



# News from home

Biraaj Dodiya  
Cezary Poniatowski

Curated by Marion Coindeau

**Derouillon,**

Étienne Marcel  
13 rue de Turbigo,  
75002 Paris

Biraaj Dodiya  
Born in India in 1993  
Lives and work in Mumbai

Cezary Poniatowski  
Born in Poland in 1987  
Lives and work in Warsaw

Galerie Derouillon is delighted to present Biraaj Dodiya's work in dialogue with Cezary Poniatowski for the first time in France. The exhibition, entitled "News from home" after Chantal Akerman's film, brings together a range of new works by both artists. Both artists share a deep interest in the relationship between body and landscape, and in the way we construct our environment with our emotions, experiences and traumas. What makes a space familiar? What traces - visible and invisible - do we leave in the spaces we pass through?

Biraaj Dodiya's paintings - canvases and installations - confront us with landscapes conceived as ruins in the making, introspective motifs of time and politics. Dodiya's practice functions as a form of excavation: of the materials and layers of paint she adds and hollows out, of our belonging to a space, of the scars and relationships present in our everyday architectures, always playing on the point of tension of a moment that tends towards collapse. While the large canvases envelop us in their density, the small ones are for the artist "torso paintings" that confront us more intimately. Conceived in conversation with the canvases, the "plank" compositions extend the tectonic movements of Dodiya's emotional landscapes into three-dimensional space. These diverted pieces of architecture recall the intrinsic relationship between a priori inert buildings and the human body, its verticality and fragility. The sculptural board-work functions as a bridge between the viewer and his or her environment, sometimes even as a silhouette along a wall.

In his own way, Cezary Poniatowski explores deeply political relationships to our environments, the ridgelines between absence and presence, and our ways of constructing domestic and intimate spaces. Poniatowski's sculptures often take up everyday materials used in Poland before the fall of the Eastern bloc - carpets, polystyrene insulation board, imitation leather - charged with memories for the man who grew up there in the 1990s. The hieroglyphic compositions of his bas-reliefs are like skins that could convey something of the subconscious of the domestic spaces from which they have been peeled off. What might these walls have seen or heard? Cezary Poniatowski inverts the viewer's point of view and plunges us into a Kafkaesque turmoil, a form of fantastic anxiety in which we are spied upon by the things and walls that surround us. For both artists, the body is always suggested by the traces it leaves on objects and the places it passes through. They place great importance on our experience of the new environment created by the encounter of their works in the gallery space. It's up to us to navigate this magmatic moment when we feel a form of collapse coming on, to compose with our personal and collective histories in order to create breakthroughs and build ourselves a new home coiled in the ruins.

Marion Coindeau  
Curator of the exhibition

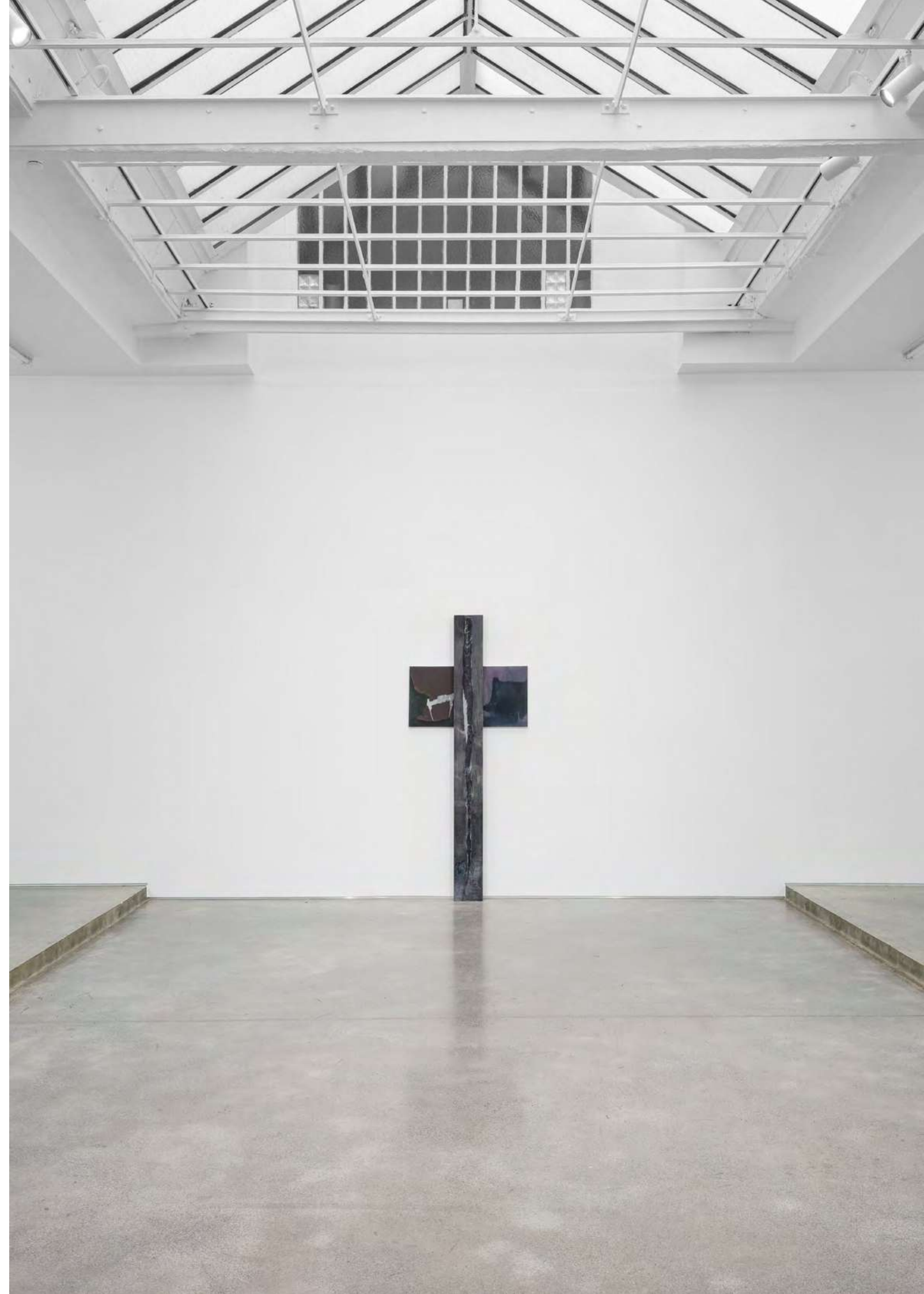




# Biraaj Dodiya

## Biography

Biraaj Dodiya (\*1993, Mumbai, India) is a Mumbai-based visual artist primarily working in painting, drawing and sculpture. She received her MFA from New York University in 2018, and a BFA from the School of the Art Institute of Chicago in 2015. Forms and language around collapse, uncertainty and impermanence influence her work.





## Biraaj Dodiya, 2024

In 2018, towards the end of my time in graduate school at NYU, I enlisted a friend's help to carry a horizontal concrete sculpture to the Greenwood Cemetery in Brooklyn. Titled 'dying is never being with friends again', the work was a meditation on the inexplicable and irreversible collapse of the body that is understood as death, the void left by it, and the collective negotiation of grief.

The work that started as a study of the prone body somehow ended up as an unmarked gravestone left close to the Greenwood Cemetery. Over multiple ceremonial trips, in and out of the studio, this concrete 'body'— its deteriorating weight, form and function, as well as the affective responses these changes evoked in its proximate surroundings, distilled into a singular petrified poem. This interchangeability of body and landscape has become the defining feature of my current practice.

Making art, articulating the present moment and imagining the future has repeatedly led me towards forms of collapse. Forms of collapse, and then, the ancient human need to create systems that resist this collapse— architectural support structures, sudden conclusions, repair materials, elegies, lurking fears of the unknown, the record of some danger resolved into an almost-picture, mechanical anchors, healing mortar.

Between 2011 and 2015, I attended the School of the Art Institute of Chicago, where I developed a rigorous painting practice. An interest in collage and fragmented figuration led to abstraction and a deeper interest in materials and surface. It was a crucial time of learning; in understanding the alchemy of paint and the possibilities that can exist within the pictorial space. My professors at the time, the artists Dana DeGiulio, Candida Alvarez, Scott Reeder opened up new ways of working.

The proximity to the museum played a profound role in expanding my understanding of what the visual could be. At the Art Institute of Chicago, I discovered the 15th century Italian painter Giovanni di Paolo's paintings of the bleeding head of Saint John the Baptist, and just a few rooms away, the work of Cy Twombly. Both these ways of image-making were a revelation, and I have continued to find great joy in studying the connections that artists share with ancestors from centuries ago. Having access to the Gene Siskel Film Center introduced me to an unfamiliar cinema. I discovered Jonas Mekas's 'diary films'; as a young student it was significant to learn that video

could be epic poem, sculpture could be painting and text could be drawing.

An intuitive system of constant accretion and excavation of the painted surface has become significant to my process. Observing my body language in the studio and my relationship with my tools, I seem to want a tectonic tentativeness, where emerging forms or perspectives can slide under each other. Spaces going forward, moving backwards. Ultimately, the chronology of the painted layers cannot be deciphered. On the brink of losing form, focus, and familiarity; or becoming a nocturnal landscape or a funereal abstraction— Is there a possibility of a cartography in paint that invents non-navigable terrains? The multiple applications and erasures of paint through which a certain density/ gravity is arrived at, each suspended layer holding purposeful significance, leading towards a final code. This metaphor of 'excavation', both psychologically and physically is an inward digging towards form and meaning.

The more recent works hover between painting and sculpture. The quasi-landscapes unravel into ruins in the making; as wretched motifs of time and politics. The longer I linger over their surface, the stronger my conviction grows that these somber purlieus are transferred epithets for a psyche and physiology. Often freighted with psychosomatic symbolism, bodily frailties, failures and fluctuations— a crypt, a mound, a cavern, a peak. Deep ravines.

While the paintings grapple with fractured topographies, the assemblage and sculptural elements of my practice make more direct references to architectural systems and structures that human beings develop to resist collapse. Conceived in conversation with the paintings, these elements extend into the three-dimensional space. form.

Occasionally, I represent these linkages by creating material associations between resin and blood, rubber and skin, armature and bone, or by extending to architectural remains the modalities of care reserved for the human body. Bandaged and braced, these materials evoke feelings of vulnerability, empathy and repair. The politics of this landscape are conceptually inclined towards aid, repair and resistance instead of situating the viewer in the dynamic of ownership or precise borders of control. The notion of territory exists within every landscape; and the violence of the erasures of time. I attempt to arrive at stark and gnarled elegies.

I grew up in Mumbai, India in the 90s, and continue to live and work here now. Politically, much has changed, the country is more 'saffronized' than ever— right-wing Hindu nationalism reigns supreme. In the studio,

I devour the horizons of Pahari miniature paintings, and the geometry of Piero della Francesca; they find their way into my work. Outside, one is bombarded with news of our government's recent political attempts at re-coding our built landscapes; and further in the world, images of ruins flood our phones.

Over the last few years my work has been impacted and enriched by cinema and literary fiction. Film in particular, has shown me new ways of conjuring abstraction in time. The poignant work of Chantal Akerman, with her evocation of distance, uncertainty and a sense of urban alienation made a profound impression on me. The specific dynamism of a metropolitan center has always been inspiring to me, and Akerman's haunting approach to the search for connection, her ability to bring an immersive slowness to the image, moved me deeply. In a 2023 body of work titled Siren's Daughter (oil paint and polyester body filler on galvanized and mild steel) the physical armature of the paintings alludes to the forms of medical stretchers, evoking the disturbing sound of alarm and emergencies. My fears are not personal, they are also political, they are collective. In the cities that we inhabit, we accumulate scars. As an artist, I want to learn what to do with them.





# Derouillon,

## Biraaj Dodiya

Born in Mumbai in 1993

Lives and works in Mumbai

### Biography

Biraaj Dodiya is a Mumbai-based visual artist primarily working in painting, drawing and sculpture. She received her MFA from New York University in 2018, and a BFA from the School of the Art Institute of Chicago in 2015. Forms and language around collapse, uncertainty and impermanence influence her work.

Recent exhibitions include 200cm from Your Shadow, Serendipity Arts Festival, Goa, 2023; Shadow Speak, Bureau, New York, 2023; In Between the Notes, Experimenter, Kolkata, 2023; Every Bone a Song, Experimenter, Mumbai, 2022. Her work has been reviewed in the New York Times, ArtIndia Magazine and The Telegraph India amongst others. Dodiya was awarded a residency and fellowship at the Civitella Ranieri Foundation, Italy, in 2022.

### Education

2018 New York University, Master of Fine Arts

2015 School Of The Art Institute Of Chicago, Bachelor of Fine Arts

### Residencies

2022 Civitella Ranieri Foundation, Visual Arts Fellow, Umbertide (IT)

### Exhibitions

2024 “News from home” with Cezary Poniatowski, Derouillon, Paris (FR) (duo show)  
“[Tender buttons, and another] Bellyache”, Conflictorium, Ahmedabad (IN) (upcoming)

2023 “200 CM from Your Shadow” with Shilpa Gupta, Serendipity Festival, Goa (IN) (duo)  
“Shadow Speak” with Heidi Lau, Bureau, New York (NY) (duo)  
“In Between the Notes”, Experimenter, Kolkata (IN)

## CV

“The Patience of Ordinary Things”, Vadehra Art Gallery, New Delhi (IN)  
“New Skin for An Old Ceremony”, The Eight Foundation, New Delhi (IN)

2022 “Every Bone a Song”, Experimenter, Mumbai (IN) (solo)  
Civitella Ranieri Chapel Show, Umbria (IT)  
“A Handful of Dust”, Vadehra Art Gallery, New Delhi (IN)  
“Can You Hear Me?”, curated by Phalguni Guliani, Vermont Studio Center, Johnson (VT)

2021 Transitory Forms | Art Basel, with Experimenter, Basel (CH)  
“The (Pro)Found Object”, Vadehra Art Gallery, New Delhi (IN)  
“Do You Know How To Start A Fire?”, Experimenter, Bikaner House, New Delhi (IN)  
“(ME)(MORY)”, Vadehra Art Gallery, New Delhi (IN)

2020 “Stone is A Forehead”, Experimenter, Kolkata (IN) (solo)  
“In Touch Edition 1: Together We Survive”, Experimenter (online show)

2019 Architectural Digest Design Show, Mumbai (IN)

2018 NYU Performance+Video Art Show curated by Sue de Beer, Center for Ballet & the Arts, New York (NY)  
NYU MFA Thesis Show Part I, 80WSE, New York (NY)

2017 “Burn your finger, And kiss it yourself”, 80WSE, New York (NY) (solo)  
“in medias res”, 80WSE, New York (NY)  
“Send Your Location”, 33 Orchard, New York (NY)

2016 “Xenophilia, Eye on India”, Fulton Street Collective, Chicago (IL)  
Luminarts Cultural Foundation: Visual Arts Fellowship Exhibition, Union League Club of Chicago, Chicago (IL)

2015 “Still Collisions”, Localcollective, Chicago (IL)

# Cezary Poniatowski

## Biography

Cezary Poniatowski (\*1987, Olsztyn, Poland) is an interdisciplinary artist who graduated from the Academy of Fine Arts in Warsaw. He began with printmaking, transitioned to painting, and now primarily explores installation, sculpture, and site-specific interventions, employing various forms of expression. This shift to three-dimensional work has enabled him to delve into the intersection of meticulous craft, design, and unconstrained creative freedom. Poniatowski's artistic practice navigates between the familiar and the unsettling, often exploring the materiality, identity, and memories associated with objects. He transforms everyday materials and historical references to evoke ambiguity, discomfort, and thought-provoking associations. His work draws inspiration from cinematic nostalgia, retrotopia, tribalism, and the polarization of contemporary societies, reflecting on introversion in an age of emotional externalization.





## Cezary Poniatowski, 2024

My work thus far encompasses characteristics of both painting and sculpture - of rough, handworked quality, interior and exterior forms, organic and synthetic materials - a game between light and shade. The artworks are often constructed from hand-assembled long-serving everyday items as I explore the area between craft, furniture, and architecture. Although I work in various media, certain uncompromising exposure to structural nuances is ubiquitous across my projects. The content of the works is accessible through the prism of memory, symbolism of materiality, and a distorted or inverted perspective. The suggested associations echo my own experience. I progressively build upon my remembrances, repressed or unconscious feelings triggered by the insolent familiarity of the materials and environment.

As a millennial raised in the 90s in Poland, I experienced extreme tides of hurrah optimism about the free market and the westernization of Eastern Europe. The socialist era, its collapse, and further transformation left the feeling of weariness and defiance. That soothing sensation of leaving the painful past behind was replaced in the following years by culture wars and the resentments of a broken society that escalate nowadays in many places worldwide. The so-called zombie socialism, a hybrid of ritualistic anti-communist spells, a sudden, ruthless capitalist reality, and its detrimental union with the catholic church in Poland, has shaped the region's economic, political, and cultural dynamics.

Here comes "zombie liberalism." In this technocratic reality, again, things no longer make sense but "its logic keeps stumbling on, without conscious direction, like a zombie: ugly, persistent and dangerous." Stuck in an era of emotional externalization and hyper-presence, we seek a bigger narrative to make our struggles and that agonizing feeling of permanent temporariness worth the effort.

I like how H. P. Lovecraft addressed this notion as a cosmic fear that breaks out from under the curtain of reality. Through my practice, I channel that wounded, swollen universe and the itchy feeling it causes, building up a subcutaneous tension. However, with a tiny bit of humor the works simultaneously reflect an attempt to recover from helplessness and embrace my introverted nature and what comes with it.







## Cezary Poniatowski about extruded polysterene, 2024

When insulating houses, polystyrene or styrofoam panels need to touch and cover the brick walls. Imagine the building's walls as a matrix, absorbing the past, time, human presence, smells, sounds, and actions that happened within. In this context, the polystyrene wall covers can be seen as imprints taken off after years of being pressed against the wall. This imaginary phenomenon evokes a sense of pressure, mass, tension, claustrophobia, and introversion, often leading to a feeling of implosion.

The use of strong styrofoam in these works is linked to the cheap and quick modernization efforts in Eastern Europe during the enthusiastic economic and democratic transitions of the 90s and 2000s that eventually led to the permanent temporariness of the current hyper-accelerated capitalism. The reliefs can be seen as petrified specters and spectators of the past and present, looking toward the future with a need for further renewal.

“Nodding to the histories of surveillance during the socialist era and voyeuristic imaginings, Poniatowski’s work also wonders what these walls might have seen or heard.” Walls that keep us safe also hold self-imprisoned stories and should be interpreted as silent, blind witnesses.

I have personal experiences with this type of architecture and ambience. I spent half my life in a residential building from the 1950s in Warsaw, located in the Muranów district. This area was completely destroyed during WWII and quickly rebuilt in the 1950s, often using war ruins. It was common to find various items in the walls during private renovations, such as bottles, old newspapers, cans, and even bones, all bricked into the walls during the massive rebuilding process. Growing up as the child of two engineers, I had a particular interest in the construction process and building material.

The reliefs look like they’ve been pulled from a future archaeological dig. They resemble bits of architecture and building leftovers, but also compact shrines or mysterious symbols. Their style feels totemic, hieroglyphic, or tribal, without being tied to any specific culture or civilization.

The archaeological vibe comes from how polystyrene is made. Styrene is processed from crude oil, which, according to the organic theory of oil origin, is made up of transformed plant, animal, and mineral deposits. Polystyrene, as a descendant of these ancient layers, comes back in a new, processed form, wrapping around the modern world in layers. As an artist, I intervene for a short phase in the material’s evolution, adding my touch to its long journey through time.



# Derouillon,

## Cezary Poniatowski

Born in Olsztyn in 1987

Lives and works in Warsaw

### Biography

Cezary Poniatowski (b. 1987, lives and works in Warsaw, Poland) is an interdisciplinary artist who graduated from the Academy of Fine Arts in Warsaw. He began with printmaking, transitioned to painting, and now primarily explores installation, sculpture, and site-specific interventions, employing various forms of expression. This shift to three-dimensional work has enabled him to delve into the intersection of meticulous craft, design, and unconstrained creative freedom. Poniatowski's artistic practice navigates between the familiar and the unsettling, often exploring the materiality, identity, and memories associated with objects. He transforms everyday materials and historical references to evoke ambiguity, discomfort, and thought-provoking associations. His work draws inspiration from cinematic nostalgia, retrotopia, tribalism, and the polarization of contemporary societies, reflecting on introversion in an age of emotional externalization.

He was shortlisted for the Battaglia Foundry Sculpture Prize 2020  
Cezary Poniatowski is represented by Wschód (Warsaw/ New York).

Recent exhibitions include "Scouts", Wschód, New York; Air Service Basel, Basel, (organised by Lo Brutto Stahl, Paris); "Does The Rising Sun Affright", Zachęta - National Gallery of Art, Warsaw; "Every School Is An Art School", Broniewski Villa, Warsaw; "It Was A Hot Day, A Day That Was Blue All Through" Crèvecoeur, Paris; Liste Art Fair 2023, Basel (presented by Wschód); "ZIP" with Dawid Misiorny, Wschód, Warsaw; "Sesame", Bazaar Scavenger, Athens; "Living Spaces", Molitor, Berlin.

### Education

2012 Academy of Fine Arts, Warsaw, Master of Fine Arts

### Residencies

2022 Artist residency organised by Razem Pamoja Foundation, Athens (GR)

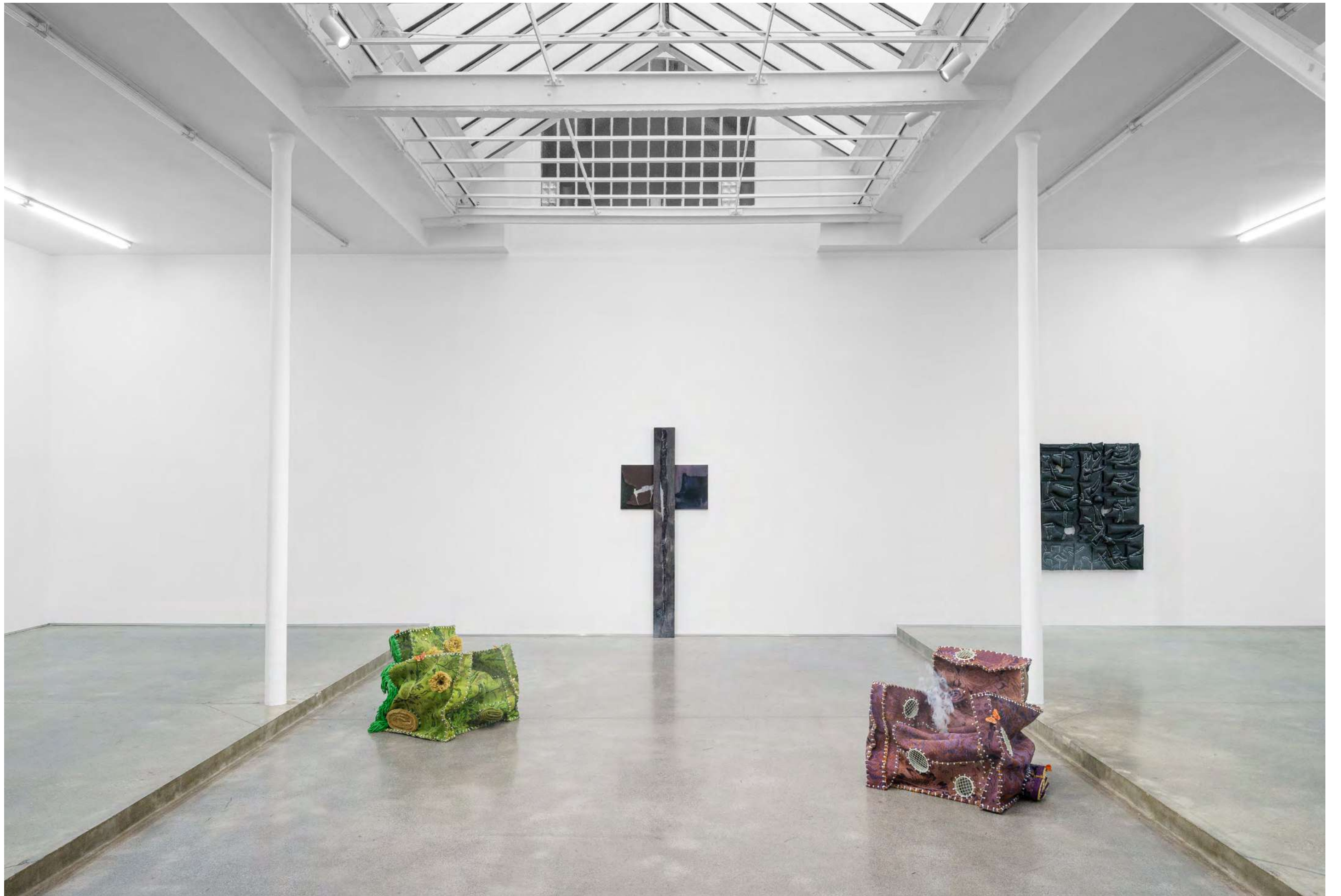
## CV

### Exhibitions

- 2024 "News from home" with Cezary Poniatowski, Derouillon, Paris (FR) (duo show)  
Group show, 032c, Berlin (DE) (upcoming)  
Group show, Crash Club/ Pawilon Bliska (as part of Warsaw Gallery Weekend), Warsaw (PL) (upcoming)  
Group show, Echo, Cologne (DE) (upcoming)  
"Scouts", Wschód, New York (US) (solo)  
Air Service Basel, Basel, (CH) (organised by Lo Brutto Stahl, Paris)  
"Does The Rising Sun Affright", Zachęta - National Gallery of Art, Warsaw (PL)  
"Every School Is An Art School", Broniewski Villa, Warsaw (PL)  
"It Was A Hot Day, A Day That Was Blue All Through" Crèvecoeur, Paris (FR)
- 2023 Liste Art Fair 2023, Basel (CD) (presented by Wschód)  
"ZIP" with Dawid Misiorny, Wschód, Warsaw (PL)  
"Sesame", Bazaar Scavenger, Athens (GR) (solo)  
"Living Spaces", Molitor, Berlin (DE)  
"Obsession II", Wschód, Warsaw (PL)  
"Reading Stones", Linseed Projects, Shanghai (CN) (organized by Ginny on Frederick, London)  
Narracje Festival Orunia, Gdańsk (PL) (site-specific intervention)  
"Uncertain Weavings", The Address, Brescia (IT)  
Hotel Warszawa Art Fair 2023, Hotel Warszawa, Warsaw (PL)  
"A Scattering of Salts", Deree - The American College of Greece, Athens (GR)  
"Hungry cottage rests in the closet because there is no water", Willa Zabłockiego, Warsaw (PL)  
"Inauguration", Lo Brutto Stahl, Paris (FR)  
"Czuła Rewolucja Metropolitan", Warsaw (PL)
- 2022 "Native Speakers" with Radek Szlaga, Skala, Poznań (PL)  
"Sting", Clay, Warsaw (PL)  
"Material Fatigue", Museum of Textiles, Łódź (PL)  
"Onsen Confidential", Kayokoyuki Gallery, Tokyo (JPN)  
"Man's Traces in Nature", Wschód, Warsaw (PL)  
"Phantasmata", Public Gallery, London (UK)  
"A Glimpse of the Setting Remains", Clima Gallery, Milan (IT)

- 2021 “Heavy Silence”, Fonderia Battaglia, Milan (IT) (solo)  
 “Relief”, Basilica di San Celso, Milan (IT) (solo)  
 “Vaults and Swellings”, Centre for Contemporary Art FUTURA, Prague (CZ) (solo)  
 “Metabolic Rift”, Kraftwerk Berlin, Berlin (DE)  
 “From A to Z and Back Again”, Stereo, Warsaw (PL)  
 “All Worlds Are Flat”, Blindside, Melbourne (AU)
- 2020 “Welcome to Itchy Truths”, Stereo, Warsaw (PL) (solo)  
 “Hearth”, Jan Kaps, Cologne (GE) (solo)
- 2019 “Hereafter” with Sami Schlichting, Mélange, Cologne (GE)  
 “The Spirit of Nature and Other Fairy Tales. 20 years of The ING Polish Art Foundation”, Silesian Museum, Katowice (PL)  
 “Nosztrómo”, Ashes/Ashes, New York, (NY)  
 “Brno Art Open 2019: I am a dependent object”, site specific/ city space, Brno (CH)
- 2018 “Sick-box”, Stereo, Warsaw (PL) (solo)  
 “Guard”, JIL, Warsaw (PL)  
 “The Whole Picture”, BWAZG, Zielona Góra (PL)  
 “Waiting for Another Coming (part II)”, Centre for Contemporary Art Ujazdowski Castle, Warsaw (PL)  
 “Doors of Paradise”, Union Pacific, London (UK)  
 “Waiting for Another Coming (part I)”, Contemporary Art Centre, Vilnius (LT)  
 “FOAF in Berlin (Friend of A Friend in Berlin)”, ChertLüdde, Berlin (DE)  
 “Friend of a Friend 2018: Stereo hosts Crevecoeur and Reserve Ames”, Stereo, Warsaw (PL)
- 2017 “Compost”, Centre for Contemporary Art Ujazdowski Castle, Warsaw (PL)  
 “Eternal Lunch” with Sławomir Pawszak, Griffin Art Space, Warsaw (PL)  
 “True Romance” with Dominika Olszowy, Zona Sztuki Aktualnej, Szczecin (PL)  
 “Swag & Threat”, TRAF0, Szczecin (PL)  
 “Two 4 One”, BWA ZG, Zielona Góra (PL)  
 “Plac Defilad: A Step Forward, 9th Edition of Warsaw Under Construction”, Galeria Studio, Warsaw (PL)  
 “Temporary Storeroom - Drawing: Case Study 2”, PLATO, Ostrava (CZ)  
 “Someone I Have Been Observing For Some Time”, Fondazione Pastificio Cerere, Rome (IT)  
 “My Dad’s Friends”, Dawid Radziszewski Gallery, Cracow (PL)  
 “Welcome to JIL”, JIL, Warsaw (PL)
- 2016 “No Center No Edges”, Piktogram, Warsaw (PL) (solo)  
 “Penmanship” with Tomas Absolon, Kvalitar Gallery, Prague (CH)  
 “Congress of Culture”, Palace of Culture and Science, Warsaw (PL)  
 “Small Sculptural Forms”, BWA Warszawa, Warsaw (PL)  
 “All the time at work”, BWA Tarnów, Tarnów (PL)  
 “Mere Formality”, Labirynt, Lublin (PL)
- 2015 “This is Not a Rose”, Piktogram, Warsaw (PL)  
 “For me, abstraction is Real !”, Boccanera Gallery, Trento (IT)
- 2014 “A Combination of Plant, Human Being, and Benevolent Ghost” Art Berlin Contemporary, Berlin (GE)  
 “Genre Scenes”, BWA Olsztyn, Olsztyn (PL)  
 “Linoleum”, Piktogram, Warsaw (PL)  
 “Schere, Stein, Papier”, Kollektiva Galerie, Berlin (DE)  
 “As you can see.”, Polish Art Today Museum of Modern Art, Warsaw (PL)
- 2013 “11th Geppert Competition: Caution, Painting!”, BWA Awangarda, Wrocław (PL)

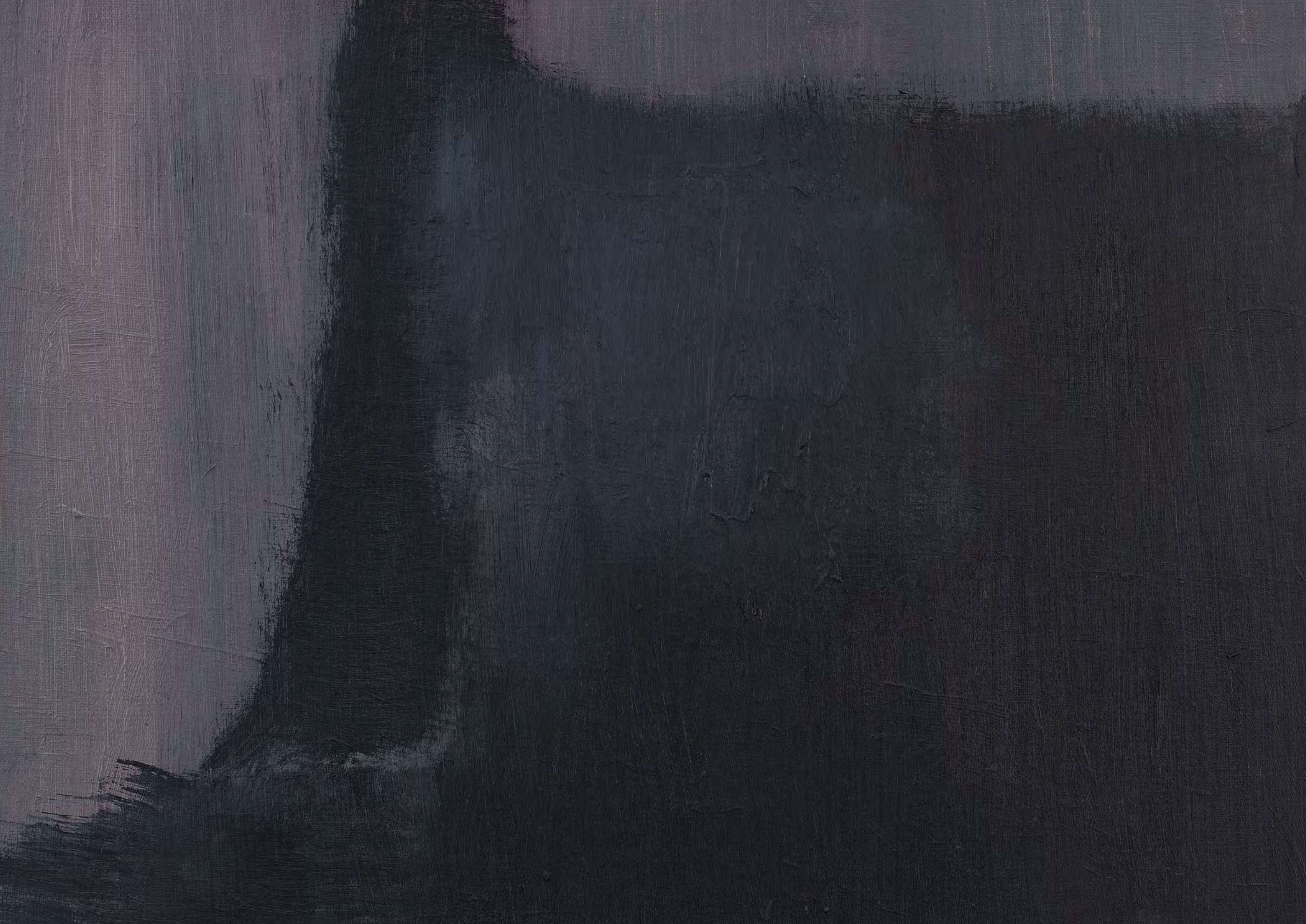




**Biraaj Dodiya**  
*Tightrope*, 2024  
Huile sur bois et lin  
Oil on wood and linen  
213 x 92,5 x 10 cm  
84 x 36,5 x 4 inches















**Cezary Poniatowski**  
***Untitled (III)*, 2024**  
**Tapis, trous d'évents, serre-câbles,**  
**vaporisateur**  
Carpet, vents, cable ties, vaporiser  
**70 x 60 x 60 cm**  
27,5 x 23,5 x 23,5 inches







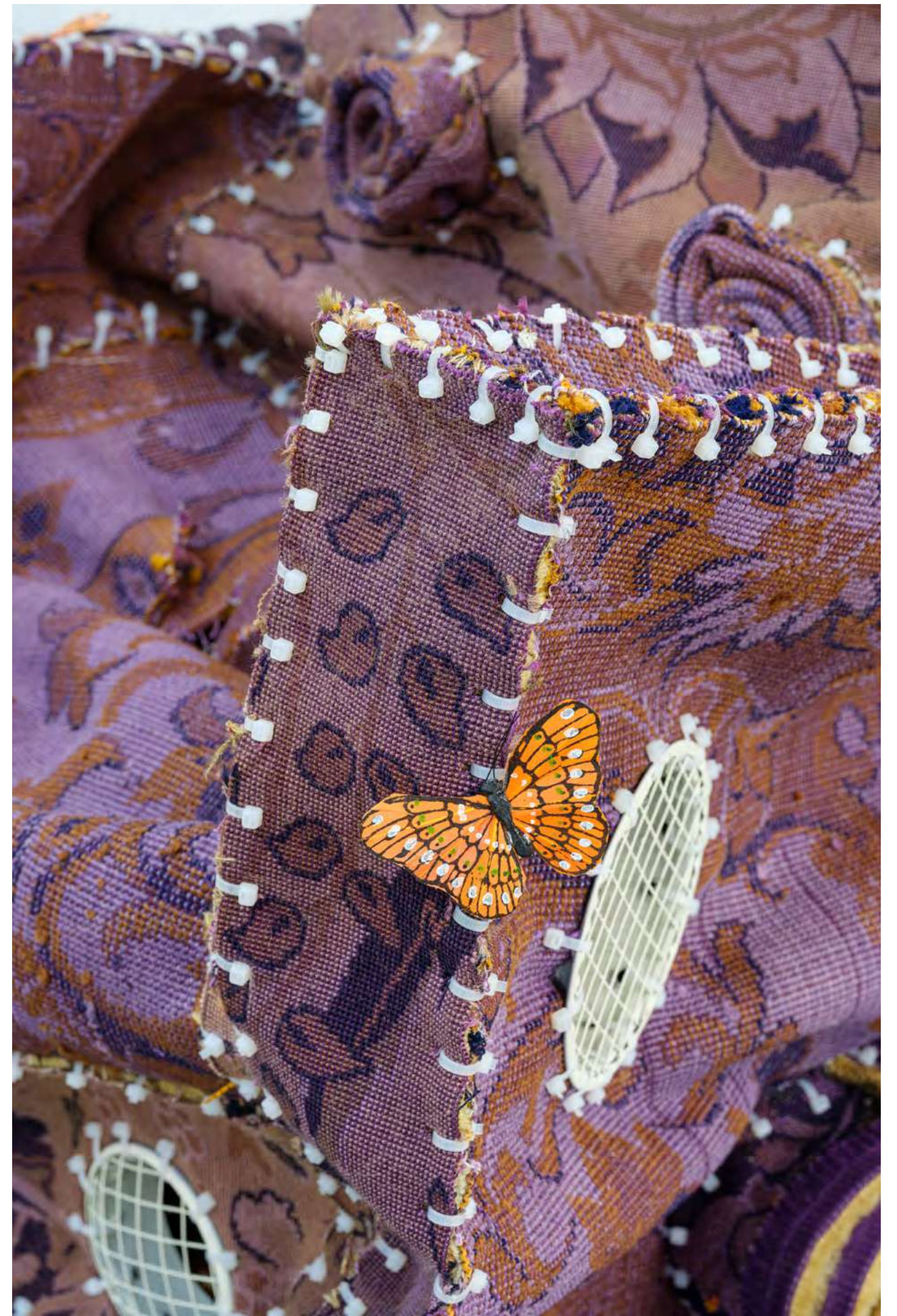




**Cezary Poniatowski**  
*Untitled (III)*, 2024  
**Tapis, trous d'évents, serre-câbles,**  
**vaporisateur**  
Carpet, vents, cable ties, vaporiser  
**70 x 60 x 60 cm**  
27,5 x 23,5 x 23,5 inches



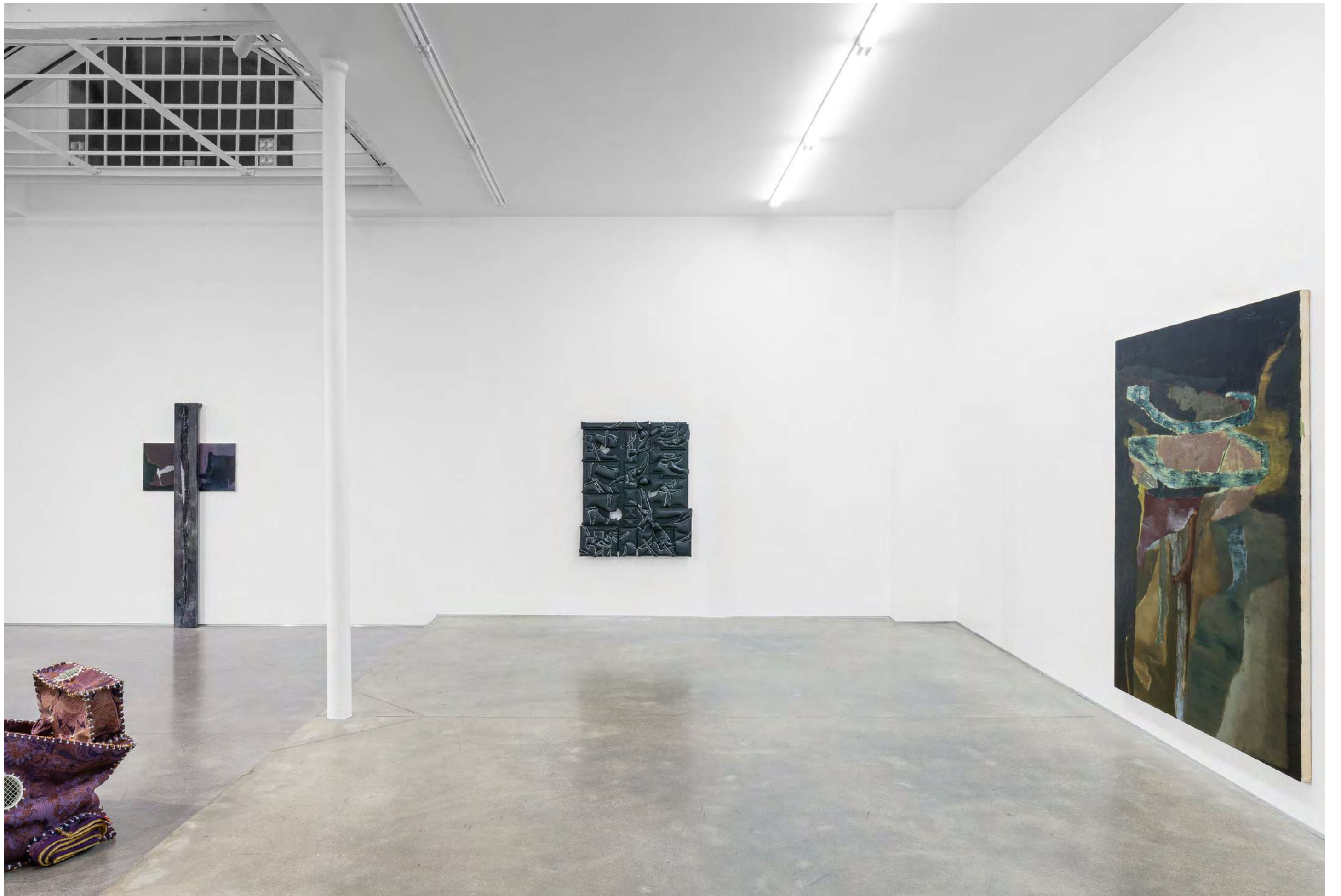














**Cezary Poniatowski**

***Vertebrates*, 2023**

**Faux cuir, mousse d'ameublement, contreplaqué, trous  
d'évents, agrafes**

Faux leather, upholstery foam, plywood, vents, staples

**127 x 104 x 11 cm**

50 x 41 x 4,5 inches

















**Biraaj Dodiya**  
***Suspended vanishings, 2024***  
**Huile sur lin**  
Oil on linen  
**198 x 152 cm**  
78 x 60 inches



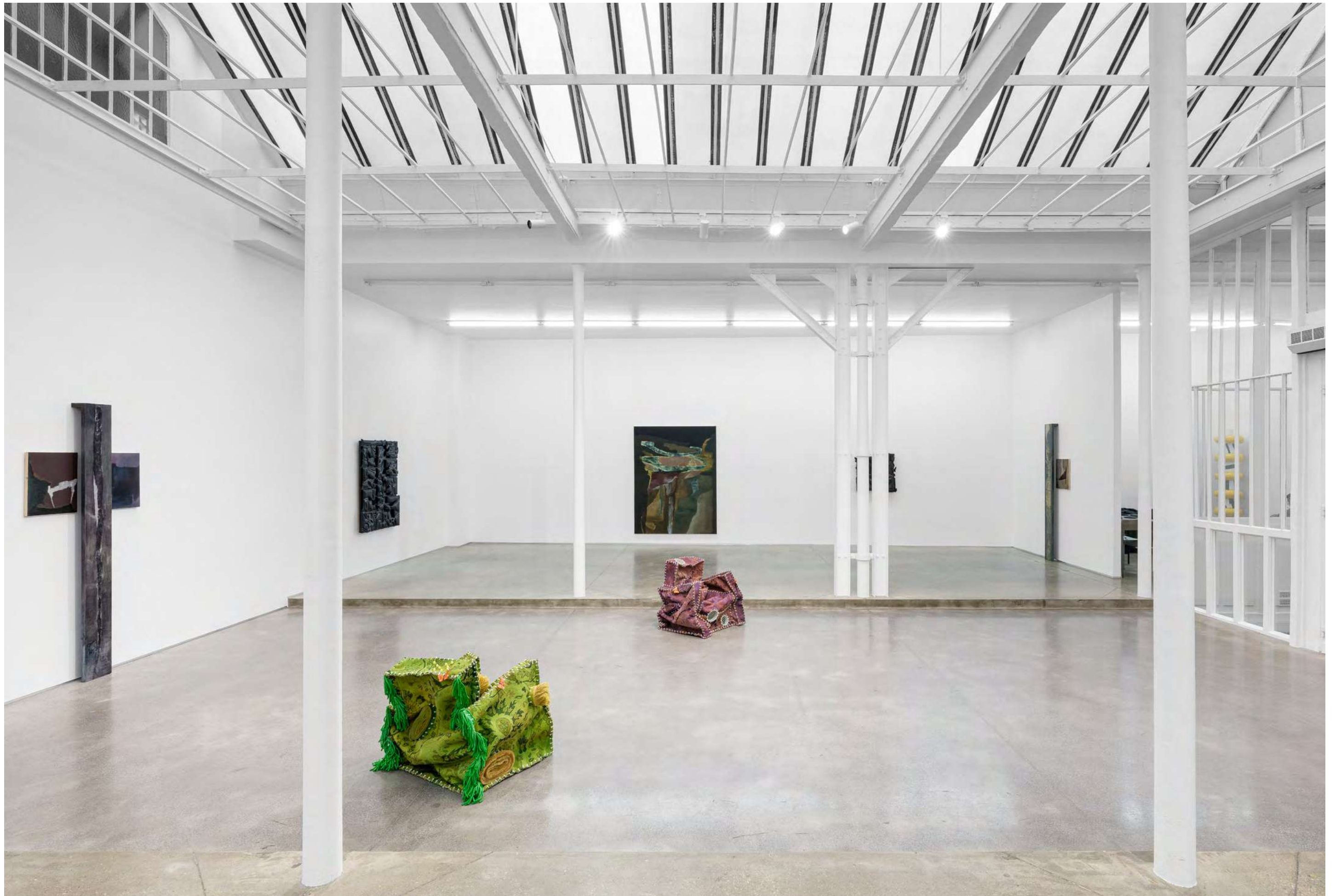


















**Cezary Poniatowski**

***Untitled (II)*, 2023**

**Moquette, faux cuir, papillons en plumes, vis, bois,  
aiguilles d'acupuncture**

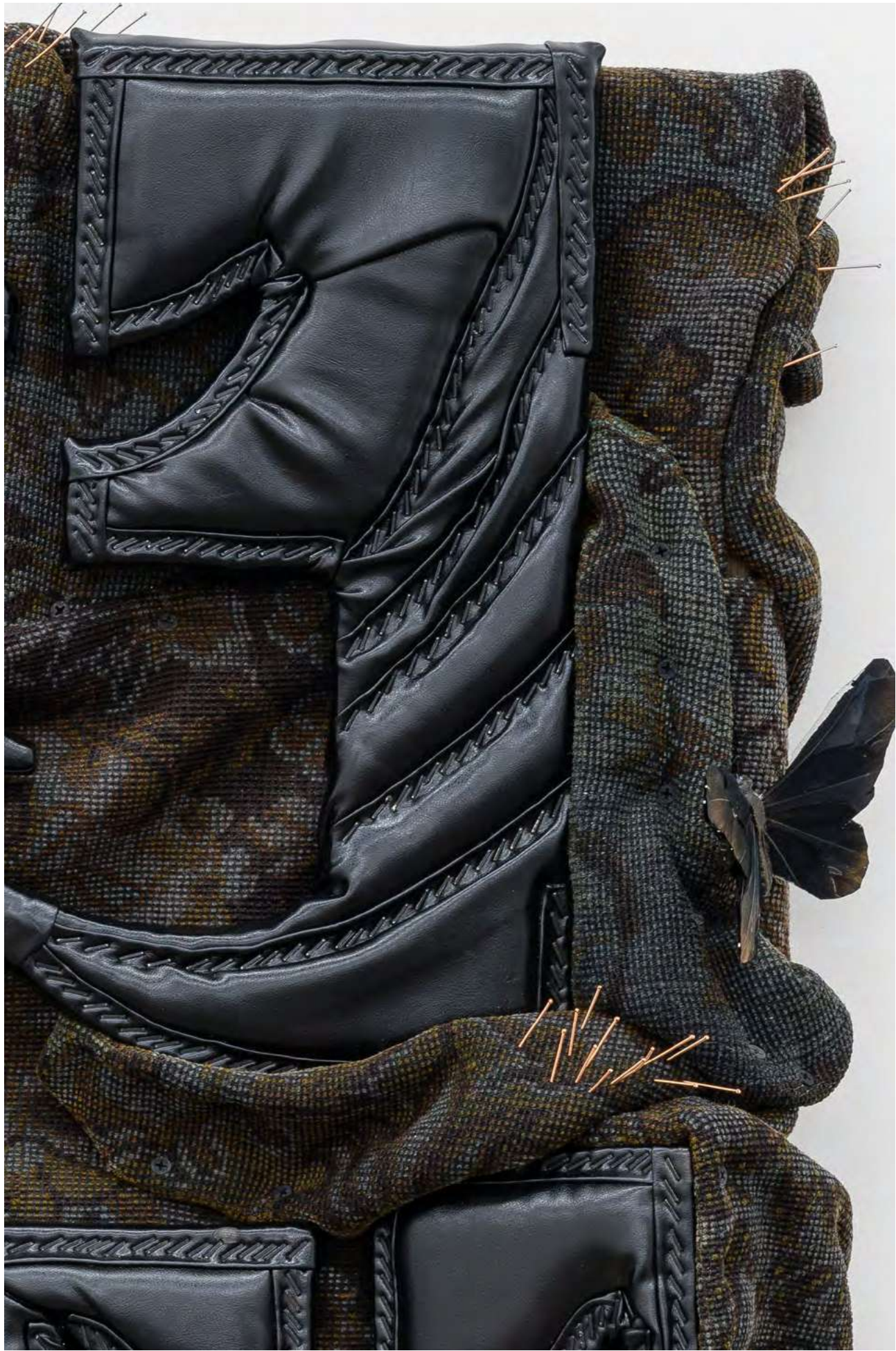
Carpet, faux leather, feather butterflies, screws, wood,  
acupuncture needles

**72 x 68 x 20 cm**

**28 x 27 x 8 inches**













**Biraaj Dodiya**  
*Route unveiled, 2024*  
**Huile sur bois et lin**  
Oil on wood and linen  
**213 x 57 x 10 cm**  
84 x 22,5 x 4 inches

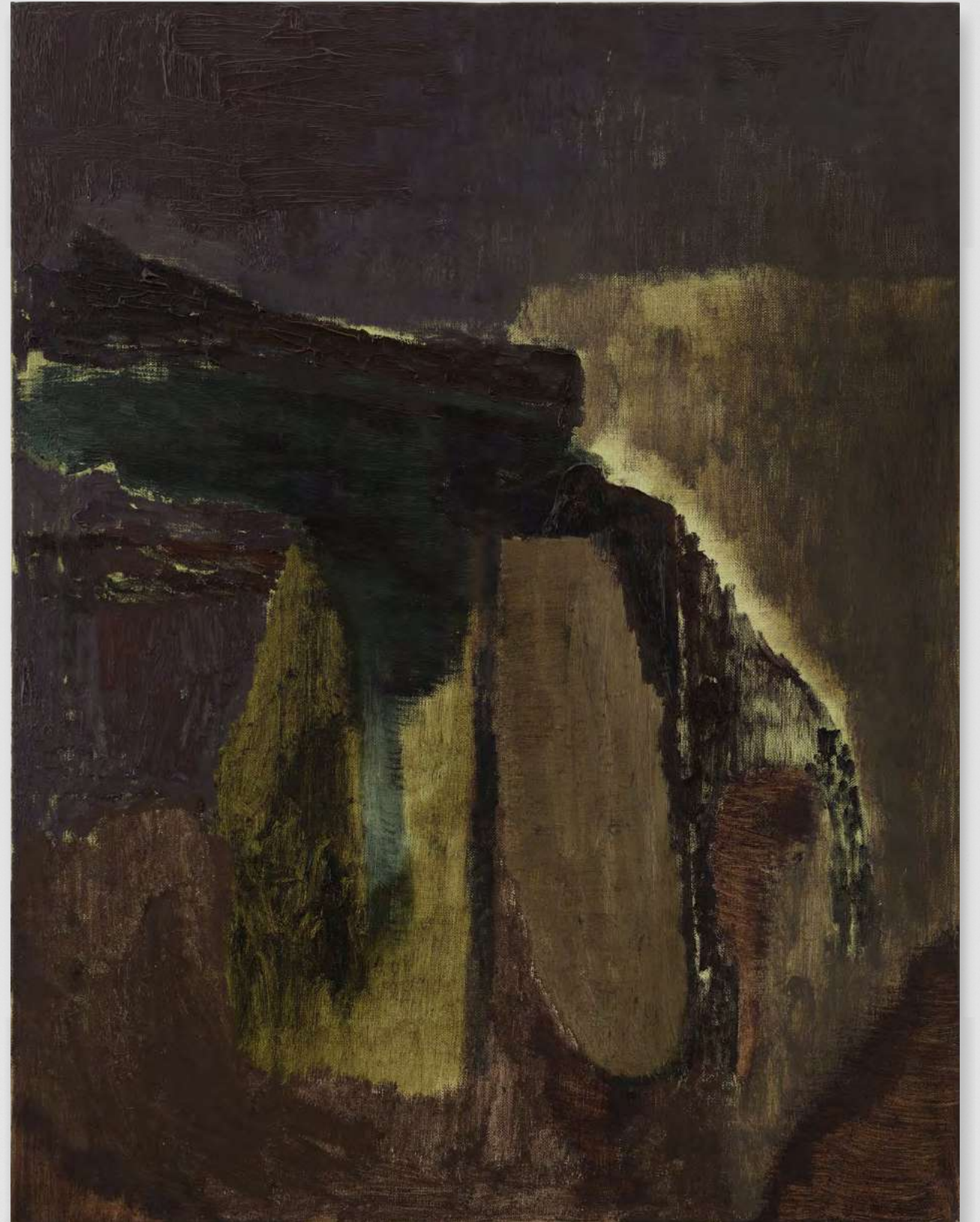




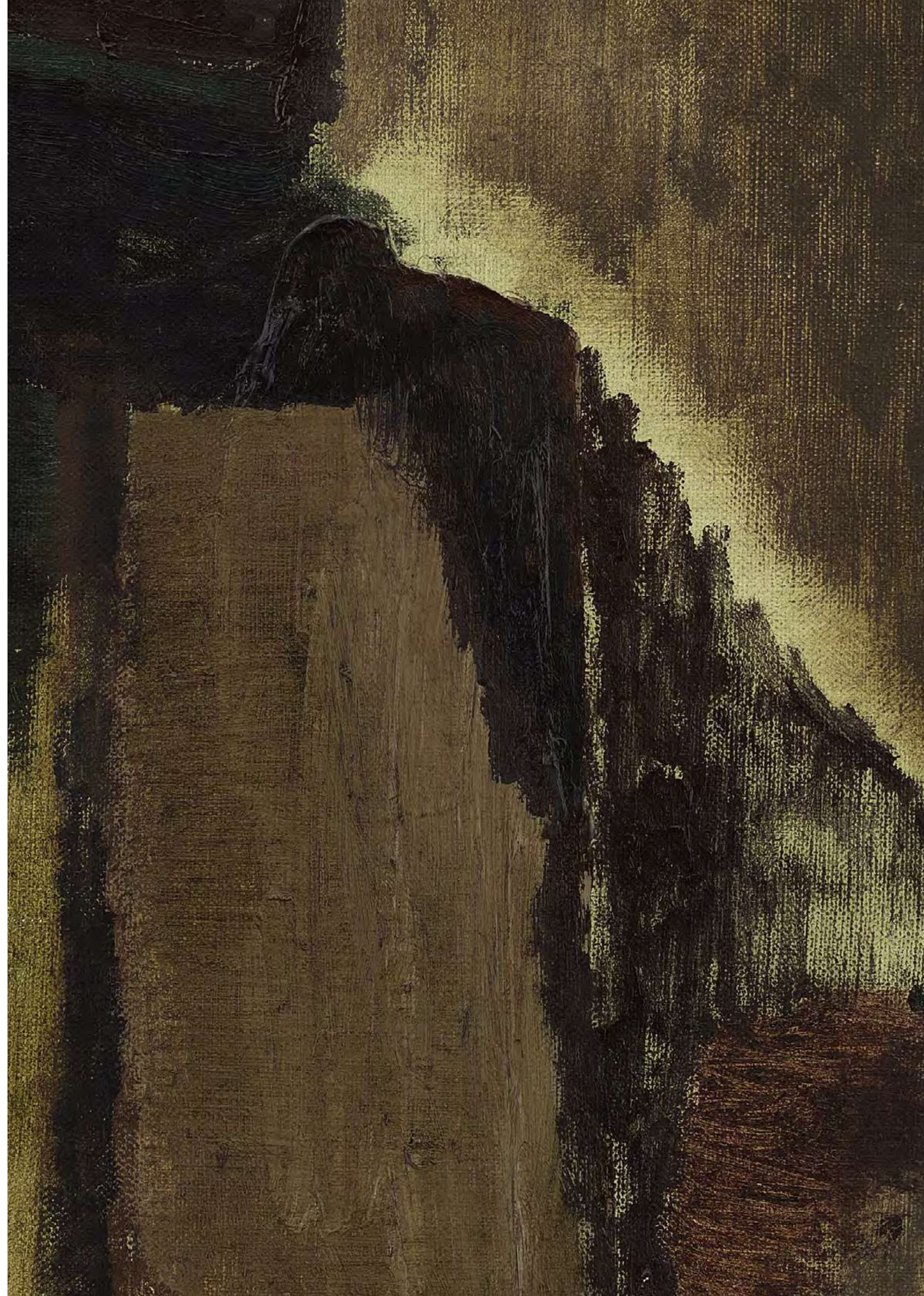




**Biraaj Dodiya**  
*Dusk echo (I)*, 2024  
Huile sur lin  
Oil on linen  
46 x 35,5 cm  
18 x 14 inches













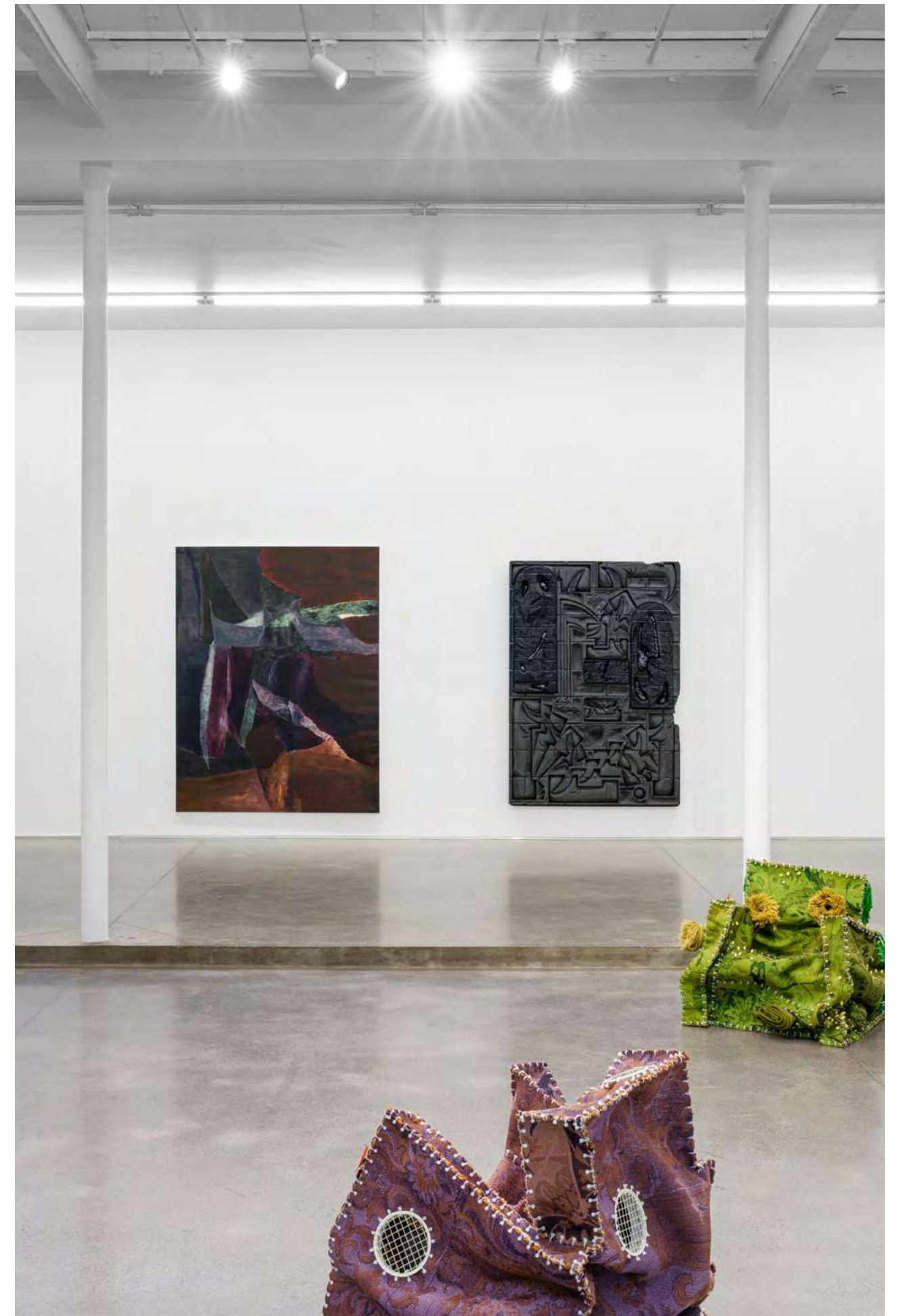
**Biraaj Dodiya**  
***Carrying glass, 2024***  
**Huile sur lin**  
Oil on linen  
**198 x 152 cm**  
78 x 60 inches













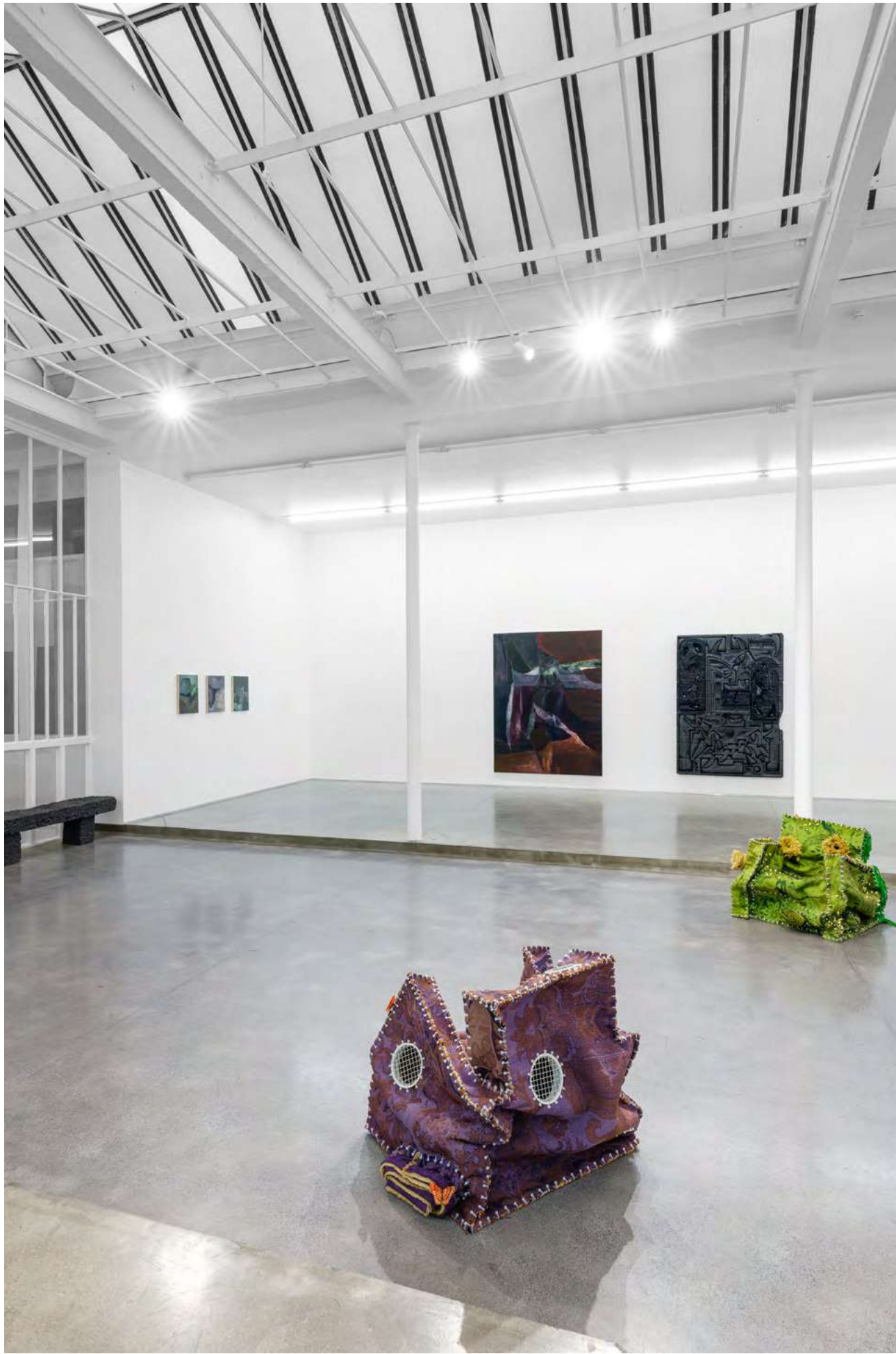




**Cezary Poniatowski**  
*Untitled (I)*, 2024  
Polystyrène extrudé  
Extruded polystyrene  
180 x 135 x 13 cm  
71 x 53 x 5 inches



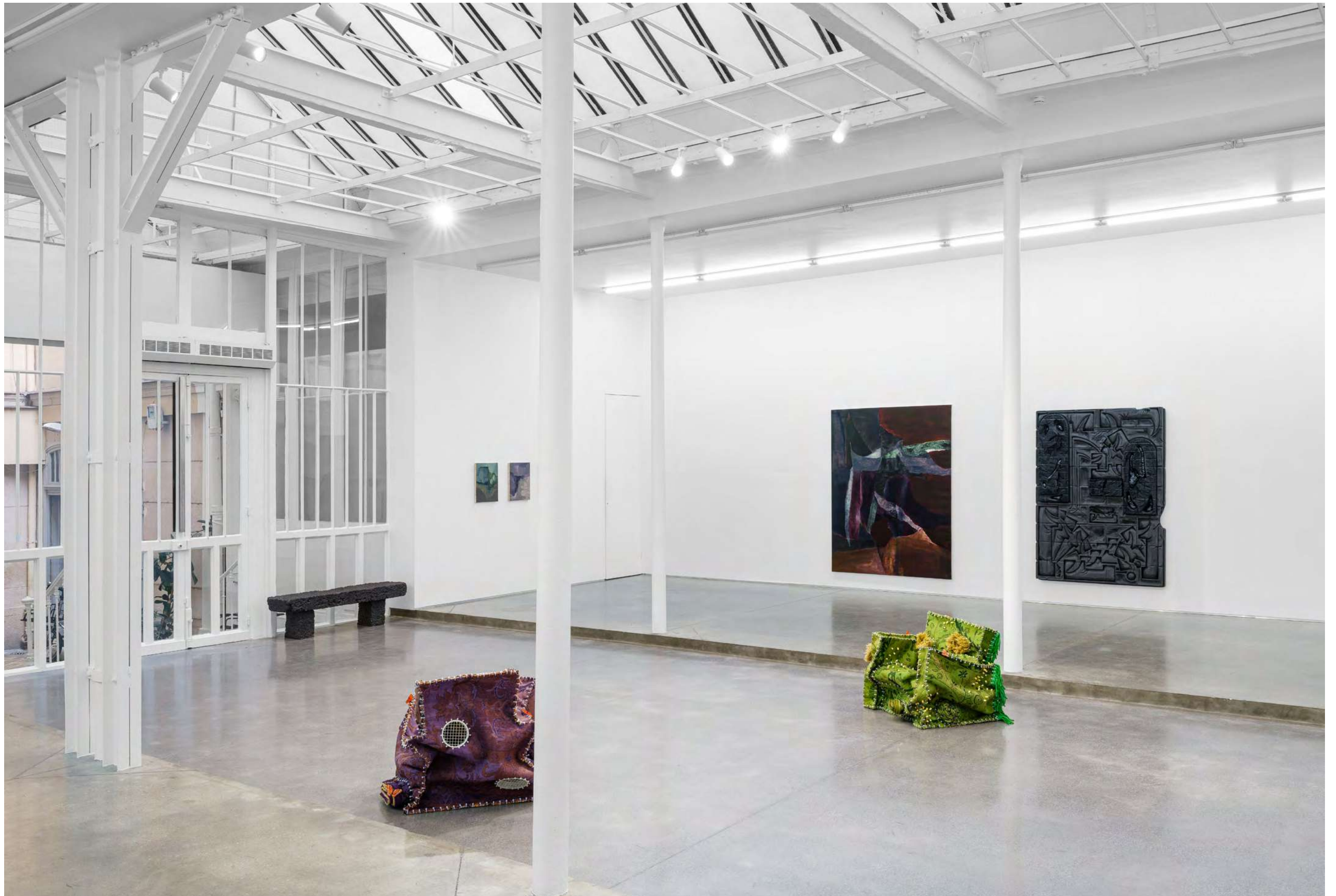




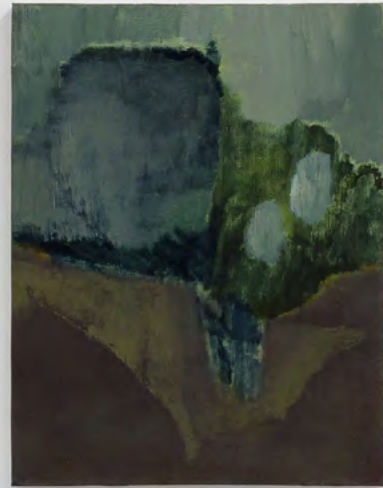














**Biraaj Dodiya**  
*For air (I)*, 2024  
Huile sur lin  
Oil on linen  
46 x 35,5 cm  
18 x 14 inches





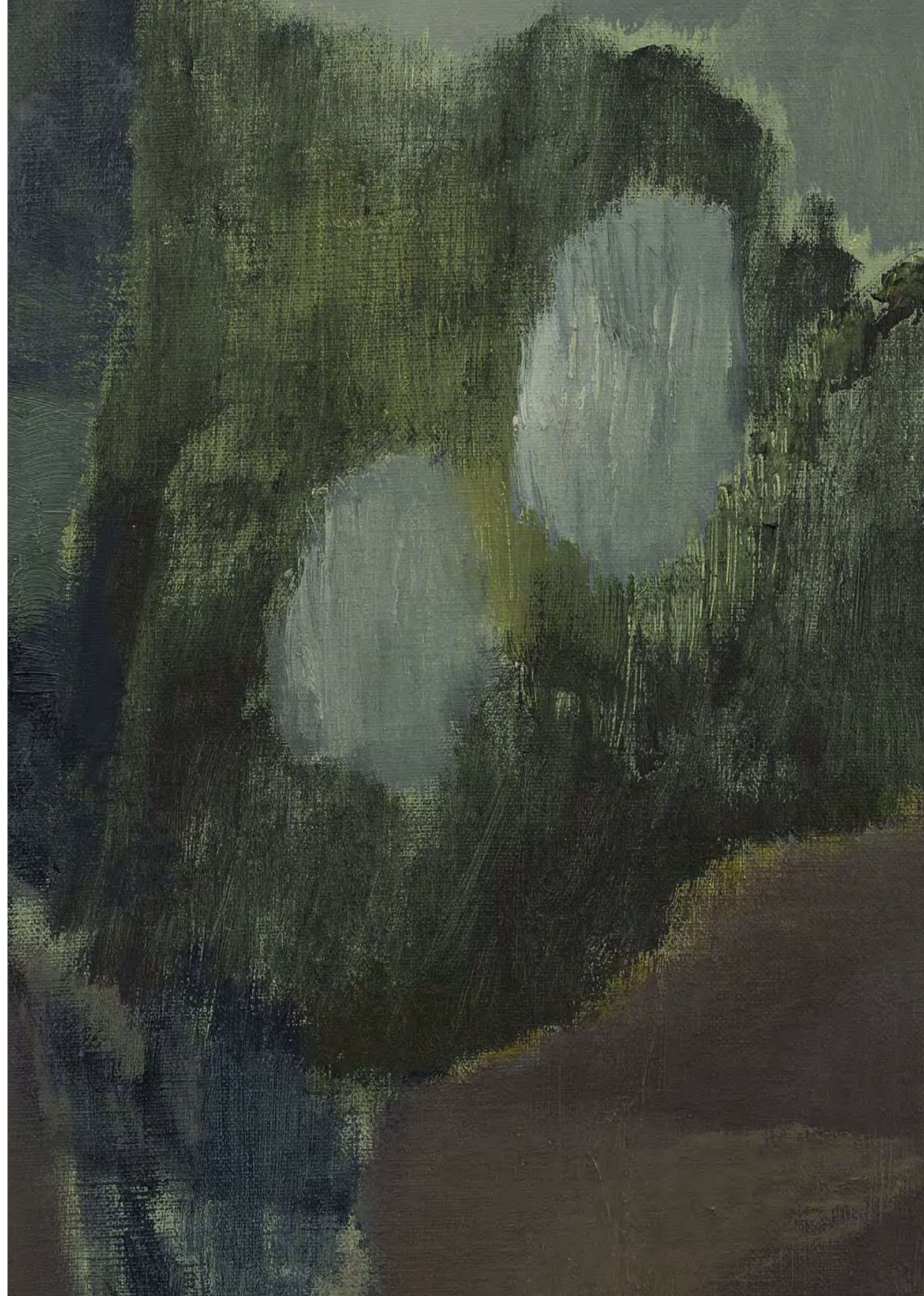
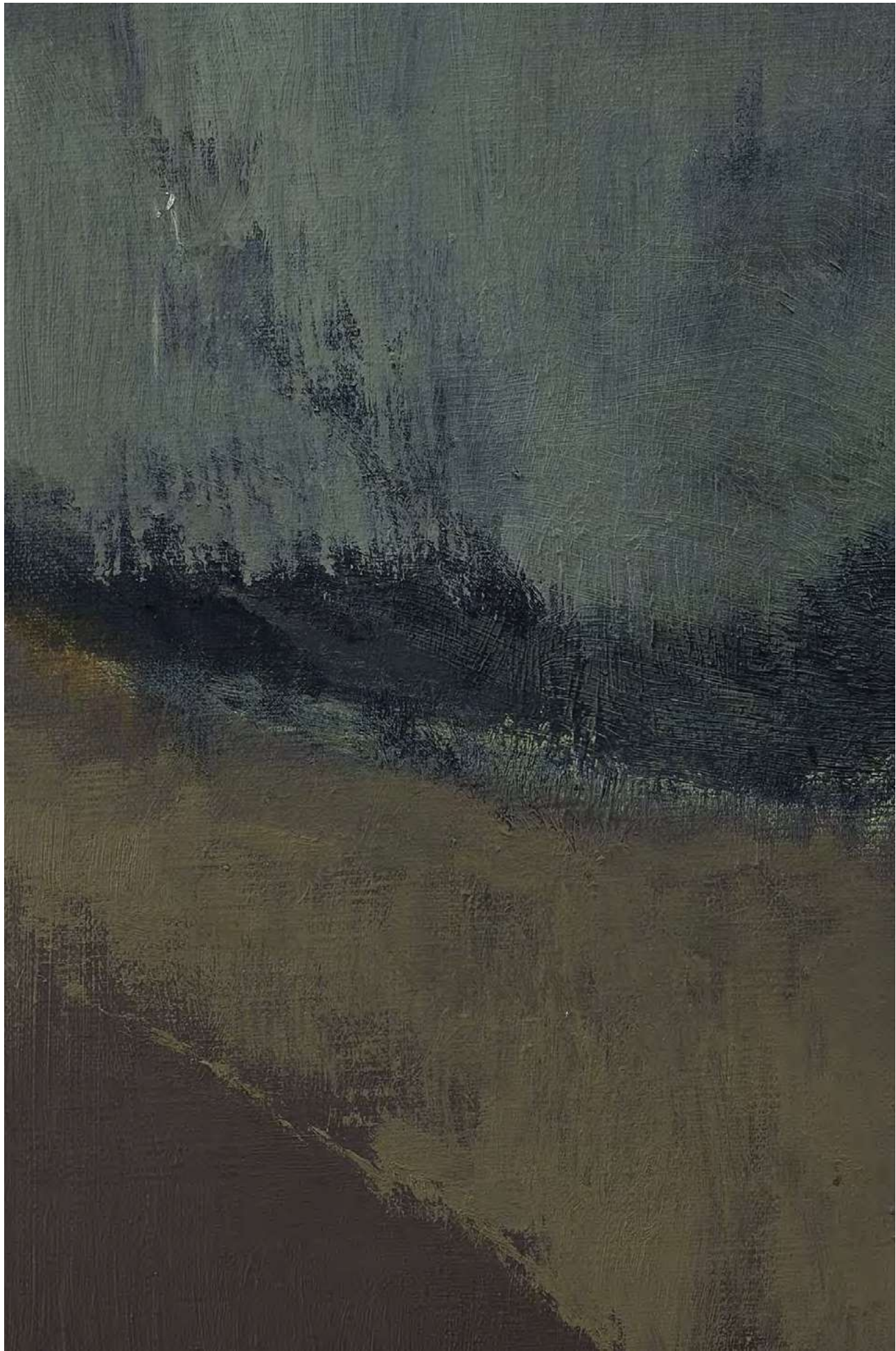




**Biraaj Dodiya**  
*For air (II)*, 2024  
Huile sur lin  
Oil on linen  
46 x 35,5 cm  
18 x 14 inches

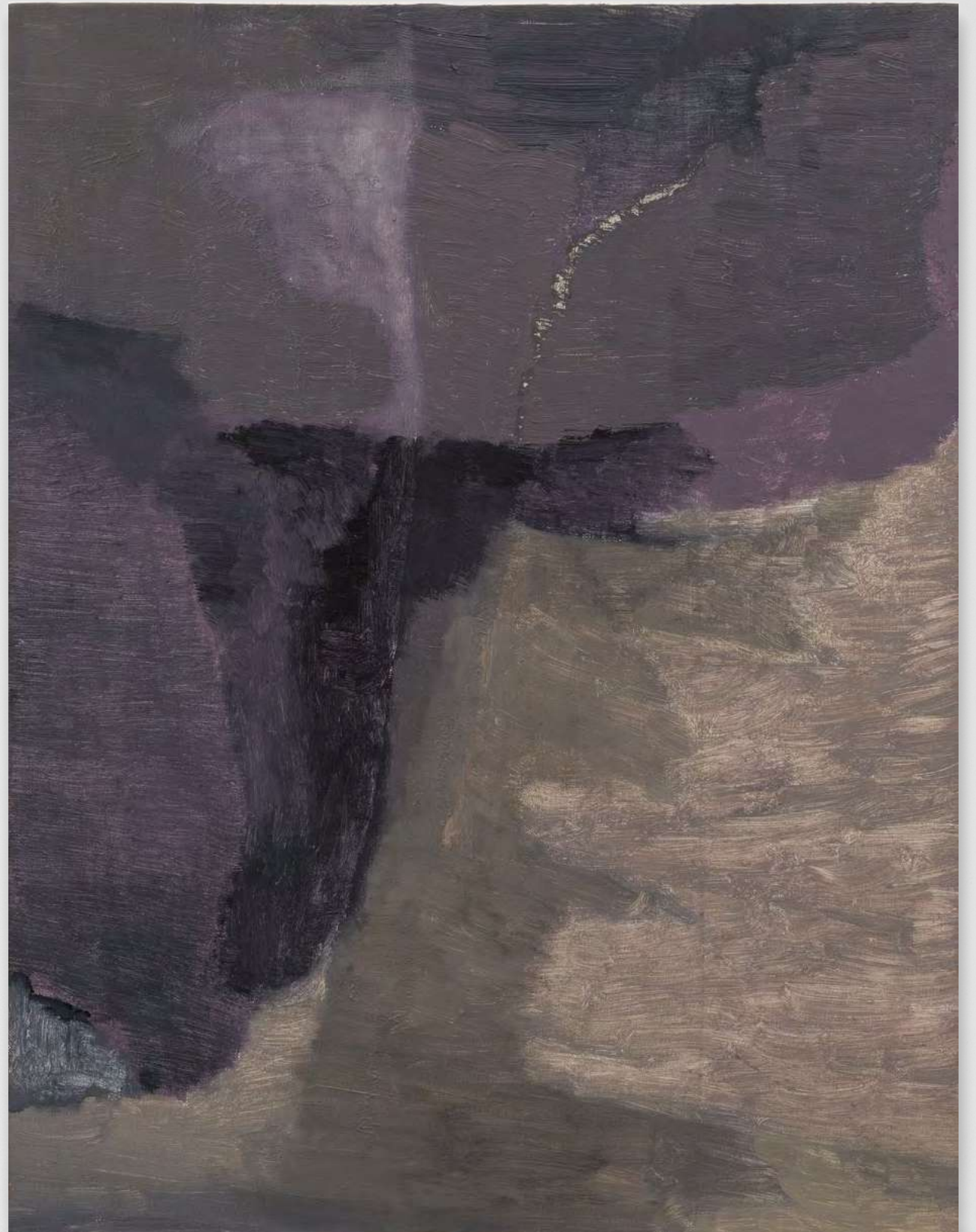








**Biraaj Dodiya**  
*Dusk echo (II)*, 2024  
Huile sur lin  
Oil on linen  
**46 x 35,5 cm**  
18 x 14 inches











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