

AIR DE PARIS

32 rue Louise Weiss

75013 Paris

T + 331 44 23 02 77

E fan@airdeparis.com

www.airdeparis.com

Lily Van Der Stokker

Hello Chair

Ben Kinmont

Sometimes you must close a door to enter another room

Jack Jaeger

Nuts and Bolts

Upcoming :

- May 9 to 12, 2014: Frieze NY
- June 19 to 22, 2014: Art Basel, Basel

Lily Van Der Stokker

Hello Chair

May 24 > July 18, 2014



Hello Chair, (design for wall painting) 2009

Lily Van Der Stokker

Hello Chair

24 May > 18 July 2014

At first sight Lily Van Der Stokker's work seems to display a certain irony, but what ultimately emerges is a kind of irreverence. This distancing – this conceptual detachment – underlies the enthusiastically espoused, chromatically acidic flower power of wall paintings like *Happy*, *Friendly Love*, *Kissy* and *Wonderful* and the sardonic optimism of *I'm Ugly*, *How Sad for You*, *How Pitiful* and *What a Rude Way to Treat Artists*. Impatient with the pecking orders and classifications of art and decoration, she stands the famed Minimalist maxim 'Less is More' on its head and comes up with the much more apt 'The More the Better'. For instance her Hello Chair – source of the exhibition's title – temporarily covers a large part of Air de Paris' walls and the floor with its welcoming message, but installations like these turn out to be not all that ephemeral: they might be painted over when the show closes, but they live on right there in the gallery walls. So these three new works have come here to hook up with their predecessors, themselves specially created for Air de Paris. In a recent interview Lily Van Der Stokker mentioned the belief in modernism that sprang up among artists – most of them New York-based – in the early 90s; it went on to become slightly superficial and dropped out of fashion, but if modernism has stopped being the driving force for artists, what do they have left? With its vision of a joyously static future, *No Improvement*, *No Progress* seems to challenge modernism's inherent notions of progress and regression. And last but not least there's the comforting, convivial *Don't Worry, Nothing Will Happen*, a touch of consolation from the artist, perhaps, for an art world suffering from the constant chase after novelty. Or could it be that Lily Van Der Stokker just wants to show us the special affection she feels for the word 'nothing'?

Lily Van Der Stokker's work, and in particular her wall paintings, have been exhibited at major venues in France and elsewhere, including the New Museum, NY (2013), Tate St Ives, St Ives (2010), Stedelijk Museum, Amsterdam (2007), ICA, London (2004), Centre Pompidou, Paris (2000) and Walker Art Center, Minneapolis (2000). Her works will be exhibited at Koenig & Clinton, New York (Fall 2014), at Studio Voltaire, London and Hammer Museum, Los Angeles (2015).

Lily Van Der STOKKER

Born 1954 in Hertogenbosch, Holland
Lives and works in Amsterdam and New York
(*indicates publication)

Selected solo exhibitions

2015

Winter 2015: solo lobby project Hammer Museum, Los Angeles

Fall 2015: solo Studio Voltaire, London

2014

Fall 2014: solo Koenig & Clinton, New York

Hello Chair, Air de Paris, Paris

Best Mooi, Lily en Maria, Gallery Fons Welters, Amsterdam -NL

2013

Sorry, Same Wall Painting, The New Museum (lobby), New York -USA

2012

Living Room, Kaufmann Repetto, Milan -I

2011

Not so Nice, Helga Maria Klosterfelde Editions, Berlin

2010

Ugly and Terrible, Leo Koenig gallery, New York -USA

No Big Deal Thing, Tate St Ives, St. Ives/Cornwall -UK*

Flower Floor Painting, La Conservera, Ceuti, Murcia -S*

Terrible, Museum Boijmans, Rotterdam -NL

2009

Rien ne va plus ; Lily van der Stokker, Donald Judd and Jan Schoonhoven, Van Abbemuseum, Eindhoven -NL

Dorothy & Lily fahren boot, Paris-Berlin : Air de Paris chez Esther Schipper, Berlin -G

Selected group exhibitions

2014

Semiotics of the Kitchen ; what happened after, Gallery Stigter Van Doesburg, Amsterdam – PB

The Wedding Show, W139, Amsterdam -NL (curated by Paul Roos)

2013

Gevoelige Stof/Sensory Fabric”, Gallery Westside, Den Bosch -NL

As Tears Go By, Gallery Cokkie Snoei, Rotterdam -NL

Call of the Mall, organized by Foundation Art in the Station Area in collaboration with the Municipality of Utrecht, Utrecht -NL

NYC 1993: Experimental, Jet, Set Trash and No Star, New Museum, New-York -USA

LAT.41° 7' N. LONG.72° 19' W., organized by Bob Nickas, Martos Gallery, East Marion -USA

2012

@ almere en de anderen, Kunstlinie, Almere -NL

Arthur Rainbow, Galerie Air de Paris, Paris -F

2011

Exposition d'ouverture, Le Consortium, Dijon -F

De Geest van het Huis”, Molenpad 11 Amsterdam -NL

The Air We Breathe, Artists and Poets Reflect on Marriage Equality, SFMOMA, San Francisco -USA

Facing the Abyss, Witzhausen Gallery, New York -USA

All about Drawing, Stedelijk Museum Schiedam, Schiedam -NL

De Week van de Architectuur/Kunst op straat, Hilversum -NL

In Between, Galerie Van Gelder, Amsterdam -NL

Permanent Public Installations

2004

De Vijf Zinnen, tables and chairs coffeshop, Gorinchem -NL

2003

Pharostoren, conference rooms of the Belastingdienst + I.N.D., Hoofddorp -NL

2001

Het Veertien Banken Kunstwerk, grasveld t/o Hilverbeek 1-7, Almelo -NL

2000

The Pink Building, Expo 2000, Hannover -D*

1999

Milton Keynes Theatre, backstage area (ground floor, dressing room corridor), Milton

Keynes -UK

Air de Paris

www.airdeparis.com

fan@airdeparis.com

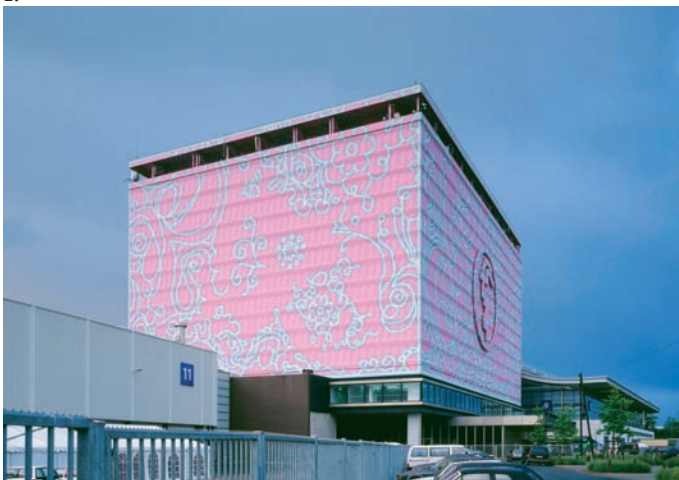
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1. Renovated house party (drawing for wall paintings + objects), 2003
2. Can we be friends, drawing for wall painting, 2006
3. The Pink Building, Expo 2000, Hannover,, Germany, 2000
4. The Celestial Pot, Call the Mall, Utrecht, 2013
5. Artwork, exhibition view, Terrible and Ugly, Koenig & Clinton, New York
6. Darling, exhibition view, Arthur Rainbow, Air de Paris, Paris



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7. Terrible, exhibition view, 2010, Museum Boijmans, Rotterdam, Netherlands

8. Not, so Nice, exhibition view Terrible and Ugly, Galerie Leo Koenig, New York, 2010

9. I am Ugly, 2009, acrylic on wood and wall, exhibition view, La Suite, Air de Paris, Paris

10. Flower Floor, 2010, exhibition view, La Conservera, Murcia, Espagne

To download the information, click on the links below:

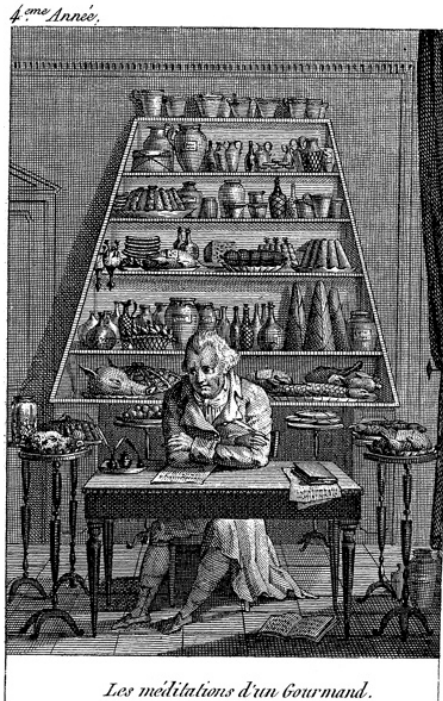
Tateshot about Lily Van Der Stokker's exhibition at Tate St Ives
 Video about the exhibition at Museum Boijmans Van Beuningen

Interview Lily Van Der Stokker and John Waters
 Press online

For images requests, please contact Audrey Pedron : images@airdeparis.com

Ben Kinmont

Sometimes you must close a door to enter another room
Parfois il faut fermer une porte pour entrer dans une autre pièce
May 24 > July 18, 2014



Grimod de La Reynière, Almanach des Gourmands (3).

Ben Kinmont's exhibition at Air de Paris will present new material from two of his most ambitious on-going projects: *On becoming something else* and *Sometimes a nicer sculpture is to be able to provide a living for your family*. Both works investigate the boundaries between what can be considered an art practice and a non-art practice and how one can sustain such an activity.

Begun in 1998, *Sometimes a nicer sculpture is to be able to provide a living for your family* consists of an antiquarian bookselling business specializing in early books in gastronomy. The project has been shown in many spaces dedicated to contemporary art (1) and numerous international book fairs (2).

For the current exhibition, Kinmont will show *Grimod's Meditations, a shelf for Ben Kinmont Bookseller*. Presented for the first time, the shelf is taken from an engraving of Alexandre Balthazar Laurent Grimod de La Reynière (1758-1837) that was printed as a frontispiece in the fourth volume of his seminal work the *Almanach des gourmands* (3). In the image, Grimod writes in front of a trapezoidal shelf piled high with food. Grimod was the first restaurant critic in history and it is unknown if the shelf represented in the engraving ever existed or if it was simply imagined by Dunant, the engraver.

From the same project, Kinmont will be issuing a new catalogue entitled "*Gastronomy. A Catalogue of books & manuscripts on cookery, rural and domestic economy, health, gardening, perfume, & the history of taste. 1530-2013.*" Printed letterpress and offering 114 items for sale, the catalogue is published in an edition of 600 copies by the Antinomian Press. Copies will be available during the exhibition.

The second major work in the exhibition will be *On becoming something else*. Begun in 2000, the project considers artists who have left the art world in the pursuit of their art practice. After a private event organized with Air de Paris at the restaurant Chapeau Melon, the first public activation of *On becoming something else* was for the Nouveau Festival at Centre Pompidou, both in 2009.

1. Centre d'art contemporain, Albi and FRAC Languedoc-Rousillon in Montpellier (2002); Kunstverein Amsterdam (2011); Kadist Paris (2011) and San Francisco (2012); Fales Library New York (2011);
2. (1999-2013), Syndicat National de la Librairie Ancienne et Moderne book fair at the Grand Palais.
3. (Paris: Maradan et Chaumerot, 1803-11)

In that iteration Kinmont worked with seven different chefs to represent seven biographical paragraphs about artists who had left the art world. Each recipe was written as an homage to a particular artist and the dish was offered on the restaurant menu of the given chef (4). In this way, visitors to the Pompidou could take a menu and then travel to the restaurants to eat the representation of the paragraphs.

During the current exhibition, the *On becoming something else* archive will be on display and available for handling. Presented on a table designed by Kinmont, the archive contains hundreds of objects including correspondence; sketches; documentary photographs taken by Bruno Serralongue; audio interviews; drawings; a box of multiples made by San Francisco high school students; recipes; and letterpress broadsides.

Also being issued within the context of *On becoming something else* is the first bilingual edition of *La Plastique culinaire*, written by the famous anarchist and art historian Félix Fénéon. In the essay, Fénéon discusses the history of the pièce montée, recipes and representation, and makes an argument for ephemerality in artistic practices. Translated by Rachel Stella and with a preface by Kinmont and an introduction by Fabien Vallos, copies of the essay will be available during the exhibition.

Sssh by Ben Kinmont (Born 1963 Burlington, Vermont, USA) is currently exhibited at the Whitney Biennial, his works are also on view at Cubitt Gallery, London in the group show *The Shape of a right statement*. He will also exhibit in *A Letter Always Arrive at its Destinations at La Panacée* (July 2014), Montpellier and *The Peacock at Grazer Kunstverein*, Graz (Dec 2014).

4. The chefs participating included Yves Camdeborde (Le Comptoir du Relais)/Hans de Vries, Inaki Aizpitarte (Chateaubriand)/Bridget Barnhart, Raquel Carena (Le Baratin)/Ravio Puusemp, Olivier Camus (Chapeau Melon)/GAAG, Robert Vifian (Tan-Dinh)/Lygia Clark, Alain Passard (L'arpège)/Laurie Parsons, Jérémy Rosenbois (Cru)/Gretchen Faust. Artists discussed included Hans de Vries, Ravio Puusemp, GAAG, and Bridget Barnhart. The project was then reactivated in 2013 with the San Francisco Museum of Modern Art and seven additional chefs.

Ben Kinmont

Born Burlington, Vermont, USA, 7 October 1963.

www.benkinmont.com

Projects (selection)

On going: Sometimes a nicer sculpture is to be able to provide a living for your family, an antiquarian bookselling business specializing in books and manuscripts about domestic economy and food, begun 1998. Bookseller catalogues issued, www.kinmont.com, and a publication entitled "Sometimes" Antinomian Press, an on-going publication project concerning project art, begun 1996.

2013

Exhibition at the school of the Art Institute of Chicago, Chicago

On becoming something else, in collaboration with the San Francisco Museum of Modern Art and the following restaurants: Bar Jules, Bar Tartine, Camino, Dinner Discussion, Outerlands, Rich Table and State Bird Provisions. San Francisco.

2012

An Exhibition in your mouth, project reactivated with Lief Hedendal, Kadist Art Foundation, San Francisco.

2011

An Exhibition in your mouth, Restaurant As, sponsored by Stedelijk Museum and Kunstverein, Amsterdam; Restaurant Isa, Brooklyn, sponsored by Performa 11 and Kunstverein New York. 2009

On becoming something else, Air de Paris / Restaurant Chapeau Melon, Paris

On becoming something else, 7 restaurants / Centre Pompidou, Paris.

Exhibitions (selection)

2014

A Letter Always Arrive at its Destinations (cur. Sébastien Pluot), La Panacée, Montpellier

The Peacock, Grazer Kunstverein (cur. Krist Gruijthuisen) Graz

Sometimes you must close a door to enter another room, Air de Paris, Paris.

Whitney Biennial, Whitney Museum, New York.

The Shape of a Right Statement (cur. Cynthia Maughan), Cubitt Gallery, London.

Pratique 3 : Livres et Editions, Bibliologie, FRAC Haute-Normandie, Sotteville-lès-Rouen.

And I laid traps for troubadours who get killed before they reached Bombay, Kadist Art Foundation, Clark House Building, Bombay.

2013

Art by Telephone... Recalled, Co-curated by Sébastien Pluot and Fabien Vallos, La Panacée Montpellier. Also to be shown at the Museum of Contemporary Art of Chicago in 2017.

Focus sur la Couleur: Le Vert, Musée de L'Horlogerie, Frac Haute-Normandie.

I need you, MoMA Studio: Exchange Café, New York.

On becoming something else, San Francisco Museum of Modern Art with the following restaurants: Bar Jules, Bar Tartine, Camino, Dinner Discussion, Outerlands, Rich Table and Sate Bird Provisions. San Francisco.

Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo, 1975-1979, Leonard & Bina Ellen Art Gallery, Montreal 04.09-26.10

Raivo Puusemp-Dissolution, Grazer Kunstverein, Graz

Sociétés secrètes, Musée Alfred Canel, Pont-Audemer

2012

Art by Telephone... Recalled 2012, CNEAI, Chatou

Raivo Puusemp-Dissolution, Project Arts Center, Dublin

Ben Kinmont: Prospectus, San Francisco Museum of Modern Art, San Francisco

Ben Kinmont Bookseller, Kadist Art Foundation, San Francisco

Documenta, Storefront, San Francisco

Tracts, Cabinet du livre d'artiste-Université de Rennes 2, Rennes*

Project Series: Christopher D'Arcangelo, Maclean 705, Chicago.

Prospectus: A Survey of the Work of Ben Kinmont, San Francisco Museum of Modern Art.

Public collections (selection)

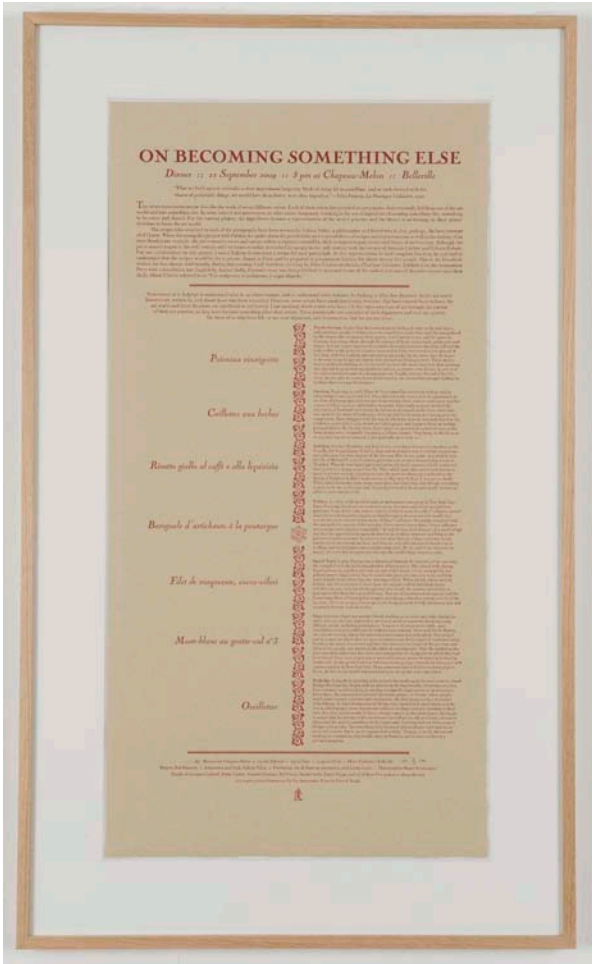
MoMA, New York

Bibliothèque National de France, Paris

Frac Haute-Normandie, Sotteville lès Rouen

Fnac, Puteaux

Cneai, Chatou



1



2.

On becoming something else, Air de Paris, 2009
Dinner, 21 September 2009 at Chapeau Melon, Paris

1. Broadside
2. Private diner, photo Bruno Serralongue
3. Ben Kinmont and Fabien Vallos,
photo Bruno Serralongue



3.



4.



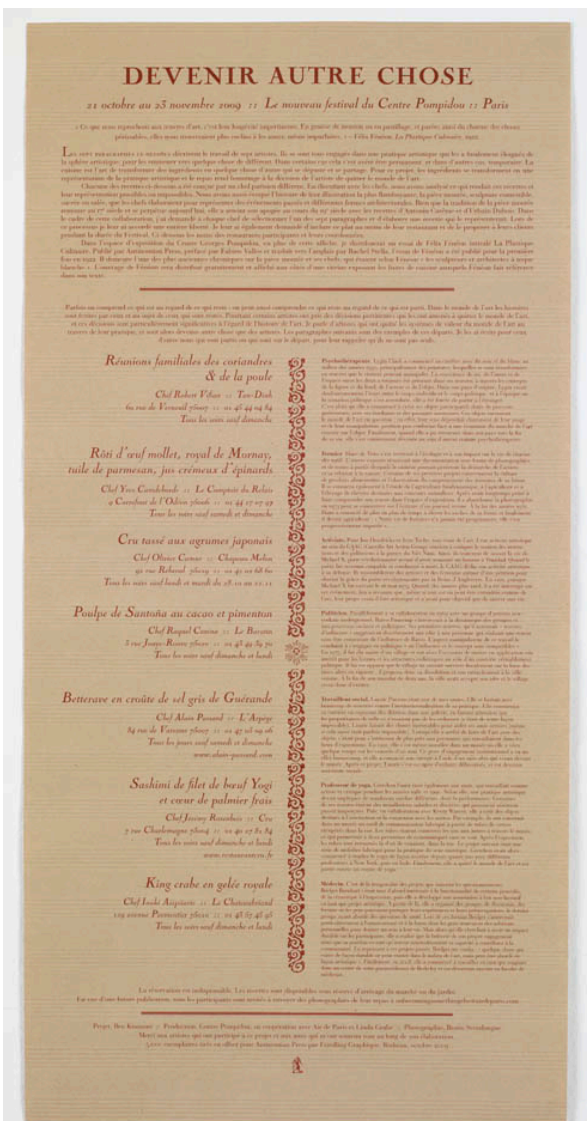
5.

On becoming something else, Nouveau Festival, Centre Pompidou, Paris, 2009

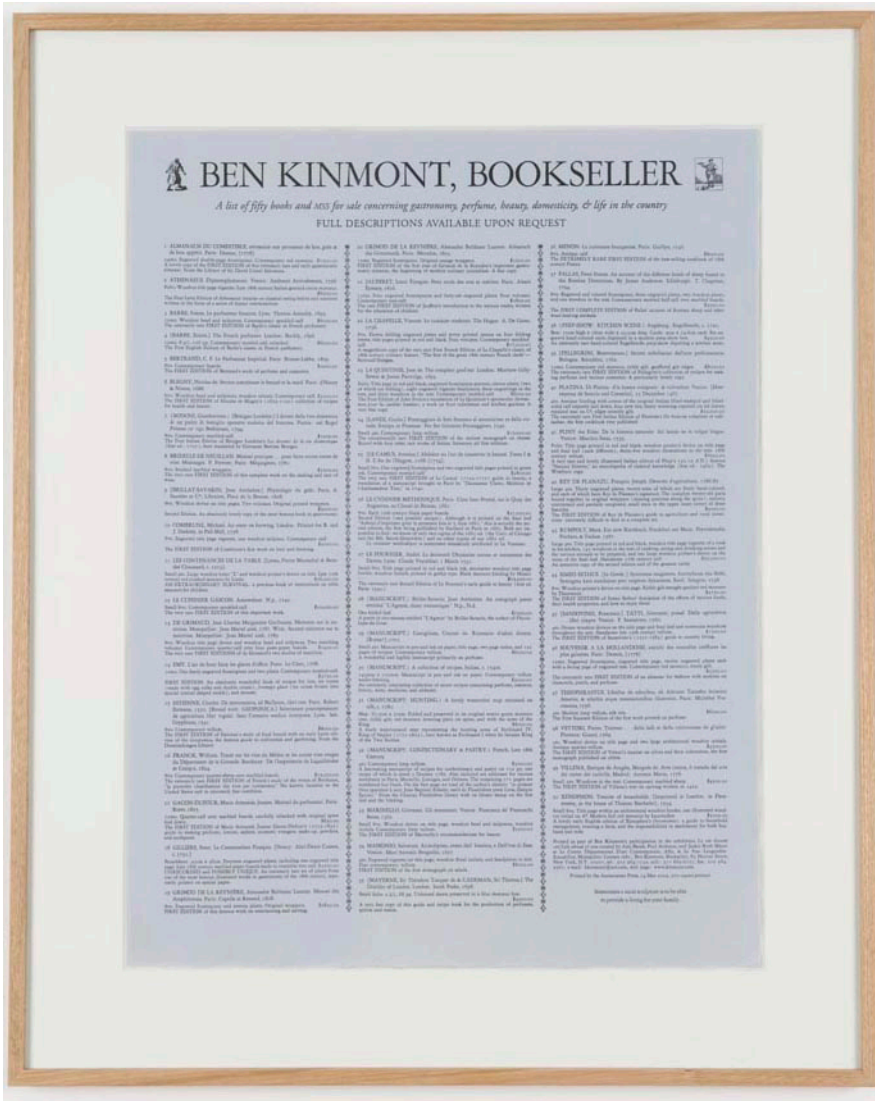
4. Yves Camdeborde, photo Bruno Serralongue

5. Recipe by Yves Camdeborde

6. Broadside



6.



Broadside,

Sometimes a nicer sculpture is to be able to provide a living for your family, began in 1998.

To download the information, click on the links below:

Ben Kinmont's website
Sshhh (2002-present) currently exhibited at Whitney Museum, NY

This publication marks the September 2012 public exhibition of Ben Kinmont's work at the Kadist Art Foundation in San Francisco

Press online

For images requests, please contact Audrey Pedron : images@airdeparis.com

Jack Jaeger

Nuts and Bolts

A memorial exhibition

May 24 > July 18, 2014



Jack Jaeger began making art works as he approached fifty. A still photographer since the 1950s, he'd already abandoned a career shooting, editing, and directing TV commercials and feature films, when, in the mid-1980s, he started to make quirky, bricolage sculptures using his own brightly colored snapshots. These photographs – which he had commercially printed in multiple copies at neighborhood photo-shops – were mostly close-ups of everyday objects or seemingly abstract shots of colored papers. Attached to one another with nuts, bolts, and wire, Jaeger's snapshots became the building blocks for a considerable armada of domestic-scaled assemblages whose grammar invariably weds the illusionism of photography to the facticity of sculpture, in a tradition that extends from Man Ray to Robert Heinecken to Sara VanDerBeek. Jaeger's constructions – his pieces are wall-mounted, free-standing or suspended from the ceiling like mobiles – often refer to the hardware and real-life objects that were used in their making, but they are never mere art-about-art. That became abundantly clear in his final decade when Jaeger's sculptures became also lamps, illuminating not just themselves and the nature of photography but the world around them – and us.

Steel Stillman

Jack Jaeger (1937–2013) is an artist, curator, and editor. Between 1994–96, Jaeger edited the eight issues of ZAPP Magazine, a pioneering video art magazine. He also curated numerous shows, including “Please, don't hurt me!” 1993, at Gallery Snoei in Rotterdam and Cabinet Gallery in London, which was responsible for introducing Carsten Höller, Roman Signer, Elke Krystufek, and Lily van der Stokker to British art viewers. White Columns featured Jaeger's work in a solo show in 2005.

Jack Jaeger

(1937-2013)

Solo exhibitions

2005

White Room, White Columns, NY

1989

Galerie ALLES VOOR 12 & 24 VOLT, Rotterdam

Group exhibitions (selection)

1993

Unfair, Galerie Daniel Buchholz, Cologne, Germany

The Return of the Cadavre Exquis, The Drawing Center, New York

Futura Book Collectiotn, Air de Paris, Nice

1992

The Anonymous Museum, Chicago

1989

Prisoners of Art, COLAB, New York

Cactus and Airplane, ONETWENTYEIGHT Gallery, New York

Mosern Realism, Summer Mail Art '84', Dallas Museum of Art, Dallas

International Mail Art, Franklin Furnace, New York

1982

Dutch Artists living in New York 1782-1982, New York and Philadelphia

Video Work

1994-96

ZAPP Magazine, A quaterly Art Magazine on video, NY Correspondent and co-editeur of issues #1 and #8

Stedelijk Museum, Bureau Amsterdam, Video premiere

GANG WARFARE, videos au jus, selected by MICHAEL CORRIS, Le Consortium, Dijon

For further information, click on the links below:

[White Columns](#)

[Zapp Magazine](#)

images available



Exhibition view, White Room, 2005, White Column, New York

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