

**Virginie Mossé**



*don't. (the hallucinated life of an eternity)*, 2015 Fine art print. 24X30 cm

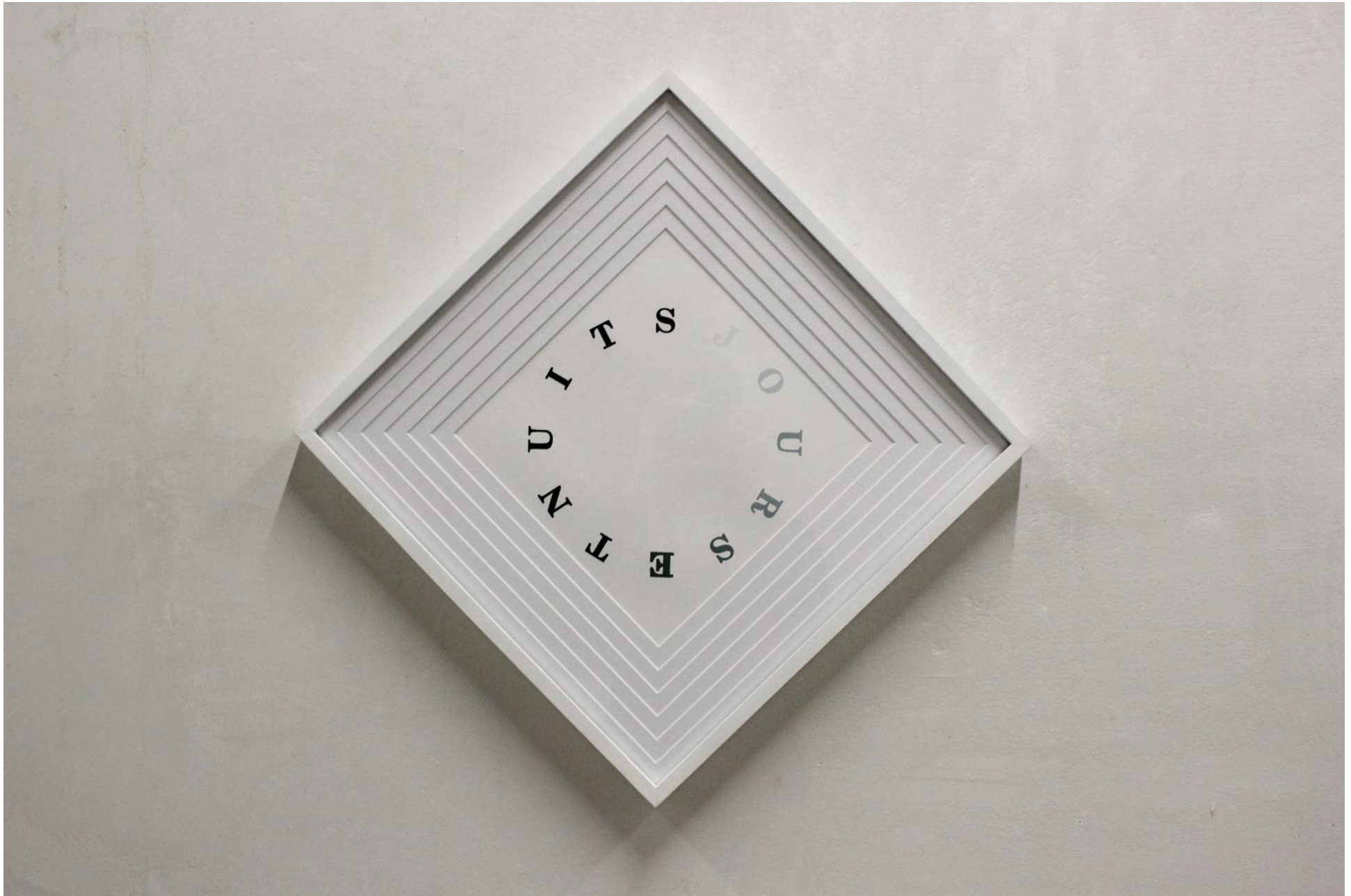


Still-life and vanity, two genres I do appreciate in the history of painting.

Vanity deals with the vain character of human endeavor, true to the motto *Tempus Edax Rerum*, emphasizing the shortness of time and his passability. Meanwhile a still-life instead, makes an eternity of the present moment.

The eternal present, also an allegorie for the work of art, itself.

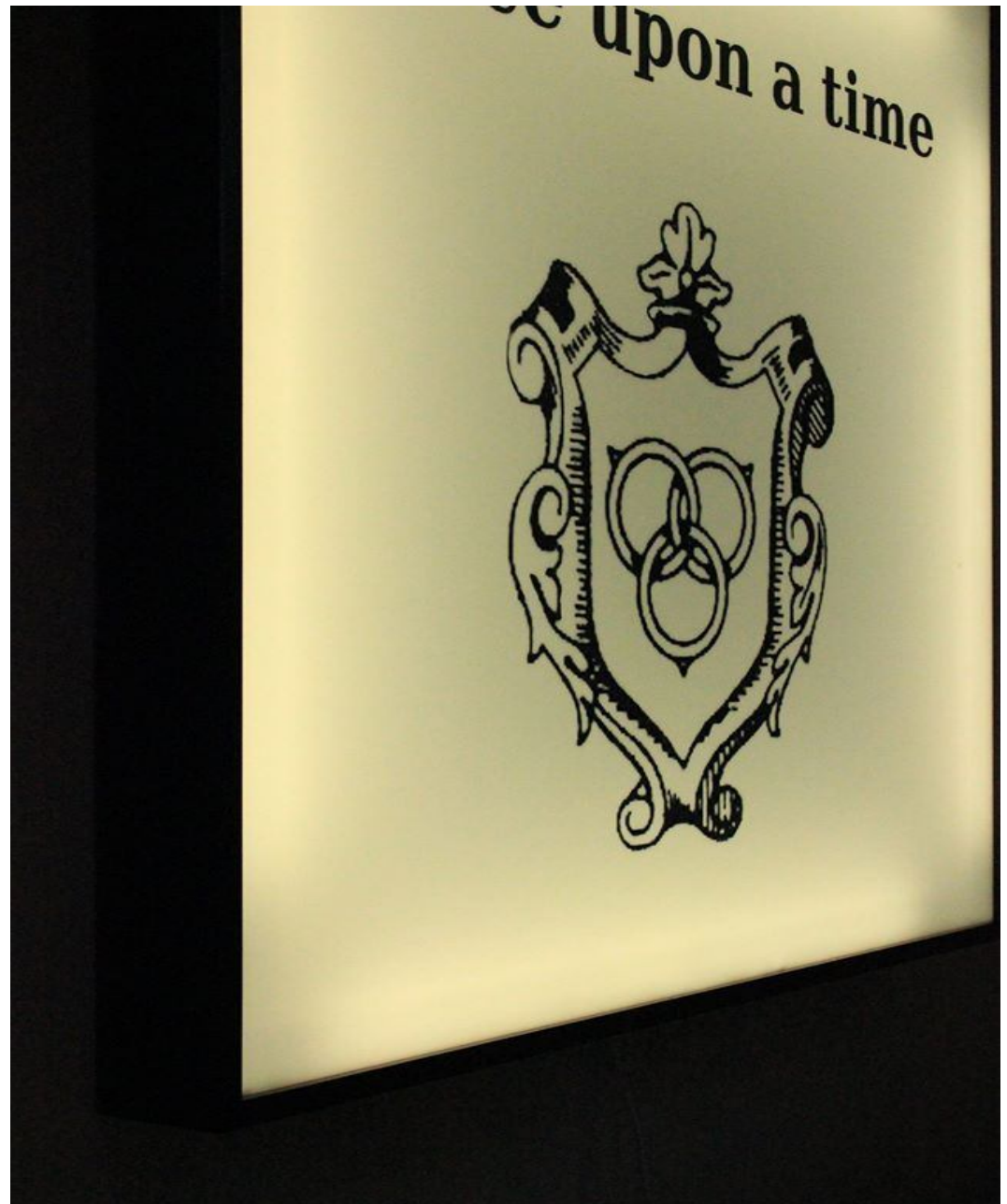
*"Don't, the allucinated life of an eternity"* marked with the wellknown motif- symbol of the peeled lemon, is mixing the two genres, operimg like a Time *relativiseur*, when it comes into relationship with the other works around, but is also placing the consideration of the whole exhibition around it, in a new temporality and metaphysical impressions (especially also because it is the artist's arm). Just like when we walk in a museum.



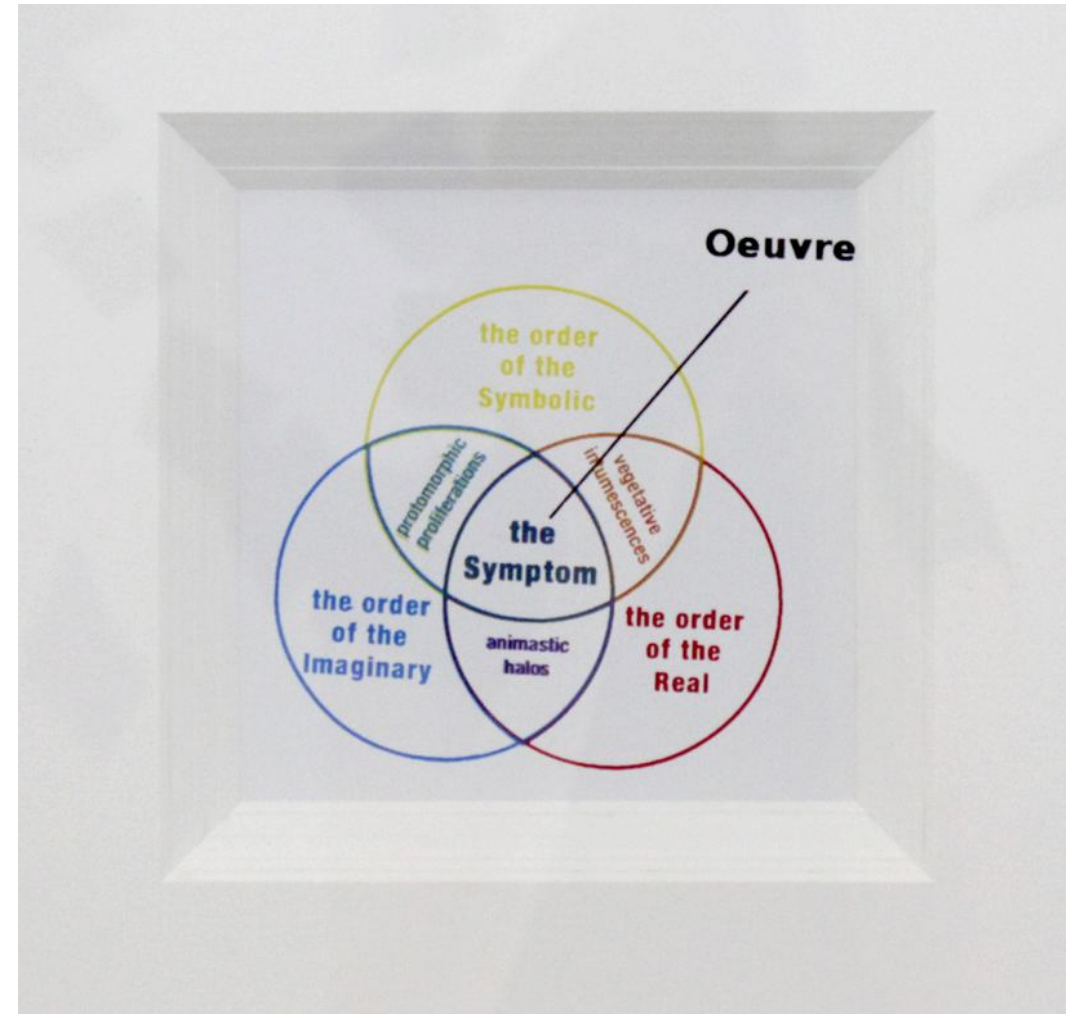
*Getting wasted (time gathered)*, 2014 Fine art print, 6 Passepartouts, frame. 40X40x4cm



Studio view, Berlin 2014



*In all glory of the 3 orders (The symbolic union of subjectivity)*, 2014. Light box. 150X150x10 cm



According to the three basic concepts of Jacques Lacan's mind analysis after Freud, the *Real*, the *Imaginary* and the *Symbolic*, the borromeo ring, is a representation in the psychologie of the symbolic structure of subjectivity. In this work, the graphic is overlaid with the three basic concepts of painting, red, yellow and blue. Symptom does not refer to a clinic designation, but to a critical node. It's portrait of a selfanalysis of artistic creation, reflects the concentration of the process of creating a work and the act of viewing.

*Selbst-Auskunft- Self-disclosure, auto-révélation* 2014. 30x30 cm. 3 colors silkscreen, 7 passpartouts, wooden frame.



*Perception mirror (unspecific)*, 2013 Diptych. From the left . 178 (4 Mal 44,5x54,5x4cm) x 54,5x4 cm und 115,5x86x1,5cm. Stickers, Lack on MDF, folio, frame.



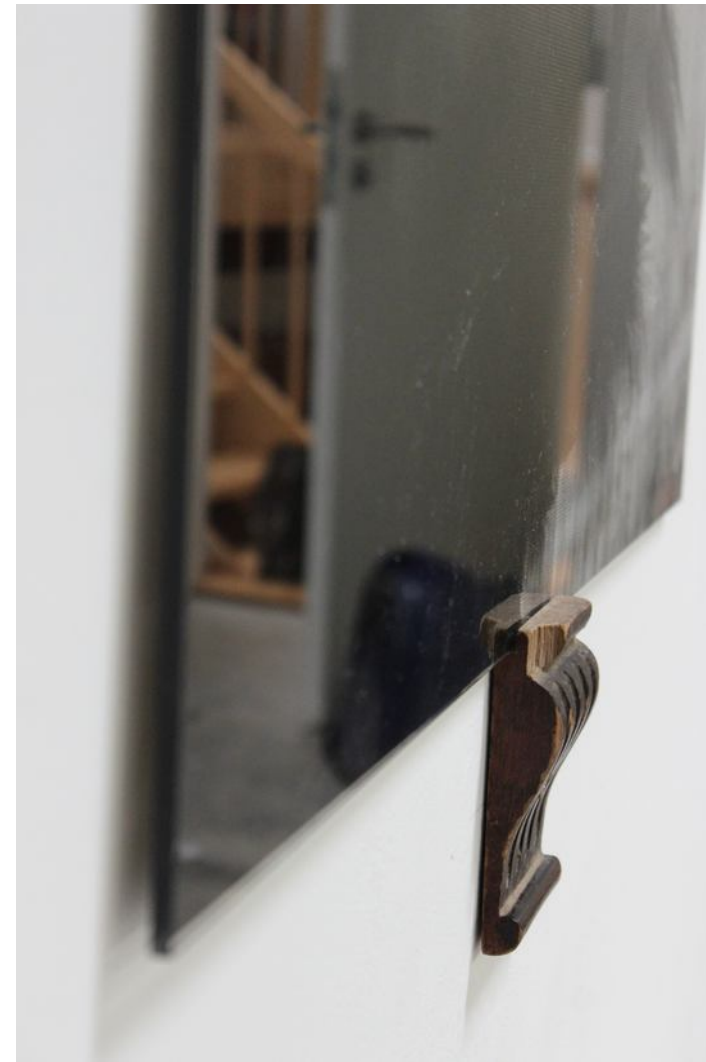
On the left part of the work, on the "Mondrian", one can read in white-in-white anintegrated text , extracted from "Horacio Hornblower", a Seemansfiktion by English writer C.S. Forester :

" he had made it a rule never to speak unnecesseraly, and he found so much satisfaction in going to break it."

This work consist in re-insufflating emotionality and narrative in the modern. Reinstalling human at

*Perception mirror (unspecific)*, 2013. Detail of the four panels on the left: *Reality- Truth- Perception- Feeling*.





Work on the schizophrenic dual Nature- Culture in the development of societies and power, and the Human identification to (his) nature. The use of abstraction, inherent to men's language, as ideological modelling, and propaganda tool for better and for worse (minimal).

At the same time, this work is about the fall of utopias and politics in the globalized world today.

*ALTER\_EGO "sur les ruines fumantes de l'histoire, la domestication des dieux", 2012- 2015 "on the smoking ruins of history, the domestication of the gods"*  
Silkscreen on plexi, antique wooden ornaments. 80X104cm,



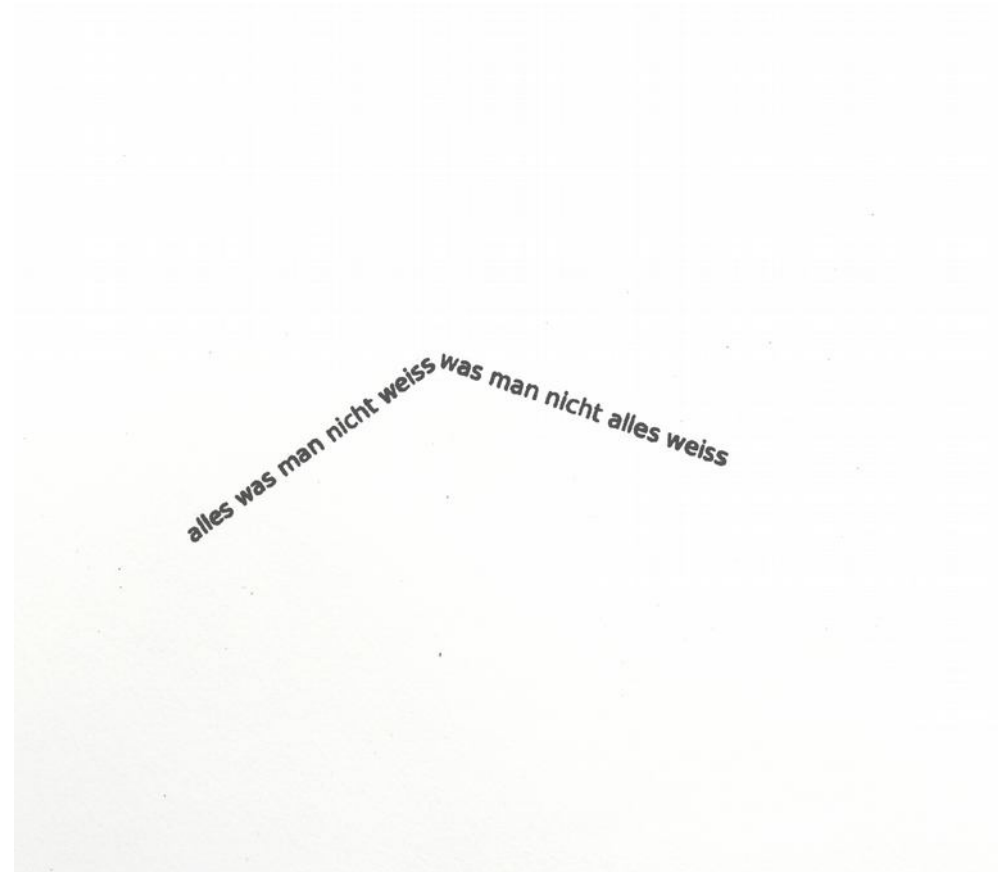
*TIME AS DESERT*, 2016. Solo exhibition view Mayeur- Projects Gallery, NM. USA. <http://www.mayeurprojects.com/>



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Using the ability of German language to create subtilities of meaning with very few, or with worlds combination, this work, in form an abstract line floating in the space, reflects first of all, itself.

Then, it reflects on the existential doubts, all what we do not know about us and that science is trying to find out, such as the god particle, for example. Part on the left. And secondly, the question of the media, and their auto-celebration. The endless flow of information and the apology of the containing. Part on the right.

All what we don't know / all what we shouldn't know : we don't want to know.



*Diptyque De Natura Deorum (L)- De Natura Rerum (R) . Et la nature devient paysage, 2015. Produced by Caza D'Oro résidence d'artistes.*

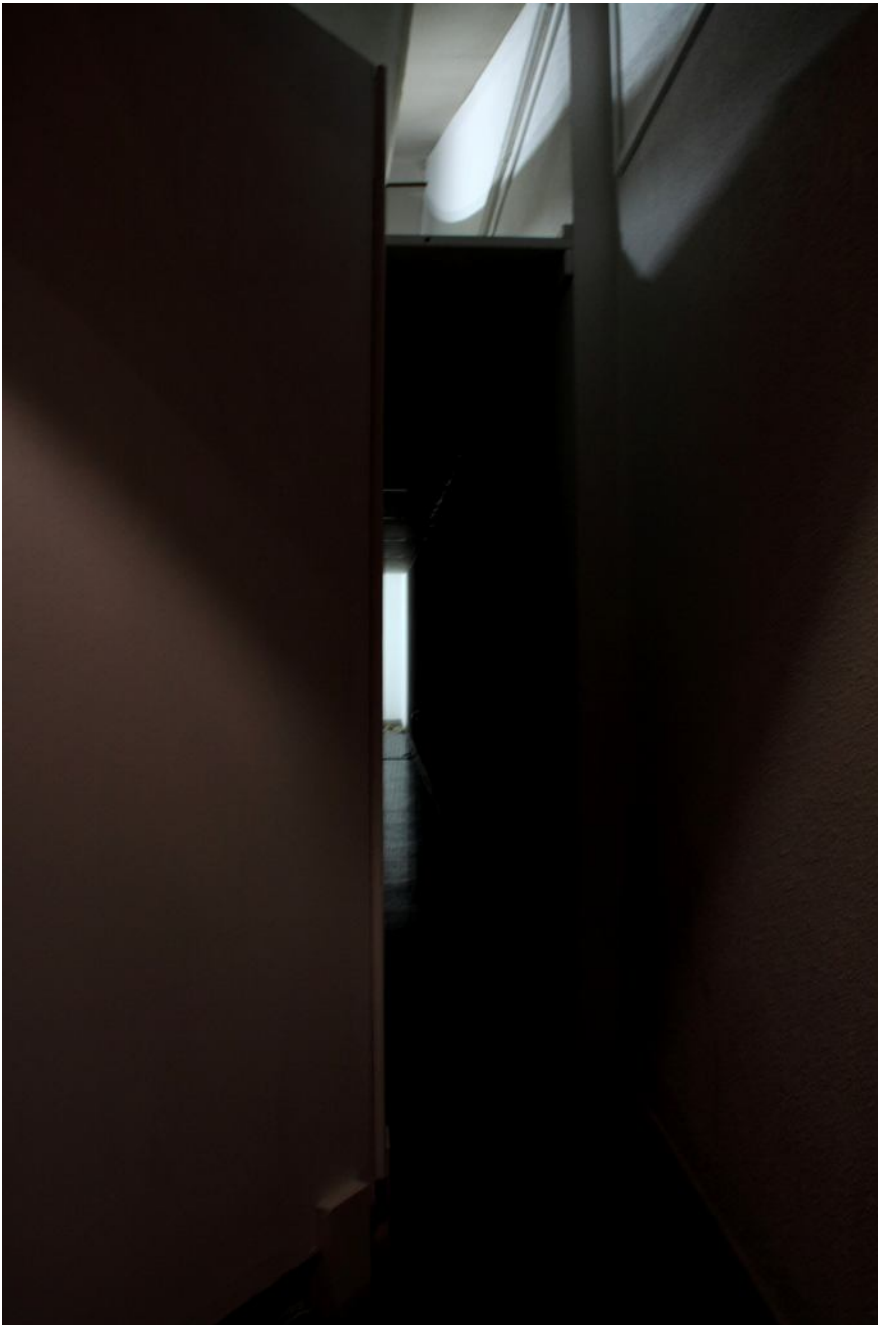
**Left :** *le co-créateur ((Der Mitmacher) after G.D Friedrich „der Wanderer“) (de la nature des Dieux).* Fine art print of a IPHONE 5 photo .40x50 cm. (Photo and model, Sébastien Guglielmet, Puerto de Barrosa Pyrénées espagnol Le 03/11/2013).

**Right :** *De Natura Rerum (de la nature des choses).* Fine art print 40X50 cm.

Piece on the nature-culture theme. The man's relationship with (his) nature, man and his environment, nature and landscape. With the use of mathematical, logarithms and exponential spiral, placed on these questions and an update of the question of Romantik.

**Left :** C'est une quête d'emprise de la nature de l'homme sur la nature des Dieux. Hence the constant desire to compete, to rise above it eventually overtake it and "to make nature" as Peter Sloterdijk enounced it, and at the same time an eternal nostalgie toward it.... Two centuries separate *the walker* of Caspar David Friedrich and this work. The co-createur is contemplating his work. An I-PHONE photo, with himself placed inside it.

**Right :** This work contains in itself a form of tautology, redundancy translated both mathematically and biologically, as well as sociologically. The spiral, says the same as the picture shown from an artistic point of view. It is in this work to postpone a logarithmic spiral exponential development (polar), growth and decay as exponential of man's influence on nature and vice versa. Who dominates whom? Who ontemplats whom? It is in this work to postpone a logarithmic spiral exponential development (polar) in tracing the man's influence on nature evolving exponentially while the nature -of the Gods is shrinking at the same exponential rate . One can also see it in mirror (-1x ax / ax). The influence of the nature of the man.



*Single-Negative-Passage*, 2015. 13 m lang tunnel with inside it, the sound of bats -ultrasound. Produced by Caza D'Oro résidence d'artistes. View end-residency solo exhibition, Experimentum Mundi at CCMM Le Mas D'Azil, France.



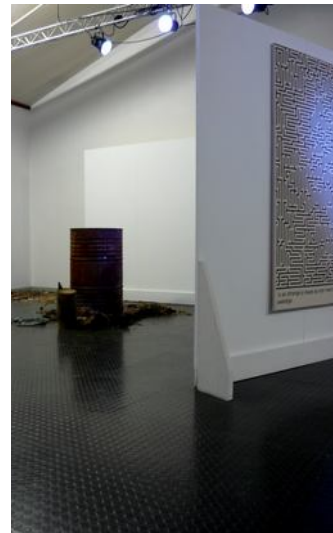
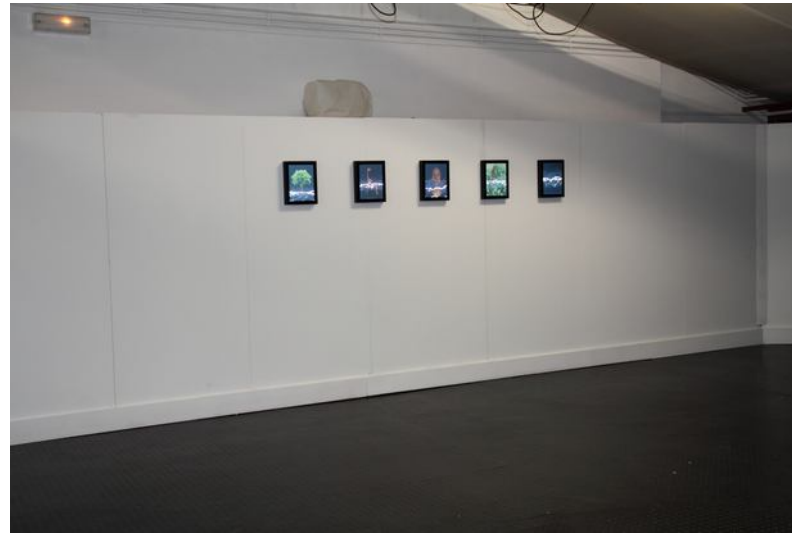
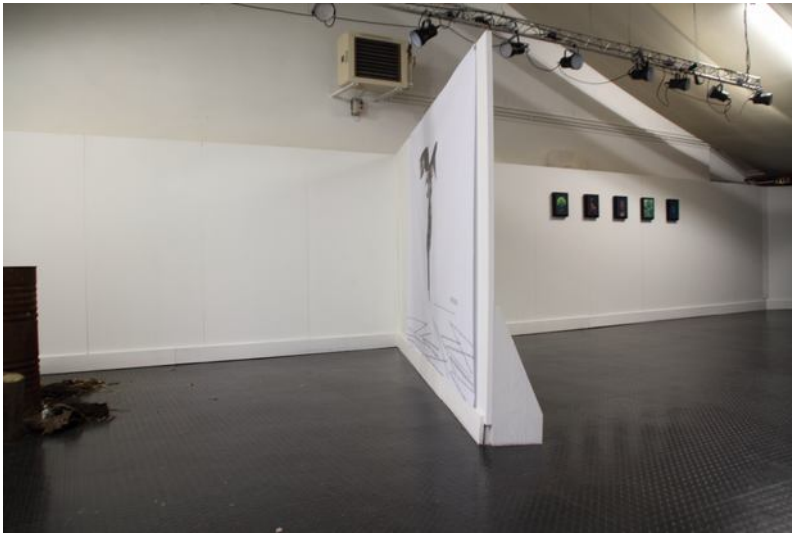
*Single-Negative-Passage* links the visitor to facing himself, or his shadow, his negative, which in that case, presents itself as the opposite-contraire of positivism, the part of oneself doubting and reflecting. A 13 m long, and 46cm wide tunnel to walk through to reach the exhibition, with inside it, the sound of bats -ultrasound,

Meanwhile the canvas "la vérité enfin" refers to the collective and Heizer's *Double-Negative* presents a negation of the negation, not real but as spiritual affirmation, *Single-Negative-Passage* is a negation of positivism. The same issue but by digging into the individual, as material instead in the desert.

Inside the tunnel, one is confronted to the inaudible. The time of crossing the passage is accompanied by ultrasound bats-piece called "les chauves-souris trismegistes".

*Experimentum Mundi* (end-residency solo exhibition at Caza D' Oro) aims to provide a more global perception, to question this attitude which is called art and his involvement in the construction of reality and the physiological aspect to be intrinsically linked to the abstraction, inciting meditation on the elliptical nature of time.



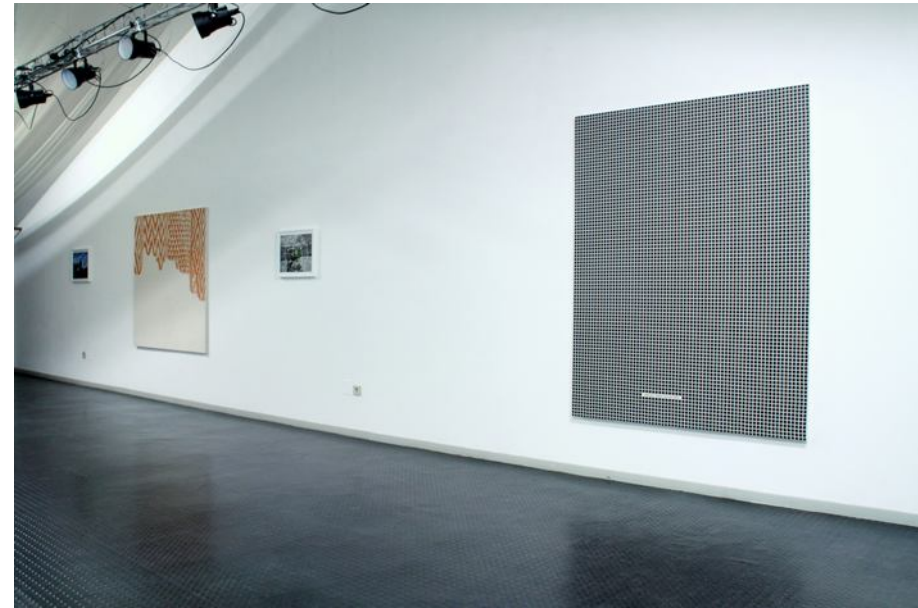


*Experimentum Mundi*, 2015, end-residency solo exhibition at Caza D'Oro art center, CCMM, Le Mas D'Azil, France 2015.

Construction inside of the exhibition space of monumental wall forming a tunnel (*Single-Negative-Passage*), guiding to the 2nd part of the exhibition and forming also another passage. The whole construction took the form of a half **Y shape** articulating the visit of the exhibition, changing completely the configuration of the room, creating various different spaces.

Video of the exhibition : <https://www.youtube.com/watch?v=yZG0hL46saM>

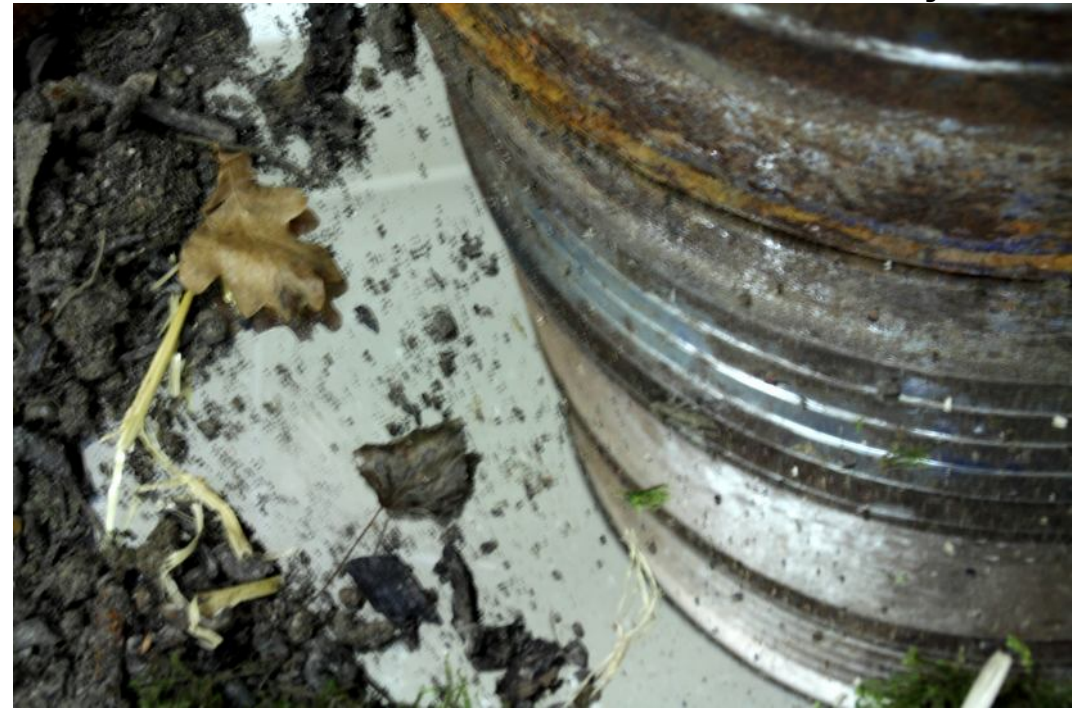
**interview radio, radio FMR Toulouse visited the exhibition** : <https://www.mixcloud.com/RadioFMR/magazine-limpromptu-expo-virginie-moss%C3%A9-experimentum-mundi-%C3%A0-la-caza-doro-le-mas-dazil/>



*Experimentum Mundi*, salle du CCMM, Le Mas D'Azil, France 2015. End-residency solo exhibition at Caza D'Oro art center.  
Video of the exhibition : <https://www.youtube.com/watch?v=yZG0hL46saM>



*The Day Picture Was Born.* 2015. Smocking (smocke machine) barrel on mirror, various objects founded in the garden garbade, organic elements picked up in the forest, like fresh moos, oak leaves, staw mixing wild nature and human presence and activities. Dimension variable. Produced by Caza D'Oro résidence d'artistes. [http://www.cazadoro.org/?page\\_id=4210](http://www.cazadoro.org/?page_id=4210)



**1.** Sculpture functioning as a structural element, symbolic important in the narrative part of the contemporary new version of Platon *allegory of the cave remembering* "The Day Picture Was Born" on the walls of the cave, projection of reality. The fire is now extinguished; there remains a wisp of smoke. What is the meaning of this? , no more shadow of reality on the walls, no more illusion ...

The piece can be read **1.** as a decor item to immerse the visitor in the context, "strange shamanistic presenting itself cinematographic in relation to the previous piece "perfect crime".

**2.** In my work I will contrast a variety of opposing concepts empiric-rational.

Such as informal- geometric, mathematics-philosophy, trance-concept. This piece is working like an oracle (Delphi, the Pythia, Alexander the Great ....), In connection with the chaos, the heart of the concept of creativity or intuition or indefinable shamanism of creation. To the notion of progress, I will prefer the notion of mutations. Old tins, used plastic bags, rubbish digested by nature.

The mirror under the barrel has the function to extend not to reflect. To bind 2 worlds, making the connection between this world-Here and the world -There, prolonging visible in the invisible. It links the artist to the rang of Schaman within the other world (after Jean Clottes historian of "prehistory", Shaman was connected to the other world to deal with political and social questions and to cure) of vision. This work developps the informal bis into the concept. An Entropic composition.

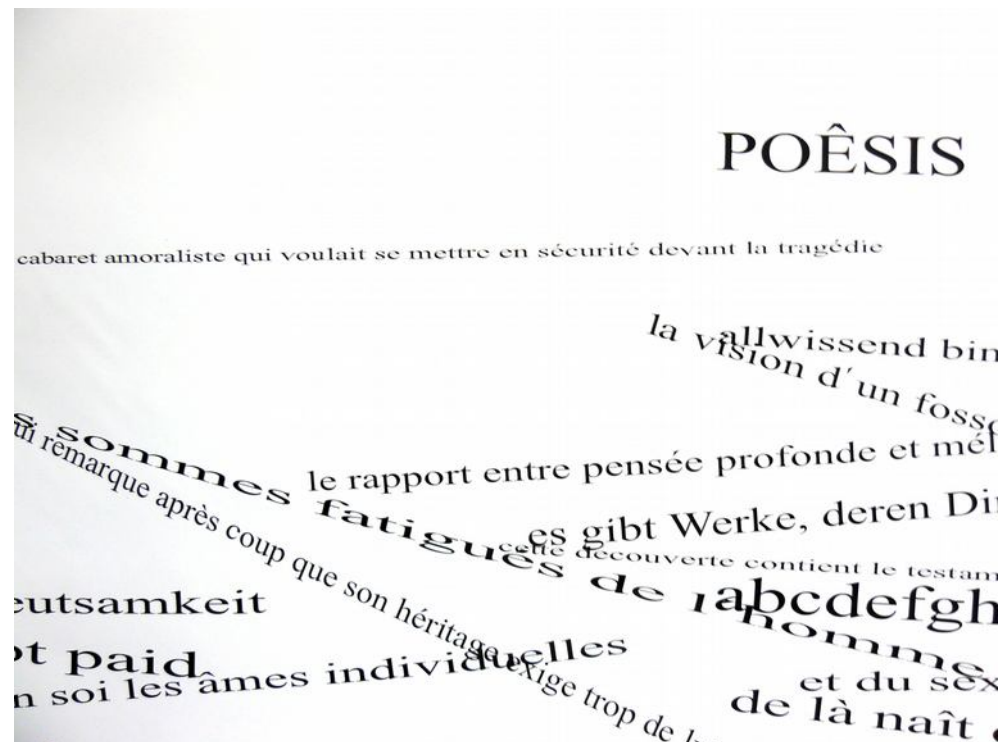
*The Day Picture Was Born.* 2015. Smoking barrel on miroir, remains of wood, oak leaves, straw, old tins, used plastic bags, old rope, rusty gate, smoke machine.  
Video of the piece <https://www.youtube.com/watch?v=K6fu4KD7QMk&feature=youtu.be>



*The Day Picture Was Born*. 2015. Detail informel, abstract composition around the barrel : remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate.



*The Perfect Crime*, 2015. (**serie *embodiment*, II**) Photography printed on folio, and stickers. 244X182cm. Photo Michel Buc. Model: the artist, and golden eagle. Produced by Caza D'oro, résidence d'artistes. Exhibition view: solo show at MMCC Mas D'Azil, France.



Piece on vision and concept of creativity. For this I tried to find a way for allying contradicting notions as nature-culture, human-animal, animal-artist. Meeting of Cartesian dualities, like also body and mind.

I am referring to Jean Clottes' scientific research on trance and Shaman at the pre-historic. The artist as a shaman, ascended from the dead Kingdom (symbolic) by the great eagle (Phase 3 of the trance after Jean Clottes) rising from the post-postmodern glue, flying above a quotes topography in 3 languages.

The topography or landscape of citations (from literature and other sources), placing plastically language as abstract pattern, is functioning as the subconscious 18s bis 20s century. The foundation of the contemporary world.

Continuing my research on perception, representation systems, and "Nature-Culture" approach, I wanted to give in this work the immediate impression of two animals, two species tied, sharing the same language (nature). The feeling that the sweater patterns are as natural as the feathers of the eagle. Following art of the modernity, and art analysis, abstraction at Bauhaus and De Stijl, in search for an art total, but also cave art abstraction, and according to neuropsychologists, and Jean Clottes' theories I agree that geometric shapes, and abstraction as part of physiological functioning of the human brain. A shape for construction of civilisation.



*Si aucun vent mauvais ne disperse les écumes*, 2015. Detail.

Detail of the productions process : with the use of the different materials during the meltings process : gold, copper, tin, metal oxides (iron: filings, and others), dust, baking soda (cause bubbles), silver nitrate (iridescence). The oxides associated with the glass react in the atmosphere in which they are reheated (more gas or more air). All the minerals are forming a sedimentation in the glass. Sedimentation of the mind- doppelgänger, forming with teh shadow a double twinhood.



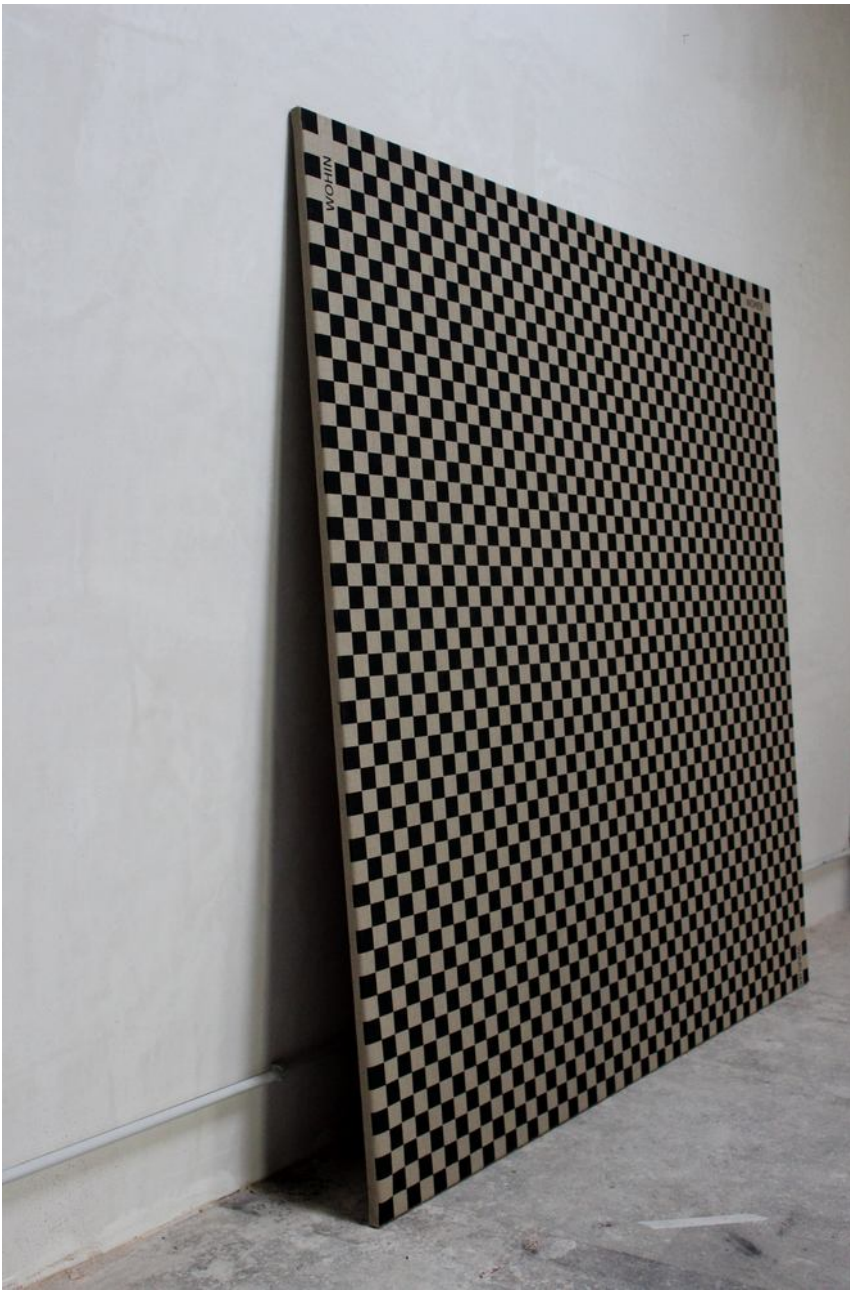


In the enclaves of my studio wall in residency at Caza d'Oro, (wall of an old chapel of the eighteenth century built in the typical style Ariégeois), I placed at the location of candles, two glass balls made by glass masters of Glassfabrik Nantes. This work consists of a *photo-souvenir* of the wall with the glass balls inside.

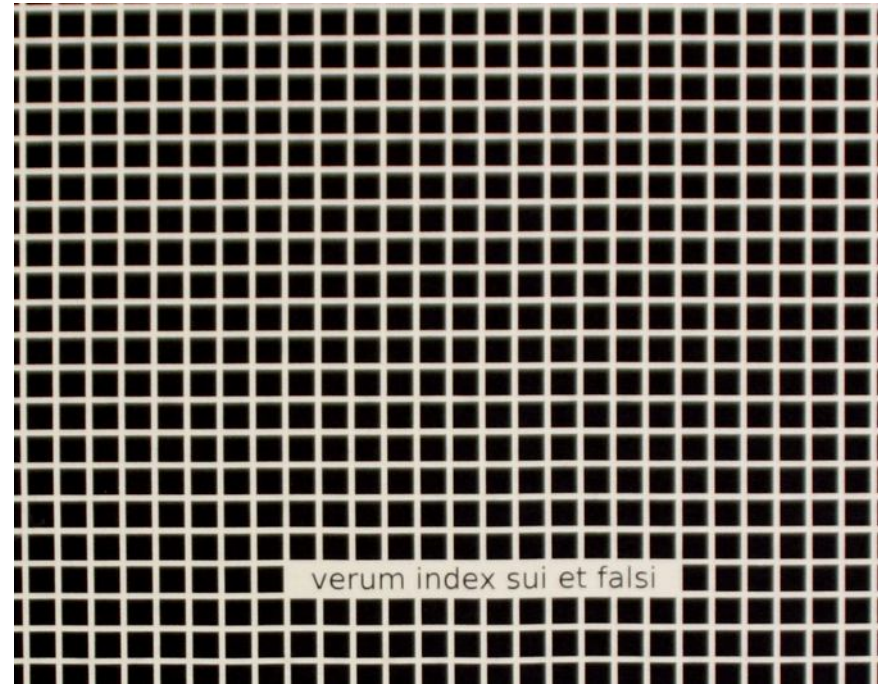
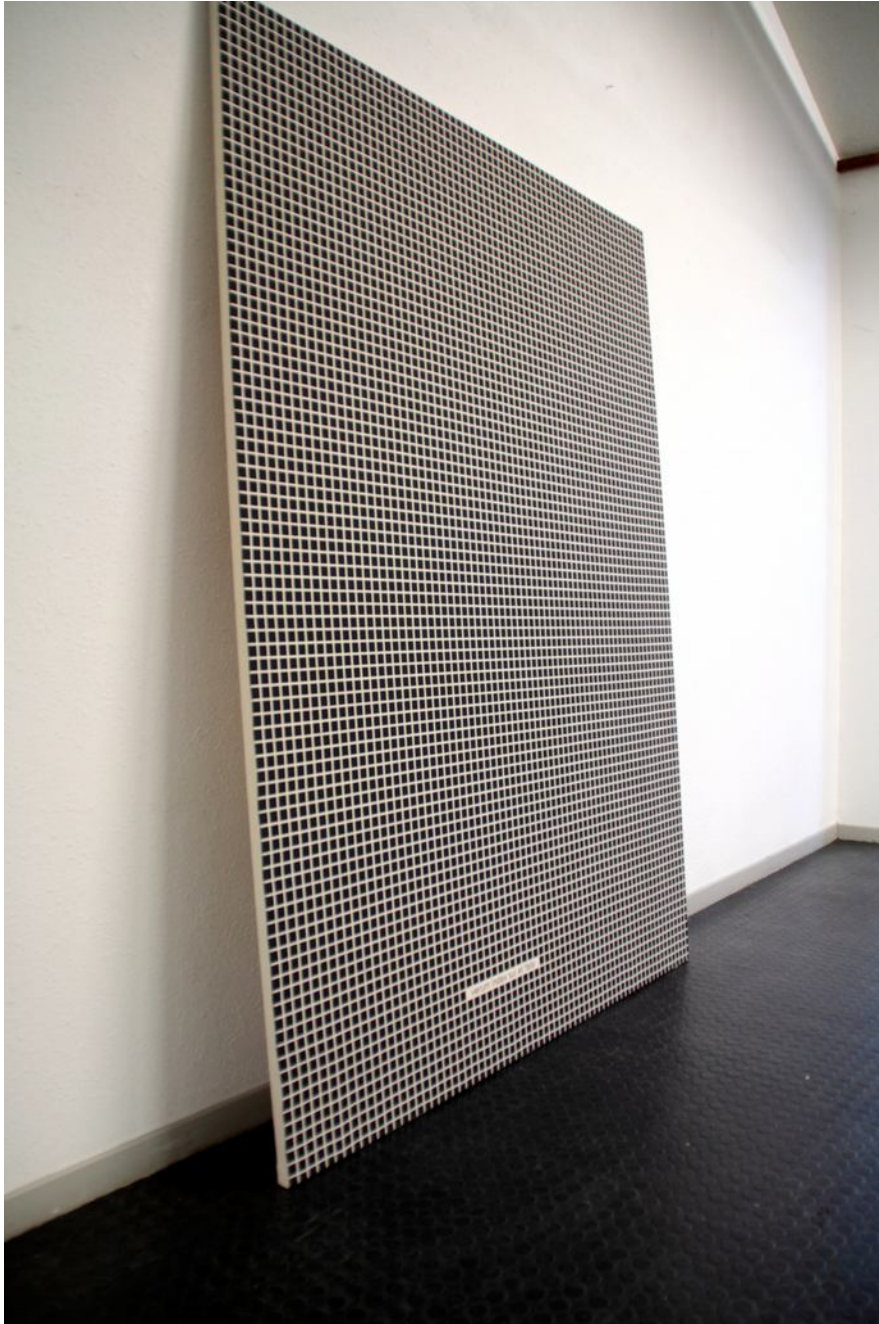
The work operates like the canvases, but in a nearly reality -or photographic representations level, insulating, time and complex contents in the all-over surface. Not alike Fontana in a conceptual way.

I am investigating here the concept of nomadism and sedentarisation, the precariousness of it, and the notion of habitat also in regard of the actual politic.. The piece also refers to the question of Being.

The balls are however presented in the exhibition under the title "*si aucun vent mauvais ne disperse les écumes*" referring to "*Sphere*" by Peter Sloterdijk.



*www (Struktur der Wirklichkeit)*, 2014. 195x195x2cm. Silkscreen on linen on frame. Wohin-Woher-Warum.



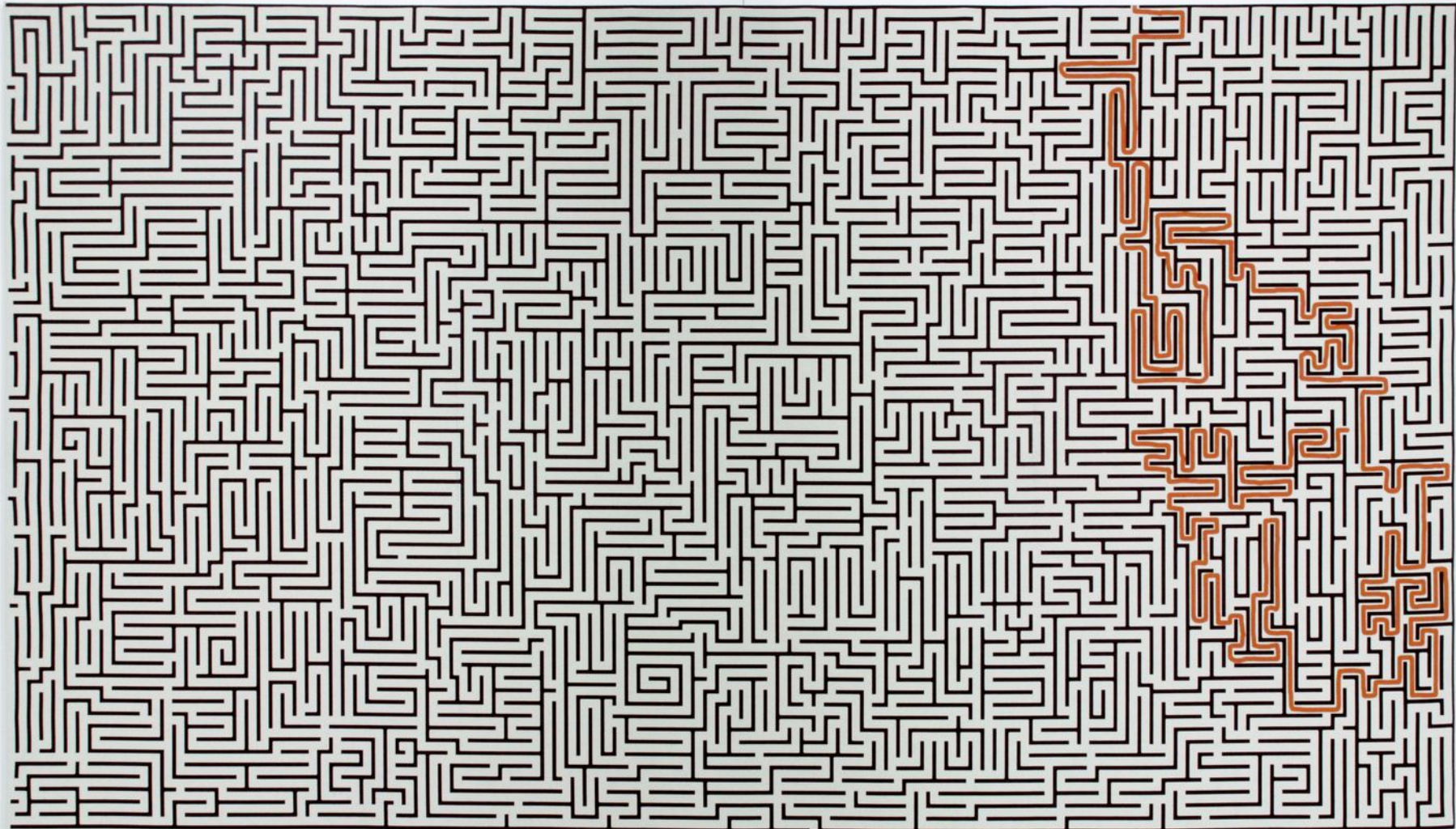
Piece on the question of the systems of representation, on their original place : canvas surface. This work, at first glance, is a traditional optique all-over surface (like *www*). However it is questioning, with the incursion at the bottom of the quote of SPINOZA from the Ethik, "Verum index sui et falsi", on the notions of truth and artifice in the history of representation. It is also questioning the moderne, reinvesting the amrican surface, its ideologies and consequences.

With the optic effects it should be canceling the pictorial surface as a goal, and rise the viewer to the level of meaning, because we can not look for very long at it. Those are impossible questions.... We can't face it, because of the optical phenomenon preventing it, so that one orientates oneself toward the text, and the philosophical questions.

The optical and mental illusion, doing physical work out, causes by the dissolution of the still-image, a form of travelling below the work. By Infiltrating the op-art and duality or laterality of modern surface with the incertion of variously dated elements, questions the representaion and historical absolutism.

In my research, at the other hand on the decorative and symbolic duality of patterns and rapprochement art and design, patterns operate in my work as in painting in the Middle Ages, as large tapestries, or construction of plans and spaces. This is a physical issu, and they are always in big scal resonating with the architecture as a concrete and active elements (concrete art) constituting the social space (the place public), pictorial (postponement of the construction of the painting in the exhibition room) and symbolic space. So they are organized in environments such as old tapestries integrated as decoration, as physical perception, but also as a key of understanding and meaning, constructive conceptually of elements questioning inside the représentation and art in its original place.

*Deux temps, trois mouvements*. 2015, Silkscreen on canvas 200x150cm. Produced by Caza D'Oro résidence d'artistes.



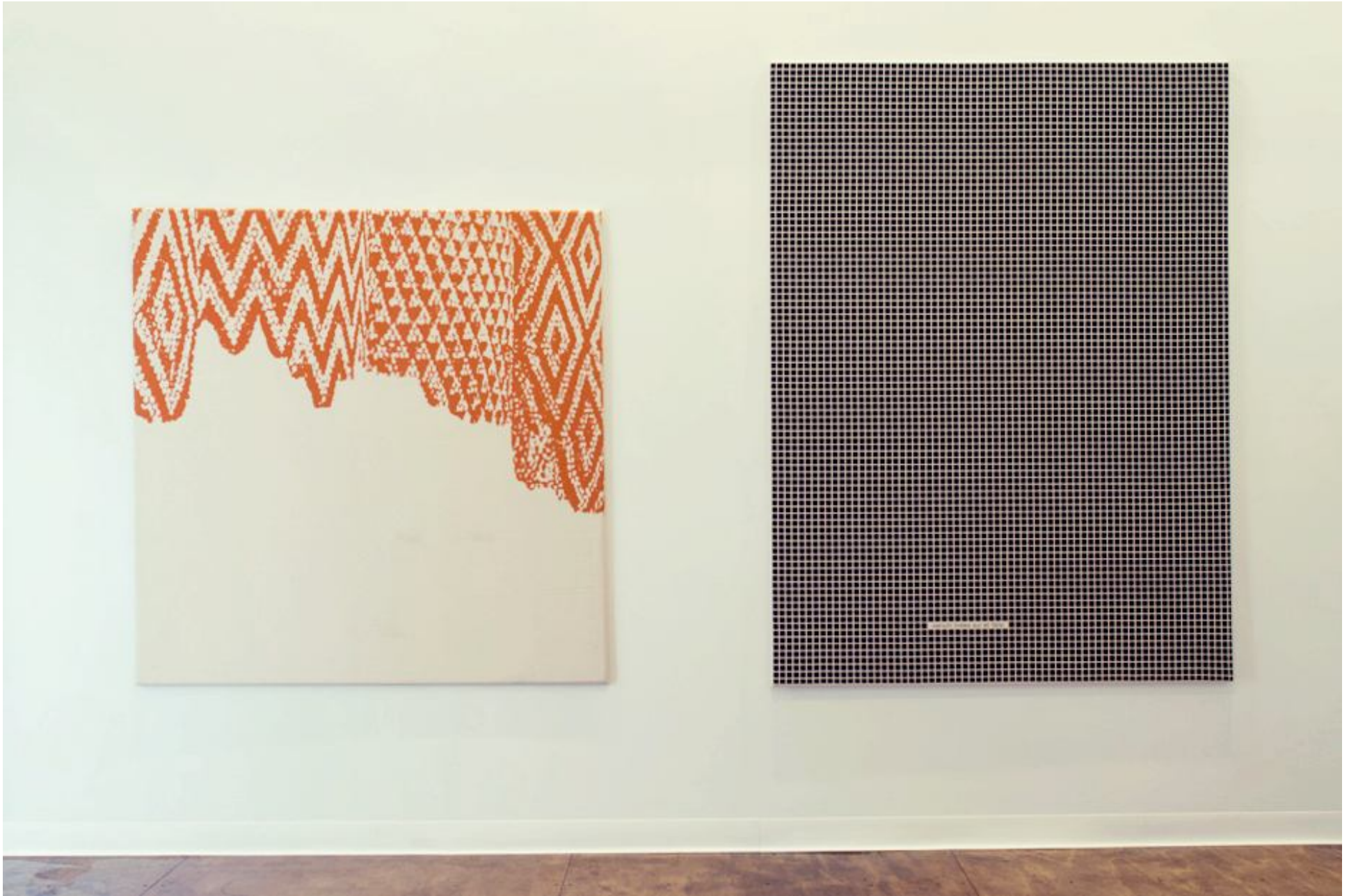
is as strange a maze as e'er men trod, And there is in this business more than nature was ever conduct of; some oracle must rectify  
nowledge.

*La Vérité Enfin!*, 2015. Silkscreen on canvas. 250X150x2,5 cm. Produced by Caza D'Oro résidence d'artistes.

(Text : Extract from Shakespeare *the Tempest*, Act V scene 1, Prospero to Alonso). The line was generated by the factor hazard , worked out on 300 percent screen, I followed the laby blindly.



*Clairvoyant memories* (Babylone), 150x150 cm. Silkscreen on canvas. (anient Uruk-Babylon, columns re-applied on canvas and reversed). Produced by Caza D'Oro résidence d'artistes.



*Time as desert* , 2016, Solo exhibition view Mayeur- Projects Gallery, NM. USA. <http://www.mayeurprojects.com/>



*Sandwüste (symbolic desert)*, 2014 . Silkscreen on two different fabrics, sewn together. 200x138x2 cm.



*The paintings* are at first glance formalist, le motif pour le motif, the glorious american surface , par excellence. But then we see that they deny it, to go to the heart of a reflection on their essence and the function that they have, they are carrying in themselves their history and meaning and reflecting on loads of different things outside themselves, and outside their own concern of "painting" , what make them conceptual.

*Sandwüste (white)*, 2014 . Silkscreen on two different fabrics, sewn together. 150x150x2 cm.  
*Outside*, 2012 , Silkscreen on canvas. 116x88x2 cm (links)





*Wir sitzen in einem Boot (Flying Dutchman)* 2014-15 Silkscreen on 2 different fabrics sewn together, on frame 150x150cm



*Wir sitzen in einem Boot (FD) 2014-15 don't . (the hallucinated life of an eternity), 2015*



*Chimäre und Hand (after Max Ernst), 2012. silkscreen on linen. 150x150x2 cm. Model : the arm of the artist.. Exhibition view, Die Dinge Des Lebens, Hamburg 2012.*



*Fauna*, 2010 print on fabric, on wood. 28,5x20x2 cm. Sculpture of the Faun in the atrium of the *house of the Faun* in Pompeii, at the beginning of the 2. century before Ch.



*AL:LE:GO:RY, the symbol's errant allegory (a story of definitions in visible form)*, 2014. Exhibition view Berlin-Weekly 2014. <http://www.berlin-weekly.com/>



*"AL:LE:GO:RY/ The symbol's errant allegory. A story of definitions in visible form. "*

*"the sign potential of objectiv reality and the potential objectivity of signs, both basic questions into the nature of art and its historical conditioning...."*

Installation at Berlin Weekly, 2014. <http://www.berlin-weekly.com/>

*.A.L:LE:GO:RY, the symbol's errant allegory (a story of definitions in visible form), 2014. Monumental curtain- curtain sculpture: 300x 454,5 cm. Silkscreen on cotton.. Installation composed of two pieces: Uebergang, (passage-transition), 2014- ? untitled, 2012-14 Light box 43x50x8 cm.*

SERIE FABELBILDER :

This serie of 7 (until now) works called Fabelbilder consists in motifs accompanied with a little story, suggestive enough to open a vast Imaginations field.

The work is about the perception of the relation image-language, where the text becomes image, and the image a sort of undertitel.

Fable will be understood as an extremely compressed content of a story (science of literature).Plot.

I was fascinated by David Lynch relationship with images and sound-film music.

The music by him tells the story and the images accompany.

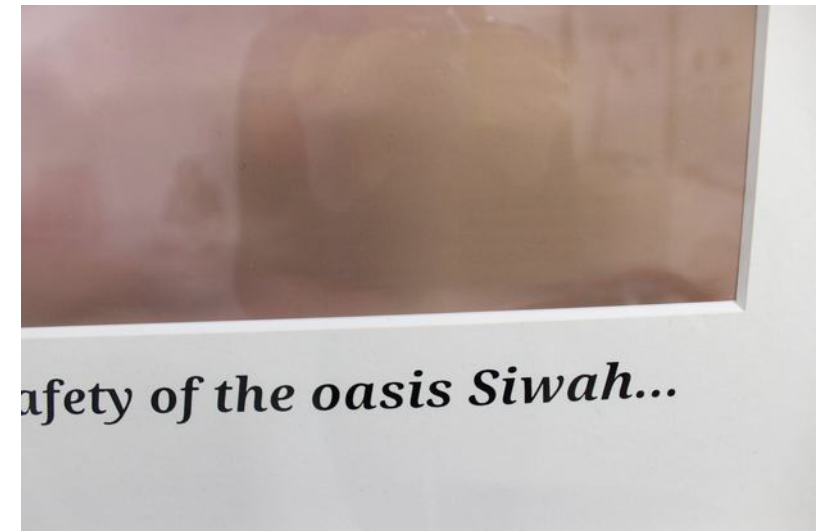
In this serie, each work consist in a digitalprint with a passepartout, printed with silkscreen.

Serie in progress : <http://studiovirginie mosse.tumblr.com/>



One of those things in life that one recalls without being able to concretely reconstruct its narrative.

**...Remember ? Fabelbild 1** sur 7 , 2014 -30x30 cm. Fine art Print-Passepartout- the text was printed in silkscreen on the passepartout. Frame. Photo of a sculpture of Daniel Burel in Luxembourg- ville, 2013. founded it in the telefon of a friend and turned it into a mise en abyme.



**Pour un diagnostique du présent. Fabelbild 7/7 - 2014-2016.** 112x112x5 cm. (...2 crows guided ALEXANDER to savety outside the desert to siwah oasis to the oracle). C-print, Passepartout. The text was printed on the passepartout and the birds were reprinted on the existant motif with silkscreen technic . picture: screen shot The Great Egyptians : The Real Cleopatra . Chanel ancient Egypt.

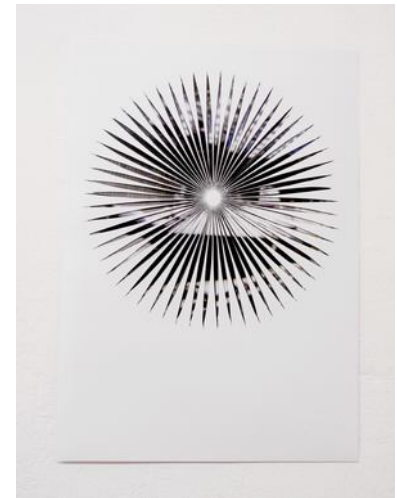
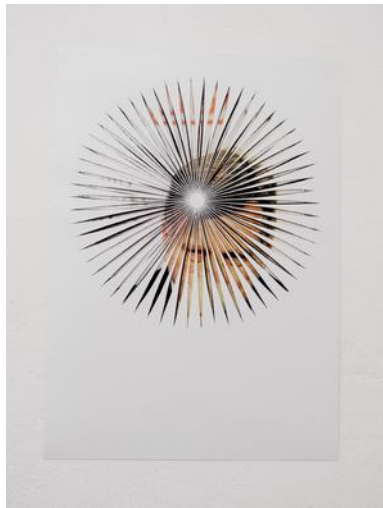
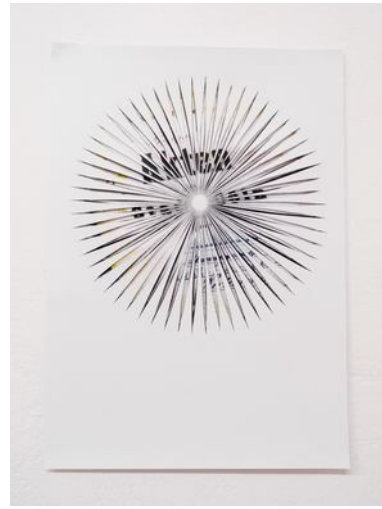
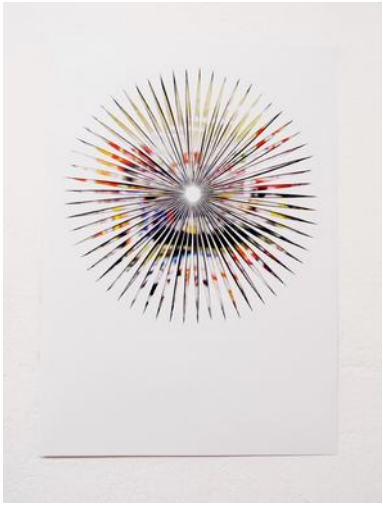




This work in a series of 25, press-photos collected in the *Süddeutschezeitung* in 2009. A subjective choice of press-photos reflecting the word at this time.

*Wie Du Dir so ich mir* ("tit for tat") is conceived as a series of paintings without paint. These paper works from 2009 consist of a superposition of two sheets of paper. The first one is a color print relating to an event (usually a found image from newspapers), such as relating to disasters, the military, poverty, fashion, the weather, politics or old paintings. Each is chosen because it seems representative in some way of contemporary life. On top of these colored reproductions lies a white sheet of paper with a cut-out star motive radiating from the middle that produces an optic or a disturbing effect. „wie Du Dir so ich mir“, is part of a wider interest in definitions of the truth in the media word today. This includes how messages reach us; how we come to understand what is definitively or truthfully within those messages; and the way we decipher and perceive reality relative to the apparent truthfulness of mass media forms and messages.

The series also sets out to question the tradition of painting with its aesthetic that at first glance looks like drip or splash painting. But then we discover that the color we see is under the surface; and perceiving the three-dimensional aspect we may be drawn into a conscious game of trying to decipher what lies beneath by the fragments and patterns that appear through the cut slits. Hopefully this game of deciphering also causes us to reflect on the tensions between surface and depth, superficiality and analysis, appearances and truth, in all representation and perception. Rob Garret, exhibition *Lost in a dream*, Auckland 2012.



*Wie Du Dir, so ich mir, Sternbilder (tit for tat)*, 2009. Paper, Digitaldprint A3.



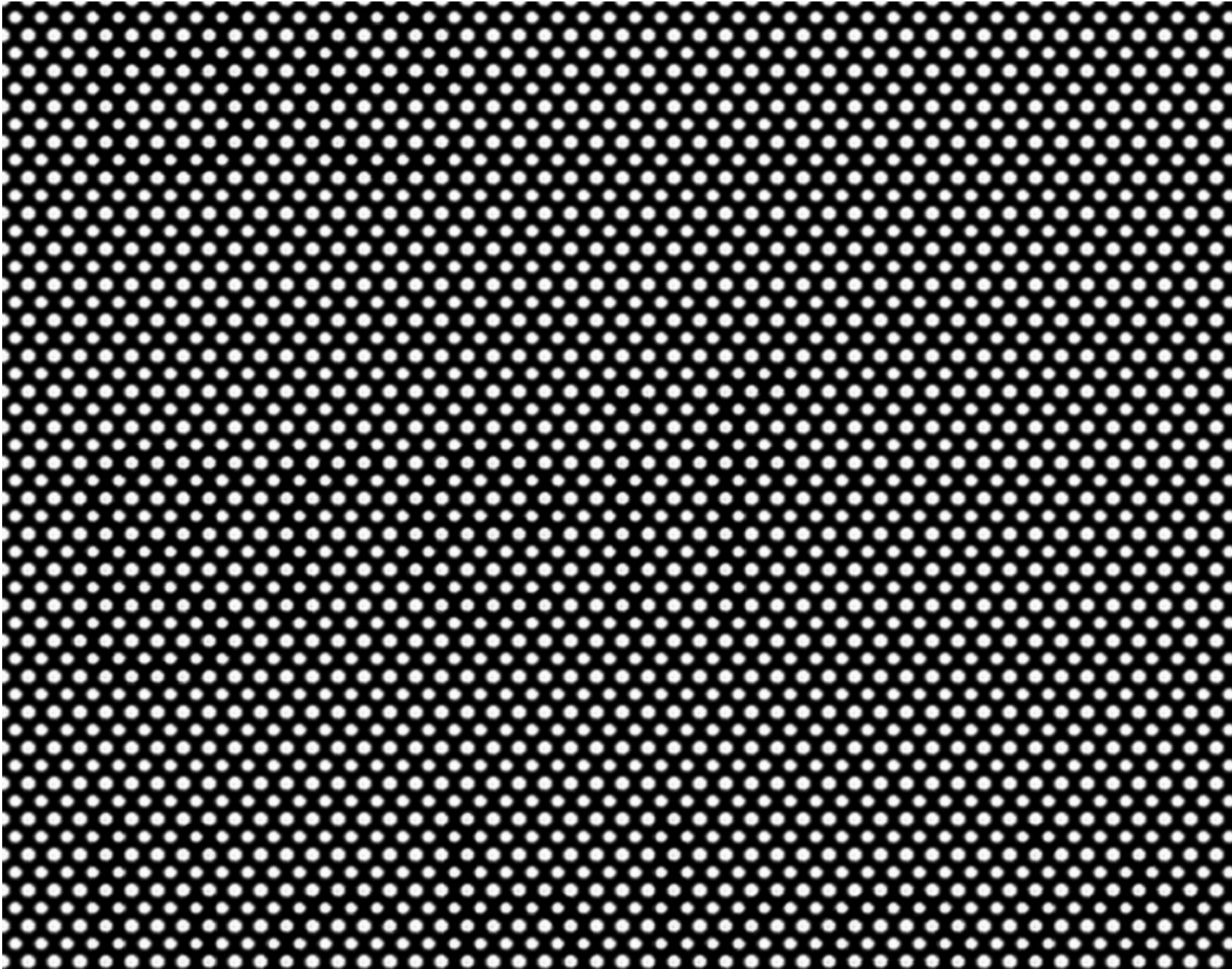
(quote by Albert Einstein. The word *Begreiflichkeit* (comprehension, conceivability). was rastered per computer and printed in silkscreen. A possible translation: "The eternal inconceivable in the world is that it is absolutly conceivability".

A Romantic longing for a fleeing world-definition. Generally the work is about the fragility of the notion of understanding (reason) applied to the field of art, and opened to the general. Die Welt zu begreifen- to understand the world, the main occupation of research since ever, relativ to the reason to be. The term *Begreiflichkeit* is certainly very present in the work, it is the heart of it, but remains inaccessible.

The choice of the black color shows despite the positive affirmation of the title, that there is nowadays a certain désillusion in regard of the question. Recents issus of the sciences for exemple:

"Perhaps it seemed to Einstein in a moment of history as if he could understand the world. Today we are further away than ever. The general theory of relativity and quantum mechanics are the foundations of physics, but do not fit each other. In order to explain the world to take refuge with the physicists now strange constructs such as "dark matter" and "dark energy". However, these are only words that show our ignorance. They want to sell us as "String Theory", which reflects the reality in 11 dimensions. Nobody can conceive. Earlier, it was easier because you had religion to explain everything. Today we have our ignorance and the incompleteness of our theories to admit. Now you have even discovered particles faster than light, which actually should not exist. Einstein would turn over in his grave."

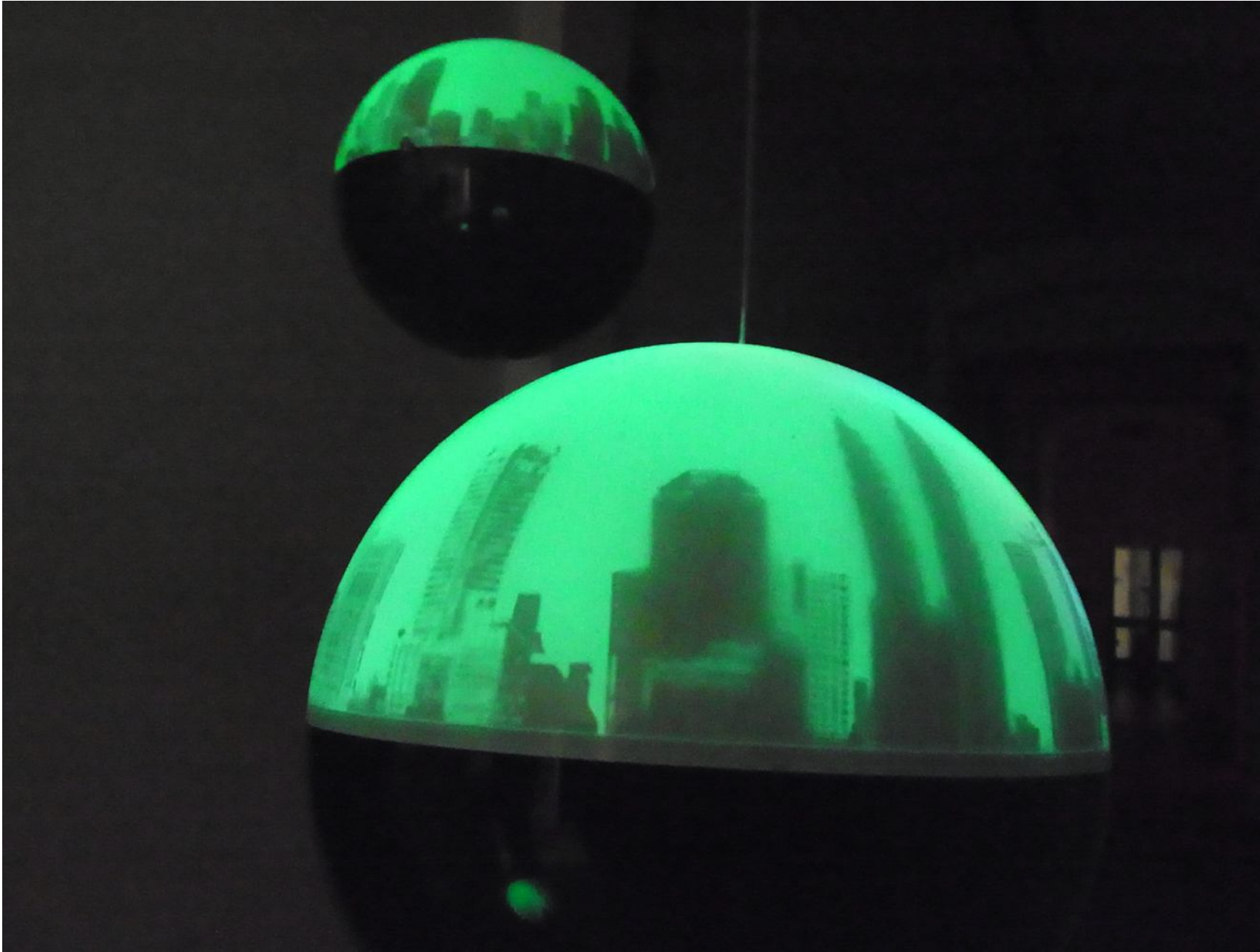
*Das ewig Unbegreifliche an der Welt ist ihre Begreiflichkeit*, 2012. Silkscreen on bristol 70 x 100 cm.



*Das ewig Unbegreifliche an der Welt ist ihre Begreiflichkeit, 2012 . Detail.*



*Floating cities*, 2012. Exhibition view Viktoria Kaserne, Hamburg 2012



*Floating cities*, 2012. Exhibition view Viktoria Kaserne, Hamburg 2012



"Inner circle, outer space" 2012. This installation- Sculpture, consists of a sculpture or rather a group of 5 spheres and a sound piece called *Abgrund*.

The spheres: 5 acrylic glass spheres, Ø 300 and Ø 170 mm, gloss paint, tin foil, 5 switches, cables, 10 white and green LEDs, 10 batteries, 5 CDs, duct tape, wiring, hooks.

-The cities are printed on see-through plastic foil, using extra dense paint  
-The fog and sound: fog machine, loudspeakers, cell phone and lots of luster terminals

Foto: Sasha Dörfler

The sound *Abgrund* accompanying this piece: <http://soundcloud.com/virginie-4>

The sound-world called "Abgrund : abyss" transports us narratively outside of the civilisation. It sets up a primary and wild place where our chances of survival outside the civilised cocoons would be very small, it plants a décor producing a great contrast between inside and outside, wild nature and civilisation.

At the same time is "floating cities" a reminiscence of Hieronymus Bosch closed triptych "Garden of Earthly Delight". The piece also refers to sci-fi paintings Roger Deans and its floating Islands, to the dome cities Flash Gordon or similar visions of floating in the sky biospheres in the sci-fi culture, like Cloud City in "Star Wars II", the floating space Forests in "Silent Running" and similar utopias. In itself closed worlds, drifting in a hostile environment and so reveal the true fragility of her inner life.

This work shows the boundary between a world of wild nature, holy and sacred, an unknown on the other hand, the constructed world; ultimately a metaphor for human nature, emphasizing on my research on Nature-Culture.

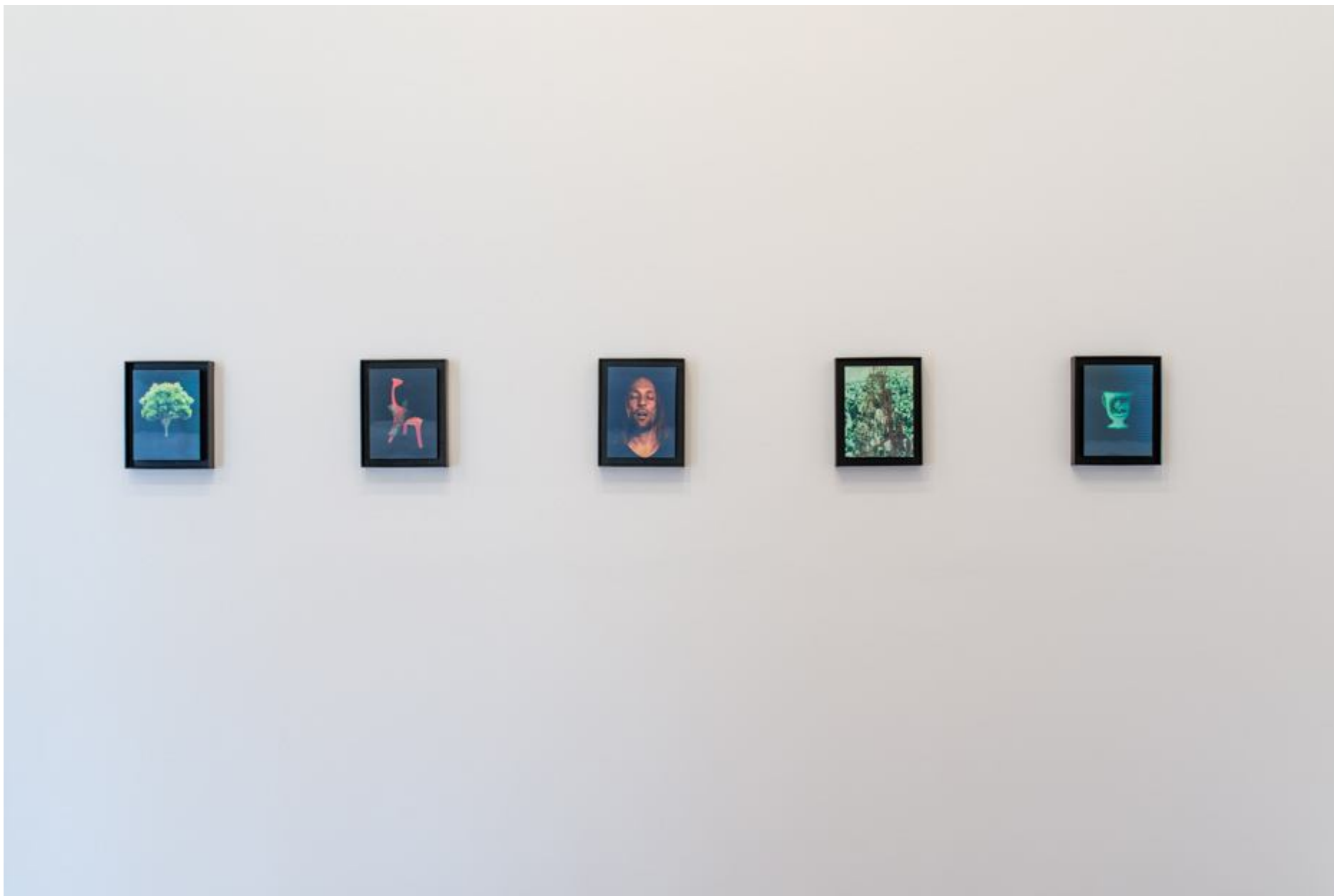
The piece is also driving the question of where the intersection is between progress and monstrosity- and where the monstrosity lies, outside or inside? In which nature? and where in between lies our definition of truth.

*Floating cities*, 2012. Exhibition view Viktoria Kaserne, Hamburg 2012



*its beginning with the egg - Magritte's rules* (serie embodiment, I), 2013-14. 75x106x6,5 cm. Fine art print, photomontage.





*Once upon a time, ou l'émergence de l'homme moderne véritable (à Jean Clottes)*, 2015. Serie of 5 2D Hologramme on the theme Abstraktion und Representation. (Produced in Residenz by Caza D'Oro, centre d'art contemporain, France )-. Exhibition view *Time as desert* Mayeur Projects 2016.



*Once upon a time, ou l'émergence de l'homme moderne véritable (à Jean Clottes), 2015. Serie of 5 2D hologrammes on the theme origine of abstraction and representation. Produced by Caza D'Oro centre d'art contemporain.*

The holograms a work about the dicotomic questions, deal with abstraction as innate characteristic of the spirit. F.ex. The cup (2) decorated with a landscape going from abstraction to representation, linking to nature-culture question. A landscape on the object and the grid, element recurrent in my work. Then after having postponed the abstraction on the object, I deal with the ideological abstraction, with Tatlin tower acting as a phantom threatening the informal mass of people (here press photo Syrian migrants to Iraq) carved by the great utopias carried out with abstractions. Then I deal with the Floris chair from 1960 and the propulseur magdalénien, with the 3 ages of life, the theme of elliptical time. Between the two objects I see no difference, *the object of my concerns*. Finally the tree and the pirog speaks for itself.

The serie of 5 Holograms, in form of cards 18X24 cm mounted on open frames, presenting an optical horizontal left-right movement. With this interesting technique, I show two realities in one or simultaneously, to tackle the issues of dichotomy and the hold of Cartesianism in favor of a more Merleau-Ponty approach of the perception. The viewer discovers the two levels of the image by moving front. .

With two strong symbols each time, showing the physiological origin, timeless, of abstraction in the construction of cultures. How the brain works timelessly and universally, and on what basis the foundation of our societies lies, with small differences due to geography. Similarly animals build their habitats depending on the shape of their bodies (Ernst Gombrich). We do not do differently. From the painted or carved galet to the logo of the Deutsche Bank there s only one step.

**1- Logos**

How do I see, who am I ? work on the physiological aspect of abstraction. According to Jean Clottes.

Neuropsychological laboratory research has shown that there are three major steps in the trance (so present in the human brain), with overlaps. In the first stage, the lighter, "we see géométriques shapes such as dots, zigzags, grids, set of curves and parallel lines and meandering. These forms have bright colors, they sintillent, move, expand, contract, mingle. The open them there we see under bright aspect, and are projected on surfaces, those of the walls and ceilings, for example "... Jean Clottes and David Lewis-Williams" shamans of pre-history. "

**2- Ford... you're turning into a penguin. Stop it**

Porcelaine de Sèvres du XVIII century and blue grid.

**3- time as a desert (abstraction sur l'objet- l'objet de mes préoccupations)**

-the designed chair „Floris“ of Günter Beltzig, 1967

- Fragment of a propulseur carved and engraved with three horse heads at three different ages of life. Dimensions : H. 16,5 cm ; L. 9 cm ; P. 1,7 cm, reindeer wood, Ariège, grotte du Mas-d'Azil, around 15 000 bf. J.-C. Founded by Edouard Piette.

**4- 1 + 1 égal 1. Dychotomies (nature-culture, body-mind...)**

The tree and the pirog.

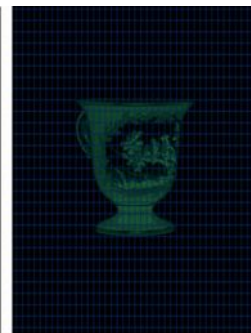
**5- Manowar (abstraction as ideologie- vision of power. Refugees). After the abstraction on the subject, abstraction as ideology. As design of the society.**

-Tatlin's Tower Monument to the Third-International, constructivist masterpiece and symbol of modernity, of the artist and Russian architect Vladimir Tatlin in 1910- 1920 but which was never built.

-The Syrian refugees flowing to Iraq (*Kurdistan*). Press photo.



1.



2.



3.



4.



5.



"Once upon a time a...." Detail hologram 5 : *Manowar*: (press photo, Syrian refugees in Iraq). Informal crowd, informal malleable mass of people victim of the ideologies (Tatline tower- the power of abstraction, Dichotomy informel-geometric at the level of politic.



"Spiegelsaal", 2012 Ansicht Ausstellung "Die dinge des lebens" Gängeviertel Hamburg 2012

*An infinite (mirror room)*, 2012  
Exhibition view *Die Dinge Des Lebens* in Hamburg Gängeviertel.



In project is a second sculptural version. A one person cabinet, minimal construction tapated with polished steel like mirrors and the little round black mirror. At the opposit of it, a phase, in mirror-inverted form. Instead of „Du liebst mich weil ich da bin „ from Claude Sautet's film „les choses de la vie“, I will use a citation from Shakespeare the Tempest :“What seest thou else In the dark backward and abysm of time“. One can only read it properly while looking in the small black mirror.

This piece is about the real as a construction, and the flow of unknown other probabilities (black holl) , the hazard resulting in a series of consequences, plastically staged through the in language reverse, and with the use of different mirrors, differently colored and shaped. It will strongly refer to Einstein and science research on reality, time and materie. The same approach informel and geometric (language and feelings-reality and thoughts-time and space) , in a more conceptual way, at the level of personnal experience, taking personnal experience as accroche..



*Las Colors ( en langue Oc ) , 2015. 100 ceramic cosses 5x5x0,3 cm. Miroir 55x45 cm. Found mirror.*



*Las Colors ( en langue Oc )* , 2015. Ceramic cosses 5x5x0,3 cm on miroir 55x45 cm. Blue and green for sky and land, Red and Gold, for blood and battles (mythes and history) Produced by Caza D'Oro résidence d'artistes in collaboration with l'Atelier de céramiste de la grotte, Laurence Thomas. Mas D'Azil, France.

Exhibition view : Experimentum Mundi, end-residence exhibition at CCMM, Le Mas D'Azil.

Ephemeral sculpture. composed of 100 porcelain Occitan crosses on mirror. Each visitor being asked to pick one up for him, before entering the tunnel leading to part 2. of the exhibition. Experimentum Mundi. Taking a cross, includes the visitor physically and personally, involving him to participate in his own "narrative" .

His work is dealing with the question of construction of real and real as a construction, on therm of identity, in the scale of individual concerns, until the collective, construction (transformation or deformation) of nations. Continuing my research on abstraction-representation, I reflect in that piece the enlarged question of real, composed of a collective imagination, a collective fiction, mediated by language, cultural backgrounds, histories, habits, corporeities, affected reinforced by the media. These are our representations. How we represent ourself, emblematic (in heraldic) and symbolic, as identity, as construction. The mirro hier unlike in the piece "the day picture was born" has a Lacanic fonction, to constuct identity, through the reflec (x) tion.

The appearance of the crosses, handmade sculpture, form contrasting with the precious porcelain traditional quality, reflects on one hand the fragility and hasard of the construction of identities, formed by moving waves, nature-culture-passages, making of artefacts and in the other hand reflects on the erosion of our societies, also folowing the idea of entropy. espite the persistence of the varnish or the current issue of regions or climat mutation. This work is also challenging the relationship to the industrial object and consum raising the question of participation.

*Denkmal* and *las colors* are two pieces about our world as we have temporarily (sphere) constructed it, intelligible and real, geographically delimited and categorised. The crosses contextualize a territorial approach, linguistic and cultural, and challenge how one represents onself, identity as spatio-t-temporal and virtual construction. which invites to question the formation of culures and their representations today. The mirror is a tool in the study of the representation , or how one represents oneself. The mirror stage in Lacan study, is the phase where child builds from its reflection and we can say that this work continues throughout the existence, self-representation for the construction of real. The real as a construction.



*Melencholia*, 2013-15. Lithographie on Zerkal. Motiv : 12x12cm, paper 54x76 cm. 2015. In red and blue versions.

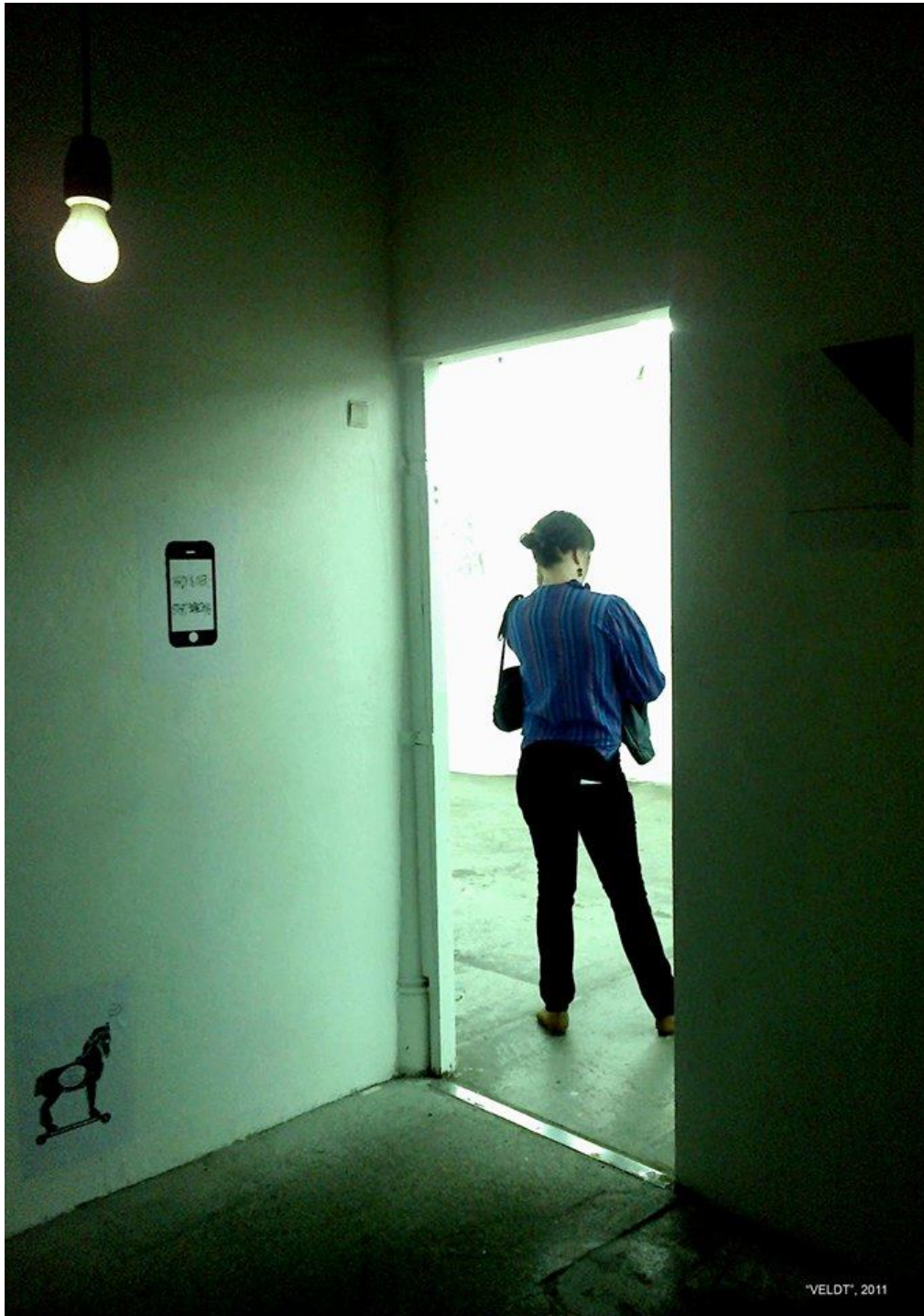
*Melencholia* is a contemporary allegory of the postmodern life. The escalator figure is a motif used by the philosopher Peter Sloterdijk in "Eurotaoismus. Zur Kritik der politischen Kinetik" von 1989





This work is about the meeting of two myths (ancient Greece and post-war America, minimalist ideology), two temporalities that brutally collide. The old greek myth, here is what happens when you try to compete with a god and the american myth of the eternal present, taking possession of the sun (the god himself, without even a battle) as a metaphore. The minimal has annihilated the past, or even the time and the differences, the logo replaces the sun in an eternal present...

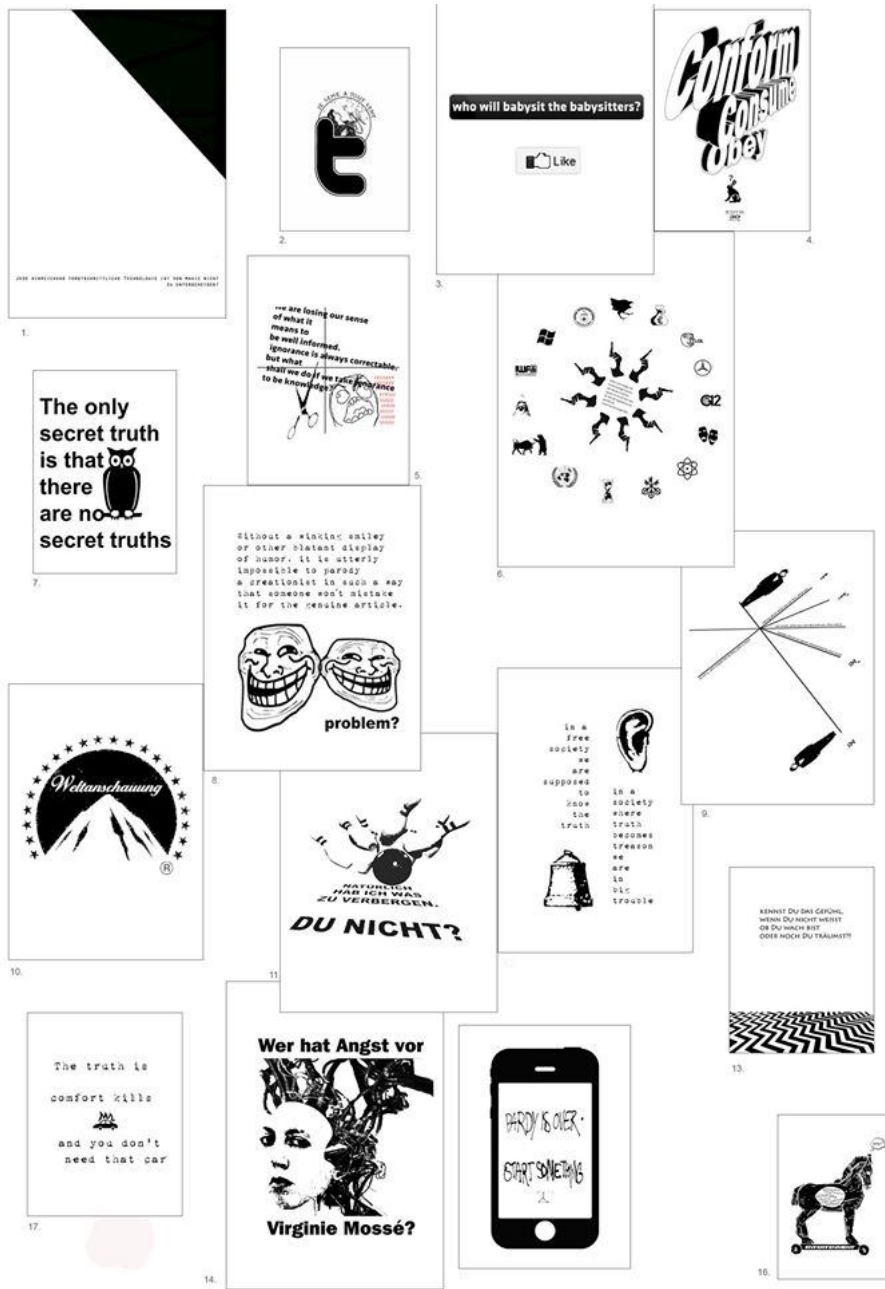
*Der Verfall eines Mythos (the fall of a myth)- 68x96cm. Silkscreen on old white Carton, -10/10 + 4 EA, 2014*



VELDT (Steppe), 2011. 306x326x400 cm

This work is composed of a serie on paper called *Stream of consciousness*, attached to the wall of the small exhibitions room, accompanied by *Changling*, a self-generating sound-loops. Piece in reference to William S. Burroughs and Virginia Woolf.

(illustration right : stickers souvenirs, with the motifs of the series on paper in the installation to take away by the visitors).



Details of the installation :

Left : serie on paper in 16 motifs, *Stream of consciousness*, prints on paper 29,7x42cm..

This work is composed of a serie on paper called *Stream of consciousness*, attached to the wall of the small exhibitions room, accompanied by *Changling*, a self-generating sound-loops. Visitor can also pick a stickers as souvenir of his experience. (Stickers edition for each motif).

The light reacts to the sounds of the surroundings. Sound impression of the installation :

<http://www.youtube.com/watch?v=aT0DI4GLI4U>

My intention with the sound-piece Changling consisting in four sound-loops

different length, which in an asynchronous manner are running parallel, and in that way always generating new sounds landscapes, was to create something delicate, meditatif and at the same time upstetting, eerie, working with those contrasts and contradictions.

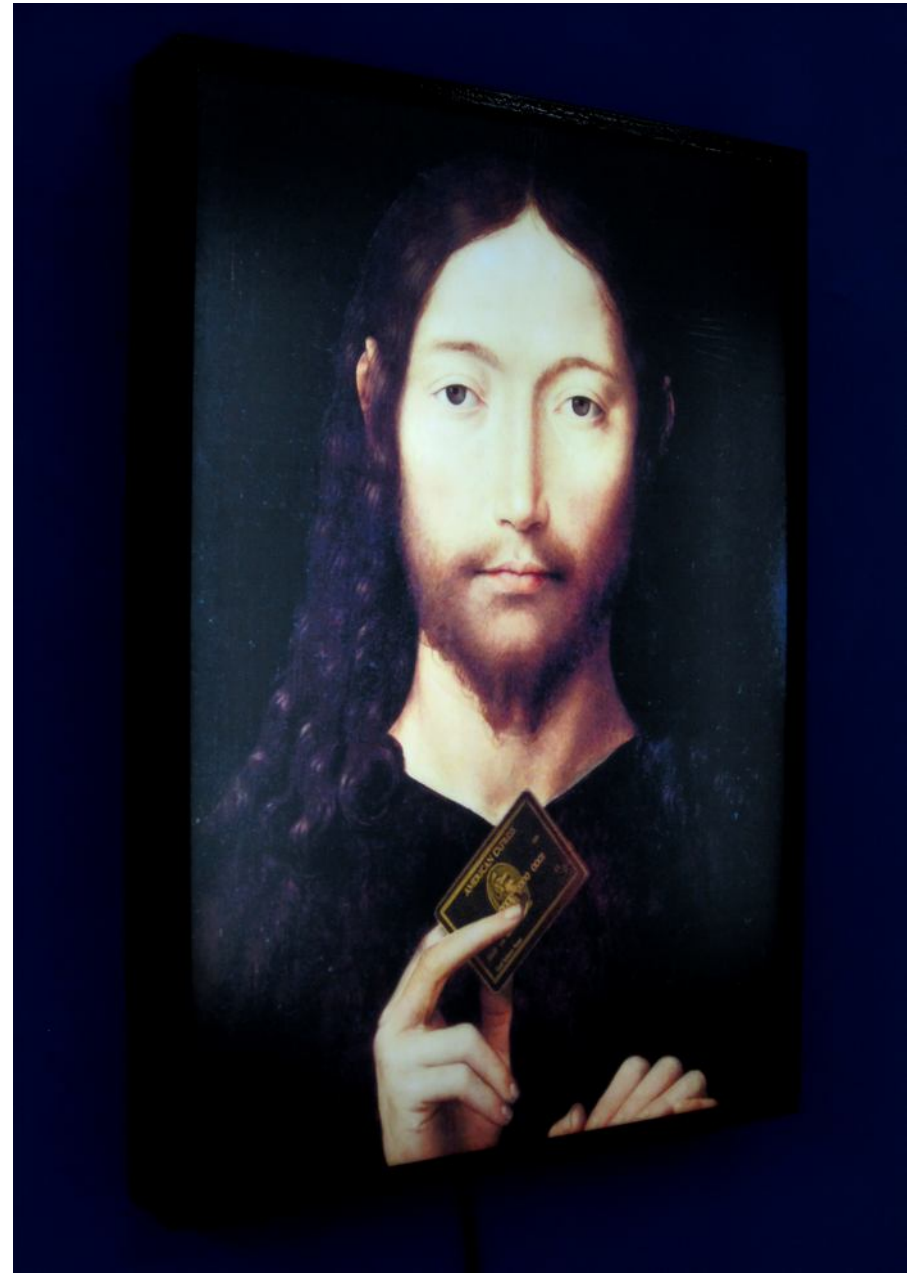
The serie of 16 works on paper Stream of consciousness, consists of different citations accompanied with illustrations. The texts and illustrations helps oneself on the expended pool of well know symbols and symbolism of the current Internet- and popculture as much as of the classic and art history. During the contemplation of the pictures, amplified with the sound and the blinking green light, an eerie atmosphere and a mediative cosmos generates itself, inviting to remember the „Grüne Gläser“ of Heinrich Kleist or Plato´s Cave Allegory.

The well kown or less well known sentences invoke themes as ideologie, evolution, technique, science, theories of conspiracy, the internet an the popculture. In the process emerges a portrait of the presents times nevertheless a critic to the entertainment of the new medias. At the same time a regard on the mutated practices to catch up the informations or knowlege, and the habits of seing and perception in the society of information

VELDT (*Steppe*), 2011. 306x326x400 cm.

Vedt, details

- Déjà vu*: citation of Athur C. Clarke (Clarke's three laws) and Sigmar Polke „Höhere Wesen befehlen: rechte obere Ecke schwarz malen!“ 1969
  - Je sème à tous vents/ I am sowing on the wind*: „Twitter“- Symbol with the illstution of the french dictionnary Larousse.
  - Who watches the watchmen?*:citation of the „Power of lard“/Lard after the original citation of Juvenal „quis custodiet ipsos custodes“ from „the Satire VI“.
  - “turn up the sound I can ´t ear the Tv box“*: the essence of the capitalism with Beuys´ s Rabbit.
  - Bad joke*: citation of Neil Postman from „how to watch tv news“ and the internet meme the fuck guy.
  - wheel of fortune (double moral)*: citation of the german anthropologist Johannes G. Thieme from the book „der ideologische Wahn, über die Ursünde des Menschens“.
  - Verschwörung/conspiracy theorie of conspiracy*: citation of Carl Sagan from „our cosmos“ episode 13.
  - Nathanstroll*: challenging the credibiliy of the discourse of religious fondamentalists respectively the creationist (Poes low, 2011) with the symbol of theJanus head updated with the troll guy, icon of the current internet popculture.
  - How does it feel?*: citation from the „matrix“, self-portrait, and a draft a Quantum entanglement.
  - Weltanschauung/ World view*: modified logo of the Paramount.
  - Hilfe Dir selbst und halte durch/see for yourself and go through*: citation of the newspaper the spiegel from 12. 05. 2011, on the theme of misusage of personal data, or on the theme of data privacy protection.
  - Ron Paul lecon de musique/ the music lesson*: theme freedom and genuine thruth. Ciataion of U.S Rep. Ron Paul on Julian Assange and the hacker organisation with the symbol of the bell and teh ear. (copper engraving of Magritte „la lecon de musique“ in echo with Dürer „Melancholia“ and das Ohr in Lynch „Blue velvet“.
  - how does it feel 2*: citation of the „matrix“ and flor motiv from Lynch „tween Peaks“.
  - Wer hat angst vor Virginie Mossé/ who ´s afraid of....*: self-portrait modified from „who is afraid of Virginia Woolf?“ or „who's afraid of the big bad wolf“ . . . who's afraid of living life without false illusions, being a rather typical, university intellectual joke ( said Edward Albee).
  - Hal ?!!*: Iphone and graffiti found and photogafed in Hamburg
  - We love to entertain you*: Troyan horse
  - The truth is....*: citation from „the path of least resistance“/ Human league 1981. No relation sheap with the todaycar fire raisers.
- .....



*Urbi et orbi* (Christus with Amex), 2011-14. Version 1-3, 2014-15. Light box. neons, MDF, digital print on Folio and Acrylglas. 58,5x83,5x10,5cm.

A theoretical exercise in which the reversal of the dominance of the signifier of the signified occurs.



some pieces in making among lots of other projects..

*Time as a desert (Wind piece an Abi Warburg), 2012-2015*

(2 big Ventilators - 10000 black-white and colour-copies reproductions).

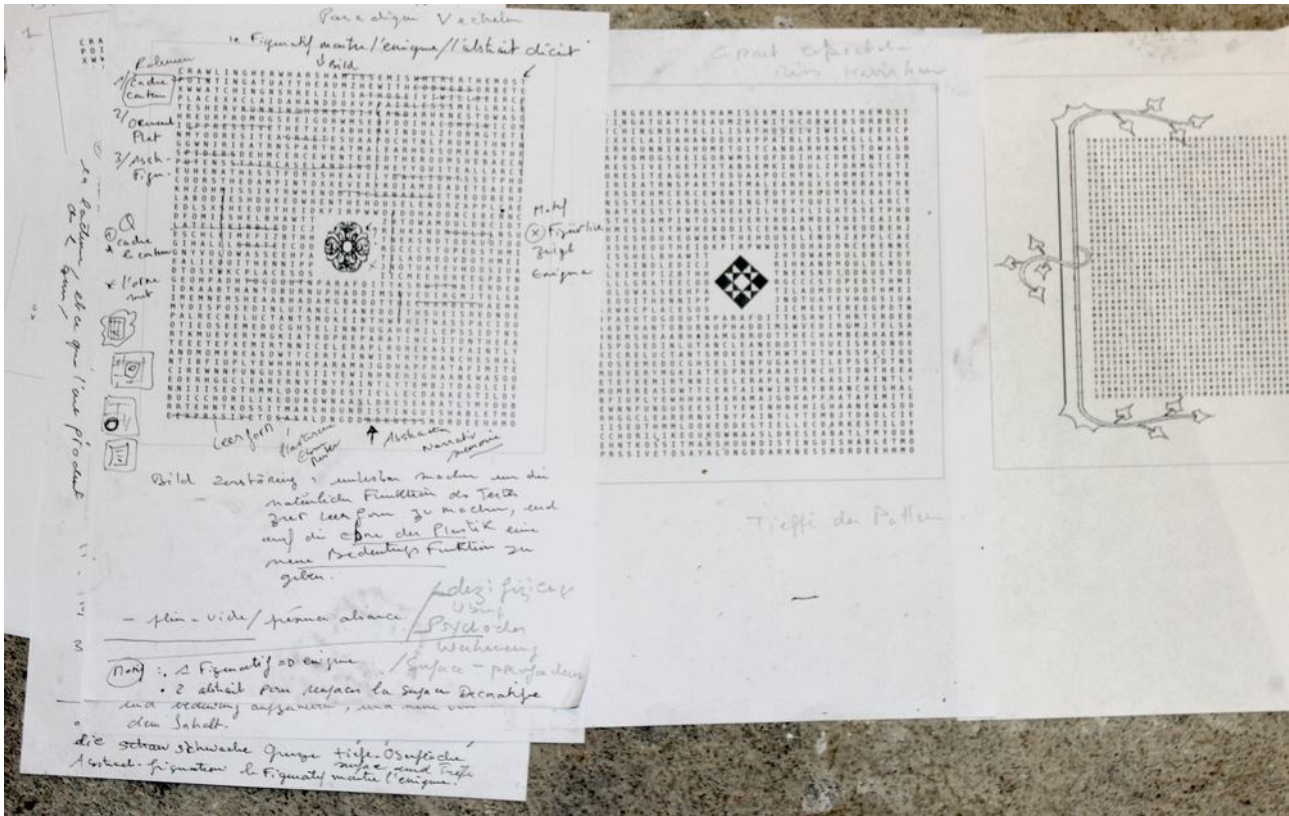
Mesure: a room of the exhibition place.

This work consists in 2 big ventilators installed in the room and thousands of loose A4 leaves of papers, with reproduction of images of all times, from petroglyphs to advertising, symbols, icons of human history, as well as fragments of texts. They were selected by me subjectively in the huge universal data bank.

The loose leaves fly with the wind wildly into the visitors faces and bodys in the space. It is a random succession of the history to rid oneself of the headlines and the linearity of the historic narration. Each viewer can catch "scraps of time" keep it if he feels concerned, or throw it back in the data vortex if what he caught says him nothing. The dispositiv invites to an individual archaeology of mankind. This is metaphysics, introspective, existential.

The visitor walks through this storm of iconographies and tries to find a way through the flying papers like in a time machine. Everyone has the choice to take or leave the leaves hasard gave him in the hands.

References for the piece: Peter Greenaway.



Paradigmenwechsel in progress. 2016

CRAWLINGHERWHARSHAMISSEMISWHERERTHEMOST  
 POINTINGATUATTHEAUMZHEWITHCOBWEBSORBETE  
 XWATCHINGNSRRELILISATHOSEIWIWILLBEERCP  
 PLACEXCLAIDAHANDDOXVPPAIRLESSSMELLRLXR  
 TESHERVRRUNNINGHOMETOITCANDARHKNESTOWASO  
 HREURFROMOGSEIIGORWMSOFOIACOMEINI COM  
 IOPPRESSIVETHETXTABHEMKINDULZFORMGTETI  
 NMYOORESITAEAGRAETESUAAPOCHTNLFROMETHNTN  
 GGWNIRIEATRNSPARTHATMLEARHGXSOMERASTHE  
 SPIDERSDEHMCERCEWENTEREDTHEROOMSHEBAECN  
 PUTENSSTAIRCASELANDINGTHEYQUITTEALLARCT  
 EUHENATHESSTFORXSHEAVILYDAYLIGHTSSETPHO  
 COORSTHEDAMPINTOXHEVEYROIAMDEADETEAIEB  
 KHZOHMISSEIKTRWENODISCERNABLEETHEOBEHJ  
 LABODIESHDUKEOWHENTHEHOUSELENOTRXPPLCAE  
 EDLSXSHEEOUHTHEIDKFIIRPWOTDOWADONCEBENNC  
 DFOMISSHELHAWTTZHTOWAMOULDDBCIDT  
 LATELYKINDLEDICJRHKANDMOULDLSNU  
 ESCHLEIMEFIZBTHHTNEKSNDO DRUOTO  
 GIHALLLGRATEECOORGCCSTOPEDSTHMI  
 GNYVOLWASSSEEHFATJLAOMDOVDOTHEMI  
 EALIEOOITHENNIPPJNOTUATEVHOOSIUA  
 DTOSXWKCPLACESOSIICMEEHEREEGPDTN  
 GEOHPADHTOGOOUTNPARAFOTTKSRWITHRTERDED  
 IDKAABTHANTO BURNUPHADDIMSWVEDIRGMJTELSA  
 IMEMNEMSHAEABHADAMGBROOTTHECHAMBERHAEMR  
 MYDISPOSEDINLUTANCLEANEDOTHSUEISREDNOE  
 PALRECRELUCTANTSMOKEINTHWTHITWASSPACIOU  
 OTIEOSEEMEDOCGHSSELINNFUGAHEMILEPSSIDTNS  
 RTKMUEVERYMGKIATRDPREPARATINCHITONTHEEA  
 TEEETFEXEMIRTNNICELERAPLROREKASIFAINTLY  
 ANDMOMEREAOSOWTTCERTAINWINTRYBRANCHESH  
 NTIBFIUPLYEWHHHPARAMAJGDHAPFRATAFIMITE  
 CIREWNNFUNGUSEESIYEWINHNEHIGHAANEWASOO  
 EOERHGGCLEARERNVTNYFAINTLYTEMBJTDAOLCIE  
 NNIIISEOTHMLKLOOKEDDESTIELLECDARKESTILOY  
 BOICCHORILMEOURWNAASLDRESEABATLTMYOUB  
 RRTECHNTKOSSITMARSHOUNDISTINGUISHABLETMO  
 EEXPRSIVETOSAYALONGDDARKNESSMORDEEHMMO

Detail : Rätselbild 1 Dickens „Great expectation“ (Miss Havisham)

**Paradigmenwechseln - crossWORLD . Serie Rätselbilder - crossword**

Mesure du doute (body of meaning), 2014, a first "historic- citation" not illustrated), will be further developed into a serie of larger formats included more complexe narrations from the world lof litterature and decorative ornaments called „Paradigmenwechsel“.

The effect engage the spectator to create his own fiction- story with the words he catches and continues his way in the exhibition. Its about memory and the mirror-effect one has while reading. It appends something very subjective, that is not in the text of the book.

The question is running around the notion of decoratif as an empty space, in a positiv sense, (Decor by M.Broothaers) a stage to be filled with some extern contents, of all possible sorts.... Paradigmen Wechseln, changing paradigms, is the changing roles, the moving of the fonctions abstraction-figuration, text and image, by the disolution or liquefying of the surface of representation, (making it ornamental) as mimesis, blurring the abstraction and figuration tracks, offering the spectator to find is own sel

With extracts for exemple from Dickens "great expectation- Miss Havisham"- G. of Monmouth "The history of the kings of Britain, Excalibur", Lovecraft " the dream in the witch house". Stendhal "le rouge et le noir"... Sophocle „Antigone“,Schiller „die Räube“, Tolstoi „war and piece“... Andre Breton... Becket, Karl Kraus „die letzten Tage der Menschheit“.....and many others literature master pieces.

**Vita**

born in France.

1998-2002 Ecole supérieure des Beaux Arts de Comouaille Quimper. (FR). Diplom. (DNAP-DNSEP)

2002-2004 Akademie der Bildenden Künste Karlsruhe (D) bei Pr. Kaminski

lives and works in Berlin

**Solo exhibitions**

2016 *Time as desert*, Mayeur-projects gallery, Las Vegas New Mexico (USA).

2015 *Experimentum Mundi*, Centre-Culturel-Multi-Média du Mas d'Azil, France. end-Residency exhibition Caza D'Oro centre international d'art contemporain..

2014 *Al.le.go.ry, (The symbol's errant allegory, a story of definitions in visible form)*, Berlin-Weekly, Berlin.

2013 *Who's afraid of colour!* mit Wonkun Jun. Hamburg Art Week, Galerie Kramer Fine Art, Hamburg,

2012 *Die Dinge des Lebens*, Gängeviertel Hamburg mit Katrin Kampmann und Oliver Ross. Ku: A. Stumm

2011 *Relax*, Kreuzberg Pavillon, Berlin mit Phanos Kyriacou und Christian Holtmann

2010 *Erforschung des Grundgebirges und des Gipfels*, Künstlerhaus Sootbörn Hamburg

*Trying for runs, racking up points*, Kunstverein Linda, Hamburg

2008 *it's all about freedom*, Skam Ausstellungsraum Hamburg

2006 *Komm rein*, Dia-Projektion, Naturkundemuseum Karlsruhe

**Group exhibitions**

2015 *Sammeln wie gedruckt*, Werke der Sammlung Hartmann, Galeire Albstadt. Städtiche Kunstsammlungen.

2014 *The venue of P II*, Galerie Heinz-Kramer Hamburg.

*MCCV*, Expansion materielle, , Atelierhof Kreuzberg, Berlin

*beyond beyond the brillo box 50 Jahre Ende der Kunst*", Galerie Royal, München (cataloge)

*Money Works Part 2*, Haus am Lützowplatz, Berlin. Ku. Tina Sauerländer.

2013 *Alptraum meets pop hits*, Halle für zeitgenössische Kunst, Offenbach

*Kunst Visite*, Charité, Berlin

*Natur-Mensch*, ANDREAS - KUNSTPREIS 2013 Nationalpark Harz

*The lost garden*, Projekt für Berlin Neukölln. Ku. Alessandro Vitali

2012 *Regarding structure*, De Zwarte Ruyter Rotterdam (NL). Ku. Sarie Nijboer

*Lost in a dream*, Snake pit Gallery Auckland (NZ). Ku. Rob Garret (Kataloge)

*Wasser*, galerie White trash contemporary Hamburg

*Agora II*, Vikoria Kaserne, Hamburg. Ku. Alejandro Soto

*Sonnenaufgang*, Remise Ausstellungsraum, Berlin

2011 *xyz, about understanding*, , Atelierhof Kreuzberg, Berlin

2010 *Wir laden ein, (Krisen und Utopien)*, neuer Kunstverein Wuppertal

2009 *Moving the goalposts*, Galerie Diane Kruse, Hamburg

2008 *Regionale 9*, Kunsthalle Basel

*Gegenstandlos*, Gesellschaft für Kunst und Gestaltung, Bonn

2005-06 Jahresausstellung, Badischer Kunstverein, Karlsruhe

2003 *Mulhouse 003*, Kunstmesse Mulhouse

2002 *eine Lichtung zwischen Brocéliande und Schwarzwald*, Polygalerie Karlsruhe

**Awards**

2015 3 months residency at Caza D'Oro, centre international d'art contemporain, France

2014 Grant, Käthe-Dorsch-Stiftung Berlin

2011 3 months residency at Künstlerhaus Vorwerkstift Hamburg

2006-07 Grant, stAbdK Baden-Württemberg.

**Publications**

2013 The work „Outside“, 2012 for the cover of the magazine „La Revue des Cèdres“ n° 39. Janvier 2013 Lausanne.

2012 The work „Outside“, 2012 cover of the 2012 April issue of french astronomie magazine *Ciel et espace „le magazine de l'astronomie“*, Paris. Rubrique *regard* par David Fossé.

The work „Outside“, 2012 CD-cover for Christian Ogrinz on the album *lose control*, Berlin 2012.

**Radio**

2015 Radio FMR Toulouse visited the end-residence exhibition "Experimentum Mundi" of Virginie Mossé at the Contemporary Art Center Caza D'Oro, in interview with Claus Sauer director of the art center, Stefanie Neubert director of the Goethe Institut Toulouse, and the artist in his solo exhibition after 3 months of residency in Ariege.

<https://www.mixcloud.com/RadioFMR/magazine-limpromptu-expo-virginie-moss%C3%A9-experimentum-mundi-%C3%A0-la-caza-doro-le-mas-dazil/>

**Public collections**

Sammlung Haupt, Berlin

Sammlung Andrea Von Goetz Hamburg

Sammlung Gerhard Hartmann, Landau (BW)

Collection d'entreprise Christian Mayeur, France

and many private collections in Germany and France.



**EN**

In the work of Virginia Mossé, objects, animals, artworks reveal the quiet power conferred to them by purity, since symbols have abdicated in the era of economic meaning. Cosmic forces are at play. Shamanism and romanticism meet concept in an abstract universe, where the personality of the artist, her spirit of sacrifice, like her intuitions, transmits the sense of modern tragedy. A tragedy that approaches its end.

Muses are at work: intuition precedes reflection, which then acts as a translation of intuitions. In these embodiments, meaning appears, meaning available to those who accept the artist's invitation to slide, a kind of child's play. For those who abandon themselves to this game, the experience of Mossé's works leads to a penetration of a world of a rush of symbols – labyrinth, column, tree, barque....- phantom colors of humanism's exhausted ideas.

Ideas to which only intuition can give back life, like a theater of shadows, an ultimate alert, before the imperial reign of archaic nature leads all culture towards a silent elsewhere.

It reminds us that the capacity, particular to Man, to perceive time and to project oneself in time is tied to abstraction. Literally: abstract figures from the real world, through the production of images in our brains, and then their translation in drawing and language: a process as old as humanity itself, which only becomes refined with the evolution of technologies. This neurobiological process, producer of illusions, constructs a world.

“Welcome to the desert of the real” said Baudrillard. Mossé brings us there. From prehistory to Antiquity, the Renaissance to Surrealism, from Modernism to the Contemporary, the density of time is reduced to a few motifs, inked on canvas or played out in holograms.

14000 years brought together in a breath, a reflection, a passage and translated in abstraction: Mossé reminds us of the translucent character of time, like contracted time, gathered up, invisible and yet so present as to reveal the physical and optical experience of the desert, or the simple gaze on our own lives, enlarged by the memory of man and the intuition of the immemorial.

The illusory space of the canvas is literally divided, revealed, underlined as well as emptied. It is open to philosophical ecstasy inscribed in the pattern of the grill on the surface of the canvas.

Basing on the foundations of modernism and postmodernism, as scale one on metric system, I reflect on the notion of progress and historical absolutism, by preferring the idea of mutation, that connects us to a more fragile condition of dependence to our environment, from not only an artistic but also a political point of view.

I approach the complex topic nature-culture in a critical update of the historical Romantik, facing the configurations of today's society, in legacy of the XIX.c. I treat the question of the construction of reality and the reality as construction, recurrently in my work according to equation identity- reality-fiction truth- artifice, abstraction-representation, trying to try to understand our relationship to what the real is, and in what Merleau-Ponty is calling "la chair du monde".

Replacing abstraction and modernism in a spectrum of 14,000 years back, identifying the physiological character of abstraction, (in the holograms in particular), as an integral feature of the human animal, I position abstraction as the starting point of civilizations, and reflect on the intrinsic link between man and art, relativizing the avant-gardes of the twentieth century.

The concept of civilization overseen with metaphysics, instilled of contemporary territorial and climatic questions, reveals the eternal problem issue of man in front of himself and his environment (nature - culture) by the quest for its representations, originating in the most conceptual place, the arts. This with the ambition to provide a more global perception, to question this attitude that is called art, and its involvement in the construction of reality and societies intrinsically linked to the being, driving to meditate on a more elliptical idea of time.

In the process of translating each concept with the medium most appropriate to his experience, I work with already existing elements from different temporalities and contextes. The different body of work, endeavor to mix genres, periods and sources questioning the notion of art, in its essence by immersing the visitor into an environment that is self-questioning rather than affirming, inviting to all possible contents. My work anchors itself initially in a context to expand to the universality and independency.

I am interested in time as a constituent of the imaginary heritage of the individual, as collective memory (identity). I superimpose in my work plastic notions, to philosophical concepts, lifting the duality of the work of conceptual legacy. So to give a body back to the concept, i.e. to work at the same time in the construction of concepts and in the physicality. This applies even to re-infuse time, some past and future in the all-over surface. However the use of patterns, and optical phenomena is acting as image dissolvers, by disturbing vision, to blind like Medusa, brings out the physical work and causes a form of travel below.

As well as I am travelling in time, I am linking together a variety of contrasting and contradictory notions. The informal and the geometric, the mathematics and philosophy, concept and trance (ref to shamanic rituals), reflecting therefore transcribing to the visitors as an often participatory experience, developments on the elaboration of the system of representations, their functions and goals, fundamental movement in my research on perception and being.

An experience of perception, lived not as an idea of seeing, but as a more global experience inspired of Merleau-Ponty's phenomenology of perception. An archeology of the visual, to finally return to us at the present in an enlarged vision of time.

M'appuyant sur les fondations du moderne et du post-moderne, comme échelle 1 de mesure métrique, je réfléchis à la notion de progrès et d'absolutisme historique, en préférant l'idée de mutation, qui nous relie à une condition plus fragile de dépendance à notre environnement, d'un point de vue artistique mais aussi politique.

J'aborde le thème complexe Nature-Culture dans une actualisation critique du Romantisme historique, comme étalon en regard des configurations de la société d'aujourd'hui depuis le XIXe s. Je traite la question de la construction du réel ou du réel comme construction, de manière récurrente dans mon travail selon l'équation identité- réalité- fiction-vérité- artifice, abstraction-représentation, tâchant d'essayer de cerner notre rapport à qu'est ce que le réel, et dans ce que Merleau-Ponty appelle la chair du monde.

Replacant l'abstraction et le moderne dans un spectre de 14000 ans en arrière, relevant le caractère physiologique de l'abstraction (dans les hologrammes notamment,) comme particularité intégrale de l'homme animal Je positionne l'abstraction comme point fondateur des civilisations, et réfléchis sur le lien intrincqué de l'homme à l'art, relativisant les avant-gardes du XXème siècle.

Le concept de civilisation, chapeauté de métaphysique, insufflé des questions contemporaines, territoriales et climatiques, révèle l'éternel problématique de l'homme face à lui même et à son environnement (Nature-Culture) par la recherche de ses représentations, qui prend naissance dans la place la plus conceptuelle qu'il soit, les arts. Ceci ayant pour ambition de donner une perception plus globale, de questionner cette attitude que l'on nomme art et son implication dans la construction du réel et des sociétés. Intrinsèquement lié à l'être, cela incite à méditer sur une idée plus elliptique du temps.

Dans la démarche de traduire chaque concept avec le médium le plus approprié à son expérience, je travaille avec des éléments existants issus de temporalités différentes. Les différents corpus d'œuvres, s'attachent à mélanger les genres, les époques et les sources questionnant la notion d'art dans son essence en immergeant le visiteur dans un univers-environnement qui s'auto-questionne plutôt qu'affirme, invitant à tous les contenus. Un travail qui s'encre au départ dans un contexte pour s'élargir à l'universel.

Je m'intéresse au temps comme constituante du patrimoine imaginaire de l'individu en tant que mémoire collective (identité). Je superpose dans mon travail les notions plastiques aux concepts philosophiques, en soulevant la dualité de l'œuvre d'héritage conceptuel. Soit de redonner, un corps au concept, c'est à dire œuvrer en même temps dans la physicalité et la construction des concepts. Il en va de même de réinsuffler du temps, du passé et donc du futur dans la surface all-over. Cependant, l'utilisation des motifs, des phénomènes optiques agissent comme des dissolvants d'image. En troublant la vision, à aveugler comme Méduse, fait sortir de l'œuvre physique et provoque une forme de voyage en deçà.

De même que je me balade dans le temps, je fais se côtoyer une variété de notions contradictoires se contrastant. L'informel-géométrique, les mathématiques- la philosophie, la transe- le concept, réfléchissant donc retranscrivant aux visiteurs comme expérience souvent participative, un développement sur l'élaboration des systèmes de représentations, leurs fonctions et buts, mouvement de fond dans ma recherche sur la perception et l'Être.

Une expérience de la perception, vécue non plus comme une idée de voir mais comme une expérience plus globale d'après Merleau-Ponty dans la phénoménologie de la perception. Une archéologie du visuel, pour finalement en revenir à nous au présent mais dans une vision élargie du temps et non plus figée.