

Les Frelons
18.12.25 – 03.01.26
Spaanse Gallery

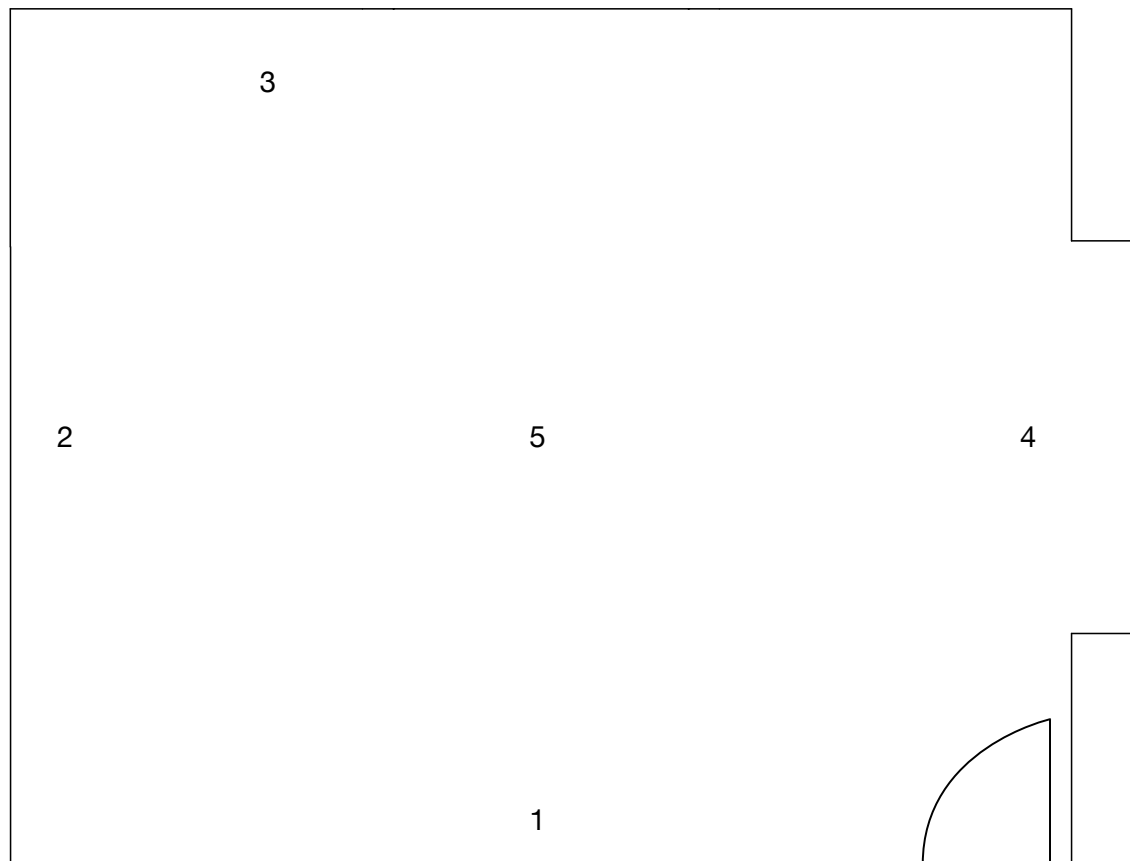


« At the top of the hill he waited. He was much too soon. There was half an hour still to go. The east wind came whipping across the fields from the higher ground. He stamped his feet and blew upon his hands. In the distance he could see the clay hills, white and clean, against the heavy pallor of the sky. Something black rose from behind them, like a smudge at first, then widening, becoming deeper, and the smudge became a cloud, and the cloud divided again into five other clouds, spreading north, east, south, and west, and they were not clouds at all; they were birds. »

— Daphné Du Maurier, *The Birds*, Gollancz, 1952

« "It is impossible," Simone Weil writes in *Gravity and Grace*, "to forgive whoever has done us harm if we Believe that harm has lowered us. We have to think that it has not lowered us, but has revealed us to our true level." »

— Chris Kraus, *Aliens & Anorexia*, Semiotext(e), 2013



1. **Sans titre (Plan)**, 2023, Anna Rouillé
100x290cm, encre et graphite sur papier, PVC

2. **En attendant sa venue j'ai eu le souffle coupé, je n'avais jamais imaginé les choses sous cet angle**, 2025, Elodie Palomas & Anna Rouillé
230x150cm, MDF, cire d'abeille, vernis

3. **Carré Rouge**, 2025, Steve Ozel
27x27cm, tissus, laque, acrylique, cadre en bois

4. **Sans titre (Sentinelle)**, 2025, Elodie Palomas
60x50cm, graphite sur papier

5. **Queen Velutina I just landed / Le bourdonnement de la Reine**, 2025, Steve Ozel & Nathan Prost
36x107x107cm, MDF, vase en grès (IKEA par Ehlen Johansson)