Romain Causel*

2026

*This is my portfolio



Biography

Originally from Toulouse, **Romain Causel** currently lives and works in Marseille (France). He received his DNAP (National Diploma in Fine Arts) in 2018 from the École des Beaux-Arts de Nantes (ESBANM), followed by a Master's degree in Fine Arts from the Iceland University of the Arts (LHI), completed in 2021. In 2021 and 2022, he joined the Reykjavík Sculptors' Association and took part in his first post-graduate exhibitions and international residencies. In 2025, he joined the shared studio *Système C* in Marseille, where he continues to work today. His freelance work as an art handler and independent artist assistant — a practice he has pursued since completing his studies — directly informs and shapes his artistic approach.

Approach

Over the years, I've come to describe my practice as bricolage. I use the word in a broader sense than usual: bricolage is the ability to invent, adjust, repair, and transform with whatever tools and materials are at hand. It's a way of thinking and making that I believe applies to everyday life as much as to art. This mindset naturally leads me to shift between techniques, materials, and subjects without hierarchy.

Even so, a clear thread runs through my work, shaped by a few persistent ideas. I'm drawn to the absurd — in the existentialist sense — to question the purpose and cultural meaning we project onto the things that surround us. I'm equally interested in entropy: the tension between human constructions and the forces of nature and time, and the complex relationship we maintain with our environment. As a result, I prefer to work in situ whenever I can, using found or locally sourced materials that respond directly to the place where the work comes into being.

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Content Aware Fill

Multi-screen video installation (2024) — 22 min

Steel, plexiglass, LCD monitors, LEDs, mini PC — 300 × 200 × 150 cm

Work produced with the technical and financial support of the digital art association Halone

In 2010, Adobe introduced Content Aware Fill, a tool designed to fill the empty parts of an image in just a few clicks. Fifteen years later, artificial intelligence can transform complex visuals from simple text prompts, while social networks profoundly reshape our relationship to reality.

Content Aware Fill, the installation, draws from anonymous online testimonies about people's relationships to images and the internet. Narrated through synthetic voices and composite visuals, these stories express addiction, escape, and confusion. The imagery deals with hyperconnectivity, where the illusory search for connection dissolves into a constant stream of content. The installation blends personal narratives with political reflections, giving space to diverse perspectives while probing the complexities of our entanglement with the digital world.



Three modified LCD screens mounted on steel form an immersive audiovisual installation. Screen 1: videos combining found footage, AI-generated material, and original content. Screen 2: French and English subtitles. Screen 3: a sound visualizer reacting to the voices. The roles of the screens shift with each testimony.

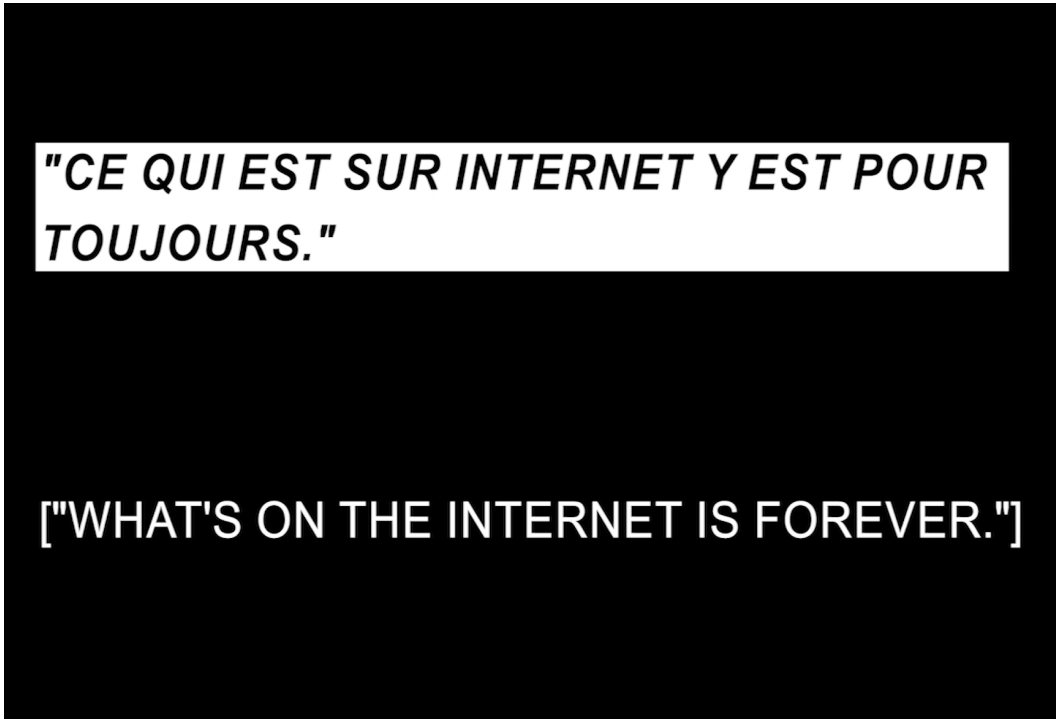


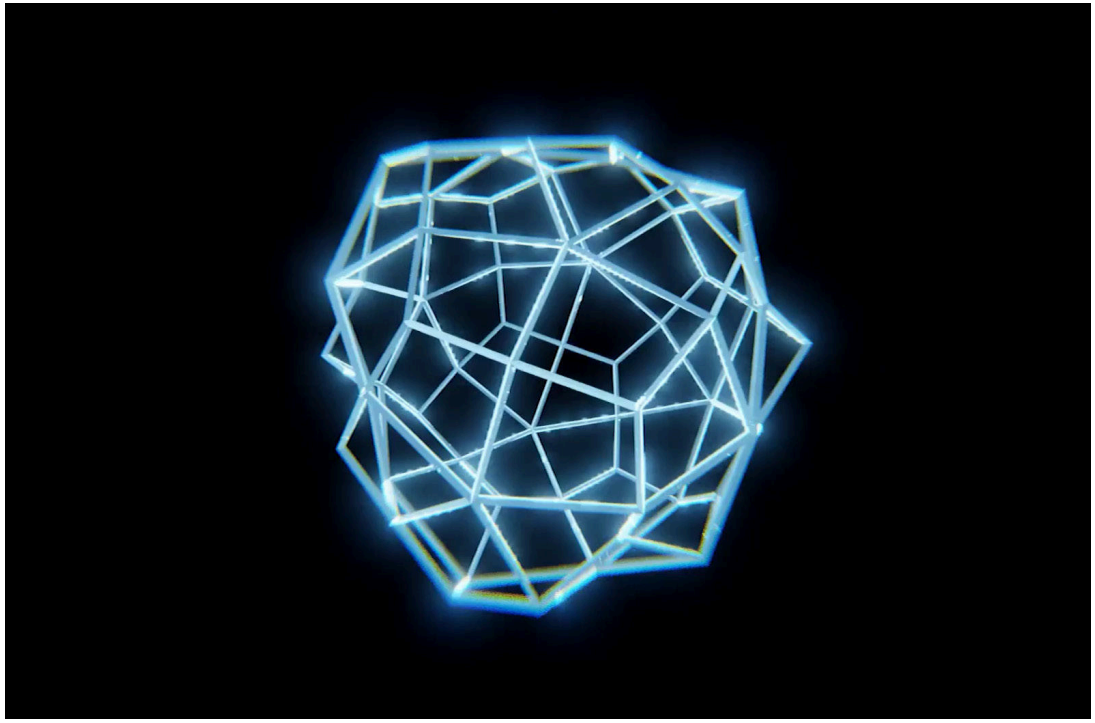
Detail of the central screen

Simultaneous screenshots of the three screens



See more Here







Waiting for the rain to come

In-situ installation (2023)

Steel, pine, metal varnish, misting system, aquarium, stoneware

Waiting for the rain to come is an in-situ installation exploring cycles of material transformation. Metal plates, screen-printed with a nearly imperceptible transparent varnish, undergo a process of oxidation that gradually reveals images across two large steel surfaces. This evolving chemistry generates a cycle of appearance and disappearance, where forms are orchestrated by the slow action of corrosion.

Presented in the former cells of the Chartreuse de Villeneuve-lès-Avignon, the work makes use of the openings once used to relay the words of priests to prisoners. These same passages now carry water through the penitentiary-like space, replacing one form of flow with another.

Water tank placed on the former chapel's altar feeds the misters in the cells through hidden side tubing.



Installations in the lower cells
— 130 × 200 × 90 cm each. From top to bottom: misters, screen-printed steel plates, water collectors.





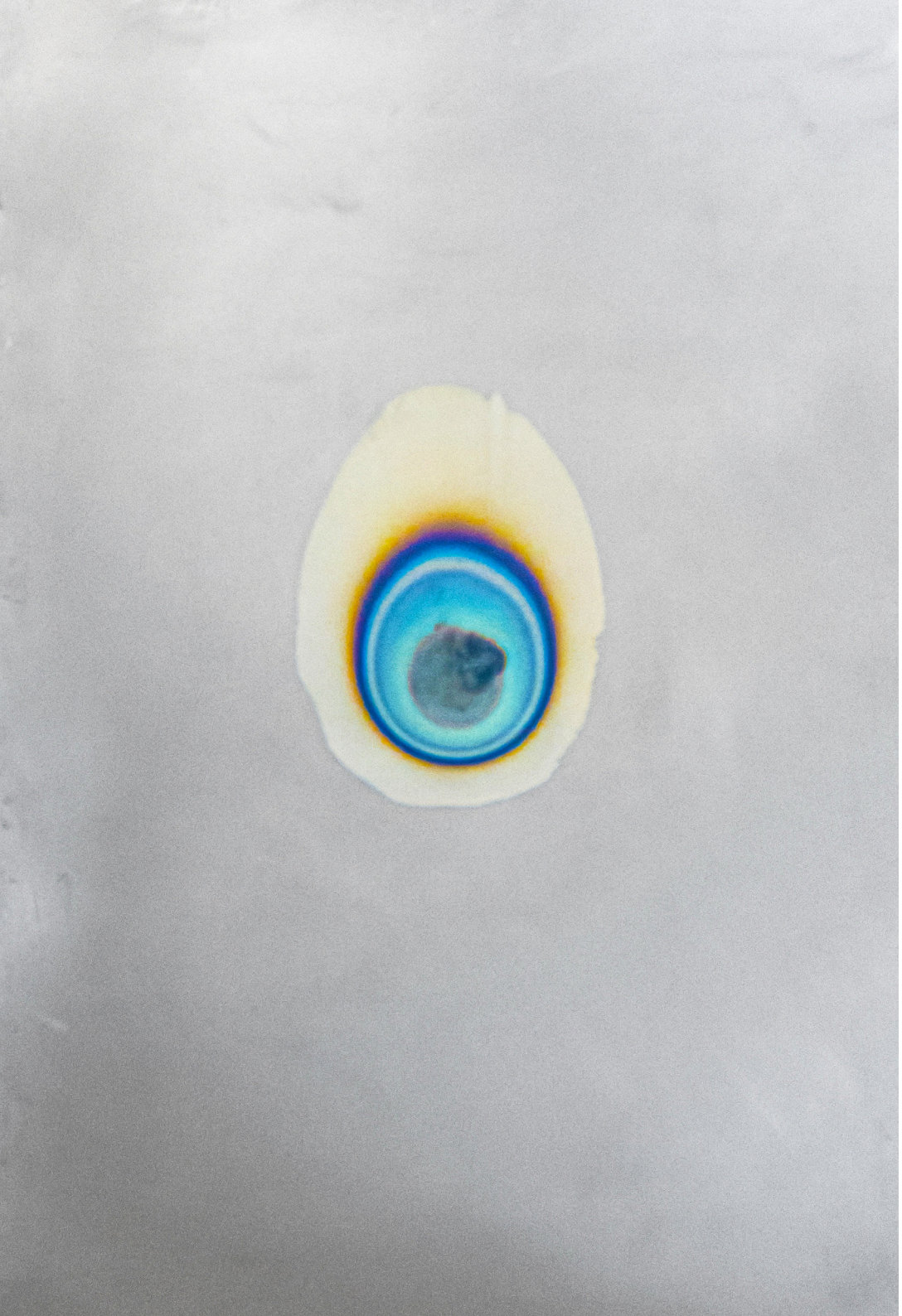
Latency

Installation (2023)

Synthetic rope, electric motor, stoneware, sand — 200 × 50 cm

Latency is an in-situ work made primarily from materials found on site, installed in the corner of the turret of this former monastery. A stone, suspended from a rope, turns with irregular motion, drawing new concentric circles each time it brushes against the sand. This silent movement forms a subtle choreography, where the light — shifting continuously over the course of the day — amplifies the dance of shadows and grains. The installation becomes a flawed timekeeper, offering a quiet meditation on the passage of time: at once measurable, yet perpetually elusive.





Landscape & Portrait of an abrupt transformation

Sculptur (2023)

Steel plates, aluminum frames, blowtorch
70×50×3 cm each

Artwork composed of two metal plates heated with a blowtorch, creating a gradient of colors and distortions in the metal. The transformation of the material through fire embodies its change of state.

Vue d'atelier





Image fixe tirée de la vidéo de performance - 3 min - 2023

Expectation

Installation In-situ (2021)

Steel, hemp rope, electric motors, sea salt – 30 m^2

Expectation is a kinetic installation in which the visitor explores a space of salt and rust. Electric motors slowly wind up ropes, causing metal blades to rotate and draw circles in the sand while producing friction sounds.

Patterns drawn in salt by spinning blades





General view – The Living Art Museum, Reykjavík (2021). Photo: Claudia Hausfeld



Still Time

Sculptur/Book (2021)

Steels, brasses, clear metal varnish

Still Times is a reflective journal made of steel sheets bound together with door hinges. Thoughts, written in transparent varnish, gradually reveal themselves as the steel oxidizes.

Credits : Claudia Hausfeld



Adrift

Installation – photo series on metal plates (2020)

Steel sheets, square steel profiles, varnish silkscreen, plywood

Adrift is a series of photographs printed on steel plates. Subjected to the raw force of coastal elements, the material gradually alters itself: corrosion forms around the varnished surface, allowing the image to emerge through the very process of decay. Over time, what initially appears becomes undone, disappearing entirely—leaving only the trace of transformation as the true work.

Steel plate after five weeks – 2020





View of a plate after three weeks – Laugarnes, Reykjavík – 2019



Thingy

Installation sonore (2023)

Bois flotté, bouées en aluminium, microphones, enceintes, moteurs électriques, corde polyester, béton, herbes

Thingy est une œuvre sonore en trois parties, créée à partir de matériaux recueillis dans la nature islandaise. Au centre, une structure de «cloches» est mise en mouvement par des marteaux électriques. Les sons produits sont captés et amplifiés par des haut-parleurs disposés plus loin dans la galerie. Les spectateurs sont invités à interagir avec l'installation en activant ou désactivant les sons à l'aide d'interrupteurs au pied.

Marteaux frappant les "cloches" à intervalles réguliers





Interrupteur à pied

Enceinte Gauche



Echos

Sound installation (2018)

Steel plates, gravel, electronic motors

This installation was conceived to resonate with an industrial or construction-like environment through its choice of materials. It is a sound piece activated by a series of foot pedals, inviting viewers to trigger the object's acoustic dimension. Each pedal produces a distinct tone, reminiscent of industrial tools, with the steel sheet acting as a resonating chamber.

Activating the installation through the foot switches





Overall view — ESBANM, Nantes — 2018



Shitty Repair

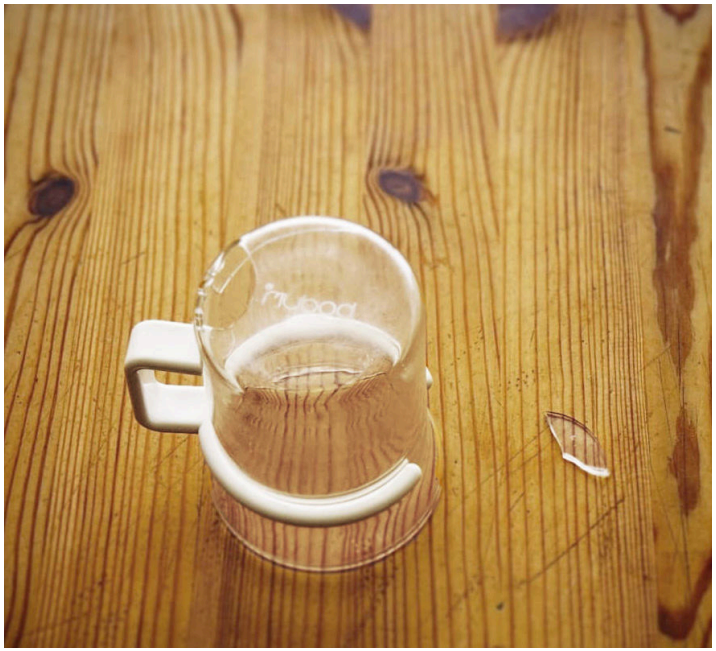
Impossible Repairs (2020–2021)

Multi-medium project

Shitty Repair is a series of improper fixes and makeshift repairs made during the lockdowns — a time when many people turned to indoor manual activities as a way to stave off boredom.

Shitty repair 1#







Shitty repair 2#

Shitty repair 9#







Message to the Ocean

Mixed-media project (2019–2020)

Bottle containing a single message — sugar, clay, recycled paper

You Probably won't find this !

Message to the Ocean revisits the idea of the message-in-a-bottle, confronting the poetic myth with today's ecological reality. The bottles and their messages, made from biodegradable materials, were released along the Icelandic shoreline.

The project examines the notion of a message travelling through time and space, while pointing out that in the contemporary world, most objects drifting across the oceans aren't meaningful messages but slowly decaying waste. A far less romantic reality, yet a telling one. By sending out messages destined to disappear, the project highlights the absurdity of communication itself — its traces vanishing almost as soon as they're released.



Still image from the documentation video — 8 min — 2020



Overview of the installation — project report — 2020

Foreground: crate used to transport the bottles, accompanied by a map of Iceland marking the location of each message released into the ocean

Background: documentation video along with an example bottle and message



Plan de rénovation

In-situ installation (2019)

Pine wood, acrylic paint, crowbar

Created in situ and presented at Hjalteyri Verksmiðjan, this installation stands in stark contrast with the site's state of decay. The wooden structure draws inspiration from Iceland's coastal lighthouses and traditional fish-drying racks, while also echoing the emergency support braces used to stabilize endangered buildings.

Detail of the installation





Overall view — Verksmiðjan, Hjalteyri — 2019



Global, Cluster, Monsters

Installation (2020)

Ciment, sable, branche d'arbre, sucre, corde

When the water rises, do we sink or swim? And what if, tomorrow, we ended up living in the trees?

Detail of the installation





Overall view — Valand, Gothenburg — 2019



Þórshöfn Dynamics

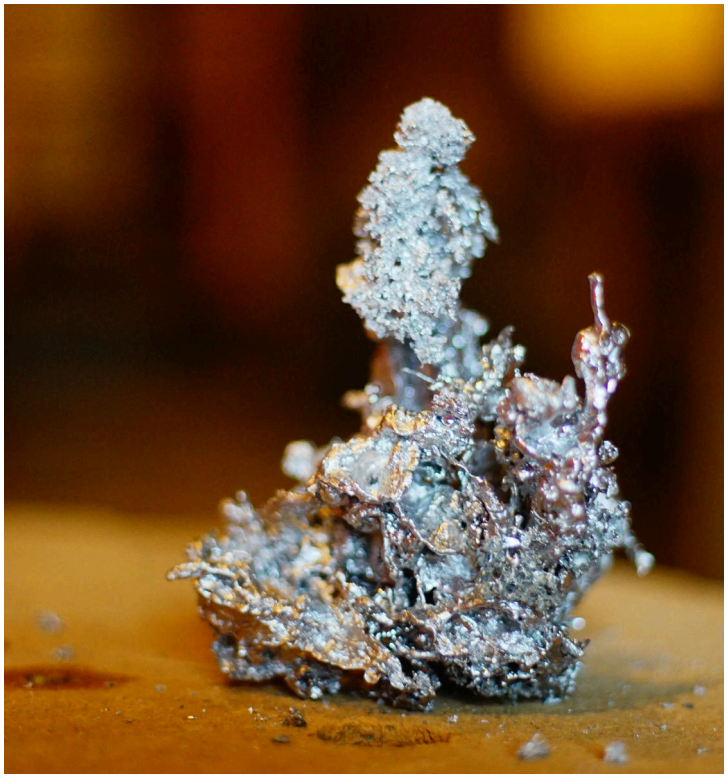
Three Useless Machines (2022)

Buoys, PVC tubing, ropes, electric motors, driftwood, melted aluminum

In August 2022, I had the opportunity to take part in the Röstin residency program in Þórshöfn (Iceland). Using the tools and materials available on site, I created three unique sculptures from objects gathered in the surrounding landscape.

Machin 1#





Melted aluminum

Machin 2#



76 days in Hjalteyri

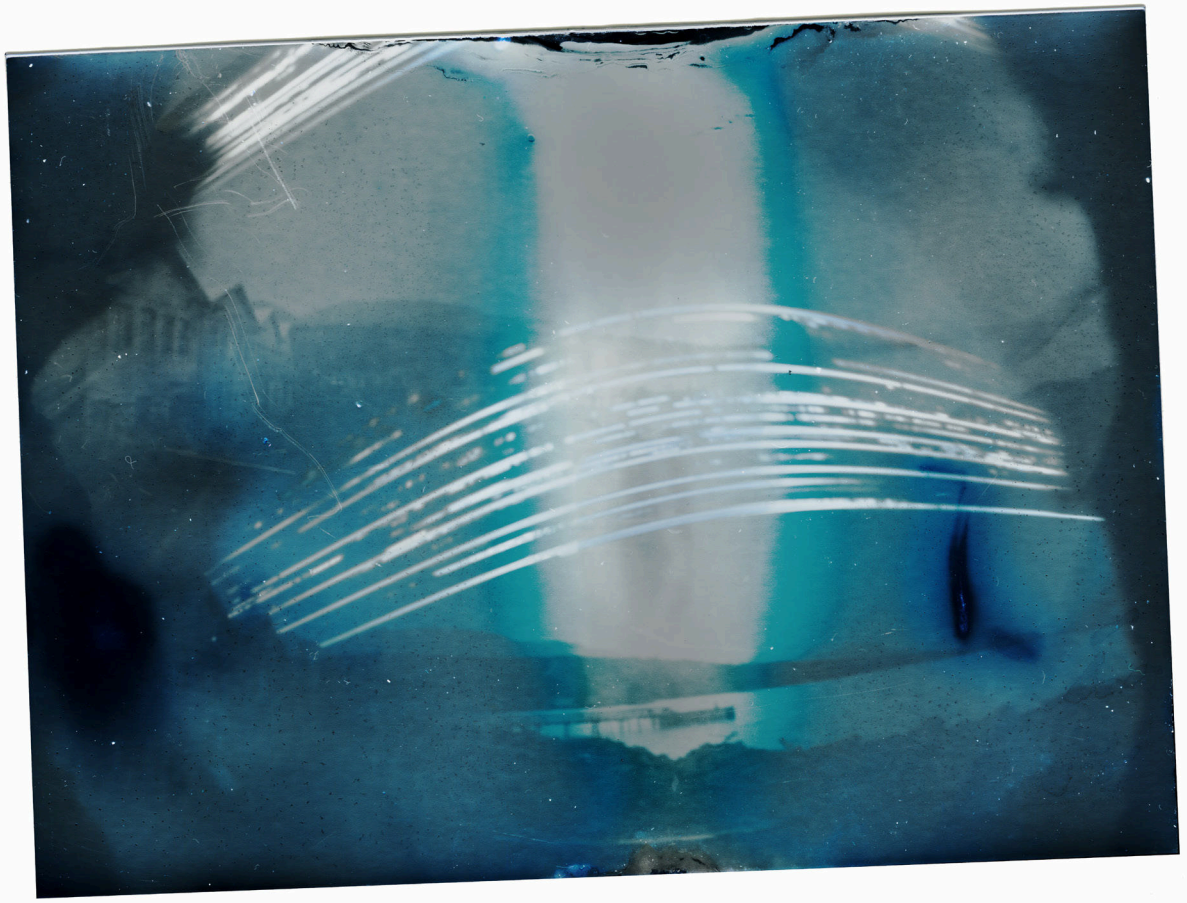
Solargraph series / long-exposure pinhole photography (2020)

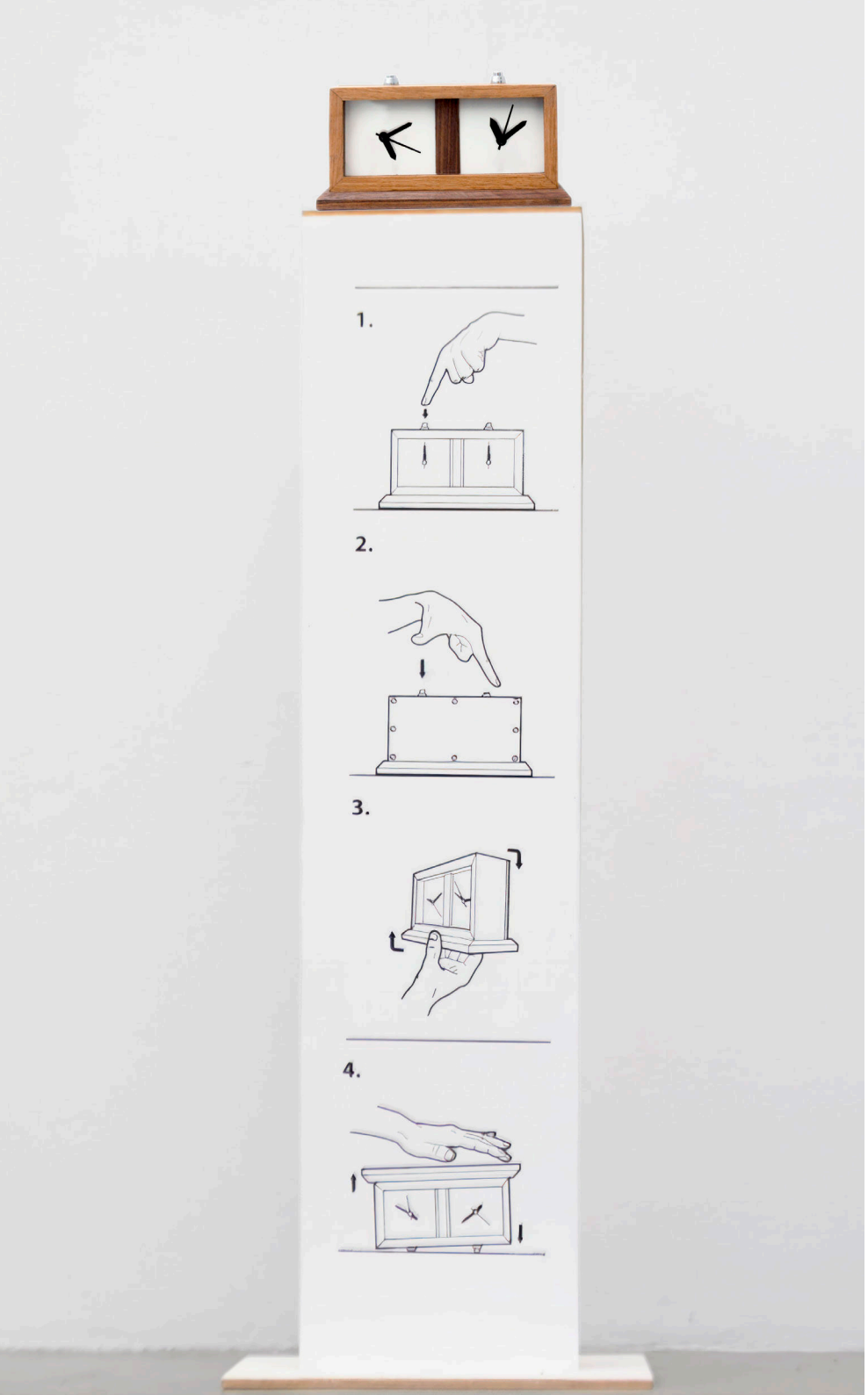
PVC tube, insulation tape, photosensitive paper, plywood

The pinhole camera is the most rudimentary form of photographic device. These were made using materials found directly at the shooting locations. The process captures the sun's trajectory, imprinting its arc over the passing days.



Example of a solargraph





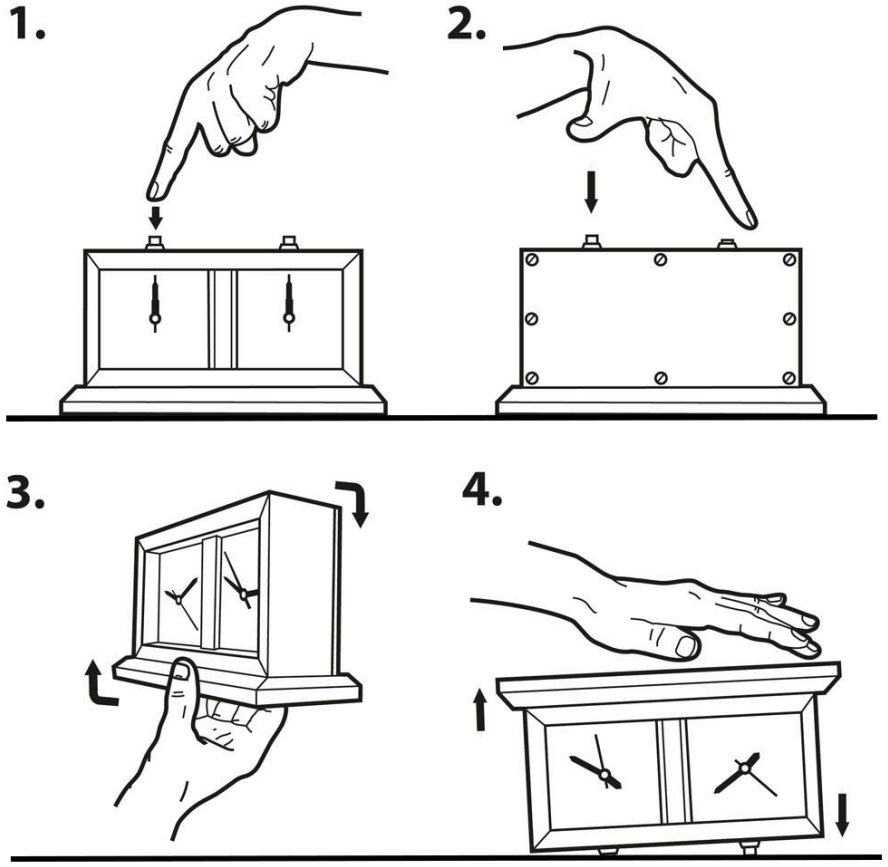
Switch,
Times,
Play,
To,

Double Clocks (2019)

Oak, glass, acrylic, screen print, quartz clock mechanism

A double-faced clock with hands rotating in opposite directions — clockwise on the left, counterclockwise on the right. Each dial can be controlled with its own switch, and the clock is accompanied by a set of operating instructions.

Instructions





Close-up view



Wanderings of a Bricoleur

Multi-media projects (since 2020)

"Mythical thought, by its very nature, speaks through a repertoire whose composition is heterogeneous and which, though extensive, remains limited; yet it must use it for any task it undertakes, for it has nothing else at its disposal."

Claude Lévi-Strauss, The Savage Mind (1962)

Wanderings of a Bricoleur centers on "Le Bricoleur," a character I perform as an exaggerated version of myself. The bricoleur's lack of means is offset by his resourcefulness. Dressed in his blue workwear and carrying his tools, he becomes a stylized interpretation of the laborer — an essential figure in modern society, yet rarely highlighted. Like Sisyphus endlessly pushing his rock uphill, the Bricoleur is caught in loops of actions that barely change.

The absurd reveals itself when our mental framework collides with the reality of lived experience. As an artist, my intention is to fully embrace the absurd — not as an observer, but as an active participant within it.



Keep Running!

Video Installation (2020) - 15 min

Mini projector, steel, rope, fabric, hemp rope

“Keep running! Just make sure you know where your feet are landing.”

Keep Running, depicts the Bricoleur as a small, caricature-like figure endlessly running through an undefined setting. Every now and then, he even manages to catch himself.

Still frame from the video



Tools #1 — Go for It

Homemade roller skates





Keep Smiling!

Video Installation (2023)—1 h 30 min

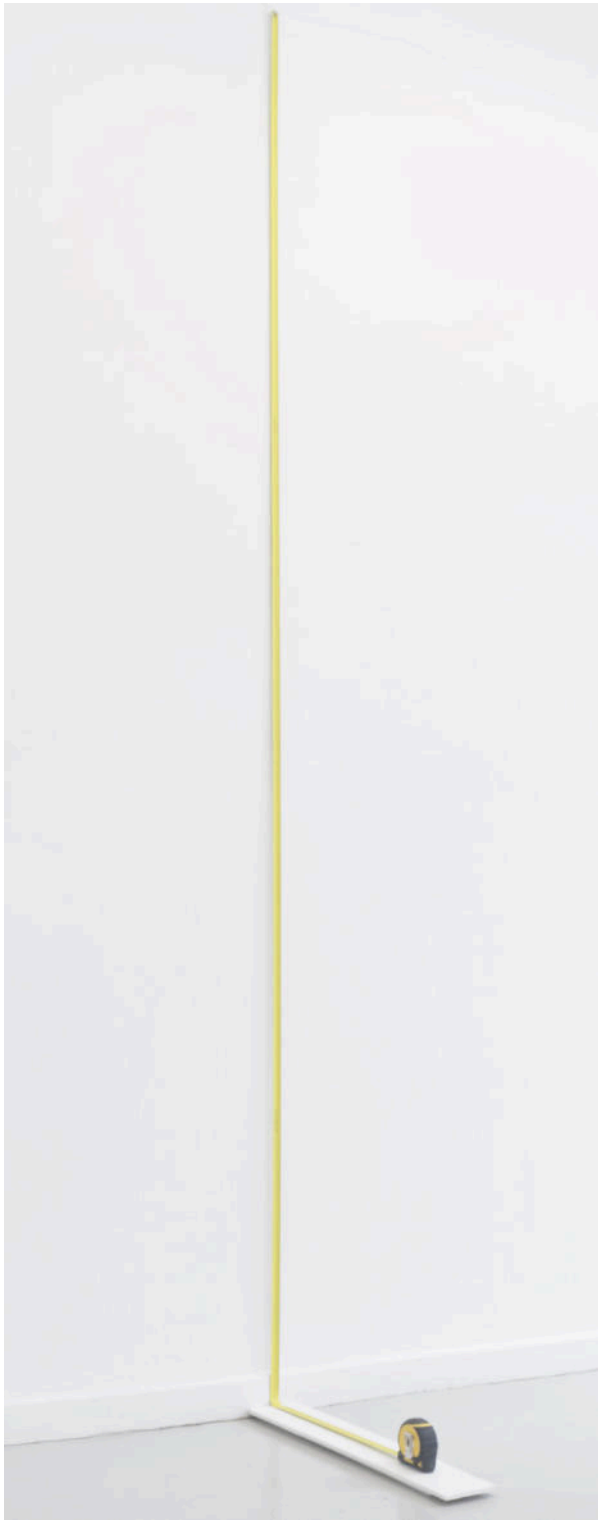
Mini projecteur, baril de pétrole, écran circulaire

“What a wonderful time to be alive! Don’t you see all the marvelous, absolutely brilliant things around us? Keep smiling, my friends — it’s not over ... yet!”

Keep Smiling! is a smile that hangs on long past the point of comfort — a picture of happiness that simply refuses to quit.

Top view





Tools #2 — roughly 3 meters

Unmarked measuring tape





Keep going Through!

Video installation (2023) — 30 min

LCD screen, reclaimed plasterboard, wooden frame

"Keep going through! Don't let anything get in your way — if something stands before you, smash straight through it without hesitation or self-doubt. It's worked so far, hasn't it?"

The Bricoleur breaks through a wall to get across — and then does it again, and again, and again.

Still frame from the video



Tools 3# - Tilted

Unbalanced bubble level

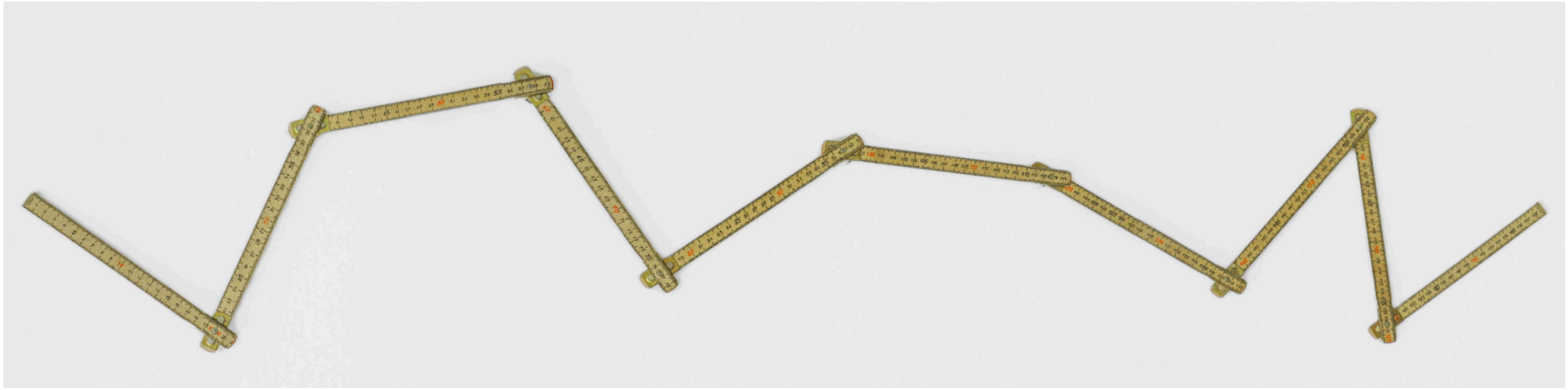


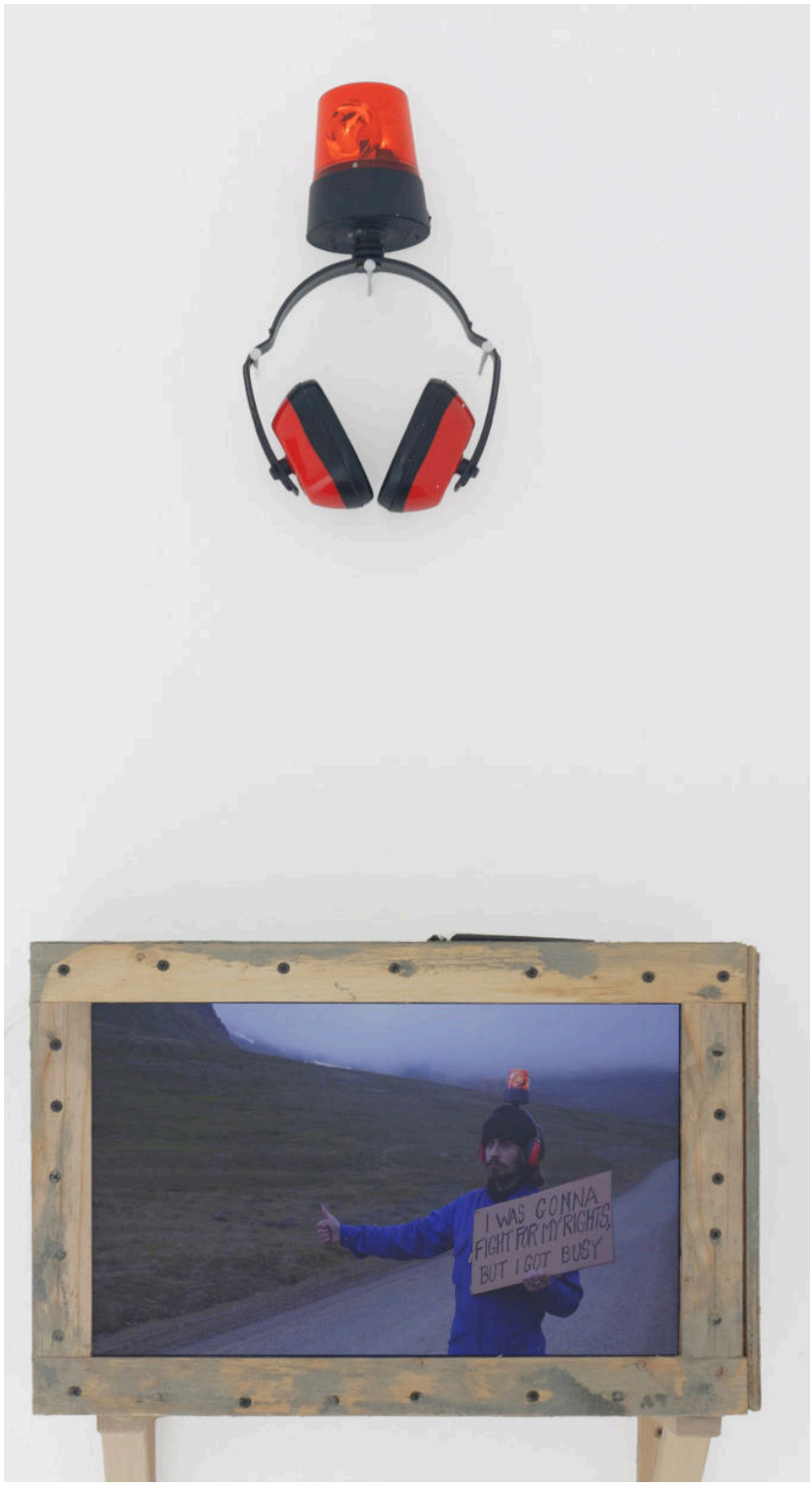




Tools #6 — A subjective measurement

Carpenter's folding ruler — markings estimated





Keep Trying!

Video installation (2023) — 19 min

LCD screen, plywood, hearing protection headset, rotating beacon

"Even going on an inner trip is a luxury."

How do you get a message across? How can you be sure people truly hear you — and understand your intent? This video unfolds like an exquisite corpse, chasing attention and spectacular failures. Trapped on a road, the Bricoleur keeps trying to move forward.

Still frame from the video



Tools #4 — Digging your way to rock bottom

A wheeled shovel





Keep Standing!

Video installation (2023) — 4 min 30 s

LCD screen, cement, wood

“I’m here to stay!”

Before the arrival of the first humans, Iceland’s population was made up almost entirely of birds. The Arctic tern is among the most aggressive when it comes to defending its nest. Yet even in groups, a small bird stands little chance of stopping its territory from being overtaken by asphal

Close-up view



Tools #5 — Fixed

Screw-hammer & Nail-hammer





Solo Shows

2022 — *The Wanderings of a Bricoleur* – Outvert Galery
Isafjordur – Iceland

2021 — *This used to be Something Else* – RÝMD
Reykjavík – Iceland

Group exhibitions

2025 — *Supervisions* — Octobre Numérique
Arles — France

DNA 2025 Festival — Dauphinois Museum
Grenoble — France

2024 — *Totems d'un monde nouveau* — Venel Chapel
Aix-en-Provence — France

2023 — *Le temps d'un cycle* — La chartreuse
Villeneuve-lès-Avignon — France

Restitution *ARTlantik* — Aragorn's Studio
Îles vierges britanniques

2022 — *What a Joke!* — Air Gallery
Manchester — England

2021 — *Hamraborg* Festival
Kópavogur — Iceland

Plan-B Festival
Borganes — Iceland

Never the end — The Living Art Museum
Reykjavík — Iceland

2020 — *Samkoma* — Kubburinn
Reykjavík — Iceland

2019 — *New Weather* — Galleri Monitor
Göteborg — Sweden

From a Traveler — Verksmiðjan
Hjalteyri – Iceland

Training

2019 - 2021 — Master of Fine Arts — Iceland
University of the Arts, Reykjavík

2015 - 2018 — DNAP / Bachelor of Fine Arts — ESBANM,
Nantes

2014 - 2015 — MANAA / Foundation Year — ESMA, Toulouse

Internships

2022 — Hospitalfield House — Cultural centre and Art residency
Arbroath, Scotland

2019 — Barreaux & Charbonnet — Design studio
Nantes, France

2017 — MIRE — Experimental cinema & moving image
Nantes, France

Résidencies

2023 — Échangeur[22] — Mobility program
Avignon — France

Kol & Salt — ArtIceland
Isafjordur — Iceland

2022 — ARTlantik — Sailing for Peace
Residency aboard a transatlantic sailing vessel

Röstin Residency
Þórshöfn — Iceland

Lios Lab Residency
Désert de Błedowska — Poland

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Merci*



*This is the end of the portefolio