

# David Douard

## *EVERGREEN D'AZED*

21 November- 11 January 2025

The material wisdom and sensualism with which David Douard composes can go back in time to the 18th century when artists - at the time mostly painters - aimed at heightened emotions and created scenes that while seemingly naïf and idyllic, heavy on timely drapes and daily affairs, talk about revolution and social change.

Despite history, Douard is a sculptor. And a composer, though above all he is a poet.

Like for everyone born in the '80s, technology as we know it today grew as we were growing.

All physical experiences had to be adjusted and rethought and reinvented. Sculpture, like the urban experience, had to change as well.

Because Douard used to live in the city, like a flaneur and a street artist - a poet - his language works in an enigmatic way: letters and words become signals and abstract messengers to follow this path. While materials that appear in the street as signifiers enter his work in an elemental way as they get dressed with images and smaller sculptures and tiny objects.

He said "the smallest details are often the biggest forms of resistance," and this is true in art and in life.

The tongue has become part of a lexicon that, like a punctuation mark, reminds us that everything in his world is speech and eros.

Something that often comes to mind when one looks at his work is the law.

As his compositions come across as objects encapsulating disobedience, disguise and disappearance, one often asks what is his relationship to power.

And it feels like the right question.

The system of power that lies in the heart of a teenager conquering a city is what feeds his work; the codes different cultures invent in order to exist in a city, whether illegal or outcast, this ancient survival tool of a symbol to claim a space, to let others know that they're there and the rest imagine what can hide behind indecipherable scribbles. The city, like every central system of power, comes with subjects and inhabitants that while expressing themselves, add new layers into it, visible to the ones that see.

Douard's work is so dense in messages and meanings and emotions that one can miss it all and get lost in the thing in itself.

We are very happy to present this new series of sculptural works in London by David that marks his fifth exhibition at the gallery : )

## DAVID DOUARD

### Bio

David Douard (b. 1983, Perpignan) lives and works in Paris.

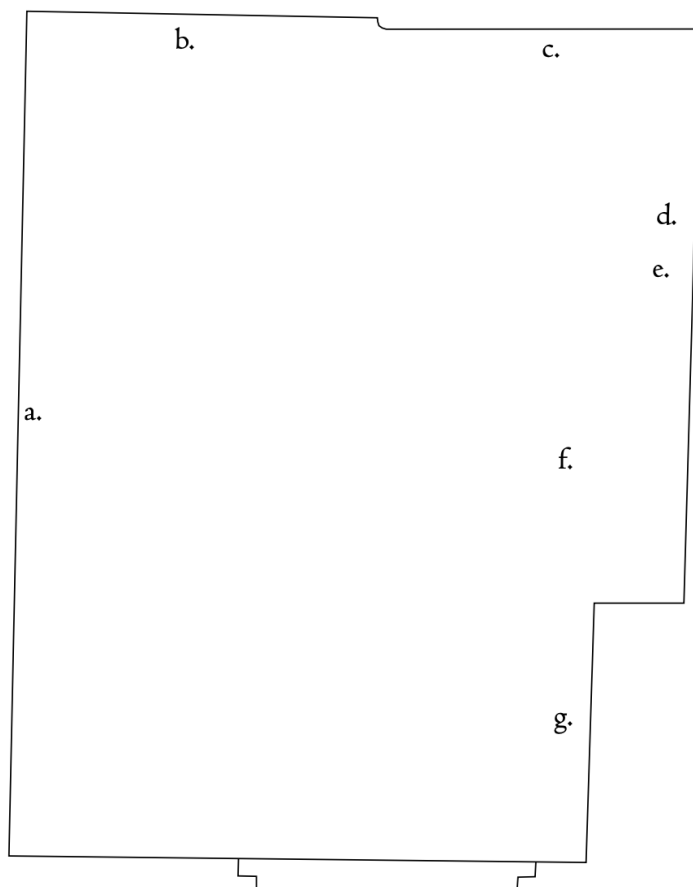
His solo exhibitions include: *EVE'RGREEN D'AZED*, Sylvia Kouvali, London (2024); *Carte Blanche à David Douard with Nicolas Ceccaldi, Valerie Keane and Antoine Trapp inner GLOW' replica*, Basement Roma, Rome (2024); *aura vamp'block'r*, Rodeo, Piraeus (2024); *serious Slugs' Strategy*, Magician Space, Beijing (2023); *ACHÉTE LE NACRÉ à LEURS âMES*, Konrad Fischer Galerie, Berlin (2023); *Optimized Heart: David Douard/Liu Shiyuan*, UCCA Dune, Beidaihe (2023); *O'ti'lulabies*, Serralves Museum, Porto (2022); *O'thee lil'*, Rodeo, London/Piraeus (2021); *O'Ti'lulaby*, FRAC Ile-de-France, Le Plateau, Paris (2020); *BLIND'OLD*, KURA. c/ o Fonderia Artistica Battaglia, Milan (2018); *BLOOD O' US*, Rodeo, London (2017); *Horses*, Kunstverein Braunschweig, Braunschweig (2016); *Mo'Swallow*, Palais de Tokyo, Paris (2014); *juicy o'f the nest*, Sculpture Center, New York (2014); *Narrow-Cold Lovel*, Signal – Center for Contemporary Art, Malmö (2013); *Animorphs*, Les Eglises - Centre d'Art Contemporain, Chelles (2013).

Group exhibitions include: *My Story Gallery*, HIGH ART & SISTER, Seoul (2024); *Crumbling The Antiseptic Beauty*, Fondation Pernod Ricard, Paris. Curated by David Douard (2024); *Non-Specific Objects*, Capitain Petzel, Berlin (2024); *Oh, the storm*, Rodeo, London (2023); *THEY*, Le Consortium, Dijon (2023); *Regards du Louvre*, Louvre, Paris (2023); *De leur temps (7) – Un regard sur les collections privées françaises*, Frac Grand Large, Dunkerque (2023); *Il était une fois...*, FRAC Champagne-Ardenne, Reims (2022); *Geneva Biennale–Sculpture Garden*, artgenève, MAMCO and the City of Geneva, Geneva (2022); *La Fabrique Du Nous #1 Des Voix Traversées*, Institut d'art contemporain (IAC), Villeurbanne (2022); *\*standstill*, Rodeo, London (2022); *ανάβασις\**, Rodeo, Piraeus (2022); *The Dreamers*, 58th Edition of the October Salon, Belgrade, Serbia. (2021); *Children Power*, FRAC Ile-de-France, Le Plateau, Paris (2021); *St. Elmo's Fire*, Rodeo, Piraeus (2021); *Le vent se lève*, MAC VAL, Vitry-sur-Seine (2020); *The Seventh Continent*, 16th Istanbul Biennial, Istanbul (2019); *D*, FRAC Ile-de-France, Le Château Rentilly, Bussy-Saint-Martin (2019); *Desire: A Revision from the 20th Century to the Digital Age*, IMMA, Dublin (2019); *Today Will Happen*, Gwangju Biennial, Gwangju (2018); *CHILDHOOD - Another banana day for the dream-fish*, Palais de Tokyo, Paris (2018); *Crach Test*, La Panacée | MoCo, Montpellier (2018); *Medusa*, Musée d'Art moderne de la Ville de Paris, Paris (2017); *Strange Days*, FRAC Ile-de-France, Le Plateau, Paris (2017); *Incorporated*, Les Ateliers de Rennes - Biennale d'art contemporain, FRAC Bretagne, Rennes (2016); *Co-workers*, L'artiste comme réseau, Musée d'Art moderne de la Ville de Paris, Paris (2015); *Inhuman*, Fridericianum, Kassel (2015); *Europe, Europe*, Astrup Fearnley Museet, Oslo (2014); *The Great Acceleration*, Taipei Biennial 2014, Taipei (2014); *Meanwhile... Suddenly And Then*, 12th Biennale de Lyon, Lyon (2013).

### Public Collections

Musée d'art moderne de la ville de Paris, Paris  
Fonds national d'art contemporain, France  
Fonds régional d'art contemporain Ile de France, France  
Fonds régional d'art contemporain Limousin, Limousin  
Lafayette Anticipation, Paris  
FRAC Champagne Ardennes, Reims  
Centre National des Arts Plastiques, Paris  
Fondazione Ettore Fico, Turin  
Institute of Contemporary Art, Miami  
Long Museum West Bund, Shanghai  
Fondation de Serralves, Porto  
Collection Pinault, Paris

CNAP, Paris  
Frac Ile-de-France, Paris  
Conseil Régional Nouvelle Aquitaine, Bordeaux



- a. *EVE'RGREEN D'AZED 2*, 150 x 50 x 270 cm, Wood, plaster, acrylic glass, blown glass, 2024
- b. *Untitled*, ink on paper, 32 x 26 x 4 cm (framed), 2024
- c. *EVE'RGREEN D'AZED 1*, wood, metal, acrylic glass, blown glass, 265 x 110 x 50 cm, 2024
- d. *Untitled*, ink on paper, 32 x 26 x 4 cm (framed), 2024
- e. *Untitled*, ink on paper, 32 x 26 x 4 cm (framed), 2024
- f. *EVE'RGREEN D'AZED 3*, painted aluminium, blown glass, fabric, metal tubes, wood, 140 x 50 x 50 cm, 2024
- g. *Untitled*, ink on paper, 32 x 26 x 4 cm (framed), 2024