

# ACUMEN

EXPÉRIENCES





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4 LANGUAGES

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ENGLISH  
ITALIANO  
ESPAÑOL

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ACUMEN  
EXPERIENCES

**"I WANT TO TELL YOU THAT WHEN YOU  
STOP LEARNING, YOU'RE SCREWED."  
JEAN ROCHEFORT**

It's so true! And it is thanks to this mad desire to learn that the Acumen editorial team is able to introduce you to actors who shake us up, question us, surprise us and pass on what they have learned.

Pierre Yovanovitch, a great interior architect and designer, has understood this and dared to put himself in danger by creating his first collaboration for the lyric arts: the sumptuous set of Giuseppe Verdi's opera *Rigoletto*, presented at the Basel Theatre in Switzerland, and directed by Vincent Huguet. A hypnotic set that is both pure and incisive, made up of superimposed and curved walls that surround the characters, "*symbolising the passing of time, what we have done with our lives and what it has done with us.*"

Another actor who pushes the limits of conformity and questions the habitat in the current context of the climate crisis is the architect Vinu Daniel and his studio Wallmakers. One of his projects, the Chuzhi House, an underground house made of beams from 4,000 discarded plastic bottles, shows us the possibility of building something beautiful from waste. A real architectural feat.

Katarzyna Wiesiolek is another fine discovery, revealing powerful and moving drawings with a disturbing realism. Each line becomes matter and comes to life before our eyes.

The artist draws with natural pigments from various materials collected during her travels. More than drawings, his works show us the elusive.

We continue with the great master of photography who raised colour photography to the level of art, William Eggleston. He broke away from his peers, such as Walker Evans and Henri Cartier-Bresson, by experimenting with the relationship of beauty and mystery of colour to the commonplace and the ordinary. By magnifying the banal, William Eggleston has created a new vision of the world.

And for those who wish to combine travel and learning, we recommend the collection of travel books *A Week Abroad*, whose concept is to discover a country through its local artisans. A new and beautiful way to escape from everyday life.

We would like to thank the artist Michal Zahornacky for the cover of our magazine, as well as all of our contributors who, thanks to their unconditional desire to discover more and more, shed light on the different actors who enrich our world.

Happy reading to all.

MÉLISSA BURCKEL

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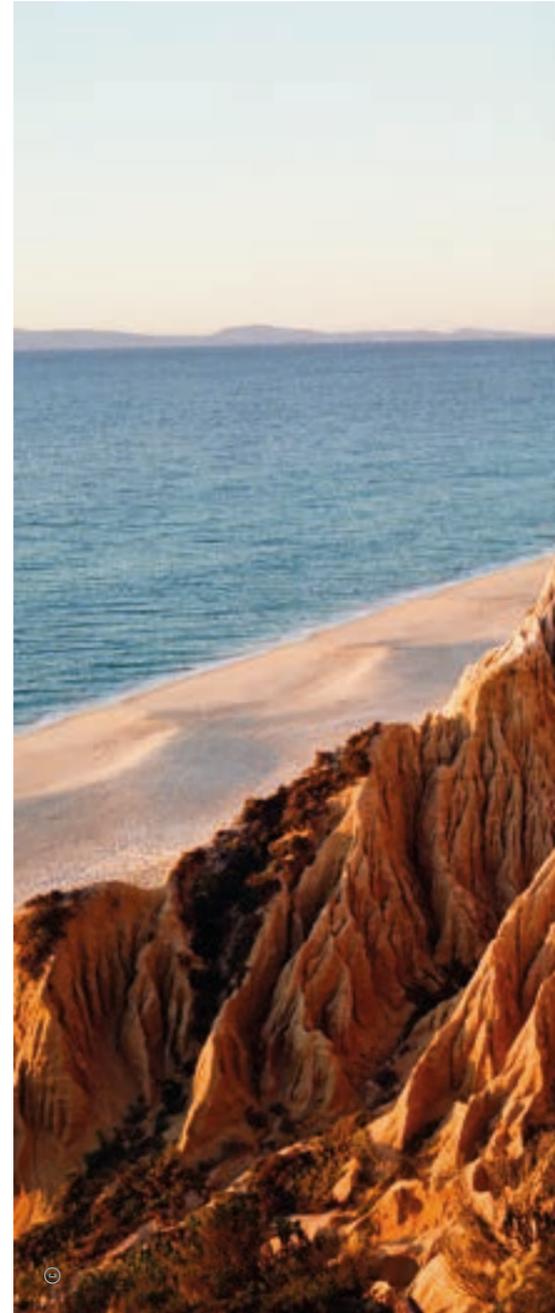
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UNITED STATES - NEW YORK

## THE FREE APPROACH OF MISHA KAHN

Born in Duluth, Minnesota, Misha Kahn likes to tell stories through the shapes and colors of his designs. From his current New York studio, this young designer, who received a BFA in furniture design from the Rhode Island School of Design in 2011, thinks and imagines pieces that are close to modern sculpture.

Using a variety of processes, from molding to sculpting to welding to weaving, which he then combines with imaginative and idiosyncratic modes of production, Misha Kahn is described by design technologist John Maeda as creating works for a wonderland that pushes boundaries to make way for a grand celebration.

© Daniel Kukla

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His creative process is complex and the thinking starts with a hand sketch, a clay sculpture, and then a watercolor painting. Sometimes Misha Kahn even has to travel across continents to meet craftspeople who can help her develop her ideas.

Today, his free approach is represented by Friedman Benda. A gallery that encourages synthesis between leading thinkers and designers by creating opportunities to make new connections within the global design community.

At Design Miami/Basel in June, Misha Kahn presented several designs, including two that play with light, color, form, and space. A sofa first published in 2020 called "Mole Eats Worm," made from shapes sculpted from steel, wrapped in interlocking cushions, covered in mohair. This work was carried out in collaboration with the Italian upholsterer Tappezzerie Druetta, inviting magic to join the symbiosis resulting from this skillful, artistic mix. A creation available in several shapes and colors. The table "Something in the water" invites you to come closer and discover the details of a play of depth and balance created from painted plastic that looks strangely like ceramic.

He has also been exhibited internationally at the Dallas Museum of Art, the Walker Art Center, and the Whitney Museum of American Art. His work is also part of the permanent collection of many museums and public collections, such as the Museum of Fine Arts, Houston, the Dallas Museum of Art, and the Corning Museum of Glass.

Over the years, Misha Kahn has established himself as one of the leading creative voices of his generation.

#### **THOMAS DURIN**

MISHAKAHN.COM  
.....  
FRIEDMANBENDA.COM  
.....



SWITZERLAND - BASEL

# GIUSEPPE VERDI'S OPERA *RIGOLETTO* REVISITED BY PIERRE YOVANOVITCH

Residential, hotel, and commercial projects, ranging from the Coucou in Méribel, to a penthouse in Tel Aviv, to a 17<sup>th</sup>-century castle in Provence. The only thing missing from Pierre Yovanovitch's portfolio was a trophy for the performing arts.

The French interior architect, who is passionate about opera, has just designed his very first collaboration with the lyric theatre. A first that takes shape through the sumptuous set design of Giuseppe Verdi's opera *Rigoletto*, presented at the Basel Theatre in Switzerland and directed by Vincent Huguet.



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© Matthias Baus

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*"I wanted a moving set that gradually closes in on the actors of this drama, as the drama, as the curse unfolds. I designed it to be bare so that these souls in disarray, these souls torturing themselves, could find their place. The décor symbolizes the rapid passage of time and, above all, what we have done with our lives and what it has done to us,"* explains Pierre Yovanovitch.

The set consists of superimposed and curved walls that close in on each other to dangerously surround the characters throughout the plot.

These scenic changes are reinforced by the choice of colors for the curved sets, structured by a sculptural staircase, which are bright red, blue, and white, and which underline the acceleration of the drama that the spectator is witnessing. The spectator's emotions intensify as the episodes of this Italian opera unfold.

**LISA AGOSTINI**

[PIERREYOVANOVITCH.COM](http://PIERREYOVANOVITCH.COM)



FRANCE - PARIS

## ANNELISE MICHELSON PUTS WOMEN IN THE SPOTLIGHT

In the 8<sup>th</sup> arrondissement of Paris, Annelise Michelson invites passers-by to discover a world full of curves through sculptures and pieces developed in collaboration with the "Esprit du Patrimoine Vivant" workshop in Vanves.

Annelise Michelson proposes a journey through femininity, curves, and the nervousness of taut lines as a poetic break in the frenzy of the French capital.

Over the years, this trained jeweler has developed her skills as a designer with the opening of her boutique-gallery. Between the pink carpet and the wall of mirrors reflecting the light, the sculpture in the center is light and airy with a twisted pattern alluding to the shapes of her creations.

In a spirit of recycling, Annelise Michelson has designed chairs based on existing furniture on which the craftspeople have applied plaster. A material that allows for flexibility in creation and the addition or removal of a layer, while maintaining a pure, mineral aspect and allowing a certain finesse to emerge. From this dialogue between the workshop and the designer, pure pieces with natural curves are born.

Today, the curves of the furniture resonate with her sensual creations surrounded by stone sculptures imagined during various trips and inspired by the surrounding environment, which allows one to feel the atmosphere and learn from the latest craftspeople.

**THOMAS DURIN**

28, RUE BOISSY-D'ANGLAS, PARIS VIII

ANNELISEMICHELSON.COM

© Annelise Michelson

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SOUTH KOREA - SEOUL

# SAEROM YOON, OR THE PRAISE OF THE CELESTIAL VAULT

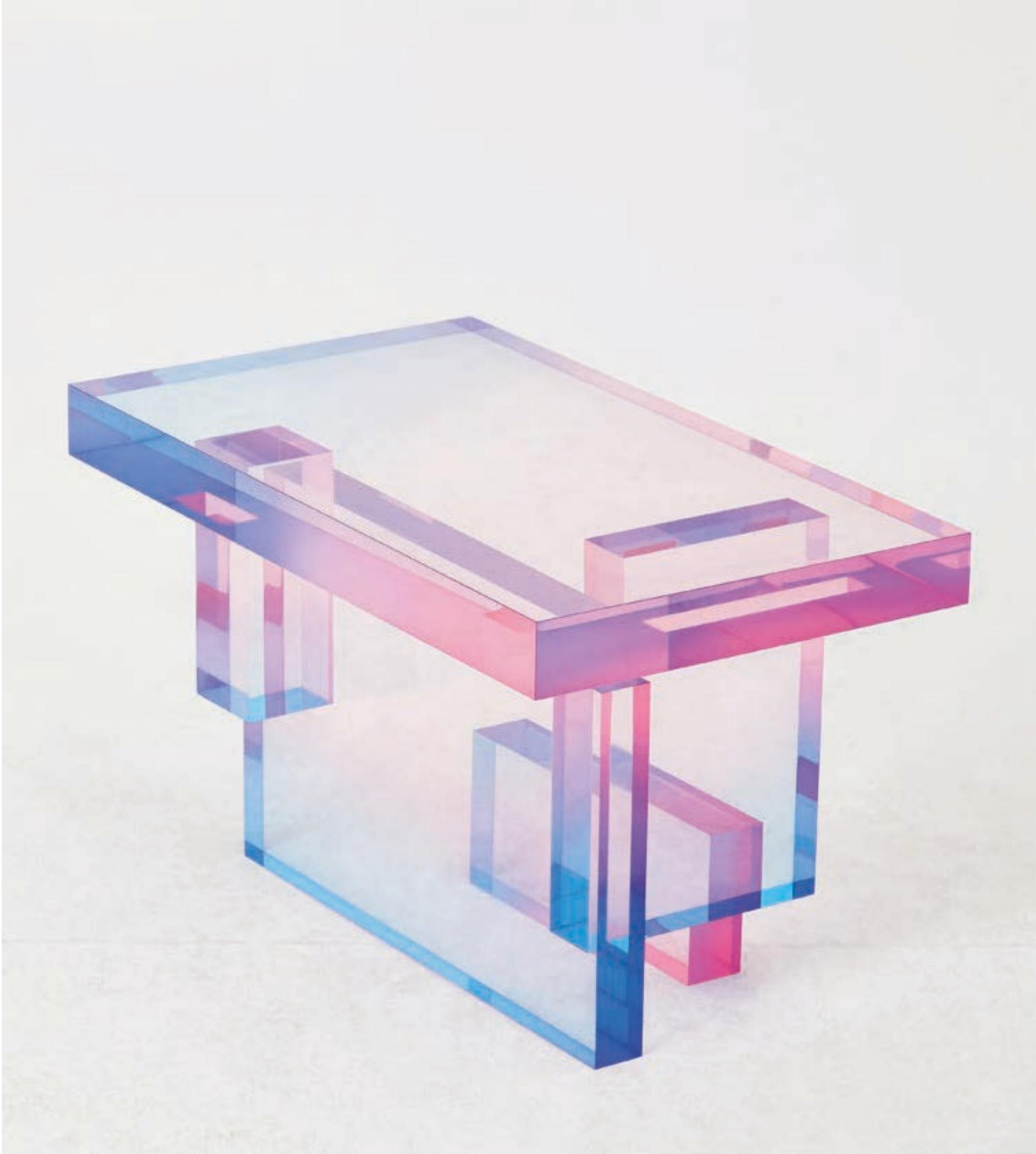
As an artist based in Seoul in South Korea, it is in nature that Saerom Yoon draws his inspiration. Thus, he says he is particularly hypnotized by the appearance of the ice of a glacier, the bark of a tree, but also the surface of the water or the interaction of clouds. Aesthetics and sensations that he transcribes through textures.



© Gallery All & Saerom Yoon



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With “Crystal Series,” it is the changing and complex colors of the sunrise and sunset which inhabited the artist. He went looking for this “immaterial substance of ample colors,” which swirls in navy blue, purple, orange, and pink. Colors in fusion, which are applied on the rigid forms of furniture, all in transparency, creating materialized watercolors.

*“The sky is immaterial in its existence. I tried to express our experience of the sky as a concept of space and time that covers us, not as an optical concept of ‘layers’ simply composed of clouds, the moon, the sun, and beyond. I tried to express the overall ‘space’ of the sky by using acrylic, which is more transparent than glass. I used the dyeing technique to express the color while maintaining the transparency of the acrylic,”* Saerom Yoon explains. *“Through this technique, I expressed the combined colors of the sky naturally. Each layer was glued to a single large piece after being dyed. Through this process, an optical illusion was created.”*

Original furniture whose shapes and colors seem to change depending on the angles and points of view. This is due to the reflections and refractions inside the transparent surfaces. A poetic and elegant foretaste of the skies.

**LISA AGOSTINI**

GALLERY ALL  
[GALLERYALL.COM/ARTISTS/UTOA16TQT4](http://GALLERYALL.COM/ARTISTS/UTOA16TQT4)

FRANCE - PARIS

## SHAPE FOR COMFORT

First produced in 2009 by Big Game for the French publisher Moustache, the Bold chair has become an icon of contemporary furniture over the years, thanks to a clever collaboration between the Swiss creative studio, a Belgian company, and a sock manufacturer, making these steel tubes a key design element.





The chair, made of two interlocking tubular parts, updates the traditional tubular steel chair made famous during the Bauhaus period. But with its pure style, the line plays the role of foot, seat, and backrest for a return to the essential. The tubes are then wrapped with polyurethane foam for comfort, which also gives it a voluminous feel.

Starting from its astonishing graphics, Big Game goes further in the reflection on functionality and form, diverting with humor the “less is more” with a collection called “more is more.” The name refers, with its thick lines, to the “bold” typography character.

For a touch of color, the Belgian-Swiss collective, composed of the Big Game studio and Drisag for the sheathing, called on a sock manufacturer to make a washable cover that is easy to change, allowing it to evolve over time according to the tastes and desires of the owners. Thanks to a cylinder of XXL fabric knitted especially for the occasion, the textile, which can be removed from the cover, can be alternated between the thirteen colors available in the Moustache catalogue.

In 2019, to celebrate the chair's tenth anniversary, the team developed a bench and a stool, while the Bold chair continues to attract attention and can be found in the permanent collection of the Arts Décoratifs in Paris, at the Moma, the Museum für Gestaltung in Zurich, the F.N.A.C. (Fonds National d'Art Contemporain de Paris à La Défense), and the Vitra Design Museum, thereby sealing the chair's fate as an icon of the 21<sup>st</sup> century.

**THOMAS DURIN**

MOUSTACHE.CO.UK  
 .....  
 BIG-GAME.CH  
 .....

FRANCE - PARIS

## MARC NEWSON RETURNS TO HIS ROOTS

The Australian avant-garde designer based in the United Kingdom is inviting himself to the French capital for an exhibition at the Gagosian gallery until 18 March, at 9 rue de Castiglione in Paris, presenting a collection of limited-edition furniture.

Among the works presented, the curious will discover “Cloisonné White and Blue Lounge” and “Cloisonné White and Blue Chair,” two pieces that materialize Newson's questions on the notion of form. Decorated with copper on their edges and blue and white “molecular” patterns, they required the use of the cloisonné technique, often used in the world of jewelry and goldsmithing, a world from which our designer comes. To bring these two exceptional pieces of furniture to life, Newson called on craftsmen from Beijing. They outline the shape with copper wire and then integrate the enamel into the precisely designed patterns. Once this painstaking process is complete, the pieces are fired up to twelve times in large, custom-built kilns.







4.

DESIGN





Another recent piece presented by Gagolian is the “Extruded Ribbon Console”, a work sculpted from a single piece of Azul Macaubas granite, a material with azure hues. The dynamic piece of furniture was conceived as a flat curvilinear form, drawn in three dimensions to define its extruded silhouette.

*“Design is about making things better and looking to the future, moving technology forward. For me, as a designer, it’s a great opportunity to advance what already exists, to simplify, embellish and improve technologically,”* explains the artist.

A journey into the future not to be missed.

**LISA AGOSTINI**

EXHIBITION: MARC NEWSON  
AT GAGOLIAN GALLERY  
9, RUE DE CASTIGLIONE, PARIS I  
UNTIL MARCH 18<sup>TH</sup>  
GAGOLIAN.COM





MEXICO - BRISAS DEL MARQUÉS

## ARCHITECTURE IN DIALOGUE WITH NATURE

This original house is located in Brisas Marqués, a residential area in one of the peninsulas that surround the traditional bay of Acapulco and Puerto Marqués in the state of Guerrero, Mexico.



It was designed by the architectural firm of Gabriela Carrillo. The Casa de Piedra is located on a 1,000-m<sup>2</sup> granite deposit, and the primary objective was to preserve the spirit of the rock, consisting of two huge stones over 2 meters in diameter. For the design team, the complexity lay in the meeting between the nature of the stones, the trees and the existing topography. In this house, which has no front or back, they created open social spaces that lead to different terraces with varying views and sunlight. Only a few elements are closed, such as the kitchen and the TV room. Colored concrete is also the only material used: a mixture of cement and sand that reflects the color of the local beaches. Everything has been designed for barefoot walking, with washed, non-slip floors with low-light reflection and low-heat absorption. In addition, the structure is self-sufficient with three systems employed: intelligent solar panels for the swimming pool, photovoltaics for electricity and water treatment. Casa de Piedra is a small marvel of a built environment, immersed in a setting of infinite horizons between pool, sea and jungle.

**NATHALIE DASSA**

[GABRIELACARRILLO.MX/EN](http://GABRIELACARRILLO.MX/EN)



NORWAY

# CLIFFSIDE LODGES IN NORWAY

Here, Snøhetta Studio is teaming up with interior design brand Vipp and entrepreneur Tom Bjarte Norland to develop an experience on the edge of the Lysefjord on the Norwegian west coast.

The Bolder project consists of four lodges designed to harmonize with nature and blur the boundaries between inside and outside. The cabins are raised above the ground on large concrete pillars and have glass facades so that guests can enjoy the surrounding landscape. From inside, they feel as if they are floating in mid-air with the *“breathtaking view of the fjord, the bonsai-like, pine-filled mountains, and the rocks left by glaciers thousands of years ago.”*





Each has a built-in bed and bathroom on the ground floor, and a kitchen and dining area upstairs. Wood, marble, and leather are the materials of choice for the furniture, while the concrete floor brings “roughness to a sensitive décor.” The asymmetrically placed roof creates the illusion that the structures slope towards the fjord, reinforcing the feeling of weightlessness. Apart from the electricity that supplies the light and amenities, the site is off-grid, thus completing this full and total disconnection. The Stylten, Myra, and Stjerna cabins (38 m<sup>2</sup>) have been available since 1 February, the fourth, Eldhuset (60 m<sup>2</sup>), will open for bookings at Easter.

**NATHALIE DASSA**

THEBOLDER.COM



INDIA - SHOOLAGIRI

# A CAMOUFLAGED HOUSE IN INDIA

With Chuzhi House, located in the private community of Sanctity Farm in the heart of the picturesque town of Shoolagiri in India, the Wallmakers studio demonstrates that it is possible to build on difficult, strange, and not always favorable terrain.

The credo of its founder Vinu Daniel? Camouflage architecture. Here, the structure of the building remains hidden, while fusing with the existing topography. Chuzhi means "whirlpool" in Malayalam (the Dravidian language of India). The house is presented as whirlwinds of beams made from 4,000 discarded plastic balls, prefabricated from cast debris. It is thus subterranean, creating both a protected dwelling for the residents and a space around the three large tidal pools for the dense vegetation and ecosystem to flourish. These "whirlpools" begin to form walls and spirals until they create the roof. The residence has a glass roof that gives the impression of living under the canopy of trees. It has two bedrooms, an open-plan layout, minimalist interiors, reclaimed wood floors, and a sauna area on the roof terrace around one of the trees. Chuzhi House manages to hide and camouflage itself in the landscape "like a snake cowering under a rock on a hot day".

NATHALIE DASSA

WALLMAKERS.ORG



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© Syam Sreestylam

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CHINA - ANJI

# AN EXCEPTIONAL TEA HOUSE IN CHINA

Anji is a city in the province of Zhejiang, famous for its bamboo. For some years now, China has been supporting local economic development of high ecological quality. Hatch Architects, based in London, has created a tea house and two pavilions using traditional materials from the region. Formerly a storage room, this sophisticated new hospitality venue is designed in bamboo and wood, which blend harmoniously with the natural environment, while adding pleasure to the peaceful countryside. The interior has been transformed into an earth-colored 'cave,' with countertops and stairs featuring a soft, smooth texture.







But one of the highlights is the panoramic windows overlooking the tea garden. In good weather, they can be fully opened, allowing guests to enjoy the view, sometimes with a slight breeze. To complete the project, the studio designed two observation platforms at the top of the mountain, which are also inspired by a local product, white tea. The roof of the first pavilion resembles a leaf and falls slightly into the tea field. The structure of the second pavilion looks like a floating cloud, offering shelter to growers and visitors. Through these attempts, Hatch Architects hopes to arouse the curiosity of tourists about the age-old traditional art of bamboo.

**NATHALIE DASSA**

HATCHGROUP.CN



MEXICO - MONTERREY

# THE STONE HOUSE, A MODERNIST BEAUTY

Taller ADG has designed a superb modernist house in Mexico with a play of volumes inspired by the elements of the iconic architect Luis Barragán.

The Stone House (Casa de Piedra), nestled on a hill, offers a panoramic view of Monterrey in Mexico. The volumes of the spaces, the geometry and overlapping of the walls, and the reflections and sounds of the water make up this modernist house, developed on a single floor and covered with a walnut roof. It is the work of the Taller ADG studio, based in Mexico City, which collaborated with the interior designer Micaela de Bernardí. Together, they were inspired by Luis Barragán's work between the synthesis of space, light, and materials, with wooden ceilings that pay homage to vernacular traditions. In the center is a large courtyard with a fountain, magnolias, and a sculpture by the Chinese artist Ai Weiwei, which creates a subtle environment for contemplation. The fluctuating climate of the region is also reflected in the choice of materials: the light, cool travertine contrasts with the warmth of the wood.



**PLAY OF LINES**

The design team maintained a bright, uniform color palette in a tone similar to the marble and the architecture. To keep the natural light coming in from above, skylights were installed. Inside, circulation remains fluid thanks to concealed sliding doors and furniture placed along the axes. The entrance is through a naturally lit hall that leads to a living room, a dining room, a bar, and a terrace with a grill for outdoor evenings. The house also boasts an intimate meeting room that opens onto a patio and then onto a garden with views of the Mexican city. Not far away is the kitchen and the entire private area. The latter includes a family room, connected to the master bedroom with a courtyard, two other bedrooms, a gym, and an office. At the heart of it all is art, with works by Rufino Tamayo, Anish Kapoor, Anselm Kiefer, and Giuseppe Penone. As for the mobilier, it is a mixture of antique furniture, 20<sup>th</sup>-century designers (Hans J. Wegner, Warren Platner) and contemporary (Vincenzo de Cotis, Lindsey Adelman). The Stone House thus celebrates emotional architecture in light, merging with the minimalist aspect of the modern movement.

**NATHALIE DASSA**

[TALLERADG.COM/ARQUITECTURA/CASA-DE-PIEDRA](http://TALLERADG.COM/ARQUITECTURA/CASA-DE-PIEDRA)



CHINA - JIAODONG

# A FLOATING PAVILION BY THE SEA

The Trace Architecture office (TAO) in Beijing sees the art of designing spaces as *"an evolving organism, a whole inseparable from its environment, rather than a simple formal object."*



© CHEN Hao

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This seaside project is an example of this. The design team was inspired by a poetic scene: *“An abandoned fishing boat has run aground in a natural bay at the eastern end of the Jiaodong Peninsula. Between movement and immobility, life and death constitute an image of eternity and instantaneousness”*. This is how they came up with the idea of a café in the shape of a floating pavilion, like *“a small, light flying object that arrives on this beach lightly and seems to be able to leave at any moment.”* Circles, triangles, arcs, squares, flat plates, oblique masts... these are the components of this design, where the horizon and the sky meet. The architectural experience starts with a 'trek' on the fine sand. Walking on the solid concrete floor, the space gradually lowers and opens up to the sea and the beach. The steel interior has a circular toilet, a square counter, and an open bar in the shape of an arch. The interior and exterior are separated by sliding glass doors which, when opened, provide a more spacious viewing and dining platform. Together with the roof terrace, the pavilion overlooks the sea level and offers a panoramic view of the village and the hills.

**NATHALIE DASSA**

T-A-0.CN/SEASIDE-FLOATING-PAVILION



EGYPT - GIZA

## ARCHITECTURE BETWEEN REALISM AND IDEALISM

Badie Architects makes a difference with this house in Giza, Egypt, which looks like a giant sculpture without any parallel lines.

Mohamed Badie, founder of Cairo-based Badie Architects, ignores established conventions in favor of a direct connection with the natural world. Timeless, organic, complex... These are the keywords of this design in Giza, devoid of any parallel lines. *"It's not about imitating nature; we have to convey its message,"* he explains. His studio, which aims *"to redefine spatial experiences and therefore human behavior, while breaking with conventional paradigms,"* has thus created a subtle dialogue between human habitation and the natural world using a wild visual vocabulary. *"This may seem like a notorious abandon of order,"* he points out, *"but it is actually about submitting to the random flow of nature, letting go of artificial constraints and joining its graceful dance of forms in a movement that lies somewhere between realism and idealism."*





## HARMONY AND BALANCE

In response to the client's request for *"an original house that escapes the typical boxy plan,"* this structure takes on the appearance of a luxurious cave, using uneven and undulating lines, with large windows. The design team used advances in computer science and innovative technologies to digitize this complex idea, eschewing parallel lines to form a series of voids and solids. *"This allowed a diverse range of natural shapes to be constructed with great ease."* This project thus takes into account physical, psychological, and social dimensions, preserves the elements of the environment and focuses on the mental and emotional well-being provided by the space. While concrete is used as the exterior finishing material, the design of the house is based on its "waffle" framework, complemented by fiberglass, which brings a timeless vision of nature in all its forms.

**NATHALIE DASSA**

[BADIEARCHITECTS.COM](http://BADIEARCHITECTS.COM)



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ART

© Grégory Chatonsky, Double Glove V (2022)  
Image générée avec Stable Diffusion avec apprentissage personnalisé

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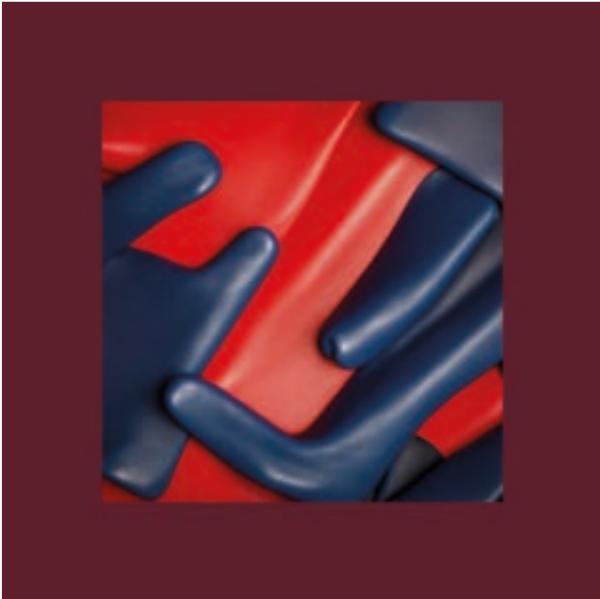
FRANCE - PARIS

# GREGORY CHATONSKY

## DOUBLE GLOVE

Having made the web the breeding ground for new narratives hybridizing the real and the virtual via artificial intelligence, Gregory Chatonsky seems to have opened the Pandora's box of our post-modern world: delegating to the "artificial imagination" the composition of his dystopian visions, the artist seems to have sold his soul to randomness and indeterminacy.







Drawing from the flood of images accumulated on the Web, the AI attempts to imitate reality but always deviates and distorts. A disruptive agent in our landscape, whose dislocation and ruin it anticipates, it only produces the monstrous. Thus, the atrophied gloves in the latest series by the master of ambiguity: gloves that cannot be put on, with two, four or six fingers, covering the most technical part of the human body like a second skin. Appearing “fetishized,” as in the surrealist stagings of Man Ray or Max Ernst (Chatonsky's favorite artist), the gloved hand thus reveals the imperfection of all artifice but also the intrinsic duplicity of nature. Having noticed that in the images generated by artificial intelligence, the hands appeared abnormal, deformed, and that the process of imitating reality in AI came up against this double part of the body, Chatonsky wanted to highlight it by remembering, as the good philosopher that he is, the principle of chirality brought to light by Aristotle, Kant, and a few others, i.e., that living organisms are divided into two parts and that the cells of these two parts are never absolutely identical...

**STÉPHANIE DULOUT**

CHATONSKY STUDIO / POUCH MANIFESTO

CHATONSKY.NET  
@CHATONSKY\_

FRANCE - METZ

# THE GATES OF POSSIBILITY

ART & SCIENCE FICTION

*"Science fiction is the subversive agent of doubt [...] Under the guise of anticipation, it sheds light on current societal and scientific developments and trends, holds out the hope of a world re-enchanted by the power of our imagination and makes us dream of transforming utopia into reality."*<sup>1</sup>

From Sandy Skoglund's fluorescent green *Radioactive Cats* to Tishan HSU's sleeping man in an electrolytic turquoise bath (*Breath 4*, 2021), via Castellanos & Valverde's human-plant "symbiotic interactions," the Centre Pompidou-Metz invites us to open the Gates of Possibility through more than two hundred works testifying to the growing attraction exerted by science fiction on the visual arts from the end of the 1950s to today.



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ART



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© Aida Muluneh. Used with permission. Commissioned by Water Aid



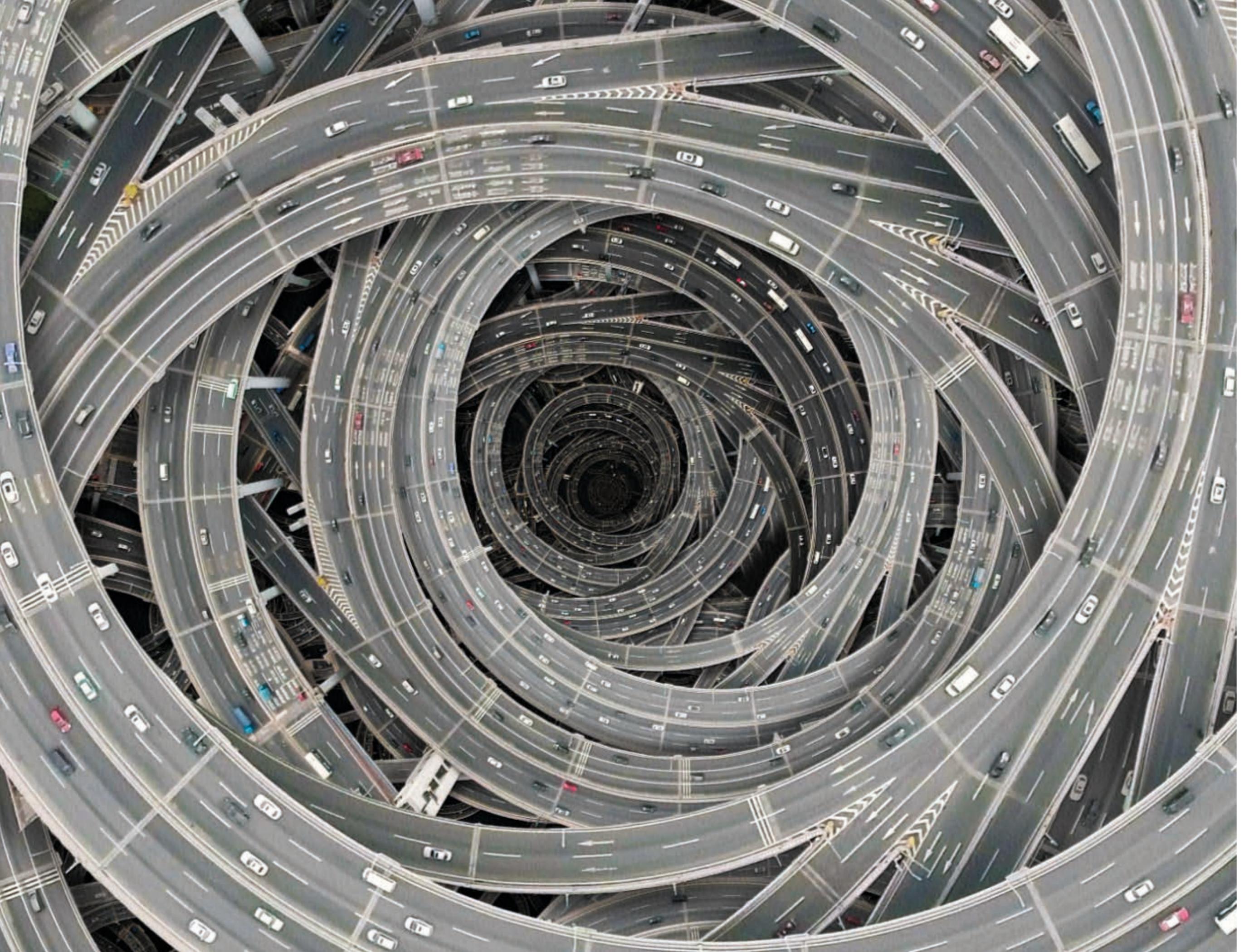
A highly subversive but above all forward-looking exhibition, counterbalancing the dystopias dear to the genre with the transhumanist or ecological utopias of the more recent trends of biopunk or solarpunk, envisaging SF as a tool for emancipation and reconnection with the living rather than as an escape – into space or cyberspace.

Thus, if Fabrice Monteiro in his Prophecy series makes a giant witch with the appearance of an Erinye emerge from a mountain of detritus, mortifying against black smoke, Max Hooper Schneider with his *Estuary Holobiant* enthrones a “machinic supra-organism,” a post-apocalyptic “cohort of micro-organisms” attesting to the power of the living and appearing like a promise of resurrection; while the duo Castellanos & Valverde, with their wearable plant vibration sensors,<sup>2</sup> revisiting the “man-machine” – to “conceive a new type of interface between the human body and plants” – gives us a glimpse of a possible regeneration. From there to promising “the best of all possible worlds”... “We must cultivate our garden,” replies Candide to Pangloss, who is delighted with the happy outcome of their mad wanderings at the end of Voltaire's philosophical tale. Let's take a leaf out of their book and open The Gates of Possibility...

<sup>1</sup> Laurent Lebon and Chiara Parisi (respectively president and director of the Centre Pompidou-Metz) in the preface to the catalogue.  
<sup>2</sup> *Symbiotic Interaction (Wearable)*, 2016-2017

**STÉPHANIE DULOUT**

EXHIBITION: *THE DOORS OF THE POSSIBLE*,  
 ART & SCIENCE-FICTION  
 CENTRE POMPIDOU-METZ  
 1, PARVIS DES DROITS-DE-L'HOMME, METZ  
 UNTIL APRIL 10<sup>TH</sup>  
 CENTREPOMPIDOU-METZ.FR





FRANCE - PARIS

## KATARZYNA WIESIOLEK

### INTIMATE SPACE

**Beyond their breathtaking virtuosity, Katarzyna Wiesiolek's drawings have a disturbing, almost tactile presence.**

One might be afraid of cutting oneself by grabbing one of her broken glasses or of getting dirty by sitting on her moldy plastic garden chair; one might want to pull on the cord of the blind with its misaligned slats, or repress a movement of recoil in front of a naked back bearing the mark of a bra just removed that a few strands of hair come to brush against. But if her backs, doors, windows, planets, and bouquets are illusionary, it is not only because they are well drawn: beyond the illusion, beyond the motifs, there is matter, something that vibrates and breathes. It is almost as if the drawing sheet is like a skin. In fact, the young Polish artist, a graduate of no less than four art schools, including the Beaux-Arts de Paris in 2018, and winner of the Prix de Dessin Pierre David-Weill in 2017, gives the materiality of drawing, its tools and supports, as much importance as the line. She draws only with dry pigments (most often elaborated by her and varying according to each of her series), applied with her finger or sponge on leaves, the first skin of which she scrapes off to obtain a fluffy appearance.



"What is deepest in man is the skin," said the philosopher Paul Valéry. It seems that it is this almost imperceptible depth that Katarzyna Wiesiolek tries to capture in her drawings, and in particular in her series *Immanence*, devoted to almost elusive apparitions: A quest to capture the transience of these "very fragile moments," and to perpetuate them through the material (of the drawing) that the artist pushes to the point of collecting her materials during her travels and peregrinations (stones and micro-meteorites gleaned from beaches or deserts... from which she makes her black powders and her "stardust").

An approach to drawing that is both scientific and poetic, sensual and virtuoso, to be discovered at the Drawing Now Art Fair, which is devoting a focus to her work, concocted by the Eric Dupont gallery.

**STÉPHANIE DULOUT**

DRAWING NOW ART FAIR  
CARREAU DU TEMPLE, PARIS III  
FROM MARCH 23<sup>TH</sup> TO MARCH 26  
DRAWINGNOWARTFAIR.COM  
ERIC-DUPONT.COM

KATARZYNAWIESIOLEK.COM  
@KATARZYNA.WIESIOLEK

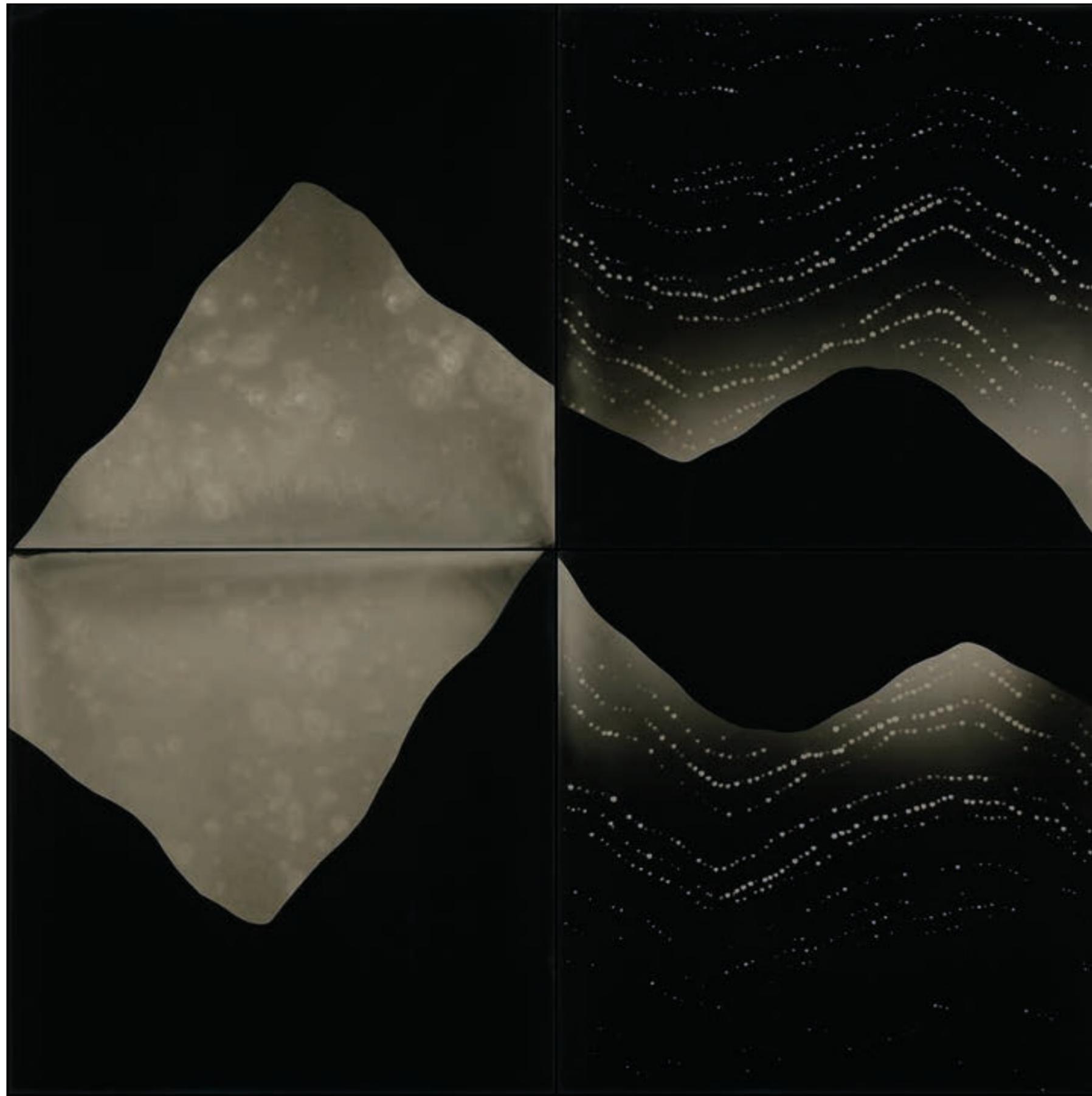


FRANCE - PARIS

**NADEZDA NIKOLOVA****ELEMENTAL FORMS**

Nadezda Nikolova (b. 1978, Serbia) is a Croatian-Bulgarian-American artist based in Oakland, California. She studied 19<sup>th</sup>-century phototrophic (light energy capturing) printing processes at the University of Kentucky and the George Eastman Museum.

Having learned the old photographic techniques so prized and reused today, she produces photograms on wet collodion plates (called tintypes). Imaginary landscapes created in the darkroom in a very short time, before the sensitive surface dries, using brushes and paper masks. On the borderline between photography and drawing, this practice, combining the photographic process with the pictorial gesture, disturbs our perception of the image, which seems to float between two waters or stagnate in a latent space.





Drawing undulating flows of saturated or ashy blacks, immaculate or pitted whites, the plates assembled to create large compositions break down the *Elemental Forms* of landscapes (to use the title of his *Elemental Forms* series) into sequences, as if to stop or “make time tangible” and to de-multiply or rearticulate space.

In his synthetic and textured landscapes, one is reminded of Georgia O’Keeffe’s large desert floors. Like the legendary figure of American modernism, it is, in fact, the telluric force and “energetic imprint” but also the “mystery” of “geological forms” enlivened by light that the photographer, who has a degree in environmental sciences, has sought to convey in this series, begun in 2018. A sort of physical experience, of interiorizing the landscape, of the “immanence” of the earth, which has led the artist to a growing abstraction. Thus, his *Landscape Rearticulated* (begun in 2019), deconstructing the landscape into abstract geological-organic formations. And so, with his latest cascades of desynchronized waves, entitled *Immanent Forms*, inviting us to reinvent our perception of the landscape.

**STÉPHANIE DULOUT**

EXHIBITION: *ELEMENTAL FORMS*  
 AT ESTHER WOERDEHOFF GALLERY  
 36, RUE FALGUIÈRE, PARIS XV  
 UNTIL MARCH 25<sup>TH</sup>

EWGALERIE.COM  
 NADEZDANIKOLOVA.COM  
 @\_NADEZDA.NIKOLOVA\_

FRANCE - PARIS

# PERSONA

*"All the world is a theatre, and all men and women are but actors in it."*

To this famous line by William Shakespeare,<sup>1</sup> we are tempted to add an existential question that many philosophers and artists have taken up: who are we beyond the role we play and beyond our appearance?

The complexity of this question can be seen in the etymology of the word "person," *persona*, which means "mask" in Latin, and which has led to the strange assimilation of the accessory (the mask) to its wearer (knowing that the actors of the ancient theatre played with masks). This disturbing derivation is illustrated by the inaugural exhibition of the new space of the Galerie des Filles du Calvaire, whose title, with its explicit reference to this double-meaning etymology, inevitably evokes Ingmar Bergman's film of the same name and its exploration of burial and doubling.

It also seems strangely to illustrate the observation made by Victor Hugo around 1830: *"The theatre is not the land of reality: there are cardboard trees, palaces of canvas, a sky of rags, diamonds of glass, gold of glitter [...] It is the land of the real: there are human hearts in the wings, [...] human hearts on the stage."*<sup>2</sup>



© Jérémie Cosimi, *Métamorphose IV*, 2021

© Helena Almeida Desenho, 2012



© Nelli Palomäki On the Day of the Holy Innocents, 2021



We can guess them, we can feel them beating here, these human hearts under the masks: Thus, the sequined costumes of masquerades photographed by Charles Fréger and the sequin embroideries of Frances Goodman, too clicky not to let the hidden face of reality show through... Thus, also the truncated PVC mask of Kenny Duncan's dislocated *Solid Boi*. Or Jérémie Cosimi's *Metamorphoses*, which transforms bodies wrapped in "second skin" suits into ghostly statues with a brush.

No less virtuoso is Katinka Lampe's brushstroke, which manages to make us feel the skin hidden under lace veils or hair, as well as Thomas Lévy-Lasne's pencil line, which gives life to faces seen through a webcam (*Distanciel Cyrielle*, charcoal on paper, 2022).

Even more disturbing is Juul Kraijer's video, borrowing its title from a poem by Rainer Maria Rilke, *Wenn du der Träumer bist, bin ich dein Traum* (When you are the dreamer, I am your dream): The impassive face of a young red-haired woman, standing out against a black background, is a mask of timeless Botticellian beauty, while the eyes and mouth, opening and closing to swallow and spit out drones in a loop, come to life... A mise en abyme of dreams and trompe-l'oeil, pushing the contemporary portrait to its furthest limits, until it becomes an "intimate exploration of the living."

<sup>1</sup> *As You Like It*, 1599

<sup>2</sup> *Pile of Stones III*

## STÉPHANIE DULOUT

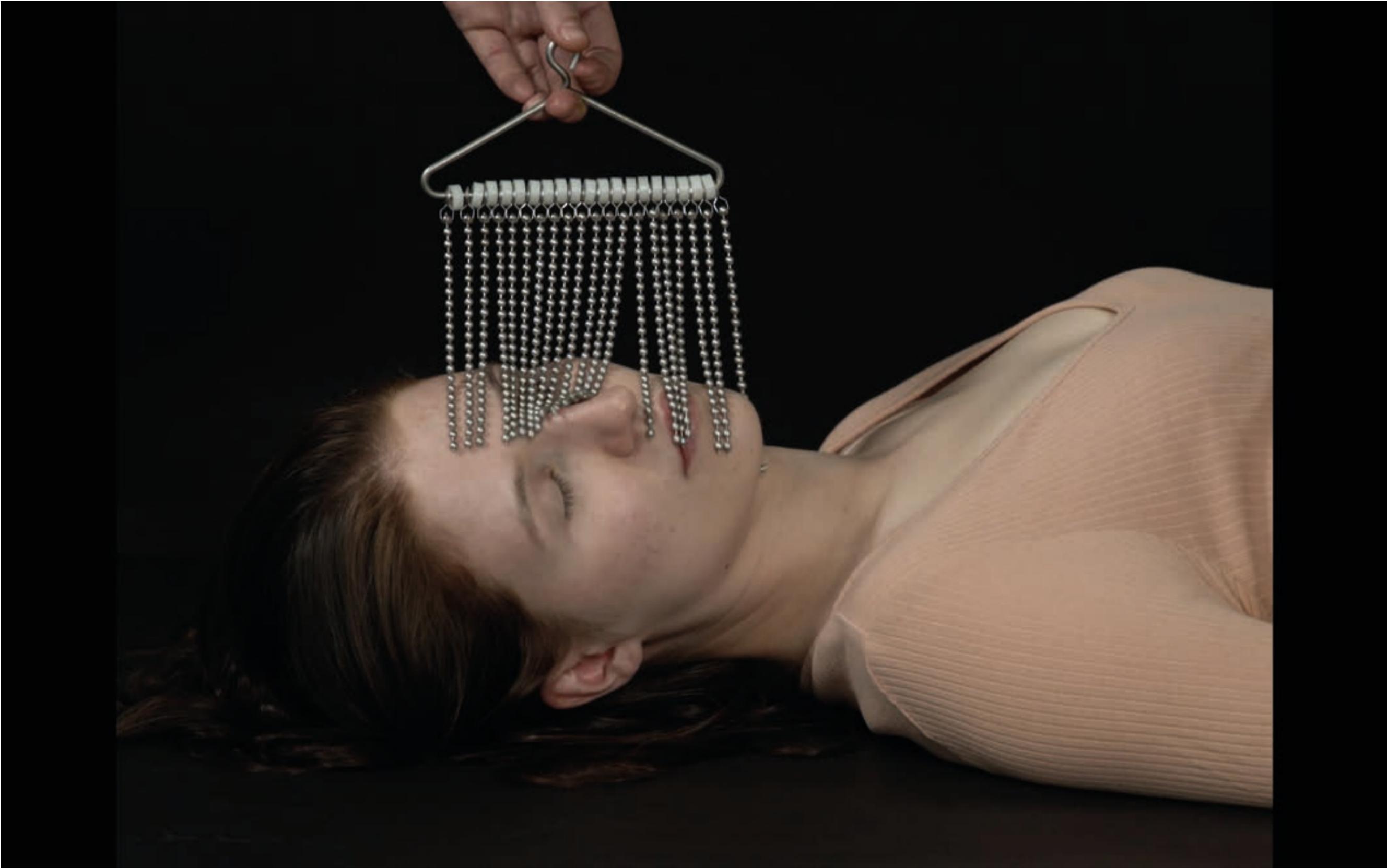
OPENING EXHIBITION: *PERSONA*  
AT LES FILLES DU CALVAIRE GALLERY  
21, RUE CHAPON, PARIS III (NEW SPACE)  
UNTIL APRIL 1<sup>ST</sup>  
FILLESDU CALVAIRE.COM



FRANCE - PARIS

# THE IRRESOLUTE

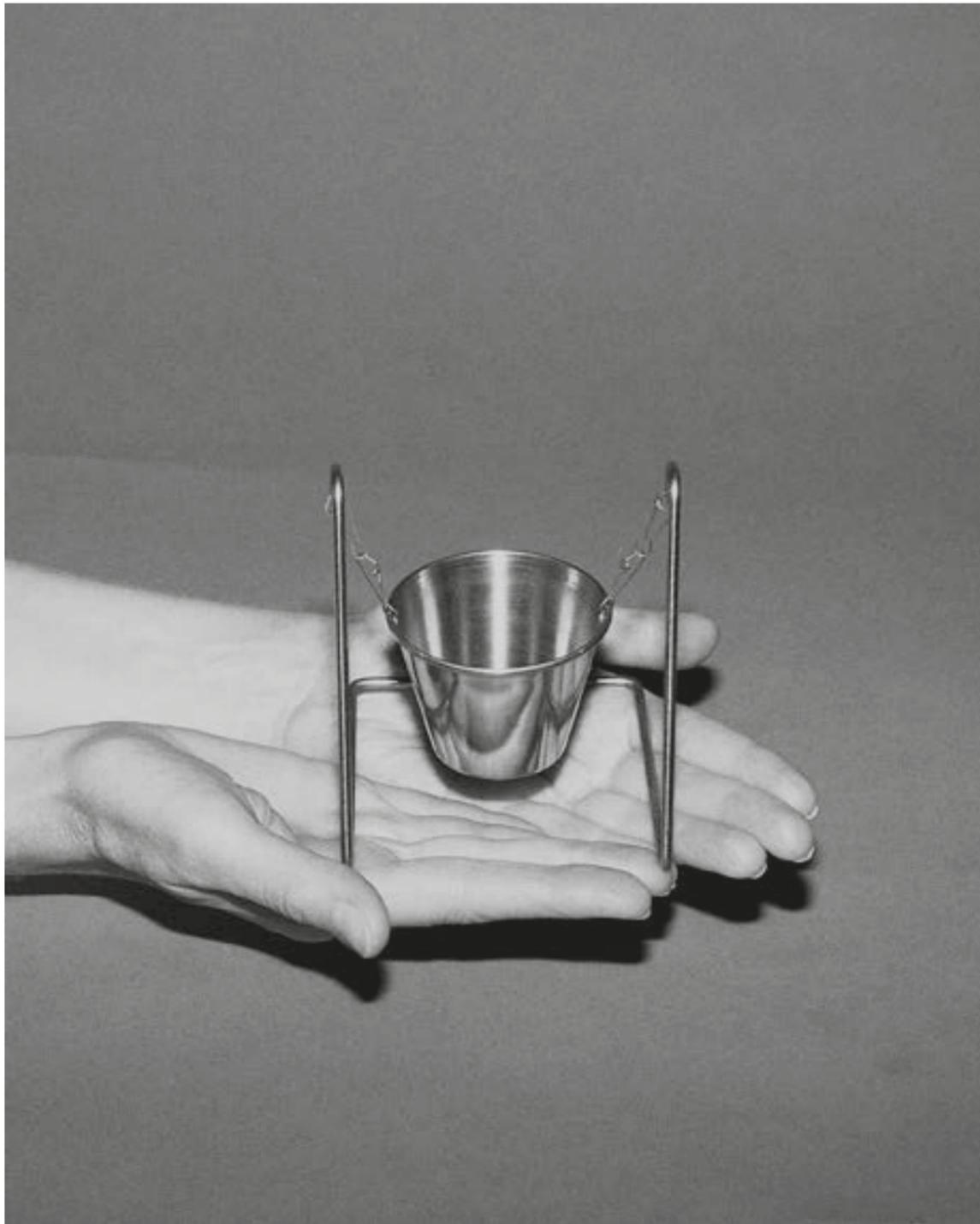
Indeterminacy has been defined by many artists and theorists as the vibrant heart of the "poetic act," the stumbling block to "illumination."



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© Joanna Piotrowska



*“Nothing is more hostile to the concept of beauty than the desire to give the mind a determined form,”* wrote Friedrich Schiller in the 18<sup>th</sup> century, while in the middle of the 19<sup>th</sup> century, Mallarmé called for an unstable poetic language with broken verses endowing words with a “vibratory suspension”... This “aesthetic suspension,” this vibration born of indeterminacy, is the subject of an exhibition nicely entitled *L'Irrésolue*, bringing together photographs, videos, paintings, sculptures, and installations by six young artists who share *“an appetite for mystery, secrecy, the uncertain, and the invisible, as well as the unspeakable.”*

It is therefore in the almost nothing, the infinitesimal, that the game is played here: exploring this infra-thin space that separates the domestic gesture from the artistic gesture, in this interstice where dreams sometimes slip in, visions that can transform reality into a vast visual narrative, *“they compose the weft of a non-linear, dotted or even suspended narrative, proposing a plural, open and changing reading.”*

Through an opening in the wall that lets in a red light that can evoke both danger and desire, Camille Brée modifies our perception of space and draws our attention to an off-field that she reveals while concealing it. We are free to project ourselves into this secret and inaccessible space... Another interstitial space, the one lying between the layers of paint that are endlessly polished and sanded to be covered again by Eléonore Cheneau. Metamorphosis and incompleteness are also discussed in Céline Vaché-Olivieri's installation *Seeing Double*, composed of transformed cardboard boxes, placed in a transitory and uncertain state, “as if in mutation”... As for Nadia Belerique's miniaturized and choreographed daily life, it disturbs our perception of intimacy and suggests new narratives on the edge of fiction and reality.

#### STÉPHANIE DULOUT

EXHIBITION: *L'IRRÉSOLUE*  
AT FRAC ILE-DE-FRANCE - LE PLATEAU  
22, RUE DES ALOUETTES, PARIS XIX  
UNTIL APRIL 23<sup>RD</sup>

[FRACILEDEFRANCE.COM](http://FRACILEDEFRANCE.COM)

FRANCE - PARIS

# THOMAS DEMAND, THE ART OF TROMPE-L'OEIL

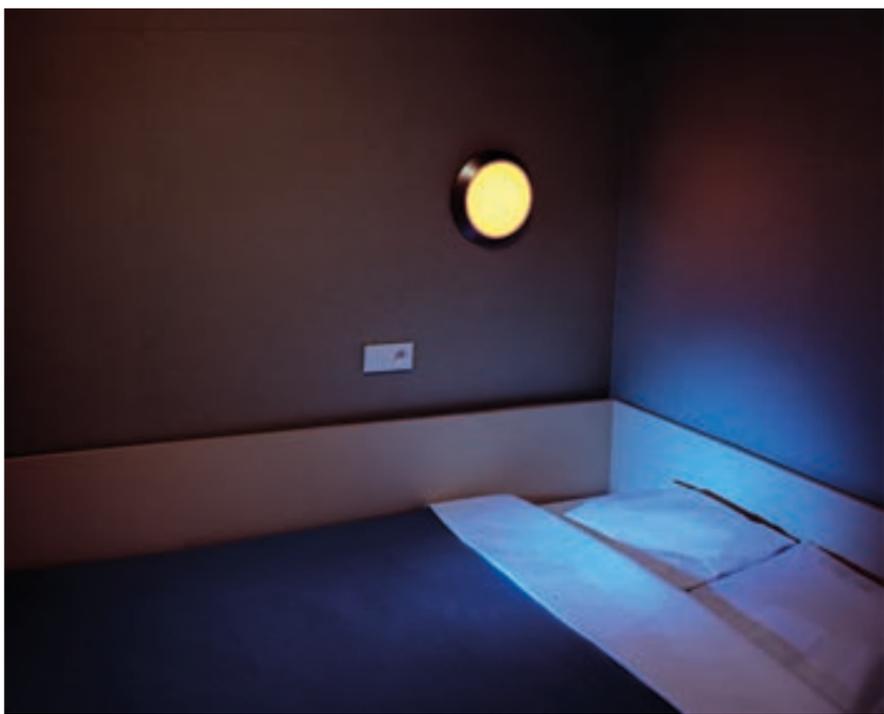
The first major retrospective of the German photographer and sculptor is on show at the Jeu de Paume, presenting his photographs of life-size reconstructions.

Since the 1990s, Thomas Cyrill Demand has been questioning the viewer's relationship to the image and to time. His photographs reconstitute places through significant events, media episodes, or political and artistic moments in society. These interior spaces are devoid of any human presence, but are full of traces of their activities. On closer inspection, another reality emerges, that of a visual simulacrum, a facsimile. Based on models, the 59-year-old Munich artist meticulously recreates these places on a real scale, made of paper and cardboard, before taking photos of them and destroying them. This is what the Jeu de Paume invites us to discover in this first major retrospective entitled "The Stammering of History." In four major sections (Disturbing Stories, The Mysteries of Everyday Life, The Architectonic Impulse, and Pictures that Move), 70 large-format works (photographs, films, and wallpapers) question the veracity of past events.

## A DISTURBING VISION



© Thomas Demand, Adagp, Paris, 2023



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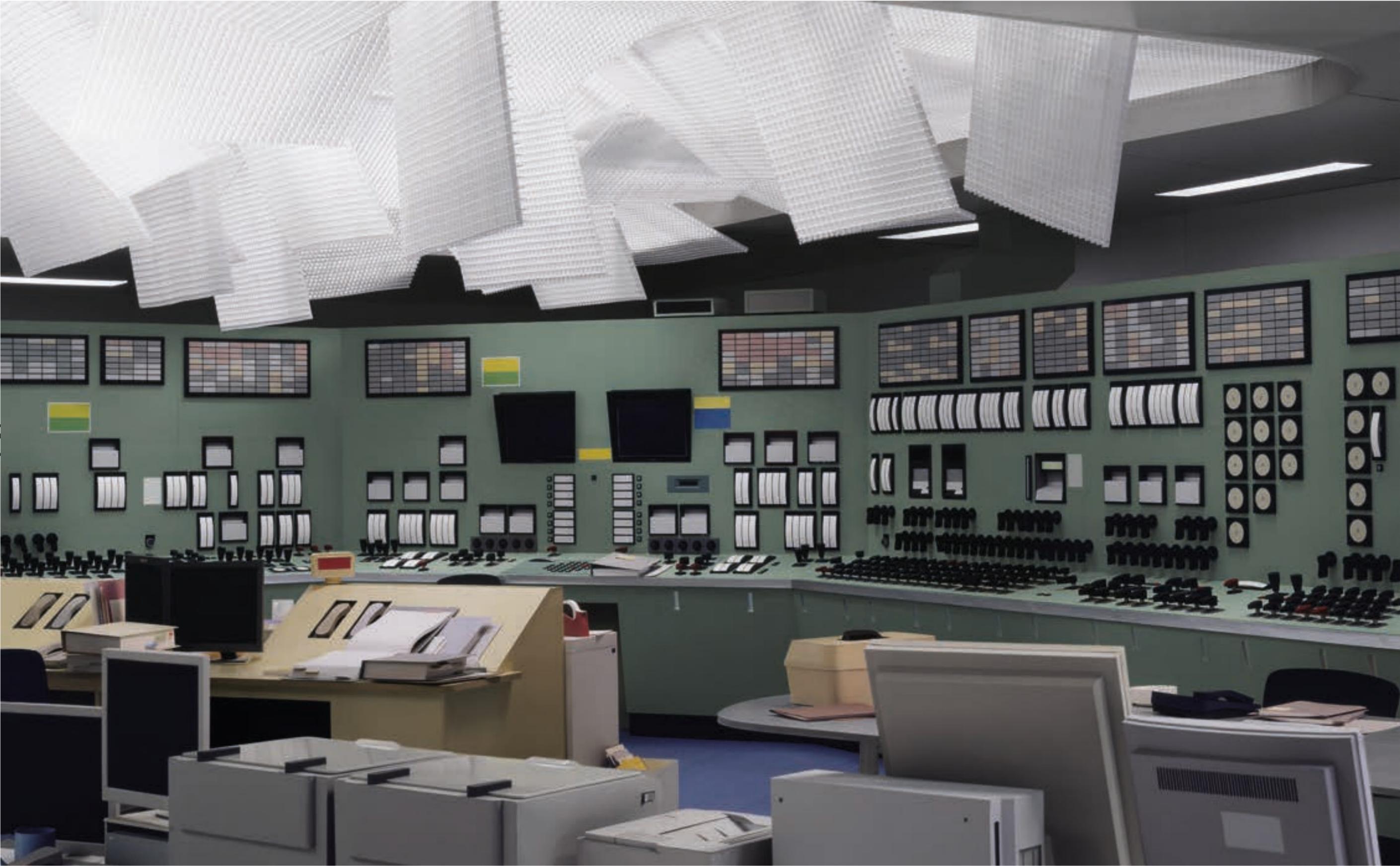
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Here, the control room of the Fukushima nuclear power plant (*Control room*, 2011). There, the room that whistleblower Edward Snowden would have occupied after fleeing to Russia (*Refuge*, 2021). Elsewhere, his *Dailies* series recreates objects he photographed with his iPhone during walks and trips (chewing gum stuck to an air vent, a pot of yoghurt ice cream with its pink plastic spoon). Further on, *Model Studies* is inspired by the preparatory models and radical patterns made by iconic architects and fashion designers, such as John Lautner and Azzedine Alaïa. And to complete the circle, *Pacific Sun* explores the moving image via animated film. Here the artist reconstructs recorded images of the interior of a cruise ship, battered by the waves of a tropical storm, erasing the crew and passengers. For twenty-five years, Thomas Demand has been reflecting on the banal and disturbing dimensions of what defines contemporary culture in a world saturated with images.

**NATHALIE DASSA**

EXHIBITION: THOMAS DEMAND. THE STAMMERING OF HISTORY  
 AT JEU DE PAUME  
 1, PLACE DE LA CONCORDE, JARDIN DES TUILERIES, PARIS I  
 UNTIL MAY 28<sup>TH</sup>  
[JEUDEPAUME.ORG/EVENEMENT/EXPOSITION-THOMAS-DEMAND](http://JEUDEPAUME.ORG/EVENEMENT/EXPOSITION-THOMAS-DEMAND)



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© Thomas Demand, Adagp, Paris, 2023



SWITZERLAND - GENEVA

## ELENA IV-SKAYA, ODE TO THE MODERN WOMAN

Beauty, elegance, and femininity define the work of this photographer and former model through her very aesthetic, luminous and colorful choices.

*"The woman is meant to be celebrated; the muse is feminine. I want my models to be beautiful and elegant, no matter what look I'm going for."* Elena Iv-skaya's strength and energy is evident in her photographic compositions that move the eye. Originally from Russia, this former model has become a fashion, luxury, and design photographer. Initially based on the island of Reunion, where she drew her inspiration from bright colors, tropical elements, and paradisiacal settings, she now lives in Geneva, Switzerland. For the past ten years, she has been experimenting with her own creative vision behind the lens, creating an innate and sensitive bond with her models, whom she transforms into modern women. If the influence of Guy Bourdin and Norman Parkinson, her favorite photographers, is prevalent, that of Franco Rubartelli is not far away either. Neither is the imagery of the 1980s, made up of sun, beach, and cocktails. But more than that, there is a disturbing evocation of well-known faces from the world of modelling, such as Anna Nicole Smith, Christy Turlington, and Alek Wek.





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**HEAVENLY CREATURES**

This self-taught photographer virtuously reappropriates styles and eras by injecting a very personal touch and look. Her rich and careful color palette, combined with her polished, harmonious, and very haute couture shots, elevate some of her pictures towards painting. She says she adores David Hockney, René Magritte, Henri Matisse, and Paul Gauguin. *“My work process is quite spontaneous,”* she explains on the Lumas website. *“Often, I already have an idea of what I want to do, but it doesn’t materialize until I start shooting. I just need to have a wide enough palette of props at my disposal during the tests to reproduce the color schemes and graphic compositions that characterize my work.”* Her ideal of beauty and art of living has caught the eye of many brands (Les Georgettes by Altesse, Qeeboo, Lalique) and international publications (*Schon, Harper’s Bazaar, L’Officiel*). Elena Iv-Skaya’s stylized and minimalist universe is a sublime exchange of creativity, femininity, emotion, and freedom.

**NATHALIE DASSA**

[IVSKAYA.COM](http://IVSKAYA.COM)



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GERMANY - BERLIN  
**WILLIAM EGGLESTON,  
AND COLOUR WAS**

C/O Berlin presents "Mystery of the Ordinary," a major retrospective of William Eggleston, one of the American masters of color photography.

*"At dusk, the shadows of plants grow mysteriously along the wall of the house. In front of this shadow theatre stands a metallic lilac Cadillac, on the glossy paintwork where the last rays of the sun are dancing. The brick-lined flowerbed, the shrubs planted there and the straw-woven blinds in front of the window with their rusty colors complete this picture composition, which at the same time exudes a strange calmness."* With this introduction, C/O Berlin invites us to this major exhibition by William Eggleston. Over the course of five decades, the man from Memphis, Tennessee, where he continues to live today at the age of 84, has turned the ordinary and banal of post-war America into a new vision of the world, elevating color photography to the status of art. From the 1960s onwards, he broke away from his peers, such as Walker Evans and Henri Cartier-Bresson, by experimenting with color's relationship of beauty and mystery to the commonplace and the mundane. His first solo exhibition at MoMA in New York in 1976 marked "a pivotal moment in the acceptance of the medium into the canon of art history."



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**CHALLENGING THE EVERYDAY**

In "Mystery of the Ordinary," the C/O Berlin Foundation traces the approaches of the artist, who was quick to take into account the components of reality through new framings, from which emerges his poetic and fascinating vision of the American South and beyond. The exhibition presents famous series, such as *Los Alamos*, his first color project, taken between 1965 and 1974, during a road trip across the United States with Walter Hopps. But there are also previously unpublished works, such as *The Outlands* and images taken in the German capital between 1981 and 1988. "A blue bouquet on the door of a house, a building façade tiled in bright colors, a ceiling painted in brilliant blood red: the intensity of color alone, and Eggleston's constant sensitivity to it, was a formal and analytical provocation," the Berlin cultural space now reaffirms. "His work has had a profound effect on contemporary visual culture, and the impact of his iconic language can be seen in a wide range of works by new generations of photographers."

**NATHALIE DASSA**

EXHIBITION: WILLIAM EGGLESTON : MYSTERY OF THE ORDINARY  
 AT THE C/O BERLIN  
 HARDENBERGSTRASSE 22-24, BERLIN (GERMANY)  
 UNTIL MAY 4<sup>TH</sup>

[CO-BERLIN.ORG/EN/PROGRAM/EXHIBITIONS/WILLIAM-EGGLESTON](http://CO-BERLIN.ORG/EN/PROGRAM/EXHIBITIONS/WILLIAM-EGGLESTON)

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FRANCE - PARIS

# PAUL STRAND

## THE PURE LINE

What do the poignant face of *Blind Woman* photographed on a New York street in 1916 have in common with the tightly framed round of bowls taken from above to compose *Abstraction* in the same year? Between the verticality of the lines traced by the monumental façades and the tiny silhouettes of Wall Street emerging from a 1915 photograph and the geometric mass of a New Mexico church photographed in 1931? Purity of vision, no doubt.



© Paul Strand





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Affiliated with two photographic traditions considered antagonistic, the formalist and the social, Paul Strand (1890-1976) seems to have succeeded in merging the two, both in his landscapes and in his portraits. Sometimes abstract, his pure gaze is always true.

A great portraitist of the man in the street, the American photographer, considered to be one of the pioneers of *straight photography* and one of the proponents of the modernist avant-garde, casts a humanist eye on the hard-working faces and bodies he encountered during his wanderings, from Mexico between 1932 and 1934 to his installation in the French countryside in 1955, without ever abandoning a certain aesthetic research. This is undoubtedly what gives his images such strength, as evidenced by these façades where laundry, brooms or harnesses hang, which, with great economy of means, tell us a great deal about the life of toil of the peasants and common people...

#### STÉPHANIE DULOUT

EXHIBITION: PAUL STRAND OR THE BALANCE OF POWER  
 AT THE HENRI CARTIER-BRESSON FOUNDATION  
 79, RUE DES ARCHIVES, PARIS III  
 UNTIL APRIL 23<sup>RD</sup>

[HENRICARTIERBRESSON.ORG](http://HENRICARTIERBRESSON.ORG)

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UNITED STATES - NEW YORK

# THE TURMOIL OF AMERICA UNDER THE EYE OF JEAN-PIERRE LAFFONT

The Sous Les Etoiles Gallery in New York is dedicating a new exhibition to this great photojournalist who immortalized the ills and protest movements of mid-20<sup>th</sup>-century American society.

© Jean-Pierre Laffont, Courtesy of Sous Les Etoiles Gallery



He captured the civil rights, women's rights, and gay rights movements, the youth against the Vietnam War, Nixon's departure from the White House, the gangs in the working-class neighborhoods. But also "the generation of sex, drugs, and rock'n'roll," the hippie movement, and luminaries like Andy Warhol and Alfred Hitchcock. With his free spirit, this 88-year-old French-American photojournalist from Algeria has been able to show both sides of America, between the leading figures and the outcasts in the background. A founding member of the Gamma USA and Sygma Photo News agencies, Jean-Pierre Laffont built up an impressive career on the other side of the Atlantic as soon as he arrived in 1965. At that time, New York was in turmoil, a dirty and dangerous city, plagued by crime, drugs, prostitution, and corruption. So much so that it was nicknamed "Fear City." This is what the Sous Les Etoiles Gallery presents here with "Gangs and Protests." *"Somehow, this period of American history may seem dark, but there was a huge wave of optimism and energy in the country,"* explains the photographer. *"America was going through profound changes, and it seemed that everyone was out on the streets protesting."*



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© Jean-Pierre Laffont, Courtesy of Sous Les Étoiles Gallery



**A SINGULAR AND BENEVOLENT LOOK**

Between black and white and color, the photographs plunge us into the heart of the Big Apple's effervescence, particularly in Brooklyn, Harlem, and the Bronx, where tensions between communities have appeared. Jean-Pierre Laffont followed one of the gangs, the Savage Skulls, "the only ones he wanted to meet," based in Hunts Point, one of the Bronx's most densely populated neighborhoods. The images are reminiscent of Walter Hill's cult film, *The Warriors*. Other clips highlight the rise of a new wave of feminism, led by activist Betty Friedan, or the pride of the early gay rights movement. "When I look back at the individual photographs I took over this quarter-century period, the images at first seem to depict a ball of confusion... riots, demonstrations, disintegration, collapse and conflict. Taken together, the images show the chaotic, often painful birth of the country we live in today: 21<sup>st</sup> century America." A multi-awarded photographer, Jean-Pierre Laffont has documented over five decades "the ills of society and the passionate descendants of an American people exercising their own freedom," while casting the same powerful gaze on social and economic problems throughout the world.

**NATHALIE DASSA**

EXHIBITION: *GANGS AND PROTESTS* BY JEAN-PIERRE LAFFONT  
 AT UNDER THE STARS GALLERY  
 16 EAST 71<sup>ST</sup> STREET  
 NEW YORK, NY 10021  
 UNTIL MARCH 18<sup>TH</sup>

[SOUSLEETOILESGALLERY.NET](http://SOUSLEETOILESGALLERY.NET)

FRANCE - PARIS

# THE ILLUSTRATIVE PHOTOGRAPHY OF EMMANUEL BOUM

Behind Emmanuel Boum's lens, there is a great sensitivity nourished by stories from his childhood and references to art that invite the viewer to discover poetic and amusing photographs playing between black and white, pop colors, and vintage for a journey through time.

Painter, athlete, producer, art director, and photographer, the French artist has many strings to his bow and manages to capture the complexity and naivety of society in the space of a moment through a game of poses and looks. But with Emmanuel Boum, the viewer can find several ways of reading the work. To a delicately constructed image, the artist can mix tales ranging from *Alice in Wonderland* to *Sleeping Beauty* through the myth of the Child King and the passage from childhood to adulthood.





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For example, his latest project, "Like a prayer," is a spiritual journey to a Trinity that makes our prayers and dreams come true. *"Every project I do is a story that I would like to share with the audience. I focus mainly on creating emotional characters with their strength, weakness, fear, and joy,"* as Emmanuel Boum explains.

He draws his inspiration from Dutch painting, neoclassicism, impressionism, and cubism, but also from more contemporary artists, such as Yayoi Kusama, Pierre Soulages, Zao Wou-Ki, and even the cinema and stories of his childhood. From this cultural mix, Emmanuel Boum draws the essence that he then re-transcribes in his photographs.

**THOMAS DURIN**

[EMMANUELBOUM.COM](http://EMMANUELBOUM.COM)



SLOVAKIA - POVAZSKA BYSTRICA

# THE SURREALIST IMAGERY OF MICHAL ZAHORNACKY

The Slovakian photographer explores the multiple possibilities of portraiture and architecture in pictures where conceptual art and surrealism impose themselves between colour and black and white.

Michal Zahornacky places his work between reality and fiction. The eclecticism of his images invites us into highly imaginative visual narratives. Originally from Povazska Bystrica in Slovakia, this lifelong lover of photography has built his career as a self-taught artist, finding his own way by experimenting with the medium according to his desires and inspirations. For the past ten years, his subjects have varied from one series to another, showing the extent of his ambitions and abilities. In his favourite themes, the thirty-year-old explores identity, bodies, architecture and underwater photography. His portraits are always combined with a specific metaphor in a stylised environment. Because what he likes is to play with the audience's expectations, letting them observe and wonder about what they are looking at.

© Michal Zahornacky

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**BREAKING STEREOTYPES**

His multifaceted work takes us to dreamlike places, lost in the misty moors (*Emotions II*). Or who plays with the movement of water, distorting silhouettes and faces to counter the diktats of society and show the beauty of imperfection (*Curves*). Or who reshapes architecture with geometric shapes and overlapping, repetitive patterns, alluding to the suffocating atmosphere of the pandemic (*Close*). Most of his photographs avoid the manipulations of digital editing, proceeding with creative half-nuanced work between light and shadow in his studio. "I like natural light" he explains, "I have large windows that allow me to use it as often as possible. Although sometimes I also use strobe lighting, but never outdoors." His work, which has won him several awards and exhibitions around the world, remains an insatiable quest to show another form of beauty.

**NATHALIE DASSA**

MICHALZAHORNACKY.COM





MALAYSIA

# INTO THE OTHER WORLDS OF ZHONG LIN

The Malaysian photographer strikes our senses with images that are both mysterious and provocative, sensual and disturbing, opening up new dimensions.

Flowers protruding from faces, bodies wrapped in fabric, prickly red lips, eyelashes as long as hair, silhouettes lost in misty water... Welcome to Zhong Lin's strange, disturbing, and fascinating worlds. Her work reflects the diversity of her heritage. The photographer is originally from Malaysia, known for its multi-racial and multi-cultural identity. She grew up with parents who speak Chinese, English, and Malaysian. She was bottle-fed Hollywood movies, Japanese animation, and manga, Indian music and Malaysian food. And she was also nourished by Chinese opera, playing with powdered faces and theatrical poses. *"People usually put themselves in a certain category, to be in something, but that's not what I see,"* she says.



It was while developing black and white film during her university years that she discovered the potential of photography to “create new worlds.” In just a few years, Zhong Lin has built up an unusual, eclectic and striking portfolio. Each of her pictures questions the senses. Some are saturated in deep red, others are characterized by texture and movement, but all involve the integration of a natural element, such as flowers, insects, animals, or fruit.



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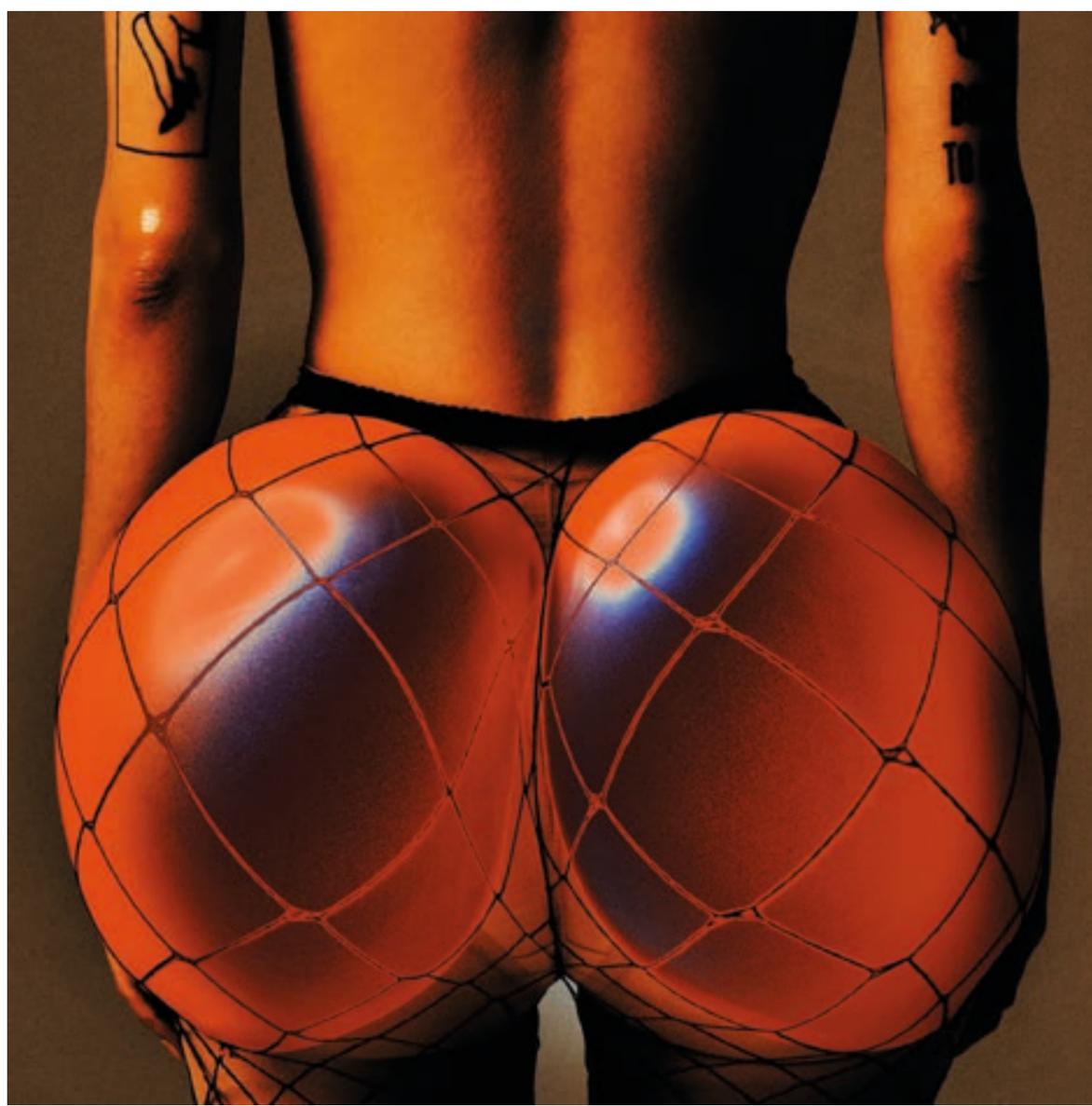
PHOTOGRAPHY



© Zhong Lin

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© Zhong Lin

**POETIC AND FANTASTIC IMPRINT**

Her surreal and cinematic compositions, shrouded in vibrant colors, are overwhelming, even “synesthetic,” as *Vogue Italia* put it, perfectly evoking her idiosyncratic visual language. At the time of the pandemic, Zhong Lin achieved a tour de force with “Project 365,” which consisted of taking a photograph every day for a year. A journey of self-discovery, creating a sensitive and transcendent experience. Her work on the theme of water, source of life and death, of fear and well-being, in confrontation with the body, still fascinates with all that it conveys of diverse feelings. Between enigmatic, sensual, and mystical visions, Zhong Lin crystallizes her style and our attention. No wonder her work has quickly attracted the attention of magazines (*Harper’s Bazaar*; *Dazed*, *Vogue*), brands (Mugler x Wolford, Nike, SK-II), and stars (Nicole Kidman, Lou Doillon). She was listed as one of the British Fashion Council’s New Wave: Creatives 2021 and a #BoF500 member of Business of Fashion 2022. Between personal projects and commissions, she makes no distinction; what she wants is to remain free to create possible worlds.

**NATHALIE DASSA**

- .....@ZHONGLIN.....
- .....@CCDSWEAR.....
- .....@MILKXTAIWAN.....
- .....@SYSTEMMAGAZINE.....
- .....@THEPERFECTMAGAZINE.....



© Zhong Lin



# COUP D'ŒIL

In every issue, *Acumen's* redaction spotlights a new emotionally driven photography found on Instagram. This month, we recommend you this picture by Thomas Esnée.

@THOMASESNEE

COUP D'ŒIL

ACUMEN PRÉSENTE  
**DELUSION  
OF CONTROL**

François Berthier, artiste photographe,  
nous entraîne dans une déambulation  
électrique entre rêveries, illusions et  
désillusions

Des clichés cinématographiques hypnotiques.

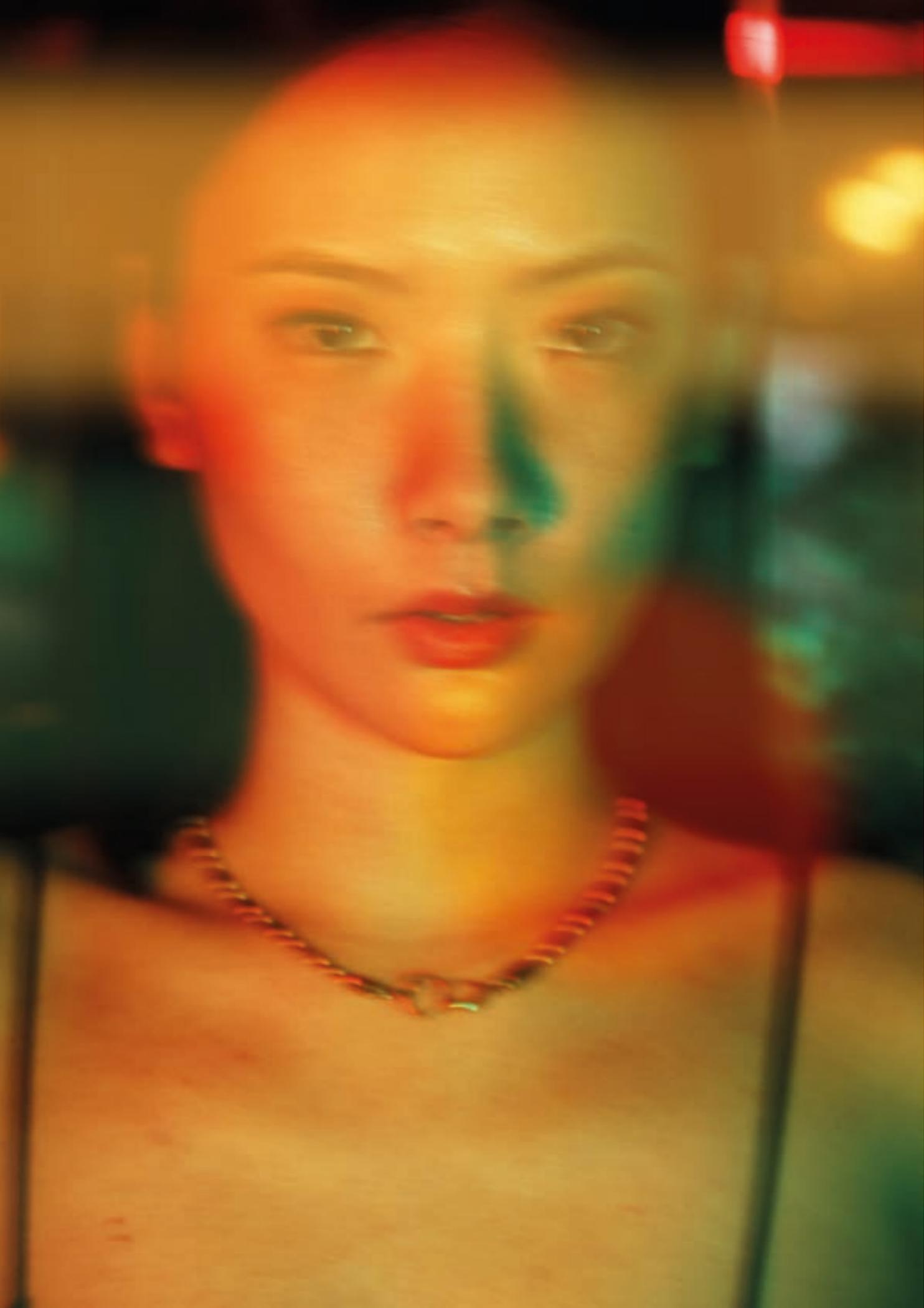
CONCEPTION, STYLISME, DA : FLORA DI CARLO  
PHOTOGRAPHE : FRANÇOIS BERTHIER  
MANNEQUINS : PIN CHIANG ET EMMA LABENS  
MAKE UP ARTIST : MÉLANIE VERGNOL  
HAIR STYLIST : MARIKA BOUVEYRON  
PRODUCTION : CLEMENCE PORNOT ET FLORA DI CARLO  
LIEU : CAFÉ LA PERLE

FBERTHIER.COM/PORFOLIO  
@FRANCOISBERTHIER

ROBE : FORTE\_FORTE  
BIJOUX : DOMESTIQUE  
LIEU : CAFÉ LA PERLE

ROBE : FORTE\_FORTE  
BIJOUX : DOMESTIQUE  
LIEU : CAFÉ LA PERLE





ROBE : FORTE.FORTE  
BIJOUX : DOMESTIQUE  
LIEU : CAFÉ LA PERLE



SOUTIEN-GORGE : FORTE\_FORTE  
CHEMISE TRANSPARENTE À SEQUINS : FORTE\_FORTE  
LUNETTES : SACRED GEOMETRY  
JEAN : FIVE JEANS  
BOTTES : SKORPIOS  
LIEU : CAFÉ LA PERLE

ROBE : THE KOOPLES  
BOTTES : SKORPIOS  
SAC : ANTHOLOGY PARIS



ENSEMBLE : COMPTOIR DES COTONNIERS  
BIJOUX : DOMESTIQUE  
CEINTURE DE LA PRODUCTION GUCCI  
CHAUSSURES : NOMASEI  
LIEU : CAFÉ LA PERLE







SWEDEN - STOCKHOLM

# NINJA HANNA, PRAISE FOR NOSTALGIA

The Swedish photographer, based in Stockholm, uses her radical and sensual, poetic and humorous eye in her compositions, which are fueled by the whole aesthetic of nostalgia.

Voluptuous women, post-punk fashion, muscle cars, collages, cinematographic settings, snapshots, nudity... Everything comes together in a play of light, artistic blur and intense, matte colors. Ninja Hanna's pictures clearly claim to be vintage culture, where art, fashion, and pop culture express their multiple facets at all social levels. But there is also a backdrop of counterculture, Russ Meyer's cinema, and even Grindhouse imagery. Her body of work thus anchors nostalgia in a present that is both fascinating and disturbing, and which has become the means of expressing her individuality. Originally from Gävle, a small town in northern Sweden, the 30-year-old artist aspired to become a painter as a child before embarking on a career in fashion photography. She went through a radical adolescence, nourished by underground culture, and has since developed a keen sense of narrative and composition in the creation of images, with a zest for sarcastic humor.

© Ninja Hanna / "Swingin'" series

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© Ninja Hanna / "Looks Like Grace" series

REINVENTING THE PAST

From her recent series, *Swingin* to *Looks like Grace*, *Faster Pussy Cats*, and *Day At The Tracks*, her portfolio has developed a distinctive, expressive, and remarkable aesthetic, tinged with nostalgia but without the fuss. Ninja Hanna claims to be a "nostalgic woman," even for a past she never lived through. Her images are a constant reinvention of key moments from her youth. She says she often scours thrift stores and flea markets for vintage fashion magazines and old issues of *Playboy* from the 60s, 70s, and 80s. She admits she still has a "crush on Pamela Anderson," with whom she would love to do a photo shoot. She also draws inspiration from music videos and films from the 90s (her era), but she mainly gets her ideas from her daily life, walking around and meeting people. Today, her work is divided between commissions, editorials, and personal projects with a wide portfolio of clients, such as Acne, Sony Music, and H&M, thus highlighting her timeless, colorful, and stylish universe.

NATHALIE DASSA

NINJAHANNA.COM

"SWINGIN" SERIES  
PHOTOGRAPHY / ART DIRECTION / GRAPHIC DESIGN: NINJA HANNA  
MAKE UP: JOHANNA NORDLANDER / LINKDETAILS  
HAIR: KAI COLLECTIVE - SOFIA GEIDEBY, ANNIE ANKERSVIK, HILLEWI GOTTFRIDSSON KASSAB  
MODELS: CINZIA CHANG / FANNY CHOUGOI ERIKSSON / FILIPPA JÄRNEBRATT - MIKAS

"LOOKS LIKE GRACE" SERIES  
PHOTOGRAPHY: NINJA HANNA  
STYLING: MARIA BARSOUM / LINKDETAILS  
HAIR: KAROLINA LIEDBERG / LINKDETAILS  
MAKE UP: JOSEFINA ZARMEN / LINKDETAILS  
MODELS: CAROLINE B & IVY / MIKAS

"FASTER PUSSY CATS" SERIES  
PHOTOGRAPHY: NINJA HANNA  
STYLING: NATALIE OLENHEIM / ROCKSON  
MAKE UP: IGNACIO ALONSO / LUNDLUND  
HAIR: PHILIP FOHLIN / LINKDETAILS  
MODELS: CAROLINE ERIKSSON / NISCHMANAGEMENT - JENNIFER BERG PINYOJIT/ MIKAS - MARYAM / 3RD SPACE MANAGEMENT





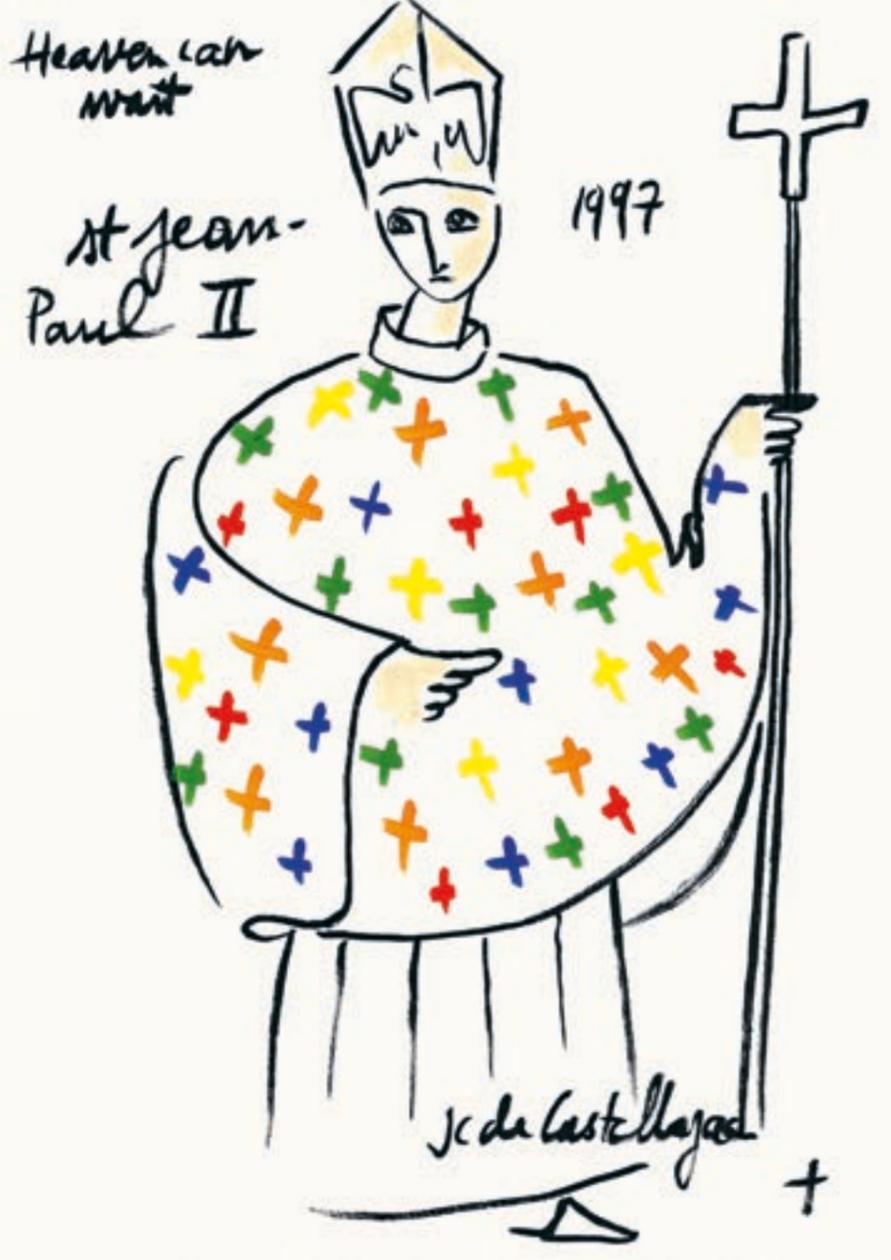
FRANCE - PARIS

# 1997 : FASHION BIG BANG

A decisive year in the history of contemporary fashion, which saw the current fashion scene take shape at the turn of the millennium, 1997 hit the catwalks and left a lasting impression on people's minds.

Whether we remember the shock of Comme des Garçons' introduction of deformed bodies with the "Body Meets Dress, Dress Meets Body" collection, the disruptive minimalism of Martin Margiela's "Stockman" collection or Raf Simons' post-rock tidal wave. A real "Big Bang" that Paris needed to regain its place as leader, according to *Vogue France* magazine, 1997 marked the entry into haute-couture of Jean-Paul Gaultier and Thierry Mugler, star designers of the 1980s, but also Alexander McQueen (at Givenchy) and John Galliano (at Christian Dior), who were to bring a new wind of sulphurous and very British extravagance to the major French fashion houses...

1997 was also the year in which the names that still shape fashion today emerged: Hedi Slimane, Stella McCartney, Nicolas Ghesquière, Olivier Theyskens... Or the inauguration of the *Colette* concept store, which was to be "the epicenter of fashion for twenty years"...





An “explosive” vintage that the Palais Galliera invites us to taste through evocations and reconstructions: The launch of Thierry Mugler's “Insects” collection, the creation of U2's costumes for their world tour by the very transgressive Walter Van Beirendonck, and those for Luc Besson's film *The Fifth Element* by Jean-Paul Gautier, whose theatrical collection marked the return of opulence and the spectacular after the reign of minimalism. Another shockwave was the cover of Björk's *Homogenic* album, on which she was dressed by Alexander McQueen to appear as a multi-ethnic warrior “with love as her only weapon”... Or the distorted silhouettes designed by Rei Kawakubo for the pioneer of abstract dance, Merce Cunningham, and his ballet *Scenario* presented in October at the Brooklyn Academy of Music in New York.

**STÉPHANIE DULOUT**

EXHIBITION: 1997 FASHION BIG BANG  
PALAIS GALLIERA  
10, AVENUE PIERRE-1<sup>ER</sup>-DE SERBIE, PARIS XVI  
UNTIL JULY 16<sup>TH</sup>

[PALAISGALLIERA.PARIS.FR](http://PALAISGALLIERA.PARIS.FR)





SOUTH KOREA - SEOUL

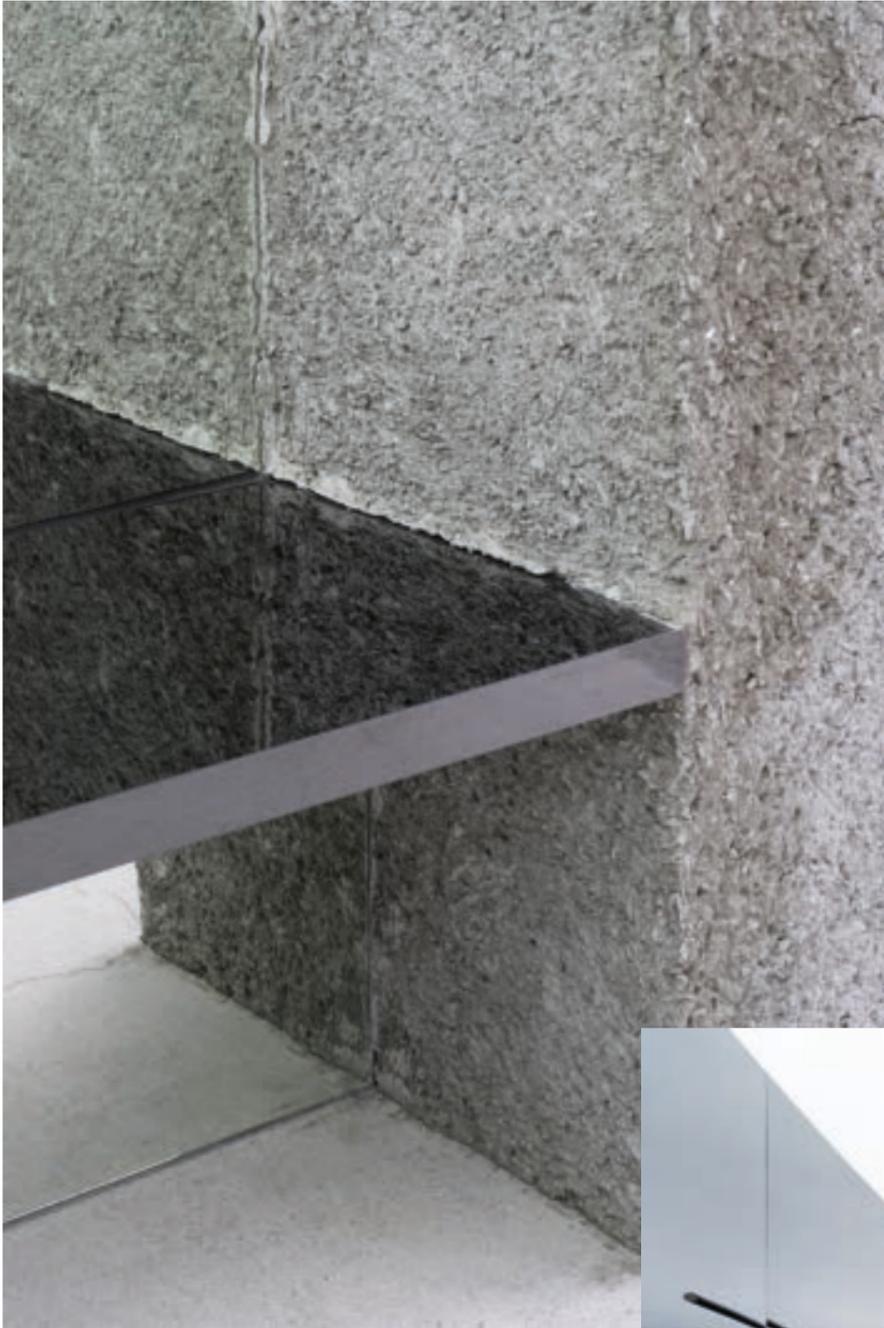
## SUBLIMATING THE VALUE OF SPACE

South Korean design studio H Office designed the interiors of the Seoul-based fashion brand Nomanual, whose walls are symbols that imply complex narratives.

The 125m<sup>2</sup> flagship shop is the brand's first physical shop, located in Sangsu-dong, Mapo-gu, in the heart of Seoul. The space is an incredible play of perspective, reflection, distortion, and infinity. It consists of four extremely shaped walls: the translucent white-glass façade marks a vague separation from the outside, two curved black walls divide the interior, and a rough concrete wall covers a functional space. The client's request was simple: *"Don't look like a clothes shop."* The result is just as good. The appeal of this shop lies mainly in the concept of the ( ) in the middle of the space. The two walls are made of black stainless steel with a reflective surface, which dematerializes the volumes and completely changes the visual perception. The circulations at the ends also play to the full with the large mirror located behind the reception desk, giving the illusion that all the walls expand indefinitely. H Office thus offers new consumer experiences in the process of all these components, linked to each other, in a pure rectangular space, interacting with the outside world.

NATHALIE DASSA

H.OFFICE.KR





BRAZIL & JAPAN

**MELISSA X  
UNDERCOVER,  
THE NEW COLLAB' OF  
THE MOMENT, HALFWAY  
BETWEEN JAPAN AND  
BRAZIL**

Once again, the Brazilian brand Melissa, known for its recycled and recyclable plastic shoes, but also for its remarkable collaborations, strikes a blow.

© Melissa x Undercover

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A move made with the UNDERCOVER brand by Japanese designer Jun Takahashi. Available since February 8th, this happy union highlights the strong points of the Japanese designer, which very quickly defined the universe of his brand: individuality, independence, but also ambiguity. A strong aesthetic which is invited into Melissa's pop and vitamin universe through four models, taking up the emblematic shapes of the label *made in Brazil*.

Thus, the pair of "Spikes Boot" boots is adorned with laces at the back of the ankle, as well as a series of thorns that decorate the perimeter of the sole. These spikes are also found on the "Spikes Sandal" and are accompanied by a few pyramid-shaped nail motifs. The "Beach Slide Spike" is undoubtedly one of the most spectacular pieces in the collection. These simple beach flip-flops feature a large rose surrounded by thorns. Available in red, ice brown and black, there is also a skin-colored model with a pink flower and green foliage. A surprising play of colors, making this pair of summer shoes a real UFO. To these three pieces is added the "Together Bag," again with thorns and a surprising plastic ribbon, whose cut evokes the shape of a razor blade.

**LISA AGOSTINI**

A COLLECTION THAT MIXES POETRY AND STRANGENESS, TO BE FOUND ONLINE HERE:

SHOPMELISSA.COM  
UNDERCOVERISM.COM

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CANADA - MONTREAL

## SSENSE MONTRÉAL, A STEEL GREY FLAGSHIP

**SSENSE is an online platform that blends culture, community, and commerce. Based in Montreal, it offers a mix of established luxury brands and more emerging brands.**

The SSENSE flagship was designed by David Chipperfield Architects. A 1,200-square-meter, 19<sup>th</sup>-century space, built as a “building within a building” adjacent to the city's iconic Notre Dame Basilica. The old façade of the design contrasts with the modernity of the interior. The walls and fitting rooms on the third and fourth floors are made of steel, lit by spotlights attached to grills, which give the place an SF effect. The products presented change regularly, as on [ssense.com](https://www.ssense.com). The place plays between physical and digital for an outstanding phygital result.





If SSENSE Montreal is a space in perpetual evolution, it exists, above all, to translate the ethics of the company in a physical form. The Montreal flagship offers more than 50,000 products available on the web platform. It is also possible to make personalized appointments in the fitting rooms.

Simply go to the website, select the items you wish to try on, and make an appointment. The items will be available in the store within 24 hours. A consultant prepares the selection and welcomes the customer for a tailor-made experience.

A place combining steel, waxed concrete, leather, and pearl gray carpet, between minimalism and science fiction. A way to interpret architecturally this notion of phygital, between reality and a virtual world.

*FLORA DI CARLO*

SSENSE MONTREAL  
 418, RUE SAINT-SULPICE, MONTREAL (CANADA)  
 SSENSE.COM/EN-FR



FRANCE - PARIS

# STEVEN PASSARO, THE DELICATE SENSUALITY

Based in Paris, young fashion designer Steven Passaro was born in France with Portuguese heritage. At the age of 19, he joined an interior design course at the *École supérieure des arts appliqués Duperré*, where he developed a skill and a taste for construction. Today, he draws inspiration from his travels between London and Paris.

While in Paris, Steven Passaro worked for Christian Dior as a visual merchandising designer for a year while learning sewing and pattern making. In 2016, he joined the London College of Fashion where he graduated with a Masters in Fashion Design Technology. Three years later, his work was presented at the London Men's Fashion Week as part of LCFMA19. The same year, the young designer moved to Paris where he founded his eponymous brand.

His world is represented by elaborate models. From pleats to drapes, the look of the garment gives a fitted appearance. With each season, Steven Passaro deepens his work around the concept of self-awareness, giving a new interpretation to the idea that the self is a set of folds that close and open, hide and reveal, while being in constant evolution.

© Steven Passaro



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Inspired and fascinated by the representation of the body in the East and the West, Steven Passaro explores and researches design techniques and elements that he combines to create a synthesized harmony through his obsession with tailoring. In all his collections, the traditional suit is always at the forefront and is sublimated to be in perpetual motion.

Concerned about respecting the environment, Steven Passaro pushes the limits of sustainable fashion by developing all of his creations through 3D digital prototyping in his Parisian workshop. He thus promotes the reduction of fabric waste linked to production. Thanks to this technique, the designer is able to create a single sample, which is sufficient to go straight into the production of the final garment.

The question of the time we take to embrace our true nature and reinforce our fragility is always at the center of his concerns. Through his creations, which combine delicacy, craftsmanship, sophistication, and simplicity, different souls can coexist, just like what happens in the psyche and within which it is possible to identify that heroic strength that comes, above all, from self-acceptance.

**THOMAS DURIN**

[STEVENPASSARO.COM](http://STEVENPASSARO.COM)

ENGLAND - LONDON

# ROBERT WUN OR THE AESTHETICS OF FEAR

Born in Hong Kong, this London designer has cultivated a language of sculptures with futuristic overtones. After a debut at the London College of Fashion in 2012, Robert Wun launched his brand two years later, taking his couture practice into a universe close to science fiction and the natural world.



Honored with the ANDAM Fashion Special Award in 2022, the designer has also appealed to a number of artists, such as Céline Dion, Lady Gaga, Cardi B, Doja Cat, Solange, Erykah Badu, Billy Porter, and Tessa Thompson. The designer has also offered his services to the Royal Ballet, the *Hunger Games* saga, but also to advertisements designed by the brilliant director Wong Kar Wai. At the last Fashion Week, Robert Wun presented a collection soberly named "Fear."

The designer says: *"An image stayed in my mind when I was designing this collection. It was a picture of technicians all wearing white coats and gloves in a workshop, holding their breath while gently handling the clothes. This scene evoked the fear of damaging, staining or breaking the precious work. This image resonated deeply with my feelings at the time and the questions I was asking myself at the time: 'What is a Haute Couture collection today? Who am I as a designer? Am I good enough?'"*

Robert Wun then seized on his doubts to study the accidents of fashion and "the uncomfortable truth of self-esteem." Ideas that took shape through broken heels, plastic surgery, wine stains, broken pearl necklaces, rain, etc. These elements were brought to life through Swarovski crystals, umbrella structures, but also pleats made with 3D printing.

The designer concludes: *"Ultimately, the collection is not about fear, but about the desire to overcome fear. The desire to embrace it and turn it into something beautiful."*

**LISA AGOSTINI**

ROBERTWUN.COM





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TRAVEL

PORTUGAL - MELIDES

# PA.TE.OS, A FUSION OF THE ANCIENT AND THE CONTEMPORARY

The outdoors, travel, architecture. Three disciplines that led Sofia and Miguel Charters to launch Pa.te.os, a hotel located on the south coast of Portugal, not far from the village of Melides, on an 80-hectare property, populated by cork oaks, pines, olive trees, arbutus, aromatic herbs, but also vines.





In addition to its incredible views of the Atlantic Ocean, this ideal place to disconnect from the rush of everyday life offers a reinterpretation of local traditions. Notably through the concept of the patio (as its name indicates), of Arabic influence, almost omnipresent in the architecture of southern Europe, but also by offering a new version of the “*casa alentejana*” typical of the Alentejo region. A project made possible by the talent of architect Manuel Aires Mateus, whose contemporary language is recognizable in the clean edges that clothe the four buildings of the hotel, made of bare concrete, wood, and stone.

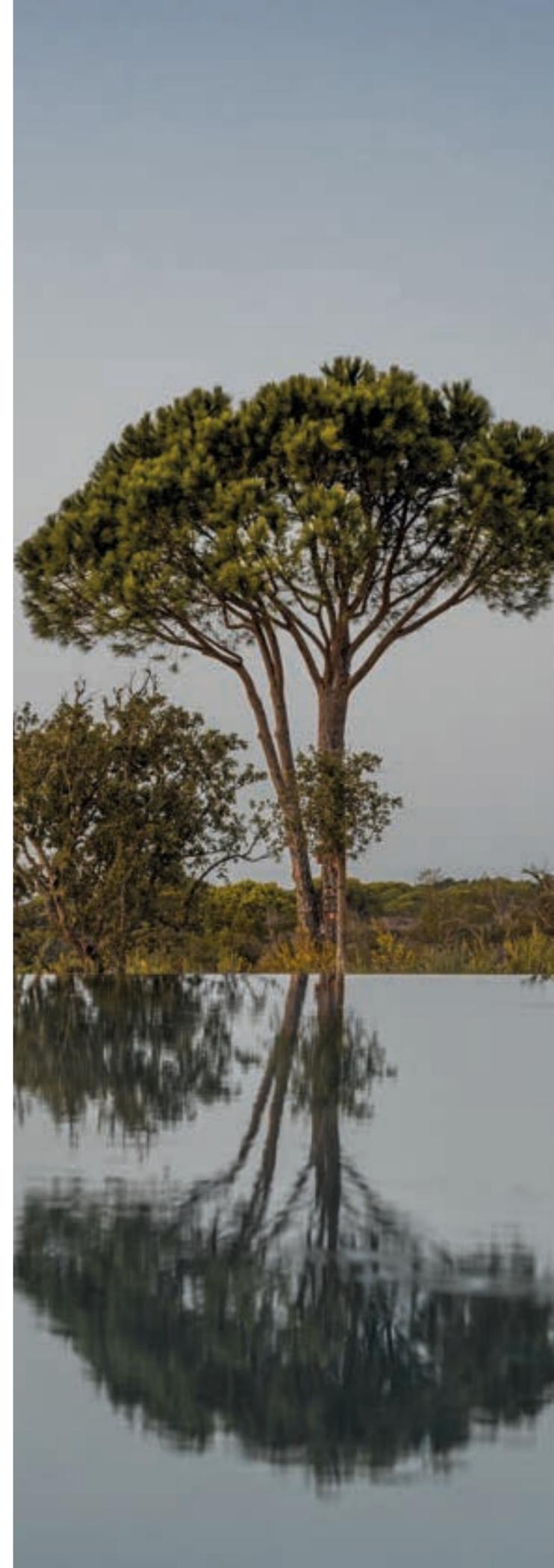
*“We want our guests to see, understand, and feel the truth in this project. With no hidden artifice, Pa.te.os reflects the authenticity of the materials without sacrificing comfort and function, with the aim of providing a true sensory experience,”* explain the founders.

“Created as works of art in the vastness of the land,” they specify, Pa.te.os also intends to integrate nature into the living space. The exterior extends into the interior, while maintaining comfort and privacy.

Designed with respect to the topography of the place, the four houses have a refined interior design, which highlights natural materials, such as wood, all in neutral and earthy tones, enhanced by Italian and Scandinavian design pieces. Portuguese artist Olga Sanina was invited to design four works, one for each house representing the four seasons, made from foliage collected on the property. An ode to nature to be discovered without delay.

**LISA AGOSTINI**

PATEOS.PT  
.....







© Spyros Hound Photography / Design Ambassador

GREECE - PREVEZA

# THE ART OF SLOW LIVING IN GREECE

*“Awakening all the senses through authentic and timeless experiences”* is the motto of Meraviglia Slow Living, a seven-suite luxury resort on the outskirts of Preveza, in northwestern Greece. The minimalist architecture of this new holiday and wellness destination, built by Mr Aris Tzimas, owner of the hotel, is in harmony with its surroundings. The signature of the Athenian design studio Block722, who designed the latest boutique hotel in Casa Cook’s lifestyle hotel collection, is evident. *“Scandinavian design influences are combined with Greek furniture and local materials to give a warm earthy feel in absolute symmetry with nature,”* the designers explain. *“The stone wall has been built with rocks from the surrounding area, while the courtyard is made of aged pavés spread between the gardens.”*





The complex is surrounded by rosemary and lavender, while the roofs are also vegetated to better maintain a pleasant room temperature. The ground floor opens onto a lounge connected to the outdoor pool. On the first floor, the rooms have unobstructed views of the sea, giving a sense of belonging. All local, organic, and sustainable materials have been chosen to enable carefree barefoot living. Meraviglia Slow Living promotes the 'slow' state of mind and the purified lifestyle par excellence, offering a calm, regenerating, and energizing environment.

**NATHALIE DASSA**

[MERAVIGLIASLOWLIVING.COM](http://MERAVIGLIASLOWLIVING.COM)





© Courtesy of A Week Abroad

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FRANCE - PARIS  
**A WEEK ABROAD:  
LIVING A WEEK  
LIKE A LOCAL**

Founded in 2019 by Charlène Lambert, A Week Abroad is a collection of travel books for living like a local.

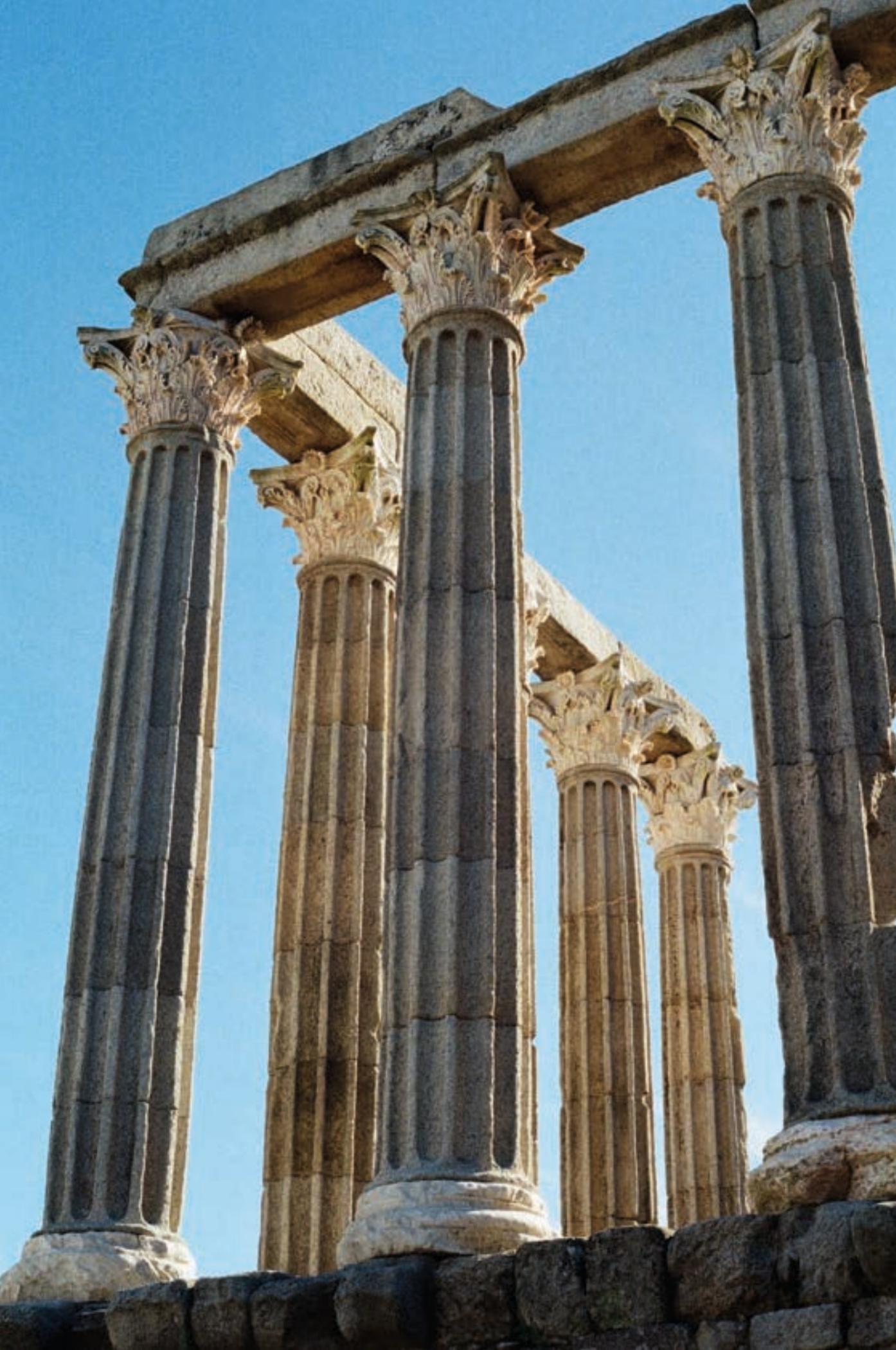


© Courtesy of A Week Abroad

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After working as a producer for advertising agencies in France and abroad, the founder decided to reinvent travel. Fascinated by cultures from all over the world, her guiding principle is to “*open minds, create social links, and promote local economies*” for responsible tourism. *A Week Abroad* is both a photography book, a travel book, and a travel guide. Throughout these pages, we meet “*entrepreneurs, chefs, craftspeople, creative people, and nature lovers*”. On the menu? Local products, crafts, and breathtaking landscapes. The silver photographs and reports tell the stories of the inhabitants of these many places.

Charlène's goal? To help “*travelers curious about experiences and encounters, to discover the inhabitants and to benefit from their authentic recommendations*” through interviews, address books, and detachable maps. As for example with the great region of Alentejo in Portugal: “*Travelling in Alentejo is above all about slowing down the pace, taking the time to enjoy the silence*”. In this guide, we follow in the footsteps of Margarida Adonis, manager of the Fabrica Alentejana de Lanificios, Joao Rosado, olive oil producer and many others.

A new travel guide for curious and authentic epicureans.

#### **FLORA DI CARLO**



FR.AWEEKABROAD.COM

BECOME A CONTRIBUTOR AND PARTICIPATE IN THE DEVELOPMENT OF THESE BEAUTIFUL BOOKS:

FR.AWEEKABROAD.COM/CONTACT



INDONESIA - SERAYA BESAR

# CORAIL BY MARTIN COLOGNOLI

A TRIBUTE TO OUR REEFS

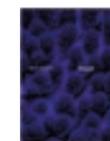
Martin Colognoli's first book mixes the techniques of art and documentary. This fervent admirer of the great Brazilian photographer Sebastião Salgado aims to make living science fiction.

His colorful coral photographs take us to the ecosystems of an Indonesian coastal village. These fishermen have become actors and protectors of these endangered corals. The author immerses the reader with his strong and spectacular images. Photographs that reflect climate change, overfishing, and marine pollution. He offers us a dreamlike and scientific journey to the heart of the fishing village of Seraya Besar. Martin Colognoli, who studied marine biology, presents us with this fascinating marine fauna, creating a hymn to the defense of biodiversity, but also to humanity. Martin Colognoli transmits to us, with his six years of fieldwork, the links he has woven with the inhabitants of the village.

*Coral* highlights the connection between endangered fauna, coral, and humans and their dependence on these reefs, in which fishing plays an essential role.

On April 29, the photographer will present his breathtaking exhibition with 25 other artists at the Musée des Tissus in Lyon. An immersive exhibition that will deal with the link between humans and living beings. His precious advice that he shared with us: "*Document yourself and then get involved in a cause that is dear to you. Time is more than precious.*"

FLORA DI CARLO



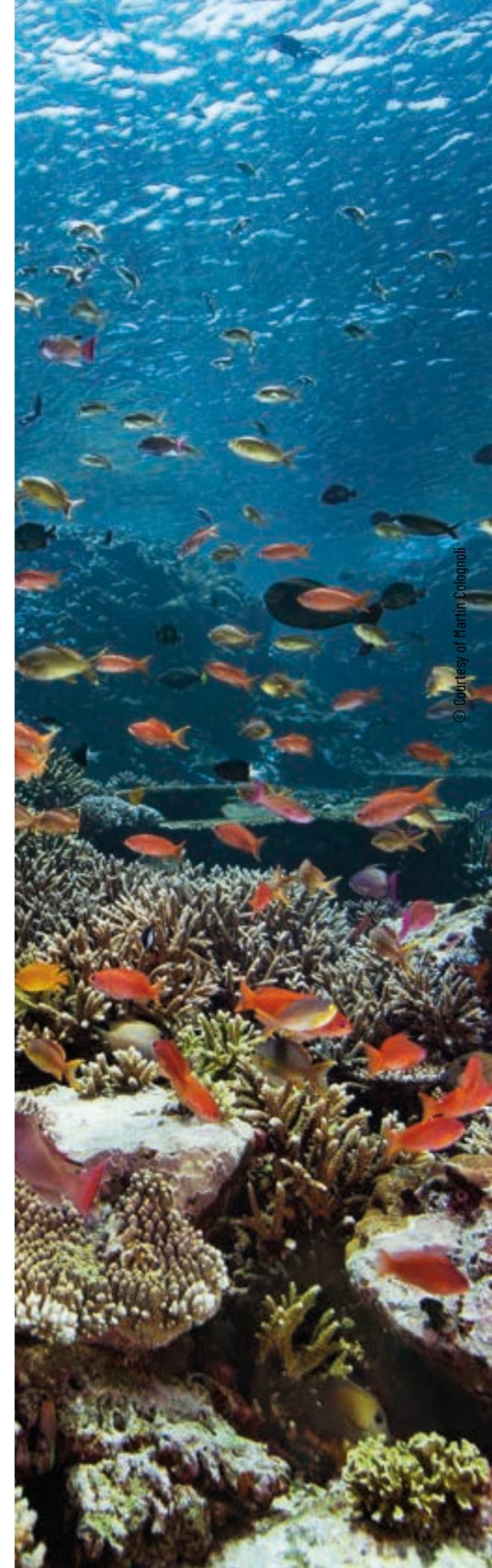
CORAIL DE MARTIN COLOGNOLI

ÉDITIONS HEMERIA, 2022

59 €

À DÉCOUVRIR ICI :

[HEMERIA.COM/?ATTACHMENT\\_ID=174162](https://hemeria.com/?ATTACHMENT_ID=174162)





FRANCE - HOSSEGOR

# LA CABANE DU MOULIN OR HOW TO LIVE LIKE ROBINSON CRUSOE

Nestled in the heart of foliage, birds and flowers, the Landes guest house offers an idyllic atmosphere.

The “slowlife” way of life is more than popular at a time when disconnection is becoming increasingly rare and precious. A few kilometers from the fine sandy beaches of Hossegor, this guest house takes us to the crossroads of art, calm and well-being.

Chef Greg's table is inspired by Lebanese and Armenian culture and simmers dishes with oriental flavors for an explosive festival of colors. The dishes, made with fresh and tasty ingredients, are concocted on demand. In the morning, one can enjoy a hearty home-made breakfast in the garden or sunbathing by the heated pool. The house, with its bohemian notes, also offers moments of relaxation with the creative workshops offered by Amélie, the second conductor of the house. For a moment, we live like Robinson Crusoe in the Landes canopy. Are you ready to enjoy a real moment of escape?

### FLORA DI CARLO

MAY - OCTOBER: RENT OF THE ENTIRE CABANE DU MOULIN (8 PERSONNES MAX)  
MAY - SEPTEMBER: RENT OF ROOMS (3 NIGHTS MIN)  
POSSIBILITY OF À LA CARTE SERVICE: MASSAGE, CREATIVE WORKSHOP, YOGA CLASSES, HOME CHEF, SPORTS COACH, BASKET OF LOCAL PRODUCE

LETOTUM.COM/LA-CABANE-DU-MOULIN  
@LACABANEDUMOULIN







PORTUGAL - MADEIRA

## MADEIRA, AN ISLAND AS SWEET AS WILD

**Born from the meeting of America and Africa, this volcanic land, a paradise for hikers, is also the land of eternal spring, where life is good.**

The island rises like a pyramid of black rocks above the ocean and leaves little room for human development. To access it, the landing strip overflows the water, resting on 180 concrete pillars. The road on the north coast is just as impressive, carved into the rock at the foot of steep walls plunging into the ocean. From the miniature fishing port of Seixal, clinging to a lava flow, the view is superb on the string of green walls, which ends at the eastern end of the island, by the Point Saint-Laurent. Semi-arid, with its remarkably shaped and colored ledges, it offers a landscape of the end of the world. The southern side presents the highest cliff in Europe, Cabo Girao, offering a panorama on the ocean from the top of its 580 m.

Founded in 1421 by the Portuguese who discovered the island, Funchal spreads out on gentler slopes, inviting you to stroll between its *quintas* surrounded by gardens, its cathedral with its sumptuous wooden ceiling, and its beautiful market. You will discover the flavors of unknown fruits, imitating the passion fruit, used in several iconic preparations of the island, and the long black sword with sharp teeth, a fish living up to 1,600 meters deep, which marry together wonderfully. This is a good way to build up your strength to climb the Pico de Ariero, which offers a 360° view of the island, and to continue to its highest point, the spectacular Pico Ruivo, at 1,862 meters. Experienced hikers and walkers will find their happiness in Madeira, between jagged basalt walls, primary forest, and laurel forest, classified as a World Heritage Site by UNESCO, waterfalls, and *levadas*, channels that you follow on the mountainside and through a multitude of tunnels. The hike “of the green cauldron,” which starts in the village of Santana, preserving the last traditional houses with thatched roofs, the *palheiros*, is one of the most immersive.

The jagged coastline only offers black sandy coves and the volcanic pools of Porto Moniz to bathers, but take a boat towards the island of Porto Santo and enjoy a well-deserved rest on a long golden beach.

SOPHIE REYSSAT





GASTRONOMY

1



FRANCE - PARIS

## ANNA

### WHEN GREECE INVITES ITSELF TO PARIS

A new address nestled in the heart of the Parisian golden triangle, the restaurant Anna offers a generous, friendly, and trendy experience between traditional recipes and dishes twisted by the chef, Yiannis Kioroglou, a lover of the cuisine of the sun.

Ideal for an evening with friends, the place is contemporary and authentic, with a decoration mixing wood, terrazzo, and ceramics that evoke the richness of Greek craftsmanship.



We sit down around a large table with tablecloths, with a sober and neat service, in a warm and lively atmosphere.

We start with a chickpea, pomegranate, and mint hummus, tasty and original, and a *melintzanasalata* (grilled eggplant caviar) prepared at the last minute, simply tasty. Then come different mezze to share, such as the grilled octopus (*xtapodi sti sxara*) well spiced, perfectly cooked; the fried squid (*kalamaraki tiganito*), crispy as desired; and a fried feta filo, honey and sesame, surprising and regressive. Finally, the grilled red peppers, marinated in florina, bring a note of sweetness in the mouth by blending with the flavors of the different dishes.

Colorful plates reign in the center of the table, like an invitation to share and travel.

A trendy and sunny address to accompany the desire to escape in the heart of the French capital.

**MÉLISSA BURCKEL**

ANNA RESTAURANT  
14, RUE MARBOEUF, PARIS VIII  
RESTAURANT-ANNA.COM

FRANCE - PARIS

# JEANNE-AIMEE

## WE TOO WILL LOVE YOU

It is through a rather monumental entrance, it must be said, that we discover Jeanne-Aimée.

A long bar opens onto a large room with a glass roof, bringing unexpected light on the large wooden tables and a small indoor garden.

Behind the intriguing name of this recently opened restaurant, we discover, at the back of the semi-open kitchen, the chef, Sylvain Parisot, who has worked at Astrance, Fulgurances, and La Marine, in Noirmoutiers. But let's get to the point, our taste buds are getting impatient...

That day, two starters, two main courses, two desserts. Let's be clear: seasonal, organic, and responsible cuisine, with some of the products coming from the Humphris grocery store, founded by one of the three partners.





We start with a cabbage stuffed with pig's feet, leeks, carrots, and chicken broth. As soon as the plate arrives, we know it will be gourmet.

A magnificent little cabbage that we hardly dare to open as its delicacy and precision let us imagine the work. It is placed on a tasty bed of leeks and moistened by a flowery and delicious broth. Once opened, one returns to it instantly. A real explosion in the mouth that causes a bit of frustration at the end of the tasting.

A reassuring, precise, and very original starter.

To accompany this cabbage and the rest of the lunch, an organic white wine from Domaine Guillot-Broux "Les Benièrrières." Fat, dense, a caress on the palate.

Perfect choice of wine for the magnificent roasted hake, perfectly cooked, cauliflower risotto, a delight, pistachio pesto, celeriac with BBQ, and a shellfish bisque as exquisite as the chicken broth. Clean, powerful notes, and a perfect balance. The vegetal touch is both omnipresent and perfectly measured, the seasonings meticulous. A flawless dish.

I couldn't help but taste the smoked carrot mousseline, deliciously original, which accompanied the chicken leg with BBQ-glazed white turnip, yoghurt, and dill-oil espuma,

Talent, precision, and a clever mix of tradition and creation. To be discovered before the awards complicate the availability...

**ANTOINE BLANC**

JEANNE-AIMÉE  
 3, RUE BOURDALOUE, PARIS IX  
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FRANCE - PARIS

# FRIPON, WHERE THE ORDINARY BECOMES EXTRAORDINARY

In the 20<sup>th</sup> arrondissement of Paris is a mysterious address that can hide many surprises. The restaurant Fripon transforms the ordinary into the marvelous and dares to mix unexpected ingredients in order to offer extraordinary dishes, all in a warm setting, with impeccable and more than welcoming service.

The cuisine, imagined by a Cape Verdean duo, Crislaine Medina the sommelier and Luis Andrade the chef, daring to mix flavors rich in discoveries, has a freedom of expression that will not leave anyone indifferent.

In the light of the candles that gives the place a subdued atmosphere, the first dish we decide to try is a clever mix of gnocchi, chorizo, and cima di rapa (a plant grown in the southern regions of Campania and Puglia) served on a minimalist plate that leaves the floor to the ingredients. A dish that takes us on a journey to paradisiacal lands. From the first bite, the flavors transport us, while the wine selected on Crislaine's advice energizes this first taste story.

Then we taste the cauliflower and Brussels sprout gnocco bolognese with its pronounced flavors, perfectly spiced, accompanied by a creamy white cheese sauce.

To end on a sweet note, we decide to turn to a chocolate, cocoa nib, and olive, which opens a new culinary chapter for the greatest pleasure of our taste buds.

Fripon is a neo-bistro not to be missed if you are visiting the French capital or to be discovered by Parisians looking for innovative cuisine in an intimate and contemporary atmosphere.

To do and to do again!

**THOMAS DURIN**

RESTAURANT FRIPON  
108 RUE MÉNILMONTANT, PARIS XX  
@FRIPON\_PARIS



# THE BIG BOOK OF CITRUS FRUITS

## SUNSHINE IN WINTER

*“You have to tame citrus fruits, take the time to observe them, to taste them, to get used to new flavors, bitterness, acidity, astringency, vivacity, sweetness, and roundness, anaesthetizing notes that may remind you of certain peppers.”*

These words quoted by the chef of Astrance, Pascal Barbot, show us all the diversity of citrus fruits and the incredible richness they offer us. Anna Etorre, the author of this book, *“Le grand livre des agrumes,”* (The big book of citrus fruits), has understood this and offers us a real vitamin bible to learn everything about the world of these fruits of the sun in winter. Passionate about gastronomy and curious about nature, Anna loves people above all. She is the author of many cookbooks, fulfilling a desire to share the passion that has always driven her: the greed and taste of others.





For this book, the author has chosen to highlight this fruit of the sun in 3 acts:

*“Originally was the fruit”*: The history and origin of a selection of 18 citrus fruits, for curious epicureans and all those who love to discover and learn.

*“Techniques”*: A chapter that reveals how to transform and preserve citrus fruits, peel, raise the supremes or candy fruit, but also learn how to make multi-vitamin cocktails.

*“The Recipes”*: A selection of 100 sweet and savory recipes made by the author in her kitchen, some of which come from great chefs such as Mauro Colagreco, William Ledeuil, Pierre Gagnaire, and Adeline Grattard.

*“Le grand livre des agrumes”* offers us a colorful, vitamin-filled journey, magnified by 500 images taken by the artist photographer Claire Curt. A magnificent book to read and reread.

**MÉLISSA BURCKEL**



*“LE GRAND LIVRE DES AGRUMES”*  
RECIPES FROM THE BOOK *“LE GRAND LIVRE  
DES AGRUMES”* BY ANNE ETORRE, PUBLISHED  
BY FLAMMARION.

WITH THE COLLABORATION OF PERRINE AND  
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FRANCE - PARIS

## GRAIN[S]

A NEW DINING CELLAR  
FOR CURIOUS EPICUREANS

The latest addition to the Les Becs Parisiens group, this home of young enthusiasts combines friendliness, generosity, and a well-thought-out approach.

Mathieu Guérin and Julian Avila, lifelong friends, have taken the helm of this wine and sake cellar, and share their discoveries with great sincerity.



As soon as we arrive, we are quickly immersed in a friendly and relaxed atmosphere. Guided by the waiter, we go down to the basement in a rough and subdued setting, which plays with the traditional conventions of the wine cellar. We sit down directly at the counter, ideal for a conversation with Mathieu Guérin, the outspoken sommelier who has worked at Thierry Marx's Sur Mesure and Mory Sacko's MoSuke – no less!

Passionate about sake, he offers us a first tasting of Kenbishi "Mizuho Kuromatsu," taking the time to explain its traditional production (Yamahai method), which consists of letting lactic bacteria develop naturally. Perfect flavors to accompany our starters to share: crosnes with marrow butter and fleur de sel, original and regressive, then the soft-boiled egg with chorizo, onion cream, and croutons, unctuous and well executed.

Then comes the first course, a perfectly cooked fish-and-chips-style cod served with a caper and parsley mayonnaise, a little too fatty, then the "signature" dish: linguine with smoked butter, flavored with sage and mustard seeds, an original mix that titillates our taste buds. All accompanied by a glass of Clos Saint-Fiacre 2018 without surprise, but which pleasantly balances the various "spicy" notes of the dish.



© Léo Kharfan

A rather simple food menu, but twisted with a lot of originality by Julian Avila, who also passed through the kitchens of Le Sur Mesure and Chocho, alongside chef Thomas Chisholm. The chef is keen to collaborate with committed producers, with whom he has forged sincere ties, seeking to delight the taste buds by highlighting the original taste of the products he works with.

Like others of this new generation, Mathieu Guérin and Julian Avila have chosen to take pleasure in their work and, above all, to share it!

A "discovery" address to try out for two or more.

**MÉLISSA BURCKEL**

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CHINA - CHAOHU

# A BIOMORPHIC RESTAURANT

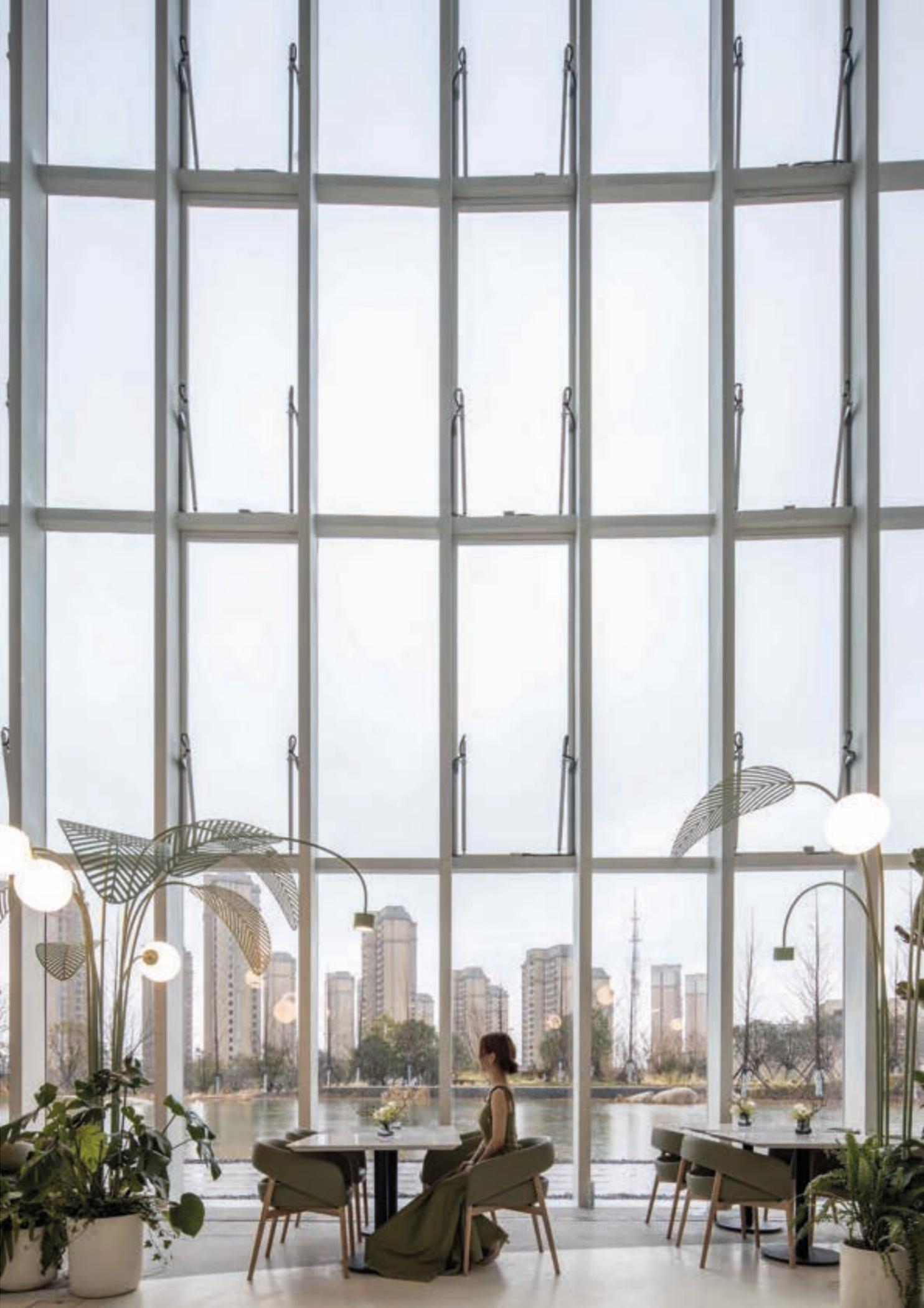
German design studio Ippolito Fleitz Group (IFG) has designed a restaurant in Chaohu that transforms the surrounding waterscape into a dynamic spatial experience.

The fluid movement of water defines the spaces, forms, and architecture of the Spring Feast restaurant, located in the middle of the Bantang Hot Springs in Chaohu, China. Ippolito Fleitz Group's 1,405m<sup>2</sup> project draws on the collective imagination of the Ming Dynasty. The story tells how two separate springs – one cold, the other hot – came down from Bantang Mountain before converging. Today, they remain a popular destination for tourists and wellness seekers. The special dynamic of this gastronomic restaurant is thus the result of the interaction of two elements: nature and culture. The interiors reflect this, with a cavernous, undulating shape that gives the building the appearance of a natural continuation of the panorama.



© OCT Group / Restaurant Spring Feast, Chaochu

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## EXPERIENTIAL CUISINE

The entrance to the restaurant is on the upper level, where guests have two options: head to the dining room, up a grand staircase, or down the gallery, past the lounge with a view of the rolling landscape. A palette of white and earth tones combines with the vibrancy of vibrant green, spreading through the space like a jungle canopy. The cavernous niches are a reminder of the interior of a mountain, while the use of light-colored wood for the furniture accentuates the connection with nature. This new, high-end address serves Western-inspired cuisine with a special emphasis on regional spring water. For example, the specialty is a plate of spring water eggs served with truffles and porcini mushrooms. And for those who just want a coffee, a little robot takes care of them at the bar. Spring Feast thus becomes a playful and experiential space where customers can relax and indulge in culinary pleasures.

**NATHALIE DASSA**

[IFGROUP.ORG/EN/PROJECT/15550/RESTAURANT-SPRING-FEAST-CHAOHU/?SECTOR=20](https://ifgroup.org/en/project/15550/restaurant-spring-feast-chaohu/?sector=20)



WMS  
TRT

08



JAPAN - TOKYO

# YUNI YOSHIDA, IN WONDERLAND

**Her universe virtuously intertwines pop culture and surrealism in a palette of bright colors that leave room for all sorts of details, inviting the viewer to look closely. Even closer.**

Artist, photographer, and art director Yuni Yoshida has been creating visual works for over fifteen years in a wide range of fields, such as cosmetic and fashion brands, magazines, advertising, CD covers, and book design. Ever since she was a child, this 43-year-old Tokyo virtuoso has enjoyed creating, entertaining, and surprising people. But more than that, she likes to surprise herself. A former graduate of Joshibi University of Art and Design, she started her own business in 2007. Since then, Yuni Yoshida has been letting her imagination run wild, presenting her creations full of dreaminess and charming quirkiness in exhibitions (“Imaginatomy”, “Dinalog”). Her images immerse us in surreal settings, exploring concepts of space, distortion, and juxtaposition that make us look twice. In her artistic recurrences, culinary photography and design play an important role. She often plays with food, plants, and flowers, sublimating them and changing perspectives with her inventive touch.

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TRENDS

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© Yuni Yoshida

**POP AND ACIDULOUS ATMOSPHERE**

Her stagings are full of creativity and trompe-l'oeil effects, without systematically resorting to retouching or digital editing. She often creates her work manually because she likes to interact with real materials. An example is her *Pixelated* series. Fruits and vegetables are cut into small cubes, giving the illusion that they are pixelated. With *Peel*, she plays with the transparency of finely cut slices, like a Venn diagram. Her Hello Kitty creations also have their own unique character, such as reimagining the legendary figure of the little kitten with the red bow tie on her head in a plastic bag or in a flower. Her collaboration with actress and fashion designer Naomi Watanabe is equally dynamic, imagining her in all sorts of stories: as a steamed ravioli, with lipstick legs, as a dripping paint body, carrying a bag made of buns. It is a world full of illusion and enchantment into which Yuni Yoshida invites us, whose commercial work manages to look like art.

**NATHALIE DASSA**

[YUNI-YOSHIDA.COM](http://YUNI-YOSHIDA.COM)

© Yuni Yoshida

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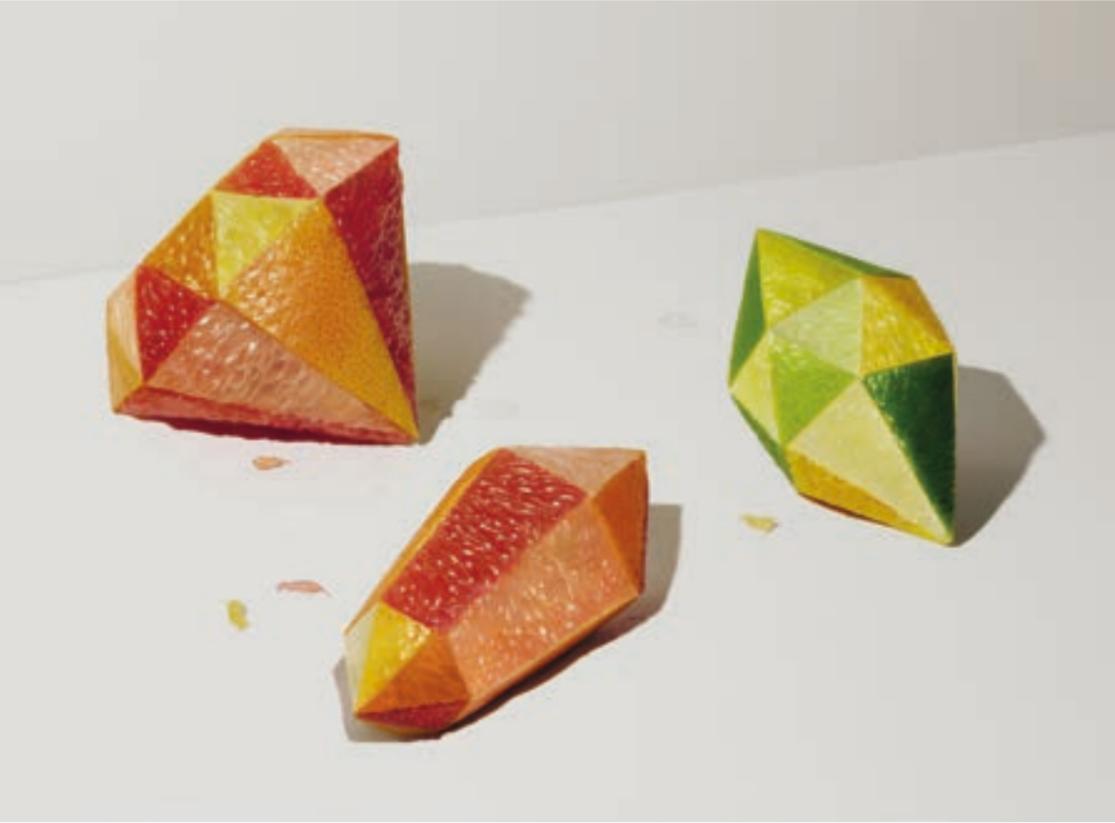
**HELLO KITTY T-MARKET**

by YUNI YOSHIDA

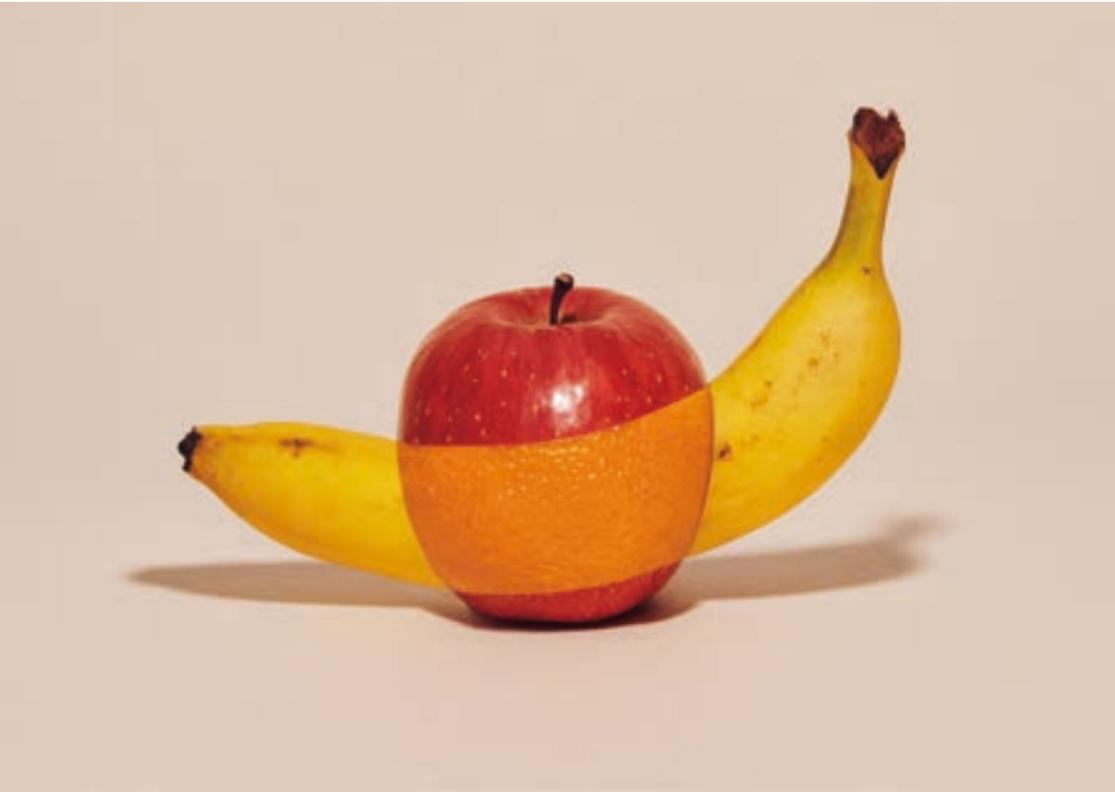
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TRENDS



UNITED STATES - NEW-YORK

# JAMES TURRELL AND LALIQUE: LIGHT AS MATERIAL

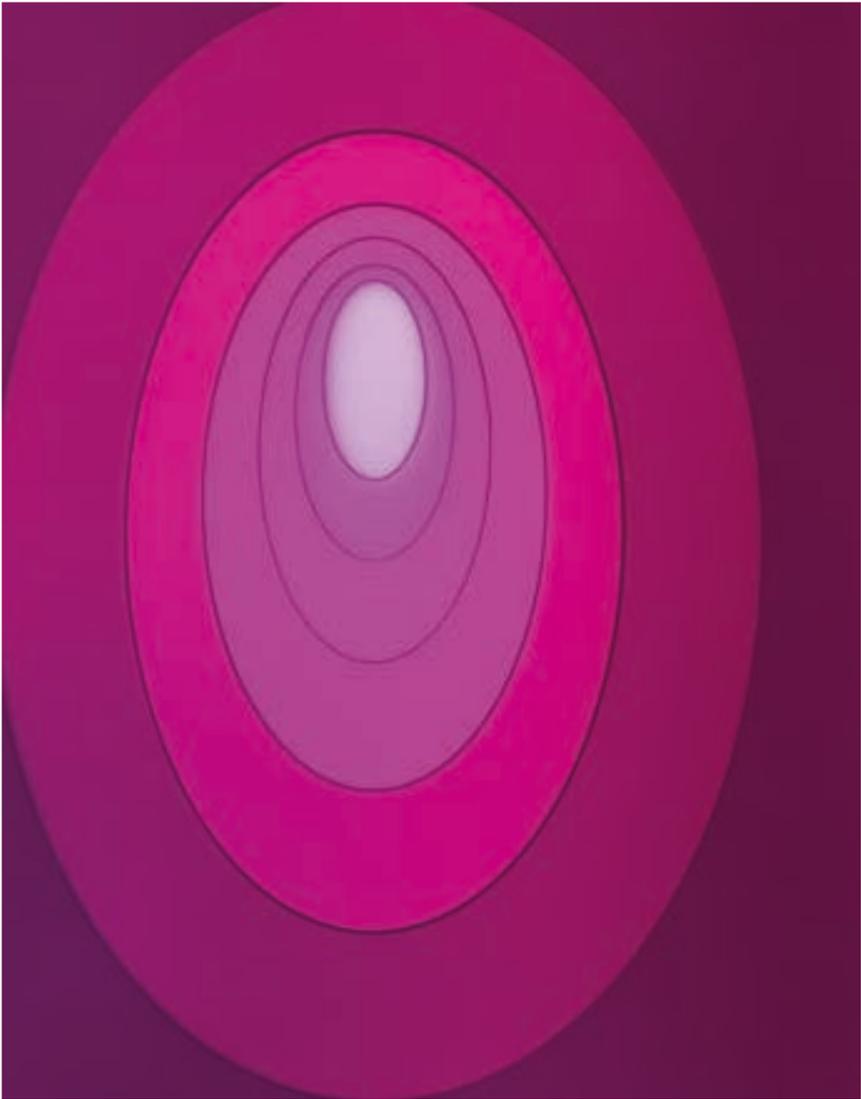
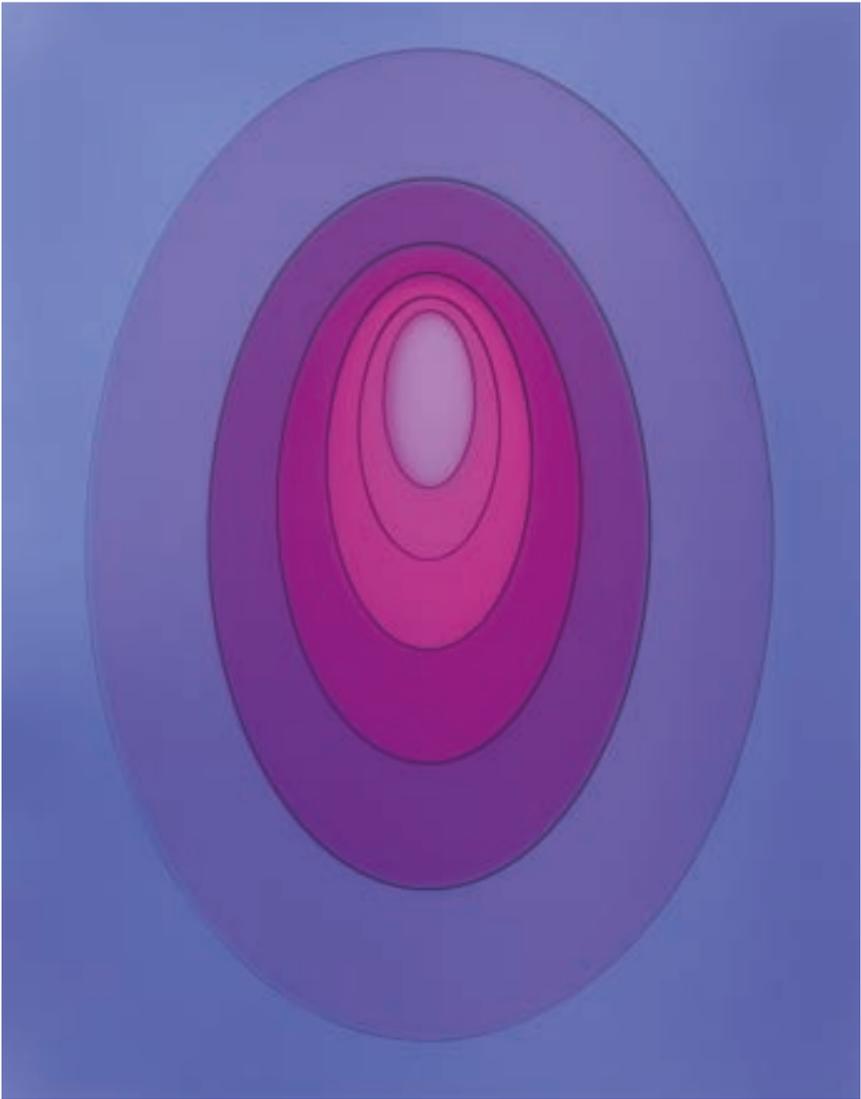
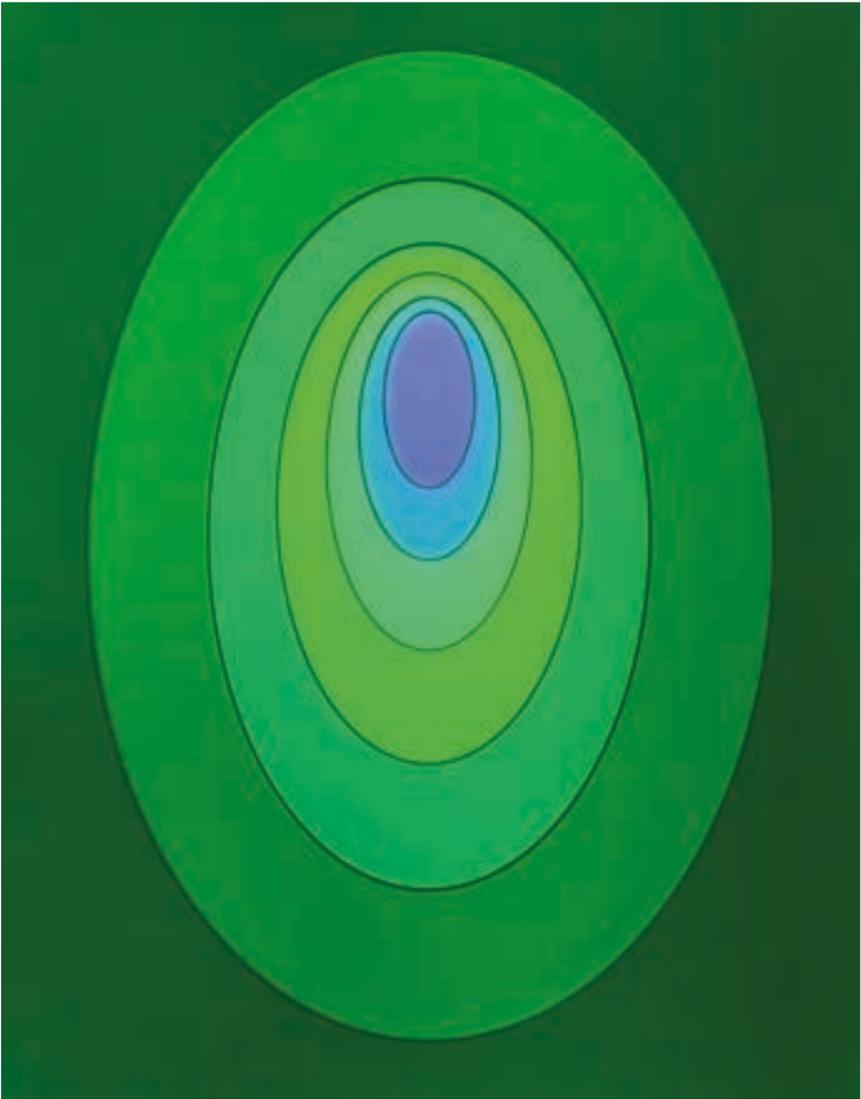
Seeking to create “an architecture of space” with light, James Turrell conducts his explorations on a large scale. For the first time, he has taken up the game of small dimensions by collaborating with the crystal factory founded by René Lalique, “the sculptor of light.” In homage to the landscapes of the American West, where he set up his celestial observatory at Roden Crater, Turrell transposed his sense of Arizona into two perfume bottles with pure forms and powerful colors, playing with the capture and diffraction of light waves. Named *Range Rider* and *Purple Sage*, these pieces combine technical tour de force and poetic refinement. With the *Crystal Light* panel, the artist echoes his installation *Aten Reign*, exhibited at the Guggenheim in New York in 2013: its concentric ellipses draw the eye into the heart of a hypnotic motif through precisely distributed and subtly graded hues, creating the sensation of luminous vibration that is so dear to him. Small, these works are monumental.

SOPHIE REYSSAT

LALIQUE.COM  
JAMESTURRELL.COM



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© James Turrell



FRANCE

# MULTI-SENSORIAL WORKS WHEN THE OLFACTORY ENTERS THE SCENE

Over the past century, the sense of smell has been used in art on several occasions, from Marcel Duchamp's *L'Air de Paris* in 1919 to Michel Blazy's *Mur de poils de carotte* in 2000, via Rachel Lachowicz's *Lipstick Urinals* in 1992. The last decade has seen a number of multidisciplinary collaborations around olfaction flourish on the artistic scene. This is an opportunity for *Acumen* to highlight some of these most recent initiatives.

Last January, Diptyque unveiled the story of *Do Son*, one of its iconic creations (2005), in the form of an animated short film, produced by the Werlen Meyer studio, set to music by James Blake. Exploring a contemporary and dynamic dimension of drawing, the film revives the memories of Yves Coueslant, one of the three founders of Diptyque, of his childhood by the sea in the coastal town of Do Son.

Diptyque entrusted the music to James Blake, singer, songwriter, musician, and producer, once again underlining its link with today's art. This is a way for the brand to perpetuate these encounters based on shared sensibilities with craftsmen, artists, and creators, who have shaped its history since the beginning.

© Guerlain

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Guerlain has just enriched its L'Art et la Matière collection with a new opus, *Jasmin Bonheur*. A jasmine bathed in light, whose shades evoke the vibrant nuances of the work of the artist Henri Matisse. From this creative resonance, a partnership was born with the design house Maison Matisse, around a bottle in a limited edition of 1,000 pieces worldwide. For the occasion, the cap and case are adorned with a colorful motif exclusive to Guerlain, sublimating the painter's most iconic shapes and colors.

After leather goods, jewelry, and fashion, Yayoi Kusama is customizing three iconic Louis Vuitton fragrances. The bottles of *Attrape-Rêves*, *Spell on You*, and *L'Immensité* are adorned with polka-dot petals, colorful butterflies, and playful pumpkins, expressing the Japanese artist's passion for flowers. Available in limited editions, the fragrances are sold from €320 as collector's items.

If these artistic partnerships stimulate sales by attracting a clientele sensitive to creation, the olfactory dimension is also invited into the cultural space. More and more exhibitions, installations, and alternative projects are inviting the sense of smell to the heart of the experience. Like the latest exhibition at the Espace Ecureuil Foundation in Toulouse, on view until 19 March, which offers a journey through the history of art through the olfactory prism.

**SOPHIE NORMAND**

DIPTYQUEPARIS.COM  
GUERLAIN.COM/FR  
FR.LOUISVUITTON.COM





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© Robbie Lawrence

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FRANCE - PARIS

# ***THE COLOUR JOURNAL***

ARTISTIC EXPLORATION

The Colour Journal is a collection of six volumes. The starting point of each is a colour: blue, red, yellow, green, white, and black.

Benjamin Grillon, artistic director, who has collaborated with brands such as Gucci, Hermès, and Louis Vuitton, wanted to bring to light forgotten archives, hidden or simply ignored stories, and reveal unpublished treasures.

In this first volume, blue has given rise to 15 unusual stories, such as that of a denim hunter in the American West, a private collection of Helmut Newton's Polaroids, and a (blue) wedding dress that scandalized the United Kingdom.

Between travels and explorations to meet some of the people involved, the heroes of this first book, and meticulous research in libraries and other guardians of art history, *The Colour Journal* gives us a glimpse of what we no longer look at and questions our vision of the world and the way we observe it.

MÉLISSA BURCKEL

THE COLOUR JOURNAL

65€

THECOLOURJOURNAL.COM  
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© Daniel Shea



UNITED STATES - LOS ANGELES

# DANIEL ARSHAM'S TIME TRAVELS ON DISPLAY AT THE PETERSEN AUTOMOTIVE MUSEUM IN LOS ANGELES

A true darling of contemporary art, the American artist Daniel Arsham has forged an inimitable language: that of erosion, ruin, the passing of time and history.

A great lover of cars, but also of archaeology, this native of Cleveland invites himself for an exhibition in the Petersen Automotive Museum in Los Angeles. On the program? Life-size vehicles and other original creations, made with selenite, quartz, pyrite, volcanic ash, and amethysts, thus giving rise to the artist's own aesthetic of erosion. Among the lucky ones, a 1968 Ford Mustang, two Porsches from 1955 and 2022, and a 2018 Ferrari. Revisited by Arsham, these vehicles suggest journeys back and forth through history and time, blurring our visual historical boundaries.

*"I am thrilled to share my work with the city of Los Angeles and its vast community of car enthusiasts," said Arsham. "Automotive design is constantly evolving and this exhibition strives to reflect both its origins and its future."*

© Guillaume Zicarrelli

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On view since the end of February, the exhibition also features posters called *Selenite Eroded BMW*, *Amethyst Eroded Porsche 911*, and *Ash and Pyrite Eroded Mustang*, vertical sculptures that also evoke the world of four wheels and those uncertain journeys through time.

**LISA AGOSTINI**

EXHIBITION: ARSHAM AUTO MOTIVE  
AT THE PETERSEN AUTOMOTIVE MUSEUM  
6060 WILSHIRE BOULEVARD, LOS ANGELES (UNITED STATES)  
UNTIL NOVEMBER 26<sup>TH</sup>  
PETERSEN.ORG



© Guillaume Zicarrelli

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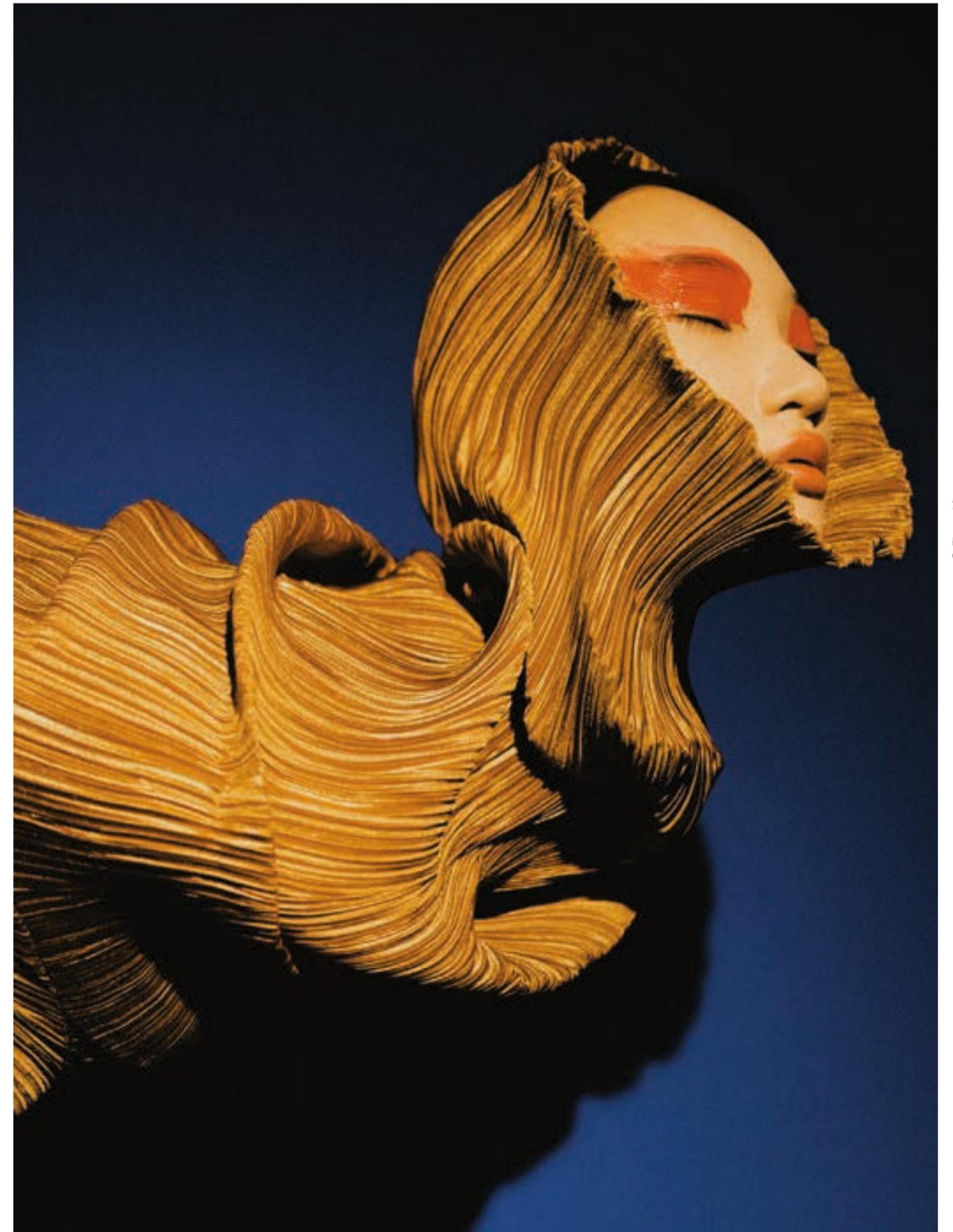
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UNE EXPERIENCE ET UNE CULTURE QUI NOUS DEFINISSENT