

Delphine de Luppé



Le vocabulaire pictural de Delphine de Luppé tente de réduire, dans l'affrontement des contraires, l'objet au signe. Ses figures oscillent entre des surfaces griffonnées et des structures concrètes. Ce dialogue confond, partage et module les plans des peintures. Sous les syncopes des bâtons d'huile se dessinent des lignes droites et des formes géométriques, aplats colorés, découpes architecturales, jeux de perspective et de matière, cartographies urbaines et rurales, dessus, dessous, dedans.

Le travail récent pousse encore l'idée du zoom topographique. Par une perspective contrainte, l'artiste tente de contenir dans la surface exacte de la toile, l'ensemble de la scène. Elle envisage ses travaux comme des murs qui bloqueraient le regard.

Delphine de Luppé utilise également des images récupérées de livres anciens, guides de voyage, traités techniques, ouvrages privés... Brutes, elle les recouvre d'un réseau coloré qui en exalte la part saillante. Points noirs ou lignes rouges caressent l'imprimé comme l'échafaudage dévoile les reliefs du bâti qu'il protège. Reproduites sur de grandes bâches de chantier, les images deviennent un canevas où la laine brode une nouvelle histoire, y ajoutant un signe, y dupliquant une trace.

Delphine de Luppé's pictorial vocabulary attempts to reduce the object to a symbol, in a clash of opposites. Her figures fluctuate between scribbled surfaces and defined structures. This concept blends, shares and shapes the plans of her paintings. Straight lines and geometric shapes, colourful flat tints, architectural cross-sections, optical illusions and material combinations, urban and rural maps take shape over, under and within one another, to the beat of oil sticks.

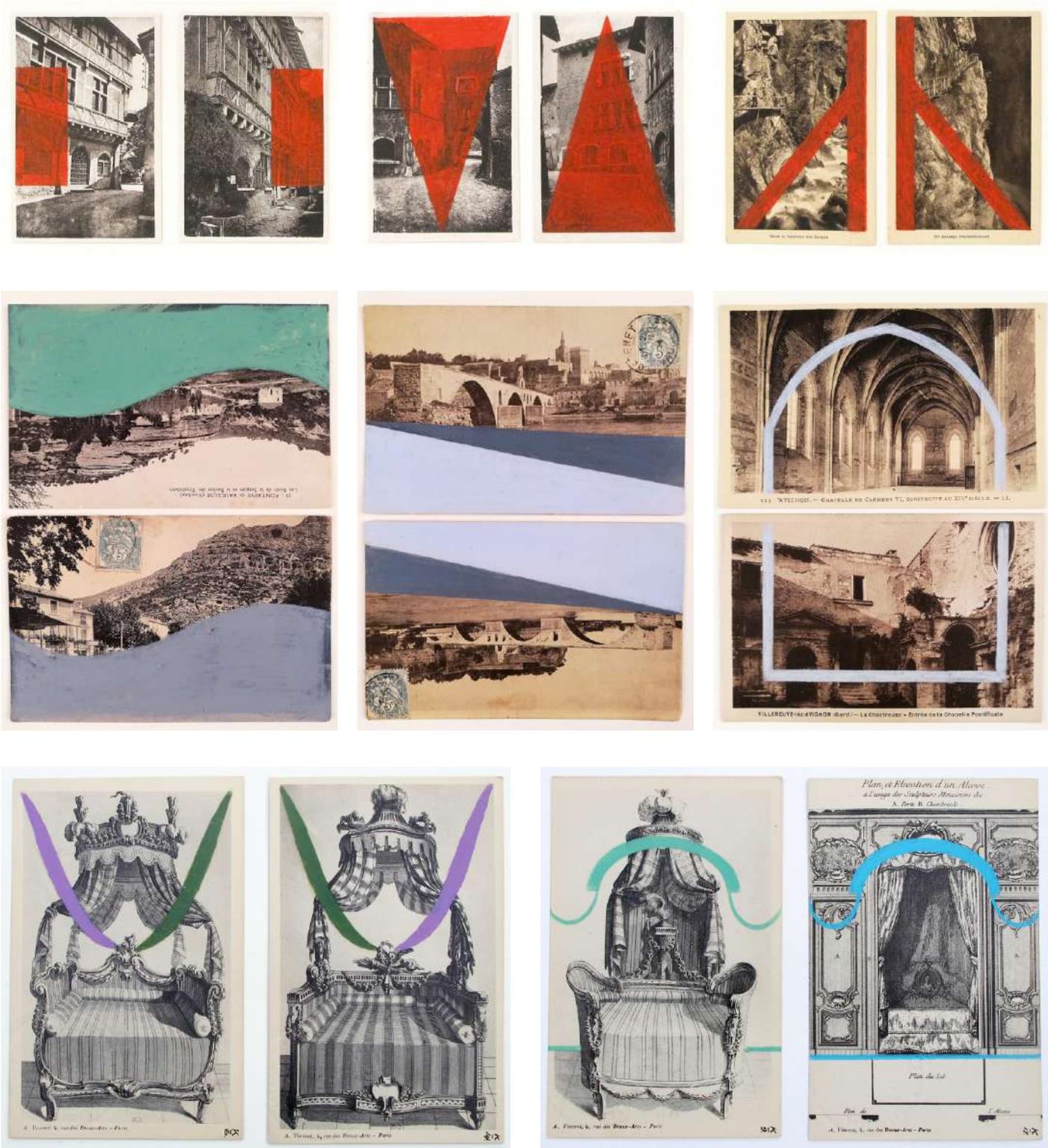
Her recent work delves further into the concept of topographic zoom. Through a restricted perspective, the artist attempts to contain the entire scene within the surface area of the canvas. She sees her work as walls that block the view.

Delphine de Luppé also uses images taken from old books, travel guides, technical documents, private works... She takes the original images and covers them with a coloured network, which brings out the prominent part. Black dots or red lines skim over the print, just as scaffolding reveals the shape of the building it protects. Reproduced on large construction tarpaulins, the images become a canvas where wool embroiders a new story, by adding a symbol, by duplicating a line.

- Atelier Guillaume Beaugé
- École Supérieur des Arts et Techniques (ESAT)
- École Nationale Supérieure des Beaux-Arts de Paris (ENSBA)

— *oblitérées*
 pastel à la cire sur cartes postales, présentées par pair

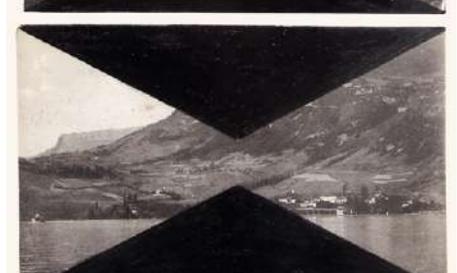
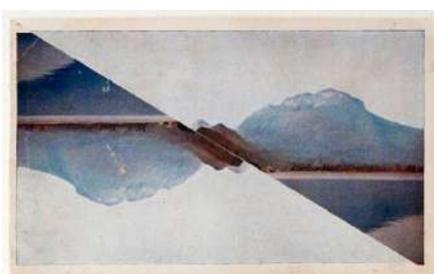
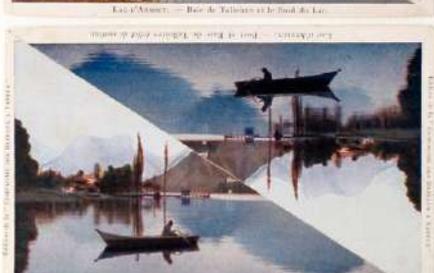
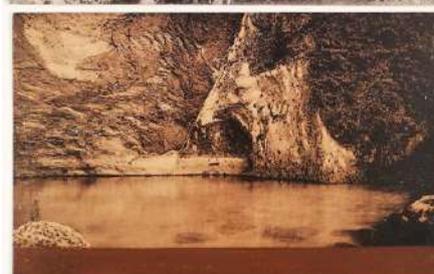
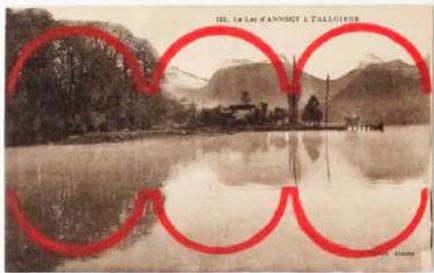
DELPHINE DE LUPPÉ



— obliérées

pastel à la cire sur cartes postales, découpage, présentées par pair

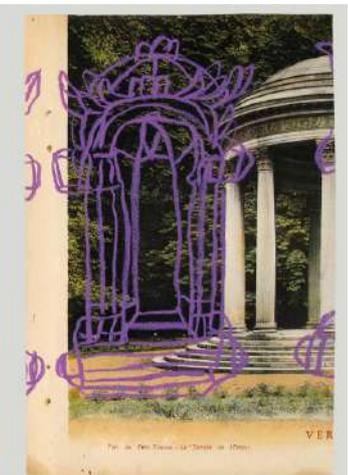
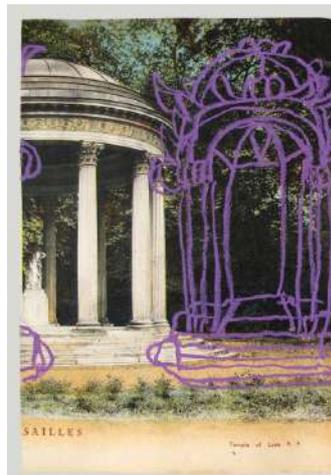
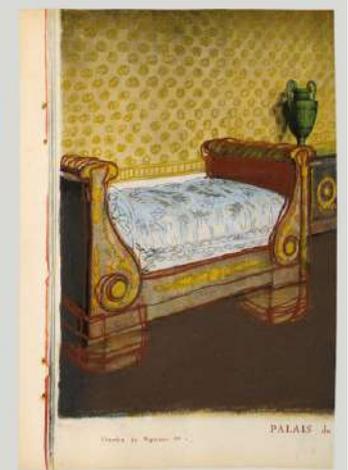
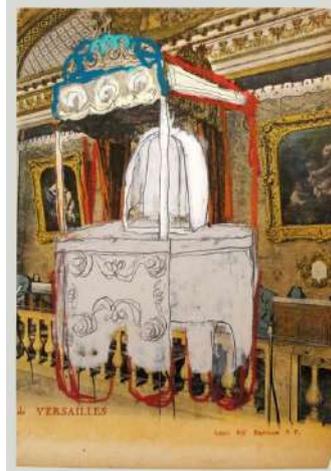
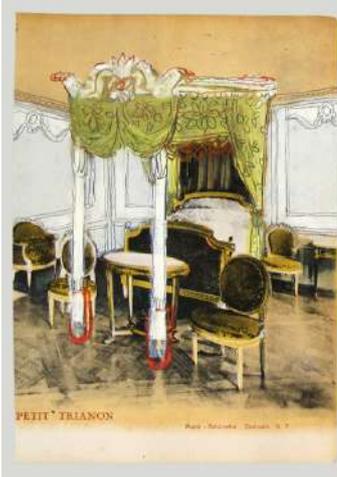
DELPHINE DE LUPPÉ

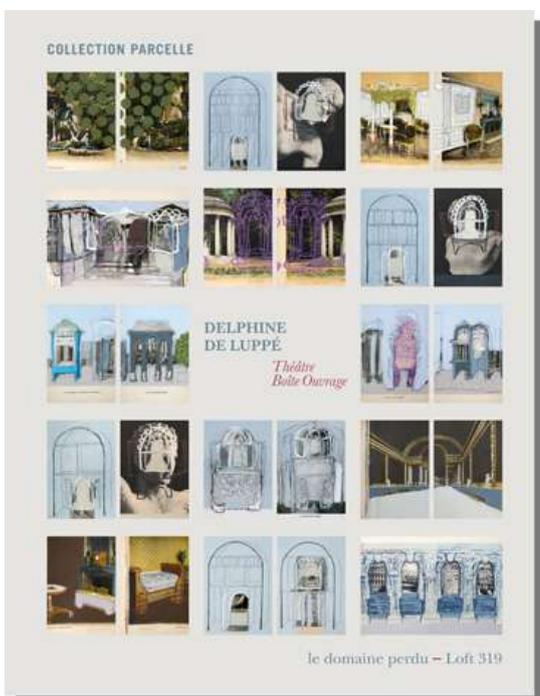


— théâtre

crayon et pastel gras sur papier imprimé, 21,7 × 15 cm chaque, 30 x 40 cm encadré

DELPHINE DE LUPPÉ





Delphine de Luppé - Théâtre et Boîte Ouvrage

édition Le Domaine Perdu - Loft 319

préface Frédéric de Lachèze

collection Parcelle

direction Bruno Lajoinie

64 pages, quadrichromie, 15,5 × 20,5 cm

dos carré collé, couverture à rabats

700 exemplaires

ISBN 978-2-9540638-3-6 / 2019

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Tirages de tête (numérotés de 1 à 10) également disponibles avec une œuvre originale jointe signée par l'artiste

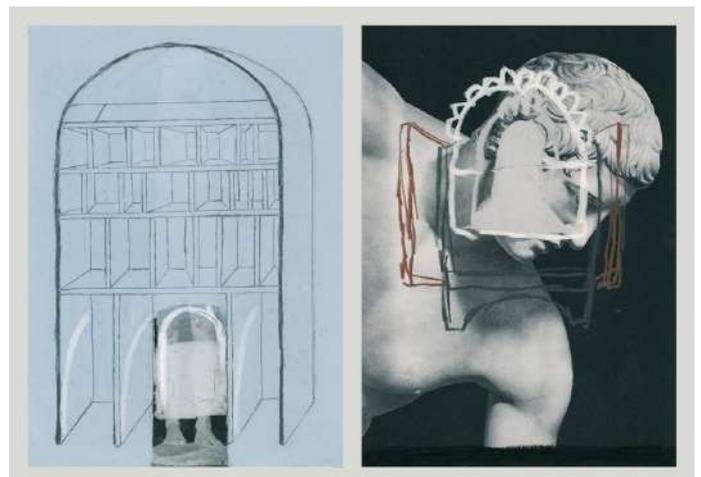
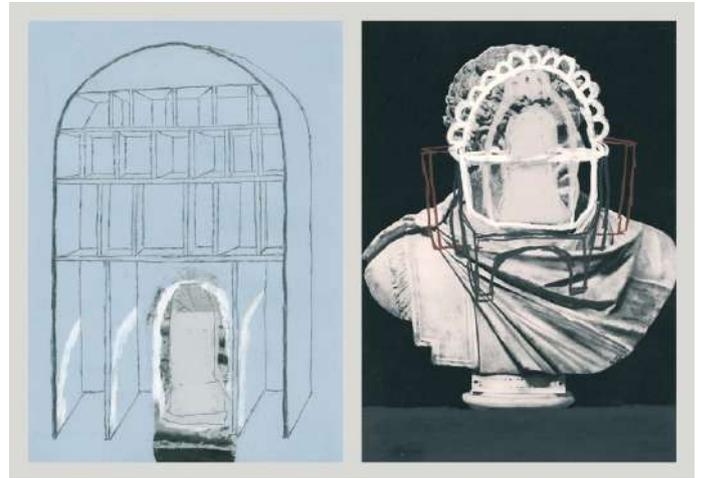
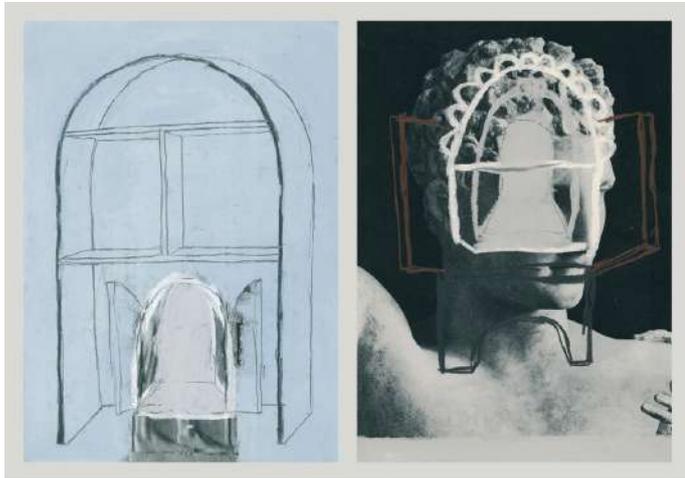
<https://www.ledomaine-perdu.com/>

<https://fr-fr.facebook.com/ldp24220/>

— *boite ouvrage*

crayon et pastel gras sur papier imprimé, 24 x 17 cm chaque, 30 x 40 cm encadré

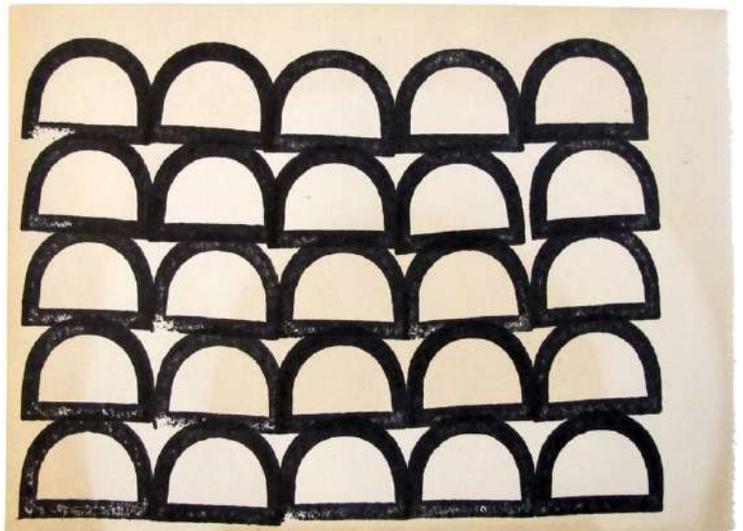
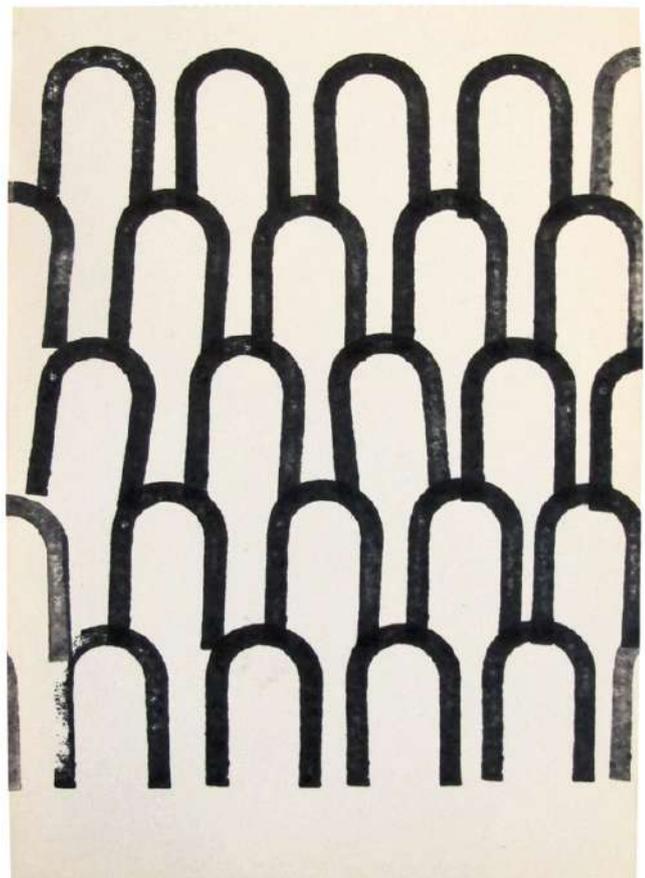
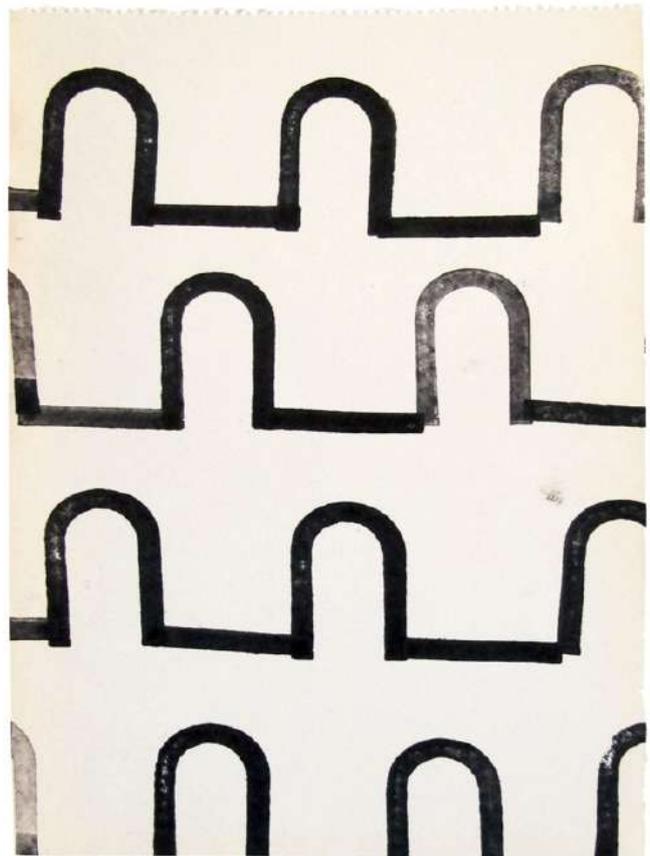
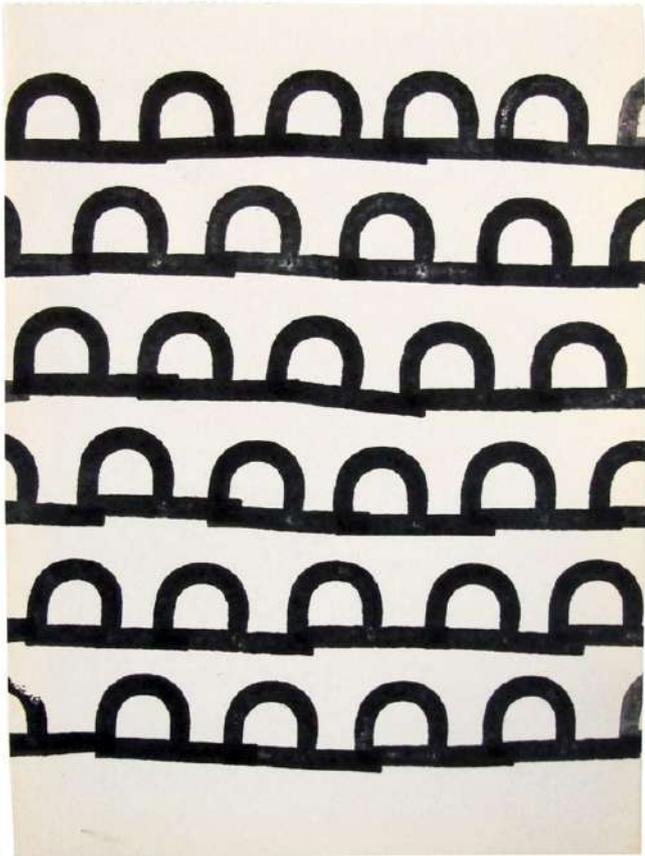
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— *tamponnées*

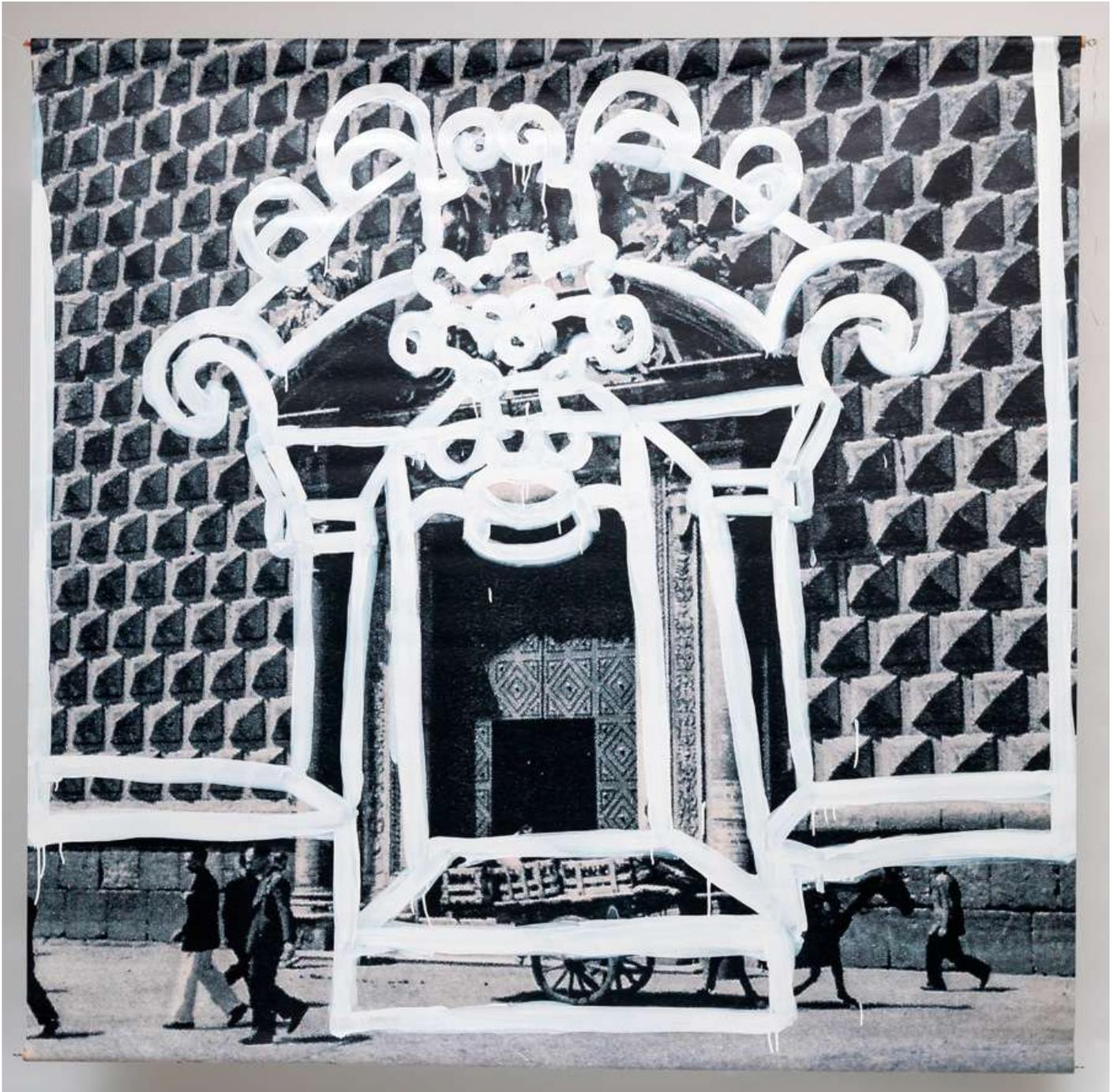
tampons typographiques sur feuillet prédécoupé, 13,5 × 9,7 cm

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— *at the end 1*
acrylique sur bâche PVC imprimée, 200 × 200 cm

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— *at the end 2*

acrylique sur toile coton imprimée, 132 × 132 cm

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— *at the end 3*
acrylique sur toile coton imprimée, 132 × 132 cm

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— *at the end 4 et 5*

toile coton imprimée, teintée à l'encre et découpée, 70 × 50 cm

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— *bâche couture 1*
fil de laine sur bâche PVC micro-perforée imprimée, 150 × 150 cm

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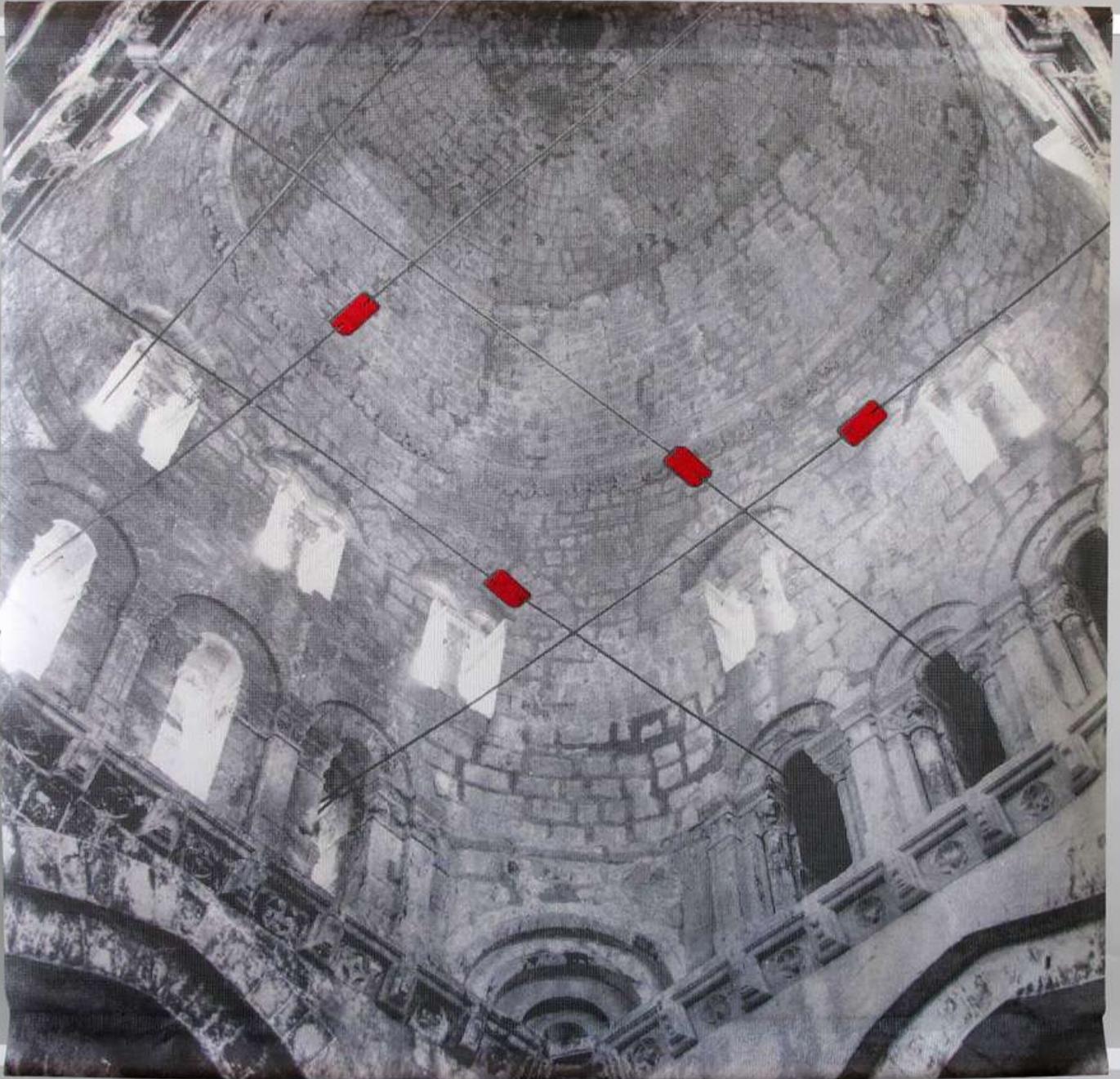
— *bâche couture 2*
fil de laine sur bâche PVC micro-perforée imprimée, 150 × 150 cm

DELPHINE DE LUPPÉ



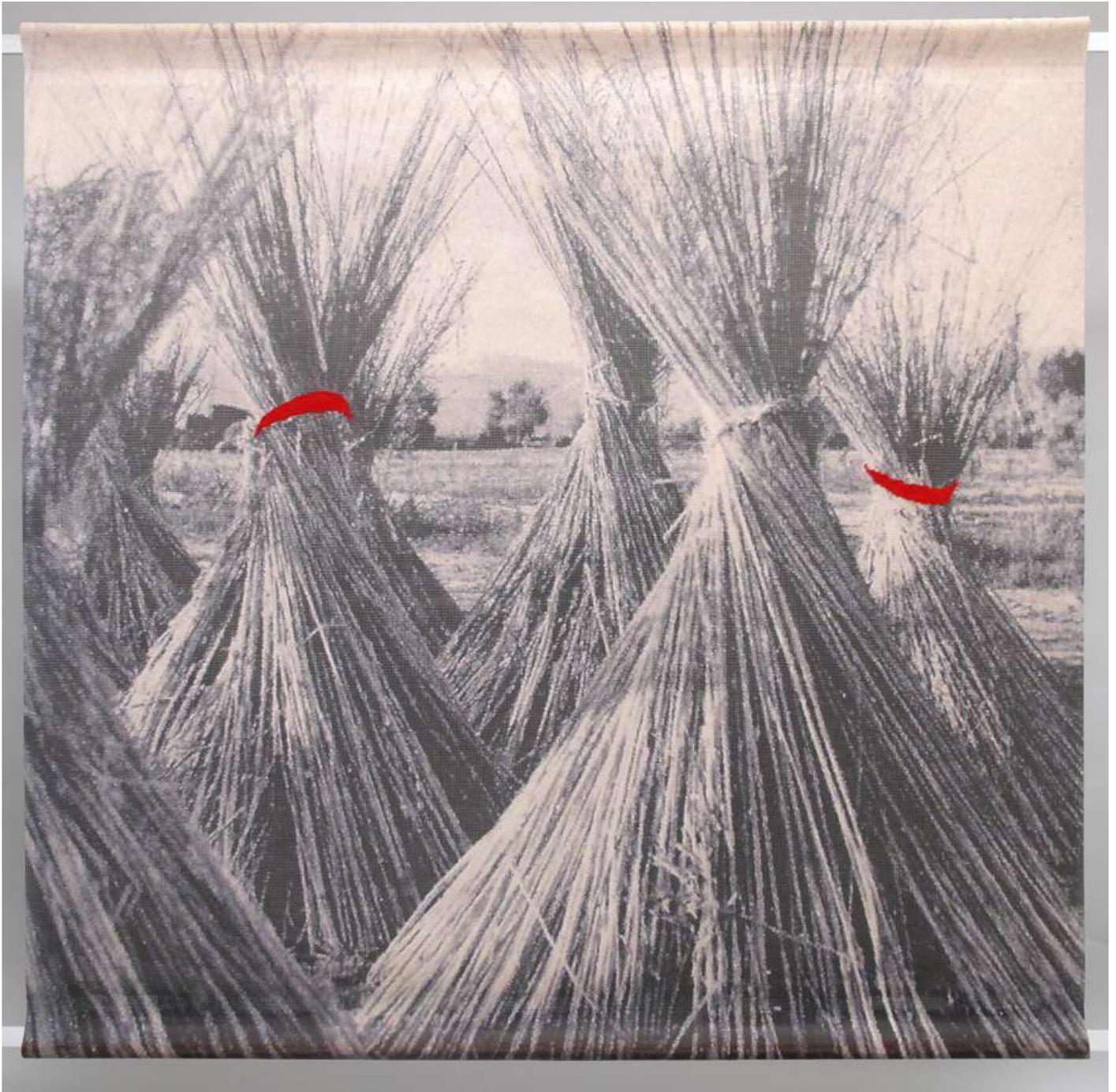
— *bâche couture 3*
fil de laine sur bâche PVC micro-perforée imprimée, 150 × 150 cm

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— *bâche couture 4*
fil de laine sur bâche PVC micro-perforée imprimée, 150 × 150 cm

DELPHINE DE LUPPÉ



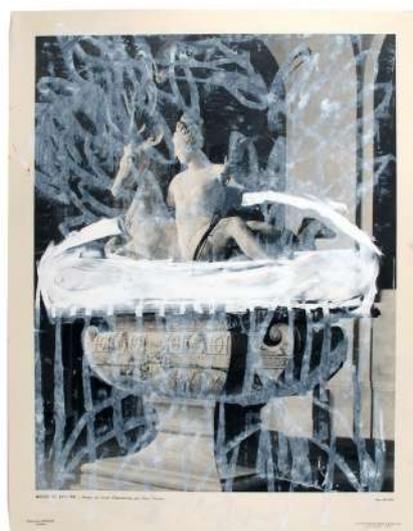
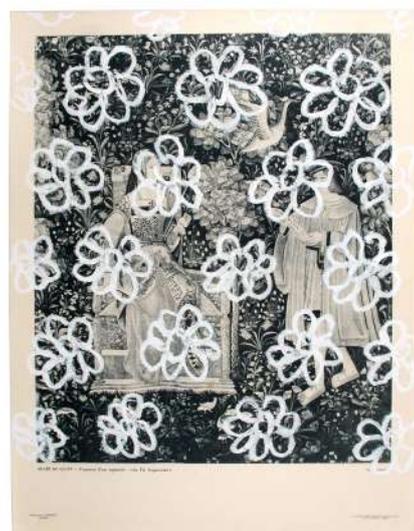
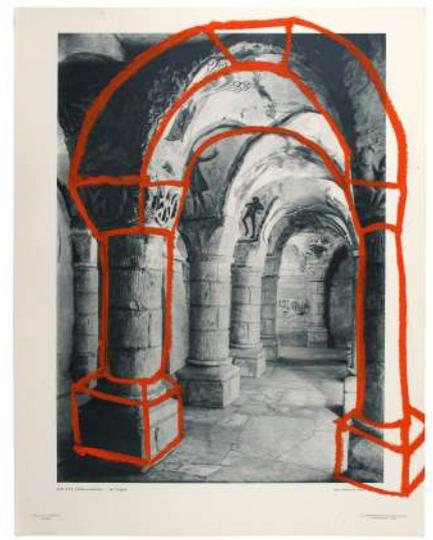
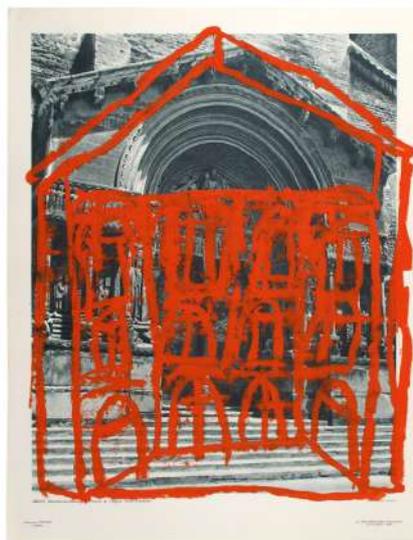
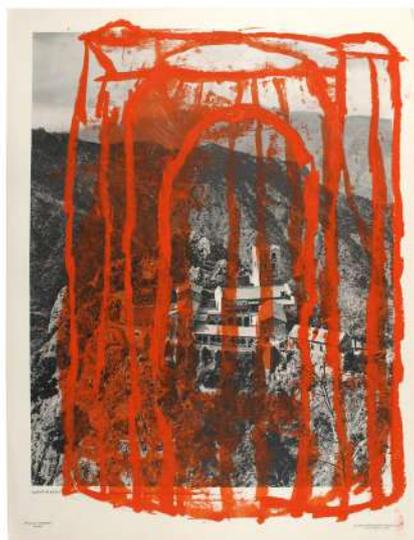
— *monuments*

DELPHINE DE LUPPÉ

bâton d'huile sur papier imprimé

[«100 Chefs-d'œuvres de l'Art français», La Documentation française, Paris, 1950],

64 × 49 cm

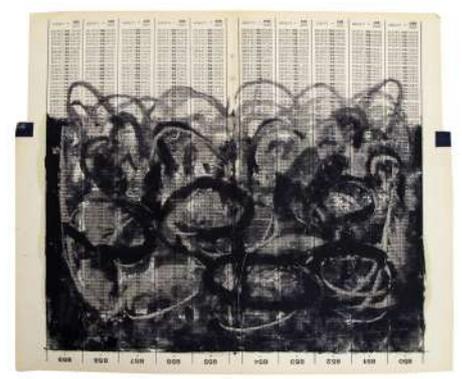
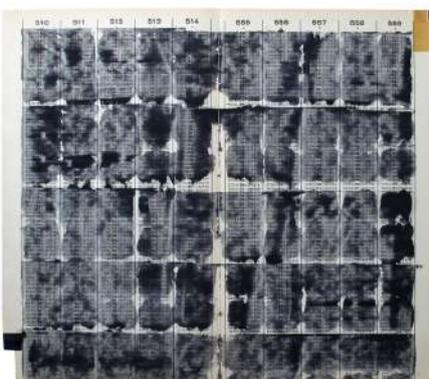
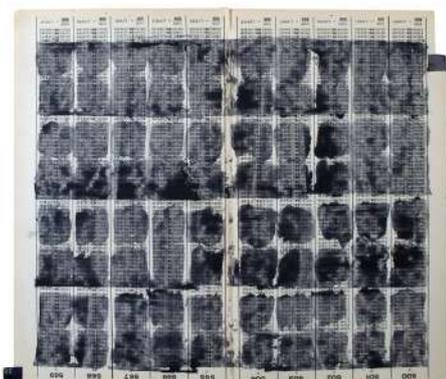
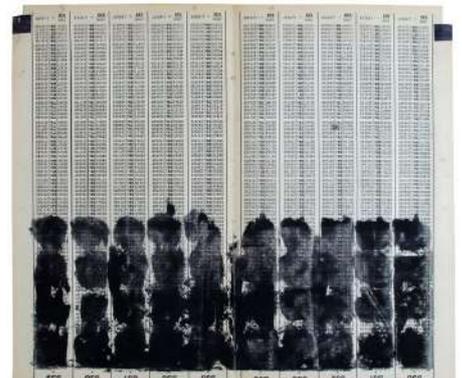
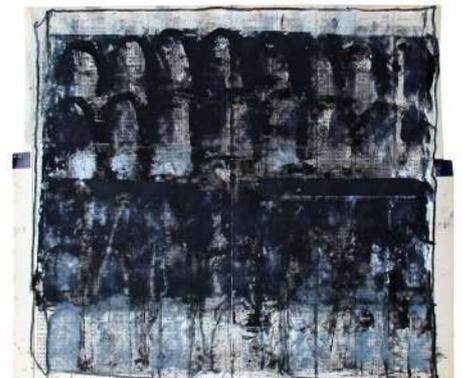
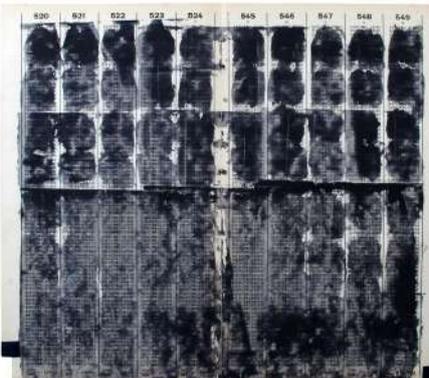
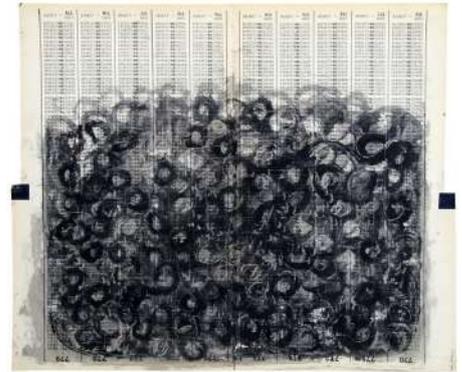


— *le calculateur*

bâton d'huile sur papier imprimé

[«Le Calculateur Pelletier», 1931], 32 x 27 cm

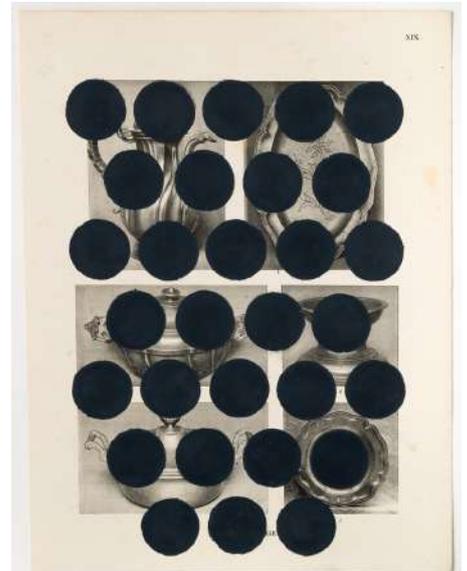
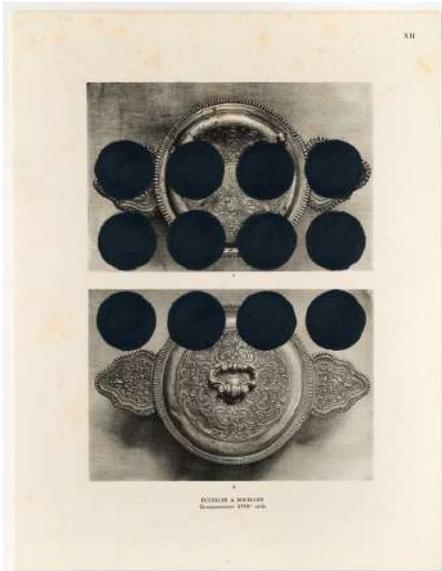
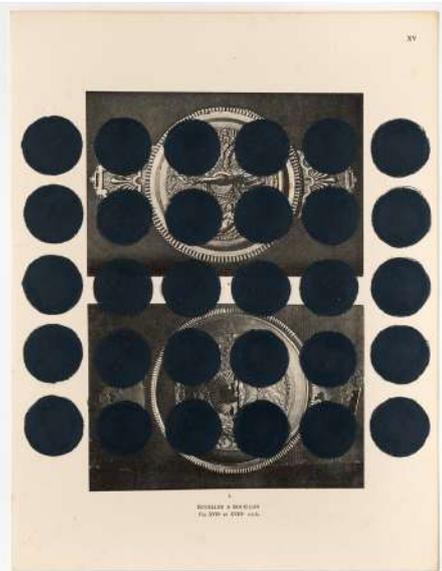
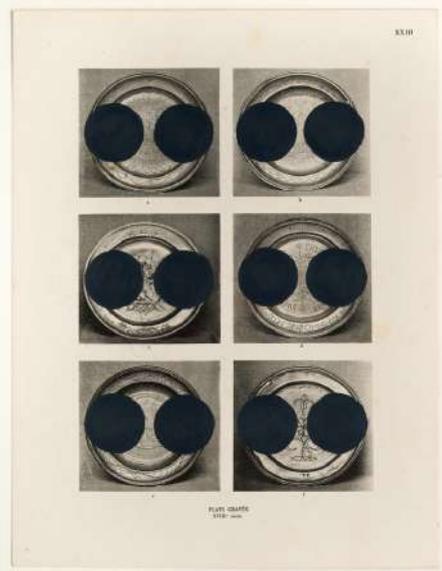
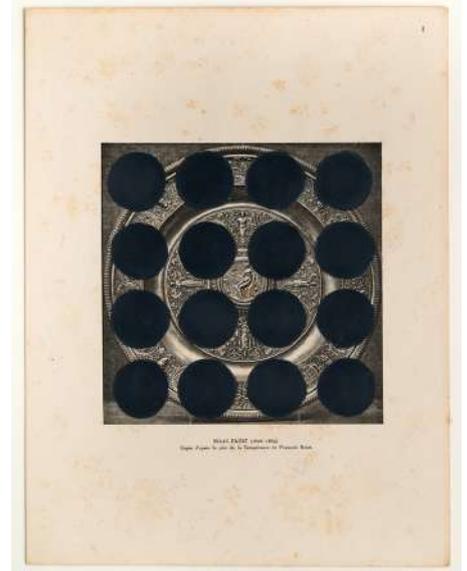
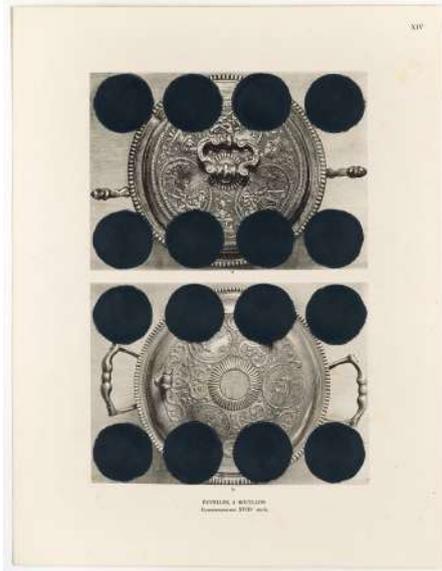
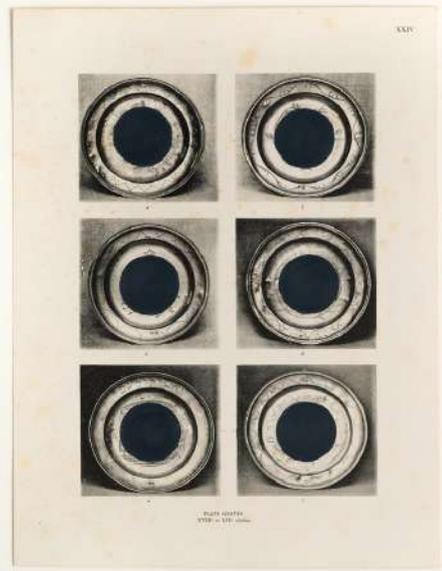
DELPHINE DE LUPPÉ



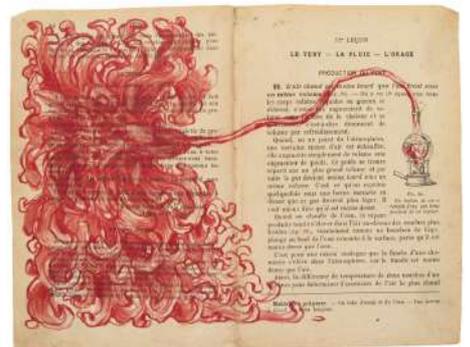
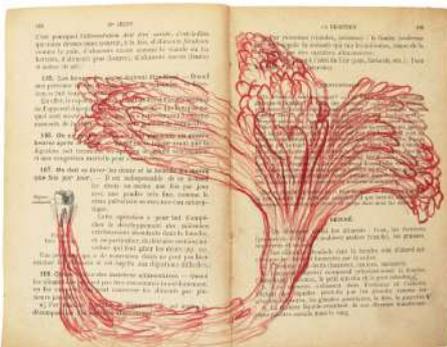
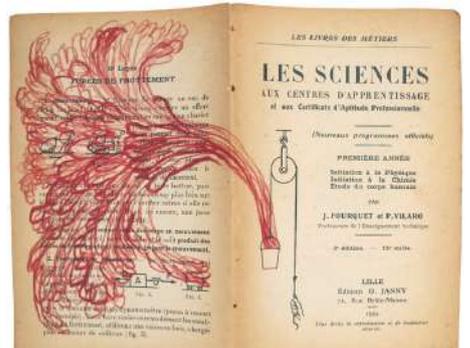
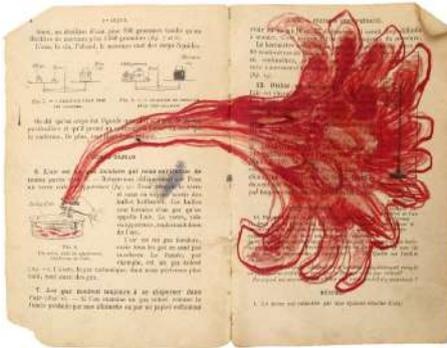
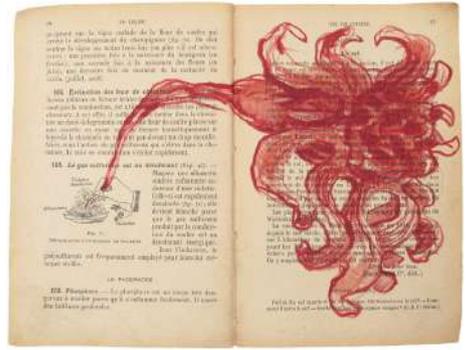
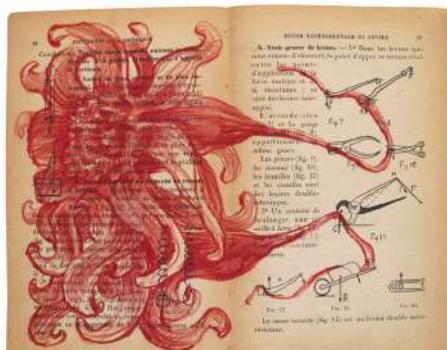
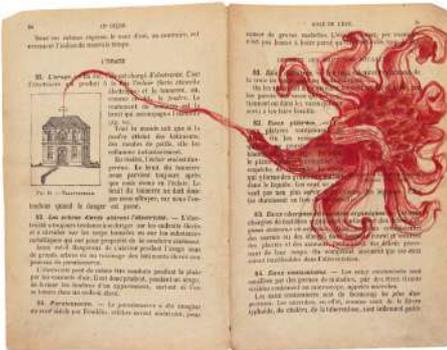
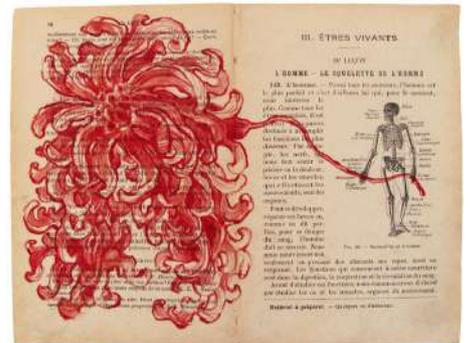
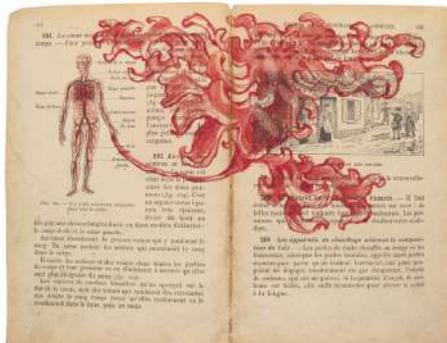
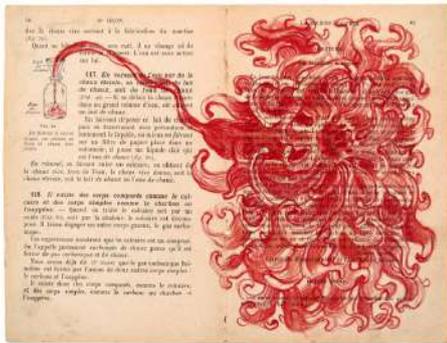
— les étains

DELPHINE DE LUPPÉ

pastel à la cire sur papier imprimé [“Les Étaines strasbourgeois du xvr^e au xix^e siècles”,
Adolphe Riff, Compagnie Alsaciennes des Arts Photomécaniques, A & F Kahn Éditeurs-Imprimeurs, 1925],
32,2 x 24,3 cm



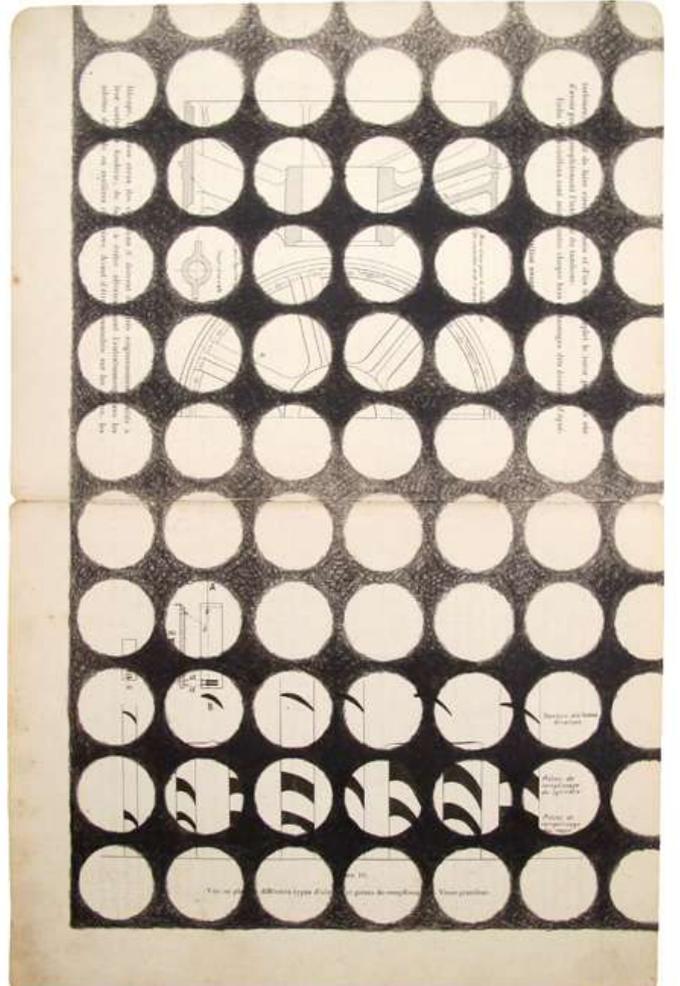
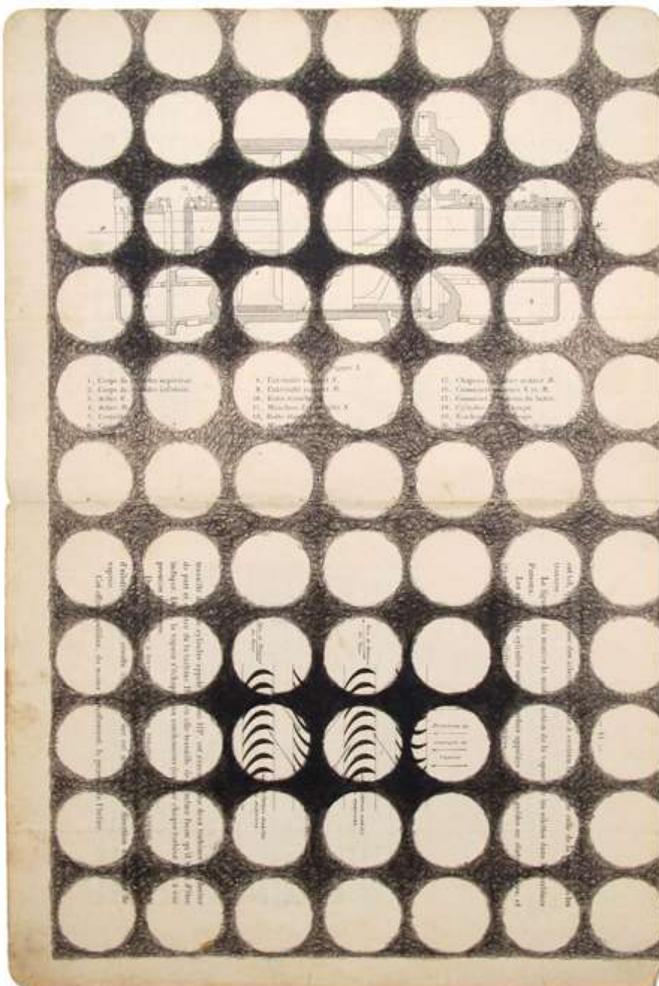
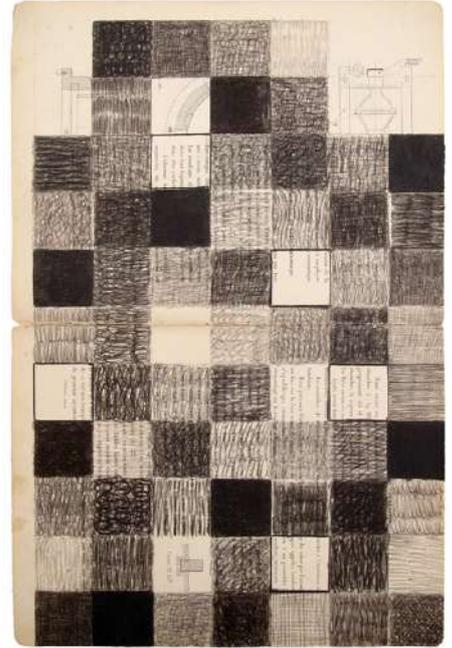
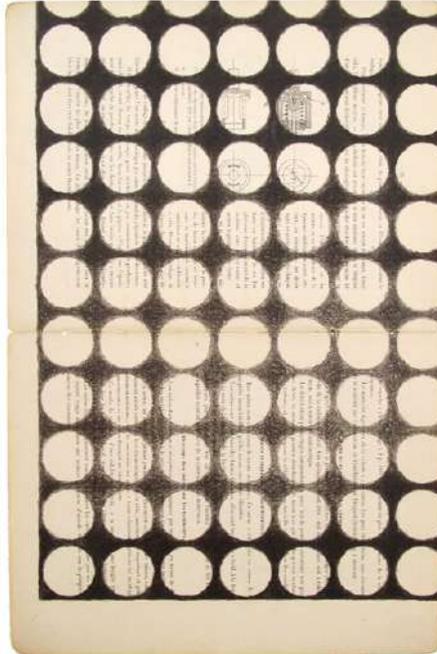
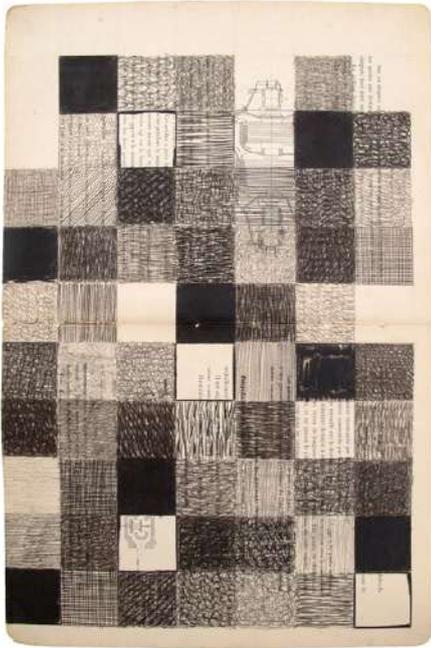
crayon à la cire sur papier imprimé ["Les Sciences aux Centres d'Apprentissage et aux Certificats d'Aptitude Professionnelle", J. Fourquet et P. Vilaro, éditions G. Janny, Lille, 1954], 17,7 x 22,5 cm



— *recouvrements*

DELPHINE DE LUPPÉ

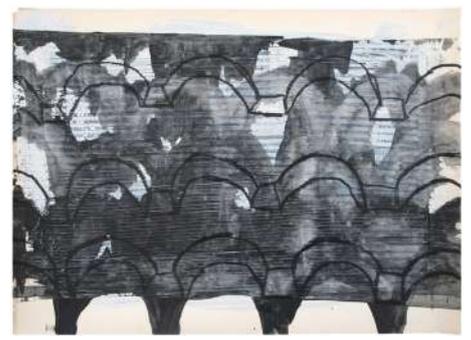
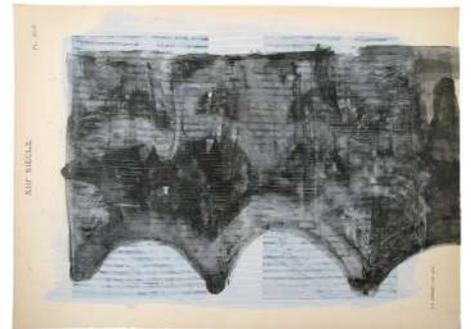
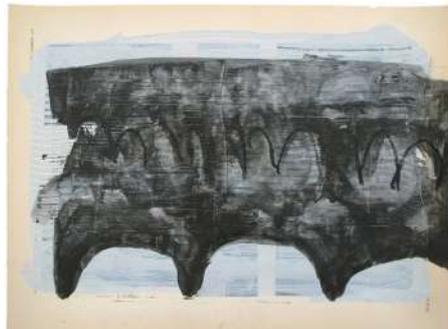
crayon à la cire sur papier imprimé [“Les Machines à vapeur marine, Description, Régulation, Conduite”, Augustin Challamel, éditeur, 47, rue Jacob, Librairie Maritime et Coloniale, 1910], 45 x 29,3 cm



— *ravalées*

DELPHINE DE LUPPÉ

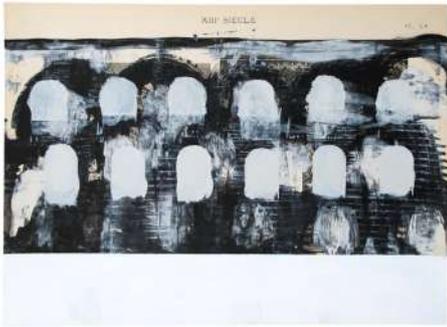
acrylique et crayon sur papier imprimé [Documents de Sculpture française du Moyen-âge, publiés sous la direction de Paul Vitry et Gaston Brière, recueil de 140 planches, In-4, Ateliers photo-mécaniques D.-A. Longuet, Paris, sans date (c. 1910)], 29,4 x 39,6 cm



ravalées

DELPHINE DE LUPPÉ

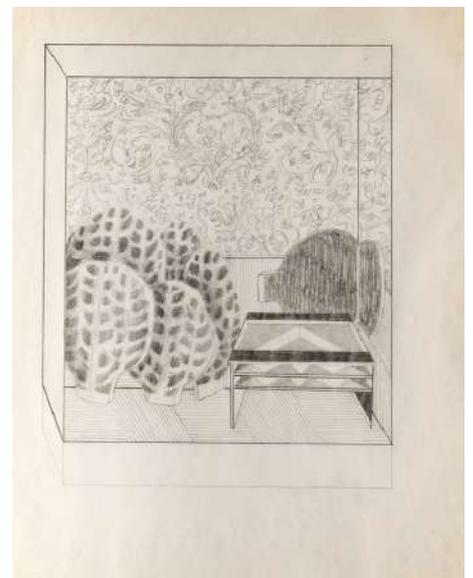
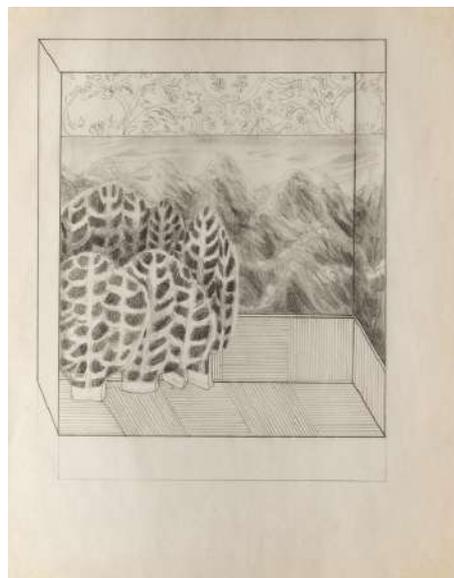
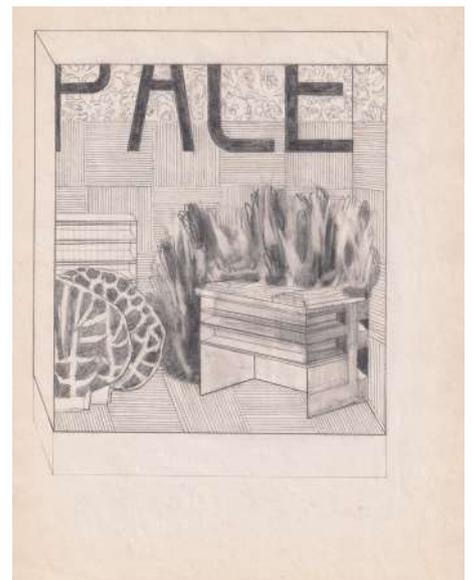
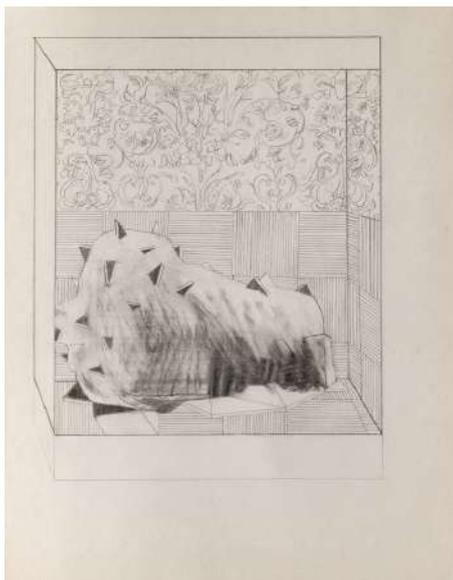
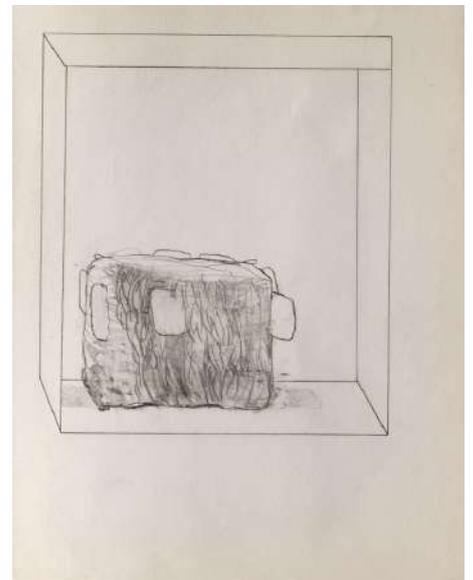
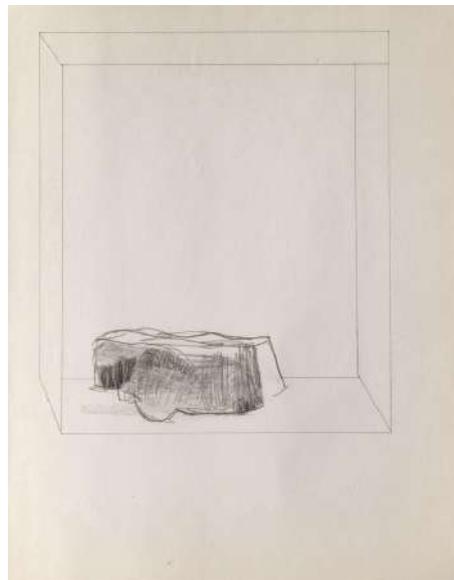
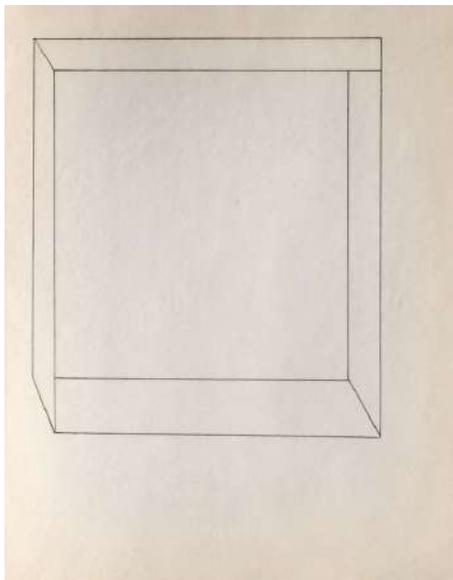
acrylique et crayon sur papier imprimé [Documents de Sculpture française du Moyen-âge, publiés sous la direction de Paul Vitry et Gaston Brière, recueil de 140 planches, In-4, Ateliers photo-mécaniques D.-A. Longuet, Paris, sans date (c. 1910)], 29,4 x 39,6 cm et 39,6 x 29,4 cm



— *espaces de déposition*

mine de plomb sur papier ancien pour machine à écrire 30 g, 21 x 27 cm

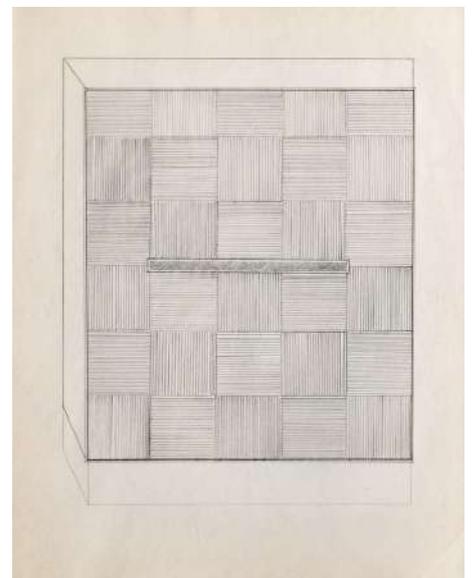
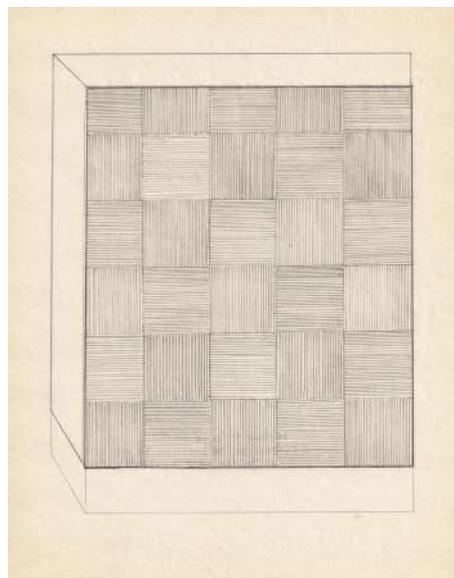
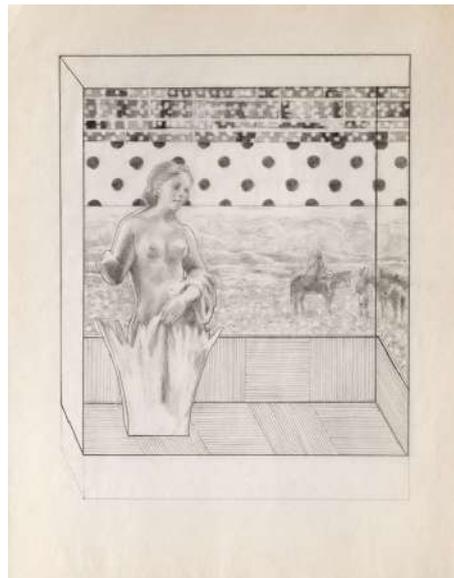
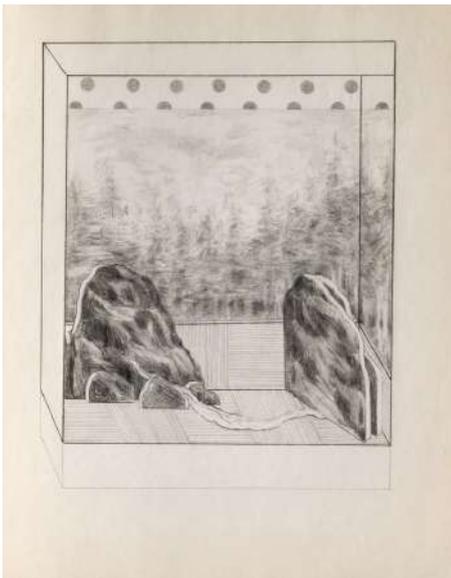
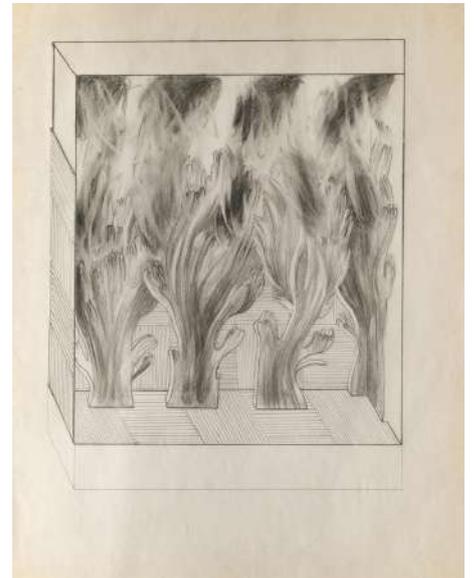
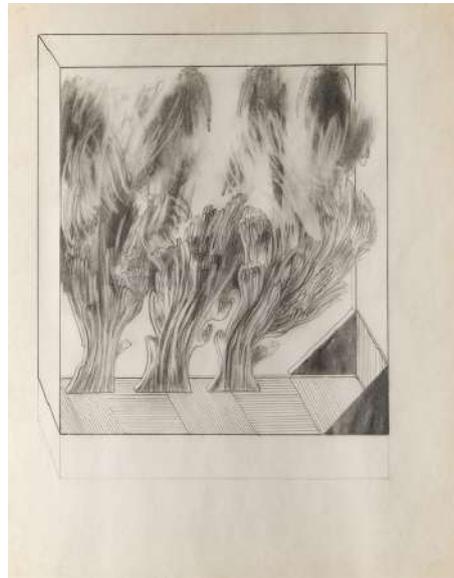
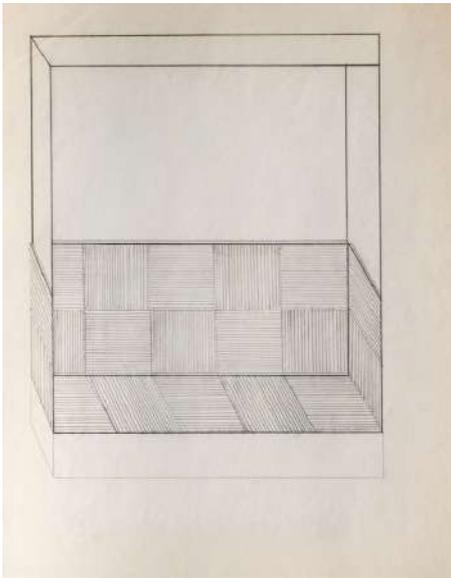
DELPHINE DE LUPPÉ



— *espaces de déposition*

mine de plomb sur papier ancien pour machine à écrire 30 g, 21 x 27 cm

DELPHINE DE LUPPÉ



acrylique et crayon sur toile, 120 x 120 cm



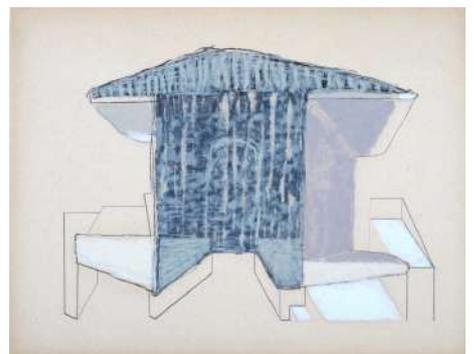
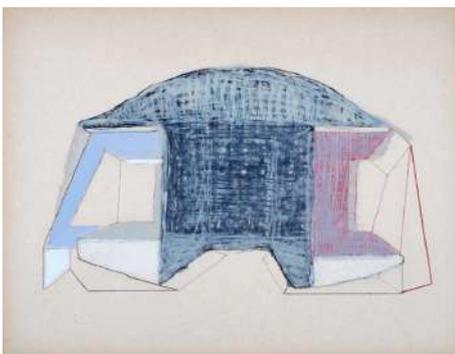
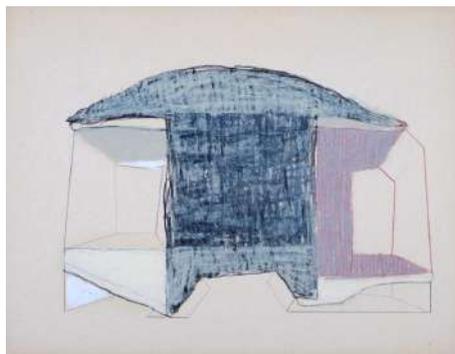
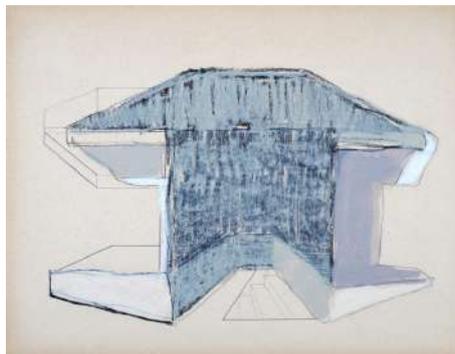
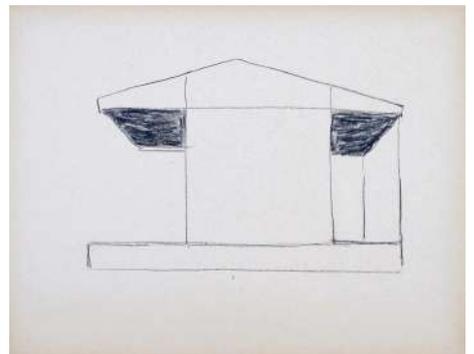
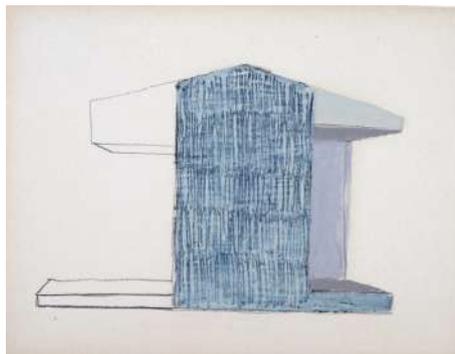
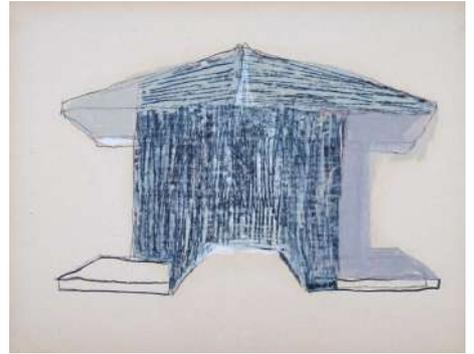
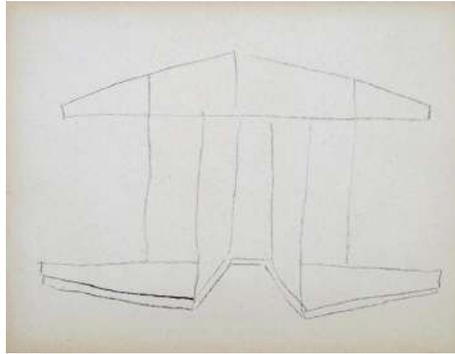
acrylique et crayon sur toile, 120 x 120 cm



— *cabanes en moellon*

pastel à l'huile et crayon sur papier ancien, 21 x 27 cm

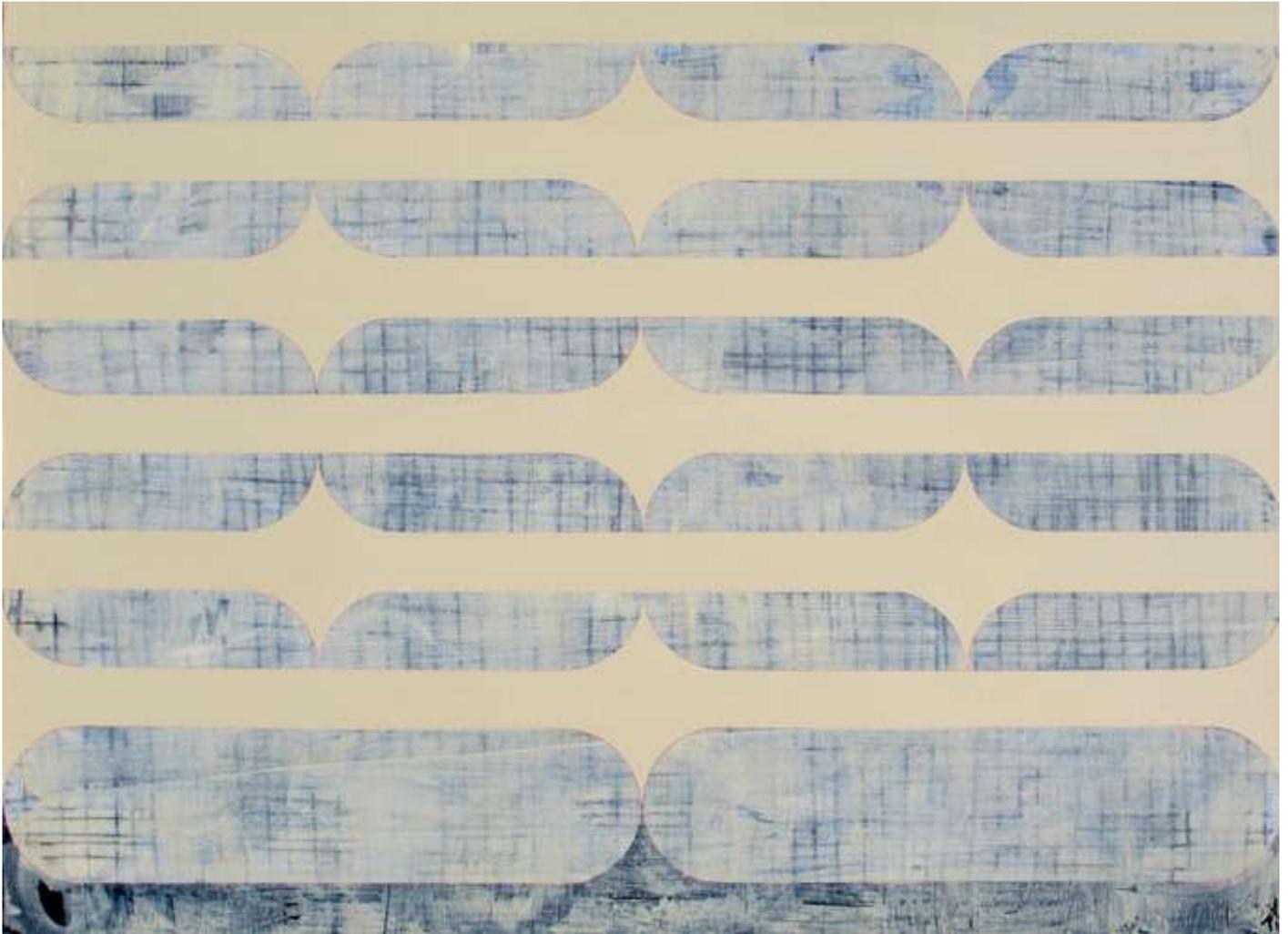
DELPHINE DE LUPPÉ



— *conjonctions*

DELPHINE DE LUPPÉ

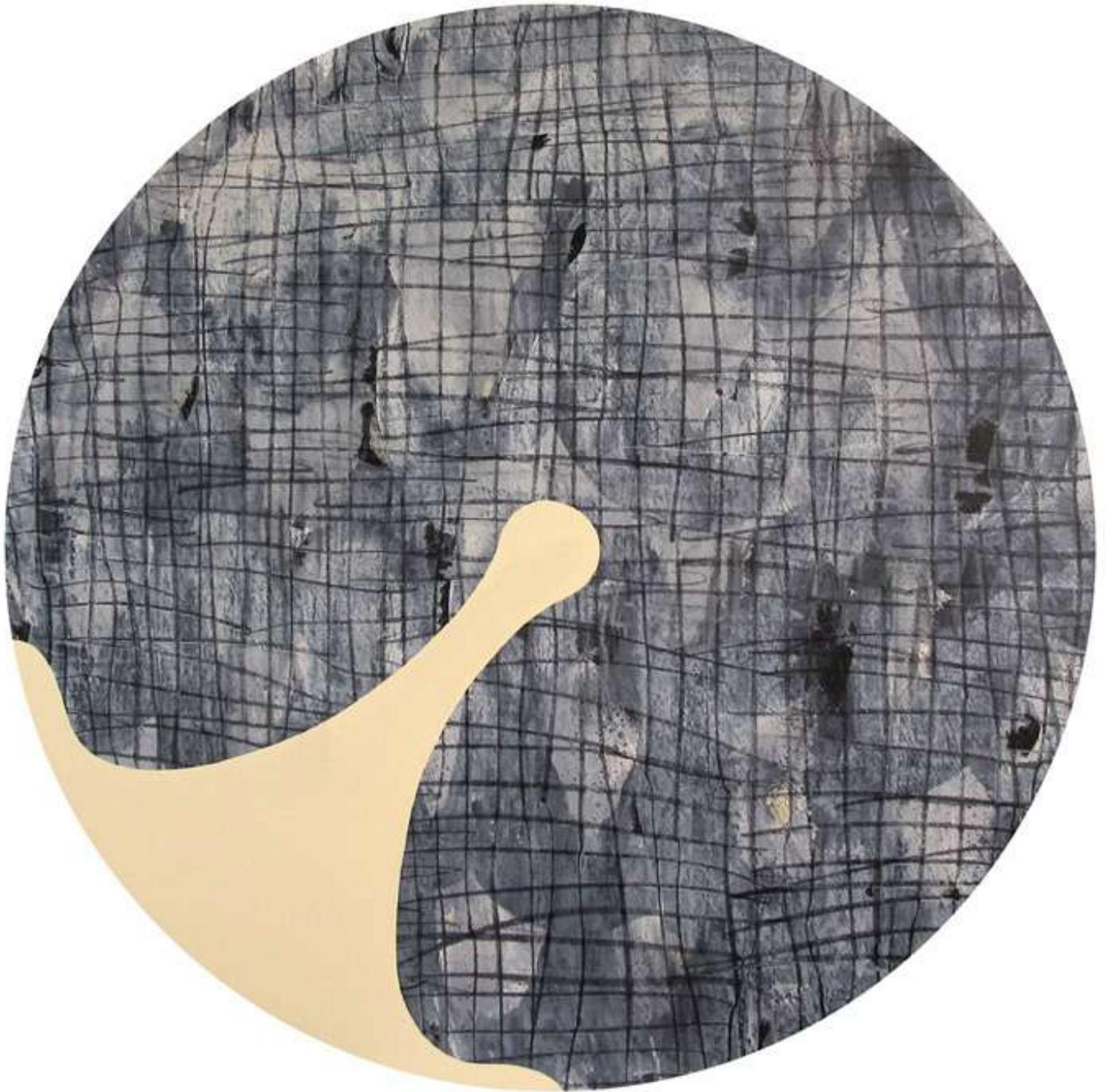
acrylique et crayon sur toile, 97 x 130 cm



— *conjonctions*

acrylique et crayon sur toile, diam. 100 cm

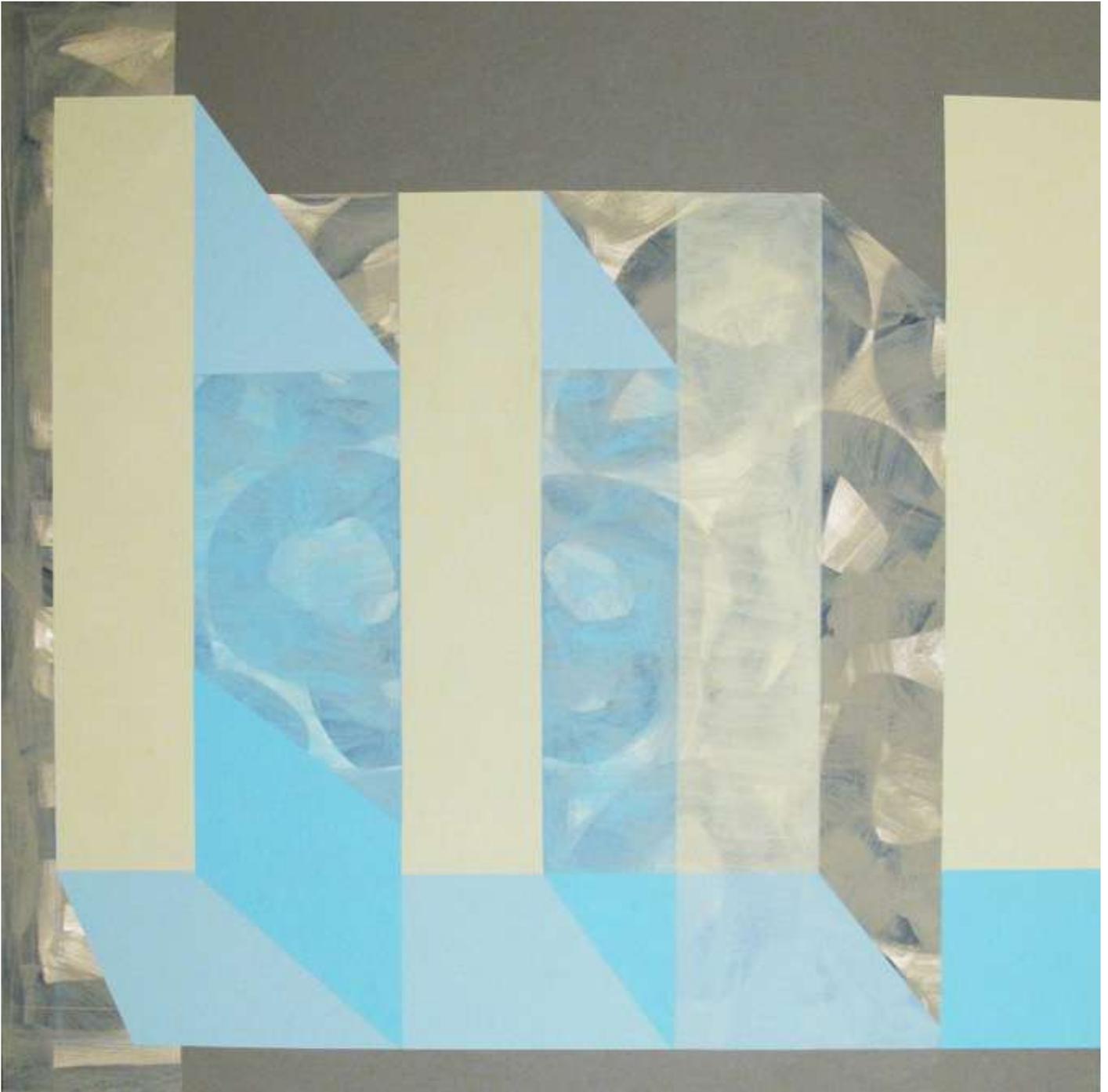
DELPHINE DE LUPPÉ



— *camouflages*

DELPHINE DE LUPPÉ

acrylique et crayon sur toile, 140 x 140 cm



— *clos*

DELPHINE DE LUPPÉ

acrylique et crayon sur toile, 146 x 178 cm (diptyque 146 x 89 cm chaque)



— *clos*

DELPHINE DE LUPPÉ

acrylique et crayon sur toile, 120 x 120 cm

