

Press release

PARIS PHOTO (secteur principal)

Antony Cairns, Lucas Leffler, Marianne Maric From 13 November 2025 to 16 November 2025



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From November 13 to 16, 2025, Galerie Intervalle will participate in Paris Photo for the fourth time, and for the second consecutive year in the main section. It will occupy the same booth (D19) as in 2024, under the glass roof of the Grand Palais.

Intervalle brings together three artists whose practices explore, each in their own way, the materiality and memory of the image. Marianne Maric, Lucas Leffler, and Antony Cairns share a fascination with the boundaries of photography, where the body, matter, and technique become the mediums of an image in perpetual reinvention.

Marianne Maric (France, 1982) stages female sovereignty through works that combine performance, humor, and transgression. Her series Femmes Fontaines and Le Pain revisit the history of the female nude and symbols of fertility in an approach that is both erotic and critical. By subverting the classic codes of representation, the artist reverses the gaze: that of Venus becomes that of the free woman, reclaiming her body and public space.

Lucas Leffler (Belgium, 1993) weaves links between photography, industry, and alchemy. In Zilverbeek, he literally draws on the material, the silver-bearing mud of a stream polluted by the Agfa-Gevaert factory, to create prints in which chemistry becomes a quest for the Holy Grail. With the project Implosion, he highlights twenty-four hours that went almost unnoticed but were nevertheless historic in the history of photography: June 29, 2007, the launch of the first iPhone and the beginning of the digital revolution; the next day, the implosion of the Kodak factories, symbolizing the decline of film photography. By printing images of this destruction on iPhone screens, the artist composes a poetic manifesto on the disappearance, transformation, and persistence of images.

Antony Cairns (England, 1980) roams the urban night, from London to Tokyo, to reveal its spectral architectures. Heir to Atget and science fiction cinema, he captures the reflections of a changing world, between industrial ruins and technological utopias. His LDN4 Collotype Portfolio, produced at the Benrido studio in Kyoto, combines the precision of Japanese collotype with a retro-futuristic vision of the contemporary metropolis.