

ANTOINE
GOUDARD

2023

Reemerging Worlds

Developing my fascination for the representation and understanding of the living and the being, I have developed an aesthetic that is shared between the Arts and Sciences. I am interested in the way the organic is thought and presented, whether it is on the glossy cardboard of an exhibition catalog, in the exhibition itself, in a scientific journal or in classical painting. By questioning the envelope of the living but also its interiority I develop shapes in a multidisciplinary plastic language through installations that mix 3D modeling, sculptures and drawings.

My approach is rooted in a relationship to time and space that summons and brings together these observations of a fantasized nature. Appearing in fragmented and eroded forms, this nature is symbolized by artifacts that tend to narrate the perfect and imperfect sides of things. It questions the way we contemplate the organic, but also the way we treat it.

In a work nourished by references and codes, I conduct my research in a form of scientific objectivity, as defined by Daston and Galison. My approach becomes protocol, as much in the observation as in the production.

Therefore, in my project Noxious Herbarium, I analyze invasive exotic plant species found in Europe. This approach to nature as a case study generates new techniques, new images and in a way transforms the history of nature itself. By developing my interest in digital images, I have built a visual language that reorganizes these species through hybridizations of materials and forms.

In my larger research that I entitled Reemerging Worlds, I seek to make the living cohabit through scenographic devices fed by the imagery that I develop. Using 3D modeling, I fragment and recompose the living in order to transpose it into this virtual world.

All these devices become the archaeology of a nature that oscillates between dream and reality. They tend to make explicit the human gestures and the environment in which they are deployed.



From the neck band to the opposite side side 2020

Plexiglas, metal, resin, leather, silicone

36cm x 45cm

The appearance of prosthetics in modern medicine has brought to the human being a controlled evolution of his body.

Using a laser-cut plexiglas system, I question the body and these prostheses. I have developed a series of sculptures through different materials from these medical devices.

The bone structure is replaced by artificial materials such as metal, resin or silicone. The skin becomes an assembly of flexible materials.





3020 Under the ground 2020

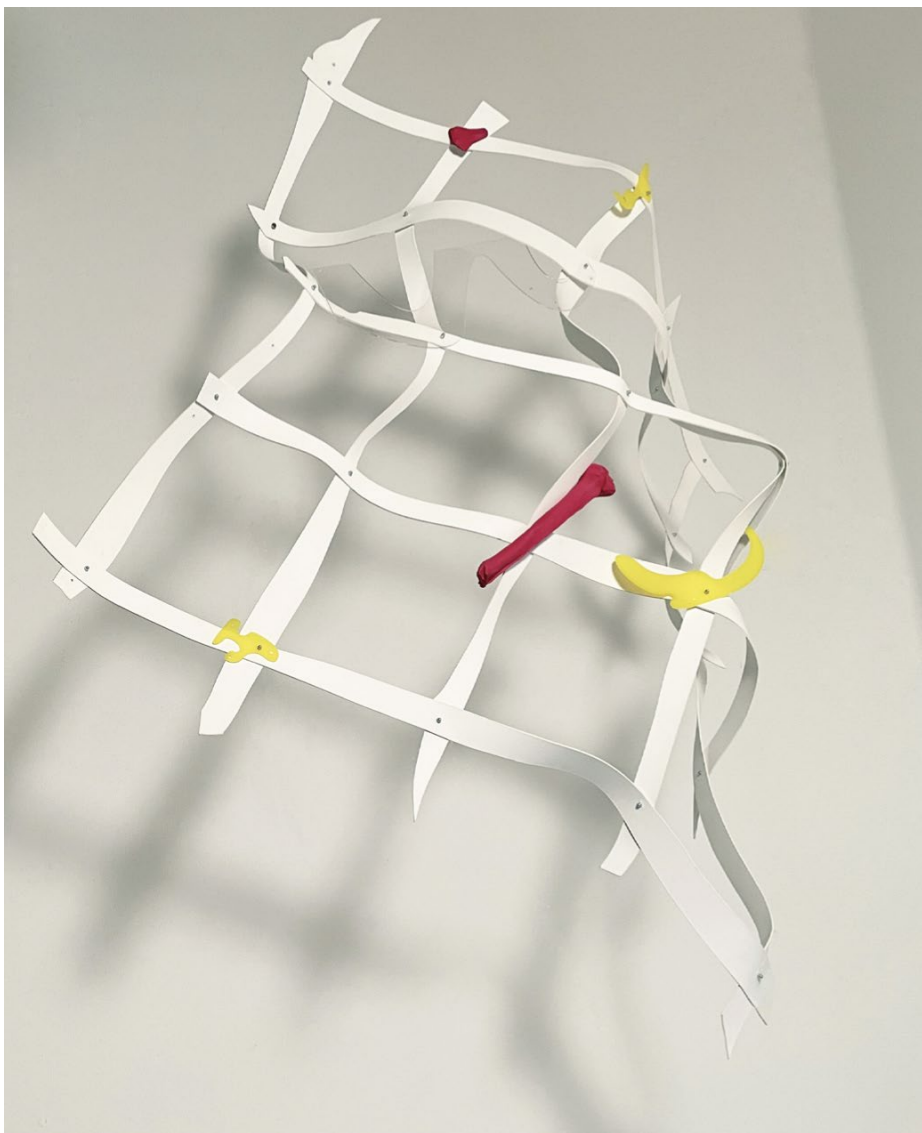
Pewter

Variable dimensions

In 1991, the renovation of the Lausanne cathedral brought to light human remains dating from the Paleolithic period (between 4'300 and 4'000 BC).

The bone residues found have allowed us to understand part of the history of Lausanne and to reveal more about those who occupied these lands long before us.

The analysis of these elements allowed me to develop a new approach by questioning a futuristic sepulture. Based on the bones found during these excavations, I was able to make the radius and humerus of a male subject. This metallic corporality questions the materials inherent to the bodies of tomorrow.



The broken nature of the matrix 2020

Leather, metal, Plexiglas, silicone

Variable dimensions

Using 3D space modeling techniques, I created a leather frame. Symbolizing the asperities of the surface of the body, I spread on it a series of hybrid sculptures.

Laser-cut organic forms come to dialogue with molded leather bones.

The body is then transposed into space and these anatomical mixes give birth to a rapprochement between the natural and the artificial.





Advanced Vitalba 2021

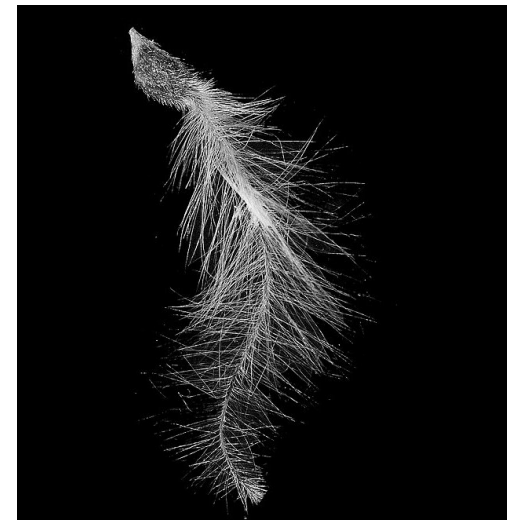
3D Modeling

The study of two invasive species, the *Clematis vitalba* and the *Lysichiton americanus* allowed me to observe these two plants and the particularities that place them in the list of dangerous species for ecosystems. Using the protection and propagation mechanisms of these two species, I developed a hybrid, a kind of super species able to resist to the most difficult conditions but also to human activity.

Advanced Vitalba, is a genetically modified virtual organism (GMVO) that belongs to the Noxious Herbarium at the intersection of the dream and the real.



Lysichiton americanus



Graine de Clematis vitalba



Sensitive Lysichiton 2021

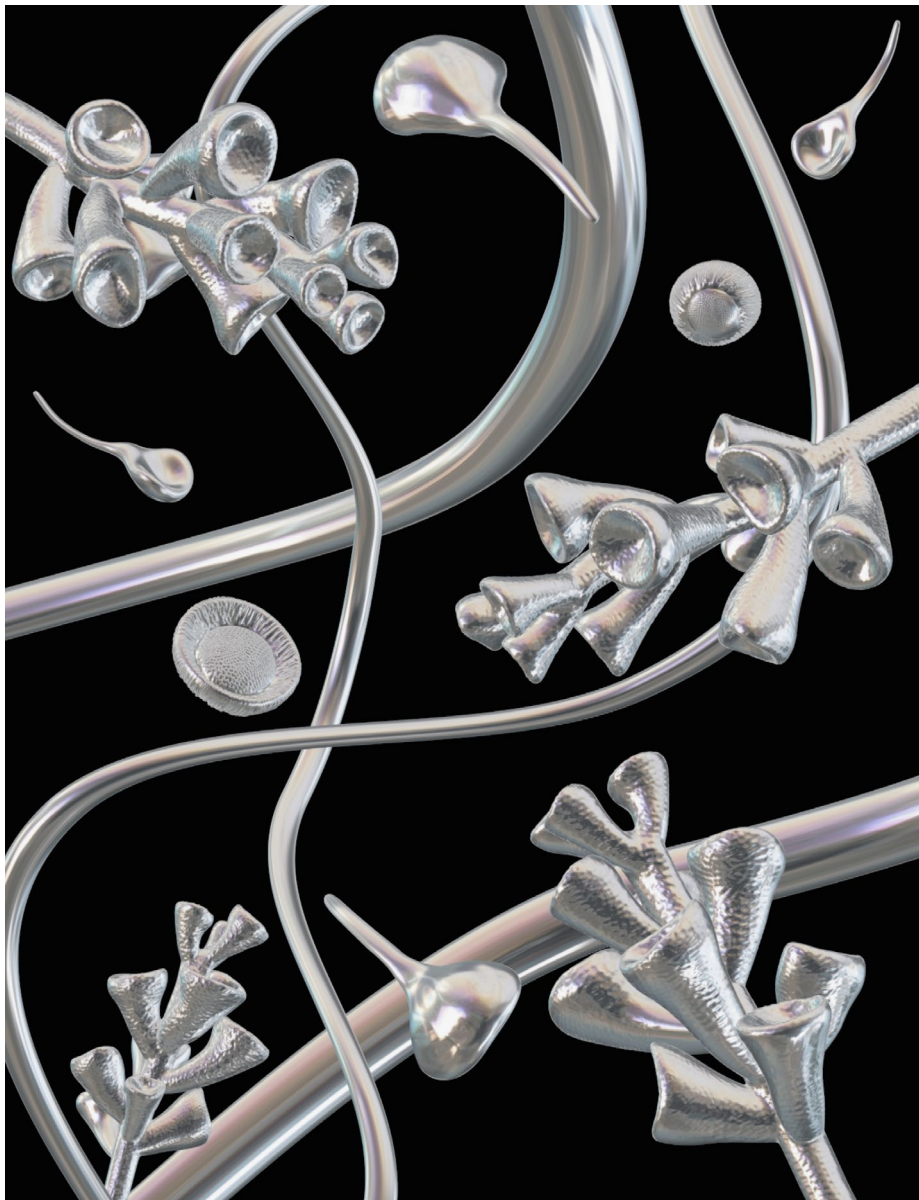
3D Modeling

The pistil of *Lysichiton americanus* has a particular aspect, similar to that of an elongated pine cone. The organic texture that it covers refers to the texture of a granular leather. I have made an aesthetic and sensory modification by directly transposing an animal skin structure onto the pistil of the *Lysichiton*.

By reinforcing the sensitive dimension of the plant, it becomes a hybrid species at the crossroads of the animal and the vegetal.



Lysichiton americanus



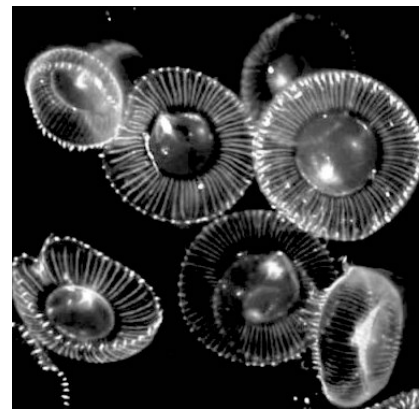
Caulerpa racemosa 2021

3D Modeling

Caulerpa racemosa is a particularly invasive species of algae that greatly reduces the endemic fauna and flora of the areas where it spreads. Several programs to control its expansion exist in Europe.

In this representation where the dimensions are distorted, different species of phytoplankton which are microscopic organisms are suspended around the *Caulerpa*. This project brings together the life cycles and the relationships of domination between the species.

To symbolize the preciousness of the species that it makes disappear, I hybridized the *Caulerpa* by covering it with nacre. It becomes a jewel frozen in the sea depths.



Phytoplankton



Caulerpa racemosa



Le parfum de chaque chose 2022

Leather on 3D printing

The dog understands its environment by smell, it identifies all the smells that surround it.

Researchers have trained Beagles to enable them to detect certain forms of cancer from samples. Based on the shape of his nose, I recreated a futuristic sculpture similar to new technology. The object becomes a hypersensitive sensor diseases.

In collaboration with a craftswoman from Hermès, the sculpture was covered in leather, giving it the appearance of an autonomous living organism.



Beagle truffle reworked in 3d



Augmented Japanese Knotweed 2022

3D modeling

Japanese knotweed is an invasive species that is particularly destructive to the ecosystems in which it develops. It has the particularity of containing a molecule with medical applications against certain types of cancer.

By reworking this species in 3D, these flowers become dissected on an operating table. Their material transposed into stainless steel makes them both subject and tool in the treatment process.



Japanese Knotweed flowers



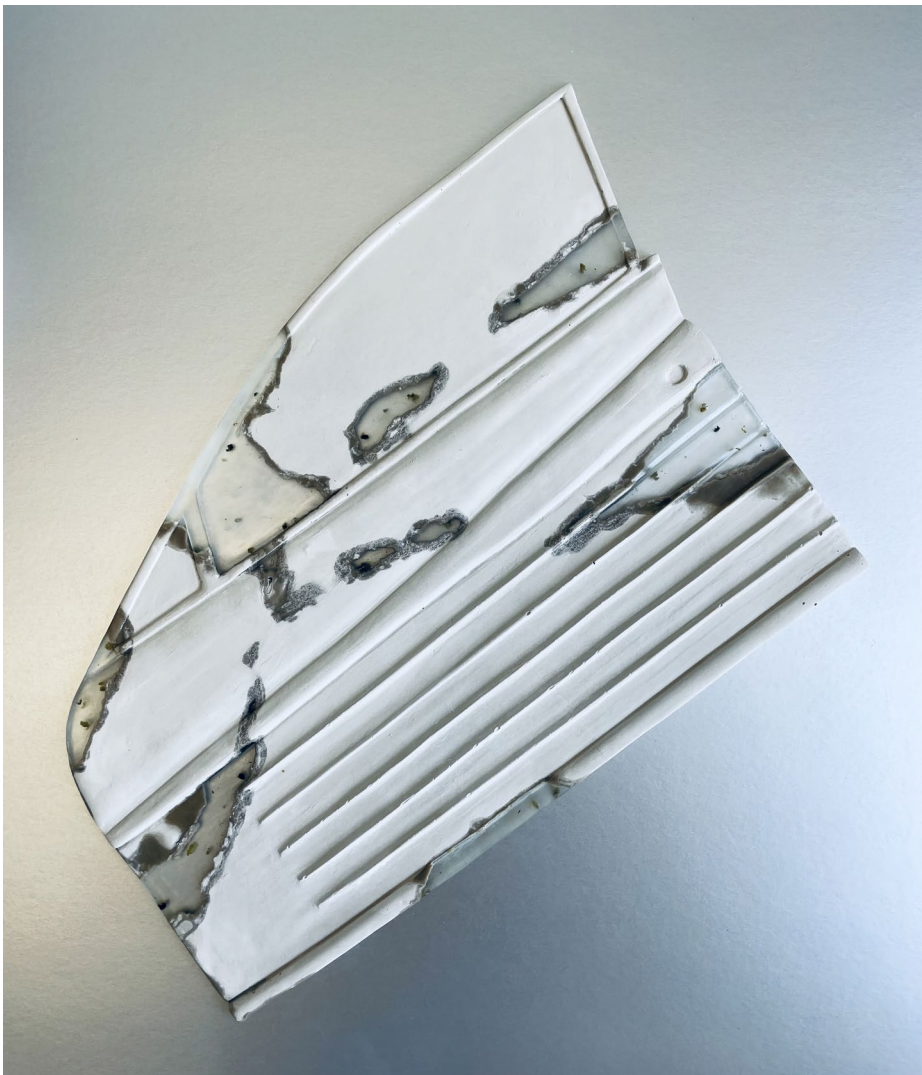


Orchidaceae symbiosis 2022

3D modeling

Orchids have over 25,000 species in their group, making them one of the largest family of plants. By studying certain Alpine species, I imagined a series of mutation and hybridizations of these species. Using all or part of their architecture, I reconstruct the sepals and develop organic shapes with their cavity.

These dreamed and fantasized crossings of the plant, suggest a new world in which they could find their place. Their metallic appearance and their aerodynamic shapes may suggest an adaptation to their environment and a dialogue with new species.



Festarossa 1 2022

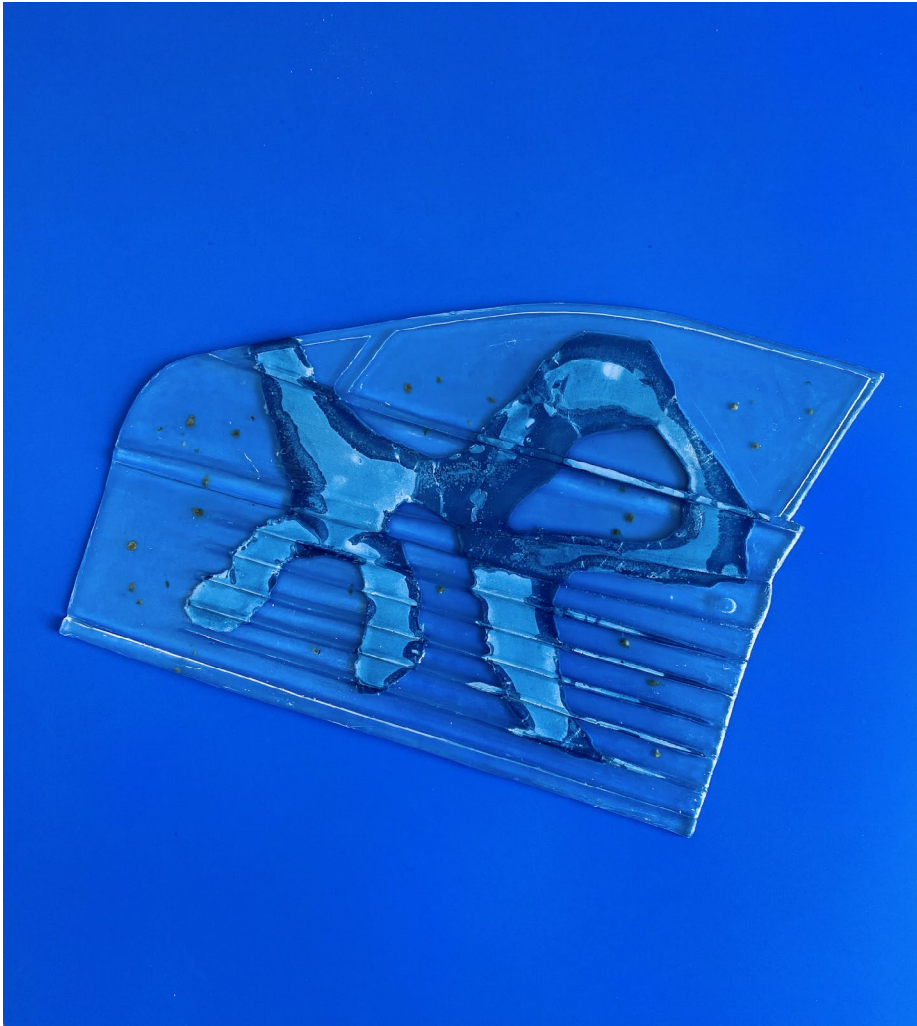
Resin, plaster and giant hogweed seed

Invasive plants on roadsides have amazing ways of spreading. One of these is airborne spread, which is intensified when cars pass by, by creating air currents.

This series pays tribute to iconic car models that have travelled the roads. By taking the shape of a Ferrari Testarossa door, the sculpture subtly evokes the link between the supercar and the super-species. The seeds of the plant are integrated into the resin and reinforce this connection.

Festarossa 2 2022

Resin, plaster and giant hogweed seed



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EXHIBITIONS

- 2022 Habiter le monde, Champagne, Suisse
- 2022 Nature you are, Cacy et Théâtre Benno Besson, Yverdon, Suisse
- 2021 *LivingCube*, curated by Elodie Bernard, Orléans, France
- 2020 *Open Studio, Malley, Suisse*
- 2019 *Untitled*, Galerie Rivoli, Bruxelles, Belgique
- 2019 *Style Samples*, curated by Jean Rodolphe Petter, Galerie FORMA, Lausanne, Suisse
- 2018 *Mix and Match*, curated by Elodie Bernard, Galerie Rivoli, Bruxelles, Belgique
- 2017 *LivingCube*, curated by Elodie Bernard, Orléans, France
- 2017 *Biennale 017*, Mulhouse, France
- 2016 *ECAL Diplômes 2016*, ECAL, Renens, Suisse
- 2015 *Life is a bed of roses*, Fondation d'entreprise Ricard, curated by Stéphanie Moisson, Paris, France
- 2014 *Oui Future*, Galerie Störk, Rouen, France

RESEARCH

- 2016 *Theater, Garden, Bestiary*, in collaboration with Tristan Garcia and Vincent Normand, Lausanne, Suisse

AWARDS / COMPETITION

- 2022 *NanoArt*, finalist project, Pro Helvetia and Adolph Merkle Institute, Suisse
- 2020 *Atelier for artists of the city of Lausanne*

RESIDENCY

- 2022 *Residency with saddlery and leather goods artisans*

WORKSHOPS

- 2016 *Instant Radio Show*, in collaboration with Mélanie Matranga, ECAL, Lausanne, Suisse
- 2015 *Capitalisme Alien*, in collaboration with Bureau d'études, HEAD, Genève, Suisse
- 2016 *Le monstre du Lchness, une licorne et le Yéti sont dans un ascenseur*, in collaboration with Marie Voignier and Francois De Sarre, Genève, Suisse

PROFESSIONAL EXPERIENCES

- 2020 Visual arts teacher, Gymnase du Bugnon, Lausanne, Suisse
- 2019 Founding member, SCALA Cooperative
- 2016 Assistant editor, Circuit Gallery, curated by Matthieu Poirier in collaboration with Kazuko Miyamoto, Lausanne, Switzerland
- 2015 Assistant editor, Fondation d'Entreprise Ricard, curated by Stéphanie Moisson, Paris, France

EDUCATION

- 2020 Continuing education, dialogue between cultural mediation and pedagogical practices
- 2020 Master of Art, Secondaire II, HEP, Lausanne, Suisse
- 2018 Master of Art, secondaire I, HEP, Lausanne, Suisse
- 2016 Master in Visual Arts, European Art Ensemble, ECAL, Lausanne, Suisse
- 2014 Diplôme National d'Arts Plastiques, Esadhar, Rouen, France