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My artistic practice is set up through a course of study in the fields of visual arts, performing arts,

conservation and restoration, the history of art and aesthetics. A constant practice of yoga for nearly twenty years, completes this course.

My creation is protean and multi-referential (performance, drawing, painting, sculpture, photography, musical writing, collage, installation), with wider developments in the fields of painting, performance and photography. It evolves in a rhizomatic and very often serial mode.

Ambivalence, time, "vanity" and mutation phenomena, are constants in my practice. The water and fire elements often accompany me, summoned both for their poetics and for the ecological and political issues they underlie. The creation of the FMR- Fédération Mondiale de Ricochets in 2009 with Cyril Jarton went in this direction, developing the game of ricochets as an artistic practice and thought experience, while defending water bodies increasingly endangered in the current ecological context.

Language and text are very present throughout my work. AH onomatopoeia has often been invested, in performance as in several series of paintings to which it brings a vocal dimension. Titles are designed in language games, others are offered in the koan mode. The same applies to painted sentences (ex: Peintures actions series, in progress since 2019).

Going beyond human non-human distinction is another issue in my work, nourished by anthropological and biopolitical reflection, an issue currently pursued with the Anima project (multimedia work combining photographic portraits of taxidermied animals from the collections of the PACA region and videos of animals in urban space, in Progress since 2018).

I claim the shift of meaning and values. The limits of genres and artistic techniques are questioned to reveal continuities between events, eras, practices often separated by cultural habits or definitions that are too limiting. If strong symbols are summoned, it is to "pull them to pieces", conjugate unity with duality (Yin always associated with Yang) on the principle of non-duality. It is above all a question of activating other dimensions of perception, of offering a meditative vision of a world perceived and thought from its nodes, its areas of friction. Create other time spaces, new constellations, to walk, sing and dance in chaos.