



**Sophie Papiou**

Portfolio 2022

Photo credits: all views @Sophie Papiou  
Except Pink forest in Hangar Cassin@Anthony Taillard / Mutation douce @Guirec monnier  
Graphic design, layout, Christelle Cabaret

## FRAMING THE INTIMATE

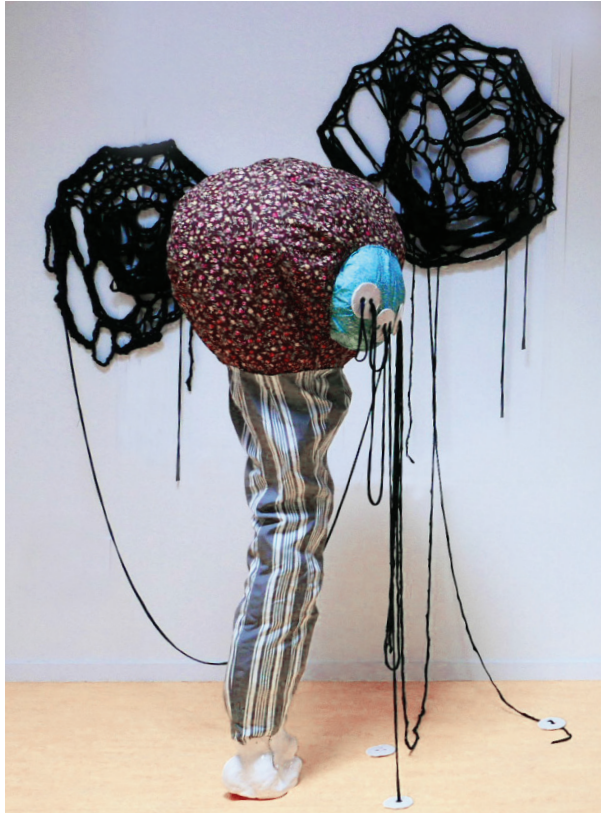
The easiest way to approach the work of Sophie Papiou is to highlight the special relationship she has with fabric. The fabric she uses is manipulated into diverse and surprising forms: pillows, soft sculptures, paintings with embedded swelling, textiles...

The artist plays with the traditional codes of painting, giving them volume and transforming the passive support of canvas into a dynamic material. Through this choice emerges a desire to confer a sensory and tactile dimension to these works. The question then becomes, is the foremost issue here another form of tissue, the skin?

And in fact, the dominant theme found in the majority of these works is that of the body. But not just any body. Most of the time, the representation of the body originates from medical imagery, ancient or modern. Thus, the body is shown in an organic anatomical dimension.

Internal organs (heart, lungs, brain) appear to be projected from the interior out to the surface, the fabric being not simply a physical support for the work, but literally the body of it. In other words, the imagery dialogues with the fabric, moving, swelling, from diastole to systole, which seems to breathe life into the work. There is also, in the work of Sophie Papiou, a constant set of oppositions, a disconcerting dialectic between the existing background pattern and the painted or embroidered image. And this same conflictual complementarity is also found in a variety of other ways: between the hard and the soft, between the fat and the volume, between the softness of the support and the rawness of the represented - because they are normally invisible - between interiority and exteriority.

Murielle Durand-G  
Patrice Oliete Loscos



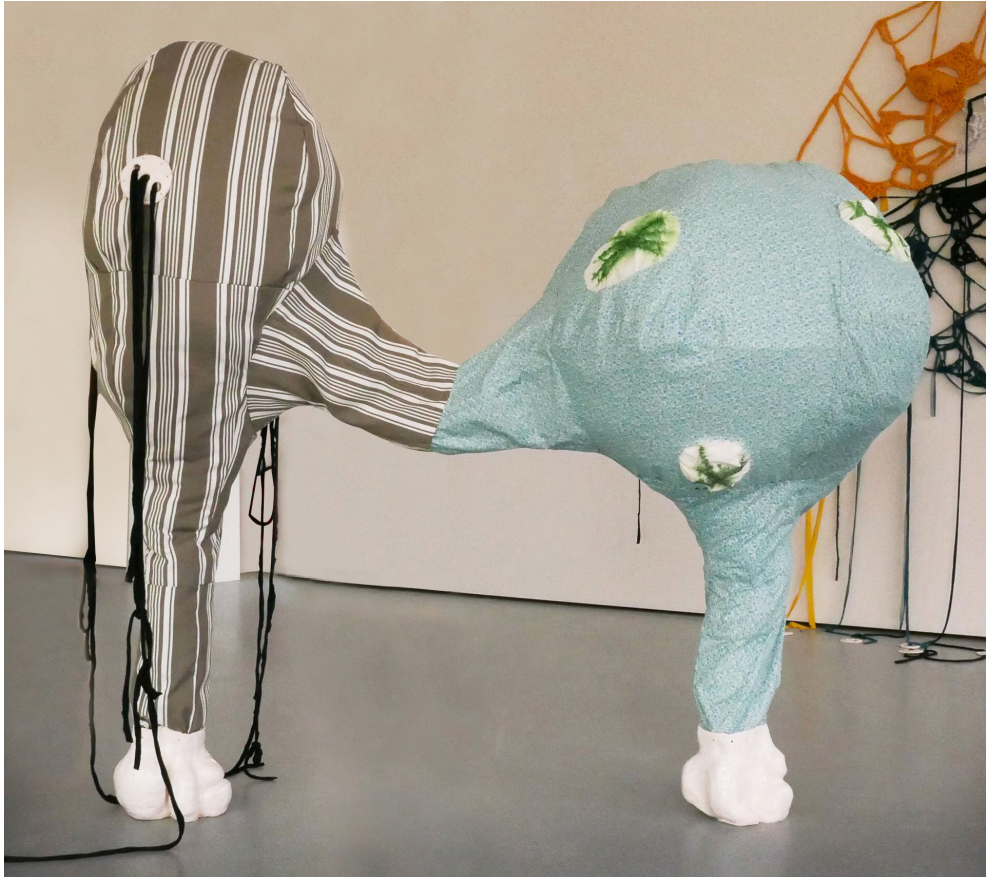
Monozygote

2015. 1.80 m / fabrics, glazed ceramics, trapilho.



Yda

2015. 1.20 m / fabrics, porcelain, trapilho.



### **Double-zygote**

2015. 1.40 m / fabrics, glazed ceramics, dyeing, trapilho.

L'Ultra-structure du zygote, Solo exhibition Art center of l'île MoulinSart, Fillé-sur-Sarthe France



**Rya**

2014. 0.70 m / fabrics, embroidery, porcelain.



### **Stromatolites**

2019. Milk patinated ceramics, fabrics.

La Providence, Catalan Center for Living Art , Ile-sur Têt. France

2017. Wall sconces / milk patinated ceramics, fabrics.

Un été japonais, gallery Art' Course, Strasbourg. France





### **Mutation douce**

2010. Installation made with Heather Lyon / fabrics, embroidery, glazed ceramics, braided plants / Alain Lebras' studio Nantes France

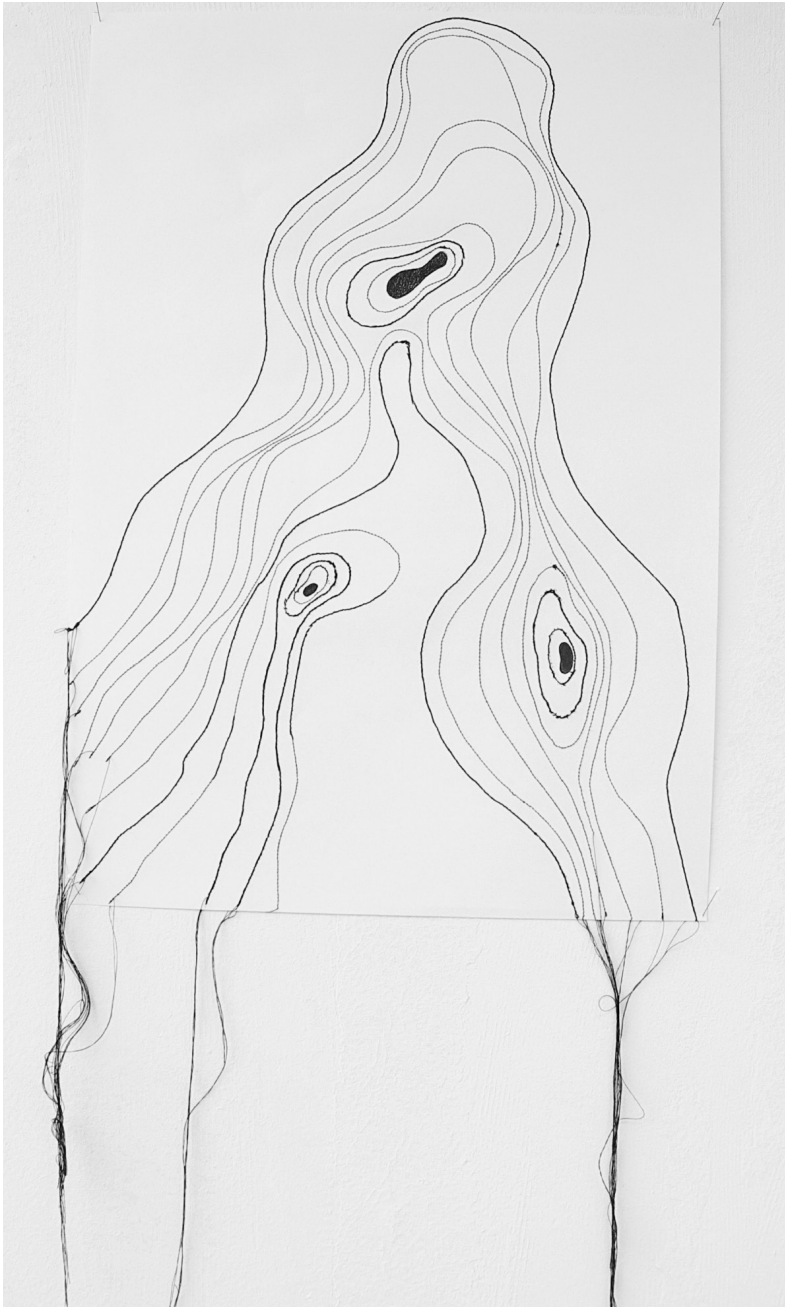


### **Objet-sphère-éléphant**

2010. 0.70 m / fabrics, embroidery, glazed ceramic.

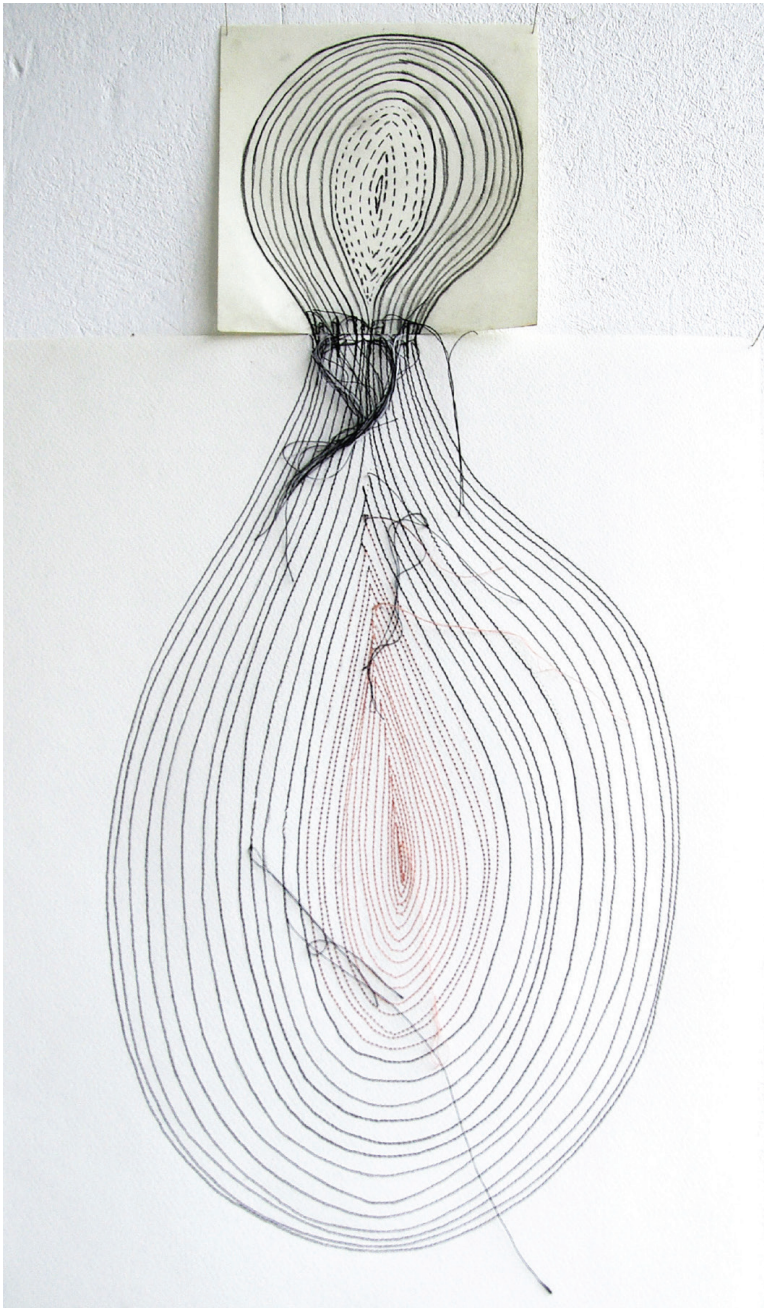
Work dedicated to the project Mémoires d'éléphants. [www.memoires-elephants.com](http://www.memoires-elephants.com)





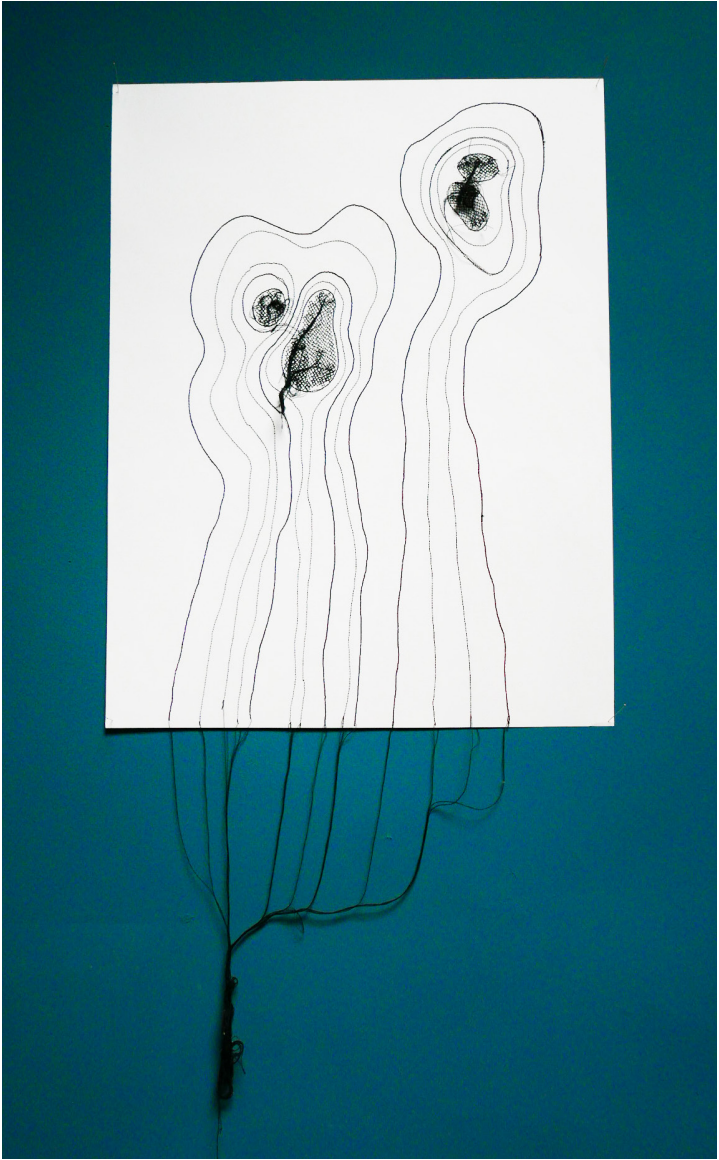
**Strats**

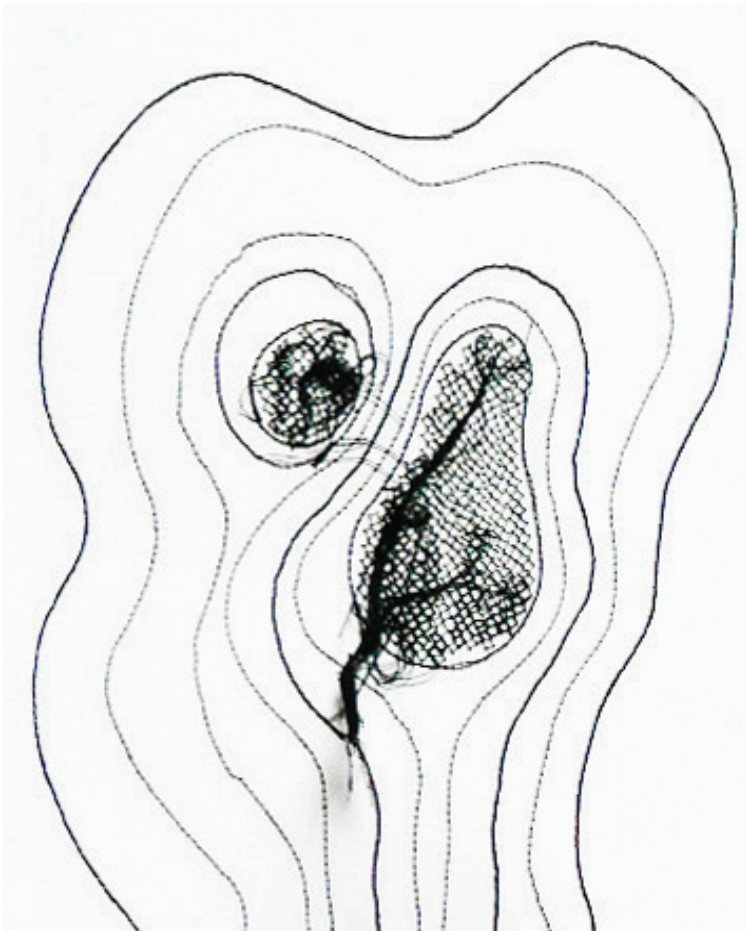
2011. 59 x 42 cm / sewn drawing, thread, paper, black stone.



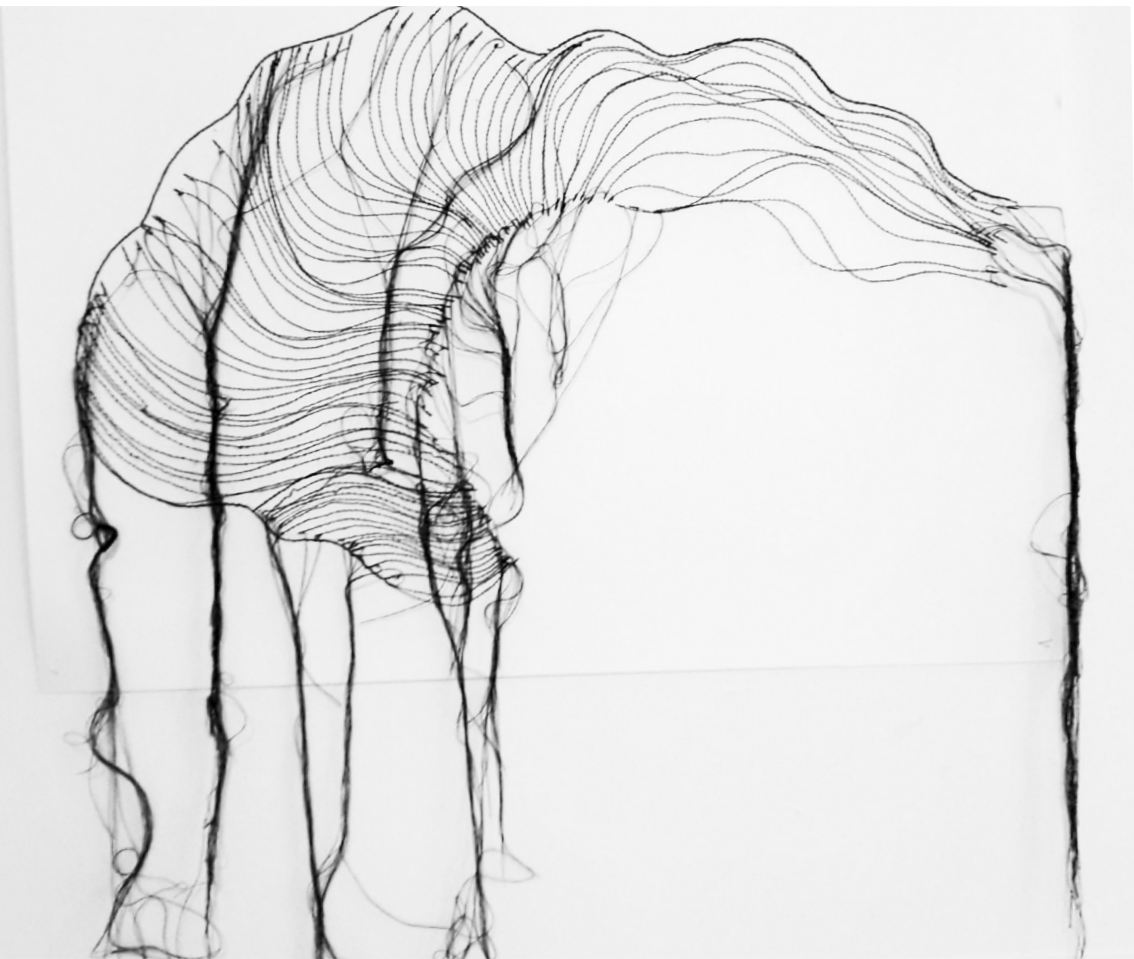
**Reverso**

2013. 59 x 42 cm /sewn drawing, thread, paper, black stone.





Detail sewn drawing on paper



**Chevelure**

2018. 36 x 48 cm / sewn drawing / paper, thread.

## **SUCH STUFF AS DREAMS ARE MADE ON**

Some artists, in order to create a feeling of anxiety and discomfort, don't hesitate to overdo it. Shapeless monsters, weird distortions and crude colours are, too often, the classic formula of fantastic art. Sophie Papiou is definitely not one of them. Like TS Eliot who can show us "fear in a handful of dust", she prefers a much more subtle approach ; Knowing that the unknown and the fantastic are never far from us, she finds her inspiration, and her elements, in everyday life. Sewing thread, floral print, porcelain and bits of textile are the humble and harmless matter she needs to create her surprising works. With those apparently poor elements she is able to give birth to monsters, ghosts and strange beings of all shapes. It is rather difficult, if not impossible, to clearly define those shapeless and haunting creatures. Those sewing threads who seem to flee the paper sheet can evoke amoebas as well as ectoplasms. Some of the textile sculptures look like one-legged aliens or funny demons from some mock mythology. The most disturbing thing is that we don't know how to react. After all, are we supposed to laugh, to be shocked or to be afraid?

Those hybrids, mix of toys, animals and furniture can amuse as well as terrify. In fact to meet them is to recover a child's eye. Every child, being a natural magician, knows all about the strangeness of the world. He knows that in the attics and the bedrooms, dolls, cupboards and linen are fabulous animals waiting for his call to come to life again. Sophie Papiou has the rare power, and it is not the least of her merits, to awake in us this magic eye which only belongs, they say, to children and wizards.

Franck Redois



### **Prodigieuses créatures**

2018. Solo exhibition, Bazar textile Saint Antonin Noble Val.



**Prodigieuses créatures**

2018. 0.75 m / fabrics, ceramics, thread.



### **Flowers flowing**

2020. 1.15 x 0.95 m / Canevas / fabrics, thread



**Flowers flowing**

2020. 50 x 50 cm / canevas / fabrics, thread

## MUTATIS MUTANDIS

Weeelll... The Forest, it's so nice, strong and kindly useful:

-to meditate one's little illustrated Beaudelaire:

“the Nature is a Temple in which living pillars...”

-to stroll everything's moving: red riding hood, hunter gatherers, various bipeds, canines and vehicles...

-to draw in good lung ( the second being the Ocean)

-to cut from saw and there one's batch of capital.

And then, most of the time, forest is green, made of that green we hope or we breathe in. To everyone its forest.

But at the intersection of Science, Ecology and Ontology, the Forest , in sense of a concept, is first of all, a communicative process, complex and delicate, an organized and living chaos, powerful and vulnerable, a micro and macro-biota both branched in its verticality and its horizontality.

That nearly “ark of covenants” constitutes the very heart of the artistic demarch and reflexion of Sophie Papiou, within a monumental evolutive oeuvre: the well named “Pink Forest”.

Proceeding right away in a double inversion:

. one chromatic (from green to pink)

. one plastique (from “solid” to lightness by use of textile)

the artist does more than confront and interpellate our relationship to sensible: she gives back to Forest its creative and fleshy power, written in patience of ages and metamorphosis. Pink Forest is also a playful oeuvre made of bio-diversities: volumes are slender and plump, evocating a suspended as terrestrial building, within a game of translucent skinny forms, vibrant exoskeletons, porcelain feet roots, coloured threads lianas... Sloughings or membrans? Relics, living barks, motionless travelers talking in the space? We are suddenly invited to interact, to “inforest”<sup>1</sup>, and even to dance the palpable and the movement of fleshes-matrices, without discerning outside from inside.

As a poetic and plasticities place , the Forest becomes with Sophie Papiou, the artistic purpose of a necessary re- conciliation, as much more pertinent that it questions one's part of Amazonia. It is the matter for foreseeing the future of a “transhumanescence” thinking as did Marcel Duchamp that Rose Sélavy.

Chantal Degardin.  
Ethno-artiste

1. “S'enforester. Mythologies et politiques de la forêt d'Europe”.

Andrea Olga Mantovani et Baptiste Morizot. Ed.D'une rive à l'autre. 2022.





**La providence**

2019. Solo exhibition, Catalan Center for Living Art, Ile-sur Têt. France.







**Pink forest**

2021. Installation, fabrics, dyeing, thread, Pulchri'studio DenHaag 2022.



## **Sophie Papiou**

Visual artist /Contributor artist in school of art.\*

Lives and works in Nantes, France

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## **Group exhibition**

- 2022** **Possible (Im)Possibilities**, Pulchri'studio, Den Haag, Netherlands  
**ART/X/ Toyama** in Uozu, international Contemporary Art Exhibition, Toyama, Japan
- 2019** **Les préférences** organized by la Maison Julien Gracq, Art center of Montrelais France
- 2018** **Un été japonais**, textile ecomuseum Wesserling France  
**Un été japonais** Gallery Art' Course, Strasbourg France  
**ART/X/ Toyama** in Uozu, international Contemporary Art Exhibition, Toyama, Japan
- 2017** **Clito'rik**, traveling feminist festival, Bretagne, France
- 2016** **Slash/Slash**, Gallery 61, Nantes, France
- 2014** **ART/X/ Toyama** in UOZU, 7th International Contemporary Art Exhibition, Toyama - Japan
- 2013** **Du volume**, Montrelais Art Center France
- 2012** **L'univers du petit**, Cluster, creative district Samoa, Nantes, France  
**Mémoires d'éléphants**, L'Atelier, Nantes
- 2022** **ART/X/ Toyama** in UOZU, International Contemporary Art Exhibition, Toyama - Japan

## Solo Exhibition

- 2021 **Prodigieuses Créatures**  
Exposer Insitu, system set up by the Rectorate of the Academy of Nantes of the DRAC des Pays de la Loire  
- Gallery of college Marcelle Baron, Héric, France
- 2020 - Gallery of middle School Johachim du Bellay, Cholet, France
- 2020 **Le monde de Sophie**, La Providence, Catalan Center for Living Art, L' Ile-sur Tête, France
- 2018 **Prodigieuses Créatures**, Bazart textile, St Antonin-Noble-Val, France
- 2018 ShowLab Gallery / Atelier design, Nantes, France
- 2015 **L'Ultrastructure du zygote**, L'ille de MoulinSart Art Center, Fillé-sur-Sarthe France
- 2010 **Mutation douce**, L'atelier Alain Le bras , Nantes, France
- 2005 **Aux frontières du corps**, L.O.V.E., Nantes, France

## Residence

- 2021 Micro résidence, Hangar Cassin, Nantes, France
- 2019 International collective residence, La Providence, Catalan Center for Living Art, L' Ile-sur Tête, France
- 2015 L'Ultrastructure du zygote, installation  
Centre d'art de l'île MoulinSart, Fillé-sur-Sarthe, France
- 2011 Objets mutants, with the artist Heather Lyon,  
Atelier Alain Lebras, Nantes

## Grant

- 2021 Creation help - Ministry of Culture and communication  
DRAC Pays de la Loire
- 2010 Allowance for workshop installation and purchase of equipment.  
Ministry of culture and communication -DRAC Pays de la Loire





**Poumons**

2004. 0.74 x 0.74m / Acrylic on pillowcase