

# Portfolio

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Béatrice Roger-Liaudet

Contemporary drawing

2025

*« We live in disturbing, mixed-up times —  
troubling and turbid times.  
The task before us is to become capable of response. »*

## Bio

Born in Paris in 1968, Béatrice Roger-Liaudet spent her childhood in Australia, where the vast landscapes and the light of the southern hemisphere left a lasting impression on her gaze. From an early age, color became her language. She developed a visual sensitivity that has continuously nourished her practice.

Her many travels across Europe, Africa, and Asia — along with two returns to Australia — have expanded her imagination and enriched her palette.

She began her higher education at the Met de Penninghen studio in Paris, and then at the ESAG (École Supérieure d'Arts Graphiques, now Penninghen), from which she graduated in 1992. She furthered her training with a degree in Art History from the Sorbonne, adding theoretical depth and a trained eye to her practice.

For more than thirty years, she has worked exclusively with oil pastels, a medium she explores with both rigor and freedom. Her formal research, patient and intuitive, unfolds entirely within this singular material. She has exhibited in galleries, cultural spaces, public and private workplaces, and private homes. Her works are now held in numerous private collections in France and abroad.

Her life as an artist in Paris is closely interwoven with her life as a woman — between studios, exhibitions of her artworks, and raising her children. A Sheehan's syndrome (necrosis of the pituitary gland) profoundly disrupted her daily life, affecting her body, her energy, and her rhythm of creation. She has continued her work, sustained by creative impulses, motherhood, and the adjustments demanded by illness.

Her painting reveals a constant tension between vital force and fragility, between life and spirit, between the saturation of color and the silence of forms. Each layer of pastel, each furrow traced, carries the memory of the gesture — a dense, visceral body of work, engaged in the long span of time.

## My approach

Everything begins with a travel: a departure, an exile, an uprooting.

I left France at the age of three, and I would leave Australia seven years later.

Australia: land of Aboriginal peoples, eternal travelers who cross the continent singing the Songlines — nomadic landmarks that tell the story of creation.

Every movement through space is also a movement through time, as Lévi-Strauss reminds us. Each journey is a passage towards another age of the world, another way of inhabiting the Earth.

This displacement is also mine, through painting: a journey towards an inner dwelling, rekindling the memory of a lost territory where Nature is power and wisdom, where the human being knows that he belongs to the living world and is not solely spirit.

At the end of this journey, the aim is to show — and perhaps to share — a certain way of being-in-the-world.

To conceive of travel as the paradoxical experience of the motionless traveler, endlessly engraving furrows on the white page — in search of the Living that we ceaselessly manifest.

Color comes first. The painting is, at the outset, a work without any discernible figure. Color has its own materiality. It is the matrix of the work, the point of departure — a long succession of “sedimentary layers” of oil pastel laid upon the flat surface of the paper. Color is raw matter, kneaded and spread by hand. It is silt, the place of the living, the place of transformation.

Then comes engraving — a large drawn work, graphic in nature, in which the hand extends into a tool. As with Élise Peroi, it is about becoming aware of “the poetic dimension of the gesture,” the dignity of the hand, and all that precedes the making of the work. Working to the rhythm of breath and shaping by hand.

It is an encounter with time. In the silence of a meditative writing, a path unfolds in search of the living. Through the iteration of a single movement, stroke after stroke, I seek to reveal the essence of Nature and our deep connection with it.

The color, concealed between two sheets, becomes the site of the mystery of creation, while the gesture digs into the pristine white of the paper. An obstinate, unceasing, meticulous tracing — a quasi-ritual of intimate rhythms and pulsations that echo those of the living.

The pieces come to life when I separate the two sheets in a final gesture that peels them apart. It is the moment of revelation — also the fruit of chance: now repentance is impossible and letting go becomes essential.

This process of creation is almost as essential as the drawing that results from it.

The final work resembles what is today called “contemporary drawing”. It sometimes takes the form of a single motif, but it can also come out as a diptych or a triptych. At times it becomes an object in the form of stele.

The viewer is invited to travel, to bear witness to stories — to sediments of stories, to stories sedimented over time. To a story that has come into being, and one still in becoming. Subtle, final, the suggestion of a passage: a trace still struggling to tell its tale. A frozen, fossilized testimony, yet an eternal acknowledgment of an original principle, of a humble and sincere quest for objective subjectivity.

## MR2I technique

The process is based on the use of four fundamental building blocks - Matrix, Revealed, Impression, and Imprint (MR2I) - which together form a genuine plastic genetic code.

In practice:

A **matrix** is created using oil pastel on paper, through the superimposition and shaping of material and color, with the pastel stick and directly by hand.

This matrix is embossed from the reverse by being placed on another sheet of paper. The embossing involves a slow, precise, repetitive, and incisive graphic process, carried out using a glass pen.

The embossing simultaneously produces:

- a **revealed**: the transformed matrix, having lost part of its material.
- an **impression**: that is, the transfer of this material onto the other paper through the pressure of embossing.

From this revealed (or sometimes from the impression), an **imprint** on paper can be made.

The embossing, remaining on the reverse of the matrix once it has become the Revealed, is generally not shown. However, the embossing of *Mode d'existence 2 – Hybrid* is reproduced on the artist's website as the background for all pages.

This process thus gives rise to two or three distinct monotypes (the revealed, the impression, and the imprint), all derived from an initial matrix that disappears in the process, becoming the revealed itself.

A matrix can also be used as it is, in various arrangements, thus completing the four-part plastic genetic code. It then becomes a **latent matrix**, that is, a work that has retained its creative potential.

This original technique, developed by the artist, weaves together chance, binary and ternary structures, matter, color, drawing, and plastic code. It becomes the foundation of her various works, giving shape to contemporary Nature — a global ecosystem of generalized interdependencies, of Natures-Cultures, multiple assemblages, and local ecosystems.

## General Presentation of the Projects

The portfolio is organized into three categories of projects:

### 1 completed and concluded project

- Dreamers

A completed body of work, conceived as a self-contained and autonomous project.

The project is finalized and is not intended for further development.

### 5 completed projects – open-ended series

- Variations in Series
- Barksonglines
- Songlines 2025
- Modes of Existence
- Lines of Flight

These series are fully realized and structured, yet remain open-ended.

Their ongoing development is based on the production of new works within a defined formal and conceptual framework, without alteration, revision, or re-edition of existing pieces.

### 2 projects in development – requiring production support

- Desiring Machine
- Environments (*Milieux* in French)

These projects are at an advanced stage of conceptual development and already include elements of production.

Their realization requires appropriate production support, such as an artist residency, as well as dedicated technical and spatial resources.

## Project “Dreamers”

### Context

Tricaud Avocats – Criminal Law Firm  
4, Place Denfert-Rochereau  
75014 Paris

Since 1995, Tricaud Avocats has organized quarterly exhibitions and sales of visual artists on its premises.

In 2019, after 92 exhibitions and sales, the firm launched a competition, the Denfert Prize, for artists who had previously exhibited there, on the theme IN'JUSTICE.

The winning works are auctioned off during the opening, followed by a three-month exhibition. Dreamers, a work by Béatrice Roger-Liaudet created specifically for the occasion, won first prize.

### Brief presentation

Dreamers explores the links between climate justice and social justice by depicting our tormented global ecosystem through an original technique of oil pastel monotypes, where chance and fragility express the contingency of ecosystems.

### Intention & Approach

The title of the work refers both to the “Dreamers” — migrants threatened by Donald Trump’s policies in 2017 — and to the Paris Climate Agreement (COP21), rejected that same year and again in 2025 : two closely related forms of injustice. It also evokes several imaginaries: the American Dream — an extension of the modernist project of domination over nature —, Martin Luther King’s anti-racist dream (I have a dream), and the Aboriginal Dreamtime, which deeply informs the artist’s overall approach.

Thus, Dreamers is part of a reflection on environmental justice and on the material and living reality of the world. More broadly, it is a reflection on the narratives that shape our relationship with the world.

## Technical and Symbolic Framework

The work is created using the MR2I. technique: it is a diptych composed of two monotypes — the revealed and the impression.

Here, chance plays a key role. The contingency it introduces becomes a vehicle for meaning: it expresses the fragility of environments and civilizations.

The diptych symbolizes a dynamic of reciprocity — each one creates the other and vice versa — suggesting, on one hand, the tension between the binarity of the mind and the ternarity of the living, and on the other, the co-production of living beings and their environment.

The motif — through its verticality, layers, circularity, and vortex — evokes both local ecosystems and the global ecosystem: Gaia (in other words, the ecosphere). In the impression (the monotype on a white background), the motifs at the base and around the circle allude to the human presence within these ecosystems.

Finally, the color palette reinforces the symbolism: night and water on one side, day and ice on the other.

## Status

First prize in the “Prix Denfert” competition.

Sold at auction with an auctioneer, in the premises of Cabinet Dominique Tricaud.

Three-month group exhibition following the opening.

Fine art print on cotton paper available as a full-size diptych.

## Final artwork

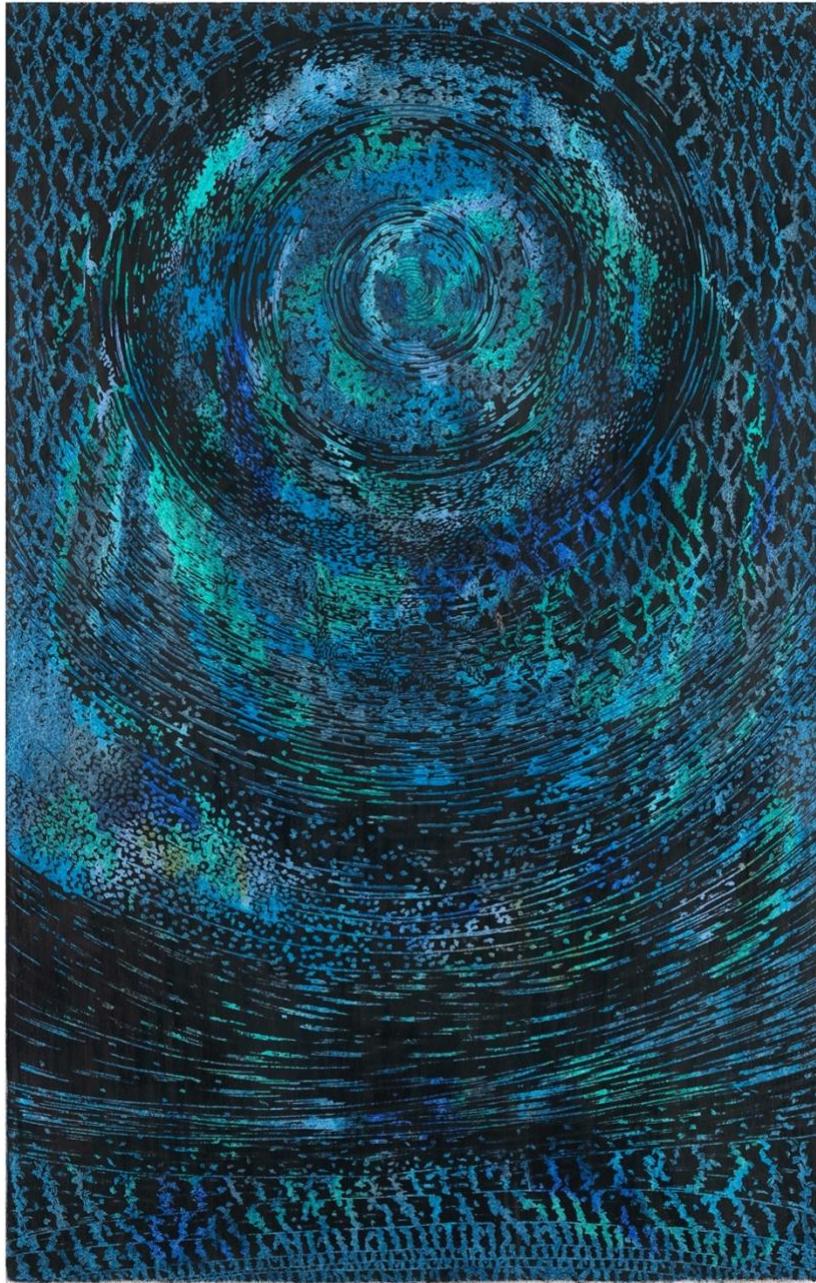
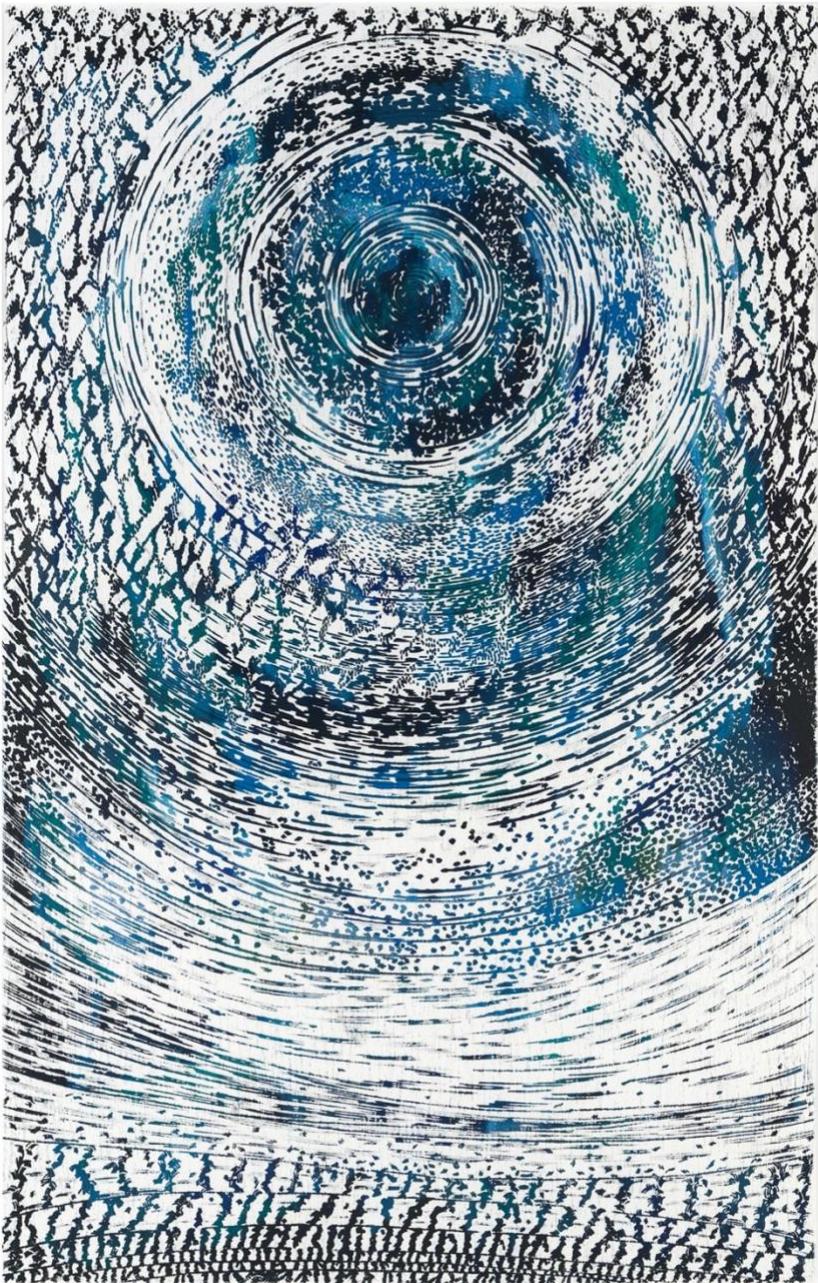
*Dreamers*

2019

Diptych of monotypes, oil pastel on papier

2 x 100 x 64.5 cm

Private collection



*Dreamers* – 2019 – Diptych of monotypes, oil pastel on paper – 2 x 100 x 64.5 cm – Private collection - © Béatrice Roger-Liaudet

## Project “Variations in Series”

### Context

The “Variations in Series” project is part of the most recent studio work, a period of intense production that brought together several projects: first the launch of “Variations in Series”, followed by its completion, alongside the projects “Bark Songlines”, “Songlines 2025”, “Modes of Existence”, and “Lines of Flight”.

### Short presentation

This project emerged from the experimentation with the MR2I technique (the four fundamental components — revealed, impression, imprint, and latent matrix), here used in a multi-matrix mode.

The multiplication of matrices, and the various organizational modes it allows, make it possible to abstractly represent the ecosystemic interactions of the living — including humans and societies — with their environments.

### Intention & Approach

**The series “Natures-Cultures”**, composed of multi-matrix diptychs, departs from the classical “Nature vs Culture” dichotomy to reveal the constitutive entanglement between the natural world and human practices. The series highlights how environments, species, individuals, technical objects, and human narratives co-produce one another. Living, social, and technical systems co-evolve. The Earth appears as a network of interacting actants, where the boundaries between the biological, social, technical, and symbolic are permeable and always in a state of becoming.

**The series “Assemblages”**, composed of multi-matrix triptychs, explores the complex interactions among living, technical, and symbolic elements. It organizes the four fundamental building blocks of the technique used (matrix, revealed, impression, and imprint) into combinations that reveal the ecosystemic dynamics of the living.

## Technical and Symbolic Framework

For each series, each monotype is created using the MR2I technique. In the diptychs and triptychs, the monotypes come from different matrices. Latent matrices may also be used.

The first series — Natures-Cultures — seeks, through this process, to express the tension and complementarity between Nature and Culture.

The second series — Assemblages — symbolizes the diversity of terrestrial ecosystemic configurations and the dynamics of the living.

Together, these two series explore the interactions between life, environment, and human societies. They propose a visual language inspired by the fundamental structures of the natural and human worlds — through chance, combination, seriality, the binary and ternary, a plastic code, and, of course, the making and arrangement of the monotypes.

## Status

15 new works, pending installation.

## Description of a work : Nature-Culture – No. 1

2024

Diptych of monotypes, oil pastel on paper

16.1 x 12.4 / 12.2 cm

*Two faces of the same world: on the left, a dense weave, almost a forgotten writing, where signs intertwine like roots underground.*

*On the right, a lighter breath, flashes of foliage, a scattering that opens up space.*

*It is not nature against culture, but their silent dance.*

*One of them thickens until it becomes a living texture, the other unfolds in colored gestures that bear the trace of the human hand.*

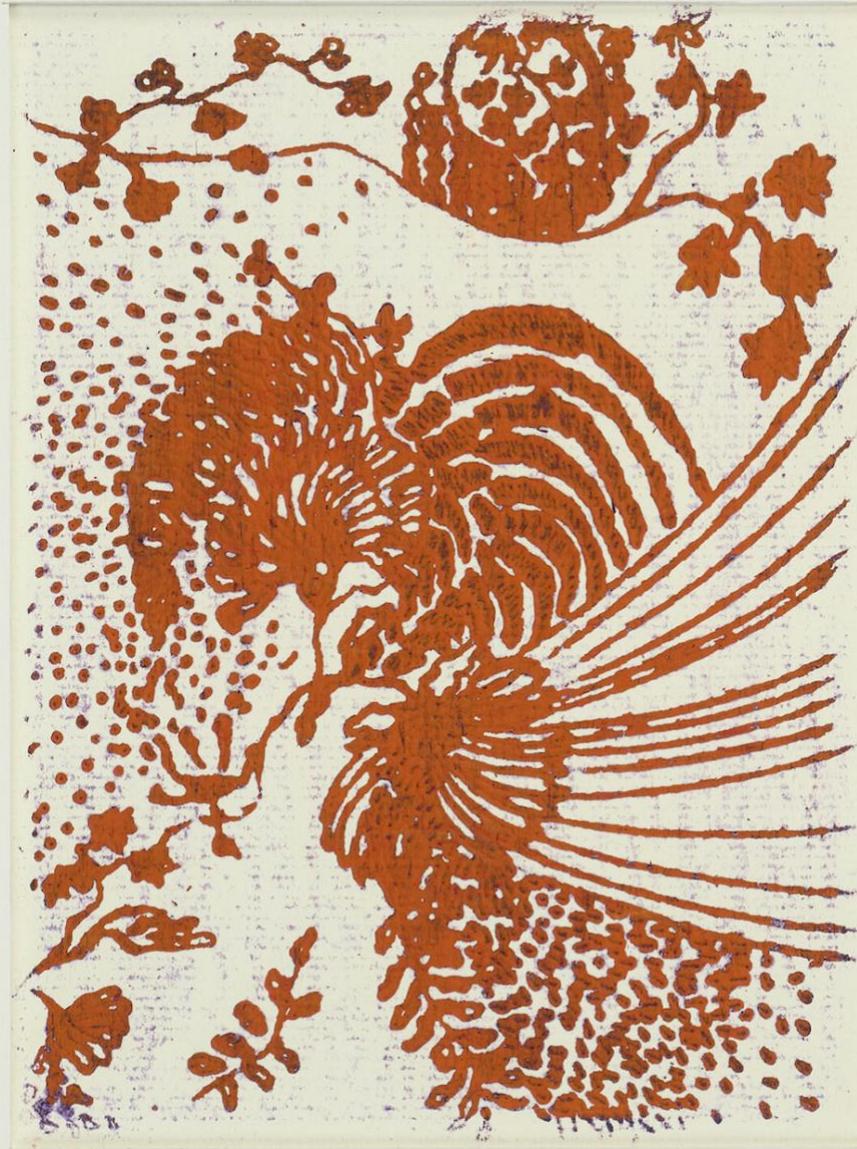
*In this diptych, the eye does not choose: it moves, it breathes between fullness and emptiness, between the coded and the organic.*

*As if the boundary were fading, revealing the same sap, the same movement of creation.*

Natures-Cultures Series



Nature-Culture - No.1 – 2024 – Diptych of monotypes, oil pastel on paper – 16.1 x 12.4 / 12.2 cm - © Béatrice Roger-Liaudet



*Nature-Culture - No.2 – 2024 – Diptych of monotypes, oil pastel on paper – 16.2 x 11.8 / 12.2 cm - © Béatrice Roger-Liaudet*

## Description of a work : Assemblage – No.1

2024

Triptych of monotypes, oil pastel on paper

12 x 8.3 / 9.2 / 11.6 cm

*This triptych evokes a tension between three types of form: vegetal, mineral, and dynamic.*

*On the left, the deep red tones and branching patterns evoke foliage, growing organisms, networks of life. The impression is warm, organic, almost breathing — the pole of life in expansion.*

*At the center, the vertical lines, more regular and cold outline a structure akin to wood, stone, or bark. The mineral or structural pole: the memory of matter, of sediment, of support.*

*On the right, the dark, oblique and vibrating curves seem animated by a breath, a wave, an energy. The dynamic, the flow, the propagation — the invisible yet active part of interactions.*

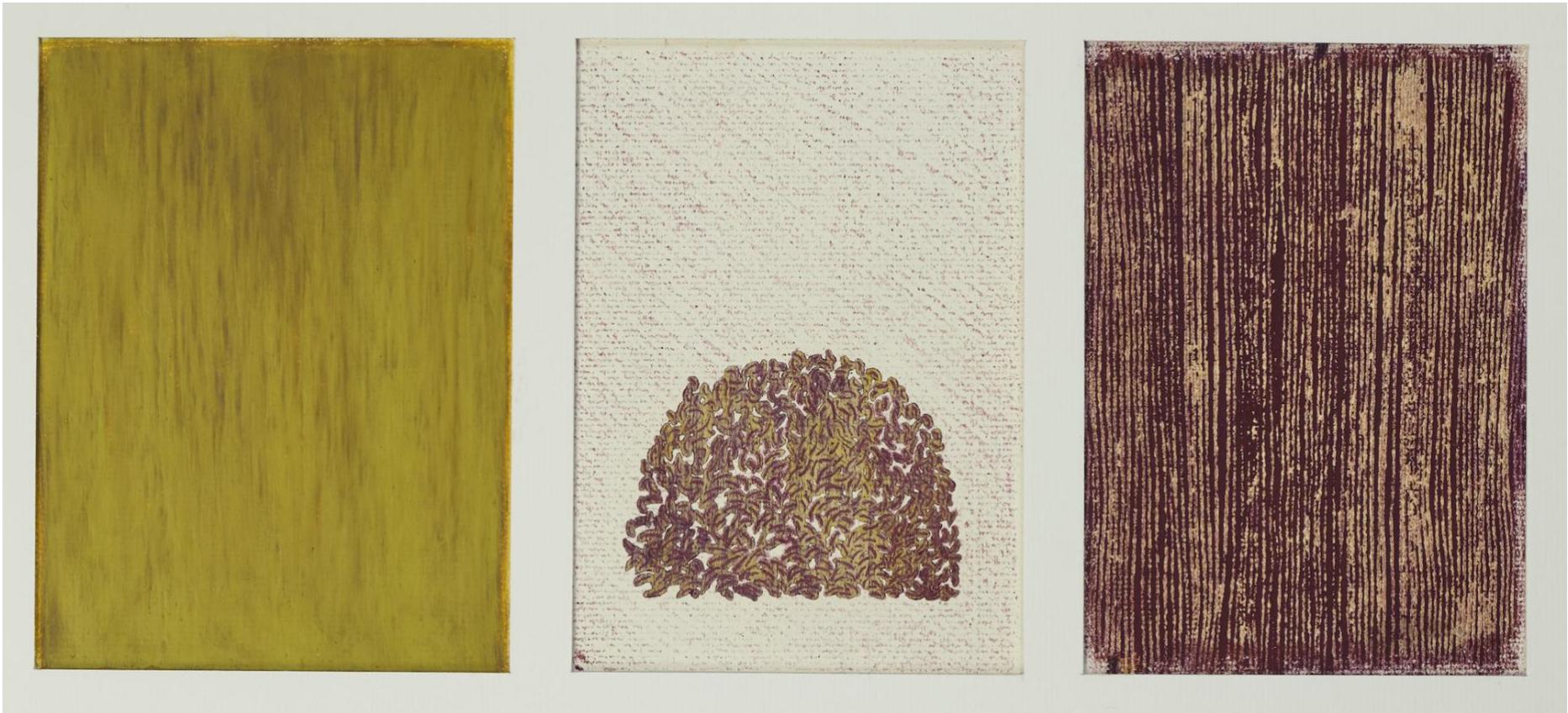
*Life emerges from matter and spreads through movement: three states of living matter, three temporalities of the world connected by the technical gesture and the symbolic trace.*

*Each feeds on the traces of another. Nothing stands alone: the forms converse through contrast and continuity as within a living network.*

## Assemblages Series



Assemblage - No.1 - 2024 - Triptych of monotypes, oil pastel on paper – 12 x 8.3 / 9.2 / 11.6 cm - © Béatrice Roger-Liaudet



Assemblage - No.2 - 2023 - Triptych of monotypes, oil pastel on paper – 11 x 9 / 8.5 / 8 cm - © Béatrice Roger-Liaudet

## Projects “Bark Songlines” and “Songlines 2025”

### Context

In Australian Aboriginal culture, a songline (or Dreaming track) is both a song and a path: an itinerary traced across the landscape — often desert — by the Ancestors of the Dreamtime. This path connects sacred sites and geographic landmarks while indicating essential elements for survival (water, food, shelter from the sun). It can be “followed” by singing the verses that recount the journey. Each songline is therefore at once a map, a survival guide, a story, and a ritual. In the plural, songlines put forward the network, the interweaving of these sung paths.

*Bark paintings* are traditional artworks created by the Aboriginal peoples of Australia on sheets of tree bark, usually eucalyptus. This millennia-old art form serves to transmit stories linked to the *Dreamtime*. *Bark paintings* depict symbolic motifs, animals, or ancestors. Each painting is unique and often tied to the artist’s cultural and territorial identity.

To clarify: the Dreamtime is the spiritual, cosmological, and cultural foundation of Australia’s Aboriginal peoples. It refers to a mythic time of origins, when creator ancestors — supernatural beings — shaped the Earth, its landscapes, animals, plants - as well as the laws of society. These ancestors traveled across the land, tracing paths (called songlines) and leaving behind them visible traces in the landscape: mountains, rivers, sacred rocks, and more. The Dreamtime has not ended: it is an eternal time, always present.

### Presentation

The projects “Bark Songlines” and “Songlines 2025” are part of an artistic research that seeks to question — and potentially transform — our worldview in the age of ecological crisis.

This approach is grounded in Australian Aboriginal culture, to which the artist refers in order to explore modes of relation to the living world based on interdependence, the memory of place, and the continuity between nature and culture.

The MR2I technique, applied here in a mono-matrix mode, makes it possible to explore these issues by linking them to territory (through the songlines) and to bark (as in the tradition of bark paintings). Bark understood as protection, memory, ecosystem, and a surface for human expression — or, more broadly, for the expression of living beings.

## Intention & Approach

**The “Bark Songlines” series** explores the symbolism of the tree through a contemporary reinterpretation of bark as a living surface — both natural and cultural. Bark is conceived as an ecosystem in itself.

Each work, long and narrow, with irregular contours, evokes the raw cut of bark, in the spirit of traditional “Bark paintings”, but reimagined through the MR2I monotype technique.

Through its figuration, the work enters into a dialogue with contemporary Aboriginal “Songlines paintings” from the central desert of Australia, and through its support, with the “Bark paintings” rooted in the lush tropical north.

**The “Songlines 2025” series** evokes imaginary maps, paths inspired by Aboriginal songlines — those sung trajectories that connect places, beings, and elements.

Each work is an invitation to journey and to traverse a living world, where the gaze embraces a territory as a whole, then loses itself in the smallest detail: organic textures, imprints, veins.

Here, the territory is a place of anchoring, to inhabit and to reinvent — whether one is a first migrant or a newcomer.

A geographical reverie, a cartography of sensitivity, a call to reconsider our connections with the living and with place.

## Technical and Symbolic Framework

Non-perfectly rectangular formats and “insular” representations seek to materialize — to show — living nature in one case, and geographical nature in the other.

**The “Bark Songlines” series** consists of monotypes mounted on foam board with irregular edges. Presented in a minimalist and raw manner, without a frame, these works evoke, through their verticality, the trunk of a tree, while the swarming of patterns suggests a living ecosystem.

**The “Songlines 2025” series** is composed of rectangular monotypes, where a solid surface with irregular contours evokes a geographical map. The patterns within the map recall songlines and aim to inspire a desire to inhabit the world differently — to engage in a process of reterritorialization.

## Status

18 new works, pending installation.

## Bark songlines Series



*Bark songlines* - No.1 – 2024 – Triptych of monotypes on foam board and wood, oil pastel on paper –  $3 \times 63 \times 23$  cm  
© Béatrice Roger-Liaudet

**Songlines 2025 series**



*Songlines 2025 - No.1 – 2025 – Monotype, oil pastel on paper – 65 × 50 cm*  
© Béatrice Roger-Liaudet



*Songlines 2025 - No.7* – 2025 – Monotype, oil pastel on paper – 31 x 23.8 cm  
© Béatrice Roger-Liaudet

## Projects “Modes of existence” and “Lines of Flight”

### Context

Studio work carried out in parallel with, or as a continuation of, the “Natures-Cultures”, “Agencements”, “Bark Songlines”, and “Songlines 2025” series.

### Presentation

The theme remains the same: the relationship between humans and contemporary nature.

The technique used is still the RM2I process.

However, the works in these two series stem from a more intimate and singular inspiration, reminiscent of classical painting, while remaining part of a dynamic of repetition and variation inherent to the working method.

### Intention & Approach

#### “Modes of existence” Series

A mode of existence is a specific way for a being to exist — that is, the kind of natural or social relation through which it inhabits the world.

This series evokes several figures of this relational existence:

- The Hybrid — on the side of mythology, where symbols and living forms intertwine.
- The Oikos — on the side of human dwelling, between appropriation and cohabitation.
- “Wood-World” and “Stone-World”, on the side of nature — living and mineral — and of imagination, as witnesses of time and interactions.

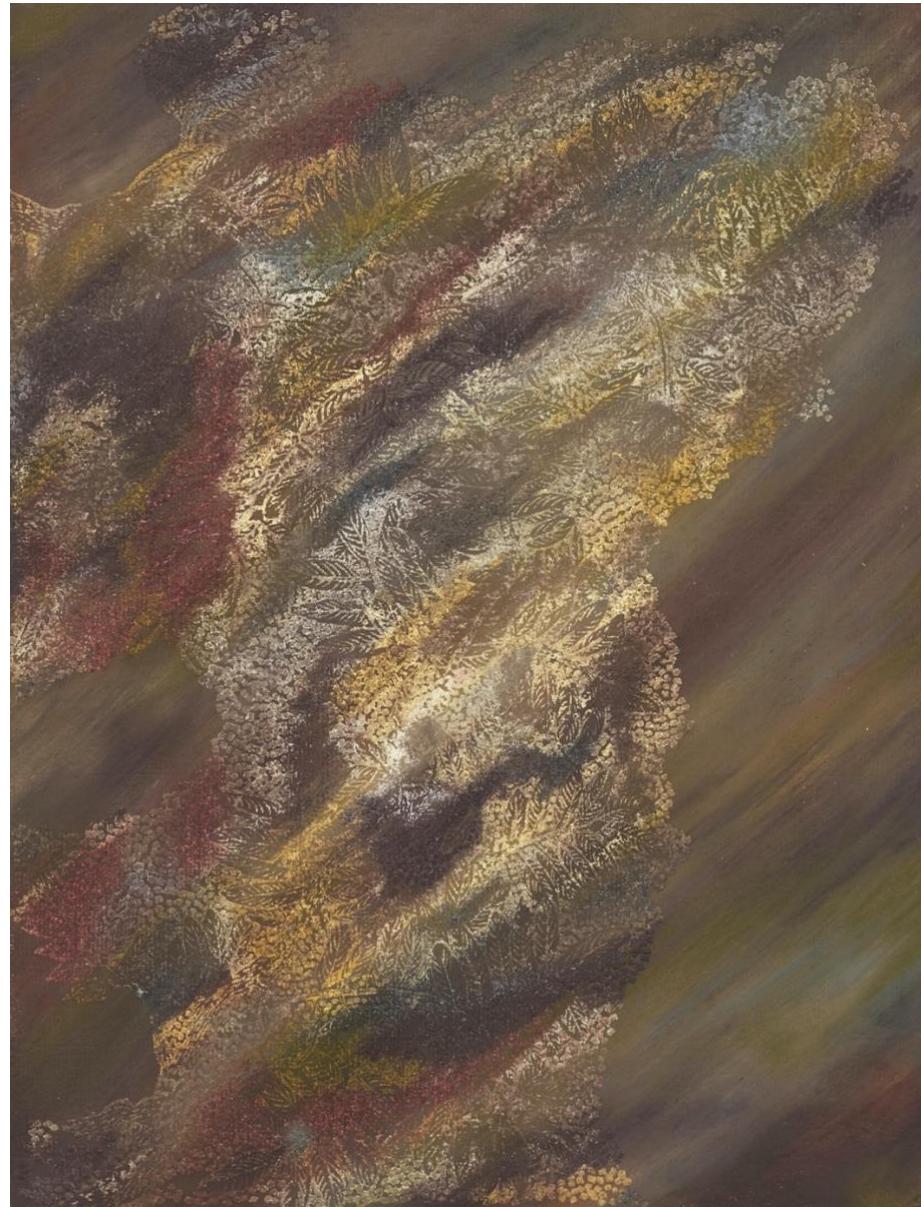
#### “Lines of flight” Series

A line of flight is a movement through which an individual, a body, or a system deterritorializes. Paths of escape and transformation, lines of flight do not flee — they let things pass. They open breaches in established forms, allowing other possibilities to emerge. They do not break the world; they let it breathe — by tracing within it the paths of another relation to the world, another arrangement.

### Status

16 new works, pending installation.

## Mode of existence Series



*Mode of existence - No.2* – Hybrid – 2025 – Monotype, oil pastel on paper  
32.5 × 25 cm – © Béatrice Roger-Liaudet



*Mode of existence - No.4 – Rupestrian Oikos – 2024 – Monotype, oil pastel on paper – 50 x 65 cm – © Béatrice Roger-Liaudet*



*Mode of existence - No.5 – Wood-World* – 2024 – Monotype, oil pastel on paper – 67.5 × 97.5 cm – © Béatrice Roger-Liaudet

## Lines of flight Series



*Line of flight - No.1* – 2024 – Triptych, mixed media, oil pastel on paper – 3 x 61.5 x 22.5 / 23 / 22.5 cm – © Béatrice Roger-Liaudet



*Line of flight - No.2 – 2024 – Monotype, oil pastel on paper – 50 × 61 cm –© Béatrice Roger-Liaudet*

## Ongoing Project: Desiring Machine – Countdown

### **Presentation**

A corridor. A sound: a heartbeat — steady, regular.

Along the corridor, a series of monotypes of hearts — sixty, like sixty beats per minute.

Each heart is a desiring machine: a unit of pulsation, of life, of desire.

Each small-scale work, almost a miniature, is mounted on thick cardboard and enclosed in a plexiglass box, like an organ under tension or observation.

Together, they form the Desiring Machine: a living, vibrating system that beats within the space.

The corridor leads to a room.

A veil curtain, printed with a pattern of organic imprints obtained through the embossing of the RM2I technique, filters the passage.

Beyond it, on the back wall, a large rectangular work — a polyptych of twelve large monotypes — unfolds, two meters high and four meters wide.

An explosion of nature, matter, and life.

The impression, upon entering, is one of immersion — of penetration into the work: the passage from the beating body to proliferating life.

This countdown is that of humankind — perhaps preceding its decline, yet still beating.

It is a passage: from measure to excess, from the fragile beating heart to the enduring world.

It is an interpellation — a call.

### **Detailed Installation**

A corridor 5 meters long, 1.5 meters wide, 2.5 meters high.

The 60 square hearts are arranged along the two walls, at eye level, evenly spaced (30 per wall).

Each heart measures about 10 cm per side, housed in a box of about 15 cm.

The corridor is dark; each heart is individually lit.

A sound of heartbeats resonates through the space.

At the end of the corridor, a translucent veil — printed with the embossed motif — hangs from the ceiling. In fact, there are two veils, overlapping at the center, which you part to pass through.

The corridor leads into the main room. Facing the entrance stands the back wall with the main artwork.

The main room measures 5 meters by 3 meters; the back wall is 5 meters wide.

The corridor leads to the center of the entrance wall of the main room.

The main work is displayed on the back wall (facing the entrance through the veils): 12 pieces, each approximately 100 x 65 cm, forming a final composition of about 200 x 390 cm.

On each side wall, near the entrance, there is an exit door.

Lighting focuses solely on the wall with the artwork.

The sound environment changes: more meditative — rustling leaves, flowing water, etc.

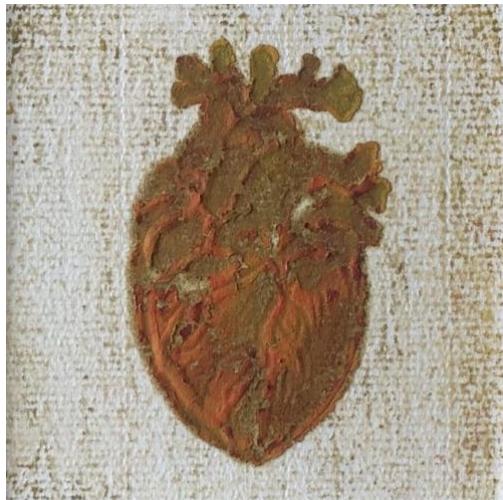
### **Experience**

An immersive installation, to be visited by a small number of people — so that the pulses, the sound, the rhythms, and every presence can be fully perceived.

Visitor's path: entrance → corridor → veil → main mural work (facing them).

A door on each side to go out.

## The Countdown Corridor – Prototypes of Desiring Machines



*Desiring Machines - Nos. 1–6 – 2023 – Monotype, oil pastel on paper – approx. 7.3 x 7.3 cm – © Béatrice Roger-Liaudet*

## Ongoing Project: *Environments* (*Milieux* in French)

### **Presentation**

*Environments* is a project in development that proposes an immersion into the depth of one or several works.

The project aims to make perceptible the circulations, relationships, and transformations at work within the artistic material, through a process of modifying the scale of perception.

In doing so, it highlights internal dynamics that are not visible at the usual scale of presentation, evoking the functioning of an ecosystem.

The realization is conceived to take place within a structured production framework, enabling large-scale deployment, notably within artist residencies or other dedicated professional production contexts.

### **Envisioned Media**

The project is based on a source work produced within the MR2I protocol (Revealed, Impression, Imprint, or embossing on the reverse of the Revealed).

Digitization of the source work allows for zooming and changes of scale.

The final form of the project may be embodied in textile installations or projected images on various supports, notably screens or interior and exterior walls, depending on the conditions of presentation and exhibition.

### **Intended Perceptual Effects**

By revealing structures and relationships that are not perceptible at the usual scale of the original work, *Environments* seeks to foster a sensory experience of immersion within a global environment that remains partially invisible and difficult to apprehend.

### **Prototypes**

Several prototypes exploring different shifts in scale are presented.

These consist of zoomed-in details extracted from works included in the portfolio or visible on the artist's website.



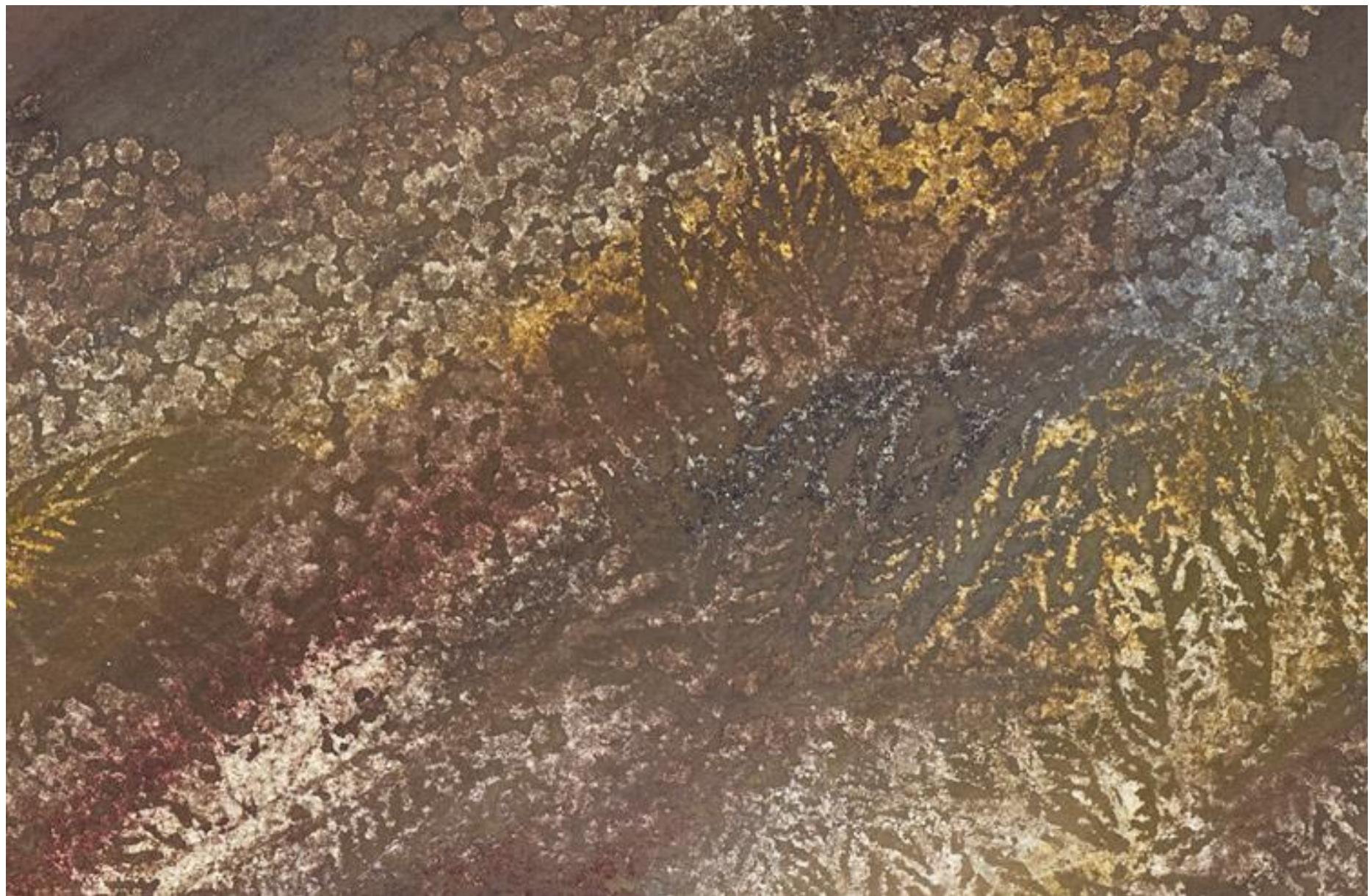
Detail (zoom) – *Nature-Culture 1 – 2024*

Monotype, oil pastel on paper – 16.1 × 12.4 cm – © Béatrice Roger-Liaudet



Detail (zoom) – *Dreamers – 2019*

Monotype, oil pastel on paper – 100 × 64.5 cm – © Béatrice Roger-Liaudet



Detail (zoom) – *Mode of existence 2 – Hybride* – 2025 – Monotype, oil pastel on paper – 32.5 × 25 cm – © Béatrice Roger-Liaudet

## Selected Exhibitions

### Selected Solo Exhibitions

- 2017      **Calligrane – Art and Creative Stationery**  
*Paris 4 – Window exhibition of two paintings and additional works displayed in the boutique.*
- 2010-2015      **Doolang – Indonesian Furniture and Interior Design** – Paris 10 – Permanent exhibition and sale of paintings, works on paper, and fine art prints on cotton paper.
- 2006-2007      **Dominique Tricaud Law Firm**  
*Paris 14 – Exhibition of 9 paintings, 40 works on paper, and 22 fine art prints on cotton paper.*
- 2006      **Espace Jemmapes – Rencontres Mai Paris Mai**  
*Paris 10 – « La part de lumière » (“The Share of Light”): Exhibition of 8 paintings, 22 works on paper, and 5 fine art prints on cotton paper.*
- 2004      **Espace Le Regard**  
*31600 Seysses (Haute-Garonne) – Exhibition of 14 paintings, 23 works on paper, and a book composed of 21 paintings.*
- 2003      **At Mathilde Carré & Grégoire Niaudet’s**  
*Paris 4 – Exhibition of 18 paintings and 26 works on paper.*
- 2000      **At Agnès & Dario Tarentelli’s**  
*Paris 8 – Exhibition of 20 paintings and 2 book-paintings.*
- 1997      **Espace La Jonquière**  
*Paris 17 – City of Paris Cultural Center  
« Histoires et sédiments » (“Stories and Sediments”): Exhibition of 36 paintings.*

### Selected Group Exhibitions

- 2019      **Prix DENFERT – Dominique Tricaud Law Firm**  
*Paris 14 – Competition on the theme IN’JUSTICE, open to artists who had previously exhibited at the law firm.  
First Prize – Three-month exhibition.*
- 2014      **Marché d’Art Contemporain – Place Saint-Sulpice** – Paris 6 – Exhibition of paintings, works on paper, and fine art prints on cotton paper.
- 2015, 2013      **Artists’ Open Studios at “Ateliers des Magasins Généraux”** – Paris 19 – “Winter Studios”, “Contemporary Art Trail”. Exhibition of paintings, works on paper, and fine art prints on cotton paper.
- 2011, 2010      **Galerie Christian Siret** – Paris 1 – Palais Royal Garden – Exhibition of five works on cotton paper.
- 2006      **Galerie Visages de l’Art** – Marly le Roi, Yvelines – “L’Art australien, visages d’un continent” (“Australian Art – Faces of a Continent”)
- 2000      **Espace Adamski Designs et Arts d’Australie- Stéphane Jacob** – Paris 3 – “Accents Australiens” (“Australian Accents”)
- 1999      **Salon Grands et jeunes d’aujourd’hui** – Paris 7 – Espace Eiffel-Brâny – Australian delegation – International exhibition of 400 artists and 400 works.
- 1999      **21st International Women’s Film Festival** – Maison des Arts de Créteil, Val de Marne – Australia and New Zealand in the spotlight. Exhibition of five women artists alongside screenings by Aboriginal filmmakers.

## Collections

- Since 1993    **Numerous works in private collections**  
In France, Europe, Australia, the United States, Canada, Japan, and Korea.  
*Approximately 200 paintings and works on paper sold.*
- Since 2006    Fine art prints on cotton paper.  
Limited editions. Numbered and signed series.  
*Approximately 70 prints sold.*

## Art Editions

- 1993-2003    **Publication of two art cards per year.**  
*Created from original paintings by the artist.*  
*Limited edition of approximately 1,000 copies, including a numbered and signed series.*  
*Around 18,000 cards sold.*

## Education

- Juin 1999    **Bachelor's Level 2 in Art History** (french DEUG) – Université Panthéon-Sorbonne, Paris 1.
- 1988-1992    **Graduate of Penninghen** (formerly ESAG) – Paris 6<sup>th</sup>.
- 1987-1988    **Preparatory year at Atelier Met de Penninghen** – Académie Julian, Paris 6<sup>th</sup>.
- 1986    **French Baccalauréat A3, Fine Arts section** – Lycée Saint-Sernin, Toulouse.
- 1980-1983    Middle school at **Lycée International** - Saint-Germain-en-Laye
- 1972-1979    Primary school in Melbourne, Australia.

## Contact

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