The image features two large, overlapping, curved objects that resemble thick stone or paper. They are light beige or cream-colored with a slightly textured surface, showing some natural variations in tone and small dark spots. The objects are set against a dark, almost black, background with a fine, pebbled texture. The lighting is soft, highlighting the curves and edges of the objects.

PHILIPPE CRAMER

Aeternus Eternus



Philippe Cramer - *Aeternus Eternus III* (2025)

Branco Estremoz marble | 180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in



Photo credit © Jean-Michel Sordeletto

Philippe Cramer - *Aeternus Eternus III* (2025)

Here shown during the exhibition *Sculptures*, at the Château Saint-Martin, Vence, 2025

Philippe Cramer – Aeternus Eternus

With *Aeternus Eternus*, Philippe Cramer continues his exploration of the relationships between material, time, and symbolism through a series of sculptures conceived for the public realm. Executed in stone and intended to be experienced as much as observed, these works exist at the intersection of sculpture, furniture, and architecture. They invite physical engagement while offering a meditation on one of humanity's most enduring themes: eternity.

The form that defines the series appears deceptively simple. A continuous loop unfolds through space without any discernible beginning or end. Yet beneath this apparent formal clarity lies a dense network of references spanning science, mathematics, art history, and ancient cosmologies.

The sculpture simultaneously evokes the double helix of DNA, cyclical structures found throughout nature, the *Möbius strip*, and the infinite forms explored by Max Bill. A central figure of Concrete Art, Bill sought to create forms capable of embodying universal principles through geometry alone. *Aeternus Eternus* extends this lineage while introducing a more organic and existential dimension.

The title, derived from Latin, may be translated as “forever and ever.” It immediately places the work under the sign of deep time - perhaps even infinite time. The loop becomes more than a geometric figure; it emerges as a metaphor for cycles that transcend human scale.

Through its uninterrupted continuity, the sculpture evokes the perpetual transformations that animate all living systems. The surface facing the sky gradually becomes the surface facing the earth, before returning once again toward the heavens. Above becomes below. Interior becomes exterior. Each point along the form participates in a continuous process of inversion and renewal, dissolving conventional oppositions.

This dynamic recalls numerous ancient cosmologies in which time is understood not as a linear progression but as an eternal cycle of death and rebirth. One thinks of Ancient Egypt, where the sun dies each evening before undertaking its nocturnal journey and being reborn at dawn. The sculpture also resonates with the symbolism of the Ouroboros - the serpent devouring its own tail - one of the most enduring representations of perpetual renewal and the unity of opposites.

More broadly, *Aeternus Eternus* engages with a long tradition of reflection on the human condition. From the vanitas paintings of the seventeenth century to the memento mori of Stoic philosophy, art history has repeatedly confronted the inevitability of time and mortality. Yet where vanitas imagery often emphasizes transience and disappearance, Philippe Cramer proposes a more cyclical vision. Death is not presented as an ending but as one phase within a continuous process of transformation.

This spiritual dimension remains deliberately open. The sculpture is not tied to any specific religious tradition but instead draws upon archetypal forms and ideas shared across cultures and civilizations.



Max Bill - *Endless Ribbon from Three Positions* (1974 - 1975)

Its language is that of fundamental forms capable of transcending historical and geographic boundaries.

Materiality plays a central role in this meditation. Carved from stone, the loop appears as though it has been shaped by an invisible force, gradually bending and transforming a solid mass over vast stretches of time. This tension between permanence and movement creates a compelling paradox: the stone appears simultaneously immutable and in flux.

Such ambiguity lies at the heart of Philippe Cramer's practice. As in many of his bodies of work, material becomes the bearer of temporalities that extend far beyond human experience. Stone evokes geological time, the permanence of landscape, and the slowness of natural processes. The form, by contrast, introduces ideas of movement, cyclical transformation, and perpetual becoming.

Yet *Aeternus Eternus* is not solely a contemplative object. It is also designed to be inhabited.

Visitors are invited to sit within the curve of the loop and enter into a direct physical relationship with the sculpture. This possibility of use fundamentally transforms the experience of the work. The form accommodates the body and encourages encounter. Two individuals may sit facing one another in a configuration reminiscent of the nineteenth-century vis-à-vis chair, designed to facilitate conversation without turning away. In English, a related form is often referred to as a "love seat," highlighting the intimacy and proximity fostered by such an arrangement.

The sculpture thus becomes a site of exchange as much as an object of reflection. Individual contemplation opens onto a shared experience grounded in dialogue and human connection.

This articulation between contemplation and use places *Aeternus Eternus* within a tradition of public sculpture that seeks not merely to occupy space but to create situations. The work functions as an anchor within the landscape - a place where visitors may pause, observe, converse, and become aware of their own position within the flow of time.

Through this series, Philippe Cramer continues a broader investigation in which form, material, and symbolism converge to produce works that are at once accessible and deeply reflective. Situated between sculpture and architecture, between mineral permanence and infinite movement, *Aeternus Eternus* proposes a contemporary meditation on cyclical existence, transformation, and the possibility of continuity beyond the scale of human life.

Originally created in limestone in 2022 for Open End 2, the second Sculpture Biennale at Geneva's Cimetière des Rois, *Aeternus Eternus* extends Philippe Cramer's ongoing exploration of time, memory, and the universal forms that resonate across cultures and epochs.



double helix of DNA



Philippe Cramer - *Aeternus Eternus I* (2022)

Private collection

Philippe Cramer
Aeternus Eternus I

2022

Moleanos limestone

Version with the loop turning on the right

Edition: 5 + 2 artist proofs

Version with the loop turning on the left

Edition: 5 + 2 artist proofs

180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in

Philippe Cramer
Aeternus Eternus II

2024

Zimbabwe black granite

Version with the loop turning on the right

Edition: 5 + 2 artist proofs

Version with the loop turning on the left

Edition: 5 + 2 artist proofs

180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in

Philippe Cramer
Aeternus Eternus III

2025

Branco Estremoz marble

Version with the loop turning on the right

Edition: 5 + 2 artist proofs

Version with the loop turning on the left

Edition: 5 + 2 artist proofs

180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in

Philippe Cramer
Aeternus Eternus IV

2026

Roman travertin

Version with the loop turning on the right

Edition: 5 + 2 artist proofs

Version with the loop turning on the left

Edition: 5 + 2 artist proofs

180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in



Photo credit © Claude Continovis

Philippe Cramer - Aeternus Eternus I (2022)
Here shown during the exhibition *L'art en Héritage*, Geneva, 2024



Philippe Cramer - *Aeternus Eternus II* (2025)

Black Zimbabwe granite | 180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in

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Philippe Cramer - *Aeternus Eternus I* (2022)

Here shown during the sculpture park *Open End* at the Cimetiere des rois, Geneva, 2022



Photo credit © Antoni Aebly

Philippe Cramer - *Aeternus Eternus III* (2025)

Here shown during MAZE Art Gstaad 2026 together with the *Dual Inheritance* serie



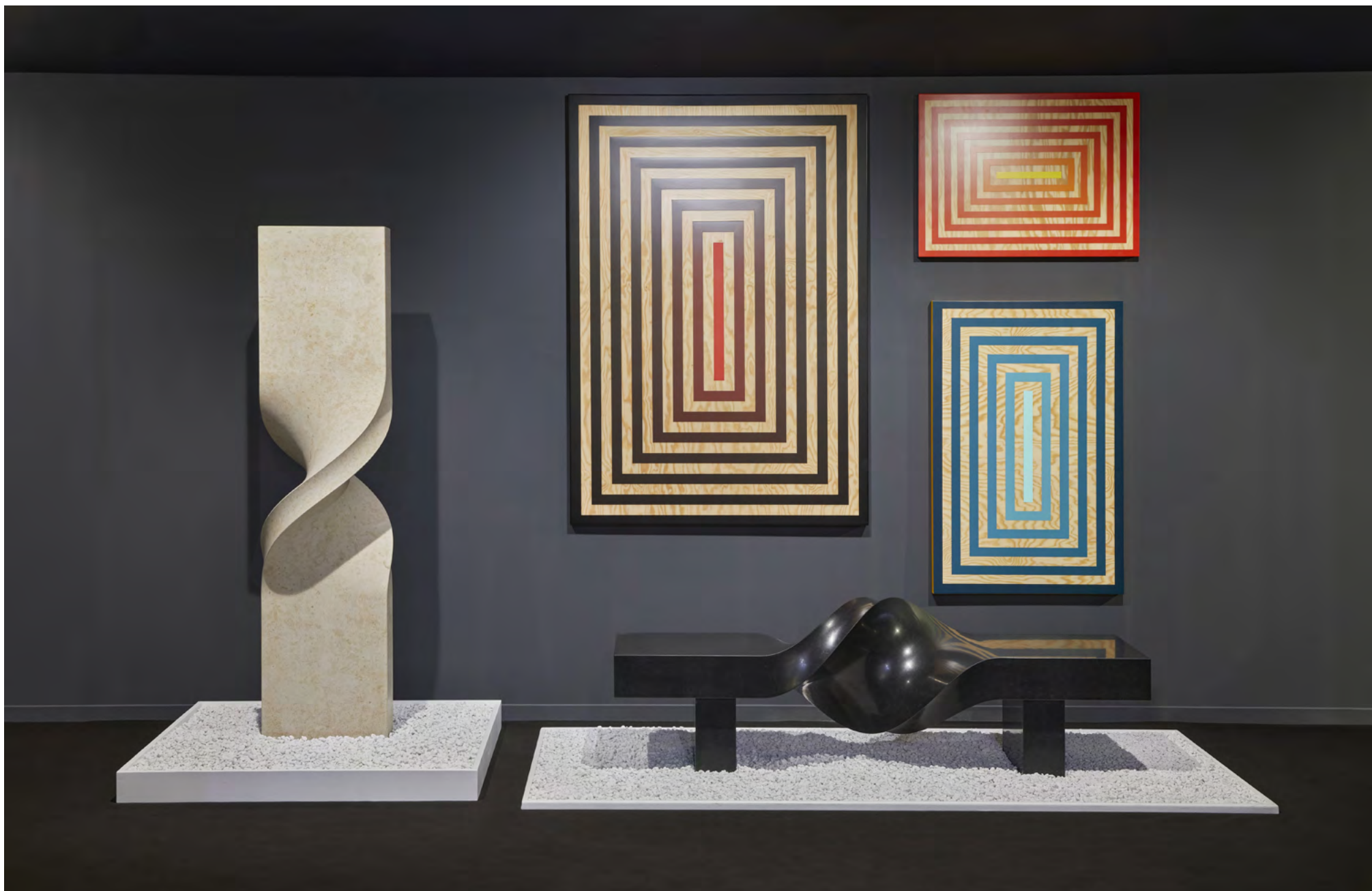
Photo credit © Indexprz

Philippe Cramer - *Aeternus Eternus III* (2025)

Here shown during the sculpture park *Infiltrations*, Plan-les-Ouates, 2025



Philippe Cramer - *Aeternus Eternus I* (2022)
Private collection



Philippe Cramer - *Aeternus Eternus II* (2025)

Here shown during MAZE Art Gstaad 2025 together with *Aeternus Eternus Totemic I* and the *Dual Inheritance* serie



Philippe Cramer - *Aeternus Eternus III* (2025)

Branco Estremoz marble | 180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in

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Philippe Cramer - *Aeternus Eternus IV* (2026)

Roman travertin | 180 x 44 x 58 cm | 70 7/8 x 17 3/8 x 22 7/8 in



Philippe Cramer - *Aeternus Eternus II* (2025)

Here shown as part of the permanent collection of the Galleria Nazionale d'Arte Moderna e Contemporanea (GNAMC), Rome. Donation F.P.Journe, 2025



Philippe Cramer - *Aeternus Eternus III* (2025)

Here shown during the exhibition *Sculptures*, at the Château Saint-Martin, Vence, 2025



Philippe Cramer

Born in the United States and having grown up in Switzerland, Philippe Cramer owes his first name to his ancestor Philibert Cramer, an 18th century figure who was celebrated in the poems of Voltaire and the paintings of Jean-Étienne Liotard. The artistic heritage of his family is rich: his great uncle Gérard Cramer collaborated with renowned artists such as Joan Miró, Pablo Picasso, Marc Chagall and Henri Matisse to produce artist's books, while his grandmother Adrienne Cramer founded a gallery in Geneva in partnership with Alexander Iolas, and she maintained close ties with Jean Tinguely, Niki de Saint Phalle and Meret Oppenheim.

Drawing from this legacy, Philippe Cramer began his career as a designer of furniture and jewelry, creating pieces that were both dreamlike and functional. Rather than focusing uniquely on their practical dimensions, he became interested in the aesthetic qualities of the materials, as well as a large range of fabrication techniques, in order to apprehend the visual and tactile qualities of natural or synthetic materials, testing the limits and potential of each one. Gradually, he created the conditions for his own economic, symbolic and creative autonomy.

In 2001, Cramer made the decisive choice to focus on self-published editions and the production of limited series and unique pieces. In contradiction to an exponentially digitized industrial world, this positioning allows him to pursue his exploratory approach to creating. But above all, it reflects a deep and long-held conviction: in a world of accelerating dematerialization, handcrafted workmanship and the uniqueness of an object foster emotional attachment on the part of its user.

Today, Philippe Cramer focuses primarily on fine art, drawing on the knowledge of craftsmanship and contemporary production techniques he explored earlier in his career to bring his intuitions to life. His approach expresses itself as much through the care given to the formal aspects of his works, as in his philosophical vision of creating art - balancing tradition while pursuing new forms.

In 2010, the Musée d'Art et d'Histoire of Geneva offered Philippe Cramer a carte blanche for the exhibition "L'Ornement Jamais" (Ornament; Never). The works created for this occasion have since been added to the MAH's permanent collection and are now part of the cultural heritage of the State of Geneva. His works are also featured in the collections of the Maison Tavel, the Ariana Museum, MUDAC, the Pictet Group, GNAMC (Rome) and numerous private collections.

In 2021, Philippe Cramer was also honored for his contributions to the arts by the UBS Foundation for Culture.



Photo credit © Indexprz

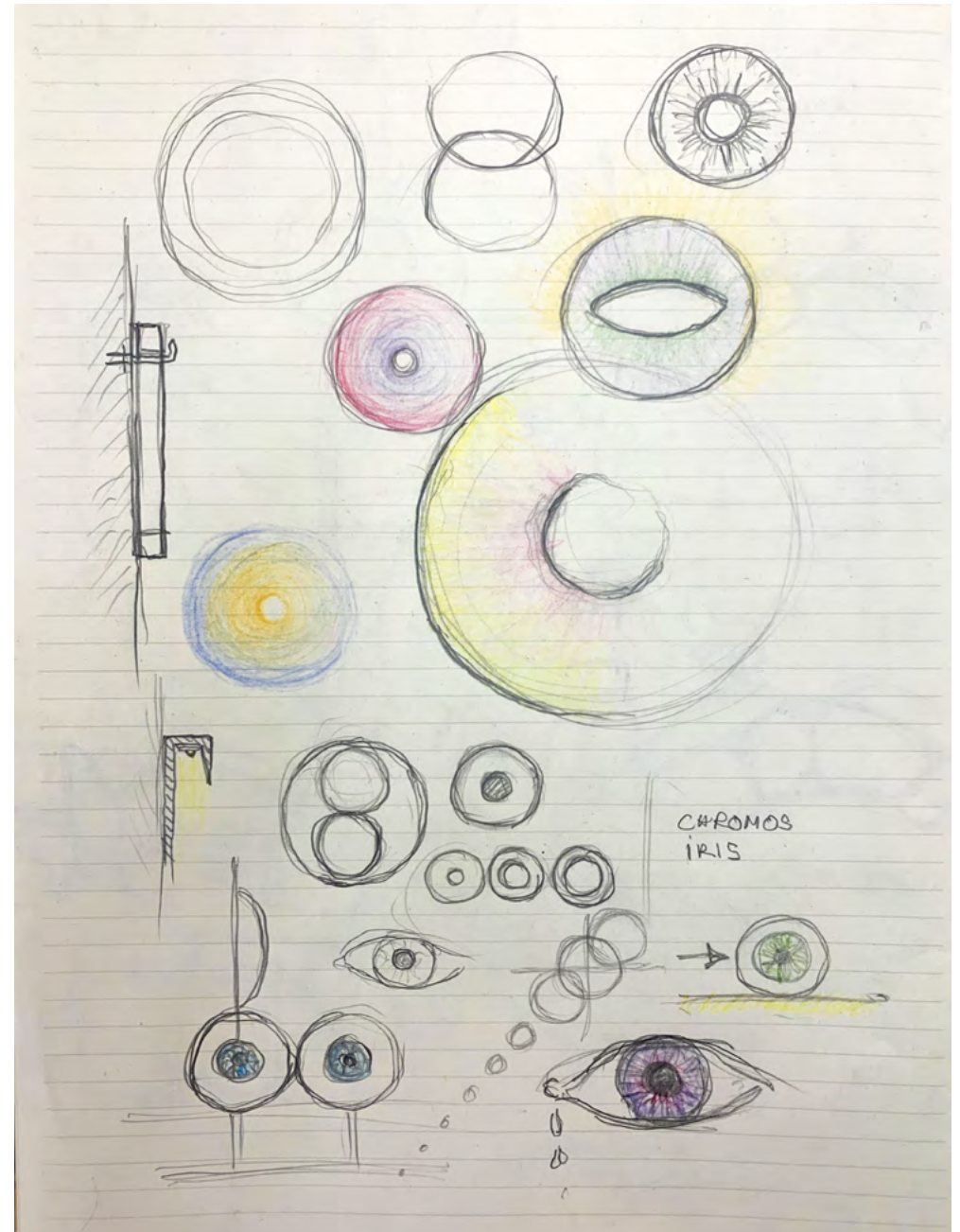
Artistic Practice

Philippe Cramer imagines artworks that alloy soft organic lines with rigorous geometric forms, often referring to Antiquity, modern art, and the poetry of nature. His vision combines bold colors with the finest of materials. Solid oak, walnut, ash wood, marble, limestone, onyx, gold leaf: his love of wood and stone confers a warm and tactile dimension to his body of work. But he has also skillfully manipulated industrial techniques and materials to produce unique forms that are always expressive. More recently, in an experimental approach, he has integrated generative AI to his range of production techniques.

If his work bears the mark of his attachment to Switzerland, to its spectacular landscapes and to its artisanal traditions, it also possesses a strongly evocative power reminding us that from Tuscany to California, from Japan to the Greek islands, his many travels continue to inspire him. Between ancient archetypes and childhood memories, his works ultimately possess the magical power of time machines.

Through his vision, we can take stock of deep time that allows us to escape from the ultra-present and nourish our imaginations in new ways. To develop his work, Philippe Cramer draws in his own manner from a type of paganism: he is inspired by a strong connection to ancient myths and a fascination with the cosmos. These imaginary worlds are marked by a form of open spirituality that has always been present in his art. Far from unbridled rationalism, they also inscribe his practice where poetry and magic reign. The totemic objects he creates thus take on a life of their own.

Intuitive and deeply committed to the act of creation, nourished by artisanal expertise, Philippe Cramer crafts pieces that are designed to be shared and passed down, thus building bridges between individuals, ideas, and eras.



The studio

Philippe Cramer established his studio in Geneva in 2001. Conceived as an artistic laboratory and an exhibition space for his work, the studio is a site for experimentation where he freely develops his creative ideas, linking traditional craft and the finest materials with innovative techniques.

He strives to offer ambitious works that are marked by the unique nuances that come with manual labor, producing one-of-a-kind pieces and limited editions that are meticulously crafted by artisans with whom he builds relationships of mutual trust.

Believing in the importance of engagement with the public, Philippe Cramer keeps his studio open to visitors, inviting them to discover and appreciate his work up close. The studio is thus a space where he takes the time to discuss with visitors who stop by, inscribing his practice in a form of transmission of knowledge.

Miscellaneous

Philippe Cramer has designed trophies for the United Nations Young Activists Summit and the Louis-Jeantet Foundation, as well as projects for the Swiss consulates and embassies in Geneva and Pretoria. He has also created works for the headquarters of Banque Pictet and Banque Piquet Galland. In 2021, Art Genève commissioned him to design the set for the pop-up art restaurant Night Fall.

Several institutions and galleries have exhibited his work, including Gallery S. Bensimon and Not a Gallery in Paris, the Swiss Cultural Center and the Michelangelo Foundation in Milan, the Audi Foundation in Beirut, Gallery Farb in Gstaad, Ormond Editions in Zurich, the Kisceffi Muzeum in Budapest, the Lapidarium of the National Museum of the Czech Republic in Prague, and the TEI Foundation in Tokyo.

Feature articles on his work have been published in numerous magazines and newspapers, including Wallpaper, Vogue, AD, L'Officiel, T, Metropolis, Le Monde, and the Chicago Tribune.



Philippe Cramer - *Aeternus Eternus II* (2025)

Here shown as part of the permanent collection of the GNAMC, Rome. Donation F.P.Journe, 2025



Philippe Cramer - *Aeternus Eternus II* (2025)

Here shown during ArtGenève 2025, together with the *Aeternus Eternus Totemic I*, the *Onar* serie and the *Stèle Stellaire* serie

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Institutional collections

His artworks can be found in the following collections :

Musée d'Art et d'Histoire, Geneva
Maison Tavel
Musée Ariana
MuDAC
Groupe Pictet
GNAMC

Exhibitions

His work has been exhibited at :

Centre Culturel Suisse, Milan
Musée d'Art et d'Histoire, Geneva
MuDAC, Lausanne
Musée du Lapidarium, Prague
Fondation Audi, Beyrouth
Musée Kicelli, Budapest
Collectible, Bruxelles
Doppia Firma, Milan
Biennale de Crans-Montana
Cimetière des Rois, Geneva

Edward Mitterrand, Geneva
S. Bensimon, Paris
ArtCurial, Paris
Ormond Éditions, Zurich
Galerie Farb, Gstaad
Sabrier&Paunet, Paris
Mint, London
Speerstra, Bursins
Fondation TEI, Tokyo
Ambassade Suisse, Tokyo

Publications

Numerous publications have covered his work :

NZZ	Vogue (DE, BR)
Bilanz	Elle Décoration (FR, IT, UK, DE)
Le Temps	AD (USA, FR, IT, DE)
La Tribune de Genève	L'Officiel
Espaces Contemporains	Metropolis
Annabelle	The Chicago Tribune
Tendances Deco	Le Monde
Wallpaper	New York Times

Many books reference him or illustrate his art:

Pas Besoin d'un Dessin, Jean-Hubert Martin, Un Musée, 2022
Geneva at the Heart of the World, Assouline, 2021
Les Collections du Musée d'Art et d'Histoire de Genève, Favre, 2019
Design Blok Book 2018, Profil Media, 2019
The New Jewelers, Olivier Dupon, Thames&Hudson, 2012
Wallpaper City Guide, Wallpaper, 2012
Decors, Design et Industrie, Alexandre Fiette, Somogy Editions d'Art, 2011
Design, teNeues, 2002

