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Air de Paris will soon be celebrating its 22nd springtime!!!

To mark the occasion, we are delighted to announce the upcoming group exhibition, **ArthUr RAINbOw**, featuring Stéphane DAFFLON, Sister Corita KENT, Dorothy IANNONE, Pierre JOSEPH, Rob PRUITT and Lily van der STOKKER.

Together with the second segment of MRZYK & MORICEAU's contribution to the gallery's vitrine: **Poppies are also Flowers.**

31 March : We will present Guy de COINTET's 1973 performance *Huzo Lunmnst* (with Sarah Vermande, re-creation Yves Lefèvre, 2012).

14 April : Films about Sister Corita KENT will be projected from 2 pm.

For any image request : please contact Audrey, intern@airdeparis.com

ARTHUR RAINBOW

With Stéphane DAFFLON, Sister Corita KENT, Dorothy IANNONE, Pierre JOSEPH,
Rob PRUITT and Lily van der STOKKER.

*Black A, white E, red I, green U, blue O: you vowels,
Some day I'll tell the tale of where your mystery lies:
Black A, a jacket formed of hairy, shiny flies
That buzz among harsh stinks in the abyss's bowels;*

*White E, the white of kings, of moon-washed fogs and tents,
Of fields of shivering chervil, glaciers' gleaming tips;
Red I, magenta, spat-up blood, the curl of lips
In laughter, anger, or besotted penitence;*

*Green U, vibrating waves in viridescent seas,
Or peaceful pastures flecked with beasts – furrows of peace
Imprinted on our brows as if by alchemies;*

*Blue O, great Trumpet blaring strange and piercing cries
Through Silences where Worlds and Angels pass crosswise;
Omega, O, the violet brilliance of Those Eyes!*

*Arthur Rimbaud
(translated by George Dance)*

ArthUr RAIInbOw

featuring Stéphane DAFFLON, Sister Corita KENT, Dorothy IANNONE, Pierre JOSEPH, Rob PRUITT and Lily van der STOKKER.

Do we really have the right to use the iconic poem of Symbolist synaesthesia and tweak the name of its creator for a group exhibition of works in which colour appears arrayed in transformative virtues?

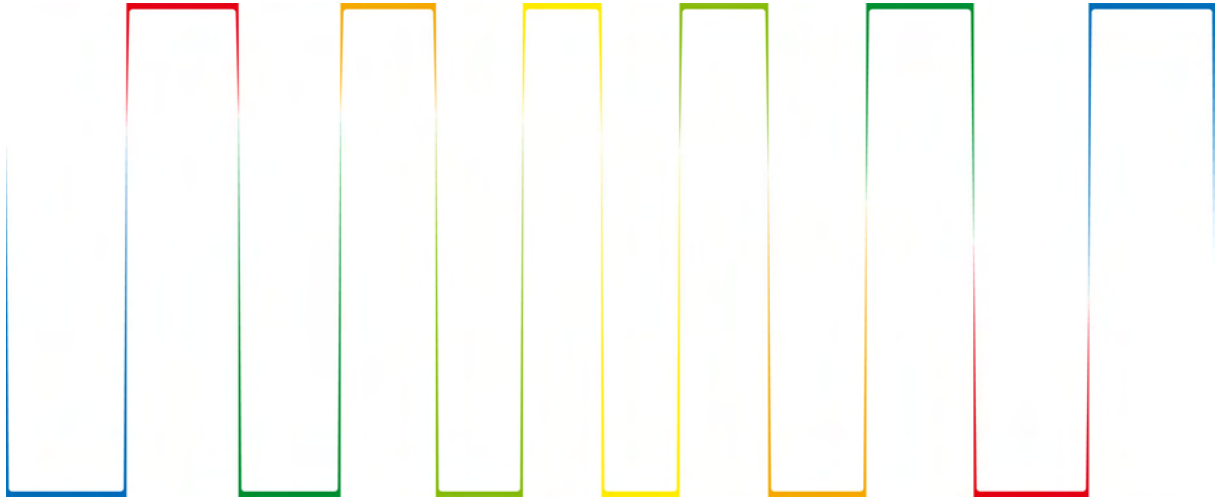
It is with great pleasure that we freely associate works whose common feature is granting colour a liberating, not to say ecstatic power: whether religious (Sister Corita KENT), tantric (Dorothy IANNONE), everyday (Lily van der STOKKER), formal (Stéphane DAFFLON), overtly caustic (Rob PRUITT) or reflexive (Pierre JOSEPH).

Obviously, too, we're happy to note that religious and militant messages can make use of advertising and Pop Art forms (Sister Corita KENT); that forms of plenitude like colour field painting can generate a feeling of unease (Rob PRUITT); that colours can unabashedly fill a perfectly banal function (Lily van der STOKKER); that their use by an artist can vary formally between the beginning of a career and the latest works, while still conveying the same passionate message (Dorothy IANNONE); that their arrangement is above all formal (Stéphane DAFFLON); and the fact that colour can give rise to reading (Pierre JOSEPH).

Whatever the message and whatever the medium, colour will be seen as possessing a host of qualities, not the least of them being bringing people together, under a banner or in front of a work of art. Sister Corita KENT has done both.

And anyway, rereading RIMBAUD has never done anyone any harm. Nor has looking at works whose colours are (completely) satisfying.

Stéphane DAFFLON

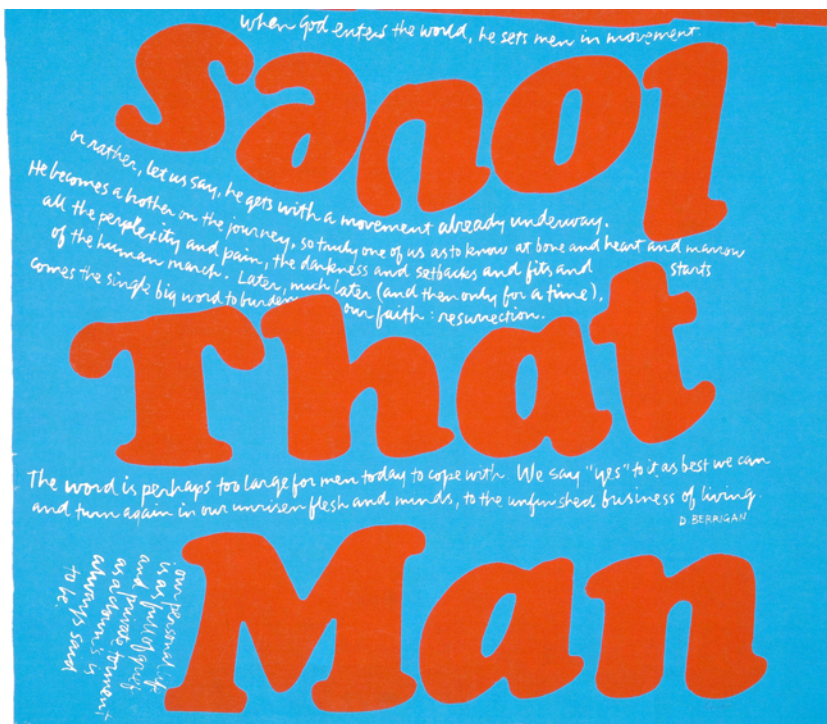


PM059, 2012
Peinture murale

Pursuing a certain history of abstract forms, Stéphane DAFFLON offers a formal grammar and a language of colour of unrivalled elegance, developing a subtle line of enquiry into perception, both in a quest for pure form and in a reuse of interior design shapes. And here colour in no wise conceals a definite transformative power.

Born in Neyruz, Switzerland in 1972, Dafflon lives and works in Lausanne. In the wake of his solo exhibition at MAMCO in Geneva in 2008, Fri-Art in Fribourg followed up recently with another one. Currently one of his combined wall drawing/neon works is part of the exhibition *Who's afraid of red, yellow and blue?* at La Maison Rouge in Paris. His works are to be found in many public and private collections in France – the National Contemporary Art Collection and the Contemporary Art Collections of the Ile-de-France, Franche-Comté, Poitou-Charentes and Aquitaine Regions – and abroad: Daimler Chrysler in Berlin and the BCV Bank in Lausanne.

Sister Corita KENT



Sister Corita KENT

That Man Loves, 1967, Sérigraphie sur papier, 49,5 x 58,5 cm

This serigraph is on loan from the Corita Art Center, Immaculate Heart Community, Los Angeles, CA.

The image seems surrealistic, when in fact it's as Pop as you can get: a nun organising a demonstration with her own posters, all saturated colours and political slogans. Recycling the commercial iconography of the 1960s, silkscreened in workshops with their militant and/or religious messages, Sister Corita KENT's posters combine political activism and the precepts of universal Christian love. As if at last both were part of a shared movement and could be conveyed by a common form: the combination of advertising and commercial art that gets through to the largest public. In 1936 Corita Kent (1918-1986) entered the Order of the Immaculate Heart of Mary, which she left in 1968 to devote herself to art. A graduate and teacher of art history, she was intensely committed to silkscreening for socially militant purposes, combining Pop imagery with a political and/or Christian thrust. The Tang Museum in New York will be presenting a retrospective of her work in 2013.

Dorothy IANNONE

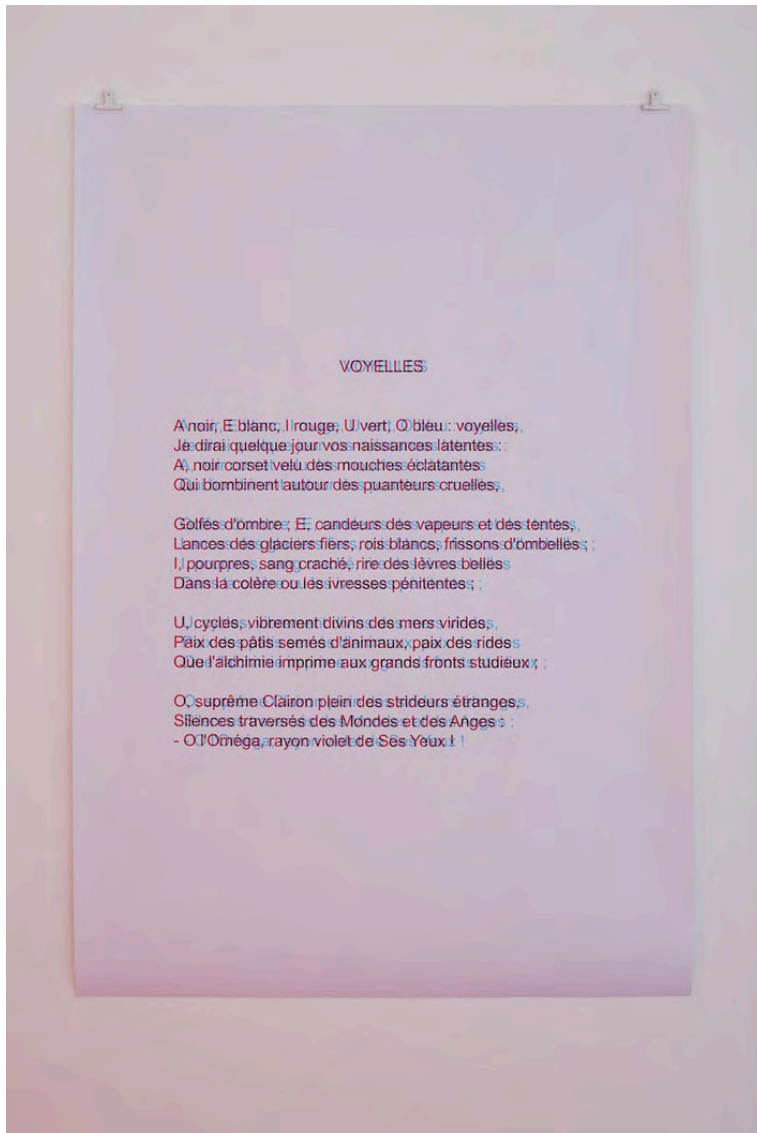


Dorothy IANNONE
Irresistible Strangers, 1982
framed acrylic on cardboard, 87 x 61 cm

Frankly tantric, Dorothy IANNONE's paintings bring a mythological, universal dimension to personal experience, and to sexuality and love in particular. This is work that opens up the path to plenitude.

Born in Boston in 1933, Dorothy Iannone has been living in Berlin since 1976. Her last exhibitions were presented at Peres Projects in Los Angeles and Berlin, the New Museum and the Anton Kern Gallery in New York. An enormous retrospective is planned for 2014 at the Berlinische Galerie in Berlin.

Pierre JOSEPH

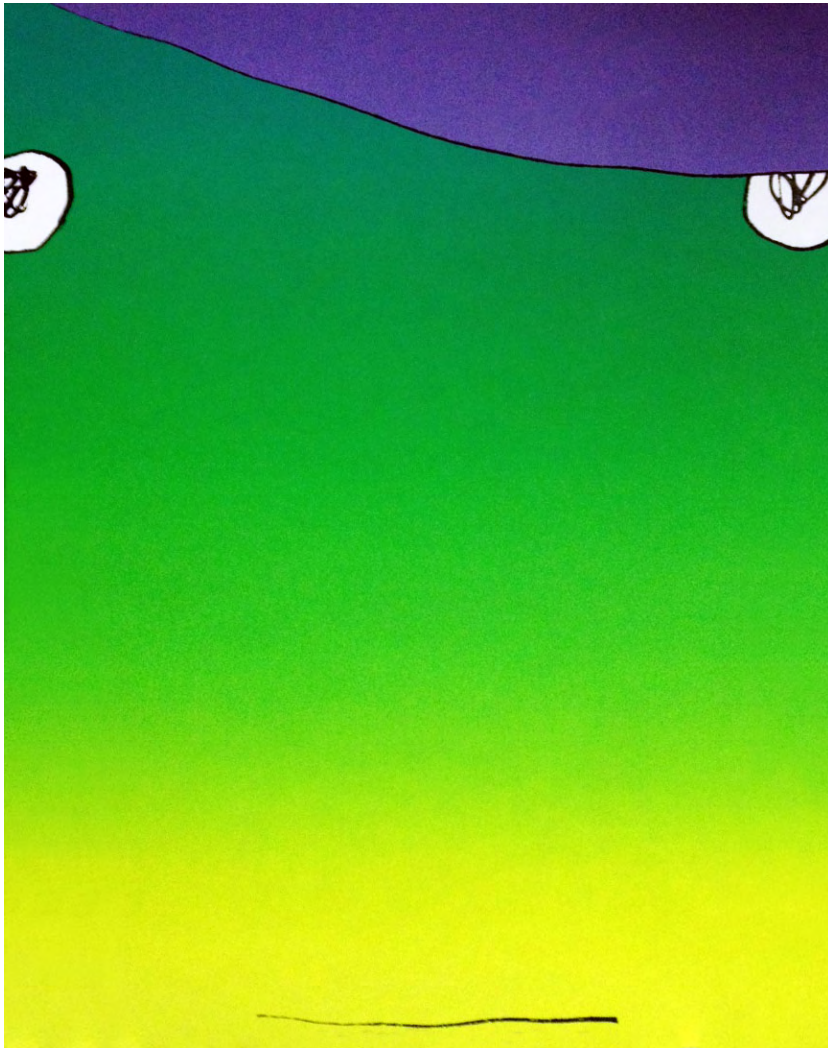


Pierre JOSEPH
Textes Anaglyphes (Voyelles), 2007
pigment print, 175 x 120 cm

Pierre JOSEPH's series of anaglyphic texts – printed using a partial overlap of two different colours and only legible when looked at through special glasses – are a concentrate of the explorations of perception and meaning that mark his entire oeuvre: just how does meaning come to be attributed to things? Do the uses of things influence only their shape, or our behaviour as well? And might not these ideas enable us to think up new modes of existence for things? Here the classic text that is RIMBAUD's *Vowels* folds back ante-reflexively on our way of reading it, forming an anaglyphic text.

Born in 1965, Pierre JOSEPH lives and works in Paris. He will soon be having an exhibition in Dallas as part of the Biennial there. His work has recently been seen in group shows at venues including the FRAC Poitou-Charentes, the Tripostal in Lille, the Regional Museum of Contemporary Art in Sérignan, Le Consortium in Dijon, the Deutsches Hygiene-Museum in Dresden and the Van Abbemuseum in Eindhoven. His works have been acquired by many public and private collections in France and abroad and the imposing catalogue raisonné *Oui non peut-être* has just been published by Presses du Réel.

Rob PRUITT



Rob PRUITT
Untitled, 2012
acrylic, enamel paint and flocking on canvas, 203,20 x 182,88 cm

Rob PRUITT brings energy and brilliance – what you might call a hearty enthusiasm – to his successive series of paintings. In one of the most recent, wide colour field pictures are decked with clumsily done eyes and mouths, and so become visual/performative contradictions: the experience of plenitude promised by these big, contemplative areas of paint, whose only point is their colour, is invalidated by shy, awkward Smileys verging on the sickly.

Rob PRUITT has recently exhibited at Gavin Brown's Entreprise & Maccarone in New York, the Franco Noero Gallery in Turin and the Carlson Gallery in London. He has also contributed to the group shows *At Home/Not at Home*, Hessel Museum of Art, New York (2010); *Pop Life*, Tate Modern (2010); *Mapping the Studio*, Palazzo Grassi (2009); *The Gold Standard*, PS1 Contemporary Art Center, New York (2006) and *Seeing Double*, Andy Warhol Museum, Pittsburgh, Pennsylvania (2005), to mention only the most recent.

Lily van der STOKKER

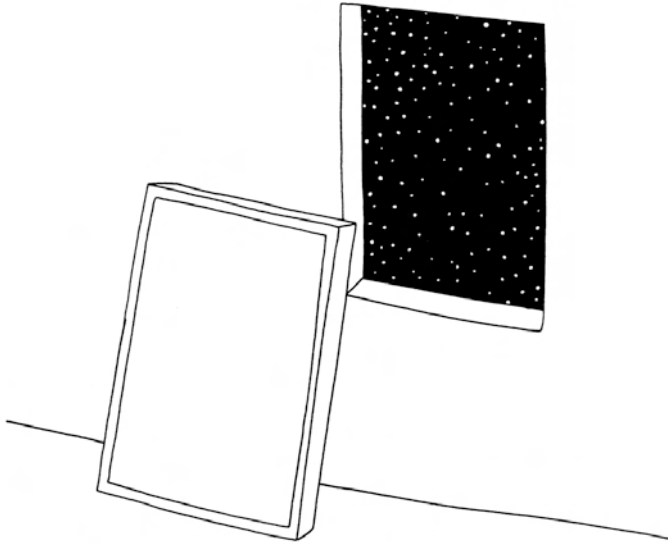


Darling (sketch for wallpainting), 1992
marker on paper 42 x 30 cm, courtesy Air de Paris

The tritely familiar iconography of Lily van der STOKKER's drawings and wall drawings makes them instantly recognisable. But behind the outmoded shapes and colours she uses to test the limits of people's tolerance for Contemporary Art's formal excesses, she has built up a powerfully reflexive oeuvre centering on the work of art. This shrinking-violet oeuvre makes its excuses as it tells us about the artist's family, her friends, her misgivings and her daily pleasures.

Born in 1954, Lily van der STOKKER lives and works in Amsterdam and New York. She has recently had solo exhibitions at the Leo Koenig Gallery in New York, Tate St Ives in Cornwall, La Conservera, Murcia, and the Museum Boijmans in Rotterdam.

MRZYK & MORICEAU



Poppies are also Flowers 2/4

Ideas don't come out of nowhere. So when they do come, what are their sources and what forms do they imply? MRZYK & MORICEAU offer two possible answers to this double-barrelled question: belated reactivity – one idea triggering another, just as it arises out of another; and the concept of the layer, of one thing concealing another. But then comes yet another question: what *really* lies behind a drawing?

Petra Mrzyk and Jean-François Moriceau have been working together since 1998. In recent years they have had many exhibitions both personal – Ratio 3, Los Angeles; La Caixa, Barcelona; Villa Arson, Nice, and elsewhere – and collective: Chapelle du Genêteil, Château-Gontier; Le Crédac, Ivry-sur-Seine; Loftprojekt ETAGI, St Petersburg; Bétonsalon, Paris, etc). Their works are to be found in many private collections in France and the United States, as well as in public institutions including France's National Contemporary Art Collection, the Poitou-Charentes, Pays de la Loire and Ile-de-France Regional Contemporary Art Collections, the Musée d'Art Moderne de la Ville de Paris, MoMA in New York and LACMA in Los Angeles. They have also made music videos for Air and Sébastien Tellier.