

Clément Rodzielski's work questions the appearance of images, the shadow of their reproduction and the diversions of their circulation. Measuring the gap between what we receive and the origin of images, their uses, abuses and their destinations.

The exhibition begins - in time - with the capital A series, which combines the figure of an A (in «Radagund », the pirate « Polish » font) that is infinitely larger than the surface that it is printed on, and which black tape extends and holds to the wall. The tape is there to make up for what is missing, the dissonance. Later, the same printed template reappears in photographs, as a vision device that one can see through. And what one sees through, body parts, also prolongs the truncated A.

Parallel, there are color photographs of models Orely and Fanny - bodies and images. Photos borrowing from the genre if not of charme, of the amateur or semi-pro photography, since that is where the models usually appear, and where they like to appear to the world.

Black strawberries. Pursuing this, is a series of paintings that exist twice. Naked, nailed to the wall (full of themselves, but as props, as backgrounds, originals), and also in the space of photography (reframed, set up with a painted body part). The body as subject, model and production machine. The painting is what separates, divides the body between these two functions.

Here and there, clay towers marked with a pointy steampunk eye patch: eyes, that press and pierce the clay.

Rodzielski has, among others, exhibited at La Synagogue de De/me (2014) Palais de Tokyo, Paris (2010 the FRAC Champagne-Ardenne, Reims (2012). Bétonsalon, Paris (2005).

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