

## GROUPAMA BANK INTERVIEW. EXHIBITION DECEMBER 2014.

You can read the whole interview in french on [groupamabanque.com](http://groupamabanque.com).

When did you start sculpting?

I first started with painting. I studied a couple of years at the Carrousel studios, close to the Louvre, in Paris. Then, one day, during holidays, a friend of mine who was learning sculpture, gave me a piece of clay. My sister, who was with me, offered to model for me. And that was it!

I immediately felt as if I knew how to do it. Of course, I was wrong!

But it was the beginning of a passion, on a summer afternoon, my hands in the clay.

Everything went on smoothly from there. I was following my way. I do believe that sometimes the world sends you some signs that we just have to follow.

Where do your inspiration come from?

Probably from my education in literature and arts. I've spent so much time in museums too... In these big rooms filled with silent figures, you're being called by the delicate shine of a marble statue, the fullness of a hip curve or the graceful movement of a neck. My work has been nourished by Western as well as Khmer sculpture.

Speaking of inspiration also means that we have to deal with all the emotions you have looking at other bodies, real bodies this time.

A body, even faceless, has its own language that we can immediately understand. Most of the time, it knows things long before we do. Considered as a one and only movement, the bronze body moulded by the sculptor has to radiate with its own strength. That's the goal I'm trying to reach.

But inspiration can come from so many other things: a myth, a Picasso drawing, a perfect afternoon under the shade of a tree, joy or sorrow... There is only one word that links everything together: emotion. The one I felt and the one I'm trying to convey.

Could you introduce us some works of your exhibition?

Let's take «Danse Nuptiale» (Wedding dance), for example. Both of the bodies are very close as if they were trying to reach out to each other. Though they are motionless, I tried to convey the intense bond that connects them, between tension and abandon. Actually, I started with a Khalil Gibran's poem about marriage, one of the most beautiful pages I've ever read.

He wrote:

«And let the winds of heavens dance between you»,

and further on:

«and the oak tree and the cypress grow not in each other's shadow»,

a perfect definition of love, if you ask me. I firmly believe we need space, some "emptiness" between these two, so the energy of love can circulate and whirl. Incidentally, this emptiness is

one of the key elements of sculpture, because how would we find fullness without emptiness? So it is of prime importance that the two sculptures don't touch each other.

Faces too are very important to me. I spend a long time working on them, especially the eyes.

Sometimes it takes me hours to get the right eyelid, the perfect curve of a lip...

If you want to give life to your work, I think that you have to breathe a little bit of soul into it. To me, it is like a sacred ritual, something that the sculptor rarely achieves on purpose; it is a gift. And when it occurs, you absolutely must stop and not touch it anymore.

I experienced that with the «Torse d'homme» (Male torso). It was not really

the torso that mattered to me, even though it's essential, being the base of the sculpture, the part that provides its stature. No, what mattered most to me was his face, the face of a man in the prime of his life. I tried to express his inner strength and fragility, a sort of imperceptible crack that would reveal his humanity. I think that it is the right definition of virility: a subtle mix of strength and femininity, yin and yang, instinct and self-control... This is what moves me in this face, so much so that I feel like somebody or something else made it, somewhere away from here.