

The French Pictures

Renaud Jerez



CLIMATE CONTROL

The mystic visions of Hildegard von Bingen were long understood as moments of divine intervention — or, later, as the physiological after-image of persistent migraines. What she described was not revelation received through the body, but pictures appearing beyond it: images seen while fully awake, her outward eyes open, yet perceived only in the soul.

Writing at the age of seventy-seven to the monk Guibert of Gembloux, Hildegard explained how her inner sight rose into the vault of heaven and dispersed itself among distant peoples and places. These were not sounds heard, nor thoughts formed, nor sensations gathered through the five senses, but visions unfolding internally — luminous, unstable, hovering like flame or cloud. She saw them day and night, often while sick, exhausted, and in pain so severe it threatened to undo her. Still, the pictures persisted: a light “far brighter than a cloud carrying the sun,” images demanding to be recorded.

Centuries later, the historian of science Charles Singer would look again at these visions and recognize something else within them. Reading Hildegard’s descriptions, he identified forms familiar to modern neurology: the scintillating scotoma of migraine, the fractured geometry of nervous disturbance. What had once been understood as revelation became, in his account, a different kind of image — not sent from above, but generated within.

Between divine vision and medical diagnosis, the picture remains unresolved. What persists is the image itself: unstable, radiant, difficult to locate. In French Pictures, Renaud Jerez inhabits this uncertainty — where images are neither fully symbolic nor purely clinical, neither hallucination nor representation. Pictures emerge as visions without origin, surfaces charged with belief, distortion, and desire — fragments that hover between seeing and knowing, faith and interference.

Here, the picture is not what explains the world, but what interrupts it.



Working across styles and mediums, but with a concentration on sculpture, Renaud Jerez (b. 1982, Narbonne, France) uses craft and industrial materials to create haunting, humorous, and abject sculptures that imagine the future through monsters and ruins. Intricate and violent, these forms frequently present a human form consumed with architecture and technology. Renaud Jerez’s recent solo exhibitions include : Crève-cœur, Paris (FR), Musée des Abattoirs, Toulouse (FR), ICA, Miami (US), Jenny’s, Los Angeles (US), National Gallery, Prague (CZ).

He has also participated in numerous group exhibitions at Palais de Tokyo, Paris (FR), Consortium, Dijon (FR), New Museum, New York (USA), Centre Pompidou, Metz (FR), MO.CO, Montpellier (FR), macLYON, Lyon (FR), Tri Postal/Lille 3000 (FR), Dortmunder Kunstverein (DE), Kunsthalle KAI10, Arthena Foundation, Düsseldorf (DE), Mainz (DE), MAAT, Lisbon (PT)...

His work is held in institutional collections such as Musée d’Art Moderne de la Ville de Paris (FR), Les Abattoirs – FRAC Occitanie Toulouse (FR), David Roberts Art Foundation, London (UK), GAMeC, Bergamo (IT), FRAC des Pays de la Loire (FR), Centre National des Arts Plastiques (CNAP) (FR), MAC VAL (FR).

Renaud Jerez is represented by Crève-cœur gallery in Paris.







THIS LOOKS LIKE A CREAM
IN A HEST MORE

THIS LOOKS LIKE
A YAKA

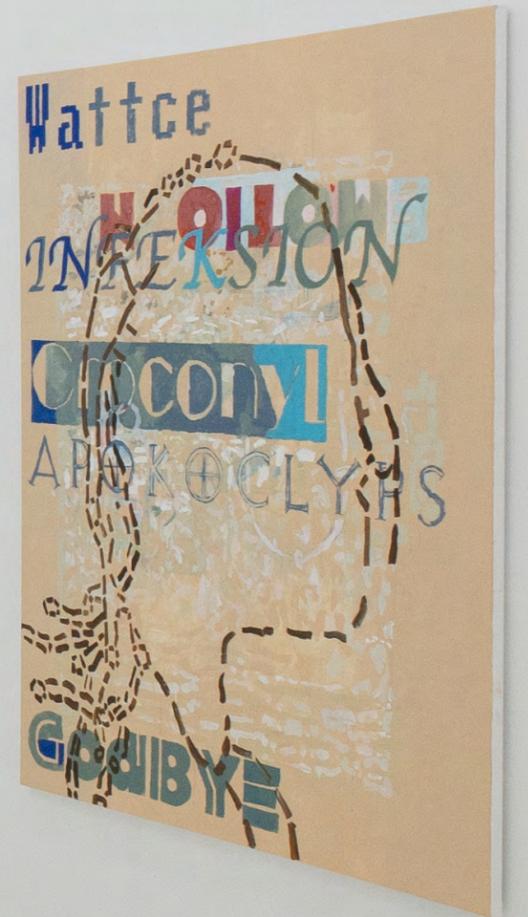
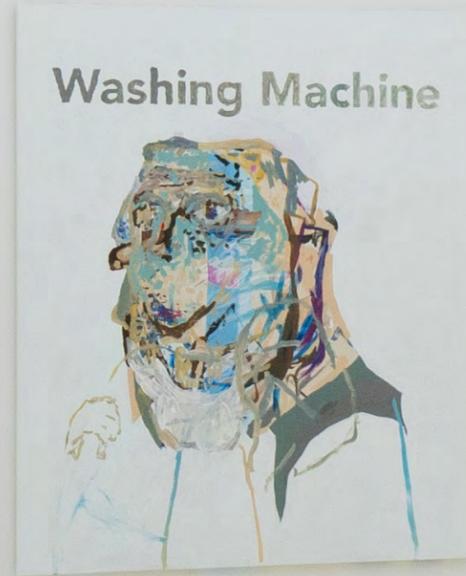
THIS LOOKS LIKE
A JOE FOR ME

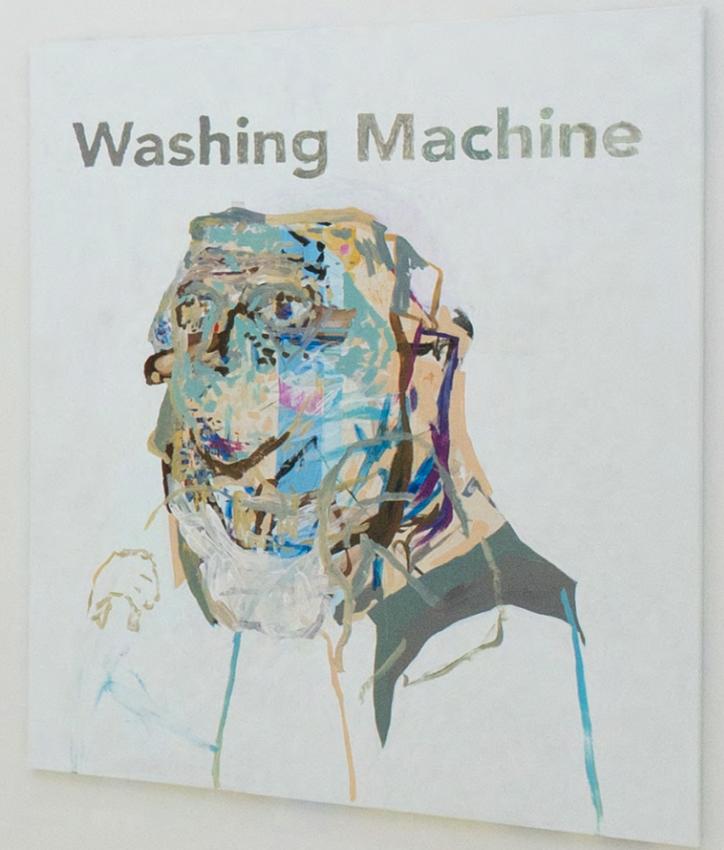
THIS LOOKS LIKE
A BITE SMOOT BIL

THIS LOOKS LIKE A SHOE
THAT LOOKS LIKE A FOOT

THIS BEACH LOOKS LIKE
IT'S LOUD

THE DOG LOOKS LIKE
FRANK GALLAGHER







Renaud Jerez
Self Portrait, 2026
Acrylic and Oil on linen
72x60 inches





Renaud Jerez
Portrait with Crab, 2026
Acrylic and Oil on linen
72x60 inches







Renaud Jerez
Nest, 2026
Acrylic and Oil on linen
72x60 inches



THIS LOOKS LIKE A
DARK DECEMBER DAY

THIS LOOKS LIKE
A T-REX



**THIS LOOKS LIKE
BED BUGS BITES**

**THIS LOOKS LIKE A SHOE
THAT LOOKS LIKE A FOOT**

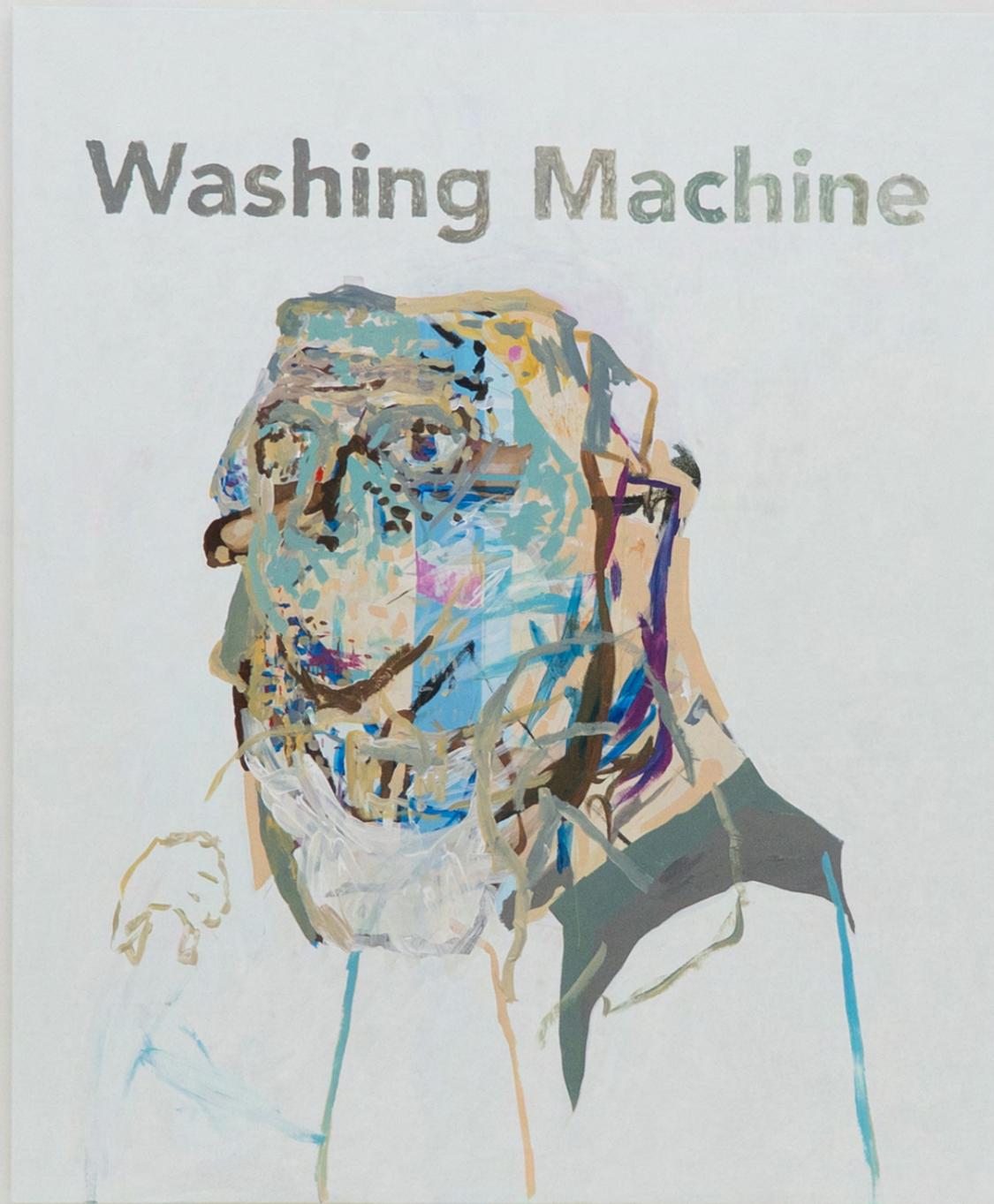


Renaud Jerez
Untitled, 2026
Acrylic and Oil on linen
72x60 inches





Washing Machine



Renaud Jerez
Washing Machine, 2026
Acrylic and Oil on linen
72x60 inches







Renaud Jerez
Self Portrait, 2026
Acrylic and Oil on linen
72x60 inches







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info@climatecontrolsf.org

2831 Mission Street

San Francisco, CA