



The Poetic Minimalism universe

Markers and reading keys

Maximal poetry with minimal means

The poetic minimalism is a concept that encompasses multiple artistic disciplines. Combining economy of means and poetic generosity, it is used in architecture to qualify a specific way of considering space. In a few words, it is about sobriety, large volumes and natural light.

We also find this spirit in poetry and particularly in the haiku. Its simple structure reveals a more complex meaning, obvious but also elusive.

Finally, regarding my pictorial approach, it is about creating peaceful, harmonious and open spaces, using a minimal technical and plastic intervention.

A symbolic language to handle a complex human reality

Close to Japanese aesthetics, the Poetic Minimalism is a slow moving refined language with peaceful energy. Its thinking is built around three fundamental concepts that symbolize the ensembles of a complex human reality:

The sacred (gold)

Beyond any affiliations, the sacred is about values and aspirations we nurture as ideals of beauty. It is both the heart and the meaning of my approach. If colours appeal to emotions¹, in my mind, gold goes beyond that and possesses the ability to comfort us deeply. Generally speaking, gold is a symbol of a higher and purer world.

Presence (black)

Presence is about the physical and transient reality of human existence. Thereby, the movement sketched by the projections and the formal characteristics of each trace reveal the passage of a singular presence.

Emptiness (white)

Emptiness is about the mysterious, invisible and unknown part of life. Absolute openness, it is at the same time a space of projection, exploration and endless inspiration.

As a medium for creation, paper symbolizes the living space. By triangulating the sacred, presence and emptiness, my intention is to research a harmonious way to be in the world, in link with our values and deeper aspirations.

¹ Wassily KANDINSKY, *Concerning the Spiritual in Art*, 1911

Recharging through contemplation, reverie and meditation

In a restless world plagued by many tensions, my work is an invitation to recharge through contemplation, reverie and meditation.

Beyond the sensitive, intellectual and spiritual experience, there is like the impressionists a decorative dimension in my work. The work deploys its sense according to the availability of the viewer. Once this dialogue is over, it simply regains its function as a decorative object in space.

A constantly evolving work

Serial work is inherent to my approach since my early days in creation. That led me to conceive my work with a constant intention and method, but also with variations that match the present, always unique and evolving, depending on choices made and the quality of the realisation.

As a means of identification and to avoid distracting titles, the works are simply dated and numbered in chronological and ascending order.

A few resources:

ANDŌ Tadao, *Pensées sur l'architecture et le paysage*
BACHELARD Gaston, *Air and Dreams*
BACHELARD Gaston, *The Flame of a Candle*
BACHELARD Gaston, *The Poetics of Reverie*
BARTHES Roland, *The Empire of Signs*
BERTHIER François, *La mystérieuse beauté des jardins japonais*
CHENG François, *Souffle-Esprit*
CHENG François, *Vide et plein*
HERRIGEL Eugen, *Zen in the Art of Archery*
JULLIEN François, *Detour and Access*
JULLIEN François, *The Great Image has no Form*
JULLIEN François, *This Strange Idea of the Beautiful*
LEE Ufan, *The Art of Encounter*
MALDINEY Henri, *Ouvrir le rien, l'art nu*
PÉPIN Charles, *Quand la Beauté nous sauve*
RICHIE Donald, *A Tractate on Japanese Aesthetics*
SHITAO, *Monk Bitter Gourd's Analects on Painting*
TANIZAKI Jun'ichirō, *In Praise of Shadows*
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DEGOTTEX Jean (1919-1988, France)
KENNA Michael (1953, England)
LEE Ufan (1936, South Korea)
MORITA Shiryū (1912-1998, Japan)
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