

ZÉPHIR

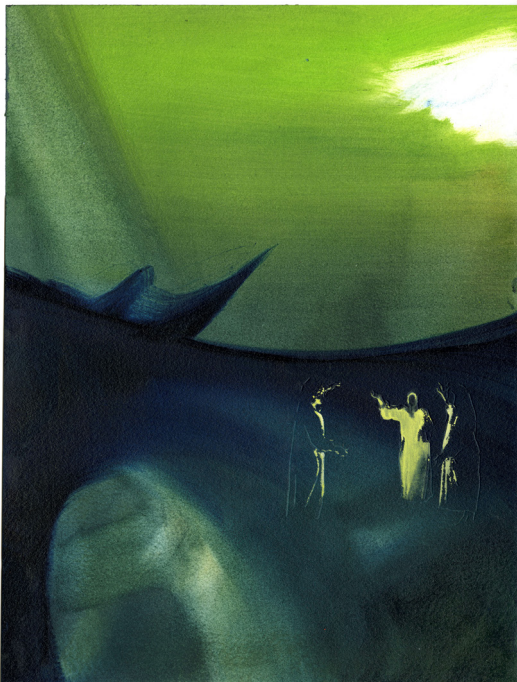
né en 1992

With *Calentura*, Zéphir presents a group of oil paintings in which gesture prevails over narrative.

Charged with a vivid, almost feverish energy, these images unfold in a shifting balance between appearance and disappearance. The material remains in constant motion, worked, displaced, reworked, to the point of unsettling any stable reading.

No form asserts itself definitively: fragments emerge, dissolve, and recombine. Painting becomes a field of tension, where the viewer searches for orientation without ever settling.

Faithful to a practice grounded in instinct and accident, Zéphir does not seek to stabilize the image but to test its limits. *Calentura* continues an exploration in which drawing and material confront each other in a direct, almost physical relationship.



Zéphir, *Calentura 3*, 2025, peinture à l'huile et gouache, 31 x 41 cm
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BIOGRAPHIE

A graduate of the École Estienne, he contributed to various journals and collectives before publishing, at the age of 21, a first book that was already eminently personal. Drawn from his final degree project, *Le Grand Combat* (Futuropolis, 2014) distilled several notions already essential to the author: the question of the place we must find in this world, of the vicissitudes of life we must accept, and those we must fight.

The book displays a rare sensitivity and allows the gaze to find its own rhythm. At the same time, it reveals a kind of inability to settle for a single plastic mode of writing, producing a dizzying effect and deploying a wild appetite for experiments in sign, line and matter.

Much later, it became clear that this was hardly a choice: “I alternate between line and matter. I am searching for myself as a draughtsman between these two poles. I would like the evidence of a revelation for ‘my’ tool.” Like some of the artists who have marked him over time, Zéphir gives the impression of going against anything that resembles an overly mapped-out path.

More precisely, nothing is necessarily pre-established when he begins to work, and curiosity and perception seem to function as his principal compass: spontaneity, instinct and accident are at the heart of his creative protocol. “I throw myself onto the page with an intuition more than a defined vision, almost instantly betrayed by what emerges. I continue at the risk of ruining the hard-won balance and, almost systematically, I ruin it. I hope one day not to have to begin by failing a drawing in order to launch myself freely afterwards.”

In 2016, *L'Esprit rouge* (Futuropolis) was published, of which he is co-author, drawing on a text by Maximilien Le Roy. Devoted to Antonin Artaud's famous journey to Mexico in 1936, it required a singularly powerful graphic universe to accompany the restitution of an interior and artistic experience that was no less singular. Here again, the book summoned a whole field of possibilities in order to respond to the spectrum of sensory and emotional impressions such a project required.

In *La Mécanique des vides* (Futuropolis, 2022), Zéphir drove home a visual exploration unlike any other, combining it with a strong experience of his relation to word and language. To label the author merely as an adventurous visual artist would therefore be reductive, since words and their use appear essential in his work.

La Mécanique des vides is notably the drawn-sign that sublimates the importance of the word-sign. Barely a year later, a new combination of the two took shape in *Rondes de nuit* (Fidèle, 2023).

The gouaches on foam board exhibited there, accompanied by wax pastels, water-based paint markers and coloured pencils in A3+ format, widened the gap with previous works in their radicality; but this time narrative entered by the side door, in a much more underlying way.

Zéphir lives and works between Paris and the Île d'Yeu.

BIBLIOGRAPHIE

2026 — *Calentura*, Fidèle

2023 — *Rondes de Nuit*, Fidèle

2022 — *La Mécanique des vides*, Futuropolis

2016 — *L'Esprit rouge*, Futuropolis

2014 — *Le Grand Combat*, Futuropolis