

Press release

PARIS PHOTO (secteur principal)

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



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Intervalle Gallery will take part in Paris Photo this November for the fourth time, and for the second consecutive year in the main sector. It will occupy the same stand, D19, as in 2024, beneath the glass roof of the Grand Palais. The gallery brings together three international artists united by a common desire: to restore materiality to photography in a world dominated by fluid and ephemeral images.

Lucas Leffler (Belgium, 1993), whose work Intervalle Gallery has championed at fairs since 2020, presents three new photographic sculptures from the Implosion series, alongside fresh silver-mud prints from Zilverbeek—the project that launched his career and revealed to the world’s most discerning collectors a remarkably talented artist. In Zilverbeek, Leffler acts like an alchemist: he harvests polluted mud from a stream near the Agfa-Gevaert factory, enriches it with silver particles, and creates his own light-sensitive emulsions. With Implosion, he reuses discarded iPhones, engraving ambrotypes onto their screens that depict the demolition of Kodak’s factories in Rochester in 2007, the very year Apple revolutionized photography. The iPhone becomes a passive support, offering Kodak a symbolic revenge over Apple and celebrating the poetic resistance of analog photography.

Antony Cairns (United Kingdom, 1980), an artist with whom the gallery has long collaborated, will present previously unseen analog prints made from collotypes produced ten years ago at the Benrido atelier in Kyoto, as well as Punch Cards never before shown in Paris. Exhibited notably at the MEP and the Victoria & Albert Museum, Cairns captures the nocturnal light of metropolises and prints his inverted negatives on obsolete media—IBM punch cards, modified e-ink readers, silver gelatin films on aluminum—where traditional processes and outdated technologies merge into a futuristic vision.

Marianne Maric (France, 1982), with whom the gallery is enthusiastically beginning a new collaboration, engages in a subversive dialogue between the female body and the history of art. Created in analog photography, her works juxtapose the coldness of marble with the vibrant flesh of female models who embody both their individuality and reinterpreted classical figures. Venuses, nursing Madonnas, Virgins: icons she desacralizes in order to restore their power, sovereignty, and humor. Already noticed at the Grand Palais by Paris Photo collectors a few years ago, she returns today with Intervalle in a spirit of renewed freedom.