



Translation

Astrid Chevallier

Art(Ifs)Acts
IUT of Caen campus III
rue Anton Tchekov, 14123 Ifs

March 2004

édito

Pour la deuxième année consécutive, les étudiants de première année de DUT Informatique et Information-Communication invitent le public à rencontrer des artistes confirmés dans le cadre des expositions Art(lfs)Acts, présentées dans les locaux du campus III (Université de Caen-Basse Normandie).

Après le peintre Pierre Juhel, en février dernier, c'est au tour d'**Astrid Chevallier** de présenter du 15 mars au 2 avril 2004 son travail de plasticienne et de graphiste.

Astrid Chevallier pratique son activité depuis une dizaine d'années en tant que professionnelle. Elle travaille actuellement à Los Angeles. Artiste pluridisciplinaire, elle réalise des affiches, des sites internet, des photos mais aussi des décors de cinéma, des musiques, des peintures... Elle considère son activité comme "une rencontre avec des gens passionnés où les vraies valeurs sont le talent et la capacité de travail."

Astrid Chevallier participera le jeudi 18 mars à une conférence-débat, ouverte à tous. (17h30 à l'amphithéâtre).

En mai prochain, le groupe Art(lfs)Acts recevra le peintre Yves Ledent.

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Astrid Chevallier

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INTRODUCTION

For the second year in a row, the Students - 1st year class - of DUT Communication/Information/Technology invite the public to meet confirmed Artists through the exhibition programm Art(lfs)Acts held at Capus III (University of Caen, Basse Normandie).

The painter Pierre Juhel, was invited last February. Astrid Chevallier will be presenting her visual art and graphic work from March 15 through April 2, 2004.

Astrid Chevallier has been working professionally for more than 10 years. She currently works in Los Angeles.

As a pluridisciplinary Artist, she creates Posters, Websites, Photos as well as movie Sets, Music and Paintings... She says about her work it's "an encounter with passionate people, where true values are talent and capacity of work".

Astrid Chevallier will chair a lecture open to the public (5:30pm at the Amphitheatre).

In Mai, the movement Art(lfs)Acts will host the painter Yves Ledent.

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BIOGRAPHY

Astrid Chevallier, a pluridisciplinary Artist, was born in France in 1971. As a graphic designer, she develops in her creation a composition signature that is both solid and dynamic. Her numerous travels have made her style rich and diverse.

Education:

She got her High School Diploma in Austria, and enrolls the Fine Arts School in Versailles, then the Arts Appliqués (Advanced National School of Graphic Design) in Paris. She finishes her studies at EMSAT (Advances Paris School of Arts and Design) in Paris.

Professional Experience :

Astrid Chevallier's career starts in traditional advertising companies. In 1993, she leave the offices and their "air conditionning" atmosphere to start a truely personal work. She becomes independant with an official status as "Visual Artist". Since 1994, she has been working as a freelancer and a consultant for agencies in France and abroad.



Artiste pluridisciplinaire :

- elle conçoit des affiches de cinéma (par exemple pour le film Hulk, The Hunted, Time Line...), des sites Web (site de la ville d'Aubervilliers)
- elle crée des décors de cinéma
- elle compose des musiques, des génériques, des chansons
- elle réalise des peintures, des photos...

En 1999, elle rédige et édite " Amazone 99 ", un carnet de voyage qui relate sa traversée de l'Amazonie à bicyclette, en compagnie de trois comparses.
Depuis plus d'un an, Astrid Chevallier est installée aux Etats-Unis.

ASTRID 2004

Aujourd'hui, Astrid Chevallier conçoit des affiches de cinéma à Los Angeles où elle vient de s'installer pour profiter des nombreuses opportunités et des contacts qu'offrent les Etats-Unis aux artistes.

Elle a pu ces derniers mois :

- Co-produire son premier court métrage où elle est en charge des décors et où elle est également actrice
- Concevoir l'affiche et le site Web de son film
- Réaliser des photos de plateaux
- Proposer un projet d'habillage de DVD
- Et terminer, par téléphone, le design du site web de la ville d'Aubervilliers (région parisienne) !



Astrid Chevallier

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A pluridisciplinary Artist :

- she creates movie posters (her work includes "The Hulk", "The Hunted", "Time Line" . . .), websites (city of Aubervilliers)
- she designs movie sets
- she composes music, jingles, songs
- she works on paintings and photography

In 1999, she writes and produces "Amazon 99", a road-book that tells her journey through the Amazon Rain Forest on a bicycle with 3 fellows.

She moved to the United States of America more than a year ago.

Astrid 2004

Today, Astrid Chevallier creates movie Posters in Los Angeles where she recently relocated and enjoys the numerous opportunities and contacts that the USA provides to artists.

During the past months she has been:

- co-producing her first short film. She is the production designer and stars in it.
- creating and realizing the poster and the website of her movie.
- working as a still photographer
- developing a DVD design project
- managing – by phone – the Design of the Website for the city of Aubervilliers (close to Paris)!

paroles... d'artiste

" Le design, un raccourci dans les rapports humains "

" Le design est pour moi un reflet de la personnalité. Choisir un design c'est choisir une façon de se présenter, de vivre et de communiquer. Le design en dit long sur la façon d'aborder les choses et le niveau d'exigence de la partie qui se présente. Il accompagne la tenue vestimentaire, il dénote l'élégance intrinsèque... C'est un raccourci dans les rapports humains. Je n'ai pas de réel courant défini, c'est plus le projet et le public auquel on s'adresse qui va définir le style graphique que je vais employer. La forme d'expression n'est pas importante, ce n'est que du travail pour accéder à

un certaine maîtrise. Ce qui compte c'est ce qu'il y a à l'intérieur de soi. Cependant, je me mets au service du désir de quelqu'un d'autre (le chef de projet), et je vais ensuite transformer les éléments qu'il me livre en images. Le style employé pour une image fait partie des choix artistiques mais l'égo de l'artiste ne doit pas trahir la vision du commanditaire.

" C'est l'âme qui me séduit "

"A vrai dire, je regarde très peu d'images. Je m'intéresse à un artiste pour les nécessités de tel ou tel projet, lorsque j'ai besoin d'une référence. C'est comme aller prendre un cours chez les meilleurs. D'un point de vue plus général, je suis attirée par des artistes très variés. Gustave Klimt et Egon Schiele qui m'ont décidée à devenir une "artiste visuelle". Il y a aussi Andy Warhol qui a un sens de la couleur et du marketing



Astrid Chevallier

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ARTIST'S WORDS

"Design is a shortcut through People Interactions"

"Design to me reflects the inner personality. To choose a design is to choose a way to introduce one-self, to live and to communicate. Design says a lot about how a party deals with things and how exigent that party is. It can be compared to how someone dresses: it reveals the inner elegance. It's a shortcut through people interactions. I don't really relate to a specific influence, it's usually the project I'm working on and the audience it's addressed to that will determine which graphic style I will use. The form of expression is not really important in itself, it's just a matter of work to acquire the necessary skills. What is important is what is inside oneself. When I work for someone – an account executive – I go towards his goals and I transform the elements he gives me into visuals. The style that is chosen to create a visual is an artistic choice but the artist ego should never overcome the objectives of the client.

"I'm looking for the soul"

"To be honest, I look at very few visuals around me. I study a specific artist when it helps me for a specific project, when I need a reference. It's like having the best mentors.

I am interested in very eclectic Artists. Gustave Klimt and Egon Schiele made me choose to become a "visual artist". Andy Warhol has an incredible sense of color and marketing!



Translation

Jasper Johns' work mixes discipline and "destroy". Pierre Soulages turns texture into light. As of music, artists like Iggy Pop and Madonna are very inspiring. When it comes to graphic design, David Carson opened the doors to underground.

I also like to travel to Amsterdam to look at pictures in the street and how they play with typography and composition...

I am influenced by pieces that reveals creative and introspective personalities. It doesn't really matter in what artistic field, I'm looking for the soul."

"My touch"

"In my field, there's not really specific styles. I choose the style accordingly to what I'm trying to communicate. Of course I have my "touch", I like to use textures and strong colors. I like to create visuals with a central point and a typographic hierarchy. Still for a given project, I will explore several approaches and the final decision will be taken with my client.

I like to experiment very different graphic styles, it's one of the reasons I work as an independent.



Translation

TOUCH WITH THE EYES

Astrid Chevallier's style shows mostly in how she builds her productions.

She creates a visual tension by breaking the limitations of "the classic piece" in which each element has its specific pre-determined place. Her work shows a composition less rigid. It shows a rich diversity of colors, sizes, textures and forms. This diversity gives a unique rhythm to her posters. The way of each detail is combined with another serves the main purpose.

Still, these details (the colors, texture, form and typography...) have their very own crucial role. From this combination rises an homogeneity. Not only the combination challenges the classic rules, it also uses these rules to melt the textures, colors, forms and sizes, to take the dynamics out of their usual context.

Visual or tactile? How can be Astrid Chevallier's work described?

From a more traditional point of view, she uses strong colors, hues and contrasts, and that leads her work to become purely visual.

Her uniqueness is revealed in the way she uses crumpled paper, by the texture and thickness of this paper, which gives to her work a sensitive quality. One that could almost be touched.

Astrid Chevallier mixes discipline and freedom, classic melodies and jazz tunes.

l'art au pied de la "lettre"

Astrid Chevallier utilise la typographie comme outil fondamental qui lui permet de déterminer la personnalité et le caractère de ses publications. Le texte, lui même, fait image.

Au cours du XXe siècle, les polices de caractères ont subi d'importantes mutations : typographies déformées, lettres tridimensionnelles, ombrées, superposées, floues... Peu à peu, le travail d'imprimerie s'est mué en production artistique. Désormais, " la lettre " est utilisée pour elle même.

On peut rappeler brièvement à ce propos :

- Le mouvement russe " Constructiviste " (avec Rodtchenko) qui cherche à gommer les différences entre art majeur et art mineur, nie toute valeur d'usage à la peinture et révolutionne les affiches soviétiques.
- Le mouvement néerlandais " De Stijl " (représenté par Mondrian) se construit autour d'une logique de simplification des formes, des couleurs et de leur combinaison.
- Le mouvement Allemand " Bauhaus " qui joue sur des paradoxes : horizontalité/verticalité, stabilité/dynamique, vide/plein.
- Le Dadaïsme et le cubisme qui introduisent des éléments textuel et le collage dans les œuvres d'art.

Depuis l'irruption de l'art moderne dans les années 1900, l'histoire de la typographie et des mouvements artistiques sont intimement liés.

Les héritages culturels d'Astrid Chevallier font que son travail est marqué par la volonté de transporter l'art dans la vie de tous les jours.

Astrid Chevallier

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ART TO THE "LETTER"

Astrid Chevallier uses the typography as a fundamental tool. It allows her to define the personality and the character of her publications. The text itself becomes an image.

During the XXth century, the design of typography went through crucial mutations: deformed typographies, 3D characters, letters with shadows, superpositions, blurs... Bit by bit, the art of print transformed itself into an artistic production. Nowadays, the "character" is an element in itself.

As a reminder on the topic:

- The "Constructivist" Russian movement (with Rodtchenko) tries to break the rules between major and minor art. It denies the fonction of the painting and operates a revolution in the eastern posters.
- The Dutch movement "De Stijl" (represented by Mondrian) builds around the logic of simplifying forms, colors and combination of elements.
- The German movement "Bauhaus" plays on paradoxes: horizontality / verticality, stability / dynamism, emptiness / fullfilness.
- The Dadaism and the Cubism which introcuce text and collages in fine art pieces.

Since the apparition of modern art in 1900, the paths of typography and artistic movements have been thight together.

Astrid Chevallier's cultural inheritance marks her work as a will to bring art into the day to day reality.



Translation

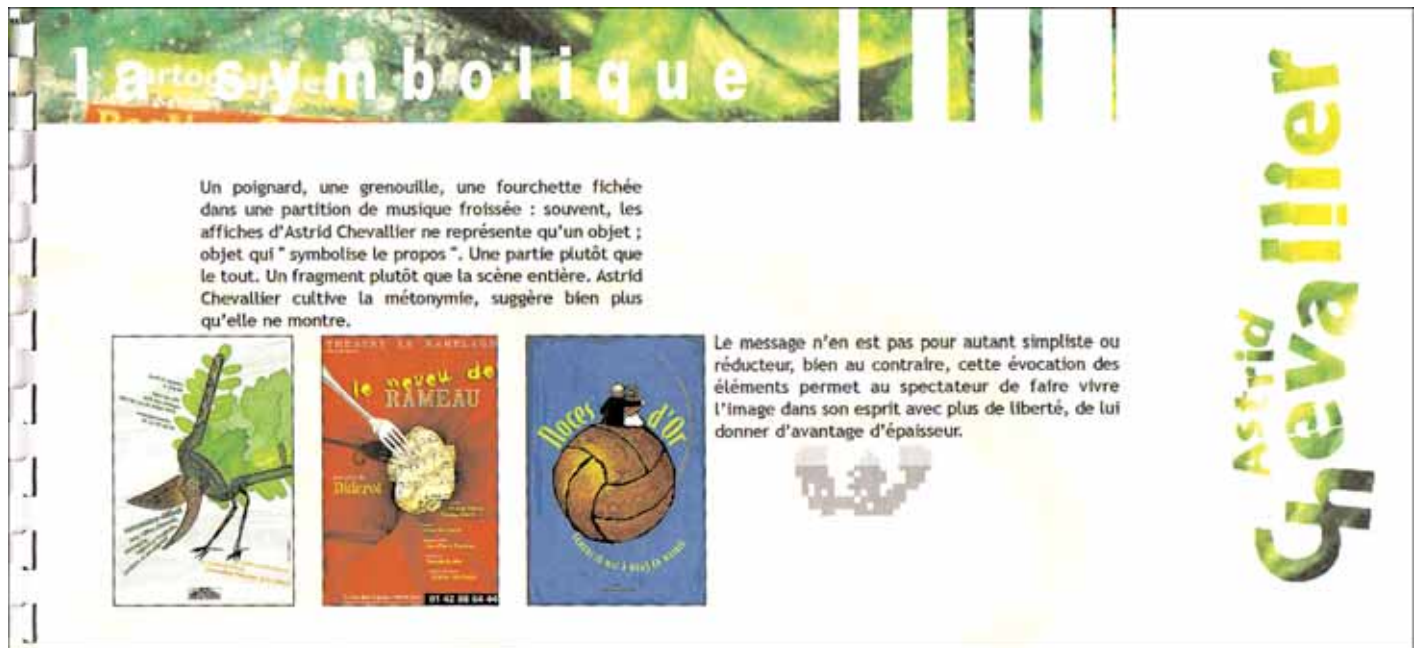
IN THE URBAN JUNGLE

Astrid Chevallier creates her pieces based on her environment, images and eclectic objects...

"Simple things" such as a knife she saw at a friend's place become symbols and key elements of her creation. As the Surrealists did, she uses wisely every accident, she plays with spots and lights. It reminds us to Jackson Pollock and his dripping technique. Still, random is controlled: while everything seems to come from chaos, composition is always present at first.

And that is the paradox! Astrid Chevallier creates posters, fixed and muted elements, and installs them in the urban cacophony. She offers a unique vision which differs from the common advertisement often overloaded with informations and visual noise, emotion and expression. It's an ambitious quest.

Her pictures are visible everywhere, they fit in the global chaos and still are totally visible, readable and unique.



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THE SYMBOLISM

A knife, a frog, a fork stuck into a piece of melted music sheet: often Astrid Chevallier's posters showcase only one object; an object that becomes a "symbol with a purpose". A part rather than a whole. Astrid Chevallier cultivates the metaphor, she suggests more than she shows.

Still, the message does not become simplistic nor limited. On the contrary, the evocation created by those elements allows the audience to let the visual grow in their mind, with freedom, and gives it more depth.



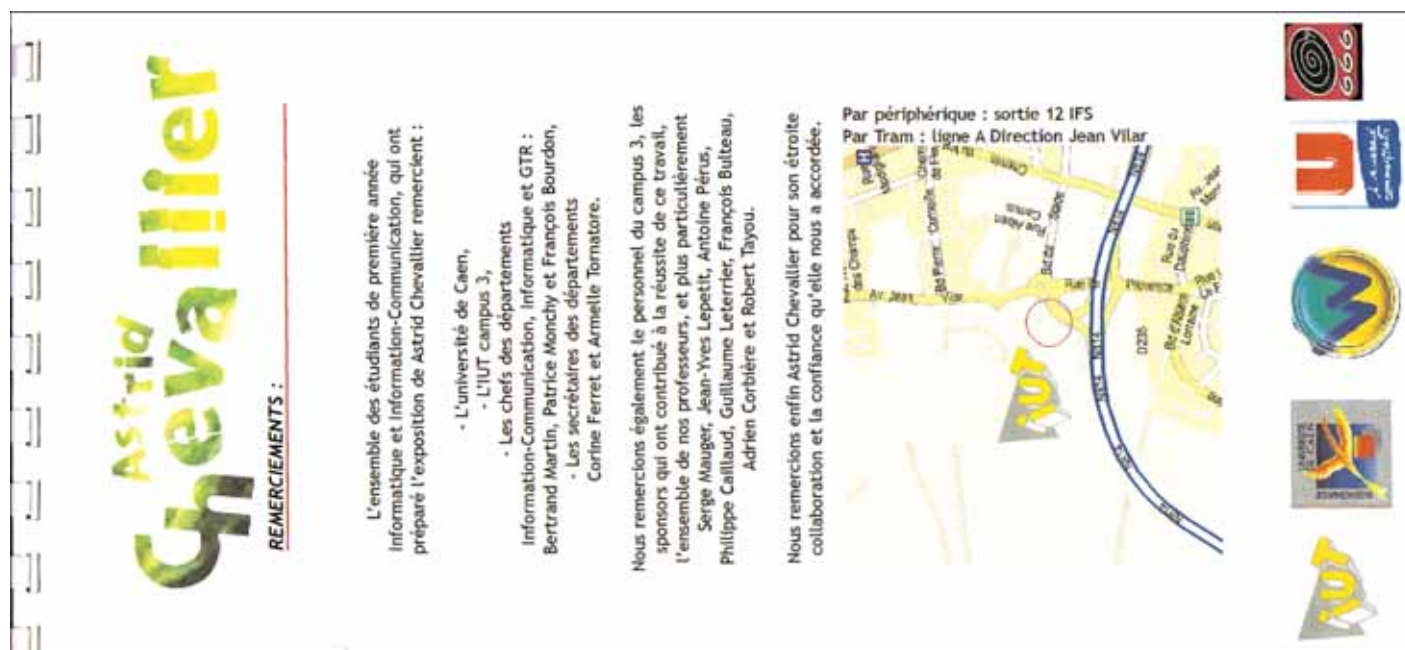
Translation

BEFORE THE POSTER IS POSTED

The time necessary to create a piece considerably varies from one projects to another. In average, Astrid Chevallier needs 3 to 4 weeks to go from the initial idea to the finalized piece. It depends a lot of who she works with: "a first time collaboration takes more time than the following ones. We have to get to know each other, and define which sensibilities and ways of thinking we share".

A poster starts with an meeting with the client. This crucial encounter allows us to define what the project will be. Then, Astrid Chevallier uses a sketch book and a digital camera to get started on her ideas. "I like to go out, see people, walk around to allow my mind to wander and my eyes to catch unexpected details. An airport hall, a coffee shop, streets, places, the subway, anything can stimulate my inspiration".

Then, following a concept, the visual composition gets started. Several drafts are presented to the clients. It is then necessary to discuss and exchange ideas, to define the priority of the elements. Often, two projects are selected and developped to lead to the final image. Finally the last touch up come: colors, typography, shadows, blurs, no details is forgotten. "Each elements has its specific place, I have to adjust the rhythm of the whole piece". In the end it leads to the final revisions and the approval. The poster becomes then the "star of the walls"!



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Thank you:

All the 1st year students from the program Communication / Information / Technology who have been working on Astrid Chevallier's exhibition would like to thank:

- Caen University
- IUT campus 3
- the head of the departments Communication / Information / Technology and GTR: Bertrand Martin, Patrice Monchy and François Bourdon,
- the assistants of the departments Corinne Ferret and Armelie Tomatore.

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We would also like to thank Astrid Chevallier for her close collaboration and for the faith she had in us.