

Originale et usurpatrice, désuète, exubérante et minimale, anachronique et contemporaine, monumentale et fragile, la peinture d'Ivan Fayard est fragmentée tel un kaléidoscope, un miroir brisé trop vite recollé. Ses différents cycles, sortes de juxtaposition de temporalités et d'identités multiples, sont hantés par l'histoire de l'art, visités par d'incessantes intrusions contemporaines. Parce qu'elle est poreuse, perméable, sa peinture ne peut se contenter d'une signature artistique particulière. Ces 'éclats d'identités', ces déguisements incomplets puisés dans les poubelles de l'abstraction et de la figuration sont des aspirations, des interrogations et des réflexions menées plutôt que des affirmations péremptoires ou guidées par un on-ne-sait-quoi idéologique. Parce qu'Ivan Fayard préfère jouer, circuler entre ces différents moments artistiques pour en déplacer les enjeux, l'essentiel de son oeuvre interroge quelle est sa part d'implication personnelle et quelles sont celles, fictives, pouvant s'inscrire dans une oeuvre polymorphe. En s'interrogeant sur ces questions de l'assimilation, de la mémoire, d'un vécu spécifique, on entrevoit dans sa pratique artistique une affirmation troublante de l'existence constituée de masques derrière lesquels il pourrait se cacher, sorte d'identités artistiques inventées.

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Original and usurper, old-fashioned, exuberant and minimalist, anachronistic and contemporary, monumental and fragile, Ivan Fayard's painting work is fragmented like a kaleidoscope, a broken mirror that he would have stuck back together too quickly. The creation of his various cycles, kinds of juxtaposition of temporalities and multiple identities, is haunted by the history of art and visited by incessant contemporary intrusions. Because it is porous, permeable, his painting cannot content itself with a specific artistic signature. These "shards of identity", these incomplete disguises drawn from the rubbish bins of abstraction and figuration are aspirations, questionings and reflections engaged upon, rather than affirmations, be they peremptory or guided by an ideological je-ne-sais-quoi. He prefers to play, to circulate between different artistic moments so as to dislodge the issues at stake among them. The bulk of his work questions what his share of personal involvement is and what are those, invented, able to be part of a work that he wishes to be polymorphous. By asking himself questions about assimilation, memory and specific experience, one anticipates in his artistic practice a disturbing affirmation of existence consisting of masks behind which he may hide himself, kinds of invented artistic identities.

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Ivan Fayard was born in Crest, France in 1969.

He studied and graduated at the Ecole Nationale des Beaux-arts in Lyon (France) where he received a D.N.S.E.P. (MFA) in 1997. He then traveled in Africa, Asia and America. He got the Villa Medici Hors-les-Murs Prize (2003) and stayed at the 18th Street Art Center of Santa Monica (Los Angeles, CA). He currently lives and works in Paris, France. Mr. Fayard's work has been exhibited internationally and is in public collections, including the Mamco, Museum of Modern and Contemporary Art (Geneve, Switzerland), the FNAC, Fonds National d'Art Contemporain (Paris, France), the FRAC, Fonds Régional d'Art Contemporain Franche-Comté (Dôle, France). His work is also present in private and corporate collections (LEG Baden-Wurtemberg, Germany). Mr. Fayard has been invited for workshops and has lectured at universities, institutions and Art Schools.