

Stèf Belleu - Portfolio

<https://www.stefbelleu.com/>

Ursprünglich von der französischen Westküste stammend, bin ich stark von maritimen Landschaften und einer salzigen Atmosphäre geprägt. Meine 20 Jahre in Montreal, Kanada, ermöglichten es mir, den Reichtum eines multikulturellen städtischen Umfelds mit den unberührten Naturräumen Québecs in Beziehung zu setzen. Derzeit lebe ich in Innsbruck, Österreich, und nehme dort die alpine Identität mit ihren Reliefs und Grenzen, ihren Übergangsräumen, in meine Arbeit auf.

Es ist das Material, aus dem meine Arbeit entsteht. Ob fließend wie Leinen, widerstandsfähig wie Ton, straff oder locker wie ein Seil, leicht wie ein Faden, geschmeidig wie Farbe oder mineralische wie Glasur ... Dieses Material ermöglicht es mir, das aufzuspüren, was sich auf keine andere Weise ausdrücken ließe. Die Performance findet in der Natur ebenso statt wie im städtischen Raum, indem sie Empfindungen mit Bewegungen verknüpft. Manche sagen, sie sei eine Sprache; ich stelle sie mir als das Sprechen der Stille vor — dieser Stille, die zuzuhören sucht.

Afloat

Materials: Porcelain, stoneware, stains, oxides, glaze, terra sigillata, natural fiber rope

Dimensions: Large object 40 x 70 cm, smaller objects, each 35cm diameter

Installation: Innsbruck, 2022

In response to our disjointed world, I often go back to the elemental aspects of life like air and water that at once sustain us and exist beyond us. Through the things I make, I'm balancing between the drive to materialise these connections and a state of "floatation".

How does floating allow us to experience relationships between our current landscapes and complex value systems that surround us? Does uncertainty open up possibilities to float? Within this in-between in time and in space dimensions, I juggle with the notion of vulnerability by playing with the ideas of buoyancy, suspension and impermanence.

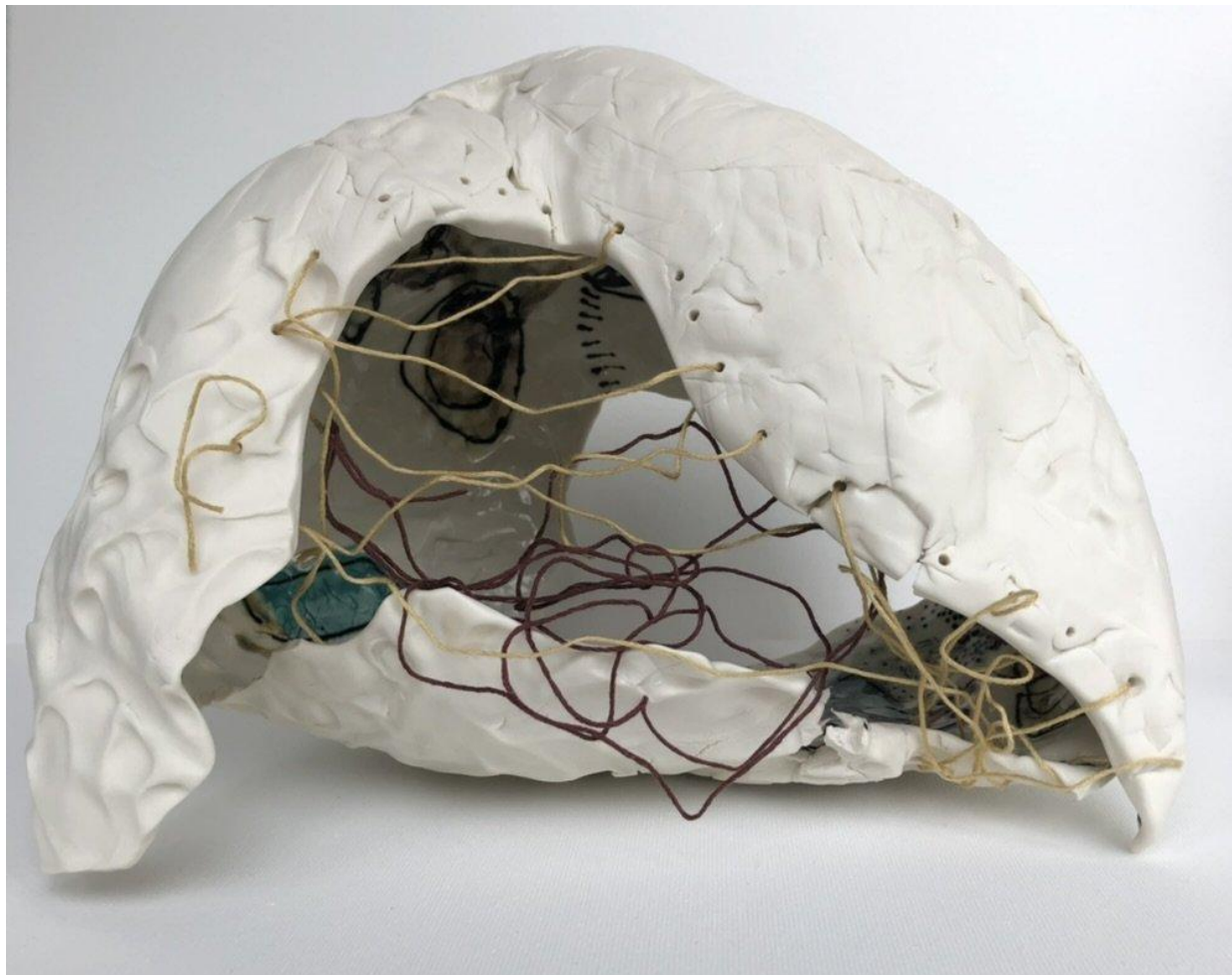




Inside out

Materials: Porcelain, oxides and glazes, cotton thread
Innsbruck, 2021

The prints of my fingers, the cracks, the folds printed on the outer surface are all marks that one can try to decipher like an enigmatic writing of this form that one could assimilate to the vessel, a cracked and mended bubble. This bark, like a frozen skin, offers a shiny surface, drawn on the inside, sewn up in an attempt to repair it perhaps, a form that wants to open up to the outside but is still withheld as if still intimate.



Taste tiles

Materials: Glazes chosen from the residence center and artists on porcelain and stoneware, firing in Boury Box and Soda wood fire

Installation: Each tong measures about 6cm, flexible installation on a wall or standing, Guldagergaard, International Ceramic Research Center, Denmark, 2022

I dip these cut tongues in glazes developed by different artists. Gluttonous, obscene, smooth, hairy, licking... Here, we are talking about language. On the tip of the tongue.





Cabanes éclatées

Materials: Paper porcelain, oxides and glazes
Innsbruck, 2022 ongoing

These vessels deconstructed and decorated with printed patterns (lines, laces, nets, dots) offer as much stability as uncertainty. The sometimes sharp edges, the pointed ridges caused by the material (ceramic, enamel) reveal the construction process of these open-roofed huts.



Milk bottles project

Materials: Casted porcelain or stoneware, glazes and oxides
Birgitz, Tirol, 2021 ongoing

Keywords: Culture, Nature, Community, Connection, Art & Functionality

This project is an evidence of the links I have established with the community of the village where I settled in 2020. Collecting my fresh milk from local farmers directly or through the local self-serving fridges by the farms, I wonder about the sharing and trust that rely through these exchanges of full and empty bottles. To a lesser extent, I am committed to producing bottles from a mold and drawings and paintings on them as a regular practice.

Je contiens tu contiens elle contient nous contenons

Materials: 3 objects in porcelain fired to 1040°C and exposed to the natural elements (moss buildup) and 1 object in porcelain fired to 1280°C

Dimensions: between 30 & 35 cm diameter and 20 & 25 cm high each

Innsbruck, 2023-2024



Fantastic Plastic

Materials: Porcelain and iron oxide

Dimensions: 20 x 25 x 30 cm

Innsbruck, 2024





Materiality of the breath

Video, Innsbruck (Austria), 2021
Installation: "Transference" at
Galerie 1040, Montreal (Canada),
September 2021

<https://www.stefbelleu.com/portfolio/materiality-of-the-breath>

This project is about the process involved in the repetitive actions and the tensions that arise while making the forms and the glaze. While staying in touch with the simplicity of this process, I embrace the fragility of porcelain: building the forms pretty thin makes the joining of the two pinched parts rather unpredictable and represents sometimes a struggle. With each object, I am taking the time to materialize a dialog with the clay and accepting the risk that the form collapses, breaks or cracks. While wanting them to be whole, I intend on leaving space for the clay to balance between resistance and tolerance in response to my actions. Through this process, I hope to be able to embrace the potential for failure in the materialisation of a space in time.

Daydreaming lure

Materials: Linen and cotton sheets, MX dyes, vinyl sulfon, clear bases inks, metal, nylon, steel rings
Installation: VAV Gallery, Montreal, 2019

This work is investigating the notions of identity and occupation of space. I've been researching the impact of layering material and images to reflect on questions that don't have a clear and simple resolution. This piece is exploring the possibilities of the net structure in the context of invisible labour in the domestic life. This installation is presenting the juxtaposition of an infinite repeating netting pattern on a flat, woven and dyed surface. The installation offers three cells which the viewer can enter, observe, experience. The space offers the potential for calm and comfort contrasting with the image of the net and its many dimensions.





Sail away

Materials: Linen sheets, indigo dye, ropes
Installation: Montréal, EV Building Concordia
University, 2019

Made of old linen bed sheet embroidered with monograms, the sail offers a base for juxtaposition. The poesy of the sail is emphasised by the water ripples line effects created by the indigo shibori dye techniques. It speaks of travels while revealing the invisible work of domestic life (washing, sewing in particular).



Corde jaune

Material: 135 meters polypropylene
10mm rope

Installation: Canal Lachine, Montreal,
2016



With the strength of my body, I stretch a yellow polypropylene cord 135 meters long, 10 mm thick, a format and tone that explicitly occupy the space. From one bank to the other of the Lachine Canal, I draw a visual and material line in order to create links between eras and spaces in a historic industrial district in transition. By engaging the strength of my body, I intend to humbly echo the work of women in textile factories and the heavy household chores of the time. This gesture also represents a transgression of my personal limits. By connecting the shores, this performance speaks of the phases of a woman's life and of attachment, tension, movement, emotional and physical sensitivity. It also highlights the natural existence of emptiness and vulnerability that accompanies this act.



Re-mapping - Movement and purpose

Video 2'33" - Footage from Montreal and Capdepera, Mallorca, 2020 - 2022

<https://www.stefbelleu.com/portfolio/re-mapping-movement-and-purpose>

Every day of the week, they meet at 3 p.m. and weave baskets as they have done since childhood, las Madones de la Llata. The rhythm is gentler than in their youth, but each woman works on its task and together to accomplish the work. The movements of their hands are confident despite the passage of time. They share. Nothing to do with a isolated job in a big metropolitan city, characterized by the displacements within an hectic life.



Configuration d'une conversation

Materials: Wool thread, 2 digital
photographies 120x120cm
Installation: Concordia University,
Montreal, 2017

This proposal is a collaboration that took root in a performance where we proceeded to the material recording of a conversation spanning from sunrise to sunset, Tuesday, April 17, 2017, and interspersed with the vagaries of daily life. By following a protocol established in advance, the conversation was archived according to a code of colors and materials corresponding to the topics discussed, grouped by category (relational field, artistic life, domestic life, etc.) and a code of knots according to the actions (e.g. meal, walk, etc.). Each yarn of wool was knotted to the others at random. The result is an object with a random but sincere configuration, like a friendship that began at Concordia University as part of a performance-oriented drawing course given by Professor François Morelli. We have chosen to interpret the conversation in silence through the movement of the bodies in dialogue, animating this object while listening and being present. Avec Paule Gilbert <https://paulegilbert.ca/>

Entangled

Materials: Oil on linen, 90 x 90cm

Installation: VAV Gallery, Montreal, 2018

Through this work, I wonder about the perception of family relationships by the different actors of a family. My work is informed by the Standpoint theory, according to which no point of view is absolute, just as everyone's perspectives are limitless. Thus in a family, over the generations, the intangible heritage reveals multiple ambivalences, unspoken words and power games animated by the questions of the time in terms of race, gender, economic situation and culture. In this series, I base myself on family photos through which I explore the extent to which the silencing of a woman during her life has shaped the identity of subsequent generations. My approach is narrative and the almost playful treatment of these paintings contrasts with the psychological weight of the subject.





Untitled

Oil on canvas, 2017

160 x 90 cm

Made from a photograph taken from a childhood album, this painting questions the gaze of the photographer, painter, spectator and viewer.

Abstract paintings and drawings

Lollipops for my birthday.
Or what's left of it

Acrylic on canvas, 2015
180 x 120 cm (70 x 47 in.)

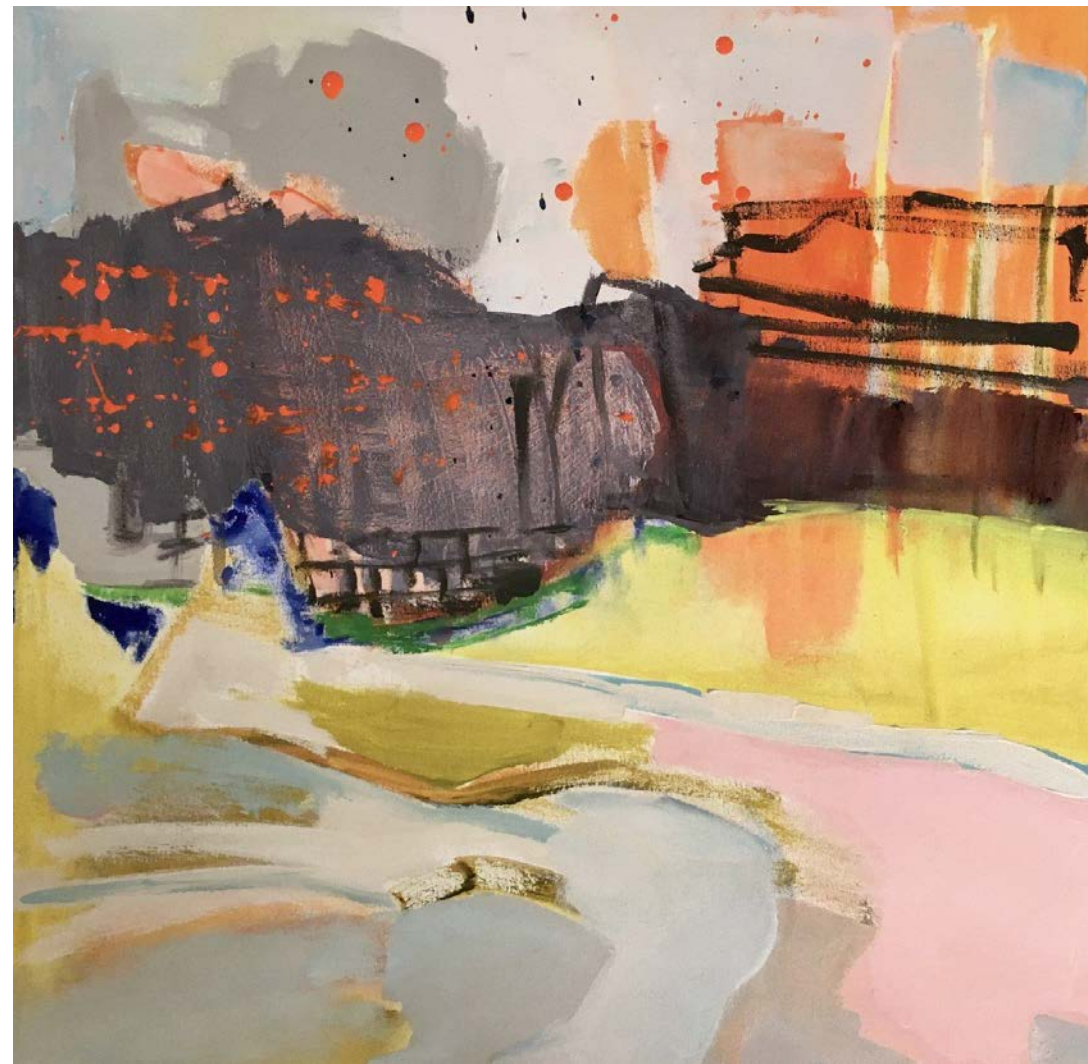
After traveling and having children, I developed a language based on lines, shapes, solid colors, washes, drips. These compositions might make you think of landscapes or atmospheres, space-time places where you can breathe, arrive and seek to experience a moment of softness perhaps. With large and small formats existing side by side, on canvas, paper, ceramics, fabrics, I occupy the flat, cylindrical, shattered surface. We sometimes think we perceive a figurative form with the occasional graphic dots, folds of the skin, irregular contours of bubbles, scattered foliage, stylized floral motifs, seaweed and furtive sea creatures, a figure in red pants. Random and harmonious, these shapes and colors are however generated by a sense of urgency and an underlying tension. In response to the violence of images that impose themselves on a daily basis, news images or incessant mental images, I seek a refuge as much as an elucidation by deconstructing and recomposing landscapes through these modular structures. More than a resolution, it is a matter of carrying out the investigation on the separation, the link and the control of transitory spaces, and this through an almost automatic form of writing of the thought and the gesture.





Paysage à vol d'oiseau

Acrylic on canvas, 2018
77 x 77 cm (30 x 30 in.)



Follow that stream

Acrylic on canvas, 2017
77 x 77 cm (30 x 30 in.)

Imagine a

Acrylic on canvas, 2017
77 x 77 cm (30 x 30 in.)



Shifting silence

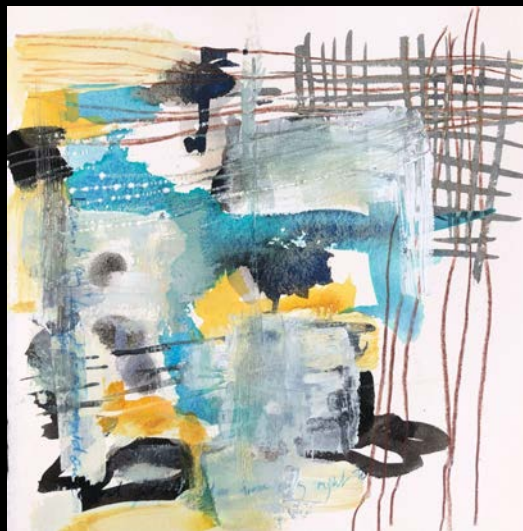
Acrylic on canvas, 2023
160 x 160 cm (63 x 63 in.)



and now

Acrylic on canvas, 2023
175 x 160 cm



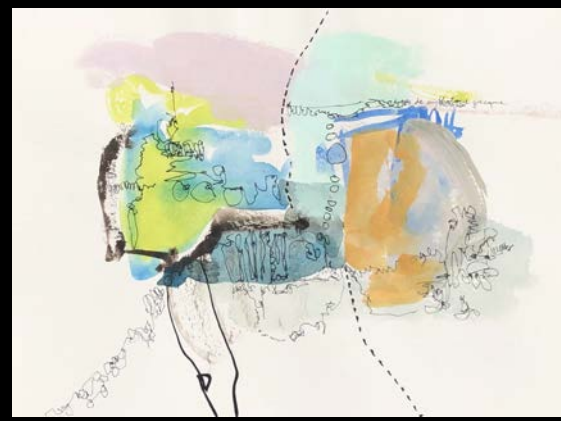


Work on paper

50 dessins, 2023

Materials: Watercolor, gouache, India ink, pens, oil pastels

Dimensions: 19 x 19 cm / 29.7 x 42 cm



Work in process- Untitled -
1/3

Acrylic on canvas, 2024
150 x 150 cm



Work in process- Untitled -
- 2/3

Acrylic on canvas, 2024
150 x 150 cm



Work in process - Untitled
- 3/3

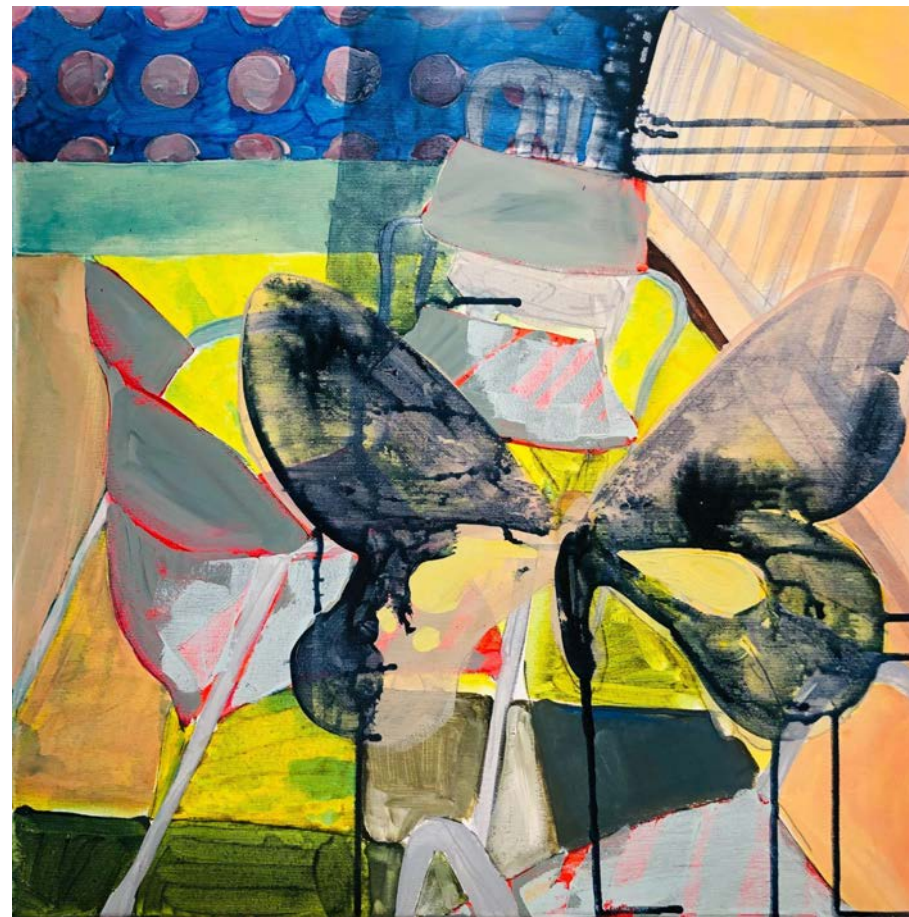
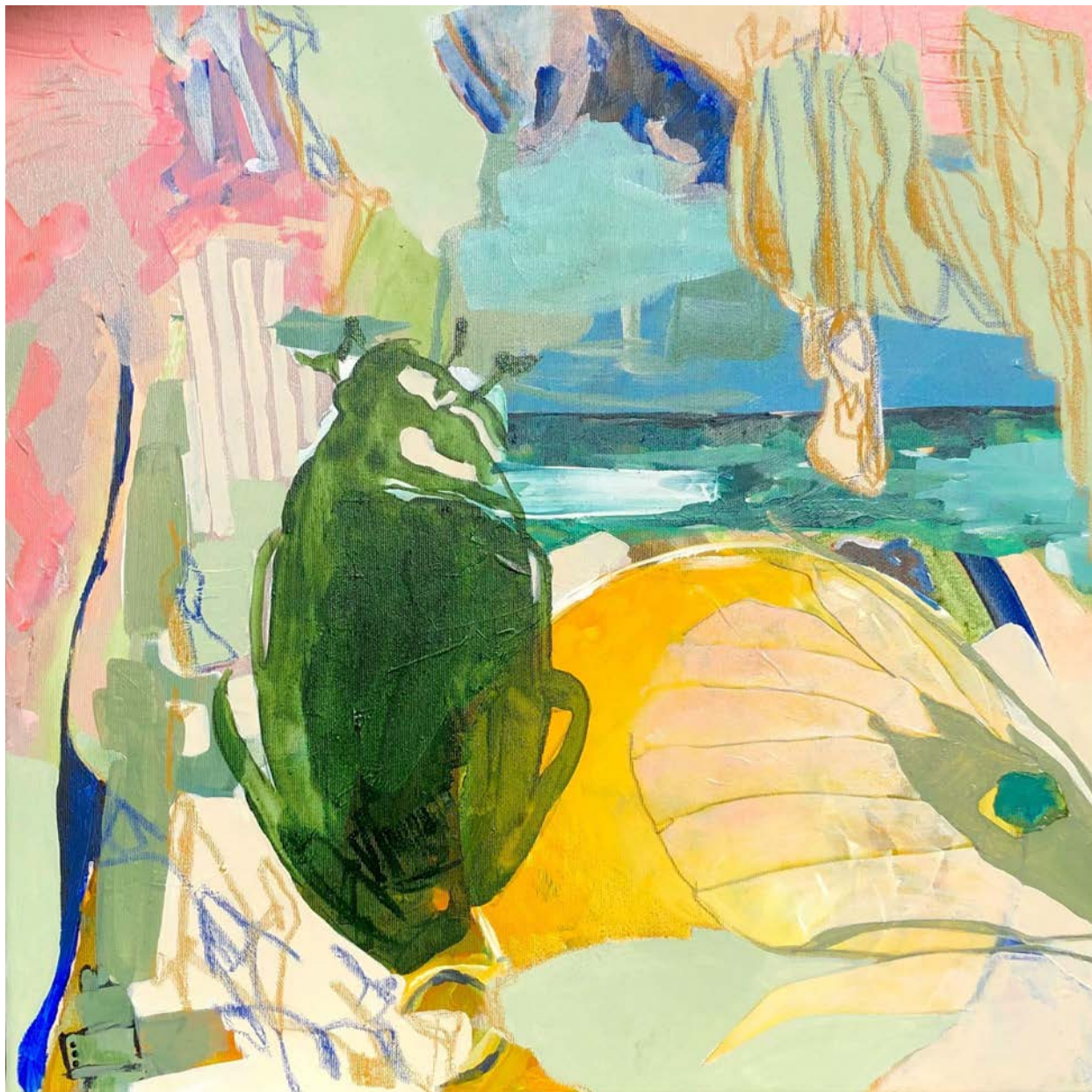
Acrylic on canvas, 2024
150 x 150 cm



Toute réalité confondue

Acrylic and image transfer on canvas 2024
78 x 78 cm





Gedenken umdenken

Acrylic on canvas, 2023
50 x 50 cm