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**Air de Paris is very pleased to announce its forthcoming exhibitions :
JOSEPH GRIGELY, Donelle WOOLFORD, as well as CHRISTOPHE
SARLIN's intervention in the gallery's vitrine.**

Opening friday, october 26th, from 6 pm.

for images requests : contact Audrey PEDRON, images@airdeparis.com

JOSEPH GRIGELY
« Remains »



Joseph GRIGELY, Songs without Words (Maxwell), 2012, 32 13/16 x 38 13/16 inches

A scrap of paper, discarded. A pair of buckets, turned upside-down. A pot-belly stove from an ice-fishing shanty. An empty storage rack. A bulletin board, at one moment covered with announcements and posters, at another moment empty of everything but staples and pins and bits of tattered paper. A photograph of someone singing from the New York Times. These are the remains of human agency - and the inimitable ways we leave behind traces of our movement through daily life.

The remains that constitute Grigely's Remains are not the actualized objects that are left behind; rather, these objects are unmade and remade, and become reified extensions of their previous reality. Captions have been removed; colors have been changed; wood and cast iron have been replaced with crystal urethane. They were once useful objects--the papers carried conversations, the buckets carried paint, the

stove produced heat, the storage rack held paintings, the newspaper conveyed timely information--but now their usefulness has transpired into a sort of uselessness; they have become, like the elements of classical still-life paintings, a part of a world ignored.

Joseph Grigely (b 1956, lives and works in Chicago) has exhibited extensively in Europe and the US. His work is in collections that include the Tate Modern, London; Kunstmuseum, Bern; SMAK, Ghent; the Whitney Museum of American Art; and the Museum of Modern Art, New York. Recent exhibitions include the Centre Pompidou, Metz; CAPC, Bordeaux; the Museum of Contemporary Art, Leipzig; the Architectural Association, London; and the Graham Foundation, Chicago. In 2007 the Baltimore Contemporary and Tang Museum published a monograph on his work, *Joseph Grigely: St. Cecilia*. Grigely's books include *Textuality: Art, Theory, and Textual Criticism* (1995), *Conversation Pieces* (1998) *Blueberry Surprise* (2006), and *Exhibition Prosthetics* (2010).

DONELLE WOLLFORD
« MaLeVoLeNcE »



Donelle Woolford's new work is malevolent.

Having experienced the joys and challenges of being an emerging young artist, she isn't so interested in spending the next twenty years mounting more solo shows, getting reviews, participating in biennials, etc. Instead, Woolford has decided to just assume the identity of a mid-career artist now. As a fictional character she can do that. All she needs is a motivation, a few plot points, some conflict, and presto: Act II. With the wave of a hand, Donelle Woolford is 58 years old and blissfully immersed in the wisdom that comes with being a mid-career artist—the most complex, committed, vivid, truth-telling, vulnerable kind of artist you can be.

Through a series of “joke” paintings, MaLeVoLeNcE chronicles the adventures of a character named Richard Who comes to mind when you see these letters:

Richard Pr

Richard Pryor or Richard Prince? Whichever one emerged from your subconscious, it placed you (and them) in one demographic to the exclusion of another. Richard Pryor was black. Richard Prince is white. Richard Pryor told jokes, Richard Prince painted jokes. Richard Pryor invented a racially explicit brand of comedy that, once begun, could not turn back, no matter how destructive. Richard Prince instigated the act of appropriation, a gesture that, once made, could not turn back, no matter how productive. Woolford's Joke Paintings investigate this destruction/production dichotomy.

As images, Woolford's paintings deepen her commitment to making artworks that “look like” known artists and styles. Woolford's paintings are stand-ins,

facsimiles, stage props. The paintings, rendered in marker, acrylic paint, and ballpoint pen, have all the telltale signs of “process” and “revisions,” evidence of the artist thinking out loud. Except that in Woolford’s case, all the signs have been figured out beforehand so that they can be executed by the skilled hands of studio assistants. It’s not important who makes Woolford’s paintings. Not because she cares about the critique of authorship, she just prefers not to make her own work.

The paintings are accompanied by “Dick’s Last Stand,” a 45-minute performance that will take place at the Palais de Tokyo. “Dick’s Last Stand” is a faithful re-enactment of the last stand-up routine Richard Pryor performed for his short-lived network television show in 1977, a genius work of deconstruction and subversive social commentary that, despite its original censorship, everyone should see. The paintings and performance are accompanied by *Dick Jokes*, an extraordinary volume of phallic humor compiled from throughout North America over the past fifty years.

Donelle Woolford (b. 1954 in Detroit, U.S.A., lives and works in New York City, Brooklyn, The Bronx, Philadelphia, London, and Vienna). She has participated in the exhibitions *Double Agent* at the ICA London; *The Sharjah Biennial*, United Arab Emirates; and *Buy American* at *Chez Valentin*, Paris. Her performances have been staged at The Solomon R. Guggenheim Museum and the *PRELUDE* theatre festival, New York; The Lewis Center for the Arts, Princeton; The Suburban, Chicago; *White Flags*, Saint Louis; and the Yale University Art Gallery, New Haven.

CHRISTOPHE SARLIN
« Horizon / Desert Process »



« Horizon/ Desert Process 2 », numeric print, 2012

Two images in a single one. Sunrise and sunset. A meeting between east and west.
The image « Horizon/ Desert Process 2 », announces the forthcoming artwork
« Desert Process ».

Born in 1982, lives and Works in Paris and Lausanne. His Works will be presented in the following exhibitions : « Ballard Automobile Club », cur. Julien Fronsacq, ECAL, Lausanne, Château de Martigny, cur. Valentin Carron, as well as Nouvel Espace International Neuchâtel and Neuchâtel's OLM Space.