



G L A S S

F I F T E E N Y E A R S O F R E S E A R C H
T O U N D E R S T A N D T H E M A T T E R

- 1991** I became a glass blower in Orrefors, Sweden. Later on, in my studio in La Chaux-de-Fonds (Switzerland), I started sculpting matter using the lost wax techniques. Working with molten glass during these 15 years has given me the ability to have a better understanding of matter from the inside.

A B R E A K I N N E W Y O R K .

P A S S A G E F R O M G L A S S A S A C R A F T T O I N D U S T R I A L G L A S S

- 2000** Leaving the studio to mix with the New York skyscrapers during six months has radically changed my outlook on matter. From glass as a craft I went to industrial glass. The deep shock, amplified by photographic conceptual work on transparency, transforms, in New York, the renowned "glass cocoon" into a utopian "cocoon building of 90 stories".

A F T E R N E W Y O R K

G O I N G F R O M A N A R T O B J E C T
T O A N A R C H I T E C T U R A L P R O J E C T

- 2004** My first artistic confrontation with contemporary architecture was made three years after my return from New York. Fifteen years of research are coming to fruition. I am now able to connect art with architecture. It is as much a personal outcome as an artistic one, even if the project isn't completed.

T H E C O N C E P T

T O S C U L P T T R A N S P A R E N C E

- 2007** To sculpt transparency is to use matter at the service of a concept in the domains of design, art and contemporary architecture. Creating "cells" with a human dimension in order to live and feel, from the inside, the vibrations of light and color, is my most fervent artistic project.

A summary in images can be found at: