



Hoël Duret is born in 1988 in Nantes.
He lives and works between Nantes,
Rennes and Paris.
He is represented by NEW GALERIE,
Paris.

For the past ten years, Hoël Duret has been developing a narrative-like body of work, which he constructs in successive fragments, exhibition after exhibition. Combining pop aesthetics and science fiction, he uses various media such as video, sculpture, installation, performance and painting to put these stories into space.

In the era of the Anthropocene and triumphant modern technologies, the artist explores the mechanisms behind a contemporary human experience in search of direction. At a time when the future has already crept into the present, when major landmarks are wavering, Hoël Duret scans the weak signals of an era that is increasingly indecipherable, even as the tools that are supposed to enlighten it progress.

The artist takes ownership of the technologies of the digital age and their already disappointed utopias, focusing less on their exponential performance than on their narrative and aesthetic potential. With a shifted gaze, Hoël Duret reinvests the capacity of high-tech tools to instil fiction into reality and fuel new ways of being in the world.

In the Nave of the CCCOD, the artist presents a new installation that follows on from his recent exhibitions* and his film "Drop Out" (2020), a tale of anticipation against the backdrop of the climate crisis.

"Cont#ct" plunges us into a polyphonic immersive environment that brings together video, sculpture and painting, as well as music through a sound creation by composer Vincent Malassis. Embedded in the same hypnotic movement, the works respond to each other and pulsate according to the incessant flow of images that saturate the space, drawing us into the heart of a virtual world that is equally seductive and disturbing.

This strange universe resounds like a distant and distorted echo of our familiar environment. Hoël Duret has indeed drawn from the infinite repertoire of videos available in the internet databases that fuel the world of communication and media en masse. As if everything had already been filmed, these productions, as uniform as they are sprawling, tend to replace reality and its representations. They draw a world parallel to the glossy beauty that today shapes the gaze and standardises the imaginary.

From this environment occupying the whole of the Nave emanates the voice of an explorer who seems lost inside the images. She comments on her journey into an inaccessible elsewhere, torn between an addictive fascination and the doubts that haunt her as she drifts away from reality.

Through this existential journey in the state of limbo 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.

*LOW, Villa Merkel, Germany, 2020 and *Outta luck*, NEW GALERIE, Paris, 2022