

Modelaine Amblard



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Biography

Born in 1998 in Delmas, Port-au-Prince district (Haiti). Lives and works in Lyon (France).



My story begins with a tragedy.

That of a childhood broken, then reinvented elsewhere.

I come from a country destroyed many times, where life often hangs by a thread. Adopted at the age of four, I grew up with the lingering feeling of owing something to the world, as if being saved meant I had to remain gentle, grateful, obedient, and endlessly say thank you.

But one cannot spend a lifetime saying thank you. Art became my way to soften that debt to life and to give something back in return.

As a child, I absorbed everything: emotions, shapes, words, gestures, behaviors. I was curious to understand, connect, and learn it all, a polymath nature that led me to explore both art and science. I often felt as if I could see behind the masks, glimpse a reality few dare to face, perhaps because my hybrid position, belonging neither fully to a country nor to a skin color, placed me at the edge of the world, where truths no longer bother to disguise themselves.

Trained at the Émile Cohl School in Lyon, I found in painting the medium most faithful to my way of feeling the world.

Humanity is my raw material, nourished by what it has written, thought, and transmitted about itself through art history, philosophy, mythology, psychology, and spirituality. I paint what the world hides behind its apparent normality, an absurd humanity moving forward without understanding the meaning of its own gestures.

Artistic Approach

I observe this humanity that stirs, laughs, and plays, even though everything suggests that something is wrong beneath the surface. There is in the world a tension contrary to life itself, fed by thoughts that are not its own. I grew up with hopes that were not mine, and I understood that one can carry stories without having lived them. So I swallow the world, its absurdities, its contradictions, the ideas and expectations of others, and I spit it back out in a form I can finally face. Painting becomes the only way to make visible what passes through me. The technique of painting, through its tradition and materiality, is essential to me: it anchors me in reality, in matter itself. Acrylic, being fast, allows me to capture fleeting sensations and impulses. Sketches bore me; if I made them, I would lose that instant of truth, that first impulse that never lies.

I paint beings who seem to say “everything is fine,” yet whose condition betrays the opposite. I try to capture that precise moment when the mask slips, when the absurd emerges beneath apparent normality. Isolated against deliberately empty backgrounds, I made the aesthetic and coded choice not to situate the characters; this void amplifies their disconnection and the strangeness of their presence. Their tiny pupils and wide, vacant gazes express a loss of meaning. That same strangeness is deepened by the turquoise color of their skin, a hue that belongs neither fully to life nor entirely to death.

I lost part of my innocence very early, and that is probably why I dig into my reflections to the bone. My paintings do not try to explain; they observe. They contain encrypted messages, sometimes even for myself, as if my unconscious were painting before I did. If poetry were to disappear from my canvases, only dread would remain. That is why I invite color and humor, so that truth may be looked at without turning away.

The dross

Paintings



In this series, I depict the inner work of my own transformation. I explore my shadow zones. What I call shadows are the parts of myself that I know are not right from a moral or ethical point of view, the things I do not want to see or do not look at enough. Desires, urges, impulses, sometimes even a kind of depravity that finds satisfaction, as strange as that may seem.

The figures, reduced to their essence, take on almost ghostly forms. They are the final state of a flaw found. They appear as suspended presences. The backgrounds are without decor or perspective, immersed in a silent darkness, like a mental space where nothing distracts from the confrontation. The rose window appears in every painting; it is the eye that sees, the eye of consciousness. I work with a limited palette, keeping only what truly matters.

The Holy Spirit (2025)
46 x 55 cm, Acrylic

Paintings

This series is part of the Black Work, in reference to the alchemical process, the moment of calcination when everything impure burns away to reveal what is essential. *Les Scories* is a slow combustion of myself, a path toward what remains once everything else has been consumed.

The Taste of Contempt (2025)
65 x 56 cm, Acrylic



Paintings



Growing Up (2025)
65 x 56 cm, Acrylic



Plane of Thoughts (2025)
65 x 56 cm, Acrylic

Paintings



Crooked Hair (2025)
100 x 80 cm, Acrylic



Egg Skull (2025)
65 x 56 cm, Acrylic

Paintings



Sweet Wolf (2025)
60 x 80 cm, Acrylic



Anterior Beauty (2025)
65 x 56 cm, Acrylic

Paintings

Lunar Acceptance (2025)
92 x 65 cm, Acrylic



The Cardboard Metropolis

Installation

This 9 m² installation is a metaphor for a world that is born, grows, and collapses. Built from cardboard, a humble and perishable material, it evokes the impermanence of everything humanity constructs to feel secure. Behind the apparent solidity of the façades lies fragility.

The installation was created in three weeks using only a cutter, scissors, and a glue gun. The cardboard came partly from my own move and partly from boxes collected in the street or kept for me by others.

In this city, everything is born, collapses, and is reborn. New buildings stand beside ruins, day follows night, and the sun yields to the moon. Black and white share the space, two opposing yet necessary forces that maintain balance.

The Cardboard Metropolis, temporary installation at the Perrache Exchange Center organized by Omart and Métronomi (Lyon, 2025)
9 m², Cardboard



Photo de Modelaine Amblard - 2025











Those Who Keep Going

Paintings

One should not be deceived by first impressions. Behind these seemingly friendly characters and deceptively naïve scenes, something feels off. They appear to belong, yet something is wrong. They play their roles, repeating familiar gestures without understanding why they are there. They keep going because they do not know how to do otherwise. Beneath the surface of ordinary daily life, Those Who Keep Going stages the quiet absurdity of the modern world.



Photo de Fanny GUEDEFIN - 2025

Paintings

To know is sometimes to realize that we will never know what to do with what we know.



Bookmark (2024)
55 x 46 cm, Acrylic



The Basket (2023)
80 x 60 cm, Acrylic



1200 Watts of Difference (2024)
100 x 73 cm, Acrylic

Photo de Modelaine Ambiard - 2025

Paintings



Blank Page (2022)
38 x 46 cm, Acrylic



Letter to Myself (2025)
46 x 38 cm, Acrylic



The Writer (2021)
46 x 38 cm, Acrylic

Paintings

To cling to others as if their weight could help us stay afloat.



Pieces of the World (2025)

100 x 73 cm, Acrylic



Conviviality (2025)

100 x 73 cm, Acrylic



Love Sickness (2023)

46 x 33 cm, Acrylic

Paintings



The Big Bath (2024)
41 x 33 cm, Acrylic



Three Nights Before Christmas (2023)
100 x 73 cm, Acrylic



Merry Christmas (2023)
60 x 50 cm, Acrylic

Paintings



Solidarity (2025)
100 x 73 cm, Acrylic



Shoreline (2024)
70 x 50 cm, Acrylic



Heart-Shaped Mouth (2023)
70 x 60 cm, Acrylic

Paintings

We play at pretending, then forget it was only make-believe.



Checkmate (2022)
90 x 70 cm, Acrylic



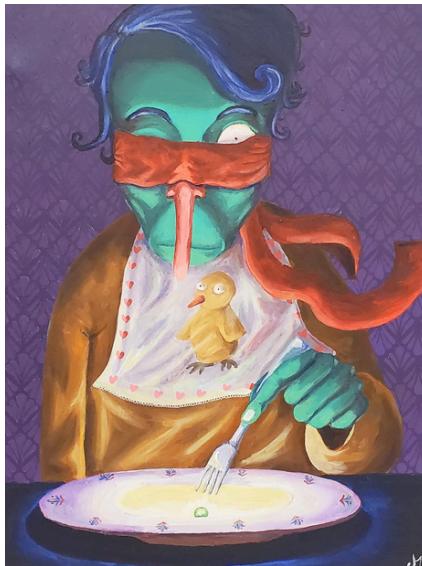
Making One's Own Luck (2024)
35 x 25 cm, Acrylic



Collision (2021)
80 x 60 cm, Acrylic

Paintings

Human beings eat to fill their stomachs and drink to empty their minds.



The Treasure Plate (2024)
55 x 46 cm, Acrylic



Coffee Break (2023)
80 x 60 cm, Acrylic



Cherry on the Cake (2024)
55 x 46 cm, Acrylic

Paintings

Humanity creates its own nightmares and then wonders why it believes in them in broad daylight.



Punctuality (2021)
35 x 27 cm, Acrylic



Vertigo (2021)
35 x 27 cm, Acrylic



The Reptiles (2021)
50 x 50 cm, Acrylic

Paintings



The DO Child (2022)
40 x 30 cm, Acrylic



Gardener (2022)
46 x 38 cm, Acrylic



The Cardiologists (2021)
46 x 38 cm, Acrylic

Paintings



Pregnant Woman (2020)
80 x 60 cm, Acrylic



The Virgin and the Child (2024)
60 x 50 cm, Acrylic



Glue (2022)
40 x 40 cm, Acrylic

Paintings

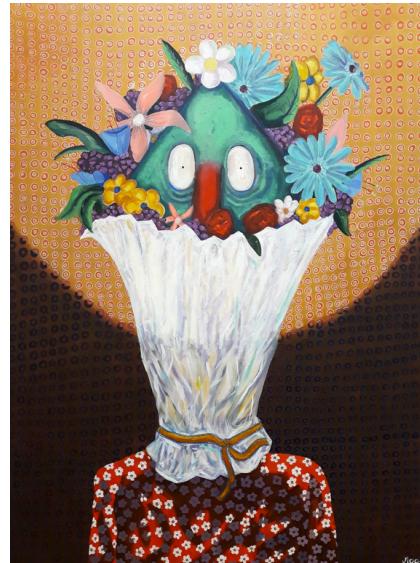
Human beings eat plants to stay healthy and animals to stay in a good mood.



The Florist (2023)
60 x 50 cm, Acrylic



Rebirth (2022)
35 x 27 cm, Acrylic



In the Prime of Life (2022)
98 x 72 cm, Acrylic

Paintings



Rat-semble (2021)
60 x 50 cm, Acrylic



Fried Egg (2021)
29 x 24 cm, Acrylic



Pink Perch (2025)
60 x 50 cm, Acrylic

Paintings

Mirrors know humanity better than libraries.



Red Reflection (2022)
95 x 75 cm, Acrylic



The Cunning Scarf (2022)
60 x 50 cm, Acrylic



Will You Marry Me? (2022)
55 x 46 cm, Acrylic

Paintings



The Ugliness of Parrots (2022)
35 x 27 cm, Acrylic



Medusa (2022)
55 x 46 cm, Acrylic



His Majesty of the Flies (2023)
46 x 33 cm, Acrylic

Paintings

Close your eyes to think further.



Silence of Wax (2024)
46 x 38 cm, Acrylic



Cosmic Marine (2024)
60 x 50 cm, Acrylic



Double-Bottomed Hat (2024)
55 x 46 cm, Acrylic

The Eaters of Nothing

Installation

In this installation, life-sized figures occupy the space of a restaurant. All are drawn from the series Those Who Keep Going, but here they leave the canvas to sit at the world's table. They are made of cardboard, scrap metal, and my own clothes.

The restaurant is a place of contact, sharing, and masquerade, where everyday gestures turn into a tragicomic play. They mimic familiar attitudes such as waiting, talking, observing, eating.

Their meals are absurd, improbable, and meaningless, as if the mere act of continuing to eat were enough to sustain the illusion of being together.

The Eaters of Nothing, temporary installation at the Galerie des Terreaux organized by Omart and Métronomi (Lyon 2024)
32 m², various recycled materials



Photo de MTRONOMI - 2024



Photo by METRONOMI - 2024



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Photo by METRONOMI - 2024

Artistic Journey

Solo Exhibitions

2023 – Those Who Keep Going,
Omart Gallery [08/02/24 – 24/02/24],
Lyon (France)

Awards

2024 – Winner, Dessine-moi un homard

Group Exhibitions / Art Fairs

2024 – Selected for the Salon
d'Automne, Paris

**2025 – The Metamorphosis of
Worlds**, Airt de Famille, Perrache
Exchange Center [20/09/25 –
30/11/25], Lyon (France)

2024 – Airt de Famille Act 3, Galerie
des Terreaux [13/04/24 – 21/06/24],
Lyon (France)

Private / Public Collections

2025 – Côte SAS, acquisition of 9
paintings
2024 – Artothèque du Grésivaudan

Education

École Émile Cohl – Academic Drawing
School, Diploma in Applied Drawing

University of Lille – First year of Art
History and Archaeology (distance
learning)

Fifteen-day initiatory stay in Florence
following the tradition of the old
masters of painting

Additional Activities

2025 – Assistance and support in
the creation of Mermerd, an
exhibition by Jean Jullien at Galerie
Masurel (France)

Interests and Practices

Philosophy and Sociology

Sewing and Knitting

Theater (11 years of practice)

Piano (5 years)

Exhibition Visits and Culture

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