

Le dossier

**PR
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Louis Biron
Artiste plasticien



Biography

Louis Biron is a visual artist born in Grenoble in 1990. He expresses very early an interest for Nature and decorative arts objects. He studied in a landscape school, while taking courses in photography, theater and plastic arts. It is in this environment, cradled between art and nature, that he develops his first collections. At the École Boulle in Paris, he took a diploma in arts and crafts with an option in chiseling, through which he conceived the bases of his artistic approach. Inspired by artists and philosophers such as Hubert Duprat and Pierre Hadot, he integrates Nature into the very heart of his creative process. Self-taught, he pursues his approach within the Edward Tisson collective workshop of which he is the co-founder and integrates, in parallel, various creative studios and art workshops in Paris.

Today, he explores with Nature, through various processes based on respect and observation, around committed themes and productions.

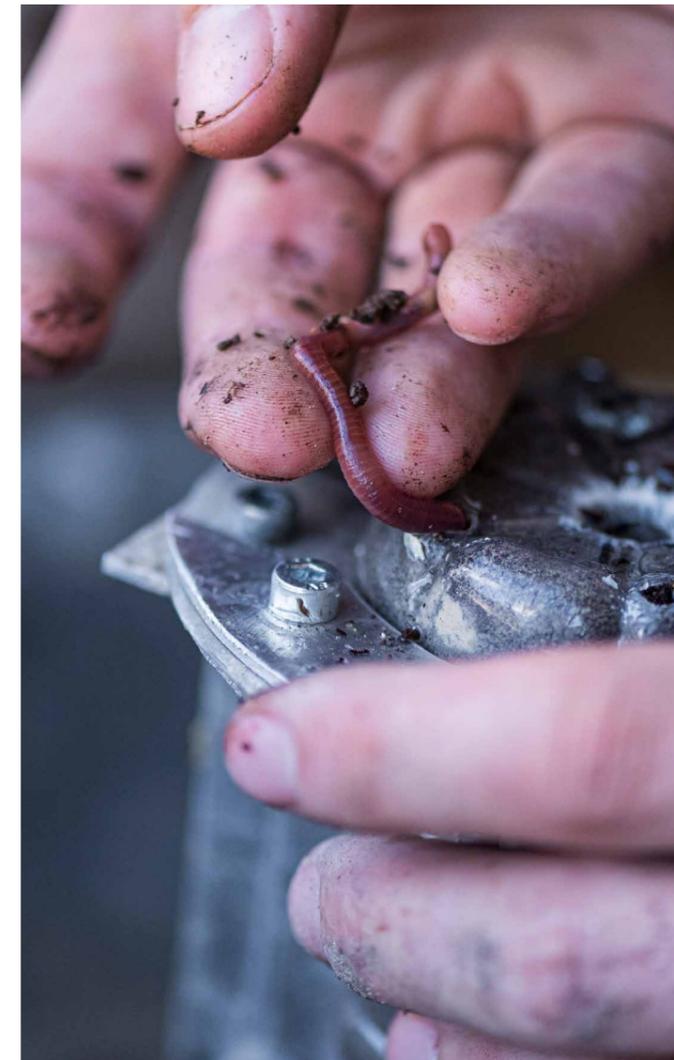
Artistic approach

CONTEXT

Man feels a deep fascination towards Nature. Both have a complex and intertwined relationship, a mythical subject crystallized by Orphic and Promethean attitudes. **In the current context of global environmental crisis, it is necessary to rethink our way of interacting with Nature.** If art is to be a response to the challenge of ecology, Louis Biron questions its effectiveness today in the face of the urgency of our situation.

APPROACH

The artist's vision is above all that of an art craftsman, passionate about Nature, who has sought to deconstruct the culture of utilitarianism inherent in his practice and to find in the plastic arts enough material to rethink the way in which we apprehend the living. **His work consists in setting up processes of creation which allow Nature to participate in the realization of the work and not to be any more the simple subject of its representation.** Through these systems of co-production he tries to reveal its existence by materializing its expression and revealing the art that is inscribed in it. His approach of co-creation is above all an introspection centered on his role of creator, his will of omnipotence and his capacity to be dispossessed of it. **And for good reason, the intervention of Nature is not conditioned by our cultural heritage, it invites him to deconstruct his gesture and to see in the abandonment a liberating act.** The artist imagines a world in which Man and Nature work together.





STRUCTURAL PROCESS

Mode of production of the work

Louis Biron first became interested in an environment that naturally retained the imprint of life. **The earth revealed itself to him as an obvious choice.** He chose to collaborate with the most emblematic fauna of this environment, the earthworms. In its original environment, the earth is not «contained» and its beings evolve freely. **His artistic work consists in redefining this environment and thus in rethinking the object of investigation as a vivarium in order to reveal the interpretation that the earthworms make of it.** He designs a vivarium according to the characteristics of the species with which he collaborates and sets up systems that allow for its natural extraction. Once the extraction is done, he molds the imprint they have left behind. This cast will be sent to an art foundry to obtain a bronze print, then it will be chiseled and patinated. The work is self-generating under these conditions, but cannot survive without some form of maintenance. Very sensitive to external variations, the temperature and humidity must be kept stable, and observation must be carried out on a daily basis to compensate for the slightest hazard.

GRAPHIC PROCESS

In a second time the artist was interested in an above ground environment allowing to materialize the expression of Nature. **Inspired by the Bodyart, notably by Yves Klein, he elaborated a process allowing to preserve the imprint of the living thanks to food coloring.** He applies these colored solutions on crawling individuals, belonging to the gastropod family, which are placed on a porous surface. The trace left by Nature is integrated into the support when it has the particularity of being durable, or becomes the subject of an independent graphic work.

ARTISANAL PROCESS

Metal is his favorite material. **He likes the idea that it can immortalize and intensify the expression of nature** through the use of different techniques of bronze mounting, sculpture, casting and/or jewelry. The realization of his projects is supported by more contemporary design methods. In particular that of polygonal modeling, which is more commonly known as digital sculpture.

Her training at the École supérieure de l'architecture d'intérieure et du design Boule allowed her to hone her creative spirit through the expression of a skill: chasing, commonly defined as the ornamentation and sculpture of metal. Chasing allows him to deform the metal by exploiting its malleability. His gestures are slow, orchestrated, precise and suddenly filled with a strange intensity. For metal is a demanding material, full of contrast.

Lucien Falize will say about chiseling : *« Le ciseleur a le devoir de faire dire au métal ce que le sculpteur n'a pu lui donner ; ce que ni le livre ni la terre ni la cire ni le bois ni le marbre ; cette fleur de l'épiderme, le chairé de la peau, la maille du tissu, les nervures des feuilles, le moiré des fleurs ; tout cet infini délicat qui charme l'œil et donne la couleur et l'esprit à la matière. »*





the project **FOSSILE**

In a post-apocalyptic world ravaged by war and drought, where sand has invaded the streets of our capitals, wild men try to survive. Those who were born here have never known anything else. Those who remembered have silently disappeared and our history has been forgotten. Only a few myths persist, engraved on the few stone walls still standing, telling of the golden age of a civilization where Man dominated the earth. But everything collapsed. In the hope of escaping his condition, Man tirelessly searches the ruins of our world in search of his heritage. He would only need a few pieces of debris to rebuild everything. The FOSSILE project 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 the Men wild.

While the collapse of our civilization has never been so plausible, **FOSSILE** questions our era on the relevance of its industry by imagining the legacy we will leave to future generations. This project gives nature the opportunity to give us its interpretation of our world, by diverting the goods that characterize it, to denounce its absurdities. From this interpretation, an altered heritage is born, abolishing the borders between the natural and human world, marking the beginning of a new era, that of cooperation.

265 ct

FOSSILE defies the laws of physics in favor of the imaginary and delivers the 265 carat high jewelry necklace, a manifesto of the imprint of time and life. This sculpture was named as a tribute to its lost value. Signed, numbered and co-created models with the Formicidae family. Chased brass with white patina, brass wall mount / 510 x 510 mm / 2019



264 ct



1 L



3 µm



3 µm



37 ct



X - XY



37 ct



265 ct



1,5 L



1 L / 1,5 l / 33 cl

FOSSILE delivers the denatured imprint of our plastic water bottles, denouncing the reign of utilitarianism and the preciousness of the resource. Models signed, numbered and co-created with the Lumbricidae family. Yellow bronze, white patina / 1 L (254 x 82 mm), 33 cl (161 x 62 mm), 1,5 l (322 x 81 mm) / 2019



INTERNATIONAL EDITION
THE ART NEWSPAPER

2020

DRAM

2015

ATELIERS D'ART
DE FRANCE

2020

Press review

LE FIGARO
magazine



2020



2021



2020

LOUIS BIRON, UN ARTISAN D'ART TRÈS NATURE

• NOS FIGURES DE LA RENTRÉE • CE JEUNE SCULPTEUR-CISELEUR QUI INTÈGRE DES ANIMAUX DANS SON PROCESSUS DE CRÉATION A ÉTÉ COURONNÉ PAR SES Pairs.

FRANÇOISE DARGENT
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Une limace chemine tranquillement sur une feuille de papier, en croise une autre, puis une troisième. Leurs traces dessinent un entrelacs sur le papier. Nous ne sommes pas dans un album pour enfants mais bien dans l'atelier d'un artisan d'art. Plus exactement dans celui de Louis Biron, un ciseleur sur métal dont le travail vise à créer des œuvres, non seulement en rapport avec la nature mais aussi en collaboration avec celle-ci. Du body art avec les limaces ?

Pourquoi pas ? Yves Klein le faisait avec des femmes. Louis Biron n'a qu'à sortir dans son jardin pour récupérer quelques gastéropodes, les badigeonner de teinture à la betterave (sans danger pour elles, précise-t-il), de les laisser musarder sur le papier avant de les relâcher dans la nature.

Cela pourrait prêter à sourire si le résultat n'était pas concluant. Car le dessin ainsi obtenu devient le sujet d'un travail graphique qui sera intégré à un bijou ou une œuvre sur métal ciselés par Louis Biron. Et ces créations sont aussi délicates que remarquables. Le trentenaire vient de recevoir le prix de la jeune création métiers d'art. Cette récompense décernée à quatre lauréats par Ateliers d'art de France tend à valoriser depuis soixante ans le rôle de la jeunesse dans la relève de ces métiers.

Une double passion

En la matière, le ciseleur se pose là : « Loin de la simple esthétique, cet artisan-designer du vivant théorise ensuite,

dans de grands récits fictifs, une pratique atypique en évolution permanente », souligne le communiqué d'Ateliers d'art de France, qui a également couronné une céramiste, une créatrice papier et une orfèvre-ciseleuse.

Tous ont convaincu le jury par la qualité de leur création, mais, en ces temps de besoin de nature, nul doute que la démarche de Louis Biron, amoureux des limaces, des vers de terre et des fourmis qu'il fait « collaborer » à ses créations a fait tilt.

De son côté, l'artisan évoque assez simplement une double passion, celle de la nature qui l'a conduit à intégrer une école du paysage pour décrocher un bac technologique orienté sur l'agronomie et le vivant, et celle de l'artisanat, qui l'a mené à fréquenter l'École Boulle pour son diplôme des métiers d'art. « Depuis tout petit, j'ai toujours eu un établi, explique Louis Biron. Et j'ai toujours aimé faire des bijoux », en ajoutant avoir découvert parmi ses aïeux un entomologiste et un ciseleur.

Il se réjouit aujourd'hui de pouvoir, grâce à son prix, exposer son travail au salon Révélation qui doit se tenir au Grand Palais éphémère en juin prochain. Il y voit une occasion exceptionnelle de montrer son travail aux professionnels.

Pour l'heure, il se prépare à déménager son atelier des Lilas à Romainville en Seine-Saint-Denis. Un atelier qu'il partage avec d'autres jeunes artisans, du même moule, une tourneuse-fraiseuse, une ciseleuse et des designers industriels. Entre deux promenades de limaces, on fabriquera ici des œuvres d'art ou des cadres de vélo sur mesure. Un atelier bien dans l'air du temps. ■



2020



2015



2020



Fair and exhibition



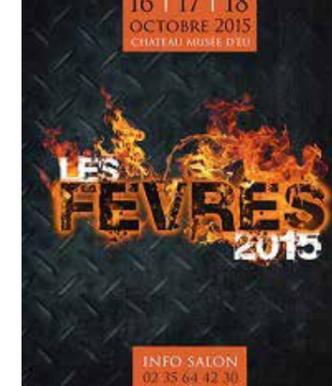
Salon RÉVÉLATION, Biennale Internationale Métiers d'Art et Création, Grand Palais Éphémère, June 2022



2019



2014



2015



2022



2014



2015



2014



2015



2019



Distinctions

2021 : Prize for the young creation Métiers d'art, Ateliers d'Arts de France / Paris - France

2020 : Nominated to participate in the final exhibition of the art competition Malamegi Lab 15 / Milan - Italy

2015 : Grand prix de la Création, IFRAM - FÈVRES / France

Formations

2011 - 2012 : École Boulle, DMA (Diplôme des métiers d'art, Art de l'habitat, option ciselure) / Paris - France

2009 - 2010 : Landscape school, BAC STAV (Baccalauréat Sciences et Technologies de l'Agronomie et du Vivant, option Photo) / Grenoble - France

Other Experiences

2021 : Academic tutor, Master 2 of design at CÉSAAP - CNAM, Project by Margot Michel and Daphné Sternis / Paris, Mobilier National

2020 : Speaker, Workshop «Garden of the Future», École nationale supérieure du paysage / Paris, Versailles 2016 - 2019 : Lalique, Designer produit / Paris

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2013 - 2014 : High fashion jewelry designer, Atelier Philippe Grand / Paris

Contact

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PLASTIC ARTIST

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Edward Tisson Workshop

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