



# Etat transitoire

Oeuvres récentes de arno SEBBAN

AR  
NO



ARNO  
SEBBAN



## TRANSIENT STATE

Although an eclectic artist, Arno's privileged mode of expression is the shape, the creation of feelings through volume. Beyond his product designer degree, he questions the object's functions and more particularly the artistic object. In his work everything contributes to disrupting the perception of depicted volumes and spaces.

A drawing, a model, a cast; steel, stone and smoke are all equally materials that give life to human-sized sculptures.

Arno is more in touch with sensorial than the cerebral.

"A sculpture is a body that talks to another body; it's this physical interaction that interests me." A physical attraction, an eroticism, a sensuality; the artist is looking for sensorial affinity. His approach is as minimal as it is contextual. He unfolds a repertory of shapes and ideas whose common quality dwells in their very essence: interaction with their environment. He offers a contemporary experience which plays on the public's reactions. Les Foules thus takes on meaning in both space and time; in space and the very moment at which they are under examination. Certain works display negative space, inviting one to probe into the other side.

A sculpture draws itself through its shadows and its emptiness. "Sometimes I play on a dual interpretation, readable from its projection."

It's an invitation to reevaluate the criteria of our symbolic judgment. The artist plots the direction, driving lines which participate in multiple meanings.

He sculpts liquid metal crowds, which draw themselves in the imaginary. The image and its dissipation linger on totemic postures, anthropomorphic appearances; as many forms of expression which have more power of suggestion than of show. Their potentialities of conviction, vagrancy, illusion work like flashes of lights which seem familiar to us.

The ghosts of Jean Arp, Alberto Giacometti, Jacques Tati surface in Arno Sebban's artwork but his sculptural shapes keep their own score. They question identity, the status of an event as well as its appearance, suspended in a transient state.

Caroline Critiks, art critic



Arno Sebban in his Parisian workshop

*«Something is knocking on the door of existence, something that has neither a name nor a face—not even a mental image—but is a sensation so demanding, so powerful that it must be concretized.» Renaud Ego*





Arno Sebban's Parisian workshop



# CROW

The «Crowds» series came to life while Arno was preparing his solo exhibition at the YU Gallery, rue de Seine (Paris). He was in creation mode, in a state of excitement, sensitive to all that surrounded him, ready to materialize his aesthetic sensations. Strangely, some elements such as spots, frost, a tree, a particular silhouette attracted his attention, and at night everything melds together into a sort of equation that solves itself. Mozart and Michelangelo described the sensation of a «divine hand» which, guiding their pencil, revealed a creation as if by magic. «Crowds» was thusly born from this phenomenon of visions and sensations melding together in the subconscious. «I think that the series was born from the fusion of paint dripping, graffiti on walls, and people waiting for the bus. One of my obsessions is gravity. The pull towards the ground. I was searching. I was drawing with ink dissatisfiedly, when a drop escaped me. This beautiful drop, free, escaped my will. I watched the ink drip to the bottom of my paper and expanded into the shape of feet. The ink no longer needed the paper. The idea of drawing in space had taken hold of me. I worked on these drops. I looked for a balance between my desires on the one hand, and chance on the other." Since then, Arno Sebban has been composing with this form of serendipity. He looks for the confluence of happy coincidences. He constantly extracts himself from conditions and remains open to accept and appropriate ideas that appear spontaneously. Seize the chance and then master the chance.

«Strangely, creating from randomness is not so simple. Culturally, we tend to give a logic to drawings: with shapes and geometry... However, it is necessary to free oneself, to draw in a natural logic. The dualism between aesthetic comfort and nature creates an unstable tension, which leans to one side or the other depending on the mood."

«Crowds» is a liquid flowing through space. Arno constantly reworks this fluidity, imploring different materials, shaping them, cutting them, rolling them, striking them, folding them and then painting them with mixtures of pigments or very diluted oxidizing agents to give the sensation of the ink in this infamous initial drawing. By freezing this flow, Arno suspends the time that passes. It is for him «the fantasy trivialized by photography to freeze time, made accessible to the sculptor.

André Leroi-Gourhan described man «as obsessed by time and space." Arno's work illustrates these problems, perhaps to overcome the anguish of death. His pictorial work of oxidized metal surfaces and the weathering that characterizes his work are an interpretation of the natural effects of time. They are a testament to this need to inscribe his works in a transcendent temporality. It is antique stores that Arno began his reflection on the value that time gives to things. Weathering lends traces of life an inanimate object—a soul even.

Amateur drummer and percussionist, Arno explores time and rhythm. Music is an art of intervals of tones and durations. Similarly, his «Crowds» sculptures make space vibrate by alternating between positive and negative space—a sort of "spatial music."



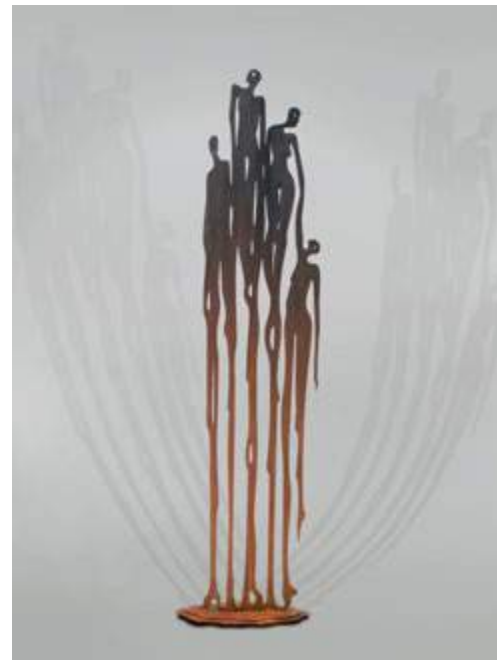
**FOULE (CROWD)** . 400 x 120 x 80 cm - Polished stainless steel, painted on the back - 2019

Monumental sculpture commissioned by the Vinci Immobilier real estate company. The scale and the material go beyond the idea of the crowd. Red on one side and polished steel on the other, the sculpture is the image of a moving and impalpable crowd. Present and ungraspable at the same time. The sculpture plays with these oppositions. Red, the crowd becomes a signal. Depending on the angle of view, the slender characters accentuate the natural perspective of the space. Thus, the sculpture draws the visitor in. Then, as the visitor comes closer, the sculpture knows how to withdraw to give the visitor space. The mirror-polished metal, which reflects the visitor's image, but also the sky, makes the work more discreet without making it disappear. On the contrary, it generates a particularly disturbing visual effect.





**FOULES V (CROWDS V)** . 100 x 40 cm - Polished brass and paint - 2013  
Arno fashions and polishes metal to give it a flowing sensation, like the ink of his initial drawing.



**FAMILLE (FAMILY)** . 36,5 x 30 x 160 cm - Oxidized steel - 2017  
A flow is created between the two states: streaming and ascension, between parents and children... like a link whose treatment with iron oxide marks the inalienable character of filial love and time.

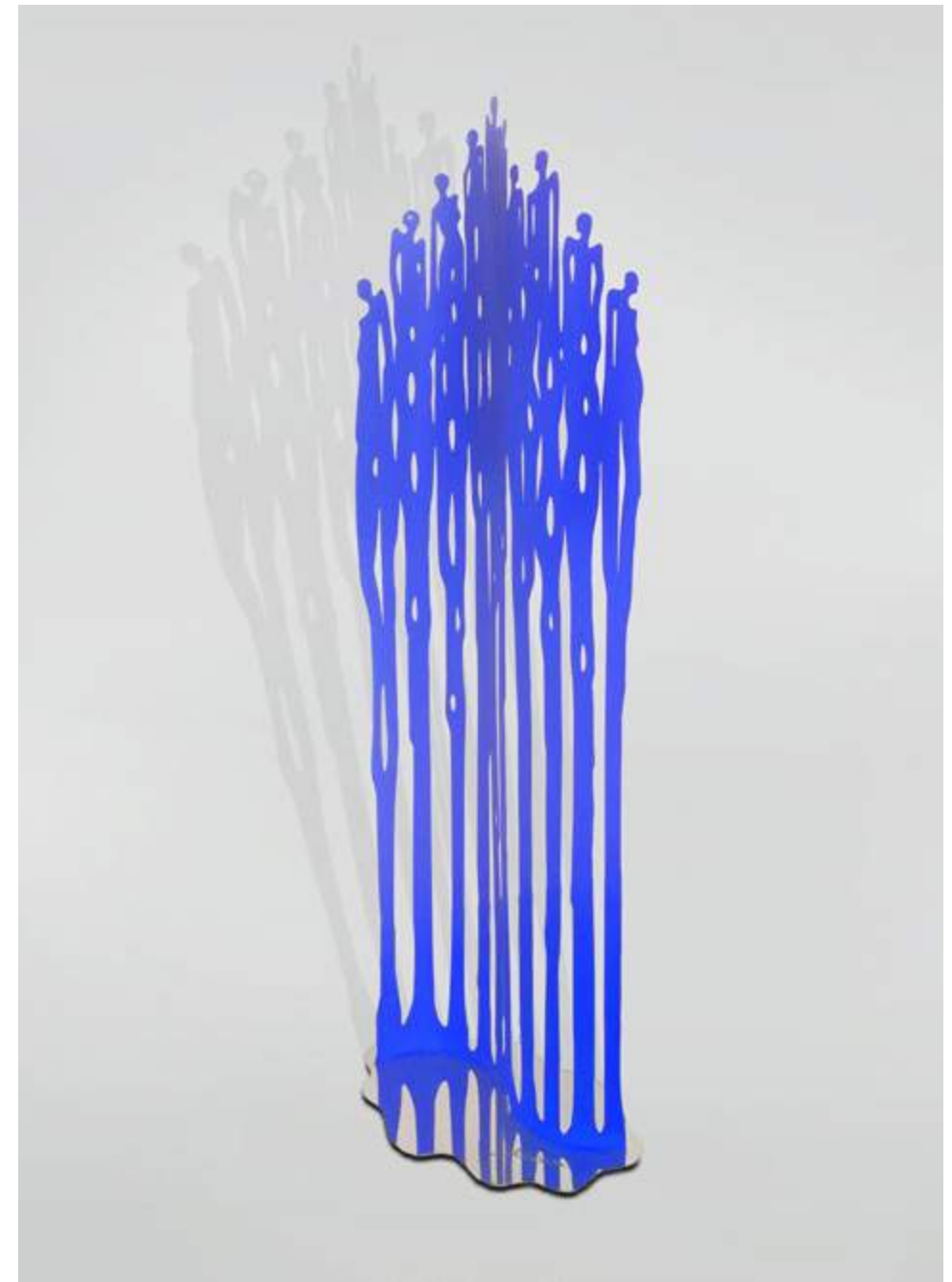
**FULL UP** . 80 x 25 x 20 cm - Oxidized steel, paint, wax - 2011  
This crowd of slender characters, waiting for the metro to go to work, reminds us of a bar code, a symbol of the commodification of humanity



**FOULE (CROWD)** . 110 x 44 x 20 cm - Glass and paint - 2019  
This cut glass sculpture is also a pictorial work in transparency. The light is captured and diffused by the material.

**FULL WATERFALL** . 100 x 38 x 20 cm - Resin and burnt wood - 2020  
A sculpture capturing the sensation of flowing water.

**FULL BLUE** . 170 x 50 cm - Stainless steel and paint - 2017  
People waiting for the bus merge with the dripping graffiti next to them in this artwork. This series of sculptures are like pictorial research, giving them a moving character. Either way, a flow is created between both states: between painting and sculpture, between dripping and ascension... a kinship between shapes. The transparent blue pigments accentuate the transition from one state to another. Descent or ascent?





**CONVERSATION . 50 x 30 x 14 cm - Painted wood and steel - 2019**

Two forms converse, between empty and full, they interpenetrate. Dialogue of obvious fluidity between forms and counterforms. The sculpture creates voids as large as the positive space. Influenced by the words of Miles Davis for whom "In music, silence is more important than sound. Music is the framework around the silence." Conversation brings out the beauty in these voids.





**VANITY** . 50 x 52 x 25 cm - Steel, acid, paint, wax - 2011

This pleasing form drips slowly. It evokes vanity, the figure of a macabre stranger but here demystified, made acceptable... a friend through graphic artifice.



**SHADOW** . 146 x 70 x 40 cm - Oxidized steel - 2010

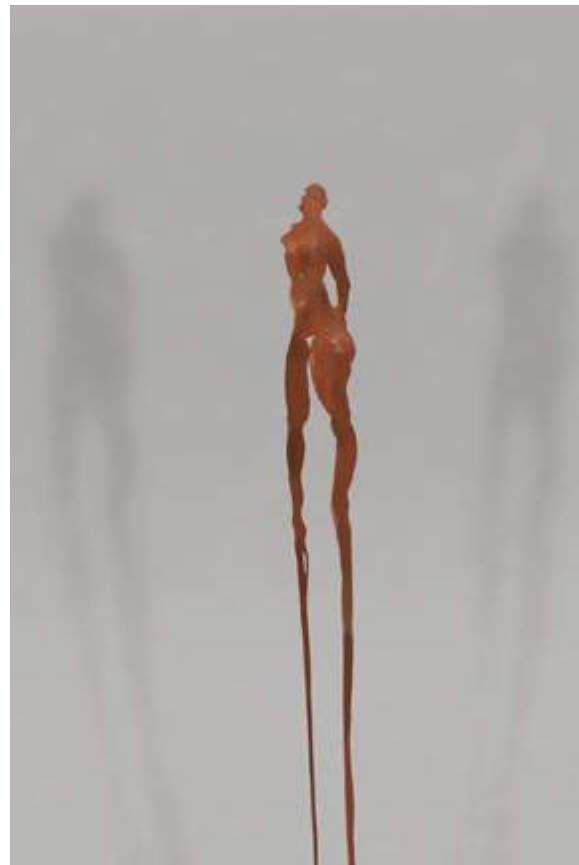
An orange cat haunted the yard. Long after he was gone, his shadow—and soul—remained.





**EN ATTENDANT (WAITING)** . 55 x 20 cm - Weathered steel - 2011

An onlooker walking with his hands in his pockets, letting himself go like ink on paper. A self-portrait that remains nameless.



**ATTIRÉE PAR LA LUMIÈRE (DRAWN TO THE LIGHT)** . 80 x 10 cm - Weathered steel - 2011

The waxed metal is hammered such that light would dance across the face, over the hips. The weathered effect disappears and a woman is revealed in the reflection, as if drawn by the light.



**COULURE 1 (RUN-OFF I)** . 52 x 15 x 5 cm - Black metal - 2010

Run-off is the first series of research based on ink dripping. The shapes and abstract stains are for all a surface for projection, and characters or other figurative shapes are revealed naturally in them. Is this a reflection of our need to assign meaning to figurative and simple lines? In any case, these somewhat informal characters introduce us to the pure sensation of dripping ink.

# CREASE

Just glancing at Arno's work, we observe the omnipresence of curves and roundness. To see it as softness would obviously be reductive. To detect only sensuality would still be too simplistic; the fact is he works the curves, perceiving sensuality in all things while not denying their serpentine seduction. He says: «I always tend to draw everything naturally in curves; it is a more natural way to link the forms. The transitions are smooth, sensual, limp." Bertrand Charles: Crease seems at first glance to be a rupture.

Arno: Yes, just to change things up, I set myself new rules of the game consisting of removing everything to keep only the essence of a movement.

BC: Would the crease be this essence? The essence would be the starting point, the very beginning of an impulse?

A: I play the drums and I draw an analogy between rhythm, stripped of all melodious roundness, and these synthetic sculptures that make Crease. I don't distinguish between visual arts and music. I function in a synesthetic way.

BC: Like Baudelaire, Rimbaud, Matisse, Nabokov, Van Gogh, Stevie Wonder, Duke Ellington...

A: At the beginning of 2000, I had proposed a method of augmented solfeggio defining the pitch of a sound through a system of forms and colors. These elements defined the type of excitant and resonator.

BC: These sculptures take on a challenge. While made of metal, they still have a certain lightness and smoothness about them, like origami, made of paper.

A: This is indeed the interest of Crease: to manage the physical constraints of monumental sculpture while keeping the illusion of origami.

BC: The search for the quintessence of movement in immobility, lightness, suspension are approaches that have been initiated and pushed to the extreme in the baroque period. And yet, there is nothing baroque here...

A: That's correct. I try to provoke the sensation of movement stripped of all artifice.



**COUP FRANC (FREE KICK)** . H 220 cm - Folded, welded and painted metal - 2016

The 2017 Biennial Monumental Sculpture Exhibition "Sculpt" of Sologne. Created for the 2016 Euro Soccer Cup, this Free Kick sculpture represents the moment just before the kick. Strength, concentration and extreme tension—the magic of the kick.

Here, movement is not only reduced to its simplest expression, but the sculpture is ready to jump; the matter is tense.





**SILHOUETTE 1** . 90 cm - Folded and painted steel - 2013  
 Origami is a way of inserting the infinite into the finite. Starting from origami, Arno multiplies and fragments the sculpture space and the movement that surrounds it. In the sheet of paper, or here of metal, an unsuspected territory is hidden. Arno unfolds and unveils this territory, the choice of a few folds competing with the proliferation of origami crevices. Not blurring but defining its own reality. Created for a personal exhibition at the Japanese Gallery NICHIDO.



**COUP FRANC (FREE KICK)**  
 40 cm - Folded and weathered steel - 2015



**UN HOMME PRESSÉ (A MAN IN A HURRY)**  
 180 cm - Painted steel - 2016



**MARCHEUR (WALKER)**  
 60 cm - Painted brass - 2016





**INSOUCIANCE (CAREF REE)** . 300 x 300 cm - Painted steel and mirror-polished stainless steel - Private collection - 2016

An ode to idling and rest, «Carefree» is a post-cubist interpretation of the classical sculpture that adorns many European parks and gardens. It represents a person lounging, visibly weary. However, the contrast between the figure's taut lines and the curved base create tension that opens a path to more unfathomable worlds. From the exaltation of the romantic pose to the surrealist mirror that stretches the landscape, «Carefree» is both praise and support for daydreaming.



**TAUREAU (BULL)** . 150 x 250 cm - Model - Polished stainless steel - 2012

A multiplying game. The facets forming this "Bull" multiplies destructures the landscape that surrounds it. The bull could be this all-powerful force that shatters the mirror and breaks up the immensity of a fragmented landscape, as does so many intimate spaces.





**L'ANIMAL INDUSTRIEL (THE INDUSTRIAL ANIMAL)** . 50 x 30 cm - Weathered steel - 2010

This form evokes a stealthy animal whose leather blends with rusty machines. Having the possibility to see everything at once, and to ward off danger, our brain synthesizes objects that are familiar to it. This is how we give a hierarchy to information. We reduce complex objects, like Cézanne. Then, as Rothko noted, our "innate sense" of shape leads us to reinterpret things as a function of our experiences or those of our ancestors.



**BIG BROTHER** . 50 cm - Weathered steel and marble - 2013

In search of a precarious balance, for the right shape, without effects... raw and elegant.

# SHADOW MATERIALIZE

Insatiable researcher, experimenter, Arno is relentless. He pushes his ideas to the extreme. His research on drawing in space led him to link sculpture and graphic motives in a singular way.

This plastic reflection on a shadow draws its inspiration from the Greek myth on the origin of figurative representation. According to Pliny, in Corinth, the daughter of Dibutade inspired the invention of drawing. In love with a young man who had to leave her for a long journey, she became determined to preserve the man's silhouette, which she faithfully traced on the wall with charcoal, using a lamp to cast his shadow.

«I like the idea of this desperate gesture: to retain her love, to fix her love, to preserve this moment that this woman knows is lost, in the form of a sort of charcoal prototype. The value of this contour as a memory of love has for a long time since been considered the origin of plastics, painting, sculpture, and generally of all the arts which depend on an artist's stroke.»

The light and heat brought by the discovery of fire allowed the creation of new spaces for humanity to expand into: Gathering to begin to build narratives. According to the myth of Plato's cave, the metaphor of projected shadows would lock us into the mediocrity of an illusory reality. But these images of dancing shadows on the chaotic walls of caves certainly contributed to developing our imaginary, to opening the borders between day and night, between life and death.

Sculpture is not drawing, it is the medium of projection, the matrix which reveals a message printed on the background. This projection is not accidental.

In this series, Arno projects onto the wall, as one spray-paints a stencil on a sidewalk to make a statement:

«This series is a reaction that gave me release. It is the expression of my disbelief confronted with the absurdities of our world.» Arno facetiously moves and intermingles media icons, to highlight the confusion of values. Thus, Mao came about, naturally wearing Mickey Mouse ears. Bin Laden collides with Jesus. Insidiously, Arno mixes cultural and graphic codes, thus constituting a game for which he sets the rules himself. These generic images become his own. This game of a sort awakens—we who are too accustomed to the absurdities that surround us.



**MICKEY MAO** . 39,5 x 35 x 20 cm - Brass, paint, wax - 2010  
During his travels in China, Arno was struck by the naive representations of Mao on t-shirts, watches... Mixing mass consumer products with the father of the Chinese cultural revolution is paradoxical at the least. Mao would have become Mickey's Chinese counterpart.



**BEN LA CHRIST (GOOD, EVIL)** . 230 x 50 cm - Steel, gilding - 2011

If one holds that Jesus incarnates good, for the Western world, Ben Laden is the icon of absolute evil. Ben La Christ, which fuses two characters into one, becomes an ambivalent icon of good and evil to denounce the absurdity of war in the name of love for a god.

**LA LIBERTÉ VOILÉE (VEILED FREEDOM)** . 190 x 50 cm - Brass and paint - 2012

This sculpture is a testament to Arno's great disillusion with the detour the Arab Spring took. He was deeply touched by the outburst of freedom the events represented and which could have become true democratic revolutions. This sculpture expresses great disappointment at the election of Islamist parties that tend to confiscate, to veil, freedom.







**LE COCHON D'OR (GOLDEN PIG)** . 60 x 15 x 15 cm - Resin, brass and burnt wood  
- 2012

An object of devotion, the Golden Pig questions our relationship to beliefs and to culture. This golden pig is a direct reference to the golden calf, symbol of idolatry of idolatry and money. With all the ambiguity of Arno's humor: "The golden calf represents the return to animism of the Jewish people who have lost their faith and above all... who are very hungry." Divine hams, sublime chops, God's gifts in Christian culture but that are impure for Jews and arities between pigs and humans than between the rat and the mouse.» Let's consider the animals, "Pig, my brother I eat you and worship you.»



**FAKE OFF** . 30 x 48 x 20 cm - Steel and paint - 2020

The fake disguises everything. Lies have become mass culture. From the global «fake-news» phenomenon to the intimate «self-fake», we can now fashion our own reality. Arno Sebban compels us to hold up a mirror to our narcissistic flaws. «The happiness of being loved is that we are able to be our true ourselves, because that true version of ourselves is idealized and benevolently looked upon by another."

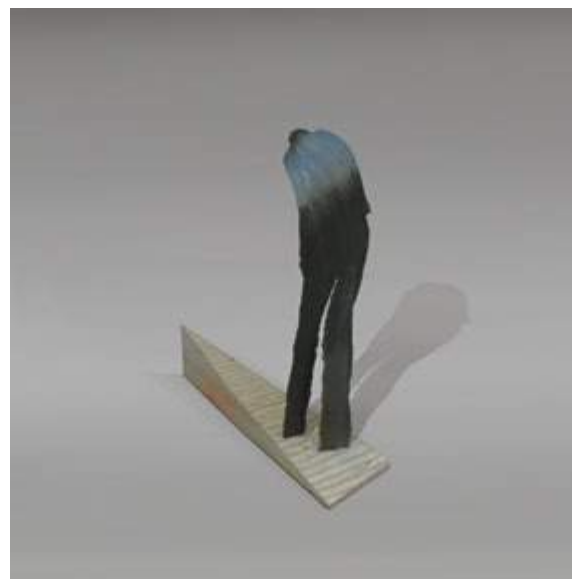
**PARTAGE (SHARING)** . 90 x 20 x 10 cm  
- Hammered and weathered brass - 2012

During a stay in Xian, Arno juxtaposes the Western imagination with the Eastern reality. From his point of view, the wealth of this so-called communist society is unevenly shared. To signify this, Arno has the word «sharing» written by a calligrapher he met in a market for tourists. He then hijacks the motif as graffiti. The formal power of this calligraphic graffiti combines two opposites—calligraphy and graffiti—to become a sculpture of unfeigned indignation at the contradictory Chinese model of communism and ultra-liberalism.



**JAMBES (LEGS)** . 120 x 45 cm - Steel, paint - 2012

Less is more. Emptiness is erotic. Between drawing and sculpture, between full and empty. Arno makes hollows to reveal volume. The groin to better indulge the shape's desire. Arno creates works whose apprehension and aestheticism aspire to be exclusive, whose first reading is understood immediately. He aspires to make works that speak to the senses before the cerebral. "It's just polite." "Legs" is unusual, because we must make an effort to understand the drawing. It's an invitation to go on a treasure hunt...



**AUX MARCHES DU PALAIS**  
(At the footsteps of the palace) .

95 x 35 x 35 cm - Steel, paint and wax - 2011  
This sculpture, created with the Galerie de Carlton de Cannes, was imagined to be a reward at the end of the film festival. The elongated and cut-out form is taken from a photograph of Arno's shadow on the steps of the Palais des Festivals in Cannes. Horizontal lines punctuate the silhouette in a form of kineticism, a nod from the sculptor to the 7th art.

**L'HOMME QUI MARCHE (WALKING MAN)** .

72,5 x 19 x 19,2 cm - Forged steel, oak base - 2010  
An ode to Boccioni's eponymous work, Arno's "Walking man" invents its own tear in the metal to allow movement. The outraged metal is no longer the immutable straitjacket that makes the sculpture a solid and inert mass, but rather the alterable material that liberates the step.

**A L'OMBRE (IN THE SHADE)**

30 x 23 x 35 cm - Forged steel, oak base - 2010  
Increasing as a function of how the light plays onto the giant.



# GESTURES

In 2000, with a dancer from the William Forsythe Company, Arno renews his relationship between drawing and space. To dance is to engrave one's body in space like a line on a page. «Choreography»: drawing is the engraving of a line as an extension of movement. The printing of a gesture in space. The print is defined by the gesture which itself is allowed by the space.

Thus, Arno fully apprehends the space around him, draws forms in the vacuum to better conceive in three dimensions. Dance is ephemeral, while visual works are most often perennial, stable; the series «Gesture» presents both arts. It refers to the original movement. At the origin of the representation, the glance precedes the gesture... «the gesture of the glance.»

## EXTENSION

30 x 40 cm - carved and weathered steel - 2017  
Between highlight and stripe, this small discreet cross is also the expression of a powerful gesture. The flow of ink offers a strong anchor to this calligraphic impulse.



## OISEAU DE FEU (BIRD OF FIRE) . 75 x 40 cm - Brass, paint - 2012

The brass used in "Bird of fire" is a calligraphic motif with gold reflections that enrich the vocabulary used in the Gestures series. The gesture is repeated in deep metal scratches. The sensation of weightlessness and flight are accentuated by a contrast between the gold reflections and the fluorescent red which lends a sort of light shadow and vibration to the work.

## OISEAU (BIRD) . 87 x 45 cm - Steel cut, painted - 2012

A sculptural and calligraphic gesture, the sculpture is also painting: a thick varnish brushed onto the steel leaves deep traces to give the sensation of a fresh painting in the void. "Bird" focuses on the moment of flight, between gravity and lightness.





"Light begins in our eyes and ends in m breathe thought into it." Plotin, 250 AD.

By throwing stones and spears, we have learned to visualize lines in space. Mentally representing a moment takes us out of the present and therefore out of our anxiety of death. This path of the protohumans is certainly one of the triggers of the artistic intention. A line or a notch leave a trace in time, like the printing of an idea. Man created something, which exceeds him, which survives him.

Circular gestures immortalize movements in space. These sculptures materialize the trace of a choreographic gesture in a calligraphic motif. Arno uses the intrinsic relationship that exists between writing and choreography to create these volumes that evoke his inner self. Here, we go through the three dimensions of the gesture that led to the creation of the sculpture. We can almost relive it, to enter in «aesthetic empathy» with the work. This is how Pierre Lemarquis calls the phenomenon by which the spirit of a creator is embodied in that of the spectator.

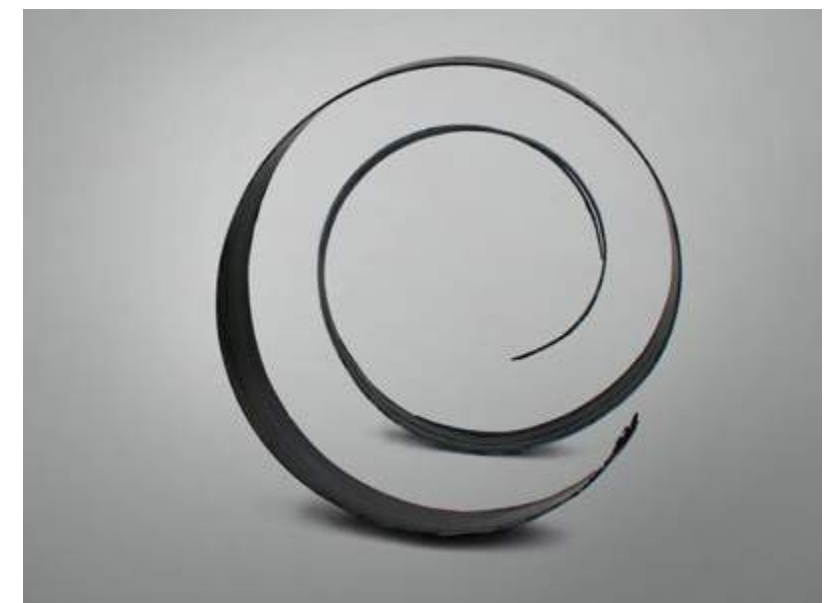
«What a pleasure to see an art lover follow the plot of the glance, the body, a twist of the head... what a pleasure to see him relive this moment, this graphic gesture, to feel again a communion of sensations. This pleasure is not only reassurance by giving meaning to the work and to the solitude of the workshop. This communion is to be one, and by touching the Other, we touch the universal. «toucher l'universel. »

**GESTE CIRCULAIRE (CIRCULAR GESTURE I)**  
100 x 43 x 42 cm - Weathered steel - 2017  
Calligraphy in space or choreography frozen in steel.

**GESTE CIRCULAIRE (CIRCULAR GESTURE II)**  
120 x 50 x 48 cm - Weathered steel - 2017

**GESTE CIRCULAIRE (CIRCULAR GESTURE III)**  
120 x 50 x 48 cm - Weathered steel - 2017

**GESTE CIRCULAIRE (CIRCULAR GESTURE VI)**  
80 x 50 x 55 cm - painted steel - 2021





**DOG 1** . 41 x 41 x 11  
cmWeathered steel - 2017  
Drawings whose gestures  
express a dog's lively and  
spontaneous impulse.

**DOG 2** . 62 x 51 x 14  
cmWeathered steel - 2017  
The calligraphic motif of a  
dog in movement.



« My dog is a believer. He believes in me. »

What is for matter onform to an idea.



The force of a sacred life, invisible and powerful, contains a memory of the past and a vision of the future. This force allows a creation to emerge in matter, here and now. (African proverb)



## FUSION

Fusion is a study on the consciousness of matter in the form of an animal-plant hybrid. The uniqueness of the living. Animals and plants took a different branch about 1.5 billion years ago. However, we are rediscovering intelligence in plants; we even find it in the single-cell slime mold (the blob), our distant cousin. From a plastics point of view, Fusion is a study of the change in state of matter from a complex and sophisticated fractal structure to a non-form, liquid.

**CERF II (DEER II) .**

50 x 36 x 24 cm - Bronze - 2017

In this chimerical form, vegetation is transformed into an animal, the fractal structure is transformed, softened and seems to slip away as it flows.





**CHIMÈRE (CHIMERA)** . 70 x 45 cm - Weathered bronze - 2017  
A dream-like form both organic and vegetal. From the «Fusion» study on the unity within the living world.



**CERF (DEER)** . 35 x 25 cm - Mixed media: wood, resin, chrome plating, painted oak base - 2012  
In this chimerical form, the plant transforms into an animal, the fractal structure transforms into a liquid non-form.



**ORIGINE DU MONDE (ORIGIN OF THE WORLD) .**

90 x 35 x 25 cm - Bronze and wood - 2017

This is the male counterpart of Gustave Courbet's «Origin of the World." Here, Arno symbolizes the appearance of the living with this phallic totem inspired by Far Eastern religion. The tree, which is at the same time an ejaculation, symbolizes the spurting of life.



**LA SOURCE (THE SOURCE) .**

93 x 30 x 38 cm - Bronze and resin - 2019

Arno provokes paradoxical relationships between matters and textures. Though far from printing discourse and techniques, Arno nods at Caesar with whom he shares a taste for proof in matter..



**PETIT ARBRE (LITTLE TREE) . 52 x 35 x 32 cm - Bronze - 2019**

Arno sought to transmit the sensation of tree roots that ooze outward like a liquid. By transforming its surroundings into a landscape, this hyper-realist miniature representation of a tree provokes a sensation of vertigo.

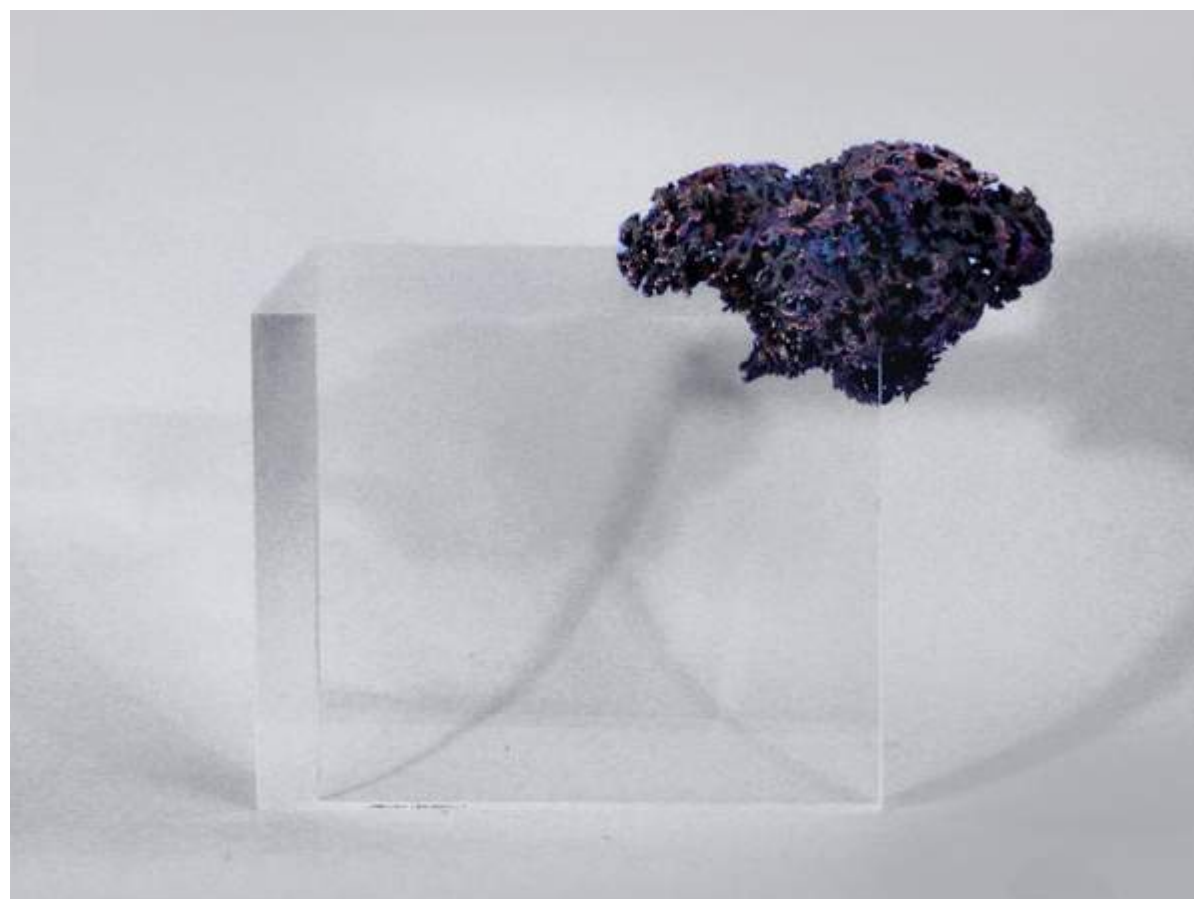


# HOST

Having accompanied a loved one during their fight against cancer, I made these works as a matter of necessity. They represent the organic colonization of a shape, but reconciled in harmony.

**LITTORAL (COAST)** . 38 x 22 cm - steel, sponge, resin, paint - 2019  
This work is a sort of sensorial photo of matter meeting the seaboard. He chose to cite Yves Klein by transforming a natural sponge into a cultural icon in the shape of oxidized steel, signifying a return to nature.

**L'HÔTE (THE HOST)** . 35 x 40 cm - PMMA and weathered bronze - 2017  
A union between pure geometry and organic chaos.



**LUNE ROUSSE (RED MOON)** .  
20 x 20 x 35 cm - Glass, copper - 2019  
Arno fell «in love» with this glass paste that seems to be radiating with an inner light. He cut it, polished it. «I put myself at the service of the material to make a work this is both massive and delicate.»

# THE OTHER SIDE

Arno is aware that a volume is revealed by the void, but also that that the volume exists through its dialogue with space that it allows to redefine. Arno places a hole in some of his works to play with the curiosity that compels us to look through the hole to rediscover and reconsider the space. "Placing a point on something is to sensitize us to that 'here and now.'" Renaud Ego



**LE GUETTEUR (THE VOYEUR)** . 68 x 40 x 25 cm - Wood, graphite and brass base - 2004  
Anthropomorphic study on the circles and cracks of the wood, while diverting the material with A metallic aspect.

**COQ (ROOSTER)** . 50 x 40 x 25 cm - Wood, graphite and brass base - 2015  
Like a hand forming a circle, a point of view that invites the voyeur to look through







**OISEAU (BIRD)** . 20 x 18 cm - Carrara marble and black aluminum base - 2004.  
This sculpture is the result of Arno's reflections on synthesizing organic forms and of balancing masses.



**SANCHO PANSA** . 53 x 55 x 28 cm - Marble of carrara and wood - 2019  
Improbable union of the vegetable and the mineral. This work of vacuum and matter makes the space vibrate. Like the Centaur, this sculpture symbolizes the conflict between instinct and reason.



**LE CRI (THE CRY)** . 43 x 34 x 12 cm - Carrara marble and wood - 2019  
This sculpture is of an abstract form, with translucent pebbles. It is thus organic and sensual. The hole invites in voyeurism. Can we resist to know what is on the other side? Arno plays with the surprise of the spectator when he discovers himself what will be revealed. The ear, but on the scale of the face, makes reference to Munch's «Scream.» «I took care to give this ear the size of the perception of this cry,» says Arno.



"Blur» is a study on the blur between shadow and light. Transparency blurs the mass of volume. The boundary between the void and the object melts. Arno also creates a form with the void inside the transparent volume.



**BLUR POSITIF (POSITIVE BLUR) .**

H 20 cm - Glass and resin - 2019

A simple volume of gray-tinted glass that becomes blacker with each pane.

**NODDING .**

50 x 35 x 25 cm - Glass and wood - 2019

Decomposed movement.



**BLUR NEGATIF (NEGATIVE BLUR) .**

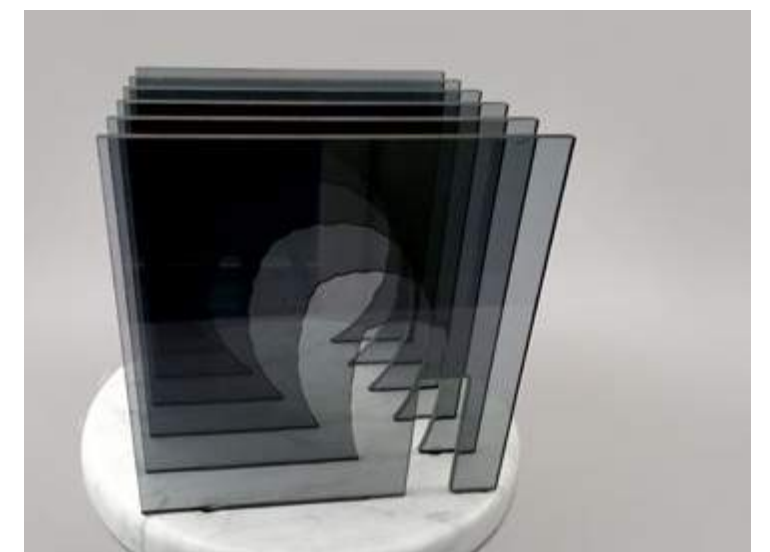
H 20 cm - Glass and marble - 2019

Geometrical and architectural volume, whose interior gradient shape leads to a passage.

**GRADIENT SHAPE .**

50 X 15 X 10 cm - Iron graphite and gold - 2021

Etude sur une forme en vide dans la forme massive.





## WORKS IN PROGRESS





**UNION II** . 176 x 50 x 50 cm - Glass, paint and burnt wood - 2019

This sculpture is the union of the past and the future. The worn, "raw" wood is worked in its depth as eroded by time, with a patina of colors and metallic shine, while the glass eliminates the shadows and gives little to perceive. Only the reflections and the edges allow us to apprehend the evanescent volume. The interpenetration of the two elements represents the reconciliation of time.



**UNION I** . 90 x 19 x 20 cm - Glass, paint and burnt wood - 2019

This sculpture results from a study on forms that interpenetrate and play with emptiness and absence. This work continues the approach of drawing in space. Despite the transparency of glass, the forms change and blend depending on the observer's angle.



The plastic bag, moved by the wind, suspended from the trees, floating in the water seems autonomous, alive. It is an intruder of the fauna, like an invasive animal. This object in the process of extinction embodies the beginning of the end of the modern period. Arno has created a series of sculptures as monuments to his death.



**WALKING BAG . 45 x 35 x 15 cm - Bronze - 2019**  
The shape of a zoomorphic bag, like a walking animal. The bronze with antique patina conveys a sort of archaeology of the present. What will we find, and how will we interpret our civilization in a few millennia?



**PUSSY BAG . 47 x 25 x 15 cm - Bronze - 2019**  
Arno has been working on an exhibition that deals with a surrealist irony of ecology. Around the plastic bag, he experimented with folds, crumps, and light. For this piece, Arno wanted to make convey a sensation of swelling, elevation, and tension, free from earth's draws. «I was naïve. I did not realize that a female sex organ was drawn among the folds. It is so much more complex to represent a female sex organ. It is the anti-matter, the mystery. And there I was, thinking I was modeling a bag with a round back, like a cat. This sex organ is that of the housewife, that of consumerism.»



**WALKING BAG . 44 x 35 x 15 cm - Resin - 2019**  
A work on transparency to evoke the insolent grace of a bag washing about in the waves.



**PORC ÉPIC (PORCUPINE) .**

58 x 92 x 55 cm - Wood and graphite - 2009

Animal whose arched, sensual body is made dangerous by its sharp points.

**FIGURE DE PROUE (FIGUREHEAD) .**

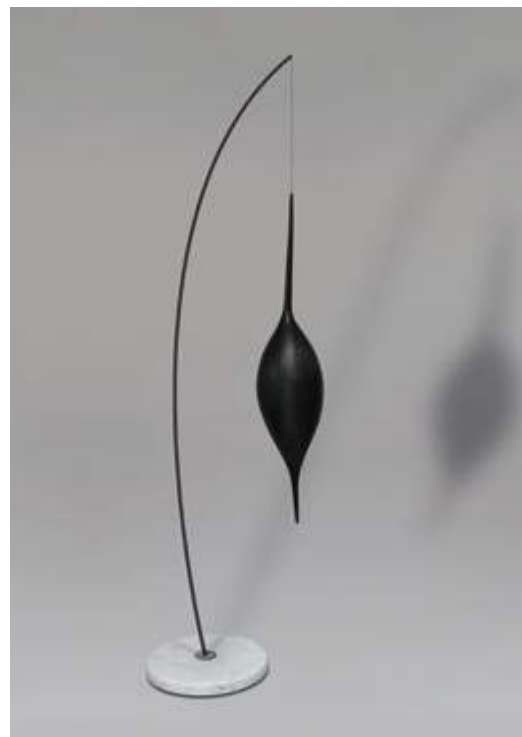
170 x 45 x 65 cm - Resin, oxidized iron, cement - 2012

Through this feminine and mysterious form, Arno wanted to represent a spirit of the sea, like a Viking deity revived from the depths. This work was created to live among the worn-out nets and rigging of a small harbor near Honfleur.

**LIGNE DE FLOTTAISON (WATERLINE) .**

200 x 45 cm - marble and graphite - 2012

This sculpture is a shape under tension. On balance between heaven and earth, it floats and seems to stretch under strain. The forces of nature patiently sculpt and shape it.



The forces of nature patiently sculpt and shape it.



**COURANT D'AIR ( DRAFT ) .**

40 x 30 x 160 cm - Stainless steel polished, paint and wood - 2015

This form represents the powerful movement of the air, the wind. This work was commissioned as an installation on the deck of a yacht in Monaco. Arno wanted to give the sensation that the powerful wind had sculpted the solid steel into a soft and light form.

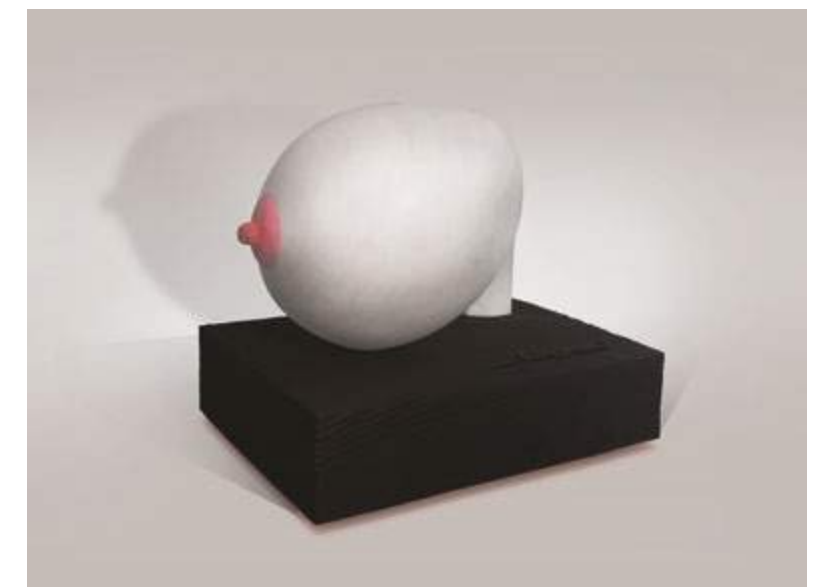


# enVIE

(desire & in life)

When man became aware of death, sexuality gave him the magical illusion that Eros would save us from the tragic Thanatos. «What can we do in life without sexual energy ?» Freud inquired. Desire is the main engine of any creation. However, we can fall victim to a dearth in creativity. We shut ourselves up, and this extinguishes the flame that gave us to create. A sound, a smile, a curve, a texture... And the emotion turns into desire.

«...She was biting into a pomegranate, her elbow resting on the table; the candles on the candelabra in front of her were trembling in the wind, this white light penetrated her skin with pearly tones, casting pink onto her eyelids, illuminating the globes of her eyes; the redness of the fruit blended with the purple of her lips, her slender nostrils fluttered; and her whole person had something insolent, drunken and drowned which exasperated Frederick, and at the same time thrust mad desires into his heart.»  
Gustave Flaubert, from L'éducation sentimentale.



**INTERSTICE** . 42 x 50 x 35 cm - Acacia wood and paint - 2020

This wooden sculpture is a dialogue between the two buttocks. The "callipyge" buttock, celestial for Plato, idealized aestheticism as initiated in the Greek statues. It is the asexual buttock, symbolizing the control of instincts; culture. In contrast, the "Hottentot" buttock, vulgar for Plato, is round and generous. Together, they become the ass, celebrated in the Venus statues of fertility, from Willendorf to Kardashian, which reminds us of its universal power...

**PULSION ORIGINELLE (ORIGINAL IMPULSE)** . 32 x 38 x 27 cm - Marble of Carrara resin and burned wood - 2020

The first aesthetic sensation was the instinctive attraction towards the maternal breast, according to the neurologist P. Lemaquis. Is there an aesthetic consciousness linked to our need to be nourished? The sight of a breast would be the reward for having left paradise.

**FRUIT DEFENDU (FORBIDDEN FRUIT)** . 30 x 30 x 30 cm - Resin and paint - 2020

This work is an expression of physical attraction, by bringing together representations of fruit, buttocks, a navel, and a pelvis. The material gives an irresistible desire to touch.



**OBJET DE DÉSIR II (OBJECT OF DESIRE II)** . 35 cm x 20 cm - Stone, cement and copper  
 This sculpture conveys a sort of carnal softness in the form of greed. This slit, this hiatus, this shadow in the midst of color, this mystery... it's mouth-watering!



**OBJET DE DÉSIR III (OBJECT OF DESIRE III)** . 32 x 20 cm - Blown glass and white cement - 2020  
 A contradiction between the power of the phallus and the rectum, as seen in the fragility of glass and its weight as it rises.



**OBJET DE DÉSIR I (OBJECT OF DESIRE I)** . 35 x 20 cm - Cement, wood - 2020  
 Two buttocks inflated with helium that join together. Symmetry and perfection of the roundness sow confusion and move us away from a natural corporality. These light buttocks, these «balloons» contrast with the hardness of materials. They gently rock us between illusion and reverie.

«I often wonder about what determines the value of an object, the affective relationship that humans can develop toward an object.»

At the paroxysm of this relationship, we find the Objectophile: it is a form of sexual or romantic attraction focused on particular inanimate objects. The individuals may have strong feelings of love and commitment to certain elements or structures. «Humans must connect with other human beings; otherwise, we create connections with non-humans.» Adam WAYTZ.

The object then becomes a sort of outlet. The relationship with the other appears grotesque, unthinkable. This phenomenon develops at the margins of modern fetishism. A Korean man married a pillow, a French woman with the Eiffel Tower, a garden fence... shoes, cars. The series of works «Object of desire» seeks to provoke an erotic sensation, without making an explicit reference to sex.





In the 1990s, Arno was invited to spend Christmas with a family whose mother was blind. For an aesthete, to make an object which cannot be seen prompted a new line of inquiry. He then ventured into the work of tactile stories. It seemed absurd to communicate an aesthetic point of view by withdrawing the sense of sight. It was obvious to him that «the most direct way to reach an emotion is to pass from the hand of the artist to that of the spectator.»

**FORME PACHYDERMIQUE (PACHYDERMIC FORM)** . 18 x 15 x 12 cm - Polished graphite and silver glass base - 2005

This form seeks to communicate with our desires. It is a male sex organ, a female leg... and finally it is a pachydermic form.

**INT-ÉRUPTION** . 34 x 28 x 25 cm - Metalized stone metalized stone and painted wood base - 2007

This form gives the sensation of an upward movement under restraint.

**ELÉVATION** . 52 x 40 x 30 cm - Graphite polished - 2010

A study on the paradox of an object and light, which rises and tries to free itself from gravity.

**VALSEUSES (WALTZER)** . 60 x 70 x 30 cm - Bronze polished, wooden base - 2007

This testicular form represents fusional love in a sensual tactile journey.



**VÉNUS NOIRE (BLACK VENUS)** . 40 x 20 x 15 cm  
 - Black Belgium marble - 2010  
 This sculpture pays tribute to Saartjie Baartman, the Black Venus.

**CONTORSION I** . 24 x 15 x 15 cm - Graphite and Carrara marble - 2012

**CONTORSION II** . 24 x 15 x 15 cm - Copper, acacia base - 2012  
 Through these organic forms, Arno seeks the balance between carnal sensuality and dynamic excitement.





«The sexual need, far from uniting men, divides them.»  
Sigmund Freud; Totem and Taboo, IV (1913)

«You whom I love, enter your garden and eat the delicious fruits! I enter my garden (...) gather my myrrh and my other fragrant plants, I eat my honeycomb, I drink my wine and my milk. Eat my friends, drink, become drunk with love...»  
Song of Songs - extract from the Bible.



**OH MY GOD . 10 x 20 cm - clay, wood - 2020**

This work seeks to reconcile sex and worship, guilt and pleasure. Arno tried to unite fantasy and faith with this rosary dildo. «How complicated it must be to live one's desires as sins. The transgressive, blasphemous character of this object makes it a fantasy, since the transgression often becomes a place of pleasure. More largely, this object denounces the stoic question freeing oneself from physical desire, in spite of the risk of abuse that it can generate.



**CHUTE DE L'HOMME MODERNE (FALL OF MODERN MAN) . 9 x 21 x 21 cm - Wood, resin and polished brass - 2020**

This work illustrates the fall of the myth of a universal code that gave modern man the illusion of extracting himself from his condition. The fall of the Vitruvian Man is the irrepressible earthly attraction that violently brings us back to our nature. Two men are one. The phallus penetrates the earth. Here, the sex organ is the link between man and nature. The meaning of life is life itself, to perpetuate it.

**ME TOO . 10 x 20 cm - Clay, paint, wood - 2020**

After having played on the triumphant phallus, it becomes just a penis again, a small fragile being, curled up in his cozy nest. «There is not a living man who does not wish to play the despot when he is hard.» SADE.



# THEMATIC COLLECTIVE EXHIBITIONS



**BETTY** . H 120cm - Hair, steel, plaster - 2018

As part of the exhibition with the collective Courant d'art: ANIMALITE, Arno creates a character exploding with sophistication, dressed in fur, but not tolerating any hair on her body. With this installation, Arno wants to create the ambiguous sensation of seeing the image of an old lady and at the same time that of a monkey. The color red reminds us of violence, the other side of the scene—the inside of the fur.

**INTENSION** . 45 x 25 cm - Wood, paint, metal - 2018

As part of the group exhibition on domestic violence, Arno represented the act of love which is to cook despite it all... The traces printed in the wood are powerful, deep. When the knife becomes a weapon...

**CARAPAÇASACS** . 35 x 25 cm - Resin, paint, PE film - 2020

This work is part of the collective exhibition TROP, which Arno interprets as an ecological pamphlet against the hypocrisy of greenwashing. «Since turtles are dying, full of plastic bags, let's recycle them into bag dispensers.»

**BEEF** . 10 x 45 cm - Wood, steel - 2018

For the exhibition ANIMALITE, Arno translates the contemporary and urban vision of the animal as a simple food consumer product.

**SHATTERED INSTANT** . 40 x 20 cm - Glass and hammer - 2017

Decanter created for an exhibition about domestic violence with Courant d'art. This object is a pause at the moment when everything topples over, the irreparable gesture.





# SHARING AN EXPERIENCE

A work is born from a need to share sensations. «When I imagine a work, I have the impression that the emotion that I feel is universal.» Arno is like a mediator of sensations. His role as an artist is to give meaning to the senses.



## INSTANT SUSPENDU (SUSPENDED INSTANT) .

Clay, stone, wood - 2003

Ephemeral seats modeled on a clay cliff to contemplate, to doze off, rocked by the waves... simply to be well. The proposed object is the shared experience of this place and of this view.



## BOÎTE NOIRE (BLACK BOX) .

160 cm3 - Wood, fabric, smoke, latex - 2015

This installation conceived for a personal exhibition for the city of Trouville-sur-mer is a game of interactions with the public and in particular with children. The black box contains forms that we discover by touch. A notebook invites us to describe these forms by words or drawings. «I wanted to approach the feeling of the form, freed from visual prejudice.»

## INFINITÉ INTÉRIEURE (INNER INFINITY) .

150 x 60 X 70 cm - Cement and audio device - 2015

The brutal concrete form makes reference to the monolithic and surrealist blockhouses that emerge from the landscape, like UFOs. The object invites an introspective moment synchronizing the sounds of the waves backwashing to that of breathing. "I wanted to share this sensation that mixes the intimacy of breathing to the infinity of the sea."





# THE LIGHT OF MATTER



**FÔRET (FOREST)** . 50 x 50 cm - Steel and anodized aluminum - 2012

«I like to see the silhouettes of trees emerge from the darkness.» Arno interprets light as a hole, a window in the darkness.

**ABSTRACTION** . 100 x 70 x 7 cm - Cut steel, painted with acid, painted on the back - 2011

For this study, Arno created a frank abstract pattern to highlight the transparency of the painting and reveal subtle colored shadows.



**CLAIRIÈRE (CLEARING)** . 50 x 50 cm - Black and white photo on mirror-polished aluminum and PMMA tinted - 2013

A study on the distressing and attractive mystery reflected by the metallic surface, as if drawn by the depths of the world of plants...

**PISCINE (POOL)** . 50 x 50 cm - Polished stainless-steel cut, felt, glass cobalt cast - 2011

Almost monochrome deep blue, the wave patterns are revealed themselves through flashes of light on the steel and the volumes of glass. Arno has sought to represent water, to render the sensation of depth and reflections.



**PEAU D'ARBRE (TREE SKIN)** . 50 x 50 cm - Photo on polished stainless steel, India ink and paint - 2015

The series «Tree skin» invites us to perceive plant matter as an organic matter, as an animal.

**REFLET (REFLECTION)** . 100 x 66 cm - Photo on mirror and India ink - 2015

From the series «Reflections», this device is an interactive experience that considers the viewer as part of the work: reflecting, disappearing, in focus, in blur... the spectator is transported as actor of what he contemplates.



**TRACE** . 100 x 66 cm - Photo on silver ice - 2015

From the series for the exhibition in Trouville-sur-mer. Arno has worked to exacerbate the aesthetic sensations of the beach. Here, the traces of sky on the sand....

**NUAGE (CLOUD)** . 66 x 100 cm - Photo, Indian ink, wash on metal - 2015

Arno holds the naive fantasy of working with cloud material. He experimented with various techniques to create this volume and this lightness. The work represented here refers to ancestral Chinese techniques, in contrast with the flight of metallic birds crossing a serene landscape.







**PAYSAGE 1 (LANDSCAPE 1)** . 100 x 75 cm - Digital photo on metal - 2016  
With this image out of science fiction, Arno confronts us with the desolation of industrial landscapes.  
**PAR ICI (THIS WAY)** . 30 x 20 cm - Photo - 2016  
This image represents a landscape recomposed by its reflection in the Marne.



**L'USINE À NUAGES (THE CLOUD FACTORY)** . 100 x 66 cm - Photo on aluminum and India ink - 2015  
Arno wants to sculpt the absolute material: the cloud. He wants to create immense and light volumes, in all their massive and luminous glory.  
**HAVRE** . 180 x 120 cm - Photo and acrylic paint - 2015  
On the Normandy coast, the port of Le Havre offers a surrealist vision. This landscape looks like a huge futuristic boat that glitters through grey-green monochrome, a mixture of sea and sky.



**LOIRE** . 60 x 40 cm - Photo and ink - 2016  
A photo of landscapes on the edge of the Loire, reworked with ink.  
**TERRE-MER (EARTH-SEA)** . 30 x 45 cm - Photo - 2016  
With this photo of the beach at low tide, Arno invites us to look at it as a frozen sea, sculpted by sand waves.



**VAGUE 3 (WAVE 3)** . 30 x 20 cm- Photo and ink - 2016  
In this image, Arno sends us back to the powerful energy of waves.  
**DEEP BLUE** . 75 x 100 x 3 cm - Photo and PMMA - 2014  
Extracted from the series «Deep blue», this photo is like a window into the depths of the ocean, aspiring to plunge us into the blue infinity.



# LANDSCAPE INTERVENTIONS



A place—its particularities, how it is used—can serve as a starting point of creation.

**PLONGEONS (DIVES)** . 600 x 200 x 70 cm - Aluminum structure and anodized micro perforated aluminum sheet yellow gold

A silhouette of a diver synthesized in triangular facets which crosses the pool and hides the opposite view, to finish in the water below. This shape plays with the sunlight. The material defines a massive volume and brings lightness through its transparency as well as a sophistication through optical effects.

**VERTICAL GESTURE** . 300 x 180 x 180 cm - carved and weathered steel - 2022

A free and spontaneous gesture, like doodling.

**PACHYDERM** . Weathered Corten steel - 300cm

Project for Sculpt'en Sologne. Architectural shape creating a passage.

**PACHAMAMA** . 200 x 70cm. Wire mesh, shown at Sculpt'en Sologne 2021. Reflection on the self-adornment of an installation in nature. Pachamama is an anthropomorphic sculpture that is nearly invisible. Covered in seeds, the work is like an inverted cage that attracts birds. She will take shape with time, as bird droppings accumulate on her shape increasingly fashioned by nature.

**CIRCULAR GESTURE** . 300 x 180 x 180cm - weathered stainless steel - 2022. Immense sculpture based on a circular calligraphic gesture.



# EXTRAORDINARY DAILY LIFE

All the activities I practice have one thing in common: a connection with the spectator. I imagine the forms to be felt. I make scenarios of moments in life that the object would offer. Like a film, with the difference that I am directed by the spectator, seeking to accompany them, to create moments that mark daily life, privileged moments. In creating, I have to mark a place, not narcissistically, but exacerbating its particularities. Through its population, its history, its architecture, the originality of its identity is revealed. The public space is the place of art for all. The art of living, together. I don't want to make a hierarchy between objects. To pay aesthetic attention when designing an object is just a question of politeness. Part of my mission is to go beyond the question of balance between form and function, to break through the idleness. To rediscover the human scale, the scale of our senses. My interventions aim to humanize the public space, in spite of the reluctance of many town halls and multiple paradoxical constraints... Despite all of this, my ambition remains to create moments of happiness.



## RACINE (ROOT) - Development project - Paris' 4th district - budget 50k€

This is a project of integrating a «functional sculpture»: seats, bicycle storage and a planter designed for the city hall of the 4th district of Paris. This spectacular object illustrates my desire to create strong identities that are both bold and harmonious. This urban object was conceived by observing spectators, by answering, even exceeding their needs to reach the art of living. I look for functional evidence. For example: the plants are decorative but also a barrier against graffiti; the seats are comfortable and safe; the bicycle storage is also a barrier to incivilities. The object does not require any particular maintenance... I also seek to qualify the aesthetic harmony of the place. I am looking for the right equation to solve the excessive resistance to change due to its historical value. To address the ugliness of it because of modernist dehumanization. I propose an idea that proudly embodies the identity of the place.

As a skater, Arno considers urban space also as a playground.



## CONFIDENT . 230 x 300 x 150 cm - Corten

"Confident" is a functional sculpture. A graphic and sculptural object, it is also a point of view. It becomes a frame to magnify the landscape, an oculus through which to contemplate vegetation. It offers different ways to lie down, to sit face to face, or next to one another for moments of shared contemplation.

## SQUARE A. MARIN . budget 300k€ - 2015

This project is a study to redefine a square for Saint Maur des Fossés. Arno studied the specific needs of this neighborhood and its residents. He addressed the problems of securing the site and welcoming the population by opening up perspectives and an intergenerational social link.

## MOUSTACHE - Recycled tires, wood structure, rope polished stainless steel - 2018

A study for a sculptural tribute to Jean Ferrat, which bears his name, in Paris. Arno's approach for this memorial is to pursue the values of this artist. The proposal is a living, playful sculpture slide, climbing wall, and tree house.





**JOUR DE FÊTE  
(DAY OF CELEBRATION) -**  
Filmed polycarbonate, stainless  
steel - 2019

With Jacques Tati in mind, Arno imagined this project of an ephemeral installation for the place d'Alexandrie in Paris' 2nd district, as a dance party. The game of mixing and projecting colors as a function of the sun's position makes this place joyful and alive.



**VAGR "CAEN NORDIC" -**  
Proposal of monumental sculp-  
ture for the 2021 «NORDIC»  
Competition

This work in wood revisits the techniques of drakkar construc-  
tion. It is a reproduction of a  
giant solar compass by inlaying  
stainless steel in the cement  
floor. The sound device is a  
loudspeaker with a wifi relay.  
This sculpture evokes the  
cultural surge coming from the  
peoples of the north to instill  
the spirit of adventure. These  
elements define the greatness  
of Normandy.



Arno is outraged about the visual pollution that surrounds us. As an aesthete, he does not accept the lack of aesthetic consideration. The objects of a roadway should participate in the harmony of our urban landscapes. As an object designer, Arno pays the same attention to all objects, without distinction.

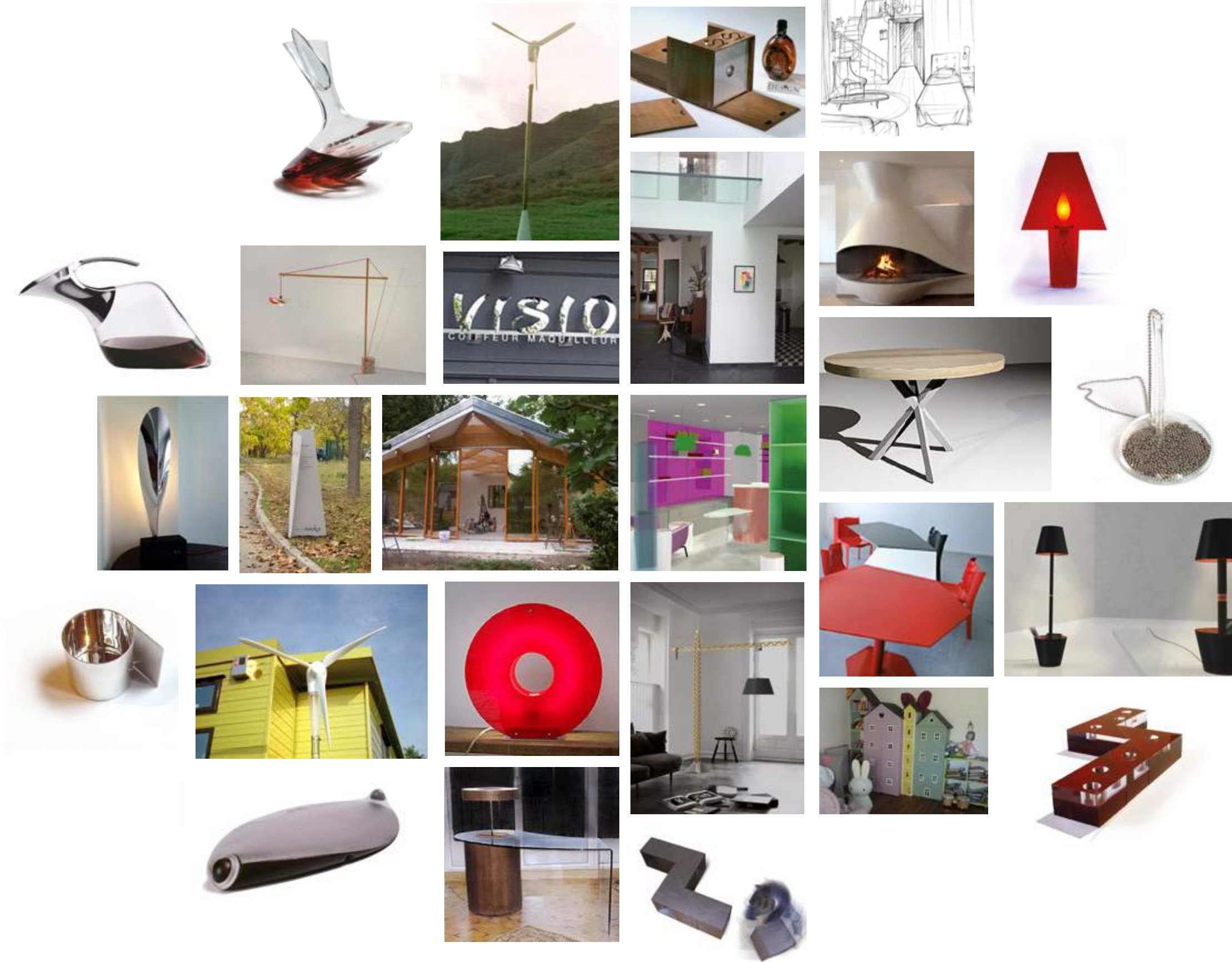


**ILÔT (MEDIAN) - 2009**

A system of removable safety medians for the Champs Elysées. The project was conceived to address security and aesthetic issues raised by Mr. Lebel, mayor of Paris' 8th district. The purpose of these objects is to welcome pedestrians by creating a safety median in the middle of traffic. Taking into account the geographic context, the medians allow tourists to take pictures. They can be quickly dismantled to integrate traffic signs and, of course, contribute to the embellishment of "the most beautiful avenue in the world." A range of objects has been developed as part of this project: posts, panels, and lights.



# OVERVIEW OF DESIGN PROJECTS



## ARNO SEBBAN

ARNO SEBBAN

Plastic artist & designer born in 1975.

**S rt Elysée** with the Nichido Gallery, 2019

Exhibition at **Galerie Berthéas** St Eienne and Vichy (permanent exhibition) since 2018

Collective **exhibitions with Courant d'art** on the themes of animality, domestic violence, storms, "too much", colors (first price), 2016/2021

8th Salon d'Art de Plaisir, château de la **ville de Plaisir** (guest of honor), 2018

**NICHIDO Gallery** 61, rue du faubourg Saint Honoré 75008 Paris, (solo exhibition), 2017

**Sculpt'en Sologne** Exhibition of monumental works during the fair, 2017

Exhibition at the **Fiac of Paris**, 2017

Exhibition at the **Art Elysée** of Paris, 2017

**Etampes Art Fair** sculpture and design (guest of honor), 2016

Exhibition, **Art Basel Miami**, 2015

**Night exhibition in Miromesnil** - Art Conseil, March 12 - April 30, 2015

**Personal exhibition** «Interior infinity» at the town hall of Trouville-sur-Mer, February - March, 2015

**Gallery exhibitions** in Mougins, Honfleur, Paris, Brussels, la Baule, Deauville...

**L A Gallery**, Valbonne (permanent exhibition), since 2015

**Casa d'amor**, Saint Paul de Vence (permanent exhibition), since 2013

**Bouillon d'art**, Bordeaux (permanent exhibition), since 2013

**NICHIDO Gallery**, 61, rue du faubourg Saint Honoré 75008 Paris, (personal exhibitions), since 2012

City hall of Paris's 8th district, **Galerie des ambassadeurs**, exhibition of sculptures, 1st semester, 2013.

**Gallery Hadjer**, 16, rue des Minimes Brussels, (personal exhibition), 2012 - 2013

**YU Gallery**, 15 Rue de Seine 75006 Paris, (solo exhibition), 2012

**Modern' Gallery**, La Baule, 2012

**Monumental sculpture** «Bull», for the park of a private castle, 2011

**Art Conseil Gallery**, 22, rue de Miromesnil 75008 Paris, 2010 - 2019

**Carlton Gallery**, Cannes, since 2011/2015

**College JULES VALLES** intervention of CHOISY-LE-ROI with the CLJ 94, 2011

**Gallery Le 15 Miromesnil Paris** : Permanent exhibition, 2003 - 2010

**Champs Elysees**, City hall of Paris' 8th district, 2009 - 2010

**Chicago Art Show: Martin du Louvre** Gallery, 2009

Contemporary art gallery: **Kahan Fine Art, New York**, 2009

Exhibition at the Grand Palais in Paris: **Salon des artistes indépendants**, 2008

Salon **Art Fair Hamburg**, Hamburg, 2006

Sculptures purchased by the ARP museum and many private collectors

Exhibition at the **Milan design Fair** (2006): design object: Svelte, Bi...

**Edition by CINNA** of the luminary Alum, 2005 - 2010

Exhibition at the **DESIGN LAB furniture fair**, 2005

Creation of the **company A+ créateurs d'objets**, 2004 - 2008: Objects edition

Independent designer for **Arno Design, since 2001** :

Innovation consulting, object design, interior design

Collaborations with Saint-Gobain, L'Esprit & le Vin, Lanvin,

Lexon, Richard Wines, Hediard, MHL distribution, Kenzo, Picto...

**Creative designer** at Kenzo perfumes, 1998-1999

Deauville young creation prize, 1997: Royal Gallery

**Pro-diseno center**, Carracas, 1997-1998

Research on **indigenous crafts**: Peru - Venezuela

Graduate of **ENSCI les Ateliers**, 2000

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«Arno is always stimulated by new artistic adventures and opportunities that he encounters. The discovery of new worlds, of new challenges allows him to grasp the project at its very essence. Possessing a natural empathy, Arno offers solutions to problems by imagining other people's happiness, whether in matters of urbanism, architecture, scenography, furniture, design, or graphic design ... »  
N.WILLER

**ARNO  
SEBBAN**  
plasticien / designer

