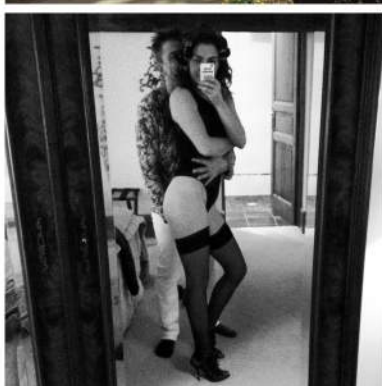


Avenue des Arts

Contemporary Art Gallery



Aurèle





FOREWORD

“Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him. As a human being he may have moods and a will and personal aims, but as an artist he is “man” in a higher sense— he is “collective man”— one who carries and shapes the unconscious, psychic forms of mankind.”

This quotation from Jung, although it seems to embody Aurele’s work, does not suffice to cover what seems to bring a noticeable change in our existing conditions.

Aurele’s work does not aspire to denounce but to announce: his position, in this sense, is one of a true educator, who encourages by example. He does not solely anticipate the spirit of time through esthetics: his work is a battle field, where shapes rise as a concrete solution and a reminder of the individual’s power on the ecosystem. In this line of thought, the sea would be for him, a drop of water who succeeded. His work, acting as a drop of water in the actual ecological disaster, does not cease to spread and include every conscience that it touches in its progression.

When planetary conscience and selfless love for the other threaten to disappear for good, Aurele ignites a light for us in the night.

Bob, the yellow dog, and his flowery follower Lostdog CO2 will land, during the French May, in the ancient general quarters of the marine police of Honk Kong, today modernized and known as the Heritage 1881, a luxurious commercial complex and center of cultural exchange in Tsim Sha Tsui.

Last born of the Lostdog series, and presented for the first time in 2010 at the French pavillon during the Universal Exhibition in Shanghai, the lostdog CO2 is a technical jewel of invention. This organic canine filter has 8 varieties of plants to rid the air of its toxic components: *Nephrolepis exaltata*, *Chlorophytum elatum* or *Sempervivum* are among the ones who form the surface of this monumental and living sculpture, whose exchanges with the atmosphere contribute to improve the air we breathe. All are species chosen for their highly depolluting qualities. An irrigation system by water vaporization, contained inside the sculpture, nourishes the plants in an optimal and elegant way.

In regular intervals, the Lostdog CO2 diffuses a drizzle that produces coloured effects when it enters in contact with light. This breathing, which echoes the invisible exchange of oxygen and CO2 between plants and air, reminds us how much the piece is alive. The Lostdog CO2, protecting figure of the place, rules, with at its side a bright yellow Lostdog, in a French garden inspired by the gardens of Versailles, the Tuileries, and Parc Monceau in France. The poster promising a reward to whom would find the bull-terrier Bob gave Aurele the direction of all his work. The artist first came across it on a streetlight in New York; those lighting the garden of the 1881 Heritage are a direct reference to the story. “This poster, he explains, gathered all the elements of our life: money, the material or spiritual quest depending on the individuals, emotion, willpower, desire, and especially the idea of loss. This lost dog embodied the idea of man lost in the modern world’s disorder.” Bob here takes the look of order who rules the French gardens, only to warn us about the urgency of another battle: a political one that has not ceased to gain importance for Aurele.

First collaboration between Aurele and Dimitri Lorin, founder, in 2013, of the Avenue des Arts Gallery, the Heritage 1881 project announces itself as a turning point for both parties. An important event who will give the public a chance to admire the successful realization of twenty five years of work, carried by the wings of a newly established gallery.

A monumental monography will recount this journey in its whole. Since 1976, from Arman to Zao Wou-Ki, and Cesar to Tinguely, the editions La Difference open up to artists who have modelled our time. They will give Aurele from now on a well deserved seat among these artists by publishing Aurele, collection Mains et Merveilles, 380 pages. To be published in October 2014.

Eric Beveraggi





LOSTDOGCERAMIK, untitled, 2008
Jindezhen Ceramic
64 x 39 x 74 cm

前言

「藝術是一種與生俱來的欲望，會將人俘虜，成為其奴役的工具。藝術家並不賦有自由意志能夠追求個人目標，反而要讓藝術透過個人成就其目的。普通人可以情緒化，可以有所取向，可以懷有個人目的，然而身為藝術家，他的「人」的意義便會提高——不再是單人個體，而是人類「總體」——是人類潛意識心理生活的載體和模板。」這段容格的引言雖然看似是為解說Aurèle的作品而度身訂造，但仍然不能完全闡明這些Aurèle作品蘊藏在強烈符號之下，能夠明顯改善現時環境的力量。

Aurèle的作品是旨在傳揚而不是責備：不論在位置還是理念上，他都是以身作則的真正教育家。他不單單以美學知識估量時代的精神：他的作品是戰場，裏面的形體會浮現出明確答案，提醒我們個人對生態系統的影響力。所以連大海會供他差遣，因他繼承了一滴海水。他的作品就是現實環境災害中的一滴水，永無止境地伸延，並把路途上觸摸到的每顆良心收納其中。當俗世間的良心與無私大愛像要永遠消失之時，Aurèle會點燃一道亮光，在黑夜中領航。

黃色小狗「Bob」還有他華麗的親戚「Lost Dog CO2」，將於法國五月假舊香港水警總部登場，該址目前已經徹底翻新成「Heritage 1881」，是文化交匯點尖沙咀中的一個奢侈品中心。

Lost Dog CO2是Lost Dog系列的最新作，新作初次登場是在上海世博的法國館。這隻有機犬身上有八種可以過濾空氣中毒素的植物，波士頓腎蕨、金心寬葉吊蘭、長生花是這座活雕塑外層的其中三種植，它們的呼吸活動可以改善空氣的質素。雕塑內藏的水分蒸發灌溉系統，可說是既理想又優雅的灌溉方式。

Lost Dog CO2會定時散發毛毛細雨，在光線之下會產生著色效果。這種呼吸就像將水和植物之間無形的氧氣/二氧化碳交換形象化，提醒我們它充滿著生機。Lost Dog CO2這頭地方守護獸，將與鮮黃的Lost Dog並列在法式花園。這個花園的設計靈感源自法國的凡爾賽花園、杜樂麗花園、蒙索公園。Lost Dog Bob是來自一幅有酬尋回牛頭梗犬海報，Aurèle當時在紐約的街燈上看到這海報後，得到了日後的創作這些作品的靈感。Heritage 1881的燈光令人聯想起作品的來源故事。「海報齊集了我們生命的所有元素：金錢、我們或物質或精神上的追逐、情感、意志、慾望，最重要還有『失去』這種感覺。這隻Lost Dog含有人在紛亂的現代迷失這個意思。」Aurèle解釋。Bob現時就像拿著這法式花園的一道王令，警告我們另一場戰爭正迫在眉睫：一場對Aurèle而言從未止息的政治鬥爭。

Avenue des Arts畫廊創辦人Dimitri Lorin與Aurèle首度合作是在二零一三年，而Heritage 1881的項目對雙方而言都是轉捩點，因為這是讓公眾認識Aurèle二十五年作品成形過程的機會，展覽將於這個新畫廊的偏廳舉行。

一本收錄Aurèle整個創作之旅的重大專論即將面世。該書將講述自一九七六年起，包括Arman、趙無極、Cesar、Tinguely等各大藝術家，La Difference的編輯會論述這些劃時代的藝術家，而Aurèle將穩佔一席，以示Aurèle將儕身這些大師之列。collection Mains et Merveilles, 380 頁。將於二零一四年十月出版。

Éric Beveraggi





LOST LOVE, 2008
Yellow crystal neon on painted aluminum
79,5 x 79,5 x 15 cm



LA LONGUE MARCHE, 2007-2010
Silkscreen painting
109 x 79 cm



LOSTDRAGON, 2008
Painted bronze
60 x 33 x 67 cm



NAPO FEVER IDEM EDITION, 2014
Silkscreen painting
102 x 72 cm



LOSTDOGCERAMIK, Camouflage moutarde, 2008
Jindezhen Ceramic
64 x 39 x 74 cm



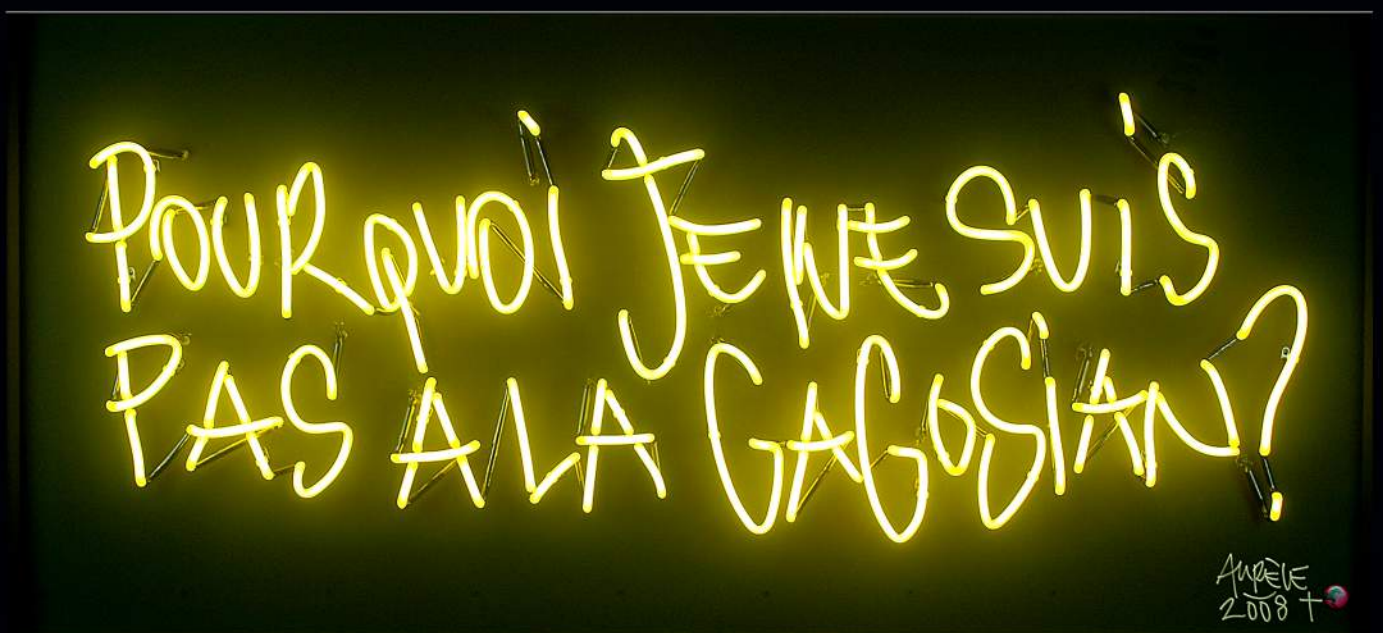
GOLD LOSTDOG TAIKONAUTE, 2007 – 2010
Silkscreen painting
109 x 79 cm



NE CHOISIS TES AMIS QUE PARMIS TES EGAUX, 2007
Silkscreen painting
109 x 79 cm



GIANT LOSTDOG
Aluminium structure and painted resin
290 x 220 x 250 cm



POURQUOI JE NE SUIS PAS A LA GAGOSIAN ?, 2008
Yellow crystal neon on painted aluminum
181 x 84 x 15 cm



LOSTDOG CERAMIK DRAGON & PHOENIX, 2012
Jindezhen Ceramic
64 x 39 x 74 cm each



LOSTDOGSUN, 2008
Red and yellow crystal neon on painted aluminum
(D) 101 x 22 cm



UNTITLED (FUKUSHIMA 8), 2011
Silkscreen painting
109 x 79 cm



LOSTDOGCO2, 2014
Steel structure, resin, felt and plants coverage
350 x 300 x 300 cm

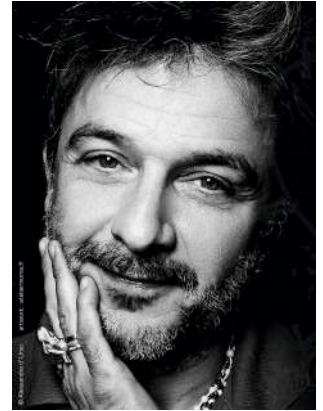


MIEUX VAUT UN PAPILLON SUR L'ÉPAULE QU'UN SINGE DANS LE DOS, 2011
Carrare marble
64 x 39 x 74 cm

BIOGRAPHY

The visual artist, Aurèle, born in 1963 is now one of the foremost post-industrial plastician artists in the world. Near the end of the 80's Aurèle burst onto the art scene and since then has exhibited in every capital city's contemporary art museums in locations such as Paris, Tokyo, New York and Shanghai. In 1986 when he met Andy Warhol he came across, by chance, a small poster about a stray dog. The poster showed the text "Bob, The Lost Dog." Aurèle recalls the moment when he spotted the poster and in that instant, found a motif that would become an ongoing source of inspiration for his art.

"At the top of a street light there was a 'Wanted' poster, one of a lost dog. There were all the words that run our lives: 100 DOLLARS, REWARD, FRIENDLY, WANTED, LOST, LOST, LOST..." Aurèle said.



Aurèle's work is also inspired by a range of sources including Pop Art, New Realism, Arte Povera, Dadaism and more. Other aspects of society (consumerism, advertising and pollution) provide input for his creations, as, internationally, we are all confronted on a daily basis with a barrage of information and images from the media. Aurèle works therefore with images of loss, wandering, loneliness, the oppression of politics and media, the violation of human rights and diseases.

His goal: to mobilize the present and future generations deal with wars, epidemics, environmental disasters, political and media hype, insecurity and exclusion, inequality, the problem of overconsumption. In the world of Aurèle, art confront the real and thereby becomes a true "mirror of modernity."

視覺藝術家Aurèle生於一九六三年，是現時頂尖的後工業時代塑膠藝術家。他八十年代末在藝術界急速冒起，作品闖進了所有大城市的藝術展覽廳，例如巴黎、東京、紐約、上海。一九八六年，當他與Andy Warhol相遇時，偶然看到一幅尋失犬的小海報，海報上的文字是「失犬波比」。Aurèle記得當發現海報的一瞬間，他同時亦找到了他藝術生命中一個取之不竭的靈感泉源。

「街燈上有一張『尋回』的尋失犬海報，上面的詞語正是我們生命的所有片段：一百元、獎賞、友善、尋找、迷失、迷失、迷失.....」Aurèle講解。

Aurèle的作品靈感來源繁多：流行藝術、新現實主義、貧民藝術、達達主義等等。其他社會現象，例如消費主義、廣告宣傳、污染，也幫助了Aurèle得到靈感，因為我們每天都要面對全球各地媒體的大量資訊與圖像。Aurèle於是透過有關迷失、流浪、孤獨、政治及媒體壓迫、違反人權、疾病的圖像進行創作。

Aurèle的目標：激發這一代，以及未來的世代正視戰爭、疾病、環境災難、政治及媒體謊語、不安及排斥、不公平、過度消費等等問題。在Aurèle的世界裏，藝術敢於直視真實，所以能真正成為「現代化的一面鏡」。

MAIN EXHIBITIONS

2014

- “No other future but the future”, Avenue des Arts Gallery, Hong Kong
- Monumental sculptures, 1881 Heritage Grand Piazza, Hong Kong
- “NapoFever”, Galerie 104, Paris, France

2013

- “Catch me if you can”, Deyrolle, Paris, France
- “Entre Chien et Loup, Hôtel de l’Industrie, Paris, France
- Biennale de sculpture, Pietra Santa, Italie
- “Art sour influences”, Maison Rouge, Fondation Antoine de Galbert, Paris, France

2012

- “Un papillon sur l’épaule”, Art Paris, White Moon Gallery, Paris, France
- “L’art, c’est les autres”, Fine Arts museum, Rodez, France

2011

- “Chantons sous la pluie”, Lara Vincy Gallery, Paris, France
- “LostDogPlastikBag” Coromandel Art Gallery, Pondichery, India
- LostDogCeramik, PAD, New York, USA

2010

- Art Paris, LostDogConnection ask the question
- LostDogCo2, French Pavilion, Shanghai World Expo

2009

- “Animamix”, MOCA, Shanghai, Beijing, Taipei
- “Recto Verso/Igit Aget”, Garikula Art Villa, Tbilissi
- “Shanghai Art Fair”, Purple Roof Gallery
- Sculptor of the year at the Shanghai contemporary Art fair
- “Robert, François, Hervé and the Others”, Nathalie Gaillard Gallery, Paris
- “Mécénat chirurgie cardiaque + Maje”, Le Bon Marché, Paris
- “Tea Rose”, Milan

2008

- “LostInterface”, Hong Merchant Gallery, Shanghai
- Art Paris, Nathalie Gaillard Gallery, Paris
- Art Fair Dubaï, Enrico Navarra Gallery
- “GiantLostDog”, Villa Ugc festival, Cannes
- “Le Temps retrouvé”, Grand Hôtel de Cabourg

2007

- “Forward”, Espace Beaurepaire, Paris
- “La vie en jaune”, Lara Vincy Gallery, Paris
- “Made In China LostDog 20th Anniversary”, Hong Merchant Gallery, Shanghai
- “Communication between Sculptures and the City”, Sculpture Space Museum, Shanghai

2006

- “Eden / Adn”, Modern Art Museum, Saint-Etienne
- “Dada”, Lara Vincy Gallery, Paris
- Shanghai International Biennial Urban Sculpture
- Art Paris - One man show, Grand Palais, Paris
- Art Fair, Shanghai
- Art First, Bologne, Italy

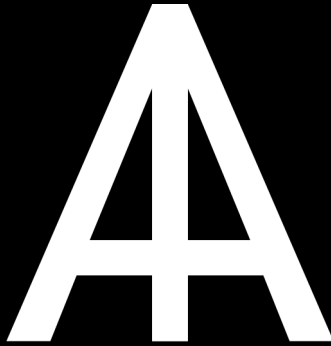
2005

- International Contemporary Art Fair, Lara Vincy Gallery, Paris
- “Two Europes Two Asie”, Doland Museum, Shanghai
- Public commissioned work, Fine Arts museum, Rodez, France
- Art Fair, Shanghai
- “LoveLoveLove”, Espace Michel Klein, Paris

MADE
BY
FRENCH



LOSTDOGINOX
Polished stainless steel casting
60 x 33 x 67 cm



Avenue des Arts

Contemporary Art Gallery

Unit 06 – 12th floor – Hollywood Centre
233 Hollywood Road – Sheung Wan – Hong Kong
T +852 2744 6699. contact@avenuedesarts.org

www.AureleLostDog.hk / www.avenuedesarts.org