



Lesueur

A close-up photograph of a hand holding a fine-tipped paintbrush, applying paint to a glass surface. The hand is positioned in the lower-left quadrant, with the brush tip touching a partially completed rose. The rose is painted in shades of pink and yellow, with some areas still appearing as outlines. The background is dark and out of focus, showing hints of other painted elements and the texture of the glass. The lighting is dramatic, highlighting the hand and the brushwork.

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The unique result of oil painting gives life to my artistic universe.

Born in 1991 in Annecy (France), I have been drawing since my early childhood, and art has always been part of my life. I grew up surrounded by the masterpieces of Dali, Caravaggio, Rembrandt, Van Eyck, Bosch, Goya... painters who have shaped my eye and imagination.

Since 2015, I have been developing an artistic project that explores the major themes of our passage through life, at the crossroads of our time and history: birth, death, illness, love, war, exile... I stage the ancient objects I collect by creating ephemeral installations in my living room (a forest, a pond, a desert...) to bring my concepts to life. I use photography to capture these moments. Each final image is the result of a meticulous assembly, in Photoshop, of hundreds of shots taken with candlelight or a small light source.

In 2023, a trip to Naples marked a turning point in my life. Standing before "The Martyrdom of Saint Ursula" by Caravaggio, I had a revelation: I must become a painter and paint my artistic universe in oil. Without a teacher, I embarked on this journey alone. I bought my first tubes of paint, a multitude of art books, observed the techniques of the masters, and painted.

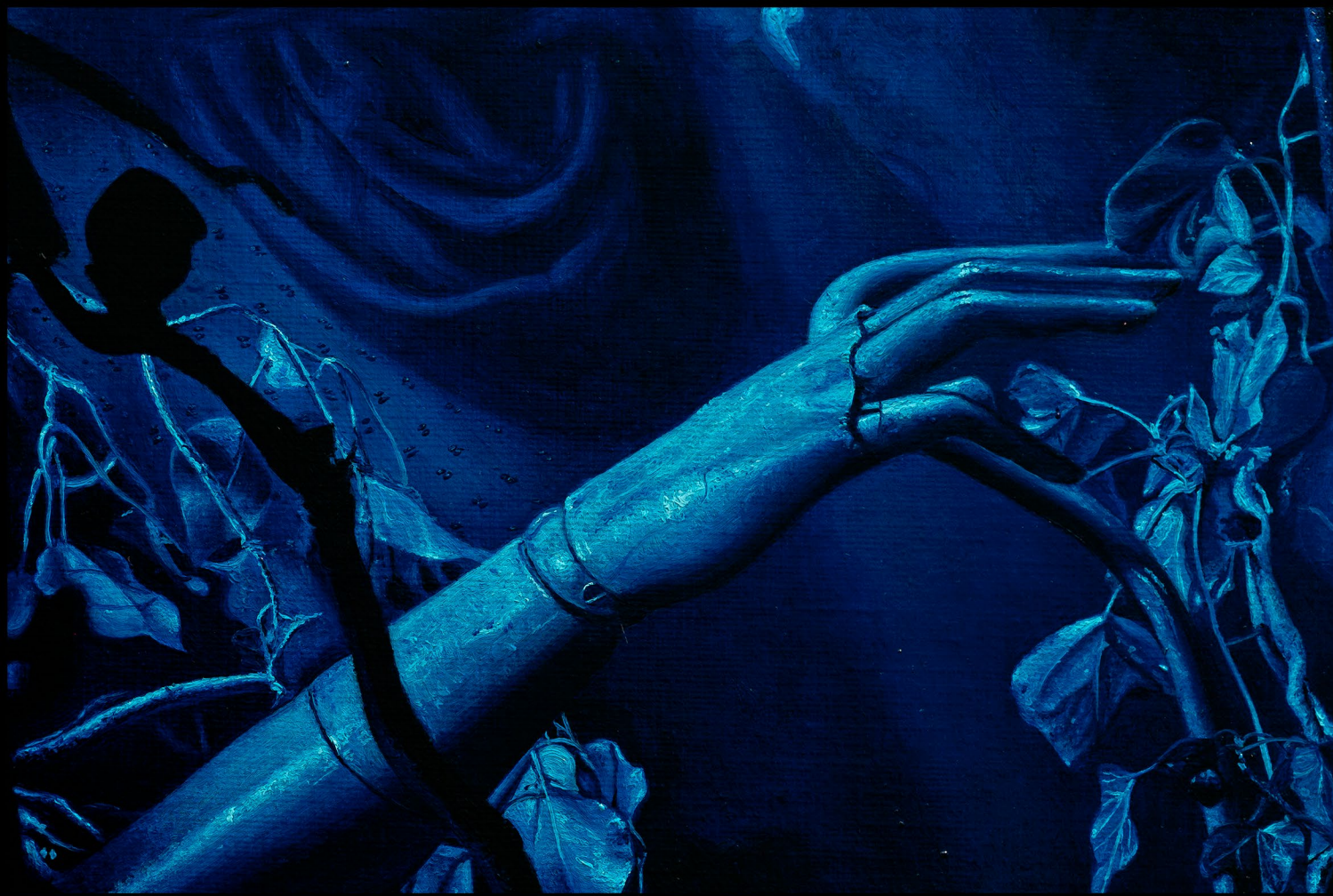
Today, I create my paintings on blank linen canvases and paint my artistic concepts in oil. After several exhibitions in private collectors' spaces, I decided, in early 2025, to share my art with the public.



The time of the forgotten



The Illusion of the Landless Souls – Oil on canvas – 116x73 cm – MMXXV





Translucent Delight - Oil on canvas - 92x65 cm - MMXXIV



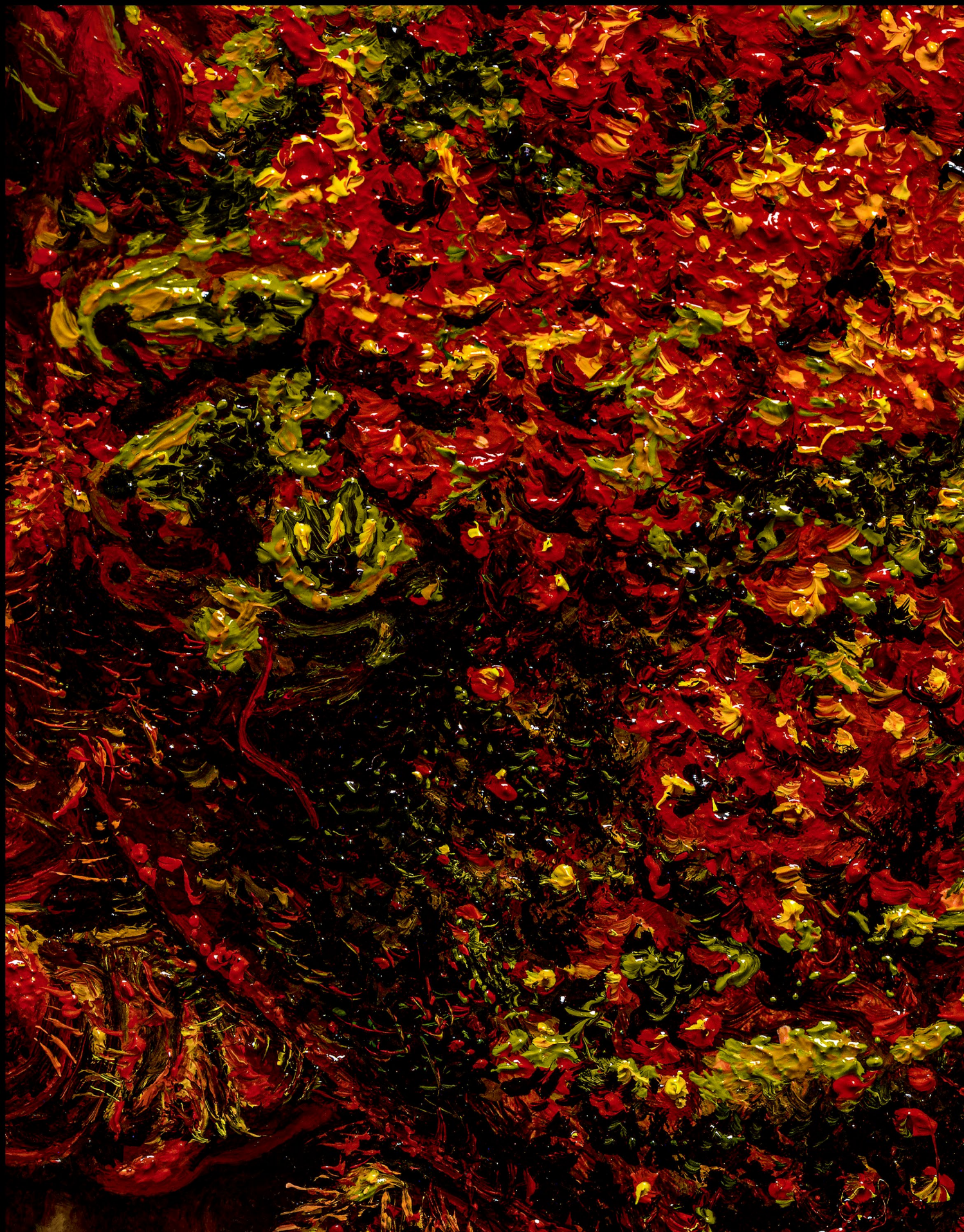
Detail of the painting



Famiglia Fiandri II - Oil on canvas - 27x41 cm - MMXXIV



Famiglia Fiandri I - Oil on canvas - 27x41 cm - MMXXIV



Detail of the painting Famiglia Fiandri II



Details of the painting Famiglia Fiandri I



Nimrod – Oil on canvas – 33x46 cm – MMXXV (Painting in progress)



Detail of the painting (Painting in progress)



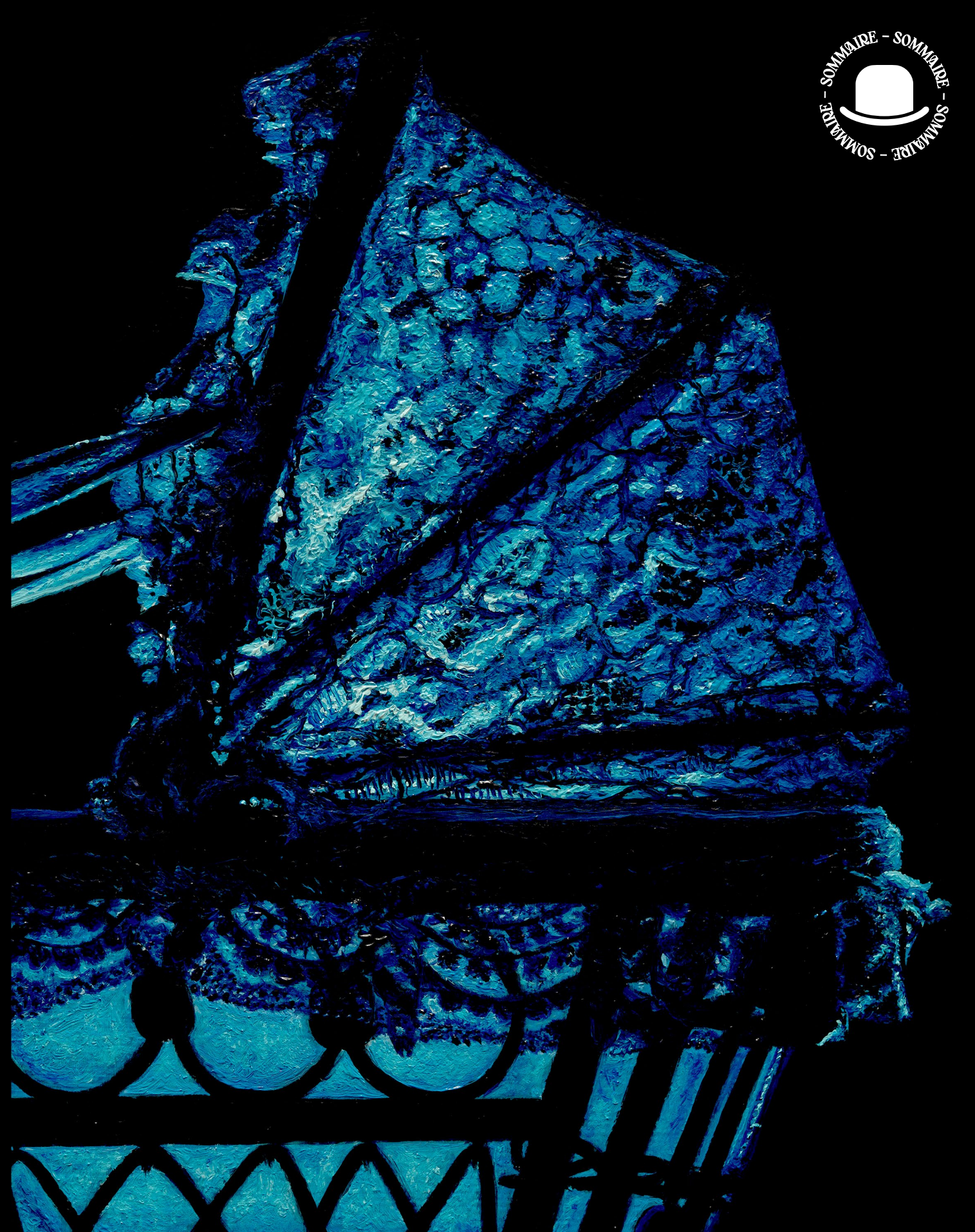
Yang Yin - Oil on canvas - 100x73 cm - MMXXV (Painting in progress)



Details of the painting (Painting in progress)



Asphyxia - Oil on canvas - 38x48 cm - MMXXIV



Detail of the painting



My creative process...



Work on the concept and composition



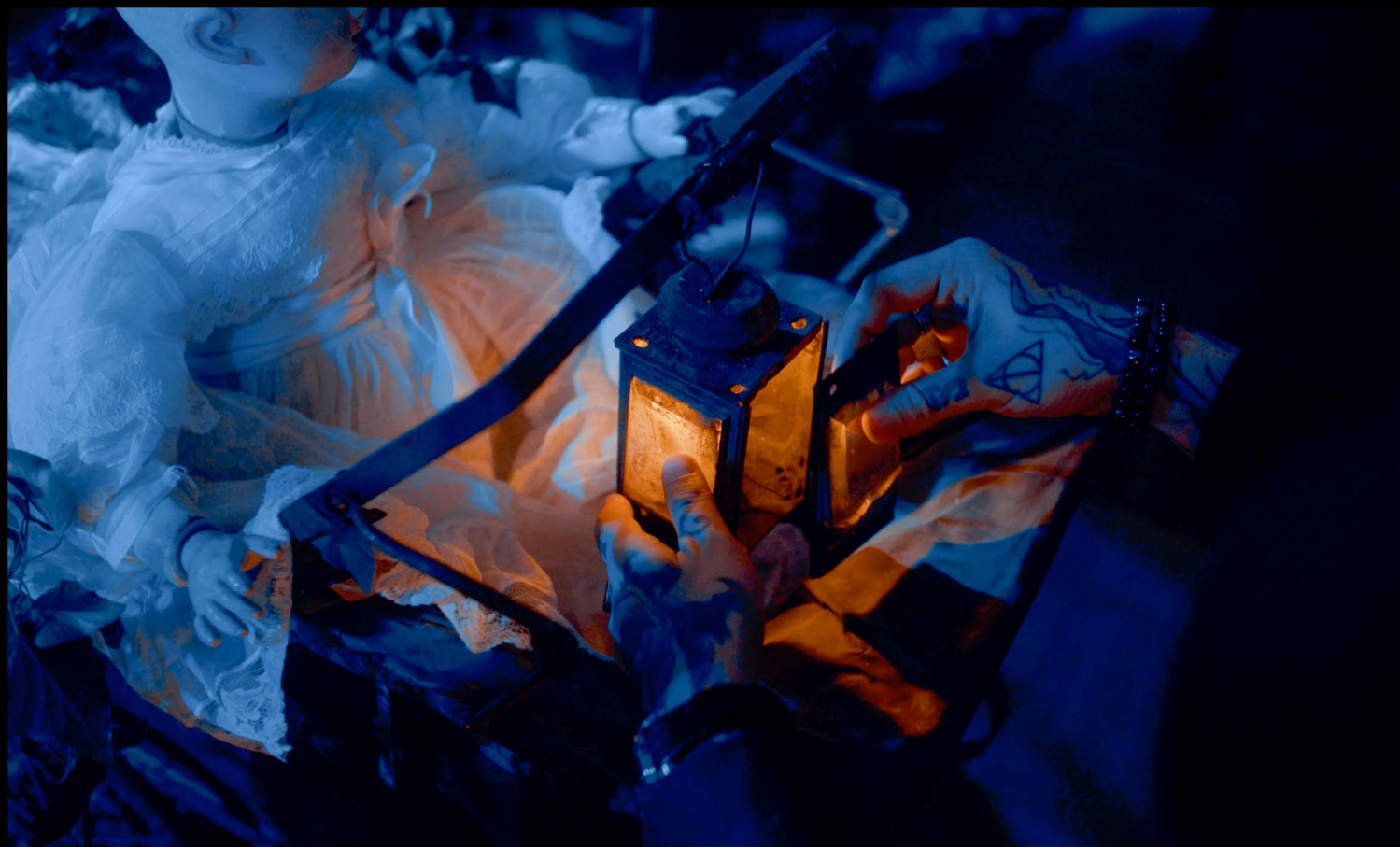
Research and selection of wood for installation



Preparing to set up the installation



Installation setup



Finalisation of the installation



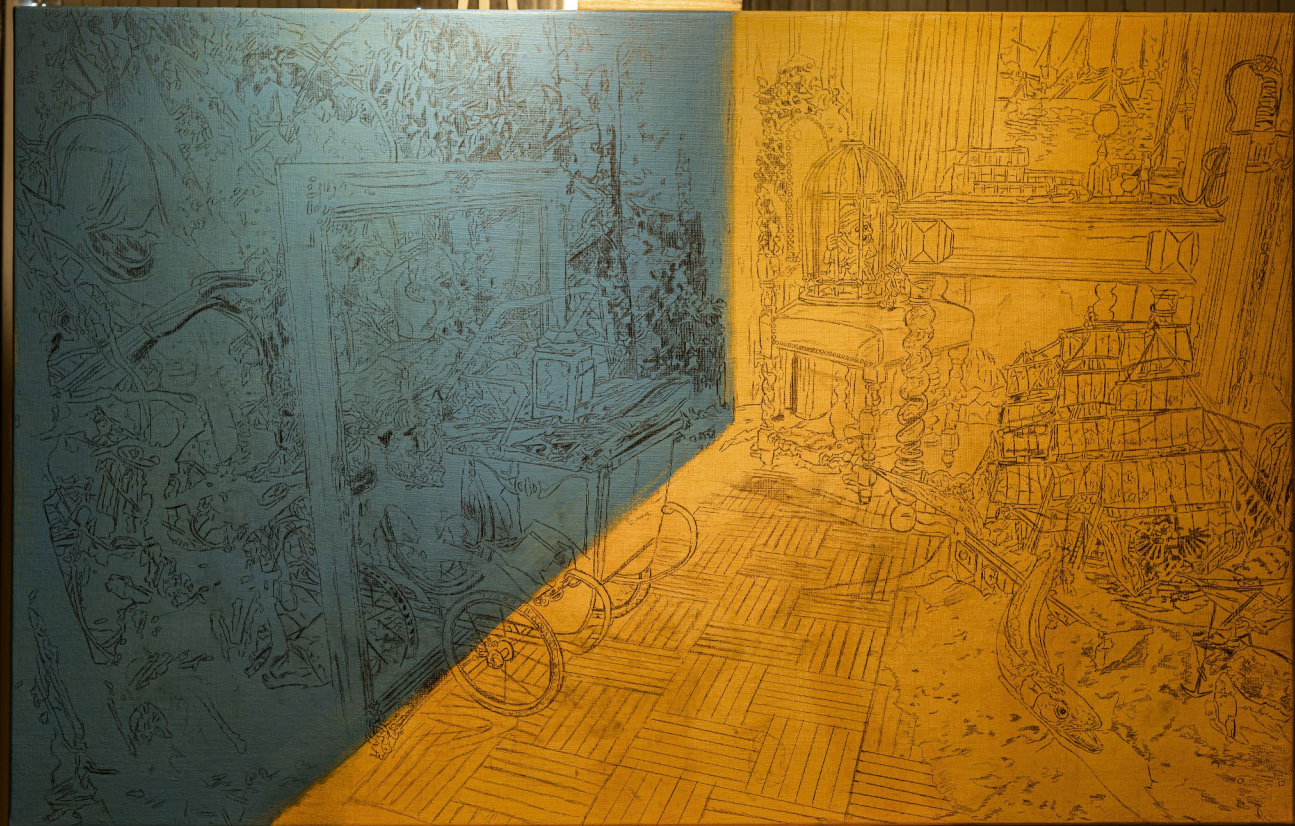
Photoshoot



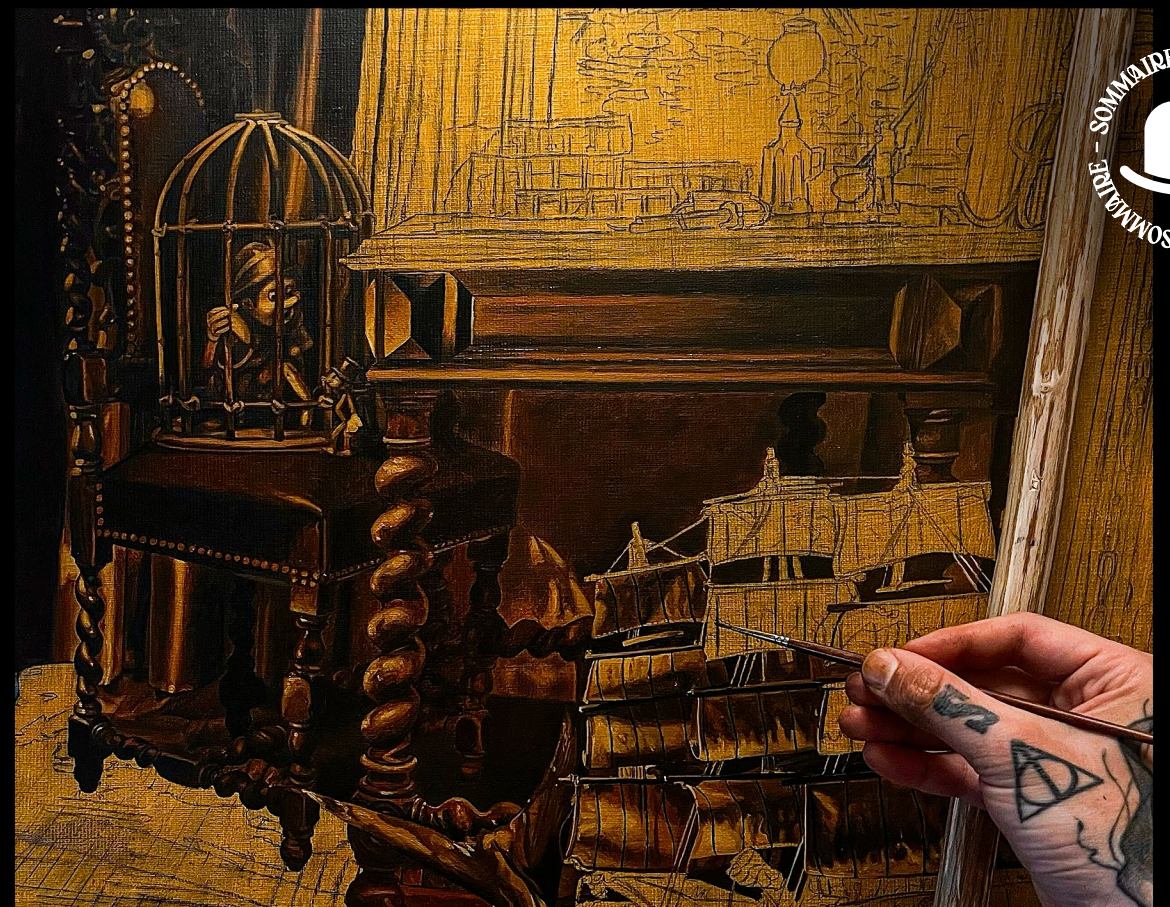
Creation of the digital image in Photoshop from the captured shots



Digital image used as a reference to create the painting



Drawing the scene on canvas



Painting in progress



Painting in progress



Finished oil painting

Each of my paintings is a birth, the fruit of a long gestational process. Time stretches as a tenuous thread between the present and eternity, seeking the slightest breach in which to sow doubt. Saturated pigments, transformed into softly rigid, glossy matter, anchor themselves to the linen, and through the assemblages of miniature sculptures form a dark yet extremely luminous narrative.

These forgotten fragments, having outlived their protectors, were once outdated but now become the face of Humanity. To the sound of the sea a veil of worlds circling in the storm of genetic memory. Children of Wooden Legs offer my phantasmagorical vision to a new audience.

The matter beneath my fingertips: old paper, worm-eaten wood, cracked porcelain and one-eyed dolls: looks at me and whisper a barely audible melody: What use am I? None! But tomorrow what use will humanity be? The obsolescence of grey matter infects the landscape with achromatopsia.

Emotion invades my senses and consumes my mind, imposing a staging upon me as the only path to appeasement from News so heavy with consequences. These creatures, in a discreet and relevant manner, give through their presence an homage to their progenitors. A still life: drowned in the deepest darkness: sees the light gushing in, freezing emotions in a final dance of shadow and light.

Allan Lesueur

Exhibitions

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XV Edition

TIM BURTON
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The Sublime Essence of
LIGHT AND DARKNESS
Concepts of Dualism and Unity in Contemporary Art and Design

Lesueur

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