

HAUSER & WIRTH
INVITE(S) HANNA
ROCHEREAU

20 FEBRUARY -
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WITH A
TEXT BY

SALOMÉ BURSTEIN

IN COLLABORATION WITH

SHMORÉVAZ



Hauser & Wirth Invite(s) is a new program for hosting fellow artists, galleries and writers in our Paris space, offering wider visibility of their work and ideas and engaging with the city's vibrant creative community.

This initiative reflects Hauser & Wirth's longstanding commitment to building a sense of connection in the places where it works, collaborating with artists early in their careers, galleries and independent spaces of different scale and writers addressing new audiences, all in support of a sustainable art ecosystem.

Organized with Olivier Renaud-Clement, the first projects of Hauser & Wirth Invite(s) will be hosted on the second floor of our Paris location and complement our ongoing series of exhibitions by gallery artists on the ground and first floors.





Hanna Rochereau, Untitled, 2024. Photo: Juantxo Egana



Hanna Rochereau, Forever, 2024. Photo: Juantxo Egana

Little boxes, on the hillside
Little boxes, made of ticky-tacky
Little boxes, all the same
And the people, in the houses
All went to the university
Where they were put in boxes
And they came out all the same

— Little Boxes (1962), Malvina Reynolds

It's a gangster story, and one of widowhood; a US TV series that follows the mishaps of a housewife turned drug lord, introducing each of its episodes by this childlike melody¹. In the opening credits, we hear the voice of a woman singing over a suburban landscape; one that is white, upper class and definitely Californian – with identical houses and identical joggers, running by at an identical pace, and followed by a line of range rovers; all the same car model. With look-alikes in both architecture and mind, these *little boxes* come to designate the conformity of these lives; of these *doctors / lawyers and business executives* with *little boxes* piling-up in their two-door garages, which could also be a store's basement or inventory, the left-overs from a break-up, the sign of relocation of bereavement in any Hanna Rochereau's paintings. The genericity of the box then taints the entire decorum into a homogeneous background [*they all look just the same*], contaminating it like a melody slips into one's brain. In Rochereau's work, the box thus evacuates both the context in which it is placed, and the context it beholds : it wipes out their respective singularities to remain with surfaces. The canvas almost reproduces the tactility of cardboard, paint thickened in layers similar to the tape you'd

enjoy ripping off when opening these packages. Rochereau's *little boxes* oscillate between neatly arranged stacks and overflowing accumulation, "a dialectical tension between the poles of order and disorder"² to quote the *flâneur* Benjamin when unpacking his library; an odd and beige hoarding syndrome, which sometimes borrows ghostly greyish hues as if to tell of an "enigmatic relationship towards ownership"³. There's somewhat of a spectral quality to the artist's piled-up cardboard boxes and emptied-out display cases, a hauntingness reminiscent of commodity fetishism – labor-value being abstracted from these boxes with neither sender nor future that obsess the painting to the point of saturating its every angle. Containers are sensualized as they would be in an unboxing video where palms caress the box and fake nails scratch it, the contact of acrylic and cardboard then amplified by hypnotic sound effects – *And when I peeled it off, it felt so soft. Hear that?* murmurs WhisperRed ASMR to her 1.1M Youtube subscribers when gently opening up her order from a worldwide chain of cosmetics. As with contouring, wood here surrounds the edges of the painting, highlighting its shades and features, the frame becoming in turn yet another act of packing: *Boxes in boxes* did warm us the title of a series of sculptures that Rochereau produces with each new exhibition. In the artist's installations, we'll find boxes again as the obsession persists, but this time intended for storefront rather than basement; display devices that borrow their colour from cardboard and share with it a similar pared-down principle. We see a tetris of cupboards and cabinets, dismantling the *mise en scène* in literal fashion, merging the frontstage with what happens behind the scenes. The title – *Screen in play / Screen out of play* – points back to the idea of spectacle, quoting a Shakespearean time – one that is famously "out of joint", broken down like these furniture pieces that have lost all functionality.

Forever (2024) calls for a suspended temporality; *Stars, preservation, conservation* (2024) or *Pack to the future* (2025), a logic of anticipation; and seen together, these boxes all resonate like the symbol of an expectation. Rochereau takes stock of places, eras and business. In these packaged displays, waiting to be carefully put away or placed into oblivion, one could see a reference to the decline of brick and mortar, a nostalgic hint to the golden age of retail and department stores through a few remaining metallic ribbons. These ‘rectilinear armatures of commodity mobility’⁴ then also become the symbol of a dematerialized economy, where shipping and handling in warehouses brought by multinational corporations has replaced the transactional sociality of the store. In their analysis of the cardboard box, architect Xavi L. Aguirre thus describes it as the ‘logistical unit of the material world’ and the ‘point of contact where the physical becomes data [...] a subliminal force in the construction of space; a form of thought, an ordering system, an icon.’⁵ Rochereau’s pieces also tell us what sorting systems say about a larger *zeitgeist* or worldview, be it structural or subjective. They resonate as exercises in representing absence, desire, memory; the ways in which they circulate, remain or vanish. A feeling of intimacy surprisingly pervades the anonymousness of these depictions; and on the labels indexing Rochereau’s shoeboxes, one can decipher a few dusty numbers: the birth dates of some of the artist’s closest friends.

— Salomé Burstein



ABOUT HANNA ROCHEREAU

Hanna Rochereau (1995) is a French artist based in Marseille. Her painting and installation practice is rooted in an observation of the spaces, tactics and gestures associated with the commodification of desire. Focusing on staging and display, she observes how temptation, frustration and absence circulate and materialize. The showcase or storage, the archive or packaging then serve as starting points for a formal questioning of the affects crystallized by certain objects. Involved in Marseille's contemporary art scene since 2020, she has been a resident at Ateliers de la Ville de Marseille.

Among other exhibitions, she has been invited to exhibit at Tonus (Paris), La Friche Belle de Mai (Triangle Astérides, Marseille), Collection Lambert (Avignon), La Traverse (Marseille), Palazzina (Basel), The Community (Paris), Lokal-int (Biel), 13 Vitrine, Sentiment (Paris – Zurich), SET (London), Galerie Grèvecoeur (Paris), Alienze, and La Fonda (Biarritz). Hanna is currently preparing an upcoming exhibition at Shmorévaz (Paris) and was a resident at La Becque in September.



Hanna Rochereau, Stars, preservation, conservation, 2024. Photo: Juantxo Egana



Hanna Rochereau, Untitled, 2024. Photo: Juantxo Egana



ABOUT SHMORÉVAZ

Shmorévaz is an independent art space located in a former shoe store in Paris. Affects, archive, the political and erotic imaginaries are at the center of its programming, through artistic and publishing projects coming mostly from feminist, queer and DIY cultures. In parallel to its exhibition programme, the space also hosts readings, book launches and research residencies. In September 2024, it launched its publishing platform: Shmooks (Shmorévaz books). Shmorévaz also takes part in outside events such as the Paris Ass Book Fair (Paris, 2023-24), the Salon d'Été (Bazoches-sur-Guyonne, 2023), or Systema (Marseille, 2024).

ABOUT SALOMÉ BURSTEIN

Salomé Burstein (she/her) is a Paris-based independent curator and writer whose practice focuses on affects, eroticism, attentional and transactional dynamics. Alongside research in theater and visual studies (ENS Lyon, EHESS Paris, Columbia New York) and investigations around collective practices (Royal Institute of Art, Stockholm), she has collaborated with several artistic structures and institutions (Council, Lafayette Anticipations, Haus N Athen) and publications (JRP, AOC, Texte Zur Kunst, Mousse) through exhibitions, texts, interviews and translations. She is also the founder and director of Shmorévaz an independent space for art & research located in a former shoe-store in Paris.

