

Renaud Hélène
/Portfolio 2023



Presentation

My work features a visual vocabulary consisting of cut-outs, molds, texts and games. The pieces, sometimes supporting one another, recreate precarious installations using notions of structure and surface. I play with games and theater codes to set up a “weak magic” and blur the line between reality and fiction. My work evokes a meaning space within the fantastic and mundane where normative structure and marginal behavior overlap.

On the one hand, I translate ordinary architectural elements and street furniture into fragile pop-up sculptures cut according to a principle, which links the volumes to their spatial planes, leaving them leaning on structures or simply lying flat on the floor. I create casts molded in crepe paper or paper mache. They form fragments of landscapes somewhere between set design and architecture, which are both familiar and strange.

Along with this, I write texts suggesting cinematographic fragments or protocol’s testimonies taking various forms like internet forums, recipes, mind maps, and where I play with the common place and generic dimension found in language. I try to push the language’s possibilities to their limits, until the experience of reality is reduced to a series of platitudes.

I also create vector drawings that are assembled into flash games where, through coded and predefined interactions, the player explores a virtual space which mixes the everyday and the exceptional, the public and the private but also restricts him to a superficial experience.

Once the scenery collapses and truth momentarily becomes false, words wander. Then, hollow conversations and witches’ recipes of love potions may remain where authenticity has left.



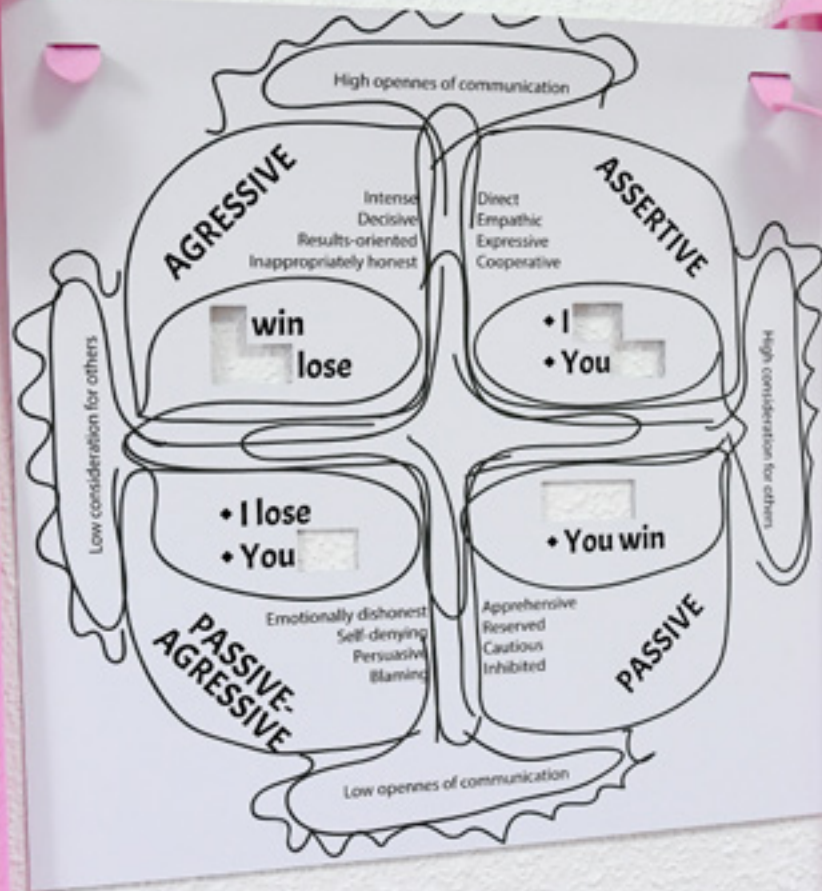
01

02

03

Sympathiefaktor is an installation inspired by game theory and communication techniques, where one can play with words and assess its level of empathy.

Various processes of cutting text and surface are presented, each time rearranging and reshaping their original forms. I'm interested in shifts, possible and real, between observation and protocol activation. This redistribution of forms and words calls into question the authenticity of language when corporate and private vocabulary merge in a rhetoric of permanent individual self-management.



01

01 Untitled (diagram), 2023, plotter print mounted on mirror cardboard, 35 x 35 cm, *Sympathiefaktor*, Studio 58, Berlin



02

- 02 **Untitled (deal)**, 2023, protocol, plotter print mounted on mirror paper, hour-glass, gray cardboard, self-adhesive film, various dimensions
- 03 **Untitled (exhibition furniture)**, 2023, needle-punched carpet, medium, wood, 80 x 140 x 90 cm
- 04 **Untitled (modul n°5)**, 2023, acrystal resin, 18 x 28 cm

03

04



- 05 **Untitled (evolution)**, 2023, plotter print mounted on mirror paper, 34.8 x 51 cm, *Sympathiefaktor*, Studio 58, Berlin
- 06 **Untitled (phone)**, 2023, plotter print mounted on mirror paper, 40.9 x 52.6 cm, *Sympathiefaktor*, Studio 58, Berlin
- 08 **Protocol extract of Untitled (deal)**, 2023

- Participants must decide on the number of words to offer and predict the actions of the other participant without direct communication.
- Participants must anticipate the potential return of the other participants and the risk of losing words.
- Participants must use non-verbal cues, previous turn actions or other strategic considerations to influence their decisions.



10

09

09 Untitled (bleuet house model), 2020,
indian ink on paper mounted on
greyboard, bookbinding cloth, 60 x 40
x 20 cm (various dimensions), *Casina*,
Saint-Gimer Chapel, Carcassonne



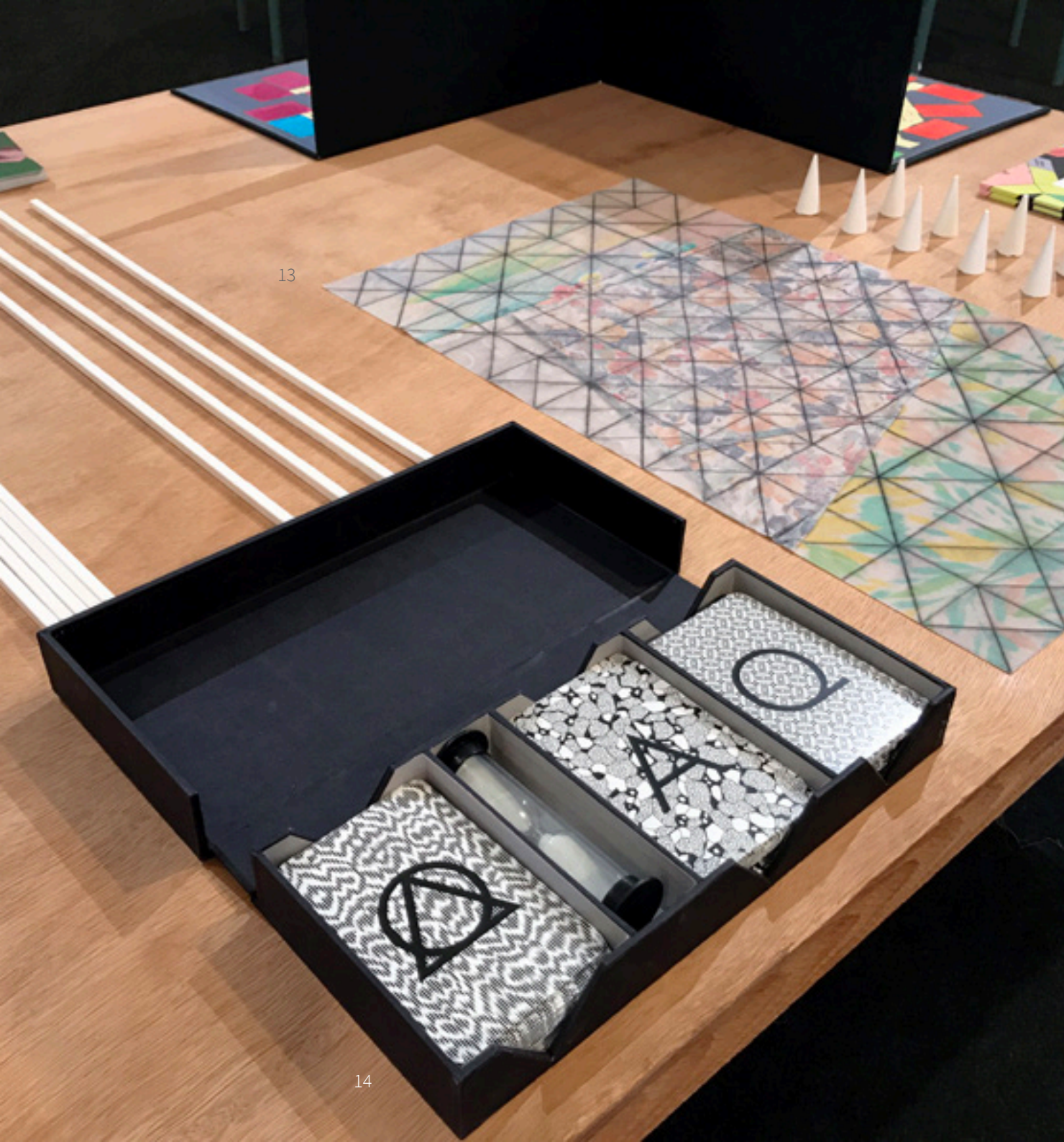
View of *Casina* with Rémi Magnouat, 2020,
Saint-Gimer Chapel, Carcassonne

Untitled (dead space) is a game inviting the public to conduct an investigation, gather information and deduce who hid what and where. Inspired by construction's manuals of secret hiding places and the caricatures of Oscar Wilde, the game takes the symbolic scope of hiding place to the theme of secrecy, public and private, and more precisely in the representation of gay culture where the expression being (hidden) in the closet takes all its meaning here.



- 11 **Untitled (dead space)**, 2020, 26 cards set, digital drawing, rules booklet, cut paper, pencils, dices, various dimensions, *Casina*, Saint-Gimer Chapel, Carcassonne
- 12 **Untitled (module n°4)**, 2020, plaster, crepe paper, 25 x 35 x 7 cm, *Casina*, Saint-Gimer Chapel, Carcassonne





- 13 **Untitled (Kriegsspiele - quatrarmes)**, 2020, fabric, pencil, paraffin wax, 48 x 28 cm, *Casina*, Saint-Gimer Chapel, Carcassonne
- 14 **Untitled (séance)**, 2019, set of 120 cards, digital text and drawing, rules booklet, hourglass, paper mounted on greyboard, various dimensions, *Casina*, Saint-Gimer Chapel, Carcassonne

Untitled (seance) is inspired by ice-breaking games and hidden identity games. Players are invited to share truths about their past and their project, but according to the game, they must also lie. The encounter is never complete yet a bond is created around the constraint, producing another kind of truth.



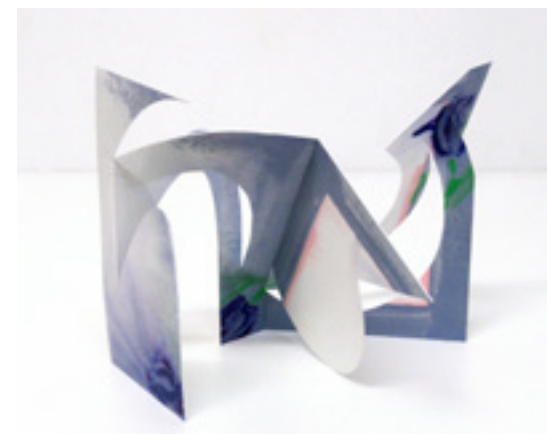


For this series of six paper sculptures, I was interested in the subtle interplay that takes place around the authenticity of greeting cards. What is the difference between an authentic emotion and one produced and manipulated for commercial purposes?

The cards are painted and decorated, then fragmented by cutting.

The abstract paper sculptures bear scattered traces of their functions, and a camp aesthetic (glitter and candy color) aligns the regime of the visible in the world of the fake to think of representation as constitutive of the real.

07 Untitled (encouragement), 2021,
Ink and gouache on paper mounted
on cardboard, 36 x 26 cm, (various
dimensions), studio view



15 **Untitled (apologies)**, 2021, Ink and gouache on paper mounted on cardboard, 36 x 26 cm, (various dimensions), studio view



Installation view "Beefcake", 2022, charcoal on paper, varnish, wood, denim, Studio K43-Kunstquartier Bethanien

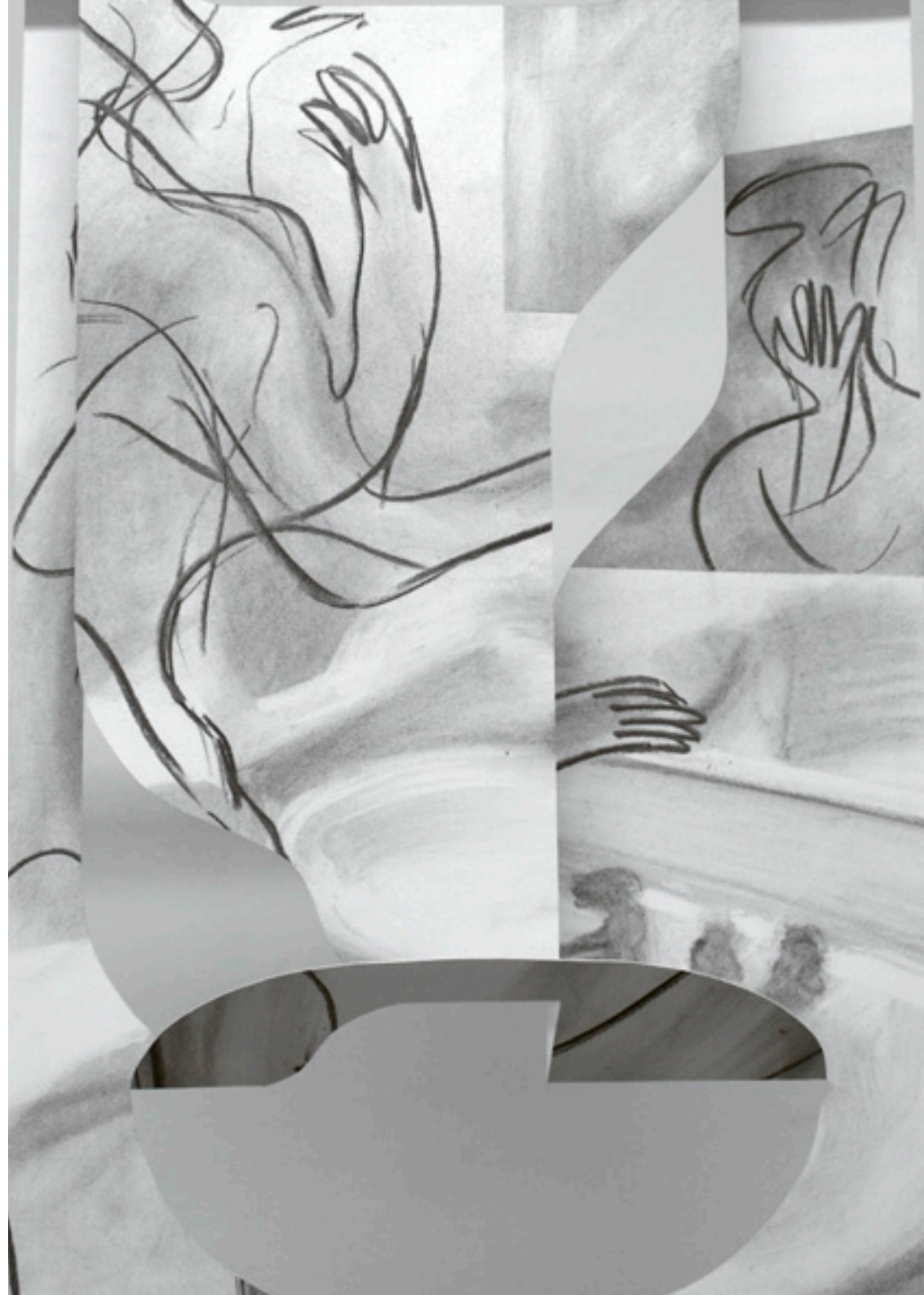


This series of cut-out drawings is inspired by beefcake. The homoerotic iconography of these magazine pages is drawn with charcoal. The line and the cutting dissolve the image of the strong, muscular male body in favor of more soft bodies. This process is a way for me to subvert normative representations of the body and desire.

16 Untitled (Beefcake n°5), 2022,
charcoal on paper, 93 x 49 cm, studio
view



17 Untitled (Beefcake n°3), 2022,
charcoal on paper, 38 x 67 cm, studio
view





18 **Untitled (tricks)**, 2019, crepe paper, greyboard, wood, rope, 240 x 160 x 80 cm, *Foretelling*, Schaffen Wir Galerie, Berlin.





19 *Untitled (stages)*, 2018, ink on paper mounted on greyboard, bookbinding cloth, 28 x 38 cm, *Dungeons*, Projektraum Ventilator, Berlin

20 *Untitled (why)*, 2018, gouache on paper mounted on greyboard, bookbinding cloth 29 x 38 cm, *Dungeons*, Projektraum Ventilator, Berlin

- 21 **Untitled (display furniture)**, 2018,
cut carpet, wood, shelf brackets and
table (various dimensions), *Dungeons*,
Projektraum Ventilator, Berlin
- 22 **Untitled (dungeon)**, 2018, gouache
and ink on paper mounted on grey-
board, bookbinding cloth, 60 x 45
cm (various dimensions), *Dungeons*,
Projektraum Ventilator, Berlin





Untitled (race) is inspired by racing game. Beyond the visual aspect, colors and symbols create a system that allow to play a race where the outcome is questioned because the arrows always bring the players back to a previous position.

10 Untitled (race), 2018, gouache and ink on paper mounted on greyboard, bookbinding cloth, 20 x 40 cm, *Dungeons*, Projektraum Ventilator, Berlin



The *Self Help* series is a writing and drawing project inspired by the world of personal development. In *Untitled (trophy)*, I play with the company trophy that situates the workplace as the sole reference point for success and I exaggerate the positivism to make the rhetoric meaningless. The texts echo back to the emptiness of this language but also suggest its ambivalence when we animate it with our desires.

while throwing an object into the fire. If the object doesn't burn, the process is positive.

Interpret the results of the process and the results of the process. Check the results.

If it has fallen, that is a sign of progress. Continue until it reaches two degrees or below, and it begins to burn.

DISPERSION - Ability to break down one's whole body and make it conform to a space. It means become fluid in the physical body to a fluid nature comparable to an emotional state.

DEMETRICALIZATION - Ability to move matter into tangible energy.

CAUTIONANCE - Discretion for words spoken by a person's mouth. Place your ear near someone's body and a question in a quiet voice. The body's tone will answer the question.

EVYERDANCE - Discretion through dreams and use of balance meant by spinning around a circle. Draw a circle with a diameter of 2 m on the ground. Divide the circle into 24 parts, one for each letter of the alphabet. Spin yourself facing to the middle of the circle until you become a ball down toward only a foot. Repeat the method until a specific sign is seen. This word will be your direction.

MATERIOGENATION - Ability to manipulate the passing of the living material substance.

MEDUMETRIC ART - A type of literary production for people who do not acknowledge the authority of their words through which the communication through which the spirit of an artist or a kind writer expresses himself.

MELIOMANCE - Discretion with words. Place an apple along the circumference starting from the base. If the apple doesn't touch, you will find him. Place the apple on your shoulder. The shape formed on the ground will reveal the name of the person you desire.

MELIOMANCE - Discretion to perceive things beyond and inside the body.

MELIOMANCE - Discretion to see things beyond and inside the body.

MELIOMANCE - Ability to see things beyond and inside the body.

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PARTHÉNOMANCIE : Mantique pour vérifier la virginité d'une personne. Réduire une agate en poudre et mélanger le tout dans un verre d'eau. Faire boire le mélange à la personne en question. Si la personne vomit, c'est qu'elle n'est plus vierge.

PÉGOMANCIE : Mantique par l'observation des ondulations formées à la surface d'une fontaine. Formuler une question fermée en laissant tomber une pierre ou une pièce dans une fontaine. Compter le nombre d'ondulations produites. Si le nombre est pair, la réponse est positive. Si le nombre est impair, la réponse est négative.

PÉLOMANCIE : Mantique à l'aide de la boue.

PERCEPTION TRANSCUTANÉE : Capacité de perception télépathique des couleurs à travers les enveloppes scellées.

PESSOMANCIE : Voir Cléromancie

PETCHIMANCIE : Mantique par l'observation d'un vêtement nettoyé avec une brosse ou une vergette.

PÉTROMANCIE : Mantique par l'observation d'un rocher.

PHARMACOMANCIE : Mantique par les plantes hallucinogènes.

PHILTRE D'AMOUR : Préparation à boire ou utiliser permettant d'inspirer l'amour de la part d'une personne désirée. Ingrédient: - Une bougie blanche longue de 15 à 20 cm - Allumettes ou briquet - Deux feuilles de menthe - Pétales de deux pensées - Deux feuilles de bourrache - Deux pousses de marjolaine - Un petit bol en terre cuite

Tracer un cercle. Allumer la bougie blanche. Placer les feuilles de menthe dans le bol. Ajouter les pétales de pensée, la bourrache, la marjolaine. Placer le bol sous la lumière de la lune pendant une heure. Placer ensuite les ingrédients dans vos chaussures la prochaine fois que vous êtes avec l'objet de votre affection. Les garder jusqu'au lendemain de la pleine lune. Si cette personne n'a pas exprimé son intérêt au cours d'un cycle lunaire, ne plus la considérer comme un partenaire potentiel.

PHYLLORODOMANCIE : Mantique

Like 0

0

anybody

.....there!!!

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01/25/13 at 17:51:33

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Meet and Greet

Shirelly TanisGabriellePhoenix elektra17 Kimmy

bkiyngur182 Brandon manuela Plateau WendyLRHope

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Psychic Paranormal Forums - Anybodythere.net > Paranormal Forum Boards > EVP'S...the sound of silence! > E.V.P.

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(Read 274 times)

Renaud Helena

Newbie Level 1

Offline

I Love The Paranormal

Posts: 1

E.V.P.

06/04/11 at 11:21:33

I close the door, I'm alone in the office. I insert a blank tape in the recorder and I try to recall the information given in the documentary. I put the microphone on the table and press "record". I think about defunct people I know, a friend who died two years ago. I can't speak. I don't really believe in it, speaking to the dead seems more shocking than receiving any answers. Finally I ask her a question, without more conviction but the one of the situation's absurdity. I wait for a while and press "stop". Listening to the tape shows me nothing. The man in the documentary said he had received an answer from his defunct wife after eight months of test. She was good.

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IP Logged

TheEVPman

God Member

Offline

Seeking the truth

Posts: 907

Oklahoma USA.

Gender: ♂

Re: E.V.P.

Reply #1 - 08/02/11 at 01:05:48

Huummm. All I can say is two things. One the voices are everywhere, we don't know where they come from. They also will interact with us.

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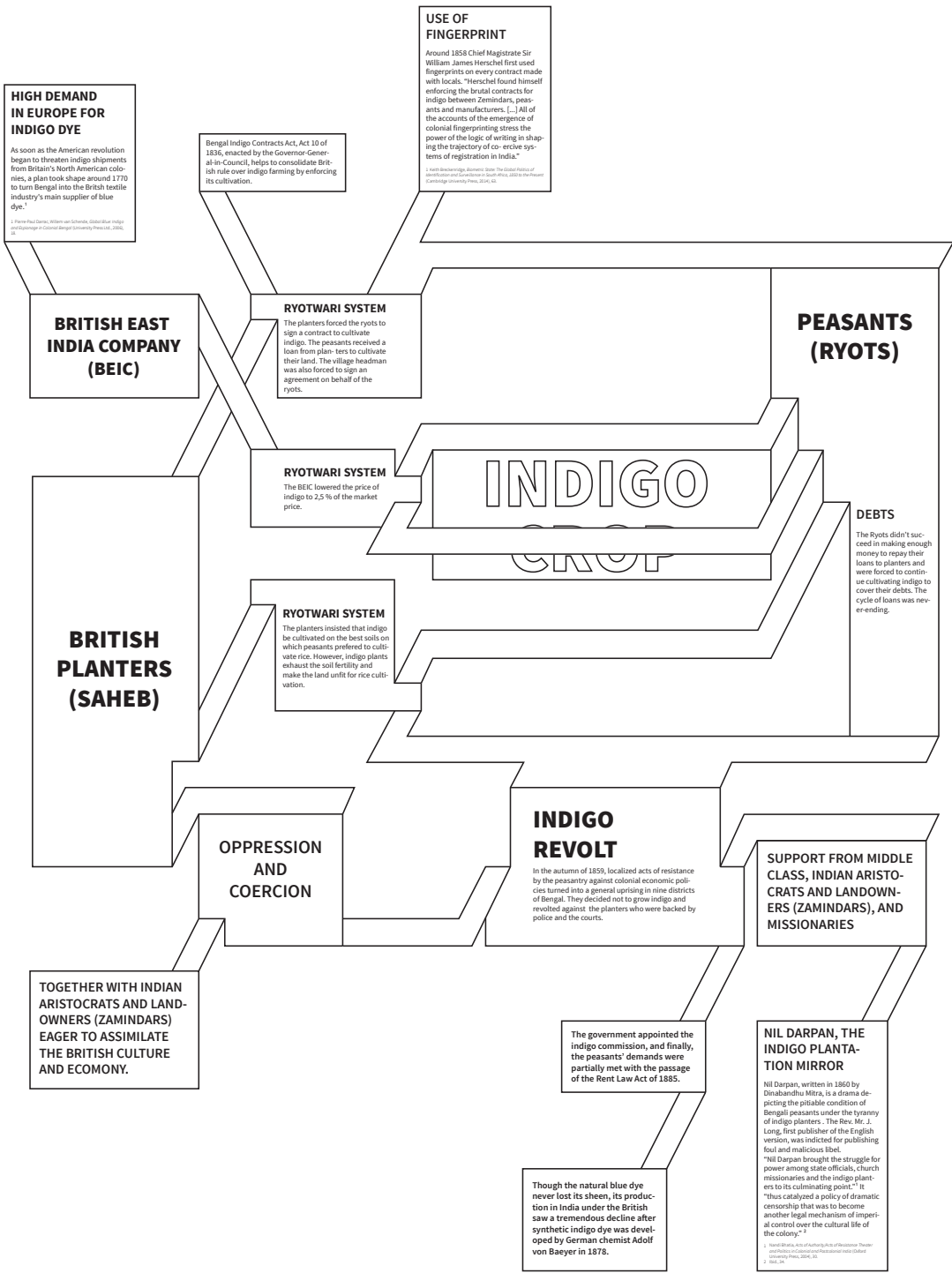
Untitled (I.T.C.) is part of a series on divinatory and supernatural practices. The text, between auto-fiction and drama comedy, relates the activation of an instrumental transcommunication protocol and is shared on specialized forums. The forum members post comments in response to the text and thus participate in the dissolution of the border between fiction and reality.

28 Untitled (I.T.C.), 2010, A3 print of the web page: outre-vie.forumactif.com/t12600-t-c-i



View of the video installation "Nil Darpan", 2017, *Der Blaue Raum*, Jüdisches Museum Berlin

This series of works was conceived as part of an art project based on the encounter between artists and refugees. I based my work on the play *Nil Darpan, the indigo mirror* written by Dinabandhu Mitra during the indigo revolt in Bengal in 1861. It describes the horrors of exploitation, the brutality of racism and the violence committed by English settlers to force Bengali peasants to produce indigo for Europe.



29 Untitled (schema), 2017, text and vector drawing, plotter print, 98 x 170 cm, *Der Blaue Raum*, Jüdisches Museum Berlin



30

NIL DARPAN,

OR

INDIGO PLANTING MIRROR,

A Drama.

TRANSLATED FROM THE BENGALI

BY

A NATIVE.

CALCUTTA:

AT THE CALCUTTA PRINTING AND PUBLISHING PRESS, No. 10,
WILSON'S LANE, COSSITOLLAH.

1861.



The video was produced from workshops where participants in the art project improvise together and evoke scenes from the play using mime exercises and dramatic games. The lack of theatrical play creates a radical distance between the performance and the dramatic, even brutal, character of the text.

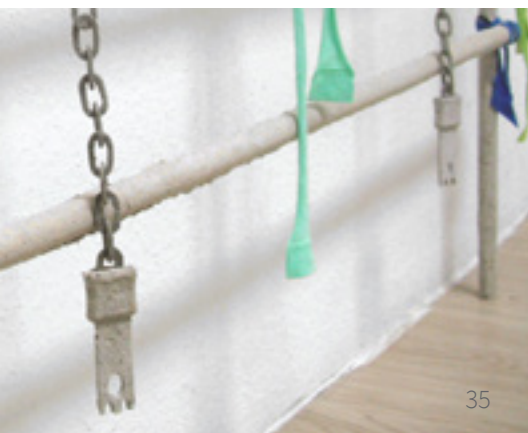




31 Untitled (bus shelter), 2014, PVC, crepe paper, glue,
91 x 140 x 110 cm

View of *Suburb*, 2015, Pop-up Galerie Schaffen Wir, Berlin

The installation for the exhibition *Suburb* is a set of origamic architectures, moulds and video game projection. Supporting one another, the superimposed works treat viewers to an experience both physical and mental. In-between sculpture and architecture, all works form fragments of cityscapes, which are both familiar and strange, impossible to situate in time and space.



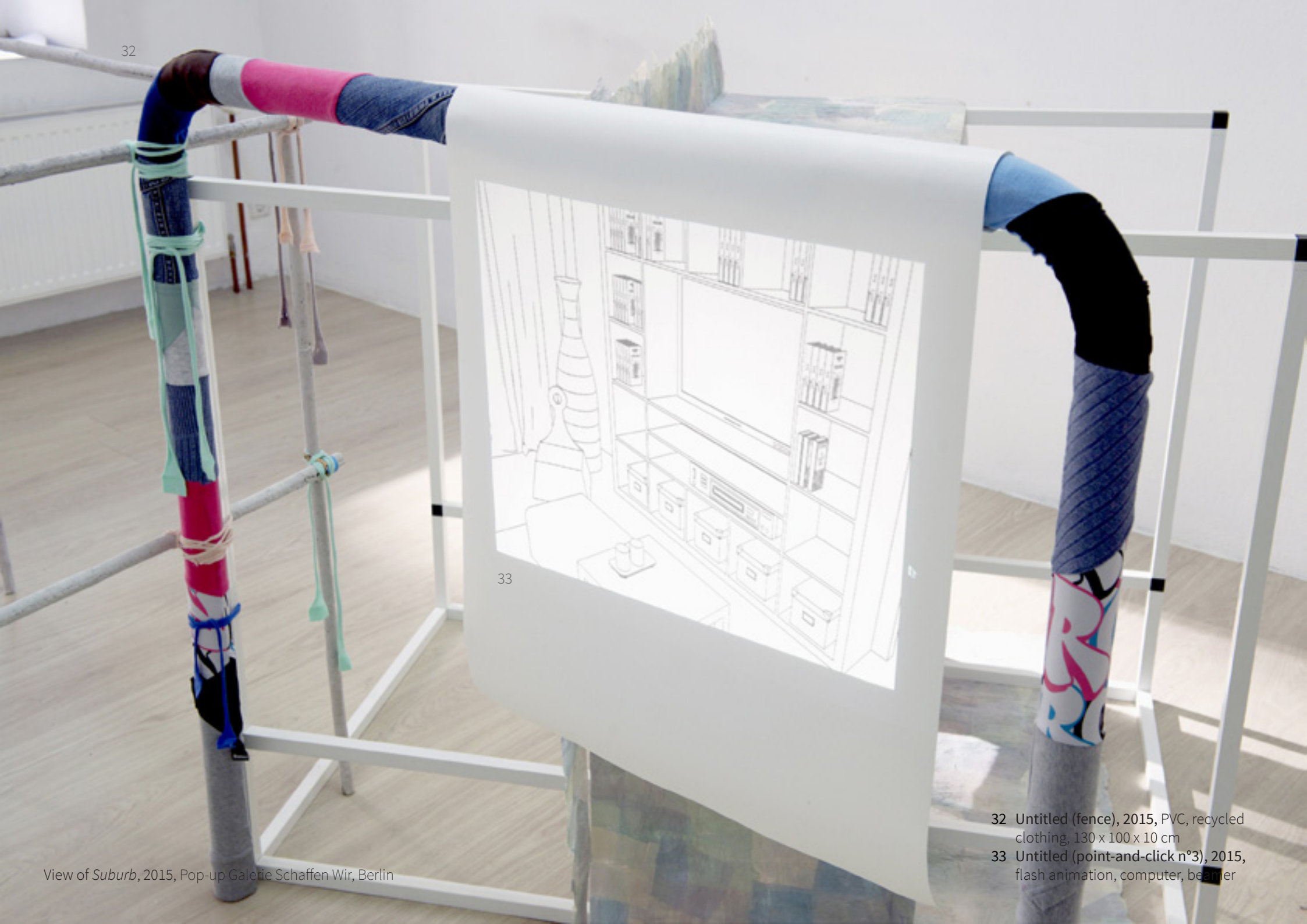
35

- 34 **Untitled (trolley shelter)**, 2015, mold-
ed paper maché, 120 x 200 x 110 cm
(various dimensions), *Suburb*, Pop-up
Galerie Schaffen Wir, Berlin
- 35 **Untitled (automatic doors)**, 2015, cut
polypropylene, 100 x 200 cm (various
dimensions), *Suburb*, Pop-up Galerie
Schaffen Wir, Berlin



34

35



32 *Untitled (fence)*, 2015, PVC, recycled clothing, 130 x 100 x 10 cm

33 *Untitled (point-and-click n°3)*, 2015, flash animation, computer, beamer

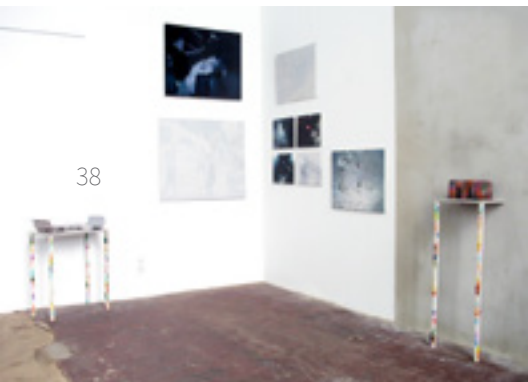


36

36 *Untitled (belvedere)*, 2009, MDF,
hinges, acrylic paint, 500 x 170 x 200 cm
(various dimensions)

View of Rest area, 2009, L.A.C. (Lieu d'art contemporain), Sigean

37



38

- 37 View of the exhibition *Herbststrundgang* with Céline Germès, 2015, Spinnerei, Leipzig
- 39 *Untitled (module n°1)*, 2014, crepepaper, glue, 14 x 22 x 30 cm

39



40



- 40 *Untitled (display furniture n°1)*, 2015, grey cardboard, plaster, crepepaper, 50 x 25 x 120 cm

38



41



41

38 Untitled (module n°3), 2014,
crepepaper, glue, *Herbststrundgang*,
Spinnerei, Leipzig

41 Untitled (display furniture n°3), 2015,
grey cardboard, plaster, crepepaper,
70 x 80 x 40 cm, *Herbststrundgang*,
Spinnerei, Leipzig



+33623985950
+4915738288878
contact@renaudhelen.fr

Lives and works in Berlin (G) and Carcassonne (F)

www.renaudhelen.fr

SOLO AND DUO EXHIBITIONS

- 2023 **Sympathiefaktor**, Studio 58 / Berlin
2020 **Casina**, with Rémi Magnouat, Saint Gimer Chapel/ Carcassonne
2019 **Foretelling**, with Jason Harrell, Pop-up Galerie Schaffen Wir / Berlin
2018 **Dungeons**, Projektraum Ventilator / Berlin
2016 **End game**, with Rémi Magnouat, Abbaye de St-Hilaire / St-Hilaire (F)
Self-service, with Céline Germes, Spinnerei / Leipzig (G)
2015 **Suburbe**, Pop-up Galerie Schaffen Wir / Berlin
2014 **Fade to Grey**, with Céline Germès, Théâtre impermanent / Leipzig
2009 **Rest area**, L.A.C. (Lieu d'art contemporain) / Sigeon (F)
The party continues, Médiathèque Georges Duret / Port-la-Nouvelle (F)
2006 **Die Nacht durch bewertet zu durchqueren**, Galerie SKAM raum e.v. / Hambourg (G)
Traverser la nuit par les côtés, Chapelle des Dominicaines / Carcassonne

COLLECTIVE EXHIBITION AND PUBLICATION

- 2023 **Fluoparty**, CIAM la Fabrique / Toulouse
2022 **GameOn! Vol. 3**, Künstlerhaus / Dortmund (G)
Étant donnés : 1-Les paillettes 2-Le Papier mâché, PAMELA Artist-run space / Nîmes (F)

- Achtung Sommer**, Kunstquartier Bethanien / Berlin
2021 **In Situ LAB les actionnaires**, Performance Art Festival / Flughafen Tempelhof Berlin
2020 **In Situ LAB les actionnaires**, Galerie weisser elefant / Berlin
2019 **Xmas show**, Kunstquartier Bethanien / Berlin
2018 **TheGalleryProject**, ReTramp / Berlin
2017 **Der Blaue Raum**, Jewish Museum Berlin / Berlin
Weltstadt, Agora Rollberg / Berlin
The Queer Gallery Project, Raamatupood Puänt/ Tallinn, Patra/ Prag, Yalta Club Art Room / Sofia, Biro / Podgorica
2013 **Qui de nous deux ressemble-t-il le plus à l'autre?**, Hand Art Publisher / Berlin
Pareidolia, 48 Stunden Neukölln / Berlin
2012 **Laboratorium**, 48 Stunden Neukölln / Berlin
2009 **Pop-up!** Médiathèque Pierre Cochereau / Sigeon
2008 **The Web**, Collective 7 / Toronto (Ca)
2007 **Permission d'octobre**, Maison Eclésièr / Toulouse (F)

RESIDENCIES AND WORKSHOPS

- 2023 **Short Cut**, S27 – Kunst und Bildung / Berlin
2022 **Pop-up, pop-out!**, Workshop with the Ku BI22-13's kids, Zönotheka project space / Berlin
2018 **Stand Up Art**, Public meeting and work presentation, BBB art center / Toulouse (F)
2018 **Troubleshop**, workshop at The Queer Gallery

- Project, ReTramp / Berlin
2011 **Troubleshop**, workshop at the UEEH (Queer festival), Fine art school / Marseille
2010 **Mettre à plat, une praxéologie de l'erreur**, workshop at Jules Fil highschool with the Centre Joe Bousquet / Carcassonne
2009 **Du geste à la trace**, workshop at the Narbonne Theater, Scène Nationale / Narbonne (F)
Residency at Victor Hugo highschool with the L.A.C. / Narbonne
L'Art de la Fête, workshop at the Victor Hugo highschool in Narbonne, La Nadière highschool in Port-la-Nouvelle and the highschool of the Corbières Maritimes / Sigeon
2008 **La découpe**, workshops at the communal art school of Carcassonne / Carcassonne

FUNDING AND EDUCATION

- 2023 **Atelier grant**, Department of cultural affairs/ Region of Occitanie
Artist university grant, FSDIE / Toulouse
2020 **Stiftung Kunstfonds Grant** / Bonn (G)
Seminar with Valentina Galossi, Bildungswerk des bbk berlin GmbH / Berlin
2019 **Artist research and creation**, Department of cultural affairs / Region of Occitanie
2018 **Artists Professionalization Program**, BBB Art Center / Toulouse
2006 **MFA**, Fine Art School Toulouse