

**Nicolas Floc'h**



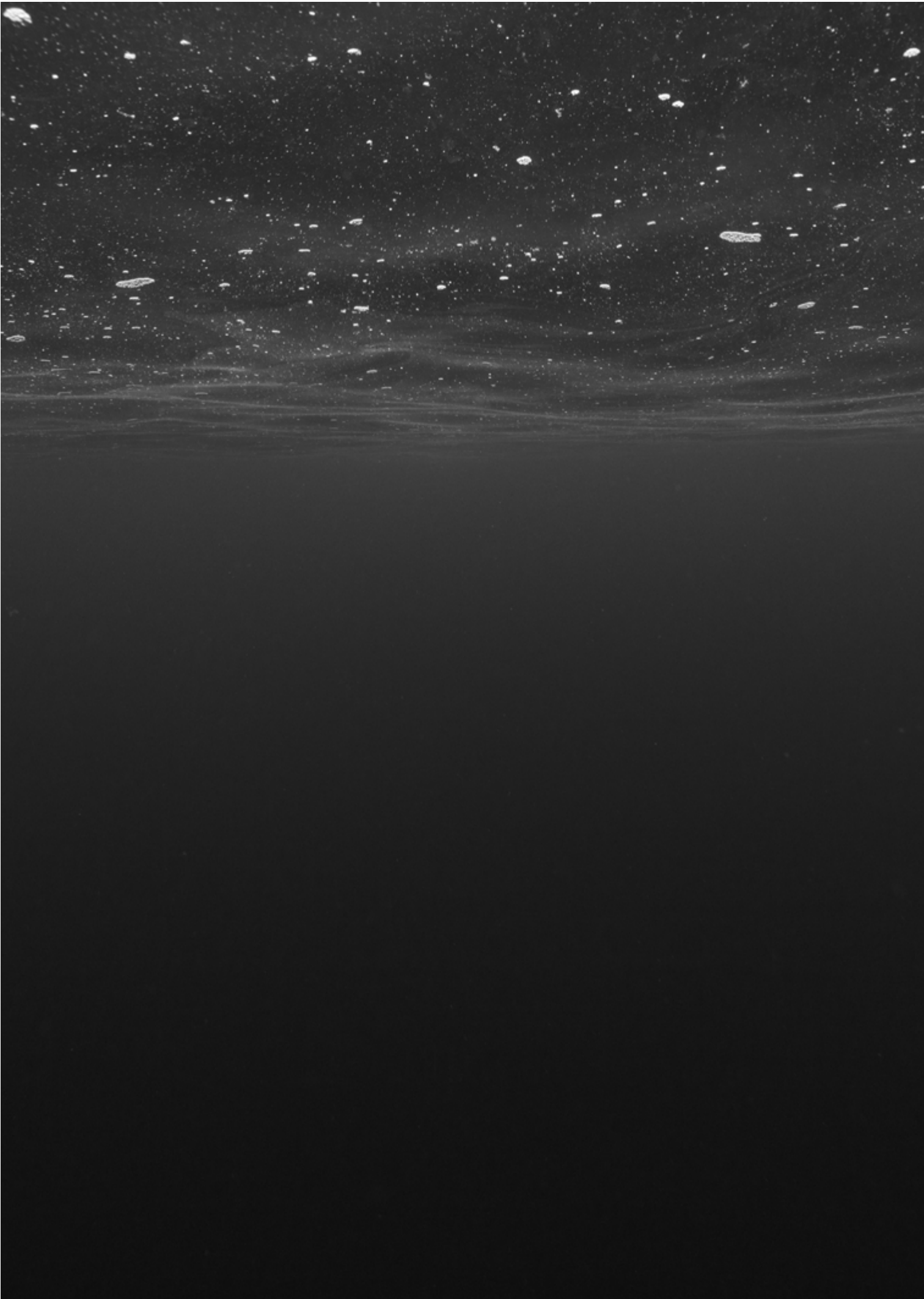
Although Nicolas Floc’h’s oeuvre as a whole may be grasped in the form of pieces and objects called works (photographs, sculptures, arrangements and systems, environments), it is, it seems to us, more as a process that it should be referred to. Furthermore, at this stage in its development, it seems possible to us to analyze this oeuvre in a synthetic way rather than strictly diachronically, to such a degree have the lines, principles, and practices which structure it become constant, readable, and evolving. In fact most of the artist’s projects are still in progress and, if they do become more specific over time—as they are modified, and as they fuel each other—they still co-exist with one another. So what we shall try and define here is more the idea of fluid objects (and not only because of a powerful maritime expression); processes followed step by step for years, and thus faithful to the “art of inquiry” which Tim Ingold<sup>6</sup> talks about and which constitutes and is acquainted with the very core of what we call art criticism, and as such precisely different from, if not antithetical to, inquiries peculiar to art history.

But for what reasons does the process-related dimension hold such considerable sway over the object-related dimension in Nicolas Floc’h’s work? Answering this question is tantamount to describing this work by its active presence in the heart of the world, not only in its agencies of representation, but just as much in its primary reality, which we have earlier called “immersion”. The material which Nicolas Floc’h works on cannot in fact be reduced to the classic media used by artists (even when, and let us not shrink from saying as much, he refers massively to the categories of art). The stuff of this work is an experience of reality, a tangible experience, in the midst of natural entities (the sea, seabeds, fields and gardens) and cultural ones (the stage of the live spectacle, and of choreographers in particular, the museum, the art centre), in the company of seafarers and scientists, dancers and performers, and art world partners. From these contacts, Nicolas Floc’h does not systematically extract clearly defined objects, for experience and ambiance themselves can constitute the forms used and proposed as works. So in his case the distinction between documentation and work is often blurred and usually not very relevant. What can also be seen under the heading of work tallies with the visible tip of the iceberg, unfailingly part of an ensemble which includes the preparation, the approach, the journey, apprenticeships, observation, image recordings, meetings, exchanges, and so on. Unlike conceptual artists who can do without objects and use nothing more than procedures, and unlike those artists who delegate a part of their know-how, Nicolas Floc’h focuses on the final realization of the pieces which are the culmination of processes, albeit at the price of lengthy apprenticeships, for example involving underwater diving,<sup>7</sup> some in diverse cultures, in castings and, needless to add, in photographs.

Rather than a typology of objects, we shall here opt for a notional approach capable of encompassing a wider spectrum of experience, notions which hail from anthropology and around which the artist has organized his work. Without laying any claim to exhaustivity, we shall deal with three: eating, inhabiting, and exchanging.

Jean-Marc Huitorel,  
*An Aesthetics of Immersion, An Introduction to the  
Work of Nicolas Floc’h*, in **Glaz**, Roma publications, 2018.





Productive Seascapes, Invisible, surface, bec de l’aigle, la Ciotat, 2019 (détail)

**PAYSAGES PRODUCTIFS (PRODUCTIVE SEASCAPES)**

The “Paysages productifs” (“Productive Seascapes”) photographic series, begun in 2015, is a continuation of the “Structures productives” (“Productive Structures”) series (2010). It brings together a series of projects on the representation of underwater seascapes and habitats, and their role as productive ecosystems. The colour of the ocean and the state of the seascapes, which are essential indicators of major societal issues, enable the visualisation of phenomena such as the modification and habitability of environments. They also evoke the regulation and transformation of the climate, the degradation and preservation of biodiversity, and a global approach to the biosphere.

Nicolas Floc’h’s mission is to photograph the major typologies of French underwater seascapes, based on the exploration of different coastlines, and to put them into perspective in the face of climate change and anthropic pressures, thereby showing the changes in their productivity and building up a definitive photographic database. “Initium Maris” (2015-2018-2021) provides an approach to underwater seascapes and their transformations in the west of France, between Saint-Malo and Saint-Nazaire, as well as in Japan. “La couleur de l’eau” (“The Colour of Water”) (2016-2021) immerses us in the ocean, the history of art and living things, from the north coast of France towards several oceans. In the south, “Invisible” (2018-2020) reveals a peri-urban environment in the Mediterranean.

[Video link](#)

**INVISIBLE**

“Invisible” was developed by Nicolas Floc’h for the residency programme “Calanques, territory of science, source of inspiration”, launched in 2018 by the Calanques National Park, the Camargo Foundation and the Observatoire des Sciences de l’Univers - Institut Pythéas (Aix-Marseille University, CNRS, IRD), which invited artists to reflect on the links between Man and Nature. In 2019, the three partner organisations received support from the Ministry of Culture in the framework of a public commission for the artist for his “Invisible” project.

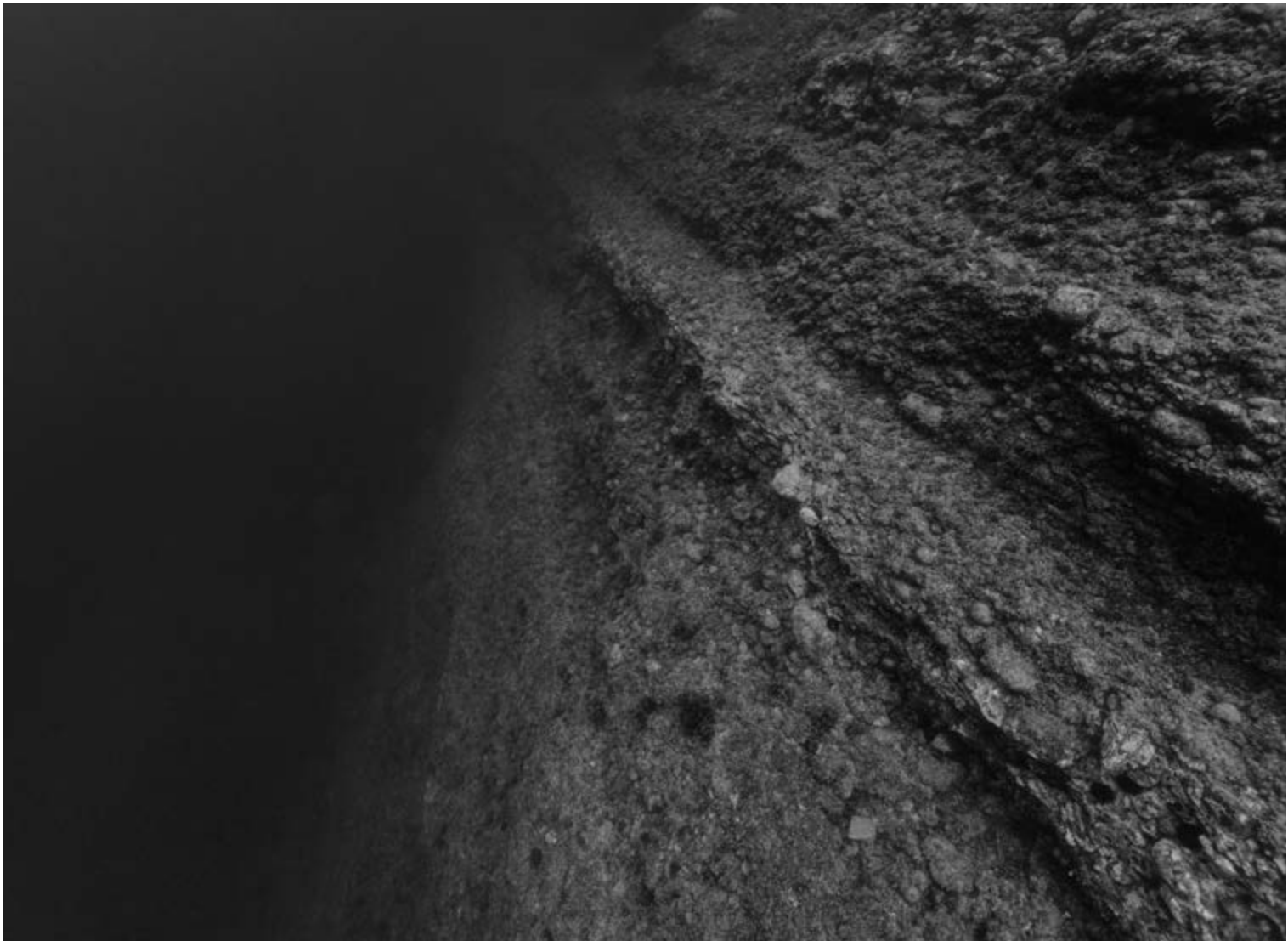
With “Invisible”, a visual, photographic research project on the underwater seascapes of the Calanques, Nicolas Floc’h set out to capture the state of the underwater seascapes at a given point in time, between 2018 and 2020, by following the entire 162-kilometre coastline of the Calanques National Park. The images, taken between 0 and -30 metres deep, in natural light and with a wide-angle lens, present a panorama of the natural and man-made landscapes and their transformations. The photographs, mostly in black and white, show the sea as it offers itself to the eye. As the only urban national park in Europe, the Calanques National Park can be seen as providing a preview of possible developments in the Mediterranean Sea, which is itself in close proximity to urban centres and therefore revelatory of global phenomena.

Alongside Nicolas Floc’h’s commission, the Calanques National Park is also carrying out the first underwater seascape plan, an innovation in terms of environmental planning that allows local decision-makers and stakeholders to take ownership of the management of their underwater spaces to preserve and restore its seascapes. The Calanques provide a concentrated example of the Mediterranean-wide issues of conservation, and therefore represent a space to experiment with new sustainable relationships to the living world, based on cooperation and symbiosis.

The commission and the exhibition will be presented to the public at the end of 2020 as part of Manifesta 13 and the IUCN World Conservation Congress. The project and the commission include a series of original photographs to be displayed in public spaces, a book (Roma Publications) and the presentation of a photographic database for scientific research to the Mediterranean Institute of Oceanology (OSU Institut Pythéas, Aix-Marseille University, CNRS, IRD), as well as a solo exhibition of Nicolas Floc’h’s entitled “Paysages productifs” (“Productive Seascapes”) at the FRAC Provence Alpes Côte-d’Azur at the end of 2020.

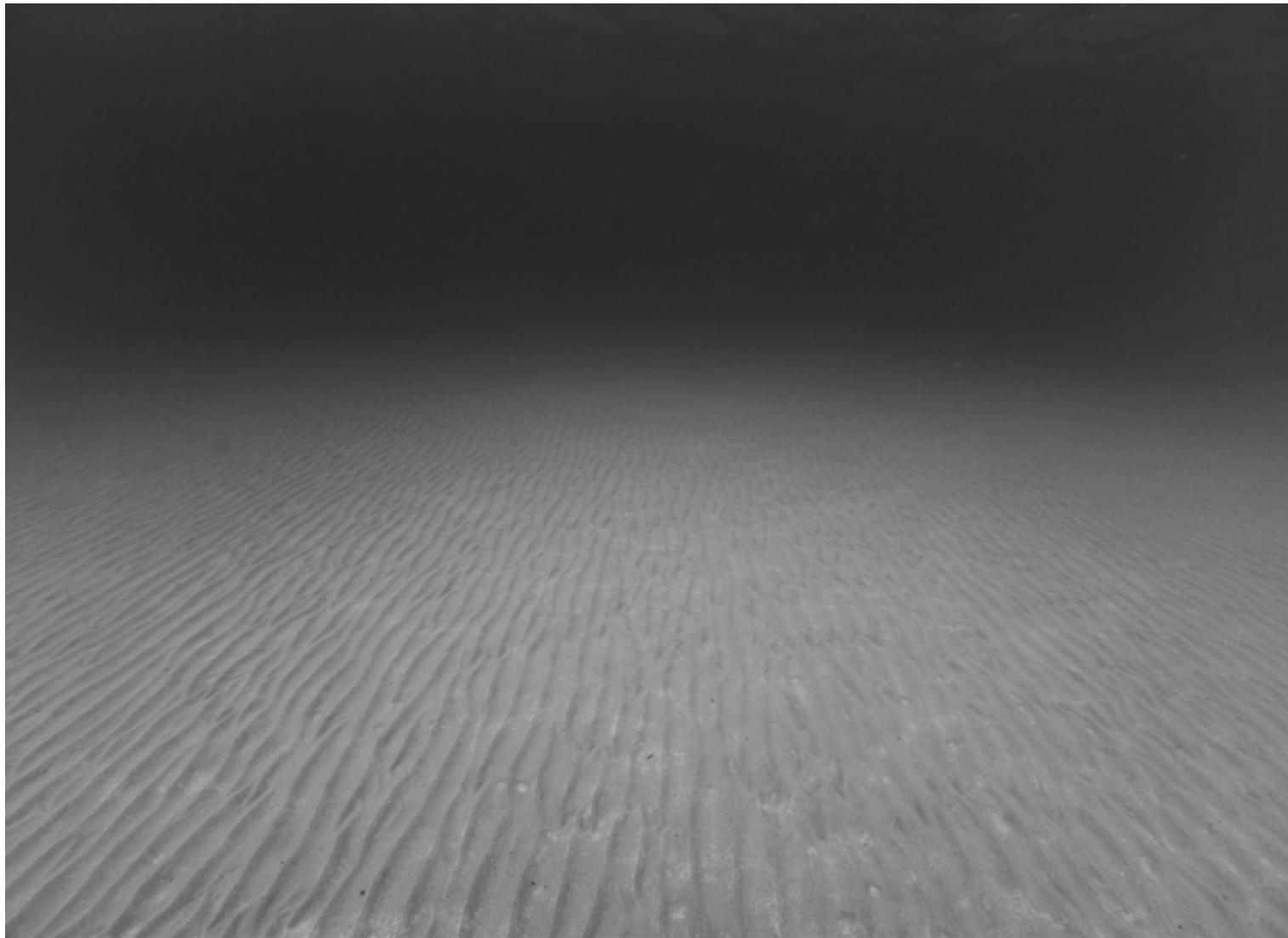


Productive Seascapes, Invisible, Ile Verte, - 6m, 2018



Paysages productifs, invisible, Notre-Dame-de-la-Garde, - 25m, 2019





Productive Seascapes, Invisible, Anse de l'Arène, - 5m, 2018



Productive Seascapes, Invisible, Cap Sugiton, - 15m, 2019



Productive Seascapes, Invisible, Canlanque de l'Eissadon, -10m, 2018

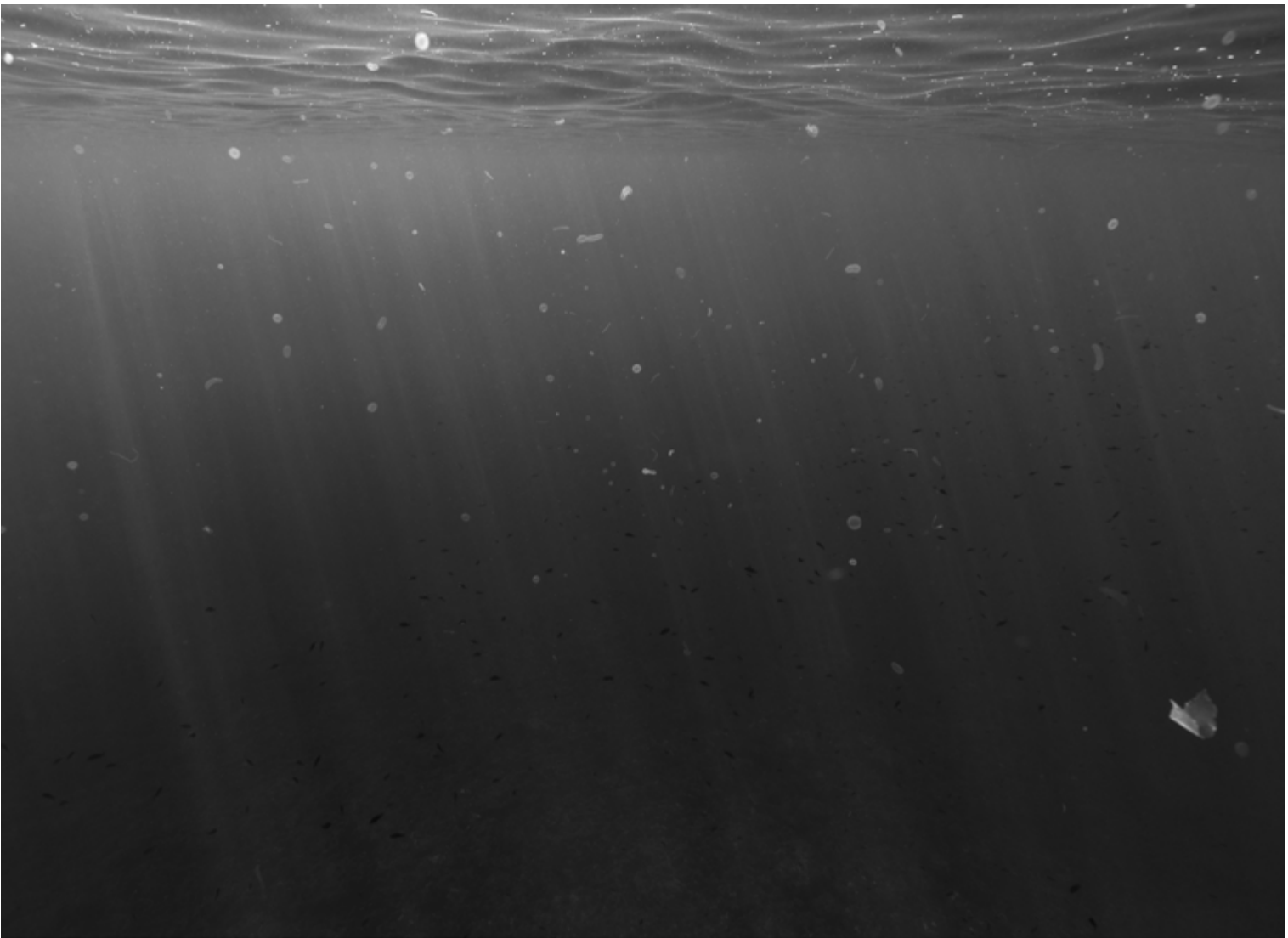
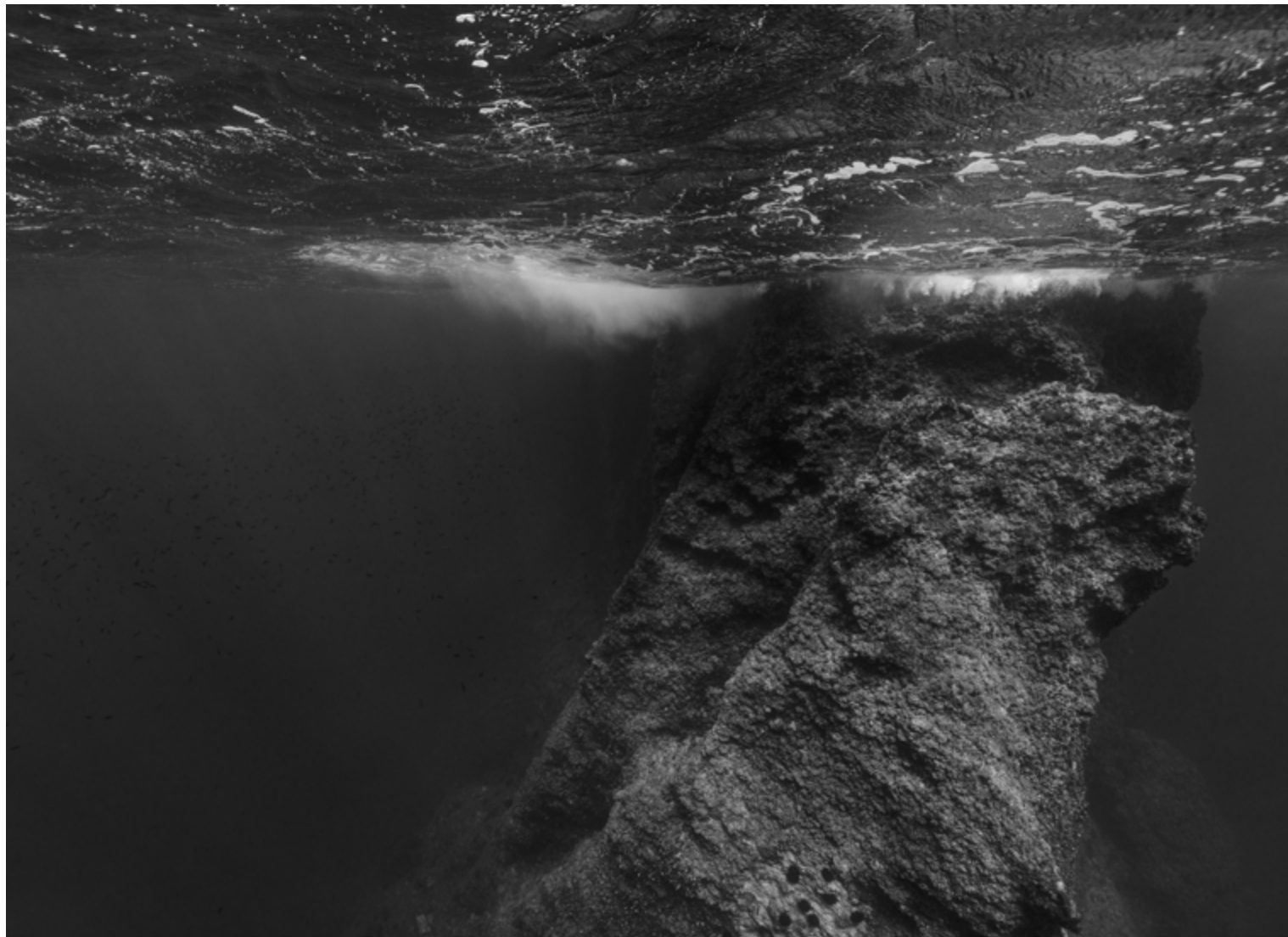


Productive Seascapes, Invisible, Canlanque de l'Oule, -20m, 2018



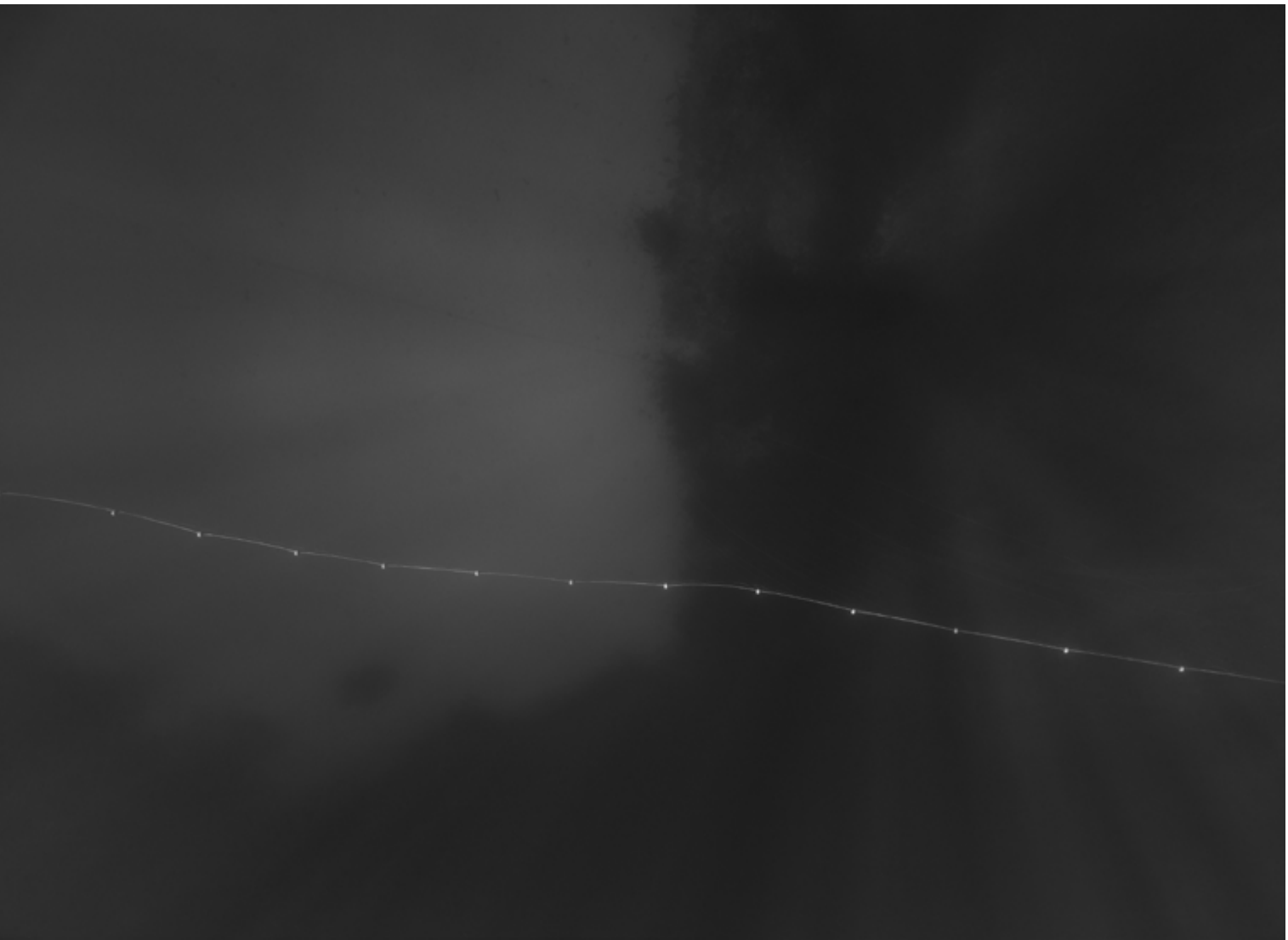








Paysages productifs, invisible, Port Miou, - 3m, 2019



Paysages productifs, invisible, Calanque de Sormiou, - 12m, 2018



Exhibition view, *Paysages productifs*, FRAC Provence-Alpes-Côte-d'Azur, 2020 (Exhibition view: Laurent Lecat)





Exhibition view, *Paysages productifs*, FRAC Provence-Alpes-Côte-d'Azur, 2020



Productive Seascapes, Initium Maris, Plouha, -8m, 2019

INITIUM MARIS

2018-2021, The representation of underwater landscapes in the face of global change

PARTNERS

Fondation de France, artconnexion, Lille, Log-ULCO Université de Lille 1, MNHN Concarneau, Paris, Ifremer, Brest, Région Bretagne, Centre d’art Passerelle, Brest, OAO

Initium Maris is an artistic expedition led by Nicolas Floc’h in dialogue with scientific teams and citizens, along the coasts and islands of Brittany, aboard the ketch OAO, whose aim is to represent underwater spaces at a time when climate change is generating major upheavals in ecosystems.

Photographs on marine landscapes and habitats will provide an unprecedented representation of an entire territory at a given time (2018/2021) with the variety of landscapes but also the human activities that take place there from an underwater perspective: aquaculture, fishing, port or offshore structures, underwater archaeology, civil or military activities...

A scientific consortium simultaneously defined a scientific protocol which, in addition to Nicolas Floc’h’s shooting protocol, makes it possible to contextualise the images: satellite data on ocean colour (Hubert Loisel, UCLO), an inventory of benthos, definition of a typology of underwater habitats in connection with biological monitoring in the field (Sandrine Derrien, MNHN), physicochemical measurements, etc., and extension to the deep environment (Julie Tourole, Pierre-Marie Sarradin, Ifremer).

The photographs taken at 45 sites in islands and coastal areas, covering a region from Saint-Nazaire to Saint-Malo, will provide a photographic backdrop for a set of panoramic views of the Breton underwater landscape at a given time.

WALKING INTO THE DEPTHS  
Muriel Enjalran

The underwater space, long inaccessible and fantasized, has been slow to establish itself within the typology of landscapes, which have focused on the representation of the surface of seas and oceans. Mythological and literary narratives have constructed the image of a world haunted by monstrous figures (Kraken, Leviathan). The illustrations for Twenty Thousand Leagues Under the Sea, by Alphonse de Neuville, popularised the image of phantasmagorical flora and fauna discovered by adventurers in diving suits. Chapter XVI, “Strolling the Plains”, describes, in encyclopaedic detail, a colourful and kaleidoscopic world of flowers, rocks, plantlets, shells and polyps.

The multiple explorations – perfectly equipped (manned submersibles, scuba divers) and methodical (sampling, follow-up studies) – have enabled a better understanding of the environment (biodiversity, habitats, reliefs, bodies of water), although they concern only 10% of the oceans. From the understanding to the necessary recognition of an “underwater seascape” as a place of contemplation and in need of protection, there is a long way to go. Alongside researchers, Nicolas Floc’h, in his capacity as an artist, has been actively contributing to this work of recognition for the last ten years, through his remarkable photographic inventory of different marine environments, with the projects “Structures productives” (“Productive Structures”), and “Paysages productifs” (“Productive Seascapes”), made up of the series “Initium Maris” (2018-2021), “La couleur de l’eau” (“The Colour of Water”) (2016), “Kuroshio” (2017), “Bulles” (“Bubbles”) (2019) and “Invisible” (2018-2020).

The “Invisible” project, initiated and conceived by the artist in connection with his research on the productivity of ecosystems, proposes an inventory of the Calanques National Park; it reveals the anthropogenic pressures weighing on marine biodiversity through an assertive artistic and aesthetic approach to the construction and representation of the underwater seascape. The commission for the park is an extension and validation of a personal creative work that will itself constitute a resource for scientists and enrich their perception of underwater ecosystems through images. In this way, Nicolas Floc’h contributes to reviving the dialogue between art and science.

The context of the commission thereby enables him to galvanise his creative work, following in the footsteps of photographers who came into their own by being included in public surveys in the past, the objective of which was to document known territories (Heliographic mission, Datar for France), as well as the unknown (American exploratory missions to the Wild West in the last years of the 19th century).

Photographers such as William Henry Jackson (Hayden survey) or John K. Hillers (Powell survey) contributed to shaping the American imagination of the Rockies.

These surveys strongly contributed to the preservation of natural environments. With the help of geographers, the photographs of W. H. Jackson and Timothy O’Sullivan raised awareness amongst the general public and weighed on the decision by the American Congress to create the first national park, Yellowstone, in 1872. Inspired by their heritage, Robert Adams and members of the American movement of “New Topographers” documented in the 1970s the deterioration of the natural environment caused by human activity, as





Exhibition view, Glaz, FRAC Bretagne, 2017





*Vue d'exposition, Paysages productifs, FRAC Provence-Alpes-Côte-d'Azur, 2020*

the photographers Raymond Depardon, Josef Koudelka and others did in France when commissioned in 1984 by the Datar<sup>1</sup> to record the transformations of the regions. Their photographs of abandoned factories, the countryside overrun with pylons, blocks of flats surrounded by interchanges and viaducts, consolidated the idea that art photography irreplaceably reveals the truth of a territory. Nicolas Floc’h extends and completes the territorial inventory initiated by the Datar in a unique way by photographing coastal seabeds.

Nicolas Floc’h’s seascapes are in black and white, like the first shots taken underwater by the biologist Louis Boutan<sup>2</sup>. In 1893, Boutan photographed his colleague in a diving suit, thereby inaugurating a cliché of underwater iconography, based on a narrative that features and focuses on the character of the diver exploring the mystery of the underworld. Although the biologist paved the way for a representation of submarine seascapes with the famous photograph, taken at the Baie des Elmes in 1898, of an underwater “thicket” indicated by a little sign, it was still only considered anecdotally and not yet as a subject in its own right. With a very precise shooting protocol – a predetermined diving itinerary, geo-localisation and an inventory of shots taken at regular intervals with a wide angle lens and in natural light, without seeking out a human or animal presence – the artist breaks with this narrative tradition to produce images that are loaded with his own singular experience and to render these environments as truthfully as possible.

Nicolas Floc’h follows in the footsteps of great conceptual artists who took natural environments as the subject and the object of their artistic research. The images therefore allow him to convey a particular relationship to the environment contained in the practice of freediving, in the same way that walking is an essential vector of creation for artists such as Hamish Fulton. Diving, like walking, becomes a work of art in its own right. For Nicolas Floc’h, as for the British artist, the aim is to make audiences experience the feeling of a solitary foray into the natural environment by way of their artistic objects, “artefacts” which take different forms (sculpture, installations and photography).

This tension between the incommunicable nature of an experience and the profound desire to communicate it is the driving force for Hamish Fulton, for whom art is valid only if it can be experienced and activated by the audience. The aphorism, “without external embodiment, an experience remains incomplete” could also apply to Nicolas Floc’h who, through exhibitions, books and talks, is fundamentally committed to conveying this feeling to audiences. It is no coincidence that the “Invisible” project has taken the form of a public commission. Although these experiences in natural environments are characterised by their silence, text and words also hold a particular significance for both artists. We find them superimposed over the photographs of the “walking artist”, and in the form of captions accompanying the photographs of the “diving artist”. These texts consist of factual data which relate, for the former, to the site, the length of the walk, its duration, direction and dates, and for the latter, to the temperature of the water, its cloudiness, pH, depth, area, site, and year. Finally, walking, like diving, is for both an engaged artistic experience, which generates changes: “Walking transforms, to walk is to resist”, says Hamish Fulton. These activities can also become meditative experiences, when the body is subjected to pressure and a lack of oxygen at high altitude or underwater. By pushing against mental and physical limits, they open up new

perspectives on the spaces that are being explored.

The photographs from the “Invisible” series reveal the volatility of our understanding of space by disrupting the reference points associated with perspective, to up and down. It is this same optical illusion that grips one of Jules Verne’s characters in an underwater forest: “For some minutes, I involuntarily confounded the genera, taking zoophytes for hydrophytes, animals for plants. And who would not have been mistaken?”<sup>3</sup>. The very concept of spatial and geographical identity is called into question in the face of the lunar strangeness of certain underwater images, which one would be forgiven for thinking had been brought back from another planet. Paying delicate attention to the properties of the environment and to its mystery (cloudiness, currents, reliefs, transparency and opacity), the artist shows the metamorphoses of the seascape, in a visual language that resembles the conceptual environments imagined and created by certain contemporary artists like James Welling.

Both Nicolas Floc’h and James Welling have a precise knowledge of the photographic medium, and especially of the potential for chromatic shades in the images that are produced, from shooting to printing. In his photograms on chromogenic paper from the series “Degrades” (2005), the American artist combines experimental and meditative images which the light reveals in an infinite number of coloured shades. Nicolas Floc’h’s monochromes in the series entitled “La couleur de l’eau” (“The Colour of Water”), “cut” from the body of water in shades of green and blue, of varying densities depending on the depth and the amount of living microorganisms, contribute to the same objective: for both artists, the idea is to demonstrate that they exist and that we perceive a lot more colour than we realise. But for Nicolas Floc’h, colour cannot be reduced to a question of perception, but rather embodies and relates the living world in all of its organic richness. The underwater views of the Calanques National Park, for their part, reveal an infinite number of shades of grey and black. Photography here becomes graphic and graphite, with the carbon printing, using a piezographic process, conferring a unique texture and subtlety.

“What a sight! How can I describe it! How can I portray these woods and rocks in this liquid setting, their lower parts dark and sullen, their upper parts tinted red in this light whose intensity was doubled by the reflecting power of the waters!”<sup>4</sup>.

The documentary approach is therefore combined with an experimental approach which translates into a demanding artistic quest, in the image of Karl Blossfeldt.

This photographer, who was also a sculptor and modeller, relied on the observation of the plant world in order to nourish a reflection on a theory of forms applied to the decorative arts. His close-ups of plants, staged according to the same protocol, reveal and aestheticise the complex geometry of plants. With his photographic herbariums, he contributed to the scientific understanding of the living world. His frontal, extremely precise shots enabled him to render the texture and fundamental structure of the subjects. Art thereby accompanied a pedagogical project, with the idea of conveying the diversity and complexity of the living world through its aestheticisation.

“Every development in the realm of art needs external stimulation. Renewed strength and a healthy stimulus for its development can only be derived from Nature. And it is to this end that I have published this second volume – to arouse our sense of nature, to demonstrate the wealth of beauty in Nature, to stimulate the observation of our own plant world. [...] Not only, then, in the world of art, but equally in the realm of science, Nature is our best teacher.” Karl Blossfeldt.

Although the form of his inventory of underwater flora and habitats in panoramic shots differs from the macroscopic approach of Blossfeldt’s herbariums, Nicolas Floc’h demonstrates this same desire to produce knowledge and enrich perceptions of these environments through a mechanism of empathy: the expressivity of these underwater worlds triggers a sense of landscape in the individuals who look at them. The subjective therefore becomes collective.

The history of landscape in art is informed by all kinds of cultural and subjective approaches, which are all part of an “artilisation” of Nature. Landscape is no longer a frame, but a work in its own right, and therefore helps transform material elements into living symbols. Through this representation of the essential quality of seascapes, in all of their singularity, stripped of any interfering narrative, the work encourages us to experience insight, to embrace a reflection that combines wonder at the emergence of new seascapes and an awareness of the environmental urgency.

1- Founded in 1963, the Inter-ministerial Delegation of Regional development (Datar) launched a series of artistic, photographic commissions between 1984 and 1989, the aim of which was to “represent the French landscape of the 1980s”. The initiative became known as “the Datar photographic survey”.

2- Louis Boutan (1859-1934) was a French biologist and photographer, the author of the first known underwater photograph, taken in 1893 at Banyuls-sur-Mer with a camera in a sealed box.

3 -Jules Verne, Twenty Thousand Leagues Under the Sea, part 1/ chap. XVII “An Underwater Forest”, J. Hetzel et Cie, 1870, p. 126.

4 - Op. cit., part 2/chap. IX “A Lost Continent”, p. 623.





Productive Seascapes, Initium Maris,, Bréhat, - 5m, 2019



Productive Seascapes, Initium Maris,, Ouessant, - 7m, 2016



Productive Seascapes, Initium Maris, Aber Wrac'h, - 6m, 2018



Productive Seascapes, Initium Maris, Molène, - 4m, 2019









Productive Seascapes, Initium Maris,, Audierne, - 8m, 2019



Productive Seascapes, Initium Maris,, Ouessant, - 8m, 2016





Productive Seascapes, Initium Maris,, Molène, - 7m, 2019



Productive Seascapes, Initium Maris, Ouessant, - 7m, 2016







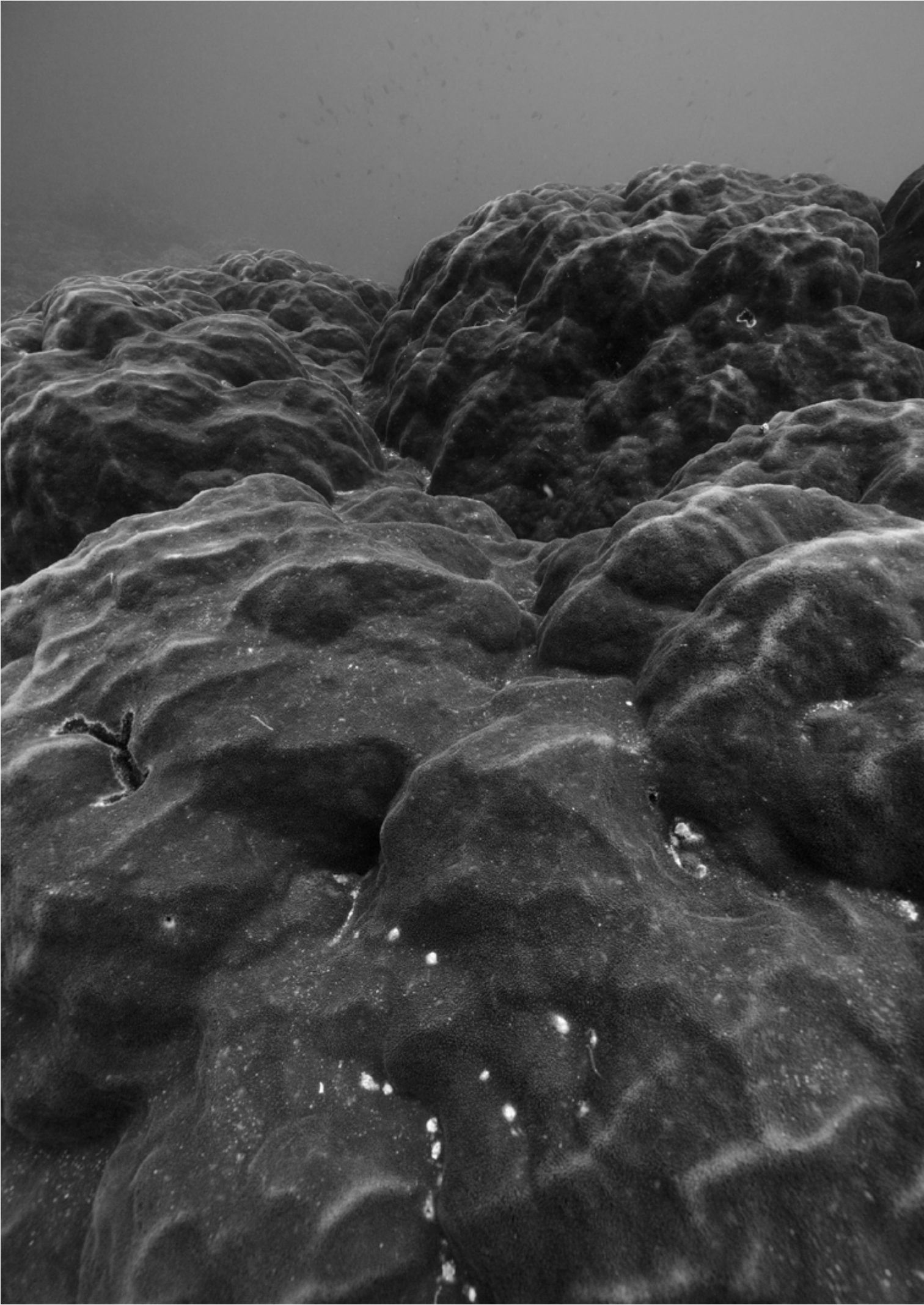


Productive Seascapes, Initium Maris, Ouessant, - 4m, 2016



Productive Seascapes, Initium Maris, Belle ile, - 8m, 2019





**Kuroshio, the Black Current**, 2017, Japanese Leg, Tara Pacific, residency on board the Tara research schooner as part of the Tara Pacific expedition; a series of underwater photographs showing the landscapes/habitats along the Kuroshio, the “Black Current”, between Tokyo and Keelung.

Scientific team: Sylvain Agostini, Assistant Professor (University of Tsukuba, Japan), Yohei Nakamura, Associate Professor (Kochi University, Japan), Hironobu Fukami, Associate Professor (University of Miyazaki, Japan), Yuko Kitano, Researcher (University of Miyazaki, Japan), Shoji Yamamoto, Researcher (University of Tokyo, Japan), Natacha Roux, PhD student (CRIOBE, France), Jodie Rummer, Professor (James Cook University, Australia), Maggy Nugues, Professor (CRIOBE, France), David Lecchini, Professor (CRIOBE, France).

**I boarded the Tara in Tokyo on 23 March 2017 and landed five weeks later in Keelung (Taiwan). This part of the expedition went from a temperate zone to a tropical zone, following a warm current called the “Kuroshio”, similar to the Gulf Stream. A strange phenomenon takes place. The corals, carried along by the current, attach themselves to the islands and going further north, colonize the temperate zones up into Tokyo Bay. This migration is exacerbated by global warming; the corals enter into competition with the seaweed. Even if we generally consider that one habitat is, in theory, replaced by another, the predicted increase in acidity in the near future might compromise the survival of these corals.**

[Video](#)



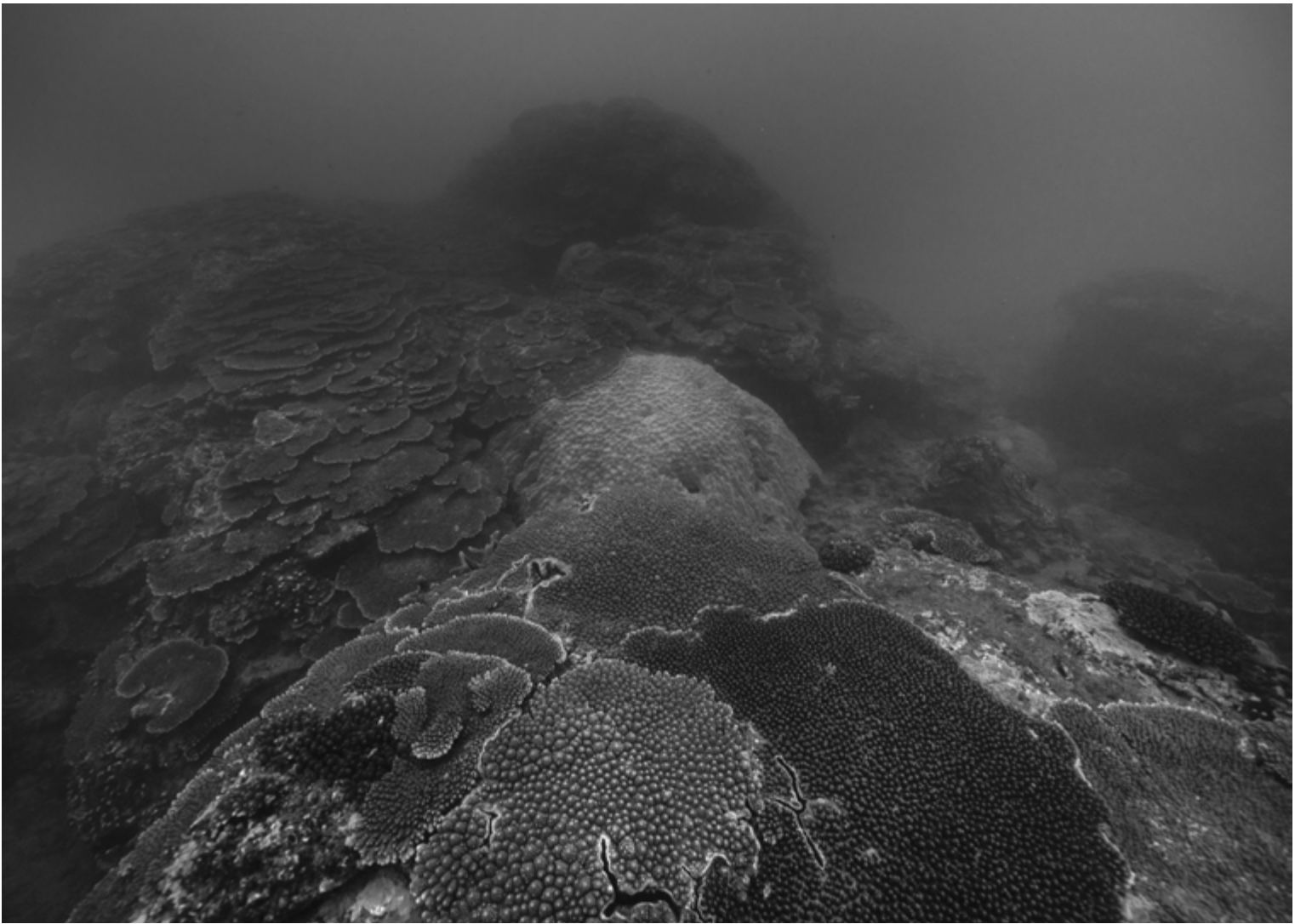




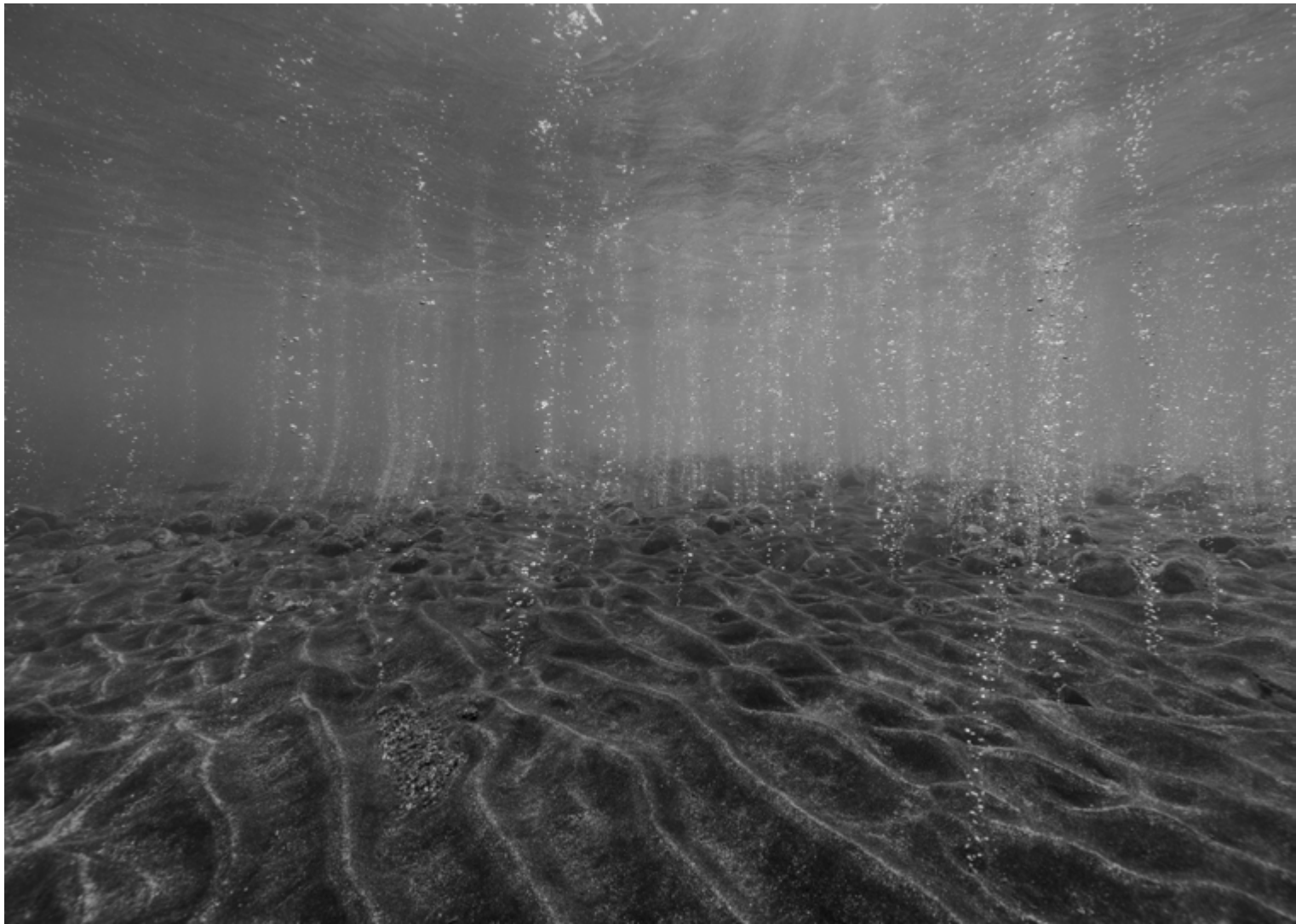
**Iwotorijima, 2017**

This inhabited island is volcanic, like Shikine, and lost in the tropical zone of the Pacific. CO<sub>2</sub> escapes from the seabed and the pH falls, making the site more acidic. Only the soft coral survives in this ecosystem, as the pH levels prevent the bioconstructors from building their structures. The last images show the control site a mile from where the corals build this animal architecture.

**Productive Seascapes, Kuroshio, soft coral *Sarcophyton* sp, temp 23.7°, pH 8.00, pCO<sub>2</sub> 452 ppm, acide area, Iwotorijima, 2017, Japan leg, Tara Pacific**



**Productive Seascapes, Kuroshio, tables of *Acropora* sp et hard corals, temp 25.2°, pH 8.08, pCO<sub>2</sub> 370 ppm, non acide area, Iwotorijima, 2017, Japan leg, Tara Pacific**



**Productive Seascapes, Bulles**, Work produce with the public commition «FLUX, commande photographique du Centre national des arts plastiques» (Cnap) in partenership with CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.

**Vulcano**, a small volcanic island located in Méditerranéen Sea, represents an acidic zone due to the volcanic activity. CO<sub>2</sub> escapes from the bottom of the sea and reduces the pH levels. This natural laboratory in a temperate zone presents a level of acidity close to that predicted for 2100. In an impoverished ecosystem, the seaweed loses its diversity, organism cannot construct its calcareous skeleton, and biodiversity is reduced. Less than half a mile away, the control field, which has not been influenced by the CO<sub>2</sub> emissions, presents a “normal” biotope with a wide diversity. this 3 images are part of a serie of 8.

**Productive Seascapes, Bulles, pH 5.5, - 3m, acide area, Vulcano, Sicilia**, 2019,



**Productive Seascapes, Bulles, pH 8,1, -4m, non acide area, Vulcano, Sicilia**, 2019





LA COULEUR DE L'EAU

2016-2021

Production:

Artconnexion, Lille, Fondation Daniel et Nina Carasso, Log  
ULCO Université de Lille 1, NASA, OAO, MECOP

The project is a continuation of the «Toilers of the Sea» program, supported by artconnexion and bringing together scientists and artists at the Wimereux marine station (Log-Ulco).

In this context Hubert Loisel and Nicolas Floc’h started a work around the color of water. Regular collaborations led them both to the Ocean Optic Congress in Dubrovnik in October 2018. This conference deals with the color of water, of the ocean, and brings together more than 500 researchers working on this topic from around the world. The artistic community, for whom color is a major subject, is not able to gather such a community of researchers annually on their subject of study. We are led to wonder what it is, in the color of the ocean, that enables this scientific community to come together so regularly? The fact is that the stakes are paramount for humanity. The study of the color of the ocean makes it possible to understand, on a large scale, the variations in the environment. The color of water is largely determined by phytoplankton, the basis of life, by sediments, dissolved organic and inorganic matter and detritus matter.

We therefore see, in this context, the issues related to color:

-the study of ocean currents that are decisive for the climate

-the monitoring of primary production, phytoplankton, base of the food web, the food chain in the ocean and key players in CO2 capture and oxygen production

-the monitoring of the evolution of watersheds, zones with strong anthropic pressure, which modify the coastal environments and by extension the whole ocean.

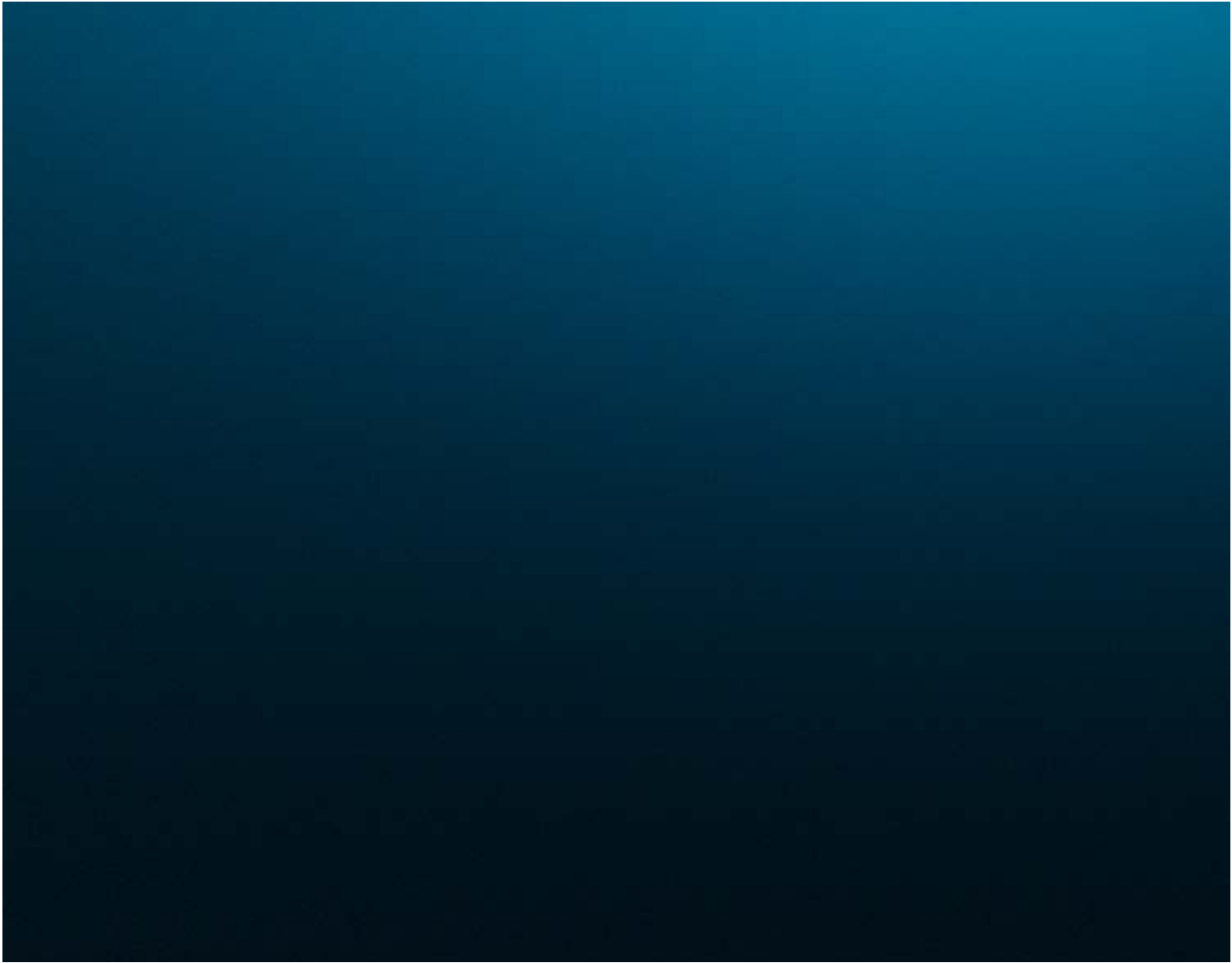
From the color, one can determine the composition of the habitat and the type of phytoplankton present. Phytoplankton is not only vital for marine species but also for all species on the planet. It plays a

key role in climate regulation, CO2 absorption and storage, and oxygen production. The ocean alone assimilates 50% of the CO2 and produces more than half of the oxygen; it is the regulator of the planetary balance, in permanent interaction with the earth, the ice and the atmosphere. But this balance rests in part on what produces color, the living organisms in the ocean whose variations indicate fluctuations.

We understand why the European Space Agency and NASA are interested in this subject. They launch satellites dedicated to the study of the color and the ocean surface. Laboratories around the world are deploying significant resources to study and measure the ocean and color on site.

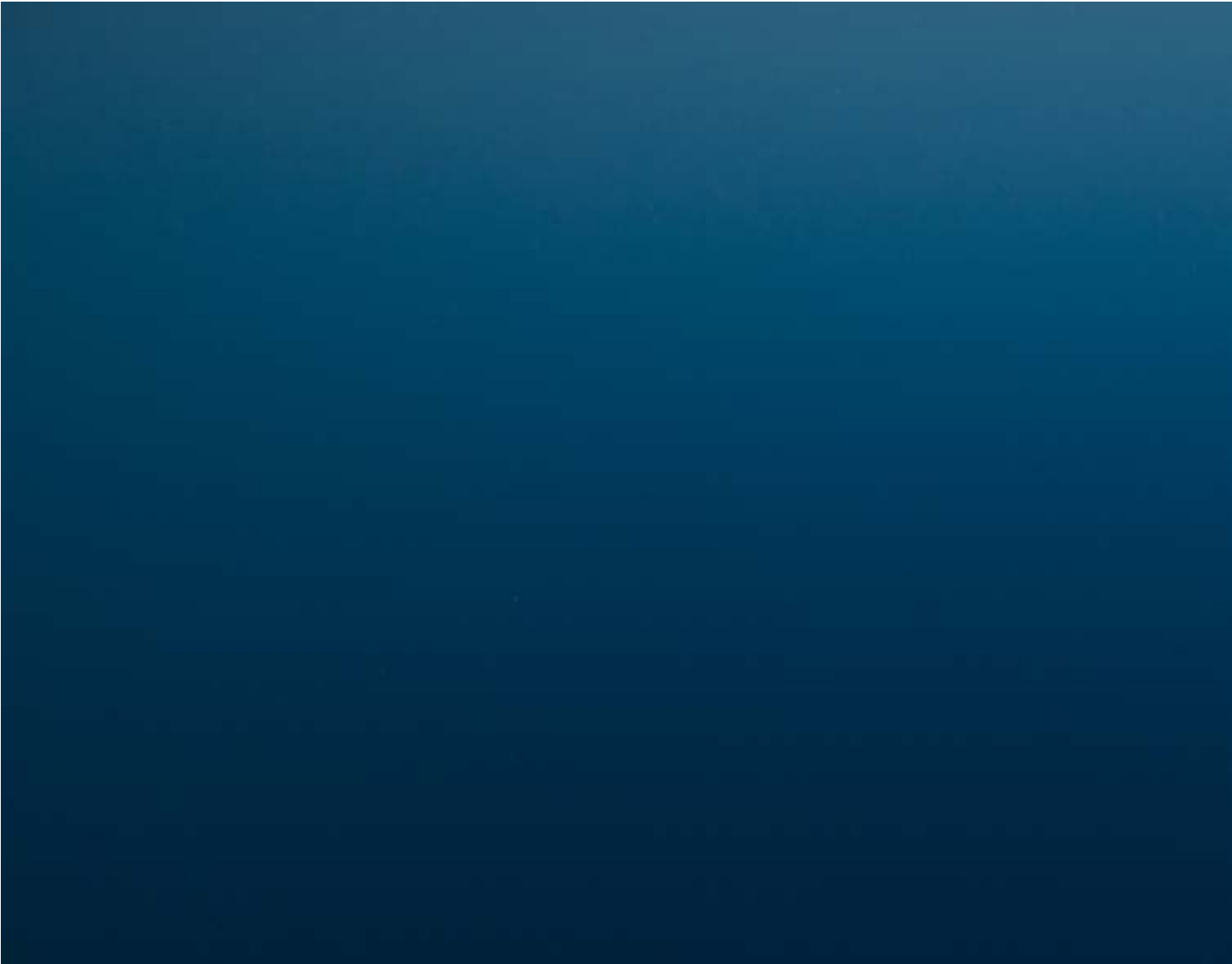
From an artistic point of view, color is - with form - what has allowed us over time to represent the world in a sensitive way and in more and more fine detail. It is also one of the essential subjects of the study of artistic and pictorial practices. For humans, color has a strong symbolic and dreamlike power. We question its cultural, emotional or commercial role. Color has meaning; it has a great capacity of representation but also of abstraction and quite simply plays a major role in the arts and society.

The project proposes to start from this double entry and this dialogue between a researcher and an artist working on the color of the ocean. It is not a question of two research projects working in parallel but of a co-written project which draws its singularity from the collaboration already begun between the authors. From a scientific point of view, the project will enable measures not realized previously, from an artistic point of view, an unprecedented representation of the ocean and of the living organisms which compose it, from a citizen point of view, a better understanding of an environment and its challenges and the relationship that every human being entertains daily with the ocean, water, life and its origins.

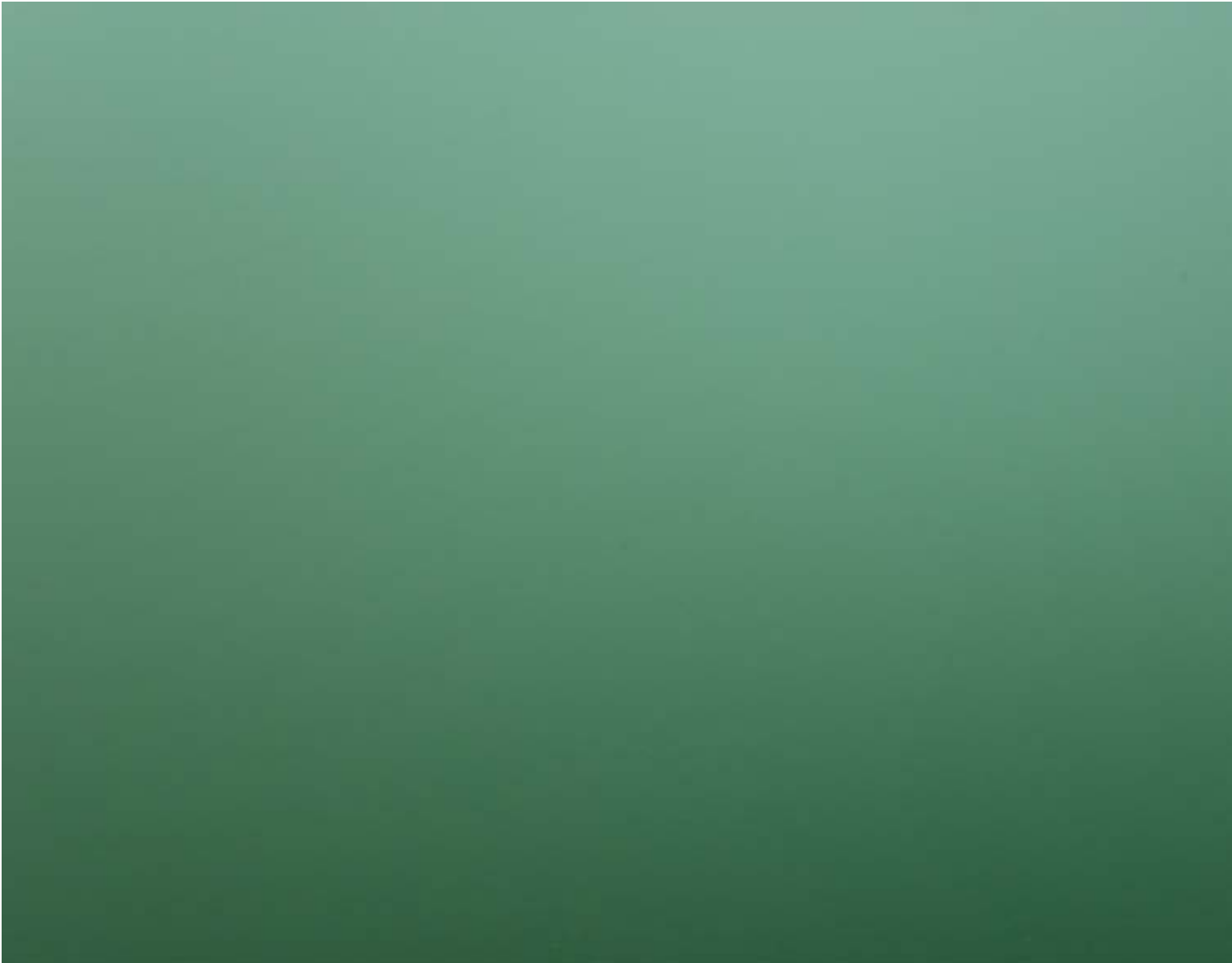


Océan Color, Water Column, Pacific, Shimoda, - 30 m, color photography, 2019, Collection MAC/VAL.

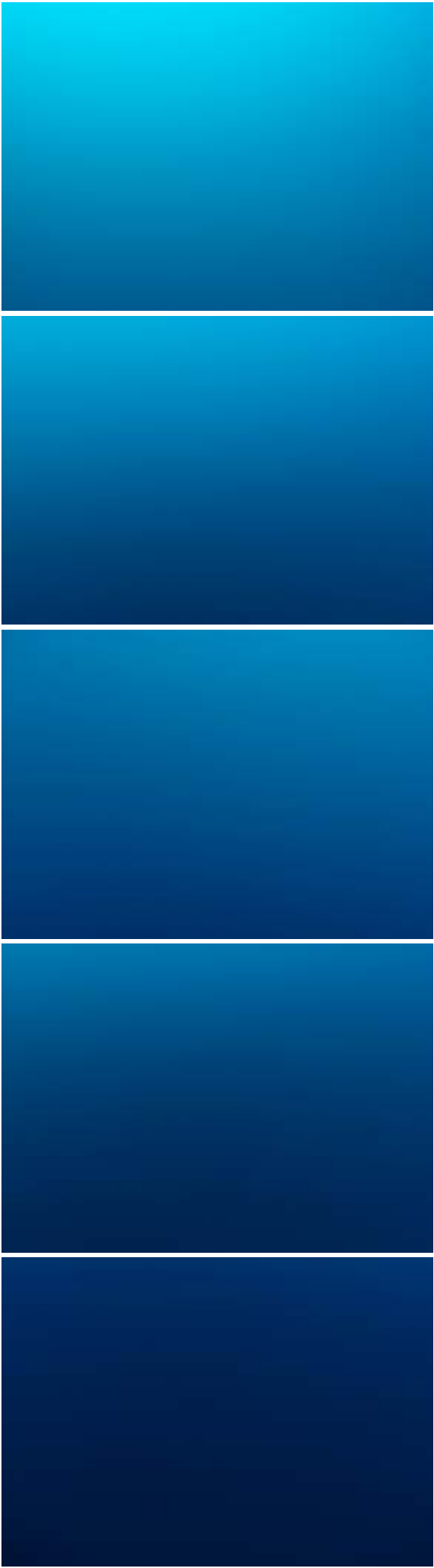




*Océan Color, Water Column, Mediterranean sea, La Ciotat, - 10 m, color photography, 2019*

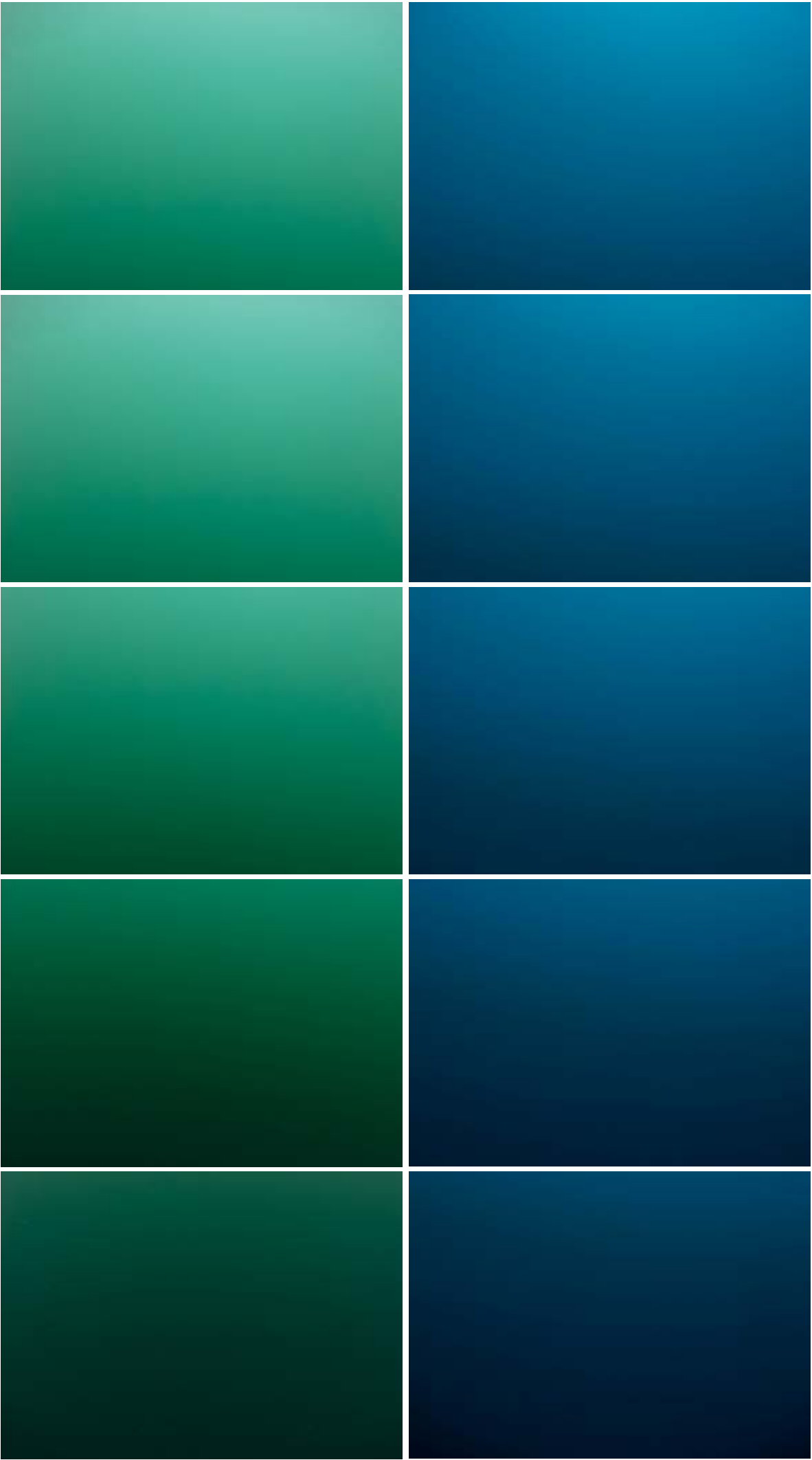


*Océan Color, Water Column, Seto Sea, Shodoshima , -9m, color photography, 2019*



*Océan Color, Water Column, Riou - 5 à -30 m,  
Color photographs taken at various depps, 2019*

*Water Column, Cortiou - 5 à -30m,  
Color photographs, 2019  
Water Column, Riou - 5 à -30 m,  
Color photographs, 2019*







Exhibition view, *Paysages productifs*, FRAC Provence-Alpes-Côte-d'Azur, *Océan Color, Water Columns,, from Riou island to Calanque de Cortiou (5 km) - 5 à -30 m, Color photographs taken at various depths from shore to open sea, 2019* (Exhibition view: Laurent Lecat)





Exhibition view, *Paysages productifs*, FRAC Provence-Alpes-Côte-d'Azur, (Exhibition view: Laurent Lecat)





*Exhibition view, Paysages productifs, FRAC Provence-Alpes-Côte-d'Azur, (Exhibition view: Laurent Lecat)*



## Plankton monuments

### National Maritime Museum, Port-Louis

Enlargement of diatom sculpted by digital milling in Hainaut blue stone from 3D-scans obtained by confocal laser scanning microscopy, sources (S. Colin, Plankton Planet / CNRS Roscoff).

From these laser scans of organisms measuring a few microns, Nicolas Floc'h creates sculptures of these photosynthetic organisms in stone or wood, evoking the matter of their structure and the processes of formation of matter. These sculptures based on enlargements of microscopic organisms are machined in materials corresponding to the structure of their organisms: limestone, silica or cellulose... These projects are part of Nicolas Floc'h's research into the colour of the ocean, determined largely by phytoplankton which are the basis of life in the oceans and essential players in the carbon cycle, oxygen production...







CO2 02, Diatomée penate 110 microns, pierre bleu du Hainaut.



CO2 02, Diatomée centrique 60 microns, pierre bleu du Hainaut.





Coccolithophorhat, Setouchi triennale, Japan

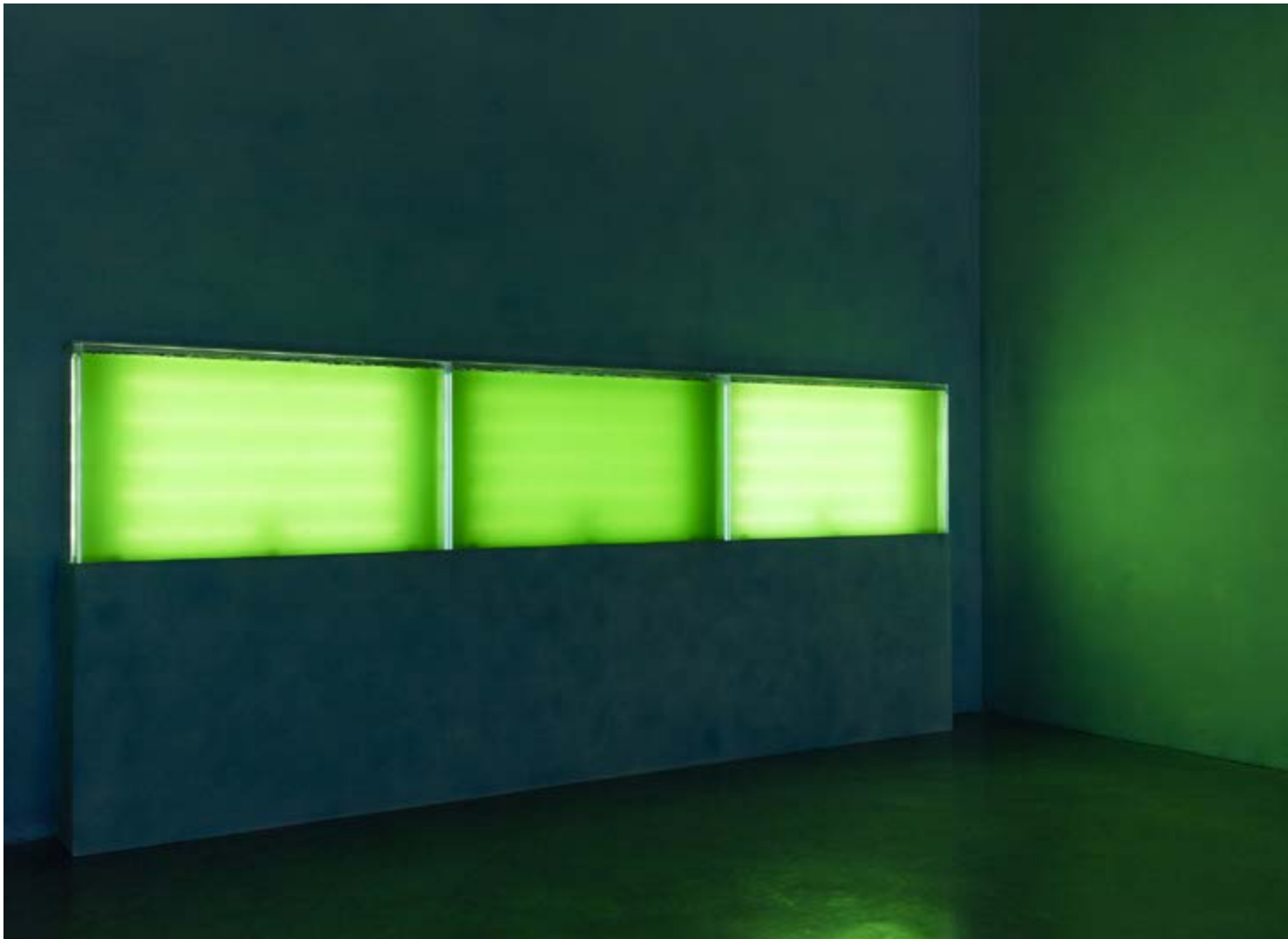






Exhibition view, Glaz, FRAC Bretagne, 2017





*Double page précédente*

**Gulf Stream**, 2017, neon tube, dimmer, 1,350 x 450 cm, production of Frac Bretagne, OGI, Chartres-de-Bretagne, SLB Pharma, Rennes.

The drawing reproduces the twists and curves of the Gulf Stream. Starting on the lower left, the flow follows the contours of Florida, before crossing the Atlantic and working its way up towards the north on the right, where it meets Europe. The white neon (natural light tone) is positioned on top of the blue pigment of **Glaz** applied to the wall.

*ci- contre*

**Productive Painting, Glaz**, 2017, three glass tanks, 1,500 x 850 x 15 cm, water, nutrients, micro-algae, cyanobacteria, fluorescent lighting, phycocyanin (blue pigment) covering the walls of the space. Production of Frac Bretagne, Greensea, artconnexion / Daniel and Nina Carasso Foundation, Wimereux Marine Station - UMR 8187 LOG, CNRS, ULCO, University of Lille.

A photobioreactor is a tank with a light source where micro-algae and zooplankton are cultivated. For **Glaz**, it contains a phytoplankton, a cyanobacteria (*Synechococcus*). Blue pigment called phycocyanin is extracted from the algae and applied to the walls of the south gallery of the Frac Bretagne.



[Video](#)

**Carbon**, 2017, carbon rods, metal screws, magnetic ball bearings, players, production of Frac Bretagne.

Scenario Structure composed of carbon rods and magnetic joints which can be assembled, reconfigured, and played by different players as part of the exhibition.

The modular carbon scenario was originally an art device created for a piece by Emmanuelle Huynh, “**Formation**”, developed as part of the New Settings programme of the Hermès Foundation. For the **Glaz** exhibition, **Carbon** takes on another symbol, opens up another imaginary world, and brings together sculpture, performance, drawing, and the processes of production.







Exhibition view, MMAM, Moscou, 2020



## Productive Structures

[vidéo](#)

After the Second World War, and at the same time as the race to conquer space, man launched into underwater exploration and dreamt of living under the sea. Utopian projects of underwater cities began to appear, and several experimental underwater stations were set up. Among the best known are those developed between 1960 and 1980 by Captain Cousteau and Jacques Rougerie. Men managed to live for a month underwater, and we can compare these experiments with those of the astronauts working on space stations. These small units, most of them now abandoned, illustrate how difficult it is to live underwater for more than a short time.

In the 21st century, it has never been more vital to study and understand the oceans, and utopian projects to colonize the oceans still exist. They have simply changed scale, as with the Ocean Spiral project in Japan, an underwater city which should be able to house 5,000 people, supposedly at a depth of up to 3,000 metres.

Yet, since the 17<sup>th</sup> century, and more particularly since the 1950s, entire cities have been built underwater, and they are spreading systematically all over the world. In Japan, there are 20,000 “metropolises” which lie 10 to 80 metres deep, with some of the towers in these cities as high as 35 metres. Built not for people but for the flora and fauna, they are strange structures, habitats that look like upside-down ruins and are known as “artificial reefs”. It is not a case of nature reclaiming its rights after the passage of mankind, but of man building for nature and therefore no longer in opposition to nature.

The artificial reef becomes the symbol of a possible transition.



***Productive Structure, Artificial reef, Turtle triple de chez Tatol***  
***Suisan Doboku, Japon, 2017, béton, 60 x 256 x 125 cm.***

*Pages précédentes*

***Exhibition view, Glaz, 2017, Frac Bretagne, Rennes***





**Productive Structures, Artificial Reefs, Sculptures,**  
2012/2017, variable dimensions.

This is a research project begun in 2010 with the “artistic research support” of the Centre National des Arts Plastiques.

The project in progress is to establish a typology of the artificial reefs that exist in the world, with a database of the volume and form of the installations. These documentary sculptures show the shapes of the structures on a 1:10 scale before they have been immersed and colonized by the environment.





*Structures productives, récifs artificiels, Tour A de chez Obayashi, Japon, 2017, béton, 82 x 42 x 42 cm.*



*Structures productives, récifs artificiels, Jumbo de chez Ishikawajima Construction Materials, Japon, 2013, béton, 70 x 80 x 50 cm.*



*Structures productives, récifs artificiels, Kyokuto de chez Kyokuto Kogyo, Japon, 2017, échelle 1:10, béton, 62 x 56 x 48 cm*



*Structures productives, récifs artificiels, Honeycomb de chez Litoncosmo, Japon, 2015, béton, 90 x 70 x 70 cm.*



*Structures productives, récifs artificiels, Fuyou de chez Nihon Cement, Japon, 2014, béton, 106 x 102 x 102 cm.*



*Structures productives, récifs artificiels, Skeleton de chez Kowa, Japon, 2017, béton, 23,5 x 52 x 52 cm.*



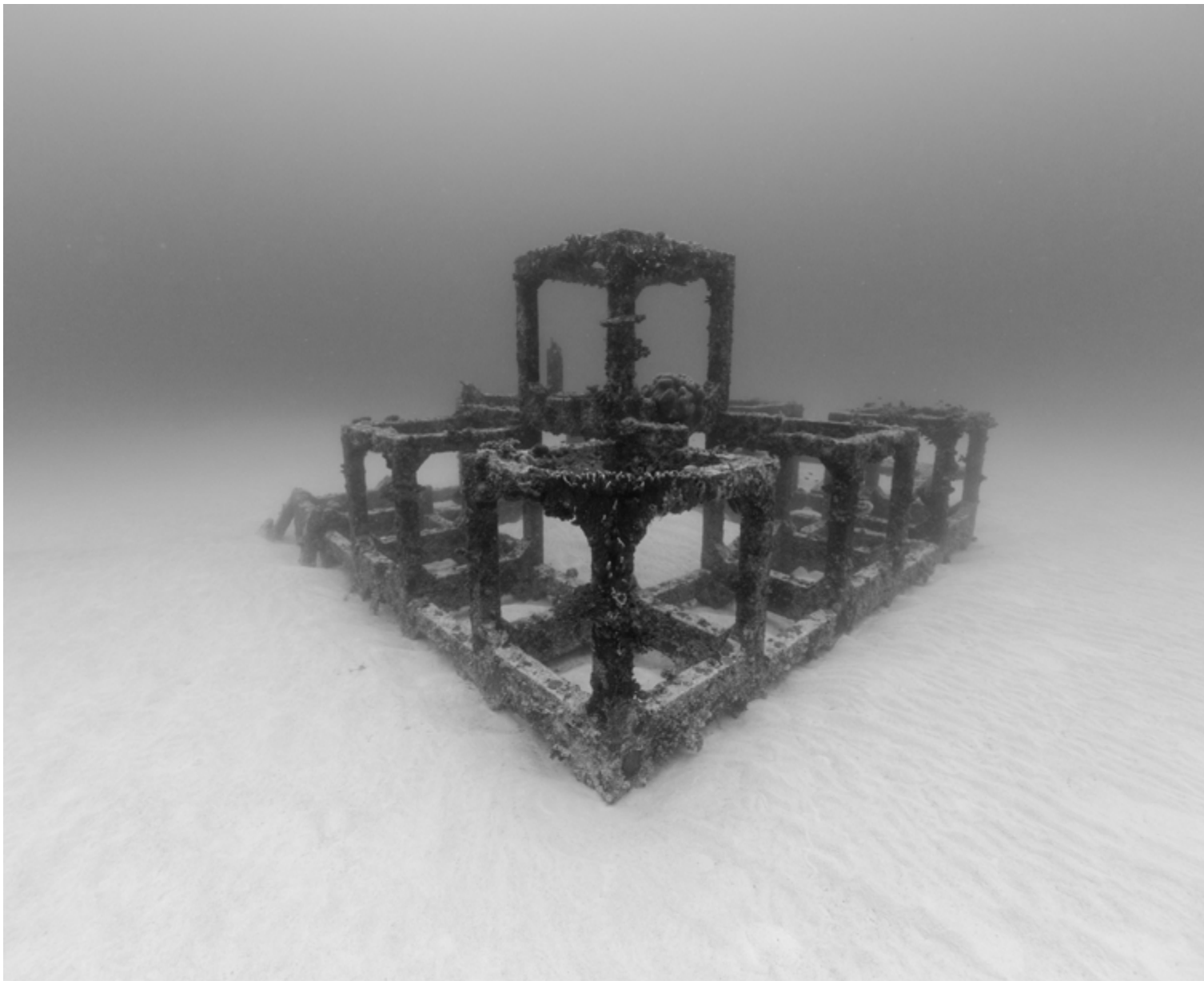
*Structures productives, récifs artificiels, Octagon de chez Toyo-suiken, Japon/Portugal, 2013, béton, 62 x 56 x 48 cm, Fonds Régional d'Art Contemporain Provence-Alpes-Côte d'Azur (1/3), collection privée (2/3).*



*Structures productives, récifs artificiels, Sphère, Japon, 2014, béton, 41 x 52 x 52 cm, collection privée (1/3).*







84-85:  
*Structures productives, récifs artificiels, –23 m, Tateyama, Japon, 2013, soutien pour une recherche artistique, CNAP,*

**Productive Structures, Artificial Reefs, Photographs, 2011-2017, in progress.**

The series of black-and-white photographs shows Japanese and European artificial reefs that have been immersed for several years. Generally situated in protected zones, they are inaccessible and forbidden to divers but access is authorized for scientists, reef constructors, and fishermen. Each dive requires a specific permit. A lot of the reefs here are to be found in zones 20 m to 30 m deep. Once they are immersed, the artificial reefs slowly transform and become living architecture.

*Structures productives, récifs artificiels, –18 m, Kikaijima, Japon, 2017, Leg Japon, Expédition Tara Pacific, Collection MAC/VAL.*



*Structures productives, récifs artificiels, –10 m, P2A, Cagnes-sur-Mer, 2014, Production DEL'ART, collection FMAC Ville de Paris.*

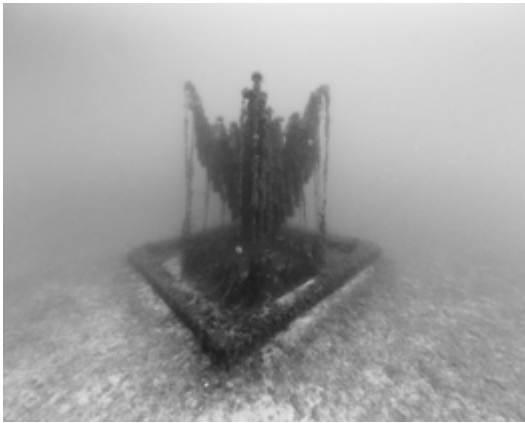




*Structures productives, récifs artificiels, -20 m, Barcelone, Espagne, 2016*  
 Production FRAC Bretagne.



*Structures productives, récifs artificiels, -23 m, Portugal, 2013*  
 Soutien pour une recherche artistique, CNAP, collection FRAC PACA



***Structures productives, récifs artificiels, -19 m, Hatsushima, Japon, 2013, Soutien pour une recherche artistique, CNAP.***

***Structures productives, récifs artificiels, -24 m, Marseille, 2014***

***Structures productives, récifs artificiels, -30 m, Roquebrune-Cap-Martin, 2014***

***Structures productives, récifs artificiels, -15 m, Sesoko, Japon, 2017, Leg Japon, Expédition Tara Pacific, Collection MAC/VAL.***

***Structures productives, récifs artificiels, Fakir, -24 m, Marseille, 2014***



***Structures productives, récifs artificiels, -7 m, P2A, Cagnes-sur-Mer, 2014, Production DEL'ART, collection FMAC Ville de Paris.***

***Double page suivante : Structures productives, récifs artificiels, -18 m, Kikaijima, Japon, 2017, Expédition Tara Pacific.***



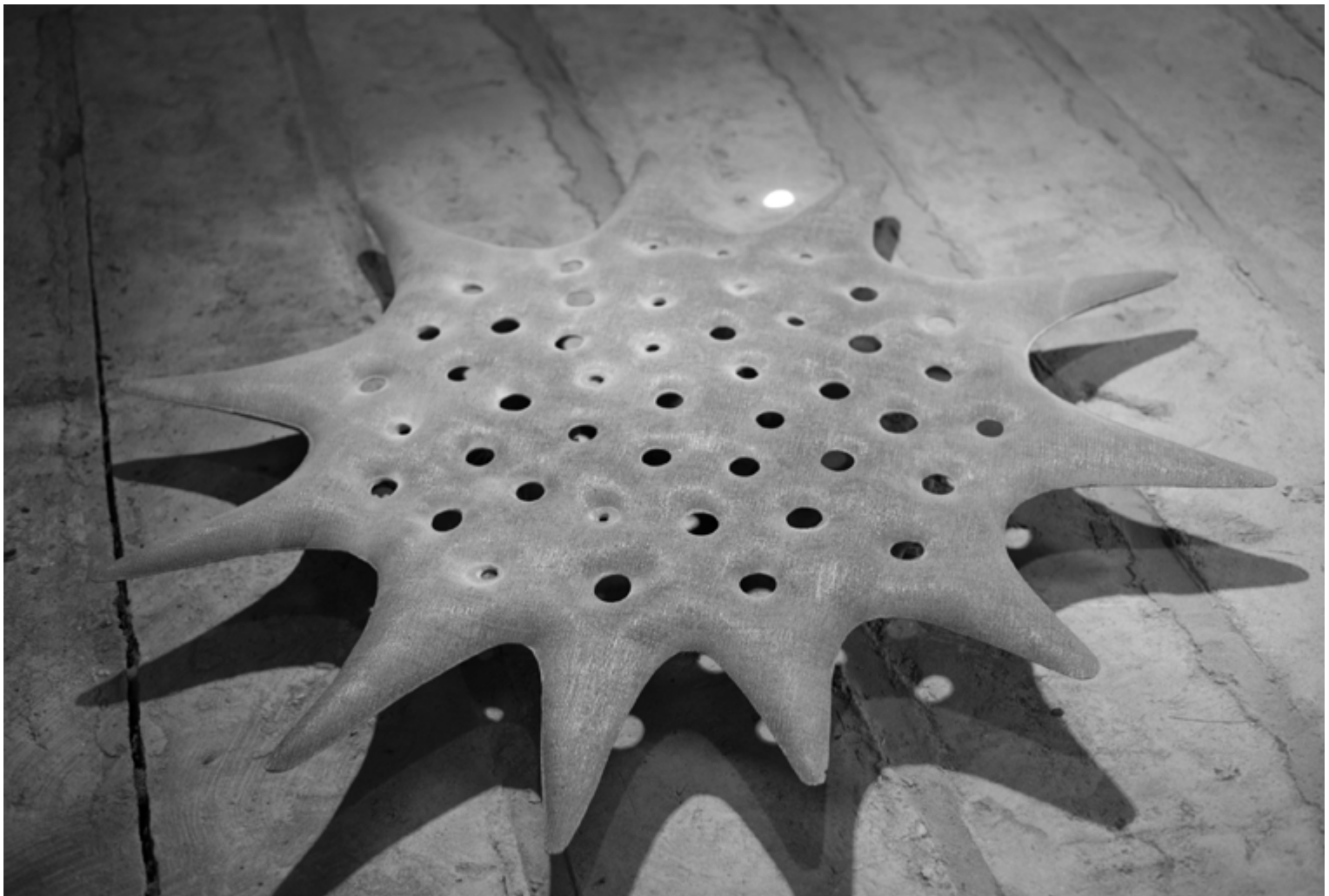




*Structure productive, étude RA, 2016, béton, 130 x 130 cm, Raversyde, Ostende, Belgique, production Raversyde.*



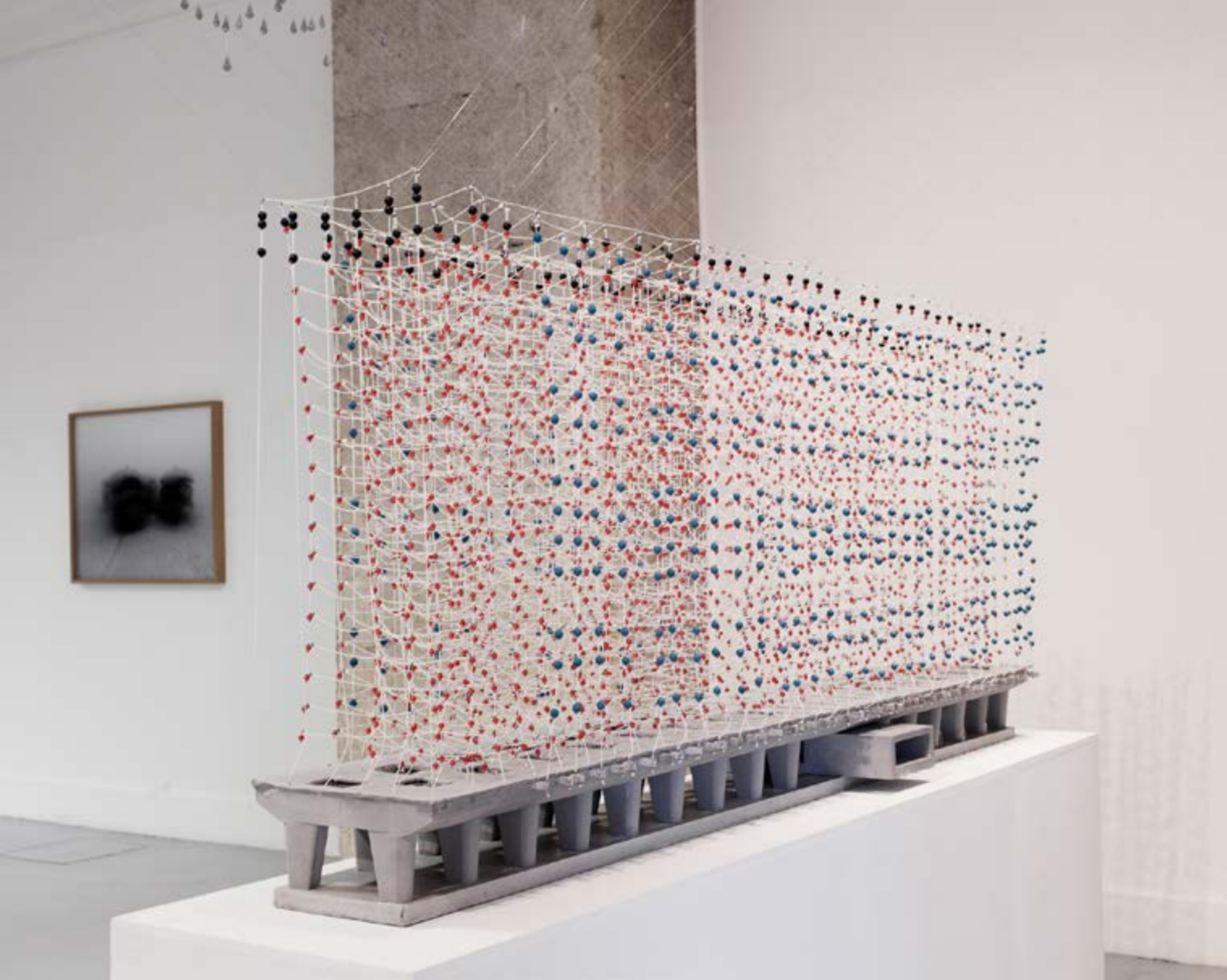
*Structure productive, étude RA # 4, 2016, béton, 250 x 250 x 250 cm, Raversyde, Ostende, Belgique, réalisé avec l'aide du département d'ingénierie de l'université de Gand, production Raversyde.*



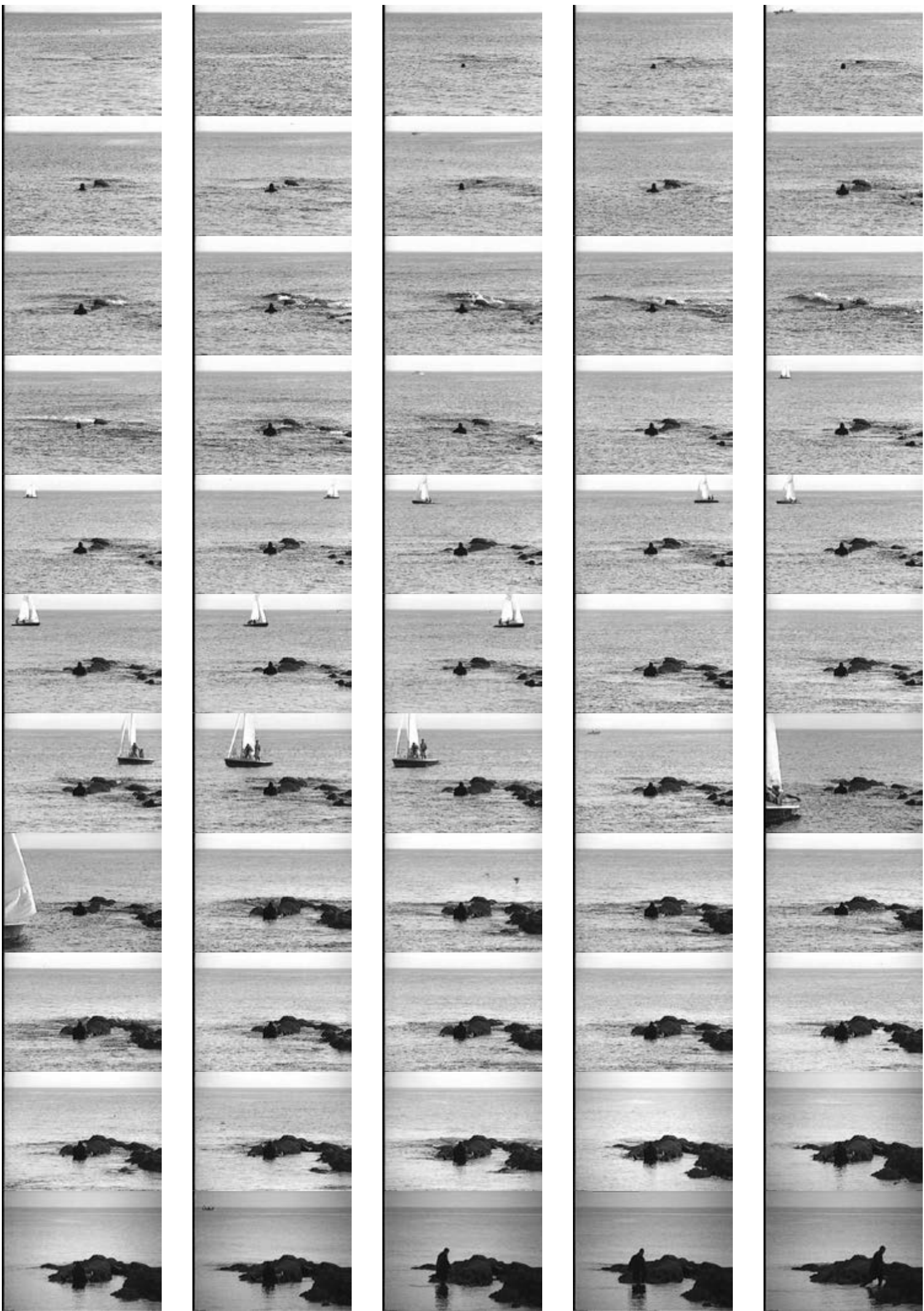
*Structure productive, étude RA, 2015, béton, 115 x 70 x 60 cm.*

*Structure productive, étude RA, 2016, béton, 130 x 130 x 25 cm*



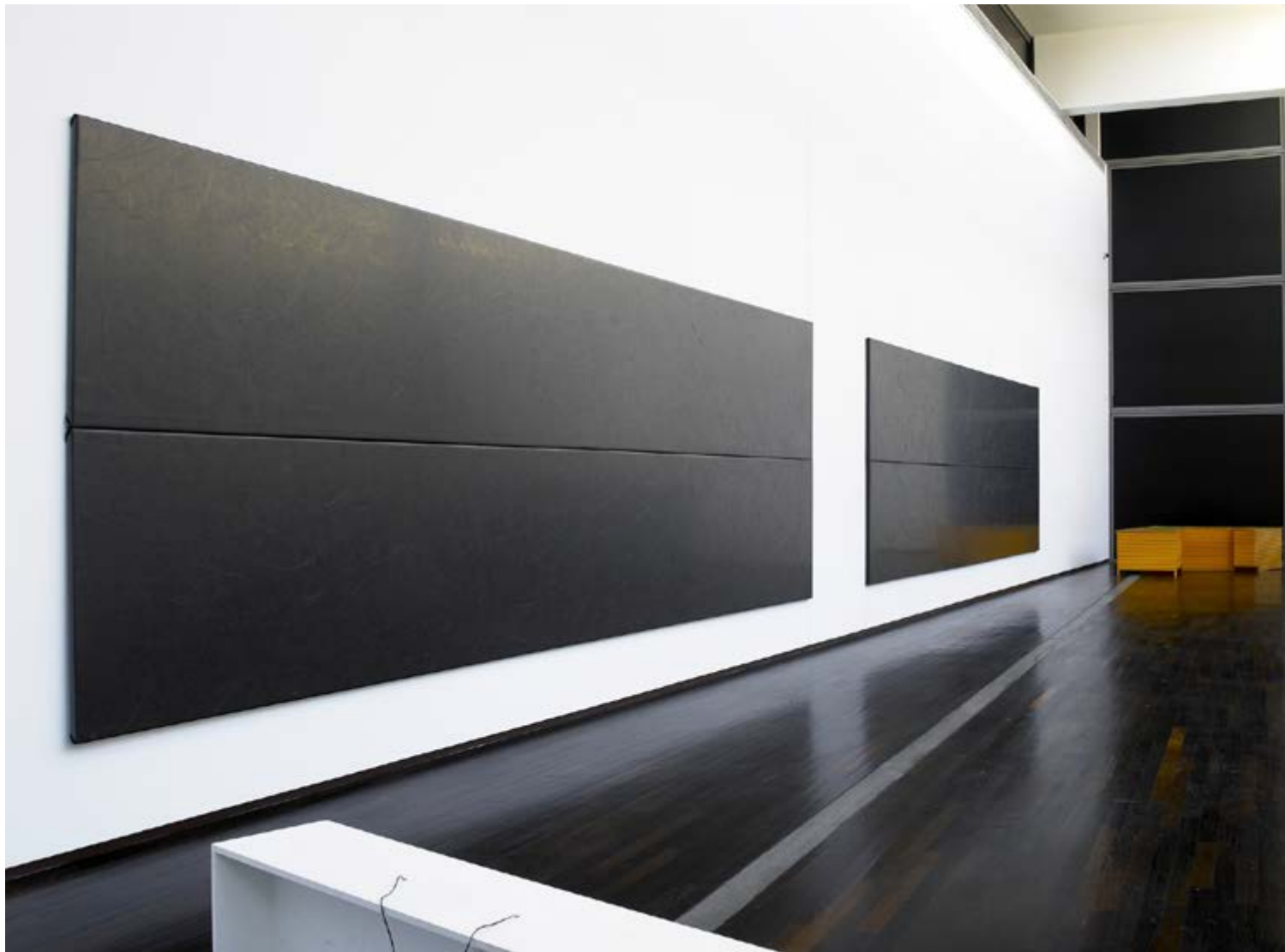


*Structure productive, Récif Radieux, 2014, maquette au 1/10ème, Galerie des ponchettes, Nice.*



*Performance, 21 août 1994, 1994, vidéo, 59', La Turballe, collection Frac Bretagne.*



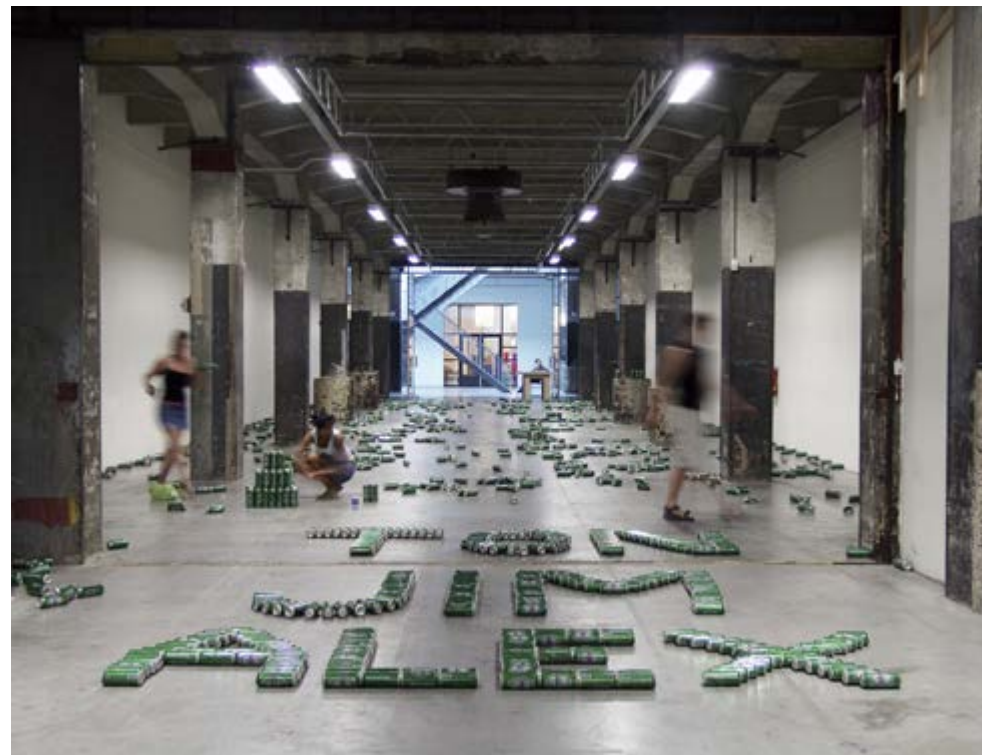
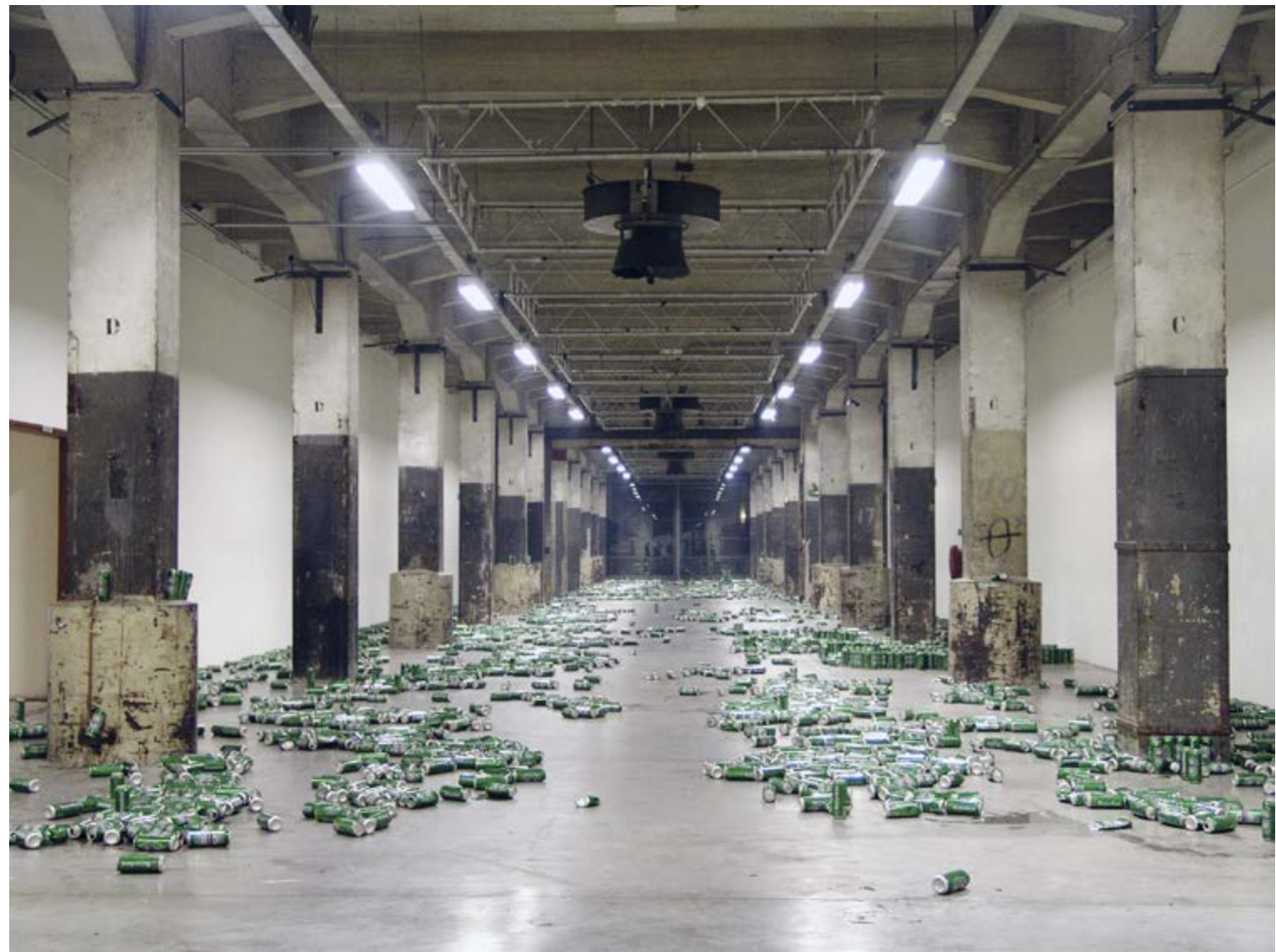
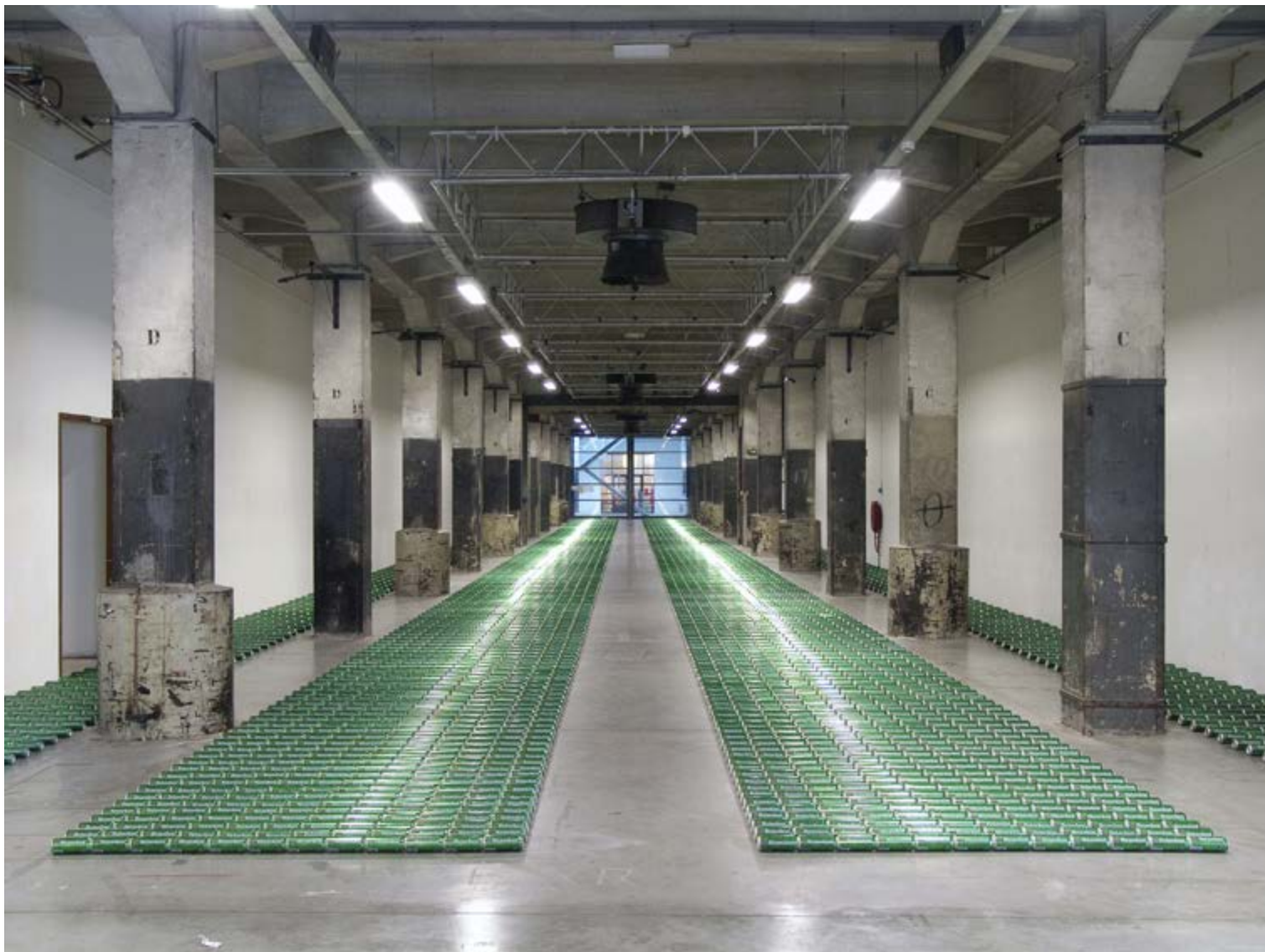


*Performance painting # 4*, 2007, tapis de danse montés sur chassis, MAC/VAL, Vitry-sur-seine, collection MAC/VAL.



*Peinture 6 faces*, 2008, Fort du bruissin, Francheville.





**Beer kilometer, 2004, W139, Loods 6, 6015 canettes de 50 cl, dimensions variables, Amsterdam.**

In 1979, the American sculptor Walter de Maria made the installation **The Broken Kilometer**. The monumental piece installed on the ground was composed of 500 2-metre-long bars arranged according to strict geometric rules.

In 2004, in Amsterdam, this piece was post-produced with 6,015 50 cl cans of beer and consequently transformed into a performative and drinkable sculpture, **Beer Kilometer**.





In 2008, a second version of **Beer Kilometer** was made at the Matucana 100 art centre, in Santiago, Chile.



*Beer Kilometer*, 2008, Seconde version, 8,620 canettes de bière «Cristal» de 33 cl, dimensions variables, Centre d'art Matucana 100, Santiago du Chili, Chili.



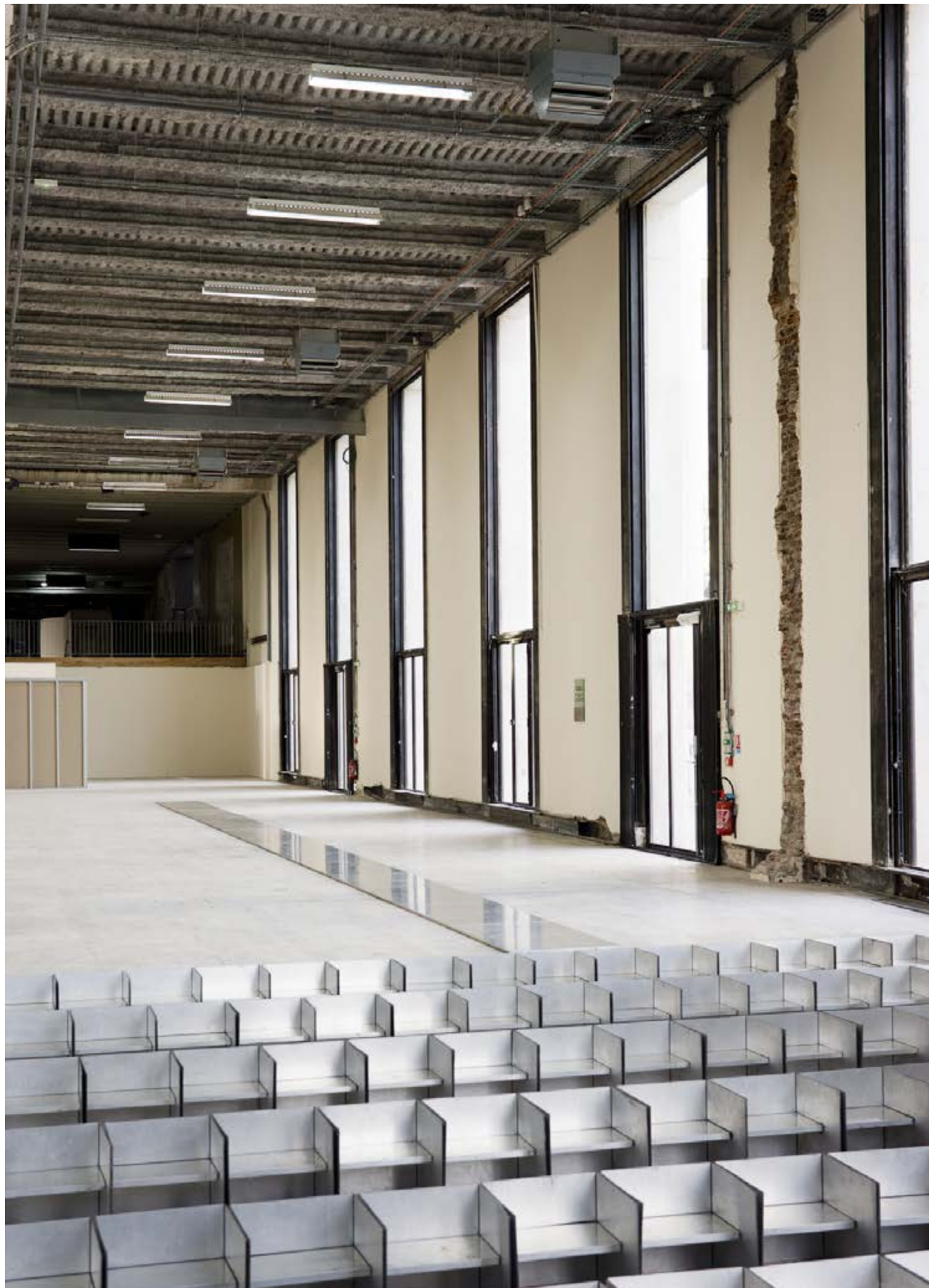


*Untitled barbecue*, 2005, acier corten, 23 x 101 x 78 cm, production Festival Entre Cour et Jardins, Barbirey-sur-Ouche, Parc de La Villette, Paris.



*Untitled barbecue*, 2008, 23 x 101 x 78 cm, Centre d'art Matucana 100, Santiago, Chili.





**Structure multifonction**, avec les commissaires Sébastien Faucon et Agnès Violeau, 2014, Palais de Tokyo, collection du CNAP, Paris.

[Video](#)



**Structure multifonction**, 2001/2007, MAC/VAL 2007, Collection du CNAP, Paris.



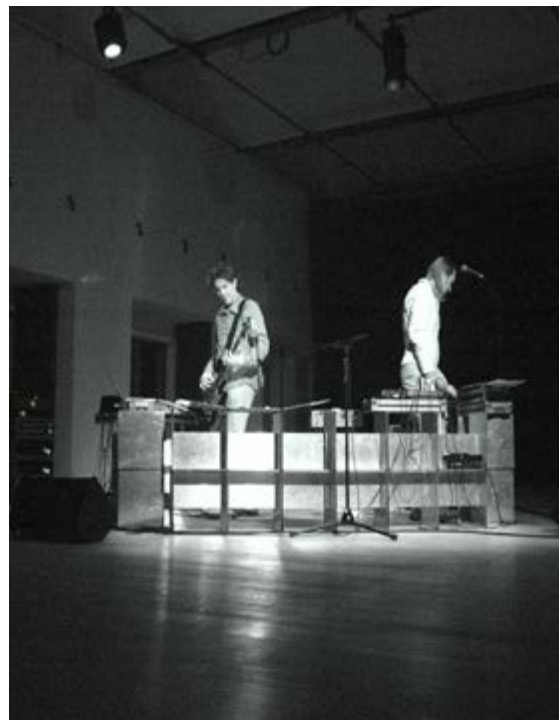


*Multifunctional Structure*, with chorégraphe R. Ouramdane et C. Rizzo, 2004, Fondation Vasarely, Aix-en-provence.

The structure is suitable for artists, musicians, dancers and institutions who could use it for its original functions or in a completely different way. In this sense, it could be a story line, a score without chronology. The structure is the starting point of each project.



*Functional Floor*, 2000, alucobond, dimensions variables, FRAC nord-pas-de-Calais, Dunkerque.



*Multifunctional Structure*, with musicians Tarwater, 2005, Stuk, Louvain.



*Multifunctional Structure*, with the artist Inaki Bonillas, 2003, Mexico.



*Functional Floor*, 2009, CRAC, Sète.







**The Pelagic Tower**, 2008, nylon nets and cables, two Goetschmann slide projectors, 6x7 slides, co-production with the Rennes Biennale, Frac Bretagne Collection.

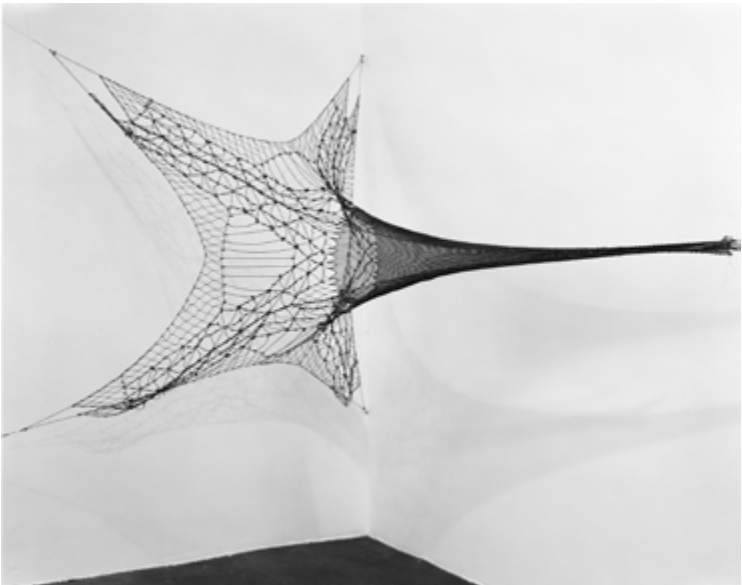
Take the shape of the Eiffel Tower and make it functional and invisible. Keep the shape but modify it slightly to make a “fishing net”. The “device” was fabricated on a one-to-one scale by Le Drezen at Le Guilvinec and the fishing capacity of the net tested by boats in La Turballe port. This is “pair fishing”, that is to say the pelagic net is spread between two boats and trawled through the water, without touching the bottom.



**La tour pélagique**, 2008, Biennale de Rennes, collection FRAC Bretagne.



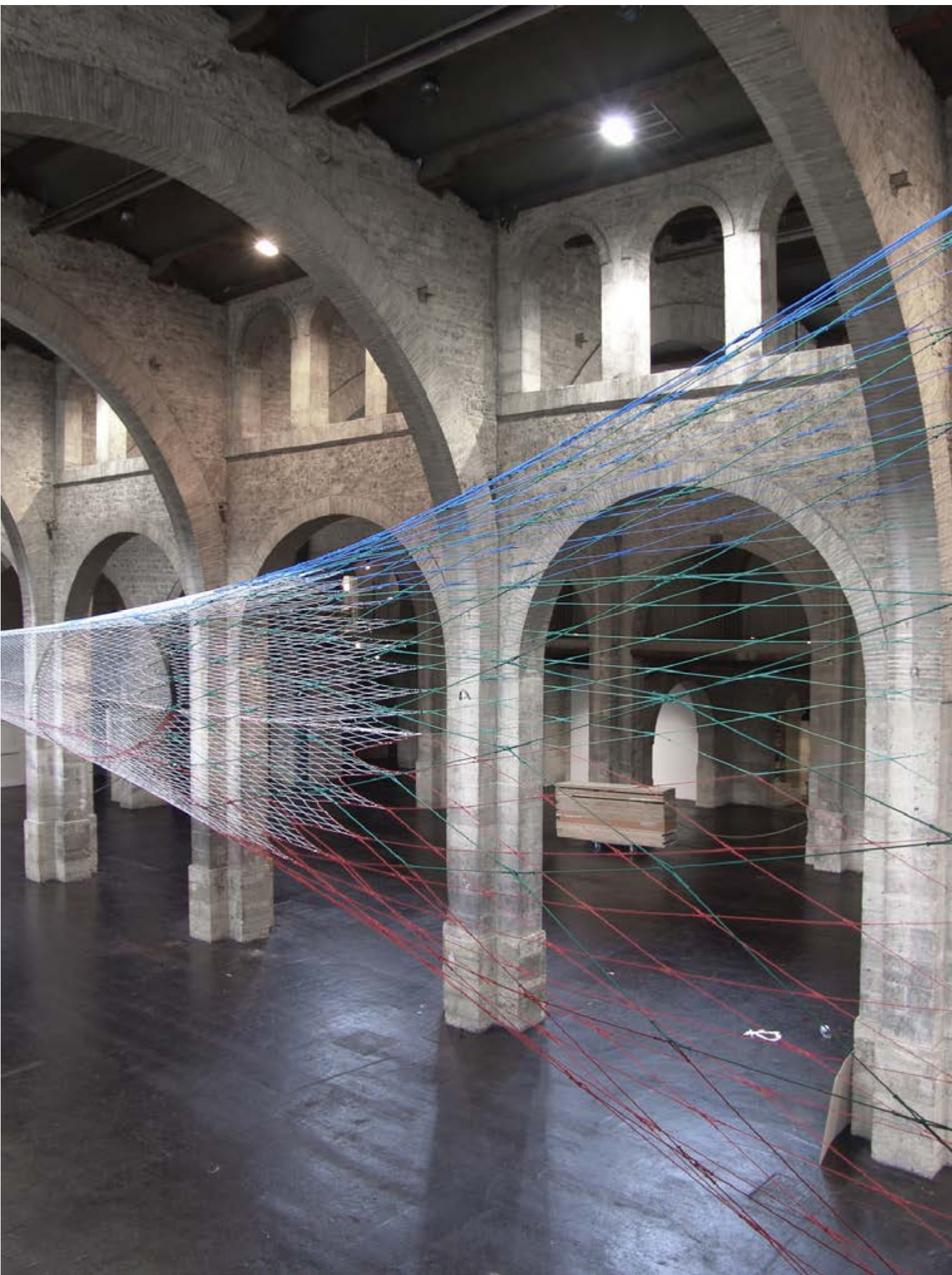
**La tour pélagique**, 2008, maquette au 1/100 ème, bassin d'essai, Ifremer, Lorient.



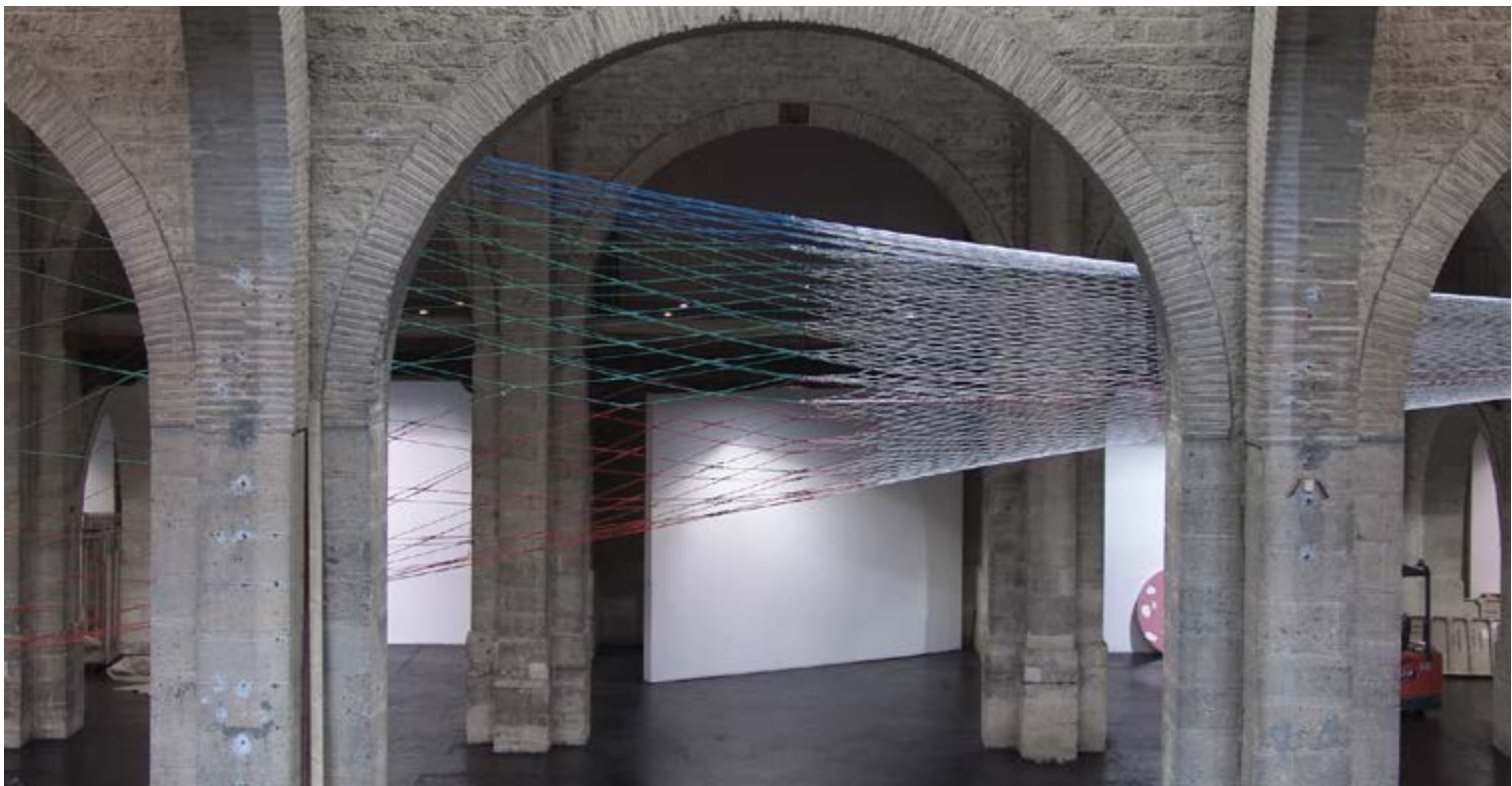
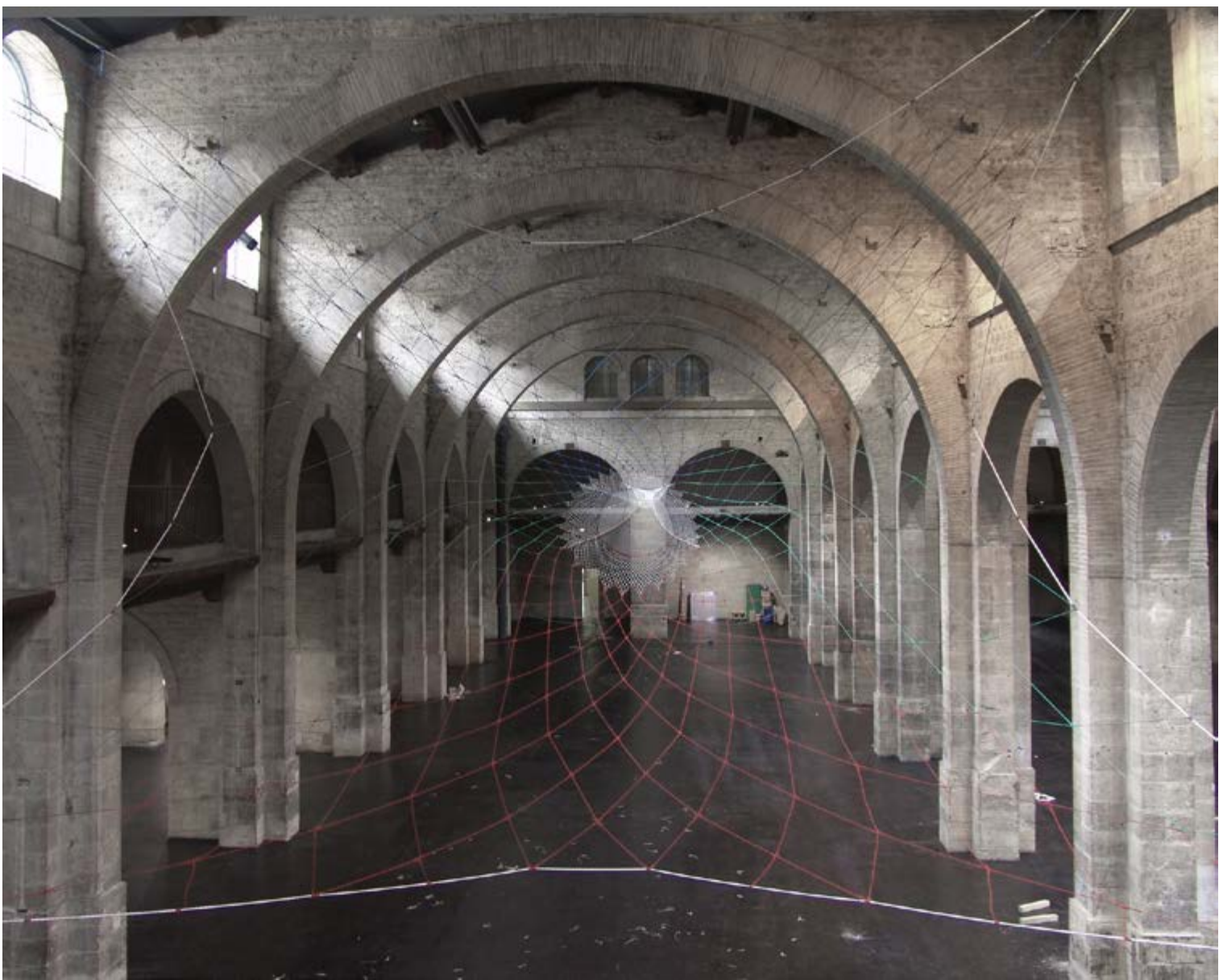
**La tour pélagique**, 2008, 2 projections de diapositive 6x7, projecteur, filet, maquette, plans, Biennale de Rennes, Musée des beaux-arts, collection FRAC Bretagne.







*Pélagique*, 2004, Nylon, 12 x 9 x 40 m, CAPC, Bordeaux.  
Repris pour le Pavillon Français, exposition Universelle,  
Shanghai, 2010.



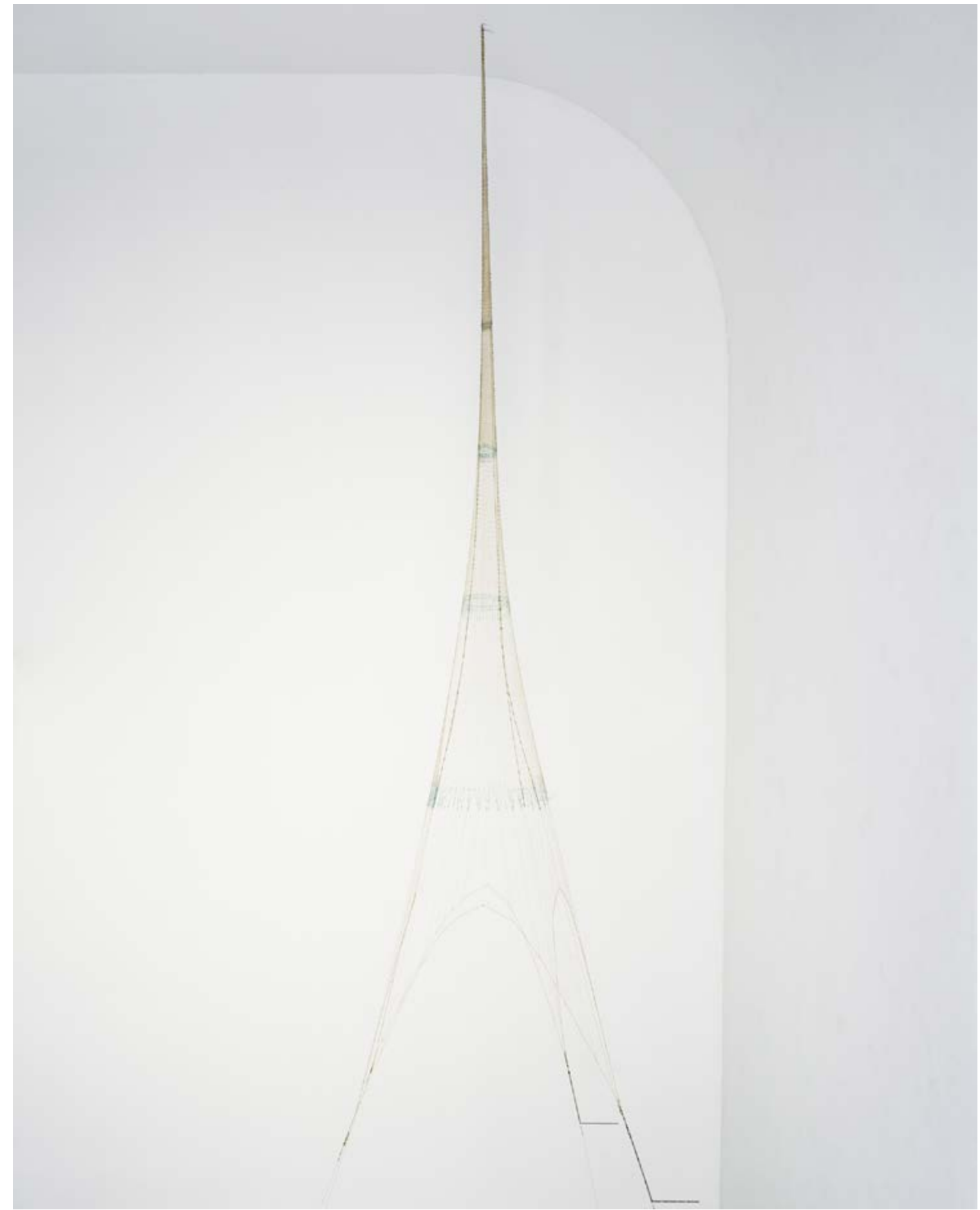




**Architectures**, 2014, photographic series of study models of fishing nets from the Ifremer station in Lorient, 110 x 137.5 cm each, project developed and produced as part of the Variable Geographies research programme, École européenne supérieure d'art de Bretagne, 2014.

The models help to visualize the way the nets respond in the test pools of the Ifremer centre in Lorient.

Fishing nets are usually invisible. We only see them in piles, rolled up, or spread out on the quaysides of ports, and we can not<sup>114</sup>

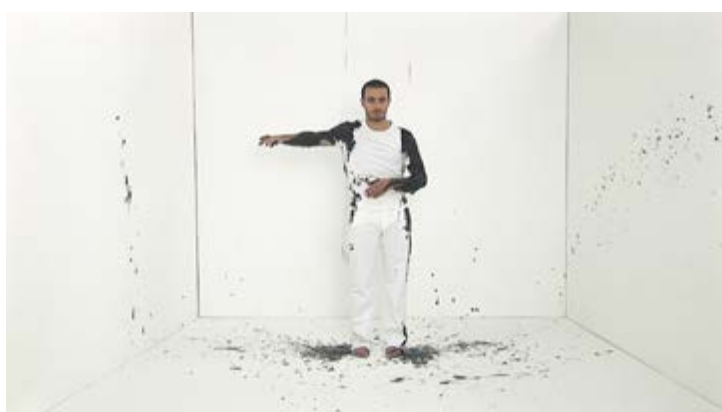


imagine their shape when in action.  
In Europe, they are still the main fishing method. Elsewhere, out of necessity or precaution, other means of fishing are preferred.

**Architectures invisibles**, Chalut pélagique méditerranéen, 2014

**Architectures invisibles**, Chalut Lofoten, 32 m, 2014





**Performance painting # 2, 2005, vidéo 9', collection FRAC Champagne-Ardenne.**





[video link](#)

***The Leaf*, Performance by Emmanuelle Huynh and Nicolas Floc'h, 2005, paper sheet, Emmanuelle Huynh, Nicolas Floc'h, and Nuno Bizarro. Production: National Contemporary Dance Centre (CNDC)/ Chapelle du Genêt - Château-Gontier.**

Large sheets of monochrome paper moving in the space become sculptures, bent steel sheets, organic shapes with extracts of narrative. The bodies are never visible, only the colour moves.





*Peintures recyclées* de François Curlet, 2001/2004, François Morellet, Bertrand Lavier.

*Peintures recyclées* de Neal Beggs, François Curlet, Saâdane Afif, François Morellet, Bertrand Lavier, Yan Pei-Ming... La demande est faite à des artistes de confier une toile qu'ils ne veulent pas



montrer. Cette peinture est ensuite «recyclée» : la couche picturale est dissoute pour en refaire une peinture à nouveau utilisable. Cette peinture est remise en tube, étiquetée au nom de l'artiste.<sup>121</sup>





**Patricio, 2008, photographie couleur, 100 x 126 cm, Santiago, Chili, Collection Frac Bretagne**



**El Gran Trueque, 2008, Santiago, Chile. New Patrons commission of Fondation de France, Matucana 100 art centre, Santiago, Chile.**

**A Grande Troca, 2009, Mercosul Biennial, Porto Alegre, Brasil.**

**Le Grand Troc, 2015, MAC/VAL, Vitry-sur-Seine, France.**

**Le Grand Troc** (*The Big Exchange*) is a project born from an art commission initiated as part of the New Patrons programme in Chile. "This programme, supported by the Fondation de France, helps citizens confronted with social or other challenges arising from development to involve contemporary artists in their concerns through a commission." The first edition, in 2008, in Santiago, Chile, was initiated and set up by Anastassia Makridou-Bretonneau in collaboration with the Matucana 100 art centre. In 2009, Camilo Yañez commissioned a second version for the Mercosul Biennial in Porto Alegre, Brazil. In 2015, a third and final stage of **Le Grand Troc** (*The Big Exchange*) took place in Île-de-France, supported by MAC/VAL, Musée d'art contemporain du Val-de-Marne, and the artists-in-residency programme for the secondary schools of the Department of Seine-Saint-Denis.

The desiderata were created by making the objects on a one-to-one scale from recycled wood and salvaged materials. Each object was inscribed with "Le Grand Troc (The Big Exchange)", then documented and co-signed by Nicolas Floc'h and the person or group involved. It was then exhibited and offered for exchange; visitors wishing to acquire an object were invited to exchange it for the real thing, which would be given to the person or group who had made the trade item.





**Le Grand Troc**, 2008, Santiago, Chili,  
collection FRAC Bretagne.



**El Gran Trueque** (*The Big Exchange*), 2008, Santiago,  
Chile. New Patrons commission of Fondation de  
France, Matucana 100 art centre, Santiago, Chile.

The art commission took place amidst dire material circumstances, a decisive factor in the design of the project. The first stage involved a workshop, “El taller de los deseos” (The workshop of desires), which enabled members of the community to make sculptures of objects on a one-to-one scale, with the entire process documented photographically. For this first edition, a series of portraits was made of the participants with their objects.





*Le Grand Troc*, 2008, Santiago, Chili,  
collection FRAC Bretagne.







*Le Grand Troc*, 2008/2009, Biennale Mercosur, Porto Alegre, Brésil, collection MALI, Lima, Pérou.



**A Grande Troca** (*The Big Exchange*), 2009, Mercosul Biennial, Porto Alegre, Brazil.

In this second edition, communities were invited to participate with their collective needs or desires. Three projects were developed in this context:

- Children from a school located one hour away from Porto Alegre decided to make a minibus to take them to activities outside the village.
- Adolescents from a neighbouring area made musical instruments and sports equipment.
- A group of people living in a building in the city centre decided to work on a fresco for the entire facade of their block.

The Art Museum of Lima, Peru, the MALI, exchanged most of the objects presented at the Mercosul Biennial. The rest were exchanged by private collectors.





*Le Grand Troc*, 2008/2009, Biennale Mercosur, Porto Alegre, Brésil, collection MALI, Lima, Pérou.





**Le Grand Troc** (*The Big Exchange*), France, 2015, MAC/VAL.

The third and final phase of **Le Grand Troc** (*The Big Exchange*) took place in the Île-de-France at the Georges Politzer secondary school in Bagnole, the Jacques Offenbach secondary school in Saint-Mandé, and the EDS (solidarity support centre) in Vitry-sur-Seine. In a series of workshop and talks, participants (pupils, teachers, and county council staff) were invited to conceive of collective

proposals that would address their needs and desires with regard to enhancing the quality of community life through specific public services.



**Le Grand Troc**, 2015, MAC/VAL, France, collections privées.





Le Grand Troc, 2015, MAC/VAL, France.



Le Grand Troc, 2015, MAC/VAL, France, collections privées.







Module ref 9030, 2012, La Rochère.



La patate chaude, 2012, un espace pour les jardiniers, Les Nouveaux commanditaires, Rennes.

[video](#)





**Bee Bunker, stone, variable dimensions, Vent des Forêts, Fresnes-au-Mont**  
 This work was made with support from Pierre et Habitat, Rocamat, Office National des Forêts, Ruchers de Lahaymeix, and TERA, with the expertise of the CNRS and the help of volunteers from Vent des Forêts.



In a clearing of the Massif of Marcaulieu, eight blocks of uncut stone are transformed into fortresses for colonies of black bees. These architectural structures on a hive scale form a living space designed as a hermetic refuge to which human beings have no access.





Moscou, Russie, photographie couleur, 2010



Ouessant, France, photographie couleur, 2009





Shanghai, Chine, photographie couleur, 2010



Shanghai, Chine, photographie couleur, 2010





ST 659074



Nicolas Floc’h  
Né en 1970 à Rennes, France  
Vit et travaille à Paris  
Enseigne à l’EESAB-site de Rennes

Expositions personnelles (selection)

2020	Paysages productifs, FRAC PACA, Manifesta 13, Marseille MMAM, Moscou, Russia Kyocera Museum, Kyoto, Japan
2019	Paris Photo, Galerie Maubert La couleur de l’eau, Musée de la Marine, Port-Louis Diatomée, Galerie LMNO, Bruxelles Récifs, Galerie Maubert, Paris
2017	Glaz, FRAC Bretagne, Rennes Surfer un arbre / Artistes invités, Centre d’art Passerelle, Brest
2015	Le Grand Troc, MAC/VAL, Vitry-sur-Seine Les Villes immergées, Musée des beaux-arts, Calais
2014	Stuctures productives, artconnexion, Lille Stuctures productives, Galerie des Ponchettes, DEL’ART/MAMAC, Nice
2013	Structures productives, Château d’If, FRAC PACA, Marseille
2011	Module 9030, La Saline Royale, Arc-et-Senans
2009	Fort du Bruissin, Francheville
2008	Matucana 100, Santiago, Chili
2006	ZPC, MAC/VAL, Vitry-sur-Seine Véhicule, Transpalette, Bourges
2005	Vanité, Le Confort Moderne, Poitiers
2004	Beer Kilometer, W139, Amsterdam Peintures, Frac des Pays de la Loire, Instantané, Carquefou
2002	----+))>)), Frac Nord-Pas de Calais, Dunkerque FF/FP, Fujikawa next, Osaka, Japon
2001	FF (Functional Floors), Galerie Le Sous-sol, Paris
2000	Peintures recyclées & P.M., Galerie Le Sous-sol, Paris Chapelle du Genêteil, Le Carré, Château-Gontier Habitat / PTS, Zoo Galerie, Nantes
1999	Écriture Productive & Camouflage, Frac Lorraine, Castel Coucou, Forbach Écriture Productive, I Space, Chicago, États-Unis L’Épicerie, Temporary Services, Chicago, États-Unis Light Year, Glasgow School of Art, Glasgow, Écosse
1997	Some Words to Share, Transmission Gallery, Glasgow, Ecosse
1995	Écriture Productive : Le Lieu d’initiatives, Zoo Galerie, Nantes

Expositions collectives (selection)

2021	La mer imaginaire, Fondation Carmignac, Porquerolles
2020	Photographie et abstraction, CPIF Un autre monde // dans notre monde, FRAC Grand Large, Dunkerque Manifesta 13, Marseille Flux, une société en mouvement, CRP, Douchy-les-mines Enku Award, Gifu Art Museum, Japon
2019	De Leur Temps 6 – 20th anniversary of ADIAF, Collection Lambert De la Terre à la Lune, FRAC Bretagne Photographie et documents, FRAC PACA, Marseille Un autre monde // dans notre monde, FRAC PACA, Marseille Watercolors, Triennale de Setouchi, Japon Des photographies, des artistes et le cardigan pression, Agnès B
2018	Calanques, FRAC PACA, Marseille
2016	Manmade, Ostende, Belgique Fertile Lands, Fondation Ricard, Paris L’Épais Réel, La Criée, Rennes
2015	Centre d’art contemporain La Halle des bouchers, Vienne Bee Bunker, Le vent des forêts, Fresnes-au-Mont SLACK, Deux-Caps art Festival, Côte d’Opale Wabi Sabi Shima, Thalie Art Fondation, Bruxelles À l’air libre, École Nationale Supérieure d’Architecture de Paris La Villette, Paris
2014	Muséum d’histoire naturelle, Grande galerie de l’évolution, Fiac hors les murs, Paris Atmosphères contemporaines, Chapelle de L’Observance, Draguignan Au-delà de l’architecture, Espace topographie de l’art, Paris Des choses en moins, des choses en plus, Palais de Tokyo, Paris Trucville, École des beaux-arts de Poitiers, Poitiers Peintures, Musée des beaux-arts et d’archéologie, Troyes
2013	Nouvelles vagues, Palais de Tokyo, Paris Ulysses, l’autre mer, Frac Bretagne et Île de Houat La Montagne Velten, BDC, Marseille La fabrique des possibles, FRAC PACA Musée d’art contemporain, Séoul, Corée Milieux, Domaine départemental de Chamarande Trucville, Galerie du Dourven, Trédrez-Locquémeau
2012	Salon, Domaine départemental, Chamarande Œuvre en résidence, Transpalette, Bourges
2011	Danser sa vie, Centre Georges Pompidou, Paris Out of Storage, Maastricht, Pays-Bas Plateforme, CAC Parc Saint Léger, Pougues-les-Eaux
2010	Nouvelles Acquisitions, Musée d’art, Lima, Pérou Au Présent, Vinzavod, Moscou, Russie

	Numéro, St. Mark’s Church, New York, Etats-Unis Pélagique, Pavillon Français, Exposition universelle, Shanghai, Au Présent, Centre d’art Passerelle, Brest Module 9030, Le pavé dans la mare, Besançon IMAGE Mercosul Biennial, Porto Alegre, Brésil Eternal Network, saison 10, Tours Biennale Ventosul, Curitiba, Brésil Dialogue, CRAC, Sète Trivial Abstract, Villa Arson, Nice
2009	Biennale de Rennes, Musée des beaux-arts, Rennes CRAC, Sète
	Pleins phares, Musée de l’automobile, Mulhouse Espace croisé, Roubaix In situ, Le Quartier, Quimper Festival Rayon Frais, Eternal Network, Tours Le point éphémère, Paris Kadist Art Foundation, Paris
2008	Soundscape, STUK, Louvain, Belgique Roma Publications, S.M.A.K., Gand, Belgique
2007	Circuitos, Matucana 100, Santiago, Chili Hors d’œuvre, Capc, Bordeaux Parcours contemporain, Fontenay-le-Comte Wistable biennale, Margate, Royaume Uni Over de Grens, Museum Dhondt-Dhaenens, Deurle, Belgique
	01, Hambourg, Allemagne Convertible, CCC, Tours MUDAC, Lausanne, Suisse Ma petite entreprise, centre d’art contemporain, Meymac Trésors publics, Musée d’art moderne et contemporain, Strasbourg Biennale de Prague, Prague Nation, Frankfurt Kunstverein, Francfort, Allemagne Storage and Display, Programa Art Center, Mexico, Mexique L’Envers du monde, Espace Paul Ricard, Paris
2005	Actif/Réactif 2, Le Lieu unique, Nantes BBI, programmation Jean-Marc Chapoulie, Fribourg, Suisse Arcus project, Contemporary Art Factory, Tokyo, Japon Ambiance Magasin, centre d’art contemporain, Meymac Portable Project Room, Lavotopic Tour 2001, Paris ; Genève ; Lyon ; Nantes ; Dijon
2004	To the Trade, Houston, États-Unis Et comme l’espérance est violente..., Frac des Pays de la Loire, Actif/Réactif, Le Lieu unique, Nantes Frac Lorraine Portable, Frac Lorraine, Épinal L’Art dans le vent, Domaine départemental, Chamarande Over the Edges, S.M.A.K., Gand, Belgique Dispensing with formalities, Copenhagen, Danemark Ouverture 4, Château de Bionnay, Bionnay
2003	Cross Currents, I Space, University of Illinois, Chicago, États-Unis MFA Glasgow, Tramway, Glasgow, Royaume-Uni Tracce di un seminario, Via Farini, Milan, Italie Site+Sound, Site Gallery, Sheffield, Royaume Uni Collective environment, Fondazione Antonio Ratti, Como, Italie Actions Urbaines, Frac Lorraine, Metz
2002	
2001	
2000	
1999	
1998	
1997	

Bourses / Prix

2018	Commande photographique nationale « Flux, une société en mouvement »
2017	Soutien à la création, Région Centre-Val de Loire
2012	Soutien pour une recherche artistique, CNAF
2006	Aide à la création, DRAC Île-de-France
2004	Image Mouvement, DAP
2002	Aide à la première édition, DAP
2001	Lauréat de la bourse Arcus de l’AFAA pour le Japon
2001	Aide au projet de la Ville de Paris
2000	Aide à la création, DRAC des Pays de la Loire
1999	Étant donné, Pour l’épicerie, Chicago, Etats-Unis
1998	Habitat Art Award, Glasgow, Ecosse Entente cordiale, British Council, 1997, bourse de 9 mois pour des études en Grande-Bretagne)

Collections publiques / Commandes publiques

MAMM, Moscou, 2020
Commande publique nationale, Parc National des Calanques, 2019
CNAF, Fond Photographique, 2016, 2020
FMAC Ville de Paris, 2016
Projet Nouveaux commanditaires, La Jetée sur l’herbe, Tours, 2012
Projet Nouveaux commanditaires, La Patate chaude, les Jardins du Breil, 2012
Fonds régional d’art contemporain Provence-Alpes-Côte d’Azur, 2013, 2014
Fonds régional d’art contemporain Bretagne 2008, 2010, 2013, 2018
Museo de Arte, Lima, Pérou 2010
Fonds national d’art contemporain 2007
MAC/VAL, 2007, 2016, 2020
Centre d’art contemporain Le Quartier, Quimper (commande publique) 2007
Fonds régional d’art contemporain Champagne-Ardenne, 2003, 2005, 2012
Fonds régional d’art contemporain des Pays de la Loire, 2002, 2003
Fonds régional d’art contemporain Nord-Pas de Calais, 2001
Fonds régional d’art contemporain Lorraine, 2000



Pomme, France, photographie couleur, 2014



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