

PAUL ROUPHAIL

JUNE, JULY & AUGUST

October 9th - November 1st, 2025

4 Rue du Prince Albert

1050 Brussels



Stems Gallery presents *June, July & August*, a solo exhibition of oil paintings by American painter, Paul Roupail. This is the artist's fourth exhibition with the gallery.

As in the first page of a book or the introductory scene of a movie, the painting says, "you are here". This proclamation where space and time merge is at the heart of Paul Roupail's work. Space is explored throughout the exhibition, combining of elements and techniques reminiscent of the Hudson River School, American Regionalism, and the history of cinema. In three of the ten new paintings, *time* is represented ambiguously and ominously by calendar dates, painted in plain, cream-white lettering.

In quoting the the manner in which a film by French director Eric Rohmer is chaptered or in which a domestic interior of a Yasujiro Ozu film is staged, Roupail's use of illusory markers of time give the viewer a starting point: the impression of a moment, the seasonality of a feeling. In the artist's paintings, what appears to be precisely staged is not frozen, but is merely an echo. *June, July & August* is both a memory and a premonition.

This distortion, ardent yet vague, is unique to travel. That of sudden arrivals and furtive departures from hotel rooms, which mark the stops on a journey like breadcrumbs on a road, the kind that the artist takes every year to California in his car. It is an opportunity to create an ascetic life, conducive to isolation and introspection. On such journeys, the horizon can be outlined by the roof of a building or the peaks of a mountain. A pile of books, the piece of bread, are the rudimentary, established motifs that convey the simple repetition of a moment in a brief period of time. A moment when space collapses, when landscape and objects come together on the same plane if only briefly, upsetting the scales. A moment to hold in one's hands something condensed, intense, but which like a film frame, immediately slips away to mix with other versions of itself.

"If there must be something specific that is trying to be said, then I'm always trying to get away from that specificity." - Paul Roupail

The collapsing of space that Paul Roupail creates is accentuated by the clarity with which of a vase of flowers, a date, or a landscape is painted and yet undermined by the porousness of their oblique relationships to each other on the canvas. The paintings are both exceptionally literal *and* abstract. The lasting expression is the feeling that nothing is quite permanent, like a clear, arid sky in the dead of August that will eventually come to be chase away by a storm. In the meticulousness of his brushstroke, Paul Roupail demonstrates that even what appears to us as immutable ends up adapting, that the subjects under our gaze are renewed every hour of the day.

- Written by Eloïse Duguay



Paul Roupail (b. 1987, Chicago, IL) lives and works in Philadelphia, PA.

He received his BFA from Carnegie Mellon University, and his MFA from the Rhode Island School of Design. Recent solo exhibitions include Date Paintings, Galerie Rolando Anselmi, Rome (2025), Hammer, Jack Barrett, New York (2024), Credenza, Stems Gallery, Paris (2024), A Nearer Sun, Jack Barrett, New York (2022); Another Night, Smart Objects, Los Angeles (2022); The Passenger, Stems Gallery, Brussels (2021). Recent group exhibitions include Rolando Anselmi, Rome, IT; Huxley Parlour, London, GB; Galerie Sultana, Paris, FR; Carl Kostyál, Stockholm, SE. Chart, Nicelle Beauchene Gallery, Fisher Parrish Gallery, George Adams Gallery, Nancy Margolis Gallery, and Microscope Gallery, New York, NY; and The Miller ICA at Carnegie Mellon University, Pittsburgh, PA. Roupail's work has been reviewed in the Contemporary Art Review Los Angeles, Artsy, Le Journal des Arts, The Art Newspaper, Art News, Artspace, Bmore Art, Tank Magazine, and Art Asia Pacific, among others.