



Sultana

Frieze NY 2025

JEAN CLARACQ
JESSE DARLING
HARRY NURIEV
BENOÎT PIÉRON
P. STAFF

May 7th – 11th 2025

Besides belonging to the same generation, Jean Claracq (b.1991), Jesse Darling (b.1981), Benoît Piéron (b.1983) and P. Staff (b.1987) all produce works that directly highlights the violence with which our organizational structures reject and keep at bay many individuals.

Through various medias, mainly sculpture and installation for Benoît Piéron and Jesse Darling, as well as video and installation for P. Staff and painting for Jean Claracq; their works emphasize the processes by which bodies – especially those of people who are queer, trans, or disabled – are interpreted, regulated, and disciplined in a rigorously controlled society.

All inspired by queer thinking, their works are based on elements that can be recognized by the public (through identifiable everyday objects, historical scenes and environments) and operate a symbolic displacement that calls for redefinitions and reversals within the margins. The encounter between these four practices, whose aesthetics are as identifiable as they are distant, is a powerful one, activated by numerous, sublime and sought-after differences.

Harry Nuriev (b. 1983) will also be represented with furniture designed for the fair.



Painter of miniatures and icons, Jean Claracq creates a dialogue between painting and digital art. His models are drawn from social networks such as Instagram and Grindr. They interact in his paintings with numerous references to Art History, particularly the schools of Northern Europe. Attached to traditional techniques – with the use of oil on wood and the attention to details, the artist plays with different possible levels of reading and accurately depicts our relationship with screens and solitude in an urban environment.



Jean Claracq brings the past forward via savvy remarks on the culture industry of the 21st century. Claracq's paintings exploit, in the most delicate and refined form, the language of advertisement and social media to construct desire, fascination, and lust. With eclectic references that range from medieval paintings to elements of contemporary pop culture, a dystopian view of the *joie de vivre* unveils a new alternative to the divine perception of the world. In his work, Jean evokes the ambivalence within joy and pleasure when mixed with the anguish of an unstructured world on the verge of collapse. He summons the architecture of suburban areas, in particular car parks, the symbol of a world alienated by consumerism to the point of sacrificing its own existence.

JEAN CLARACQ

Born in 1991, in Bayonne, France
Lives and works in NY, USA

EDUCATION

2017
École Nationale Supérieure des Beaux-arts de Paris, France

2011
Atelier de Sèvres, Paris, France

2010
École d'art de la communauté de Bayonne Anglet Biarritz, France

RESIDENCIES

2025
Salomon Foundation Residency Award, NY, USA

AWARDS

2023
Prix Pierre Cardin pour la peinture, Académie des Beaux-Arts, Paris, France

2021
Shortlist Prix Jean François PRAT

2018
2e Prix Antoine Marin
Prix de Peinture Roger Bataille

2014
Prix des Amis des Beaux-Arts de Paris

SOLO SHOWS

2025
Solo show, Mendes Wood DM, São Paulo, Brazil

2024
Une Fictions, Sultana, Paris, France

2021
Jean Claracq, Musée Delacroix, Paris, France
Jean Claracq, Sultana, Paris, France

2020
Open Space #7 Jean Claracq, cur. Ludovic Delalande & Claire Staebler, Fondation Louis Vuitton, Paris, France

GROUP SHOWS

2025
Copistes, in collaboration with Musée du Louvres, Centre Pompidou Metz, France
Studio Conversations, cur. Anaël Pigeat, David Zwirner, Paris, France

Voyager 2000: Worldbeing & Wonder, Firstsite, Lewis Gardens, UK

2024

Group Show, *Sultana*, Paris, France
Sur tes lèvres, cur. Vanina Andreani & Claire Staebler, FRAC Pays de la Loire & Le Lieu Unique, Nantes, France
Le Jour des peintres, Musée d'Orsay, Paris
Galerie du temps, Louvre Lens, Lens, France
Grande Ville, cur. Keimis Henni & Anna Labouze, Magasins Généraux, Pantin, France
Portrait of a Man, X Museum, Beijing, China
La peinture figurative contemporaine, La Fab, Galerie du jour, Collection agnès b. Paris, France
Cruella De-vil, cur. Noam Alon, Sultana Summer Set, Arles, France
Caroline's home, cur. Margaux Bonopera & Jean-Baptiste Carobolante, Maison Populaire, Montreuil, France

2023

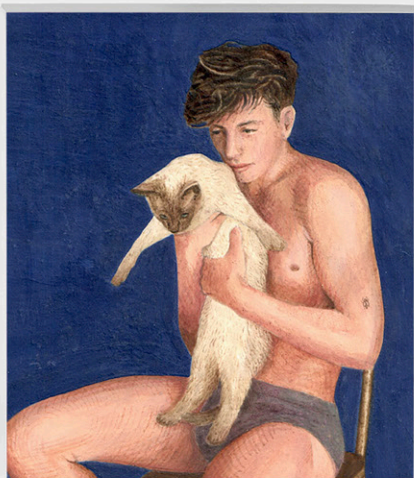
Prendre le soleil, cur. Aurélie Baron, Luce Lebart & Marta Ponsa, Hangar Y, Meudon, France
Paul, la plage et les peintres, Villa Noailles, Hyères, France
Immortelle, MO.CO, cur. Numa Hambursin, Amélie Adamo & Anya Harrison, Montpellier, France

<p><i>Close</i>, cur. Russel Tovey, Grimm Gallery, London, UK</p> <p><i>Soft Touch</i>, cur. Margaux Bonopera et Guillaume Sultana, Sultana Summer Set, Arles, France</p> <p><i>Voir en peinture</i>, cur. Anne Dary, Musée d'art moderne et contemporain (Sable d'Olonne) & Musée Estrine (Saint Rémy), France</p>	<p>2020</p> <p><i>Masculinité(s)</i>, Le Sept, Paris, France</p> <p><i>Boys Don't Cry</i>, cur. Camille Bardin, Le Houloc, Aubervilliers, France</p> <p><i>J'aime, je n'aime pas</i>, Galerie Eigen+Art, Leipzig, Germany</p> <p>Collection Agnès B, La Fab., Paris, France</p>	<p>22e Prix de peinture Antoine Marin, Espace Julio Gonzalez, Arcueil, France</p> <p><i>100% Beaux-Arts</i>, Grande Halle de La Villette, Paris, France</p>
<p>2022</p> <p><i>Il faudrait que je me calme</i>, cur. Nathanaëlle Herbelin & Jean Claracq, Mendes Wood DM, Brussels, Belgium</p> <p><i>Contre-soirée</i>, Design Parade Toulon, France</p> <p><i>Des corps, des écritures</i>, cur. Odile Burlaux & Anne Dessen, Musée d'Art Moderne de la Ville de Paris, Paris, France</p> <p><i>Entre tes yeux et les images que j'y vois</i>, cur. Anaël Pigeat et Sophie Vigourous, Fondation d'Entreprise Pernod Ricard, Paris, France</p> <p><i>Manifesto of fragility</i>, cur. Sam Bardaouil et Till Fellrath, 16th Lyon Biennial, Lyon, France</p> <p><i>My Reflection of You</i>, cur. Alexander Petalas, et Russell Tovey, The Perimeter, London, UK</p> <p><i>Traverser les silences</i>, cur. Thomas Fort, Dilecta, Paris, France</p> <p><i>We Paint !</i> Prix Jean-François Prat, Beaux-Arts de Paris, France</p> <p><i>Des Corps Libres</i>, cur. Thibaut Wychowanok, Reiffers Art Initiatives, Paris</p>	<p>2019</p> <p><i>Le Hurlement du Papillon by Double Séjour</i>, La Maison Moustache, Paris, France</p> <p><i>Super Position</i>, Lycée Julie-Victoire Daubié, Argenteuil, France</p> <p><i>Futures of Love</i>, cur. Anna Labouze & Keimis Henni, Magasins Généraux, Pantin, France</p> <p><i>Les fleurs de l'été sont les rêves de l'hiver racontés le matin à la table des anges</i>, cur. René-Julien Praz, Praz-Delavallade, Paris, France</p> <p><i>Umbilicus</i>, Sultana, Paris, France</p> <p>« <i>Mais pas du tout, c'est platement figuratif ! Toi tu es spirituelle mon amour !</i> », cur. Anaël Pigeat et Sophie Vigourous, Jousse Entreprise, Paris, France</p>	<p>2017</p> <p><i>...Avec moi c'est mieux</i>, Le Centre d'art Chabrillan, Montélimar, France</p>
	<p>2018</p> <p><i>Artagon IV</i>, Heading East, cur. Anna Labouze et Keimis Henni, Magasins Généraux, Pantin, France</p> <p><i>Felicità 18</i>, cur. Mélanie Bouteloup, École Nationale Supérieure des Beaux-Arts de Paris, Paris, France</p>	<p>2015</p> <p><i>Gorbat Show Gays</i>, zanderarchitekten, Dresden, Germany</p> <p><i>Selective Memories</i>, cur. Becca Pelly-Fry, Griffin Gallery, Londres, UK</p> <p>2014</p> <p><i>Ciel d'Ether</i>, Fondation Brownstone, Paris, France</p>



Jean Claracq
Résidence de prestige, 2025
Oil on wood
Painting : 19,5 x 13,2 cm / 7,6 x 5,2 in
Frame : 21,7 x 15,4 cm / 8,5 x 6 in

28.000 € HT
32.000 USD excl. TAX



Jean Claracq
OPI, 2021-2
Tempera on paper
Frame: 26 x 18 cm / 10,2 x 7,1 in
Painting: 12 x 10 cm / 4,7 x 3,9 in

15.000 € HT
17.000 USD excl. TAX



Jesse Darling's multi-disciplinary practice considers how bodily subjects are initially formed and continuously reformed through sociopolitical influences. Jesse Darling draws on his own experience as well as the narratives of history and counter-history. He explores the inherent vulnerability of being a body, and how the inevitable mortality of living things translates to civilizations and structures. Featuring an array of free-floating consumer goods, support devices, liturgical objects, construction materials, fictional characters and mythical symbols, Jesse Darling's work recontextualizes manmade objects to reveal their precarity. Simultaneously wounded and liberated shapes outwardly bare their frailty and need for care and healing. In 2023, he was awarded the Turner Prize 2023 in Painting.

JESSE DARLING

Born in 1987

Lives and works in Oxford, UK

EDUCATION

2014

MFA Slade School of Fine Art, University College London

2010

BA Central St. Martins College of Art and Design

SOLO & DUO SHOW

2025

Solo Show, Chapter NY, New York, USA
Solo Show, Molitor, Berlin, Germany

2024

Vanitas, Petit Palais, Paris
On our knees, Arcadia Missa, London, UK
Solo show, Sultana, Paris, France

2022

No Medals No Ribbons, Modern Art Oxford, UK
Gravity Road, Centre Historique Minier de Lewarde, France
Miserere, St James's church, London, UK

2022

Enclosures, Camden Art Center, London, UK

2020

Gravity Road, Kunstverein Freiburg, Germany

2019

Selva Oscura, Galerie Sultana, Paris, France
Crevé, Triangle France–Astérides, Marseille, France

2018

The Ballad of St Jerome, Art Now, Tate Britain, London, UK
Support Level, Chapter NY, New York, USA

2017

Armes Blanches, Sultana, Paris, France

2016

ATROPHILIA, Company (with Phoebe Collings– James), New York, USA
The Great Near, Arcadia Missa, London, UK

2015

Absolute Bearing, LD50, London, UK
Spirit Level, (w Takeshi Shiomitsu), AND/OR, London, UK

2014

Same, Same, CAC 41N/41E, (with Takeshi Shiomitsu), Batumi, Georgia
Not Long Now, Lima Zulu, London, UK

2012

Stockholm Syndrome and Other System Failures, Arcadia Missa, London, UK

GROUP SHOWS

2025

Myths of the new future, The Common Guild, Glasgow, Scotland
Pollen, cur. Cédric Fauq, Stéphanie Cottin, Milena Páez–Barbat, Marion Vasseur Raluy, Alice Cavender et Anne Cadenet, CAPC, Bordeaux, France

2024

Group Show, Sultana, Paris, France
Transforming, cur. Natalie Keppler and Agnieszka Roguski, Kunst Raum Mitte, Berlin, Germany
I'm Sorry, this Space Is Reserved, cur. Kristina Steinbock, Nikolaj Kunsthall, Copenhagen, Denmark
Trucs Machins et Bidules, organized by Olivier Renaud–Clément, Galerie Christophe Gaillard, Brussels, Belgium

2023

Turner Prize 2023, Towner Eastbourne, UK
Vous n'avez pas besoin d'y croire pour que ça existe, FRAC Pays de Loire, France
Nous Buvons le Soleil, Sultana Summer Set, Arles, France
Auditions for an Unwritten Opera, Staatliche Kunsthalle Baden–Baden, Germany
Mudam Performance Season II : *After Laughter Comes Tears*, Mudam, Musée d'Art Moderne Grand–Duc Jean, Luxembourg.
Soft Touch, Sultana Summer Set, Arles, France
Exposés-es, cur. by François Piron, Palais de Tokyo, Paris, France

Behind Abstract Forms, Fragment Gallery, New York, USA
Devils on Horseback, 032c, Berlin, Germany
Violins / Violence, Gathering, London, UK
2022
Love's Work, Galerie Molitor, Berlin, Germany
Meia-Noite. Parte 2, Anozero, Biennale de Coimbra, Portugal
Barbe-à-papa, CAPC Bordeaux, France
The Horror Show, Somerset House, London, UK

2021
PUT A SOCK IN IT! Sophie Tappeiner, Vienna, Austria
Ora et lege, Broumov Monastery, Broumov, Czech Republic
Crip Time, MMK, Frankfurt, Germany
The Longing of the Spirit, Untere Augartenstraße 26 Top 27, Vienna, Austria
Wild Frictions The Politics and Poetics of Interruption, CAC, Cincinnati, USA
Gurgle of the Brook, Untere Augartenstraße, Vienna, Austria

2020
More, More, More, Tank Shanghai, Shanghai, China
Collection as poem in the age of ephemerality, X Museum, Beijing, China
Three, Four Trees, E.A. Sharedspace, Tbilisi, Germany
To Thomas, Ygrec, Cergy, France
A Fine Line, Kunsthalle Bremen, Bremen, Germany
The same room: Julie Becker in dialogue, Galerie Neu, Berlin, Germany
When the Sick Rule the World,

*ALTEFABRIK, Rapperswill, Switzerland
To Thomas, ENSA Bourges, France

2019
Transcorporealities, Museum Ludwig, Cologne, Germany
May You live in Interesting Times, 58th Venice Biennial, Venice, Italy
Body Experience... is the Center of Creation – Barbara Hepworth, Project ArtBeat, Tbilisi, Georgia
Entering a song, Koenig and Clinton, New York, USA
Running Room, Horse and Pony, Berlin, Germany

2018
À cris ouverts, Les Ateliers de Rennes – Biennale d'Art Contemporain, Rennes, France
Metamorphoseñ, Galerie Sultana, Paris, France
Docile Bodies, Vitrine, London, UK.
Give Up The Ghost, Baltic Triennial 13, Tallin, Estonia
Cellular World: Cyborg–Human–Avatar–Horror, Glasgow International 2018, Glasgow, UK
Post Institutional Stress Disorder (PISD), Kunsthall Aarhus, Aarhus, Denmark
more of an avalanche, Wysing Art Centre, Cambridge, UK
District 17, Kraupa Tuskany Zeidler Gallery, Berlin, Germany

2017
You See Me Like a UFO, Marcelle Joseph Projects, Ascot, UK
An unpredictable expression of human

potential, Sharjah Biennial, Beirut Art Center, Beirut, Lebanon
Occasional Geometries, Longside Gallery/ Yorkshire Sculpture Park, UK
Command–Alternative–Escape, Thetis Garden, Venice, Italy
Turn the Tide, RCA, London, UK
La Movida, HOME, Manchester UK
Salon Vogue, New Bretagne Bel Air, Essen, Germany
Beacons: Pharos, Caustic Coastal, Salford, UK

2016
A new job to unwork at, Artspace, New Haven, CT, USA
Ways of Living, David Roberts Art Foundation, London, UK
No Ordinary Love, Sultana, Paris, France
AFA 2 (2), Art–O–Rama, Marseille, France
Abstract Sex, Hessel Museum @ CCS Bard, NY, USA
Grey, Brand New Gallery, Milan, Italy
Bread and Roses, Museum of Modern Art, Warsaw, Poland

2015
Alive for an Instant, Stereo Galleria, Warsaw, UK
They/Them, Drei, Cologne, Germany
The Fifth Artist, Wysing Arts Centre, Cambridge, UK
The Shadow of the Dome of Pleasure, Artspace, New Zealand
Devotions, MOT International, London, UK
Wilderness, New Shelter Plan, Carlsberg, Copenhagen, Denmark
Überschönheit, Salzburger Kunstverein, Austria

Keep It Simple Stupid (K.I.S.S.), Generation and Display, London, UK
You think the only people who are people, are the people who look like you, Two Queens, Leicester, UK

2014

EXTINCT.LY Marathon, Serpentine Gallery/Online, London, UK
Material Girls and their Muses, Marcelle Joseph Projects, London, UK
Late Capitalism, it's like, almost over, The Luminary Arts Center, St. Louis, USA
Ends Again, Supplement Gallery, London
It's been four years since 2010, Preteen Gallery @ Arcadia Missa, London, UK
Private Settings, Museum of Modern Art Warsaw, Warsaw, Poland
Snow Crash, Banner Repeater, London, UK
Surplus Group Living Exhibition, KM Temporaer, Berlin, *DE OCADU*, 'Getting Rid of Ourselves', Toronto, Canada
Foam, Project/Number, London, UK
The Angry Show, 55 Sydenham Road, Sydney, Australia

2013

Different Domain, The Royal Standard, Liverpool, UK
The Eternal Internet Brotherhood, Angelo Plessas Contemporary, Nottingham, UK/
ONLINE
Suspension/Unbroken, Amsterdam, NL/
ONLINE
Decenter, at the Armory Show, New York, USA/ONLINE

2012

Business Innovations for Ubiquitous

Authorship, Higher Pictures, New York, USA
The Bastard Children of Pop, Angus-Hughes Gallery, London, UK
A Shot to The Arse, Michaelis Gallery, Cape Town, South Africa

INTERVIEWS/CONFERENCES/PROJECTS

2018

Bardo, commission Volksbuhne Fullscreen, Berlin

2016

Jesse Darling, SVA, NY, USA
On living together (w. Sarah Boulton), Islington Mill, Salford, UK
Thing Don't Need a Name, Studium Generale, KABK, Den Haag, Netherlands
The Corporate Alternative, symposium w. Pablo Larios (Frieze d/e), Mumok, Vienna, Austria

2015

Opening speech, *Intimacies symposium*, Goldsmiths College, London, UK
ARE YOU ALIVE OR NOT ? De Brakke Grond/Rietveld Academie, Amsterdam, Netherlands
Lunch Bytes Conference, Haus der Kulturen der Welt, Berlin, Germany

2014

Lunch Bytes: Life- Feminism, Tensta Konsthall, Stockholm, Sweden
Yolamus, Extinction Marathon, Serpentine Galleries, London, UK

2012

Ikea, Facebook & the Frame, LuckyPDF School of Global Art, Fierce Festival, Birmingham, UK

RESIDENCIES

2016

NUOVE/ La Prima Plastics Residency, Fondazione Bonotto, Italy

2014

The Future Residency, Wysing Arts Centre, Cambridge, UK
Five College Consortium, University of Massachusetts, Amherst, USA

2013

WE ARE HERE Residency, The White Building, SPACE, London, UK

CURATION

2017

Mene Mene Tekel Parsin, Wysing Arts Centre, Cambridge, UK

TEACHING

Since 2024

Director of Undergraduate Studies, Ruskin School of Art, Oxford, UK
Full-time Tutorial Fellow, St Anne's College, Oxford, UK



Jesse Darling
Skin Rosary, 2023
Epson P20 000 print on Bright White
Hahnemühle 310g
Frame : 30 x 25 cm / 12 x 10 in
Image : 6,5 x 5 cm / 2,5 x 2 in
Edition of 5 plus 2 artist's proofs (#3/5)

6.000 € HT
6.500 USD excl. TAX

Jesse Darling's masks revolves around the Greek myth of Tiresias : among other things the origin story of the Rod of Asclepius (the two-serpent staff currently used to signify medicine and healthcare), as well as an early written historical account of transgender experience. Reading Tiresias through Freudian theory, the Derridean pharmakon and the great Italian folktale known as Dante's inferno, Darling recontextualizes this myth by breaking the signifier out of its form into multiple visceral accounts.



Jesse Darling
Tiresias Suite (Demons 1), 2022
Wood, aluminium, acrylic paint, oil paint,
copper tape, jute
43,5 x 24 x 9 cm / 17 x 9,5 x 3,5 in

10.000 € HT
11.500 USD excl. TAX



Jesse Darling
Tiresias Suite (Demons 2), 2022
Wood, aluminium, colored pencil on paper, moulding clay, acrylic paint, copper tape, ribbon, band-aid
43 x 23 x 9 cm / 17 x 9 x 3,5 in

10.000 € HT
11.500 USD excl. TAX



Harry Nuriev's creative practice spans a broad range, including immersive environments, virtual installations, public spaces and design objects. All are created through the lens of Transformism – a movement Nuriev invented to describe practices that prioritize transformation and transformative experiences – the most accurate to describe his work and style. Nuriev pushes his passion for experimentation with innovative design for retail spaces and Web3 within the digital realm and draws his inspiration from the unexpected beauty of everyday objects we engage with. Through this process he aims to create extraordinary statements about today's society based upon relevant, yet conventional items and moments. Nuriev takes people out of their comfort zone and draws their attention to new feelings and important matters. His reconstructive style merges art, design, architecture and fashion, breaking the boundaries between these traditionally separated fields. In this way, Nuriev challenges broader ideas about how we live and work.

HARRY NURIEV

Born in 1984 in Stravopol, Russia
Lives and works in Paris, France

EDUCATION

2008–2014
Moscow Architectural Institute, Russia

SHOWS

2025

Louvre couture, group show, cur. Olivier Gabet, Musée du Louvre, Paris, France
Lèche-vitrines, Galerie Sultana, Paris, France

2024

The Foam Room, DITTRICH + SCHLECHTRIEM, Berlin, Germany
Mise en page, group show, cur. Sarah Andelman, Le Bon Marché Rive Gauche, Paris, France

2023

Denim House, Carpenters Workshop Gallery, Paris, France

2018

The Ashtray Show, Fisher Parrish Gallery, New York City, USA

DESIGN

2025

Jury member, Design Parade, Toulon / Hyères, France

2024

Maison Baccarat, Paris, France
Augustinus Bader shop, Paris, France
Silencio Club, New York City, USA
Caron shop, Paris, France
The Fountain, shop and installation, Jardin du Palais Royal, Paris, France
Maisons Royales, carte blanche Mobilier National, Chapelle des Gobelins, Paris, France
Milan Design Week, 60th anniversary of «Saratoga», Poltronova, Milan, Italy

2023

Design Miami, *The bedroom*, Carpenters Workshop Gallery booth, Miami, USA
WE ARE ONA, Crosby Studio (Harry Nuriev), Paris, France
Jimmy Choo shop, Paris, France
La Capsule, installation numérique, Crosby Studio (Harry Nuriev) & Fusalp, Paris, France

2022

Design Miami, *The Trash Bag Sofa*, Miami, USA
Room 36, hôtel de La Louisiane, Paris, France

2021

Design Miami, *Finger Sofa*, Miami, USA

2017

Design Miami, Miami, USA

2014

Foundation of Crosby Studio

TEXTS

2023

Harry Nuriev, Crosby Studio, *How to Land in the Metaverse*, Rizzoli

TEACHING

2020's

Harvard University, USA
Pratt Institute, USA
Royal College of London, UK



Harry Nuriev

Unwrapped, 2025

Black plastic sheeting, tape, plastic, metal

Open edition (each piece is unique)

Authenticity certificate delivered

Chair: 1.800 € HT

2.000 USD excl. TAX

Table: 2.200 € HT

2.500 USD excl. TAX



Benoît Piéron draws his materials from hospitals and medical environments, and reappropriates them in order to open up new enchanting worlds, far removed from the romantic heroism typical of the usual metaphors of illness. His vocabulary is based on his experiences of time (slowed down, distended) and space (shrunk, but also expanded) during illness and the many hospital stays he has endured since childhood. Benoît Piéron's installations account for his stand still journeys, the sensation of the body "in landscape format" and the feeling of living "off-screen". The reveries that emerge from these memories are as many ways of protesting against validist and productivist norms.

BENOÎT PIÉRON

Born in 1983
Lives and works in Paris

EDUCATION

2007
DNSEP, École Nationale Supérieure des Beaux-Arts de Paris, atelier Richard Deacon

SOLO SHOWS

2025
Waiting room, cur. Marie-Ann Yemsi, Villa Arson, Nice, France
Ministère des passe-temps, cur. Sophie Legrandjacques, Le Grand Café, Saint-Nazaire, France

2024
Étoiles ou Tempêtes, cur. Céline Kopp, Magasin CNAC, Grenoble, France
Poudre de Riz, Galerie Sultana, Paris, France
Fabric Softener, Taro Nasu, Tokyo, Japan

2023
Slumber Party, cur. Olivia Aherne, Chisenhale Gallery, London, UK
Monstera Deliciosa, MUMOK, cur. by Manuela Ammer, Vienna, Austria

2022
Bandage, cur. Julien Ribeiro, Galerie du Haïdouc à l'Antre Peaux, Bourges, France

Illness Shower, Sultana Summer Set, Arles, France

2021
Deux Drapeaux, Une Belladone, cur. Valentin Gleyze & Clément Gagliano, L'Alcôve, Paris, France
PLAID, cur. Natasa Petresin Bachelez, Cité Internationale des Arts, Paris, France
Seconde eau, soft walls, patch.E.S & soap, cur. Natasa Petresin Bachelez, Cité Internationale des Arts, Paris, France
2018
Random, cur. Eric Degoutte, Les Tanneries, Amilly, France

GROUP SHOWS

2025
Le Peuple des pyjamas au royaume des coquillettes, cur. Benoît Piéron & Mathilde Belouali, Les Capucins, Embrun, France
Programmation hors-les-murs du LaM Lille, cur. Marie-Amélie Senot, Hall B, Roubaix, France
In the hours between dawns, cur. Sarah Caillet, IAC Villeurbanne, France

2024
Mon ours en peluche, cur. Anne Monier Vanryb, MAD – Musée des Arts Décoratifs, Paris
Rayon Jouets, cur. Cédric Faucq, Anne Monnier, Hangar Y, Meudon, France
Three Tired Tiger, cur. Lucas Morin, Jameel Arts Center, Dubaï, UAE
En dehors, cur. Lucie Camous, CRAC Occitanie, Sète, France

Coming Soon, cur. Rebecca Lamarche-Vadel, Lafayette Anticipations, Paris, France
Soft Touch, Sultana Summer Set, Arles, France
Art Situacions III, cur. Chus Martinez, Paris, France
Archives Hans Ulrich Obrist, Chapitre 4 : Gustav Metzger — Chacun de nous, tous ensemble, cur. Hans Ulrich Obrist, LUMA Arles, France
The Myth of Normal: Chronic Contradictions, cur. Mirela Baciak, Salzburger Kunstverein, Austria
The Myth of Normal, cur. Christoph Platz-Gallus, Kunstverein Hannover, Germany

2023
Get Well Soon (Prologue), cur. Lucy Lopez, Ormston House in Limerick, Ireland
Sweet Crip, cur. Lari Medawar, Krone Couronne, Bienne, Switzerland
Der pinkelnde Tod, cur. Orianne Durand, Kunstverein Bielefeld, Germany
Art Situacions II, cur. Chus Martinez, Barcelone, Espagne
Avant l'orage, cur. Emma Lavigne, Bourse de Commerce – Pinault Collection, Paris, France
Exposé.es, Palais de Tokyo, cur. François Piron, Paris, France
uMoya, Biennale de Liverpool, cur. by Khanyisile Mbongwa, Liverpool, UK
Art Situacions I, cur. Chus Martinez, Madrid, Spain
Chaleur humaine, Triennale Art & Industrie, cur. Anna Colin & Camille Richert, Frac Grand Large – Hauts-de-France, Dunkerque, France

2022

Paris +, by Art Basel, booth F23, Sultana, Paris, France

Cottagecore, Sultana, Paris, France

Horizons, cur. Clément Dirié, 23ème Prix de la Fondation Pernod Ricard, Paris, France

Formes du Transfert, cur. Gaël Charbau, Fondation Hermès, Magasins Généraux, Pantin, France

2021

VIH/Sida, L'épidémie n'est pas finie, Mucem, Marseille, France

FIAC, Mendes Wood, Paris, France

Mort is more, Brasserie Atlas, Brussels, Belgium

Qui Vive, Le Mat, Ancenis, France

La Mort Comme Performance SM, Mac Lyon, France

Plantagorie, Cité internationale des arts, Paris, France

Le Regard du temps, Cultur Foundry, Paris, France

2014

Condensation, cur. Gaël Charbeau, L'Atelier, Seoul, Korea

Condensation, cur. Gaël Charbeau, Le Forum, Tokyo, Japan

RESIDENCIES

2023

Art Explora, Paris, France

2022

Pinault Collection, Lens, France

2012

Casa de Velazquez, Académie de France à Madrid, Spain

2011

Fondation d'Entreprise Hermès, Lyon, France

PERFORMANCES

2024

Le Ruban, Magasin CNAC, Grenoble, France

Le Ruban, Triennale de Dunkerque, France

Entrelacs, Pyjamabal – Nuit européenne des musées, CAPC Bordeaux, France

Absenteeism, Kunstverein Hanover, Germany

Absenteeism, Salzburger Kunstverein, Austria

2022

La Deuxième première fois, w. Carla Adra, La Galerie Noisy Le Sec, France

Le Ruban, Prix Carta Bianca, Paris, France

TEXTS

2022

Essay in «Louise Bourgeois Transatlantique», Marie Laure Bernadac (ed.). Les Presses du Réel

MONOGRAPHIES

2025

Benoît Piéron. Fly Me to Oulan-Bator

2024

Benoît Piéron, Slumber Party, Zoé Whitley and Amy Jones (ed.). Mousse

2023

Benoît Piéron, Monstera Deliciosa, Manuela Hammer (ed.). Verlag der Buchhandlung Walther König / mumok



Benoît Piéron
Soap, 2023
 Polyurethane, pigments,
 customized snow globe
 20 x 12 x 12 cm / 8 x 4,5 x 4,5 in

7.000 € HT
8.000 USD excl. TAX

Benoît Piéron
Lighter, 2023
 Emptied lighter, customized
 snow globe
 20 x 12 x 12 cm / 8 x 4,5 x 4,5 in

7.000 € HT
8.000 USD excl. TAX





Benoît Piéron
Nephrectomy, 2023
Polymer paste, customized
snow globe
20 x 12 x 12 cm / 8 x 4,5 x 4,5 in

7.000 € HT
8.000 USD excl. TAX

The snow globes in Piéron's waiting room are likewise encapsulated memories, glass reliquaries by means of which the artist shares with the public significant moments from his biography, a life story shaped by his experience of illness. He translates these moments into poetically heightened objects, making use of the magical potential of the snow globe to intertwine individual and collective memory.

Some of the globes refer to Piéron's childhood and his leukemia diagnosis when just three years old, which resulted in several years of treatment and numerous hospitalizations [...].

Manuela Hammer



One of the leitmotifs of Benoît Piéron's installations are the cuddly bats he affectionately named Monique, after the writer Monique Wittig. A veritable transitional object, as defined by the pediatrician and psychoanalyst Donald Winnicott, this mascot reminds him of the joyful moments when, as a child, he played with little vampire puppets with his hospital friends, and becomes "like a happy incarnation of illness".

This imaginary materialized friend is named after the French feminist author, philosopher and theorist Monique Wittig (1935–2003), who sought to dismember the body through words in order to open up a new field of bodily possibilities and whose writings are an inexhaustible source of inspiration for the artist.



Benoît Piéron
Peluche Psychopompe XVIII, 2022
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
 7.000 USD excl. TAX



Benoît Piéron
Peluche Psychopompe XIX, 2025
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
 7.000 USD excl. TAX



Benoît Piéron
Peluche Psychopompe XX, 2025
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
7.000 USD excl. TAX



Benoît Piéron
Peluche Psychopompe XXI, 2025
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
7.000 USD excl. TAX



Benoît Piéron
Peluche Psychopompe XXII, 2025
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
7.000 USD excl. TAX



Benoît Piéron
Peluche Psychopompe XXIII, 2025
 Patchwork of recycled hospital sheets, sewing pattern
 BeeZeeArt
 20 x 43 x 8,5 cm / 8 x 17 x 3 in

6.000 € HT
7.000 USD excl. TAX



Benoît Piéron
Fanions, 2025
Pennant garland made with recycled
hospital sheets, 5m / 197 in

9.000 € HT
10.000 USD excl. TAX



Benoît Piéron
Fanions, 2025
Pennant garland made with recycled
hospital sheets, 5m / 197 in

9.000 € HT
10.000 USD excl. TAX



Benoît Piéron
Fanions, 2025
Pennant garland made with recycled
hospital sheets, 5m / 197 in

9.000 € HT
10.000 USD excl. TAX



P Staff (b.1987, Bognor Regis, England) lives and works in Los Angeles, USA. As a filmmaker, installation artist, and poet, P. Staff draws from a wide-ranging assortment of inspirations, materials, and settings, of which recent examples include Achille Mbembe's theory of necropolitics, affect theory, the transpoetics of writers such as Che Gossett and Eva Hayward, as well as their own studies in modern dance, astrology, and end of life care. In Staff's interdisciplinary practice, these varying threads serve to emphasise the processes by which bodies – especially those of people who are queer, trans, or disabled – are interpreted, regulated, and disciplined in a rigorously controlled society. They have exhibited extensively, gaining significant recognition and awards for their work which is held in private and public collections internationally.

P. STAFF

Born in 1987 in Bognor Regis, UK
Lives & works in Los Angeles, USA

EDUCATION

2011
Associate Artist Program, LUX, London, UK

2009
BA Fine Art and Critical Studies, Goldsmiths
College, University of London, UK

RESIDENCIES

2025
EMPAC, Upstate New York, USA

SOLO EXHIBITIONS

2025
Solo show, Bonner Kunstverein, Bonn,
Germany
Solo show, David Zwirner Gallery, New York,
USA

2023
Impact Play, cur. Yaby (Beatriz Ortega Botas
and Alberto Vallejo), Espai 13, Fondation Juan
Miró, Barcelona, Spain
In Ekstase, cur. Mohamed Almusibl, Kunsthalle
Basel, Switzerland

2022
Love Life II, Commonwealth and Council, LA,
USA
Love Life, Sultana, Paris, France

2021
Recent Poems, Yaby, Madrid, Spain
2020
Stressed Herms Sweat and Period Gas, w.
Candice Lin, ICA Shanghai, China
2019
On Venus, cur. Claude Adjil, Serpentine
Galleries, London
The Prince of Homburg, cur. Rachael
Gilbourne, Irish Museum of Modern Art, Dublin,
Ireland
The Foundation, LUMA Westbau, Zürich,
Switzerland
The Prince of Homburg, Dundee
Contemporary Arts, Dundee, Scotland

2018
*Hatefull to the Stomach, Harmefull to the
Braine*, Commonwealth and Council, LA, USA
2017
Weed Killer, cur. Lanka Tattersall, The Museum
of Contemporary Art, Los Angeles, USA

2016
The Foundation, Contemporary Art Gallery,
Vancouver, Canada

2015
The Foundation, Institute of Modern Art,
Brisbane, Australia
The Foundation, Spike Island, Bristol, UK
The Foundation, Chisenhale Gallery, London,
UK

2013
A Factory as it Might Be, International Project
Space, Birmingham, UK

2012
Chewing Gum for the Social Body,
performance, Tate Modern, London, UK

GROUP EXHIBITIONS

2025
Myths of the new future, The Common Guild,
Glasgow, Scotland
Whispers on the Horizon, cur. Sam Bardaouil &
Till Fellrath Taipei Biennial 2025
Material Evidence, Serralves Museum, Porto,
Portugal
*Earthshaker: Ana Mendieta, Derek
Jarman, P. Staff*, cur. Jay Ezra Nayssan, Del Vaz
Projects, Santa Monica, USA
*Poetry of Fire: Chromatic Experimentation in
the Films of Ana Mendieta, Derek Jarman, and
P. Staff*, film screening, MOCA, Los Angeles,
USA

2024
Group Show, Sultana, Paris, France
Full Rotation, Ordet, Milan, Italy
Chronoplasticity, cur. Lars Bang Larsen, Raven
Row, London, UK
Bliss, bliss, bliss, cur. Frederike Sperling,
Kunstraum Niederoesterreich, Vienna, Austria
Reckoning and Repair, ICA Los Angeles, USA

2023
Unbound: Performance as Rupture, cur. Lisa
Long, Julia Stoschek Foundation, Berlin,
Germany

2022
Third Eye Butterfly, Mint, Stockholm, Sweden
The Milk of Dreams, cur. Cecilia Alemani, 59th
Venice Biennale
Back to Earth: Queer Earth and Liquid Matters,
festival cur. by J. Halberstam, M. Gómez-Barris
and K. Stasinopoulos, Serpentine Galleries,
London
Songs of Cockaigne, Anorak, Berlin, Germany
Kingdom of the Ill, cur. Sara Cluggish & Pavel S.
Pyš, Museion Bolzano, Bolzano, Italy
Criaturas Vulnerable, La Casa Encendida,
Spain

Screwball, cur. Eo Gill, Verge Gallery, Sydney, Australia

2021

Bodies in Conflict, Visual Arts Centre of Clarington, Canada
Seen, Newlyn Art Gallery & The Exchange, UK
Actually, the Dead Are Not Dead, cur. Hans D. Christ, Iris Dressler, and Viktor Neumann, WKV Stuttgart, Germany
Give, Up, Frieze No 9 Cork Street, London, UK
A Biography of Daphne, ACCA, Melbourne, Australia
Prelude, LUMA Arles, France
47 Canal, New York, USA
The Future in Present Tense, Francois Ghebaly Gallery, New York, USA
Bodies of Water: 13th Shanghai Biennale, China
An Apology, A Pill, A Ritual, A Resistance, Remail Modern, Saskatoon, Canada
Sensing Nature: 17th Momenta Biennale, Montreal, Canada
A Fire in my Belly, Julia Stoschek Collection, Berlin, Germany
Videonale.18: Fluid States. Solid Matter, Kunstmuseum Bonn, Germany

2020

YESN'T, Galerie Sultana, Paris, France
The Word for World is Forest, Wattis Institute, San Francisco, USA
When the Sick Rule the World, Gebert Foundation, Switzerland

2019

The Body Electric, Yerba Buena Center for the Arts, San Francisco, USA
It's Urgent!, LUMA Westbau, Zürich, Switzerland
Le Couteau Sans Lame et Dépourvu de Manche, CRAC Alsace, France
i, i, i, i, i, i, i Kathy Acker, Institute of Contemporary Art, London, UK
The Body Electric, Walker Art Center,

Minneapolis, USA

Queer California: Untold Stories, Oakland Museum of Art

Lateral Recovery Position, Bétonsalon, Paris, France

2018

Still I Rise: Feminisms, Gender, Resistance, Nottingham Contemporary, UK
The Share of Opulence, Sophie Tappeiner Gallery, Vienna, Austria
Between Bodies, Henry Art Gallery, Seattle, USA
The Work Marathon, Serpentine Galleries, London, UK
Pond and Waterfall, The Gallery at Michael's, Santa Monica, California, USA
Made In LA, Hammer Museum, Los Angeles, USA
Demolition Womanhood, Skibum Macarthur, Los Angeles, USA
In and Out of Place, CCS Bard, Annandale-on-Hudson, USA
The Conscientious Objector, MAK Center, LA, USA

2017

CCCO, Rodeo Gallery, London, UK
London Film Festival, London, UK
Berwick Film and Media Arts Festival, Berwick-Upon-Tweed, UK
Trigger: Gender as a Tool and a Weapon, The New Museum, New York, USA
Greater Together, ACCA, Melbourne, Australia
The Public Body .02, Art Space, Sydney, Australia
Millennial Pink, SDAI, San Diego, USA
Status Quo, RCA, London, UK
Regrouping, LUX, London, UK
Material Deviance, Sculpture Center, New York, USA
Cultural Capital Collective Object, LAXART, LA, USA

2016

Berwick Media Arts Festival, Berwick-upon-Tweed, UK
Secret Surface, KW Institute, Berlin, Germany
British Art Show 8, Touring Venues, UK
Un Reino De Las Horas, Teoretica, Costa Rica
A Kingdom of Hours, Gasworks, London, UK
A New Job to Unwork At, LACE, Los Angeles, USA

2015

Transformation Marathon, Serpentine Galleries, London, UK
Serpentine Cinema, Serpentine Galleries Offsite Program, London, UK

2014

Europe Europe, Astrup Fearnley Museet, Oslo, Norway
L'heure des sorcières, Le Quartier, Quimper, France
Almost Bliss, Chelsea Space, London, UK
To Become Whole, Walter Phillips Gallery, Banff, Canada

2013

Visiting Artist, Royal College of Art, UK



P. Staff

Piss Boys, 2021

Resin, inkjet print, hair, bones, ash, seagrass, oil pastel, gold leaf, fingernails

Six parts : 18 x 13 x 3 cm / 7 x 5 x 1 in

Installation : variable dimensions

13.000 € HT

15.000 USD excl. TAX

[...] in the collage series *Piss Boys* (2021), gelatinous resin panels feature photographs of white cisgender men urinating into their own mouths, their self-consuming display — or self-swallowing dick energy — littered with friable debris: hair, ash, seagrass, gold leaf, fingernails, bones.

Alex Bennett



Handwritten on a surface is a phone number; answering the call is a voicemail of Staff reciting their poems. The phone call, the date, the voice in the ear and its duration produce proximity and a certain intimacy in the distance, a dreamlike state that seems volatile. The poem asks questions about heaven: what does it do, what could it do, what will it do... It asks about its promises, about its price, about eternity and damage, fleshlessness and flesh, love and sleep here on earth, illusion and negation, about life when it's not given and life outside of life.

On My Death Bed / An Opus On Love / On Venus (telephone), 2025

Protocol. Sound piece, 5 minutes

The audio recording plays automatically when dialling a phone number that is set up by the institution/gallery/owner for the length of time of the presentation of the work.

Edition of 3 + 2 artist's proofs (#1/3)

9.000 € HT / 10.000 USD excl. TAX

On My Death Bed

Going by the name of body ;
micro-dosing grief

on my death bed
on the outside of my system

there is gravity like
splitting
the hairs and the
rat's back and my
glossiness, mannequin

the rat's back,
last hair
my glossiness
before dying

what's a two tier
it's a
two bit system
can you
feel how the soluble
is envious of air?
the hardest parts
envious of the softest
and the softness in me
wishing for some depth

living on air
but its putrid thick ,
it's an atmospheric
weather system
contracting to
make space for
contracting

& there is so much to want

& to wanting
A moon cradling
a head open, my head open
and it is thus:

I want to go through your likes

I want to eat your hands
I want to cram it all,
I want nothing nothing but —
„ bottles scattered all
around on the ground,

I want it to be bowls bent over,
tumbling out and —
I speak slowly, I say —
„ let it tumble over
„ let it fall out

like a strap on the wall //
like your strap on me
hung in remembrance
& hung out on remembrance

An Opus On Love

an opus on love no matter how destitute it is, i told my friend that love is expansive i ask my buddy, my language exchange buddy how to express true uncertainty in a second language but he didn't get it, he parroted it back to me, i said no i know i know, but— i am certain that love can and will reorganise us re-constitute us, even if you say you have had to stop believing in it stop waiting on it stop relying on it & i can't tell you how sad that makes me, what a letdown what a fool i am, i know it no matter how much i say love is expansive, express uncertainty, again and again that there are times you cannot rely on it and i cannot do it for you a sadness overwhelmed me i have nothing left today you've gotta do better you've gotta do better [deep breath] love is an opus against death but not dying ,, maybe extinction— against every extinction— even if you say you had to stop believing in it,, relying on it,, maybe its true that no thing is ever another thing, you cannot illustrate or replace one for another, i cannot replace you creme de la creme, whirling view of a city, easter whip on love's landscape and a single photograph of it that whip lying in white crumpled sheets, fuck you i cant think about it, my phone broke I lost it anyway— even if I listed it, no metaphor is anything else, i know, no object no action is literally applicable, but i will say it anyway,, love is an opus, on suffering against extinction — a big thing i cannot promise but will promise you it is coming it is coming and it will not gird you, it will not change you but it will change everything,, i am trying i am trying but fuck you I cannot look at it anymore in the same way you look like a settled layer of dust over everything can change everything it is that; it is dust; it is pollen in every pore and it hurts, i am sorry it hurts, i am sorry and it is coming and I promise I am suffering for it

On Venus

on venus, things are much the same as they are here.
on venus, days outlast years.
on venus, there were once oceans that have long since burnt away.
on venus, there are no seasons.
on venus, there is pressure,
enough pressure to crush absolute.
on venus, the hours between day and night
are far thinner than here, and lapsing_
on venus, the winds blow harder
they strip every surface, the air hostile //
on venus
we are neighbours in nerves /
with chemicals / with acid
in our insides with muscles
like rats_ and flora
like spiders -- like sex something that looks like sex but isn't
/ fucking
like lava //
like insects
head underground
like dogs -
dogs tested on
full of — something like wailing /
_ and sobbing
like buildings
dogs with guts
door handles
made of blood / touch and nervous like drugs
— and senses
and change and infirmity and pain — like suffering
, like sleeping
no sleeping / like home and no home like this -
like — rotation and testes new ovaries_
on venus
/ the rain
new organs / like rain
on venus,, burns away
before it reaches the surface.
the insides like no insides
,, like new organs for everyone!
new organs for everyone!
on venus //
there are no on venus,
there are no moons.



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