

# PAULINE BEAUDEMONT

## — Selected solo and duo shows:

- Predicament Escape, La Plage, Paris. 2018
- Macchia Aperta, Galerie Jahn & Jahn, Munich. 2017
- Stick To Me Fantasy, w. Vanessa Safavi, cur. by Tobi Maier, Solo Shows, Sao Paulo. 2016
- Caravan, Aargauer Kunsthaus. 2016
- Salon des Réalités Nouvelles, Xippas Art Contemporain, Geneva. 2015
- Storefront for Art & Architecture, curated by Sandra Teitge, Minneapolis. 2014
- L'Âge d'Or, SALTS, Basel. 2014
- 2m2, curated by Simon Lamunière and Christian Pirker, Geneva. 2014
- The First and the Last Folding, with Martin Soto Climent, curated by Julia Marchand, Swiss Church, London. 2013
- C'est moi qui choisis / New Heads, curated by Marc Olivier Whaler, Live In Your Head, Geneva. - Gogo Papier, with Guillaume Dénervaux, MJ Gallery, Geneva. 2013
- Photographies d'Afrique du Sud, Kunstraum Walcheturm, Zurich CH (2006). 2006

## — Selected group shows:

2020:

- La Photographie à l'épreuve de l'abstraction, FRAC Normandie, Rouen
- Publication about beauty, Kunstwege Vias d'art, Pontresina, CH

2019:

- Streik, curated by Kassia Michalsky. Grob gallery, Geneva
- Une île (Festina Lente), curated by Olivier Kosta Théphaine, l'Echo des Vagues, l'Île d'Yeu

2018:

- Apparatus Interruptus, curated by Verena Gillmeier, Gussglashalle, Berlin
- The Way You Read A Book Is Different To The Way You Tell A Story, curated by Martha Ramos, Jahn & Jahn, Munich.

2017:

- I Scream You Scream We All Scream For Icecream, Fondazione Barruchello, Rome.
- Tender Comrades, curated by Pauline Beaudemont, Studioli, Rome.
- Intelligence Collective, curated by Yann Chateigné, Live In Your Head, Geneva.
- Young Popes, Latvian Institute Rome, Rome.

2016:

- Finite Turn, Galerie Jahn, Munich.
- Mirrors, curated by Elise Lammer, Duve gallery, Berlin.
- Bourses Déliées, Halle Nord, Geneva.
- A pudding that endless screw agglomerates, curated by Eva Wilson, Polish Institute, Berlin.

2015:

- Courtesy of Salts, Salts, Basel.
- Cluster, Sonnenstube, Lugano.
- Reverence and Reproach, TATE, London.
- Alpina Huus, curated by Elise Lammer and Denis Pernet, Schinkel Pavillon, Berlin.

2014:

- Bourses de la ville de Genève, Centre d'Art Contemporain, Geneva.
- Offspace Garage, curated by MJ, Les Urbaines, Lausanne.
- Salon, Hard Hat, curated in collaboration with Denis Pernet, Geneva.
- Jeune Photographie Suisse, curated by Luc Debraine, Palexpo, Geneva.
- Plattform 14, ewz-Unterwerk Selnau, Zürich.
- Kunsthalle Basel, curated by Adam Szymczyk and Fabian Schoeneich, Art Genève, Geneva.
- Tout Arrive, curated by Sylvain Menetrey, Exo, Paris.

2013:

- Kunsthalle Roveredo, curated by Elise Lammer, MJ Gallery, Geneva.
- L'Entrepreneur, curated by Laurent Kropf, Crystal Palace, Bordeaux FR.

**Bachelor of Arts, ECAL, Lausanne. 2006**

**Master of Arts, HEAD, Geneva. 2013**

**1983, Lives and works between Lausanne and Paris**

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**www.paulinebeaudemont.com**

- Electric Fields, organised by Mai-Thu Perret, Live In Your Head, Geneva.
- The Mediterranean Dog, group show curated by Elise Lammer, Cole Gallery, London. 2012:
- Salon des jeunes artistes de Montrouge, Paris.
- Bold Tendencies, PAMI, Hanna Barry's project space London.
- Prix La Palette, FIAC, Paris.
- Toucher avec les yeux, exhibition for Le Corbusier's Maison Blanche 100 years anniversary.
- 60 artistes se mobilisent contre le sida, AIDES fundraising, Grand Palais, Paris. 2011 and before:
- Film+Design Festival, Eindhoven DL.
- Wandering Bears collective, Margate Photo Festival, UK.
- Art of Attraction, F.L.O.A.T. Gallery, NYC USA.
- Minipic, Pauline's, curated with Elise Lammer, Brooklyn USA.
- G/IRL women in emerging digital culture, ArtSpace AceEdition, NYC USA.
- Dorade in les Jardins, Villa Noailles, Hyères FR.
- Dorade Revue Galante, l'Espace d'en Bas, Paris FR.
- Eallra Helgena Elfen, MarySmith&Friends gallery, Brooklyn USA (2009).

## — Residency:

- Message Salon at 24 Hours Hotel, Zurich (2020)
- Gleis70, Zurich (2019)
- SoArt, Millstättersee - Austria (2018 + 2020)
- Istituto Svizzero di Roma, Italy (2016-2017)
- Mountain School of Art, Los Angeles, USA (2016).
- Atelier du FCAC-Genève, Berlin, DE (2015)
- Fieldwork: Marfa, in Marfa Texas, USA (2014).
- Kunsthalle Roveredo, organised by Elise Lammer in Roveredo, Switzerland (2013 + 2017)

## — Prize and bursary:

- Prix de la Fondation Irène Reymond 2016
- Swiss Art Awards 2019, 2015, 2014. Basel. shortlisted
- Bourses de la Ville de Genève, fonds Berthoud, Lissignol-Chevalier et Galland 2015. shortlisted
- Bourses Déliées, Bourses 2014 du FCAC pour les diplômé(e)s de la HEAD, Genève.
- Mobilière Prize 2014. shortlisted
- New Heads fondation BNP-Paribas Art Award 2013.
- Le Corbusier Foundation's Grant for Artistic Creation 2013, Chandigarh, India.

## — Publication and side project:

- Founder and curator of project space Artemis Fontana, Paris since 2018.
- This Arrogant Envelope, Monography published by FCAC, Geneva.
- Rapid Eye Movement, Monography published by Fondation AHEAD.
- STRIP, artist book published by Hard Copy and HEAD, Geneva.
- Downward Dog, documentary film for MOCA Los Angeles .
- Founder and curator of project space Pauline's, Brooklyn USA until 2011.
- Founder and editor of Cheapthrills magazine.

Pauline Beaudemont's works have a soundtrack. I hear "Mourir sur scène" by Dalida. Quintessential, faded meridional glamour, bursting with undulating arms and tangerine sequins. "Canto a Lloret" by Milva, a primal elegy to pan-mediterranean nights dense with sticky winds and suave tongues. "Sei nell'Anima" by Gianna Nannini. Hot concrete, guitars, tears on a motorino. Why? Perhaps because the backdrop (...) is Rome, *Roma Roma Roma* as the supporters of the local soccer team chant with wet eyes, a city in which both fictional and real women, graced with opulent hair and even more opulent characters have challenged the male gaze as much as they've satisfied it. Remember Monica Vitti, Sophia Loren, Sabrina Ferilli, Anita Ekberg, Giovanna Mezzogiorno.

Athleticism permeates this show, the athleticism of a no-nonsense march through a busy market, the physicality of a strong hand palpating a ripe fig while the brisk movement of legs sparkly with a piazza's dust projects you towards the dramedy of existence. Violence, too, is present, sold as poetry, as a mere accessoire to efficient story-telling, the violence of a body purposefully twisting limbs and words in order to satisfy the expectations of readers, listeners, watchers. But opposed by the artist's strength and wit, this overly common, grotesque brutality starts to fidget like a panicked mouse, and ultimately ends up trapped in the weaknesses of its own repulsive instincts. The attention-seeking lads, amused by their twirly appendices and preposterous smiles don't realize yet that their cover has been blown. Beaudemont then shakes her long hair, raises an Oppenheimian fist, jumps on a *Piaggio* and proceeds to ambush the next contradiction.

I like to imagine the women mentioned before attending the opening (...). They might feel reminded of their own narrative brilliance, of the deceptive games they have so cleverly played, patiently nourishing the secret fire of passionate guerrilleras. The ardor of the ironwork; the tension in the marble; the messiness of pink acrylic spread across a canvas. Maybe the stamina that transpires from each gnarled line in the exhibition would trigger a succession of remembrances packed with powerful smells and gorgeous laughs. Vitti would get Ferilli a glass of wine and Beaudemont would join them, because she would fit perfectly amidst these icons, discussing where to find the best *spaghetti cacio e pepe*, the enervating traffic situation on the *Ostiense* or how the most mysterious participant to this whole project, Artemis Fontana, was actually involved in it.

About Artemis Fontana, you should probably know that she's contributed(...) in some intangible way. Her name might prompt your imagination to sketch up types, archetypes and prototypes of female artists, images our minds are burdened with; but she's the sneaky nymph whose elusive touch wriggles (...) like a string of wild pearls, and she's the artist's and the artworks' confidante, judge, coach. To the dreamy sounds of glasses clinging together, kisses exchanged and breaths exhaled, Beaudemont's pieces celebrate the baroqueness of movement, as much as they showcase the pictoriality of statism. They dance, they talk, they laugh, cry, pose, shout, expand themselves beyond the tricks of painting, of sculpture, of performance, yet they also embrace those gimmicks generously, like a warm, mellow hug. (It) channels the vigour of shapes and materials that have overcome the boredom of their one-dimensional informativeness. The works are, to a certain extent, dragged up, conveying authenticity through fabulousness; they exude the always surprising plausibility of dreamscapes and the strength of theorems thought through, yet not elucidated; they reach out into the really fascinating territories. To quote Milva:

*E mi voltai  
come in un sogno e mai più  
mi svegliai*

**Karim Crippa.**

**SHAM** 2019.  
View of installation at Swiss Art Awards, Basel.

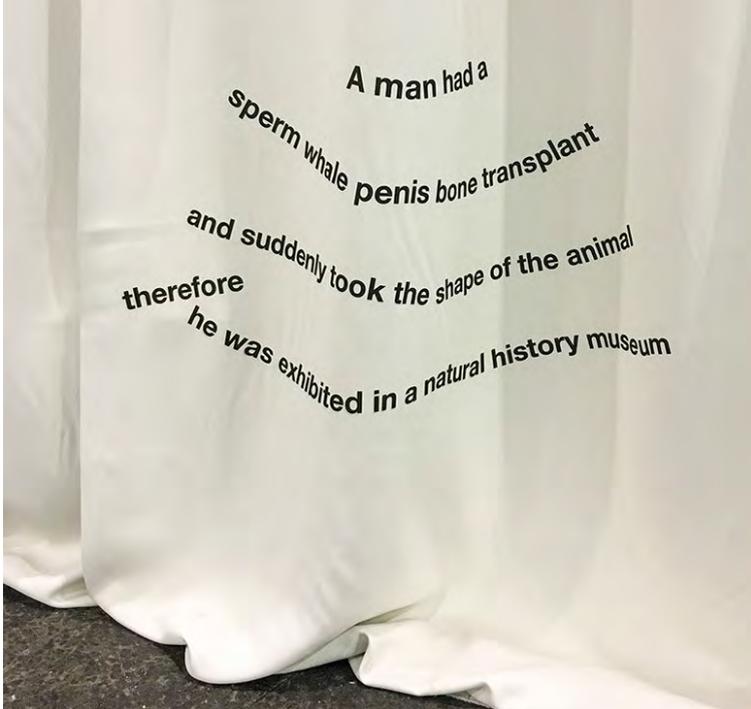
This installation is composed of different elements. The backdrop is a 5 meters high curtain with printed texts of tales of sexually connotated dreams I had. In front of it like in a absurd thatre, 2 grotesque characters with face-masks in Onyx (Macchia Aperta : open-stain or open-book technique to create a symetry in the stone). The Center

sculpture is a thousands years old sand stone I found in the forest. A very evocative object created by nature; a prehistoric ready-made.



**SHAM** 2019.  
Detail views of installation at Swiss Art Awards, Basel.

(left to right)  
"Pathetic Phallacy" Black onyx, Pineapple onyx, brass.  
"Venus Gogotte" Sandstone, iron.  
"I Nuovi Mostri" Sandstone, bulb, electric system.  
(back drop) "Pin and Ring" Sublimation printed satin.





**Predicament Escape** 2018.  
View of the solo exhibition at La Plage, Paris.

This installation is composed of different elements (a printed curtain, a concrete wall, a video and sculpture) all inspired from dreams about the same thematic : the woman's body confronted with materiality and architecture ("I was stuck in an orb, only my head, arms and legs were visible", "I wanted to carve a house in a giant and

round zucchini", "I melted in a rainbow", "I was cut in half in a room of the E-1027 house", "A woman's head made out of concrete and gold" etc...). The works were created in real life like a poetry collection. Deeply rooted in the work of Eileen Grey, Beatriz Colomina or Charlotte Perriand.



**Predicament Escape** 2018.  
Detail views of the solo exhibition at La Plage, Paris.

concrete and gold leaves sculpture, 20 x 20 x 20  
silkscreened gold mirror Dibond®, 500 x 20  
sublimation printed silk, 500 x 125



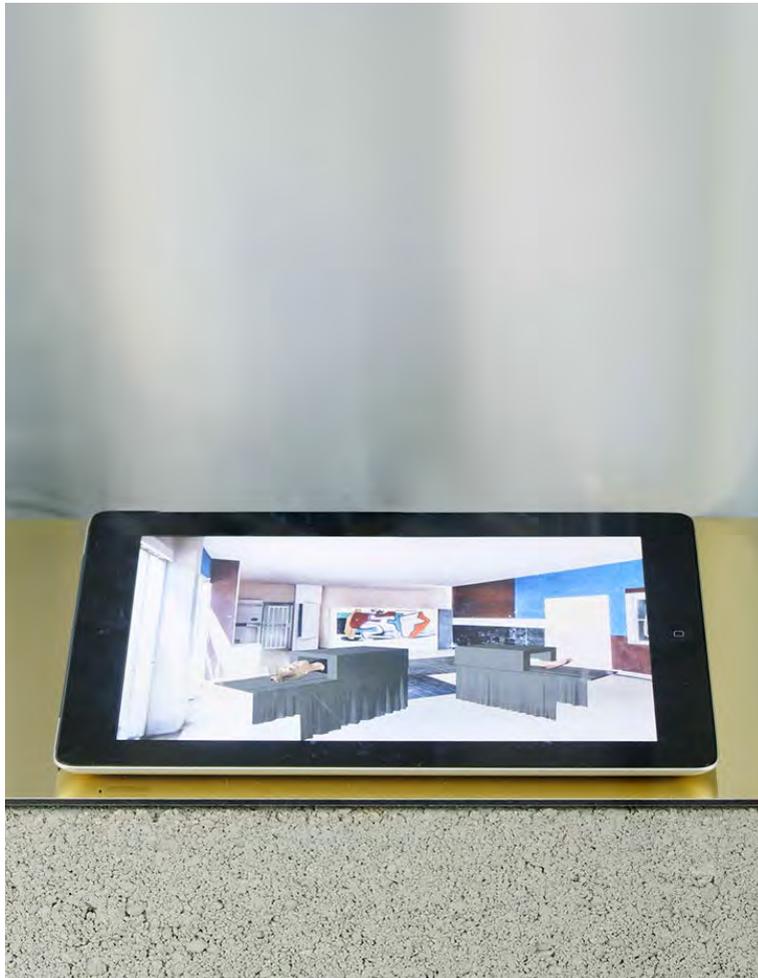
**Predicament Escape** 2018.

(left) CGI video displayed on Ipad, 2:30 infinite loop, detail view of solo exhibition *Predicament Escape* at La Plage, Paris  
(right) Screenshots from the video

I dreamt I was cut in half like in a magician trick in Eileen Grey's E-1027 house. I have never visited this house before. An avatar of me and a 3D model of one of the room were created and animated in order to make this "dream come true".  
When performed by a female artist, a predicament escape involves

aspects of the damsel in distress archetype with the difference that the damsel is rescuing herself rather than waiting for a hero to come to her aid. Like an echo of Le Corbusier's infamous paintings that made Grey abandon her beloved house.

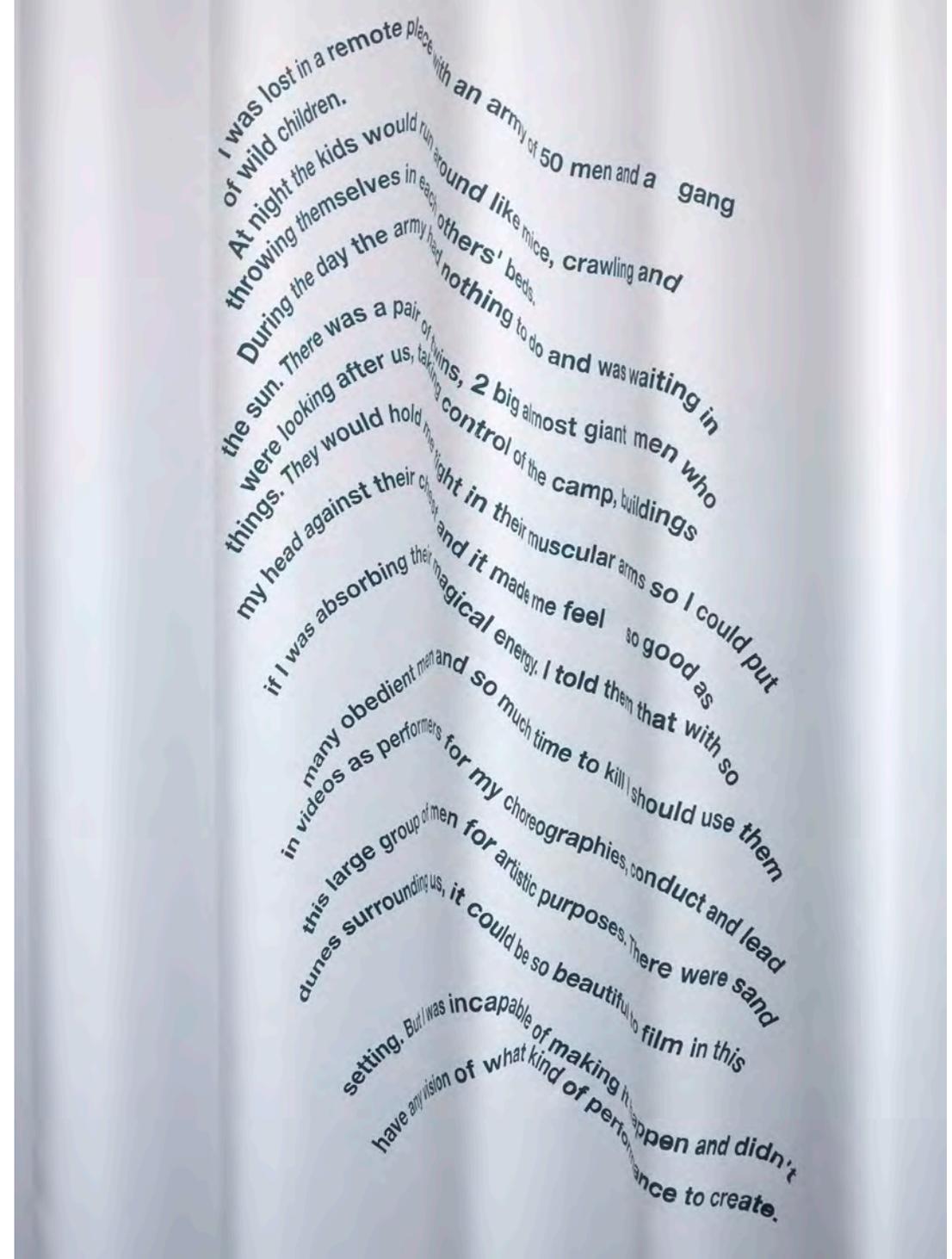
**[CLICK HERE TO WATCH THE VIDEO](#)**



**Considerable Waves** 2018  
Screenprint on satin, 300 x 500 cm,  
Exhibition view of *Apparatus Interruptus* at Gussglashalle, Berlin.

A five meters high curtain is hung in the exhibition space. On it screenprinted a text telling the story of a frustrating dream I had a few days before the exhibition in Berlin about a failed perfor-

mance involving me in charge of an army of obedient men and wild children. As an homage to surrealism, this work reveals the high potential of subconscious imagination.



**He Hit Me And It Felt Like A Kiss in Titanium White** from the series **Artemis Fontana (Dancing Paintings)** 2017.

4:00 loop video on a 40" flat screen, painted palm leaf.

(right) View of the exhibition *Intelligence Collective* curated by Yann Chateigné at Live In Your Head, Genève.

(left) Screenshots from the video.

Documentation of a "dancing-painting" performance.

A series of paintings circling around the feminist gestures in art through performative pieces developed under the pseudonym Artemis Fontana. This artist is engaged in a tongue-in-cheek, off-the-wall feminism reappropriation. It is very liberating as a practice, to let go into different perspectives and also new mediums. It is like another part of the artist's self, incarnating a more political art with a twist. The main medium of Fontana is "dancing paintings", directly inherited from the tradition of the Action Painting and the post-modern dance movements of the XXth century. This work echoes her long-term interest in the apparition of the form, where the art work is

the testimony of movements, of an action, of a mental image; where the art work appears by itself as the trace of the ephemeral and the unexpected. This pieces are deeply anchored in a feminist tradition and a political and social engagement. They are nonetheless cathartic, insolent, hysterical and funny.

Fontana dances on the canvas, like on a dancefloor only her feet in paint, to songs sung by women praising their submissiveness to men or doing the apology of domestic violence. You can spot the tracks in the title of each work.

This project approaches my practice by the delegation of the gesture to the subconscious and the "" (the feet that dance on a rhythm like the brain that works during sleep). It's also a way to engage in a critical discourse on painting. It's a mix of nonchalance and accurate and fair decision-making.

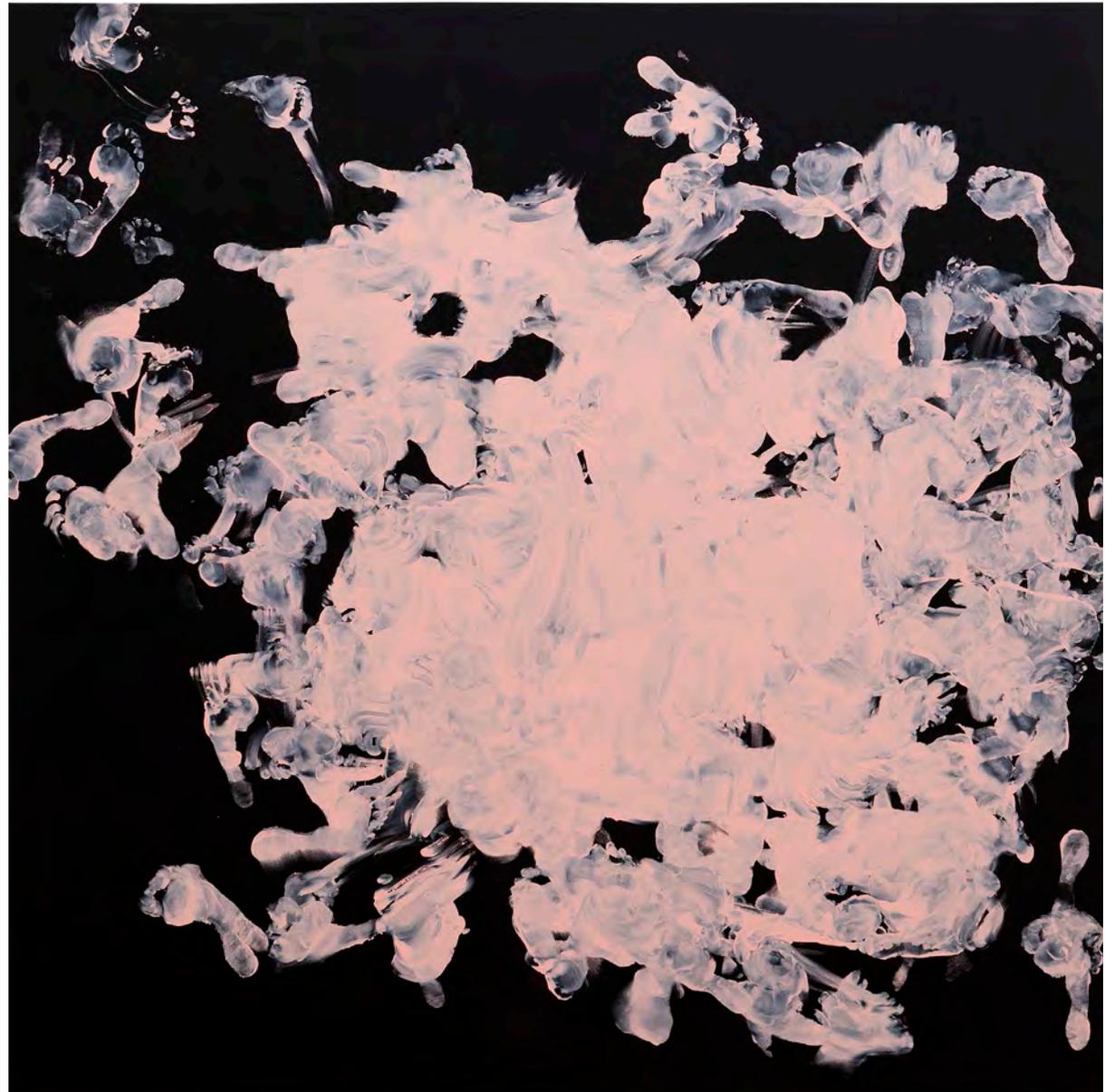
**[CLICK HERE TO WATCH THE VIDEO](#)**



**Artemis Fontana (Dancing Paintings) 2017**  
Acrylic on canvas, each 190 x 190



(left) **Girls Can't Do What the Guys Do in Hooker Green**, exhibition view of solo show *Domus Aurea* at Gallery Jahn & Jahn, Munich  
(right) **If Woman Is A Word in Carnation**



**Artemis Fontana (Dancing Paintings) 2017**  
Acrylic on canvas, each 190 x 190

(left) **Free Me From My Freedom / Tie Me To A Tree (Handcuf Me) in Payne Grey**, exhibition view of solo show *Domus Aurea* at Gallery Jahn & Jahn, Munich  
(right) **Drunk In Love in Payne Grey**



**Leap Day** 2016.

7:15 loop video on a 40" flat screen, Dockweiler state beach sand, burnt cardboard, cigarette butts.

(left) View of the exhibition *Mirrors* curated by Elise Lammer at Duve Gallery, Berlin  
(right) Screenshots from the video

Documentation of a performance where a piñata burns on a Los Angeles beach while the character lits her cigarettes to the flames. This video is inspired by a vision during a hypnosis session.

**[CLICK HERE TO WATCH THE VIDEO](#)**



**Originale 2018**

8:00 loop video on a 40" flat screen, 10 original polaroids.

(left) View of the exhibition *The Way You Read A Book Is Different To The Way You Tell A Story* curated by Martha Ramos, Gallery Jahn & Jahn, Munich.

(right) Screenshots from the video

Documentation of a performance where 1 single self portrait is taken on a 135 diapositive roll of film then cut and spit on before being reproduced it on all 10 polaroids of a box. The diapositive is then burnt, only the polaroids reproductions remain, slightly different from one another because of the spit that moved on the original diapositive during the process.

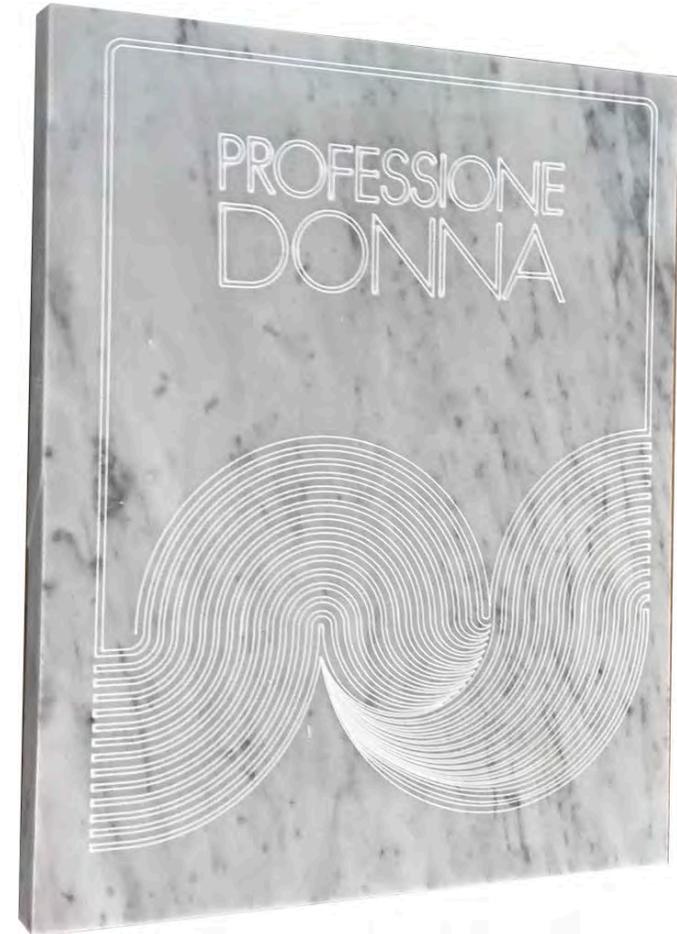
**[CLICK HERE TO WATCH THE VIDEO](#)**



**Artemis Fontana, Vivere Libera** 2017.  
Encyclopaedia in 20 volumes, engraved Carrara marble.  
57 x 33 x 26

Composed of 20 volumes of a 1976 Italian encyclopedia called  
"Professione Donna", explaining how to be the perfect accomplished  
woman through gardening, raising children, cooking and sewing.

I have decided to create a missing volume exactly in the shape of  
the others only made out of engraved Carrara marble and titled  
"Vivere Libera" (Live Free) to add to this collection.



**Pauhtun's scribes** 2016

5 channels 50:00 loop video installation on flat 40" screens.

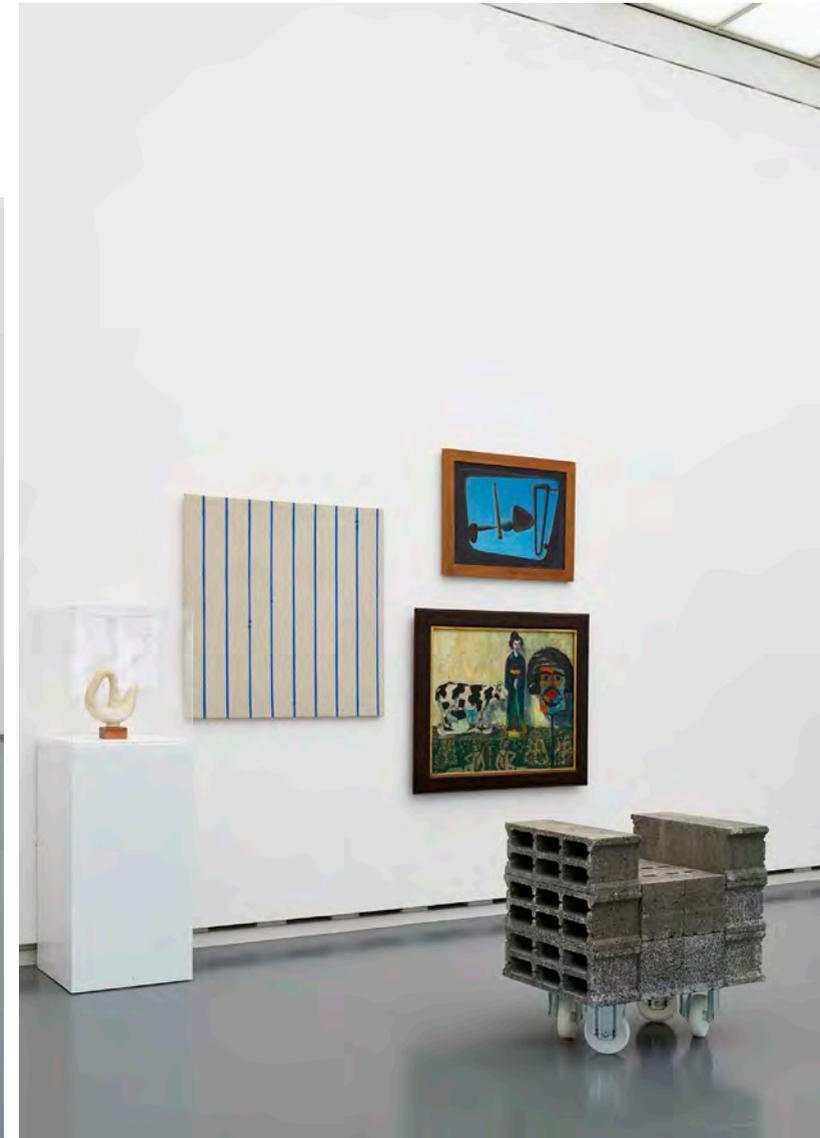
**Armchair** 2016, concrete blocks and wheels

Views of the solo exhibition *Caravan*, Aargauer Kunsthaus.

Selection made by the artist of works from the museum's collection (clockwise from left): Hans Arp, John Armleder, Ernst Maass, Emil Nolde.

Pauhtun is an elderly incarnation of the great God Itzamna who created the universe at the beginning of the Mayan era (3114BC - 2012AD). Representations of Pauhtun can be found across the Mayan territories, often attributed as the snail god and the master of scribes, in mythology transcribes god's will. In the videos we witness snails, adorned with gold leaves on their shell that crawl around an open plan. Pauhtun Scribes references to the eccentric aristocrat

Jean Floressas Des Esseintes, the protagonist in Joris-Karl Huysmans novel *A Rebours* (1884). In an act of narcissistic exaggeration the dandy Des Esseintes covers a turtle with gold and different gems, an ambition and a weight that crushes the animal to death. In contrast to the fatal end of Des Esseintes turtle, the snails engage in fertile experiments and their food colored trails leave traces that in turn result in an abstract painting.



**Pauhtun's scribes** 2016  
5 channels 50:00 loop video installation on flat 40" screens.

(left) View of the solo exhibition *Caravan*, Aargauer Kunsthauus.  
(right) Screenshots from the video

[CLICK HERE TO WATCH THE VIDEO](#)



From the series **Domus Aurea** 2017

Onyx and wrought iron

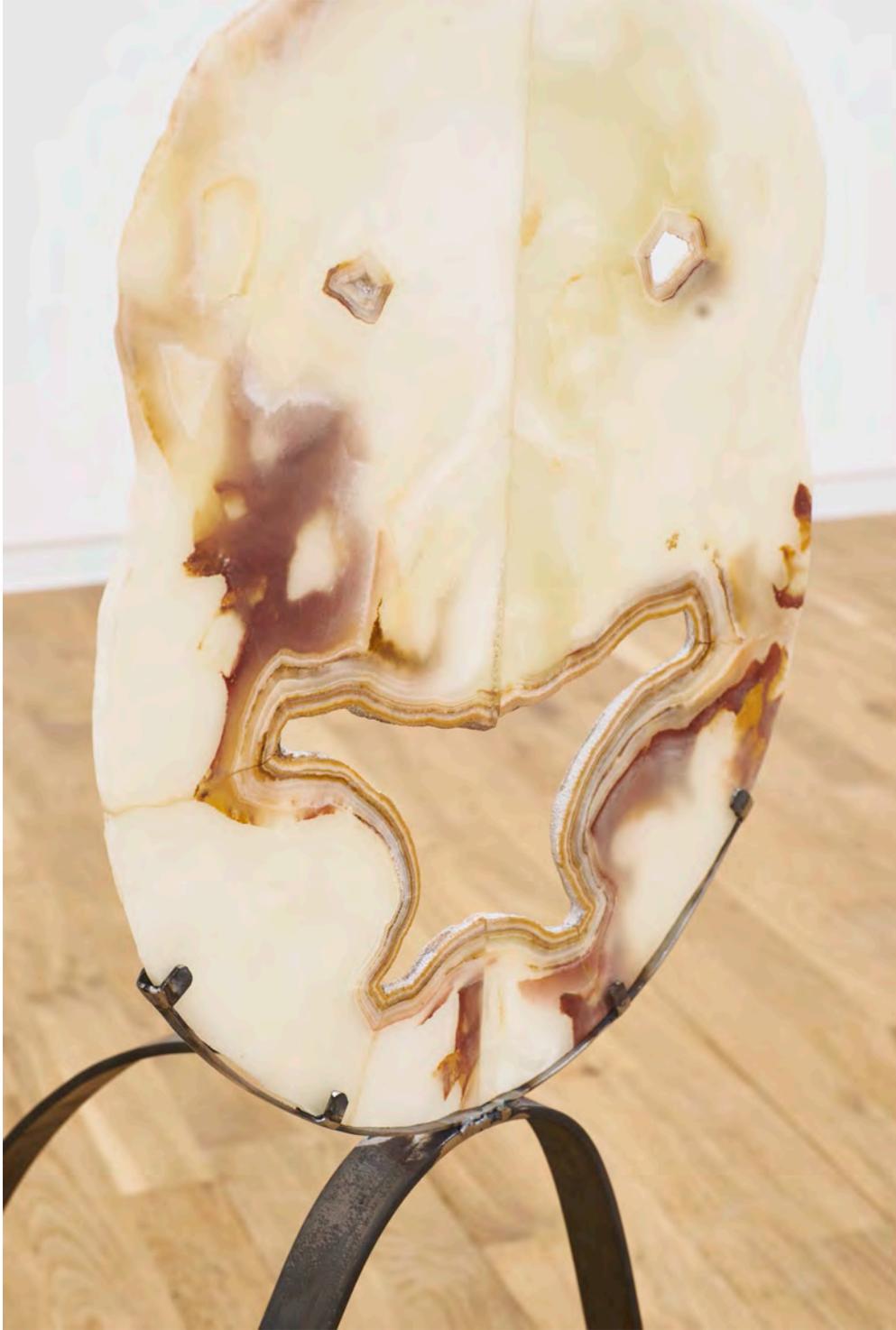
Exhibition views of *I Scream You Scream We All Scream For Ice-cream*, Fondazione Barruchello, Rome and *Macchia Aperta*, solo exhibition, Gallery Jahn & Jahn, Munich.

Developed during a residency at Istituto Svizzero di Roma, these sculptures are directly inspired by the magical and the enchanting aspect of the grotesque style invented to decorate the house of Nero and re-discovered fifteen centuries later. They are composed of masks of onyx using the technique of *macchia aperta* (literally open stain), creating a symmetry in the material and letting the viewer dive into the phenomenon of pareidolia, where figurative forms

are perceived in abstract patterns. The bodies are made of wrought iron, using a common vocabulary of forms inherited from the modernist architecture of the fascist era in Italy. These sculptures are voluntary overly sexualised and inspired by strong symbols as to embody the grotesque of our times, the aggressiveness of manly power and vulgarity of overexposed media influence.



From the series **Domus Aurea** 2017  
Onyx and wrought iron  
Detail views

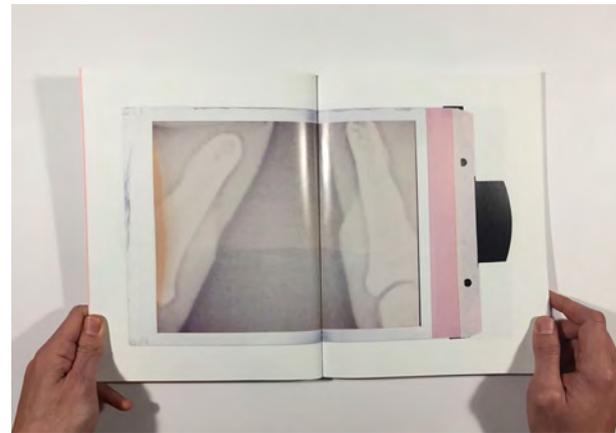
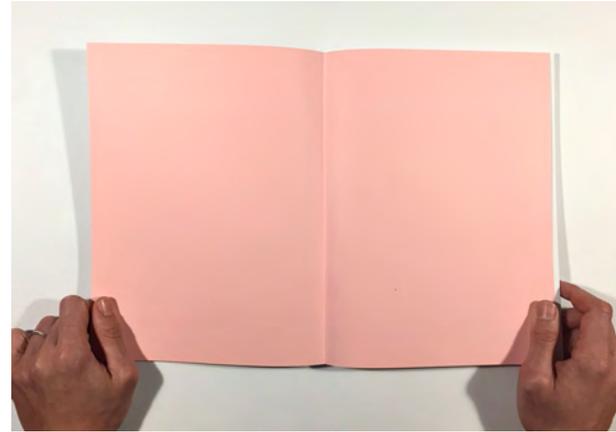
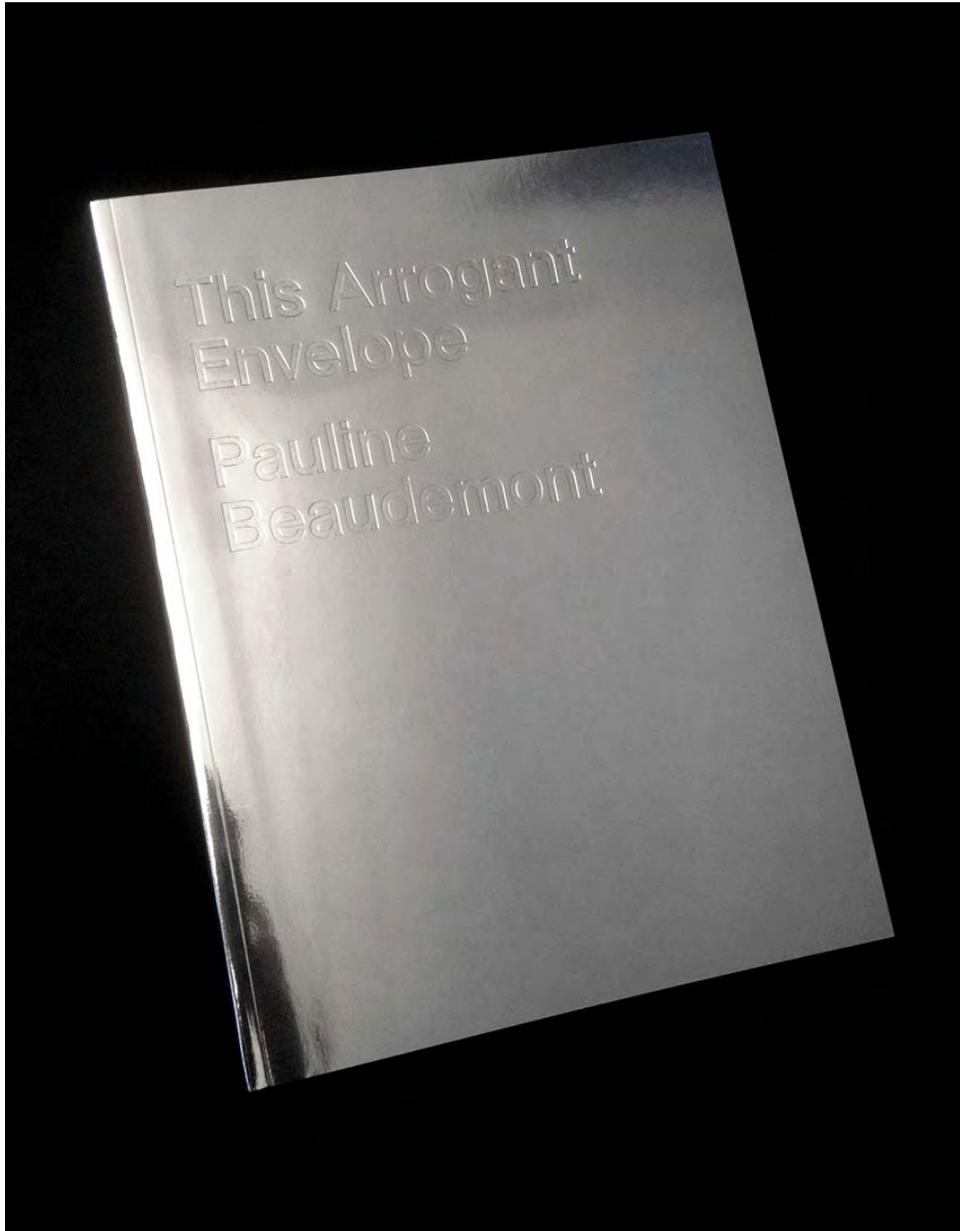


**This Arrogant Envelope** 2017  
175mm x 240mm, 112 pages ISBN: 978-2-9700746-6-3.  
Graphic design: Todeschini & Mamie.

This publication commemorates the granting by Fonds Cantonal d'Art Contemporain (FCAC) Geneva of the Berlin residency from January to June 2015.

This book features 25 large format Polaroids reproduced 1/1 scale front and back. They are cut-ups enlargements of an Xray of the artist's hands. The Polaroids are used as postcards addressed to 25 women artist of the Surrealist movement, all dead. The texts have been composed with the poet Joseph Mosconi from the Poetic Research Bureau in Los Angeles. This experimental photography piece is an homage to Meret Oppenheim and all of these

artists as a morbid echo linking the present work to theirs through this mail-art project with the after-life. This artist book is a way of questioning the loss of the original art work and what remains as the document through the process of mail-art and publishing.



**Pauline Beaudemont born 1983 died 2070**  
2017

16 large format Polaroids, 132 x 98

(right) Detail view

A grid of 16 large format polaroids enlarging a X-ray of the artist's fist. This experimental photography piece is an homage to Meret Oppenheim's first self-portrait using X-Ray and the women of the surrealist movement.



**After Artémidor** 2013

Paper, ink, tinted concrete, 52 x 50.5 cm

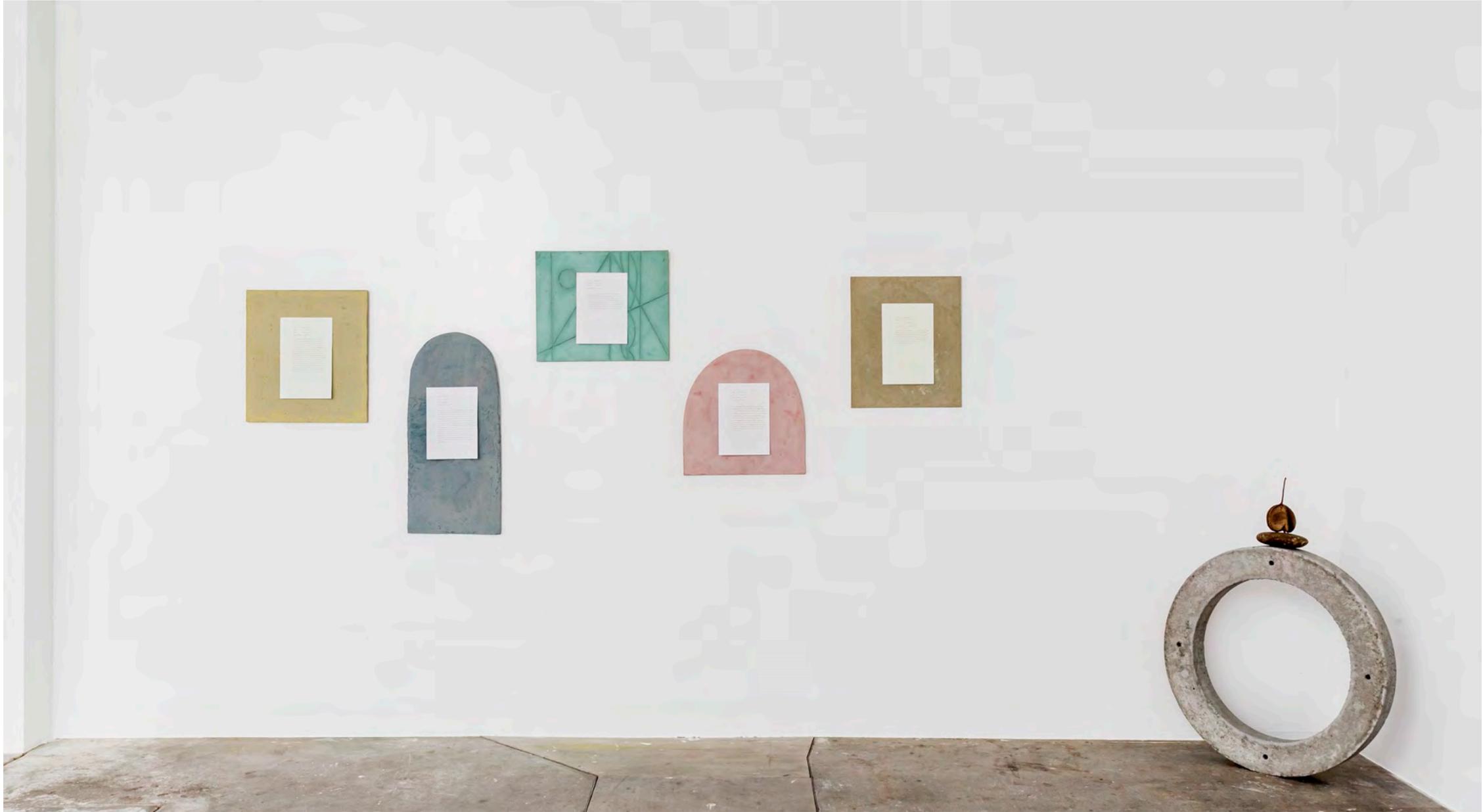
Exhibition view *C'est moi qui chois* curated by Marc-Olivier Whaler at Live In Your Head, Geneva. (on the left is the sculpture **Haiku #2**, concrete ring, river stone, Buddha coconut, 75 cm, 2013)

This piece was awarded the BNP-Paribas foundation's New Head prize.

Dreams recited every morning to a public typist during the artist residency in Chandigarh, India.

After the name of the Greek writer of the 2nd century, founder of the science of the interpretation of dreams-combines the architectural reference with my personal dream world. On simple concrete slabs, tinted with colors drawn from Le Corbusier's chromatic scale, typed-type texts are taped, whose clumsy characters betray a tool from another era. My nights, rich in twists, are inhabited by dreams with a fertile imagination. During my trip to India, I wanted to keep track of particularly remarkable dreams by entrusting them to public writers

in the street. The dream continues its development, living its own life through the narrative that I tell to the writer, then the understanding that the latter and its transcription in an English sometimes approximate. Under the paper sheet of one of the green colored plates, there are traces engraved in the concrete. They take up a detail of the Modulor drawing that Le Corbusier had engraved on the facade of the School of Art and Architecture of Chandigarh, as on all its important buildings elsewhere: its manifesto, in a way, for a architecture based on harmony.



Place : New Delhi  
State : New Delhi  
Date :~~2~~ May, 2013  
Typist Name: Y.R.GOLA

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Philip organise its 30th Birth-day in ultra baroque renaissance castle in hotel DAM. It is a ~~custome~~ custome party and apparently there is already three Superman. I arrived at the end of the dinner, I don't even ~~z~~ have a glass of wine. Every body is full and ambience is ~~kk~~ gloomy, joelle sleeps makes to me. There is even a little ~~xpssakcx~~ sticker with my name on its, even if I think I know every one. A big majority of people are dressed in very detailed popadour style and I am costumed as Tchèque detective. We are waiting for the ~~x~~ piece montee but some one has made a paramid with toilet rolls.

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Place : New Delhi  
state : New Delhi  
Date : May, 2013  
Typist Name: Y.R.GOLA

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There is in our studio Losange space in the centre limited by four pillars and white line. That is where we doing our mini exhibition and interventions. I put there a small Fridge full of the beers and asked some one to slept me in the face. Anne stands in front of me and slap me immediately. There is black liquids ~~fxnx~~ foam that runs from the ceiling of the school. Every body tells me that its being a while since I have hallucinacyons.

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