

BIOGRAPHY

Born in 1938 at Marigot, a northern township on the island of Martinique, Victor Anicet discovers the unsubdued world of the Amerindian when, as a young boy he helped Father Pinchon clean the fragments of pottery buried in the red earth at Adoration, a zombie site where Negroes ask God to forgive them their lives of misery, a sacred site where two thousand years ago the Amerindians blessed their gods.

He doesn't yet know that on this very spot he has already discovered the blue hues of the earth.

He doesn't yet know that one day he will reproduce the colours the rocks are bathed in as they're thunderously carried along by the seas, in the form of myriad pottery and paintings.

At the age of 17, upon graduating from the Ecole des Arts Appliqués in Fort-de-France (academy of applied arts), he continues his studies at the Ecoles des Métiers des Arts de Paris (school of applied arts) in the ceramics department where at graduation, he is first in the class of 1961; at the same time he does research at the Musée de L'Homme (Museum of Mankind) on Amerindian art of the Americas.

Upon obtaining a certificate in ceramics-related physics and chemistry at the Paris school of applied arts (LAFUMA course), he takes several ceramic courses (Saclay-CNRS, state scientific research center) and pottery, first in France (La Borne) with potters such as Mohy, Joulia, Lerat, and later in England with Leach, Reeve, Anssen and finally in Germany.

He returns to Martinique in 1967 where he devotes himself to painting. In 1970 he withdraws to the Gros Morne countryside and organizes his first exhibit in black and white on wood support. Anicet, the middleman, invokes the Maroon Negro. The country is shaken, the naked Negroes are hollow. Anicet paints the courage-Negro, the rebellion-Negro, the mahogany-Negro. And the country of Martinique, stupified, discovers the Ark of the Covenant.

In 1984, with some other artists he creates "FWOMAJE", a research group on Caribbean esthetics.

This is but the first sketch, Anicet retraverses the strata. He brings back the blue beings from Ameridian country, and his ceramics and paintings address Martinique: We are Amerindians. The fishing traps that you set are Amerindian, the wicker for your Caribbean basket is Amerindian, the "balata" which you use as a name is Amerindian. We are all Amerindian".

In the ceramic studio which he successfully set up in 1991, the ornaments overwhelm his tableaux just as the irrefutable Amerindian presence in us all.

He is still at the first stages of his long path which he paints and shapes for he alone knows how to spread the loud silence of the untameable worlds. For he alone recognizes the secret of the blue in the earth.