



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

Press kit



CLÉMENT RODZIELSKI
MILLE YEUX

EXHIBITION 15.03.2014 - 15.06.2014
PREVIEW WITH THE ARTIST: FRIDAY 14 MARCH, 6PM
VISIT WITH CLÉMENT RODZIELSKI: SUNDAY 18 MAY, 4PM

CLÉMENT RODZIELSKI

MILLE YEUX

Right from the beginning of his solo exhibition at the Synagogue de Delme, Clément Rodzielski presents a contradictory gesture: a blind space into which eyes and bodies stumble. It is a centrifugal volume to be circled, as one circles around an unresolved question, nevertheless inviting us to go look elsewhere, at the border, in the margins and passageways...

People often mention Clément Rodzielski's relationship with images: cutting-out, displacing, unframing, reassembling images that surround us, all-consuming images of communication, cinema, fashion, the web...

So how should one approach these wandering images, which have become transparent by dint of being so visible, images whose obviousness could apparently stand to be muddled? How do we occupy these smooth surfaces with our bodies, our skin, our imagination, in such a way that they end up touching us and rubbing against us?

Clément Rodzielski surreptitiously scatters the exhibition space with a series of transparent stickers. So many surfaces that hold traces of the ground they were placed on, marked with the real, at its most prosaic and minor: dust, hair, fibres, grit, punctuating a few cut-out eyes in advertising images, eyes that reflect our own, as if in a mirror...

An imposing structure on the ground floor seems like an impenetrable block, but from upstairs it becomes a stage for a few simple, subtle gestures: drawings and objects show on the surface, at the centre of the structure. Viewers lean on their elbows while looking at them, in a waiting position.

Beyond this space just above the eyes, the artist displays several series of recent works created for the exhibition. Sculptures, paintings, objects and drawings blur the lines between interior and exterior spaces; objects and images are presented as inside-out skins, stripped surfaces... In one corner, a clay sculpture is covered by imprints of eyeglasses in a chain pattern, as if a machine body had literally come and eaten this shapeless mass of flesh with its blind eyes...

Clément Rodzielski's exhibition is made up of scattered fragments, dismembered bodies, whose thousand eyes are also a thousand pieces, shattered in a place where the space between things is just as important as the things themselves. You have to walk and look in every direction, and perhaps wait, turn around and then turn back, look around yourself and at yourself. The title of a series of works in this exhibition suggests a possible point of view: *de la fenêtre depuis le lit (from the window from the bed)*...

Marie Cozette

Image : deValence



LA SYNAGOGUE DE DELME CONTEMPORARY ART CENTRE / CLÉMENT RODZIELSKI / MILLE YEUX / 15.03.2014-15.06.2014
33 rue Poincaré F - 57590 Delme / +33 (0)3 87 01 43 42 / www.cac-synagoguedelme.org / cac.delme@wanadoo.fr

BIOGRAPHY

CLÉMENT RODZIELSKI

Born in 1979 in Albi, France, Clément Rodzielski lives and works in Paris, France. He is represented by the Chantal Crousel Gallery, Paris, and Campoli Presti Gallery, Paris and London.

Selected solo exhibitions

- 2014 *Indipendenza studio*, Rome, Italy
- 2013 *Clément Rodzielski*, Galerie Chantal Crousel, Paris, France
10 Nouveaux A, La Maison d'Art Bernard Anthonioz, Nogent-sur Marne, France
- 2012 *Clément Rodzielski*, FRAC Champagne-Ardenne, la Chapelle, Reims, France
Et se je voi oe et demie, Zoo Galerie, Nantes, France
Julie et sa cousine, Ecole Supérieure d'Art de Clermont Métropole, Clermont Ferrand, France
- 2011 *Monnaie de nécessité*, La Douane / Galerie Chantal Crousel, Paris, France
- 2010 *10 aquarelles*, Toilet encounters, Charlie Jeffery & Chantal Santon, Paris, France
Bring Home the Oranges, Sutton Lane, London, UK
Trop Peu de Santé, *Trop Peu de Preuves*, Galerie Carlos Cardenas, Paris, France
Die Menschen finden sich in dieser Welt zum Leben, Chert Gallery, Berlin, Germany
- 2009 *Une haine sans pardon*, Module du Palais de Tokyo, Paris, France
Spector, Federico Bianchi Contemporary Art, Lecco, Italy
- 2008 *Grands a*, Galerie Cardenas Bellanger, Paris, France
Miroirs noirs, Galerie RLBQ, Marseille, France
- 2005 *Le nom de l'île*, Bétonsalon, Paris, France

Selected recent group exhibitions

- 2014 *Partido Alto*, Atelier Rouart, Paris, France
Period Room, Palais de Tokyo, Paris, France
Wild Patterns, Galerie Van Gelden, Amsterdam, Netherlands
En quatre temps, trois mouvements, Le générateur, Gentilly, with the Frac Ile-de-France
- 2012 *Les Référents*, Galerie Edouard-Manet, Gennevilliers, France
Le club des sous l'eau, Palais de Tokyo, Paris, France
The Body Argument, Galerie Emanuel Layr, Vienna, Austria
Rob Pruitt's Flea Market, Monnaie de Paris, Paris, France
Les images vieillissent autrement que ceux qui les font, CNEAI - Musée Fournaise, Chatou, France
- 2011 *The Rise and fall of matter*, Collective, London, UK
Antidote, Galerie des Galeries, Paris, France
2001 - 2011 : Soudain déjà, Galeries d'exposition de l'Ecole nationale supérieure des beaux-arts, Paris, France
The Best society, Castillo/Corrales, Paris, France
Beyond the dust – Artists' Documents Today, Fondation d'entreprise Ricard, Paris, France
From A to B, from B to P, Le Confort Moderne, Poitiers, France
- 2010 *From A to B, from B to P*, Bielefelder Kunstverein, Bielefeld, Germany
Les vagues, Frac des Pays de la Loire, Carquefou, France
Teatrino Palermo, Renwick Gallery, New York, USA
Beyond the dust – Artists' Documents Today, De Kabinetten van de Vleeshal, Netherlands ; La Fabbrica del Vapore, Milan, Italie ; Fondation d'entreprise Ricard, Paris, France
Die Blumen, Coco, Vienna, Austria
Antiantianti, Galerie Log, Bergamo, Italy
The crystal hypothesis, GAMEC, Bergamo, Italy
Seconde Main, Musée d'Art moderne de la Ville de Paris, Paris, France
25 square meters (per second) or the Spirit of the Hive, Tate Modern, London, UK
The nice thing about Castillo/Corrales, Castillo/Corrales, Paris, France
The same sight sligher, Renwick, New York, USA
Miroirs Noirs, Fondation d'entreprise Ricard, Paris, France
La Moitié des Choses, Bétonsalon, Paris, France



EXHIBITION-RELATED EVENTS

A WORK BY CLÉMENT RODZIELSKI AT THE RESTAURANT À LA 12ÈME BORNE, IN DELME

A work by Clément Rodzielski, produced for the exhibition *Mille yeux* (*Thousand Eyes*) is presented at À la 12ème Borne in Delme. It can be viewed weekday afternoons upon request.

GUIDED TOUR WITH CLÉMENT RODZIELSKI > SUNDAY 18 MAY, 4PM

Free entrance.

PRACTICAL DETAILS

Wednesday-Saturday: 2-6pm, Sunday: 11am-6pm.

The Art Centre will be closed on May 1st.

Free entrance.

Guided Tour every Sunday at 4pm.

LOCATION AND ACCES

Contemporary Art Centre
la synagogue de Delme
33 rue Poincaré F-57590 Delme
T +33(0)3 87 01 43 42
F +33(0)3 87 01 43 14
cac.delme@wanadoo.fr
www.cac-synagoguedelme.org

FROM PARIS (by train 90 mins):

TGV Est, get off at Metz or Nancy

FROM METZ (by car, 30 mins):

D955, formerly route de Strasbourg

FROM NANCY (by car, 30 mins):

N74 towards Château-Salins then D955 towards Metz



PRESS

Agathe Borgne
communication@cac-synagoguedelme.org
+33(0)3 87 01 43 42
Visuals available on request
Press kit downloadable on:
www.cac-synagoguedelme.org/presse

SELECTED WORKS

All the images > Courtesy of the artist and the galerie Chantal Crousel, Paris



Untitled, 2013
Mixed media, print on transfer paper
29.70 x 21 cm | 11" 6/8 x 8" 2/8



Untitled (A), 2013
 Offset print, adhesive, spray paint
 Variable dimensions
 © Aurélien Mole



Untitled, 2013
 Anodized aluminium, protection film, spray paint
 200 x 100 cm | 6' 6" 6/8 x 3' 3" 3/8
 © Florian Kleinefenn



Untitled, 2013

Wood, acrylic paint

24.30 x 7.70 x 5.60 cm | 9" 5/8 x 3" x 2" 2/8

© Florian Kleinefenn



Untitled, 2011
 Spray paint and ink jet print mounted on aluminium
 29.70 x 21 cm | 11" 6/8 x 8" 2/8
 © Florian Kleinefenn



Untitled, 2011
 Cut magazine
 28.50 x 22.20 x 1 cm | 11" 2/8 x 8" 6/8 x 3/8"



Exhibition view
Galerie Chantal Crousel (26.01.2013 - 09.03.2013)
© Florian Kleinefenn



Exhibition view
La Douane, Galerie Chantal Crousel (19.05.2011 - 15.07.2011)
© Florian Kleinefenn

Flash Art

CLÉMENT RODZIELSKI
Cardenas Bellanger, Paris



CLÉMENT RODZIELSKI, installation view at Cardenas Bellanger, Paris 2008.

MDF boards geometrically cut, abstract shapes covering photographs of architecture, sketches on large paper sheets hung loosely with adhesive tape — at first sight, Clément Rodzielski's exhibition at Cardenas Bellanger gallery could look like many tedious neo-modernist works. Yet, the forms he uses are not naïve allusions to minimalism; for such elementary, somewhat raw frameworks are actually already part of our everyday world. These are less historical and authoritarian signs to be quoted than they are mundane, abandoned then found pre-structures with which Rodzielski tries to rebuild a world, along with other kinds of pictures: some derived from the Internet, others from fashion magazines or

Hollywood movies. Copying, displacing and misplacing images on panels and in quasi-tableaux, Rodzielski subtly charges 'straight' forms with unexpected fantasy: a black shaped board reveals a colored tattoo, like girls bear on the small of their backs, drawn on the white wall with a sort of a troubling indifference: a movie poster bearing the usual 'true story' line is partially obscured by several standard sheets of paper framed with glass, printed with an incomplete parchment pattern. Significantly, the walls of the gallery are doubled with panels laying against them. The question of the frame is at the core of Rodzielski's work, as an existential and actual issue rather than a formalist one. Layer upon layer, picture after picture, the frame is at the same time necessary and impossible, accumulative and already bypassed, to-be-destroyed. The title of the show puts it clear: "Grands A" sounds like an unfinished call for 'high art' ending up in a lament. The structure is never enough for all that we contain; hence the elegiac tone in Rodzielski's work.

(Translated from French by Joanna Fiduccia)

Benjamin Thorel

Catalogue

Contemporary Art Magazine / English / French

Revue d'art contemporain / anglais / français

ISSUE 5 / NUMÉRO 5

ENGLISH

CLÉMENT RODZIELSKI

The Spit and Image

Aurélien Mole

Clément Rodzielski is a painter. Images are at core of his practice: he appropriates their material qualities and gives them a new lease of life.

In the now almost ancient days of film photography, there was a moment between shooting and developing when the reel, although already marked by light, didn't show anything. The image was there but it was invisible – it was said to be 'latent'. The mercury fumes only revealed the print at a later stage of the process.

Clément Rodzielski's work could be described as 'mercurial' since it involves the revealing, and sometimes the production, of latent images and compositions. With different gestures (printing, painting, isolating, blowing up, cutting up, doubling up, spray painting and so on), he exposes omnipresent images that we tend to overlook. Our blindness has to do with a kind of indifference, a lack of interest for images in constant circulation and a lassitude of their perpetual availability. In stark contrast to this visual apathy, Rodzielski is always alert. For him, the sign is everywhere and if one is not careful, it will escape us and disappear forever.

Sans titre (Cary Grant) (2009) is a series of postcards of the eponymous actor. One of them is labelled with a cross on a bit of Sellotape, a mark made by the postcard seller to remind himself that his stock was coming to an end. The cards are displayed on a narrow green shelf echoing the image's colour scheme. Rodzielski is dealing here with a found sign. The same idea governs his large black panels installed in staggered row (*Sans Titre*, 2008). They are inspired by a game consisting in filling the squares of a page with colours without ever using the same shade for adjoining ones. When it's impossible, the squares are blackened. It is these signs of failure that Rodzielski decided to reproduce in three dimensions – proof that an available sign can turn out to be a good composition.

Digital pictures

If you have to appropriate signs belonging to others, you might as well use downgraded ones, those that have lost all value for their owners. There are in Rodzielski's body of works several old cinema posters, perfect examples of those images that continue to exist without real use. The same goes for fashion magazines, which, by definition, go out of fashion and lose their appeal. Rodzielski's compositions, produced by a series of transversal cuts, allow us to look at magazines as stocks of hidden compositions rather than as mere supports for a never-ending flux of transitory ads. Their wordlessness underscores here the fact that the image's informative content is always less important than its material qualities.

Rodzielski's practice is anchored in this materiality, hence the reoccurring transition from computer screen to print in his work. Digital images can also be described as latent since they are stocked somewhere and appear on demand. The artist gives them a tangible existence, a reification process that glorifies their particular qualities. All of a sudden the images have a front, a back, limits, dimensions and gravity. In short, they acquire a materiality that can be played with as in *Sans titre (Jean-Louis Murat)* (2009). The same goes for the inkjet prints on A4 paper *Sans titre* (2007), a series of compositions the artist realised by printing images from the internet saved as GIF files. This format, which compresses pictures and reduces their nuances to a few simple colours, is a remnant of the web's early days (1.0), when poor internet connection prevented the display of pixel-heavy web pages. Virtually obsolete today, these kinds of objects remain in the memory of web browsers like fish in a dragnet. Arranged on a vertical A4 sheet of paper, they have become ready-made elements for whoever wants to make abstract and colourful compositions.



United we stand

For Rodzielski, the images' content isn't as important as the way they are cut, and he often favours frames over subjects. The wallpaper widths the artist uses (picturing a waterfall, an underbrush, a seaside) impose random interruptions upon the motifs. These are 'found frames'; they allow the creation of different wallpaper compositions, all of them highlighting the fortuitous cuts that standardisation has enforced on the pictures. The resulting works function according to a 'united we stand' kind of logic. In Rodzielski's search for ready-made frames, another strategy consists in spotting surfaces that should bear images and covering them with paintwork. The artist for example found an issue of *MAY* magazine, its back cover, designed to host an advertisement, left blank (*Sans titre (MAY)*, 2010). He saw the white surface as a proto-palimpsest asking to be worked on.

Rodzielski's knack for revealing and durably exposing images has a counterpoint in the way he creates precarious pictures. For each image saved from disappearance, the artist produces a new one made to vanish. He may swap an element in the background for an element in the foreground, scatter compositions and erase the motif that once held them together (*Document 1*, 2007), or else insert drawings in the free magazines distributed in galleries. These small gestures pass on to the beholder the artist's concern with images: their destiny will depend on the care of whomsoever decides to take them on.

Aurélien Mole is an artist, art critic and curator, and a founding member of the curatorial collective Le Bureau/. He lives and works in Paris.

IMAGE CREDITS

Clément Rodzielski, *Sans titre (Cary Grant)*, 2009

cartes postales, bois peint

Crédit Photo : Aurélien Mole

Clément Rodzielski, *Sans titre*, 2008

Magazine découpé

Clément Rodzielski, *Sans titre (Jean-Louis Murat)*, 2009

Impressions sur poster autocollants

Clément Rodzielski, *Sans titre (MAY)*, 2010

Peinture sur magazine

Clément Rodzielski, *Documents*, 2007

Impressions, peinture aérosol

2007 Crédit photo : Keren Detton

Clément Rodzielski, *Sans titre*, 2007

impressions inkjet, 21x29,7cm

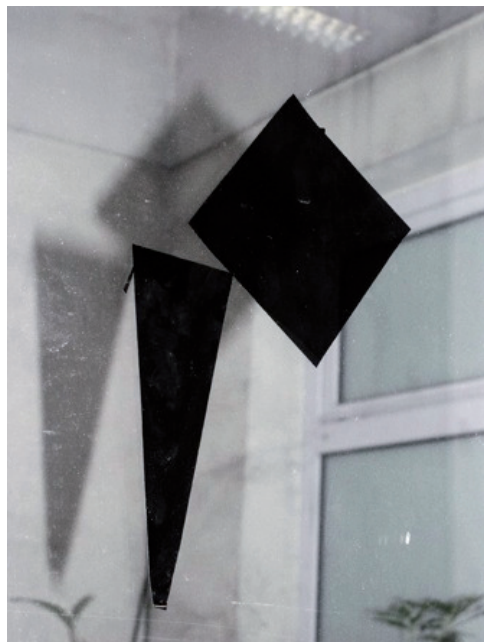
Clément Rodzielski, *Sans titre*, 2008

Bois, dessins trouvés, 2008

Crédit photographique : Remi Lidereau pour Anne+

MAY

Quarterly Magazine. Issue 1



On the edge of things Clément Rodzielski: pictures, panels and mirrors

Benjamin Thorel

"Quotations in my work are like wayside robbers who leap out armed and relieve the flâneur of his conviction"; it is in these terms that Walter Benjamin in *One-Way Street* alludes to the disruptive force of quotation, and the way words borrowed from others can stir up the course of a thought in order to question the writing as much as the reading. One knows the position cultural references, formal allusions and historical hints have recently taken in contemporary art practices; nevertheless, whether it's about justifying a group show through a suggestive title or ostentatiously repeating more or less connoted processes, such quotations rarely match the critical ambition mentioned by Benjamin. They rather seem to reinforce an art institution not only keen on its own history – or even stories – but also as much capable of annexing other forms of creation, popular or underground. In this game of meanings and echoes, quotation becomes the norm – an effect of authority. Its referent, distant as it may be, is just a univocal sign, its efficiency being the only thing that matters, to the detriment of any expressivity. If this fetishist and self-important use of references seems to have frozen the terms in which art relates to its history as much as to daily life, it would nonetheless be erroneous to believe that the ability of an image, a fragment of a text or an ordinary object to dispute the limits of the art field would have been exhausted by the masters of appropriation, conceptual art or ready-mades. It's important then not to take for granted the specificity of the art context, and to bring up again the analysis of the conventions that structure it, as much as the objects at issue, their status and their circulation. The methods employed by Heimo Zobernig for deconstructing the stereotypical character of the exhibition, the publishing and distribution strategies used by Seth Price, or in a different way the attention paid to the logic of things, which is at the core of Gedi Sibony's practice are all ways to recompose the relationship between artistic work and the world in which it takes place and the visitors' gaze.

Showing a definite awareness of what is at stake in this dialectic, Clément Rodzielski has been building for several years a method rich with its very tensions and contradictions. Although he shows found images, film posters or magazine photographs, his way of staging them does not freeze in a collection made of pre-established links. And although one finds in the course of his work forms and gestures which could be inspired by cultural history, their elaboration challenges certainties following from the simple reuse of ready-made images. Sometimes presenting a coarse geometry, sometimes a pictorial exuberance, the pieces of the French artist show a paradoxical expressivity, going less through the affirmation of a heightened subjectivity, than the radical questioning of it: the quotation of statements or the integration of peculiar objects regain here their critical value, disturbing the habits of perception and interpretation.

Une haine sans pardon (Hate without forgiveness), Tonnerre sous les tropiques (Tropic Thunder): the vocabulary employed by Clément Rodzielski in the titles of his two recent shows is puzzling. Emphatic, dramatic, deliberately passionate, it loads the work of the artist straightaway with emotions a priori distant from the main issues in contemporary art¹. Une haine sans pardon reunited in one of

the "Modules" of the Palais de Tokyo three large MDF panels covered with black graphite on both sides, leaning against the walls of the space, accompanied by two identical French posters of the film by Raoul Walsh, *La Vallée de la peur* (Pursued) from 1947, whose slightly coloured edges revealed the addition of paint on the back. It's on these posters that one could find the title of the exhibition, an outdated slogan in handwritten style above a rough set-up of the actors' silhouettes. As for the artist's exhibition *Tonnerre sous les tropiques*, solo show at the FIAC in 2008, different pieces of his were gathered around a large white parallelepiped that he had designed to function at the same time as pedestal for a few additional works, and as a desk for the staff of the gallery. The title was yet another allusion to cinema, this time in a more complex manner, Clément Rodzielski having borrowed it from the third film of the American actor and director Ben Stiller, whose release – hence also its promotional campaign – coincided with the fair. In both cases the titles, despite being quotations, appeared to be purely functional, against their first connotations, creating a tension not only between their potential expressivity and their final conventionality, but also between the place of the exhibition and the cinematographic "elsewhere", the promise of intense emotions designated simultaneously. In refusing to make the absent films the key of an enigma, Rodzielski kept open the deep meaning of the cinephile allusion; by doubling the poster of *Pursued*, he pointed out its value as a peculiar material object rather than a nostalgic tribute to the past. His spray-painting of the two posters' backs emphasized the "improper" character of an object simply having been through the hands of the artist, a nearly invisible intervention merging the first stains of time spread on the poster's paper. Hence, the strangeness of this old-fashioned advertisement, the incongruity of its very presence, was even more evident.

The film posters, magazine pages and digital motifs that Rodzielski reuses, are thus never plain signs, of which the historical, intellectual and cultural meaning would already be defined; they aren't closed off representations, of which the authority – their proper authority, or the one implied by the artist's manipulation – would be the core issue. Common objects as opposed to "images" with neither substance nor density, these are very concretely posters – large format advertisement medium, likely to be hung in the street or in a bedroom –, magazines – series of heterogeneous images, yet bound together –, photocopies – low quality duplicates but available to everyone –, homemade prints – after found digital files roughly pasted on a word processor; that is to say reproducible and reproduced pictures of daily consumption, the banality of which is made problematic.

In this sense, the artist's interest in playing with the surface seemingly inherent to glossy paper photographs works as a *trompe-l'œil*. Displayed under glass, the cut out magazines show their thickness, while the images literally fall off: their superficiality explodes in the mosaic created by fragmented pages in simultaneous layers; their surface deepens as the artist eliminates the motifs to underline the existence of backgrounds and perspectives. The scanner and the photocopier are other tools articulating the real tri-dimensionality of the images and their too obvious reproducibility. Paradoxically, the scanning does not suit the flatness of a collage, but on the contrary insists on its most physical character: indeed, Rodzielski's basic use of it makes manifest the juxtaposition of the components on the glass pane of the machine, due to the iridescence produced on the edges by the passing of the lamp. The origin of the reproduction is brought into light, as in the case of the *Miroirs noirs* (Black mirrors), pieces produced with a photocopier from portraits of actresses published in the press, sprinkled with small pieces of metallic paper similar to broken mirror, producing a *mise en abyme* of their duplication in the machine. By dramatizing the simultaneous appearance and disappearance of the image, Rodzielski points at the eyes' blindness, engaging less in an indictment against an imaginary glamour, than a critique of the habits of vision. Conceived as accumulations, juxtapositions and ruptures, the collages and cut outs testify to the material and the weight of the images; contrary to any appropriation, the emphasis is put on the importance of the uses and the misuses of images more than on their iconic value. Rodzielski mentioned on several occasions his discovery, during a trip to Egypt, of a biography on the top model Claudia Schiffer, illustrated entirely with photographs clearly stolen from pages of magazines: an example opposing to the reification of the image, the way it spreads and its pragmatic usefulness.

The MDF panels omnipresent in the work of the artist follow a complementary logic. Made from simple materials in standard formats without using any specific tool, they are not pictures, neither do they refer to any "tradition" of abstraction; their form corresponds to their own commonality as objects created with little means. Whether arranged as approximate draughtboards, irregularly beveled or just shown as they are, they seem to result from more programmatic than expressive tasks. Similarly, the spray painting, or more rarely the graphite, is applied onto the entire surfaces in an impersonal manner, without superfluous effects. Non-specific and laborious, this process is work in the strong sense of the term. The forms obtained by Rodzielski are inseparable from the materials and the tools used, the gestures performed, and the time required for their production². The artist doesn't conceal the energy spent, whether this is a repeated physical effort, as testified by the heavy graphite strokes on the MDF panels shown at the Palais de Tokyo, or on the contrary an automatism without precautions, such as the use of spray paint requiring no perfection. Nevertheless, although this approach implies a physical absorption in a precise activity, the absence of differentiation between the necessary forces and means obliterates the authority of the artist to re-establish the terms for an eminently concrete, realistic relationship, regarding not only the production of a piece, but even more so the world and the things which compose it.

However, the pieces of Rodzielski acquire their full meaning in the context of the show, which gives them a place and often a new function. The panels double the walls, reframe or recompose them, covering or uncovering images mounted on or echoing them. These systems of subtle layering are partly formal – experimenting in the space and staging the transition between the second and the third dimensions, turning the picture over –, however, this does not constitute the most significant issue in the practice of the artist.

Here one could mention the experiment which the artist engaged in on the occasion of his solo show in 2008 at the Cardenas Bellanger gallery in Paris: playing with the limits and the oddities of the gallery space, he added walls, broke angles and disrupted the exits with MDF sections, leaned simply against the wall. Even though most of these panels were turned into walls, some were integral parts of certain pieces; furthermore an MDF off cut had been left on the floor of the gallerist's office, integrated in the show for the occasion, as if to conclude the non-differentiation between the gallery spaces: the office, the storage room, the work-shop and the exhibition space. As for the piece *Grands a*, which gave its title to the exhibition, it consisted of prints on paper of typographic characters of a size exceeding the one of the sheets, a disproportion adding to the gaps and the shifts created in the gallery space³. In the same way the dimensions of the panels covered in graphite presented at the Palais de Tokyo didn't seem to match the site; one of these even partially obstructing the entrance.

They looked less like objects intended to catch the attention than material in transit, stored for a limited time – the contingency of their presence being underlined by marks left on the walls by the graphite of the boards during their installation.

The transitory character of the artist's installations, and the not only suggested, but actual mobility of its components, state the contingency of the exhibition, brought back to an ordinary work situation. Posters, magazines, MDF boards are common things merely passing through the institution: the Module of the Palais de Tokyo then resembles a storage, the smallness of the Cardenas Bellanger gallery becomes an instability factor. These games of shift and movements imply the recognition of an outside, of art and of the gallery, towards which Rodzielski's pieces are striving no matter what – for never having abjured it completely.

It's worth mentioning that, when designating the MDF panels, – and other boards – that form one of the constants in his work, – Rodzielski often employs the term "raft", denoting their fragility, their indecisive shape, and even more their paradoxical mobility. The raft, a frail skiff assembled from pieces of wreckage, a means of navigation reduced to its simplest expression, claims between heroism and despair, the necessity of displacement and movement; as if the exhibition was a place for running aground only temporarily.

In "coping with" the spaces in which he exhibits, Clément Rodzielski sacrifices less the myth of the exhibition as a super-œuvre or an experience, than he consciously challenges the constraints and the conventions: the site of the exhibition is therefore neither a privileged domain where things change their meaning, nor any longer the ideal container of an aesthetic expression. Rodzielski doesn't settle for all that with an attitude of withdrawal. Although, as the question of his status as creator remains unresolved, in order to better dispute the logics of quotation as well as appropriation, it's well and true the gaps he brings about, the games of layering and mirrors he constructs, as well as his work ethics, which reopen the exhibition to other uses or meanings. Transitory and non-specific, the exhibition is conceived as a framework or rather a field charged with tensions, power struggles and with meanings pitting gestures, objects, images and emotions against each other. What matters to Rodzielski is then not so much containing these elements in the art field, but rather to make their irregular presence visible. In a text accompanying his show *Grands a* Rodzielski wrote "Images come, they are peculiar [...] because it is the circumstances of their appearance which are peculiar". Obsessed with the uses, the movements and the gazes enabled by images, the artist opposes the naturalized belief in their movement to practical routine: caring for their materiality, their trajectory, and staging their strangeness.

The exhibition is thus a necessary evil, allowing the sizing up of things in a given time and space, despite the risk of freezing the meaning and making it seem closed. The manner in which Rodzielski regularly slips cinematographic references into his pieces attains a metaphorical quality: should the exhibition be a frame(work) or a field, it's then in the sense that these notions can have in a film. There are indeed not as much definite limits imposed to vision, as the technical determinants of a gaze in constant tension with what it is unable to perceive, anxious about its reverse shot or scrutinizing its depth. The balance between a here of the field and a there of what is outside the field or in the distance, is consistent with the conflicting relationship that Clément Rodzielski is creating between the exhibition and its outside, insisting on the continuity of the circulation of images and objects between one space and another, dramatizing these translocations, the gaps of meaning they produce, the paradoxes they reveal, and the exchange of the gaze they allow. Cinema, Serge Daney said, is not a technique of exposure, but an art of showing, which supposes "if something has been shown, someone must acknowledge receipt". Rodzielski's displacements, turnarounds and montages obstinately try to make this return possible again, without anticipating the reality of it.

1. Besides his special care for such titles, it is worth noticing the significant role of writing in Rodzielski's approach. The artist edited and published the fanzine *Palme*, the magazine *Clara*, not to mention several publications made on the occasion of different exhibitions, and has collaborated with the very cinephile *Lettre du Cinéma*.

2. The stress put on art as activity, particularly in the choice of systematical pictorial processes, can here bring to mind the aesthetic choices of the artists of *Supports/Surfaces* or Simon Hantaï. But, beyond any remake, it is the artistic "work" that is similarly questioned.

3. Since then, *Grands a* has taken the form of a series, in which each piece is a variation on the undecipherable "capital a" pattern. *Grands a* also sounds like a lingering lament – and, last but not least, in French, the formula echoes "High Art".

MOUSSE

Clément Rodzielski: Unfaithful reflections

by Francesca Di Nardo

Old movie posters, large panels densely covered with marks, traces of circumstantial evidence and misleading objects. Clément Rodzielski's work touches on some of the most topical themes in the artistic debate, ranging from the status of the image to the exhibition as a framework. Francesca di Nardo interviewed him during preparations for the exhibition of finalists in the 11th Prix Ricard.

I'd like to start with the title of your latest solo show, held in May 2009 as part of the Palais de Tokyo's Modules programme: "Une Haine Sans Pardon". What is the source of this powerful, evocative title? When you visit the show, you read the title again on the walls of the Palais. This phrase is a slogan that appears in one of the images on the French poster for the film *La Vallée de la Peur* [original title: *Pursued*], which is used in two of the pieces on display. So it's not something I invented, it's taken from the image itself, and it's important that this be its source: a title that has already somehow existed for years, since the poster is from 1947. What once served as a slogan has become a title, but for a completely different thing. It's also a hyperbole, of course, and when you discover its source later on, it's easy to see that it has nothing to do with my personal experience. I don't feel "unforgiving hatred" towards anyone, in fact; the idea of a title that would be strong, though not flaunted, was part of the broader framework of the exhibition. The title necessarily came before the exhibition. I'm very fond of this oscillatory movement, and the difficulty of figuring out what is being indicated.

It's the feeling that this "unforgiving hatred" could invade a space that fragments into different worlds, and the sense of shifting from one space to another. There's another exhibition that took its title – "Grands A" – from something that could be read later on in the show. There were two letter "A"'s written out, but they were illegible, since they were so large that the sheets of paper they had been photocopied onto could not fully contain them.

Where does your interest in movie posters come from? First of all, I definitely like the fact that they are very commonplace, mass-produced objects that have restrictions deriving from their industrial origins: a standard format, factors related to storage, circulation, etc. What I produce is primarily determined by these aspects. There are marks, folds, a grid; it isn't a poster if it doesn't have flaws. It's a way for me to create an image that still says something about the time when these posters passed from hand to hand, when they were folded up and removed from sight. So what do I do? I spray the back edge of the poster with paint, while unfolding them, opening them back up. And since these posters have never been perfectly folded, once they are entirely unfurled and turned around, you can see very light traces of paint on the back or showing through. Traces of the imperfect way they were folded, and one might even say, clues to the image's slow apparition. It's true that the posters exhibited in the show are basically unchanged, my intervention is almost invisible. And these posters, though once commonplace objects, over time have become collector's items. The work takes place after this



Clément Rodzielski, *Untitled*, 2008

courtesy: Courtesy: the artist and Galerie Carlos Cardenas, Paris.

change in value. At the Palais, I showed two posters for the film I mentioned earlier. One of them is signed by Cristellys. If I undertook this series, it was because the poster contains a green halo surrounding the strange, beautiful photomontage of the main characters in the film, a halo much like the trace you can make with spray paint. In a certain sense, I saw it as an invitation.

Your work on the posters encourages people to think about the impossibility of considering an image to be something merely two-dimensional. The images have sculptural, physical qualities. What is the status of the image, as you see it? This is an issue at the center of many artists' work. Where do you think this need to pose ontological questions about the image comes from? I'm not sure I know how to answer that. Especially because I'm always loath to talk about "images", to invoke that word. The first observation we can make, though, is that most images that are created today pass through a computer, whose specific characteristic is the possibility of rapid manipulation, so many errors are inevitably made. Just think, for instance, of someone putting a video on YouTube in 16:9 format when it was shot as 4:3... An image is definitely more than just a pure surface. It slips away in all directions, and it's never where it was before. For example, when I photocopy mirrors, or when I delve into the memory of a computer, it's in order to no longer be in full control. Images show up in our world in specific situations – in magazines, on posters, etc.; what I do is to put them back into play and arrange a sequence of links between the source and what I have in mind.

I set myself a few restrictions, the ones set by the objects themselves. I can rely on tools that are intermediaries, such as machines, photocopiers, computers... I don't try to hide the seams, the joints. I try to work with the specific characteristics of each of these communication tools or machines. And so the things – the images – are transformed. The risk is that these processes may produce empty shells, that the art may basically end up referring only to itself. But maybe that doesn't really matter.

I'd like to underline three concepts you have brought up: shifts, traces, and the exhibition framework. The first two are concretely expressed in the Module at Palais de Tokyo, for example, through the marks left on the walls by the movement of the three MDF panels. What do these movements that have taken place and these marks on the walls mean to you? These three panels, which are independent, but similar, are completely covered by the marks of a very soft graphite pencil. In a certain sense, they are large drawings that paraphrase their backing – they are both objects and tools. They stand at the center of the chain, and sometimes at the origin of things, and that is why they still appear to be images and marks on the walls. It is not a performative action, it's an "occupation" of the territory. It was unquestionably important that the work not be fully completed, and that the panels be exhibited in "Une Haine Sans Pardon": even before coming into the space, viewers were confronted with the back of one of these pieces: one panel was placed at the entrance to the Module and blocked half of it, preventing the broader, direct view that the space would allow.

The third concept I mentioned is the "exhibition framework", something to which you devote particular attention. What is the boundary between installation and exhibit design in your practice? I often deliberately add two or three "decoys". I've always thought it was better to exhibit work in "imperfect" situations. In order to decompress and attenuate the usually unrelenting attention focused on the work. I find it very hard for things to just be there, subject to "contemplation", just as I find it hard to say "this is the work, this is completely how I am". Even though it's obviously in that context that the work unfolds.

The exhibition is a critical moment, a moment of criticism: for the show itself, for the institution, for the place housing it, for the work itself, and so on. In the "Grands A" exhibition, it was hard to tell the "work" from the "non-work"; temporary partitions had been added that could look like part of the work, but were only pieces of wood, cardboard and other things on the wall. I think it was a way of "criticizing", mocking the impressive settings you see at most major shows. I remember this exhibition, "Spector", where the invitation, which in most cases primarily circulates prior to the event, continued to do so for its entire duration, becoming one of the elements in it. It showed a photograph by Arthur Batut – the inventor of aerial photography, which began with kites, at the end of the 19th century – who said he had "failed", because in the foreground of the picture you could see part of the kite and the strange machine he had invented. In short, everything about the fabrication of the image was revealed.

UPCOMING EXHIBITION

ZBYNEK BALADRAN

10 July - 21 September 2014 / Preview 9 July, 6pm

PETER FRIEDL

11 October 2014 - 8 February 2015 / Preview 10 October, 6pm

LINDRE-BASSE RESIDENCIES

EVA TAULOIS

March - May 2014

CAPUCINE VANDERBROUCK

July - September 2014

BOOK

ERIC BAUDELAIRE

Anabases, ed. Archive Books

Coproduced with Gaswork, London ; Greta Meert Gallery, Brussels ; Juana de Aizpuru Gallery, Madrid ; CNAP - Centre National des Arts Plastiques

With texts by Homy King, Jean-Pierre Rehm, Pierre Zaoui

Graphic design by Regular

PUBLIC COMMISSION

BERDAGUER & PÉJUS

Gue(ho)st House



Gue(ho)st House, public commission by Berdaguer & Péjus, 2012

Synagogue de Delme Contemporary Art Centre

© Adagp, Paris / photo OHDancy

Inaugurated on 22 September 2012, *Gue(ho)st House* is an architecture-sculpture made out of an existing building. It offers new visitor reception spaces dedicated to mediation and documentation, and allows everyone to prolong their visit to the exhibitions at the art centre.



LA SYNAGOGUE DE DELME CONTEMPORARY ART CENTRE



Photo : O.H.Dancy

Catherine Jacquat
President

Marie Cozette
Director

Agathe Borgne
Administrator and Media Relations
Officer

Emeline Socheleau
Visitor Service Officer

Alain Colardelle
Registrar

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past fifteen years, generating an identity and reputation for the art center both locally and internationally, include: Daniel Buren, Ann Veronica Janssens, Jean-Marc Bustamante, François Morellet, Tadashi Kawamata, Stéphane Dafflon, Delphine Coindet, Jeppe Hein, Jugnet & Clairet, Peter Downsbrough and, more recently, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman... All have developed a special view of the venue by creating site specific works.

In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist-in-residence program in the village of Lindre-Basse in the heart of the Lorraine regional park area.

The Delme synagogue, of modest size and located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.



La synagogue de Delme Centre for Contemporary Art is a member of DCA-Association pour le Développement des Centres d'Art.

La synagogue de Delme Centre for Contemporary Art is grateful for support from the French Ministry of Culture and Communication, the Lorraine contemporary art authority (DRAC), the regional and departmental governments of Lorraine and Moselle, and the municipality of Delme.

