

For the 2026 edition of Paris Internationale, blank is pleased to show a presentation with works by **Annabelle Agbo Godeau** (b.1995, Paris) and **Gregory Olympio** (b. 1986, Lomé).

Agbo Godeau's practice explores themes of race, identity, and the complexities of representation. Drawing from a diverse range of sources—including cinema, literature, and popular culture—and informed by her mixed heritage (French, German, and Beninese), Agbo Godeau's work examines the intersections of personal and cultural histories, as well as how prescribed narratives and stereotypes shape perceptions of self and others. Working across painting and installation, Agbo Godeau constructs fragmented narratives that resist resolution, employing visual metaphors such as concealment, revelation, and transformation. Through her layered and meticulous processes, she isolates details from archival materials, film stills, photographs, and found imagery, abstracting them into new contexts and inviting viewers to reconsider their assumptions and associations. Agbo Godeau's highly rendered paintings create an interplay between clarity and obscurity, often positioning subjects in ambiguous states between presence and absence, familiarity and estrangement. Whether depicting a figure in action or an isolated object, her images evoke a sense of movement and multiplicity, encouraging engagement with the underlying histories and all the possible meanings embedded within.

At its core, Gregory Olympio's practice is an existential research; an inquiry into ways of being in the world. These investigations are sometimes led by personal and voluntary questions, and at other times Olympio explores universal and unconscious observations in his works - both results treated with certain delicacy. Olympio's sensitively rendered paintings, expressive yet precise in their simplicity, speak to his view of culture and identity as ambiguous and fluid. His experience of moving between Beninese, Togolese and French cultures (and territories) has brought about in him an interest in those more or less tangible spaces that connect or separate us - the overlaps or intersections that exist between people.

Exhibited alongside one another, the presentation brings these artists' distinct figurative practices into dialogue, finding common ground in their re-presentations of familiar imagery and gestures to unsettle categorical or fixed narratives and speculate on the choreography and performance of daily life. Both artists' works begin with moments of pause and ambiguity: Olympio's intimate portraits imagine hybrid identities, just as Agbo Godeau's sequentially composed B-grade film stills, mundane yet devoid of any context, produce uncanny associations. Shown together, these artists are unified by an epistemological scrutiny of the world. By taking familiar images and signifiers and re-presenting them, they seek to complicate our encounters with them by shifting and layering their meanings.