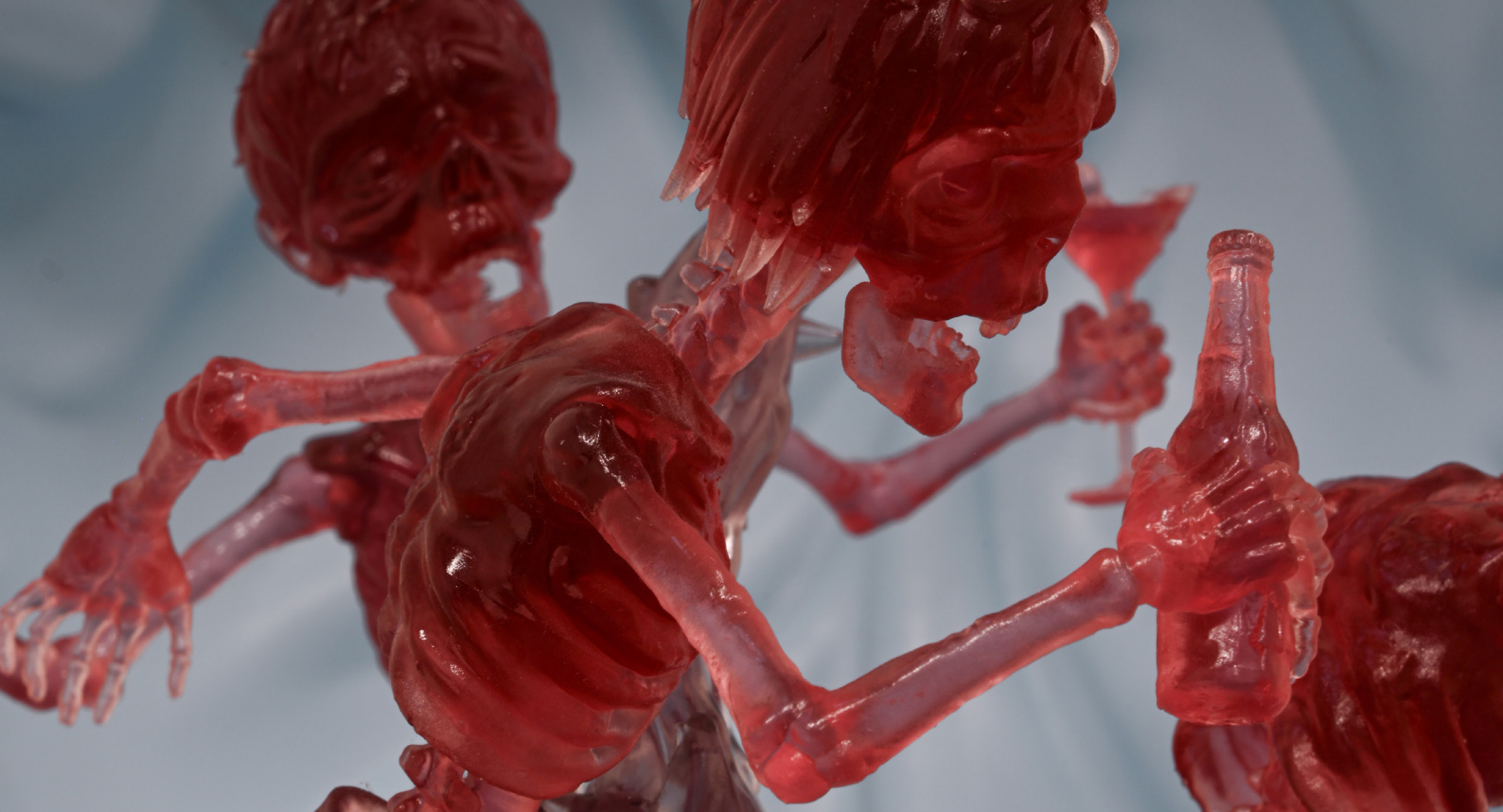




Paris Internationale 12th edition

Elsa-Louise Manceaux & Andrew Roberts

For the 12th edition of Paris Internationale, Pequod Co. presents a project featuring works by Elsa-Louise Manceaux and Andrew Roberts. The selection brings together two distinct bodies of work that share a common concern in the construction of narratives in the present: how they are edited, how they take shape, and how they circulate.

Manceaux presents a canvas and two diptychs whose surface features a technique of embossed in gesso and raw canvas that the artist has been developing for several years, exploring the relationship between background, covering, information, and material.

Coming from the themes explored in her solo exhibition *Voice Notes* at the Museo Jumex, the artist approaches painting as a system for recording and translating contemporary experiences. Her panels function as platforms where textures, ghostly signs, and structures characteristic of the digital sensibility converge—a way of inhabiting the pictorial medium through lived experiences and relationships.

Roberts presents sculptural bodies with the uncertain consistency of artificial things: creatures, mechanisms, and remnants of toys that conceal miniature animated worlds within themselves. Once opened, they reveal characters engaged in small rituals of companionship, affection, and everyday life. Drawing from the logic of transforming toys, the immersive atmospheres of shoe-gaze, and digital animation, Roberts constructs narratives that oscillate between the grotesque, the absurd, and the intimate. Their unfolding invites viewers into scenes that feel both strangely familiar and unsettlingly private.

The booth thus serves as a space where Roberts' speculative fiction and Manceaux's documentary sensibility come into dialogue. At this intersection, both practices converge in an interest in what might be understood as a form of digital craftsmanship, revealing images that function as traces of technical processes operating on their own—something that insists on appearing, though never in its entirety.

Booth B308

Pequod



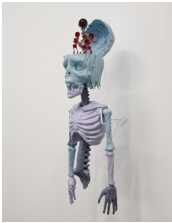
ANDREW ROBERTS

put it in a picture, hide it in a story, 2026
Resin, plastic, screen and digital animation
26 x 132 x 50 cm.
10 1/4 x 52 x 19 3/4 in.
(PQAROB-2026-13)



ANDREW ROBERTS

to all the flowery, 2026
Resin, plastic, screen and digital animation
22 x 137 x 73 cm.
8 5/8 x 54 x 28 3/4 in.
(PQAROB-2026-14)



ANDREW ROBERTS

too slow when the moon is with you, 2026
Resin, plastic, motorized mechanism
112 x 35 x 35 cm.
44 1/8 x 13 3/4 x 13 3/4 in.
(PQAROB-2026-15)



ANDREW ROBERTS

hardly ever smile without you, 2026
Plastic, projector, digital animation
43 x 106 x 73 cm.
16 7/8 x 41 3/4 x 28 3/4 in.
(PQAROB-2026-16)



ELSA-LOUISE - MANCEAUX

Profondeur fantôme [*Fantom Depth*], 2026
Acrylic, silverpoint, embossed gesso and mixed media on gessoed and raw canvas mounted on framed panels
170 x 100 cm.
66 7/8 x 39 3/8 in.
(PQEMAN-2026-01)



ELSA-LOUISE - MANCEAUX

Flor de asfalto [*Fleur de bitume*] [*Macadam Flower*], 2026
Acrylic, silverpoint, embossed gesso and mixed media on gessoed and raw canvas mounted on framed panels
170 x 100 cm.
66 7/8 x 39 3/8 in.
(PQEMAN-2026-02)
170 x 100 cm.
66 7/8 x 39 3/8 in.
(PQEMAN-2026-01)



ELSA-LOUISE - MANCEAUX

La coulure [*Flow-er*], 2026
Acrylic, silverpoint, embossed gesso and mixed media on gessoed and raw canvas
150 x 123.5 cm.
59 x 48 5/8 in.
(PQEMAN-2026-03)