

# KAJE

FEB 13—MAR 22  
Kea de Buretel  
*Burlesque*

What I did. The pair. I took the shortest way back from the problem, I spent time with the places that had fallen back on me. Several, as I wished to present them, I gave up giving place to actual production. I produced in order to see, the subjects of the gazes I had worn out working on for today. I chose, then I witnessed those choices. Ideal, I followed the form I had created despite the elements circulating all around, and despite the turning of my arms simultaneous with the breeze that distracted me during the revelation of forms. I continued as if it was not my effort that should be attached to these forms, but the multiple energies of distinctions that produce limits and that perceive themselves on their own. I acted as if. I presented it on small supports, I walked a little around. I made it move again across these supports and I said: "I think the support helped me realize the price of my effort." I did not say it again as I had already said it before, and then afterwards I said nothing more in order to fix the surroundings and to be sure that the lights would continue to function properly during the day. Then, distinctly, in a second moment, I fully loaded the context and there I realized that it would unfortunately be necessary to say again, like just a small nothing, I spoke to myself, while waiting: "Yes, I see, it will have more. More or less weight, but I will be done with it." This kind of configuration usually tires me, but this time I was certain not to do it in order to feed distances, but to channel those same choices that have always indistinctly occupied me. My efforts were safe, I had not lost many elements is what I thought. And; I mutated. To mutate, so that, four times heavily, ah but without having guessed it. For the practice of convention, the exit, the conversation. Like publication, I was left a little at peace with it. I made something like a sort of small cone. Yes because I had wanted it to collapse a little, as if to hold a small cadence. I had translated and turned back access immediately. I had promised, through that, the great destiny of that great fellow who served me. I had also served for him, as a kind of short-cut. I was what made it possible to wall off the above-ground spaces without flat foundation. I had served in many enterprises of this kind, making studies and localized plans that were suitable. Those that were suitable, I no longer remember, because they were used over there and remained there. Everything that is useful stays at the place of its usefulness. Everything that is useless is carried with oneself and becomes what we call our attributes. In the same way that I used, contrary to custom, my attributes in order to make myself useful, I also used the scenes that these ineffective attributes rendered of a given place, in order to form for myself an image on which to land with increasing ease. The more massive the failure of the use of my attribute was, and the further it was from the previous one, the more I revealed myself within this image with comfort and panache. The acquired space was measured in years, and my time, I took it like a bath, spread out and moving in a water that wished me nothing but good. In other words, use limits my fulfillment, and the inappropriate multiplies it and for that I have nothing else to say.

Elisa Ctorza

KAJE.WORLD  
74 15TH ST., BROOKLYN, NY 11215

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## BIO

**Kea de Buretel (b. 1998, Paris, France) is a visual artist working in sculpture and installation. She received a BA from Columbia University in 2020. In 2024, she began the project space Toby78 with Judith Frament, located at 16-58 Summerfield Street, Ridgewood, Queens. Recent shows include a group show at Gern en Regalia, New York, and the solo exhibition, Musik, at Drama Gallery, Brooklyn. Forthcoming shows include Triest, NY, and Petrine, Paris.**

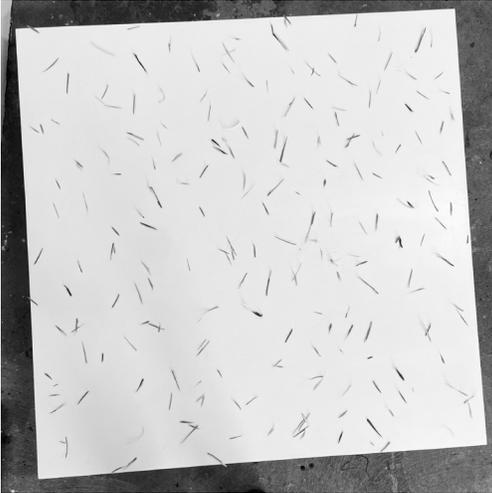
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## ABOUT KAJE

**KAJE is a nonprofit exhibition space located in Gowanus, Brooklyn. The organization was founded in the space between two artists' studios in 2018 with a mission to support creative impulses that are difficult to define and in need of participatory testing grounds. In a climate where the practice of exhibition-making has become increasingly market-driven, KAJE issues a crucial counterbalance—a rare platform for artists to explore creative potential beyond the anxieties of the marketplace—specifically supporting forms of investigation the market overlooks or deems unprofitable.**

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Kea de Buretel  
*Reef*  
2026  
Wood, paint  
Dimensions variable  
Price upon request



Kea de Buretel  
*Snowflake Office*  
2026  
Wood, paint, plastic  
Dimensions variable  
Price upon request



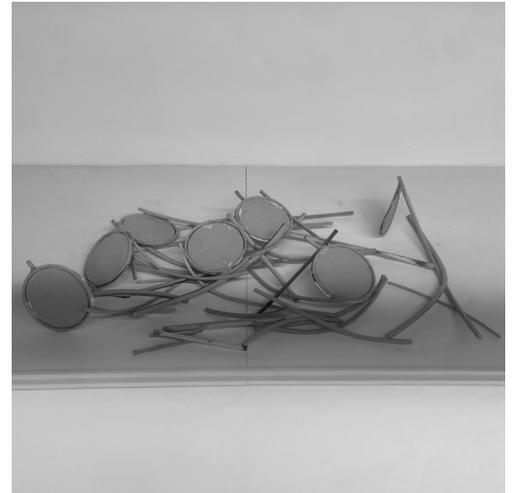
Kea de Buretel  
*Untitled (Tobacco)*  
2026  
Plastic  
Dimensions variable  
Price upon request



Kea de Buretel  
*Untitled (Shiun Matsu)*  
2026  
Plastic  
Dimensions variable  
Price upon request



Kea de Buretel  
*Juditte*  
2026  
Paint can, wheel  
Dimensions variable  
Price upon request



Kea de Buretel  
*Nam*  
2026  
Wood, paint, lid  
Dimensions variable  
Price upon request

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