

Whether using or showing photocopies, magazines, or film posters, Clément Rodzielski questions the conditions of the appearance, production and circulation of images in his work. On the occasion of his exhibition in the Chapelle de l'Ancien Collège des Jésuites, Rodzielski has chosen to bring together an ensemble of works that all revolve around notions of appropriation. Indeed, he has appropriated a heterogeneous array of objects and materials that he manipulates and modifies according to various operations. Whether cut out, reframed, painted or recovered, all are ways of questioning the visitor about the very nature of the objects presented.

In this way, the exhibition posters are in the format of JCDecaux. The poster, as a medium of communication, is by essence a reproducible object. Clément Rodzielski's intervention therefore makes of it a unique object that accumulates the functions of presentation in addition to those of communication. It then goes from being a device of peripheral announcement to being an element wholly independent of the exhibition.

Similarly, on the central platform, the busts borrowed from the display cases become the support structures for miniscule paintings.

Finally, with the ensemble of A4 format sheets of paper presented at the back of the Chapelle, Rodzielski summons a repertoire of forms, fragments of internet pages, bits of scrap in a sense, generated by the very memory of computers.

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