

Eternal Landscapes

Opening: Friday, September 26, from 6 to 9 pm

Exhibition: September 27 to January 17, 2026



Francisco Sierra, *Mirage 1* and *Mirage 4*, 2025, lithographs, each 26.3 x 32 cm

In art history, landscape painting has evolved from a subordinate genre to an independent form of expression. To this day, it remains a projection surface for political and ecological issues, a mirror of cultural memory and, at the same time, a medium for abstract form-finding. The exhibition “Eternal Landscapes” brings together six positions that examine landscape as a space of experience between perception and memory, construction and feeling: Caroline Bachmann, Luisanna Gonzalez Quattrini, Federico Herrero, Francisco Sierra, Manuel Stehli, and Jongsuk Yoon. All the works on view are lithographs: a medium that precisely combines painterly qualities, rhythm, and layering.

Caroline Bachmann (*1963 in Lausanne) takes up her familiar view of Cully across Lake Geneva and translates it into an internalized landscape experience in “Ciel Lac Reflet”. It is not naturalistic accuracy but the atmosphere filtered through memory that carries the composition. Delicate color gradients connect the mountain silhouette, the sky, and the reflection. A characteristic feature is the framing outline, which marks the act of seeing itself and subtly breaks the symmetry.

Luisanna Gonzalez Quattrini (*1972 in Lima, Peru) works with broad, painterly brushstrokes and overlapping veils of color in which figures, creatures and landscape motifs emerge. Water appears as a vehicle for vastness, longing and inner movement – from the surface of the sea to the mysterious underwater landscape. With “Mountain of Pollen”, she creates a luminous counterpoint to the two smaller fluid scenes of water and addresses the themes of balance and the attraction of light, reflection, and radiance.

For Federico Herrero (*1978 in San José, Costa Rica), landscape is a field of color, form, and sound. In “Samaná”, markers drift like celestial bodies or buoys in an open blue between sky and water, while in “Los Patos”, volumes and thresholds shift into one another and find a temporary equilibrium. Recurring modules, pauses, and accents create a musical structure that supports the abstraction.

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In “Mirage 1–6”, Francisco Sierra (*1977 in Santiago de Chile) combines familiar motifs – horizon, palm trees, hillsides, sea – to create carefully composed mirages. The color gradients are not only a setting, but also a narrative tool: they convey temperature, shape the terrain and set the recessed white as cold light. The landscape is revealed as a convention that our imagination extends based on minimal signs.

Manuel Stehli (*1988 in Zurich) reduces his “Gartenstudie” to an identical, lithographically printed framework and varies the arrangement of stamped, generic-looking plant forms on it. The constellations can be read as relationships – belonging, intimacy, hierarchy, exclusion – but at the same time they remain ornamental systems. The light and dark color variations create two different moods in the same space.

Jongsuk Yoon (*1965 in Onyang, South Korea) describes her works as “mind landscapes” in which memory, observation of nature, and light interact. “Pink Sun” combines the graphic tensions between red and pink to create a contemplative space, while “Spring Spring” uses surprising color combinations to evoke the bright light of spring.

The lithographs in “Eternal Landscapes” continue the multilayered tradition of landscape painting and illustrate how the depiction of nature remains a contemporary means of interweaving perception, emotion, and form. They present landscape as an open system: as a form of memory, an image of feeling, and as both visual and musical composition. Between abstract gestures and scenes that play with convention, landscape becomes a score of vision, color, and time.

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