



Cécile Beupère

# Artist Statement



**"Approach:** reasoning, intervention but also a way of walking, i.e. of going".

The driving force behind my creative process? **Emotion**, this "intense, sudden and passing disturbance of affectivity" according to the Hachette dictionary. That's what it's all about; the perception of something that embraces me, overturns me, leaves me silent.

**Dazzles me.** There is no particular intention behind my research other than to get as close as possible to what is passing through me and that which is inscribed on the paper or the canvas.

From the moment I show what has been created, a double introspective look takes place: The first one is turned back towards me like a mirror, which reveals and multiplies me, in a destabilising and instructive way. The second glance is informed by what I let go of in the work, and that which will parade through other eyes, to initiate or nourish stories that do not belong to me.

Human, landscape, object, space, light... the essential thing, which I try to translate visually with forms, values, colours or materials, figurative or not, is the encounter that grabs me.

Certainly the majority of my drawings and paintings deal with the human and its carnal envelope, borrowing different registers and physical forms... I believe that this theme is a particular subject; I think that in a work dealing with the human (be it from a living model, a self-portrait, the imagination, or in any other way), there is, in fact, the immediate and very disturbing identification of the subject by the artist, and then by the viewer at later time.



# Artist Statement



I use in turn drawing techniques (pencil, charcoal, ink), painting techniques (gouache, acrylic, oil), on primarily paper or canvas. Engraving techniques (mainly monotype, sometimes dry point or carborundum), come to enlighten drawings and paintings, opening up the possibilities, thanks to the serial characteristics of printmaking. There is no hierarchy between all these techniques, but rather a sense of relay and shared work.

As time goes by, my research becomes uncertain and moves, as if this approach into unknown territory takes precedence over the objective.

At present, something is emerging in my work that has taken a long time to take shape through various means, and which is gradually leaving its embryonic state; the setting up of cut-out drawings, suspended in the space of a room. I call them my "free figures".

The initial dazzle is always there, coupled with the pleasure of advancing into unknown territory.

One foot in front of the other on this path of creation, like Cairns, I thus raise fragile arguments likely to mark it out.

# Self-portraits

For 30 years, my artistic research has been enamelled with self-portraits, drawings or paintings that are as irregular as they are dissimilar and that are inscribed over time. If these images are in fact the result of the intimacy of introspection, which can make them sibylline, it goes without saying that each external look can envisage a personal interpretation.



Image: Self-portrait, series 1, oil on canvas 40x40 cm

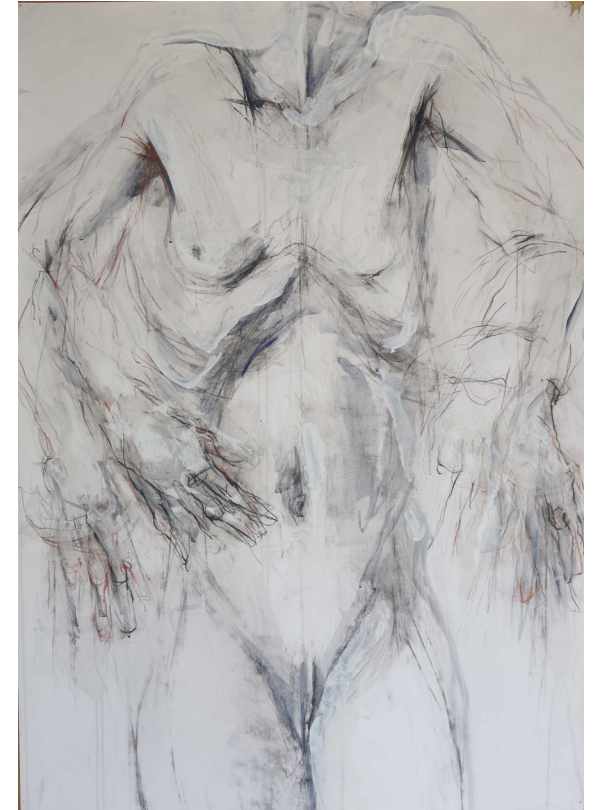
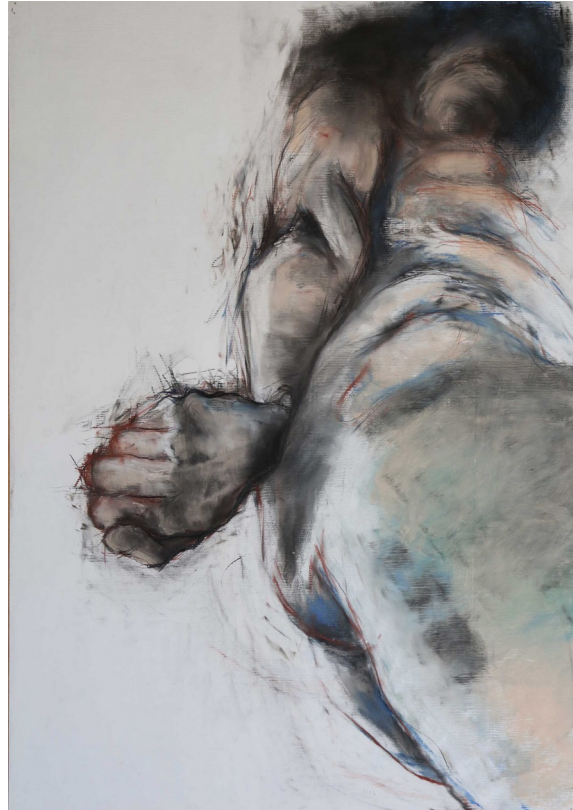
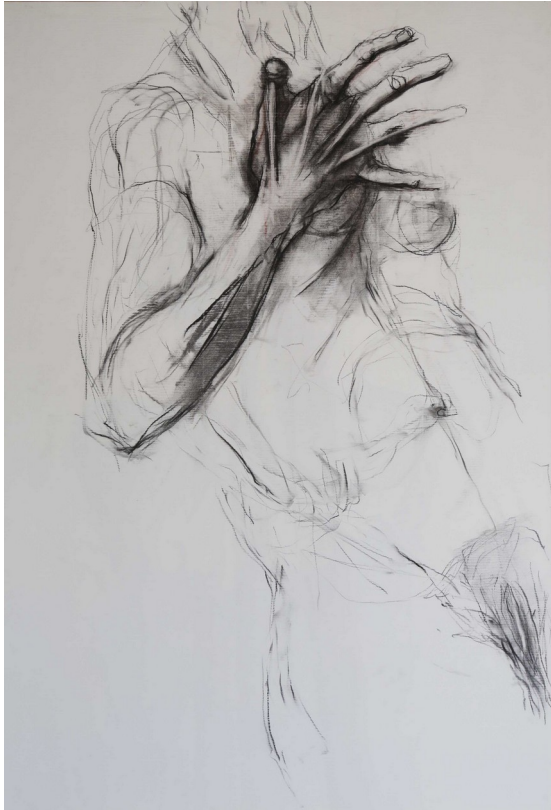




Images from left to right:

Self-portrait, series 1, oil on canvas 46x38 cm

Self-portrait, series 1, mixed media marouflaged on canvas 46x38 cm



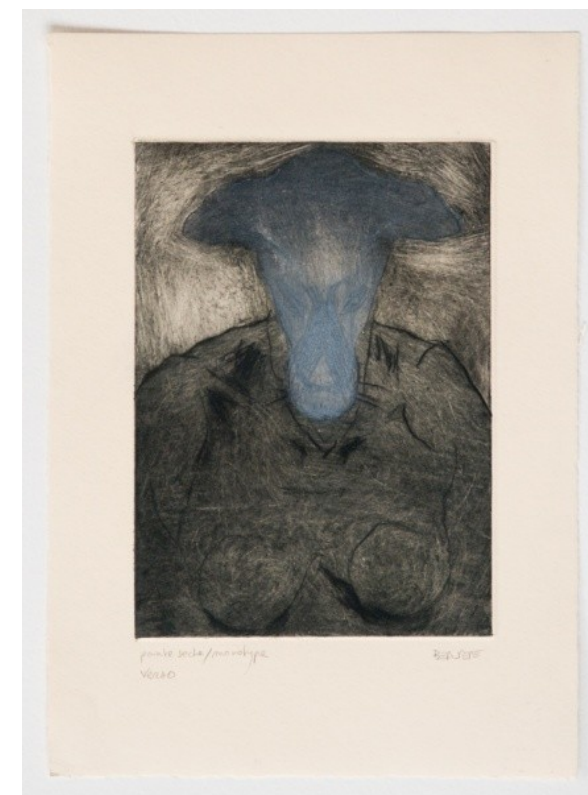
Images from left to right:

Autonu, series 2, charcoal on paper 93x 64,5 cm

Autonu, series 2, dry pastels on paper 93x 64,5 cm

Autonu, series 2, charcoal on paper 100x70 cm





Images from left to right:

Autoanimal, series 3, monotype on paper 17,5x13 cm

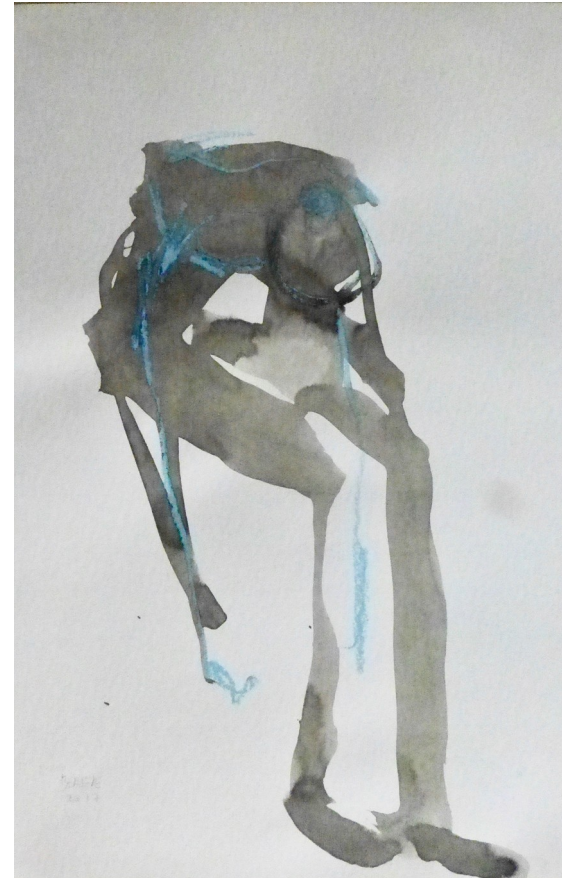
Autoanimal, series 3, monotype on paper 17,5x13 cm

Autoanimal, series 3, monotype on paper 17,5x13 cm

# Nudes

The drawings and paintings in this series are articulated simultaneously or following a work session with a live model.

The material writing, the choice of technique and support often being intuitive, is guided by the desire to transcribe a sensation: as much that of the present moment in front of the model as that guided by the memory of that moment.







Images from left to right :

*Nu 225*, ink on paper 29,5x21cm

*Nu 56*, charcoal on paper 50x65cm

*Nu 226*, ink on paper 29,5x21cm





Images from left to right::

*Nu jaune 15*, oil on marouflaged paper 55,5x46,5 cm

*Nu 29*, mixed media on marouflaged paper 30x24 cm

*Nu 30*, mixed media on marouflaged paper 30x24 cm



# Interiors

The common denominator of these works lies in a few lines of interior architecture, sometimes only the interface between a floor and a wall.

The gaze wraps around this space and is surprised by objects or enigmatic bodies, as if posed there, sometimes almost suspended.

Image: *Intérieur o8*, mixed media on paper 104x69 cm





Images from left to right:

*Intérieur rouge 32*, mixed media on canvas 30x24 cm

*Intérieur 33*, mixed media on canvas 30x24 cm



# Monolages

The term "**monolage**" was born from the playful recomposition of several **monotypes** of the same series, cut out and re-associated through gluing (**collage** in French). It is a question of taking advantage of shapes and counter-shapes, empty and full etc... while exploiting the writing that is born from the manipulation of the different elements.



Image: Monolage, 22,5x18,5 cm



Images from left to right:

Monolage, 22,5x18,5 cm

Monolage, 22,5x18,5 cm



# Works in progress

Suspended at eye level in the space of a room, the drawings (on paper, cardboard or radiography sheets) emancipate themselves from their support, crossing its limits.

Constantly in movement, even if tenuous, the works, in turn cut, openworked or torn, play with space, intersperse, superimpose or partially mask themselves.

What can come to mind is the evocation of puppets, mobiles pieces or Chinese shadows that argue over transparency or backlighting.







# Works in progress

Videos :

<https://vimeo.com/445236600>

<https://vimeo.com/445239448>



Image: Figures libres, 2020, installation,

variable dimensions 21x8 cm - 60x50 cm

# Biography



I was born in Lyon in May 1962, to an architect father and a painter mother. My maternal grandmother was also a painter.

During my artistic studies at the Beaux-Arts of Le Havre, I completed a year of specialist training in Paris at the LEM (Laboratoire d'Etude du Mouvement, Jacques Lecoq School). This year fascinated me. The issues addressed were rich and dense. Within our "laboratory" formed by our group of students, our interest in teamwork was affirmed. The sharing of experimentation acted upon the body, and trialling their material transcription has ever since nourished my artistic research and has never ceased to question me.

In 1990, I completed a DNSEP (Diplôme national supérieur expression plastique) in Le Havre, France. My graduating subject was about my double condition as an art student; on the one hand being passionate about the human body as a theme, and on the other, a living model posing for painters or sculptors, as much as for the other art students as for professional artists.

Having questioned myself about this duality (personal practice of drawing and painting / "subject" for others), I decided that for one year I would be "my own" painter and "my own" model in equal measure and in the same space-time. Thus, I set myself work instructions composed of material games which affixed or intertwined different parameters, be they corporeal or spatial-temporal.

During the elaboration of this work, I consciously challenged myself physically as far as possible without endangering myself, conscious of my limits. #



# Biography



After graduating, a few moves and two children later, I rented my first studio in Grenoble in 1994, thus integrating into my life the profession of being an artist in its own right.

Since then, in a more or less conscious way, (but in coherence with the questions I mention above), I have been working regularly with models coming from various backgrounds, on the basis of various experiments and exchanges between our respective practices.

As an artist in residence from 2015 to 2017 in the "Mille Pas" Cultural Centre in Voiron, I set up artistic and cultural exhibitions on location there, in partnership with the Town Council.

Since 2017, my studio has been located in Coublevie, France.

# CV



Born (1962) in Lyon (69), lives and works in Voiron (38), France.

Diplôme national supérieur d'expression plastique, école des Beaux-Arts, Le Havre (76), France

Formation au LEM (Laboratoire d'étude du mouvement), école Jacques-Lecoq, Paris (75), France

## SOLO Exhibitions

2018 *Le tremblé de l'aube*, Galerie Place à l'Art, Voiron (38), France

2018 *Parcours dessiné*, exhibition part of the 8ème Festival de Jazz, Grand Angle, Voiron (38), France

2018 *Corps en mouvement - Poésie et Sport* - BU Sciences UGA, Saint-Martin-d'Hères (38), France

2017 *Corps en mouvement - Poésie et Sport* - Gratte-Monde, 22e festival de poésie, St-Martin-d'Hères (38), France

2017 *Variations plastiques*, exhibition part of the 7ème Festival de Jazz; centre culturel Mille-Pas, Voiron (38), France

2016 *Onze rêves, dont dix cauchemars*, espace Aragon, Villard-Bonnot (38), France

2015 *Un corps y dort*, centre culturel Mille-Pas, Voiron (38), France

2014 *Cécile et Jean-Louis sont dans de beaux draps*, galerie Alter-Art, Grenoble (38), France

2013 *Louve*, Galerie Alter-Art, Grenoble (38), France

2010 *La Part animale*, Le Petit Lac, Saint-Égrève (38), France

2009 *Accor(d)ps*, galerie Auberge des Arts, Givors (69), France

2005 Galerie Gérard Chomarat, Lyon (69), France

2003 Galerie Le Bateau-Lavoir, Grenoble (38), France

2003 Galerie A contrario, Limoge (87), France

2003 Palais de Justice, Lyon (69), France

2000 Galerie Le Bateau-Lavoir, Grenoble (38), France

1996 Galerie Le Bateau-lavoir, Grenoble (38), France

1994 *À corps parfait*, galerie Zig-Zag, Grenoble (38), France



## GROUP Exhibitions

2019 *Présences*, château de la Veyrie , 38190, Bernin (38), France  
2018 *WAC*, Parcours Art Cosmopolite, Drôme (26), France  
2018 *Nouvelle collection Artothèque*, Central City Library, Grenoble (38), France  
2017 *L'ombre pour le corps*, Galerie Hébert, Grenoble (38), France  
2017 *Multiple*, galerie Place à l'Art, Voiron (38), France  
2016 *Paysage*, galerie Place à l'art , Voiron (38), France  
2014 *D'être plus que nu*, galerie Place à l'Art, Voiron (38), France  
2012 *Galerie Artae*, Lyon (69), France  
2011 *Point de vue*, maison Croix-Rousse, Lyon (69), France  
2009 *Surfaces sensibles*, centre culturel Le Belvédère, Saint-Martin-d'Uriage (38), France  
2009 *Chacun son histoire*, galerie Caroline Vachet, Lyon (69), France  
2008 *Salon du Sud-Est*, Lyon (69), France  
2008 *Le Fauteuil*, galerie A contrario, Limoges (87), France  
2006 *Galerie 292*, Grenoble (38), France  
2006 *Passions féminines*, galerie Gérard Chomarat, Lyon (69), France  
2006 *Autoportraits*, espace Liberté, Crest (26), France  
2005 *Autour du corps*, centre artistique Crid'Art, Amnéville-Les-Thermes (57), France  
2004 *Déclinaisons sensibles*, galerie Le Bateau-Lavoir, Grenoble (38), France  
2003 *Au-delà du corps*, biennale d'art contemporain, Aix-sur-Vienne (87), France  
2002 *Estampes*, galerie Le Bateau-Lavoir, Grenoble (38), France  
2001 *Passions partagées*, collections privées d'art contemporain en Isère, Grenoble (38), France  
2000 *Galerie Le Bateau-Lavoir*, Grenoble (38), France  
1999 *Galerie Le Bateau-Lavoir*, Grenoble (38), France  
1998 *Galerie Art Espace*, Thonon-Les-Bains (74), France  
1997 *Le Nu*, galerie Nicole Buck, Strasbourg (67), France  
1996 *Un magnolia en 13 variations*, La Casamaures, Saint-Martin-Le-Vinoux (38), France

## Books, magazines and artist's books Public collections

2018 Monotype acquired by the artothèque de Grenoble, Grenoble, France  
2018 *Corps en mouvement*, Poésie et Sport, Bacchanales n°57, revue de la Maison de la Poésie en Rhône-Alpes  
2016 "Un enfant proférait des syllabes bruyantes...", Livre d'artiste à deux mains (Two-handed artist's book) produced for the 30th anniversary of the Maison de la Poésie Rhône-Alpes, Texts: William Cliff / Paintings: Cécile Beaupère  
2015 *Un corps y dort*, Cécile Beaupère and Jean-Louis Roux, Jérôme Millon editions  
2013 *D'être plus que nu*, atelier du Bocage collective, Jacques André editions  
2013 *Louve*, Cécile Beaupère and Elisabeth Chabuel, La Petite Fabrique editions  
2010 *Légende*, Cécile Beaupère and Robert Piccamiglio, La Petite Fabrique editions  
2010 *Quelques usages des fleurs*, Cécile Beaupère and Chantal Ravel, Sang d'encre editions

## Residencies

2017 - 2020 Continuation of the residency in Coublevie's workshop. For this project, two artist friends, Vincent Gontier and Martine Rey, invited me to collaborate with them on what they have been developing for more than 15 years: artistic encounters of the FORGE ATELIER.  
2015 - 2017 Residence at the château "Mille Pas", Voiron, France. In conjunction with the town hall of Voiron, selection and setting up of exhibitions. School mediation.

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Front page image: Figures libres, 2020, installation, variable dimensions 21x8 cm - 60x50 cm

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