

# Art Basel

## Booth L23, Hall 2.1



**Booth L23  
Hall 2.1  
11 — 16 June 2024**

**Gaëlle Choisne  
Stéphane Dafflon  
Trisha Donnelly  
Eliza Douglas  
Mona Filleul  
Jef Geys  
Dorothy Iannone  
Pierre Joseph  
Emma McIntyre  
Rob Pruitt  
Torbjørn Rødland  
Bruno Serralongue  
Lily van der Stokker**

**Kabinett — Sarah Pucci**

# Gaëlle Choisne

Born 1985 in Cherbourg, France  
Lives and works in Paris, France

Gaëlle Choisne's practice combines a documentary approach (photography and video) with the use of raw materials, addressing socio-political issues related to the overexploitation of natural resources and colonial history. Born of a Haitian mother and a Breton father, the artist blends oral traditions, Creole mythology and popular culture in works that refer to both Haiti's history and her own personal narrative.

Gaëlle Choisne has recently been nominated for the Prix Marcel Duchamp 2024. In 2024, she will participate in the Biennals of Gwangju and Toronto. Recent solo exhibitions include Reiffers Art Initiatives with Lorna Simpson, Acacia Art Center, Paris (2023); Temple of Love – Atopos, MAC VAL, Vitry-sur-Seine (2022); Mondes Subtiles, Air de Paris, Paris (2021); Défixion, curated by Nicolas Bourriaud, Musée Henri Prades, in collaboration with MO.CO., Montpellier (2020).

She has participated in numerous group exhibitions including Soft Water Hard Stone, 5th New Museum Triennial, New York, USA (2021); GIBCA, Göteborg International Biennial of Contemporary Art (2021); the 15th Biennale de Lyon (2019); the 14th Curitiba Biennial, Brazil (2019); the Sharjah Biennial 13 (2017); the 12th Havana Biennial, Cuba (2015); and the 13th Biennale de Lyon (2015).

Her work is in important public collections including Musée d'Art Moderne de Paris; Lafayette Anticipations, Paris; MAC VAL, Vitry-sur-Seine; Musée Fabre - Fondation Tiphaine, Montpellier; Kadist, Paris; FRAC Champagne Ardenne, Reims; CNAP (Centre national des arts plastiques), Paris.

**While it is, for Gaëlle Choisne, a matter of «reconstituting rooms of one's own», of bringing back to life the stories embedded in official history, buried in memory, a part of magic is necessary. This is reflected in the implementation of what she calls «scrap-painting» — or a «safe space for passing history» —, which echoes the practice of scrapbooking (a vernacular self-narrative made up of photographs and pieces of reality collaged into albums).**

— Emilie Notéris



Gaëlle Choisine  
Inner earth, 2022-2023  
Cork, non-toxic glue, chains, cigarettes, buttons and shiny objects  
250 x 122 x 9 cm



**AIR DE PARIS**



Gaëlle Choisine  
Conquête et Carnaval, 2014  
Wax, coarse salt, pigments, polystyrene  
70 x 25 x 30 cm

# Stéphane Dafflon

Born 1972 in Neyruz, CH  
Lives and works in Geneva, CH

Stéphane Dafflon's practice is built on an exchange between the perpetuation of concrete painting and the emergence of design.

His works are conceived from software and then shaped into acrylic paintings on canvas or murals. Stéphane Dafflon's pictorial work is always conceived for a specific place, for a specific architecture, into which it fits and on which it will act to modify the viewer's perception of it, both visually and physically.

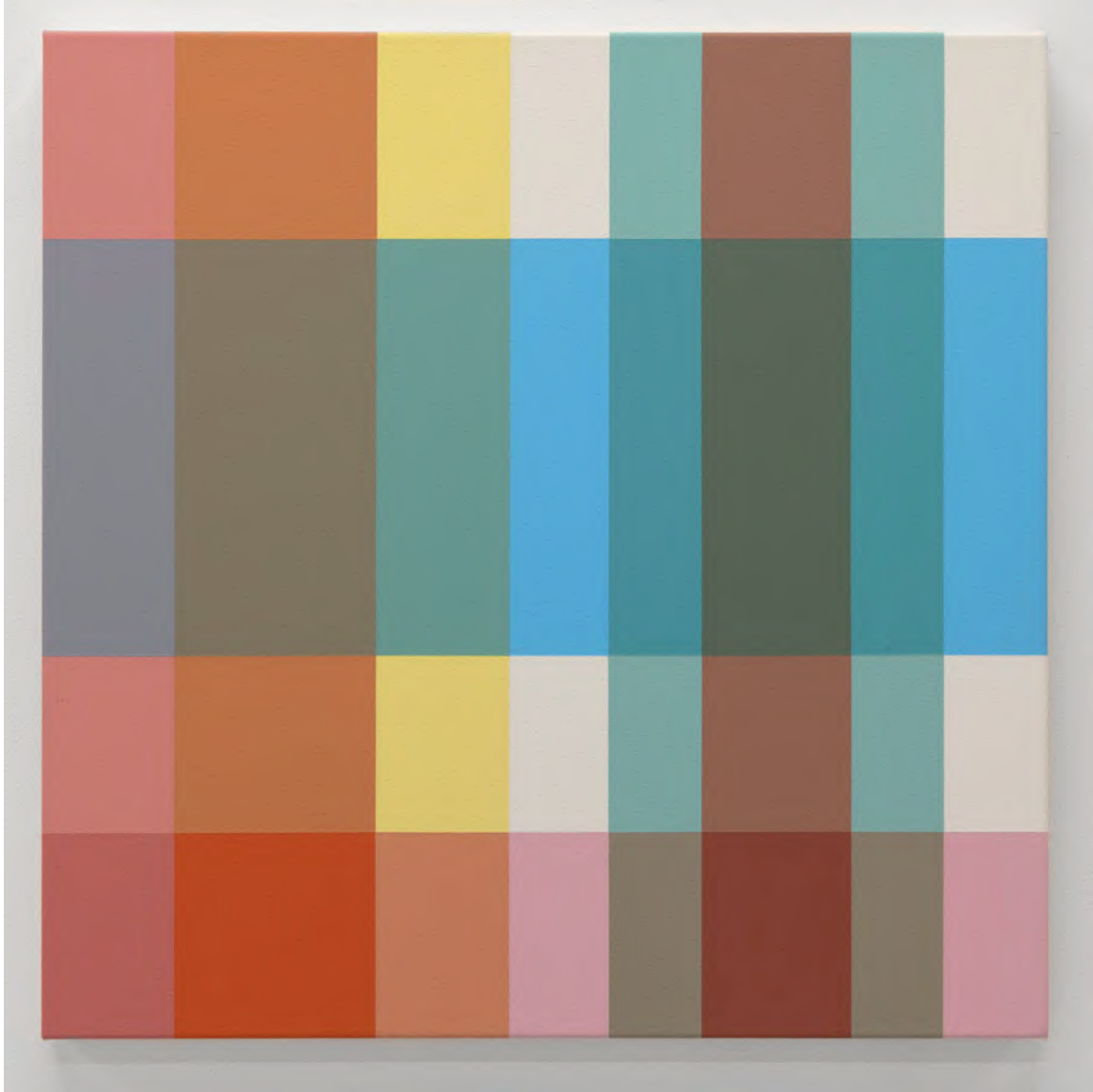
Not confined to the medium of painting alone, Stéphane Dafflon's works also develop in the form of murals and sculptures. The titles of his works allow no superfluous interpretation and conceal no meaning; they announce the technique and the number (AST, acrylic on canvas; PM, wall painting; SAI, sculpture on stainless steel...).

Dafflon's work has been exhibited in numerous solo exhibitions including at Le Plateau – FRAC Ile-de-France, Paris and Musée des Beaux-Arts Le Locle, Le Locle (both 2018) ; FriArt Kunsthalle, Fribourg (2011); Mamco, Genève (2009); FRAC Aquitaine, Bordeaux (2007); and La Synagogue de Delme (2002).

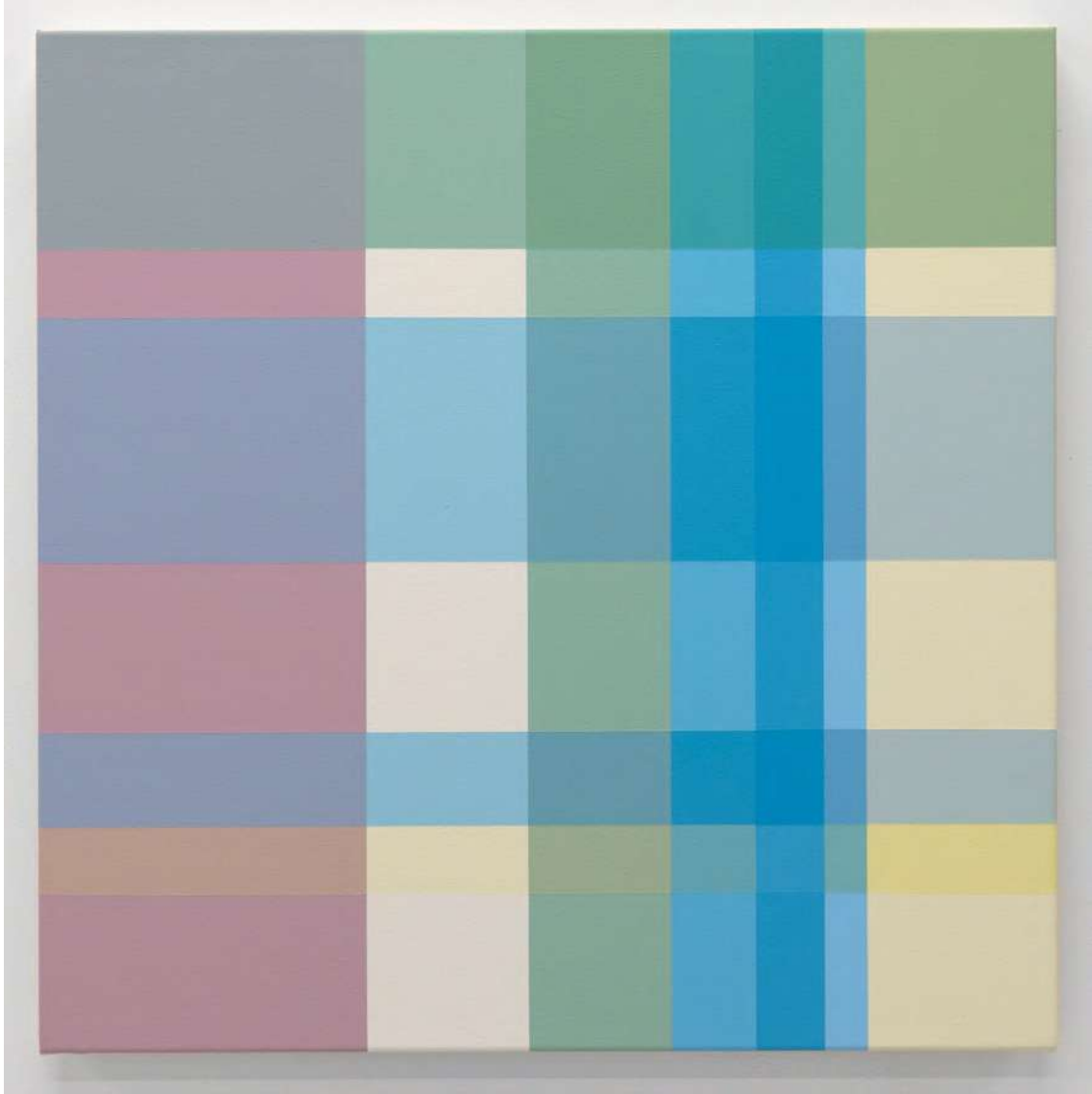
His work can be found in important public collections including CNAP, Paris; Fonds Cantonal d'Art Contemporain, Geneva; FRAC Ile de France, Paris and numerous other FRACs; Musée des Beaux Arts, Lausanne; Musée Jenisch, Vevey; Kunsthaus Aarau; National Swiss Bank; and Mercedes-Benz, Berlin, Zurich.

**With Dafflon's paintings, the color is nonchromatic, it evokes light, tint, tone and shadow rather than pure chroma, it places its color in the world. Yet the ontology of color remains contested. It is not real in the same way as the canvas support, whose existence like mountains and sunlight doesn't depend on a human observer. Our perception of color rather results from the reflection of light rays captured by the eye, it only exists when a viewer sees it, as difficult as it is to imagine the concrete world as effectively achromatic.**

— Walter Robinson



Stéphane Dafflon  
AST466, 2023  
Acrylic on canvas  
60 x 60 x 4,5 cm



Stéphane Dafflon  
AST469, 2023  
Acrylic on canvas  
60 x 60 x 4,5 cm

# Trisha Donnelly

Born 1974, San Francisco, USA

Lives and works in New York, USA

Trisha Donnelly's work encompasses sound, video, drawing, performance, photography, installation, and sculpture. She has participated in international exhibitions such as the 2011 and 2013 Venice Biennales, the 2011 Sharjah Biennial, and Documenta 13, and she has had one-person exhibitions at museums and galleries across the United States, Europe, and Japan, including the ICA in Philadelphia, the San Francisco Museum of Modern Art, the Serpentine Gallery in London, the Museum Ludwig in Cologne and The Shed. In 2012 she curated the exhibition «Artist's Choice» at the Museum of Modern Art in New York.

Donnelly's work can be found in prominent public collections including Ludwig Museum, Cologne, Germany; Pinault Collection, Paris, France; Centre Pompidou, Paris, France; Fondation Louis Vuitton, Paris, France; The Hammer Museum, Los Angeles, USA; The Metropolitan Museum of Art, New York, USA; Moderna Museet, Stockholm, Sweden; MCA, Chicago, USA; Museum of Modern Art, New York, USA; Walker Art Center, Minneapolis, USA; Carnegie Museum, Pittsburgh, USA; Solomon R. Guggenheim Museum, New York, USA; Tate Modern, London, Great Britain; Astrup Fearnley Museum, Oslo, Norway; Museum of Contemporary Art, Los Angeles, USA; The Whitney Museum of American Art, New York, USA; The San Francisco Museum of Modern Art, San Francisco, USA.

**Trisha Donnelly's exhibitions are rare sightings. This installation of video, projection, sound, and drawing created the experience of an elliptical dérive through a world without references - only mirages, vibratile presences, indecipherable holograms - an emergence of forms as if prehistoric, solitary organisms beyond its evident beauty, her unique approach always raises fascinating questions about coding and language, memory and its effacement.**

**—Stéphanie Moisdon for Artforum, 2015**



Trisha Donnelly  
Untitled, 2023  
RC print, metal and Plexiglas frame  
48,3 x 40,3 cm x 3 mm

# Eliza Douglas

Born 1984 in New York, USA

Lives and works in Berlin, Germany and New York, USA

Eliza Douglas' paintings are deployed in various series – disembodied hands and feet, male models in minimalist interiors, birds, pack of cigarettes inside shirt's pockets, exhibition views of Josh Smith's shows, crumpled t-shirts, amongst others –that seem to give birth to inexhaustible variations and reconfigurations. While their pictorial vocabulary recalls aspects of Pop Art, Abstract Expressionism or Hyperrealism, their paintings also interrogate the status of the image, its construction, its circulation and fluidity. This results in an ensemble of new yet recognisable images that are sensual yet cold, laced with cool humour, and that are sometimes tainted with gothic romanticism, yet immediately photogenic and consumable.

She has had numerous solo exhibitions at the Jewish Museum, New York (2018); Schinkel Pavilion, Berlin (2017); Nassauischer Kunstverein, Wiesbaden (2017); Folkwang Museum, Essen (2017). She has also participated in several group shows at Kunstpalast, Dusseldorf (2023); Contemporary Fine Arts, Berlin (2023); CAPC, Bordeaux (2022); Stedelijk Museum, Amsterdam (2022); Palais de Tokyo (2021); Castello di Rivoli (2020); The Art Institute of Chicago (2019); Tate Modern (2019).

**The style Eliza Douglas' paintings is clear and sharp, in contrast with the actual image, which is distorted by the creases. The image gains in volume through the crumpling, but is then flattened (or ironed out) by the paint. The subject is an image on fabric, which is also the case of the painting – an image applied to canvas. In its own way the illustrated T-shirt is a portrait you wear, a way of projecting an intended self-image.**

— Vincent Pécoil



Eliza Douglas  
Untitled, 2023  
Oil on canvas  
210 x 160 cm



**AIR DE PARIS**



Eliza Douglas  
Untitled, 2023  
Oil on canvas  
210 x 160 cm



**AIR DE PARIS**

# Mona Filleul

Born 1993 in Switzerland  
Lives and works in Brussels, Belgium

The art of Mona Filleul drags you into the cracks between life and survival. There is an off-the-grid quality to what she makes, where the grid is the one of actual supplies and that of art's institutions. Choices in her work come across as responses to a recurring question: what is the most honest thing to do in a specific moment. Think of being cold and getting an extra sweater to counter the uncomfortable feeling. Indeed, sincerity prevails over trickery in her work, whether as a necessity or a contingency, whether as an a priori condition - she is that way - or as an a posteriori one – she will act that way.

Mona Filleul was recently named laureate of the Swiss Art Awards 2023 and just completed a residency at the Centre d'Art Contemporain WIELS in Brussels.

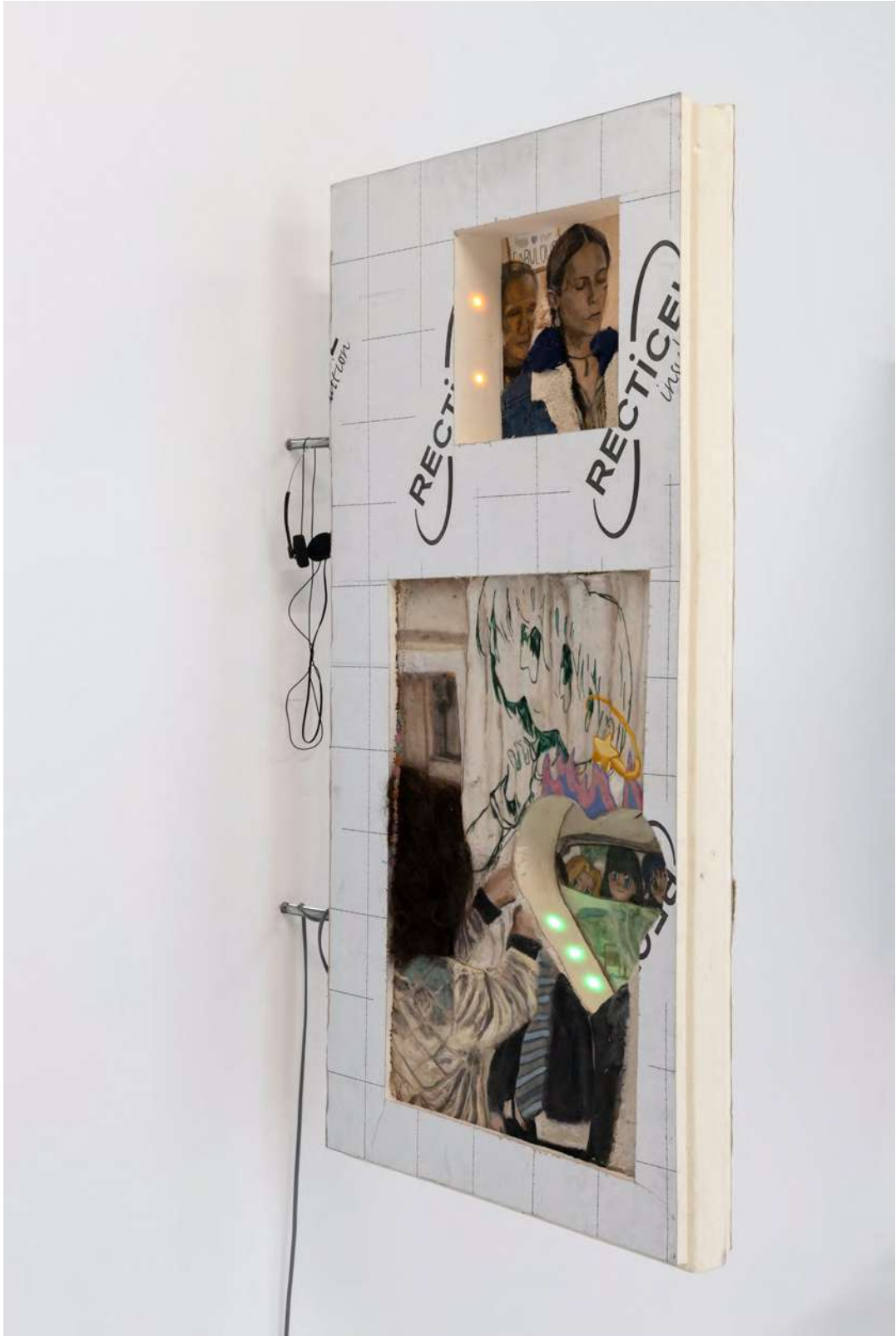
Filleul has exhibited her work in solo shows at various venues, including Liste Art Fair Basel with *Gauli Zitter* (2024), *Gauli Zitter*, in Brussels (2024), *KRONE COURONNE*, Bienne (2024); *sis123* in La-Chaux-de-Fonds (2022), *DuflonRacz* in Bern (2021), *Emergency* in Vevey (2020), and *Los Atlas* in Brussels (2017). Her work has also been shown in group exhibitions at *Air de Paris*, Romainville (2023), *Z33 art-center* in Hasselt (2023), *Galerie Anton Janizewski* in Berlin (2022), *SB34 Clovis* in Brussels (2022), *Galerie WAF* in Vienna (2021), and *Lesage* in Brussels (2021). Filleul was assistant/curator for *établissement d'en face* (2021- 2023) and *Duflon/Racz* (2018, 2020, 2021) in Brussels.



Mona Filleul  
Starmix 1, 2023  
Insulation plates, Mulberry fiber, tempera, beeswax, hemp, mp3, led  
60 x 120 x 8 cm



**AIR DE PARIS**



Mona Filleul  
Starmix 2, 2023  
Insulation plates, Mulberry fiber, tempera, beeswax, hemp, mp3, led  
60 x 120 x 8 cm



**AIR DE PARIS**

# Jef Geys

Born in 1934 in Lepoldsburg

Died in 2018 in Genk

Considered to be one of the most important Belgian artists of his generation, Jef Geys pursued for over fifty years a singular and complex body of work that can be read as a vast evolutionary. His work is as much about questioning the sovereign practices of art as it is about decompartmentalizing the spheres of the intimate and the collective. In order to achieve this, he focused his work on three fundamental axes: his private life, his environment and his relationship with the outside world.

He has been the subject of several individual exhibitions at major international institutions such as Kunsthalle, Bern (2021); La Loge, Bruxelles (2017); M HKA, Antwerpen (2017); CAPC, Bordeaux (2016); Royal Museum of Fine Arts of Belgium, Brussels (2012); Museum of Contemporary Art, Detroit (2010); Biennale di Venezia (2009). He has also participated in numerous group shows at Centre Pompidou Metz (2022); KW Institute for Contemporary Art, Berlin (2021); WIELS Contemporary Art Center (2017); CAPC - Musée d'art contemporain, Bordeaux (2005); MAMCO, Geneva (2000).

Jef Geys is represented by Air de Paris since 2006.

Earlier this year the Wiels in Brussels organised a major retrospective of Geys' work, titled 'You don't see what you think you see'. It was curated by Charlotte Friling & Dirk Snauwaert and is accompanied by 'Catalogue Raisonné', the first survey publication of the artist's work.

Jef Geys' work can be found in major public collections, including MNAM Centre Pompidou, Paris, France; Fonds National d'Art Contemporain, FNAC, Puteaux, France; Groupe Bel, Paris, France; Middelheim Museum, Antwerp, Belgique; M HKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp, Belgique; Mu.ZEE, Oostende, Belgique; MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg, France; Nouveau musée national de Monaco, Monaco; Royal Museums of Fine Arts of Belgium, Brussels, Belgique; and SMAK Gent, Belgique.



Jef Geys  
C-series fruits, 2010-11  
Resin, 3 elements  
3,5 x 10,5 cm diametre  
2 x 19 cm diametre  
1,5 x 15 cm diametre

15 000 € + taxes

# Dorothy Iannone

1933, Boston, USA — 2022, Berlin, Germany

Dorothy Iannone started making art in the 1960s, producing vibrant paintings, drawings, prints, films, objects and books, all characterised by a markedly narrative and overtly autobiographical visual language. Her oeuvre reads like an ode to unbridled sexuality, ecstatic unity, unconditional love, and conveys a singular attachment to Eros as a philosophical concept. Her works narrate the artist's life in intimate detail, transforming somewhat the feminist discourse of the 1960's, by emphasizing personal freedom and spiritual transcendence through complete devotion to, and union with, a lover. Throughout her career, Iannone frequently faced censorship, as seen in the «Friends' Exhibition» organised by Harald Szeemann at Kunsthalle Bern in 1969, an event on which she later based her seminal book *The Story of Bern*.

Dorothy Iannone's work has been shown in numerous solo exhibitions internationally, including at M HKA, Antwerp, Belgium (2023); Kunsten Museum of Modern Art Aalborg, Aalborg, Denmark (2022); Louisiana Museum of Modern Art, Humlebæk, Denmark (2022); Kölnischer Kunstverein, Cologne, Germany (2022); Centre Pompidou, Paris, France (2019); MoMA PS1, New York, USA (2014); Kunsthalle Wien, Vienna, Austria (2006); and Sprengel Museum, Hanover, Germany (2005). In addition, Iannone's works were included in a number of international group exhibitions, such as *Immanence*, Paris, France (2023); Musée d'Art Moderne et Contemporain, Saint-Etienne, France (2022); Hamburger Kunsthalle, Hamburg, Germany (2022); Kunstpalast, Düsseldorf, Germany (2021); Migros Museum für Gegenwartskunst, Zurich, Switzerland, (2021); as well as the Berlin Biennale (2005).

Dorothy Iannone is represented by Air de Paris since 2006.

Dorothy Iannone's work can be found in prominent public collections including Berlinische Galerie, Berlin, Germany; Centre Pompidou, Paris, France; Centre National des Arts Plastiques (CNAP), Paris, France; Castello di Rivoli, Torino, Italy; Hammer Museum, Los Angeles, USA; Sammlung Migros Museum für Gegenwartskunst, Zürich, Switzerland Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Musée d'Art Moderne de la Ville de Paris, France; Nouveau Musée National de Monaco, Monaco; Tate Modern, London.

We will be pleased to present Iannone's new monograph « Love Is Forever Isn't It » on our booth, published on the occasion of her recent survey exhibition at M HKA by JRP Editions.

**For many years now, Dorothy Iannone has been investigating through her visual work, her books and her records, the world of love and loving-styles. In her original (re)-search, she skillfully blends imagery and text, beauty and truth. She is a freedom fighter, and a forceful and dedicated artist. Her aim is no less than human liberation.**

— Robert Filiou, 1975

**AIR DE PARIS**



Dorothy Iannone  
All, 1967  
Oil on canvas  
184,5 x 245 cm

# Pierre Joseph

Born in 1965 in Caen, France  
Lives and works in Paris, France

From his *Personnages à réactiver* (Characters to reactivate) to his recent *Endless Photographs* (Photographiers sans fin), or even through his images of flowers #*pierrejosephredouté*, the work of Pierre Joseph demonstrates a strong interest in cycles.

Whether it is the fictional characters who reappear in art spaces, the potatoes of Millet or Van Gogh revisited on the scale of digital capture, or the botanical work of its namesake Pierre-Joseph Redouté reactivated through photography, the images, like their subject, are entities that return, regenerate or are transmitted.

This evocation of natural cycles (seasons, flowers, fruits) or cycles of history (see his installation *If this world displeases you / Si ce monde vous déplaît*) and their hypothetical infinite reproduction come to take on their full meaning in a world in which we increasingly perceive the limited resources and entropic forces at work.

Joseph has exhibited in numerous institutions internationally including Centre Pompidou at West Bund Museum, Shanghai (2023); Centre Pompidou Metz (2022); Palais de Tokyo (2019); MOCO, Montpellier (2019); La Galerie – Centre d'Art Contemporain, Noisy-le-Sec (2016); MAC VAL (2015); Dallas Contemporary (2012); Musée Régional d'Art Contemporain, Sérignan (2011); Fondation d'Entreprise Ricard (2008); MOCA, Miami (2008); MNAC, Bucarest (2008); Musée d'Art Contemporain, Lyon (2005); MMK Museum für Moderne Kunst, Frankfurt (2003); SFMOMA (2002); Mamco, Genève (2002).

**Pierre Joseph's work is permeated by an ambitious project: to turn the art exhibition into a real 'zone of the possible' where objects, images and human beings would cohabit, a space within which relationships between people and contacts with things would be transformed to become both playful and productive, generating 'possibilities of life'.**

— Nicolas Bourriaud



Pierre Joseph

Suite (Orge 1), 2024

7 digital prints Epson P20 000 print on Baryta Infinity Matt Canson 310g, frames  
Column floor to ceilings, dimensions variable; maximum 385 x 35 cm.

Each print: 52,5 x 35 cm



**AIR DE PARIS**

# Emma McIntyre

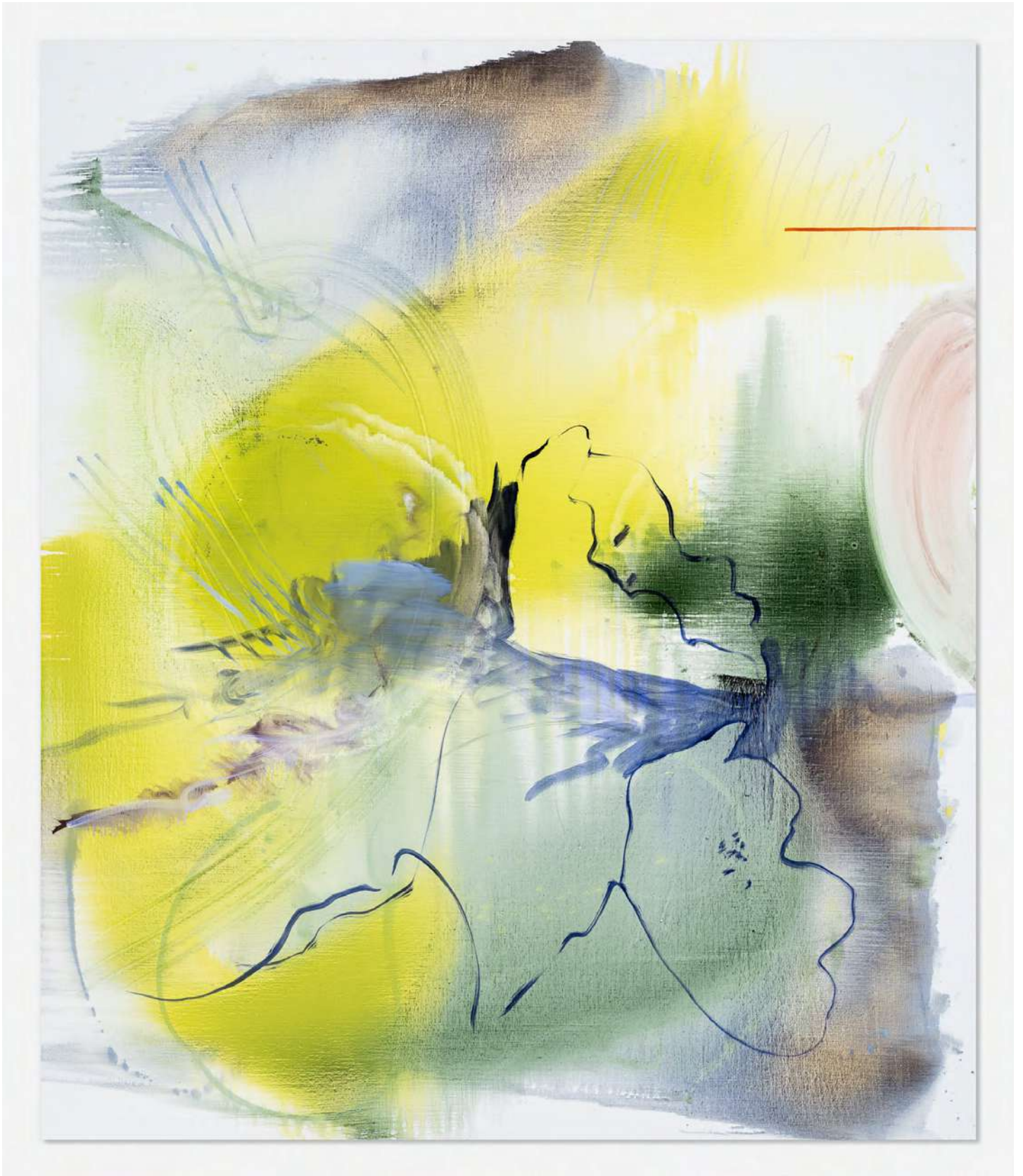
Born in 1990, Tamaki Makaurau, New Zealand  
Lives and works in Los Angeles, USA

Emma McIntyre's paintings seem caught mid-transformation. Her saturated, abstract canvases are full of motion, palpable in quickly swept or scribbled gestures, or in poured colors that have slowly pooled and dried. 'I want to arrest my paintings in a state of becoming,' says the New Zealand-born artist, speaking from her studio in Los Angeles. The finished works 'never quite crystallize into a recognizable image or space,' she adds, 'but you have the feeling that, with a single brushstroke, it might become recognizable.'

The paintings are full of sudden turns: vivid pinks and petal tones blossom into muddier ground; a cloud of violet dulls to indigo or iodine red; the paint is dense and then suddenly thin; the movement is always fluid. To achieve these restless tensions, McIntyre's process balances chance and deliberate action. The artist begins working with her canvases on the floor, pouring and swiping paint to allow an initial composition to emerge. 'Pouring allows so much more chance to come in,' she says. 'It forces me to be looser.'

Recent solo exhibitions of McIntyre's work include *An Echo, A Stain*, David Zwirner, New York (2023); *Pearl Diver, Château Shatto*, Los Angeles (2023); *Madonna of the Pomegranate, Coastal Signs*, Auckland (2022); *Up bubbles her amorous breath, Air de Paris*, Paris (2022); and *Heat*, Mossman Gallery, Wellington (2020). In 2023, work by the artist was included in *L'Almanach 23*, the fourth edition of the biennial held at Le Consortium, Dijon, France.

McIntyre's work is in the permanent collection of the Long Museum, Shanghai, and the Auckland Art Gallery Toi o Tāmaki.



Emma McIntyre  
Fountain of Indolence, 2024  
Oil and oil stick on linen  
200 x 170 cm

**AIR DE PARIS**

# Rob Pruitt

Born in 1964 in Washington, USA  
Lives and works in New York, USA

Rob Pruitt translates personal experience into broader political statements, using a visual language that is both eclectic and ironic. His works often strive to achieve a sense of spectacle while retaining a sense of social, cultural or artistic critique. He is perhaps best for his large-scale canvases featuring pandas rendered in black and white glitter. Pruitt describes his own work as populist, and has said that his pieces are “basically blown-up versions of dining table craft projects.” He continues, “I’ve really enjoyed letting the world know that not everything is so mystified or so regulated to expertise—that you can make something really beautiful with a little ingenuity and some supplies from Michael’s.”

Rob Pruitt has been the subject of several individual exhibitions at major international institutions such as Kunsthalle, Zürich (2017); Museum of Contemporary Art, Detroit (2015); Contemporary Arts Museum, Houston (2012); Guggenheim Museum (2010); Tate Modern (2009); Contemporary Art Center, Cincinnati (2001). He has also participated in numerous group shows at Fondation Louis Vuitton, Paris (2020); Hirshhorn Museum and Sculpture Garden (2018); Museum of the City of New York (2017); The Metropolitan Museum of Art, New York (2017); Palais de Tokyo (2010); Fondation François Pinault, Punta Della Dogana & Palazzo Grassi, Venice (2009); MoMA PS1 (2006); Museum of Contemporary Art, Washington, D.C (2000).

Rob Pruitt’s work can be found in prominent public collections including Aishti Collection, Beirut, Lebanon; De La Cruz Collection, Miami, US; Hoggard Wagner Art Collection, New York, US; Museum of Contemporary Art Chicago, Chicago, US; Pinault Collection, Venice, Italy and Paris, France; Rubell Family Collection, Miami, US; Syz Collection, Geneva, Switzerland; The Andy Monument, Union Square, New York, US; The Brant Foundation, Greenwich, US; Taguchi Art Collection, Kanagawa, Japan.



Rob Pruitt

May 17, 2024 (One Day), 2024

24 acrylic on canvas paintings in hand-painted artist frames

Overall dimensions approx. 135 x 240 cm

Each 24 panels, each: 12 1/2 x 15 1/2 inches

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Rob Pruitt  
Till Death Do Us Part (study), 2022  
Acrylic on paper, framed  
95 x 78,7 x 4 cm; unframed 92,5 x 91 cm

# Torbjørn Rødland

Born in 1970 in Stavanger, Norway

Lives and works in Los Angeles

Torbjørn Rødland renegotiates reality in photography, bringing surgical sensuality to an eroticism of danger that blends pure pleasure with genuine anxiety. As beautiful as they are frightening, Rødland's photographs expand our vision of the intimacy and credibility of the image with a closeness that subtly and fundamentally eludes one-sided interpretations and one-sided emotions. To the question «What is an image made of?», he replies «Layers and layers of perception and identification». Indeed, what appears to be correct is inseparable from what is not. The same applies to what is true.

He has been the subject of numerous solo exhibitions at Le Consortium, Dijon (2023); Contemporary Austin (2021); Fondazione Prada (2018); Whitney Museum (2016). He has also taken part in group exhibitions at the Fondation Louis Vuitton (2020); MOCO, Montpellier (2017); Museum of Contemporary Art, Chicago (2017); Berlin Biennale for Contemporary Art (2016); Manifesta 11 (2016); MAC, Lyon (2010); Museo Reina Sofia (2005); MoMA PS1 (2005).

Rødland's work can be found in prominent collections including Astrup Fearnley Museum of Modern Art, Oslo, Norway; The Corcoran Gallery of Art, Washington DC, USA; Malmö Art Museum, Malmö, Sweden; Marciano Art Foundation, Los Angeles, CA; The Monsen Family Collection at the Henry Art Gallery, Seattle; Museum of Contemporary Art, Chicago; Museum of Modern Art (MoMA), New York City; Museum of Modern and Contemporary Art, Strasbourg, France; The National Museum of Art, Oslo, Norway; National Gallery of Art, Washington, D.C; Norrtälje kommun, Sweden; Norsk Hydro Art Collection, Oslo, Norway; Stedelijk Museum, Amsterdam, Netherlands. Whitney Museum of American Art, New York City.



Torbjørn Rødland  
Arch Back Bride, 2007  
Chromogenic print, Fuji Crystal archive paper, framed  
61,9 x 77,8 cm framed; 60 x 76 cm unframed  
Edition 2/3



Torbjørn Rødland  
Head and Fingers, 2019-2022  
Chromogenic print, Kodak Endura paper, framed  
62,5 x 78,5 cm framed; 60 x 76 cm unframed  
Edition 1/3

# Bruno Serralongue

Born in 1968, Chatellerault, France

Lives and works in Paris

Bruno Serralongue started out on his career in the 1990s after completing his studies at Villa Arson, Nice, and the École Nationale Supérieure de Photographie in Arles (he also has an MA in art history). Taking into account the specificities of photography, its history, use and status, he has developed a distinctive body of work which questions the truth of photographic representation on the basis of a very precise working method that enables him to analyse the ways in which images are produced, disseminated and circulated in today's world. Before going into the field, he gathers information published in the media, using reports from the press, Internet, and television and radio news, the way news agency do, then "commissions" his own images. "My very own Agence France Presse are the newspapers and bulletins that are accessible to readers/viewers. I therefore don't have access to the raw information – the dispatches – but to information that has been sorted and selected by editors. I then make my own selection from that and, if the event referred to in the news item is of interest to me then, whatever its geographical location, I make my own way out there to take my own photos."

Bruno Serralongue has had solo exhibitions in numerous institutions including Les Rencontres de la Photographie (2022 and 2012); FRAC Ile-de-France (2022); Centre Pompidou, Paris (2019); FRAC PACA, Marseille (2018); Wiels, Bruxelles (2011); Jeu de Paume, Paris (2010). He participated in many group exhibitions including Museo Tamayo, Mexico (2023); Musée des Confluences (2023); National Gallery, Sofia (2017); et MAXXI, Rome (2014).

His work can be found in prominent public collections including ArtSonje Center, Seoul; Centre Georges Pompidou, Paris; CNAP, Paris; Fondation Louis Vuitton, Paris; Fotomuseum Wintherthur, Wintherthur; Fonds Cantonal d'Art Contemporain, Geneva; New National Museum of Monaco and Tate Modern, London.

**In August 1996, the Zapatistas in Chiapas, in southern Mexico, organized the First Intercontinental Meeting for Humanity and against Neoliberalism. 3,000 visitors from 42 countries engaged with the indigenous population here in a collective debate.**

**Bruno Serralongue was the only artist in Chiapas at the time of this anti-statist gathering, which is now viewed as a groundbreaking event. Unlike a press photographer Serralongue, with his large-format camera, homes in on seemingly secondary motifs and banal aspects, viewing them from the position of an outsider. As a result, his photographs draw attention to the staging of the event.**



Bruno Serralongue

Le mur de défense des jardins ouvriers des Vertus (échelle), Aubervilliers, 29 avril 2021, 2021

Jardins ouvriers des vertus, Aubervilliers

Inkjet print on Canson Baryta Photographique paper, mounted on Dibond, Plexiglas box

51 x 63 cm

Edition 1/5

# Lily van der Stokker

Born in 1954 in Hertogenbosch, Netherlands  
Lives and works in Amsterdam

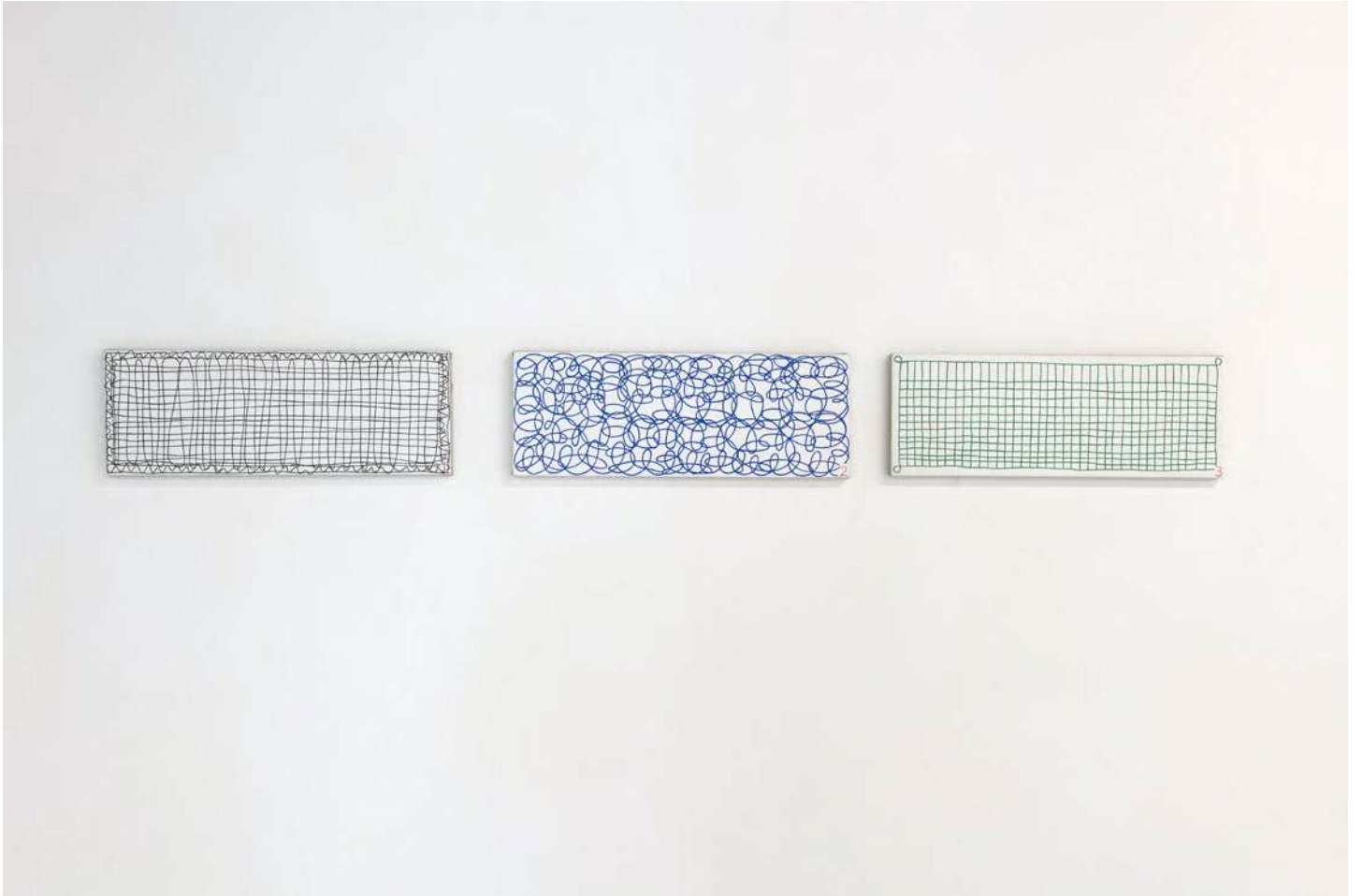
At first glance, Lily van der Stokker's works seem to display a certain irony, but it is actually rather a case of irreverence. The kind of distance and conceptual detachment in her work allows her to embrace a tangy flower-power and a gritty optimism. Van Der Stokker plays with the hierarchies and classifications between art and decorative elements, overturning the famous doctrine of Minimalism "Less is More" with a far more appropriate proposition: «The more the better»! Her drawings and murals are all composed of a set of elements: decorative motifs, colours and words, each playing a specific role. The motifs allow the artist to signify various registers in turn – feminine, childish, enchanted, frivolous – without having to represent them.

She has been the subject of several individual exhibitions at major international institutions such as FRAC Normandie, Caen (2024); Stedelijk Museum (2018); Hammer Museum (2015); New Museum (2013); Le Consortium, Dijon (2002). She has also participated in group shows at Palais de Tokyo (2023); Contemporary Arts Museum, Houston (2017); Nouveau Musée National de Monaco (2017); SFMOMA (2011); CAPC, Bordeaux (2008); Fundacion Jumex (2006); Biennale de Lyon (2003); Centre Pompidou (2000).

Van der Stokker's work can be found in prominent collections including Jumex Collection, Mexico City, Mexico; Museum of Contemporary Art, Chicago USA; Worcester Art Museum, Worcester, USA; The Taprogge Collection, London, Great Britain; Stedelijk Museum, Amsterdam, The Netherlands; Bonnefantenmuseum, Maastricht, The Netherlands; Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; Centre National des Arts Plastiques, Paris, France; Le Consortium, Dijon, France; and several FRACs in France.



Lily van der Stokker  
Sock Painting, 2012 - 2021  
Acrylic paint on panel  
110 x 90 cm



Lily van der Stokker  
Abstract 12 3, 1988  
Triptych, acrylic paint on linen  
each : 20 x 60 cm

# Sarah Pucci

1902 — 1996, Everett, USA

Sarah Pucci was born in Everett, Massachusetts, in 1902 and died there at the age of ninety-four, never having lived more than four miles away, spending a few years in an apartment in East Boston and two and a half decades at the house she bought in Medford. She worked in candy factories—Schrafft's, Foss—putting designs on chocolates, and at the Leopold Morse garment factory, the Navy Yard, and General Electric. She outlived two husbands and had just one child, Dorothy Iannone.

At fifty-seven, Pucci began to create a distinctive kind of craft object, covering Styrofoam forms in sequins, beads, and fake pearls. For more than three decades she turned out spangled spheres and hearts, some two hundred of them, always destined for her daughter. As soon as one was finished, she would mail it to Iannone in Berlin, Düsseldorf, London, or Reykjavík.

Sarah Pucci's work has been the subject of several exhibitions at Air de Paris, Paris, France as well as at Hannah Hoffman, Los Angeles (2023). She has been included in numerous group shows including at Kunstverien für die Rheinlande und Westfalen, Düsseldorf, Germany (2021); Le 19 CRAC, Montbéliard, France (2021); Palais de Tokyo, Paris, France (2013); Heidelberger Kunstverein, Heidelberg, Germany (2007); Kunstahalle Wien, Vienna, Austria (2006) and Gagosian Gallery, Berlin Biennial, Berlin, Germany (2007).

**Pucci's works are devotional objects — tinsel impressions of church regalia — captivating in the countless little acts of maternal zeal they record: the repetitions of fastening, gluing, trimming, each jewel stuck on with aging fingers, year after year.**

— Eli Diner, *Artforum*, 2023 (extract)



Sarah Pucci  
Soft Pink, 1990s  
Beads, sequins, pins, foam  
32 x 30 x 8 cm



**AIR DE PARIS**



Sarah Pucci  
Untitled, 1970s  
Beads, sequins, pins, foam, pendant  
ø 25 x 9 cm



**AIR DE PARIS**



Sarah Pucci  
Heart and Leaves, 1990s  
Beads, sequins, pins, foam, pendant  
28 x 26 x 9 cm



**AIR DE PARIS**

**Art Basel 2024**

**Booth L23**

**Hall 2.1**

**Messe Basel**

**Messeplatz 10**

**4058 Basel**

**[www.artbasel.com](http://www.artbasel.com)**

**Preview days: June 11-12, 2024**

**Public days: June 13-16, 2024**

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**AIR DE PARIS**