Healing was first developed as the lighting system using found lights for the exhibition “Amygdala” in 2015 with Vanessa Safavi at The Breeder in Athens. The latter is located in an area where the lamps at the entrances of sex clubs became a significant light source as the city struggled to provide maintenance and repair of the district’s streetlights. The work notes how light and its diffusion in public space evolved during the crisis according to types of available employment.

Verrière is a lighting system first used in the context of “Dating Greek and Other Beauties”, a traveling show that took the encounter between classical statuary and industrial design as its subject. The piece consists of a videostream representing a white image projected onto the ceiling, creating a skylight akin to the zenithal light typical of traditional museums like the V&A Museum in London. Verrière stems from a previous commissioned piece called Coca Light, a 50-lux projected light beam developed to light up fragile works, in the manner of a framing board.

Kids chair is a little chair that can only be fabricated as a Christmas present to a child. The chair is made from leftover materials from the studio, creating an alternative, personal economy. Rather than participating in the market one must rely on what’s available, including personal know-how and skills.
Vase is a piece that I made when I was trying to conceive beautiful objects with a twist as a designer. Vase consists of two parts: a pot that holds the flowers and a base that is supposed to receive all the petals and dying elements of the flowers. It’s an object that looks quite nice and naïve, extending the lifetime of the bouquet through its design.

2. Amateur Historicity (Mendini chair), 2008
Wood, polycarbonate 81 x 50 x 55 cm
The Amateur Historicity (Mendini chair), is a copy of Alessandro Mendini’s classic Spaziale chair. The bioplastic we used for the chair was developed at Jasper Seymour Design workshop, where I worked as a first assistant on a Design workshop, where we used for the chair was made in Orléans. The marble slabs are used as a designer. The processing of the bioplastic was an open-source technique to develop projects of an exhibition of “amateur projects”, which later became a signature for Jasper Seymour’s design objects. In the framework of the exhibition “Amateur Historicity” held at iml in Lausanne I remake emblatic design furniture using the plastic – the combination of the given classics and the material process allowed me to work very quickly.

3. Stupid Bendings, 2009
Chromed steel and electrical fittings
Stupid Bendings are clever in the sense that they are made from basic stainless steel tubes which have been bent to endow them with a function. Function and materials are used to determine the lamp’s final shape.

4. Stock (table), 2009
High marble slab Ø45 x 30 cm
Stock (table) is primarily a display system for an exhibition, although with a strong sculptural presence. The work consists of stone blocks randomly taken from a marble stock and arranged to make different types of furniture like tables, benches and hall tables. Rather than focusing on the objects’ accrued cultural and economic value, Stock (table) emphasises the qualities inherent to these materials. The marble slabs are used as they were found; they remain unmodified. The only joining technique used is gravity. Gravity is a freely available joining system, and holds priority over glue, nails etc.

5. Post-War Masters (Applique murale pivotante 2 bras), 2010–2011
Chromed steel, electrical fittings 182 x 64 cm

6. Post-War Masters (Arco), 1965
Chromed steel, electrical fittings, concrete 260 x 220 x 20 cm
Post-War Masters is a series of different works which act as a variation on Stupid Bendings (2009 – ongoing) with an emphasis on connection details. Each piece emulates a different domestic object whose iconic design has come to express high status and good taste today. The lamps were originally made in the context of the eponymous exhibition “Post-War Masters” and were shown as a window installation during Berlin-Weekly 2010, the first solo show I made.

7. Jef chair, 2010
Found wood 47 x 44 x 79 cm
Jef chair is a design project for Emmaüs, a charity that collects, sorts, and sells donated furniture and household goods. The brief was to use the materials of the exhibition – namely stainless steel – and to create a sustainable, social solution by repurposing the materials and objects’ distribution system, raw materials, workshop, and quality control. Emmaüs acquired all the donated objects; they are subsequently sorted and are either sold to retail outlets or destined to be destroyed, therefore generating a huge amount of waste. We were allowed to disclose the show not only at the commercial level but also at the design level, by also permutating by an attitude orientated by the American financial services company known for its analysis of stocks and commodities.

8. Ashtray, 2010
Electrical fitting Ø3 x 5 cm
Ashtray was part of “Break”, the exhibition that I conceived as a smoking area during Present Futures, a project in Emmaüs (Turin, Italy). The visitor was invited to use the piece as ashtray. The work of art basically turns into an object littered with cigarette butts, one of the most blurred like many of the works of art. The ashtray is made with two chromed kiln elements glued together with glaze, so the material doesn’t crack or crall.

9. Circulation (Curtain), 2011
Cotton, pinewood, steel 251 x 350 cm (2x1)
Circulation (Curtain) is a printout that was commissioned to close off a space, namely the entrance to Future/Show presented at Artissima (Turin, Italy) in 2011. Through two curtain rows, two rooms of the fair could enter the booth, which was transformed into a smoking area. After the event, the mostly graphic paper and ink work staff would smoke and gather. The curtain was later used to make simple separations or to hide stuff in exhibitions. The printed work is a haphazardly thrown over a wooden beam that is fixed into the wall.

10. Contract (chair), 2011
Stainless steel 78 x 45 x 44 cm
Contract chairs are a category of seating that is made for large and beautiful exhibitions, although Contract (chair) is produced within the economy and the environment of studio production. It’s made from simple construction materials like wood, metal and plastic. It doesn’t require any finish – the tubes could be simply riveted together, leaving the welding marks visible. It’s a resistant, sustainable and constructive chair that can be ordered in large quantities. Dimensions of how an industry can directly start in the studio. Contract (chair) was a limited edition and Poor’s, a solo exhibition at Galerie Graff Hougue D’aligue in Luxembourg. As an aside I disclosed the show not only at the commercial level but also at the design level, by also permutating by an attitude orientated by the American financial services company known for its analysis of stocks and commodities.

11. Contract (bin), 2011
Stainless steel 28 x 16 x 16 cm
Contract (bin) is an attempt to make use of the design contract market. It’s a folded sheet of metal fixed with two rivets. When used in exhibitions, it plays with the general maniacal’s value. The inclination of the bin relates the position of the artist, as well as the status of the artist. The bin simply remains a useful object as part of an exhibition’s temporality.

As Kaiser Kraft (Benjamin Valenza & Stéphane Barbier Bouvet) Welded RAL Steel tubes, glass, glass genotype Ø105 x 74 cm
Blue Brother was developed by Kaiser Kraft as part of a general project which consists in taking the elements in the art world. The elements were commissioned by the then newly launched gallery Graff Hougue D’aligue to solve exhibition problems in their different shows. For group shows Kaiser Kraft were included in the list of dealers. For solo shows were mentioned as a facility that supported the exhibition. Blue Brother consists of metal legs fixed to a central beam, and the beam can be made in any material, size, or shape.

Steel, lighting, power adapter 44 x 180 x 44 cm
Rouleau Jaunesse is a work that is part of the display of the beautiful exhibition with which I developed for Graff Hougue D’aligue gallery. The project is a piece of furniture that moves outside during opening hours and back in the show when the gallery is closed, but remains unrecognisable through the vitrine. It was a way to avoid permission to use the public space.

Glass, stainless steel box 0120 x 100 cm
Hello/Goodbye 1 is a work commissioned by Le Plateau, FRAc d’Ile-de-France, as part of the group exhibition “One PræfAce” in 2013. The curatorial agency Triptyc Candle installed their work in the reception area and Hello/Goodbye 1 was installed in the second room in the sequence of spaces adopting the rhythm of the new entrance of the FRAc for the duration of the exhibition. The resulting projects in assembling the different table sections. One of the three desks was occupied by the exhibition. Balancing between functional design and sculpture, two sections are deactivated while only one is employed.

15. Circulation (Mirror), 2013
Hylar, wood, glass 77 x 157 cm
Standard industrial forms and standard canvas formats are then stacked on top of each other. Circulation (Mirror) is a big sheet based on an A1 poster offering a new vision of the exhibition space which is reflected at the end of the viewer’s visit. While its surface mirrors the space and objects within, a framing system causes the piece to trouble perception. Initially conceived in the framework of the 2013 Prix Ricard (“La Vie Matièrelle”), Circulation (Mirror) refers to no other subject than that of the exhibition itself. At La Loge, a new version was made, adapted to the architecture.

16. Headlights, 2014
Videowall loop on led panel 5’30”
Headlights uses LED bulbs to represent an array of headlights moving back and forth. Headlights is not to be read as a play on the name however; it is in the first place a light source with the purpose of providing another work present in the exhibition space.

17. Stack, 2014
78 x 45 x 44 cm and 65 x 43 x 28 cm
Stack is extracted from a kitchen system commissioned for a house in Grindel. The elements are stone volumes that mix the way stones would be piled in marble quarries and dealers. As far as today, this design project has never made it into the exhibition space for want of a strategy allowing it to function autonomously.

18. FYI (Mondial), 2015
Galvanized steel, LED lighting, power adapter 105 x 160 x 25 cm
FYI uses a standard Swiss advertising panel format. The work consists of a vertical board from where the advertisement is missing, thus revealing the general apparatus. The technological assembly at play is one of cleaning up and arranging the piece such which is removed, in a bid to give the object a functional life. The piece, which was stripped back to its skeleton, is a functional object often perceived as a support. The cable composition points to the potential of meaning that is generated by the object’s technical apparatus. The mechanical and electric parts are not to be read as an exhibition reference in the exhibition space. FYI contains the suggestion that all potential readings are impossible; a form of irony, which is often present in the overall body of work exhibited.