

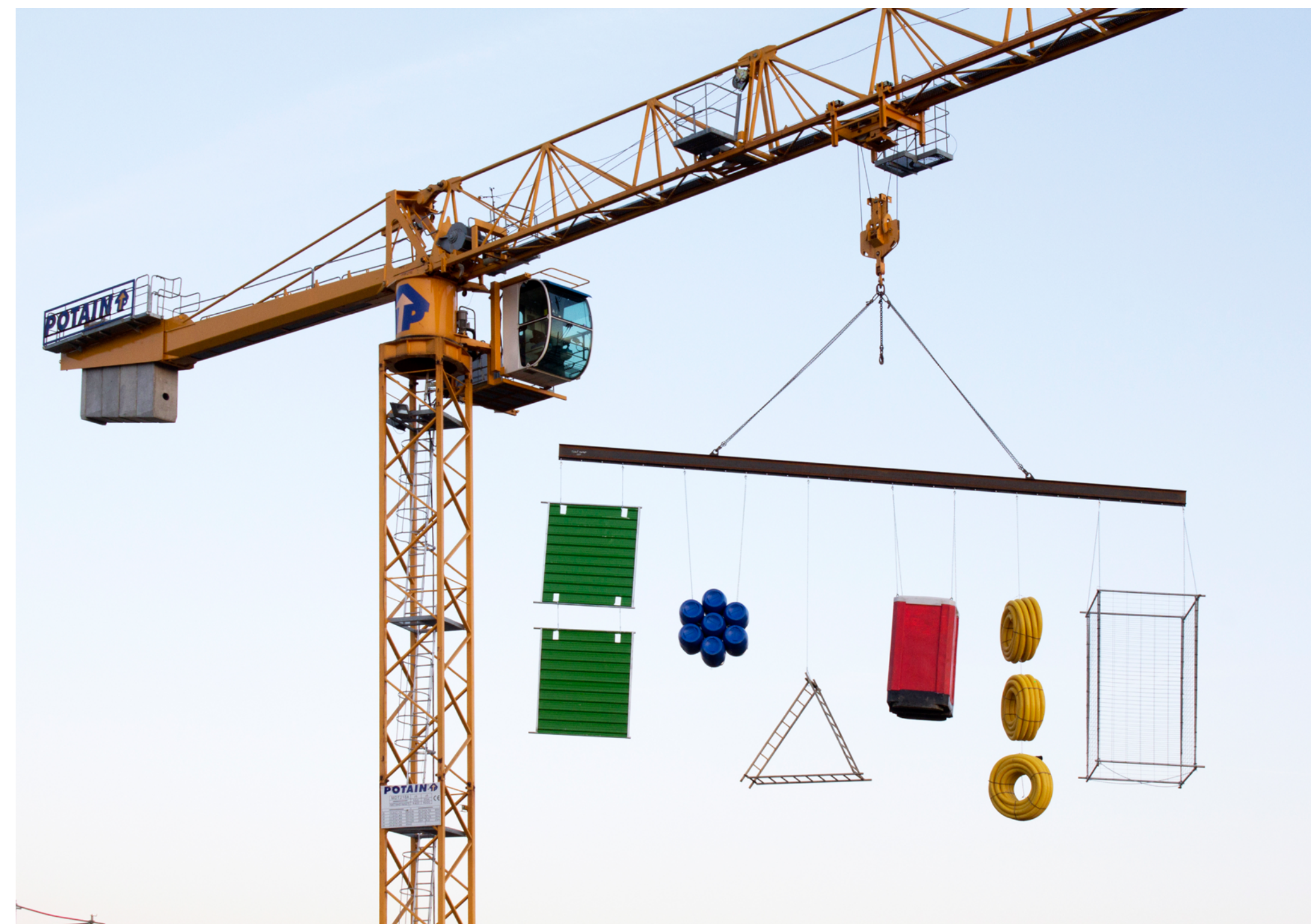
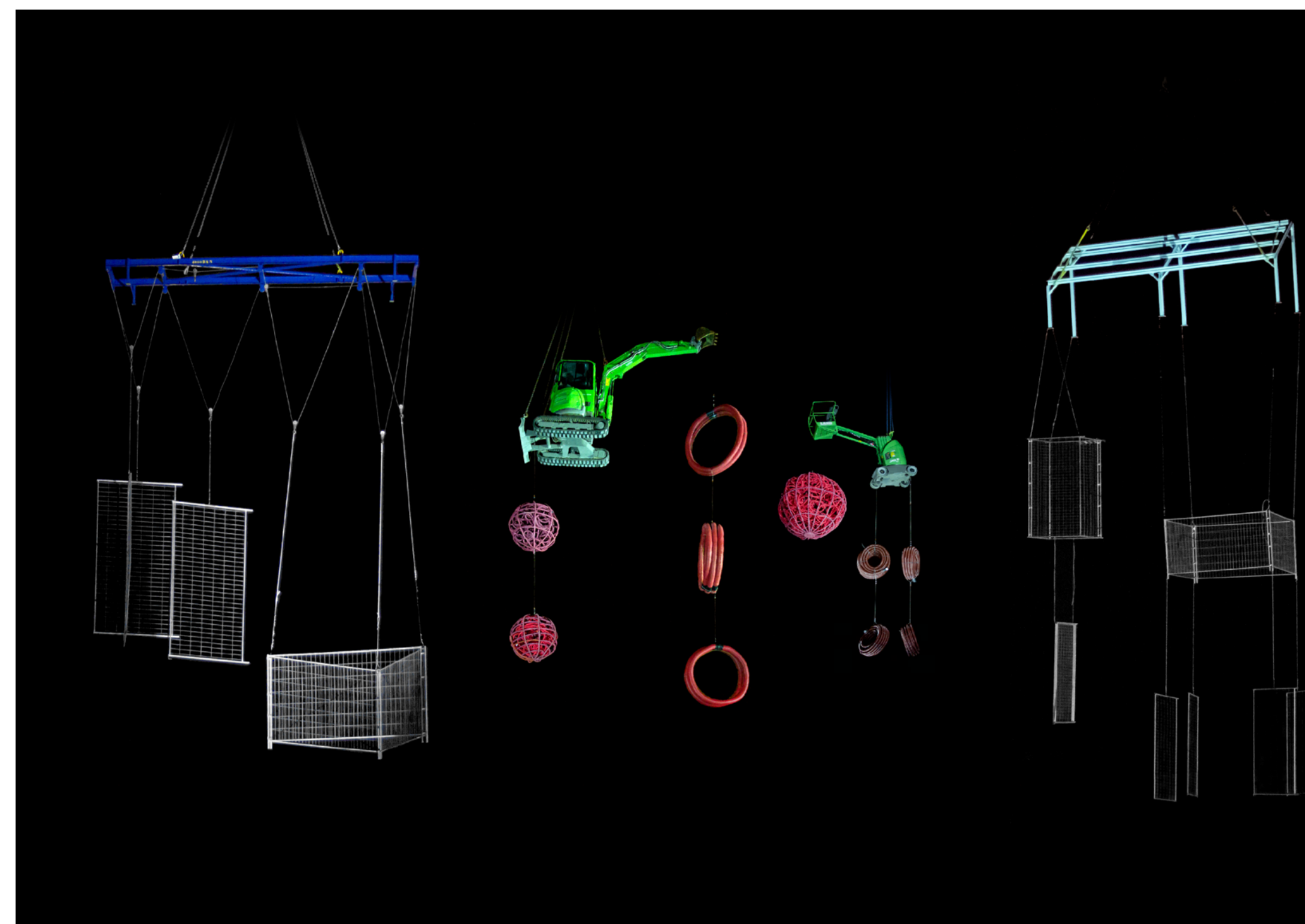


Calderpillar

David Renault, Mathieu Tremblin.
Calderpillar "Les Halles".
Nuit Blanche Paris, 2012.
Les Halles, Paris (FR).
Cranes, metal framework, tool yoke, cherry picker, excavator,
cables, site fences, flexible sheaths.
 $L \approx \varnothing 700 \text{ cm} \times h \approx 1200 \text{ cm}$, $L \approx \varnothing 500 \text{ cm} \times h \approx 1600 \text{ cm}$,
 $L \approx \varnothing 600 \text{ cm} \times h \approx 1200 \text{ cm}$, $L \approx \varnothing 1000 \text{ cm} \times h \approx 2200 \text{ cm}$.
 $T \approx 6 \text{ h}$.

David Renault, Mathieu Tremblin.
Calderpillar "ZAC Renaudais".
2013.
ZAC Renaudais, Betton (FR).
Cranes, IPNs, site fencing, plastic drums, ladders, chemical toilets, PVC ducts,
site fencing, chains, cables.
 $L \approx 1200 \text{ cm} \times h \approx 700 \text{ cm} \times d \approx 200 \text{ cm}$.
 $T \approx 17 \text{ h}$.

Calderpillar is a monumental urban mobile halfway between an Alexander Calder sculpture and a miniature children's bedroom, whose colorful geometric figures are replaced by massive, industrial forms.
Multi-storey structures are suspended in mid-air from the jibs of the four cranes at the Chantier des Halles. Composed of elements taken from the construction site below, and illuminated from below, they sway slowly under their own weight in the night.



Séparation

Mathieu Tremblin.
Séparation [separation].
2017.
Českomoravská, Prague (CZ).
Bench with advertising backrest, screwdriver,
posts, painted wooden slats.
 $L \approx 160 \text{ cm} \times h \approx 120 \text{ cm} \times d \approx 80 \text{ cm}$;
 $L \approx 160 \text{ cm} \times h \approx 180 \text{ cm} \times d \approx 7 \text{ cm}$.

The advertising back of a public bench is separated from the seat to which it is attached. Wooden slats painted in a matching shade are installed in place of the backrest, while the advertising backrest is set up as a freestanding panel next to the bench.



Low-Tech Filter

Mathieu Tremblin.

Low-tech Filter “Smartphone”, “Beer Bottle”, “Ice Cream”.

2019.

Strasbourg (FR).

Stolen advertising posters, glue, featherboard, cutter, cutout, smartphone, selfie, Instagram filter.

L ≈ 70 cm × h ≈ 100 cm × p ≈ 1 cm;

L ≈ 60 cm × h ≈ 140 cm × p ≈ 1 cm;

L ≈ 90 cm × h ≈ 110 cm × p ≈ 1 cm .

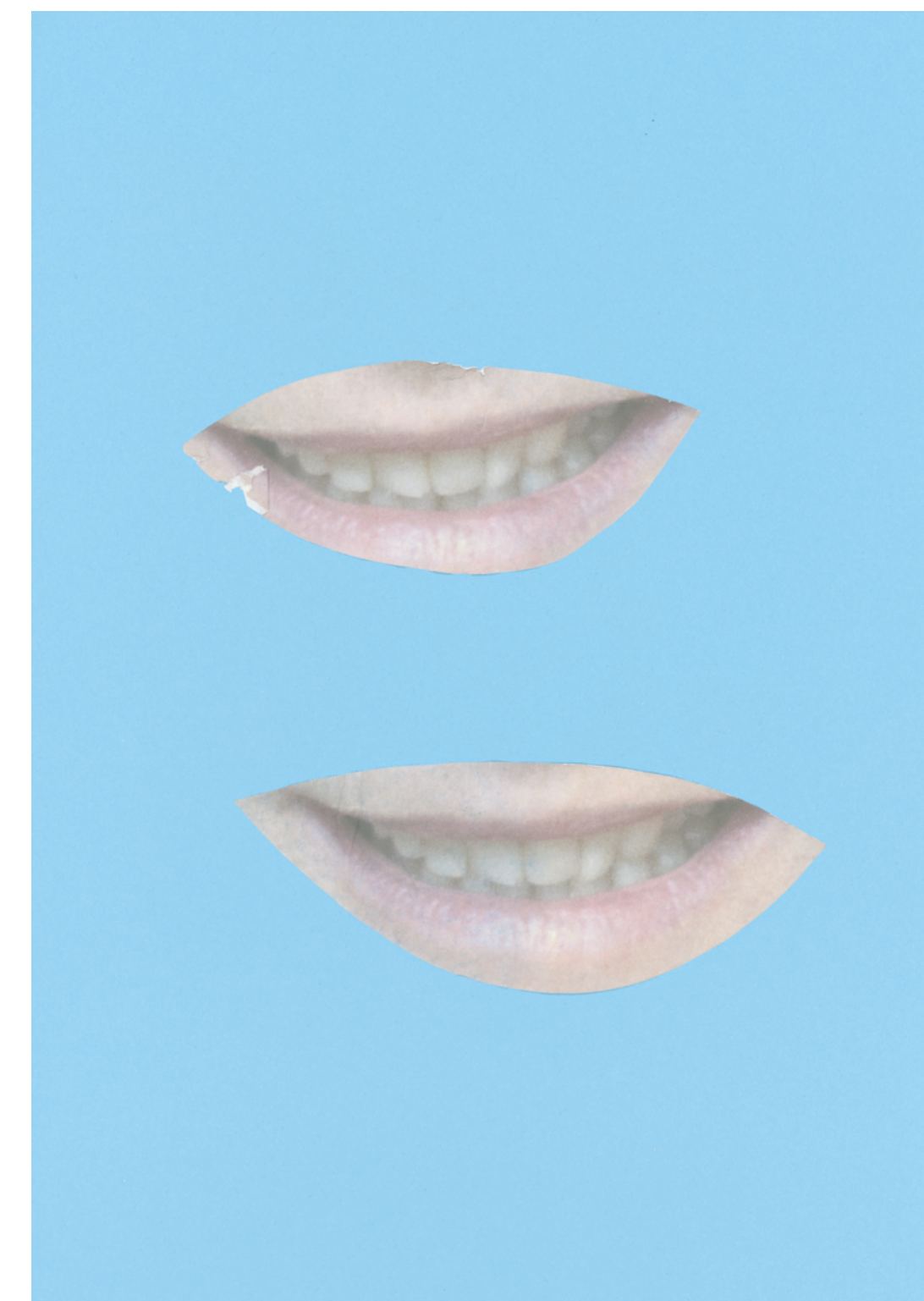
Low-Tech Filter is a series of boards with a hole for inserting the head made from adbusting – advertising hijacking – of advertising posters taken from JCDecaux lollipops. These IRL – in real life – filters take up and materialize the principle of augmented reality face filters accessible on social media like Snapchat or Instagram.



Stolen Smiles

Mathieu Tremblin.
Stolen Smiles.
2017. Strasbourg, Lons-le-Saunier (FR).
Electoral posters, craft knife, cutting.
Various sizes.

On the occasion of the elections, the smiles of the candidates are cutted out of posters pasted outside the electoral billboards in the city.



Tag Clouds

Mathieu Tremblin.
Tag Clouds "Rue de Gaillon".
2010.
Rennes (FR).
Wall, tags, font, stencils, spray paint.
L \approx 500 cm \times h \approx 200 cm.
T \approx 2 years.

The principle of Tag Clouds is to replace the all-over of graffiti calligraphy by readable translations like the clouds of keywords which can be found on the Internet. It shows the analogy between the physical tag and the virtual tag, both in form (tagged wall compositions look the same as tag clouds), and in substance (like keywords which are markers of net surfing, graffiti are markers of urban drifting).

