



# The adrift of our worlds

Even the most motionless things are in motion.



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## Abstract

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Whether things are alive or not, everything around us is in motion. This work highlights the link between the living and the non-living. It takes as its support the scientific theory of continental drift, represented in animal forms. Animals made of clay, iron ore, but also a lot of other elements found in the forest in Sweden or at home in France. One way to connect these animals to the non-living. Animals represented in the aestheticism of cave arts, in order to place human in this work, thanks to its ability to create myths. But also to show the evolution it has had since the time when they were painting in caves. This evolution does not happen at the same speed for all things, passing through geology, nature and human cultures. The continents are among the most stable bodies on which we build our lives and yet they are adrift. They move slowly, at the speed that our hair grows and have been for millions of years. (inter, 2017)

During these millions of years life has evolved in different forms, adapting to a wide variety conditions. About 30,000 years ago human was doing cave art. Technology today is not the same as it was then. By comparison the movement of human cultures is intensely faster than geology.

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## Key words

World, materials, continents, drift, earthquake, history, myths, paleolithic, iron ore, clay, bison, mammoth, rhinoceros, horse, enamel, scientific theory.



Photo 1

## Background

After being a craftsman, blacksmith for 10 years and living in different countries, I decided to apply to HDK-Valand-Steneby Art University. This has been a good place to reflect, to create and develop my artistic process.

To deepen my artistic process, I have combined my craft blacksmith skills with behavioral topics, both having an impact on me as a person and on my work.



Photo 2

For my artistic approach, I work with a combination of several subjects. I combined different aspects of these subjects to create a concept, that in the end takes form as an abstract sculpture. One of my main inspiration is the late Paleolithic period (45,000 to 12,000 years BC) which have had a great impact on my artistic ideas. I imagine it in a simple, humble and frugal way in comparison to our modern times. This simplicity is something I would like to incorporate in my work. Bison horde escaping from the caves. Work produced in autumn 2020, inspired by a cosmogonic myth.

For example, one of my works, the Bison Herd, was inspired by Paleolithic rock art and the mythology that might be hidden there. The work was crafted from

clay and iron with a cave-painting aesthetic, as Lascaux in France. These materials keep their natural harmony properties, the iron is slender and the clay is grainy. The work was about empathy and the understanding of other cultures and their evolvement.

I give great importance to questions of our place in the world and our way of integrating our environment with other living beings.

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## Paleolithic



Photo 3



Photo 4

Sculptures made in Canada

When I lived in Canada I was interested in the cultures of the first inhabitants of this continent. The diversity I found there was fascinating and I naturally compared it to my Western culture with the questioning that followed. I was inspired by these American peoples in my first creations. I wanted to understand the connection that does people had with their environment.

But not wanting to make any cultural appropriation, I set out in the footsteps of an art surviving in my country, containing an essence somewhat similar to that of the first nations of Canada. So it was on the choice of Paleolithic cave art that I drew my inspiration.

In these caves people painted stories, stories and memories. What could these stories tell? We don't know it. But maybe part of our stories come from the people who painted them, in Lascaux, in Chauvet and on thousands of other cave sites, found all over the world. Sites containing strange paintings or assemblages.

Traces of old myths make me think about where myths fit today.



Paleolithic art is an art of interesting cultural neutrality due to its age and the mysteries that surround it. I use this art as a way to tell stories on various subjects, to approach concepts and to place human in its environment, without stigmatizing a particular community.

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### Myths and Science



*Cave painting of Lascaux, France. (Shutterstock,2016)*

Talking is the possibility of sharing our world with others. Through this interaction, we compare our reality to that of other individuals. This exchange can lead to movement in our ideas.

A world is on the move when ideas are shared. These are questioning, comparisons, connections to what we lack.

François Jacob, a renowned French biologist and Nobel Prize winner in medicine, talks about the connection of myths and science in his essay: « *Le jeu des possibles* ».

Myths and scientific theories are there to explain the visible world set in motion by invisible forces, this is the why and how about what we observe. For example, it is possible to think of lightning as the expression of Zeus's anger or

as an electrostatic phenomenon. Disease can be seen as the effect of bad luck or a microbial

infection. But, anyway, to explain a phenomenon is to consider it as the visible effect of a hidden cause, linked to all the invisible forces that are supposed to rule the world.

Whether it is around a myth or science, the representation of the world that human beings construct always have a large part in their imagination. (Jacob, 1981,p.27-28)

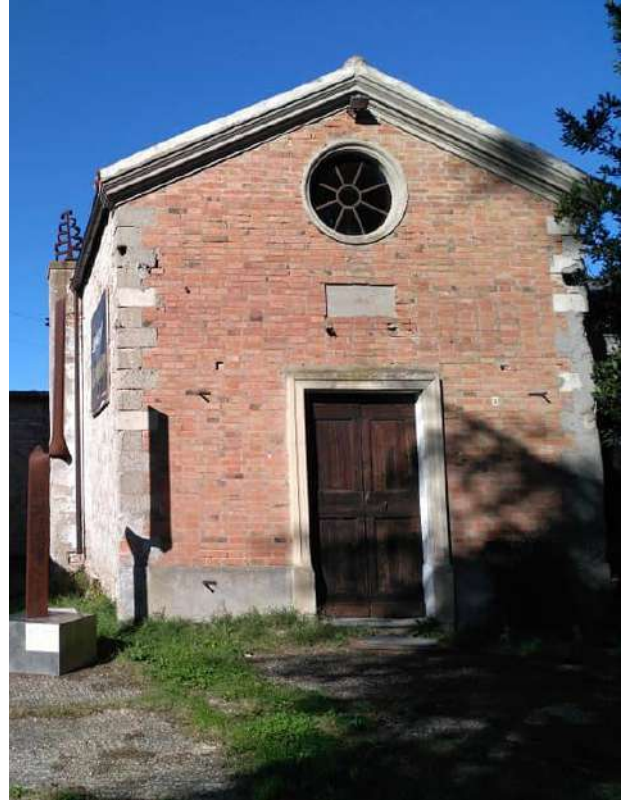
The natural sciences represent a way to refine this public representation of the world and bring a more precise view of reality. All of these activities appeal to the human imagination. All of them operate by recombining fragments of reality to create new structures, new situations, new ideas. And a change in the representation of the world can lead to a change in the physical world itself, as shown by the effects of technological developments. (Jacob, 1981, p.107)



## Continental Drift

*January 2018, Mercato Saraceno, Italy, In Romagna.*

*At that time when I was doing my Journeyman trip in Europe, I went to work for an Italian artist, Roberto Giordani. I lived in a church that was transformed into an exhibition hall and an artist's studio. As in the monks days, I lived in the sacristy. It was winter, snow covered the ground in the mountains. The pellet stove warmed me to 12 ° C in my home. Like every night after eating, I would go to my bed to read, accompanied by my hot waterbottle and my hat. Funny look but effective against the cold! As I put my book down on the*



My accommodation when I lived in Italy. Photo 5

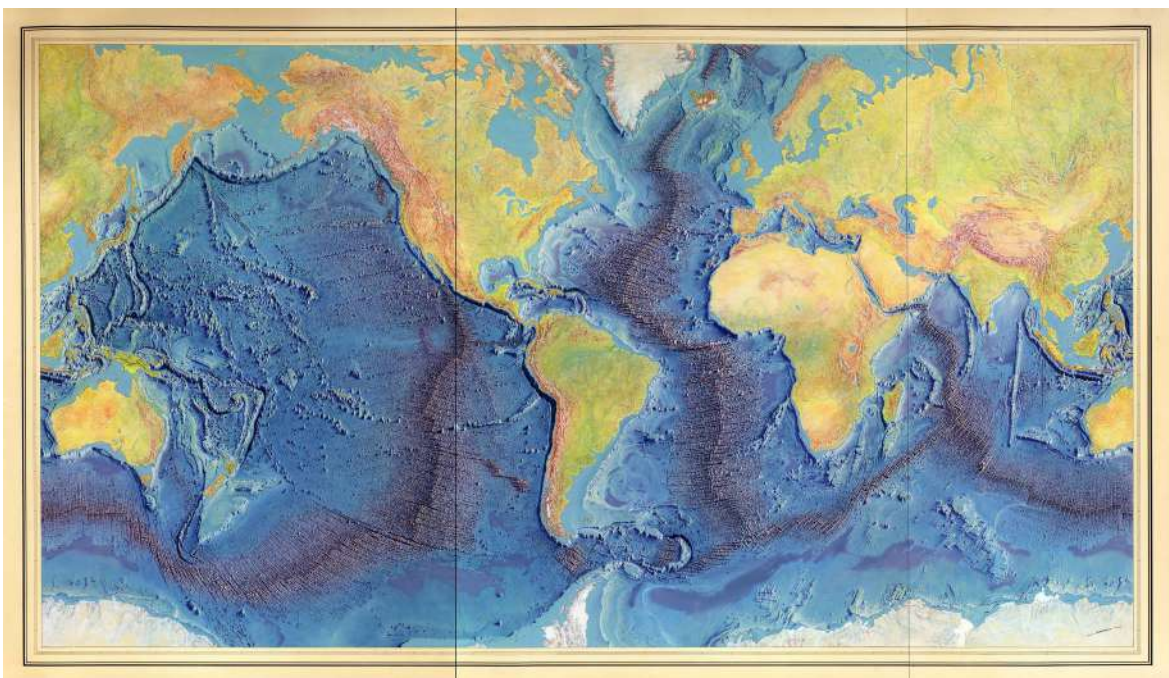
*floor a low growl invaded the bedroom followed by a tremor causing my bed to move strangely. A feeling never known before. In the morning a new crack had appeared on one of the walls of my room.*

*According to my boss, it was an earthquake with the epicenter Ravenna, a town 60 km from Mercato Saraceno. I was going to check out the beams supporting the floor in my bedroom, which were unstable. But after reflection I told myself that Italians were used to earthquakes and if the building had to be weakened or destroyed, it would have been a long time ago. I therefore resumed the normal course of my life. But with a new sensation, the experience of having lived through an earthquake. A sensation that for a moment makes you aware of the mobility of the most colossal things in our world, mountains, continents, and tectonic plates which carry us or transport us on the paths of our lives.*

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Alfred Wegener, a German astronomer and climatologist (1880-1930), talks about the ancient hypothesis on the formation of continents and its struggle to give rise to another scientific theory, that of continental drift. The old theory spoke of the formation of continents by contraction. For example, like on a dry apple, there will be a formation of cavities, bumps. Before the 1960s it was on this theory of contraction that we imagined the geological formations of the earth. As if the earth was atrophying on itself. Wegener gave the impetus to a new idea, that of continental drift in 1915. (Greene, 2018)

This idea germinated in him when he was intrigued by the similarities of the African and American coasts. Although this research contains tangible evidence, his theory was not accepted by the scientific world. It was not until the survey of the seabed by researcher Marie Tharp to really prove this continental drift. A woman who throughout her career, from the 1940s, has sailed 70% of the surface of our globe, the oceans. Hers surveys have uncovered ocean trenches. (Felt, 2013)



(Berann, 1977)

Hers cartography contributed to a revolution in geological concepts. In this painting the Swiss artist Heinrich c. Berann painted the surveys of Marie Tharp revealing the oceanic trenches.

In this discovery of continental drift, a movement has taken place, a way of thinking that is questioned on tangible evidence. Explanations of visible movement created by invisible forces. It was a step towards a clearer understanding of the world. A scientific world that evolves and moves like the tectonic plates of our planet.

**My creations on my interests**



Photo 6

*This work is a previous project. The final project will however be of the same nature.*

Photo 7



I am satisfied with the mixture of clay and metal, I have tried to use these materials with their aestheticism and natural property. Cracked clay filled with color and slender iron with lots of movement. I still wonder about the connection between raw clay and more well-worked iron.

What level of contradiction between the two materials must I reach so that it can complement and not harm each other.

For the aspect of the bison I interpreted a cave painting where the animals escape from their walls, after being in this cave for a thousand years. The prototype of this idea comes from a cosmogonic myth (creation of the world) in some beliefs of very ancient culture and still today in some part of the world.

Here is a cosmogonic myth that I discovered through the research of anthropologist Jean Loïc le Quellec. A mythical text that figuratively explains the history of the Bison Horde (photo page 5)

*Life will have come from the center of the earth. While the living beings were immortal and stuck underground.*

*A breach was discovered.*

*A bird came out and came back to explain what it had seen, that the outside world was nice!*

*So animals and humans took a rope to come out into the light and see what was going on outside.*

*When they got outside they became mortal.*

*All the beings could not follow on the rope because a pregnant woman, too heavy had cracked the rope.*

*So, part of the living beings remained in the earth and the other part life on earth, but when they die they return to the earth and return to the origins.*

(Mythes, contes et religions par Jean-Loïc Le Quellec – 17/4/2018 (2018, 14 mai)

It was on the idea of this myth that I created this prehistoric herd. To highlight a story that can possibly, partly explain the questioning of the prehistoric frescoes located underground.

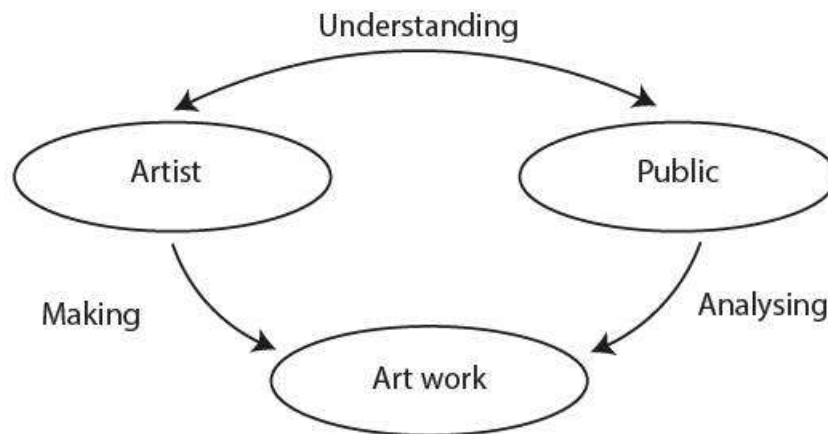
The idea was to give clay a wall aspect and use metal to exaggerate the effect of movement as clay normally an inert material. To have long legs standing in strange ways in order to bring a childish style to these works and sympathy to the audience. When people look at this animal herd I see they get a lot of interest observing it. It captures their attention. I think this is because the sculptures are animals and people like animals in general. That the bison ontology is respected while being somewhat abstract.

In order to touch the viewer, I think there is a connection of things to respect and to link together, The artist, the art work and the public.

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First I have to know the limit to the abstraction of an idea, to represent a bison as in real life has no artistic interest for me, I must interpret it in its way with the help of another idea. Here the idea of the origins of life. I have to stop at a level where abstraction will remain in the ontology of the main idea. The public will then recognize the bison in these outline and their attention will be captured by the artist's originality of interpretation.

1. the artist will capture the public's attention
2. the public will understand the idea of the bison
3. the public will wonder about the shape and materials of the bison
4. the artist will explain its prototype and the resulting work
5. the public will understand the idea, because the ontology will have been respected enough so that the bison, although in a completely new appearance, is recognizable and under its new appearance gives an understanding of a prototype.





## Artist reference

Some artists are referring to the Paleolithic aesthetic, like Marguerite Humeau and Miquel Barceló, which have been a great inspiration to me. They see the Paleolithic art as a modern enigma and have drawn inspiration from it. Their methods and processes functions as a guideline for my own work.



(Dior, 2019)

Marguerite Humeau makes extensive exploration of nature and scientific discoveries. These inspire her abstracted and organic forms. In her art she aspires to create mystery and riddles, rather than giving answers or saying what to think. These projects

always begin with mysteries that she seeks to solve as they move into veritable odysseys. (Troncy, 2019)



(Barceló, 2017)

Miquel Barceló is a recognized contemporary artist in Spain. He carried out work on the reproduction of the Chauvet cave at Vallon-Pont-D'Arc in France, a cave with more than 400 parietal works.

He was chosen to be a member of the scientific research committee. He studied the art of the cave with great interest, to know how to recreate it with the help of other artists and artisans. This research had great Influence on his art. (Barceló, 2017)

Like Marguerite and Miquel, I incorporate the materials of the subject, like on the subject they address. It is to make the past speak by giving it a material part in sculpture. They create their own materials to give a character of truth to their work. In my opinion, a way to connect the subject mentioned and the public.

## **Purpose**

The aim of my project is that the public can recognize the movement of the Continents, but also the mobility of all things, palpable or not palpable, to connect the living to the non-living.

## **Goal**

My goal is to follow my imagination and my artistic approach, this work will be composed mainly of steel and clay. It will be a work with an archaic aestheticism, like my previous works. I would like the public to be able to recognize a kind of geology, continental and oceanic drift into the form of a myth.

## **Question formulation**

What are the properties of my materials to talk about the final expression of the work?

What is the public's interpretation of my work?

What is the connection between continental drift and the Paleolithic period in the definition of my work?

## Approach

In this exam project, I will be using the scientific theory of continental drift, around a story that I have created. This story will not be fixed but evolutionary, because it will be based on science (evolutionary) and not on a myth (which is by nature immobile). It is a way for the spectator to understand the story being told by visualizing it in a poetic way. By using forms it knows, in order to explain more complex things but also to create metaphors with our own human condition.

For this examination piece I will be using the shape of a large land mammal, which has been depicted sometimes in cave paintings. Animals renowned for their strength and powerful movement, but also their slowness, like moving tectonic plates.

During the previous year my work have been touching upon a prehistoric universe. The originality of my work is distinguished by a passion for materials and the fusion and the property of those. I combine materials such as steel, copper metals, iron ore, clay and enamel.

A mixture of alchemy to bring color and volume to my work and give it the appearance of an ancient object and bring a connection between humans and nature. I would like to investigate scientific findings that are changing our times to use them as an inspiration.

The constitution of the earths mantle is something I would like to incorporate into my work. The placement of the work is of importance to me, in what way will it effect the public and could it make the work more understandable. The size is of importance for the connection between the art piece and with the viewer, still I need to take transportation of the object into consideration. I will investigate scale to create a strong connection to my ideas and to the concept. I will use techniques familiar to me so I can push my boundaries when it comes to the concept, materials and form and to make sure I will finish on time. I will be documenting the progress of the artwork regularly in order to gain an understanding of my larger work.

## Process and evolution

### The concept

This work is the combination of my interest in the Paleolithic with the movement of continents, through the use of my blacksmith skills, with steel, combined with different materials like clay, iron ore, calcium and other.

The Paleolithic style of my works and the naturally occurring cracks in my sculptures made me think of ocean trenches and ancient things in this world.

Things that were but are no longer today, things that are part of our origins, inexorably showing how things are going.

A movement that began with the fusion of rocks, to which was added life and its evolution and then with the arrival of man and his ability to create stories.

Stories are anchor points, metaphors for imagining new concepts.

Sometimes I wonder if it is possible for a community to recognize the voluntary use of a myth to have a support a course of action while having the faculty to detach itself from this story so as not to become dogmatic.

The moving continents on this project are also animals that were painted by humans thousands of years ago. They show the evolution that we have had.

That it has not been possible for us to escape the long passing of the ages.

A blacksmith artist from the north of England, Stephen Lunn, told me that he wrote a poem for each of his sculptures. The idea sounded good to me because poems and stories in general create images in the mind and take viewers on a journey into the world of the work.

Next is a sciento-mythography. A story based on scientific theory through imagery of a myth. A way for me to define myself as an artist, by representing a scientific theory through a myth. A way of approaching our imagination from an evolutionary angle.

This poem is inspired by Quetzalcoatl's flight from the Florence codex, collected by Brother Bernardino de Sahagun in 1547. I changed the words keeping the structure so that it tells my work in the form of a myth.

(Inter, 2017)

*The drift of the world*

*Then her time came for Panthalassa where she felt the sky enter her*

*And she thought of giving life*

*Panthalassa, the ocean where time is slow and the sky, where time is fast*

*So her children emerged from the salty waters that covered her*

*It was created in the sea by the emergence of ship-shaped animals*

*And when they were built, life sat there and set sail*

*Ships gliding over these magmatic waters, no one knowing when they*

*Will reach the land of the Red Sun*

*It emerged on the shores of a very wide sea*

*It keeps moving and the beauty of these animals is reflected in the mirror of the sky.*

*The beauty of their reliefs being reflected back to them and they are clothed in clothes similar to the stars*

*This continues with fires of joy at the bottom of the sea in which these animals throw themselves and burn themselves, their ashes rising in the abyssal silences*

*This continues with the emergence of other animals, with bisons with turquoise horns, mammoths with ivory tusks, red and white horses. It continued with the yellow horned rhinos in a golden insurgency circling until the fire was extinguished.*

*Making circles as their hearts sink to the earth.*

*This continues with their being transformed into continents.*

*It continues with the morning star with dawn and dusk.*

*It continues on a journey to the realm of movement, with seventeen stone colossi their bodies turned into mountains.*

*Animals that move forever on the earth.*

## The materials

When I returned home last summer, in France, I started collecting minerals from my region, I went to collect clay in the forest and iron ore in the old iron mine of my city. These materials I mixed them and heated to different temperatures. This experience made me discover the potentiality of using the material in its original state while respecting my desires to work with metal, but this faith in the way closest to its state in the earth's crust. These new textures have taken me to a new field of possibility. I found a texture there that evoked my interest in Paleolithic art, which I combined with steel coming out of industry. This discovery of diversity opened up to me the possibility of creating very expressive forms in all spontaneity and with a diversity of forms.

Photo 8



Steel: Extremely present in our daily lives, steel comes from the smelting of iron ore. By certain process the iron is separated from the stone and a little carbon is added to it to give it certain properties.

This is the material that I have mainly used in my work for 12 years. I learned to shape it by forging it. In this sculpture, I use it to bring finesse and movement, it gives lightness to the animals and a childish aspect by the disproportionality of the legs. These forged bars give a more natural look to the materials, it takes away the industrial side of a laminated bar. A forged metal also has more facets and more play of light and shadow. It gives reflections pleasing to the eye. I also made sure to remove the aggressive side of the metal with the least acute angle possible. Iron is often connected to something cold, so I like to make it look warmer.



Photo 9



Clay: Wet It is a plastic material, easy to handle. At high temperatures, the silica in the clay will melt and connect to the surrounding silica molecules. The state of the clay will change under the effect of heat to form ceramic, like stone.

In my sculptures I see it as a mortar in which I incorporate various elements to express my thoughts. It is a raw material reminiscent of cracks in the earth, caves and the Paleolithic.

Photo 10



Magnetite: It is very present on the earth's mantle. When this rock rich in iron oxide melts and cools, its solidification aligns the iron molecules towards the poles, due to the magnetism of the iron. The fact that the ferrous molecules, of the magnetite deposits, are not each time aligned towards the north, explains that the continents have moved since the

moment when these rocks had melted and cooled. (Inter2017)

The ore used in my works comes from an old iron mine in my hometown of Segré in France. It is possible to collect it in powder form on the ground. It is an ore containing 60% metal and 40% rock. My love for iron has led me to use it in its simplest form, which is ore. Although supported by a clay matrix, it is the use of the material in the softness of its natural state. When I was working in Montreal, Canada, a master blacksmith told me: « *Iron has only one desire is to come back and play with these friends in the ground as oxide in its most common state on earth* ». .

As my subject is about the earth's mantle, it seemed important to me to incorporate this metal in its most simple and natural form which is to mine it. To connect the artwork to the elements and people.

On the animals I have fused the ore in a north direction but a different north for each animal, because their "walk" is deviated from the magnetic alignment of the iron.

Photo 11



Calcium: It is the vital support of all vertebrates, the backbone of our lives. When I arrived in Sweden I discovered the complete skeleton of a forest moose (natural death, there were traces of osteoporosis in the joints). It was the calcium from the bones of this animal that I recovered.

The procedure was to burn the bones in a ceramic oven at 860 ° C. The smell was foul for several days in the workshop. Once the bones were burned down to ash, much of their organic matter was removed, the next step was to melt the calcium with the torch into a white material like teeth.



Enamels: I used it for the colors around us, trees, birds, flowers and bring more diversity.



Bronze: I used it for the golden reflections of light, the sun and its attraction, fire and the changes of state of fusion, solidification, evaporation.

Photo 12;13

This romantic idea of connecting the work and the concept is similar to the working method of Margueurite Humeau who incorporates organisms within her sculptures. These are details invisible to the viewer, but once known brings a stronger connection to the subject evoked.

This way of creating my materials and assembling them intuitively is similar to Miquel Barcelo's working method. I see this assembly method very intuitive, done on the fly and almost becoming animal.

The assembly of all these materials remains fragile, it is ceramic. Sudden movement could damage the work and change its appearance. But since nothing is everlasting and even the most solid things eventually change state, whether they are fragile or not, everything will eventually be transformed.

## The making

I made this object with more volume than my previous works. In order to put an exclamation point to my training but also to highlight my artistic identity. It's a way for me to show to people the importance I give to my work.

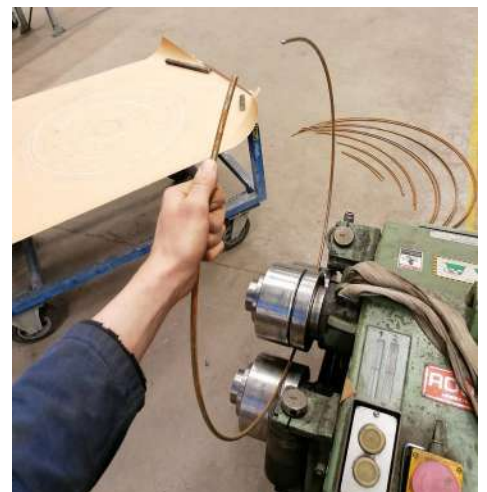
Its size is on a human scale, so that interaction between the audience and the artwork is easy. Maybe the audience will have a connection for a moment to work, much like an earthquake. A work with a lot of detail and complexity. A complex story deserves a work rich in form and material. The incorporation of different materials brings about this diversity and places the work in its connection with the earth and its melting pot of rock.

People who know my craft skills are often surprised at the choices I have made in the use of shapes and materials. In my works, the technique used does not require years of experience of the material. These are simple and rapid techniques responding above all to a creative spontaneity, having no restraint by the use of too complex techniques, which would have the susceptibility to break the "flow".

This animal representation of continental drift is gradually being built in my mind. The vague idea of the work form came after making several 1/1 scale sketches. About ten drawings were drawn. Each complementing the previous one to arrive at the form most suited to the project. Drawings helping me to imagine broadly the purpose of the work and what it should include.



Photo 14 ; 15



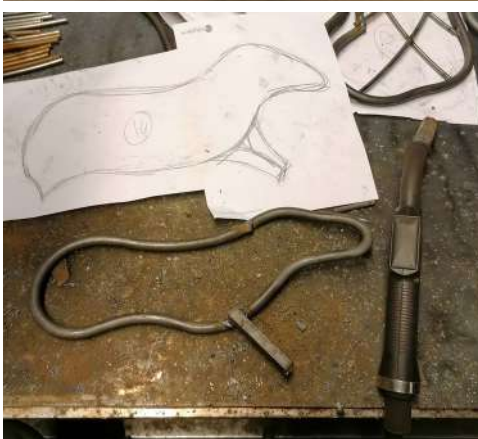




The idea of the globe was chosen among the various ideas. A sphere invaded by parietal animals, moving around the globe and representing the continents. Their shapes resulted from very minimalist designs. Details were added throughout the manufacturing process, intuitively, leaving room for surprises.



The sketch of the globe, in three dimensions, was made to know where to position each animal and also to have their sizes and know where to connect them during assembly.



The framework of the animals is made in a round with a diameter strong enough to support the final weight of the work, which is 130kg.

Photo 15; 16; 17



Welding reservations were positioned at the connections between each animal. An important step because once the clay is in place, it is impossible to connect the skeleton of each animal without these reservations.



Pictures of me collecting the materials.



Fabrication of the materials.

Photo 18 to 25





Calcium transformation



Photo 26 to 30

The clay mixed with the different components was put on each support, iron ore, bronze, calcium, glasses, enamels.



While the clay was drying, I took the opportunity to forge the 68 legs, 34 horns and 17 tails, a very rhythmic forging job that gives me a lot of pleasure.

The animals with their clay bodies were baked to make them more solid and to fix the colors and the different materials.



All legs, horns and tails together after forging.

Photo 31;32;33





Vitrification of clay with a torch.



I made a system to easily dismantle the work with a shape that does not distort the work, these are keys in the shape of horns that connect two rings between them each time, there are several dozen welded on the work, in order to assemble the different parts.

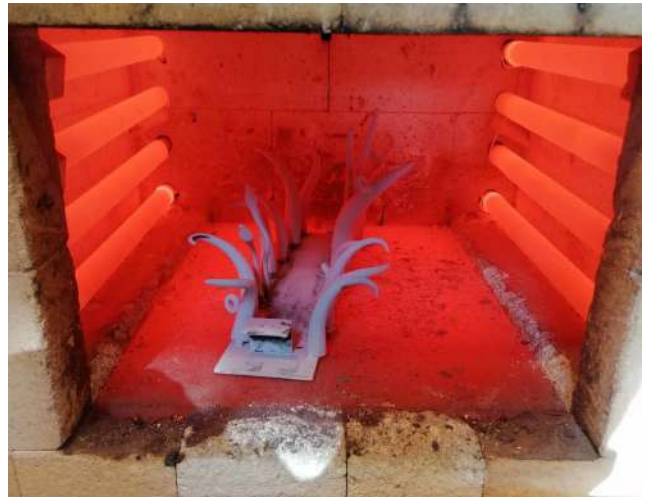


Details of a claw to assemble the animals together.



Enameling process.

Photo 38 to 42







Finishing of the forged parts with black paint. a painting that keeps the shades and facets of the wrought iron and highlights them.



Photo 43;44;45

Result of the finished work after assembling all the animals together.  
Finished, the work measures 1.20m in height and approximately 90cm in diameter. In total, it took around 430 hours of work to make it.

Photo 46





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Photo 47



## Discussion and reflection

Here is the account of the reviews and discussions I had during my review presentation, primarily with artists Vivi Touloumidi and Sabine Straub. But also the reflection I have on my work after I finish it.

By this work, I wanted to make a masterpiece in relation to all the small works that I made with the same technique. To give weight to my artistic identity and some truth.

I think I managed in this job to explain what I wanted to say, the satisfaction of the result that I got was proof of that.

The subjects that I address in this work are of a societal nature. I see this animal globe as educational work. Can be set up in a natural history museum or a humanitarian institution, but that's seeing the big picture. To start, I will apply in art galleries consistent with my artistic approach.



Photo 48

At the Göteborg graduation exhibition, I installed my work on the materials with which it was built, on clay. I also added the Bison herd next to it to show a little more assemblage diversity. People were quite happy when they walked up to my artwork and let out little laughs of surprises. It was interesting to watch it.

My work is related to cave paintings, painted thousands of years ago. It is a way for me to connect people to environmental issues, to the loss of biodiversity for example. It's looking back 10,000 years, so small on the scale of

life. But above all, it's a comparison to what we were not so long ago. It is seeing the impact our beliefs and technologies have on the environment. 10,000 years ago we had a much more frugal lifestyle, we had no choice, it was a hunter-gatherer life very different from the sedentary life we have. Yet people had the same emotions, they could be sad or happy, tired or in good shape, sick or in good health, stressed or canary. Everything that makes up human nature. But human nature is completed for each people of different beliefs. As little explained by François Jacob in his book *Le jeu des possibles*.

Sabina Straub who was my opponent during my exam presentation said:

*“When I first saw the artwork, I saw a spinning object, and I didn't understand what it was, seeing it a second time, I saw the animals. It gave me the same feeling that the cave paintings at Lascaux had given me. At first, we do not see them and all of a sudden they appear in front of us!*

*For the size, you can't fit in (the globe) but you can still look inside and it's very interesting. You can be inside the cave or outside. This globe perfectly reflects what you are speaking about. This is the interesting point in this work, the people who made these paintings are our ancestors but we are part of it, it is our heritage, so I think there is no need to make this work bigger because it is a good size.*

*I find the animals cute because they are realistic and abstract and they are fun. So don't do something strict and functional, because I think the fun side that you have and this approach to collecting materials is a rich, alchemical, and unique thing. ”*

This technique of collecting and assembling different materials around clay and iron bodies opens up the possibility for me to create an infinite number of shapes on contemporary subjects. I will continue to use this method while using my blacksmith skills. They have been part of me for several years and I enjoy forging.

All this personal evolution and the construction of this project did not come entirely from me, I spoke, exchanged my ideas with many relatives,

professionals of the art world, friends, and things learned during my research. My teachers Heiner Zimmerman and Tobias Birgersson allowed me to take this course and were always available to answer my questions.

The university courses guided me in finding my artistic approach and my working method. Also, the writings dispensed by my teacher Gertrud Olsson have given me structure, method, criticism, and formulation to explain what I do.

Emille De Blanche was my external tutor, she put a lot of energy into this work. She was very good at identifying the points I was missing a few weeks before the exam. She had the pedagogy to confront me with certain questions essential to my artistic development:

- Craft/Contemporary Craft/Art - what does it mean to you?
- Is there a difference? If so which?
- Collecting/making the material - is this important and if so why?
- Find support for your work by looking at art and craft history.
- Find an -ism or a movement that inspires you.
- Think about where you want to place yourself and your work about art/craft history
- The abstract vs. the figurative. What are their different strengths and/or weaknesses?
- Is it clear to others what you want to communicate?
- Are you successful in conveying your story?
- How do you introduce and transition between segments of the presentation?
- Etc.

My family accompanied me well, their great general knowledge and their sensitivity to things opened my eyes to certain points. The mockery of my brothers about my fabrications was essential to keep my feet on the ground and remain humble.

## **Conclusion and result**

This work was in a way the reflection of the last ten years when I learned my trade as a blacksmith, but also the reflection of my travels. People that I have met and who have influenced me. Subjects that animate me and in which I see beauty.

In this critical process, the university has been of great help. It was two years to find the keys to opening the doors to new ideas, opening the doors to the unknown path of the artistic process. But a path that I follow in what seems right and right to me. In an evolution following the problems of my time, essential in contemporary art.

To conclude and to summarize. I would say that my work and my research put forward the cultures qualified as primitive which according to me are structured by different morals and ethics.

Through my work, I want to highlight a more frugal side to our consumption. I want to highlight the connection between people and their environment.

Showed the treasures that hide under our feet and that craftsmanship would revitalize. A sort of "Neo Art and craft" for a more local creation, an idea coming from a discussion with my tutor Emille De Blanche who asked me where I was in the art world.

To evolve in my art, I would like to work in several fields, of craftsmanship by creating functional objects concerning my artistic ideas.

For more inspiration, I would like to return to Canada to collect myths and stories from the First Nations. These are stories that help me visualize shapes, essential to my designs.

## **The adrift of our worlds**

This work speaks of our world which has always been in motion. It talks about the place of humans on this earth, represented as prehistoric animals.

It highlights what we were a few thousand years ago and questions us about the ethics we have and which I think should go in the direction of moral rather than technological development.

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Image :

Personal photograph : Photo 1 to 48

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*Dior- cotton shirt, D-connect neoprene sneakers / The dancer III & IV (2019), polystyrene, polyurethane resin, fiberglass, steel skeleton, pollutions particles, Courtesy the artist, CLEARING New York / Bruxelles.* Consulté à l'adresse <https://www.crash.fr/a-meeting-with-marguerite-humeau/>

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