Bio

After studying at the Bordeaux School of Fine Arts, some thirty years ago, I faced the need to earn a living. My classmates chose teaching work, and city life, but I, to the dismay of my teachers, decided to return to the Landes region to work in the forest, following the family tradition.

That was a hard shock! Landscape painting was laid aside, to get up at 5 a.m. to work alongside loggers and truckies, applying highly mechanized violence to row after row of pine trees. We were making and remaking the landscape. Machines were tearing up hectares at a time, as far as the eye could see. A panorama of huge flat planes was unfolding before my eyes, like a painting by Nicolas de Staël.

Such a canvas is not composed freehand: every line is traced over from an underlying drawing, the cadastral records. The landscape is the third dimension of an administrative blueprint. My job was to use maps and compass to find manifestations of that cadastral matrix below the surface: the boundaries, marked in various ways. There were survey pegs, but also squared stones, and debarked trees, resembling primitive sculptures.

I worked for a big paper company, harvesting thousands of tons of wood throughout the Aquitaine region. It was tempting to divert one or two logs from this process ... and that's how I got into sculpture. I got into wood. Wood is not marble or clay -- wood is alive, wood has a grain.

I was drawn to the way indigenous peoples produce carvings that resemble and represent, without being a faithful likeness. The Cubists, in their own way, tried to emulate this feat by putting the front and side of their model on the canvas. In fact, it is as if the original form already exists within the wood. The sculptor's work is to uncover it. The model, whether human or animal, is merely a representation of the original form hiding in the wood. As if, in a kind of reversal, it is not the sculpture that resembles the model, but the model that resembles the sculpture.

Sculpture as a sign.

Public collection :

2026
Maïeutique du langage, Communauté de Commune du Libournais, France (sculpture base by Marc Vernier).

2024
1% pour le collège Anne Franck, St Herblain, France, in collaboration with Anne Laure Boyer & Marc Vernier.
1% pour le Lycée/collège du Barp, Le Barp, France, in collaboration with Zebra3.

2023
Frac MECA Aquitaine, Bordeaux, France.

2021
Abrakadabracommedescastors, Cabane Georgina, Marseille, France (curator Jeremy Chabaud, Jeune création).

Masque de Nawrus, "les Arts au mur", Artothèque de Pessac, France.

2019
Les métamorphoses de Champey, Le Vent des forêts, Dompcevrin, France.

2014
La Porte des Titans, Val de Garonne Agglomération, Le Mas d'Agenais, France.

2013
La Sauveté de Garbachet, La Forêt d'Art Contemporain, Brocas-les Forges, France. (curator Didier Arnaudet).

2011
Der Pelikan von Baumburg, Altenmarkt an der Alz, Germany.

2009
1 %, Banque d'accueil, Université de Pau et des Pays de l'Adour, Bayonne, France.
1 %, Protocole dévaluation dynamique, Collège de Linxe, France.

2002
Muzeul de arta comparata, Singeorz-Bai, Romania.

1993
FRAC Aquitaine, France.

Solo Show :

2027
PARCC, Contemporary Art Center in Labenne, France.

2024
Les heureux ensembliers, galerie Ô pécheur de Lune, Saint Sever, France.

2022
Artémis & la Grande-ourse, Frac-Méca, Bordeaux, (curator Claire Jacquet).

2018
Masques, Galerie du Levant, Bayonne, France.

2015
Animaux, Lycée agricole de Mugron, France (curator Camille de Singly).

2013
Seconde Nature, Espace 3, Sarlat la Canéda, France.

2013
Demandez ce que vous voudrez, Galerie du second jeudi, Bayonne, France.

2011
Le trésor de la nature, Ile Nouvelle, France (curator Guillaume Toumanian).

Der Pelikan von Baumburg, Altenmarkt in der Alz, Germany (curator Andreas Pitlick).

2007
Ferdinandeum Tiroler Landesmuseum, Innsbruck, Austria.

2006
IUFM de Mont de Marsan, France.

2005
Itinéraires singuliers #1, Université de Pau et des Pays de l'Adour, Pau, France.

2004
2ème Biennale de sculptures, Musée Renoir - Domaine des Collettes, Cagnes-sur-mer, France.

2002
Barrena Kultur Etxea, Ordizia, Spain.

1993
Les galeries d'essai, Le Carré/Musée Bonnat, Bayonne (curator Vincent Ducourau)

Group Show:

2026
Bestialité intime, Forum des arts, Talence, France.
Critical Time, Séoul, Daegou, South Korea (curator Park Byoung Uk).

2025
Les Nymphéas : Miroirs des profondeurs, Strouk Gallery, Paris.

2024
Last Call for the Unseen, Sorry We're Closed Gallery, Brussels.
Un été au Moulin de Constance, Pons, France.
40 ans, Galerie Bernard Jordan, Paris, France.

2023
Arbre démasqué, avec Benoit Pingeot, Galerie de tableau, Marseille, France.
Maxi #5, *En attendant les vagues*, Labenne, France (curator François Lousteau).
Hell Bells, Galerie Bernard Jordan, Paris, France.

2021
Un été à Pissos, Pissos, France (curator Pascal Bouchaille).

2020
Solarium tournant, Biennale de l' Architecture disparue #1, Aix les Bains, France.

2019
Don't look at me ! Galerie « Sorry we are closed », Art Brussels, Belgium (curator Sébastien Janssen).
Onsaemiro, Art-space-boom, Suwon, South Korea (curator Magda Guruli).
Doucement doucement, Archives Bordeaux métropole, France (curator Emmanuel Aragon).
La Mascarade du chemin du mauvais pas, Cabane Georgina, Marseille, France (curator Jeune création).

Vaste Monde, La Villa Beatrix Enea, Anglet, France (curator Lydia Scapini).

2018
Touch Wood, Galerie « Sorry we are closed », Art Brussels, Belgium (curator Sébastien Janssen).
Present, Museum Van Buuren, Brussels, Belgium (curator Michel Van Dyck).
Opsiomasques, Fablab de Soustons (en collaboration avec Dylan Cote-Colisson), France.

2017
Biennale Éphémères 2017 #6, Château de Montreal, Issac, France (curator Annie Wolff).
Archeos une rencontre - Le titre évolue demain, Galerie Marie-Claude Duchosal, Paris (Curator Benoit Pingeot).
Agora, Galerie R-2, Paris (curators : François-Noé Fabre, Mathieu Zurcher, Kevin Rouillard).
Taste of Tea, 15th Istanbul Biennale Parallel Exhibition, Orient Express Train Station (curator Park Byunk-Uk).

2016
Artbat Fest 7, Almaty, Kazakhstan (curator Yana Malinovskova).
Multi, Labenne, France (curator François Lousteau).
Quinsac, France (curator Jacques Franceschini).

2015
Diversité # 1, Garein, France (curator Jean François Dumont).
Crosspoint, Suwon, S. Korea (curator Park Byunk-Uk).
1st International Environmental Festival, Daesan, S.Korea (curator Park Byunk-Uk).
Jump into the unknown, 56th Venice biennal, Collateral event, Italy (curator Park Byunk-Uk).
Chat alors ! le Bel Ordinaire espace d'art contemporain, Billère, France.

2014
Guiresse/Doucet, Villa Béatrix Enea, Anglet, France.
Circulez, tout est à voir, Val de Garonne Agglomération (curator Jacques Francheschini).

2013
Topographic 3, le mystère des forêts, Eglise des Forges, Tarnos, France (curator François Lousteau la Maison).
Préhistoire & art contemporain, une histoire d'hommes, Musée de la Préhistoire, Les Eyzies, France.

2012
Silk Road #2, from Taskent to Aral sea, Ouzbekistan (curator Park Byunk-Uk).
Artisterium, Tbilis, Georgia (curator Magda Guruli).

2011
3PAW - Nine Dragon Heads Symposium in Biel/Bienne, Swiss.

2010
15th Nine Dragon Heads, Korean Art Council, Seoul, S. Korea (curator Park Byunk-Uk).
Silk Road #1, from Beijin to Ouroumtchi, China.
Éphémères, Couze-et-Saint-Front, France (curator Annie Wolff).
Au fil de l'eau, Mont de Marsan Sculpture # 8, Mont de Marsan, France (curator Christophe Richard).

2009

Sarajevskazima, Institut culturel turc, Sarajevo, Bosnia Herzegovina.
Seoksu Art Project, Anyang, S.Korea (curator Park Channeung).

2008
13th Nine Dragon Heads, Cheju island, S.Korea (curator Park Byunk-Uk).

2007
Paysages, Mont de Marsan Sculpture # 7, Mont de Marsan, France (curator Christophe Richard) .
2ème Biennale d'art contemporain sur le littoral, Anglet, France.

2006
Métal sculpture, Centre d'éducation au patrimoine Ospitalea, Irissary, France.
The 18th Geochang Peace and Human Right Festival, Geochang, S.Korea.
Le Patio en Septembre, Anglet, France.

2005
Duppini, Veliko Tarnovo, Bulgaria.

2004
9th Nine Dragon Heads, Dae Cheong, S. Korea (curator Park Byunk-Uk).

2003
C'est l'été, Musée Bonnat, Bayonne, France (curator Jean Jacques Lesgourgues).

2001
Art-Sénat, Orangerie des Jardins du Luxembourg, Paris (curator Lydie Arrick).

2002
Muzeul de arta comparata, Singeorz-Baë, Romania (curator Maxim Dumitras).

2000
Le musée dans la rue, Mont de Marsan Sculptures # 5, Mont de Marsan, France (curator Philippe Camin).
Paysage, Carré, Musée Bonnat, Bayonne, France (curator Stéphane Hazéra).

1999
Tranzit, former synagogue Cluj-Napoca, Romania.
Le Labo, Bordeaux, France (curator Luc Detot).

1998
Université de la Sorbonne, Paris (curator Stéphane Hazéra).

1997
Passion et Résurection, Dax, chapelle des Carmes (curator Jean Cabanot).

1995
Musée de San-Telmo, San-Sébastian, Spain.

1992
Triangle Artistsí Workshop, Pine-Plain, New York, USA (curator Karen Wilkin).

Grant :

2023
Dotation Fonds d'œuvres et d'archives du Fonds de soutien de l'ADAGP.

2021
Bourse Ekphrasis, texte de Charlotte Cosson, ADAGP / Aica-France/ Le Quotidien de l'art.

2015
Aide à la mobilité des artistes, Région Aquitaine, France.

2010
Aide à la mobilité des artistes, Région Aquitaine, France.

1990
Allocation d'installation d'atelier d'artiste, France.

1989
Aides Individuelles à la Création, France.

Education :

1991
Dnap (Félicitations du jury), Ecole des Beaux Arts de Bordeaux, France.

1993
Dnsep, Ecole des Beaux Arts de Bordeaux, France.

1998
Du, Conception de projet et médiation culturelle, Université de Bordeaux III, France.