

Born in Brest, “the end of the European land” as the French author Mac Orlan said, my imagination has been shaped by this city of port, docks and containers ready to leave.

It is not a town you go through, you go there. When you grow up in Brest, in front of the ocean, you always look to this skyline and you know that, in front of you, far away, is an elsewhere. I think my curiosity about the other partly come from this fact, my fantasy became harbor and nomadic. I can't define myself only by the belonging to a geographical origin.

The people I met have strengthened this feeling, particularly, the encounter with Cérés Franco, Brazil native, she has been the first to defend my work, she opened my mind to other imaginaries and has been essential in my personal journey



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At the origin of an artwork, there is, I think, the desire to understand life, the relations to Others.

Art is a language based on another way of thinking and it explores territories that can't be described by words.

I work with metal and most of it with recycled metal, it is a way of having the outer world as a part of the process of creation.



Photo © Gilles Abegg

I often work with themes, there is an upstream reflexion but I never do preparatory drawings. I draw directly on the piece I want to cut and flame cutting makes it ultimate.



Photo © Gilles Abegg

My work lies midway between conception and intuition. Using my hand involves intuition. It is an extension of my brain in the creative process.

Not the conceptual brain, but a deeper, more subterranean one.

There is an "état de grâce" when the heart and the head are together in compliance.

For the last few years, I've chosen to take off the rust and to polish the metal to let appear its brightness.



Photo © Gilles Abegg

The desire to create is the urge to unite the occasional around the universal. It is a human encounter, an idea. A kind of quiver, a symbolic or mythical event. A break with

chronological order. Sculpture as metaphor for event. It is "here and now".

A scientist by training, I work sculpture and drawing since the 1990's. Science and art may have the same driving force, to understand life but through different prisms.

For a long time I've explored the intimate inner life, sometimes through themes like Eros or Melancholia for example, but the world is facing difficult, sometimes tragic, political, human and environmental conditions and I think it is my responsibility as an artist to be the witness of the time in which I live.

So I try to express what I feel about it with what I know how to do, my artworks.

In 2016, I achieved **#marenostrum**, an installation about migrants' crisis in Mediterranean Sea, it was presented in Florence at the end of 2016.

Currently and for the two last years I am working on the search for identity in our world, creating sculptures which are at the same time portraits and masks. The sentence "Je est un autre" from Arthur Rimbaud is at the origin of this work.

Identity is of course about what we are and what we give to see to others.

I think it is also a crucial point in our societies. In a globalization world, a lot of people are searching a belonging to groups to define themselves, religious, sexual, political, gender group and so on.

Human beings are what the genetic and the culture in which they grow up, make of them. But they are also “moved”, morphed by the different cultures or people they meet through their lives. A new culture can be born from the mixing of several cultures without being an addition of them. It is what happens in cosmopolite big cities. And identities are moving too. This is what I tried to express.

Last release

Short cuts

Monograph

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This book presents a selection of steel sculptures from 2005 to 2015.



