

# Hoël Duret

Born in 1988

Lives and works in Paris, Rennes & Nantes

+ 33 6 28 40 19 13

Website - [www.hoelduret.com](http://www.hoelduret.com)

Vimeo - [www.vimeo.com/user26987084](http://www.vimeo.com/user26987084)

Email - [hoel.duret@gmail.com](mailto:hoel.duret@gmail.com)

Hoël Duret writes picaresque tales of our waning decade, that of a slow and confused exit from the Anthropocene. Here, the magnificent losers are no longer simply outsiders who have decided through their rejection of established systems to remove themselves from the game. They foreshadow the fate that awaits us all, diminished and bewildered humans, numbed by the age old habit of conquering and enslaving, and now propelled into a world newly wild. Now, the alternative is the following: ally ourselves with the rest of the living world or slowly peter out before disappearing completely.

Around the structure of a tale told over a number of chapters, Hoël Duret uses small strokes to paint an ecosystem made up of multiple characters and their choral points of view. The endeavor is total, almost Wagnerian.

Ingrid Luquet-Gad



*Life is old there* (2019), performance by Hoël Duret & Tanguy Malik Bordage at the Palais de Tokyo Image Palais de Tokyo / Ayka Lux, 2019 © Hoël Duret / ADAGP, Paris, 2019

## CONT#CT (2022)

Solo exhibition at CCC OD Centre de Création Contemporaine Olivier Debré,  
Tours, France



Exhibition views of **CONT#CT** (2022) at CCCOD, Tours, France  
Video, sound and light installation, paintings and sculptures, duration 16'  
Images CCC OD / Aurélien Mole, 2022 © Hoël Duret / ADAGP, Paris, 2022



In the Nave of the CCC OD the artist presents a new installation that follows on from his recent exhibitions and films, a tale of anticipation and crisis started in 2019 under the title LOW.

CONT#CT plunges us into a polyphonic immersive environment that brings together video, music, and sculpture. Embedded in the same hypnotic movement, the works respond to each other, light up and pulsate according to the flow of images that saturate the space, drawing us into the heart of a digital world that is equally seductive and disturbing.

The voice of an explorer is guiding us throughout the nave even if she seems lost, torn between an addictive fascination and the doubts that haunt her as she drifts away from reality.

Through this existential journey on the edge of the digital world, Hoël Duret continues his investigation of the mystery of human destiny, in a world in disarray, in search of new narratives.

**More images /  
video tour of  
the exhibition**

[www.hoelduret.com](http://www.hoelduret.com)

# Outta Luck (2022)

Solo exhibition at NEW GALERIE, Paris, France



Exhibition views of **Outta Luck** (2022) at NEW GALERIE, Paris, France  
Images NEW GALERIE / Aurélien Mole, 2022 © Hoël Duret / ADAGP, Paris, 2022



More images

[www.hoelduret.com](http://www.hoelduret.com)

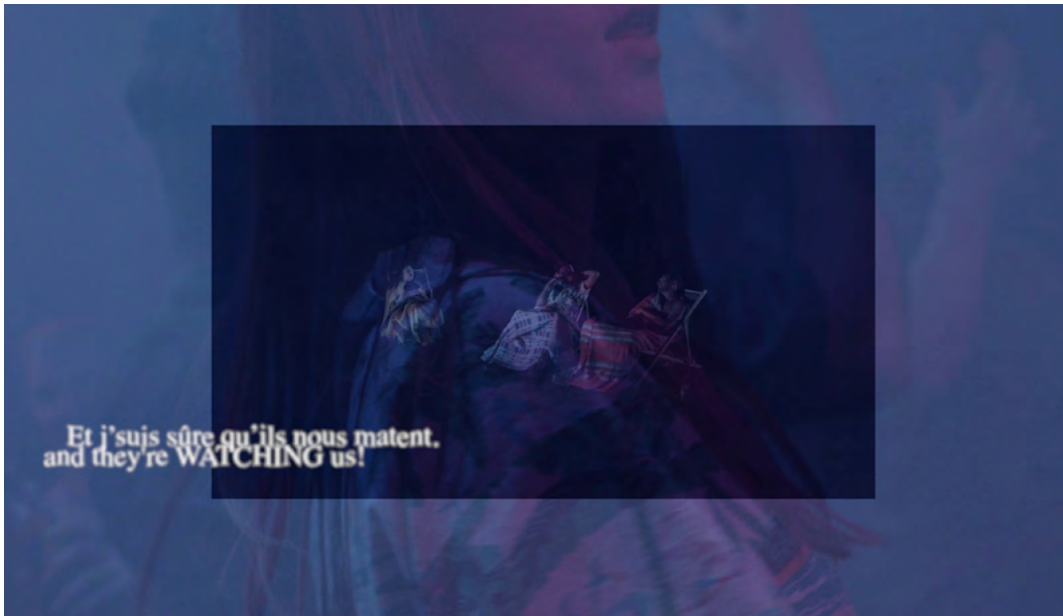
The video *Outta Luck* (2022) shows us three young people, slightly drunk, sitting on deckchairs, are talking about everything and nothing. Everything goes: fake news and post-truth, GAFAM and Bitcoins, solar system and universal love...

On the ground floor, three screens adds some clues to the narrative that is going on. The scrolling texts punctuated with emojis, in the manner of a Discord chat room, are taken from the 1930 opera *Rise and Fall of the City of Mahagonny* created by B. Brecht and K. Weil. It tells the story of the birth, the rise and the decline of the imaginary eponym city, build like a trap by three criminals to the Alaskan lumberjacks that they lure into their nets with prostitutes, alcohol and gambling. The predictable self-destruction of this libertarian paradise - like the natural slope of capitalism -, conveys for the artist the theses of accelerationism as they will emerge at the threshold of another decade in crisis, that of the 2010s.

According to the artist's characteristic grammar, the exhibition *Outta Luck* gathers sculptures, paintings, videos, sound pieces... Hoël Duret aggregates artworks as parts of his narrative to build an environment that cultivates the ungrateful seeds of the present (Metaverse made sculptures, videoscreenlike paintings, NFTs). The soil of fiction may already be sterile, and the inspirational sky filled with celestial waste (Tesla guy's cars?, the characters wonder), the humans who inhabit our contemporary world have no other choice but to cultivate their need for meaning.

## Outta luck (2022)

4K video with sound, 13 minutes 47 seconds



**Outta luck (2022)**  
© Hoël Duret / ADAGP, Paris, 2022

On the foreground of the video Outta luck (2022), three young people, slightly drunk, sitting on deckchairs, are talking about everything and nothing. They are outside, it's night, the sky is clear - and even: "super weird". As far as the eye can see, they are facing the immensity of the universe, but they don't contemplate it. They talk about it, and what they show us is the complexity of making sense of their personal situation. Everything goes: fake news and post-truth, GAFAM and Bitcoins, solar system and universal love...

Hoël Duret uses small talks dialogues, this mechanical chatter the artist explores to face the deep mystery of existence. But their dialogues are visual and the situation is constructed like a collage as we can see, on the background, a long slow-mo sequence of collective dance-trance.

The new philosophers of the Garden may be quite drunk, ataraxia remains visible on a clear day for those who want to see it.

**Video excerpt  
(full version on  
request)**

[www.hoelduret.com](http://www.hoelduret.com)

## Lundi bleu (2021)

Public sculpture, Place des Fusillés, Gouesnou, France  
Invited by Passerelle Art Center, Brest & Territoires Extra#5



**Lundi bleu (2021)**, Place des Fusillés, Gouesnou, France  
LED, nylon tube, control box, computer program  
Image Territoires Extra / Margaux Germain, 2021 © Hoël Duret / ADAGP, Paris, 2021

Lundi bleu (2021) is a light sculpture specifically made for the Halle des Fusillés in the town of Gouesnou.

Two long blue LED strips compose an abstract pattern, looking like a loose marine knot, that passers-by can contemplate by looking up.

This artwork was made during Territoires Extra #5, an artist residency program led by the Passerelle Art Center in Brest since 2017. It receives the support of the Ministry of Culture / DRAC Bretagne.

**More images**

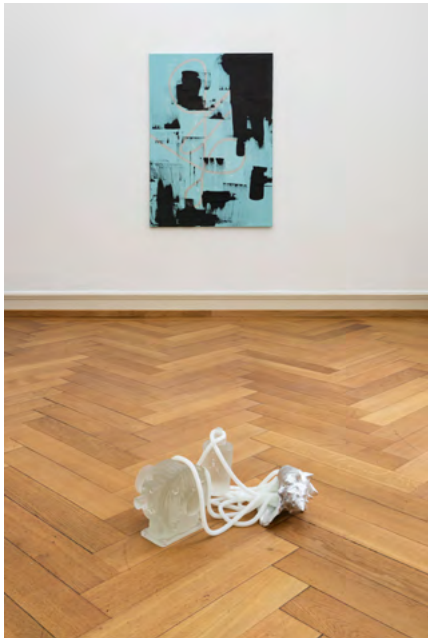
[www.hoelduret.com](http://www.hoelduret.com)

## Low (2020)

Solo exhibition at the Villa Merkel, Esslingen am Neckar, Germany  
Curated by Andreas Baur



Exhibition views of Low (2020) at the Villa Merkel  
Image Villa Merkel / Frank Kleinbach, 2020 © Hoël Duret / ADAGP, Paris, 2020



More images

[www.hoelduret.com](http://www.hoelduret.com)

The exhibition low presented at the Villa Merkel is about chaos, parallel worlds, futuristic technologies and absurd hopes. Through a monumental installation (NFT ph<7 logique (2019)), a film (Drop out (2020)), strange luminous artifacts and glyphs left by an extinct branch of humanity, Hoël Duret investigates the relationship between nature and technology. In the particular context of the pandemic, the artist develops a critical and alternative image of the digital age as a coherent phase of human history and humorously shows that such a concept can only be affirmed by concealing the diversity and precarity of our world.

## Drop out (2020)

4K video with sound, 23 minutes 05 seconds



**Drop out** (2020)  
© Hoël Duret / ADAGP, Paris, 2020

Drop out (2020) is a dystopian movie, a climate-fiction filmed in New Zealand. Its narrator is there seeking a cure to climate change. He believes that as one of the last places on earth settled by humans, New Zealand may have developed alternatives to the old societies that no longer accept their dependence to nature. He starts a collaboration on the writing of his film with a group of students when confusion gains the island. The health crisis of early 2020 catches up with the writing of his fiction script and moves it closer to reality. He adapts his work and replaces his actors stuck at home with instagram avatars as a last-minute solution. Everything becomes odd. Different worlds merge in a kaleidoscopic and endless time. The climate-fiction no longer anticipates possible futures but now unfolds in our own spacetime. Our ability to project gives way to impending absolute relativism. Is the title of the film its ironic answer ?

Video excerpt  
(full version on  
request)

[www.hoelduret.com](http://www.hoelduret.com)

## Dis-leur (2020)

HD 1080p video with sound, 3 minutes 14 seconds



**Dis-leur** (2020)  
© Hoël Duret / ADAGP, Paris, 2020

Dis-leur (2020) extends the film Drop out (2020) by laying the groundwork for its next chapter. The health crisis has shown the limits of prediction models based on computing power. The failure of AI suggest the use of a more sensitive form of intelligence, better able to face the challenges of our world. It is in this context that an international research group is set up to search for new model that does not stem from a mathematical system. This team, made up of mathematicians, linguists and paleontologists, is conducting its research in a cave where the study of the cave paintings of a forgotten branch of human evolution could be the starting point for a new language.

Video

[www.hoelduret.com](http://www.hoelduret.com)

## NFT pH<7 logique (2019)

Solo exhibition at the Fondation Louis Vuitton, Paris, France  
Curated by Claire Staebler & Ludovic Delalande



Exhibition view of NFT pH<7 logique (2019) at the Fondation Louis Vuitton, Paris, France. Image Fondation Louis Vuitton / Ludovic Carème, 2019 © Hoël Duret / ADAGP, Paris, 2019

The NFT pH<7 logique (2019) installation is inspired by nineteenth-century greenhouses, biospheres in Arizona, and space farming experiments. It is an artificial landscape. Especially designed for the Gallery 8 of the Louis Vuitton Foundation, this hyperconnected, multisensory ecosystem combines organic elements (various species of plants installed hydroponically) and diverse technological tools (soundtrack, light sources, fog machine and a hydraulic system). The whole is controlled by an algorithm that randomly composes the climate of the gallery by triggering those elements according to climate datas published in real time across the world on Twitter. NFT pH<7 logique (2019) drips, oozes, vibrates, and breathes, like a disturbing and fantastical mechanical organism.

**More images /  
video tour of  
the exhibition**

[www.hoelduret.com](http://www.hoelduret.com)

## NFT pH<7 (2017)

HD 1080p video with sound, 9 minutes 40 seconds



NFT pH<7 (2017)  
© Hoël Duret / ADAGP, Paris, 2017

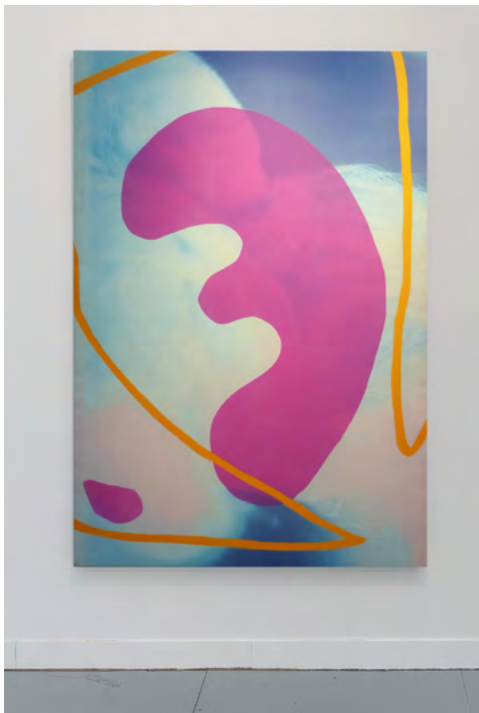
The NFT pH<7 (2017) video explores a cold, manipulated biosphere whose plants grown off-ground without soil or sun. Its too much acid pH underlines its artificiality. The guardian of this place, a nymph, awakens in what appears to be her golden age prison. She will slowly dissolve herself into this twisted vision.

**Video**

[www.hoelduret.com](http://www.hoelduret.com)

## NFT pH<7 #1 & #2 (2017)

Solo exhibition at the Palazzo delle Stelline, Milan, Italy  
Curated by Laura Lamonea



**NFT pH<7 #1** (2017) Printed canvas, acrylic painting, aluminium stretcher. 176 x 120 x 3,5 cm



**NFT pH<7 #2** (2017) Printed canvas, acrylic painting, aluminium stretcher. 176 x 120 x 3,5 cm

The paintings of the NFT pH<7 series extend the hallucinogenic immersion into the artificial biosphere. Fully part of the body of works of the project, the pop and abstract diptych of paintings NFT pH<7 #1 & #2 (2017) presents biomorphic shapes out of the visions of the modified plants of the greenhouse. Such cellular patterns partly overlay the printed background of distorted electronic images.

More images

[www.hoelduret.com](http://www.hoelduret.com)

## NFT pH<7 Mirror (2020)

Group exhibition at New Galerie, Paris, France



**NFT pH<7 Mirror** (2020) 42" flatscreen, blown glass, scindapsus, HD 1080p video without sound 4'46'', 100 x 60 x 50 cm

NFT pH<7 Mirror (2020) is a sculpture combining an aquarium, a scindapsus and a video screen. It creates a miniature biotope enhanced by images of manipulated plants scrolled on the screen. The sculpture suggests a non human, but botanical, intelligence and perception.



**NFT pH<7 Mirror**  
(2020)  
View of details

More images

[www.hoelduret.com](http://www.hoelduret.com)



# Too Dumb To Fail (2018)

Solo exhibition at the Galerie Edouard Manet Art Center, Gennevilliers, France  
Curated by Lionel Balouin



Exhibition view of Too Dumb To Fail (2018) at the Galerie Edouard Manet, Image Galerie Edouard Manet / Margot Montigny, 2018 © Hoël Duret / ADAGP, Paris, 2018

The exhibition Too dumb to fail (2018) is the first chapter of Harvey's adventures. Harvey is a journalist who was forced by his editor to get on board of the M.S. Lagoon Princess cruise liner. Stuck in his cabin, he develops his own plans and sabotages the ship to reach the south-american coast to pursue his own adventures.

The exhibition space was designed as an immersive narrative environment. It various works mimics cruiseliner's artefacts in a pop aesthetic bathed in a toxic and disturbing blue light. The rooms reveals a set of works (sculptures, paintings and videos) which set the scenes like traces of a drama.

The narrative is fragmented in a disturbing aesthetic, building the narrative from room to room, in a strange combination between scenario, exhibition and film.

More images

[www.hoelduret.com](http://www.hoelduret.com)

Video tour of the exhibition

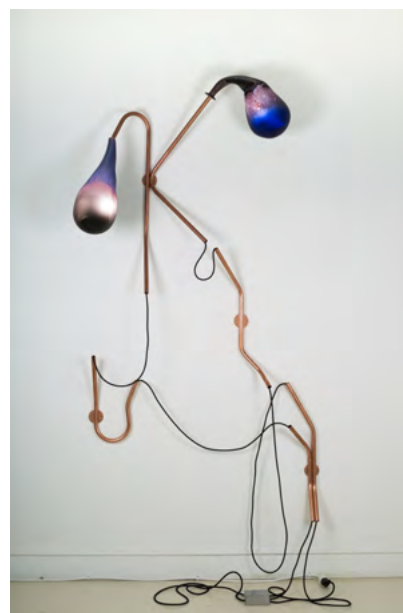
[www.ddab.org](http://www.ddab.org)



The Gig (2018) HD 1080p video with sound. 3'52''

Angry pipe (2018) HD 1080p video with sound. 3'47''

The cruise (2018) HD 1080p video without sound. 1'22''



Sick pipes #3 (2018) Blown glass, steel tube, acrylic paint, varnish, power cable, electrical box, LED lightbulb.  
250 x 120 x 60 cm



Standing black mirror #3 (2018) Steel tube, acrylic paint, varnish, brass rollers, sandblasted black glass, oiled beech bar, acrylic painting on canvases, black fabric, sand.  
187 x 81 x 20 cm

The Gig (2018)

[www.hoelduret.com](http://www.hoelduret.com)

Angry pipe (2018)

[www.hoelduret.com](http://www.hoelduret.com)

The cruise (2018)

[www.hoelduret.com](http://www.hoelduret.com)

## Life is old there (2019)

5 hours performance at the Palais de Tokyo, Paris, France  
Curated by Vittoria Matarrese, Do Disturb Festival



Performance views Life is old there (2019) at the Palais de Tokyo, Images Palais de Tokyo / Ayka Lux, 2019 © Hoël Duret / ADAGP, Paris, 2019

The sequel to Harvey's adventures happened in a 5-hours performance on a large beach scenography presented during the DO DISTURB performance festival at the Palais de Tokyo. It was written in collaboration with the director Tanguy Malik Bordage for eleven actors and a music composer.

Stranded on a Caribbean beach after scuttling the ship on which he had embarked, Harvey meets its weird and crazy inhabitants. Stuck on the edge of the jungle on this deadly boredom beach's, his encounters makes him doubt the merits of his adventure.

This performance is written in a narrative progression alternating moments of written theatrical play as well as a multitude of simple and repetitive actions betraying the boredom and torpor in which the characters are immersed in this in-camera. Life is old there (2019) is a like a diorama in which time has been distended by the tropical heat.



Video excerpt of the performance

[www.hoelduret.com](http://www.hoelduret.com)

# UC-98 Sonar Souls (2016)

Solo exhibition at TORRI gallery, Paris, France



**UC-98 Sonar souls #4** (2016)  
Steel, acrylic painting, plastic bag, electric garland, blue cord.  
200 x 75 x 55 cm



**UC-98 Sonar souls #5** (2016)  
Steel, acrylic painting, plastic bag, electric garland, yellow cord.  
45 x 35 x 18 cm

The exhibition UC-98 Sonar Souls is the beginning of a fiction. UC-98 is the name of a submarine optical cable who carries our digital data. In one of the cable's knot hides a school of jellyfishes. Its presence has damaged the sheath of the cable, creating a light-data leak in the depths of the ocean. The light released pass through the soft, gelatinous and translucent bodies of the jellyfishes, feeding them with the data it carries.

This exhibition initiates this fantastic story and settles the first elements of the cosmogony. One by one, the protagonists of the fiction reveal themselves and invite to wander in this narrative in volume. The key components of the submarine landscape define the artworks presented : light transmission, fluidity and gravity.

More images

[www.hoelduret.com](http://www.hoelduret.com)



Exhibition views UC-98 Sonar Souls (2016) at TORRI gallery  
Image TORRI / Aurélien Mole, 2016 © Hoël Duret / ADAGP, Paris, 2016

## UC-98 Soft & flat (Seoul) (2016)

Group exhibition at the Seoul Museum of Art, Seoul, Korea  
Curated by Gahee Park & Fabien Danesi



**UC-98 Soft & Flat (Seoul) #2, #4 & #3 (2016)** Printed canvases, acrylic painting, aluminium stretchers, 48" flatscreen, wall mount, HD 1080p video without sound, 4'47'', yellow cord. 176 x 470 x 10 cm

The second chapter of UC-98 gets deeper into the concepts of liquidity and fluidity developed by Zygmunt Bauman and Walter Benjamin while exploring the city of Seoul. The series of paintings with screens UC-98 Soft & flat (Seoul) tries a new mythology of a city that is the capital of high tech conglomerates as well as the historical commercial hub of sea products.

In front of abstract paintings, flat screens plays videos of the stalls of Noryangjin fish market where the trade of raw material led to capitalist values. The abstract script of UC-98 continues through the images and surfaces of Seoul.

**More images**

[www.hoelduret.com](http://www.hoelduret.com)

## UC-98 The Infinite Speech (2018)

Sculpture commissioned by Takima & Amazon Web Services - France



**UC-98 The Infinite Speech (2018)** Blown glass, pico projector, sensors, computer, AI software, power cord, shrinkable sheath, fiber optic, LED controllers, speakers, steel. 300 x 200 x 100 cm

The UC-98 The Infinite Speech (2018) sculpture embeds Amazon Rekognition technologies to activate the UC-98 narrative.

It mimics the shape and materials of a submarine cable whose leaks of fiber optic light up and dim randomly. In its core, a glass jellyfish illuminates itself and changes colors according to the light of a video projector broadcasting a stream of images from the internet. Those images are not visible such as the many languages spoken by the jellyfish that overlap and mingle in an incomprehensible shambles.

An artificial intelligence collects the information gathered by its many sensors to interpret its environment. The set of parameters of UC-98 The Infinite Speech change according to the behavior adopted by the AI that drives it.

**More images**

[www.hoelduret.com](http://www.hoelduret.com)

## UC-98 RGB (2016)

Installation & performance at the Palais Garnier, Paris national Opera, France  
Curated by Fabien Danesi & Ange Leccia



**UC-98 RGB Water Lights (2016)**  
Plastic bags, electric garlands, electric box.  
Variable dimensions

In different rooms of the Opera Garnier, sculptures and installations lead to the UC-98 RGB (2016) performance in the rotundas of the Moon and the Sun. There, two dancers perform dance solos in front of video screens whose light intensity varies over a soundtrack that infinitely reads digital data. The meaninglessness of this mass of incomplete data is underlined by the choreography. The repetitions of sequences slowly deconstruct it and exhaust the dancers.

The performance was written with Nicolas Paul, choreographer of the Paris Opera and was performed by Juliette Hilaire and Adrien Couvez from the ballet.

**Video excerpt of the performance**

[www.youtube.com](http://www.youtube.com)

**Video tour of the exhibition**

[www.vimeo.com](http://www.vimeo.com)

**More images**

[www.hoelduret.com](http://www.hoelduret.com)

## UC-98 Decompression (2016)

HD 1080p video with sound, 15 minutes 49 seconds



**UC-98 Decompression (2016)**  
© Hoël Duret / ADAGP, Paris, 2016

The UC-98 Decompression (2016) video features two dancers and a retired professional mermaid. The interview sequences of the mermaid tales her extravagant memories from her career in a theme park. They are interspersed with phantasmagorical sequences filmed during the previous chapter of UC-98 at the Opera Garnier. This dialogue goes deeper into the aquatic worlds : fluid, liquid, digital and fantastic.

**Video**

[www.hoelduret.com](http://www.hoelduret.com)

# Un confort sans fin (2015)

Solo exhibition at l'Oeil de Poisson Art Center, Québec, Canada



Exhibition view of Un confort sans fin (2015) at l'Oeil de Poisson Art Center, Images L'oeil de Poisson / Yvan Binet, 2015 © Hoël Duret / ADAGP Paris, 2015

The exhibition Un confort sans fin is a critical archeology of Modernism. The symptoms of this supposed glorious past that achieved aesthetic breakthrough and technical innovations are rethought in a crafty way in the sculptures, videos and paintings of the exhibition.

A truck loads seen on a highway in a canyon of the American West evoke a geometric painting lost in this so iconic landscape. The sculptures of the Rock Garden of Chandigarh, India, that are poor interpretations of the architectures by Le Corbusier, still provide a synthesis of modern technical progress.

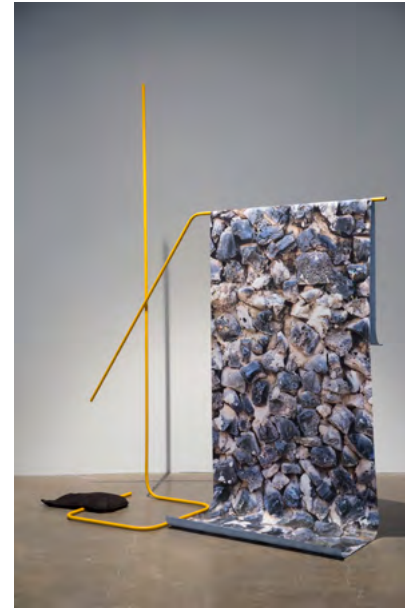
Un confort sans fin quote and act like cheap appropriationistic practices of Modernism.

More images

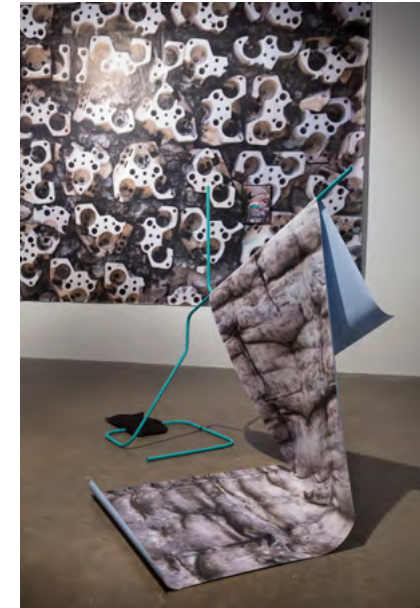
[www.hoelduret.com](http://www.hoelduret.com)

Video tour of the exhibition

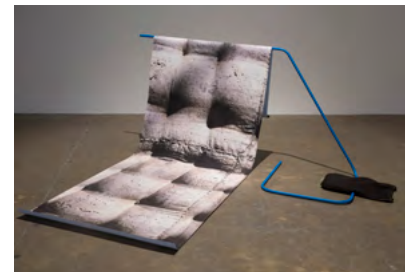
[www.youtube.com](http://www.youtube.com)



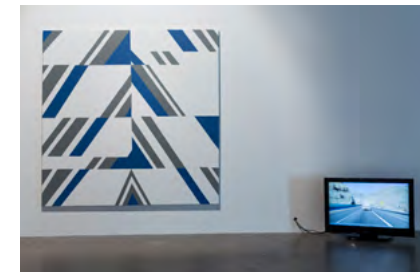
**Portant #1J (2015)**  
Steel, acrylic painting, blueback digital print.  
200 x 70 x 250 cm



**Portant #3V (2015)**  
Steel, acrylic painting, blueback digital print.  
230 x 100 x 160 cm



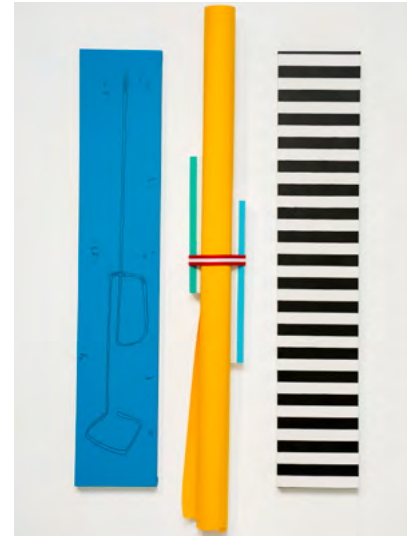
**Portant #2B (2015)**  
Steel, acrylic painting, blueback digital print.  
200 x 170 x 100 cm



**La peinture qui roule (2015)**  
Canvas, stretcher, acrylic painting, 42" flatscreen, SD video 720p with sound 6'05''.  
200 x 200 cm

# Mood board (2015)

Solo exhibition at YISHU 8 Art Center, Beijing, China



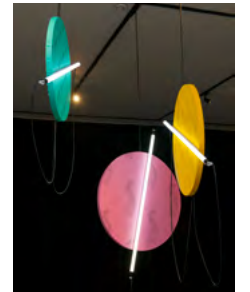
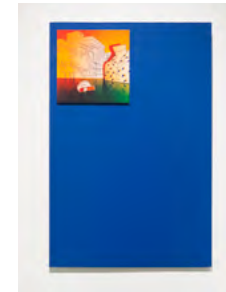
**Luca (2015)**  
Canvases, stretchers, acrylic painting, pencil, plywood, seamless paper, strap.  
100 x 190 x 13 cm

**Lari (2015)**  
Seamless paper, canvas, stretcher, acrylic painting, pencil, plywood, LED light, power cord.  
300 x 330 x 35 cm



More images

[www.hoelduret.com](http://www.hoelduret.com)



**Bingo (2015)**  
Canvases, stretchers, acrylic painting, pencil, plywood, LED light, power cord, strap.  
100 x 160 x 12 cm

**Le front de mer (2015)**  
Digital print mounted on blue dibond.  
40 x 60 cm

**Spaziale (2015)**  
Canvases, stretchers, acrylic painting, pencil, dibond, plywood, LED light, power cord.  
94 x 120 x 7 cm

**Gino (2015)**  
Canvases, stretchers, acrylic painting, pencil, LED lights, power cords.  
140 x 150 x 120 cm

Exhibition views of **Mood board (2015)** at YISHU 8 Art Center,  
Images YISHU 8, 2015 © Hoël Duret / ADAGP Paris, 2015

# La Vie Héroïque de B.S. - Un opéra en trois actes (2013 - 2015)

HD 1080p video with sound, 45 minutes 08 seconds

La Vie Héroïque de B.S. - Un opéra en trois actes (2013-2015) is a narrative and critical drama that follows the adventures of its main character, a stubborn industrial designer named B.S.. Born during the Functionalist movement of the twentieth century, he tries to bring a new outlook on the subject but praises the American Way of Life.

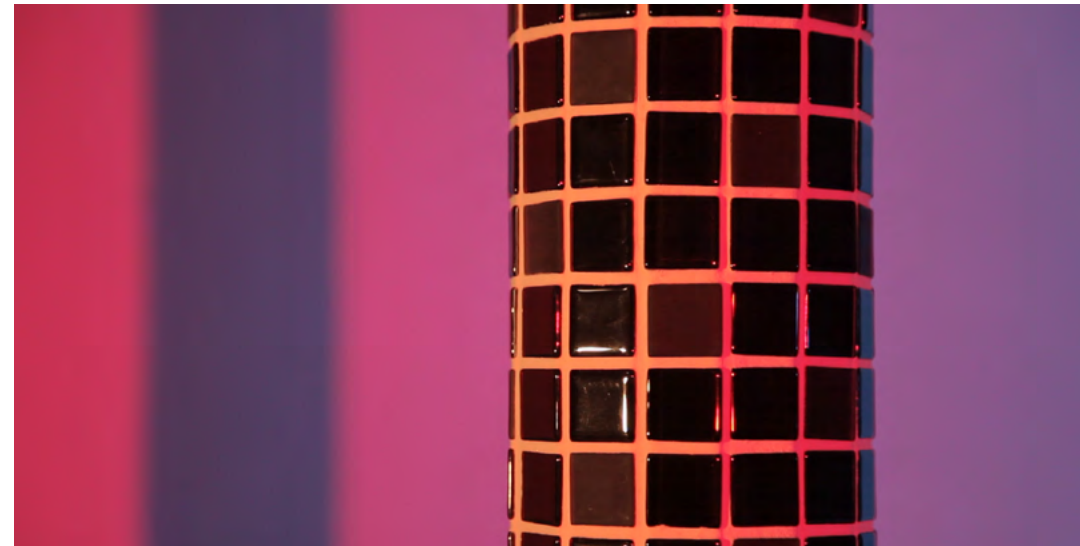
In the first act he tries to achieve an effective synthesis of 20th century's design. He presents this pathetic collage build like a Design Land when he receives a call. An industrial consortium asks him to redraw and improve chicken egg's to optimize their packaging and transportation. But in the second act, after hours of work, he finds himself having to go against Nature's laws by trying to perfect a perfect form. His contradictions therefore slowly leads him to madness in his impossible task. In the last act, he definitively loose his Modern certainties and embarks on a journey to Greece to understand the creation of the very first manufactured form : the Doric column. He hopes that in those desartic landscapes a transcendental and universal truth on creation will appear to him.

The first act mimics post-war Design's commercials that praises the genius of an era. The second act looks like a popular science TV show and the third and final act ends the Opera like an experimental psychedelic film.

Hoël Duret used his own exhibitions as film sets for this project. He stages strange scenographies which assumes the failure of his character's modernist thoughts. All the productions out of this ambitious project have an ambiguous status, in between furnitures, craft, film sets, props and artworks. Even the Opera's genre becomes a playing field for Hoël Duret who questions and transforms it through this work.

Video

[www.hoelduret.com](http://www.hoelduret.com)



**La Vie Héroïque de B.S. - Un opéra en trois actes** (2013 - 2015)  
© Hoël Duret / ADAGP, Paris, 2015



## La Vie Héroïque de B.S. Acte I As a tribute... (2013)

Solo exhibition at the Frac des Pays de la Loire, Carquefou, France



Exhibition view of La Vie Héroïque de B.S. - Acte I : As a tribute... (2013) at the Frac des Pays de la Loire  
Image Frac des Pays de la Loire / Marc Damage, 2013 © Hoël Duret / ADAGP Paris, 2013

The first act of the video opera La Vie Héroïque de B.S. : As a tribute... displayed at the FRAC des Pays de la Loire is an inventory of creations from the 20th century. The main character, B.S., attempts to synthesize a century of industrial creation in a sprawling construction. But his dandy-esque demonstration ends up in a very confused composition.

His installation brings together styles and materials from post-war to today's design in a typical architect's exercise's : the Pavilion. Emblematic and specific objects, technics and materials are mixed together such as the Mies van der Rohe's Farnsworth House, Enzo Mari's Autoprogettazione, decorative patterns of the American Craft Movement, Eileen Gray's folding screen, Josef Albers' drawings, Marcel Breuer's sculptures...

This referential collage build a domestic environment whose plethora of influences underlines the precariousness and the patheticism of B.S. much more than the supposed efficiency of each element.

More images

[www.hoelduret.com](http://www.hoelduret.com)

Video tour of the exhibition

[www.youtube.com](http://www.youtube.com)

## La Vie Héroïque de B.S. Acte II Le dilemme de l'œuf (2014)

Solo exhibition at Mosquito Coast Factory, Campbon, France



Exhibition view of La Vie Héroïque de B.S. - Acte II : Le dilemme de l'œuf (2014) at Mosquito Coast Factory,  
Image Mosquito Coast Factory / Philippe Piron, 2014 © Hoël Duret / ADAGP Paris, 2014

In the second act, B.S.'s company received a ridiculous offer. The avian industries consortium ask him to redraw the chicken egg in order to optimize its packaging and transportation for large-scale lossless marketing. This challenge is a fundamental dilemma because the chicken egg is already a perfect form, and a completely natural one ! This mission consists in fact to contradict the laws of nature against all logic : to perfect a perfect form.

Nonetheless, B.S. accepts the challenge, driven by his faith in industrial design's powers. He is convince that even Nature can be optimized by technique.

B.S.'s workshop goes to work and multiplies scientific experiments and remodelings without reaching any conclusive results. Despite their repeated failures, he keeps faith in his theory without understanding that his certainties slowly collapse...

More images

[www.hoelduret.com](http://www.hoelduret.com)

## La Vie Héroïque de B.S. Acte III Les sirènes de Corinthe (2014)

Solo exhibition at Zoo Galerie, Nantes, France



Exhibition view of La Vie Héroïque de B.S. Acte III Les sirènes de Corinthe (2014) at Zoo Galerie  
Image Zoo Galerie / Philippe Piron, 2014 © Hoël Duret / ADAGP Paris, 2015

Because he has lost his modernist certainties on the uses and origins of forms, B.S. leaves for a journey to Greece. There he hopes that he will be able to understand the conditions of appearance and conceptualization of one of the very first manufactured form : the Doric column. How Man could have conceptualized such a pure form in those arid regions, only filled with stones and dust ?

While he is wandering in the desert landscapes, B.S. starts to lost his mind and has mystic visions. He slowly let his rationalism slipping away and starts working with what he can find on spot. He desperately throws himself into sculpture, awaiting a transcendental and universal truth on any form to appear to him.

More images

[www.hoelduret.com](http://www.hoelduret.com)

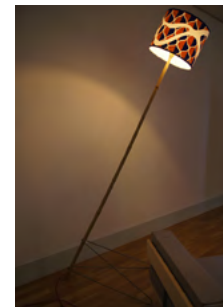
## La Vie Héroïque de B.S. Un opéra en trois actes (2015)

Solo exhibition at the Musée des Beaux Arts de Mulhouse, France



Exhibition view of La Vie Héroïque de B.S. - Un opéra en trois actes (2015) at the Musée des Beaux Arts de Mulhouse  
© Hoël Duret / ADAGP, Paris 2015

The video opera La Vie Héroïque de B.S. - Un opéra en trois actes (2013 - 2015) is screened in a specific installation that mimics a 1950s Californian style living room. It is no longer a film set so the status of the furnitures is ambiguous.



Oslo bamboo (2015)

Bamboo, steel,  
acrylic painting,  
lampshade  
lightbulb, power  
cord, dimmer.  
240 cm x 90 cm x  
50 cm

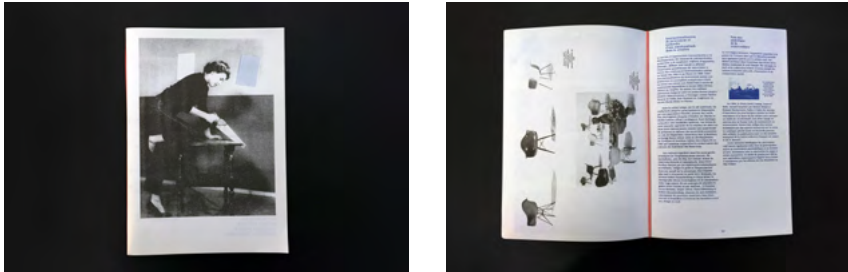


Mon ami l'atome (2015)

Awning fabric,  
stretcher, acrylic  
painting.  
100 cm x 120 cm

## I CAN DO ANYTHING BADLY vol.1 - Faire sans savoir est un sens commun (2013)

50 pages RIS0 printed book, 21 x 29,7 cm, 400 ex.



I CAN DO ANYTHING BADLY volume I, Faire sans savoir est un sens commun (2013) is an editorial project suggested by Hoël Duret to Wilfrid Almendra, Alain Bublex, Berthier Julien, Mathis Collins, Aurélien Mole and Frédéric Teschner.

It gathers researches on the concepts of amateur practices and the loss of traditional know-how. The book follows the social and aesthetic history of DIY through the bourgeois society of London in the nineteenth century, the Arts & Crafts movement, the Bauhaus, the Craft Movement in the United States, the standardization of tools and ended up with the 60's counterculture and the Do It Yourself.

## I CAN DO ANYTHING BADLY vol. II - Learning by doing is a shared responsibility (2014)

200 pages RIS0 printed book, 15 x 21 cm, 200 ex.



The second issue gathers interviews on how the Do It Yourself theory can generate new economic models, new ways of productions and diffusions and new spread of knowledge through the internet, as a legacy of the Punk way of thinking.

It features contributions from Frédéric Teschner, graphic designer, The Big Conversation Space (Clémence de Montgolfier & Niki Korth), artists, Art Review and Preview (ARP!), art magazine editors, COLPA Press, editors, Mélanie Dulong du Rosnay, Creative Commons lawyer, Fabien Hein, sociologist, Kräftig Atelier, design studio, and Stephen LaPorte, lawyer, & Victor Grigas, filmmaker, for the Wikimedia Foundation.

More images

[www.hoelduret.com](http://www.hoelduret.com)

More images

[www.hoelduret.com](http://www.hoelduret.com)

Online version

[www.icdab.club](http://www.icdab.club)

## Build your own landscape (2011)

SD 720p video with sound. 11 minutes 52 seconds



**Build your own landscape (2011)**  
© Hoël Duret / ADAGP, Paris 2011

The video mimics DIY tutorial videos, like the ones broadcasted in hardware stores shelves and online videos channels.

It explains the best ways to build an American landscape and thus emphasizes its artificiality. In a series of four attempts, the character shows four constructions-of-view that illustrate the major theoretical perspectives on the American landscape such as the private property partition, the experience of the road by the Beat Generation, the Hollywood movies sceneries and the landscaping made by the National Parks Services.

This video was made during a residency program in Marfa, Texas, USA, in April 2011.

Video

[www.hoelduret.com](http://www.hoelduret.com)

## SOLO EXHIBITIONS

2022 CONT#CT – Centre de Création Contemporaine Olivier Debré, Tours, FR  
2022 Outta luck – New Galerie, Paris, FR

2020 low – Villa Merkel, curated by Andreas Baur, Esslingen, Germany

2019 NFT pH<7 logique – Fondation Louis Vuitton, curated by Claire Staebler & Ludovic Delalande, Paris, FR

2018 Too Dumb To Fail – CAC Galerie Edouard Manet, Gennevilliers, FR  
2018 The Captain – Le Bonnevalle, curated by Loïc Le Gall, Noisy, FR

2017 NFT pH<7 – Palazzo delle Stelline, curated by Laura Lamonea, Milan, IT

2016 FIAC 2016 – Grand Palais, TORRI & Secteur Lafayette, Paris, FR  
2016 UC-98 Sonar souls – TORRI, Paris, FR

2015 Un confort sans fin – L’Oeil de Poisson Art Center, Québec, Canada  
2015 Mood board – Yishu 8 Art Center, Beijing, China  
2015 La Vie Héroïque de B.S. – Musée des Beaux-arts de Mulhouse, FR

2014 La Vie Héroïque de B.S. – Acte III : Les sirènes de Corinthe – Zoo Galerie, Nantes, FR  
2014 La Vie Héroïque de B.S. – Acte II : Le dilemme de l’oeuf – Mosquito Coast Factory, Cambron, FR

2013 La Vie Héroïque de B.S. – Acte I : As sa tribute... – FRAC des Pays de la Loire, Carquefou, FR

## SELECTED GROUP EXHIBITIONS

2021 – Future Proof – Refresh.bzh, curated by Philippe Riss-Schmidt, Paimpol, FR  
2021 – Echos système – Fondation MRO, curated by Florent Basiletti, Arles, FR

2020 – Paysages alentour – Centre Pompidou, curated by Jean-Max Colard & Léna Peyrard, Paris, FR  
2020 – Zoo cosmos – Casa Conti, curated by Fabien Danesi, Oletta, FR  
2020 – Le Cours des choses – CAPC museum, curated by Alice Motard & Sandra Patron, Bordeaux, FR  
2020 – Face à la mer – Passerelle Art Center, curated by Loïc Le Gall, Brest, FR  
2020 – Soleil Vert – New Galerie, Paris, FR

2019 – Flaques, fantômes et le voisin – ESAD Grenoble, invited by the Fondation Saint Ange, Grenoble, FR  
2019 – Cristal Paradise – Paradise, curated by Simon Muller, Nantes, FR  
2019 – Un autre monde /// Dans notre monde – FRAC PACA, curated by Jean-François Sanz, Marseille, FR  
2019 – Life is old there – Palais de Tokyo, Do Disturb! Festival, curated by Vittoria Matarrese, Paris, FR

2018 – Rien ne se perd, tout se transforme – Hotel Le Meurice, curated by Claire Moulène, Paris, FR  
2018 – Entre deux eaux – MEAN, curated by Anne-Lou Vicente, Saint-Nazaire, FR  
2018 – Décor / Avant-poste – FRAC des Pays de la Loire, curated by Joe Scanlan, Carquefou, FR  
2018 – The dialectic of the Stars – The Ford Theatres, curated by Fabien Danesi & Anna Milone, Los Angeles, USA

2017 – Flatland Abstractions Narratives #2 – MUDAM museum, curated by Marianne Derrien & Sarah Ihler-Meyer, Luxembourg, LUX  
2017 – Baleapop Festival – curated by Cécile Cano & Audrey Teichmann, Saint-Jean de Luz, FR

2017 – Painting spirit #1 – Zoo Galerie, curated by Patrice Joly & Arnaud Deschin, Nantes, FR  
2017 – Friends of birds – le DOC, curated by Jeanne Barral, Paris, FR  
2017 – Old dream – Mains d’Oeuvres, curated by Ann Stouvenel, Saint-Ouen, FR

2016 – Parades for FIAC – Grand Palais, curated by Blanche de Lestrangue, Paris, FR  
2016 – La rumeur des naufrages – Palais Garnier, Opéra national de Paris, curated by Fabien Danesi & Ange Leccia, Paris, FR  
2016 – Lazy Susan – Titanik Art Center, curated by Ichiro Irie et Kio Griffith, Turku, Finland  
2016 – Urban Legends – Seoul Art Museum SEMA, curated by Gahee Park & Fabien Danesi, Seoul, Korea

2015 – La fabrique de l’homme moderne – La FabriC/Fondation Salomon, invited by Images Passages, Annecy, FR  
2015 – Visio – Palazzo Strozzi, curated by Leonardo Bigazzi, Florence, IT  
2015 – I Can Do Anything Badly II – Park Life Gallery, San Francisco, USA

2014 – Scripted Spaces – Martos Gallery, curated by Cecelia Stucker, Los Angeles, USA  
2014 – I Can Do Anything Badly II – Section 7 Books, Paris, FR

2013 – Suite et fin – Zoo Galerie, Nantes, FR  
2013 – I Can Do Anything Badly I – Treize, invited by Le Commissariat, Paris, FR

## SCREENINGS

2018 – Francophilia – Tel Aviv Museum, curated by Laura Schwartz & Michael Liani, Tel Aviv, Israël

2018 – Des fantaisies extraordinaires lui troublaient l'esprit – French consulat, curated by Loïc Le Gall, Hong Kong, China

2018 – Rennes Art Weekend – EESAB, Rennes, curated by DDAB, Rennes, FR

2017 – Para Verde Mejor / Híbrido – Universidad del Cauca, curated by Jim Fannkugen, Popayan, Colombia

2017 – Public Pool #3 Les objets ont la parole – FRAC Nord-Pas de Calais, curated by C-E-A, Dunkerque, FR

2017 – (solo) Prospectif Cinema – Centre Pompidou, Paris, FR

2016 – (solo) Le Victoria, invited by Tripode & Mosquito Coast Factory, Campbon, FR

2016 – (solo) Crédakino – le CREDAC Art Center, invited by Claire Le Restif Ivry-sur-seine, FR

2016 – European Media Art festival – Osnabrück, Germany

2016 – (solo) Lundi du Pavillon, Cheesy Display – Palais de Tokyo, Paris, FR

2015 – (solo) Atomic Pictures #6 – Atelier ANA, invited by Matylda Taszycka & Antoine Scalse, Paris, FR

## AWARDS

2021 Mondes Nouveaux, Paris, France

2015 Yishu 8 award, Beijing, China

2014 Nantes citu council award for visual arts, FR

2012 Young artist award, Mulhouse Biennial, FR

## RESIDENCIES

2021 – Territoires Extra – invited by Passerelle Art Center, Brest, Gouesnou, FR

2020 – Te Whare Hera – Massey University, Wellington, New Zealand

2019 – Saint Ange – Seyssins, FR

2019 – Parc Saint Léger Art Center – Pougues les Eaux, FR

2017 – Galerie Edouard Manet Art Center – Gennevilliers, FR

2015-16 – Pavillon Neuflyze OBC – Palais de Tokyo, Paris, FR

2015 – Yishu 8 Art Center – Beijing, China

2011 – Fieldwork – Marfa, Texas, USA

## PUBLIC COLLECTIONS

Centre Pompidou – National modern art museum, Paris, FR

FRAC PACA, Marseille, FR

FRAC Pays de la Loire, Carquefou, FR

FRAC Champagne Ardenne, Reims, FR

FDAC Ille-et-Vilaine, Rennes, FR

Musée des Beaux Arts de Brest, FR

Ville de Nantes, FR

Ville de Gennevilliers, FR

## COMMISSIONED ARTWORKS

2023 (upcoming) – public sculpture VIGIE – French national hydrographic service, SHOM, Brest, FR

2021 – public sculpture Lundi bleu – Place des Fusillés, Gouesnou, FR

2018 – sculpture UC-98 The Infinite Speech – Takima & Amazon Web Services – AWS, Paris, FR

## PUBLICATIONS

2021 – low – solo exhibition catalog, Villa Merkel & SNOECK edition

2021 – Fieldwork Marfa Texas USA 2011/2020 – residency program catalog, HEAD Geneva & ESBA Nantes edition

2020 – Hoël Duret – residency program catalog, Fondation St Ange edition

2019 – Un autre monde / dans notre monde – group exhibition catalog, FRAC PACA & FRAC Grand large edition

2018 – Old dream – group exhibition catalog, Serge & Dorith Galuz Collection edition

2018 – Flatland / Abstractions narratives – group exhibition catalog, Mudam Luxembourg, Mrac Occitanie & Cantz edition

2016 – Urban Legends – group exhibition catalog, SEMA Séoul edition

2015 – Catalogue des Ressources – group exhibition catalog, ESBA Nantes edition

2014 – I Can Do Anything Badly volume II – personal writings, self-published book

2014 – Instantané 84 – solo exhibition catalog, FRAC des Pays de la Loire edition

2013 – I Can Do Anything Badly volume I – personal writings, self-published book

## TEACHING, WORKSHOPS & LECTURES

2022 – Panel discussion **IA & creation** with Laurence Bertrand Dorléac, Paris-Saclay University, FR

2021 – Master's art program, jury, EESAB, Brest, FR

2020 – Teaching artist, Massey University, Wellington, New Zealand

2020 – **Vivre dans la nature** – lecture, Centre Tjibaou, Nouméa, New Calédonia  
2020 – **Live in nature** – lecture, Te Papa Tongarewa National Museum, Wellington, New Zealand

2019 – **Le jardin comme exposition / L'exposition comme jardin** – lecture, 12th scenography symposium, Pavillon Bosio, Monaco

2019 – Master's art program, jury, EESAB, Brest, FR

2018 – **Let's live happily ever after** – workshop, Parsons University, Paris, FR

2018 – **Broadcast Hysteria** – workshop, ESAD Reims, FR

2017 – **Jungle Fever** – workshop, preparatory class, Galerie Edouard Manet, Gennevilliers, FR

2017 – **Broadcast Hysteria** – workshop, Parsons University, Paris, FR

2016–17 – Teaching artist, preparatory class, Galerie Edouard Manet, Gennevilliers, FR

2016 – **DIY culture in the digital age** – lecture, Parsons University, Paris, FR

## SELECTED PRESS

2022 – **Interview Hoël Duret** – interview & portfolio by Ingrid Luquet-Gad, 02 magazine #100

2022 – **Les 5 expos à ne pas rater en janvier** – article by Ingrid Luquet-Gad, lesinrocks.com

2020 – **Nature works** – article by Bérénice de Brondeau, G.I.V.E #3, Condé Nast

2020 – **HOT! Story of stories** – article by Loïc Le Gall, CURA #35

2020 – **Im Dschungel-Labor** – article by Susanne Kaufmann, Kunstzeitung,

2020 – **Hoël Duret** – interview by Ingrid Luquet-Gad, 02 magazine, web edition

2019 – **Conversation avec Hoël Duret** – interview by Indira Béraud, Figure Figure #22

2019 – **Hoël Duret** – radio interview by Victoria Le Boloc'h Salama & Florian Champagne, Le Bruit de l'Art podcast #26

2019 – **Hoël Duret à la Fondation Louis Vuitton** – exhibition review by Pascale Krief, artpress #466

2019 – **Hoël Duret** – interview by Patrice Joly, 02 magazine, web edition

2019 – **Le festival Do Disturb** – exhibition review by Emmanuelle Jardonnet, Le Monde #23097

2019 – **Festival Do Disturb** – exhibition review by Stéphane Renault, Télérama

2019 – **5 exhibitions not to miss in between shows at Paris Fashion Week** – exhibition review by Kathryn O'Regan, Sleek Magazine

2018 – **Episode en cours** – exhibition review by Ingrid Luquet-Gad, Les Inrocks #1163

2018 – **Hoël Duret** – exhibition review by Anne-Lou Vicente, 02 magazine, web edition

2018 – **Hoël Duret, l'infinie comédie** – article by Anne-Lou Vicente, Trois Couleurs / MK2 magazine

2017 – **Hoël Duret** – article by Julie Crenn, artpress #449

2017 – **Hoël Duret** – interview by ATP Diary, web edition

2017 – **Video Sound Art : Hoël Duret** – article by Alessia Delisi, WU Magazine #81

2017 – **Les jeunes artistes qui montent** – article by Judicaël Lavrador, Beaux Arts Magazine #396

2016 – **Hoël Duret, UC-98 RGB** – exhibition review by Charlotte Imbault, artpress #438

2016 – **Artistes à suivre** – article by Emmanuelle Lequeux, Beaux Arts magazine #389

2016 – **La FIAC racontée par ceux qui la font (vraiment)** – interview by Ingrid Luquet-Gad, I-D Vice

2016 – **Ce qu'il faut attendre de la FIAC** – art fair review, Vogue Magazine, web edition

2016 – **Fiac : les oeuvres à ne pas manquer** – portfolio, Les Echos, web edition

2016 – **Nouvelle tête, Hoël Duret** – article by Claire Moulène, Les Inrocks #1060

2016 – **Le club des aventuriers, première équipée pour un tournage** – portfolio, Initiales #08 NDP magazine

2016 – **UC-98 RGB : Hoël DURET & Nicolas PAUL** – video interview by Franck Podguszer, INA, web edition

2016 – **Top 5 des expos de la semaine : Hoël Duret, UC-98, Sonar Souls** – exhibition review by Claire Moulène, Les Inrocks, édition web

2015 – **VISIO. Next Generation Moving Images at Palazzo Strozzi in Florence** – exhibition review, NERO Magazine

2015 – **Extérieur nuit ou les nouveaux storyboards** – portfolio & article by Mai Tran, 303 Magazine #138

2015 – **Hoël Duret : le design moderne revu dans un opéra vidéo** – interview by Anna Hess, Les inRocks Lab, web edition

2015 – **Hoël Duret : la révision du design moderne** – video report by Hugues Gemignani, L'atelier A, ARTE Creative web TV

2014 – **La Vie Héroïque de B.S.** – portfolio, 02.2 magazine #3

2014 – **Scripted spaces, Martos Gallery, Los Angeles** – exhibition review by Natalie O'Moore, Purple Fashion Magazine

2013 – **La Vie Héroïque de B.S. : Acte 1 – As a tribute...** – exhibition review by Eva Prouteau, 02.2 magazine #2



© Hoël Duret