



Aude Azaïs - The Dordogne At Marqueyssac



1 450 EUR

Signature : Aude Azaïs

Period : 20th century

Condition : Parfait état

Material : Pastel

Length : 57 cm hors cadre

Width : 65 cm hors cadre

Description

Aude AZAÏS The Dordogne with canoes, seen from Marqueyssac Pastel on paper (framed under glass) H. 57 cm; W. 65 cm Signed lower right - 2023 It was after seeing a small reproduction of a Renoir painting that, in her early youth, Aude Azaïs developed her sensitivity to painting. "Through my eyes and my heart, I understood this language." As she grew up, she followed her family's moves, eventually heading to Haiti, where the incredibly pure light inspired her. From Paris to Haiti, from Paris to Madrid, and from Puerto Rico to Florence, each journey shaped her. Enriched by landscapes and unique light in different corners of the globe, she honed her eye before beginning her artistic studies. She worked in Florence, studying engraving, painting, and sculpture amidst the great centers of the

Dealer

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Renaissance. The harmony of Tuscan nature captivated her; the wooden altarpieces and the art of fresco transported her to another realm. From Madrid, she recalled the Velázquez paintings at the Prado, the warm light. Then came her rigorous training at the École des Beaux-Arts in Paris, after which she taught for sixteen years at the Ateliers du Carrousel (Musée des Arts Décoratifs) while continuing to paint. Since 2010, she has devoted herself exclusively to this pure passion in her Marseille studio. While at eighteen, Aude Azaïs was captivated by Greek art, her taste gradually gravitated towards the contemporary period. She doesn't confine herself to any one school; quite the opposite. She cites the Italian artist Giorgio Morandi; the painter of the New School of Paris, Serge Poliakoff; and David Hockney. She also admires the paintings of Mark Rothko, where the vibrancy of color is carried as if by a breath. These diverse inspirations and the places where ancient art is exhibited ultimately form a vast body of work, each element of which, when observed, shapes her vision. The creation itself is thus sculpted. The use of pastel, an almost pure pigment, allows Aude Azaïs to express herself with breadth. The color comes alive energetically, rising in a burst of energy with all the desired intensity. Her oil paintings bring a touch more gravity, a touch more exteriority, particularly through their larger formats. However, it is always the same pictorial adventure, built up throughout the creative process: "Just by applying a color, the emotion is there, and the magic happens, one color calling to another: violet calls to yellow, which calls to a pale, tender pink, which in turn calls to a fresh green..." She makes no distinction between abstraction and figuration; everything is a pretext for painting. Abstraction holds a special place in her work because it undoubtedly brings to light something previously unseen, reflecting her love of discovery. The composition springs forth, driven by the dynamism of moving forms and colors, or it is constructed through stable and

restful shapes. "Many things inspire me, color itself of course, a poem, a sound..." This work is part of a series commissioned in 2023 from the artist to represent the Périgord region in her own style. This commission is part of "Regard sur le Périgord" (A Look at the Périgord), a summer exhibition that invites an artist each year to focus their gaze on our region. Aude Azaïs has devoted herself almost entirely to visions of the Marqueyssac gardens, in the heart of the valley of major historical sites. Our pastel falls outside this context, although it was created from the terraces of Marqueyssac overlooking the Dordogne River. Here, abstraction is emerging, in the midst of a landscape that the artist seeks to deconstruct.