

FREDERIC FOURDINIER

Territories in Transformation

Selection of Works



Introduction

An Exploration of Changing Territories

Frédéric Fourdinier is a multidisciplinary artist who examines the complex relationships between humanity, nature, and territories. Through installations, performances, and diverse works, he develops a critical reflection on the consequences of modernity, the Anthropocene, and ecological imbalances.

Inspired by themes such as resource exploitation, landscape transformation, and the tensions between nature and culture, his work is rooted in a multidisciplinary practice that combines art, ecology, and natural sciences. Drawing on in-depth research and in situ experiences, he explores how human traces resonate with natural forces, opening up new perspectives on how we inhabit the world.

His creative process, enriched by cross-disciplinary approaches (anthropology, geology, ecology, cosmology), revolves around a continuous dialogue between the field, history, and aesthetics. Through his works, he invites us to reconsider our interactions with the environment and to question the fragile boundaries between exploitation and conservation, between memory and disappearance.

For beauty is nothing but the beginning of terror, which we are still just able to endure, and we admire it so because it serenely disdains to destroy us. Every angel is terrible.

R.M Rilke



Artistic Approach

Between Science, Ecology, and Poetry

Frédéric Fourdinier's artistic approach is rooted in a transdisciplinary exploration that combines artistic creativity, scientific inquiry, and in situ observation. Each project emerges from a close dialogue with contemporary themes such as environmental changes, the Anthropocene, and the interactions between the natural and the artificial.

A Process Grounded in Experimentation

The starting point of his creations is often a direct immersion in a specific environment or territory. Through walking, observing, and collecting elements from the landscape, the artist delves into the ecosystems he seeks to study. This physical and sensory approach enables him to perceive the transformations of the landscape, whether driven by natural forces (erosion, glacier melting) or human activities (urbanization, industrial extraction).

He enriches this experience with theoretical research in ecology, anthropology, history, or physics. By collaborating with scientists or experts, he imbues his works with contextual depth, blending knowledge and aesthetic sensitivity.

Art as a Tool for Inquiry

His works aim to question the tensions between humanity and nature. For example:

The transformation of territories: The impact of human activity on landscapes, as explored in *We Come From Nature, But...*, which critiques the overexploitation of forests.

Disappearance and absence: In *Dark Gletscher*, he addresses the melting of glaciers as a metaphor for the erasure of our collective memory.

The relationship between microcosm and macrocosm : In *Erratic*, he draws parallels between terrestrial minerals and asteroids, questioning humanity's place in the universe.

An Aesthetic of Simplicity

His work embraces a minimalist aesthetic, aiming to reveal the essential. Every material and composition is chosen for its ability to convey an idea or emotion without visual overload. The use of colors like white and black, flat surfaces, and purified structures refocuses the viewer's attention on the essential: the dialogue between forms and concepts.

A Dialogue Between Art and Science

Frédéric Fourdinier constructs his projects as laboratories, where each work becomes a space for mediating scientific knowledge and sensory experiences. This multidisciplinary approach allows him to address global issues through sensitive and accessible forms, while opening perspectives on our collective responsibility toward the environment.

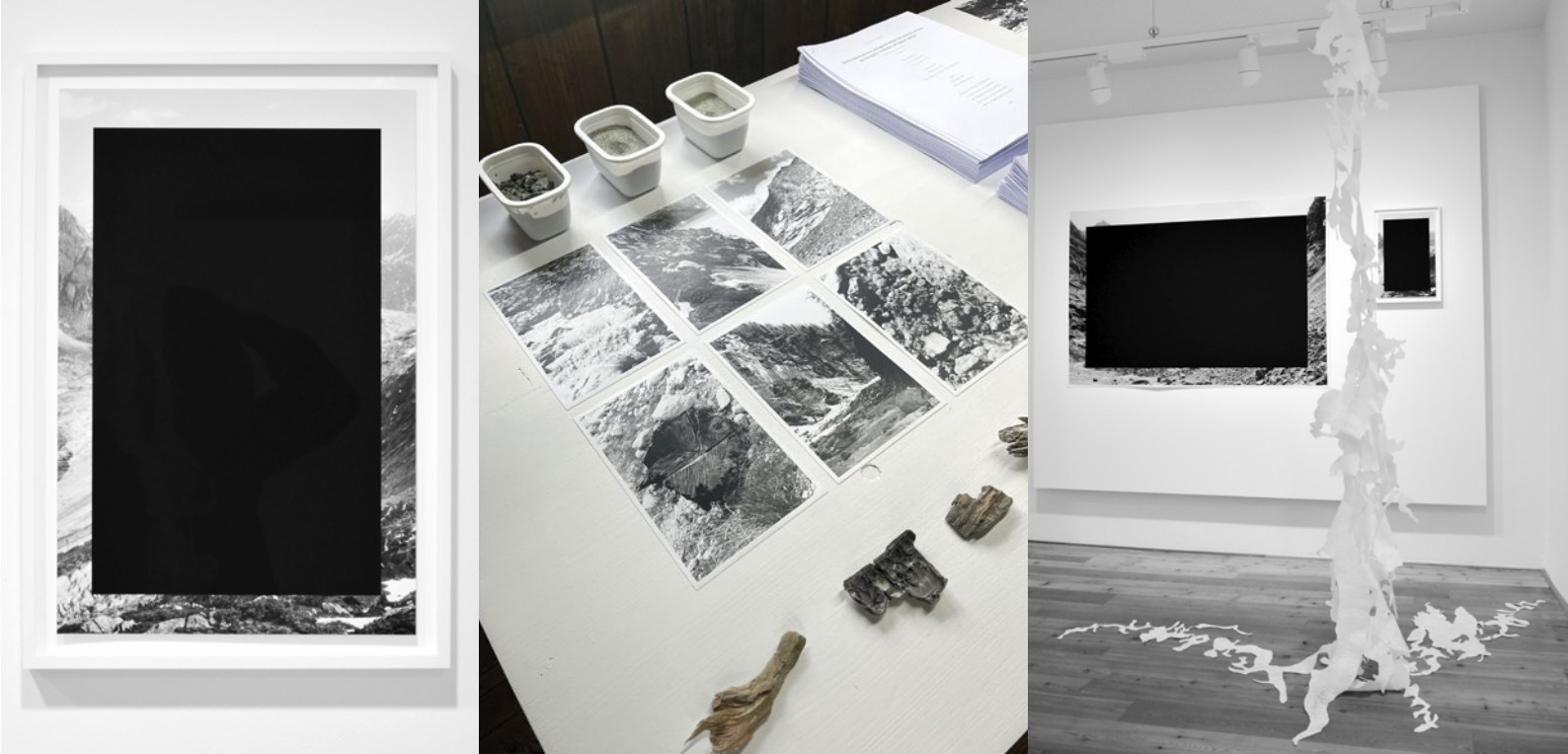
Thus, his artistic approach is not merely an invitation to contemplate but a call to reflect and act in the face of the transformations shaping our world.

«Frédéric Fourdinier's work is part of a critical reflection on the anthropological and ecological consequences associated with the representations and myths offered by modernity. Engineering and control, conquest and rationality... An absolute whose technocratic immanence would free us from all questioning, binding us once and for all to the sole dictates of balance and necessity.» *Benoit Dusart*

Focus on Works

- Dark Gletscher - project
- TERRAFORMATION
- ERRATIC
- WE COME CROM NATURE, BUT...





Dark Gletscher - project

(2020 - 2024...)

Dark Gletscher is an ambitious artistic project that explores the transformations of Alpine glaciers in the face of climate change and their repercussions on ecological and societal balances. Glaciers, symbols of both permanence and fragility, embody the tension between the ephemeral and the immutable, between natural dynamics and human impact.

Context and Approach

By observing the fluctuations of glaciers during hikes in the Alps, Frédéric Fourdinier captures the essence of these ever-changing ice masses. These excursions inspire a reflection on the connection between geology, ecology, and society, focusing on themes such as the disappearance of glaciers, erosion, and human adaptation to these changes.

The project is enriched through encounters with scientists and research in physics, cosmology, and cartography. It intertwines the natural cycles of glaciers—expansion and retreat—with universal concepts such as gravity, presence, and absence.

Works and Techniques

The Dark Gletscher project is expressed through a variety of mediums:

Photographs with «A Part of Missing Mass»: Analog captures where 70% of the surface is obscured by a black overlay, symbolizing the dark energy of the universe and the imminent disappearance of glaciers.

Installations «Anatomy»: Cartographic pieces cut from white geotextile, a material used to slow glacier melting, suspended in a precarious state of balance.

«Archives»: A collection comprising data, scientific publications, photographic studies, and objects gathered in the field, all presented on tables.

Texts and Short Stories «A Glacier, A Walk»: Introspective narratives recounting hikes to glaciers, adding a literary dimension to the project.

Key Themes

Disappearance: The melting of glaciers as a metaphor for the fragility of our ecosystems.

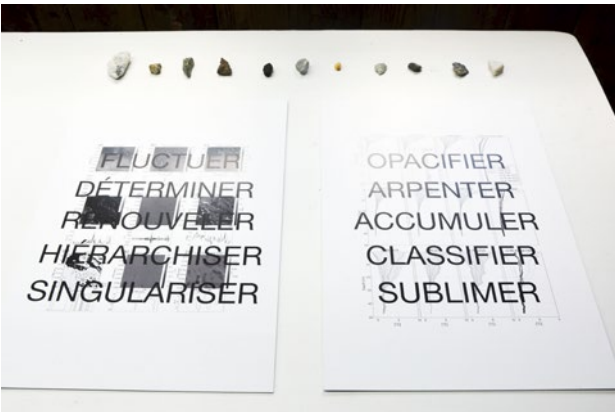
Temporality: Geological cycles and their contrast with human time.

Human Footprint: The interactions between human activity and natural systems

Exhibitions and Impact

Dark Gletscher has been exhibited in venues such as Espace Graffenried and the Maison des Alpes in Switzerland. Each exhibition invites the audience to an immersive experience, blending contemplation and questioning, where glacial landscapes appear both eerily familiar and dramatically distant.

Link to a more complete file : <https://frederic-fourdinier.com/wp-content/uploads/2023/05/Dark-Gletscher-F.Fourdinier-L.pdf>



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1908	3.5	8	28.4	1.3	6.6	10.6	10.6	-1.5	-1.5	-1.3	-1.3
9	15	7	105	2	4	4.4	4.4	-1.5	-1.5	-1.3	-1.3
1910	1	1	24.8	1.1	6	6.6	6.6	-1.2	-1.2	-1.3	-1.3
1	25	1	35.7	1.1	7	7.7	7.7	-1.2	-1.2	-1.3	-1.3
2	25	1	35.7	1.1	7	7.7	7.7	-1.2	-1.2	-1.3	-1.3
3	25	1	35.7	1.1	7	7.7	7.7	-1.2	-1.2	-1.3	-1.3
4	3.45	22	76	1.2	13	15.6	15.6	-60.3	-1.87	-1.9	-1.9
5	3.5	22.5	76.7	1.2	13	15.6	15.6	-60.3	-1.87	-1.9	-1.9
6	3.55	22	74.5	1.32	12	15.8	15.8	-58.7	-1.8	-1.7	-1.7
7	3.6	22	74.5	1.32	12	15.8	15.8	-58.7	-1.8	-1.7	-1.7
8	3.6	22	74.5	1.32	12	15.8	15.8	-58.7	-1.8	-1.7	-1.7
9	3.65	24	86	1.4	15	21	21	-64	-2.1	-2.1	-2.1
1920	3.7	24	86	1.4	15	21	21	-64	-2.1	-2.1	-2.1
1	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
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7	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
8	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
9	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
1930	3.7	24	86	1.4	15	21	21	-64	-2.1	-2.1	-2.1
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6	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
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9	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
1940	3.7	24	86	1.4	15	21	21	-64	-2.1	-2.1	-2.1
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8	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
9	30	1	18	15	1.9	18	18	-2.63	-2.63	-2.3	-2.3
1950	3.7	24	86	1.4	15	21	21	-64	-2.1	-2.1	-2.1

IDENTIFIER
ÉRODER
INTERAGIR
PROLIFÉRER
FRACTURER





Mont Miné - A part of missing mass - 2020 - 2021 - wall paper - 96 x145cm
 Turtmann - A part of missing mass - 2020 - 2021 - wall paper - 145 x 96 cmcm

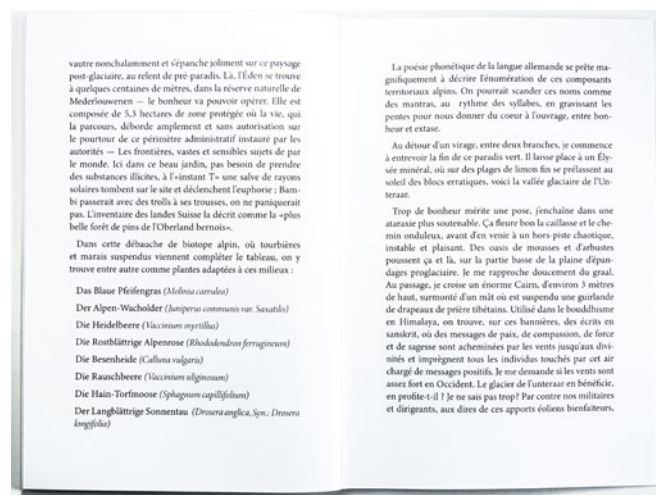
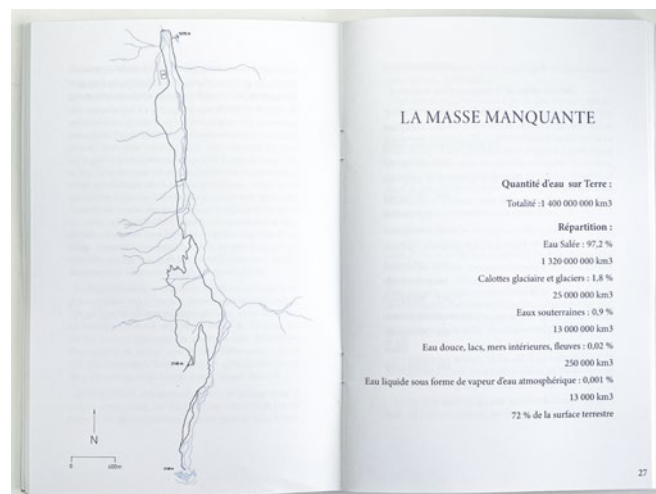
A part of missing mass

19 photographic montages - print on paper
 variable dimensions

In the near and inevitable future, a large part of the Alpine glaciers will disappear. Each photograph in this series shows a glacial front, but in the foreground a black rectangle hides 70% of the surface of the photograph, preventing any observation of the latter. The value of this opaque flat area refers to the figure of the theoretical percentage of dark energy that would make up the known cosmic universe. According to this theory, it would cause its expansion as well as its acceleration, which is the opposite of these masses of ice but which have in common the phenomenon of increasing speed.

The theme addressed deals with missing mass, absence, disappearance; the viewer is confronted with the frustration of not being able to perceive the landscape that he is supposed to observe. An anticipation of the future to come in this Alpine territory. These oppositions or visual superpositions attempt to speak of expansion and retraction, but also of the future of an environment, a territory, a society. The process of this work is always the same: leave on foot from a given point towards a glacial front, take one or more (silver) shots and obstruct them with this black surface. The objective: to constitute a directory of views of major alpine glaciers that will undergo a significant (or total) ablation of their body.

Currently 19 glacial fronts are published, the formats are diverse and are printed on different paper media. This work is in the process of evolution and production, it focuses for the moment on Swiss territory, the other neighboring countries will be explored later.



Anatomie

Deployed as an observation of what remains of the glacier networks today, these cartographic projections of European Alpine glacier networks show their organicities, ramifications and interconnections.

Cut with scissors in white geotextile, a material currently used to limit the melting of certain glacial fronts, they are suspended at their northernmost end as a reminder of their cartographic origin and spread by gravitational force towards the ground without taking into account their original geographical form.

Like living organisms in temporary retraction continuing their decline towards certain disappearance in the coming decades, these anatomies speak of the past, the present and the future because their expansion will inexorably resume one day, in a future that probably does not belong to us. Technically, these cut-outs come from cartographic surveys from Swisstopo (Federal Office of Topography) data, which are then projected and drawn on geotextile and which I cut out with scissors and connect together with a fine transparent thread.

Un glacier, une marche

Series of short stories - 2019 - 2024...

These series of short stories relate the walks or approaches, of one day or more, to meet one or more glaciers during my excursions to feed the Dark Gletscher project.

Each roaming generates a point of view, a theme, questions that often reveal themselves at rest, when reading my notes and other visual notebooks taken at the time, or through various research, scientific, technical readings or literary works post-experience.

These stories are written relatively late after the walk, which allows me to digest the experience and get to the essentials, putting aside certain emotions that could pollute what I want to talk about.

These short stories are conceived as keys to approach this protean work that is Dark Gletscher, a way of allowing readers and spectators to enter the intimacy of my universe.

Download link : <https://frederic-fourdinier.com/ecritures-nouvelles/gletschers/>

8 news items are currently available:

La masse manquante - La rupture - Les causes à effets - Un constat - Un parallèle - Une incursion - Une traversée - Une rencontre



Seen from the exhibition at V2 Vingt, bruxelles

TERRAFORMATION

Terraformation examines how humans transform natural landscapes into artificial spaces, often to the detriment of ecosystems. Inspired by the concept of terraformation borrowed from science fiction, the installation explores the traces left by human activity on the planet and the tensions between domination and fragility in the human-nature relationship.

Context and Approach

The installation develops around two main axes: sculptures and photographs. These works engage in a dialogue to question the impact of industrial activities, territorial management, and geographic alterations. The project draws its inspiration from contemporary issues such as resource exploitation and the irreversible transformation of landscapes.

Works and Techniques

Sculptures: Nine miniature models representing industrial infrastructures (pipeline, silo, missile, etc.), handcrafted and enclosed in green plexiglass and Corian® cases, symbolizing sterility and control.

Photographs: A black-and-white series documenting landscapes altered by human activity, presented as wall-mounted prints inspired by urban poster displays.

Key Themes

Anthropization: Landscapes shaped by humans and their impacts on biodiversity.

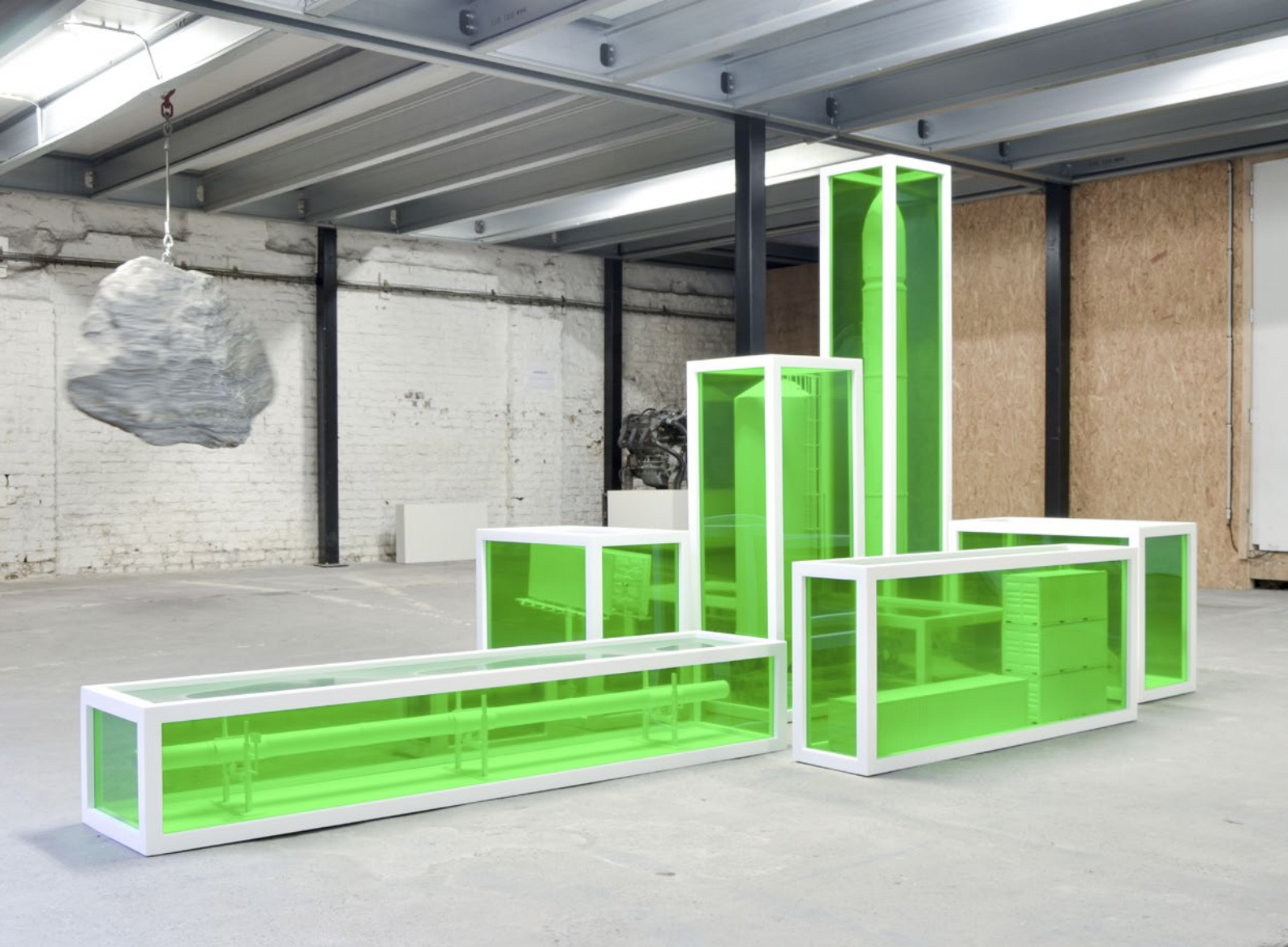
Duality: The fragile balance between technological progress and ecological destruction.

Temporality: The persistence of these transformations in the face of natural forces.

Inspirations and Reception

The installation echoes works like those of Michael Light, focusing on desert landscapes modified by human intervention, drawing parallels between science fiction and environmental reality. Terraformation invites reflection on our collective responsibility for the irreversible transformations we impose on ecosystems.

Link to a more complete file: <https://frederic-fourdinier.com/wp-content/uploads/2025/01/TERRAFORMATION-F.Fourdinier-.pdf>



TERRAFORMATION (sculptures)

2016 - 2019

Installation – Variable Dimensions

9 elements

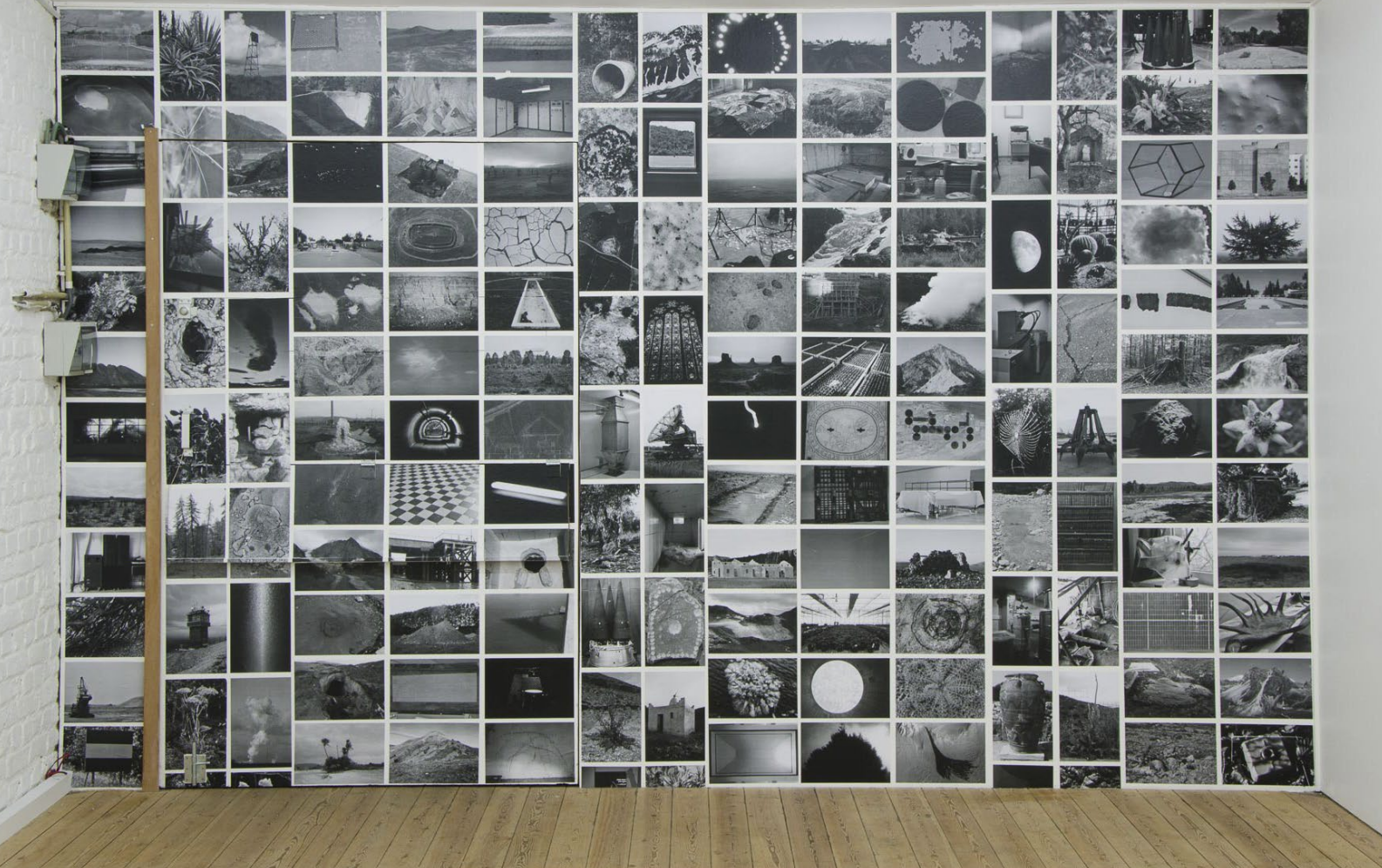
Cardboard – Acrylic – Plexiglass – Corian

The sculptural work consists of a set of nine entities, each designed as a model representing elements of industry: a silo, a pumpjack, a billboard, a generator, a pipeline, a Bailey bridge, a tunnel boring machine, containers, and a nuclear missile. These elements, entirely handcrafted from cardboard typically used in architectural modeling, are painted white with meticulous attention to detail, symbolizing mechanical precision.

Each element is enclosed in a case made of five transparent faces in green plexiglass and constructed with white Corian®. This material, rigid and durable, evokes asepticism and hygienism. Developed by the DuPont™ company to meet strict sanitary standards, it references the world of antibacterial research, museum display cases, or aquariums. The green plexiglass color is associated with the medical field but also with the uncanny and the extraterrestrial. While green symbolizes various domains (nature, ecology, the military), it is presented here as unstable and unpredictable—a historical nod to the difficulty of fixing this color in textiles since the late Middle Ages. Even today, green is often linked to luck and fate.



#1 112 x 40 x 40 cm



TERRAFORMATION (photographies)

2010 - 2019

195 Photos – Unit: 29.7 x 20 cm (variable)

Installation, variable dimensions

Digital prints on wallpaper paper

The photographic work takes the form of a black-and-white «all-over» composition. Made up of images captured with various digital and analog cameras between 2010 and 2019, it reflects a photographic exploration approach. These shots, the result of my wanderings, travels, residencies, and the encounters they inspired, convey my exploration of territories. Movement, surveying, engaging with the terrain, and direct contact fuel my reflections and deepen my perspective, forming essential stages in the evolution of my work.

This visual notebook is displayed on walls as digital prints on lightweight paper, in 2/3 or 1/3 formats, adhered directly with wallpaper paste, evoking urban poster aesthetics. Their arrangement, while seemingly random, follows a structured and rectilinear presentation, distinguishing vertical formats from horizontal ones.



ERRATIC

2023 - 2024...

Work in Progress: Development, Research, and Creation

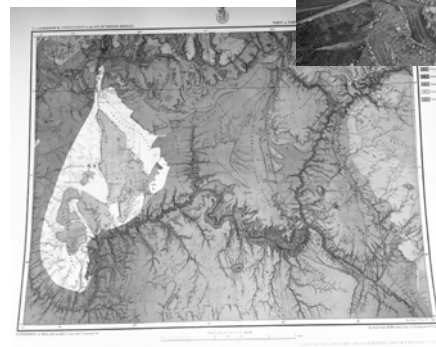
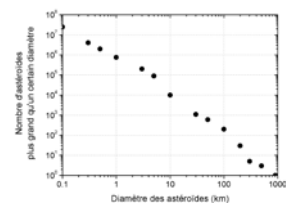
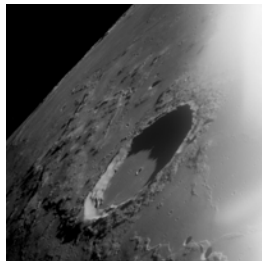
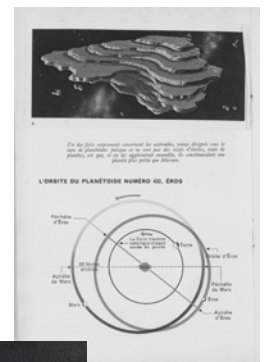
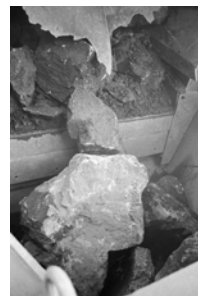
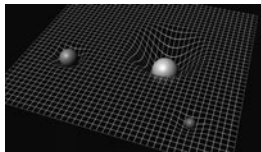
Photography – Watercolors – Documents – Minerals

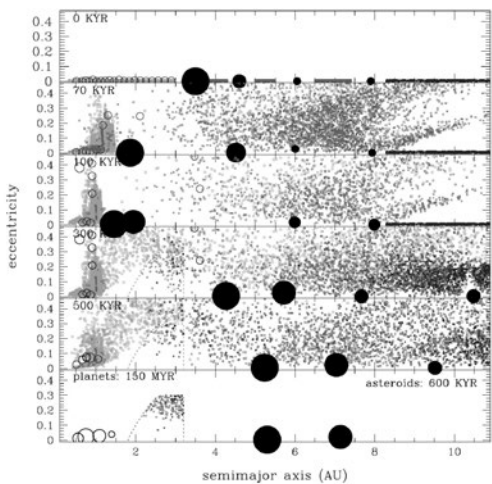
Erratic explores the connections between terrestrial minerals displaced by humans and asteroids, celestial bodies in motion within the solar system. The project examines movement, instability, and the consequences of these phenomena while questioning our origins, our place in the universe, and our impact on nature and the cosmos.

In a context shaped by space missions such as the sampling of asteroid Bennu (NASA) or the DART probe aimed at preventing collisions with Earth, the project seeks to draw parallels between these terrestrial and celestial minerals. What do they reveal about our society, our relationship with the «Whole» that surrounds us, and our attempts to control the environment?

Conceived as an installation inspired by a laboratory, the work combines drawings, watercolors, photographs, and archival documents, exploring the similarities and differences between these objects born of the same universe. Themes addressed include wandering, gravity, exploitation, and survival in the face of the threats posed by near-Earth objects. Erratic seeks to reflect on our interventions in the environment and their impact, weaving together past, present, and future projections to create a dialogue between Earth and the cosmos.

Link to a more complete file : <https://frederic-fourdinier.com/wp-content/uploads/2024/12/alt-Minerales-Mineralyrique-ERRATIC-En-prise.pdf>

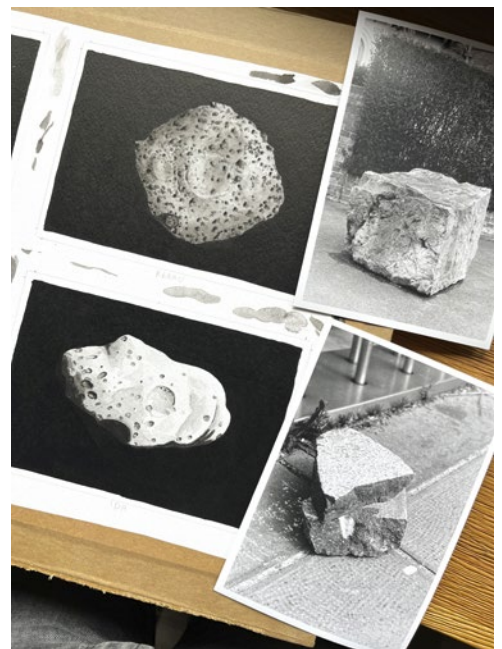




Formation de la ceinture d'astéroïdes dans le modèle du « Grand Tack ».
Crédit : Sean Raymond (Université de Bordeaux).



Formation minérale urbaine
Oasis de Figuig, région Oriental, Maroc
Crédit : Frédéric Fournier





WE COME FROM NATURE, BUT...

2009 - 2014

installation - mix media

We Come From Nature, But... is an installation that explores the consequences of overexploitation in forestry and questions our fragile connection with nature. Inspired by ecological and industrial dynamics, this work invites reflection on the traces left by humans in their natural environment and the tension between production and destruction.

Context and Approach

The project revolves around the massive logging of spruce trees in monoculture forests. Frédéric Fourdinier draws on field observations and critical research to investigate the impact of these practices on landscapes and ecosystems. This reflection highlights the growing disconnection between humanity and nature, exacerbated by industrial logics.

Works and Techniques

Video: Feller Buncher : An immersive sequence showing a mechanical harvester in action, symbolizing the power and violence of modern forestry practices.

Sculptural Installations Woodstock : A heap of sanded wood painted white, illuminated by a strange and surreal green light, evoking an aseptic and manipulated nature.

Drawings and Photographs : A series of drawings of dead trees (**Spruces**) and photographs of forestry operations (**Post Combat**), documenting the irreversible impact of human interventions.

Neon: We Come From Nature, But... : A green neon phrase, reminiscent of pharmacy signs and military codes, symbolizing the tension between care and destruction.

Key Themes

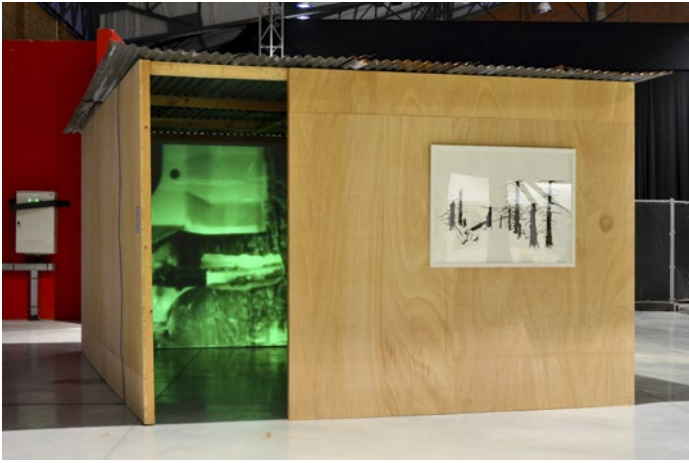
Exploitation: Monoculture and massive logging as symbols of an extractivist logic.

Disconnection: The growing divide between urban humanity and the ecosystems it transforms.

Aestheticization: The staging of destruction to provoke reflection on our role in these transformations.

Exhibitions and Impact

Presented in various contemporary art spaces, We Come From Nature, But... aims to raise collective awareness of the effects of our industrial practices. The installation combines visual poetry with ecological critique, offering a space for contemplation and questioning.



Feller Buncher - video - 46 secondes

Post combat - series of 5 photographs - various formats - printed on paper

Spruces - 2010 - acrylic on paper

Factory (ruches) - 2014 - wood, synthetic paint - 60x60x75cm

We come from nature, but... - 2011 - 40 x 140 X 10cm - néon

Selection of Works

- FÖRIS ŌRĀRE
- Métamorphisme
- Altération Minérale
- Minéralythique
- Everything not forbidden is compulsory
- 34°18'42'' N 2°09'49'' O - METASTABILITY -
- METASTABILITY - intricacy project
- LSBB project - Dis///Appearance /
- Nexus
- The Atlantic Wall
- Less is more



FÖRIS ÖRÅRE

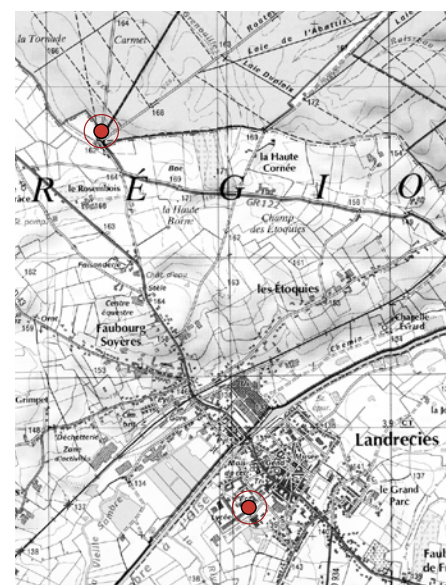
secular oratories

2022 - 2024

Public commission as part of a 1% artistic for the city of Landrecies.

Two identical blue stone oratories in homage to the forest, trees, nature placed independently in the city of Landrecies and at the entrance to the Mormal forest. Two places connected by a path, the GR 122 route, an interweaving between an urban environment and a forest environment on the theme of the relationships we have with nature. Buildings of meditation, of outlet, where everyone can express themselves without expecting anything in return like ex-votos.

For more details on this project, download the file here: <https://frederic-fourdinier.com/wp-content/uploads/2023/02/FORIS-ORARE-Landrecies-oratoires-.pdf>



FÖRIS ÖRÅRE

Frédéric Fourdinier

2023

Two secular oratories in engraved bluestone

Landrecies and Mormal Forest

Walker, here stands one of the two oratories in homage to the forest, the trees, and nature.

A place of meditation, contemplation, and reflection on our environment in the broad sense, Föris Öräre offers itself to you as an outlet, a place where anonymous personal expression is privileged, without being judged. Deposit your emotions, doubts, questions, and feelings there through artifacts that respect nature, or slip a letter, a poem, or a few words between the interstices of the stones... Like ex-votos.

Then continue your journey to meet its double and perhaps make the same gesture there. To do this, follow the GR122 towards the town of Landrecies, up to the Boulevard des Résistants, at the location of the Espace Polyvalent. By making this journey, you are taking your steps into an ancestral story linking two universes in close relationship, unable to do without each other: the world of humans and that of trees.

In these places, the memory of the forest is in the spotlight. Take this path as a crossing, to listen, observe, reflect on the relationship of human beings to nature, to themselves and what you, the walker, wish to offer for the future.

On the perimeter of the work is engraved in Latin, the list of tree species that have composed and compose the forest of Mormal. It does not reflect the forest at the moment because by nature, it is changing over the years. In the future and depending on climate change, the forest will welcome new tree species that could in turn be included in the work.

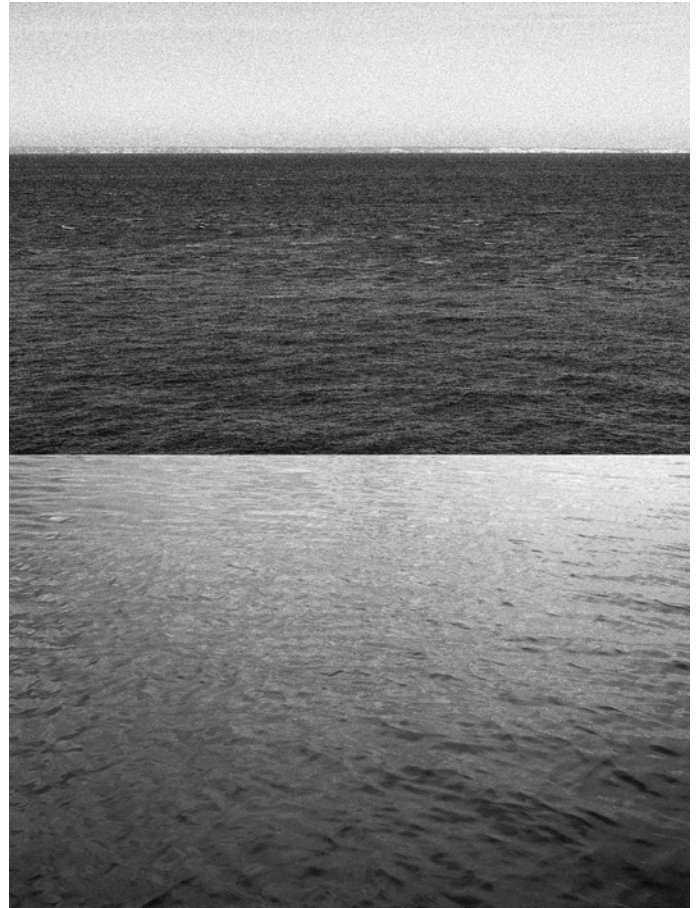
Föris Öräre is an artistic commission from the City of Landrecies carried out as part of the 1% artistic initiative.



frederic-fourdinier.com



Forêt de Mormal



Métamorphisme

Photographic compositions, 2024

In France, on the Opal Coast, facing the English Channel, there is a liquid border, a strait cluttered with container ships. On a clear day, you can see the English coast from Hardelot-Plage, the seaside resort where I grew up. On the fine sandy beaches and in the dunes, the bunkers from the Second World War are deteriorating. On long stretches of the coastline, the buildings from the 70s intended for tourists confront the marine elements and the photons of the sun. Large, modern and opulent homes are being built set back, among the pines. The climate is changing, the sea is eroding and gaining territory long abandoned. Here, migrants from faraway countries set sail for a promised land aboard makeshift boats.



Installation in situ - ORIENTA 8, Saïdia Resorts Maroc 2024



Altération Minérale V#1 wall paper 120x180cm - exhibition
Espace Camille Claudel Faculté de droit et science politique d'Amiens

Altération Minérale

2021-2023

32 analog photographic compositions

various supports, variable dimensions 2/3 or 4/3

12 horizontal – 20 vertical

Alteration is a set of physicochemical processes that affect minerals, causing their transformation and loss of cohesion, and which, as a result, promotes the disintegration and erosion of the rocks that contain them. An altered rock is called Alterite. The main agent of alteration is water, the effects of which can be accentuated by the presence of other substances, particularly acids. The climate has a significant influence” – François Michel, illustrated dictionary of geology, introduction to earth sciences, Belin edition

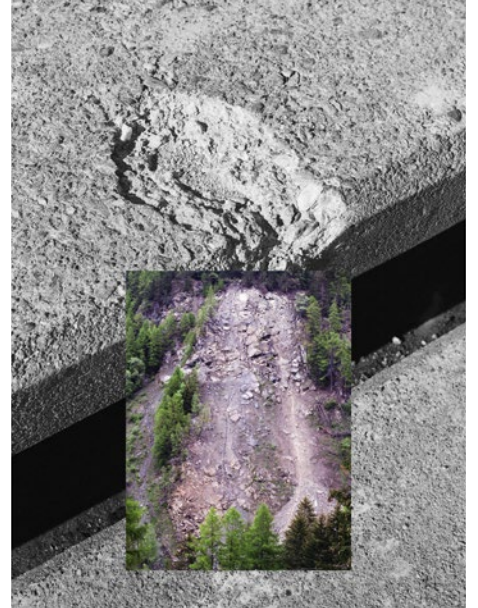
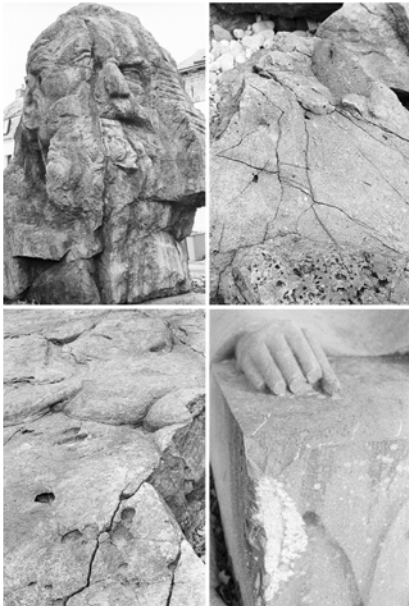
With this definition, I asked myself the question: what relationships, actions and repercussions do we have on this mineral world, how do we approach it, human beings?

What follows is a series of [analog] photographic compositions that can be likened to puzzles, enigmas or stories. By putting them in relation, through confrontations, superpositions or telescoping, I propose to the spectator to question this universe, to sharpen his gaze on this majority material on earth, and perhaps provoke taking positions...

These shots were taken in very different places, games of temporary spatial shifts, but always having as a common thread the mineral and while having in mind references on geology, history, culture, ecology...

This work does not have really defined formats, it is presented in various display formats ranging from framed A3 format to large poster.

Link to a more complete file: <https://frederic-fourdinier.com/wp-content/uploads/2024/12/alt-Minerale-Mineralythique-ERRATIC-En-prise.pdf>

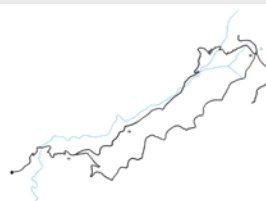
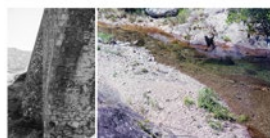


Mineral Alteration - 56x100cm - exhibition views Maison Forte de Hautetour - St Gervais les Bains

Sentier des Lauzes

La terre graine autour du soléil.
Le soléil orbite en périphérie d'un trou noir situé dans le centre galactique.
Les galaxies s'éloignent les unes des autres dans un univers en expansion.
Les rochers sentent peut-être dans une dynamique de mouvement.
Mais, je marche sur le Sentier des Lauzes autour d'un massif rocheux.

BOLZE



Une lumière sèche révèle des surfaces rocheuses qui se défilent.
Toute une géologie mise à jour par divers systèmes érodés.
Jusqu'à ce que la végétation colonise à nouveau les lieux.



392 le Charnier
Ruisseau de Bolze
556 le Moulin Delauze
Bolze
Ruisseau de Lauze
Cik
Col des Ceyras
190 la Lauze
877 les Chantagrenols
Forêt Domaniale de Beaumont
les Fages
Ravin du Blez



Minéralythique

2021 – 2022

11 publications in digital and paper format

Digital drawing (tracing)

Landscape photography, analog (film)

Stone photography, digital (studio)

Residency «LABO» On the Sentier des Lauzes - Ardèche 2021

Through paths, trails and rivers, Minéralythique unfolds as a set of photographic notebooks produced at the end of the «Labo» residency of several weeks. These notebooks are intended to be field observations and questions of mineral alteration, of the evolution of a landscape in this case that of the Sentier des Lauzes in Ardèche.

Each notebook transcribes a route, a journey taken on foot during the day. The photographs are presented chronologically, brief writings, thoughts, reflections punctuate this mineral journey. During each walk, a subjective and random rock sample is taken and then photographed in the studio.

Résidence Labo was held in May and September 2021 in Ardèche at the Atelier refuge and was organized by the Association Sur le Sentier des Lauzes: <http://surlesentierdeslauzes.fr/atelier-refuge/projet-artistique/>

Links to download the digital publications: Minéralythique or click on the icons above



SENTIER DES LAUZES



BOLZE



DROBIE



L'ESPERIERE



RANC DE L'ASSE



VOIE ROMAINE



FONT DE FRAYSSE



PONT DU ROUGE



LES ONDES



RUISSEAU DE

POURCHARESSE



SERRE DE LA CROIX



EVERYTHING NOT FORBIDDEN IS COMPULSORY

2018

Chalk installation - led - variable dimensions - biennial Enghien park - Tout est Paysage - Belgium - curated by Myriam Louyest and Christophe Veys

There are many events that, in classical physics, cannot happen but are possible in quantum theory: instead of being impossible, they are very improbable. No matter how improbable they are, if you wait long enough, they will eventually happen. Thus everything that is not forbidden is obligatory. Starting from the heptagonal layout and composition of the Enghien park pavilion, symbol of an anthropocentric vision of the universe in the 17th century composed of the 7 planets visible to the naked eye, the artist proposes to question the notion of multi-universes, the probability via modern sciences that other territories and landscapes can exist, giving us the opportunity to reflect on our place and our existence in the universe.

Link to a more complete file: <https://frederic-fourdinier.com/installations-sculptures/everything-not-forbidden-is-compulsory/>



ground plan



Vue de l'installation au centre culturel de Jerada

34°18'42'' N 2°09'49'' O - METASTABILITY -

Résidence / installation / in situ

2016 Oujda - Jerada (Maroc)

neon - gelatin - mix media - 20 x 120 x 10 cm

35 digital photographs variable formats - Digital prints

METASTABILITY – 34°18'42'' N 2°09'49'' O is an installation resulting from a two-week survey in the city and surroundings of Jerada, Morocco, exploring its history, its territory and its inhabitants. This mining town, once a major industrial hub in North Africa thanks to its anthracite mine opened in 1927, saw its activity decline until the mine was finally closed in 2001, causing major social, economic and ecological upheavals. Since then, the inhabitants have survived by migration or clandestine coal mining practices in precarious conditions.

Commissioned for the Orienta 6 biennial in Oujda in 2016 by curators Christophe Boulanger and Brahim Bachirri, the installation was presented in Oujda, Jerada, Brussels and Tourinnes-la-Grosse.

The work combines several elements:

A series of 35 black and white photographs, stuck directly to the wall like posters.

A prop made of Aleppo pine, a symbol of past and present mining practices, today exploited without replanting.

The word "Metastability" in green neon, evoking an unstable state of equilibrium and the idea of slow but irreversible transformation. This concept, linked to the discovery of the Higgs Boson, recalls the fundamental instability of the universe and our environment.

Green lighting, an unstable color loaded with meaning: a symbol of destiny, religion in Morocco, and fragility.

This installation offers a reflection on the dynamics of the territory, the collapse of systems and the instability inherent in our existence. Location of Jerada: wikipedia.org/wiki/Jerada

Link to a more complete file: <https://frederic-fourdinier.com/performances-residences-projets/metastability-341842-n-20949-o/>



hôpital Notre-Dame à la Rose - Lessines / [INCISE] à Charleroi

METASTABILITY

intricacy project

2014 Lessines - Charleroi

20 X 150 X 10 cm -

51 / 5 000

neon - gelatin (glass windows)

Exhibition installation «addenda»

Lessines (bps22) et [INCISE] - lieu d'art Charleroi / learn more : <https://frederic-fourdinier.com/installations-sculptures/metastability/>

Exhibited during the Addenda exhibition produced by the BPS22 at the Notre-Dame à la Rose hospital in Lessines and at [INCISE] in Charleroi, the work Metastability moves from the hygienic setting of the sick room to that of a shopping mall. It subtly combines two worlds with unwavering ideological and structural pretensions.

Inspired by the advertising code and medical aesthetics, the installation functions as a counter-slogan, disrupting ideologically obvious realities. The work immerses the viewer in a green and minimal universe, where hygiene and asepsis are explored as symbols of control and stability.

Green, an unstable color, symbolizes different fields, from medical to military, including nature and destiny. The notion of metastability, a state of unstable equilibrium, evokes a slow but potentially irreversible transformation. This concept, borrowed from physics, philosophy (Deleuze) and sociology (Simondon), relates to complex states, beyond binary readings of causality.

The recent discovery of the Higgs Boson suggests that the universe is metastable, stable at the kinetic scale but not thermodynamically, thus reminding us of the fragility and metastability of our existence and our environment.



LSBB project - DIS///APPEARANCE /

L'ATELIER - LIEU D'ART VISUEL - Apt

Artist residency 2012 - Art and Sciences - Partnership with the Laboratoire Souterrain à Bas Bruit of Rustrel pays d'Apt (LSBB) and the atelier-apt.

LSBB «low noise underground laboratory»

A former nuclear missile firing control post during the Cold War, the site of the Albion plateau (Vaucluse) is now home to the Laboratoire Souterrain à Bas Bruit (LSBB), integrated into the Luberon regional natural park. Composed of tunnels and underground infrastructures, this place is now dedicated to various scientific research: solar and terrestrial radiation, dark matter, hydrology, seismology, stratospheric light phenomena (TLE), and innovations in computer science.

As part of his residency, Frédéric Fourdinier explores this territory full of history and questions the poetic links between sky, ground and underground world. Entitled Dis///appearance, his research evokes a progressive distancing of the visible, an immersion in silence and chaos.

His project telescopes three universes: the dismantled military past, the natural environment of the Luberon and the scientific research of the LSBB, in particular on transient luminous phenomena.

Link to a more complete file: <https://frederic-fourdinier.com/perfromances-residences-projets/lsbb-project-dis-appearance/>

Scunner
2012
variable dimensions
White lacquered dead tree trunks, fluorescent tubes, green gelatin

REGENERATION / Light performance / military site

44°01'10.80"N 5°32'25.53"E élév. 841 m
2012

Fluorescent tubes - gelatin - electric generator

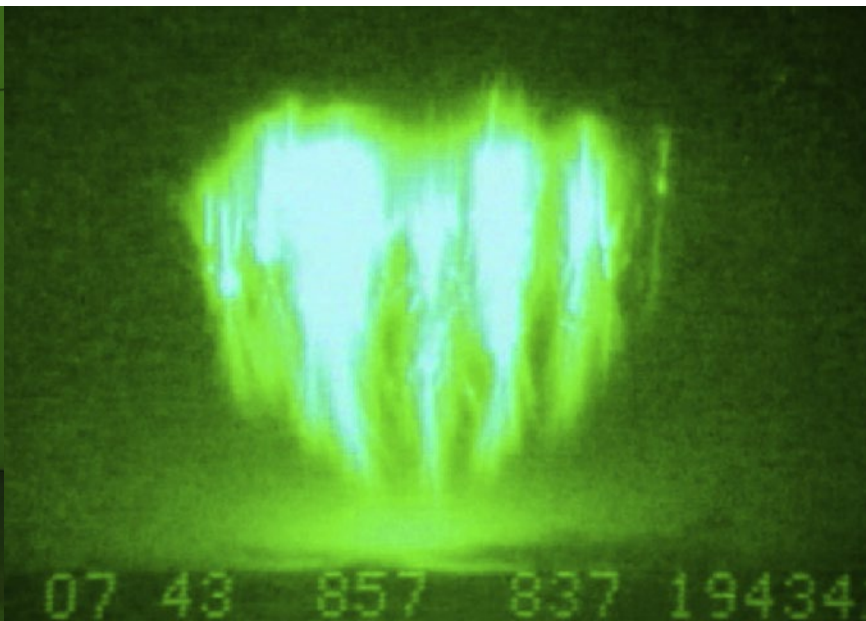
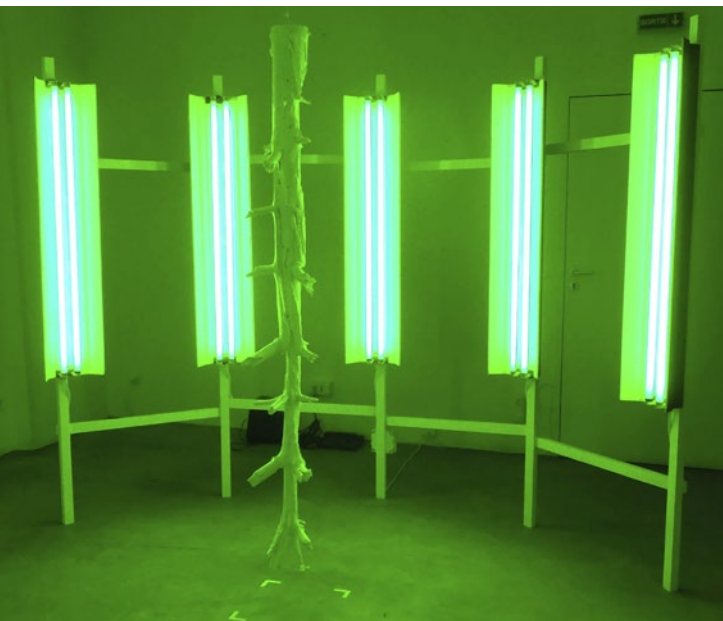
In situ lighting installation - military site - plateau d'Albion (FR)

Sprites

Video projection, duration 3sec (loop)

Observation taken at the Pic du Midi (Pyrénées) with a high precision camera

Watch the video: <http://youtu.be/NmiwcMH-dNwgvhonu>



NEXUS

LSBB project - DIS///APPEARANCE /

2012, 2013

38 drawing variable dimensions (50 to 15) x (30 to 15) cm

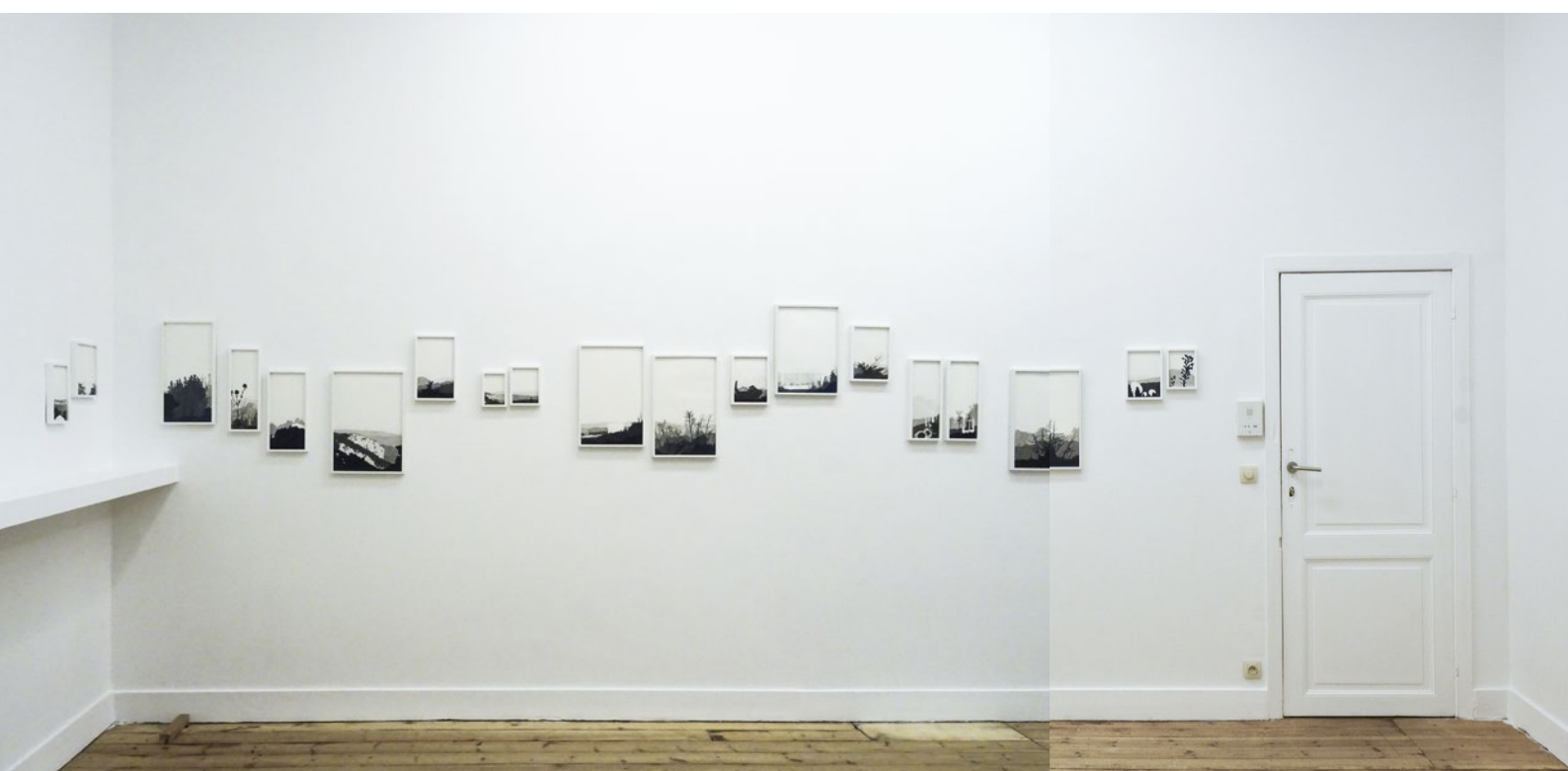
Ink on paper, wash technique

During a residency at the LSBB (Laboratoire Souterrain à Bas Bruit) on the Albion plateau (Vaucluse), a former nuclear firing site that has become a research center, I explored the underground tunnels and the surface landscape.

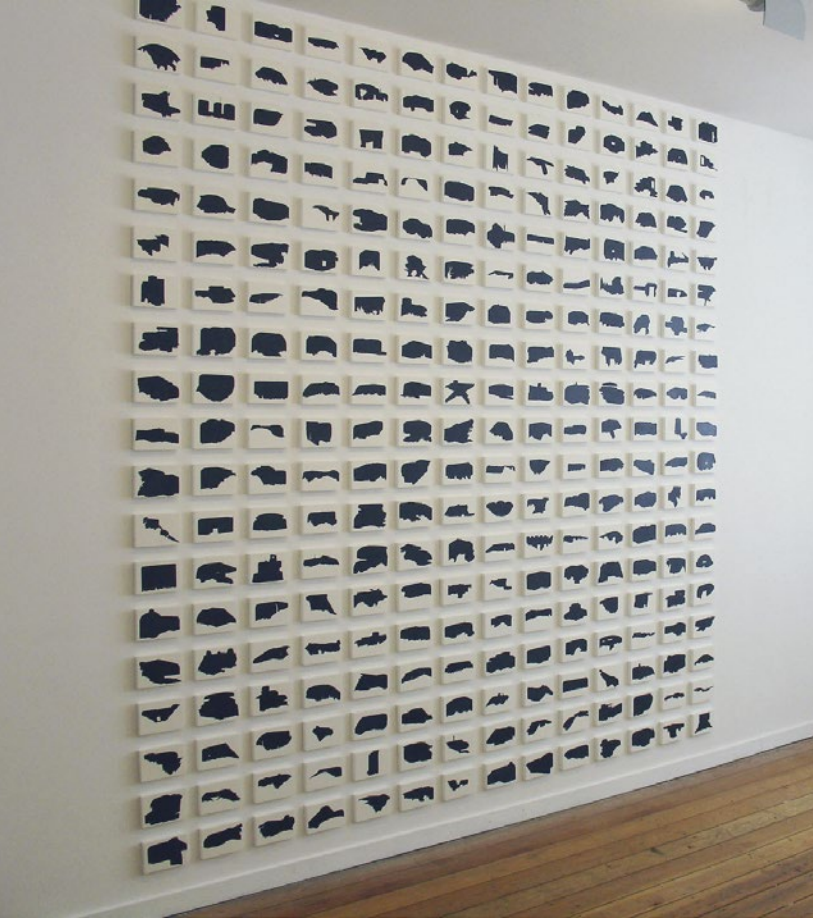
This territory, which has been changing since the end of its military use, fascinated me: some areas have been returned to nature, others are welcoming new projects, but the abandoned spaces, where vegetation is reclaiming its rights, offer a striking contrast between memory and renewal.

These observations inspired 38 works made in wash, the result of a process combining surveys, photographs, drawings and inking. Each step aimed to capture the tension between abandonment and rebirth in this unique landscape.

Link to a more complete file: <https://frederic-fourdinier.com/wp-content/uploads/2024/12/NEXUS-Vaucluse-LSBBB-catologue-dacquisition.pdf>



Vue de l'exposition en 2014 - galerie Frédéric Collier - Bruxelles



The Atlantic Wall

2003 - 2006

"The Atlantic Wall" is a series of 4 works created between 2003 and 2006, focusing on the Atlantic Wall, a defense infrastructure built by the Nazis during World War II. Stretching from the coast of Norway to France, this concrete "wall", designed to prevent an Allied landing, was largely useless on D-Day in 1944. Today, these abandoned bunkers raise questions about their past role and their aesthetic impact on the landscape.

The work explores the notion of territory, borders and memory, through human structures intended to protect or control, but which are often reinterpreted by time. By focusing on these remains, the artist questions the permanence of architecture in the natural landscape and the tension between human will and natural forces.

This reflection is also nourished by a family history marked by military influences, with a grandfather having acquired bunkers to set up his house there. These structures have shaped a personal vision of territory and borders, while recalling the way in which human traces interact with time and nature.

«The Atlantic Wall» thus mixes personal and collective memory, questioning the trace that we leave in the world, voluntarily or not.

the major pieces of the project:

« **DIE ATLANTIKWALL** » is an installation composed of five reconstructed military crates, each incorporating a scaled-down cast of internal bunker spaces.

« **[Narvik - Hendaye]** » is a series of gouaches on wood, inspired by photographs of World War II bunkers found online. The work explores the confrontation between the rigidity of human structures and the fluidity of natural elements.

Link to a more complete file: <https://frederic-fourdinier.com/wp-content/uploads/2023/12/THE-ATLANTIC-WALL-.pdf>



LESS IS MORE

Performance - participatory experience - edible wild plants

2010 - 2020...

A performance on adaptation and improvisation, this project consists of traveling through a territory on foot, in self-sufficiency, with olive oil, cereals and salt as a food base, supplemented by edible wild plants found along the way.

The experience invites you to reflect on the environment, the landscape and yourself, in a minimalist approach inspired by Ludwig Mies van der Rohe's phrase: «Less is more». It is about adapting to the rhythm of the journey, without fighting to move forward, but by accepting the constraints and pleasures of the journey.

The nights are spent under the stars, under a canvas or a tent, depending on the conditions, with particular attention to the choice of the bivouac site. The food, simple but creative, becomes a tribute to nature and human evolution.

This project, nourished by personal experiences (travel, treks, ethnobotany), is translated into writings, photos, drawings and installations questioning the relationships between man/nature and nature/culture.

Less is More also includes collaborations (cooking schools, art centers, chefs), exploring other ways of consuming and thinking about a society that is more respectful of its environment.

Link to a more complete file: <https://frederic-fourdinier.com/perfromances-residences-projets/less-is-more/>

Exhibition catalogues and publications



L'herbier : marcher, classer, nommer le paysage

Curator : Alice Cornier

Herman De Vries, Frédéric Fourdinier, Sébastien Goujou, Richard Long, Aurélie Mourier, Mira Sander



MONSTRUOSA N°29

MONSTRUOSA publication dedicated to mutant drawing practices Emilie Breux, Audrey Devaud, Clara Debray et Frédéric Fourdinier



50°nord N°03

50° nord revue d'art contemporain is a platform for dissemination and critical readings for the artistic scene of Nord-Pas de Calais and the cross-border area: Belgium and the south of England.



YOU ARE HERE

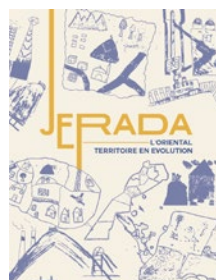
Curator : Fred Collier

Caspar, Peter Downsborough, Frederic Fourdinier, Dan Graham, Katie Holten, Michel Mazzoni, Emilie Pischedda, Valentin Souquet, Stephen Shore



ORIENTA - édition 7

A major artistic event whose focal point is the city of Oujda, capital of the Oriental region, and which, with each new edition, involves different provinces of the region.



« L'Oriental - Jerada - Territoire en évolution »

A spotlight, an exploration of the province of Jerada by several artists



Une friche

Offset publication supported by the association "Save the Josaphat wasteland" Brussels

Frédéric Fourdinier text-photos

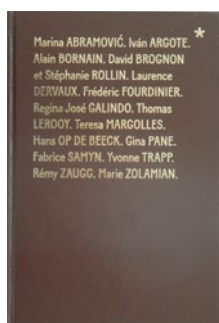
Stéphane Jossard map - collage



Tout ewt paysage, biennal d'art contemporain du parc d'Enghien

Curator : Christophe Veys , Myriam Loueyst

Laurette Atrux-Tallau, Jean-Marie Bytebier, Griet Dobbels, Lionel Estève, Frédéric Fourdinier, Pierre Gerard, Bernard Gigounon, Pierre-Philippe Hoffman, Maxence Mathieu, Michel Mazzoni, VOID, Sophie Whettnall.



* Addenda

Curator : Nancy Casielles

Marina Abramović, Iván Argote, Alain Bornain, David Brognon et Stéphanie Rollin, Laurence Dervaux, Frédéric Fourdinier, Regina José Galindo, Thomas Lerooy, Teresa Margolles, Hans Op de Beeck, Gina Pane, Fabrice Samyn, Yvonne Trapp, Rémy Zaugg, Marie Zolamian.

Biography and Exhibitions

Frédéric Fourdinier

Born in 1976 in Boulogne-sur-Mer (FR)

Lives and works in Condette (FR) and Brussels (BE)

Studies

1998-2003

La Cambre National School of Visual Arts - Brussels (BE)

Urban and Rural Spaces Section (Light, space, color)

1995-1998

Secondary School of Fine Arts - Tournai (BE)



Exhibitions / residencies (selection)

2024

Inauguration of Foris Orare - 1% artistic / City of Landrecie - Secular Oratories (Fr)

ORIENTA 8 - Saïdia Resorts, Artistic Stories - Morocco

Urban Photographic Exhibition - curator and exhibitor. (MA)

Workshop and exhibition, scientific artists - Sounding the glacier, as part of "Watching the glacier go away" - artfor-glaciers.ch - le Cairn (CH)

2023

Exhibition - *Extraction 23* - A two dogs company - Bruxelles (BE)

Exhibition - *Un pour tous* - Droom BXL - Bruxelles (BE)

Exhibition - *Dark Gletscher* - Espace Graffenried - Aigle, Suisse (CH)

Exhibition - *Time elapsed* - Former National Bank of Belgium Printing Works - Bruxelles (BE)

1% artistic public order - *Foris Orare* - lasting work - In situ -Landrecies (FR)

2022

1% artistic public order - *Foris Orare* - lasting work - In situ -Landrecies (FR)

Exhibition - centre d'art Maison forte de Hautetour - Saint Gervais les Bains (FR)

Exhibition - V2Vingt contemporary art space - X10 - Bruxelles (BE)

2021

Exhibition - *Archéo-aménagement* - V2Vingt contemporary art space - Bruxelles (BE)

Artist residency - La Villa Ruffieux, château Mercier - Sierre - Valais Suisse (CH)

Artist residency Labo - le Sentiere des Lauzes - St Mélanie Ardèche (FR)

Performance / Exhibition - *Der Rattenfänger* - with Pierre Philippe Hofmann - Galerie Duflon Raczy, Bruxelles (BE)

2020

Artist residency - V2Vingt, espace d'art contemporain -

Bruxelles (BE)

2019

Exhibition - «*Ni expansion indéfinie ni recontraction à brève échéance*» - MHN (FR)

Artist residency - partenariat MHN Musée d'histoire naturelle de Lille et Plan Architecture et Patrimoine de la ville de Lille (FR)

Biennial of contemporary art Oujda - *ORIENTA* - Exhibition et co-curating (MA)

Exhibition - «*Weekend at charlie's*» - Center for Architecture and Art Charles Vandenhove - Gand (BE)

2018

Exhibition - *Dabaphoto 4* : CHERGUI - LE18 Marrakech (MA)

Biennial of contemporary art Enghien - *Miroir2 / tout est paysage* - curating par Myriam Louyest et Christophe Veys (BE)

Exhibition - *Un temps en campagne* - L'orangerie exposition Bastogne (BE)

2017

Exhibition - Ars Electronica - White Circle - Linz (AT)

Exhibition - *Walking through exploding dandelions* - espace Frédéric Collier - Bruxelles (BE)

2016

Exhibition - La Halle Verrière de Meisenthal (CADHAM) «Christmas for ever», Meisenthal (FR)

Biennial of contemporary art *ORIENTA* «*A l'angle des possibles*» : metastability, Oujda -Jerada (MA)

Artist residency - Ostrevent - culinary multiculturalism and territory (FR)

2015

Exhibition - *INDENT* - «the société électrique» - Bruxelles - commissariat : Michelle Rossignol (BE)

2014

Exhibition - «Adenda» BPS 22 (hors les murs) - INCISE - Charleroi curator : Nancy Casielles - Lessines (BE)

Artist residency and Exhibition - centre d'art MDB - écomusée - Sains du Nord - curator : Alice Cornier - Sains du nord (FR)

2013

Workshop - Le «CAIRN» art center Digne les Bains (FR)

Exhibition - Art Brussels (art fair) - Galerie Anyspace (BE)

2012

Exhibition - «*in memoriam*» - Galerie Anyspace - Bruxelles (BE)

Residence and Exhibition «*dis///appearance*» - Centre contemporary art L'atelier - Apt - lsbb project - partenariat artiste/scientifiques (FR)

2011

Exhibition - «*you are here*» - L'escout - curator : Fred Collier - Bruxelles (BE)

Exhibition - «*naturalness*» - Galerie R - Grande synthe (FR)

2005 - 2010

Exhibition - CEPAGRAP - Saint Dié des Vosges - Festival international de géographie à (FR)

Artist residency Musée de la Faïence et exposition - Desvres (FR)

Exhibition - Galerie Frédéric Desimpel - Bruxelles (BE)

Prize from the Government of the French Community of Belgium, La Médiatine 2006 : Bruxelles (BE)



FÖRIS ÖRÄRE - oratoires laïques - forest of Mormal - Avesnois - France



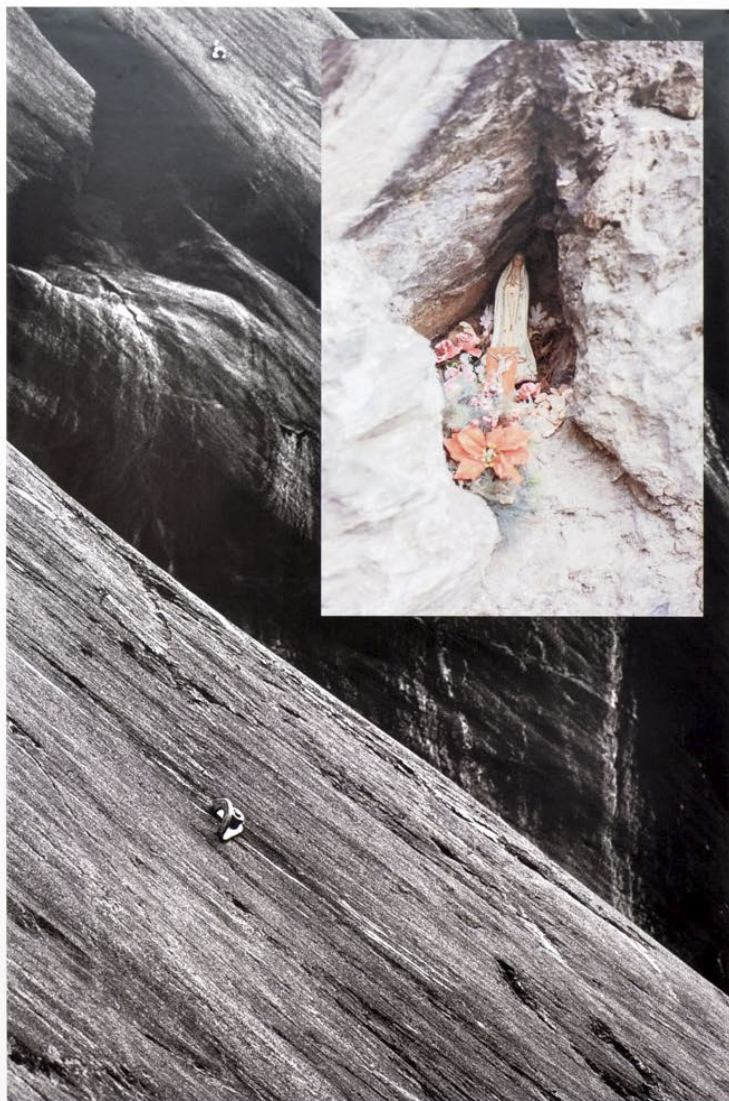
NEXUS # 2 - 34,5 x 49 cm



Turtmann - A part of missing mass - wall paper - 145 x 96 cmcm - 'Exhibition *Sonner le gla[s]-cier* - Maison des Alpes (Evolène - Suisse) , for the evenement «*Regarder le glacier s'en aller*» - artforglaciars.ch



Exhibition View: Neither Indefinite Expansion nor Imminent Recontraction – Terraformation + Metastability «MHN» (Natural History Museum of Lille) – Lille, France



Altération Minérale V#1 - wall paper - 180x120cm - Exposition - *Entre terre et terre* - Espace Camille Claudel faculté de droit et science politique - Amiens



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