

23.01—07.03.26  
*Valse Velue*

# Cathy Josefowitz, Jessy Razafimandimby

This project is supported by République et canton de Genève and the Estate of Cathy Josefowitz  
A co-production with LaM-Lille Métropole Musée d'Art moderne, d'Art contemporain et d'Art brut  
Halle Nord is supported by Ville de Genève and République et canton de Genève  
Curator: Elise Lammer

Halle Nord presents an exhibition bringing together two artists from different generations, geographical regions, and socio-economic backgrounds, whose practices are nevertheless united by a shared interest in the relationship between humans and animals. For the first time, the works of Jessy Razafimandimby (\*1995, Antananarivo, Madagascar; lives and works in Geneva and Marseille) and Cathy Josefowitz (\*1956, New York – †2014, Geneva) are shown together, in the context of a posthumous conversation that takes the form of a two-person exhibition.

For *Valse Velue* (Furry Waltz), Jessy Razafimandimby worked in close collaboration 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 respective artistic practices. Razafimandimby drew inspiration from *Agility*, a competitive canine sport in which a dog navigates a precisely choreographed course of obstacles, tunnels, hurdles, and walkways. Designed and assembled from pieces of furniture found in flea markets, the sculptural display cases created by Razafimandimby were initially conceived to protect Josefowitz's historical works. Zoomorphic in form, these legged containers appear to have literally "digested" Josefowitz's work, as if to subvert the implicit hierarchy that can exist between a historical oeuvre often regarded as canonical and the practice of an emerging artist.

The design of these display cases, as well as their orientation and positioning close to the ground, invite visitors to crouch down, or even get on all fours, in order to peer into their interiors. The installation thus proposes adopting the dog's point of view, generating a physical and symbolic shift that transforms our

relationship to the artworks. By breaking with the verticality and frontal perspective typically associated with exhibition display, the installation questions established conventions of presentation and the forms of sacralization inherent to the institutional space.

Beyond the mere representation of animals, Cathy Josefowitz was deeply concerned with the relationship between humans and animals. Throughout her work, she consistently depicted bonds with animals such as bears, horses, dogs, and cats. This theme intensified from the late 1970s through the late 1980s, notably in a series of drawings and paintings in which humans and animals coexist in a symbiotic relationship that challenges dominant power structures. Rather than portraying animals as passive or subordinate subjects, Josefowitz envisioned a model of mutual respect and peaceful coexistence. Her paintings may be interpreted as a critique of human exceptionalism, through which she advocated for interspecies solidarity grounded in posthuman ethics. Ultimately, by approaching this relationship from a holistic perspective, Cathy Josefowitz sought to dismantle the symbolic violence embedded in the construction of the animal as the ultimate Other.

Similarly, the work of Jessy Razafimandimby frequently depicts domestic spaces as sites of convergence for human figures, animals, and chimerical beings. His practice challenges the boundaries between species, presenting hybrid forms that embody transformation and fluid identity. In his work, human and animal figures merge, reflecting a vision in which identity is not fixed but continuously evolving. These composite beings resist the social norms that separate the refined from the raw, calling into question the bourgeois ideal of society as a controlled and orderly space.

More than 3,000 works mark forty years of artistic production by Cathy Josefowitz. Although the substantial body of work of this cosmopolitan Swiss artist was rarely exhibited during her lifetime, it can now be reconsidered in light of contemporary discourse. Her work resonates strongly with questions of identity linked to the body in motion, as well as with issues of representation and self-representation.

In 2021–2022, her work was the subject of a retrospective presented successively at the Kunsthaus Langenthal, the Swiss Cultural Centre, and MACRO Rome.

Her work is currently represented by Hauser & Wirth.

[www.cathyjosefowitz.com](http://www.cathyjosefowitz.com)

Jessy Razafimandimby graduated with a Bachelor's degree in Visual Arts from the Geneva University of Art and Design (HEAD – Genève) in 2018. His work has recently been exhibited at Hakanto Contemporary, Antananarivo; Dortmunder Kunstverein; KNMA – Kiran Nadar Museum of Art, New Delhi; the 6th Dhaka Art Summit; Forde, Geneva; and Art au Centre, Geneva.

[@jessy.razafimandimby](https://www.instagram.com/jessy.razafimandimby)

#### PUBLIC PROGRAM

##### PERFORMANCE

Thursday 12 February 2026, 6:30 pm  
Jessy Razafimandimby, *Gimme a Paw Sermon*  
25', free entrance

##### GUIDED TOUR

Saturday 7 March 2026, 5 pm