

Alexandra Roussopoulos

Site: <https://alexandraroussopoulos.com/>

Instagram : <https://www.instagram.com/alexandraroussopoulos/>

Mail : alexroussopoulos@free.fr

Alexandra Roussopoulos was born in 1969 in Boulogne-Billancourt. She is French, Swiss, and Greek ; lives and works between Paris and Athens.

Through painting, she questions the mental and physical space in which she finds herself and renews the question of the relationship between shapes, media, colours and space. Her research and reflections blur the boundaries between abstraction and figuration, fine art and crafts.

She regularly collaborates in collective art projects and has taken part in numerous artist residencies in China, Greece, Ireland, Slovenia, Croatia and Algeria.

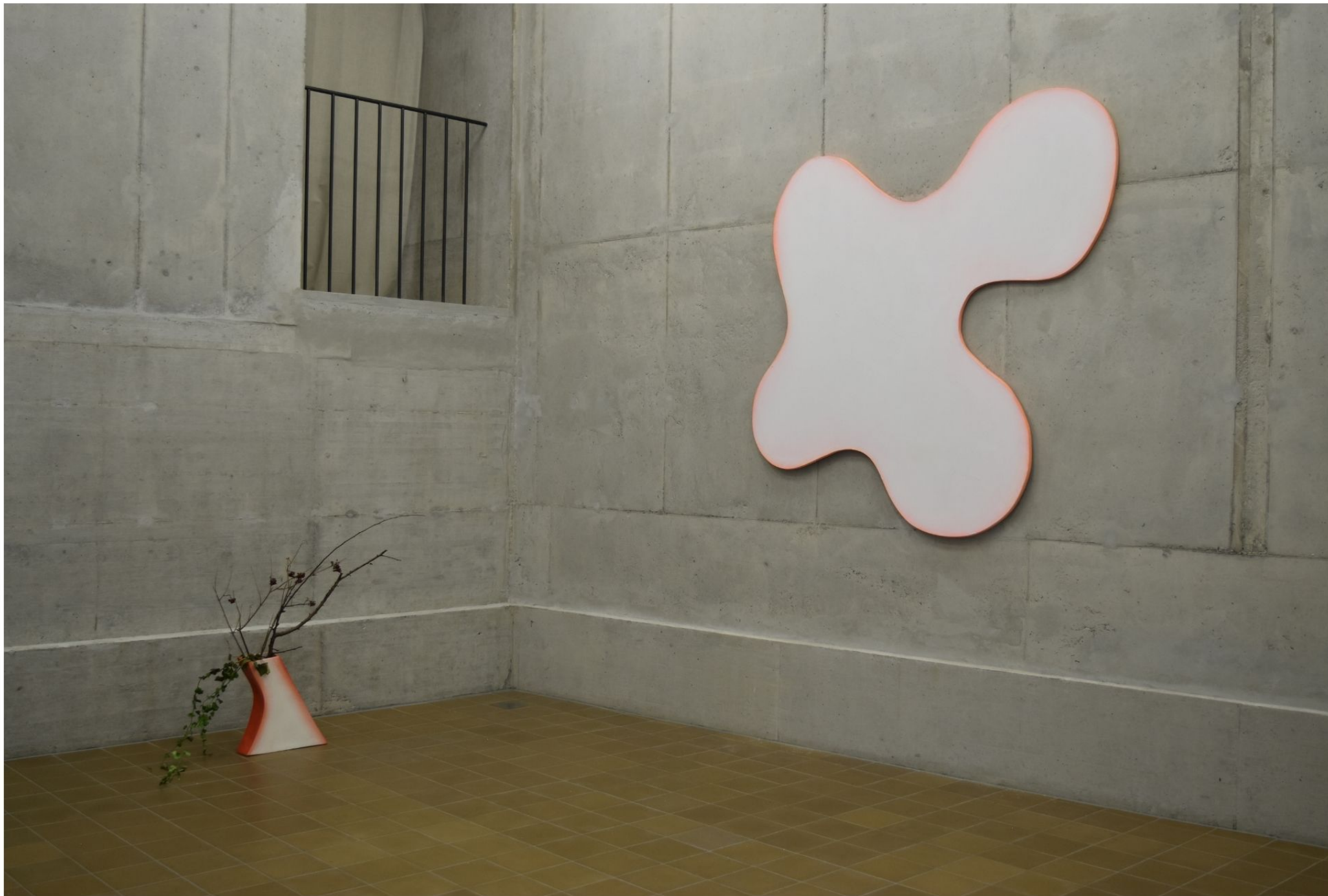
She has participated in the activities of the APDV art centre, which places artistic action at the heart of housing estates. She has organised and curated several exhibitions, l'Eau et les Rêves at Galerie Kamchatka in 2007, Mauvais Genre in 2009 in collaboration with Isabel Duperray at galerie petit Maroc in St-Nazaire and Young Memories in 2015-2016, a cycle of nine exhibitions, at Galerie épisodique.

Alexandra Roussopoulos has exhibited in Switzerland (Musée d'art et d'histoire de Neuchâtel, galerie Oblique in Saint-Maurice, Fondation Louis Moret in Martigny, le Manoir in Martigny, davel 14 in Cully, Villa Bernasconi in Grand-Lancy, Ferme-Asile in Sion, Musée Jenisch and LAC in Vevey) ; in France (L'Art dans les Chapelles, Cité Radieuse - Le Corbusier in Marseille, the studio/apartment of Le Corbusier in Paris, galerie Pixi-Marie-Victoire Poliakoff, galerie Scrawitch / Julien Bézille and galerie Stéphane Mortier in Paris) ; in China (Pifo Gallery, Art Lelege Gallery in Beijing, Yard Art Gallery in Shanghai and the Xixi National Museum in Hangzhou) ; in New York (Zürcher Gallery), in London (The Baldwin Gallery), in Athens (Nitra Gallery and Project Gallery) ; and in Algiers (Les Ateliers Sauvages and Institut Français d'Algérie in Algiers).

She was awarded the Visual Arts prize of the René Liechti Foundation in Switzerland in 2010 and the Novembre painting prize in Vitry in 2002.

She regularly participates in workshops in France and abroad (at Hear Mulhouse, ESBA Le Mans and in China at the Academy of Fine Arts of China and the University of Fine Arts of Hangzhou).

She co-wrote, with Callisto Mc Nulty and Géronimo Roussopoulos, the film Delphine et Carole, insoumuses made in 2019 which premiered at Berlinale Forum 2019. The film received 6 prizes, among which the Prize of the best documentary film by Syndicat français de la critique de cinéma et des films de télévision.



Natures vivantes exhibition, 2021, Galerie Oblique, Saint-Maurice, Switzerland - Orange vase/sculpture, 2021, ceramic, 50x25x9 cm - Libres et Mobiles XI, 2009, acrylic on paper mounted on canvas, 170x160 cm





Natures vivantes exhibition, 2021, Galerie Oblique, Saint-Maurice, Switzerland



Yellow and blue vase/ sculpture, 2021, ceramics, 50x25x9 cm - Unshaped series, 2019, acrylic on paper mounted on canvas, approx. 140x140 cm





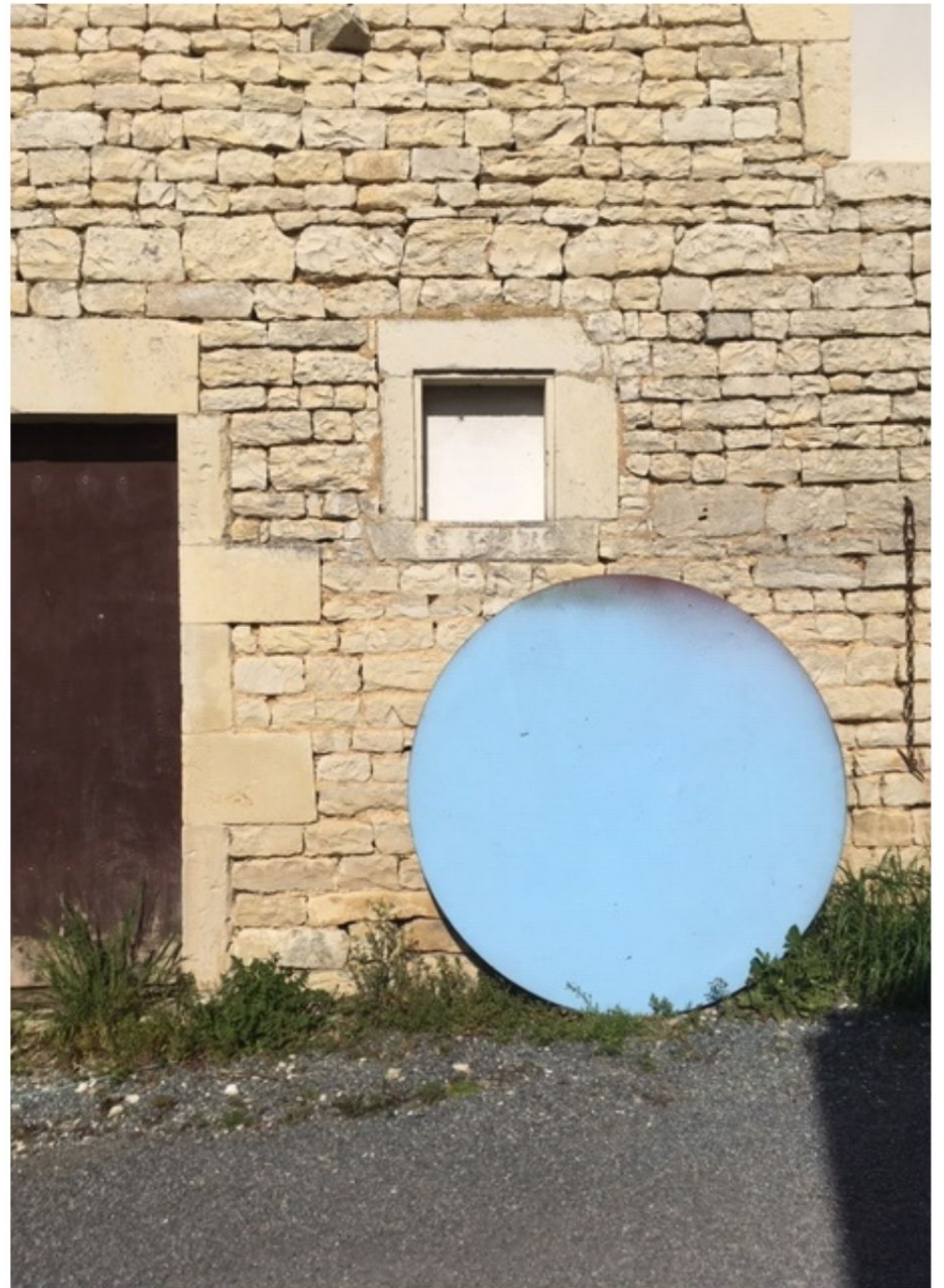
Alexandra Roussopoulos' studio : Euclidienne series, 2010



Euclidienne V, 2010, acrylic on canvas, 100x190 cm



Anguleuse III, 2010, acrylic on canvas, 220x135 cm



Sphere II and V, 2019, acrylic and paper mounted on canvas, diameter 150 cm



Archipel III and I, 2010, acrylic paint and paper mounted on canvas, 160x170 cm





APDV- Art center, porte de Vincennes, 2009



L'Art dans les Chapelles, 2009



L'Art dans les Chapelles, 2009



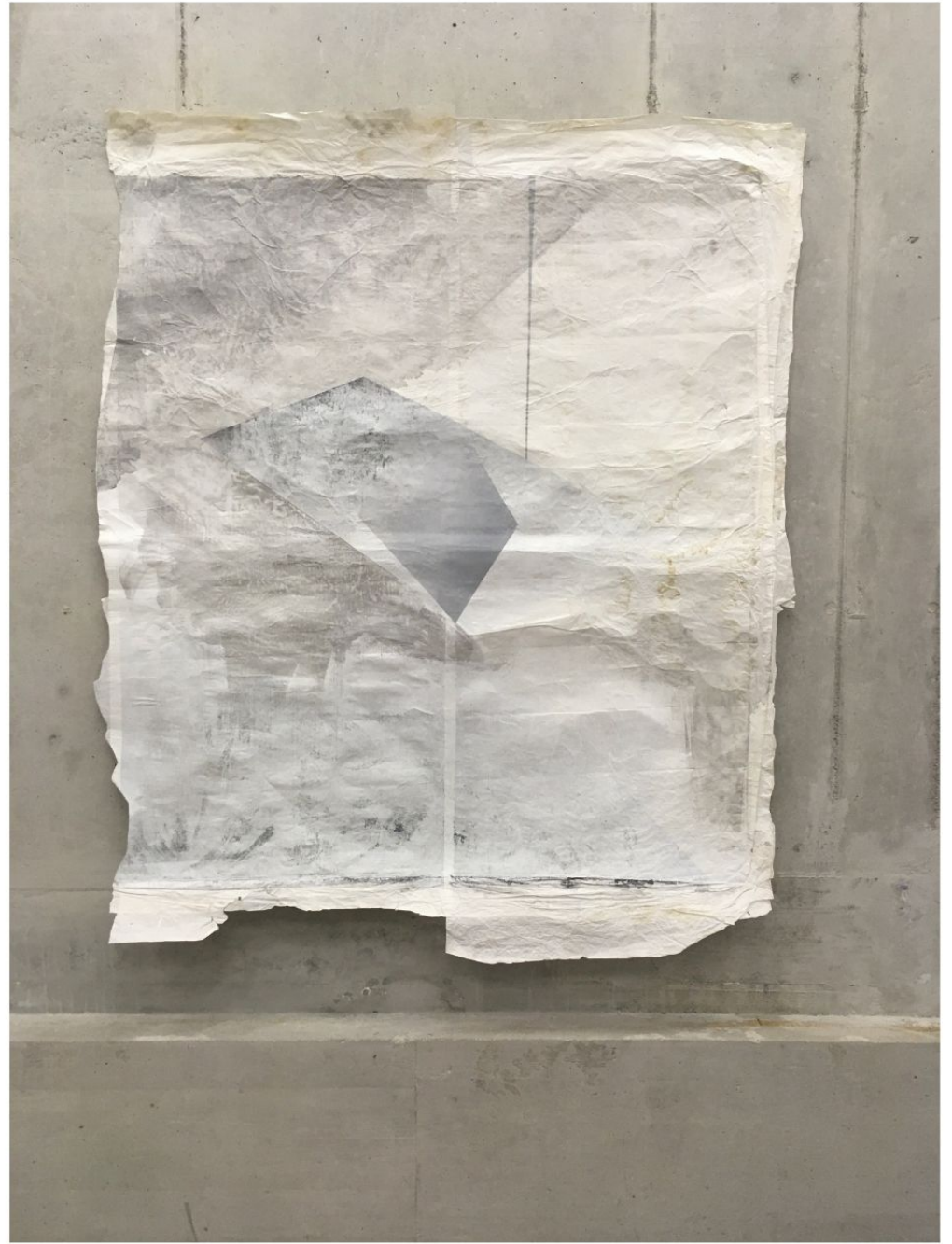


Dresses/paintings, 2012, made with the Oscar Romeo collective, painting on silk





Veste femme 40, 2017, made with Thierry Rose, latex and acrylic, 140x200 cm



Muées I et II, 2016, acrylic paint and rice paper, 150x150 cm and 168x136 cm

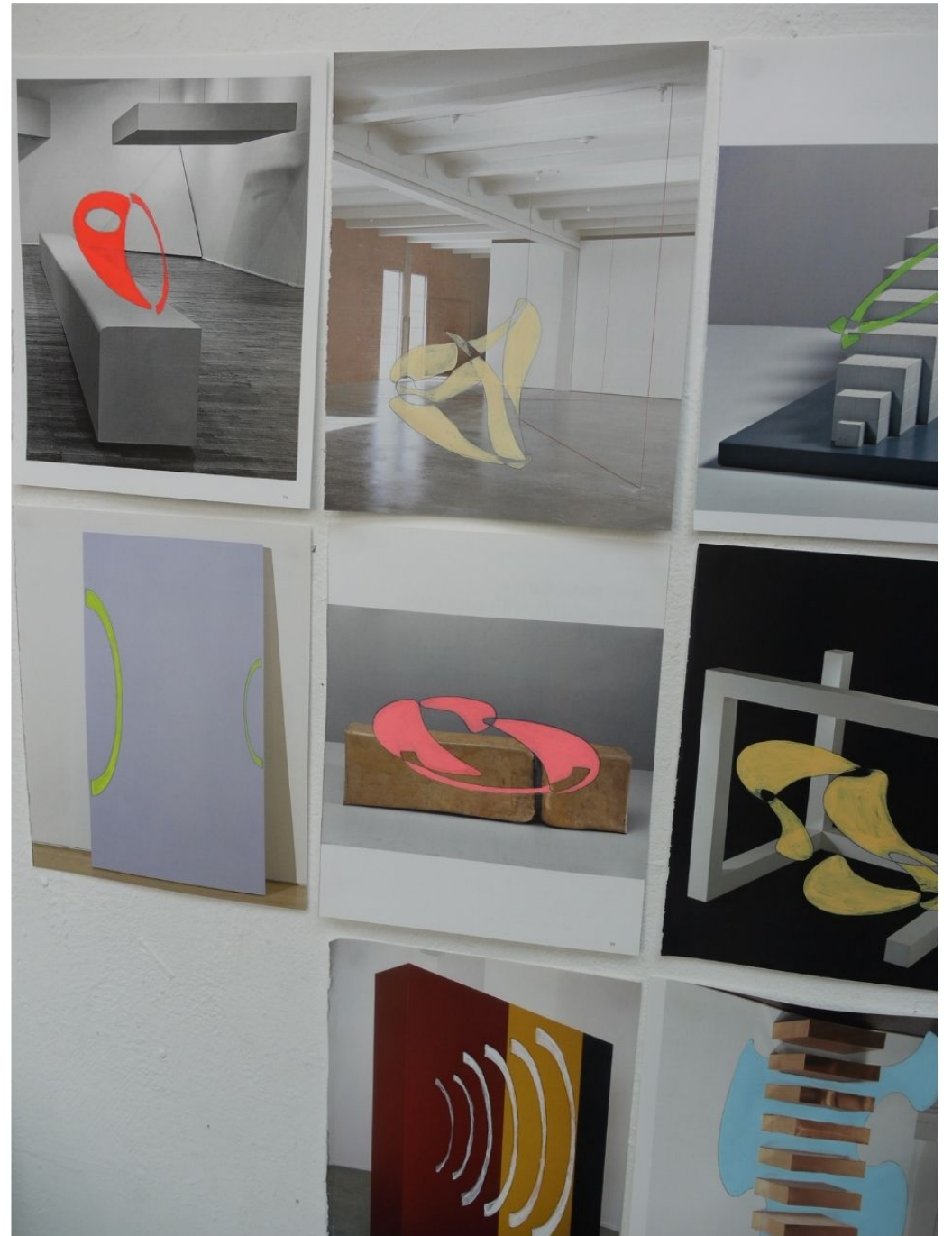


Alexandra Roussopoulos' studio - work table



A year of white pages, 2013, sketchbook





Pas si minimal, 2010, pencil and gouache on printed paper, 23x18 cm





Ossa Forma, 2012, made with Emmanuel Charles, acrylic on wood, 140x145 cm



Galerie Scrawitch, Les châteaux ambulants series, 2012, acrylic on paper, 150x200 cm





Volante VI, 2021, acrylic on silk screen, 77x140 cm



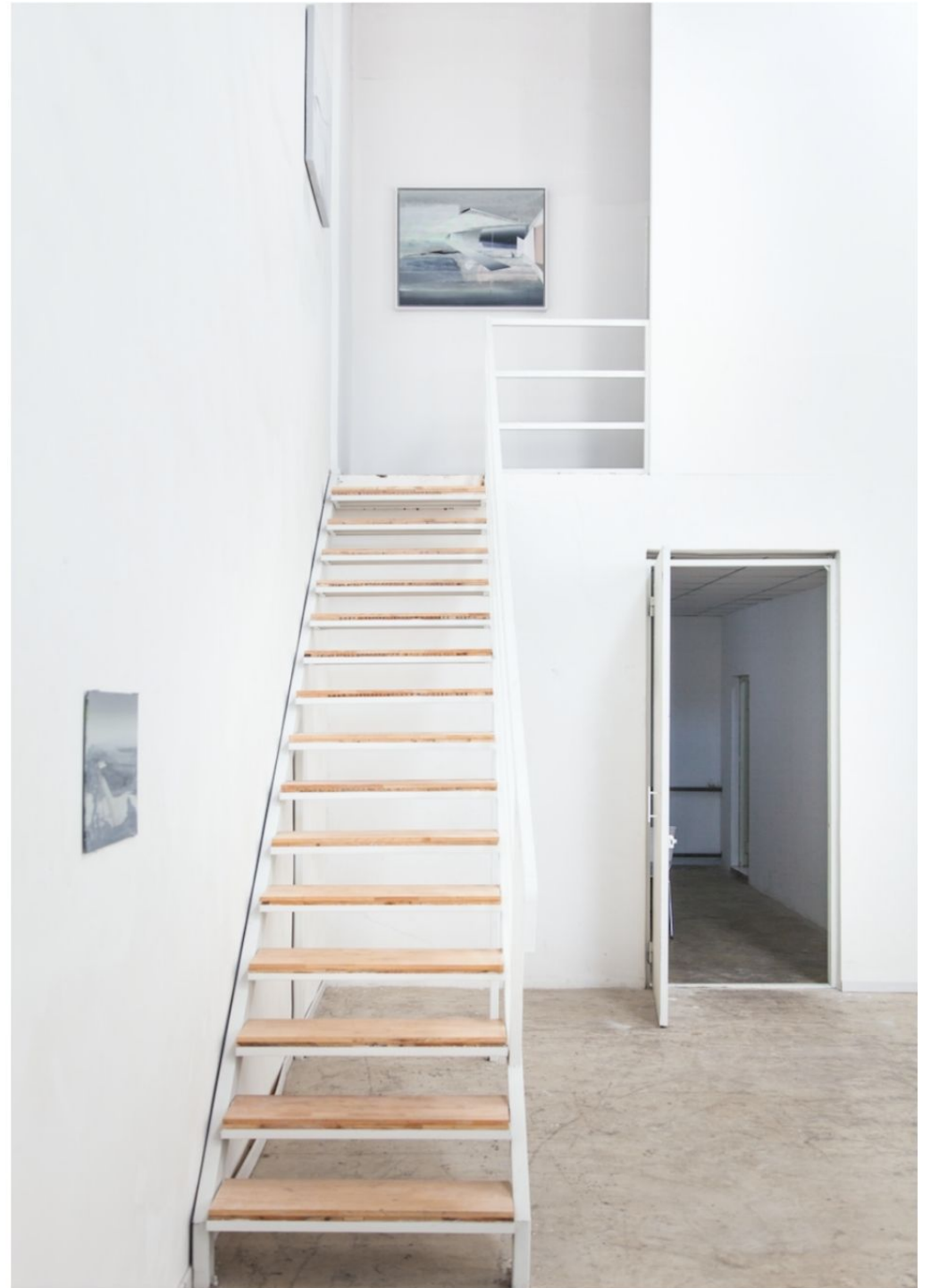
Volante X, 2021, acrylic on silk screen, 77x140 cm

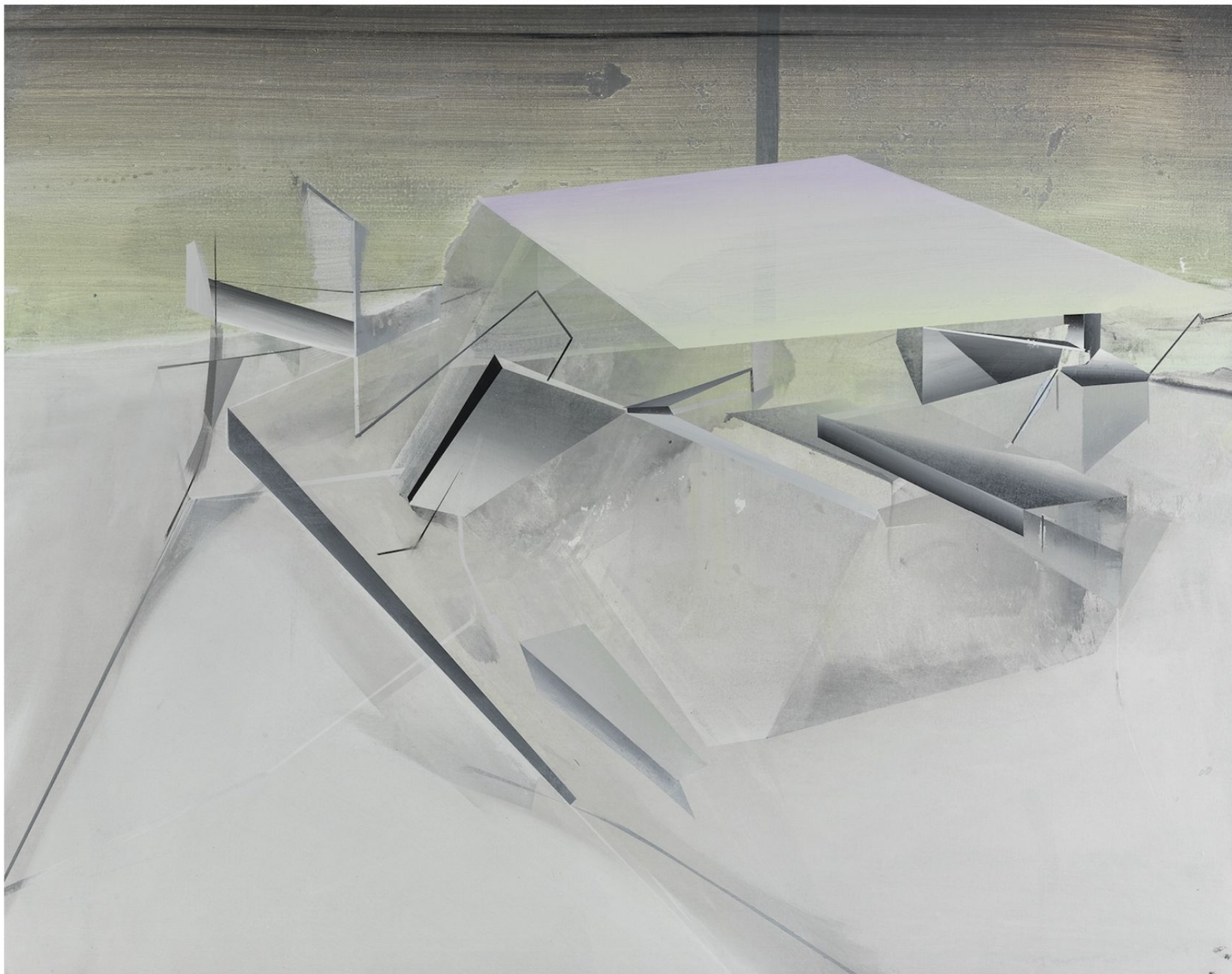


Dépaysages exhibition, 2014, galerie Scrawitch, Paris

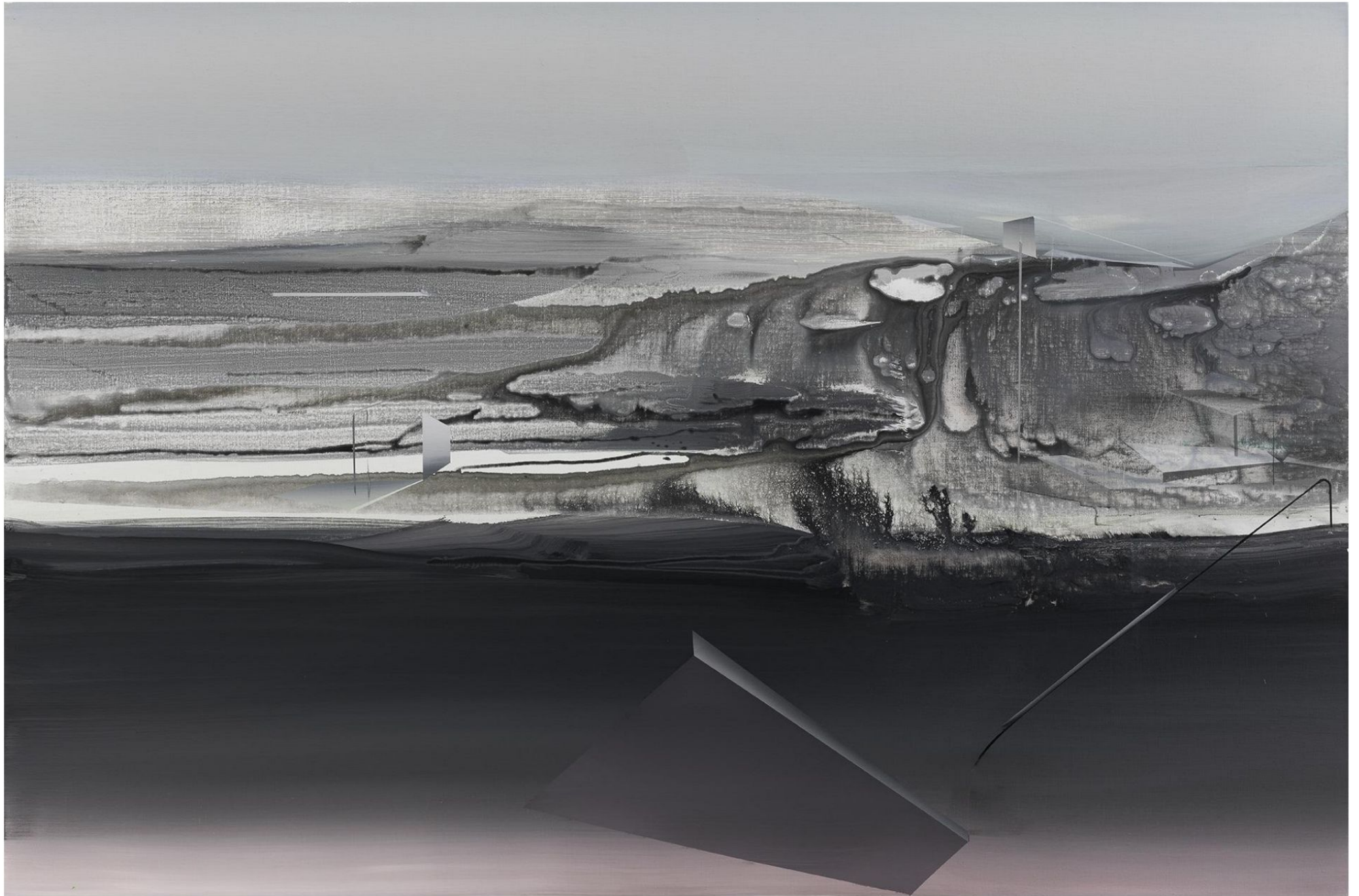


Artist residency, 2015, invited by Pifo Gallery, Beijing, China





Dépaysage V, 2015, acrylic paint and rice paper mounted on canvas, 80x100 cm



Dépaysage XX, 2015, acrylic paint and rice paper mounted on canvas, 140x210 cm



APDV- Art center, porte de Vincennes, 2015, in situ painting, acrylic and rice paper, 140x200 cm



Outer space V, 2015, island of Spetses, Greece, in situ painting, acrylic on concrete, variable dimensions



Déplacée, 2017, Algiers, Algeria, scotch and rice paper, 160x359 cm



Alger II and I, 2017, acrylic paint on linen canvas, 48x56 cm



Marine II, 2018, acrylic paint on aluminium, 80x120 cm



Traversées 3 and 6, 2018, tempera and graphite on paper, 21x29.7 cm



Vue, 2021, acrylic paint under glass, 25x31 cm



Habiter le paysage/painted in Saint-Maurice (Switzerland), 2021, acrylic paint under glass, 42x29 cm



Habiter le paysage/painted in Paris, 2021, acrylic paint under glass, 42x29 cm



The waves 1, 2022, coloured pencil, graphite, tempera and rice paper on canvas, 80x100 cm



The waves 2, 2022, coloured pencil, graphite, tempera and rice paper on canvas, 80x100 cm



The waves 4, 2022, coloured pencil, graphite, tempera and rice paper on canvas, 114x195 cm



Screen painting, 2020, made with Déborah Marzona, acrylic paint on wood, 190x240 cm

Books and projects (selection)



Young Memories is an artistic project that consists of a cycle of nine exhibitions: “Moving Lines”, “Lost Frequencies”, “Uncertain Manifestations and Other Immense Solitudes”, “Play Time”, “Meteorites, our Most Distant Memories”, “The Awakened Dream”, “Transitions”, “Lands”, “Drawing the Beginning”.

Young Memories is the thread linking each proposal. Although each exhibition is autonomous, they form a whole, a self-portrait in a way. Her approach is the same as when she paints in the studio. She has conceived Young Memories as an artistic composition, “a social sculpture” (Joseph Beuys) in which the different approaches engage in a dialogue.



ALEXANDRA ROUSSOPOULOS JETÉE À PIERRES PERDUES, D'ALGER ET D'AILLEURS



LES CAHIERS • DESSINÉS



24 JETÉE, PENDANT LA RÉALISATION • 2017 • POLYSTYRÈNE • COLLABORATION AVEC ISHAME AGADINA



25 JETÉE • POLYSTYRÈNE, PIGMENT, BÉTON • 2017 • 201 x 200 x 200 cm • COLLABORATION AVEC ISHAME AGADINA, CD BENOÛT • LA JETÉE À ALGER

“Leaving, coming back. Returning, leaving”. From her Parisian studio to Algiers, from Cadaqués to Beijing, Alexandra Roussopoulos takes the “walls” of her home/studio with her, symbolically restoring them through several series of paintings, sculptures, casts, reworked photographs and video installations that blend the intimate and the collective, the emotional and the mysterious. Produced in part for an exhibition created in Algeria at a pivotal moment in her history, these singular works represent traces, imprints, which, by sketching a dream and real geography, question the consubstantial relationship between objects and memory, travel and the imaginary, past and present.

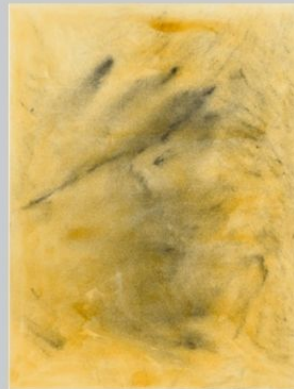


82

Autres pierres,
autres regards

« Il y a des pierres noires en forme de verge d'homme, et un sexe ciselé dessous. Et ces pierres sont des vertèbres dans des coins précieux de la terre. Et la pierre noire d'Émèse est la plus grosse de ces vertèbres, la plus pure, et la plus parfaite aussi. (...) Il y a là-dedans de la matière pulvérisée et qui se ramasse, - comme des morceaux de soleil concassés mais noirs. Et, mis en poudre, ils occupent moins de place; et c'est pourtant le même soleil et la même étendue et quantité de soleil, mais éteint par places, et qui rappelle alors le diamant et le charbon. Et tout cela vit; et l'on peut dire que des pierres vivent; et les pierres de la Syrie vivent, comme des miracles de la nature, car ce sont des pierres lancées par le ciel. »

ANTONIN ARTAUD (1898-1948),
HÉLOÛBARALE, OU L'ANARCHISTE COUNCINNE,
Paris, Gallimard, 1952.



116 Sigmar Polke (1941-2010), *The Spirits That Lead Strength Are Invisible II (Meteor Extraterrestrial Material)*, 1988.

Peinture avec fragments météoritiques et résine sur toile,
401,32 x 299,72 cm, San Francisco, San Francisco Museum
of Modern Art, The Doris and Donald Fisher Collection.

83

Autres pierres,
autres regards

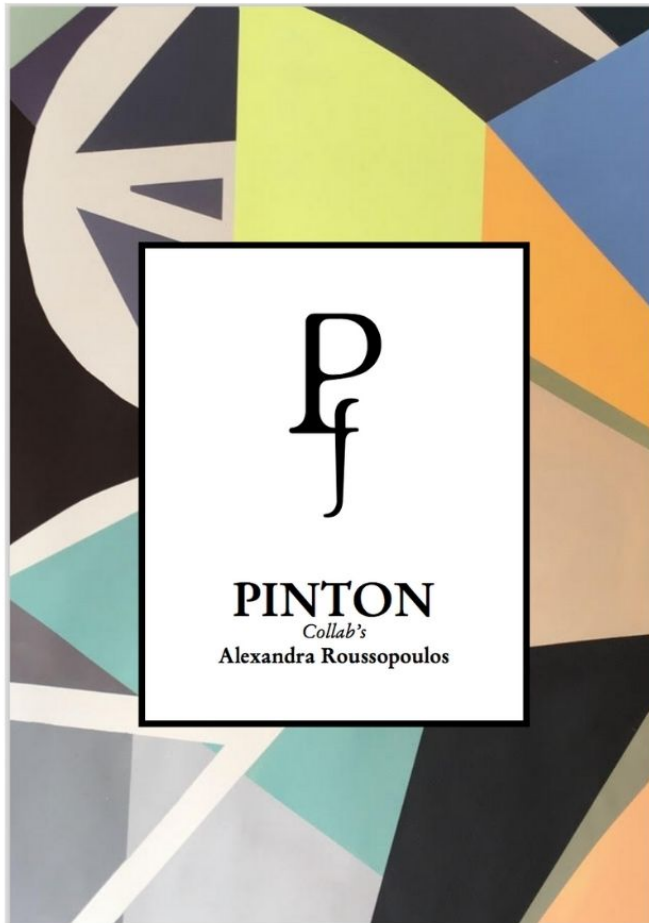
« Ébyle, pierre venue du ciel, la course libre, englobée de feu, est une folle. Vouloir le garder serait folie plus grande encore. »

MARTIN RUEFF (1968),
« Nicochète », LAPIDAIRE ADOLESCENT,
Chambéry, Comp'Act, 2001.

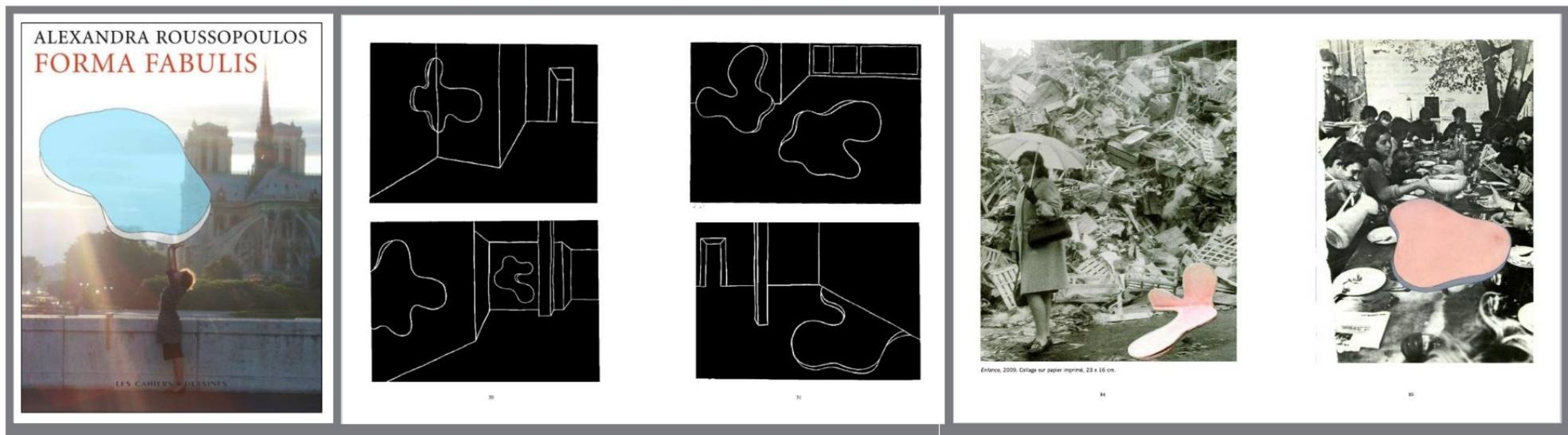


117 Judith Espinas (1985) et Alexandra Roussopoulos (1969),
Aérolithes, 2013. Pétre, pigments.

The book brings together scientific texts and the pieces that are exhibited, enriched with artistic, literary and poetic perspectives. It materialises, from the nebula to matter, the universe of meteorites. The book, which has a transversal and patrimonial vocation, presents a large number of photographs of meteorites from the collections of the French National Museum of Natural History, in Paris, archival documents, as well as works by artists and writers who experiment with and dream about meteorites.



Alexandra Roussopoulos was invited to create 5 rugs, which become “floor paintings”, made in collaboration with PINTON, one of the oldest carpet manufactures

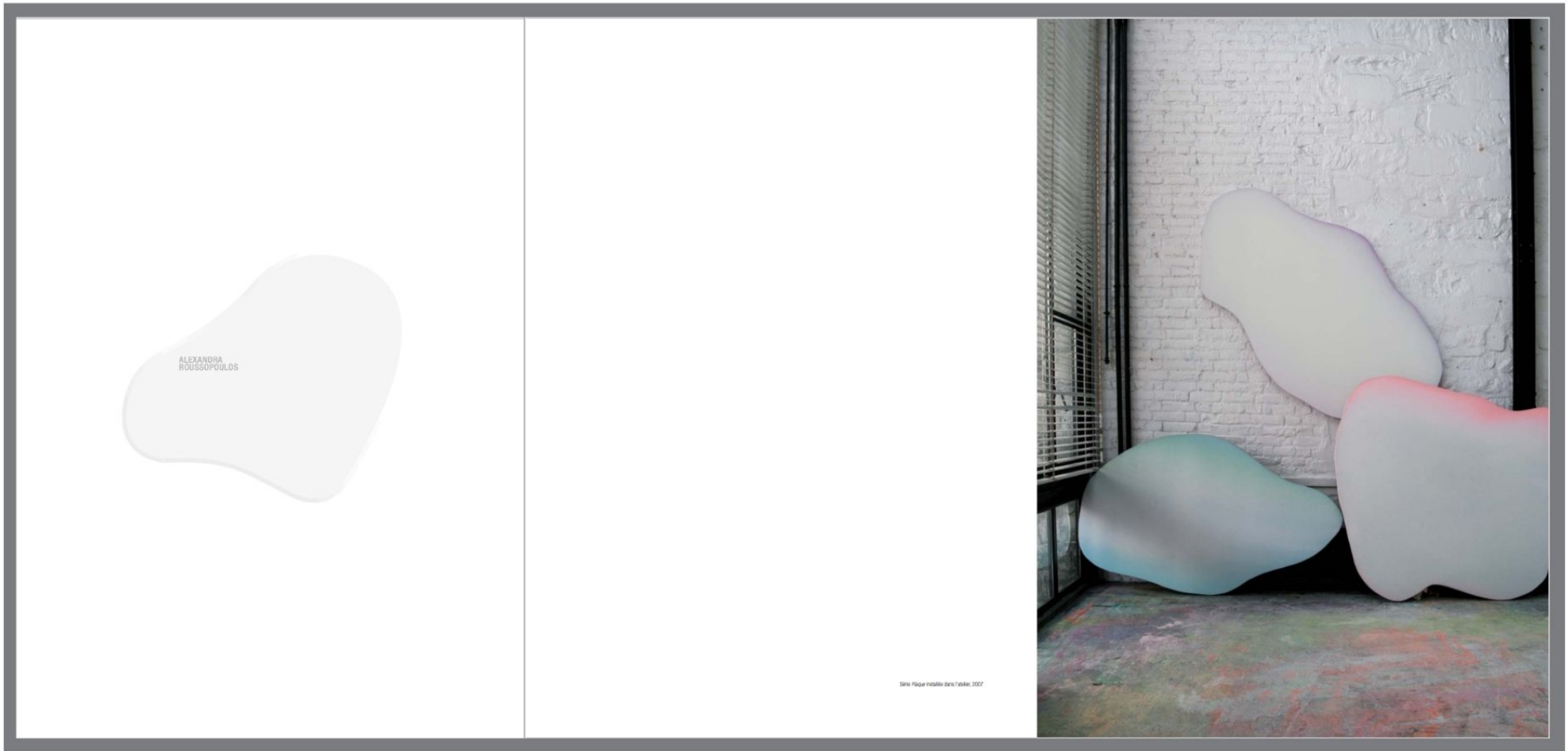


Monograph Forma Fabulis, 2011, Les Cahiers dessinés, texts: Brooks Adams, Elisabeth Lebovici, Natacha Nataf, Emmanuelle Lequeux, interview: Marie- Fabienne Aymon.

Everything starts with drawing — a supple, light, curved drawn shape. This drawn shape then asserts itself in flat or gradient patches of colour and becomes a gouache painting included within a real or imaginary space. Starting from simple gouache painting on a sheet of paper, the shape then becomes a large canvas painting with curved frames like the initial drawing. This form can appear anywhere, on the sky above the Seine, on a family photograph, on a filmed sequence or inside a chapel. It can materialise as a sculpted object or ceramic. Alexandra Roussopoulos returns to the essential, primary language of form, that is to say drawing in its most spontaneous and least rigid act: the curve rather than the right angle. In the poetic lineage of Jean Arp and in that of the minimalist painters, she opens up a personal path, with rare obstinacy, and joyful vitality. This book "tells" an adventure, that of grace.

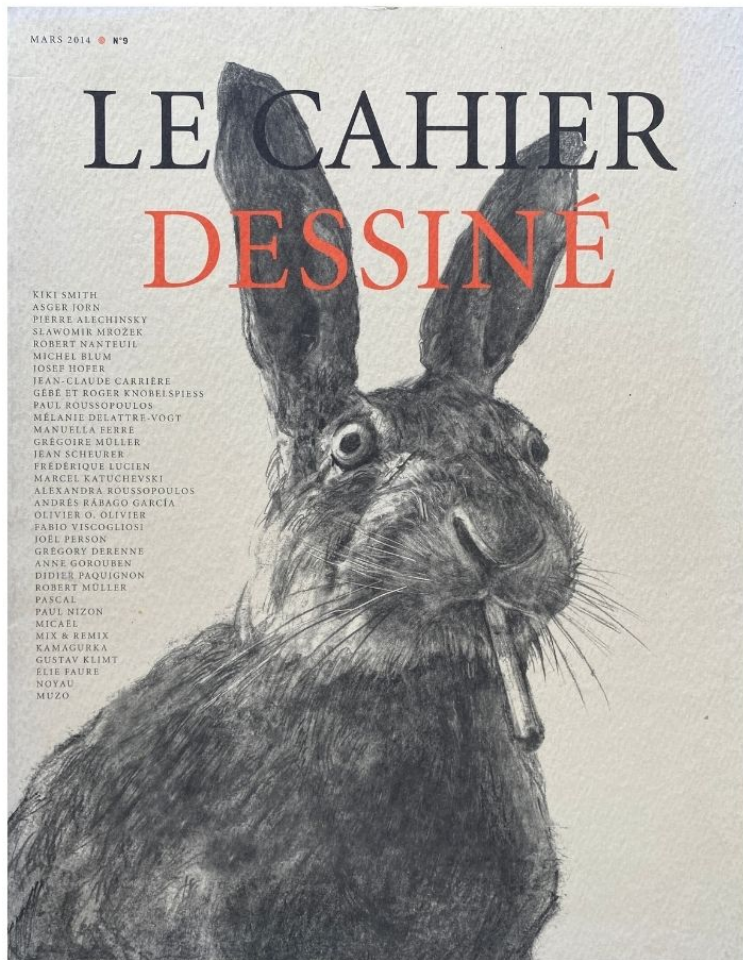


Conversation, Serge Poliakoff & Alexandra Roussopoulos, 2013, Éditions La Galerie Épisodique, graphic design: Jean-Claude Chianale. The connections underlined by the book layout bring the works of the two artists in a dialogue.



Site: Pique dans le mur / 2007

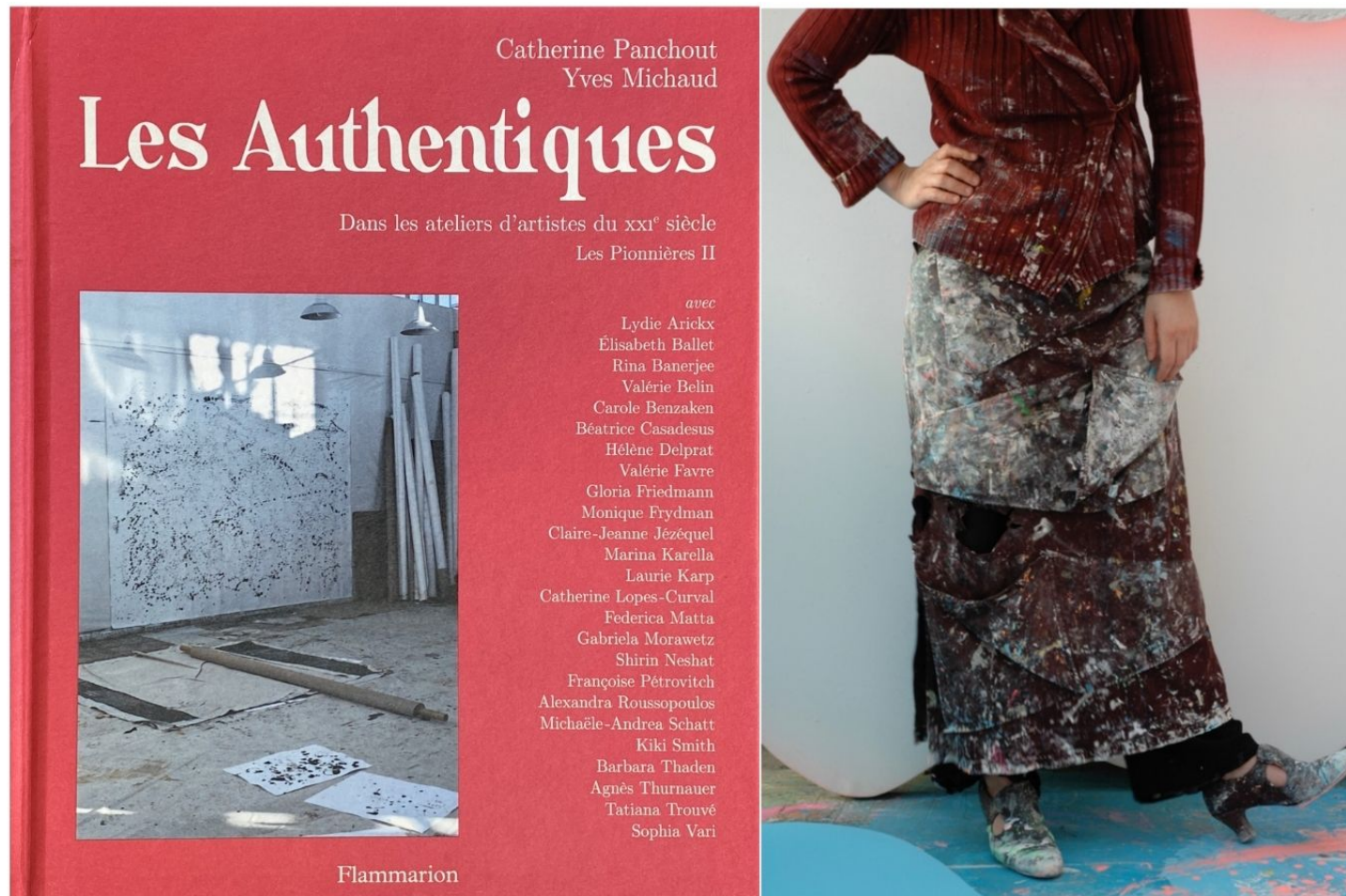
Monograph Alexandra Roussopoulos, 2008, texts: Elisabeth Lebovici, Brooks Adams, graphic design: Maxime Tétard (les Graphiquants), Éditions Fondation Louis Moret and Galerie Pixi-Marie-Victoire Poliakoff.



The Cahiers Dessinés present — without restriction of genre — drawings that can be funny or melancholic, introspective or great journeys, drawings from here and elsewhere, from before and after. Alexandra Roussopoulos is regularly invited to be part of their publications.



The publication recounts the "Living Natures" workshop organised by Alexandra Roussopoulos with the artists from the artistic expression workshop FOVAHM (Swiss Foundation in favour of mentally disabled people) in August 2021 in the context of her art residency at Galerie Oblique (Saint-Maurice, Switzerland).



Les Authentiques, Les Pionnières - II, Catherine Panchout and Yves Michaud. Catherine Panchout had already photographed the studios of the great "pioneer" artists of the 20th century. She has continued this work with the artists of the early 21st century. Through the views of the studios, the documentation of activities, and the portraits of twenty-five major artists, she gives us a gripping vision of the diversity and vitality of art today. Yves Michaud, philosopher and art critic, has written the texts that accompany her photographs and help situate each artist.



Books

Conversation, Serge Poliakoff & Alexandra Roussopoulos, Éditions La Galerie épisodique, graphic design : Jean-Claude Chianale (2013) / *Jetée à pierres perdues, d'Alger et d'ailleurs*, Editions Les Cahiers dessinés, Frédéric Pajak, réalisé avec Hichem Merouche (2019) / *Le Cahier dessiné* (2014) / *Les Authentiques/ Les Pionnières II* - photographs : Catherine Panchout, texts : Yves Michaud, Editions Flammarion (2020) / *Le Cahier dessiné*, Frédéric Pajak (2016) / *Apdv*, art center, 2009-2019, Yvon Nouzille and Valérie Barot, Éditions APDV (2020) / *L'Art dans les Chapelles*, Olivier Delavallade (2009) / *Monographie Alexandra Roussopoulos*, co-edition Fondation Louis Moret and galerie Pixi-Marie-Victoire Poliakoff, graphic design : Maxime Tétard (les Graphiquants), texts : Elisabeth Lebovici, Brooks Adams (2008) / *Women on paper*, Nadine Gandy, Editions Espace de l'Art Concret, Centre d'Art Contemporain (2018) / *Pinton Haute couture & prêt à porter* (2020) / *Dessin politique, dessin poétique*, Editions Les Cahiers dessinés (2018) / *Livret Alexandra Roussopoulos*, galerie municipale de *Novembre à Vitry*, painting prize directed by Catherine Violet (2002) / *L'Amour N°1*, Les Cahiers Dessinés, Frédéric Pajak and Julie Bouvard (2021) / *Forma fabulis*, monograph, Editions Noir sur Blanc, collection Les Cahiers dessinés, texts : Brooks Adams, Elisabeth Lebovici, Natacha Nataf, Emmanuelle Lequeux, interview : Marie- Fabienne Aymon (2011) / *Natures vivantes*, co-édition FOVAHM (Fondation valaisanne en faveur des personnes handicapées mentales), galerie Oblique and davel 14, graphic design : Christian Stuker (2021) / *Grand Trouble*, Les Cahiers Dessinés, Frédéric Pajak / *L'Amour N° 3*, Les Cahiers Dessinés, Frédéric Pajak et Julie Bouvard (2022) / *L'Eau et les Rêves*, Editions Montimage et Kamchatka (2007) / *L'Amour N°2*, Les Cahiers Dessinés, Frédéric Pajak et Julie Bouvard (2022) / *Météorites, entre ciel et terre*, Matthieu Gounelle, Editions du Museum National d'Histoire Naturelle (2017) / *The Revival of the stones*, Stella Christofi (2022) / *Nouvelles îles* with Matthieu Gounelle, Editions Montimages, graphic design : Marco Maione (2014) / *Feel Paris*, Editions Lelege Art and Pifo gallery / *1997-2017 Fondation Louis Moret*, Marie-Fabienne Aymon / *Le Livre libre*, Les Cahiers dessinés (2010) / *Une belle histoire des Météorites*, Matthieu Gounelle, Editions Flammarion, Editions du Museum National d'Histoire Naturelle (2017) / *Libres et mobiles*, Éditions davel 14 and Jean Villevieille (2009) / *Alexandra Roussopoulos, équilibriste de la couleur*, M le magazine du Monde, text: Aude Goullioud, photographs : Paul Lehr (sept 2022) / *Young Memories*, Editions La Galerie épisodique, graphic design : Jean-Claude Chianale (2015).