenience.

With kind regards,

Elise Lammer
Director of Halle Nord



EXHIBITION

23.01—07.03.26

Valse Velue

Cathy Josefowitz

Jessy Razafimandimby

With the support of the République et canton de Genève, the Estate of Cathy
Josefowitz

In co-production with the LaM – Lille Métropole Musée d'Art moderne, d'Art
contemporain et d'Art brut.

Curator: Elise Lammer

PUBLIC GUIDED TOUR | EXHIBITION CLOSING
SATURDAY 7 MARCH, 5 PM

For *Valse Velue* (Furry Waltz), Jessy Razafimandimby worked closely with the Estate of Cathy Josefowitz to select works exploring the relationship between humans and animals. In response, he created a new series of paintings and installations that foster a dialogue between their artistic practices. Razafimandimby drew inspiration from Agility, a hobby that involves guiding a dog through a sequence of obstacles, tunnels, jumps, and bridges along a precisely designed course.

Beyond the mere representation of animals, Cathy Josefowitz (*1956, New York – †2014, Geneva) was deeply interested in the relationship between human and non-human beings. Throughout her career, she consistently depicted bonds with animals, such as bears, horses, dogs, and cats. This theme intensified from the late 1970s to the late 1980s, in a series of animal drawings and paintings where humans and non-humans coexist peacefully, expressing a symbiotic relationship that challenges dominant power structures. Rather than portraying animals as subjects under human control, Josefowitz envisioned mutual respect, affection, and peaceful coexistence. These paintings can be read as a critique of human exceptionalism, through which Josefowitz advocated for interspecies solidarity grounded in post-human ethics. Ultimately, by examining this construct holistically, she sought to dismantle the symbolic violence inherent in defining the animal as the ultimate Other.

Similarly, the work of Jessy Razafimandimby (*1995, Antananarivo, Madagascar, lives and works in Geneva and Marseille) often depicts domestic spaces as sites of convergence between human figures, animals, and chimeric entities. His practice challenges the boundaries between species, presenting hybrid forms that embody transformation and fluid identity. In his art, human and animal figures merge, reflecting a vision of identity as ever-changing rather than fixed. These composite beings resist the social norms that separate the refined from the raw, questioning the bourgeois ideal of society as a controlled and orderly space.

Jessy Razafimandimby graduated with a Bachelor's degree in Visual Arts from the Haute école d'art et de design de Genève (HEAD – Genève) in 2018. His multidisciplinary practice encompasses painting, drawing, installation, and performance. These practices often converge, with the artist manipulating decorative objects and fragmented textiles that extend the work beyond its frame. These extensions reveal a collision between sculpture and painting, staged by Razafimandimby.



Cathy Josefowitz, *Untitled*, c. 1976, oil on cardboard, 74.5 x 110 cm



Cathy Josefowitz, *Untitled*, c. 1975, oil on cardboard, 68 x 96 cm



Cathy Josefowitz, *Untitled*, c. 1974, oil on wood (plate), 19.3 cm



Cathy Josefowitz, *Untitled*, 1976, oil on paper mounted on wood, 157 x 99 cm



Jessy Razafimandimby, exhibition view, *Unselfing*, Dortmunder Kunstverein, 2024 and *Sans titre*, Paris. © Jens Franke



Jessy Razafimandimby, exhibition view, *Unselfing*, Dortmunder Kunstverein, 2024 and *Sans titre*, Paris et Nicolas Golvan. © Jens Franke



Jessy Razafimandimby, *Mind used of loved*, 2024, acrylic on bed sheet, found wood, 54 x 30 x 4 cm



Jessy Razafimandimby, *un coeur élevé*, 2022, acrylic and oil on wood, 67 x 39 x 27 cm

23.01—07.03.26
Improvisation 1, 2026
Tito Honegger

A colored ceramic work and a black-and-white monotype. Both engage the hand, the trace in the case of the monotype, the modeling in that of the ceramic, as well as technical operations that demand attentive mastery, one that incorporates the material's inherent unpredictability. Glazing and firing, like the printing of an extremely thin sheet of paper onto the plate, carried out in reverse, involve reactions that cannot be fully anticipated, moments where control is negotiated with accident. The freely hanging paper, simply pinned to the wall, the work conceived as a single piece made of two sheets, and the question of the plinth and the sculpture all interrogate modes of connection, between support and image, between artwork and space, between stability and suspension. These choices activate relationships between two works of different natures, dissimilar yet related, brought together within the same installation. Line and color, with their iridescence; volume and flatness, a set of polarities that structure a dialogue in which each work echoes the other without ever merging into it.

Living and working in Geneva, Tito Honegger has been exhibiting and publishing regularly since graduating from the École des Beaux-Arts in 1986. Her practice is polymorphous, combining volume through object-sculptures and wall or floor installations made from modest materials or, more recently, ceramic, with drawing, primarily in the form of monotypes. Landscape, elements of nature, and more recently those of the city form a recurring thread in her work, to which references to the history of painting are added.

For the past twenty years, she has also pursued an ongoing collaboration with Paris-based Oulipian writer Jacques Jouet. This body of work has resulted in exhibitions and several publications, including *Un énorme exercice* (Éditions art&fiction, 2008), *Montagneau* (Éditions art&fiction, 2012), *Paresse* (2010), and *Caresse* (2016), the latter two being artist's books.



Tito Honegger, studio view (monotype), 2018 © T. Honegger



Tito Honegger, exhibition view, Anton Meier gallery, 2015

23.01—07.03.26
Phenomena, 2022
Nicolas Ponce
Video, 10' 13"

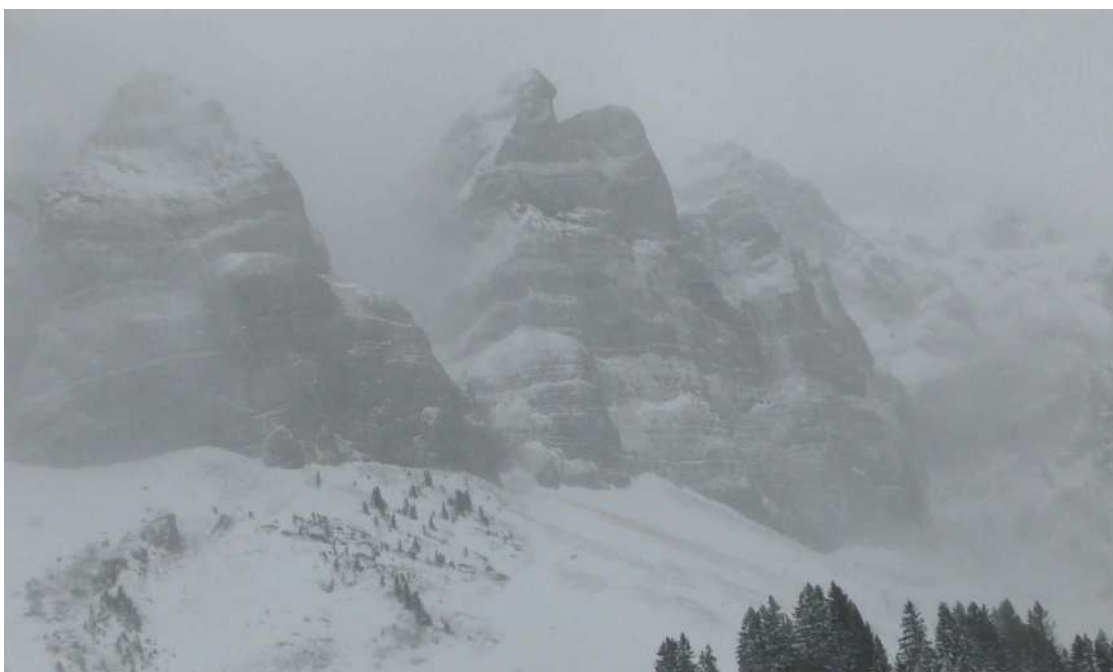
Curator : Camille Dumond

Phenomena presents itself as a speculative remake of the eponymous film by Italian director Dario Argento. Shot on the very locations of the original film, in the mountainous landscape of Appenzell, the video immerses us in what was once a fictional territory. Nicolas Ponce overlays temporal and climatic layers—between two seasons, two image regimes, and two intertwined realities. This breach in the narrative opens up the possibility of an alternative fate for the protagonists.

Nicolas Ponce's practice revolves around video, exploring notions of set, landscape, and state secrets through the lens of popular culture. He is interested in the implicit narratives embedded within images in order to construct a fantasized narrative—where historical events appear less as lived realities than as their stereotyped representations, and where the setting becomes a film set.



Nicolas Ponce, *Phenomena*, 2022. film still © N. Ponce



Nicolas Ponce, *Phenomena*, 2022. film still © N. Ponce

12.02.26, 6:30 pm
Gimme a Paw Sermon
Jessy Razafimandimby

In this new performance, Jessy Razafimandimby embodies an Irish wolfhound, giving physical form to affects born of profound loneliness and a longing for embrace. The artist became interested in this breed as the Irish Wolfhound frequently appears as a legendary figure in Celtic myths. Here, however, this traditionally salvific dog is left with no one to save but itself. Stripped of its symbolic charge, it becomes a figure devoid of aggression or arrogance.

More broadly, the performance offers a reflection on anti-performativity within a space, the agility field, usually dedicated to demonstration and achievement. Conceived specifically for the Valse Velue exhibition, the performance conveys the experimental and intuitive nature of the artist's conceptual process. Most decisions regarding spatial arrangement were made during installation, while the hanging is replayed and unsettled over the course of the performance itself. The title refers to the animal's paw, yet its etymology also points to the palm of the hand. During the choreography, the Irish wolfhound seeks to place its paw upon a human hand, in an ultimate gesture of reciprocity.



Jessy Razafimandimby, *Gimme a Paw Sermon*, 2025