

Sultana

FRIEZE SEOUL

Matthias Garcia

Benoît Piéron

P.Staff

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Sultana presents Benoît Piéron, Matthias Garcia, and P.Staff, delving into the exploration of self, offering diverse perspectives on how we inhabit the world while confronting life's intricacies, vulnerabilities, and transformations.

Drawing from his personal experiences, particularly navigating life with a disability and confronting illness, Benoit constructs a counter-culture distinct from the hospital environment he has known since childhood. His work is a responses to the intense highs and lows of this world where life and death form stark binaries, with illness embodying a living manifestation of death. Benoit's aim is to challenge and reconcile this duality, seeking out the gray areas in between.

P. Staff's bridges bodies and institutions, reshaping consciousness beyond the binary. Drawing on a wide range of sources, Staff examines how history, technology, capitalism, and law have fundamentally transformed the way we define and identify bodies today, with a particular focus on gender, weakness, and bio-politics. P. Staff questions the role of images in the face of the voracity of the system that shapes our bodies and desires. These works are tools of understanding, adaptation and protest and show the artistic act as means of action in the world.

Matthias Garcia's round canvases, much like portals, unveil fabricated paradises with intrusive elements like flowers and sirens, transcending reality through mystical and skillfully rendered colors. Through Matthias Garcia's art, we are invited to journey beyond the boundaries of the tangible, into an abstract realm that ignites our imaginations and challenges our perceptions. His paintings offer endless possibilities, provoking introspection and evoking a sense of wonder within us.

These works explore a profound implications of time, representation, and alternative realities.



BENOÎT PIÉRON

Born in 1983

Lives & works in Paris

He spent a large part of his childhood in the hospital, a place he still has to visit today. At the age of 40, Benoît Piéron has transformed a tamed illness into a potential for action. He has been resident artist at the Pinault Collection in Lens, the Fondation Hermès and the Casa de Velazquez, and has exhibited at the Palais de Tokyo and the Chisenhale Gallery in London, and has been nominated for the Ricard prize. In his sculptures, patchworks and installations, which often borrow their pastel colours from hospital linen, he has developed a body of work in which the medical world is transformed into an intimate reverie, a reflection on waiting, the garden and sensuality. The result is a hallucinatory and uncertain inner journey.

Selected exhibitions:

Étoiles ou Tempêtes, Le Magasin CNAC (2024), Poudre de Riz, Sultana, Paris (2024), Coming Soon, Lafayette Anticipations, Paris (2024); Slumber Party, Chisenhale Gallery, London (2023); Monstera deliciosa, Mumok, Vienna, (2023), Der pinkelnde Tod, Kunstverein Bielefeld, Bielefeld (2023); Avant l'Orage, Bourse du Commerce, Pinault Collection, Paris (2023); uMoya: The Sacred Return of Lost Things, Liverpool Biennial, Liverpool (2023); Exposé.es, Palais de Tokyo, Paris (2023); Horizontes, Fondation Pernod Ricard, Paris (2022); Bandage, galerie du Haïdouc à l'Antre Peaux, Bourges (2022); Illness Shower, Sultana Summer Set, Galerie Sultana, Arles (2022); Deux drapeaux, Une Belladone, L'alcôve, Paris (2021); VIH/sida, l'épidémie n'est pas finie, Mucem, Marseille (2021); Plaid, Cité internationale des Arts, Paris (2021); Mort is more, Brasserie Atlas, Brussels (2021).

P STAFF

Born in 1987

Lives & works in Los Angeles

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. Staff received their BA in Fine Art and Contemporary Critical Studies from Goldsmiths University of London in 2009. They completed the LUX Associate Artists Programme and studied Contemporary Dance at The Place in London, in 2011.

Selected exhibitions:

Whitney Museum of American Art, New York (2024), Ordet, Milano (2024), Kunsthalle Basel (2023); 59th Venice Biennale (2022); LUMA, Arles (2021); 13th Shanghai Biennale (2021); Julia Stoschek Collection, Berlin (2021); 47 Canal, New York (2021); Institute of Contemporary Art, Shanghai (2020); Serpentine Galleries, London (2019); Irish Museum of Modern Art, Dublin (2019); New Museum, New York (2017); and Gasworks, London (2016). Chisenhale Gallery, London (2015). Staff is a recipient of Louis Comfort Tiffany Foundation Award (2019) and the Paul Hamlyn Award for Visual Artists (2015).

MATTHIAS GARCIA

Born in 1994

Lives & works in Paris

Matthias Garcia's art unveils fabricated paradises where flowers, carnations, and sirens intrusively arise rejecting the confines of reality. Within these creations, he masterfully sculpts a world that exists beyond the realm of tangible existence, skillfully rendered in nuanced colors of nebulous fabrications. His aesthetic beckons viewers into a universe of boundless possibilities, seamlessly blurring the lines between dreams and reality, drawing us into an ambiguous chase of dreamscapes and chimeras.

Selected exhibitions:

Suréalisme. Le grand jeu Musée cantonal des Beaux-Arts de Lausanne (2024); Naive Parade, Sebastian Gladstone, Los Angeles, USA, (2024); Mon Chant sans sort, Sultana, Paris, Fr. (2023); Soho House, (Paris, FR, 2022); LISTE Art Fair with Galerie Sultana (Basel, CH 2021); Fabelores' Galerie Sultana Paris, (2021); J'ai beau garder les yeux grands écarquillé', Ecole nationale des Beaux-Arts Paris (2020); Tous mes fleurs, Fleurs Sauvage, Paris, (2019); Sombre Printemps, KG gallery (Tokyo, Japan 2018);

BENOÎT PIÉRON



«Strap-on» delves into the intersection of disabled bodies, sexuality, and gender fluidity. It employs textile materials to desexualize and obscure the bodies of the disabled, covering them with sheets or back-slit pajamas, leaving their bodies perpetually accessible to medical authority. The piece emphasizes the vibrancy and immanence of life (drawing on Starhawk's concept), emerging from within, akin to illness, contrasting sharply with the external, intrusive light of medical imagery, police flashlights, emergency beacons, and obstetric speculums.

The artwork uses soft, padded fabrics in pastel colors, gently washed by a hygienic laundry process, to create an environment of inner joy and kindness. The artist reflects on their own discomfort with synthetic leather harnesses, which evoke a language of power and control reminiscent of leather saddlery and FHM's portrayal of masculinity. This discomfort, shared by others, stems from a desire for extreme gentleness, as suggested in «The Vagina Monologues.»

The artist explores the DIY dildo culture and discovers a desirable object with a delicate pastel gradient, resembling modeling clay. Questioning the necessity of a penetrative element, the artist transforms it into a disco ball clitoris, inspired by listening to Catherine Malabou and her book «The New Wounded: From Neurosis to Brain Damage.»

Ultimately, «Strap-on» advocates for the kindness of sex, moving away from power dynamics and towards a softer, more empathetic approach to intimacy.





STRAP-ON I, 2024
Used hospital sheets, LED light, buttock mannequin

€ 7,000.00 ex VAT



STRAP-ON II, 2024
Used hospital sheets, LED light, buttock mannequin

€ 7,000.00 ex VAT



STRAP-ON III, 2024
Used hospital sheets, LED light, buttock mannequin

€ 7,000.00 ex VAT



Peluche Psychopompe VIII, 2023
Patchwork of hospital sheets,
20 x 43 x 8,5 cm

€ 5,000.00 ex VAT



Peluche Psychopompe XII, 2023
Patchwork of hospital sheets
20 x 43 x 8,5 cm

€ 5,000.00 ex VAT



CARMILLA, 2023
Patchwork of hospital sheets, wadding, thread
12 cm diameter

€ 4,000.00 ex VAT



Piéron's proximity of childhood and its associated objects resonates with the legacy of Margarete Steiff, the seamstress whose physical limitations inspired the invention of plush toys. Drawing parallels with Steiff's ingenuity despite her immobility, Piéron's signature bat, Monik, pays homage to Monique Wittig's concept of the fragmented, dissolute lesbian body. In this transformation, Monik emerges not as a symbol of fear, but as a cherished toy, akin to an adolescent's crutch.

BÉQUILLE MONIKE, 2024

Crutch, used hospital sheets

138 x 63 x 47 cm

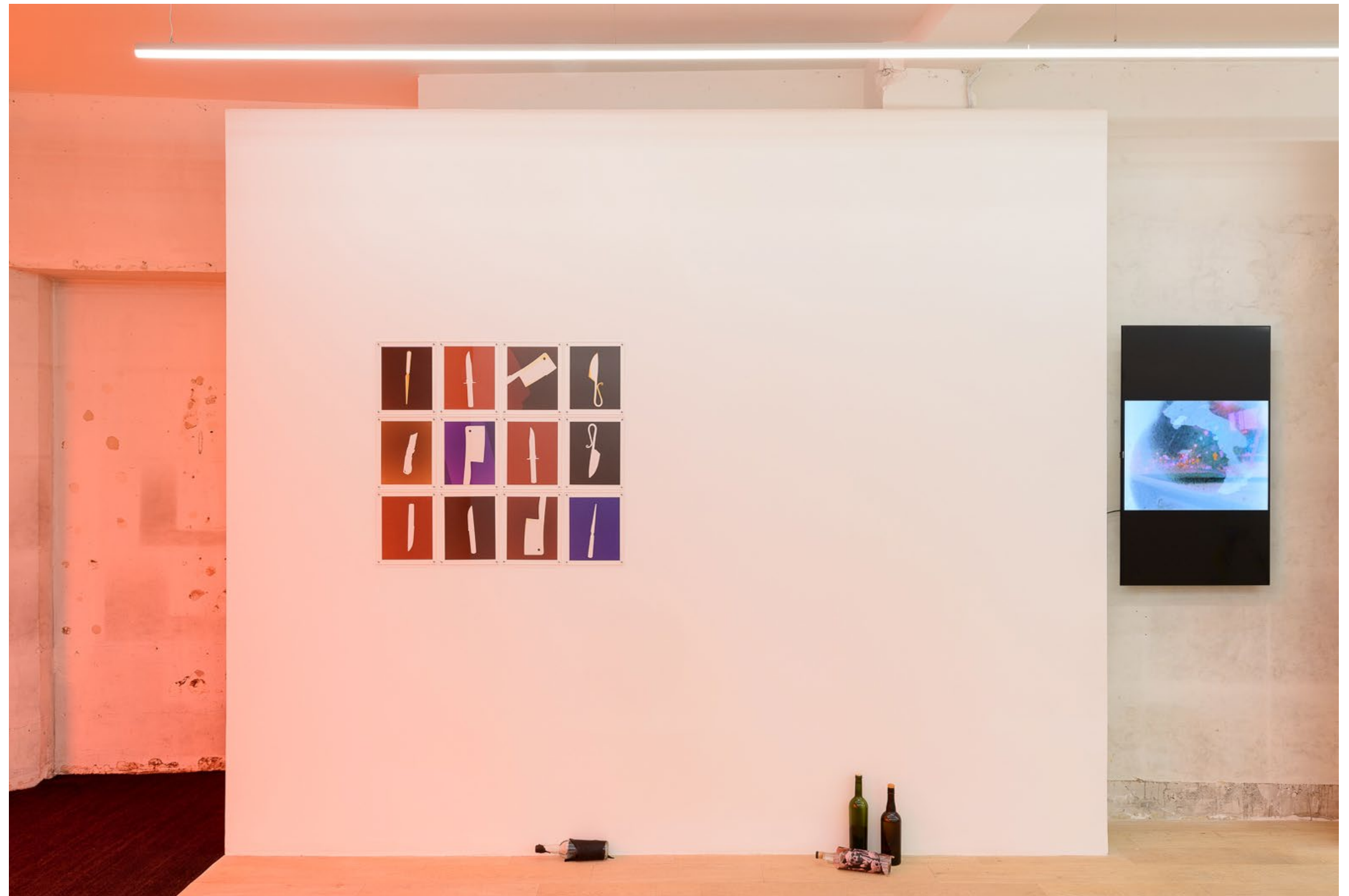
€ 15,000.00 ex VAT

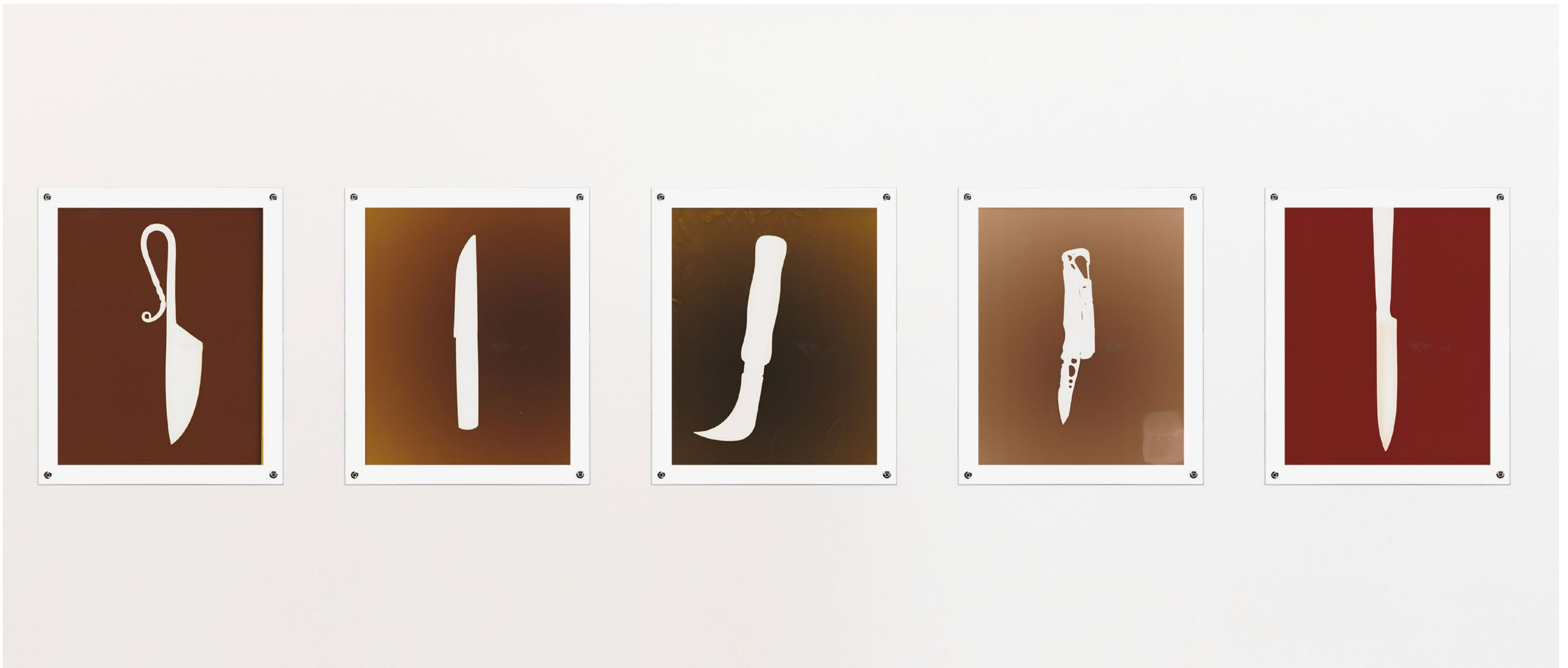
P. STAFF





KNIFE, SCALPEL, BLADE (2022) comprises photograms of blades, knives, and axes bathed in mellow hues like the gradations of a lighter — yellow, orange, turquoise — irradiated as glowing voids into which irresolute confusions and ambivalences are poured. At times installed as large grids, these morphologies of weaponry are mosaics, mappings, or portraits, where white-hot centers meet coloration in the searing of light. Their intrinsic stress is emanation. They call to mind the vantage point of injury amid myriad versions of living. Where does injury exist in the consistent spectacularization of death? What do discourses of the humane do when relegated to “gratitude” for not being killed? What life exists before the extremely constructed finite event of death? On pain, Ahmed writes of its formative qualities: “It is through the intensification of pain sensations that bodies and worlds materialize and take shape, or that the effect of boundary, surface, and fixity is produced.” Pain encourages the taking of shape while risking the fortification of a border, and yet to heal might require the risk of incremental exposure. Pain accretes a concentration which can be, at times, catalyzing. Healing and injury are constitutive sensations of the surfacing iridescence of a body, which senses the form it needs to endure.





KNIFE, SCALPEL, BLADE, 2022

5 photograms, plexiglass

124 x 29 cm

€ 6,000.00 ex VAT



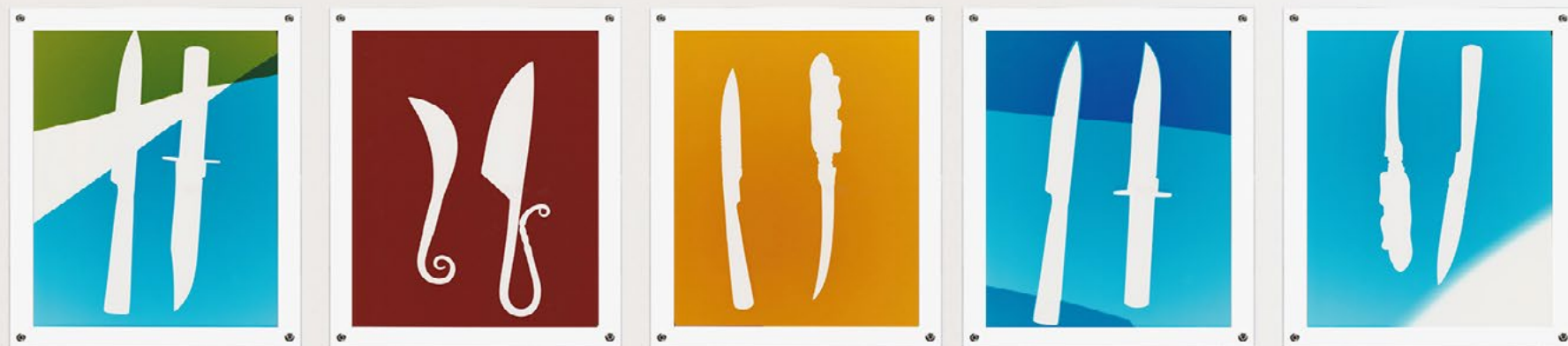


KNIFE, SCALPEL, BLADE, 2022

9 photograms, plexiglass

124 x 29 cm

€ 8,000.00 ex VAT



KNIFE, SCALPEL, BLADE, 2022

5 photograms, plexiglass

124 x 29 cm

€ 6,000.00 ex VAT

MATTHIAS GARCIA





Matthias Garcia
Tracas la mort dans les bras , 2024
Huile sur toile
Oil painting on stretched canvas
70 x 100 x 2 cm

€ 9,000.00 ex VAT



Matthias Garcia
Saturne Languide, 2024
Huile sur toile
Oil painting on stretched canvas
70 x 100 x 2 cm

€ 9,000.00 ex VAT



Matthias Garcia
As I bleed my heart out to show, 2024
Huile sur toile
Oil painting on stretched canvas
70 x 100 x 2 cm

€ 9,000.00 ex VAT



Matthias Garcia
Steady Pacing, 2024
Huile sur toile
Oil painting on stretched canvas
70 x 100 x 2 cm

€ 9,000.00 ex VAT



Matthias Garcia
Fae ! Hadn't I laid myself out in preparation for death ?, 2024
Huile sur toile
Oil painting on stretched canvas
70 x 100 x 2 cm

€ 9,000.00 ex VAT



Matthias Garcia
Untitled (Tears I) , 2024
Huile sur toile
Oil painting on stretched canvas
22 x 16 x 2 cm

€ 1,200.00 ex VAT



Matthias Garcia
Untitled (Tears II), 2024
Huile sur toile
Oil painting on stretched canvas
27 x 19 x 2 cm

€ 1,500.00 ex VAT



Matthias Garcia
Untitled (Tears III), 2024
Huile sur toile
Oil painting on stretched canvas
27 x 19 x 2 cm

€ 1,500.00 ex VAT



Matthias Garcia
Untitled (Tears IV), 2024
Huile sur toile
Oil painting on stretched canvas
33 x 24 x 2 cm

€ 2,000.00 ex VAT

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