

CLAIREGASTAUD



ROLAND COGNET
June 9th - July 30th 2022

CLAIRE GASTAUD

ROLAND COGNET

Two simultaneous exhibitions in Paris and Clermont-Ferrand

June 9 - July 17 in Paris

June 16 - July 30 in Clermont-Ferrand

Paris

Opening Saturday June 9th from 2pm to 7pm

37 rue Chapon, 75003, Paris

In presence of the artist

Clermont-Ferrand

Opening Thursday June 16th from 6pm to 9pm

5 and 7 rue du Terrail, 63000 Clermont-Ferrand

In presence of the artist

Roland Cognet, né en 1957, vit et travaille en France.

The Claire Gastaud gallery is pleased to invite the spectator to discover the universe of the sculptor Roland Cognet by devoting a personal exhibition to him in its two spaces simultaneously, in Paris and in Clermont Ferrand.

For this exhibition, the Claire Gastaud gallery gives the artist free rein: he reinvests each element of the space to offer the viewer a stroll through his sculptures of all sizes. At the bend of a tree trunk, a sculpted wolf points its figure. A beam becomes a work of art. Poetry operates in the absurdity of the juxtaposed forms, assembled, reminding as much to the furniture and daily objects of mental landscapes taken out of a dream.

The art of sculpture is an art of balance. Balance of space, of the assembly of forms, of the scale... And this balance, Roland Cognet, from the 1980s, will incorporate it throughout his career. He formulates the challenge of integrating in his art four essences which echo each other in a perpetual way: the mineral, the vegetable, the animal, and the human. And it is by sculpting and manipulating the raw material, be it wood, steel, bronze... that the artist gives form to his works. He also combines all the means at his disposal to practice his art: direct carving, modeling, molding, assembly.

In 1992, Roland Cognet took part in a group exhibition at the Creux de l'enfer, an old disused factory that has become a cultural venue for contemporary art. That same year, the FRAC Auvergne acquired two sculptures, followed by a third in 2002. In 1995, Dominique Marchès organized a solo exhibition of the artist at the contemporary art center of Vassivière in Limousin where he produced the sculpture «Moulage» in the Sculpture Park.

In 2003, the American sculptor Anthony Caro invited him to the Triangle Artists' Workshop and he produced a series of works in Pine Plains, New York. Subsequently, the Philip I. Bermen Collection in Philadelphia acquired four important works. The last few years have been marked by the large number of solo exhibitions that have been devoted to him in renowned venues in 2012 «le Creux de l'enfer», Thiers, in 2013, at the «Manoir de Kernault» and in 2014 at «Domaine de Randan», Frac Auvergne. Several prestigious collections have also acquired works: The Gianadda Foundation, Martigny, the UCCA (Ullens Center of Contemporary Art), in Beijing, but also in France with the Fonds National d'Art Contemporain in Paris, the FRAC Auvergne in Clermont-Ferrand, the Fonds Départemental d'Art Contemporain, in Seine-Saint-Denis at the Bibliothèque Nationale, in Paris, at the Musée d'Art et d'Archéologie in Aurillac...

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Membre du Comité Professionnel des Galeries d'Art

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Roland Cognet's sculptures evoke familiar landscapes whose contours have been purified to leave only the «trunk» of the object. There remains an impression of déjà-vu shifted, especially for his small landscapes. The juxtaposition of the elements reminds us of a mastery of this famous balance of space, materials and formalism. One wonders about the meaning while projecting a part of «déjà-vu», such a still life stripped of any figurative artifice.

This presentation of objects simply aligned on the same support has its origin, says Roland Cognet, in the memory of a painting by the Belgian surrealist painter René Magritte, *La jeunesse illustrée*, where various objects, including a lion, follow one another along a road to the horizon.

Being a sculptor also means knowing how to play with the notions of scale and «appropriation» of the surrounding space in order to embrace its shapes and contours. Roland Cognet works in contact with nature, he observes with finesse the place occupied by trees, animals, vegetation, in order to incorporate it into his own work. One of the recurring figures in his works, particularly in his monumental installations, some of which are installed in cultural institutions such as the Centre d'Art Domaine de Kerguéhennec or in the park of the Domaine Royal Randan, is the tree. **The tree in all its aspects, but more particularly the trunk, which becomes under the hands of the artist at the same time base, support, sculpture, work.** There is a disturbing effect of encounter between the familiar and the abstract in Roland Cognet's work.

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Poutre, 2018
Douglas
500 x 140 cm
Chapelle Notre-Dame du Gohazé, Saint-Thuriau, l'Art dans les chapelles

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Roland Cognet
White and wood, 2007
Steel, yew, boxwood, plaster
45 x 30 x 23 cm

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Roland Cognet
Cèdre de St Laurent, 2021
Cedar, redwood, steel, resin
230 x 80 x 200 cm

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Roland Cognet
Faucon Pelerin, 2021
Bronze, thuyas
Dimensions variables, circa 180 x 60 x 60 cm
Faucon : 43,5 x 65 x 22 cm

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Roland Cognet
Poirier strié, 2021
Pear tree, oak, fir, redwood
280 x 90 x 70 cm

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Roland Cognet
Poutre et montagne
Steel, wood, plasterwork
25 x 53 x 30 cm

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Roland Cognet
Tête de singe, 2009
Bronze and oak
Dimensions variables, circa : 180 x 40 x 40 cm
Bronze : 39 x 44 x 42 cm

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OLIVIER DELAVALLADE – *Text monograph of the exhibition Domaine Kerguéhennec, 2019*

At Kerguéhennec, a mecca for contemporary sculpture, the names of key figures came to mind, foremost among them Roland Cognet. The exhibition presented this summer follows a residency, in the summer of 2014, from which were born many drawings, reproduced in part in this book, as well as a sculpture, Oak, leaning against the retaining wall of the west terrace of the castle. This exhibition and the accompanying catalog are intended to introduce visitors to a major artist. Roland Cognet is a sculptor. Each of his works testifies to this, and the exhibition presented at Kerguéhennec shows this with force. A sculptor is not an installer - which in no way prevents him from taking great care in the presentation of his works - nor a designer - the famous becoming-design of sculpture - nor even an interior architect - so many volumes and so few sculptures. A sculpture is not a three-dimensional drawing. Roland Cognet's work is not delegated; neither to machines, nor to craftsmen, nor even to assistants. For all that, there is no hint of nostalgia - ah! The workshop that smelled of sawdust... As a sculptor, Roland Cognet invents, or reinvents, forms that are part of a history of forms. However, being interested in forms does not mean that one is converted to formalism. The forms which are given to us to see are confronted with the register of the world and its images. Almost familiar figures - sometimes strangely - appear. Thus, in the exhibition, animal figures: a wolf, walking on the water mirror of the basin in the center of the main courtyard; another, perched on two piles of books and a tree trunk, in the small salon of the castle; a bonobo head in the large salon...

Familiar strangeness; strange familiarity. Roland Cognet plays with shapes, images, scales to build a complex and refined world, all in tension with the raw material he shapes: a tree trunk, sometimes squared, often softened, softened, by the work of cutting as much as by the colors, subtle, that he adds, layers of paint, juices or patinas. Color is never anecdotal or decorative, and painting is not foreign to his thinking or his practice, as can be seen at the end of this catalog. No more than engraving. We wanted the presence of these woodcuts in the exhibition to remind us of the care given to the forms as much as to their surface. Do not hesitate to linger there to taste all that can reveal a material a priori poor and means all in all rudimentary: the surfaces dug by the drawing go to seek, in depth, the quintessence of the volumes. If we take up the main categories of sculpture, we can say that Roland Cognet practises his art by combining all the means available to a sculptor: direct cutting, modeling, molding, assembly... Similarly, he does not wish to deprive himself of any material, and if wood predominates, he associates him with other materials: resin, steel, bronze, cement... If his work finds its place today at Kerguéhennec, it is also because it raises the question of the relationship between nature and sculpture, nature and architecture, sculpture and architecture, like these tree trunks placed, like recumbents, on monumental steel tables. No naturalism. The simple fact of presenting a trunk of a tree horizontally confuses our certainties. And if the figure of the tree is completely central, that of the animal comes as in counterpoint: the animal is out of ground, following the example of the wolf on the basin or in the living room. For all that, it does not lose its evocative power, and the imagination is immediately solicited, mobilized. It is a figure that is both confusing and explicit; effective as a tale. Often things are said and it is the titles of the works that say them: *Sculpture and landscape* (2010), *Snow and abstract form* (2010), *Hills and abstraction* (2011), *Hill and architecture* (2010); or exhibitions: *In fact, it is perhaps necessary to look again*, in 2011 at the *Creux de l'enfer* in Thiers, *See you these living beings*, in 2012 in Fontenay-sous-Bois, *Often the trees move*, in 2013 at the manor of Kernault in Finistère, *And the landscape is a dream*, in 2015 at the castle of Trémolière in Auvergne. They also tell us what they proceed from: *Tailler/Modeler* (1998), *Moulage* (1995). They also give us clues: *Les formes sont reliées* (2014), *Les formes sont cachées* (2010). These last two titles seem to me most revealing of the artist's project. Things are never given immediately. They require our

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full attention, they evade our hurried or distracted gaze. They are not isolated. They are made up of sorts of grafts and they exist in the relationships they have with others. They are not pure things. It is necessary to make hold together abstract forms and apparently familiar figures; to articulate them; to find a balance, on a thread; nothing is imposed with eloquence or obviousness. These are composite, hybrid forms: sculpture but also furniture, objects. What makes sculpture, it is precisely the marriage of the plans and the volumes, the balance of the forms, the masses and the images, their taking possession of the space; to hold together. The sculptures make us walk. To come and go. Towards/ around. To stand up slightly on tiptoe. They solicit our body as much as our glance. They establish a physical relationship with the visitor-spectator-promoter which is never insignificant: we must situate ourselves, take a position, in the space, opposite, and perhaps also, more globally, in the world. They make new spaces and unusual circulations. Their material presence is measured. They produce the real. And yet, always, at a moment, sometimes unexpected, something escapes, light; an image which comes from far and which resounds

in the hubbub of the images of the world in a more distinct way, precise, clear, like an evidence. We are there, in that place in the world, and something is happening. The sculptures make us walk towards our presence. If I had to define it, I would say that Roland Cognet's sculpture is a landscape sculpture. Not only in the relationship it has with the genre - both in the elements of which it is composed and in the way it often takes its place in it - but also in that it often takes the form of landscapes, even if they are abstract or very largely transposed. They are a kind of modelling of landscapes - I am thinking in particular, but not only, of model-sculptures - which, instead of simplifying them, make them more complex; a kind of augmented reality of landscape. And like the paintings, the sculptures, in spite of all the evidence of their materiality, become mental: more than objects, they are crossings.

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FRÉDÉRIC BOUGLÉ - *Sculpture possible, et manège d'ateliers, catalogue le Creux de l'enfer, 2011*

At the beginning of the years 1980, the artist formulates a stake, to catalyze in the same sculptural body the four fundamental essences: the mineral, the vegetable, the animal and the human. He achieves this with the skilful complicity of his hands, and if the work opens up to new registers along the way, his roadmap will not change. The artist positions himself in a historical filiation with American and French concrete sculpture: Mark Di Suvero, Tony Grand, Robert Morris, Bruce Nauman, Martin Puryear; and holds in affection personalities such as Michael Fried or Etienne-Martin, whom he knew well.

In 1992, Roland Cognet participated in a group exhibition at the Creux de l'enfer*. That same year, the FRAC Auvergne acquired two sculptures, followed by a third in 2002. In 1995, Dominique Marchès organized a solo exhibition of the artist at the Vassivière contemporary art center in Limousin where he produced the sculpture «Moulage» in the Sculpture Park. In 2003, Anthony Caro invited him to the Triangle Artists' Workshop and he produced a body of work in Pine Plains, New York. Subsequently, the Philip I. Bermen collection in Philadelphia acquired four important works. The Claire Gastaud gallery presents him regularly, and in 2004 the Roger-Quilliot art museum in Clermont-Ferrand devotes an exhibition to him. For the 2011 season, the Thiers art center offers him all its rooms, and a book will testify to the event in its collection «Mes pas à faire au Creux de l'enfer».

- The technique used as deployed thought A matter-time to sculpt

There is indeed a cogito in the gestural technique, a revelation felt by Roland Cognet when he was still a child

in his father's workshop: the technique used is an unfolded thought. This leitmotiv, applied to formal results, on closer inspection, guides a demanding axis of contemporary sculpture. The work pursues an ambition which has nothing simple and which obliges to cunning, like an animal engaging on logs of wood: to confront directly, audaciously, as much with the masterly creation of nature as with the nature of materials constituting time, insculptable matter which thus finds condition to be carved in the matter-time.

They will be imposing tree trunks, squared or whole, monolithic blocks, hybrid blocks, warm and woody materials of oak, ash, pine or fir forests, the volcanic stone of the region, the hard and cold granite of all countries, the severe steel metal, stainless steel, zinc, bronze, lead. Each piece, each series innovates in its working method, associating if necessary the modeling of indurated materials: cement, plaster, resin. The sculpture then asserts itself postural, strengthening the interior space, measuring itself against the landscape, indexing its values or glorifying it. And if the thing is perishable like the wood, the artist addresses it by the word of the gesture: to caparison, to protect, to mould, to support, to paint, to prolong, to dig, to look after, and even to cauterize. And if the challenge seems impossible to meet, a gantry-tutor will pull the mass upwards.

- Mast sculptures dedicated to giants

Strong of his intentions, instructed by Roland Cognet's repeated interventions and stays in Canada and the United States, the sculptural expression is drawn without weakening on open growth circles. His approach, by cycles of tempo, approaches other peripheral registers: charcoal, painting, engraving, photography, video; acquiring in the space of his studio a rare mastery of the means approached.

The result is a kind of mast-sculpture, sometimes so large that they seem destined only for fabulous beings, giant gods or another place, for Ouranos, Gaia, Guadalajara.

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- The natural deconstruction

The work taken in a principle of equivalence

At the time of the art of assembly of objects and manufactured materials, one weighs differently these enormous busts of old trees, these solidly steel armoured barrels, as equipped to brave and resist all the affronts of time. One is astonished by these sculptures of superhuman dimension, by this liberated sapwood, by this invented bark, carved with a chisel and a mallet of undulating wrinkles of a soft floating lapping. Finally, to compare one to the other and both on a principle of equivalence, like this couple of sculptures which resemble each other and will have to age together, each one living its corrosion when one is of wood and the other of cement, both abandoned to the same fate of the rains and the winds: the noble and the vulgar, the mineral and the vegetable, the original and the copy, the molded and the sculpted; we have to go around this secular sequoia section, then to turn over on its double, its hardened twin, as well as with Molding 1995-1996, in the park of the art center of Vassivière-en-Limousin. We might as well say that we are at the beginning of a tale whose end probably escapes us.

Very strange indeed these sculptures posed outside or inside; they seem to follow a temporal destiny of which the author, who created them in their supposed destiny, does not have himself and as to relieve himself of it. And if the motives of the surfaces are mutually experienced on a raised totem or another lying, their imposing presence smiles however of an irony in the perishable infinity of the resolutely left trace. Other sculptures will be

accompanied by anthropomorphic figures, head moulded of animal emblem or of petrified hominid, as if someone in the distance, in the silence of a forest, in the echo of a valley, observed us.

- To make turn in our head a merry-go-round of workshops The workshop of sculpture as for him, the cradle of the work, its fundamental referents in calculated arrangements, returns on small iron or wood logs, and in the reversal of its first principle. They will be modest subjects, figurines, models in reduction of animals, plants, popular garden sheds, small volumes assembled in schematized landscape, and whose set is organized on a kind of familiar furniture, table-tree-stool, with the stability shown by diminished feet. «If you know the plan, you can't get lost», wrote Le Clézio. To live and create, indeed, is to experiment, to explore one's passion without getting lost or misplaced. There, on a massive wooden board, work board, salvation board, abstract and figurative forms, playful and light, sometimes in precarious balance, enjoy a confidential nature, a softly colored intimist game. The scale reduced to that of a base, considering the previous stakes, obliges to less mobility as well to realize the object as to observe it. Plato thought the world on the scale of a single city, seeing small things in large was like seeing big things in small, as well as seeing the child on the chest of a black Virgin. Here, it is not a question of enclosing the work in a square meadow nor of withdrawing it from its interior spiral, it is more necessary for us to reconstitute it in its intracranial workshop, with the size of the model which constitutes the imaginary of each one. With this miniaturized series of works by Roland Cognet, turning around is like moving, turning in our heads a carousel of workshops without making the feet squeak.

- Large woodcuts

Of the bas-relief to the print paper Bassorilievo :

In The work of art to the time of its technical reproducibility, Walter Benjamin notes that «with the engraving on wood, one succeeds for the first time in reproducing the drawing, a long time before the printing allowed the reproduction of the writing». The xylography indeed, in the etymological sense of «writing on wood», is also the last technique of reproducibility which obliges the hand to invest in all its amplitude; and it is moreover with Roland Cognet the support even, as much as its print, which will

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be exploited, the first carved in the middle of its bottom, painted subject of rubbings, and which sends back the sculpture to the painting. Thus shown, dug and worked, the plate of wood acquires alors le statut de bassorilievo.

Paper print:

Roland Cognet's sculpture, open to the world, to the forces of nature, to discreet humor and to associations of all kinds, finds expression in this series of dark and captivating wall mediums, which return the gaze to its interiority, that is to say, to oneself, to the other who acts behind and whom one does not listen enough. They are large prints of woodcuts, majestic black screens, of a deep, intense black, and whose ink in its bodily adhesion to the paper, like a burning summer tar, becomes almost shimmering. The paste of black pigment covers meticulously its tense support, the arcane of an unknown art, leaving however to appear a white of legibility, a spared contour, just on the proximity.

- The concept of «possible sculpture» of Roland Cognet

Dominant nature, dominated nature

The artist's view of the natural environment, photos or videos, vertiginous treetops against a sovereign blue sky or large oceanic cetaceans filmed in the St. Lawrence estuary; in short, nature, dominant nature, with such entities is of such power that our perceptive culture, in its Euclidean grid, cannot apprehend it in all its truth. This is why one will suppose by there other resolutions, a scale of apprehension brought closer for a dominated nature, and which sometimes requires the refuge of a model with folded geometry. From the sculpture of fractal scale to the sculpture of a mental landscape, in the order of the elements put at our reach, we arrive at the concept of «possible sculpture» defended by Roland Cognet. A sculpture reconstructed in the checkerboard of a more intimate dimension, but of a hypertrophied playful perception.

«In fact, it may be necessary to look for more,» Roland Cognet titles, an amused wink to a phrase that all creators know, without saying so. For this solo exhibition on the two levels of the Creux de l'enfer, the artist presents a selection of unpublished pieces made between 2009 and 2011, including monumental and portable sculptures, woodcuts, video and photos. The exhibition as a whole, in its open registers, affirms the interest of a whole, reckless, patient and solitary work.

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Artworks selection (1996 - 2022)



Cèdre creusé, 2018
cedar painted galvanized steel
190 x 110 x 100 cm



La traversée, 2015
Bronze
130 x 70 x 35 cm
Domaine de Kerguéhenec



Meute de loups, 2010
Bronze
Variable dimensions
Hôtel de Chazerat, DRAC Auvergne



"Poutre et chêne" 2016
oak, cedar beam, steel, paint
380 x 270 x 90 cm
Course of works in situ «Au bords des paysages», Cazevieille



La Poutre et l'Echelle, 2018
Douglas, steel, redwood
500 x 140 cm
Chapelle Notre-Dame du Gohazé, Saint-Thuriau, l'Art dans les chapelles



Chêne, 2014
Oak, steel,
550 x 320 x 120 cm
Domaine de Kerguéhennec



Vue de l'exposition Modelage, 1996
Artotheque de Caen



Le grand séquoia, 2013
Sequoia, painted steel
6,30 x 5,20 x 1,90 m
Manoir de Kernault, Finistère



Greffe, 2013
9 poplar trunks
70 x 70 x 200 cm chaque élément
Manoir de Kernault, Finistère
Photo : © Dominique Vérité



Moulage, 1993-1994
Cement, red wood
400 x 220 cm
Centre international de l'art et du paysage, Ile de Vassivière



Taille directe, 2012
Manoir de Kernault, Finistère 4,50 x 1 m - 4,50 x 0,60 x 0,70 m





L'arbre déplacé, 2014
Steel, paint
Parc de sculpture de Shunde, Chine
5,50 x 2,40 x 2,50 m



If, 2004
Yew and molded cement
250 x 45 cm



What a wonderful world, 2009
Granite, redwood, bronze, steel, ceramic, volcanic stone
10 x 8 x 3,5 m
1% Lycée agricole Louis Mallet, Saint-Flour



"Erable et loups"
Bronze and maple
Dimensions variables
Place Giffard-Langevin Angers 2021, budget participatif, Ville d'Angers



Paysage et loup, 2012
Cedar, oak pine, bronze, metal and paint
La forêt d'art contemporain, Mont-de-Marsan

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Born in 1957, lives and works in France

SOLO SHOWS

2022

Solo Show, Galerie Claire Gastaud, Clermont-Ferrand / Paris

2019

« **paysage et sequoia** », Marie Caroline Allaire Matte, Installation in situ, Bambouseraie d'Anduze, dans le cadre de In Situ en Occitanie,

« **Le sommeil indompté** », commissaire Jean Schalit, Installation in situ dans la carrière de Locuon, dans le cadre de Lieux Mouvants

2018

« **Quand Presque un nuage** » Centre d'art de Kerguennec, commissaire Olivier Delavallade

« **la poutre et l'échelle** » Oeuvre in situ dans le cadre L'art dans les chapelles, Chapelle du Gohazé, commissaire Eric Suchère

2017

Centre d'art et du paysage de Vassivière, restauration de l'oeuvre "moulage"

2015

« **Et le paysage est un rêve** » Château de la Trémolière, Cantal

2014

« **Les héros** », Frac Auvergne, Domaine Royal de Randan

2013

« **Souvent les arbres se déplacent** », Manoir de Kernault, Finistère

« **Seuls sont les indomptés** » les Halles/Musée de Mont de Marsan

2012

« **Voyez vous ces êtres vivants** », Halle Roublot Fontenay-sous-bois

« **Bois gravé** », Galerie Claire Gastaud

2011

« **En fait, il faut peut-être chercher encore** », Centre d'art le Creux de l'enfer, Thiers, France

2010

Galerie Claire Gastaud, Clermont Ferrand France

2008

Cour du Musée des Arts Décoratifs, Bordeaux (« alerte » biennale architecture et design)

« **Sauvage** », galerie Nathalie Gaillard Paris

2007

« **Jungle** », Galerie 13 Bis, Clermont-Ferrand, France

Fondation de sculpture Messina, Casabeltrame Milan, Italie

2006

Galerie Nathalie Gaillard Paris « **itinéraire** » parcours d'oeuvres à l'extérieur, dans le parc du prieuré site historique de Cons-la-Granville (Lorraine)

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Galerie Monos Liège, Belgique

2005

Galerie Le Besset, parc de sculptures, œuvres à l'extérieur et dans la galerie (Ardèche) France

2004

« **Site d'observation** », Centre d'art Passages Troyes, France
Musée Roger Quillot Clermont Fd « **point de vue** » (catalogue)
et œuvre in situ devant le musée France

2003

Centre Est Nord Est (St Jean Port Joly) , Québec

2001

Musée Doué et Musée de la Haute Auvergne Chemin d'art St Flour
« **Miguel Chevalier et Roland Cognet** » Château de Lapalisse allier (parvis et travail in situ « jardin ») France

1998

Espace d'art contemporain ville de Paris

1996

Arthotèque Hotel d'Escoville Caen (travail in situ dans la cour à l'intérieur, l'Hotel d'Escoville) France

Ile de Tatihou (Travail in situ). Catalogue. France

1995

Centre d'Art contemporain de Vassivière en Limousin « **la nature, le modèle** » (Catalogue) France

Galerie Jorge Alyskewycz, Paris

1993

Galerie Jorge Alyskewycz, Paris

1992

FRAC Auvergne, Clermont Ferrand (catalogue)

1991

Galerie Jorge Alyskewycz, Paris

1990

Espace d'Art Contemporain, Ville de Paris (catalogue)

1987

« **Aberdeen Inshore** », Musée d'Aberdeen, Ecosse

Institut Français d'Ecosse, Edimbourg, Ecosse

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GROUP SHOWS

2022

«Contente d'être aujourd'hui», Manifesta, Lyon

2021

ART PARIS, foire d'art moderne et contemporain, représentée par la Galerie Claire Gastaud, Grand Palais éphémère, Paris

Constellations, collection de 87 affiches réalisée par Documents d'artistes Auvergne-Rhône-Alpes, avec une installation de Baptiste Croze & Linda Sanchez, Bourse du Travail, Valence

En forêt, Le basculeur, Revel-Tourdan

FAIRE ESSAIM, Moly-Sabata/ Fondation Albert Gleizes, Sablons

MEMENTO, rencontre entre les collections du FRAC Auvergne et du Musée Crozatier, Musée Crozatier, Le Puy-en-Velay

2020

10 ans de Documents d'artistes Auvergne-Rhône-Alpes, Maison du Livre, de l'image et du son / Artothèque Villeurbanne

Sauvages ?, Maison Rouge, Musée des vallées cévenoles, Saint-Jean-du-Gard

2019

« Figures de l'animale » Centre d'art contemporain de Meymac, commissaire Caroline Bissière et Jean-Paul Blanchet

« Bête de scène » Villa Datris, fondation pour la sculpture contemporaine, Isle-sur-la-Sorgue

2017

Foire YIA Bruxelles avec la galerie Claire Gastaud

« Dans dedans » La tannerie le Bégard (Côte d'Armor)

avec Léo Delarue, Toni Grand, Konrad Loder

2016

« French touch » collective Seoul Corée du Sud

ART PARIS, foire d'art moderne et contemporain, Galerie Claire Gastaud, Paris

Artspace Boan.

2015

« l'arbre le bois, la forêt », Commissaire Jean-Paul Blanchet et Caroline Bissière, Centre d'art de Meymac

2014

« les formes nous échappent » Konrad Loder/Roland Cognet galerie

Nathalie Dubois Paris

« Vous êtes ici » Haubourdin Commissaire Bernard Lallemand

« Entrée en Matière » Chambon sur Voueize commissaire Jean Bonichon

« Georges, si tu voyais ça » Halle au Bleds, St flour, Commissaire Christian Garcelon

2013

« Sous l'amazone coule le fleuve », Frac Auvergne Clermont-Ferrand

« l'arbre qui ne meurt jamais », Espace des Sablons, Neuilly-sur-Seine

2011

« Dream a little dream » Frac Auvergne, Halle aux Bleds St Flour

2010

Galerie Gastaud, Art Paris

Galerie Monos, Liège

Galerie Parkers Box, Brooklyn, New York, USA

« Ca c'est fait », Wuhan, Chine

2009

Galerie Jorge Alyskewycz « collective » Paris

Galerie Monos Liège 10 ans de la galerie

Slick dessin Galerie Defrost Paris

2008

« Impossible to capture », galerie Defrost, Paris

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- « Réservoir dog », galerie Claire Gastaud, Clermont Ferrand
« XS », Fondation Ricard, Paris
« Cerf », sculpture Jardin du Luxembourg, Paris
2007
« XS », galerie espace Mica, Rennes
« Collection en mouvement » Linards (Haute-Vienne), arthothèque du Limousin
« Sacré béton », Jardin de la Noria, Uzès, France
2006
« Estampes », Maison Carrée à Nay
Arthothèque de Caen « 20ème anniversaire » France
2005
Galerie Monos, Liège, Belgique
« Histoires d'arbres », Crac de Fontenoy
Sculpture in situ, Parc de Jehay, province de Liège, Belgique
« Les sculptures sont dans le jardin », Galerie Nathalie Gaillard, Paris
2003
« Udo, Cognet, Dymon », Art Paris, Galerie Claire Gastaud,
St Agrève, Galerie Le Besset, France
Foire d'art contemporain de Rotterdam, Galerie Nanky de Vreeze
2002
« Art nature matière », Château de la forêt, Livry-Gargan
« Nature urbaine », Fontenay sous bois France
2002
« Rives », Douai
Galerie Nanky De Vreeze, Amsterdam
-Galerie Le Besset St Agrève, Ardèche, France
2001
« Chien quotidien », Galerie Akié Arichi, Paris
2000
« Passé composé/futur antérieur » Musée de Clermont Ferrand, France
« Libre choix » Musée de Mont de Marsan, France
1999
Musée d'Aurillac (catalogue), France
1998
« Opacité/transparence », Ecurie de Chazerat, FRAC Auvergne
Galerie Claire Gastaud, Clermont Ferrand
1995
« Pour le couteau », Centre d'Art Le Creux de L'Enfer, Thiers
1994
Acquisitions 92/93, FDAC de Seine St Denis, Bobigny (catalogue)
Socrates Park Sculpture, Long Island, New York, USA
1993
Le Creux de l'Enfer, Centre D'art Contemporain de Thiers, France
Triangle Artists, Workshop, Pine Plains, New York, USA
1992
Découvertes, Grand Palais, Galerie Jorge Alyskewycz, Paris
1991
Salon de Montrouge
« Genie de la Bastille », Galerie Jorge Alyskewycz, Paris
1990
Salon de Montrouge
Salon de la jeune sculpture, Paris
1989
Musée de Volvic
Sculpture monumentale exposée à Clermont Ferrand, France
1987

CLAIRE GASTAUD

Collections

Fondation Pierre Gianadda, Martigny, Suisse

UCCA Ullens center of contemporary art, Pékin, Chine

Centre d'art de Kerguéhennec, France

Manoir de Kernault, France

Collection Mas Samsara, J.L SS, Roussillon, France Collection « Colette », Grenoble, France Collection

C.A.V.I.A.R. Jean-Jacques Lesgourdes, Peyréhorade, France Collection Philip Ibramen, Philadelphia, USA

Collection Peacock Print Workshop, Aberdeen, Royaume-Unis Centre international d'art et du paysage de

l'île de Vassivière, France Fond National d'Art Contemporain, Paris Fond Régional d'Art Contemporain,

Auvergne Musée d'art, Aurillac, France Musée Marq, Clermont Ferrand, France Bibliothèque Nationale,

Paris Ville de Paris Foret d'art contemporain Mont-de-Marsan, France Artothèque de Cherbourg, France

Artothèque de Limoges, France Artothèque de Caen, France Commande Publique « Loup » Collège Le

Roussay, Etrechy, France Commande publique Lycée Agricole « Paysage et lion » Saint-Flour, France

Sculpture in situ sur l'île de Tatihou, France

Artist Residencies

Résidence au Centre Est-Nord-Est, St Jean Port Joli, Québec

Séjour au Druckwerkstatt Bethanien, Berlin, Allemagne

Séjour au Scottish Sculpture workshop, Lumsden, Ecosse, Grande Bretagne

Séjour au Triangle Artists Workshop, Pine Plains, New York

Bibliography

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GARAUD, Colette, 2013. Souvent les arbres se déplacent. Paris : Couleurs contemporaines Bernard Chauveau éditeur, 59 pages. Regard d'artiste.

BOUGLÉ, Frédéric, EYRAUD, Charlotte, 2013. Roland Cognet : En fait, il faut peut-être chercher encore. Thiers : éditions Le Creux de l'enfer, 106 pages. Mes pas à faire au Creux de l'enfer.

NEDELLEC, Claire, ROUX, Nathalie, 2005. Point de vue. Paris : Isthme éditions.

CHÈVREFILS-DESBIOLLES, Annie, 1995. Roland Cognet : la nature, le modèle. Coédition Centre international d'art et du paysage de Vassivière, artothèque de Caen, la galerie Jorge Alyskewycz, 39 pages.

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