

FOR IMMEDIATE RELEASE

RENAUD REGNER Y

New Deal

September 22-October 27, 2012

Elizabeth Dee is pleased to introduce the US debut exhibition by Renaud Regnery opening on Saturday, September 22nd with a reception for the artist from 6-8PM.

Regnery's mediations in painting interfere with direct signification, incorporating the trauma of nostalgia with the proliferation of meanings generated by a world immersed in digital culture. Shifting hierarchies through elaborate repetition and dislocation, the paintings' motifs which are entirely photocopied, scanned and printed with commercial devises, evolve in one continuous, fracturing and self-replicating system--then oiled, scratched and burned beyond recognition. Regnery's radical strategies challenge reflexes of visual recognition, framing analog matter amid the proliferation of digital information as contemporary aesthetic reality. As information builds and accumulates, it is simultaneously lost.

Regnery curates and produces works in equal measure. He researches materials sourced from the decaying material world, seen here as forlorn patterns from 70's European wallpaper, or mass produced mylars that indicate a decade specific past. The digital simulation of forms that are applied to these excavated surfaces incorporate repetitive strategies of application through silkscreens and printing techniques that distance the actualized image from it's mode of production. Working with and against strategies of labor, linear history, authentication and authorship these works question and embrace an alternative form of collective intelligence. Regnery's directed production onto these found surfaces efface and further the tension between what is located in time and what is yet to be cataloged and assessed. What remains is a compressed history of the degeneration of matter and the mechanical traces of digital interference.

Regnery comments on the decay of the material world in favor of a utopian, digital simulation. The employment of universal materials--burns, tears and degeneration of surfaces with fire, smoke, rust and oil, incorporate the excavation of primal responses amid dystopian forms of digital correction. Regnery's paintings demonstrate that the environment that surrounds us is in opposition to itself, runs the risk of extinction, and the eventual replacement of tangible things with their virtual projection discards the natural processes of decay. In turn, what remains are side effects, wear and tear and potential new ways of defining abstraction.

Renaud Regnery was born in Épinal, France and lives and works in Berlin. He studied at the École Nationale Supérieure des Beaux-Arts, Paris (BFA) and Dresden Academy of Visual Art (MFA). Current and previous exhibitions include *The Necessity of Abstraction*, Prague Biennial (2011), *Dot.Systems*, Wilhelm-Hack-Museum, Ludwigshafen am Rhein, and *Ritournelle*, Klemm's, Berlin (2011). Renaud Regnery is a past recipient of the DAAD and the upcoming 2013 recipient of the French Institute Curatorial New York Residence. He is also co-founder of SOX, an artist run non-profit exhibition project in Berlin.

For more information, please contact the gallery at +1.212.924.7545.

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