

A person wearing a black t-shirt is holding a large, dense stack of light-colored wooden objects. The objects appear to be turned wood pieces, possibly spindles or small bowls, stacked in a way that creates a complex, layered structure. The person's hands are visible, gripping the stack. The background is a plain, light gray.

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Born in 1997 in eastern France, lives and works in Nantes, France

A Visual Artist and winner of the City of Nantes Visual Arts Prize, Antoine Caclin works across multiple disciplines. Enriched by various research methodologies, his work offers a reinterpretation of the imaginaries surrounding the worlds of work and rest, examining our organizational systems and contemporary rituals. Attentive to the economic dynamics and managerial techniques that shape our lives, he examines the mechanisms of production and organization, revealing their absurdities and subverting their codes. His artistic work attempts to reappropriate these structured spaces by highlighting discreet forms of resistance: non-work, breaks, retreat, and rest as low-key political gestures. Where everything seems focused on efficiency and performance, he creates openings, introduces slowdowns, and establishes unproductive zones. By constructing his work in fragments that compose narratives, he plays on the stereotypes and standardized moments that punctuate our interactions (coffee breaks, team-building exercises, tutorials, after-work gatherings, etc.). In a society where image and performance take precedence, he explores the workings of communication and their impact on social interactions, not without a certain sense of humor. His aesthetic blends bureaucracy and signage, with a predilection for found objects, modified pieces, or creations made from scratch, questioning our relationship to manual labor by embracing accidents and revealing the tension between industrial rationalization and human imperfection in the act of production. Antoine Caclin crafts a visual language where criticism and poetry, administrative logic and derision intersect, inviting us to reflect on the ways we produce, consume, interact, and coexist in a world where structures themselves are becoming increasingly complex.

Portrait in the studio
Photograph : Gregory Valton



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solo exhibitions

2025

- *Happy hour* - Ergastule - Nancy (FR)
- *Chouette, je suis viré* - Les Vitrites - Openit - Nantes (FR)

2024

- *Espace de convivialité* - Millefeuilles - Nantes (FR)
- *Coffeeland* - La Gâterie - La Roche sur Yon (FR)

2023

- *Pouce !* - Exhibition hall - Derval (FR)

2019

- *Nue-propriété* - La factorine - Nancy (FR)

Group Exhibitions/Performances (Selected)

2027

- To come - Group exhibition - MAT (Montrelais) (FR)

2026

- *Constant Struggle* - Exhibition of the winners of the Nantes Visual Arts Prize (Curator: Émilie Flory) - L’atelier - Nantes (FR)

2025

- *Faire le plein* - Performance as part of the Attention Deficit Disorder festival - Art center Zoo - Nantes (FR)
- *les lieux des autres* - Le grand 8 - Nantes (FR)
- *DAY IN, DAY OUT* - MEAN, production and exhibition space - Saint-Nazaire (FR)

2024

- Mes meilleurs mensonges - Atelier de la Ville en Bois - Nantes (FR)
- Miniatures - Le Bocal - Nantes (FR)

2023

- *Carton plein* - Grand huit - Collectif Bonus - Nantes (FR)
- *ZONE FRANCHE* - Studio Vedanza - Luxembourg (LUX)
- *À mémoires de forme* - Gazole inc. - Biennale Wave - Nantes (FR)

2022

- *LIDO* - Maison vide - Crugny (FR)
- *Le sens du vent* - Galerie Héloïse - Paris (FR)
- *Impressions mutantes* - Pol’n - Nantes (FR)

2021

- *2 mesures et spéculation, deux valeureux axes d’observation de l’argent* - L’arrière boutique - Rennes (FR)
- *Mesure et spéculation, deux valeureux axes d’observation de l’argent* - La reliure - Genève (CH)
- *Tandem* - Atelier OnzeBox - Lille (FR)
- *Dissolution* - Studio Vedanza - Luxembourg (FR)

2020

- *It means Haus* - Chez Marietta - Nantes (FR)
- *Travaillerons-nous ?* - École des beaux-arts de Nantes Métropole - Nantes (FR)

2019

- *Hinge point* - École des beaux-arts de Nantes Métropole - Nantes (FR)
- *Kommune/commune* - HBK Saar - Saarbrücken (DE)

2018

- Taxfree - Studio Vedanza - Luxembourg (LUX)
- Karnabal - Wonder - Bagnolet (FR)
- Vued’ici - Jardin botanique du Montet - Nancy (FR)
- Trop juste - Galerie Octave Cowbell - Metz (FR)

Residencies

2026

To come - *BASE Milano* - As part of the *Nouveau Grand Tour* program - Institut Français

2025

- Multiple Echo - Ergastule - Nancy

2021

- Comico #1 - Loperhet

2019

- La Factorine - Nancy

Publication

2024

- *Point de vue : la mère, la sœur* - Published by *MediumSans*.

Workshops/Teaching/

2026

- Teacher in national and international preparatory classes - Installation and Performance - fine art school of Nantes/Saint-Nazaire
- Une création, un territoire - EAC Program organized by the DRAEAC - Gaston Chaissac Middle School - Pouzauges (FR)
- Dépêche-toi ! - Workshop with a senior class - Honoré d’Estienne d’Orves High School - Carquefou (FR)
- Pauseture - Workshop for a junior class in reception/sales - Joubert-Emilien Maillard High School - Ancenis (FR)

2025

- En pause / En pose - Drawing and performance workshop for senior classes - Notre-Dame High School - Challans (FR)

2024

- Archipels - As part of the “Vacances curieuses” workshops at the Frac des Pays de la Loire - Carquefou (FR)
- Et si on renversait le gobelet ? - Workshop for homeless and migrant with the associations Aurore and Parenthèse - Nantes (FR)

2023

- Writing and drawing workshop for all ages with coffee as part of my solo exhibition Pouce! - Derval (FR)
- PEACwwith 3 classes (Kindergarten, 4th grade, 6th grade) - Châteaubriant Community of Communes (FR)

2022

- Insula - FRAC des Pays de la Loire - Nantes 2021
- Archipel (maps) - In partnership with the FRAC des Pays de la Loire - La Fontaine Middle School - Missillac (FR)

Grants/Awards

2026

- AIC - DRAC Pays de la Loire - Culture ministry

2024

- City of Nantes Visual Arts Award
- City of Saint-Nazaire Project Grant

2023

- Pays de la Loire Region Visual Arts Creation Project Grant

Collection

- Artothèque of Frac des pays de la Loire, Le Carré, l’Artothèque d’Angers and the MAT Contemporary art center of Ancenis
- Artothèque of Maison Vide (Crugny, FR)

Education

2021

DNSEP with honors (Clovis Maillet, Jan Kopp, Arnaud Dezoteux, Sandra Delacourt) Fine arts school of Nantes

2019

DNA with jury distinction (Claire Kueny, Louldgi Beltrame) National School of Art and Design of Nancy

«*Constant Struggle*» - L'Atelier - Nantes

[Exhibition of the Winners of the Nantes Visual Arts Prize Featuring Gaëlle Cressent, Hélène Delépine, and France Parsus \(Curated by Émilie Flory\) July 4–September 6, 2026](#)
[Photographs: Gregory Valton](#)

«I was drawn to Antoine's work because of our shared sensibilities. Humor, action, politics. I enjoy seeing how much displacement runs through his work — first, the displacement of his body, his words, and his voice as he brings his pieces to life; then, that of everyday objects, liberated from Duchampian ready-mades through subtle additions: an engraved day of the week, affixed textual information, a redefined scale, a playful cutout... The objects he selects inherently carry their own geography.

They create a universe at first glance, cannot be decontextualized, and retain the faded presence of beings. A new kind of displacement emerges in his recent works. Still tied to the world of labor, the sculptural object is no longer an extraction or an appropriation of reality. It loses its function. I appreciate that the artist does not view sculpture as static. Whereas his earlier works played on discretion—to the point of sometimes allowing viewers to overlook them—the new pieces assert themselves. The object, produced to its exact size, retains an unsettling familiarity. Sculpture as a doppelgänger of reality. This raises the possibility of setting, of an immersive experience for the body.

To point out, not to judge, to carry within the void a thought, a social truth. Constant struggles. This is the convergence point of the issues Antoine's work addresses, and what I wanted to highlight for «Constant Struggle». Art is not created outside the world; it is in constant contact with it.

Envisioning the common. Playing out a series of actions»

Émilie Flory, Nice, May 2026





Left wall :
Fonds perdus (2026) Gaëlle Cressent





Meetings (réunion) + (Right) Meetings (entretien professionnel) (2026)
[Oak and oak-based materials, woodturning](#)
[240x120x100 cm](#)
[60x60x130 cm](#)



Réunionite (Meeting Mania) is a protocol-based installation conceived as a space for display, storage, and sorting. It consists of a series of drawings created using blue carbon paper on cardboard, presented in a dynamic arrangement within temporary display cases, following a rotating schedule determined in collaboration with the outreach and curatorial teams (Every day, every hour...). The drawings not on display are laid flat on a sculptural piece of furniture resembling a work table, accompanied by transparent shelves scaled to the size of the drawings. The images, generated by artificial intelligence and then reworked through drawing, evoke situations of meetings, exchanges, celebrations, or chaos. The presentation setup introduces a principle of rotation and selection, allowing the teams to activate the installation through a form of co-curation. By establishing a hanging ritual and integrating storage and sorting spaces, the installation proposes a collective approach, making the processes of selection, organization, and connection visible within the exhibition itself.

Réunionite (Meeting mania) (2026)

[Series of 35 drawings based on AI-generated images, installation and protocol carbon drawings on paperboard, wood, metal, and polycarbonate;](#)
[Variable dimensions](#)



«*Ordre du jour*» (Agenda) (2026) is a work activated daily according to a precise protocol. In a display case, a text printed on tracing paper corresponding to the current date is displayed for one day, before being replaced and then manually destroyed.

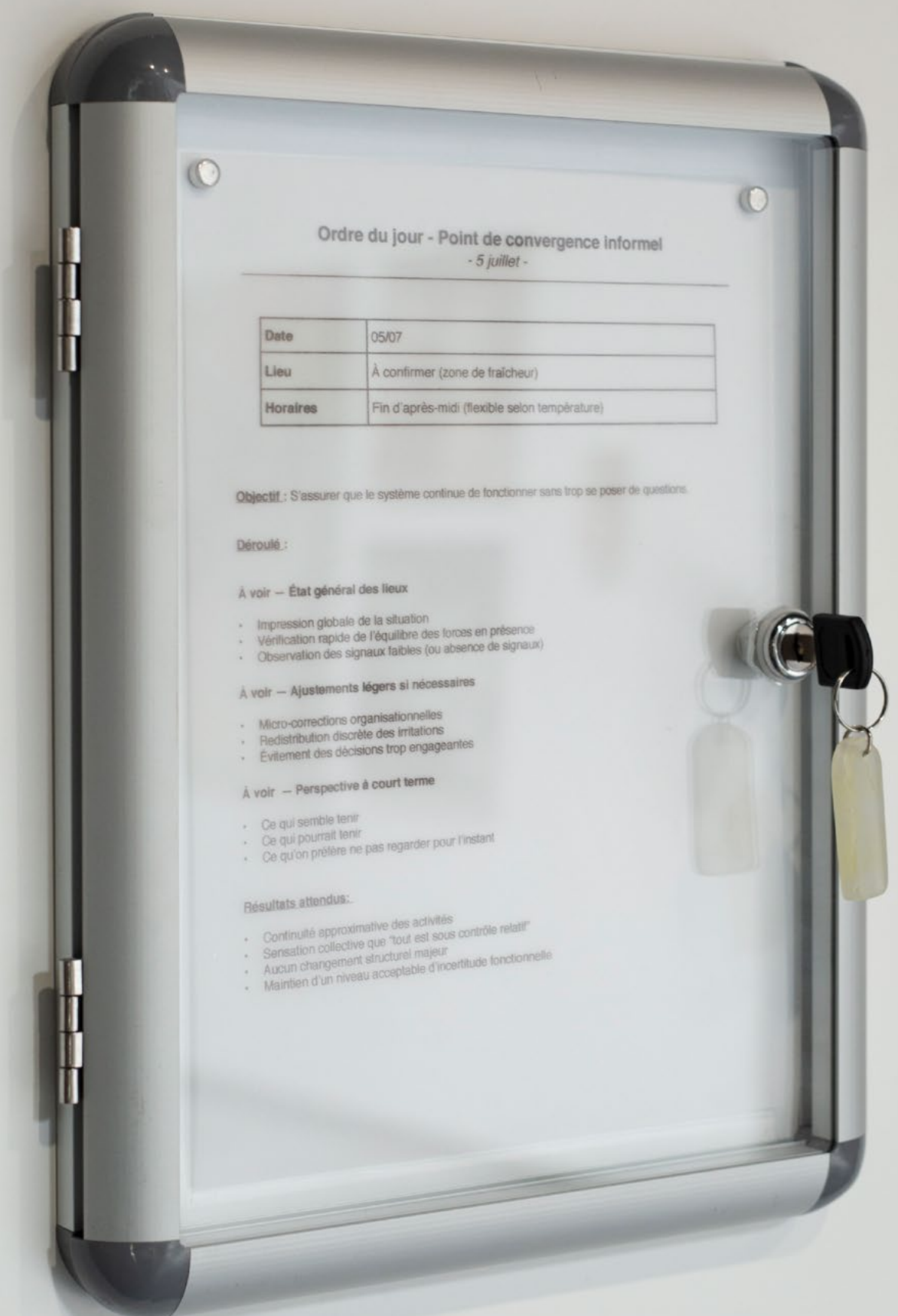
Generated by artificial intelligence, the texts —one for each day the exhibition is open— take the form of daily agendas and play with calendar conventions: international days, holidays, Sundays, or special dates. Through their sometimes absurd, repetitive, or incoherent nature, they reveal the limitations and automatic patterns of an artificial intelligence tasked with producing and organizing meaning.

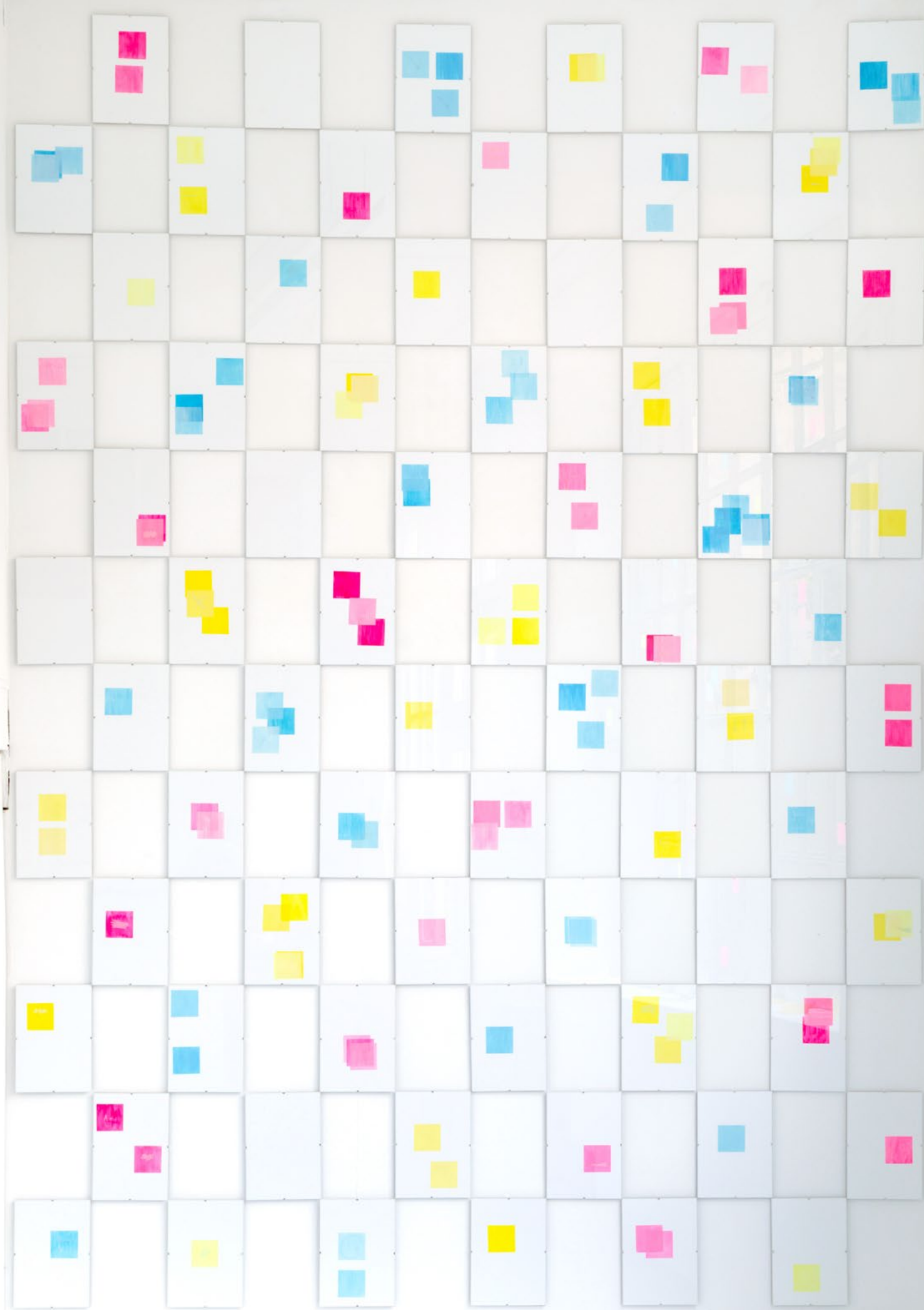
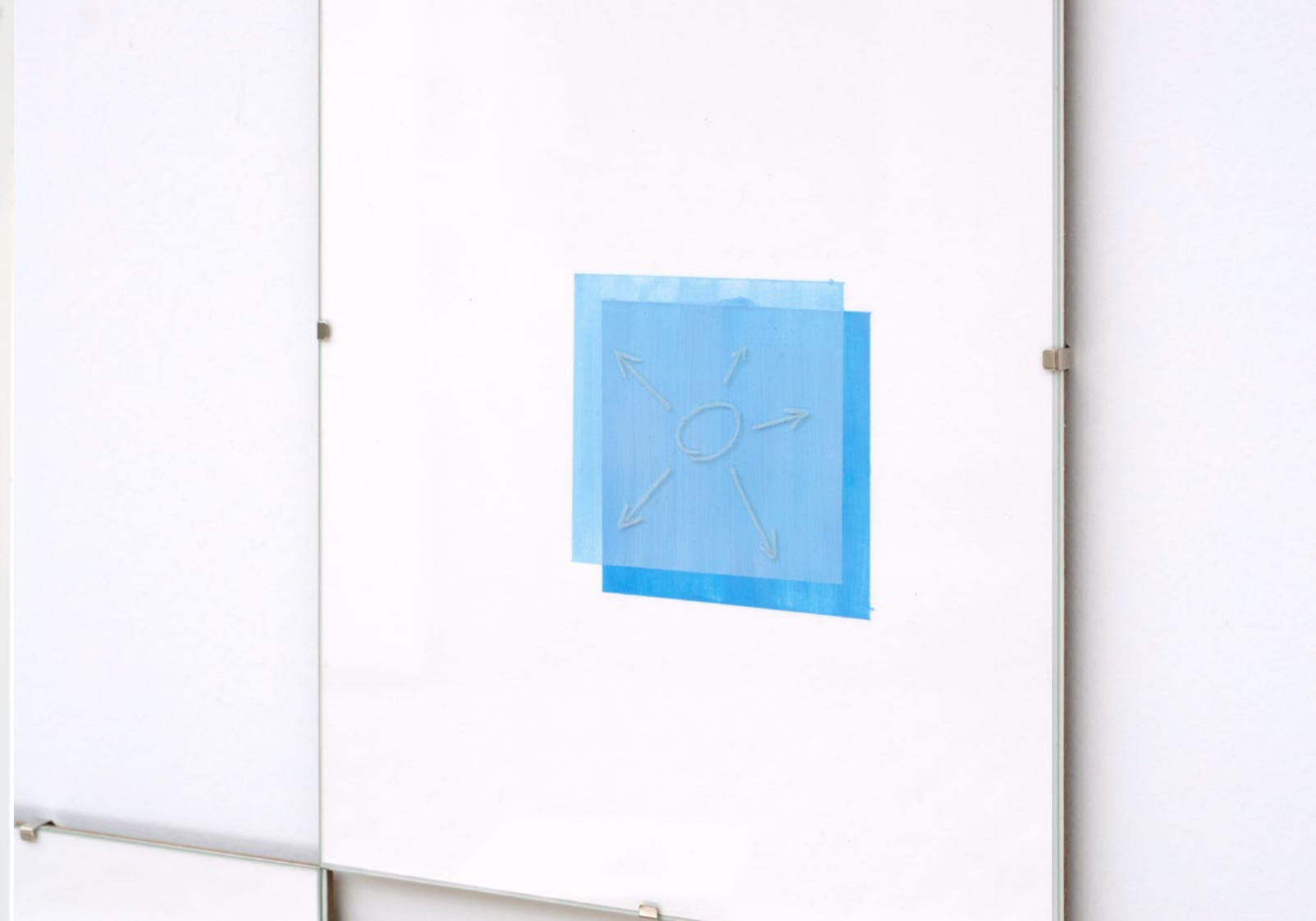
Each day, the venue's staff removes, replaces, and destroys the previous text. This ritual gives the work an irreversible temporality, while creating a tension between the AI's ability to generate content and the human labor required to give it an existence in the time and space of the exhibition.

Ordre du jour (Agenda) (2026)

[Display case, magnets, key, glass keychain, 57 texts printed on A4-sized tracing paper \(changed daily\), Plexiglas notepad holder, paper shredder, and waste-basket.](#)

[24x33 cm](#)





Brainstorming (Confettis) (2025)
Hand-engraved on glass, acrylic on paper.
Variable dimensions (72 frames, 21x29.7 cm / Separable set) / 357 x 252

«Happy hours» - Artist run space Ergastule - Nancy (France)

[Solo exhibition, residency showcase - November 22–30, 2025](#)

[Photographs : Julie Freichel](#)

The exhibition Happy Hours transforms Ergastule (Nancy, FR) into a precarious farewell party space, questioning the ambivalent relationship we have with endings, becoming a moment of limbo: between celebration and escape. Everything in the exhibition is precarious, unstable, interchangeable.

Carbon copies, made from royalty-free images, are simply attached with magnets to display cases. The glass shatters, sometimes evoking time passed, sometimes the pressure exerted. A cup dispenser reveals the numerical realities of work. Cardboard boxes, ready to be taken away, serve one last time for an evening as a makeshift buffet. Templates for resignation or termination letters are displayed on the wall. Then, framed within a rigorous installation, color bursts forth: Post-it notes, sometimes appearing worn or marked, becomes confettis and spread across the windows.

In *Happy Hours*, food, drinks, and traces of the opening reception are an integral part of the exhibition; the public can help themselves directly from the cups provided, enjoy the wine or crisps arranged in engraved bowls, and participate in this staged celebration. Here, every gesture and every object becomes a means of playing with the rules and rethinking our rituals of departure.







“Points de vue” is a hybrid edition, between artist’s book, documentary and sociological observations, articulated around a selected iconography composed of drawings, personal photographs, but also quotations from authors borrowed from forums, magazines, poems and other articles. Through two booklets exploring the work of my mother and sister, cashier and nurse respectively, I conceive and construct narratives in the form of precarious archives extending towards societal realities such as class contempt, the relationship to money, intersectionality and hierarchical violence in the form of texts between biography, testimony and poetry. Using a style of writing based on the repetition of gestures, words, orders or injunctions, I write the routine, the fine, invisible line where gesture becomes automatic and the body functional. With this limited and numbered edition, preserved in its generic-looking cardboard box, I attempt to give a voice to the unheard and a body to the unseen.

Points de vue - La mère, La sœur (Points of view - The mother, The sister) (2024)

[Edition 50 numbered and signed copies 23x16x2.6cm](#)

[Published by Medium Sans.](#)

[Inkjet printing, cardboard box, 80g white paper, 80g colored paper, tracing paper, archival binding, elastic band](#)





This piece is part of my research series on “After Work” as a catalyst for various conceptions of time—including moments of socializing, but also more complex events such as layoffs, retirement, and resignations. This sculpture is inspired by the shape of a wall-mounted bulletin board used to communicate information within companies. Created entirely by hand—with metal cut and glass engraved by hand—the sculpture plays on the tension between industrial aesthetics and handcrafted elements.

This sculpture references a form of tutorial, an aesthetic and principle inherent in my work. The sculpture serves as a guide for writing a resignation letter. The resignation letter template provided by the French Labor Code website is divided here into seven parts, mirroring the seven stages of grief. Seven—the magic number. Playing with transparency and the layering of filters. “May this letter bring us good luck?”



How to quit ? (2025)

[Hand-engraved glass, metal, screws, plastic, threaded rods](#)
[64x37x24cm](#)



Poto Poto (2025)
Poto series
[Plexiglas, metal clip, paper cup, instant coffee](#)
[210x10x8cm](#)

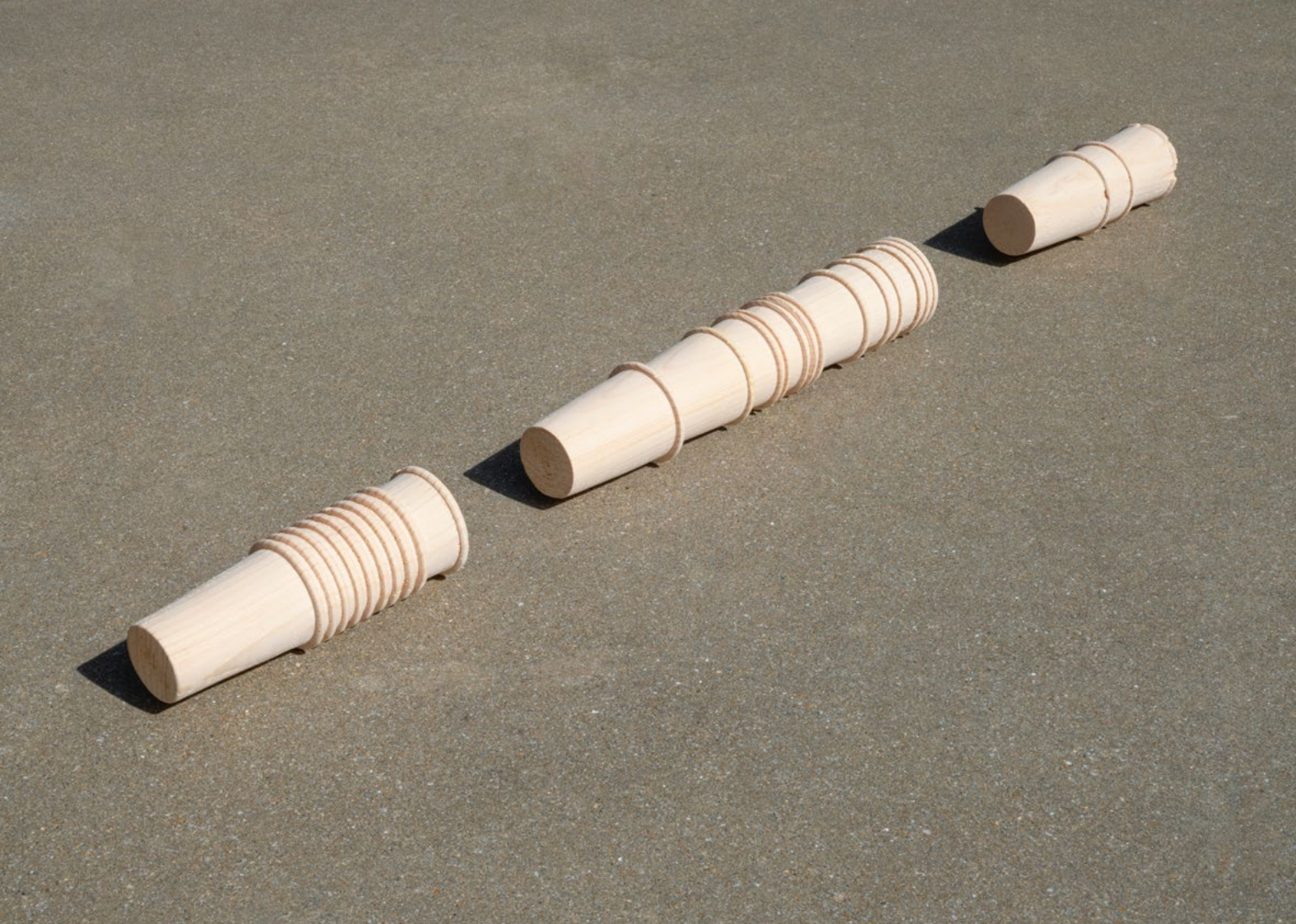


Faire le plein (2025) (Refuel)

[Performance as part of the Attention Deficit Disorder festival - CAC Zoo - Nantes](#)

[Cups, polycarbonate tube, metal fasteners, brackets, glass plate, earpiece, and headset microphone](#)

[12 minutes](#)



Piles (work in progress)
Woodturning
Variable dimensions

Views of the “*Coffeeland*” exhibition at La Gâterie - La Roche-sur-Yon (France)
[Solo show - June 1 to July 13, 2024](#)

“For team-building, the performance injunction, to give oneself a boost, to take a break, to talk about the weather, vacations, work, to keep up the pace or not fall asleep.

For one or sometimes several of these reasons, I’ve found myself pushing the doors of *Coffeeland* during my various food jobs.

This space, which is part break room, kitchen, waiting room, smoking area and café-restaurant, is the starting point for an exhibition that poetically and sociologically questions this ubiquitous beverage through the habits and interactions it generates.

This fictitious place is materialized at the heart of the art center through installations, videos, drawings and texts, inviting visitors to discover *Coffeeland* and why not take a break there.”







View of the “Coffeeland” exhibition at La Gâterie—Contemporary Art Space, La Roche-sur-Yon (FR)

This video explores the practice of latte art. Through the camera’s lens, the barista’s gestures become abstract movements, drawing ephemeral patterns in a true “trust the process” spirit. Beyond a simple technical demonstration, the video seeks to examine the cultural, economic, and symbolic dimensions associated with this art form.

The video, filled with gimmicks drawn from YouTube and advertising, highlights the paradox of a universal and accessible beverage that has been transformed by the market into a premium product and a consumer experience. The repetition of these gestures, captured in a short video, reflects both the rigor of the process and the logic of standardization imposed by contemporary capitalism.

By playing on the gap between the expected instructional narrative and the barista’s narrative digressions, the video creates a tension between efficiency and doubt. These discrepancies allow for an exploration of broader themes related to work, commodification, and the value our societies attribute to everyday practices.

How to make a fancy coffee ? (2024)

[Vidéo](#)

[4'00"](#)



A simple beach umbrella, marked with the dates “1936–2036,” becomes here a symbolic and historical object. It recalls the introduction of paid vacation by the Popular Front and looks ahead to its centennial, transforming an object of leisure into a testament to the achievement of a fundamental right: rest and access to vacations for all. The inscription “2036,” however, introduces a paradoxical dimension: this is not a commemoration of the past, but an anticipation—one that is fragile in the face of the uncertainties of the future.

This date also resonates with a possible encounter between Earth and the asteroid Apophis, as reported in numerous articles and scientific texts. The parasol, designed to provide protection from the sun, thus takes on a metaphorical significance: a meager shelter in the face of a cosmic threat. The work thus juxtaposes the joy of a social achievement with the prospect of a catastrophe, placing humanity between collective utopia and existential anxiety. Added to this is a performative dimension: the beach umbrella is not merely on display; it is actually used on the beach between its exhibitions.

This movement between domestic use and the museum space blurs the boundaries between art and everyday life. Marked by salt, sand, and sun, it accumulates layers of lived experience that enrich its symbolic significance. Each presentation thus becomes a transformed reappearance, in which the object embodies social history, personal experience, and the shadow of global threats.

Abri (2022) (Shelter)
[Flocking on sun umbrella](#)
[ø180x94cm](#)





This installation comes at the beginning of ongoing research into a semantic link between 2 activities and principles: the practice of agility (the canine sport of jumping over obstacles) and Business Agility (a managerial principle that encourages employees and companies to be agile, alert and reactive on the market). The installation consists of a 5-metre agility tunnel with a tablet video at the entrance, inspired by existing YouTube tutorials, to help visitors understand the precepts of Business Agility. Texts from these videos are displayed alternately with hand gestures captured against a neutral background, sometimes inviting the spectator to enter the obstacle or expressing a judgement. In the tunnel are placed various objects made of unbaked clay, such as coffee cups, the contents of a packet of 20 cigarettes, cigarette butts, business cards, a lighter, an electronic cigarette, and so on. This series of objects creates a narrative, evoking the recent passage of a newly trained employee.

Do you want to become more agile at work ? (2023)
 Agility tunnel, objects made of raw earth filled with linseed
 oil, metal supports, video
 ø50x500cm
 Video 5'



By reimagining an iconic object from the corporate world—the message mug—this installation subverts an everyday symbol to directly question our relationship with work time and language. Composed of hand-engraved smoked glass mugs, the work expands on the famous phrase “I hate Mondays”—deeply rooted in the collective imagination and pop culture—by applying it to every day of the week. Arranged side by side, like a calendar or weekly planner, these seven mugs trace a timeline that is both familiar and relentless.

The installation, designed according to a specific protocol, evolves depending on the time and location of the exhibition. Only the mugs corresponding to the venue’s opening days are visible on the shelf, while those associated with closing days can be deliberately concealed within the space. Each day, the docent is invited to pick up the mug representing the current day, place it near them, or even use it as a cup for their own coffee. This daily gesture introduces a lively and participatory dimension, transforming the object into a tool for engagement and discreetly revealing the presence and attention of the team supporting the work. Thus, the installation does more than merely represent time: it sets it in motion, offers a sensory experience of it, and highlights its monotony, its constraints, and also its subjectivity. This “mug calendar” thus becomes a critical space where rituals related to work, consumption, and social interactions are reenacted.

I hate every day (2024)

[Installation and protocol](#)

[Hand engraving on glass mugs, smoked glass, brackets](#)

[70x15x25cm](#)



Views of the exhibition “Great, I’m Fired!” at Les Vitrines - Nantes (France)

[Solo Exhibition - July 5 - August 28, 2025](#)

*“In the storefront windows of the Rue Scribe passage, the exhibition *Chouette, je suis viré!* (Great, I’m Fired!) presents what we’d rather hide: the dismissal. The one that’s announced by email, organized in a hurry, and endured in silence. Here, Antoine Caclin subverts the conventions of the corporate world and the motif of the archive box; the archetype of dismissal and a staple of royalty-free images and film productions—to reveal, through a joyfully disillusioned aesthetic, the underlying logic of control, isolation, and attrition.*

Cardboard boxes cut out with mechanical smiles, temporary billboards, a termination letter etched into glass, an accumulation of corporate objects left here and there: everything here speaks of subordination and impermanence, in a world of work transformed into a space to be cleared out. The artist observes the violent transformations of our collective structures, where precariousness becomes the norm and irony, a tool for survival.

Against a backdrop of economic and political upheaval, where entire sectors are crumbling, storefronts are emptying, and people are on the move. The exhibition reenacts scenes of a forced departure, set against a backdrop of a false happy ending, exploring—in close dialogue with the venue—the idea of interchangeability, and what remains when everything fades away, except perhaps forced smiles, a few empty glasses, and a stack of cardboard boxes that are too full.”







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