



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 right, with a white shirt cuff visible. The glass pane is covered in intricate, colorful paintwork, including a prominent rose in shades of pink and yellow. The background is dark and out of focus, showing more of the painted glass structure.

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My vision

These forgotten fragments, having outlived their protectors, were once outdated but now become the face of Humanity.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.

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.

Allan Lesueur



Exhibitions & Awards

Salon des Artistes Français 2026

Art Capital | Grand Palais – Paris

Awards & Honors

- Bronze Medal – Painting category
- Distinguished upon first participation

The Salon

- The Salon des Artistes Français traces its origins back to the Salons organized by the Royal Academy of Painting and Sculpture in 1667, with the first exhibition held under Louis XIV
- In 1881, it became an independent society and has since continued to present each year the work of international contemporary artists, both emerging and established
- The 2026 edition brought together more than 3,000 artists, including 900 within the Salon des Artistes Français, and welcomed 43,000 visitors in just four days of exhibition

Some major artists who exhibited at the Salon



David



Delacroix



Géricault



Ingres



Renoir



Manet



Pissarro



Cézanne



International Contemporary Art Biennale of Florence 2025

15th edition, featuring 550 artists from 85 countries, including 250 painters, with 20,000 visitors

Awards and Recognition

- “Lorenzo il Magnifico” Prize – 4th place awarded by the international jury – Painting category
- The only European artist among the five laureates
- Distinguished upon first participation

Exhibition and Visibility

- Space allocated opposite the entrance to the Tim Burton Exhibition, offering maximum visibility throughout the 8 days of the Biennale’s opening

Meeting with Tim Burton

- Invited to a private meeting with Tim Burton to present my paintings and discuss my artistic universe with him



International Contemporary Art Biennale of London 2025

7th edition, bringing together 350 artists from 60 countries

Awards and Recognition

- Awards of the “Chianciano Art Museum Award” – Painting category
- Distinguished myself at my very first public exhibition

Exhibition and Visibility

- Exhibited in the central hall of Chelsea Old Town Hall, at the heart of the exhibition

International Selection

- Selected among the 350 international artists, out of more than 11,000 applications

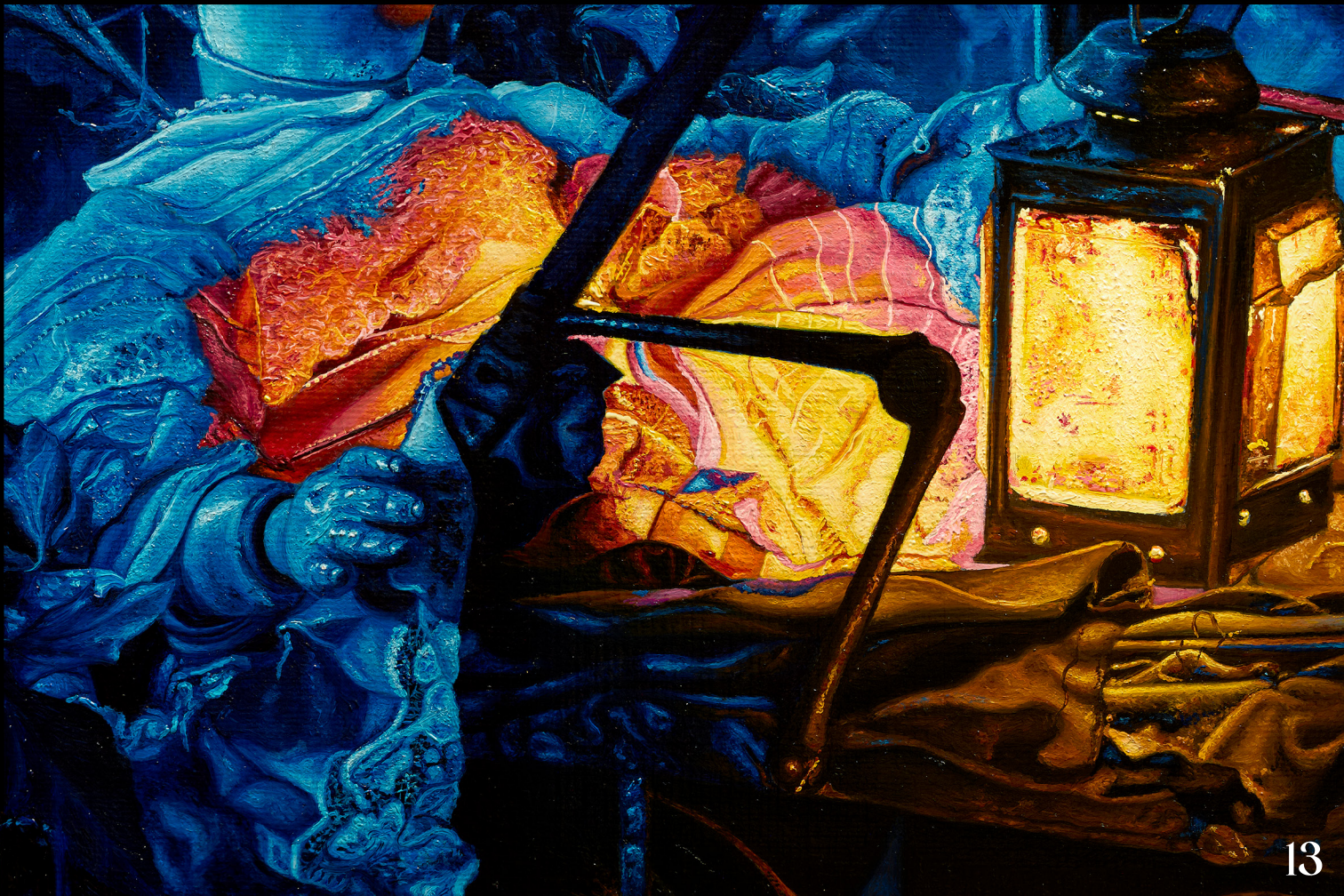
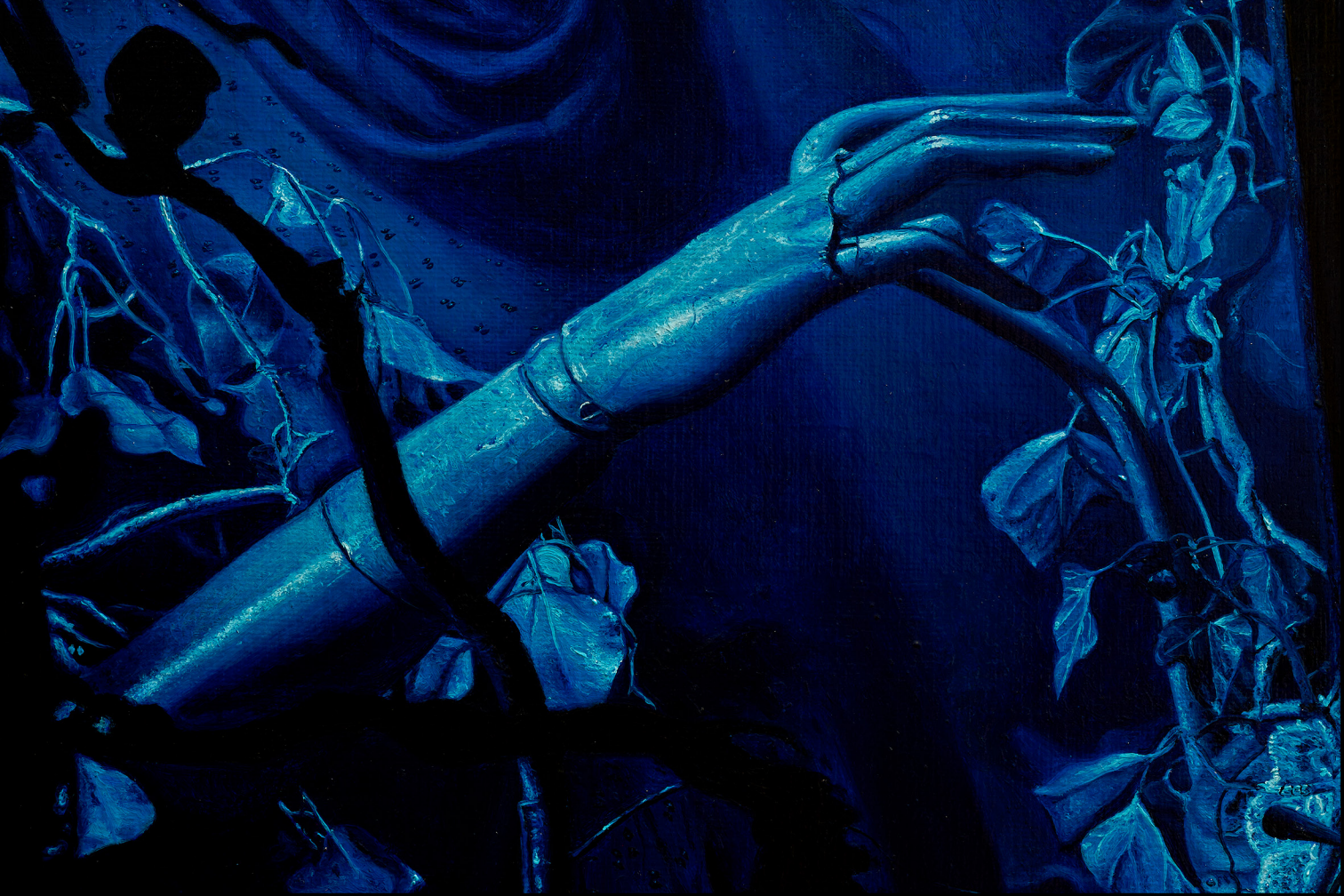


The background is a dark, moody painting of a wooden floor. The floor is made of wide wooden planks arranged in a herringbone pattern. In the upper left corner, a portion of a bicycle wheel is visible, with its spokes and a dark leather strap draped over it. The lighting is dramatic, with strong highlights on the floor planks and the wheel, creating a sense of depth and texture. The overall color palette is dominated by dark browns and blacks, with some lighter, golden-brown highlights on the wood.

Paintings

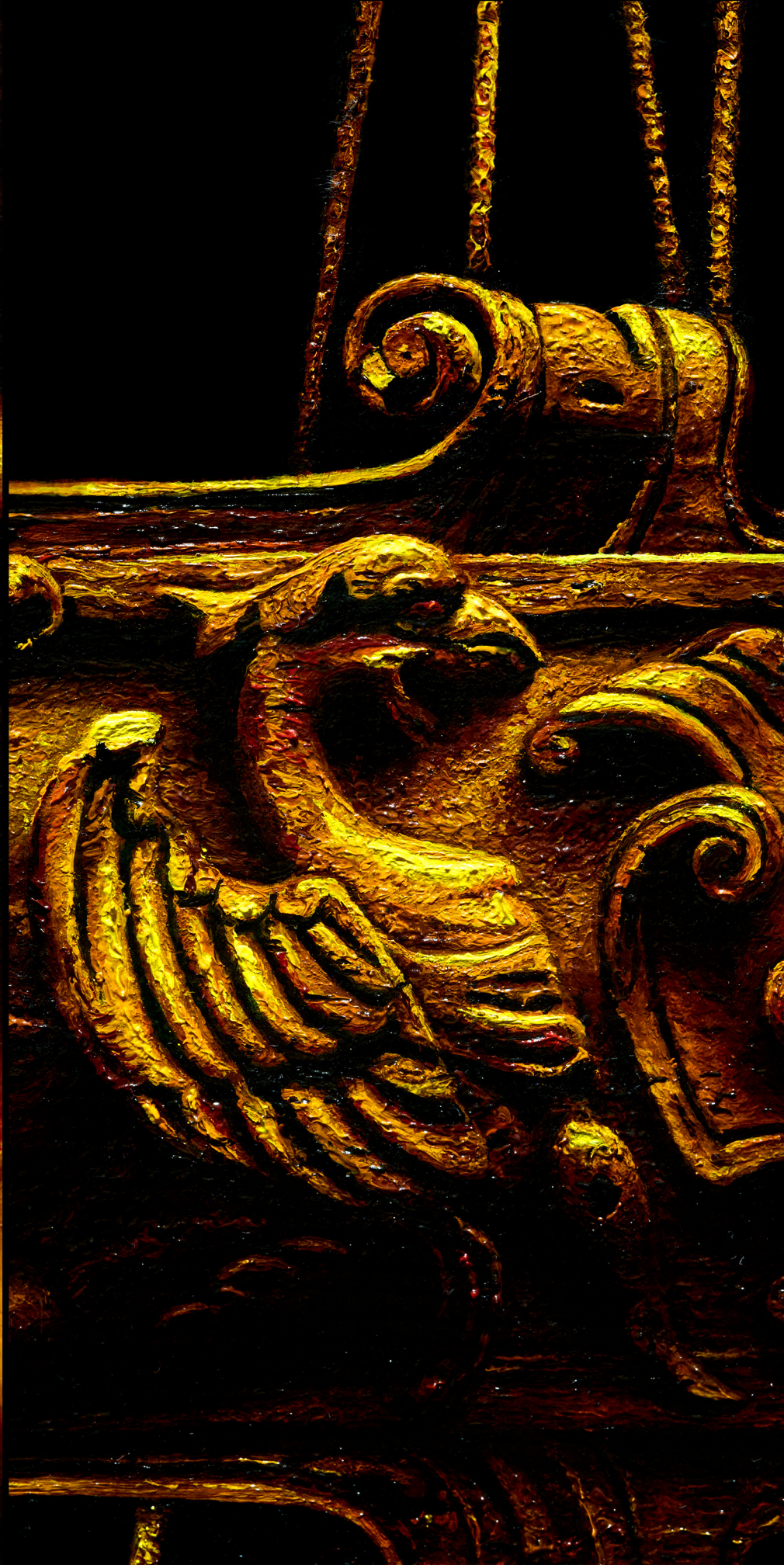


The Illusion of the Landless Souls - Oil on canvas - 116x73 cm - MMXXV





The Ordeal of Emperree - Oil on canvas - 100x73 cm - MMXXV





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





Nimrod - Oil on canvas - 33x46 cm - MMXXV



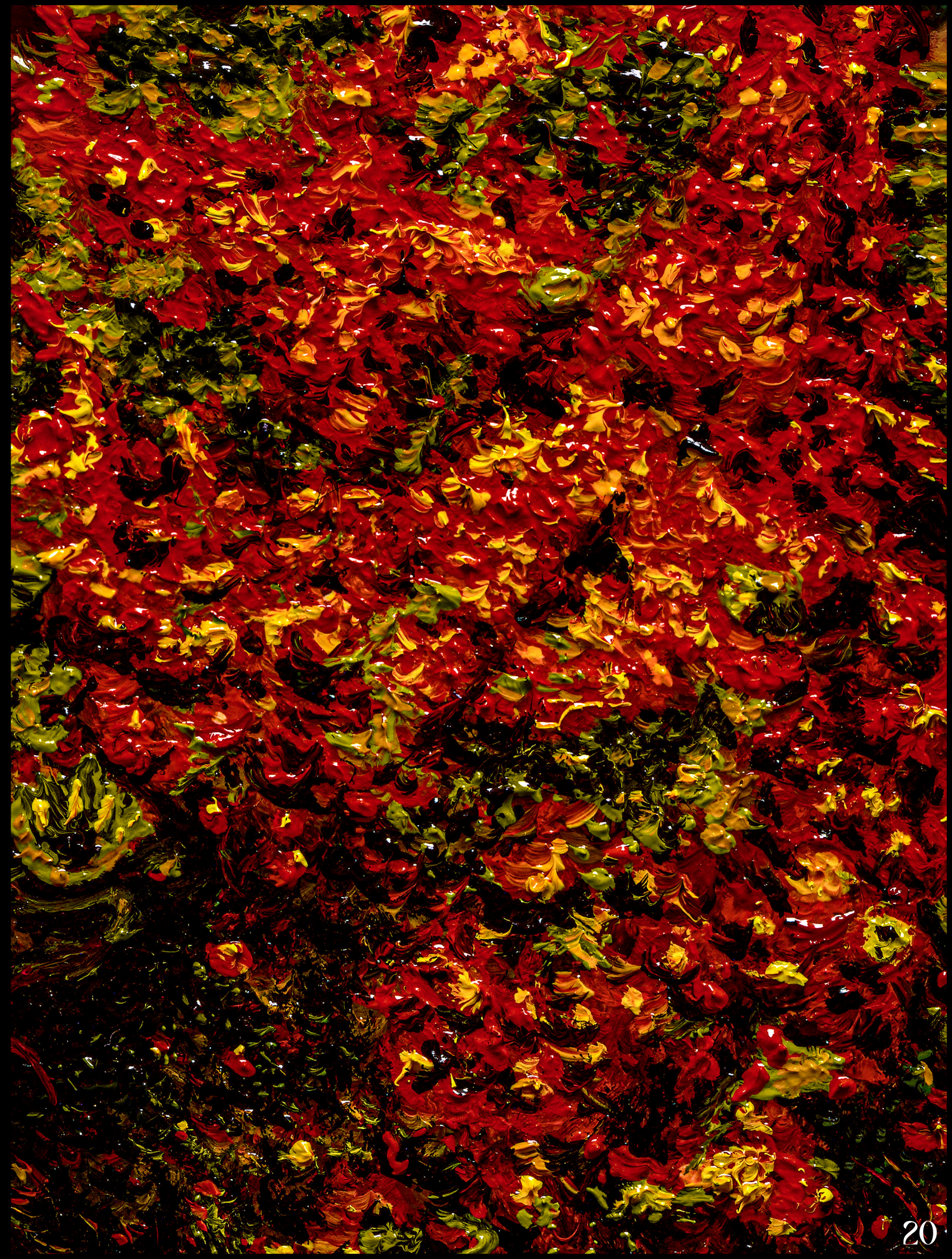


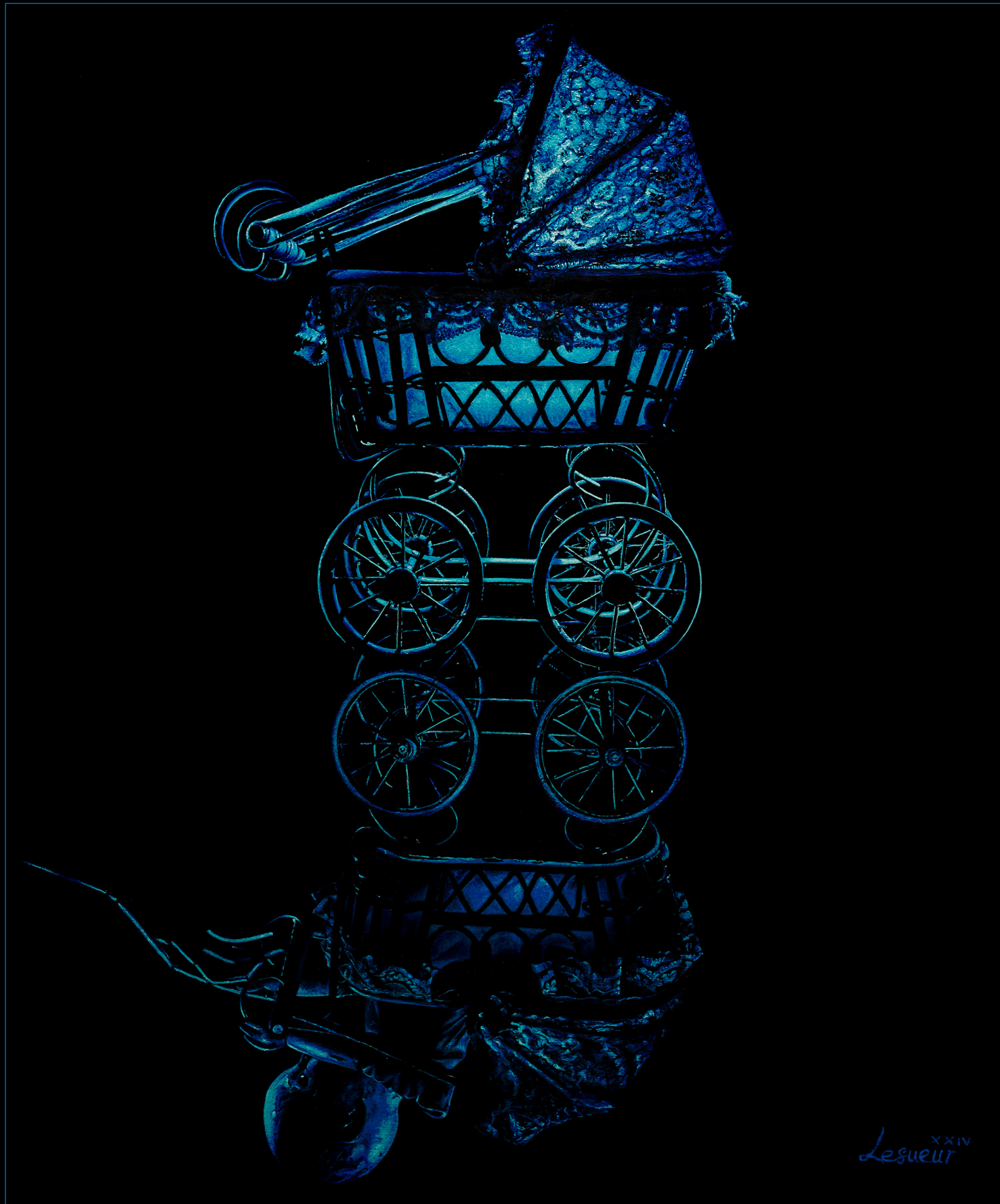
Famiglia Fiandri I - Oil on canvas - 27x41 cm - MMXXIV



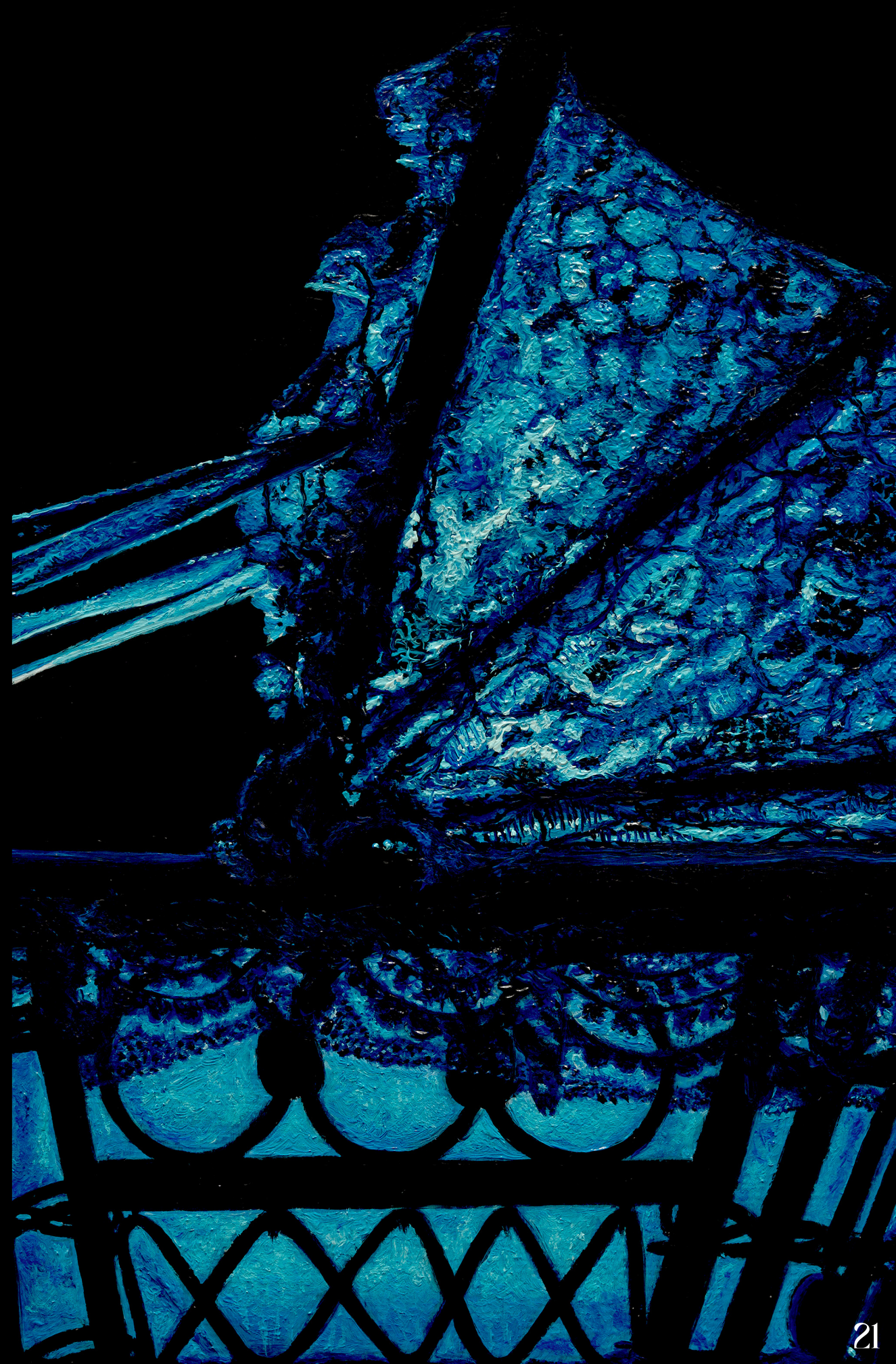


Famiglia Fiandri II - Oil on canvas - 27x41 cm - MMXXIV



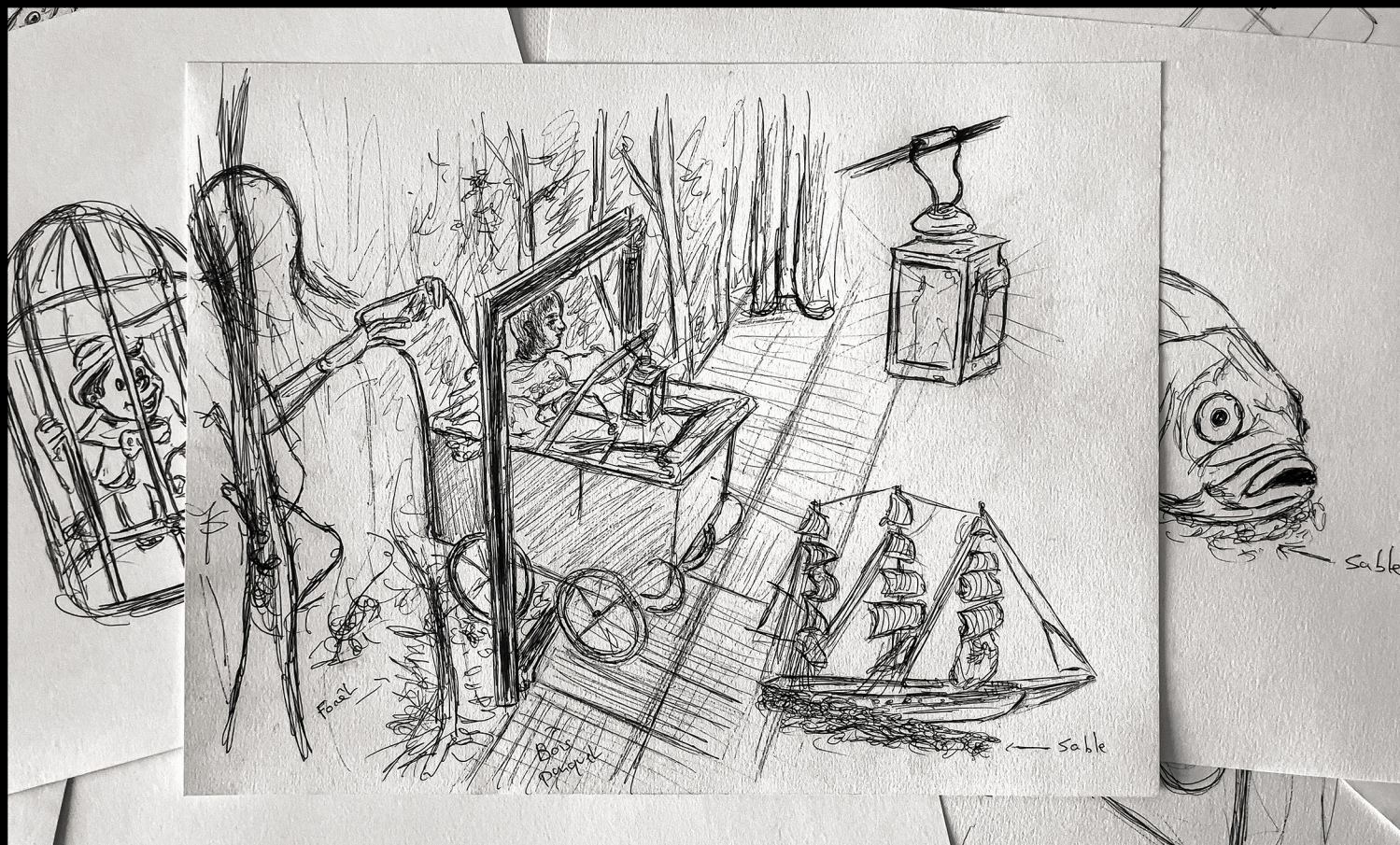


Asphyxia – Oil on canvas – 38x48 cm – MMXXIV



A hand holding a lit matchstick is lighting a large, thick, yellow candle. The scene is set against a dark background, with the candle and matchstick glowing with a warm, orange light. The text "Creative Process" is overlaid in a white, serif font.

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



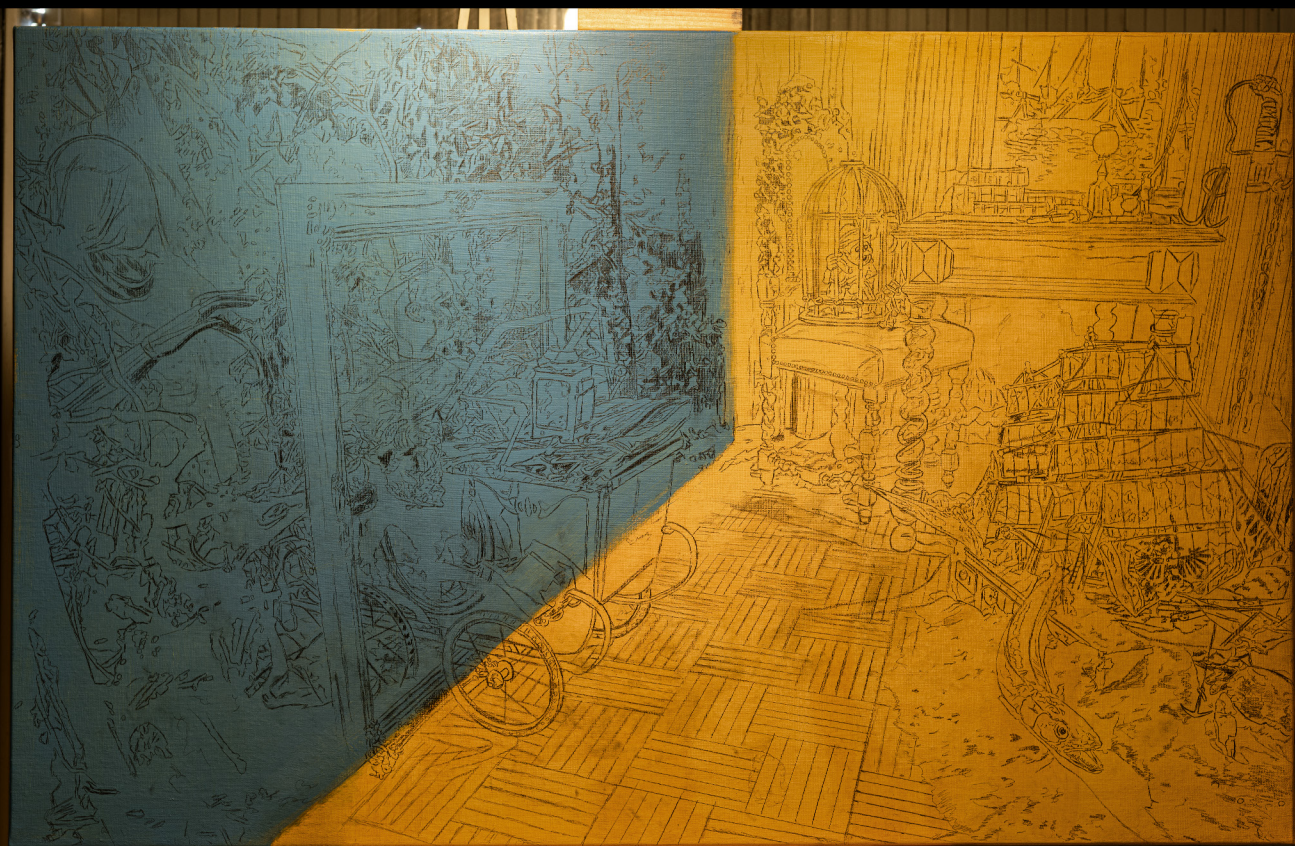
Photoshoot



Creation of the digital image in Photoshop from hundreds of captured shots



Digital image used as a reference to create the painting



Drawing the scene on canvas



Painting in progress



First layer finished



Successive layers of color, glazes, details, texture and final touches

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

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

Since 2015, I have been theatricalizing the antique objects I collect to explore the major themes of our time on Earth, at the crossroads of our contemporary era and History. For me, they carry a symbolic weight that is even more human than the representation of man himself. They become the material memory of who we once were, silent witnesses to both our greatness and our collapses.

I create ephemeral installations with my objects and use photography to freeze my stagings. Each final image is the result of meticulously assembling, in Photoshop, hundreds of shots taken by candlelight or with a small light source.

In 2023, a trip to Naples marked a turning point in my life. Standing before Caravaggio's The Martyrdom of Saint Ursula, I experienced a true revelation: "I must become a painter and use oil painting to bring my artistic universe to life."

After a year and a half of relentless work, I decided in early 2025 to present my paintings to the general public. My first works were subsequently recognized during my first three international exhibitions in London, Florence, and Paris.

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