

Art Genève
Salon d'Art
29.01—
01.02.26
Palexpo

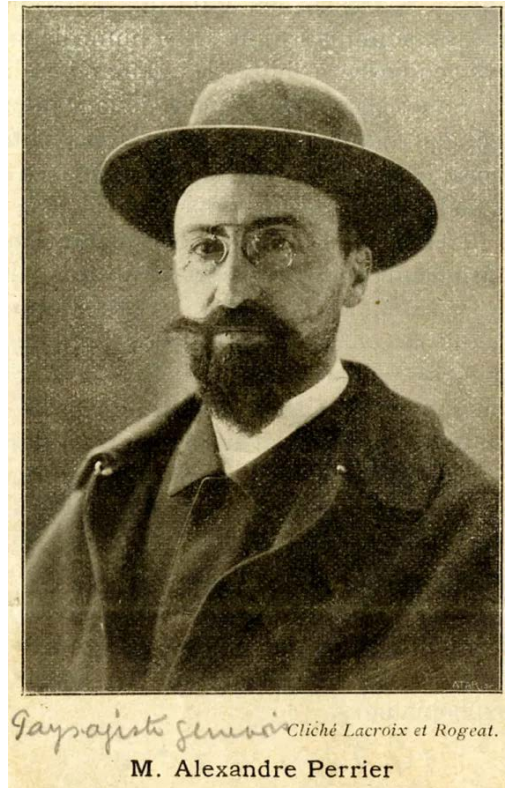
BOOTH C8
PREVIEW

OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN

ALEXANDRE PERRIER (1862–1936)

Alexandre Perrier (1862–1936) was a Swiss painter born in Lancy, near Geneva, and a key figure in the development of modern landscape painting in Switzerland at the turn of the 20th century. He trained in Geneva before continuing his studies in Paris, where he was exposed to Post-Impressionism and Symbolist tendencies. Perrier was closely associated with the artistic circles around Ferdinand Hodler, with whom he shared an interest in the expressive and spiritual potential of landscape.

Perrier is best known for his depictions of Lake Geneva, the Alps, and the Rhône valley, rendered through bold colour, simplified forms, and rhythmic compositions. Moving away from naturalistic representation, his paintings convey an emotional and atmospheric intensity, aligning him with Symbolist and early modernist currents in European painting. Exhibited widely during his lifetime, notably in Switzerland and France, Perrier played an important role in shaping a distinctly Swiss modern vision of landscape — one that sought not to reproduce nature, but to translate its inner resonance onto the canvas.



ALEXANDRE PERRIER
(1862–1936)

LUMIÈRE EN MONTAGNE, 1913

oil and tempera on canvas
50 x 61 cm.



ALEXANDRE PERRIER
(1862–1936)

UNTITLED (POSSIBLY PRAZ-DE-LYZ)

oil and tempera on canvas
50 x 61 cm.



ALEXANDRE PERRIER
(1862–1936)

MONT BLANC (CIEL JAUNE)

oil and tempera on canvas
22 x 27 cm.



ALEXANDRE PERRIER
(1862–1936)

UNTITLED

watercolour on paper
22 x 27 cm.



ALEXANDRE PERRIER
(1862–1936)

NUAGES JAPONISANTS

India ink on paper
32.5 x 50 cm.

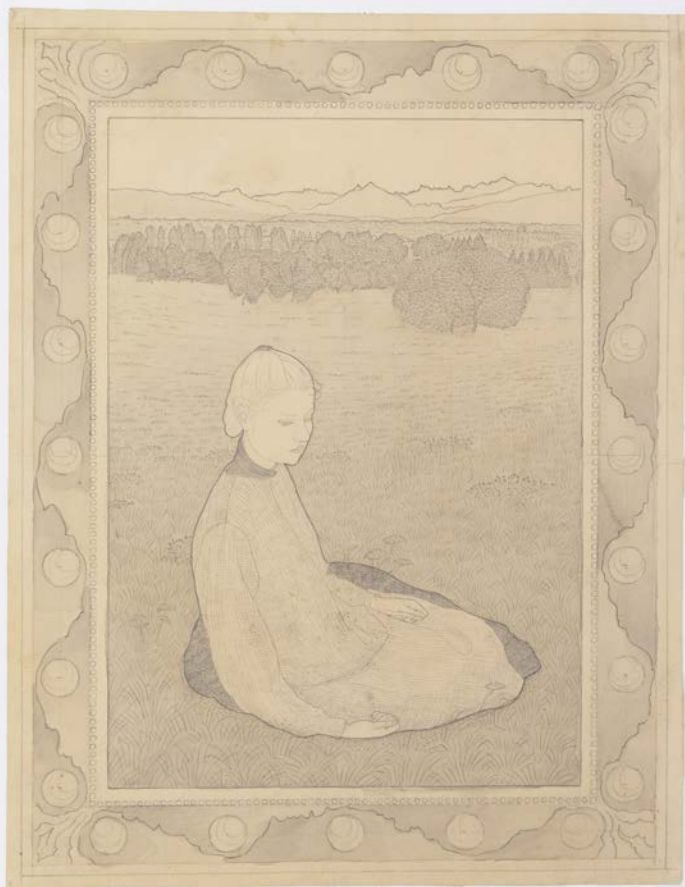




ALEXANDRE PERRIER
(1862–1936)

STUDY FOR DAWN

pencil on paper
49.5 x 38.5 cm.

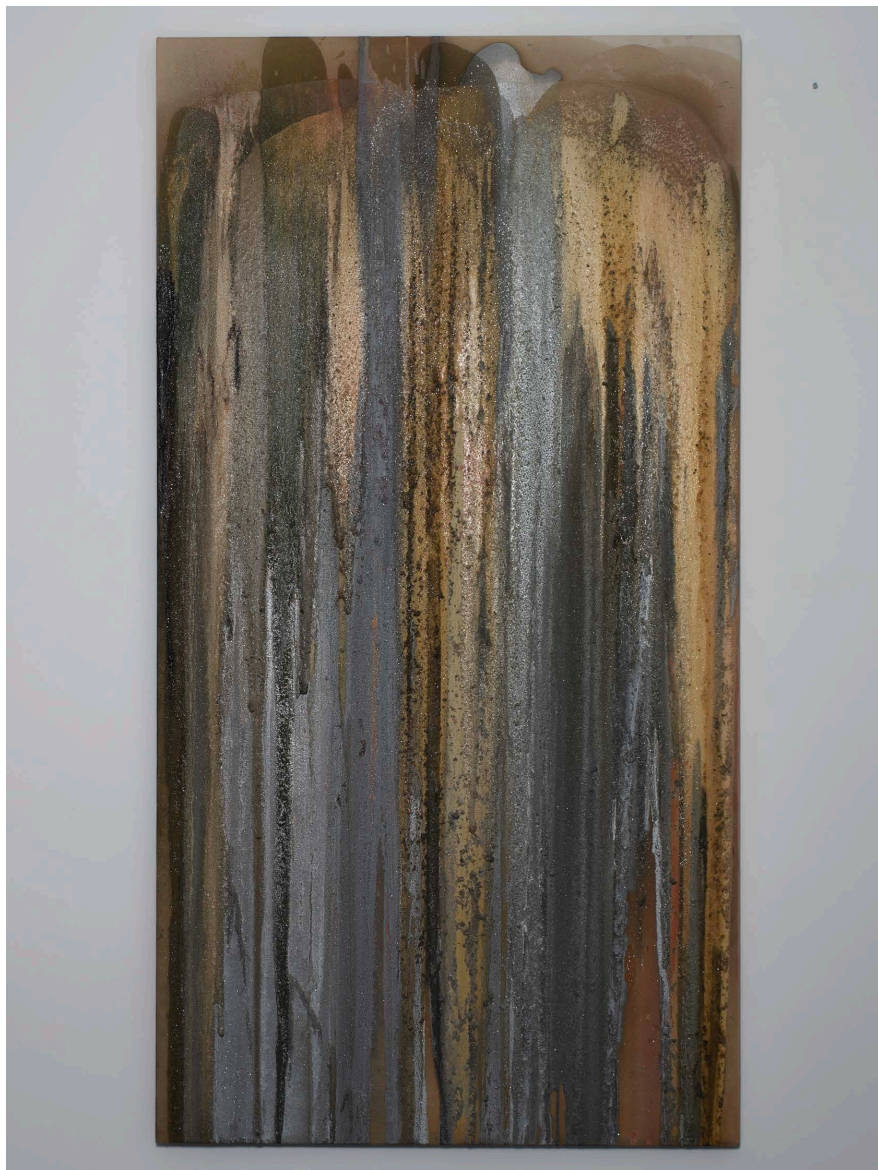


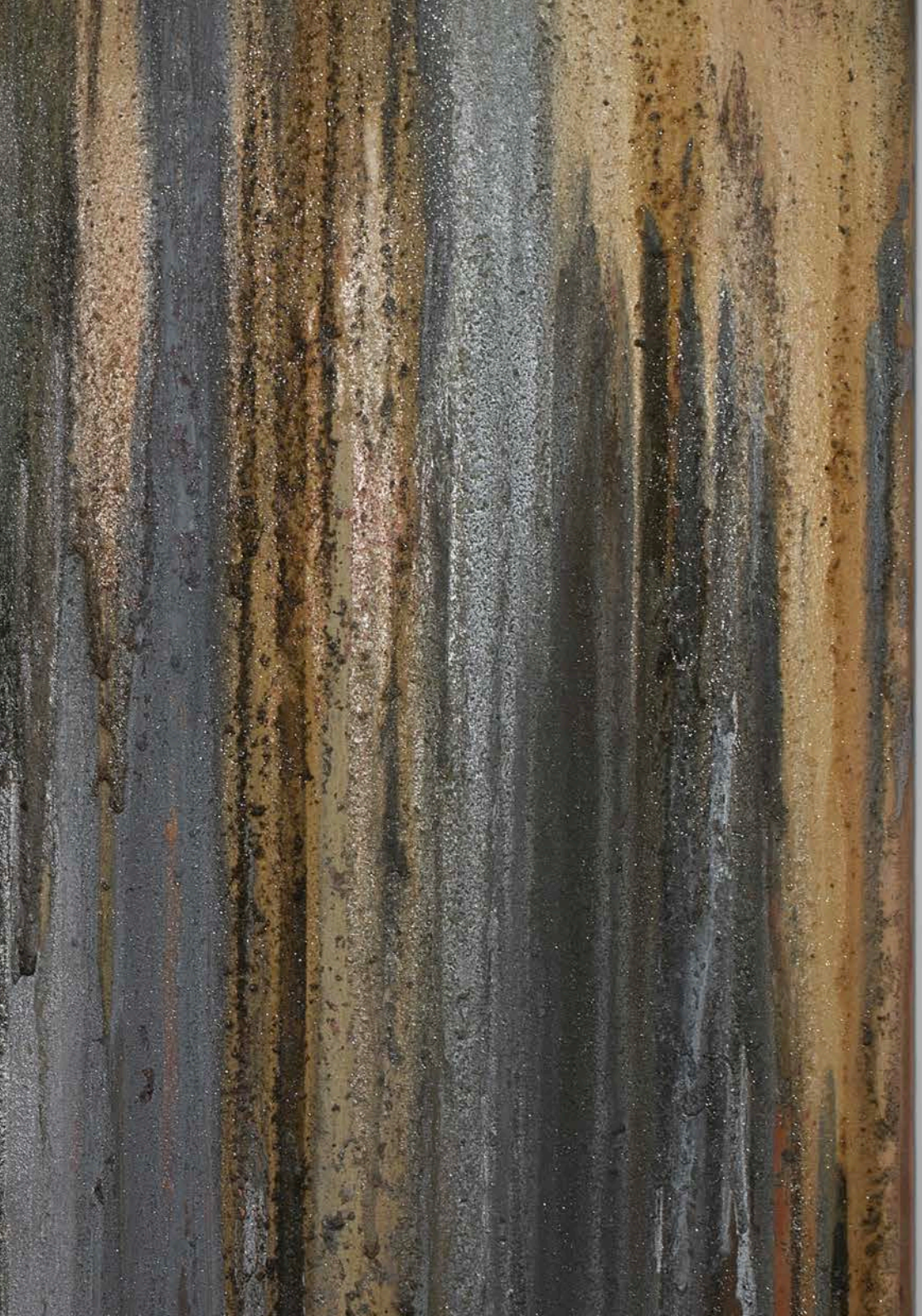
JOHN ARMLEDER
(b. 1948)

SANSTITRE, 1994

oil on canvas
190 x 100 cm.

Provenance
Studio of the Artist





SYLVIE FLEURY
(b.1948)

SERIE ELA 75/K (WON'T SMUDGE OFF), 2000

gold-plated shopping cart, plexiglas handle,
vinyl text and rotating pedestal

114 x 100 x 100 cm.



JEAN TINGUELY
(1925-1991)

BASCULE, 1968

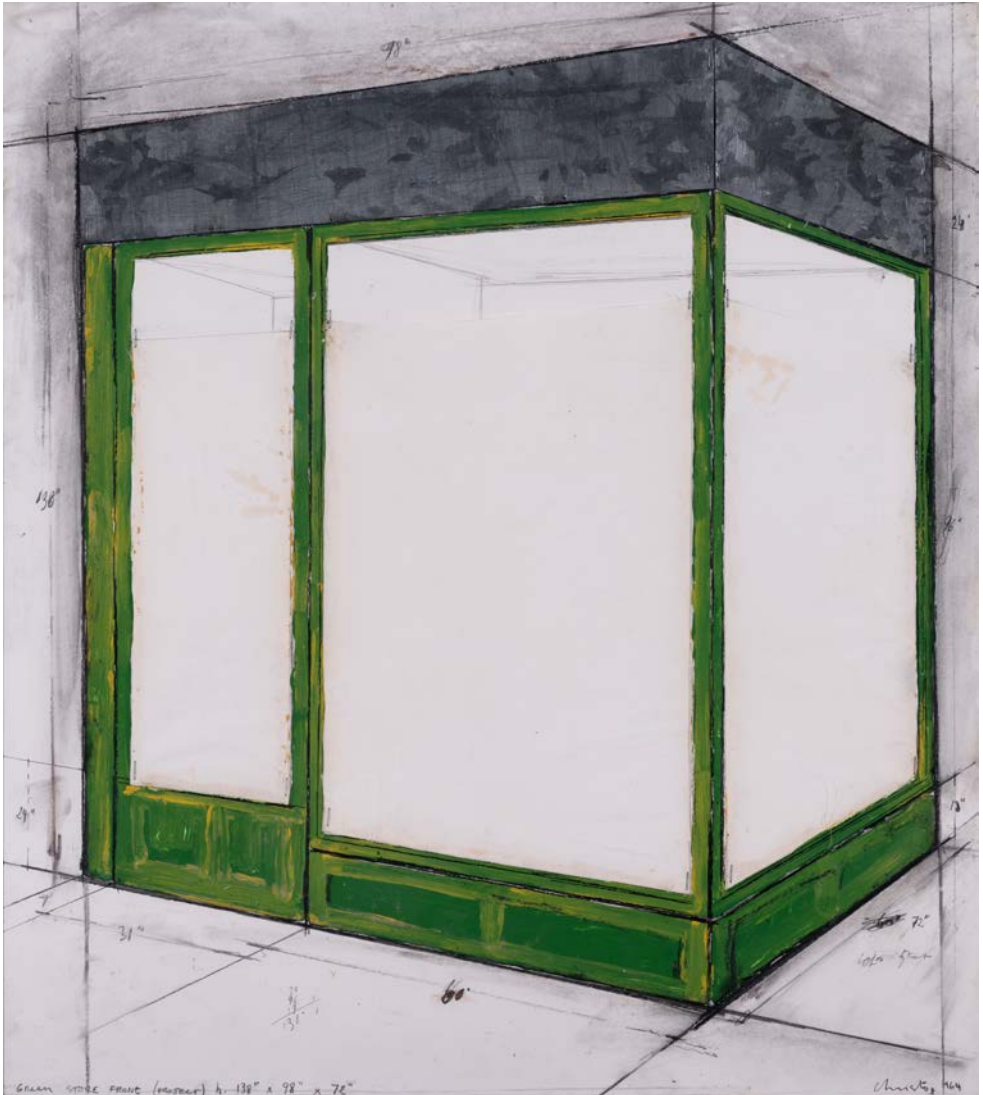
iron, wood and motor
55.9 x 68.6 x 50.8 cm



CHRISTO
(1935-2020)

GREEN STORE FRONT (PROJECT) NO. 138" X 98" X 12", 1964

signed and dated bottom right;
gouache, crayon, collage of tissue and metal on
paper in a Plexiglas box
68.5 x 61 cm.



**MIRDIDINGKINGATHI
JUWARANDA SALLY GABORI
(1924-2015)**

MY COUNTRY, 2008

synthetic polymer paints on linen
152 x 101cm.



**MIRDIDINGKINGATHI
JUWARNDALY GABORI
(1924-2015)**

WHERE I WAS BORN, 2006

synthetic polymer paints on canvas
210 x 91 cm.



RACHEL MARKS
(b. 1986)

AGIGAGE, 2024

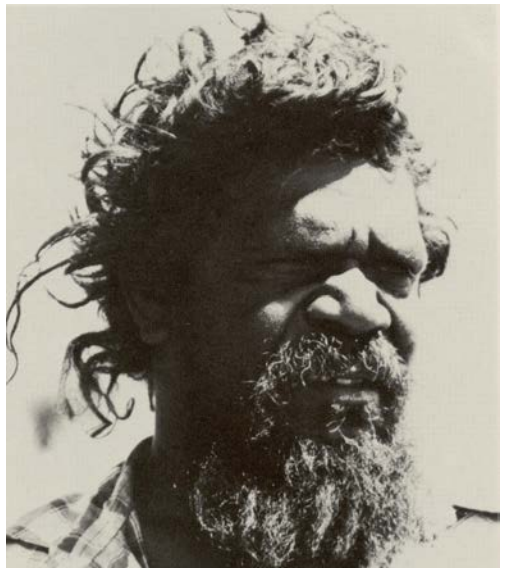
book pages, musical instruments
270 x 225 x 20 cm.



CLIFFORD POSSUM TJPAL TJARRI (1932–2002)

Clifford Possum Tjapaltjarri (1932–2002) was one of Australia's most celebrated Aboriginal artists and a pioneering figure of the Western Desert painting movement. Born near Napperby Station in the Northern Territory, he belonged to the Anmatyerre people and was among the first generation of artists to translate traditional sand and body painting motifs onto canvas in the early 1970s. His practice, deeply rooted in the Dreaming stories and topographies of his ancestral lands, transformed these ancient narratives into vast, dynamic compositions — maps of Country that intertwine myth, geography, and memory.

Possum's large-scale paintings are characterised by their rhythmic structures, layered symbolism, and sophisticated use of colour and pattern. They reflect both a meticulous knowledge of Indigenous cosmology and an intuitive grasp of modern abstraction, positioning his work at the intersection of cultural preservation and contemporary expression. Today, his paintings are held in major institutions worldwide, including the National Gallery of Australia, the Art Gallery of New South Wales, and the British Museum, affirming his legacy as a central voice in 20th-century art and a bridge between traditional knowledge and global modernism.



**CLIFFORD POSSUM
TJAPALTJARRI
(1932-2002)**

WARLUGULONG, 1988

synthetic polymer paints on Belgian linen
136 x 213 cm.

PROVENANCE

Artspeak Studio

Private Collection, Switzerland

Private Collection Melbourne, Australia



**CLIFFORD POSSUM
TJAPALTJARRI
(1932-2002)**

Warlugulong is the site of the epic Fire Dreaming that connects the Anmatyerre, the artist's people, with several other groups across the western deserts. The site lies about 300 kilometres northwest of Alice Springs, in the far west of Anmatyerre country. The narrative concerns the two sons of Lungkata the ancestral Blue Tongued Lizard who refused to share their catch of kangaroo with their father, as is customary. Angered by their greed, Lungkata creates a bushfire that spreads across the land after the fleeing sons. It eventually engulfs the two men and burns them to death. The Dreaming is a cautionary tale about Aboriginal customs. Fire is also used as a tool to manage the land across Aboriginal Australia: burning tracts at various times of year engenders new plant growth that in turn attracts large game to be hunted.

In this painting, Clifford Possum focuses on the aftermath of the boys' demise. Their skeletons lie either side of a fire burst that was created by Lungkata by striking the earth with his flickering tongue. The meandering patchwork of coloured dots that form the ground of the canvas suggest an atmosphere of smoke and haze. The sons' hunting weapons are depicted beside their skeletons: the spears, spear-throwers, stone-blade knives and tasseled fire-beaters. The symmetrical arrangement of these elements is characteristic of Anmatyerre paintings of ancestral subjects. The significance of the Fire Dreaming at Warlugulong to the artist is attested to by the frequency with which he returned this theme. The earliest known examples are two bushfire paintings on board, painted in 1972.

WARLUGULONG, 1988

synthetic polymer paints on Belgian linen
136 x 213 cm.

PROVENANCE

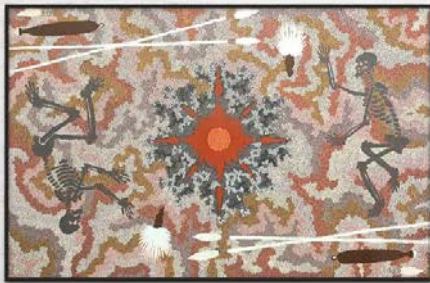
Artspeak Studio

Private Collection, Switzerland

Private Collection Melbourne, Australia



Clifford Possum's first large scale work about Warlugulong was painted with the assistance of his brother Tim Leura Tjapaltjarri (c.1929-1984) in 1976 and it now hangs in the Art Gallery of New South Wales (Johnson 2003:90-1). Another version was commissioned by the Federal Airports Corporation in 1991 and now hangs in the passenger terminal at Alice Springs airport. Another version of this story is Clifford Possum's Warlugulong, 1977 which is the current world record aboriginal sale at \$2,400,000 purchased by the National Gallery of Australia.



**CLIFFORD POSSUM
TJAPALTJARRI
(1932-2002)**

NAPPERBY LAKES MOUNTWEDGE, 1994

synthetic polymer paints on Belgian linen
136.7 x 213.3 cm.

PROVENANCE
Harold Mitchell AO Collection
Private Collection Victoria, Australia



**CLIFFORD POSSUM
TJAPALTJARRI
(1932–2002)**

NAPPERBY LAKES MOUNTWEDGE, 1994

synthetic polymer paints on Belgian linen
136.7 x 213.3 cm.

PROVENANCE
Harold Mitchell AO Collection
Private Collection Victoria, Australia

Napperby Creek is the birth place of Clifford Possum Tjapaltjarri, it is a part of the wider Napperby (also known as Laramba or Larumba in Anmatyerre language) system of lakes, claypans, and watercourses on Anmatyerre Country – is a site linked to ancestral movement, the flow of seasonal waters, and the abundance of food resources that appear after rain. In Clifford Possum Tjapaltjarri's work, Napperby Creek forms a major narrative setting within his broader Water and Country Dreamings.



In the Dreaming, ancestral men travelled across the salt lakes, claypans, and creek networks that feed into the Napperby system. As they moved, they created the channels, waterholes, ridges and ceremonial grounds that still define the landscape. Their journeys connect the lakes to nearby significant features, particularly Mount Wedge, whose slopes and rocky outcrops mark another point of ancestral activity. Mount Wedge itself serves as a kind of spiritual vantage point—a place where ancestral figures observed the surrounding plains, marked law, and established pathways followed in later generations. The Dreaming teaches the movements of water, the responsibilities tied to water places, and the relation between powerful landforms and the ancestral beings who shaped them. Clusters of bush food shapes showing the richness of the land after rain. These visual systems let Possum depict, simultaneously, the surface, subsurface and ancestral strata of the land—a signature feature of his 1990s masterworks.

Institutional catalogues highlight Napperby related works as cornerstones of Clifford Possum's 1990s innovations and masterworks mapping how physical landforms and ancestral history intertwine.



CHI HARU SHIOTA
(b. 1972)

Chiharu Shiota is known for her exploration of the intangible. Working with a variety of media her personal experiences are often the starting point, through which she questions universal issues such as identity, boundaries and existence – and thus the relationships between the body, memory, life and death.

Red and black, pastel or thread feature heavily in Shiota's work. Rich in symbolism, the colour red for the artist alludes to our connectedness to each other, the interior of the body and the complex network of neural connections in the brain. Pastel or thread are fluid, expressive and immediate materials – and respond to the emotive associations of the colour.

Based in Berlin, Osaka-born Shiota represented Japan at The Venice Biennale in 2015 with her work *The Key in the Hand*. Using red thread to 'draw' in three dimensions, she wove intricate networks of yarn across spaces, incorporating over 50,000 keys. She explained: *'Keys are familiar and very valuable things that protect important people and spaces in our lives. They also inspire us to open the door to unknown worlds'*.

Shiota travelled to Germany in 1996 in order to study under Marina Abramovich. She studied painting early on and then used her own body in performance pieces. She later turned to using thread as it allowed her to remove her physical presence from her works yet still address ideas central to her practice.

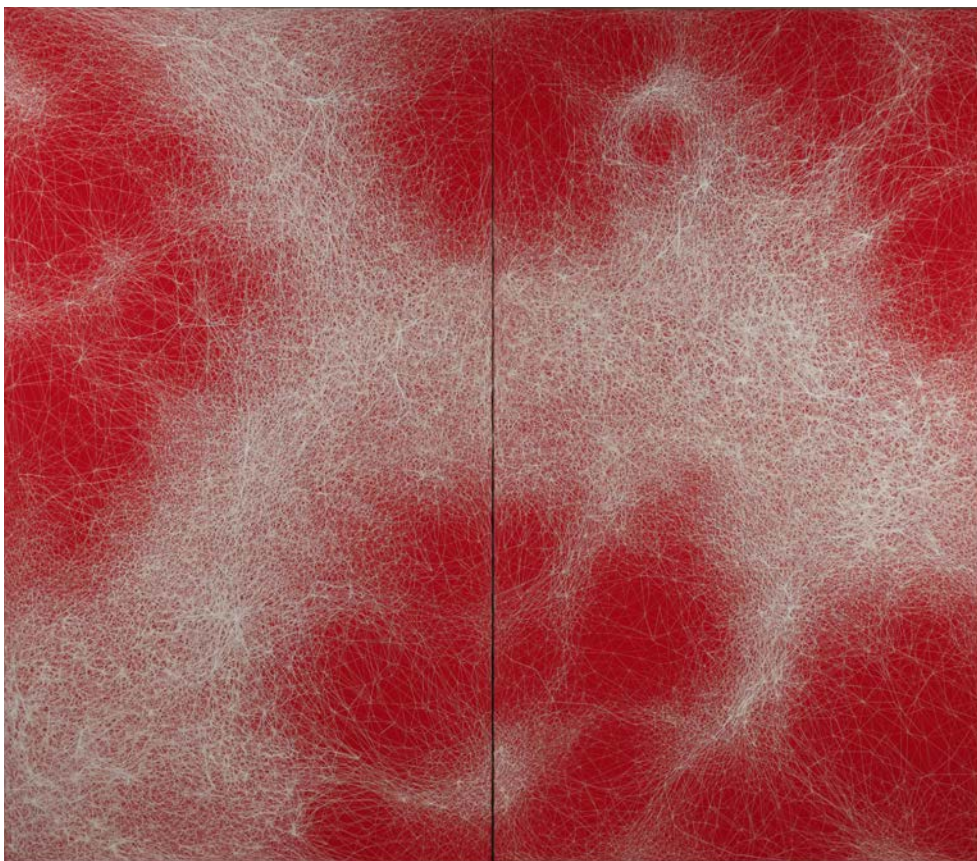


CHIHARU SHIOTA
(b. 1972)

ENDLESS LINE, 2025

thread of canvas
140 x 80 cm. (diptych)

EUR 110,000.- HT



CHIHARU SHIOTA
(b. 1972)

STATE OF BEING (BOATS), 2024

metal frame, boats, thread
80 x 45 x 45 cm.

EUR 85,000.- HT



CHIHARU SHIOTA
(b. 1972)

SATE OF BEING, 2023

metal frame, boats, thread
37.5 x 38 x 80 cm.

EUR 60,000.- HT

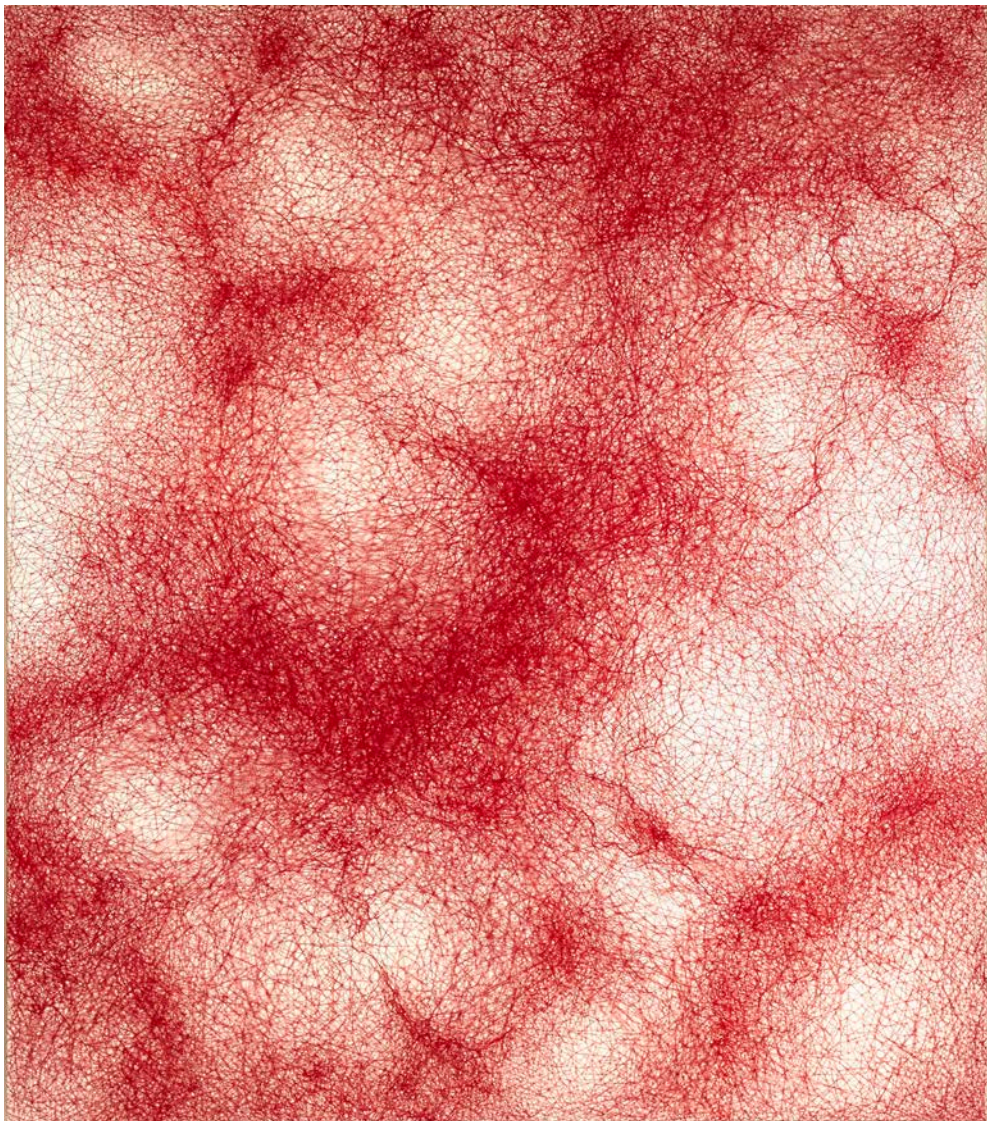


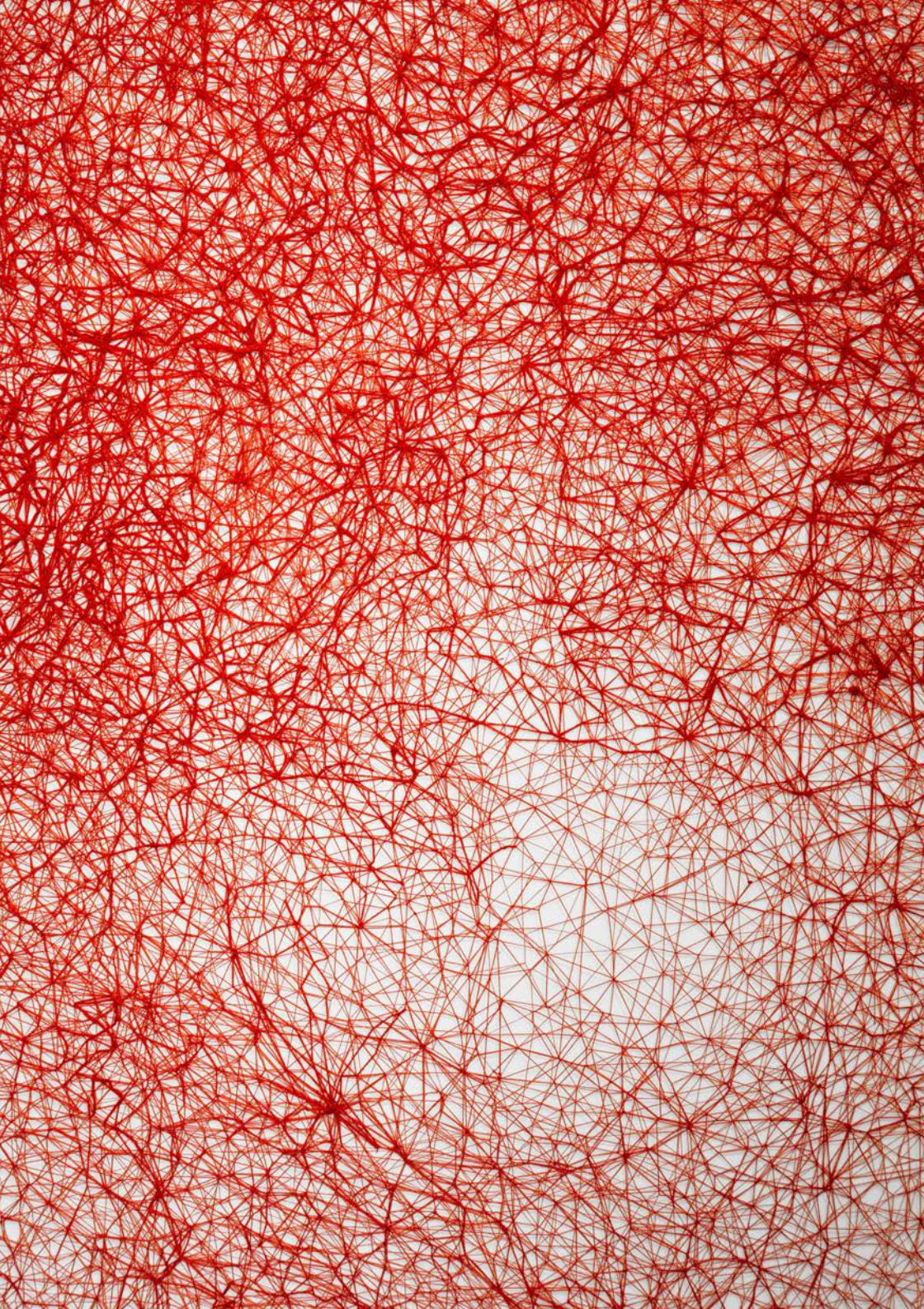
CHIHARU SHIOTA
(b. 1972)

ENDLESS LINE, 2024

thread of canvas
160 x 140 cm.

EUR 100,000.- HT





GREGORY MASUROVSKY
(1929-2009)

UNTITLED (DAISIES), 1981

monogrammed and dated lower right
ink on paper
62 x 48 cm.



GREGORY MASUROVSKY
(1929-2009)

SANSTITRE (*FEMME QUI DORT*), 1968

ink on paper
62 x 48 cm.



TONY CRAGG
(b.1949)

GESTURE (2), 2008









pencil on paper
25 x 26 cm.



PRICE LIST

<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>STUDY FOR DAWN</i> pencil on paper 49.5 x 38.5 cm.</p>		<p>CHF 12,000</p>
<p>TONY CRAGG (b. 1949)</p> <p><i>GESTURE (2)</i>, 2008 pencil on paper 25 x 26 cm.</p>		<p>CHF 10,000</p>
<p>JOHN M. ARMLEDER (b. 1948)</p> <p><i>SANS TITRE</i>, 1994 oil on canvas 190 x 100 cm.</p>		<p>CHF 60,000</p>
<p>RACHEL MARKS (b. 1986)</p> <p><i>AGIGAGE</i>, 2024 book pages, musical instruments 270 x 225 x 20 cm.</p>		<p>EUR 70,000</p>
<p>CLIFFORD POSSUM TJAPALTJARRI (1932 – 2002)</p> <p><i>NAPPERBY LAKE</i>, 1993 synthetic polymer paints on linen 140 x 200 cm.</p>		<p>CHF 90,000</p>
<p>CLIFFORD POSSUM TJAPALTJARRI (1932 – 2002)</p> <p><i>WARLUGULONG</i>, 1988 synthetic polymer paints on Belgian Linen 136 x 213 cm.</p>		<p>CHF 210,000</p>
<p>CHRISTO (1935 – 2020)</p> <p><i>GREEN STORE FRONT (PROJECT) NO. 138" X 98" X 12"</i>, 1964 signed and dated bottom right; titled lower left gouache, crayon, collage of tissue and metal on paper in a Plexiglas box 68.5 x 61 cm.</p>		<p>CHF 180,000</p>
<p>JEAN TINGUELY (1925-1991)</p> <p><i>BASCULE</i>, 1968 iron, wood and motor 55.9 x 68.6 x 50.8 cm.</p>		<p>EUR 95,000</p>

PRICE LIST

<p>SYLVIE FLEURY (b. 1961)</p> <p><i>SERIE ELA 75/K (WON'T SMUDGE OFF)</i>, 2000 gold-plated shopping cart, plexiglas handle, vinyl text and rotating pedestal 114 x 100 x 100 cm.</p>		<p>EUR 55,000</p>
<p>GREGORY MASUROVSKY (1929 – 2009)</p> <p><i>SANS TITRE (LES POMPONNETTES)</i>, 1981 ink on paper 62 x 48 cm.</p>		<p>CHF 5,000</p>
<p>GREGORY MASUROVSKY (1929 – 2009)</p> <p><i>SANS TITRE (FEMME QUI DORT)</i>, 1968 ink on paper 62 x 48 cm.</p>		<p>CHF 5,000</p>
<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>LUMIÈRE EN MONTAGNE</i>, 1913 oil and tempera on canvas 50 x 61 cm.</p>		<p>CHF 25,000</p>
<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>UNTITLED (POSSIBLY PRAZ-DE-LYZ)</i> oil and tempera on canvas 50 x 61 cm.</p>		<p>CHF 25,000</p>
<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>MONT BLANC (CIEL JAUNE)</i> oil and tempera on canvas 22 x 27 cm.</p>		<p>CHF 40,000</p>
<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>UNTITLED</i> watercolour on paper 22 x 27 cm.</p>		<p>CHF 8,000</p>
<p>ALEXANDRE PERRIER (1862 – 1936)</p> <p><i>NUAGES JAPONISANTS</i> India ink on paper 32.5 x 50 cm.</p>		<p>CHF 7,000</p>

PRICE LIST

<p>CHIHARU SHIOTA (b. 1972)</p> <p><i>STATE OF BEING (BOATS)</i>, 2024 metal frame, boats, thread 80 x 45 x 45 cm.</p>		EUR 85,000
<p>MIRDIDINGKINGATHI JUWARNDA SALLY GABORI (1924-2015)</p> <p><i>MY COUNTRY</i>, 2008 synthetic polymer paints on linen 152 x 101 cm.</p>		CHF 55,000

IN THE GALLERY

<p>CHIHARU SHIOTA</p> <p><i>ENDLESS LINE</i>, 2024 thread on canvas 160 x 140 cm.</p>		EUR 100,000
<p>CHIHARU SHIOTA</p> <p><i>STATE OF BEING</i>, 2023 metal frame, thread 80 x 37.5 x 38 cm.</p>		EUR 60,000
<p>MIRDIDINGKINGATHI JUWARNDA SALLY GABORI (1924-2015)</p> <p><i>WHERE I WAS BORN</i>, 2006 Synthetic polymer paints on canvas 210 x 91 cm.</p>		CHF 65,000

Art Genève Salon d'Art 29.01— 01.02.26 Palexpo

OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN
37-39 RUE DES BAINS
1205 GENEVA
SWITZERLAND
TEL + 41 22 810 27 27
INFO@VARENNE.ART
VARENNE.ART

OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN