Antonin Jousse
– portfolio

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november 2026

Antonin Jousse (1990) is a visual and conceptual artist whose practice explores digital technologies and their social, cultural, and political implications.

He lives and works in Metz, France.

Biography

Antonin Jousse is an artist, researcher, and professor of art education at the École Supérieure d'Art de Lorraine. He earned his Ph.D. in art aesthetics, with a specialization in digital art, in 2021.

His practice examines digital technologies both as a medium and as a subject of study. Through installations, videos, 3D works, generative poetry, workshops, and curatorial projects, he explores how technologies translate, reinterpret, and alter our perception of the world.

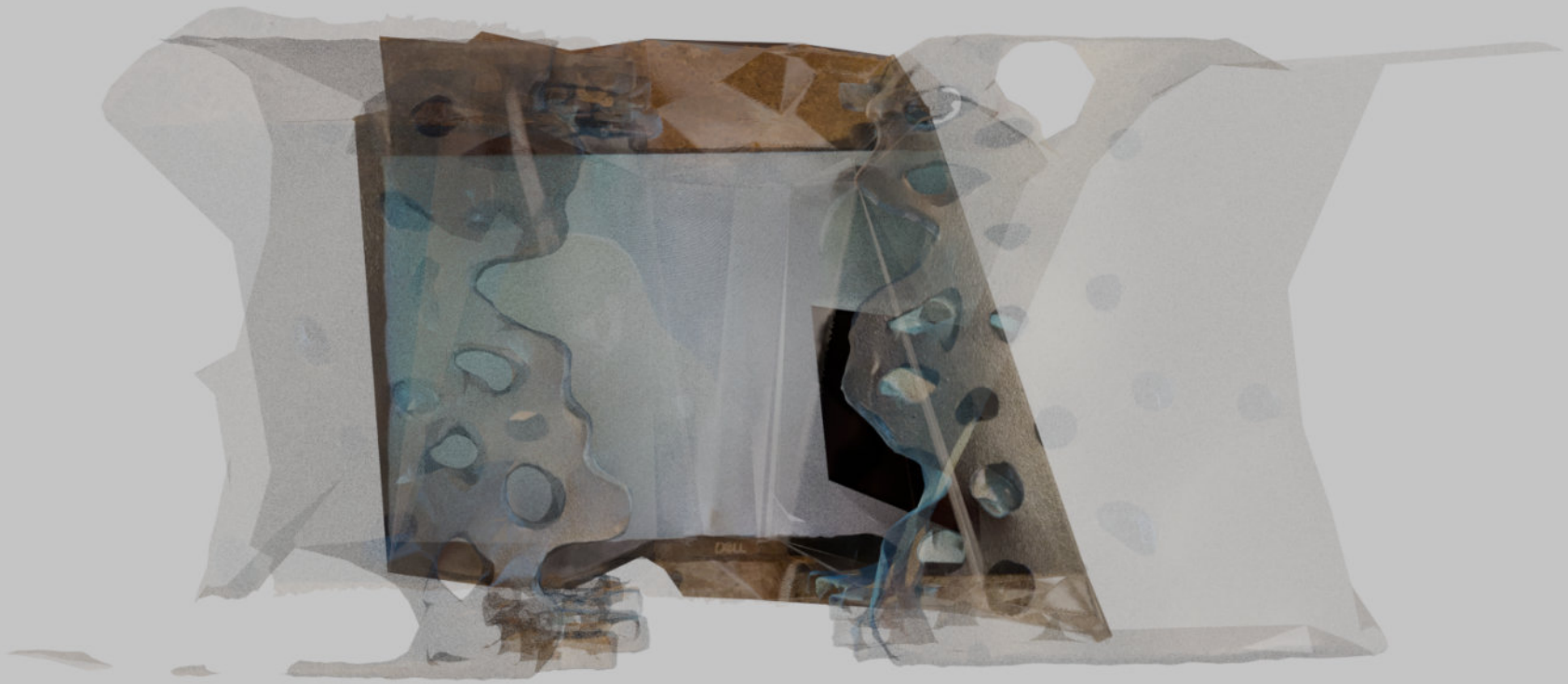
His work has been exhibited in France and internationally, notably at the TADAEX festival in Tehran (2018), at the Espace Croisé art center (2019), in Gentilly as part of the Revue Collée project (2025), and in the magazine *Labial* published by Éditions L (2026). He is also a co-founder of the curatorial platform and artist residency program La ligne ouverte.

Statement

Antonin Jousse uses, repurposes, and combines contemporary digital technologies to explore the profound and everyday changes these machines and services bring about in our lives.

His poetic, textual, 3D, and interactive projects depict worlds in which digital technology appears both flawed and full of infinite potential. By confronting the audience with everyday technological situations, he reveals their social, political, and personal implications with humor and poetry.

It is also at the heart of language—whether programming, poetic, everyday, or digital—that his work reveals and critiques our sensory relationship to connected and complex spaces.



Abandoned in Matter
3D research, video, loop
2025

Tentative d’épuisement de l’i.a.
Attempt to Exhaust the a.i.

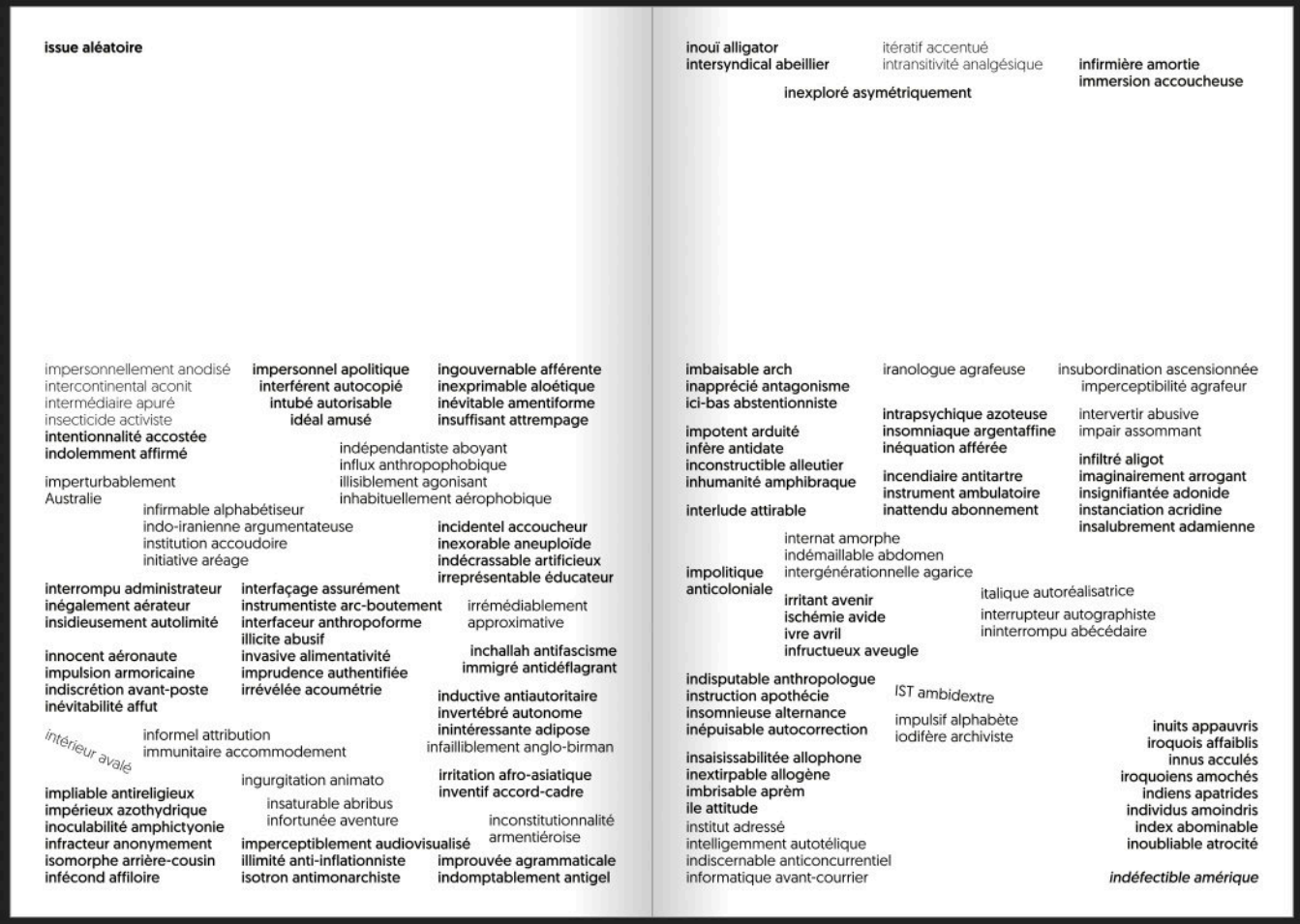
poems, dictionary, publication
2026

This text is a first attempt—partial, irrational, ironic, critical, and poetic—to exhaust the letters “i” and “a” in the French dictionary. Like a scan of this lexical database, this long poem constructs an algorithmic language — a form of writing based on association, averaging, enumeration, and assembly. A language that is neither intelligent, nor artificial, nor fixed, producing sounds and meaning with random results.

This initial attempt was published in Issue 0 of the journal *Labial*, edited by David Guez and published by Éditions L. This project is currently being developed in a workshop setting as a form of installation.



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Cover of the journal *Labial 0*



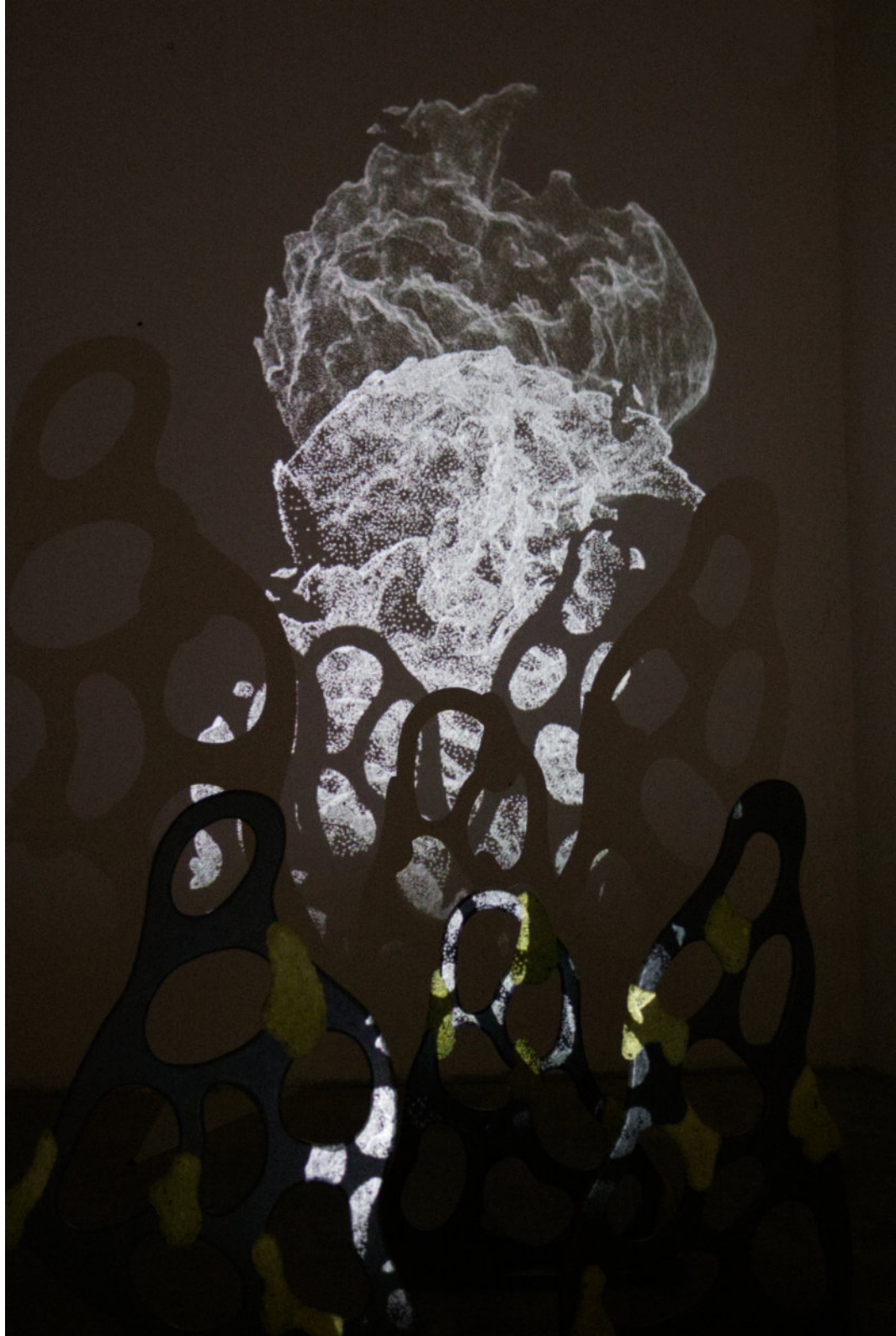
Extract of *tentative d'épuisement de l'i.a.*, journal *Labial 0*

Abandonné·es dans la matière
Abandoned in Matter
with Lucie Allard & Ali Honarvar

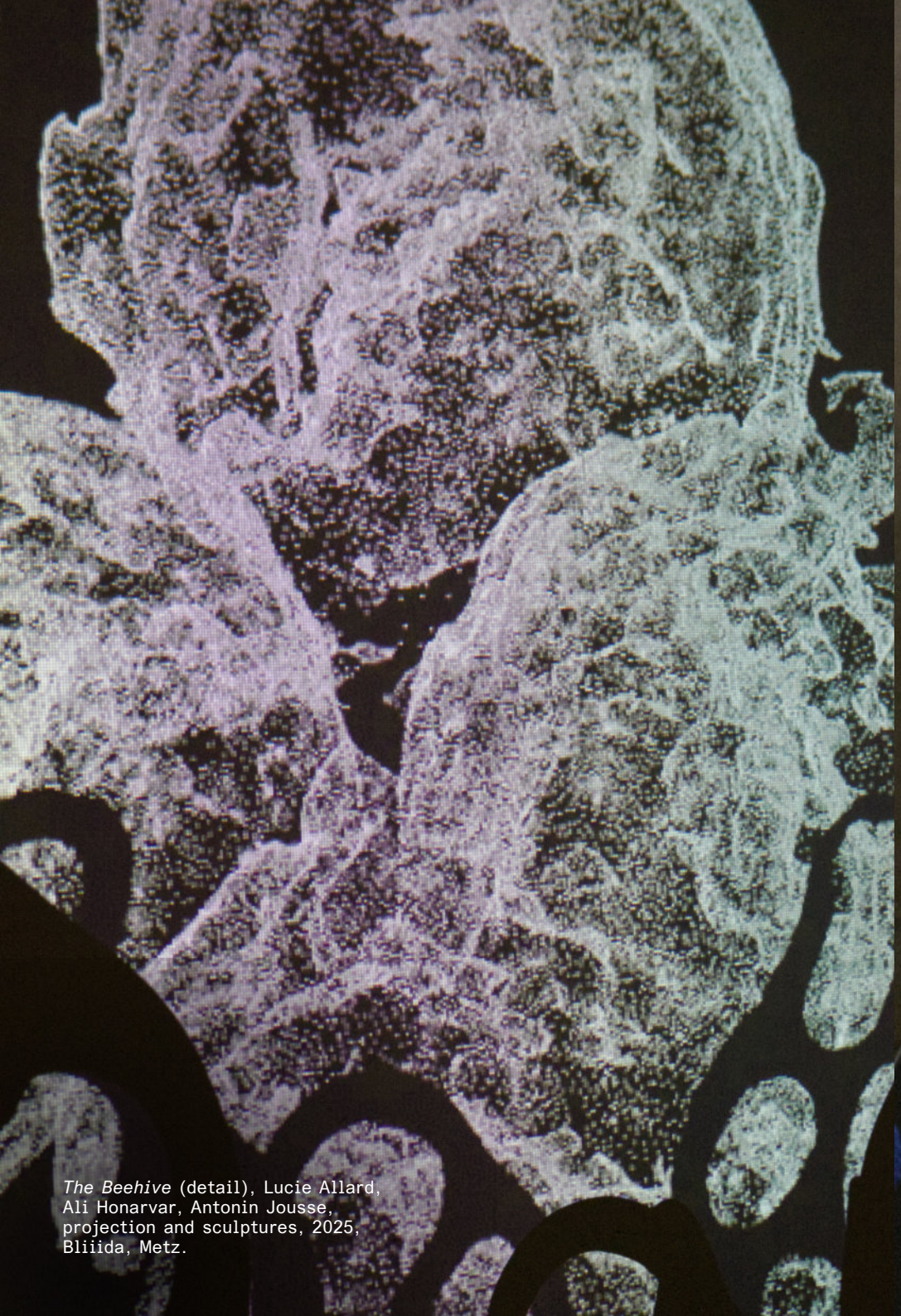
installation, residency program
3D, sculpture, furniture, sound
2025

Abandoned in Matter is an art project that takes its initial form as a series of interactive sculptures created and designed from recycled materials. They allow us to experiment and explore the design of the future in a world where only waste remains to be reassembled, reused, and reimagined. The digital and interactive components of the sculptures are designed with the same vision. A resilient digital world imagined within a context of limited resources—one that is more energy-efficient and accessible. These sculptures explore a near future that is experimental, remarkably inventive, and formally inspiring.

This project comes to life through a series of residencies, the first of which took place at the Bliiida third-place space in Metz from September 10 to 28, 2025. This work gave rise to an initial series of hybrid installations and sculptures presented on October 9 in the Bliiida gallery.



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The Beehive (detail), Lucie Allard, Ali Honarvar, Antonin Jousse, projection and sculptures, 2025, Bliiida, Metz.



The Beehive (detail), Lucie Allard, Ali Honarvar, Antonin Jousse, projection and sculptures, 2025, Bliiida, Metz.



The Bench, Lucie Allard, Ali Honarvar, Antonin Jousse, sculpture-bench, sreen, 3D, sound, 2025, Bliiida, Metz.



The Bench (detail), Lucie Allard, Ali Honarvar, Antonin Jousse, sculpture-bench, sreen, 3D, sound, 2025, Bliiida, Metz.

Poèmes constitutionnels
Constitutional Poems

urban and gallery installation
generative poems, 3D, print, video
2024-2025

The *Constitutional Poems* are a series of 89 short articles generated based on the French Constitution of October 4, 1958, which remains in effect today.

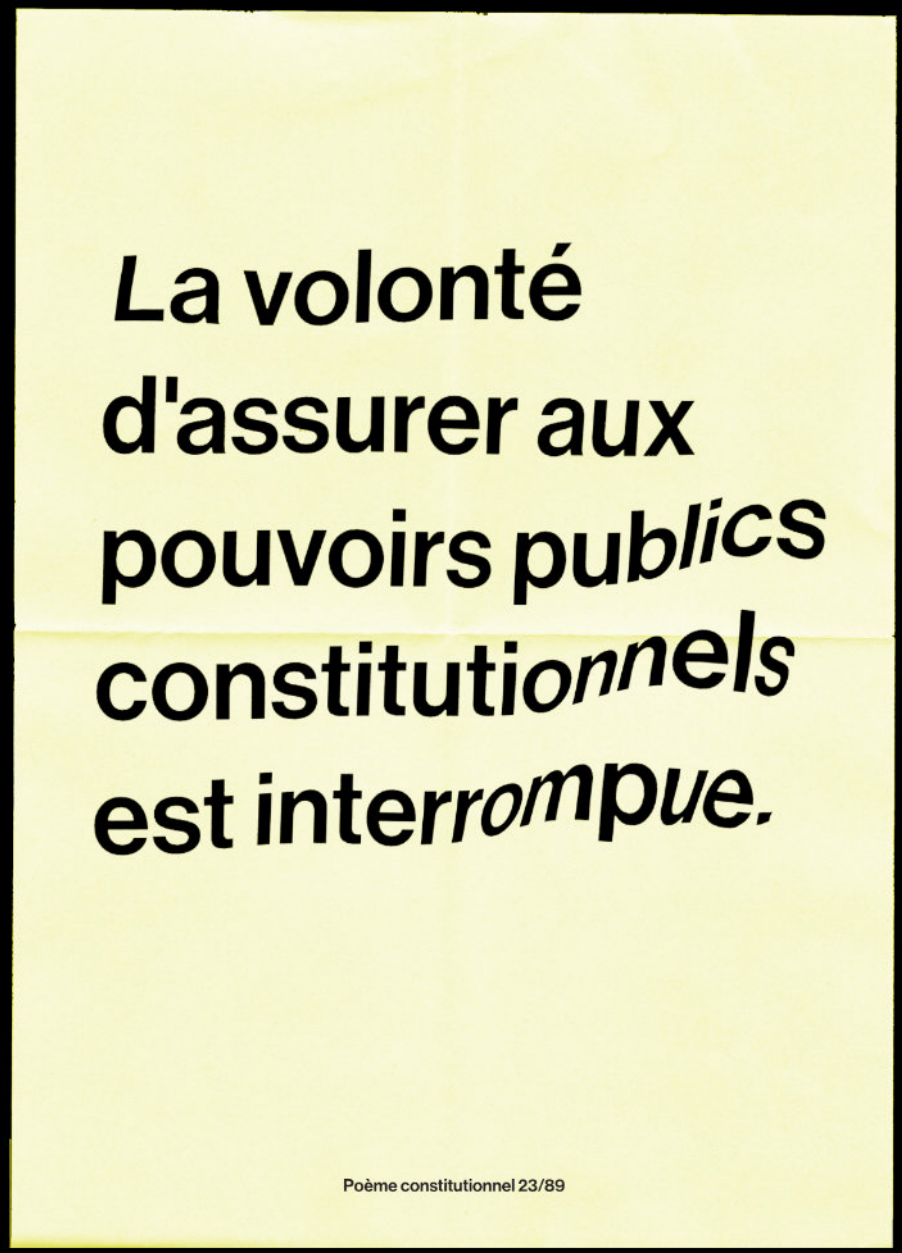
By running the Constitution through a statistical program, a series of sentences is generated that

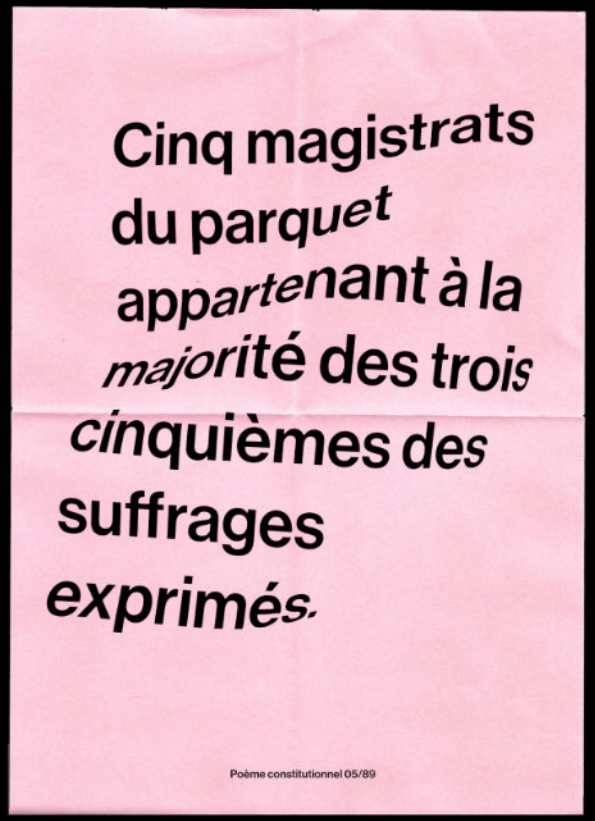
maintain the tone and grammatical structure of the original text, thus offering 89 new iterations of the articles.

They are called “poems” because these generations are not intended to be political proposals. They constitute a visual and statistical reflection on the text itself—its form and substance—in order to examine the *Constitution* as a practice of power mediated by language, which is now digitized.

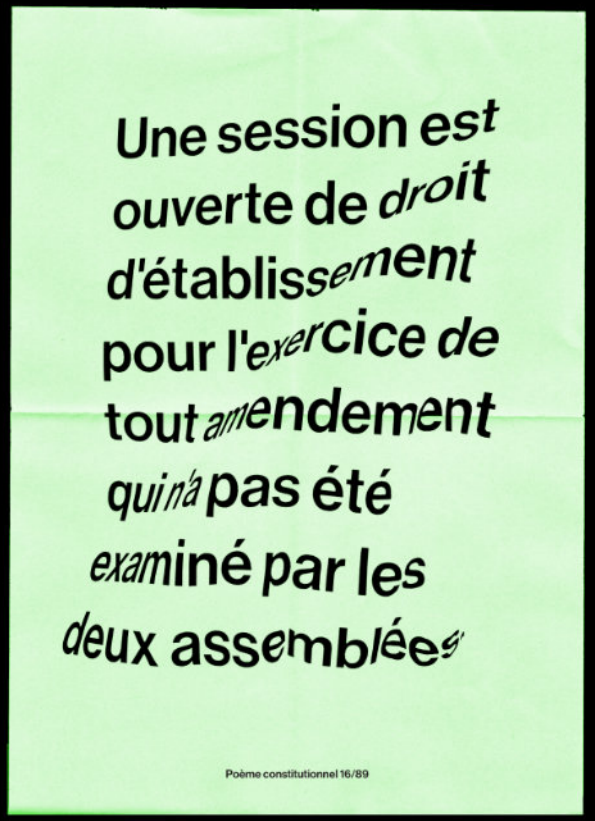
The poems generated in this way become traces— long, convoluted deliberations and paradoxes that convey a critique that is at times humorous. This project is presented in the form of urban posters, a video installation, and NFTs.

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Poème constitutionnel 23, print version for urban installation, 2025









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Poèmes constitutionnels 5, 15 et 16, print versions for urban installation, 2025





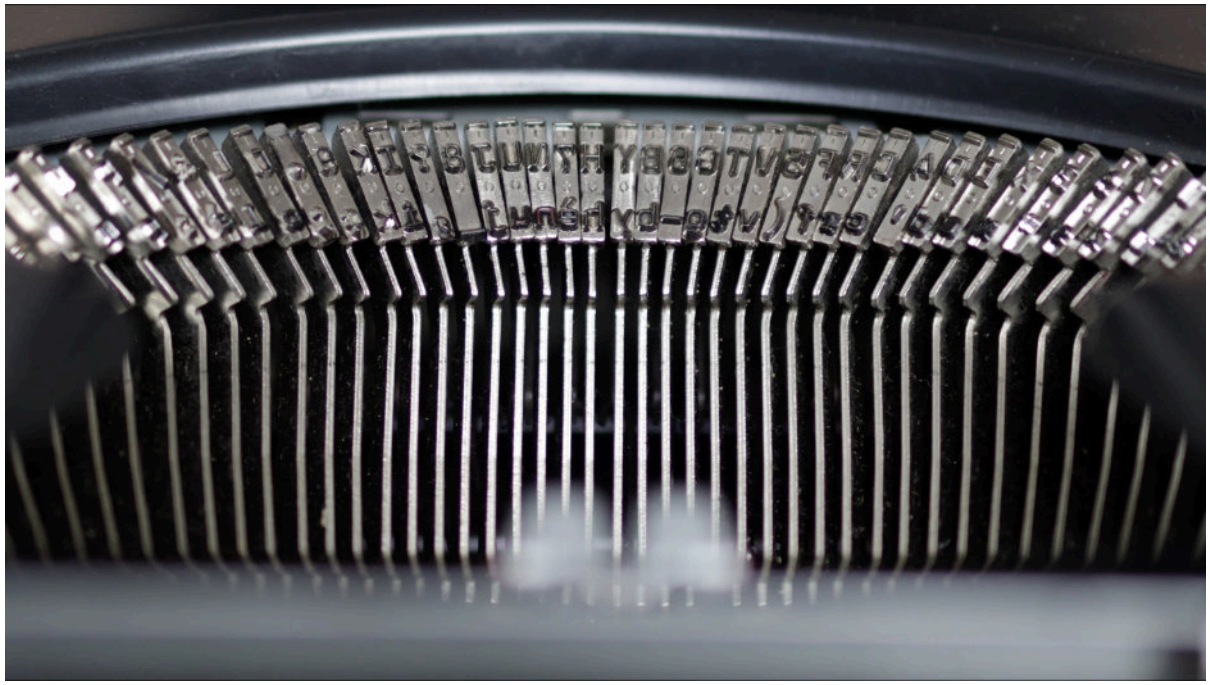
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Urban installation in Gentilly
for the journal project *Revue Collée 2*, january-february 2025

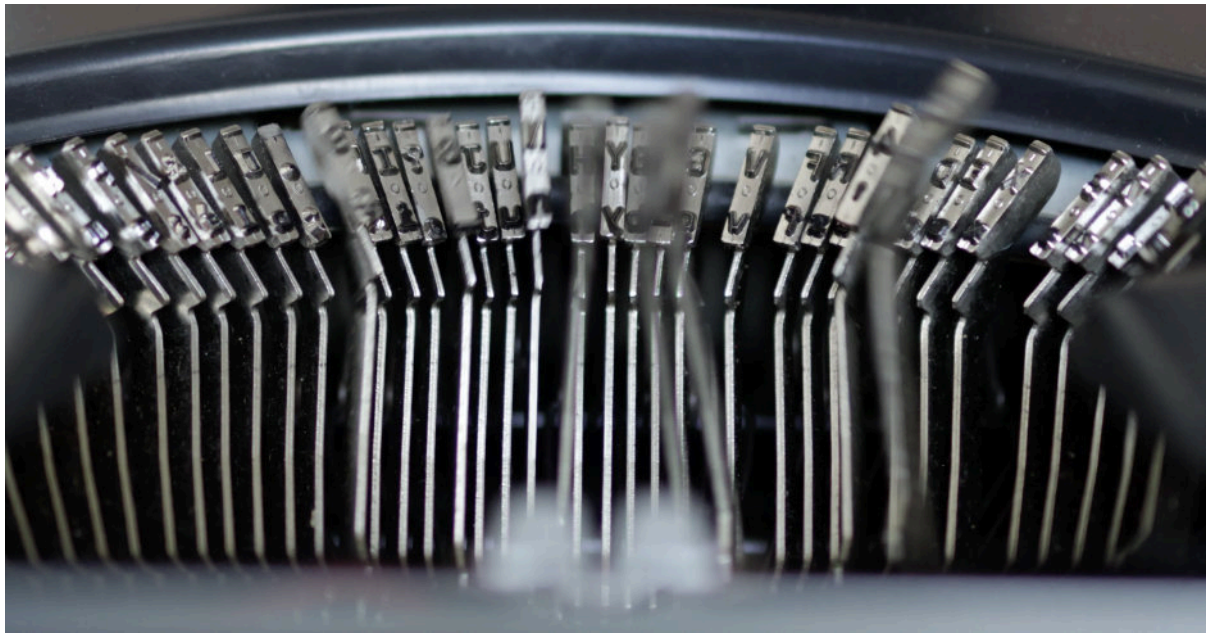


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Poème constitutionnel 39,
video version for projection,
2025

Parlement à écrire
Parliament to Write
video, 20:41, loop
2024

This video consists of a 20-minute-long shot that focuses on the type bars of a typewriter striking the paper to transcribe the *Constitution* of the Fifth French Republic. The shape of this part of the machine looks like a semicircle, where each bar becomes a voice; together, they attempt to reproduce this founding text amid a cacophony of mechanical sounds. The video depicts a back-and-forth between mechanical and institutional organization and total disorder.





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Parlement à écrire,
various stills from the
project, 2024

Uninhabitable Planets

generative installation
3D, data, video, satellites images, nft
2024

These planets are white, frozen, and lifeless. Yet they are intrinsically linked to our own. Their surfaces consist of abandoned lands, laid waste by contemporary migrations linked to wars, genocides, economic and political crises, and climate change. These plains, mountains, and fields are becoming uninhabitable spaces. They shape the future of our post-Anthropocene planet. These white planets are like snapshots, possible futures, abstractions shaped by population movements. Yet we can only catch a glimpse of them; they are merely representations of phenomena that we perceive only through the media lens of our screens.

They are created using data collected online that identifies these "abandoned areas". Once created, the planets are sold as NFTs at a price based on the GDP growth rate of the geographic area they represent. The installation format features constantly updated planets whose data is sourced from media outlets in the location where the exhibition is held.



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Uninhabitable Planets,
mockup of the sreen
version, 2024



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Planètes inhabitables 22, 4 and 17, 2024



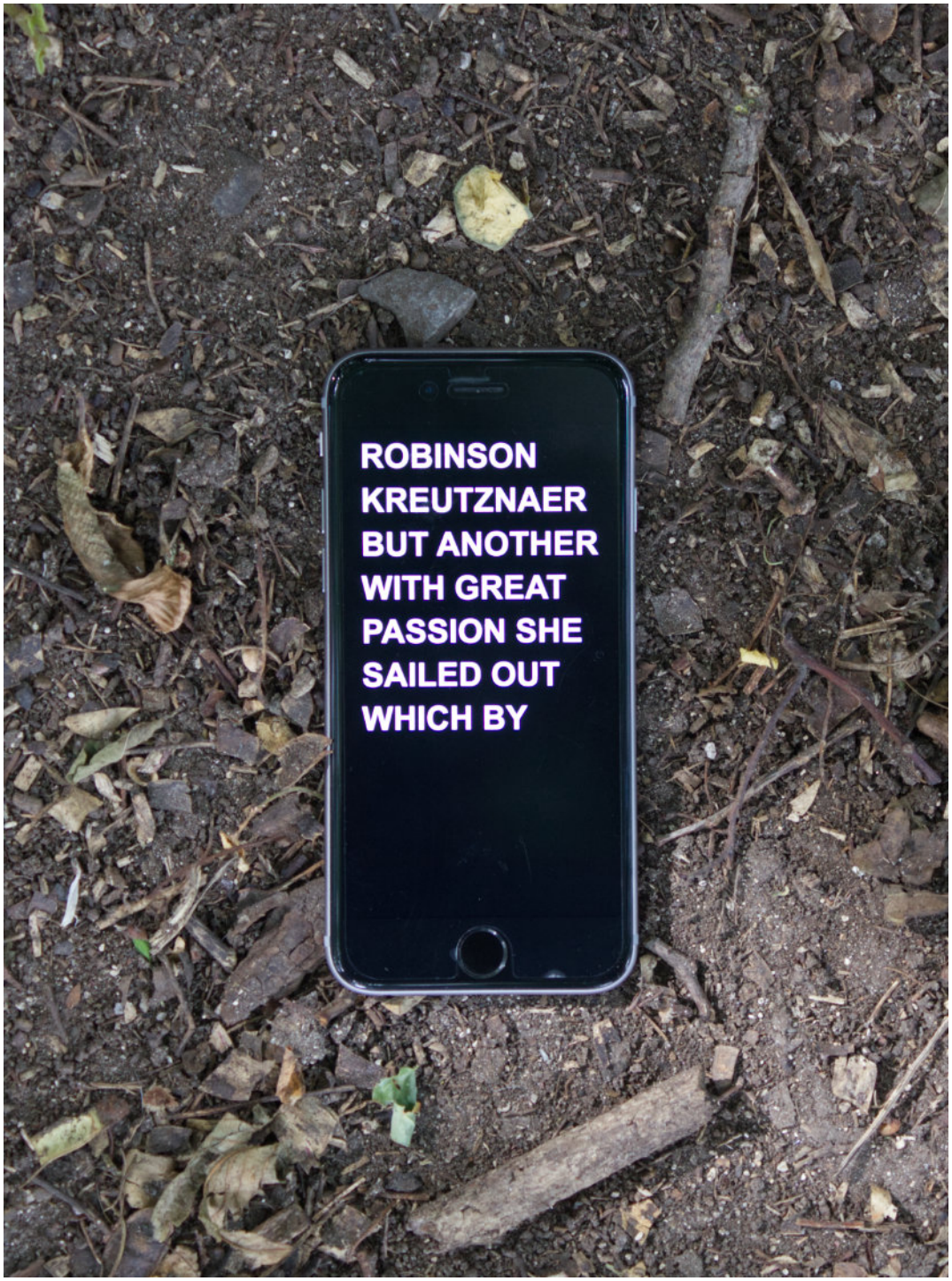
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Planète inhabitable 1,
visualization sreen, 2024

Slavery for the Life

installation
generative text, smartphone
2021

A smartphone lies on rocky ground; its screen, still lit, continuously displays white text that the smartphone reads aloud in a synthetic voice. The text endlessly recounts, in the first person, the story of a lost, adrift being. This text is generated by a statistical program based on Daniel Defoe's novel **The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner**.

This smartphone lies alone on the ground, like debris washed up by the sea. It is inactive, allowing the few words stored on its hard drive to drift forth like echoes from its memory—or perhaps from someone else's, possibly that of its former owner.



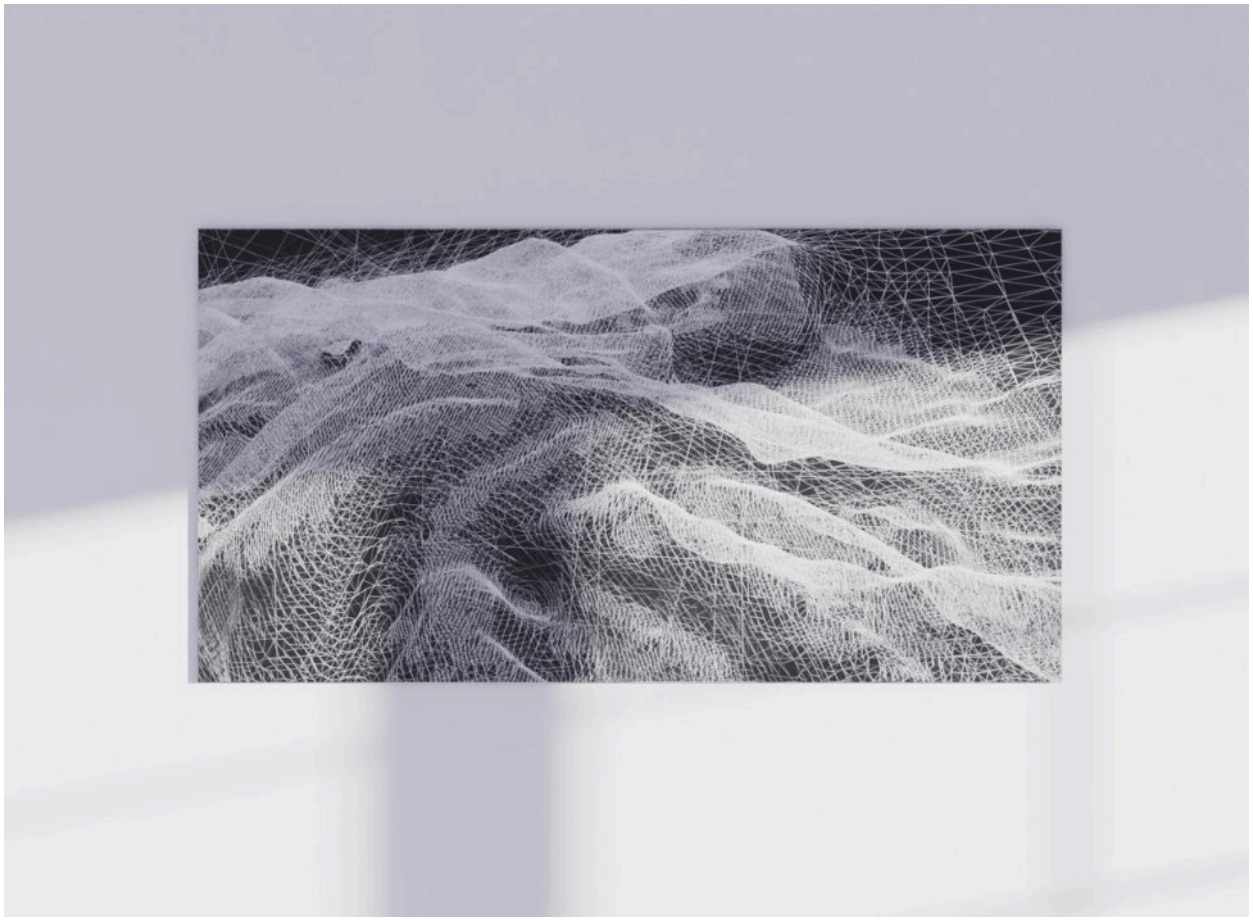
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Slavery for the Life
image of the installation, 2021

Here and Elsewhere

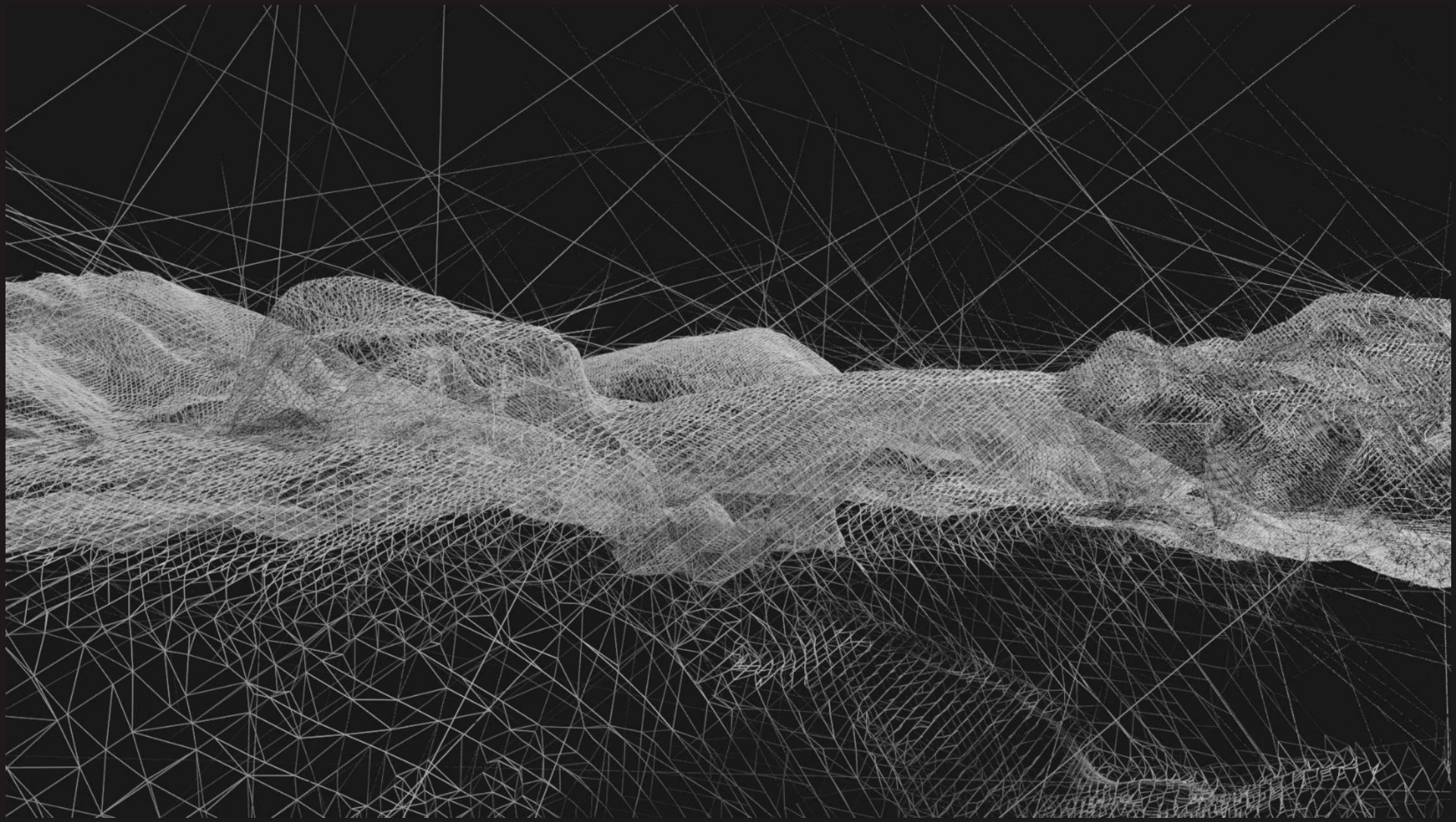
3D, photogrametry
3 prints on Dibond, 80x42cm
2020

Initiated during the 2020 confinement, this project explores the experience of being forced to remain within our own homes. This situation has altered the scale of our lives, reducing them to a minimal system bounded by the walls and fences. The landscape is thus limited to the views available through our windows, becoming “elsewhere” that is accessible only under certain conditions. What if the landscape could emerge from our objects, our walls, and everything that makes up our daily lives—things that have been partially obscured by use?

“*Here and Elsewhere*” is created using photogrammetry — compulsive scans of every object in the house, including furniture, walls, and decorations. The objects thus become landscapes, abstract expanses. Only a few outlines hint at the silhouette of an object or a plant. These geometric landscapes offer new spaces to explore when it is impossible to leave the house.



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Here and Elsewhere 1
print on Dibond, 80x42cm, 2020



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Here and Elsewhere 3
print on Dibond, 80x42cm, 2020

Digital Realities #2
with Ali Honarvar

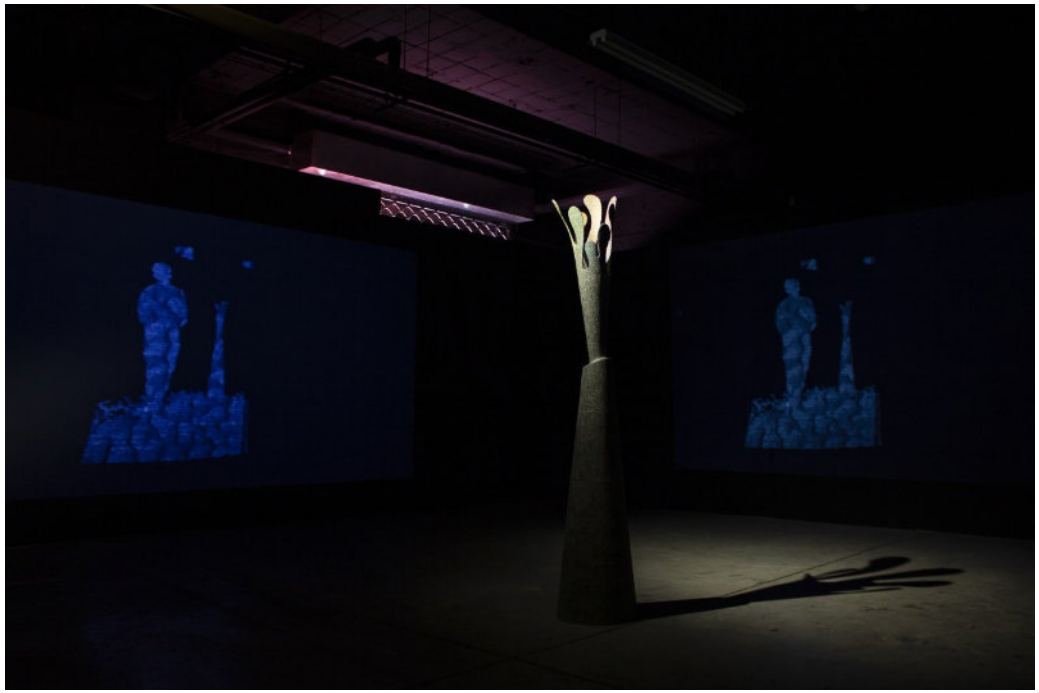
interactive installation
sculpture, 3D, interactivity, generated texture, database
2019

Digital Realities #2 is an installation consisting of a sculpture by Iranian artist Ali Honarvar and two projections of real-time 3D views of this form.

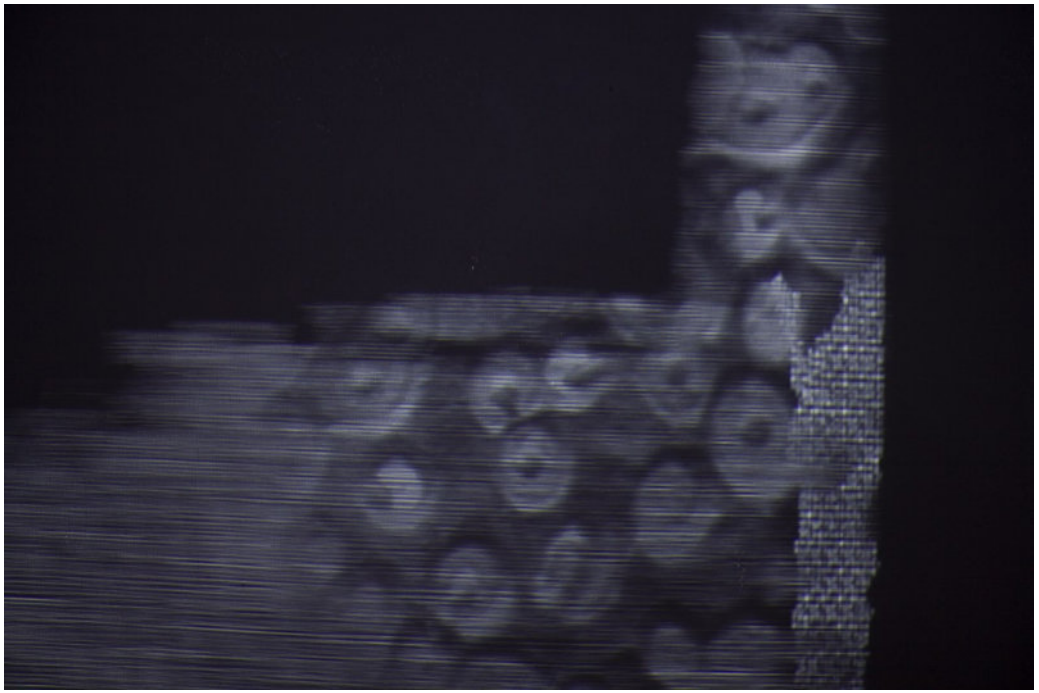
This work explores the concept of media and cultural reinterpretation by depicting the distortion of information by digital media. The sculpture is constructed using Iranian motifs and plant forms. The digital system consists of an infrared camera that attempts to analyze the sculpture in real time and a program that constructs an image based on this view. Gaps in the footage are filled with motifs selected from an image database (traditional motifs from Shiraz, Ali Honarvar's hometown), thereby recreating a new image of the sculpture blended with its surroundings.

Digital Realities #2 is produced by Espace Croisé, Roubaix, and curated by Shabnam Rahimian.





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Digital Realities #2
two exhibition views in Espace Croisé, Roubaix, 2019



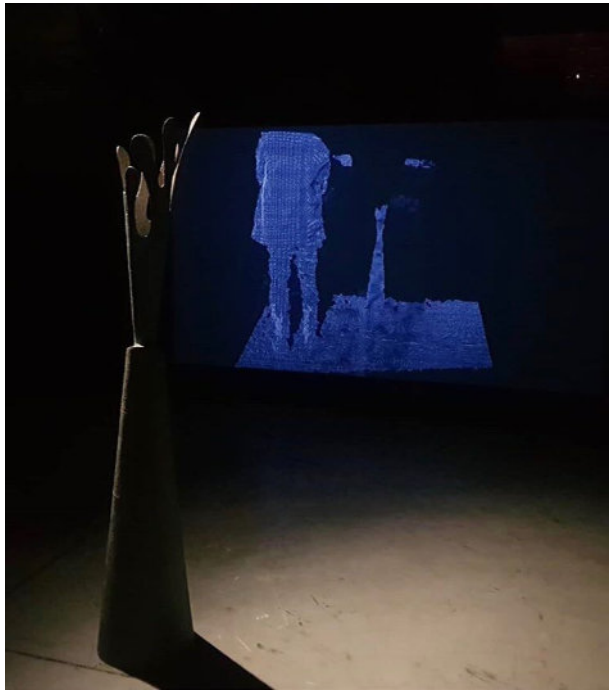


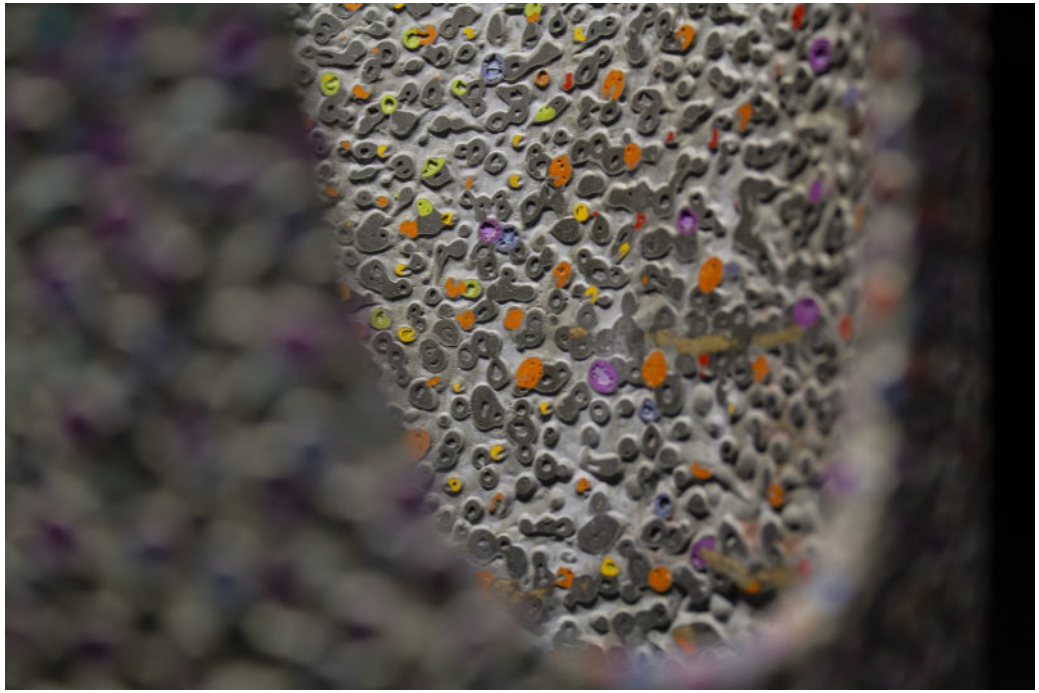
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Digital Realities #2
detail of the realtime projection, 2019

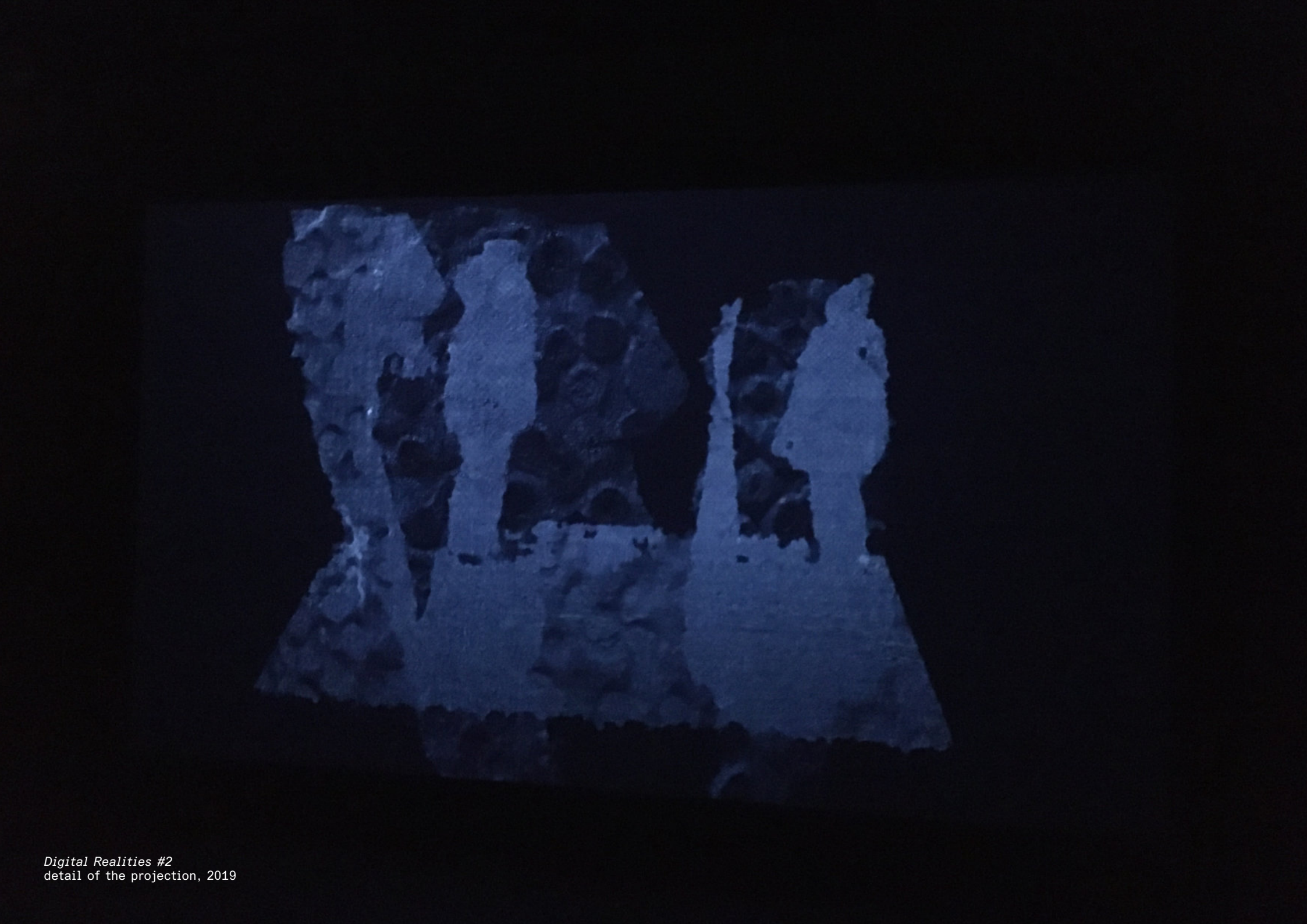
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Digital Realities #2
detail of the sculpture, 2019

→
Digital Realities #2
installation view, 2019

→→
Digital Realities #2
detail of the sculpture, 2019







Digital Realities #2
detail of the projection, 2019

Digital Realities #1
with Ali Honarvar

interactive installation
sculpture, 3D, interactivity, four screens
2018

Ali Honarvar, an Iranian artist and designer, and I collaborated on this multimedia installation, which explores Eastern and Western perspectives on our respective cultures and the related digital media interpretations.

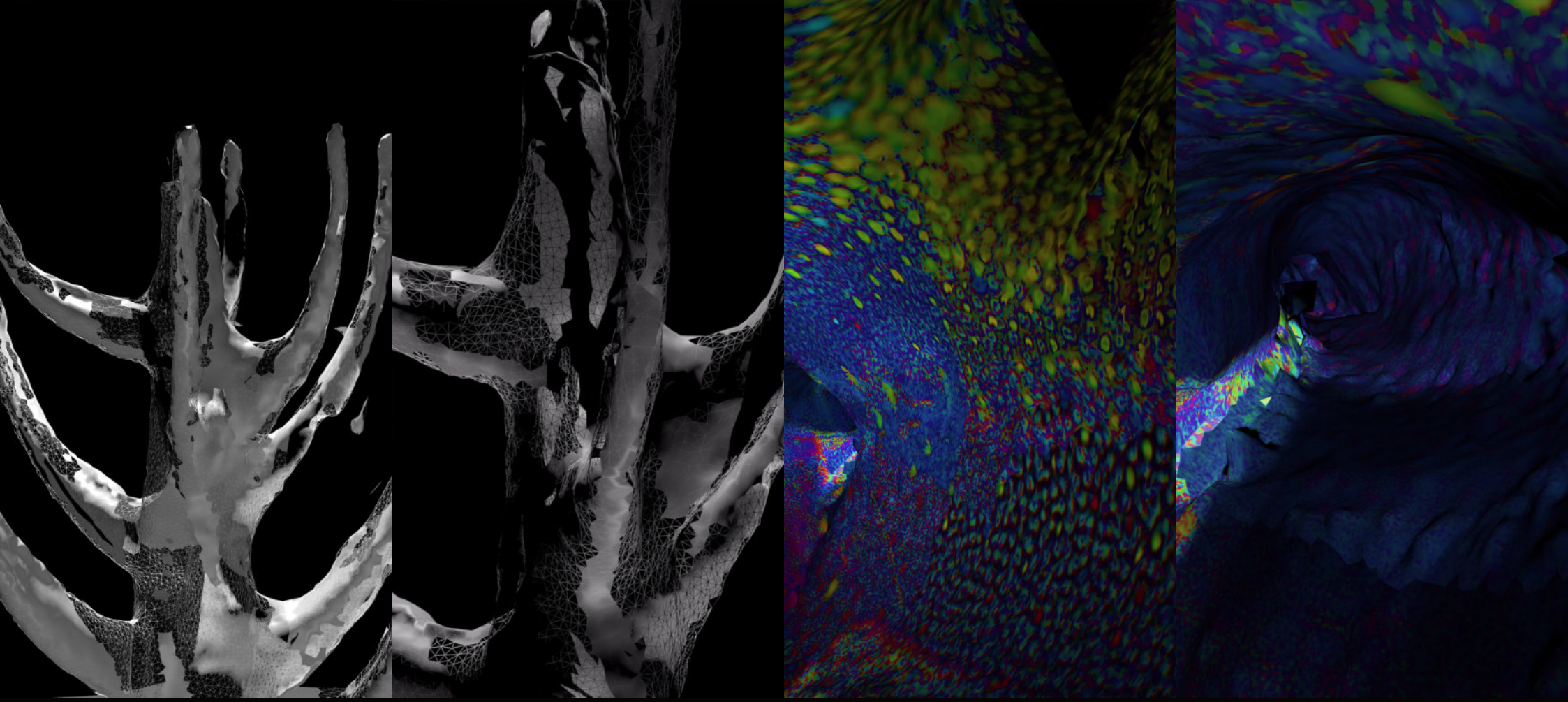
In the center stands a sculpture inspired by traditional Iranian architecture, its motifs, and its geometric patterns. Surrounding it, four screens display the machine's view of the sculpture. The scanned forms are displayed around the sculpture and alter its visibility. The screens are the only source of light for viewing the central sculpture, and if the audience approaches, cameras detect their presence and interfere with the projection, making it impossible to see the physical object or its visual representation. The digital installation thus pushes the audience outside the system and encourages them to view only the media-mediated representation of these forms.

Digital Realities was produced and presented at the TADAEX (Tehran Annual Digital Art EXhibition) festival in November 2018. Curated by Shabnam Rahimian.



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Digital Realities #1
Exhibition view in Nabshi Gallery,TADAEX festival, Tehran, 2018





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Digital Realities #1
several stills from the images displayed on the installation's screens, 2018



Digital Realities #1
exhibition view, 2018

CV

GROUP EXHIBITIONS (selection)

2025 – *Intersculpt 2025 : Les avatars de l'intelligence*, Château de Courcelles, Metz

2025 – *Revue Collée*, Gentilly

2019 – *Back / Forward 2*, Espace Croisé, Roubaix

2018 – *TADAEX Festival*, Nabshi Center, Tehran

SOLO EXHIBITIONS

2016 – *Shakespeare*, Le Grand Duc, Valenciennes

RESIDENCIES

2025 – rasearch residency *Abandonné·es dans la matière*, Bliiida, La ligne ouverte, Metz

2020-2021 – artist associated with the contemporary art center's programming Espace Croisé, Roubaix

2018 – Nabshi Center and Kooshk Residency, Tehran

CURATORIAL

2026 – *Notre monde n'est pas là où vivent les corps ?*, festival ULLAN, Lorraine University, Metz

2025 – Co-coordinator of *Prix d'Art Robert Schuman*, Ésal, Cité-Musicale and Octave Cowbell, Metz

2025 – *Abandonné·es dans la matière*, with Shabnam Rahimian, La ligne ouverte, Bliiida

2020 – *Mémoires des autres mondes*, art center Espace Croisé, La ligne ouverte, Re-connect Online Performance Festival, Roubaix

PUBLICATIONS (selection)

2026 – « Tentative d'épuisement de l'i.a. », in. Revue *Labial 0*, Éditions L

2025 – « Poèmes constitutionnels », in *Revue collective Katadorquie n°1*, Katadorquie Éditions

2023 – « À perte d'énergie, la survie du numérique sans électricité ? », in *La Mïre*, esä Tourcoing/ Dunkerque, Frac Grand-Large

2020 – « Rétro-ingénierie du web-documentaire *Find Me in Kakuma* : l'impasse méthodologique de l'UX Design », co-written with Samuel Gantier, in *Études de communication*, #54

2018 – « Interaction et narration, une nouvelle approche du temps », in *Les formes audiovisuelles connectées*, Presses Universitaires Aix-Marseille

CONFERENCES / TALKS (selection)

2025 – *Art, science et IA*, Château de Courcelles, Montigny-les-Metz

2024 – *Pour d'autres espèces d'espaces*, Festival Interstices, ésam Caen/Cherbourg

2023 – *Semi-marathon d'Hans Ulrich Hobrist*, Centre Pompidou-Metz, exhibition *Worldbuilding*

2020 – *The Internet, The New Outside*, Re-Connect Performance Festival, online

2019 – *Humains et machines : parlons-nous le même langage ?*, La Condition Publique, Espace Croisé, La ligne ouverte, Roubaix

2019 – *Talk with the artiste Fabien Zocco*,opening of his exhibition *Dialogues machines*, Espace Croisé, Roubaix

2018 – *Sensoriality of Computer in Digital Art: Between Presence and Absence*, TADAEX festival, Tehran

2018 – International Symposium I*nteractions Multimodales Par ÉCran*, ENS of Lyon

2016 – International Symposium *Les formes audiovisuelles connectées*, University of Toulouse, University Paul-Valery Montpellier 3, La Panacée Montpellier

TEACHING (digital art and design)

since 2022 – art teacher, École Supérieure d'Art de Lorraine, Metz

since 2024 – Lecturer in the Isfates Department, University of Lorraine

2015-2022 – Ph.D. student with a teaching contract, then adjunct instructor, then A.T.E.R., Hauts-de-France Polytechnic University

EDUCATION

2021 – Doctoral dissertation in Art Aesthetics (CNU Section 18), specializing in digital arts, UHF-INSA (dissertation approved by Section 18 in 2022)

2013 – Master's in Digital Design and Engineering, Hauts-de-France Polytechnic University

2011 – Bachelor's Degree in Fine Arts, Hauts-de-France Polytechnic University

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