

**ANTOINE RENARD**

Portfolio 2025

I develop a sculptural practice that explores the tensions between matter, technology, and perception. I assemble objects, residues, data, and scents drawn from contemporary flows to expose their points of friction. Sculpture becomes a field of experimentation where toxic plants, 3D prints, digital surfaces, and odor molecules follow the same transformative logic. Printed ceramics, wax, resin, and fragrances form a language in which the synthetic and the living intersect. I approach the body as an interface shaped by air, technology, and memory. My works act as anticipatory archaeologies, revealing the persistence of the living within a world in recomposition.



**DEMONS 2025,**

3D printed ceramic, steel, light, perfume and sound system with sonified brain activity recordings.

Installation view at gallery Nathalie Obadia, Paris



**DEMONS 2025,**  
3D printed ceramic, steel, light, perfume and sound system with sonified brain activity recordings.  
Installation view at gallery Nathalie Obadia, Paris



**DEMONS 2025,**

3D printed ceramic, steel, light, perfume and sound system with sonified brain activity recordings.

Installation view at gallery Nathalie Obadia, Paris



**DEMONS 2025,**

3D printed ceramic, steel, light, perfume and sound system with sonified brain activity recordings.  
Installation view at gallery Nathalie Obadia, Paris



**DEMONS 2025,**  
3D printed porcelaine  
Installation view at gallery Nathalie Obadia, Paris



**DEMONS** 2025,

3D printed ceramic, steel, light, perfume and sound system with sonified brain activity recordings.

Installation view at gallery Nathalie Obadia, Paris















**David n°12**, 2024  
3D printed ceramic, glazing  
63 x 30 x 23 cm.



***Demon #6***, 2024  
3D printed ceramic, glazing  
165 x 31 x 24 cm.





**Demon #2**, 2024  
3D printed ceramic, glazing  
117 x 31 x 23 cm.



**Demon #1**, 2024  
3D printed ceramic, glazing  
108 x 46 x 31 cm.





***Maschinenmensch #3***, 2024  
3D printed ceramic, glazing  
155 x 40 x 30 cm.



***Maschinenmensch #2***, 2024  
3D printed ceramic, glazing  
149 x 32 x 25 cm.















**DEMONS** 2025,  
3D printed ceramic, steel, light  
and sound system with sonified  
brain activity recording.  
Installation view at gallery  
Nathalie Obadia







**Impressions, Après Degas, 2019**

3D-printed ceramic sculptures, fragrances

35 × 20 × 70 cm each

Installation view at the Palais de Tokyo (*Futur, Ancien, Fugitif: une scène française*, 2019)



**Impressions, Après Degas, 2019**

3D-printed ceramic sculptures, fragrances

35 × 20 × 70 cm each

Installation view at the Palais de Tokyo (*Futur, Ancien, Fugitif: une scène française*, 2019)



**Impressions, Après Degas, 2019**

3D-printed ceramic sculptures, fragrances

35 × 20 × 70 cm each

Installation view at the Palais de Tokyo (*Futur, Ancien, Fugitif: une scène française*, 2019)



“Using perfume is a way to broaden the traditional field of sculpture. A work is no longer just addressed to the eyes: its substance is propagated inside us, it mingles with our bodies and acts on our perceptions. It thus activates, within each of us, a particular form of emotional or memorial reaction.”

**Impressions, après Degas, 2019**

3D printed ceramic, fragrances.

Series of twelve sculptures, each 35 x 20 x 65 cm, unique.

Exhibition view at Palais de Tokyo, group exhibition “Futur, Ancien, Fugitif” 2019 - 2020











**Untitled (Olfarchitecture studies) 2020**

Wood, wax, fragrances on metal base

65 x 80 x 70 cm each

Installation view at Galeria Mario Iannelli, Rome, IT









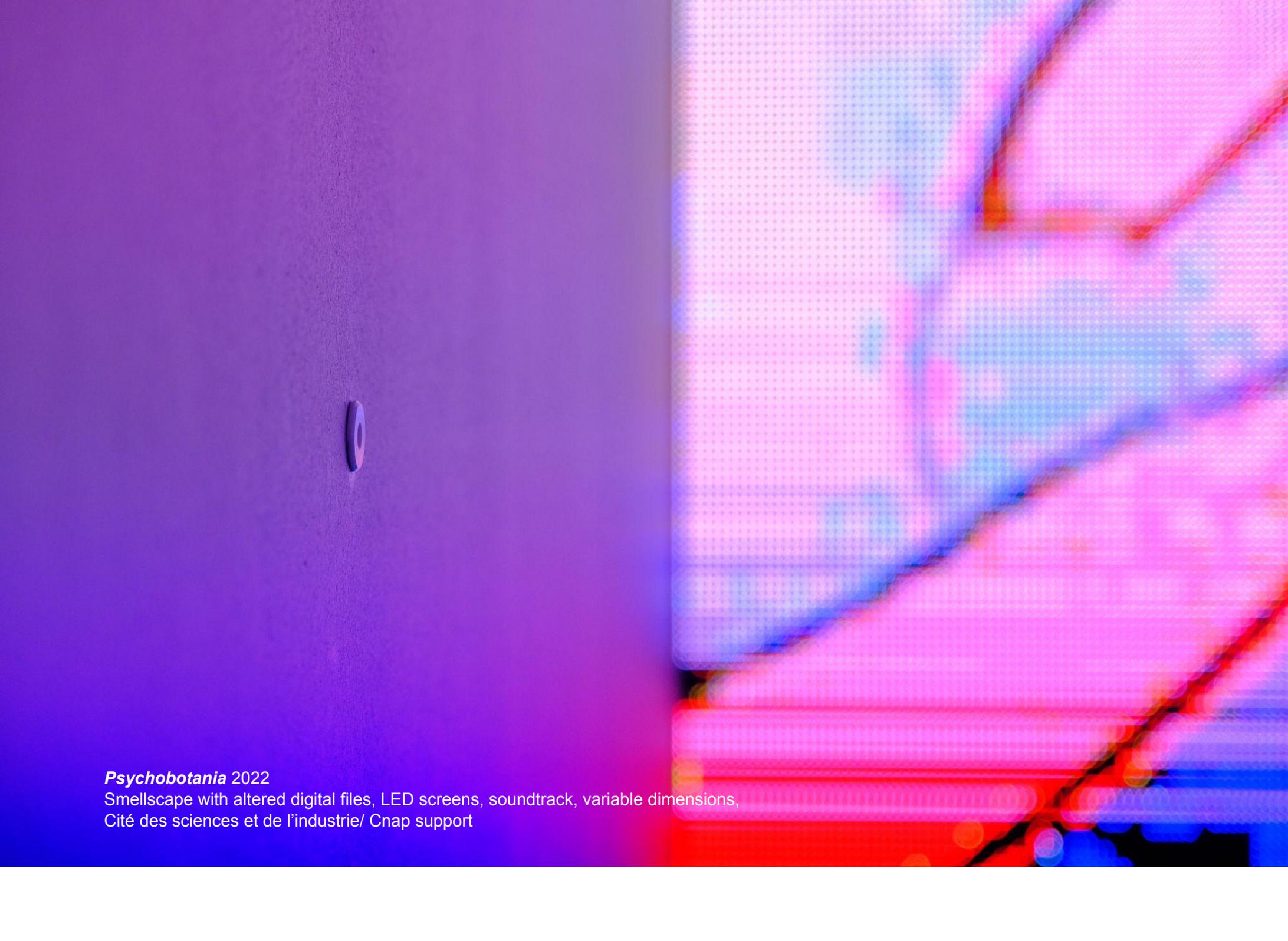
Works produced during a three months residency at Villa Medici, as part of Prix Occitanie de la Villa Medici, 2019. The sculptures are made of found wood panels and scented wax developed during the residency, using aromatic plants from the villa garden. Images from the group show "Gathering the unexpected" at Galeria Mario Iannelli, Roma, IT





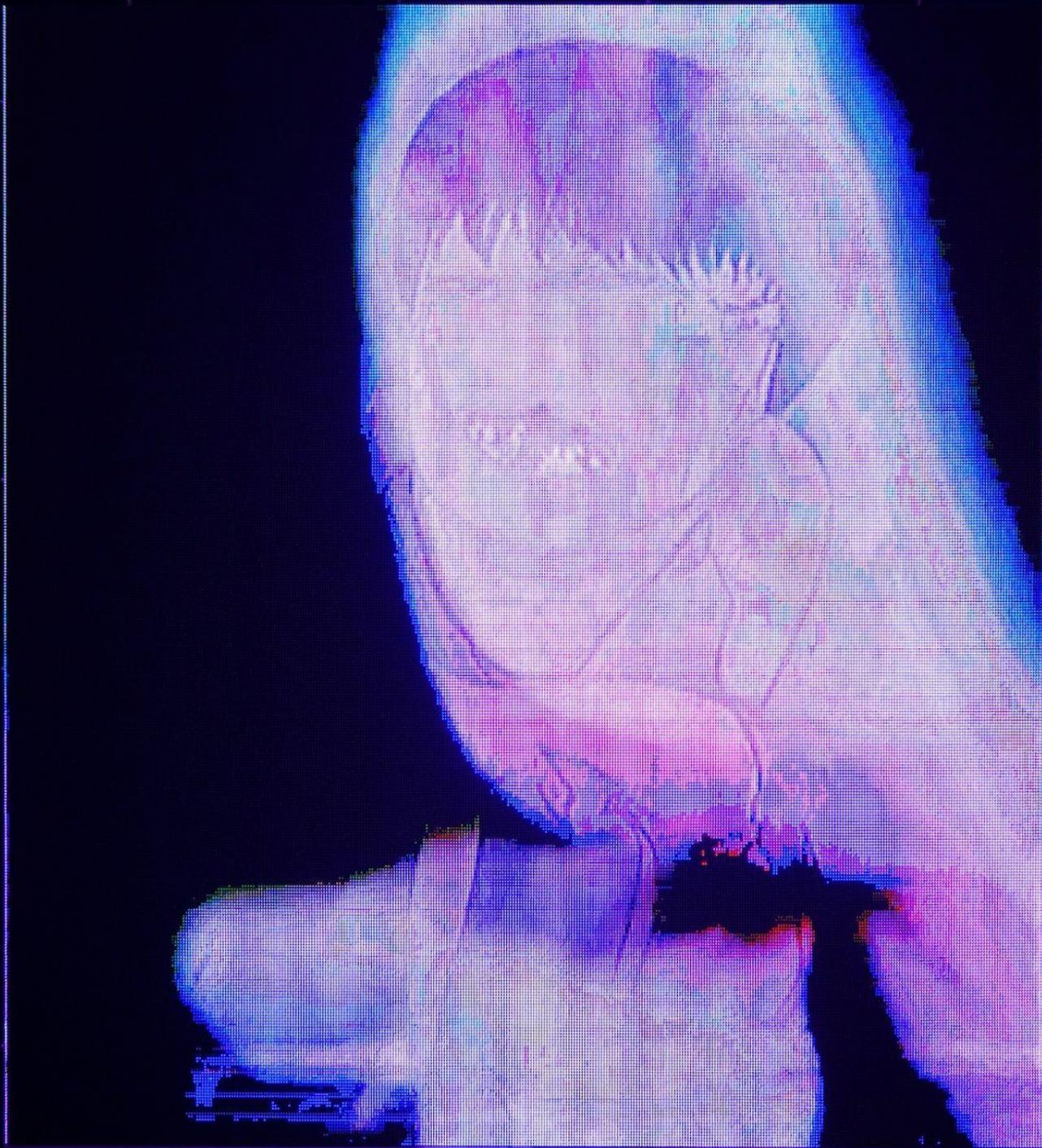
***Psychobotania 2022***

Smellscape with altered digital files, LED screens, soundtrack, variable dimensions,  
Cité des sciences et de l'industrie/ Cnap support



*Psychobotania* 2022

Smellscape with altered digital files, LED screens, soundtrack, variable dimensions,  
Cité des sciences et de l'industrie/ Cnap support

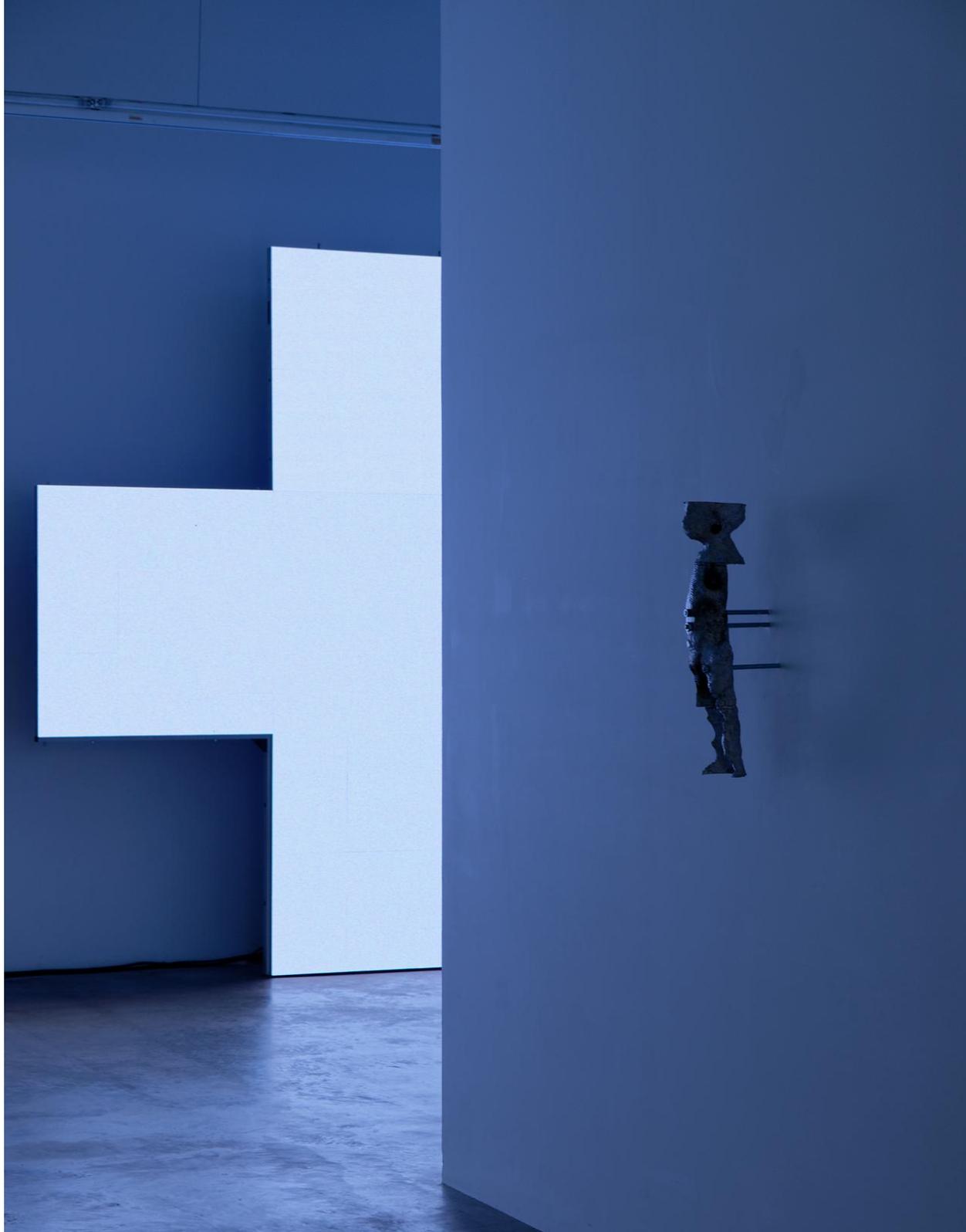




*PHARMAKON* 2020  
Exhibition view, CRAC Occitanie, Sète (FR)



**PHARMAKON 2020**  
Exhibition view, CRAC Occitanie, Sète (FR)



**Solal 10**, 2021,  
Cast aluminium, metal,  
incense, Crac Occitanie  
Production  
20x24x65cm



**Solal 10**, 2021,  
Cast aluminium, metal,  
incense, Crac Occitanie  
Production  
20x24x65cm



**Solal 10**, 2021,  
Cast aluminium, metal,  
incense, Crac Occitanie  
Production  
20x24x65cm



**Solal 10**, 2021,  
Cast aluminium, metal,  
incense, Crac Occitanie  
Production  
20x24x65cm



**Solal 10**, 2021,  
Cast aluminium, metal,  
incense, Crac Occitanie  
Production  
20x24x65cm





Interfaith rack IX 2017

Metal, candle wax and print on paper.

250 x 250 x 20 cm

Exhibition view at Marsèlleria, Milan.



**Interfaith rack IX 2017**

Metal, candle wax and print on paper.

250 x 250 x 20 cm

detail

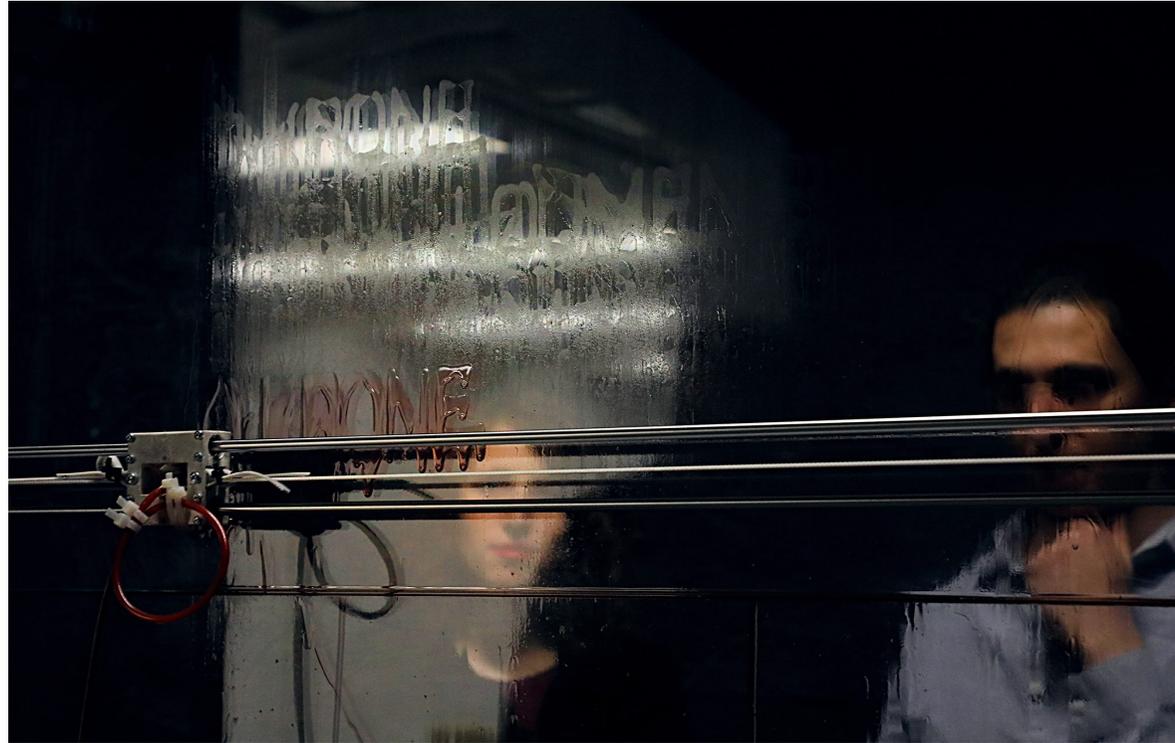


### **Large Glass Spell Bot (v1) 2017**

Modified 3D printer, glass, metal, oil, PVC pipes and aquarium pump.

140 x 210 x 60 cm

Exhibition view at Marsèlleria, Milan.

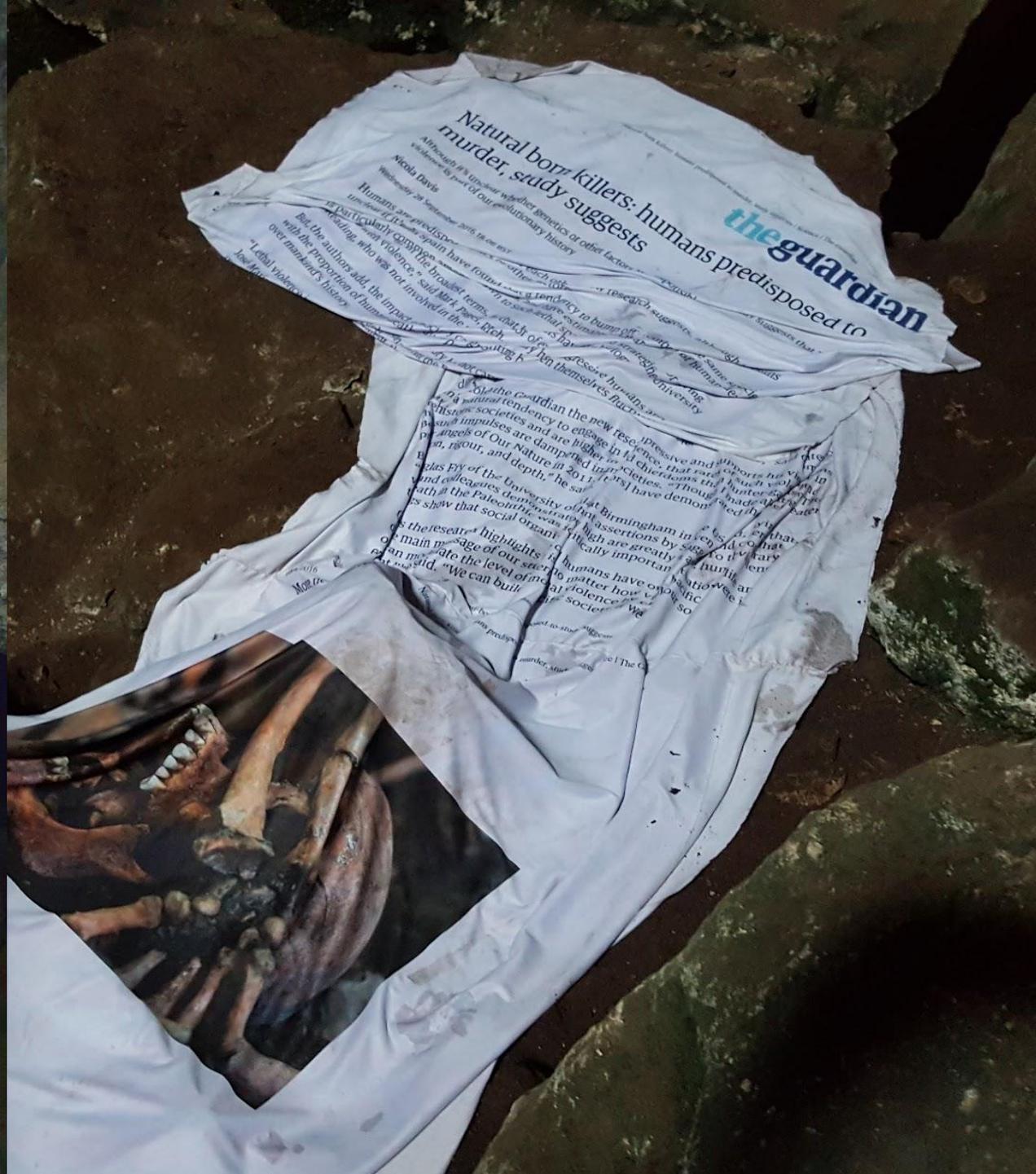


*Large Glass Spell Bot (v1)* is a xy-plotter machine made in the context of Siliqoon Labs residency, a prey machine programmed to randomly inscribe impermanent spells and esoteric drawings on a large piece of transparent glass using engine oil. The viscosity of the oil sticking to the glass allows the text or pattern to be seen for a short period before spreading down the glass and being recycled back into the bot.. The work as been produced after a one month exploration of Bologna's craft, start-up and esoteric tradition. The work is the result of several meetings with monks, exorcists and tech managers to discuss the lack of porosity and/or structural incompatibilities between spirituality and technology, and the question of the body which remain central in both fields.

With the support of WASP, FABLAB Faenza, Mambo and Museo Carlo Zauli

Video link: [https://youtu.be/KpMS3QG\\_bP0](https://youtu.be/KpMS3QG_bP0)

<http://www.siliqoon.com/antoine-renard-libby-rothfeld/>



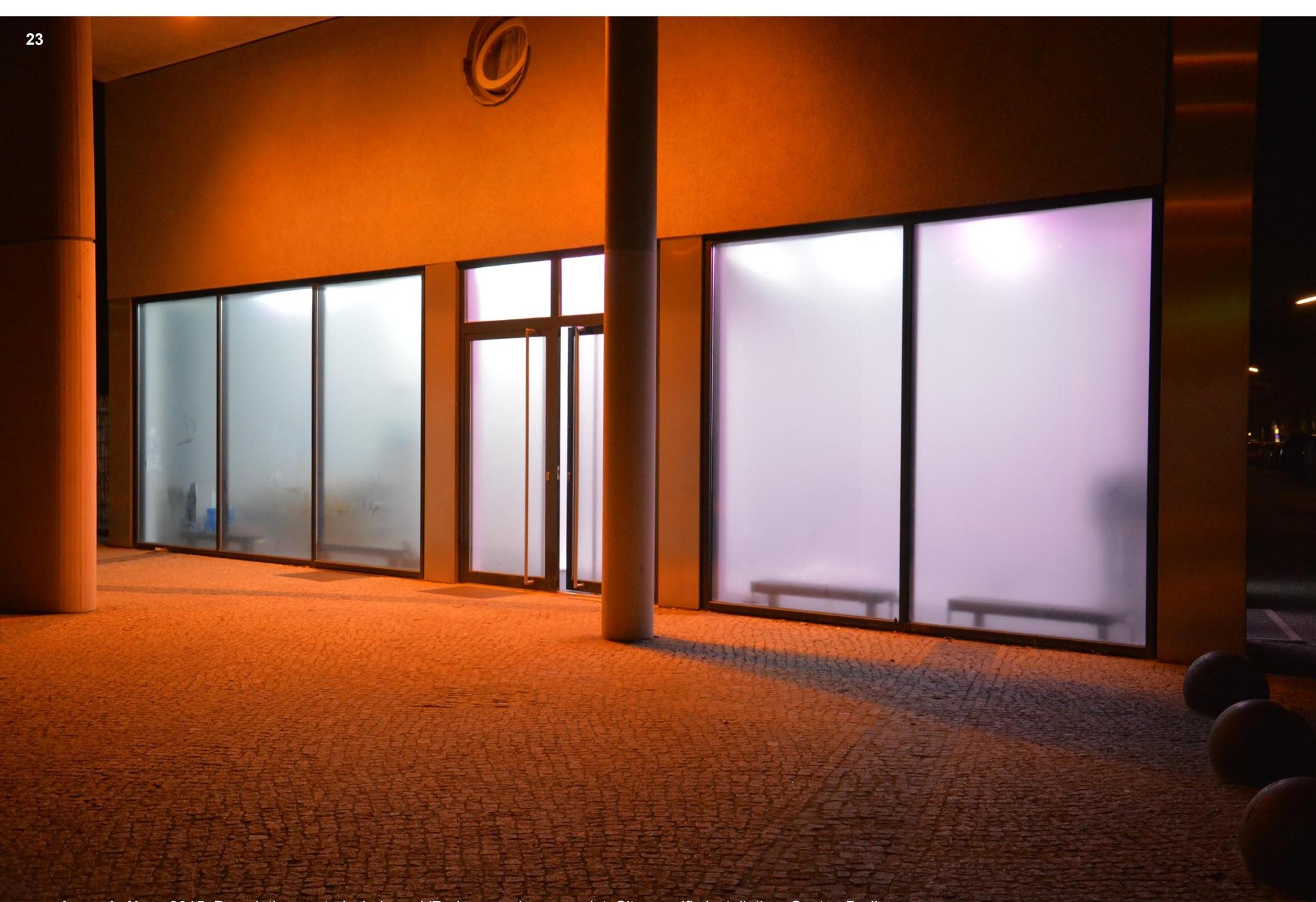
UNTITLED ( #3) 2016

Performance, Offset print on fabric, opera singer.

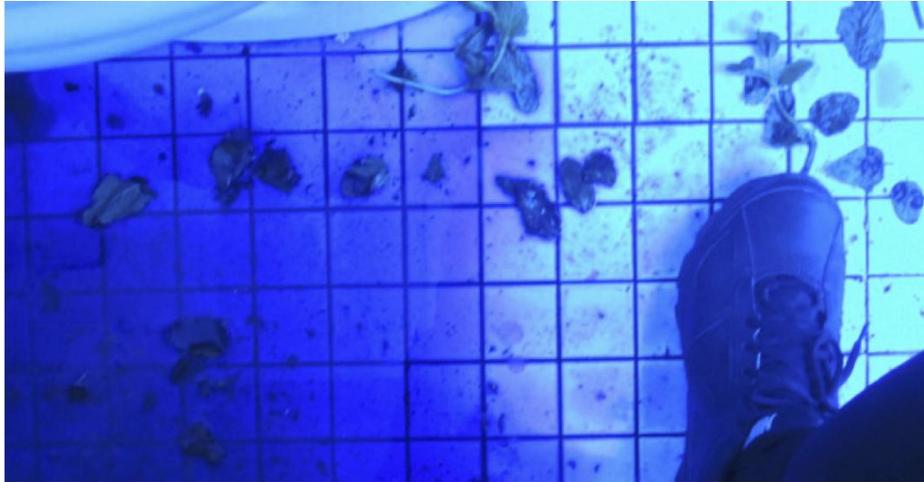
Duration: from 2pm to 4pm every day.



**Resource Operations part I (The monks corridor) 2016**  
exhibition view at Tlön, Nevers.



## Antoine Renard, Jurassic Haze (2015) exhibition photos



by [aqnb](#) on 25/03/2015

"Remembering the common source that binds us all..." writes artist [Tore Wallert](#), in a press release text-poem introducing the *Jurassic Haze* exhibition, running at Berlin's Center space, from December 19 to March 15. He's one of seven contributors to the project that's led by [Antoine Renard](#) and literally smeared with the creams and liquids that make up our contemporary experience, as envisioned through a "Dove lotion coating installation" that draws in a world of dirt and synthetics, augmented realities and screens of all sizes.



http:

1/2

A suspended watermelon rotates at the centre of a shifting circle on a large LED screen in a corner as a monstrously distorted voice quotes an Apple Store description of a product that configures "an entire computer system on a single chip" in Renard's 'iWatch HD' (2015). Pink and white walls are met with pink and white ceiling lights, while Wallert's site-specific installation 'Amanda' (2015) hides in the bathroom. Fresh mint leaves and their stalks fill the sink and the floor, lying squashed and stepped on over white tiles daubed with blue ink and scattered with soda bottles. Dense and dirty imitation Dove body lotion containers made up of clear resin and sprinkled with "girlfriend dust" are perched next to low black metal benches, their milky body cream contents smudged across wall-length windows that someone's signed with a finger. A diptych of digital prints by Renard and [Sandra Vaka Olsen](#) hang on a wall, the shattered screen picture fragments made up of lines of electricity that collide in shared tones and become form within their frames.

Camouflage-themed VR goggles hang by wires from the ceiling across from a matching jacket—dubbed 'geek dress' in its image file—with virtual views to Kate Sansom and [Timur Si Qin's 'Nissan Yoghurty'](#) (2015) rendering of a vast and empty gallery. There's an eerie montage of violent home footage in [Anthony Salvador's 'DONTBRINGAKNIFE2AFISTFIGHT'](#) (2014) digital video, where you're not just a viewer but an accomplice, while [Grégoire Blunt](#) and [Emmy Skensved's](#) (who recently completed *eStamina*) '[center H264 2000px 1500kbps ACC](#)' (2015) presents a CGI room with a view. You can watch through the plant leaves that look like they're weed, across to a simulation of water that swells to the icy beats and melodic computer-chimes of a corporatised environment that's completely lost touch with what's real. \*\*

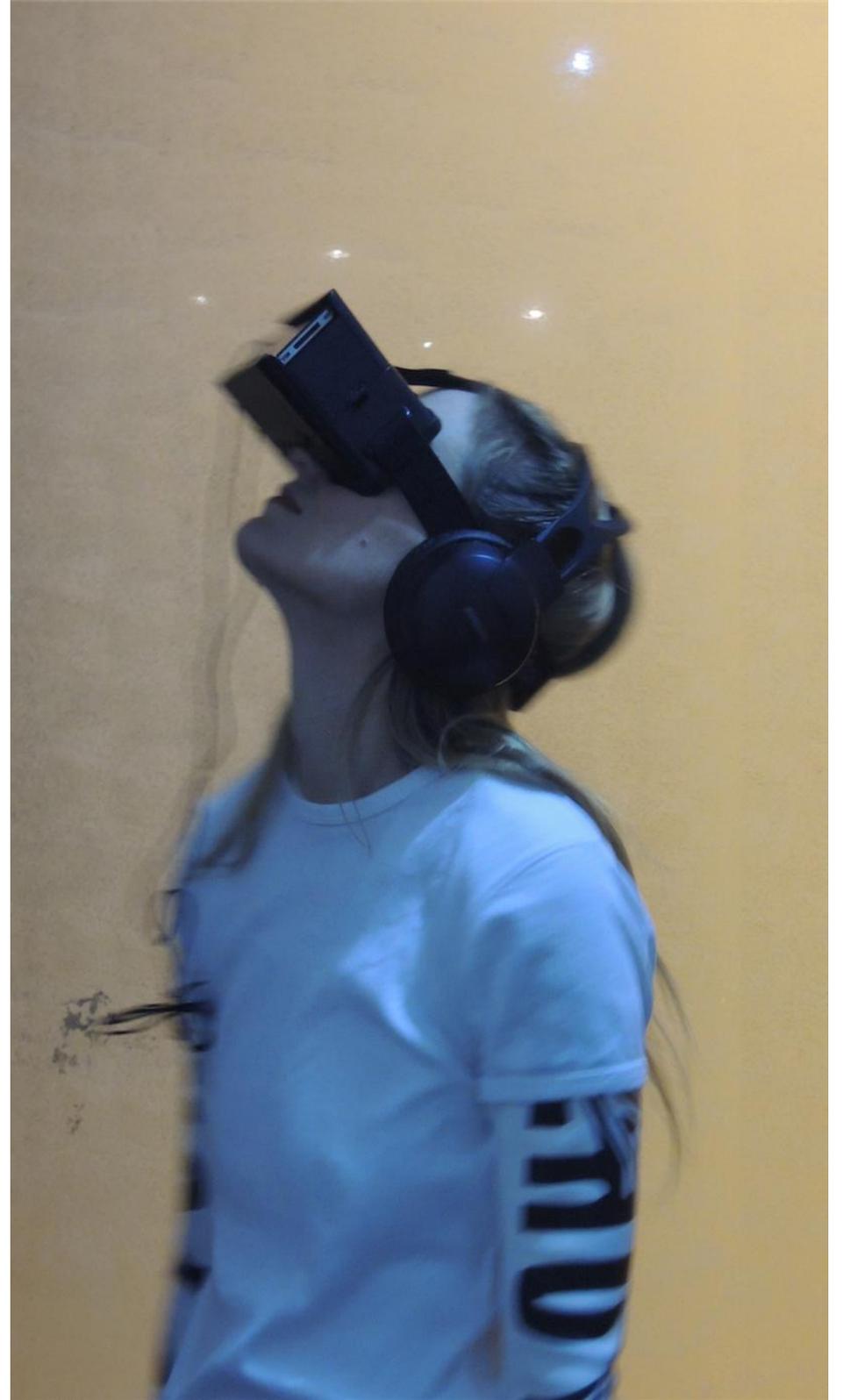
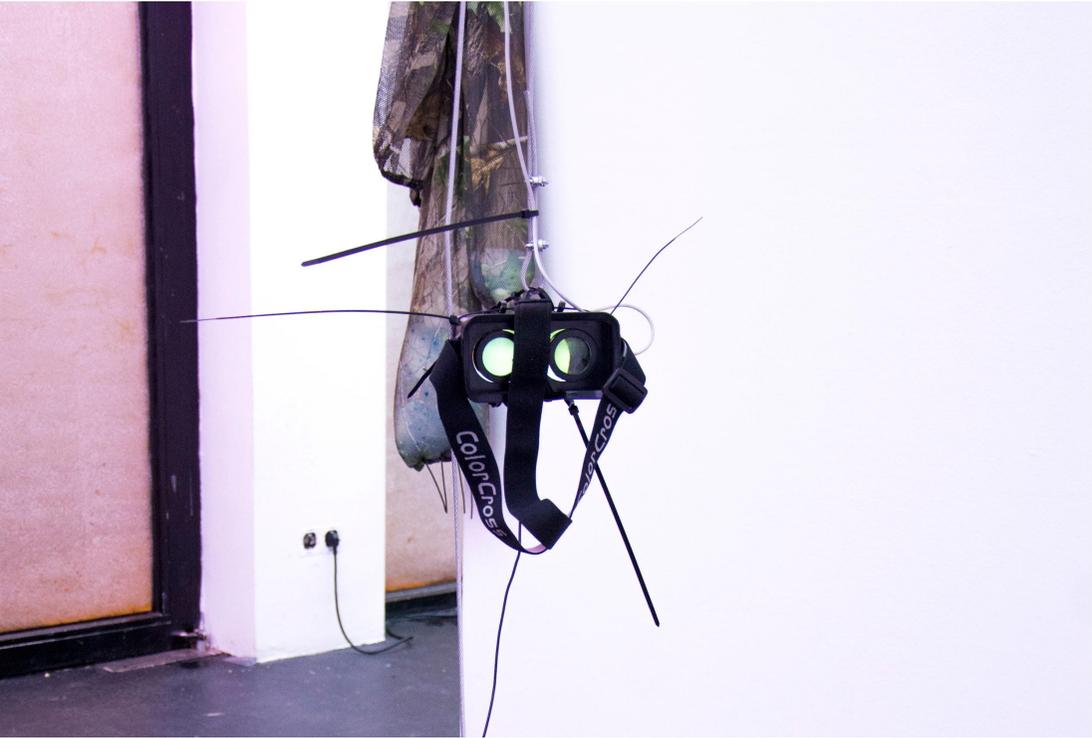
Antoine Renard's *Jurassic Haze* was on at Berlin's Center, running from December 19, 2014, to March 15, 2015. Header image: Tore Wallert, 'Amanda' (2015). Installation view. Courtesy Center Berlin.

<http://www.aqnb.com/2015/03/25/antoine-renard-jurassic-haze-2015-exhibition-photos/>

2/2







Jurassic Haze 2015 Exhibition view, Center, Berlin.



Jurassic Haze 2015 Exhibition view, Center, Berlin.

## *Peripheral Healing*

Some people think they need a messiah, others think they need to be one. Any decent manager will think of themselves as such. Shop assistants are apostles, customers potential brethren.

When the flagship store first opened, its windows were subject to such frequent attack that its proprietors quickly stopped bothering to replace the glass. Glued over and reinforced with poly-flex acrylic sheets, the shopfront is patterned with layered, circular fractures. Though bricks bounce, when sunlight hits, they shatter into fractal shards. Skin balms and hand creams are differentiated by labels, crowded with ingredients listed in tiny, illegible lettering. No numbers or chemicals are named, rather stringy threads of bacteria and intangible spirits. Enriched with oily solids, that are clear or yellow and have no smell or taste, the base cream originated from an organic chlorine compound; the oily solids are mixed to be very stable, resistant to extreme temperature and pressure. The story begins in a familiarly uncanny place, staying long enough to notice a mechanical chirp interrupting the sound of waves lapping at the shore. There is the horizon; an uninterrupted line separating competing shades of blue. And place holders; assets and models hijacked from a similar game pockmarking the flat landscape with unrealised intentions. Though rules and objectives are voluntary, their internal logic is nearly impossible to dismantle or avoid, and while there isn't exactly an end point, around some corners there is little more than code. It is possible to plunge the water and just keep on swimming down, because the game doesn't care about coming up for air. Here, arctic mammals exhibit inchoate adaptations to rapidly changing oceanic conditions. Their blubber is thin and clear with hard yellow lumps. To turn it into a substance suitable for human cosmetic use, it must be homogenised. Their guts are filled with petrochemical refuse, but this is no cause for death. Their guts are bloated with emergent bacterial strains, those that thrive on plastic, mercury and toxic sludge. As a result their skin is thicker, shinier, resistant to heat and cold. Wounds and injuries are rare; they do not heal. "The number one go-to fruit for gory sound effects is the watermelon; there are so many great sounds hidden in it. You can crunch, cut and rip the peel apart which is great for dismemberment and 'body-opening'. Understanding these sound effects didn't change the way I hear them in horror films, but it did kind of change the way that I feel around fruit." He takes out a tub of moisturizer, removes its top and places two fingers in the open mouth. He thrusts them up and down until he succeeds in producing a wet, sucking sound. "Obscene little sweeties, aren't they."

He likes to talk about a side-project developing bacterially lined fleshlights.

"Their insides are moist, warm and self-lubricating, like mucous membranes."

He started screening in-store apostles to weed out signs of bad psychic hygiene, after a malignancy was detected in one of the products.

There are probably trillions of different kinds of bacteria that live in human bodies, most of them unknown, each has its own diet, initiates different processes, activates particular human genes: an ecology of competing interests, desires, longing and cravings. By older estimates, bacteria outnumbered human cells as much as 100 to one, encouraging the idea that the human body is more a vessel for bacteria than it's own sovereign organism. They don't talk about allergic reactions, though application resulted in inflammation, turning clear, healthy skin purplish then grey. Slowly devoured by flesh eating microbes, the body, the vessel becomes its own coffin.

-Sarah M Harrison





"Interfaith Rack V", 2016  
Steel, wax, shirt and print  
200 x 100 x 35 cm



"Interfai  
Steel, w  
200 x 50  
detail



I am Goya  
of the bare field, by the enemy's beak gouged  
till the craters of my eyes gape  
I am grief  
I am the tongue  
of war, the embers of cities  
on the dusts of the years 2041  
I am hunger  
I am the gullet  
of a woman hanged whose body like a bell  
tolled over a blank square  
I am Goya  
O grapes of wrath!  
I have hurled westward  
the ashes of the uninvited guest!  
and hammered stars into the unforgetting sky – like nails  
I am Goya





"Chiroptophobia study 2 (Desmo  
Engraved steel panel, diamond g  
133 x 102 cm





**Chiroptophobia study 1 (*Diaemus youngi*) 2016**

Engraved aluminum panel, diamond grade retro reflective vinyl adhesive.

118 x 91 cm





## NEVERS / CLERMONT-FERRAND ANTOINE RENARD

ARTPRESS N°443 / AVRIL 2017 / P. 21.

ANTOINE RENARD

TLÖN / 19 NOVEMBRE 2016 – 12 FÉVRIER 2017

IN EXTENSO / 12 JANVIER – 12 FÉVRIER 2017

Il arrive que des scénarios d'horreur que l'on pensait cantonnés au genre des *snuff movies* ou aux jeux vidéo se prolongent dans la réalité. *Resource Operations*, l'exposition en deux volets d'Antoine Renard où se croisent cas scientifiques d'insectes devenus zombies et syndromes morbides, se nourrit de ces fictions incarnées. On est d'abord piégés au sein du *project space* de Tlön, progressivement enserrés entre les rails qui ont remplacé les murs et nous conduisent vers un étroit couloir entièrement grillagé. À bien considérer les halos blanchâtres qui nous encerclent – des scans IRM – il se pourrait que cet espace oppressant soit celui d'une boîte crânienne malade où se développent des métastases d'aluminium. L'installation en chantier, dans laquelle traînent encore des canettes vides et des emballages, semble avoir été abandonnée prématurément par l'artiste, comme un projet destiné à se terminer ailleurs. Il se poursuit dans le contexte du white cube d'In Extenso, largement occupé par une structure imposante, composée de plusieurs parallélépipèdes noircis de bitume et habitée par des moulages de corps fragmentés. On y retrouve des éléments rencontrés à Tlön, notamment la vidéo captée par un drone, qui, dans un long travelling en plongée, plane au-dessus d'un cimetière de la région. Les lichens d'aluminium refont également surface, proliférant jusqu'aux panneaux fixés aux murs. Là, d'immenses papillons vampirisés par des parasites font face à des reproductions de *data centers* labyrinthiques recouvertes d'une épaisse couche de résine.

Ces images glanées prolongent les thématiques de mutation biologique et d'extension technologique du cerveau amorcées à Tlön, tandis que les effluves de bitume et le bourdonnement amplifié du drone nous montent à la tête. La question du transhumanisme affleure, mais dessine surtout, au milieu des survêtements sales et des consoles de jeux ramollies, un paysage adolescent hanté par des pensées morbides. Dans cette atmosphère charbonneuse, on pense aux lycéens du roman graphique de Charles Burns, *Black Hole*, victimes de monstrueuses transformations physiques après avoir contracté une mystérieuse maladie vénérienne.

À l'instar du livre qui s'ouvre sur la dissection d'une grenouille dans un cours de biologie, Antoine Renard explore cette fascination adolescente pour la matière en décomposition, qu'elle soit organique, comme cette peau de banane et ces os noircis, ou synthétique, à l'image des chaussures qui brûlent dans un montage vidéo trouvé en ligne. Contrastant avec ces expérimentations domestiques et chaotiques, la vidéo des tombes alignées captée par l'œil mécanique du drone se détache de la matière avec un surplomb serein : est-ce là notre mort donnée à voir par ceux qui nous remplaceraient ? Difficile de savoir si l'on contemple les restes d'une humanité éteinte ou l'ancre d'un adolescent éternel.

Elsa Vettier

Sometimes horror movie scenarios burst through the confines of snuff films and video games and cross into real life. *Resource Operation*, a two-part exhibition by Antoine Renard where scientific case studies of insects that become zombies meet human pathological syndromes, is an example of just that. Visitors first find themselves trapped in the exhibition space in Tlön, near the city of Nevers, increasingly hemmed in between rails that have replaced the walls and take us into a narrow corridor entirely covered with metal grids. We are encircled by the whitish haloes of MRI scans, as if we were inside someone's skull filling up with aluminum undergoing metastasis. The installation seems to have been abandoned while still under construction, with empty cans and wrapping material still strewn about, as if the artist had decided to compete the project elsewhere. In fact, it does continue in the more classically white cube context of In Extenso, an art space almost entirely occupied by an impressive structure made up of parallelepipeds blacked with asphalt and inhabited by cast body parts. Here we find some of the same elements as in Tlön, notably a video taken from a drone, a long aerial traveling shot of a local cemetery. The aluminum lichens also reappear, proliferating over the wooden panels hanging on the walls. Immense butterflies covered with vampire parasites face reproductions of labyrinthine data centers covered with a thick coat of resin. These found images continue the artist's musings on the themes of biological mutation and technological brain extensions that started in Tlön while asphalt effluvia and the amplified buzzing of drones go to our head. The question of the transhuman peeks out everywhere, amid the dirty underwear and the soft computer consoles, an adolescent landscape haunted by morbid thoughts. This dark atmosphere brings to mind the teenagers in the Charles Burns graphic novel *Black Hole* who undergo monstrous mutations after contracting a mysterious sexually transmitted disease. Like that book, which opens with the dissection of a frog in a biology class, Renard explores an adolescent fascination with decomposing matter, whether organic like his rotting banana peel and rotting bones, or synthetic like the shoes that burn one by one in a video montage found online. In contrast with these chaotic domestic experiments, in the video the straight lines of tombs captured by drone's mechanical eye seem to push up through the earth and stand serenely upright. Is this our death as seen by those who will replace us? In *Resource Operation* it's hard to tell if we are seeing the remains of a now extinct humanity or some eternal teenager's den.

Translation L-S Torgoff

[abonnez-vous](#) à [propos](#) [se désabonner](#) [contact](#) [mentions légales](#)  
[politique de confidentialité](#)





**Resource operations part I (The monk's corridor) 2017**  
Found video footage (pair of shoes set on fire)



**Resource operations part II (Eden Park) 2017**

Gips, metal, tar, bones, resin, casted aluminium, woods and found objects

400 x 210 x 190 cm

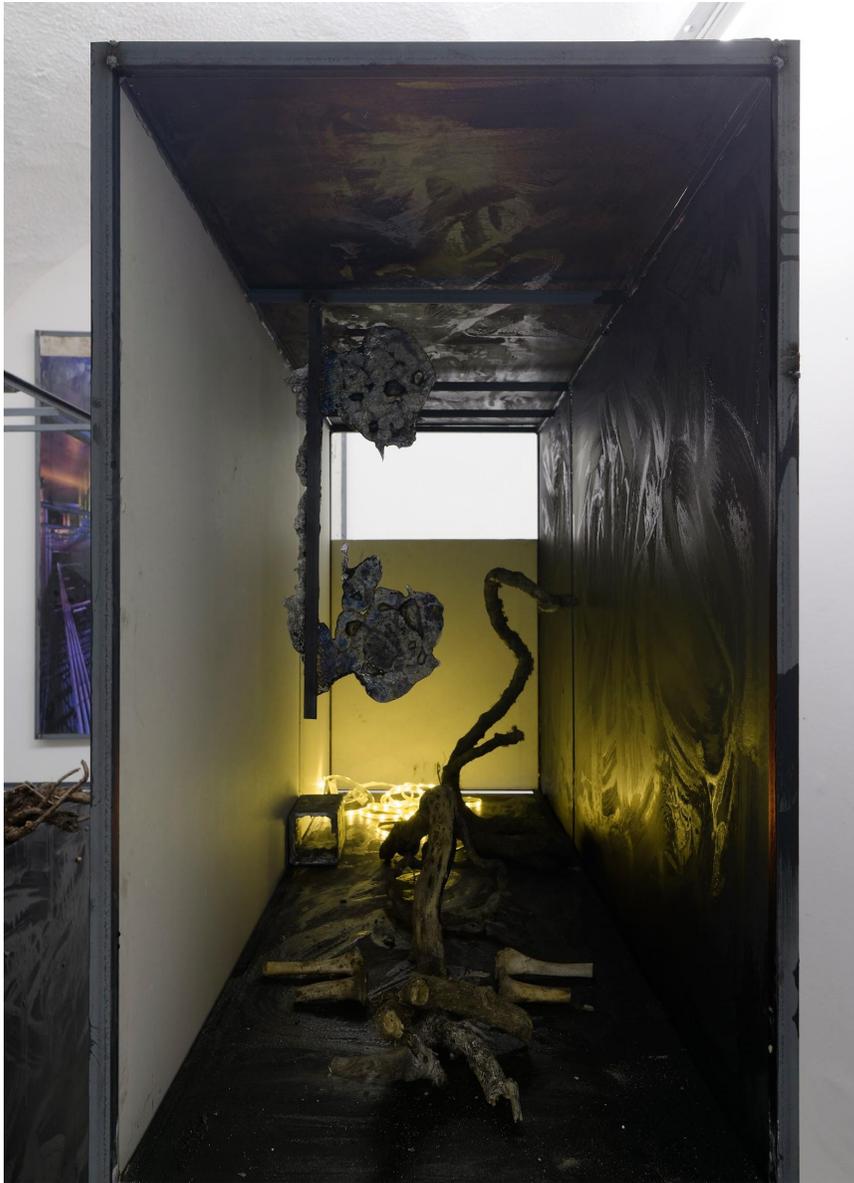


**Resource operations part II (Eden Park) 2017 detail**

Gips, metal, tar, bones, resin, casted aluminium, woods and found objects

400 x 210 x 190 cm

Exhibition view at In Extensio, Clermont Ferrand.



**Resource operations part II (Eden Park) 2017 detail**  
Gips, metal, tar, bones, resin, casted aluminium, woods and found objects  
400 x 210 x 190 cm  
Exhibition view at In Extenso, Clermont Ferrand.



As a formal and conceptual matrix for this installation in two parts between In Extenso in Clermont Ferrand and Tlön in Nevers (both center France), I was interested in the “Cotard delusion,” a rare mental illness in which the affected person holds the delusional belief that they are already dead, do not exist, are putrefying, or have lost their blood or internal organs. If this pathology has been recently studied in order to better understand how self-consciousness is formed, it becomes, within my installation a metaphor of a social, political, and ecological context altered by all kinds of demiurgic insanity.

<https://artviewer.org/antoine-renard-at-in-extenso-and-tlon-nevers/>

# Antoine Renard

by Julien Verhaeghe



Antoine Renard questions the reality of digital utilisations and of the Internet in particular, which he connects to contemporary techno-political issues. In relying on an aesthetics based on screens, flows and signs, he is developing a work involving a scrutiny of the world in which neo-liberal capitalism, forms of degenerating psychology and biotechnologies all overlap. Since 2013, with Clémence de la Tour du Pin, he has been jointly running the Center art space in Berlin. With "Resource Operations", he is presenting an exhibition in two parts, at the same time: one at Tlön (Nevers-F), the other at In Extenso (Clermont-Ferrand-F).

Your work is developing a particularly pessimistic world, where meaning and evocations are concerned, but also through the adoption of a relatively gloomy visual grid. You also rely on figures of psychological degeneration, and a bacterial and parasitic approach, then, in the

end, you proceed by way of a relatively chaotic spatial organization. How do you perceive the dark nature of what you're presenting?



Antoine Renard, vue de l'exposition « Black Dance », galerie Valentin, Paris, 2016. Photo : Sylvie Chan-Llat. Courtesy Antoine Renard / Valentin, Paris.

Yes, recently I've dealt a lot with the theme of illness and degeneration. It all began two years ago, when I came upon this book by Gerald Hüther, *Biology of Fear*, which deals with psychology through biology. What was involved was determining how fear functions and how we can use it constructively. The problem with fear is that it holds sway over confidence and hope; a veil comes over things and complicates any thought-out decision. I think that one of the challenges today is to "domesticate" or "tame" fear by deconstructing it bit by bit, and by learning to "appreciate" it. So we can see traces of this domestication of fear in past civilizations, based on occult practices, taking hallucinogenic plants, and trances. In all instances there is an invisible, dangerous and necessary place to visit. In 2012, I published a collection of writings by teenagers, dealing with their experience of a plant with powerful hallucinogenic effects, *Datura stramonium*, (*Oh rats! It's deceiving*, published by Broken Dimanche Press). I wondered why all those young people were prepared to risk their lives for something that gives no pleasure: is it a form of resistance?

We can also see an approach consisting in evoking belief systems, in particular at Tlön, where you pass through a processional itinerary to reach a screen which has something hypnotic about it. This screen might be akin to an object of worship, or a new idol. The T-shirt we then come across suggests a cross, but perhaps a satanic pentagram, too. How do you understand this relation to belief, and to actual esotericism?



Antoine Renard, Resource Operations (Part II) : Eden Park, In extenso, Clermont-Ferrand, 2017.  
Photo : Aurélien Mole

In a general way, I'm very interested in the idea of worship and cult, and by ritualized practices. Much of my research focuses on the way culture, science and politics can straddle each other and give rise to a dialogue. For me, a lot of signs suggest that we have entered a new phase of the capitalist model, perhaps even its final phase, with robotics, big data, the emergence of fake news, and the uberization of work codes. All this leads me to think that our societies are looking for new models. How are we to find our bearings amid these upheavals? In an age when all alternative discourse ends up by being taken over by the market, or running out of steam all on its own, what are the ways of thinking likely to withstand being taken over or, at the very least, how is it possible to escape unscathed from the market's attempts to take things over? So it seems to me that belief is an extremely stout weapon, and that truth may perhaps be lurking within us, somewhere, it is enough to learn how to listen to ourselves, in our societies where everything is being done to divert the attention that we pay ourselves, where it is always a matter of generating desire, given that capitalism works by addiction, and through a sensation of not having enough. The practice of belief through meditation is the exact opposite, it involves an inner quest, and listening to yourself. It would thus seem that the way in which we consume information no longer really has any influence on the "present-day" knowledge that we may derive from it, it serves rather to generate things emotional, and pathos, which is interesting because, unlike data, the emotional cannot be enhanced as cash. It has hitherto been impossible to make money out of our emotions but, on the other hand, it is possible to use these emotions to get people to act.

You have a desire to reject a system. Yet one also gets the feeling that your critical approach is more cunning than it might first seem to be, insofar as, for example, you make compromises with technology: you seem to use it to your advantage, as if you're saying that,

in order to restrict a system, the best thing is still to encompass it. Nevertheless, if you are going beyond a "traditional" activism by proposing another kind of "criticism", how do you perceive your relation to technology?

My work very often borrows from goings-on connected with the current situation. I mainly use recent news items as a conceptual matrix for my installations, whether this involves blog articles, urban myths, or geopolitical events. The source of my work lies in a contemporary space/time-frame. My references pile up like a social media news feed, the information unfurls article by article, in a seeming anarchy which ends up making sense, in the wake of certain crucial events. It's enough to spend a bit of time on Facebook to understand certain mechanisms associated with the digital age: each article deals with extremely complex issues, by hugely simplifying them. Most of the time, people only read the titles of articles, or the first two or three lines, before putting a "like" or "share", without checking the truthfulness of the sources; so the media focus on big titles to explain extremely complicated problems, in such a way that everyone may end up by having an opinion that is reached very quickly. Their opinion becomes a voting force; we have clearly seen these mechanisms in action with the Brexit and Trump. The more complex the world becomes, the simpler these articles become. I think that we are currently witnessing a closing of the gap between politics and entertainment. In this sense, my work reflects these mechanisms, and the apparent literalness of my arrangements and systems conceals a form of perversity: it is meant to give the visitor the feeling that he or she is in complete control of the situation, in order to better introduce him or her into more profound thought schemes, where contradiction and ambivalence rule the roost. The purpose of my work is not to criticize a system, but rather to highlight these psychological schemes, by inventing my own reality, and my own alternative history. The idea being to appropriate this technology, make it accessible and understandable for one and all, and free it from political and commercial supervision in favour of everyone's imagination.



Antoine Renard, Resource Operations (Part II): Eden Park, In extenso, Clermont-Ferrand, 2017. Photo : Aurélien Mole.



Antoine Renard, *Resource Operations (Part II): Eden Park, In extenso, Clermont-Ferrand, 2017*.  
Photo : Aurélien Mole.

From a formal viewpoint, you're adopting a visual semantics which expresses notions of innerness and outerness, for example when you feature grids and structures conjuring up exposed machines, or else when you're interested in an idea of circulation. How do you see these notions in your work? Isn't this a way of depicting the material world, compared to a world which people today are claiming is immaterial?

The challenge of the information war is above all to get information to circulate. This involves, firstly, having control of the circuits in which this information transits. Information is immaterial, but the structures which get this information to circulate are very real. There are powerful lobbies behind each algorithm which re-distributes information, and it is often very hard to go back to the source of each item of information. The very image of the Internet, with the dark web, contains a form of occultism, or an inner and outer form. If there is a dark web, there must also be a bright web. It's a bit like being present at an epic battle of knowledge versus ignorance, lightness versus darkness, without knowing which side one or the other are on. This dimension is fascinating, it makes a radical break with the old technocratic and liberal structures of the past 20 or 30 years.

In other respects, can you go back over the relation between bio and technological as it comes across in your work? Especially with regard to the argument to do with man's assimilation of technology, in order to prolong forms of existence?



Antoine Renard, *Resource Operations (Part I): The Monk's Corridor, Tlön, Nevers, 2017*. Photo : Aurélien Mole.

I sometimes wonder who is assimilating whom. Is it man assimilating technology, or vice versa? I don't have the answer to this question, and I'm suspicious of the arguments associated with transhumanism, because they go hand in hand with accelerationist concepts and the illusion that technology will necessarily "illuminate" man, which, for the time being, is far from being the case. We're even witnessing the exact opposite.

(Image on top: Antoine Renard, *Shaun*, 2016. Polyester resin, soil and artificial owers, fabric, aluminium foil, plastic bags, 200 × 55 × 19 cm. Photo: Sylvie Chan-Liat. Courtesy Antoine Renard ; Valentin, Paris.)

- **From the issue:** 81
- **Share:** ,
- **By the same author:**

Related articles















I spell it Nature 2016  
Wax, fabric, tree stump, glass and fuel tank.  
Variable dimension  
Exhibition view



Stoup I (Quartz 9000) 2016

Stoup II (High mileage synthetic blend 10W 30) 2016

Concrete, hydrocarbons, mixed waste material

Each 20x61x61cm



If you don't like the reflection don't look in the mirror 2015  
Fridge, aluminium cast, magnet, tree stump, coffee cup, fermented coffee ground.  
130x60x180cm





ANTOINE RENARD

"black dance"

Exhibition from May 13 to June 25, 2016.  
Opening on Thursday May 12, 6 -9 pm.



[Cyborgslayer404d](#) 6 seconds ago

Lo! damn I think Peacekeeper76 is a hardcore animist.

[Peacekeeper76](#) 5 seconds ago

+Cyborgslayer404d LIES! SLANDER AND LIES!

[Thomson Nguyen](#) 1 second ago

+Peacekeeper76 The Hegemony has Mech Walkers?

[Jake Mapping](#) 8 minute ago (edited)

Hey Peacekeeper After your down with the New work can you do the Rise of the Hae like how it Began?

[Exploding Hippo](#) 7 minutes ago

+Jake Mapping I agree he should make this.

[Shana Banerjee](#) 3 minutes ago

and why the hell is india with EU 😞 .It should be with Peru

[Luis Aranda](#) 2 minutes ago

Amazonia would never fall we will all die before it goes....

[Peacekeeper76](#) 5 minutes ago

In my storyline 3/4ths of the total population of mankind dies.

[Tony Brown](#) 3 minutes ago

It's a hypothetical scenario. It's for entertainment. Don't watch it if you don't like it.

[Law Viktor](#) 3 minutes ago

Fight against the IELTS and PTE!!! We don't want PY!!

[gatteo86](#) 5 minutes ago

I knew French would have been the worst...

[Frank Fish](#) 5 minutes ago

I forgot to ask. How does a holy Animist empire ever form. You think the Chinese, Russians, Europe, America, Africa, India, and any nation really would destroy them early on.

[jsloa55](#) 5 minutes ago

Go to his website, and check out the timeline

[Peacekeeper76](#) 5 minutes ago

The Hae formed during the Second Great Depression when the Mideast fell into civil war as the money dried up from petroleum and the global economy tanked in the west. A particular group led by a smart ruthless shaman who claimed to be forming the Hegemony slowly takes control of more and more territory. That is until he has more land than IELTS. Over the years with the world distracted by depression he expands until the Hae is too powerful to do anything. Because the HAE had no oil and western incompetence the west didn't try to stop it. Eventually China shopping for allies in its coming war befriends the Hie.

In the end the rise of the HAE is almost similar to the rise of Isis

[Read more](#)

[Frank Fish](#) 5 minutes ago

@peacekeeper76 that's well thought out, but with out foreign aid from the western nations and China, how would the HAE be able to support its self? No infrastructure, farmland, devolved territory's. You can't support a country with out infrastructure and food.

[Peacekeeper76](#) 5 minutes ago

+Frank Fish the HAE wouldn't have become as powerful without outside help, before and up until the time the HAE turned on the Hegemony (it doing so out of religious reasons) the Chinese and cfr poured billions into the Hae infrastructure/war making capabilities. It did so to help its "ally" become stronger for the war against the allies. Food was always an issue after the nuclear exchange in 2060 and billions will starve from it but the armies of the world used two methods to help Alleviate it's hunger issue. Synthetic food and human harvesting. Since the population was so large and the deaths so frequent enemy soldiers were often harvested for their meat, organs, blood and water.

[Show less](#)

Reply



**Black dance 2016**

Exhibition view, project space gallery ChezValentin, Paris.

*Black dance* is an installation composed of sculptural artifact made of concrete, oil, glass and casted aluminium, all connected to each other by a metallic grid recalling a computer circuit board. At the center of the space lies a life size cast of a body, made of soil and resin, and whom head feels to be half plant half human.

Based upon online gamers conversations about possible futures, war and peace, the installation explore the idea of loss and faith in the context of global digital entertainment.



**New Balance 2016**  
Volcanic rock, shoe, aluminium.  
28 x 12 x 20 cm



**Unreal engine 2 (E day) 2016,**  
Aluminium cast, steel and dust.  
200 x 24 x 28 cm







**ShauN ;)** 2016

Polyester resin, earth and synthetic flowers, fabric, alu foil and plastic bags.

200 x 55 x 19 cm



ShauN ;) 2016  
Polyester resin, dirt and synthetic flowers, fabric, aluminium foil and plastic bags.  
200x55x19cm  
Detail

“Unreal engine 4 (fish in a barrel)”  
Aluminium cast on steel, rocks and  
200 x 35 x 16 cm.



“Unreal engine 1 (Lethal Dusk)”, 2008  
Aluminium cast on steel, rocks and  
200 x 32 x 20 cm.









**1644848 Vase-Of-Flowers 2015**

Extruded EP foam, epoxy resin and acetone.

400 x 45 x 35 cm



**New Balance 2016**  
Volcanic rock, shoe, aluminium.  
28 x 12 x 20 cm



*1 LUNATIC 1 ICE PICK*

16. September - 24. October 2015

“On May 25, 2012, an 11-minute video titled 1 Lunatic 1 Ice Pick was uploaded to Best-gore.com, depicting a naked male tied to a bed frame being repeatedly stabbed with an ice pick and a kitchen knife, then dismembered, followed by acts of necrophilia. The perpetrator uses a knife and fork to cut off some of the flesh and gets a dog to chew on the body. (...)”  
Winston Ross, The Daily Beast (June 4, 2012)

1 Lunatic 1 Ice Pick takes the plunge into a wired world inspired by the cannibalistic story of pornographic actor Luka Rocco Magnotta, arrested after killing and dismembering his boyfriend while creating a snuff movie to be uploaded to the dark web. The on-site installation by Clémence de La Tour du Pin and Antoine Renard traces a cracked nuptial narrative, underlining the morbid attraction to gore in opposition to our extreme disgust at such a scene. The kinky environment re-created by the two artists reflects the cryptic virtual realm of online gaming, its dark spaces of excess entertainment and constant transformation. A collapsed consciousness drawn into its limbs.



### **1 Lunatic 1 Ice Pick 2015**

Steel, casted aluminium, coffee ground, tree trunk, polyurethane foam and various found objects.  
Exhibition view, l'Atelier-Ksr, Berlin. Duo with Clemence de La Tour du Pin.

The exhibition *1 Lunatic 1 Ice Pick* is inspired by the cannibalistic story of pornographic actor, escort and social media addict Luka Rocco Magnotta, who, while killing and dismembering his boyfriend in his apartment, filmed the scene in a snuff movie to be uploaded on the dark web. The project consist of an arrangement of steel panels creating a domestic interior inhabited by casted aluminium elements, coffee ground, tree trunks and electrical cables. The installation, largely produced from raw junkyard materials, is created as an architectural projection of the psychological state of mind of the murderer. An attempt to explore the labyrinthic despair enhanced by the unregulated use of social media, porn culture, video game and violence over the internet.



**E4M2: Perfect Hatred 2015**

UV print on steel panel, coffee, aluminium cast and electric sheath.

190 x 240 x 180 cm



**E2M6: Halls of the Damned 2015**

Steel panel, tree stump, polyurethane foam Steel panel, magnet,  
coffee.

190 x 220 x 100 cm



**If you don't like the reflection don't look in the mirror 2015**

Fridge, Aluminium cast, magnets, tree stump, polyurethane foam and aluminium cast.

200 x 190 x 60 cm

detail



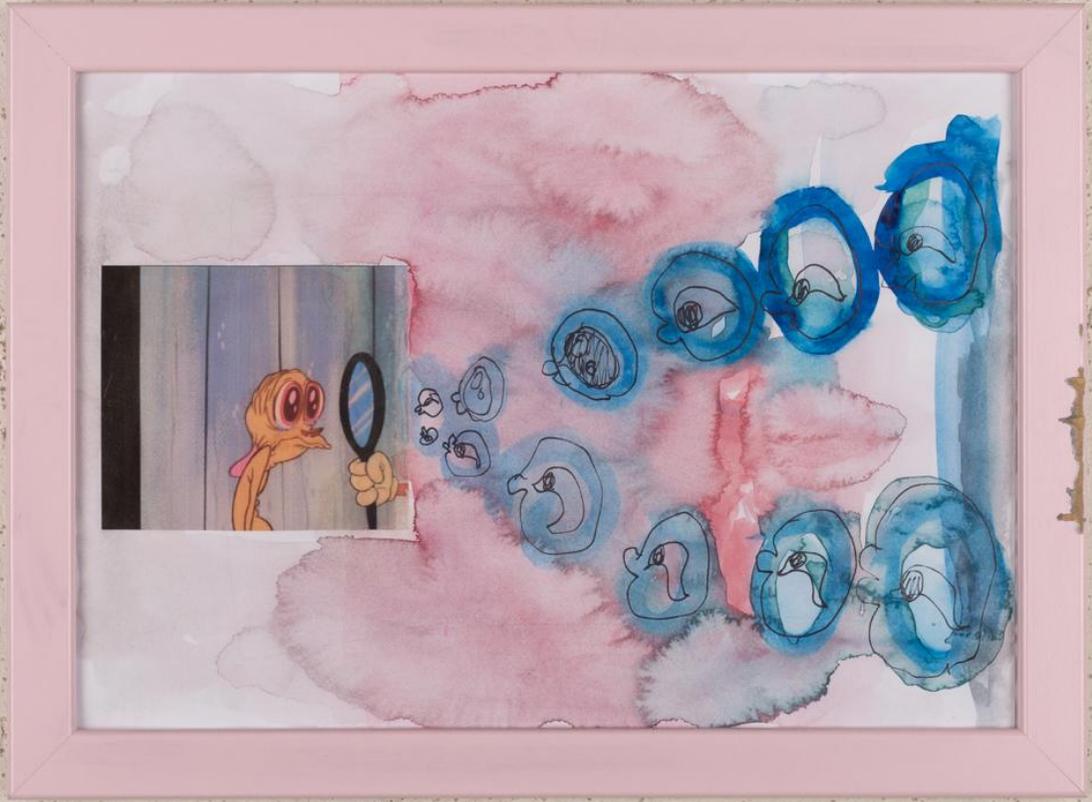
**I am you, Jun. I'm all you'll ever need 2015**

Deep fryer, aluminium scrap, coffee, dye and aluminium cast.

detail



**VEINS, 2023**  
Exhibition view at Vortex, Dijon.





**Untitled (zombified shirt) 2016**  
Training shirt, polyester resin, dust and pigment.  
55 x 50 x 20 cm



***“Untitled (Pray stick with ear plugs)”***, 2016  
Aluminium, polyurethane foam.  
240 x 20 x 6 cm.

*Spinal column*, 2015  
Aluminium cast, steel





**"Stoup IV (full synthetic 5W 20)", 2016**  
Concrete, hydrocarbons, various trash.  
20 x 44 x 44 cm.



***Untitled***, 2015

UV cured ink on mdf, bitumen.

100 x 200 cm

# ON ANTOINE RENARD'S COSMIC CRIME SCENES

by Philipp Kleinmichel

Like many other artists of his generation, Antoine Renard confronts the viewer with a number of everyday life objects such as screens, liquids and cables, or signs and images, which range from corporate brandings to pornographic images. Yet, Renard selects, alters and arranges these things not, as one could expect, in order to criticize or affirm the reality of the internet, digital technology or commodity culture from which they were taken.

The shirts of famous soccer clubs (*Fly Emirates*, 2016), sneakers (*New Balance*, 2016), energy drink cans (*Black Dance*, 2016), that one associates with the seductive spectacle of the contemporary consumer world and life in Western civilization, are burned, frozen, or aluminum coated. In other instances one finds dissected parts of cars, machines (*BraveNewWorld study 2*, 2016), and traffic signs (*Perfect nightmare (tryptic)*, 2016), which similarly indicate a larger framework of a technologically rationalized world, albeit one which has experienced a violent event that seems to indicate its apocalyptic collapse. Some of these objects show carvings (*Chiroptophobia study 1 (Diaemus youngi)*, 2016) and, hence, traces of meaningful expressions as if they were sci-fi memorials for an extinguished human species, not unlike the way in which older cave paintings refer to the expressions of a human civilization that has long since vanished.

It is in fact this absence of human life that seems to be the common theme of Renard's sceneries. His objects certainly appear as referents of our contemporary world, but the

artificially produced visual effects of decay, destruction, and decrease make them at the same time visible as media, in which a violent force has left its significant traces. They are presented as forensic clues of a fictitious crime scene, although not of any sort of crime but, rather, to a crime of cosmic scale, a crime that seems to have led to the disappearance of human life and civilization. It is in this regard that the viewer who enters Renard's scenes will always find him or herself in a rather uncomfortable position. For if the human species has already vanished due to the imprint of a simulated violence of such scale, Renard forces his viewers to perceive one's own absence or, in other words, to imagine life after the possible empirical death of humanity. But how than is it possible to perceive one's own absence? Arguably, only from a transcendental position, in which one is no longer from this world, not any longer of flesh and blood, but pure face and witness without organs.

The world enforces itself on us and Renard is forcing the viewer to face the material traces and imprints of this violence. He presents his objects as a scenery that stages the world beyond its appearance in the sign on the digital screen and it stages it as an anarchic, violent and sovereign world, which seems to have forced its own will upon human culture and its technological frameworks as we know it. Thus forcing viewers to anticipate the end of human existence, the world, from this cosmic and transcendental perspective, appears as purified and cleansed, it appears as life in its ideality. Ideally, life can namely be described in biological

terms as a complex and vital meta-organism consisting of infinite connections. Even if human life, culture and civilization have disappeared, biological life as such will continue not unlike the plants and mud, the fire and mineralization in Renard's installations. In *E2M4 Deimos Lab* (2014), for example, one finds familiar objects of our everyday life covered in mud, dirt and overgrown by plants. Branded clothes and other trivia of our contemporary everyday human life appear to be the remnants of our extinct contemporary world.

The sceneries of Renard certainly depict this idealized anarchic life without origin and human-centered cultural repression, but the artist's play with common tropes, signs and feelings that arrive from contemporary media and discourses indicate interestingly enough that the platonic tradition has an irreducible, and in a certain sense even humorous advantage. The reality of pure biological life can namely only be meaningfully observed and described if there is a second life. And in Renard's crime scenes this second life is present in the form of the transcendental life of the viewer, who is forced to perceive the objects and violent traces from a transcendental perspective, from a standpoint outside of empirical life. This means that the object and the representation of violence is not pure violence, since pure violence would be, as Derrida wrote in *Violence and Metaphysics*, "a relationship between beings without face." The transcendental viewer not only has a face, that faces and thus witnesses this violence, he or she is also able to wonder about its meaning and significance. And insofar as this representation of pure idealized life can only have meaning in the eyes of the viewer, but not in itself, all meaning the viewer can find is the meaning of his or her own possible transcendental position and that is in other, traditional words the human soul. Without it, the scenery would be sense- and meaningless, or, according to Derrida, "pure violence."

Within the long metaphysical tradition, this position has been often identified with the absolute spirit or with God. And it is in this

regard that Baudrillard has, perhaps not accidentally, described a similar situation. In *The Perfect Crime* he claims that, at the end of a general historical process of rationalization, enlightenment and increasing access to information, "it is God (this we cannot hide)" that one will find. "God," Baudrillard states, "is never at the origin, but always at the end. And so we can say that that end is necessarily an unhappy one, and it is as well to leave it hanging." Thus it is the soul of the transcendental viewer, which the traces of the possible violent event that seems to have abolished conscious human life has still left its imprints. Renard's series of seven glass works *Dark Soul* (2016) appear in this regard as the spectral negatives of such violent imprints. The viewer, in other words, faces its own uncanny metaphysical presence as the condition of the possibility that the ideal material and post-metaphysical life still makes sense after all.



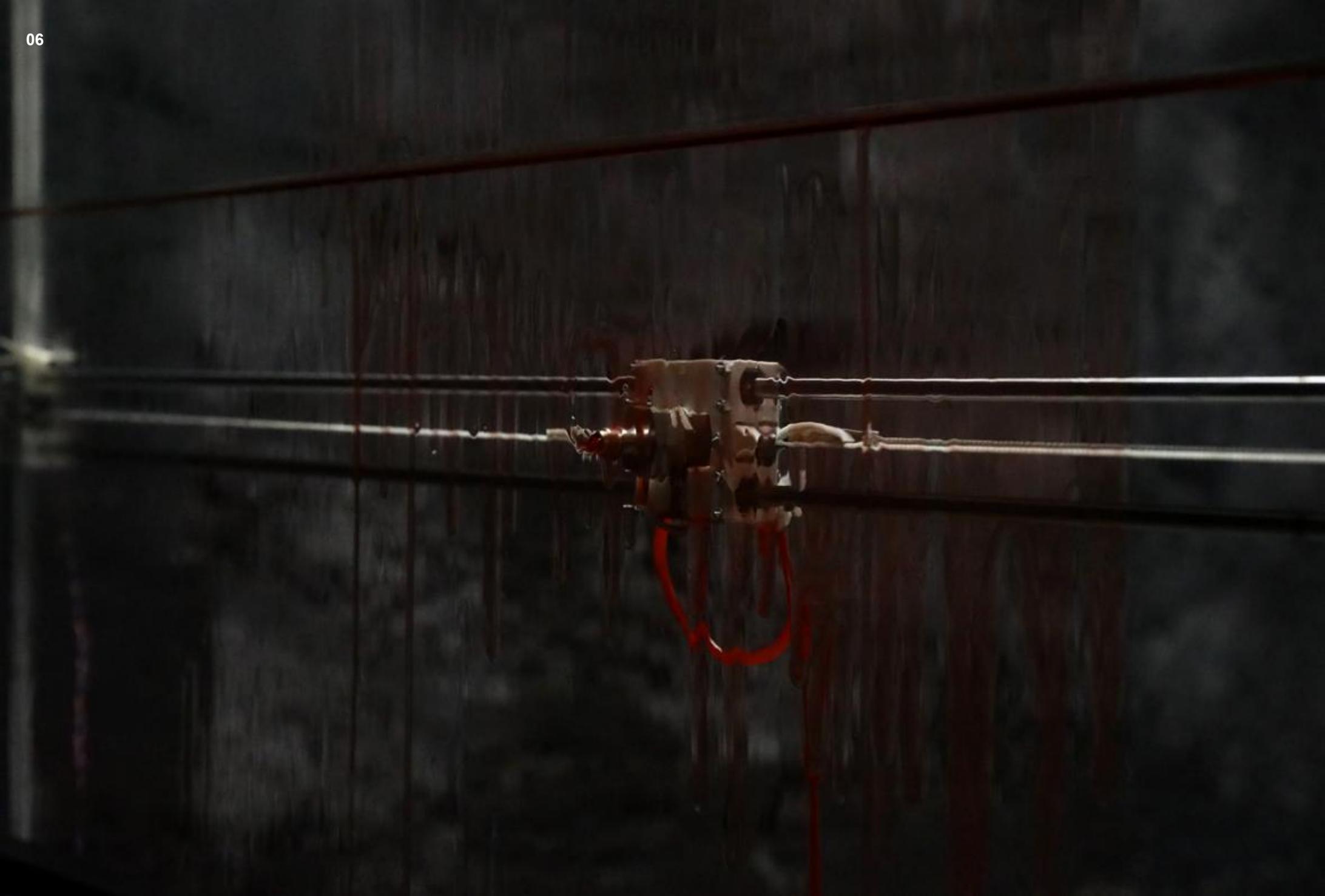
3473952\_ *Christian-Xbox* 2015

3D printed Poly Lactic acid (PLA) 90 x 75 x 70 cm

Courtesy of FRAC Aquitaine



**Untitled (Dead fish on 3D printed dog)** 2015  
Extruded EP foam, anonymous 3D model, trout.  
70 x 40 x 35 cm



***Large Glass Spell Bot (v1) 2017***

Modified 3D printer, glass, metal, oil, PVC pipes and aquarium pump. 140 x 210 x 60 cm -detail-



**Resource Operations part I (The monks corridor) 2016** Exhibition view at Tlön, Nevers.



## NEVERS / CLERMONT-FERRAND

Antoine Renard

Tiön / 19 novembre 2016 - 12 février 2017 In Extenso / 12 janvier - 12 février 2017



Il arrive que des scénarios d'horreur que l'on pensait cantonnés au genre des *snuff movies* ou aux jeux vidéo se prolongent dans la réalité. *Resource Operations*, l'exposition en deux volets d'Antoine Renard où se croisent cas scientifiques d'insectes devenus zombies et syndromes morbides, se nourrit de ces fictions incarnées. On est d'abord piégés au sein du *project space* de Tiön, progressivement enserrés entre les rails qui ont remplacé les murs et nous conduisent vers un étroit couloir entièrement grillagé. À bien considérer les halos blanchâtres qui nous encerclent – des scans IRM – il se pourrait que cet espace oppressant soit celui d'une boîte crânienne malade où se développent des métastases d'aluminium. L'installation en chantier, dans laquelle traînent encore des cannettes vides et des emballages, semble avoir été abandonnée prématurément par l'artiste, comme un projet destiné à se terminer ailleurs. Il se poursuit dans le contexte du white cube d'In Extenso, largement occupé par une structure imposante, composée de plusieurs parallélépipèdes noircis de bitume et habitée par des moulages de corps fragmentés.

On y retrouve des éléments rencontrés à Tiön, notamment la vidéo captée par un drone, qui, dans un long

travelling en plongée, plane au-dessus d'un cimetière de la région. Les lichens d'aluminium refont également surface, proliférant jusqu'aux panneaux fixés aux murs. Là, d'immenses papillons vampirisés par des parasites font face à des reproductions de *data centers* labyrinthiques recouvertes d'une épaisse couche de résine.

Ces images glanées prolongent les thématiques de mutation biologique et d'extension technologique du cerveau amorcées à Tiön, tandis que les effluves de bitume et le bourdonnement amplifié du drone nous montent à la tête. La question du transhumanisme affleure, mais dessine surtout, au milieu des survêtements sales et des consoles de jeux ramollies, un paysage adolescent hanté par des pensées morbides. Dans cette atmosphère charbonneuse, on pense aux lycéens du roman graphique de Charles Burns, *Black Hole*, victimes de monstrueuses transformations physiques après avoir contracté une mystérieuse maladie vénérienne.

À l'instar du livre qui s'ouvre sur la dissection d'une grenouille dans un cours de biologie, Antoine Renard explore cette fascination adolescente pour la matière en décomposition, qu'elle soit organique, comme cette peau de banane et ces os

« *Resource Operations (Part II)* – Edén Park ». Exposition à *exhibition* at In extenso, Clermont-Ferrand. (Ph. A. Mole)

noircis, ou synthétique, à l'image des chaussures qui brûlent dans un montage vidéo trouvé en ligne. Contrastant avec ces expérimentations domestiques et chaotiques, la vidéo des tombes alignées captée par l'œil mécanique du drone se détache de la matière avec un surplomb serein : est-ce là notre mort donnée à voir par ceux qui nous remplaceraient ? Difficile de savoir si l'on contemple les restes d'une humanité éteinte ou l'antre d'un adolescent éternel.

Elsa Vettier

Sometimes horror movie scenarios burst through the confines of snuff films and video games and cross into real life. *Resource Operation*, a two-part exhibition by Antoine Renard where scientific case studies of insects that become zombies meet human pathological syndromes, is an example of just that. Visitors first find themselves trapped in the exhibition space in Tiön, near the city of Nevers, increasingly hemmed in between rails that have replaced the walls and take

us into a narrow corridor entirely covered with metal grids. We are encircled by the whitish halos of MRI scans, as if we were inside someone's skull filling up with aluminum undergoing metastasis. The installation seems to have been abandoned while still under construction, with empty cans and wrapping material still strewn about, as if the artist had decided to compete the project elsewhere. In fact, it does continue in the more classically white cube context of In Extenso, an art space almost entirely occupied by an impressive structure made up of parallelepipeds blacked with asphalt and inhabited by cast body parts. Here we find some of the same elements as in Tiön, notably a video taken from a drone, a long aerial traveling shot of a local cemetery. The aluminum lichens also reappear, proliferating over the wooden panels hanging on the walls. Immense butterflies covered with vampire parasites face reproductions of labyrinthine data centers covered with a thick coat of resin. These found images continue the artist's musings on the themes of biological mutation and technological brain extensions that started in Tiön while asphalt effluvia and the amplified buzzing of drones go to our head. The question of the transhuman peeks out everywhere, amid the dirty underwear and the soft computer consoles, an adolescent landscape haunted by morbid thoughts. This dark atmosphere brings to mind the teenagers in the Charles Burns graphic novel *Black Hole* who undergo monstrous mutations after contracting a mysterious sexually transmitted disease. Like that book, which opens with the dissection of a frog in a biology class, Renard explores an adolescent fascination with decomposing matter, whether organic like his rotting banana peel and rotting bones, or synthetic like the shoes that burn one by one in a video montage found online. In contrast with these chaotic domestic experiments, in the video the straight lines of tombs captured by the drone's mechanical eye seem to push up through the earth and stand serenely upright. Is this our death as seen by those who will replace us? In *Resource Operation* it's hard to tell if we are seeing the remains of a now extinct humanity or some eternal teenager's den.

Translation, L-S Torgoff



Performance series, acapela voices, various location, ongoing.

**Untitled (zatokrev)** 2015 Performance at SALTS, Basel. LINK: [https://youtu.be/5r0xlc1b8\\_Y](https://youtu.be/5r0xlc1b8_Y)

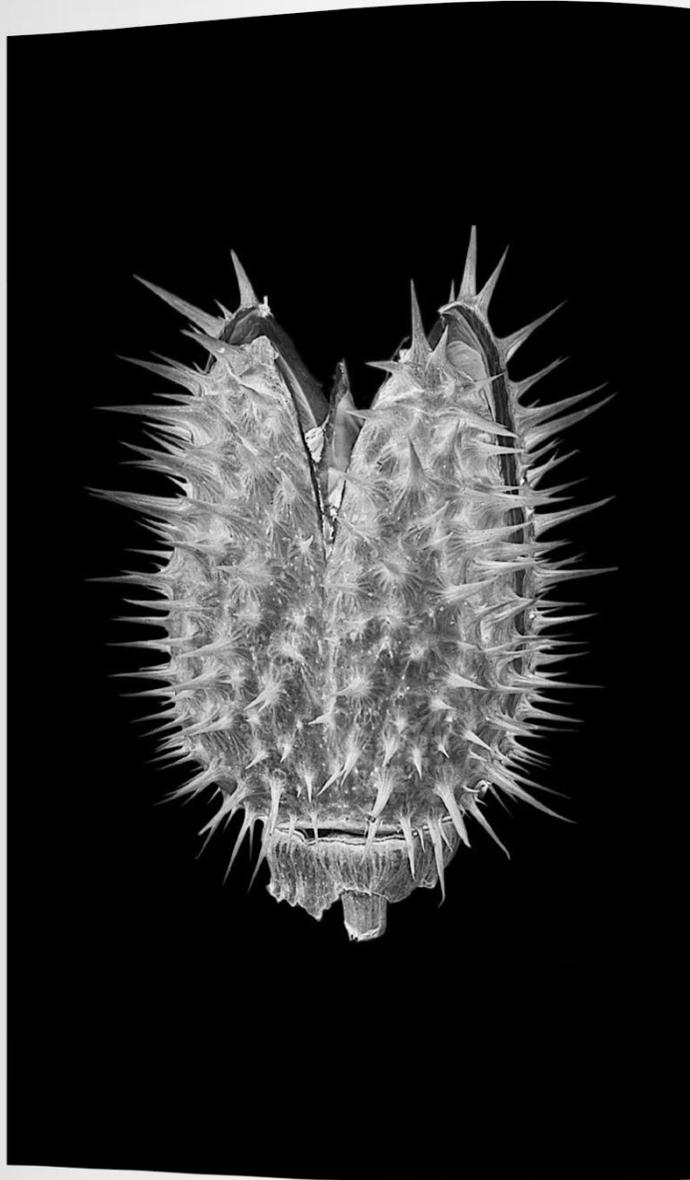
**Untitled (naturalbornkxxxxr)** 2016 Performance at Avenc De Son Pou cave, Mallorca. LINK: <https://youtu.be/zAV28kfYd4w>



**Interfaith Rack XI** 2016 Steel, wax, shirt and print on polyethylene. 230 x 50 x 50 cm -detail-  
**Interfaith Rack IV** 2016 Steel, wax, shirt and print on polyethylene. 100 x 230 x 30 cm -detail-



**I spell it Nature** 2016 Installation view at Diesel project space, Liège.



## A TALE OF NUDITY, ARREST & INSANITY...

BY CRYSTALLINESHEEN

DOSE	BODY WEIGHT	EXP. YEAR	AGE	GENDER
150 SEEDS, ORAL	175 LB	1998	NOT GIVEN	MALE

Here's a life changing experience for ya'll....I was just re-reading the stories in the Datura vault, and I decided that my experience would be one that folks would like to read. ¶ So, let's go back a ways...to August 22, 1998, a date that will live in infamy for me. At the time, I had just finished my first year in college, and had been working with relatives in Mississippi that summer to save money & go out to work as a roofer in New Mexico with a college buddy. My father thought I was 'wasting my time' dropping out of college to go roam about the country, but I was ready to get out of my home state of Louisiana and take to the road. ¶ The road led to Dallas, TX, where my buddy (we'll call him Lucifer) was staying with another friend (let's call her E)for a time. The plan was for me to leave Mississippi, go home to Louisiana, and storm out to Dallas.....to be free from the clutches of home for the first time of my life. The day I left Louisiana for Texas, I felt a tremendous surge of freedom, almost orgasmic in its implications. I felt like I had been released from a kind of prison, & was ready to hit Dallas and party for a week before heading on to New Mexico with Lucifer. ¶ The stage is set..... ¶ I arrive in the sprawling metropolis, and experience the debilitating effects of the worst heat wave in the city in years. (Temps were up over 110 with the heat index) It was godawful hot, ya'll! I make my way through the scramble to E's apartment she shared with her mother (a cool hippie type) There, I reunited with my good friends, and we chill and get stoned, catching up on each other's summer adventures up to that point. Eventually, we feel like going out, so Lucifer goes off to visit a girlfriend and E & I go to her boyfriend's apartment complex to go swimming in the pool. ¶ I put on my shorts, placing my wallet & keys into my luggage (an action I was very glad I did later on) and we went off to take a nice

“Oh Rats! It’s Deceiving!” is a collection of dark stories written by teenagers under the influence of the famous nightshade plant Datura Stramonium. I collected the texts online as I grew the plant in my studio with artificial soil and light. The work is a reflexion on ecology, nihilism and the global sharing of anecdotal experiences found on the Internet.

Audio book link:

[https://www.youtube.com/watch?v=S1\\_-X7J\\_vOE](https://www.youtube.com/watch?v=S1_-X7J_vOE)



**Oh Rats! It's Deceiving!** 2012 ISBN: 978-3-943196-19-1, 62 pages, edition of 100, Broken Dimanche Press, Berlin.  
Photo by Maxime Ballesteros.

## Antoine Renard : Corps, machine et virus

Antoine Renard a participé au Salon de Montrouge en 2013. Résidant à Berlin, où il expose actuellement à Center, un lieu indépendant qu'il codirige, il s'intéresse à l'idée d'une nouvelle nature qui aurait intégré la biologie synthétique et transformé l'information en matière. Au centre de tout cela, le corps et son expérience des limites, refusant toute forme de contrôle. Hier soir à Bâle, il a réalisé une performance à SALTS. *Par Pedro Morais*



Antoine Renard, *Fucked Up Couch*, 2015.

Berlin concentre l'une des plus importantes communautés d'artistes de la planète, mais à quel point façonne-t-elle leurs modes de vie et leurs réflexions ? Depuis quelques années, des questions nouvelles semblent émerger de la capitale allemande, donnant parfois l'impression que Paris tarde à saisir le vocabulaire de cette génération. Installé dans la capitale allemande depuis six ans, Antoine Renard fait partie de ces artistes français exilés qui ont plongé dans le contexte des *artists-run-spaces* berlinois où les discussions se font autour des biotechnologies, des *gender studies*, du post-humain et de la nature 2.0. Depuis presque deux ans, il dirige l'un d'entre eux, Center, avec Clémence de La Tour du Pin, intégrant une scène réunie autour de certains lieux - Import Project, Ne Théâtre, Frankfurt am Main, The Duck, Eden Eden - où se croisent les artistes Timur Si-Qin, Anne De Vries, Aude Pariset, Juliette Bonneviot ou Renaud Jerez, relayés par des blogs (*Hyperallergic*, *portalen portalen*, *infopunkt...*).

Dans l'une de ses premières pièces, la vidéo *Meat Drop*, Antoine Renard sautait en chute libre avec un morceau de viande qu'il filmait flottant dans l'air, une sorte de corps abstrait, réduit à sa simple expression de chair, « un alien, un ovni, cette viande incapable, prise par la pesanteur », nous dit-il. C'était le point de départ pour une réflexion autour du corps et de la biotechnologie, plus précisément une exploration du corps, tant son travail semble se confronter à l'expérience des limites, à toutes les formes de contrôle. Dans *Tox & Retox*, il installe une culture de datura, une plante toxique dont l'ingestion provoque des effets hallucinogènes intenses (dont il décrit l'expérience dans le livre

/...

ANTOINE  
RENARD : CORPS,  
MACHINE  
ET VIRUS

SUITE DE LA PAGE 12 *Oh Rats! It's Deceiving!*), qui s'apprentent à conquérir l'espace nourri par des boissons énergisantes. Ce sont des machines à visions aussi, issues d'une nature synthétique, car pour l'artiste, « l'hydroponie s'oppose à l'idée de nature, c'est une culture hors sol, littéralement sans attaches, sans soleil, sans terre, juste des composants chimiques ». Cette thématique de la biologie synthétique, nourrie par des auteurs comme Sadie Plant ou Donna Haraway, est aussi présente dans une série de tableaux qui représentent des codes génétiques, dont les recherches cherchent à identifier la prédisposition au suicide par exemple, avec l'horizon angoissant d'une vie éternelle. La technologie actuelle permet en



Antoine Renard, *Everything Under The Sun*, 2012.

tout cas de prévoir la disparition des oppositions jeune/vieux, sain/malade, et la question de la contamination est une métaphore sociale pertinente à l'ère des réseaux sociaux. L'artiste a transposé sa salle de bains dans l'espace d'exposition en y transportant aussi les bactéries, les moisissures, activant un imaginaire où les outils d'hygiène et de séduction sont aussi des instruments de contrôle. « Une salle de bains peut être vue comme un lieu de travail avec des outils, machines et produits dessinés pour modéliser le corps », déclare-t-il. Les insectes et les parasites sont d'ailleurs très présents dans ses installations, que ce soit *Rehab Curtain*, un rideau imbibé d'une boisson énergisante devenu un nid à papillon, ou un vieux vase de fleurs infestées d'araignées. Dans une vidéo détournée de YouTube, un adolescent essaye de soigner une plaie ouverte avec un laser - Antoine Renard cherche à comprendre « avec ses mains » comment « la science, l'ingénierie, la biologie et les médias mettent en forme et transforment notre perception du monde ».



Antoine Renard, *Rehab Curtain*, 2014.

Dans son exposition actuelle à Center (Berlin), réalisée à partir d'un de ses textes où un jeune SDF raconte un trip sous datura, il installe un laboratoire pour la culture de cette plante avec des déchets à l'intérieur d'un canapé, « cet endroit où tu discutes et socialises, où tu perds tes fonds de poches, où tu t'endors et tu baisses », précise-t-il. En cuir noir, recouvert par des chaînes en métal, ce canapé devient un « black hole », terrain de jeu de la consommation des corps, prolongeant son intérêt par la culture Internet hardcore (il prépare d'ailleurs un projet sur Luka Magnotta, le porn killer incarcérée à Berlin en 2012). Il évoque une « dark ecology » pour parler de cette « nature sans nature », à l'image des tubes transparents remplis de plastiques, médicaments, vaseline, qui fonctionnent comme des extractions du sol de Berlin pour des fouilles archéologiques futures, à l'intersection de la nature, de la consommation et de nouveaux modèles cognitifs. Malgré tout, ces réseaux ne peuvent pas subsister sans une capacité à capter l'attention et à générer de l'empathie. Antoine Renard s'interroge sur les nouvelles figures classiques de l'imaginaire collectif et transforme deux motifs très répandus sur Internet - un bouquet de fleurs de fête des Mères et des chiens endormis - en sculptures réalisées avec des imprimantes 3D. À l'image du chien, « un animal de compagnie créé par l'homme, comme les nouvelles espèces de marijuana », l'artiste construit une anthropologie du présent basée sur des cycles mutants, où l'information se transforme en quelque chose de très concret et matériel, et nous transforme. <http://antoinierenard.net>



Texte publié dans le cadre du programme de suivi critique des artistes du Salon de Montrouge, avec le soutien de la Ville de Montrouge, du Conseil général des Hauts-de-Seine, du ministère de la Culture et de la Communication et de l'ADAGP.