

CV & Portfolio & Presse

Antoine Donzeaud (1985, Vitry-sur-Seine) lives and works in Paris. He graduated with honors from Villa Arson in Nice (2010).

His practice explores both social and physical structures in contemporary society with regards to architecture and space, identity and community. Antoine Donzeaud's work has expanded across his various formats : deconstructed frames, screen printing on advertisement tarps, industrial windows and video installations. His work has been exhibited internationally at Centre Pompidou, Paris ; Fondation Vuitton, Paris ; Fondation Ricard, Paris ; Rupert, Vilnius ; FRAC Corsica, Corte ; Ashes/Ashes, New York ; Chicago Manual Style, Chicago ; Georg Kargl, Vienna ; Nicodim, Bucarest ; Valentin, Paris ; Ceysson & Bénétière, Paris.

Le travail d'**Antoine Donzeaud** agit par propagation. Il est lié à l'architecture dans la verticalité des formats, la référence au cadre, à la structure de construction comme dans l'horizontalité du déplacement, de la promenade, de l'errance. Dans la forme, le minimalisme rencontre l'empreinte urbaine de l'affichage publicitaire et du graffiti. Ce rapport à l'architecture est vaste, il s'inspire des séries photographiques de maisons abandonnées de John Divola et des découpages gigantesques de Gordon Matta-Clark. Il est aussi contradictoire car lié autant à l'édifice qu'à sa déconstruction. Mais surtout il est intime, il est né d'une obsession, d'une fascination de l'artiste pour un méta-langage digital et urbain, une envie de raconter les histoires de ceux qui l'habitent.

Né en 1985. Vit et travaille à Paris, France

ÉDUCATION

- 2010 DNSEP avec mention, École Nationale Supérieure d'Art de Nice, Villa Arson, Nice, FR
2008 DNAP, École Nationale Supérieure d'Art de Nice, Villa Arson, Nice, FR
2007 Programme d'échange, UCLA, Los Angeles, USA

EXPOSITIONS PERSONNELLES

- 2022 Are you okay please be okay, Artorama, Marseille, FR
- 2020 A l'endroit et à l'envers du temps, Georg Kargl, Permanent, Vienna, AT
- 2019 Garçon triste prolifique, Les Limbes, Saint Etienne, FR
Mitch, Ike et Irene, Exo Exo, Paris, FR
- 2018 Old people love me, Ultrastudio, Pescara, IT
Une décision purement pratique, Musée Vesunna, MAAp, Chapelle de la Visitation, Périgueux, FR
Losing interest, Valentin, Paris, FR
- 2017 Pacing with Richard, Nirox Foundation, Johannesburg, ZA
- 2016 De 10h à 4h du matin, Valentin, Paris, FR
A thousand friends, Rupert, Vilnius, LT
- 2015 Hometown Blues, DASH, Kortrijk, BE
Raise high the roof beam, carpenters, MonChéri, Brussels, BE
- 2014 The Moon is a harsh mistress, Valentin, Paris, FR

EXPOSITIONS COLLECTIVES (SÉLECTION)

- 2023 Is something missing?, FRAC Corsica, Corte, FR
Babele, Spazio Muza, Turin, IT
- 2022 Ce qui emporte la décision, Ceysson & Bénétière, Paris, FR
- 2021 La vie c'est bizarre, je le vois sur mes ami.e.s, Exo Exo, Paris, FR
Hestia, cur. Sacha Guedj, 55bis, Paris, FR
Indoor Images, Pas une Orange, Barcelone, ES
Las Palabras Azules, cur. Eladio Aguilera, Barcelone, ES
21, Galerie Sebastien Lepeuve, Clichy, FR
La vie normale, Exo Exo, Paris, FR
So Close 2, Guido Romero Pierini, Paris, FR
- 2020 Plates of the present, Centre Pompidou, Paris, FR
Transparent Barricade, Ashes/Ashes, New York, USA
Your friends and neighbors, High Art, Paris, FR
Attempt at rapprochement, Georg Kargl Fine Arts, Vienna, AT
Des Iles, MBL Architectes, Ivry-sur-Seine, FR
So Close, Guido Romero Pierini, Paris, FR
- 2019 Spaced in lost, cur. Yvannoe Kruger, Galerie Charraudeau, Paris, FR
Le Grand Détournement, Ceysson & Bénétière, Paris, FR
La baie aux 2 lunes, cur. Leïla Simon, EAC Les Roches, Le Chambon-sur-Lignon, FR
Saturnine, Chicago Manual Style, Chicago, IL, US
Mémoire de Formes, cur. Master2 ParisI, Galerie Michel Journiac, Paris, FR

- 2018 Décadence, cur. Double Séjour, Franklin Azzi, Paris, FR
 Cross the Breeze, cur. Gabriele de Santis, Valentin, Paris, FR
 Intoto, cur. Thomas Fougeirol, Fondation Ricard, Paris, FR
 Hotel Europa, cur. Theo Mario Coppola, Felix Frachon, Bruxelles, BE
- 2017 Two 4 One, cur. Romuald Demidenko, BWA, Zielona Gora, PL
 Inventeurs d'aventures, cur. Gael Charbau, Villa Arson, Nice, FR
 Summary, Valentin, Paris, FR
 IOP, Jocelyn Villemont, Antoine Donzeaud, MonChéri, Brussels, BE
 The Plates Of The Present, So Far, Praz-Delavallade, Paris, FR
- 2016 Show Divers, Valentin, Paris, FR
 GMT+0100, Curatron #6, Platform, Stockholm, SE
 A thousand friends part 2, New Jorg, Vienna, AT
 Dark Mimes, Ashes/Ashes, Los Angeles, USA
 Hold me closer Ed it's getting dark, The Cabin, Los Angeles, USA
 Beau Lauss, Last Resort, Copenhagen, DK
- 2015 Doc 23.10-7.11, Doc, Paris, FR
 (Idéale) Géographie, CAC Moulin du Roc, Niort, FR
 Popup MonChéri, Galerie Valentin, Paris, FR
 What is a Bird? We simply don't know, Galeria Nicodim, Bucharest, RO
 Needless to say I have some unusual habits, featuring Micah Hesse, Rivoli2 Foundation, Milan, IT
 Check XXe, After Howl, Brussels, BE
 Volumes, Berthold Pott, Cologne, DE
 Outrage, Cité des Arts, Paris, FR
 Perpetuum Mobile, Galeria Casado Santapau, Madrid, SP
- 2014 The Political Failure, Galerie Valentin, Paris, FR
 In The Clear, Caring, Curing, with Adam Cruces, Nam Project, Milan, IT
 173 East 94th Street / Chaussée de Waterloo 550, Middlemarch, Brussels, BE
 Minimenta, curated by Jean Christophe Arcos, Galerie Bertrand Baraudou, Paris, FR

PRESSE

- 2023 Bécourt, Julien, 'Is Something Missing? Au Frac Corse : Névrose Bonbon', Mouvement.net
 2022 Crochet, Alexandre, 'À Marseille, Art-o-rama à l'équilibre', The Art Newspaper 28 juin 2022
 Luquet-Gad, Ingrid, 'À Marseille, une rentrée artistique en demi-teinte', lesInrocks.com
 Gasnier, Maxime, 'Art-o-rama : 10 artistes à découvrir', The Steidz
 2021 Interview, the Room Projects, Podcast Square Meters, Mars 2021
 2020 Boittiaux, Inès, '« Lonely » : ultra contemporaine solitude', BeauxArtsMagazine.com
 Thiele, Inga Charlotte, 'For A: In Remembrance of Things to Come (Le souvenir d'un avenir)', HugoZorn.com
- 2019 Ajan, Line, Interview, Figure Figure
 'The Big Diversion', Pictures at an Exhibition, Artnews.com
 Kovler, Anna, 'Saturnine', Critics' Picks, Artforum.com
- 2018 'Une décision purement pratique', Pictures at an Exhibition, Artnews.com
 Feature, Cactus Magazine #7
 Saxby, Jessica, 'The New Paris Scene: Reclaiming a Radical Past', Elephant.art
 Morais, Pedro, 'Nouvel âge d'or des lieux d'art indépendants', Le Quotidien de l'Art #1482
 Ackermann Julie, 'Special Paris', Beaux Arts magazine #406
 Luquet-Gad, Ingrid, Feature, Duel Magazine #2
 Ackermann, Julie, 'Les laboratoires de l'art du futur', LesInrocks.com
- 2017 'Artist of the week', interview, lvl3media.com
 Carrasco, Julien, Inventeurs d'Aventures, pointcontemporain.com
 Luquet-Gad, Ingrid, 'L'avenir de l'art est dans le parking', Numéro Art #1
- 2016 'De 10h à 4h du matin', moussemagazine.it
 Luchet, Margaux, 'De 10h à 4h du matin', jeunescritiquesdart.org
 Pirovano, Stefano, 'The ex post manifesto of the most talented art project in Paris', ConceptualFineArts.com
 Romuald Demidenko, Vilnius at work, 'A thousand friends', newartcenter.info

- 2015 Lavrador, Judicaël, 'Plasticiens, la génération débrouille', Libération November 9th, FR
Yerly, Sophie, 'One Message Interview', wefindwildness.com
Berland, Alain, 'To be or not to be abstrait', Mouvement Magazine #78, FR
Toubas, Valérie, 'Antoine Donzeaud, Folded Painting', pointcontemporain.com
'Raise high the roof beam, carpenters. Antoine Donzeaud', curamagazine.com
- 2014 Luquet-Gad, Ingrid, '3e biennale de Belleville', Artpress #417, FR
Geerlings, Julia, 'Le retour de Paris', Metropolis M #4, NL

BIBLIOGRAPHIE

- 2020 DUST : The Plates of the Present, Centre Pompidou, Paris, FR
2019 Mémoire de Formes, Editions de Beaux-Arts, Paris, FR
2017 All theTime at Work, Galeria Labirynt, PL
2015 DUST : The Plates of the present, Sonel Breslav, Blonde Art Books, NY
Idéale Géographie, Classic, Paris, FR
2014 Boat People, Recit Editions, Paris, FR
2012 Le Mans 24h, Les Editions de Janvier, Paris, FR
2010 Towards a consideration of instrumentalization, Antinomian Press, Sebastopol, USA
Vandales, Villa Arson, Nice, FR

RÉSIDENCES

- 2017 Nirox Foundation, Johannesburg, ZA
2016 La Brea Residency, Los Angeles, USA
Rupert, Vilnius, LT

BENEFITS

- 2018 Recto/Verso #2, Fondation Vuitton, Paris, FR
2016 Art is Hope Benefit for LINK, Piasa, Paris, FR
2015 CAMSTL Benefit Auction, Contemporary Art Museum St Louis, USA

FOIRES

- 2022 Art-o-rama, Exo Exo
2021 FIAC OVR, Exo Exo
2019 NADA Miami, Exo Exo
2017 FIAC, Valentin
ALAC, Valentin
Art Brussels, Valentin

COLLECTIONS

- 2021 Centre Pompidou, FR
2017 Nirox Foundation, SA
2016 Vivendi, FR



Antoine Donzeaud

Are you okay please be okay, 2022

Peinture acrylique et aérosol sur PVC, video HD sur écran TV (2'30", muette), video HD sur écran TV (2'55", son), aluminium, métal, chaînes, câbles, moquette
Dimensions variables



Antoine Donzeaud

Are you okay please be okay, 2022

Peinture acrylique et aérosol sur PVC, video HD sur écran TV (2'30", muette), video HD sur écran TV (2'55", son), aluminium, métal, chaînes, câbles, moquette

Dimensions variables

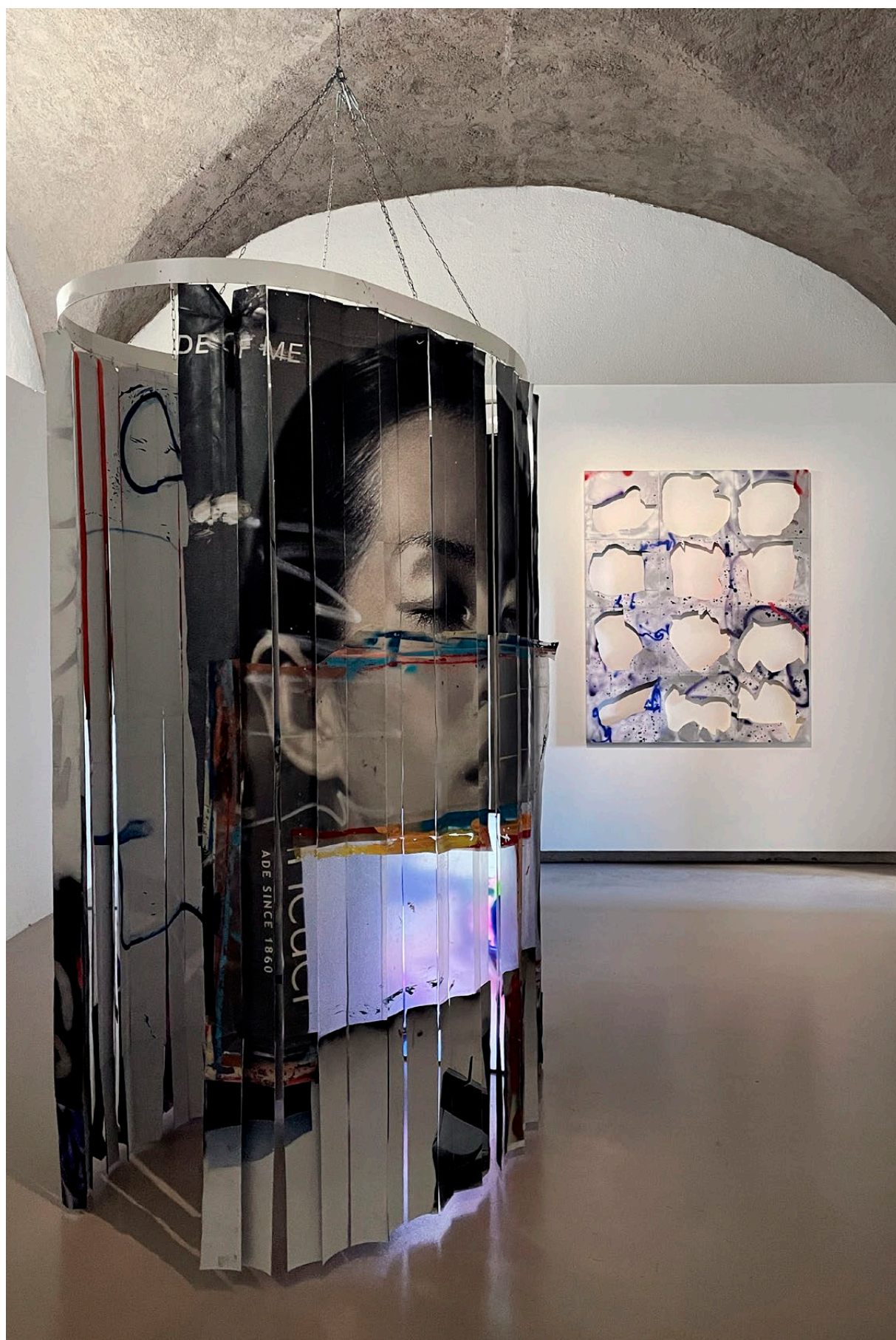


Antoine Donzeaud

Are you okay please be okay, 2022

Peinture acrylique et aérosol sur PVC, video HD sur écran TV (2'30", muette), video HD sur écran TV (2'55", son), aluminium, métal, chaînes, câbles, moquette

Dimensions variables



Antoine Donzeaud
Is something missing?, 2023
FRAC Corsica, Corte



Antoine Donzeaud

I miss the old you (une introduction au hopecore), detail, 2022

Bâche PVC, peinture aérosol, acrylique, impression sérigraphiée, vidéo HD, acier, aluminium rivets, chaîne, hardware. 200 x 115 x 350 cm



Antoine Donzeaud

I miss the old you, 2022

Bâche PVC, peinture aérosol, acrylique, impression sérigraphiée, acier, aluminium rivets, chaîne, hardware. 200 x 115 x 350 cm



Antoine Donzeaud

I miss the old you, 2022

Bâche PVC, peinture aérosol, acrylique, impression sérigraphiée, acier, aluminium rivets, chaîne, hardware. 200 x 115 x 350 cm



Antoine Donzeaud

Du cœur de ma maison, 2022

Peinture acrylique et aérosol sur PVC, aluminium, métal, chaînes, câbles, moquette
280 x 120 x 120 cm



Antoine Donzeaud

Du cœur de ma maison, 2022

Peinture acrylique et aérosol sur PVC, aluminium, métal, chaînes, câbles, moquette
280 x 120 x 120 cm



Antoine Donzeaud

losing interest (au fond de moi au cœur), 2022

Huile sur toile

19 x 24 cm



Antoine Donzeaud

I wish you are here so I can tell you how I feel and I lose interest when I feel like I'm being ignored and we don't talk on a regular basis, 2022

Peinture acrylique et aérosol sur PVC, sérigraphie sur bâche PVC, bois, video HD, lit, draps, néons, gélates, métal, câbles, hardware. Dimensions variables



Antoine Donzeaud

losing interest (salut tristesse 2), 2021

Huile sur bois

24 x 19 cm



Antoine Donzeaud

Edit to get you in your feels, 2021

Peinture acrylique et aérosol sur polyéthylène, bois, video HD, lit, draps, LED, métal, câbles
Dimensions variables



Antoine Donzeaud

À l'endroit à l'envers du temps, 2020

Georg Kargl, Vienna



Antoine Donzeaud

Suspended Stories (the version of me you created in your mind), 2020

Polyéthylène, peinture aérosol, débris, applique LED

244 x 244 x 10 cm



Antoine Donzeaud

Transparent barricade, 2020

Ashes/Ashes, New York



Antoine Donzeaud

Broken windows (cross 3x3), 2020

MDF, verre, peinture aérosol

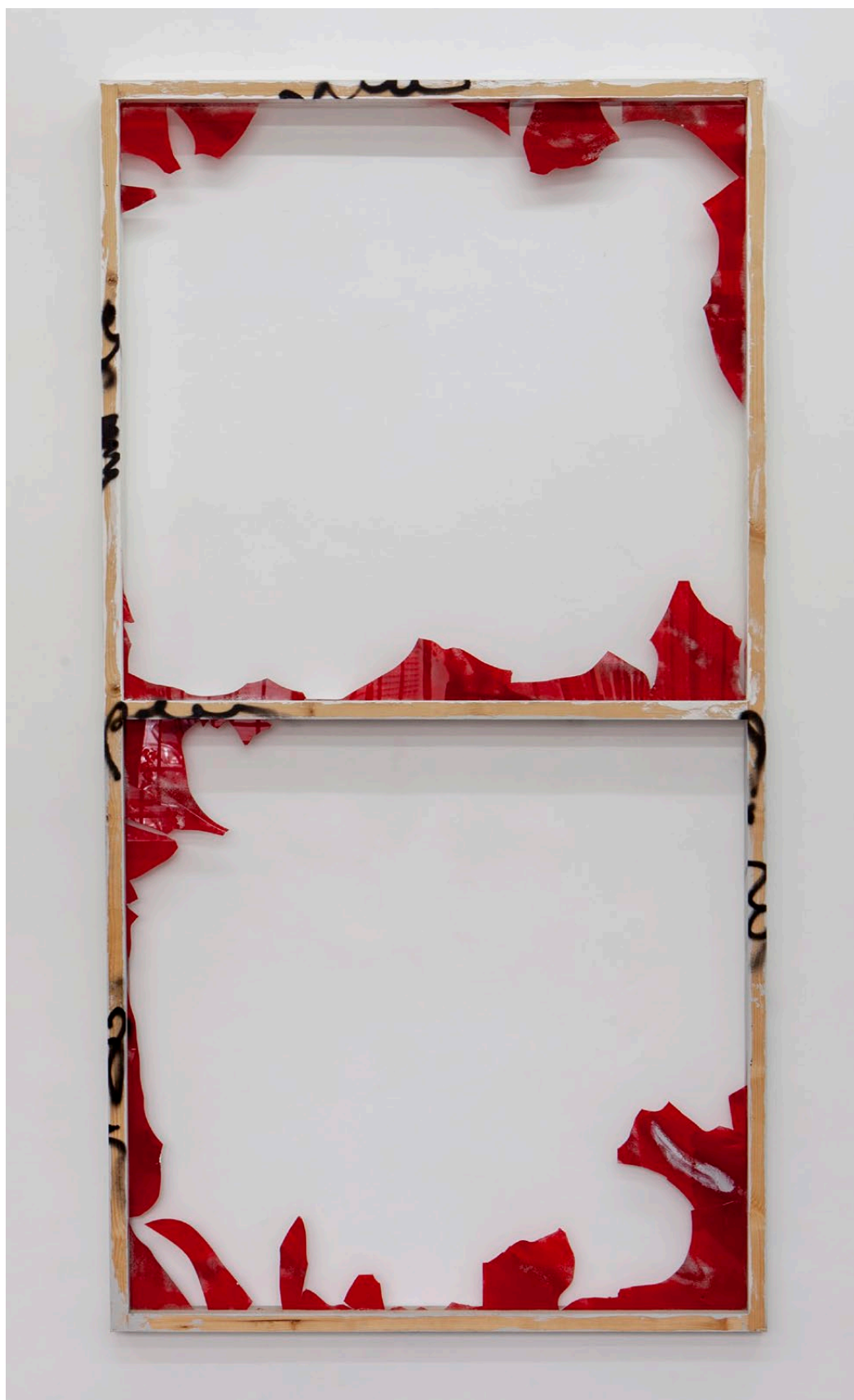
141 x 153 cm



Antoine Donzeaud

Mitch, Ike et Irene, 2019

Exo Exo, Paris

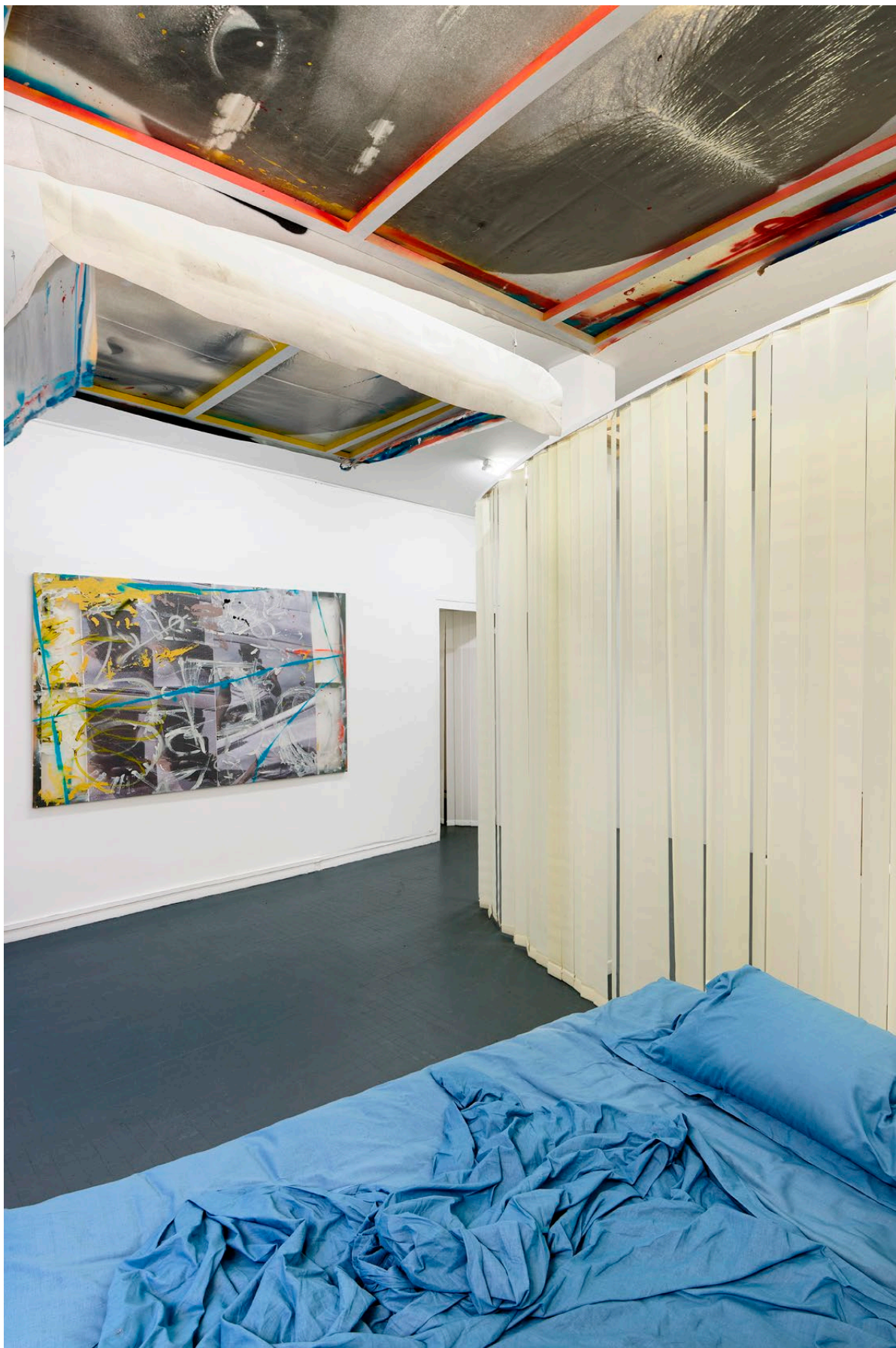


Antoine Donzeaud

Broken Window (zuma), 2018

Bois, acrylique, verre, peinture aérosol

200 x 106 x 6 cm



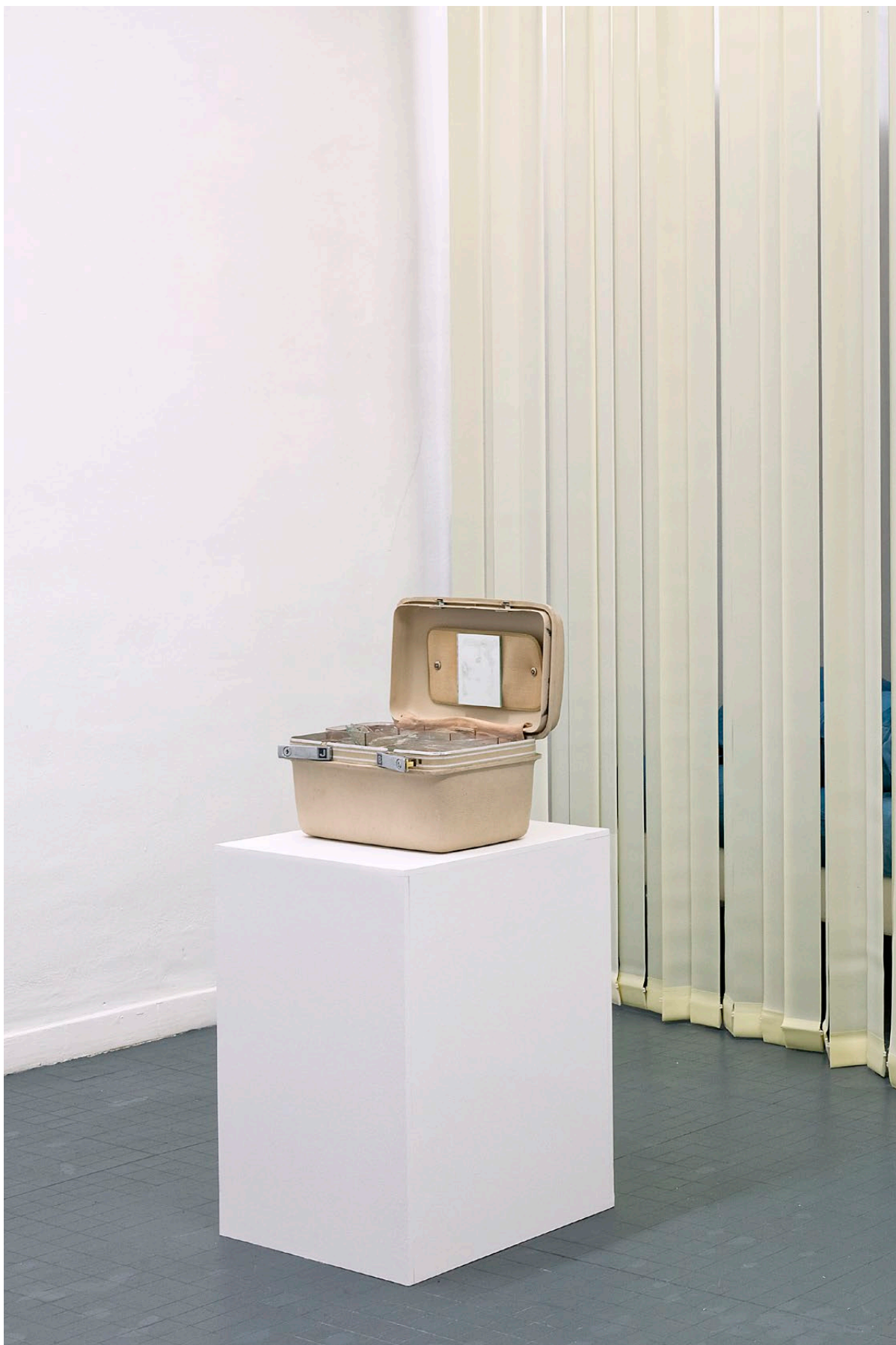
Antoine Donzeaud
Garçon triste prolifique, 2019
Les Limbes, Saint-Etienne



Antoine Donzeaud

Garçon triste prolifique, 2019

Les Limbes, Saint-Etienne



Antoine Donzeaud

Vanity, 2019

Mallette de voyage, verre

50 x 30 x 50 cm



Antoine Donzeaud

Une décision purement pratique, 2018

Chapelle de La Visitation, Périgueux



Antoine Donzeaud

Une décision purement pratique, 2018
Chapelle de La Visitation, Périgueux



Antoine Donzeaud

Une décision purement pratique, 2018

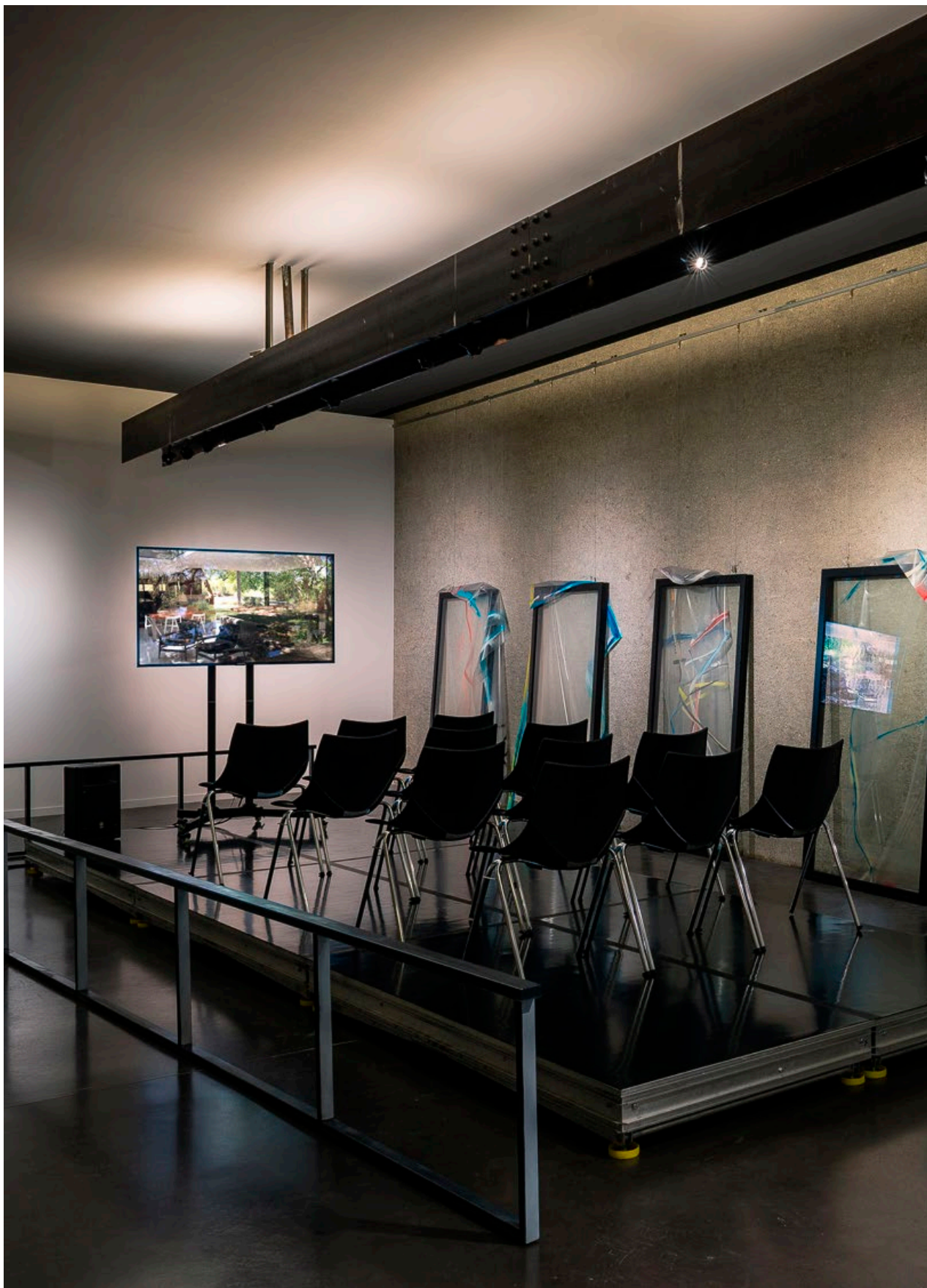
Chapelle de la Visitation, Périgueux



Antoine Donzeaud

Une décision purement pratique, 2018

Musée d'Art et d'Archéologie du Périgord, Périgueux



Antoine Donzeaud

Une décision purement pratique, 2018

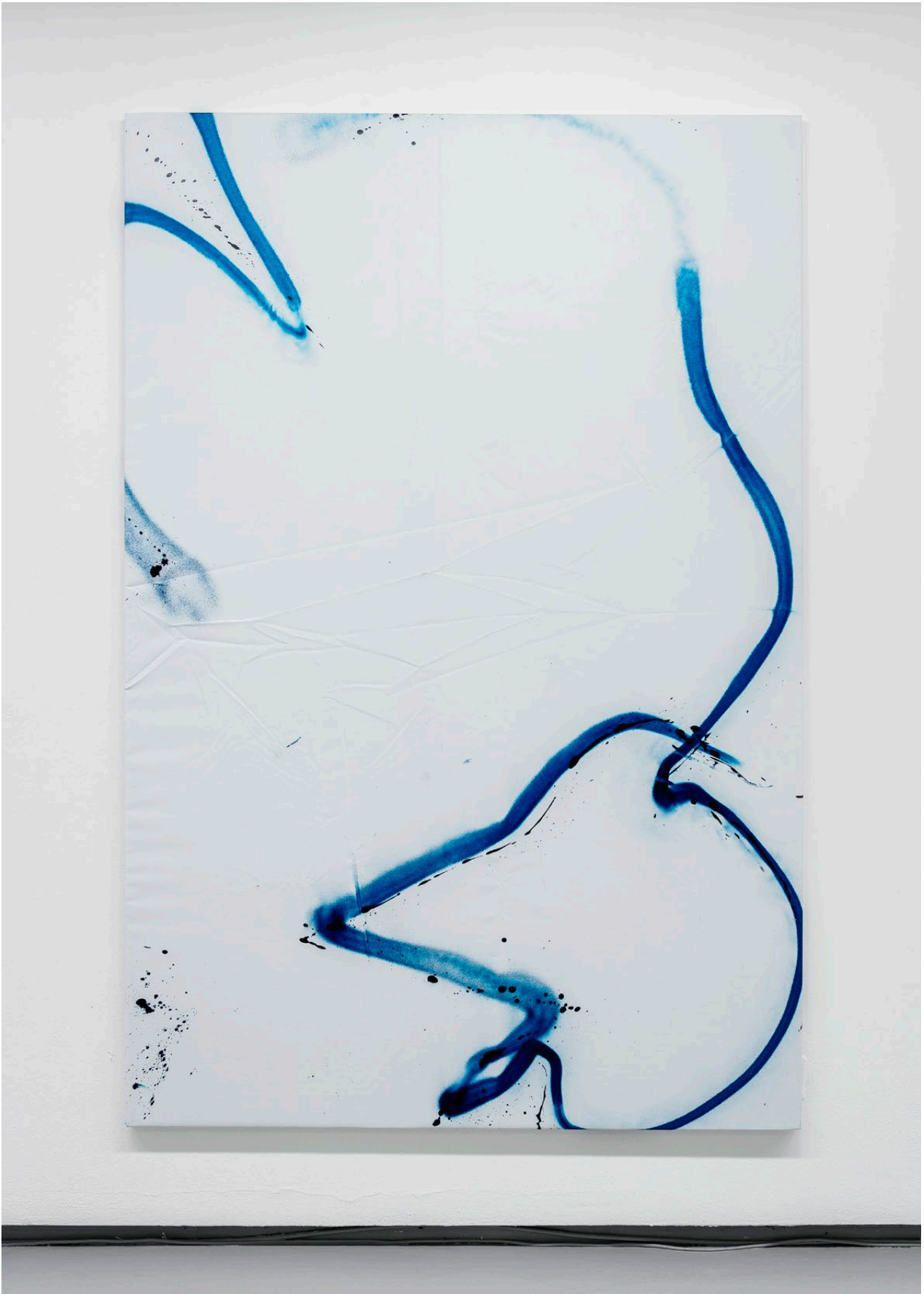
Musée Vesunna, Périgueux



Antoine Donzeaud
Losing Interest, 2018
Valentin, Paris



Antoine Donzeaud
Losing Interest, 2018
Valentin, Paris



Antoine Donzeaud

DM (Direct Message), 2018

Peinture aérosol sur bâche PVC

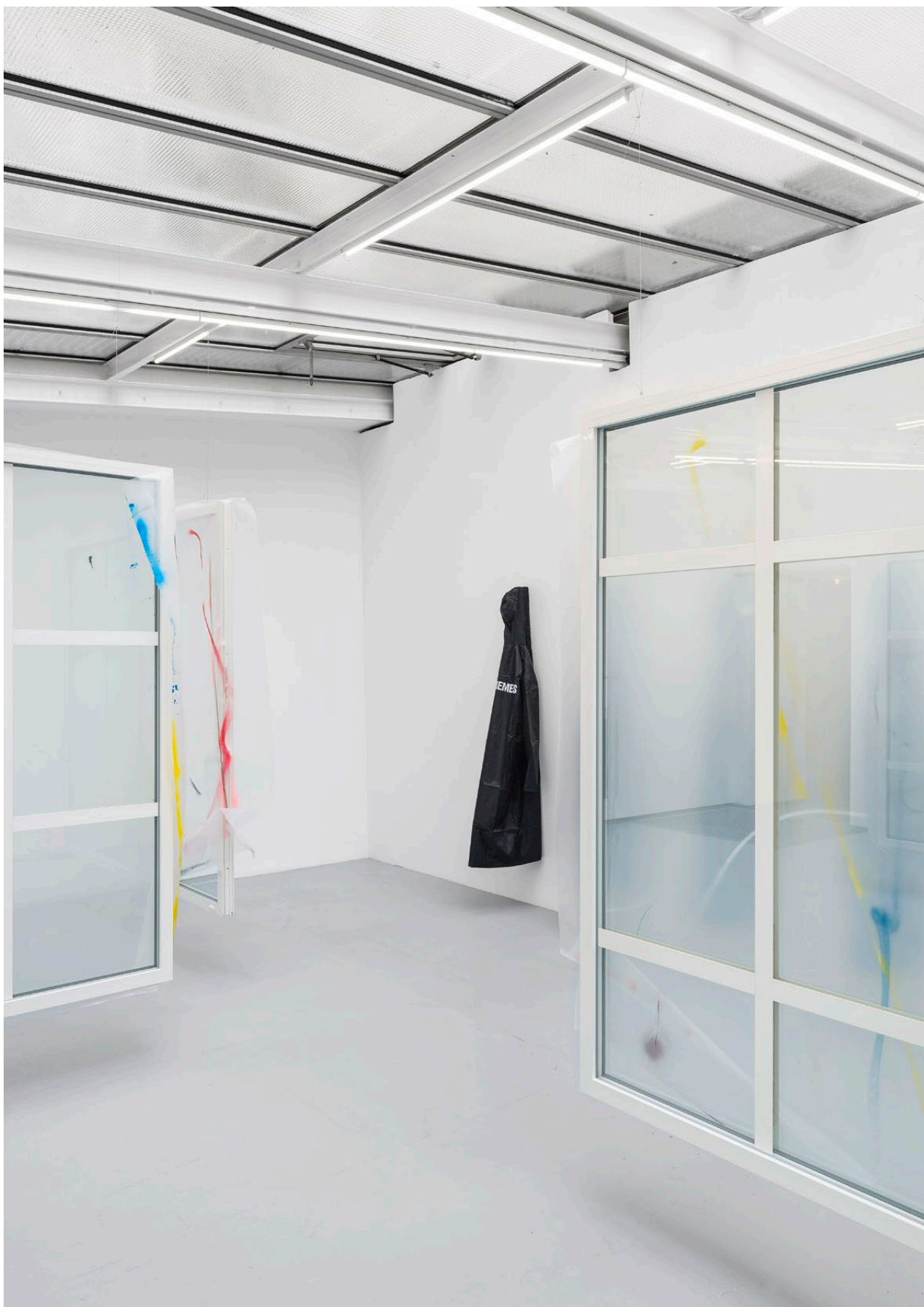
195 x 130 cm



Antoine Donzeaud

A thousand friends, 2016

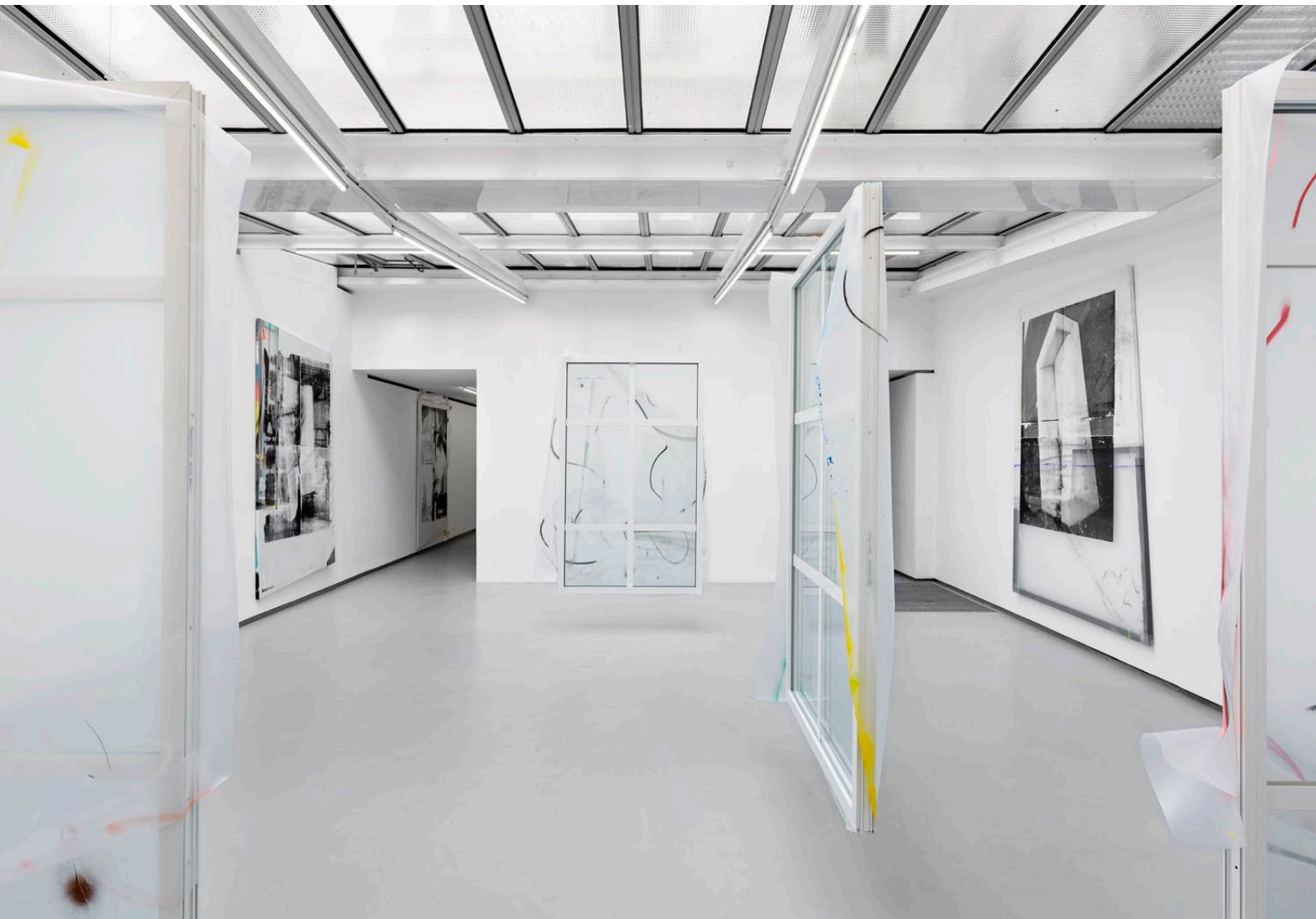
Rupert, Vilnius



Antoine Donzeaud

De 10h à 4h du matin, 2016

Valentin, Paris



Antoine Donzeaud

De 10h à 4h du matin, 2016

Valentin, Paris

ANTOINE DONZEAUD

studio@antoinedonzeaud.com – 10 ter Rue Bisson 75020 Paris



Antoine Donzeaud

De 10h à 4h du matin, 2016

Valentin, Paris



Antoine Donzeaud

Ordinary Objects for Common Use (Couch on ashes), 2021

Silkscreen print on tarp, polythene, spray paint, acrylic, wood, rivets

210 x 135 cm



Antoine Donzeaud
Hometown Blues, 2015
DASH, Courtrai



Antoine Donzeaud

Hometown Blues, 2015

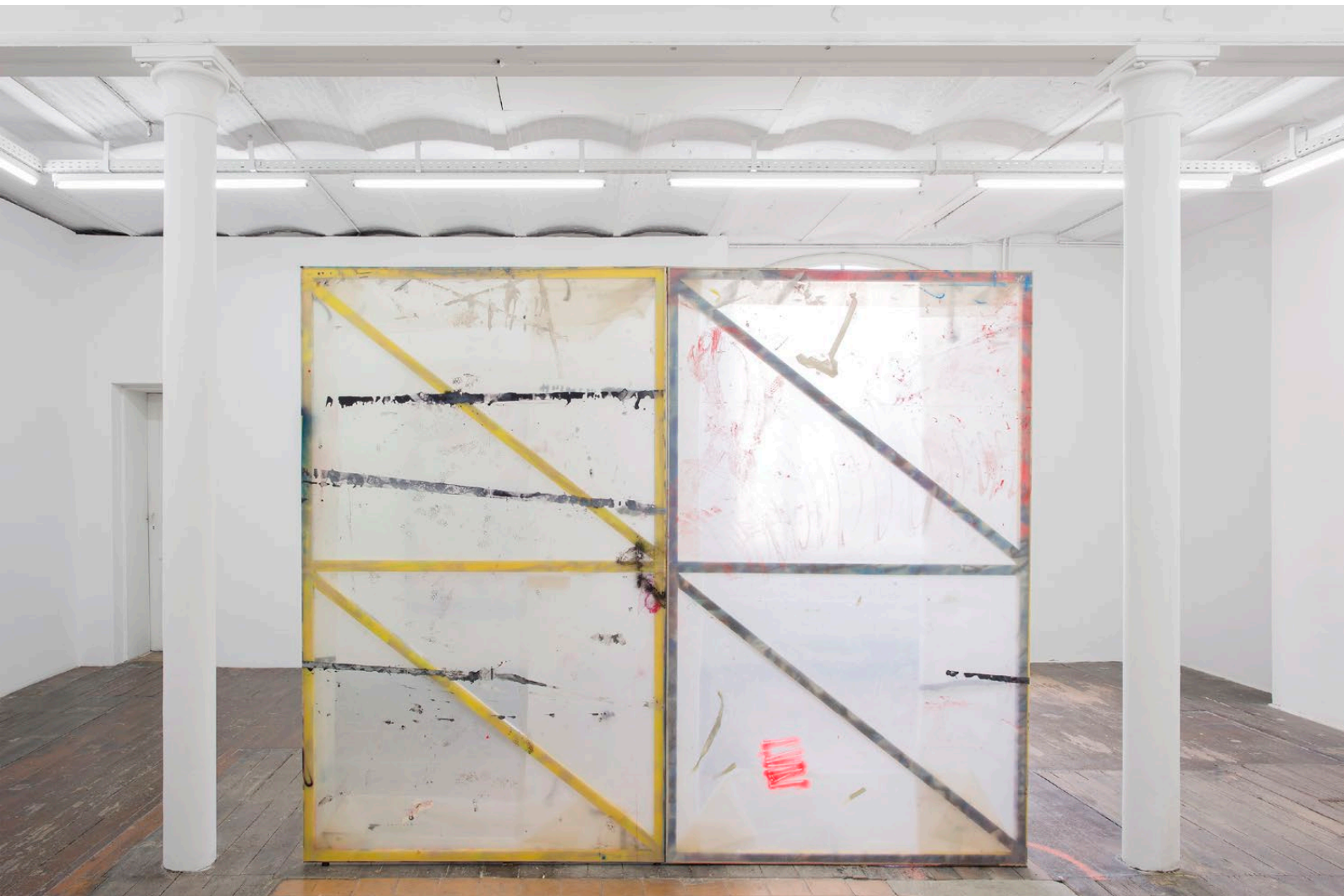
DASH, Courtrai



Antoine Donzeaud

Raie high the roof beam carpenters, 2015

MonChéri, Bruxelles



Antoine Donzeaud

Raie high the roof beam carpenters, 2015

MonChéri, Bruxelles



Antoine Donzeaud

The Moon is a harsh mistress, 2014

Valentin, Paris



Antoine Donzeaud
In the clear, caring, curing, 2014
NAM project, Milan



THE ART NEWSPAPER

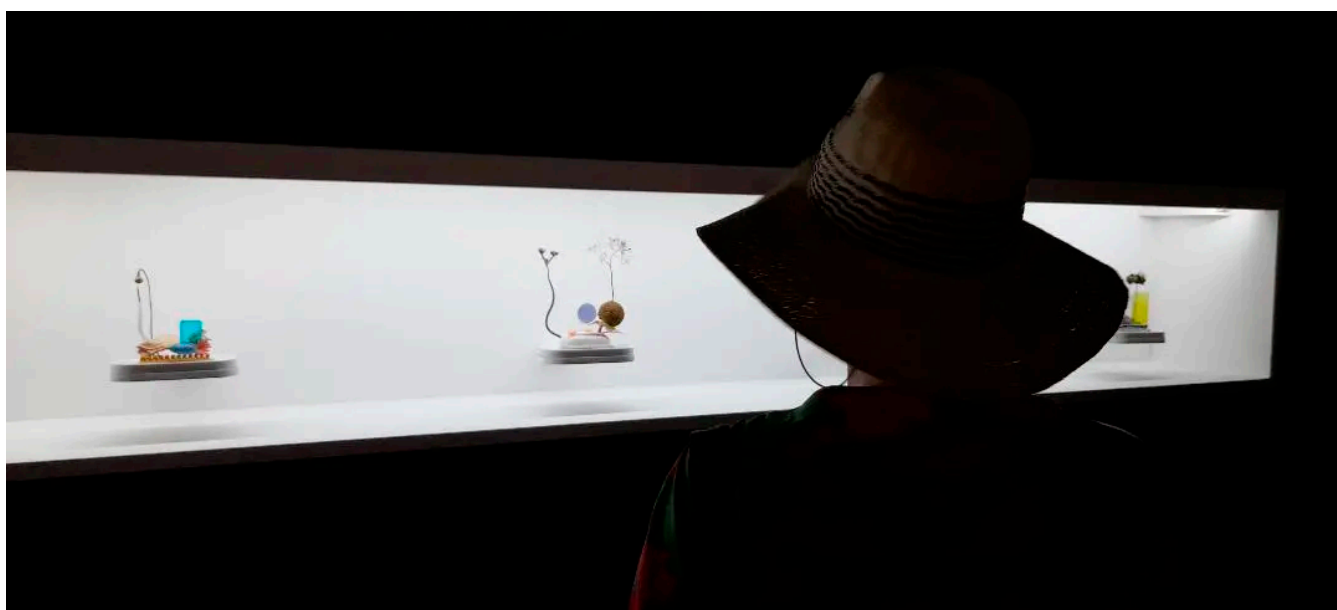
Foire et Salons // Actualité

À Marseille, Art-o-rama à l'équilibre

La foire d'art contemporain mixe pour cette édition œuvres pointues et d'autres plus commerciales, un cocktail d'été plutôt réussi.

Alexandre Crochet

26 août 2022



Stand dédié à Théo Massoulier, galerie Meessen De Clercq (Bruxelles). Photo : A.C.

À Marseille, Art-o-rama a atteint sa vitesse de croisière. À l'instar de ses visiteurs et de son environnement, la Belle de Mai, une ancienne friche industrielle devenue pépinière branchée jouxtant la voie ferrée, la foire d'art contemporain créée en 2007 cultive une image de rendez-vous pointu, éclectique et ouvert sur la diversité. Toutefois, corollaire de cette dimension prospective ciblant d'abord les institutions, son aspect commercial était jusqu'à récemment peu développé. « *La mise en place des prix a aidé à créer une dynamique pour faire vendre* », souligne Jérôme Pantalacci, directeur de la foire. Les collectionneurs associés à ces prix – qui seront annoncés ces prochaines heures – visitent la foire à fond, créent autour d'eux une certaine émulation, et achètent des œuvres.

De fait, de plus en plus de collectionneurs l'arpentent. Résultat : la manifestation affiche davantage d'œuvres « domestiques » qu'il y a quelques années. Entendez des peintures ou photos, de taille raisonnable, et non pas des installations destinées aux FRAC ou aux fondations. « *Ce sont les collectionneurs qui conditionnent les galeries sur le choix de ce qu'elles vont montrer sur les stands. Les galeries présentent donc davantage d'œuvres faites pour leur plaisir. La foire est un peu moins "à la pointe" cette année, avec parfois de la mauvaise peinture* », estime le collectionneur belge Alain Servais. Ce dernier a particulièrement aimé l'installation d'Antoine Donzeaud à l'entrée de la foire, présentée par Exo Exo (Paris), – un contre-exemple ! –, deux compilations de vidéos d'adolescents au bord des larmes puisées sur les réseaux sociaux, à l'heure du journal extime (1 000 euros la vidéo). Ainsi que le stand très soigné de Meessen De Clercq (Bruxelles), dédié aux œuvres de Théo Massoulier, *ikebanas* contemporains interrogeant l'Anthropocène (à partir de 4 400 euros la pièce avec son caisson). Plusieurs ont été vendues à des Français du Nord et de la région marseillaise.

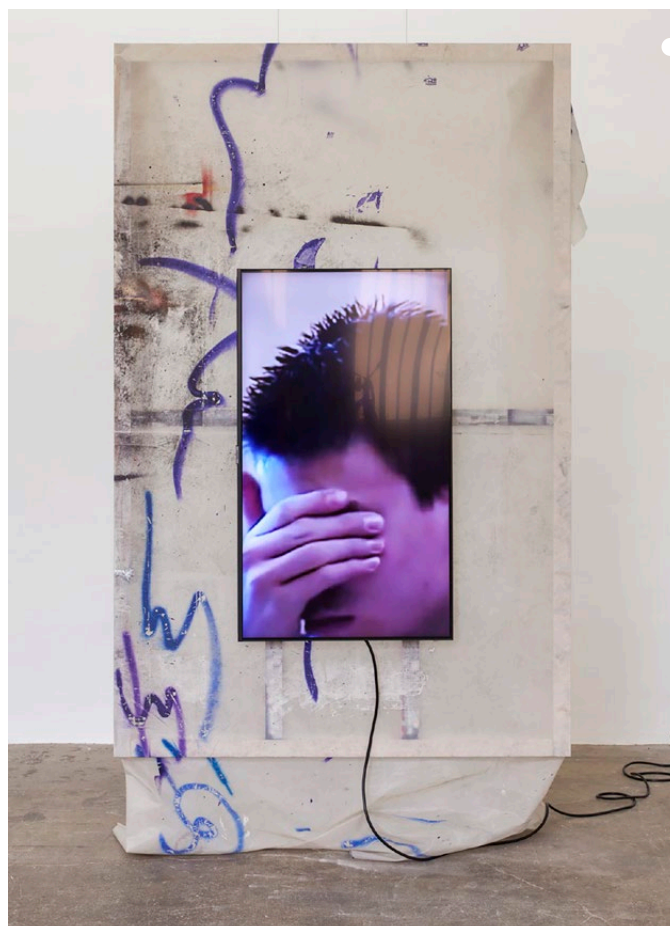
Art-o-rama : 10 artistes émergents à découvrir

MAXIME GASNIER | 16.08.2022 | ART CONTEMPORAIN

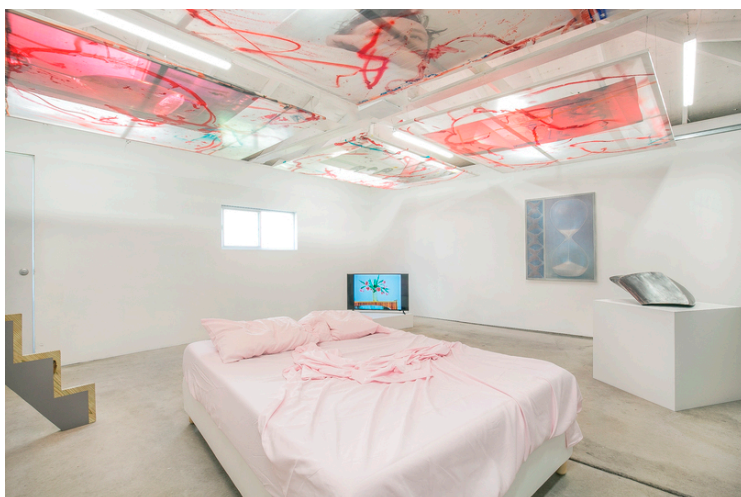
À Marseille, le salon d'art contemporain Art-o-rama reprend ses quartiers à La Friche la Belle de Mai en rassemblant plus d'une soixantaine de galeries et d'éditeurs. Véritable carrefour des scènes artistiques émergentes internationales, la foire éclaire une nouvelle sélection de talents artistiques dont les pratiques s'amuse de l'image et de la matière.

Antoine Donzeaud (né en 1985, France)

Appliqué à souligner la présence des images et la manière dont l'être humain les appréhende, Antoine Donzeaud crée en ne négligeant pas l'importance du cadre, qu'il soit objet ou écran. Adeptes d'une certaine verticalité, le plasticien confronte au regardeur des "présences digitales" installées dans des alcôves construites au moyen de châssis en bois sur lesquels sont apposés des montages vidéos réalisés par ses soins ou imaginés par d'autres créateurs digitaux. Des sortes de "fenêtres" tridimensionnelles ouvertes vers l'immatériel, à l'invitation d'Exo Exo.



Antoine Donzeaud, *Normal Life (edit 3)*, 2021, spray et poussière sur polythène, vidéo digitale, bois, 186 × 120 cm, courtesy de l'artiste & Exo Exo



View of “Saturnine,” 2019.

CHICAGO

“Saturnine”

CHICAGO MANUAL STYLE

1927 W. Superior Street

April 19–July 26, 2019

To access Chicago Manual Style, visitors must open a tall gate, walk down a path toward the back of a residential house, and enter a nondescript two-car garage. This lead-up, and the domestic scale of the gallery, perfectly frames the readymade in the center of the room—Antoine Donzeaud’s *Pink Monochrome*, 2019, a double bed with rosy sheets.

As the centerpiece of the group show “Saturnine,” this work invites visitors to lie down to observe the other works, which draw on the symbology of Albrecht Dürer’s *Melencolia I*, 1514, an engraving of a brooding, winged figure surrounded by devices and geometric forms. Theodora Allen’s painting *Calendar, No.3*, 2019, features an hourglass about to run out of time, perhaps connecting to the nearby experimental film by Wim van der Linden, *Tulips*—one of his “Sad Movies” from the late 1960s—in which a single petal falls from a vase of cascading, open tulips. Assaf Evron’s sculpture *Untitled (Athens and Oraibi)*, 2019, consisting of a lone stair stringer, echoes the ladder in Dürer’s print. A sense of emptiness emerges: The stairs are just an outline, an idea (it takes two stringers to build a flight of stairs); time is slipping away; and the bed, without a blanket, offers little comfort.

The most resonant works hang above the bed, face down, confronting the reclined visitor: Four large paintings from Donzeaud’s “Suspended Stories” series, 2019, incorporate ink-jet prints of Instagram screenshots; their installation replicates the contemporary experience of scrolling through social-media feeds before falling asleep. Together, these works suggest that we, like Dürer’s personification of melancholy, are surrounded by tools and yet rendered motionless by some unspeakable force.

— Anna Kovler

ARTnews

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Antoine Donzeaud in Périgueux, France

BY THE EDITORS OF ARTNEWS

August 16, 2018 3:29pm



Installation view of “[Antoine Donzeaud \(https://www.artnews.com/t/antoine-donzeaud/\)](https://www.artnews.com/t/antoine-donzeaud/): Une décision purement pratique,” 2018, at Musée d’Art et d’Archéologie du Périgord, Périgueux, France.

©GREGORY COPITET/COURTESY THE ARTIST

Pictures at an Exhibition presents images of one notable show every weekday.

Today’s show: “Antoine Donzeaud: Une décision purement pratique” is on view through Monday, September 17 at three venues in Périgueux, France: Musée d’Art et d’Archéologie du Périgord, Musée Vesunna, and **Chapelle de la Visitation** (<https://www.artnews.com/t/chapelle-de-la-visitation/>). The multi-venue solo exhibition presents three architectural interventions-cum-installations that “can be read as an accumulation of his obsessions: architectural derivatives, spatial cut-ups, sentimental blockchains, digital meta-urbanism,” according to a show description. The exhibition’s title, which translates to “a purely practical decision,” draws on a phrase in an interview with artist **Gordon Matta-Clark**

e-flux Announcements

Antoine Donzeaud: *Une décision purement pratique*

City of Périgueux



Antoine Donzeaud, *Tanner's room*, 2018. Digital print. Courtesy of the artist.

June 20, 2018

Share

Antoine Donzeaud
Une décision purement pratique
July 6–September 17, 2018

Opening: July 5, 6–9pm

perigueux.fr

Musée d'Art et d'Archéologie du Périgord - MAAP

22 Cours Tourny
24000 Périgueux
France
www.perigueux-maap.fr

Musée Vesunna

Parc de Vésone, 20 Rue 26ème Régiment d'Infanterie
24000 Périgueux
France
www.perigueux-vesunna.fr

Centre Culturel De La Visitation

5 Rue Littré
24000 Périgueux
France
www.perigueux-visitation.fr

Articulatively moderated between three institutions (Museum of Art and Archeology of Périgueux, Vesunna Museum and the Chapel of the Visitation) Antoine Donzeaud's exhibition can be read as an accumulation of his obsessions: architectural derivatives, spatial cut-ups, sentimental blockchains, digital meta-urbanism. The title of the exhibition is taken from an interview with artist Gordon Matta Clark, an artist celebrated as an "anarchitect" for his practice of cutting into buildings. But we could also affiliate this exhibition to another building, the Slow House by Diller Scofidio. An unrealized project, this house remains a prodigious illustration of architecture as a spectrum of information.

Each institution adheres to a scenario, a fiction appropriated by architecture and collectively performed by its occupants. Being so, the practice of Antoine Donzeaud is like a gradual metastasis, a virus spreading through the veins of the spaces it invests. His first intervention at the MAAP is twofold: extraction and re-contextualization. The plasticized bubble formerly used as shelter for the receptionist is decategorised from its administrative function. The carpeted floor continues its design through the curves of the said Plexiglas bubble. An interest in structure, lines of rupture or boundaries, is also at the heart of his work. The frontiers defining the exhibition spaces from the ancient frescoes are thus blurred, connected, assembled by metres of sheeting stretched on frames. This ceiling façade breaks the vocabulary, a separation which dictates the forms and eras and hybridizes with the building, while suggesting new potentialities. Sampling, travel and reconfiguration are procedures also incorporated in Antoine Donzeaud's series of new videos. Intimate fragments, scattered scenes from Instagram stories, are displaced from their intimate would-bes only to be exposed like so many commodities of the contemporary industry of influences.

At the Visitation site, several walls have been removed, clear cuts are made on the walls allowing for the reappearance of the Chapels details. The nave, the altar and the original main door filter through into the exhibition space. That which exists outside of the frame, the fluctuating history of places and their functions are celebrated here and restored to the state of strata. Re-engaged in the exhibition they become vessels for their new artistic proposals: here an invitation was made to include the latex jackets of the artist Bianca Bondi. The last intervention takes place at the Vesunna Museum, where an escape game (a game of enigmas consisting in escaping from a closed place) has been dismantled and reused in an intermittent way at the Visitation site. Through reenactment the architectural bones serve as a basis for a new narrative. In the center of the platform stands a disjointed house, restored to its simplest form of grammar. It serves as a reference point to the demountable houses of Jean Prouvé, the post-war architect famous for his adaptive and functional modules. Here, industrial windows overlook ornaments and collages of YouTube video excerpts. "When you cut into the present the future leaks out," said the American writer William Burroughs, it is perhaps here in this unstable timeless territory that the exhibition itself is located.

ART

ANTOINE

DONZEAUD

ART HISTORY OFTEN MAKES PROGRESS BY LOOKING BACK. THIS REVERSAL MUST BE UNDERSTOOD IN IT'S MOST LITERAL SENSE. WHEN WE THINK OF MARCEL DUCHAMP'S FAMOUS URINAL, WE OFTEN FORGET HIS FINISHING TOUCH: A QUARTER TURN ROTATION.

He was surely being irreverent, but this founding movement of contemporary art also suggested that there was a way to oppose the established order other than simple criticism. Rather than just protest or ruffle feathers, he preferred (in the words of Hal Foster) 'mimetic exacerbation' to a head-on collision. Antoine Donzeaud's work continues in this vein and has expanded across his various formats: deconstructed frames, screen printing on top of advertisements, industrial windows or even videos. Reversal, both the term and the act, is a kind of birth certificate to this practice. "During my last year at Villa Arson in Nice, the art school where I got my degree, about twenty of my canvases were vandalized" the artist revealed. "I was already making videos and prints so my paintings were more or less figurative, copied from photos or based on a series of gestures. First, I tried to remove the canvases and patch them. But after some time, the experience made me want to move away from painting completely so I could focus on the whole. The frame and the canvas together as sculptural elements." What followed was an initial series called Untitled PE exhibited at his solo show The Moon is a harsh mistress in the project space of the Valentin gallery (Paris 2014). In this show, the artist turned the canvas and frame around completely and covered them both with a transparent sheet.

Although he turned the canvas around and hid the image, Antoine Donzeaud doesn't fall neatly into the category of artists dedicated to "the simple exposure of the pictorial" first described by the members of the Supports/Surfaces collective in the catalogue "La peintre en question" (Havre 1969). According to them, what reveals the painting as a sculptural object is the exposure of the materials. This prevents the viewer's mind from wandering elsewhere – musing about the personality of the artist, his background or art history. With Antoine Donzeaud, the narration comes out of the abstract. This narration has nothing to do with a formal affiliation with art history. It takes its roots in the current life of the artist. There are no grand tales or clear reference points. There is simply the infiltration of the every day or rather the hopeless porousness between art and life accepted and welcomed as they are. Born in 1985, Antoine Donzeaud incorporates the de-ranking of source material into the creation of his work. In his second exhibit in the Valentin gallery in 2016 called *De 10h à 4h du matin*, he mixed together images taken from the street, videos appropriated from the internet, pop culture and the transformative power of the white cube. Borrowing the title of the hit song *Je vis, je visse*, from the rap group PNL, the artist callously likens drug dealing, the subject of the song, to the work of the artist.



Both activities are carried out during fixed hours, success depends on street smarts, an eye for finding loopholes in a neocapitalist system and an ability to escape the daily routine. In *Ordinary Objects for Common Use (Corner Couch)* he left the ready-made behind and changed perspective. Useless refuse, like sofas abandoned in the street became objects worthy of attention as soon as they were screen printed on posters. He even created a website selling raincoats called "Vêtementemes", a knock off of the trendy brand *Vêtements*. It brought back the idea of the unconscious dress code suitable for punks and office drones alike. There's no post-rural critique in these ready-mades. The artist's touch remains crucial for Donzeaud who counts among his influences the great German painters Sigmar Polke and Georg Baselitz (another master of reversal), American expressionists like Robert Rauschenberg, minimalists like Carl Andre or appropriators like Elaine Sturtevant. There is a certain empathy associated with the artist in the age of YouTube and Internet memes; an openness or warmth that allows them a fluidity in their practice and methods. They are more likely to be content aggregators or archivists than inventors of form as such. However this quality, intrinsic to making art, is also useful in a range of his other activities. "When I came back to Paris after finishing school, I started to show work in my studio in Belleville working alongside a curator, Elisa Rigoulet. With the project space EXO EXO, I first had the idea to curate an installation myself, but little by little, I started to focus on the programming at the space as well." Showing work by younger less well-known artists in Paris like Pakui Hardware, Adam Cruces or Zoe Barcza, the space lends itself to other uses as well and is open to a diverse mixture of Antoine Donzeaud's work. It reveals itself as a network of sinuous links; fluid and immersive as the internet.



DE 10H À 4H DU MATIN
2016. VUE DE L'EXPOSITION,
VALENTIN, PARIS.
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UNTITLED PE (RAISING 2)
2015. BOIS, POLYÉTHYLÈNE, PEINTURE
AÉROSOL, ACRYLIQUE, HUILE

**ORDINARY OBJECTS
FOR COMMON USE (DOOR)**
2015. SÉRIGRAPHIE SUR POLYÉTHYLÈNE
ET MOUSSE

CREDIBILITY
2017. VUE DE L'INSTALLATION,
VILLA ARSON, NICE

**THE MOON IS A HARSH
MISTRESS**
2014. VUE DE L'EXPOSITION,
VALENTIN, PARIS

