

under  
construction  
gallery

## Cécile CHAPUT



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# under construction gallery

Cécile Chaput dislocates, dismantles and recomposes disintegrated kitchens, formed of elements exploded mainly in Formica. Tying a privileged relationship with this forgotten material, putting it literally in perspective, it gives it life to reveal an unsuspected power. Genuine madeleine of Proust, it brings up in each memories, past emotions, moments shared in a family kitchen, a favorite bistro, a restaurant with old-fashioned charm ... In this visual origami, the spectator is caught up by the emotional charge carried by These compositions exploded.

Born in 1988 in Strasbourg, lives and works in Paris.

## FORMATION

2014

- Post-diplôme AIMS (Artiste Intervenant en milieu scolaire)

2014

- Residence and program in partnership with the INSA - The Edmond de ROTHSCHILD Foundation - the town of St-Ouen and the national education system
- National diploma of visuals arts - Beaux Arts de Paris - Atelier Tadashi KAWAMATA

2011

- Universitat der Kunst - Berlin - Atelier Leiko IKEMURA

## EXHIBITIONS

2017

- *Make room* - invitation of IKEA during Paris Design Week - Galerie Joseph - Paris
- *:-)* - under construction gallery - Paris
- *Sessions* - Paris-Beijing - Paris
- *Là-bas* - curator : Théo-Mario Coppola - Galerie Dix9 - Paris

2016

- *Christmas party #2 : la femme à la bûche* - under construction gallery - Paris
- *Art is hope* - Gallery Emmanuel Perrotin - charity evening and exhibition organized by AIDES
- *Antique Future* - Satellite Spirit #1 - under construction gallery - Espace marais - Paris
- *A l'équilibre* - group show - Espace d'art Camille Lambert - Juvisy-sur-Orge
- *Afterwork* - group show - Les Ateliers - Clermont Ferrand
- Art Paris Art Fair - stand under construction gallery - Grand Palais - Paris
- *Extension(s) - The detonate(d) room* - solo show - with the support CNAP (support for the first exhibition) - under construction gallery - Paris

2015

- Slick Art Fair - under construction gallery - Paris
- *Twist the Real* - Commissariat of Maëlle Dault - Platform Revolver - Lisbonne
- *Home Alone* - exhibition of domestic works - Commissariat of Hélène GARCIA - La Laverie - Paris
- *Flexions/Extensions* - under construction gallery - Paris

2014

- Collective exhibition of the selected Emerige Prize - exhibition curator Gaël CHARBAU - Villa Emerige - Paris
- *Egarez-vous* - Installation - Hasard Ludique - former Gare de St Ouen - Paris
- *Les Yeux dans le bocal* - AIMS post-graduate exhibition- Galerie du CROUS - Paris

2013

- *KSAT* - Maison du Portugal - Cité Universitaire - Paris

2012

- *Divulga la palabra* - Relacionarte Galería - Barcelone

2011

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- Video art festival - Galerie G11 - Berlin
- *Rundgang 11* - Tage der offenen Tür an der UdK - UDK - Berlin

2010

- *Les dissonances de l'adolescence* - with Sandrine DERYM, Lynn Sk, et Eric FACON - Galerie IMMIX - Paris

## PRIZES

2014

- Selected for the Révélation EMERIGE prize - *Les Voyageurs*

2013-2014

- Edmond de ROTHSCHILD Scholarship for the AIMS post-diploma

2013

- Selected for the KESKAR Prize - Fondation de France

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Cécile Chaput - set design

Athwartship : *Dead Into You* - 2017

<https://www.nowness.com/story/athwartship-dead-into-you-laura-bonnefous>



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Cécile Chaput - iconographic presentation

*The Split staircase* - 2017  
CP poplar and Plexi black  
70 x 60 x 45 cm



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*Flat Burst#34* - 2016  
wood and Formica  
70 x 35 cm





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Installation "*Twist the Real*" - 2015

furnitures Formica, linoleum, wallpaper, wood

in situ installation - Salon Satelliet Spirit #1 & under construction gallery- Paris

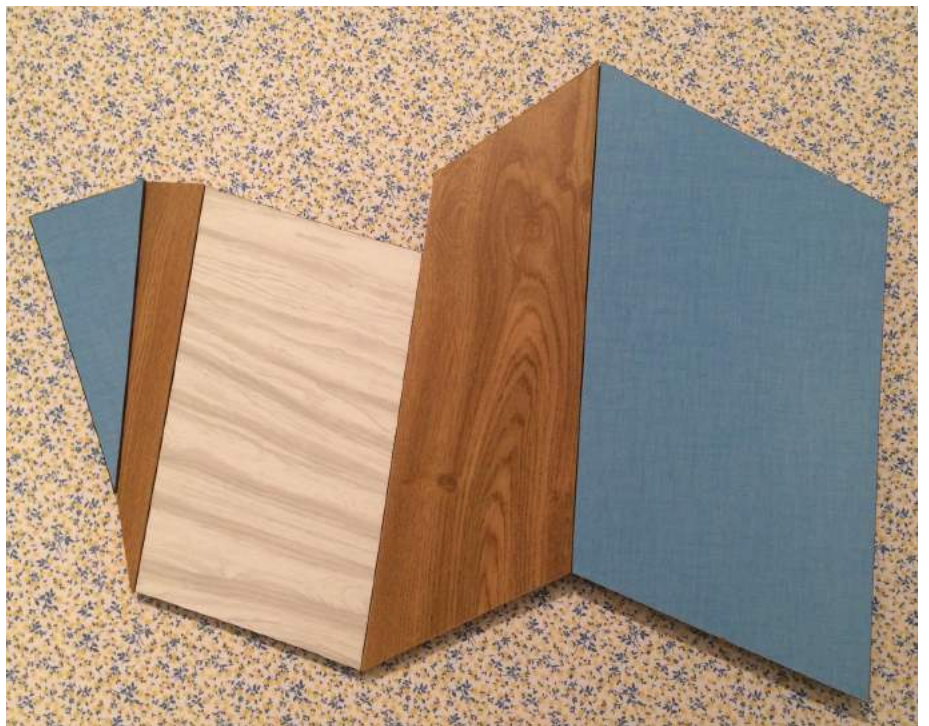
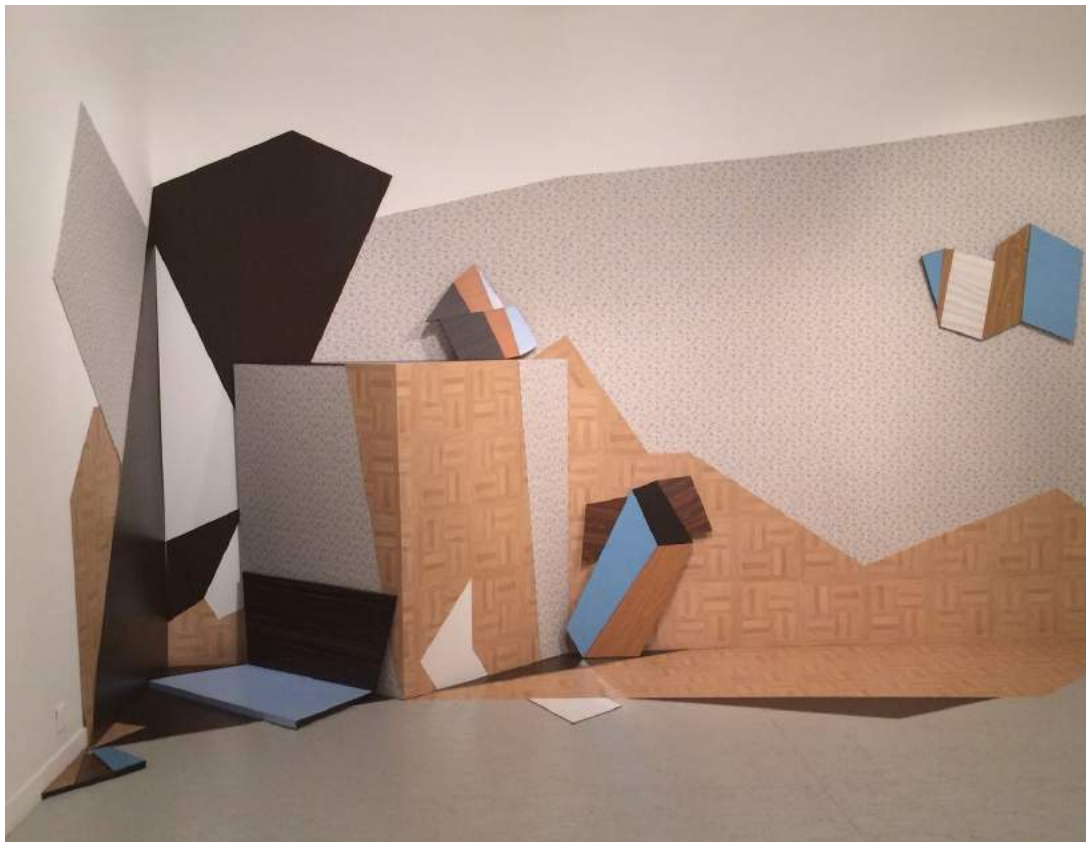


Views of the exhibition *À l'équilibre* - Espace d'art Camille Lambert - Juvisy-sur-Orge - 2016

6 passage des Gravilliers - 75003 PARIS - tél + 9 83 73 34 64 - du mardi au samedi de 14h à 19h

[www.underconstructiongallery.com](http://www.underconstructiongallery.com) - [underconstructiongallery@gmail.com](mailto:underconstructiongallery@gmail.com)

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Installation consisting of 9 Flat Burst - Art Paris Art Fair - stand under construction gallery - Grand Palais - Paris - mars 2016

6 passage des Gravilliers - 75003 PARIS - tél + 9 83 73 34 64 - du mardi au samedi de 14h à 19h  
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*The detonate(d) room* - 2016  
furnitures Formica, linoleum, wallpaper, wood  
installation in situ

Views of the exhibition "*Extension(s) - The detonate(d) room*" - under construction gallery - Paris - 2016

with support of  Centre national des arts plastiques (support for the first exhibition)



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*The Split Corner* - 2015

furnitures Formica, linoleum, wallpaper, wood

installation in situ

125 x 295 x 175 cm

Views of the exhibition FLEXIONS//EXTENSIONS - under construction Gallery - Paris - 2015

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gallery



# under construction gallery

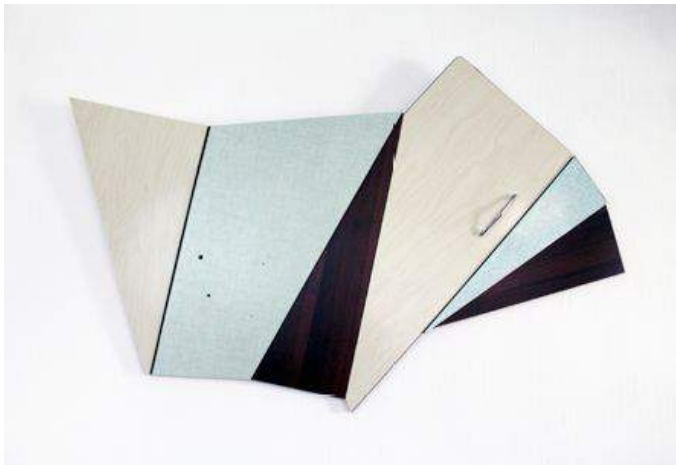
Serie *Flat Burst* - 2014



*Flat Burst #4* - 2014  
assembly of wood and formica  
59 x 48 cm



*Flat Burst #3* - 2014  
assembly of wood and formica  
53 x 59 cm



*Flat Burst #8* - 2015  
assembly of wood and formica  
115 x 72 cm



*Flat Burst #5* - 2015  
assembly of wood and formica  
53 x 44 cm



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*The Flattened Corner* - 2014

furnitures Formica, linoleum, wallpaper, wood, chair, table, installation in situ  
425 x 395 x 325 cm

Views of the exhibition *Voyageurs* - Bourse Révélations Emerige - Paris - Curator Gaël Charbau - 2014  
Photographies ©Adrien Daste



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*The Slant Point* - 2012

furnitures Formica, linoleum, wallpaper, wood, chair, table

installation in situ

425 x 395 x 325 cm

Views of DNSAP - atelier Tadashi KAWAMATA - ENSBA - Paris - 2012

Photographies ©Bertille Chéret

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*I Hear You More* - 2012  
wallpaper, Formica, carpet, wood, cooktop, adhesive, television  
installation in situ  
210 x 185 cm  
Views of DNSAP  
atelier Tadashi KAWAMATA - ENSBA - Paris - 2012

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*I'm Talking To You* - 2012

linoleum, wallpaper, wood, television

installation in situ

210 x 150 x 120 cm

Views of the exhibition Rundgang 11 – Tage der offenen Tür an der UdK - UDK - Berlin - 2011

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During her studies and since leaving the School of Fine Arts in Paris in 2012, Cécile Chaput uses almost exclusively a material she particularly likes: formica. Emblem of a certain modernity after the second world war linked in particular to the emancipation of the woman and its enfranchisement in the hearth, this material, easy to maintain, is declined from the 60s in the kitchens European networks in cheerful colors that will allow it to be democratized throughout the world. Since then, this type of kitchen furniture has not emerged from this connotation: although it is present on the vintage stands of second-hand dealers, it is equally neglected since Cécile Chaput is mainly procured in the Emmaus or in the cellars and granaries Knowledge. As if to grant her a second life, Cécile Chaput undertook to deconstruct its structure, atomizing doors and cupboards in paintings or installations called Flat Burst and Split Corner where other materials such as linoleum, wood or wallpaper. From these destructurings and rearrangements, unexpected prospective effects arise in installations where dismemberment introduces a moment of floating and instability. The laws of gravitation, the weight of the elements, the incongruity of the presence of a handle, a drawer or a thermometer impose the vision of a retracted reality whose rules become difficult to read and whose point Origin is often organized in the corners or corners, grafting to the existing architecture. Order and disorder coexist in their complementarity, savoring the need to restore a living material world. Ruins of a certain era and a certain form of modernity that try to reinvent themselves and redistribute themselves in the rubble of a semi-chaos - which lodges and stands in the foundations, Closets - the installations of Cécile Chaput that impose themselves in their finitude seem equally decisive in their process of realization and the series of actions that they generate. The memory of the gestures (notably the one that consists of cutting on this kitchen furniture) that one finds in its constructions is invented here differently. Within this constructed and administered cataclysm where order and disorder are totally intertwined, the mechanics of the uses and gestures that underlie them, but also the relation to the body are beautiful and well to be reconsidered. As if there was an imperious necessity to dismember this precarious world made of objects by making it a perpetual work that would be invented in detours and returns to disorder in particular, to finally develop other possible.

Maëlle Dault Extract from the exhibition catalog Twist the Real - Platform Revolver - August 2015

"The materials of predilection of Cécile Chaput are the revealing symbols of an era, like this Formica that she staged regularly. The latter had its best hours in the mid-1960s and was the emblem of the modernity of the Trente Glorieuses. Everyone remembers a coffee or a cake shared in the chiaroscuro of a grandmother's kitchen ... The artist plays with this popular, familiar memory, which she brings out of our unconscious. However, a sensation of strangeness, a moment of floating, quickly surface: it is above all before a spatial incoherence that we find ourselves, faced with a freedom taken with this "real reminiscent." Cécile Chaput dismembered, spread out the kitchens she called The Slant Point, Press out, or Burst. It then operates on the wall like a bursting of history and its memories, the decomposition of an epoch and its codes. Here, it is finally a question of the archetype of the interior woman. Sometimes there are also videos that come from the recovery, or rather the culture of misappropriation, which consists in appropriating existing elements. For example, the artist likes to recycle musicals that she describes as "terrifying staging of happiness". The use of video in her installations is like a nod to the film of Chantal Akerman, Jeanne Dielman, 23, quai du commerce, 1080 Brussels, where one follows the daily life of a woman settled like paper to Until the perfect organization is disrupted. Then comes the unknown, which gives way to anxiety. These facilities put us face to face "with all the incoherence and confusion that can result in the quest for perfection," she says. There is also a question of the identity, the body, the traditional social attributions that flow from it. Featuring the indices of a fragmented narration, Cécile Chaput studies these tilting moments conducive to the evolution of codes, customs, habits. "

Gaël Charbau

Excerpt from the catalog Voyageurs - Bourse Révélations EMERIGE - November 2014



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"Cécile Chaput creates installations from recovering furniture that she disassembles, cuts, upsets and appropriates, transforming them into meaningful sculptural structures. Thus, she plays with the codes of furniture in Formica very fashionable in the years 1960, symbol of a certain enfranchisement of the woman, henceforth "free" to cook in a colorful and functional environment, as a famous brand of household appliance proclaimed Cécile Chaput spontaneously cites Jeanne Dielman, famous film by Chantal Akerman, staging a housewife in the Brussels of the Seventies, a woman who ends up being overwhelmed by her daily life, especially not thinking about death.

In her own way, Cécile Chaput - by collecting furniture in the Emmaus shops or in her grandparents' attics, by taking oily cloths and other obsolete and graphic wallpapers - gives life to archetypes that she deconstructs. Its installations, often put in perspective in spaces in corners, open the space and make it burst. It is also on the musical and tap dance side that she is going to seek her inspiration: "What interests me in these films in which we observe the drift of the spoken to the sung and the market to the dance is the Terrifying staging of happiness, "she explains, while mentioning Chantons sous la pluie or You and Me by Fritz Lang. All this sparkles and plays wonderful kitsch."

Lea Bismuth  
Catalog of ENSBA graduates - 2012

"Cecile Chaput creates artworks from salvaged furniture that she strips down, transforms and makes her own transforming them into significant structural sculptures. Thus, she manipulates the 'code of furniture in Formica' (Formica's furniture's code) very fashionable in the 1960s, symbolizing a certain degree of freedom for women, and nowadays 'free' to make meals in a colorful and functional environment Was proclaimed by a well-known household electrical brand. Cecile Chaput spontaneously references Jeanne Dielaman, a famous film by Chantal Akerman, involving a housewife in Brussels in the 1970s, a woman who allows herself to become overwhelmed by daily life, to avoid at all costs thinking about death. In her own way, Cécile Chaput -by collecting furniture in Emmaus shops or in her grandparents' loft, takes hold of waxed canvases and dated wallpaper and graphics - giving life back to archetypes that she has broken down. Her pieces of artwork, often put in perspective in spaces, open and brighten the room up. Singin 'under the Rain' or 'The Blessing of Love', in which the singer ' You and Me 'by Fritz Lang. All of this sparkles and plays wonderfully 'kitsch'."

Lea Bismuth  
ENSBA catalog - 2012

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