



LE NEGRESCO

EXHIBITION: UNITED NATIONS OCEAN CONFERENCE 2025

Catalogue of Works

*As part of the Third United Nations Ocean Conference (UNOC),
Le Negresco presents a temporary exhibition showcasing the work
of socially engaged contemporary artists.*

*This exposition invites contemplation, as art, history,
and emotion converge in harmony with our enduring commitment
to the environment.*

Nathalie RODACH

A self-taught French-Swiss visual artist based in Geneva, **Nathalie Rodach** creates poetic and symbolic artworks that incorporate natural materials, as well as the fruits of chance and intuition. At the intersection of art and philosophy, her work explores the relationship between humans and their fate through tree matrices, offering an introspective yet universal perspective.

Panneau or 7 - Ce qui coule ne peut être retenu (*What Flows Cannot Be Held Back*)
Date: 2025. Dimensions: 234 x 43 x 1. Materials: gold leaf, ink, and handwriting on mounted paper.



*“What flows cannot be held back.
Days and months pass without resistance—except
within our hearts, within our bodies.*

*Whether dividing or multiplying, they embark on a
journey toward an unknown elsewhere.
A hundred times before the same tree and the same stone,
we pass from source to sea, evaporating and weeping,
descending rivers and streams in search of fleeting,
material, and ephemeral truths from which
we fashion our beds.*

*Each time, we are transformed. Each time, we are whole.
In light and darkness, above and below, outside
and within, from our thousand names, we shape a body
and set forth once more, mending ourselves
and becoming one, time and again.”*

Nathalie RODACH

Panneau or 8 - Tout se reflète dans tout (Everything is Reflected in Everything)
Date: 2025 – 234 x 43.3 cm – Gold paper, ink, and handwriting on mounted paper.



*“There is nothing, and that does not mean it is ugly.
It is chaos. Everything is reflected in everything.
We who look are also reflected, for we are part of the
landscape that does not yet exist. Soon, we will emerge,
doubling above and below. But for now, we see only
the surface, which finally begins to take shape.
There is a constant shifting between shadow
and light. After the tumults we know,
the waters above separate from those below.*

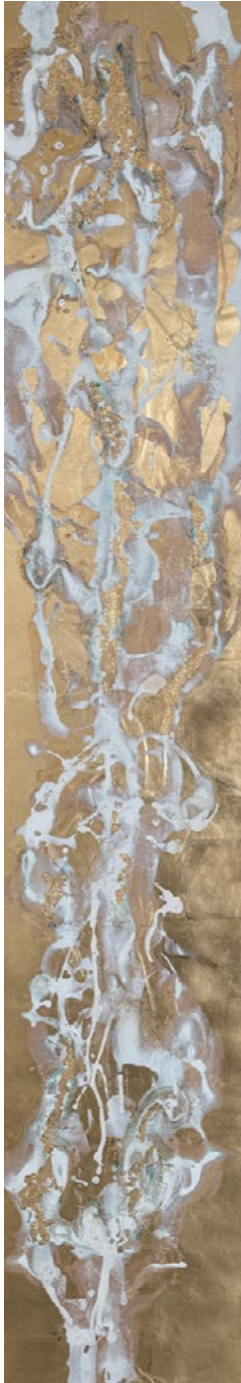
*When the stars change colour and the cycles revolve,
the ocean yields to land, which turns green.
Water and earth become populated, and we appear
different from this primal reflection, in cries.
It takes very little to return to chaos, drawn by a visceral
atavism towards the destruction of what we once created.*

Because we rested, we forgot.

Everything must begin anew.”

Nathalie RODACH

Panneau or 9 - je sais que je ne sais pas, sauf les recommencements (I Know That I Know Nothing, Except for Beginnings)
Date: 2025 - 234 x 45.5 cm - Gold paper, ink, and handwriting on mounted paper.



"In the beginning, there was the verb. In the beginning, there was only presence and darkness. In the beginning, there was chaos. Then came light, and with it, everything that differentiates, to give shape. Relentlessly, I separate, seeking light to know where I am. In day or night, above or below, in the sea or on land, under the sun or on the moon. What creature am I?

Do I swim or do I ruminate? Am I wild or domesticated? Am I a man or a woman? Am I one or many? And when I finally settle, as if tamed, in fertile repose, I forget and begin anew.

I dread that repose will become eternity, and that there will be nothing left to conquer... not the apple, nor the verb once conjugated for me. I separate, flee, like one who has slain a brother.

The flood returns with primordial chaos, blurring the distinction between high and low, sameness and difference. I am already made, distinct from the other, alone. From the ark-verb, I am reborn. And already, the words blur, caught in narrow thought meant to shelter me, a concept, a face, a direction, a truth that gradually excludes me. I erupt into seventy nations, speaking in seventy tongues, to start all over again. At dawn, I know nothing, nothing about the chaos. From dawn to the mid-season of my life, I know everything. I stand on Mount Ararat, saved. The twilights are desperate.

Before long, night will descend.

Will it bring rest? Already, I know that I do not know... except this: there will be a new beginning, and submission to what is not mine"

Nathalie RODACH

Panneau or 10 - Kohelet (Ecclésiastes) Chapitre 3
Date: 2025 - 234 x 43.5 cm - Gold paper, ink, and handwriting on mounted paper.



“1 - There is a time for everything, and a season for every purpose under heaven.

2 - A time to be born, and a time to die; a time to plant, and a time to uproot what has been planted.

3 - A time to kill, and a time to heal; a time to tear down, and a time to build.

4 - A time to weep, and a time to laugh; a time to mourn, and a time to dance.

5 - A time to cast stones, and a time to gather them; a time to embrace, and a time to refrain from embracing.

6 - A time to seek, and a time to lose; a time to keep, and a time to discard.

7 - A time to tear, and a time to mend; a time to be silent, and a time to speak.

8 - A time to love, and a time to hate; a time for war, and a time for peace.

20 - All ends in the same place: all came from dust, and all shall return to dust.”

Nathalie RODACH

Foule 11 en verre (Glass Foule 11)

Date: 2024 – Five unique Foules in pâte de verre, lost wax method, numbered 267 to 271, each approximately 10 x 10 x 8 cm on a stainless steel base (15 x 15 cm), with four different heights (120 cm and 93 cm).



The glass souls of this *Foule* prepare the world to come. The *Foules* series began in 2010. Until now, they have been cast in bronze, drawn from a tangible past, to understand, to forgive, and to let go. The bronze *Foules*, created on commission, comprise at least twenty souls. The glass *Foules* comprise at least five souls.



Floriane LISOWSKI

“If I, as an artist, can help to highlight the urgency of protecting a fragile ecosystem, then my work finds its true purpose.”

Multidisciplinary artist **Floriane Lisowski** places nature at the centre of her creative vision, exploring the interplay between femininity, imagined worlds, and the hybridisation of living forms. Through her sculptures, she has cultivated a unique aesthetic defined by surreal, crossbred creatures. The visionary *PinGGirl*®, a female penguin gradually merging with a melting ice floe, stands as a symbol of resilience and transformation. Invited to speak at COP21 in 2015, Lisowski articulated the plight of vanishing ice and food insecurity driven by overfishing.

Mycélium-Corallium ©
Dimensions: 55 x 55 x 55 cm. Optional pedestal with tray: 100 x 33 x 33 cm.
Material: 3D-printed using filaments derived from recycled plastic bottles.
Finish: Flocked texture.



For this hybrid creation, the artist drew inspiration from the endless beauty of coral forests, their forms strikingly reminiscent of mushrooms and trees.

As an endangered species, corals suffer not only from the warming of the oceans, but also from pollution caused by waste, sewage, oil spills, and everything that poisons the reef.

Some of these corals are over a thousand years old, yet they are slowly dying, reduced to brittle, white limestone skeletons. Their bleaching is a silent symptom of the sea's distress.

Floriane LISOWSKI

PinGGirl ©

Height: 150 cm (excluding base). Base width: 70 cm. Wheeled pedestal: height 20 cm, width 75 cm.
3D-printed using filaments derived from recycled plastic bottles.
Flocked finish with blue faux fur



The visionary PinGGirl© was invited to COP21 in 2015 to denounce the effects of climate change on her habitat, to awaken consciousness and raise awareness of the ecological emergency we all face.

In response to the disappearing ice floes and the increasing scarcity of food caused by intensive fishing, the artist envisioned a blend of animal and human. This act of hybridisation – bold, disconcerting, and resonant – simultaneously serves as a visual statement and a declaration of conscience and form. It has become the artistic signature of Floriane Lisowski.

In this imagined form, PinGGirl© symbolises the female penguin's will to survive, as she gradually blends into the melting ice that surrounds her.

Benoit Barbagli Vautier

Born in Nice in 1988, contemporary artist **Benoît Barbagli Vautier** has developed a multidisciplinary artistic practice in which nature serves as his studio, medium, and partner. Through itinerant performance installations, he explores the oceans, rivers, and mountains in a sensory, collective, and poetic approach. Focusing on movement, candid nudity, and collaboration, his art challenges the boundaries between humans and living beings, as well as between image and reality.

Submarine Jazz Duo
2022, Location: Saint-Jean-Cap-Ferrat. Black wooden frame –
Anti-reflective glass. Original artwork – Edition of 3



Sisyphes collectif - V
2024, from the *Mythologie Subaquatique* series.
Location: Lac de Saint-Cassien.
Black wood frame – anti-reflective glass.
Original artwork – Edition of 3.
Photographic collaborators: Marie-Marie
Philipart - Tristan Blumel - Cédric Mounier
Anaïs Loyer - Pierre Wyart



Révolution naturelle II
2020, from the *Révolution Naturelle*
series. Original artwork – Edition of 5.
Photographic collaborator:
Benoît Barbagli



Chronos Collectif,
2024, from the *Mythologie Subaquatique* series.
Location: Lac de Saint-Cassien.
Black wood frame – anti-reflective glass.
Original artwork – Edition of 3.
Photographic collaborators: Aimée Fleury,
Cédric Mounier, Moa Ferreira, Aurélie
Déroutin, Yoan Malet.

Benoit Barbagli Vautier

Océanide - Tempête de nuit
Date: 2024, Black Sand, 2025, 600 x 550 x 250 mm - 8Kg
Original work - Unique copy



Tempête de Suie I & II
Date: 2023,
from the La Forme de la Mer series;
Location: Saint-Jean-Cap-Ferrat.
Black wood shadow box frame.
Original artwork – Unique piece



Monochrome Marin
from the La Forme de la Mer series.
Location: Saint-Jean-Cap-Ferrat.
100 x 66 cm



Thétis et Chronos
Date : 2022, Bio-sourced resin:
60 x 60 x 14 cm, Edition of 4

Thierry Trivès

“Eventually, we all encounter a type of suffering that plunges us into the depths of despair. Discovering the key to ascend back to the surface is a remarkable achievement.”

Born in Marseille in 1966, **Thierry Trivès**, known as T.T., is celebrated for his neo-pop style and vibrant sculptures that convey messages of hope and positivity. Working with resin, bronze, and concrete, his creations are exhibited in France and across the globe. Among his most iconic pieces is La Palme (The Palm), created in 2019 – a symbol of resilience, urging us to find the strength to emerge from adversity.

La Palme
Resin, 2m



Eddy Maniez

A self-taught pointillist and passionate animal lover, **Eddy Maniez** Eddy Maniez brings his subjects to life through vibrant creations that intertwine nature, emotion, and modernity. Using a unique technique of freehand silicone dot work adorned with SWAROVSKI® crystals, he sculpts pieces that dazzle the eye and invite touch, striking in appearance yet surprisingly soft.



Poulpe Bleu (Blue Octopus)
Resin, silicone & Swarovski® crystals.
Dimensions: 25 x 30 cm. Weight: 1.2 kg

Richard Orlinski

Internationally acclaimed French artist **Richard Orlinski** creates a vibrant pop universe where iconic wild animals take centre stage. His sculpture, *SHARK*, captures that primal moment when the predator rises from the depths, a fusion of tension, beauty, and kinetic power. In 2015, Art Price named him the world's best-selling contemporary French artist.



Requin (Shark)
Aluminium

Laurent Ballesta

A deep-sea explorer and visionary storyteller, **Laurent Ballesta** unveils the silent beauty of the oceans, capturing what the eye cannot perceive. This multi-award-winning photographer, biologist, and researcher weaves together art, science, and a profound ecological sensibility. His images transport us into a vibrant, otherworldly realm, where mystery meets revelation beneath the surface.



Plafond de glace, Îlot de la Dent, Terre Adélie

-5 m Photograph by Laurent Ballesta.

Featured in the Mers et Mystères exhibition at the Charles Nègre Photography Museum.

Ben Vautier dit Ben

Ben – the pseudonym of Benjamin Vautier (1935–2024) – was a French artist of Swiss origin. Is everything art? A question echoed repeatedly throughout art history, and one to which Ben returned again and again during his career.



Regarder l'océan

2025, Pigment print on Museum Etching Hahnemühle 350 g.

Edition of 1; 81 × 65 cm.

Archive Edition Number: 952

L'océan rougit

2006, Acrylic on canvas.

50 × 61 cm.

Catalogue Raisonné Number: 4009

Je signe l'océan

49 x 64 cm

Anne Mourier

Anne Mourier envisions a gentler future rooted in concern for others. Her interdisciplinary practice mobilises invisible forces, such as scent and sound, to explore the various aspects of strength, power, and beauty. Fuelled by collective rituals and acts of service, her performances and installations spiritualise our senses and serve as a reminder that our connections are ultimately intangible. Drawing inspiration from the raw and delicate, she collaborates with artisans to bring out feminine virtues and their vitally important resurgence.

They all sleep together
Pillow (2014).
Cyanotype on cotton.
10 x 10 cm (framed 25 x 25 cm)



Mila

The singular and visionary visual artist Mila has shared her vision of the world with audiences at the four corners of the globe, from France to Miami, Saint Barthélemy, Switzerland, and Jerusalem. As a master alchemist of materials, colours, and discarded objects, she transforms the mundane into something luminous.

Exploring the contrast between tradition and modernity, strength and tenderness, her art merges fragmented techniques with graphic music. Mila invites us to travel through space and time, to cast a new and resolutely optimistic gaze on the world.



Vagues de vie bleues
150 x 300 x 90