Collection 01 — Ethereal Vaults, Enchanted Lands

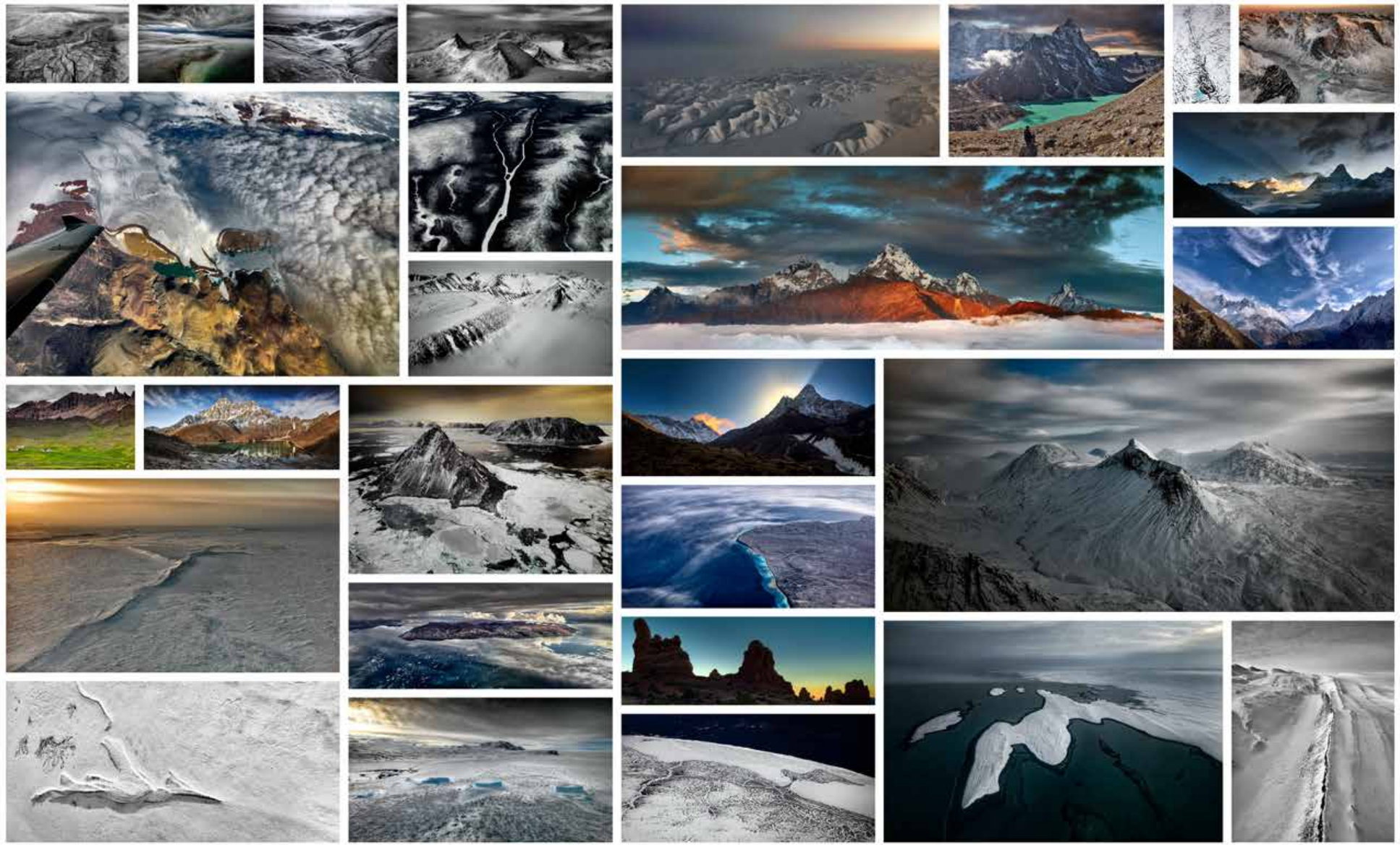
When I look at the images gathered in Ethereal Vaults, Enchanted Lands, I first recover a sensation of elevation and depth. I have often photographed these territories from the ground and sometimes from the air, but the physical position ultimately matters less to me than the inner displacement they provoke. Before certain immensities, I stop feeling that I am merely looking at a landscape. I find myself suspended between what exceeds me above and what carries me below.

The earth then reveals itself less through its colours than through its structure. I see lines, veins, folds, fractures, and furrows that give the landscape the appearance of an architecture far older than we are. I am drawn to the moment when light does not merely illuminate this matter but seems to read it. It reveals a framework, then withdraws, as though part of the territory must remain inaccessible.

This is probably why vastness does not give me a sense of domination here. It does the opposite. It returns me to my own scale. These images remind me that I can receive greatness without possessing it, and that a landscape can become powerful precisely when it requires us to relinquish the centre. When I construct this collection, I therefore seek less the spectacular panorama than the images in which the scale of the place succeeds in shifting my own inner scale.

That distinction also matters when the collection is presented. An image may be impressive and still not belong here. I retain those that share this relationship to vastness, structure, and a form of elusiveness, because this continuity—far more than country or subject—is what gives the ensemble its coherence.

First publications: 2020
Magnetic words: expressions of vastness and the elusive
Associated locations: travels, Asia, Nepal, Canada, United States.



Collection 02 — Guardians of Forgotten Workshops

I have always been sensitive to hands that know. They often say more than the words of the person working. In workshops, I encountered people who were not trying to become visible and whose precision came less from a desire to display skill than from a long familiarity with matter. Guardians of Forgotten Workshops gradually formed around that presence.

I see these artisans as Smiths of Silence, Invisible Makers, and Nameless Hands, not to turn them artificially into heroic figures, but because their work has often reminded me that every visible work depends on a considerable number of gestures that remain in the shadows. Wood, stone, paper, metal, dust, and light become their interlocutors. They know the resistance of matter and understand that it can never be entirely commanded.

What moves me in these scenes is precisely the absence of spectacle. The right gesture can be almost imperceptible. A few millimetres are enough. A hand returns, waits, touches, removes, begins again. At that scale, precision is no longer merely technical; it can resemble a form of humility. The artisan does not continually impose a presence on what is being made. The work depends on knowing how far to intervene.

When I bring these photographs together, however, that emotion must remain governed. I do not want to create a collection of picturesque craftspeople or beautiful gestures. I look for images in which the relationship among person, craft, and matter becomes legible enough for the viewer to feel this quiet dignity. Selection therefore demands almost as much discipline as the original emotion: what I felt in the workshop must genuinely have crossed into the image before I can ask it to carry the collection.



First publications: 2020
Magnetic words: smiths of silence, nameless hands, watchers of matter, workers of the sacred
Associated locations: Nepal, Thailand.

Collection 03 — The Memory of Stones, the Passage of Humans, and Forgetting

I have never been able to look at certain stones as mere elements of a landscape. Before them, time changes scale. The rock was there before me and will most likely remain after I have passed. That very simple fact is sometimes enough to change everything I thought I had come to photograph.

In The Memory of Stones, the Passage of Humans, and Forgetting, I seek this quiet confrontation between two durations. There is ours—brief, restless, filled with projects, traces, movements, and intentions. Then there is the duration of matter, almost indifferent to our agitation. Paths change, people pass through, civilizations add their marks and lose them again. Stone remains, even though it too erodes, fractures, and ultimately disappears according to a measure we can barely perceive.

This difference moves me because it requires no dramatic effect. The landscape speaks quietly. A tiny silhouette, a scarred wall, an abandoned structure, or a nearly erased human trace can be enough to place our importance back into perspective. I am not trying to make stones speak as though they possessed human memory. I am trying instead to photograph what their duration reveals about our own fragility.

When I select images for this collection, I therefore have to resist landscapes that are merely majestic. Geological grandeur is not enough. The image must contain, in one way or another, this tension between apparent permanence and human passage. It is this tension that allows photographs made in Thailand, Canada, the American Southwest, Laos, or Cambodia to inhabit the same inner territory.

First publications: 2020
Magnetic words: mineral memory, witness rock, stone silences, erased humans, patient strata
Associated locations: Thailand, Canada, Southwestern United States, Laos, Cambodia.
























Collection 04 — Gaia’s Tears

Water has often stopped me before I knew exactly why. Rain on a surface, cracking ice, a drop of dew, runoff, or melting water may seem almost insignificant beside a spectacular landscape. Yet when I move closer, something changes. Matter becomes fragile, mobile, temporary. Gaia’s Tears began to emerge from that availability.

I do not photograph these waters in order to impose a human sadness on them. The title belongs to the way I receive them. Before certain liquid forms, I have the impression that the Earth is breathing through its surfaces. A drop can resemble a tear; ice a skin beginning to yield; runoff a vein momentarily made visible. Poetry helps me name this proximity, but it must always remain behind the image rather than forcing the image to illustrate my words.

This is probably where emotion becomes most delicate to govern. Water can easily be made beautiful. It captures light, produces reflections, becomes graphic. But beauty alone does not sustain the collection. I look for the moment when water becomes again a vulnerable presence of the living world, something that passes, changes, disappears, and returns in another form.

That demand also shapes my selection. A photograph can be beautiful without belonging to Gaia’s Tears. I retain those that genuinely sustain this tension between vulnerability and continuity. The title then becomes a promise to the viewer, and my responsibility as an author is to ensure that the images are strong enough to keep that promise without needing the text to rescue them.

First publications: 2014
Magnetic words: waters of the Earth, veins of water, tears of rain, tears of ice, dew of the world
Associated locations: to be specified.



Collection 05 — Impermanence — Human Tremors

This collection places me before more unstable material. I cannot look at impermanence only as a beautiful philosophical idea when places, peoples, and generations carry real traces of historical transformation. In these images, passage is not always gentle. It can leave ruptures, silences, tensions, and identities that must learn to live with what came before them.

I have looked, among other things, at the relationships of colonized populations with their historical environment and at some of the generational transformations that continue to follow from it. I do not claim to explain those realities through my photographs. I stand before them first as a witness aware of the limits of his gaze. What interests me is the moment when history ceases to be an abstraction and becomes perceptible in a body, a place, a distance, a way of inhabiting, or a trace that persists.

The emotion comes from the fragility of human continuities. We would sometimes like to believe that identities are fixed, that inheritances can be preserved intact, or that ruptures belong definitively to the past. The field taught me something less comfortable: generations take up, transform, silence, reinterpret, and sometimes refuse what they have received. Human beings remain in transit even when they desperately seek stable ground.

The rigor of this collection lies precisely in refusing to let poetry become historical explanation. I must distinguish what the image shows, what my experience made me feel, and what would require far more knowledge before it could be asserted. That restraint is part of the work. Impermanence must be able to move without pretending to speak in the place of those it observes.

First publications: 2016
Magnetic words: impermanence, human tremors, colonization, transit, generational memory
Associated locations: Nunavik, Nunavut, Newfoundland, Canada.












Collection 06 — True North in Rupture — The Line That Gives Way

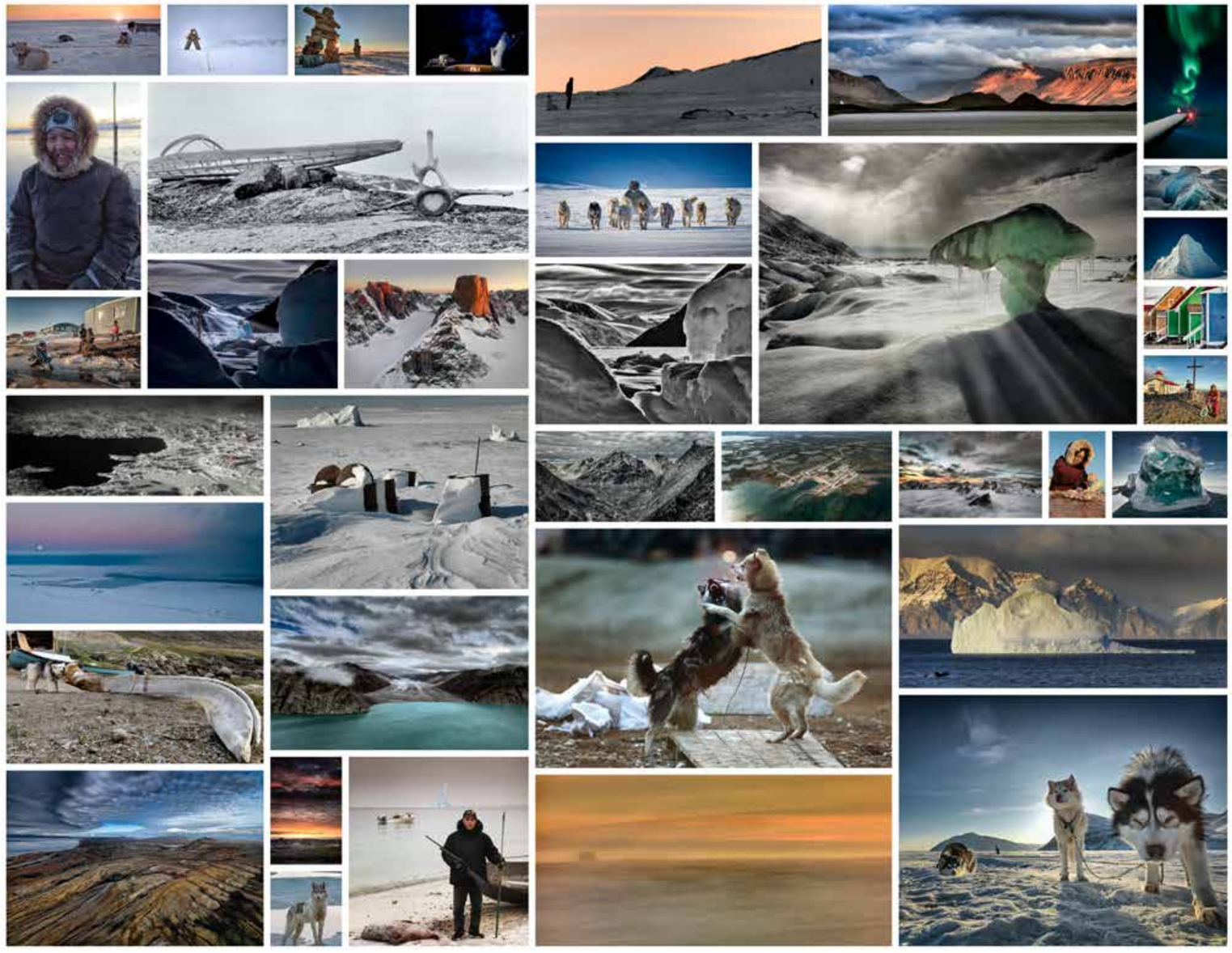
I arrived in the North carrying my own maps. They were not only geographical. I brought my southern habits, my ways of anticipating, my relationship to time, distance, comfort, and what I thought I knew. Nunavut showed me fairly quickly that many of those reference points were no longer sufficient.

The approximately fifty short lived stories that nourish True North in Rupture tell that fracture. It was not always spectacular. Sometimes it occurred through waiting, cold, light, immense distance, or the impossibility of imposing my rhythm on the territory. The North forced me to accept that the efficiency with which I approached other situations could become, here, a way of looking badly.

That is why I no longer regard the North merely as a photographic subject. It became a demanding master. It taught me patience, but more importantly the limits of my own anticipation. What I first experienced as astonishment gradually became a relinquishing of certain certainties. The landscape stopped being something in front of me; it entered into the way I situated myself.

When I construct this collection, I need to recover that rupture in the photographs themselves. Snow, ice, open space, or northern light are not enough. An image can look perfectly "northern" and carry none of this displacement. I retain those in which the line genuinely gives way, those in which the territory seems to require the gaze to surrender part of its control.

First publications: 2014
Magnetic words: northern DNA, rupture, patience, territory, surrender, cold as master
Associated locations: Nunavut, Nunavik, Canada.



Collection 07 — Pura Vida

Pura Vida holds a particular place in my trajectory because it marks a return. After more than forty years of photographic silence, Costa Rica gave me a terrain on which to begin looking again. At that moment, I did not need to produce a complex signature. I needed to reconnect.

I therefore allowed myself to be guided by relatively simple things: light, colour, ordinary presences, everyday gestures, whatever stood before me and simply asked to be seen. After such a long interruption, that simplicity had something precious about it. I was not trying to recover the lost decades. I was checking whether the gaze was still alive.

The transition from film to digital was part of that return. I had to learn different tools, different habits, a different immediacy, while recovering something much older: the almost physical satisfaction of realizing that a fragment of the world had just become an image. Pura Vida therefore carries a light that is also the light of beginning again.

Looking back, the collection matters to me precisely because it does not pretend to be more mature than it was. It documents a real stage. In the trajectory of an artist-entrepreneur, not every collection needs to perform the same function. Some establish a signature; others open a market or a language; this one first records the moment when I decided to produce enough again for a new trajectory to become possible.

First publications: 2010
Magnetic words: Pura Vida, return of the gaze, descriptive, luminous, essential, everyday life of inhabitants
Associated locations: Costa Rica, borders of Panama and Belize.
















Collection 08 — Signs of Inner Peace

I have sometimes described myself as a tracker of inner peace. The expression suits me because it does not imply that I have found a permanent state of peace. It says instead that I look for it, that I sometimes recognize its signs, and that certain images help me understand the conditions under which it becomes momentarily possible.

In this collection, then, I am not trying to photograph “peace” as a subject. I look at what slows down. A light that does not insist, a space that stops demanding all the attention, a simple gesture, a presence that seems fully to inhabit its own rhythm can become indications. The image provides no recipe. It allows an accord to appear.

This search has also taught me to distinguish what depends on us from what escapes us. Some disturbances cannot be removed. Others can be recognized, reduced, held at a distance, or transformed. Photographs obviously solve none of this, but they can become places of reminder: they return me to states in which the world does not need to be continually corrected in order to be received.

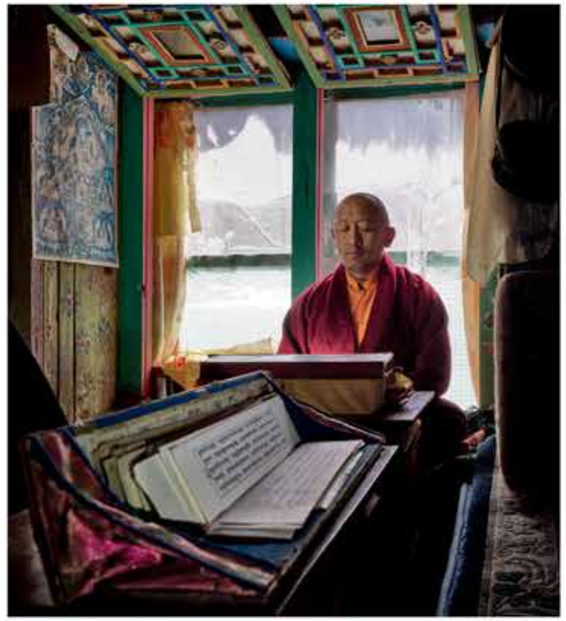
When I gather these images, however, I have to avoid manufacturing an artificial aesthetic of serenity. A gentle, minimalist, or silent photograph does not automatically belong here. I look for those in which calm seems genuinely to arise from the relationship among the elements. Inner peace must not become décor; it must remain a quality of presence.

First publications: 2016
Magnetic words: inner peace, slowing down, accord, presence, breath, consent
Associated locations: Costa Rica, borders of Panama and Belize.
Lieux associés : Nepal, Thailand, Laos.















Collection 09 — Client Commissions & Image Bank

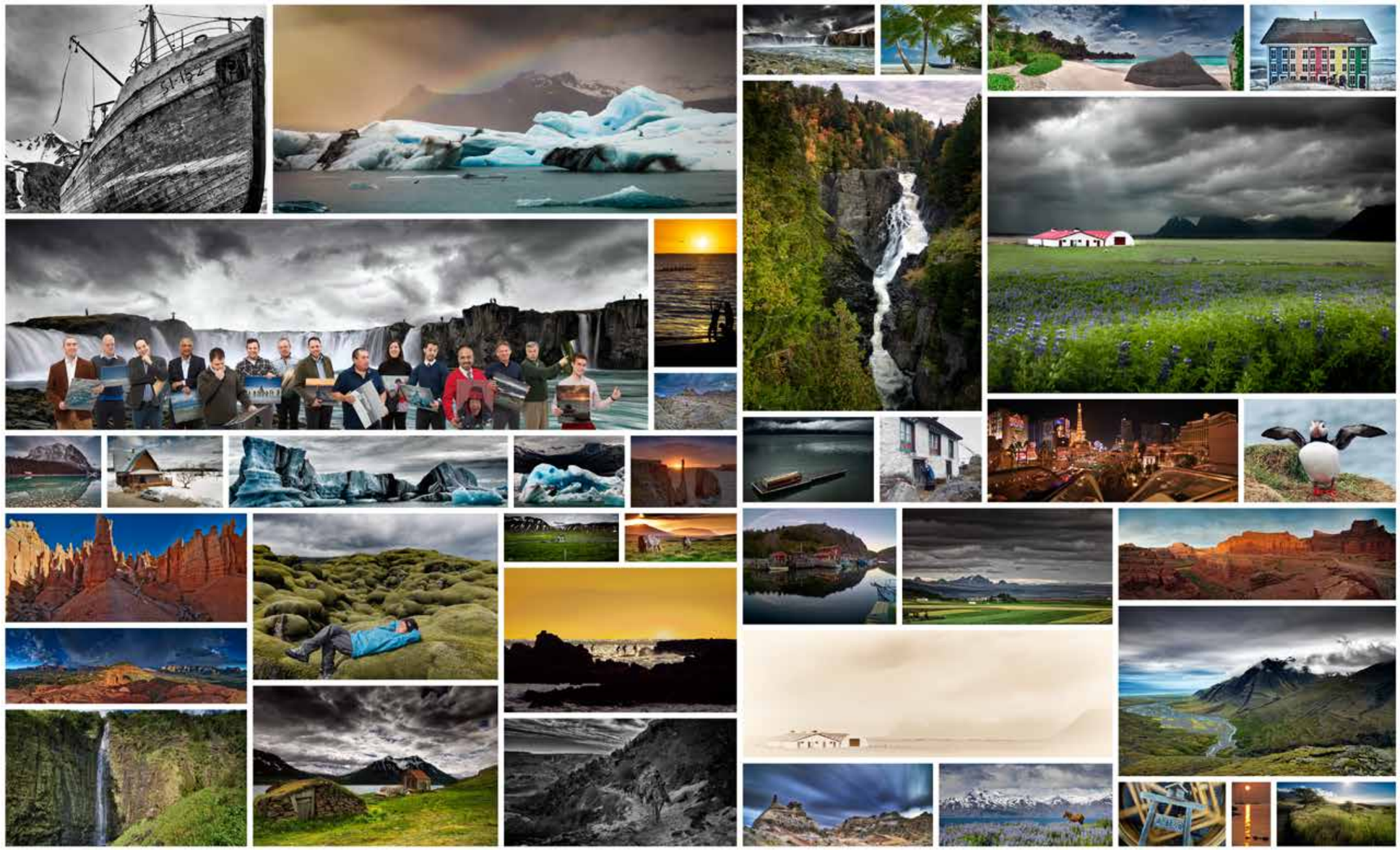
This collection intentionally occupies a different register. I have never accepted the idea that commissioned, commercial, or purpose-specific work must automatically exist outside the artistic gesture. A commission has constraints: a need, a deadline, a format, a destination, sometimes a brand identity or a precise function. Those constraints do not necessarily diminish creativity. They simply change the contract.

Here, my responsibility as an artist-entrepreneur becomes explicit. I must understand what is being requested, clarify what can be delivered, protect usage rights, respect commitments, and produce an image that actually fulfils its purpose. An image bank introduces another logic: photographs already made must be retrievable, described, classified, licensed, and usable in different contexts. The quality of the work is therefore not enough; its professional accessibility becomes a variable as well.

I nevertheless maintain a boundary. The words commission, commercial, image bank, or Fine Art describe conditions of production or circulation; they are not aesthetic verdicts. A commissioned work can be remarkably right. A personal photograph can be weak. I therefore return to more demanding questions: does the image hold? does it truly answer the need? have I retained enough of my way of seeing not to become merely an executor? And conversely, have I respected the request enough not to use the client simply as a pretext for my own expression?

This tension matters to me because it forces creation to encounter economic reality. Revenue, commissions, and licences do not diminish the gesture when they are governed coherently. They can sustain its duration, finance other research, and exercise a different kind of rigor: serving a real need precisely without abandoning what gives the gaze its singularity.

First publications: 2012
Magnetic words: commission, professional service, image bank, usage rights, aesthetic coherence, economic engine
Associated locations: Costa Rica, borders of Panama and Belize.
Lieux associés : to be specified.



Collection 10 — Recomposed Images, Readjusted Intentions

Recomposition did not arrive late in my practice. As early as 1971, I was combining negatives and superimposing slides. I obviously did not have the digital means available today, but the intention was already present: a single exposure was not always enough to contain what I wanted to make appear.

Recomposed Images, Readjusted Intentions extends that earlier gesture. I do not use recomposition to decorate or embellish a photograph that would otherwise fail to hold. It interests me when a second gaze reveals that another organization of the visible could make the intention more accurate. I then move, bring together, superimpose, or transform certain elements in order to build a reality that may never have existed before the camera but remains faithful to what I was trying to make visible.

This practice gives me access to several layers at once. A place can encounter a memory, a figure another time, matter can become a sign. Descriptive photography ceases to be the mandatory boundary of the frame. I particularly enjoy the moment when the viewer hesitates: did I actually see what I think I saw? That hesitation is not a trap. It opens a space in which the gaze must become a participant.

Rigor becomes indispensable here because technology allows almost anything. The multiplication of possibilities could easily turn recomposition into an accumulation of effects. I therefore have to work even more consciously as both author and editor of my own image: remove as much as I add, verify coherence, protect the intention, and choose a format capable of letting the different layers breathe. Several of these works require large dimensions precisely because detail is part of the experience.

I therefore do not regard this collection as a departure from photography, but as another way of pursuing a question that has accompanied me for a very long time: how far can I recompose the visible in order to reveal more accurately what the first gaze had not yet been able to contain?

First publications: 2019
Magnetic words: recomposition, second gaze, readjusted intentions, layers of reality, photocomposition, active reverie
Associated locations: Costa Rica, borders of Panama and Belize.
Lieux associés : inner journeys, impressions of the DNA of countries visited.















