

# GAËLLE CHOISNE

## Mondes Subtiles

Exhibition from May 29 to July 24, 2021  
43, rue de la Commune de Paris 93230 Romainville



### THE WORLD'S LEAST MOISTENED CRY OF PLEASURE

*Savagely bestridden until the collapse, hair dishevelled, eyes rolled back, legs contorted, genitals gaping, flaunting entrails of scrap metal and dust, her viscera and her blood. Port-au-Prince surrendered, stripped, naked, yet not obscene. What was obscene was her forced disrobing.*

— Yanick Lahens, *Fault Lines*, 2010

The juice that swells their skin will line no throat. Only by squeezing them could one judge their ripeness, the melting sweetness that breaks down under the tongue. Rather than forbidden, the fruits of eroticism are forbidding. Gaëlle Choisne has laser-engraved on the skin of bananas, mangoes, oranges, persimmons, pomegranates, dragon fruit, lemons and more, a word or a series of words from Audre Lorde's quatrains *If you come as softly*. This love poem expresses the desire to communicate, to have the other – lover, sister, woman colonist – hear one's thoughts and gather them in with the necessary attentiveness and special care. Involved here are grief and the fertility of tears. The fruit, products equally of commercialisation and postcolonial exoticisation, are potent metaphors with kernels that catch in the throat. The literary tattooing sinks with climacteric decay, the words fade, wither, wrinkle, while some break apart, disappear. The passing of time compels our attention as the juice leaves the fruit. Gaëlle Choisne is alerting us to «the world's least moistened cry of pleasure», just as Suzanne Césaire did in the magazine *Tropiques*, marking her stay in Haiti in 1945: «The Haitian cicadas consider chirping out their love. When not a drop of water remains on the scorched grass, they sing furiously about the beauty of life and explode into a cry too vibrant for an insect's body. Their thin shell of dried silk stretched to the limit, they die as they let out the world's least moistened cry of pleasure.» The dry crackle of their language is etched into the nacreous shells, which in turn gather in the words of Maya Angelou. Gaëlle Choisne weaves her constellations, creates intimate starting points by cannibalising in the present the microhistories of the past.

A series of small acrylic drawings, retouched with pastel and coloured pencils, is suspended in space. Like a herbarium or, rather, a multitude of Creole garden patches, territory won back from the masters. Their character is deceptive if we rely solely on the luxuriance of the what is depicted: a caged toucan, damask roses, birds of paradise, orchids. Other images are slipped into this tropical landscape: a demonstration against police violence, organised by Assa Traoré in Paris, and background from the Pussy Palace, an LGBT club for racialised people in London. Presented in wire grid frames and embellished with grigris, perfume and coin inserts, they transcend the exoticism of their subjects. Echoing a generation of Caribbean women writers who have spoken out against the exoticised representation of racialised women, against «doudou poetry» and «hammock lit», like the Nardal sisters and Suzanne Césaire. As Jane Nardal asked in her article «Pantins exotiques» («Exotic Puppets», *La Dépêche africaine*, 15 October, 1928), «Shall we have the courage to divest ourselves of the prestige the literature of exoticism confers upon us and, as modernists, to clash with the past, rococo decor of hammocks, palm trees, virgin forest, etc.?» Gaëlle Choisne stands out, in the sense of a tonal shift or the dismantling of vocabulary.

— Émilie Notéris, April 2021

# GAËLLE CHOISNE

Born 1985 in Cherbourg, France

Lives and works in Paris and London.

<http://www.airdeparis.com/portfolio/gaellechoisne.pdf>



Gaëlle Choisne explores contemporary issues relating to catastrophes, resource exploitation and vestiges of colonialism, in opulent installations that mix esoteric Creole traditions with myths and folk cultures. A sculptor and videographer, she draws the materials that make up her installations and films from her travels. Mercantile exoticism, literary imaginary worlds and beliefs make up the themes of a dynamic, generous and social body of work. She conceives of her exhibitions as open, inclusive platforms, true spaces for sociability and working together. She invites citizens, researchers, musicians and artists to collaborate within research workshops, practical workshops, cooking classes and improvised concerts.

Working with both private and public international institutions, Gaëlle Choisne is engaged in various alternative and collective projects, as well as a number of cultural projects in Haiti. She has presented her sculptural installations on several occasions including a solo exhibition at La Centrale Powerhouse in Montreal, the Galerie Untilthen in Paris, Zacheta in Warsaw, and The Mistake Room in Los Angeles. She has participated in several residencies in France and internationally: OPTICA and Art 3 Valance in Montreal, the Cité internationale des arts in Paris, the Rijksakademie as well as the Atelier Van Lieshout residency in Amsterdam. In 2015 she participated in the Havana Biennial as well as the Lyon Biennial; in 2017, the Sharjah Biennial, Beirut Tamawuj Act II and the Curitiba Biennial in Brazil. She has also had the opportunity to exhibit her work in remarkable institutions such as the Musée des Beaux-Arts in Lyon, the MAMO of the Cité Radieuse of Le Corbusier, the archeological site Lattara – musée Henri Prades in partnership with the MO.CO in Montpellier, the CAFA Museum in Beijing, and the Pera Museum in Istanbul.

Gaëlle Choisne is awarded of the AWARE Prize 2021.

She will be part of 'Soft Water, Hard Stone', 2021 Triennial at New Museum in New York.

Going up by the elevator we enter the exhibition thanks to the «Astral Luggage» for the journey between two worlds or three or four, a quantum of the heart mixing the materiality of works and the weightlessness of beliefs and rituals.

We wash our hands for the passage to this other, the deer shows us the way or its metonymy in any case. Invitation to a journey into the subtle worlds, queer world, spiritual and feminized to access again the lost sacred feminine. Part of us mixing feminine and masculine energy in this great all vibration. Ode to Artemis where the blankets hanging «some food for the afterlife» speak to us of our living who try to survive with these small things that give an existence and the dead who are still stuck and want to smoke a cigarette or feel a sensual gesture of comfort. The paintings show us the Damballah snake, symbol of creation and shamanic healing, the frou-frou of the party and the weed for the moments of intoxication.

Is the door to our hearts open or closed?

The sun as universal care, as energy on a sterile body where nothing grows anymore.

In the closet we put away our heritages and the memory-slabs. The shells and the fruits always try to speak to us in vain. They look at us and bellow with love and anger. Then we can go out through the two frames at the back to join two different worlds, two scenes, the one of schizophrenia or the one of the colonial heritage through my hands that speak instead of my mouth.



Gaëlle Choïsne  
Still I'll rise; 2021  
laser engraving of a poem by Maya Angelou on 27 seashells, anti-rust paint on metal, plaster, pigments and sisal  
stand 122 x 81 x 31 cm  
dimensions variable  
unique



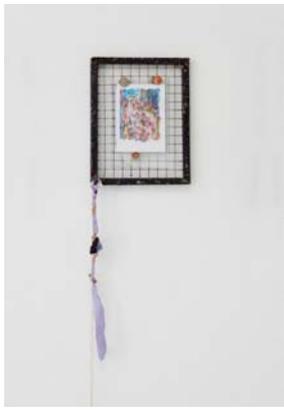
Gaëlle Choïsne  
Open the door, I want to fuck with the sun, 2018-2021  
plaster, sisal, food pigments, potting soil, iron, door chain  
238 x 100 x 7 cm  
unique



Gaëlle Choïsne  
Eat me softly (recreation), 2021  
poem by Audre Lorde laser-engraved on 3 fruits (depending on arrival, season and location). Protocol and royalty-free typeset Bizarriere.otf  
variable dimensions  
Unique in a series



Gaëlle Choïsne  
Eat me softly (recreation), 2021  
poem by Audre Lorde laser-engraved on approx. 30 fruits (depending on arrival, season and location). Protocol variable dimensions  
unique



Gaëlle Choisne  
 Les mondes subtiles : My dear baby snake, 2020  
 acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
 signed and dated on the back - creation of the perfume: Morgan  
 Courtois  
 37 x 28 x 6 cm / overall height 118 cm / painting: 20 x 14 cm / glass:  
 26,6 x 16,3 cm  
 unique

This series of paintings began in January 2020 and was completed during the confinement; it is the fruit of a true gift because I have never practiced painting before, it was a disavowed desire. They appeared in more or less powerful states of awakened consciousness inspired by regular astral travels that influenced each time a little more my artistic practice. The choice of subjects is very often linked to Nature, the one that expresses itself, the one that is oppressed and to certain human figures, free or of a strange beauty in their attitudes or their queer ways of being. The acidulous colors contrast with the brutality of the metal frames that I made myself, welded, with sometimes blisters and voluntary wounds, scars of the pains of the world.  
 [Gaëlle Choisne, May 21, 2020]



Gaëlle Choisne  
 Quelques vivres pour l'au-delà, SLAM, headphones, butts and money, quand on se réveille très tôt, Queen Rosa Venus, dra sivi, 2019  
 reflective fabric, korean blanket, sewn objects  
 dimensions variable  
 unique



Gaëlle Choisne  
 Scorie memory, 2021  
 lead  
 29 x 40 cm  
 unique

«Slag-memory»: a lead stain as a toxic allegory of colonization on the history of humanity and peoples, a slag is a solid residue, a kind of clot during the fusion of metals. G.C.



Gaëlle Choisne  
 Luggage astral, 2021  
 suitcase used to carry my works (Morocco), silicone, tape and paint; deer antlers, dried flowers, pins and coins, circuit boards, LCD screen, video  
 video 1 min 01 sec, looped  
 overall dimensions totales 134 x 45 x 43 cm  
 unique

«Astral Luggage»: an assemblage, a memory of my body and my works that move and travel all around the world. Evocation of a spiritual journey guided by the deer totem animal (The deer, a totem animal symbol of gentleness and heart energy. .... The wisdom of the deer totem reminds you to be gentle with yourself and with others. The grace and gentleness characteristic of this totem animal echoes the qualities that emerge when one lives from the heart). G.C.



Gaëlle Choisne  
 Les mondes subtiles: Queer, 2020  
 acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
 signed and dated on the back - creation of the perfume: Morgan  
 Courtois  
 51 x 46 x 6 cm / overall height 128 cm / painting: 19,5 x 14 cm /  
 galss: 24,7 x 16,1 cm  
 unique

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[Gaëlle Choisne, May 21, 2020]



Gaëlle Choisne  
 Signes, geste et onanisme, 2020  
 silicone, flowers, coins, cigarette butts  
 dimensions variable  
 unique in a series



Gaëlle Choisne  
 Ab joi, 2021  
 printed fabric, fabrics, webbing, cotton and nylon threads, chains,  
 wind  
 overall dimensions ca. 220 x 160 cm (+ chains) / printed fabric  
 205 x 148 cm  
 unique

«Ab Joi»: Following the movement of the wind like a mystical call, the sacred heart of Jesus taken from a voodoo iconic representation (during colonization the voodooists had to pray to the Christian gods while naming their spirits and goddesses so as not to be killed).

I propose a more universal reading of the power of the energy of the sacred heart of Jesus beyond religion but in a spiritual dimension beyond all dogma and in a freedom of action and being, a faith like the one Pasolini could describe of «Ab Joi», the desperate vitality in Friuli language, an Italian dialect. A joy comparable to the song of the nightingale, which guided the faith of St. Francis and the dramatic and desperate compassion for the future of the human being. Unhesitatingly anti-clerical but with an unshakeable faith in life and love.



Gaëlle Choisne  
 Do you like my black ass or the black Artemis d'Epheus, 2018  
 epoxy resin, plastic bags, acrylic resin, wax, various materials, iron  
 structure  
 stand 160 x 54 x 65 cm / sculpture 110 x 65 x 55 cm  
 unique

«Do like my black ass or Black Artemis by Epheus» is an abstract sculptural representation of Artemis, goddess of nature. This black-oil version is a self-portrait of the artist through the figure of this goddess, with the contemporary ecological aspects it suggests. G.C.



Gaëlle Choisne  
L'oiseau-nègre, 2021  
ceramic, lead, chain  
leg 10 x 7 x 5 cm / stick 52 cm / overall dimensions 60 x 47 x 5 cm  
Unique in a series of 7



Gaëlle Choisne  
If my hands say something (Psychological problems due to a lack of heritage), 2019  
Wood, plaster covering, fabric, red Korean blanket, chameleon covering, felt pen drawing, printed plastic, cigarette butts, coins, medicine, sewing thread  
ca. 295 x 225 cm / depth ca. 130 cm  
unique

This pictorial work at the crossroads of sculpture and painting plays a back and forth between abstraction and figuration. Speaking of the frame and the off-camera, the perspectives and possible deformations, the question of the representation is central and produces a form of theatricality of the artist's existence by including the image of her own hands as a symbolic place of transmission, of making and of a muted dialogue on the colonial issues. The circulation of goods, their origins and their histories matter and participate in the great theater of the capitalist world.

[Gaëlle Choisne, May 2021]

<https://www.youtube.com/watch?v=b2TNd0Njr8Y> >00:52:35



Gaëlle Choisne  
Quelques vivres pour l'au-delà, TE AMO, snake phone case, Viagra et compétitivité, la victoire de l'échec, King rhino, набор для выживания, 2019  
dimensions variable  
unique



Gaëlle Choisne  
Quand je serai morte, 2015  
super 8 film shot in Haïti and transferred to digital video, folded sheet metal screen  
film 2 min 56 sec looped / screen 125 x 160 cm  
Edition of 5

«Quand je serai morte» (When I will be dead): we cross the cemetery of Port-au-Prince where the living and the dead rub shoulders for a macabre dance in a third space of light and visions. I went to this lawless zone to talk to the living and the dead. «Quand je serai mort» is a phrase by the great Haitian poet Carl Brouard that his sister composer Carmen Brouard has set to music for two pianos.



Gaëlle Choisne

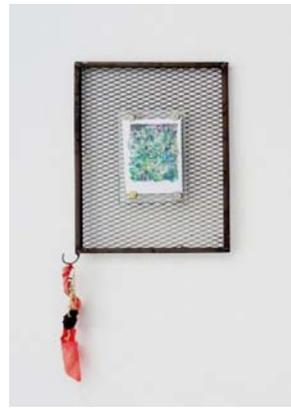
If my hands say something (Slavery and other adventures), 2019  
Wood, plaster, chameleon covering, fabrics, green Korean blanket,  
felt pen drawing, printed plastic, cigarette butts, coins, sewing  
thread

ca. 295 x 225 cm / depth ca. 130 cm

unique

« This pictorial work at the crossroads of sculpture and painting plays a back and forth between abstraction and figuration. Speaking of the frame and the off-camera, the perspectives and possible deformations, the question of the representation is central and produces a form of theatricality of the artist's existence by including the image of her own hands as a symbolic place of transmission, of making and of a muted dialogue on the colonial issues. The circulation of goods, their origins and their histories matter and participate in the great theater of the capitalist world. »

[Gaëlle Choisne, May 2021]



Gaëlle Choisne

Les mondes subtils : Weed, 2020

acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
signed and dated on the back - creation of the perfume: Morgan  
Courtois

painting: 19,5 x 13,8 cm ; glass: 24,8 x 16,2 cm / 88 x 37 x 4 cm

overall height 88 cm

unique

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[Gaëlle Choisne, May 21, 2020]



Gaëlle Choisne

Bar / Bed, 2018-2021

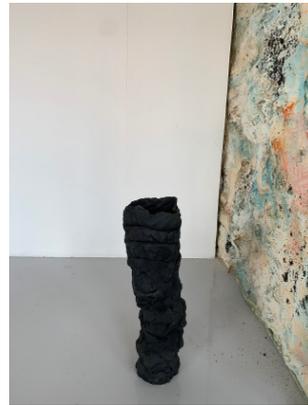
[in collaboration with Ceel Mogani de Haas]

foam, metal, ceramic tiles, silicone, Polish glass bottle,  
Barbancourt rum 8 years old and 24 enamelled ceramic glasses

bottle 32 x 20 x 10 cm / bar 107 x 190 x 91 cm / bed 26 x 180 x 87 cm

unique

«Bar/bed» for our libations to the living and the dead, a nap on the rump of the world, reading «the akashic memories» of the universe. G.C.



Gaëlle Choisne

Little hole for my brain, 2018

glazed ceramic resin and various materials

42 x 12 x 12 cm

unique



Gaëlle Choisine  
Quantique du coeur, 2018  
copper and porcelain  
80 x 70 x 90 cm  
unique

«Quantum of the heart»: Vibration of two materials that repel each other and combine. Copper and porcelain for a ballet of resistance and alliance, between two histories, two civilizations, porcelain for its purity and whiteness and copper for its colonial charge. The oxidation of copper tints the porcelain. The crossbreeding of the porcelain which clings to the copper creates another vibration. Metaphor of conflicts and attractions, quantum physics tries to demonstrate that everything is vibration and contains a memory. G.C.



Gaëlle Choisine  
Scorie-memory, 2021  
lead  
55 x 49 cm  
unique

«Slag-memory»: a lead stain as a toxic allegory of colonization on the history of humanity and peoples, a slag is a solid residue, a kind of clot during the fusion of metals. G.C.



Gaëlle Choisine  
Hybris Door, 2017  
plastic cover, color photograph, Plexiglas and golden thread  
250 x 120 cm  
unique

«Hybris door»: a door to «inordinate pride» in Greek ; humans believe themselves to be at the height of the Gods as the symbol of the peacock is pride. G.C.

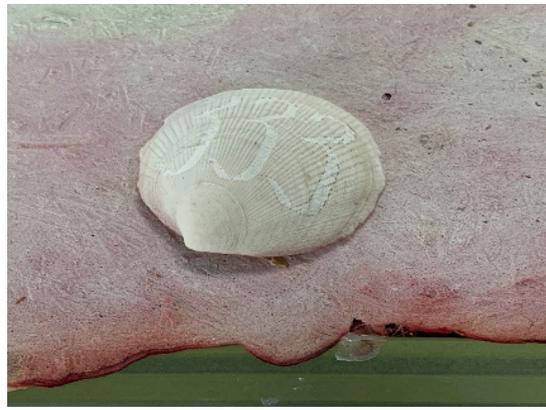


Gaëlle Choisine  
untitled, 2021  
chain, conch found in Haïti (after prior request), black silicone  
conch 20 x 23 x 15 cm / overall dimensions 50 x 23 x 15 cm  
unique



Gaëlle Choisne  
 Mantras décoloniales, 2020  
 sound installation, two loudspeakers with light and sound,  
 soundtrack looped  
 2 x (107 x 31 x 39 cm)  
 Edition of 5

«Decolonial Mantras»: remnants and traces of the «Temples of Love- affirmation» installation accompanying the House of Ninja dancers. I propose a healing through mantras, positive affirmations to get rid of a colonial and harmful attitude. G.C.



Gaëlle Choisne  
 333, 2021  
 laser engraving on shell  
 ø 8 cm  
 unique



Gaëlle Choisne  
 Les mémoires akashiques 111, 2021  
 résine acrylique (friendly for the earth), pigments alimentaires,  
 gravure laser  
 25 x 17 cm  
 unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»



Gaëlle Choisne  
 EGO, 2021  
 laser engraving on shell found in Haïti ( (after prior request)  
 9 x 11 x 9 cm  
 unique



Gaëlle Choisne  
333, 2021  
laser engraving on shell  
10 x 13 x 11 cm  
unique



Gaëlle Choisne  
Les mémoires akashiques 222, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

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Gaëlle Choisne  
Les mémoires akashiques 777, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

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Gaëlle Choisne  
EYE, 2021  
laser engraving on shell found in Haïti ( (after prior request)  
7 x 13 x 7 cm  
unique



Gaëlle Choisne  
Les mémoires akashiques 666, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

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Gaëlle Choisne  
Les mémoires akashiques 999, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

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Gaëlle Choisne  
Grandma's hands explain me how the sea kills us, 2018-2021  
air dry clay, razor shells, blue marker, silicone, chain  
17 x 20 x 20 cm  
unique



Gaëlle Choisne  
Les mémoires akashiques 333, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»

# Recreation

by Audre Lorde

Coming together  
it is easier to work  
after our bodies  
meet  
paper and pen  
neither care nor profit  
whether we write or not  
but as your body moves  
under my hands  
charged and waiting  
we cut the leash  
you create me against your thighs  
hilly with images  
moving through our word countries  
my body  
writes into your flesh  
the poem  
you make of me.

Touching you I catch midnight  
as moon fires set in my throat  
I love you flesh into blossom  
I made you  
and take you made  
into me.

Audre Lorde, "Recreation" from *The Collected Poems of Audre Lorde*. Copyright © 1997 by Audre Lorde.  
Source: *The Collected Poems of Audre Lorde* (W. W. Norton and Company Inc., 1997)

# Still I Rise

By Maya Angelou, 1978

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.

Just like moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise.

Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops,  
Weakened by my soulful cries?

Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own backyard.

You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulness,  
But still, like air, I'll rise.

Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?

Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear  
I rise  
Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise  
I rise  
I rise.

Maya Angelou, «Still I Rise» from And Still I Rise: A Book of Poems. Copyright © 1978 by Maya Angelou.

# BOOK

# GAËLLE CHOISNE

# & PROTÉE PUBLISHER



**protée publisher  
presents  
Gaëlle Choisne** *FREE DRINKS*  
**first monograph  
book launch parties**

**CLASSIC Paris**  
09.07.2021 from 6pm  
25 Passage du Ponceau,  
75002 Paris

**Air de Paris**  
10.07.2021 from 2pm  
43 Rue de la Commune  
de Paris, 93230 Romainville

Protée Publisher presents the first monograph of the artist Gaëlle Choisne on the occasion of her solo exhibition *Mondes Subtiles* hosted by the gallery Air de Paris.

The book, which will be released on July 9, 2021, is a retrospective of the artist's main works and draws from his most important exhibitions. It was produced in close collaboration with the artist to best convey the aesthetics and issues of his work.

The reproductions of more than a hundred works and installations are accompanied by a preface by art theorist Lotte Arndt and an interview by Margot Norton, curator of the New Museum in New York. Selected writings and motifs characteristic of the artist's work are subtly inserted.

The monograph was printed in France in three hundred copies on recycled paper by the printer Escourbiac. It will be available for sale in gallerie, at Air de Paris, in bookstore, at Classic Paris, and on the publisher's website ([www.proteepublisher.com](http://www.proteepublisher.com)).

**Gaëlle Choisne** born in 1985 in Cherbourg, lives and works in Paris and London. She explores contemporary issues relating to catastrophes, resource exploitation and vestiges of colonialism, in opulent installations that mix esoteric Creole traditions with myths and folk cultures. A sculptor and videographer, she draws the materials that make up her installations and films from her travels. Mercantile exoticism, literary imaginary worlds and beliefs make up the themes of a dynamic, generous and social body of work. She conceives of her exhibitions as open, inclusive platforms, true spaces for sociability and working together. She invites citizens, researchers, musicians and artists to collaborate within research workshops, practical workshops, cooking classes and improvised concerts.

**Air de Paris** was founded in 1990 in Nice by Florence Bonnefous and Édouard Merino and participates in a new adventure with Komunuma in Romainville in the Grand Paris area.

**Protée Publisher** meet artists, work together, publish art books.

AIR DE PARIS

# GAËLLE CHOISNE

## Mondes Subtiles

Exhibition from May 29 to July 24, 2021  
43, rue de la Commune de Paris 93230 Romainville



### THE WORLD'S LEAST MOISTENED CRY OF PLEASURE

*Savagely bestridden until the collapse, hair dishevelled, eyes rolled back, legs contorted, genitals gaping, flaunting entrails of scrap metal and dust, her viscera and her blood. Port-au-Prince surrendered, stripped, naked, yet not obscene. What was obscene was her forced disrobing.*

— Yanick Lahens, *Fault Lines*, 2010

The juice that swells their skin will line no throat. Only by squeezing them could one judge their ripeness, the melting sweetness that breaks down under the tongue. Rather than forbidden, the fruits of eroticism are forbidding. Gaëlle Choisne has laser-engraved on the skin of bananas, mangoes, oranges, persimmons, pomegranates, dragon fruit, lemons and more, a word or a series of words from Audre Lorde's quatrains *If you come as softly*. This love poem expresses the desire to communicate, to have the other – lover, sister, woman colonist – hear one's thoughts and gather them in with the necessary attentiveness and special care. Involved here are grief and the fertility of tears. The fruit, products equally of commercialisation and postcolonial exoticisation, are potent metaphors with kernels that catch in the throat. The literary tattooing sinks with climacteric decay, the words fade, wither, wrinkle, while some break apart, disappear. The passing of time compels our attention as the juice leaves the fruit. Gaëlle Choisne is alerting us to «the world's least moistened cry of pleasure», just as Suzanne Césaire did in the magazine *Tropiques*, marking her stay in Haiti in 1945: «The Haitian cicadas consider chirping out their love. When not a drop of water remains on the scorched grass, they sing furiously about the beauty of life and explode into a cry too vibrant for an insect's body. Their thin shell of dried silk stretched to the limit, they die as they let out the world's least moistened cry of pleasure.» The dry crackle of their language is etched into the nacreous shells, which in turn gather in the words of Maya Angelou. Gaëlle Choisne weaves her constellations, creates intimate starting points by cannibalising in the present the microhistories of the past.

A series of small acrylic drawings, retouched with pastel and coloured pencils, is suspended in space. Like a herbarium or, rather, a multitude of Creole garden patches, territory won back from the masters. Their character is deceptive if we rely solely on the luxuriance of the what is depicted: a caged toucan, damask roses, birds of paradise, orchids. Other images are slipped into this tropical landscape: a demonstration against police violence, organised by Assa Traoré in Paris, and background from the Pussy Palace, an LGBT club for racialised people in London. Presented in wire grid frames and embellished with grigris, perfume and coin inserts, they transcend the exoticism of their subjects. Echoing a generation of Caribbean women writers who have spoken out against the exoticised representation of racialised women, against «doudou poetry» and «hammock lit», like the Nardal sisters and Suzanne Césaire. As Jane Nardal asked in her article «Pantins exotiques» («Exotic Puppets», *La Dépêche africaine*, 15 October, 1928), «Shall we have the courage to divest ourselves of the prestige the literature of exoticism confers upon us and, as modernists, to clash with the past, rococo decor of hammocks, palm trees, virgin forest, etc.?» Gaëlle Choisne stands out, in the sense of a tonal shift or the dismantling of vocabulary.

— Émilie Notéris, April 2021

# GAËLLE CHOISNE

Born 1985 in Cherbourg, France

Lives and works in Paris and London.

<http://www.airdeparis.com/portfolio/gaellechoisne.pdf>



Gaëlle Choisne explores contemporary issues relating to catastrophes, resource exploitation and vestiges of colonialism, in opulent installations that mix esoteric Creole traditions with myths and folk cultures. A sculptor and videographer, she draws the materials that make up her installations and films from her travels. Mercantile exoticism, literary imaginary worlds and beliefs make up the themes of a dynamic, generous and social body of work. She conceives of her exhibitions as open, inclusive platforms, true spaces for sociability and working together. She invites citizens, researchers, musicians and artists to collaborate within research workshops, practical workshops, cooking classes and improvised concerts.

Working with both private and public international institutions, Gaëlle Choisne is engaged in various alternative and collective projects, as well as a number of cultural projects in Haiti. She has presented her sculptural installations on several occasions including a solo exhibition at La Centrale Powerhouse in Montreal, the Galerie Untilthen in Paris, Zacheta in Warsaw, and The Mistake Room in Los Angeles. She has participated in several residencies in France and internationally: OPTICA and Art 3 Valance in Montreal, the Cité internationale des arts in Paris, the Rijksakademie as well as the Atelier Van Lieshout residency in Amsterdam. In 2015 she participated in the Havana Biennial as well as the Lyon Biennial; in 2017, the Sharjah Biennial, Beirut Tamawuj Act II and the Curitiba Biennial in Brazil. She has also had the opportunity to exhibit her work in remarkable institutions such as the Musée des Beaux-Arts in Lyon, the MAMO of the Cité Radieuse of Le Corbusier, the archeological site Lattara – musée Henri Prades in partnership with the MO.CO in Montpellier, the CAFA Museum in Beijing, and the Pera Museum in Istanbul.

Gaëlle Choisne is awarded of the AWARE Prize 2021.

She will be part of 'Soft Water, Hard Stone', 2021 Triennial at New Museum in New York.

Going up by the elevator we enter the exhibition thanks to the «Astral Luggage» for the journey between two worlds or three or four, a quantum of the heart mixing the materiality of works and the weightlessness of beliefs and rituals.

We wash our hands for the passage to this other, the deer shows us the way or its metonymy in any case. Invitation to a journey into the subtle worlds, queer world, spiritual and feminized to access again the lost sacred feminine. Part of us mixing feminine and masculine energy in this great all vibration. Ode to Artemis where the blankets hanging «some food for the afterlife» speak to us of our living who try to survive with these small things that give an existence and the dead who are still stuck and want to smoke a cigarette or feel a sensual gesture of comfort. The paintings show us the Damballah snake, symbol of creation and shamanic healing, the frou-frou of the party and the weed for the moments of intoxication.

Is the door to our hearts open or closed?

The sun as universal care, as energy on a sterile body where nothing grows anymore.

In the closet we put away our heritages and the memory-slabs. The shells and the fruits always try to speak to us in vain. They look at us and bellow with love and anger. Then we can go out through the two frames at the back to join two different worlds, two scenes, the one of schizophrenia or the one of the colonial heritage through my hands that speak instead of my mouth.



Gaëlle Choïsne  
Still I'll rise; 2021  
laser engraving of a poem by Maya Angelou on 27 seashells, anti-rust paint on metal, plaster, pigments and sisal  
stand 122 x 81 x 31 cm  
dimensions variable  
unique



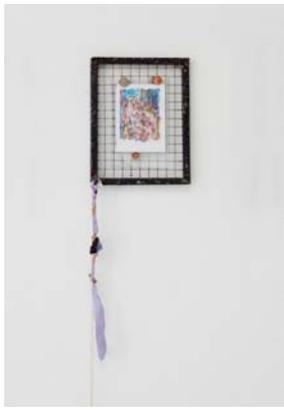
Gaëlle Choïsne  
Open the door, I want to fuck with the sun, 2018-2021  
plaster, sisal, food pigments, potting soil, iron, door chain  
238 x 100 x 7 cm  
unique



Gaëlle Choïsne  
Eat me softly (recreation), 2021  
poem by Audre Lorde laser-engraved on 3 fruits (depending on arrival, season and location). Protocol and royalty-free typeset Bizarriere.otf  
variable dimensions  
Unique in a series



Gaëlle Choïsne  
Eat me softly (recreation), 2021  
poem by Audre Lorde laser-engraved on approx. 30 fruits (depending on arrival, season and location). Protocol variable dimensions  
unique



Gaëlle Choisne  
Les mondes subtiles : My dear baby snake, 2020  
acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
signed and dated on the back - creation of the perfume: Morgan  
Courtois  
37 x 28 x 6 cm / overall height 118 cm / painting: 20 x 14 cm / glass:  
26,6 x 16,3 cm  
unique

This series of paintings began in January 2020 and was completed during the confinement; it is the fruit of a true gift because I have never practiced painting before, it was a disavowed desire. They appeared in more or less powerful states of awakened consciousness inspired by regular astral travels that influenced each time a little more my artistic practice. The choice of subjects is very often linked to Nature, the one that expresses itself, the one that is oppressed and to certain human figures, free or of a strange beauty in their attitudes or their queer ways of being. The acidulous colors contrast with the brutality of the metal frames that I made myself, welded, with sometimes blisters and voluntary wounds, scars of the pains of the world.  
[Gaëlle Choisne, May 21, 2020]



Gaëlle Choisne  
Quelques vivres pour l'au-delà, SLAM, headphones, butts and money, quand on se réveille très tôt, Queen Rosa Venus, dra sivi, 2019  
reflective fabric, korean blanket, sewn objects  
dimensions variable  
unique



Gaëlle Choisne  
Scorie memory, 2021  
lead  
29 x 40 cm  
unique

«Slag-memory»: a lead stain as a toxic allegory of colonization on the history of humanity and peoples, a slag is a solid residue, a kind of clot during the fusion of metals. G.C.



Gaëlle Choisne  
Luggage astral, 2021  
suitcase used to carry my works (Morocco), silicone, tape and paint; deer antlers, dried flowers, pins and coins, circuit boards, LCD screen, video  
video 1 min 01 sec, looped  
overall dimensions totales 134 x 45 x 43 cm  
unique

«Astral Luggage»: an assemblage, a memory of my body and my works that move and travel all around the world. Evocation of a spiritual journey guided by the deer totem animal (The deer, a totem animal symbol of gentleness and heart energy. .... The wisdom of the deer totem reminds you to be gentle with yourself and with others. The grace and gentleness characteristic of this totem animal echoes the qualities that emerge when one lives from the heart). G.C.



Gaëlle Choisine  
 Les mondes subtiles: Queer, 2020  
 acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
 signed and dated on the back - creation of the perfume: Morgan  
 Courtois  
 51 x 46 x 6 cm / overall height 128 cm / painting: 19,5 x 14 cm /  
 galss: 24,7 x 16,1 cm  
 unique

This series of paintings began in January 2020 and was completed during the confinement; it is the fruit of a true gift because I have never practiced painting before, it was a disavowed desire. They appeared in more or less powerful states of awakened consciousness inspired by regular astral travels that influenced each time a little more my artistic practice. The choice of subjects is very often linked to Nature, the one that expresses itself, the one that is oppressed and to certain human figures, free or of a strange beauty in their attitudes or their queer ways of being. The acidulous colors contrast with the brutality of the metal frames that I made myself, welded, with sometimes blisters and voluntary wounds, scars of the pains of the world.

[Gaëlle Choisine, May 21, 2020]



Gaëlle Choisine  
 Signes, geste et onanisme, 2020  
 silicone, flowers, coins, cigarette butts  
 dimensions variable  
 unique in a series



Gaëlle Choisine  
 Ab joi, 2021  
 printed fabric, fabrics, webbing, cotton and nylon threads, chains,  
 wind  
 overall dimensions ca. 220 x 160 cm (+ chains) / printed fabric  
 205 x 148 cm  
 unique

«Ab Joi»: Following the movement of the wind like a mystical call, the sacred heart of Jesus taken from a voodoo iconic representation (during colonization the voodooists had to pray to the Christian gods while naming their spirits and goddesses so as not to be killed).

I propose a more universal reading of the power of the energy of the sacred heart of Jesus beyond religion but in a spiritual dimension beyond all dogma and in a freedom of action and being, a faith like the one Pasolini could describe of «Ab Joi», the desperate vitality in Friuli language, an Italian dialect. A joy comparable to the song of the nightingale, which guided the faith of St. Francis and the dramatic and desperate compassion for the future of the human being. Unhesitatingly anti-clerical but with an unshakeable faith in life and love.



Gaëlle Choisine  
 Do you like my black ass or the black Artemis d'Epheus, 2018  
 epoxy resin, plastic bags, acrylic resin, wax, various materials, iron  
 structure  
 stand 160 x 54 x 65 cm / sculpture 110 x 65 x 55 cm  
 unique

«Do like my black ass or Black Artemis by Epheus» is an abstract sculptural representation of Artemis, goddess of nature. This black-oil version is a self-portrait of the artist through the figure of this goddess, with the contemporary ecological aspects it suggests. G.C.



Gaëlle Choisne  
L'oiseau-nègre, 2021  
ceramic, lead, chain  
leg 10 x 7 x 5 cm / stick 52 cm / overall dimensions 60 x 47 x 5 cm  
Unique in a series of 7



Gaëlle Choisne  
If my hands say something (Psychological problems due to a lack of heritage), 2019  
Wood, plaster covering, fabric, red Korean blanket, chameleon covering, felt pen drawing, printed plastic, cigarette butts, coins, medicine, sewing thread  
ca. 295 x 225 cm / depth ca. 130 cm  
unique

This pictorial work at the crossroads of sculpture and painting plays a back and forth between abstraction and figuration. Speaking of the frame and the off-camera, the perspectives and possible deformations, the question of the representation is central and produces a form of theatricality of the artist's existence by including the image of her own hands as a symbolic place of transmission, of making and of a muted dialogue on the colonial issues. The circulation of goods, their origins and their histories matter and participate in the great theater of the capitalist world.

[Gaëlle Choisne, May 2021]

<https://www.youtube.com/watch?v=b2TNd0Njr8Y> >00:52:35



Gaëlle Choisne  
Quelques vivres pour l'au-delà, TE AMO, snake phone case, Viagra et compétitivité, la victoire de l'échec, King rhino, набор для выживания, 2019  
dimensions variable  
unique



Gaëlle Choisne  
Quand je serai morte, 2015  
super 8 film shot in Haïti and transferred to digital video, folded sheet metal screen  
film 2 min 56 sec looped / screen 125 x 160 cm  
Edition of 5

«Quand je serai morte» (When I will be dead): we cross the cemetery of Port-au-Prince where the living and the dead rub shoulders for a macabre dance in a third space of light and visions. I went to this lawless zone to talk to the living and the dead. «Quand je serai morte» is a phrase by the great Haitian poet Carl Brouard that his sister composer Carmen Brouard has set to music for two pianos.



Gaëlle Choisne

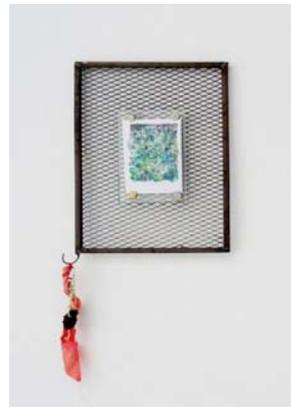
If my hands say something (Slavery and other adventures), 2019  
Wood, plaster, chameleon covering, fabrics, green Korean blanket,  
felt pen drawing, printed plastic, cigarette butts, coins, sewing  
thread

ca. 295 x 225 cm / depth ca. 130 cm

unique

« This pictorial work at the crossroads of sculpture and painting plays a back and forth between abstraction and figuration. Speaking of the frame and the off-camera, the perspectives and possible deformations, the question of the representation is central and produces a form of theatricality of the artist's existence by including the image of her own hands as a symbolic place of transmission, of making and of a muted dialogue on the colonial issues. The circulation of goods, their origins and their histories matter and participate in the great theater of the capitalist world. »

[Gaëlle Choisne, May 2021]



Gaëlle Choisne

Les mondes subtils : Weed, 2020

acrylic, pastel and black pencil on paper, glass, metal, silk, perfume;  
signed and dated on the back - creation of the perfume: Morgan  
Courtois

painting: 19,5 x 13,8 cm ; glass: 24,8 x 16,2 cm / 88 x 37 x 4 cm

overall height 88 cm

unique

This series of paintings began in January 2020 and was completed during the confinement; it is the fruit of a true gift because I have never practiced painting before, it was a disavowed desire. They appeared in more or less powerful states of awakened consciousness inspired by regular astral travels that influenced each time a little more my artistic practice. The choice of subjects is very often linked to Nature, the one that expresses itself, the one that is oppressed and to certain human figures, free or of a strange beauty in their attitudes or their queer ways of being. The acidulous colors contrast with the brutality of the metal frames that I made myself, welded, with sometimes blisters and voluntary wounds, scars of the pains of the world.

[Gaëlle Choisne, May 21, 2020]



Gaëlle Choisne

Bar / Bed, 2018-2021

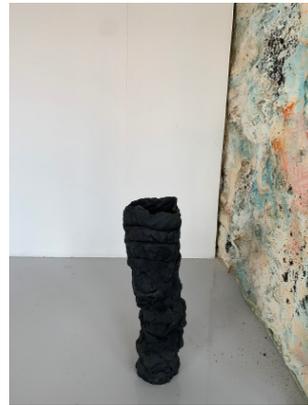
[in collaboration with Ceel Mogani de Haas]

foam, metal, ceramic tiles, silicone, Polish glass bottle,  
Barbancourt rum 8 years old and 24 enamelled ceramic glasses

bottle 32 x 20 x 10 cm / bar 107 x 190 x 91 cm / bed 26 x 180 x 87 cm

unique

«Bar/bed» for our libations to the living and the dead, a nap on the rump of the world, reading «the akashic memories» of the universe. G.C.



Gaëlle Choisne

Little hole for my brain, 2018

glazed ceramic resin and various materials

42 x 12 x 12 cm

unique



Gaëlle Choisine  
Quantique du coeur, 2018  
copper and porcelain  
80 x 70 x 90 cm  
unique

«Quantum of the heart»: Vibration of two materials that repel each other and combine. Copper and porcelain for a ballet of resistance and alliance, between two histories, two civilizations, porcelain for its purity and whiteness and copper for its colonial charge. The oxidation of copper tints the porcelain. The crossbreeding of the porcelain which clings to the copper creates another vibration. Metaphor of conflicts and attractions, quantum physics tries to demonstrate that everything is vibration and contains a memory. G.C.



Gaëlle Choisine  
Scorie-memory, 2021  
lead  
55 x 49 cm  
unique

«Slag-memory»: a lead stain as a toxic allegory of colonization on the history of humanity and peoples, a slag is a solid residue, a kind of clot during the fusion of metals. G.C.



Gaëlle Choisine  
Hybris Door, 2017  
plastic cover, color photograph, Plexiglas and golden thread  
250 x 120 cm  
unique

«Hybris door»: a door to «inordinate pride» in Greek ; haumans believe themselves to be at the height of the Gods as the symbol of the peacock is pride. G.C.

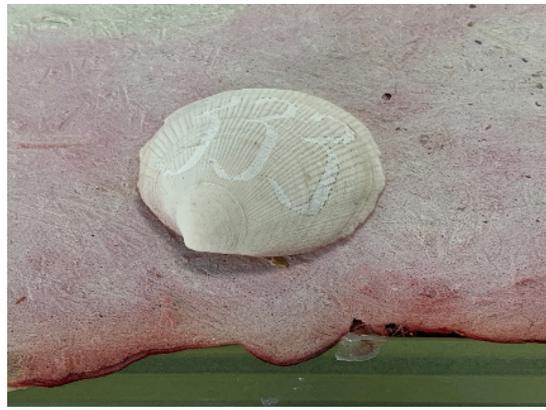


Gaëlle Choisine  
untitled, 2021  
chain, conch found in Haïti (after prior request), black silicone conch 20 x 23 x 15 cm / overall dimensions 50 x 23 x 15 cm  
unique



Gaëlle Choisne  
 Mantras décoloniales, 2020  
 sound installation, two loudspeakers with light and sound,  
 soundtrack looped  
 2 x (107 x 31 x 39 cm)  
 Edition of 5

«Decolonial Mantras»: remnants and traces of the «Temples of Love- affirmation» installation accompanying the House of Ninja dancers. I propose a healing through mantras, positive affirmations to get rid of a colonial and harmful attitude. G.C.



Gaëlle Choisne  
 333, 2021  
 laser engraving on shell  
 ø 8 cm  
 unique



Gaëlle Choisne  
 Les mémoires akashiques 111, 2021  
 résine acrylique (friendly for the earth), pigments alimentaires,  
 gravure laser  
 25 x 17 cm  
 unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»



Gaëlle Choisne  
 EGO, 2021  
 laser engraving on shell found in Haïti ( (after prior request)  
 9 x 11 x 9 cm  
 unique



Gaëlle Choisne  
333, 2021  
laser engraving on shell  
10 x 13 x 11 cm  
unique



Gaëlle Choisne  
Les mémoires akashiques 222, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

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Gaëlle Choisne  
Les mémoires akashiques 777, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»



Gaëlle Choisne  
EYE, 2021  
laser engraving on shell found in Haïti ( (after prior request)  
7 x 13 x 7 cm  
unique



Gaëlle Choisine  
Les mémoires akashiques 666, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»



Gaëlle Choisine  
Les mémoires akashiques 999, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»



Gaëlle Choisine  
Grandma's hands explain me how the sea kills us, 2018-2021  
air dry clay, razor shells, blue marker, silicone, chain  
17 x 20 x 20 cm  
unique



Gaëlle Choisine  
Les mémoires akashiques 333, 2021  
résine acrylique (friendly for the earth), pigments alimentaires,  
gravure laser  
25 x 17 cm  
unique

According to Western esotericism, the technical and ancient concept of Hindu philosophy known by the Sanskrit term «akasha» is comparable to «Astral Light». According to the founder of the Theosophical Society, Helena Blavatsky (1831-1891), «The oracles assert that the impression of thoughts, characters, men, and other divine visions appear in the ether. Things that have no form take one and are represented there. She continues: «It is on the indestructible tablets of astral light that the representation of every thought we form; of every act we perform is impressed.»

# Recreation

by Audre Lorde

Coming together  
it is easier to work  
after our bodies  
meet  
paper and pen  
neither care nor profit  
whether we write or not  
but as your body moves  
under my hands  
charged and waiting  
we cut the leash  
you create me against your thighs  
hilly with images  
moving through our word countries  
my body  
writes into your flesh  
the poem  
you make of me.

Touching you I catch midnight  
as moon fires set in my throat  
I love you flesh into blossom  
I made you  
and take you made  
into me.

Audre Lorde, "Recreation" from *The Collected Poems of Audre Lorde*. Copyright © 1997 by Audre Lorde.  
Source: *The Collected Poems of Audre Lorde* (W. W. Norton and Company Inc., 1997)

# Still I Rise

By Maya Angelou, 1978

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.

Just like moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise.

Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops,  
Weakened by my soulful cries?

Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own backyard.

You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulness,  
But still, like air, I'll rise.

Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?

Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear  
I rise  
Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise  
I rise  
I rise.

Maya Angelou, «Still I Rise» from And Still I Rise: A Book of Poems. Copyright © 1978 by Maya Angelou.

# BOOK

# GAËLLE CHOISNE & PROTÉE PUBLISHER



Protée Publisher presents the first monograph of the artist Gaëlle Choïsne on the occasion of her solo exhibition *Mondes Subtiles* hosted by the gallery Air de Paris.

The book, which will be released on July 9, 2021, is a retrospective of the artist's main works and draws from his most important exhibitions. It was produced in close collaboration with the artist to best convey the aesthetics and issues of his work.

The reproductions of more than a hundred works and installations are accompanied by a preface by art theorist Lotte Arndt and an interview by Margot Norton, curator of the New Museum in New York. Selected writings and motifs characteristic of the artist's work are subtly inserted.

The monograph was printed in France in three hundred copies on recycled paper by the printer Escourbiac. It will be available for sale in gallerie, at Air de Paris, in bookstore, at Classic Paris, and on the publisher's website ([www.proteepublisher.com](http://www.proteepublisher.com)).

**Gaëlle Choïsne** born in 1985 in Cherbourg, lives and works in Paris and London. She explores contemporary issues relating to catastrophes, resource exploitation and vestiges of colonialism, in opulent installations that mix esoteric Creole traditions with myths and folk cultures. A sculptor and videographer, she draws the materials that make up her installations and films from her travels. Mercantile exoticism, literary imaginary worlds and beliefs make up the themes of a dynamic, generous and social body of work. She conceives of her exhibitions as open, inclusive platforms, true spaces for sociability and working together. She invites citizens, researchers, musicians and artists to collaborate within research workshops, practical workshops, cooking classes and improvised concerts.

**Air de Paris** was founded in 1990 in Nice by Florence Bonnefous and Édouard Merino and participates in a new adventure with Komunuma in Romainville in the Grand Paris area.

**Protée Publisher** meet artists, work together, publish art books.