

TELL US ABOUT YOURSELF



Could you briefly introduce yourself and your artistic practice?

I am a French multidisciplinary artist whose work is deeply rooted in travel, observation, and encounters with people and landscapes.

For over twenty years, artistic residencies around the world have shaped my practice and my way of seeing. Through monumental paintings, drawings, and collaborative projects, I explore the relationship between humans and the living world.

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ARTISTIC IDENTITY

AN ARTISTS OWN UNIVERSE.



How would you describe your artistic world in a few words?

Immersive, vibrant, sensory, and deeply connected to the living world. My paintings celebrate the beauty and vitality of nature, creating immersive worlds where colour, memory, and imagination come together. They blur the boundaries between reality and imagination, inviting viewers on an emotional and spiritual journey.



Was there a particular moment, place, or experience that shaped your path as an artist?

A defining moment was my experience illustrating travel journals for television, particularly during journeys to Cuba and India in 2007. Travelling with nothing more than my sketchbooks and brushes transformed the way I looked at the world. It taught me that painting could become a universal language, opening conversations across cultures. Since then, every residency and every journey has continued this personal and artistic exploration.



Nature is central to your work. What first drew you to painting the natural world?

Nature has always been at the heart of my work because it embodies both beauty and resilience. Since childhood, drawing has been my way of making sense of the world around me. Over time, I became increasingly interested in questioning the relationship between humans and nature, moving away from an anthropocentric perspective.

“Painting the living world allows me to celebrate its richness while reflecting on the transformations our planet is experiencing today.”



Your paintings often feel immersive, almost like entering another environment. What kind of world are you trying to create for the viewer?

I hope to create spaces that can be experienced physically as well as emotionally. Working on monumental canvases allows the body to become part of the painting, inviting viewers to step into a world where memories, dreams, and the energy of the living world intertwine. I want people to feel immersed in a vibrant, living universe where beauty, mystery, and fragility coexist, and where they can reconnect with something essential within themselves.



How do memory, travel, and lived experience come together in your paintings?

Every journey leaves behind small, vivid memories that stay with me. It can be the scent of an orange grove in bloom during a walk, the sound of birds at sunrise in Sri Lanka, or the intense colours of a market in India. These moments become part of my visual memory. I don't paint a specific place—I let these impressions blend together until they grow into imaginary worlds.

How do your colour choices contribute to the feeling or meaning behind each work?

Colour is where every painting begins. It's my most direct way of expressing emotion and energy. I'm inspired by the vibrant colours I discover while travelling, but I also trust my intuition. I want colour to create a physical and emotional experience, drawing the viewer into the painting before they begin to read its details. Together, these colours create a sense of vibration, bringing the painting to life and making it feel almost alive.





How do you decide the scale of a painting, from smaller works to monumental canvases?

The scale depends on the experience I want to create. Smaller works invite a more intimate encounter, while large paintings allow viewers to feel immersed in the world of the painting. I love working on monumental canvases because they engage the whole body and create a stronger connection between the viewer and the living world I want to evoke.

What does working on a large scale allow you to express or explore?

Working on a large scale gives me a real sense of freedom. It allows my whole body to become part of the creative process. For me, painting on monumental canvases is almost like dancing—the movement of my body becomes part of the work itself. Through gesture, rhythm, and movement, I can express an energy that would be impossible on a smaller surface.

Large paintings also invite viewers to step into an imaginary world rather than simply look at a painting. I hope they feel surrounded by colour, movement, and life, and free to experience the work in their own way.

BEAUTY, INTENSITY AND FRAGILITY



Your works often bring together beauty, intensity, and fragility. How do these ideas meet in your practice?

For me, nature is both incredibly powerful and deeply fragile. I don't see those qualities as opposites—they exist together. My paintings celebrate the beauty and abundance of the living world while reminding us that it is constantly changing. I hope they encourage people to feel wonder, but also a sense of care and responsibility for the world we share.

How does transformation appear visually in your paintings?

Transformation is present everywhere in my work. Plants seem to grow beyond the canvas, colours shift and blend into one another, and animals appear almost like silent guides. Nothing is fixed. I like the idea that everything is constantly evolving, just as nature is. My paintings reflect this continuous movement between reality and imagination.



Are your works rooted more in physical landscapes, emotional experiences, imagination, or somewhere between them?

They exist somewhere between all of these. My work always begins with something I have lived or experienced—a place, a light, a scent, a conversation—but it never aims to reproduce reality. Memory transforms these experiences, and imagination allows new worlds to emerge. I'm interested in creating worlds that feel familiar, yet impossible to locate on a map.

“I believe that both art and nature are universal languages. They have the power to connect people beyond borders, cultures, and words.”





What usually comes first when you begin a work: colour, sensation, image, composition, or place?

It usually begins with a sensation. Sometimes it's a colour, sometimes it's the memory of a journey, or simply a feeling I can't quite put into words. I never start with a fixed image in mind. The painting grows slowly, layer after layer, and gradually reveals its own direction.

“I see my paintings as spaces of resonance, where colour, movement, and vibration can awaken emotion, joy, energy, or a sense of connection.”



What does Wealth of Nature mean to you personally?

Exhibiting in Singapore has a very special meaning for me. As a French artist, I've spent time travelling in Singapore and across Asia, and those experiences have deeply influenced my work and the way I see the world. Returning here with this exhibition feels like a natural continuation of that journey.

*“It speaks about the richness of
human connections, cultures, and the
experiences we share through travel.”*

What do you hope viewers feel or take away when encountering your works in this exhibition?

I hope people simply allow themselves to feel something. Every person will experience them differently, and that's what I find beautiful.

There is also a spiritual dimension to my work—not in a religious sense, but in the feeling that we are all connected to something larger than ourselves. If someone leaves the exhibition feeling inspired, energized, joyful, or more deeply connected to life, then I feel the paintings have done what they were meant to do.