



Nicolas Auvray Gallery

François Weil
Kinetic Boulders

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Nicolas Auvray Gallery - New York
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Gallery: 522 West 23rd Street, Chelsea, New York

See Francois Weil's Kinetic Boulder Sculptures Videos:

<https://www.nicolasauvraygallery.com/francois-weil-videos>

François Weil is a French sculptor born in 1964 in Paris. He has a rich educational background in the arts, having graduated in 1986 from the National School of Applied Arts and Crafts in Paris, followed by a graduation in sculpture at the National School of Fine Arts in Paris in 1988.

His career is marked by significant recognitions, including winning the Pierre Cardin prize from the Academy of Fine Arts in Paris in 1997, the Grand Prize at the Poznan sculpture biennial in Poland in 2006, and the Pierre Gianadda Foundation Prize at the Academy of Fine Arts in Paris in 2016.

François Weil's very personal and innovative approach to stone sculpture, emphasizes cutting and assembling stones in unique formations to create kinetic and balanced artworks. His artistic practice deviates from traditional stone carving; instead, he focuses on the precise cutting of stones, arranging them in a way that explores balance, form, and movement. He follows a meticulous process of selecting and shaping stones, often aiming to maintain their natural form while crafting them into specific shapes that fit together in a harmonious balance. This method allows the intrinsic qualities of the stone to remain the focal point, highlighting the material's texture, color, and organic form.

Weil's sculptures, sometimes monumental in scale, exhibit a great poetic density and a crossed sensitivity in the approach of materials. He utilizes mechanisms such as wheels, springs, axles, and gears to animate his creations, with metal playing a significant role in demonstrating a human state of being that resonates with tension and balance.

The kinetic aspect of his sculptures is particularly fascinating. Weil ingeniously constructs his pieces so that they interact with their surroundings, whether through natural forces like wind or through viewer engagement. This dynamic quality brings a sense of life to the sculptures, making them more than static objects; they become participants in an ongoing dialogue with the environment and the audience.

The raw stone, devoid of any anecdote brought by the hand of man, confers on Weil's sculptures, as on the Menhirs of the Celts, a disturbing dimension of timelessness and universality, whatever the symbolic charge we like to place on it. This raw stone is one of those astonishing objects that can shift our perception of the world, sending us back to the very temporary place we occupy in it, with more or less happiness. Weil's Sculptures can therefore speak to all, and continue to do so, with calm constancy, forever. Weil's sculptures are set in motion with a push of the hand. Some have seen, in this mobility of blocks often exceeding a ton, a playful dimension. For others, the oscillations of these stones are rather a metaphor for History, for its hesitations; and their rotation, the image of an endless continuity, like the timelessness introduced into sculpture by raw stone.

His work has been displayed in various exhibitions and collections, and he has created monumental sculptures in diverse locations around the world, including Brazil, Albania, China, Egypt, Russia, Mali, Romania, Guatemala, Italy, India, South Korea, and Germany.

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The Trembling of Boulders - Francois Weil

A text by Germain Roesz

The stones welcome us, greet us. And the wind makes the stone shiver. The monumentality welcomes us and it's not just a question of size. The material of the stone is its soul and its movement. It's like the soul of a violin. If it is misplaced, then no sound of the expected quality will be produced. The stone has a roughness, a ruggedness, a smoothness, depending on the color, size, and origin. All this is essential and participates in a precise choice of the artist.

The invention, in the sense of singularity, of François Weil is the movement of the stone. Of course, we have in the history of the mobility of sculpture, the representation of walking (Giacometti), the sketch of a gesture (Degas), the bicycle wheel upside down on a stool spinning (Marcel Duchamp), Calder's mobiles, the engine acting in the works of Jean Tinguely, Paul Bury's silent balls, etc. But here it is about a confrontation between the immobility of the stone and the body (ours, that of the wind, that of the hand). The body acts. The wind acts. The stone responds, receives, in the suspense of a distant time, a hypnotic mobility.

But let's come for a moment to François Weil's workshop, or workshops rather. In one place, we discover a pile of stone (sandstone, marble, limestone, slate) waiting for the active gaze of the artist. He chooses, envisions an encounter. And this happens beyond any deliberate principle. It happens deep within a desire, an expectation, and a surprise. Spinning a stone without ever knowing how it will spin. Having a fresh look each time a rotation takes place and a synergy is established. Sometimes, the stones go in opposite directions to each other. François Weil says that 3 is the right number. This is where the orbits (cosmic, spatial, and visual) are effective. This efficiency, of course, has nothing to do with industrious, capitalist profitability. It's the opposite, it's the efficiency of a gift, of pure enjoyment of being there, of an unexpected event.

These are movements of assumed slowness, activated by a hand, made to tremble by a gentle wind. It weighs tons but is of a confounding lightness, agility. This is where we become aware, in our body, of a use of art in which we participate. This movement is ours not only because we provoke it but because we follow it, step by step, in the space around us. The movement, in François Weil's sculptures, names an interiority and an exteriority. The movement brings meaning into the heart of the stone and at the same time sets the space in motion.

The movement of the stone names the surrounding space, unveils it. It's as if a multiplicity of waves, lines emanate from this original vibration. We don't see them of course as a visual reality but we record them, capture them as if suddenly the invisible of the air and space became familiar to us.

We must question this event we observe, which is a stone that moves, turns, twists. What do we see? The movement itself? The space between the elements? The displacement? Certainly, what we see is all that we feel. The trembling of the stone, if I may attempt this terminology, is like the inner trembling of the body we then observe.

The artist uses metal pieces, springs, axles, metal bars, ball joints. These are joints and bodies in becoming. We think of the human skeleton and walk, the antics of circus people, the waddling of geese, and the curious walk of flamingos. I don't think evoking this is incongruous for François Weil's sculpture. This evocation is not a comparison of his sculpture to the human or animal body. But it can simply help us better meet (and therefore understand) the reality that surrounds us. A movement is already present in a definition of art."

François Weil: CV and Exhibitions (extract)

EDUCATION, AWARDS AND RECOGNITIONS

- 1986 Graduated from l'École nationale supérieure des Arts appliqués et des Métiers d'art de Paris
- 1988 Graduated in Sculpture from l'École nationale supérieure des Beaux Arts de Paris
- 1997: Pierre Cardin Prize, Academy of Fine Arts, Paris
- 2006: Grand Prize, Poznan Sculpture Biennial, Poland
- 2016: Pierre Gianadda Foundation Prize, Academy of Fine Arts, Paris

SOLO EXHIBITIONS (Extract)

- 2023 Galerie Berthet-Aittouares, Paris
La Mouche, Béziers (34)
Galerie Christine Colon, Liège, (Bel)
- 2022 Annelies Ysebaert gallery, Gand, (Bel)
- 2019 Galerie Sparts, Paris
- 2019 Fondation Arp, Clamart (92)
- 2018 « Pierres vivantes », Galerie joaillerie Laurent Potier, Vendôme (41)
- 2018 Fondation Arp, Clamart (92)
- 2017 Galerie Paschos, Pauilhac (32)
- 2017 Galerie Espaces 54, Paris
- 2016 L'Apostrophe, Pontoise (95)
- 2016 La Borde Galerie, Cour Cheverny (41)
- 2016 Galerie Espaces 54, Paris
- 2015 MH Gallery, Bruxelles (BEL)
- 2015 Église Saint Étienne, Beaugency (45)
- 2014 Galerie Sabine Puget, Paris
- 2014 Centre d'Art de la Matmut, Saint Pierre de Varengeville (76)
- 2013 Château de Chambord (41)
- 2013 MH Gallery, Bruxelles, (BEL)
- 2013 Galerie Duchoze, Rouen (76)
- 2012 Galerie Nicole Buck, Strasbourg (67)
- 2012 Galerie Sabine Puget, Fox Amphoux (83)
- 2012 Galerie Ulrike Petschelt, Kassel (DEU)
- 2012 Galerie Linz, Paris
- 2011 DNR Galerie, L'Isle sur la Sorgues (84)
- 2011 Galerie de la porte d'Amon, Mirepoix (09)
- 2010 Galerie Linz, Paris
- 2010 Centre d'art, Sébastien Gresse, Onzain (41)
- 2009 Galerie Simoncini, Luxembourg (LUX)
- 2009 Galerie Ulricke Petschelt, Kassel (DEU)
- 2009 Musée de Montélimar (26)
- 2008 Galerie Lucie Weill & Seligmann, Paris
- 2008 Galerie Sparts, Paris
- 2007 Galerie Nicole Buck, Strasbourg (67)
- 2006 Galerie Lucie Weill & Seligmann, Paris
- 2006 Galerie Sparts, Paris 2006 Musée Hébert, La Tronche (38)
- 2004 Galerie Lucie Weill & Seligmann, Paris
- 2004 Galerie Maig Davaud, Paris
- 2004 Galerie Nicole Buck, Strasbourg (67) 2004 Galerie Friedland Rivault, Paris
- 2002 Comblain au Pont (BEL)
- 2001 Le Bateau-Lavoir, Grenoble (38)
- 2001 Galerie Suzanne Tarasiève, Barbizon (77)
- 2001 Galerie Alice Mogabgab, Art Buxelles (BEL)
- 2000 Galerie Sabine Puget, Paris, présentée par Henry Bussière
- 2000 Galerie Frédéric Storme, Lille (59)
- 2000 Galerie Nicole Buck, Strasbourg (67)
- 1997 Musée Hébert, La Tronche (38)
- 1997 Beaumes de Venise (84)
- 1997 Galerie Henry Bussière Art's, Paris
- 1997 Abbaye de Bouchemaine (49)
- 1996 Galerie La Tour des Cardinaux, Isle sur la Sorgue (84)
- 1995 Fondation ARP, Meudon/Clamart (92)
- 1995 Centre d'arts plastiques Albert Chanut, Clamart (92)
- 1994 Galerie Antoine de Galbert, Grenoble (38)
- 1994 Galerie Apomixie, Paris
- 1992 Galerie Apomixie, Paris
- 1991 Galerie Marc Espinosa, Paris
- 1990 Galerie Antoine de Galbert, Grenoble (38)
- 1990 Espace Achard, Grenoble (38)
- 1989 Galerie Antoine de Galbert, Grenoble (38)
- 1989 Galerie Carlhian, Paris

MONUMENTAL SCULPTURES

François Weil has created monumental sculptures in various countries, including Brazil, Albania, China, Egypt, Russia, Mali, Romania, Guatemala, Italy, India, South Korea, Germany, and France. The locations and years range from 1995 to 2016, showcasing his global presence and impact

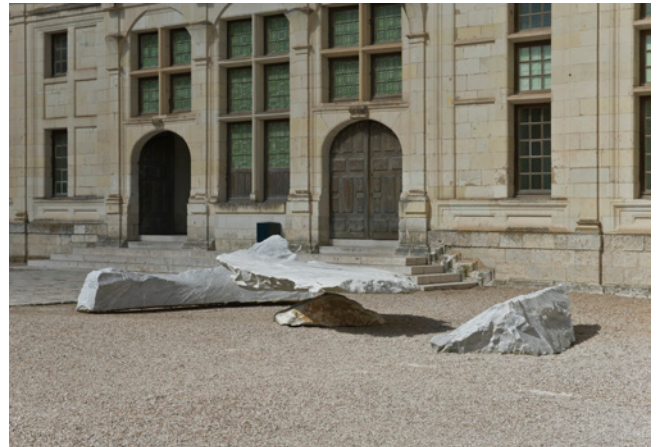
ARTISTIC APPROACH AND STYLE

Weil's works blend classical materials like black and blue Belgian marble, granite, Volvic stone, and Trélazé slate with more common stones. He arranges these materials into frames or animated metallic structures, combining traditional and contemporary sculpture elements, including imaginary archaeology, exploration of minerals, use of a base, recovered objects, and mechanical techniques.

ADDITIONAL INFORMATION

His sculptures are known for their movement and poetic density. Weil employs mechanisms like wheels, springs, axles, or gears to animate his creations, reflecting a human state of being and striving for a balance in infinite duration

SOME MAJOR INSTALLATIONS BY FRANCOIS WEIL: CHAMBORD CASTLE, IN THE LOIRE VALLEY



SOME MAJOR INSTALLATIONS BY FRANCOIS WEIL:SAFRAN CORPORATION HEADQUARTERS



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SOME MAJOR INSTALLATIONS BY FRANCOIS WEIL: OPUTDOORS GARDENS



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