

# TORMENTED HEADS

My tormented heads look like expressive personified creatures which represent hybrid beings carrying vital energy.

My work on these faces consists in using the element earth (the matrix) a tonic, damp, manageable mineral which creates primitive timelessness. My way of sculpting is a physical fight with this essential matter that I change into numerous and entangled waves and sheets of clay.

These strata of folds are piled up and superposed in fortuitous sedimentation. Some shapes come out of this chaos and this magma through a kind of rough liberating energy.

It is in these marks of life, after they have been shaped, that I can discover my timeless creatures. I release them from their protective crusts thanks to distortion and disfigurement. It is thanks to this liberty given by these abstract folds, thanks to this messy mass of earth in which hollows become bumps and the light deceives conventions that I can extricate the interiority and the pain of the being.

It is not a skin which covers them and makes the faces all alike but the flesh of a tormented soul, a kind of visceral sheath in an organic piling up which is both meticulous and fragile.

In my faces, the fold is a contradictory characteristic in order to express the wearing out of the body with its rough edges and its deep wrinkles as well as the intensification of human actual experience and feelings up to a distortion magnified by wry faces.



On these faces the folds are the marks, the reflections of their obsessive fears and of their deep drives. It is the fold of intimate life, the sensor of memory.

These are people with severe facial injuries due to the life in our society where difficulties are more and more numerous.

Mankind struggles to survive and it can't evolve without destroying things. It is necessary to soak up the guilt of men to help tame the earth.

In spite of all, through this heap of folds and these strips of human beings, my faces remain positive and keep a touch of humour with their tormented heads which are half-human and half-animal and their ludicrous hideousness. This compelling need to make my sculptures more human helps me to understand the others and see through them in order to be closer to them in a face-to-face opposition which is devoid of any pretence and stamped with real sincerity and generosity.

In order to eventually let my characters live, now that they have been revealed and stripped, and to focus on their essential nature, their intimate being.

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