

Fangyou Belleli

The Timeless Gesture


35 PAINTINGS IN MOTION
LIVE PORTRAITURE & ENERGETIC PRESENCE





"In the stillness of this moment, I stand
between two breathings –
two gestures born in 15 minutes each.
My work is not a depiction, but a transmission.
A painting is a breath, suspended.
A gesture, eternal."

 [Instagram Reel](#)



*"To paint is not to capture,
but to surrender —
to the breath of a moment,
the shimmer of presence, the frequency
of the unseen.
My brush does not describe the world.
It listens to it."*

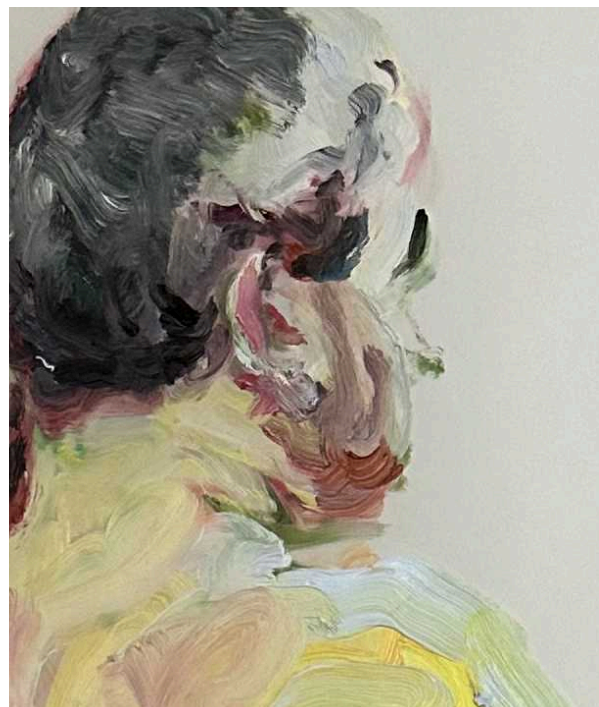
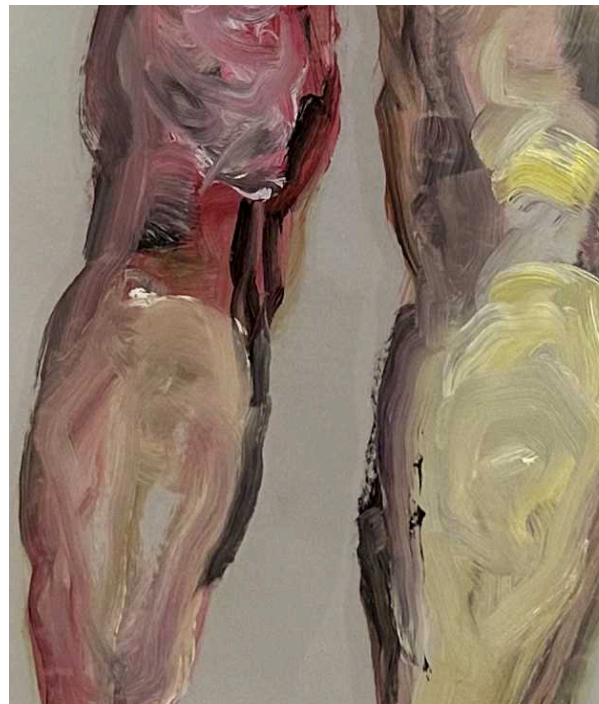
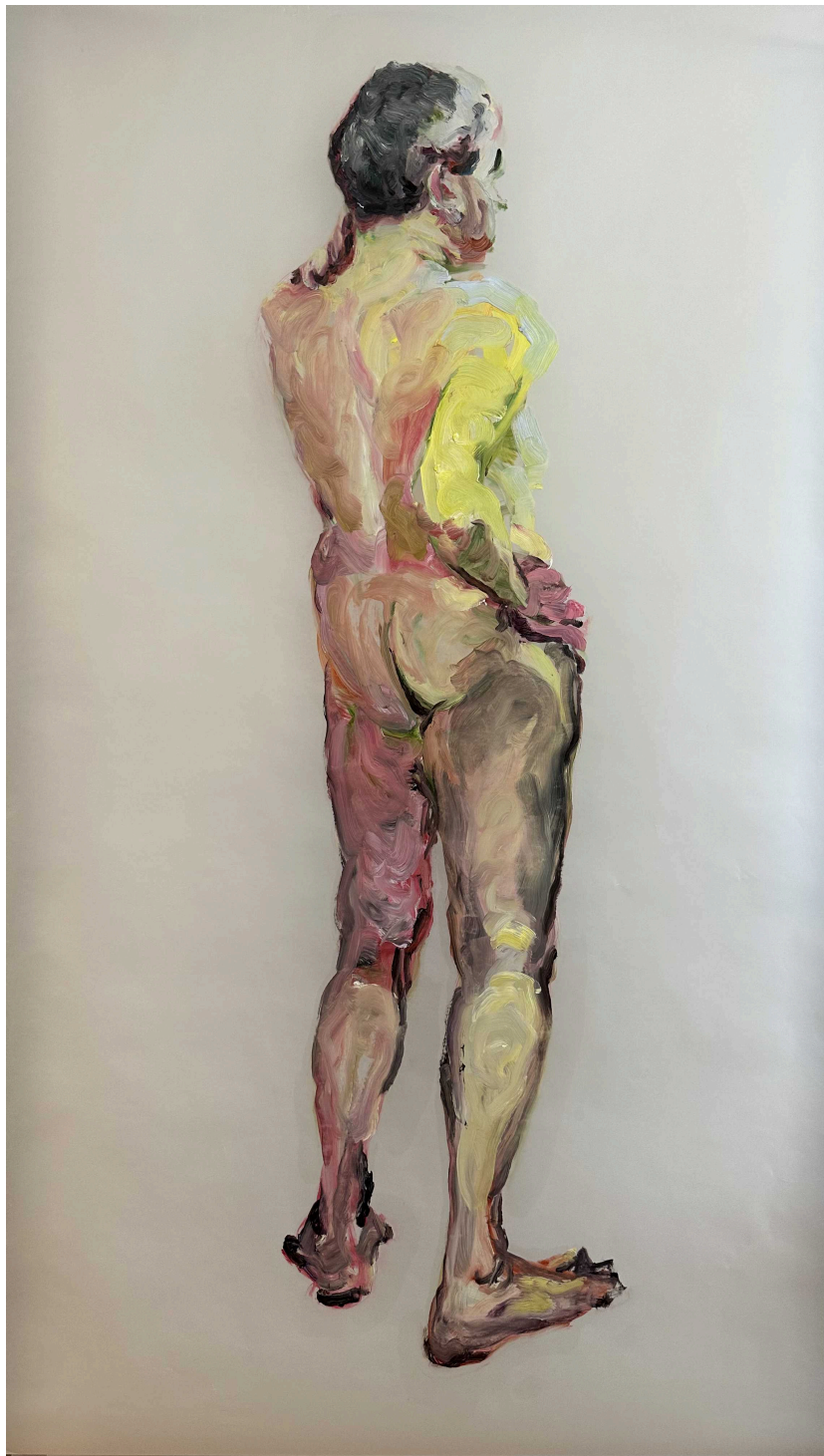
FANGYOU BELLELI

Fangyou Belleli

Paris-based painter of presence, gesture, and resonance.

Known for her large-scale live portraits and nude studies executed in 5, 10, or 20 minutes, Fangyou Belleli paints not what she sees, but what trembles just beneath. Her medium—oil on translucent tracing paper—captures fleeting presence, translating breath, light, and emotion into energetic transmissions. Rooted in mastery, shaped by devotion, her practice is a living ritual of movement, memory, and metamorphosis.

1. The Timeless Gesture - 14 Paintings in Motion



Revealed by Light

Romuald – 20 minutes

Oil on tracing paper, 2m x 1m

Beaux-Arts de Paris, 2025.02.12.1941

A fleeting gesture, sculpted in time.
Romuald stands—suspended, quiet,
powerful.

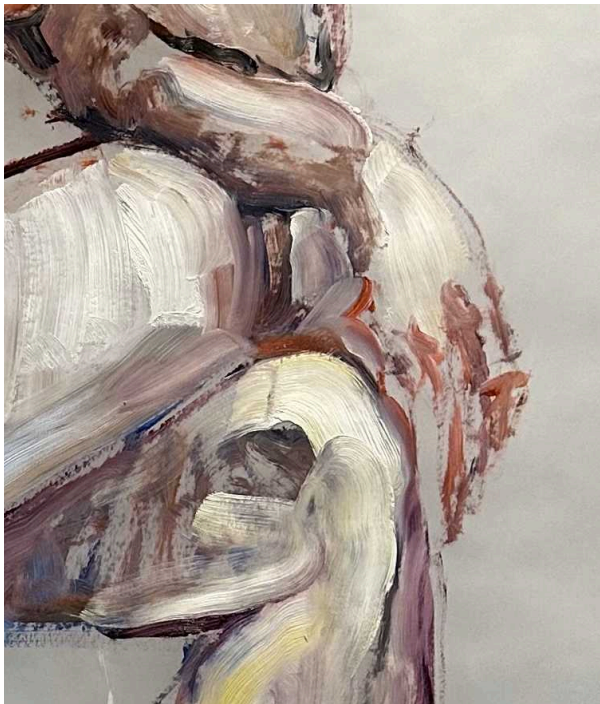
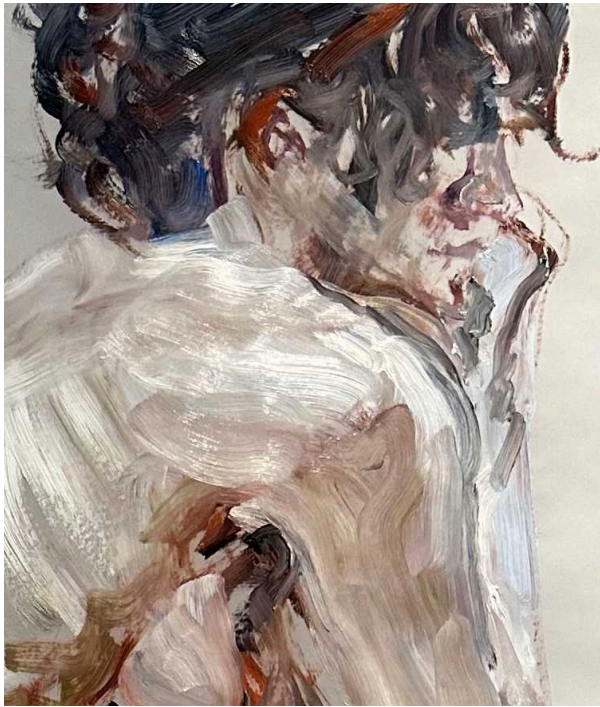
The light isn't added. It's revealed—
emerging through his body like breath
through still water.

Ochre, crimson, and a slash of yellow
vibrate together, not to describe,
but to awaken.

This isn't a figure held in place.
It breathes, disappears, returns.

The painting does not show.
It lets light pass through.

 [Instagram Reel](#)



Leaning into Thought

Nina – 13 minutes

Oil on tracing paper, 2m x 1m

Beaux-Arts de Paris, 2025.02.26.1842

Every stroke is deliberate.

Nothing is excessive.

Nothing is missing.

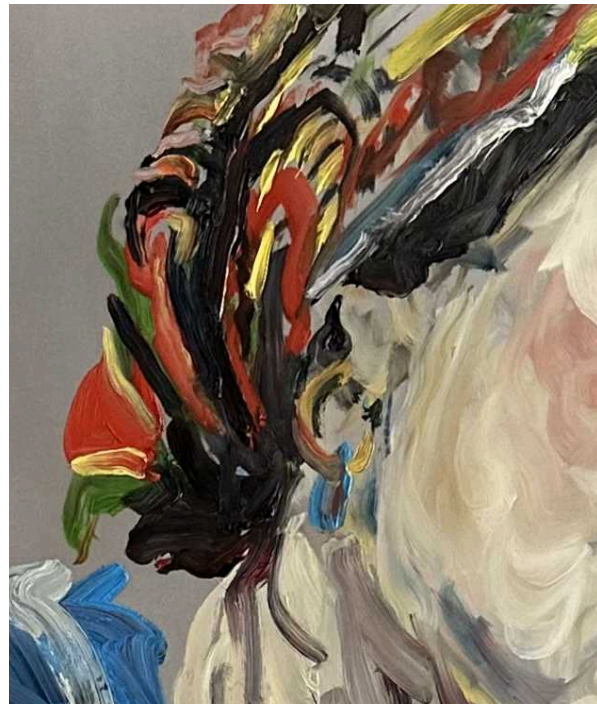
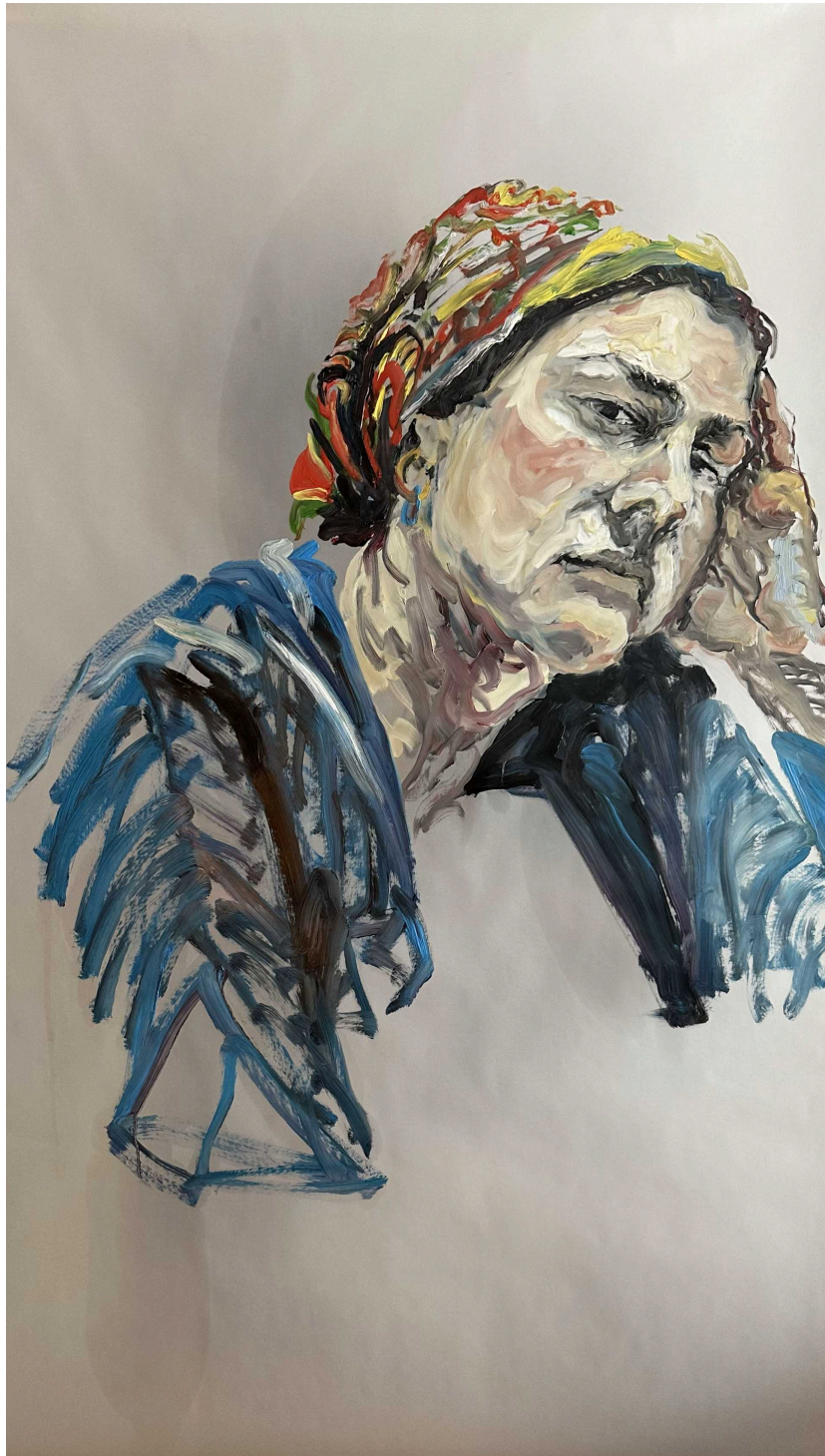
Nina leans into a silence only she hears
—her body curved inward, yet fully
radiant.

Indigo, rust, and flashes of yellow
breathe between density and air,
revealing form with sculptural clarity.

This isn't technique. It's instinct.
The brush doesn't correct. It listens.

A moment of pure being—captured
in 13 minutes of surrender.

 [Instagram Reel](#)



The Portrait of Resilience

Lou-Andrea – 20 minutes

Oil on tracing paper, 2m x 1m

*Saint-Germain-des-Prés Studio,
2025.05.27.1753*

Her face rests between strength and surrender.

The colors radiate—bold, alive, softly defiant.

Painted in 20 minutes, Lou-Andrea's portrait is not likeness.

It is presence.

I felt her fatigue as I painted, and gave her a space to rise.

The vibrant scarf becomes rebirth.
Her shoulders hold emotion without collapse.

When she stood before it, she whispered:

"It's vibrating. It's alive."

Yes. This is why I paint.

 [Instagram Reel](#)

Dreaming in Stillness

Eva — 20 minutes

Oil on kraft paper, 2m x 1m

Saint-Germain-des-Prés Studio

2025.05.13.1628

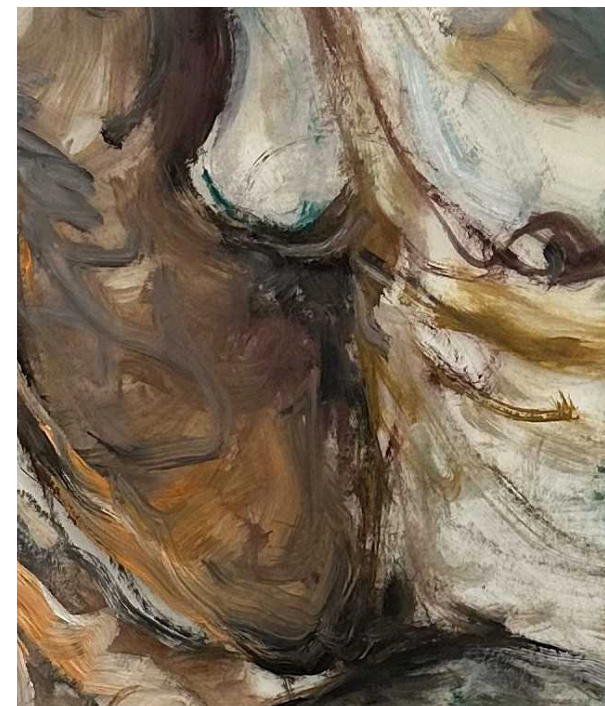
Eyes closed, she leans inward —
not asleep, but deeply awake.

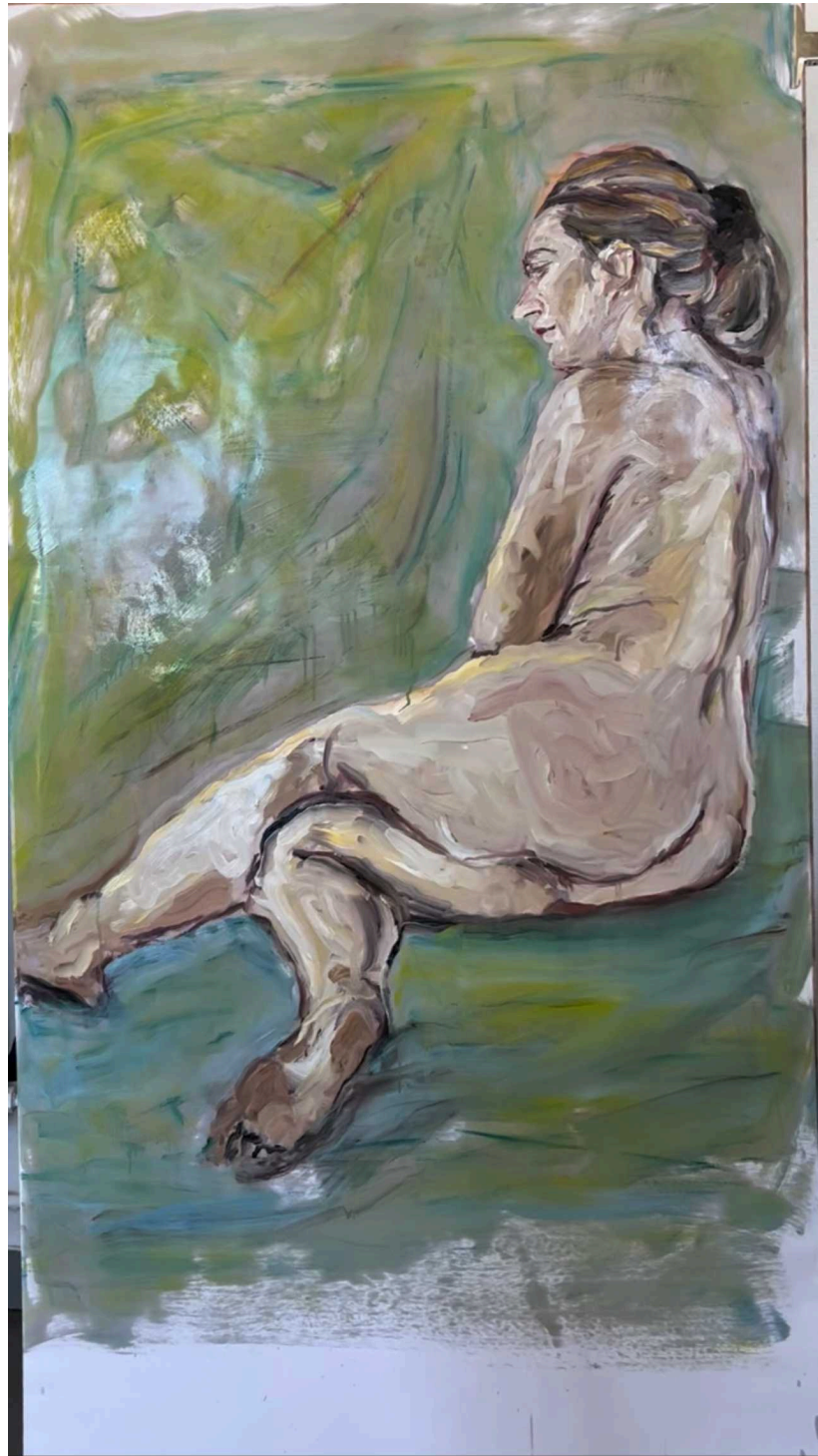
Painted in 20 minutes, her body is not
described, but revealed —
as if the kraft paper already knew her.

The brush glides like breath.
Curves whisper. Shadows hum.

She floats without leaving the ground.

Stillness becomes motion.
Flesh becomes poetry.





Listening to the Green Silence

Isabelle – 20 minutes

Oil on kraft paper, 2m x 1m

Beaux-Arts de Paris, 2022.07.11.1111

July 2022. The world was masked.
But inside the studio, breath returned.

In 20 minutes, Isabelle's pose unfurled
—soft, strong, still.
My brush moved fast, not to capture,
but to remember.

Her body stretches like a silent
meadow.

Green surrounds her like memory.
Rose and shadow hum beneath
the surface.

She's not painted as flesh,
but as vibration.

That morning, fellow artists paused.
No one spoke.
We listened.

To the green silence.

 [Instagram Reel](#)

Between Shadow and Light

Pascal — 40 minutes

Oil on kraft paper, 2m x 1m

Beaux-Arts de Paris, 2023.11.10.1606

The first painting after my return.
My father was still dying in my bones.

In 40 minutes, Pascal's body became a
mirror — of sorrow, of stillness, of
breath not yet released.

Blue-grey quiet surrounds him.
The weight of the brush carries
more than paint.

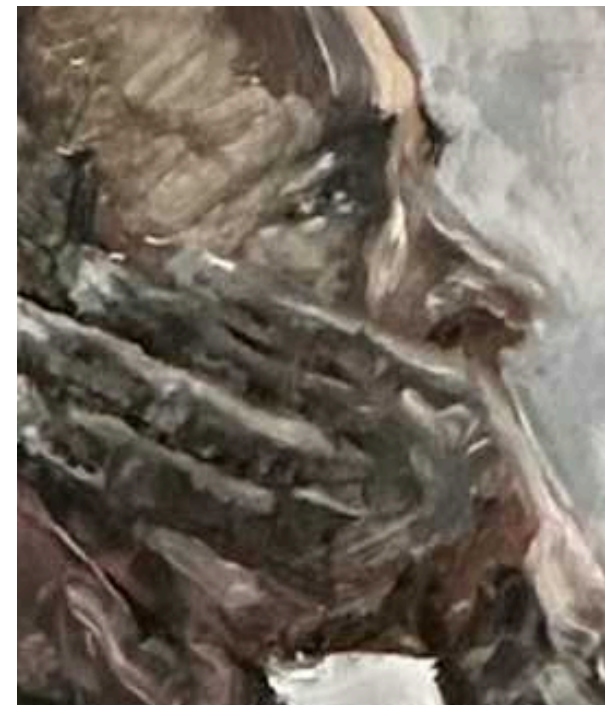
A fellow artist said:
"It feels like Monet's winter."

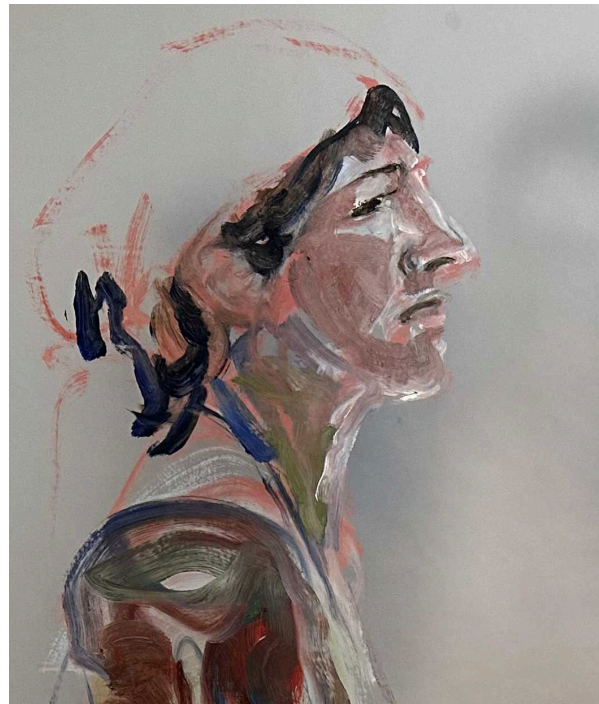
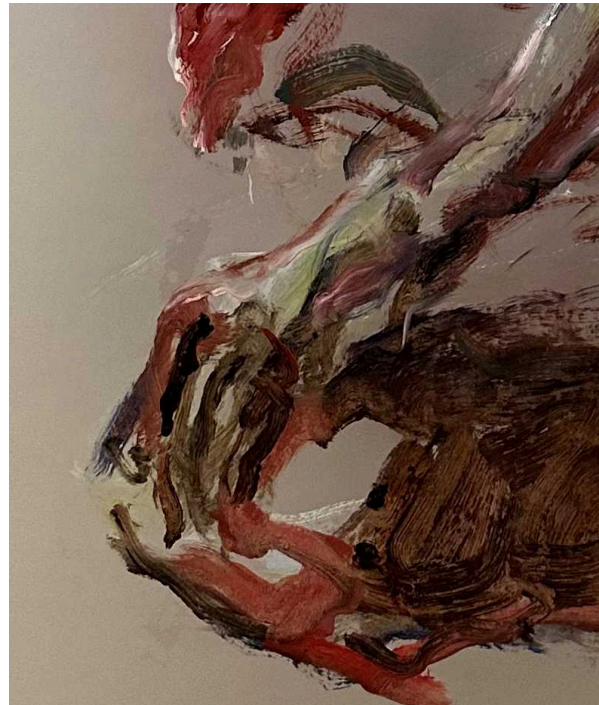
But this isn't winter.
It's farewell.

The portrait is Pascal's.

But the silence—it's mine.

 [Instagram Reel](#)





Stillness as Prayer

Lou-Andrea — 13 minutes

Oil on tracing paper, 2m x 1m

Beaux-Arts de Paris, 2025.03.20.1837

In just thirteen minutes, Lou-Andrea emerges — not posed, but prayed.

Kneeling upright, her stillness vibrates with dignity and surrender.

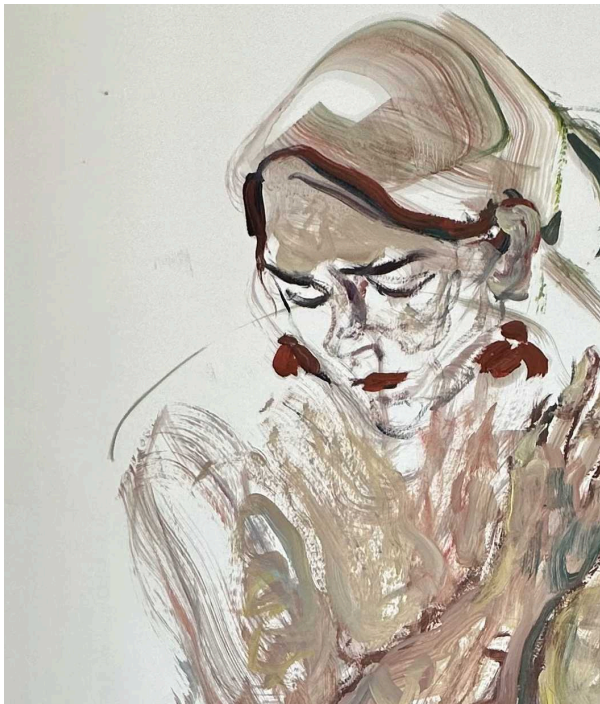
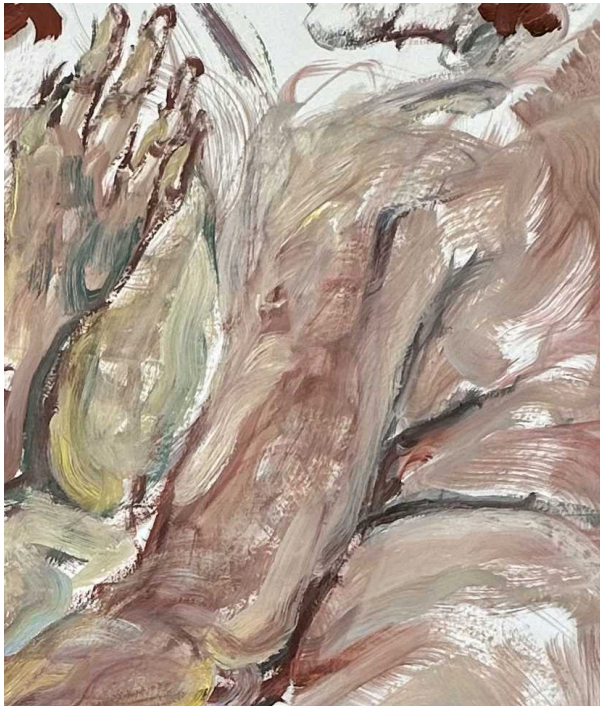
Crimson and violet pulse beneath the skin, like earth and blood in quiet circulation.

Each stroke is raw, yet precise.
The breath — visible.

This is not a portrait.
It is a threshold.

Time dissolves.
Presence remains.

 [Instagram Reel](#)



The Echo of Her Becoming

Fanny – 6 poses, 15 minutes each
(A-B-C, A-B-C)

Oil on kraft paper, 2m x 1m (2 panels side by side)

Beaux-Arts de Paris,
2025.05.23.1603 & 2025.05.23.1755

Six gestures. Not sequenced, but echoed.

Fanny repeats her poses like memory returning to the body— not identical, but altered. Felt. Remembered again.

The brush becomes a metronome.

A – grounded.

B – reaching.

C – folding

 [Instagram Reel](#)

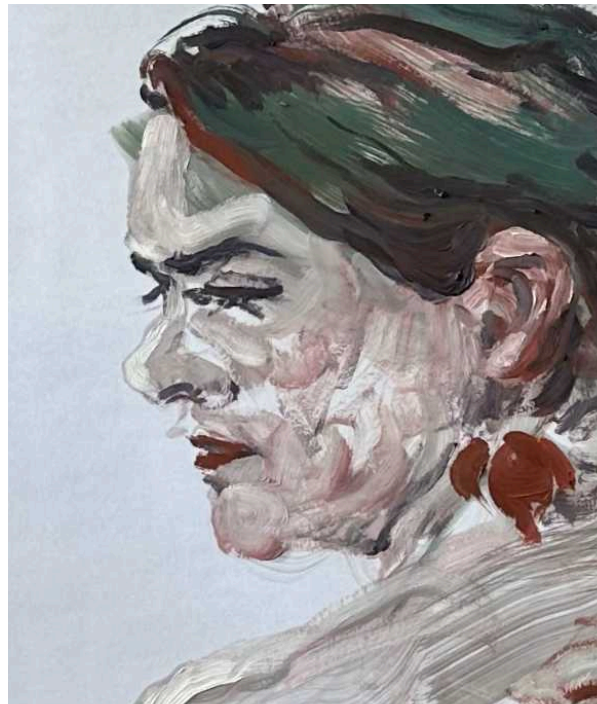
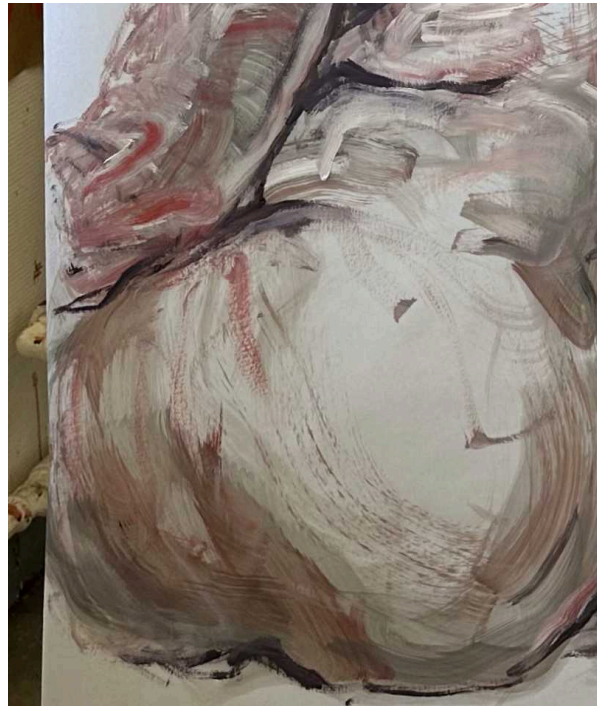
Then again. A. B. C.

But the light shifts. The breath
changes.

I painted without force. Just listening.
Her form spoke in rhythm, her stillness
shifted with time.

Two compositions, side by side —
a conversation between selves.

This is not repetition.
It is becoming.





A Dialogue in Silence

Guillaume – 2 poses, 20 minutes

Oil on tracing paper, 2m x 1m

Saint-Germain-des-Prés Studio ,
2025.04.18.1642 & 1712

Two gestures.
One soul.

On the left: Guillaume looks outward—
veins of indigo and silver shimmer
across his temple like thoughts not yet
spoken.

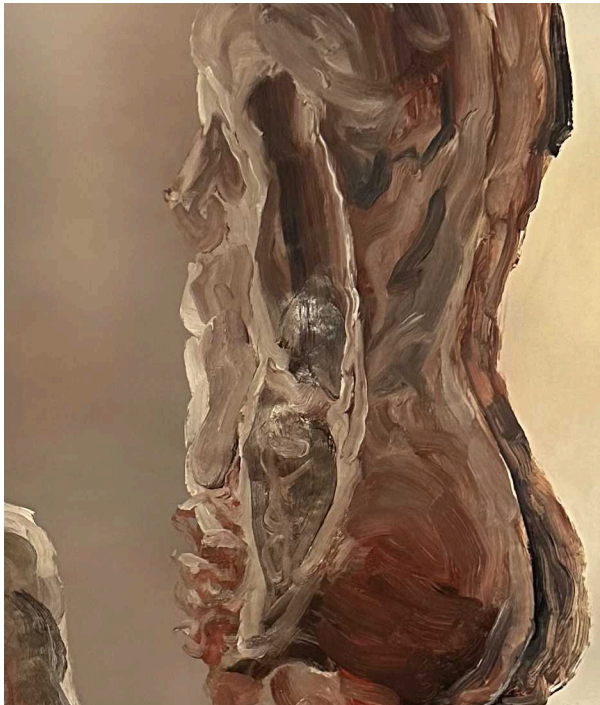
On the right: he turns inward,
dissolving into warmth, the ochres of
retreat softening his frame.

These are not two poses.
They are two mirrors—one exposed, one
veiled.

What links them is breath.

This is not a study of form.
It is a conversation with presence.

 [Instagram Reel](#)



What the Evening Reveals

Coralie – 2 poses, 10 minutes each

Oil on tracing paper, 2m x 1m

*Saint-Germain-des-Prés Studio,
2025.04.19.1535*

Two gestures.

One in gold, one in violet.

Coralie glows beneath the falling light—
one arm outstretched, the other resting,
as if dusk itself had taken form.

Her presence shifts between stillness
and bloom.

The paper breathes with her.

One figure leans forward, the other
dissolves back.

I painted with no resistance.

Just light. Just pulse. Just her.

 [Instagram Reel](#)

Inner Reflections

Oil on tracing paper, 2m x 1m

*Saint-Germain-des-Prés Studio,
2025.05.26.1659*

A man holds a woman in his arms —
but what we see may be more
than her.

This trio emerged across two painting
sessions, yet moved with one breath.

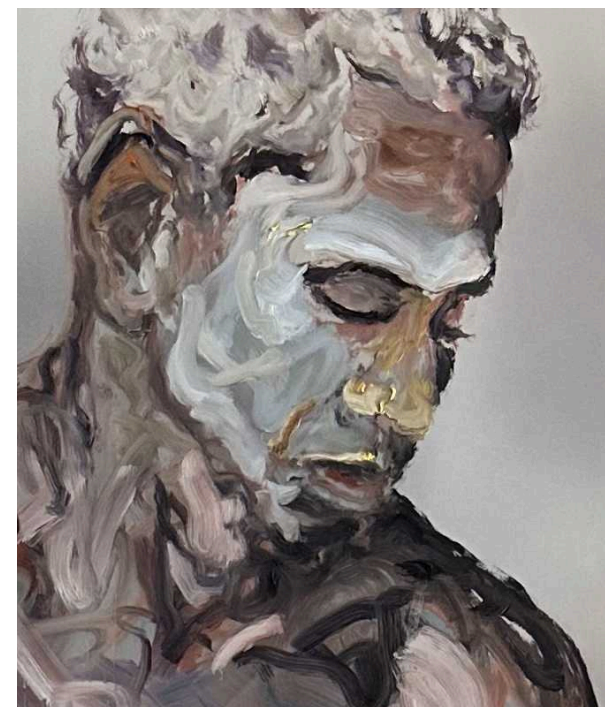
Frédéric's body cradles Margherita as if
remembering love, or mourning its
echo.

Below him, a mirrored figure lies in
silence — his own shadow, or a
memory passing through water.

Three bodies.
One emotion.

Not staged.
Not repeated.
Just aligned — as if memory
knew where to rest.

 [Instagram Reel](#)





Naked Time

Nina – 30 minutes

*Oil on tracing paper,
approx. 2m x 1m*

Beaux-Arts de Paris, 2025.02.26.2036

Her body doesn't recline.
It unfolds.

Nina lies within a field of softness and
surrender –
cloth dissolving into sculpture,
skin breathing in strokes of rose, olive,
and ivory.

There is no tension.
No pose.

Only light brushing memory,
and the hush of time slowing down.

One gesture.
One breath.
One flow.



 [Instagram Reel](#)



Held by Light

Olivier — 30 minutes

Oil on kraft paper, 2m x 1m

Beaux-Arts de Paris, 2024.04.26.1733

Painted during a pause in
life's storm —

Olivier lies still, yet luminous.

His body stretches like an exhale,
violet and ochre blending into soft
breath and skin.

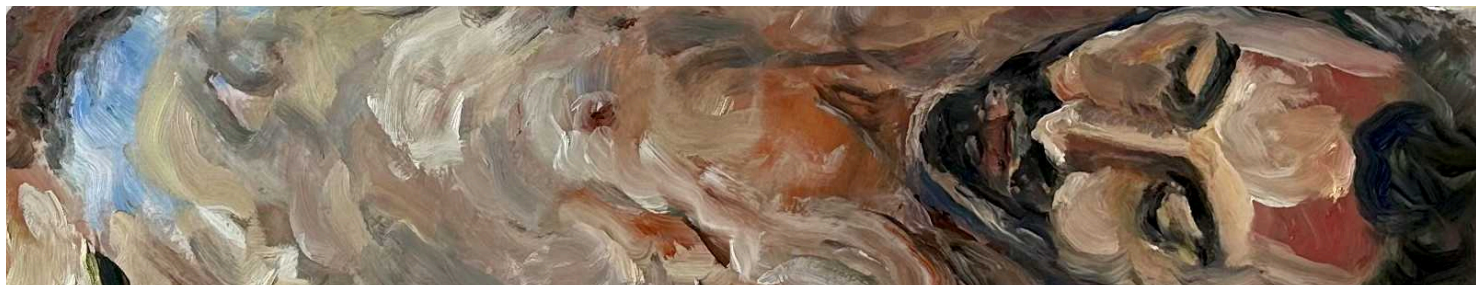
Beneath the brush: care.

Beneath the form: friendship.

This is more than a figure.

It's presence held.

Light remembered.



 [Instagram Reel](#)



The Mirror of Time

Ingrid – 20 minutes each

Oil on canvas + oil on tracing paper,
2m x 1m each

Beaux-Arts de Paris,
2025.02.14.1442 & 2025.04.04.1710

One pose.
Two paintings.

Weeks apart, Ingrid reappears —
once from behind, once from the front.

Her body unchanged, yet time has
shifted.

The same breath flows through both
works, as if pigment remembered the
form.

Between them: a veil.

The viewer doesn't witness.
They pass through.



 [Instagram Reel](#)

2 . Energy impressions

What if a painting didn't capture the body – but revealed the frequency of its becoming?

Energy Impressions is a genre born at the edge of presence, where gesture becomes resonance and time dissolves into breath. Painted live with models—often in movement, dance, or flux—these works defy classical anatomy and reveal the soul beneath the surface.

Each painting is a single session. No corrections. No plans. Just emergence.

Faces may multiply or vanish. Limbs stretch into rhythm. Fragments linger. What appears, appears. What disappears, wasn't meant to stay.

Fangyou doesn't paint a pose. She listens to a frequency. The brush becomes a tuning fork for something deeper—energy, psyche, transformation.

This is not figuration.

It is revelation.

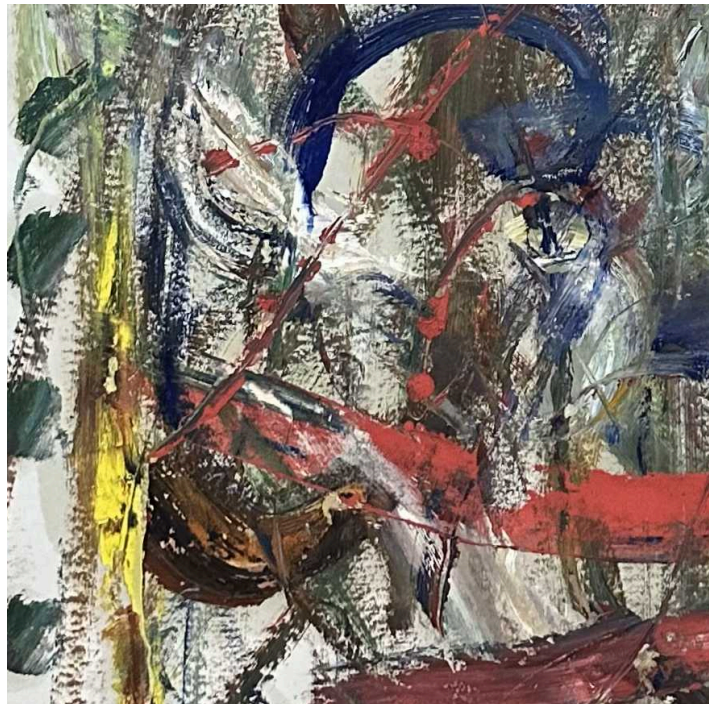
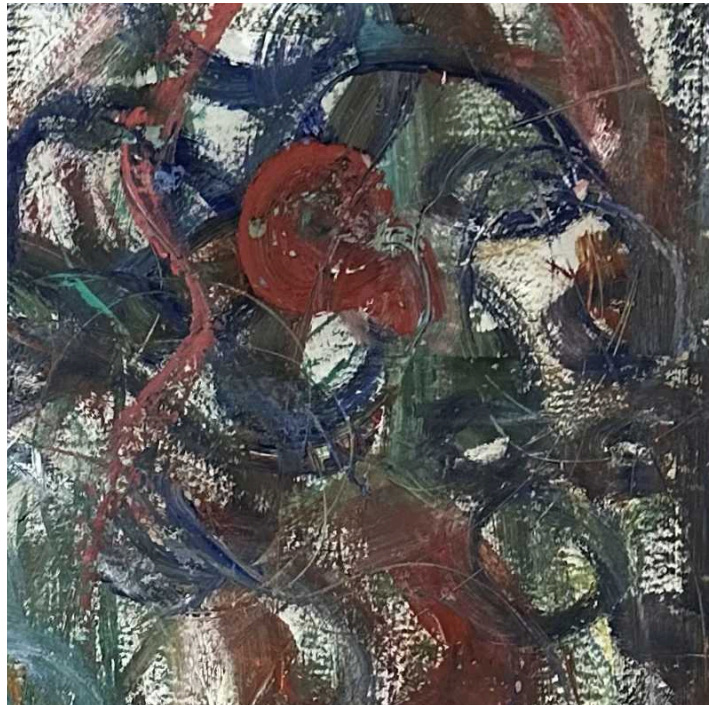
From *Jeanne – The Bloom of Movement* to *Morgane's Faces*, *Zéphyrine in Motion* to *Lou-Andrea – Stillness as Prayer*, each canvas becomes a contemporary ritual: of becoming, dissolving, and returning. A moment felt rather than seen.

Energy Impressions invites us to witness the invisible: the soul as it rises, vanishes, and speaks through paint.

One gesture.

One field of presence.

One ceremony of becoming.

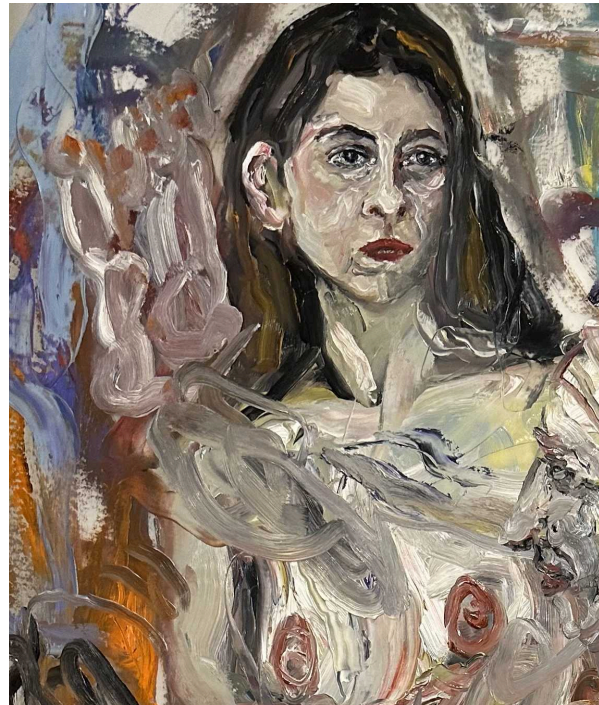


Ingrid — 20 Minutes (Movement)

Oil on kraft paper, 2m x 1m

Beaux-Arts de Paris, 2025.04.04.1553

**“She vanished while becoming.
What remains is the trace
of freedom.”**



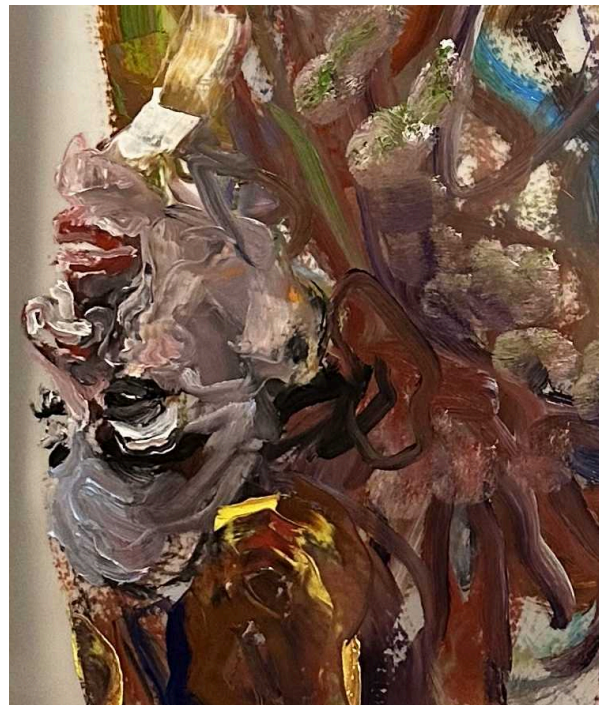
Jeanne — The Bloom of Movement

Oil on tracing paper, 2m x 1m

Painted live, Saint Germain des Prés studio

2025.04.05.1658

**“To become is to dissolve,
again and again.”**





Morgane's Faces

Oil and acrylic on kraft, 2m x 1m

Painted live, Saint Germain des Prés
studio

2025.04.09.1434

“What if the soul had many faces—
and none?”

Edouard

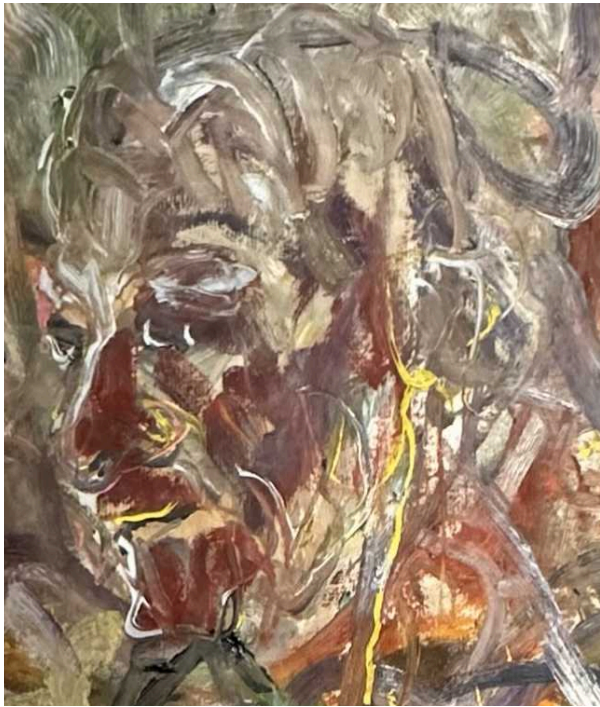
Oil on kraft, 2m x 1m

Painted live, Saint Germain des Prés
studio

2025.04.07.1414

“This is not a painting—it’s a blur of
memory rising.”





Stéphane

Oil and mixed media on tracing paper

Painted live, Saint Germain des Prés studio

2025.04.08.1202

**“No pose. No pause.
Only the soul shifting shape.”**



Romuald

*Oil and mixed media on tracing
paper*

*Painted live, Saint Germain des Prés
studio*

2025.04.08.1202

“Time doesn’t pass. It spirals.”



Zéphyrine, Embodied Motion

Oil on tracing paper, 30 minutes
2m x 1m

*Painted live, Saint Germain des Prés
studio*

2025.04.18.1155

**“She danced. I followed.
The painting became breath.”**

Guillaume

Oil on Kraft, 2m x 1m

Painted live, Saint Germain des Prés
studio

2025.04.17.1212

“When presence becomes vibration,
a man becomes many.”





Lou-Andrea (motion)

Oil on tracing paper, 20 minutes

2m x 1m

Painted live, Saint Germain des Prés
studio

**“She didn’t move.
She became motion.”**

3 . Lightning Gestures — Where Time Disappears

In moments of pure urgency—3 to 5 minutes—Fangyou
lets the body emerge before the mind can name it.

No sketch. No hesitation.

Just presence striking the paper like lightning.

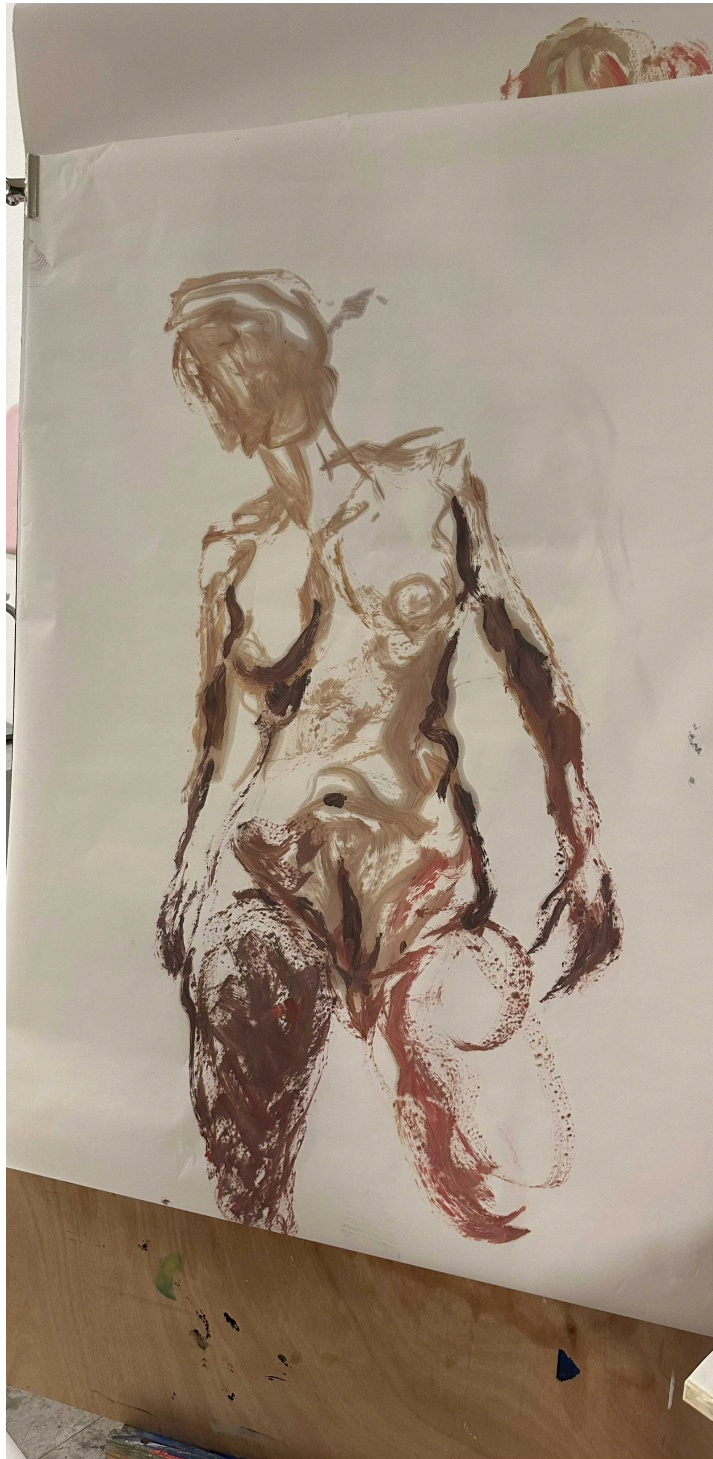
Noémie — 5 minutes

Oil on Kraft, 1.2m x 1m

Beaux Arts de Paris, 2024.07.12.1507

“She landed in one breath. The painting knew before I did.”





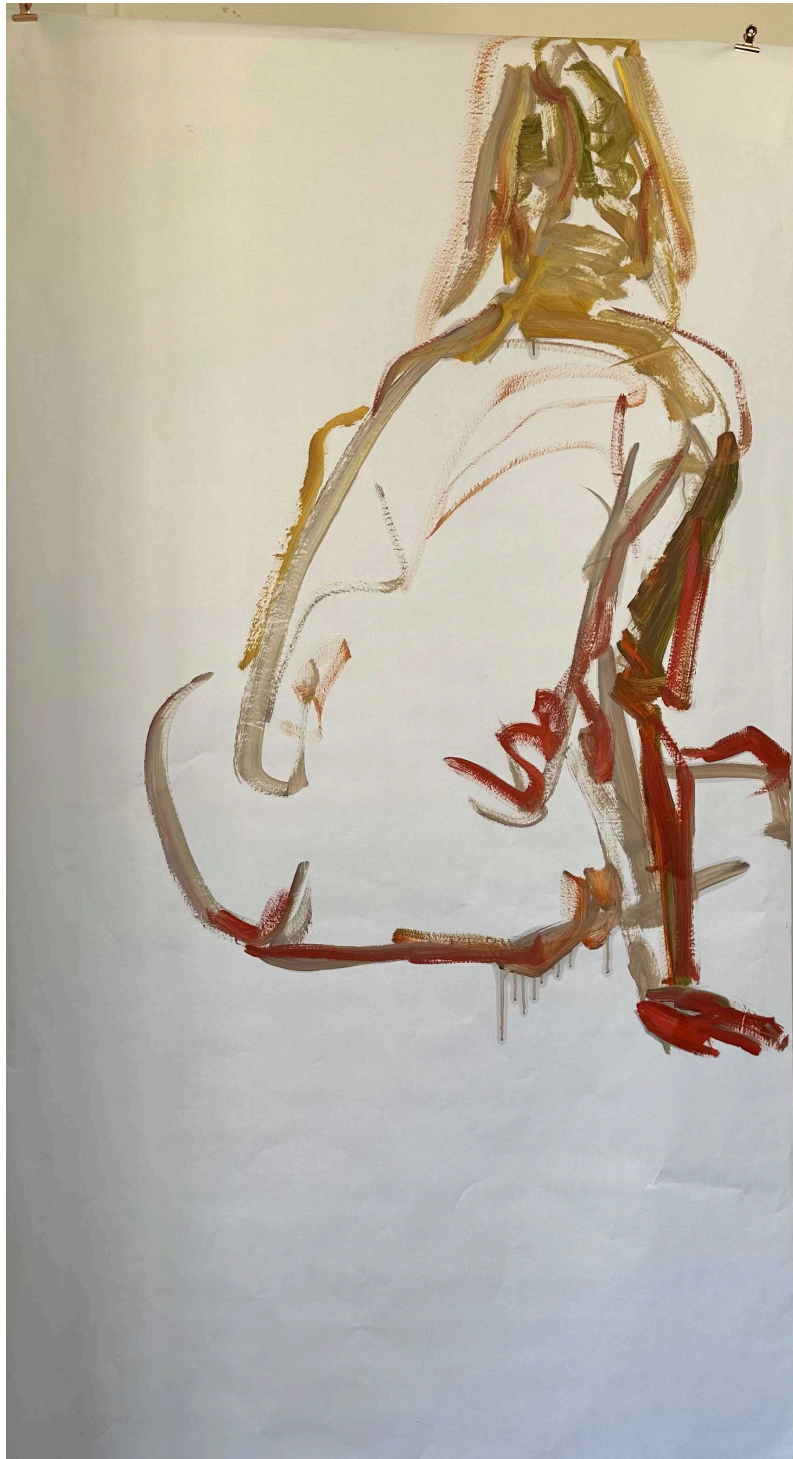
Monika — 5 minutes

Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2023.10.11.2120

**“One sweep. One truth. One woman
fully here.”**

 [Instagram Reel](#)

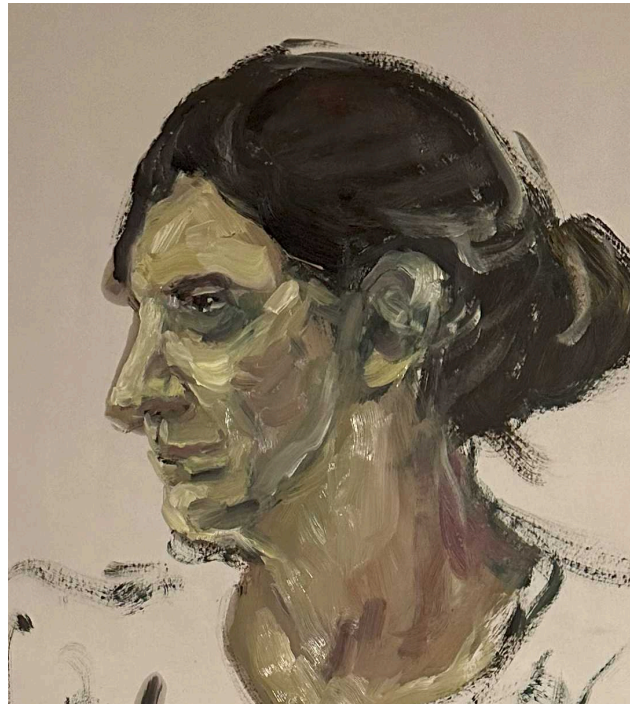


Pascale — 3 Minutes (Back View)

Oil on Kraft, 1.6m x 1m

Beaux Arts de Paris, 2025.05.09

**“One breath. One line.
Her back became the whole story.”**



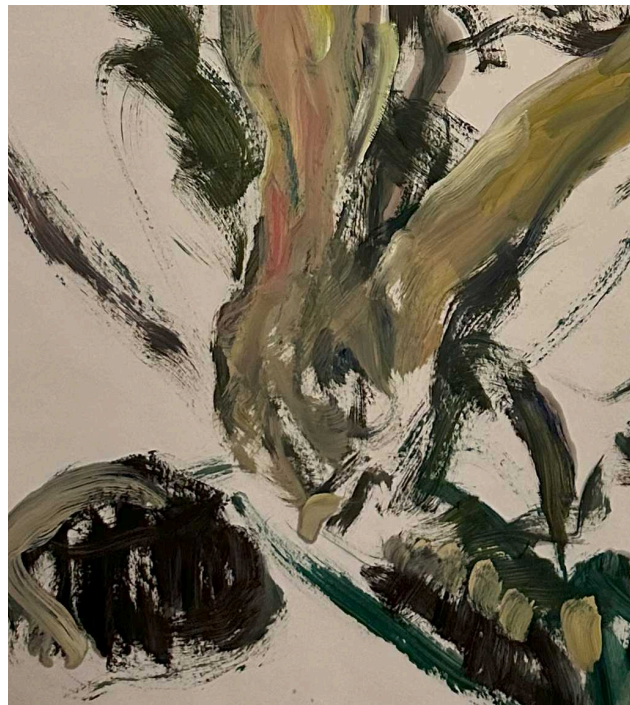
Marie-Laure — 5 Minutes

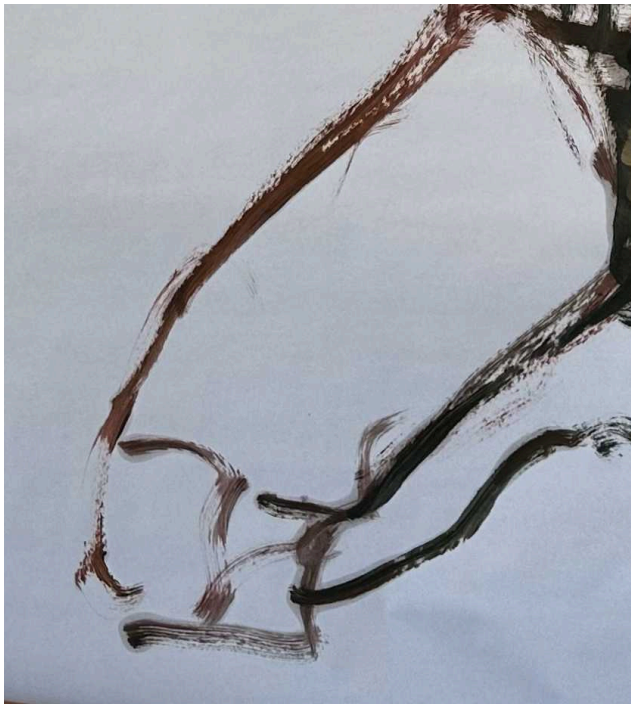
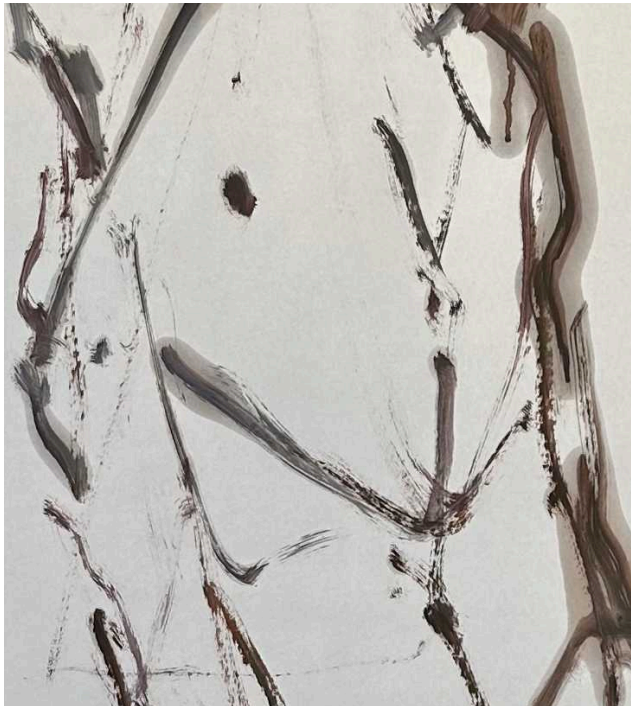
Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2023.10.15.2130

"I paint with my back to the world."

Agnes Martin





Michael — 3 minutes

Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2023.10.06.1610

“His body blurred forward—
already vanishing.”

 [Instagram Reel](#)

Samuel — 3 minutes

Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2022.10.14.1508

“The first gesture was the final one.”



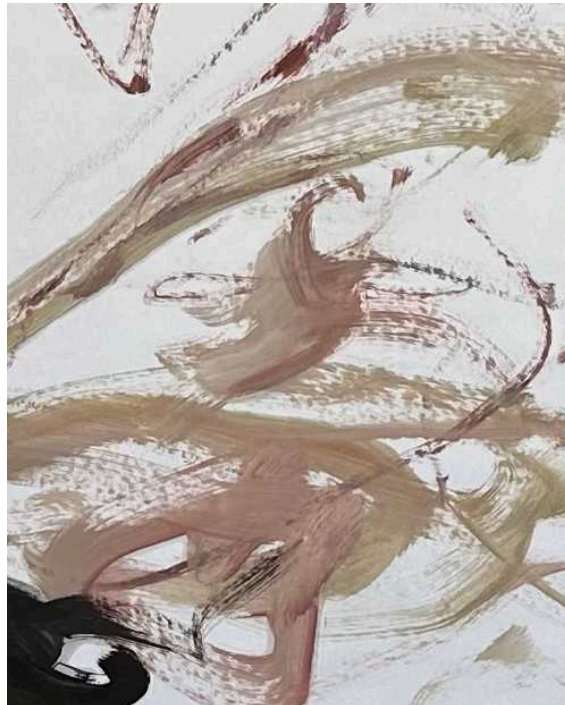


Margherita — 5 minutes

Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2025.01.24.1503

“She dissolved into the paper
like smoke into sky.”



Anaïs — 5 Minutes, 4 Poses

Oil on Kraft, 2m x 1m

Beaux Arts de Paris, 2025.05.16.1546

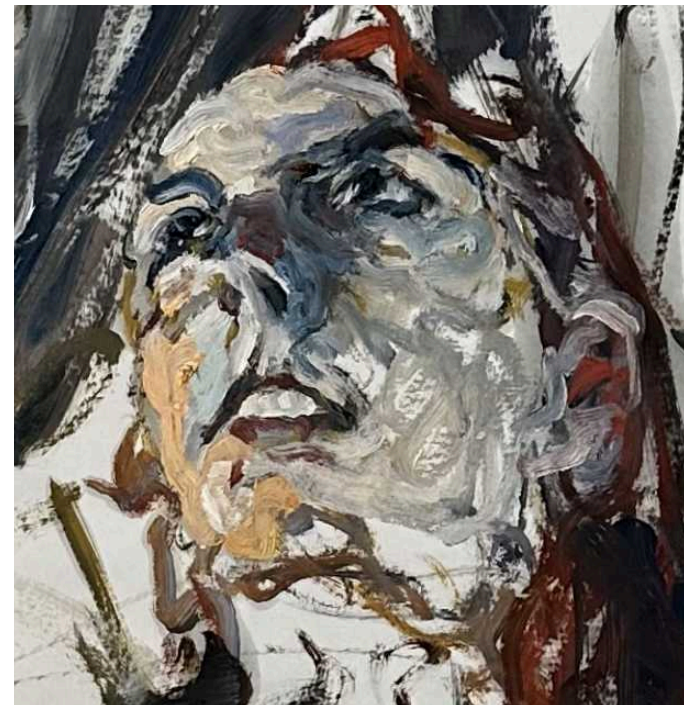
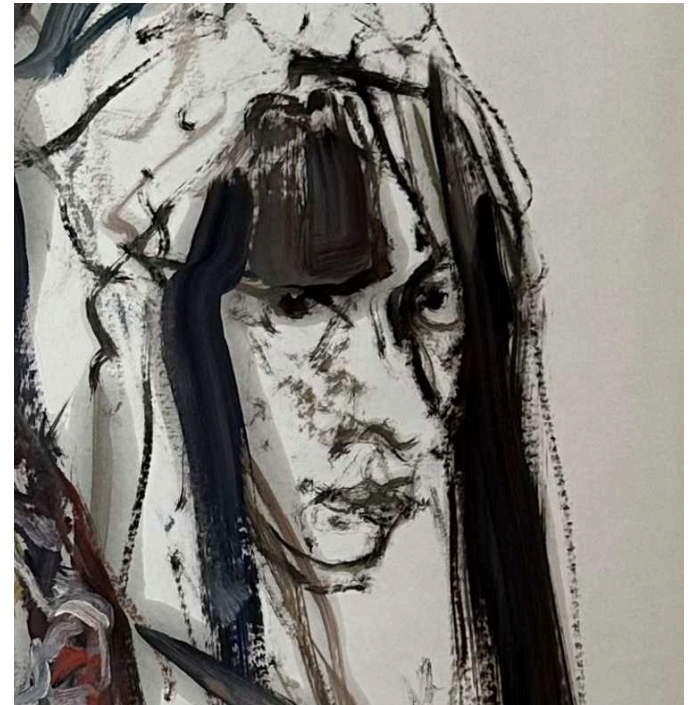
**“Four fragments. One woman.
A face, a breast, a curve—painted like
a secret I already knew.”**

Eva — 5 minutes (multiple)

Oil on Kraft, 2m x 1m

Saint-Germain-Des-Prés,
2025. 05.13.1643

“Multiplicity in a single breath.”



4 . Three Gazes — Who Sees?



Jeanne — Three Gazes

Oil on Tracing paper, 2m x 1m

Saint-Germain-Des-Prés,

2025.04.12.1555

The same painting, seen through
different eyes.

Light shifts. Meaning flickers.

Truth slips between the moments — and
what we have... is now.



**To experience the
gestures in motion,
explore the channels
below:**

✉ Email

fangyou.belleli@gmail.com

📷 Instagram

[@fangyou_belleli](https://www.instagram.com/fangyou_belleli)

📺 Youtube

[Fangyou Belleli - Art in Motion](https://www.youtube.com/FangyouBelleli)

🌐 Website (coming soon)

www.fangyoubelleli.com