

If you had to choose three terms to describe your work, what would they be ?

Protocol – experimentation – colour.

What relationship do you have with science and in particular, what place does the notion of protocol hold in your work ?

For me, science aims at being as objective as possible, in that scientists try to describe what they have before their eyes. Thus, my work is strongly linked to experimentation and observation. In particular, I see a very close link with mathematics in the case of reversals. For example, to study the function $1/x$ when $x = 0$ is impossible, it has no meaning. Hence, to solve this mathematical problem, it is necessary to look at it from another angle, to reverse the point of view, the perspective.

In addition, there is a sculptural motion in a protocol and conversely, the practice of scientific experimentation is often the result of a feeling of wonder. Thus I find myself on the dividing line, torn between the feeling and the demand, the question of the protocol in art becoming a reflection on the place of art in the protocol.

How do you perceive matter ?

With matter, I have a chanel relationship! I take a lot of pleasure in handling it, to the point where I twist it in every possible sense. It's something of the order of a physical experience. I perceive through manipulating it what I have in my hands.

In this approach, I explore the limits of the material, its weaknesses and its strong points. I try above all to put to the test the images a priori and the knowledge I imagine I have.

I am in search of the encounter, whatever it might be. The objective result alone is the experiment. I often wish to discover the behaviour of the material, its changes of state in different media. Not only do I expect to be surprised but also I try to understand.

What role do you attribute to philosophy in your life and work ?

It helps me sleep better! In my life, philosophy has helped me a great deal to overcome difficulties and notably, to express things I needed to express. Thanks to philosophy, I have come to terms with words, with the language and with others, but also with myself. I have the impression of reading authors of philosophical works like a believer has understandings with God.

I find just as much pleasure in reading certain authors of philosophy as in thinking about a problem in a game of chess. It is difficult for me to say what place philosophy occupies in my existence because in fact, I do not philosophise, even if certain works have been – or still are – very important for me.

In my work, I don't know how to describe it. Notwithstanding, there are surely exchanges which I do not recognise precisely as such. My field remains that of intuition.

What is the sense of modelling for you ?

For me, modelling is an emergence. There is certainly a series of controlled motions, but their objective is in no way to create a predefined form. Throughout the process, I observe the appearance of different colours and volumes. The final form must contain the how.

In general terms, in my work, this final form is synonymous with discovery for me, that is to say something particular. It's a sort of revelation, the unexpected, an exclamation "ah, that's it!" Modelling is a perpetual come-and-go between on the one hand, what I think, see and observe and on the other, what I do.

What do you expect of a work of art ?

Something that moves me, surprises me, astonishes me, disturbs me. Artistic and philosophical works help me to make progress. I read philosophical texts for the same reasons. In my life, I am frequently – when not to say constantly – invaded by doubts. As an artist, I want to experience things because as a child I had the feeling that there was a gap between the discourses and my own reality. I did not in any way seek to acquire knowledge but rather to make the trial of an experience.

Thus, my diverse courses of technical training have brought me the experience of various forms of motion. I find that there is poetry in motion. For example, for my cylinders of colours, I count the drops of a transparent solution and proceed by chromatography, in a manner similar to the work of a technician in a biochemical laboratory. At the same time, I am conscious of the tension between this procedure – very simple – and the effect it has on me. Translucent drops rising in the material and baked at 1380 degrees become forms and landscapes.

Do you ask people who come to look at your works to adopt a certain attitude? If so, what attitude ?

I don't ask for anything in particular as I am open to every attitude. Nevertheless, I want people to take the time to observe with attention what is presented to them. What is fundamental in my eyes, is that I do not attempt to convey a discourse or a hidden message in my work. The oeuvre is itself manifest and it touches us through its presence alone. For the observer, it is not a question of looking for a meaning or a message, but rather of contemplating what he in fact has before his eyes.

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