

Wilde

COMMUNIQUÉ DE PRESSE

Delphine Renault

PANORAMA

02.06. – 30.08.2024

WILDE | GENÈVE

Delphine Renault proposes two sets of landscape readings in the Project Room, which is the subject of all her inquiries. Her practice is indeed linked to her perception, oscillating between romanticism, tourist appropriation, and generic fabrication. Driven by a passion for perspective, her installations frequently engage visitors' viewpoints, their journey, and the horizon line.

Here, she explores two ways of disrupting the panorama—a setup typically centered on the fixed position of the spectator—but which, in this instance, is disrupted vertically or horizontally, altering with the viewer's movement.

"PANORAMA" is a suspended sculpture at eye level. Through this 360-degree slice of sky, the artist invites us to contemplate an imaginary ridge line. The result is a horizon of a generic landscape that interacts with the visitor's body. Following a residency on the Aletsch Glacier, "LÉS" derive from the "CIEL DE LIT" drape, an assembly of 54 photographs capturing the glacier's mass during a stroll. Vertically, they present photographic portraits of this suspended landscape.

Excerpts from Karine Tissot's text from the 2021 monograph "Le Wanderer, le repère et l'horizon" (aparté/ les Presses du Réel):

The young Frenchwoman physically approached the Alps upon arriving in Geneva to participate in the Head's public art program. She now sees this as a subconscious desire at the time to relive the journey of the first tourists who arrived in the Calvin City—participants in the movement of "mountain invention," as described by Alain Roger—for whom hotels were built along the lakeside. Once settled in Switzerland, Delphine Renault gradually moved away from figuration: the mountain, previously celebrated in art as a representation, would now be approached more allusively through conceptual frameworks primarily expressing the artist's reflections on perspective. [...]

[...] Before creating landscapes through painting and poetry, humanity created gardens [...] this "splendid pleasure of imposing upon nature," as Saint-Simon described Versailles. Drawing parallels between Le Nôtre's work under Louis XIV and the Plainpalais Plain in Geneva facing the Salève, Delphine Renault imagined a French-style garden (2010) to better contemplate the border mountain. In 2016, she replicated exactly the stones of Niton (Degré zéro, 2016), recalling that the smallest of these erratic blocks, deposited during the retreat of the Rhône Glacier, served as a reference point for Dufour's map (1845-1864), the first accurate representation of the Swiss territory. Moreover, these stones contributed to determining the

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altitudes of the peaks that constitute the Swiss landscape. This approach considers the mountain in its history and representation without showing it directly. [...]

[...] One can hardly imagine the violence of the elements, the water that dissolves and erodes everything, the wind that displaces, the cold and frost that disintegrate, the heat that dries clays [...] the dynamics of interlacing, collapses, and metamorphoses," as described by Alain Roger. In 2017, Delphine Renault's interest in the mountain faced a severe test during a residency on the Aletsch Glacier. The realization at 2,850 meters above sea level of a landscape disappearing—ice moving daily, rocks falling—the impressive silence hanging in the valley, would challenge her romantic vision. "The spectacle of nature can evoke different emotions. It is sublime in the vastness of skies and seas, in vast deserts, in space, in darkness, in its boundless strength and fertility, and in the infinite multitude of beings. [...] It is sublime as soon as it can evoke sensations that provoke astonishment and fear." (Saint-Lambert). [...]

Biography

Delphine Renault was born in 1984 in Paris. She lives and works in Paris and is a graduate of the Haute Ecole d'Art et de Design in Geneva, the Ecole Nationale Supérieure des Beaux-arts in Lyon, and the Ecole Européenne Supérieure d'Art in Rennes.

In Geneva, she has exhibited at the Centre d'art contemporain (recipient of the Lissignol-Chevalier and Galland Grants in 2014), FMAC, Halle Nord, Hit, Zabriskie Point, la Milkshake, and the Palais de l'Athénée. Her work has also been shown at La Grenette in Sion, the Centre d'art contemporain in Yverdon-les-bains, Urgent Paradise in Lausanne, Rodynami Mills in Orbe, and Indiana in Vevey. She embarked on the sailboat Bise noire in Albania (2022) and participated in residencies like Matza in the Mojave Desert (USA, 2016) and on the Aletsch Glacier (CH, 2017).

In Paris, she exhibited at DOC, 104, Villa Belleville, Glassbox, Kit, and La Générale. Her installations have been visible at Point-Commun in Annecy, Rostropovitch space in Beauvais, hortillonnages in Amiens, St-Jean-de-Buèges Castle (Hérault), and Abbaye d'Annecy-le-Vieux, Magasin in Grenoble. In 2021, her first monograph launched from the Picker competition, of which she is a laureate, took place at the Centre culturel Suisse in Paris and Wilde Basel.

Her permanent installations "Zig-zag" and "Paravent" have been accessible on Lake Vernes in Meyrin since 2017. She co-created "Bis repetita" with Anna Saint Pierre at the Pour cent culturel de la déchetterie de Gland (2022). Soon to be discovered: "Un peu, beaucoup, passionnément" in residential buildings in Veyrier (2025), "Palimpseste" co-created with Suzy Lelièvre in the park of the Université Capitole de Toulouse (2024), and projects resulting from collaboration with landscape architects and engineers for the rehabilitation of the Divonne road in Nyon (2025).

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