

FIAC, GRAND PALAIS, PARIS  
BOOTH 0.C52



(1) Gilles Aillaud, *Cage aux lions*, 1967,  
photo Fabrice Gousset.

(2) Gilles Aillaud, Paris, 1969.  
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## GILLES AILLAUD

(Paris, 1928 – Paris, 2005)

Gilles Aillaud is a painter, and also poet (*Dans le bleu foncé du matin*, edited by Christian Bourgois), art critic (revue *Rebelote*), author of prefaces (Héliou, Titina Maselli), and set designer (fifty-two productions with the stage directors Jean Jourdeuil, Klaus Michael Grüber, and Luc Bondy). He has methodically recorded the name of every painting in a class notebook. However, he is said to have painted one painting a day in the 1950s, in a period of complete solitary isolation, between his first exhibition in 1950 in Rome and his exhibition in 1963 at the Galerie Claude Levin. He distanced himself from philosophy, which he studied with Merleau-Ponty, to focus on painting, which he always practiced alone in his studio.

The beautiful title of Gilles Aillaud's text on Vermeer, *Voir sans être vu* (*Seeing without being seen*), could also define all his paintings. Gilles Aillaud looks at the paintings by the master of Delft as he paints his own canvases. He uses oil paints to portraits animals that are clearly visible or hidden away in zoos, landscapes, beaches, mountains, and skies full of flying birds. He never appropriates his subjects: "I paint things as they wish to be painted." He portrays them, rendering them free of nostalgia, in their picturesque nature. History has seen fit to define him as a painter of animals, as linked to the movement of Narrative Figuration, and as a militant member of the "Jeune Peinture" movement in 1968, a learned expert, and the metaphorical assassin of Duchamp in 1965. Many young painters and amateurs weren't taken in.

From the press release of the exhibitions *Tableaux 1966 – 1976* and *Vols d'oiseaux 1990 – 2001*, galerie Loevenbruck and Galerie de France, Paris, 2016.