Raphaël Bouyer

Portfolio

2026



Post-anthropocène, 2026
mixed media on canvas, 30x165 cm



Post_anthropocène, 2026
mixed media on canvas, 60x120 cm



Post-anthropocène, 2026
mixed media on canvas
25x100 cm



Post-anthropocène, 2025
mixed media on canvas, 50x150 cm

In my mind, cities and forests are of the same essence, they take root in a tangle of autonomous wills and come to form a whole.

I study the competition between urban vegetation and human constructions, and I establish graphic links.

Post-anthropocène, 2024
mixed media on canvas, 50x150 cm





Post-anthropocène, 2024
mixed media on canvas, 50x150 cm

Post-anthropocène, 2025
mixed media on canvas, 60x120 cm







Post_anthropocène, 2025
mixed media on canvas, 65x81 cm

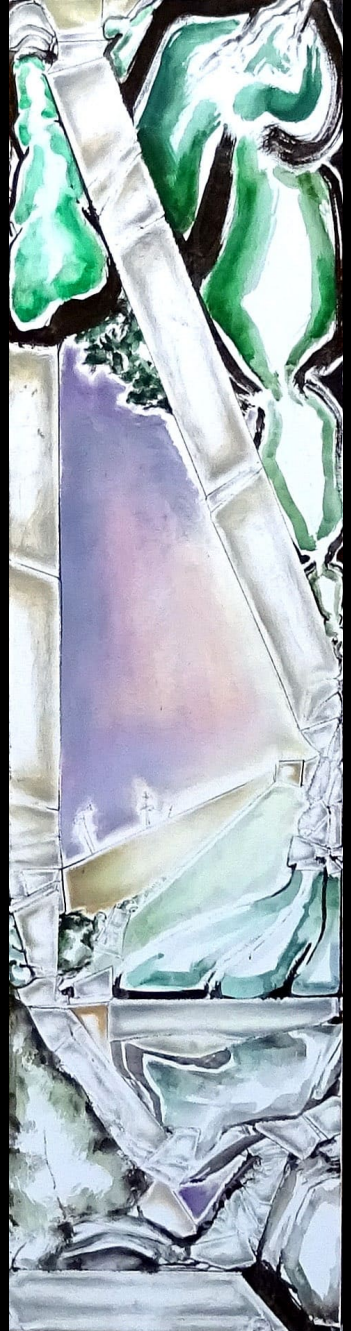
Post-anthropocène, 2024
mixed media on canvas, 40x120 cm



Post-anthropocène, 2025
mixed media on canvas, 30x165 cm



Post_anthropocène, 2025
mixed media on canvas, 65x50 cm



Post-anthropocène, 2026
mixed media on canvas, 25x100 cm

Post-anthropocène, 2024
mixed media on canvas, 40x120 cm



TOWARD A POST-ANTHROPOCENE LANDSCAPE

From his earliest series, Raphael Bouyer's painting practice explores the contemporary fractures between constructed space and the living world. Grounded in research focused on the environmental crisis, his work transcends mere illustration of ecological issues. It examines their structural tensions, invisible transformations, and emerging forms. His reflection is situated within the Anthropocene, a period marked by feedback dynamics where humans reshape their environment and, in return, see their own condition transformed.

This approach echoes contemporary thinking about the evolution of cities in the face of environmental challenges. Confronted with the current climate and biodiversity crises, new urban imaginaries are emerging, sketching the return of the living world into public space, where vegetation gradually recomposes built structures. Bouyer's images can thus be read as visual speculations on these possible transformations—projections in which the city ceases to be opposed to nature and instead becomes a composite ecosystem, traversed by flows and interdependencies. In this perspective, the painted landscapes are neither simple illustrations nor architectural projects. They function more as sensitive hypotheses, visions where human structures accept losing some of their control in favor of a more porous, living, and evolving system.

The title of the series *Les Villes-jardin* (*Garden Cities*) evokes the model imagined by Ebenezer Howard at the end of the 19th century, which aimed to rationally organize the coexistence of city and nature. In Bouyer's work, this historical reference becomes the starting point for a more unstable and contemporary reflection. Far from a clearly planned urban ideal, his compositions stage a space where built structures and organic forms enter into a process of interpenetration. In these images, architecture no longer merely contains nature; it absorbs it without dominating it. Boundaries blur, spaces visually contaminate one another, and spatial landmarks are recomposed through contact with the living. The limits are no longer defined by strict geometric or functional organization but become perceptual and atmospheric. The built and the vegetal no longer oppose each other in a logic of separation; instead, they participate in the same formal continuum. This shift transforms the very idea of the garden city. It is no longer a matter of an orderly urban utopia but of a fragile and evolving balance between organic growth and constructed structure. The relationship between these two dimensions appears less as a controlled organization than as a permanent negotiation, revealing a hybrid landscape where human and

natural forms mutually transform each other.

Extending this initial shift, Raphael Bouyer's plastic language becomes more radical. Perspective fragments, and planes shatter. Figuration gradually slides toward abstraction. This is particularly evident in the *Post-Anthropocene* series, where structure dissolves and becomes tubular, arborescent, almost nervous. We are no longer in the city but within a mutating organism. Nature no longer coexists with architecture; it hybridizes and transforms it from within. Spatial landmarks waver, and composition no longer organizes the world but exposes its metamorphosis. The mineral, the synthetic, and the organic become inseparable. Their functions intertwine to form a composite entity. This evolution accompanies a reflection on a landscape where anthropocentrism fades in favor of entangled, unstable, and irreversible dynamics.

The influence of Asian iconography, inspired by Japanese kakemono scrolls, now dialogues with more contemporary imaginaries, close to futurism or cyberpunk. The precise, sometimes calligraphic black line structures the image as much as it destabilizes it. Color, applied in oil with a delimited and architectural approach, intensifies the tensions between surface and depth. The recurrent choice of narrow vertical formats enhances the impression of elevation and growth. These formats evoke both the verticality of urban towers and that of plant stems. They function as cross-sections of a landscape in recomposition, fragments of an evolving ecosystem.

Raphael Bouyer's work evokes neither a comforting utopia nor a spectacular catastrophe. It questions an intermediate state, a moment of transition where human structures do not disappear but recompose themselves in contact with the living. In response to this state of tension, the image of cities and forests emerging from the same matrix arises, resulting from the intertwining of multiple dynamics rather than a binary confrontation. In this unstable space, painting becomes the site of a formal and symbolic hybridization that reveals the new configurations of a post-Anthropocene world.

Agathe Anglionin
Architect | Curator | Art Critic

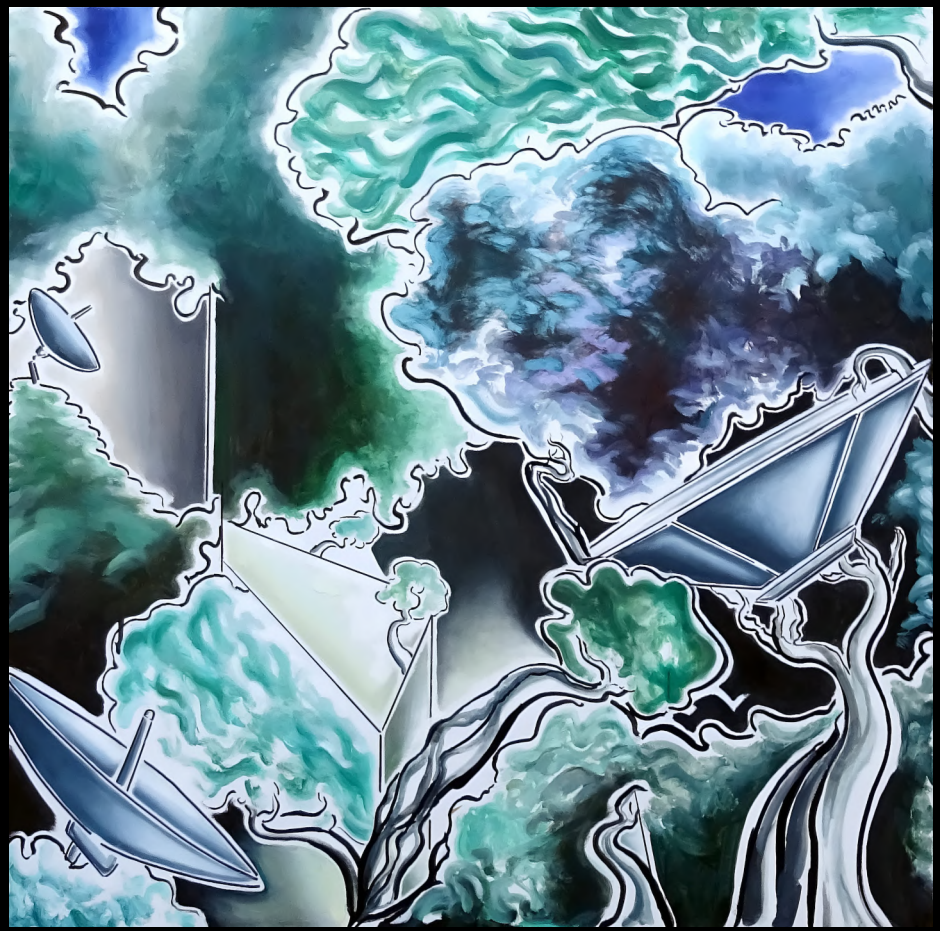
Genesis of Post-anthropocène



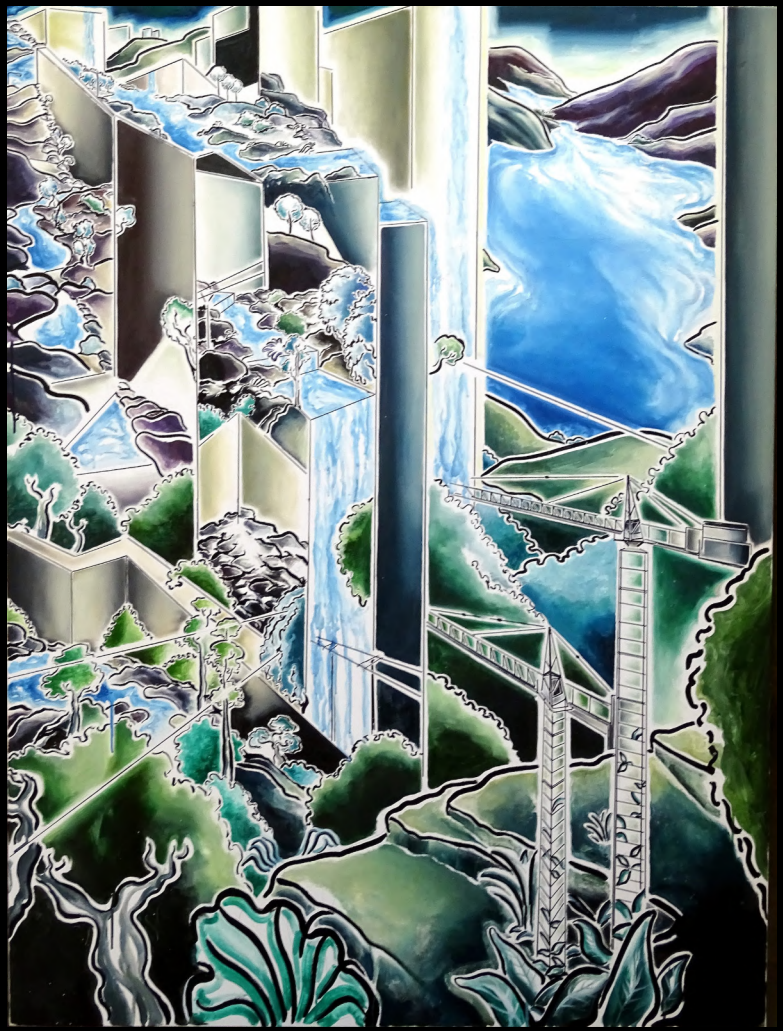
Post-anthropocène, 2023
mixed media on canvas, 60x120 cm



Post-anthropocène,
Diptych, 2023
mixed media on canvas,
194x212 cm



Post-anthropocène, 2023
mixed media on canvas, 80x80 cm



Post-anthropocène, 2022
mixed media on canvas, 97x130 cm

Post-anthropocène, 2022
mixed media on canvas, 97x130 cm



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