

Juliette Bonneviot Aude Pariset

10 July – 31 July

Mastery of enchantment, artifice and transformation are attributes common to both the succubus and the artist.

Beauty, taken as supernormal stimulus, is a canon of sexuality. But there is a tendency to exaggerate this aspect in artistic practice. We are naturally attracted and seduced by what is excessive in its proportions, color or materials.

The artist, themselves fascinated by this process of seduction, is at risk of reducing their work to cater to the viewer's desires. The challenge is thus to move beyond symbolic gestures which are understood and digested too quickly. A work that truly fascinates exerts lasting effect on the viewer – one whose referents are actively meaningful even following the moment of discovery. Different seductive relations then come into play.

Such relations, for example, exist between the artists themselves and their discoveries:

For Aude Pariset, objects essentially drawn from popular culture (door handles, gates from Belgian folklore, a rustic table top...) but more broadly the photographic capture of various objects, a quasi-ritualistic act permitting total appropriation of her sources.

For Juliette Bonneviot, one may find references to the history of art (Action paintings, landscape paintings, baroque drapery), an Indian recipe from the Mughal era, or 3D software textures used as a model for imitation in her paintings and *Mud Drapery* installation.

The references are temporally and geographically diverse, yet manipulated with a freedom characteristic of our generation, naturally accustomed to appropriating all the "data" at our disposal.

The assembly of these works creates a seductive relation all its own: an interior space, worshipping place of an indeterminate sect where the status of the pieces oscillates between decoration and fetish.

The works thus execute a shift in meaning, their individual roots having been erased to in favour of an emergent multitude of entangled references .

Questioning the limits of cultural globalization, the two artists freely borrow and mimic the formal codes and religious dogma of different cultures to create a primarily sensory experience, ever-aware that the roots of seduction *still* rest deeply within the exotic.