

Sur un fil

A solo show by Andrée Cauderay Vuilleumier.

Opening, Friday, March 20, 2026.

Exhibition from March 21 to June 21, 2026.

The art center's opening hours correspond to the opening hours of the Café du Loup. Guided tours can be booked by email at calm.centreartlameute@gmail.com

A proposal and text by Oriane Emery & Jean-Rodolphe Petter

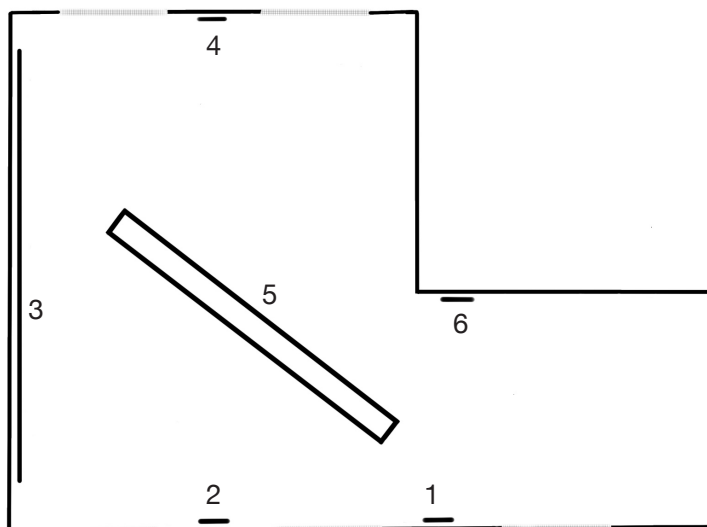
We discovered Andrée's work in her studio during the APERTI open studios event in Lausanne and its surroundings in 2024. Located opposite the eco-district, on the Bois-Gentil side, she has been working in this studio since 2007. The exhibition "Sur un fil" brings together twenty-two works by Andrée Cauderay Vuilleumier, including a series of seventeen elements produced between 1999 and 2003. The selection seeks to reveal the persistence of certain figures and concerns within her practice, tracing a continuous thread from the 1970s to the present day. More than a stylistic evolution, it is a way of thinking about images that unfolds over time, through repetition, displacement, and successive reconfigurations.

The figure in motion, a true alter ego, runs throughout her work. Two small engravings made in 1974 mark a turning point: they signal a distancing from the academic frameworks in which she was trained, still imbued with formal rigidity and dominant representational structures. From that moment on, her work enters a process of deconstruction, followed by a relearning of gesture, writing, and image-making. This decisive phase is not confined to a single medium but extends across a transversal practice, bringing together engraving, drawing, collage, writing, and painting.

Developed at a remove from the artistic scene of the time, her practice has evolved according to its own temporalities and internal logics. The series *Plume papier ciseaux* (1999–2003) constitutes a nodal point in this trajectory. Conceived as a space of experimentation, it brings together various fragments (recovered papers, cut-out shapes, graphic signs) within an open system of combinations and superimpositions. Biographical elements such as a school notebook (1955) or a herbarium (1964) appear as active strata, contributing to the densification of the visual language. Handmade paper, introduced in 1999, acts as both a material and conceptual binding agent.

This body of work corresponds to a moment of relearning: relearning how to write, how to structure a language, how to create images differently. This return to forms close to abstraction does not constitute a rupture, but rather a condition for a return to the figure, notably through the artist's book. The leporello format, present at the heart of the exhibition, introduces a sequential and shifting dimension to the image, one that escapes fixation. The story of Ariadne becomes both motif and structure, a narrative thread as well as a tool for thought.

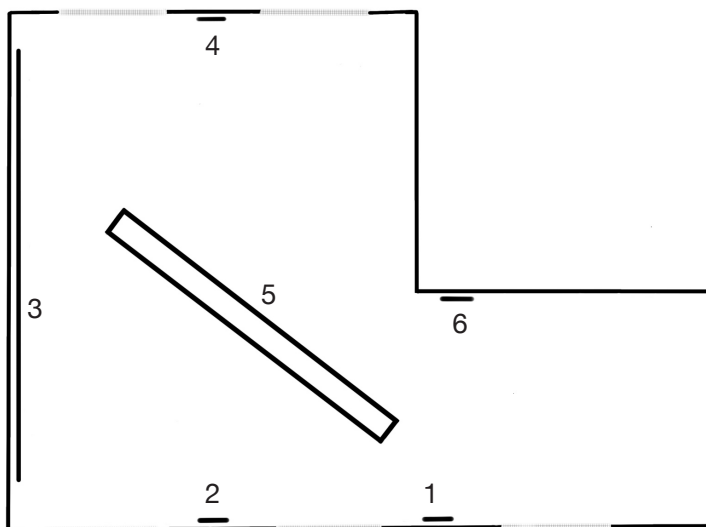
Andrée Cauderay Vuilleumier's practice thus follows a trajectory that is both discreet and continuous, spanning several decades without conforming to dominant regimes of visibility. Her work engages with questions surrounding the construction of images, their transmission, and their power, while asserting the possibility of a situated critical stance. Today, this body of work appears not only in its coherence, but also in its necessity: that of making visible practices which, though marginalized in historical narratives, constitute essential contributions to a broader understanding of the history of contemporary art in the canton of Vaud.



1. **Andrée Cauderay Vuilleumier**, *untitled I*, 1974, etching, artist's proof, 20 x 25,5 cm. Loan from the Artist.
2. **Andrée Cauderay Vuilleumier**, *untitled II*, 1974, etching, artist's proof, 20 x 25,5 cm. Loan from the Artist.
3. **Andrée Cauderay Vuilleumier**, *Plume papier ciseaux*, 1999-2003, a set of 17 sheets, from a series of about 100, on various types of paper, some handmade, others recycled, which were then mounted, with additions of photographs, sheets of bronze or silver, fragments from a 1955 notebook, and plants from a 1964 herbarium; 24 x 32 cm. Loan from the artist.

l. to r.

1. *Hiver à Montval*, chalk drawing, photo taken in the woods of Apples.
2. *Petites croix*, Indian ink, pen, and brush.
3. *Bottin 2*, Indian ink, acrylic, chalk.
4. *Noir*, Indian ink, acrylic.
5. *Prêle des bois*, taken in Epalinges in 1964.
6. *Papyrus*, watercolor.
7. *Figueras*, wash on tracing paper.
8. *Jaillissement*, Indian ink, applied with a pen and a brush.
9. *Washington DC*, Indian ink on tracing paper and a package of Aunt Madeleine's souvenir photos from the 1950s, with a photo found in a magazine embedded in it.
10. *C*, Indian ink.
11. *Grande astrance*, Indian ink drawn with pen and brush, with the addition of an element from the 1964 herbarium.
12. *Montval*, watercolor.
13. *Vus*, Indian ink.
14. *Calme plat*, Indian ink.
15. *Ah ah ah*, Indian ink, excerpt from a 1955 notebook.
16. *Lumière et ombre*, chalk, bronze leaf, photograph of the Apples woods.
17. *Mordre et tatouer*, Indian ink, pen and brush.



4. **Andrée Cauderay Vuilleumier**, *untitled III*, 2024, glazed terracotta figurine, 11 x 5.5 x 4 cm. Loan from the artist.
5. **Andrée Cauderay Vuilleumier**, *Au fil de l'histoire*, 2015, leporello, drawings from 2003–2006, chalk, India ink, and acrylic on various types of paper—some handmade, some recycled—which were then mounted, with additions of photographs from various sources, gold leaf, embroidery, lace, and knitted fabrics. Loan from the artist.
6. **Andrée Cauderay Vuilleumier**, *La lutte avec l'ange*, 2025, ink drawing, 60 x 80 cm. Loan from the artist.

Andrée Cauderay Vuilleumier (* 1949) develops a practice centered on drawing, Indian ink, watercolor, collage, and the artist's book. Emerging from rigorous academic training in the late 1960s, her work is grounded in a strong command of gesture and a sustained attention to the mechanisms through which images are constructed. The body and portrait are recurring motifs, conceived as sites of cultural and political projection, while also forming part of a broader visual investigation.

Line becomes a critical device in her work: it stabilizes the figure while simultaneously destabilizing it, affirming its presence while revealing its vulnerability. Drawing does not seek illustration but analysis. Through collage and the collection of images drawn from art history, advertising, and geopolitical current events, she brings heterogeneous visual registers into tension. Mythological figures (Ariadne, Demeter, Icarus) coexist with contemporary media imagery, revealing the persistence of certain narratives and the circulation of stereotypes.

Her practice operates through selection, displacement, and rearticulation. The images she employs become critical material, subjected to processes of recomposition that question visibility, the power of representation, and the responsibility of the gaze. Grounded in a feminist perspective, her work affirms the image as a space of awareness and positioning.

Sur un fil

We would like to warmly thank the artists, Café du Loup, the ExoBus association, as well as the City of Lausanne, Loterie Romande, and the Canton of Vaud for making this project possible and for their generous support.

Special thanks go to Mariana Saramagaio for her dedication and kindness during her internship at CALM – Centre d'Art La Meute.



www.c-a-l-m.ch
instagram: @calm_ch
email: calm.centreartlameute@gmail.com
Parc du Loup 3, 1018 Lausanne

The art centre's opening hours correspond to those of the Café du Loup.

Tues, Wed: 8:30-19:00; Thurs, Fri: 8:30-22:00;
Sat: 14:00-20:00; Sun: 10:00-17:00