

# Biography from the Archives of askART

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Françoise de Gail (born 1951) was active in France. Françoise de Gail is known for Painting.

## Facts about Françoise de Gail

Biographies Keywords

Françoise de Gail

Born: 1951 - Brittany

Known for: Painting



The Messenger



La Loi de la Jungle



Image of Françoise de Gail



Françoise de Gail was born in Brittany in 1951. After studying at the École des Arts Déco in Paris (ENSAD), she studied at the École Supérieure de Design, d'Art Graphique et d'Architecture Intérieure (known as ESAG Penninghen), a school for the graphic art on the premises of the Académie Jullian, in Paris, where, in 1976, she graduated with honors in graphic design. She worked for a while in an advertising agency as a "roughman" a "storyboard artist" in the advertising industry ? before devoting herself to painting.

In her own words:

"A country girl, close to the earth, nature, and animals, I lived for 17 years on an Atlantic island. Seventeen years of island winters, punctuated by the exhilarating violence of storms, the power of the elements, and the earthly forces expressed by the raging sea. A

Garden of Eden where the harshness of island life anchors us in a magnificent and violent reality, where we feel alive, an integral part of nature. It was a powerful and magical experience, during which, with humility, I felt deeply connected to the earth."

"Whether or not I classify it as a "Modern Primitive," "Naïve", or labeled a painter of poetic reality, my work is simply an expression of the life force I feel intensely: light, colors, shapes, a simple search for harmony in an impossible world."

From Dominique Vergnon, Art critic for the periodicals L'Œil and L'Amateur d'Art a poetic view:

Françoise de Gail was born in the land of elves dancing in the heather. In her cradle, a Breton fairy placed what is essential for success: willpower, a love of work, and intelligence. Accepted into the Arts Décos school, she followed the triumphant path of true artists: the Académie Jullian (ESAG-Penninghen).

The naïve tempts and absorbs her. She responds with a festival of marvelous paintings. Then, cars and horses seduce her. Her taste for "Belle Époque Speed" is the key to her success. Finally, the land of dreams and exploits, Japan, welcomes her, and she returns its smile. A promising dialogue develops between them. Françoise's painting is entirely in her image: a skillful composition of reason and madness, a careful blend of strength and grace, a gentle blend of fire and ice.

The image, in short, both perfect and constantly unfinished, of the female artist. She has the gift, one might say, of making reflections of magic glide over the wisdom of things. Like shiny, smooth lacquers that attract the hand, her paintings, gleaming and polished, capture the eye. With this simple air, they direct our certainties toward questions to which the artist alone holds the key. Her brush sow's grains of mischief in beds of color that increase our admiration. Flowers, cars, architecture, characters who tame these tangible signs of a joy of living whose charm and fullness each canvas renews, like so many radiant mornings that dawn.

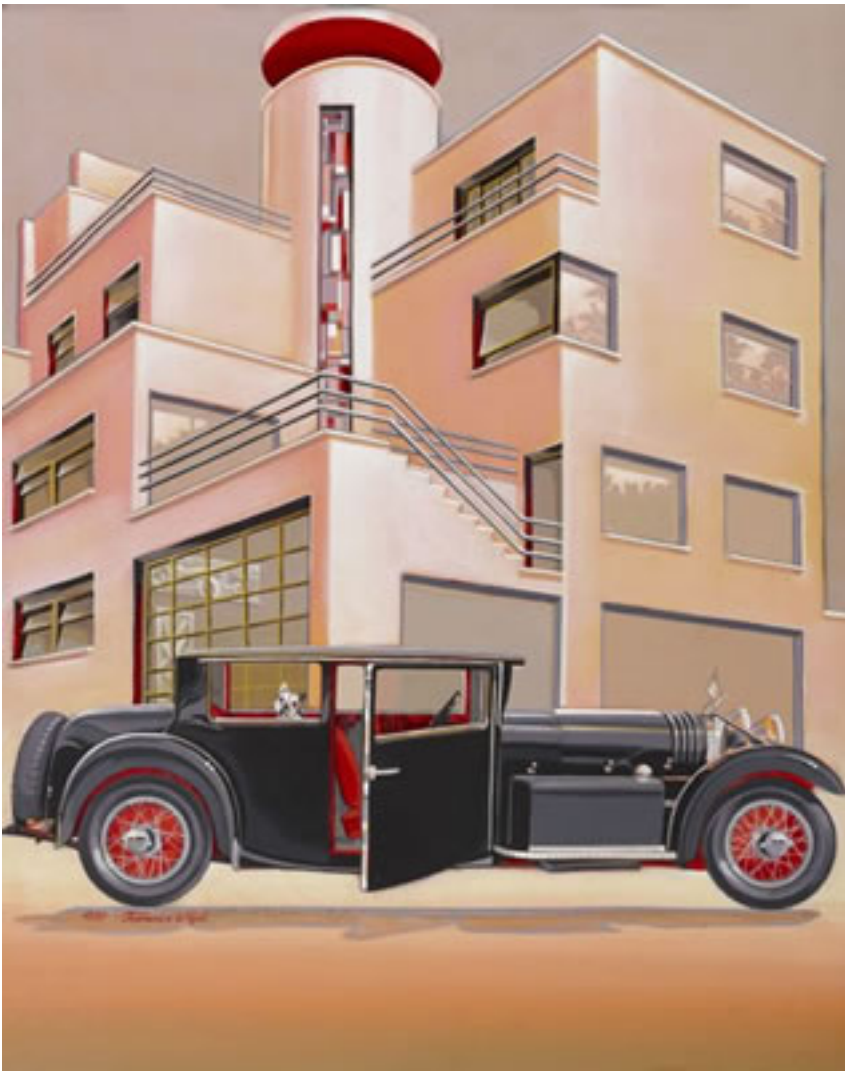
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## **TRADUCTION :**

Françoise de Gail est née en Bretagne en 1951. Après des études à l'École des Arts Déco de Paris (ENSAD), elle étudie à l'École Supérieure de Design, d'Art Graphique et d'Architecture Intérieure (ESAG Penninghen), une école d'art graphique installée dans les locaux de l'Académie Jullian, à Paris, où elle obtient son diplôme de graphisme avec mention en 1976. Elle travaille quelque temps dans une agence de publicité comme « roughman » et « storyboardeuse » avant de se consacrer à la peinture. Selon ses propres mots :

« Fille de la campagne, proche de la terre, de la nature et des animaux, j'ai vécu 17 ans sur une île de l'Atlantique. Dix-sept ans d'hivers insulaires, rythmés par la violence grisante des tempêtes, la puissance des éléments et les forces terrestres exprimées par la mer déchaînée. Un jardin d'Éden où la rudesse de la vie insulaire nous ancre dans une réalité magnifique et violente, où nous nous sentons vivants, partie intégrante de la nature. Ce fut une expérience puissante et magique, au cours de laquelle, avec humilité, je me suis sentie profondément connectée à la terre. »

« Que je la qualifie de « Primitive Moderne », de « Naïve » ou de peintre de la réalité poétique, mon œuvre est simplement l'expression de la force vitale que je ressens intensément : lumière, couleurs, formes, une simple recherche d'harmonie dans un monde impossible. »

De Dominique Vergnon, critique d'art pour les revues L'Œil et L'Amateur d'Art, un regard poétique :

Françoise de Gail est née au pays des elfes dansant dans la bruyère. Dans son berceau, une fée bretonne a placé l'essentiel de la réussite : la volonté, le goût du travail et l'intelligence. Admise aux Arts Déco, elle a suivi la voie triomphale des véritables artistes : l'Académie Jullian (ESAG-Penninghen).

La naïveté la tente et l'absorbe. Elle répond par un festival de tableaux merveilleux. Puis, voitures et chevaux la séduisent. Son goût pour la « vitesse Belle Époque » est la clé de son succès. Enfin, le Japon, terre de rêves et d'exploits, l'accueille et elle lui rend son sourire. Un dialogue prometteur s'instaure entre eux. La peinture de Françoise est entièrement à son image : une savante composition de raison et de folie, un savant mélange de force et de grâce, un doux mélange de feu et de glace.

L'image, en somme, à la fois parfaite et constamment inachevée, de l'artiste femme. Elle a le don, pourrait-on dire, de faire glisser des reflets magiques sur la sagesse des choses. Tels des laques brillantes et lisses qui attirent la main, ses tableaux, luisants et polis, captivent le regard. Avec cette simplicité, ils orientent nos certitudes vers des questions dont l'artiste seule détient la clé. Son pinceau sème des grains de malice dans des lits de couleurs qui accroissent notre admiration. Fleurs, voitures, architecture, personnages qui apprivoisent ces signes tangibles d'une joie de vivre dont chaque toile renouvelle le charme et la plénitude, comme autant de matins radieux qui s'ouvrent. (Dominique Vergnon)