

[Tabouret's artist website](#)

Artist Resources - Claire Tabouret (French, b. 1981)

[Tabouret at Night Gallery, Los Angeles](#)

[Tabouret at Almine Rech Gallery](#)

[Tabouret at Perrotin](#)

The 2017 exhibition [One Day I Broke a Mirror](#) paired Tabouret and with Conceptual Art icon Yoko Ono at the Villa Médicis Académie de France in Rome.

In 2017, French designer Pierre Yovanovitch [commissioned Tabouret](#) for her first in-situ public work, at the chapel [Château de Fabrègues](#) in Provence. Tabouret painted the immersive fresco *Les Enfants de la Chapelle* from photographs of children in traditional dress from around the world.

[The Dance of Icarus](#), Tabouret's 2017 show at the Yuz Museum in Shanghai presented 44 paintings and a new monumental cycle reinterpreting the titular Greek myth.

Almine Rech showcased the diversity of Tabouret's work in a two-part exhibition in 2018. In the Paris gallery, [a suite of paintings and prints](#) delivers a complex reflection on the nature of love and desire through images of wrestlers and embracing couples. In Picasso's former studio at the Château de Boisgeloup in Gisors, Tabouret brings the figures in her paintings into three dimension with her first foray into [plaster sculpture](#). Tabouret discussed the exhibition, her relationship to painting and process, affection for LA, and earlier projects in a [gallery conversation](#).

In her 2019 exhibition [If Only the Sea Could Sleep](#) in the HAB Galerie's monumental concrete warehouse, Tabouret took inspiration from the site for a series of coupled figures painted on old boat sails found at the Port of San Pedro, using materials common to shipyards: motor oil, boat oil, varnishes. "I wanted to embrace the monumentality of the place, and therefore to think of painting as an installation," Tabouret [explained in a video](#) for the gallery.



Tabouret, 2018



Tabouret at her LA studio in 2017, working on *Dance of Icarus*

Following her successful explorations of group portraits and couples inspired by found photographs and anonymous figures, Tabouret turned to intimate portraits of individuals from her own life for her 2019 gallery show at [Almine Rech](#).

"It's almost a recognition of something, within the brushstrokes, within the language," Tabouret [explained in a 2019 talk](#) at the Musée de L'Orangerie about her relationship to Monet's epic water lily cycle. "I am a painter first and an artist second. It's a relationship with the paint, the brushstrokes, and the color...my very first encounter was purely about the actual act of painting."

"What holds my attention with the face and triggers the desire to paint it, I think a lot has to do with mystery, with something that is constantly moving. I don't think you can fix an identity or describe someone in simple definition; I think everyone is very complex, a multitude," [reflected Tabouret in 2020](#) discussing her solo exhibition [Siblings](#) at Perrotin Gallery in Seoul. "I think I was always drawn to painting because it's a medium that allows me to represent people in a way that also respects this very complex way of dealing with identity."



Claire Tabouret (French, b. 1981)
Self-portrait (hand), 2020
Acrylic on canvas

Private Collection; L2020:103.2d



Claire Tabouret (French, b. 1981)
Self-portrait (orange), 2020
Acrylic on wood panel

Private Collection; L2020:103.2e



Claire Tabouret (French, b. 1981)
Self-portrait (with George), 2020
Acrylic on canvas

Private Collection; L2020:103.2a



Claire Tabouret (French, b. 1981)
Self-portrait (in the studio), 2020
Acrylic on canvas

Private Collection; L2020:103.2b



Claire Tabouret (French, b. 1981)
Self-portrait (double), 2020
Acrylic on canvas

Private Collection; L2020:103.2c

Claire Tabouret (French, b. 1981)

Self-portrait (in the studio), 2020

Acrylic on canvas

Private Collection; L2020:103.2b

Claire Tabouret credits seeing Monet's *Nymphéas (Water Lilies)* cycle at the Musée de L'Orangerie when she was a child as the catalyst for her love of painting. After graduating from the L'École des Beaux Arts in 2006, she received critical acclaim for her landscapes and began a gradual transition to the figures for which she is now celebrated. The shifting surfaces and almost sentient color of Monet's monumental canvases continue to influence the French-born, Los Angeles-based Tabouret as she strives to represent the individual complexity and breadth of identity contained in each of her subjects. Color is her primary medium, washed over supports of canvas, fabric, glass, and ceramic in subtle shifts of hue. She endows each portrait with a tangible force of light by beginning with a neon base that permeates each successive layer of paint.

Tabouret describes her practice as a "searching" and a means toward finding a more peaceful relationship to the passing of time. Self-portraits are a ritual facet of this exploration, sketched in India ink before she begins work each day in her studio. This cohesive ensemble announces an expanded search responding in real time to a moment in history, and a distillation of her recent work, which has transitioned from large groups to couples and siblings painted from found photographs and the view from her own camera. Each canvas grants viewers an intimate view of Tabouret's personal journey of isolation during a global pandemic, inviting reflection and connection at once deeply individual yet endowed with the solace of shared experience.

On view October 7, 2020 – January 10, 2021

