

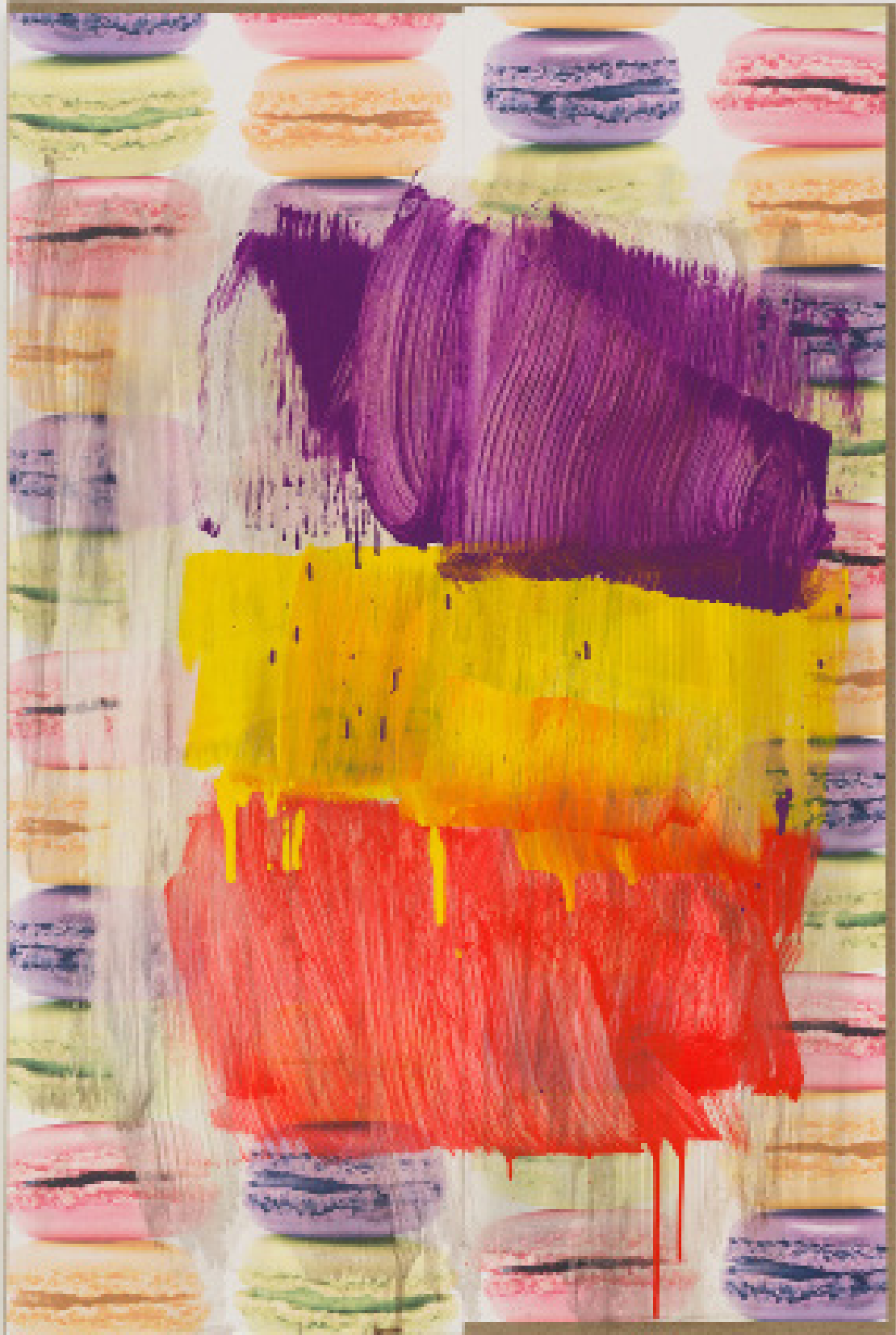
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Renaud Regnery

KLEMM'S







Macaron, 2021, vinyl paint on wall-paper on linen, 150 x 100 cm



Phalène #1, 2021, acrylic lacquer on wall-paper on linen, 120 x 70 cm





Vam, 2020, plaster and acrylic on wall-paper passed on linen, 160 x 110 cm.





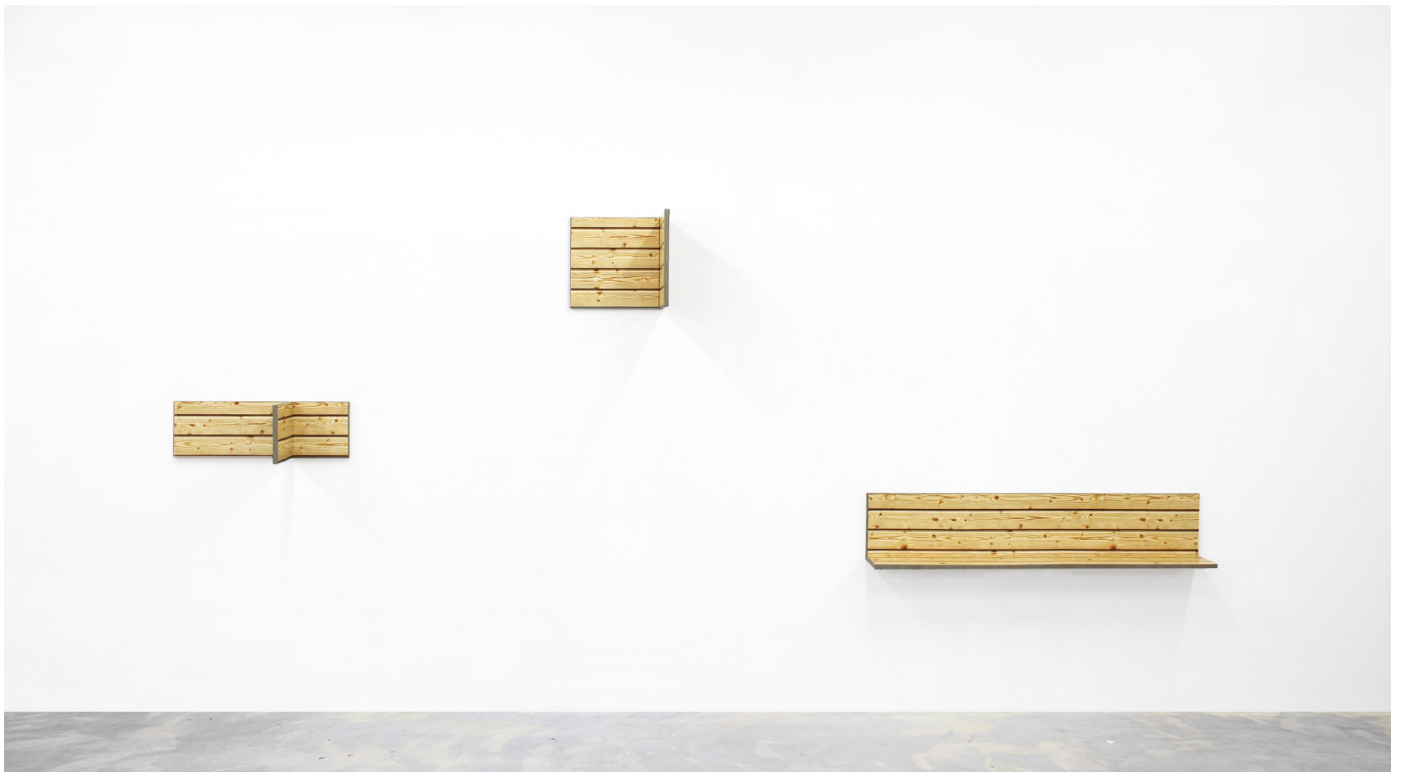
Vrach, 2019, plaster and oil on wallpaper passed on linen, 200x135cm.



Spal, 2019, vinyl paint and urethane on wallpaper on linen, 200 x 130 cm.



LOCKVOGEL, 2019, installation view at Oldenburger Kunstverein. Photo: Roman März.



Palisade Paintings, 2017, installation view



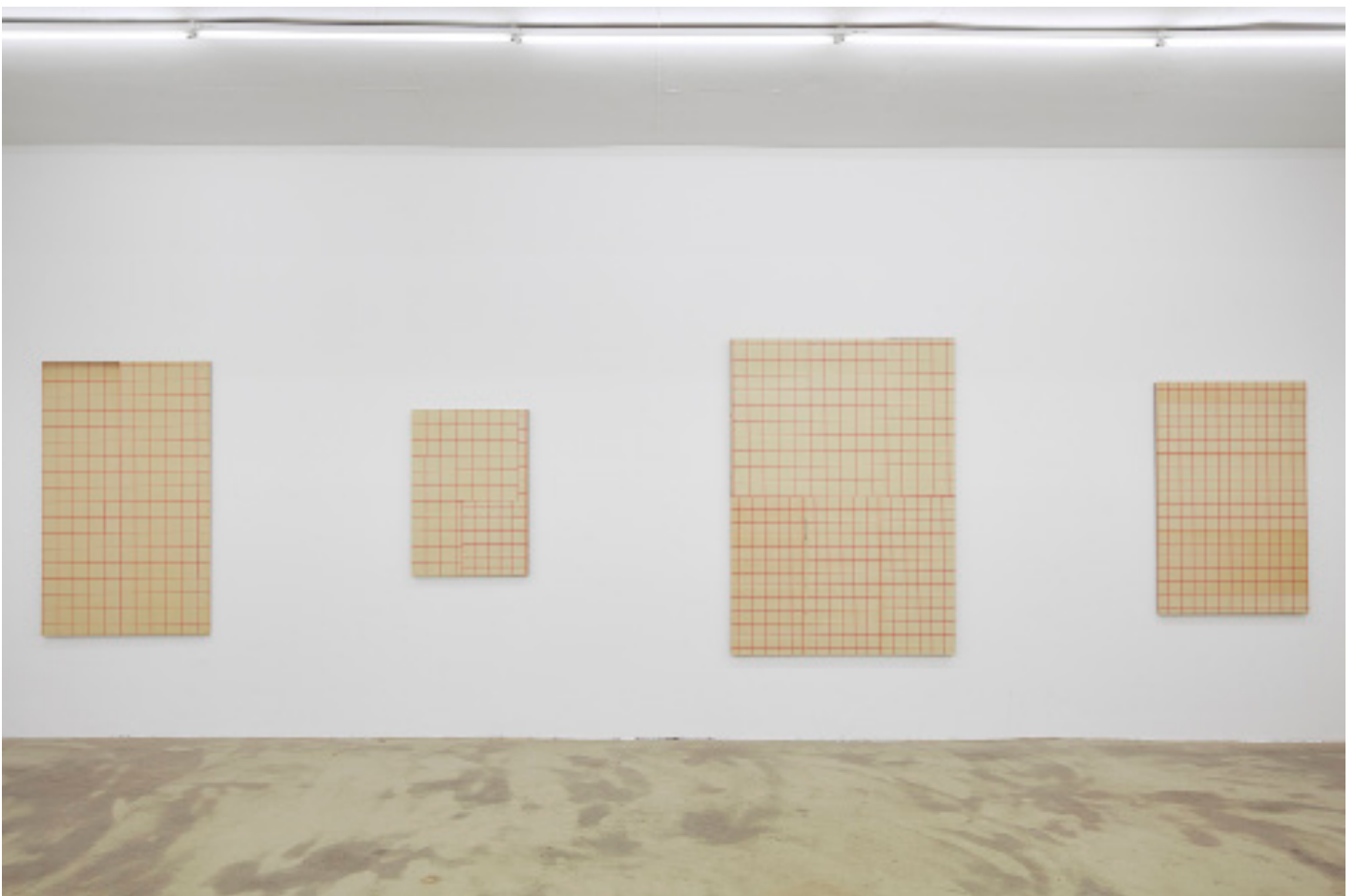
Palisade Painting #3, 2018 , wall-paper on canvas, wodden frame, 180 x 50 x 25 cm





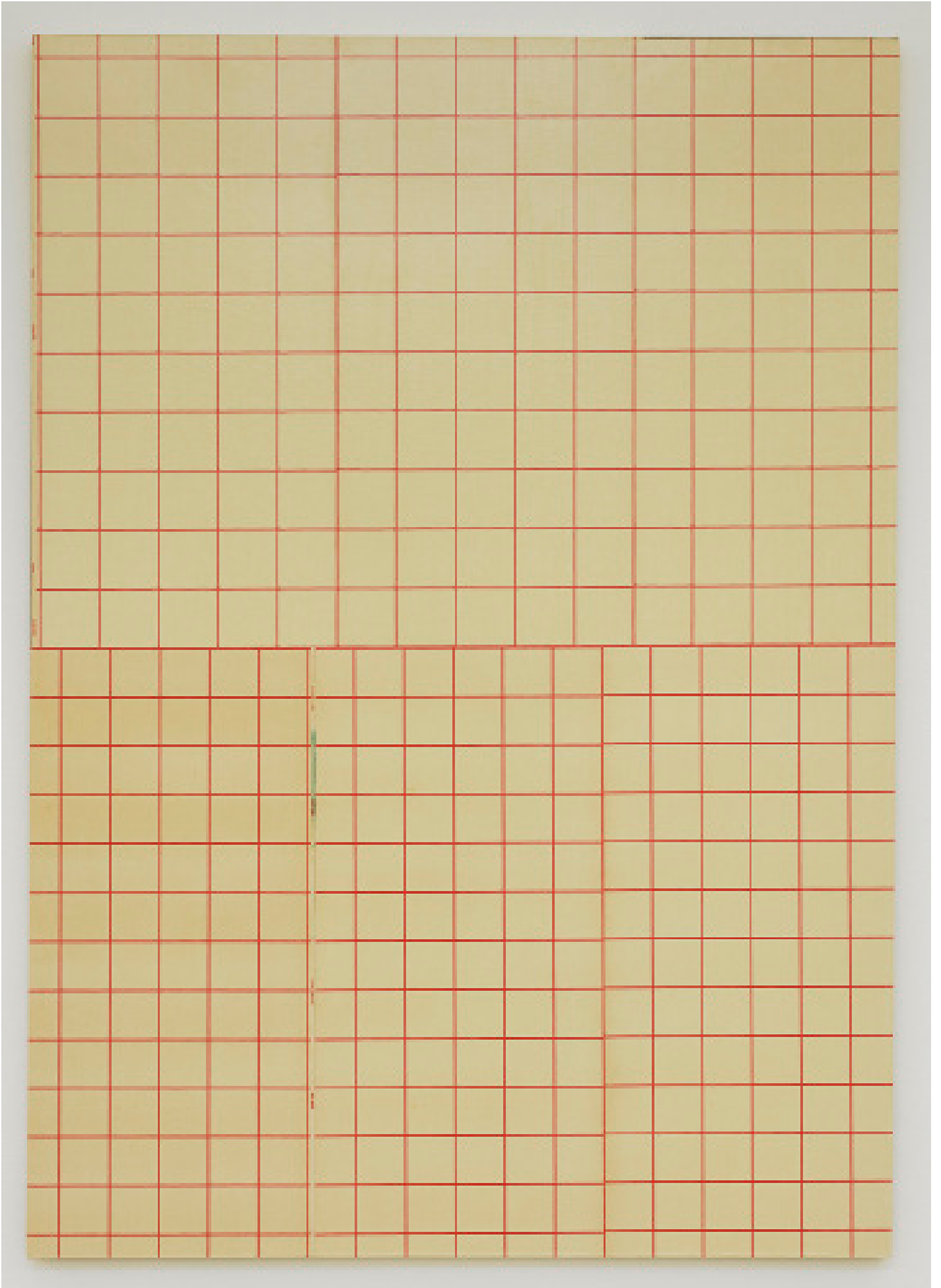




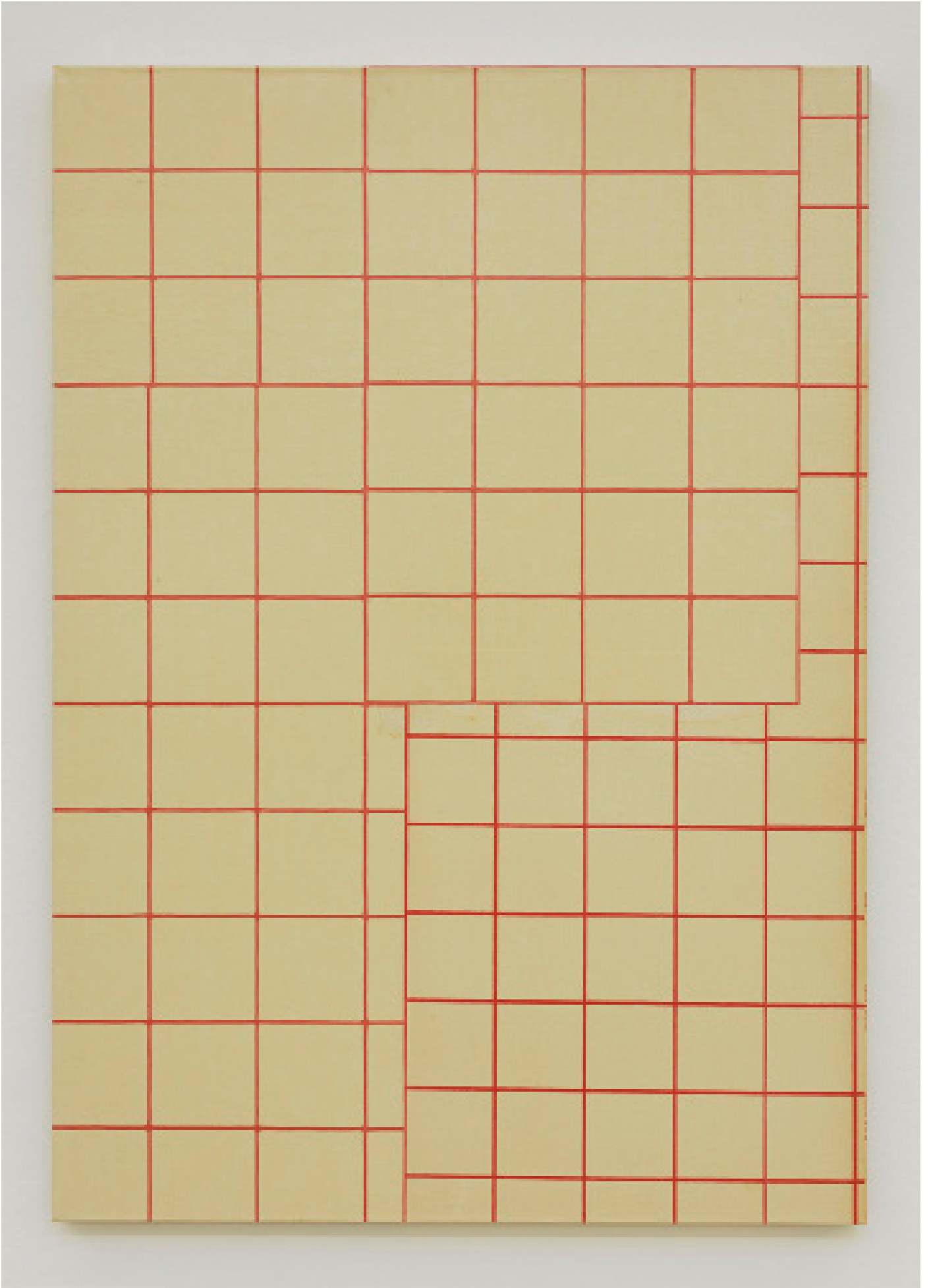








FTPTG 4, 2016, wallpaper from the 30s on canvas, 190 x 135 cm



FTPTG 6, 2016, wallpaper from the 30s on canvas, 100 x 70 cm

The visual concepts of Renaud Regnery's current exhibition seem familiar without our recognizing them: large format, monochromatic surfaces in pink with minimal, gestural touches, behind them strict grid paintings in various formats that reveal optical traces of the geometric and reminiscences of constructive modernist painting. What at first seems like an especially refined ensemble of the antagonists of abstract, conceptual painting in the very next moment develops into a cluster of references that goes beyond any semblance of an updating of painterly codes and conventions or a corresponding critique of them.

As the exhibition title already suggests, numerous moments of displacement inhere within the formally different seeming series of works. The supposedly homogenous picture surfaces when seen up close reveal themselves to be wallpapered strips, whose color-to-shape relationship is defined by precisely controlled relations of pictorial format, selection of industrial mass product, and adhesive stripes.

The supposedly geometric abstractions (FTPGS) are based on visual materializations of original American wallpaper printed in the 1930s during the Great Depression in trompe l'œil fashion with tile patterns to simulate scrub-resistant tile walls, contributing to the aestheticization of everyday life in as economic a way as possible. The work group (PKPTGS) feeds in contrast from pink dyed plotter paper in a machine format as used today for print advertising, everyday office life, or in sketches. To that extent, the subtle, expressive-suggestive markings result in these largely technically-assembled works not from subjective painterly gestures, but from literally handmade and coincidental seeming imprints, streaks, and scratches, in brief, from work activities, that basically could be enacted by anyone—but actually this is only true in a limited sense.

The works do not submit to modern patterns or the self-referential order, but they appear autonomous of their context, to then again be captured by their origin and their history. While the wallpaper patterns become image are still bound by their material makeup to their former use and as yellowing color nuances reveal the time that has passed, the monochromatic pink pictures are quite programmatically placed in the here and now. For there is hardly another color that evokes such a powerful automatic association of successfully circulated visual worlds of commodities, optical key stimuli, and cliché-like stereotypes.

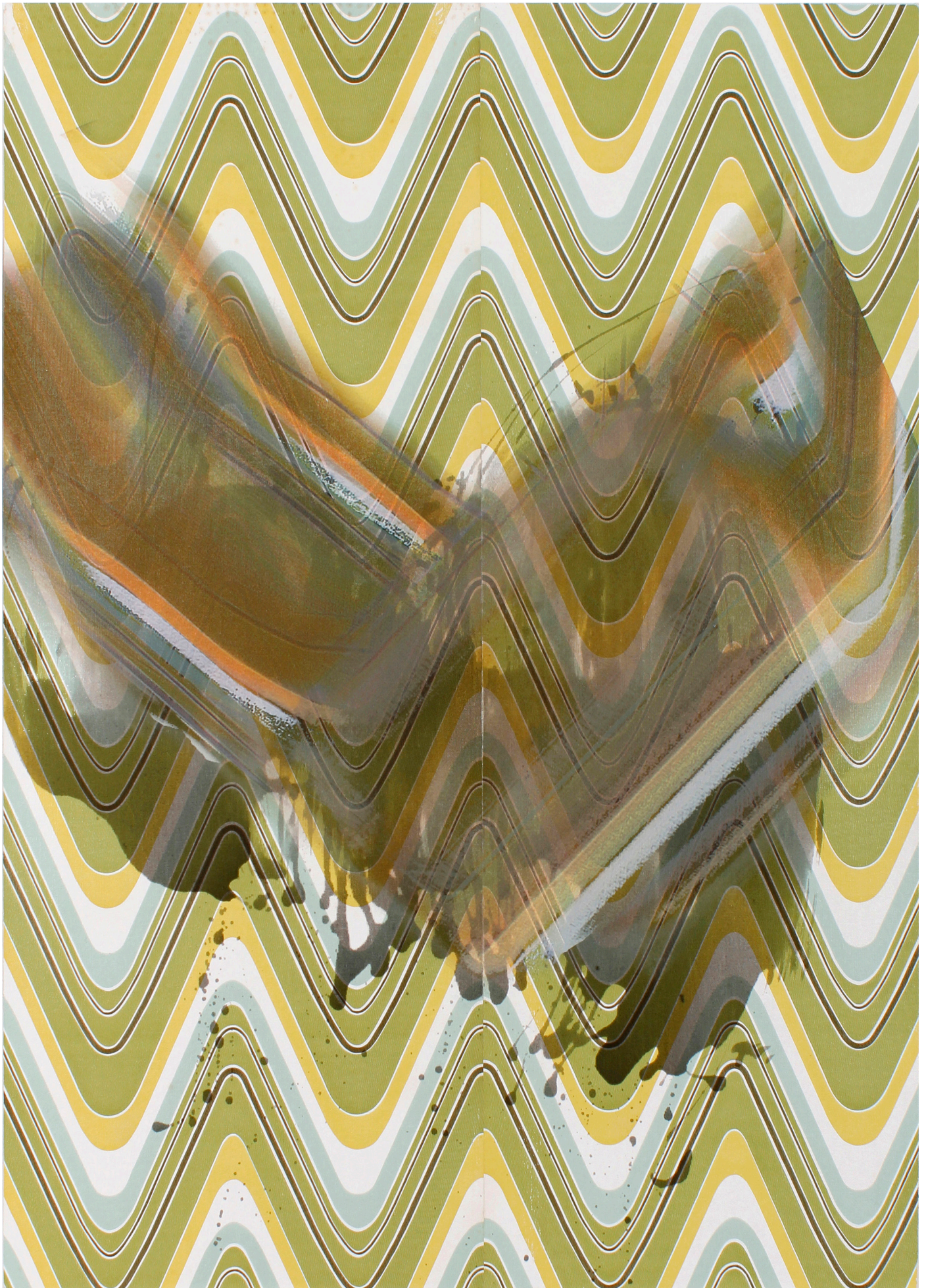
The affective signal impact of the pink tableaux is not enduring, and its fleetingness is indeed intentional. Under the influence of light, the works will change their aesthetic appearance over the course of time to a certain extent. And as linkages on the visual surface to product design, decoration, advertising, and the omnipresent aestheticization of realms of our lives take shape, they conversely also reveal ever new modifications with a dynamic all their own.

What remains are various intensities of image. The referential diversity is thus not the only determining pictorial determinate in Regnery's works; this is insured merely by the playful seriality of the two work cycles.

The works are a performance of their own materiality and emergence, and are pictures and transitions at the same time. As such, they dock on to spaces beyond the visual surface, to social relations, to our everyday experiences and our affective habits of vision and desire.



No Nose Job, 2015, uv print and rust on geometrical wallpaper from the 1970s passed on canvas, 60 x 50 cm



Stretch, 2015, uv print and lacquer and sand on wallpaper on canvas, 190 x 135 cm









Renaud Regnery's works comprehend painting as a field full of tension, which on the one hand evokes the confrontation within the history of the medium and the discussion connected to it, and at the same time holds possibilities of (self-)assertion and allocation. Connected to this is his interest in dealing with inherited, social conventions, their aesthetic manifestations and psychological questions.

As part of his artistic method, Regnery incorporates a view of creativity informed in part by the recently revived theories of French philosopher Gilbert Simondon (1924–1989), pertaining to a vital individuation as a leap in which matter, in turn, informs the mind, making artists more collaborators with their chosen media than its initiators, thereby joining all of art's constituent elements into overlapping images of a continuous system of dynamic becoming. This is reflected in his choice of themes as well as in the used technique and specifically employed materials. Earlier series elaborate on phenomena of language, sign, and understanding by means of a multilayered, opaque manner of painting that only flashes on bits of meaning and wording on the edges.

His recent mediations in painting interfere with direct signification, incorporating the trauma of nostalgia with the proliferation of meanings generated by the ubiquitous digital culture. Regnery's radical strategies challenge reflexes of visual recognition, framing analog matter amid the proliferation of digital information as contemporary aesthetic reality – as information builds and accumulates, it is simultaneously lost. Regnery relies on the metaphoric, subconscious structure of the 'palimpsest' as a way to incorporate different times and velocities in his works:

"My collaged paintings join these elementary practices together with the use of computer layering and modeling software to compound and challenge cultural references, associations, and signifiers seen through the lens of the digital age of ambiguity in which we live."

Regnery's work examines the uncontrollable corruption of knowledge and potentials within the information feedback loop to reveal complex elements about changing historical meanings in the human psyche. As a result, one is confronted with different textures, retouched surfaces and traces of printing techniques. There are burnings, abrasions and other lesions that are part of the foundation of the painting that can be clearly distinguished: 'wallpaper' becomes in its patterns and grids, its textures and surfaces the pivotal element in his working process.

The decision to use wallpaper as 'material', furthermore to use products from the 70's up to now, highlights an interest that transcends the mere aesthetic aspect. 'Wallpaper' turns here into a signifier that defines an existence positioned between simple adornment of walls and expression of a certain aesthetic sense, a habitual preference – "joining interior (psychic) and exterior (collective) individuations the realm of the 'private' intersects with the impression of the mass product. Regnery considers each wallpaper to constitute a particularly useful representation of an established state of being that he then merges with others, such as scanned images of his fingers manipulating his iPhone." (R. Hobbs, artist publication R. Regnery: VietCong, 2013)

He regards the commercially produced wallpaper-material as specialized examples of a technological becoming. This becoming assumes a highly conventionalized and yet, eminently ideological mode, capable of documenting, in an exceedingly decorative format, some of the most acculturated feelings from a particular time period.

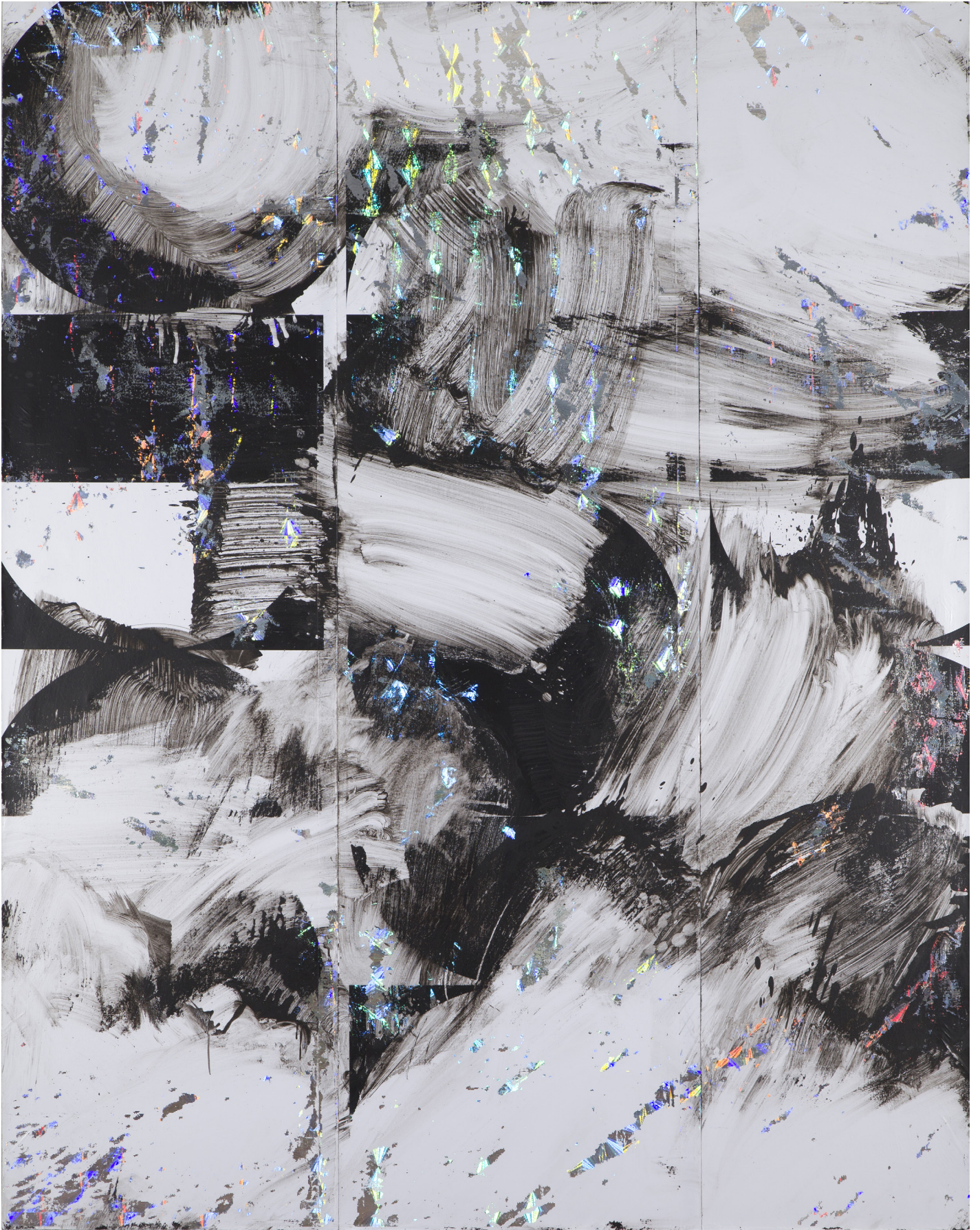
"The patterns used in recent paintings suggest a certain bourgeois coziness that is gesturally dirtied, as it were, through the painting process. Yet we find the Gelsenkirch Baroque, as in Sigmar Polke's

earlier works, less evident than the glitter world of '70s disco sounds. What earlier radiated a techno-futuristic élan seems as nostalgic as Biedermeier today. The intertwining of the paint and material layers in Renaud Regnery's images also embody layers of time: the fragmentary traces of memory." (L. Seyfarth, cat. *Gestohlene Gesten / Kunsthalle Nürnberg*)

This 'fragmented character' also reflects in his way of working as it sets the stage for a number of competing possible compositional options (states of being) on the computer not only for each layer but also for the overall completed work, which pulls these elements together into a qualitative whole.



Viet Cong, 2013, exhibition view at KLEMM'S, Berlin



Sling, 2013, holographic foil on wallpaper on canvas, 230 x 180 cm

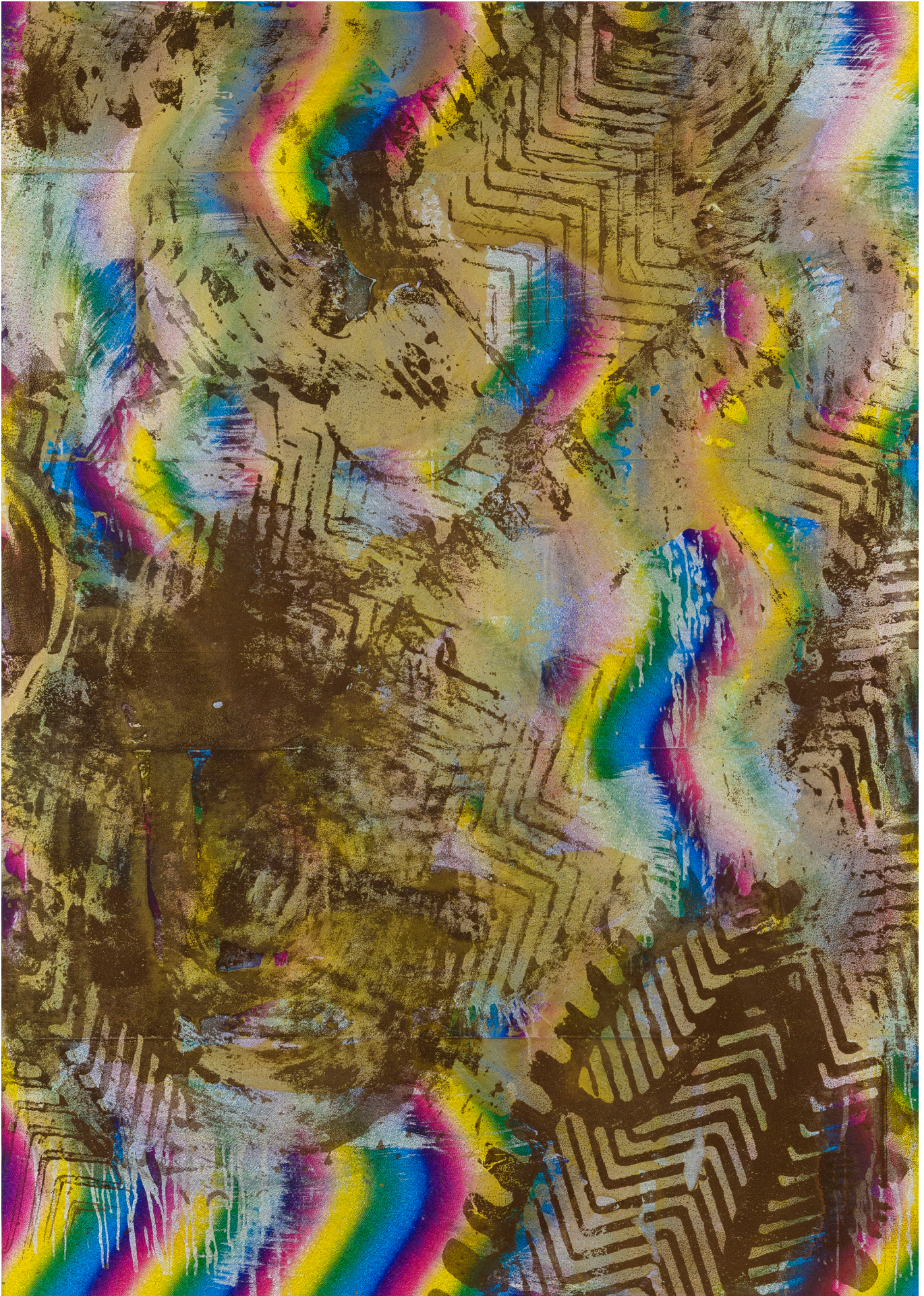


TV I, 2013, puffing ink on partially burned wallpaper on canvas, 230 x 160 cm



Vovinam, 2013, rust, alkyd lacquer and sand on wallpaper on canvas, 230 x 170 cm





Bermuda, 2013, rust, polyurethane lacquer, pigments and glass beads on wallcovering canvas, 241,3 x 195,6 cm





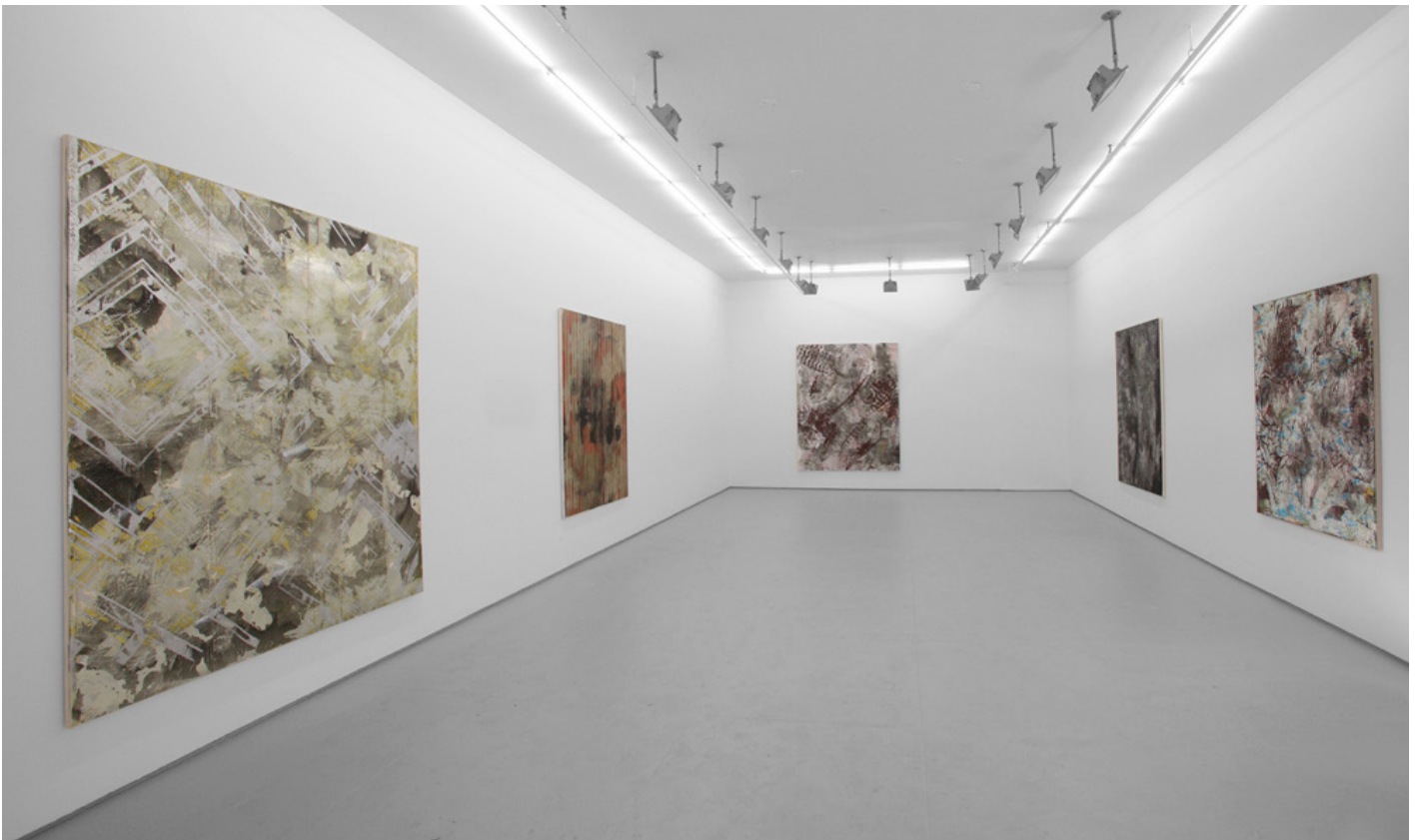


Triple Trouble: Closer, 2012, vinyl paint on partially burned wallpaper on canvas, 200 x 150 cm





Triple Finger XII, 2012, silkscreen print and vinyl paint on partially burned wallpaper on canvas, 170 x 135 cm





Java, 2012, vinyl paint and acrylic lacquer on wallpaper on canvas, 200 x 150 cm









Triple Finger VI, 2011, gouache on partially burned wallpaper on canvas, 170 x 135 cm

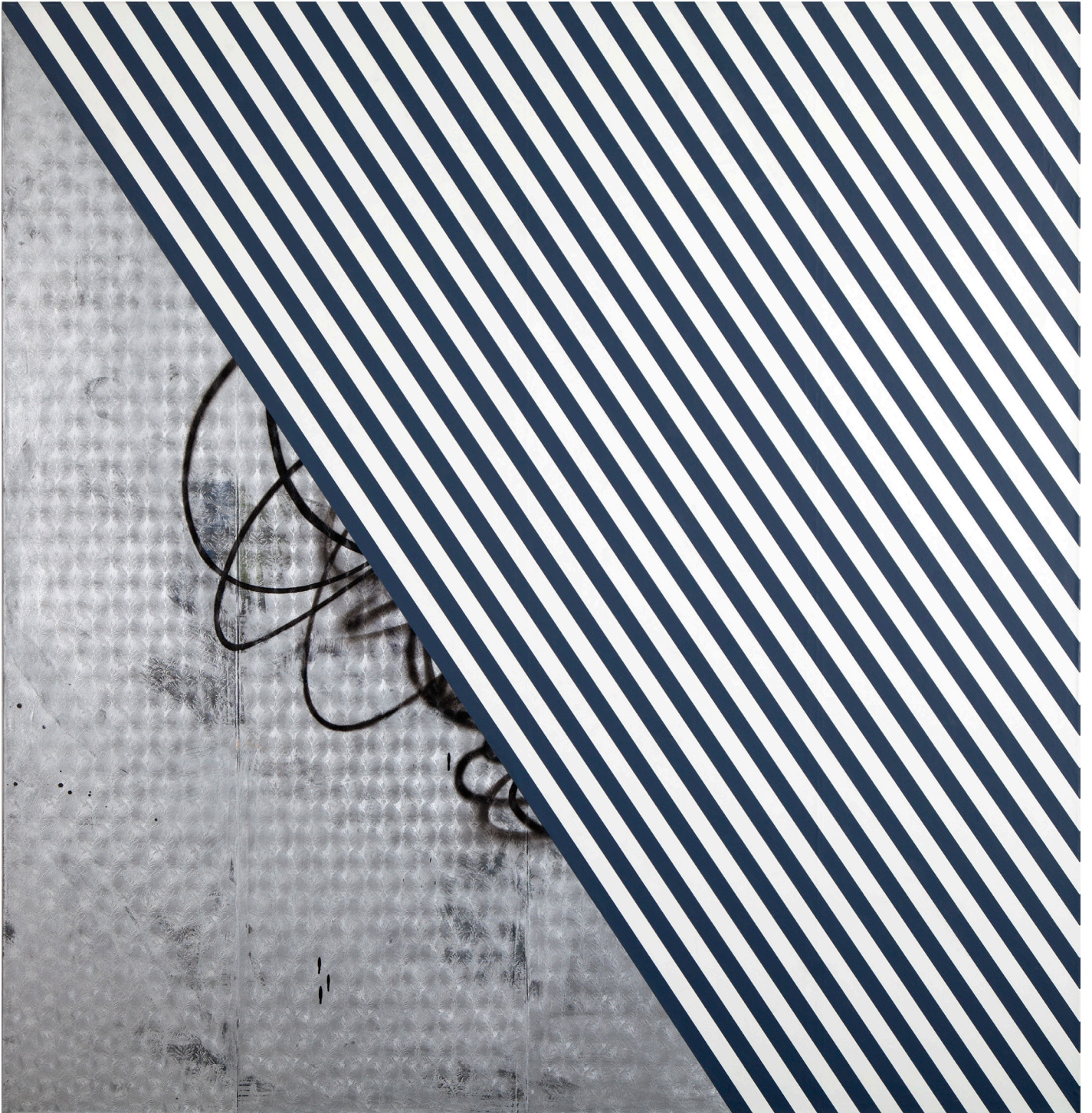


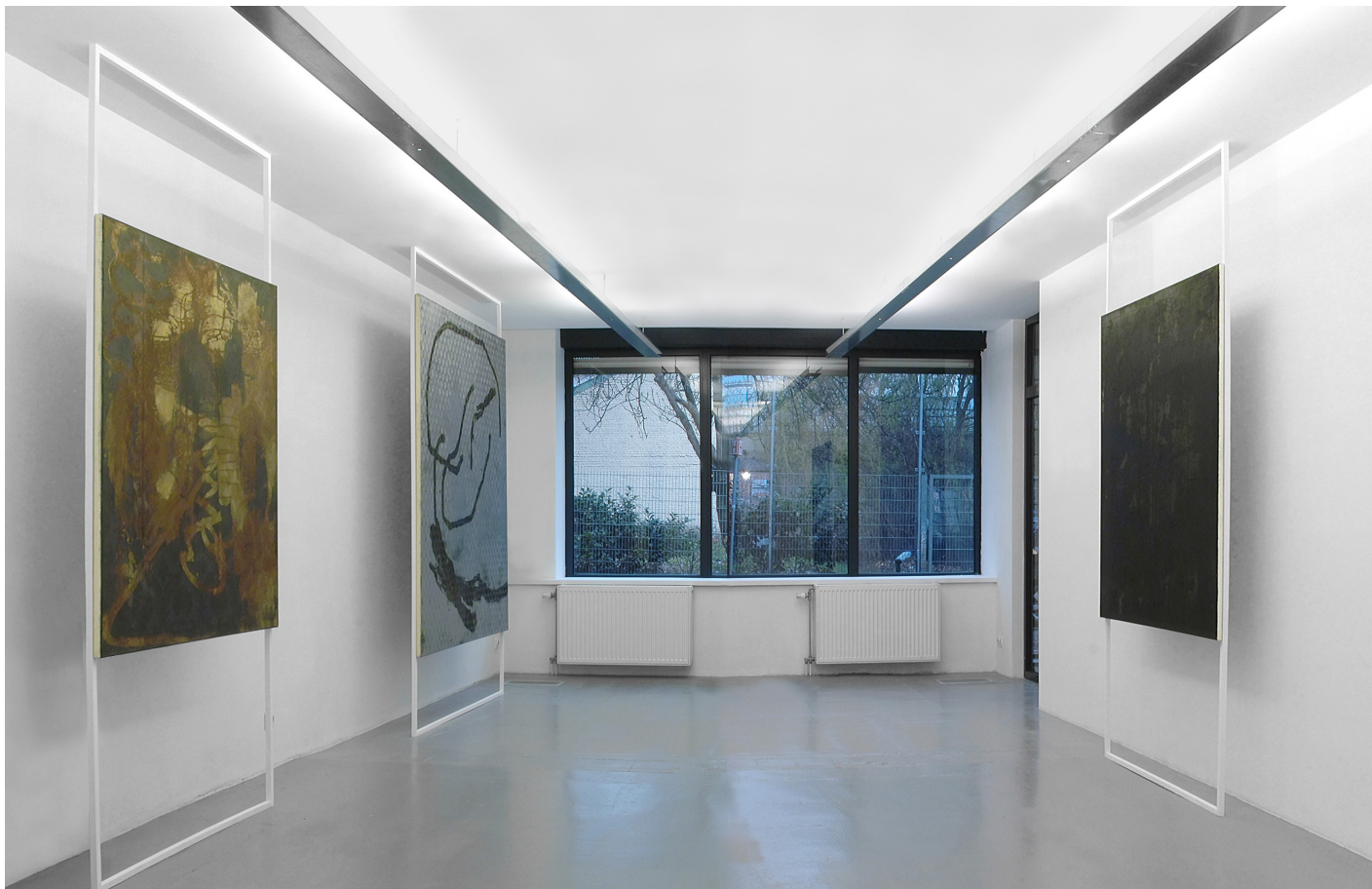


Untitled 5, 2010, oil, silkscreen on canvas, 167 x 116 cm



Untitled 6, 2010, pigment, acrylic lacquer, silkscreen on canvas, 167 x 116 cm



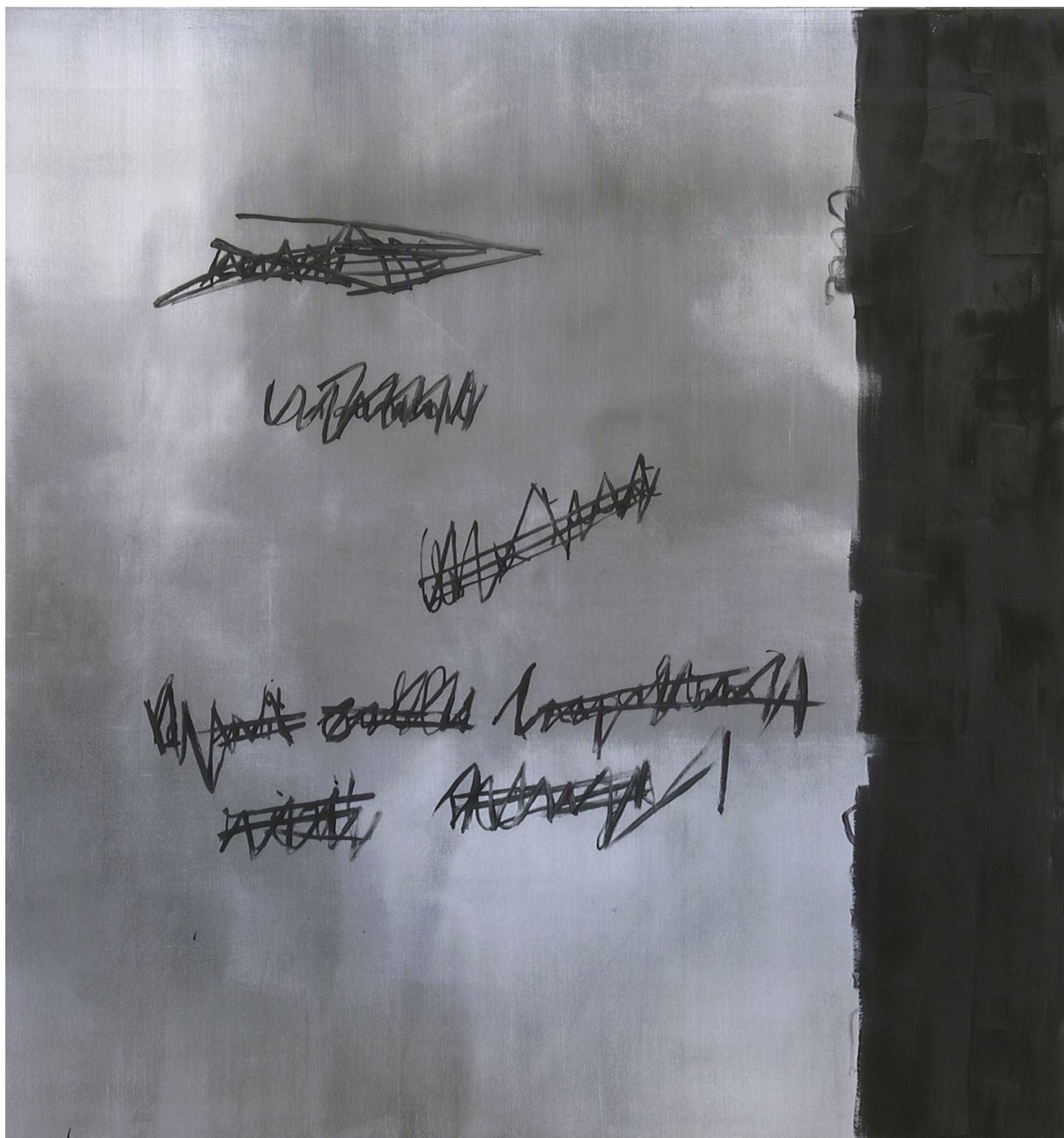












Biography

1976

born in Epinal, FR, lives and works in Berlin, DE

2005-2007

Post-graduate studies, Dresden Academy of Visual arts, DE

2002-2005

Ecole des Beaux Arts, Paris, FR

Awards and Scholarships

2013

Triangle, New York, stipend of Cultural Ministry of France

2005 - 2007

DAAD - yearly scholarships for studies abroad

Collections (selection)

espacio 1414 the Berezdivin Collection, Puerto Rico / The Zabłudowicz Art Collection, United Kingdom / A. de la Cruz, Puerto Rico / Coll. M. Lynne, USA / Collection Majerus, Luxembourg / Sammlung Haus N, Germany / Sammlung Oehmen, Germany

Exhibitions (selection)

2020

What Was the Connoisseur?, Spoiler, Berlin, DE
LOKALKOLORIT, KLEMM'S, Berlin, DE (s)

2019

Renaud Regnery, Kunstverein Oldenburg, Oldenburg, DE (s)

2018

ZERO, Galerie Jérôme Pauchant, Paris, FR
Trust Your Brush, Towards Gallery, Toronto, CA

2017

Interior and Collectors @Floating Worlds – 14th Biennale de Lyon, FR / Experimental Berlin, Richard Taittinger Gallery, New York, US

2016

Tatem und Tobu, KLEMM'S, Berlin, DE (s) / Anne Neukamp, Renaud Regnery, Stephen Felton, Robert Blumenthal Gallery, New York, US

2015

Dust: The plates of the present, BAXTER ST, New York, US / Saturn Drive, curated by R. Regnery, L40 - Kunstverein am Rosa-Luxemburg-Platz, Berlin, DE / About Sculpture #6: Floating In A Constant Heaven, Lady Fitness - contemporary art space, Berlin, DE

2014

The future belongs to ghosts, White Projects, Paris, FR

2013

Abstract Troubles on 27th street and 11th avenue, Do Not Open, Brussels, BE / Viet Cong, KLEMM'S, Berlin, DE (s) / Gestohlene Gesten, Kunsthalle Nürnberg, DE / Harold Ancart, Kristin Baker, Mark Barrow, Nina Beier, Anna Betbeze, Thilo Heinzmann, John Henderson, Mark Flood, Scott Iyall, Jayson Musson, Renaud Regnery, Pae White, Galerie Emmanuel Perrotin, Paris / Collection n°2, interiors

and collectors, Lyon, FR

2012

Dot.Systems. From Pointilism to Pixelation, Wilhelm Hack Museum, Ludwigshafen; DE / Renaud Regnery, Ricou Gallery, Brussels, BE (s) / Kitchen Talk, KLEMM'S, Berlin, DE / New Deal, Elizabeth Dee, New York, US (s)

2011

News from Nowhere, REH Kunst, Berlin, DE / 5th Prague Biennial / Pages Jaunes, Clockwork Gallery, Berlin, DE / Attachment, w. A. meschtschanow, Chez Valentin, Paris, FR / Ritournelle, KLEMM'S, Berlin, DE (s) / Renaud Regnery, Zero Fold, Cologne, DE (s)

2010

Wallpaper paintings, Ricou Gallery, Brussels, BE (s) / The Sky's Gone Out, Kwadrat, Berlin, DE (s) / Art by Telephone, Paris, FR / Fred Rapid Glassworks II, Autocenter, Berlin, DE / Ins Blickfeld gerückt, Französisches Institut, Berlin, DE

2009

French Embassy, Berlin, DE (s) / Want, Gallery Arratia Beer, Berlin, DE / Bis ans Ende der Nacht, Forgotten Bar Project, Berlin, DE / Schickeria, Kunsthaus Braunschweig, DE / Bank of Eden, Whitechapel, Berlin, DE / The Sequel (Part II), Cinque Garzoni, Venice, IT / Minton's Playhouse, Artnews Projects, Berlin, DE

2008

La fortune et l'humeur gouvernent le monde, Le Printemps de Septembre, Toulouse, FR / Art Athina, GR / Focus New York-Berlin, Gallery Air Garten, Berlin, DE

2007

Das Büfett, SOX, Berlin, DE / Die geheime Welt des Kasimir, Gallery Air Garten, Berlin, DE / Letzte Bilder Schwarz, Centre Culturel Français, Freiburg, DE