

PORTFOLIO

Alseult Perrault

Artist Statement

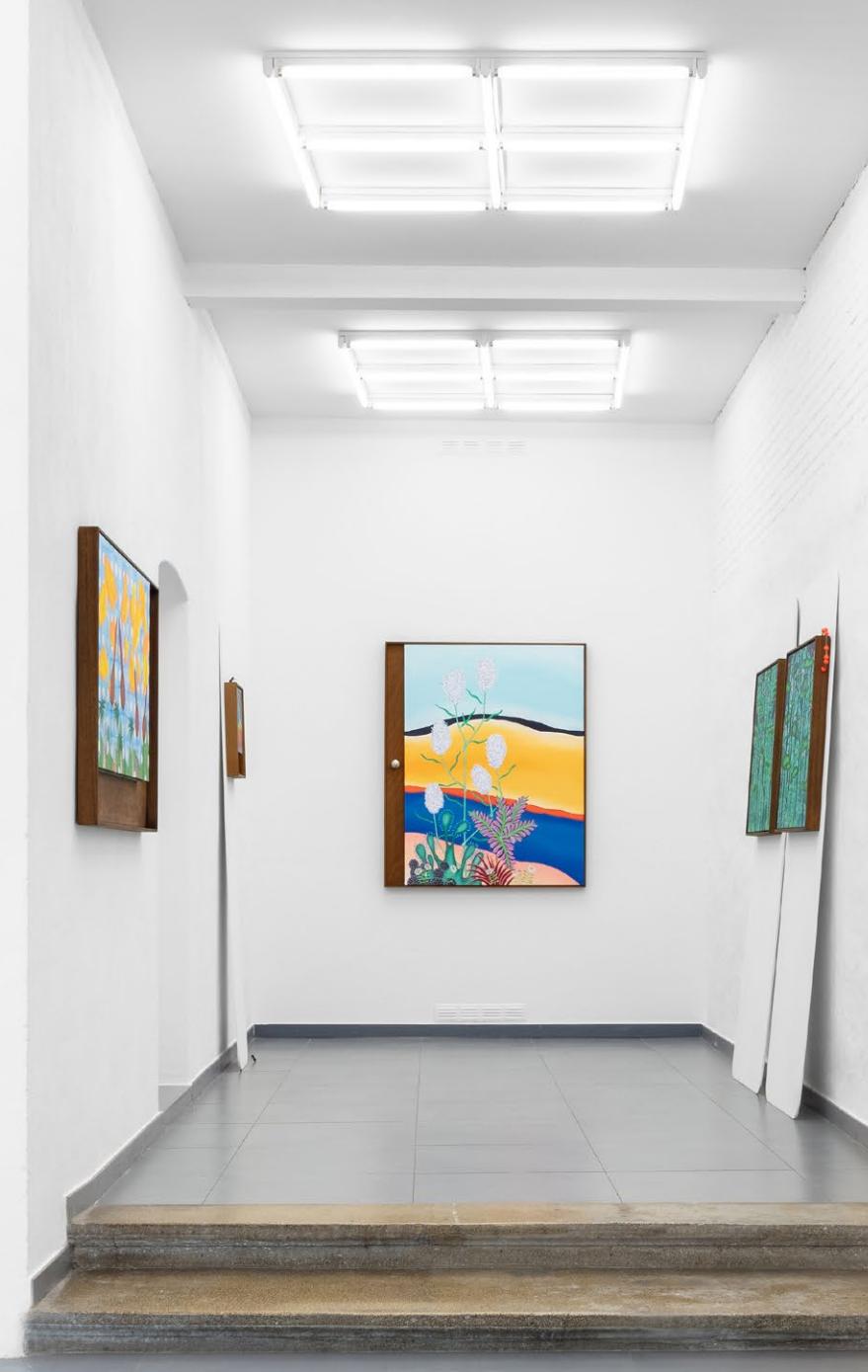
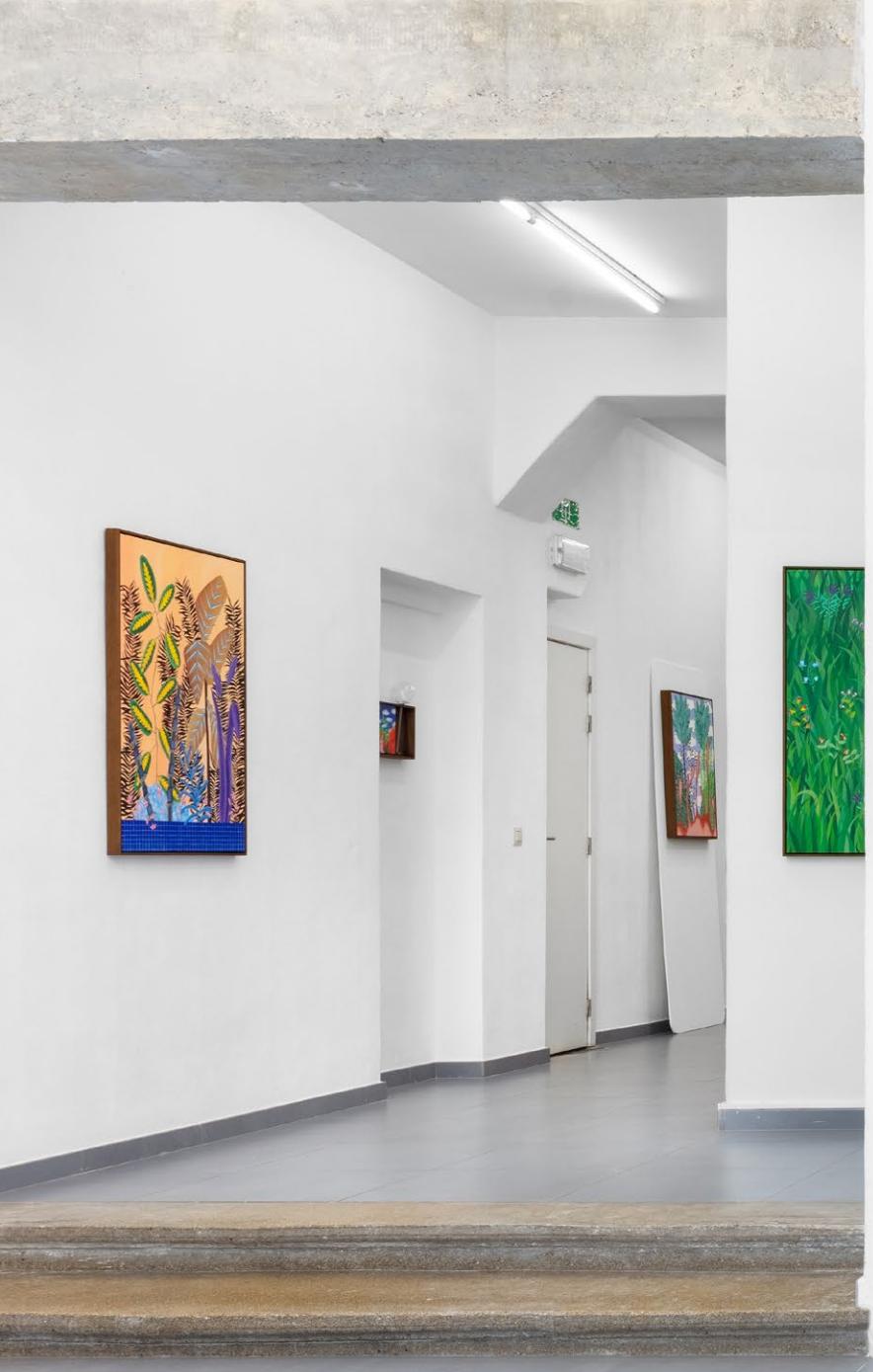
Based on pictorial and spatial research, my work creates universes. These installations oscillate between 2D and 3D, virtual and real, playing between discomfort and aesthetics. I build images and landscapes that question human beings on their position and their relationship to their environment.

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 Ballon Rouge Gallery

«Freaktional Lands», 2024

Exhibition at Ballon Rouge Galery

Perrault's practice centers on the landscape. She creates these fantastical views from an amalgamation of patterns, influences, and recognizable and imagined plant and flower life. Ironically, her process begins on the computer, a screen, the very place from which many of us—if we are honest—are able to see the breadth of our vast planet. Even when we see a beautiful vista in reality, our collective impulse is to take a photo with our phone. The artificiality and the surrealism of Perrault's lands thrive because of their apt reflection of our own detachment with nature and the very real peril it is in. These landscapes are entirely fictional, freaky, illogical.

Every single work, while sometimes holding grains of truth, does not exist in reality. And, every work depicts a new place, a new story. Each painting indicates a singular ecosystem which exists away and untouched by humanity and in turn commodification. Perrault takes us all over her imagined world; from what looks like a burnt out forest, to a cartoon-clouded, too-perfect obscured view, to a many-mooned night sky. They are invented and yet they feel real and convincing. There is an alchemy to these works. They warn and they somehow comfort. Not unlike the way we are hypnotized by flames.

Perrault plays with this disconnect. Framing has often taken an important role in her practice; she sometimes places found objects within or around her frames, which creates a ruse on our perception of reality. In “Les Paralunes” (2024), for example, Perrault places an umbrella within the frame of the work. In one small gesture, Perrault nods to the Surrealist greats that have influenced her, and to a singular object that is indicative of the human avoidance of nature. On another frame a fake ant is placed; a metaphor for labor, for the work we all need to do together to help our environment, and each other. This exhibition is an ode to trees, to flowers, and grass, to animals, and the moon. It's also rife with ironies, jests, metaphors, and both real and imagined stories.

Zarafa Forest 2, 2024

acrylic on canvas, wood frame

wood pearl and iron wires

73 x 63 cm





amulet, 2024

acrylic on canvas, wood frame
102.5 x 67 cm



wobbly sky, 2024

acrylic on canvas, wood frame
131 x 99 cm



Exhibition view at Ballon Rouge

Paralunes (diptych), 2024
acrylic on canvas, wood frame
198 x 263 cm

Paralunes (umbrella), 2024
acrylic on canvas, wood frame
198 x 156 cm

Chicken Shadow 1,2,3 2024
raw acacia wood, chicken feathers
variable size



detail of canvas Paralunes (diptych), 2024



Exhibition view at Ballon Rouge

Sweet Weeds 1 and 5 2024

Arylic on wood and concrete

earth's rebellion, 2024

acrylic on canvas, wood frame
82.5 x 62.5 cm

The Doors B, 2024

acrylic on canvas, wood frame, door handle
132.5 x 109 cm



Untitled, 2024
acrylic on canvas, wood frame
102.5 x 67.3 cm



Collective Fire, 2024
acrylic on canvas, wood frame
ceramic ants and iron wire
43 x 34 cm



WISH TREE, 2024
acrylic on canvas, wood frame
28 x 23 cm



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
Acrylic on canvas and painted wooden frame



Plante III, 2023
99 x 46 x 15 cm
Acrylic 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 » 2019
acrylic painting,
200x170cm

«After Eden», 2019

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.

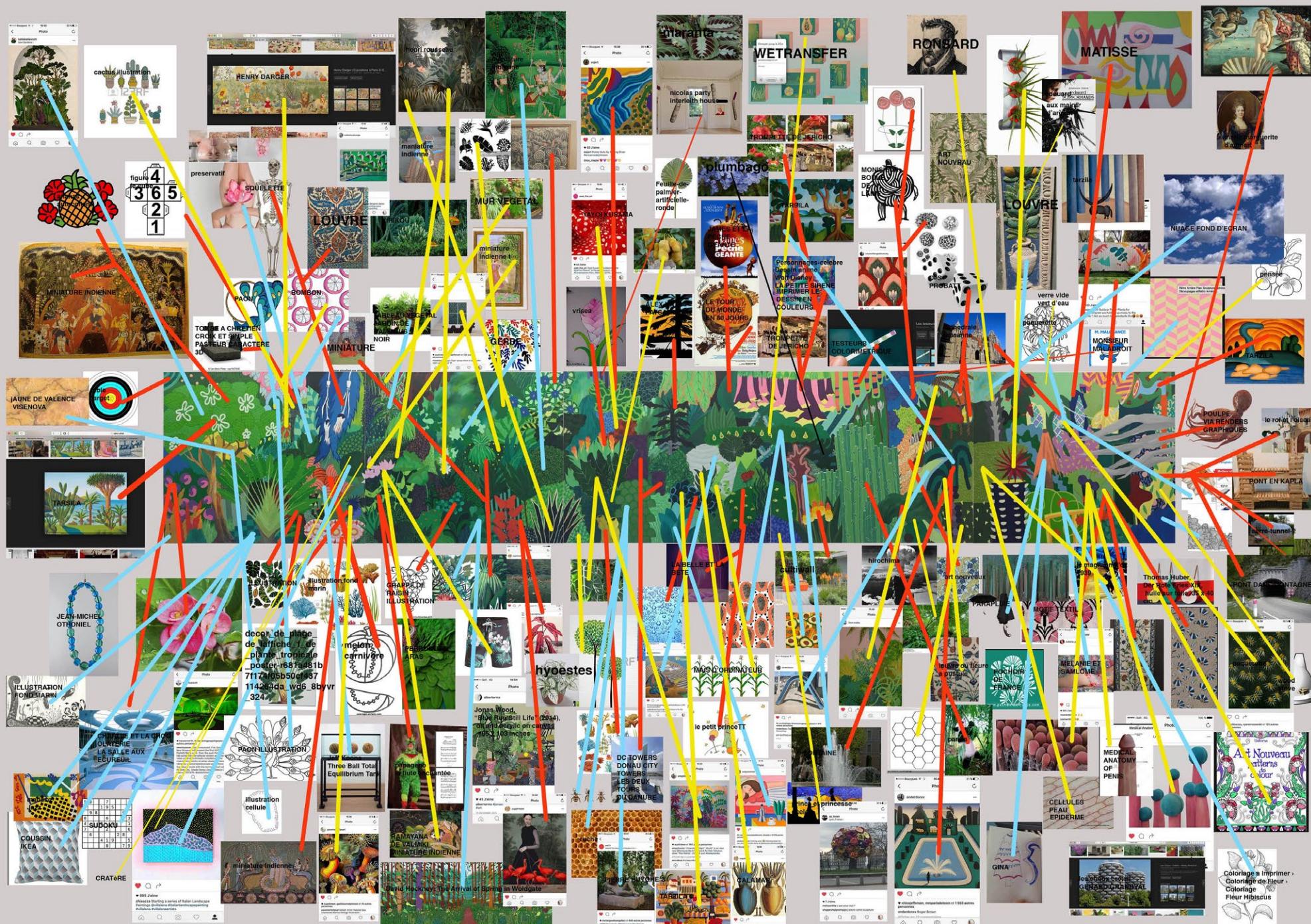
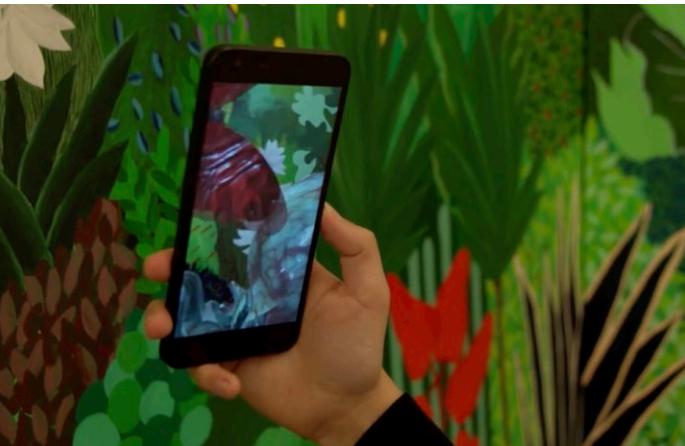
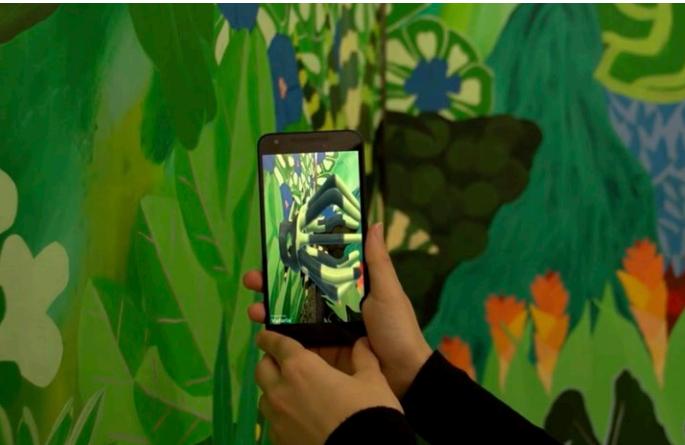
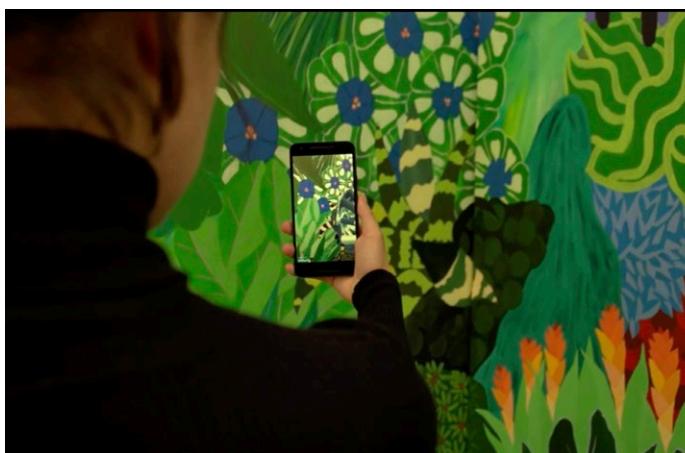


illustration of the creative process



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



Exhibition view Philippine Art Fair, 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, acrylic on canvas



Bleu 492-455 nm, 2021
152x26cm, acrylic on canvas



Violet 455-390 nm, 2021
152x26cm, acrylic on canvas



Rouge 780-622 nm, 2021
152x26cm, acrylic on canvas



Orange 622-597 nm, 2021
152x26cm, acrylic on canvas



Jaune 597-577 nm, 2021
152x26cm, acrylic on canvas



« La dame bleue », 2018



« La dame bleue », 2018

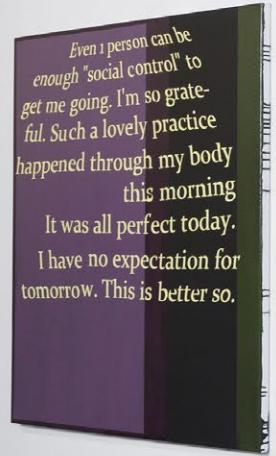
acrylic painting, 300 x 180 cm

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.



«TAKE AWAY», 2022



Exhibition view at Laurence and friends

«TAKE AWAY», 2022

acrylic paint and wooden frame, variable size

Iseult Perrault explores our relationship with landscapes. Between fiction, artificiality and memory, she seeks to create fictional universes, a blend of forms drawn from reality and her imagination. TAKE AWAY is part of this research, as a new allegorical element in a landscape in perpetual construction. Each of the plants has its origins in the artist's daily discoveries, the paintings being the detailed glossary of a collection of plant images that she assiduously feeds. Herbaria, gardens and botanical stores influence the dreamlike panoramas on canvas. The unreal feeling that emanates from these representations stems from a distortion idealized by the artist. Proportions and colors are often pushed to the limits of probability, inviting the viewer to abandon all forms of rationality. Despite the distortion, the medium resists any alteration and asserts its characteristics as a domestic object necessary to the daily life of the home.

Frames of varying dimensions have several functions. They are a safeguard against potential alterations, but also act as an important visual balance to the composition of the paintings. If the artist is interested in the organic, it is often through the presence of architectural elements that this is highlighted.

Some of the frames are also used as receptacles for a variety of objects, in which case they take on the status of pocket trays, extending their apparent function.

The chosen elements offer a variety of narrative possibilities, bringing a new domestic link to the landscape. The usefulness of the latter is questioned, since they are barely recognizable, and display the abstract premise of an object in an exhibition space.

Laurence Favez

TAKE AWAY (2), 2022

acrylic on canvas,
42 x 32cm





TAKE AWAY (4), 2022

acrylic on canvas,
30,5 x 41,5cm



TAKE AWAY (5), 2022

acrylic on canvas,
27,5 x 62,5 cm



TAKE AWAY (6), 2022
acrylic on canvas, 48 x 50 cm



TAKE AWAY (12), 2022
acrylic on canvas, 32,5 x 26,5 cm



Exhibition view at Laurence and friends



TAKE AWAY (8), 2022
acrylic on canvas,
26,5 x 21 cm

« 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)