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FIELD NOTES

STILL ALIVE

Touring New York's artist-run spaces

By Theo Belci

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View of "Pierre Leguillon: Held," 2025, Emmelines, New York.

To reach Emmelines, visitors pass through an underground corridor of cobblers, barbers, and a Dunkin', finally arriving at a glass window showcasing Pierre Leguillon's *Pamphlet, 2025*, a set of three nearly century-old posters advertising beer, mustard, and a newspaper, arranged into a readymade triptych loosely resembling the New York City flag. It is a perfect marriage of artist and location, an airy niche for Leguillon's meticulously collected print advertisements in an otherwise cramped transept of the train system. The posters are paired with two more print readymades—fashion ads featuring headshots of artists Marina Abramović and Seth Price—and a Kasuri textile reinterpretation of a Mexican mural, cut from a larger roll and sold by the meter. The display is unpretentious and friendly—there is no catch, just the images in conversation. The works draw viewers in to compare techniques and methodologies in advertising without disrupting their original sources; one notices that the vintage advertisements were signed as artworks by their original creators, and the offset prints and lithographs possess flairs of charm and style that the couture-clad campaigns of Abramović and Price resolutely lack. If advertising operates by crystallizing the desires of its audience, Leguillon's display emphasizes the appeal of the banal, celebrating careful, laborious execution in the era of the unapologetically flashy artist-influencer (The shadows and highlights of the mustard globs in the eighty-year-old lithograph are more sumptuous than anything I've seen lately rendered in oil.)



View of "Pierre Leguillon: Held," 2025, Emmelines, New York. From left: *Marina Abramović, Givenchy*, 2013, 2019; *Seth Price, Brioni*, 2015, 2019.