

RENAUD HÉLÉNA
Portfolio 2024



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 meandering 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.

Renaud Hélène



01 Untitled (costume furniture n°2),
2023, MDF, acrylic, hinges, self-
adhesive mirror, 200 x 200 cm, *Fluo
Party*, CIAM La Fabrique, Toulouse



02



03

02 Page 7 of No Picture n°4, 2013-23, A3
print, *Fluo Party*, CIAM La Fabrique,
Toulouse

03 *Untitled (draw)*, 2023, fabric, dice,
draw instruction, *Fluo Party*, CIAM La
Fabrique, Toulouse

CHIROMANCIE

*Mantique basée sur l'interprétation
des lignes de la main.*

CLÉDONISMANCIE

*Mantique basée sur le fait
d'entendre ou de prononcer
certaines paroles lors
des rencontres fortuites.*

COKKYGOMANCIE

*Mantique par l'observation du
coucou.*

CONCHYOMANCIE

Mantique par les coquillages.
Se concentrer fortement sur le sujet
qui préoccupe et interroger
les coquillages.
Voir Ostramancie

CROMMYOMANCIE

Mantique à l'aide d'oignons.
Pour connaître qu'elle est la bonne
parmi plusieurs personnes désirées,
écrire leurs noms sur des oignons.
Mettre ensuite les oignons en terre.
Le nom écrit sur l'oignon qui
germe le premier indique
la personne devant être préférée.

CRYPTOMANCIE

*Mantique par les signes et
les symboles.*

CYBERMANCIE

Mantique avec les ordinateurs.

CYATHOMANCIE

Mantique par les bassins.
Exposer un bassin plein d'eau à
la lumière de la lune.
Formuler une question.
Les reflets à la surface de l'eau
répondront à la question.

DAPHNOMANCIE

*Mantique par l'observation d'une
branche de laurier jetée au feu.*
Jeter une branche de laurier dans
un feu.
Formuler une question fermée.
Si la branche pétillie en brûlant,
la réponse est positive.
Si la branche brûle sans faire de
bruit, la réponse est négative.

DÉCORPORATION

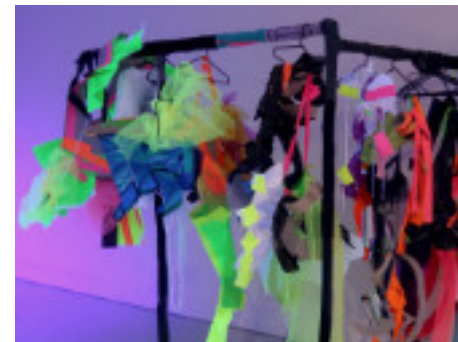
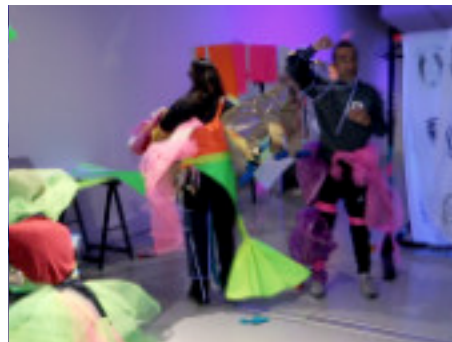
*Capacité d'extraction du corps
astral hors du corps physique.*

DÉDOUBLEMENT

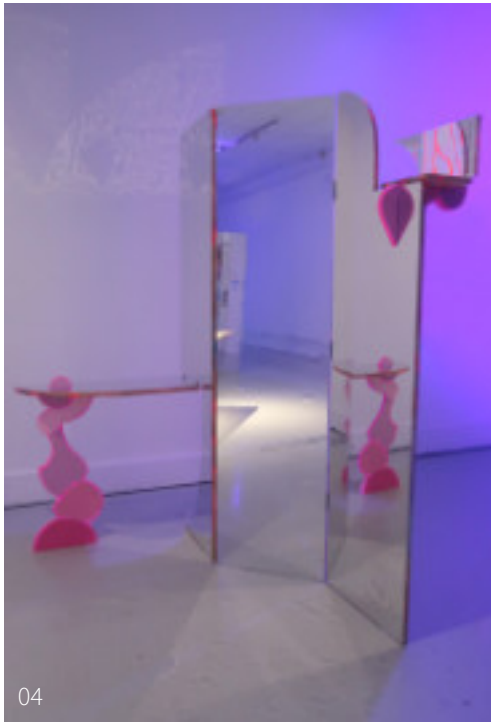
*Capacité à ce qu'une partie
subtile se détache du corps de la
personne et puisse effectuer des
déplacements dans l'espace. Elle
reste cependant liée à elle par un
prolongement fluidique, que l'on
compare à un cordon ombilical.*

Troubleshop is both an installation and a format for participatory workshops centered around costume creation, exploring identities and gender norms. The project focuses on performativity through clothing, incorporating collective input, play, and the unknown into its creative process.

The installation resembles a dressing room, a threshold space situated between fiction and reality. The staging and created spaces—play areas, work areas, fitting rooms, and photo spaces—invite participants to step into a world of self-fictionalization and self-rewriting.



View of a *Troubleshop* workshop with the students of the UT2J, in collaboration with Maud cazaux, 2023, *Fluo Party*, CIAM La Fabrique, Toulouse



04

- 04 **Untitled (costume furniture n°1), 2023,** MDF, acrylic, hinges, self-adhesive mirror, 200 x 200 cm, *Fluo Party*, CIAM La Fabrique, Toulouse
- 05 **Page 20 of No Picture n°4, 2013-23, A3** print, *Fluo Party*, CIAM La Fabrique, Toulouse



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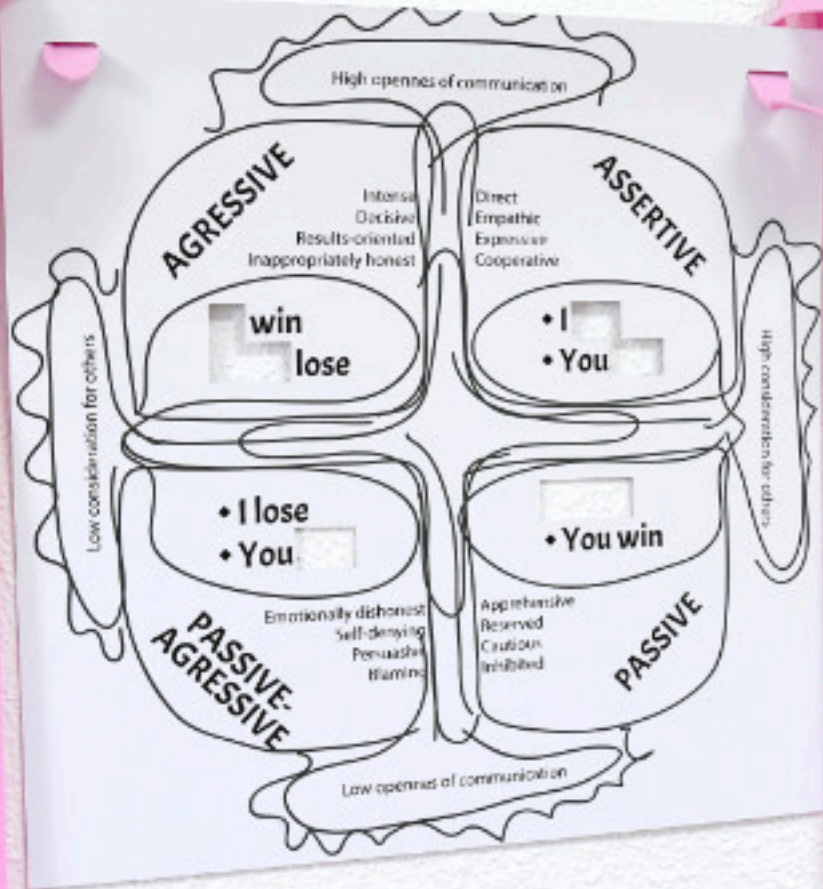
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View of *Sympathy capital*, 2023,
Studio 58, Berlin

Sympathy capital 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.





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07 **Untitled (deal)**, 2023, protocol, plotter print mounted on mirror paper, hour-glass, gray cardboard, self-adhesive film, various dimensions

08 **Untitled (exhibition furniture)**, 2023, needle-punched carpet, medium, wood, 80 x 140 x 90 cm

09 **Untitled (modul n°5)**, 2023, acrytal resin, 18 x 28 cm

08



10 **Untitled (evolution)**, 2023, plotter print mounted on mirror paper, 34.8 x 51 cm, *Sympathy capital*, Studio 58, Berlin

11 **Untitled (phone)**, 2023, plotter print mounted on mirror paper, 40.9 x 52.6 cm, *Sympathy capital*, Studio 58, Berlin

13 **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.



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

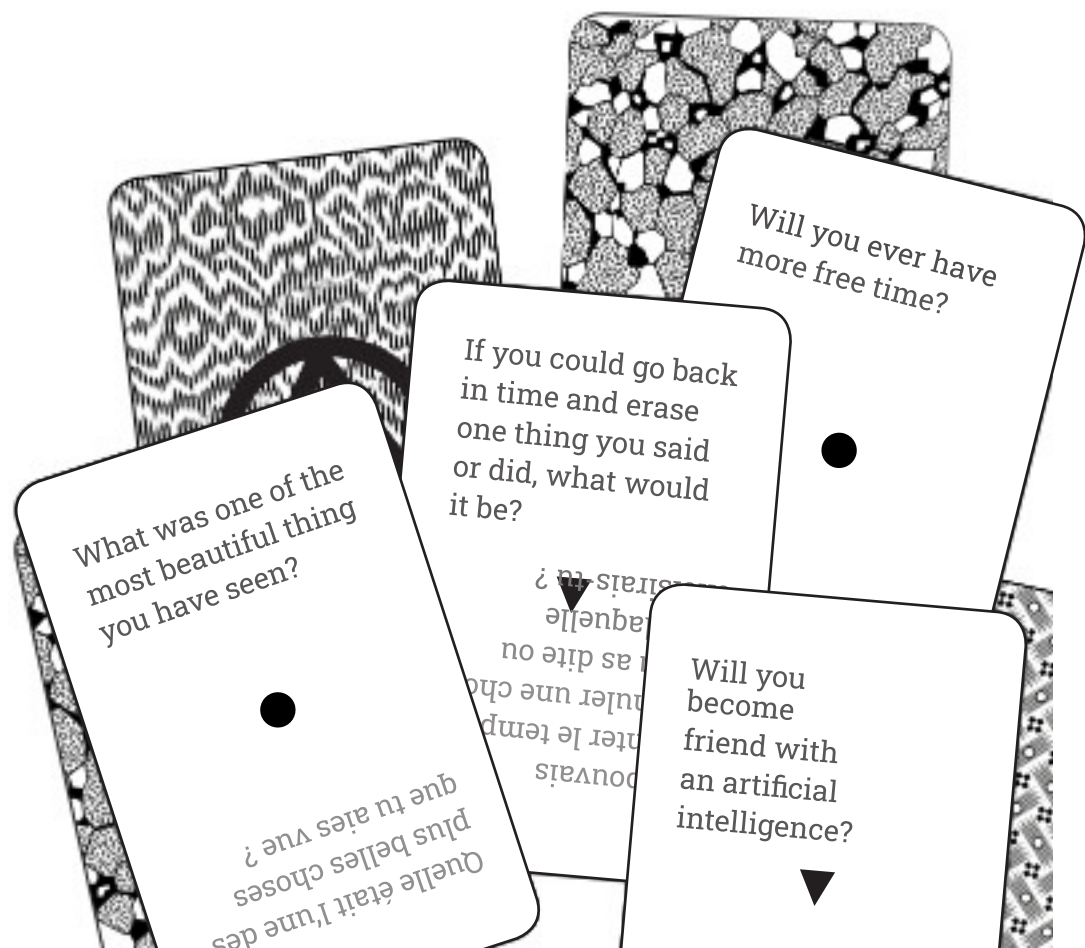




- 16 **Untitled (courses)**, 2018, gouache and ink in paper mounted on greyboard, bookbinding cloth, 20 x 40 cm, *Game-On!*, Künstlerhaus, Dortmund
- 17 **Untitled (séance)**, 2019, set of 120 cards, digital text and drawing, rules booklet, hourglass, paper mounted on greyboard, various dimensions, *Game-On!*, Künstlerhaus, Dortmund
- 18 **Untitled (display furniture)**, 2022, cut carpet, wood, shelf brackets and table (various dimensions), *Game-On!*, Künstlerhaus, Dortmund

Untitled (séance) 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.





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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 (Mona)**, 2018, gouache and ink on paper mounted on greyboard, bookbinding cloth, 30 x 40 cm, *Dungeons*, Projektraum Ventilator, Berlin

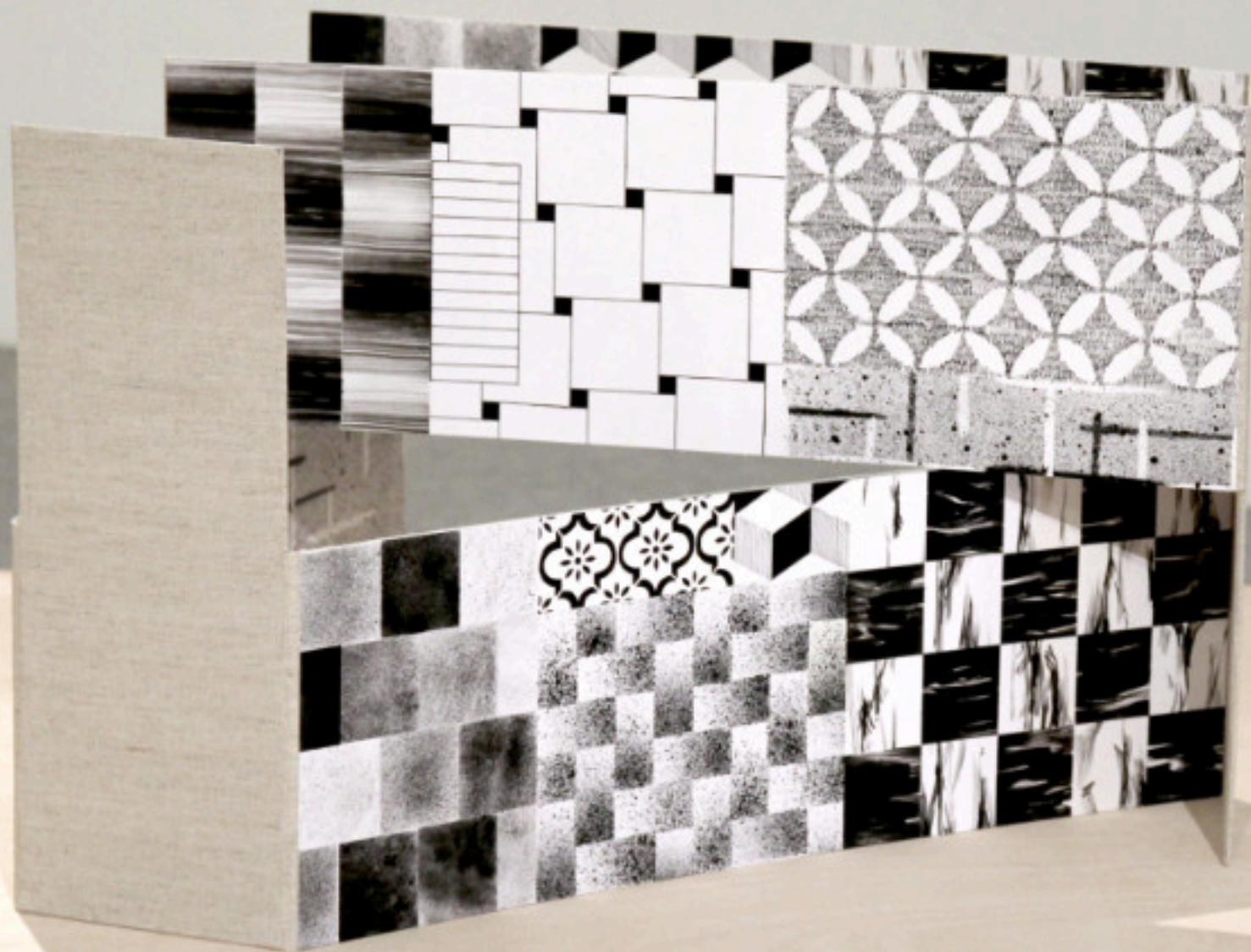
23 **View of the exhibition *Dungeons***, 2018, Projektraum Ventilator, Berlin

24 **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



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Installation view of *Beefcake*, 2022,
charcoal on paper, varnish, wood,
denim, Kunstquartier Bethanien



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This series of cut-out drawings is inspired by pages from male bodybuilding magazines (known as beefcake). From the mid-20th century onward, these publications circulated primarily among gay men who fetishized the images, incorporating them into homoerotic imagery and thus into gay culture, as opposed to a heteronormative masculinity.

The charcoal lines and cut-outs dissolve the image of the strong, muscular male body in favor of more fluid forms. This process serves as a way for me to subvert normative representations of the body and desire.

25 Untitled (Beefcake n°5), 2022,
charcoal on paper, varnish, 93 x 49 cm,
Beefcake, Kunstquartier Bethanien

26 Untitled (demin structure), 2022,
wood, recycled demin, various
dimensions, *Beefcake*, Kunstquartier
Bethanien

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- 27 **Untitled (Beefcake n°3)**, 2022,
charcoal on paper, varnish, 67 x 38 cm,
studio view
- 28 **Untitled (Beefcake n°1)**, 2022,
charcoal on paper, varnish, 75 x 49 cm,
studio view



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





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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.



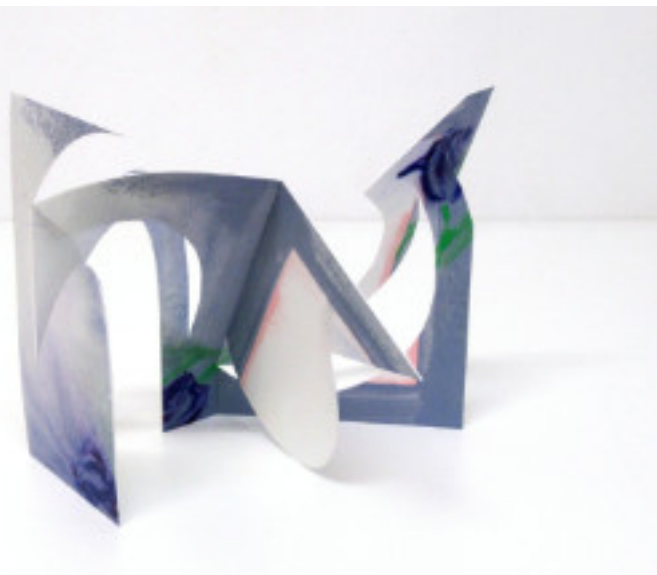
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12 **Untitled (encouragement)**, 2021, ink and gouache on paper mounted on cardboard, 36 x 26 cm (various dimensions), *Sympathy capital*, Studio 58, Berlin

31 **Untitled (thank you)**, 2021, ink and gouache on paper mounted on cardboard, 36 x 26 cm (various dimensions), studio view

32 **Untitled (thoughts)**, 2021, ink and gouache on paper mounted on cardboard, 36 x 26 cm (various dimensions), studio view

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

34 **Untitled (cat)**, 2021, ink and gouache on paper mounted on cardboard, 36 x 26 cm (various dimensions), studio view

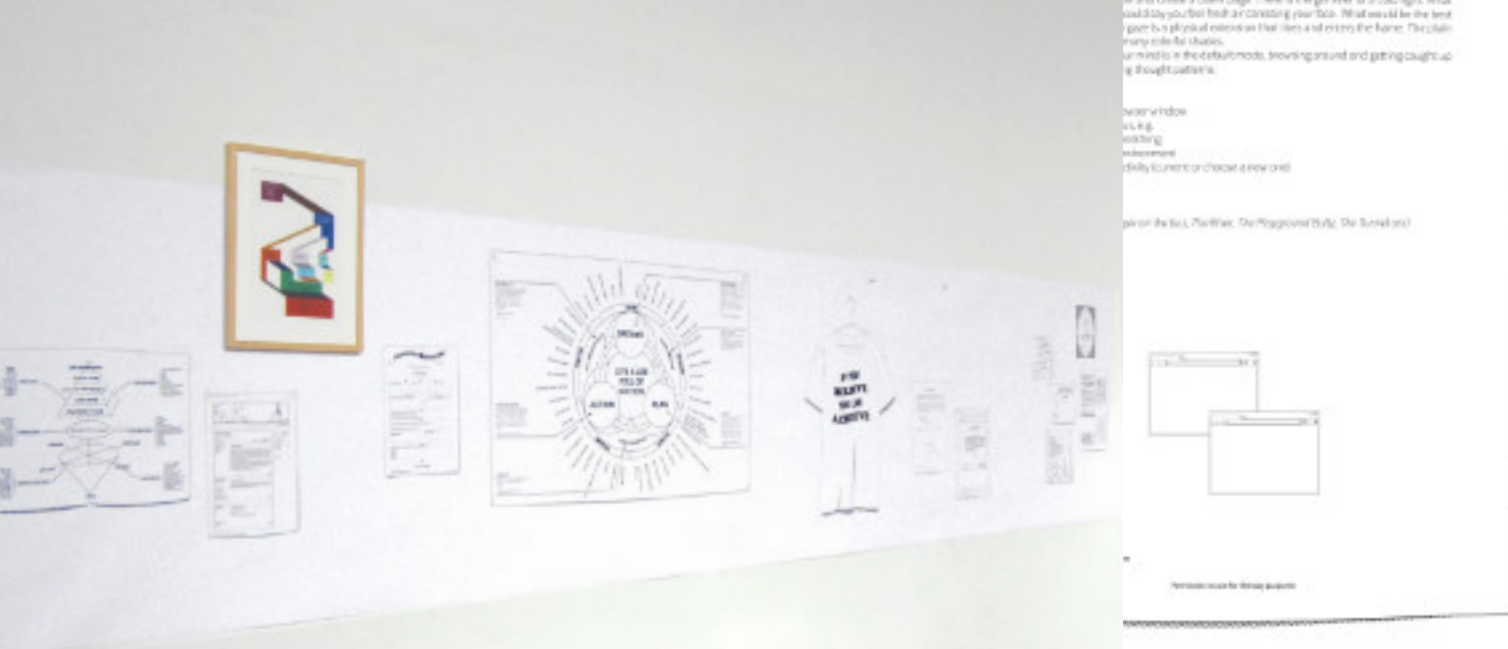


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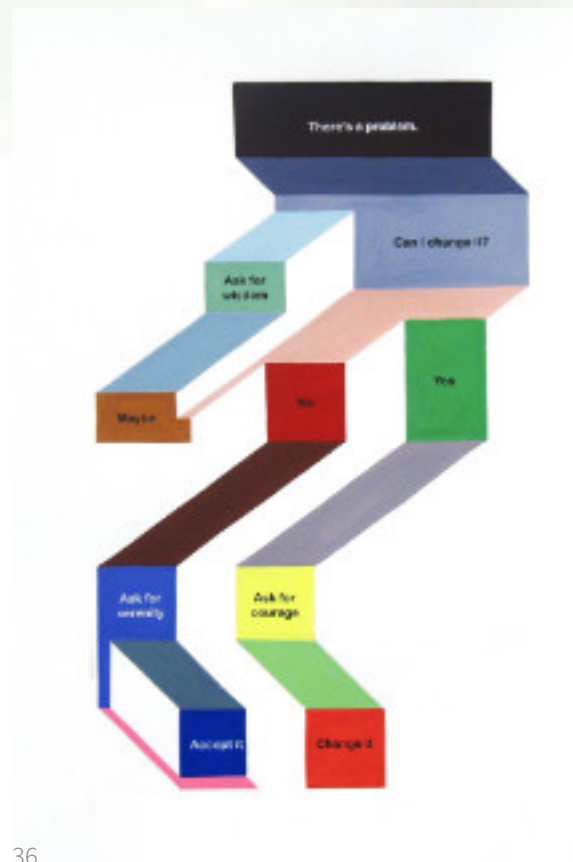
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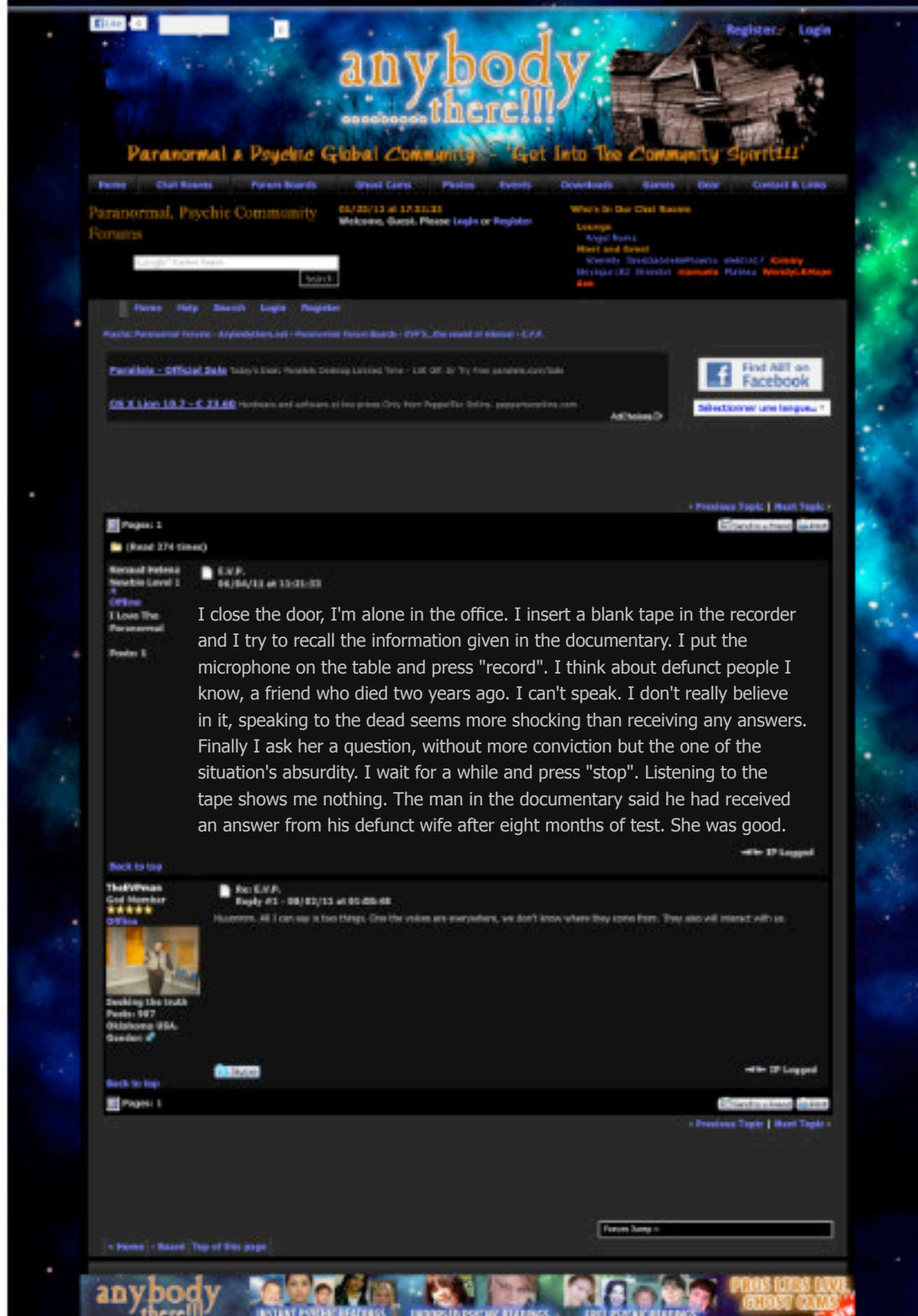


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- 35 View of the exhibition *Selfhelp*, 2016, Spinnerei, Leipzig
- 36 *Untitled (problem)*, 2016, gouache on paper, 31 x 41 cm, *Self-Help*, Spinnerei, Leipzig
- 37 *Untitled (kindness chain)*, 2016, text and vector drawing, plotter print, *Self-Help*, Spinnerei, Leipzig

The Self Help series is a writing and drawing project exploring the world of personal development. I identify in this theme a language and methods that offer solutions for improved well-being, but also a system in which we become responsible for our economic destiny through the proper management of our psyche.

I engage with these exercises through my personal experience as an artist, along with my doubts and frustrations. The texts echo the emptiness of the words but also suggest the ambivalence of this language, which comes to life when infused with our desires.



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.

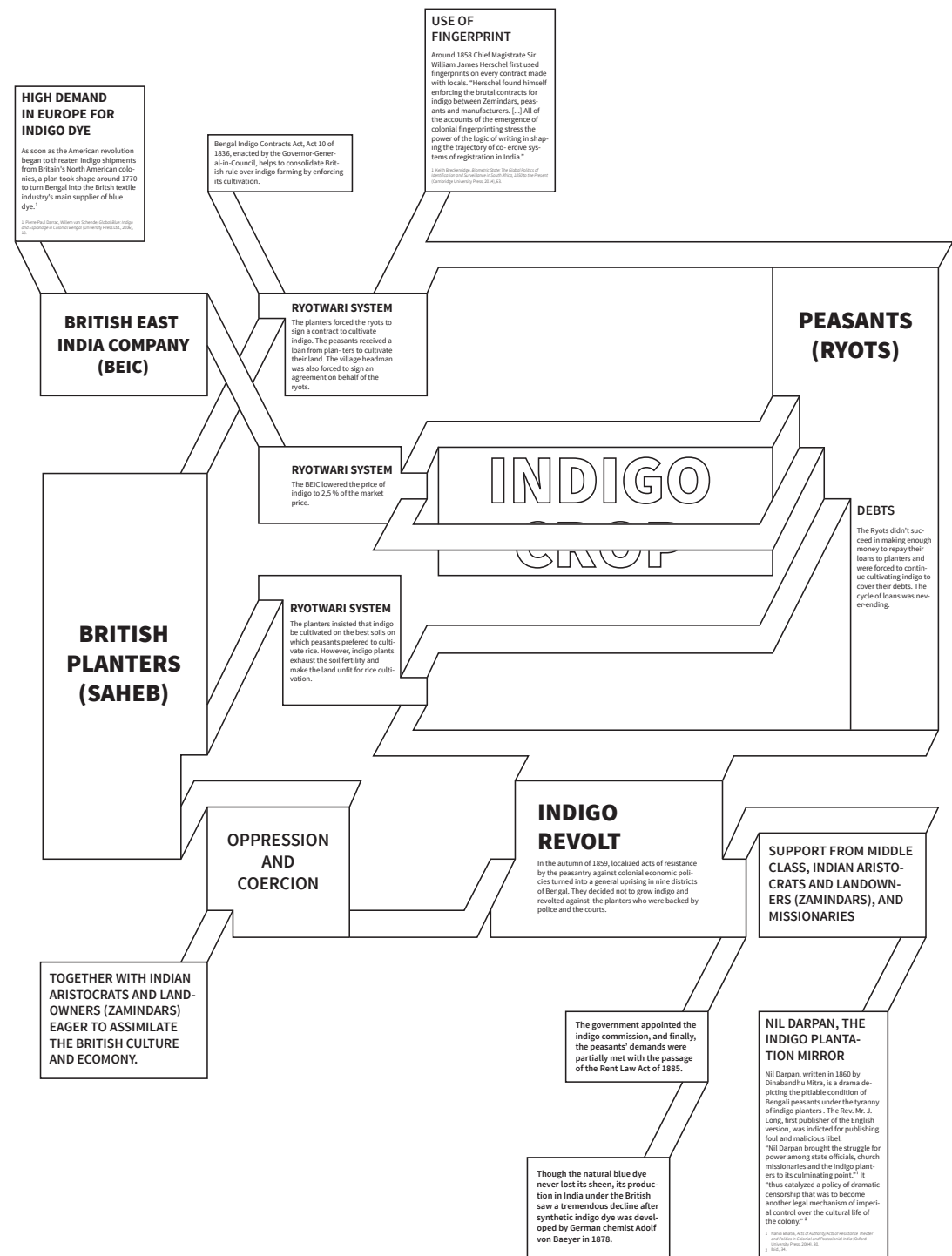


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View of the video installation *Nil Darpan*, 2017,
Der Blaue Raum, Jüdisches Museum Berlin

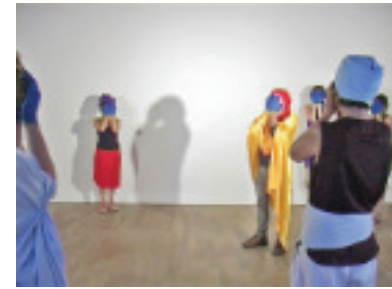
This series of works was conceived as part of an art project based on the encounter between artists and refugees. I based my work on the play *Nil Darpan, the indigo mirror* written by Dinabandhu Mitra during the indigo revolt in Bengal in 1861. It describes the horrors of exploitation, the brutality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



40 Untitled (schema), 2017, text and vector drawing, plotter print, 98 x 170 cm



NIL DARPAN
OR
INDIGO PLANT
A Drama.
TRANSLATED FROM THE
BY
A NATIVE
CALCUTTA
PRINTED AND
WILSON'S LANE, CALCUTTA
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.

41 **Untitled (Nil Darpan)**, 2017, vidéo, 20 mn, online version: <https://vimeo.com/229578103>, *Der Blaue Raum*, Jüdisches Museum Berlin



42 Untitled (Abbas), Untitled (Abdelkader), Untitled (Mengtong), Untitled (Fakhruddin), 2024, from the *Masks* series, EPSON 1440 dpi print on Fine Art paper, 42 x 59,4 cm, *Caspar's journey*, Der Laden, Berlin



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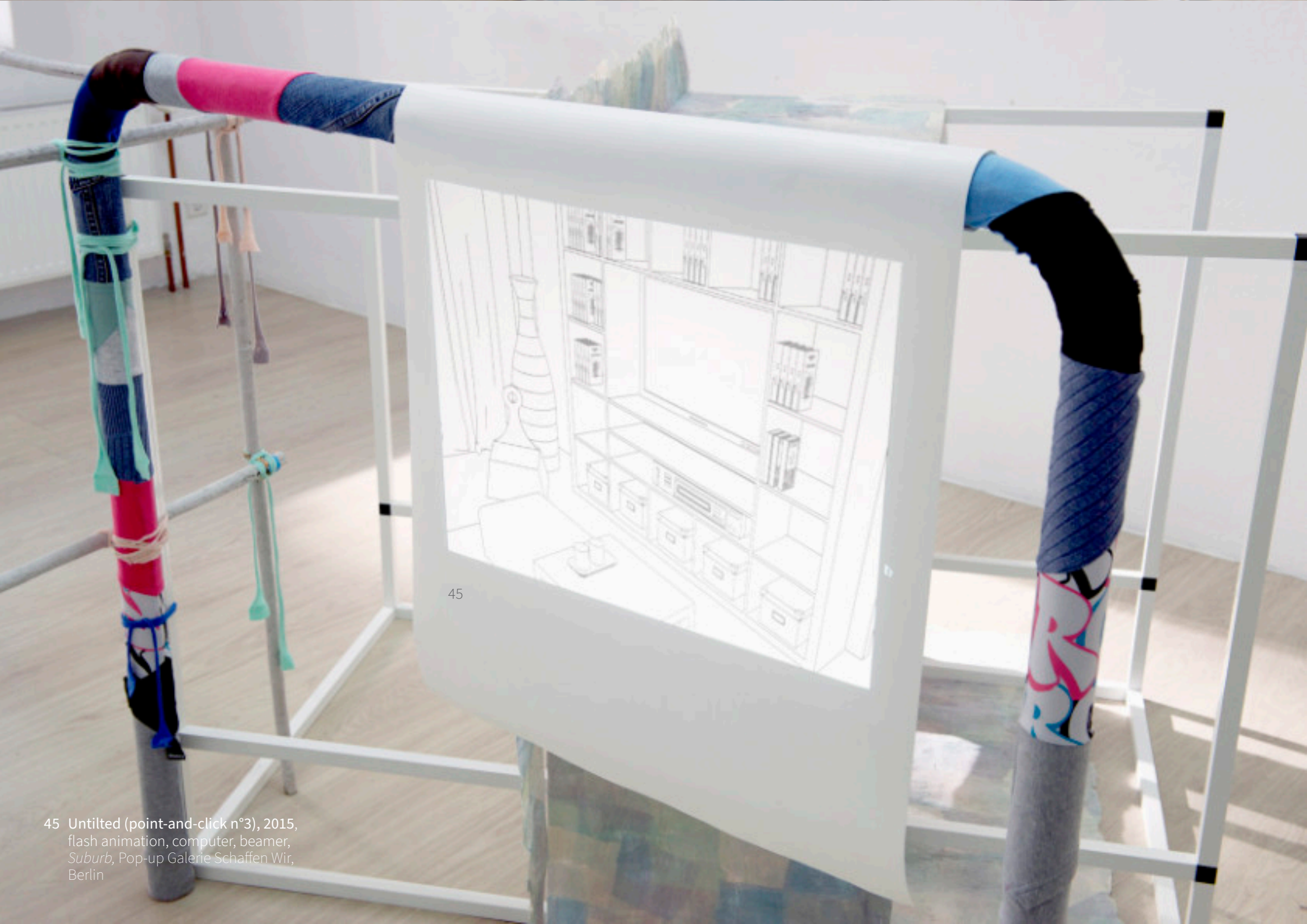
View of the exhibition *Suburb*, 2015,
Pop-up Galerie Schaffen Wir, Berlin



The installation for the exhibition *Suburb* is a set of organic 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.



- 43** *Untitled (bus shelter)*, 2014, PVC, crepe paper, glue, 91 x 140 x 110 cm
- 44** *Untitled (fence)*, 2015, PVC, recycled clothes, 130 x 100 x 10 cm
- 46** *Untitled (trolley shelter)*, 2015, molded paper maché, 120 x 200 x 110 cm (various dimensions)



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45 Untilted (point-and-click n°3), 2015,
flash animation, computer, beamer,
Suburb, Pop-up Galerie Schaffen Wir,
Berlin



Vien of the exhibition *Rest area*, 2009,
L.A.C. (Lieu d'art contemporain), Sigeau



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

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) / Sigean (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

- 2024 **Entdeckermasken**, Der Laden / Berlin
Line Fiction, Kunstraum Bethanien / Berlin
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 **The Gallery Project**, 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 / Sigean
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 / Sigean
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