



## ART. PARIS ART FAIR

### **Booth E6**

Gilles Aillaud  
Daniel Dewar & Grégory Gicquel  
Blaise Drummond  
Jean Dupuy  
Robert Filliou

## Natural Histories. A Focus on the French Scene.

by Alfred Pacquement

The vitality of today's artists' interest for the animal and plant kingdoms is constantly being asserted as they explore, observe, and take stock, highlighting the beauty of nature, taking note of changes and threats, and investigating every state of its existence. You may have thought that painting flowers or portraying fauna was an artistic practice of a bygone era and yet it was the proliferation of all sorts of natural histories in contemporary art that led me to suggest this theme for the spring 2022 edition of Art Paris. (...)

One of the first names that came to mind was Gilles Aillaud. His portraits of animals in artificial zoo environments are imbued with an almost dramatic tension that contrasts with the outward appearance of his flatly painted and precisely composed works. He later went on to paint light-filled landscapes.

**"Natural histories" is a thread that runs through all the works exhibited this year, echoing the theme chosen by Alfred Pacquement, guest curator at Art Paris 2022.**

























## Artworks (selection)

Gilles Aillaud

*L'Afrique après la pluie (Observation Hill),*  
1991

Oil on canvas  
78 3/4 × 102 3/8 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA210602  
**Price on request**

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France.  
Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Gilles Aillaud

*Coatis jaunes, 1982*

Oil on canvas  
51 × 76 9/16 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA160301  
**Price on request**

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France.  
Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Gilles Aillaud

*Intérieur avec makis, 1969*

Oil on canvas  
51 3/16 × 76 3/4 in  
Datée et signée au dos  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA201001  
**Price on request**

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France.  
Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Gilles Aillaud

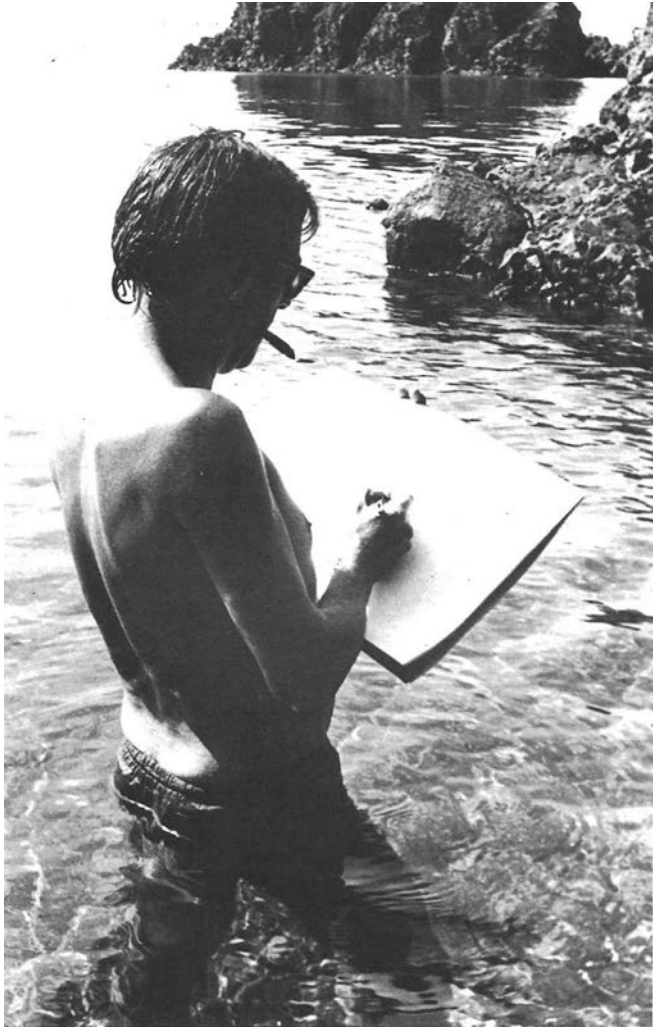
*Serpent assiette (Snake plate), 1966*

Oil on canvas  
51 3/16 × 38 3/16 in  
Signé, daté, dédié « a l'amico Piero » au dos  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA211207  
**Price on request**

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France.  
Photo Fabrice Gousset, courtesy Loevenbruck, Paris.







Gilles Aillaud in Skyros in 1975 photographed by Karl Flinker.

## Gilles Aillaud

(Paris, 1928–2005)

Gilles Aillaud was a painter, poet and stage designer. At his beginnings, he was one of the politically engaged artists who used to come together at the Salon de la Jeune Peinture and who would later be collectively grouped under the label Figuration narrative. As a way of marking the group's rejection of the heritage of Marcel Duchamp, Aillaud produced a collaborative work together with Arroyo and Recalcati that symbolically represented Duchamp's death. Throughout the 1960s and 70s however, Aillaud would primarily focus on a single theme: animals in zoos. Calling upon surprising compositions informed by the architecture of these artificial environments that attempted to recreate nature, his flatly painted works convey the voyeuristic fascination and feeling of unease underlying these scenes of caged animals. "When I paint enclosed or displaced animals, I am not painting the human condition directly. It is not Man in the form of a monkey who is in the cage, but rather Man who put the monkey in the cage. What I am interested in is the ambiguity of this relationship and the strangeness of these places where this silent and unpunished confinement takes place", he said. After this period, Aillaud went on to paint the vast, bright landscapes that he had observed during his travels to Africa or Greece, a second phase of his painting production that opened out to nature set free.

Alfred Pacquement









View of the Daniel Dewar & Grégory Gicquel exhibition,  
Secession, Vienna, 2021. Photography Sophie Thun.





Daniel Dewar & Grégory Gicquel, *Oak bench with Colorado beetles, potato flowers and snails* (detail), 2020. Photography Benjamin Baltus, courtesy of the artists and CLEARING New York, Brussels.









Daniel Dewar & Grégory Gicquel in 2012 photographed by Jennifer Westjohn.

## Daniel Dewar & Grégory Gicquel

(Forest of Dean, United Kingdom 1976 ; St Briec, France, 1975)

In resonance with their growing international presence, in parallel to monograph shows in Lisbon ("The Nude and the Wood", Culturgest, 29/01/2022–22/05/2022) and São Paulo ("Interspecific Bodies", Mendes Wood, 12/02/2022–26/03/2022), Anglo-French duo Daniel Dewar and Grégory Gicquel (Forest of Dean, United Kingdom 1976; St Briec, France, 1975) are presenting in Paris new wooden sculptures in the manner of small domestic furniture, adorned with sculpted and embroidered figurative motifs paying homage to garden fauna and flora.











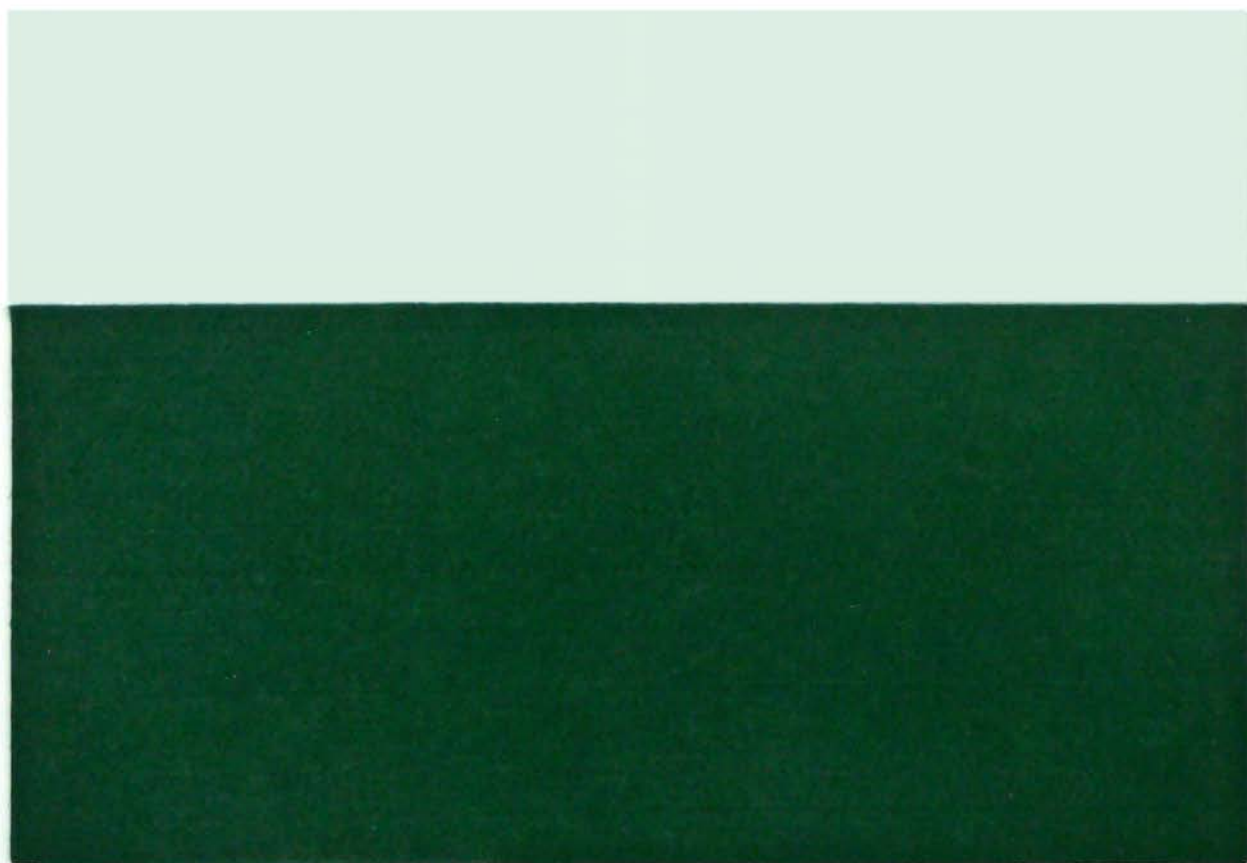






Moduli 225, modular wooden construction system for holiday homes; developed between 1968 and 1974 by Finnish architects Kristian Gullichsen and Juhani Pallasmaa. All rights reserved.







## Artworks (selection)

### Blaise Drummond *Reconstruction (Helsinki), 2022*

Distemper and collage on canvas  
65 3/4 × 55 15/16 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : BD220301  
**Selling price : 18 000 euros**

© ADAGP, Paris.



### Blaise Drummond *Moduli 225 (No.3), 2019*

Oil and beeswax on birch ply  
48 × 63 3/8 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : BD190701  
**Selling price : 18 000 euros**

© ADAGP, Paris.



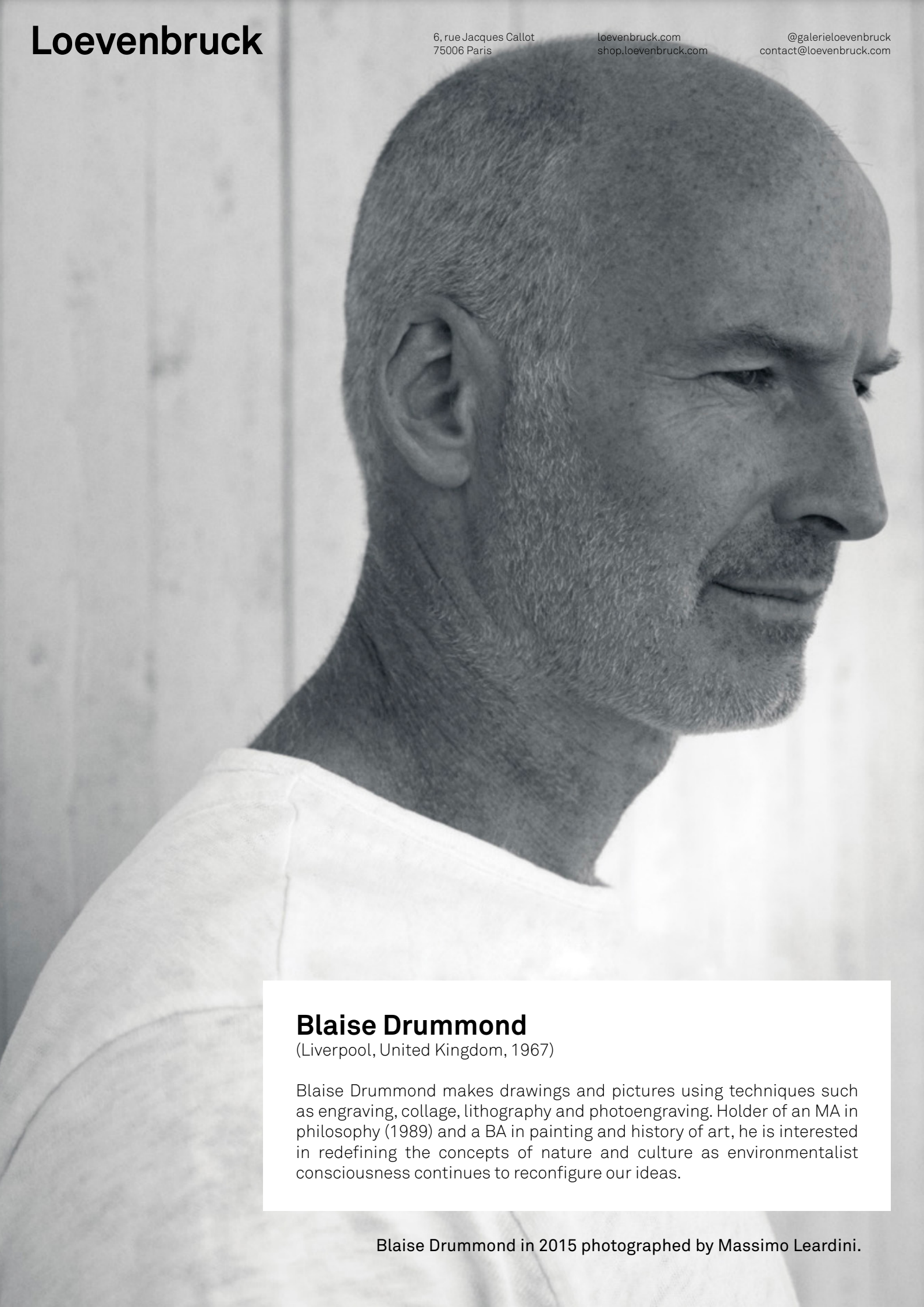
### Blaise Drummond *And the Grass of its Own Sweet Will Grows Green, 2022*

Oil, chalk gesso and collage on birch ply  
27 9/16 × 19 11/16 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : BD220304  
**Selling price : 8 000 euros**

© ADAGP, Paris.







## **Blaise Drummond**

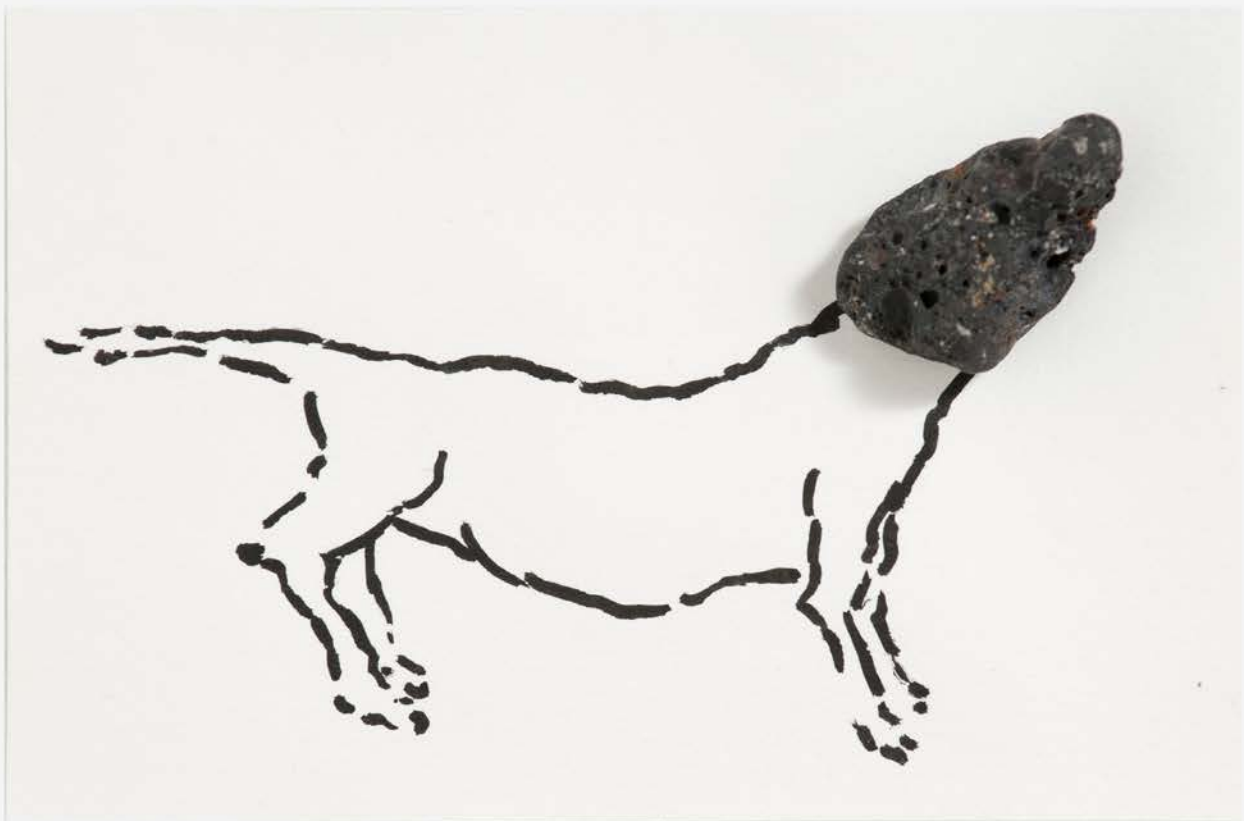
(Liverpool, United Kingdom, 1967)

Blaise Drummond makes drawings and pictures using techniques such as engraving, collage, lithography and photoengraving. Holder of an MA in philosophy (1989) and a BA in painting and history of art, he is interested in redefining the concepts of nature and culture as environmentalist consciousness continues to reconfigure our ideas.

Blaise Drummond in 2015 photographed by Massimo Leardini.









## Artworks (selection)

### Jean Dupuy *Quoi ?*, 1990

Stone and graphite on cardboard mounted on wood  
4 5/16 × 5 15/16 × 13/16 in  
Signé et daté  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : JD190202A  
**Selling price : 3 500 euros**

© ADAGP, Paris. Photo Nicolas Calluaud, courtesy Loevenbruck, Paris.



### Jean Dupuy *Cailloux*, n.d.

Stones and gouache on wood  
4 5/16 × 5 15/16 × 13/16 in  
Signé  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : JD190203A  
**Selling price : 3 500 euros**

© ADAGP, Paris. Photo Brasille-Petrova, courtesy Loevenbruck, Paris.



### Jean Dupuy *Cailloux*, 1981

Stones and ink on postcard mounted on wood  
3 15/16 × 5 15/16 × 2 in  
Signé et daté  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : JD1207157A  
**Selling price : 3 500 euros**

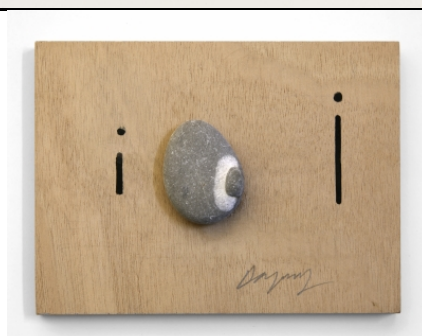
© ADAGP, Paris. Photo Brasille-Petrova, courtesy Loevenbruck, Paris.



### Jean Dupuy *Ici*, 2006

Stone and gouache on wood  
4 5/16 × 5 15/16 × 13/16 in  
Signé  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : JD121207A  
**Selling price : 3 500 euros**

© ADAGP, Paris. Courtesy Loevenbruck, Paris.

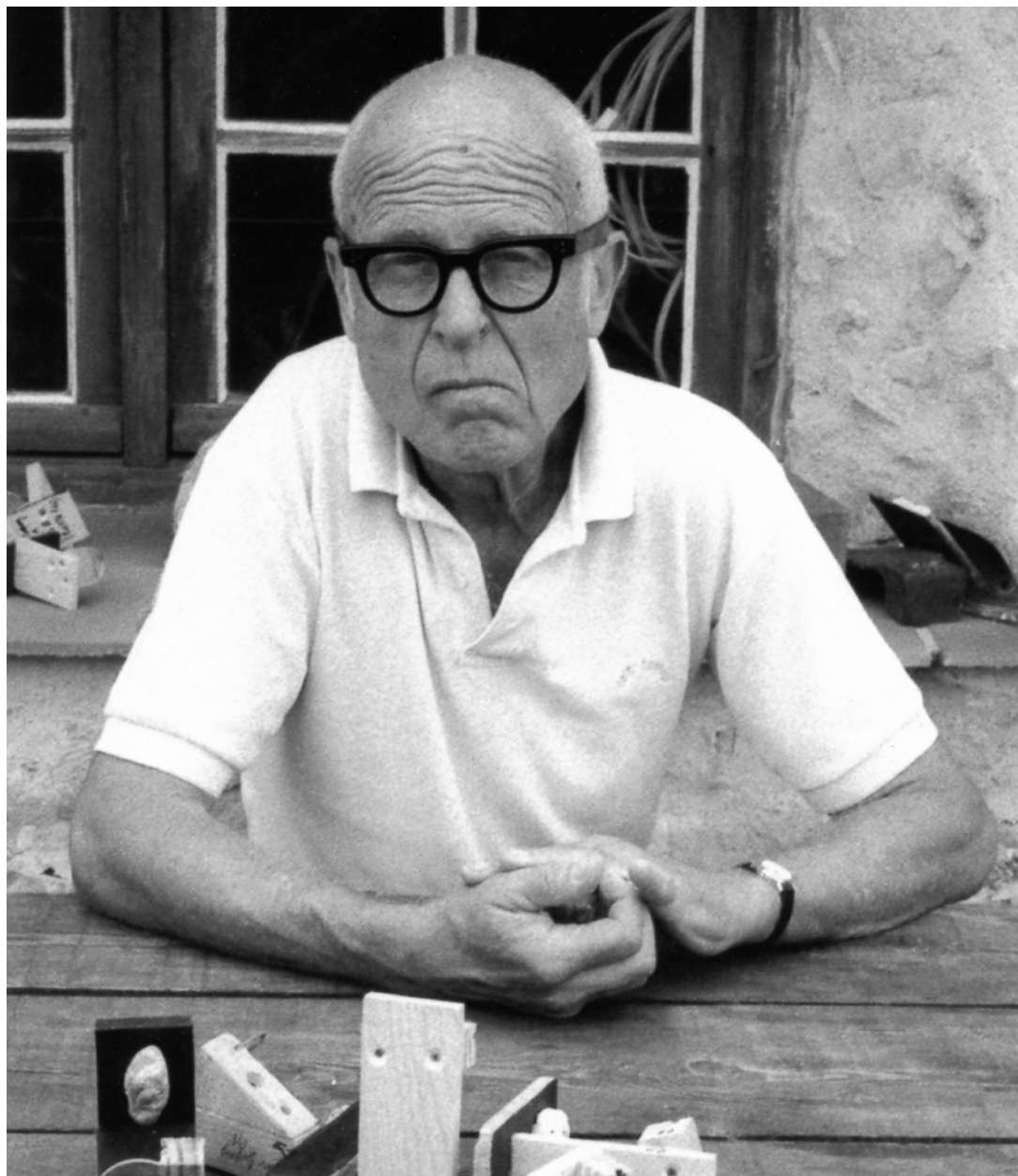


### Jean Dupuy *Max*, 2006-2011

Stone and gouache on paper  
3 9/16 × 4 3/4 × 3/8 in  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : JD1207134A  
**Selling price : 3 500 euros**

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Jean Dupuy at Pierrefeu in 1999 photographed by Philippe Demontaut.

## Jean Dupuy

(Moulins, France, 1925 – Nice, France, 2021)

Facetious and discreet as they may sometimes be, all the stones exhibited here, which come from Puerto Rico, from the bed of the Adige in Verona, from the Plage des Anglais in Nice, from Pierrefeu and from all sorts of other places, speak of the way in which water and the gaze both contribute to the same creative ecology. (...)

One might think that Jean Dupuy and Roger Caillois shared an analogous love of stones, but the richness of the Ypudu stones lies precisely in their absence of the exceptional. They are pebbles of no value, rolled stones that enrol language. The worn pebble “lets all the sea pass across it,” writes Francis Ponge. The pebble lets pass all words, including exclamations of surprise: Oh! What? Here.

Pierre Baumann, from *Pierres. Jean Dupuy*, March 2019





La Joconde est dans  
les escaliers

Artwork 23/200

Bien in 10 Minuten  
Zurück -  
Moue Lise



## Masterpiece

### Robert Filliou

*La Joconde est dans les escaliers / Bin in zehn Minuten Zurück. Mona Lisa*  
1969

In October 1965, Robert Filliou took part in an exhibition titled *La fête à la Joconde* at Galerie Mathias Fels (Paris 75008), with Lebel, Baj, Maurice Henry, Klasen, Lourdes Castro, René Bertholo, Pol Bury, E. Pirotte, Balthazar, Bryen, Voss, De Jong, Dietmann, Segui, Sarkis, Ferro, Rotella, E. Williams and Monory, at which the artists quoted and appropriated the work of Leonardo da Vinci, which had so often been reproduced.

Destroying the myth of the *Mona Lisa*, Filliou presented the woman as a concierge, a char woman who had stuck a panel on a broom – Mona Lisa is in the stairs – signalling her temporary absence and the incongruous situation of her function. This piece constituted the model for the 1969 edition, completed on the back in its German version by the words “back in ten minutes. Mona Lisa.”

*Robert Filliou. Catalogue raisonné des éditions et multiples*, Dijon, Les presses du réel, 2003.



© Photo Fabrice Gousset, courtesy Loevenbruck, Paris.

## Robert Filliou *La Joconde est dans les escaliers*, 1969

Sign, oil pastel on the front and back, string.  
Intended to be installed with broom, bucket and mop.  
Tangente Edition, Heidelberg. 200 signed and numbered copies and some unsigned artist's proofs.  
12 5/8 × 3 15/16 in (sign)  
Ed. 23/200  
Inv. No. : RF220201

## Exhibitions history (selection)

|      |                                                                                                                                    |                                                                |               |    |
|------|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|---------------|----|
| 2021 | "The self-taught enigma"                                                                                                           | Musée d'art moderne et contemporain de Saint-Étienne Métropole | Saint-Étienne | FR |
| 2020 | Hanging in connection with the Hassan Sharif retrospective                                                                         | Musée d'art moderne et contemporain de Saint-Étienne Métropole | Saint-Étienne | FR |
| 2019 | "Vis-à-vis. Fernand Léger et ses ami.e.s"                                                                                          | Musée national Fernand Léger                                   | Biot          | FR |
| 2018 | "Emmanuelle Lainé / Est-ce que je me contredis ? C'est entendu alors je me contredis. (je suis vaste, je contiens des multiples)." | Frac Champagne-Ardenne                                         | Reims         | FR |
| 2017 | "L'art de la discrétion"                                                                                                           | Fondation Espace Écureuil pour l'Art Contemporain              | Toulouse      | FR |
| 2016 | "Tant de temps ! [So much time]"                                                                                                   | Musée Soulages                                                 | Rodez         | FR |
| 2016 | "Robert Filliou. The Secret of Permanent Creation"                                                                                 | M HKA, Museum of Contemporary Art Antwerp                      | Antwerp       | BE |
| 2014 | "30/60, works from the collection of the FRAC Champagne-Ardenne"                                                                   | Museo Marino Marini                                            | Florence      | IT |



|      |                                                                                            |                                                                |                      |    |
|------|--------------------------------------------------------------------------------------------|----------------------------------------------------------------|----------------------|----|
| 2014 | "Peintures"                                                                                | Musée des Beaux-Arts et d'Archéologie                          | Troyes               | FR |
| 2013 | "Robert Filliou. The Institute of Endless Possibilities"                                   | Henry Moore Institute                                          | Leeds                | GB |
| 2013 | "Le corps de l'absence"                                                                    | Musée des Beaux-Arts et d'Archéologie                          | Châlons-en-Champagne | FR |
| 2013 | "Pommery experience #11. An Odyssey: 30 years of Frac Champagne-Ardenne"                   | Domaine Pommery                                                | Reims                | FR |
| 2012 | "Fiat flux : la nébuleuse Fluxus, 1962 - 1978"                                             | Musée d'art moderne et contemporain de Saint-Étienne Métropole | Saint-Étienne        | FR |
| 2011 | "Hommage à Vicky Rémy. Histoire de collections"                                            | Musée d'art moderne et contemporain de Saint-Étienne Métropole | Saint-Étienne        | FR |
| 2010 | "Chefs-d'œuvre ?"                                                                          | Centre Pompidou-Metz                                           | Metz                 | FR |
| 2009 | "Ire honnie"                                                                               | Institut universitaire de formation des maîtres                | Reims                | FR |
| 2008 | "La fête est permanente/ The Eternal Network"                                              | Frac Champagne-Ardenne                                         | Reims                | FR |
| 2007 |                                                                                            | Passages Centre d'Art Contemporain                             | Troyes               | FR |
| 2004 | "Des mots au pied de la lettre"                                                            | Bibliothèque Georges Pompidou                                  | Châlons-en-Champagne | FR |
| 2003 | "Art ancien, art moderne et contemporain... Histoires de filiations, collections du Musée" | Musée d'art moderne et contemporain de Saint-Étienne Métropole | Saint-Étienne        | FR |
| 2002 | "Paris : Capital of the Arts, 1900 - 1968"                                                 | Royal Academy of Arts                                          | London               | GB |
| 2002 | "Paris : Capital of the Arts, 1900 - 1968"                                                 | Guggenheim Museo Bilbao                                        | Bilbao               | ES |
| 2001 | "Jocondissima"                                                                             | Musée d'art et d'histoire                                      | Cholet               | FR |
| 2000 | "Les 100 sourires de Mona Lisa"                                                            | Tokyo Metropolitan Art Museum                                  | Tokyo                | JP |
| 2000 | "Les 100 sourires de Mona Lisa"                                                            | Prefectural Museum of Art                                      | Shizuoka             | JP |
| 2000 | "Les 100 sourires de Mona Lisa"                                                            | Prefectural Museum of Art                                      | Hiroshima            | JP |
| 2000 | "Les 100 sourires de Mona Lisa"                                                            |                                                                | Paris                | FR |
| 1997 | "C'est tous les jours Robert. Avec matériaux et sans matériau presque"                     | Musée d'Art et d'Archéologie du Périgord                       | Périgueux            | FR |
| 1995 | "Autres Victoires"                                                                         | Château de la Louvière - Frac Auvergne                         | Montluçon            | FR |
| 1995 | "Nouvelle histoire de l'infamie"                                                           | Frac Auvergne                                                  | Clermont-Ferrand     | FR |

## Artworks information

Alexandra Schillinger  
Director  
[alexandra@loevenbruck.com](mailto:alexandra@loevenbruck.com)

+33 1 82 28 38 21  
+33 6 16 65 89 46

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