

AIR DE PARIS



Art Basel Romainville

17 — 22 June 2025

Tom Allen
Barker & Gillick
Mégane Brauer
Gaëlle Choïsne
Eliza Douglas
Liam Gillick
Mona Filleul
Dorothy Iannone
Monica Majoli
Emma McIntyre
Bruno Pelassy
Bruno Pelassy & Natasha Lesueur
Allen Ruppertsberg
Bruno Serralongue
Shimabuku
Lily van der Stokker

2nd floor
43, avenue de la Commune de Paris
93230 Romainville
France

Liam Gillick



Just More!, 2013

Framed digital print on Coala mat superior paper 180g

122 x 88 cm (framed); 118,9 x 84,1 cm (unframed)

Edition 1/3

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Liam Gillick



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Framed digital print on Coala mat superior paper 180g

122 x 88 cm (framed); 118,9 x 84,1 cm (unframed)

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Allen Ruppersberg



Free Poetry, 2005-2006

Banderole imprimée numériquement, table et 22 boîtes de carton contenant des piles de photocopies couleur (22 images différentes), le visiteur compose son poème.

Dimensions variables

Twenty-two boxes containing images and illustrations, copied out of children's books and coloring books, are situated on a table. "Poetry should be made by all and not by one." Visitors to the gallery may accept the invitation – inspired by a Lautréamont poem – to assemble their own poem by selecting 5 pages out of 22 piles. Free Poetry (2005) is not only a liberation of the book form, it's also an ongoing recreation of text content. The book never stops, because it's never stopped beginning.



Allen Ruppersberg



Untitled, 2024

Collage

101,8 x 81,5 cm (unframed); 102 x 83 x 2 cm (framed)

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Bruno Serralongue



«Non, sur la route vers Notre-Dame-des-Landes», 2015
Inkjet print on Canson Baryta Photographique paper, mounted on Dibond
24 x 30 cm
Edition 3/10

Mégane Brauer



Les Rois du monde, Chapitre 2 : Tout éteindre, 2024
5 rolling shutters, text: extract Cry me a river, printed text, pushpins
Overall dimension 150 x 450 cm min, x 750 cm max
155 x 150 each
Edition 1/2

I move a little closer to S's place, staying in the background. She doesn't see me. I know all the neighbours are watching behind their shutters, hiding. I can't see them, but I know they're there, like ghosts. I think to put on my angry face.

I don't have that awkward spinelessness that adults have, not yet.

Turning off.

The same gesture only the men in the neighbourhood have, that of closing their shutters when a neighbour is beaten up by her husband.

We can see you.

It's like a warning for the others.

Closing their shutters at 4 p.m. as if nothing had happened. When the men used to close their shutters, I remember my mother stepping out to yell at the men, who are men who are ignoring the woman, and also stepping out to yell at the husband who is hitting hard, so hard, so hard.

The poltergeists.

Telling him to come down if he's really a man.

And shouting

Shame on you!

Shame on you!

Shouting at the closed shutters

like Romeo.

Shame on you!

I used to follow her to make sure none of the men would come down and hurt her.

Unsurprisingly, none of them were truly men.

Not even the police.

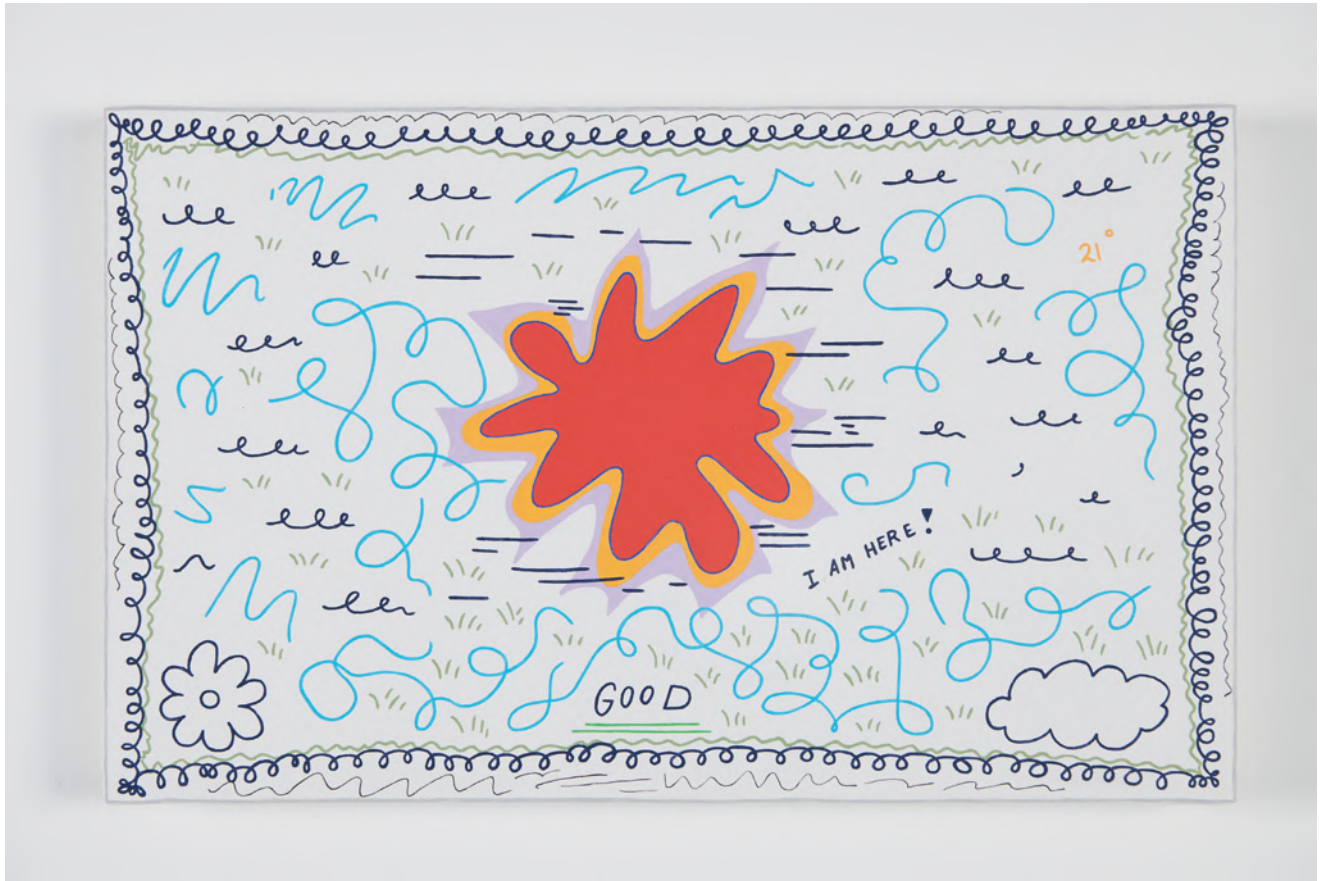
Turning everything off.

— Mégane Brauer, Cry me a river



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Lily van der Stokker



I am here, 1989-2025
Acrylic paint on canvas on wood-panel
30 x 49 x 4 cm

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Dorothy Iannone



Untitled (Japan Portrait), 1962
Ink on paper (from artist's drawing book)
35,7 x 25,7 cm

Dorothy Iannone

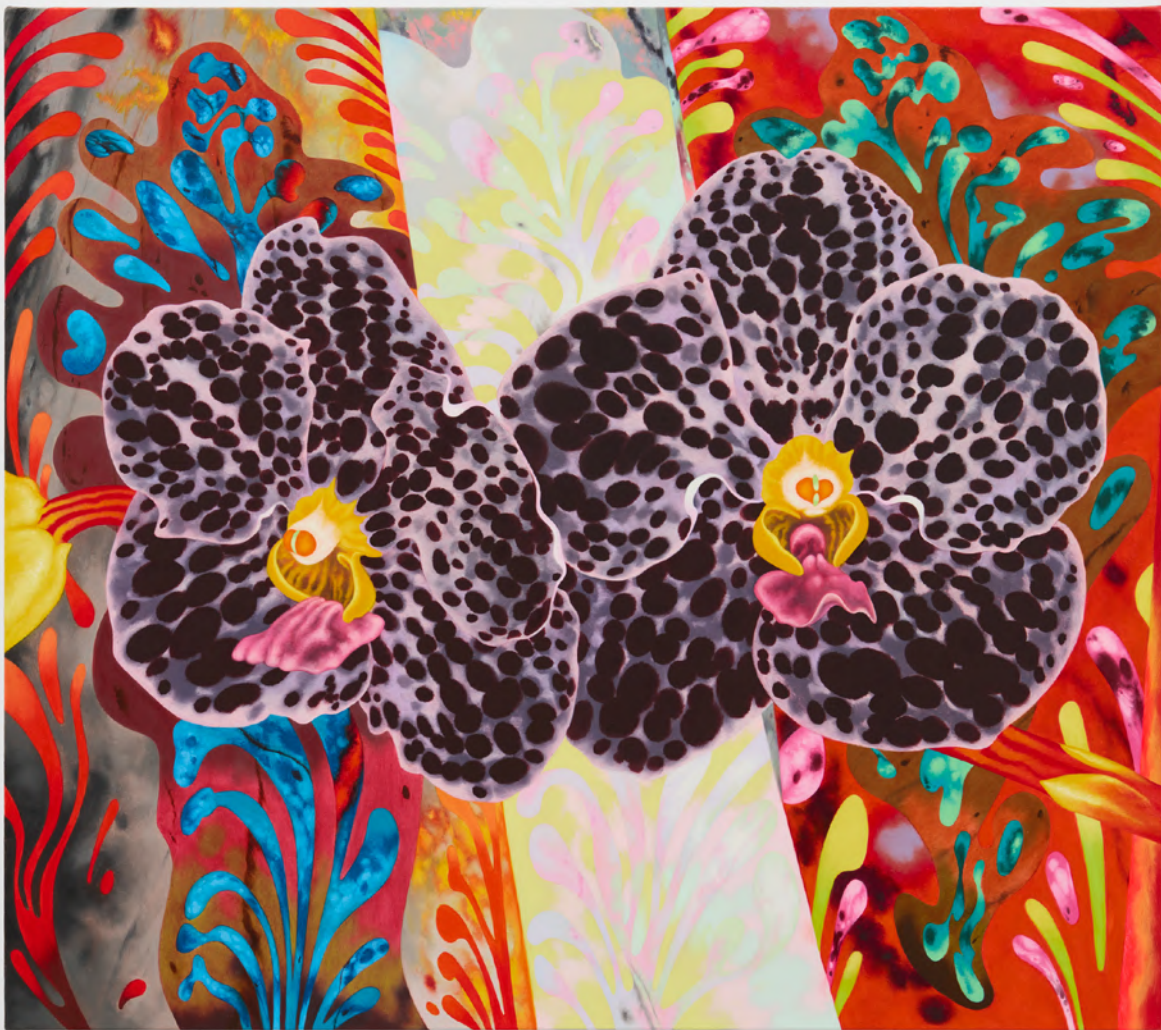


Untitled (Japan Portrait), 1962
Ink on paper (from artist's drawing book)
35,7 x 25,7 cm

These early works by Dorothy Iannone are inspired by traditional Japanese ink drawings. In the early 1960s, Iannone travelled to Japan and stayed in Kyoto, where this series of works was made. The artist later credited her time in Asia as having a profound influence on her turn to figuration, making this series of portraits a seminal moment in the development of her oeuvre.



Tom Allen



Untitled (the Break), 2025
Oil on canvas
56 x 63,5 cm

Tom Allen's floral paintings are intricate and intensely chromatic. They are based on his own photographs, reflections of his direct experience of plants in situ. Yet far from the post-mortem display of a still-life, or the passive features of pastoral fantasy, his subjects are brimming with vitality and insight, holding court in environments humming with artifice.



Tom Allen



Yesterday's Twilight, 2025
Oil on canvas
38,5 x 33 cm

Employing small-scale canvases, highly choreographed compositions and a meticulous technique, Allen's work shivers with a visceral synesthesia of concentrated color, movement and space. In these paintings, being and seeing merge, mood and surface coalesce, bringing to life images that look right back at you, fierce and resolute.



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Gaëlle Choisne



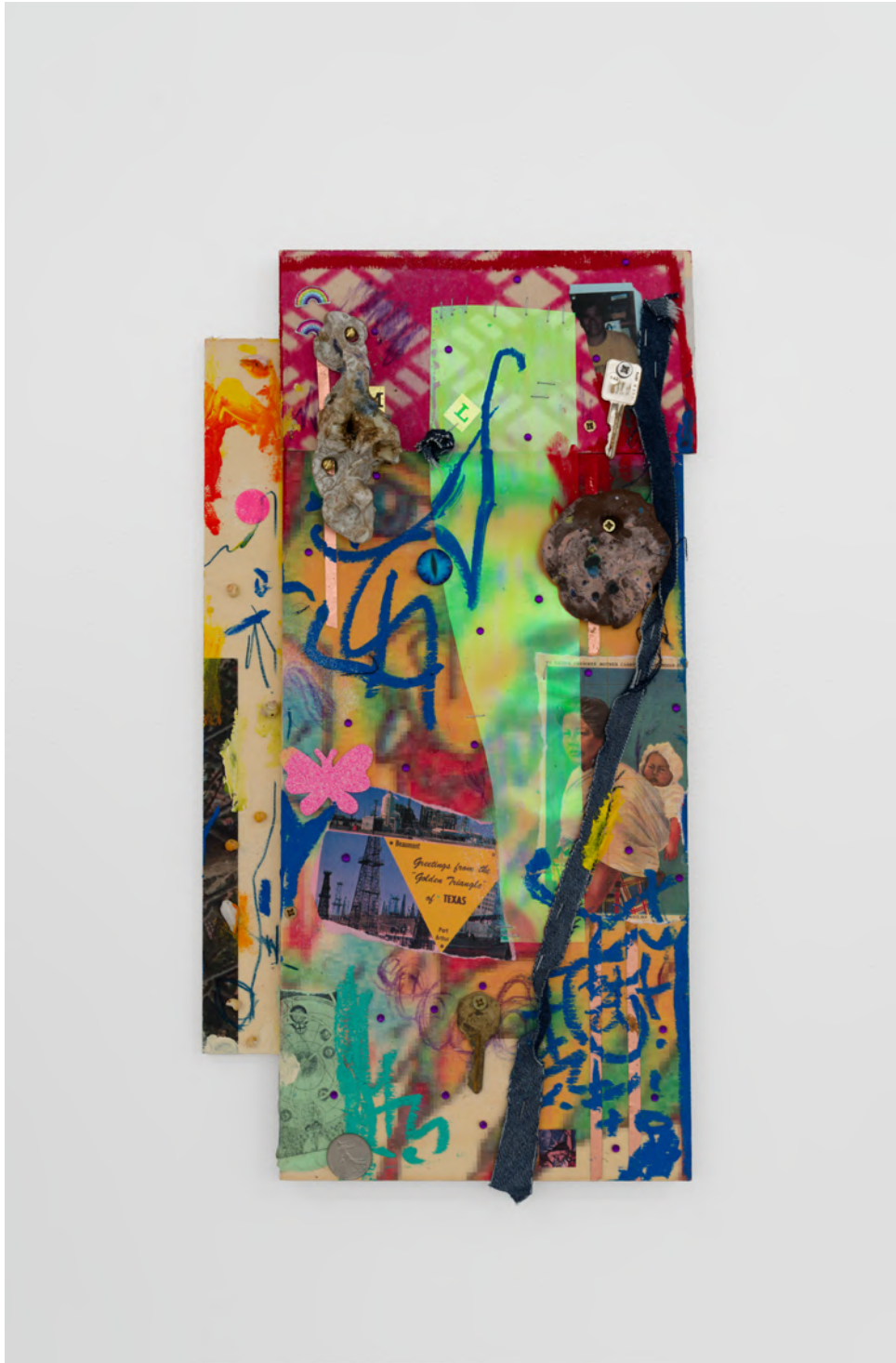
Small Black Inner Earth, 2024
Wood, cork, non-toxic glue, golden chains, shells, pearls
88 x 122 x 5 cm

Gaëlle Choïsne is the winner of the 2024 Marcel Duchamp Prize. Her solo exhibition 'Temple of Love. Coeur' is on view at Scuola Piccola Zattere, Venice, until 12 October 2025.



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Gaëlle Choisne



Safe space for a passing History_Gold, 2023

Plywood, glazed ceramic, mesh rib, gems, ephemeral tattoos, coin, cori, uv printing, collage, painting

44,6 x 37 cm

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Emma McIntyre



Bound in Blooming, 2025
Oil and crayon on linen
210 x 167 cm

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Monica Majoli



Olympus (Erron/Archer), 2024
Watercolor woodcut transfer on paper, framed
150,5 x 214,5 x 5,5 cm (framed); 140 x 203 cm (unframed)

The newly conceived work cycle Olympus (2024) is based on the eponymous 1970s queer erotic magazine, which restaged images of bodies from antiquity in an attempt to open up new spaces for desire and allow for a more holistic view of classical ideals of masculinity. Acting as a deliberate counterpoint to the supposed universality and dominance of the canonical body, Olympus is a haunting reflection on the vulnerability and evanescence of the body, and on the deeply emotional significance of time for our physical existence.

— Kathrin Bentele



Bruno Pelassy & Natasha Lesueur



Sans titre, 2000
Chromogenic print mounted on aluminium
50 x 50 cm
Edition 1/5

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Bruno Pelassy & Natasha Lesueur



Sans titre, 2000
Chromogenic print mounted on aluminium
50 x 50 cm
Edition 1/5

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Bruno Pelassy



Reliquaire, 1992-1993

Wood, paint, glass, mirror, velvet, cotton cords, glass beads, tassels, wire

52 x 55,5 x 36 cm

The techniques of collaging, sewing, separating, and connecting are deeply embedded in Bruno Pelassy's work process and testify to his studies as a textile and jewellery designer. Connected with an over-the-top, banged-together, "baroque" esthetic, the «reliquaries» offer a marked contrast with what they enclose and protect, i.e., impressive pieces of jewelry made of gems posed on red velvet cushions. Pélassy turns his attention here to the religious object in its votive and cultural functions, and its erotic-symbolic esthetic. Full of hidden details, these ceremonial pieces suggest the extravagant jewelry spilling from church treasuries and royal collections.



Liam Gillick



We the sailors, 2024
Powdercoated aluminium,
multicoloured 200 x 45 x 85 cm

Often borrowing materials and forms from the built environment, Gillick's work reflects upon conditions of production in a so-called post-industrial landscape including the aesthetics of economy, labour and social organisation. His work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into structural rethinking of the exhibition as a form.



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Barker & Gillick



And Heaven Too, 2025
Inkjet pigment print on Epson Premium Glossy RC 250 gr., framed
51 x 61 cm each
Edition 1/4 + 2 AP

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In And heaven too, Noah Barker and Liam Gillick revisit their exhibition Barker Gillick & Jones (2024, Air de Paris). A text by the late Ronald Jones (1952-2019) is superimposed on blurred up images of the exhibition. The text by Jones, which also featured in the exhibition at Air de Paris in the form of a new work by Liam Gillick, is the proposal that the artist contributed for an exhibition that Gillick co-curated in 1998, The Trial of Pol Pot (Le Magasin, Grenoble, France). As a continuation of the exhibition at Air de Paris which brought the works of the three artists together, this print ensemble develops a reflection on the conceptual and formal evocative power of language.



Eliza Douglas



No Refunds, 2024
Mixed media on canvas
170 x 170 cm

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In her 'Gift' series, Eliza Douglas continues her ongoing exploration of the relationship between art and its history on the one hand, and money and consumption on the other. The works consist of hand-painted compositions that were imagined with the help of artificial intelligence, and which allude to great traditional art historical subjects. They are then wrapped in a huge ribbon that partially obstructs the canvas, like gift-wrapped packages. With these works, Douglas exposes the intrinsic yet often disparaged relationship between the worlds of art and luxury. Humorous, yet neither cynical nor pessimistic, Douglas' vision exposes the mechanisms of cultural reciprocity that are essential to the functioning and development of culture.



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Mona Filleul

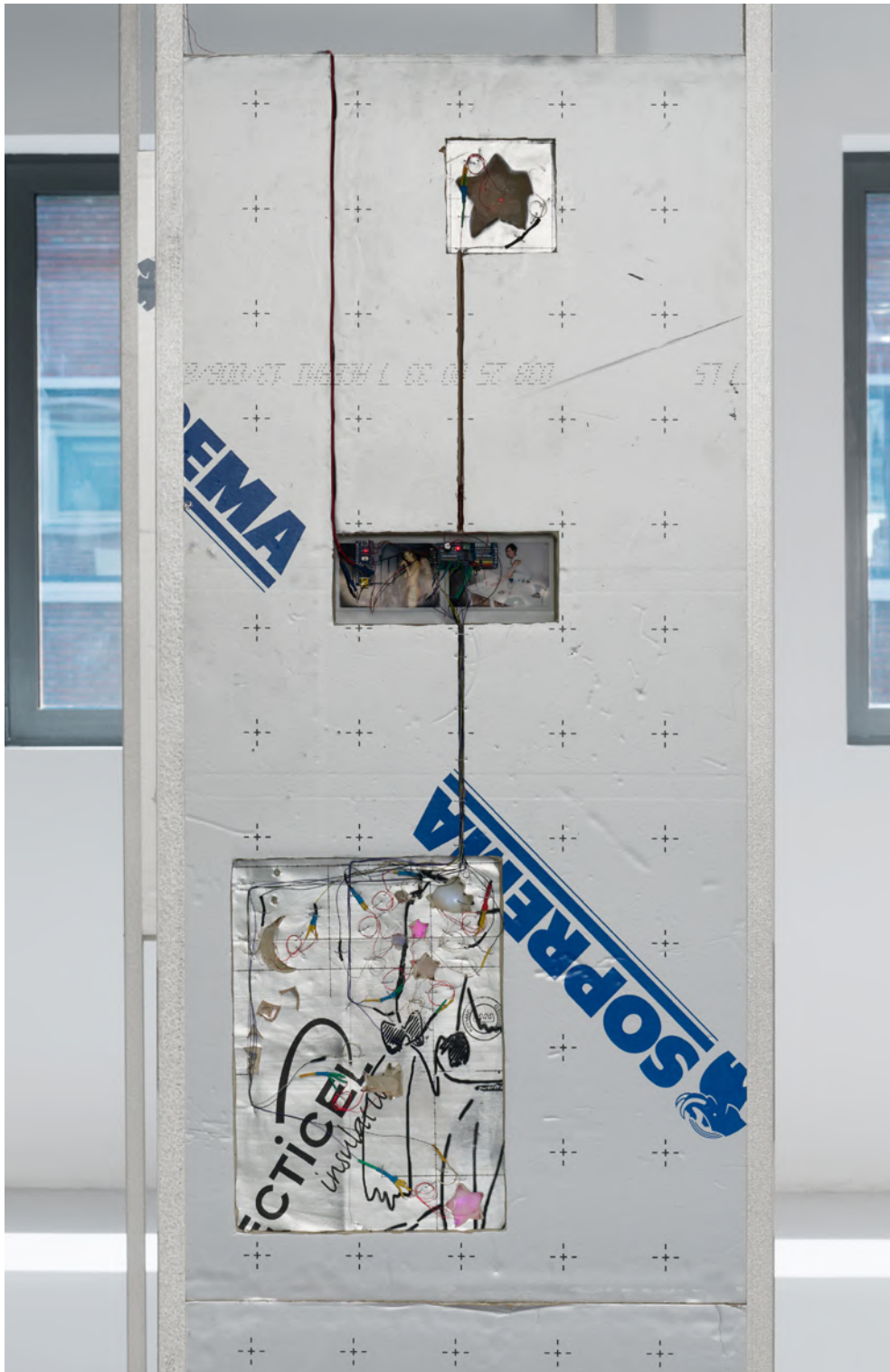


R2T2, 2025

Double sided insulation panel, encaustic on wood, epoxy resin, mulberry fiber, tempera, hemp, spray paint, Polaroids, electronic components, LEDs, steel stud
120 x 60 x 6 cm

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Mona Filleul



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Mona Filleul



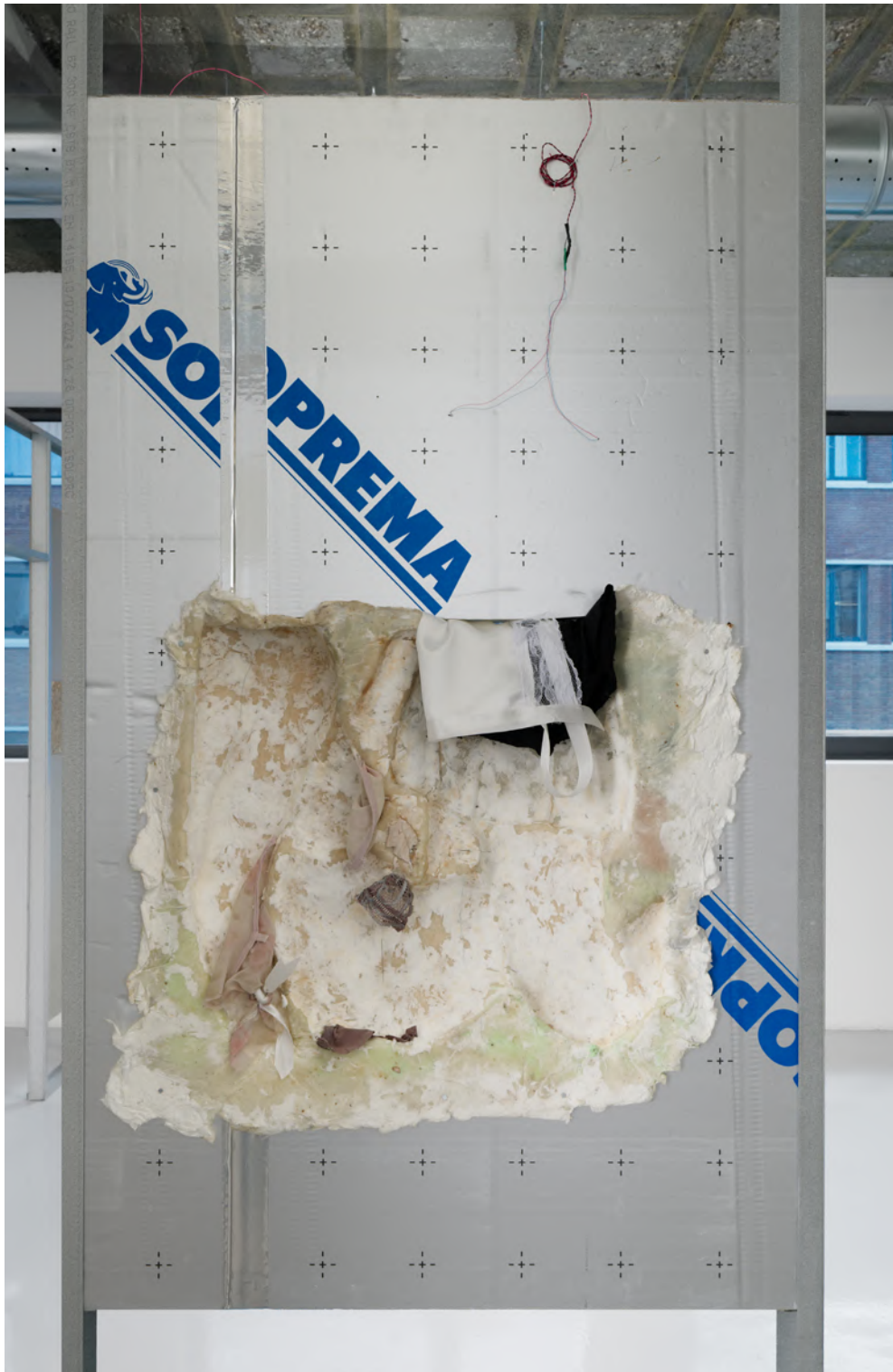
R2T8, 2025

Double sided insulation panel, encaustic on wood, mulberry fiber, tempera, hemp,
clothing, LEDs, steel studs

120 x 80 x 6 cm

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Mona Filleul



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Shimabuku



Erect, 2017
Digital file, color, sound, for video projection or monitor screening
5'53", looped
Edition 3/3 + 2AP

Preview: <https://vimeo.com/291271649/73e8afe705>

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On this shore of the Oshika Peninsula, devastated by the 2011 tsunami, Shimabuku «straightens» the landscape by erecting stranded trunks and branches in the sand. His gesture anticipates the resilience of an ecosystem swept away by a natural disaster.



Shimabuku



Tangerine, 2010
Framed c-print on aluminium
55,2 x 81,7 x 4 cm (framed); 53,5 x 80 cm (unframed)
Edition 1/7

current gallery external exhibitions



Mona Filleul, Air de Tranny
Air de Paris, Romainville, FR | until 22 July 2025



Joseph Grigely, Parlez-vous la langue des signes?
Le Shed, Maromme, FR | until 13 July 2025



Gaëlle Choisne in Reality Check
Konschthal, Esch-sur-Alzette, LU | until 22 June 2025



Gaëlle Choisne, Temple of Love. Coeur
Scuola Piccola Zattere, Venice, IT | until 12 October 2025



Leonor Antunes, the constant inequality of Leonor's days*
CRAC Occitanie, Sète, Lisbon | until 31 August 2025



Gaëlle Choisne in Magical Realism
Wiels, Brussels | until 28 September 2025

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