

**THOMIAS RADIN**

ENTRE CIELS ET TERRES :  
CONTINGENCES HUMAINES

Esther Schipper, Paris

September 5 – October 11, 2025



*Esther Schipper*

## Thomas Radin



Thomas Radin was born in 1993 in Abymes, Guadeloupe. He received his BFA and MFA from the University of Rennes 2 in 2015 and 2018. The artist lives and works in Berlin. Radin is the recipient of the LOOP Fair 2024 prize.

Regardless of the medium, Radin's practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement. Movement that tells a story of deep spirituality, inherited, linked to ancient knowledge, yet still evolving and alive. The emphasis on movement goes hand in hand with one on the fluidity of meaning and the presence of the intangible throughout Radin's practice.

A universalist at heart, Radin's work finds a common thread in the power of archetypal motifs and ancient narratives that resonates across the boundaries of their sources. In music and dance for example, he can find concrete history and also an unifying force to engage his audience. Music and dance enter formally into the painting practice with its fragmented bodies, animated lives, gestural brushstrokes, sampling, as well as through the rhythms of HipHop, Gwo Ka, and Capoeira. The syncopation of beating drums thus becomes palpable in form and execution.

Thomas Radin's solo exhibitions include **Old Soul – New Soul**, Esther Schipper, Seoul (2024); **Rhizome: Time of Revelation**, Kunstverein Göttingen (2024); **POLYCHROME - The Myth of Karukera & Cibuqueira**, Galerie Wedding, Berlin (2023); **The Myth of Inner Landscapes**, SAVVY Contemporary, Berlin (2019).

Amongst his group exhibitions are **For Real, For Real**, daadgalerie, Berlin (2025); **La Haute Note Jaune**, Fondation Vincent van Gogh, Arles (2024); **Society: Or Infinite Rehearsals**, SAVVY Contemporary (2024); **Poly: A Fluid Show**, KINDL- Centre for Contemporary Art, Berlin (2023 – 24); **Embodied Spaces: The Body as Architecture**, Strada Gallery, New York (2023); **Les Enchantées**, Frontview, Berlin (2023); **The Garden**, The Curators Room, Amsterdam (2023); **Trangressive: Nonkonforme Zugänge zu Kunst and Stadt**, Kühlhaus Berlin, Berlin (2022); **Non Playable character, The Fairest**, 59th Venice Biennale, Venice (2022); **Home Alone**, ATM Gallery, New York (2020); **Berlin-Lagos Mobility and Heritage**, Galerie Wedding, Berlin (2018).

Selected performances include **Sensitivities of Dance**, 48 Hours Neukölln, Berlin (2024); LOOP Festival, Barcelona (2024); **The Myth of a Trinity II**, KINDL - Centre for Contemporary Art, Berlin (2023); **Oversea Riddim**, Deutsche Oper, Berlin (2023); **What a Time to Be Alive**, The Curators Room, Amsterdam (2022); **Gospel of Wealth : Monumental shadow**, Savvy Contemporary, Berlin (2021); **The Myth of a Trinity**, Oyouun, Berlin (2020); **The Myth of a Trinity**, Temps fort, Saint Domineuc (2019); **The Myth of a Trinity**, Performing Arts Festival, K77 Studio, Berlin (2018).

His work is held in public and private art collections worldwide, among them MACBA Barcelona.

Photos: © Andrea Rossetti; © CHROMA

Cover image: Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

## EXHIBITION TEXT

Esther Schipper is pleased to announce **Entre ciels et terres : contingences humaines**, Thomias Radin's third exhibition with the gallery and his first at our Paris space. On view will be new paintings and sculptural works, as well as a wall painting.

Thomias Radin's (b. 1993) **Entre ciels et terres : contingences humaines** bring together key elements in the artist's practice. Especially conceived for the space in Paris, the exhibition begins with a suite of new paintings that reflect a sustained attempt to capture fleeting movements. Works appear executed in broad, dynamic gestures, with figures caught mid-motion. The figures are often seen only in fragments. Motifs of feet or muscular backs play with the ambiguous mix of beauty and threat. The tension felt in the depiction of young Black bodies – objectified and instrument of cultural expression – bespeaks this dual legacy.

In the front room, several paintings on wooden, hand-carved panels have a sculptural presence and retain an element of performance: the works, which each have differently shaped metal handles on the left and right sides of the panel, are akin to shields. Protective objects with images that have a heraldic intensity, employing symbolic motifs that recur in Radin's practice – wings, labyrinths, twisted figures – and have mythical and spiritual connotations.

A wall painting in the adjacent space reinforces the recurring motif of water, central to Radin's exploration of migration and the flow of knowledge. The mural references his 2023 solo exhibition at Galerie Wedding, Berlin, where he created a 15-meter-long depiction of waves, while also alluding to a scene in his short film **RIVÂL**, where two characters gaze at the sea, adding emotional depth to the motif. This Parisian iteration links Radin's past and present works, with the exhibition title **Entre ciels et terres : contingences humaines** highlighting water's role as a symbol of the fluid and interconnected nature of human experience.

Drawing on his series of **Domino** works – oversized painted domino stones, often assembled in multi-part constellations – Radin has created a new sculpture that evokes a bench or throne. The work continues his celebration of vernacular mathematics and honors everyday life in Guadeloupe, highlighting how knowledge is passed down and lasting connections are forged through these experiences. In this iteration, Radin expands on this theme by arranging the dominoes in random, corresponding numbers – an intentional break from the rules of the game. This choice reflects the unpredictable nature of power, with the throne-like structure symbolizing how political systems often appear chaotic and unjustifiable from a citizen's perspective, where the rules seem arbitrary and incomprehensible. Through this, the sculpture not only pays tribute to his heritage but also critiques the dissonance between the perceived order of power and the randomness felt by those subjected to it.

Radin's introduction of sculptural forms, situated between furniture design and mythic object, anchors the work in physical presence while imagining new architectures of being. **Entre ciels et terres** is not only a reflection on our fragile condition but a proposition: to define new spaces in which to exist, to craft new homes where we reclaim agency and shape the futures we desire.

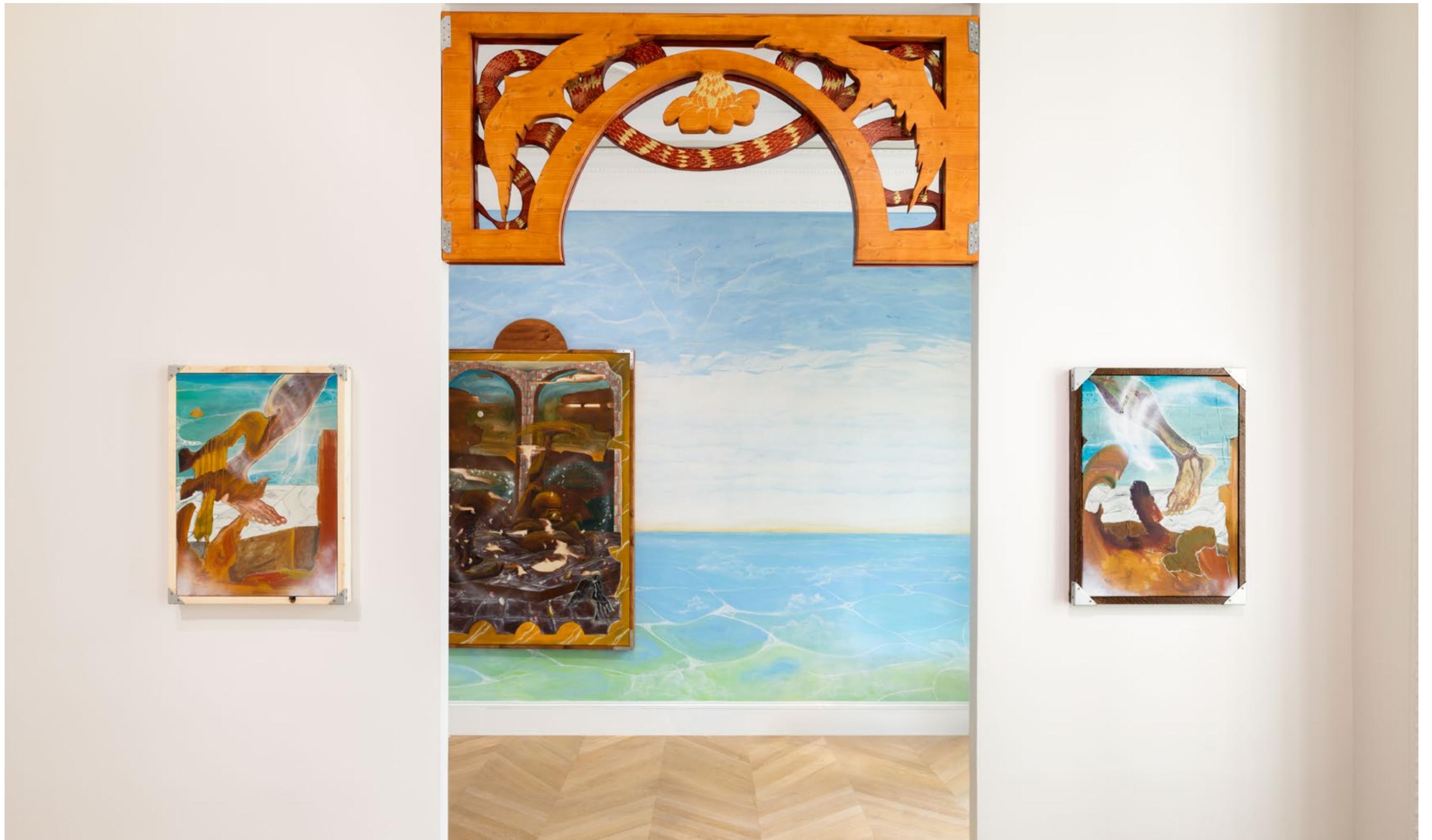
The practice of Thomias Radin is grounded in embodied knowledge shaped by his background in dance and his upbringing between the Caribbean island of Guadeloupe and mainland France. Music and dance formally enter his painting through fragmented bodies, gestural brushstrokes, and the rhythms of hip hop, Gwo Ka, and Capoeira. His engagement with the legacy of Caribbean music and dance intersects with an examination of its long-underappreciated influence on avant-garde choreography and the important figures of contemporary dance: Alvin Ailey (1931–1989), Germaine Acogny (b. 1944) and Ismael Ivo (1955–2021). These figures, deeply influential to him, also stand as symbols of activism, spirituality, and knowledge.



Exhibition view: Thomias Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)



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PYÉ KROCHI I, 2025



Thomas Radin, **Pyé Krochi I**, 2025, oil and spray paint on linen, artist frame, 75,5 x 55,5 x 5 cm (29 3/4 x 21 7/8 x 2 in) (framed) (TRA 082)

EUR 6,500.00 (excl. taxes)

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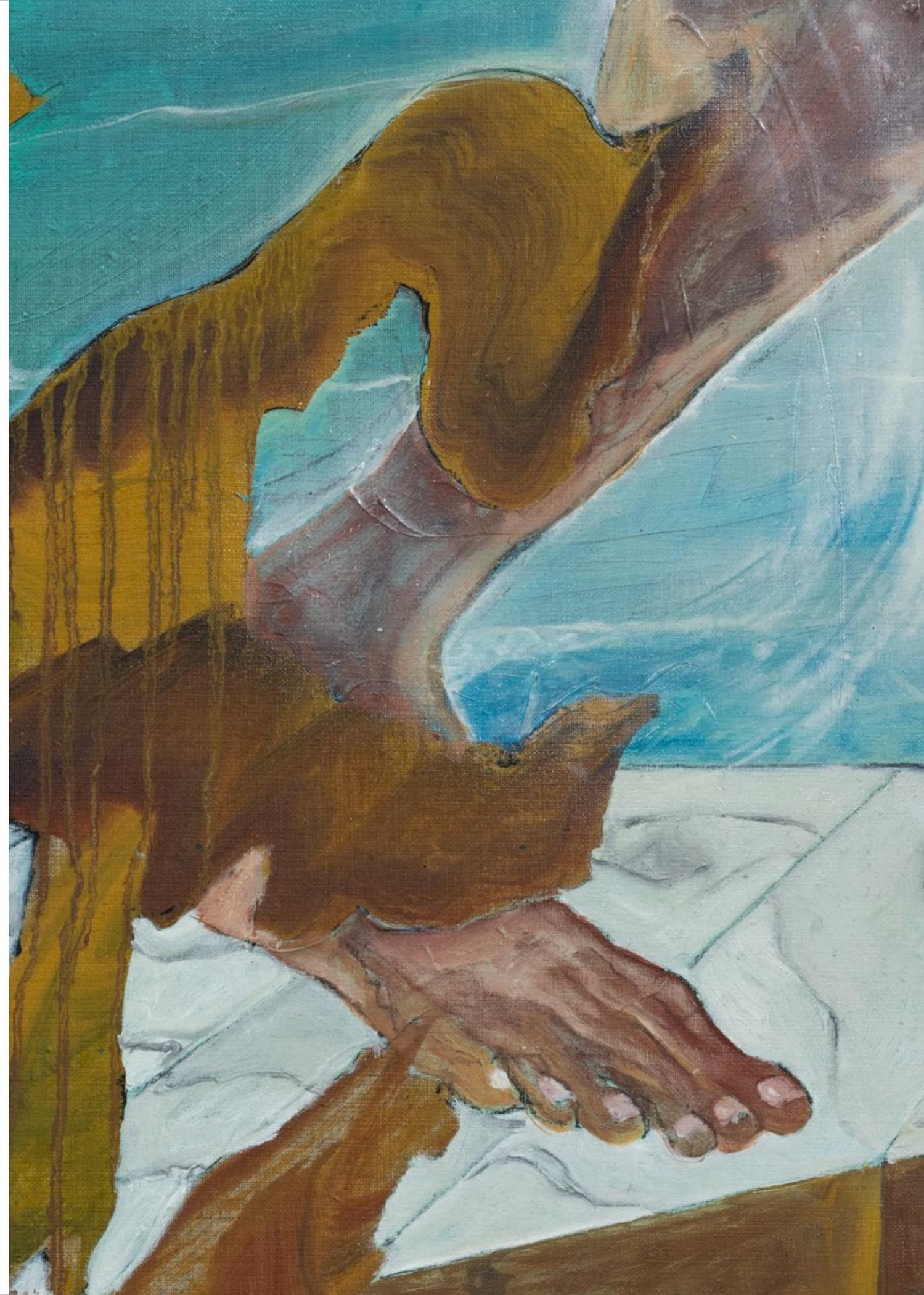
PYÉ KROCHI II, 2025



Thomas Radin, **Pyé Krochi II**, 2025, oil and spray paint on linen, artist frame, 75,4 x 55 cm (29 3/4 x 21 5/8 in) (TRA 079)

EUR 6,500.00 (excl. taxes)

[High-res jpeg download link](#)



## GATE SG-1, 2025

**Gate SG-1** is a site-specific sculpture conceived for **Entre ciels et terres : contingences humaines**, Thomias Radin's 2025 solo exhibition at Esther Schipper, Paris.

Carved from wood and installed in the form of an archway, the work functions as both a threshold and a symbolic passage between two rooms of the exhibition. The imagery woven into the arch reflects the exhibition's title: birds evoke the heavens, while a snake grounds the piece in earthly associations. The serpent also resonates with Chinese astrology. In 2025, the year of the Golden Snake, Radin introduced shimmering golden glitter, infusing the work with both celestial brilliance and terrestrial weight.

The arch not only underscores the exhibition's dreamlike atmosphere but also establishes a contemplative zone for viewers, inviting them to linger between worlds. Its title, **Gate SG-1**, nods to the science fiction series Stargate SG-1, where portals connect distant realms – echoing the sculpture's role as a gateway between spaces, symbols, and states of mind.





Thomas Radin, **Gate SG1**, 2025, glue and glitters on carved wood, 2 parts, 100 x 172,5 x 9 cm (39 3/8 x 67 3/4 x 3 1/2 in) (overall)  
(TRA 096)

EUR 10,000.00 (excl. taxes)

## ODE TO ISMAEL IVO, 2025

The work highlights the continued importance of dance to Radin's practice. Its title pays tribute to the Brazilian dancer and choreographer Ismael Ivo (1955-2021) whose career took him to Europe, especially Austria, Germany and Switzerland.

Thomias Radin's practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean island of Guadeloupe and France. Music and dance enter formally into his painting practice with its fragmented bodies, animated lives, gestural brushstrokes, sampling, as well as through the rhythms of hip hop, Gwo Ka, and Capoeira. The artist's engagement with the legacy of Caribbean music and dance goes hand in hand with an examination of its long-underappreciated influence on Black avant-garde choreography. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement. Movement that tells a story of deep spirituality, inherited, linked to ancient knowledge, yet still evolving and alive.



Thomias Radin, **Ode to Ismael Ivo**, 2025, oil charcoal and lacquer on linen, artist frame, 167 x 123 cm (65 3/4 x 48 3/8 in) (unframed), 193 x 125 x 4,5 cm (76 x 49 1/4 x 1 3/4 in) (framed) (TRA 083)

EUR 16,000.00 (excl. taxes)

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Detail: Thomas Radin, **Ode to Ismael Ivo**, 2025, oil charcoal and lacquer on linen, artist frame, 167 x 123 cm (65 3/4 x 48 3/8 in) (unframed), 193 x 125 x 4,5 cm (76 x 49 1/4 x 1 3/4 in) (framed) (TRA 083)



Detail: Thomas Radin, **Ode to Ismael Ivo**, 2025, oil charcoal and lacquer on linen, artist frame, 167 x 123 cm (65 3/4 x 48 3/8 in) (unframed), 193 x 125 x 4,5 cm (76 x 49 1/4 x 1 3/4 in) (framed) (TRA 083)



Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)



Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

LES SAISONS FONT L'HOMME, 2025



Thomas Radin, **Les saisons font l'Homme**, 2025, oil on hand-carved wood panel, metal, 60 x 47,5 x 4,5 cm (23 5/8 x 18 3/4 x 1 3/4 in) (TRA 090)

EUR 5,500.00 (excl. taxes)

[High-res jpeg download link](#)





Exhibition view: Thomias Radin,  
**Entre ciels et terres : contingences humaines**,  
Esther Schipper, Paris (2025)



Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

FREEDOM IS HEAVY, 2025



Thomas Radin, **Freedom is heavy**, 2025, oil and charcoal on linen, artist frame, 159 x 74 cm (62 5/8 x 29 1/8 in) (framed) (TRA 099)

EUR 12,000.00 (excl. taxes)

[High-res jpeg download link](#)



LES MASQUES TOMBENT, 2025



Thomas Radin, **Les masques tombent**, 2025, oil and charcoal on linen, artist frame, 159,7 x 67 x 5,3 cm (62 7/8 x 26 3/8 x 2 1/8 in) (TRA 091)

EUR 12,000.00 (excl. taxes)

[High-res jpeg download link](#)



BURN FOR REBIRTH, 2025



Thomas Radin, **Burn for rebirth**, 2025, oil and charcoal on linen, artist frame, 164,6 x 67 x 5,3 cm (64 3/4 x 26 3/8 x 2 1/8 in) (TRA 092)

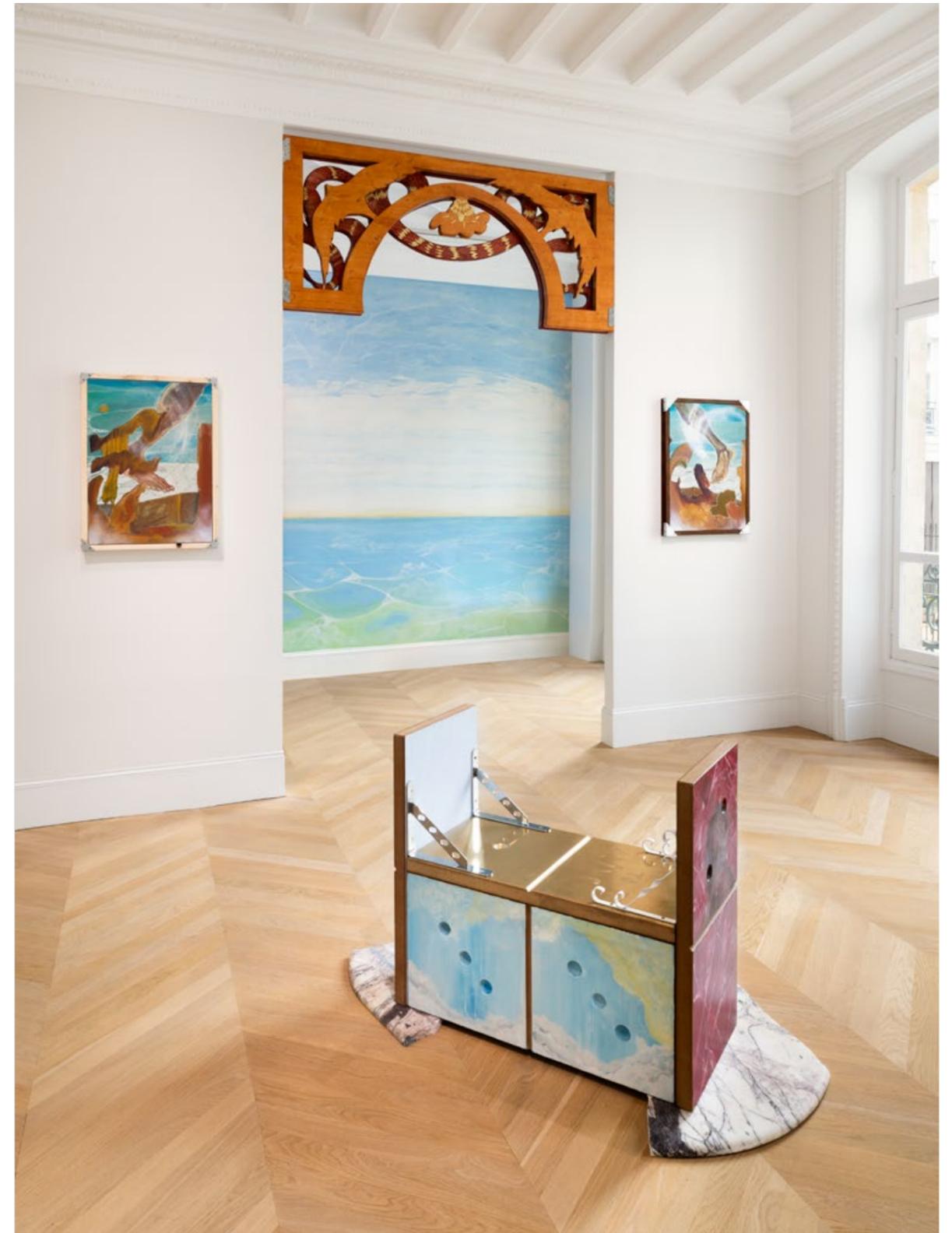
EUR 12,000.00 (excl. taxes)

[High-res jpeg download link](#)



## SEAT OF POWER, 2025

Drawing on his series of Domino works – oversized painted domino stones, often assembled in multi-part constellations – Thomias Radin has created a new sculpture that evokes a bench or throne. The work continues his celebration of vernacular mathematics and honors everyday life in Guadeloupe, highlighting how knowledge is passed down and lasting connections are forged through these experiences. In this iteration, Radin expands on this theme by arranging the dominoes in random, corresponding numbers – an intentional break from the rules of the game. This choice reflects the unpredictable nature of power, with the throne-like structure symbolizing how political systems often appear chaotic and unjustifiable from a citizen's perspective, where the rules seem arbitrary and incomprehensible. Through this, the sculpture not only pays tribute to his heritage but also critiques the dissonance between the perceived order of power and the randomness felt by those subjected to it.



Foreground: Thomias Radin, **Seat of power**, 2025, oil on MDF, metal, 73 x 81 x 36,5 cm (28 3/4 x 31 7/8 x 14 3/8 in) (TRA 093)

Exhibition view: Thomias Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)



Thomas Radin, **Seat of power**, 2025, oil on MDF, metal, 73 x 81 x 36,5 cm (28 3/4 x 31 7/8 x 14 3/8 in) (TRA 093)

EUR 8,000.00 (excl. taxes)





Detail: Thomas Radin, **Seat of power**, 2025, oil on MDF, metal, 73 x 81 x 36,5 cm (28 3/4 x 31 7/8 x 14 3/8 in) (TRA 093)

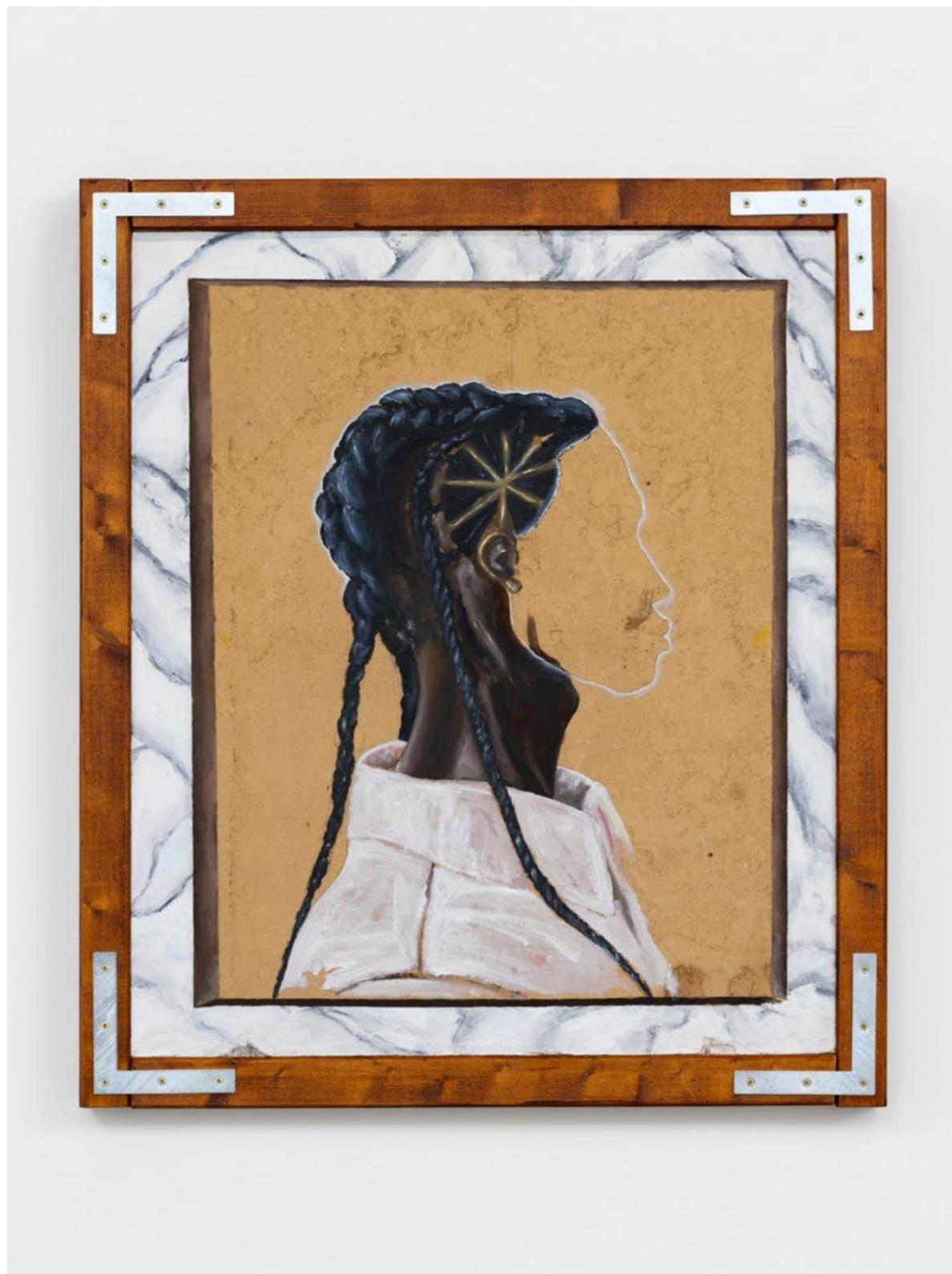


Detail: Thomas Radin, **Seat of power**, 2025, oil on MDF, metal, 73 x 81 x 36,5 cm (28 3/4 x 31 7/8 x 14 3/8 in) (TRA 093)



Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

CLONE, 2025



Thomas Radin, **Clone**, 2025, oil on MDF panel, artist frame, 79 x 69 x 7 cm (31 1/8 x 27 1/8 x 2 3/4 in) (TRA 095)

EUR 8,000.00 (excl. taxes)

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Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

AN TOUT' PAGAY LA, TROUVÉ CASE LA PAIX, 2025



Thomas Radin, **An tout' pagay la, Trouvé case la paix**, 2025, oil, charcoal, gold leaf and spray paint on linen, artist frames, 179 x 148,5 x 6 cm (70 1/2 x 58 1/2 x 2 3/8 in) (left panel), 179 x 149 x 6 cm (70 1/2 x 58 5/8 x 2 3/8 in) (right panel), 179 x 305 x 6 cm (70 1/2 x 120 1/8 x 2 3/8 in) (overall) (TRA 084)

EUR 25,000.00 (excl. taxes)

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Detail: Thomas Radin, **An tout' pagay la, Trouvé case la paix**, 2025, oil, charcoal, gold leaf and spray paint on linen, artist frames, 179 x 148,5 x 6 cm (70 1/2 x 58 1/2 x 2 3/8 in) (left panel), 179 x 149 x 6 cm (70 1/2 x 58 5/8 x 2 3/8 in) (right panel), 179 x 305 x 6 cm (70 1/2 x 120 1/8 x 2 3/8 in) (overall) (TRA 084)



Detail: Thomas Radin, **An tout' pagay la, Trouvé case la paix**, 2025, oil, charcoal, gold leaf and spray paint on linen, artist frames, 179 x 148,5 x 6 cm (70 1/2 x 58 1/2 x 2 3/8 in) (left panel), 179 x 149 x 6 cm (70 1/2 x 58 5/8 x 2 3/8 in) (right panel), 179 x 305 x 6 cm (70 1/2 x 120 1/8 x 2 3/8 in) (overall) (TRA 084)

MARTYR, 2025  
SOUVENIR, RÊVER, PAYS, 2025  
JUSTICE DEMANDE SACRIFICE, 2025  
TILL INFINITY III, 2025

The paintings are executed in oil on wooden, hand-carved panel with two metal handles on each side. As such, it retains a sculptural presence and an element of performance: they are akin to shields, protective objects with images that have a heraldic intensity. The works in this series employ symbolic motifs that recur in Radin's practice – wings, labyrinths, twisted figures – and have mythical and spiritual connotations.

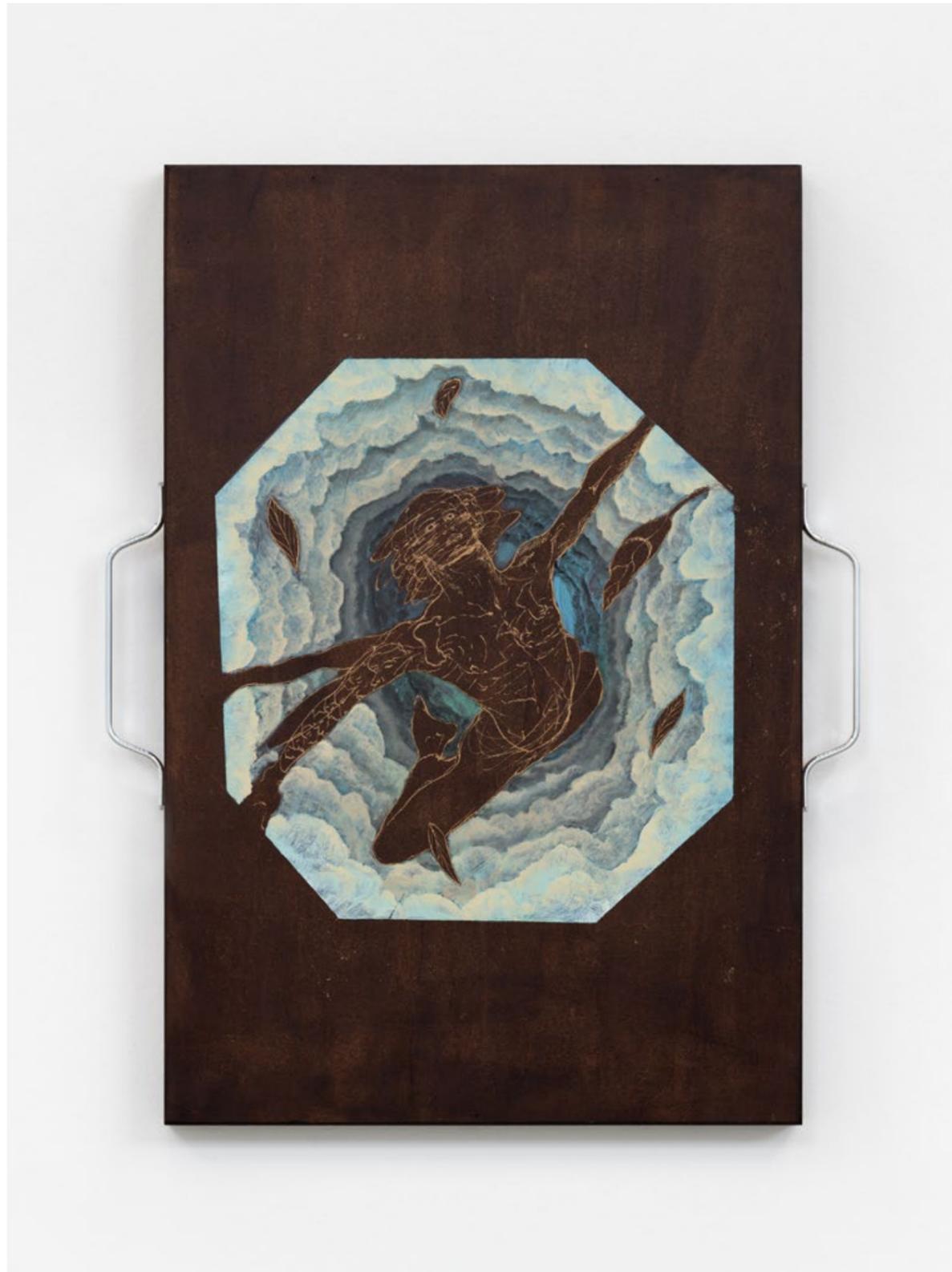
The works can optionally be installed on a pedestal conceived by the artist.



Thomas Radin, **Till infinity III**, 2025, oil on hand-carved wood panel, metal, 60 x 47,5 x 4,5 cm (23 5/8 x 18 3/4 x 1 3/4 in) (TRA 087)

Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

TILL INFINITY III, 2025



Thomas Radin, **Till infinity III**, 2025, oil on hand-carved wood panel, metal, 60 x 47,5 x 4,5 cm (23 5/8 x 18 3/4 x 1 3/4 in) (TRA 087)

EUR 5,500.00 (excl. taxes)

[High-res jpeg download link](#)





Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)

MARTYR, 2025



Thomas Radin, **Martyr**, 2025, oil on hand-carved wood panel, metal, 60 x 49 x 4,5 cm (23 5/8 x 19 1/4 x 1 3/4 in) (TRA 088)

EUR 5,500.00 (excl. taxes)

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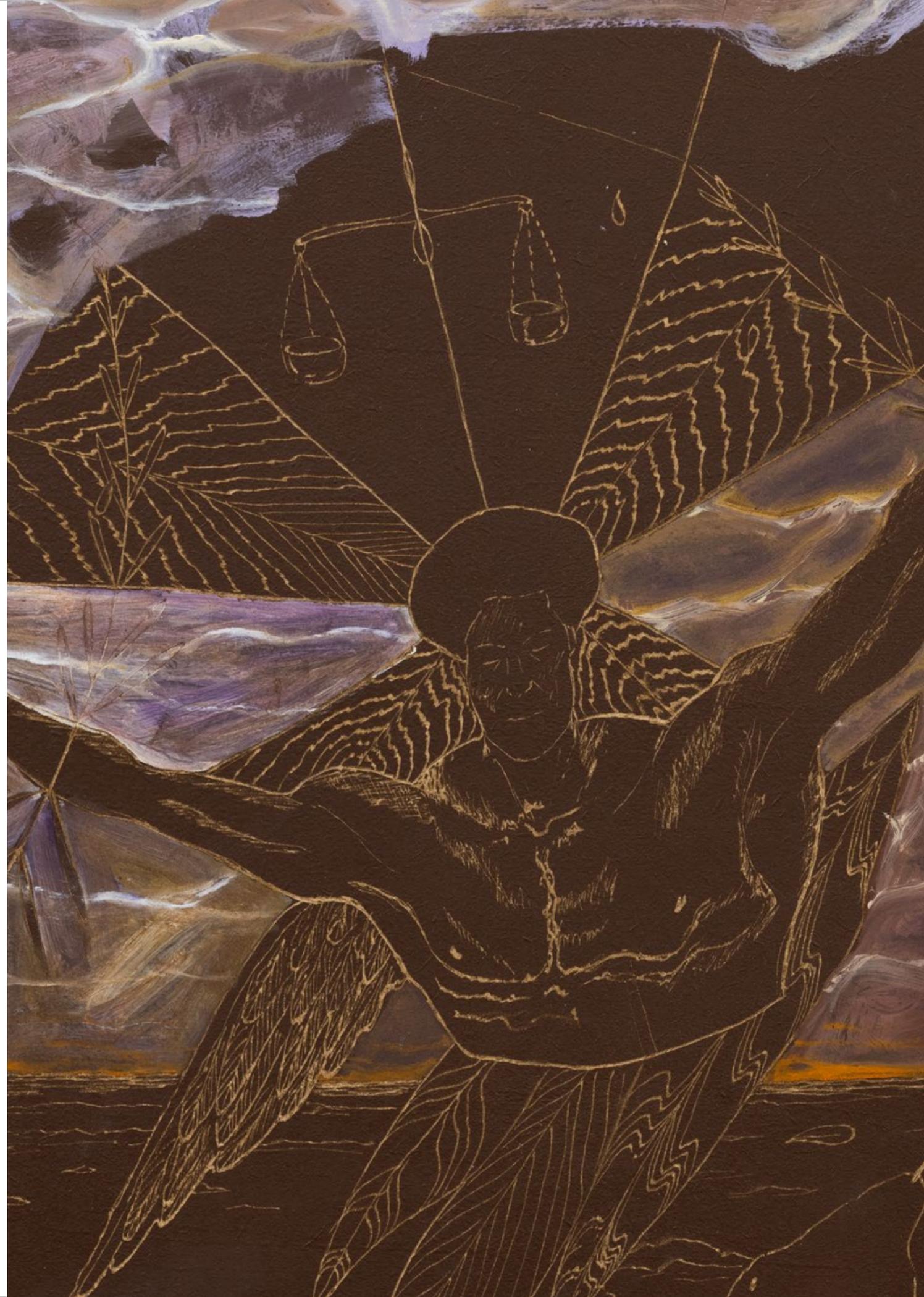
JUSTICE DEMANDE SACRIFICE, 2025



Thomas Radin, **Justice demande sacrifice**, 2025, oil on hand-carved wood panel, metal, 59,8 x 47,4 x 4,5 cm (23 1/2 x 18 5/8 x 1 3/4 in) (TRA 086)

EUR 5,500.00 (excl. taxes)

[High-res jpeg download link](#)





Thomas Radin, **Souvenir, rêver, pays**, 2025, oil on hand-carved wood panel, metal, 60 x 49 x 4,5 cm (23 5/8 x 19 1/4 x 1 3/4 in) (TRA 085)

EUR 5,500.00 (excl. taxes)

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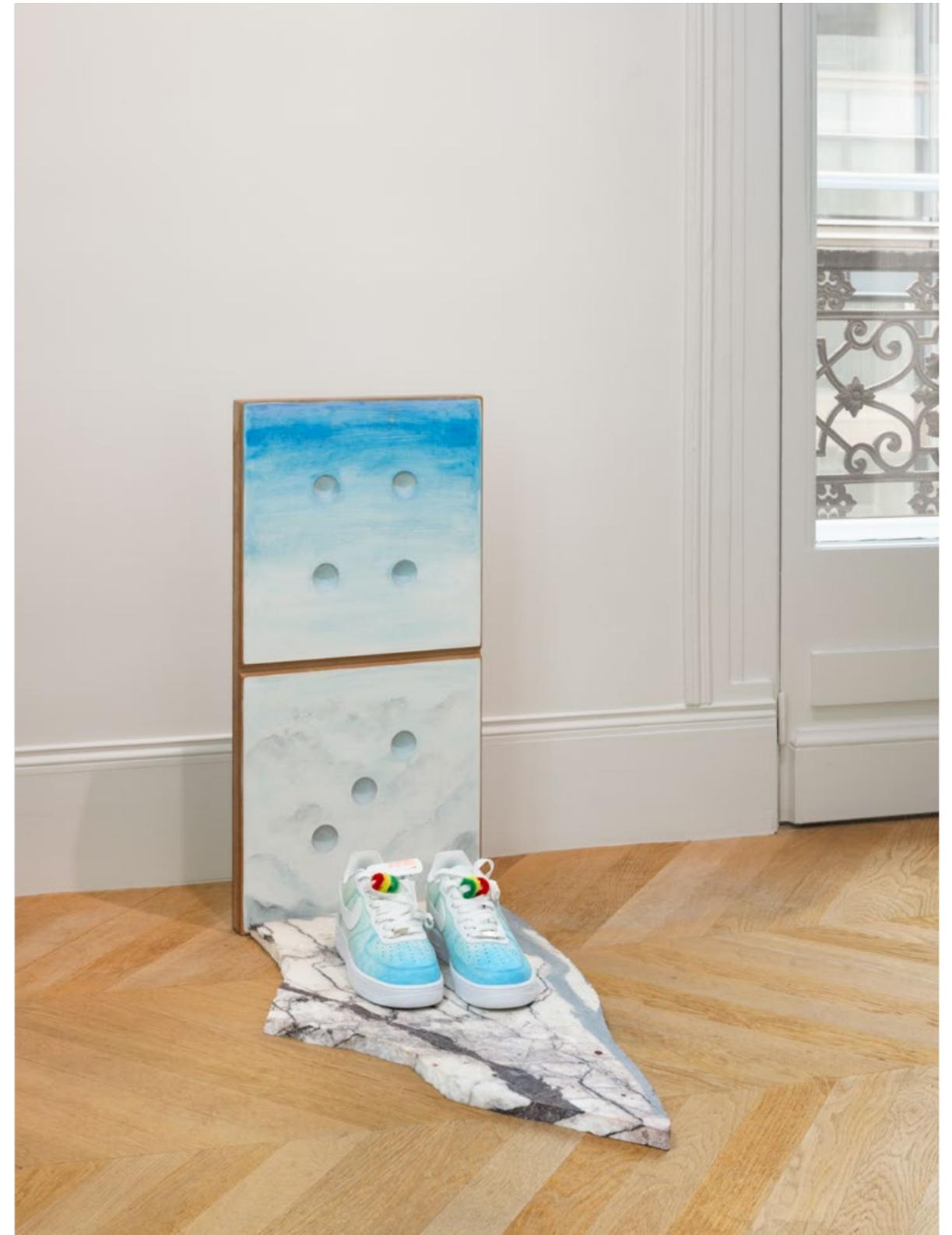
## AUTO PORTRAIT: FOR REAL FOR REAL, 2025

This work continues Thomas Radin's exploration of sneakers as cultural icons, rooted in his early practice of customizing leather shoes in Rennes (2013–16). At its center is the Nike Air Force One, a shoe that since 1982 has embodied not just style, but history, identity, and socio-economic struggle.

By using a pair purchased in Sharjah's Central Souk – likely a counterfeit – Radin highlights the paradox of an object simultaneously exalted and mass-produced. The sculpture questions authenticity, power, and consumption: symbols of success and status coexist with underground economies, counterfeits, and global manufacturing networks, particularly China's role as a production hub.

Through this layering, Radin connects fashion to broader geopolitical and diasporic narratives, especially those shaped by his Guadeloupean heritage. The monochrome tones reflect collective identity in urban culture while exposing the tensions of class and belonging.

The marble base recalls patterns from his paintings, heightening the work's dreamlike presence, while the giant domino references both Caribbean heritage and playful imagination. Inside it, a cloudy landscape nods to Caspar David Friedrich's *Wanderer above the Sea of Fog*, situating the piece between contemporary identity politics and the long tradition of art history.



Thomas Radin, **Auto portrait: for real for real**, 2025, marble, painted sneakers, oil on MDF, 85 x 73 x 43 cm (33 1/2 x 28 3/4 x 16 7/8 in) (TRA 100)

Exhibition view: Thomas Radin, **Entre ciels et terres : contingences humaines**, Esther Schipper, Paris (2025)



Thomas Radin, **Auto portrait: for real for real**, 2025, marble, painted sneakers, oil on MDF, 85 x 73 x 43 cm (33 1/2 x 28 3/4 x 16 7/8 in) (TRA 100)

EUR 6,000.00 (excl. taxes)



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