



RAY MONDE & JOANNA INGARDEN

Exhibition Catalogue – August 2025



RED FLIGHTS

POINT NEMO PUBLISHING

RED FLIGHTS

Two artists, two trajectories, one shared passion.

Red Flights is an encounter between the worlds of Ray Monde and Joanna Ingarden, a journey shared by two voices, carried by a simple palette—red, white, black—and embedded in the organic and luminous architecture of the Valentiny Foundation. In this sculptural space, the works interact like wings in flight, suspended between tension and lightness.

Red guides, binds, and pulses. White breathes. Black anchors. Red Flights is an invitation to elevation, to movement, to the resonance of a shared perspective on the world—two sensibilities that align, without merging, to trace a common trajectory.

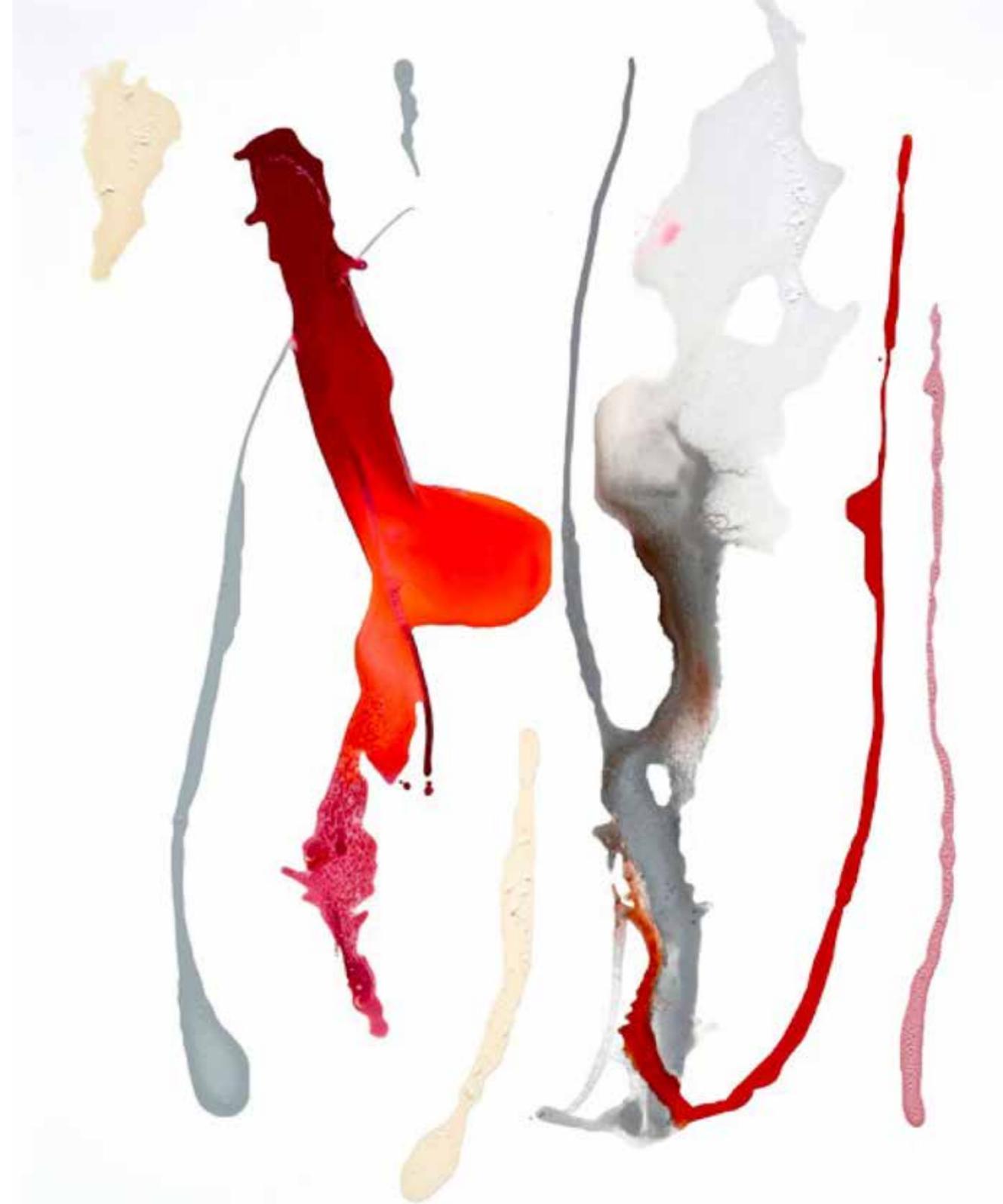
Ray Monde's universe is part of a powerful red/black/white aesthetic. Stylized bodies evoke tension, momentum, animality, and rebellion. A play on repetition, rhythm, and symbolic stylization. The works have a strong corporeal, political, and sensual connotation. A more pictorial, carnal, sooty, and introspective approach. Fragmented, organic, almost sculptural human figures. A sensitivity to the movement of the body, the texture of the skin, shadow, erasure, and presence. A poetic and light installation centered around the hands, which introduces another dimension: breath, multiplicity, space.

Two artists, two voices, two gestures. A shared need to embody color, movement, and presence. Red Flights is an encounter between body and trace, form and momentum, cry and space. On one side, there are the tense, almost ritualistic red figures of Ray Monde—often bodies standing upright, marching or in revolt.

On the other, there are the mental landscapes, traversed by lines and transparencies, of Joanna Ingarden—suspended gestures, fragments of energy, pictorial silences. Between abstraction and figuration, matter and breath, this exhibition traces a path with both hands—a red, black, and white flight—that embraces the organic architecture of the Valentiny Foundation.

Red Flights is not a simple dialogue: it is a shared beating of wings.

JR



RAY MONDE



Caress the World (CTW) Collection 2017 N°1 Self-portrait Print on mirror and wood 50 cm diameter

Raymonde Philipps (* 17.05.1960 Luxemburg), also known by her literary name Ray Monde, is a Luxembourg-born painter, photographer, performer, and writer. She lived and studied in Paris from 1981 to 2010. From 1981 to 1985, she studied at the Sorbonne (University of Paris-I), where she earned both her undergraduate and postgraduate degrees in Arts Plastiques. During this time, she also attended L'École Supérieure des Arts Décoratifs (1983–85), participated in evening workshops at Les Ateliers de la Grande Chaumière (1981–83), and followed philosophy lectures by Gilles Deleuze at the University of Paris-VIII.

Her intellectual journey continued at the Collège de France, where she attended seminars by Michel Foucault, and later at the Université de Caen (2002–2004), where she followed Séverine Auffret's lectures on feminist thought.

Between 1986 and 1990, she worked as a graphic designer for major French publications such as Vogue, Le Nouvel

Observateur, and Architecture CREE. In 1990, she began working as an independent artist and soon exhibited her work internationally. Her practice spans painting, photography, installation, and performance.

One of her most expansive projects, Caress the World, features soft resin hands in motion-based installations traveling through all UN-recognized countries. For Philipps, hands symbolize peace, connection, and friendship.

As an author, she has been publishing under the name Ray Monde since 2000. Her writing explores the human body, gender identity, and the idea of a redefined feminine/masculine alterity. In her novella Mordue au pied, she tells the story of a woman reclaiming herself beyond motherhood and male desire. Her autobiographical novel BB Bouddha grew out of a performance involving a plaster mask formed from a sacred mold—an image of a new face emerging through touch, expressing her concept of alterity.

Further works include Le Cheval de retour, Bite et Talons mon amour, Confessions au cheval, and the philosophical essay Par delà le principe phallique. In Anaïdeia, she reflects on her relationship to the world and the nature of artistic expression. Her work was the focus of the catalogue Résurrection païenne (Luxembourg, 2000), introduced by philosopher Michel Onfray. She also contributed to the collective volume Paris au nom de femmes (2003).

Discover the main stages of her biography



Selected Solo Exhibitions and Artistic Projects

2024 Galerie Go Art Pavillon du Centenaire 2160 Esch-sur-Alzette
2024 Cercle Münster, 5-7 rue Münster L- 2160 Luxembourg
2021 Carlos Reid Gallery 122 W. 146th Street New York 10039
2020 Centre Culturel Maison Visinand / 1820 Montreux – Swiss Riviera, Switzerland
2019 Samhart Gallery, Untergstaadstrasse 2, 3780 Gstaad, Switzerland
2019 Bang & Olufsen Showroom / 1070 Puidoux, Switzerland
2018 Gallery Odyssey / Online Art Gallery, Lausanne – Switzerland / www.galerie-odyssey.com
2018 Atelier 12 / Olon – 1867, Switzerland
2017 L'Atelier / Corseaux – 1802, Switzerland
2017 Les Arts du Soleil / Genève–Carouge – 1227, Switzerland
2015 Galerie Janus / Grand Rue 100, 1820 Montreux, Switzerland
2015 Galerie / Espace Paragon / 45 Boulevard Joseph II, 1840 Luxembourg
2013 Launch of the international art project Caress the World (2013–2023) Performances: Switzerland, Corsica, Venice, New York, Peru, Miami, Oman, Kuwait, Paris COP21, Cayman Islands, Luxembourg, Cuba, Kilimanjaro, Moscow, Argentina, Antarctica, Patagonia... (approx. 60 countries to date)
 Final presentation at the Venice Biennale 2023
2012 Fondation Valette / Rue du Vieux-Village 71, 1957 Ardon, Switzerland
2011 Galerie Plexus Clarens / Rue du Lac 61, 1815 Clarens, Switzerland
2011 Montreux Art Gallery (MAG) / Avenue des Alpes 33, 1820 Montreux, Switzerland
2010 Nosbaum & Reding Contemporary Art / Luxembourg
2009 Im Stufenbau / Désir brûlé / Pulverstrasse 8, Ittigen – Bern 3063, Switzerland
2009 Várfok Gallery / Love in Budapest / Hungary
2009 U-Casale Santa Catalina / Sisco, Corsica / Le Verger de la Reine
2008 Galerie A. Zabbeni / Bern, Switzerland / Le vol des pieds
2008 Várfok Gallery / Budapest, Hungary
2008 Galerie Croissant / Brussels, Belgium
2007 U-Casale Santa Catalina / Sisco, Corsica
2006 Château de Bourglinster / Luxembourg
2006 Várfok Gallery / Budapest, Hungary
2005 Imagine Gallery / Chaoyang District, Beijing, China (Recent Works, catalogue)

2005 Galerie Satellite / Paris 75011, France
2004 Galerie Nei Licht / Luxembourg – publication of Anaïdeia / Interviews with Robert Fleck
2003 Contemporary Art Center HJ / Laren, Netherlands
2003 Galerie Dominique Lang / Luxembourg
2000 ERBAN / Regional School of Fine Arts, Nantes, France / Performance: Vidéo Chocolat
1999 Galerie Tendance Mikado / Luxembourg – catalogue: Résurrection Païenne
1998 Caitlyn Gallery / St. Louis, Missouri, USA
1997 Galerie EOF / 15 Rue Saint Fiacre, 75002 Paris, France
1996 Galerie Bertrand Kass / Heiliggeiststrasse 6A, 6020 Innsbruck, Austria
1995 Galerie Eric de Montbel / 34 Rue de Seine, 75006 Paris, France
1994 Galerie Nouvelle Planète / Grund, Luxembourg
1994 Centre Culturel Français / 47 Avenue Monterey, 2163 Luxembourg
1994 American Center for Art & Culture / 34 Avenue de New York, 75116 Paris, France



N°3 Self-portrait with horse II (CTW) Collection 2017 Print on canvas 80 cm x 80 cm



N°7 Hand 1 (CTW) Collection 2017 Print on canvas
150 cm x 100 cm

MY MESSAGE

GENESIS

At the beginning, the questions are about the birth of the Universe, of the birth of man and his relation to the world ; the forces that instigate motion, harmony, existence, the mysteries of life, the laws of alterations and transformation.

The answers to these fundamental questionings rose from religions, myth., magic, philosophy, morality, customs, regulations and law.

The essential question is creation in its triple dimension : biological (animal and plant life), cosmic and anthropological (physical and psychological).

My artwork helps me to freeze what is running through my mind, the dreams that haunt my soul and the ideas that obsess my brain.

Will is the tool to the process and life is the material. My aim is to get to my own individuality. I think that will can also make me to get my life structured.

I am deeply convinced that the beginning of any artwork is pain, a kind of strong vital experiment, a conflict. To face the problem and to give shape to expression is the only reason to action. The first thing to do is to put aside the culturel inheritance. Only daily experiment and permanent consciousness give birth to creation and it occurs sometimes at the most unexpected moments. To me it is the only way to give a commun basis to shape and content. I have to create it all, I must get drowned into the unknown and be ready to jump into emptiness.

Gradually the artwork grows inside me. I bear it everyday. I get used to thinking and to reacting by pictures, almost unconsciously. I discover the way while I head on. To me painting is a way to think over life. Action is more

in thinking than in observing. Painting is willing to see reality, to discover it and to make it understood. From the conflict of will and material, tensions arise that create balance. My artwork is the truth I experiment and helps my sensitivity to grow.

PROCESS

In my pictural universe « The first man » is the main character. He might be thought of as Nietzsche's Zarathoustra. The new metaphysician has really got the sense of the earth. He runs after the ascetic ideal. He hates those who refuse tragical thinking and have sooner to delude people with sweet and dangerous hopes. He loves neither Gods nor masters. He only believes in energy, force, power, the contrary of violence. I have been obsessed with him because such a virility has been lacking these days.

FINALITY

My artwork does not end with itself. It is not the sum of frozen truths, in a limited time. I want it to be a part of my life. My artwork will go on as long as its own growing will offer different lights. Each painting is an end and a beginning, contrasting, altering, complementing one another. My artwork is not based on expressivity. It is based on word as a conveyer for ideas to be discovered. It is based on picture as a necessary result of my work and not as an end.

Texts, paintings, drawings get their meaning as a whole.

This is my message and I wish it can be universal.

Ray Monde
Paris 1995



Limited handmade series Caress the Light 2017 (CTW)
160 cm high /12 cm diameter
Plexiglas, led and cuts)

JOANNA INGARDEN



Born in Krakow, Poland, in 1961.

After studies in literature, art history and drawing, many visits to New York City and Paris, she has been living in Switzerland since 1983, painting, doing photography and teaching art in Lausanne. She is a member of Visarte.

Her paintings are colored wanderings through fugitive territories, dark yet balanced shades of greys, oranges and blues. Her work is like an imprint left by melancholic feelings, a sublime emotional imprint, animal and wild, outside of time.

Strength and sensuality mingle with infinite landscapes, with the strangeness of vaguely defined human bodies.

There is another canvas in the canvas, like the overexposed photography of a person on a rather underexposed background, the abrupt backdrop, cliffs, and the light. The occupied spaces are 'between', hidden paths, unlikely routes, where others do not go, where others are not, not at the margin but 'between'. Not a postulate, not a position, just her sincere way. Quintessence of deep feelings and sensations, guided by the quintessence rather than by hedonism. The quintessence, the fifth element of nature, Ether.



Pigment & acrylic on canvas.
130x81cm

Solo Exhibitions

- 2025 Galerie Univers Lausanne - CH
- 2024 Galerie Montmartre Paris - F
- 2023 Galerie Univers Lausanne - CH
- 2023 Jacques Lévy Paris - F
- 2022 Florence B Noirmoutier - F
- 2021 Galerie de l'Univers Lausanne
- 2020 Galerie Esquisse Nyon - CH
- 2019 Centre Culturel St Imier - CH
- 2018 Galerie Impasse du Phoenix Lausanne - CH
- 2018 Chateau de la Roche Ollon - CH
- 2018 APERTI La Menuiserie Lutry - CH
- 2017 APERTI La Menuiserie Lutry - CH
- 2016 Galerie de Poche Tannay - CH
- 2016 APERTI La Menuiserie Lutry - CH
- 2016 La Menuiserie Lutry - CH
- 2015 La Menuiserie Lutry - CH
- 2014 La Menuiserie Lutry - CH
- 2012 Galerie Jacques Lévy Paris - F
- 2012 Galerie Nelly Leplattenier Lausanne - CH
- 2012 Black & White Lutry - CH
- 2011 Galerie Domaine Perdu Meyrals - F
- 2010 Galerie Esquisse Nyon - CH
- 2010 Galerie Jacques Lévy Paris - F
- 2009 Galerie Jacques Lévy Paris - F
- 2009 Galerie Nelly Leplattenier Lausanne - CH
- 2009 Galerie Elisabeth Couturier Lyon - F
- 2008 Galerie Claire de Villaret Paris - F
- 2008 Galerie Baron Melin Noirmoutier - F
- 2008 Galerie Pomone Lutry - CH
- 2008 Pinacothèque Genève - CH
- 2007 Batiplus Lutry - CH
- 2006 Galerie Pomone Lutry - CH

Group Exhibitions

- 2019 Cailloux, hiboux, choux - la menuiserie CH
- 2018 Bleu - La menuiserie CH
- 2017 Batiplus - Murs Porteurs CH
- 2017 COLERART Espagne
- 2016 Salon Art&Formes Lausanne - CH
- 2014 Salon Art&Formes Lausanne - CH
- 2014 Galerie Prat-Marca Maisons Laffitte - F
- 2013 Galerie Prat-Marca Megève - F
- 2013 Galerie Prat Marca Paris - F
- 2011 Salon Art&Formes Lausanne - CH
- 2011 Galerie Serge Grard Neuchatel - CH
- 2011 Adelgallery Lyon - F
- 2010 Galerie Jacques Lévy Paris - F
- 2009 Salon START Strasbourg - F
- 2008 Collective SSFA Soleure - CH
- 2008 Galerie Jacques Lévy Paris - F
- 2007 Galerie Libre Comme l'Art Angers - F



Pigment & acrylic on canvas. 130x81cm

PAINTING THE INVISIBLE

Joanna Ingarden hardly expresses herself with words, because words intimidate her. Timid and discreet, except for the vivacity of her gaze she poses on the world, which she traverses without disturbing. But, make no mistake about it. Behind these appearances reveals a powerful artist who asserts herself with conviction through various shapes, the impulses of her paint brush, the medium and the colours. And there, on the canvas, she has a lot to tell. Each of her paintings, with lines that are both exuberant and light, ineffable lines but also of raw material, recreates the world, as if the artist had to appropriate her environment before showing it, in its unique and profound way. Joanna Ingarden's paintings are uninhibited. She opens the fields of infinity and evokes reality with humility, leaving the necessary space for the singular gaze of the viewer to recreate it. Where one person will see characters, the other will see birds, spirits that cross the canvas without touching it. Her works of art are alive, they resinate and transform, so much so that one can admire it for days and every day discover a detail, a silhouette, a landscape, a celestial writing or a new emotion. It is the magic of the abstract, in which this Swiss painter of Polish and Scandinavian origin creates her painting.

Nature plays an essential role in the work of Joanna Ingarden. In nature there is evanescence and raw material. The Nordic landscapes in transparency, the seas, the seabed and the land clinging to the sky are so real and unreal at the same time, that the painting

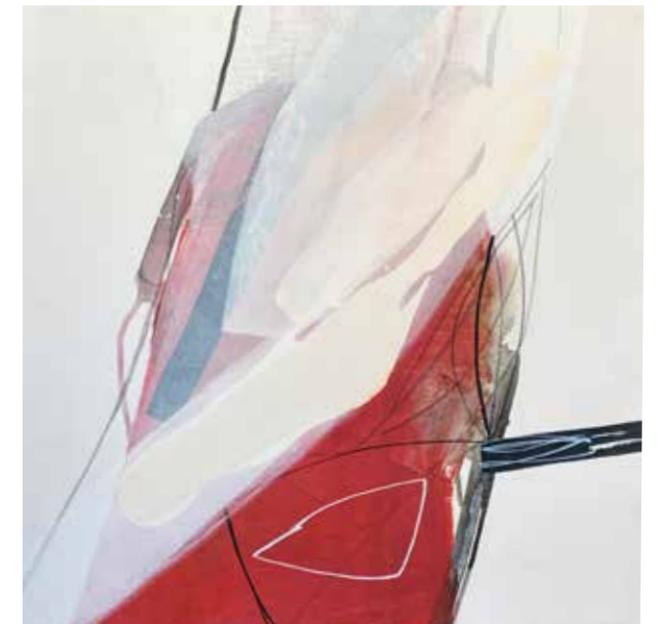
captures us, in which we enter. Without even realizing it, the viewer begins a journey, a flight, from landscape to landscape, like a nomad or a migratory bird that sees the world from the sky, so that the painting no longer have a top, nor bottom, neither a right nor left side. Only what matters is the angle from which one looks at the painting seen at that moment.

Joanna Ingarden uses a technique of solid colours, pigments mixed with acrylic binder, oil crayons and graphite on which she superimposes lines and scratches, specific to her style. This allows her to combine the different mediums within her mind, a raw material, dense with dampened earth and which metamorphoses in the evanescence of infinite space and the fluidity of the azur blue sea. Leaving her comfort zone, the artist plays with pigments while giving a large place to creative happenstance, thus letting the intangible emerge. The line generates the shapes, with a graphic dimension added.

Joanna Ingarden invents and reinvents over time a clear and singular language, imbued with lyricism, which does not respond to any of the usual codes of art and belongs only to her.



Pigment & acrylic on canvas. 116x89cm



Pigment & acrylic on canvas. 60x60cm

IMPRESSUM

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DUO - EXHIBITION: 20 - 31 AUGUST 2025

Red Flights

VERNISSAGE, 21.08.2025, 18:30

Ray Monde &
Joanna Ingarden



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