

## **Introduction**

My approach is a kind of singularity, my works are coded posters based on Communication.

In my paintings, I navigate between Order and Chaos: inspired by what surrounds me, especially nature, I establish disorder to achieve a state of order.

The letter is like a currency created for communication, it is the source of all pleasure or passion. Any fragment of reality is, in fact, a Copy: it is the principle of the construction of fractals. The same is true for the letter. Linguistically, it changes tone, speed and emotion by integrating it with other letters which ultimately shape a Syntax.

The letter is composed of a code, a law and also a form to create individuality or, through a collection of letters, to evoke the experience of various events generated by the writer. The letter can speak for itself: the tree structure and branching lead to evolution and expansion. It is as if the letter wants to participate in this new form of human communication and begins to take a new twist in contemporary futuristic tools.

The branched structures of blood vessels or pulmonary lobes may recall the fractal shapes generated by the phenomenon of aggregation accompanying limited diffusion.

The letter is still present in the scientific, literary field and in other contemporary sign systems. Will it transform itself through the ages and take on another form and another meaning? History has taught us that YES.

The main subject of my work is always the letter, as I perceive it; it is not a syntax but a search for form under the aegis of deterministic and hazardous laws, and also a standoff between order and disorder as we understand them. All their obvious confrontation and their hidden interaction is perceptible in my paintings.

The adaptation of the letter is not unknown, it can find a place in all fields. I defined it as "fractal" because it is based on a linguistic symbol which makes no sense, being isolated.

So I ask myself questions: is the letter not taking another form, accepting another status? Is not fighting the literary writing of traditional books a concern?

## **Artistic approach**

### **Series of 30 Paintings**

In 1994-1995, I started with the series of 30 Paintings, 50 x 70 cm, ink and acrylic on paper, which, to my great surprise, were a success.

This series marked a turning point in my research and encouraged me to go further and experiment more with lines and textures. I have always been fascinated by the dynamic transformation of forms. The series of 30 Paintings became my debut as the self-taught painter that I am on my vision of art and calligraphy in general.

### **Fractal series**

This series includes 12 paintings of 126 x 106 cm, ink and acrylic on canvas.

I embodied my understanding and vision of the fractal as a geometric structure and concept of countless reflections of form. In creating these works, I acted not only as an artist, but as a researcher.

I debated the subject of fractals out of fascination with this incomprehensible science which nevertheless reveals our way of life, our behaviour in the face of order and chaos. In this series of paintings, I have tried to expose the collision of certainty and chance, a collision that not only destroys, but also generates. It is a kind of rupture in the fabric of reality, which produces new forms and new signs.

The very term "fractal" implies a rupture, a fragmentation. A fractal figure is in first approximation a curve, a surface, a volume of irregular or fragmented shape which is created by following deterministic or stochastic rules implying an internal homothety. This term is a neologism created by mathematician Benoît Mandelbrot in 1974 from the Latin root "fractus", which means "broken", "irregular".

More generally, a fractal designates objects whose structure is invariant by change of scale. In reality, there is a precise and transparent mathematical model behind all these fantastic objects which makes it possible to speak of mathematical structures having non-integer dimensions.

Fractal structures were known before their popularisation in the early 1980s thanks to images calculated by computers which became sufficiently powerful at that time. We thus knew the Peano and Koch curves. These days, the Mandelbrot and Julia sets are the most famous.

This calligraphy, which includes words and letters as universal ancestral symbols, simultaneously enables feeling the deep link between individual and collective experience, between the soul of man and the memory of generations accumulated over millennia.

I want my paintings to be a source of questions for people, to intrigue them, to make them think.

What is hidden in his works? Does the line have an end? Where is the censorship? What should be written there? What should we give of ourselves to create communication? My intention is for the public to ask the right questions about the artist's work.

I do not proclaim myself a creator, I just try to convey my sensitivity with codes of these codes that are inherent in me.

### **Traces series**

Continually seeking to get closer to the line, go into the depths between texture and form, I started the Traces project. This series includes paintings of 190 x 160 cm. A distinctive feature of this series of works is an endless line of writing in Arabic on the all-white surface that I integrated into an installation of writing cylinders of 50 metres (x2 cylinders).

I am not a poet and I am not a calligrapher; I use the letter and the word like a brush stroke. By creating this cycle of paintings, I finally achieved my goal: to break the strict codes of calligraphic laws and reveal the flow of unconditioned forms. I provoke art through the ambiguity between calligraphy and the abstract. My intention is to bring the audience back to the purity and origins of the form, without losing the meaning that is hidden there. These forms are not intentional; I suggest that the spectators interpret the signs which appear in their perception.

Years earlier, two eminent artists had already worked on the subject of abstraction in art: Wassily Kandinsky and Jackson Pollock.

### **Dialogue series**

This series has a close connection and many points in common with the Traces series; in fact, it is a logical continuation of my artistic approach. Dialogue determines the communication within the work itself, objectively showing determinism and chance, order and chaos. They are not two forces opposed to

each other, but forces in interaction and interpenetration. I tried to express their dynamic mutual transformation in colour and in lines.

Currently, I am continuing to work on several projects, which I hope to complete soon and present in contemporary art installations. I presume that my creative journey will bring me many more discoveries.