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Baaderstraße 56 C
27.6.–14.8.2025
Aelita le Quément
Blutorange

Opening on Thursday, June 26, 6–9pm

Aelita le Quément

There are flavors that carve themselves into memory; the tart sweetness, for example, of blood orange juice, drunk one summer morning in 2017 before the day raises its demands. A hot summer filled with cartoons, cornflakes, boredom, computer games in the shadowed room, and not least this flavor of the blood orange. There was time aplenty, for idling in the best sense, a time between completion and fresh departure, between after and before.

Aelita le Quément paints from out of this in-between time. Her pictures tell stories of people sitting, somehow, on the edge of something: the street, decision, their own story. Nothing is static in le Quément's world, everything is in motion, in transition. Places of passage, gas stations, waiting rooms, kiosks become sceneries of existence in which, as though incidentally, we encounter ourselves.

Yet before le Quément could tell her stories, she needed to chart a different way to expression. She grew up a quiet child, in a body whose language she did not know; an early diagnosis of dysphasia, a neurological speech development disorder, turned words into obstacles. Communication became a construction project, sentence by sentence, syllable by syllable. In this silent in-between time, drawing offered a bridge; illustration, a language. If the tongue could not say it, the hand narrated it.

What started out as a therapeutic necessity became a creative path. The line evolved into form; the dash, into feeling. In school, when questions of identity became more pressing, drawing offered a place of refuge; a nest, a shelter, a quiet control room. Aelita le Quément – this was not yet her name – began envisioning herself.

She grew up in a milieu that was liberal but not knowledgeable. Queerness, being trans, feeling different: for the longest time, all these remained nameless. It was only with films like »Paris Is Burning«, with new friendships, romantic affairs, and the conversations they brought about what it means to be human and, yes, flawed, that she embarked on the process of becoming herself. A story of silence became one of speech, not only in words, but in pictures. It was around this time that she understood something fundamental – that people inflicted pain not because they were bad but because they had suffered pain themselves. That imperfection was not a defect but a necessary trace of humanness. This insight would mark a turning point, the decision to make peace with the past and to choose a new name for herself. »Aelita« becomes the figure of self-empowerment, the gesture of control over her own life.

The exhibition »Blutorange« is steeped in this movement that is both personal and collective, the movement of a quest, an expectation, and of an encounter, an anticipation fulfilled. Two rooms structure the narrative, two landscapes of the soul, two directions of the gaze: the outward gaze and the inward one. The first room, GAS STATION, takes a look at the outside world; at being on the way, at the in-between, alien places, places on the divide, liminal spaces. Le Quément transmutes functional locales into social stage sets. A gas station here becomes a temporary home; a meeting spot after the shift, before the club, between the now and the after; its purpose is not the nominal one, refueling, but its defamiliarization, togetherness, existence in a community. The large-format paintings show exterior and interior spaces that interpenetrate: product shelves filled with everyday articles, neon light on skin, exchanges in passing and in passage. To enter this room is to straddle the divide oneself, to be in transit, in the transition of spaces, in the in-between, to partake of the sceneries of the works. The paintings in large formats constitute its centerpiece: a triptych of holding out.



Aelita le Quément, installation view, Solo Booth, Art Cologne, 2024

In the room CARTOONS AND CEREALS, the gaze turns introspective, the memory of the child's room, of the flickering television set, the static of cartoons on the screen, and the world waiting outside. Inward life, childhood, loss, transformation, recollections of French animes and bowls of cornflakes in the mornings become vehicles of a melancholy that shrouds the horizon. The soft shapes reminiscent of Looney Tunes characters, the bright colors may seem naïve, but they cannot belie the feeling of emptiness, are tinged with experiences of abrupt change, solitude, escape, silence, loss. Many of her figures are only seen from behind, their faces invisible, averted, yet an entire drama plays out in their backs, their postures, the directions of their gazes. Le Quément paints this tension, between consolation and trauma, light and darkness, the need for intimacy and the retreat into the own self.

Le Quément's style is organic, unpolished, lively, she works in acrylic on paper and canvas, paints with her fingers, uses digital sketching tools and Photoshop collages as source materials. Nothing is finished to perfection; everything is intended. Like the people whom she encounters and paints, sketches, flaws are not concealed but invited in and considered part of the whole. They become contemporaries in the process of painting, partners, friendly encounters, stories, intimations, sceneries, limned by swirling lines, as though knotted up in themselves, glinting and poetic. Without nostalgia, though, there is no retrospection, no wistfulness, but instead a simple, audible, chaotic, honest feeling and the realization: flaws are not weaknesses but traces.

The exhibition is rounded out by acoustic landscapes produced by Panty Paradise, the duo she has formed with her partner Veronica Burnuthian – fragmented, distorted, noisy electronic sounds blending ambient, electronic glitch, resamples, and spoken word. It is the sound of a time that is never quite in the past, living on in a color, a note, a recollection.

Aelita le Quément paints to remember, to recall what is hard to say, to create spaces in which others can find themselves; between light and shadow, childhood, and present, color and silence.

Amelie Kahl

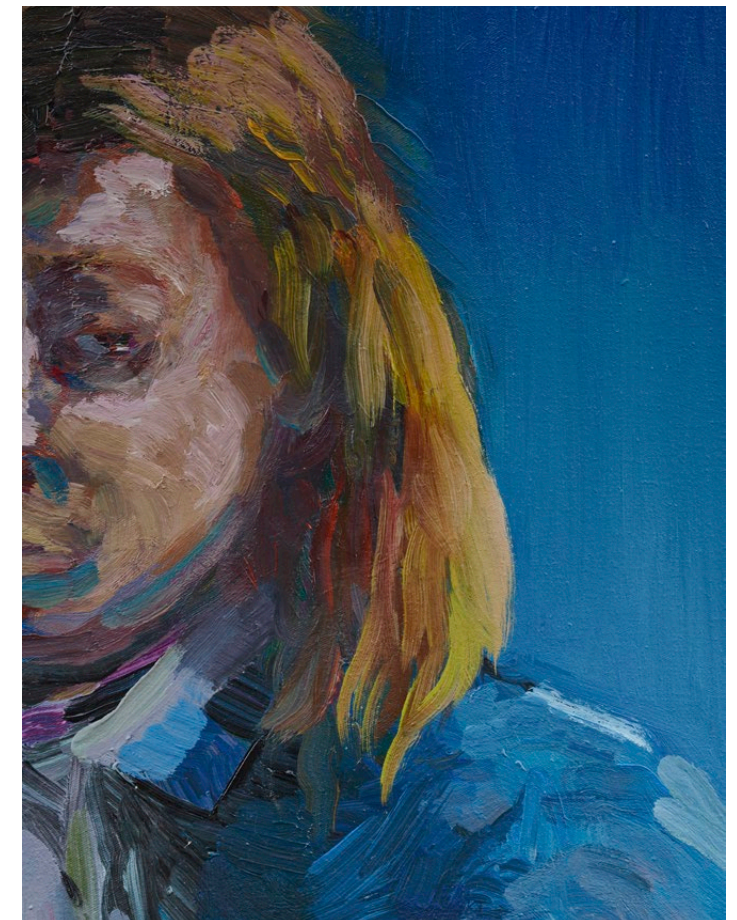
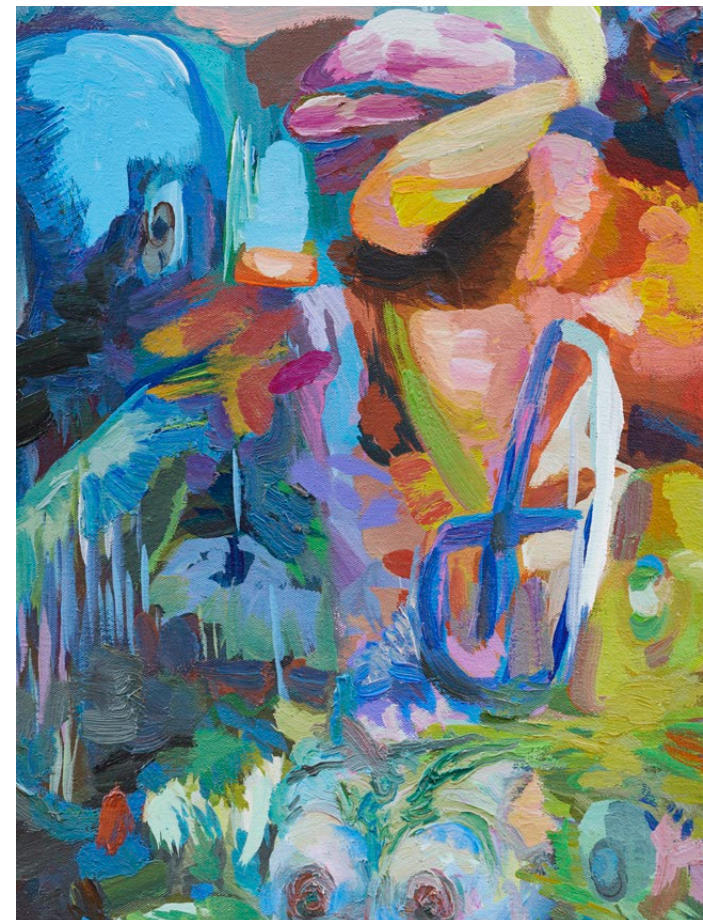
Aelita le Quément, b. 1999 in Saint-Cloud, Île-de-France, lives in Munich. 2024 Diploma in Fine Arts, class of Markus Oehlen, Akademie der Bildenden Künste München (AdBK). Grants & Awards: 2025 Audience Award, Perspektiven 2025, Förderpreis für junge Kunst des Kunstclub13 e.V., Platform, Munich; 2024 Prize of the Franz Altmann-Stiftung, AdBK Munich; 2023 art book funding by the Golart Stiftung; 2022 scholarship for foreign students at the AdBK by Bayerisches Staatsministerium für Wissenschaft und Kunst. In 2022, Aelita le Quément and Veronica Burnuthian founded the queer-transbian art collective Panty Paradise. In 2023, the duo realeased their debut album „We Kissed“ in collaboration with Höllenfrau Records.

Exhibitions/Performances: 2025 Perspektiven 2025 – 14. Förderpreis für junge Kunst des Kunstclub13 e.V., Platform, Munich; 2024 New Positions (solo booth), Art Cologne (with Jahn und Jahn, Munich/Lisbon); 2024 Made in Abyss (Panty Paradise), Artothek, Munich; 2024 Lullaby (Panty Paradise), Zimmerfrei, Hotel Mariandl, Munich; 2024 One Step Beyond (with Veronica Burnuthian), ERES-Stiftung, Munich; 2024 Liminal Zone/Zwischen Welten (with Andreas Eriksson and Jorge Queiroz), Kunsthaus Kaufbeuren; 2024 MALSO13 zeigt Approximately A3, IDFX (in cooperation with Die Neue Galerie Landshut), Bazar bizAR, Breda, NL; 2024 Le Bateau Ivre, Diploma exhibition, AdBK Munich; 2023 Cute Fruit (music/sound performance with Veronica Burnuthian), Volkstheater, Munich; 2023 Couple Goals, Spacen.n, Munich; 2023 MALSO13 zeigt 90%, Kunstraum am Pfarrhof Leitershofen, Stadtbergen, 2023 MALSO13 zeigt warme perspektiven, Halle 50, Domagk Ateliers, Munich; 2023 queer:raum X Galerie Einwand: Wer bin ich wo?, Münchner Stadtmuseum, Munich; 2023 We kissed (Panty Paradise), Kösk, Munich; 2022 Dreamworld (Panty Paradise), Jahresausstellung 2022, AdBK Munich; 2022 Arcus Pride Art Exhibition (Panty Paradise), Clifford Chance Germany, KUNSTLABOR 2, Munich; 2021 The pain of painting, Galerie FOE, Künstlerverein Atelierhaus FOE, Munich; 2020 Liebe zu dritt, Galerie FOE, Künstlerverein Atelierhaus FOE, Munich.



Aelita le Quément, *Memories of trivial things (what these old things)*, 2025
 acrylic and oil paint on canvas
 195 x 125 cm

(AL/M 25)



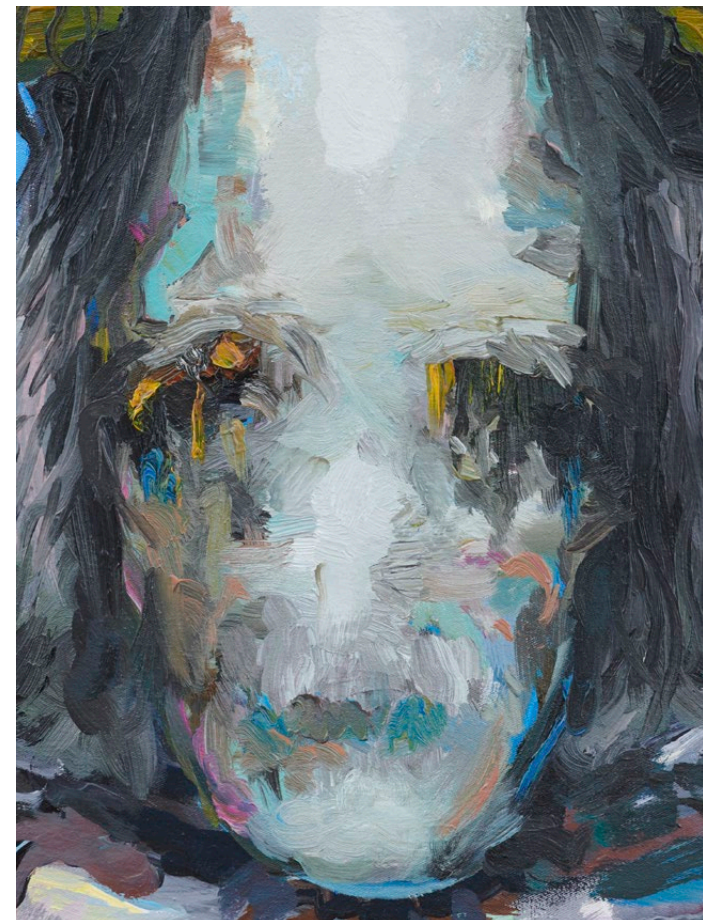
Aelita le Quément, *Memories of trivial things (what these old things)*, 2025
 Details

(AL/M 25)

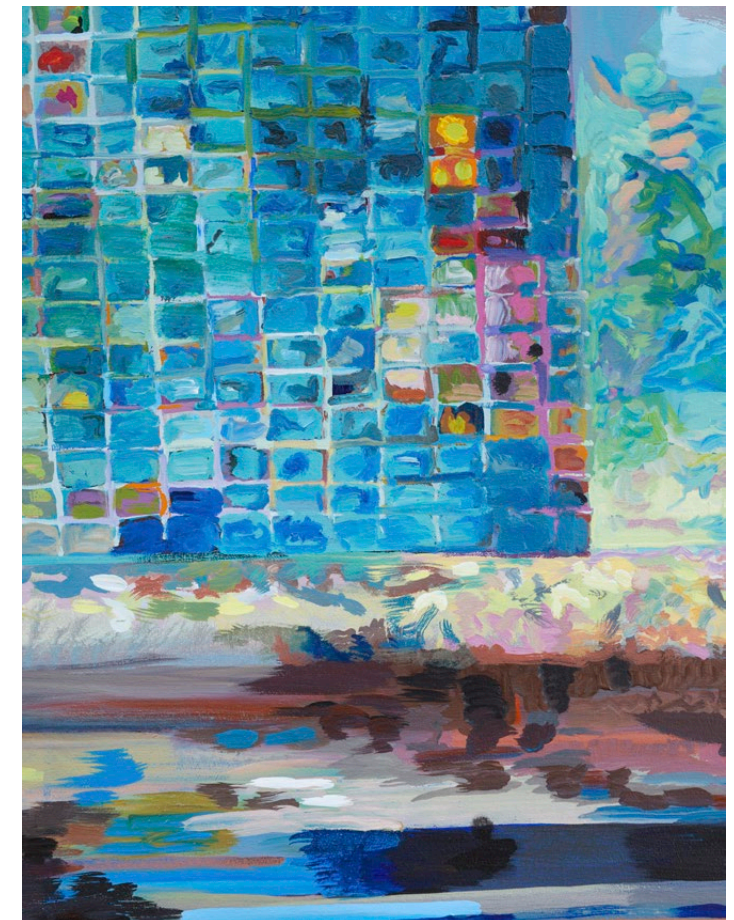


Aelita le Quément, *The stranger's song*, 2025
acrylic and oil paint on canvas
195 x 125 cm

(AL/M 26)



Aelita le Quément, *The stranger's song*, 2025
Details



(AL/M 26)



Aelita le Quément, *What happens on earth stays on earth*, 2025
 acrylic and oil paint on canvas
 110 x 75 cm

(AL/M 27)



Aelita le Quément, *Worldwide Steppers*, 2025
 acrylic and oil paint on canvas
 190 x 160 cm

(AL/M 28)

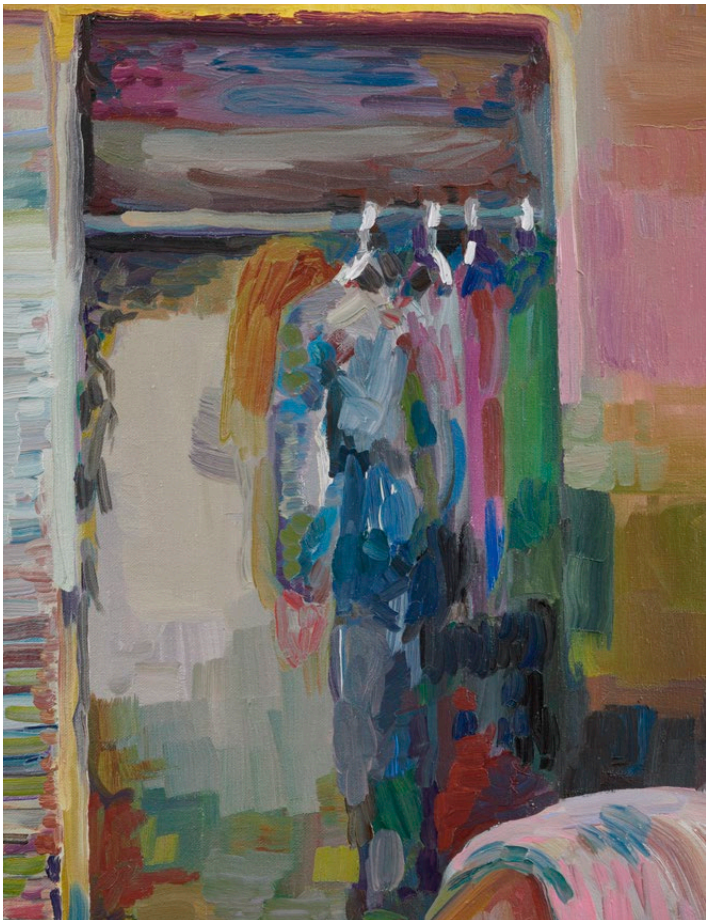


Aelita le Quément, *What happens on earth stays on earth*, 2025
Detail

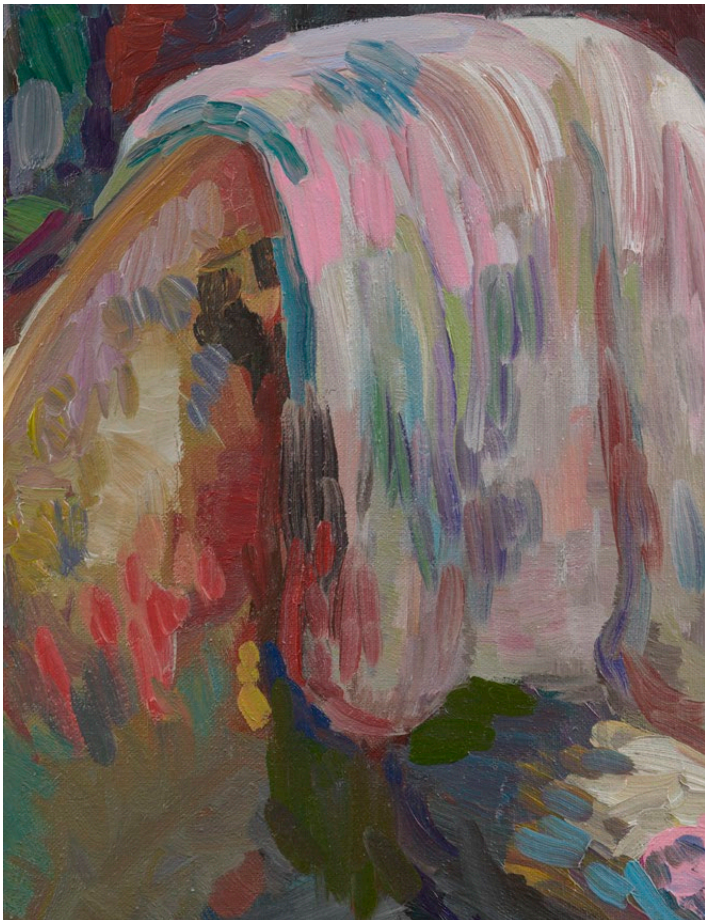
(AL/M 27)



Aelita le Quément, *Out of the closet*, 2025
 acrylic and oil paint on canvas
 120 x 90 cm



Aelita le Quément, *Out of the closet*, 2025
 Details

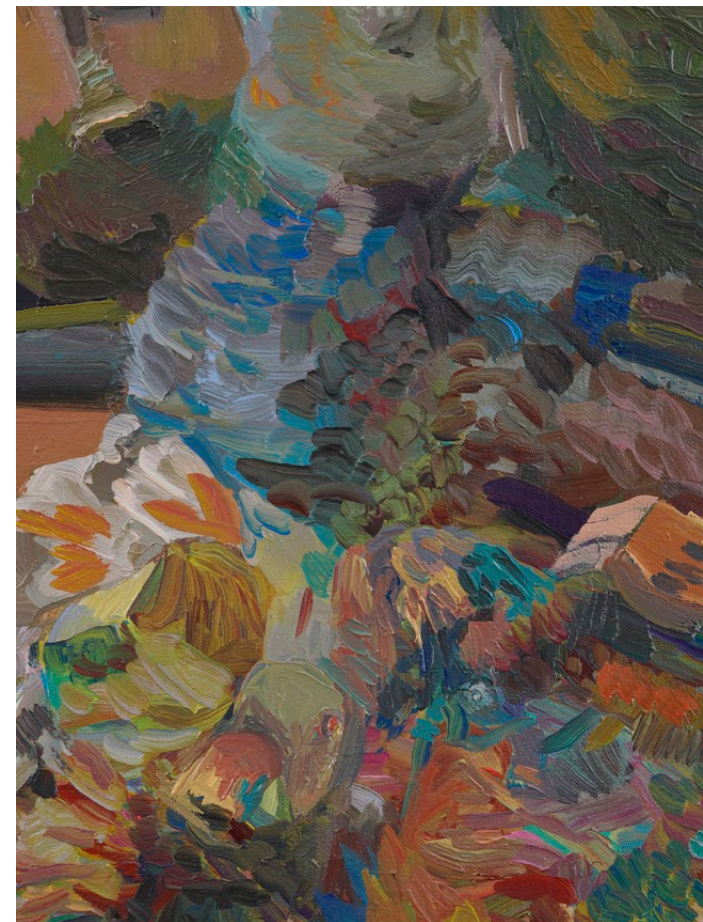


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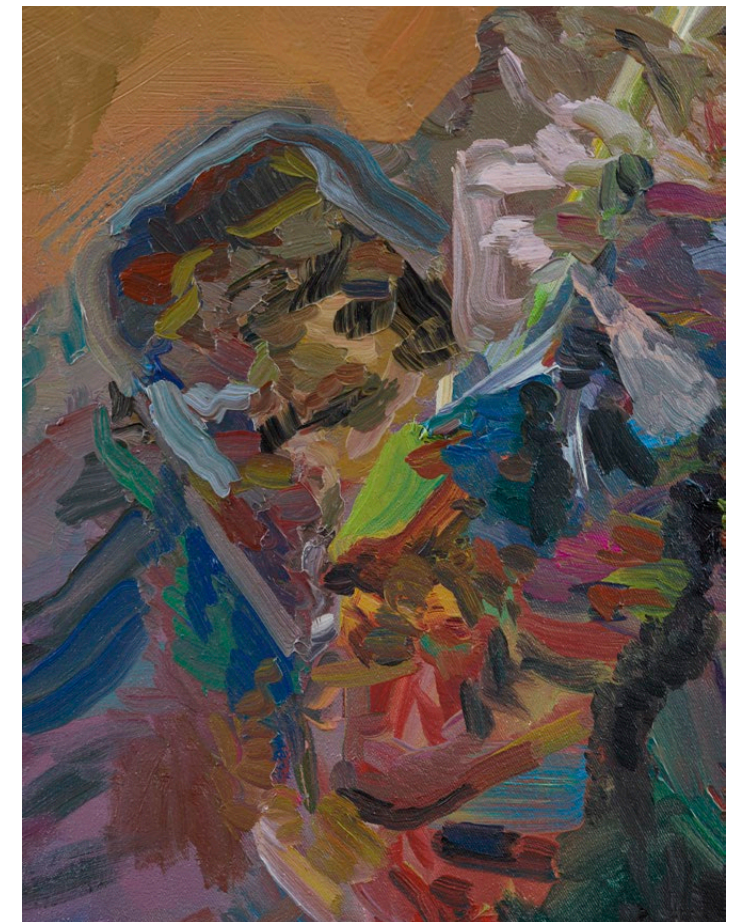


Aelita le Quément, *Summer Vault*, 2025
acrylic and oil paint on canvas
105 x 100 cm

(AL/M 30)



Aelita le Quément, *Summer Vault*, 2025
Details



(AL/M 30)



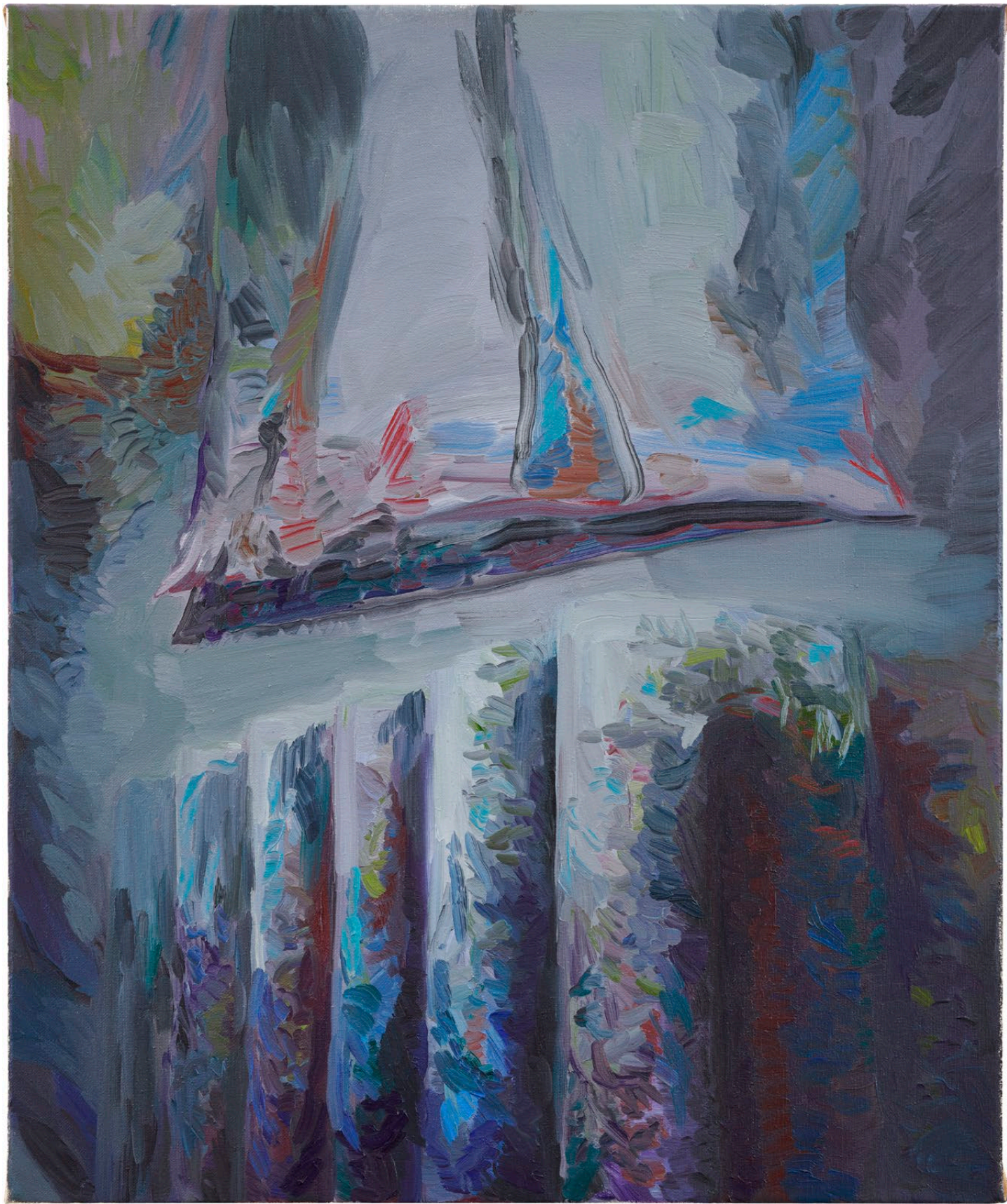
Aelita le Quément, *Notice how you've grown*, 2025
acrylic and oil paint on canvas
70 x 55 cm

(AL/M 31)



Aelita le Quément, *Spider and I*, 2025
acrylic and oil paint on canvas
70 x 53 cm

(AL/M 32)



Aelita le Quément, *When the lights shut off and it's my turn to settle down*, 2025
acrylic and oil paint on canvas
62 x 52 cm

(AL/M 33)

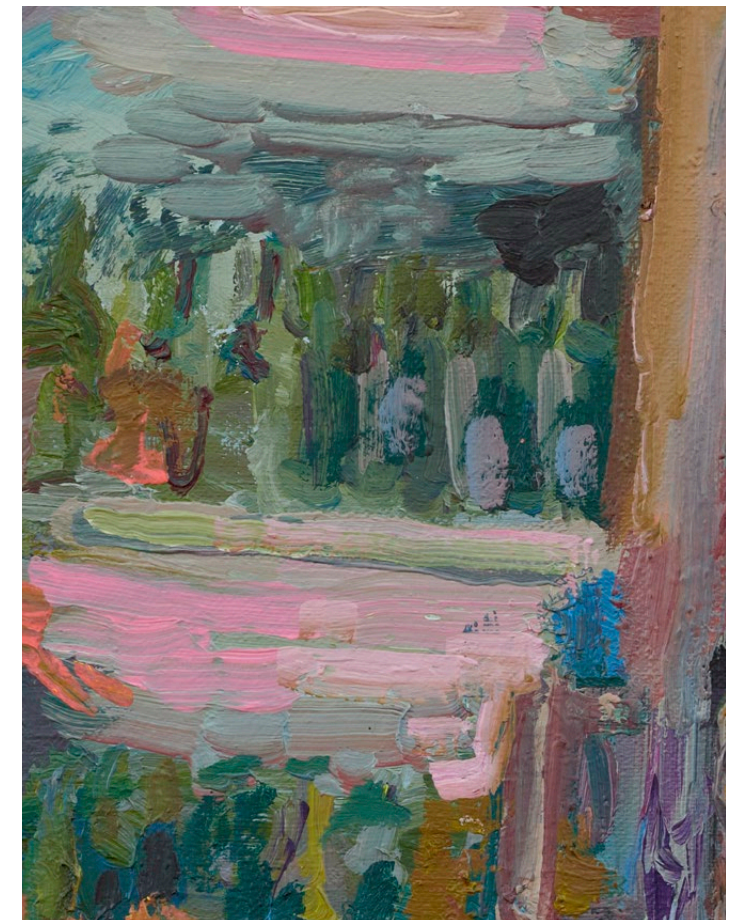
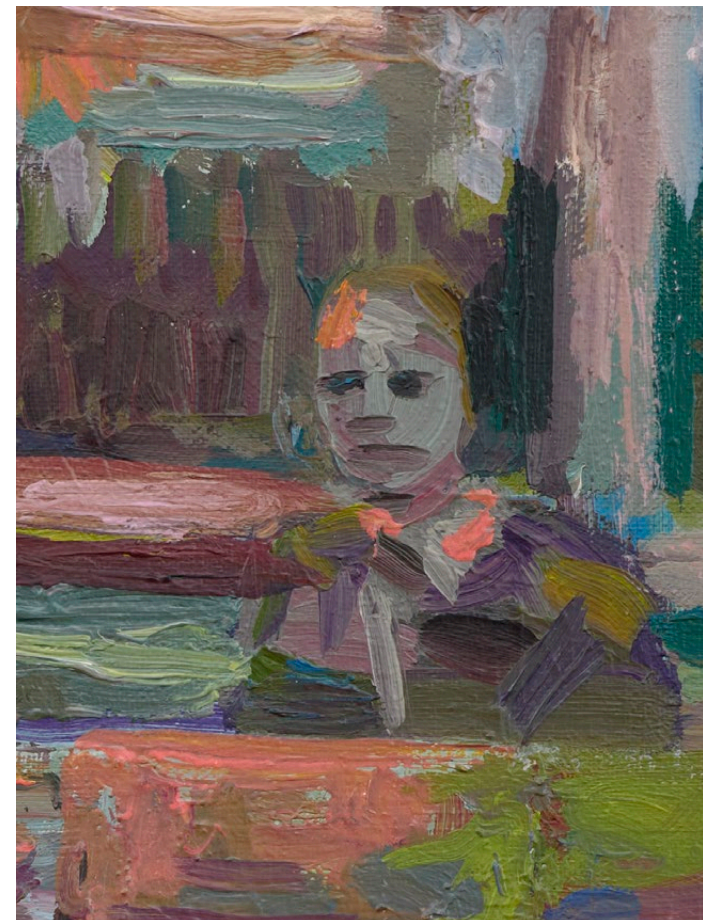


Aelita le Quément, *Where's my therapist?*, 2025
acrylic and oil paint on canvas
63 x 75 cm

(AL/M 34)



Aelita le Quément, *How high can a bird ever fly?*, 2025
 acrylic and oil paint on canvas
 62 x 50 cm



Aelita le Quément, *How high can a bird ever fly?*, 2025
 Details



Aelita le Quément, *Tough Love*, 2025
acrylic and oil paint on canvas
130 x 120 cm

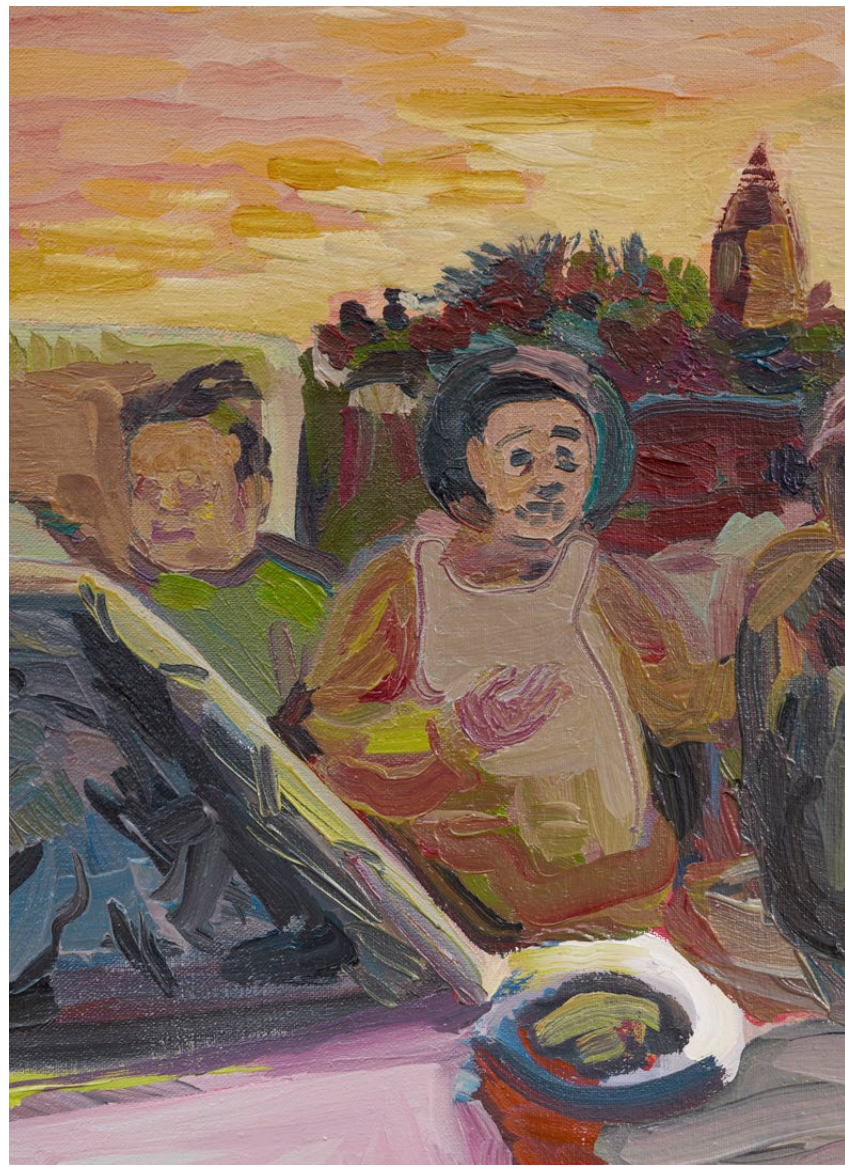
(AL/M 36)



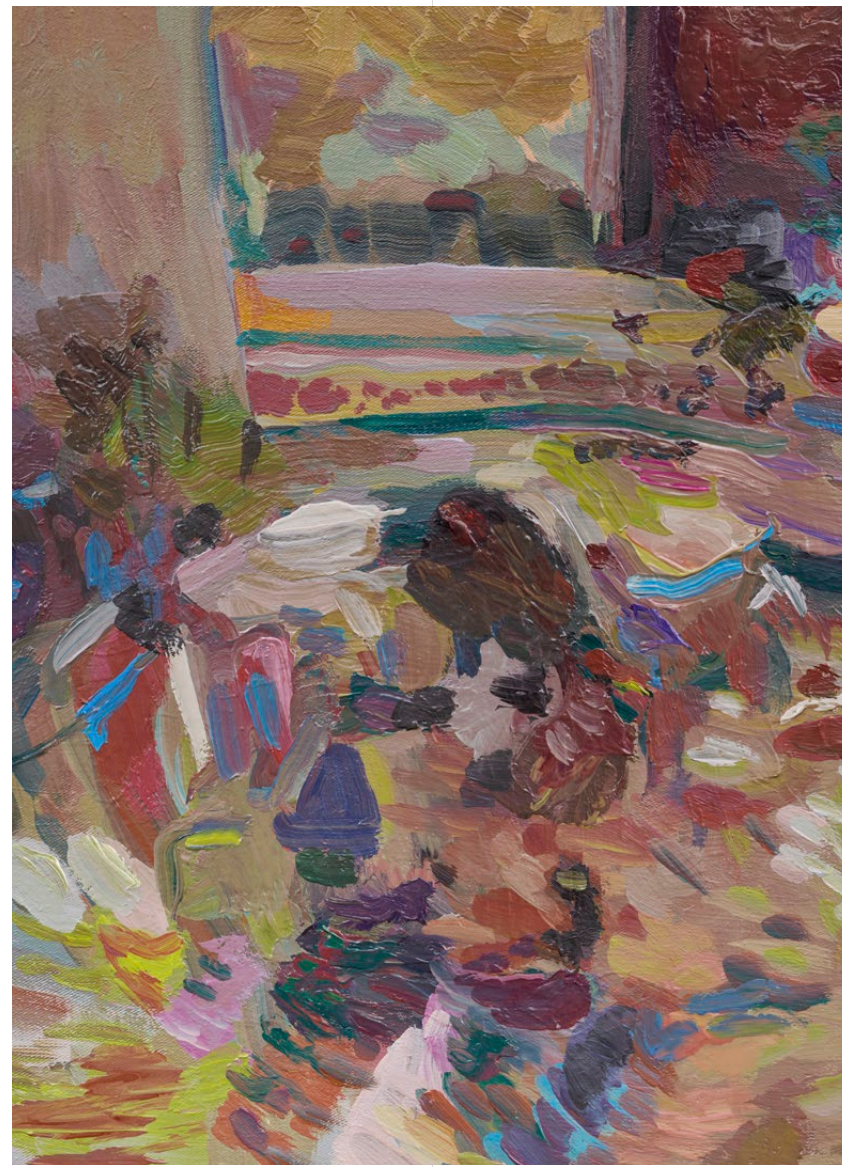
Aelita le Quément, *It loses value as soon as you drive it off the lot*, 2025
 acrylic and oil paint on canvas
 190 x 300 cm, diptych (left: 190 x 140 cm, right: 190 x 160 cm)



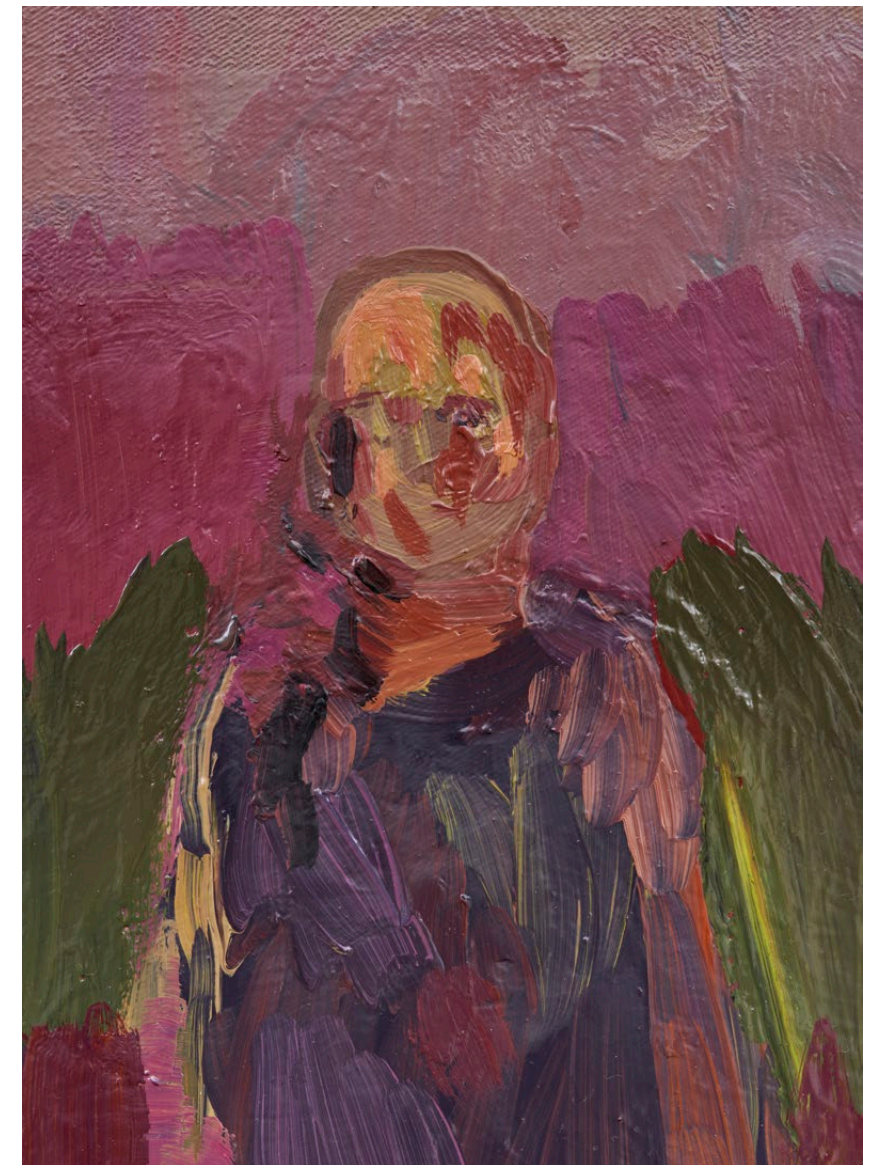
(AL/M 37)



Aelita le Quément, *It loses value as soon as you drive it off the lot*, 2025
Details



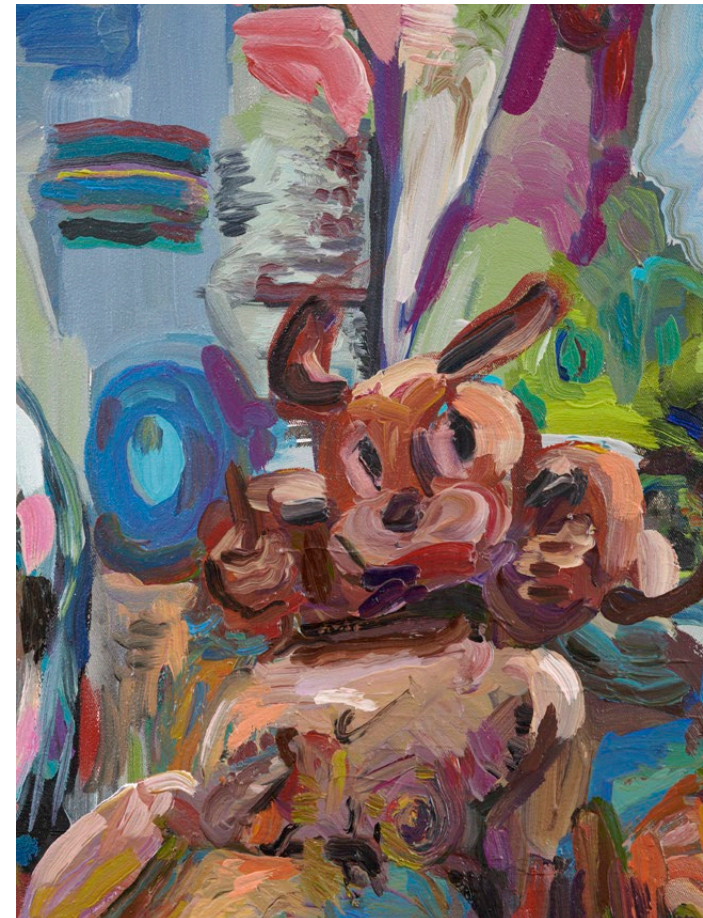
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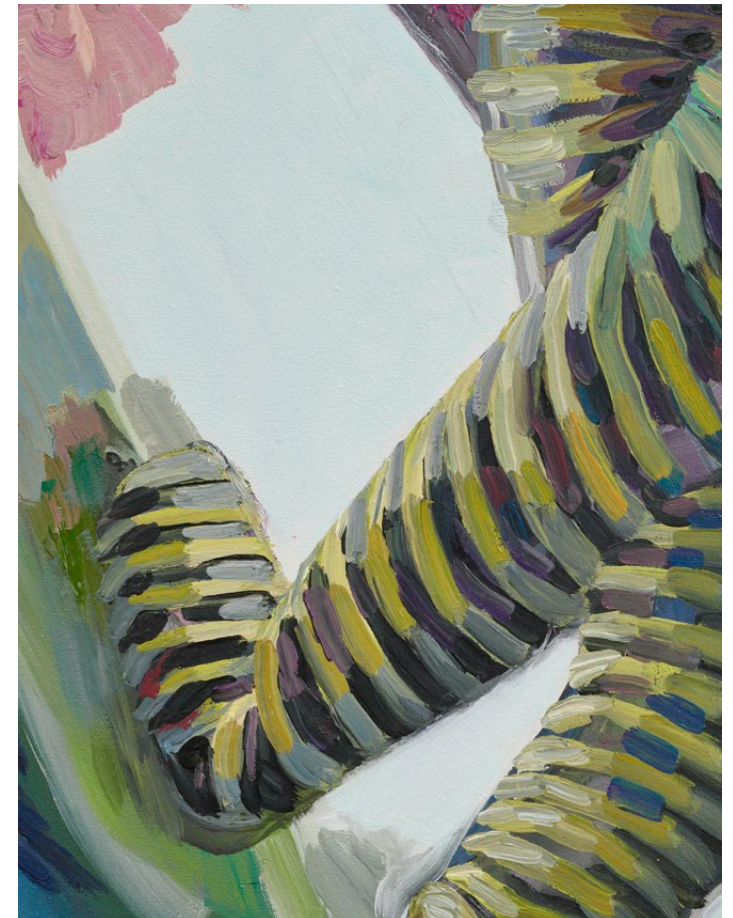
Aelita le Quément, *New Workout Plan*, 2025
acrylic and oil paint on canvas
120 x 105 cm

(AL/M 38)



Aelita le Quément, *New Workout Plan*, 2025
Details

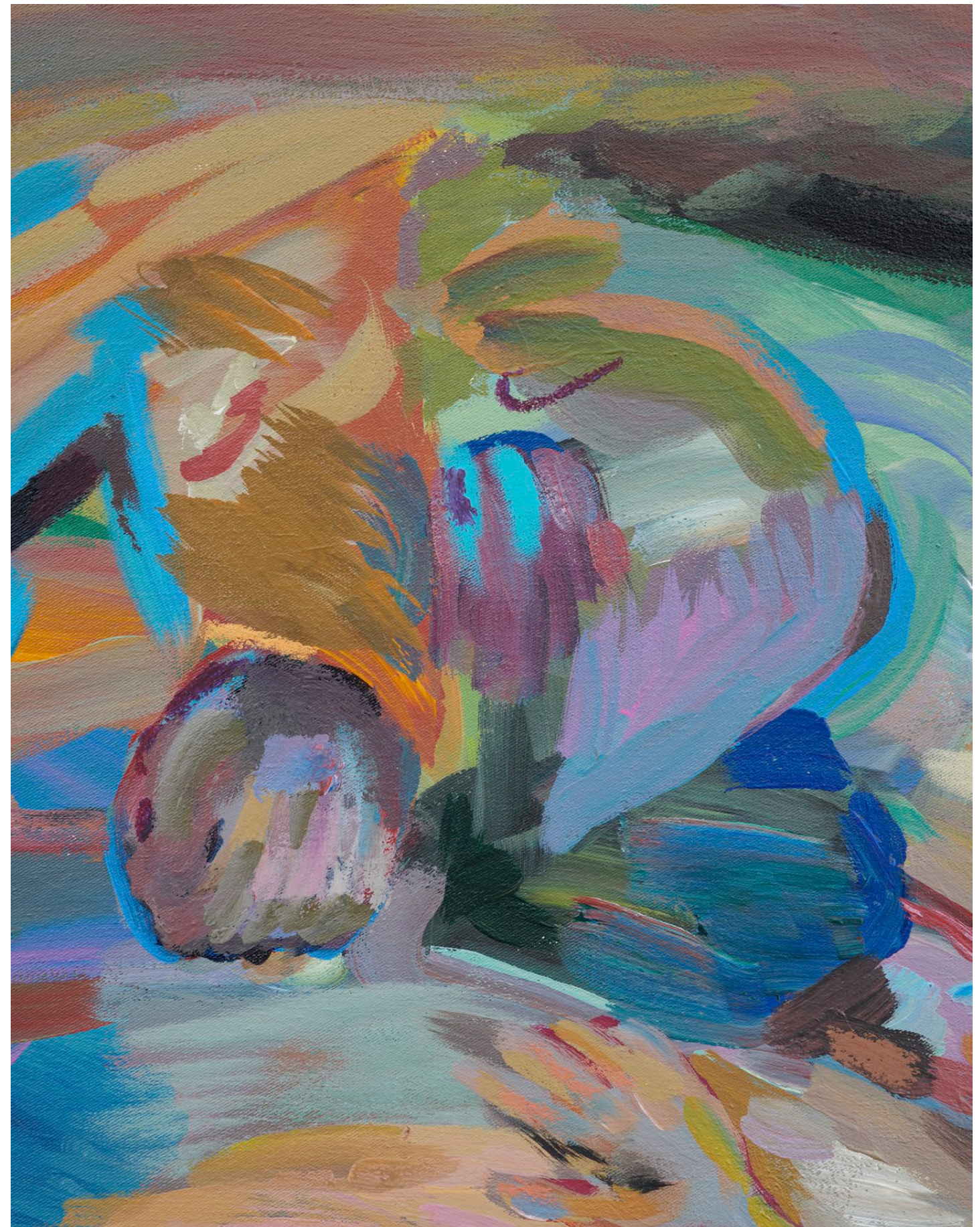
(AL/M 38)





Aelita le Quément, *Blutorange*, 2025
acrylic on canvas
170 x 130 cm

(AL/M 39)



Aelita le Quément, *Blutorange*, 2025
Details

(AL/M 39)