

PHILIPPE POUPET

©Darning

proposal for a collective work



El Reborujo, Casa del Cerro, Torreon Co., Mx. 2018

... / It seems in fact that it is in the very nature of the line to make zigzags and to let its waves die out everywhere to escape arbitrary classifications. / ...

in Lines: A Brief History. Routledge, Oxon, UK, 2007



Mediterranean Sea, 2007, illegal immigrants stranded on a tuna net



Sans filet, Maison des Arts Georges Pompidou, Cajarc, France, 2012.

«YOU DON'T EXCHANGE A MILION DOLLAR FOR A MILLION PROBLEMS»

This sentence was pronounced in 2007 by the captain of a tuna farming vessel which was dragging, clinging to its floating net, African survivors of a shipwreck in the Mediterranean Sea. The migration crisis, as it is called today, had just made a splash in the media. At the same time, images of the attempts to cross the borders of Melilla and Ceuta in Morocco were spread. The fences deformed by the assaults took the imprint of the bodies of the people who attempted the crossing. Across the planet fences and walls are being built. They materialize the political borders, those of an old world still divided, and increase the despair of those whose existence is threatened in their country.

It was these images and informations that led me to use the grid pattern in my drawings. I drew a broken line in zigzag on notebooks, to which another was hanging, and so on, until it covered the whole page. As I was short of space to observe how it was evolving, I made this route on the walls of my workshop. And there I noticed that despite all my attention to the regularity of the line, the meshing was starting to deform itself. I quickly adopted this process as a real material to perform a modeling, as if it were clay, working on the deformations. But here it's not just about taking a fingerprint or an object. It's richer. The zigzag drawing also takes on the imprint of the errors, the breaches of the rules of the game that I set for myself, and by contrast, if you can say, the intentions that I slip into this ocean of boredom that is repeating the same pattern.

Finding myself facing a wall, in the sense that I did not know what to do with my little process, while being aware of the risk of mastery which also leads to boredom, I imagined sharing my experience by organizing meetings with volunteers. I explained, made examples on paper, I proposed to others the rule of the game that I had set myself.

The collective vocation of this work was born. From an industrialized pattern that fabricates real borders and condemns access, I have moved on to a pattern that authorizes links, creates a unique network of plural, even divergent intentions, and becomes the project of a collective experience.

.../ It is so much more unusual to go on an adventure with maps that would no longer be translation, but the model of the spaces encountered, maps that would invent territories, maps that would fight against the tyranny of analogy. /...

in "Cartes incertaines", Alain Milon, Les belles lettres, FR 2012



El Reborujo, Casa del Cerro, Torreón, 2018



Tejiendo sueños, telesecundaria de Puentecillas, Zentla, 2018

AN ARCHEOLOGY OF THE SENSE: DRAWING WITH SEVERAL HANDS

From a simple exercise, I propose to a group of people to become the authors of an experimental wall drawing. A shared process generates a new graphic form which is then the subject of an exhibition and comes to take the visitor in an abstract trap. The drawing does not have a pre-established direction, it develops from the rule of a game, with everyone's intentions, with accidents and errors. We play paradoxically with a zigzag pattern according to the grid model: taken out of context, it creates another meshing in a perpetual game between freedom and constraint. It's about accepting others on your own territory, creating bond and meaning with a path that separates spaces, with a pattern that usually materializes a border. The only limits here are human: the body, mastery, look, attention, communication ...

The goal is to create a unique and inimitable work of art. It maps a virtual landscape by materializing divergent intentions, linked by the rule of a game, the reality of a given place and architecture. It looks at the reality of our societies, their aspirations and their fears.

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[...] Antoine Moreau
<http://artlibre.org>

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untitled, St-Maffre's school, Bordeaux, France, 2017



Trabalineas, Galeriy de l'Alliance française, Torreón, 2018.

RECOMMENDATION FROM LA CUISINE, CENTER FOR CONTEMPORARY ART

Philippe Poupet's work entitled Repriser formulates a rare intention among artists today. The freedom to offer other authors, who are first and foremost witnesses, to freely continue the artist's line. Freely for two reasons: firstly because there is only freedom in knowing the limits, if I dare say. This means that Philippe Poupet proposes a rule for the game so that each participant, knowingly, adopts and then transforms the rule.

Then because his proposal is a copyleft. That is to say that he made his proposal free of rights in a contractual manner; so the authors of the drawing become the co-owners of the work produced. It is a gracious gift, such as it appears in digital tools for example. What matters in Philippe's work is to enrich the form. Not only by virtuosity, but also by surprises, faults, alterations, accidents. The collective artistic experience brings this, a succession of unexpected forms. And these unexpected forms are included here in the work. Its aesthetic value lies in its ability to be unique and inimitable, each time the proposal is augmented by an achievement.

In Bruniquel, with the temporary presence of a group of migrants and the work that is done by the population which welcomes them, Poupet's proposal takes on a particular strength, capable of both recording what each individual brings to their intentions and to unite them in a collective project borrowing from humanism and solidarity.

The collective and participative work that Philippe Poupet offers for Bruniquel can only be supported and carried out by the art and design center. An eminently symbolic work, I bet that it will commemorate this meeting and be a trace of shared solidarity, bringing together citizens from different parts of the world in a single gesture ...

Yvan Poulain, directeur de La Cuisine, Nègrepelisse, juin 2017

DRAWINGS MADE TO DATE

2012 : Entretejiendo, Fundación Teatro Odeon, Bogota, Colombia
2012 : Casiunudo, Casa 3 patios, Medellin, Colombia
2012 : Hasta aqui, Cali, Colombie
2012 : untitled Galeria de la Alianza francesa, Barranquilla, Colombie
2012 : Sans filet, Maison des Arts G. Pompidou, Cajarc, France
2012 : untitled, EMBA, Chateauroux, France
2012 : Avis de vent fort, in Drawing Room 012, Montpellier, France
2013 : untitled, ENAC, Toulouse, France
2017 : untitled, Ecole St-Maffre, Bruniquel, France
2018 : El Reborujo, Museo Histórico Casa del Cerro, Torreón, Mexico
2018 : Tralinea, Galeria de la Alianza francesa, Torreón, Mexico
2018 : untitled, Escuela de Arquitectura, UAdeC, Torreón, Mexico
2018 : Tejiendo sueños, telesecundaria de Puentevilla, Zentla, Mexico
2018 : untitled, parada de autobuses c/ Mariano Escobedo, Coatepec, Mexico
2018 : untitled Café Ruda, Coatepec, Mexico
2019 : untitled, Morfo Centro Cultural, Coatepec Ver., Mexico
2020 : untitled, Maison des Métiers du Cuir, Graulhet, France

The drawing's archives are here : <https://repriser.philippepoupet.com>



Avis de vent fort, salon Drawing romm, carré ste-Anne, Montpellier, 2012



untitled, Maison des Arts Georges Pompidou, Cajarc, 2012

BACKGROUND

This proposal is in line with certain achievements and projects of the artist, which multiply forms and question the notion of collective work in art today. She borrows from a process of Surrealism and from the mural drawing. It has existed since 2012.

DESCRIPTION OF THE DRAWING

The drawing is made from a first zigzag line, by «knitting» the pattern of a metallic meshing, in the manner of the *Cadavre exquis* of the surrealists artists. The line is continuous and offers a quantity of connecting points. It is easy to execute, in a movement involving the whole body. It extends in any direction and can cover all of the available space. It is characterized by all the vagaries of freehand work, by successes and errors. The distortions that appear reflect our ability to respect a rule and to escape from it, they are the imprints of everyone's intentions. They sometimes draw figures, an invisible body caught in the abstract layout, and whose volume pushes the limit of this meshing.

OPERATION

The artist sets up a working device during a first meeting during which he explains his proposal and discloses a rule of the game. The participants then register willingly. They freely agree to become co-authors by participating in the work, in the reflections that arise, in the decisions to be made. No expertise is required. Each intervenes in the continuity of the line of his predecessor or neighbor whose presence he must accept and whose line he can correct and resume at any time. The drawing follows its course and its vagaries. The work is spread over several sessions according to a given schedule, It is completed by decision of the participants or according to the time allowed. The work is then presented to the public.

GOALS

Exploit the ability of drawing to generate a complex space and to motivate democratic artistic reflection. Show how different intentions can coexist and create an original form, from a single pattern. Make public an artistic approach and share an experience by contracting the intervention of several participants. To provoke and update a reflection on the concept of collective work in the field of plastic arts.

CONCEPTUAL STRUCTURE

The artist proposes and implements a gesture and an experimental work process which makes it possible to repeat and transform a graphic motif with several hands. Errors and masteries are equivalent and naturally integrated into the work. They change its form, compose its meaning. The participants are the authors of the work, according to the terms of the Free Art License under which this proposal was registered.

The art-libre license is developed in particular by Antoine Moreau : <http://artlibre.org>

BIBLIOGRAPHIE

- in Lines: A Brief History. Routledge, Oxon, UK, 2007
- Cartes incertaines, Alain Milon, © éditions Les belles lettres, 2012
- La ressemblance par contact, Archéologie, anachronisme et modernité de l'empreinte, Georges Didi Huberman, Editions de Minuit, Paris, 2008
- Logique du sens, Gilles Deleuze, Editions de Minuit, Paris, 1969



untitled, Galerie de l'Alliance française, Barranquilla, 2012.



untitled, École d'architecture, UAdC, Torreón, 2018

TECHNICAL CLAUSES

ORGANIZATION AND SCHEDULE OF MEETINGS

Upstream preparation is necessary. Communication with partner organisations and participants is provided in Spanish by the artist. A presentation sheet produced by the artist is offered before the first meeting, during which the artist tells the story of the project. The work takes place during a defined time between the supporting structures, the partners and the participants. The last meeting is also that of the presentation of the work to the public.

LOCATION:

An interior space, or protected from the weather, and accessible. The walls must be smooth, painted white with matt paint, ready to receive a black compressed charcoal drawing. The scope of the drawing is contractually limited with the organisation responsible for the location. It must be open to the public at the end of the production. The hours and duration of use are set with the partners. The history of the place, its geographical and cultural position in the community and the urban environment participate fully in the project.

The design is fixed by spraying with acrylic resin. It can be erased or covered by repainting the place.

MATERIALS REQUIRED FOR WALL DRAWING

- One or more workstations in height according to the height of the walls with the mandatory protections (rolling scaffolding, ladders, ...)
- A table
- a roll of white Offset or Craft paper
- compressed charcoal mines, black conté square type, carboncillo, ...
- sprayable fixer to protect the lower parts from external hazards
- the possibility of printing documents on paper

BUDGET

The budget concerns the drawing materials (paper, mines, fixer), the preparation of supports, the restoration if the work is ephemeral, communication, travel and expenses of the artist, varnishing costs, participation to a possible publishing project.

A specific budget will have to be studied according to the variations which would be thought of locally.

DECLINATIONS

The proposal can be declined with the techniques of printmaking, in relation to workshops or students and technicians of an art school for example.

Born in Villeneuve-saint-Georges in 1965.

Lives and work in France and Mexico

<http://philippepoupet.com>

PERSONAL EXHIBITIONS

- 2019 : Hipótetis, galería Fundición, Torreón Coahuila
 2014 : Allo papa tango charlie, ENAC, Toulouse
 2013 : Révolutions d'octobre, galerie de l'Hôtel de Ville de Chinon
 2012 : Jouer nature, galerie du Collège Marcel Duchamp, Chateauroux
 2011 : Effet rétro - la liberté ou les boules ?, ville de Cugnaux
 2010 : Simply-click, Musée Calbet, Grisolles. (catalogue)
 2009 : Rotation de la zone de travail, galerie Marion Meyer, Paris
 2008 : Edit # 1, Lieu Commun, Toulouse. (livre d'artiste)
 2003 : Po'o-U'u, Chapelle St. Jacques, St. Gaudens. (catalogue)
 La collection, Ancien Carmel, Tarbes.
 Galerie Eric Dupont, Paris.
 2002 : F.R.A.C. Limousin, La Souterraine.
 2001 : Casa del cerro, Torreón Coahuila, Mexique.
 2000 : Galerie Eric Dupont, Paris.
 1998 : Galerie Eric Dupont, Paris.
 1997 : Le salon reçoit : philippe Poupet, Toulouse.
 1996 : Galerie Eric Dupont, Toulouse. (plaquette)
 1994 : Galerie Chez Valentin, Paris.
 1992 : Galerie Eric Dupont, Toulouse. (catalogue)

GROUP EXHIBITIONS

- 2020 : De la main à la tête, l'art en vitrine, La Souterraine, Frac Artothèque du Limousin
 2019 : sans titre, Centre Culturel Morfo, Coatepec Veracruz, Mexique
 2018 : Modes d'emploi, FRAC Poitou-Charentes, Angoulême
 sans titre, Universidad Autonoma de Coahuila
 Trabalinea, Galeria de la Alianza Francesa, Torreón Coahuila
 El Reborujo, Casa del Cerro, Torreón Coahuila
 2017 : Repriser à Bruniquel
 Echelle de familiarité, FRAC Limousin, Brive
 Madame Orain et la Moquette magique, La Cuisine, Nègrelisse
 2016 : Bleu bleu, Lieu-Commun, Le Printemps de septembre, Toulouse
 FRAC Limousin, carte blanche à Richard Fauquet
 2015 : Terminal temporaire, collections du FRAC Midi-Pyrénées, aéroport de Toulouse-Blagnac
 2014 : Sous nos apparences, Chapelle St-Loup, Saint-Loubès
 2013 : Drolatique, Musée de Chinon
 Ressources poétiques, nouvel accrochage de la collection des abattoirs, Toulouse
 2012 : Parcours d'art contemporain en vallée du Lot, Maisons Daura Saint-Cirq-Lapopie, CAC Cajarc
 Drolatique, 8ème biennale de Gonesse
 sans titre, alliance française de Barranquilla, Hasta aqui, Lugar a dudas, Cali, Casiunudo, Medellín,
 Entretejiendo, Espacio Odeón, Bogotá.
 2010 : 1 an = 5 cm., collection hors les murs du FRAC Ile-de-France, Parc culturel de Rentilly.
 État des lieux, Permis de construire, Toulouse.
 Des intrus au musée, Musée d'art et d'histoire de Chinon.
 2008 : 3 D, collection du F.R.A.C. Limousin, centre culturel F. Mitterrand, Périgueux.
 2007 : Premio di giovani scultori, Fondation F. Messina, Casalbeltrame, Italie. (catalogue)
 Meeting, Lieu Commun, Toulouse.
 2005 : Portraits choisis, Domaine Départemental de Chamarande.
 A table(s), Domaine Départemental de Chamarande. (catalogue)
 Sculptures, la tentation de la figure, F.R.A.C. Limousin, Limoges.
 2004 : Pièges de l'amour, F.R.A.C. Limousin, Limoges.

- Kitchenette sur jardin intime, Palais des évêques, Saint-Lizier.
Du corps à l'image, fondation Guerlain. (catalogue)
FIAC Paris, galerie Eric Dupont.
- 2003 : Patrimoine du futur, collection, La Souterraine.
Qu'est-ce que la photo-sculpture ? F.R.A.C. Limousin, Limoges
Art Bruxelles, galerie Eric Dupont.
FIAC Paris, galerie Eric Dupont.
- 2002 : Otro Capítulo, Galeria de Arte Contemporáneo y Diseño, Puebla, Mexique.
+ si affinité, Fiac. (catalogue)
Love traps, L.A.C, Sigean.
- 2001 : Déplacements, Galerie Lillebonne, Nancy. (plaquette)
La mesure du monde, Casa de Francia, Mexico.
Po'o-U-u y Las calaveras, Casa del Cerro, Torreón, Mexique
- 1999 : A corps perdu, Cimaises & portiques, Espace Écureuil, Toulouse. (catalogue)
FIAC Paris, galerie Eric Dupont.
- 1998 : FIAC Paris, galerie Eric Dupont.
- 1997 : Point de vue, Centre d'Art contemporain de Castres.
- 1997 : Aujourd'hui : piscine! manifestation «Aux 500 diables», Bordeaux. (catalogue)
- 1995 : Aux 500 diables, Bordeaux.
- 1994 : Galerie Eric Dupont, Toulouse.
- 1993 : Sala San Juan, Lerida, Espagne.
- 1992 : Galerie Eric Dupont, Toulouse.

AIDS, RESIDENCES

- 2018 : Residence in Torreon, Coahuila, Mexico
- 2012 : Résidence d'artistes Maisons Daura, Saint-Cirq-Lapopie,
Résidences in Bogotá, Baranquilla, Medellín, Cali, Colombie
- 2010 : Résidences in Bogotá, Baranquilla, Medellín, Colombie. 2002 : Résidence, cité scolaire R. Lœwy, la souterraine,
- 2001 : AFAA, programme à la carte : résidence à Mexico et Torreón Coahuila.
- 1999 : Aide individuelle à la création, région midi-pyrénées.
- 1993 : Aide individuelle à la création, région midi-pyrénées.

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- 2012 : Drolatique, catalogue de la 8ème biennale de Gonesse
- 2011 : Effet rétro - la liberté ou les boules ? éd. Inextenso, ville de Cugnaux. Texte d'Isabelle Delamont. 68 pages.
- 2010 : Simply-click, Semaine 11.10
- 2008 : Unlimited print, livre d'artiste, 248 pages, recueil de dessins d'après La collection, 100 exemplaires.
- 2006 : Troisième époque, Catalogue de la collection du F.R.A.C. Limousin.
- 2005 : A tables, catalogue de l'exposition, Domaine Départemental de Chamarande.
- 2004 : ¿ Con todo ? Catalogue monographique édité par la Chapelle Saint-Jacques. Texte de Yannick Miloux, 32 pages couleur, traduction en espagnol et en anglais.
Du corps à l'image, fondation Guerlain.
- 2003 : + si affinité, Fiac 2002, catalogue édité par l'AFIAC, 72 pages couleur.
- 2001 : Déplacements, plaquette éditée par la galerie Lillebonne, texte d'Eric Dupont, 3 volets couleur.
- 1999 : A corps perdu, catalogue, édité par l'Espace Écureuil, texte de J. Ruthmeyer.
- 1997 : Aujourd'hui, piscine ! catalogue, édition Aux 500 diables, 62 pages noir et blanc.
- 1996 : Sur une île flottante, plaquette éditée par la Galerie Eric Dupont, texte de Philippe Daubry.
- 1992 : catalogue monographique édité par la Galerie Eric Dupont, Texte de Claude Esteban, 16 pages.

PUBLIC COLLECTIONS / ACQUISITIONS

FRAC Midi-Pyrénées, FRAC Ile de France, FRAC Limousin, 1% artistique DRAC Midi-Pyrénées.

La palissade
Il était une fois une clôture de lattes
Avec des espaces pour voir entre elles.
Un architecte, qui vit la chose,
Soudain un soir s'y trouva
et s'empara des espaces
pour en bâtir une vaste maison.
La clôture resta toute bête
Avec ses lattes sans rien autour.
Spectacle horrible et vulgaire.
Alors le Sénat à son tour s'en saisit,
L'architecte cependant s'enfuit
Jusqu'en Afri-ou-Amérique

La palissade, Christian Morgenstern, La Chanson du gibet, traduit par Jacques Busse,