

Props

Uri Aran
Diane Dal-Pra
Tetsumi Kudō,
Shuang Li
Liz Magor
Kirill Savchenkov

Curated by Marion Coindeau

Derouillon,
Étienne Marcel
13 rue de Turbigo,
75002 Paris





“Props” evokes both a deceptive object and a device that lends support to something else—something it is not, or not quite, something it is not meant to be, or not yet. It unfolds across multiple layers of meaning, seeking to bring together works that resist immediate understanding, that slip away from our gaze. From this playful shift emerges a subtle sense of absence—a destabilizing void through which artists allow the underlying forces of domination, and the images that shape our everyday lives, to surface.

The gathered artists unveil and unsettle implicit social hierarchies, exposing doubt as a political tool of both destabilization and control. They probe our physical and emotional relationships with everyday objects, or play with the very fabric of language. Beneath their apparent softness or subtlety, the works often leave a dissonant aftertaste—born from the gap between perception and recognition—a kind of false transparency mirrored in the materials themselves. The aim is to inhabit this fissure, to reveal the zones of friction between intimacy and mediation, and to shed light on how our emotions and gestures are harnessed by social and technological systems.

“Props” thus approaches absence as a critical experience through which our perceptions are reexamined. The works gathered in the exhibition draw attention to the fractures within the fabric of the world, exploring the threshold where the familiar gives way to the strange, and embracing the inevitability that some things will always elude us. As Didi-Huberman writes in *What We See Looks Back at Us*: “Let us open our eyes to feel what we do not see”—a gesture that leads us toward a more sensitive form of knowledge, an open space for reflection, for questioning what seems self-evident, and for welcoming dissent.



Uri Aran

Born in 1977 in Israel. Lives and works in New York

The practice of **Uri Aran** (Born in 1977 in Israel. Lives and works in New York) focuses on questioning and redefining structures and models of communication, language, and narration. Through various media—film, sculpture, drawing, assemblage, text—he develops a language of unstable signifiers, exploring the dissonance of meaning and the fragility of linguistic structures. His work, both familiar and unsettling, questions notions of identity, home, everyday life, and emotion, while playing on incongruity, humor, and poetry. By manipulating temporalities, materials, and conventions, Aran subverts established hierarchies and invites us to rethink the way we perceive narrative, objects, and human connections.

The video ***Favourite*** (2024) confronts us with an unidentified object—a sculpture or found object—filmed in the artist's studio. Someone, or something, watches the video through an iPhone interface, touches the object on the screen, moves it around, zooms in on its details—as if the object were contemplating itself, in a gesture that is both vain and grotesque, reinforced by the accompanying baroque music. Aran invites us to consider this strange ballet and plays on the unease aroused by this presence without an identifiable agent.

The importance of studio practice, the coexistence of disparate elements, and entropic assemblages can be found in ***Rules Of The Road*** (2025), which reprises a recurring composition in Aran's practice: the combination of a drawing on paper and passport photos—alongside which appears an aggregate of pompoms from the sculpture presented in *Favourite*. The title also guides our reading of the work by making the car and the driver the main characters in this troubled interaction.

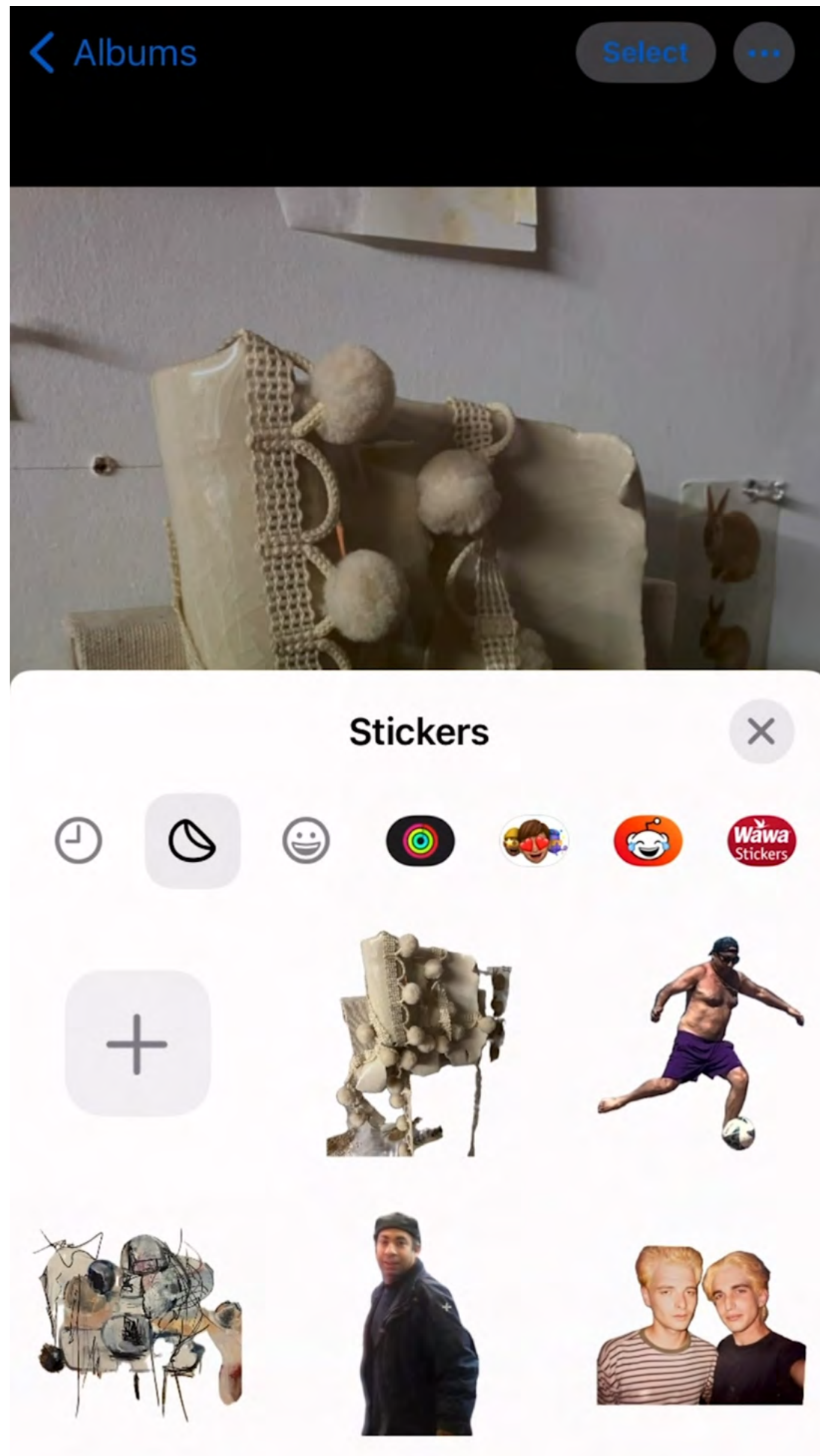
Who are they? What is the relationship between them? Do the photos show people close to the artist? Do they really exist? Rather than weaving his own story, Aran focuses on the structures that make up a narrative, raising a multitude of questions and confronting us with the internalized mechanisms we use to approach any relationship.

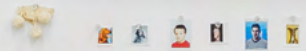
Public collections: American University, Washington DC (US); Chicago Booth, University of Chicago Booth School of Business, Chicago IL (US); DMA Dallas Museum of Art, Dallas TX (US); Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain; ICA Miami, Miami FL (US); Israel Museum, Jerusalem (IL); KADIST, Paris, France and San Francisco CA (US); LACMA Los Angeles County Museum of Art, Los Angeles CA (US); RISD Museum, Providence RI (US); Walker Art Center, Minneapolis MN (US).



Favourite, (still) 2024
Vidéo
Video
5:08 min
Edition 1 of 3 + 2 a/p







Rules Of The Road, 2025
Graphite et techniques mixtes sur papier
Graphite and mixed media on paper
Overall: 142,2 x 76,2 cm / 56 x 30 inches
Drawing: 111,8 x 76,2 cm / 44 x 30 inches









Diane Dal–Pra

Born in 1991 in France. Lives and works in Paris

Diane Dal–Pra (Born in 1991 in France. Lives and works in Paris) probes the sensitive zones of intimacy. Through an attention to everyday rituals, she explores how objects absorb our emotions and become silent witnesses to our inner states, revealing at the same time the fragility of the social and emotional structures that sustain us.

In ***Delicate Resistance*** (2025), she examines the sensitive memory of the body—that space where matter and mind, experience and thought, continuously shape one another—exposing the tension between the desire for control and the inevitability of what escapes it. The canopy bed becomes the stage for this duality: its vertical post, strong and regular, evokes a spinal column—a symbol of inner structure and stability—while the drapery, a living surface, acts like skin. The folds carry the body’s memory, the traces of lived experience that the thread seeks to repair and keep in balance. This gesture of care becomes an act of resistance, a way to hold together what threatens to unravel.

This attention to vulnerability echoes that of Liz Magor, who revives worn or forgotten objects, restoring their fragile yet enduring presence. Both artists situate their work within an economy of care, where matter bears the imprints of time and life. For Dal–Pra, repair is not a return to order but a search for a precarious harmony between body and mind—a delicate equilibrium, always in motion.

Public collections: HEM Museum, Guangdong (CN); Hirshhorn Museum and Sculpture Garden, Washington (US); Fondation Louis Vuitton, Paris (FR); ICA Miami, Miami (US); Yuz Museum, Shanghai (CN).





Delicate Resistance, 2025

Huile sur lin, bois

Oil on linen, wood

220 x 110 cm

86 5/8 x 43 1/4 inches



Courtesy of the artist and Galerie Derouillon, Paris





Tetsumi Kudō

1935–1990, Japan

In his practice, **Tetsumi Kudō** (1935–1990, Japan) sought to raise awareness of the excesses of consumerism and the destruction of the environment. Emerging from a Japan still shadowed by the atomic bomb, he envisioned a world in which nature, humanity, and technology merge in a continuous cycle of decay and rebirth. In this universe where organic forms mutate into grotesque hybrids, his sculptures—made of plastic, resin, and manufactured objects—transform ruin into a living system, corruption into germination.

Presented in “Props”, ***Souvenir la Mue – For nostalgic purpose – For your living room*** (1967) encapsulates these concerns. In this fluorescent flowerpot, the leaves become a nose and the stem an electrical circuit. Kudō composes an artificial, irradiated nature born from the disintegration of the living. Beneath its kitsch appearance, the work offers an ironic “souvenir” of a vanished world—the one that existed before contamination.

The “molt” evoked by Kudō is not only biological; it is also the stage for a struggle—between humanity and nature, and of humankind enslaved by its own instruments. This tension, which he saw as the driving force of a potential revolution, opens the way to a new era of coexistence. In this vision, skin renews itself, organisms transform, and from decay arises the promise of a regenerated world—where technology, flesh, and earth finally intertwine in an unstable yet fertile balance.

Public collections: Aomori Museum of Art, Aomori, Japan; Centre Georges Pompidou, Paris, France; Chiba City Art Museum, Chiba, Japan; Hara Museum of Contemporary Art, Tokyo, Japan; Iwaki City Art Museum, Iwaki, Japan; KUNSTEN Museum of Modern Art, Aalborg, Denmark; Kurashiki City Art Museum, Kurashi, Japan; Musée d’Art Contemporain de Marseille, Marseille, France; Musée d’Art Moderne de la Ville de Paris, Paris, France; Musée de l’Objet, Blois, France; Musée des Beaux Arts de Montréal, Canada; Museum Moderner Kunst Stiftung Ludwig Vienna, Austria; Museum of Contemporary Art, Tokyo, Japan; Museum of Modern Art, New York, NY; National Museum of Art, Osaka, Japan; National Museum of Modern Art, Tokyo, Japan; Stedelijk Museum voor Actuele Kunst, Gand, Belgium; Stedelijk Museum, Amsterdam, Netherlands; Takamatsu City Museum, Takamatsu, Japan; Walker Art Center, Minneapolis, MN



Souvenir la Mue - For nostalgic purpose - For your living room, 1967

Plastique, résine, cellulose, peinture, terre et ampoule TSF

Plastic, resin, cellulose, paint, earth and FST bulb

45 x 12 x 13 cm

17 3/4 x 4 3/4 x 5 1/8 inches







Shuang Li

Born in 1990 in China. Lives and works in Berlin

Shuang Li (Born in 1990 in China. Lives and works in Berlin) explores the failures of communication in the digital age—where technology, meant to connect us, generates new forms of distance. Her work exposes the frictions between intimacy and mediation, between the body and the screen, in a world where our emotions, gestures, and desires are filtered through interfaces. Li illuminates the cracks within a social and technological system that regulates our behaviors and affects.

Made of semi-transparent resin and plexiglass, ***Helena*** (2022) and ***Nanping, Nevada*** (2022) transform fragments of fabric, prints, and found objects into solid forms, evoking the smooth, liquid surface of a phone screen. In ***Nanping, Nevada***, the artist connects the ghost town of her childhood in China with the deserted landscapes of Nevada, turning these absent spaces into tangible matter—a frozen memory blending melancholy with the cold aesthetics of the digital world.

Helena, derived from her performance *Lord of the Flies* (2022), crystallizes the experience of absence and distance imposed during lockdown, when the artist could not return to China. Twenty performers read letters Li had written to her loved ones, dressed like her and equipped with cameras embedded in sunglasses to record reactions. The work reveals the distorted circulation of intimacy through the screen, transforming disconnection into a physical experience.

Beyond the virtual, Li is drawn to the materiality of digital landscapes—infrastructures, networks, logistical systems, and their fractures. Though rooted in technology, her practice subverts its mechanisms of control. By embracing lo-fi glitches and technical imperfections—those disruptions that fracture digital standardization—Li constructs a poetics of the fault line, one capable of interrupting or even short-circuiting the technological system itself.

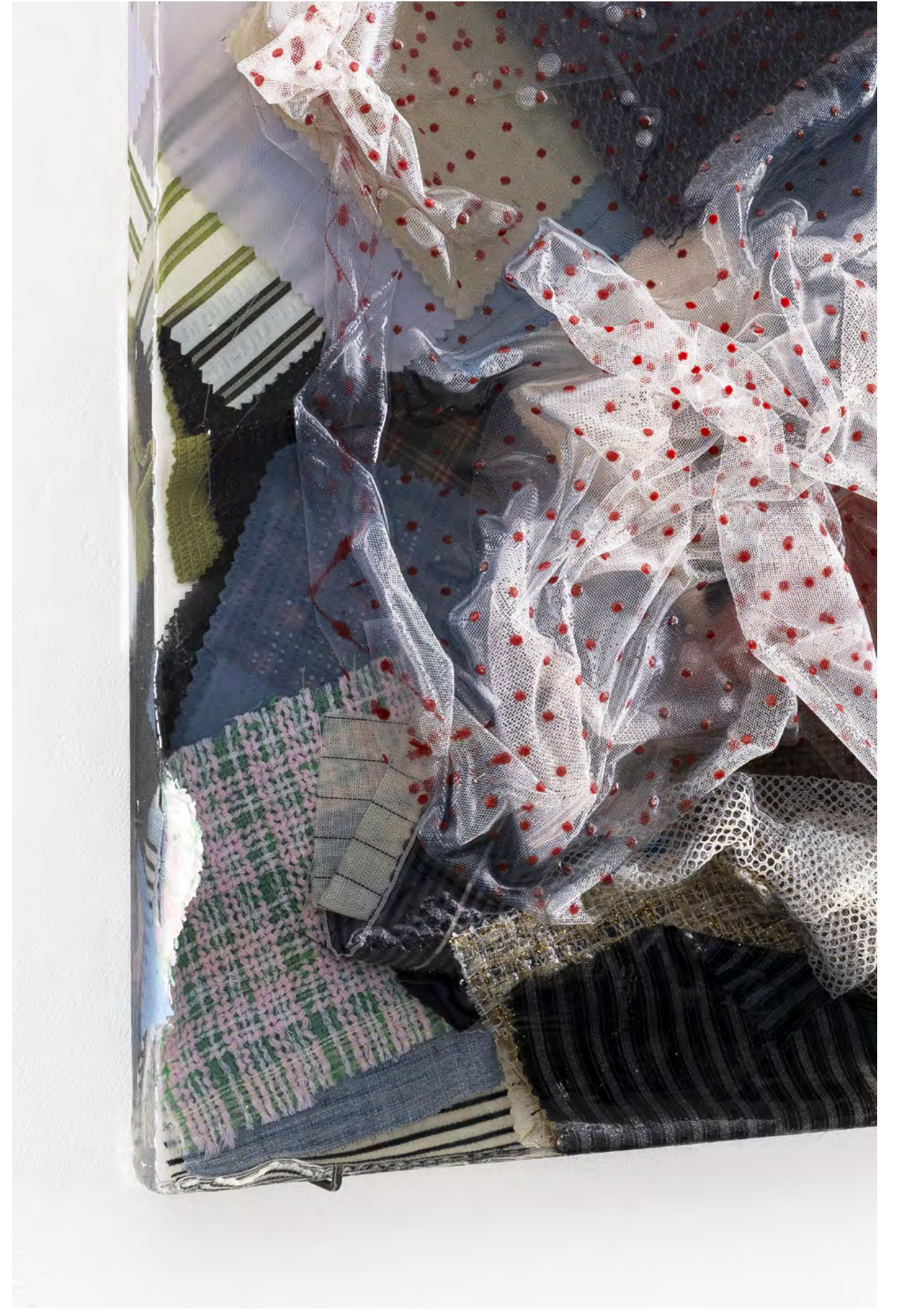
Public collections: Akeroyd Collection, Hong Kong, CN; KADIST, Paris, FR; San Francisco, US; Zuzāns Collection, Riga, LV.





Nanping, Nevada, 2024
Tissu, résine, objets trouvés
Fabric, resin, found objects
50 x 50 x 3 cm
19 3/4 x 19 3/4 x 1 1/8 inches







Helena, 2022
Impression sur maille entre deux plaques de plexiglas
Print on mesh between plexiglass
124 x 187 cm
49 x 73 inches







Liz Magor

Born in 1948 in Canada. Lives and works in Vancouver

A major figure in contemporary sculpture, **Liz Magor** (Born in 1948 in Canada. Lives and works in Vancouver) has, for over forty years, explored the physical and emotional relationships we maintain with the objects that populate our lives. Her work focuses on what persists in the material world despite wear and neglect—worn clothing, frayed blankets, devalued domestic materials. Through molding, recovery, repair, and assemblage, she restores attention to these fragments of the everyday, revealing their affective power and silent memory.

In *Afternoon* (2022) and *May/June* (2022), the encounter between the reality of domestic or utilitarian objects—a stuffed animal, a cup—and the illusion of objects meticulously crafted in a mimetic relation—a table, organic elements—opens up a space of uncertainty, where perception falters. Their ambiguous presence suspends time, as if to ward off disappearance.

In contrast to the processes of domination and conquest that characterize Western society, Magor offers a patient, caring attention to what is fragile, neglected, or imperfect. She sketches a sensitive history of modern culture, inviting the viewer to feel what lies beneath what we think we see—to perceive the echo of uses, desires, and gestures that are no longer there, yet continue to resonate in the artifacts of our material lives.

Public collections: Art Gallery of Alberta, Edmonton, Alberta, Canada; Art Gallery of Ontario, Toronto, Canada; Henry Art Gallery, Seattle, WA; Collection Lafayette, Paris, France; Migros Museum of Contemporary Art, Zurich, Suisse; Musée d'art contemporain de Montréal, Montréal, Canada; National Gallery of Canada, Ottawa, Ontario, Canada; Oakville Galleries, Oakville, Ontario, Canada; Collection Pinault, Venise, Italie; Vancouver Art Gallery, Vancouver, Canada.

May/June, 2022

Caoutchouc silicone, gobelet en plastique

Silicone rubber, plastic cup

218 x 24 x 24 cm

85 7/8 x 9 1/2 x 9 1/2 inches

Courtesy the artist and Marcelle Alix, Paris







Afternoon, 2022

Gypse polymérisé, caoutchouc silicone, bois

Polymerized gypsum, silicone rubber, wood

130 x 61 x 95 cm

51 1/8 x 24 x 37 3/8 inches



Courtesy the artist and Marcelle Alix, Paris



Kirill Savchenkov

Born in 1987 in Russia. Lives and works in Paris

Kirill Savchenkov (Born in 1987 in Russia. Lives and works in Paris) works with various media including mediated sculpture, installation, performance, and sound. His artistic practice focuses on the dynamic distance between perception and recognition in the political, social, and technological sense. In his research Savchenkov highlight the questions of agency, political history and the affects produced by informational autocracy. The artist works with spectrum of environmental and sculptural essays that weave together shapeshifted objects from the physical, media, sonic, and cultural fields.

He was nominated to represent Russia in the national pavilion at the 59th Venice Biennial in 2022 but withdrew from the project in protest of the full-scale Russian invasion of Ukraine.

In *Essay F: Sorrow of Centaur* (2025), Savchenkov draws inspiration from the emotional interactions between humans and artificial intelligence—these hybrid collaborations known as “centaurs”. Using degraded and manufactured materials, the sculpture evokes the ambivalence of these relationships, where algorithmic empathy merges with manipulation, as in a posthuman fable where love and language ultimately dissolve.

Essay O: Evaporator Flux (2025) extends this reflection on algorithmic control, transforming an air conditioning element into a metaphor for the thermostatic power exerted over the social body. Constructed from debris and translucent materials, the evaporator becomes a discreet symbol of the infrastructures that regulate our lives in the background, as invisible as rain behind a window.

Finally, *Essay W: At the Mercy of All Its Errors* (2025) freezes the moment before a fire: industrial glue melts, the chain stretches, the material weeps. This suspended scene conveys the tension between collapse and restraint, between political change and social immobility. Like still-warm ashes, the collected materials bear witness to a world in perpetual combustion.

Public collections: Kadist Foundation, Paris (FR) and San Francisco (USA); V-A-C Foundation, Moscow, Russia (RU); Stella Art Foundation, Moscow, Russia (RU)





Essay W: at the mercy of all its errors, 2025

Métal, HMA, aluminium, plante

Metal, HMA, aluminium, plant

248 x 12 x 9 cm

97 5/8 x 4 3/4 x 3 1/2 inches

Courtesy the artist and Galerie Allen, Paris







Essay O: Evaporator Flux, 2025
Acier inoxydable, aluminium, aimants, plante
Stainless steel, aluminum, magnets, plant
250 x 24 x 8 cm
98 3/8 x 9 1/2 x 3 1/8 inches

Courtesy the artist and Galerie Allen, Paris







Essay F: Sorrow of Centaur, 2025

Acier inoxydable, aluminium, mousse polymère, cuivre, HMA, plante

Stainless steel, aluminum, polymeric foam, copper, HMA, plant

250 x 28 x 17 cm

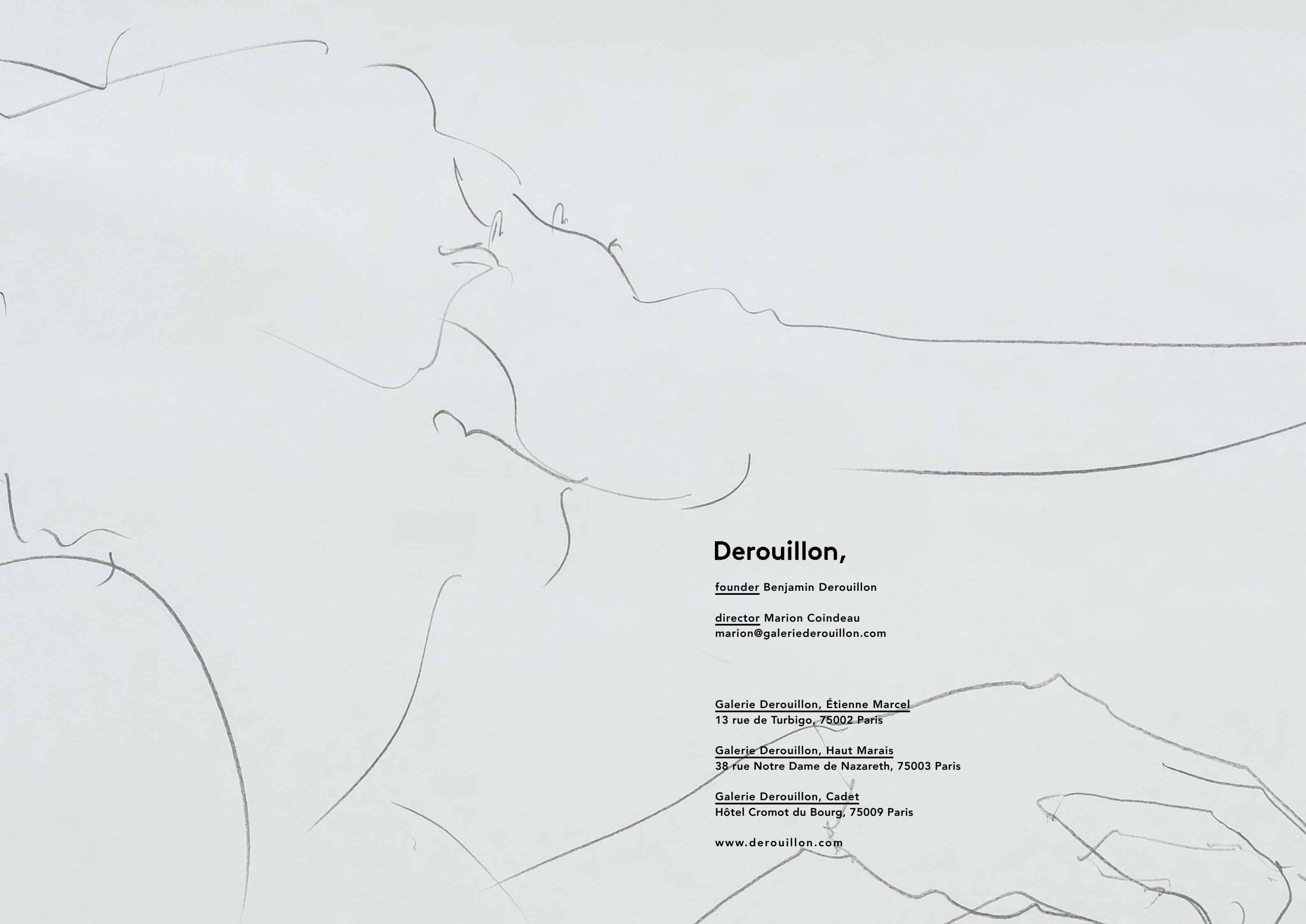
98 3/8 x 11 x 6 3/4 inches

Courtesy the artist and Galerie Allen, Paris









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