

The background of the image is a complex marbled paper design. It features a large, irregular section of bright red on the left side. The central and right portions are dominated by a white and cream-colored marbled pattern with intricate, swirling veins of light brown and grey. A dark blue section is visible in the top right corner. The overall effect is one of rich, organic texture and color contrast.

PHILIPPE CRAMER

Whispering Stones



Philippe Cramer - *Whispering Stones* serie (2026)

Here shown during ArtGenève 2026, together with the *Dual Inheritance* serie



Philippe Cramer - *Whispering Stones I* (2026)

Lacquered marble and steel | 61 x 20 x ht 34 cm | 24 x 7 7/8 x 13 3/8 in



Philippe Cramer - *Whispering Stones I* (2026)
Detail view



Philippe Cramer - *Whispering Stones II* (2026)
Lacquered marble and steel | 47 x 20 x 56 cm | 18 1/2 x 7 7/8 x 22 in



Photo credit © Antoni Aebly

Philippe Cramer - *Whispering Stones* (2026)

Here shown during MAZE Art Gstaad 2026, together with the *Dual Inheritance* serie and the *Aeternus Eternus III*

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Philippe Cramer – Whispering Stones

With the *Whispering Stones*, Philippe Cramer explores one of the oldest and most fascinating territories in the history of art: the ability of matter to contain images even before any human intervention takes place.

Created from natural stones whose veins, mineral inclusions, and geological formations spontaneously evoke landscapes, horizons, and atmospheric phenomena, these works exist at the threshold between natural creation and human creation. They extend a centuries-old artistic tradition while engaging with profoundly contemporary questions surrounding perception, materiality, symbolism, and the construction of meaning.

Since Antiquity, certain stones have inspired fascination because of the images they appear to contain. Marbles, jaspers, agates, and lapis lazuli were prized not only for their rarity but also for their ability to evoke mountains, clouds, architectural forms, or imaginary landscapes. Long before the invention of photography, nature itself seemed capable of producing its own compositions.

During the Renaissance, this fascination reached its peak. Collectors, scholars, and princes actively sought out so-called “figured” or “landscape stones,” regarded as marvels in which the art of nature appeared to rival that of humankind. Artists such as Giuseppe Cesari, Jacques Stella, Johann König, and Jacopo Ligozzi created works on marble, alabaster, and lapis lazuli in which the natural veining of the stone became the sky, mountains, clouds, or waters of the composition. In *Perseus Rescuing Andromeda* by Giuseppe Cesari, the natural patterns of the stone actively participate in the construction of the landscape. In *The Israelites Crossing the Red Sea* by Johann König, or in Jacques Stella’s paintings on lapis lazuli, the support ceases to function merely as a background and becomes a protagonist of the image itself.

These practices also emerged within the context of the paragone, the great Renaissance debate concerning the relative superiority of painting and sculpture. Artists and theorists questioned which medium was better suited to rival nature: painting through illusion, color, and representation, or sculpture through its physical presence, materiality, and proximity to the tangible world.

Paintings executed on stone occupied a singular position within this debate. By incorporating the natural forms of the support directly into the image, they blurred the boundaries between disciplines. The work became simultaneously image and object, representation and material. Painting no longer unfolded upon a neutral surface but upon a substance already carrying forms, colors, and latent narratives. The artist composed with an image that nature seemed to have begun before him. This ambiguity remains central to *Whispering Stones*.

Philippe Cramer begins from a position of observation. Rather than imposing an image onto the material, he seeks to reveal those that appear already embedded within it. Cliffs, mountains, horizons, clouds, and expanses of water emerge naturally from mineral movements inscribed in the stone over



Johann König - *Israelites Crossing the Red Sea* (1625 - 1631)

millions of years. The landscapes that appear within the veining of the material seem to predate any human intervention. The work begins with an act of recognition.

Much like the way we instinctively perceive figures or stories within clouds, the viewer identifies potential images within the stone. Philippe Cramer does not create these landscapes; he discovers them. His approach recalls Leonardo da Vinci's recommendation that artists study stained walls, rocks, and natural formations to discern hidden worlds capable of stimulating the imagination.

Yet the artist does not stop at revelation alone. It is precisely at this point that *Whispering Stones* departs from the historical tradition of landscape stones and enters distinctly contemporary territory.

Upon these pre-existing mineral landscapes, Philippe Cramer introduces a second visual language composed of elementary geometric forms and colors deliberately foreign to the natural palette of the stone. Circles, discs, lines, segments, and archetypal symbols appear as silent presences inhabiting the geological spaces revealed by the material.

These signs do not seek to illustrate the landscapes or complete them narratively. They belong to a different order altogether.

Against the geological temporality inscribed within the stone, the artist introduces human temporality. Against the spontaneous structures produced by nature, he places constructed forms inherited from humanity's earliest symbolic systems. The circle, the line, and the disc belong to some of the oldest visual vocabularies in human history. They appear in prehistoric petroglyphs, celestial maps, ancient cosmologies, sacred architecture, and later in the great traditions of modern abstraction.

Color performs a similar function. It does not attempt to imitate nature or blend into it. Instead, it acts as a deliberate intervention within the geological order of the world. It introduces subjectivity, emotion, imagination, and symbolic thought into a realm shaped by natural processes that exist beyond intention.

The work thus becomes a meeting point between two forms of creation. On one side is nature's creation: slow, silent, and unintentional, embedded within the formation of stone across geological time. On the other is human creation, founded upon symbol, abstraction, color, and mental projection.

This superimposition lies at the heart of the project. The geometric forms never erase the landscapes contained within the material; rather, they accompany, interpret, and extend them. They function like constellations suspended above a mineral memory infinitely older than themselves. Whereas Renaissance artists sought to reveal the images already present within stone, Philippe Cramer establishes a dialogue between two authors: nature and humankind.

This tension echoes several earlier bodies of work by the artist. As in *Dual Inheritance Theory*, two visual systems coexist without ever fully resolving into one another. Here, however, the relationship becomes less confrontational and more cosmological. The geometric forms appear to emerge from



Jacopo Ligozzi - *Vanitas Still Life with a Fly, Skull, and Candle, and Butterfly Resting on a Tulip* (early 17th century)

a universal language connecting geology, symbolism, and the cosmos. The title of the series thus reveals its full meaning.

The stones seem to whisper rather than declare. They contain silent narratives that the viewer may choose to hear—or not. Each work remains open to interpretation. The same mineral fragment may evoke an Alpine landscape for one observer, a marine horizon for another, or a cosmic vision for a third.

This ambiguity is one of the work's strengths. Unlike traditional representation, which fixes a definitive image, *Whispering Stones* maintains a state of suspension between abstraction and figuration. The works oscillate continuously between pure materiality and mental landscape. They do not depict a specific place; they activate a process of projection.

This approach also aligns Philippe Cramer with modern and contemporary investigations into materiality and perception. One may think of Brice Marden's *Marbles and Drawings*, where the natural structures of stone become the starting point for a dialogue between geology and artistic intervention. Yet where Marden extends the material through graphic gesture, Philippe Cramer introduces a symbolic vocabulary that invokes both the origins of abstraction and humanity's earliest systems of representation.

Time plays a central role here. The landscapes visible within the stones are the result of geological processes that have unfolded over millions of years. Tectonic pressures, mineral deposits, crystallizations, and movements of matter slowly composed these images long before the appearance of humankind. Each work therefore contains a temporality that radically exceeds the human scale.

This depth of time lends the stones an almost sacred quality. Like relics, fossils, or the natural wonders preserved in Renaissance cabinets of curiosity, they seem to carry within them a memory of the world itself. They become silent witnesses to invisible and immemorial processes.

Yet this geological memory encounters another: the memory of humanity. The geometric forms introduced by the artist bring with them a different history—the history of symbols, myths, cosmologies, and humanity's enduring desire to understand the world through systems of signs.

In *Whispering Stones*, Philippe Cramer chooses neither nature nor culture. Instead, he stages their dialogue. The stone speaks of the deep time of the Earth; geometry speaks of the time of the human mind.

Between chance and intention, geology and symbol, landscape and abstraction, each work becomes a space of encounter where two languages converse across millennia.

More than a series of artworks, *Whispering Stones* is a meditation on the coexistence of two forms of creation: that of nature, silently shaping matter across immeasurable spans of time, and that of humanity, which seeks through sign, color, and geometry to make sense of the world it inhabits.



Brice Marden - *Marble #4* (1981)



Brice Marden - *Marble #2* (1981)



Philippe Cramer - *Whispering Stones III* (2026)

Lacquered marble and steel | 46 x 20 x 55 cm | 18 1/8 x 7 7/8 x 21 5/8 in



Philippe Cramer - *Whispering Stones III* (2026)
Detail view



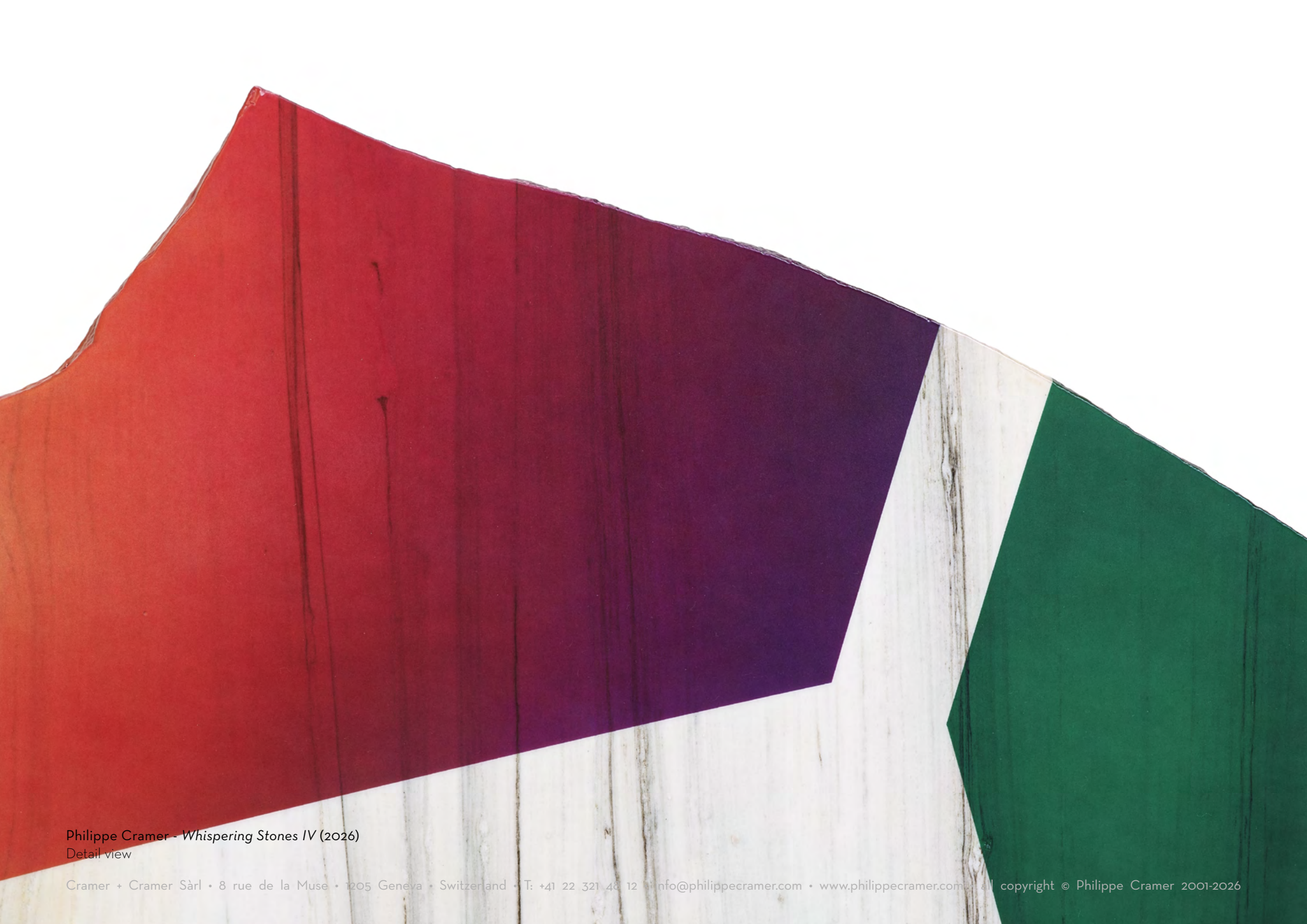
Photo credit © Antoni Aelby

Philippe Cramer - *Whispering Stones* (2026)
Here shown during MAZE Art Gstaad 2026

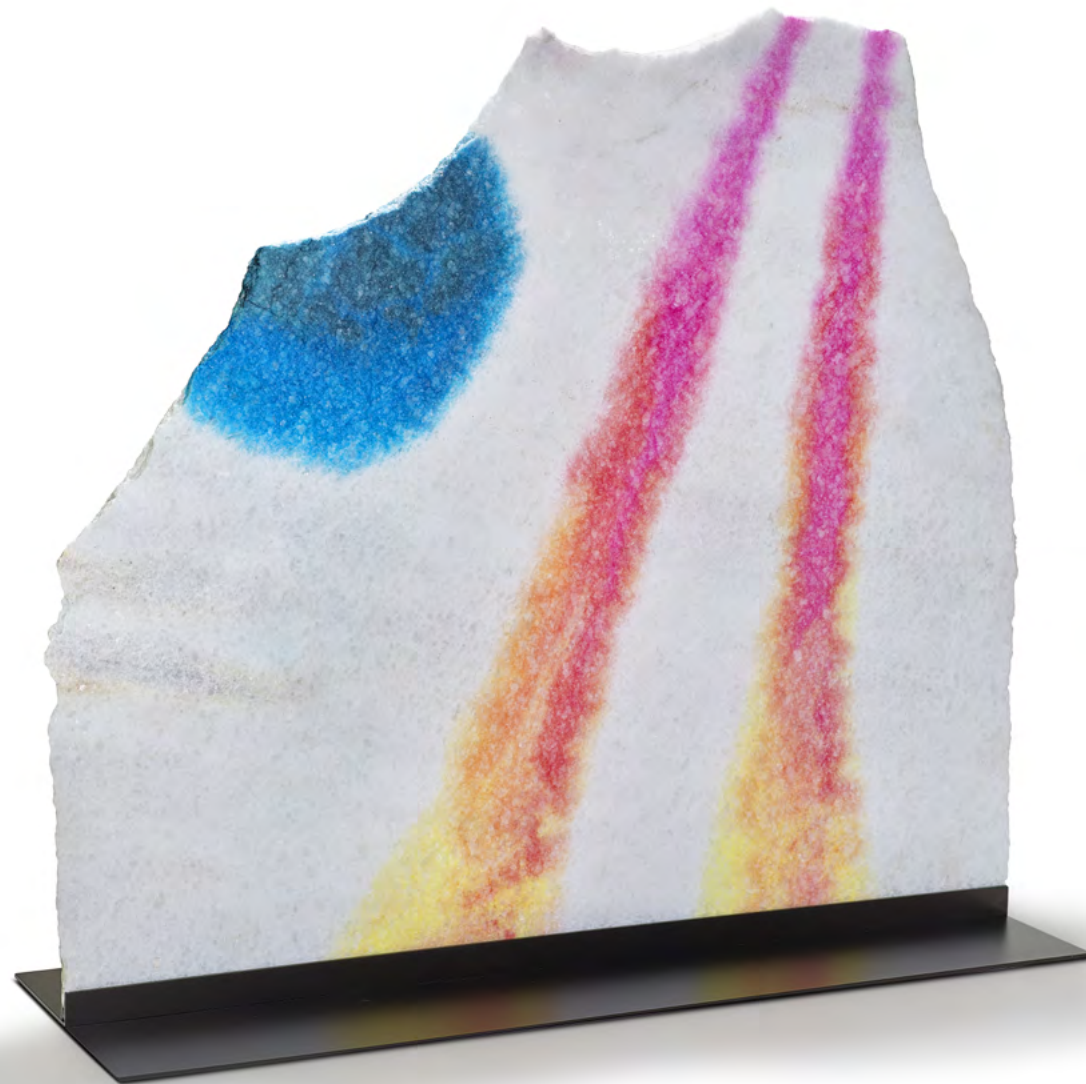


Philippe Cramer - *Whispering Stones IV* (2026)

Lacquered marble and steel | 64 x 30 x 71 cm | 25 1/4 x 11 3/4 x 28 in

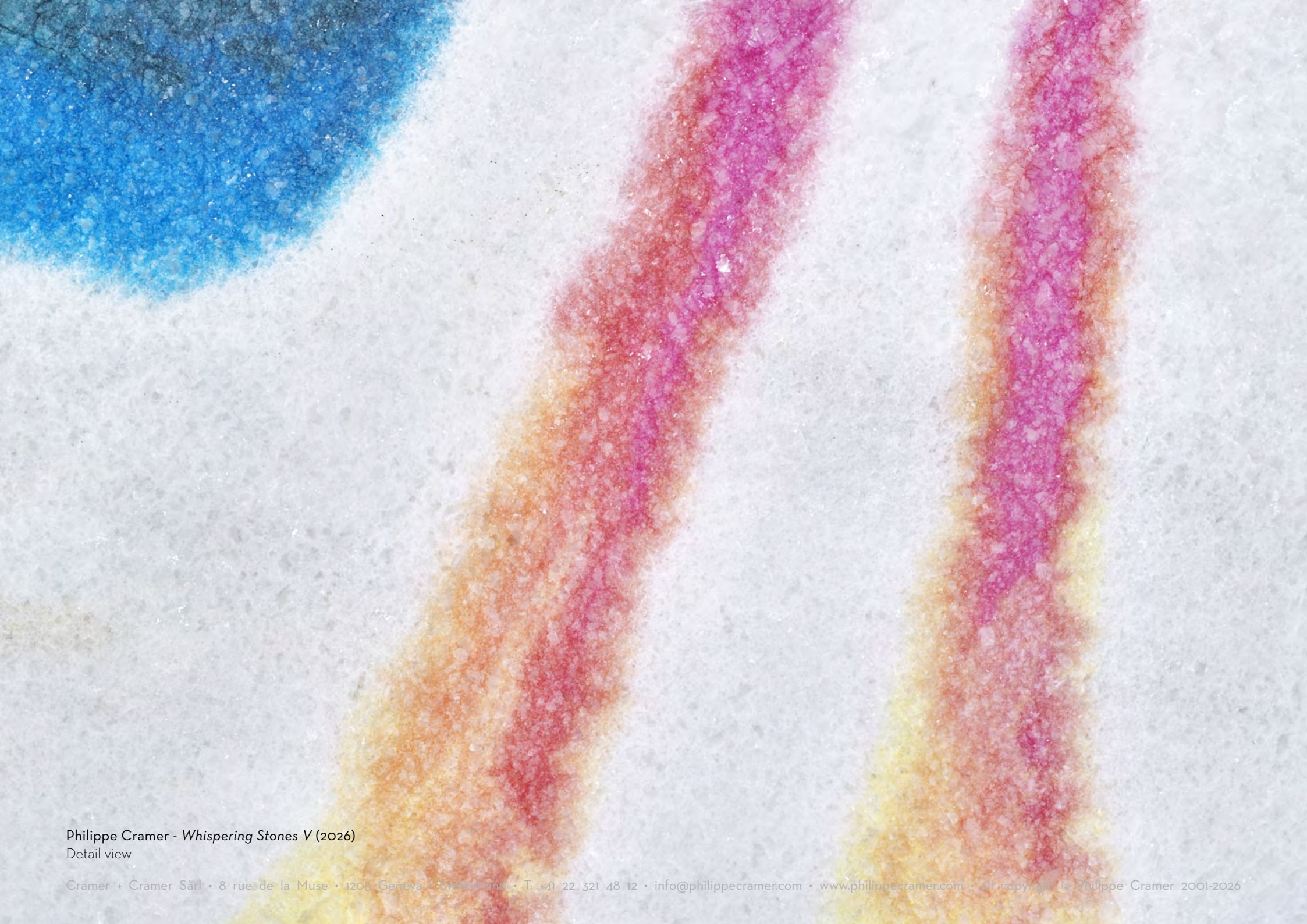


Philippe Cramer - *Whispering Stones IV* (2026)
Detail view

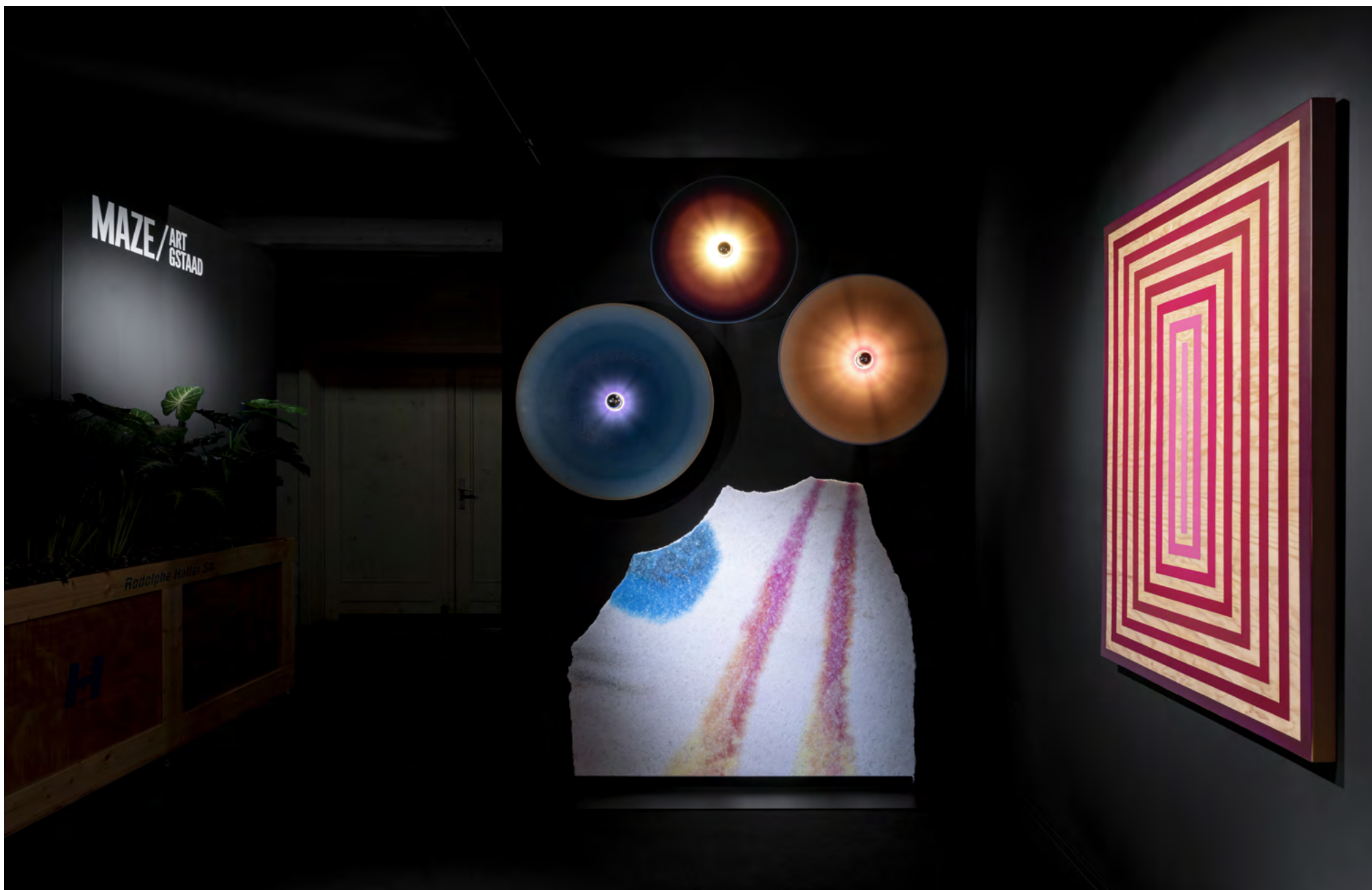


Philippe Cramer - *Whispering Stones V* (2026)

Tinted marble and steel | 130 x 40 x 120 cm | 51 1/8 x 15 3/4 x 47 1/4 in



Philippe Cramer - *Whispering Stones V* (2026)
Detail view



Philippe Cramer - *Whispering Stones V* (2026)

Here shown during MAZE Art Gstaad 2026, together with the *Dual Inheritance N°9* and *The Guardian of Light* serie



Photo credit © Indexprz

Philippe Cramer - *Whispering Stones* serie (2026)

Here shown during ArtGenève 2026, together with the *Dual Inheritance* serie and *The Guardian of Light I*

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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

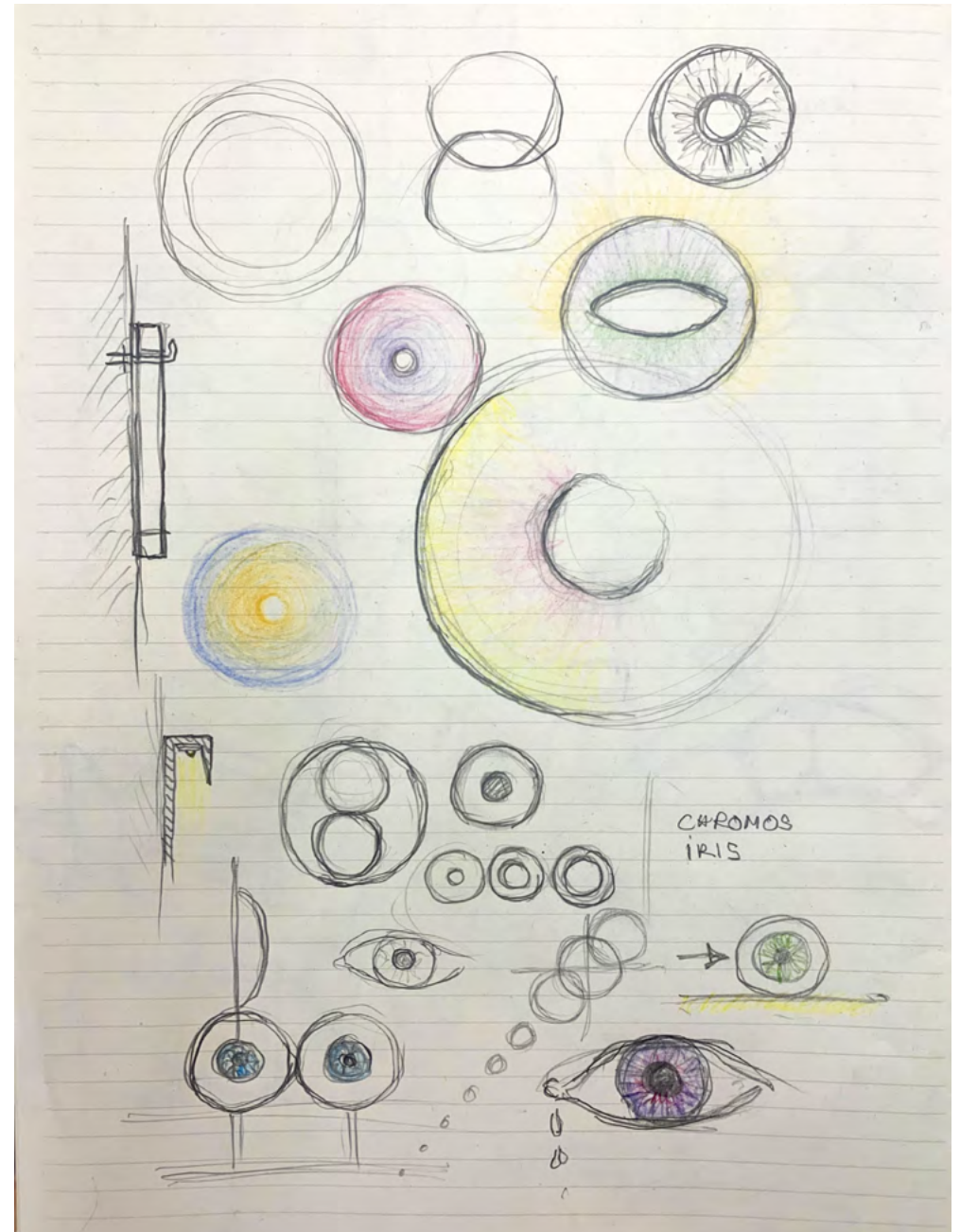
Artistic Practice

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.

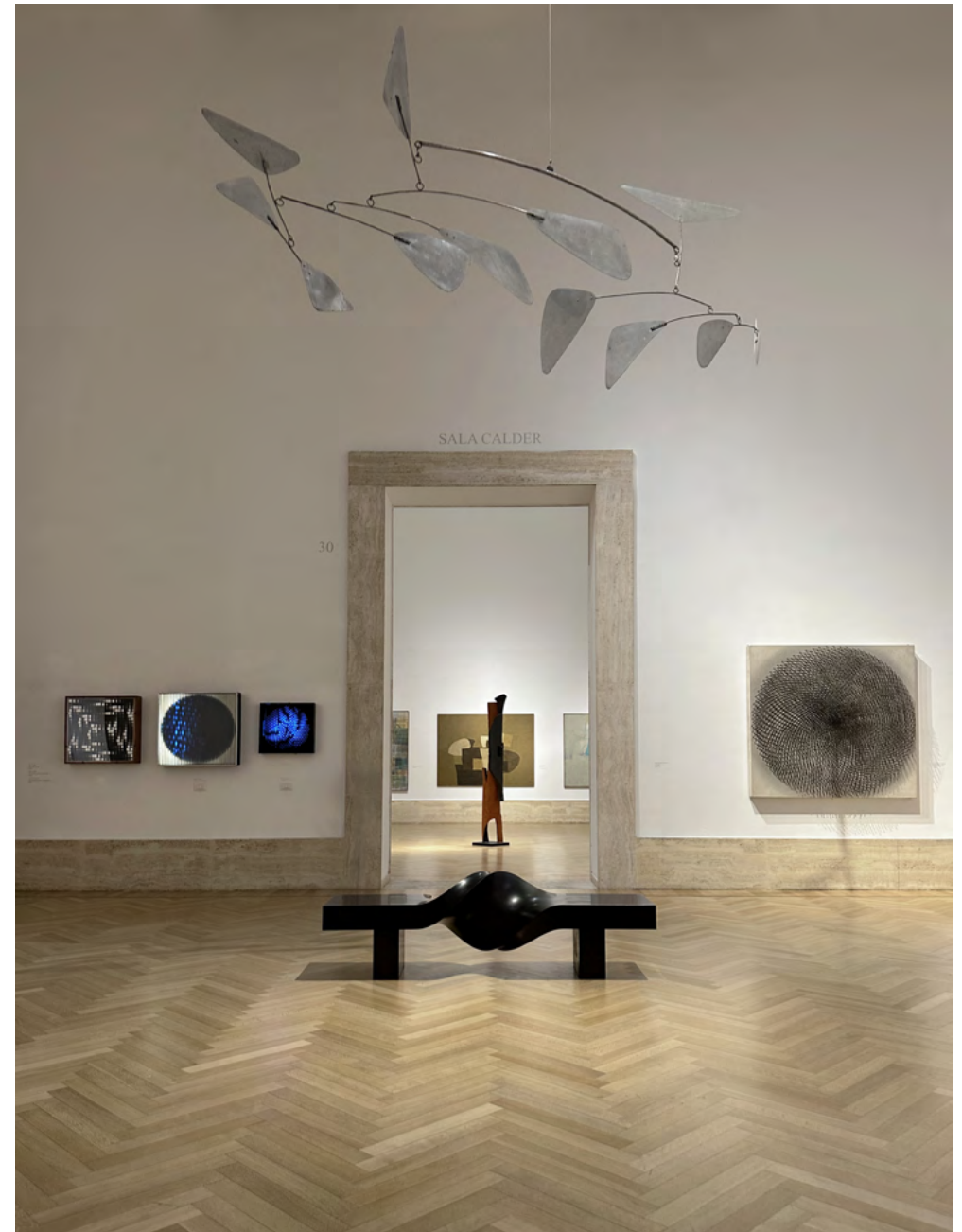
Believing in the importance of engagement with the public, Philippe Cramer keeps his studio open to visitors, inviting them to discover and appreciate his work up close. The studio is thus a space where he takes the time to discuss with visitors who stop by, inscribing his practice in a form of transmission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

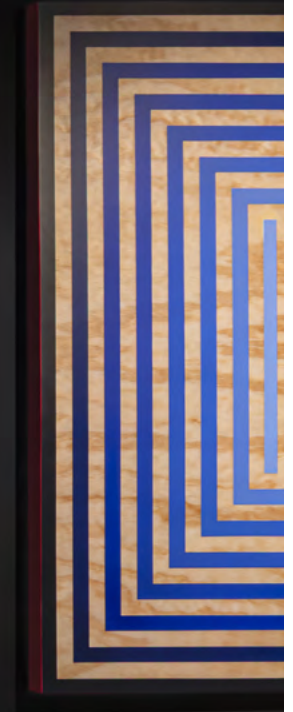
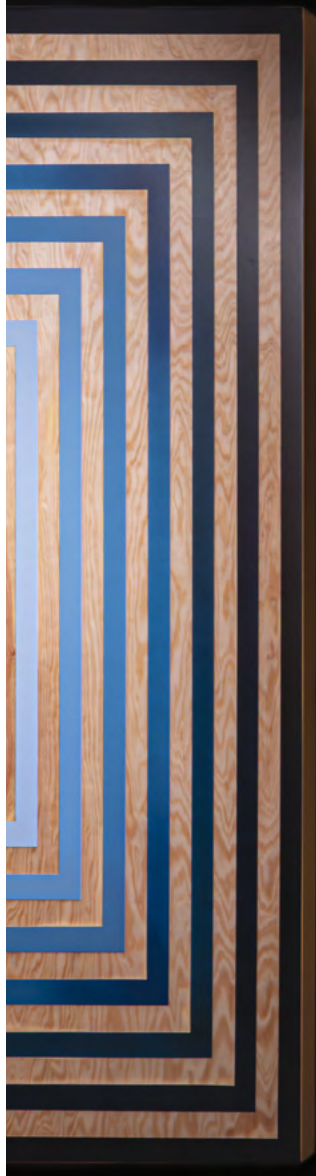


Philippe Cramer - *Aeternus Eternus II* (2025)

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

PHILIPPE CRAMER

GENEVA



Philippe Cramer - *Whispering Stones serie* (2026)

Here shown during MAZE Art Gstaad 2026

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

