



PORTFOLIO

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My artistic practice begins with obsolete mechanical and electronic technologies. I reclaim discarded technical objects, dismantling and reassembling them to explore their visual, acoustic, and mechanical potential. Through this process, I transform objects that have reached the end of their productive lives into machines for movement, sound, and contemplation.

Often involving sound and always involving movement, my sculptures and installations take technical objects beyond their original functions. Once obsolete, these objects become remnants of a technological era: discarded, cumbersome, and disconnected from their initial purpose. By slowly reactivating them, I create autonomous machines whose movements unfold through repetition, cycles, and duration. Their movement no longer serves production, but becomes a spectacle in itself.

My installations explore the relationship between space and time, inviting viewers to move between immersion and contemplation. Music, sound, sculpture, and video intersect throughout my practice, creating situations that play with perception and question the boundary between physical reality and illusion.

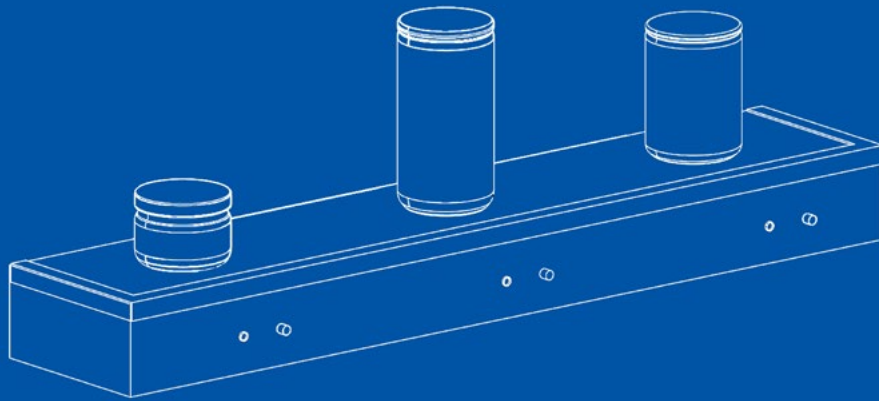
My interest in machines, industrial production, sound effects, and cinema developed during my studies at the École Supérieure des Beaux-Arts du Mans. More recently, I have begun to extend this research towards the living world. Using obsolete industrial materials to build mechanical sound objects that recreate natural sounds, I explore the tension between the remains of industrial technology and the environments that technology has helped transform. This new direction continues my ongoing interest in transforming machines into poetic and contemplative forms.

ARTISTIC PRACTICE

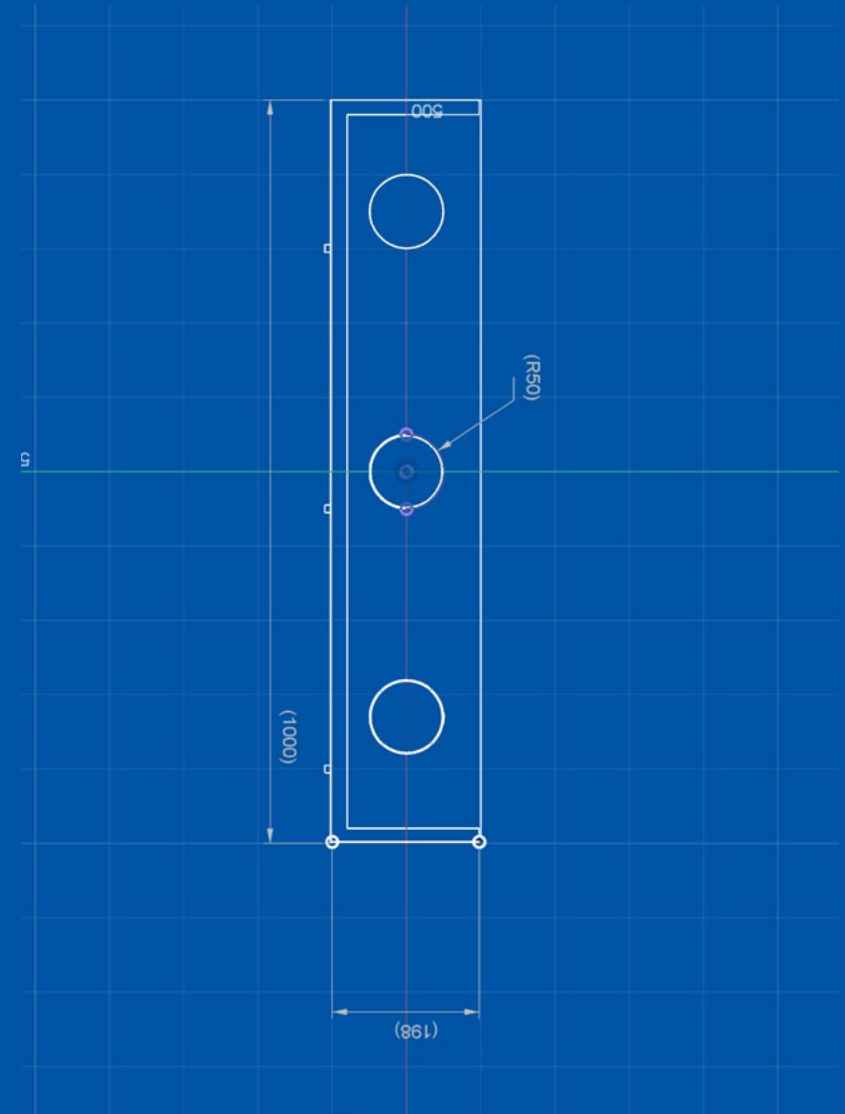
L'ESPACE D'UN INSTANT (2020)

Sound installation





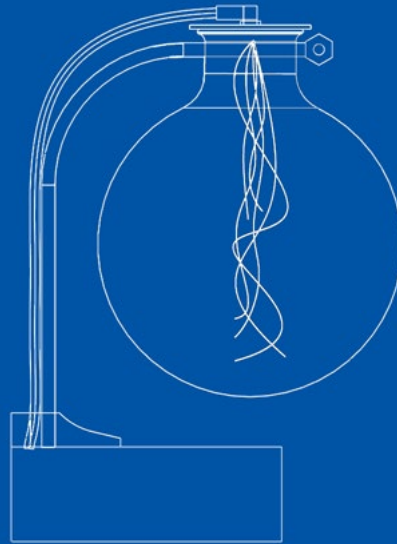
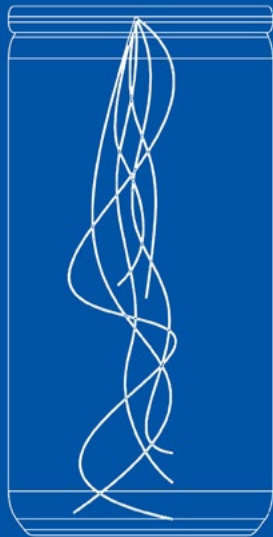
This series of objects takes the concept of sound sampling and looping and adapts it into a visual form. Like a sampler, these sculptures encapsulate movements within glass jars. The jars evoke a sense of fragility and emphasize the ephemeral nature of these moments captured and contained. Headphones provided for the audience allow for an intimate and immersive experience of the visual elements.



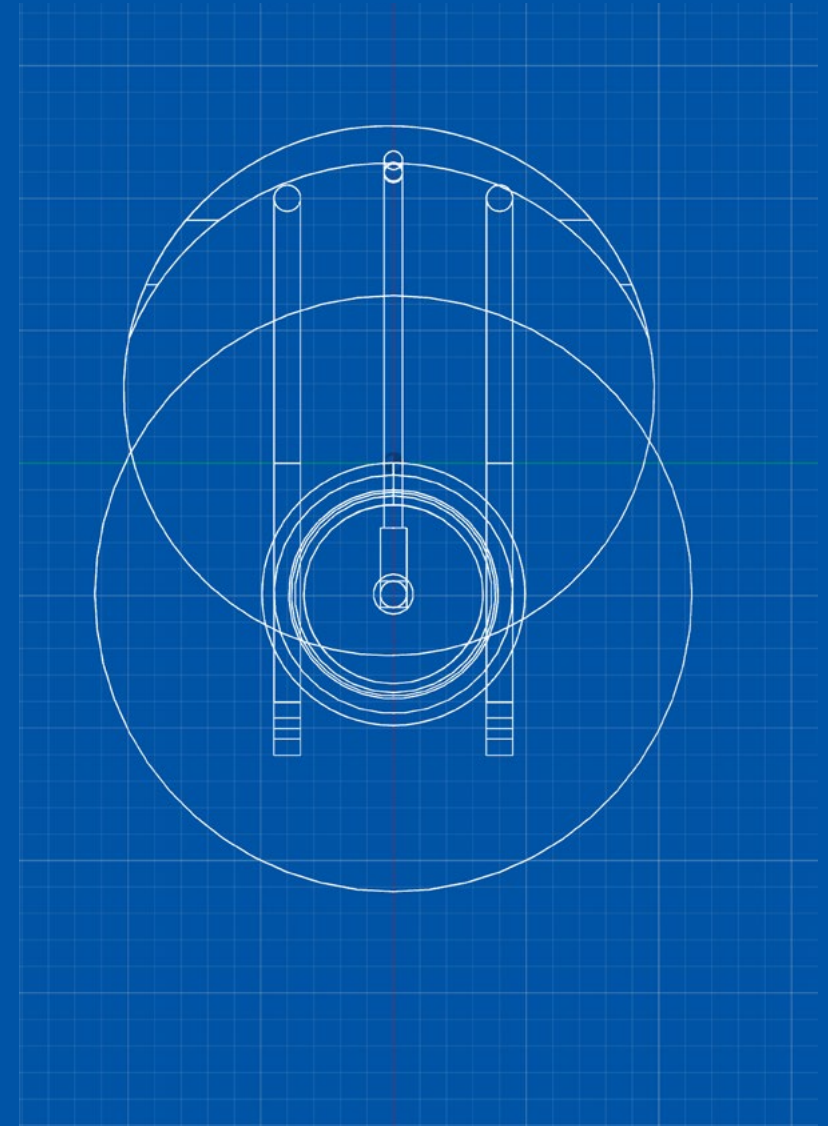
L'ESPACE D'UN INSTANT
Sound installation (2020)

CRINOÏDES FOUS (2020)
Series of kinetic sculptures





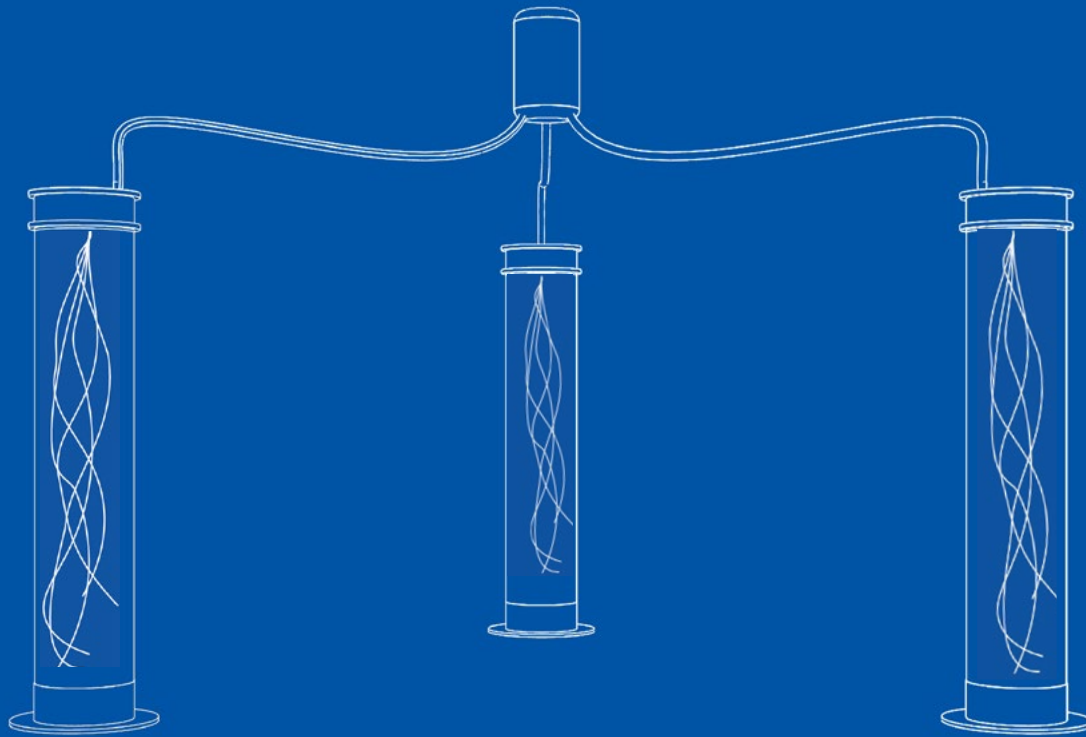
Inside a series of glass jars, algae made from audio cassette tape swirl at random rhythms, like aquatic beings in incubation.



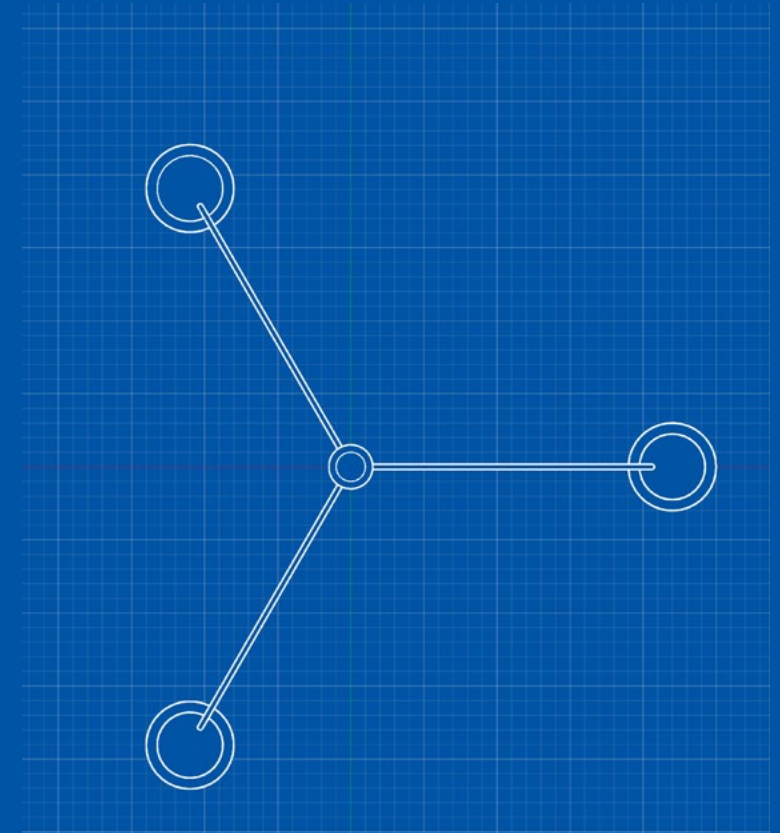
CRINOÏDES FOUS (2020)
Series of kinetic sculptures



NAGE LIBRE (2021)
Installation



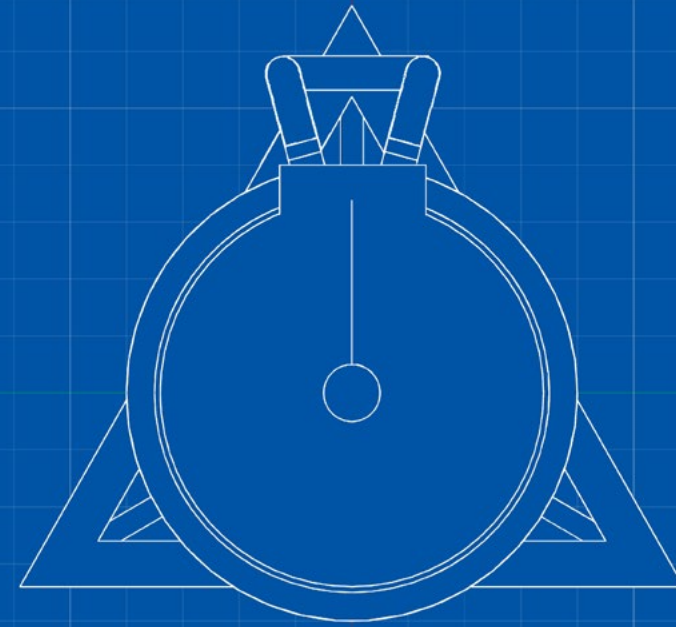
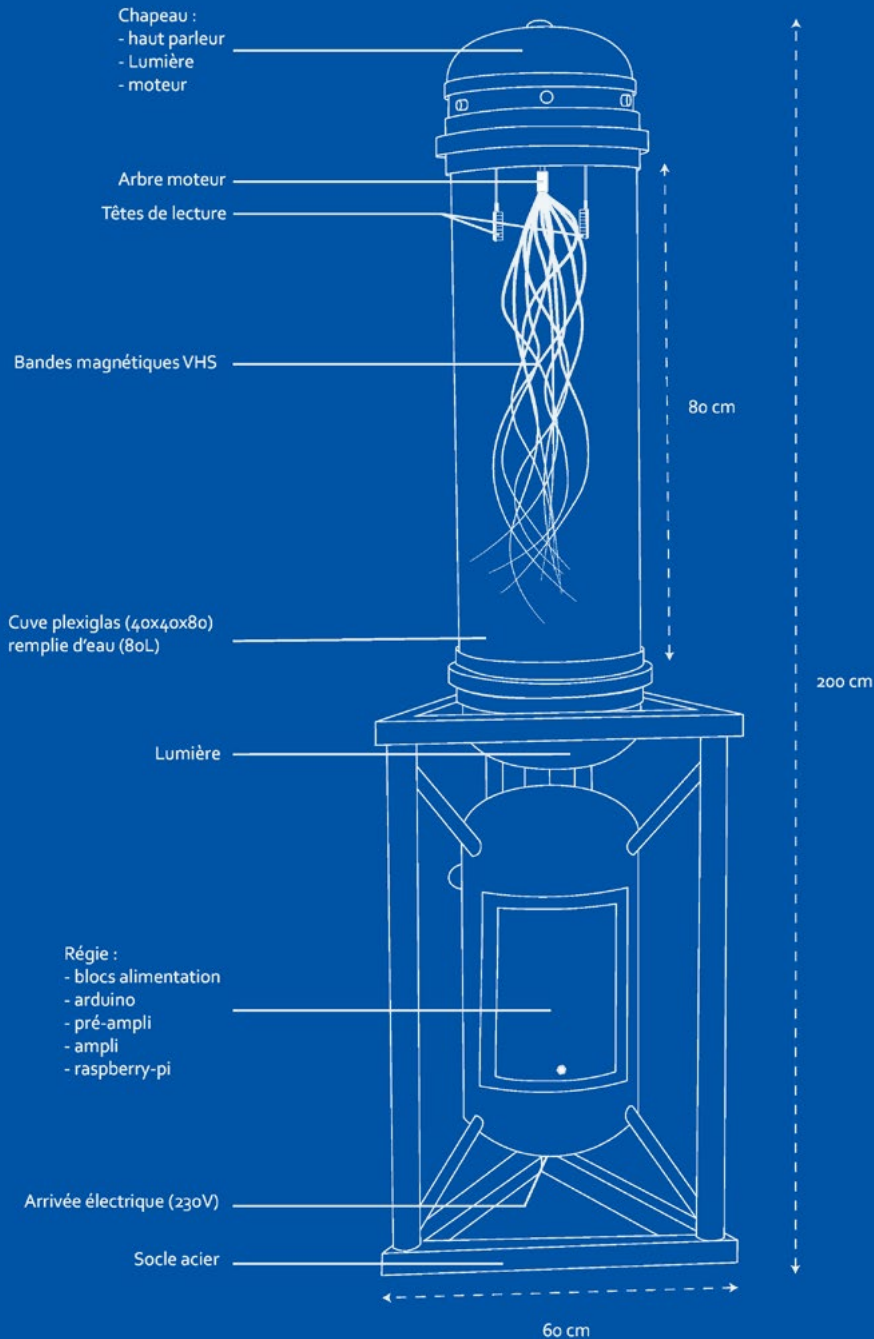
Nage Libre is a kinetic installation composed of three large two-metre-tall *Crinoïdes Fous*. The long strips of magnetic tape immersed in water-filled tanks unfurl like aquatic organisms.



NAGE LIBRE (2021)
Installation
A collaboration work with Tristan Dubus



CRINOÏDOPHONE (2021)
Sound and visual sculpture

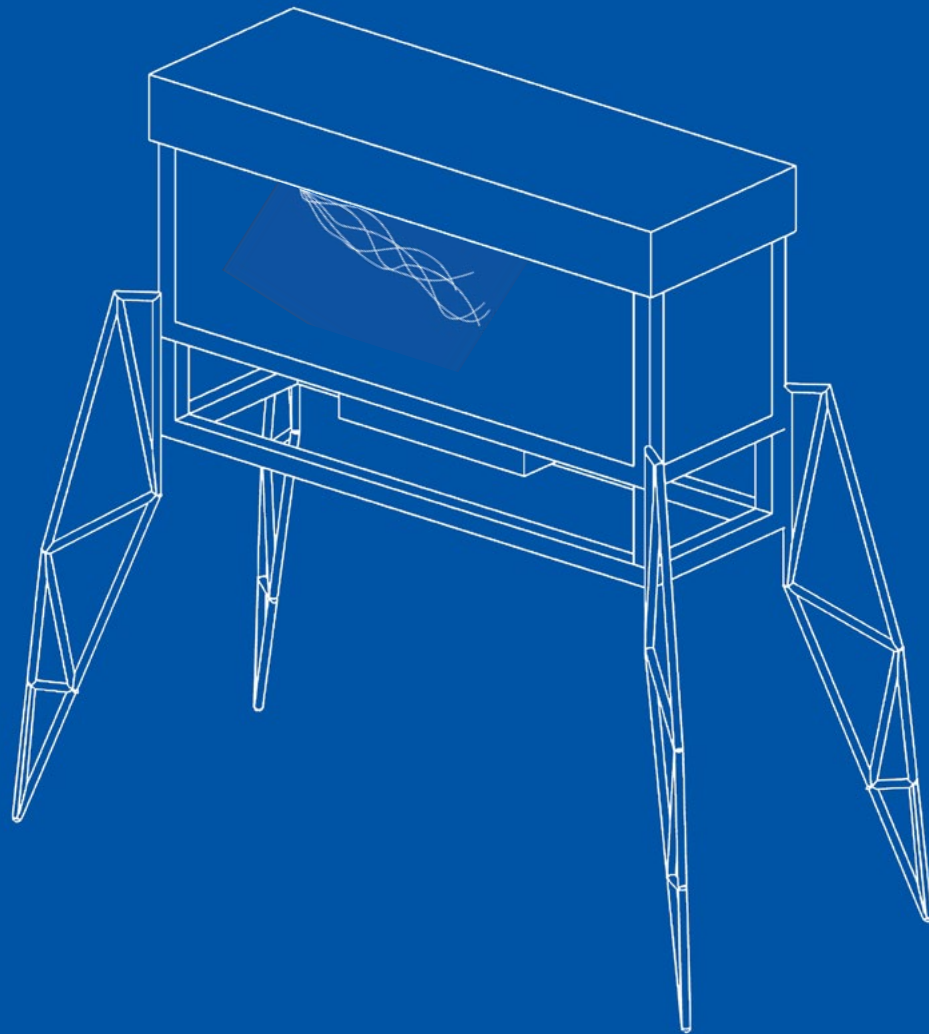


Le Crinoïdophone follows on from the *Crinoïdes Fous* series. By placing magnetic tape players in the water, a sonic dimension is added to the object. As the tapes begin to move, the sounds dormant in the liquid are activated, as if the moving object were attempting to communicate.

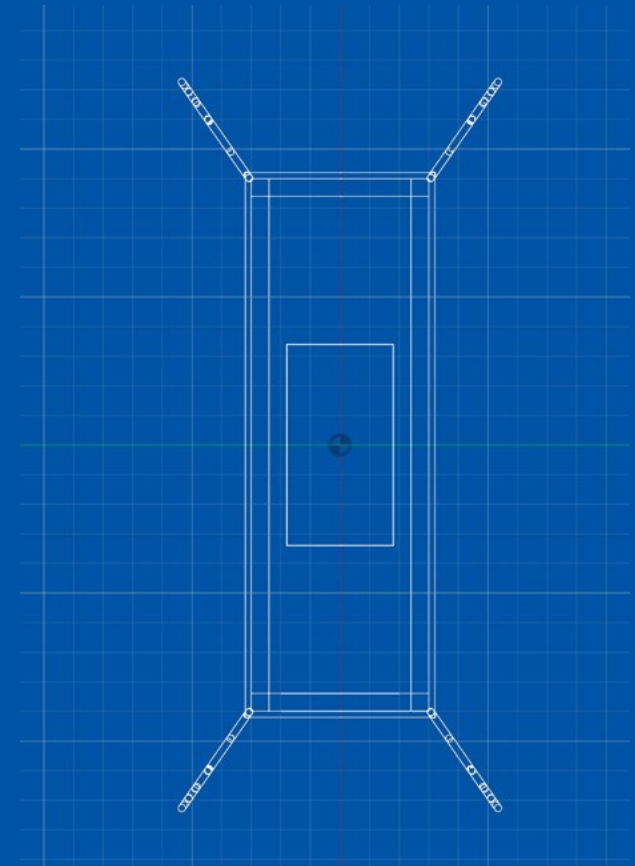
CRINOÏDOPHONE (2021)
Sound and visual sculpture
A collaboration work with Tristan Dubus



BANDE PASSANTE (2022)
Kinetic sculpture



Inside a water-filled aquarium, fragments of VHS tape move unpredictably, like an aquatic creature. In addition to their random swimming movements, the magnetic tapes rotate on themselves, allowing the constantly moving object to take on an infinite variety of forms.



BANDE PASSANTE (2022)
Kinetic sculpture



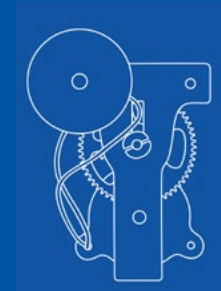
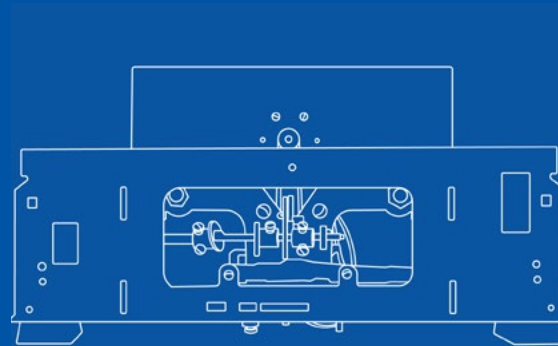
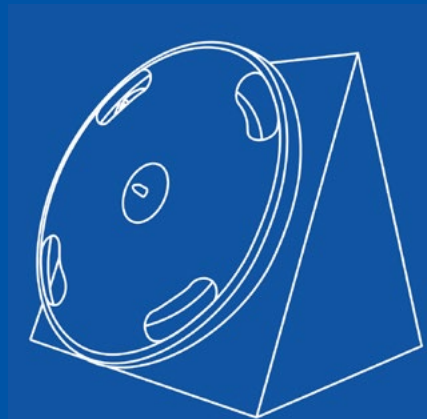
SUR LES TRACES DU BRONTEION (2017)
Audio-visual installation

This installation is an acoustic soundtrack for a video projection. It consists of ten mechanical sound modules arranged directly within the projection space. Together, these machines form an orchestra that generates the soundtrack of the film.

Each sequence of the video is sonorised in the manner of traditional film sound effects, or foley. However, instead of being performed live by a human sound artist, the sound effects are produced automatically by the machines themselves. Once activated, the installation runs autonomously, requiring no further human intervention.

The work exists at the intersection of cinema, sound, and sculpture. The mechanical sound objects are assembled from discarded objects and obsolete technologies, including typewriters, sewing machines, a record player, and electric fans. Each object is set in motion by one or more motors, transforming its original mechanical properties into a source of sound.

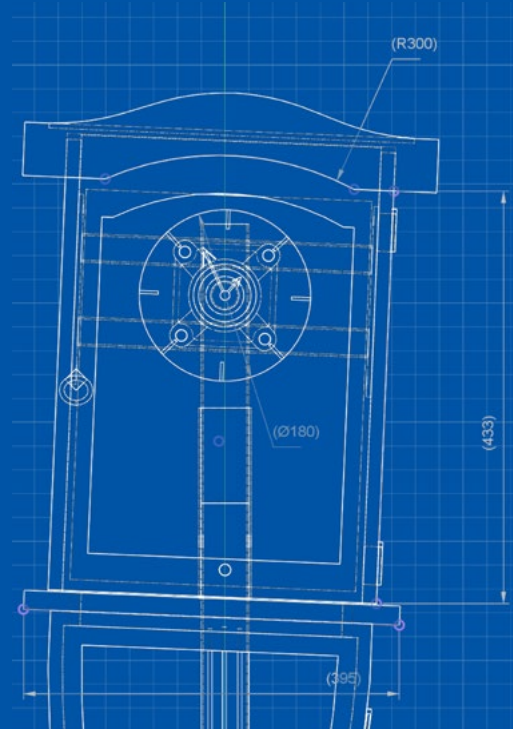
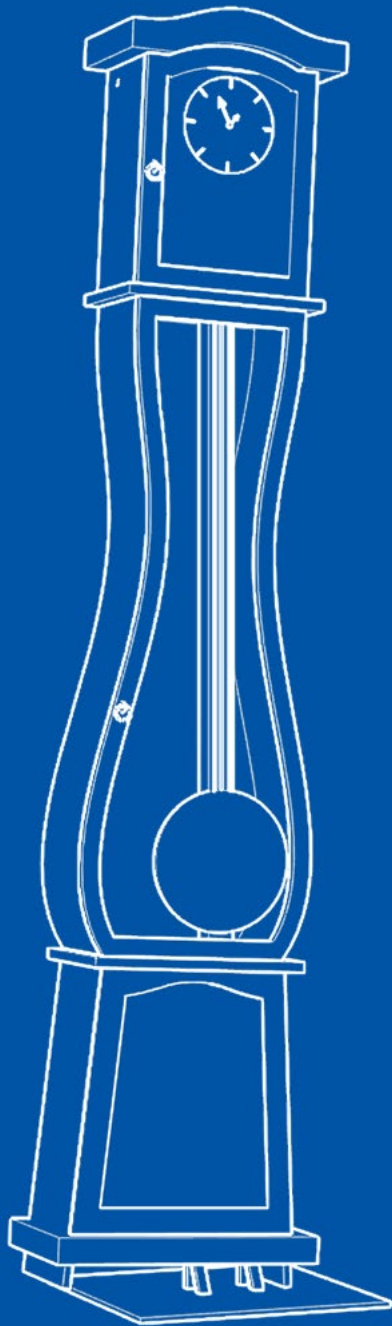
Together, these ten machines form a self-operating mechanical orchestra. Their movements produce the sounds that accompany the projected images, creating a system in which the visual and acoustic dimensions of the film are generated simultaneously by a sculptural installation.



SUR LES TRACES DU BRONTEION (2017)
Installation audio-visuelle

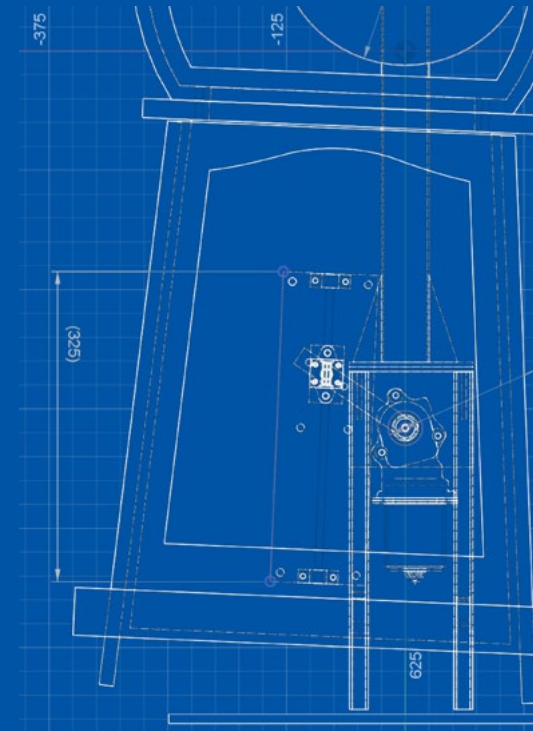


HEURES PERDUES(2025)
Kinetic sculpture



In a slow mechanical rocking motion, a Comtoise clock swings on its own pendulum.

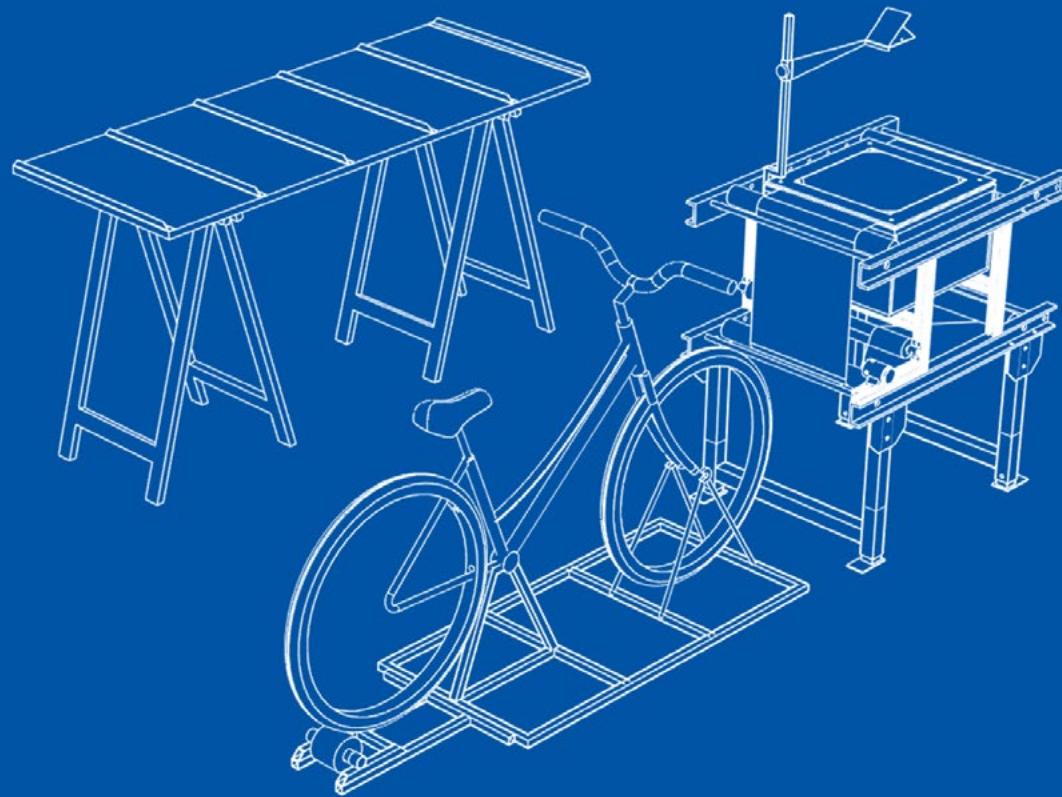
A visual hallucination or simply a manufacturer's error, *Heures Perdues* proposes a reversal of roles between a useful mechanical component and a decorative structure. The clock thus oscillates between two worlds, short-circuiting our reality and suspending it, for a moment, within a parallel universe.



HEURES PERDUES (2025)
Kinetic Sculpture



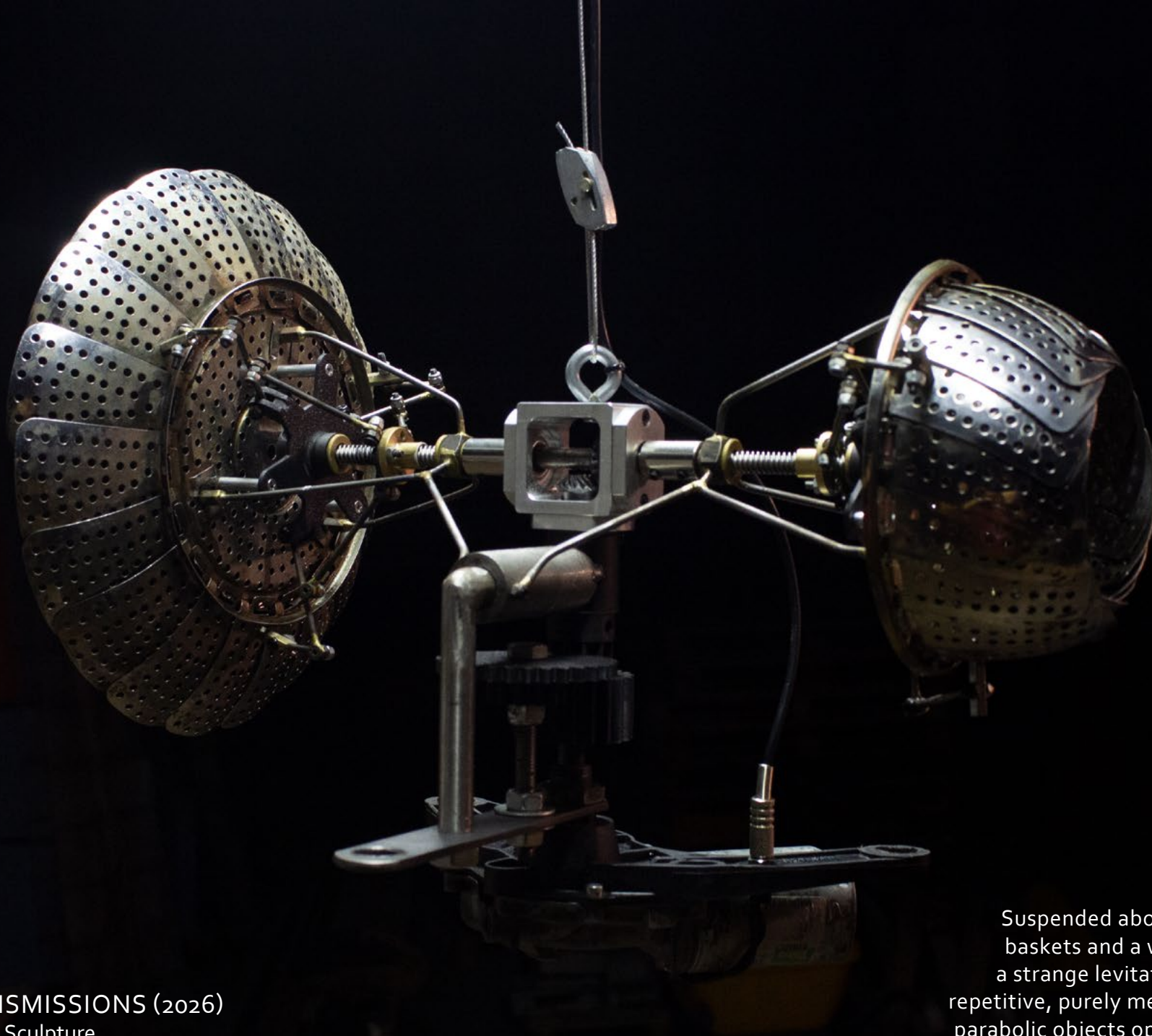
CYCLOMORPHE
(2025)
Interactive installation



Created in collaboration with artist Dylan Cote, *le Cyclomorphe* is an installation taking the form of a low-tech projection machine powered by a bicycle. As the viewer pedals, a mechanical system moves a transparent striped grid across a series of printed images. This superimposition creates graphic animations through the optical process known as scanimation, reinterpreted here within a contemporary device.

The images are projected in large format using an upcycled overhead projector equipped with a powerful LED and inspired by the open-source *Visiophare* project, to which both artists contribute.

CYCLOMORPHE (2025)
Interactive an visual installation, in collaboration
with Dylan Cote



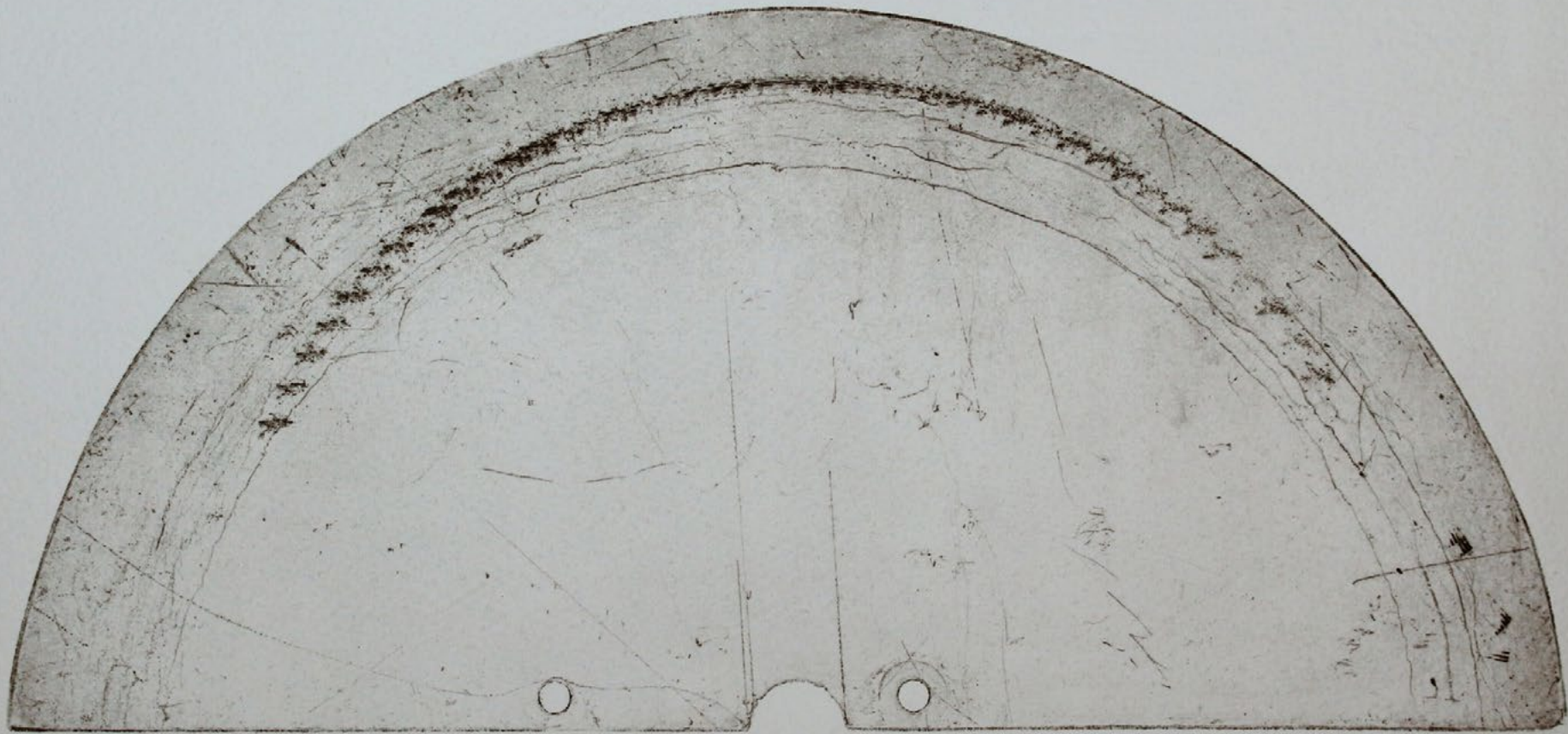
TRANSMISSIONS (2026)
Kinetic Sculpture

Suspended above the ground, two steaming baskets and a windscreen wiper motor form a strange levitating apparatus. In a constant, repetitive, purely mechanical movement, the two parabolic objects open and close in opposition to one another.

SCULPTURES DE CARACTÈRES
(2019-2023)
Series of kinetic Sculptures

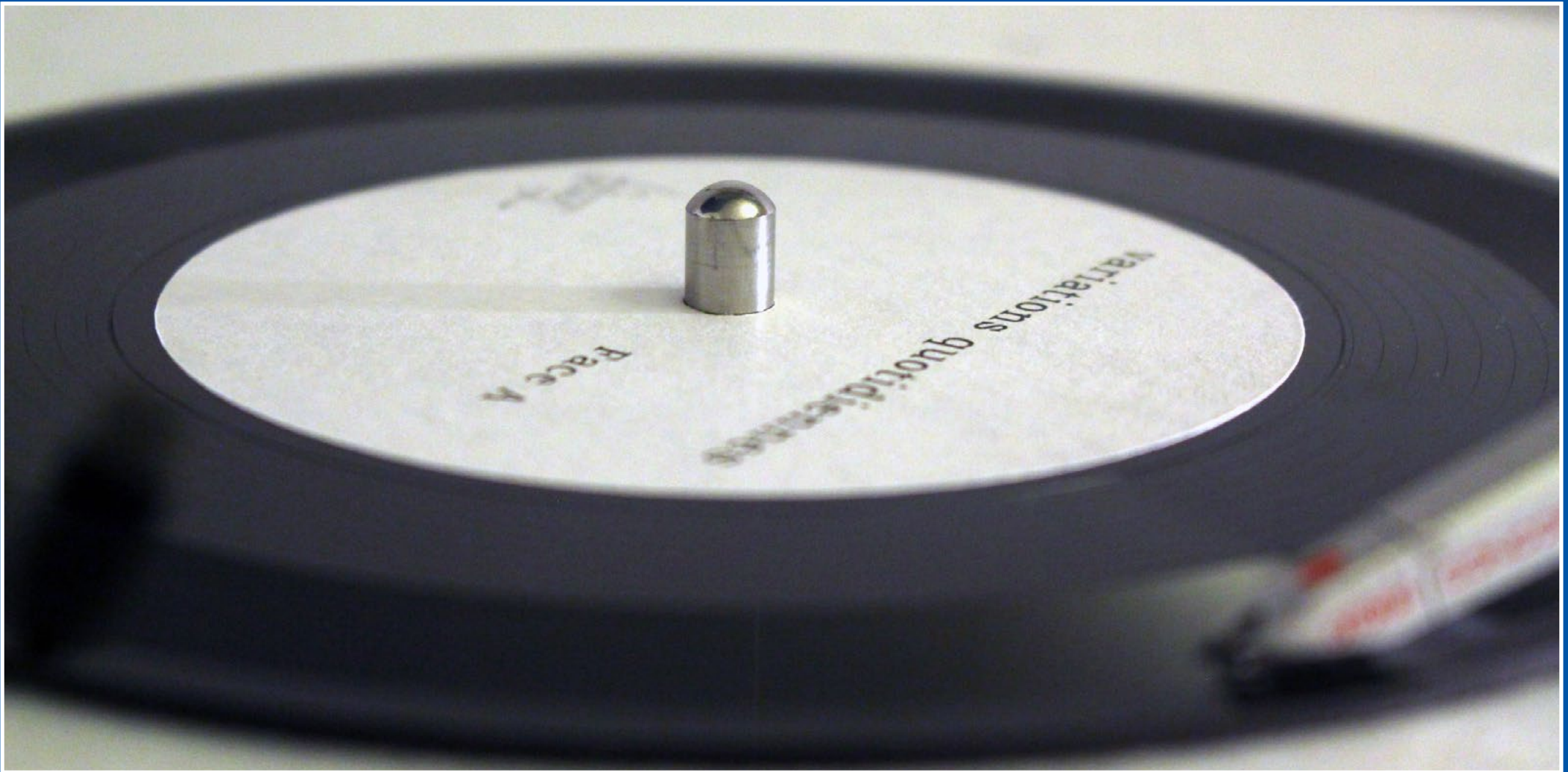


Sculptures de Caractères series brings typewriter racks back to life through slow and hypnotic movements.



An extension of the *Sculptures de Caractères* series, Cadran returns the typewriter rack to its original function. The traces left behind by Palindrome #1 during its operation are thus revealed.

CADRAN (2018)
Etching (57x38cm)



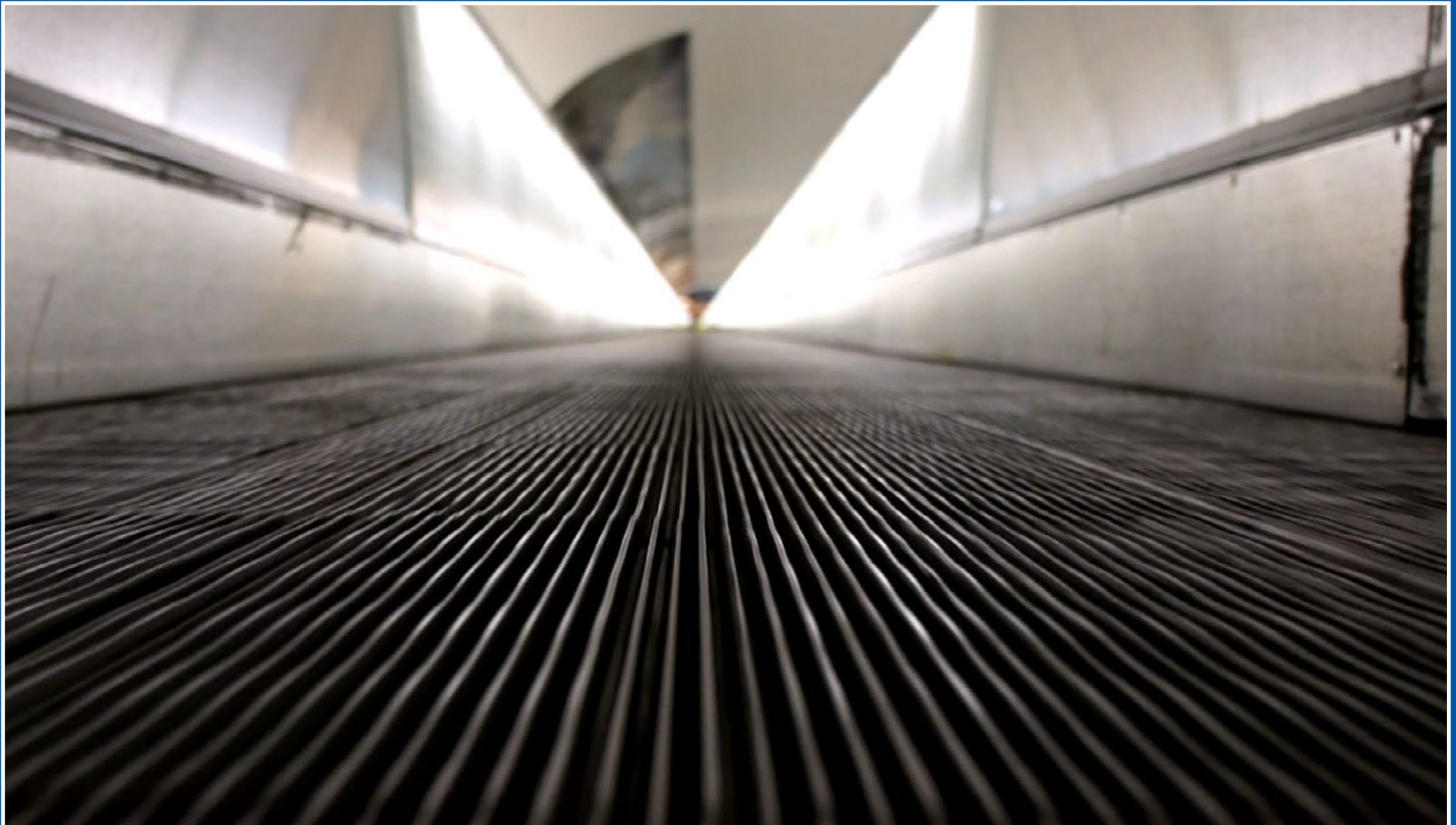
Based on a recording of the counting of my steps along a defined route, walked back and forth over a period of three weeks, the work documents this performance through the superimposition and gradual natural desynchronisation of the 40 audio tracks produced. Pressed onto vinyl as a unique edition.

COMPOSITIONS JOURNALIÈRES (2014)
Performative sound piece (00:03:10)



Video loop of a green gas cylinder rotating, bearing the words
"This is not a toy."

CECI N'EST PAS UN JOUET (2014)
Video loop



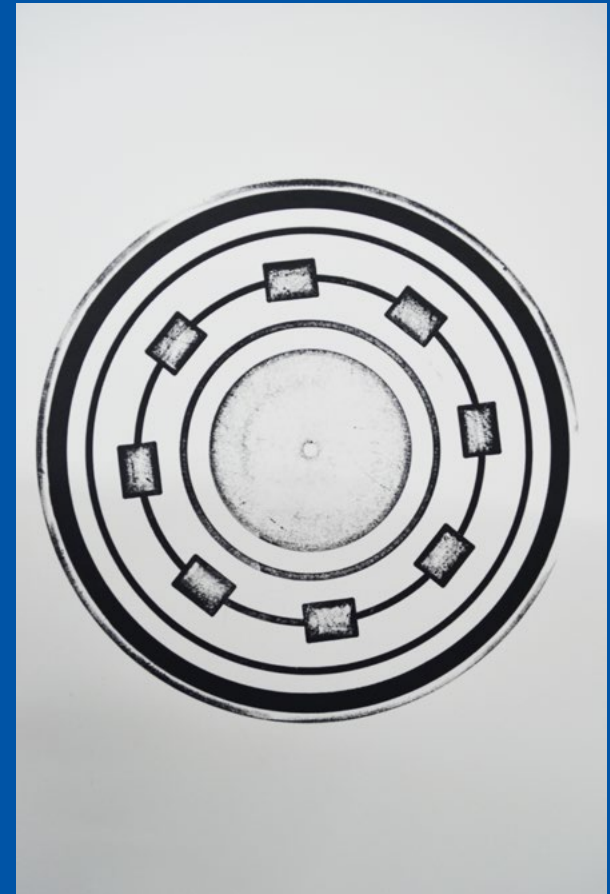
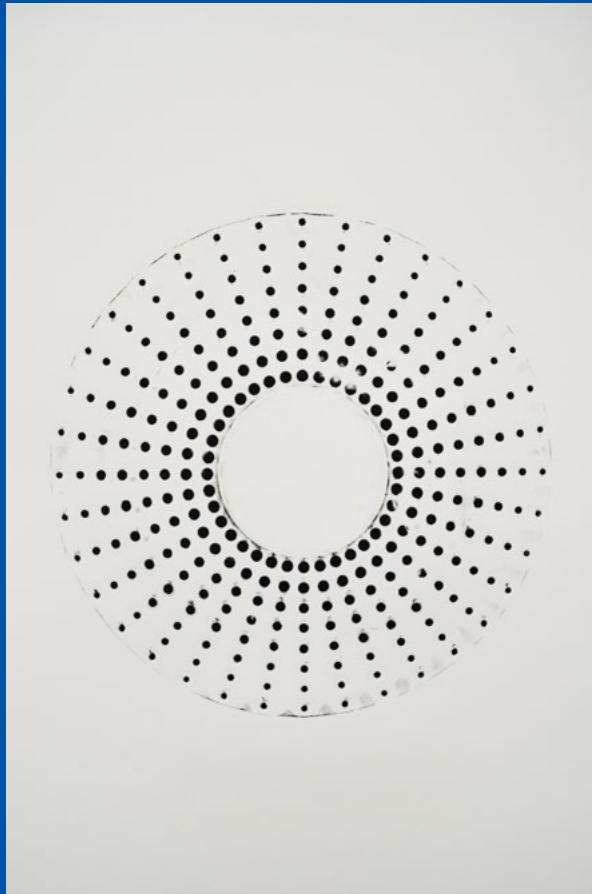
Post-apocalyptique vision of parisian subway.

RÉVEIL MÉCANIQUE (2017)
Video (00:02:20)



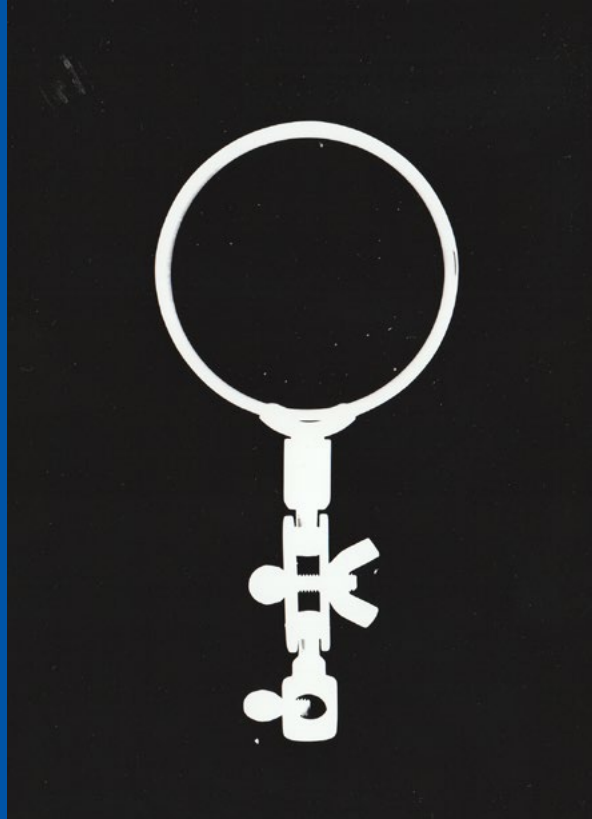
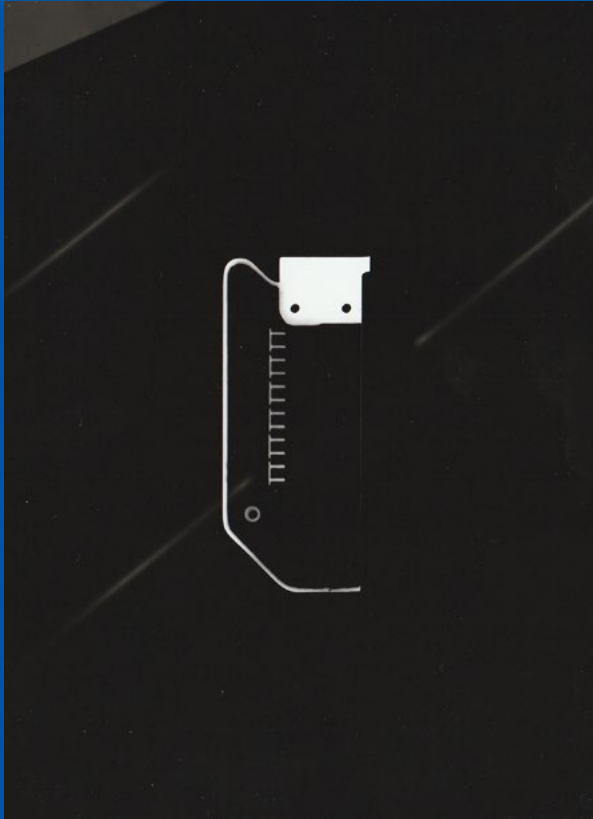
Loosely inspired by Steve Reich's *Pendulum Music*, 33_45 explores the phenomenon of phase through the simultaneous looping of two feedback tones, one at 33 rotation per minute and the other at 45 rotation per minute.

33_45 (2016)
Installation



Prints made using rubber turntable platters.

DÉTOURNEMENT (2014)
Print series



Photogram portraits of various objects found in my studio.

INVENTAIRE (2019)
Photogram series



Like the famous parisian Morris columns, Lübeck cones spin on their own axes, appearing to levitate above the ground.

CÔNE MORRIS (2019)
Installation in situ



A long-term unemployed man's first holiday.

A TOUT DE SUITE (2018)
Vidéo (02:50)

EXPOSITIONS COLLECTIVES / FESTIVALS

2026 : Nuit Blanche, Festival, Paris, France

2026 : Visophare Festival, Rennes, France

2026 : Ducklantis, Sysiphos, Berlin - Allemagne

2025 : Festival Zero1, La Rochelle - France

2024 : Festival Planète Sauvage, Arcomps - France

2024 : Fusion Festival, Lärz - Allemagne

2024 : Festival Année Zéro, Bernay - France

2025/2023 : Un Art de Famille, exposition collective, les Rosiers-sur-Loire - France

2023 : Festival d'Aurillac, Aurillac - France

2023 : Fusion Festival, Lärz - Allemagne

2023 : Portes Ouvertes IRCAM, Paris - France

2022 : Fusion Festival, Lärz - Allemagne

2022 :]Interstices[festival, Caen - France

2022 : Safran'numériques festival, Amiens - France

2021 : Nuit Blanche festival, Juvisy-sur-Orge - France

2021 : I Scream Ice Cream, exposition collective, Paris, France

2020 : A(R)T Home, exposition collective - Paris, France

2020 : 6e Édition Jeune Création, exposition collective, La Chaufferie Romainville, France

2019 : Biennale Le Mans Sonore, festival - Le Mans, France

2018 : 8ème Prix Jeune Création, exposition collective - Saint-Rémy, France

2018 : Festival L'Œil d'Oodaaq, Le Lieu - Rennes, France

2017 : Teriaki Festival, Abbaye de l'Épau - Le Mans, France

2017 : Biennale Mulhouse, Parc Expo - Mulhouse, France

2017 : Forum IRCAM, IRCAM - Paris, France

2017 : Festival écoute/Voir, Site MAME - Tours, France

2016 : Face Au Mur, école Supérieur des Beaux Arts - Le Mans, France

2016 : ObliqueS, école Supérieur des Beaux Arts - Le Mans, France

RÉSIDENCES

2020 : La Folie Numérique - Paris

2019 : Artothèque, Palais Ducal - Caen

2017 : Actoral // OÙ, Galerie OÙ - Marseille

EXPOSITIONS PERSONNELLES

2024 : Bruits Clos, Chapelle des Jésuites, Chaumont - France

2023 : Laps, École et espace d'art Camille Lambert, Juvisy sur Orge - France

2020 : Sur les traces du Bonteion à La Folie Numérique, Paris, France

PERFORMANCES

2019 : Concert, Artothèque - Caen

2019 : La Trace de l'Onde, Quatre-Vingt-Onze - Paris

2019 : La Trace de l'Onde, LARO - Paris

PRIX

2020 : Prix Jeune Création

(La Folie Numérique, Mathilde Hatzenberger Galerie)

2014 : NouvOson – Lauréat du Prix France Culture

2014 : Freeson, la Journée de la Radio – Lauréat

FORMATION

2016 : Diplôme National Supérieur d'Expressions Plastiques

(félicitations du jury) École Supérieure des Beaux-Arts TALM le Mans
- section design sonore

2014 : Diplôme National Supérieur d'Arts Plastiques (félicitations du jury)
École Supérieure des Beaux-Arts TALM le Mans

CURICULUM VITAE
Tanguy Clerc (1993)

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