Catherine Lambermont
Possible landscapes

La pratique artistique de Catherine Lambermont se déploie à la lisière du visible et du secret, à travers un dialogue interdisciplinaire et profondément contemplatif entre la photographie, le dessin et la sculpture, façonnant des œuvres qui fonctionnent comme des miroirs de la psyché. Sa démarche explore les frontières poreuses entre notre géographie intérieure et les espaces –physiques, domestiques, sauvages– que nous traversons.

Toute l'œuvre de Catherine Lambermont repose sur une fine tension dialectique entre le caché et le montré, le contrôle et l'abandon, le visible et l'invisible. Au cœur de ses recherches vibre la notion d'impermanence, de métamorphose et de la trace. L'artiste isole des fragments du réel, des corps et des objets du quotidien pour en révéler la charge poétique, transformant l'anodin en un paysage mental soumis aux cycles du temps, du changement et de la disparition.

Ce fil rouge se matérialise à travers plusieurs cycles de création majeurs dans son œuvre :

- L'intime, l'absence, la trace : dans ses séries consacrées à l'espace domestique (Temps mort) et à l'isolement (*Isola*) ou encore à ses sculptures inspirées des objets du quotidien, l'architecture devient le réceptacle d'une mémoire invisible. Au travers de compositions minimalistes, elle questionne l'étrange à travers le familier et capte la trace humaine dans des lieux désertés, où le silence et l'attente se font tangibles. Ce travail sur le vestige et le reste se prolonge de manière plus marquée dans ses recherches en cours intégrant des portraits d'animaux empaillés. En fixant ces corps désertés de leur présence, l'artiste interroge le simulacre, le deuil de la nature et ce qu'il subsiste du vivant lorsque le souffle s'est éteint.
- Le corps et la frontière : avec les séries Huis Clos et In/Out, elle interroge la porosité des limites individuelles. A travers des compositions fragmentées et des autoportraits flous, elle explore la transition entre le dedans et le dehors, la pudeur et l'exposition de soi, le continuum qui sépare le corps et l'esprit, la réalité de sa perception, le moi et l'autre.
- L'errance, le flux, la métamorphose : fruits de ses marches solitaires dans les montagnes helvètes, ses recherches récentes marquent un virage vers la sculpture et l'installation spatiale (*Seconde Nature*), où le glanage et la contemplation fusionnent. Les formes organiques collectées en chemin se muent, dans une seconde phase de création sous forme de sculptures et dessins célestes intitulés *Temps Instable*. Cette fascination pour le transitoire s'exprime de manière ultime dans ses dessins au graphite de ciels : par la répétition du geste, la poudre de roche fixe l'insaisissable mouvement des nuages, devenant l'allégorie même d'une nature en perpétuelle métamorphose.

The artistic practice of Catherine Lambermont unfolds at the edge of the visible and the unseen, through an interdisciplinary and deeply contemplative dialogue between photography, drawing and sculpture, shaping works that function as mirrors of the psyche. Her approach explores the porous boundaries between our interior geography and the spaces – physical, domestic, or wild – that we move through.

The entirety of her body of works rests on a subtle dialectic tension between what is hidden and what is revealed, between control and surrender, visible and unseen.
At the core of her recent research vibrates the notion of impermanence, metamorphosis and survival. The artist isolates fragments of reality, bodies or everyday objects to uncover their poetic weight, transforming the mundane into a suspended mental landscape subjected to the cycles of time, change and dissapearance.

This thread materializes through several major cycles:

- The Intimate, Absence and the Trace : In her series dedicated to domestic space (*Temps mort*) and isolation (*Isola*), or her sculptures inspired by everyday objects, architecture becomes the vessel for an invisible memory. Through minimalist composition, she questions the unfamiliar through the familiar and captures the human trace in deserted spaces, making silence and anticipation tangible. This work on the vestige and what remains is extended in her current research featuring portraits of taxidermed animals (*Ce qui reste*). By freeezing these body envelopes, the artist questions the simulacrum, the mourning of nature, and what survives of the living when life itself has departed.

- The body and the Boundary: with the series *Huis Clos* and *In/Out*, she addresses the porosity of individual limits. Through fragmented and bodily compositions somehow marked by a profound restraint, she explores the transition between inside and outside, modesty and self-exposure. The artist investigates the continuum that separates the body from the mind, reality from its perception, the self from the other, and being from appearing.

- Wandering, Flux and Mutation: Shaped by the experience of wandering in the Swiss mountains, her recent sculpture and sound installation *Seconde Nature* mark a turn to spatial installation where foraging and contemplation merge. Organic forms collected along the way are processed in the studio into sculptures or drawings. This fascination with the transitory finds its ultimate expression in her current graphite drawings of skies titled *Temps Instable* : through the repetition of the gesture, the stone powder fixes the elusive movements of the clouds, becoming the very allegory of a nature in perpetual metamorphosis.



Studio view, 2025







Huis Clos (2003-2010)





Isola, 2009





In Out, 2010









Temps mort, 2014





Installation view, Villa Renata, Basel 2018
Take a seat, sculptures, wood, acryl paint





Installation view, Zürich 2022
Ladder, brass sculpture, 25 x 5 cm, wooden panel

Errances (2022-)

A latent image, a collection of memories.

I walk through the natural landscape, getting drown in my thoughts, letting my steps guiding me, memories blooming onto the surface of my consciousness.
Walking alone allows unexpected encounters to emerge on the changing horizon.
I feel the rhythm of the colors, smell the perfume of nature, sometimes listen to the silence, hear a strange rustle and without any advance notice, an imaginary scenery pops up.
Wandering, is to go extremely close and incredibly far, in a pendular movement of the body and the mind, in a physical and emotional journey.
As much as the clock of time is ticking, the strata of my landscaping experience constantly intertwin, bridging reality and fiction, taming each other, and vice versa, in an ultimate attempt to draw a picture.

Series of polaroids taken between 2022 and 2024.
Work in progress




















Installation view ***Seconde Nature***, an immersive installation inspired by nature and the invisible. A room where boundaries between real, inner and unseen are blurred, where interstices have a place, with an in-between, glimpse of a more intimate world.

White elements.
Neither stones, nor ice blocks.
Something else.

Sculpture and sound installation,
Musik Schule Luzern, 2024.





Ce qui reste (work in progress, 2024 -)



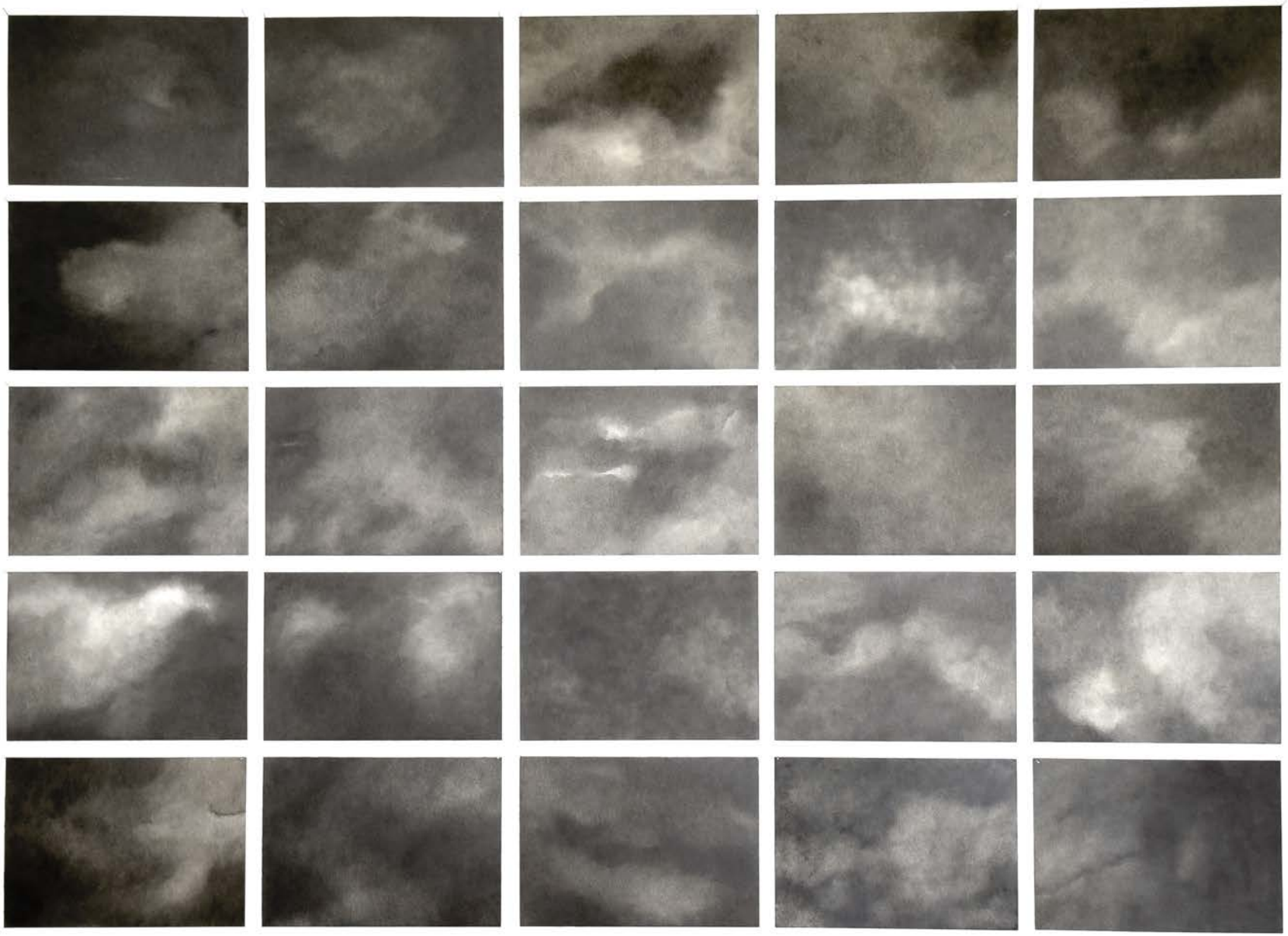




The series of drawings titled ***Temps instable*** took its source in a deep valley of the Engadin mountains where Catherine Lambermont spent a couple of months.

The material she uses to draw comes from the rocky cliffs around, crumbly grey stone reduced in very thin powder. The skies series bridges the elements, drawing a floating landscape with no time or geographical reference.
An universal map of the sky from various parts of the world.

Engadin Sky. Graphite on paper, 100x70 cm, 2024



Temps Instable. 25 Skies. Graphite on paper, 25 x 21.2907 cm, 2023



Engadin Sky. Graphite on paper, 100x70 cm, 2024



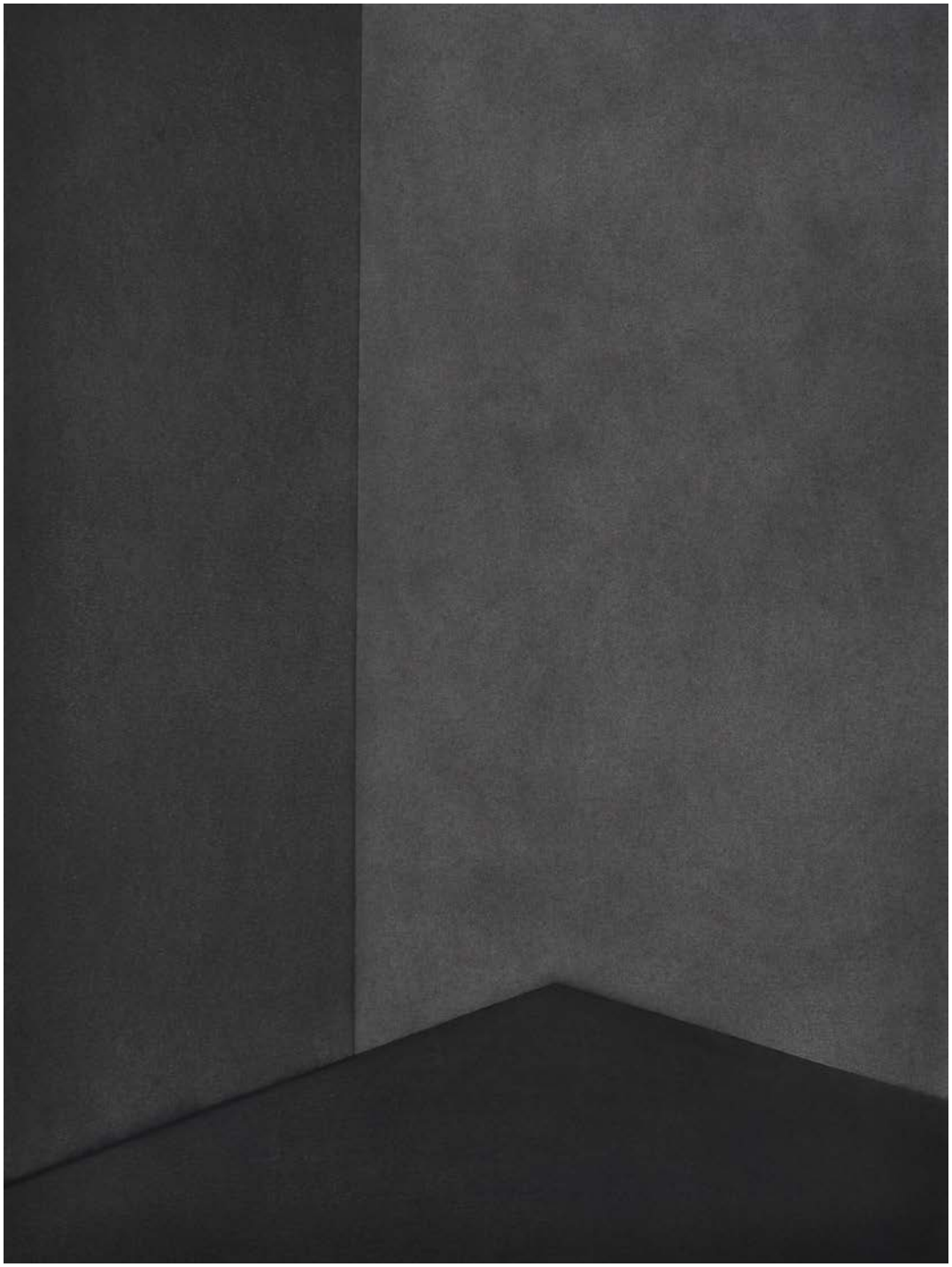
Engadin Sky. Graphite on paper, 100x70 cm, 2024



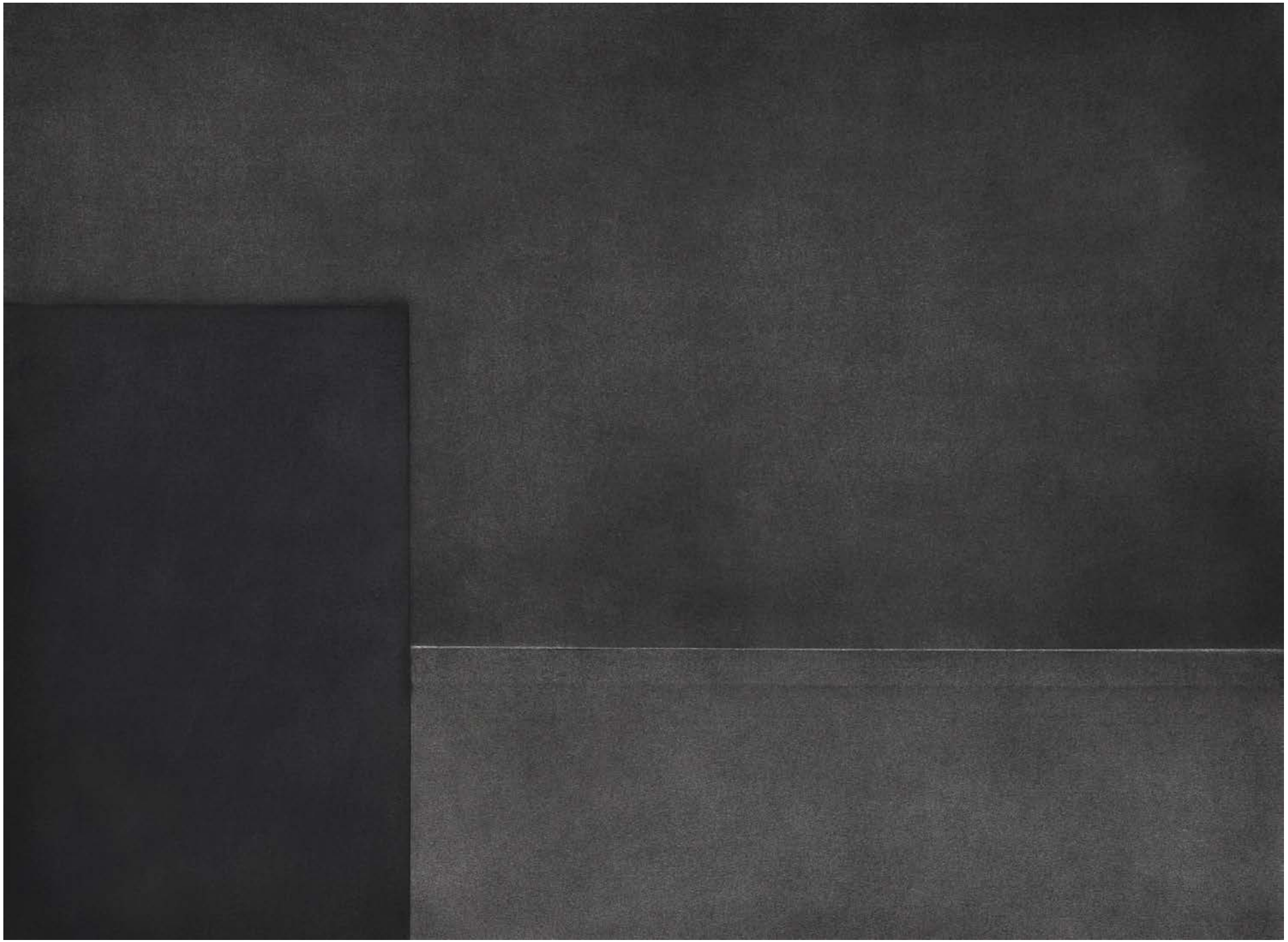
Engadin Sky. Graphite on paper, 100x70 cm, 2024



Suite. Charcoal on paper, 44,5 x 36 cm each. 2024



Untitled. Charcoal on paper, 55x73 cm, 2023



Untitled. Charcoal on paper, 55x73 cm, 2023



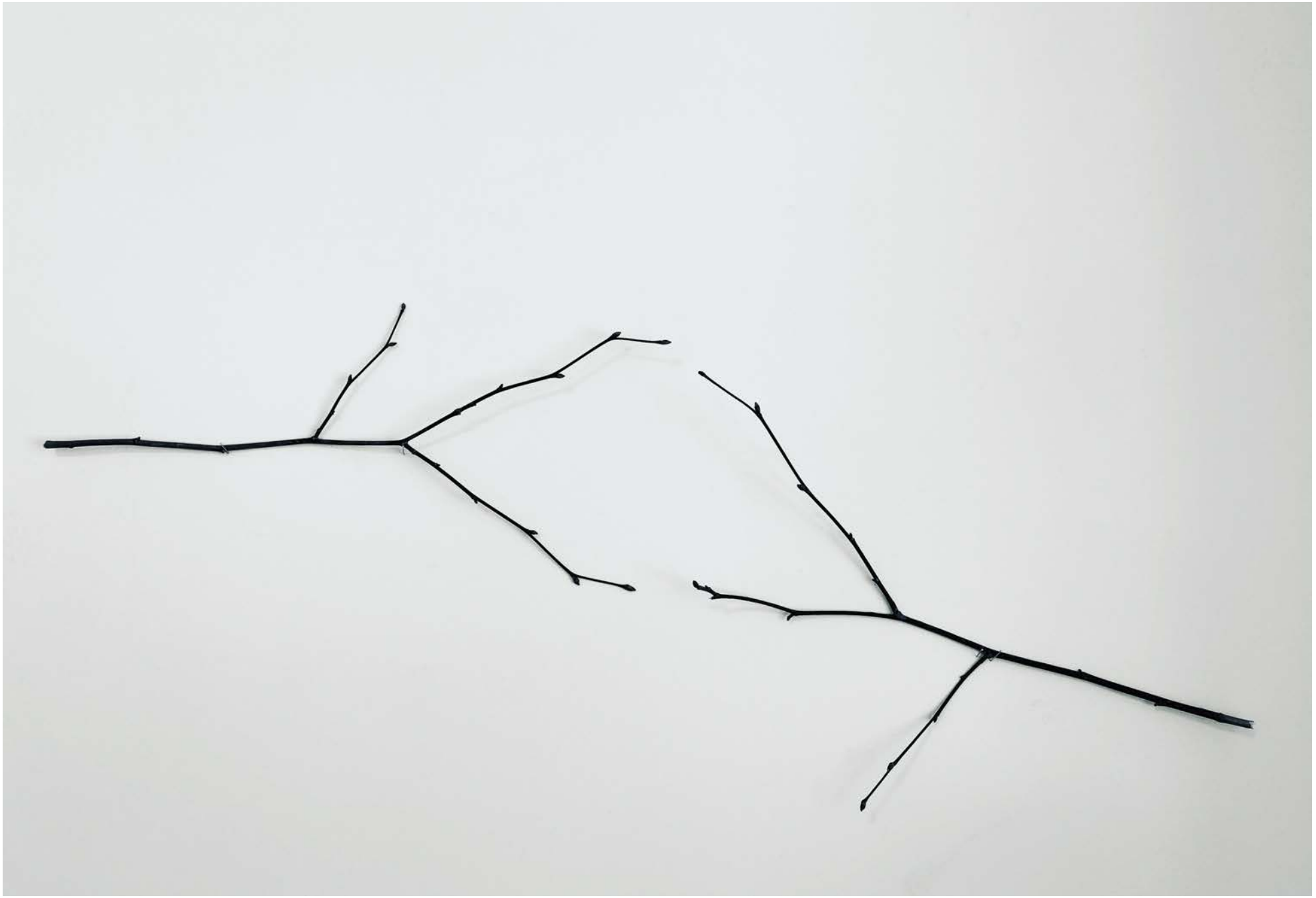


Installation view, *Ce qui Reste*, Waldhuus Zürich, 2025





Installation view, *Presque Blanc*, Liège 2026



Baiser. *sculpture*, wood,106x22 cm. 2023



Cage.. Brass, 27 x 26 x 30 cm, 2022



Bed. *Brass, 21 x 13,5 x 20 cm*, 2022



Ronde. Spontaneous sculpture, 5 stones, 2025

Catherine Lambermont

1968. Lives and works in Zürich

Education and career

1986–1990	MA in Performing Arts and Broadcasting Techniques, IHECS–Institute for Higher Social Communications Studies, Brussels
1989–1992	Graduated in Photography, Ecole de Photographie Agnes Varda, Bruxelles
1992–2006	Photo-journalist for press agency Photo News (Brussels) and Gamma (Paris)
1995–2002	Graduated in Painting, Watermael-Boitsfort School of Fine Arts, Brussels
2000–2008	Freelance press photographer for Belgian and Foreign magazines. Portraits and lifestyle reportage.
2006–2012	Professor for photography in Fine Arts school of Namur, Belgium.
2012	Move to Zürich, Switzerland. Work as an artist.
2017–2020	BA in Jewelry Design, HSLU, Luzern
2021– 2024	MFA, Critical Image Practices, HSLU, Luzern

Exhibitions

2026 _ Presque Blanc, Galerie Quai 4, Liège (B)
2025 _ Oeuvre de poche, Galerie Quai 4, Liège (B)
_ Collection Galerie Bonnemaison, Liège (B)
_ Ce qui reste, Waldhuus, Zürich (CH)
2024 – Studio Lab Days, Music Schule, Luzern (CH)
– Stavrakas House, Patmos (Gr)
– Nisi, Waldhuus, Zürich (CH)
2023 _ Open atelier, Nairs Fundaziun, Scuol (CH)
2022 – Curraint d'ajer, Nairs Fundaziun, Scuol (CH)
2021 – Stavrakas House, Patmos (Gr)
2019 – Pop-up exhibition, Haiku Project, Pinakotek Munich (D)
2018 – *Temps Mort*, Villa Renata, Basel (CH)
2017 – A Room of one's own, Villa Renata, Basel (CH)
2016 – *Same same...but different*, Arbenz Projekt, Zürich (CH)
– *Nom trait visage*, Galerie de Wégimont, Soumagne-Liège (B)
– *Extrabal*, Kunsthaus Liège (B)
– *We are a very poor jet set 6*, Marseille (F)
2015 – *Non peut-être*, Arbenz Projekt, Zürich (CH)
– *Troubled Water*, Baltic Contemporary Art Biennial, Szczecin (Po)
2014 – *Entrez dans la danse*, Galerie Artitude, Brussels (B)
– BIP, Pixels of Paradise, International Biennial of photography and visual arts, Liège (B)
– *Bouteilles à la mer*, Culture Hall Hasselt (B)
2013 – *Bouteilles à la mer*, Culture Hall Grand-Marchin (B)
2012 – *Dormir Dessus,* Galerie Pennings, Eindhoven (Nl)
– Galerie Martine Ehmer, Bruxelles (B)
2011 – *Isola*, residence of artist, isola Comacina (I)
2011 – *Dormir Dessus – In Out*, Kunsthaus Namur (B)
2010 – *Translation*, Galerie Libre Cours, Brussels (B)
2009 – Galerie detour, Namur (B)
2008 – Centre Culturel Jacques Franck, Brussels (B)
2006 – *Translation*, ISELP, Brussels (B)
2002 – Galerie Faider, Brussels (B)
1999 – Galerie Polaris, Brussels (B)
1998 _ *Terra Incognita*, Zoom Gallery, Brussels (B)
1998 – *Terra Incognita*, Artwall + B, New York (US)

Residencies

– 2026	Nairs Fundaziun, Switzerland
– 2022–2023	Nairs Fundaziun, Switzerland
– 2011	Isola Comacina, Italy

Books

– *Vilaine Fille*, monography, Yellow Now Editions, 2016.

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