

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



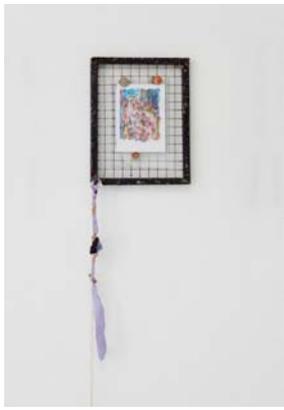
Gaëlle Choïsne
Open the door, I want to fuck with the sun, 2018-2021
plaster, sisal, food pigments, potting soil, iron, door chain
238 x 100 x 7 cm
unique



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

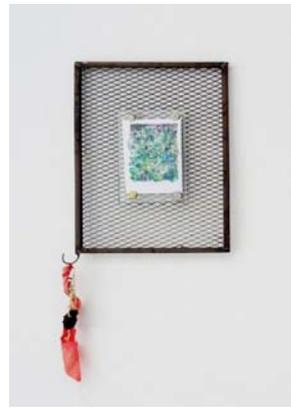
If my hands say something (Slavery and other adventures), 2019
Wood, plaster, chameleon covering, fabrics, green Korean blanket,
felt pen drawing, printed plastic, cigarette butts, coins, sewing
thread

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

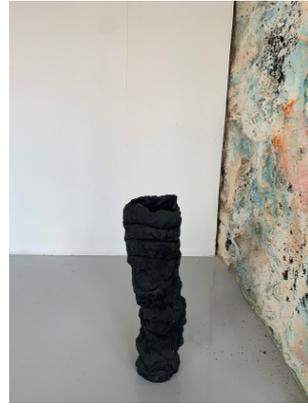
[in collaboration with Ceel Mogani de Haas]

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.

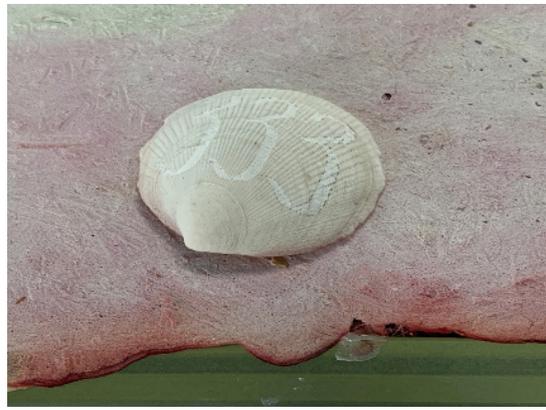


Gaëlle Choisine
untitled, 2021
chain, conch found in Haïti (after prior request), black silicone conch 20 x 23 x 15 cm / overall dimensions 50 x 23 x 15 cm
unique



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



Gaëlle Choisine
 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 Choisine
 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

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
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).

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.

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



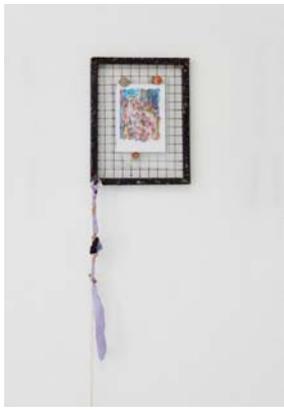
Gaëlle Choïsne
Open the door, I want to fuck with the sun, 2018-2021
plaster, sisal, food pigments, potting soil, iron, door chain
238 x 100 x 7 cm
unique



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 Bizarre.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

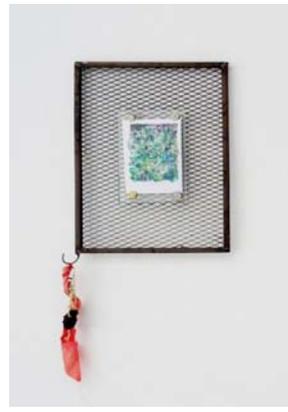
If my hands say something (Slavery and other adventures), 2019
Wood, plaster, chameleon covering, fabrics, green Korean blanket,
felt pen drawing, printed plastic, cigarette butts, coins, sewing
thread

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

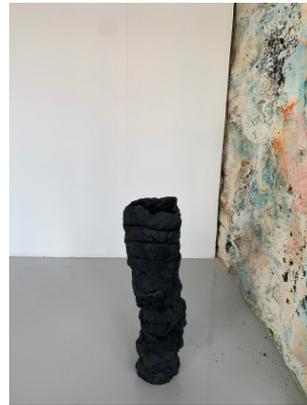
[in collaboration with Ceel Mogani de Haas]

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 ; humans believe themselves to be at the height of the Gods as the symbol of the peacock is pride. G.C.

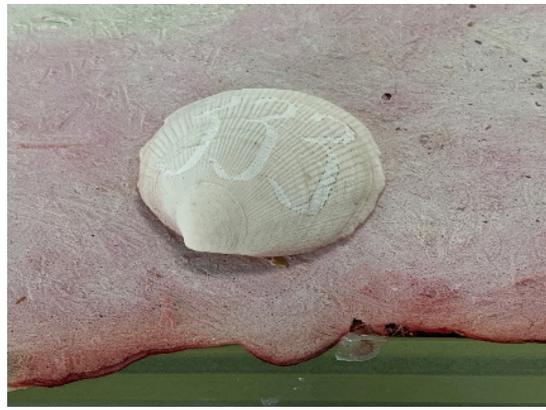


Gaëlle Choisine
untitled, 2021
chain, conch found in Haïti (after prior request), black silicone conch 20 x 23 x 15 cm / overall dimensions 50 x 23 x 15 cm
unique



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

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
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).

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.