



# Portfolio

Iseult Perrault

# Artist Statement

Based on pictorial and spatial research, my work creates universes for humans and animals. These installations oscillate between 2D and 3D, virtual and real, playing between discomfort and aesthetics. I build images and landscapes that question human beings on their position and their relationship to their environment.

The notion of landscape interests me because it is a universal notion common to all. We do not all share the same landscapes, but we all have landscapes within us and an immaterial and sensitive representation of them. These representations trigger a will to question the world around us and the different ways of positioning our gaze in relation to our environments. My work plays with the authenticity of landscapes, their temporality and their limits.

A landscape is most often referred to as the representation of a scenery, which is otherwise considered natural. Through painting, I question myself and the viewer about its fragility, its disappearance and the preservation of its aura, in opposition to our frenetic need to discover new ones, linked to our overconsumption of them.

A landscape is the exercise of a thought, a sensation, a perception in which the human being is both actor and spectator of this post-natural environment.





Exhibition view at Virginie Louvet Gallery

# «FUNCTION / FICTION», 2023

Exhibition at Virginie Louvet Galery

After Hortus, her first solo exhibition at the Galerie Virginie Louvet, Iseult Perrault returns to the theme of architecture and landscape with Function / Fiction, but from a new standpoint: nature observed from the home space.

In her second exhibition, Iseult Perrault gives visitors who step into the gallery the opportunity to become explorers or shipwreck victims. Stranded on an unknown island, they enter fascinating landscapes left untouched by any human presence. Yet each visitor does not exactly appear in the landscape itself, but rather inside a house or shelter from where he or she can observe the flowers and plants in fabulous gardens. Windows offer views of different landscapes from within this home space. That is how we move from one painting to the next as if we were traveling through multiple areas of the island.

Iseult envisions the exhibition as a kaleidoscope, where every angle is a unique shot, where paintings, colourful walls and chequered carpets mingle and echo each other in an almost intoxicating tumult. If the plants seem exotic, it's because they all stem from shapes gleaned by the artist: a detail from a painting by Jonas Wood, spermatozoa, the coat of the cat in Alice in Wonderland and even a pattern from the movie set of Charlie and the Chocolate Factory. Everything is subject to cutting, distorting, or multiplying. From a multitude of gathered images, meticulously archived and consequently assembled, first Photoshopped then painted on canvas, Iseult's paintings are fantasized herbariums that tell the story of nature's beauty and paintings' infinite possibilities.



**Le collectionneur, 2023**

120 x 100 cm

Arylic on canvas and  
painted wooden frame



The artist surprises us as she devotes herself to formal and colourful finds that lead to a ceaseless play of interpretation. The longer we observe, the more details appear. Such as a snail, a fantastic animal that carries its home on its back, a reference to the religious and mystical iconography of the Italian Renaissance. In the 17th century, the snail reflected the genius of those who succeeded in representing it perfectly. The snail escapes from the landscape and becomes a punctuation marking the exhibition with its spiral. It glides off the painting into the gallery's space, just like the paintings themselves, duplicated by Iseult with ebony frames and shelves that come together forming a homogeneous and united whole.

The artist sees them as the diptychs' second plate, the first being the paintings, but also as objects that allow her to question the -often contradictory- notions of aesthetics and functionality. She thus proposes a new way of understanding works of art, both as such and as furniture on which collectors can place various objects of her choice. The paintings are no longer untouchable and sacred, they live fully with those lucky enough to acquire them.

The three sculptures also seem to have stepped straight out of the painted landscapes. Part and parcel of the domestic space created from scratch by the artist, these indoor plants distinguish themselves by their tempo: slower and static, they seem quite sleepy compared to their outdoor counterparts. Iseult goes back and forth incessantly from inside to outside. From a digital collage to a painted surface, from emptiness to fullness, from dream to reality back to the dream, according to her sensitivities and to the mood of the moment. All this, she does to pay a solar tribute to Nature and the ingenuity of the elements that compose her.

Joséphine Dupuis Chavanat

**Vue Nord, 2023**

145 x 114 cm

Arylic on canvas and painted wooden frame



**Exhibition view at Virginie Louvet Gallery**

**Vue Est , 2023**

130 x 195 cm

Arcylic on canvas and painted wooden frame

**Plante I , 2023**

102 x 45 x 15 cm

Acrylique sur bois Arcylic on wood



**Exhibition view at Virginie Louvet Gallery**

**L'argentier, 2023**

116 x 147 cm

Arcylic on canvas and painted wooden frame

**Bain de soleil, 2023**

195 x 130 cm

Arcylic on canvas and painted wooden frame



**Vue Sud, 2023**

102 x 102 cm

Arylic on canvas and painted wooden frame



**Plante III, 2023**

99 x 46 x 15 cm

Arylic on wood



**Le nichoir, 2023**

102 x 178 cm

Arylic on canvas and painted wooden frame



**Bain de soleil, 2023**  
195 x 130 cm  
Acrylic on canvas and  
painted wooden frame



**Vue Nord-Ouest, 2023**  
85 x 102 cm  
Acrylic on canvas and  
painted wooden frame

# «After Eden», 2017





« After Eden » 2017  
acrylic painting,  
200x170cm

## «After Eden», 2017

acrylic painting, 200x170cm

This painting project is about data visualization. How can you build a landscape with collective imagination? A landscape can be seen from different places, different angles. These various points of visualization can be located in specific geographical locations or through projections and memories. Without these points of view, the sensitive value does not exist.

My creative process starts by collecting and listing images: I collect them while walking, in museums, during trips, on the internet or in books. I select them because a detail, a shape, a colour, has surprised and inspired me, or when it reminds me of a specific moment, a memory. When I start to think about the composition of my painting, I dive into this database. I select, cut out, redraw on Photoshop and start to compose a new landscape.

The transition to painting is a way of appropriating these forms, reinterpreting and decontextualising them until they are no longer an element drawn from a place, but an autonomous form in this new landscape. Each form in the painting has its own sensory value, its own history, and the memory of its discovery.

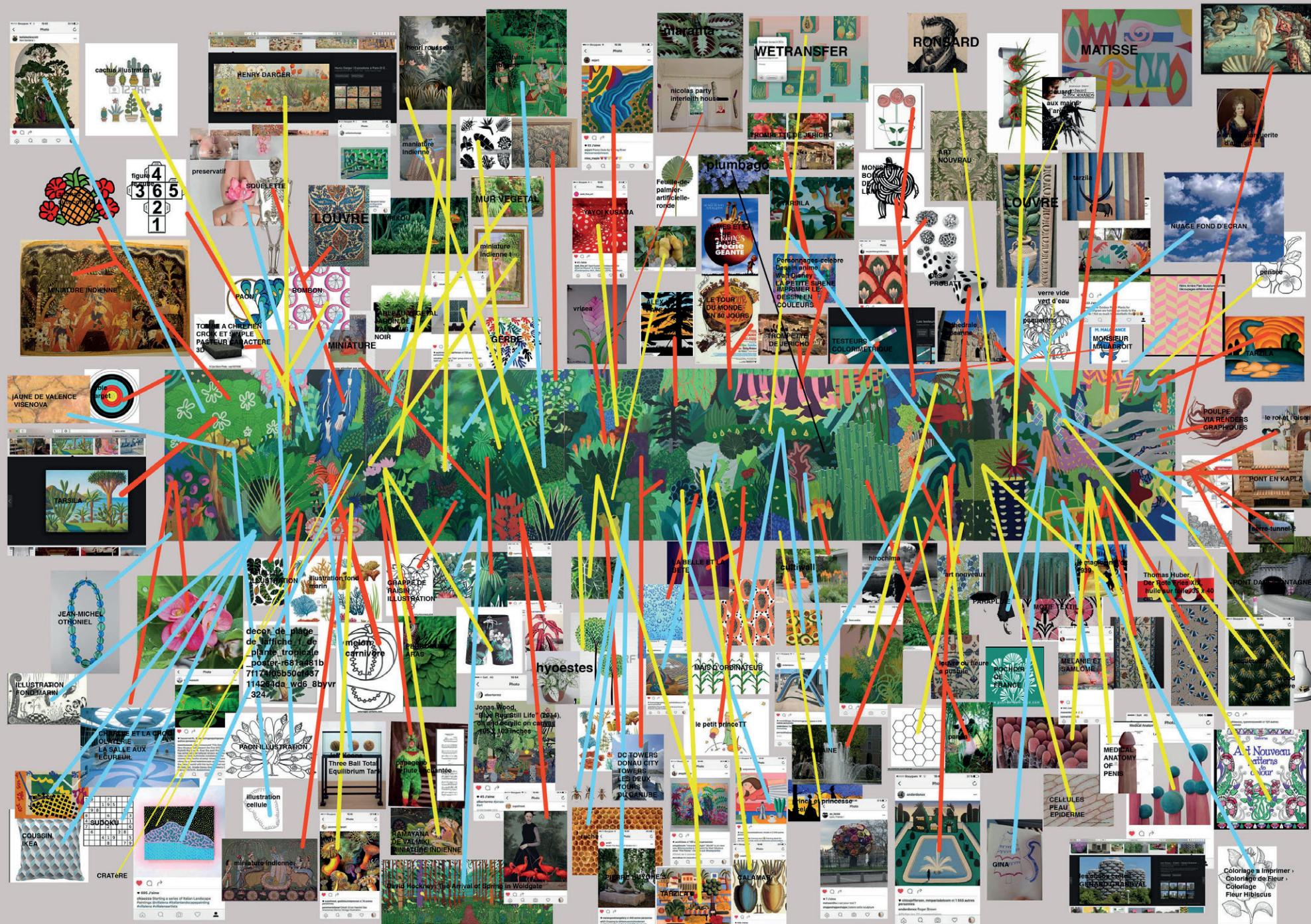
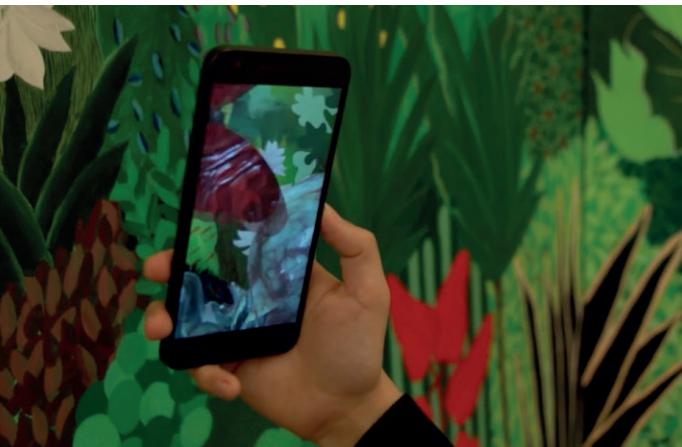
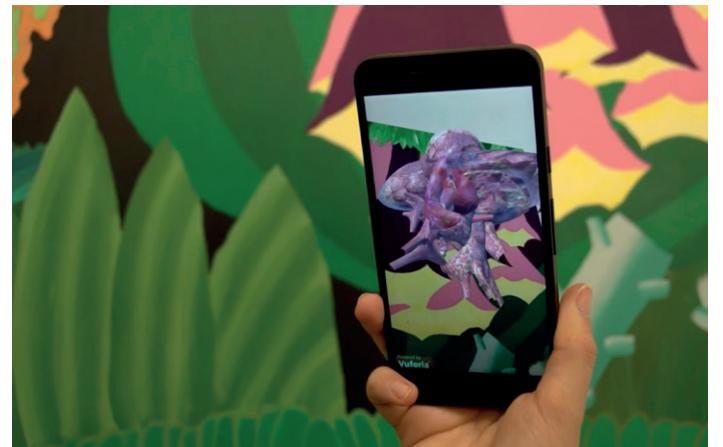
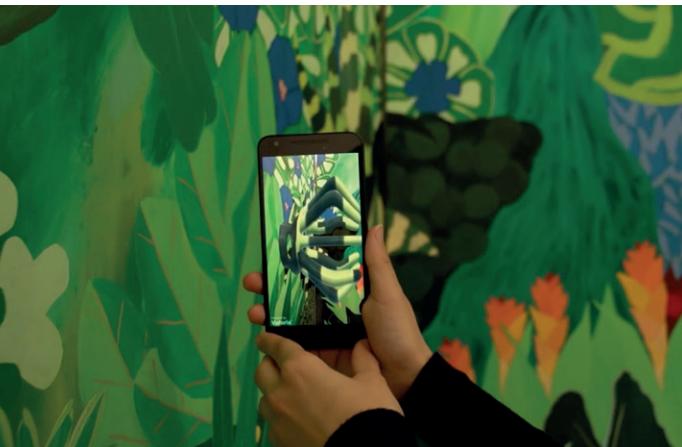
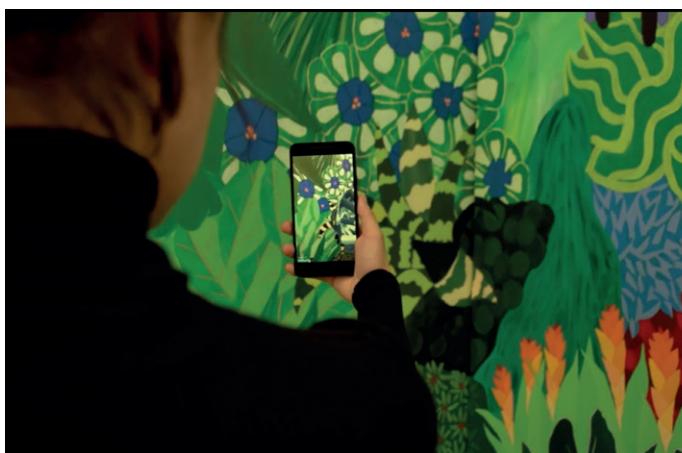
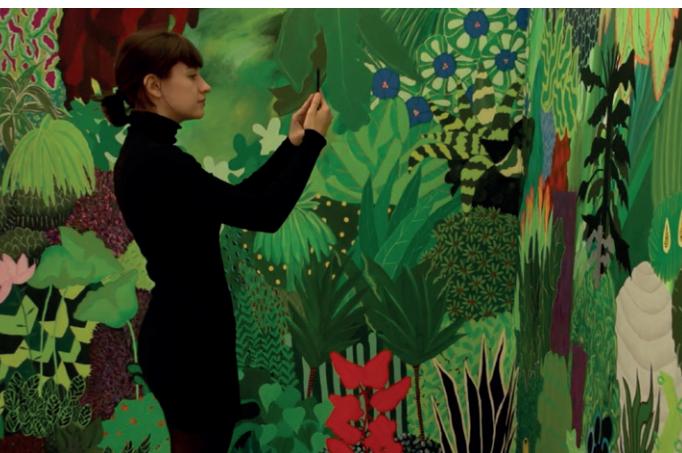


illustration of the creative process



**Augmented reality project**  
on After Eden paintings.  
screenshots of the video  
<https://vimeo.com/167254419>

# « Flower field », 2022



# « Flower field », 2022

acrylic painting on wood, variable dimension

The series of flowers «cut flowers can't die», is composed of painted flowers on wood magnetized to the wall and 3D flowers in concrete boots on wheels.

In this installation, these giant flowers are transformed into anthropomorphic creatures dominating the visitors. Each flower has the name of a nymph. These titles refer to Ovid's Metamorphoses, where the nymphs are said to have been transformed into plants during mythical stories.

The paintwork applied to the wood, the play of light and shadow, gives the impression that these flowers stand out from the walls to take on their full dimension. Between paintings and sculptures, these works freeze these cut flowers and give them an eternal aspect.

Sinoé, 2022,  
187 x 46 cm,  
acrylic on wood





**Daphné, 2022,**  
238 x 44 cm,  
acrylic on wood

**Calypso, 2022,**  
134 x 70 cm,  
acrylic on wood



**Ea, 2022,**  
104 x 60 cm,  
acrylic on wood

**Néphélé, 2022,**  
87 x 48 cm,  
acrylic on wood



**Les éigées, 2022,**  
106 x 100 cm,  
acrylic on wood



**Thalie, 2022,**  
83 x 98 cm,  
acrylic on wood



**Danaïs, 2022,**  
213 x 99 cm,  
acrylic on wood



**Pénélope, 2022,**  
207 x 114 cm,  
acrylic on wood

«NAMIT GID», 2024



# « NAMIT GID », 2024

acrylic on canvas 2x(100x80cm), 4x(50x35cm) and wooden frames  
wooden sculpture , hen feather, variable dimension

NAMIT GID, which means «delicious» in Ilonggo , is the result of her month long residency in Philippines hosted by Orange Gallery with the support of the Don Papa foundation. The installation on display was shown at the Art Fair Philippines 2024. It's represents a fantasised room as a surreal place where the various souvenirs of the artists' journey would be stored.

In this subjective representation of her own memory thousands of plants are grouped together in immortal herbaria. Wild chickens scamper between our legs. Marine life is ubiquitous and the colours of dawn and dusk are so intense that they make all other colours vanish.

The pieces on display are the immediate physical representation of the artist's short term memories. Yet, these are already inexact, abstract or too surreal therefore questioning how memories are formed and deformed over time by our own subjectivity, which compresses and reassembles past reality in unexpected ways. Facing this inevitability, this exhibition is also used as a personal reminder listing the peculiar details and beautiful sights seen.

Finally, this show gives the opportunity to the artist to share with the public her personal discoveries as seen through the prism of her own sensibility.

**Chicken shadow 1, 2, 3, 2024**  
variable dimension  
wood and feathers





**Dawn on Dusk 1, 2, 3, 4, 2024**  
46 x 36 cm  
acrylic painting and wooden frame



**Herbaria 1, 2024**  
86 x 61 cm  
acrylic painting and wooden frame



**Herbaria 2, 2024**  
86 x 61 cm  
acrylic painting and wooden frame

# « Megapixel », 2022



Exhibition view at WeArtPartners,  
**Megapixel 2, 2022**, 120 x 110 cm, acrylic on Canvas



**Megapixel 3, 2022**, 130 x 115 cm, acrylic on Canvas

# « Megapixel », 2022

Acrylic painting, polyptych, variable dimensions

This set of paintings, called Megapixel, represent fantastic and fragmented environments.

Each of these works offers two possibilities of interpretation to the viewer: one allows them to complete the paintings by imagination; the landscapes will thus be infinite. The other explanation is that the environments are partially erased, collapsing, a demonstration of their fragility.





**Megapixel 1, 2022**, 343 x 152 cm, acrylic on Canvas



**Megapixel 4, 2022**, 141 x 174 cm, acrylic on Canvas



**Megapixel 3, 2022**, 120 x 110 cm, acrylic on Canvas

# « Every Cloud Has a Silver Lining », 2021



Exhibition view at Virginie Louvet gallery

# « Every Cloud Has a Silver Lining », 2021

Polyptych, acrylic on canvas, 6 x (152 x 76cm)

I imagined Every Cloud Has a Silver Lining, as a landscape composed of six acrylics on canvas: Red 780-622 nm, Orange 622-597 nm, Yellow 597-577 nm, Green 577-492 nm, Blue 492-455 nm, Violet 455-390 nm.

Each refers to a wavelength in the visible spectrum of light. Metaphorically, the gallery's white cube represents Isaac Newton's prism that fragments it.

As a link between earth and sky, a spiritual passage between two unknown shores, the rainbow oscillates between a joyful and magical image and the sensation of a fleeting moment destined to disappear. The choice of this symbol confronts the viewer with the fragility and immateriality of the landscape, crystallising the tension born between the feelings of hope and disillusionment that emerge from it.

The pictorial representation of a landscape in brief appearance leads to its distortion: here, a sequenced landscape as a tangible representation of a fiction. In this project, the desire not to imitate Nature leads to the production of an image whose compositional laws are not those imposed by the living. Natural forms are both witnesses to the creative process and an informal spectacle providing the virtuality of previously found forms.

The Kantian thought of landscape, painting it as «pure aesthetics», playing at imitating Nature through light and shadow, might invite us to ask whether garden art, in turn, is not an imitation of painting.

The harmony of the installation is based on two aspects: the elements of its composition and their assembly. It is because everything is mixed together that everything is connected. It is this combination that the sensitive eye perceives in the landscape: a scenography of incidents.





**Vert 577-492 nm, 2021**  
152x26cm, acrylique sur toile



**Bleu 492-455 nm, 2021**  
152x26cm, acrylique sur toile



**Violet 455-390 nm, 2021**  
152x26cm, acrylique sur toile



**Rouge 780-622 nm, 2021**  
152x26cm, acrylique sur toile



**Orange 622-597 nm, 2021**  
152x26cm, acrylique sur toile



**Jaune 597-577 nm, 2021**  
152x26cm, acrylique sur toile



« La dame bleue », 2018



# « La dame bleue », 2018

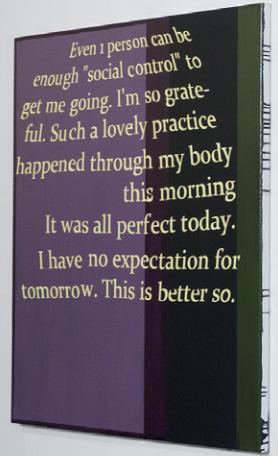
acrylic painting, 300 x 180 cm

In Egyptian mythology, the ibis is associated with Thoth, the god of arts and scribes, the ibis-headed deity.

Indeed, given the ibis' ability to differentiate drinking water from non-drinkable water, its deified transposition makes it an animal god of knowledge.



# « Octopus », Art Basel, 2017



Ecart booth ART BASEL, curated by John Armleder , Basel (CH)



«Octopus», 2017  
resin, 80x40x4 cm

# « Lave oeil », 2020



Exhibition view at Studio Orta Les Moulins during La Totale

# « Lave oeil », 2020

acrylic painting on wood,

series of 28 trees, varying in size, 40 to 300cm

An eye wash is used in industrial spaces in case of a foreign body that disturbs the vision. My work sought to break away from the industrial aspect of the hangar's architecture, and offered the spectators a break in their contemporary wandering. My installation was a spatialization of my paintings.

The exhibition La Totale, having encouraged me to create a three-dimensional landscape, I invested the old boiler room, the central space of the exhibition, as a platform, a crossroads that is articulated by islands.

The painted trees, the birds that inhabit the space, the sound of water drops, weave stories, clinging to the realism of the place. In an ephemeral way, I activated a fantastic landscape in an abandoned place a space between ruin and nature, creating a new landscape.



# « HORTUS », 2021



Exhibition view at Virginie Louvet Gallery

# « HORTUS », 2021

acrylic painting, mirror paper

Hortus means «garden» in Latin, more precisely «vegetable garden».

All gardens are by definition enclosed or delimited spaces. The garden is a heterotopia: it juxtaposes several spaces that would normally be incompatible in a real place.

Ager and Hortus are two models of architectural natural spaces. While Ager defines a horizontal agricultural and cultivated space, Hortus characterises a garden, a vertical and three-dimensional forest, with more pristine, lush and rich appearances. To cultivate the Hortus model is to create complex landscapes that naturally lead to the forest.

The garden, as a representation of nature, is also defined by architecture. People can stroll about and wander around fountains, wells, low walls or walkways, and create stories. Then, the rectangular canvases, the treatment of flat tints and gradations as architecture, frame a luxuriant forest.

The red line that links the works in this last corpus allows these four pieces to be displayed either side by side or mixed in six different ways in the space. The idea of the modular series integrates both the studio and the exhibition space.

The art of the garden can be seen as a pictorial art, since it artificially represents a concrete appearance, seeking to symbolically stage air, earth and water through light and shadow. The gardener, like the painter, listens to and interprets a natural system, sometimes bypassing the language and mechanics that characterise it by incorporating his own jargon.

Exhibition view at Virginie Louvet Gallery





**HORTUS A, 2021**  
acrylic painting, 160x130cm



**HORTUS B, 2021**  
acrylic painting, 160x130cm



**HORTUS C, 2021**  
acrylic painting, 160x130cm



**HORTUS D, 2021**  
acrylic painting, 160x130cm



**Between dog and wolf**, 2020  
tryptique acrylic painting  
3x(150x320) cm

# « The horn doors », 2021



Exhibition view of the Don Papa Foundation Prize

# «The horn doors» , 2021

Acrylic polyptych on canvas, 280x200cm

Cuddly fish ,cushions, print on organic cotton, variable sizes

«The Horn Doors» is a dialogue between an imaginary domestic environment and the natural environment. In mythology, the world of dreams has two doors: one made of ivory and the other of horn. Dreams that tell a real story, those that are premonitory, come out through a door of horn, while deceptive dreams, with no link to reality go through the ivory door.

The installation is binary: a painting and a seat, a landscape and a bed, a dream and a reality. A dream that would pass through the horn door or the ivory one.

The gradation of the sky indicates that the sun is rising and plays a double role: it embodies this dawn, but also a landscape on fire. This double reading is a way of alerting the viewer to the imminent danger of the disappearance of these landscapes. During this late phase of sleep, dreams mix with reality, creating a confusing space between awakening and fiction.

.The bed, sitting for the viewer, is an invitation to settle down and observe the landscape. In the middle of the school of fish, the visitor experiences for a short time the imaginary journey. Drowsy, he does not know if this dream will pass through the horn door or the ivory door.

**The horn doors**  
200x280cm  
acrylic painting





**The horn doors**  
200x280cm  
Detail of the painting



**Cuddly fish,**  
print on organic cotton  
(variable sizes)