

# 'Ô Les Beaux Jours'

## by ACHAO

July 2020


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# 'Ô LES BEAUX JOURS'



*In these canvases the tones are joyful, cheerful, imaginative and positive. This is the perception that enveloped the world, a globalized place full of things to see and people to meet, all fundamental and necessary actions for personal growth. But then came Covid19 which generated a worldwide setback, locking people indoors and preventing them from having social relationships, limiting any possibility of movement and aggregation.*

*Marta Lock, Art critic, Italy*





**Ô LES BEAUX JOURS II**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*176X210 CM, 2020*



**Ô LES BEAUX JOURS I**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*176X210 CM, 2020*

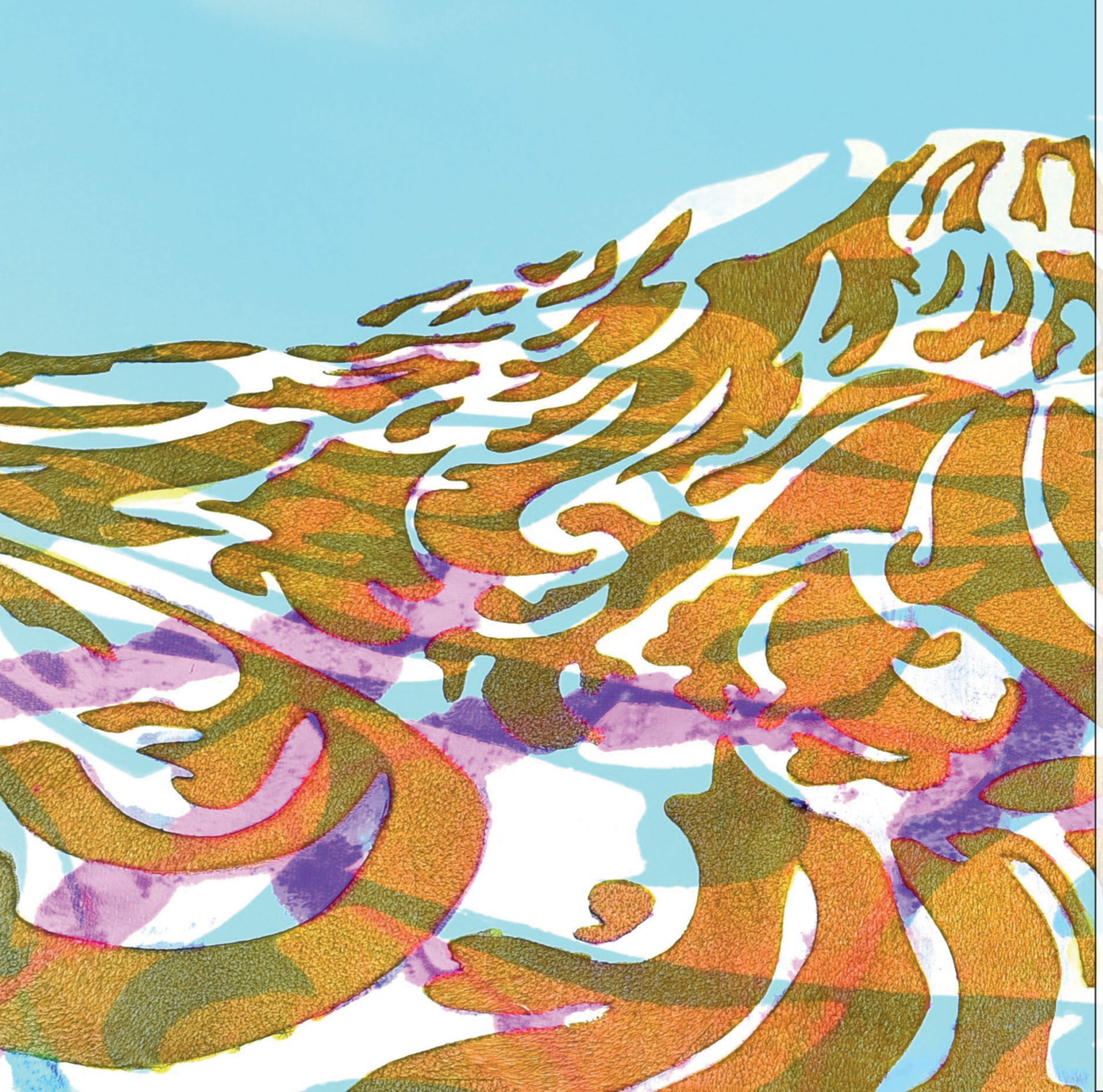




**Ô LES BEAUX JOURS III**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*176X210 CM, 2020*



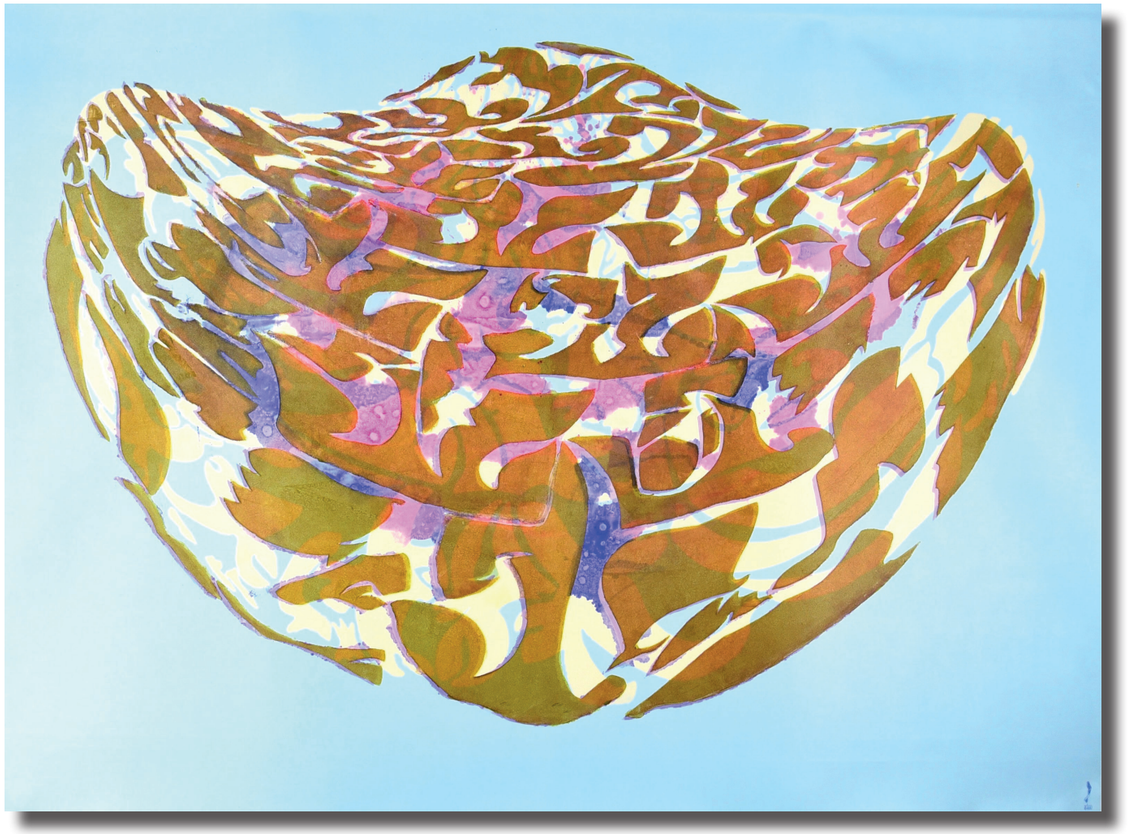
# Chasubles

## A tribute to Henri Matisse

*Les Chasubles, in which the chromatic range is the one most akin to a phase of pain that Achao went through, a period during which the consciousness of what was happening was accompanied by the need to tighten within oneself to meditate on the precariousness of a life that needs to be lived in a more complete way, running less towards objectives that, all in all, are not as important as one thought, and digging deeper into an us that is much richer and more delicate and that needs to re-evaluate the consistency of the most solid and indispensable values for existence, the inner ones.*

*Marta Lock, Art critic, Italy*





**Ô LES BEAUX JOURS V**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*140X190 CM, 2020*



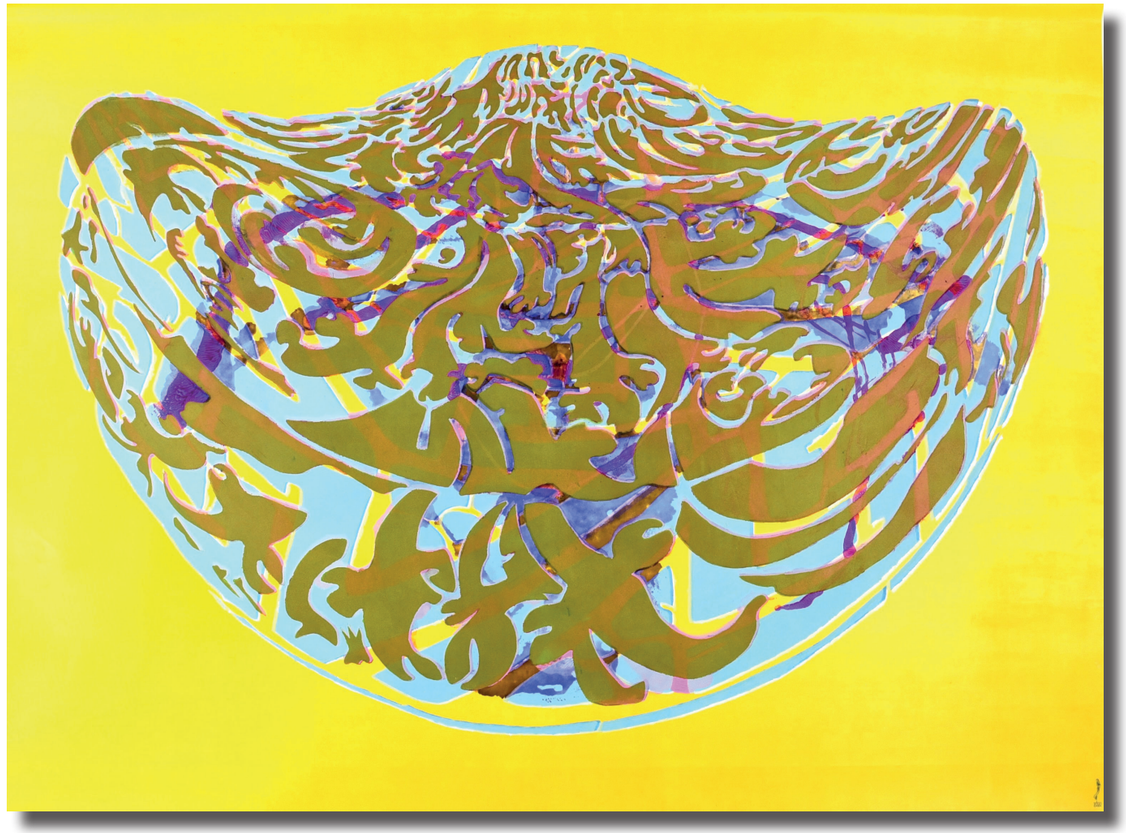


**Ô LES BEAUX JOURS IV**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*140X190 CM, 2020*



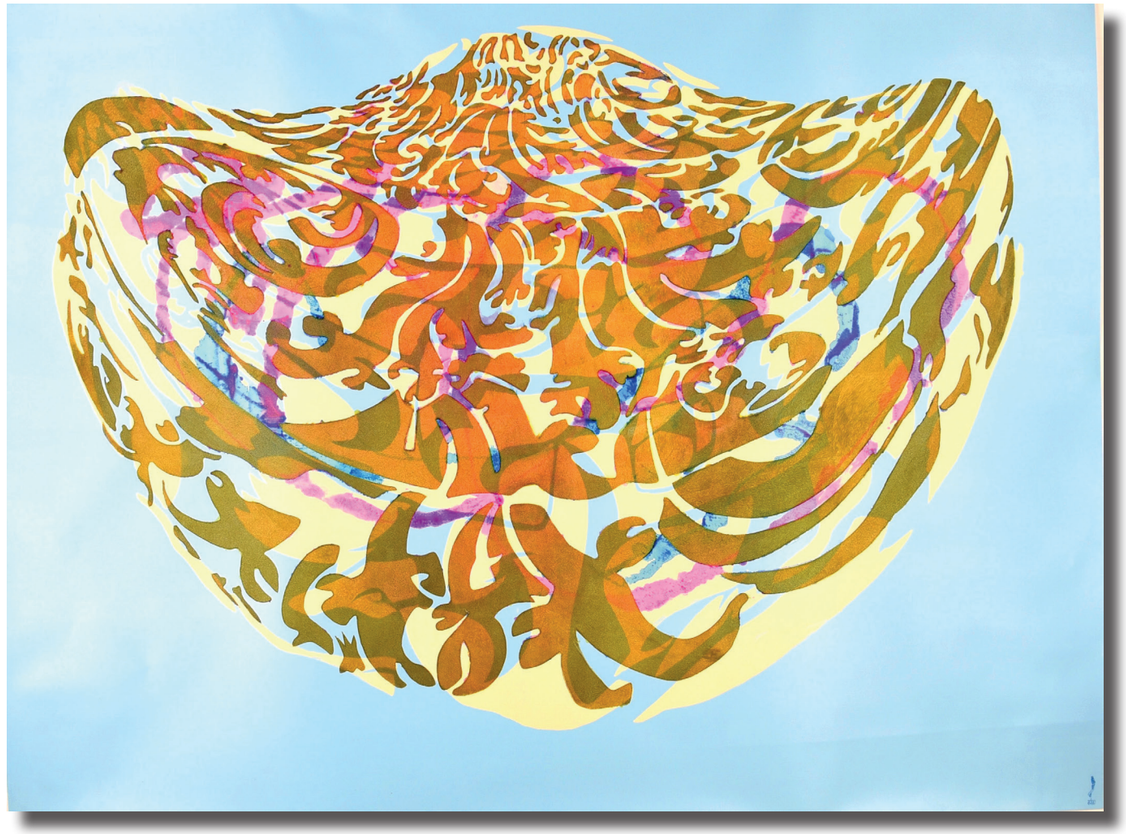


**Ô LES BEAUX JOURS VII**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*140X190 CM, 2020*





**Ô LES BEAUX JOURS VI**

*ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS*

*140X190 CM, 2020*



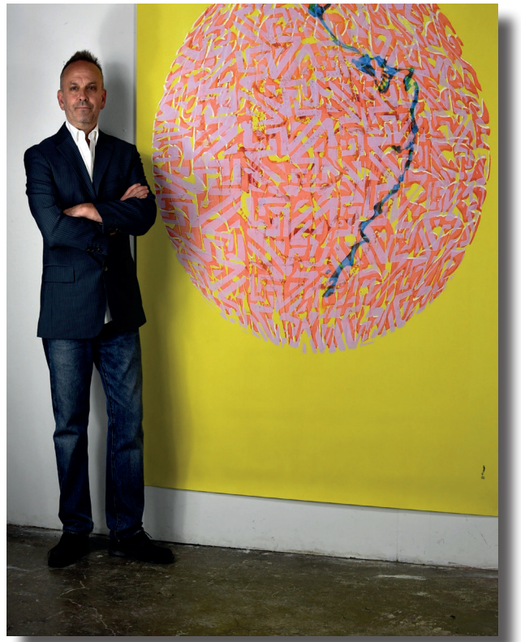
# Le Monde d'Après

*Le Monde d'Après, represents instead the next moment, that of rebirth, that of hope from which Achao's positivity allows itself to be wrapped and which leads him to hypothesize how much from every event can emerge a positive side, a new approach to existence that generates the ability of people to build a better world. A universe in which to recreate new bonds in the light of the awareness generated by such a dark period, in which many differences can be smoothed out precisely by virtue of collective consciousness and a revolutionary scale of values in the light of which what was important has been reduced and what was negligible has assumed an unprecedented importance.*

*Marta Lock, Art critic, Italy*



**Ô LES BEAUX JOURS IX**
ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS
205X148 CM, 2020



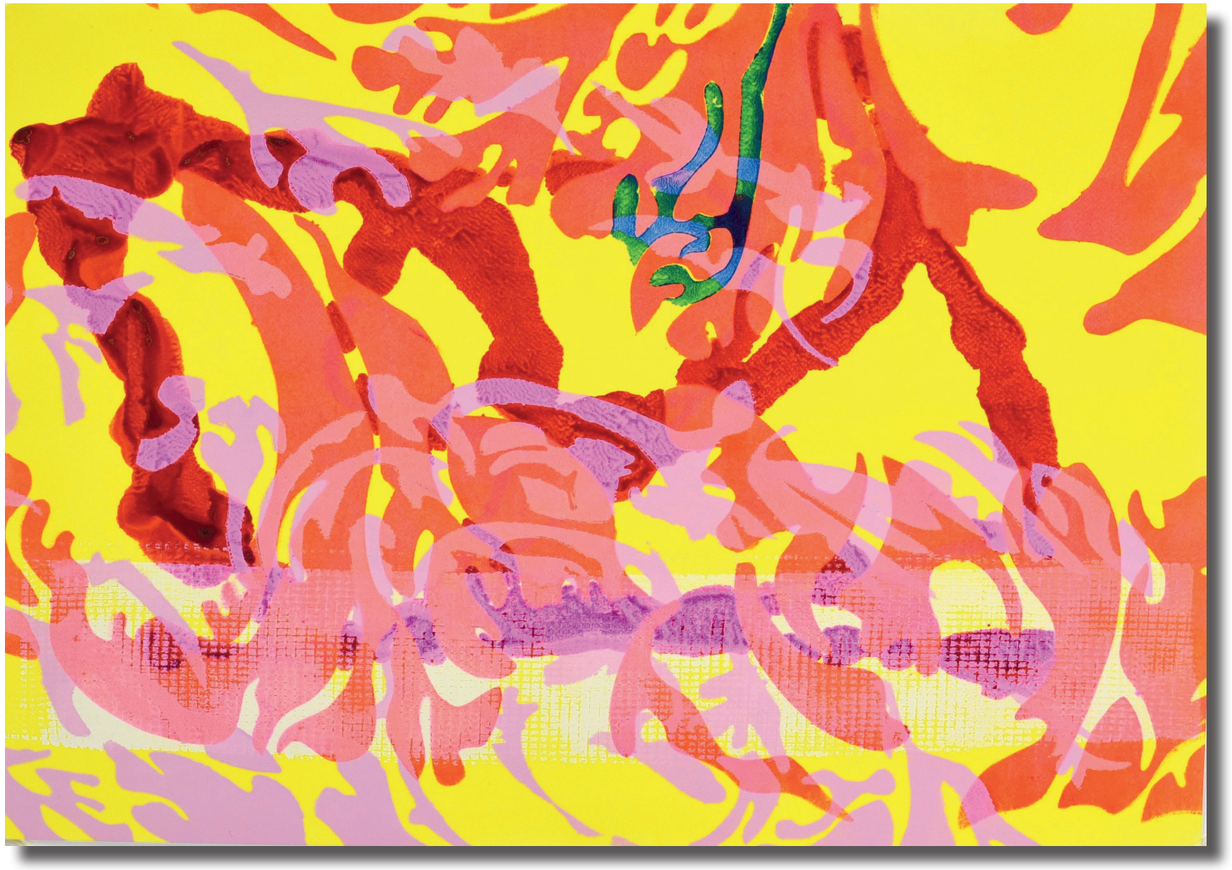
**Ô LES BEAUX JOURS XI**
ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS
205X148 CM, 2020



**Ô LES BEAUX JOURS X**
ACRYLIC, PIGMENTS & INK ON FREE-HANGING CANVAS
205X148 CM, 2020



# SMALL SIZE PAINTINGS



**Ô LES BEAUX JOURS**

**(... SUITE I)**

*ACRYLIC & INK ON WATERCOLOR PAPE*
*WITH FRAMEWORK: 51.5 X 71.4 CM*
*WITHOUT FRAMEWORK: 50 X 65 CM*
*2020*



**Ô LES BEAUX JOURS**

**(... SUITE II)**

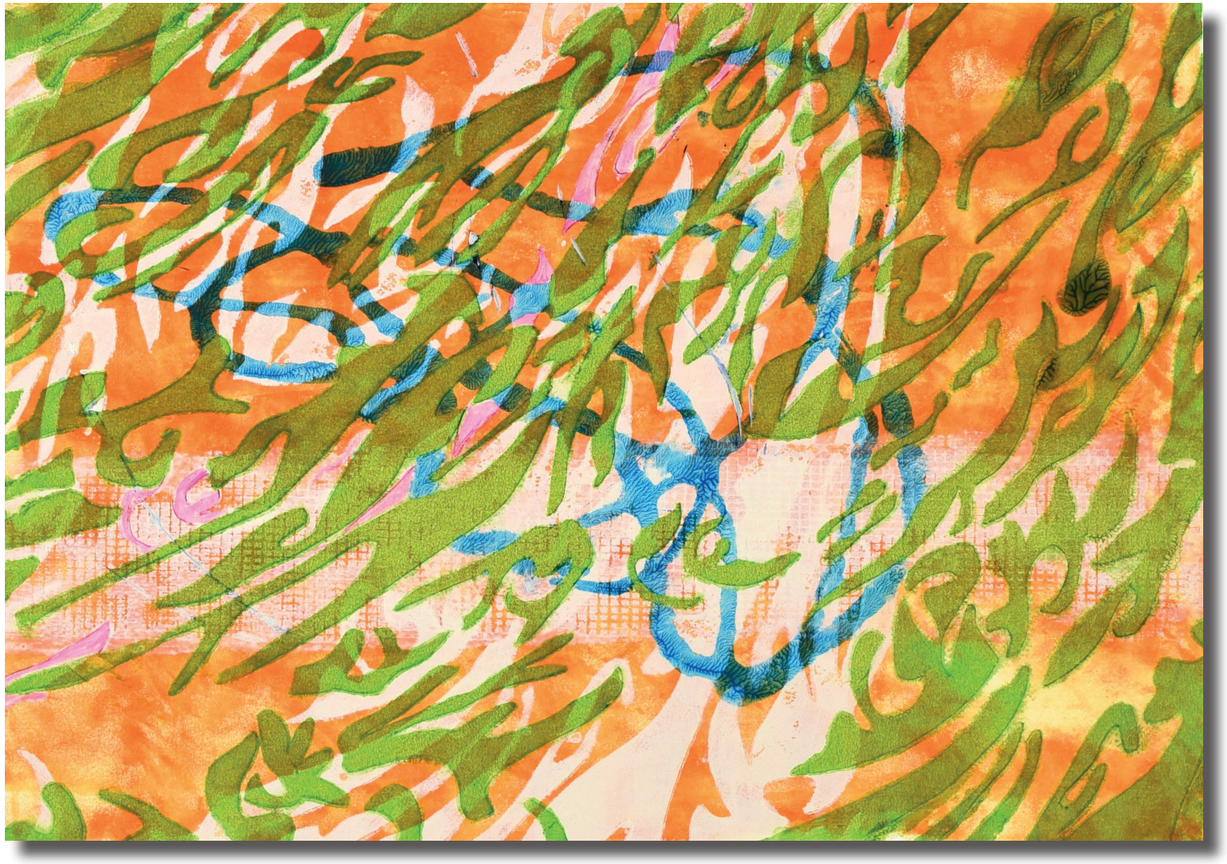
*ACRYLIC & INK ON WATERCOLOR PAPE*
*WITH FRAMEWORK: 51.5 X 71.4 CM*
*WITHOUT FRAMEWORK: 50 X 65 CM*
*2020*



**Ô LES BEAUX JOURS**

**(... SUITE VII)**

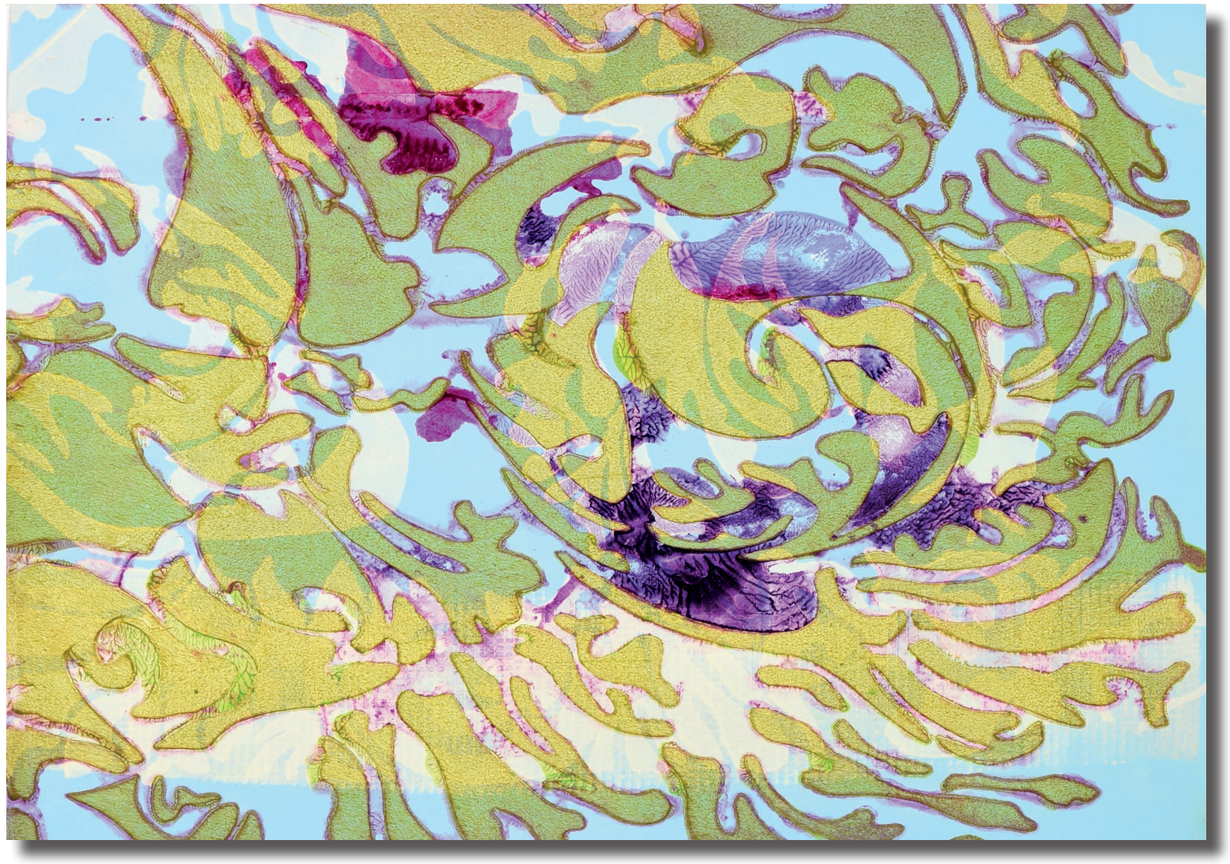
*ACRYLIC & INK ON WATERCOLOR PAPE*
*WITH FRAMEWORK: 51.5 X 71.4 CM*
*WITHOUT FRAMEWORK: 50 X 65 CM*
*2020*



**Ô LES BEAUX JOURS**

**(... SUITE IX)**

*ACRYLIC & INK ON WATERCOLOR PAPE*
*WITH FRAMEWORK: 51.5 X 71.4 CM*
*WITHOUT FRAMEWORK: 50 X 65 CM*
*2020*



**Ô LES BEAUX JOURS**

**(... SUITE IV)**

*ACRYLIC & INK ON WATERCOLOR PAPE*
*WITH FRAMEWORK: 51.5 X 71.4 CM*
*WITHOUT FRAMEWORK: 50 X 65 CM*
*2020*

# Achao's new path, between the pain of contingency and hope for a better future

*The production cycle presented in the catalogue represents, or rather recounts, an inner process of Achao that took place at the most difficult moment for the whole of contemporary humanity, that of the pandemic due to Covid19 during which every certainty was questioned, the illusion of the immortality of human being was completely unhinged by the acknowledgement of the fragility and transience of existence, and time took on completely different boundaries from those it had before everything began.*

*Artistic sensibility could not fail to feel the effects of this existential earthquake that has turned everyone's lives upside down, all the more so that of those who are used to dealing with emotions because of natural inclination and an inner need to express themselves through visual art.*

*Throughout the history of modern art, the desire to express emotions has translated into a trend towards styles that have completely revolutionized the previous pictorial approach, both from the point of view of perspective and the figuration of reality, and from the chromatic point of view because the tones used had to be functional to narrate sensations and feelings regardless of the image and its link with everything the eye knew.*

*The first movement that theorized these guidelines, and that was the starting point for those of the following decades, was that of the Fauves, whereby the manifestation of every range of emotions, from the most joyful to the most impetuous and bursting, were the basis of a painting that rejected any adherence to reality, that flattened the forms and outlined the contours in an unnaturally sharp way.*

*The greatest exponent of the Fauves, who survived the current even after its rapid extinction due to a shift of artists towards subsequent styles that characterized the following years, was Henri Matisse whose artworks slowly became less and less adherent and linked to reality and more stylized until they reached the essentiality of a form necessary to free the colors, always strong, intense, full and in contrast with each other.*

*Achao's painting is linked to the last creative period of the great master of the twentieth century, while maintaining a personal approach to chromatism that is much more nuanced, more tenuous and harmonious, outlining a sensitive and delicate personality, careful to tell without ever invading, without attacking the viewer, but leading him into his world of introspection, depth and inner storms that, although not shouting, have the ability to touch the most intimate strings of the viewer of the artwork.*

*Not only that, his path leads him towards an abstract figuration, in which the lines define forms that have no connection with visible reality precisely to underline his need not to belong to a scheme but to get out of it to give life to a creative universe within which to live freely all that his emotionality leads him to tell, to manifest, to say through a sign painting that makes him independent from the cage of figurative rules.*

*In the phase of isolation due to the pandemic that crossed the world in the early months of 2020, Achao let contrasting emotions flow, initially overwhelming and painful, which he later was able to transform into a positive look towards the future that will soon come to change everything that was and has been, without ever forgetting the deep sign that will remain indelible in the conscience and soul of all of us.*

*The series Ô les beaux jours seems to be a nostalgic look at the world as it was before the event that shook consciences and the approach to reality, when life could be frenetic, accelerated but characterized by pleasantness, fun, sometimes even by an excessive carelessness that could go unconscious.*

*In these canvases the tones are joyful, cheerful, imaginative and positive. This is the perception that enveloped the world, a globalized place full of things to see and people to meet, all fundamental and necessary actions for personal growth. But then came Covid19 which generated a worldwide setback, locking people indoors and preventing them from having social relationships, limiting any possibility of movement and aggregation.*

*To this phase correspond the canvases of the series Les Chasubles, in which the chromatic range is the one most akin to a phase of pain that Achao went through, a period during which the consciousness of what was happening was accompanied by the need to tighten within oneself to meditate on the precariousness of a life that needs to be lived in a more complete way, running less towards objectives that, all in all, are not as important as one thought, and digging deeper into*

*an us that is much richer and more delicate and that needs to re-evaluate the consistency of the most solid and indispensable values for existence, the inner ones.*

*The third productive series, Le monde d'après, represents instead the next moment, that of rebirth, that of hope from which Achao's positivity allows itself to be wrapped and which leads him to hypothesize how much from every event can emerge a positive side, a new approach to existence that generates the ability of people to build a better world. A universe in which to recreate new bonds in the light of the awareness generated by such a dark period, in which many differences can be smoothed out precisely by virtue of collective consciousness and a revolutionary scale of values in the light of which what was important has been reduced and what was negligible has assumed an unprecedented importance.*

*This series is in fact characterized by interweaving lines that represent humanity that binds and reunites in a different way, and by bright, intense and sunny colors, regenerating and full of life tones, as is the look that Achao chooses to pose on the new world that awaits us.*

*Marta Lock*





**Ô LES BEAUX JOURS XII**

*Acrylic, pigments & ink on free-hanging canvas*

*137X110 CM, 2020*

# Exhibitions

***Permanent exhibitions :***
*Since July 19, **weekly art fair in Lyon (every sunday morning)**. Quai Romain Rolland, **Lyon**. Curator : Frank Rollier.*

***Next exhbitions :***
*Winter 20 > Solo exhbition at the **Arte Sempione Gallery. Rome**. Art critic : Marta Lock. Gallery manager : Mario Borgato.*

*Winter 20 > Solo exhibition at the **Space Gallery. Brussels**.*

*Winter 21 > Solo exhbition at Centre d'Art Jean Prouvé. Issoire. Curator : Pierre Deneuve.*




***Past exhbitions :***
*June19 > **'Single work'**. Collective exhibition organized by **Medina Roma Gallery**. Art critic: Marta Lock. **Rome***

*Avril 19 > '**Embedded**'. Solo exhibition. **Space Gallery. Brussels**.*

*November 18 > Personal exhibition of a new series of paintings inspired by Eadweard Muybridge at Epycentre Factory, **Clermont-Ferrand**. Title of the series: **'In the footsteps of Eadweard Muybridge'**. An exhibition organized by the 'Ici est l'Art'. Gallery manager : Cécile Quintin.*
*November 18 > Collective exhibition at the chapel of the **Saint Luc Institute** located in **Tournai, Belgium**. Exhibition of paintings and installation in the chapel. An exhibition titled **'Jamais Trop d'Art'** supervised by the **Arawak 21 Gallery**. Exhibition manager: Peggy Desquiens.*

*August 18 > Solo exhibition at the Council Gallery of **Tauves , Auvergne**. Hanging of new triptychs, paintings inspired by the human body, and the Dance by Henri Matisse. Installation of the 'Mughal Epic'. Gallery Manager: Jean-Jacques Faussot.*

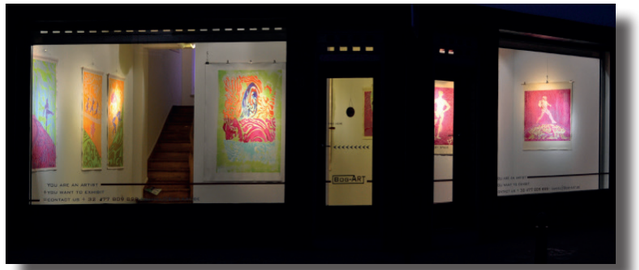
*April to May 18 > **'Vibrant India - Art Now' in Brussels**. I was the curator of the exhibition 'Vibrant India - Art Now' at Halles Saint Géry in the center of Brussels. Exhibition placed under the haut patronage of the Indian Embassy to the EU. Partnreship with the Brussels-Capital Region.*

*Exhibition short listed by the **Art Brussel 2018 OFF program**. Artists on display: Jill Bonnaud, the street art of the St+art India Foundation, Indian aboriginal paintings. Exhibition of my latest paintings and creation of two installations. General Manager for Halles Saint Géry: Stéphanie Pecourt.*
*September 2017 > Participation at the SAC Art Fair in **Charleroi, Belgium**.*

*August 17 > **'Soudain, cet été'** in **Pont-du-Château, Auvergne**. Solo exhibition on 200m2 in the cultural complex of the Camaléon. Hanging of my painting series named 'Oopstimystic'. Exhibition of sculptures. Presentation of the 'Mother India' installation. Management: Béryl Marlet.*



*May 2017 > Collective exhibition as part of the '**Artistes en liberté - Lyon 2017**'. .The art fair is organised by the Société Lyonnaise des Beaux-Arts (SLBA).*



*Nov. 16 to Jan. 17 > **'Passerelles de l'Inde'** at the Maison Folie of Havre Hospice, **Lille Métropole**. I was the curator of the exhibition 'Passerelles de l'Inde'. Exhibition placed under the haut patronage of the Embassy of India in Paris as part of the festival 'Namaste France'. Exhibited artists: Anju Chaudhuri, the Aboriginal paintings of Warlis. Exhibition of my last paintings and creation of the 'Mother India' installation. Management: Myriam Othman.*

*Sept. & Oct. 16 > Personal exhibition at the Garibaldi Gallery in Lyon. Paintings on the theme: **'Rest on the banks of the Ganges'**. Gallery owner: Christel Duval.*

*July 16 > Solo exhibition at Banque Populaire of the Massif Central de **Chamalières**. Management: Laurence Chambaron.*

*May 16 > Opening of my workshop for 'Arts en Balade'. **Chamalières**.*

*Jan. 15 to Feb. 16 > Personal exhibition of my paintings in **Paris Montmartre - Kerlan design studio**.*

*2015 > Collective exhibition at the AMAC Gallery as part of Arts en Balade. **Chamalières**.*

# CATALOGUE

## 'DANCING WITH THE SEA'




*Feel free to download the catalogue of the Dancing ith the Sea paintings...*

*http://www.achao.fr/menu/exhibition-catalogues-catalogues-d-exposition/*

