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Sophie Rambert was born in 1970 in Paris. She is a drawer and lives in Le Mans in France.

### *Main exhibitions*

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- 2019 Macparis, Paris, France  
Salon dessin et peinture à l'eau, Paris, France  
L'EXPO, Le Pecq, France
- 2018 Dessins I, Fresnes, France
- 2017 Parcours de l'Art, Avignon, France  
Passage à l'Art, Cherbourg-Octeville, France
- 2016 Auction sale Artcurial, Paris, France  
Parisartistes, Paris, France  
Art for Autism, Saint-Jean-de-Beauregard, France  
Le dessin dans tous ses états !, Dammarie-les-Lys, France
- 2015 Luxembourg Art Prize, Hervé Lancelin gallery, Luxembourg, Luxembourg  
Challenge Le Bonheur, Egrégore gallery, Marmande, France  
MIAC Puls'Art, Le Mans, France  
Drawing here, Schwab Beaubourg gallery, Paris, France  
4ème Zoom, L'Arrivage gallery, Troyes, France
- 2014 Macparis, Paris, France  
Les Quinconces, Le Mans, France
- 2013 Les Hivernales, Montreuil, France  
Art on paper, with Graphem gallery, Bruxelles, Belgique  
Du chat de Steinlen à la force expressionniste de Sophie Rambert, Roussard gallery, Paris, France  
D:Dessin, with Graphem gallery, Paris, France
- 2012 Macparis, Paris, France  
Artcité, Fontenay-sous-Bois, France  
MIAC Puls'Art, Le Mans, France.
- 2011 Festival international de peinture, La Ferté Bernard, France.  
L'Atelier d'Icare gallery, Le Mans, France
- 2010 Magie du dessin, Anne Cros gallery, Pézenas, France

Besnier gallery, Le Mans, France

Art Nîm., Nîmes, France.

### ***Prize***

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- 2015 Luxembourg Art Prize finalist  
Challenge Egregore finalist
- 2013 Toile d'or FNCF
- 2011 3rd drawing prize, International painting festival, La Ferté Bernard
- 2010 3rd drawing prize, Art Nîm, Nîmes

### ***Public collection***

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- 2012 Acquired by Tessé museum, Le Mans

### ***Press***

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- 2018 « L'expressionnisme aujourd'hui », Hors-série n°23, Artension  
« 500 artistes qui nous font rêver », Miroir de l'Art n°89
- 2016 « 100 artistes d'aujourd'hui... et de demain », Hors-série n°2, Miroir de l'Art
- 2015 Miroir de l'art n°62
- 2014 « Le dessin nouveau est arrivé », Artension n°124  
« Le dessin contemporain », Miroir de l'art n°52

### ***Publications***

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- 2017 Drawn from life, Hardie Grant Books Editions
- 2016 Artfabetic, Concordia Editions
- 2014 « Hold your own », Kate Tempest, Picador Editions
- 2013 « Le Poteau rose », Ivar Ch'Vavar et Stéphane Batsal, Le corridor bleu Editions  
Le Contre Annuaire Art/02, 11-13 Editions  
Vivre l'Art Magazine, le livre d'art Editions

*The drawing*

If, in other artists, I'm moved by the very matter of painting, I like the economy of means, the precarious, essential but also irreversible character of drawing and, above all, the naked stroke, the line, fragile and fluid or, on the contrary, curt and sharp. Hence, if at first I used to work with inks, I finally gave up on colours, distortions, drips, to reach thanks to the black stone a more analytical than expressive processing, a crude nudity and maybe even a more personal writing, less characterized by the heritage of the paintings and drawings which had left their mark on me, those of Marlène Dumas, Francis Bacon and Egon Schiele particularly.

*The body, a dialectics of desire*

The body, the mere flesh and skin which we inhabit. More than meat, the body is skin, its story is inscribed in its folds.

The body, the most universal thing there is, as well as the most singular, the most familiar and intimate, yet at the same time always foreign.

The Other's body : naked yet impenetrable, experience of what is left, even in the most intimate, the barest, the most known one may believe, inexhaustible, elusive, unseizable.

The body which, in its vulnerability and strength, is the oxymoronic figure of shared ambivalences, the one of desire, the one of the sexes.

Playing with contrasts between a sharp line and the softness of surfaces, it is to this body, alive, rich of its oppositions that I want to bring the viewer back, as if he was facing his own ambivalence.

A disrupted body, off-center, reversed, standing out in the white eternity of a missing setting.

The body is naked, isolated on the bare surface of the paper, an emptiness from which the body emerges, defeating it temporarily. It is a body out of place and time, deprived of any clothing, context, narrative, reduced to its condition of body, naked and observed.

Because if the body is depicted alone, it is nonetheless always caught in the gaze of another, whose absence here calls for a viewer. Thus, it is not a body closed in on itself, but a body caught between inwardness and exteriority, under the gaze of an Other. A body that desires and is desired, offering and concealing itself, strained in its very surrender. A body that keeps resisting, proud and unruly.

No elation here from a suffering body, but the expression of a fierce vitality, both fragile and resolute.

To finish, there can be no question of the body in my work without mentioning my own.

My body is the first place of conception for the postures, a testing ground whose limits I can stretch. It is for my work an available material that I use, not in a quest for identity and self-representation – self-portrait not being the purpose of my work – but as a mould, a means to draw 'from the inside', to feel the posture in all its accuracy. It is through my uniqueness – and not because I'm a Woman – that I understand the body, and particularly the feminine body. However this uniqueness is necessarily the one of a woman - whatever the term covers. Thus, I'm often told that my bodies are androgynous – it is only then, I believe, that they break up with the transparent and binary representations, still oddly expected, of the feminine gender (Passive and fragile body. Maternal body, sweet and full. Body of the lover, offered and exclusive object of sexual desire) and the masculine one (Body caught in gendered roles as well, or Body of the Human, that universal masculine gender).