



ESTÈLA ALLIAUD

The work of Estèla Alliaud focuses first on the patient and attentive study of the spaces in which she is invited to exhibit, with the objective of occupying a place as justly as possible, perceiving and decoding the possibilities offered by its own characteristics, whether in terms of architecture, volume, panorama, or luminosity.

This immersion period also coincides with the meticulous observation of a set of phenomena that she seeks to exploit, often experimentally, through situations partly determined by a simple gesture, devoid of any spectacular effect or bias.

Thus, she reproduces on cut and superimposed glass plates, simply placed on the ground, fragments of the sky seen from a gallery window (*Le Ciel, même*, 2014). This relationship with transparency and the view towards the outside is also expressed in a work titled *Fenêtres*, in which the artist places the windowpane of one window a larger one from another space, imposing a frame within the frame while suggesting a metaphorical shift in viewpoint and landscape.

These works, made with great economy of means and at the scale of the artist's body, leave aside idle talk to better focus on the transitory, the passages from one state to another, on those moments of tipping that are as much about disappearance as they are about trace. (...)

Precise and meticulous, the artist's methods also reflect a pronounced taste for process, willingly letting the forms arise (or not) on their own.

Estèla Alliaud also summons photography in her sculpture practice, in her own way, following the long history that links these two mediums, from Constantin Brancusi to Gabriel Orozco.

Often bordering on black and white, deploying a full range of grays, the artist's shots serve as speculative tools, freezing a movement, a precarious and unstable balance born from various manipulations within the studio.

For her, the fragment takes on an aesthetic virtue that alternates between being an indicator and a catalyst for situations that each person must decipher and appropriate.

Excerpt from a text by Raphaël Brunel (art critic)
(english translation)



LA MESURE DU DOUTE
 2016,
 wood, concrete, raw porcelain
 production La BF15
 view of the exhibition La mesure du doute, solo exhibition, La BF15, Lyon, France

This sculpture is composed of three elements. A concrete rod whose mold was made by assembling two angle brackets (material usually used in construction): the concrete was poured into the hollow space formed by the two brackets brought together. This rod rests on a piece of raw porcelain, whose shape and folds were given by its transport from the artist's studio to the art center. The porcelain fragment was laid fresh the morning of the opening, the porcelain will dry during the exhibition while leaving the trace of the weight of the concrete rod.



L'ÉCHO
2016

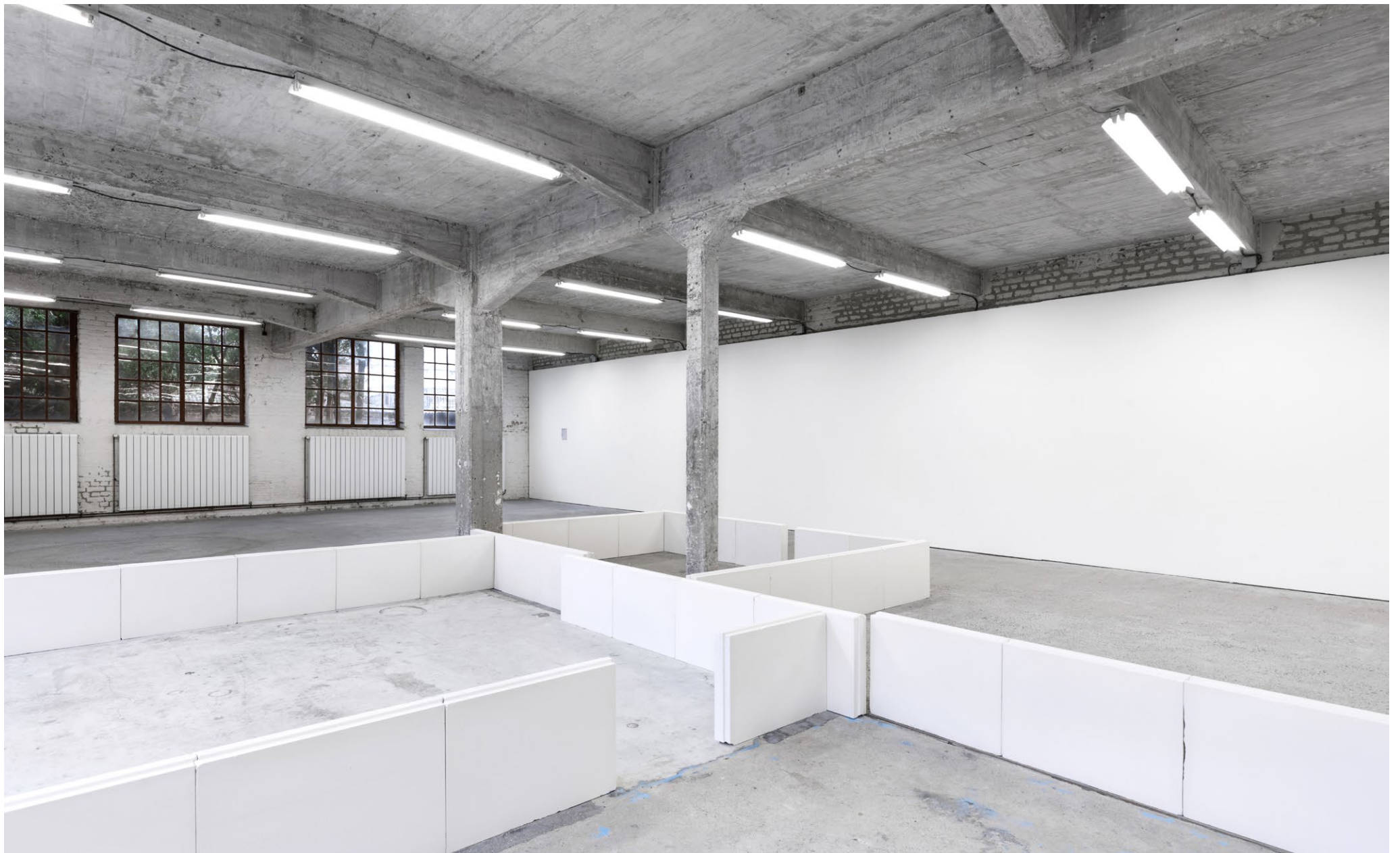
160x80 cm each panel
sandblasted glass

production La Tôlerie, Clermont-Ferrand

photo credit : Benjamin Mouly

L'écho is composed of three glass panels placed at three locations in the exhibition space. A part of each glass panels is sandblasted according to the drawing of its own shadow.

The sandblasting acts on two levels: it highlights the shadow and doubles it. The main material of this work is time but also space: the panels, precariously leaning against the walls, cut through the space to give it another measure for those who traverse it.



SANS TITRE
2021

plaster board, deployed in the 350m2 of the place

Production L'H du siège art center

Personal exhibition MÉCANIQUE DES RÉSISTANCES, L'H du siège art center, Valenciennes

photo credit : Salim Santa Lucia

«This installation highlights and emphasizes a structural element of the site (ground fractures and expansion joints) as well as a historical partitioning of the space, which was previously divided and cut according to the logics specific to the activities (carpentry) that were developed there. It also questions the use of circulation into the art center, inviting visitors to adopt new postures and movements, infusing and maintaining a doubt between what constitutes the interior and what constitutes the exterior. Other works are placed in the site, like clues devoid of ostentatious characteristics, they serve as entry points for the gaze.»

Excerpt from a text by Marie Chênél (art critic), 2021
published on the occasion of the exhibition *Mécanique des résistances* (english translation)



LES VEILLEURS
2021
concrete
3 elements, 25x20x18 cm each
photo credit : Salim Santa Lucia

«*Les veilleurs* is in three parts: three castings of paving stones found in the exhibition space and its exterior spaces, which are usually used as supports for structural elements of the location (doors, pipes). These concrete replicas have been placed in the exact location of the original models' placement. (one of which is located on the roof). Through this gesture, Estèla Alliaud also highlights the history of their movements, from the city walls to the paved courtyard of the art center. The place as raw material, the elusive movement that animates it as well.»

Excerpt from a text by Marie Chénel (art critic), 2021
published on the occasion of the exhibition *Mécanique des résistance*
(english translation)





LA PERCÉE
2021
31x44cm,
sandblasted glass,
production L'H du siège art center
photo credit : Salim Santa Lucia

The facade of the art center is composed of many windows, whose irregular and heterogeneous surfaces have caught the attention of Estèla Alliaud. One of them, smooth but covered in dust, suggested a view to the outside. The artist cleaned it to make it completely transparent and placed a sandblasted glass of the same dimensions on the ground.



SANS TITRE
2021
77x50x238cm
mdf

«This medium plate that was «awaiting» against a wall, outside the artist's studio, in the same balance position as the one given here, has taken the weather. Its surface is colored, its density too: it appears «charged». Like the main installation, it embodies the way Estèla Alliaud envisages the object, «in no way as an outcome but as a simple way of recording, formally materializing events that are, most of the time, of the imperceptible order.»

Excerpt from a text by Marie Chênél (art critic), 2021
published on the occasion of the exhibition *Mécanique des résistances* (english translation)

Pli
2021
plaster
260x10x10cm

« «Pli» is the plaster casting of a corner bracket (an element commonly used in building) which was accidentally bent during transport to the artist's studio. The plaster casting froze the fold marked by the accident. With a very thin thickness, the casting pushes the material to the limit of the breaking point.»

photo credits : : Salim Santa Lucia





ÉTAGÈRE
2021
glass, plaster, wood, 95x19x41,5 cm
exhibition view Journiac Gallery, Paris, France

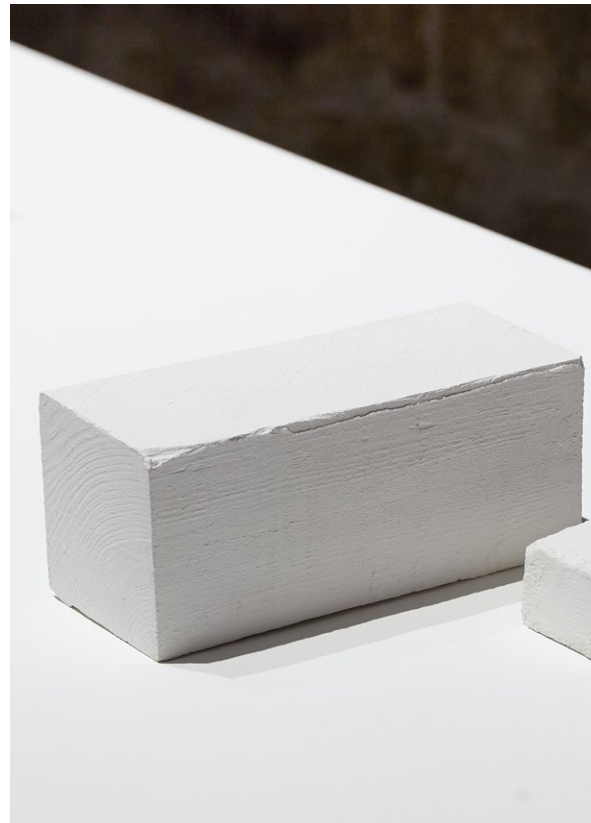
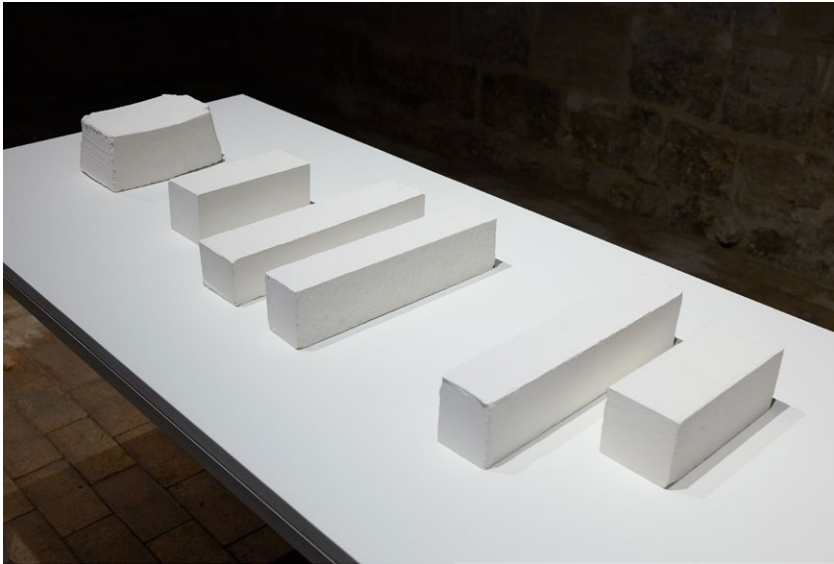
Sans titre (déposé)
2016
inkjet print
21x30,5cm
production La BF15



ANGLES
2012
plaster
100x100x100cm

Angles is the plaster molding of the eight corners of the artist's studio (the four angles of the ceiling and the four angles of the floor) assembled into a one-meter cube, enclosing within it the volume of the vast space originally contained between those angles.





SANS TITRE
2020
porcelain
9 elements
production EAB, Beauvais, France

Sans titre is composed of porcelain castings made from found and reclaimed elements that were stored in the artist's studio as well as in the production workshops of the EAB, where the artist worked in the weeks leading up to the exhibition. Only the shape and surface of the materials, such as stone fragments and wood scraps, remain in these castings.



LE REPOS
(detail)
2016,
sliding walls
production La BF15, Lyon, France

exhibition view *La mesure du doute*, personal exhibition Estèla Alliaud, curated by Perrine Lacroix, La BF15, Lyon

Le repos consists of a simple gesture that, on its own, alters the visitor's perception of space: the deposit on the ground of the sliding walls of the exhibition space.



SANS TITRE (INTERSTICE)
2016
porcelain
2,5x2x0,7 cm
production La BF15 / Sleep Disorders label

Sans titre (interstice) is the porcelain molding of a wall fragment taken from a gap in the location, a remnant of a previous exhibition. This porcelain double has taken the place of the original fragment in the gap of the art center's wall.





Sans titre
2016
inkjet print,
50x75cm each
Production La BF15, Lyon, France

Estèla alliaud took these two images during her residency at the art center. Period during which the place of exhibition was the working place of the artist. revealing the materials of the pieces in the making. The materials that we see there give a glimpse of the pieces in the making. And sends us back to what the material of the place was before the exhibition, the way it was inhabited



Exhibition views *La mesure du doute*, Estèla Alliaud, solo exhibition, curated by Perrine Lacroix, La BF15, Lyon, France

LA FORME EMPRUNTÉE
2014
550x430x60 cm
plaster
production Le Pavillon de Pantin
photo credit : Benjamin Mouly





LA FORME EMPRUNTÉE

2014

550x430x60 cm

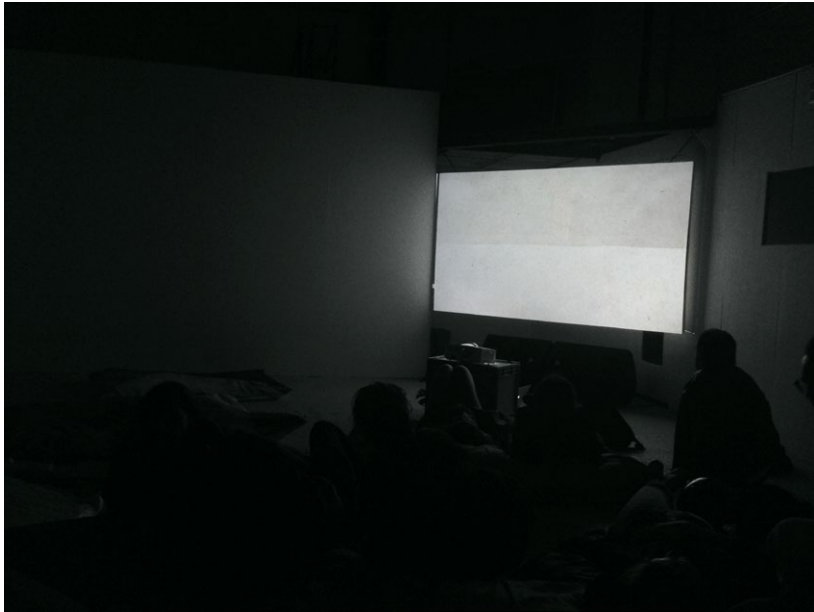
plaster

La forme empruntée is the molding of the ceiling of the cellar located under the exhibition space.



LE CIEL À MESURE
2017
4 elements
Stainless steel

Le ciel à mesure is composed of several mirror stainless steel cutouts whose shapes correspond to reflections observed on the surfaces of the basins bordering the buildings. Each cutout was placed in the place corresponding to the previewed reflection. The reflections come to redouble and insist the reflections that one can usually see there.



LIGNE (HORIZON)

2018

video HD, 16/9, 1min30 s, loop, without sound

Production voyons voir l'art contemporain et territoire avec le soutien du Moulin de Vernègues

Projection view at In.plano, St Denis Island, France

This video was captured on the surface of basins. We see a reflection whose movement imprinted by the displacements of the water tries to draw a line of the horizon.



Sans titre
2021
acrylic paint on plywood
25x19cm



« Hanging opposite another bay, the abstraction of this painting looks familiar. In fact, she replays the qualities specific to Estèla Alliaud's aesthetic, «which can lead to saying the most while showing the least.» Made according to the composition of panels leaning against the wall of your studio, it invites us to perceive the sculptural in the pictorial. »

Extract of a text written by Marie Chenêl (art critic), 2021,
published on the occasion of the exhibition *Mécanique des résistances* (english translation)



ÉTAGÈRE
2020
glass, plaster, wood, 95x19x41,5 cm

SANS TITRE (AVEC APPUI)
2015
22x31,5 cm
inkjet print,
Production L'aparté, Domaine de Tremelin, France





Sans titre
2014- (in progress)
variable materials and dimensions

This series, initiated in 2014, consists of depositing in each exhibition space an element from a previous exhibition - this element can take different forms (fragment of work, space, found material, etc.).

ESTELA ALLIAUD

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SOLO & DUO EXHIBITIONS

- 2021 MÉCANIQUE DES RÉSISTANCES, L'H du Siège art center, Valenciennes, France
- 2020 UN ESPACE CONTENU, curated by Hélène Lallier, EAB Gallery, Beauvais, France
- 2019 L'ENVERS, L'art dans les chapelles, curated by Éric Suchère, Notre-Dame du Guelhouit Chapel, Pays de Pontivy, France
UNE RÉSERVE DE NUIT, Estèla Alliaud & Claire Chesnier, curated by John Cornu, Art & Essai, Rennes, France
- 2016 LA MESURE DU DOUTE, curated by Perrine Lacroix, La BF15, Lyon, France
- 2015 LA FORÊT ÉTAIT ENCORE RELATIVEMENT LÀ, L'aparté, Domaine de Trémelin, France
- 2014 LA FORME EMPRUNTÉE, Le Pavillon, Pantin, France
PARFOIS UN INTERVALLE, La BF15 hors les murs, commissariat Perrine Lacroix, Vaison la Romaine, France
- 2013 THE SOLO PROJECT, Contemporary Art Fair, Leonardo Agosti gallery, Basel, Swiss

GROUP EXHIBITIONS (selection)

- 2023 LE ROCHER DE SISYPHE, Plateforme, Paris, France [upcoming]
- 100 artistes pour l'ESAD, ESAD Gallery, Valenciennes, France
- 2022 LES ARMOIRES, L'Aha, France
MULTIPLE X MULTIPLE, Michel Journiac Gallery, Paris, France
SALON I SALON I SALON, curated by Natalia Barczyńska, Arno Huygens et Koi Persyn, Komplot, Bruxelles, Belgium
- 2021 50/50, Michel Journiac Gallery, Paris, France
FREEZE, L'Entre Deux, Pantin, France
- 2020 SLEEP DISORDERS Épisode #10, L'Aha, Paris, France
I NEVER LOOK AT PICTURES, Plateforme, Paris, France

- 2019 VIRTUAL DREAM CENTER, by Jean-Baptiste Lenglet , with the contemporary art collection of Pantin (FMAC-P), Les Grandes Serres, Pantin, France
ELEMENTA, curated by Isabelle Pelligrini, Villa Adelaïda, Nice, France
SUPER/SURFACES, curated by Géraldine Dufournet, Contemporary Art Center of Nîmes (CACN), Nîmes, France
- 2018 WENIGER EST MEHR - LESS IS MORE, curated by Maya Sachweh, Crous Gallery, Paris, France
LA MALE, curated by Sleep Disorders, Under Construction Gallery, Paris, France / Kosmetiksalon Babette, Berlin, Germany / Greylight Project, Bruxelles, Belgium
A MATTER OF RESONANCE, Artist Residency Huet-Repolt, Bruxelles, Belgium
- 2017 L'INATTENDU DU PAYSAGE , Voyons voir art contemporain et territoire, Moulin de Vernègues, Pays d'aix, France
TRAVERSÉE, CACP Niort, Paul Dupuy Museum, Toulouse, France
PENSER À NE PAS VOIR, curated by Marie Cantos, La Forme, Le Havre, France
- 2016 LA CHAMBRE#14, curated by Sleep Disorders, La chambre, Aubervilliers, France
ESPACE(S) DE TRAVAIL, OAA, La Fosse, Château de Servières, Marseille, France
L'INCONNUE DE LA SEINE - UN SONGE, La Tôlerie, Clermont Ferrand, France
C'EST COMME L'OEUF DE COLOMB, curated by Sarah Mercadante, Coordonnées - Circuit of contemporary art, Pantin, France
- 2014 LES CONTRE-CIELS, curated by Marie Cantos, PA I plateforme de création contemporaine, Paris, France
UN PIED PUIS L'AUTRE, l'Entre Deux, Pantin, France
PENSE-BÊTE / REMINDERS, Collection 1, curated by Sandra Aubry et Sebastien Bourg, de Roussan Gallery, Paris, France
- 2013 SURFACES, Leonardo Agosti Gallery, Sète, France
LA RIME ET LA RAISON, curated by MPVite et Label Hypothèse, L'Escaut, Bruxelles, Belgium
PAVILLON MAIS PRESQUE, Le Pavillon + a cycle of 3 exhibitions (Making of / Entre deux / Méli mélo), L'Entre Deux, Pantin, France
Contemporary Art Collection of Pantin (FMAC-P), Pantin, France
- 2012 PRESENT & PROJECT N°9, La Cité Internationale des Arts, Paris
- 2011 ILS ONT DIT DES CHOSES. ILS NE M'ONT PAS DIT GRAND CHOSE. ILS SONT PARTIS, Jeune Création Gallery, Paris, France
GRAND HUIT, l'Entre Deux, Pantin
- 2009 JEUNE CREATION , Le Centquatre, Paris, France

RESIDENCIES, GRANTS & AWARDS

- 2021 AIA awarded by DRAC Ile-de-France
- 2020 L'H DU SIÈGE ART CENTER, residency, Valenciennes, France
- 2018 ARTIST RESIDENCY HUET - REPOLT, residency, Bruxelles, Belgium
- 2017 VOYONS VOIR I ART CONTEMPORAIN & TERRITOIRE, residency, Moulin de Vernègues, Pays d'Aix, France
- 2016 LA BF15, residency, Lyon, France
- 2015 L'APARTÉ, residency, Domaine de Trémelin, France
- 2011 CACP Villa Pérochon, residency, Niort, France
CRAC Aquitaine, residency, France
- 2010 VILLA BELLEVILLE, residency, Paris, France
- 2009 JEUNE CRÉATION Boesner award
MUSEUM OF THE WOMAN HENRIETTE BATHILY & ARTISANAL VILLAGE OF NDEM, residency, Dakar and Ndem, Sénégal

COLLECTIONS

- 2020 Plan et variable, Estèla Alliaud, Exposé-e-s edition, artist's books collection of FRAC Bretagne
- 2018 Ligne (horizon), video acquired by the Communal Contemporary Art Fund of Marseille, (FCAC), Marseille
- 2013 Sans titre (2009), series of three photographs acquired by the Contemporary Art Collection of Pantin (FMAC-P) , Pantin
- 2011 Sans titre (2011), three photographs, collection of the Contemporary Photographic Art Center - Villa Pérochon (CACP), Niort
- + private collections in France, England, Belgium

EDITIONS

- 2023 MULTIPLE x MULTIPLE, Jannink edition, catalogue [upcoming]
SOME OF US : An anthology of contemporary artists in the 21st century in France, Eternal Network edition, catalogue [upcoming]
LA BEAUTÉ, Lienart edition [upcoming]
ART ET ESSAI, co-edition Présent composé and Les presses du réel, catalogue [upcoming]
2020 5/5, co-édition cultureclub studio x label hypothèse and Art & Essai
2019 PLAN ET VARIABLE, ESTÈLA ALLIAUD, Exposé-e-s edition, monographic edition
SURFACE AVEUGLE, ESTÈLA ALLIAUD, Artist Residency Huet Repolt edition, monographic edition
L'ART DANS LES CHAPELLES, catalogue
2018 SLEEP DISORDERS #17, Sleep Disorders edition
2015 LA BF15, 2015-2004, La BF15 edition, catalogue
LE LAC, ESTÈLA ALLIAUD edition L'aparté lieu d'art contemporain, monographic edition
2014 ESTÈLA ALLIAUD, CRAC Aquitaine, monographic edition
2013 SOLO PROJECT'S, catalogue
2011 CARTE BLANCHE 11, CACP villa Pérochon, catalogue
2009 JEUNE CRÉATION, catalogue

CONFERENCES / TALKS / PRESENTATIONS / WORKSHOPS

- 2021 L'ESPACE COMME INTERVALLE conference + workshop, invited by Pamela Bianchi art historian, ESADtpm - École supérieure d'art et de design Toulon Provence Méditerranée, Toulon, France
Talk with Marie Chênél art critic, about the exhibition Mécanique des résistances, L'H du siège art center, Valenciennes, France
SURFACES, PLAN, workshop, MAD Museum, Paris
2020 Conference in the auditorium of ESAD - Ecole supérieure d'art et de design + workshop, Valenciennes, France
UN ESPACE CONTENU, public presentation of the solo exhibition, EAB Gallery, Beauvais, France
2019 L'ENVERS, L'art dans les chapelles, public presentation with Éric Suchère (art director and critic) of the site specific installation, Notre-Dame du Guelhouit Chapel, Pays de Pontivy, France
2018 AU SEUIL DE L'IMAGE, conference with Marie Cantos curator and art critic, international seminar, auditorium of ESADHaR - École Supérieure d'Art et Design Le Havre-Rouen, Rouen, France
2017 DE-FAIRE LES IMAGES, round-table discussion about the exhibition moderated by Leïla Simon curator and art critic, ESADHaR - École Supérieure d'Art et Design Le Havre-Rouen, Le Havre, France
2016 Le Pavillon, workshop, Pantin, France
2015 LA FORÊT ÉTAIT ENCORE RELATIVEMENT LÀ, public presentation of the solo exhibition + workshop, L'aparté, Iffendic, France
2014 L'AUBE DES IMAGES ET LE FANTOME DE LA FORME, conference with Marie Cantos curator and art critic, Le Pavillon, Pantin, France
MATIÈRES, collège Jean-Pierre Timbaud, workshop, Bobigny, France
2013 Public presentation, Contemporary Art Collection of Pantin (FMAC-P), invited by Geneviève Michel, Pantin, France
Lycée des Métiers d'art et du design, Raymond Loewy, workshop, La Souterraine, France
2011 DÉSÉQUILIBRE, LEGTA, workshop, Dax et Mugron, France
2009 Artisanal center of Ndem, workshop with the artisans, Ndem, Sénégal
Museum of the woman Henriette Bathily, workshop with a group of women artisans, Dakar, Sénégal