

Semiose

Anne Brégeaut

Pineapple threat

07/09 - 12/10/2013



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« So what? » you might ask. Well, beyond the simple debate of classical versus modern, the question prompts us to consider dimension in the malicious (a malice without wickedness) works by Anne Brégeaut. So, are there two or three dimensions?

A fourth might better suit the eccentric mental landscapes into which the artist dives inviting us to do so too. This new exhibition by Anne Brégeaut at the Semiose Gallery, called 'Pineapple Threat' juxtaposes a large number of fragments each with its own story and opens windows on imaginary worlds each one as frenzy as the other. Frenzy in the figurative sense, a magnificent obsession very aware of how close it is to sheer madness – the psychological or pathological kind. It represents distorted thought, a psychic disturbance, it is a deformed perception of reality.

This is because Anne Brégeaut takes great care to deform and distort traditional forms of drawing and painting: she doesn't paint on canvasses stretched over a chassis, but on wooden boards that she cuts out beforehand, following her own intuition, in order to give them totally baroque forms – a phrase used to describe the irregular shapes of pearls. On these boards, Anne Brégeaut brings out mysterious scenes: a Venetian gondola lost in the middle of an ocean (*The Mirage*), a character sporting a pineapple costume terrified by a giant kitten (*Pineapple Threat*), that becomes detached on swathes of patterns in glistening colours. These backgrounds created by Anne Brégeaut evoke either psychedelic landscapes or flowery wallpaper or the pictures behind comic strips made in the 1980s.

The representation of houses is once more well positioned in this constellation of recent works.

In the *Small Green Vase*, a house with blue walls and roof is perched on the edge of the painting as if on the edge of a precipice, giving the illusion of volume. Volume is present in this work but in the form of a shelf prolonging the painting at a right angle: it is the support of an elegant small green vase, placed in front of the picture, its form coming away from the black background decorated with large pink flowers of the painted wooden board. Brégeaut stirs up trouble when relating scale to traditional hierarchy.


The work is made up of elements whose structure is completely illogical. Besides, Anne Brégeaut confesses to completely ignoring the rules of perspective, because she prefers a pictorial quality achieved thanks to the naïve and simplified forms she creates so as to indicate to the audience that this pictorial world does not conform to what it perceives as real but prefers to succumb to the desiring forces of dream, imagination and fiction.

In that particular universe, the pictures have abandoned the well-structured frames of geometry and resemblance. The works have been pierced with holes that the artist has outlined with bright coloured plasticine in the *House in the woods*: mental blocks, unconscious gaps, key holes or the white rabbit hole in which Alice fell.

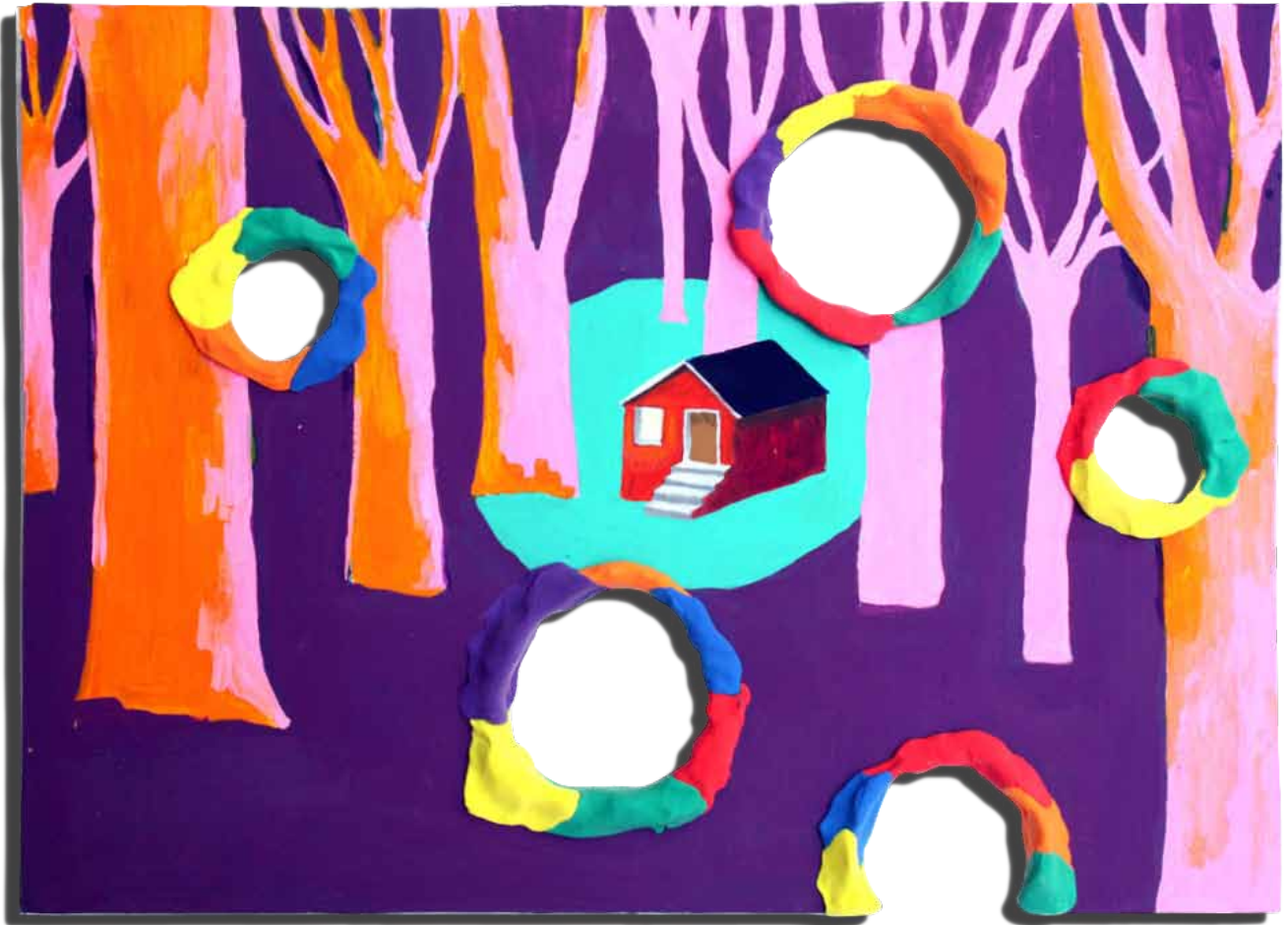
The hole in a picture is an obscure area, yet another clue given by the artist to point out the disjointed nature of these short stories that keep on echoing like refrains when the visitor has left the exhibition.

Vanessa Desclaux

Anne Brégeaut has done a CNAP research residency in 2013 in Los Angeles. She has released a solo show in La Maison des Arts de Malakoff at the beginning of 2013, a solo show during the Fiac in 2010 and two other solo shows in 2009 in Le Parvis and Le Granit in France. She was exhibited at the gallery back in 2008 and 2011 and her works were displayed in many art fairs. Anne Brégeaut was also part of a famous group shows entitled 'Sweep me off my feet' presented at the Mac/Val museum in Vitry-sur-Seine, and exhibited numerous times in different FRAC since the 90's. In 2013, her works will be displayed in Kunstenfestival in Watou (BE). Anne Brégeaut's works have been acquired by several public collections such as Mac/Val, FRAC Pays-de-Loire, FRAC île-de-France as well as private collections.

This show followed a research benefit from 

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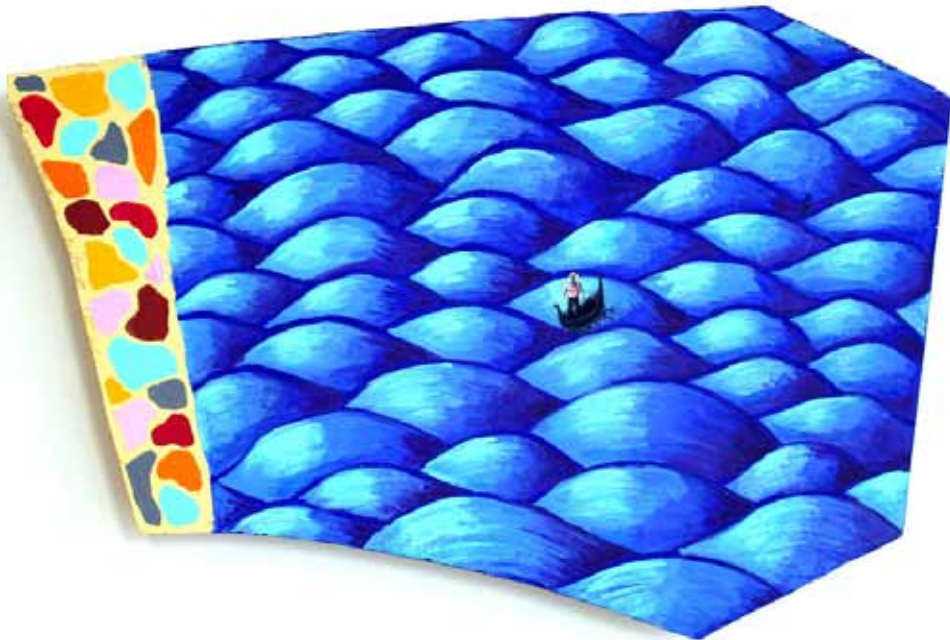
Semiose galerie - éditions
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The suit, 2012
Wood, acrylic paint
and modeling clay
23.6 x 15 x 19.6 inches

Semiose



Semiose



Born in 1971, lives and works Paris

Solo shows

2013

- Semiose galerie, Paris
- *Le pays du jamais jamais*, Maison des arts, Malakoff

2011

- *Dreams are my reality*, Semiose galerie, Paris
- *La tête dedans*, Maison des Arts du Grand-Quenvilly

2010

- *Anne Brégeaut*, FIAC, Semiose galerie, Louvre, Paris

2009

- *J'avais décidé de m'endormir*, Parvis - centre d'art contemporain, Tarbes
- *La nuit froissée*, Le Granit - scène nationale, Belfort

2008

- *Anne Brégeaut*, Semiose galerie, Paris

2006

- *Anne Brégeaut*, l'Antenne, FRAC Île-de-France/Le Plateau, Paris
- *Calendrier de l'Avent*, Abbaye Saint-André - centre d'art contemporain, Meymac
- *Yéyéyé*, Le grand atelier, Ecole Nationale Supérieure des Beaux-Arts, Clermont-Ferrand

2004

- *Anne Brégeaut*, Abbaye Saint-André - centre d'art contemporain, Meymac

2003

- *Anne Brégeaut*, Carte blanche à Corinne Charpentier, galerie Lillebonne, Nancy

2001

- *Souvenir*, galerie cent8, Paris
- *T'as qu'à pas venir que je pense à toi*, le grand Wazoo, Amiens

1999

- *Viens voir comme je te manque*, galerie cent8, Paris

1998

- *On verra bien*, le Quai, Ecole des Beaux-Arts, Mulhouse

1997

- *Tu pourrais quand même passer me voir (s'il te plaît)*, le Creux de l'Enfer, Thiers
- *Regarde comme je suis gentille*, galerie Pascale Cottard-Olson, Stockholm (SW)

1996

- *Anne Brégeaut*, Espace d'Art Contemporain, Paris

Group shows

2013

- *Au delà de mes rêves*, Monastère Royal de Brou, Bourg-en-Bresse.
- *Kunstenfestival Watou, histoires collectées #5, de l'amour que l'on ne comprend pas*, Schore (B)

2012

- *Récits anaporphiques*, FRAC Pays de Loire, Carquefou

2011

- *Récits anaporphiques*, FRAC Pays de Loire, Carquefou
- *Le beau est toujours bizarre, carte blanche à Philippe Piguet*, FRAC Haute Normandie, Sotteville-les-Rouen
- *Rupture mon amour*, Maison des Arts de Malakoff
- *Femmes objet / femmes sujet*, Abbaye Saint André des Arts, centre d'art contemporain, Meymac
- ISEP, Bruxelles, Belgique

2010

- *Let's dance*, Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine
- *Emporte moi/Sweep me off my feet*, Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine
- *In Between, une étrange familiarité*, Musée de Nemours
- *Le temps du rêve*, programmation du Frac Haute-Normandie, Musée de l'horlogerie, Saint-Nicolas d'Aliermont

2009

- *Emporte moi/Sweep me off my feet*, Musée National des Beaux-Arts du Québec, Montréal (CA)
- *Pas nécessaire et pourtant indispensable, 1979-2009 : 30 ans d'art contemporain à Meymac*, Abbaye Saint-André - centre d'art contemporain, Meymac
- *Happy End*, Nettie Horn, Londres (UK)
- *Populaire/Populaire 2*, Triangle, Rennes
- *Dreamlogie domestique*, Domaine départemental de la Garenne Lenot, Gétiné-Clisson.

2008

- *I'll be your mirror*, Zoo galerie, Nantes

2007

- *Jünge französische kunst*, Produzentengalerie B27, Offenau (D)
- *XS*, Fondation d'Entreprise Ricard, Paris / Espace Mica, Rennes.

2006

- *Cosa Nostra*, Glassbox, Paris

2005

- *Rouge-gorge*, Maison Folie de Wazemmes, Lille

2004

- *Du corps à l'image*, Fondation d'art contemporain Guerlain, Paris
- *Les artistes de la galerie*, galerie cent8, Paris
- Abbaye Saint-André - centre d'art contemporain, Meymac
- *Projet cône Sud*, Museo de Arte, Lima (PE) / Centro Cultural Mattucana 100, Santiago du Chili (RCH) / Museo d'Arte Moderno, Buenos Aires (RA) / Museo Nacional de Artes Visuales, Montevideo (ROU)
- *Populaire/Populaire*, Lille 2004, Maison Folie de Wazemmes, Lille
- *Mon manège à moi*, galerie Eof, Paris

2003

- *Le ludique*, Musée d'Art Moderne, Lille
- *Printemps de Septembre*, Toulouse
- *Avant-travaux*, Espace d'expérimentation Art et Architecture, Versailles

2002

- *Ados*, Frac Basse-Normandie, Caen
- *Récits*, Abbaye Saint-André - centre d'art contemporain, Meymac
- *Anne Brégeaut / Julia Véceï*, Espace culturel Les Dominicaines, Pont-Lévêque
- *Je vois ce que c'est*, Fontenay-sous-bois

2001

- *Le ludique*, Musée du Québec, Montréal (CA)
- *Schiffren + Legenden*, Hartware project, Dortmund (D)
- *Scène de la vie conjugale*, Villa Arson, Nice
- *Ferveurs*, les Subsistances, Lyon
- *Art Wall Sticker*, Espace Paul Ricard, Paris
- *Je ne suis pas Pénélope*, Espace culturel François Mitterrand, Beauvais

2000

- *Actif / Réactif*, le Lieu Unique, Nantes
- *Premio del Golfo*, Biennale européenne d'arts visuels, la Spezia
- *Pourquoi Tétris?*, appartement, Paris
- *La vie à deux*, hôtel, Paris

1999

- *Anne Brégeaut / Laurence Weiner*, galerie des Beaux-Arts, Nantes
- *Une légende à suivre....*, le CREDAC, Ivry s/Seine
- *Devenirs, œuvres du Fonds régional d'art contemporain Île-de-France*, Passage de Retz, Paris

1998

- *Cet été-là*, Centre d'Art Contemporain Languedoc-Roussillon, Sète

1997

- *Un jour, une nuit, les fugitifs*, le Creux de l'Enfer, Thiers

1996

- galerie Alain Gutharc, Paris
- Exposition des post-diplômés, galerie des Beaux-Arts, Nantes
- *Petites histoires*, galerie de l'Observatoire, Bruxelles (B)
- *Les plaisirs et les ombres, carte blanche à Raoul Vaneigem*, Fondation pour l'Architecture, Bruxelles (B)
- *Les arts en ballade*, Chapelle de l'Oratoire, Clermont-Ferrand

1995

- *Première*, Abbaye Saint-André - centre d'art contemporain, Meymac
- *Exposition en valise*, Cluj (RO) / Liverpool (UK) / Bruxelles (B)
- *Un mot pour le dire*, galerie Satellite, Paris

Public collections

- Mac/Val
- Frac île-de-France
- Frac Pays de Loire
- Artothèque de Caen
- VzW Kunst P'Art

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- *Le creux de l'enfer 1998-2002*, éditions du Miroir, 2003
- *Le Ludique*, éditions Caractéra (CA), 2001.
- *Action, on tourne/ Action, we're filming*, Villa Arson, éditions des Musées Nationaux, 2001.
- *Gestes, le printemps de Septembre*, éditions Actes Sud, 2001.
- *Cet été là... exposition de variétés*, éditions CRAC Languedoc-Roussillon, 1998.
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Articles

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