



Le projet

**FO  
SSI  
LE**

**Louis Biron**  
Artiste plasticien

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# Editorial

*In a post-apocalyptic world ravaged by war and drought, where sand has invaded the streets of our capitals, wild Men are trying to survive. Those who were born here, have never known anything else. Those who have remembered have silently disappeared and our history has sunk into oblivion. Only a few myths remain, engraved on the few stone walls still standing, and tell of the golden age of a civilization where Man dominated the earth. But all of it has collapsed. In the hope of escaping his condition, Man tirelessly searches the ruins of our world in search of his legacy. All it would take is a few pieces of debris to rebuild it all. The FOSSILE collection imagines this discovery. Immortalized in the sediments of our earth, individuals discover the imprint left by our past civilizations. But Nature will have done its work and blurred the traces, they will remain an enigma and wild Men.*

In a context of global environmental crisis where the theories of the collapse of our civilization have never been so plausible, FOSSILE questions our era on the relevance of its industry by imagining the legacy we will leave to future generations. FOSSILE gives nature the opportunity to give us its interpretation of our world, by diverting the goods that characterize it, in order to denounce this nonsense. From this interpretation is born an altered heritage, metamorphosed by time and the living, whose acquired organic characteristics disturb the original ones without erasing them. Semi-human forms manifest a cooperative aesthetic, whose acquired function serves the original in order to better question it. They are the product of a symbiotic living system, abolishing the boundaries between the natural and human worlds and marking the beginning of a co-evolution.



# Objects utilities

The Utilitarian Object is linked to our lifestyles and reflects a way of understanding the world. First borrowed from Nature and then created from scratch, it illustrates a clear break between Man and his wild state. It is both the tool of our civilizational progress and its product. The utilitarian object was created with the sole aim of serving us. Today, although there are craft productions, it is a mass product omnipresent in our daily lives and is fundamentally linked to our industrial civilization. It is so comfortable that it is difficult not to pass by. And we like it! Colour, material, use... Everything is combined to make it the ideal companion for all social classes and all lifestyles. It is the most coveted consumer product on the market. Its omnipresence imposes a mass aesthetic reference on us and when it does not cultivate a dependency on its use, it pushes us to apprehend the world from a utilitarian point of view.

## Containers

Going beyond his condition and the limits imposed by his body. Being able to move away from natural resources without depriving oneself of them. These are the needs. Containers are a response to a desire to master and dominate Nature. Containers to transport, conserve, harvest but also to possess and exchange. This typology of object gives a commercial dimension to the container, to its contents through a notion of property, whereas the fact of being able to contain, becomes a sign of power. Its characteristics have made it the flagship of our consumer industry.



## Water

Water is vital, it is also an essential source of food, energy and economic activity. Its control makes it a major issue in our history, and has been since prehistoric times. The first water containers, dating back to the Paleolithic period, allow mankind to move around more easily. His relationship to this element changed with his sedentary lifestyle. The proximity of water was no longer sufficient to irrigate crops, water the herds, feed the population... The developments were necessary. Wells, cisterns, canals, dams... So many inventions that allowed the construction of our civilizations. But beyond the technical aspect, water management questions our social relationships through the notions of ownership, sharing and rights. In a context of climate change, the challenges have never been greater.

# 1,5 L / 1 L 33 cL

***FOSSILE takes the star product of our consumer industry: the plastic water bottle.***

### PLASTIC IS FANTASTIC

We loved our bottle. It's light, flexible, resistant and as transparent as glass. It preserves water from outside contamination, does not alter the taste and is recyclable! A true innovation, it follows us everywhere and is now the queen of our waste.

### OVERWHELMED

Let's forget about its price, 300 times more expensive than tap water, and the absurdity of the cost of its manufacture, with a 1L bottle of water requiring among other things 2L of water and 42L of gas. Let's focus on our waste. 10 tons of plastic are produced every second in the world and one tenth ends up in our oceans. At this rate, by 2050, there will be more plastic in our oceans than fish. Waste treatment lines, which consume a lot of energy and pollute, cannot absorb all of our production, while recycling is itself a short-term solution. We are overwhelmed.

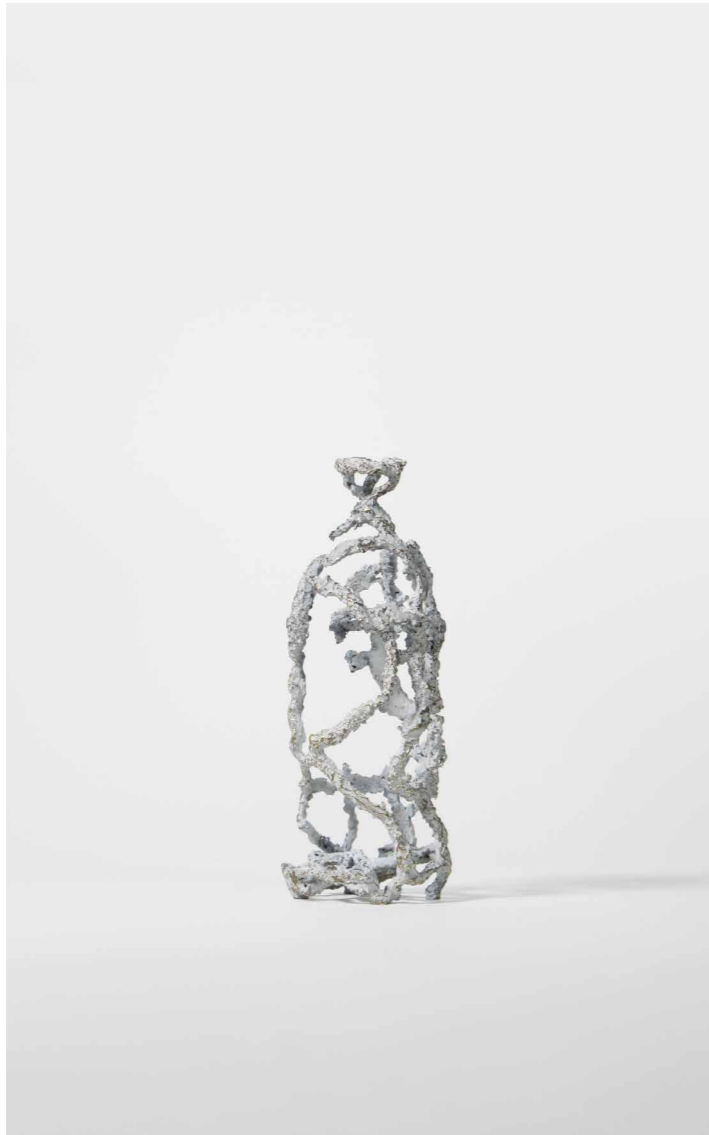
### ALTERED LEGACY

The **FOSSILE** project gives us the natural footprint of our plastic water bottles. Bottles with organic shapes, whose hybridity is translated by a play of lines wavering between figuration and abstraction, simultaneously referring to what they have been and what they have become. Denatured objects re-questioning the relevance of their origins, no longer intentionally responding to the primary need, denouncing the reign of utilitarianism and the preciousness of the resource. Semi-human forms rethinking our relationship with the living by reintroducing his work into our environment, simple bottles to contemplate and perhaps we could put some dry flowers in them.

### 1,5 L / 1 L / 33 CL

The **FOSSILE** project presents for its first range the 1.5 litre / 1 litre / 33 centilitre series, named in homage to their lost capacities. Each of the models is signed, numbered and marked with the name of the production series from which it was made. Works realized in collaboration with the family of the Lombricidae. All the processes put in place respect the living and promote the work of local craftsmen.





**33 cL** - Series 00, unique piece, signed and numbered. Yellow bronze, white patina, 161 x 62 mm. This model required 5 earthworms - 18 days of cultivation - 50 g of substrate - 10.5 g of food in an environment maintained at 19°C and 75% humidity / 2019





**1L** - Series 00, unique piece, signed and numbered. Yellow bronze, white patina, 254 x 82 mm. This model required 5 earthworms - 20 days of cultivation - 100 g of substrate - 22.5 g of food in an environment maintained at 19°C and 75% humidity / 2019

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**1,5 L** - Series 00, unique piece, signed and numbered. Yellow bronze, white patina, 322 x 81 mm. This model required 5 earthworms - 30 days of cultivation - 200 g of substrate - 31.5 g of food in an environment maintained at 19°C and 75% humidity / 2019



# Oil

Oil is a naturally occurring product on earth. It is the result of thermal degradation of organic matter accumulated in source rocks. It was mainly used as a cosmetic, pharmaceutical and lighting fuel until the invention of the electric light bulb in 1878. The development of the automobile market reoriented its use, and the petrol produced by distillation of oil remained unrivalled in its field until the 20th century.

# 3 L / 10 L

***FOSSILE paints a critical portrait of our oil industry by taking hold of its emblematic witness: the petrol jerry can***

## A DISASTROUS IMPACT

The health and ecological impact of petrol is disastrous. In addition to the pollution of the soil and the environment near traffic routes, epidemiological data have shown over time that it is highly carcinogenic. In addition, it plays a fundamental role in global warming. While the first consequences are already being felt, our carbon dioxide levels in the earth's atmosphere have never been so high.

## A MAJOR CHALLENGE

The control of oil and energy is one of the major challenges of our civilisation. The history of the jerry can is a testament to this. Originally, it was a cutting-edge technological invention of the inter-war period, designed to increase the operational autonomy of German armed troops. And for good reason, its capacity of 20 litres, its ability to be stacked and handled made it a precious ally. Long hidden, it was finally copied by all to become today the world reference in terms of fuel container.

## A DISTORTED FOOTPRINT

Through the **FOSSILE** project, Nature offers us its interpretation of this emblematic container. An altered and deliberately dysfunctional object, whose organic forms cloud its utilitarian origins. And if it was the symbol of the domination and destruction of the living world, its denatured imprint will no longer allow it to appear.

## 3 L / 10 L

The **FOSSILE** project presents the 10 litre and 3 litre series, named in homage to their lost capacities. Each of the models is signed, numbered and marked with the name of the production series from which it originates. Works made in collaboration with the Lombricidae family. All the processes used respect the living world and favour the work of local craftsmen.



**3 L** - Series 01, unique piece, signed and numbered. Yellow bronze, white patina, 299 × 178 × 178 mm, 2022. This model required 7 earthworms, 20 days of cultivation, 120 g of substrate, 21 g of food in an environment maintained at 19 °C and 75% humidity.



**10 L** - Series 00, unique piece, signed and numbered. Yellow bronze, white patina, 382 × 270 x 127 mm, 2022. This model required 7 earthworms, 45 days of cultivation, 250 g of substrate, 50 g of food in an environment maintained at 19 °C and 75% humidity.

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# Decorative objects

The decorative object was created for its beauty. It does not meet any other need and that is what makes it precious. Its aesthetic, symbolic and identity value is a strong sign of social distinction that has accompanied mankind from the Paleolithic period to the present day. Subject of all covetousness, it is the product of prestigious know-how which contributes to its rarity. This makes it an essential element in the wealth of countries as well as an object of power widely exploited by mankind.

# Naturalist trophies

The subject of every curiosity, the naturalist trophy bears witness to man's aspiration to conquer, dominate and possess nature. Rare specimens are hunted and predators hunted down to be proudly displayed in the corridors of our institutions. The ultimate symbol of knowledge and prestige, it is democratized and naturally integrated into the composition of our private apartments. Stripped of any link with their natural environments, their meanings or their functions within the ecosystem, they become a mere subject of ornamentation. While the collection and possession of natural specimens raises ethical questions, excessive and illegal hunting remains a major factor in the disruption of ecosystems. Faced with the global collapse of animal and plant populations, we need to rethink our relationship with nature and our responsibility towards its preservation.





# 40 %

***Naturalist trophiesFOSSILE appropriates the most popular of naturalist trophies: the entomology collection.***

## COLLAPSE

In the early 2000s, QUALCOMM was inspired by the incredible properties of the morpho butterfly's wings to create a process that would revolutionize the world. MIRASOL technology was born, and a whole new generation of flat screens appeared on the market. 20 years later, the journal Biological Conservation published an alarming study. 40% of insect species are in decline. Ecosystem collapse looms.

## INSPIRATION

While we are fairly well aware of the consequences of species extinction on our environment, such as the loss of biodiversity or the disruption of ecological interactions, we are far from measuring our degree of dependence on their existence. For Nature inspires us. Its incredible capacity for evolution and adaptation is essential to us. It is the source of our knowledge, our inspiration and our resilience in building tomorrow's civilization. But if we want to keep it that way, we'd better stop turning it into flat screens.

## TROPHIES

We collect, study and preserve insects in order to keep alive the genius of their existence. And sometimes, we apprehend them simply for their beauty. Composed according to their nuances of color and form, they are mounted in frames to embellish our interiors. Thus reduced to mere ornaments, anonymized and torn from any natural context. They belong to us.

## POSTAGE

The **FOSSILE** project imagines a world where the living no longer exist. Chiseled into the walls of our still-standing ruins, only a few footprints remain. But the technocrats and post-apocalyptic decorators have a good thing coming, for they've freed themselves from all decorative straitjackets and scientific appointments. Free at last from our desire to possess. In this way, they demonstrate their disappearance and our future inability to evolve without them.

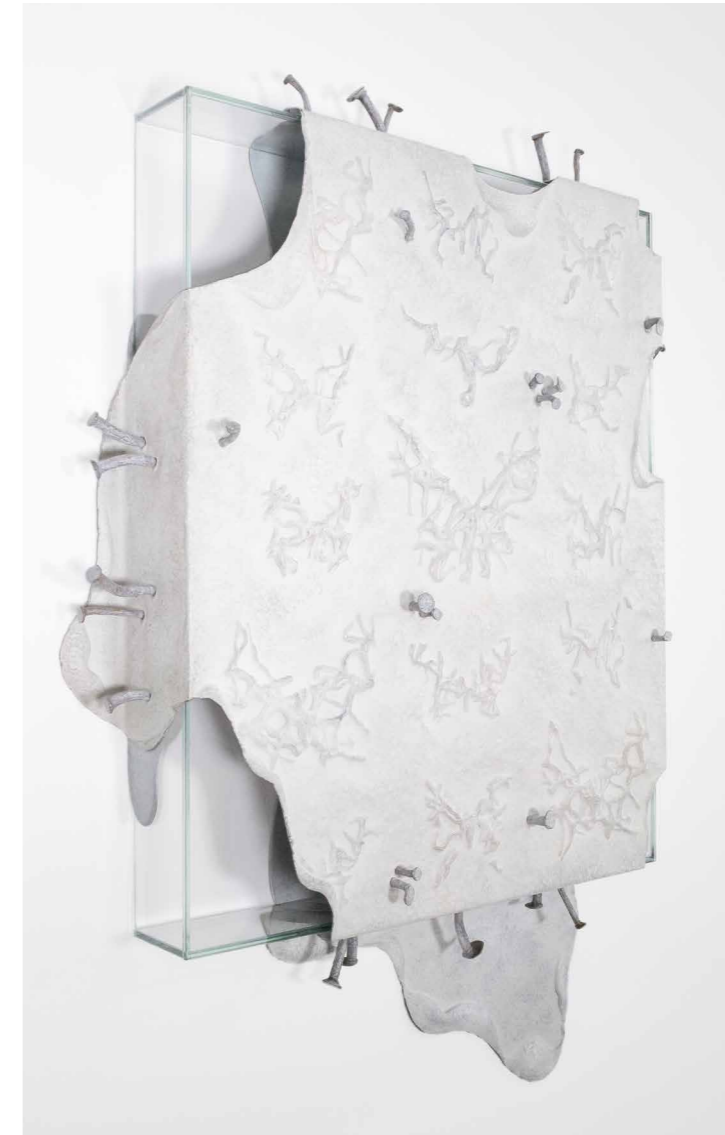
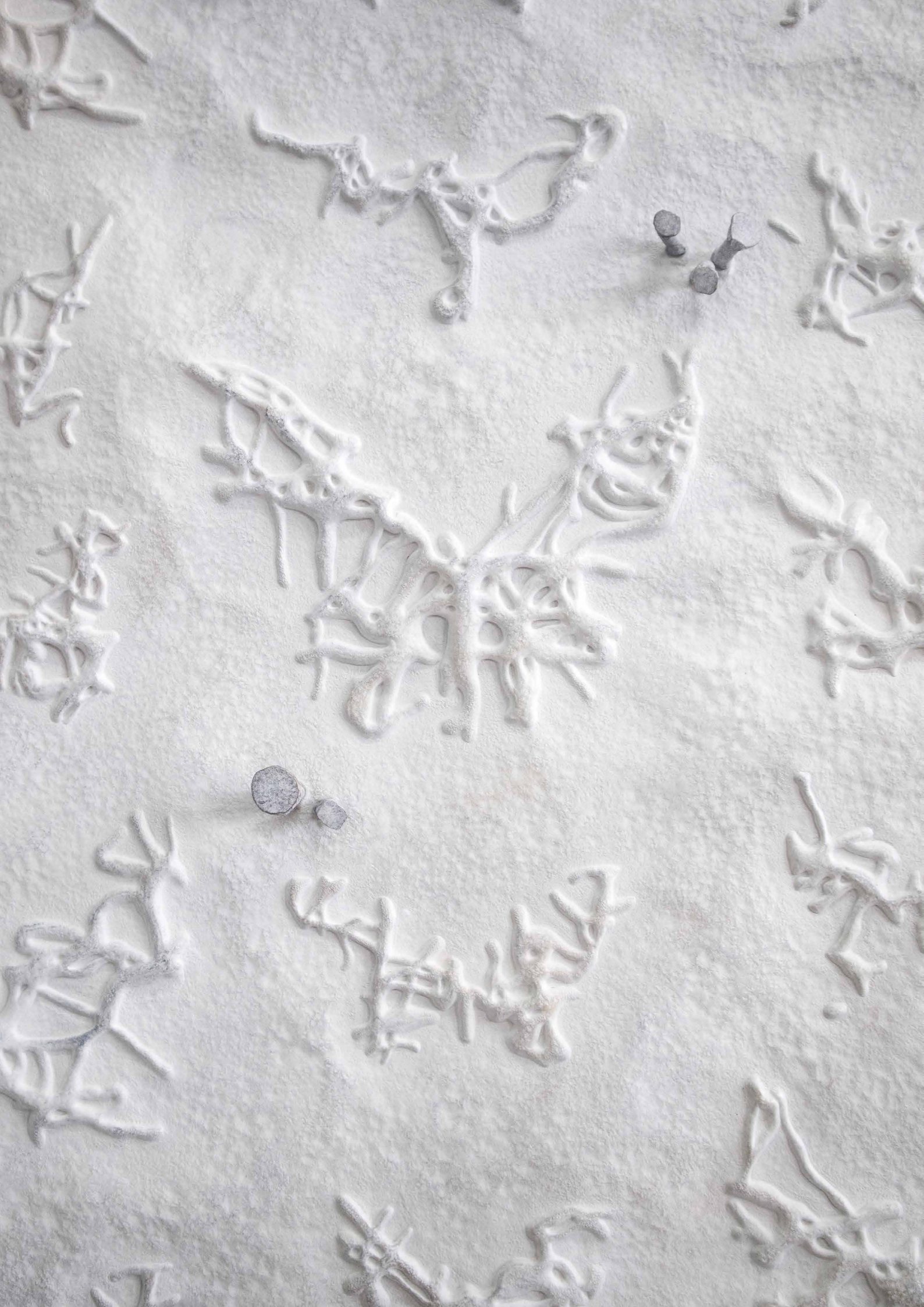
## 40 %

The **FOSSILE** project presents the piece 40%, named in homage to the collapse rates of insect populations, developed in collaboration with the Arionidae family. All the processes used respect living organisms and promote the work of local craftsmen. Unique piece, signed and numbered.



40 % - Unique piece, signed and numbered. Embossed brass plate, forged brass bar, white patina, clear glass cover, 610 × 1870 x 100 mm, 2024.





## Ornaments

Body ornaments date back to ancient times. They form a visual language constructed from strong symbols, some of whose codes have disappeared over time. Borrowed from nature and then created from scratch, the ornaments are at once ritual, ostentation, eroticism, memory... So many functions that vary according to times, peoples and beliefs. They are both a form of artistic expression, resulting from the desire to appear, and a tool for social construction, providing information on the status, life and environment of the person who approaches it. It is a precious object to which one lends value, and to this end, it very soon becomes a commodity that is offered, bartered and marketed. For a long time it remained an object of exception, power and social value. Its uses were codified until the industrial revolution, which democratized it to the benefit of a more accessible range. The contemporary jewel, heir of the modern jewel, combines art and renews with a more symbolic vision of the ornament to oppose to the conventional jewel which applies to follow the rules of the consumer market. While the consensual aesthetics of the latter play with graphic codes whose meaning and origin have sometimes been lost, the know-how disappears as the industry develops. But in a context of global environmental crisis, and faced with the ecological impact of its large-scale production, the place of conventional jewellery in our society is controversial.



## The necklace

The necklace has a very special relationship with our body and with a very specific area, namely our neck. While a simple naked display eroticizes the entire body, adorning it is an ambiguous need to protect and enhance us. And we do it well. He who hops and sways as we walk. Men have adored him, the necklace is the symbol of power par excellence. And this since prehistoric times when eagle talons adorned the necks of our ancestors. Symbol of domination, virility, wealth, it becomes an object of distinction and social hierarchy in its own right. Adopted by women, it is the subject of coquetry, pleasure, but also the symbol of a status or that of great value. It is traditionally offered to them to mark different stages in their lives. Weddings or anniversaries are all events that make this jewel the witness of their stories. At a time when they could not afford a jewellery necklace, and depended on a third party to acquire it, the costume necklace gives them the opportunity to assert a certain independence.

## X-XY

***Fossil undertakes a journey through time and sets out to conquer the prehistoric necklace.***

### A MYSTERIOUS NECKLACE

Nestled inside a cave on the slopes of a limestone massif, a team of archaeologists made an incredible discovery. Preserving time, a human skeleton emerges from the darkness adorned with its most beautiful necklace. In order to solve the secret of the burial, these men of science carefully examine the adornment of the deceased. Hypotheses are being floated in all directions and the mystery seems to be unveiled.

### A MAN'S JEWEL...

«There is no doubt that this necklace belongs to a male individual. No other interpretation would justify the presence of so many eagle claws. For it takes courage and strength to defeat this predator...Only a man could wear a symbol as honorary as deer's incisors. Because they all come from a different buck and there were none in the region. And a man so esteemed that it is not surprising to see him adorned with shells from another continent. Since he travelled and met people...»

### ...OR WOMAN

«No doubt, this necklace belongs to an individual of female gender. As we know, the interest in this kind of pomp is motivated only by the need to be noticed, to make oneself desirable. It is the object of all coqueties, the tool of seduction and it will never be something that interests a man. There is only one woman to glean, compose and make these charms. Because she has the time to offer herself this kind of leisure... And the taste and the skill necessary to the realization of this paraphernalia, since she could not have the title to claim such a present.»

### ANDROCENTRISM

If we continue to attribute to scientific discoveries the context of our present, this necklace will never be that of a great warrior woman or that of a precious little man. It will remain the tool at the service of patriarchy, which will not cease to convey gender stereotypes and to attribute to itself the most notable roles in our history. FOSSILE questions the objectivity of our history, its writing and our ability to write tomorrow's history in the face of the phenomenon of androcentrism.

### XXY

The **FOSSILE** project presents the XXY necklace, named after the genetic system of sexual determination, developed in collaboration with the Arionidea family. All the processes put in place respect the living and promote the work of local craftsmen. Unique piece, signed and numbered.



Chiselled brass, white patina - 504 mm x 504 mm / Polished brass frame / 2020







# 265 ct

***Fossil appropriates the most emblematic product of our luxury industry: the high jewellery necklace.***

## TRADITION

We've been coveting him forever. Part of our collective imagination, the high jewellery necklace is the princess necklace par excellence. It is a spectacular piece that has required thousands of hours of work in the greatest secrecy of the Parisian workshops. The best craftsmen have been chosen to forge with their hands the gold frames, reveal their shards, cut and set the precious stones. Very precise codes are respected in order to perpetuate the jewellery tradition. Stone in the centre, brilliant-cut diamond, claw setting and watchmaking paving... The rules are established and must be

## INDUSTRY, CRAFTS AND ENVIRONMENT

And like any industry, luxury follows the laws of its market and sometimes uses new technologies to amortize its production costs, while playing on notions of craftsmanship to sell industrialized products. The pace of creation is frenetic, the machine is fast, reliable, economical and never stops. It is unfortunately one of the most polluting sectors in the world. The extraction of noble materials is extremely harmful to Nature and often leads to the displacement of indigenous communities, the working conditions on the sites remain obscure as does the origin of the stones. Consumer awareness is slowly pushing luxury giants to adopt more

## JEWELLERY IMPRINT

In a present where the materials that make up this jewel would have led it to cross time, **FOSSILE** defies the laws of physics in favor of the imaginary and delivers a piece of jewelry that bears the imprint of time and the living. A jewel whose lines intermingle with Nature's design to denounce the vanity of its character, the formalism of its genre and which invites us, beyond a sculptural representation, to

## 265 CT

The **FOSSILE** project presents the 265 carat necklace, named in homage to its lost value, developed in collaboration with the Formicidae family. All the processes put in place respect the living and promote the work of local craftsmen.

Chiselled brass, white patina - 510 mm x 510 mm / Polished brass  
frame / 2019





# 245 3.6 ct

***Fossil imagines the jewelry of tomorrow in a Transhumanist society oscillating between tradition and innovation.***

SURVIVAL

In the near future, new technologies will invade our world. They will be our last hope, the one and only way to save humanity. Thus we will survive, first by adapting our bodies to the hostility of our new environment and then by improving our performance. And from that moment on, time will only touch us. But not all men will have the right to the same privileges and human society will collapse.

NOSTALGIA

And in a world without a future, a mysterious evil will reach us. The nostalgia of ancient times, they will obsess us. We will cling to the memories of our elders and the objects we inherited. The latter will be all the more precious, as the natural resources that made it possible to produce them will have disappeared. New technologies will then work to fill this gap, while at the same time supporting the conservation

TRADITION AND  
INNOVATION

Thus, in order to perpetuate the richness of the great lineages and to honor its new members, it will be de rigueur to offer to the young girls on the occasion of their communions, a family jewel which will be set around their necks. These children, and those until their marriages, will inherit at each of their birthdays, a diamond which will come to supplement the existing setting. The value obtained will determine their unions. It will be common to see stones and other synthetic diamonds set around these artifacts. This ritual will be reserved, not to say imposed, on women of the ruling class, thus emphasizing the status, wealth and power of their families.

AN INESCAPABLE END

And if we thought we were defying Nature, the **FOSSILE** project will not remind us of the inevitable end of all things, like this futuristic necklace, whose context predestined it to cross time, distorted by the will of the living. FOSSILE imagines our future to better question our present and our relationship to progress, to Nature and to ourselves.

245 3.6 CT

The **FOSSILE** project presents the 245 carat 3.6 power necklace named in homage to its lost value, developed in collaboration with the Mollusc family. All the processes put in place respect the living and promote the work of local craftsmen. Unique piece, signed and numbered.



Chiselled brass, white patina - 515 mm x 515 mm / Polished brass frame / 2020





# 37 ct

## The solitaire ring

A simple ring to illustrate endless love. The engagement ring is, mainly in Western culture, a jewel symbolizing the will of a man to commit himself to a woman. The Egyptians are believed to have performed a similar ritual with the exchange of gold rings, but also older civilizations with rings made of reeds, bone or shells. In Roman times, the union between two people is illustrated with a simple wrought iron ring, while in antiquity, more noble materials and jewellery with a more imaginative lexicon were used, such as fede rings, where two hands tied together form the body of the jewellery. It is sure that man, to always find in the ring material to symbolize the purity of his feelings and his union. But the use of noble materials has reserved its use to wealthy social classes and the diamond in to seal the destiny. Chosen for its symbol of purity and rarity, he attributes a more precious dimension to the ring. The diamond becomes a predominant element in the constitution of this jewel to the point where its very specific size gives it the name of solitaire. This precious stone became more widely available with the discovery and exploitation of mines in Africa around 1870 and thanks to major advertising campaigns launched in the United States by private diamond companies. Diamonds became the one and only proof of love for an entire generation. Love comes at a price, and the industries have understood this. They are going to play on the traditions that they themselves have helped to build, to offer products to all types of social classes. The carat becomes the only sign of notable distinction between consumers.

### OBJECTS OF PUBLIC FIGURES

***FOSSILE takes possession of the most coveted ring of our civilization: the solitaire.***

From Elizabeth Taylor to Kim Kadarshian, the world of celebrities fascinates as much as their exceptional objects and solitaires capitalize on all the elements of desirability: imposing gems of great rarity, dazzling brilliance and large investments. Voluntarily ostentatious, they seek to attract the attention of public opinion, which then associates the splendour of the piece with the image of its owner. It is the race for the biggest carats on the red carpet, the solitaire becomes the most notable sign of distinction for wealthy celebrity couples. Well aware of the power of this duo, the luxury giants accompany them in front of the stage and during their engagements in order to make their brands shine throughout the world.

### THE OBJECT AT THE SERVICE OF THE IMAGE

Where the rise of capitalism has propelled the cult of our celebrities, it is propelling that of their loners. We cultivate our fantasy and in a world of images where we have to be visible, it is a tool of choice. They show themselves with ease in the hands of our elites, claiming without hesitation the price of their investments in order to underline the value they have in the eyes of their Men. Because in this wonderful world, traditions are respected. The patriarchal model persists and they say yes. But the loner has become an accessory like any other. The gems change according to the desires, the commitments break as quickly as they appear and its true value, symbolic, slowly fades in the continuous flow of our networks.

### VESTIGE

It is in the hands of our celebrities that it forged its legend. It is in the hands of nature that it is handed over. The **FOSSILE** project gives us its interpretation of this exceptional ring through a caricatured representation. Erected like a monument faded by the passage of time, it is the opulent vestige of a world of images, accessorising both the feeling and the object that was supposed to seal its intention. **FOSSILE** invites us to question the impact of the image on our behaviour and to become aware of its influence on our civilization.

### 37 CT

The **FOSSILE** project presents the 37-carat piece, named in homage to its lost value, developed in collaboration with the Mollusc family. All the processes put in place respect the living and promote the work of local craftsmen. Unique piece, signed and numbered.







Chiselled brass, white patina - 122.5 x 48 x 18.2 mm / 2020

## The earring

There is a dimension in the earring that is not present in any other type of jewelry. Where some of them wrap themselves gently around our necks, thread themselves tenderly to our fingers ... The earrings pierce our ears. A bodily modification that gives this jewel its singularity. A small perforation of the lobe that stretches and tears under the weight of the pomp, symbolizing at the same time the experience of the wearer, his wealth and the greatness of his status. A deformation of the body which, in the absence of ornamentation, underlines the abandonment of privileges as much as the nobility of the origins. A simple pair of curls imposed on women to remind them of their gender or their marital duties, their marginality or their celibacy. A pair of curls worn to challenge public authority, which has become the symbol and subject of social struggle. Loops to protect themselves from evil spirits, diseases and guarantees of a decent funeral. A jewel of warrior, adventurer, thug and rocker. The economic and social political context of the times influenced the wearing of earrings whose use and symbolism have been very varied over time.

# 3 μm

### ***FOSSILE seizes the most controversial earring in our history: the Creole earring.***

#### FASHIONABLE

Of disconcerting minimalism, the Creole is made of a single golden thread meticulously rolled into a perfect circle. It leaves a lot of room for simplicity and that is surely what made it so famous. Today, the Creole has become an essential accessory for wardrobes and there is something for everyone. From fantasy to jewellery, from the simple ring to the more elaborate one, from the small size to the clearly disproportionate one... Creole is fashionable.

#### MASS JEWELRY

The industry has made it its speciality and each ready-to-wear brand today has its own pair of Creoles on the shelf. We fall for its casual look, its derisory cost...to the detriment of its history, deliberately drowned in the mass of its production. For over the centuries, it has accumulated its share of stories. Those of men and their beliefs, their travels and their struggles... But let's forget. Let us forget its Mesopotamian origins and the beliefs that lend it the power to ward off evil spirits. Let us forget the terrible tales of the slavery that brought him across the Atlantic or those that re-committed him to the black-power movement...Let us forget, because today they all hang in our ears, which they cheerfully standardize to the detriment of our individuality. And if they are the product of a most remarkable cultural and technical crossbreeding, they have become the product of an era built on a system of consumption.

#### SINGULARITY

The **FOSSILE** project will give the Creole woman the opportunity to travel through time, as she has always done. She will witness, once again, a narrative. That of our bodies disintegrated by the action of Nature, which reveals the singularity of flesh and beings. It is through this sculptural ensemble that **FOSSILE** questions our relationship to the difference of others, of ourselves and invites us to fully accept what makes us individuals.

#### 3 μm

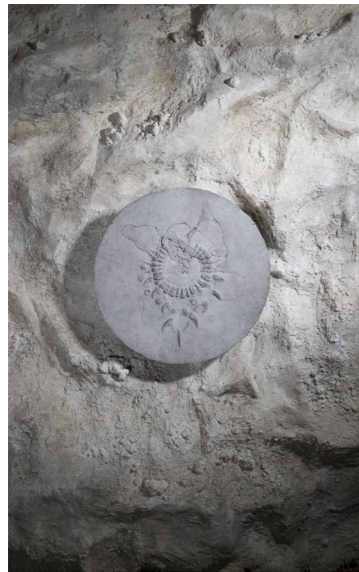
The **FOSSILE** project presents the 3 micron piece, named in homage to the fantasy of an era, created in collaboration with the Lombricidae family. All the processes put in place respect the living and promote the work of local craftsmen. Unique piece, signed and numbered.

3  $\mu$ m - Yellow bronze with white patina, brass plated with a layer of 3  
microns of gold - 425 x 425 mm / 2020









XXY  
Chased brass, white patina, 504 x 504 mm / 2021  
Prices on request

40

265 ct  
Chased brass, white patina, 510 x 510 mm / 2019  
Prices on request

46

245 3.6 ct  
Chased brass, white patina, 515 x 515 mm / 2020  
Prices on request

52

3 µm  
Gilt brass, yellow bronze, white patina 425 x 425 mm / 2020  
Prices on request

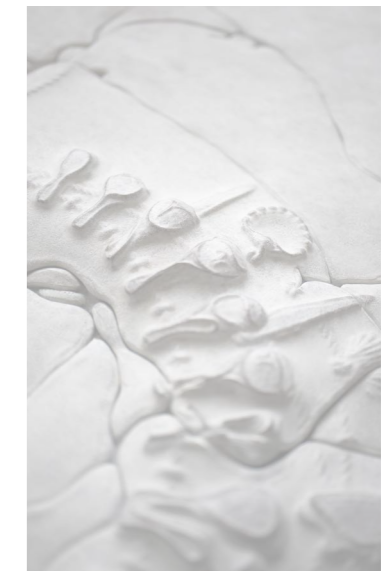
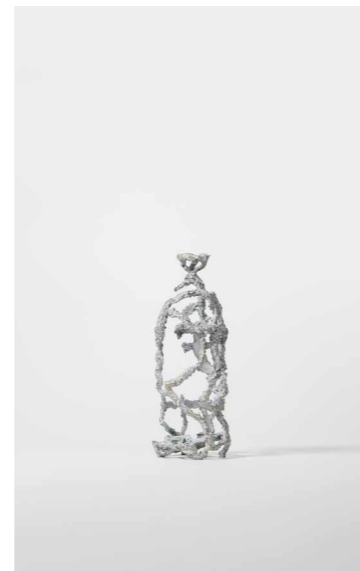
64

37 ct  
Chased brass, white patina 122,5 x 48 x 18,2 mm / 2020  
Prices on request

58

3 L  
Yellow bronze, white patina 200 X 178 X 178 mm / 2022  
Prices on request

20



1 L  
Yellow bronze, white patina, 254 x 82 mm / 2019  
Prices on request

12

1,5 L  
Yellow bronze, white patina, 322 x 81 mm / 2019  
Prices on request

12

33 cL  
Yellow bronze, white patina, 161 x 62 mm / 2019  
Prices on request

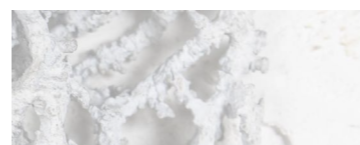
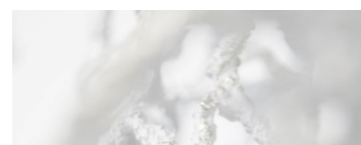
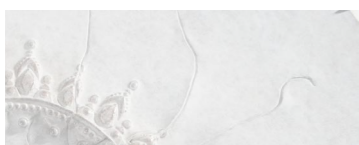
12

10 L  
Yellow bronze, white patina, 382 x 270 x 127 mm / 2022  
Prices on request

20

40 %  
Chased and forged brass, white patina, clear glass cover, 610 x 1870 x 100 mm / 2024  
Prices on request

30





# Contact

Louis Biron  
ARTISTE PLASTICIEN

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