

GALERIE
LA FOREST DIVONNE
PARIS + BRUSSELS

PRESS RELEASE

ARTHUR AILLAUD

Sol

Opening Thursday January 21 5 p.m. > 8:30 p.m.
Exhibition from January 21 to March 6



Arthur Aillaud, *Vue d'atelier*, 2020

Galerie La Forest Divonne has been working with Arthur Aillaud since 2006. In Brussels, the gallery devoted him its first exhibition to after inauguration, in April 2016.



Arthur Aillaud, Chantier - mur jaune, huile sur toile, 35 x 50 cm, 2019

Arthur Aillaud build his exhibitions in a back and forth movement of focal length and points of views, as if the artist's eye, like a lens, alternates wide angles and close-ups. Arthur Aillaud's business is an excavation, an excavation of the landscape from the abandoned concrete foundations of building sites, with false airs of antique temples, up to squares of earth minutiously scraped by an archaeologist exhuming with patience, the fragment of an ageless object. Sometimes the floor itself becomes the subject of the painting, by translating the flat area of the floor onto the gallery wall. Leaving only a brush left on the ground or a ruler to give the scale of this image, which could otherwise just as well be a huge desert seen from the sky.

If Arthur Aillaud uses all the means of an omniscient narrator, standing in turn behind the shoulder of his characters, or above the Earth, like an aerial observer, he cultivates in his painting, in his manner and his technique the greatest economy of means, developing what one could call a figurative minimalism. This is what led art critic Hector Obalk to write during his last solo exhibition in Paris in February 2019:

All the young painters who start painting by sketching the images they have before their eyes, should run to the exhibition of Arthur Aillaud to study closely the liveliness, the sobriety, the economy, the elegance (...) of this series of masterpieces which seem so simple: deep paintings of vanity which draw, from the anecdote of the images found on the internet, the most eloquent pretext.



Arthur Aillaud, Fouille fond bleu, 2018, Huile sur toile, 65 x 54 cm, 2019

Unprecedented development of which Brussels will be the first scene : Arthur Aillaud exhibits at the Galerie La Forest Divonne a set of objects constructed from cardboard, wood, wire and drenched in barbotine. Arranged in the gallery in front of the oils on canvas, they complement his pictorial researches and feed its narrative like so many objects drawn from the excavations represented in his paintings, unless they should themselves be the subjects of the canvases ?

Objects taken out of the artist's imagination, in a form of inner archeology.

PERSONAL EXHIBITIONS

2021 - Galerie La Forest Divonne, Bruxelles, Belgique

2020 - En continu, Galerie Béa-Ba, Marseille, France

2019 - Galerie La Forest Divonne, Paris, France

2018 - Centre d'Art de Lorient, Galerie du Faouëdic, France

2016 - Galerie La Forest Divonne, Paris
- Galerie La Forest Divonne, Bruxelles, Belgique

2014 - Galerie Béa-Ba, Marseille, France

2013 - Galerie Vieille du Temple, Paris, France

2010 - Galerie Vieille du Temple, Paris, France

2007 - Galerie Vieille du Temple, Paris, France

GROUP EXHIBITIONS

2020 - Art Paris, Grand Palais, Paris
- Ensemble, Ailleurs, Galerie La Forest Divonne, Bruxelles, Belgique

2018 - Appartement 341, Paris-Figures
- Le syndrome de Saül, Villa Balthazar, Valence, France

2017 - Quartet, Galerie du Canon, Toulon, France
- Le Paysage en question, centre d'Art de Châteauvert Grand trouble, la Halle Saint-Pierre, Paris, France

2016 - Art Paris, Grand Palais, Paris
- Passion Partagée, Galerie La Forest Divonne, Bruxelles, Belgique
- A+B+C, Galerie Béa-Ba, Marseille

2015 - Art Paris Art Fair, Grand Palais, Paris

2014 - 7en14, Galerie Vieille du Temple, Paris, France

- Frontalité, approches du paysage, (Suite) Château de Poncé, Centre d'art contemporain, Poncé-sur-le-Loir, France

- Frontalité, approches du paysage, Art Paris, Grand Palais, Paris

2013 - Faire le Mur, La vitrine am, carte blanche à Sally Bonn, Paris, France

- Passions Partagées, Château de Poncé, Centre d'art contemporain, Poncé-sur-le-Loir, France

- Art Paris Art Fair, Grand Palais, Galerie Vieille du Temple, France

- Musée de L'Isle Adam : Histoires d'Arbres. Usages et représentations des forêts de Carnelle, Montmorency et L'Isle Adam, France

- À Force de regarder au lieu de voir, Galerie des Bains Douches de la plaine, Marseille, France

2011 - Papier !, Galerie Vieille du Temple, France

- Salon du Dessin Contemporain, carrousel du Louvre, Galerie Vieille du Temple, Paris, France

2009 - Carte blanche à Arthur Aillaud, Glissement de terrain, Galerie Vieille du Temple, Paris, France

- ArtParis, Grand Palais, Galerie Vieille du Temple, Paris, France

2008 - 20 ans et plus, Galerie Vieille du Temple, Paris, France

- Sextet, Musée de Rauma, Raume, Finlande et Galerie Vieille du Temple, Paris, France

2006 - Des Paysages, Galerie Vieille du Temple, Paris, France

1999 - Events, Galerie Côté Rue
- Yvon Lambert, Paris, France

1998 - Autour d'un(e) Inconnu(e), Paris, Bruxelles, Anvers, France et Belgique.

THEATER DECOR

2011 - Décors pour Illusion de Marie de Louise Bischofberger, Düsseldorfer Schauspielhaus, Düsseldorf, Allemagne

2009 - Décors pour Je t'ai épousé par allégresse de Natalia Ginzburg, mise en scène Marie-Louise Bischofberger, Théâtre de la Madeleine, Paris, France

PUBLICATIONS

2017
- Les Accouphènes d'Élodie Issartel, le Nouvel Attila
- Grandtrouble, Les Cahiers dessinés,

2012 - Les forces de l'ordre (police de caractère), en collaboration avec Élodie Issartel, revue Le Salon n°4
- Dispositifs textuels, Revue du centre de recherche I.D.E ÉSAM

2009 - C'est une île où, en collaboration avec Élodie Issartel, Revue Traviolas n°15

2008 - If you see something say something, en collaboration avec Élodie Issartel, Revue Traviolas n°14



Plan de travail - 1, 2020, technique mixte, 46x33cm, 2019



Sans titre, 2019, plâtre/barbotine, 15x16x7,5cm



Sans titre, 2019, plâtre/barbotine, 20x15x13cm