

AIR DE PARIS

ART BRUSSELS

25 — 28 APRIL 2024



Booth 5B — 15

Jef Geys

Pati Hill

Dorothy Iannone

Sarah Pucci

+

Booth 5B — 13 (solo)

Mrzyk & Moriceau

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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.

A major retrospective of Jef Geys' work, 'You don't see what you think you see', is currently on view at Wiels in Brussels. It is curated by Charlotte Friling & Dirk Snauwaert and is accompanied by 'Catalogue Raisonné', the first survey publication of the artist's work.

PUBLIC COLLECTIONS

Bibliothèque Kandinsky, Paris, France

MNAM Centre Pompidou, Paris, France

FRAC Nord-Pas de Calais, Dunkerque, France

FRAC Loire-Atlantique, Nantes, France

FRAC Champagne-Ardenne, Reims, 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

SMAK Stedelijk Museum voor Actuele Kunst, Gent, Belgique



Jef Geys

Viola Alpina (Reuze Alpenviola / Pensée géante des Alpes), 2010

Oil on canvas and two frames (one painting each year)

140 x 90 cm , 23 x 90 cm, 13 x 27 cm

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Installation view, Jef Geys, 'You don't see what you think you see', WIELS, Brussels, 2024. Photo: We Document Art.

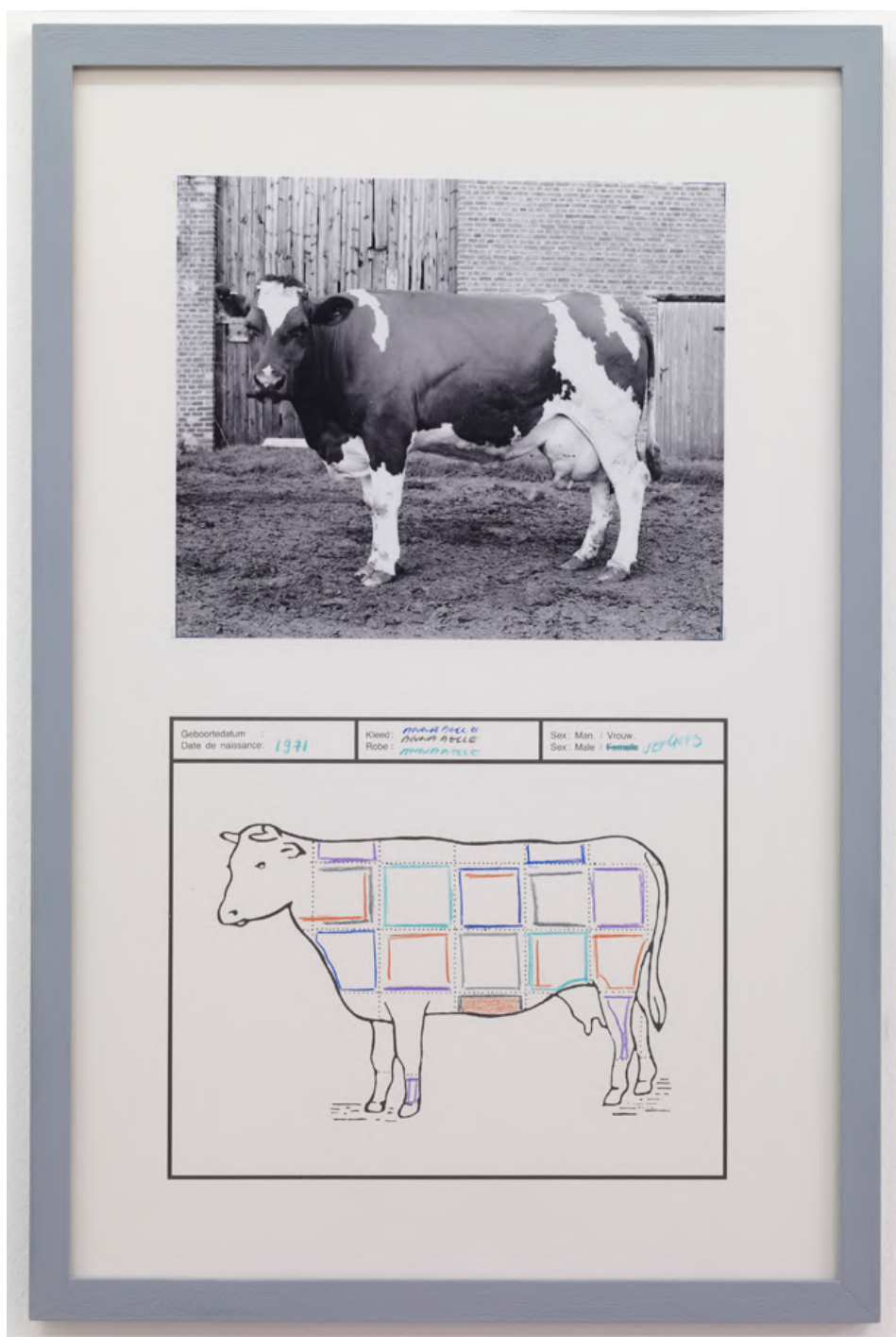
Jef Geys, seed paintings

Western painting is liberally strewn with flowers and plants. Painters of all times have devoted themselves to lifelike or stylised representation of nature's splendour.

Geys, too, paints nature, but not living flora. He copies the flowers in oil paint, faithful to nature, including their names, as reproduced on a seed packet: *GYPSOPHILA ELEGANS*.

Long before the postmodern artists of the late twentieth century – the first work of the long-running 'Zaadzakjes' ('Seed packets') series dates back to 1963 – Geys painted imitations of existing standard illustrations and posed the question of the impact of an image on its context and that of the context on the image.

Every two years until his death, Geys made two paintings of packets of flower or vegetable seeds, one small one on canvas and a large one, titling them after the Dutch and Latin names of the plants.



Jef Geys
Passeport de vache (Anabelle), 1965-2014
Black & white c-print mounted on offset print, colour pencil, framed
67 x 46 cm



Installation view, Jef Geys, 'You don't see what you think you see', WIELS, Brussels, 2024. Photo: We Document Art.

Jef Geys, Passeports de vache

« My father-in-law played a major role in my life. In 1965-66, he was a cattle merchant and he scorned money. I visited farmers with him to buy and sell cattle. The shapes of cows and beefs were drawn on a passport together with their names, genders, ages and vaccinations. The coloring book for adult that I made in 1963-64 works the same way.

My part of job was to draw and record the animals. Of course there were frauds, falsifications of records to subtract them to the administration so a cow named Elsa might be named Bernadette by camouflage and transformation. »

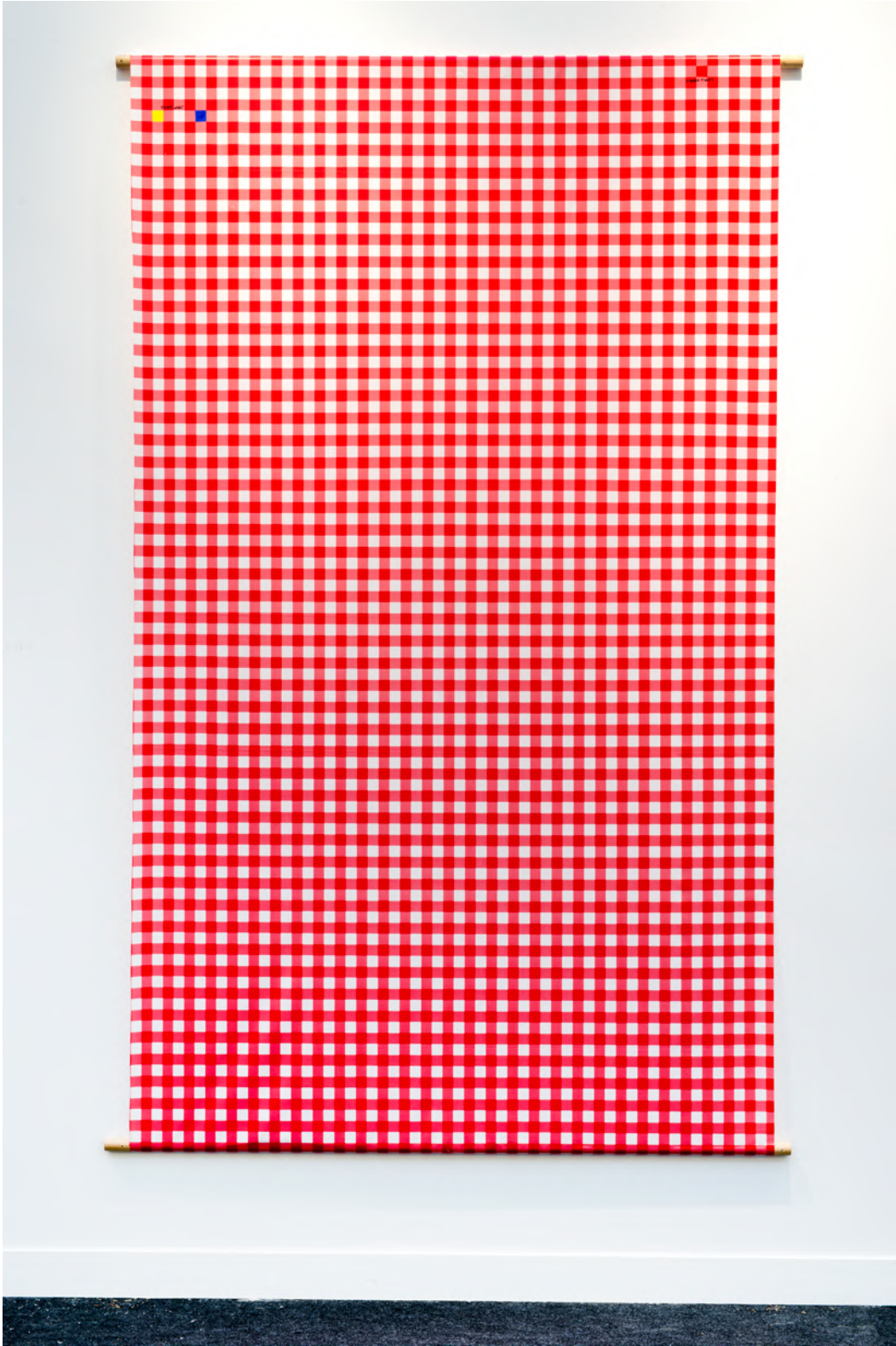
— Jef Geys



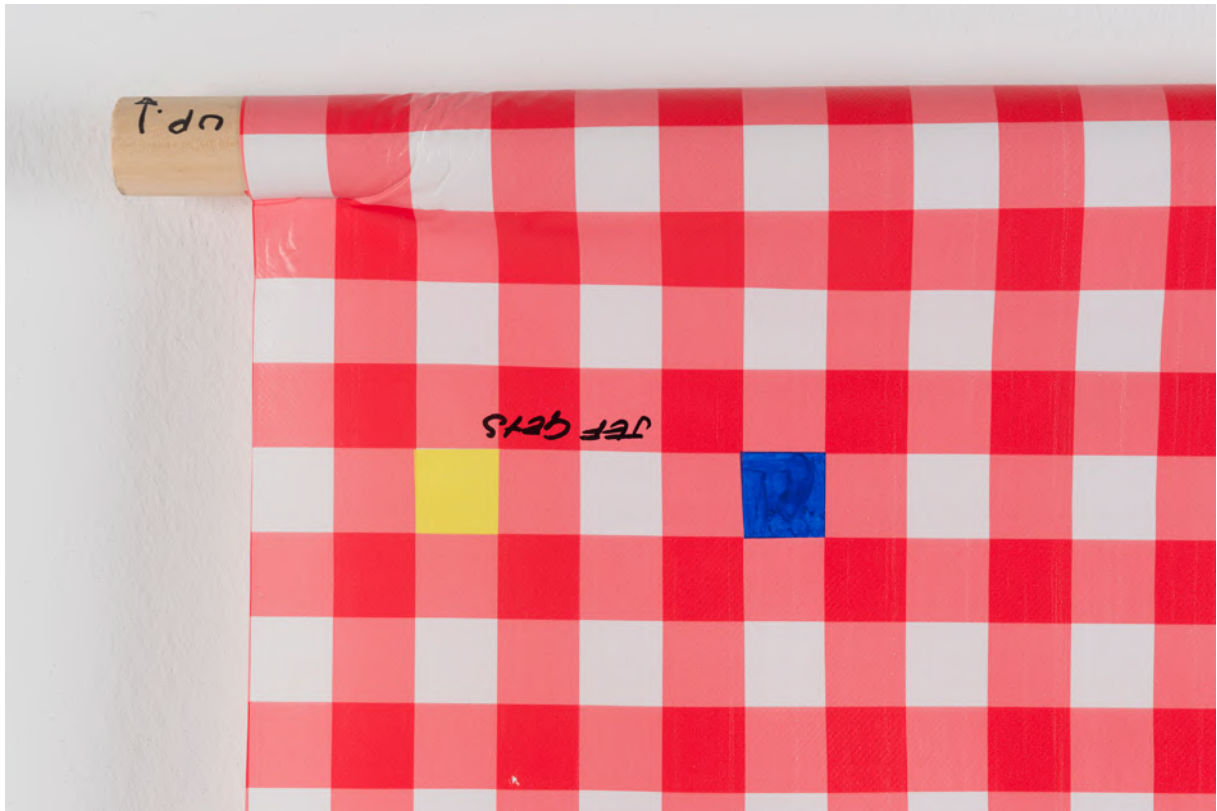
Jef Geys promotes a social equality that disregarded the classist connoisseurship on which the art system has been established. He equated the engineering and finish of cars as equal in beauty to entomological forms.

Jef Geys
Beauty nr.1 (Paon de nuit - Saturna pavonia - Ferrari), 2017
Acrylic on canvas
40 x 30 cm

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Jef Geys
Tribute to Chris Kraus with Mondrian colors, 2017
Ink on tablecloth, wood
235 x 149 x 3 cm



Jef Geys
Tribute to Chris Kraus with Mondrian colors, 2017 (details)



Jef Geys
Chalet (C), 1977-2015
Black and white print (photograph 1977, print 2015), framed
31 x 43,3 cm
Edition 2/3 + 2 AP



Installation view, Jef Geys, 'Day and Night and Day and ...', Air de Paris, Romainville, 2021. Photo: Marc Damage

"171 Chalet Summer, Letters, photos, scale model, 1977

In the summer of 1977 Jef Geys decides to build a house fit to live in within a period of two months, without help of a third party, this is with his own hands, and with the help of recuperated material. In the fresh mortar of the doorstep he writes his name and gives it a number in the inventory of his works. "Did it become a work of art when I put my name in the fresh mortar and gave it a number? Anyway when the Oosthoek Encyclopedia asked me for a work of art to be published under the G of Geys I sent it in as house project, it was refused because of 'not being art'"

Kempens Informatieblad - Speciale Editie: De Financieel - Economische Tijd - September 1999

Pati Hill

Born in 1921, Ashland, Kentucky, USA
Died in 2014, Sens, France

Pati Hill was born in 1921 in Ashland, Kentucky. After a short but dazzling career as a model, between 1951 and 1962 she wrote a dozen short stories and five books which earned her real critical recognition. Hill published *One Thing I Know* in 1962 after giving birth to her first and only daughter. She was then forty-one years old, and would later claim to have decided at that time to «stop writing in favour of housekeeping.»

If it is true that she published no work for thirteen years, Hill continued to write: poems and a diary. She also opened an antique shop. But above all it was during this period that Hill began her first plastic experiments with a photocopier, which she began to use, untrained as an artist, as an artistic tool to explore the relationship between image and text.

In 1974, Hill publishes a collection of poems with an unambiguous title, *Slave Days*, in which her first works appear: xerographs of household objects that seem to float in indistinct space. By using the copier—a machine that was stereotypically linked to secretarial work and thus to feminized labor—to trace everyday objects such as a comb, a carefully folded pair of men's trousers, or a child's toy, Hill develops an artistic practice that programmatically translates invisible domestic labor into a visual and public language. Through her use of this reproductive apparatus, she creates a model of artistic production that critically opposes the convention of individual expression as well as the supposed neutrality of technologically produced images.

At fifty, Pati Hill began a career as an artist which led her to exhibit in France and the United States, creating a considerable body of work, over nearly 40 years, made up of thousands of photocopies, texts and drawings. When she died in 2014, a part of her archive was transferred to Arcadia University, Glenside, Pennsylvania.

PUBLIC COLLECTIONS

Frac Île-de-France, Paris, France
Centre Pompidou, Paris, France
Whitney Museum, New York, NY, USA
Arcadia University, Glenside, PA, USA

Copy pictures are often so strong in their details – in their *subjectivity* – that it does not matter if they are lacking in the harmony of organization we think of as being a part of “good” photography and painting. Maybe copying will bring a whole new type of esthetic organization indigenous to the copier and to the future.

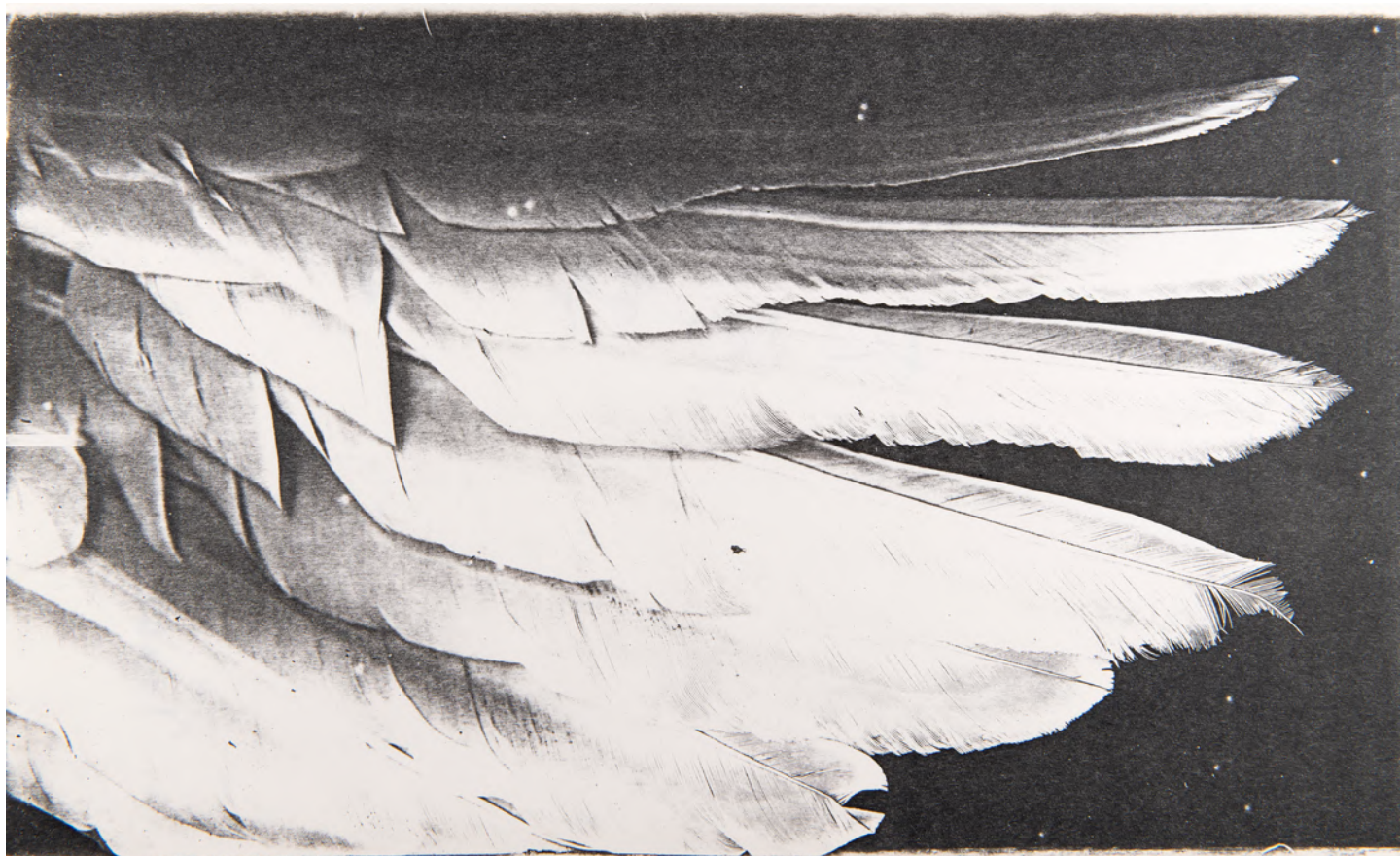
— Pati Hill, *Letters to Jill*, 1979



Pati Hill
Untitled (carnation), c. 1977-79
(from the series «Common Objects»)
Xerograph, framed
29,3 x 22,8 cm

In 1977 I met designer Charles Eames on an airplane and showed him some of my work. With his help I at last realized my dream of the loan of a copier II from IBM. I had the copier delivered to Stonington and began work on a new series of objects, all about the size of a page but widely varying in texture, shape and use and representing the animal, vegetable and mineral worlds. The main difference between this new series of objects and my previous exhibition of objects, besides their rather grandiose plan of interaction, was their absence of 'personality'. In other words, it was a kind of de-Freudianized series of symbols that suggested language.

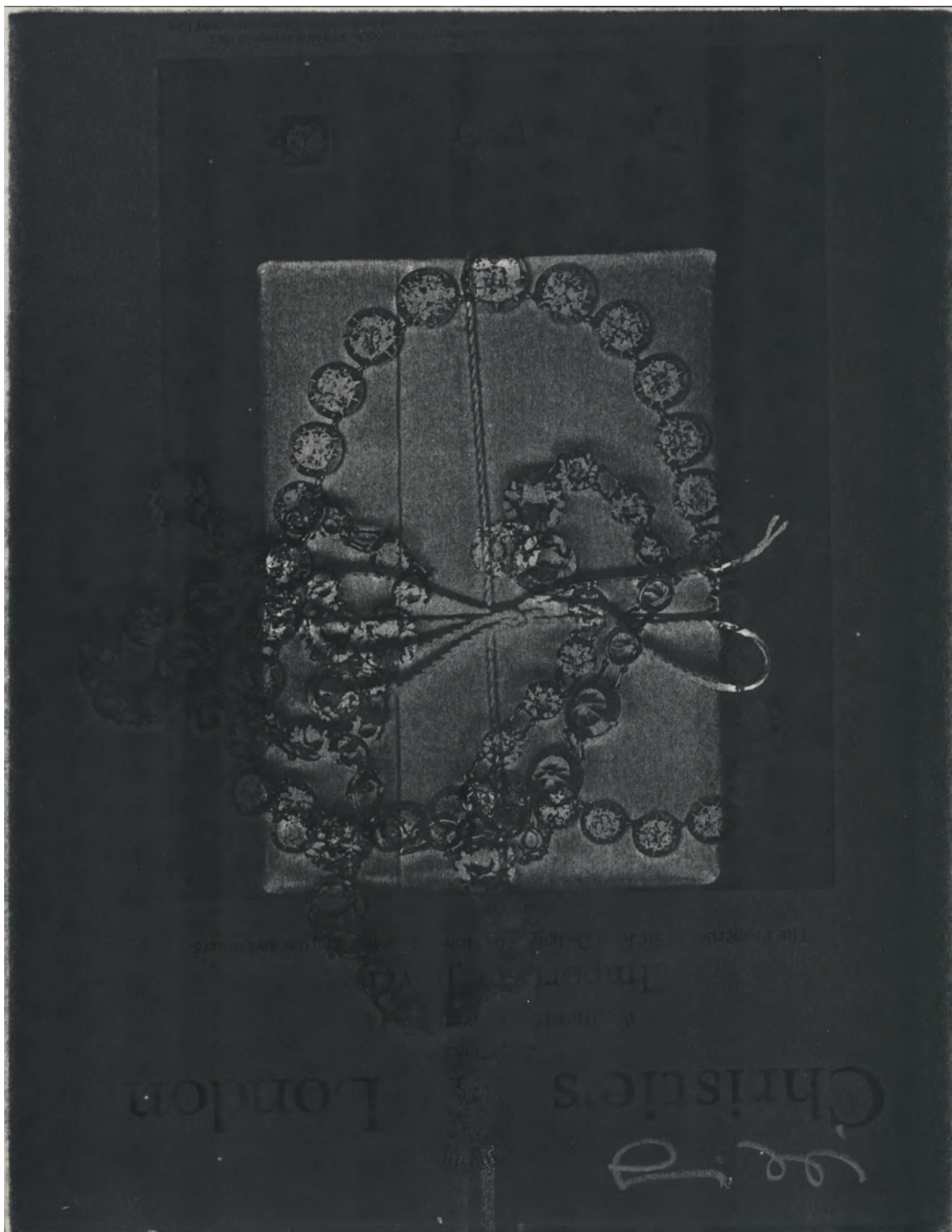
— Pati Hill, Letters to Jill, 1979



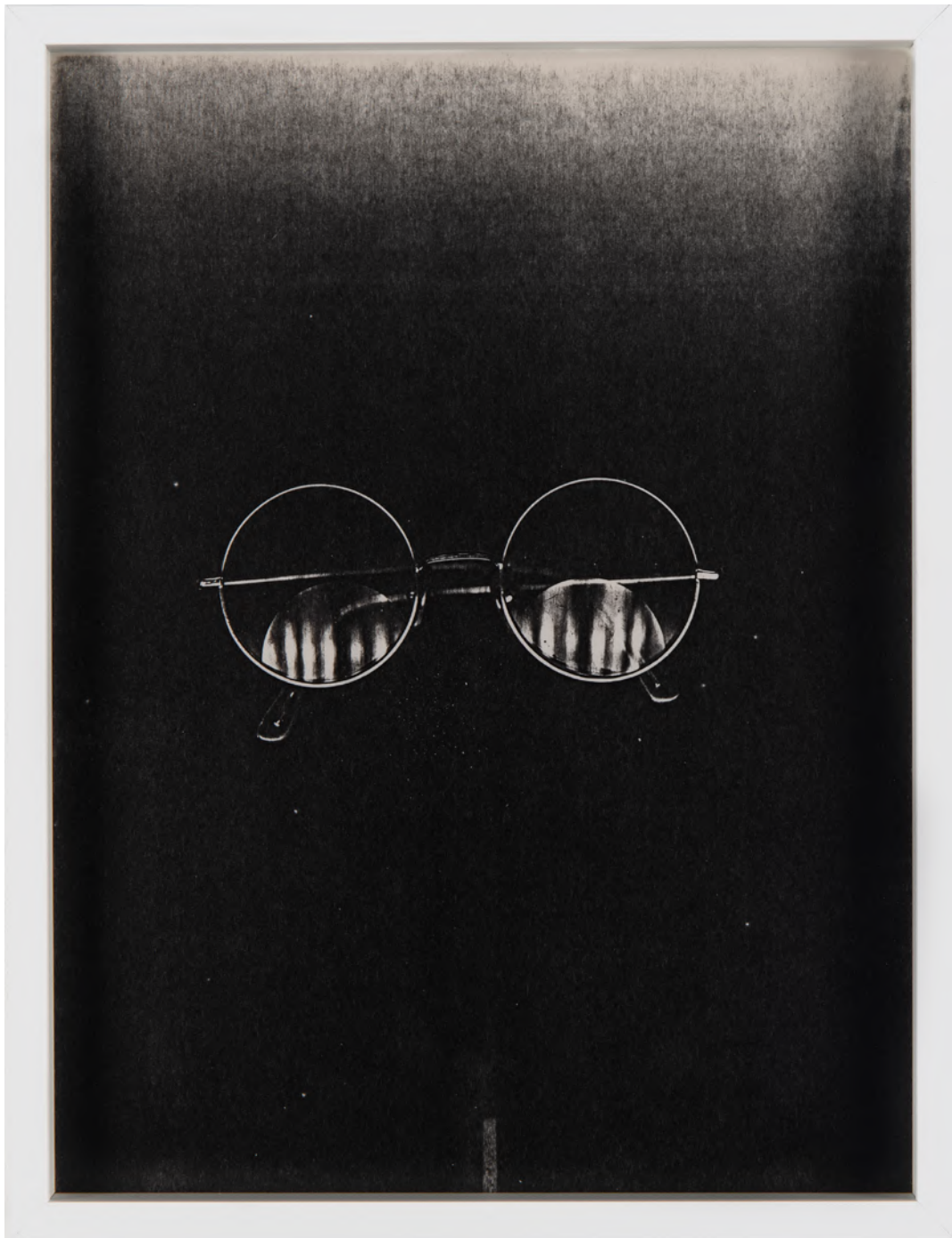
Pati Hill
Untitled (Swan's wing), 1978
Xerograph, annotated, signed and dated 1979 on verso, framed
22,9 x 36,8 cm



Pati Hill
Untitled (fur coat), 1976
(from the series «Garments»)
Xerograph, framed
35,5 x 21,5 cm



Pati Hill
Untitled (package), c. 1977-79
(from the series «Common Objects»)
Xerograph, signed on the front side, framed
29,3 x 22,8 cm



Pati Hill
Untitled (glasses), c. 1977-79
(from the series «Common Objects»)
Xerograph, framed
29,3 x 22,8 cm

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

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In 1959, Dorothy Iannone begins painting in the style of Abstract Expressionism and from 1962 onwards she starts exploring her interest in figuration.

In 'Unfinished', we see a pattern appears. The surface starts solidifying and the colour shapes are increasingly enclosed by black contours, arranging the space in horizontal and vertical axes.

From 1965, her compositions are orientated towards a central figure, around which possible worlds are articulated. The picture plane becomes a space of imagination around the protagonist.



Dorothy Iannone
Unfinished, 1967

Watercolour on paper, framed with goldleaf and Plexiglas
45,5 x 54,5 cm (unframed); 52 x 61 cm (framed)

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Dorothy Iannone
All Our Strength and All Our Sweetness, 2019
Acrylic (Liquitex), graphite and India ink on wood
180 x 143 cm



Dorothy Iannone
Untitled Flower Arrangement, 1962
Oil stick on paper (from artist's drawing book), framed
35,5 x 24,5 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
Monsoon Heart, 1990s
Beads, sequins, pins, foam
30 x 28 x 10 cm



Sarah Pucci
A Quiet Afternoon, 1980's
Beads, sequins, pins, foam
22,5 x 7 cm



Sarah Pucci
Red And Black Tambourine, 1970s
Beads, sequins, pins, foam
ø 26 x 12 cm

Mrzyk & Moriceau

Petra Mrzyk | Born in 1973, Nuremberg, Germany

Jean-François Moriceau | Born in 1974 in Saint-Nazaire, France

Both live and work in MontJean-sur-Loire, France

Mrzyk & Moriceau is an artist duo composed of Petra Mrzyk and François Moriceau.

They began their graphic collaboration in 1999 after meeting at the Ecole des Beaux-Arts in Quimper, France.

They are primarily known for their precise black-and-white ink drawings which alternate between the perverse and the playful. Borrowing and distorting conventions from commercial illustration and imagery from popular culture, the collaborative duo create simple, well-articulated drawings that behold a unique aesthetic of wit and absurdity. Throughout their work, playfully illustrated human body parts take on full human personalities; inanimate objects come to life; and everything is underscored with a whimsical, yet dark humor.

Their pop visions, often treated in black and white for greater visual effectiveness, took shape at a time when drawing was playing an increasingly important role in contemporary artistic production.

Over time, Mrzyk & Moriceau expanded their visual language to other media such as wall drawings, ceramics and sculpture.

Mrzyk & Moriceau have had solo exhibitions at many institutions internationally including Kuns-
thalle Nuremberg, Germany (2024, upcoming); MRAC Occitanie, Serignan, France (2023); Le Por-
tique Centre d'Art Contemporain, Le Havre, France (2020); La Caixa foundation, Barcelona, Spain
(2008); LACMA, Los Angeles, USA (2006); and Mamco museum, Geneva, Switzerland (2004).

PUBLIC COLLECTIONS

Artothèque de Villeurbanne, France

Les Arts au mur Artothèque, Pessac, France

Centre National des Arts Plastiques - CNAP, Paris, France

Collection La Bâloise, Suisse

Collection Fonds de dotation Famille Moulin, Paris, France

FRAC Poitou Charentes, Angoulême, France

FRAC Pays de la Loire, Carquefou, France

FRAC Ile-de-France, Paris, France

FRAC Ile-de-France, Paris, France

Fonds National d'Art Contemporain – FNAC, Puteaux, France

Musée d'Art Moderne de la Ville de Paris, France

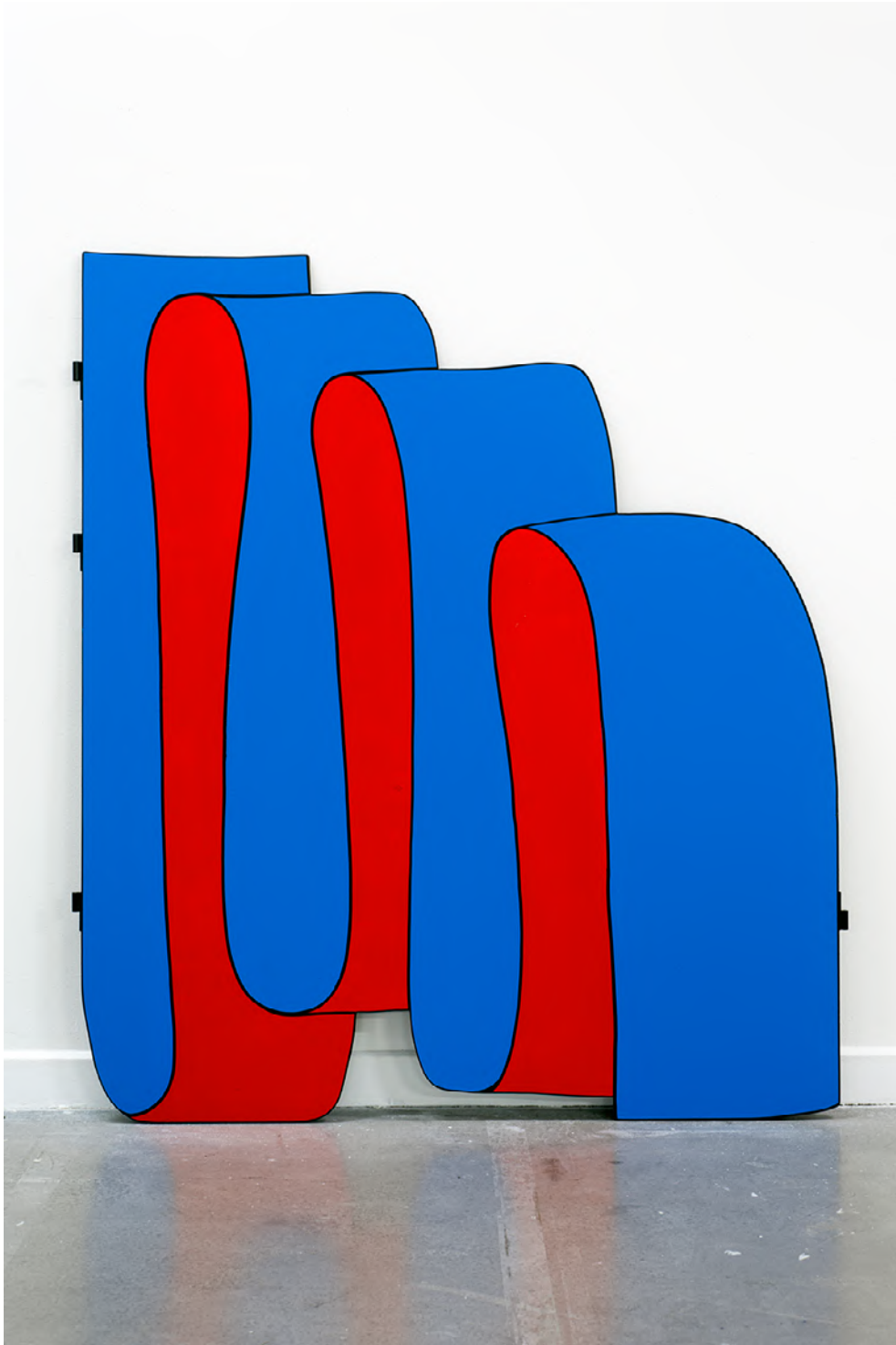
MoMA, New York, USA

LACMA, Los Angeles, USA



Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
85 x 100 x 1,6 cm

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Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
114 x 100 x 1,6 cm



Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
160 x 100 x 1,6 cm



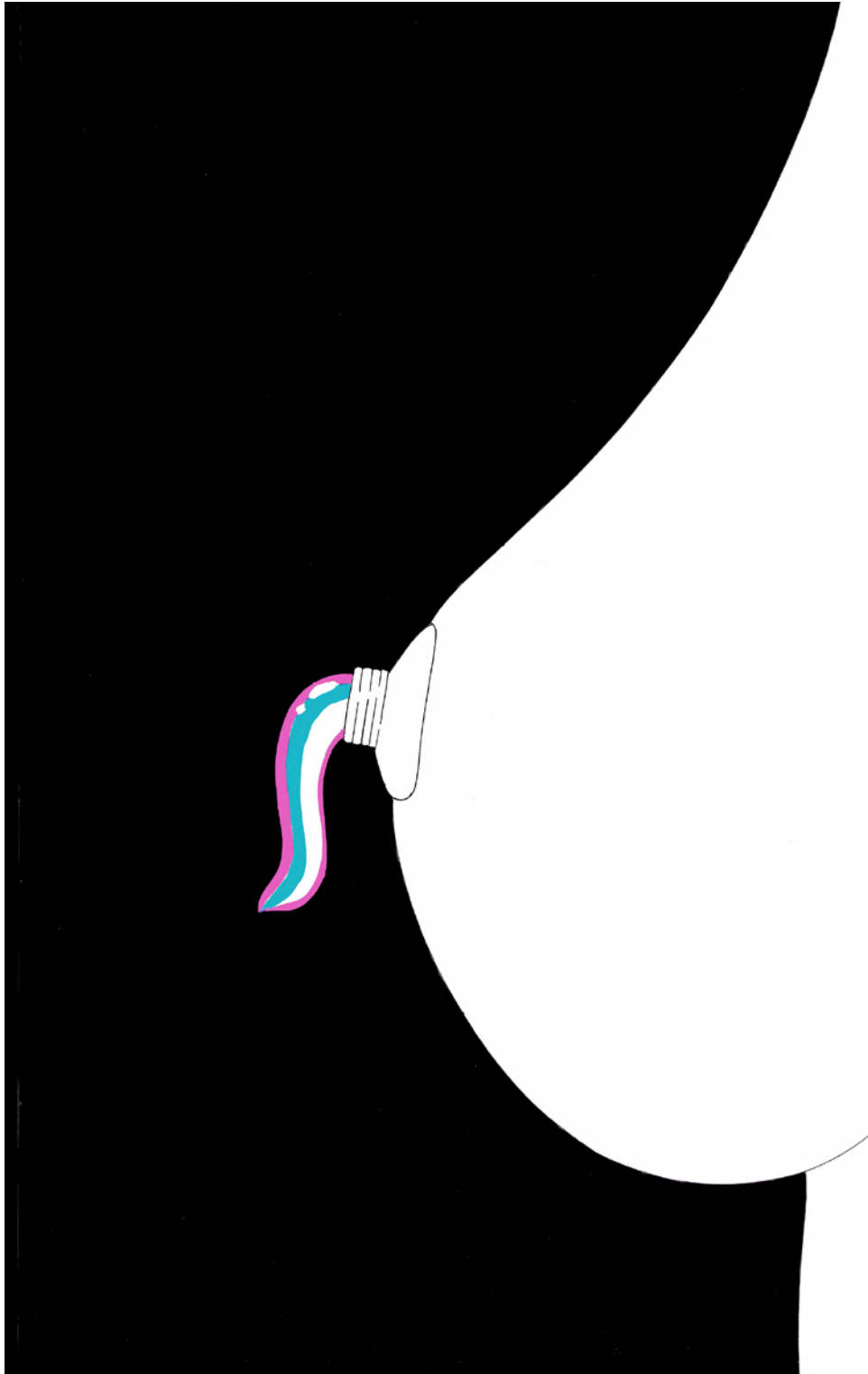
Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
250 x 100 x 1,6 cm



Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
250 x 100 x 1,6 cm

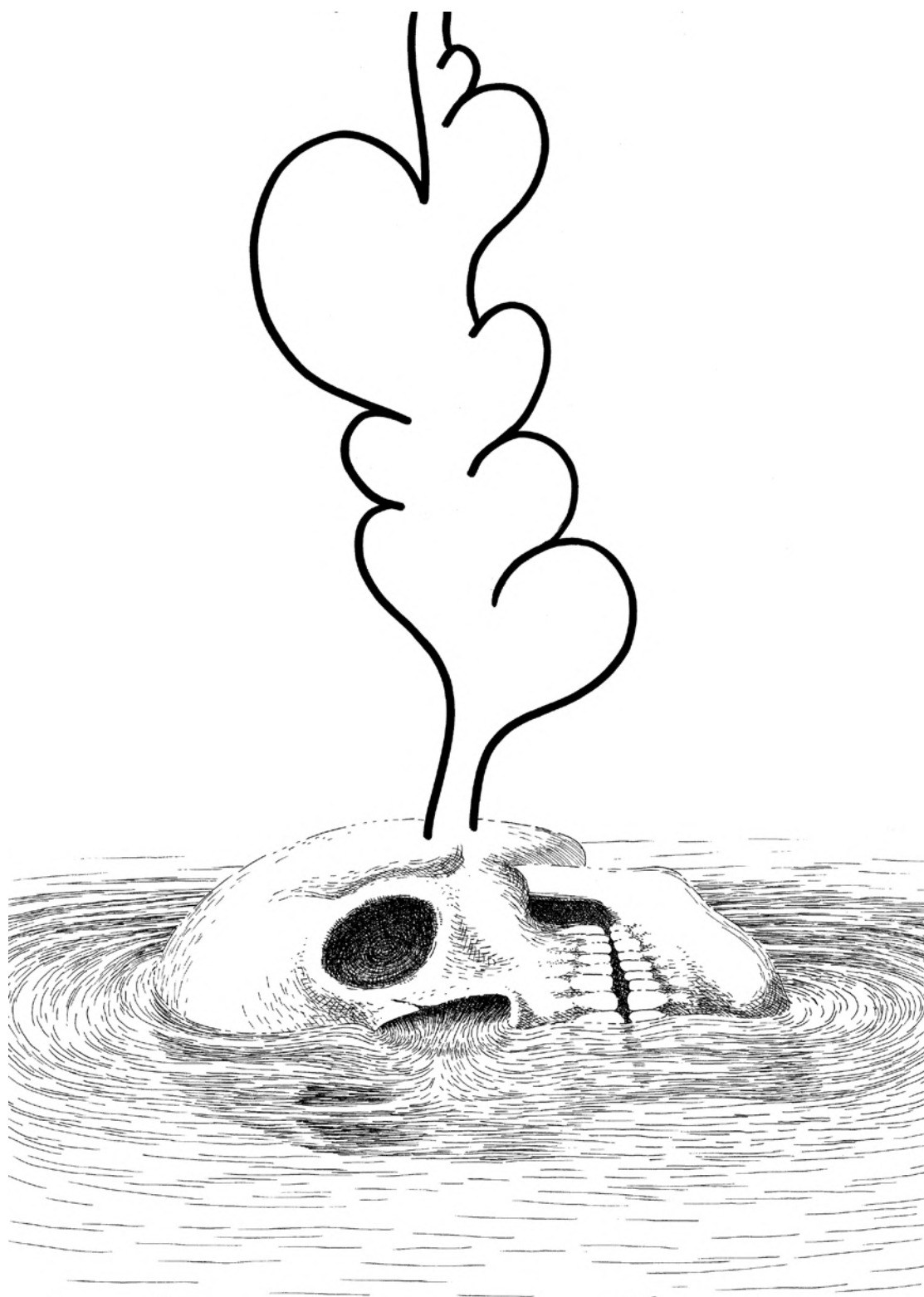


Mrzyk & Moriceau,
Sans titre, 2023
Painted wooden panel, hinges
200 x 80 x 1,6 cm



Mrzyk & Moriceau,
Sans titre, 2023
Ink on paper
42 x 29,7 cm

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Mrzyk & Moriceau,
Sans titre, 2023
Ink on paper
42 x 29,7 cm

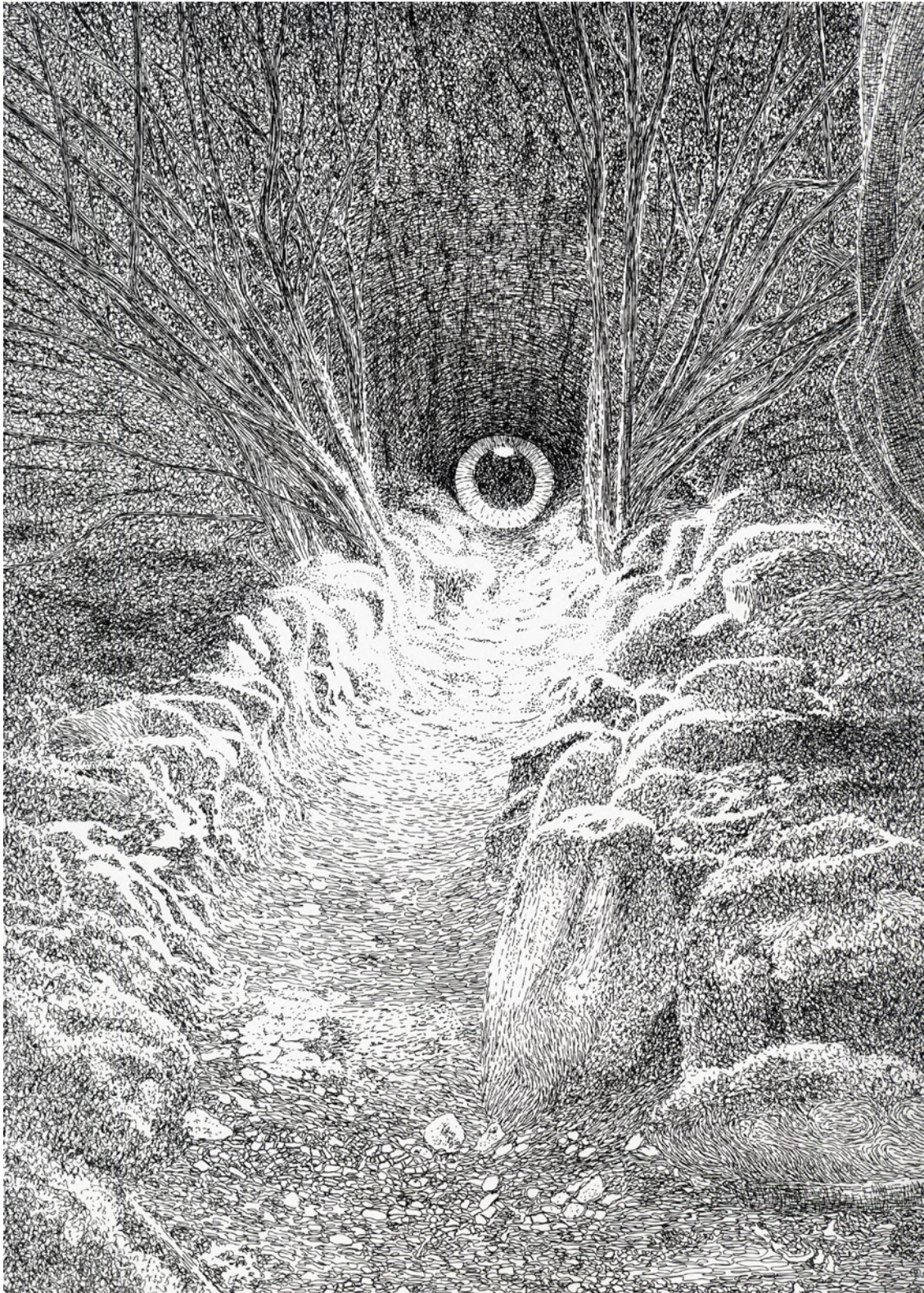
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Mrzyk & Moriceau,
Sans titre, 2023
Ink on paper
42 x 29,7 cm



Mrzyk & Moriceau,
Sans titre, 2023
Ink on paper
42 x 29,7 cm



Mrzyk & Moriceau,
Sans titre, 2023
Ink on paper
42 x 29,7 cm

Art Brussels

VIP Preview

Thursday 25 April 2024, 11 am — 4pm

Vernissage

Thursday 25 April 2024, 4 — 9pm

Public days

Friday 26 — Sunday 28 April 2024, 11am — 4pm

Location

Brussels Expo, halls 5 & 6

Place de Belgique/Belgiëplein 1, 1020 Brussels, Belgium

Inquiries

Justine Do Espirito Santo

justine@airdeparis.com

WhatsApp: +33 6 67 33 17 72

Air de Paris

43, rue de la Commune de Paris

93230 Romainville | Grand Paris

www.airdeparis.com

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