

It all started with an obsession with New York, its verticality, its energy, and the fascination provoked by aerial flights over metropolises and the snapshots offered by Google Earth.

Then there was the encounter with a material: packaging cardboard, in which I found a physical and metaphysical evidence. Urban waste cardboard, emblematic of globalisation, is used to wrap up goods before returning to the streets, sometimes ending up as a refuge for those who can't afford these products and sleep on the ground in New York, Paris, London, Hong Kong and elsewhere...



*Tucheng, Guizhou, China*



*Cityscape #14202, inks on cardboard*

To work, I need this cardboard, with its history, scars, inscriptions and logos. First, it is covered with paint that is more or less transparent: the idea is not to hide it but to make it my own. Then, armed with a cutter, I draw, scrape, peel and reveal the textures of the support while inscribing a pattern inspired by my urban obsessions and energy.

The view from above allows me to bear witness to an expanding world, made up of interconnected yet heterogeneous spaces, revealing intense networks of energy and communication.

My painted cardboards therefore present a space whose reference points are different because of the motif of the view above. It's a bird's eye view that I hope will encourage you to take a meditative stroll. The viewer's gaze is panoramic, and the bird's-eye view becomes a metaphor for the way we look at ourselves and see ourselves from a different perspective.

The painting thus becomes a device into which the viewer is invited to enter, to wander around, to see in mirror image what belongs to him, beyond my original intention.

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