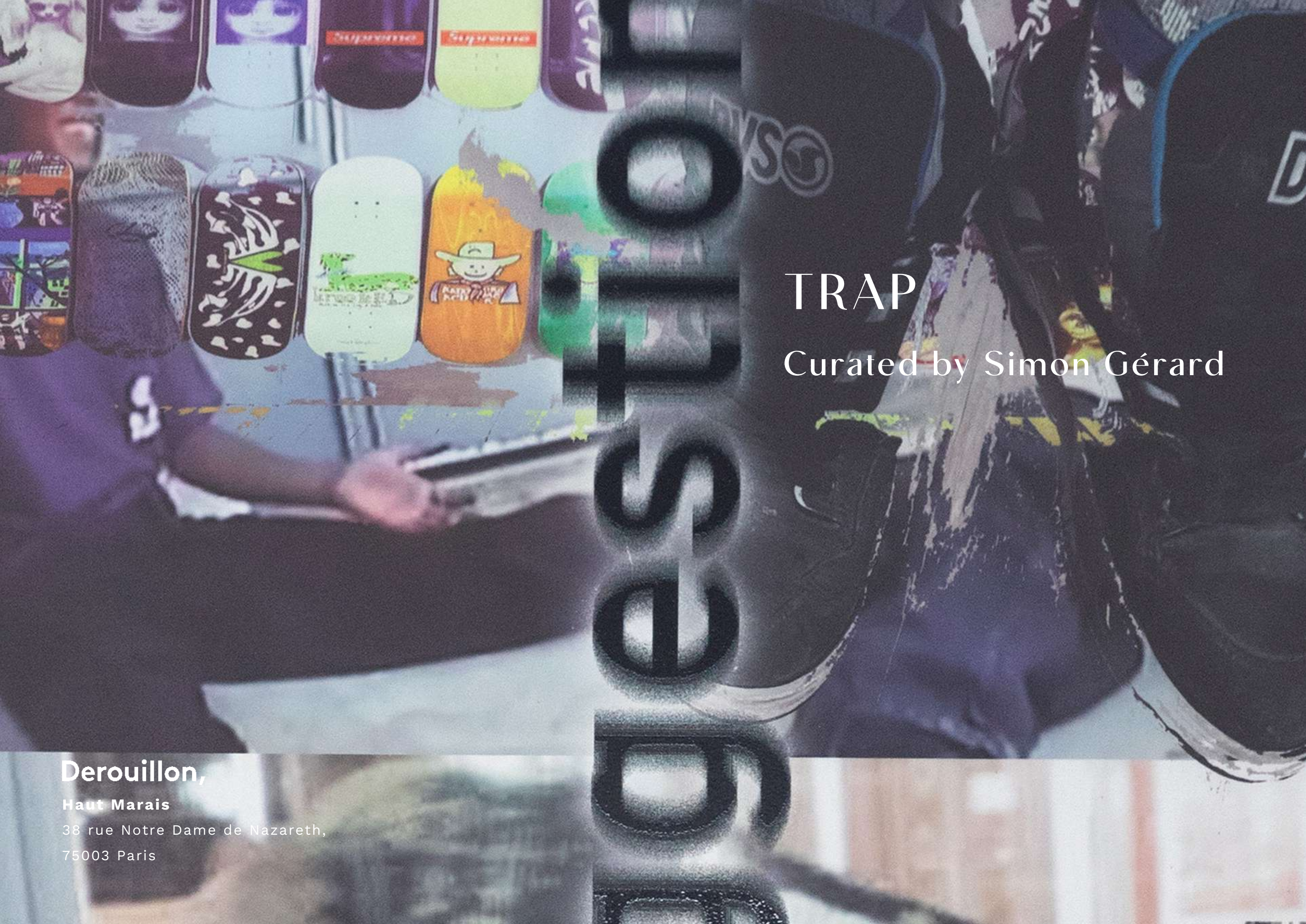




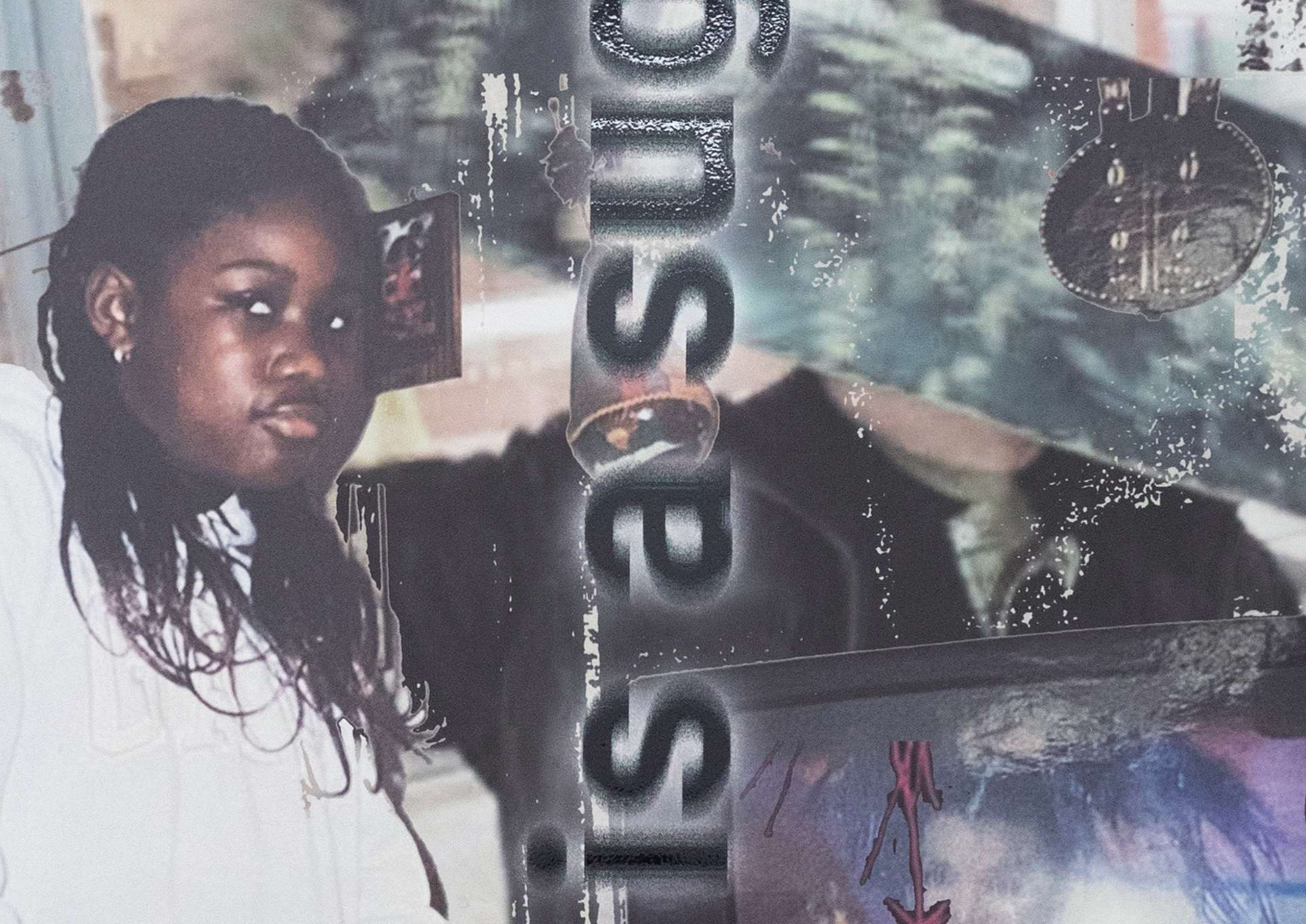
TRAP

Curated by Simon Gérard

Derouillon,

Haut Marais

38 rue Notre Dame de Nazareth,
75003 Paris



Derouillon,

“TRAP” is a reaction to consensual political art, which can basically be reduced to “reality police”—a concept I borrow from Jacques Rancière. Here, “police” doesn’t only refer to an institution of repression, but also to a “distribution of the sensible” that determines what can be seen, said, thought and felt within a given system.

Go to an art show which “tackles a problem”, “addresses issues”, or “explores possibilities” and you usually get out of there with nothing more than a new fun fact, or a vaguely augmented idea of something you were already convinced by. Is it because of oversharing artists? Simping curators? Lazy critics? The description of reality is not enough, and neither are obvious metaphors, flacid reviews, nor bland analysis.

I like how artworks tend to generate stronger meanings and feelings when operating as “conceptual traps”. The straightforwardness of what they seem to imply, the simplicity of what they are supposed to show or say, hides a deeper, more opaque and sincere interpretation. A simple, playful, yet strong dialectics: getting the idea, seeing its limits, and understanding that something is hiding patiently behind.

There lays a toilet. There stands a printed table. And there, two photos and one note. There, at the hidden core of the works lingers something beautiful to me, because it’s always “more” than it seems.

I dont expect people to leave a show and occupy the streets. I just seek discussion, debate, doubt, trouble. The misinterpretation of the works is a shield. The difficulty of transmission is a condition. The temptation of seduction is a test. And what’s the reward? Definitely not truth. My guess is a sharper feeling.

Simon Gérard

« TRAP » constitue la réaction à une forme d’art politique consensuel, que l’on pourrait qualifier de « police du réel » — un concept librement emprunté à Jacques Rancière. Ici, la « police » ne renvoie pas à une institution répressive, mais plus généralement à la « distribution du sensible » opérée par un système donné, déterminant ce qui peut être vu, dit, pensé et ressenti en son sein.

Allez voir une exposition qui « s’attaque à un problème », « aborde des enjeux », ou « explore des possibilités », et vous en sortirez généralement avec, au mieux, une anecdote inattendue ou bien un nouvel argument renforçant l’une de vos convictions, déjà acquise depuis longtemps. D’où cela vient-il ? D’artistes prosélytistes ? De curateurs tièdes ? De critiques paresseux ? La description précise ou partielle de la réalité suffit rarement — pas plus que les métaphores évidentes, les critiques molles ou les analyses fades.

Certaines oeuvres génèrent parfois un sens ou une émotion d’une grande intensité lorsqu’elles sont imaginées et conçues comme des « pièges conceptuels ». La clarté de ce qu’elles semblent suggérer, la simplicité de ce qu’elles sont censées montrer ou dire, dissimulent une raison d’être plus profonde, plus opaque et plus sincère. C’est une dialectique simple et ludique, mais néanmoins puissante : on saisit l’idée, on en perçoit les limites, et on devine que quelque chose se cache derrière tout ça.

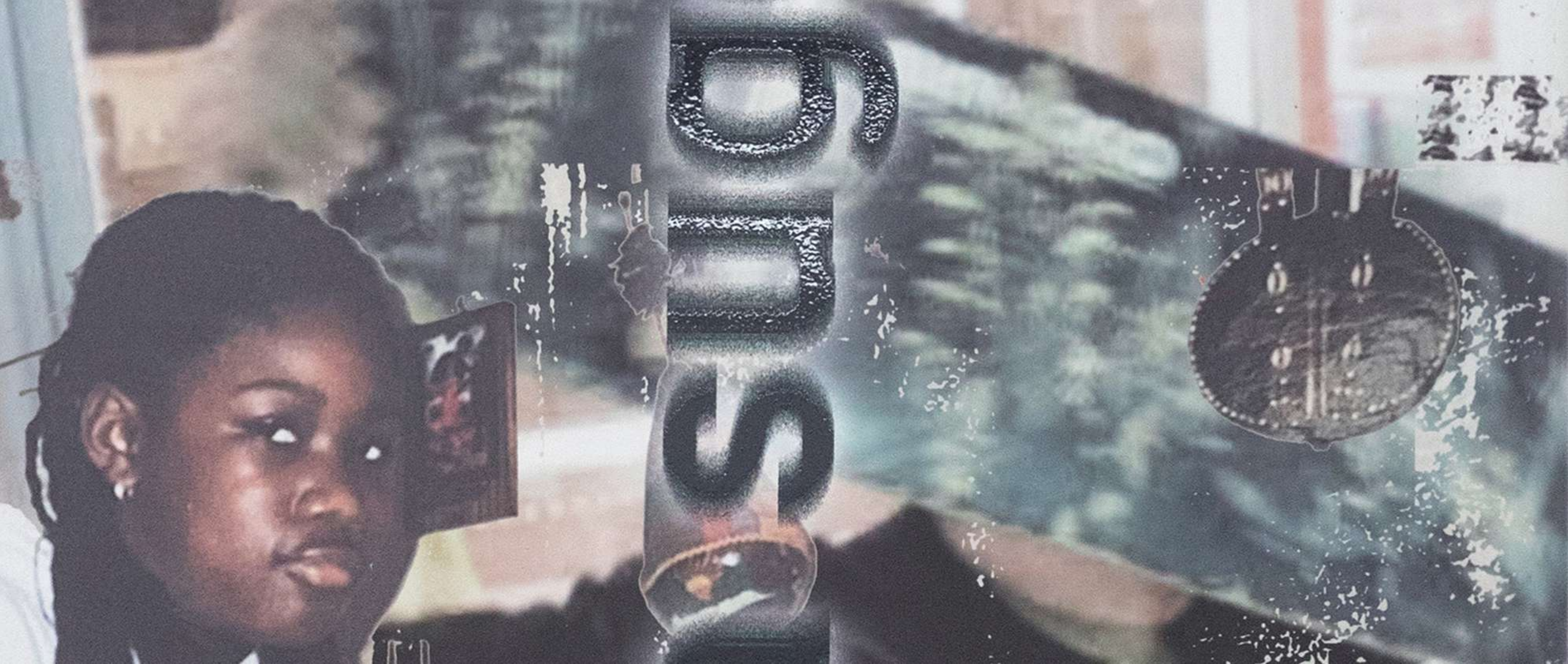
Ici, des toilettes. Là, une table imprimée. Ailleurs, deux photographies et les pages d’un carnet de notes. Là, dans le coeur secret des oeuvres, se dissimule quelque chose d’assez beau à mes yeux — quelque chose de « plus » qu’il n’y paraît.

Quitter une galerie d’art pour occuper la rue est un événement si improbable qu’il en est presque dangereux. Je cherche moins que ça : la discussion, le débat, le doute, le trouble... Faire fausse route devant une oeuvre, c’est faire l’expérience de son armure. La difficulté de la transmission est comme une condition nécessaire — et le risque de la séduction une épreuve à part entière. Et quelle est la récompense ? Certainement pas la vérité — peut- être un sentiment plus précis.

Simon Gérard



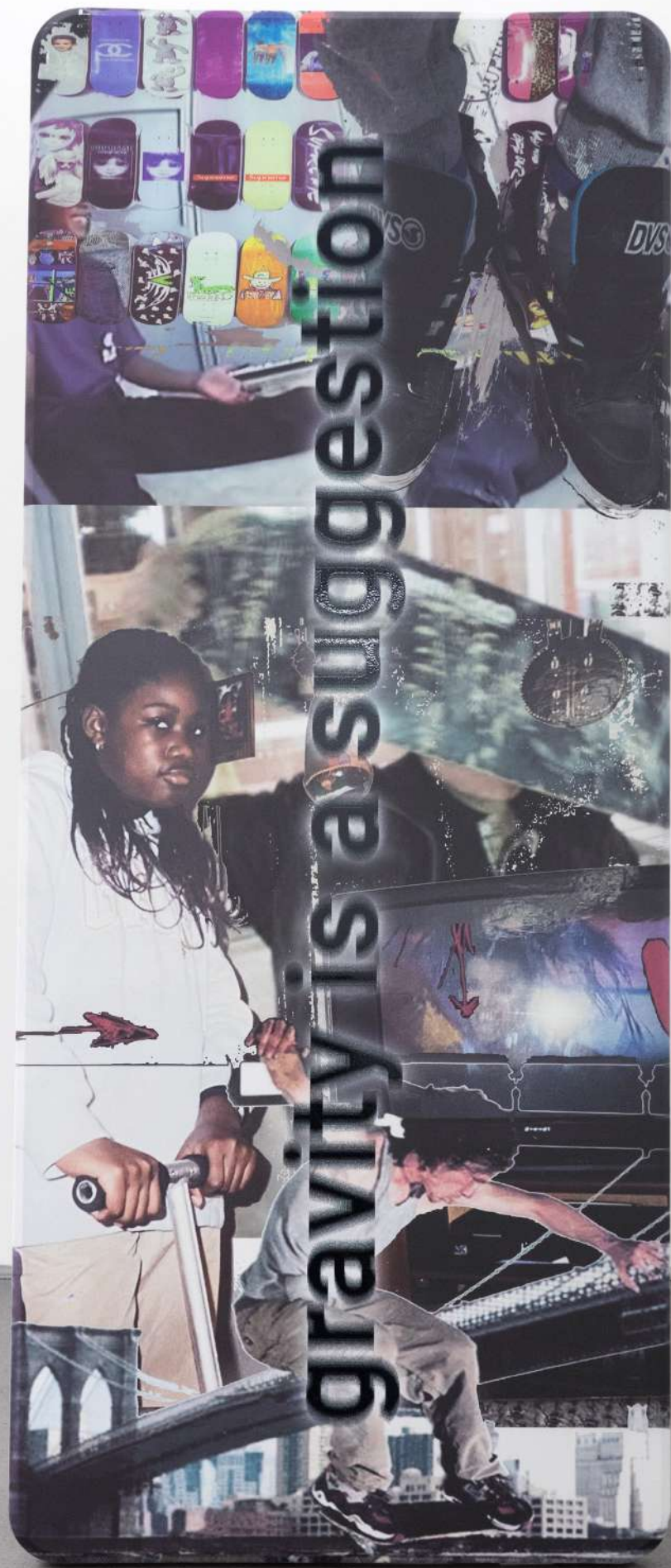




Christelle Oyiri (b. 1992 in France)

Lives and works in Paris, France

Christelle Oyiri (b. 1992, Paris, FR) is a Paris-based artist and producer/DJ, also known under her pseudonym CRYSTALLMESS. Working across film, music, performance, and sculpture, her practice examines how digitalization reshapes the cultural landscapes of Black diasporic youth. Recognized as a rising figure in the audiovisual field, she was awarded the 2024 PONTOPREIS MMK and became the first recipient of Tate Modern's Infinities Commission. Her work engages with issues such as racialized spectacle, colonial legacies, and club sound cultures. By exposing the contradictions and commodification at play within subcultures, Oyiri highlights how lived narratives are often reduced to marketable trends. Through a sharp and ironic visual language, she reconfigures these tropes not as clichés, but as layered, embodied stories—unveiling the tension between cultural fetishization and lived experience for audiences accustomed to consuming Blackness as spectacle.



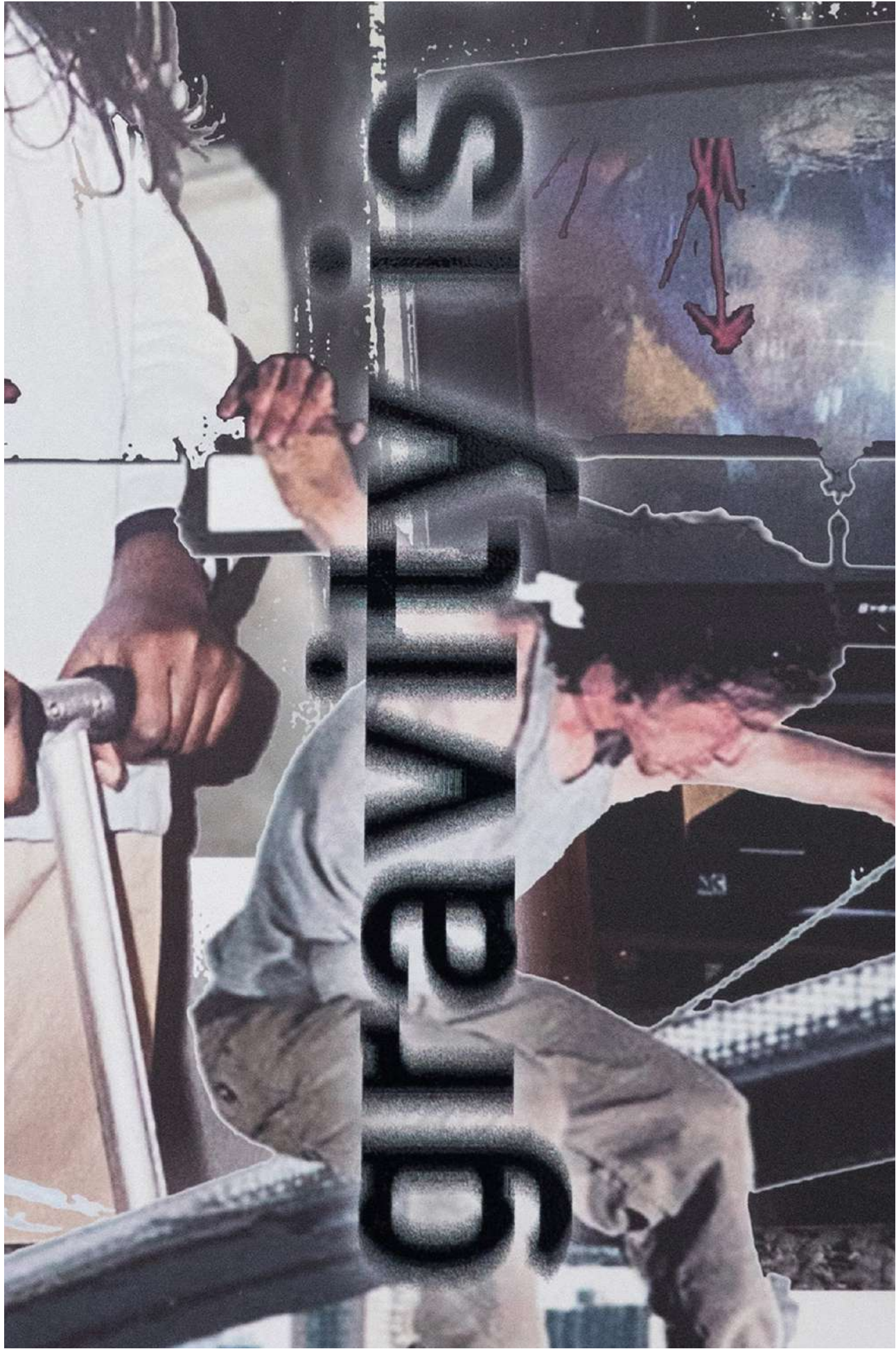
CHOOSE YOUR FIGHTER (SKATE), 2025
Impression ultraviolet sur PVC, structure métallique, encre noire en relief

Ultraviolet print on PVC, metal structure, embossed black ink

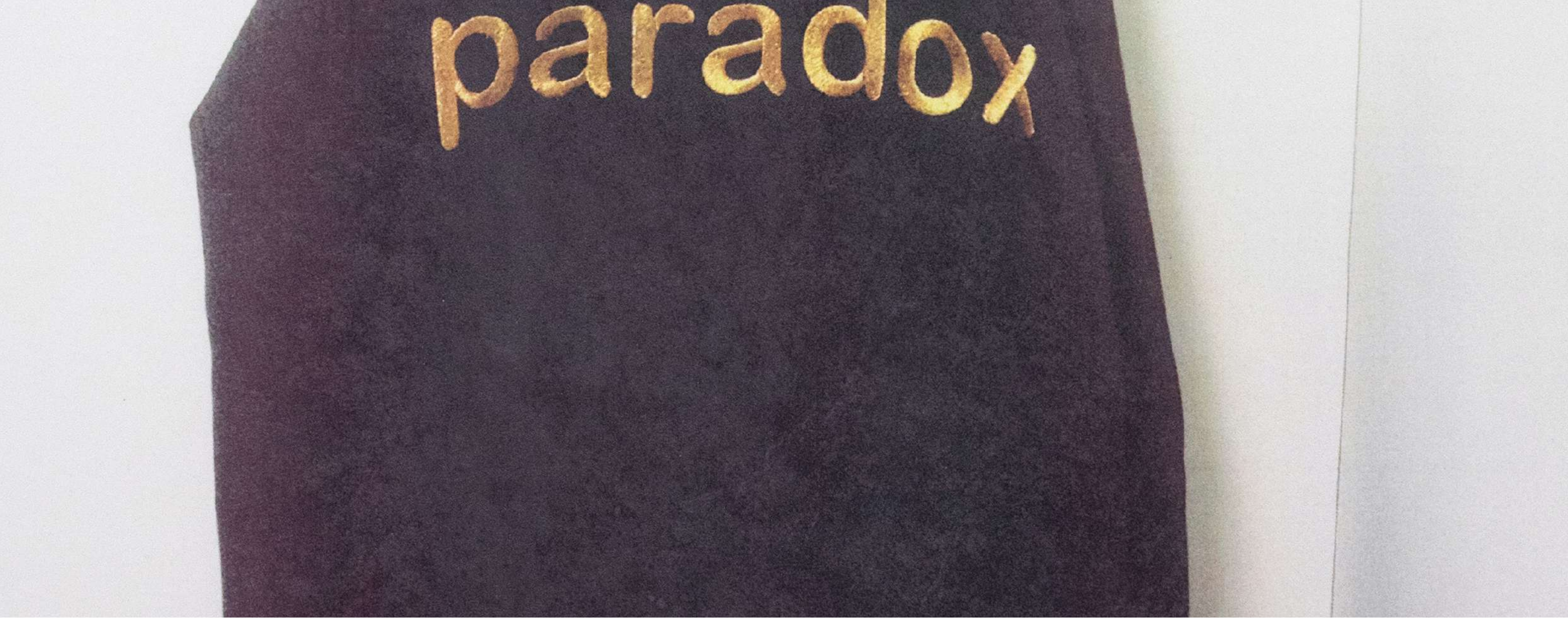
183 x 76 x 74 cm

72 x 29 7/8 x 29 1/8 inches

Edition of 3 + 1AP



life is
a



paradox

Martine Syms (b. 1988 in USA)

Lives and works in Los Angeles, USA

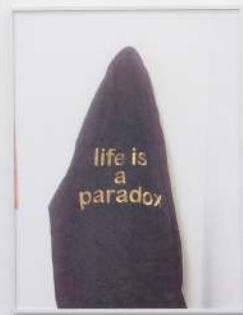
Martine Syms (b. 1988, Los Angeles, CA) earned her MFA from Bard College, Annandale-on-Hudson, NY (2017) and her BFA from the School of the Art Institute of Chicago, IL (2007). She has gained wide recognition for a practice that blends conceptual rigor, humor, and incisive social commentary. Working across video, installation, and performance, often intertwined with explorations of technique and narrative, Syms interrogates representations of Blackness and their intersections with vernacular culture, feminist thought, and radical traditions. Her research-driven approach frequently draws on theoretical frameworks addressing performed or imposed identities, the significance of gesture, and the underlying assumptions surrounding gender and racial inequalities.

***More Than Some, Less Than Others XXXI*, 2016**
Photographie, impression pigmentaire
Photograph, pigment print
71,1 x 55,9 cm
28 x 22 inches



life is
a
paradox









Lutz Bacher (1943–2019)

New York, USA

Lutz Bacher (1943–2019, New York, NY) was a conceptual artist known for her elusive presence and provocative works that defied categorization. Operating under a male pseudonym, she challenged conventions of authorship and identity. Her practice spanned multiple media, including video, photography, sculpture, and installation, often incorporating elements from popular culture, found objects, and personal artifacts. Bacher's works addressed themes of sexuality, power, and violence, frequently through politically charged juxtapositions of text and image. She exhibited internationally, with solo shows at institutions such as MoMA PS1, Secession in Vienna, and Kunsthalle Zürich. Her work is included in major collections, including the Museum of Modern Art and the Whitney Museum of American Art.

Toilet, 2013
Caoutchouc, poussière
Rubber, dust
34,3 x 44,5 x 35,6 cm
13 1/2 x 17 1/2 x 14 inches









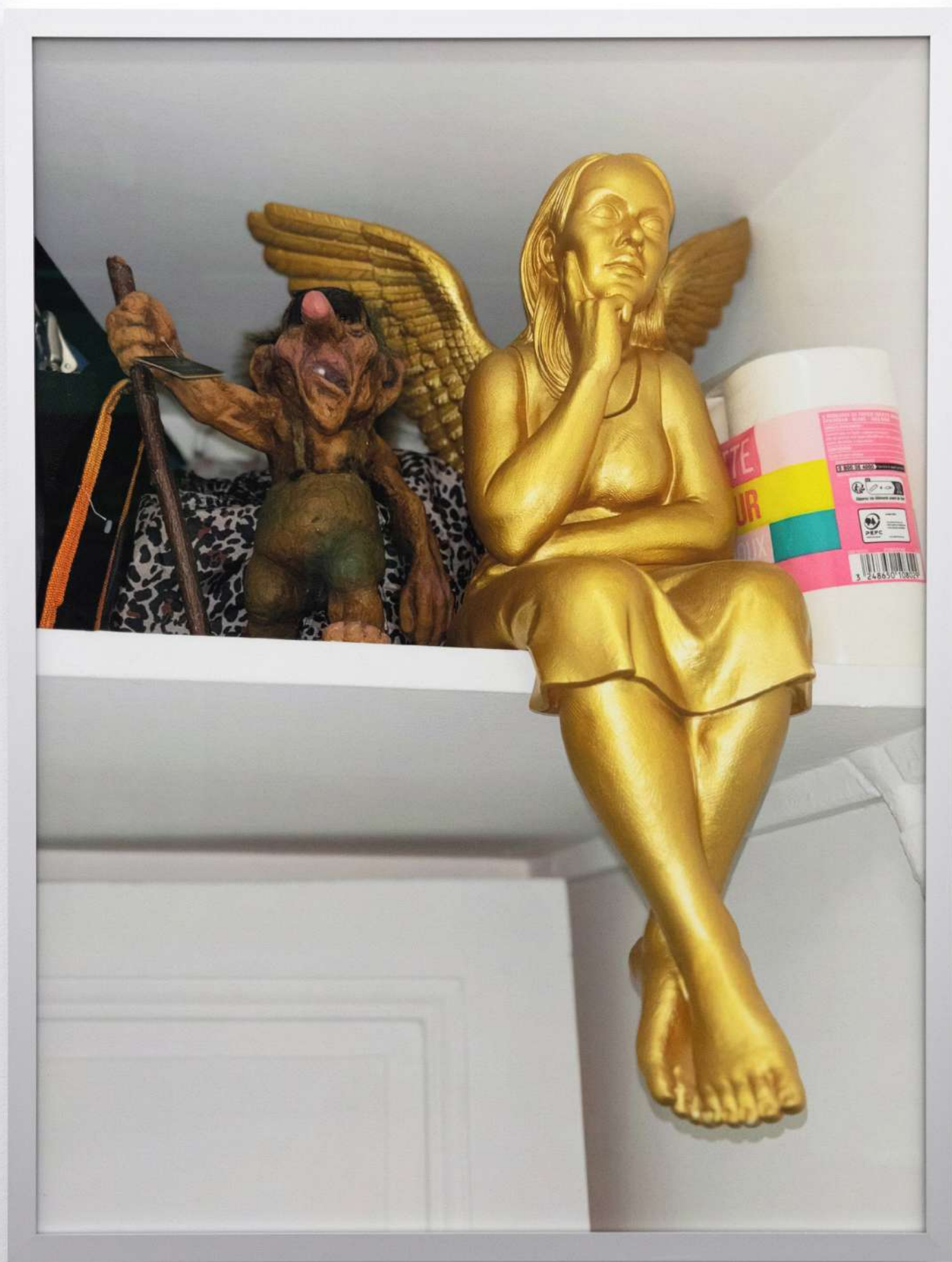
ROULEAU DE PAPIER
ÉPAISSEUR - BLANC - 10
CONSEIL D'UTILISATION
Conservez dans son emballage
originaire et protégez-le de la lumière
directe, de l'humidité et des saletés.
COMPOSITION
Papier de haute qualité
0 800 08 4000
Séparez les
PE



Victor Unwin (b. 1994 in France)

Lives and works in Paris

From a series of reality-fiction videos recorded on old VHS tapes, to a set of photographs engraved on black anodized aluminum slabs, Unwin finds meaning in the production processes of his works, waging materials as non-neutral sensorial links. In a dialogue between DIY techniques and new technologies, found footage and personal images, he develops an eclectic set of works aiming to tell stories and share feelings in unconventional ways. Roaming in the exurban beliefs of rootlessness, palingenesis, and the constant development of protocol systems scrying his own notion of gaps and margins, Unwin symbolically charges the elements he uses as a reorganization of his visible field. Complementarily to his practice and in a way to keep record of his experimentations, Unwin has been developing an editorial approach through books, zines and other experimental editorial objects.



Trap (1), 2025

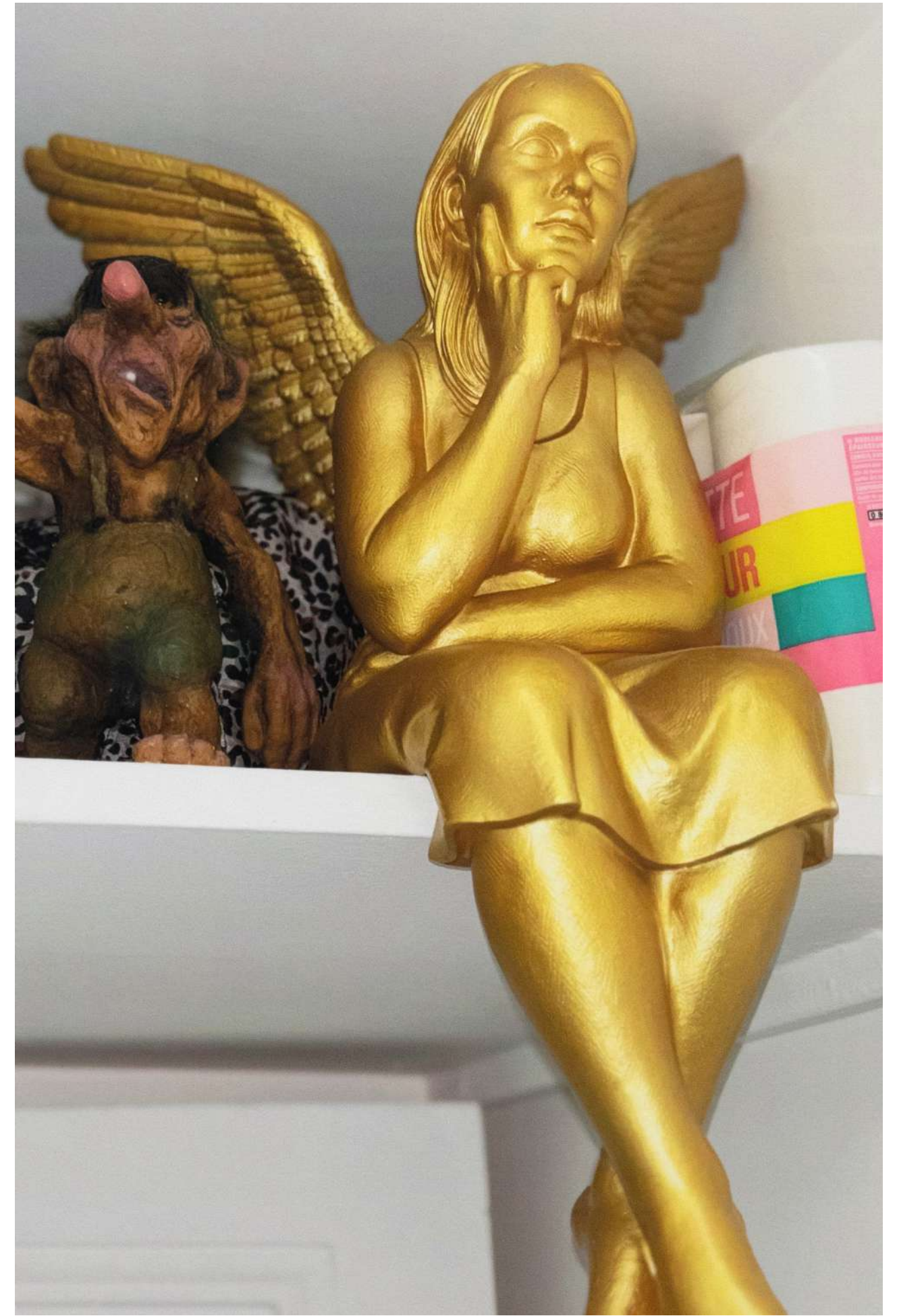
Impression jet d'encre, cadre en aluminium gravé

Pigment inkjet, engraved aluminum frame

80 x 60 cm

31 1/2 x 23 5/8 inches

Edition of 5 + 1AP



PAUL ACKET AGENCY

BACKSTAGE-PASS

ELVIS COSTELLO
Carre - Amsterdam

If you don't like

Suicide
you're dead
anyway.



RED STAR RECORDS

Alan Vega (1938 – 2016)

New York, USA

Alan Vega (1938–2016, New York) was a pioneering force in minimalist electronic rock and co-founder, with Martin Rev, of the influential band Suicide in the early 1970s. Beyond his musical innovations, Vega was a prolific visual artist active in the New York art scene from the late 1960s. He studied both astrophysics and art at Brooklyn College, where he was mentored by Kurt Seligmann and Ad Reinhardt. Over his career, Vega's work was presented in major solo and group exhibitions worldwide, including at Jeffrey Deitch (2002, 2017), MoMA PS1 (NY), Musée d'Art Contemporain de Lyon (2009), Le Fresnoy (Tourcoing, 2014), the Van Gogh Museum (Amsterdam, 1985), and Barbara Gladstone Gallery. His practice seamlessly bridged music and visual art, leaving a lasting impact on both avant-garde and popular culture.

Suicide Tour Journal, page 10, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
10 5/8 x 16 inches





Suicide Tour Journal, page 15, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
 Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
 10 5/8 x 16 inches



GLASGOW July 3 1978

MY GOD MY GOD
 HEY HEY TOUGH ~~GUY~~ KIDS
 YA LIVING LIKE A RAT
 WHATT A THINK OF THAT

~~BOMBED OUT BUILDINGS~~
~~WORKING YOURSELF TO THE BONE~~
~~AIN'T EVEN GOT A ~~DECENT~~ RAT TO OWN~~
 YA LOOKING LIKE A PIG
 YA GOTTA THINK BIG
 GREEN STREET

~~DIRTY~~
 DIRTY
 RAT
 TO OWN
 HOME
 BONE

MY GOD MY GOD
 YA GOTTA START RIGHT
 YA GOTTA SCREAM & SHOUT

~~BOMBED OUT~~
~~BUILDING FOR~~
~~HOME~~
~~SLAMMING YOURSELF~~
~~TO THE BONE~~

YA AIN'T
 MORE THAN
 10 11 12
 yrs old



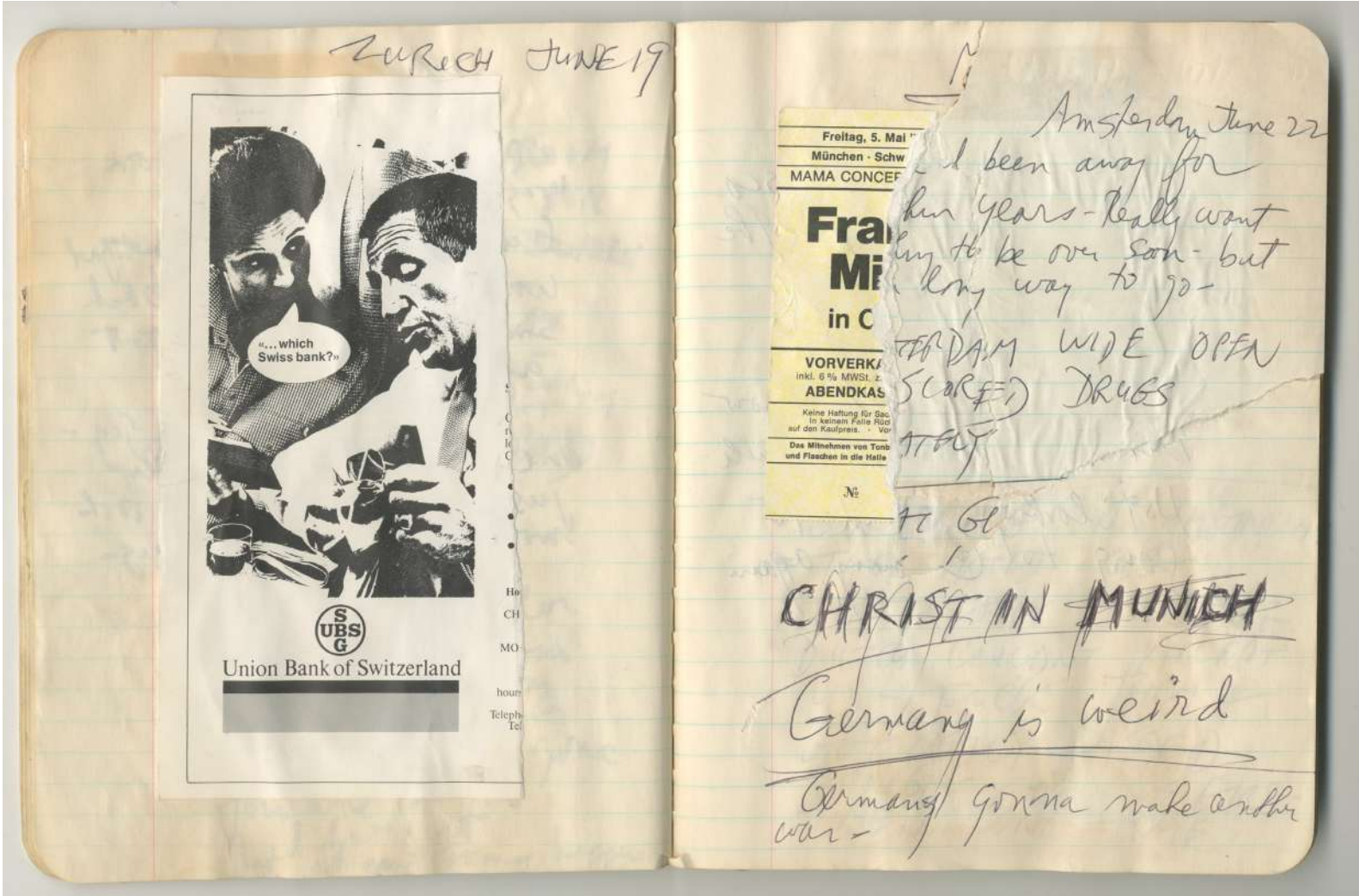
GLASGOW

MY GOD MY GOD
HEY HEY TOUGH ~~GUY~~
LIVING LIKE A R
HATTA THINK OF THAT

Born here for our building
making yourself a ^{home} ~~home~~
even got a ~~decent~~ ^{dirty} ~~RA~~
LOOKING LIKE A PIG
You GOTTA THINK BIG
GOTTA START

MY GOD MY GOD

Suicide Tour Journal, page 8, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
10 5/8 x 16 inches



Zurich JUNE 19



Union Bank of Switzerland

Ho
CH
MO
hours
Teleph
Tel

Freitag, 5. Mai
München · Schw
MAMA CONCEP

Fra
Mi
in C

VORVERKA
inkl. 6 % MWSt. z.
ABENDKAS

Keine Haftung für Sac
In keinem Falle Rück
auf den Kaufpreis. · Vor

Das Mitnehmen von Tonb
und Flaschen in die Halle

Nº

Amsterdam June
I been away for
him years - really want
to be over soon - but
long way to go -

AMSTERDAM WIDE OPEN
SCORED DRUGS
AT ALL

CHRIST AN MUNICH

Germany is weird

Germany gonna make another
war -

Freitag, 5. Mai
München - Schw
MAMA CONCEP

Fra
Mi
in C

VORVERKA
inkl. 6 % MWSt. z.
ABENDKAS

Keine Haftung für Sac
In keinem Falle Rück
auf den Kaufpreis. • Vor

Das Mitnehmen von Tonb
und Flaschen in die Halle

Nº

I been away for
hun years - Really wa
ing to be over soon - b
long way to go -

TERDAM WIDE OP
SCORFE) DRUGS

ATBY

77 Gl

~~CHRIST AN MUNICH~~

Germany is weird

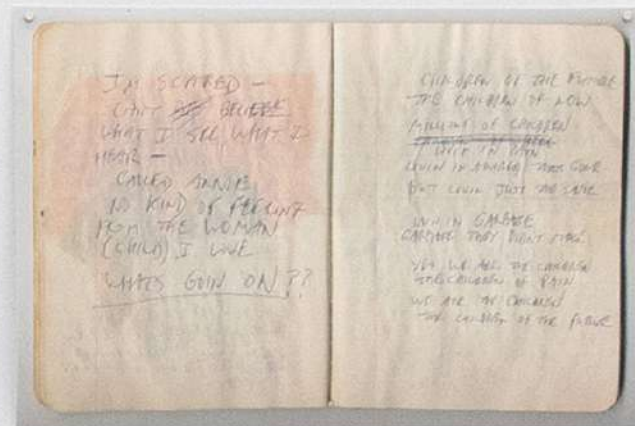
Germany gonna make a
war -



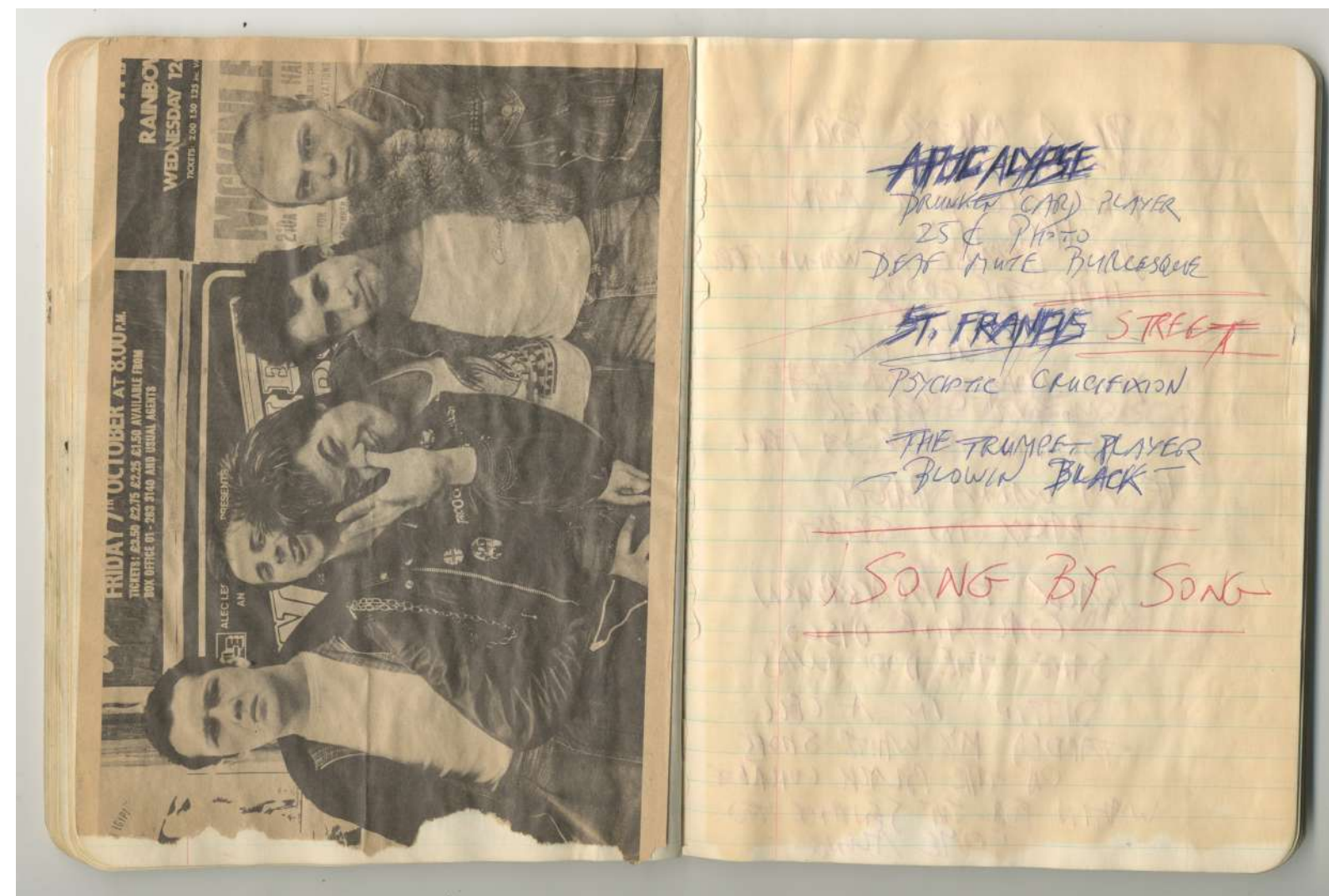
I'M SCARED -
CAN'T ~~BE~~ BELIEVE
WHAT I SEE WHAT I
HEAR -
CALLED ANNIE
NO KIND OF FEELING
FROM THE WOMAN
(CHILD) I LOVE
WHAT'S GOIN ON??

CHILDREN OF THE FUTURE
THE CHILDREN OF NOW
MILLIONS OF CHILDREN
~~CHILDREN OF FEAR~~
LIVIN IN PAIN
LIVIN IN A WORLD THATS GONE
BUT LIVIN JUST THE SAME
LIVIN IN GARBAGE
GARBAGE THEY DIDNT MAKE
YEA WE ARE THE CHILDREN
THE CHILDREN OF PAIN
WE ARE THE CHILDREN
THE CHILDREN OF THE FUTURE

Suicide Tour Journal, page 14, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
10 5/8 x 16 inches



Suicide Tour Journal, page 17, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
10 5/8 x 16 inches





~~APOLCALYPSE~~

DRUNKEN CARD PLAYER
25¢ PHOTO
DEAF MUTE BUREAUQUE

~~ST. FRANCIS STREET~~

PSYCHIC CRUCIFIXION

THE TRUMPET PLAYER
BLOWN BLACK

SONG BY SONG



Suicide Tour Journal, page 4, 1978
Facsimilé sur Photo Rag 308 Hahnemühle
Facsimile on Photo Rag 308 Hahnemühle
27 x 40,5 cm
10 5/8 x 16 inches



Derouillon,

founder Benjamin Derouillon

director Marion Coindeau
marion@galeriederouillon.com

Galerie Derouillon, Etienne Marcel
13 rue de Turbigo, 75002 Paris

Galerie Derouillon, Haut Marais
38 rue Notre Dame de Nazareth, 75003 Paris

Galerie Derouillon, Cadet
Hôtel Cromot du Bourg, 75009 Paris

www.derouillon.com

