

baudoin lebon

8, rue charles-françois dupuis - 75003 Paris
tél +33 (0)1 42 72 09 10 fax +33 (0)1 42 72 02 20
info@baudoin-lebon.com www.baudoin-lebon.com

ateliers bauret - un esprit de famille ?



ATELIER (a-te-lié), *nm.* | **1°** Lieu de travail d'un peintre, d'un sculpteur. *Cet artiste ne se plaît que dans son atelier.* **2°** L'atelier, les élèves d'un artiste considérés collectivement. *Jour d'atelier, jour le plus propre à éclairer un tableau, une statue.*

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/// Opening on Wednesday, march 5th 2013 from 6pm to 9pm
Exhibition from Thursday, june 7th to april 13th 2013

Bauret. A family of creators quite simply, whether by lineage or marriage. Painting, engraving, pastel, photography, critique – curating, design, poetry, musical composition.

It is interesting to emphasize a peculiarity that is so rich artistically. A specificity found sometimes in a more restricted way in music with Bach, Strauss, Mozart and the likes, in painting with Watteau or Brueghel, and in a fashion more similar to that of the Baurets with the “Duchamp-Villon”, the Renoir, the Giacometti, the Belmondo or the Landowski.

I do not believe in genetic heredity as regards this creative genre. Nevertheless, it is amusing, even instructive to show this phenomenon without trying to prove it.

The interest of this exhibition consists in bringing into light the multidisciplinary and extremely positive inventiveness of a sole family, expressed through four generations.

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Gabriel Bauret is responsible for the artistic coordination in this project. On this occasion, baudoin lebon publishes a catalogue available for sale from march 7th 2013.

jean-françois bauret, *artists' portraits 1959-1989, photographs*



Bram Van Velde, 1968
© Jean-François Bauret, courtesy baudoin lebon



Joan Mitchell, 1986
© Jean-François Bauret, courtesy baudoin lebon

He was born in 1932 in Paris to a father from a family of manufacturers of Northern France and a mother of Russian extraction. After high school studies in Savoie, he joins the family weaving mill before being called up in Chambéry for his national service, that will last two and a half years due to the Algerian War of Independence. In the army, he is attached to the photographic and cinematographic department of his regiment. It is also in Chambéry that he gets to know Claude Allard, who back then is 19 years old and is to become his wife. Released from his obligations in 1957, he turns towards photography. He creates a series of reports in the studios of artists from his father's circle of friends. But the real turning point of his career occurs in 1958, when he meets Andrée Putman. She enables him to land several advertising commissions and entrusts him with reports for the magazine "L'Œil". He establishes his studio in the Batignolles area in 1962. From then, his advertising photography company won't stop growing and thriving.

He is one of the first to introduce nude portraits in the context of advertising. Among his works, one of the photographs he took for men's underwear «Sélimaille» will cause a lot of ink to flow. Shortly after, a picture of a naked pregnant woman for «Materna» also draws the attention of the public. These controversial images, alongside his campaign for the French bank BNP, will leave a mark in the booming world of advertising photography. The use of nudes and black and white portraits is now associated with his name, whatever the subject: male, female, young, elder...

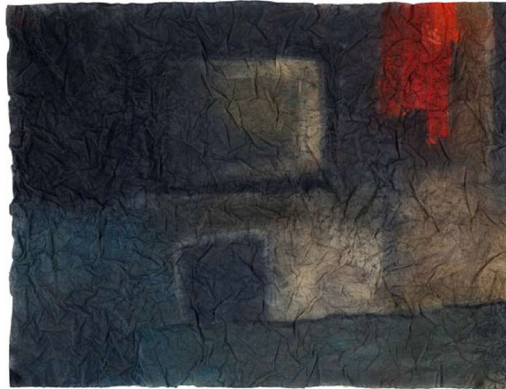
Everyone remembers the portrait of "Three naked old ladies" (Trois vieilles femmes nues) or that of Klaus Kinski holding against him his son Nanoï. The nude genre is particular suited to get to the heart of the expression of the personality of the subject, more than a plastic exercise, as often seen in photography. His pictures are frequently published in magazines, starting with Zoom, reference in the 1970s of the visual avant-garde. In 1984, he releases through the publishing house Contrejour Portraits Nus, an album that stands for his approach.

His works are exhibited in numerous museums and galleries, such as the research and exhibition center of the Musée d'Art Moderne de la ville de Paris, in 1971; the Centre Georges Pompidou; as part of the "Polaroid Workshops" program; the Espace Photographique de Paris; the Galerie Municipale du Château d'Eau in Toulouse; the galleries of FNAC stores and in the Rencontres d'Arles, where he frequently acts as a mentor. In 2009, the Camera Obscura gallery in Paris presents his works alongside that of his wife. In addition to his studio portraits and his research activities on body expression, he dedicates a great amount of his time to teaching and his very often solicited by photography schools and festivals. Far from remaining indifferent to the digital revolution, he creates in collaboration with Yan Morvan and Didier de Faÿs the website photographie.com. Though he integrates computing technologies to his work, his priority remains the same: capturing without tricks or comedy what is most authentic and profound in the human being.

claudé bauret allard, interiors 2011-2013, pastels



Le tableau, 2013
©Claude Bauret Allard, courtesy baudoïn lebon



Born on the shores of Lake Geneva in 1936, she leaves Haute-Savoie at the death of her father, in 1939, to settle in Chambéry with her family, at the time of the declaration of war. This is where she completes her studies and soon shows a superior aptitude for drawing. With the support of her mother, who is a painter, she uses the material of her studio to paint the portraits of the members of her family and her friends, also drawing inspiration from the mountain scenery. An old box of pastels enables her to have a go at this technique.

In 1955, she meets Jean-François Bauret, a photographer who back then is doing his national service in the mountain infantry. While she prepares her baccalaureate, they present together two subsequent exhibitions that will confirm their respective artistic paths. After getting married in 1956, they move to Paris, where Claude gives birth to Frédéric in 1957. Two years later, Isabelle comes into the world. The family settles in a village close to Mantes-la-Jolie, where Jean-François' father dwells. A painting enthusiast, Jean Bauret introduces Claude to masters such as Nicolas de Staël, Serge Poliakoff, Serge Charchoune, André Lansky, Bram van Velde... a time of learning for the young lady, completed with the advice of a father-in-law who is used to devoting great attention to young artists.

She works as her husband's assistant for several years while continuing to paint and raising her two children. The couple then moves back to Paris, in 1962, to settle in large spaces and live closer to the professional and artistic realities. Throughout these years, she practices various techniques: oil, acrylic, collage, tapestry (sawn and assembled fabrics), without ever wandering away from the pastel. From 1979, after discovering the Roché pastels, she devotes herself exclusively to this technique which particularly suits her expectations and offers various plastic possibilities Claude will permanently explore.

She travels across Europe and in the United States, where she exhibits frequently and draws her inspiration. In 2009, the death of her daughter Isabelle, an illustrator and painter, drastically upsets her life and that of her husband. Yet, she manages to find the strength to keep working and exhibiting her works.

isabelle bauret, *la grande chaumière 2005-2009, watercolours*



Isabelle Bauret was born in Boulogne in 1959 in a family where art is ubiquitous. Her grandfather, Jean-Bauret, who will be very close to her, lives in an environment surrounded by paintings. She grows up among artists, but also advertisers, as her father is a noted advertising photographer.

After completing her higher education, including a short training in economics at the University of Nanterre, she joins the Penninghen Art School where she graduates with flying colours. Among her masters, Roman Cieslewicz, André François and Jacques Nathan-Garamond encourage her to develop her artistic expression. The way she sees it, life is about either drawing or painting. She enters the world of advertising as an illustrator and roughman: her approach to commissions is very singular and goes way beyond the roughs usually shot for agencies. Her talent leads her to participate in major advertising campaigns and to collaborate with political parties. She wins a competition organized by the state to modernise the image of the national Marianne. Meanwhile, she conducts a person work: she creates in her studio a large number of oil on canvas, perfects her knowledge by following anatomy lessons at the French national college of art and architecture, where she will also take engraving classes under the aegis of Pierre Courtin. She draws nude models. When she leaves home, she never forgets her notebook; she will fill more than a hundred of those on the most various topics, with a pencil, watercolours or a fountain pen. In 1980, she gives birth to Léa. But a few years later, serious health issues affect the course of her life, fortunately without undermining her creative energy. While she continues handling her commissions with the same success, she only seldom exhibits her personal works. Ten years later, her disease catches up with her, leading her to realize that her days are numbered. From that moment on, she devotes all of her time to her artistic projects. Her first great exhibition is held three months after her death, in the cultural space of Hôpital Bretonneau. On this occasion, the public discovers a key artist.

léa klein-bauret, *contrasts 2010, engravings and drawings*



Léa Klein-Bauret was born in 1990 in Paris. After studying at Ecole Estienne, she joins the French National College of Art and Architecture in Paris and takes classes in Giuseppe Penone's studio. Within the context of this course of education, she meets other young artists with whom she will participate in various exhibitions: "Les Voyages de la Terre", presented in 2011 at the Galerie du Crous, in Paris, where she exhibits drawings and ceramics dialoguing with Amerindian pottery, following a trip to Guyana, and "Silences", in 2012, at the Couvent de la Tourette near Lyons, where she displays her photographic works. As part of the exchange program established in partnership with foreign school arts, she is currently studying traditional Chinese engraving at the China Academy of Art in Hangzhou.