

EXCEPTION EXPERIENCE

With Clémentine Adou, Juliette Beau Denes, Thea Djordjadze and Bruno Zhu

Exhibition on till February 25, 2023

Open on Thursday and Friday from 2 to 6 pm and on Saturday from 3 to 7pm.

Pack, protect, ship. At a time when logistics have become more than ever a central infrastructure of capitalism, the aura of everyday consumer goods comes in no small part from their packaging. A source of excitement, we unfold the flaps as if we were walking through the doors of memory, closely attuned to our desires. This is particularly striking where we watch strangers feigning or indeed experiencing surprise, as they open boxes of products that have been delivered to them. Once it has been emptied of its contents, packaging attests to an inner life that is forever searching for some missing thing.

Packaging is something more than the mere waste of globalisation, then: it contains within itself a more secret, more intimate world. Before, it is a promise; afterwards, it is a receptacle for our memories, for our ghosts.

Clémentine Adou's sculptures begin with cardboard packaging, on which she intervenes in order to accentuate the trace recent movements. Facing these sculptures – screens, or perhaps mirrors –, the gaze scans the surface on the lookout for an event.

Bruno Zhu continues to create textile objects akin to reliquaries, an art of memory that pays homage to lineages of women and the encounters that impregnate have shaped him. His works cherish and renew his memories, with boxes their ideal support.

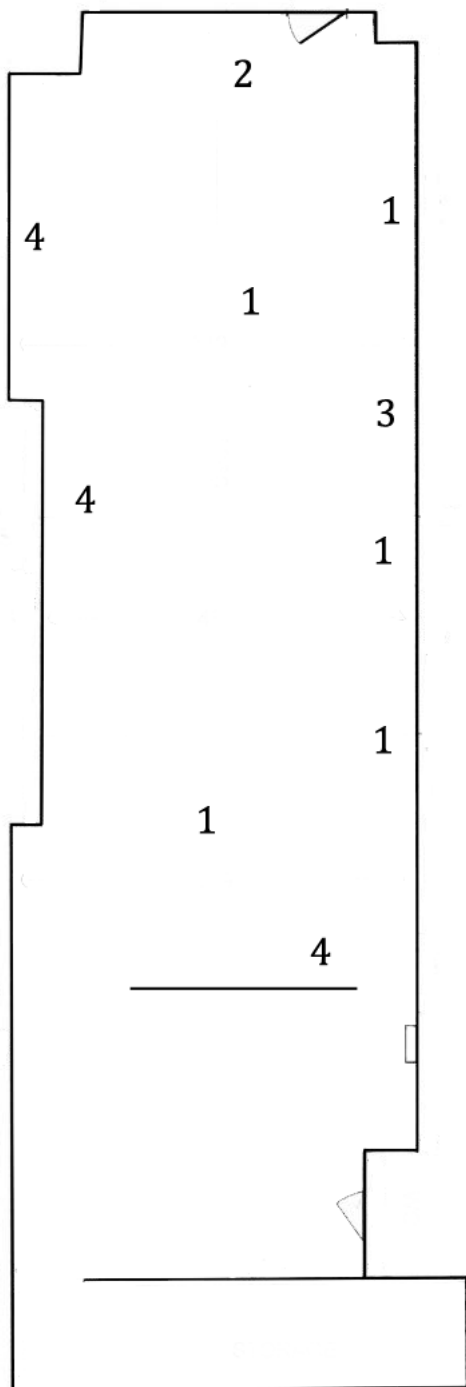
Juliette Beau Denes is an artist and writer. In the piece presented at Treize, as in her jewellery-making practice, she interweaves references to the conditions of production of the entrepreneurial artist with others to the work of dreams.

Thea Djordjadze is a sculptor whose work is presented in a 2D edition. In a single image, she manages to shift between the real object and the contours of an envelope, the container of an imaginary world.

Together, the works in the exhibition evoke what Barthes called 'instruments of transport', precise, mobile and empty.

Léna Monnier

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1
Clémentine Adou
Black screens, 2023
cardboard, vernis
78 x 49,5 x 11,5 cm
144,5 x 85,5 x 17,5 cm
140 x 85,5 x 16 cm
137,5 x 89,5 x 16,5 cm

2
Juliette Beau Denes
guilty pleasure, 2023
Impression A4

3
Thea Djordjadze
Untitled, 2014
Duotone offset print on multi-offset 120 gr
84,1 x 59,4 cm

4
Bruno Zhu
Door for Sismógrafo, 2021
fabric, hardware, noticeboard, promotional
material produced on the occasion of the artist's
solo exhibition *Uh-oh* on view at Sismógrafo
in Porto (PT) from May 22 until June 19, 2021
82,5 x 199 cm

Time file II, c. 1995
multiple *Pieces of You* by Jewel
65 x 35 cm

Time file III, 1994-97
CrazySexyCool by TLC, multiple *Titanic: Music from
the Motion Picture* by James Horner
65 x 35 cm

Club Time, 2023
cardboard, adhesive vinyl, quartz clock
movements, batteries
35 x 40 cm