

Galerie XII

SPRING 2026



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◆ **AIPAD**

◆ **ART PARIS**

◆ *THE MOMENT COLOR BREATHES*
– **HUR KYUNG AE**

◆ *FLORA INCOGNITA*
– **VINCENT FOURNIER**

◆ **PRESS**



Paolo Ventura. *Flowers and Cigarettes #03.*
Mixed media, collages, acrylic, photographs,
signed on front. 39.5 x 27.5 inches. Unique.

Galerie XII returned for **2026's AIPAD, The Photography Show at the Armory** this past April. Stationed at Stand A2, we were delighted to share a massively successful and singular works by Paolo Ventura, Sophie Zénon, Marcel Bolomet, and Vincent Fournier.

Paolo Ventura's new series, **Promenade de Nuit**, was a standout at Booth A2 – inspired by 19th-century Parisian writers, Ventura employed the tintype process, a 19th-century technique in which a wet collodion emulsion is applied to a black-lacquered iron plate, exposed while still wet, and developed to produce a singular, direct positive image. Resulting unique works evoke a city steeped in loneliness and nostalgia, reflecting an imagination populated by hidden figures and fragmented narratives.



THE PHOTO GRAPHY SHOW

AIPAD 2026



Paolo Ventura

Promenade de Nuit #7, 2025

Ferrotypes, acrylic paint.
Custom wood frame finished in
matte black.
4.3 x 6.7 in./11 x 17 cm.
Unique.

Framed price: \$5,300



AIPAD 2026



Paolo Ventura

Promenade de Nuit #10, 2025

Ferrotypes, acrylic paint.
Custom wood frame finished in
matte black.
4.3 x 6.7 in./11 x 17 cm.
Unique.

Framed price: \$5,300



ART PARIS 2026



Continuing our successful spring programming, **Galerie XII returned to the Grand Palais**, exhibiting three singular and striking artists at **Art Paris**. Sabatina Leccia, Susanne Wellm, and Sophie Zénon explore memory and time through diverse practices, where each mark becomes an act of presence, resistance, or repair. Leccia seeks to anchor an imagined territory in tangible forms, while Wellm juxtaposes inner worlds, fiction, and reality through hybrid woven works.

Zénon, focusing on collective memory, brings a poetic and critical perspective to the past through collaborative pieces combining paper, porcelain, and precious materials. Leccia seeks to anchor an imagined territory in tangible forms, while Wellm juxtaposes inner worlds, fiction, and reality through hybrid woven works.



Sophie Zénon. *Earth*, 2025.

Porcelain with embroidery.

21.5 x 23.5 x 20 cm.

Unique piece.

Edition of 2.

Created with the collaboration of Ateliers
Arquié, porcelain makers in Limoges.

ART PARIS 2026



Sabatina Leccia

Chercher le Soleil (XI), 2025

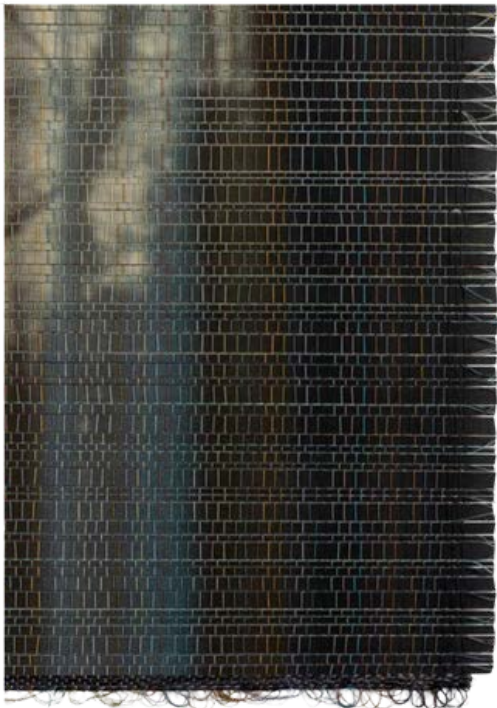
Printing on linen/cotton,
unweaving and reweaving with
silver thread.

37.4 x 27.6 in./95 x 70 cm.

Unique.

Price: \$5,000

ART PARIS 2026



Susanne Wellm

Curtain with Blue Tint, 2024

Mixed media. Woven, Giclée print, acrylic paint, cotton and polyester thread.

76 x 108 cm. / 30 x 42.5 in.

Mounted on neutral carton.

Natural wood frame with anti-reflective and UV-protective glass.

Unique.

Price: \$9,500



THE MOMENT COLOR *BREATHES* – **HUR KYUNG AE**

Debuted at Galerie XII Los Angeles in February, *The Moment Color Breathes* presents HUR Kyung-Ae's striking reinterpretation of **Dansaekhwa**, where layered acrylic surfaces—built up through nearly 50 applications—are carved, sliced, and reassembled into richly textured, sculptural compositions. Through this excavation-like process, her work channels a deeply personal and abstract response to memory and cultural history, balancing gestures of destruction and regeneration to create paintings that feel both chaotic and serene. The result is an immersive, contemplative experience in which viewers are invited beyond observation into a quiet, emotional dialogue with surfaces that seem to breathe with color, time, and lived resonance.

THE MOMENT COLOR BREATHES
– HUR KYUNG AE



HUR Kyung-Ae

Untitled [BL0226BP1], 2026

Acrylic on canvas.

19.7 x 19.7 in./50 x 50 cm.

Unique.

Price: \$6,400



THE MOMENT COLOR BREATHES
– HUR KYUNG AE



HUR Kyung-Ae

Untitled [FRP0226BP], 2026

Acrylic on canvas.

15.7 x 19.7 in./40 x 50 cm.

Unique.

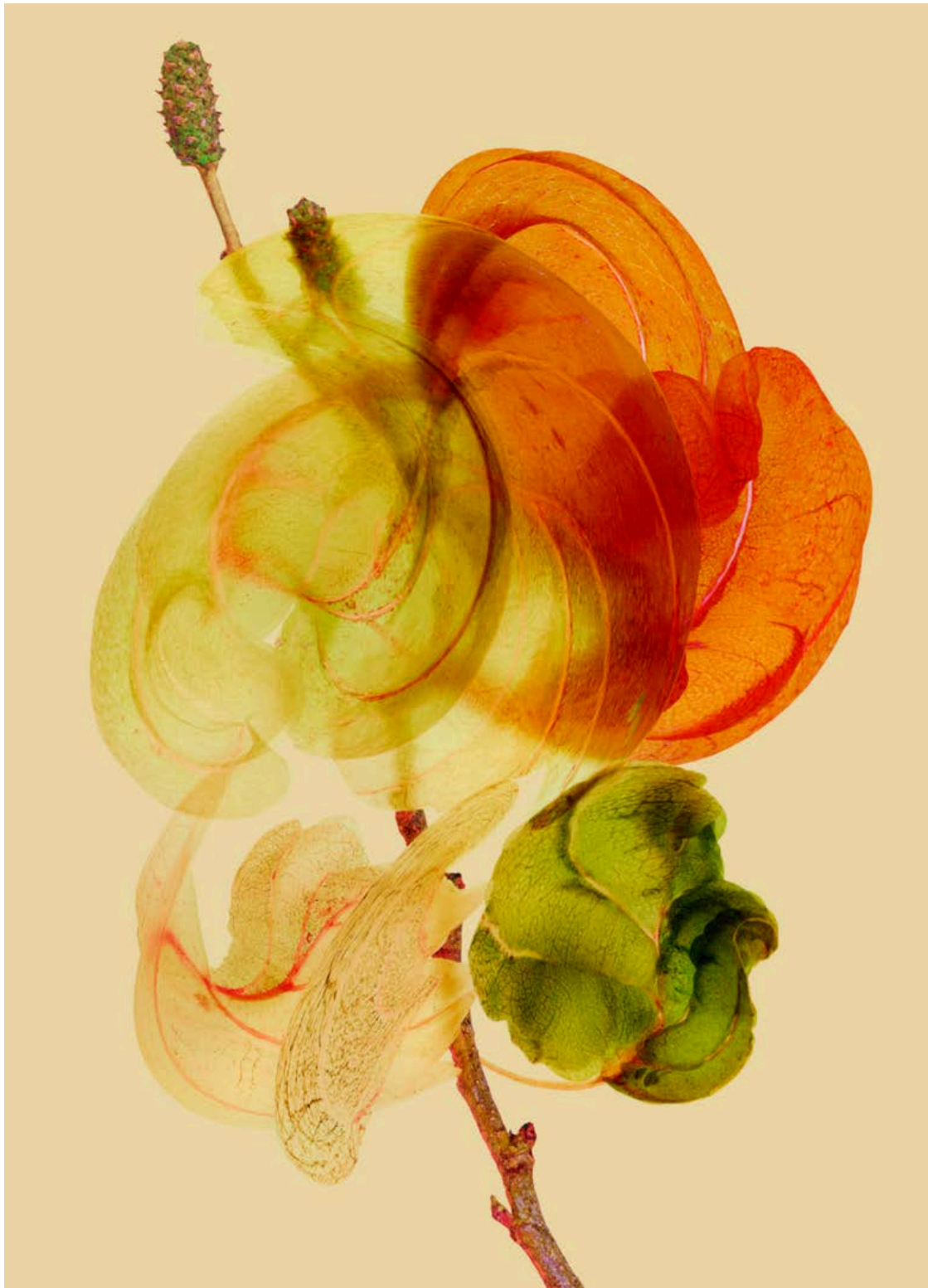
Price: \$6,400



FLORA INCOGNITA

– VINCENT FOURNIER

On view this past spring at Galerie XII after a successful run on Rodeo Drive at Yves Saint Laurent, **Flora Incognita** imagines a speculative botanical archive of plant life evolving beyond our solar system, where extreme conditions drive new forms, structures, and survival strategies. Blending photogrammetry and 3D animation, the project renders these otherworldly species with scientific precision, reflecting both the resilience of Earth's flora and the pressures shaping its future.



Vincent Fournier

*Aulnaria Cometalis [Primat
Sidera], 2025*

Chromogenic print on Ilfoflex paper,
mounted on Dibond with oak shadow
box framing, museum glass, and brass
plate.

35.5 x 25.5 in. / 90 x 65 cm.

Edition of 10.

Price: \$7,700



Vincent Fournier
Allamanda Ventifera
[Velmar-7], 2025

Chromogenic print on Ilfoflex paper,
mounted on Dibond with oak shadow
box framing, museum glass, and brass
plate.
35.5 x 25.5 in. / 90 x 65 cm.
Edition of 10.

Price: \$7,700

A Window Into the Lives of New York City Renters

For Sunday's issue of The New York Times Magazine, Gail Albert Halaban photographed city dwellers inside their apartments from across the street — with their permission, of course.

When the photographer [Gail Albert Halaban](#) first moved to New York from Los Angeles in 2004, she and her newborn daughter, Zoë, liked to look into apartment windows and imagine what the lives of the city's residents were like.

"We'd make up stories about what was happening," Ms. Albert Halaban said in a recent video call from her apartment in Chelsea. The tradition continued with her son, Jonah.

That spirit endures in an ongoing photography project, "[Out My Window](#)," which Ms. Albert Halaban has now been working on for more than 20 years. The idea for the project, which has come to span more than 25 cities on five continents, is to reveal the lives of city dwellers from an apartment window across the street, creating [Edward Hopper-esque](#) landscapes of city life with the collaboration of a neighbor.

"The goal is always to see everybody engaged, for it to be about community," she said. "It's not really about the picture. The picture is almost the bonus of a friendship or relationship made."

For Sunday's issue of The New York Times Magazine, she spent a month photographing New Yorkers inside 10 apartment buildings across four boroughs to illustrate [an article about the tension between tenants and landlords in New York City](#), and how Mayor Zohran Mamdani plans to confront the affordable housing crisis.

In a recent video call, Ms. Albert Halaban and Allison Pasek, the deputy photo editor for The Times Magazine, shared how they found the people they featured, what they wanted to capture about city life and what they learned from the experience. These are edited excerpts from the conversation.

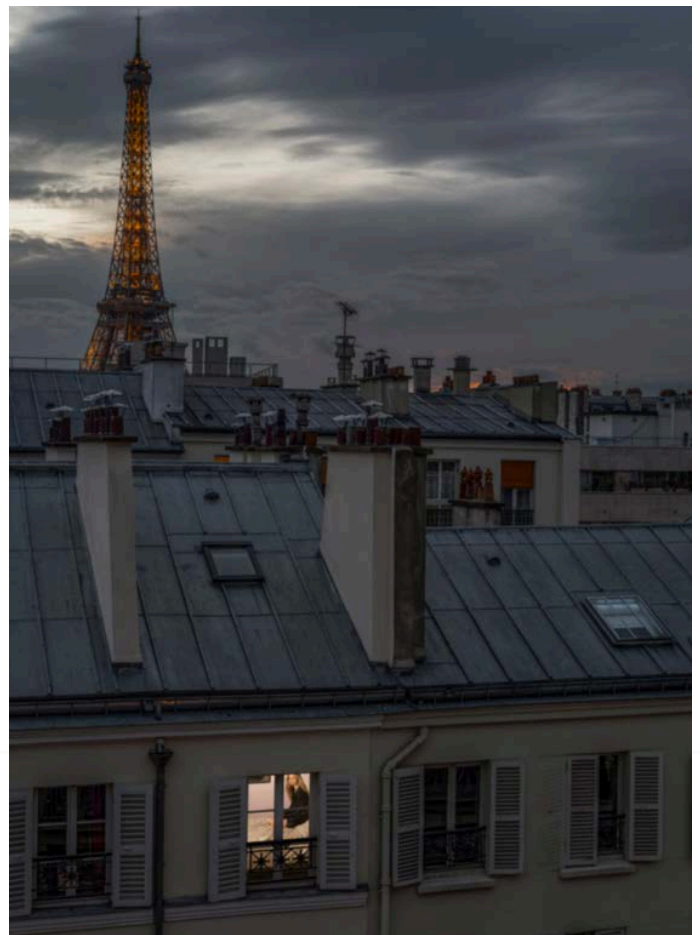
Gail, how did you get the idea for the project that became "Out My Window"?

GAIL ALBERT HALABAN My daughter, who's about to turn 22, was having her first birthday party: We had balloons and cake, and my parents came, and it was this big scene in our window. Right across the street from me was a flower shop called Starbright. The owner saw that we were having a birthday party, and he sent balloons and flowers with a note saying, "It's been great watching your daughter grow up."

At first, I was kind of spooked — if someone did that to you in L.A., it'd be weird, but in New York, it was such a friendly thing. So I was curious, who else had that relationship of watching their neighbors from across the street? I started photographing people in their apartments all over New York, and then I was invited to Paris, Italy, Istanbul and Buenos Aires. And it just kept going.



Residents of Bedford-Stuyvesant in Brooklyn, photographed for a recent article in The New York Times Magazine. Gail Albert Halaban for The New York Times



Gail Albert Halaban

Christina in Bed, rue Jean Nicot, Paris, 2022

Archival pigment print.
45.0 x 34.0 in. / 114.25 x 86.25 cm.
Edition of 10.

Price: \$12,800

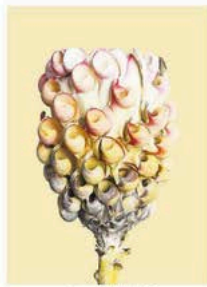
An artist creates the flora of nonexistent worlds based on what scientists know about life on exoplanets.



Leontideum roseum from *Alphardis-6*



Rubus roseus from *Novathis-158b*



Thymus spicatus from *Novathis-158b*



Rosa aethialis from *Novathis-158b*



Adiantum ventosum from *Alphardis-6*



Narcissus roseus from *Novathis-158b*



Chrysanthemum from *Alphardis-6*

A nearby star and a massive moon cause significant tidal effects on *Polaris-95*. This atmospheric variability leads to changes in surface gravity on the planet, as well as intermittent and sometimes violent winds. In response to these conditions, *Narcissus roseus* has a helical and flexible shape, allowing it to bend and straighten.

What Spring Might Bring To Alien Places

An artist creates the flora of nonexistent worlds based on what scientists know about life on exoplanets.

Photographs by VINCENT FOURNIER
Article by EMILY ANTHES

Imagine setting out for a springtime stroll. Not here on Earth but on some distant planet — call it *Novathis-158b* — orbiting a distant star. Even lightyears from home, you recognize some familiar pleasures: The sun (albeit a different sun) is shining. The roses are in bloom. A breeze is blowing. But these are not ordinary roses, and it is no everyday breeze. The wind clocks in at more than 15,000 miles per hour, and the flowers, *Rosa aethialis*, have evolved to harness it. Their pink petals curl around a spiral interior that holds the plant's reproductive organs. The shape directs the wind through the center of the flower to flush out its pollen and carry it across the planet.

If roses had evolved on *Novathis-158b* — an imaginary place, but one that bears similarities to real exoplanets — Vincent Fournier, a French artist and photographer, proposes what they might look like in his otherworldly project *Flora Incognita*, on display this week at the Association of International Photography Art Dealers show in New York. In his series of images, which are digital manipulations of real photographs, Mr. Fournier depicts how our flowers and plants might look had they evolved in the kinds of extreme conditions that exist in alien worlds. The project, he explained, "reimagines our relationship with the living world by projecting an extraterrestrial

version of our botanical heritage onto planets beyond our solar system." Scientists have not discovered definitive evidence of life beyond our own planet, but they have identified numerous exoplanets that might be capable of sustaining it. (Researchers recently announced they had detected potential signs of life on a planet that orbits a star 120 light-years away.)

To make each image, Mr. Fournier took photographs of real plants from multiple angles and then stitched those photos together into composite, three-dimensional images. He reviewed the scientific literature and consulted with scientists, including Jean-Sébastien Steyer at the French National Center for Scientific Research, to learn more about the conditions that might exist on exoplanets and how plants might evolve to cope with them.

Then, he worked with digital designers, who used 3-D animation software to manipulate each image, imagining potential adaptations to these conditions.

The results are simultaneously strange and familiar: an extra-fuzzy fern that is insulated from extreme temperatures. A cactus that pulls heavy metals from the soil. A bristled orchid that captures minerals from air. The images are not meant to be rigorous scientific predictions. "It's really an artistic work," Mr. Fournier said. "But it's a collaboration with scientists, and it's fed by science."

There are considerations that the images do not take into account. For instance, most potentially habitable exoplanets identified so far orbit stars that are cooler and redder than our own.

"Our sun kicks out a lot of energy, far more than most of the stars around which we've found Earthlike planets," said Christopher Duffy, a theoretical biophysicist who recently moved into astrophysics at Queen Mary University of London.

which we've found Earthlike planets," said Christopher Duffy, a theoretical biophysicist who recently moved into astrophysics at Queen Mary University of London.

That could make photosynthesis difficult, he said, and favor the evolution of algae over land-based plants, which tend to require a lot of energy. Extraterrestrial plants might also come in radically different colors. "They'll definitely be adapted to whatever light spectrum is there," said Nancy Kiang, a biometeorologist at the NASA Goddard Institute for Space Studies. In some places, she said, they might even be black, "to make use of the visible light as much as possible."

These scientists, who spend their days making rigorous predictions about alien plant life, said that they were taken by the images and that there was a real role for imagination in this work.

"Human creativity has allowed us to reach for the stars and find those exciting new worlds on our cosmic horizon, and imagination helps us envision what they could look like," said Lisa Kaltenegger, the director of the Carl Sagan Institute at Cornell University and the author of "Alien Earths." Mr. Fournier hopes that the images spark a sense of wonder and an appreciation for how living organisms can adapt, even to environments that seem the most inhospitable.

"The cool thing about thinking about other planets is that it makes us question: What are our assumptions about life here, and what are things we shouldn't take for granted?" Dr. Kiang said.

She added that Mr. Fournier's photos had made her want to look at things differently. "I think they're beautiful," she said. "They make me want to go look at plants around my neighborhood and figure out, Why are they that way?"



Vincent Fournier

Dendratherma Radialis [Aetheris-5B], 2025

Chromogenic print on Ilfoflex paper, mounted on Dibond with oak shadow box framing, museum glass, and brass plate.

35.5 x 25.5 in. / 90 x 65 cm.

Edition of 10.

Price: \$7,700



Exhibition views of *Flora Incognita*, 2025.



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