

ESSAYS AND ART CRITICS

Jules Saint-Aubin

Art critic - Cambridge Art Magazine

Catherine de Saugy sense of composition, like her disposal of the colour should be enough to establish an attractive artwork based on the oil or acrylic on canvas, but you would underestimate seeker nature and bright spirit of the artist. She needed a new working method which neither the usual form nor the known space could provide. Pursuit of a new consciousness, de Saugy was spurred to discover an unexplored a way of expression not only in her pictorial sense, but also in term of methods.

New products, new matters, recent technologies offered by industry, nothing has been escaping her methods which should contribute in building an amazing bright cathedral generated by the artist's view. Trials succeeding, the Plexiglas becomes her framework and could fully express her desire of light.

First at all, the artwork is composed and painted on canvas; it is then photographed before using digital treatment. After several transformations it becomes a final surrealist abstract composition, which is printed with inks on the back of a Plexiglas panel.

Depth of field's effects and the return of luminous brilliance break the traditional limits of space, the technology is generating a new particle flow in such an astonishing way! Her black, blue or grey are the generators of a sidereal rhythm modulating the unpredictable games among forms, lines and colours; the hot and the cold are mixed in a likely and vigorous lyricism, while the geometric outlines seem brushed in a musical sensuality. The distance, angle of view, level of illumination and also your mood will change, subtly the content of an artwork which becomes instantaneously vivid. Apart from common feelings, with the faith of a peculiar discovery, the artist is contributing completely in her works, and is happy to show her confidence in the light and in her technique. We are in the presence of a remarkable work in term of modernity and artistic research.

If there is an artwork which could take you into a light kingdom, this is certainly Catherine de Saugy's pieces. Everything is resonance and vibration for a surrealism which would like to restore her rights to the imagination. This is an artwork which could definitely form, by its innovative nature, an outstanding contribution to the story of contemporary art, which should explain the increasing interests of collectors.

Extracts - 2008

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Elizabeth Auzan

Gallery's owner and Collector

The Music of the Spheres The works of Catherine de Saugy

The most beautiful music imaginable is inaudible to human ears. The perfection of the movement of the spheres gave rise, in renaissance cosmography, to the music of the spheres. Catherine de Saugy is a musician turned painter. A natural direction for an artist in search of harmony in all its aspects.

The movement, the force and carefully calculated equilibrium of the vibrating but controlled colours of de Saugy's pictorial world strike the spectator who is drawn into this whirlwind of the premium mobile before the world began when all was possible.

De Saugy portrays a very personal view of the world as she perceives it but its very intimacy confers a universal dimension on her work. The atmosphere is rarefied but as any true musician knows, silence is as important as the notes played and de Saugy's painting respects this unwritten rule. We are given space/time to breathe, reflect, reminisce from our own experience which will add to that the artist shares with us. The calm in the eye of the hurricane.

Such is the attraction of this anti-gravitational calm that one feels tempted to plunge almost literally into this mysterious universe where the void vies with the created. The use of state of the art technology applied directly onto acrylic glass panels reinforces the play of shadow and light and the dreamlike atmosphere. With this technique, we indeed go "through the looking glass" to discover strange, interstellar, galactic landscapes.

Airy and elegant, poetic and serene, de Saugy's work is powerful and mature. Although very contemporary in her technological approach, de Saugy belongs to no school nor trend. Her work is totally personal and instantly identifiable.

A curious mind, confirmed talent, constant experimentation and evolution as come out in her recent works, de Saugy entice the spectator to let go of the mundane to attain the sublime.

2006

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Franco Monteforte

Ecrivain – critique d'Art

It seems to me that the far-reaching roots of Catherine de Saugy spring from deep within the heavens. In her works there is of fire, dream, tempest, throbbing pain, passion and tenderness – all that the heavens promise in their immensity.

2000

ANALYSIS

Artrinet's Analysis 2009
of the work of Catherine de SAUGY
by **Francis Parent**, art critic

A.I.C.A. member classification:
A170-A130-B180-B240-C120-D110-D130-D165

Le texte explicatif associé à chacun des quatre critères analysés (A - formalisme, B - matérialité, C - investissement, D - communication) positionne l'œuvre de l'artiste dans l'histoire de l'art en rappelant éventuellement les courants artistiques auxquels elle se rattache, ou les noms des artistes illustres s'étant exprimés dans une approche voisine.

A axis: FORMALISM

When looking at the work, what type of formalisation first strikes the eye? Is it more abstract or more figurative, etc ? (on a scale from more "immaterial" to more "realist").

A170: Abstracts mixed (between constructed and not constructed) from "Field Painting" to "Abstract Expressionism"; taking over the pictorial space by pushing forward the limits of "all over" (Mark Rothko, Jackson Pollock, J.P Riopelle, Joan Michell, Judith Reigl, ...).

A130: works based on optical effects works based on perception using the arrangements of colours and/or shapes to trick the human eye into seeing them in a distorted way (photos and "installations" of Georges Rousse, Felice Varini, ...), or with the illusion of movement, as in "Kinetic Art" and "Op Art" (Y. Agam, Victor Vasarely, C. Cruz Diez, J.R. Soto, Bridget Riley, ...).

B axis: MATERIALITY

How does the materiality of what is shown come across? (on a scale from more "immaterial" to more "real").

B180: Materiality in painting, but also with all other materials with the following possibilities: mixed materiality: structured / unstructured when a work is "structured" in its "lack of structure", and vice versa (repetition of forms, signs, matter ... Viallat, Toroni, Degottex, Hantai, ...)

B240: materials or objects in "assemblages", collages/ decollages, or installations ; meaningful or meaningless objects (or even offcasts of society) when they are assembled with a new spirit:

- to make something aesthetic, as with the "New realists" (Arman, Spoerri, César, ...); the "Affichists" (Jiri Kolar, M. Rotella, R. Hains, ...)
- in parody as with the "Simulationnistes" (Haïm Steinbach, ...)
- in many and various other "Installations" as with well known artists (Christian Boltanski, Edward Kienholz, ...) and above all with many artists of the new generation.

C axis: INVOLVEMENT BODY/ MIND

With what body:mind ratio does the artist enter into his work?

Classify from the most "intellectual" (e.g. "Concept Art"...) to the most "physical" (e.g. "Body Art", ...).

C120: towards the intellectual side/ the essence of things inward looking work chiefly oriented towards: projected dreams, poetry, lyricism, psychedelic experience ... to "project" an inner world (Henri Michaux, Wols, ...).

D axis: COMMUNICATION

Does the artist have the deliberate intention to convey a message of any sort through his work?

(classified from the most "mystical" to the most "worldly").

D110: via what is meant with various spiritual or less marked religious influences (from Barnett Newman to Mark Rothko, from Roman Opalka to Arnulf Rainer, ...).

D130: via what is meaningful based on the idea that work on what symbolizes forms an intentional message in itself (for example: Daniel Dezeuze's "Stretchers", etc., etc., ...). by variations in execution seriality, multiplication (Claude Viallat, Niele Toroni, "figurines" by Antony Gormley, ...), accumulation or compression (J. Chamberlain, Arman, César, ...), subtleties and variability of the material (Rober Ryman's "Whites"; dissolutions of "matter / life" by Roman Opalka or by On Kawara; Gilberto Zorio, ...).

D165: tending towards the worldly "Relational Aesthetics" and the like "installations" by Rirkrit Tiravanija, Thomas Hirschhorn, Mathieu Laurette, ...).

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