



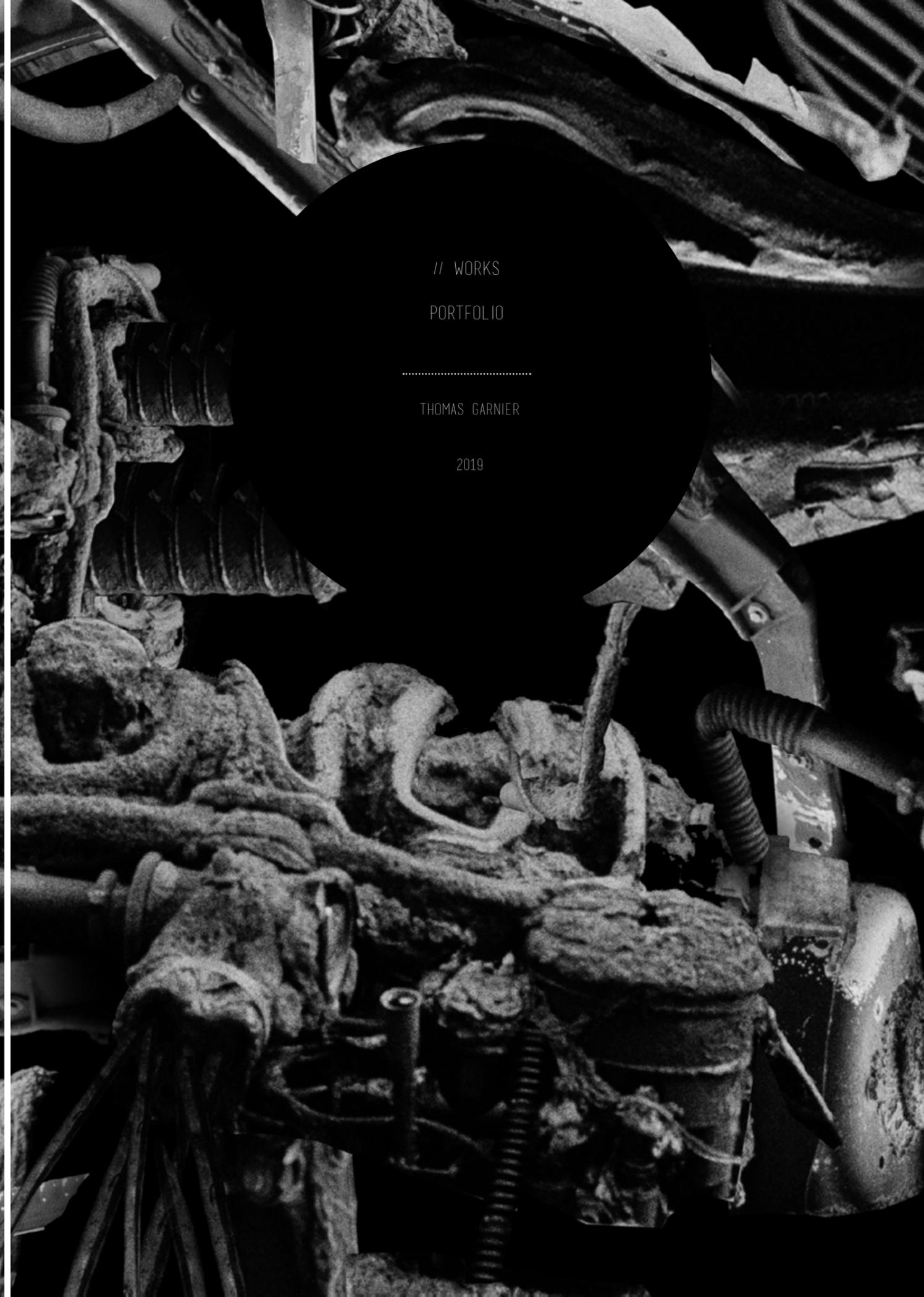
// WORKS

PORTFOLIO

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THOMAS GARNIER

2019



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## STATEMENT

Born in 1991, Thomas Garnier is a contemporary artist who was formally trained as an architect. He received his masters degree in 2016 and then underwent the two year formation in Le Fresnoy Studio National des Arts Contemporains where he obtained his diploma with honors in 2018. He obtains the "Révélation Arts Numériques" from the ADAGP, the society for french artists for his installation work "Cénotaphes" also known as "Cénotaphe O".

Influenced by the experimental works of artist and architect collectives from the seventies, such as Archigram or Superstudio he proclaims himself pruridisciplinary, at the meeting point of different techniques and creative fields.

His work is one of an artist but also of a researcher, an "Heteropolgue" as Michel Foucault would describe it in his text "Les espaces autres".

He looks for singular and distant places, human and material motifs that question the mental fabric and construct of space, and the values applied to them.

The places he finds, the materials, the images that he brings back are like artefacts that he reworks, reform, remodels, intertwine and mix to obtain new understanding of our contemporary world.

Should it be by reworking still or moving images, the building of automated and spatial installations, his productions lead you into ephemeral and parallel visions, an archeology of a derived world stuck between feverish onirism and deafening brutality.





## Cénotaphes // Cénotaphe 0

Automated installation and video feed  
1500x1500x2000

aluminium, steel, pmma, concrete, valchromat,  
3 axis automated system, dual cam automated system

2018

Prix Mention Spéciale Révélation Numérique de  
l'ADAGP

A global phenomena lies before you. Buildings, districts, whole cities are being built at incredible high speed the four corners of the world. These buildings all share one particularity, they are all abandoned even before their construction ends. These buildings are suspended between the state of construction and destruction, between construction site and ruin, they are known through many names such as tofu buildings, instant ruins, but everyone knows them by the name of ghost cities.

Cénotaphs is an automated installation that builds and unbuilds an infinite concrete landscape inspired by ghost cities. A second tumulus-like shape lies beneath the first one, faintly lit by the machine, remnants of the production. A moving surveillance-camera systems recomposes a live travelling shot inside the model that loops endlessly.

Cénotaphs presents you with a critical utopia, the visualisation of a perfect and authoritarian urbanism an evolution of the "infinite monument" proposed by Superstudio in the 70s. The machine itself is blind to the material reality of the city and simply executes its sequences, not accounting for the possibility of error and material failure, the machine can then inadvertently set off a chain reaction of collapsing the entire landscape.



Flux vidéo continu en direct



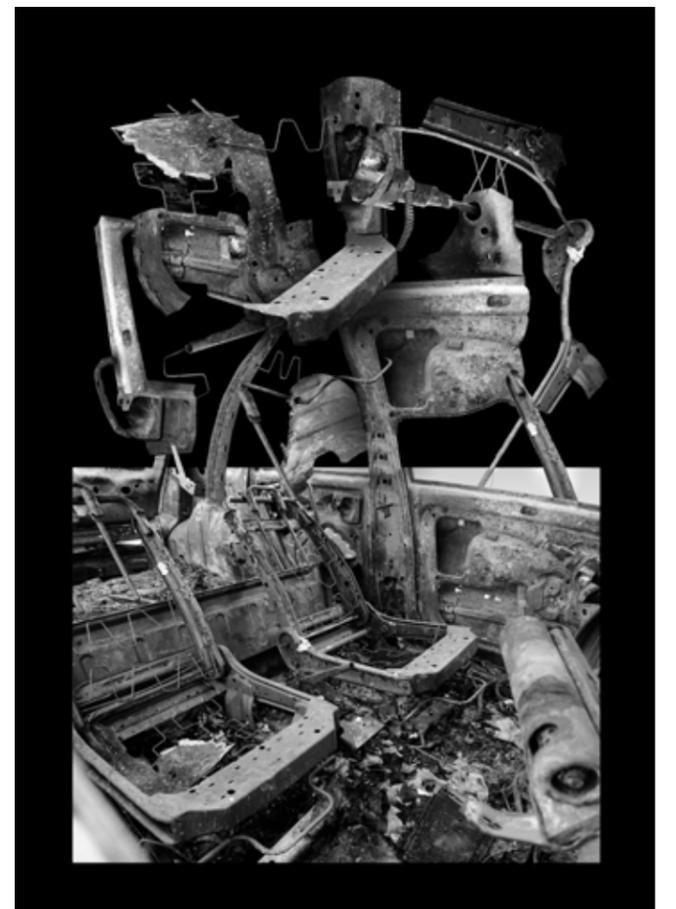
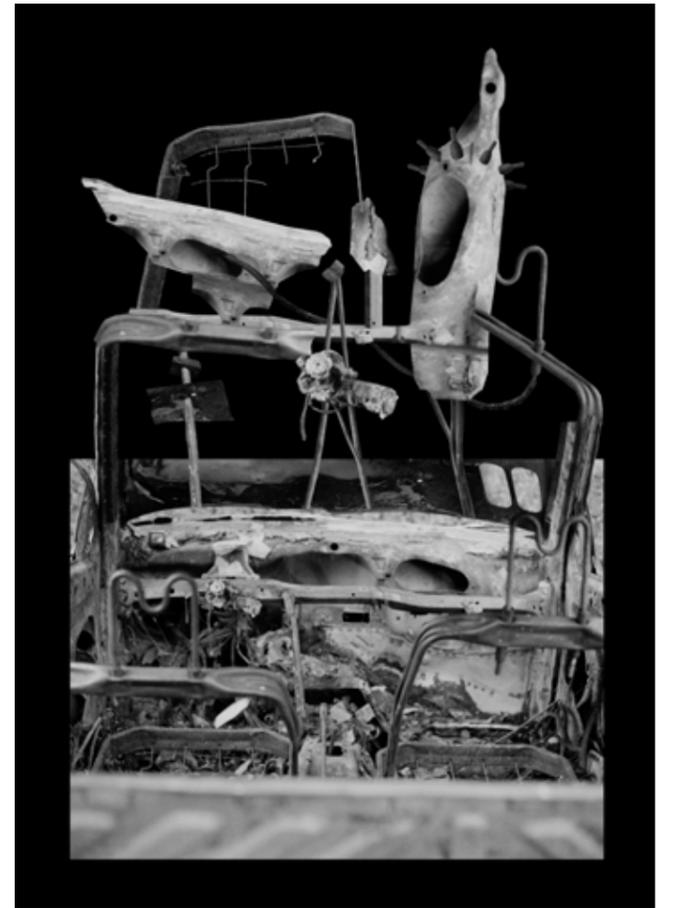
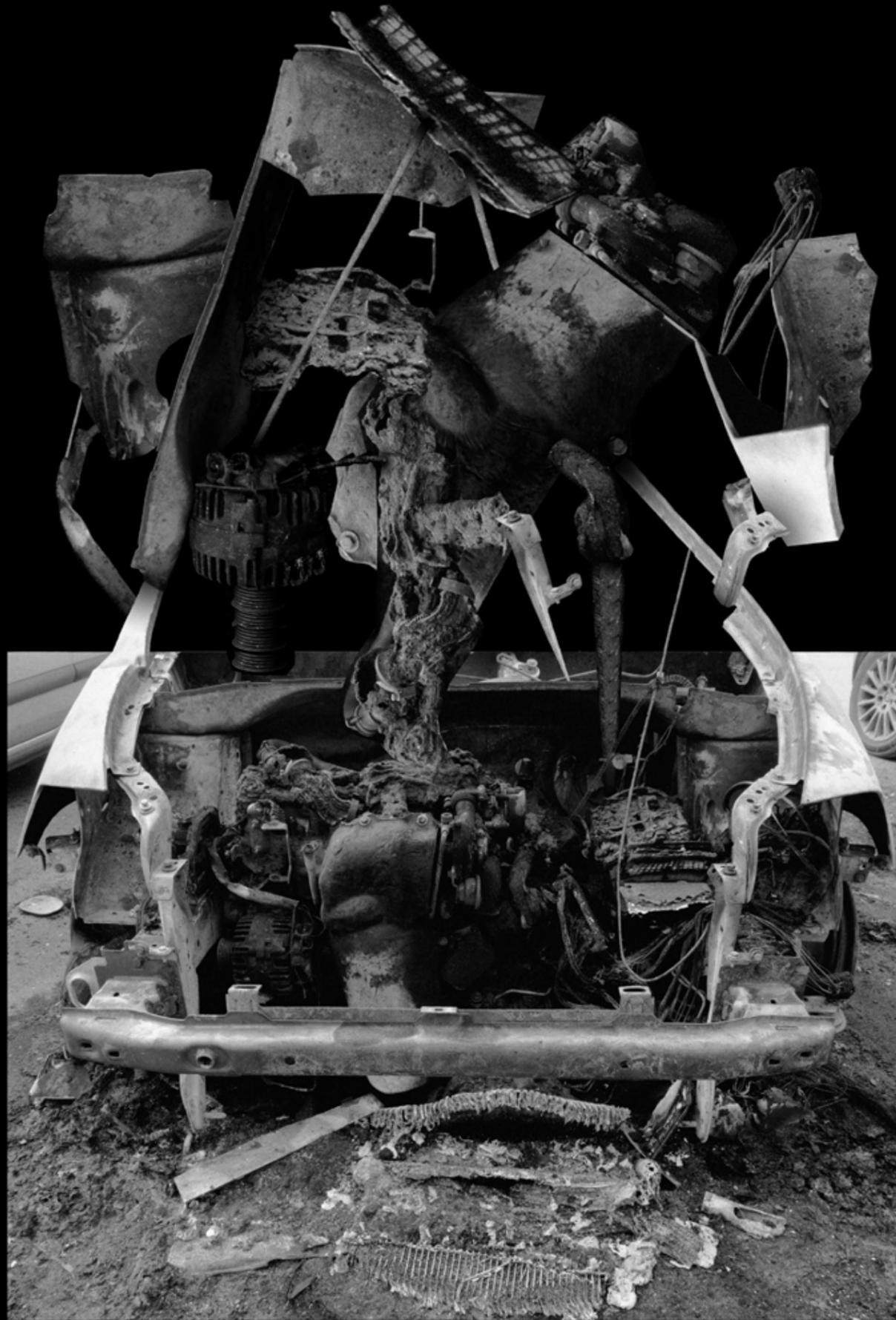


## Vestiges

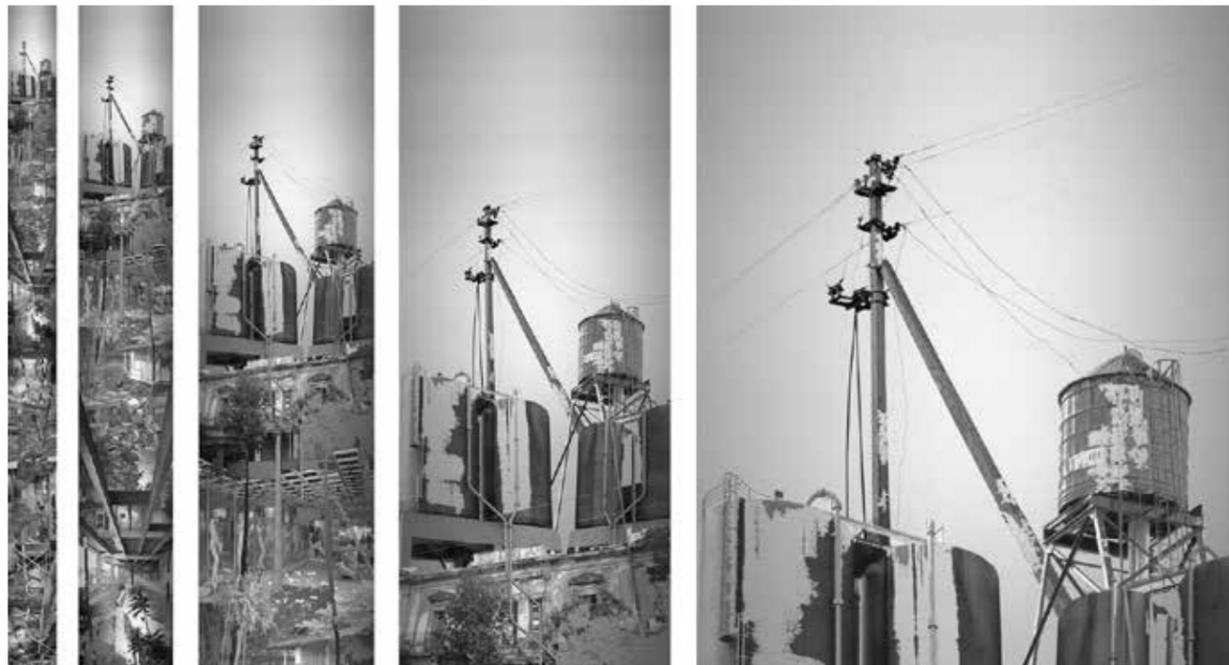
Series of analog photos of burned cars in the north of France region.

Awagami bamboo paper and anodise black aluminium framing

2018







## Scrollscape

Inkjet Print on rice paper Hahnemule 100g, motorized system, Aluminium, Plexiglass

Installation: 300x310x700mm

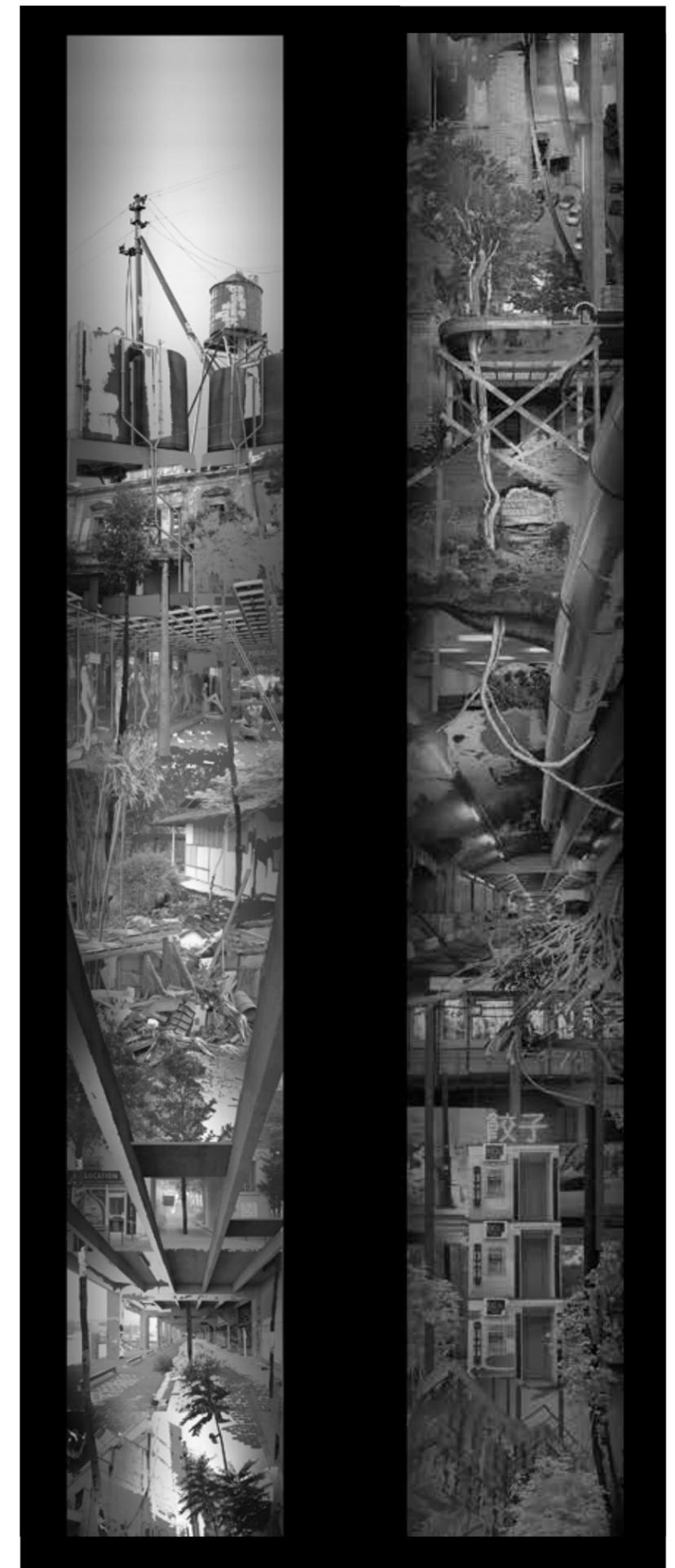
2019

Scrollscape presents you with a photographic ensemble compiled in one unique image, blurring the limits between each one they exist together as one, a neural network, where the rips and wrinkles of the paper co-exist. Collection of liminal spaces shot on smartphone, they recompose a vertical landscape in perpetual movement.

The digital techniques used elongate each space in the others, vertical elements of architecture, trees, plants grow and colonize the image.

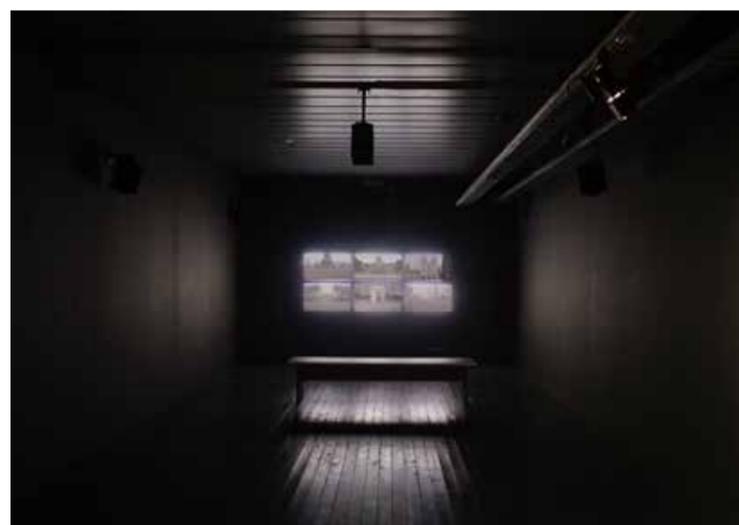
Liminality has mental and spatial meaning, it suggest a state of in-between, a threshold of almost non-existent perception. Spatially a subway corridor is a good example of a liminal space, a space we will not remember but traverse from and to our destination. A space we will forget entirely.

The mechanical unrolling of the 5m long image puts the observant in this state of half-consciousness, which reflect the mental reality of the photographed spaces.





天都公园



## SHANZHAI

2 versions  
Installation video multi écrans  
synchronisés  
avec son spatialisé

+V1  
6 écrans, 6 boîtiers vidéos de synchronisation,  
système audio 6.1

2017

+V2  
Structure Aluminium, Plexiglass,  
6écrans, 6 boîtiers vidéos de synchronisation,

2019

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Somewhere in a faraway country, replicas of monuments are seen through the toxic fog of a long winter. Among them is a them park version of the Arc de Triomphe, a Chateau Maison Lafitte transformed in a club for rich exentrics, an suburban Eiffel tower-surrounded by a trackfield.

At first deserted, these places confuse on first sight and infer a weird sens of familiarity, they invoke a sense of constructed and displaced nostalgia. They are the physical manifestation of the "espace autre" theorized by Michel Foucault, an enclosed space in a society that obeys to a complete different and original set of rules.

The arrangement of the screens and the cadrage

that reinforces the simulacra aspect of the architecture by making it look like a thatre set. Little by little people appear on screen, sporadically at first, they then become more and more present to the point of completely engulfing the architecture.

Digitally isolated loops of movements are organized, choreografed and accumulated into a crescendo, to the point of total saturation, through sound and image.



00"15



03"30



05"40





SYNTHETICA

Photographic series, China 2019  
Work in progress



