

ACUMEN





© Mark Seliger, Brad Pitt (Pink Dress), 1998 / Courtesy of FaheyKlein Gallery Los Angeles

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4 LANGUAGES

FRANÇAIS
ENGLISH
ITALIANO
ESPAÑOL

ACUMEN

**"I DON'T WANT TO EARN MY LIVING,
I HAVE IT"**

These words by one of the geniuses of the 20th century, Boris Vian, inspired our July issue: artists driven by desire and passion, by an almost mystical force, to whom we owe monumental, disturbing, shattering works, creations that question us, shake us up, respond to us...

This is certainly what must have inspired the Parisian design duo from the BellonBouillot studio, with their spectacular work entitled *PAW Travertino*, inspired by the collections of antique sculptures in the Louvre Museum. A seat with a round, comfortable silhouette, made from a solid block of stone. Months of work and prototypes were needed to create the ideal piece, combining power and elegance.

Also featured in our issue: Ricardo Bofill, one of the leading exponents of postmodern architecture, and his breathtaking project "Les Espaces d'Abraxas" in Noisy-Le-Grand. The great master was afraid of nothing and imposed no limits on his many projects, some of which were quite challenging. The result? Stunning works that still resonate today and will do for a long time to come.

Other monumental works include those by the duo Michael Elmgreen & Ingar Dragset, on show at the Centre Pompidou-Metz until 2024. The Scandinavian artists are renowned for their unsettling installations: we remember their fake Prada boutique set up in the middle of the Texas desert in 2005, or the drowned art collector, floating in his swimming pool, at the Venice Biennale in 2009. Here, their creations once again overturn the social and spatial references anchored in our collective unconscious. A must-see!

We were also drawn in by the personality of artistic director Wassim Fakhoury. His multidisciplinary creative studio See The Act, set up with his friend Sami Semaan in 2020.

This is the place where he can imagine, design and produce all kinds of content, asserting his creative strength and his desire for total freedom. After a path strewn with pitfalls, his clients now include Gucci, Valentino, Bulgari, Elie Saab... and his name is now part of the great artistic sphere of the moment.

Finally, in our cinema section, we wanted to shine a light on the young director Flóra Anna Buda, who won the Palme d'Or for short films at the last Cannes Film Festival for her animated film *27*. This work tells a tender and whimsical tale of the constrained sex life and fantasies of a young woman of twenty-seven, forced to live with her parents. Magnificent images and text, a film that is committed, poetic and simply deeply moving.

And I'd like to end this editorial by mentioning *Virgin Suicides*, the film that has become a cult classic and is being re-released in cinemas twenty-three years later... A melancholy universe, diaphanous young girls... We remember the beautiful soundtrack and the hits by the group Air that accompany the film, a few notes of which are enough to create the unique atmosphere that makes Sofia Coppola's first feature film one of the instant classics of cinema history. Above all, we feel that the mystery of the Lisbon sisters has lost none of its aura.

We would like to thank interior designer Francesco Meneghello, who designed the cover of our July issue, and all our contributors, who are also driven by a passion for writing and a desire to help us discover real talent.

Happy reading to all!

MÉLISSA BURCKEL

COVER

© Francesco Meneghello

EDITORIAL



© David Luraschi



© Anne Imhof



© Martin Essl

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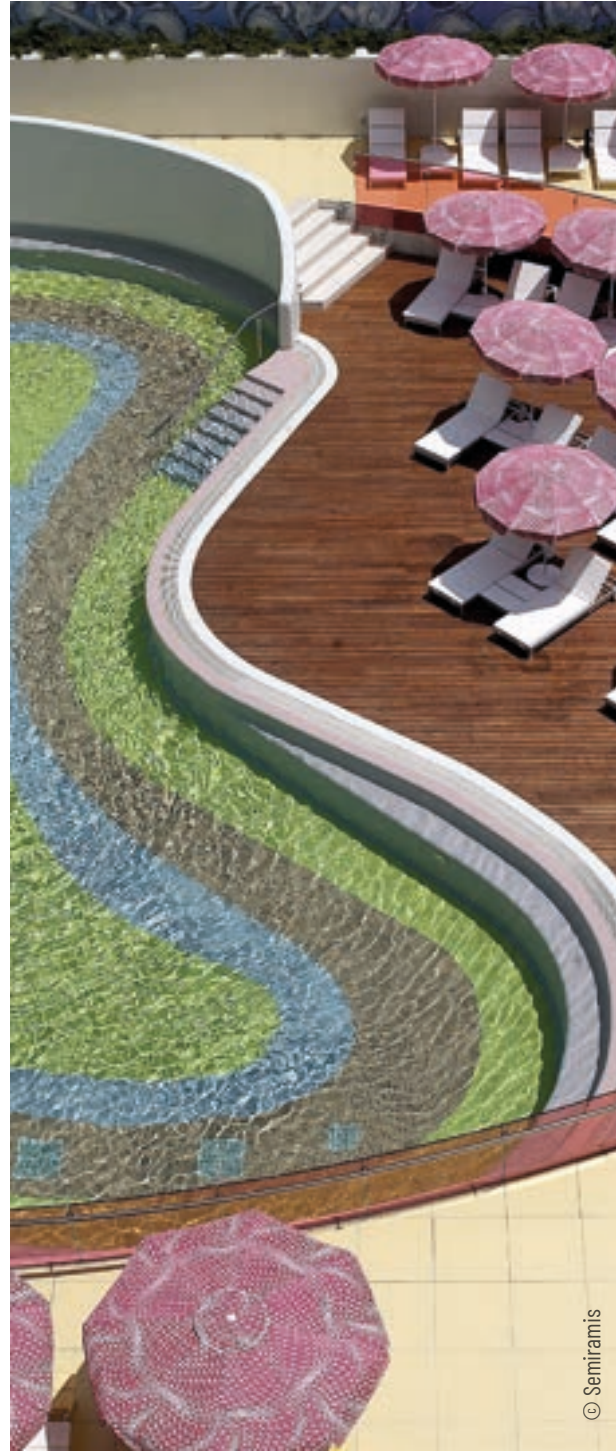
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TRENDS

THE YETI COLLECTION BY KEN KELLERHER

UNITED STATES - MASSACHUSETTS

© Artist / Designer Ken Kelleher

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After his giant abstract sculptures, the American artist and sculptor is adding a new string to his bow and exploring interior design.

For Ken Kelleher, furniture is as much an element of pleasure as it is a rich history of contributors. *“Whether it’s a personal, corporate, community or institutional space, I see art as a means of engagement to provoke thought, dialogue, introspection and conversation,”* he explains. His whimsical project ‘The Yeti Collection’ responds to this desire to broaden his expertise by working with the best manufacturers and craftspeople to help him realise his vision. This series features a range of tables, armchairs, chandeliers and sculptures, all made from the hair of the yeti, the legendary abominable snowman. But the artist takes us into a story that takes a completely different turn. *“The Giant Surfing Yeti originated in the mountains of Australia. Over time, this anthropomorphic creature migrated to beaches such as Noosa and Snapper Rocks and adopted a regular surfing routine.”*

The Baby Yeti Surfer is its little brother. The coffee table, playing on the idea of a surfboard, is forged from gold stainless steel. *“They also like to play rock music and the didgeridoo,”* adds Ken Kelleher, continuing his playful peregrinations to probe the mysterious and profound nature of things.

NATHALIE DASSA

KENKELLEHER.COM
@ANCHORBALL





SPAIN - BARCELONA

BD BARCELONA HONOURED BY DAVID LURASCHI

The design firm founded in 1972 continues to celebrate fifty years of existence and production in the heart of the Olympic Oval. Here, BD Barcelona presents a body of work considered to be its best, in a campaign shot by Franco-American photographer David Luraschi, known for his colourful work with Jacquemus. The Spanish company takes us to this emblematic location, at the top of Montjuïc mountain, designed by architects Federico Correa and Alfonso Milà for the 1992 Olympic Games. David Luraschi has chosen to place this selection of mythical and contemporary pieces like characters in a story. Ettore Sottsass's *Shiva* vase, Antoni Gaudi's *Calvet* stool, Jaime Hayon's *Showtime Nude* chair and Salvador Dali's *Dalilips* sofa, *Bracelli* lamp and *Leda* armchair all put on a marvellous show under the Iberian sun. Although BD Barcelona Design has now been bought out by *Apartamento* magazine and Ricardo Bofill Taller de Arquitectura, one of its founders, Oscar Tusquets, is still with us, along with other big names in design, art and architecture, to usher in a new era full of promise.

NATHALIE DASSA

BDBARCELONA.COM



© David Luraschi





SLOVENIA

THE KNITTY LOUNGE CHAIR COMBINES STYLE AND COMFORT

Slovenian designer Nika Zupanc continues to offer an innovative take on the product and interior design market with her original, seductive and emotionally charged pieces. The self-described “glamorous rebel” draws on her poetry, her struggles with the stereotypes of a male-dominated industry and her enduring relationships with technology. Her new design for Dutch brand Moooi is one recent example. The *Knitty Lounge Chair* is a combination of spaciousness and softness, inspired by the mooring knots that secure ships. She thought of it as “an icon of relaxation”, created with extra-large “threads” that resemble those ship’s ropes. The thread is covered with a knitted fabric, which she uses in a pretty palette of colours. The pattern adds texture and marks a tactile return to design. Moooi and the designer want to evoke the joys of knitting and weaving. The success of this signature piece also lies in its larger-than-life proportions. Imposing to the eye, the *Knitty Lounge Chair* adds to the creative prowess of Nika Zupanc, whose collections include brands such as Qeeboo, Sé, Moroso, Natuzzi and Dior, pushing back the infinite possibilities of design.

NATHALIE DASSA

MOOOI.COM
 NIKAZUPANC.COM





DENMARK - COPENHAGEN

3DAYSOFDDESIGN

4 NAMES TO REMEMBER

Ten years after its launch, 3DAYSOFDDESIGN, based in the Danish capital, has carved out a place for itself in the hearts of enthusiasts of the discipline.

HELLE MARDAHL STUDIO

Helle Mardahl Studio is where art meets functionality. A meeting of two worlds that generates a dream world of richly coloured, eccentric glass designs. Influenced by nostalgic memories of childhood and iconic films such as *Alice in Wonderland* and *Charlie and the Chocolate Factory*, Helle Mardahl's glass collection creates a sweet and magical concept. A graduate of London's venerable Central Saint Martins, Helle Mardahl is an artist and designer who specialises in sculpture, installations and glass art. At once simple and extravagant, each of her pieces is created using the age-old, organic technique of mouth-blown glass, creating unique and singular narratives.

© Alastair Philip Wiper







BLÅ STATION

A family business located in what was once a sewing factory in Åhus, on the south-east coast of Sweden, Blå Station is a publishing house as restless as the ocean. Making a point of cultivating curiosity, it continues its search for the unexpected, yet to be discovered. Their participation in 3daysofdesign was an opportunity to discover "Max", a soft and generous seat designed by Johan Ansander.



GUBI

Straddling the border between historical beauty and contemporary aesthetics, Gubi is one of those publishing houses that celebrates the best of both worlds, both eras. As well as rediscovering and reintroducing lost treasures of design history for generations to come, Gubi collaborates with a hand-picked list of visionary international design studios to create the icons of tomorrow. A visit to Copenhagen was an opportunity to discover reissued classics from GamFratesi, Wikkelsø, Frattini and Tynell, as well as the very New York GUBI x Noah collaboration, inspired by the allure of coastal living.

© GUBI

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FORA PROJECTS

Fora Projects is a company that explores the links between furniture and objects. Their pieces, which they present as “well thought-out”, are made from solid natural materials sourced locally near their own production plant on the Adriatic coast of Croatia. Their aim? To inspire more responsible consumption by developing distinctive and meaningful designs that will endure across generations, made with care for craftsmanship and respect for our resources. As the name suggests (“fora” in the plural of “forum” - a space for exchange), their aim is to build on a collective mindset, inviting designers and artists to participate in the development of the publishing house.

LISA AGOSTINI

3DAYSOFDESIGN WAS ON SHOW IN COPENHAGEN FROM 7 TO 9 JUNE

3DAYSOFDESIGN.DK
 HELLEMARDAHL.COM
 BLASTATION.COM
 GUBI.COM
 FORAPROJECTS.COM

© Fora Projects

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BURKINA FASO - OUAGADOUGOU

SAINT LAURENT CREATES A BRIDGE WITH THE ART OF BURKINA FASO

The French fashion house has always dialogued with artists. In 1965, Yves Saint Laurent presented a tribute collection to Mondrian, translating the painter's universe. Then he developed the worlds of Serge Poliakoff and Tom Wesselmann. He succeeded in translating two-dimensional paintings into a new three-dimensional work of art, putting art "in motion".

"Like a river, my imagination has carried over time all the music, painting, sculpture and literature that Nietzsche called the aesthetic ghosts without which life would be unbearable, ghosts that protect my existence and that the collections embody," explained Yves Saint Laurent.

In 2023, Saint Laurent continues to support international artists, exhibiting "Maison Intègre" at the Rive Droite boutique and in Los Angeles.



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DESIGN



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“Maison Intègre” is a company designed to promote local craftsmanship. It was founded in 2017 by Ambre Jarno in Ouagadougou, the capital of Burkina Faso. Today, the designer collaborates with some fifteen artisans who imagine bronze furniture and objects from recycled metal and natural materials. Designs that may seem simple, but behind them lies great complexity.

At the age of 24, Ambre Jarno moved to Burkina Faso, “the land of upright men”, where she quickly became interested in African art. A consuming passion that led her to meet craftsmen, but above all to gain access to ancestral know-how, including the lost-wax bronze casting technique.

This commitment to quality and excellence led her to create the Association Maison Intègre (AMI) to develop, support and accompany this community working with bronze. The aim is to offer them a virtuous environment that benefits the whole community over the long term.

Today, Maison Intègre collaborates with private clients, designers, architects, artists and luxury brands such as Saint Laurent, who are committed to supporting this activity and whose works can be found in the Rive Droite boutique in Paris and the Los Angeles boutique for art lovers.

THOMAS DURIN

SAINT LAURENT MAISON JOINS
SLRD PARIS AND LOS ANGELES
MAISONINTEGRE.COM



UNITED STATES - NEW YORK

BELLONBOUILLOT STUDIO

GREEK, ETRUSCAN AND ROMAN INSPIRATION

Guillaume Bellon and Antoine Bouillot are the creative minds behind the Parisian design studio BellonBouillot. Exclusively for New York gallery STUDIOTWENTYSEVEN, the duo have designed and created the “PAW” collection. With a lifelong fascination for the Greek, Etruscan and Roman antiquities in the Louvre, the designers explored the collections of ancient sculptures in the famous French museum, with the aim of forging a conversation across the decades. The result? An experiment that inspired 'PAW' Travertino. Evoking a surreal vision of a chaise longue, with its round, comfortable silhouette, the seat was made from a solid block of stone. Produced in a limited edition of just eight, 'PAW' Travertino strikes a perfect balance between cutting-edge technology and traditional craftsmanship. Indeed, the pieces have been sculpted by exceptional Italian craftsmen, whose talent has been combined with robotics to capture the essence of the piece.



The intricate curves of the 'PAW' were polished by hand for days on end to create a smooth, comfortable feel, which was the ultimate goal. Months and many prototypes were needed to create a piece where sitting becomes a real pleasure. The designers assure us that this block of stone is now the ideal place for a moment of meditative reflection. Available in different stones such as travertine, marble, but also pink onyx and green onyx, 'PAW' Travertine blurs our perception of history and time, at once raw and precious, like the perfect sculptures of the Greek and Roman wonders in the Louvre.

LISA AGOSTINI

STUDIOTWENTYSEVEN.COM
 @STUDIOTWENTYSEVEN
 @COMKNERG4Y

FRANCE - LE PUY-SAINTE-RÉPARADE

**PIERRE PAULIN /
OSCAR NIEMEYER****CURVED IDEAS, FREE FORMS**

Laid out flush with the floor, and even on walls from the 1990s onwards, Pierre Paulin's seat carpets are one with the space, and spread throughout it.

Reminiscent of oriental garden rugs and Japanese tatami mats, which the designer discovered in 1970 during a trip to Osaka and then India, but also dreaming of a modular flying carpet (attested by a drawing made in 1966), these hybrid pieces of furniture gave shape to a "floating" living space and to a new, horizontal Western way of life... Composed of a coated canvas tarpaulin and a woollen rug, their raised angles act as backrests, creating an environment in their own right. Developed from 1972 onwards according to a geometric grid based on the origami principle, they are the essential elements of the *Pierre Paulin Program*, which remained in the planning stage until it saw the light of day in 2014, five years after the death of its designer.

Following on from the Villa Lemoine, the iconic modernist house box designed by Dutch architect Rem Koolhaas near Bordeaux, and Yoshio Taniguchi's white Yukigaya House in Tokyo, the curvaceous building designed by renowned Brazilian architect Oscar Niemeyer for Château La Coste in Provence is the setting for the exhibition of the rooms designed between 1969 and 1972 as part of this modular residential program.





"AN" INHABITABLE LANDSCAPE

Allowing each person to “be the architect of their own interior” by combining different elements according to their desires and needs, and offering multiple configurations, this modular furniture creates a random, undulating and shifting “living landscape”. Six models illustrate the possible configurations of the modules, while the exhibition showcases the *Paulin Program's* Model 5. The undulating lines of the Niemeyer pavilion are matched by the sensual “free forms” imagined by Paulin to open up the space. In addition to the modular shelving systems, from *Tapis Siège* (1968) to the organic modules of *Ensemble Dune* (1970), the pieces testify to Paulin's eminently modern, non-static vision of space: like a giant origami, the floor folds and articulates so that you can sit on it...

Other highlights include the famous *Big C* sofa and matching armchair, and the irresistibly curved *Moon Table*.

STÉPHANIE DULOUT

CHÂTEAU LA COSTE
2750 ROUTE DE LA CRIDE
13610 LE PUY-SAINTE RÉPARADE
CHATEAU-LA-COSTE.COM



02

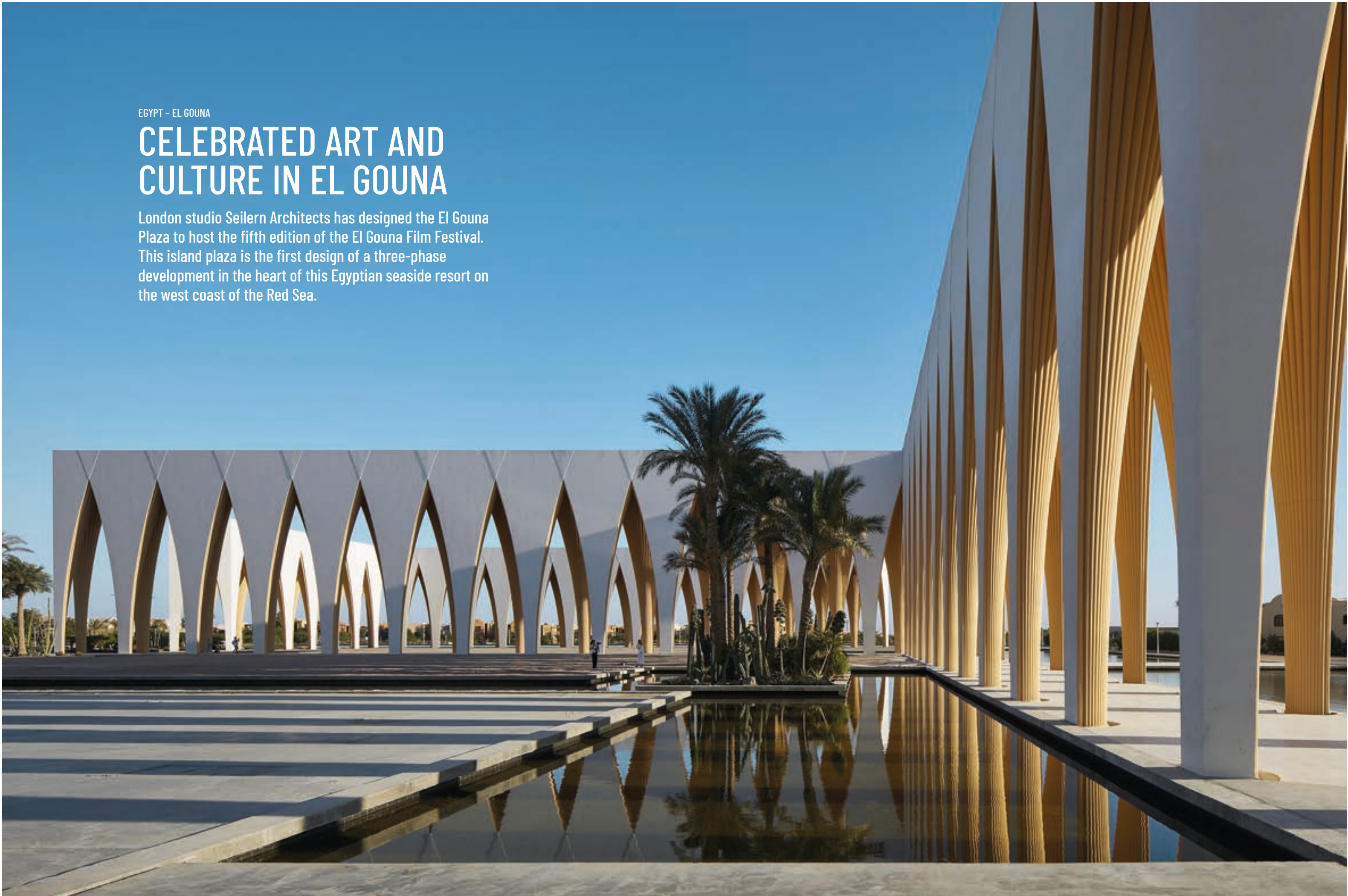
ARCHITECTURE

EGYPT - EL GOUNA

CELEBRATED ART AND CULTURE IN EL GOUNA

London studio Seilern Architects has designed the El Gouna Plaza to host the fifth edition of the El Gouna Film Festival. This island plaza is the first design of a three-phase development in the heart of this Egyptian seaside resort on the west coast of the Red Sea.

© Courtesy by Studio Seilern Architects





This monumental project, covering a total of 51,600 m², will eventually include a 600-seat concert hall, a 2,000-seat conference centre and another open-air space. Because of the desert and subtropical climate, the concrete structure has been designed with colonnades decorated with pointed arches that function as walkways. This is what gives it its perfectly distinctive character. This type of design draws on Egyptian and Moorish architecture, a symbolic approach rooted in the cultural history of the region. The proximity of bodies of water was also decisive in setting up the complex in the middle of a large lagoon with “almost 10 million litres of water”. This gravity-fed system (water distribution network) is fed not by pumps but by existing wells and connected to the river. This spectacular project represents a decisive step in El Gouna's cultural development, with a view to becoming “a major centre for performances, exhibitions, events and exchanges around the arts”.

NATHALIE DASSA

STUDIOSEIFERN.COM



FRANCE - NOISY-LE-GRAND

THE SPACES OF ABRAXAS

RICARDO BOFILL'S
SCULPTURAL LABYRINTH

In the Mont d'Est district of Noisy-le-Grand, stands an astonishing housing estate. Built in 1983 by Catalan architect Ricardo Bofill, Espaces d'Abraxas is a hymn to postmodernist architecture. Within its three buildings - the Theatre, the Palacio and the Arch - 600 dwellings were imagined in response to the housing crisis that hit France in the 1980s. This large-scale project proves that comfort and accessibility go hand in hand.





From Claude-Nicolas Ledoux to Antoni Gaudi, many architects have influenced Bofill in the architectural design of Espaces d'Abraxas. Resembling a labyrinth, the imposing concrete facades are stunning in their height. Roman columns, overlapping staircases, pediments... every detail plunges visitors into an almost illusory journey out of time. The Espaces d'Abraxas have been a great source of inspiration for directors such as Gary Ross - *Hunger Games* - and Terry Gilliam.

From June 17th to 24th, Genius Loci gave artist Samuel Nguyen carte blanche, curated by Marion Vignal - founder of the association. Three works, combining painting and dyeing, communicate with each other within one of the plots of one of the plots of the Espaces d'Abraxas. Since 2021, Genius Loci has been offering the general public the chance to discover architectural heritage in a completely different way. Through its exhibitions, the association brings the past into dialogue with the present, giving a new lease of life to these long-forgotten sites.

MARINE MIMOUNI

GENIUS LOCI
GENIUSLOCI-EXPERIENCE.COM



© Adrien Dirand

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MEXICO

SILENT ARCHITECTURE IN THE FACE OF NATURE BY TALLER HECTOR BARROSO

Mexico, on a desert site in Baja California Sur, a magical place, where a new site for the Mexican Open is located. A space dedicated to sport during the season and a private sports club the rest of the year, the Cabo Sports Complex building had to blend in with the landscape without distorting it.



The project “showed a world where it was possible to create architecture that, instead of making noise, sought to remain silent in its context, resting in the midst of the extraordinary spectacle offered by nature. The project seeks to respect the surrounding natural environment as much as possible”, so the main objective of this architecture was “to remain silent in the face of the beauty of the place where it is located.”

To achieve this, the use of local materials with low environmental impact was essential to the project. Thus, the site was built with a series of compacted earth walls, as well as frameworks designed with local wood. The result? An open space for free recreation, flexible to the requirements of different users, where you can admire the endemic vegetation and the beauty of the landscapes that enchant this place every day. This approach perfectly sums up the approach of architect Hector Barroso, who seeks to generate new architectural proposals that can blend into their environment, taking advantage of the natural resources of each location, exploiting the influence of light and shade, the surrounding vegetation, the composition of the terrain, but also geographical accidents.

LISA AGOSTINI

TALLERHECTORBARROSO.COM





© Taller Hector Barroso



MEXICO - TULUM

BRUTALIST FORTRESS IN THE MAYAN JUNGLE

Adrian and Andrea, a young Canadian couple straight from Ottawa, are the creators of this little paradise of a different kind. Overwhelmed by their visit to Cenote Suytun, an incredible underground cave beloved by the Mayans, they decided to design a villa that would capture the natural and spatial beauty of the area. Designed by Espacio18 Arquitectura, the house was carefully conceived to blend into the existing landscape. In fact, it was the existing trees that influenced the outline of the house, while the views of the jungle allow for complete privacy for guests.



This Brutalist-inspired fortress is made from raw concrete, molded with wood, which gradually reveals itself as a sculpture. The materials were selected to harmonize with the immediate context, given the wet and rainy climate and the potential for hurricanes.

To discover the atmosphere of the famous cenotes, one must enter the interior of the building, designed by Kayla Pongrac. Presented as an inhabitable sculpture, it is discovered through a concrete portal built around two trees, which leads to the entrance hall.



This space is lit from above through a pool, offering a warm welcome with water and light effects on the walls. A luxurious villa, where every single light fixture, brick, window, and piece of equipment was designed in Mexico, giving this unique place a distinctive atmosphere.

LISA AGOSTINI

@VILLACAVA

FRANCE - PARIS

**FOCUS ON MATEO KRIES' NEW BOOK:
BAUHAUS STYLE**

"Let us strive to imagine and create the new building of tomorrow; the one that will unite every discipline - architecture, sculpture and painting - and the one that will one day soar skyward by millions of craftsmen's hands, as a symbol of a new belief to come." -Walter Gropius, *Bauhaus Manifesto*, 1919

Mateo Kries' *Bauhaus Style*, published by Assouline, highlights the architectural style that pioneered modernism: the Bauhaus. Considered the most influential art school of the twentieth century, the Bauhaus still has an impact today in the fields of architecture, art and design, as well as in the worlds of fashion, film and photography. Bauhaus masters include Josef Albers, Wassily Kandinsky, László Moholy-Nagy and Herbert Bayer.





This pioneering style still impacts our lives, our politics and our social norms. It inspires the creation of objects that are pure, functional, colourful or geometrically patterned.

© Pelle Crepin



In the same spirit as the successful "Travel" series, Assouline's "Style" series highlights the most emblematic artistic movements and their influence on our modern culture. Author Mateo Kries is one of the design industry's most influential curators and editors. He co-founded the DESIGNMAI festival in Berlin. He is also director of the Vitra Design Museum in Weil-am-Rhein. In his book, he demonstrates that the Bauhaus style is the origin of modernism.

FLORA DI CARLO



BAUHAUS STYLE
 MATEO KRIS
 280 PAGES
 EDITIONS ASSOULINE
 ASSOULINE.COM



FRANCE - PARIS

RÉGIS BOTTA

SCULPTOR OF SPACE

In his projects, the Parisian architect focuses on functional purity, nuances of tone, geometric lines and light, sculpting them into perfectly harmonious interiors.

Régis Botta is one of the rising stars on the architecture and design scene. This former graduate of the Ecole d'Architecture de Paris Belleville founded his agency RB-A in 2011. Since then, he has been shaping his expertise and vision between his residential/commercial projects and his interior furniture collections. He has reimagined the Véro Dodat patisserie in the eponymous 19th-century gallery, the Mauboussin flagship on rue de la Paix, the Jay & Joy vegan dairy, the Michelin-starred Mavrommatis restaurant and the public spaces in the Emblem tower at La Défense. His designs focus on functional purity, reworking volumes to create singular atmospheres using light, neutral colours and natural materials. His designer furniture, including a series of light fittings designed in collaboration with Ozone, is equally striking. His designs are retro, graphic and sculptural. Régis Botta is one of those atmospheric architects with a chic sobriety, a sense of nuance, a respect for noble materials and an inspired eye.





TONAL HARMONY

He can move from a timeless atmosphere (Véro Dodat), with deep blue, polished brass and coloured glass, to an evanescent one (Mauboussin), with smoky white, marble and the vermeil glints of antique mirrors. His reinterpretations of the great French styles play with time and space, drawing inspiration from an Orient-Express-style restaurant carriage and Art Deco furniture, with a mastery of light that is “architectural, scenographic and sensual”. The same goes for the backlit wine library at Apéro Square, served by a large counter combining the minerality of slate with the warmth of natural oak. And his private projects are not to be outdone. Like this 180 m² duplex apartment in the Marais district. Flat L features a large curtain of stained wood slats, as if sublimating a theatrical stage, dividing the main and ancillary spaces. The warm grey and anthracite tones, combined with the mirrors, marble and luminous grooves in the ceiling, complete the geometric and structured look of this Parisian treasure.

NATHALIE DASSA

REGISBOTT.COM

ENGLAND - LONDON

A LOFT COMBINING ART AND DESIGN BY FRANCESCO MENEGHELLO

Interior designer Francesco Meneghello expresses his creative vision through this industrial loft in London, which interweaves the languages of art and design. This raw space, sculpted with light and shadow, experiments with new possible connections.





The living space, illuminated by large arched windows typical of industrial archaeology, is organised as a central axis for visual continuity. The vintage leather sofa embraces the lounge area of the living room, along with objects defined by artistic expressivity, like the wall rug taken from Courbet's *L'Origine du monde*. Its curved shape creates a separation from the large marble table, which plays on rationality. For the kitchen, the Milanese designer has turned it into a geometric abstraction in which the functional element becomes invisible. In the background, the olive tree underlines the sacred character of nature, framed by seats. A mystical side of meditation and contemplation, reinforced by a distorting "non-mirror". The staircase, with its detached elements, is a tribute to Carlo Scarpa's Olivetti showroom in Venice. It leads to a mezzanine with a museum atmosphere, decorated with two armchairs and a painting for a dialogue with art. Upstairs, the large dressing room is inspired by Berlin's avant-garde boutiques, while the bedroom has a monastic feel, somewhere between a shelter and an alcove. The bed, topped by a post-war work by Alberto Burr, draws on Japanese aesthetics. The ensemble acts as a counterpoint to the marble washbasin in the adjoining bathroom. Francesco Meneghello's ideas are astonishing, as he plays with his domestic vision of fullness and emptiness, symmetry and asymmetry, contrasts and monochrome, reflections and transparencies.

NATHALIE DASSA

FRANCESCO.MENEGHELLO.COM



ELMGREEN & DRAGSET
THE ONE & THE MANY, 2010
TECHNIQUE MIXTE, 1020 X 921 X 821 CM
COURTESY LES ARTISTES
THE OUTSIDERS, 2020

MERCEDES W123, FIGURES EN SILICONE, VÊTEMENTS, ŒUVRES D'ART
EMBALLÉES, OBJETS DIVERS, 140 X 455 X 194 CM
COLLECTION D. HOLDER

© ADAGP, PARIS, 2023

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ART

03

FRANCE - METZ

ELMGREEN & DRAGSET

THE POWER OF THE ABSURD

A dummy Prada boutique set up in the middle of the Texas desert in 2005, a drowned collector floating in a pool at the Venice Biennale in 2009, a contemporary art centre transformed into a fictitious art fair in Beijing in 2016, a swimming pool in the shape of a giant ear erected vertically at New York's Rockefeller Center in the same year, a car embedded in the middle of Milan's Galerie Vittorio Emmanuele II, an upside-down city of miniature buildings hanging from the ceiling of Moynihan Train Hall in the heart of Manhattan in 2021... Elmgreen & Dragset's installations and immersive environments have left their mark on the contemporary art world over the past twenty decades.

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ELMGREEN & DRAGSET
ALL DRESSED UP, 2022
SILICONE FIGURE AND COSTUME, 37 X 207 X 25 CM
COURTESY BYARTMATTERS.

DIRECTION, 2023
WOOD, METAL HANDLES, LOCKS AND HINGES, 209.5 X 130.5 CM
COURTESY THE ARTISTS

© ADAGP, PARIS, 2023
© PACE GALLERY / PHOTO ANDREA ROSSETTI AND HÉCTOR CHICO



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Invited to take over the nave, forum and roof galleries of the Centre Pompidou Metz, the Scandinavian duo Michael Elmgreen (Denmark) and Ingar Dragset (Norway) return in force to destabilise us. Reproducing urban environments populated by highly realistic silicone characters, absorbed in various activities, like protagonists in stories to be imagined, they always manage to turn them into desolate environments... This is because their universe, tinged with irony and flippancy, willingly impertinent and burlesque, bordering on the absurd and even, at times, surrealism, is also deeply melancholy. And often macabre. For example, their pensive teenagers locked on balconies hanging in the void, a door opening onto a corpse in the middle of a morgue's alignments of metal compartments, face-to-face bunk beds or washbasins attached by their pipes... Whether bizarre or morbid, these installations are designed to disrupt the social and spatial references anchored in our collective unconscious. “[...] *It is possible to change [...] perceptions, aesthetic conventions - by surprising people,*” Elmgreen asserted in Artspace in 2020.

OBSTRUCTIONS AND DESTABILISATION

Right from the start of the exhibition, Elmgreen & Dragset disrupt our spatiotemporal reference points by blurring the boundaries between indoors and outdoors, erecting a life-size council flat in the heart of the museum's forum. In the Grande Nef, "the boundary between fictional and real becomes even more blurred": prey to a labyrinthine space peppering scene of everyday life, from a theatre to a public toilet, via a laboratory, a conference room, a morgue, a surveillance room and a disused office, visitors discover, "a world both familiar and disquieting, where the ordinary is reinvented to become extraordinary". *"As in a dream (or nightmare?), ordinary situations follow an incoherent logic where rules no longer apply. In an almost unsettling familiarity, these situations engender a sense of discomfort and unease. The strangeness intensifies as the viewer encounters zany characters, such as a young man asleep on the conference room table, dressed in a bunny suit, or a tightrope walker who has slipped and is clinging to his wire with one hand."*¹ So many "fictionalised realities" and incongruous situations that can evoke the surprises and pitfalls of "a video game on a human scale"². Hence the title of the exhibition: "Good luck" [...]

¹ Chiara Parisi, exhibition curator, catalogue excerpt

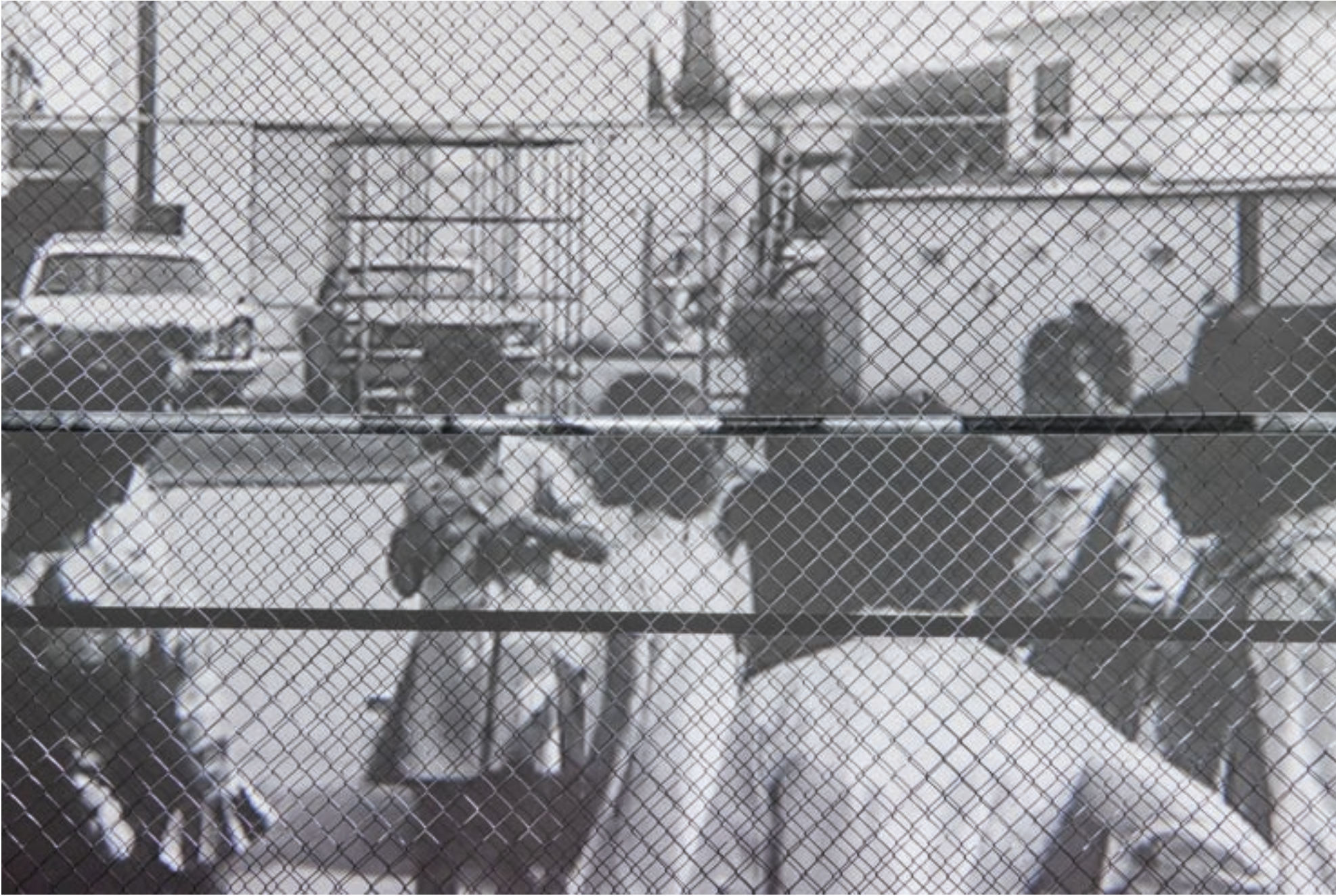
² Elmgreen & Dragset, an excerpt from the conversation with Chiara Parisi published in the exhibition catalogue

STÉPHANIE DULOUT

EXHIBITION: *ELMGREEN & DRAGSET - GOOD LUCK*
 CENTRE POMPIDOU METZ
 1, PARVIS DES DROITS-DE-L'HOMME, 57000 METZ
 UNTIL APRIL 1ST, 2024
CENTREPOMPIDOU-METZ.FR

AND ALSO COMING SOON
 EXHIBITION: *ELMGREEN & DRAGSET*
 PEROTIN GALLERY
 OCTOBER 14TH TO NOVEMBER 18TH
PERROTIN.COM





SWITZERLAND - BÂLE

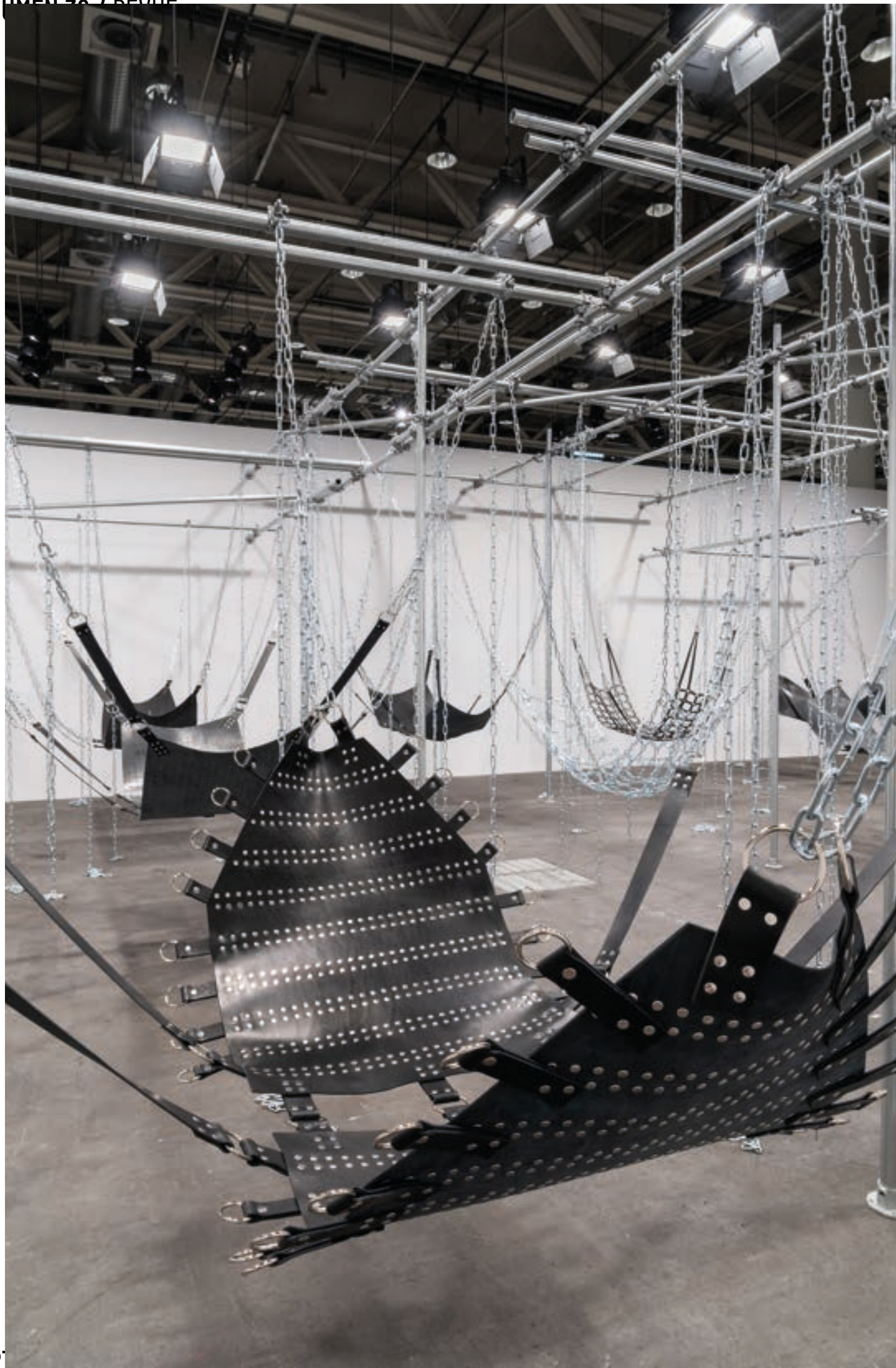
ART BASEL

THE HIGH MASS OF CONTEMPORARY ART

A look back at the Basel contemporary art fair, held from June 12th to 18th, in anticipation of Paris +Art Basel from October 18th to 22nd.

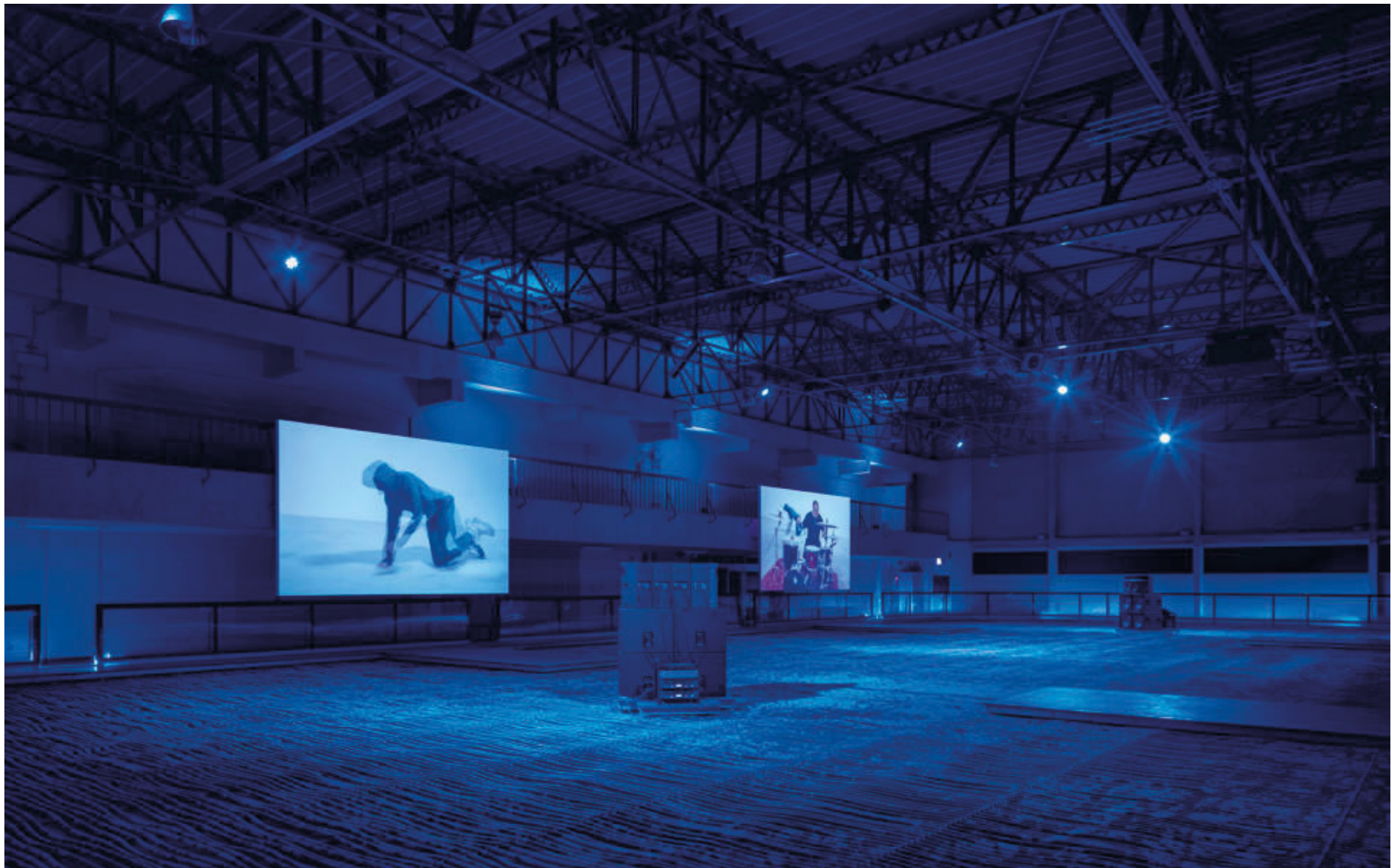
Two hundred and eighty-four galleries, over 4,000 artists from five continents, 82,000 visitors, a Rothko offered for \$60 million ¹ ... the figures for the world's biggest Contemporary Art Fair ("the world's most important art event", according to its director Noah Horowitz) are enough to make you dizzy. Here's a small selection from the 76 large-scale installations and performances on offer in the Unlimited sector, showcasing the most contemporary creation.

Seen this winter at the Continua Gallery in Paris's Marais District (see *Acumen* #28), the latest video by Franco-Algerian artist Adel Abdessemed set the tone for this 2nd post-Covid edition, divided between effervescence and restraint. Shown on a 12-metre-long screen prominently positioned in the main hall of the Unlimited Space reserved for very large-format works, the film caused quite a stir. An allegory of the end of a world - our world in perdition? It borrows its title, *Jam Proximus Ardet*, from Virgil's *Aeneid* (when the hero realises that the city of Troy is in flames) and presents us with the image of the sea and a burning ship slowly approaching, while we discover the artist standing at its prow, arms crossed impassively... Unbearable impassivity condemning all indifference in the face of the sea of tragedies that the Mediterranean has become?



APOCALYPSES

Sea Never Dries, proclaimed Ghanaian artist Serge Attukwei Clottey, with a huge suspended wave made of fragments of yellow plastic water containers. A work both dazzling and chilling, like the installation by Chinese artist He Xiangyu entitled *Inherited Wounds*: three rows of graffitied wooden school chairs lined up in front of their miniature reproduction. Guilt, anger, unease... no one could pass by with a light heart. A strange sense of embarrassment, mixed with curiosity and a little forced amusement, were also felt by visitors invited to lie down on the leather and metal hammocks suspended by chains by Italian artist Monica Bonvicini (presented by Peter Kilchmann Gallery). Entitled *Never Again*, this pseudo-rest area with SM overtones upsets behavioural conventions and traps visitors in their own contradictions. This research can be compared with the video installation *How Did He Die* by Diamond Stingily (b. 1990, Chicago, represented by Isabella Bortolozzi). By placing a grid in front of the projection screen showing young girls in a school playground, Diamond Stingily encloses the viewer's gaze to make the confinement of the filmed community more pronounced...



© Anne Imhof Jester, 2022, video installation, color, sound : 57'

WANDERINGS

Anne Imhof's *Jester* is another video installation designed to shake up our senses and our shackles. Galerie Buchholz and Sprüth Magers was one of the attractions at Basel Unlimited. Composed from several performances filmed during her exhibition *Natures mortes* en 2021 at the Palais de Tokyo, this hour-long video piece projected onto a double screen can appear as a kind of dream or illusion. The dancers and performers move in a twilight atmosphere, sometimes violently, sometimes in slow motion, following the intensity of the music and sometimes emitting inaudible cries... A jolting choreography evoking wandering and chaos. Is it not on the ruins that we build a new world?

¹ Painting presented by Acquavella Gallery, New York

STÉPHANIE DULOUT

ART BASEL
 MESSEPLATZ 10, BÂLE (SWITZERLAND)
 @ARTBASEL

FRANCE - MONTPELLIER

FIorenza MENINI

« WALK MAN WALK LIKE A WOMAN »

There is no end to the work of feminist (or simply female) "artivites." Here is the one, elaborated (one should normally write "the one, elaborated...": I dare not here and leave it to you to decide...) in the New York of the 1990s and early 2000s, by Fiorenza Menini (born 1970).

"A confusing score composed of walks, happenings, performances, texts, photographs and video" testifying to "her exploration of limits" in a process of "metamorphoses of the self" and "deconstruction of representations."¹

In the series *Roof* (1994), we see her "questioning the masquerade of femininity"² in a leopard coat, furry hat, dark glasses, and pumps, armed with a bouquet of red roses on the roofs of New York. "*How to get rid of its chains? She deconstructs, diffracts her image, diverts the uses, disorients [...]*"² It is a matter of "recomposing my own body," explains the artist, who is not afraid of the eyes and dares to confront taboos and clichés with a beautiful, and sometimes cruel, insolence. With her, the glamour hits the bull's eye and the humor (often black) grates with gravity. The sick body in *Poppy* or the parody of the crime in the bathroom in *How Al Pacino kills me!* or the one of a too-well-ordered *Breakfast* testify: a violence lurking everywhere underneath the humor is emerging...





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A TRASHY GLAMOUR

From “the film starlet on a pedestal on a roof top” to the naked housewife curled up against a washing machine, straddling a television set or frozen in a refrigerator, the artist skillfully hijacks the conventions of representation, erasing “the laughable derision of our existences.”² From the “woman with the femininity of glossy paper literally frozen in her refrigerator whose lamp serves as a spotlight” (*Mrs Freeze and the Frozen Values*) to *The Short Life of Mary Smith* played in accelerated in a fitting room, she shows the “women trapped by the representations that alienate them.”³

© Fiorenza Menini, Al Pacino Scarface



Roofs (*Roof*), underground (*Down*), squats (*Squats*), kitchens and bathrooms, blind spots (*Dead Angle*), disused spaces (*Women in Furs*), corridors, hotels... these are the paths that Fiorenza Menini takes to penetrate, hidden from view, the troubled intimacy of her subjects and to experiment. To experiment often means for her to metamorphose herself to break the codes and to dispossess herself before taking possession of the frame and her image. Thus, in *Masquerade*, among other photographic performances, “*the jewels deform the face into a cyborg-like amalgam of flesh and metal,*” while *the fur coats [...] sometimes exhibit the superficiality of which they may be the clichés [...], sometimes free the body from its form to give it back its animal strength.*”³

An expressive and theatrical force that we find in her video *Les Paysages atomiques* made from photo books.

¹ Quotes from the curator of the exhibition, Céline Méliissent.

² Frédérique Villemur in the exhibition catalog.

³ Claire Lozier in the exhibition catalog.

STÉPHANIE DULOIT

EXHIBITION: WALK MAN WALK LIKE A WOMAN

DOUBLE EXHIBITION

FRAC OCCITANIE

4, RUE RAMBAUD, MONTPELLIER (FRANCE)

FROM JUNE 2ND TO OCTOBER 21ST 2023

FRAC-OM.ORG

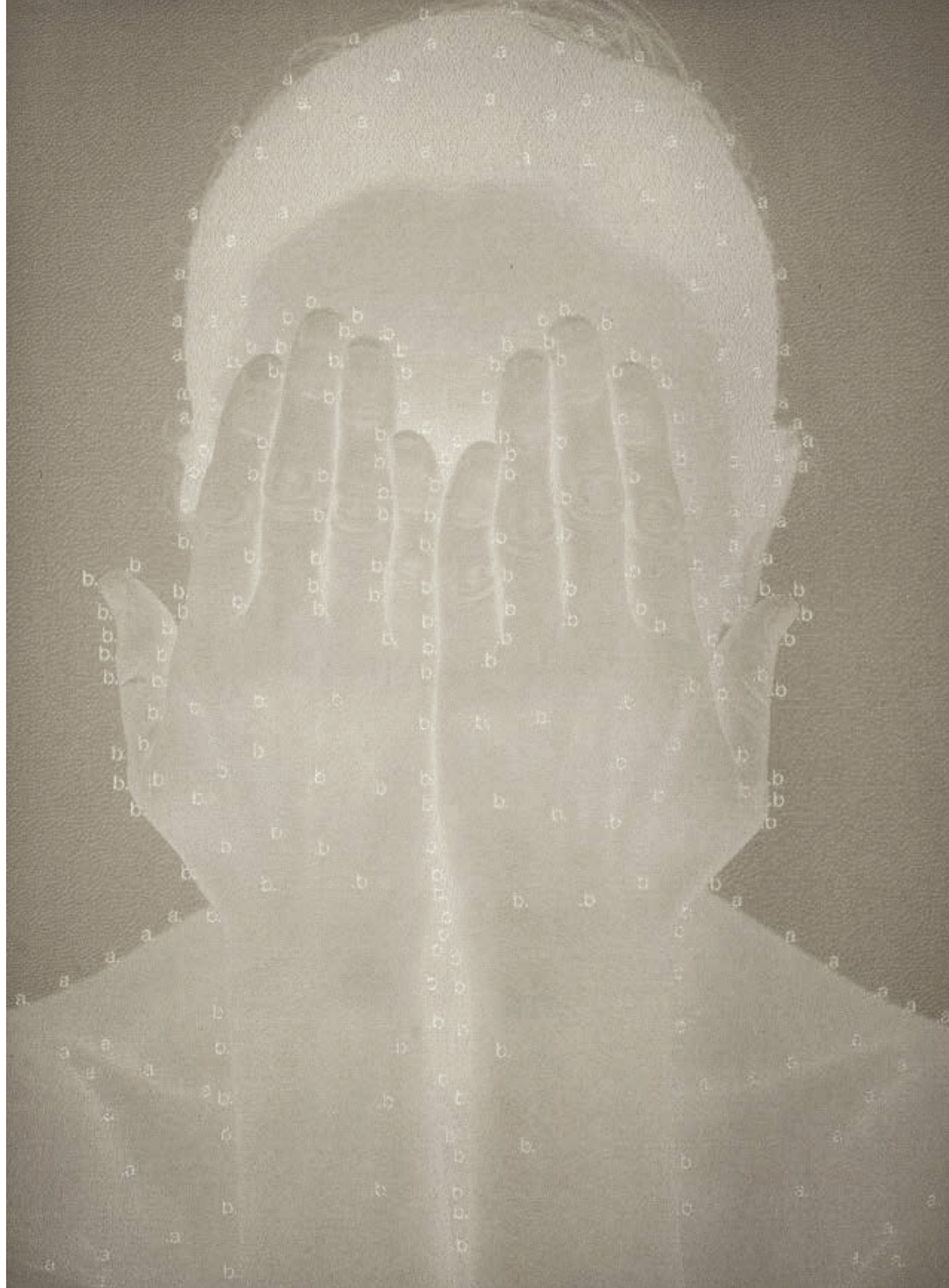
FIorenza-MENINI.COM

LE KIASMA

1, RUE DE LA CROUZETTE, CASTELNAU-LE-LEZ

FROM JUNE 1ST TO JULY 13TH 2023

LEKIASMA.FR



FRANCE - PARIS

LAURENT LAFOLIE

BEYOND THE PORTRAIT

Looking into the eyes of the faces photographed by Laurent Lafolie gives us a very strange, indefinable sensation, an uncomfortable *je ne sais quoi*. A vain attempt, in fact, since it proves impossible to fix these elusive gazes. And for good reason: they don't belong to anyone, or rather, they are the sum of multiple gazes. Created by superimposing hundreds of faces photographed in camera via an analogue screen capture, these "faces" seem to disintegrate, disappear as they appear to us, or metamorphose, a little like the unfathomable Mona Lisa: "Reaching the universality of the face by diffracting it into an infinity of other possibilities" is, in fact, according to Marguerite Pilven, curator of the exhibition, the "paradoxical quest" pursued by the artist who, to highlight the ambiguity of the photographic image suspended between presence and absence, plays with its materiality with audacity and dexterity. For example, her prints enamelled with platinum and palladium enamels on white porcelain plates give the ghostly faces she captures a presence, a "physicality" that is all the more disturbing for being fake...



© Lalettre #01, Lalettre #02 & Lalettre #10, Laurent Lafolie, 2022 / Galerie Binome

Gauche : © Un.5, Laurent Lafolie, 2023 / Galerie Binôme
Droite : Un.11(détails), Laurent Lafolie, 2023 / Galerie Binôme

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LITHOPHANIES

It is similar to “question [...] the medium of appearance that is the photographic medium”¹ that Laurent Lafolie's *UN* series uses pigment printing on silk threads to make his faces appear. “By weaving faces with a single dyed silk thread, passed up and down a frame [...], the artist creates a weft that alternates between full and empty spaces. In this way, he attenuates the opposition between presence and absence, so powerfully felt when faced with the representation of a human figure”¹. In his lithophanes, it is light which, passing through a thin engraved porcelain plate, reveals the faces. These faces are hidden by the interplay of hands, as if to signal to the viewer the need for “another perception of the image”, and to encourage him or her to “search for his or her own image”².

If his twenty-panel work, produced by printing pigments on engraved photopolymer plates and washi sheets, belongs to the landscape register, it proceeds from this same research: entitled *L'Origine des images*, this composition “also calls on the viewer to produce his own synthesis, thus escaping the fixity of the single point of view.”¹

¹ Marguerite Pilven, exhibition curator
² Quotes from the artist taken from an interview conducted on October 6, 2016, by Anne-Frédérique Fer available as a podcast on France Fine Art (revue.francefineart.com)

STÉPHANIE DULOUT

GALERIE BINÔME
19, RUE CHARLEMAGNE, PARIS IV
UNTIL JULY 29TH
GALERIEBINOME.COM



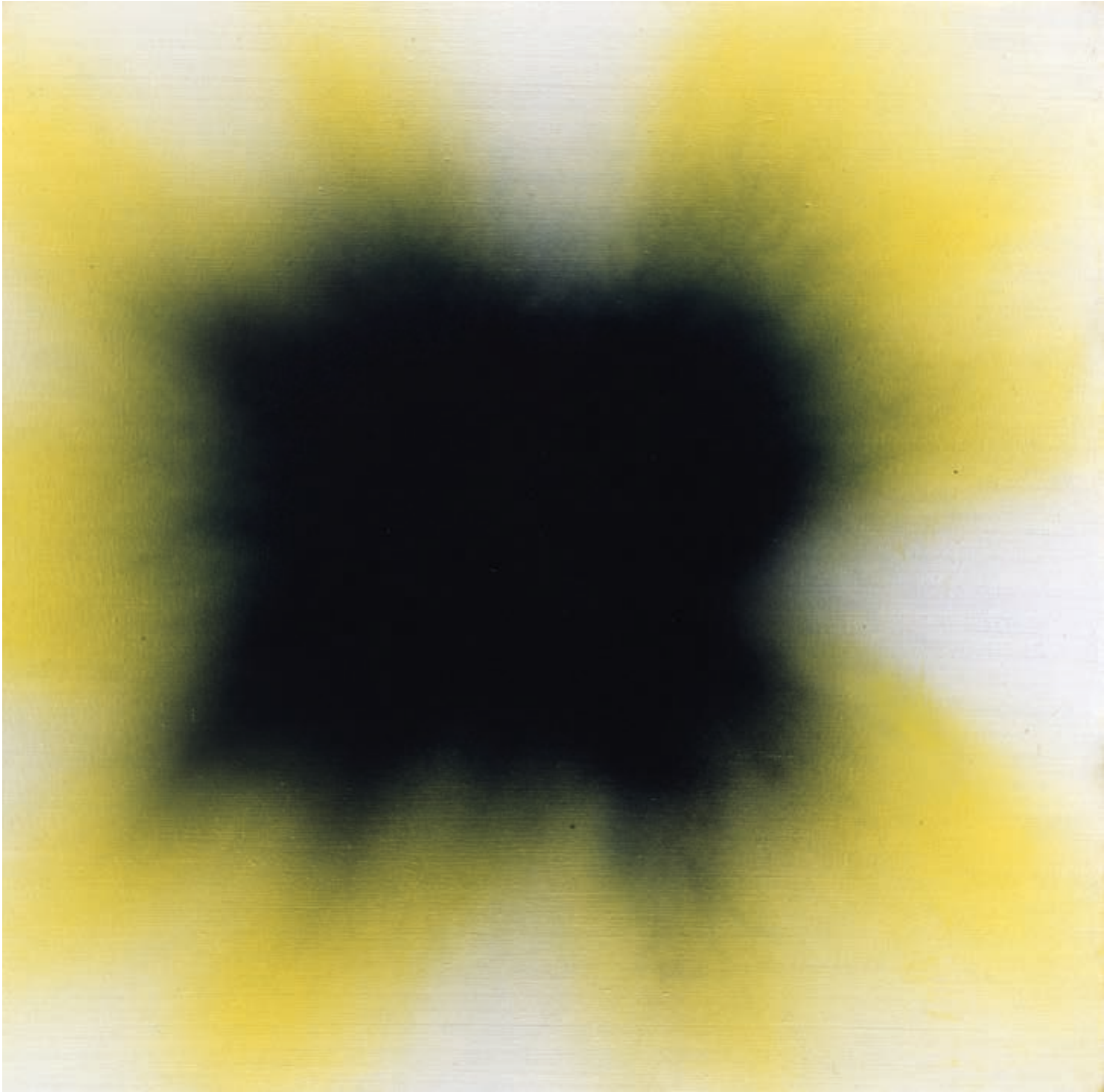
FRANCE - ANTIBES

COSMIC TRIP

ANNA-EVA BERGMAN AND HANS HARTUNG

Located on the heights of Antibes, in the magnificent villa-workshop of one of the most legendary artist couples of the 20th century, the Hartung-Bergman Foundation presents an exhibition dedicated to the cosmic visions of Hans Hartung (1904-1989) and Anna-Eva Bergman (1909-1987) exploring their fascination for science.

*"... forces that pull away from gravity, scales that are disturbed, worlds that are born and die..."*¹, evoking the effects of weightlessness, the gravity of stars, quasars, and other black holes, some of their paintings would have, according to astrophysicist Etienne Klein (associated with the exhibition) anticipated some of the very recent astrophysical observations.



GOLDEN NOTHINGNESS

In 1963, after painting *The Abyss*, Anna produced two monumental monochromes in vinyl and metal leaf with eloquent titles: *Golden Nothingness* and *Silver Nothingness*, while between 1969 and 1970, on the occasion of the Apollo 11 mission, she produced, still in silver leaf, extraordinary lunar visions. “In search of universal harmony,” believing in “a higher plane, a kind of spiritual and astral plane, beyond the tangible universe,” she will never cease to access this *Cosmic unconsciousness*² through research on colors, the golden ratio, and the right proportions, at the limits of alchemy. Painting “with the old medieval technique of golden backgrounds, petrified stars [...] sailing in skies forever frozen,”³ she is also a painter of movement “because her paintings are spaces where forces of attraction and repulsion play out at a distance, as in a magnetic field.”⁴

HYPNOTIQUE ET PSYCHÉDELIQUE

Having dreamed of being an astronomer and, very early on, fascinated by the infinitely small and the observation of the stars, Hartung, for his part, found in abstraction the means to depict the physical energies that traverse space. Adopting the technique of spraying in the 1960s, he took painting into another dimension: evoking black holes, interstellar travel, stellar collisions, and even the “passage of an electron through a magnetic field,”¹ his vinyl and acrylic paintings are a maelstrom of sprays, nebulous trails, and multicolored flows, making lemon yellows and turquoise blues rush into bottomless blacks that suck in the eye. A true *Space Odyssey* in the style of Stanley Kubrick, propelling us into an elsewhere, “Beyond the infinite.”⁴

¹ Quotes from the exhibition catalog.
² Title of a work created in 1951.
³ Article published in 1956 in the magazine *Le Musée vivant* cited in the catalog.
⁴ Hans Hartung's post-1960 paintings have often been compared to the “Beyond the Infinite” sequence in Stanley Kubrick's 2001: *A Space Odyssey*, released in 1968.

STÉPHANIE DULOUT

EXHIBITION: *COSMIC TRIP: HARTUNG AND BERGMAN BETWEEN DREAMS AND SCIENCE*
 HARTUNG-BERGMAN FOUNDATION
 173, CHEMIN DU VALBOSQUET, ANTIBES
 UNTIL SEPTEMBER 29TH 2023
 FONDATIONHARTUNGBERGMAN.FR

EXHIBITION: *ANNA-EVA BERGMAN: JOURNEY TO THE INTERIOR*
 MAM OF PARIS
 11, AVENUE DU PRÉSIDENT-WILSON, PARIS XVI
 UNTIL JULY 16TH 2023
 MAM.PARIS.FR

© Hans Hartung, T1973-R34, 1973,
 Acrylique sur toile, 180 x 180 cm
 Collection : Fondation Hartung-Bergman



FRANCE - PARIS

TAISIIA CHERKASOVA

THE ROAD OF DREAMS

Two lighthouses shine in the clear night at the bend of a road that runs deep into the forest: painted in acrylic ink on wood, this painting by Taisiia Cherkasova, exhibited among other fantasised memories at Galerie Dominique Fiat, caught our eye. What are these lighthouses telling us, marking the vanishing point of the painting entitled *Drive me crazy*? Escape from one's homeland? Hope for renewal? The quest for refuge?

Born in 1991 in Dnipro in eastern Ukraine, Taisiia Cherkasova now lives in Aubervilliers, in Poush, where she shares a studio with five other artists. Having experimented with a variety of techniques, from oil paint and wax to modelling clay and collage, she has now turned her attention to airbrushed acrylic inks. It's a technique that captures the "elusive aspect" of "never-fixed" memory, which, like dreams, "is a living phenomenon, taking on different forms and constantly transforming itself"... So here we are, transported into this misty nightcap on the road of dreams, to journey, on the verge of madness, through our own memories and phantasmagoria in the clear night of our daydreams.

STÉPHANIE DULOUT

EXHIBITION: TAISIIA CHERKASOVA - BORN TO BE WILD
DOMINIQUE FIAT GALLERY
16, RUE DES COUTURES SAINT-GERVAIS, PARIS III
UNTIL JULY 15TH
DOMINIQUEFIAT.COM
TAISSIACHERKASOVA.COM
@TAISS.CHERKASOVA

FOCUS





FRANCE - PARIS

THE PHOTOGRAPHIC STORIES OF MARTIN ESSL

As a child, Martin Essl spent most of his time in his father's darkroom. He discovered a consuming passion for photography. Originally from Austria, the photographer studied at a number of art schools, including the Linz University of Art. Following his studies, he moved to the 18th arrondissement of Paris, not far from the Château Rouge metro station. This adventure inspired a photographic trilogy entitled *Le Château Rouge*.

© Martin Essl / Courtesy Galerie Esther Woerdehoff / Baignoire, 2016
Tirage jet d'encre, 40x32cm



© Martin Essl / Courtesy Galerie Esther Woerdehoff / Table, 2020
Tirage jet d'encre, 60x75cm



From 2012 to 2020, Martin Essl tells a story, leaving the outcome up to the viewer. He invites us on a journey through his cinematic shots, where the magic of a moment is sublimated. The photographer - represented by Galerie Esther Woerdehoff - poetically captures a fragment of life left behind by a stranger, or an intimate scene from everyday life.

From a store window to a naked body, the photographer highlights the sublime with sensuality. The predominance of pastel colours in his photographs immerses the viewer in an angelic, even idyllic atmosphere. Every detail of everyday life, at first sight trivial, represents for the photographer a picture to be contemplated with admiration.

The first version of his *Château Rouge N°1* series was published by Kehrer Verlag in 2015.

MARINE MIMOUNI

ESTHER WOERDEHOFF GALLERY
 36 RUE FALGUIÈRE, PARIS XV
 EWGALERIE.COM
 MARTINESSL.COM



SWITZERLAND - BÂLE

THE SUBLIMATION OF EVERYDAY LIFE THROUGH THE LENS OF CHRISTIAN VOGT

Following his design studies at the Basel School of Art, Christian Vogt took up photography in the 1960s. He became assistant to the renowned American photographer Will McBride. Over the course of his career, the artist won numerous awards, including the *Triennale Internationale de la Photographie de Fribourg* in 1975, and the *Kulturpreis der Stadt Basel* sixteen years later.



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© Christian Vogt, Lauren Yarra, 2003 / Courtesy of Galerie Esther Woerdehoff
Carbon pigment print on rag paper, 100x129cm

© Christian Vogt, Self-Release, 2003 / Courtesy of Galerie Esther Woerdehoff
Carbon pigment print on rag paper_100x129cm

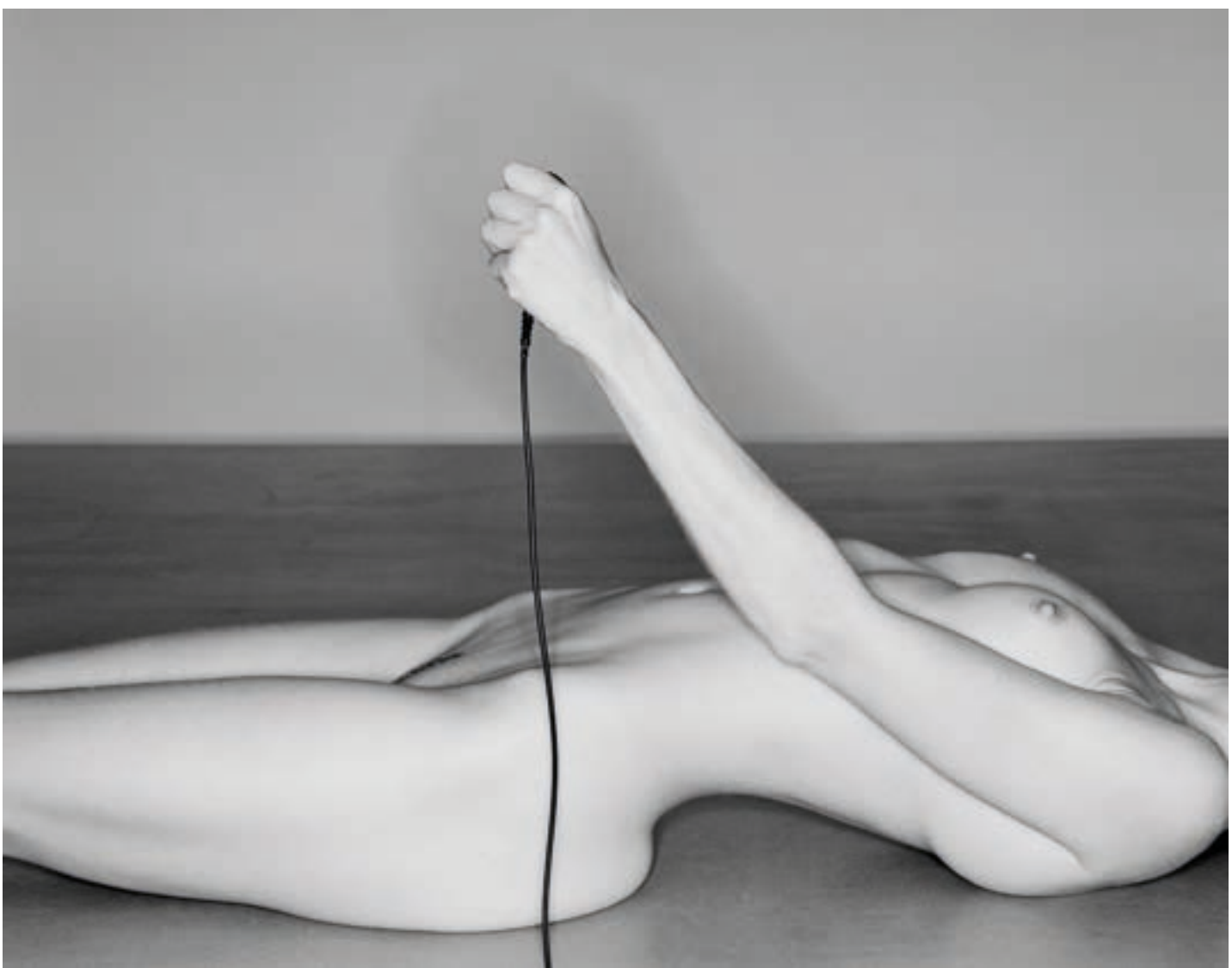
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Through Christian Vogt's photographic eye, an intimacy is revealed. The viewer becomes an actor in the photographic scenes captured through the photographer's lens. Whether in black and white or colour, the artist's images capture the melancholy of time as it passes. He even compares them to haikus - short Japanese poems. On charcoal and silver prints, the artist freezes the time of a bygone moment.

A stickler for detail, Christian Vogt emphasises not the image as such, but the story behind it. Here, the perception of reality is questioned. Desire is one of the main driving forces behind his work. Long compared to a nude photographer, the artist reveals not simply exaggerated nudity, but the language and meaning it evokes. His photographic works *Self Release*, *About the Price of Freedom of Not Belonging Anywhere* and *Slip* are perfect examples of this. Freckles on a pale face, arched backs, unveiled intimacy... Christian Vogt's photographs reveal a utopia of reality, which becomes almost illusory.

MARINE MIMOUNI

CHRISTIAN VOGT IS REPRESENTED IN FRANCE
BY GALERIE ESTHER WOERDEHOFF
EWGALERIE.COM
CHRISTIANVOGT.COM





FRANCE - PARIS

CLAUDE BATHO & ERICA LENNARD

THE ETERNAL FEMININE

A foggy window, an umbrella hanging from a cracked wall, a basin of wet laundry, a little girl asleep on a bench... all simplicity and strangeness, Claude Batho's photographs express the poetry of everyday life, that of common objects and household chores. Enhanced by black and white, individualised by tight framing and theatricalised by the use of light - light of the purest purity - these objects are almost allegories. The mirror reflecting the father's face, blinded by the light coming in through the window, evokes absence, as does the misty window (reminiscent of the work of Czech photographer Joseph Sudek ¹⁾ - which can also evoke oblivion or reverie. The photograph of the little girl standing in a corridor doorway, surrounded by broomsticks, is disturbing in more ways than one, and recalls Dutch interiors painted in the Golden Age, while the wet torso wrapped in *Le Rideau de douche* photographed in 1981 inevitably evokes Erwin Blumenfeld's famous *Nu sous la soie mouillée* (1937).

© Claude Batho, *Le linge mouillé*, Paris, Janvier 1980 / Courtesy La Galerie Rouge

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© Claude Batho, *Le canapé*, mai 1972 / Courtesy La Galerie Rouge

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Left: © Erica Lennard, Tesso, New York City, hiver 1975
Right: © Erica Lennard, Elizabeth, Paris, hiver 1974
Courtesy of La Galerie Rouge

ALLEGORIES

All simplicity, but also all modesty and gentleness, Claude Batho's photographs also have something of the memento mori about them, evoking a certain melancholy. "These photographs [...] are filled with the passing of time, on children, people and things. I wanted to make very simple moments sensitive, to retain their silences..." said the photographer who published *Le Moment des choses* in 1977.

As for Erica Lennard, she concentrated on portraits of women (her sister Elisabeth, friends and women she met and admired) from the age of twenty, during the 1970-1980 period. Her photographs are equally poetic and elegant, revealing the same sharpness and gentleness of gaze. An enveloping gaze that, with sensuality and modesty, reveals silhouettes and faces in the light. Photographed in romantic settings that foreshadowed the garden photographs Erica Lennard would become famous for, these women are not photographed as "objects of desire" but as living, luminous, mysterious and radiant beings... A beautiful ode to women... by women.

1896-1976

STÉPHANIE DULOUT

EXHIBITION: CLAUDE BATHO & ERICA LENNARD - WOMEN'S LIVES
LA GALERIE ROUGE
3, RUE DU PONT LOUIS-PHILIPPE, PARIS IV
UNTIL SEPTEMBER 23RD
LAGALERIEROUGE.PARIS



FRANCE - ARLES

54TH RENCONTRES DE LA PHOTOGRAPHIE

Acid colours, a wigged face, an inquisitive gaze...Finnish photographer Emma Sarpaniemi's *Self-portrait as Cindy* sets the tone for the 54th Rencontres de la Photographie d'Arles: in addition to the pre-eminence of women (artists or curators, as is the trend...), the distancing of the gaze and the staging of reality are the order of the day in this new festival, which offers no less than 44 exhibitions this year. These include *Søsterskap - Contemporary Nordic Photographs*, at the Eglise Sainte-Anne, featuring female subjectivity through the work of artists active since the 1980s in Denmark, Finland, Iceland, Norway and Sweden.

At the Palais de l'Archevêché, visitors will be delighted by the strangeness and plastic, almost painterly beauty of the *Assemblages* by Saul Leiter (1923-2013). These are street photographs like no other, relegating silhouettes to the background, amidst almost abstract interplays of reflections, transparencies and blurs, flat tints of colour and interlocking perspectives.





"GEOGRAPHIES OF THE GAZE"

At the Sainte-Trophime cloister, the troubling sedimentation of Camargue landscapes created in situ and in the studio by Eva Nielsen with the complicity of Marianne Derrien, as part of the BMW ART MAKERS program inviting an artist/curator duo to produce experimental work around the image and its placement in space. Fusing optical and hydrogeological phenomena through superimposed silkscreen images and paintings, the Franco-Danish artist's new *Insolare* series multiplies the territories (of images and landscape) that transport us into the ghostly spaces of memory.

Also, at the Sainte-Trophime cloister, Agnès Varda's exhibition of photographs of the quays of the *Pointe courte*, Sète's fishing district, used by the artist to shoot her first film, *La Pointe courte*, in 1954, also blurs the boundaries between media. As location scouting photographs, these highly graphic and realistic plates provide the substance of this film, a precursor of the *Nouvelle Vague*, in which Agnès Varda "dollies around in a 2CV before Chabrol, Truffaut, Godard and Louis Malle" and where, after opting for colour, she "switches to black and white, which makes reality more abstract"¹.

© Diane Arbus

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"DE FILMS EN IMAGES"

"Des films en images" is one of the themes of this year's Rencontres, which, in addition to Agnès Varda's sumptuous black-and-whites, features the photographic work of Wim Wenders (at Espace Van Gogh) and Gregory Crewdson's photographs "conceived as cinema scenes" (at La Mécanique Générale).

Finally, to mark the centenary of the birth of Diane Arbus, LUMA Arles presents Constellation, an exhibition of over 450 images (some previously unseen) by the master of strangeness.

¹ Patrick Roegiers, *Nouvelle vague, novel*, ed. Grasset, 2023

STÉPHANIE DULOUT

FROM JULY 3RD TO SEPTEMBER 24TH 2023

RENCONTRES-ARLES.COM
LUMA.ORG



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SOUTH AFRICA

STEFANIE LANGENHOVEN OR SELF-AWARENESS

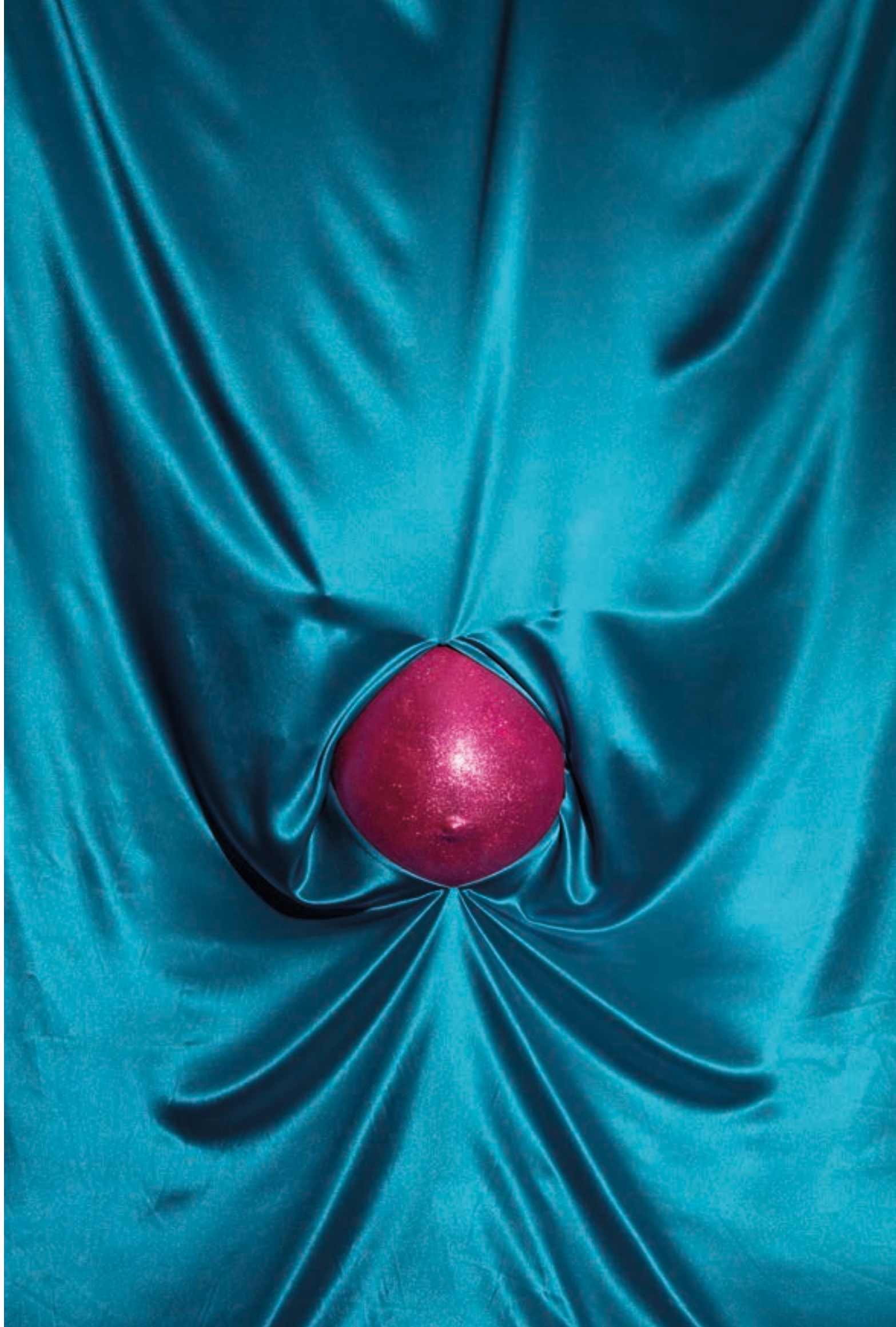
The South African artist and photographer explores the female psyche through the themes of pregnancy, changes in mother-daughter relationships, dreams, fear and death.

“Your vision becomes clear when you can look into your heart. He who looks outside himself is only dreaming; he who looks inside himself wakes up”. This quote from Carl Gustav Jung epitomises Stefanie Langenhoven's work. Since 2015, this South African art photographer has focused on the human psyche, and particularly on the concept of femininity and its representation in society. This alumni in communication design, fine art and photography from the Open Window School of Visual Communication in Pretoria (her hometown) gives a voice to the feminine. Her artistic images, both raw and sensual, challenge the fantasies conveyed and stigmatised by patriarchy. Through her series, she attempts to question the way in which women perceive themselves, identify themselves and shape themselves.

QUESTIONING PRECEPTS

The photographer explores the notions of the Anima (the female representation within the human imagination) and the Anima Mundi, which, according to several systems of thought, is an intrinsic connection between all living beings, in the same way as the soul is linked to the human body. *“My photographs express the internalisation of objectification and the distorted idealisation of the female body,”* she explains. *“I want to find out how the self-image and perception of the body are distorted by the reflection of this society obsessed with the feminine aura. I hope to touch on the intangible and allow the imagination to find space, not only to see and be nourished by an image, idea or belief, but also to be attracted, felt and discovered.”*





GOING WITHIN

She completed her studies in integrative and transpersonal psychotherapy at the Centre for Counselling and Psychotherapy Education in London. This experience enabled her to explore her photographic work in greater depth. In 2021, she won the Female in Focus prize from the British Journal of Photography for her personal and dazzling series 'Avatāra', centred on her experiences of pregnancy and miscarriage. Her research continued with *An Octopus Has Three Hearts* and *Cocoon*. With *Sacred Feminine*, she explores the feminine as an archetype and the body as perfect imperfection. Both should be sacred and celebrated in a natural and authentic way. In *Siamese Soul*, she examines the changes in the mother-daughter relationship over time; a look at sisterhood through the unpredictability of life. As for *Postpartum Self-portrait*, she takes a selfie of herself, focusing on the physical and mental effects of breastfeeding. Stefanie Langenhoven's portfolio is an X-ray of the human psyche, rich in sensations and imagination.

NATHALIE DASSA

TRANSLUEPAININTOLOVE.COM

FRANCE - PARIS

CARLOS LEAL

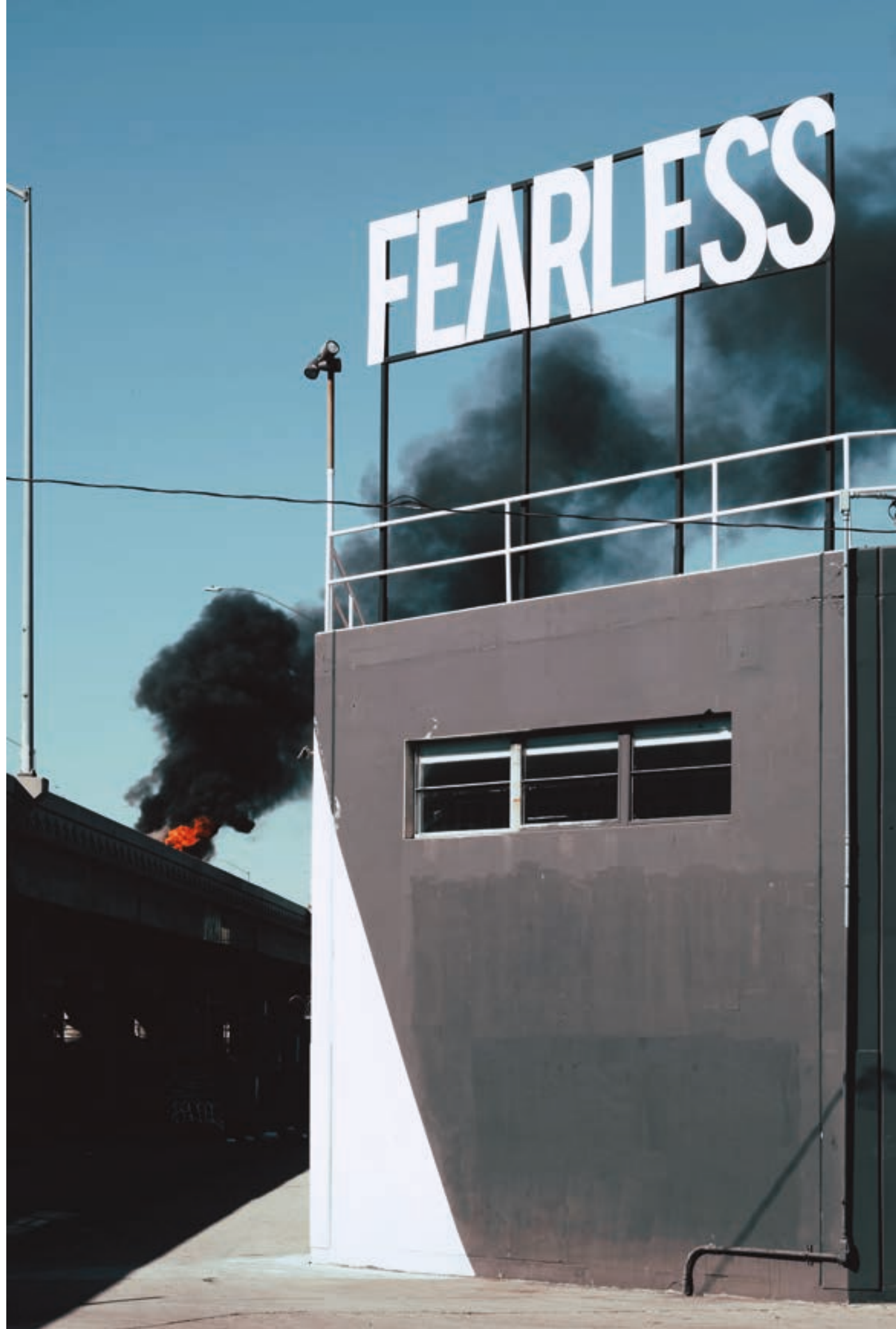
THE AESTHETICS OF THE PUNCH

Making the invisible visible, the homeless wandering or stagnating in our streets, in this case those of Los Angeles: this is the mission admirably accomplished by Spanish-Swiss photographer Carlos Leal.

Far from being documentary photography, his extremely spare, beautifully composed images have the force of a punch. Elliptical, they never show in an immodest way, but only hint at the dramas played out on the sidewalks: Here, a hand plastered to a black wall; there, an abandoned cart full of bags and old clothes; here, a cloud of black smoke that we learn is the result of a pile of stuff burnt by a homeless man in the middle of the freeway; there, a man sitting against a wall hidden under a shirt acting as a veil (*Ghost in the City*, 2022); yet another here, buried under a blanket in a wheelchair... So many ghosts that have become the protagonists of our urban tragedies. A former rapper with the Sens Unik group, Carlos Leal is no stranger to the limelight, but it's with great poetry that he shows the other side of the city's fantasies of social success. A veritable *mise en abîme* of the illusory American dream, his service station (titled *Oil Temple*) shines brightly in the dark of night. A troubling - and very minimalist - chiaroscuro that speaks volumes about the torments of our modernity.

STÉPHANIE DULOUT

EXHIBITION: CARLOS LEAL - FEARLESS
ESTHER WOERDEHOFF GALLERY
36, RUE FALGUIÈRE, PARIS XV
UNTIL JULY 29TH
EWGALERIE.COM



© Carlos Leal, Oil Temple, 2023 © Courtesy Galerie Esther Woerdehoff

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© Carlos Leal, Ghost in the City, 2023 tirage pigmentaire © Courtesy Galerie Esther Woerdehoff



FRANCE - PARIS

SIMONE KAPPELER

There's something pulsating in Simone Kappeler's photographs, something very much alive. Truncated, blurred images, tight, cinematic framing, unexpected colours, sometimes a little faded, reminiscent of old photographs... Far from the polished, skilfully composed "beautiful image", her shots seem to be the fruit of a quest for instantaneity.

Born in 1952 in Frauenfeld, Switzerland, Simone Kappeler has explored all kinds of photographic techniques since 1970, using a Hasselblad, a Leica, a Fujiflex, a Polaroid or a disposable camera, out-of-date film or infrared, and more recently the cyanotype... It is in this experimental and poetic approach that she catches bits of life and bodies on the fly: a naked back against a "colourised" mountain landscape (*Painted Desert*, 1981), a neck in a car, a child's puzzled face behind glass, a Cadillac caught between dog and wolf in Beverly Hills, an upside-down face monumentalised by a tight, low-angle framing...

© Simone Kappeler, New York, 17.5.1981, 1981 Gelatin silver print
Courtesy Galerie Esther Woerdehoff



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Like the flowers whose shadows she captures, everything seems to quiver and move, and bodies sometimes even seem to escape her. What she's looking for is to "catch the living"... Witness her series of photographs taken during a trip across the United States in 1981, recently rediscovered, which plunge us into a world of sensations, an intimate vision of the United States before the Internet and cell phones...

STÉPHANIE DULOUT

SIMONE KAPPELER IS REPRESENTED
BY ESTHER WOERDEHOFF GALLERY
36, RUE FALGUIÈRE, PARIS XV
EWGALERIE.COM



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© Simone Kappeler, Los Angeles, 18.7.1981, s. Fuji-Flex color print
Courtesy Galerie Esther Woerdehoff

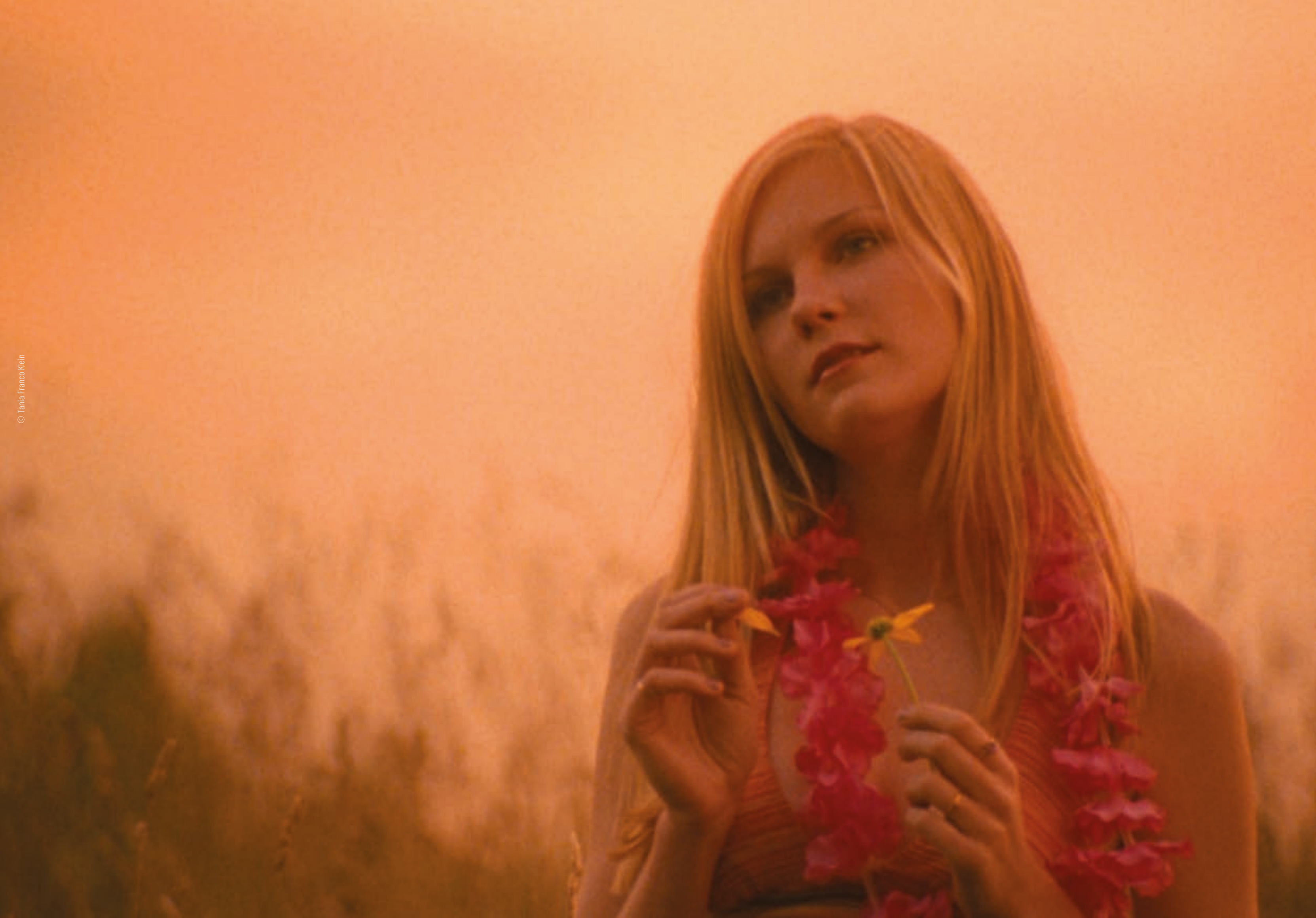


COUP D'ŒIL

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

@NEJMIL

COUP D'ŒIL





UNITED STATES - NEW YORK

VIRGIN SUICIDES BY SOFIA COPPOLA

TWENTY-THREE YEARS LATER


On September 27, 2000, the first feature film by a twenty-nine-year-old director with an already prestigious name was released in French cinemas: *Virgin Suicides*. The film, now a cult classic, opens in cinemas on July 12. The mystery of the Lisbon sisters has lost none of its aura.



We sometimes forget that *Virgin Suicides* takes place in the 1970s. We also forget that the film begins like a Stephen King novel, like *Ça*, or like *Stand by Me*: a group of young boys investigate the mysterious disappearance, the unexplained suicide, of five sisters from their high school. In Stephen King's work, the investigation forces the teenagers to confront their most terrible fears, as a metaphor for the passage to adulthood. For the boys in *Virgin Suicides*, as for most fourteen-year-olds, nothing frightens or fascinates more than girls. "We learned that girls knew everything about us, while they remained elusive," recounts one of them, in voice-over.

Almost flirting with the supernatural, *Virgin Suicides* evokes the mysteries of adolescence and the cracks of WASP America in its perfect suburbs, and has something of David Lynch about it. There's a touch of *Blue Velvet* in the impeccably manicured lawns of the Lisbon family, slightly poorer than their very wealthy neighbours. The spleen of Kirsten Dunst's character evokes that of Kyle MacLachlan in that 1986 film, who is also searching for meaning in his life. And her unexplained death just after being crowned Prom Queen recalls that of high school star Laura Palmer in the *Twin Peaks* series.





We forget that the girl who first commits suicide was interested in extinct species and dying trees, like the teenagers who want to collectively disappear in Sébastien Marnier's *L'Heure de la sortie*. There was less talk of ecology in those days. We forget that clues are distilled, and that *Virgin Suicides* is also an investigative film, some scenes of which, with their on-camera interviews, would almost evoke a Netflix true-crime documentary.

Because, strangely enough, we also forget that *Virgin Suicides* is a tragedy. We remember the diaphanous young girls, the melancholy, pop atmosphere. We remember that, despite the sadness, a tone of comedy pervades the whole film. We remember that this is a very free adaptation of a short novel by Jeffrey Eugenides, best known for his second book, *Middlesex*. We also remember the beautiful soundtrack and Air's hits, *Highschool Lover* and *Playground Love*, which, in their instrumental versions, accompany the film. A few notes are enough to create the unique atmosphere that makes *Virgin Suicides* one of those instant classics of cinema history.

Another film, released barely a year later, mirrors Sofia Coppola's feature. Richard Kelly's *Donnie Darko* is another story of teenagers in another upscale American suburb. One is female, the other male. One is white and bright, the other black and nocturnal. One is about 1970s America, the other about 1980s America. Like *Virgin Suicides*, *Donnie Darko* has its own hit, an acoustic cover of Tears for Fears' Mad World by Gary Jules. But *Virgin Suicides* has yet another echo, that of a 1975 Australian film, *Picnic at Hanging Rock*, which Sofia Coppola readily cites as an inspiration. There's the same light, the same young blonde girls in white dresses, and death hovering in the air.

But the most important thing to remember is that, despite the references, Sofia Coppola was perhaps the first to take a feminine look at adolescence, where teen movies, which had been in their heyday since the John Hughes films of the 1980s, were essentially male - with the exception of Amy Heckerling's terrific *Clueless* (1996). Finally, it's worth noting that the freshness of his direction means that *Virgin Suicides*, twenty-three years on, hasn't aged a day. Because, like him, the mystery of adolescence, which he manages to capture, remains eternal.

PIERRE CHARPILLOZ

VIRGIN SUICIDES BY SOFIA COPPOLA
IN CINEMAS ON JULY 12ND

INTERVIEW

HAYA KHAIRAT, IN THE PICTURE

Egyptian photographer, director of photography, and filmmaker Haya Khairat was awarded the Pierre-Ang nieux "special encouragement" prize at the Cannes Film Festival, an endowment given to promising young cinematographers. Interview with a young woman who has carved out a place for herself in an industry still dominated by men.

WAS YOUR FIRST PASSION CINEMA OR PHOTOGRAPHY?

It all started with photography. I started taking photos at a very early age. At the age of 16, I was doing the rounds of university graduations to take photos. And when Instagram launched, I started making content and was spotted by brands who offered me contracts. Then I went to film school to get closer to my first dream.

SO, INSTAGRAM IS AN IMPORTANT TOOL FOR YOU?

Yes, as a photographer and artist. It's important for me to go back to where it all began for me, to go back to the child I was, to take photos without constraint, without fulfilling an objective or seeking perfection. Instagram is that escape hatch for me, where I feel free.

WHAT DO YOU LIKE ABOUT WORKING AS A CINEMATOGRAPHER?

You have to know how to dance with the camera. You have to really feel the soul of the script, the acting, and the dialogue of the actors, in particular to understand how to find the best angle, when to focus, when to get closer or further away. The cinematographer has to be able to feel, to translate the director's language into images.

HAVE YOU ENCOUNTERED ANY DIFFICULTIES IN EGYPT AS A FEMALE DIRECTOR OF PHOTOGRAPHY?

Oh, my God! Yes, always. When I joined the Image Department at the Egyptian Film Institute, I was the fifth or sixth woman in the school's history to be accepted. I was the only woman in the class, with fifteen men. During one of the entrance exams, a teacher looked at me and said: "Do you really think you're capable of carrying a camera? Why didn't you choose the editing department? It's in an office, you'll have air-conditioning... It's more of a woman's job!" I had a lot of problems with my look, the way I dressed. If I look too "pretty" on a shoot, I get comments. These comments break you, break you, every day. Today, I feel it less because I've made my mark, I've proved that I'm capable of doing the same thing as a man. But I had to hold out for five years, during which I missed out on opportunities because I'm a woman.



© Haya Khairat

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WHAT WOULD YOU SAY TO A YOUNG WOMAN LIKE YOU WHO WANTS TO WORK IN THE FILM INDUSTRY?

Now that I've regained my feminine energy – which I had to mask for so long – I'd tell her not to lose her femininity. You don't have to become a man. For years, I've had to transform myself, to be as unfeminine as possible, and that's destructive.

WHERE DO YOU SEE YOURSELF IN TEN YEARS' TIME?

Here, in Cannes, presenting a film! I'll be back here one day with a film, I'm sure of it! *(laughs)*

PIERRE CHARPILLOZ

@HAYAKHAIRAT
VIMEO



FRANCE - PARIS

THE MONROE EXPERIENCE

ANOTHER VISION OF THE MYTH

From July 11, discover the Marilyn Monroe myth in a new light. Galerie Joseph presents "The Monroe Experience", a playful journey through photographs by Milton Greene, a graphic novel, a VR creation and a play.

An immersive narrative created by Stéphanie Sphyras and Benoit Nguyen Tat in collaboration with Sylvie Lardet, Anseau Delassalle and Ikse Maître, let yourself be transported and discover the woman behind the icon. The four-part experience begins with an installation of photographs, exclusive interviews and digital devices designed to interact with the world of the Monroe myth.

A second space will offer a VR experience for a true immersion in the life and memories of the icon presented from a new angle.

You will also be able to discover the graphic novel "Marilyn Monroe, confession inachevée" (Robert Laffont Editions), inspired by the novel written by the actress at the age of 28, with her accomplice and co-author Ben Hecht, in which she delves into her childhood and teenage memories, but also her reflections on the world of cinema and her profession as an actress, on love and sexuality, revealing that fragile duality between melancholy and glitter.

Finally, a play based on the icon's only autobiographical text, Marilyn Monroe, unfinished confession, reveals a nuanced portrait of an artist torn between her intellectual curiosity and the image producers wanted her to have.

A portrait of an icon who still shakes up and questions our vision of the world.

MÉLISSA BURCKEL

EXHIBITION: *THE MONROE EXPERIENCE*
GALERIE JOSEPH
7, RUE FROISSART, PARIS III
FROM JULY 11ST TO SEPTEMBER 1ST 2023

GALERIEJOSEPH.COM
MILTONGREENE.COM



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© Crédits

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FRANCE - CANNES

FLÓRA ANNA BUDA**A DIRECTOR TO WATCH**

Winner of the Palme d'Or for short film at the last Cannes Film Festival, *27* is an animated film that tells a tender and whimsical tale of the constrained sex life and fantasies of a twenty-seven-year-old woman forced to live with her parents. The film also highlights the housing crisis in many parts of the world, but particularly in Eastern Europe. Born in Budapest, 32-year-old Flóra Anna Buda drew on the personal experiences of many of her friends. Her story addresses a worrying social issue, and the director is not afraid to get involved, as evidenced by her acceptance speech for the Palme d'Or short film award. She addressed the audience on the alarming situation of the world's largest short film festival, the Festival de Clermont-Ferrand, whose regional subsidies have been drastically reduced.





Alumni of an animation school in Budapest after studying fashion design, Flóra Anna Buda is also a visual artist and draughtswoman. *“I have one foot in filmmaking and the other in illustration. I don't want to choose between the two. They complement each other: making animation takes a lot of time, so it's good to have projects on the side, which are quicker to do”*, explains the filmmaker, whom we met at the Annecy Festival, where 27 is also in competition.

The young director has a number of projects in the pipeline: an exhibition on her work as a visual artist, and a feature-length film combining live action and animation. She now lives in Paris. Lacking public funding in Hungary, she turned to France to produce 27. As a thank you, she decided to move to France, *“to contribute artistically to the country that welcomed my project. But at the same time, I still want to keep my Hungarian side. I'm still fighting for Hungary to change, even from the outside.”*

PIERRE CHARPILLOZ

27 BY FLÓRA ANNA BUDA CAN BE VIEWED FREE OF CHARGE ON THE ARTE.TV PLATFORM

UNITED STATES - HOLLYWOOD

GRETA GERWIG

FROM INDEPENDENT CINEMA TO HOLLYWOOD

Starring Margot Robbie and Ryan Gosling, *Barbie* is the film of the summer of 2023 - competing, in a radically different genre, with Christopher Nolan's *Oppenheimer*. Who would have thought ten years ago that this \$100 million film would be directed by independent film icon Greta Gerwig?

Just over ten years ago, it was as an actress that Greta Gerwig burst onto the screen. In *Frances Ha* (2012), directed by her husband Noah Baumbach, she plays a young woman in love and financial trouble in a big city. Many viewers recognise themselves in this tender, funny portrait, filmed in black and white.



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But some cinephiles had already spotted Greta Gerwig as a leading figure in the “mumblecore” movement - films that are a little off the cuff, essentially built around dialogue (“to mumble” means “to mumble”), in a spirit reminiscent of John Cassavetes. Greta Gerwig made her debut with tailor-made roles as an apprentice actress and screenwriter in the Duplass brothers' *Baghead* (2008),

and as a young adult ready to enter the workforce in Joe Swanberg's *Hannah Takes the Stars* (2007). It was with this director that she wrote and co-directed her first film – which she also co-starred in with Swanberg – *Nights and Weekends* (2008), about the long-distance relationship of a couple where he lives in Chicago, and she in New York.

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While she also made a foray into more mainstream cinema (Ivan Reitman's *Sex Friends* in 2011, Woody Allen's *To Rome with Love* in 2012), her meeting with Noah Baumbach in 2010 marked the start of a rich collaboration: she starred in four of her husband's films and co-wrote two, including *Frances Ha*. After 2016, she put her acting career on hold - apart from a role in Noah Baumbach's *White Noise*, released in 2022 on Netflix, and a voice in *Isle of Dogs* (2018) by Wes Anderson, a close friend of the couple. From now on, she is above all a screenwriter and director.

Although she has often been known as a New Yorker in her roles, Greta Gerwig hails from Sacramento, in northern California. A youth spent between Catholic high school and artistic aspirations, dreams of theatre and East Coast universities (she ended up studying at Barnard in New York). Her adolescence is recounted with melancholy in her autobiographical *Lady Bird* (2017), her first feature film written and directed by herself. In 2019, just as her new film, a very moving and ambitious adaptation of *The Daughters of Dr March*, hits theatres, the director is called upon to take the reins of a project that has already been in the pipeline for nearly ten years: a live-action adaptation of the world of Barbie dolls. Oscar-nominated for *Lady Bird*, Greta Gerwig has become one of the most prominent American filmmakers of her generation, able

to offer a discourse in tune with the concerns of post-Me-Too society. Studios are snapping her up. In the company of Noah Baumbach, hired as co-writer - the roles are reversed - Greta Gerwig set about writing *Barbie* during the confinement, claiming to enjoy "total freedom". Meanwhile, for Disney, she is working on the script for a live-action adaptation of *Snow White*, directed by Marc Webb (*500 Days Together*, *The Amazing Spider-Man*), scheduled for release in March 2024. Will an icon of independent cinema meet Hollywood for the better? Answer in cinemas, from July 19.

PIERRE CHARPILLOZ

BARBIE
IN CINEMAS ON JULY 19TH
YOUTUBE
.....



ACUMEN PRESENTS

BARBIE'S DREAM

PHOTOGRAPHER & CASTING: FRANÇOIS BERTHIER
D.A & STYLIST: FLORA DI CARLO
ASSISTANT STYLIST: SUZANNE TEXIER
MAKE UP ARTIST: ANA LIZANA
HAIR STYLIST: MOÏRAI DEMBELE
MODELS: ANAIS LUNCH & CAMILLE DUGAST
PRODUCTION: CLEMENCE PORNOT
AGENCY: IMG MODELS





SHIRT: FEEL THE LOTUS
HEADBAND: SONIA RYKIEL
BAG: SONIA RYKIEL
SHOES: NODALETO



OUTFIT AND BAG: SONIA RYKIEL



DRESS: FORTE FORTE
PRODUCTION BAG: PACO RABANNE

OB



FASHION SPHERE



LEBANON - BEIRUT

THE CREATIVE TEMPLE OF WASSIM FAKHOURY

The Lebanese founder and artistic director of the multidisciplinary studio See The ACT, which opened in 2020, is a creative force that has weathered all storms. Zoom in.

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© Courtesy of See The ACT

© Courtesy of See The ACT

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“The extraordinary in an ordinary environment doesn't shine, it's even more often neglected and undervalued. Many brilliant and talented people around the world don't get the recognition and reward they deserve. But once they arm themselves with value and confidence and remove themselves from the environment that doesn't serve them, they thrive and grow.” This is the story of Wassim Fakhoury, born in a small town in southern Lebanon. This creative talent has always had a passion for art, fashion and cinema. Based in Beirut, he began his career in the world of cinema. His style and artistic vision were strongly influenced by the iconic Italian director Michelangelo Antonioni. He dabbled in all areas of industry before branching out into fashion design and then the world of art, where he met Berlin pop artist Mougleta, who marked a real turning point in his career.





ART AND CULTURE AT THE HEART OF EVERYTHING

Together, they founded See The ACT, a multidisciplinary studio that supports and promotes young talent from different backgrounds: photographers, singers, painters, dancers, etc. A place where Wassim Fakhoury can imagine, design and produce all kinds of stories and content (videos, short and feature films, photo shoots, conceptualisation, art direction, social strategy, merchandising, shop windows). *“Art is a gift that needs to be cultivated and nurtured to keep on giving,”* he explains, *“The need for expression cannot be tamed, and art must not be limited.”* After years of wandering and creating, Wassim Fakhoury has finally found his way and satisfaction, moving forward despite the interruption of work during the 2019 revolution in Lebanon, which led to “inhumane living conditions”, followed by the pandemic in 2020. His journey has taken him where he wants to go: offering constant inventive solutions for himself, his studio and his clients, who already include Gucci, Valentino, Bvlgari and Elie Saab.

NATHALIE DASSA

SEETHEACT.COM
 @WASSIMFAKHOURY

© Ellen von Unwerth, Matthew McConaughey, New York, 1999
Courtesy of FaheyKlein Gallery Los Angeles

UNITED STATES - LOS ANGELES

THE ART OF MASCULINE STYLE

For its new group show, the Fahey/Klein Gallery in Los Angeles presents the work of some thirty leading photographers to celebrate male cultural icons through the different ways style has been used in the expression of self-identity.

Steve Schapiro, Miles Aldridge, Annie Leibovitz, Herbert List, Norman Seeff, Herb Ritts, Phil Stern, Agnès Varda, Ellen von Unwerth, George Hoyningen-Huene, Janette Beckman and Irving Penn are all here! "Male Edition: The Art of Men's Style" traces the evolution of genres and fashions from the early 20th century to the present day, through the prism of music, cinema and the visual arts. Precious photographic documents in which clothing and accessories reflect the individuals who wear them and make them their own. Like James Dean, captured by Phil Stern in the 50s, in "his relaxed posture and confident gaze, now a symbol of rebellion and effortless cool".







Three and four decades later, stars like Billy Idol, photographed by Janette Beckman, and Brad Pitt, shot by Mark Seliger, reshuffle the deck. The former imposed the codes of “*non-conformity and individuality*”, while the latter emphasised the idea that the masculine form in a feminine way shows how outfits of the opposite sex change nothing. Today, masculine aesthetics leave more room for “borrowed and reused styles” (*Vito* by Billy and Hells) to embrace and define “singular idiosyncrasies - regardless of gender identity”.

NATHALIE DASSA

EXHIBITION: MALE EDITION: THE ART OF MEN'S STYLE

L.A FAHEY/KLEIN GALLERY

FROM JUNE 15TH TO JULY 29TH 2023

FAHEYKLEINGALLERY.COM

© Bruce Weber, *Matt Dillon*, L.A. California, 1983
Courtesy of FaheyKlein Gallery Los Angeles

CHINA - BEIJING

CHRISTOPHER RAXXY

THE MATHEMATICAL VERSION OF POETRY

Christopher Raxxy is an avant-garde Chinese brand that combines the art of mathematics with that of parameterisation, design and fashion. Based on technical innovations that enable the creation of flexible, three-dimensional elements, the studio presents itself, without false modesty, as more advanced than the world of traditional fashion, which only works with flat, two-dimensional fabric. The result? A magnificent three-dimensional effect that doesn't simply reproduce the figure of the human body, but on the contrary recreates a completely new geometric silhouette.

Behind this colourful world by Raxxy is artistic director William Shen. Designer and mathematics specialist. He has won numerous prizes at the Chinese Mathematics Olympiad and is described by the media as a mathematical genius.


Mathematics yes, but also and above all a lot of poetry. It's hard to doubt this when you see the infinite palette used by the designer. And when it comes to black, as in the sublime "The Vast Land" collection, it's poetry that's always at the forefront. In this case, a colour painting on silk created by Wang Ximeng of the Northern Song dynasty, now part of the Beijing Palace Museum collection, which deeply inspired the collection. Another of the house's strengths is its technological know-how combined with Chinese traditions, such as bamboo weaving. An explosive cocktail and a talent to be followed.

LISA AGOSTINI

CHRISTOPHERRAXXY.COM
@CHRISTOPHERRAXXY_OFFICIAL







GERMANY - HAMBURG

SIMON ELLIS

A PASSION FOR HAIR

Born in London, Simon Ellis soon left university to study media and advertising. One day, when he was trying to decide what to do next, he made a list of his career choices. Blindfolded, he pointed to this list with a pin on the line: hairdressing. A career that began in the 70s with Vidal Sassoon, one of the best hairdressing schools in the world.

He began his career with Vidal Sassoon, whose namesake was a British soccer fan who became more than a hairdresser. In fact, it was by creating a small hair revolution overnight that he founded an empire thanks to his Bauhaus inspiration.

At this school, Simon Ellis developed his skills and creativity in the service of hair. An education that trained him to take part in London and New York fashion weeks, and to devise seminars and show concepts.

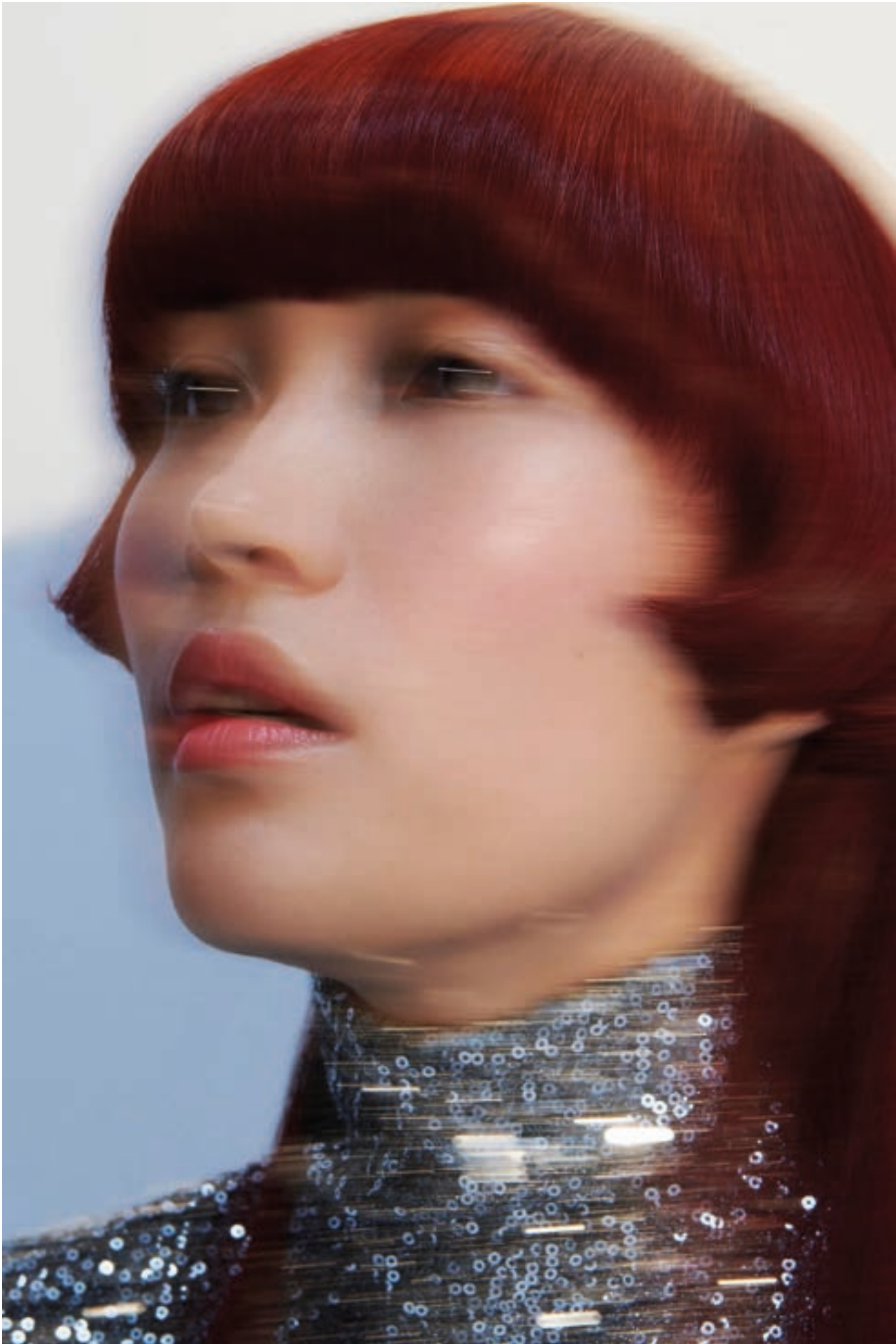
In 2000, he left the company to join Schwarzkopf Professional to rebuild the aging image of the German brand. And it was as head of image that he came up with the famous slogan: "Together. A passion for hair," evoking the idea of a partnership aiming for excellence while evoking positive emotion.

© Schwarzkopf Professional

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© Schwarzkopf Professional

Today, Simon Ellis, now Creative Director, lives and works in Hamburg. His passion intact, he continues to share a love that blends artisanal and creative skills closely linked to fashion.

"In an increasingly disconnected and digitised world, the role of the hairdresser will have value, because his skills cannot be taken over by machines." An art that this creative spirit never ceases to reinvent over the seasons, constantly provoking surprise and amazement.

THOMAS DURIN

THESIMONELLIS.NET

CHINA - SHANGHAI

UMA WANG ENVELOPS BODIES WITH GRACE

Uma Wang is a Chinese designer who has quickly made a name for herself with her aesthetic, minimalist and timeless creations. Critically acclaimed from the outset, Uma Wang, real name Wang Zhi, studied at China Textile University, before spending a few years at Central Saint Martins in London.

In 2009, the designer launched her own brand under the name Uma Wang, with collections presented in Shanghai, London and Milan. Following this, she was hailed by *Vogue Italia*, which put her in the spotlight, adding that she was a talent to watch closely. Over the years, the designer has made a name for herself in the fashion industry, and her label has become one of China's leading global brands.





Thanks to skilful blends of knitwear and quality fabrics, Uma Wang manages to strike a balance between sophistication and timeless aesthetics that brings strong designs to life. But she also enjoys taking the time to carry out ongoing research into the transformation of materials and images into precious fabrics, not forgetting the work on shapes that takes the designer on an endless journey around the world. She is always on the lookout for inspirations gleaned from cultures and their histories.

“Fabric research is very important, and I work exclusively with Italian weavers. My collections are also produced in Italy, where everything is sewn by hand,” explains Uma Wang.

Through unstructured, almost minimalist silhouettes, the pieces become sensual with a rustic elegance between neutral tones and raw edges. But it's above all thanks to her unique understanding of fabrics that Uma Wang has built her international reputation.

At a time when fashion lines are moving towards a more sustainable industry, Uma Wang recalls growing up in a family that instilled in her the importance of preserving the planet from an early age. A zero-waste philosophy that she adopted years ago, reusing in other creations such as plush toys for children. It's also worth mentioning that the brand has been offering sustainable clothing from the outset, thinking up pieces that can be worn more than once, with no real seasonality, and with particular attention paid to the quality of the designs.

THOMAS DURIN

UMAWANG.COM

OPUS
ancient arts

FRANCE - PARIS

ANCIENT JEWELLERY: POWER AND MAGIC

Kallos Gallery, the London-based ancient art specialists are pleased to announce their first participation in Opus - Ancient Arts, from the 20th till the 24th September in Paris. They will showcase their curated selection of ancient sculpture, vases, and burgeoning brand of wearable miniature artworks: Kallos Fine Jewellery.

Created to blend specialist knowledge of ancient art with expertly selected and exquisitely crafted fine jewellery, Kallos Fine Jewellery breathes new life into enigmatic ancient elements that still have many stories to tell. Every piece is bespoke, no two are the same. The collection of ancient coins, intaglios, and amulets each have a unique connection to the past and are a miniature piece of ancient art.

Each piece has been carefully crafted by a London-based jeweller, working with a modern aesthetic to allow each ancient intaglio, coin, or amulet to be worn, or used again, 2000 years later.

COINS

The ancient coins used in the Kallos Fine Jewellery range are a fascinating statement of the culture that produced them, reflecting the politics, religion, economics, and even fashion of the city state that produced them. It is even more of a wonder that such incredible detail can be shown on such a small scale. Despite their small size, ancient Greek coins are important monuments of Greek art. These coins are characterised by the artistry and skill of the engravers who mastered this art form.





GLYPTICS

Intaglios and cameos are one of the most beautiful and wondrous art forms to have survived from antiquity. Although small, what these miniature artworks lack in size they certainly make up for in artistry. Intaglios were highly prized items in the ancient world that offer modern collectors a window into ancient life, fashion, and worship. These beautifully decorative masterpieces demonstrate that the tradition of jewellery collecting is thousands of years old.

In antiquity, engraved gems were carved for use as seals and were often set into gold, silver, or bronze mounts. High ranking and prominent individuals had their own distinctive intaglios, which were used as personal signatures, to authenticate and identify letters. Rings were a highly visual statement of social position, and in ancient Rome, the equestrian class wore gold rings to convey publicly their status and rights.

MADELEINE PERRIDGE

KALLOS GALLERY
 6 CHESTERFIELD GARDENS
 W1J 5BQ LONDON (UNITED KINGDOM)
 KALLOSGALLERY.COM

OPUS - ANCIENT ARTS
 JOSEPH GALLERY
 116, RUE DE TURENNE, PARIS III
 FROM SEPTEMBER 20TH TO 24TH 2023
 OPUSARTFAIR.COM



MAGNETIC DIVINITY

ACUMEN & OPUS ART FAIR PRESENT

GLOVES: ELI PEACOCK
STATUE: OPUS ART FAIR
FRAGMENTARY FEMALE HEAD IN HIGH RELIEF
WHITE MARBLE WITH FINE CRYSTALS, PROBABLY PENTELIC.
REDDISH COLORATION IN DEPTH.
GREEK, ATTICA.
END OF 4TH CENTURY B.C.
H: 25 CM.
EX ALEXANDER IOLAS (1907-1987),
ACQUIRED FROM HIM IN 1982, THEN ON THE ART MARKET.

THANKS TO GALERIE JOSEPH FOR THE PLACE DES VOSGES SPACE AND
THANKS TO LAURA BOSCH DE GANAY, ANTONIA EBERWEIN
AND ANTOINE TARANTINO FOR THE LOAN OF THE SCULPTURES.
PHOTOGRAPHER: GREGORY BOUSSAC
D.A: MÉLISSA BURCKEL - FLORA DI CARLO
POST PRODUCTION: APOSTOLOS VAMVOURAS
STYLIST: FLORA DI CARLO
CASTING: FLORA DI CARLO
MAKE UP ARTIST: MARIKA BOUVEYRON
HAIR STYLIST: MOIRA DEMBELE
MODEL: MARIE FIERS

GLOVES: ELI PEACOCK
STATUE: OPUS ART FAIR
HEAD OF APHRODITE SIMILAR TO THE CAPITOLINE TYPE,
FROM A HELLENISTIC MODEL.
WHITE MARBLE.
H: 22 CM.
ROMAN, 110-120 A.D.
EX BESSONNEAU COLLECTION (1842-1916); THEN DESCHAMPS' IN THE 1970S-1980S.



HEAD OF EROS

GREEK, HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

MARBLE.

H: 15.2 CM.

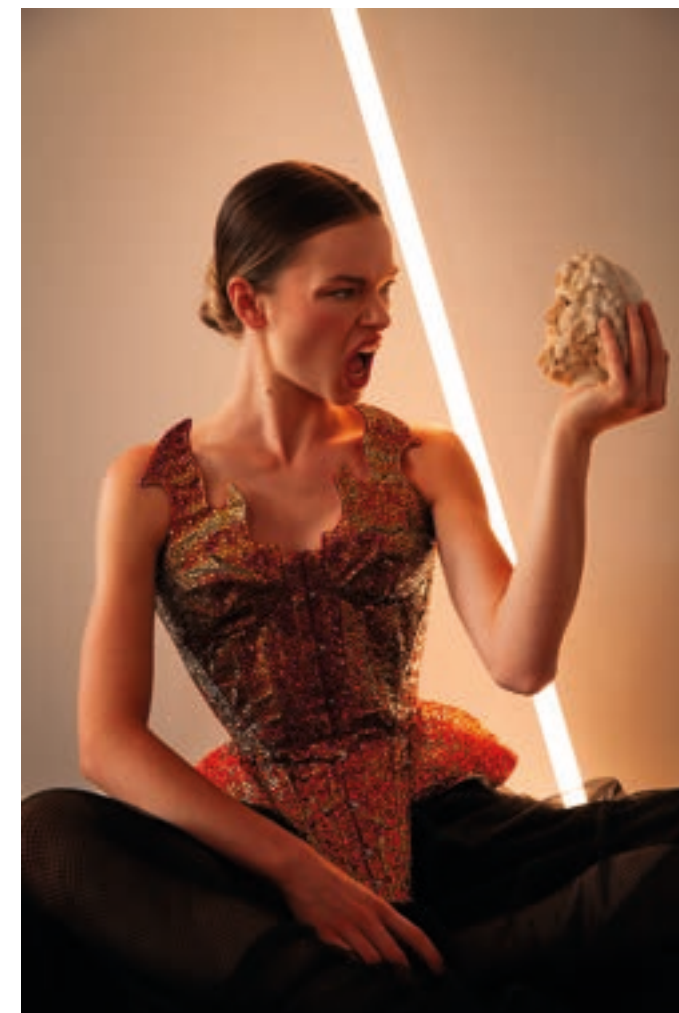
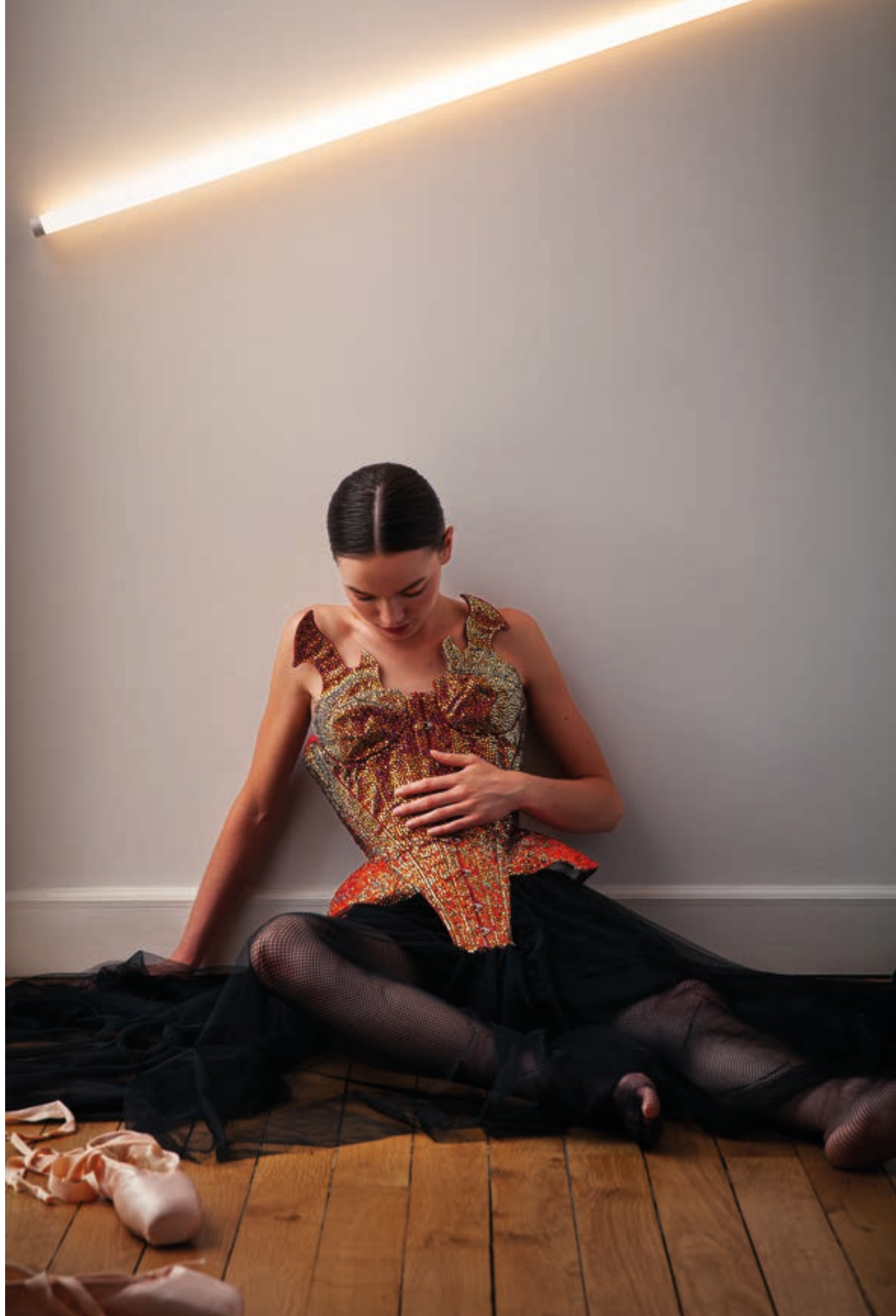
EX PRIVATE COLLECTION M.A., ACQUIRED IN ROME IN THE 1950'S;

SOTHEBY'S NY, 5TH JUNE 2008, LOT 21; WITH PHOENIX ANCIENT ART, 2008 (CAT. NO. 1, NO. 17);

PRIVATE COLLECTION A., PARIS, FRANCE.

LITERATURE: GISELA M. A. RICHTER, AMERICAN JOURNAL OF ARCHAEOLOGY, VOL. 47, N° 4 (OCT.-DEC. 1943)

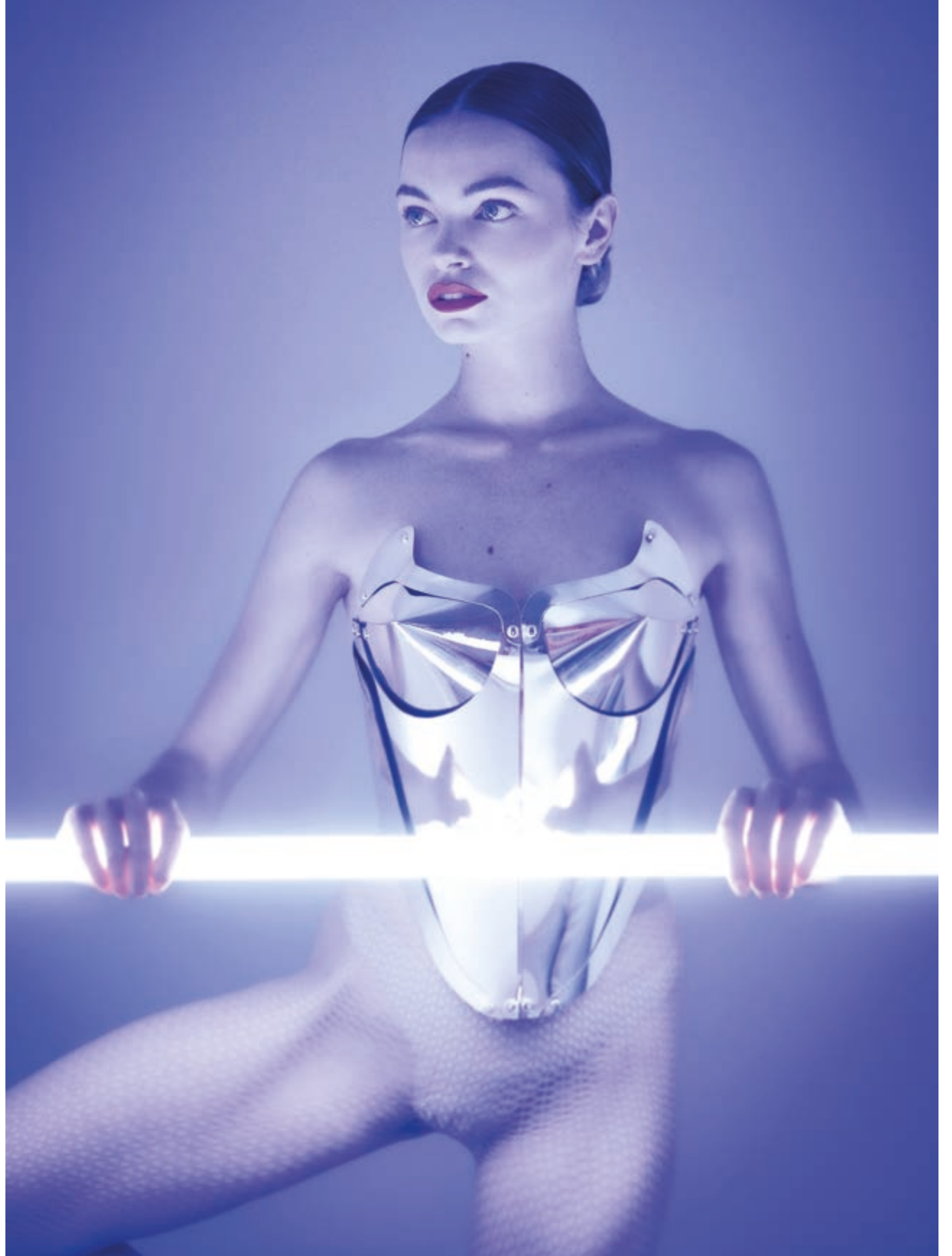
PP.365-378, THE UNIVERSITY OF CHICAGO PRESS.



BUSTIER: ASQUIN
BALLERINAS: REPETTO
STATUE: OPUS ART FAIR
BEARDED-MAN HEAD, PROBABLY JUPITER.
MARBLE.
H: 14 CM.
ROMAN ART, ROMAN PERIOD, 1ST-2ND CENTURY AD.
EX-MR B. M. COLLECTION, PARIS; TARANTINO GALLERY;
MR A. WHO PURCHASED THE OBJECT IN BEIRUT IN THE 1960S-1970S.



BODY: ASQUIN
CHOKER: MON REVE





(LEFT) DRESS: NOCTURNE
(RIGHT) WHITE COLLAR: ETIENNE JANSON
STATUE: OPUS ART FAIR
HEAD OF APHRODITE SIMILAR TO THE CAPITOLINE TYPE,
FROM A HELLENISTIC MODEL.
WHITE MARBLE.
H: 22 CM.
ROMAN, 110-120 A.D.
EX BESSONNEAU COLLECTION (1842-1916); THEN DESCHAMPS' IN THE 1970S-1980S.





© Créditis

EV

GASTRONOMY

© Matsuhisa Mykonos / Belvedere Hotel Mykonos

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GREECE - MYKONOS

MATSUHISA MYKONOS

DAZZLING CULINARY FUSION

It's not in Las Vegas, Aspen or Beverly Hills, but in Mykonos that we're enjoying the celebrated cuisine of charismatic chef Nobu Matsuhisa, in the new setting of the no less famous Belvedere Hotel. Comfortable banquettes covered in a magnificent ochre-yellow fabric surround the pool amid lush, elaborate vegetation.

I was filled with impatience and growing curiosity. First reaction, the menu is dense but has clear and distinct headings or should I say taste themes: Matsuhisa Appetisers, Tacos, Special Sashimi, Tiradito, Tartar with Caviar, New Style Sashimi, Matsuhita Special Hot Dishes, Toban Yaki, Grilled and Wood Oven Roasted Dishes, Kushiyaki, Tempura Dishes, Sushi & Sashimi, Sushi Roll...





On the advice of the Manager, Michael Gerolymatos, who offers us a thorough explanation of Nobu Matsuhisa's history and approach to cooking, we begin the festivities with a "White Fish Dry Miso", yuzu, garlic chips, Greek olive oil, aromatic herbs. Quite simply, the perfect dish to make people love raw fish. This "Special Sashimi", a sort of Japanese-style Peruvian ceviche, is fresh, spicy and lemony. Chiselled tastes, a delight. A magnificent introduction to the world of Chef Nobu San.

Then come two less surprising but equally delicious dishes: the Chicken Tacos with Anticucho Sauce (Peruvian sauce, a sort of spicy marinade) with seaweed, with a slight downside on the taco paste, as I prefer Mexican tacos, and the New Style Sashimi Salmon"cooked with sesame and olive oil and chives. Simply delicious.

We had to try the tempura, and the choice fell on the Asparagus Tempura, so light, crispy on the outside and tender on the inside, a sensation of freshness and refined, precise tastes. Then I continue with one of the chef's "signature" dishes, the caramelised Black Cod Miso, the fish perfectly cooked, its flesh pearly, crispy and melting, miso and yuzu sauce, ginger paste. What originality!

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Dinner continues with a pleasant dizziness of gustatory pleasure. I let myself be tempted by a sweet note with the Santorini Whisky Cappuccino (milk ice cream, cookie, espresso, whisky) to finish on a high note. A real clash of flavours, both sweet and hard-hitting.

The taste buds continue to tingle long after this wonderful tasting experience at Matsuhisa Belvédère. The experience and talent of an uncompromising chef, combining with originality the codes of Japanese gastronomy with exotic flavours and techniques inspired by his travels in Latin America.

If only once in your life, let yourself be guided by Nobu Matsuhisa and discover his emotionally rich universe. A must try whether here or elsewhere (note that there is one at the Royal Monceau in Paris, his first restaurant in France, opened in 2016).

ANTOINE BLANC

BELVEDEREHOTEL.COM





GREECE - ATHENS

PHILOS

POETIC RUINS

In the heart of Athens' picturesque Solonos Street, Philos - Greek for friends - brings back to life a decaying neoclassical mansion built in 1937 by entrepreneur and arts lover Euripidis Koutlidis. A place that has lain dormant since the latter's death, Philos finds a new lease of life in a project orchestrated by Athenian fashion couple Marilena Emmanouil and Sotiris Tsaglis, whose bold, clear-sighted vision combines the splendour of the past with contemporary effervescence.

Philos transcends the simple notion of a restaurant to position itself as a plural living space: the venue, articulated over several levels, also houses a fashion boutique and a space dedicated to photographic exhibitions. The café, which remains the beating heart of the space, allows visitors to sample culinary specialties while admiring an eclectic selection of design objects. The walls, left unfinished, and the original floors, with their patina of time, contrast with the minimalist furnishings and the use of noble materials to create a space imbued with sophistication and character.

Philos' cuisine is part of the same fusion of tradition and modernity. The menu, often renewed, celebrates local flavours and products through classic but mastered brunch recipes: alongside the unmissable eggs Benedict and avocado toast, there are modern interpretations of Greek cuisine, such as Kayianas, scrambled eggs served with tomato sauce, cherry tomatoes, olives and meat on toast.

The atmosphere, enhanced by the staff's warm welcome, is friendly and relaxed. There's a real harmony between the past, embodied in the architecture, and the present, embodied in the cuisine and ambience. It's this symbiosis that makes Philos a unique place, a true voyage through time and flavours.

SUZANNE TEXIER

PHILOS
SOLONOS 32, ATHINA 106 73 (GREECE)
@PHILOS.ATHENS





ENGLAND - LONDON

BAO

THE COOKBOOK THAT INVITES YOU ON A JOURNEY

BAO is located in the heart of London's Soho District. A modern-day icon, the Taiwanese label unveils for the first time a hundred recipes to be discovered in their first book published by Phaidon. Written by the label's founders, Erchan Chang and sibling duo Shing Tat and Wai Ting Chung, the *BAO* book is a compendium of beautiful gastronomic photography, but also a story of their adventure that began in 2013.

Each page of the *BAO* book contains a detailed explanation of the dish in question, so you can prepare it to perfection. Bao au porc, coquilles Saint-Jacques aux haricots jaunes et à l'ail, soupe à la patate douce... Simple, fun recipes to reproduce at home with the family or for a good meal with friends.

MARINE MIMOUNI



BAO BOOK
EDITIONS PHAIDON
240 PAGES
BAOLONDON.COM
PHAIDON.COM

À GAUCHE : © Fangyu Chojjig
À DROITE : © BAQ, Erchen Chang, Shing Tat Chung, and Wai Ting Chung, Phaidon



FRANCE - PARIS
L'AUBE

**AN INSPIRING AND CREATIVE
GASTRONOMIC EXPERIENCE**

Inspired by the proximity of the French Comedy and the Palais Royal Theatre, a unique concept is proposed with lunch - after show and tasting menus, with a choice of 5 to 8 courses.

Thibault Nizard, this young 30-year-old chef, has worked his talents in such prestigious gastronomic restaurants as Drouant, Taillevent, and La Monnaie de Paris before opening, with his partner, his own restaurant, l'Aube, located in the heart of Paris between the Louvre and the Palais-Royal Gardens.

In this establishment of 320m² spread over two levels, with a sober and elegant decoration, a total immersion in the heart of the kitchen is proposed, and for the most curious, l'Aube invites 6 guests to the "Chef's Table." Ideal for a privileged moment with the chef in this open-kitchen concept.





TRADITIONS WITH A MODERN TWIST

“A trained sauce maker, I am a cook by instinct. I like the great classics, but I don’t want to be bored. There has to be life on a plate, without forgetting what the customer wants.” The chef emphasizes poultry, fish, and home-made charcuterie. *“I go to Rungis several times a month to discover, taste, and share. The suppliers guide my menus.”*

For starters, the house delights in Poivrade artichoke from Brittany, accompanied by a roast and mushroom juice or morels stuffed with poultry and yellow wine.

For the main courses, you can opt for the poultry quenelle with chicken sauce, which goes well with foie gras, green asparagus, and yellow wine, or a grilled Saint Pierre, peas, meadowfoam, and fish stock with almond milk.

To end on a high note, the desserts are instinctively imagined and skillfully prepared, just like every other dish.

If you want to enjoy a unique gastronomic experience, l’Aube is undoubtedly the best place!

TANJA AKSENTIJEVIC

L’AUBE
10, RUE DE RICHELIEU, PARIS I
LAUBE-PARIS.COM



SICILY - TAORMINA

CERAMI PRINCIPLE

**BETWEEN BOLD FLAVOURS
AND CLASSIC TRADITION**

In 1866, the Prince of Cerami inherited a 15th-century monastery in the ancient seaside town of Taormina. The monastery was transformed to accommodate European visitors. It houses the prestigious Principe Cerami restaurant, one of the best in Sicily.

The starred restaurant is open from April to October. It offers quality cuisine, using the best local ingredients and traditions. Chef Massimo's creations showcase the best of Sicilian cuisine as he rediscovers the gastronomy of his homeland and experiments with modern Mediterranean cuisine.



In autumn, the restaurant has an elegant dining room. In summer, you can dine on the beautiful terrace overlooking the sea of Taormina. In a culinary culture like Sicily, tradition and innovation meet, and Chef Mantarro's dishes are the perfect combination of classic specialties and bold flavors.

Two menus are prepared alternately, one recreating the taste of yesterday, the other of today. For starters, you can opt for a combo of cooked and raw seasonal vegetables, entitled "Like a work of art 'Arcimboldo'."

For the first course, Luca Crimi's handmade spaghetti, "Mount Etna," tomato fondue, and salted ricotta cheese make a great impression.

For dessert, you can choose the "Cacao di Terra" with peanut, milk chocolate, and passion fruit flavors, ideal for chocolate and exotic fruit lovers.

A grand and elegant restaurant, inside and out!

TANJA AKSENTIJEVIC

PRINCIPE CERAMI
PALACE SAN DOMENICO
PIAZZA S. DOMENICO DE GUZMAN, 5, TAORMINE (ITALIA)
PRINCIPECERAMI.COM

© San Domenico Palace, a Four Seasons Hotel





© Alex Azabache

Blog

TRAVEL

GREECE
GREECE, LAND OF GODS, SUN AND SEA

Like Ulysses bewitched by Circe, travellers will forget the passage of time as they take in Greece's varied and subtle charms.

Whether you are exploring the peninsula in the footsteps of the heroes and philosophers of antiquity, sailing from island to island in search of festivities and idleness, hiking in the Cretan gorges or climbing to the monasteries of Meteora and Mount Athos, there are a thousand and one ways to discover this country, which deserve more than one trip. The Parthenon is a must-see, but you'll have to leave bustling Athens to pass under the Lion's Gate and pay homage to King Agamemnon of Mycenae, dream of being an actor at the theatre of Epidaurus and an athlete at Olympia, before consulting the oracles of the Pythia of Delphi, in a site magnificently set against the mountains.



© Polina Chistyakova



© Valdemaras D

History buffs won't also want to miss the Cretan Palace of Knossos, where frescoes evoke memories of beautiful Minoan women and young acrobats leaping over bulls, fortunately less ferocious than the Minotaur locked in his mythical labyrinth. Today, it's hard to imagine that this brilliant civilisation was swept away by the tsunami caused by the eruption of Santorini, one of the most destructive in human history, more than 3,600 years ago. Akrotiri is a veritable Greek Pompeii.

Emblematic of the Cyclades, the island-volcano offers the unforgettable experience of bathing in its crater, invaded by the sea, changing colour and reaching up to 34° near the volcanic islet of Palea Kameni. The dazzling freshness of the white houses adorned with bougainvillea is an invitation to wander down the shady lanes inhabited by cats, and dine on the pleasures of the Mediterranean diet. Each island will be a pretext for a gustatory discovery, from the citron liqueur made according to ancestral recipes on Naxos, to the breads of Olympus moulded with love and respect by the women of Karpathos, who traditionally decorate each loaf according to family emblems and religious festivals. Away from the tourist trail, Greece can be appreciated by getting to know its people, listening to the cicadas and forgetting about time. Beware, you might just want to miss the boat...

SOPHIE REYSSAT

© Celia Matos



GREECE - CYCLADES

HYPNOTIC JOURNEY

3 IDYLIC ADDRESSES TO DISCOVER

Greece, in Greek Ellas or Hellas, is located at the tip of the Balkan Peninsula, between the Aegean and Ionian Seas. Greece and its islands, so mysterious, so bewitching, as if the gods and goddesses were still breathing their souls into these idyllic lands.

A destination that attracts so many visitors, drawn by such beauty and spirituality. *Acumen* set out to discover some of these islands and shares 3 addresses for you to (re)discover.



MYKONOS
HOTEL BELVEDERE
THE MYTHIC

This beautiful address opened its doors in 1996 after Sofia and Ilias Ioannidis fell in love with the dream location, hence the name Belvedere Hotel.

Nestled atop a hill, with a breathtaking view of the Aegean Sea and the town of Mykonos, this five-star hotel offers a veritable corner of paradise to all its visitors.

The address boasts seven whitewashed buildings, positioned around a lush, colourful garden featuring bougainvillea, cactus and palm trees that invite themselves onto the terraces and balconies of every room and suite. For guests who prefer more privacy, the Belvedere Hotel offers suites and villas with private pools and/or Jacuzzis, out of sight and with all the comforts of a palace. As for the interior architecture, once again everything has been designed around minimalist luxury, with locally carved wooden furniture and dividing walls adding strength and design to the spaces.



Mykonos, the island of the sun, paradise beaches and partying. Here, people live mainly outdoors, and like to see and be seen. The owners have therefore paid particular attention to the hotel's outdoor spaces. At the heart of the garden lies one of the masterpieces of this legendary address, the Art Deco-inspired swimming pool, all elegance and delicacy. This is where the social buzz begins, with a central bar offering breathtaking views and pergolas set up around the pool for absolute comfort, all in ochre and blue tones in response to the colours of nature. It's easy to see why this address became The Place To Be on the island as soon as it opened, with some of the finest parties ever held here.

Chef Nobu Matsuhisa's star restaurant, another of the hotel's masterpieces, offers a vertiginous taste experience to be savoured without hesitation¹.

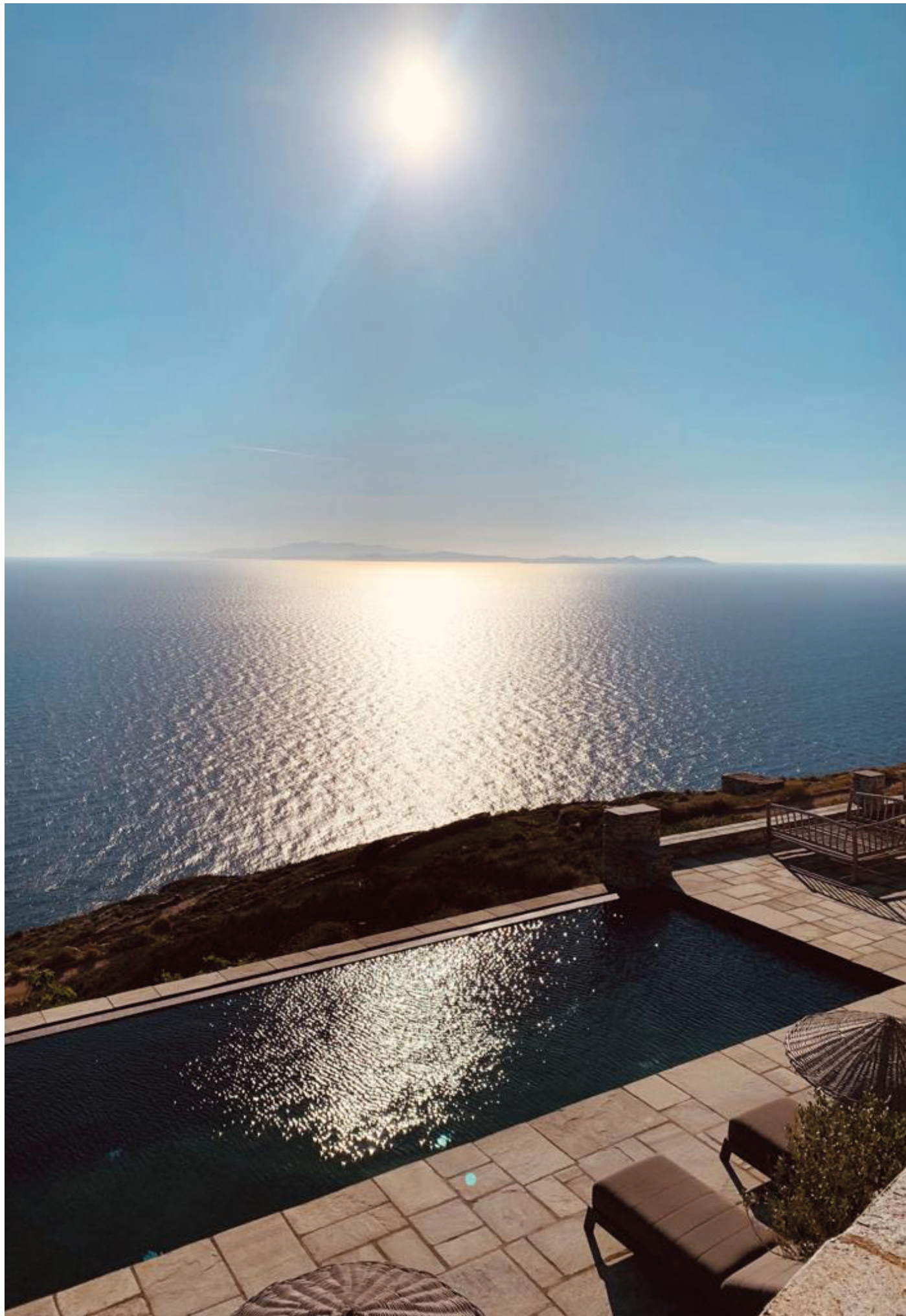
To round things off on a high note, in 2015 the hotel opened a Six Senses SPA, whose demanding treatments offer special attention to guests' bodies and minds. Here, all the senses are awakened, and the results are nothing short of spectacular. The Belvedere Hotel remains the legendary address on Mykonos, and it's easy to see why...

¹ See dedicated article in the Gastronomy section - Acumen 36

BELVEDERE
SCHOOL OF FINE ARTS DISTRICT, MYKONOS (GREECE)
BELVEDEREHOTEL.COM
INSTAGRAM.COM/BELVEDEREHOTEL

SIFNOS





VERINA ASTRA

THE AUTHENTIC

Some places have the ability to touch you emotionally with very little.

The Hotel Verina Astra is one of them. A silent luxury that draws you in and soothes you, to better reconnect you with the forces of nature.

Set on a steep hillside on the island of Sifnos, offering breathtaking views of the Aegean Sea and the picturesque village of Kastro, with the Church of the 7 Martyrs, one of the island's jewels, isolated on a rocky peninsula below.

Here, silence reigns supreme and the pace becomes slower... Contemplation reigns supreme and life becomes more serene. The hotel offers spacious, comfortable suites decorated with wood as the main material. Each suite has a terrace with a large table for those who wish to dine in privacy.

A sunken swimming pool sets the tone for a stay that's all about pleasure and well-being. After a few laps, you can enjoy sweet or savoury treats at any time of the day. Here, everything is homemade and local: the hotel has a vegetable garden on the land of its little sister, Verina Terra, located a few kilometres away, close to the sea. Here, they grow the fruits, vegetables and herbs used in their restaurants.



And for an exceptional taste experience, we recommend Bostani, one of Verina Astra's addresses, which is a summer favourite with epicureans, for its refined, original dishes, friendly atmosphere and starlit view. It's no surprise that this superb complex takes its name from the Greek word for "stars" - Astra - and that each suite is named after a constellation.

To round things off in style, the hotel boasts a SPA combining thermal therapy rituals and therapeutic massage techniques. Natural treatments that pamper you in depth. The Verina Astra is quite simply the ideal place for those who need to let go...

VERINA ASTRA
 POULATIS, SIFNOS (GREECE)
 VERINAHOTELSIFNOS.COM
 @VERINASIFNOS





© Verina Astra

PAROS

PAROCKS HOTEL

THE CHIC

Opened in 2022, this luxurious hotel perfectly meets the definition of the new chic. Firstly, because of its premium location, just a few kilometres from Naussa, the trendy town of Paros, with its white alleyways and authentic little fishing port, in a natural setting where the rocky, wild landscape coexists with the place. Hence the name Parocks, a contraction of the words "Roche" and "Paros".

© Parocks Hotel - Paros



© Parocks Hotel - Paros

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The hotel is made up of five independent buildings built in the local tradition, offering rooms and suites, each with a private pool or Jacuzzi, rare enough to mention. The 40 rooms are spacious and elegant. Decorated with care using noble materials and choice decorative pieces, comfort is the order of the day.

For those who prefer discretion, each terrace offers a majestic view of the Aegean Sea and the surrounding countryside. And for the more adventurous, picnics are organized in one of the wild creeks just a few metres from the hotel.

In the centre of the buildings, you'll find the huge, round swimming pool, as if to blend in with the surrounding landscape, a large bar with bluish tones, to enjoy signature cocktails in front of the sunset, and the fully glazed dining room, so as not to lose any of the idyllic view.

The SPA, located in the basement of the common areas, features a heated swimming pool, sauna and hammam, a gym and an area for treatments and massages. For total relaxation and absolute well-being.

The Parocks Hotel is the perfect blend of five-star comfort nestled in a wild landscape.

MÉLISSA BURCKEL

PAROCKS
LUXURY HOTEL AND SPA
AMPELAS, NAOUSSA, PAROS (GREECE)

PAROCKSHOTEL.COM
@PAROCKSHOTEL

GREECE - ATHENS
**SEMIRAMIS
HOTEL**

**A POP BUBBLE ON THE
OUTSKIRTS OF ATHENS**

The Semiramis Hotel is the brainchild of Dakis Joannou, an eminent collector of modern art. Keen to create a new art form in hospitality, with a finely tuned balance between style and comfort, he entrusted the project to designer Karim Rashid. The brief was simple but bold: a fusion between Rashid's refusal to embrace the mundane and Joannou's dedication to the world of modern art.







It was in Kifissia, on the outskirts of the Greek capital, that this astonishing encounter, materialised in the form of this 51-room hotel. A veritable pop manifesto, the place adopts a striking palette of lime, pink, orange, but also yellow and white. Not exactly a neutral canvas, on which Karim Rashid projected glass tiles, terrazzo floors, custom-coloured carpets, patterned wall coverings and coloured glass walls.

As for Joannou's collection, guests will be able to admire pieces by Jeff Koons, Sue Webster and Tim Noble.

In the bedrooms, they can also discover the work of Karim Rashid, who offers this address unique pieces of his own furniture. The pool bungalows have their own private gardens, while the hotel's Penthouse suite offers panoramic views of the surrounding greenery, and the hills that cradle Athens. Also not to be missed is the hotel's Semiramis restaurant, serving modern Mediterranean cuisine all day long. A small haven of peace just a twenty-minute train ride from central Athens.

LISA AGOSTINI

YESHOTELS.GR

ACUMEN

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PUBLICATION DIRECTOR

Michael Timsit

EDITOR-IN-CHIEF

Mélissa Burckel

EDITORS

Lisa Agostini,
Céline Baussay,
Stéphanie Dulout,
Nathalie Dassa,
Sophie Normand,
Sophie Reyssat,
Flora Di Carlo,
Antoine Blanc,
Thomas Durin,
Tanja Aksentijevic,
Pierre Charpiloz,
Marine Mimouni,
Madeleine Perridge

SUBEDITORS

Anne Choupanian,
Juliette Daniel

GRAPHIC DESIGN & ART DIRECTION

Madame Polare Atelier
MADAMEPOLARE.COM

CONTACT

Galerie Joseph X Acumen Magazine
116, rue de Turenne
75003 PARIS (France)
+33 1 42 71 20 22

MELISSA.BURCKEL@MAGAZINE-ACUMEN.COM
REDACTION@MAGAZINE-ACUMEN.COM

INSTAGRAM
@ACUMENMAGAZINE
@GALERIEJOSEPH

PINTEREST
@ACUMEN_MAGAZINE
@GALERIEJOSEPH

DIGITAL MARKETING

Clémence Pornot,
Marie Dirassouyan,
Grace Alexandra Mabilemono,
Vincent Menard,
Sarah Moreau

TRANSLATIONS

Scilla Kuris,
Lauren Nufiez,
Andreas Kengne

PROJECT MANAGERS

Valeriia Buklina,
Jeanne Malmasson

SALES

Sarah Sellam,
Léa Leguillette,
Inès Lamrani,
Kylène Cavaillon,
Marion Grabowski

ACCOUNTING

Samira Riadi Jaafri,
Alexandre Boucris

ADMINISTRATION

Oumaima Chraibi

GALERIEJOSEPH.COM



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© Gregory Boussac



© Courtesy of See The ACT

