

The chameleons  
of the earth



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Having produced *Vehicle* in 2008, *Sprezzatura* in 2010, *Extase en Aval* in 2011, about ten versions of *Duplication* between 2007-2014, as well as many others projects, my research is about the central theme which is archaeology and the status of a historic object. I realize that only the western culture was a fields of exploration for me.

Could we say that my cultural origin became the foundation of my own research?

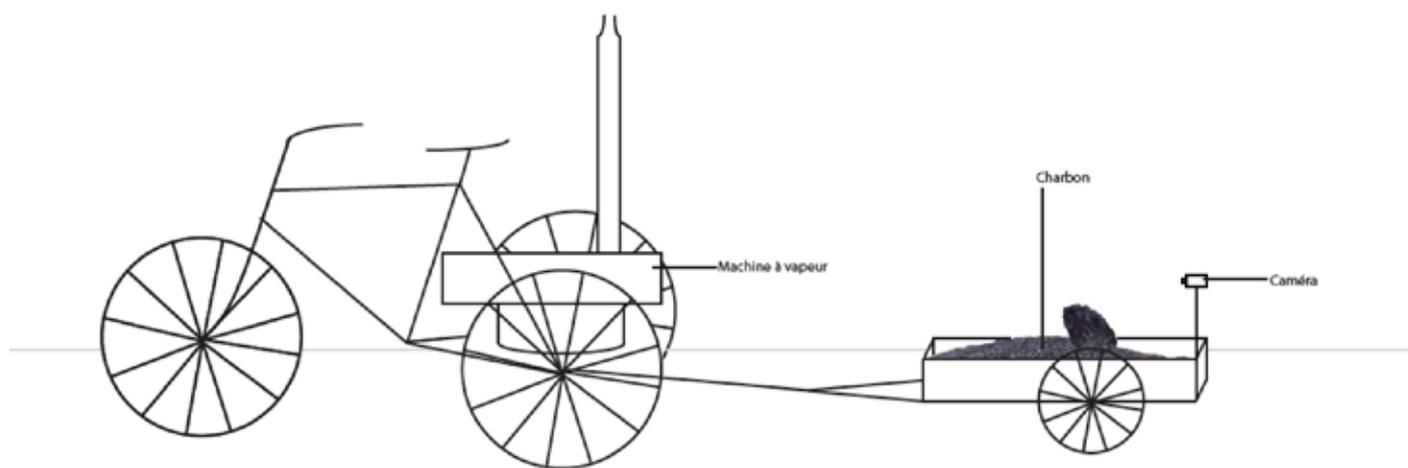
I move objects from a context to another. With *vehicle* I crossed the collar of st-Bernard with a Roman column on the roof of a car, or I brought it to the sea pulled with my bike. But sometimes I wonder if this column is really out of its context as long as it stays in the landscape of the same country or the same continent.

During a project developed for the museum of the coalmine in st-Etienne in France, I got attentive to the Chinese production of coal. Indeed this project was not born, for lack of the museum which decided to manage its activity towards the design.

China, first world exporter in the industry of electronics, and at the same time first world producer of coal. An ever exported coal, and completely predestines for the consumption of the country.

My project consisted in bringing back to Europe a quantity of Chinese coal to feed a steam tricycle which will run from Geneva to the exhibition. This coal which would be used to activate this tricycle will finally be transformed into ashes and exhibited next to a documentation of the trip.

What is thus relevant, it is on one hand the production and the exporting potential of the country. It is thus about an immense energy potential.



The visual display of this energetic potential is thus a first thing which brings me in this country today. I would on one hand want to move my culture to Asia, but on the other hand I wish to use the Chinese culture as Westerner.

To go farther than a simple movement and to integrate the culture in a more fundamental motricity of creation. I wish to appropriate codes and stakes to raise the question: can we practise the Chinese art as Westerner?

The starting point of this reflection is doubtless that I observe an increasing cultural globalization by the artists. The Chinese artist are inspired by the west since his international recognition.

This world cultural exchange finds its departure during a legendary exhibition which is the one entitled :

« Magiciens of the World »

An exhibition which took place in 1989 in the Centre Pompidou and in Halle of the Villette in Paris.

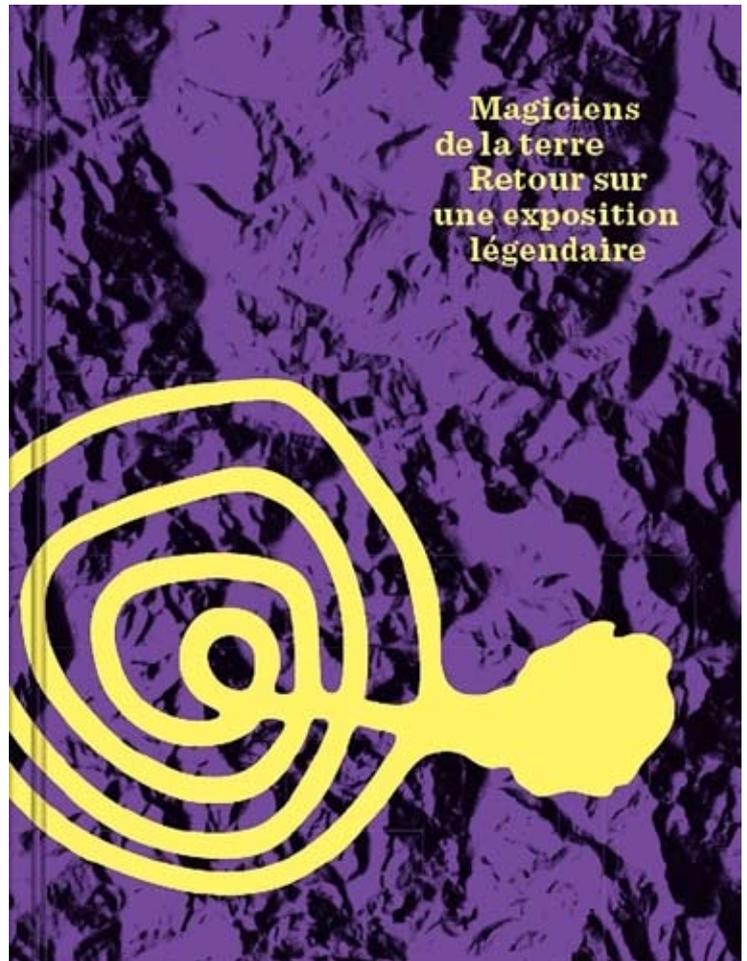
Jean-Hubert Martin commissioner and curator of the exhibition, assert in an interview that this exhibition broke a double taboo: the one according to which there was some contemporary art only in West and the one who forbade to show works of different cultures side by side.

This starting point introduces then a new practice of exhibition, and which was a pivotal point for the practice of many artists. That to work with other cultures.

As Westerner are we eligible to practice Chinese culture? May I put my own practice into another culture? May I appropriate another culture to develop my own practice?

What is this supposition to have to remain honest with oneself?

Do not we have to travel and visit and try to understand? Would such a practice be incoherent?



The idea that the practice must be coherent, isn't it a barrier for the artist? Do we have to abolish him for the benefit of the culture of the appropriation?

A residence in china will allow me to think about all these questions, and to try to answer it on a positive point and to be able to assert that everything is possible.

