



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 RÉSONANCE DES SOLS

2023

on-site wall coverings deployed throughout the 2,000m<sup>2</sup> exhibition space

When Yvannoé Kruger asked me to take over the 2000 m<sup>2</sup> of the Coupole at Poush, I opted for a unique gesture. I peeled off all the wall coverings from the space below - a space with the same volume but cut off by walls - and placed them on the same spot, on the floor, one floor higher.

exhibition view La résonance des sols, solo exhibition, curated by Yvannoé Kruger, La Coupole, Poush, Aubervilliers, 2023











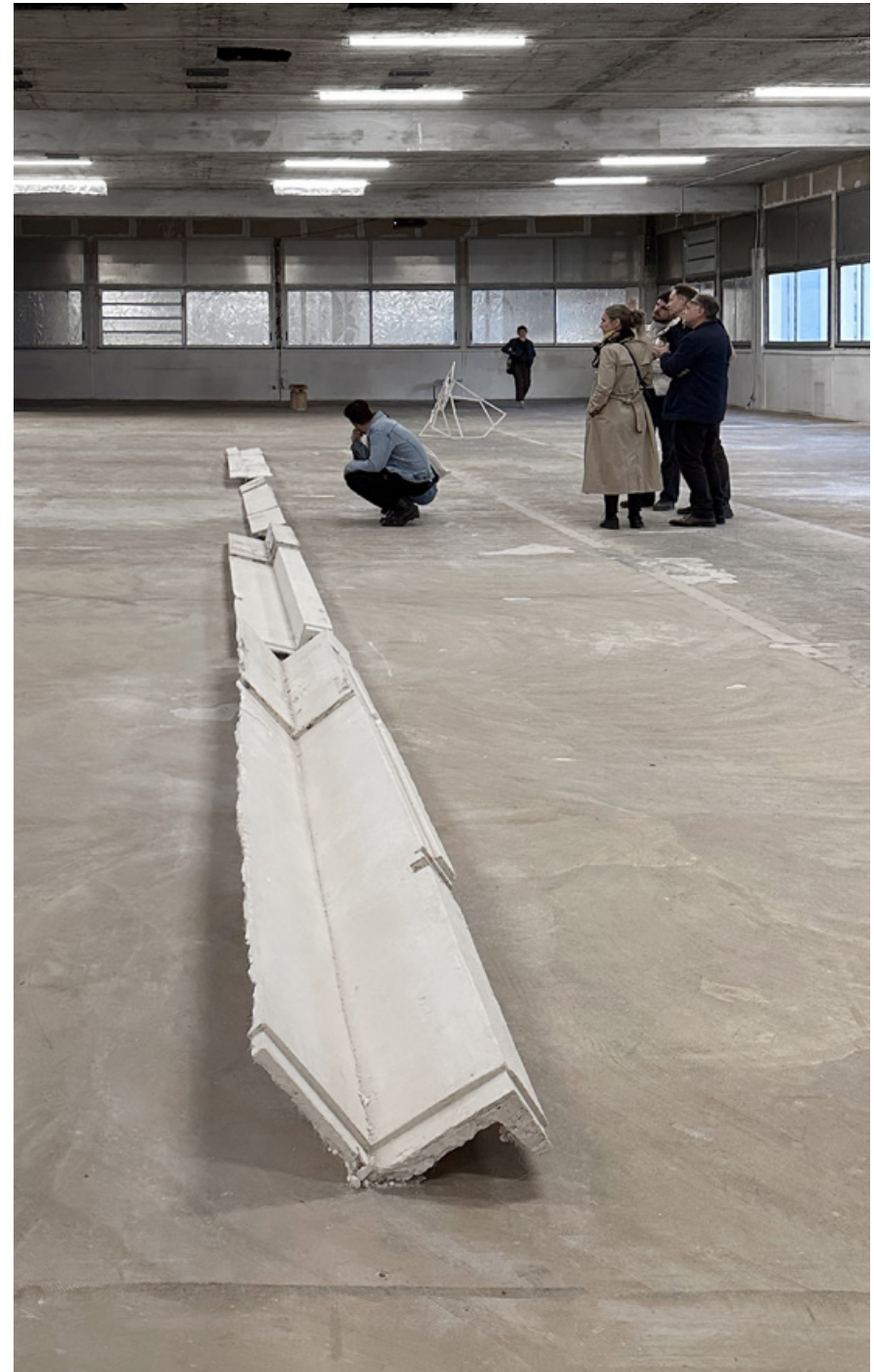
LA MESURE DU DOUTE  
 2016,  
 wood, concrete, raw porcelain  
 production La BF15  
 view of the exhibition La mesure du doute, solo exhibition, La BF15, Lyon, France

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.

UNTITLED  
2023  
40x30x1600cm  
plaster

This sculpture is composed of four elements, each a full-height cast of one of the corners of the exhibition space. Placed end to end, they become an extension of the height of the space.

exhibition view, *Zone de contact* curated by Yvannoé Kruger, La Coupole, Poush, Aubervilliers, 2023







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 Chênél (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 Chénel (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



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.



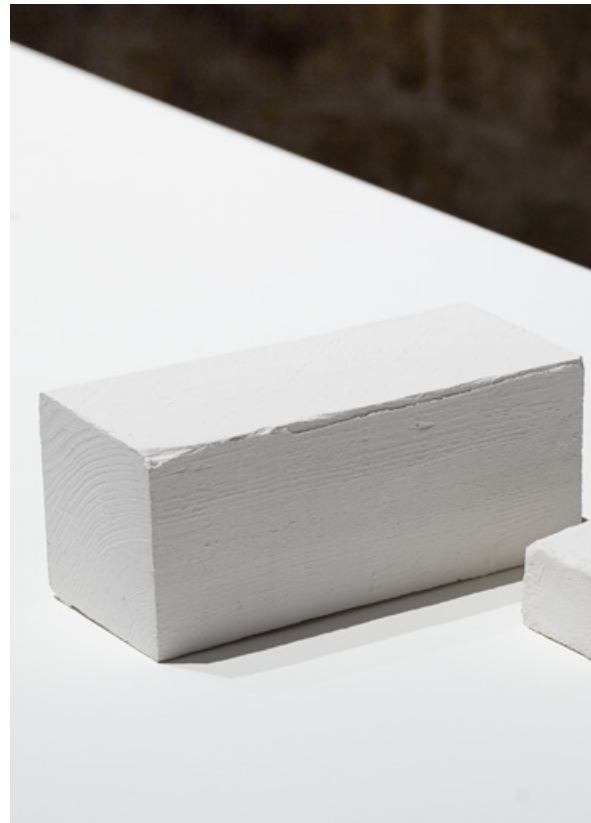
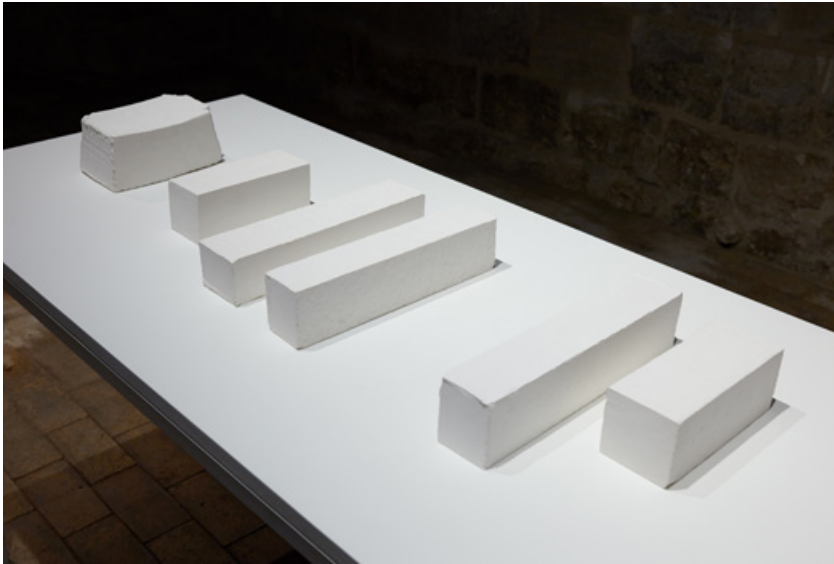
Sans titre (déposé)  
2016  
inkjet print  
21x30,5cm  
production La BF15



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.

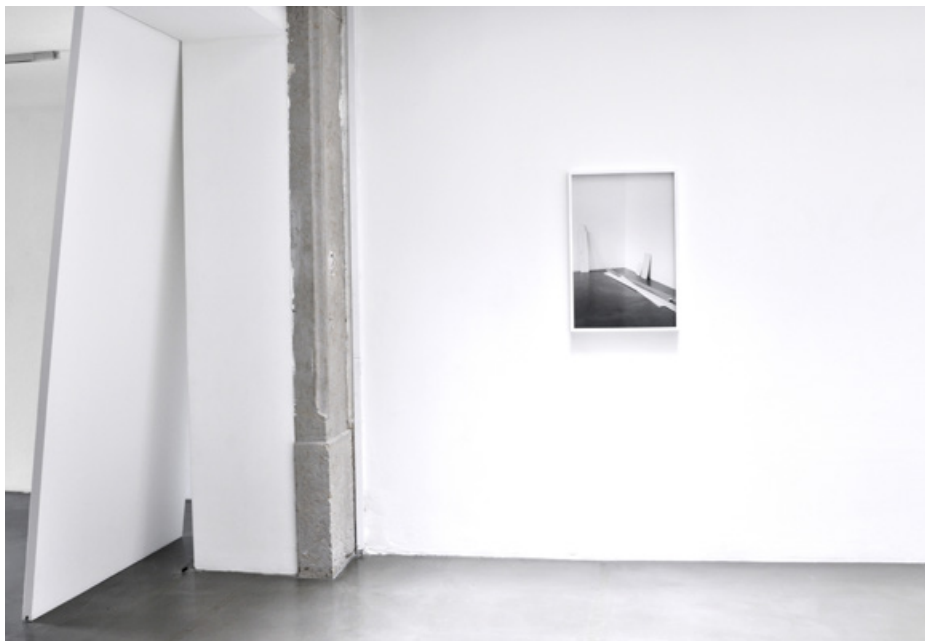




Sans titre  
2016  
inkjet print,  
50x75cm each  
Production La BF15, Lyon, France

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.

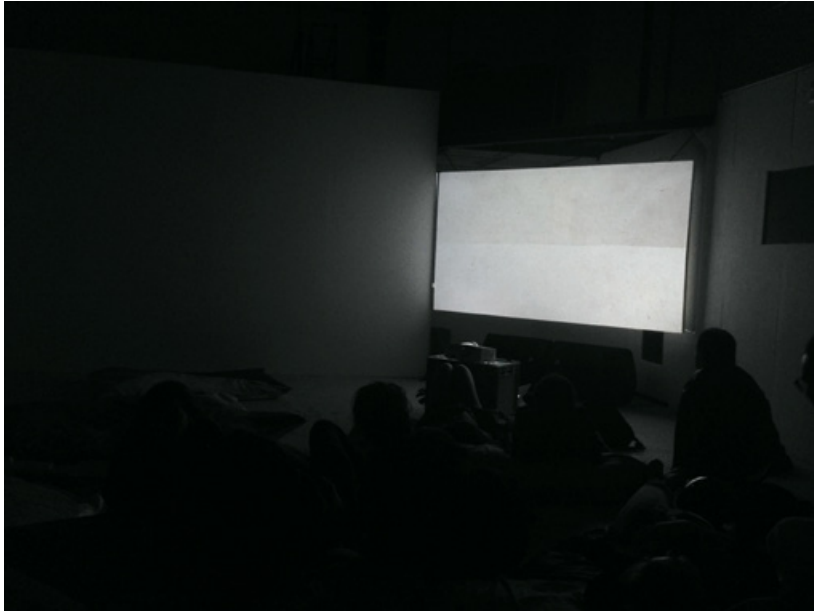


LE CIEL À MESURE  
2017  
4 elements  
Stainless steel

*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

Born in 1986 in Avignon, France

Lives and works in Paris

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### SOLO & DUO EXHIBITIONS

- 2023 LA RÉSONANCE DES SOLS, curated by Yvannoé Kruger, La Coupole, Poush, Aubervilliers, France
- 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  
100 artistes pour l'ESAD, ESAD Gallery, Valenciennes, France
- 2022 LES ARMOIRES, L'Ahah, 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'Ahah, 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

- 2022 POUISH, residency, Aubervilliers, France
- 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
- + privates collections in France, England, Belgium

## EDITIONS

- 2023 SOME OF US : An anthology of contemporary artists in the 21st century in France, Manuella edition, catalogue [upcoming]  
BEAUTÉ(S), L'atelier contemporain and Frac Auvergne edition [upcoming]  
MULTIPLE x MULTIPLE, Jannink edition, catalogue [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

- 2023 L'ÉPUISEMENT COMME FORCE, talk, Plateforme, Paris
- 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