

Dove Allouche



Chemins dans la caillasse d'ombres, 2009,
8 graphite drawings, 9 x 19 cm.



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Although drawing is at the heart of Dove Allouche's work, it is often linked to other mediums such as photography and reveals itself to be the source of numerous experimentations. Few students carried out such projects during their training at art school, but Dove Allouche already conceived at the time a series which took up the whole of his five years of study. One single photo gave place to 240 sketch books. The tone was set and each of these projects would be the fruit of a long investigation. For his series, *Mélanophila*, made from 2003 to 2008, he started from 140 shots taken after a fire that ravaged the south of Portugal. The totality of his photographs, with the determination not to make choices, served as supports to the making of the same number of drawings. The subject, almost identical to a landscape and a missing subject is repeated 140 times... For *Surplombs*, the extremely meticulous work executed in

graphite, accompanies a series of images immortalizing waterfalls in Venezuela. Sombre, thick and dense, the drawings require the viewer to stop, to progressively approach the paper, even alter the angle of viewing. One of the possible readings suggested by Dove Allouche is to consider them as a photo negative only revealing itself when it is observed in a certain incidental light. The other factor that interests him is the relationship between very fast photo shooting and its corollary in crayon, which

can stretch to one month's work per drawing. Dove Allouche questions time and history. The subject conditions the medium which is never adopted by chance, as is well illustrated by one of his latest series entitled *Chemins dans la caillasse d'ombres*. It was made following six months of investigation in the Paris sewer network. In response to this network which is a kind of sub-layer of the city, Dove Allouche opted for a reproduction method of the same pattern, which is blurred then redone



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several times in an identical manner, explaining the plutonic darkness of the drawing. The very tight framing represents nothing other than what we see there. These precise choices of material and techniques, executed in a temporality that refers back to the centuries before computers and digital cameras, allow him to render his subjects less spectacular and not take the easy way out.

Dove Allouche also wants to hide a lot of things in his work, to not show these long preparations and this intimate reflection which take him years, in order to reveal only a small number of works each year. In his process of creation, the displacement and the real performance of work are thus a part of these unrevealed things. "A repressed performance" as he calls it, which densifies his work yet again. But the viewer does not have to follow all these stages of engulfed time in the literal sense. It is simply incumbent on him to observe the time suggested by the drawings... ■

BIOGRAPHY

Dove Allouche was born in 1972. He lives and works in Paris, where he is represented by the gallery Gaudel de Stampa. In 2010, he is going to join the gallery Kamm in Berlin. In 2009, he took part in exhibitions in the Palais de Tokyo, Frac Auvergne, Crédac d'Ivry and at the Fondation Ricard.