

JULIEN ALLEGRE

Sculptor and Musician
Catalog // 4 // 2014 - 2024







JULIEN ALLEGRE

Born in 1980 in Arles, France

Lives and works in southeastern France.

2024 -

Fondation Villa Datris, exhibition Faire Corps, Isles-sur-la-Sorgue
Galerie Mira, solo exhibition, Ménerbes
Salon Fragments d'art, guest of honor, Ribérac
Transcendances, Heritage Days Chapelle de l'Oratoire, Avignon
Terre et Flamme, group exhibition, Rennes
exhibitions TANDEM Paul Vergier & Raphaël Séguinier, Sablet

2023 -

solo exhibition, Galerie Point Rouge, St Rémy de Provence
solo exhibition, Galerie Menu tiltas, Vilnius, Lithuania
Supervues, contemporary art in small spaces, Vaison-La-Romaine
Autres Mondes - solo exhibition, Galerie Capazza, Nançay
Autre Ville - group exhibition, Vaison-La-Romaine
Affordable Brussels with Galerie 22, Bruxelles, Belgium

2022 -

solo exhibition, Galerie Christine, Liège, Belgium
Mutations , group exhibition, Aix en Provence
group exhibition, Galerie Point Rouge, St Rémy de Provence
solo exhibition, Galerie Danielle Bourdette, Honfleur
Art Vilnius, Galerie Menu Tiltas, Vilnius, Lithuania
Supervues, contemporary art in small spaces, Vaison-La-Romaine

2021 -

LILLE Art'UP , Galerie 22, Lille
KAUNAS National Art Museum, Lithuania
Parcours ARTERRE, group exhibition, Séguret
solo exhibition Contre Temps, Courthézon

2020 -

Château de Charleval, group exhibition, Charleval
Galerie Point Rouge, group exhibition, St Rémy-de-Provence
Jardín, group exhibition, St Michel-en-Grève
Dialogues d'artistes, chapelle du Collège, Carpentras
exhibition Les formes de l'amitiés, Fondation Salinger, Le Thor

2019 -

Salon Art Elysées represented by Galerie Art Jingle, Paris
solo exhibition Galerie Christine Colon, Liège, Belgium
Villa Datris, exhibition Bêtes de scène, Isles-sur-la-Sorgue
Galerie Danielle Bourdette , solo exhibition, Honfleur
Jardin Artmelin, group exhibition, Châteaubourg

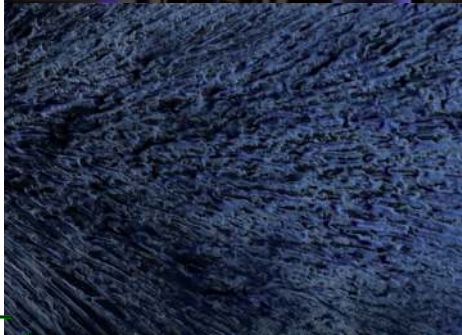
2018 -

Parcours de l'Art au Petit Palais, Avignon
l'onde de l'arbre, sound installation, Eygalières
Jardin de Lilo & John Weier, Rameldange, Luxembourg
Galerie Beukenhof, group exhibitions, Kluivesbergen, Belgium
Autre Ville, group exhibition, Vaison-la-Romaine

2017 -

Galerie Christine Colon, solo exhibition, Liège, Belgium
Galerie Danielle Bourdette, solo exhibition, Honfleur
Cheminement des sculptures, group exhibition, Gigondas
La Bastide Rose- Fondation Salinger, group exhibition, Le thor





Château de Beaupré Pia Pierre, St Laurent-les-Arbres
Sculpture en Sologne, Chaumont-sur-Tharonne
Galerie Claudine Legrand, group exhibition, Paris
Performance « Les étincelles hurlantes » with Pierrejean Gaucher

2016 -

Galerie Patrice peltier, solo exhibition, Paris
Galerie 22, four-artist exhibition, Coustellet
Eglise de Vaison-la-Romaine, Regards d'artistes Zanello - Allegre
Art Castel, group exhibition, Mouans-sartoux
La Bastide Rose - Fondation Salinger, group exhibition, Le thor

2015 -

Galerie 13, solo exhibition, Valbonne
Château de Beaupré, group exhibition, St laurent-des-arbres
Château de Dalmeran, group exhibition, St Etienne-en-grès
Art Castel, group exhibition, Mouans-sartoux

2014 -

Galerie Danielle Bourdette, solo exhibition, Honfleur
L'art à Demeure, group exhibition, Charmes-sur-Rhône
Passage à l'Art, group exhibition, Cherbourg
Galerie P13, solo exhibition, Heidelberg, Germany
Solo Hang performance, Vaison-la-Romaine
ABBYAC, group exhibition, Villeneuve lez Avignon
Château de Beaupré Pia Pierre, St Laurent les Arbres

2013 -

La Métamorphose Des Matériaux, group exhibition, Paris
Galerie Au delà Des Apparences, solo exhibition, Annecy
Galerie de l'Univers, group exhibition, Lausanne, Switzerland
Galerie du Cardo, solo exhibition, Reims
Hors Les Murs, group exhibition, Vaison-la-Romaine
Performance created with Joël-Claude MEFFRE poet
and Julien ALLEGRE, Hang and percussion

2012 -

Galerie Les Robinsonnes, solo exhibition, Antibes
Villa des Roses, group exhibition, Bois Colombes
Hors Les Murs, group exhibition, Vaison-la-Romaine
Galerie 22, solo exhibition, Coustellet
Galerie p 13, solo exhibition, Heidelberg, Germany
La Galerie Sans Nom, group exhibition, Bruxelles, Belgium

2011 -

Galerie Fae, solo exhibition, Boulogne
Ferme Des Arts, solo exhibition, Vaison-la-romaine
Les Murs de la Tuilière, group exhibition, Saint-Marcellin-les-Vaison
Galerie Au delà Des Apparences, solo exhibition, Annecy
Creation of a video and music performance « Mirage »
MAC 2000, group exhibition, Paris

2010 -

Galerie 2 Bis Montfort, solo exhibition, Vaison-la-romaine
Galerie LBL, solo exhibition, Ile de Ré
Galerie Pierre Marie Vitoux, group exhibition, Paris
Galerie Ariel Sibony, solo exhibition, Paris

I was born in Arles in 1980. I had a happy, peaceful childhood: school took no interest in me! So, almost by default, I studied mechanics. If that was the price of freedom, I would finish my studies and find work so I could become independent.

I was a curious teenager who trusted his instincts and felt a deep need for freedom. That was probably what gave me the determination to follow my dreams, a taste for hard work, and perseverance. At first, I threw myself enthusiastically into music, and drumming became a passion.

At 19, I had a life-changing encounter with an artist from Saint-Rémy-de-Provence. He became a role model and, above all, awakened my need to create. A painter and musician himself, he guided me and passed on both callings. I believe the people we meet matter a great deal in life.

After working as a mechanic for four years, I took a short sabbatical to discover myself through painting. I was living in Barbentane, a village near Saint-Rémy-de-Provence. My little studio was my refuge. I drew inspiration from deep within myself and fed my restless demons by playing the drums! I worked with earth colors and ochers, carving shapes and signs into a mixture of gesso and sand. Then I began using wire, shaping it into human figures that I attached to my paintings. Around that time, in 2001, I discovered Giacometti's work at a Beaubourg retrospective called "Giacometti, la rage de dessiner." I was stunned by the abundance of drawings and this relentless way of reaching as close as possible to the soul of the subject.



PEAU AZUR 2022 Metal 46 x 32 x 6 cm (approx. 18.1 x 12.6 x 2.4 in)



LA CAMBRURE 2011 outside the Richerenches studio. Private collection

I saw a genius. For the first time, I discovered the power of an artistic approach and was dazzled by this man's overflowing passion. That encounter made me want to broaden my knowledge. During a trip to Senegal in 2002, I discovered the art of recycling and the work of Ousmane Sow. That first journey had a decisive influence on the way I work.

In 2003, I met my partner, Muriel Landerer. Originally from Italy's Tyrol region, a traveler at heart who had studied art history, she contributed enormously to my development. On a trip to Italy, I immersed myself in the Italian Renaissance, fascinated by Padua and Venice, cities overflowing with frescoes and sculpture. Art may once have been a sign of wealth; today, it is an enduring inheritance.

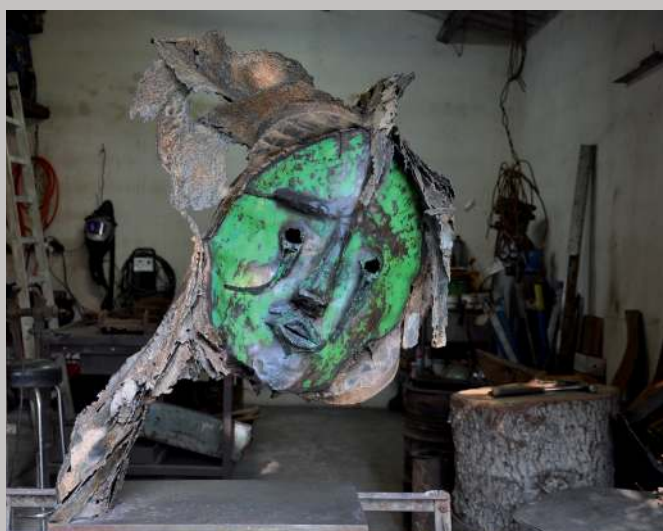
I then began working on metal sheets, often heavily eroded. I stitched their tears with bronze brazing rods, then drew on the rusted metal. Often, the images I saw in the accidental patterns of rust dictated the subject, just as children discover monsters in clouds. I began to feel close to the spirit of art brut: spontaneous art, free of cultural pretension.

In February 2006, we traveled around Morocco. It was a rich cultural and human encounter: artisans' workshops in every corner of the villages, architecture, Berber designs, traces of the past in all these creations, skills handed down through generations, and music, always a source of inspiration for my imagination. Back home, I made a few drawings, still searching for a way to convey the richness of the world I had seen.

But metal attracted me more than anything else. I assembled old, rusty scraps, often drums so corroded that their origins were barely recognizable, then reworked the human or animal figure, highlighting the structure with paint. Little by little, the drum became central to my work. I found meaning in it. Like the Nouveaux Réalistes, who used society's objects as relics and powerful symbols of consumption, this container holds a potent symbol: black gold. Oil helped create consumer society and, even more today, drives development and the flows of globalization. In the twentieth century, no other raw material, however precious, provoked so much tension and even war. This material speaks to me as much as it troubles me. I repurpose it, make it my own, and give it a sensitive, human, living presence. Over time, my pursuit of a more realistic human form intensified. I worked the metal more precisely, hammering and contorting it to introduce movement.

In 2008, I stopped painting my sculptures altogether and introduced a new material: metal banding. These lines let me build a framework and organize volume in space.

Then came bronze brazing, another way to give color to a piece. This bright material contrasts with the humble drum. It dresses up the sculpture, partly concealing its tainted, warlike origins. In the summer of 2008, I made my first installation, *Les 12 Chinois*. I wanted to address the appalling events in Tibet, where the Chinese army was attacking civilians and Buddhist monks. That domination and violence against a peaceful people deeply disturbed me.



REGARDS EN EAUX TROUBLES 2012 Metal and bronze 100 x 80 x 80 cm (approx. 39.4 x 31.5 x 31.5 in) Private collection



BIRD AMAZONIE 2022 Metal and bronze 70 x 75 x 30 cm (approx. 27.6 x 29.5 x 11.8 in)

Closely linked to this growing concentration of power, inequality and environmental problems concern me deeply. My travels in Morocco, Thailand, Vietnam, and India made me think hard about these questions. Unfortunately, we do not face this problem on equal terms. Countries in Asia and Africa are discovering consumerism; their populations are so large, and their fatalism means awareness will develop only slowly. We in wealthy countries will change course only when greener alternatives replace our polluting comforts and compromised habits. Through the materials I use, I hope to convey an environmental message with humility. I also want to say that, for me, beauty is not necessarily found in what is new or shiny. Above all, it exists in objects marked by time. History and the past are essential to approaching the future. I often emphasize those traces of time, which animate the surfaces of my pieces, bring life into them, and let the material speak.

At the end of 2008, I began a new adventure with bronze. What interested me most was starting with a material rooted in the present and fundamental to contemporary society, the barrel, and translating it into an ancient material that has endured for thousands of years. Its musical qualities also drew me in. Its preciousness suggests a timelessness at the opposite pole from my explorations of barrels. I enjoy that contrast, almost a small indulgence. I also discovered the alchemy of patinas. I develop my own colors, which I hope are close to my world and challenge bronze's association with preciousness. The approach of the sculptor Antony Gormley, whom I deeply admire, encouraged my move into bronze.

I want my pieces to inhabit outdoor spaces and let time play with them.

The erosion of my pieces does not bother me. Time gives metal a unique aesthetic dimension, while bronze's permanence seems poetic and extraordinary to me.

At the beginning of 2009, a trip to Australia made me aware of nature's richness and beauty. I had the opportunity to work with wood, and in that setting, working with a natural material felt inevitable. Back home, I wanted to push metal's possibilities further, tirelessly exploring every aspect: filigree, weaving, lace.

After those explorations, I gradually returned to a kind of fullness. Perhaps the birth of my son gave me the desire to surpass myself and establish contrasts and tensions, as in life. I work a great deal, and nighttime is special. Contemplation and listening, because I work with music, let me step back from this intoxicating material.

Fukushima, March 11, 2011: I believe this event shows everyone that humanity is a threat to itself. I made several pieces to connect with time suspended by that tragedy: *La Tête nipponne*, *Baiser japonais*, *Le Nippon*, *Blue Pétrole*. I do not think I can work against my own nature. Stubborn by temperament, I like to see things through. Even when doubt waits at my door, I want to keep searching and deepen what I have been given the chance to begin through sculpture and creation in general.

We moved our home and studio in the fall of 2014. Considering the raw materials I use, this was no small undertaking. It was a year of major changes: besides the move, our family was about to grow. Knowing that time would become scarce gave me renewed energy.



TRAVERSEE 2016 240 x 120 x 70 cm (approx. 94.5 x 47.2 x 27.6 in) Private collection



LE NIPPON 2016 Metal and bronze 83 x 140 x 60 cm (approx. 32.7 x 55.1 x 23.6 in) Private collection

That year, giant *Hommes Fossiles* emerged from my small studio, just 30 m² (322.9 sq ft) and barely 2.40 m (7 ft 10.5 in) high. This stripped, skeletal material brought me back to a primal, raw, plantlike form. I was taking a new path. It drew me in and invited me to rise into space and move away, more or less, from human representation. Yet, as if both languages were necessary and true to who I am, I continued working with the colored surfaces of drums, with the same intensity, in *Le Nippon*, for example. At the same time, boats began entering my work, as they did for so many artists affected by the waves of migrants crossing the Mediterranean, risking their lives to escape poverty. I exhibited this work at Galerie Danielle Bourdette, and that first collaboration helped me grow considerably.

2015 began scarred by Charlie. The days brought a sense of nausea and incomprehension, but the birth of my daughter Melly in May carried me forward. I worked harder than ever, usually at night. *Équilibre illusoire*, which I later cast in bronze, came to embody the fragility of existence for me. In 2016, my plan to build a proper studio in Sablet became a reality. It opened up new possibilities: I could finally undertake larger projects, and the space gave me fresh energy. A studio is an extension of the mind, a place of possibility. I know how lucky I am to have such a large space. *Hommage à la Femme*, *Le Nippon*, and *Homs*, created in response to the harsh reality of events in Syria, are important sculptures from this period.

An exhibition at Galerie 22 introduced me to artists who became important friends: F. Guerrier, S. Zanello, and F. Valdelièvre, friends united by steel and passion. Exchanging ideas about creation and our working methods has always mattered in music, and just as much in sculpture. 2017 brought a busy schedule and exhibitions that energized my work: Galerie Danielle Bourdette in Honfleur, Galerie Claudine Legrand in Paris, and Galerie Christine Colon in Liège. During the heat wave, I also put my heart and soul into a commission that never came to fruition, but which symbolizes my need for freedom: *Rêve de l'Homme*, a monumental piece later exhibited among the Roman ruins at Vaison-la-Romaine.

I am proud to have collaborated on a sound project with composer and guitarist Pierre-Jean Gaucher, which enriched my work. We explored the sounds my sculpture studio could produce. He composed a work from them called *Les Étincelles hurlantes*. It culminated in a performance in my studio in July before a moved audience of more than 200 people. I also wanted to create a musical instrument on the scale of the studio: a larger-than-life Hang. Naturally, I asked musician and instrument maker Eric Latour to collaborate. These experiments sparked a desire to continue exploring sound. In 2018, in Eygalières in the Alpilles, I had the opportunity to create *L'Onde de l'arbre* in a chapel. Visitors followed a sound journey around a tree, becoming performers and composers themselves. The installation demanded a great deal of energy: I was working on an unfamiliar scale and in an unfamiliar way. Combining a defined space with a visual and acoustic project was a major challenge, especially since S. Gueran and F. Guerrier, whose work I admire, had previously explored that same venue.

I was also fortunate to be invited to exhibit at the Petit Palais in Avignon. My sculptures entered into dialogue with medieval works and, in some cases, occupied spaces left empty by sculptures on loan, creating a direct echo with those masterpieces. Three years earlier, M. Barceló had brought the force of his own work into that setting with his exhibition *Miramare*.

That summer, another encounter gave me a privilege that would mark my life as an artist: a visit to Anselm Kiefer's monumental creation in Barjac, a museum-scale environment of extraordinary proportions spread across several hectares, or many acres. It was something incredible, soon to be revealed to the public, and immensely powerful. This creation, offered freely to our eyes, proved art's historical importance: it marks our era. Its enormous scale also showed how much we live in an age of gigantism. Kiefer's presentation of his own work moved me profoundly.

To set out on an adventure and return a little richer: that was what we did during a month in southern India with our two children, ages three and nine, in February 2019. Returning to work afterward was difficult, but exhibition deadlines have always motivated me. I collaborated with winemakers: Domaine Jean David in Séguret and Domaine Charol proposed projects, and I exhibited at the prestigious Domaines Ott in Taradeau and Vieux Télégraphe in Châteauneuf-du-Pape. There, I notably presented prints on wine filters, a process I had begun developing a few months earlier.

I had the honor of participating in the Villa Datris exhibition alongside major figures in contemporary art. Encounters matter so much to artists, and above all the support of loyal collectors. I must say I am fortunate to have so many people who believe in my work. That same year, I exhibited at Galerie Danielle Bourdette and Galerie Christine Colon. Finally, through Galerie Art Jingle, I took part in the Paris Art Élysées fair, where I had long dreamed of exhibiting.

2021 was undoubtedly a point of no return for a society that had imagined itself all-powerful: egos brought low, dreams interrupted midflight. In an artist's life, where chosen periods of solitude and retreat are familiar, lockdown almost feels ordinary. Even so, it shook our awareness and severely tested our understanding of existence. Feeling deeply that we belong to a whole while being unable to meet and act together makes no sense.

Despite everything, I threw myself into projects, at least those that went ahead. I managed to cut into space with several pieces, including *Janus* and *Faille*, introducing a new, light-bearing material: stainless steel. The mask took on its full significance in my exploration: the masks we now wore and those others reflected back to us.

I remain drawn to experimentation, as though new formal approaches can never satisfy me. I walk through the studio, search, feel the need to make, and let myself be carried by instinct, by the emotion of the moment, its frustrations, and its flashes of beauty.

NAUFRAGE 2015 Metal 240 x 120 x 80 cm (approx. 94.5 x 47.2 x 31.5 in) Private collection



In June 2021, I had the great privilege of being invited to exhibit by the town of Courthézon, a small town with the admirable mission of introducing its residents to art. I called the exhibition 'Contre-temps,' after the strange period of lockdown we had just experienced. I exhibited around forty sculptures at several locations around the town and created a commission especially for the town hall. Animal and human metamorphosis interest me, suggesting a loss of identity: *La Bête* and works such as *Infinité* and *Silence* echoed the palpable fracture in our relationship with nature. Bodies double and sometimes separate, as though divided. I was trying to harness light by adding golden and mirrored materials. The rough metal contrasts with the smooth surfaces of brass or mirror-polished stainless steel. I play with these contrasts, which evoke, for me, worlds that coexist and can enter into dialogue despite their differences.

That fall, I exhibited in Vaison Cathedral. A sound installation at the entrance welcomed visitors, its sounds celebrating their presence. Exhibition spaces steeped in history are complex. I took the challenge further with a performance created by three of us: Barbara Baer, performer and dancer; Raphaël Seguinier, a fellow drummer who played electronic equipment on this occasion; and myself, playing a varied set of instruments. Performance takes both the performer and the audience outside their comfort zones. It is an improvisation that immerses everyone in the present moment and invites them to feel. For me, performance is a way of allowing people to experience the act of creation and of pushing boundaries. Most often, I show my work only when it is finished. No one sees it in progress, with all the feelings involved: questioning, doubt, joy, and simply the work itself. Inviting people to experience a spontaneous creation lasting from 45 minutes to three hours - to sit, listen, and concentrate on this work of sound and sight - allows me to convey this creative process.

In November, a trip to southern Italy gave me an aesthetic awakening. Experiencing the unique city of Naples and marveling at Pompeii's frescoes, mosaics, and marble sculptures were truly extraordinary discoveries. I was moved by the diver at Paestum, a representation of the leap into the unknown, of life after death. A brief visit to Rome and the discovery of the Etruscan tombs also left their mark on me: moments of beauty and evidence of the splendor of the past. Italy was proof that art and craftsmanship make life more intense.

In 2022, I began a new body of work that was decidedly organic. *Algues*, *Phasme*, and *Canopée*, for example, opened the way to a different aesthetic approach. Their surfaces spoke for themselves, fragile and alive; their forms broke free of any human representation. Light plays an immense role in this work with bark-like surfaces, revealing a reading of the moment. I also worked on birds: I wanted flight and lightness! I wanted to speak of the bird as a guide between worlds and of the freedom we were all dreaming of. That year, I had the pleasure of exhibiting at Galerie Christine Colon in Liège in May and at Galerie Danielle Bourdette in Honfleur in the fall. Working with galleries is always a pleasure. They provide an important link between collectors and artists. There are still galleries that do the real work of building lasting relationships with collectors and guiding their choices. They promote artists' work and enable them to exhibit at art fairs. With Galerie 22, with whom I had been working for several years, we took part in Art Up Lille.

NIPPON 2015 Metal and bronze 200 x 140 x 60 cm (approx. 78.7 x 55.1 x 23.6 in)



L'ETRANGER 2014 Metal and bronze 172 x 52 x 56 cm (approx. 67.7 x 20.5 x 22.0 in) Private collection

In May 2023, I was invited to exhibit in Lithuania. For several years, without ever visiting, I had been taking part in group exhibitions, including Art Vilnius, organized by Galerie Menu TILTAS. This was thanks to a Lithuanian artist friend, Ruta Junsunite, who had introduced me to the extraordinary gallerist Edvidas Žukas. In May, we traveled to Vilnius. Exhibiting in this country was quite astonishing for me. We were surprised to discover a culturally vibrant city with a strong interest in French art and culture. I was honored to get to know the country, and I will always cherish the memory of this wonderfully eccentric gallerist, who would drop by my studio from time to time with his accent and cheerful presence. Although we did not always understand each other very well, he encouraged me to believe in my work.

Another wonderful encounter came in 2022, when I met the people at Galerie Capazza. It led, in the summer of 2023, to an exhibition titled 'Autres mondes.' Laura Capazza and Denis Durand gave me the opportunity to exhibit ten sculptures, including three monumental works, in their prestigious gallery in Nançay. In October, I exhibited at Galerie Point Rouge in Saint-Rémy-de-Provence, the town where I grew up, alongside the painter Jean-Pierre Ruel. The year 2023 had been full of emotion and encounters.

That summer, I had the honor of meeting the photographer Sebastião Salgado in Séguret. I was captivated by his presence. We walked together in the Dentelles and talked about our lives. I must say that one could listen to him for hours: his vitality and experience were impressive. It was partly thanks to this encounter that we were able to spend three weeks in Bali, recharging and fulfilling a lifelong dream: hearing the sound of gamelan ensembles.

I returned filled with a thousand vibrations, ready to take on the three private commissions I had received. I created *Le Plongeon*, *Héraclès des Fontaines Basses*, and *St Michel*, three monumental works. Commissions are always a challenge because they usually come with precise expectations, but I must say that I enjoyed the exercise. I organized two open-studio events, in May and September. Alongside my sculptures, I presented the work of two artists: the painter Paul Vergier and the photographer Raphaël Séguinier. Both are also musician friends. These days offer an opportunity to bring people together and put on a fine musical program. That year, I was also fortunate once again to exhibit three sculptures at Villa Datri as part of 'Faire Corps.' It is always a unique opportunity for rewarding encounters, and throughout the season my Matrices enter into a bodily dialogue with visitors.

Sometimes I wish I had more time to create. It is true that artists need to show their work in order to exist, but working also requires time for intense concentration and deep solitude. I also believe that our work should invite people to slow down and take the time to listen and observe what we offer through our creations. For someone who embraces it fully, being an artist means committing to uncertainty, yet paradoxically also to a powerful force of life: it takes strength and courage to let yourself move toward the unknown. Every morning, I get up with a vague idea of what I will do, but fortunately my desire to move forward is always there, despite all the news that sometimes weighs me down. Perhaps that is what art is: hope for tomorrow.

DANSE POLAIRE 2017 Metal and bronze 70 x 50 x 50 cm (approx. 27.6 x 19.7 x 19.7 in) Private collection

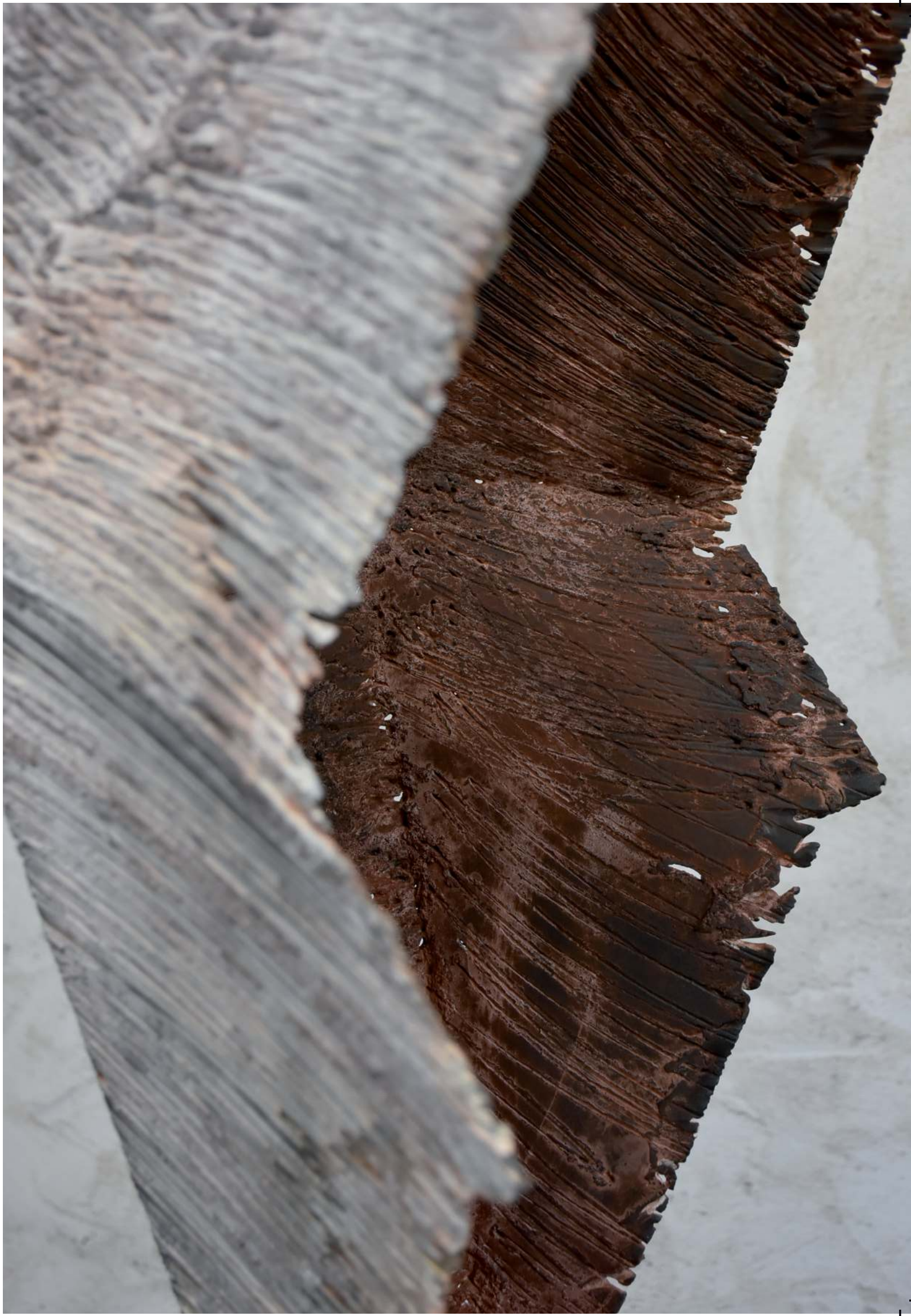


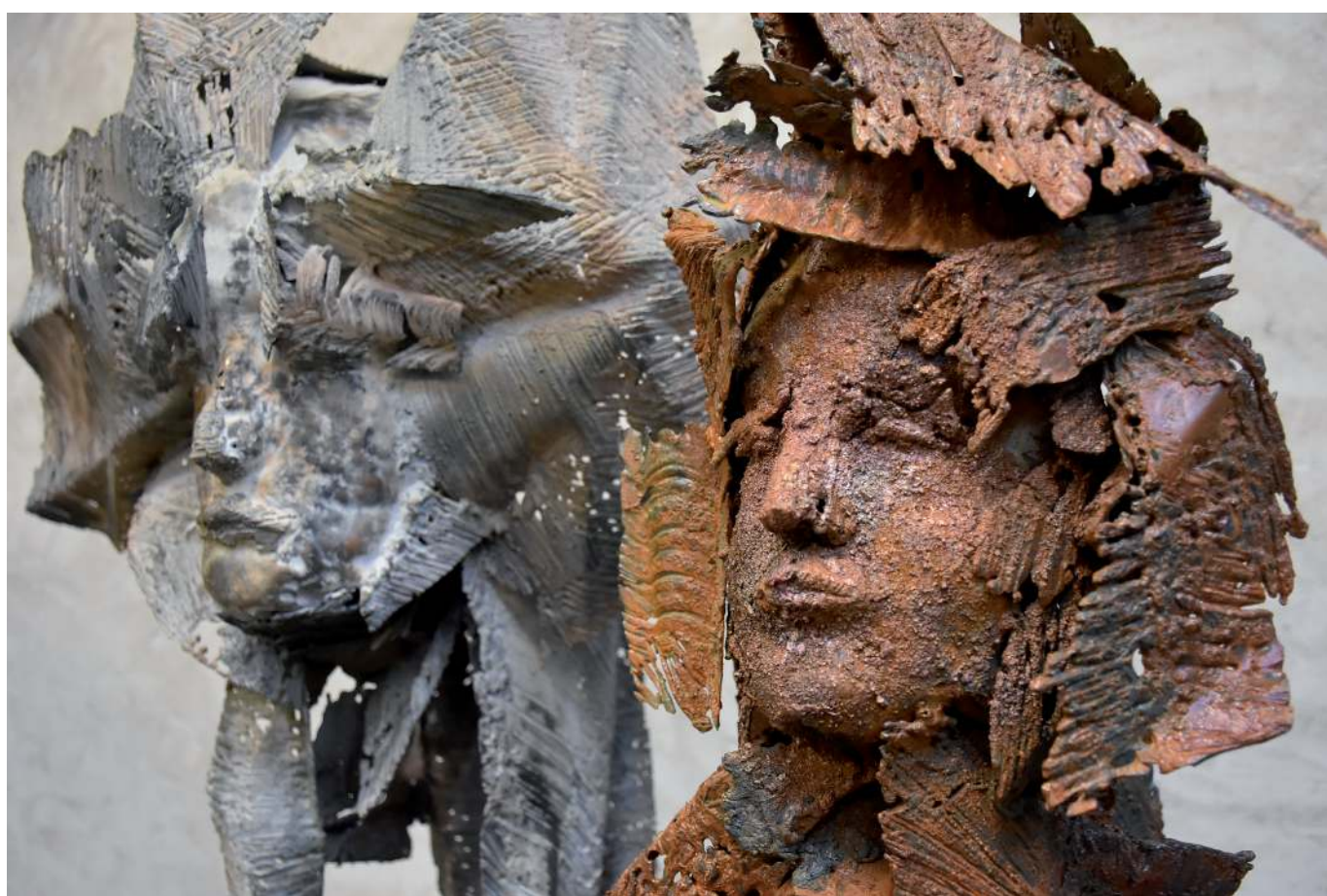
DANSE ARCTIQUE 2017 Metal and bronze 60 x 45 x 30 cm (approx. 23.6 x 17.7 x 11.8 in)



MIGRATION

2019 Metal 107 x 50 x 30 cm (approx. 42.1 x 19.7 x 11.8 in) Private collection





DAME DE BRUME

2019 Metal 70 x 50 x 40 cm (approx.
27.6 x 19.7 x 15.7 in) Private
collection

GARDIENNE DES TERRES

2019 Metal 72 x 27 x 27 cm (approx.
28.3 x 10.6 x 10.6 in) Private collection



PERLE DE BRUME
2021 Metal 80 x 54 x 25 cm
(approx. 31.5 x 21.3 x 9.8 in)
Private collection



GARDIENNE DES FORETS
2021 Metal 80 x 40 x 35 cm (approx.
31.5 x 15.7 x 13.8 in) Private collection



BOMBYX
2024 Metal 100 x 80 x 80 cm (approx.
39.4 x 31.5 x 31.5 in)





HOMME BLEU
2024 Metal and bronze 72 x 26 x 28 cm (approx. 28.3 x 10.2 x 11.0 in)
Private collection



ROSE DES SABLES
2024 Metal 72 x 29 x 31 cm (approx. 28.3 x 11.4
x 12.2 in)

Other Worlds

Christian Noorbergen
Art critic and curator

Julien Allègre's constantly evolving sculptures accumulate lived time. Wild sculptures of flight and momentum. Born from a return to the living sources of the prehistory of forms, they are time wrested free, time as matter, time of mental elevation, marked by cuts, openings, fissures, and eruptions. In his practice, the work decides, never the intellect. For this sculptor-shaman, creation exists only to open a path to the archaic presence of animal humanity, or, if you prefer, human animality. And to the magical proximity of the extraordinary, chiseled energies of untamed plant life.

For Allègre, the sculptor as watchman, animal beings know things about the universe that humans no longer know. More directly than fragile human beings, they experience earth, rock, and sky. Their raw, torn presence is rough and massive, even brutal. The artist therefore makes no attempt to soften their outlines and never yields to the easy appeal of seductive stylization. Older than human presence itself, the startling image of the animal body, from the heights of the divine to the abyss of inner life, haunts contemporary creation.

In the work of Allègre, an artist of tension and mutation, the human and animal bodies, fused with the living forces of minerals, embrace deep within an interiority dissected by the scalpel. A primal indistinction gives matter its raw structure, like an original birth that never ceases to surge forth.

Allègre disrupts space to turn a sculpture into a formidable force held still. He finds or invents skins of the universe that embody and protect his ever-sharpened forms. Space is possessed from within and without, and this disfigured normality carves a harsh artistic path toward inaccessible depths. In this creation of earthly forces, violent fragility, and hidden eruptions, essential otherness offers a remedy for the anguish of existence.

Allègre lets loose an imagination freed to approach the fantastic. Within the souls of metal, his hard, metamorphic silhouettes endlessly unsettle the expanse. This is how his imposing primordial entities come into being.

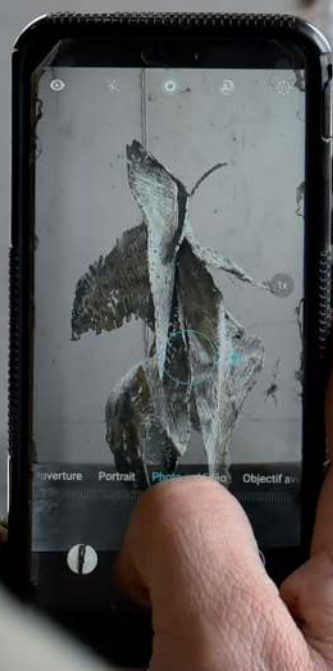


POUSSEE ORGANIQUE CITE PERDUE
2023 bronze Unique piece 75 x 24 x 20 cm (approx. 29.5 x 9.4 x 7.9 in) Private collection





ALGUES
2022 Metal 106 x 50 x 37 cm (approx.
41.7 x 19.7 x 14.6 in) Private collection



PHASME
2022 Metal and bronze 80 x 46 x 20 cm (approx. 31.5 x 18.1 x
7.9 in) Private collection





ECLOSION
2022 Metal and bronze 86 x 33 x 26 cm
(approx. 33.9 x 13.0 x 10.2 in) Private
collection







EXUVIE BAROQUE

2023 Metal coating on steel and bronze 104 x 45 x 30 cm (approx. 40.9 x 17.7 x 11.8 in)
Private collection



OISEAU DE LUNE

2023 Metal and bronze 50 x 23 x 30 cm
(approx. 19.7 x 9.1 x 11.8 in)



PORTEE EN EQUILIBRE

2023 Metal and bronze 76 x 32 x 25 cm
(approx. 29.9 x 12.6 x 9.8 in)



PORTEE LIBRE
 2023 Metal and bronze 70 x 60 x 30 cm
 (approx. 27.6 x 23.6 x 11.8 in)



TERRE ANIMALE
 2023 Metal and bronze 51 x 40 x 15 cm
 (approx. 20.1 x 15.7 x 5.9 in) Private
 collection



ECLOSION DE SEL
2023 Metal and bronze 70 x 25 x 20 cm (approx. 27.6 x 9.8
x 7.9 in)





EVOLUTION
2023 Metal and bronze 66 x 21 x 21 cm
(approx. 26.0 x 8.3 x 8.3 in) Private
collection



MUTATION
2021 Metal and bronze 85 x 42 x 20 cm
(approx. 33.5 x 16.5 x 7.9 in)



POUSEE ORGANIQUE EN EQUILIBRE

2023 Metal 87 x 40 x 30 cm (approx. 34.3 x 15.7 x 11.8 in) Private collection





PARTITION ORGANIQUE ECLOSION
BLANCHE
2023 Metal and bronze 87 x 36 x 20 cm
(approx. 34.3 x 14.2 x 7.9 in) Private
collection





PARTITION ORGANIQUE ECLOSION
BLANCHE II

2023 Metal and bronze 94 x 40 x 30 cm
(approx. 37.0 x 15.7 x 11.8 in)



AILE DE PAPILLON
2023 Metal and bronze 65 x 28 x 23 cm (approx. 25.6 x 11.0 x 9.1 in)
Private collection



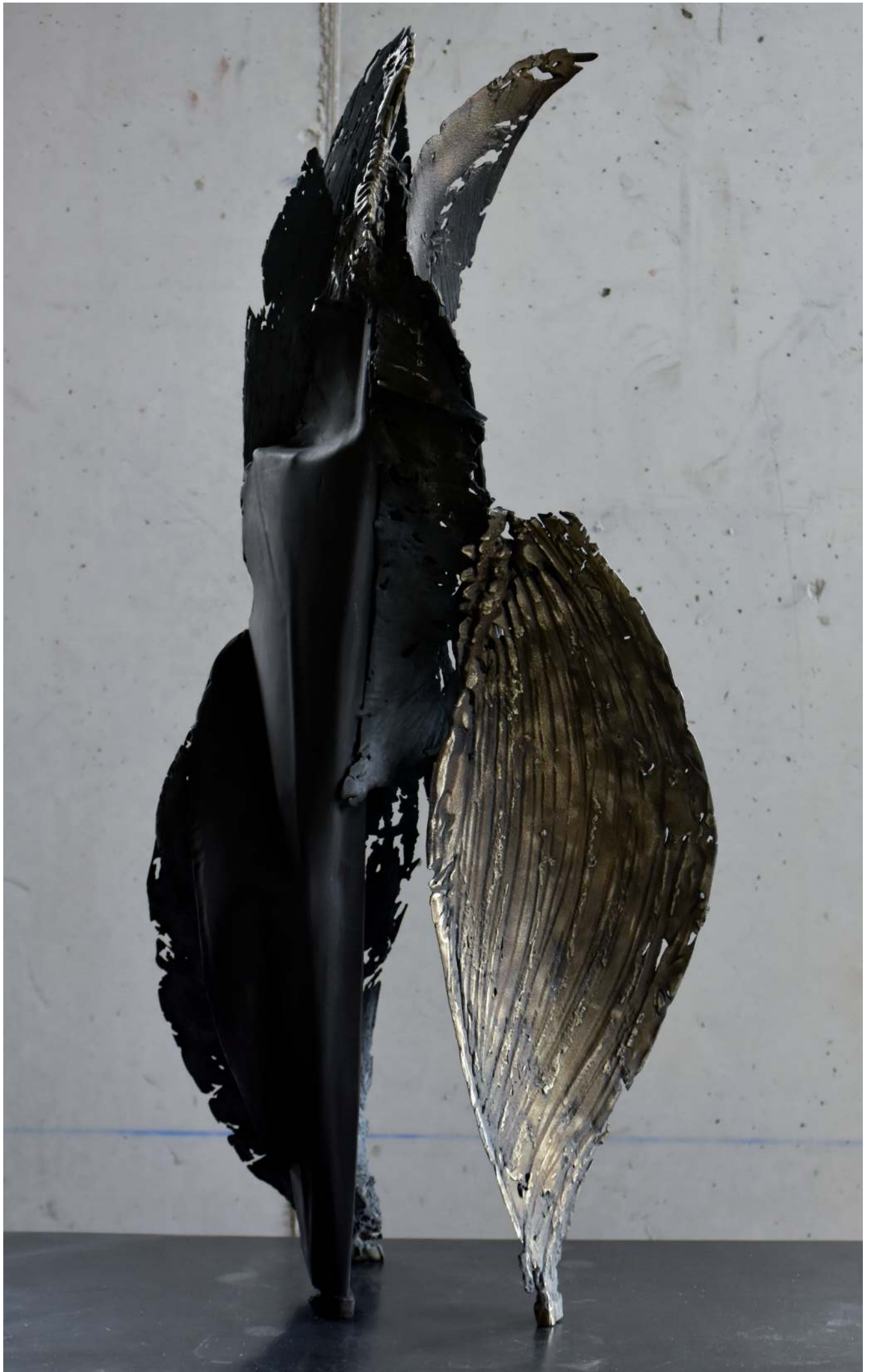


PARTITION ORGANIQUE ECLOSION D'OR II
2023 Metal and bronze 115 x 58 x 32 cm (approx. 45.3 x 22.8 x 12.6 in)



PARTITION ORGANIQUE ECLOSION
D'OR

2023 Metal and bronze 87 x 40 x 25 cm
(approx. 34.3 x 15.7 x 9.8 in)





POUSSEE ORGANIQUE ORIGINE
MECONNUE
2023 bronze Unique piece 57 x 26 x 18
cm (approx. 22.4 x 10.2 x 7.1 in)





Wax working and bronze casting at Fonderie Barthélémy in Crest, 2022







TERRE SAUVAGE
2023 Metal coating on steel 200 x 100
x 60 cm (approx. 78.7 x 39.4 x 23.6 in)



TERRE GIVREE 2023 in progress in the studio







TERRE GIVREE
2023 Metal coating on steel 300 x 100 x 120 cm (approx. 118.1 x 39.4 x 47.2 in) outside Galerie
Cappazza, Nançay



EXUVIE SAUVAGE
2023 Metal coating on steel 220 x 80 x 100 cm (approx. 86.6 x 31.5 x 39.4 in)





3 Matrices 2020 Corten steel and
Stainless steel Matrice I 180 x 50 x 40
cm (approx. 70.9 x 19.7 x 15.7 in)
Matrice II 245 x 60 x 60 cm (approx.
96.5 x 23.6 x 23.6 in) Matrice L'entre
deux 130 x 30 x 25 cm (approx. 51.2 x
11.8 x 9.8 in)



Photo©Bertrand Michau, ADAGP - Paris 2024

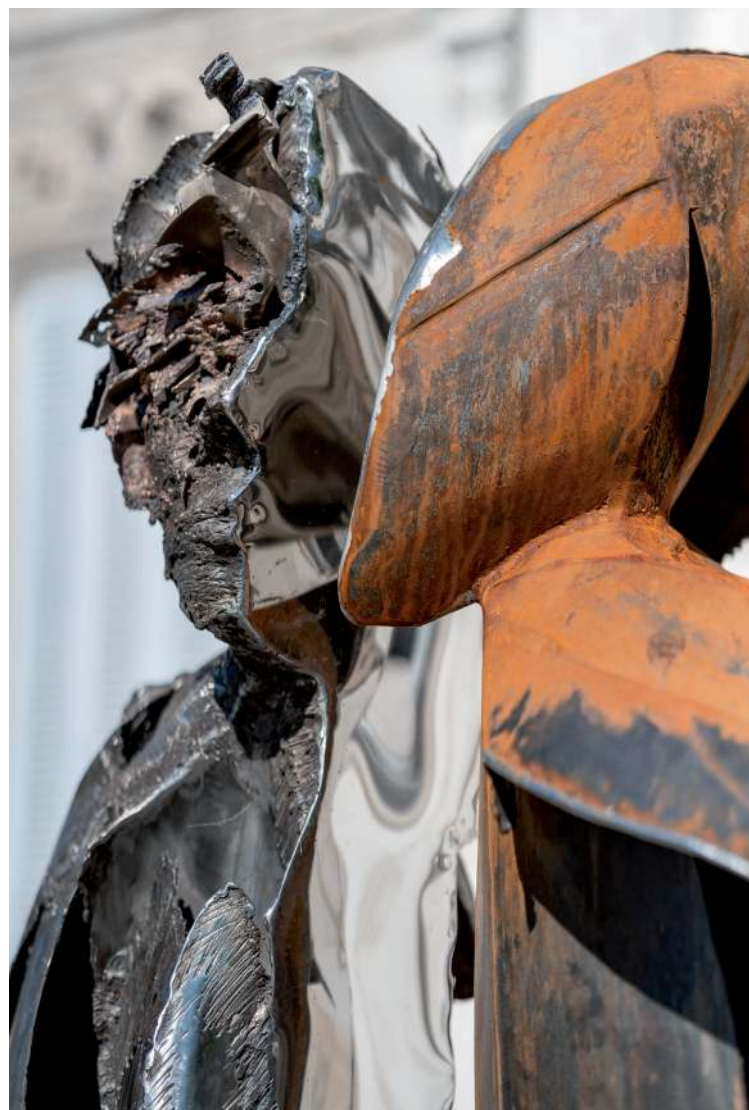
Matrice II

2020 Corten steel and Stainless steel 245 x 60 x 60 cm (approx. 96.5 x 23.6 x 23.6 in) presented at Fondation Villa Datriis exhibition «Faire Corps» 2024



Matrice VI
2024 Metal and Brass 80 x 26 x 17 cm (approx. 31.5 x 10.2 x 6.7
in) Private collection





CONTRE TEMPS
2020 Corten steel Stainless steel and bronze
Commission for the town of Courthézon (84)

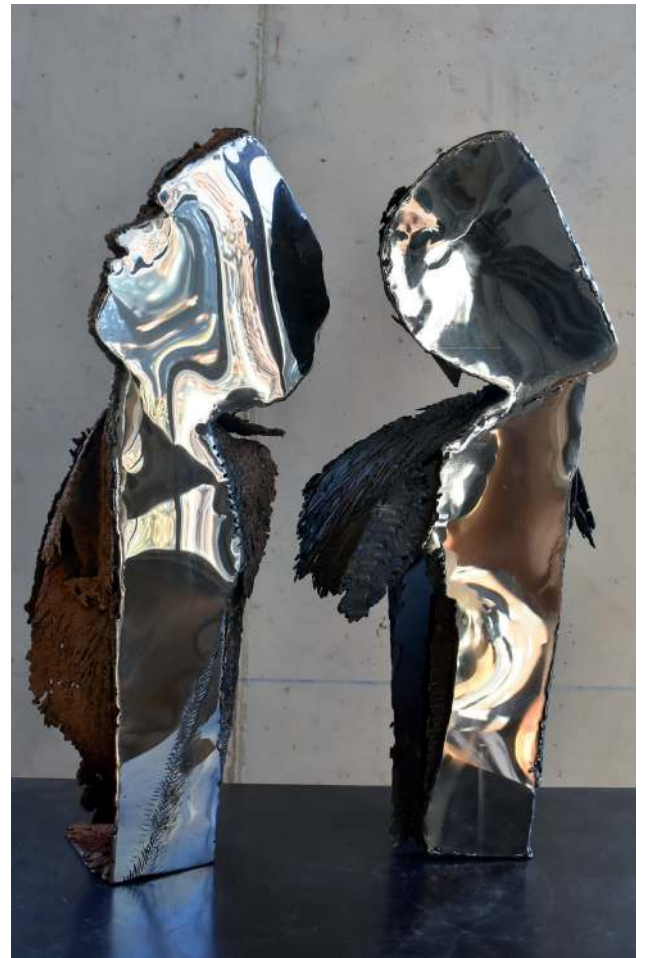






TECTONIQUE SENTIMENTALE
2022 Metal and Stainless steel 120 x
65 x 30 cm (approx. 47.2 x 25.6 x 11.8
in) Private collection





TECTONIQUE DE L'ÂME
 2022 Metal Stainless steel and bronze
 65 x 42 x 27 cm (approx. 25.6 x 16.5 x
 10.6 in) Private collection



TECTONIQUE SENSIBLE

2023 Metal and Brass 70 x 40 x 20 cm (approx. 27.6 x 15.7 x 7.9 in) Private collection







LE PLONGEON

2024 Mirror-polished stainless steel and bronze 320 x 160 x 120 cm (approx. 126.0 x 63.0 x 47.2 in) Private commission



BETE

2021 Corten steel and copper 225 x 230 x 105 cm (approx. 88.6 x 90.6 x 41.3 in) outside
Galerie Capazza 2023







BETE INDOMPTABLE
2021 Metal coating on steel 130 x 130
x 150 cm (approx. 51.2 x 51.2 x 59.1
in)





L'OISEAU RARE
2021 Metal and bronze 80 x 27 x 28
cm (approx. 31.5 x 10.6 x 11.0 in)
Private collection



COQ

2021 Metal and bronze 75 x 54 x 30 cm
(approx. 29.5 x 21.3 x 11.8 in) Private collection



OISEAU DE NUIT

2022 Metal and bronze 90 x 30 x 25 cm
(approx. 35.4 x 11.8 x 9.8 in)



CYGNE

2021 Metal and bronze 60 x 23 x 26 cm
(approx. 23.6 x 9.1 x 10.2 in)



OISEAU DE FEU

2023 Metal and bronze 87 x 26 x 27 cm
(approx. 34.3 x 10.2 x 10.6 in) Private
collection



OISEAU OISIF
2022 Metal and bronze 55 x 45 x 25 cm
(approx. 21.7 x 17.7 x 9.8 in)



OISEAU PERDU
2022 Metal and bronze 51 x 40 x 34 cm
(approx. 20.1 x 15.7 x 13.4 in)



OISEAU SAUVAGE

2022 Metal and bronze 51 x 40 x 34 cm (approx. 20.1 x 15.7 x 13.4 in)
Private collection





OISEAU ASTORPIA
2022 Metal coating on steel and bronze 195 x
70 x 62 cm (approx. 76.8 x 27.6 x 24.4 in)



OISEAU VOUDOU
2022 Metal and bronze 130 x 41 x 38
cm (approx. 51.2 x 16.1 x 15.0 in)







LA BETE outside Fondation Poppy et Pierre Salinger, Le Thor
2017 Metal 200 x 220 x 90 cm (approx. 78.7 x 86.6 x 35.4 in) Private
collection

FOSSIL MEN



ELEVATION 2014 Metal 290 x 90 x 55 cm (approx. 114.2 x 35.4 x 21.7 in) Private collection

A timeless language of matter, a tribute to life and its unconditional fragility. In 2014, Julien Allègre began a new exploration that he called Hommes Fossiles. He retains only the essence of the material, melted and eroded. These soaring forms suggest organic matter, something like tree branches. He brings humanity and nature together, seeking to express his profound respect for this material.



HIVER
2015 Metal 330 x 140 x 70
cm (approx. 129.9 x 55.1 x
27.6 in) Private collection





VULCAIN 2015 Metal 390 x 90 x 80 cm (approx. 153.5 x 35.4 x 31.5 in) Private collection



RESURGENCES 2016 Metal 280 x 100 x 60 cm (approx. 110.2 x 39.4 x 23.6 in) Private collection



FAILLE LUMINEUSE 2018 Metal and brass 350 x 150 x 80 cm (approx. 137.8 x 59.1 x 31.5 in) Private collection

“

Bearing witness to my admiration for nature seemed self-evident to me. These slender beings are guardians of a bygone time, sentinels of the present... They have neither color nor heads. In their simple stance as observers, their bodies resemble fantastic skeletons of branches, as though an imagined time had left only the essential material so that they might still bear witness!





SILENCE

2020 Metal coating on steel 280 x 90 x
64 cm (approx. 110.2 x 35.4 x 25.2 in)
Private collection



ETRE DE SILENCE
2023 Metal coating on steel and bronze 120 x
30 x 20 cm (approx. 47.2 x 11.8 x 7.9 in)





INVITATION AU SILENCE

2023 Metal coating on steel and stainless
steel 110 x 40 x 28 cm (approx. 43.3 x
15.7 x 11.0 in)

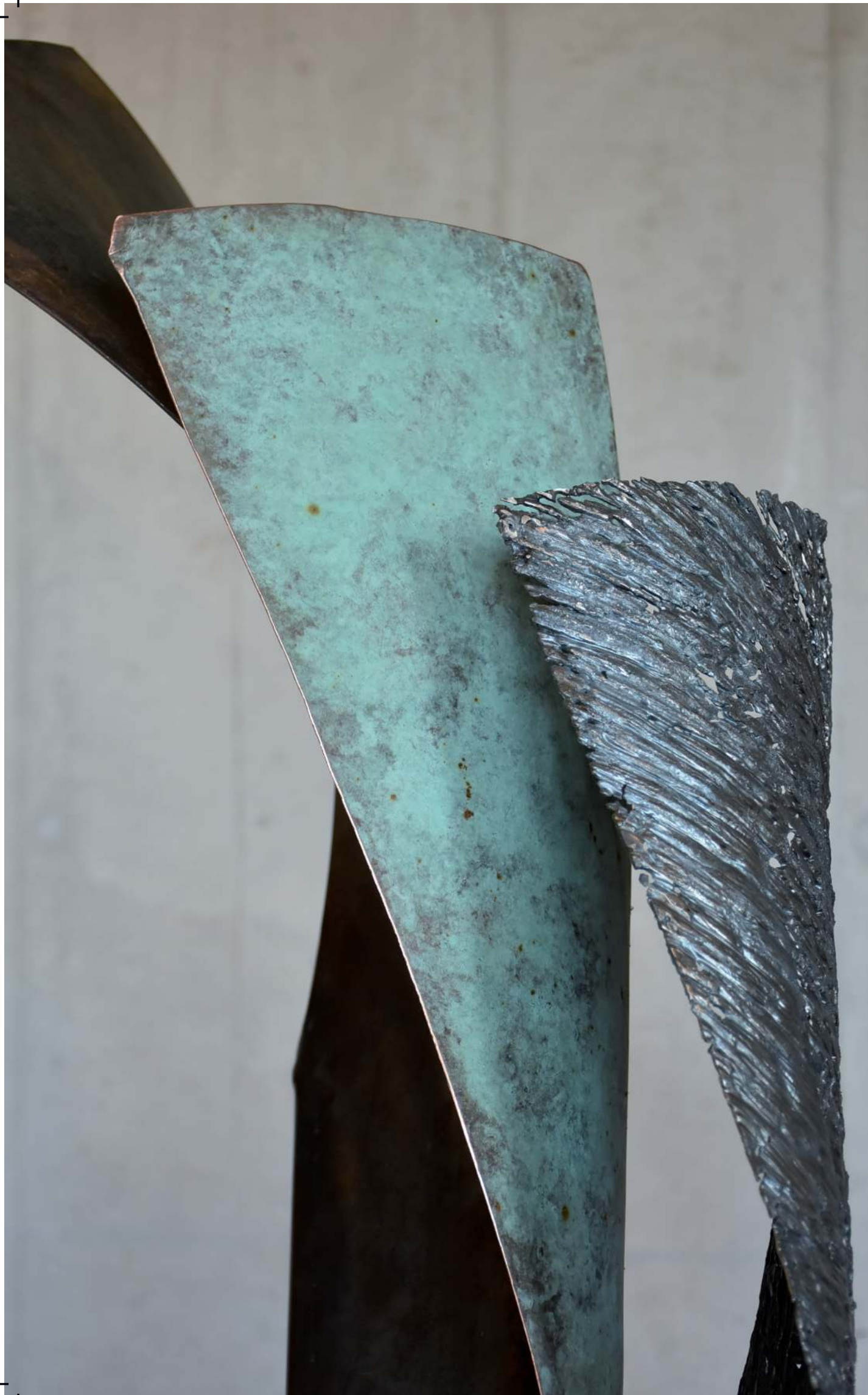




PORTE DU SILENCE
2022 Metal coating on steel 116 x 36 x
30 cm (approx. 45.7 x 14.2 x 11.8 in)
Private collection



RESPIRATION DU SILENCE
2023 Metal coating on steel 160 x 40 x
40 cm (approx. 63.0 x 15.7 x 15.7 in)
Private collection





PEAU CANOPEE
2021 copper and Steel 194 x 40 x 25
cm (approx. 76.4 x 15.7 x 9.8 in)
Private collection



OEIL DU SILENCE
2022 Metal coating on steel 124 x 36 x
20 cm (approx. 48.8 x 14.2 x 7.9 in)
Private collection





CONTRE TEMPS exhibition at Galerie Capazza 2023





SILENCE D'ECORCE 2023 Metal coating on steel 197 x 54 x 46 cm (approx. 77.6 x 21.3 x 18.1 in) Private commission



EQUILIBRE PARALLELE

2020 Mirror-polished stainless steel and Corten steel 240 x 157 x 50 cm (approx.
94.5 x 61.8 x 19.7 in)





EXUVIE
2019 Corten steel and Brass
84 x 40 x 290 cm (approx.
33.1 x 15.7 x 114.2 in)

L'onde de l'arbre



Steel tree: 4 x 3 x 3 m (4000 x 3000 x 3000 mm); approx. 13.1 x 9.8 x 9.8 ft

50 aluminum tubes of varying diameters and heights

Tuned to G major and C major, with a reference pitch of 440 Hz

Tuner: Eric LATOUR

Created in 2018



This installation composed by Julien Allègre invites us to explore a sonic map. He imagined a journey through sound around a sacred tree, placed at the heart of the installation. It stands enthroned, majestic and still. It remains free of any movement while a constellation of sounding tubes is orchestrated around it, giving rhythm to the space.

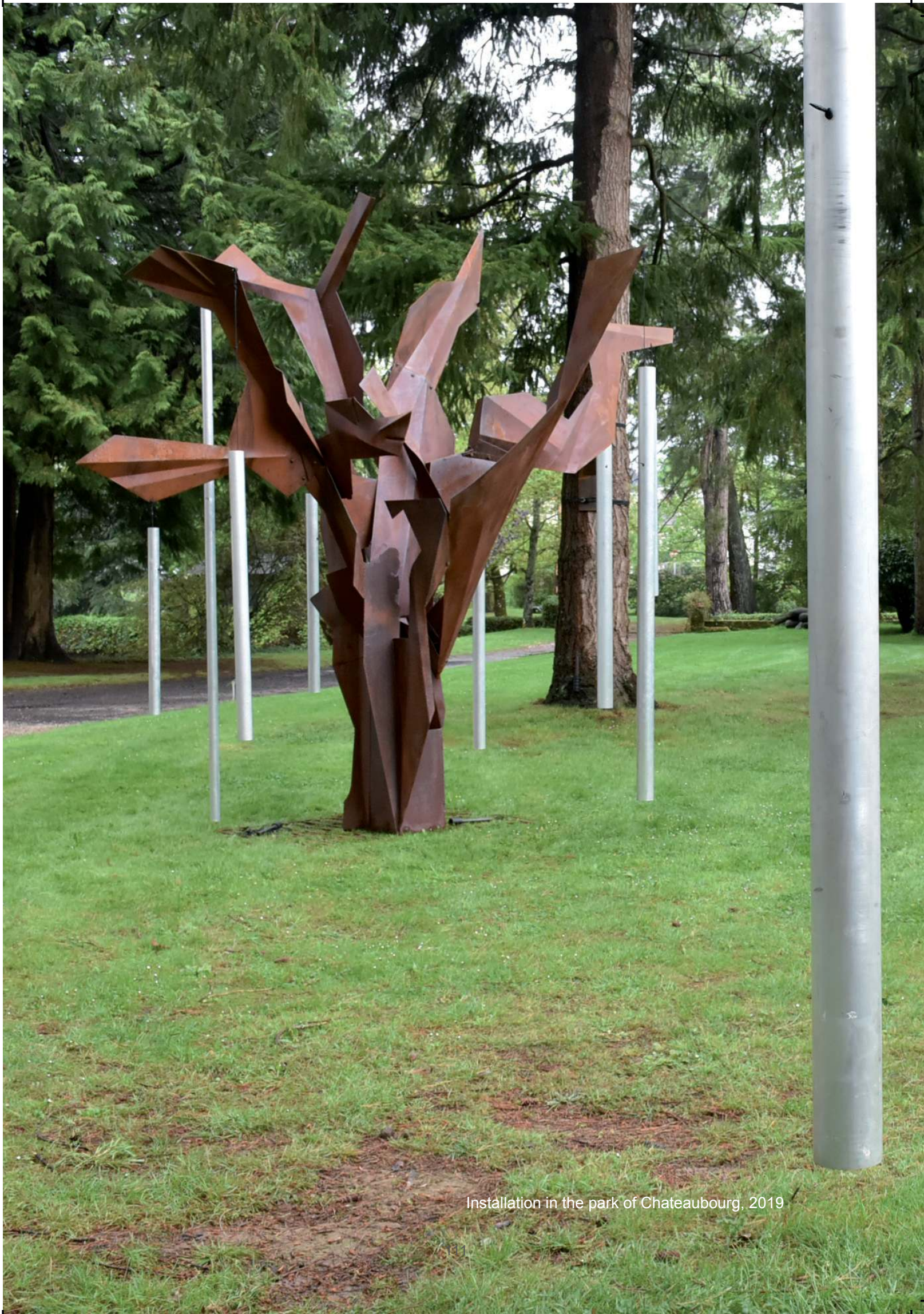
Everything in this work suggests that nature needs us: the viewers will carry the waves of this sounding tree. Its score can be played alone, but it is even more powerful when several people play while listening to the sounds that connect them. All the tubes are tuned to create sonic harmony. The installation draws us into a fascinating discovery of sound's vibrational power. Could it be the artist's invitation to consider the importance of nature?



L'onde de l'arbre installation at the Church of Saint-Laurent in Eygalières, 2018



Performance: Raphael Seguinier, Barbara Baer, Julien Allègre, 2021



Installation in the park of Chateaubourg, 2019

In Avignon's Petit Palais

Julien Allègre installed his sculptures alongside the sacred works of the Petit Palais during Avignon's Parcours de l'Art, from September 2018 to January 2019. He chose to enter into a formal dialogue with the setting. Certain sculptures and architectural pieces, such as column capitals, had been loaned to the 'Mirabilis' exhibition at the Grand Palais in the summer of 2018. Quite naturally, ghosts of these absent works came into being. Julien Allègre's sculptures entered into a natural and elegant dialogue with the medieval sculptures.

Through his work, the artist pays tribute to medieval craftsmanship. Through years of varied learning and practice, he too is sustained by the pleasure of mastering technique. His work shows a sensitivity to bringing life and poetry to material left inert... Three years earlier, the artist Miguel Barcelo had himself engaged with the works of this Petit Palais during his exhibition 'TERRAMARE.'



DEUX CHAPITAUX 2010 - 2017 Metal

VENUS ROUGE
beneath a painting by
BOTICELLI
2017 Metal 100 x 45
x 48 cm (approx. 39.4
x 17.7 x 18.9 in)
Private collection



VENUS BLEUE and
papal tombs
2017 Metal 110 x 50
x 48 cm (approx. 43.3
x 19.7 x 18.9 in)
Private collection





4 sculptures in display cases alongside
medieval saints ANTICA 2018 ATOL
2018 EQUStainless steelE 2017
ENTRE 2 CONTINENTS 2018 Private
collections



PROFONDEUR
2018 Metal and bronze 65 x 48 x 40 cm
(approx. 25.6 x 18.9 x 15.7 in) Private
collection



CHAMAN
2013 Metal 200 x 70 x 50 cm (approx.
78.7 x 27.6 x 19.7 in)



Photo © Bertrand Michau / ADAGP - Paris 2024
© Bertrand Michau / ADAGP - Paris 2024

Photo © Philippe ABEL

RÊVE DE L'HOMME

2017 Metal 450 x 200 x 150 cm (approx. 177.2 x 78.7 x 59.1 in) Installed at the Roman archaeological site in Vaison .



HERACLES DES BASSES EAUX

2024 Corten steel and copper 260 x 120 x 85 cm (approx. 102.4 x 47.2 x 33.5 in) Private commission



MEGARA
2024 Corten steel and bronze 101 x 34 x 27
cm (approx. 39.8 x 13.4 x 10.6 in) Private
collection Maquette for the Hercule
commission

The Relative Nature of What We Can Grasp...

Jean-Michel Warin, September 2020

Artistic director, Point Rouge Gallery, Saint-Rémy-de-Provence

Julien Allègre is a builder: from disparate pieces of metal, he constructs a universe. Yet in doing so, he also dismantles the first impression we might have of his works.

Likewise, although the central theme of his world is surely the human being in all the complexity of mind and body, his raw, primal material becomes a curious, paradoxical ode to sensuality.

The sensuality of the body, but also of the face, or, more strangely, the mask. In ancient Rome, the persona was the mask worn by actors, helping them project their voices through vast amphitheaters. The voice sounded through it, *per sonare* in Latin, and the mask gave flesh to the character being played.

Through his works, forged in the violence of fire, Allègre cries out wordless stories. Only their titles suggest paths of discovery: *Regards en eaux troubles*, *La Fuite*, *L'Étranger*, or *L'Homme lune*.

Travel, too, is evoked by these figures, heavy with their composite, often salvaged materials: *L'Odyssée*, *Météore bleue*, *La Traversée*, *Latitude*, but also *Illusion*.

Confronting reality with appearance, Allègre leads viewers toward associations that illuminate the shades of ambiguity and help us unmask it.

Lingering traces of color also play this game with somewhere else, a before, a beyond. They come from the history of the very material the artist discovered, chose, and transformed.

They lead us toward an earlier existence, a past that enchants the imagination as much as the form the artist has chosen to give it in service of the work's more apparent purpose. What is hidden, veiled, indistinct, or troubled enters into dialogue with the impenetrable, the mysterious, and obscure darkness.

The artist thus lets us consider the relative nature of what we can grasp and what remains hidden from view. The elusive, the intangible, and the immeasurable suddenly become perceptible, conceivable, intelligible.

Through his virtuosity as a player, Allègre reveals fantasy as an expression of freedom of mind. Drawing on the great sculptural tradition that, since Rodin, has assembled, dismantled, and tormented matter to make it expressive, he reawakens an insight Horace noted 2,000 years ago in his *Ars Poetica*:

"Artists and poets have always been allowed to dare anything and undertake anything."

Allègre surely belongs among these poets and sculptors who, like Orpheus, descend into the fires of Hades of human existence to bring dormant hopes and banished desires back into the light.

He is also among those who brush against the stars.



HOMS
2016 Metal and bronze
230 x 100 x 80 cm
(approx. 90.6 x 39.4 x
31.5 in) Private
collection



PROFONDEUR
2017 Metal and bronze 155 x 68 x 53
cm (approx. 61.0 x 26.8 x 20.9 in)
Private collection



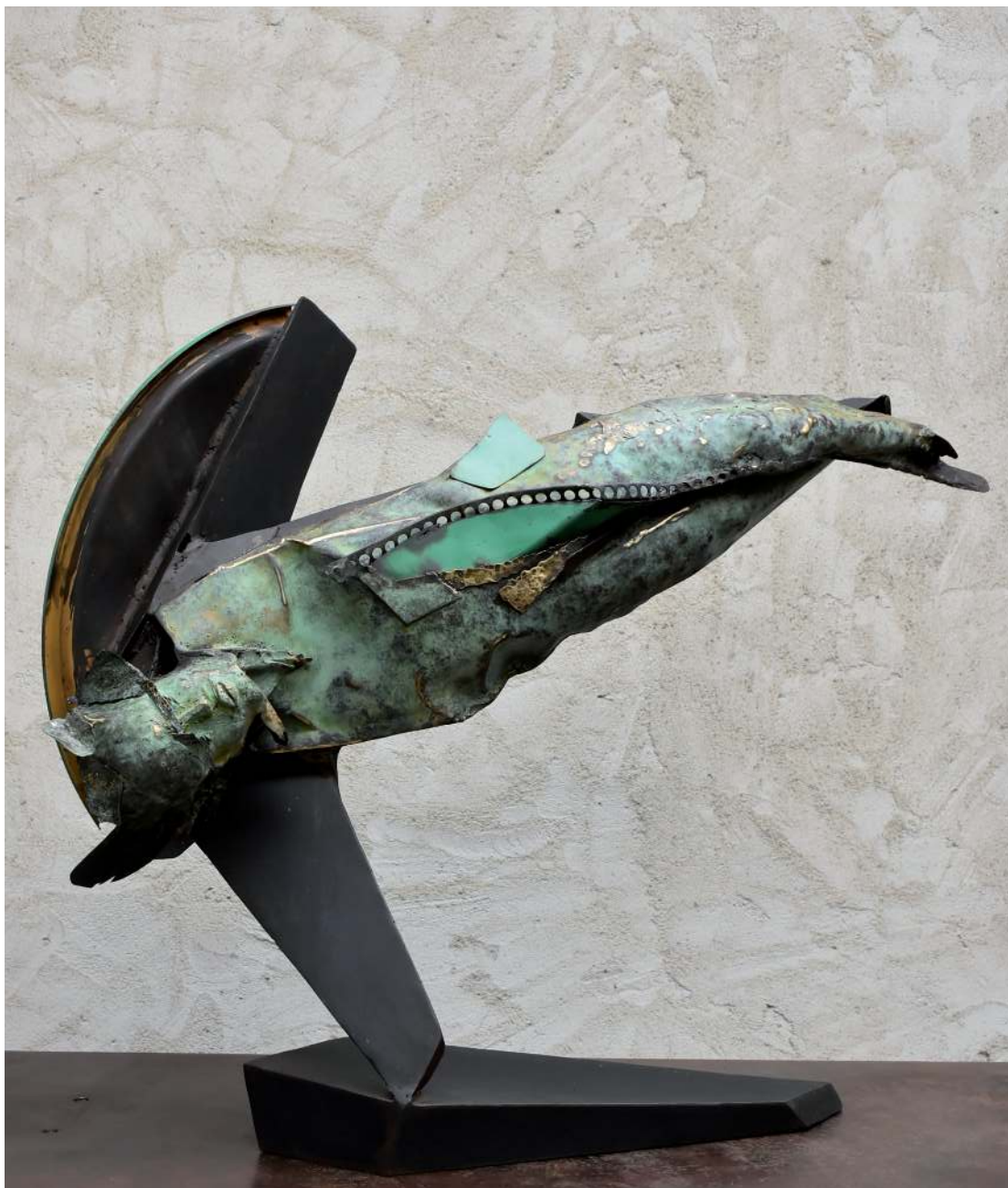
TERRES REVEES
2017 Metal 76 x 40 x 40 cm
(approx. 29.9 x 15.7 x 15.7
in) Private collection



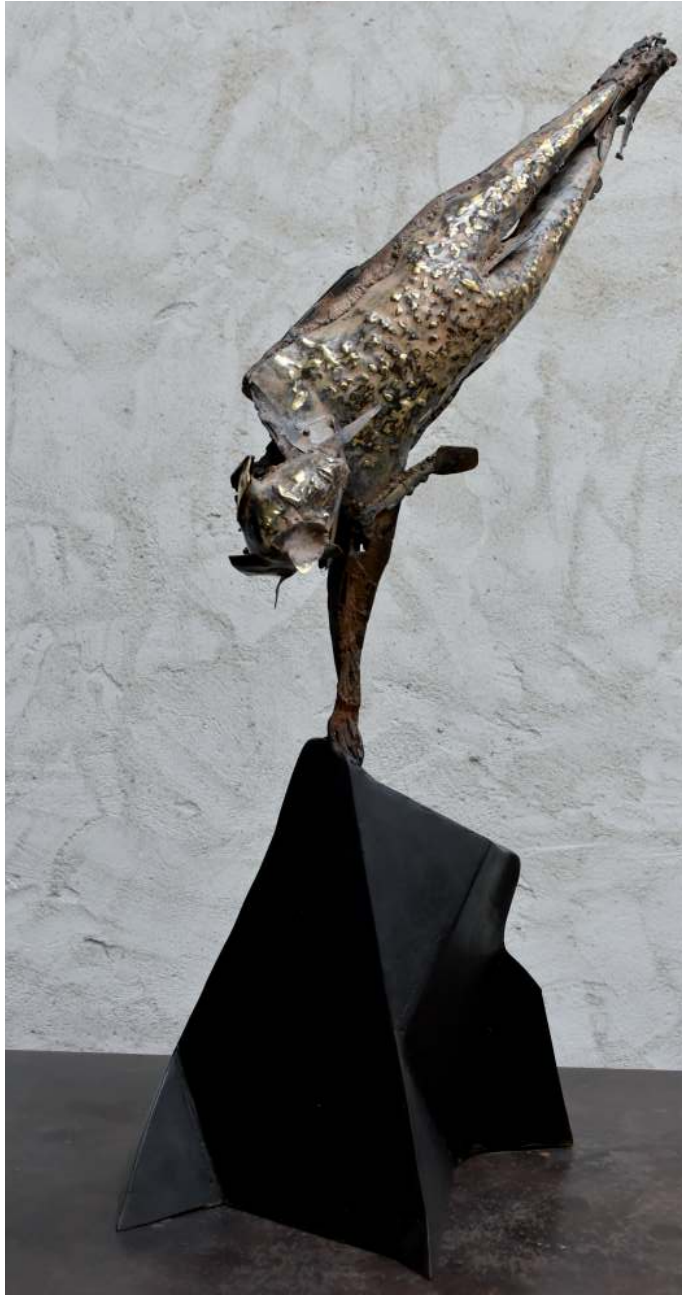
MIDDLE SEA
2016 Metal and bronze 80 x 82 x 75 cm
(approx. 31.5 x 32.3 x 29.5 in) Private
collection



TRESOR D'ECUME
2017 Metal 100 x 64 x 43 cm
(approx. 39.4 x 25.2 x 16.9 in)
Private collection



ANDANTE
2018 Brass and Metal 105 x 65 x 65
cm (approx. 41.3 x 25.6 x 25.6 in)
Private collection



LA HAUT
2018 Brass and Metal 90 x 40 x 20 cm
(approx. 35.4 x 15.7 x 7.9 in) Private
collection

Julien Allègre: Scars of Humanity

Christian Noorbergen

Art critic and curator

Additional credit in the original: Artistic director, Point Rouge Gallery, Saint-Rémy-de-Provence.

In a vivid act of possession, Allègre launches himself from an elemental framework, then throws away the key to its codes. Emerging from underground, his sharpened, imagined, possessed forms banish every tired banality.

At times, like a sun, a form casts its spell over space. At others, a face of immensity carries away the horizon. A fragmented, many-sided face, traversed by all the world's hollows. This sculptor dares to deprive masses of their mass. Only the shell remains, the bare framework, the fragile skin of the essential. Through hollowed matter, Allègre tears open the expanse. Through the fissures of space, he cuts into matter. He makes the scars of humanity blossom. A wild script of disfiguration. Shredded space.

His sculptures are flashes of revelation. The fever of the depths inhabits these great rising presences, these scorched colors, these masks of intimacy. His frenzied beings, free of cultural assumptions, overturn reality's inertia and take root in the anguish of desire. A strange sacrificial energy. In this art of grappling and combat, life's pleasures exult in the darkness of fantasy.

Powerfully rooted in the earth, Allègre asserts an art both barbaric and luminous, exulting in wild vitality, carrying the immense weight of devouring life and barely tamed magma. He tests the solar power of vital transgressions that sweep through our lives and our emptiness. Order falters, haunted by inventive tremors of form. Wondrous masks appear, astonishing in their sensitivity, at the edge of the abyss.

Archaic and contemporary, the work releases the West from its exhausted concepts and heavy materiality. Allègre reinvents the mythical figure, wresting it from our certainties. His raw art, illuminating metal and fire, carries these sharp presences, haunted by universality, and these fabulous totems. The abrupt presence of origins. His works appear like apparitions. They never cease to keep watch. The age of the great watchmen, in open space.

Allègre has a shamanic soul, fiercely seized by all the devouring powers of the present.



ETRE DE CANOPEE
2019 Metal 64 x 20 x 20 cm (approx. 25.2 x 7.9 x
7.9 in)





EQUINOXE
2019 bronze 50 x 25 x 15 cm (approx.
19.7 x 9.8 x 5.9 in)

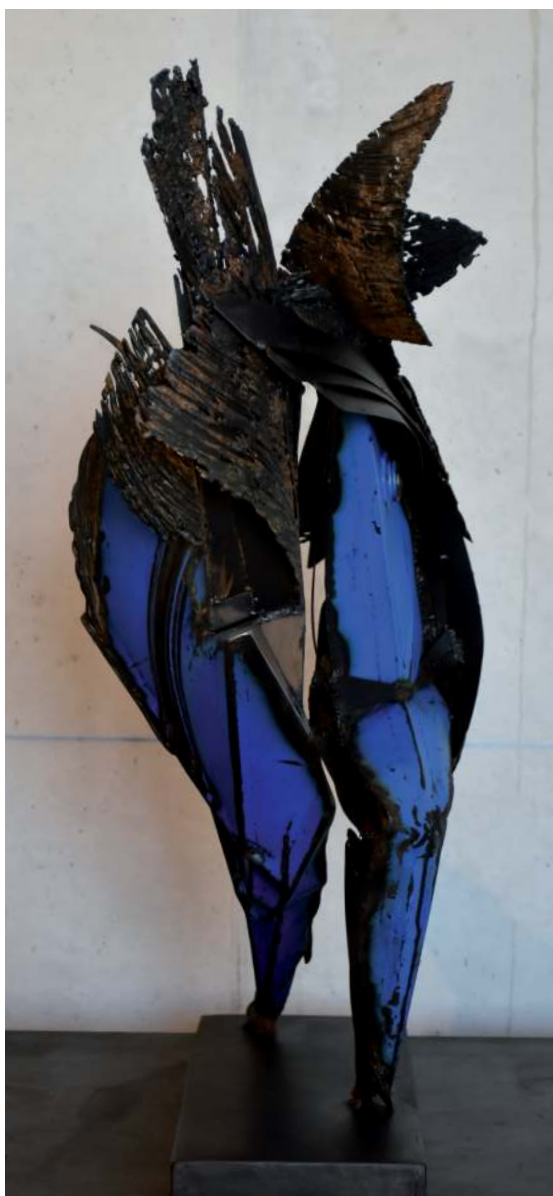


VICTOIRE
2019 bronze 65 x 35 x 25 cm (approx.
25.6 x 13.8 x 9.8 in)

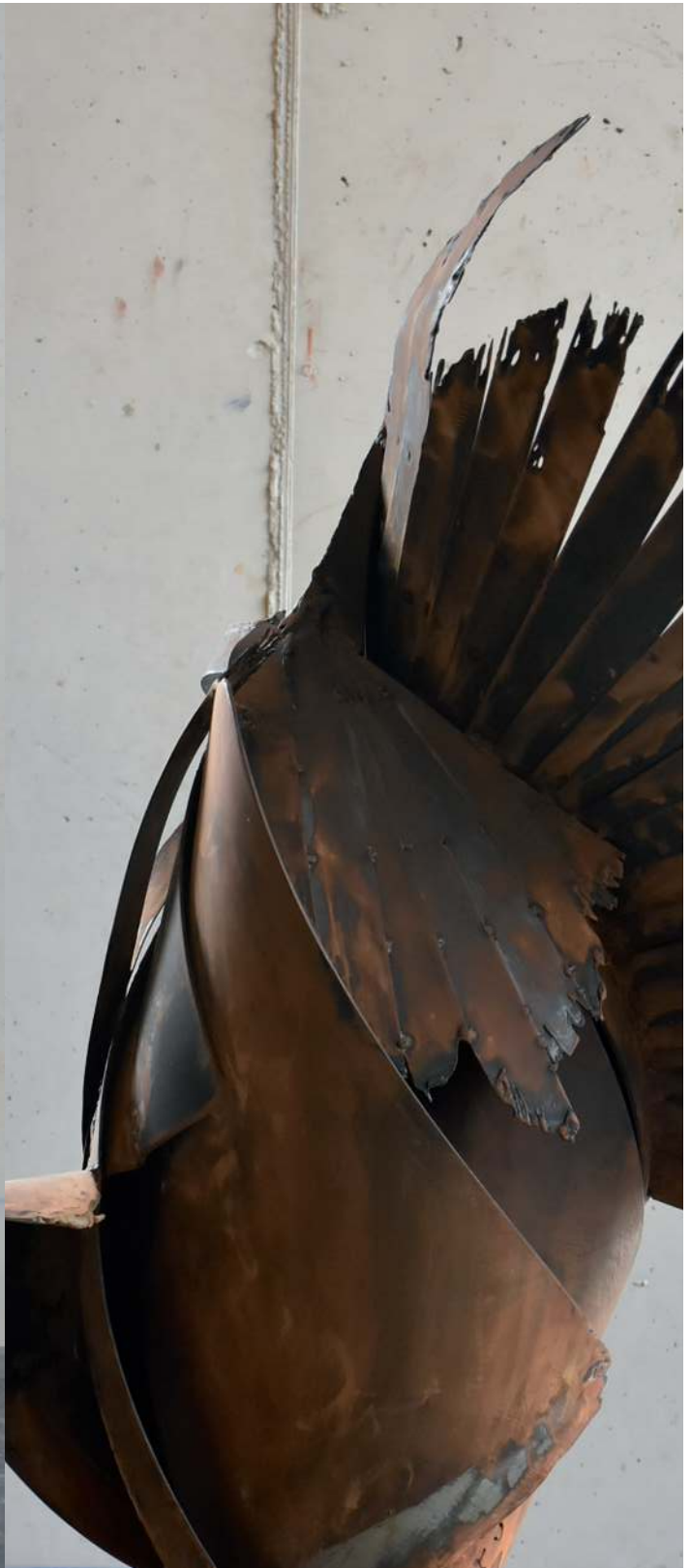




BLUE BIRD
2022 Metal and bronze 70 x 30 x 15 cm
(approx. 27.6 x 11.8 x 5.9 in) Private
collection



INFINITE
2020 Metal 85 x 60 x 32 cm (approx.
33.5 x 23.6 x 12.6 in) Private collection





CONTRE COURANT
2021 Metal 70 x 45 x 40 cm (approx.
27.6 x 17.7 x 15.7 in) Private collection





GARDIENNE DES MONTS
2022 Metal and bronze 54 x 60 x 40 cm
(approx. 21.3 x 23.6 x 15.7 in) Private
collection

Sculptures Fallen from a Star...

Joël-Claude Meffre, poet and archaeologist

A work's emotional force always grows from the artist's fierce struggle with matter, a process involving anticipation, experiment, failure, hesitation, reversal, and fulfillment. Through it, artists develop the skills that help them recognize their potential and attempt to exceed their limits. This inevitably affects the work's conception, arrangement, and transformation through its own unfolding.

Such is the principle of a work in progress. Allègre's world of forms arises from a constant challenge issued to iron, a material born from the solidification of an initially molten state. It remains rebellious, resistant to shaping, reluctant to let its elements join together. It knows how to resist.

When the artist constructs his sheet-metal architectures, with their rounded forms, their expressive softness, the affability emanating from certain human or animal silhouettes, everything that gives them expression through suppleness and elasticity rather than angularity, he must truly persuade the iron. The French word *convaincre* contains the idea of conquering together. He softens, bends, and assembles the parts and fragments, fusing and combining them through welding.

Anyone who sees Allègre at work in his den, like Vulcan in his cavern, discovers that confronting iron involves showers of sparks, almost wrote stars, acrid smoke, molten residue, and the sounds of twisting, hammering, and grinding. Iron will not be tamed or shaped without the creator's tenacity, determination, and will.



In fact, the artist does not sculpt, at least not in the sense of carving into matter. He removes relatively little material, except through grinding or abrasion. Instead, he cuts, assembles, associates, arranges. He juxtaposes and joins the work's different elements by welding, fusing them to create an angel's or a victory figure's wing here, the eye sockets of a face there, the foliage of a tree elsewhere. These works are born of fire and fusion. Their figures, more or less monstrous, human, or animal, are the product of pressure and force.

And yet the human faces of this troop from some distant, unknown world, these winged women who might illustrate a mythological episode, can assume expressions of tenderness, anguish,

anxiety, but also peace, even a smile. Ultimately, a whole range of feelings gives these creatures their expressive richness.

But it is the tenderness, the smile of iron, that astonishes.

Then there is the color of rust, at once cold and warm, reminding us that this metal and the air share an earthly origin, that the metal stands at the end of a star's cooling process.

Allègre's works have fallen from a star.

Entering the studio, we are seized, transported. We hardly dare move. We look everywhere. The atmosphere suggests a factory, a laboratory with traces of smoke still hanging in the air. We sense that fire is at work. Amid these alchemical devices, we discover the creator in heavy gloves and a mask connected to a hose. He looks like a minotaur at work in the heart of his labyrinth.

But no, he really is the creator, the alchemist bent over creatures being forged and raised amid an arsenal of tools, tubes, and wires.

A population of peaceful, docile beings emerges, waiting patiently: fallen angels, possible demons, figures cut into sail-like curves, colored faces, soldiers of a routed army, questioning and astonished characters, assorted robots, flora and fauna combined, awaiting their destiny.

Allègre's studio is the site of a world about to be born. Surrounded by his creations, he plays among them as though facets of his own childhood were emerging. He never ceases to be born alongside them. His small world of metal beings encourages him to continue, to multiply forms. They encourage him to say yes to matter that always says no. As Alain Didier-Weill puts it, this matter that says no serves the creative yes; it is open to the creative yes.

Further on, the same author adds: "Between the creator and matter, this is not peaceful coexistence: there can never be peace or a harmonious relationship between these two forces, even though they serve one another. Because the real is rebellious, the signifier must insist, advancing with each new jolt toward the act of giving form."

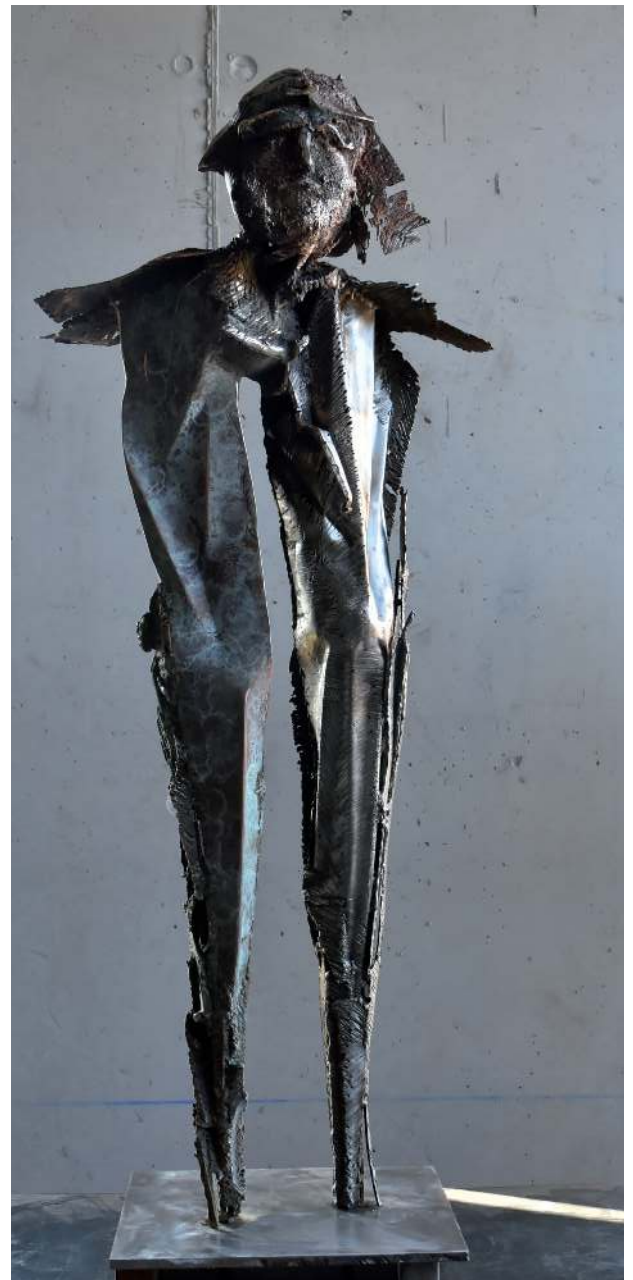
Allègre wages this struggle for himself, against himself, with himself, like every creator who knows there is a living vibration, a persistent seed that keeps pushing toward the surface of desire.





HOMME DE MARS
2022 Metal and bronze 80 x 30 x 25 cm
(approx. 31.5 x 11.8 x 9.8 in)





GARDIEN DES CIMES
2020 Stainless steel and bronze 120 x
50 x 30 cm (approx. 47.2 x 19.7 x 11.8
in) Private commission



TEMPS D'APESANTEUR
 2021 Metal and bronze 270 x 120 x 70
 cm (approx. 106.3 x 47.2 x 27.6 in)
 Private commission







TRANSMUTATION
2020 Corten steel and bronze 190 x 60
x 70 cm (approx. 74.8 x 23.6 x 27.6 in)



JANUS
2021 Metal 86 x 50 x 56 cm (approx. 33.9 x 19.7 x
22.0 in) Private collection



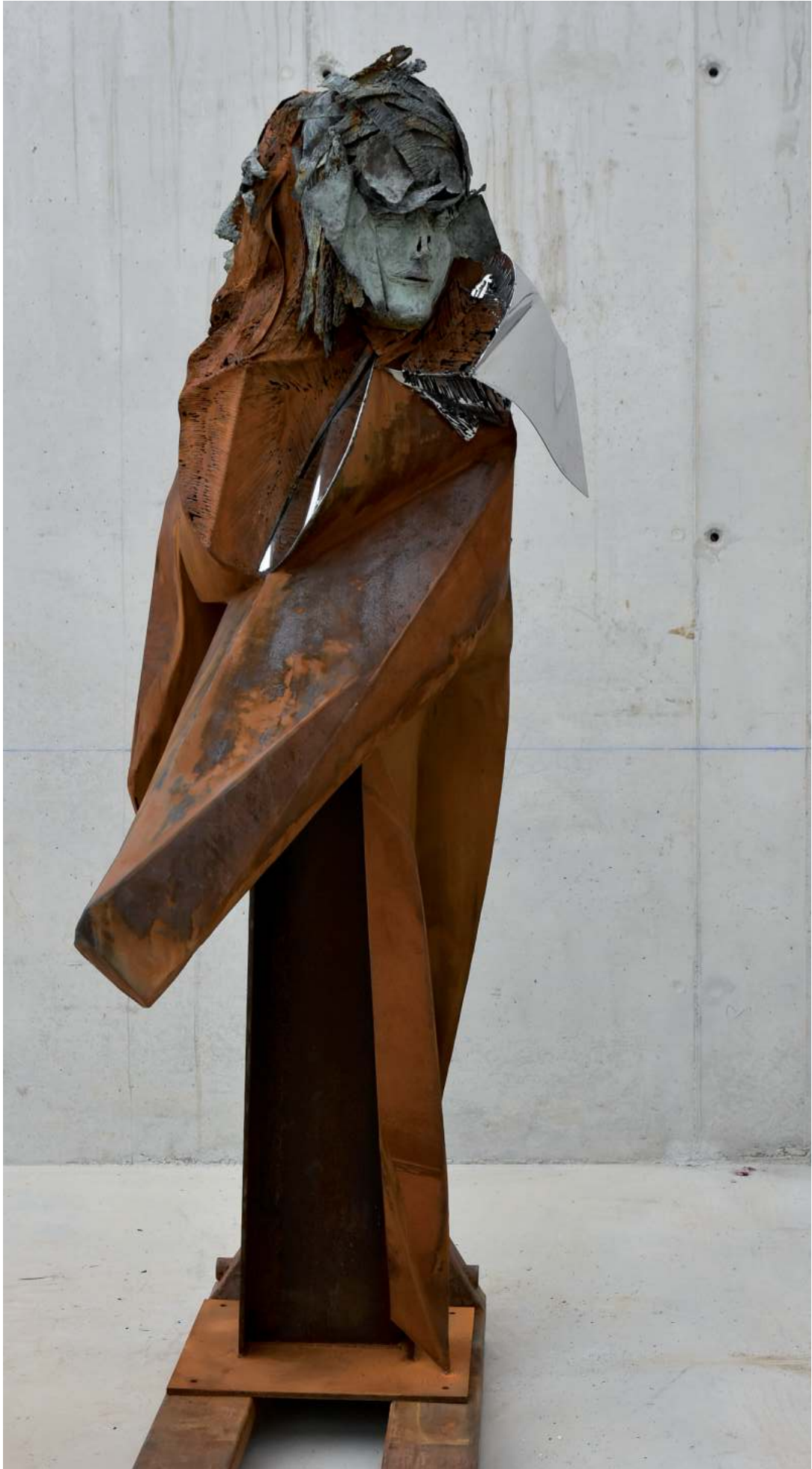


PORTEUSE D'AVENIR
2022 Metal and bronze 192 x 120 x 40
cm (approx. 75.6 x 47.2 x 15.7 in)
Private collection





JANUS
2020 Metal Stainless steel and bronze
280 x 100 x 130 cm (approx. 110.2 x
39.4 x 51.2 in) Private commission







HOMME DES MERS
2022 Metal-coated Corten steel 230 x
85 x 58 cm (approx. 90.6 x 33.5 x 22.8
in) Private commission



MAN GO
2016 bronze 120 x 85 x 70 cm (approx.
47.2 x 33.5 x 27.6 in)



MAN CAN
2016 bronze Unique piece 210 x 85 x
70 cm (approx. 82.7 x 33.5 x 27.6 in)



EQUILIBRE ILLUSOIRE
2015 bronze 190 x 88 x 58 cm (approx.
74.8 x 34.6 x 22.8 in)



ENTRE DEUX CONTINENTS
2019 Metal and bronze 66 x 15 x 15 cm
(approx. 26.0 x 5.9 x 5.9 in) Private
collection



PASSEUR
2019 Metal and bronze 210 x
60 x 65 cm (approx. 82.7 x
23.6 x 25.6 in) Private
collection



BABYLONE
2023 Metal and bronze 97 x 45 x 30 cm
(approx. 38.2 x 17.7 x 11.8 in)



AILLEURS
2023 Metal and bronze 84 x 31 x 35 cm
(approx. 33.1 x 12.2 x 13.8 in)



ANIMALIS
2023 Metal 80 x 25 x 37 cm (approx.
31.5 x 9.8 x 14.6 in)





HOMME DE LIBERTE

2022 Metal and bronze 96 x 47 x 30 cm (approx. 37.8 x 18.5 x 11.8 in)



LA FUITE
2014 Metal and bronze 112 x 39 x 32
cm (approx. 44.1 x 15.4 x 12.6 in)
Private collection



BLUE PETROL
2011 Metal and bronze 120 x 75 x 60
cm (approx. 47.2 x 29.5 x 23.6 in)
Private collection



ABYSSES
2018 Metal and Brass 60 x 45 x 35 cm
(approx. 23.6 x 17.7 x 13.8 in) Private
collection

METEORE BLEUE

2012 Metal and bronze 67 x 40 x
30 cm (approx. 26.4 x 15.7 x 11.8
in) Private collection

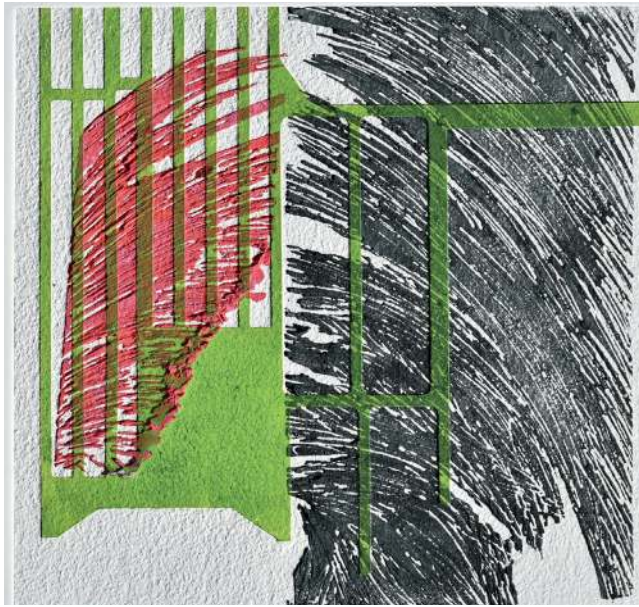




PEAU MOS
2020 Etched steel 80 x 50 cm (approx.
31.5 x 19.7 in)



Origine
2020 Imprint 40 x 40 cm (approx. 15.7
x 15.7 in)



In 2018, I wanted to work with impressions of materials from my studio, a kind of personal typology. The smallest fragment of metal speaks to me. I collect many things; they are little treasures. For example, I have always kept the gloves I work in, my grinding discs, and so on. These objects remain part of the material that inspires me.

On a visit to a winemaker, I discovered wine filters: slightly textured sheets of white, acid-free cellulose, measuring 40 x 40 cm (15.7 x 15.7 in) and 5 mm (0.2 in) thick. Using my press brake, which exerts 50 metric tons of force (approximately 55.1 US tons), I began exploring ways to impress my treasures onto paper. Several experiments helped me master the processes, both the use of color and this unconventional printing method. Anick Vinay's experience at the Atelier des Grames in Gigondas helped me greatly with these technical questions about printing.

Today, I use a roller press of the kind used in conventional printmaking. Every additional layer must be carefully considered because there is no going back. The paper preserves the layers, fixes the material in place, and sometimes magical accidents happen. This process offers as many possibilities as the multitude of forms to be found in my studio. These impressions are scores written with simple elements that nevertheless hold great importance for me.



TERRITOIRE JAUNE II

2022 Imprint on wine-filter paper 120 x 100 cm
(approx. 47.2 x 39.4 in)



MONDE SAUVAGE
2022 Imprint 60 x 60 cm (approx. 23.6 x 23.6 in)



BEAU PROFIL
2022 Imprint 40 x 40 cm (approx. 15.7 x 15.7 in)





MASQUE ORE
2022 Metal and bronze 70 x 42 x 32 cm (approx. 27.6 x 16.5 x 12.6 in) Private collection







ECHO DES MONTAGNES

2023 Metal and bronze 70 x 42 x 30 cm (approx. 27.6 x 16.5 x 11.8 in) Private collection



MASQUE PHY

2023 Metal and bronze 90 x 37 x 37 cm (approx. 35.4 x 14.6 x 14.6 in) Private collection





“My deepest gratitude goes to everyone who supports my creative work: my family, friends, and collectors.”

ACKNOWLEDGMENTS FOR THIS CATALOG

Muriel LANDERER - photography and graphic design

Agnès AUBER - technical graphic assistance

Texts: Joël-Claude MEFFRE, Christian NOORBERGEN, and Jean-Michel WARIN

www.julienallegre.net

SPECIAL THANKS

Jean François DUBOST of Quincaillerie Aixois and Rémy VOLPS of Groupe Moscatelli

For his collaboration: Antoine JOURDAN

For their invaluable support: Patrick ROUX and Eric LATOUR



PARTNER GALLERIES

Galerie Danielle BOURDETTE, Honfleur, France
Galerie Point Rouge, Saint-Rémy-de-Provence, France
Galerie Christine Colon, Liège, Belgium
Galerie François Xavier Bertrand, Bordeaux, France
Galerie Capazza, Nançay, France
Galerie 22, France

