

Emmanuel Béguinot

“Always Again”



Derouillon,

Etienne Marcel

13 rue de Turbigo,
75002 Paris



For his first solo exhibition at Galerie Derouillon, Emmanuel Béguinot presents a body of portraits that confronts us with an anxious intimacy, with violence and troubled passions usually kept in the shadows of appearances. The title of the exhibition, “Always Again”, operates as a mantra: an adverbial stammer endlessly repeating the cathartic act of drawing. Through line, Béguinot gathers fragmented thoughts and gives shape to the immediacy of sensation.

Béguinot’s figures are creatures of accident. Built from an accumulation of flaws, excesses and ruptures, some appear to spill beyond the frame (*Mie temps*), confront us with a gesture, or seem to be pulled out of the picture altogether (*Washday*). His treatment of materials similarly embraces contingency. The papers—sometimes found, sometimes already bearing traces of other drawings—are stained, rubbed and torn. The frames are assembled from architectural materials such as plaster, foam and MDF, or from elements of the domestic interior—mirror, leather, wood—while their structures and hooks remain exposed.

Yet there is nothing systematic about this disorder. The rhythm established by the framed works is repeatedly interrupted by drawings presented on loose sheets, and by sketched masks that confront the viewer with an even more immediate presence. The urgency of the line remains palpable and uncompromising, animated by these flayed, exposed states of mind. Paint, too, enters the compositions, excavating depths within the paper. Moving between oil and bitumen paint, Béguinot intensifies the physical presence of his figures, as in *Dis Pater*, the most mysterious—and perhaps the most hieratic—silhouette in the series, drawing us into the inner passions of a strange, extended family.

Drawing on Thomas Bernhard (*Konrad!*), Nosferatu (*I am an appetite*), and Facemaxxing videos (*Sitz! I put my face on*), Béguinot’s works locate their beauty precisely in this tension: “in the laughter they can provoke, which they embrace through figures returned from madness, as much as in the degradation they expose without grandiloquence, with a deliberately claimed sense of the trivial.” The frames are turned inside out, as is good taste itself—the bourgeois order of the family portrait, posed within the carefully arranged interior. The figures’ deformities emerge from somewhere deep within them. A sealed-off domesticity, no longer knowing what to do with its own propriety, opens onto windows looking out onto teeming, unruly worlds.



What binds us to filth is hunger.
The body's greed, opening and contracting on the occasion with the first games.
A rictus only idiots and animals come to tear off with full teeth. The same way one
tears a child's wisdom.

Filth is a mode of existence that inverts the formula: shit = money.
An irreverent alchemy.

Whoever would sell you a pre-established recipe for defilment, or a dazzling
dramaturgy, has "mithridatized" themselves against pure danger, as the Momo used to
say.

When it becomes a theater of seduction, filth sees its stage circumscribed,
meticulously cleaned after every act by foreign hands.

For the noisy pleasure of spectacle, we stain the walls and our past.
Smirking, we overturn everything that can be overturned—the top and the bottom, the
beautiful and the vulgar, the back and the front, the empty and the full...
We reclaim materials, cram them so as to leave to time, to accident, the task of
contaminating them in return. Nothing, ostensibly, resists.
Everything ebbs, swells and grimaces.

But when it shouts too loud with the mouth, the being eventually falls silent.
It is the hallmark of ritual to be within everyone's reach, yet remain ungraspable, to
require a rhythm, a commitment of all senses, a humble and orgiastic faith.

So place yourself preferably in a discreet corner, fists closed in a kind of combat
stance, listening to the swarming that haunts the room. There, if you follow the
vanishing lines of the silhouettes offering themselves to every contorsion, you will be
able to clench your jaw and squat, legs slightly spread apart. Your eardrum taut like a
drum, a fetid little music might pierce through it.
The oozing of a promise whose sulfurous tongue lurks in the memory of your muscles,
in the souvenir of what once came to renew your complicity with this remnant of
earth.

Cy Lecerf Maulpoix

*Antonin Artaud, *Oeuvres complètes*, Gallimard, 2004.



***Sitz!*, 2026**

Cadre en bois, huile, graphite, crayons de couleur, craies grasses sur papier

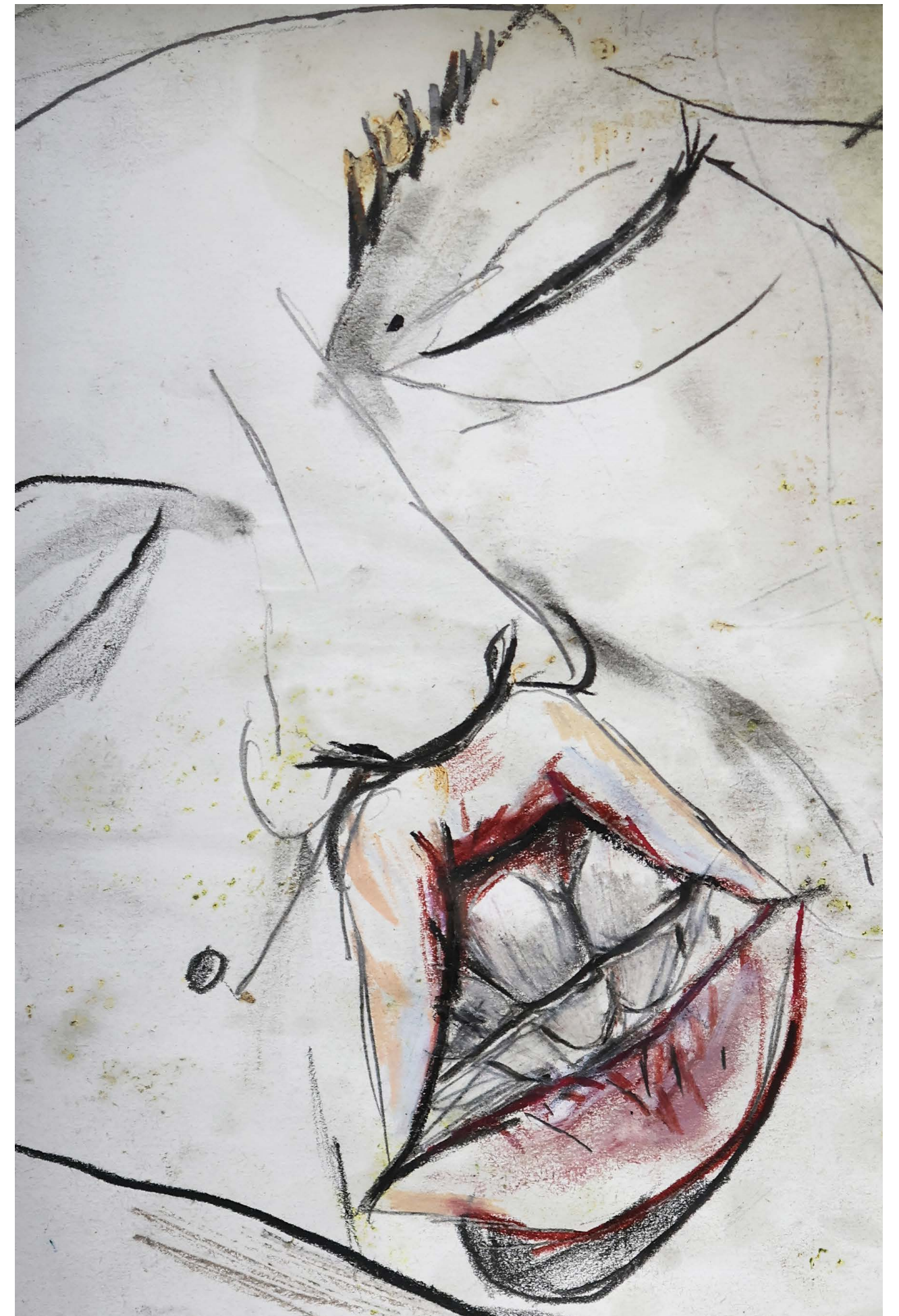
Wooden frame, oil, graphite, colored pencil, oil pastels on paper

107 x 101,5 x 4,5 cm (encadré, verre anti-reflets)

42 1/8 x 40 x 1 3/4 inches (framed, anti-reflective glass)

Artist frame





At ease, 2026

Cadre en bois, peinture au bitume, crayons de couleur, graphite sur papier

Wooden frame, bitumen paint, colored pencils, graphite on paper

41,5 x 33,5 x 1,5 cm (encadré, verre anti-reflets)

16 3/8 x 13 1/4 x 5/8 inches (framed, anti-reflective glass)

Artist frame







Covet, 2026
Huile, peinture au bitume, fusain sur papier
Oil, bitumen paint, charcoal on paper
65 x 50 cm
25 5/8 x 19 3/4 inches





Washday, 2026

Cadre en bois, graphite, huile, crayons de couleur sur papier

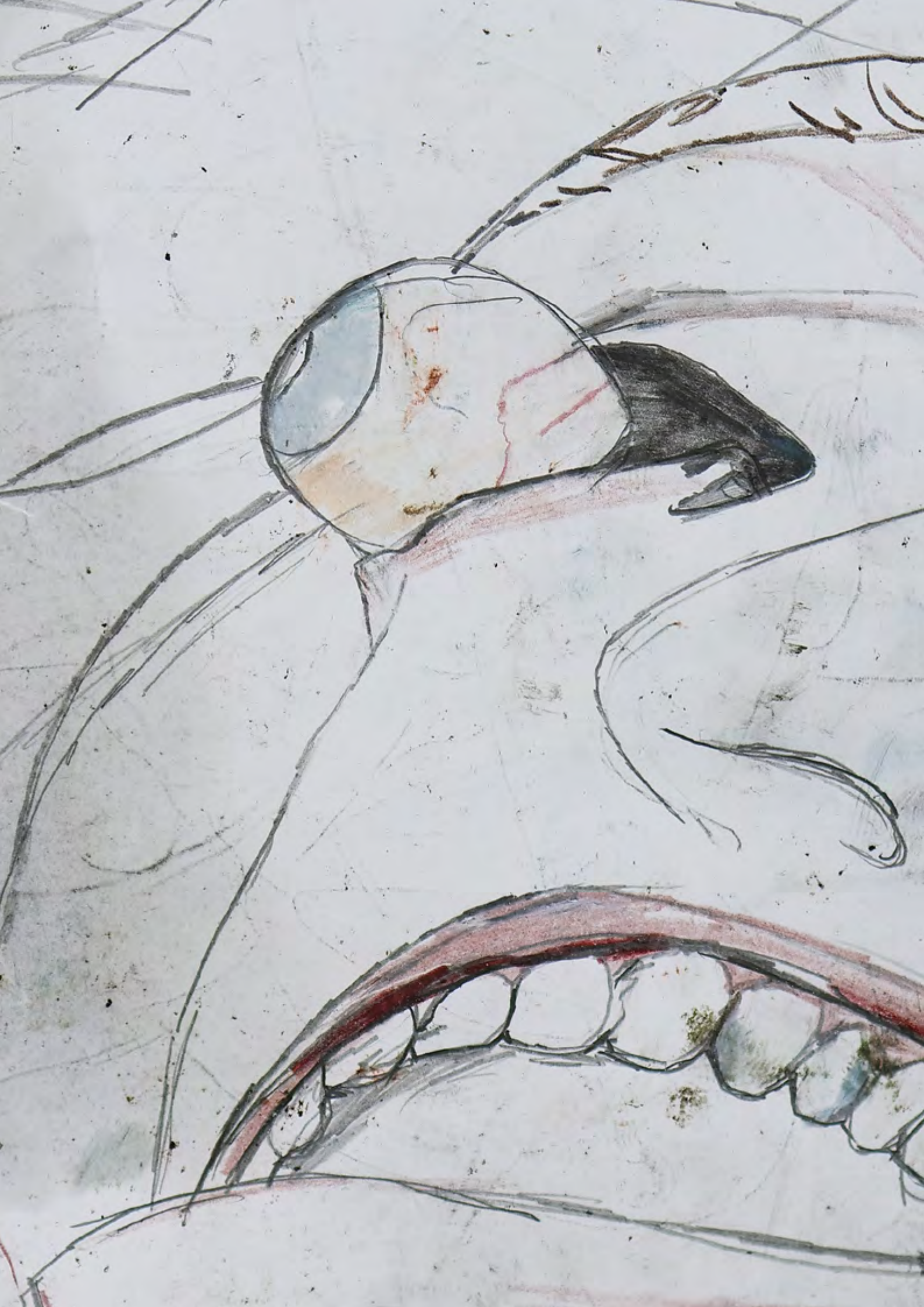
Wooden frame, graphite, oil, colored pencils on paper

54,5 x 46 x 3 cm (encadré, verre anti-reflets)

21 1/2 x 18 1/8 x 1 1/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina





Jubilee, 2026

Cadre en bois, huile, graphite, fusain, craies grasses, crayons de couleur sur papier

Wooden frame, oil, graphite, charcoal, oil pastels, colored pencils on paper

51 x 40 x 4 cm (encadré, verre anti-reflets)

20 1/8 x 15 3/4 x 1 5/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina







Tirami giù, 2026

**Cadre en bois peint, peinture au bitume, pigments, graphite
sur papier**

Painted wooden frame, bitumen paint, pigments, graphite on
paper

45 x 39 x 6,5 cm (encadré, verre anti-reflets)

17 3/4 x 15 3/8 x 2 1/2 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina







Konrad!, 2026

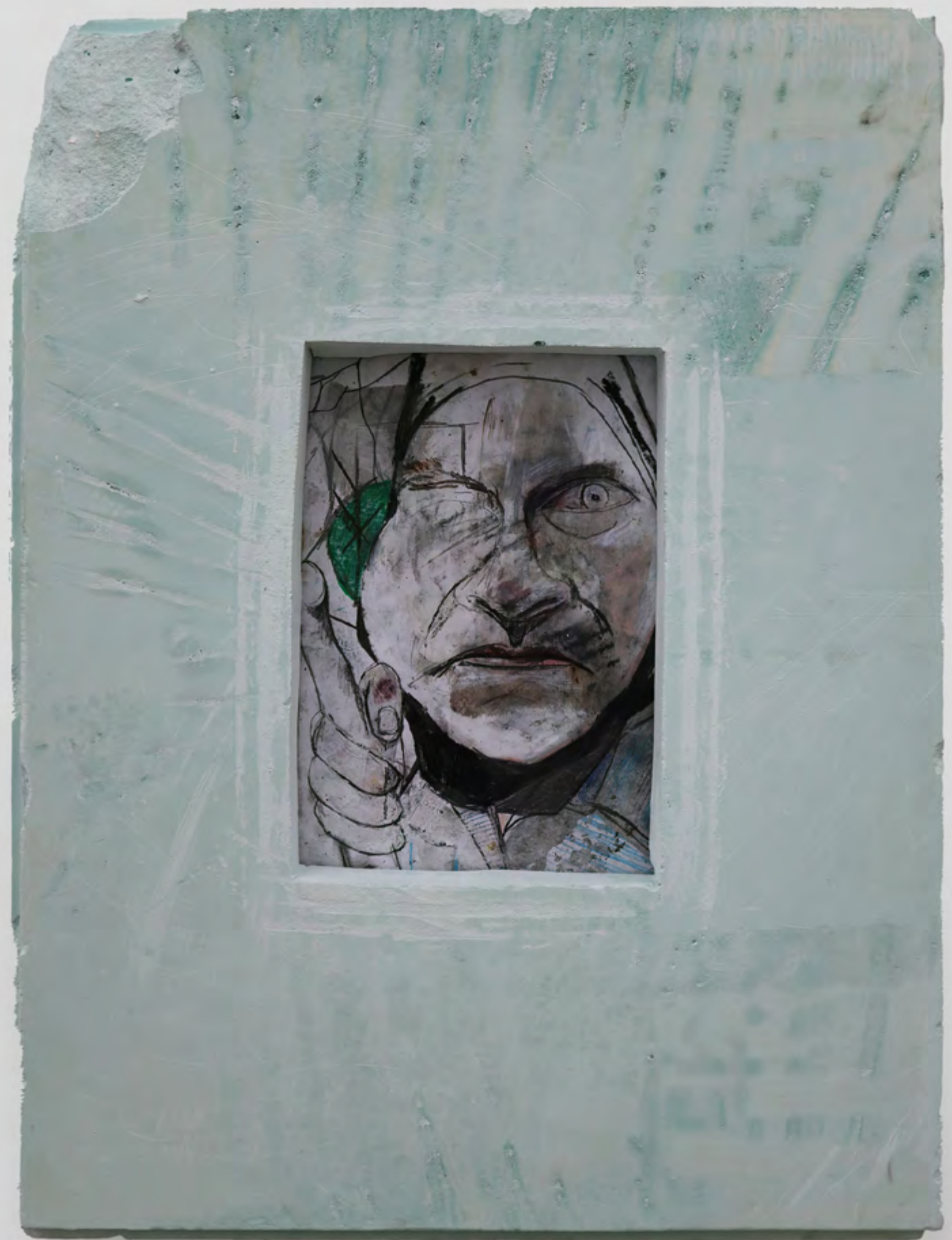
**Cadre en plaque de plâtre, fusain, crayons de couleur,
graphite, peinture industrielle sur papier**

Plasterboard frame, charcoal, colored pencil, graphite,
industrial paint on paper

67 x 50 x 5 cm (encadré, verre anti-reflets)

26 3/8 x 19 3/4 x 2 inches (framed, anti-reflective glass)

Artist frame









Visage, 2026

Cadre en plâtre et mousse, huile, craies grasses, graphite sur papier

Plaster and foam frame, oil, oil pastels, graphite on paper

65,5 x 57 x 5 cm (encadré, verre anti-reflets)

25 3/4 x 22 1/2 x 2 inches (framed, anti-reflective glass)

Artist frame







"I am an appetite", 2026

Cadre en bois, huile, peinture au bitume, crayons de couleur, fusain sur papier

Wooden frame, oil, bitumen paint, colored pencils, charcoal on paper

56,5 x 49 x 5,5 cm (encadré, verre anti-reflets)

22 1/4 x 19 1/4 x 2 1/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina









Playdate, 2026

Miroir en bois, crayons de couleur, graphite, peinture au bitume sur papier

Wooden mirror, colored pencil, graphite, bitumen paint on paper

52 x 47 x 6,5 cm (encadré, verre anti-reflets)

20 1/2 x 18 1/2 x 2 1/2 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina





Court métrage, 2026

Cadre peint, peinture au bitume, crayons de couleur, craies grasses, graphite sur papier

Painted frame, bitumen paint, colored pencils, oil pastels, graphite on paper

42 x 33,5 x 5 cm (encadré, verre anti-reflets)

16 1/2 x 13 1/4 x 2 inches (framed, anti-reflective glass)

Artist frame







Satyr, 2026
Huile, fusain, scotch sur papier
Oil, charcoal, and tape on paper
71 x 51 cm
28 x 20 1/8 inches







Performance review, 2026

**Cadre en mdf, graphite, craies grasses, crayons de couleur
sur papier**

MDF frame, graphite, oil pastels, colored pencils on paper

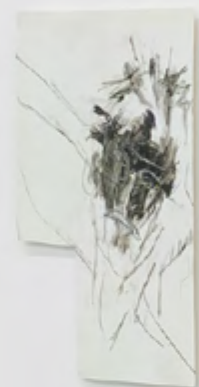
47 x 38,5 x 3,5 cm (encadré, verre anti-reflets)

18 1/2 x 15 1/8 x 1 3/8 inches (framed, anti-reflective glass)

Artist frame







Thérèse, 2026

Cadre en bois peint, huile, graphite sur papier

Painted wooden frame, oil, graphite on paper

42 x 36,5 x 6 cm (encadré, verre anti-reflets)

16 1/2 x 14 3/8 x 2 3/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina







Holidays, 2026
Huile, fusain sur papier photo
Oil, charcoal on photo paper
50 x 37,5 cm
19 3/4 x 14 3/4 inches







Mie temps, 2026

Cadre en bois, graphite, fusain, peinture au bitume sur papier

Wooden frame, graphite, charcoal, bitumen paint on paper

46,5 x 35,5 x 4 cm (encadré, verre anti-reflets)

18 1/4 x 14 x 1 5/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina





The lost orchid, 2026

Cadre en bois peint, graphite, crayons de couleur sur papier

Painted wooden frame, graphite, colored pencils on paper

47 x 47 x 9 cm (encadré, verre anti-reflets)

18 1/2 x 18 1/2 x 3 1/2 inches (framed, anti-reflective glass)

Artist frame







Dis Pater, 2026

Miroir avec cadre en bois, pigments, graphite sur papier

Mirror with wooden frame, pigments, graphite on paper

63,5 x 56,5 x 7,5 cm (encadré, verre anti-reflets)

25 x 22 1/4 x 3 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina









Breath control, 2026
Huile, fusain sur bâche
Oil, charcoal on tarpaulin
68,5 x 54 cm
27 x 21 1/4 inches





I put my face on, 2026

Cadre en cuir et jersey, graphite, huile, pigments sur papier

Leather and jersey frame, graphite, oil, pigments on paper

41,5 x 35,5 x 1,2 cm (encadré, verre anti-reflets)

16 3/8 x 14 x 1/2 inches (framed, anti-reflective glass)

Artist frame







Country club, 2026

Cadre en bois, peinture au bitume, craies grasses, crayons de couleur, graphite sur papier

Wooden frame, bitumen paint, oil pastels, colored pencils, graphite on paper

40 x 34 x 5,5 cm (encadré, verre anti-reflets)

15 3/4 x 13 3/8 x 2 1/8 inches (framed, anti-reflective glass)

Artist frame







Next of kin, 2026

Cadre en MDF laqué, peinture au bitume, crayons de couleur, graphite sur papier

Lacquered MDF frame, bitumen paint, colored pencil, graphite on paper

45 x 38 x 3,5 cm (encadré, verre anti-reflets)

17 3/4 x 15 x 1 3/8 inches (framed, anti-reflective glass)

Artist frame





Santiago, 2026

Cadre en bois, huile, graphite, craies grasses sur papier

Wooden frame, oil, graphite, oil pastels on paper

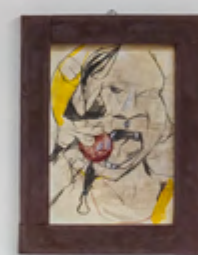
44,5 x 36,5 x 7,5 cm (encadré, verre anti-reflets)

17 1/2 x 14 3/8 x 3 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina







Salon, 2026

Cadre en bois, huile, sable, graphite, fusain sur papier

Wooden frame, oil, sand, graphite, charcoal on paper

51 x 41,5 x 7,5 cm (encadré, verre anti-reflets)

20 1/8 x 16 3/8 x 3 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina





Rewind, 2026

Cadre en bois et scotch, graphite sur papier photo “vintage”

Wooden frame and tape, graphite on “vintage” photo paper

40,5 x 30 x 3,5 cm (encadré, verre anti-reflets)

16 x 11 3/4 x 1 3/8 inches (framed, anti-reflective glass)

Frame concept with Celeste Burlina







Derouillon,

founder Benjamin Derouillon

director Marion Coindeau
marion@galeriederouillon.com

Galerie Derouillon, Étienne Marcel
13 rue de Turbigo, 75002 Paris

Galerie Derouillon, Haut Marais
38 rue Notre Dame de Nazareth, 75003 Paris

Galerie Derouillon, Cadet
Hôtel Cromot du Bourg, 75009 Paris

www.derouillon.com