

Vincent Tanguy

Portfolio

contact@vincenttanguy.net
vincenttanguy.net
[@vincent.tanguy](https://www.instagram.com/vincent.tanguy)

Biography & artist statement

Vincent Tanguy (born in 1990) is a visual artist who lives and works in Paris (France). Through sculpture, performance, and video, he explores our relationship to technology, imaginaries of the future, the optimization of everyday life, and the systems that can shape our perceptions. His practice combines reflection and play, between virtual and tangible, fiction and simulation, in a quest for an ecological practice and a reappropriation of reality. In his approach, Vincent Tanguy creates an interpretation where humor, poetry, and displacement become tools to better reveal social, political, technological, and environmental issues.

Graduating from EESAB (European Higher School of Art of Brittany, France) in Brest, France, in 2015, he continues his practice within the research program *Offshore - Creation and Globalization* (ENSAD, National School of Art and Design of Nancy, France) in Shanghai, China, in 2019. He also participated in an exchange program at the Faculty of Fine Arts in Barcelona, Spain, in 2012.

His work has been featured in solo and group exhibitions, as well as in performances and video screenings, in venues across France such as the Goethe-Institut (Paris, 2023), Galerie Le 19M (Paris, 2023), the Fiminco Foundation during Jeune Création (Romainville, 2021), Nuit Blanche (Paris, 2020), Cité Internationale des Arts (Paris, 2017), and the FRAC (Regional Founds of Contemporary Art) of Brittany (Rennes, 2015). He has also been invited to exhibit in cultural institutions, festivals, and galleries internationally, including the Chicago Art Department (USA, 2024), Spazio In Situ in Rome (Italy, 2022), the Sci-Fi Floripa Film Festival in Florianopolis (Brazil, 2024), Violet Art Gallery in Antwerp (Belgium, 2022), and the China Yanping Art Harvest in Fujian province (China, 2018). He was resident at the Cité des Arts of Saint-Denis (Réunion Island, 2022), and at the Seoul Art Space Geumcheon (South Korea, 2017).

In 2018, he was jury selection of the 21st Japan Media Arts Festival in Tokyo (Japan) and was awarded the Host Call Prize – Katapult Art Fund (France, 2021).

Curriculum Vitæ

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Solo shows (selected)

2020

- *AFK*, Nuit Blanche, art-exprim, Paris (FR)

2019

- *The Convenient Life*, Cement Park Live House, SOWERART Space, Shanghai (CN)

- *Bled Rohmer*, 123 Yanping Road, building 7, 29th floor, Shanghai (CN)

2015

- *Today to Yesterday*, Gleichapel, Paris (FR)

- *Break*, Gleichapel, Paris (FR)

2014

- *AFK*, Gleichapel, Paris (FR)

Group shows, screenings & festivals (selected)

2025

- *Voyage voyage*, L'Avant Galerie Vossen, Paris (FR) *curator: Hugo du Plessix*

- *6th Brooklyn Sci-Fi Film Festival*, Alamo Cinema Drafthouse & online, New York (US)

- *Inauguration*, L'Atelier, ADAGP, Paris (FR) *curator: ADAGP*

- *L'utile et l'agréable*, Paris Design Week x Poush, Aubervilliers (FR) *curator: Yvannoé Kruger*

2024

- *21st Century Wanderers*, Chicago Art Department, Chicago (US) *curator: Gordon Fung & Yuwen Huang*

- *Stool for Thoughts*, Paris Design Week x Poush, Aubervilliers (FR) *curator: Yvannoé Kruger*

- *Cité by Night*, Cité des Arts, Saint-Denis, Réunion Island (FR) *curator: Nicolas de Ribou*

- *3rd Sci-Fi Floripa Film Festival*, Centro Integrado de Cultura, Florianópolis (BR)

- *The Scaffolding Palace*, Mistecko Gallery, Prague (CZ) *curator: Jo Blin*

- *Estivales de Sceaux - Grand Paris*, Sceaux (FR) *curator: Christophe Delavaut*

- *I took a screenshot of the whole world*, Poush, Aubervilliers (FR) *curator: Ruba Al-Sweel*

2023

- *Futurs incertains*, Goethe-Institut, Paris (FR) *curator: Miguel Miceli, Hugo Livet & Luc Avargues*

- *Duo, naissance du collectif*, La Terrasse Art Center, Nanterre (FR) *curator: Marianne Villière & Emmanuel Posnic*

- *Profane x Galerie Le 19M*, Galerie Le 19M, Paris (FR) *curator: Charlotte Halpern & Bertrand Houdin*

- *Ex-vitro*, Scroll Galerie, Nantes (FR) *curator: Mya Finbow, Wilfried Pasquier & Camille Velluet*

2022

- *Broken Screen*, Spazio InSitu, Rome (IT) *curator: Porter Ducrist (Christophe Constantin)*

- *Cité Geek*, Cité des Arts, Saint-Denis, Réunion Island (FR) *curator: Nicolas De Ribou*

- *Psychic Diaspora*, stangelovefestival.com, Strangelove Festival, Folkestone (UK) *curator: Ewan Golder*

- *Opening Dinner*, Violet Art Gallery, Anvers (BE) *curator: Luc Avargues*

2021

- *Jeune Création*, 71st édition, Fiminco Foundation, Romainville (FR) *curator: Jeune Création*

- *Habiter maintenant ?*, art-exprim, Paris (FR) *curator: Marine Bernier & Frances Brown*

- *Host Call 2*, Open School Gallery, Nantes (FR) *curator: Annie Fillon*

- *Voyage et Image fantôme*, Jeune Création Gallery, Romainville (FR)

- *LAPS #4*, Citadelle-Haute, Verdun (FR) *curator: Djeff Regottaz*

2020

- *Emotional Interfaces*, emotional-interfaces.com, The Wrong Biennale, Paris (FR) *curator: Astrid Lours-Riou & Virginie Tan*

- *Preview of Shanzhai Screen*, Cin'Hoche cinema & art house, Bagnolet (FR) *curator: Paul Heintz*

- *Emotional Interfaces*, La Machine du Moulin Rouge, Paris (FR) *curator: Astrid Lours-Riou & Virginie Tan*

- *Uncertainty-19*, EP7, Paris (FR) *curator: Astrid Lours-Riou & Virginie Tan*

2019

- *Ocean*, Madeln Gallery, Shanghai (CN) *curator: Li Hanwei, Liu Shuzhen & Fang Yang*

- *Huang Ying Guang Lin*, H27 Gallery, Shanghai (CN) *curator: Salomé Aurat & Ryan von Kälbchen*

- *Today's Clouds Plagiarize Yesterday's Clouds*, AAD Art Studio, Shanghai (CN) *curator: Yuan Yue*

2018

- *Ocean*, slimeengine.com, Slime-Engine Art Center, Shanghai (CN) *curator: Li Hanwei, Liu Shuzhen & Fang Yang*

- *Harvest in the Village*, CHINA Yanping Art, Jiulong, Fujian province (CN) *curator: Alain Jullien, Luo Yongjin, Ding Feng, Dr*

Dong Yiping, Zhang Jiaming & Cai Jianxin

2017

- *Structural Disparities*, Seoul Art Space Geumcheon, Seoul (KR)

- *So Fresh*, ChezKit, Pantin (FR) *curator: Elodie Bernard*

- *Mulhouse Biennale 017*, Exhibition Center, Mulhouse (FR)

- *Public Pool #4 Ecrire l'art*, Cité internationale des arts, Paris (FR) *curator: Sarah Mercadante, Aurélie Faure, Marie Gayet &*

Madeleine Filippi

- *À l'Ouest Toute !*, Passerelle Art Center, Brest (FR) *curator: Sylvie Ungaeur & Fabienne Dumont*

2016

- *Vision - Research in Art and Design*, Palais de Tokyo, Paris (FR) *curator: ANDEA*

- *Vacarme*, Hôtel Pasteur, Rennes (FR) *curator: Pauline Bordaneil*

2015

- *Mettre à jour*, FRAC (Regional Founds of Contemporary Art) of Brittany, Rennes (FR) *curator: Dominique Abensour*

- *Negative to positive*, Manchester School of Art, Vertical Gallery, Manchester (UK)

2014

- *Salon Playtime*, Rennes Biennale *Playtime*, Le Grand Cordel, Rennes (FR) *curator: Céline Auxépaules*

- *Infinite Scroll*, University of Rennes II, Espace M, Rennes (FR) *curator: Alexandre Barré & Adrien Abline*

Performances (selected)

2023

- *AFK* (v5), exhibition *Ex-vitro*, Scroll Galerie, Nantes (FR) *performer: Tristan Curco*

2022

- *AFK* (v4), exhibition *Cité Geek*, Cité des Arts, Saint-Denis, Réunion Island (FR) *performer: Tristan Curco*

- *AFK* (v3), exhibition *Broken Screen*, Spazio InSitu, Rome (IT) *performer: Luca della Corte*

2020

- *AFK* (v2), exhibition *Nuit Blanche*, art-exprim, Paris (FR) *performer: Bruce Fauveau*

2019

- *The Convenient Life*, Cement Park Live House, SOWERART Space, Shanghai (CN)

2017

- *AFK*, exhibition *Structural Disparities*, Seoul Art Space Geumcheon, Seoul (KR) *performer: José Vasco*

- *AFK*, exhibition *Mulhouse Biennale 017*, Exhibition Center, Mulhouse (FR) *performer: Julien Munsch*

2016

- *Risk With Benefit*, Mains d'Œuvres, Saint-Ouen (FR) *curator: Hélène Delean & Eva Barto*

2015

- *AFK*, exhibition *Mettre à jour*, FRAC (Regional Founds of Contemporary Art) of Brittany, Rennes (FR) *performer: Kévin*

Chappe

Curriculum Vitæ

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Residencies & programs

2022

- Residency, Cité des Arts, Saint-Denis, Réunion Island (FR)

2017

- Residency, Seoul Art Space Geumcheon, Seoul (KR)

2016

- Research program, *À l'Ouest Toute ! Travailleuses de Bretagne et d'ailleurs*, EESAB (European Higher School of Art of Brittany) & Le Quartier - Contemporary Art Center, Quimper (FR)

2015

- Residency, *Slow Media*, Manchester School of Art, Manchester (UK)

Catalogs & publications (selected)

2024

- *21st Century Wanderer*, catalog of the exhibition, edited by Chicago Art Department, Chicago (US)

2022

- *POUSH*, catalog of the residency, edited by Dilecta, Paris (FR)

- *LAPS #4*, catalog of the exhibition, edited by LAPS, Paris (FR)

2021

- *Host Call 2*, catalog of the exhibition, edited by Host Call, Nantes (FR)

- *Jeune Création*, 71st édition, catalog of the exhibition, edited by Jeune Création, Romainville (FR)

2020

- *Shanghai Papers, Saison 8*, catalog of the research program, shanghai-papers.org, Shanghai (CN)

2018

- *Harvest in the Village*, catalog of the exhibition, edited by CHINA Yanping Art Harvest, Shanghai (CN)

- *21st Japan Media Arts Festival*, catalog of the festival, edited by Japan Media Arts Festival, Tokyo (JP)

2017

- *À l'Ouest toute !*, catalog of the research program, edited by Les Presses du Réel, Dijon (FR)

- *Mulhouse Biennale 017*, catalog of the exhibition, edited by Biennale de Mulhouse, Mulhouse (FR)

- *Vincent Tanguy, A bridle of Subservience*, by Yoonjung Choi, Seoul (KR)

2015

- *Mettre à jour*, catalog of the exhibition, edited by EESAB & FRAC Bretagne, Rennes (FR)

Press (selected)

2025

- *Vincent Tanguy : Qu'est-ce qu'une bonne exposition ?*, Art-Critique, art-critique.com, Paris (FR)

2024

- *Le 19h*, June 13, Réunion la 1^{ère}, Saint-Denis, Réunion Island (FR)

- *The Wandering*, Revue 02, @revue02, Nantes (FR)

- *AFK (v5)*, video interview, Katapult Art Fund & Scroll Galerie, Nantes (FR)

2023

- *AFK (v5)*, Revue 02, @revue02, Nantes (FR)

- *Playable Reality Mode*, thewrong.tv, The Wrong TV, Alicante (SP)

2022

- *Le 19h*, December 3, Réunion la 1^{ère}, Saint-Denis, Réunion Island (FR)

- *Camminare nello spazio ibrido*, Forme Uniche, formeuniche.org, Rome (IT) *by: Alessandra Cecchini*

- *HEAT Parade 2022*, ATP Diary, atpd diary.com, Rome (IT) *by: Vergine di Antogiulio*

2021

- *Vincent Tanguy*, video interview, Host Invitations d'Artistes, Nantes (FR)

- *Les œuvres de Vincent Tanguy ou le confinement avant l'heure*, Ouest-France, Nantes (FR) *by: Véronique Escolano*

2020

- *Il a testé le confinement en Chine, six mois avant le coronavirus*, Usbek & Rica, usbeketrica.com, Paris (FR) *by: Lila Meghraoua*

- *This artist was social distancing way before Covid 19 hit the world*, Input Magazine, inputmag.com (US) *by: Mereen Kasana*

- *Vincent Tanguy's artwork predicted aspects of social distancing in 2020*, Designboom, designboom.com (US)

- *The Convenient Life*, Gestalten, news.gestalten.com (US)

2018

- *Vincent Tanguy - Black Mirror*, Monomo-Tapa, monomo-tapa.com, Lille (FR)

2017

- *Mood ot the Week*, Le chassis Magazine, lechassis.fr, Paris (FR)

- (*VINCENT TANGUY*), Interlab Magazine, interlab.kr, Seoul (KR) *by: Joo-Ok Kim*

2016

- *Mood ot the Week*, Le chassis Magazine, lechassis.fr, Paris (FR)

2015

- *Jeune talents et archives, regards croisés au FRAC*, Manifesto XXI, manifesto-21.com, Paris (FR) *by: Apolline Bazin*

Awards & grants

2023

- Winner, ADAGP Grant – *Video recording of an artistic performance*, Paris (FR)

- Finalist, *Galerie du 19M x Revue Profane* Prize, Paris (FR)

2021

- Winner, *Host Call 2 - Katapult Art Fund* Prize, Nantes (FR)

- Winner, *Traversées* Grant, Paris (FR)

2020

- Winner, *Arts in Public Spaces Festival*, art-exprim, Paris (FR)

2018

- Jury selection, *21st Japan Media Arts Festival*, Tokyo (JP)

Workshops & teaching

2024 - on going

- Artist-teacher, bachelor *Art & Science - Human IT*, ENSEA (National Graduate School of Applied Electronics), Cergy (FR)

2019

- Workshop *Trans Cyber Express*, SIVA (Shanghai Institute of Visual Arts), Shanghai (CN)

2016

- Workshop *Outside*, EESAB (European Higher School of Art of Brittany), Brest (FR)

Education

2018 - 2019

- Post-graduation, *Offshore - Creation and Globalization*, SIVA (Shanghai Institute of Visual Arts) & ENSAD Nancy (National School of Art and Design), Shanghai (CN)

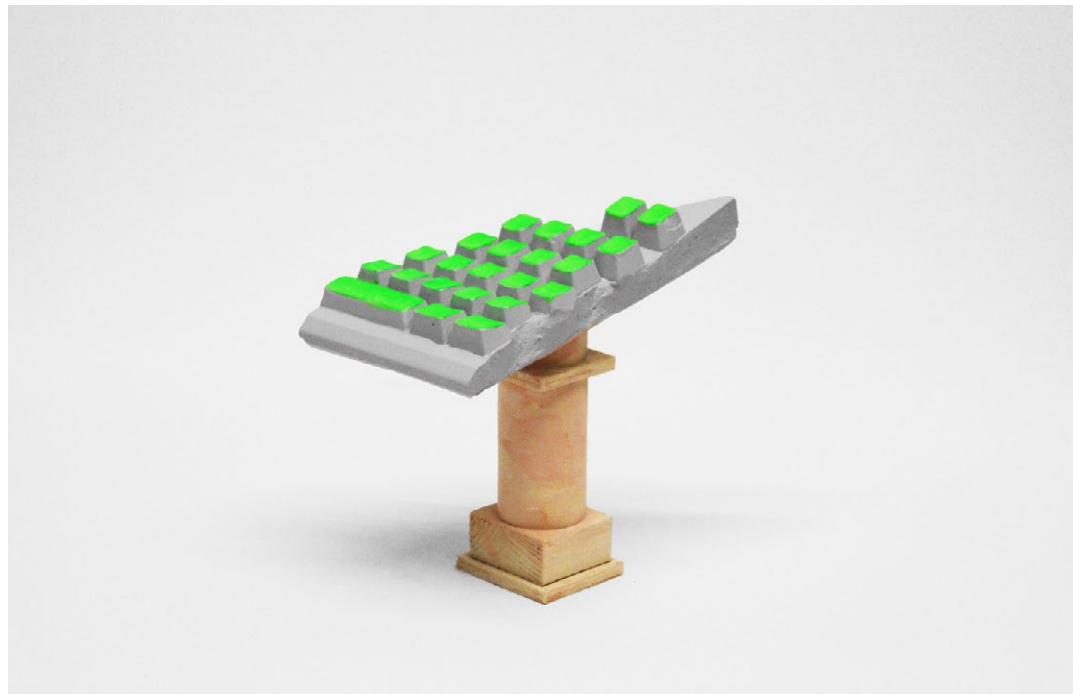
2015

- Master of Fine Arts, EESAB (European Higher School of Art of Brittany), Brest (FR)

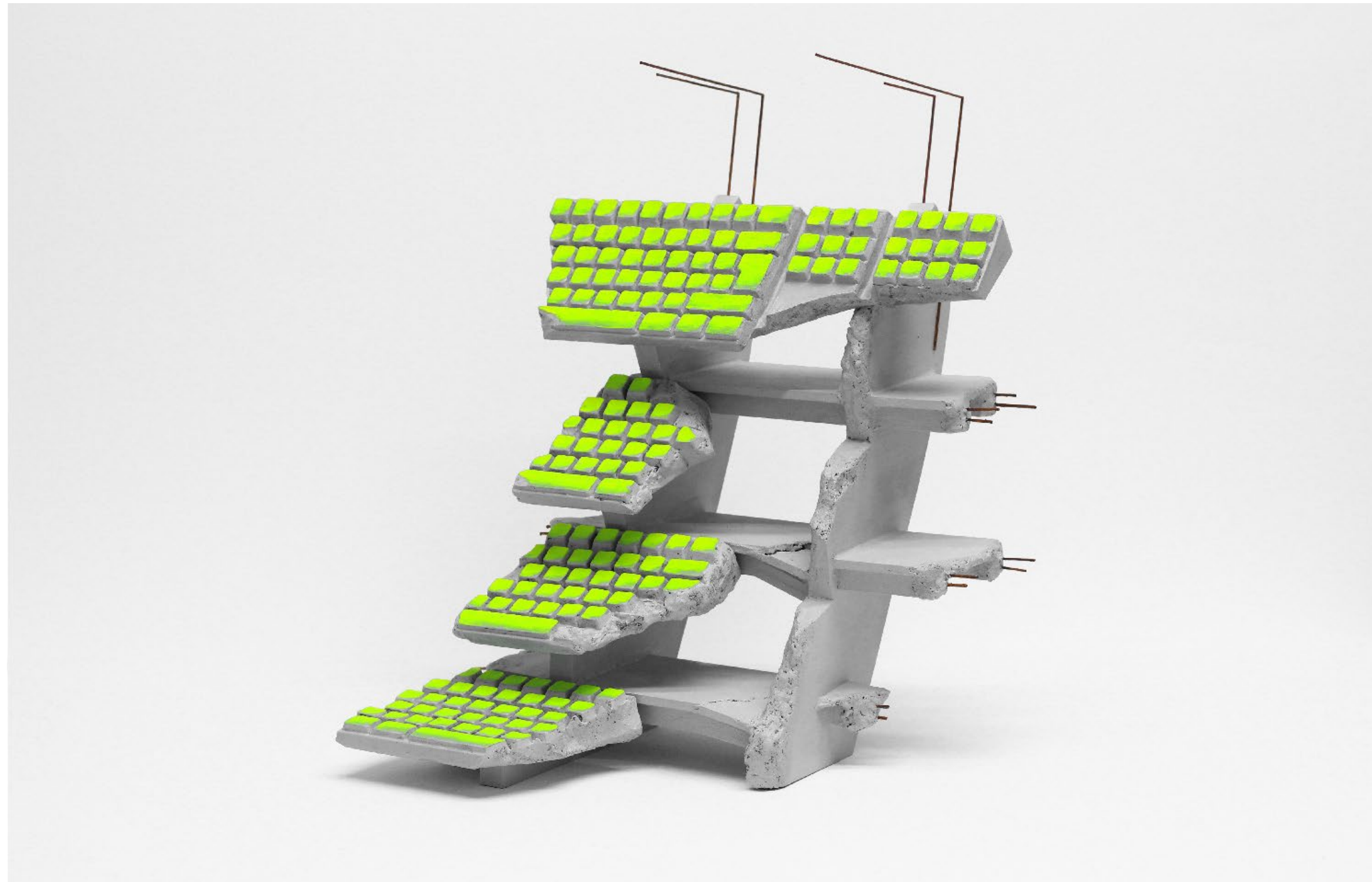
2012

- European exchange program *Erasmus*, Faculty of Fine Arts, Barcelona (SP)

Stands, sculptures (2024 - on going)



The series *Stands* explores the analogy between the computer keyboard and the grandstand, where this individual object becomes a collective structure. Each sculpture represents a fragment of a digital arena, from various keyboard designs. Like archaeologies of the future, the series invites us to imagine the remnants of digital culture and its collective experience, transformed into contemporary monuments.



(on the left, from top to bottom)

Stand #5 (2024)

Acrylic painting on plaster, wood and plastic tube - 17 x 17 x 14 cm

Stand #9 (2024)

Acrylic painting on plaster and wood, recovery object (aluminum) - 41 x 48 x 42 cm

(on the right)

Stand #8 (2024)

Acrylic painting on plaster, wood and recovery object (brass) - 35 x 47 x 34 cm

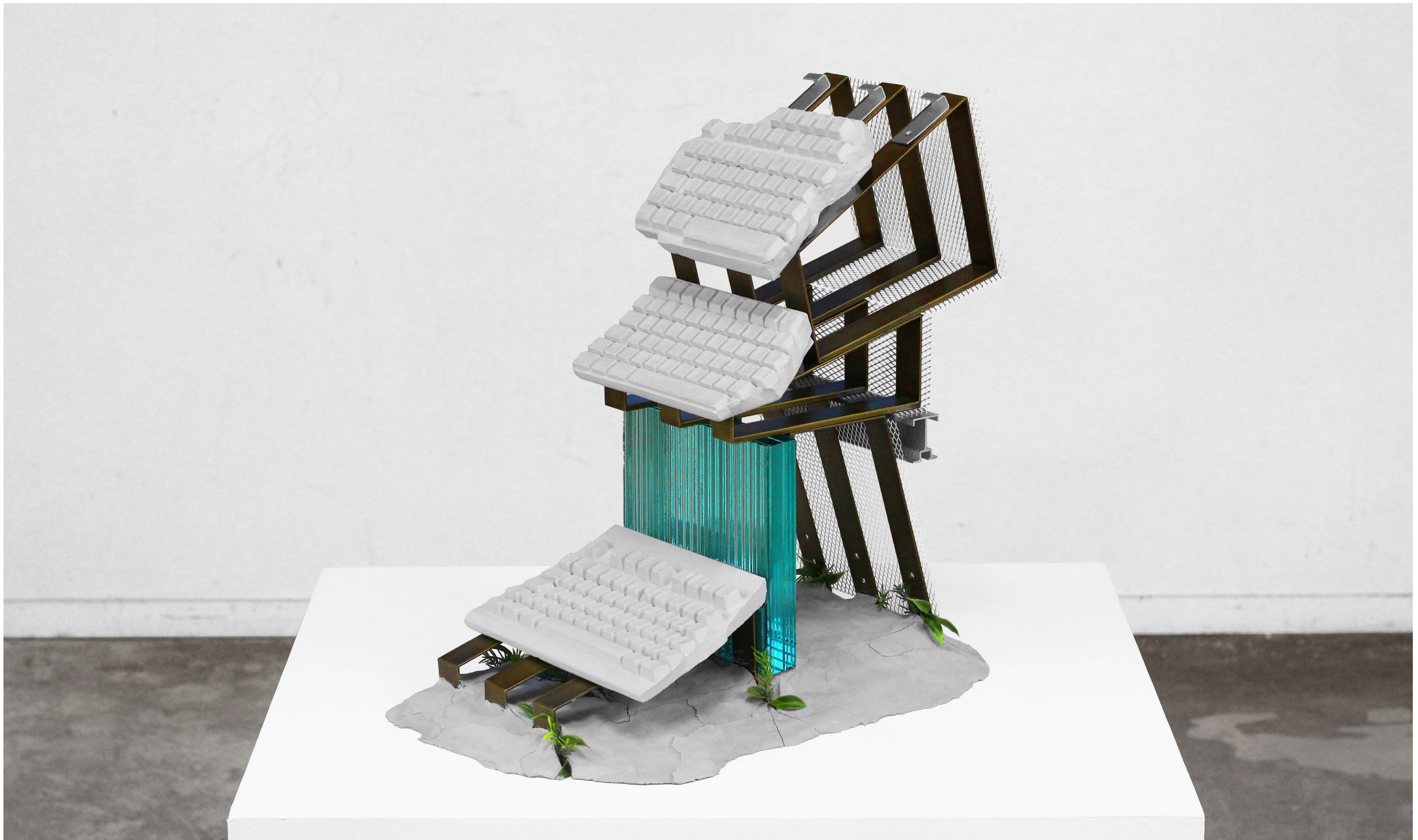
Stands, sculptures (2024 - on going)



Stand #10 (2024)
Acrylic painting on wood and plaster, copper,
recovery objects (aluminum, steel) - 90 x 44 x 44 cm



(on the right, from top to bottom)
Stand #12 (2024)
Acrylic painting on plaster and raw clay, recovery object (steel) - 25 x 22 x 20 cm
Stand #6 (2024)
Acrylic painting on wood and plaster,
recovery object (aluminum) - 18 x 27 x 17 cm



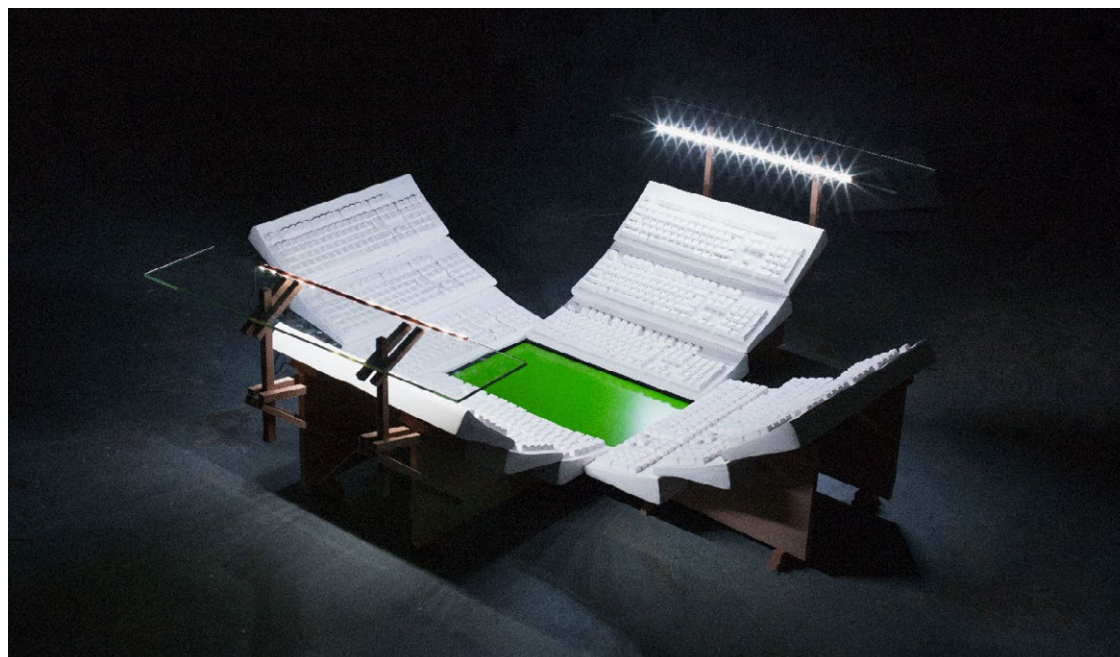
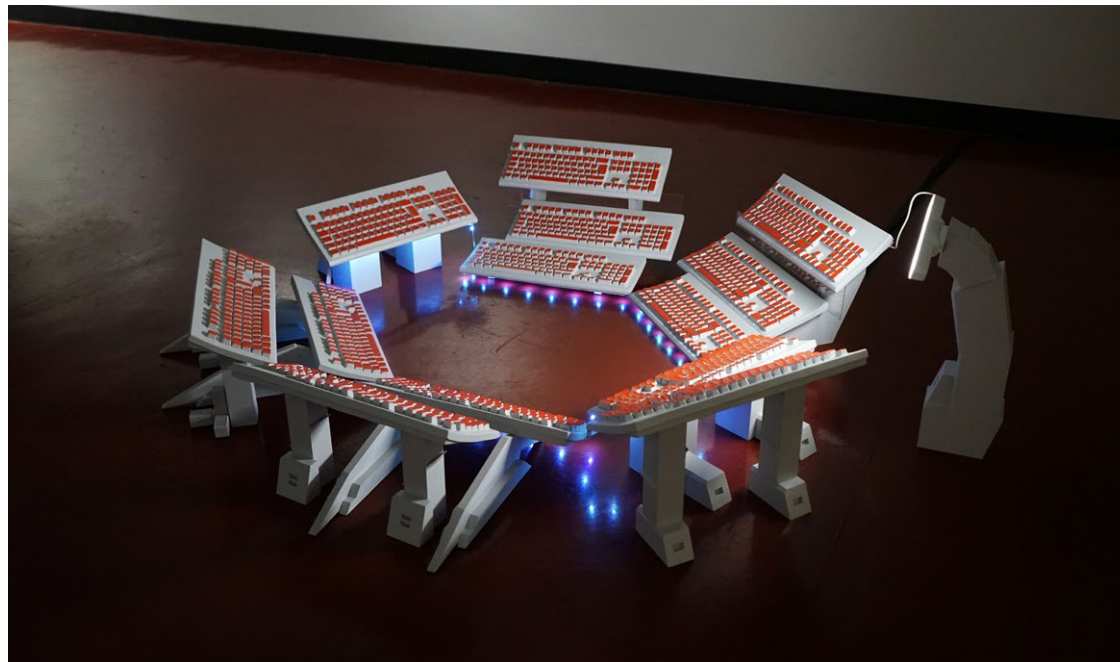
Stand #14 (2025) Acrylic painting on plaster, raw clay, artificial plants, recovery objects (aluminum, steel, glass) - 45 x 27 x 40 cm



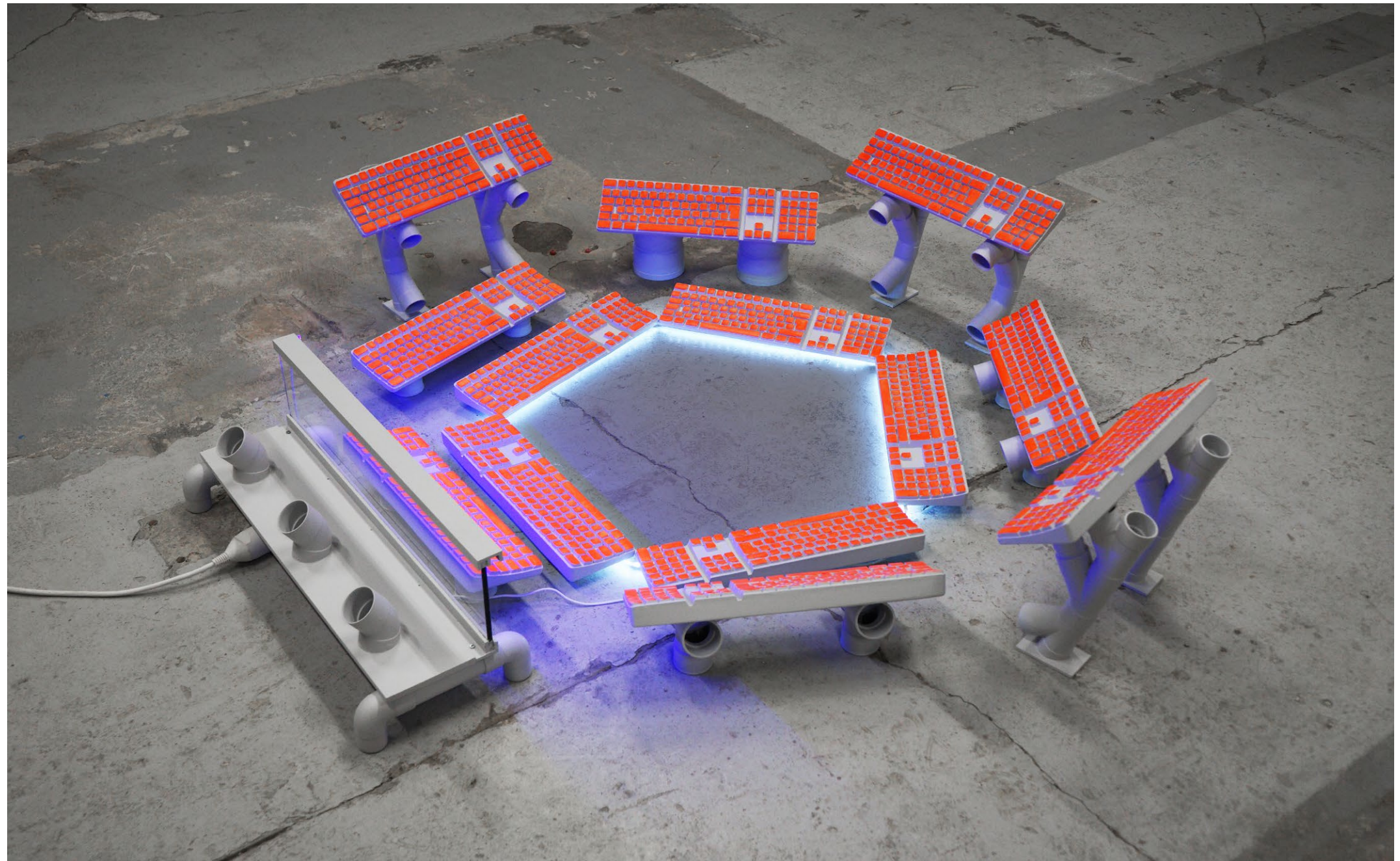
Stand #4 (2024) Acrylic painting on wood, plaster and plastic tubes - 63 x 40 x 37 cm

© photo: Romain Darnaud

Connection Stadiums, installations (2018 - 2024)



Connection Stadiums is a series of models of fictional stadiums where the stands are reproductions of computer keyboards. These installations stem from an observation and analogy: a computer keyboard looks like a grandstand. Similar to arenas and reminiscent of entertainment venues and gaming arenas, they represent human connectivity in the era of current social networks.



(on the left, from top to bottom)

Connection Stadium IV (2023)

Acrylic painting on plaster and wood, LEDs, plexiglass - 120 x 100 x 40 cm

Installation view, exhibition *Futurs incertains*

Goethe-Institut, Paris, France (2023)

Connection Stadium I (2018)

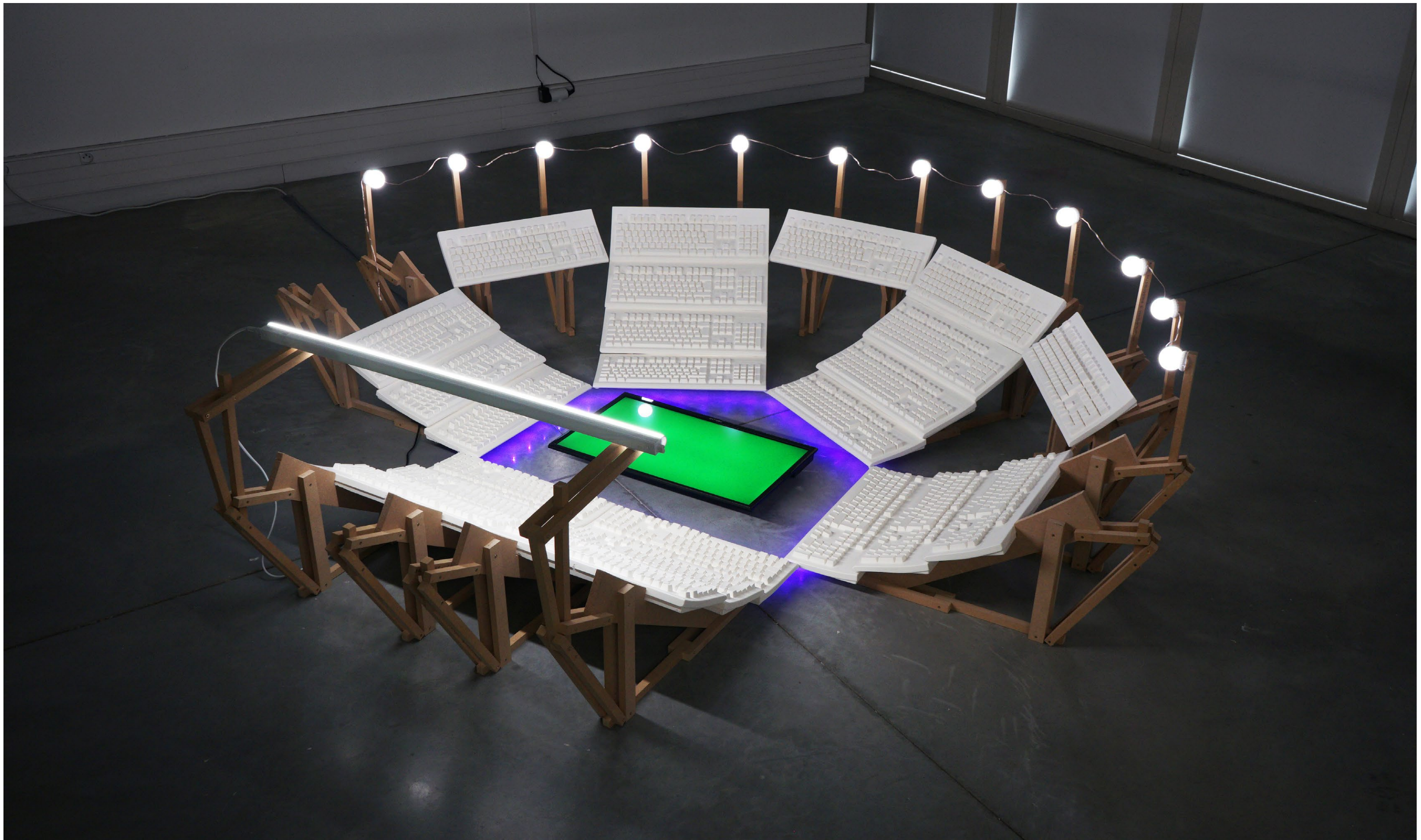
Wood, screen, LEDs, plaster - 144 x 44 x 105 cm

(on the right)

Connection Stadium V (2024)

Mat & fluo painting on plaster and wood, LEDs, glass - 105 x 95 x 45 cm

Installation view, exhibition *I took a screenshot of the whole world*, Poush, Aubervilliers, France (2024)



Connection Stadium III (2021) Wood, screen, LEDs, plaster - 120 x 100 x 55 cm

Installation view, exhibition *Host Call 2*, Open School Galerie, Nantes, France (2021)

Glitching Seasons, performances (2025 - on going)



Glitching Seasons is a series of performances set in natural environments. Blending humor, critique, and poetry, these dissonant scenarios explore how climate change could progressively disrupts seasonal cycles, our behaviors, and activities to the point of absurdity.

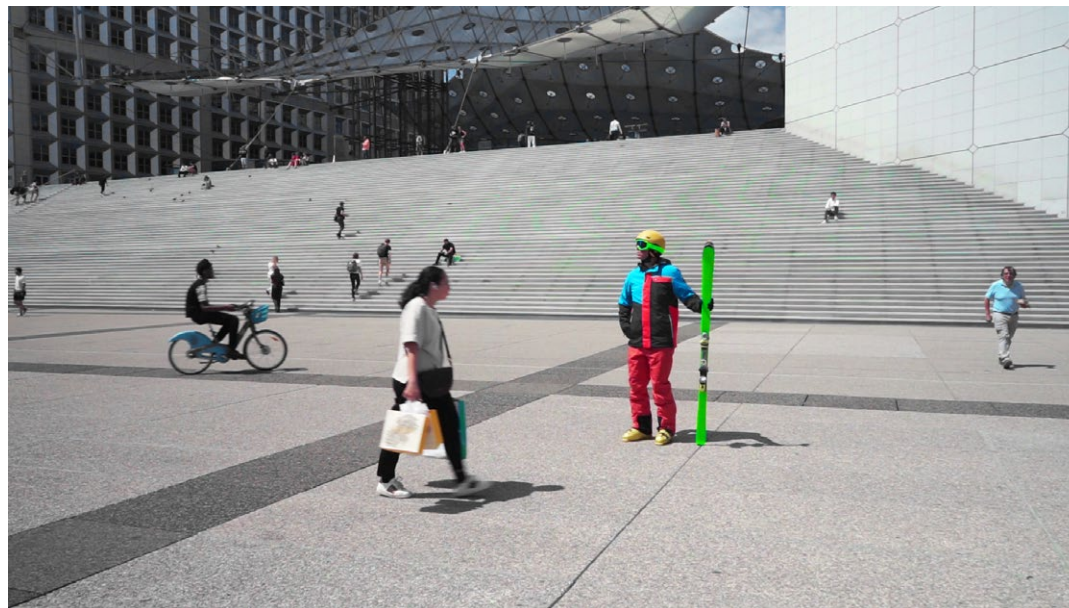
[Links to see *Glitching Seasons #1* / *Glitching Seasons #2* / *Glitching Seasons #3*](#)



(on the left)
Glitching Seasons #1 (2025)
Video-performance - 4K, color, sound - 01'44"

(on the right, from top to bottom)
Glitching Seasons #2 (2025)
Video-performance - 4K, color, sound - 01'34"
Glitching Seasons #3 (2025)
Video-performance - 4K, color, sound - 01'52"

Glitching Seasons, performances (2025 - on going)



An experienced skier suddenly finds himself in the La Défense district of Paris, in the middle of summer. Dreaming of snow where there is none, he still looks for a slope to ski on.

Glitching Seasons (Paris - La Défense) (2025)
Video-performance
4K, color, sound

AFK, performances (2014 - on going)



Derived from digital culture and the English abbreviation Away From Keyboard, *AFK* is a series of performances by a human being character who simulates actions referencing the world of video games. Appearing in various contexts, and fitted with a handmade motion capture suit, enabling his movements to be captured, the performer creates metaphorically a virtual and digital character in real time and space. This gives the illusion of being between reality and its instantaneous simulation.

[Link to see all the series *AFK*](#)



(on the left)

AFK (v2) (2020)

Peformer: Bruce Fauveau

Performance view at the exhibition *Nuit Blanche*,
art-exprim, Paris, France

(on the right, from top to bottom)

AFK (v4) (2022)

Peformer: Tristan Curco

Performance view at the exhibition *Cité Geek*,
Cité des Arts, Saint-Denis, Réunion Island, France

AFK v3 (2022)

Peformer: Luca della Corte

Performance view at the exhibition *Broken Screen*,
Spazio InSitu, Rome, Italy

AFK, performances (2014 - on going)



© vidéo : Nanoville Film

Production: ADAGP Grant 2023 – *Video recording of an artistic performance*

[Link to the video documentation of AFK \(v5\)](#)

AFK (v5) (2023)

Performer: Tristan Curco

Performance view at the exhibition *Ex-Vitro*,
Scroll Galerie, Nantes, France (2023)

Basalt, short-film (2024)



On a mysterious land, three hybrid beings, part human, animal, robot, and virtual emerge from the depths of the sea. They simultaneously discover the natural landscapes surrounding them, until they encounter each other, connect, and explore together this timeless environment. Set in both a pre-human and post-human world, the film reenacts human evolution and questions its future in relation to technology and nature.

[Link to see the teaser](#) / [Link to see *Basalt* \(password: basalt\)](#)

Basalt (2024)
Short-film, 4K, color, sound, 15'57"



Director: Vincent Tanguy
Performances: Claire Martin, Christophe Hoarau, Tristan Curco
Scenario, video editing & colors: Vincent Tanguy
Costumes: Monique Razafiniaina
Original score: Julien Langlois
Camera & drone: Vincent Tanguy
Sound effects: Julien Langlois
Mixing & recording: Studio Fugue, Paris, France
Co-producer: Katapult Art Fund & Cité des Arts (Saint-Denis, Reunion Island, France)

The Convenient Life, performance (2019)



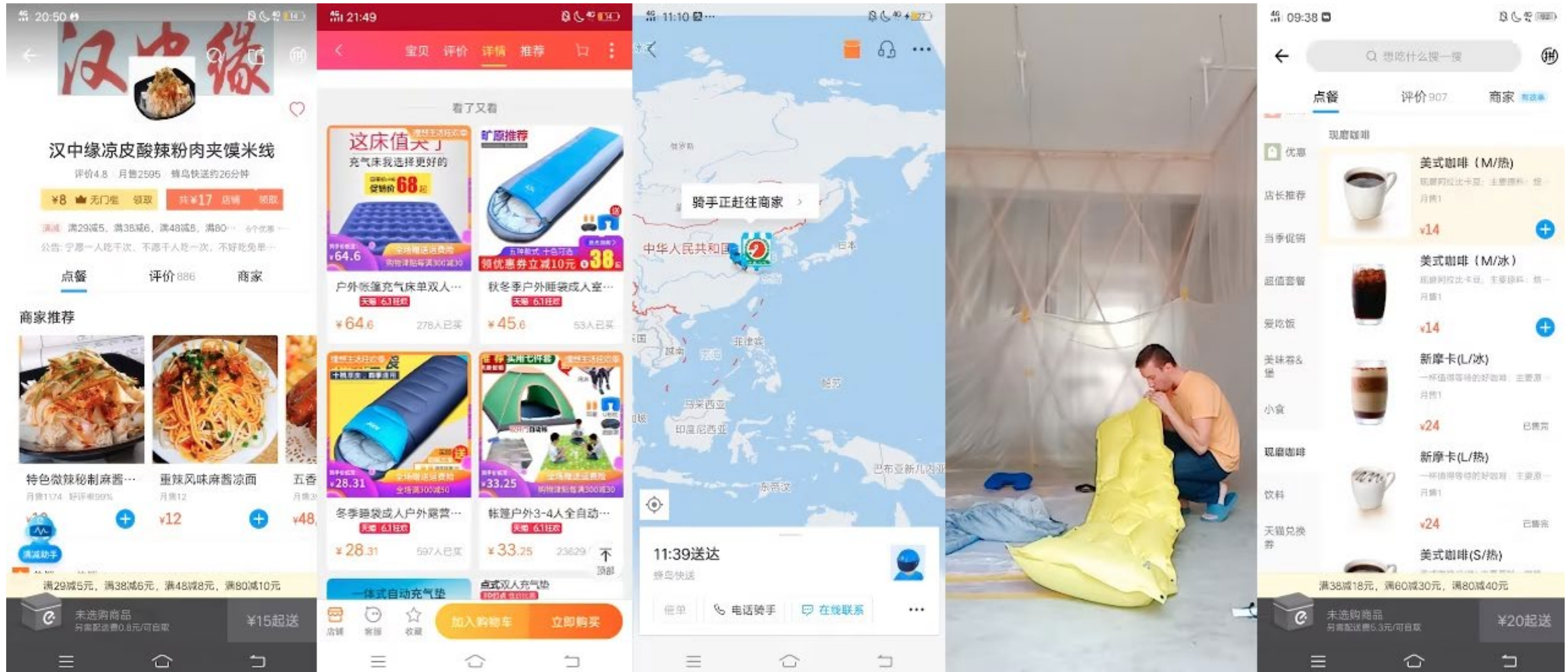
The Convenient Life is an experience aimed at living in a completely empty space with only a smartphone as a tool. By ordering food and everyday essentials through home delivery apps, a sense of comfort is developed, while the experience is documenting live, creating some uncanny premonitions of the future lockdown.

[Link to see the press article by Usbek & Rica](#) / [Link to see more about *The Convenient Life*](#)

The Convenient Life
(photo-documentation) (2019)
5 days, from June 1st to June 6
Cement Park Live House,
SOWERART Space, Shanghai, China

© photo: Fang Wei 方巍

The Convenient Life, performance (2019)



Every searches and orders placed online have been screen recorded during each day of the experiment (from left to right : Monday, Tuesday, Wednesday, Thursday, Friday).

[Link to see the video-documentation teaser of *The Convenient Life*](#)

The Convenient Life
(video-documentation) (2019)

Color, sound - 20'32"

5 days, from June 1st to June 6

Cement Park Live House,

SOWERART Space, Shanghai, China



The Convenient Life (exhibition documentation)
Smartphone (8 x 15 cm), video-documentation (20'32"), photo-documentation (70 x 50 cm)

Installation view, exhibition *Jeune Création, 71st edition*, Fiminco Foundation, Romainville, France (2021)
© photo: Romain Darnaud



Bled Rohmer, exhibition view of the solo show, 123 Yanping Road, building 7, 29th floor, Shanghai, China (2019)

© photo: Fang Wei 方巍

The Wandering, video (2020)



A nocturnal stroll in the heart of Shanghai, a techno-romantic wander, a play with the notion of reality. *The Wandering* features Vincent Tanguy in June 2019 ambling through the megalopolis streets with a luminous ring, comparable to the main character in a video game. This video performance confronts reality with its potential simulation in order to unsettle our understanding of real facts.

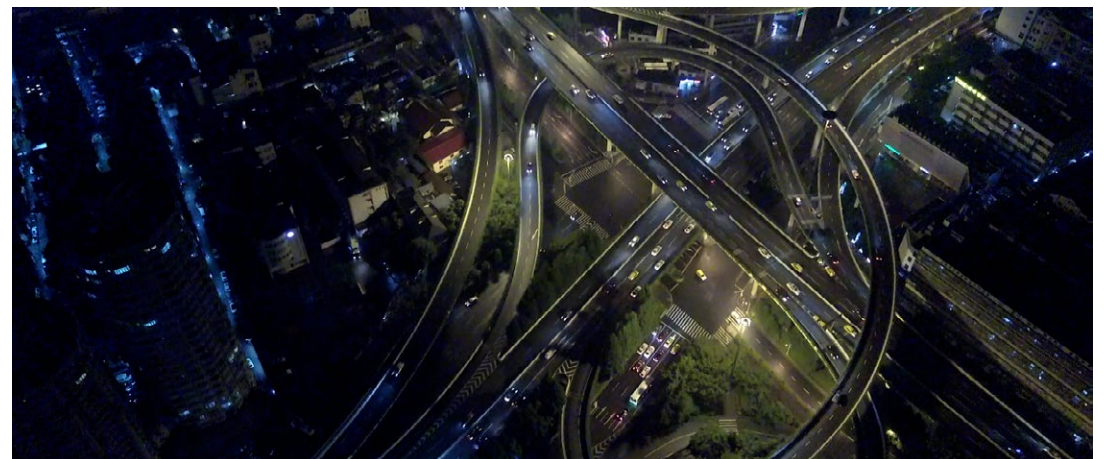
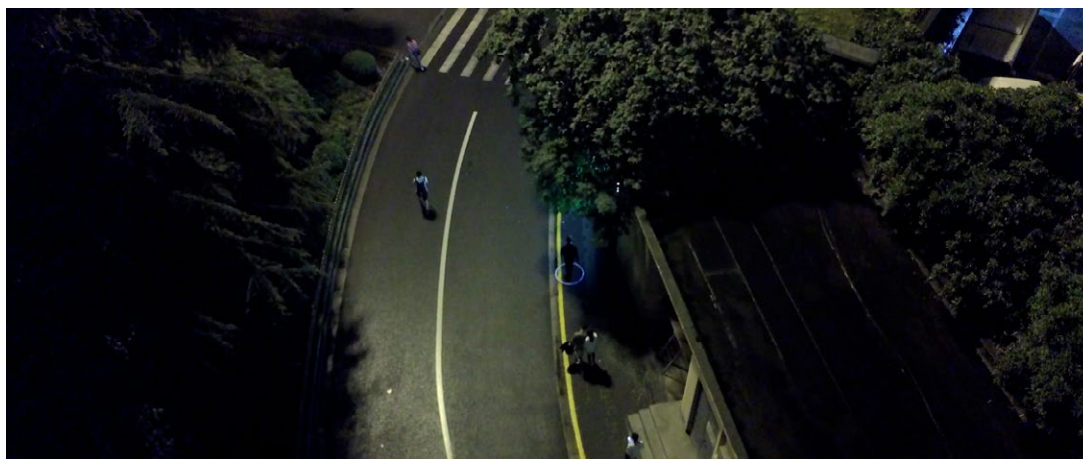
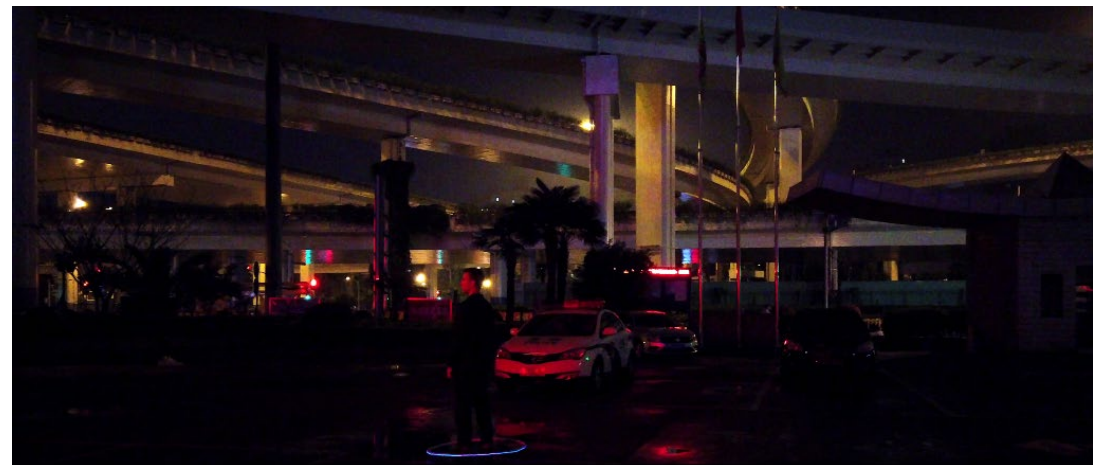
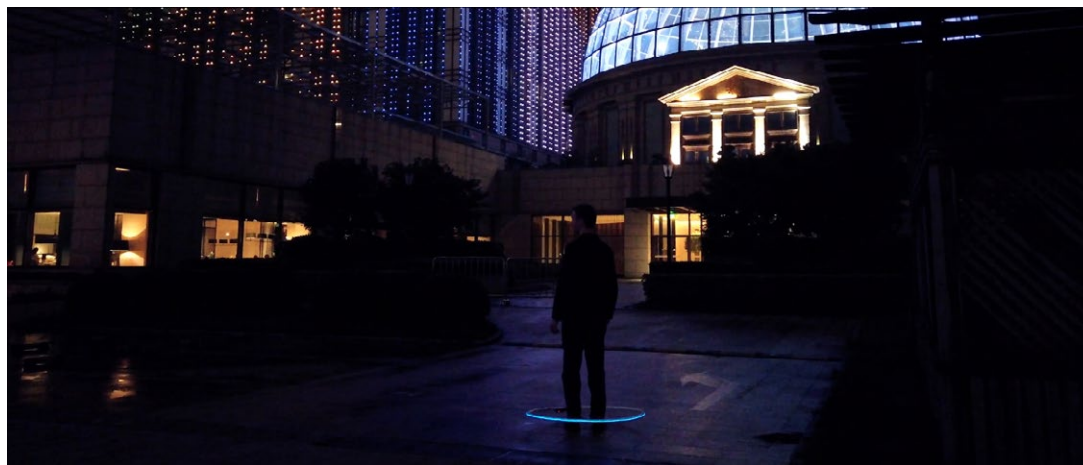
[Link to see the teaser](#) / [Link to see *The Wandering*](#)

The Wandering (2020)

Video

4K - Color, sound - 15'58"

Performance made in June 2019 in Shanghai, China



The Wandering (2020)
 Video
 4K - Color, sound - 15'58"
 Performance made in June 2019 in Shanghai, China

Director: Vincent Tanguy
 Performance: Vincent Tanguy
 Camera: Cécile Pétry
 Drone: Huarong Fu 傅华荣
 Color editing: Vincent Tanguy
 Translation: Feng Liu 刘丰
 Sound editing: Julien Langlois
 Original score: Julien Langlois

The Hidden Side(s), installation (2019)



The Hidden Side(s) (2019)
Installation view, exhibition *Jeune Création*, 71st edition, Fiminco Foundation, Romainville, France (2021)

On the 3rd of January 2019, the Yutu 2 robot from the Chinese space probe Chang'e 4 arrived at the far side of the Moon, allowing for the first exploration and photography of the surface of our natural satellite. *The Hidden Side(s)* is the presentation of a selection of the front pages of Chinese newspapers the following day, the 4th of January 2019. These are arranged to let natural light, from the Sun, pass through the lunar landscape images published by the CNSA (China National Space Administration). The overprinting effects synchronize the front and back sides on the same plane, which reveals surprising coincidences.

[Link to see more about *The Hidden Side\(s\)*](#)



(newspaper on the left)
The Hidden Side(s) I (2019)
Front page of the newspaper Jie Fang Daily
Frame, picture mount,
natural light from the Sun - 50 x 65 cm

(newspaper at the center)
The Hidden Side(s) II (2019)
Front page of the newspaper JJCKB Daily
Frame, picture mount,
natural light from the Sun - 50 x 65 cm

(newspaper on the right)
The Hidden Side(s) III (2019)
Front page of the newspaper Worker's Daily
Frame, picture mount,
natural light from the Sun - 50 x 65 cm



Synchronisation detail, front and back of the newspaper JJCKB Daily, the 4th of January 2019. Original lunar landscape images published by the CNSA (China National Space Administration).

Ruins of Modern Times, video (2017)



The World Cup Bridge is a 'pending' project by Samsung C&T on the Han River in Seoul, South Korea. This video shows three parts of this ongoing project composed mainly of massive concrete blocks, creating an anachronistic link between ancient and contemporary architecture.

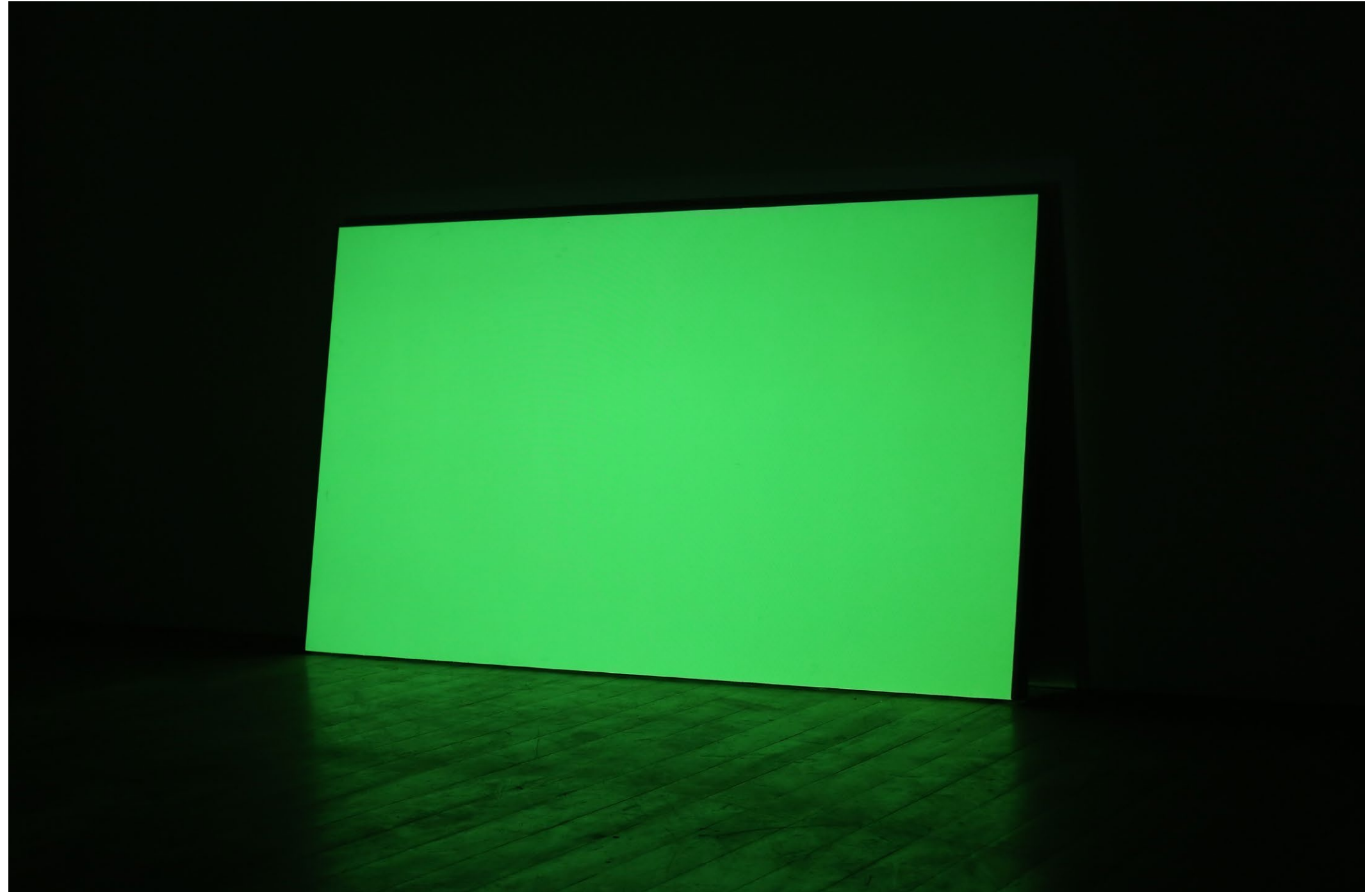
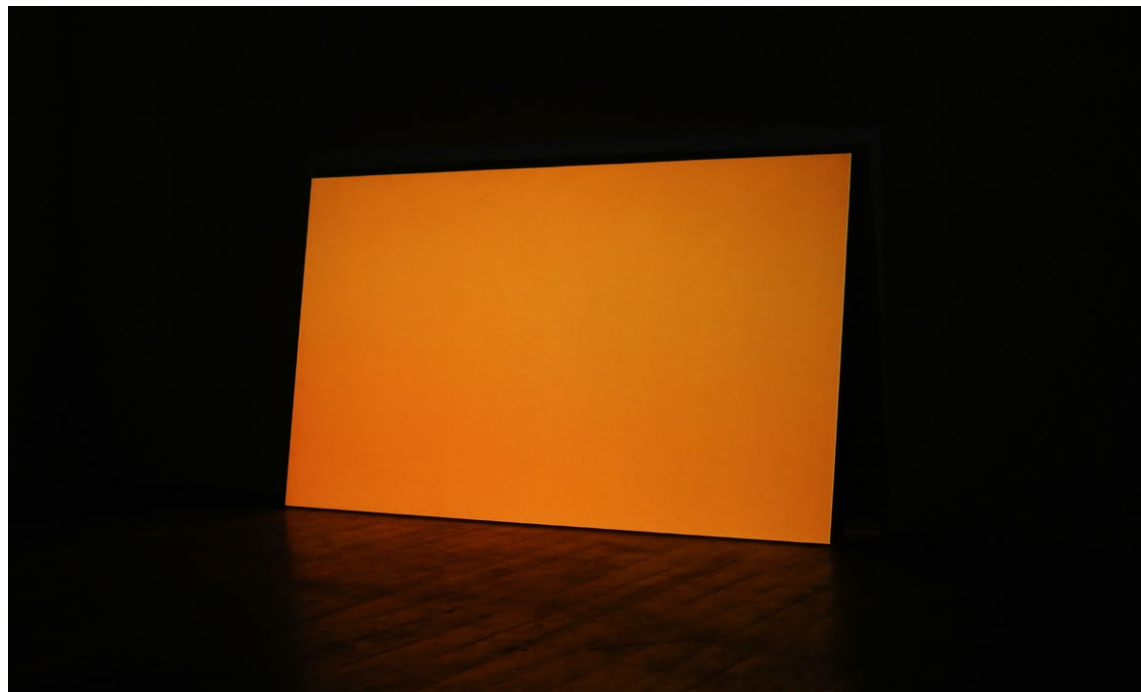
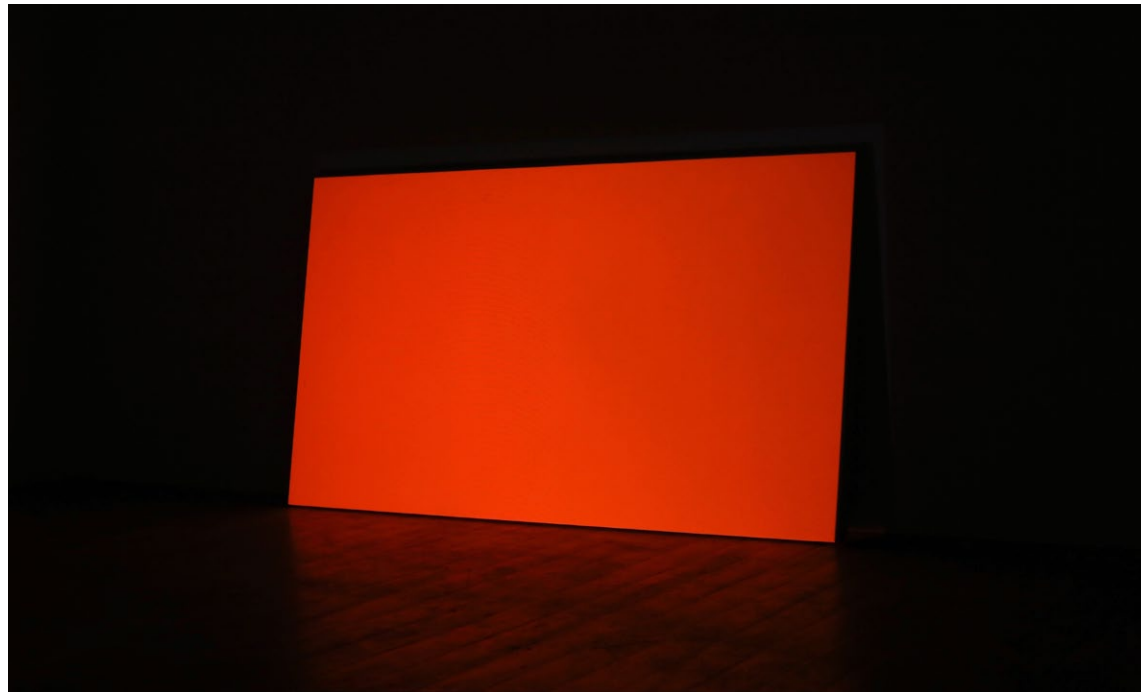
Ruins of Modern Times (2017)
Video
HD, color, silence - 3'23"

[Link to see the video *Ruins of Modern Times* \(password: ruinsofmoderntimes\)](#)



Ruins of Modern Times (2017) View of the exhibition *Structural Disparities*, Seoul Art Space Geumcheon, Seoul, South Korea (2017)

General Synesthesia, videos (2017 - 2020)



General Synesthesia is the synchronization of language and color. Solid colors appear depending on the meaning of the words spoken: green when a word is positive or neutral, orange when it is ambiguous and red when it is negative. This cognitive experience of simultaneity produces an artificial, abstract and international form of communication.

[Link to see an extract of *General Synesthesia* #1](#) / [Link to see more about *General Synesthesia*](#)

***General Synesthesia* #1** (2017)
Audiovisual installation - Colors, sound
(*Naver Translate* english version) - 180 x 90 cm - 5'31"
Installation view, exhibition *Structural Disparities*,
Seoul Art Space Geumcheon, Seoul, South Korea (2017)

Mini Döners, sculptures (2021)



(from the left to the right)
Mini Döner I (2021)
Wood, varnish - 9 x 19 x 9 cm
Mini Döner II (2021)
Wood, varnish - 7,5 x 17 x 7,5 cm
Mini Döner III (2021)
Wood, varnish - 4,5 x 17 x 4,5 cm
Mini Döner IV (2021)
Wood, varnish - 9 x 19 x 9 cm

(from the left to the right)
Mini Döner V (2021)
Wood, varnish - 6,5 x 17 x 6,5 cm
Mini Döner VI (2021)
Wood, varnish - 7,5 x 17 x 7,5 cm
Mini Döner VII (2021)
Wood, varnish - 3 x 17 x 3 cm
Mini Döner VIII (2021)
Wood, varnish - 5 x 17 x 5 cm

These mini-totems are a series of sculptures representing döner kebabs.

Big Döners, sculptures (2016)



These totems is a series of sculptures representing döner kebabs at scale 1:1.

(from the left to the right)
Big Döner I (2016)
Wood, varnish - 66 x 21 x 18 cm
Big Döner II (2016)
Wood, varnish - 72 x 23 x 20 cm
Big Döner III (2016)
Wood, varnish - 70 x 18 x 21 cm
Big Döner IV (2016)
Wood, varnish - 69 x 5 x 5 cm



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Installation view, exhibition *Jeune Création*, 71st edition
Fiminco Foundation, Romainville, France (2021)

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