

ACQUIMEN

A woman with long dark hair, wearing a shimmering, long-sleeved, form-fitting dress, stands with her arms raised. She is looking directly at the camera with a neutral expression. The background is a gradient of red and blue light, creating a dramatic atmosphere. The word 'ACQUIMEN' is written in large, bold, white capital letters across the top of the image.

JOSÉPHINE JAPY
MULTI-TALENTED ACTRESS



AVAILABLE IN
4 LANGUAGES

FRANÇAIS ENGLISH ITALIANO ESPAÑOL



ACUMEN

**"YOU DON'T HAVE TO UNDERSTAND TO
LOVE. WHAT YOU DO NEED IS TO DREAM."**

These words from one of the great masters of cinema, David Lynch, inspired our September issue. An issue that highlights artists whose dreams have certainly been essential to their lives, guided by this spiritual essence and driven by an absolute quest to live out their passions...

What was the dream of artist-designer Pierre-Yves Guenec, whose pieces touch us in particular thanks to the power of the materials used and the spirituality that emanates from them? As he rightly explains, his wish is to "transfigure materials to reveal their beauty". Simply overwhelming.

Also on view this month is French-Canadian artist Kapwani Kiwanga and her monumental installation of suspended, sail-like blue circles made from maritime ropes, staged in the great nave of Bordeaux's Centre d'Arts Plastiques Contemporains (Cape). Oscillating between lightness and sensuality, visible and invisible, the work, entitled "Retenue", also echoes the indigo imported during the slave trade that made the fortune of the port of Bordeaux. It's an installation that pushes and shakes you.

We were also intrigued by the Biennale de Bonifacio, dedicated to the field of video art and experimentation with new technologies, creating a dialogue between art, architecture and nature. Between a dreamlike short film by Luc Zangrie, a projection of saturated images by Pipilotti Rist, and an army of ghosts sculpted in aluminum foil by Kader Attia, this journey between dream and reality, in the chiaroscuro of the Isle of Beauty, promises to be an emotional experience.

Another highlight is the InCadaqués Photo Festival, the 7th edition of which promises some wonderful discoveries, notably those of photographers Chloé Milos, whose sensitive yet pure photographs really captured our attention, and Eloïse Labarbe-Lafon, to whom we have dedicated an article.

On the cinema front, women are in the spotlight in our new issue, with a portrait of the talented actress and director Noémie Merlant, as well as actress Paula Beer, for the release of Christian Petzold's film *Le Ciel rouge*, in which she plays one of the lead roles. For the release of Tristan Séguéla's *Tapie* series, we were lucky enough to meet actress Joséphine Japy, with whom we produced our "Cinema" editorial and an interview revealing her delicate personality and passion for cinema.

And I'd like to end this editorial by quoting a line from Bernard Tapie, heard on the show: "*And what was your dream when you were a child?*", a question he used to ask everyone he met.

We'd like to thank photographer François Berthier, who shot the cover of our September issue, and all our contributors who, driven by their own dreams and passion for writing, help us discover some real talent.

Happy reading to all.

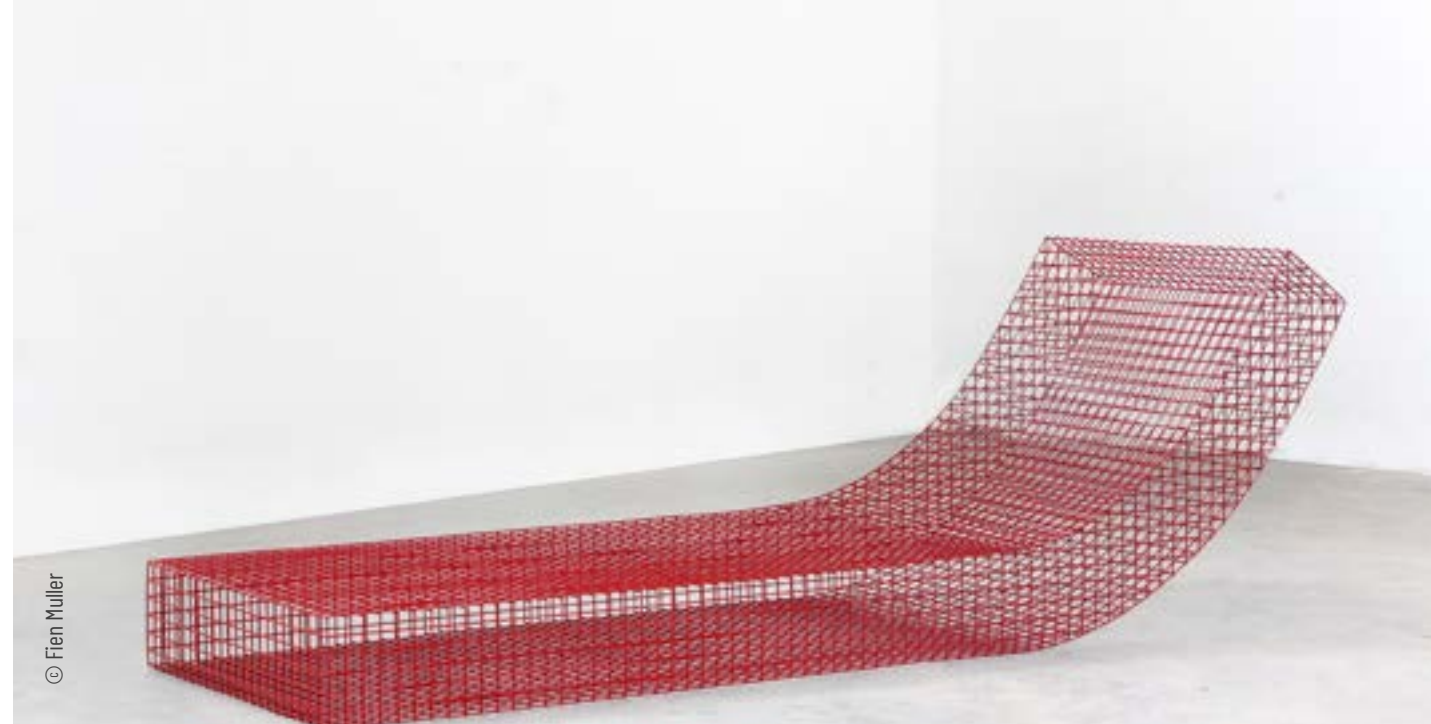
MÉLISSA BURCKEL

COVER
© François Berthier

EDITORIAL



© Vue de l'exposition de Kapwani Kiwanga, Retenue, Capp' Musée d'art contemporain, Bordeaux (30.06.2023 - 07.07.2024), Commissaire Sandra Patron, Photo Arthur Péguin, © Adagp, Paris, 2023.



© Fien Muller



lubrum Winery / Taiyo Watanabe



© L'Espresso, L'Espresso-Europ-Express, Belgium, 1981

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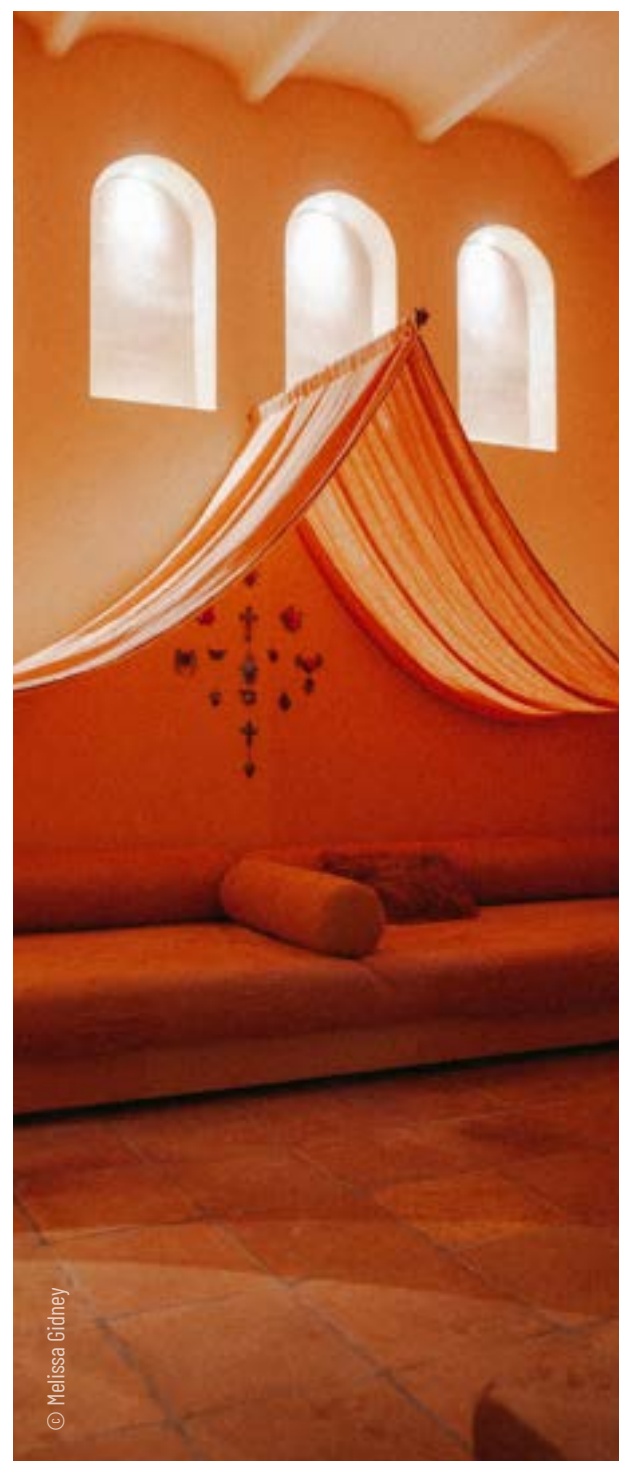
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© Studio Papi aime Mamie



© Melissa Gidney

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FRANCE - PARIS

MARTIN MASSÉ

FRENCH CRAFTSMANSHIP
FOR ULTRA-CONTEMPORARY DESIGN

Trained not only at Penninghen, but also at the Ecole Spéciale d'Architecture in Paris, Martin Massé worked with such greats as Joseph Dirand, Tristan Auer and Jean-Michel Wilmotte, before launching his own business in 2017.

Aged 33, this Nantes native, now based in Paris, decided to combine traditional French craftsmanship with ultra-contemporary design. On the agenda? Simple, pure proportions, combined with top-of-the-range materials, influenced by ancient Italian architecture, Japanese craftsmanship and the Art Deco movement, as well as science fiction, travel, poetry and cinema.



One of his finest creations is “Maen”. An elegant collection featuring black lacquer. It covers a coffee table, “COFFEE TABLE 02”, with a wide, asymmetrical top, whose silhouette is echoed not only on the dining table, but also on the pedestal table. A second pedestal table, soberly named “GUERIDON 2”, features two half-spheres, again draped in deep black. Japanese inspirations are clearly evident on “ARMCHAIR”, or the chairs, whose backs are reduced to a strict spine.

Another project, another material with “AGATHA”, which focuses on oak and Lens stone, among other materials. This limestone gives shape to a curvaceous console table, whose rounded shape is echoed in the stool from the same collection. The stone is also recognisable on the tabletop, supported by an oak frame.

On the seating side, “AGATHA” also offers a mischievous-looking armchair, whose two armrests evoke two fluffy animal paws. A row of small globes on both sides of the seat reinforces this childlike feeling. Finally, a series of chairs with cloudy seats and backrests draped in white fabric completes this immaculate, mischievous universe.

LISA AGOSTINI

MARTIN-MASSE.COM



© Martin Massé

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FRANCE - PARIS

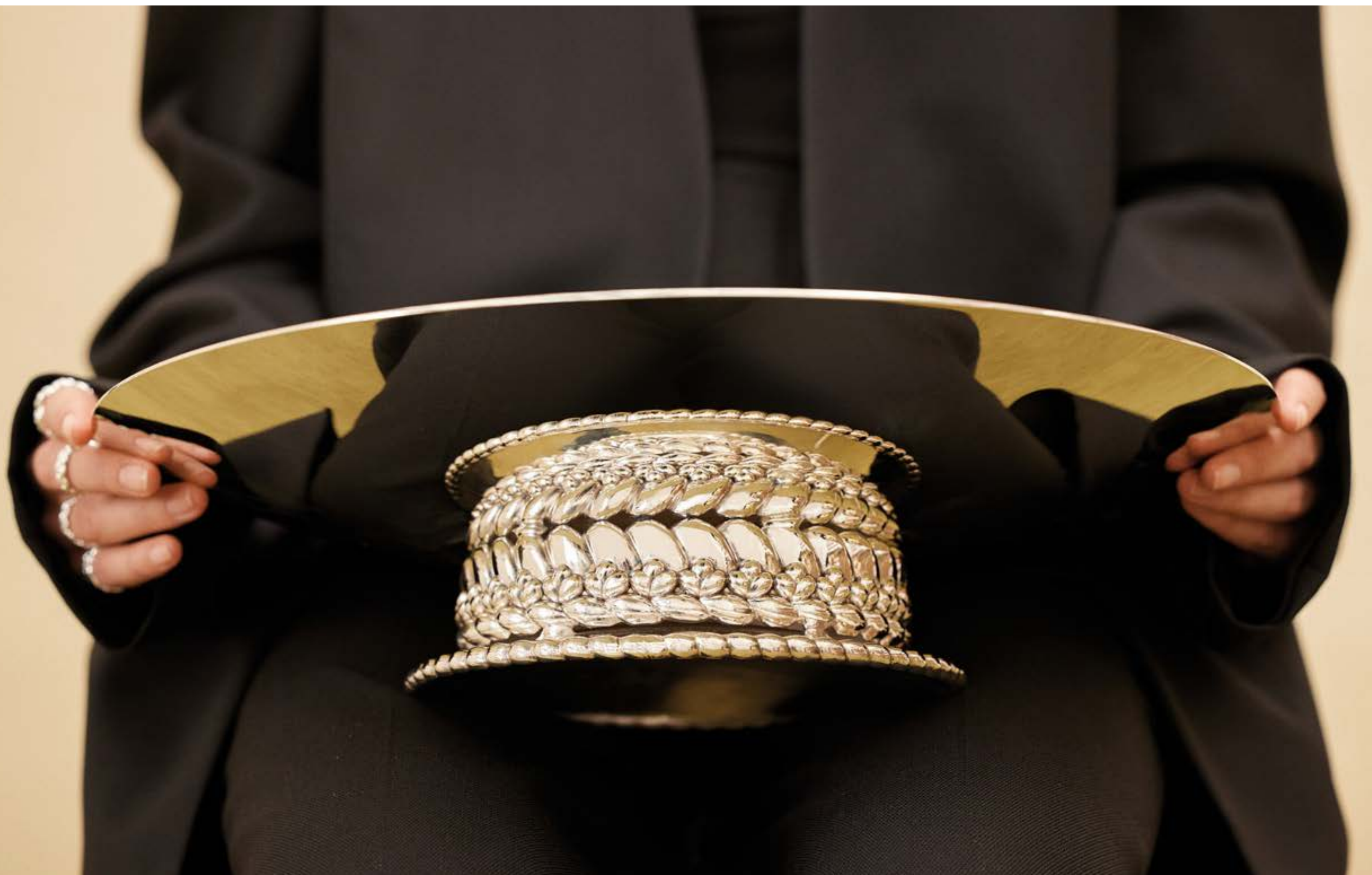
CHRISTOFLE AND MADEMOISELLE AURÉLIE BIDERMANN SIGN THE BABYLONE COLLECTION

For Christofle, designer Mademoiselle Aurélie Bidermann has created *Babylone*, a collection of tableware and jewellery inspired by the Art Deco movement. Combining simplicity and modernity, the silver creations subtly reflect the values of the French goldsmith's house. The emblem of this new series, a curved braid, hugs every corner of the napkin ring, the timbale and the many bowls. Porcelain, in turn, fuses seamlessly with the metal of the two vases. Brutality and softness are the order of the day. Cuffs, earrings, rings, bracelets... Jewellery is an ode to femininity. Through this new jewellery collection - which resonates with the braided motif of its sister piece - Mademoiselle Aurélie Bidermann and Christofle have set out to highlight today's woman: powerful and subtle.

MARINE MIMOUNI

CHRISTOFLE.COM





© Christofle

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DESIGN



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FRANCE - PARIS

PARIS DESIGN WEEK : 5 DESIGNERS NOT TO BE MISSED

From September 7 to 16, Paris is once again the capital of design. It's the perfect excuse to feast your eyes on the latest creations from established designers and the stars of tomorrow. Here's the proof.

THIBAULT HUGUET

Only three years old, Thibault Huguet is a young architecture studio practising his art in both the French and Belgian capitals. Offering his services to major luxury brands such as Cartier and Paco Rabanne, he doesn't hesitate to officiate for architecture studios for whom he creates furniture. Inspired by shipbuilding and aeronautics, he also delves into worlds as far removed from design as archaeology. At Paris Design Week, the young architect and designer will be presenting the astonishing "Plane" console in lacquered steel, as well as the elegant "Stern" pedestal tables in birch plywood.

JUNOT FINE PROPERTIES
11, RUE DE TOURNON, PARIS VI
THIBAULTHUGUET.COM



VALENTIN JAGER

A recent graduate of ESAD Saint-Etienne, Valentin Jager focuses his design practice on materials. The material chosen for his Paris exhibition focuses on marble, in partnership with Brocatelle, a company specialising in this veined stone. This collaboration took the form of the “Toggle Chair”, made from marble on aluminium honeycomb. This composite gives the marble an unexpected lightness, for anyone who has ever tried to lift a slab of it.

The exhibition will take place in one of the spaces of the Galerie Joseph group, official partner of Paris Design Week. A former industrial building, this unique two-storey venue offers a powerful yet elegant architecture, the ideal space to host the Paris Design Factory designers.

GALERIE JOSEPH
116, RUE DE TURENNE, PARIS III
FROM SEPTEMBER 7 TO 16, 2023
VALENTIN.JAGER.CARGO.SITE



STUDIO BAZAZO

A Beirut-based multidisciplinary agency, Studio Bazazo presents itself as a studio that “pushes the boundaries of design by challenging systems that unite noble materials and artisanal techniques”. Founded by architect Ahmad Bazo five years ago, the agency specialises in the creation of high-end interiors, as well as furniture and lighting design. At Paris Design Week, he will present new pieces from the “Mistral” collection. Inspired by the summer mists of the Mediterranean, this range, made from solid blocks of travertino rosso, features a mix of curved shapes evoking the spirit of southern France in the 1970s.

GALERIE JOSEPH
116, RUE DE TURENNE, PARIS III
STUDIOBAZAZO.COM



SENIMO

In 2018, Fabien Colomines decided to retrain as a joiner with the Compagnons du devoir. A year later, Senimo was born. A carpenter specialising in both furniture creation and made-to-measure furnishings, the designer conducts research around the curved form, via small series, made with materials sourced from reuse. A curve to be discovered through the “SHARPEI” and “SHAMALOW” stools, furiously seventies.

ESPACE COMMINES
17, RUE COMMINES, PARIS III
SENIMO.FR



CORPUS STUDIO

A two-headed architecture and design agency founded by Konrad Steffensen and Ronan Le Grand, Corpus Studio is dedicated to creating “spaces, objects, places, stories, atmospheres and environments. Our approach is transdisciplinary, fusing architecture, decorative arts, art and furniture to create a global vision and a unique identity,” they explain. Corpus Studio is also a unique aesthetic language, reflected in a number of their creations on display at Paris Design Week. A first stop at the Espace Commines is the BB collection, made from cast aluminium in the form of a simple circle cut, arranged and assembled in different ways, creating a play of geometry that is as poetic as it is functional. Then on to the Expressive Itinérance Design space, where the table from the “Apollo” collection will be on display. “Handcrafted in lava stone from Italian volcanoes, it juxtaposes the solidity of its architecturally arranged blocks with the delicacy of a crackled enamel finish,” explains the duo. “Its name is inspired by the remains of the Portal of Apollo on the island of Naxos, a structure both monumental and fragile.”

ESPACE COMMINES
 17, RUE COMMINES, PARIS III
 CORPUS.STUDIO

LISA AGOSTINI





FRANCE - PANTIN

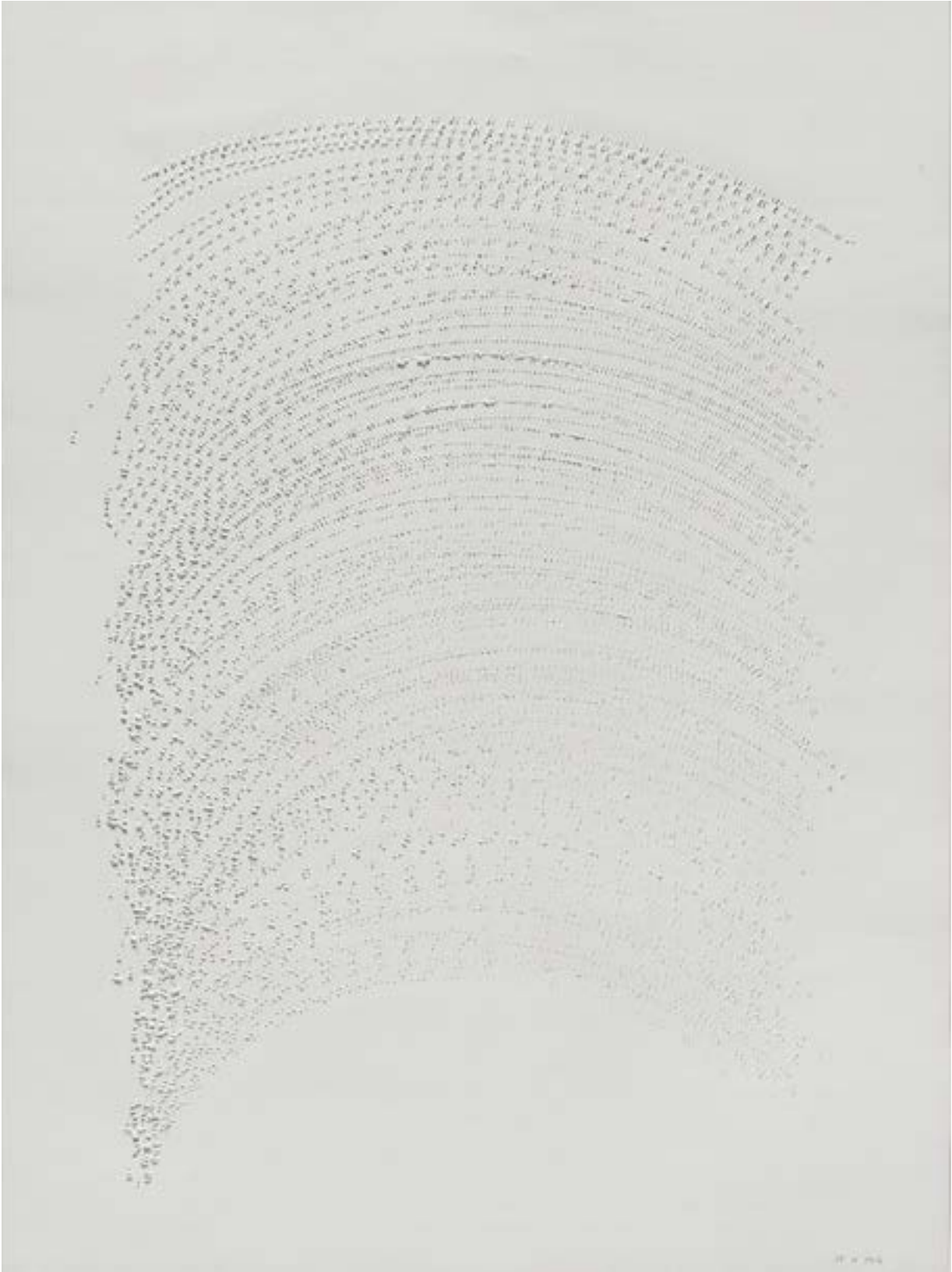
"THE SEPTEMBER SHOW"

ART AND DESIGN MEET AT GSL GALLERY

From September 15 to October 6, 2023, designer Edgar Jayet and John Whelan present "Le salon de septembre" at GSL Gallery, Pantin.

Both living in Venice's Castello District, the two acolytes discovered a mutual passion for the history of decorative art and a desire to promote the work of artists and designers who share a common vision of creation. It was from these revelations that the story of their exhibition was born.

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DESIGN



© Christopher Broadbent

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For the occasion, the creative duo selected specific works to create a symbiosis between past and present. Louis-Cyprien Rials, Sarah Caillard, Ryoji Nakamoto, Olivia Bossy, Marianne Bernstein... Designers and artists mingle in the spaces of this former disused factory to become one.

A selection of many existing pieces, of course, but also some special creations. Indeed, Perron et Frères and Feau & Cie have together designed a sculptural mirror where marble meets steel. John Whelan, founder of GSL Gallery, in turn presents the *GSL Masterworks*™ series. This is inspired by the work of Angelo Orsoni, including his imposing mosaic panel presented at the 1889 Universal Exhibition, but also returns in the footsteps of Europe's most emblematic decorative arts workshops.

The scenography is a veritable journey through time. The "nineteenth-century" spirit is felt in every area of the gallery. An appointment not to be missed for Paris Design Week 2023.

MARINE MIMOUNI

"LE SALON DE SEPTEMBRE"
GSL GALLERY
27, RUE JACQUES-COTTIN, PANTIN
FROM SEPTEMBER 15 TO OCTOBER 6, 2023
GSL.GALLERY



FRANCE - PARIS
UNITED STATES - NEW YORK

PIERRE-YVES GUENEC

FROM COMPAGNONS DU DEVOIR TO NEW YORK GALLERIES

Pierre Yves Guenec was born in Nantes in 1990. Here, he evolved in a world that blended the arts, literature and spirituality.

After a spell at the Ateliers de Sèvres and the École Nationale des Beaux-Arts, he realised that theoretical training was not enough for him. Attracted by the world of materials, he turned to the decorative arts. In 2015, he was awarded the title of *Compagnon du Devoir*. This trajectory was confirmed the following year, when he became national secretary for locksmiths, metalworkers and foundrymen for three years.

Then it was off to the Ateliers Saint Jacques, a venerable institution well known to those familiar with the world of heritage restoration and contemporary architecture, but also to the artistic scene thanks to the *Fonderie de Coubertin*, for its bronze and repoussé metal workshops. Here, he officiates for the biggest names in design and architecture, collaborating with international galleries and developing the institution in the United States.

With a foot on both sides of the Atlantic, in 2022 he launches his own studio in Paris and New York. His proposition? To approach our worlds from a spiritual perspective and *“transfigure materials to reveal their beauty”*.

Through his practice of design, but also scenography, artistic creation and interior architecture, this creative spirit takes to heart *“the uses and archetypes; the immanence of objects, the impact of spaces and the power of symbols”*, in order to invent *“the language of a future conducive to the blossoming of being”*.

Always strongly attached to his first love, craftsmanship, he entrusts his creations to the finest French and European artisans, whose skills trigger his imagination. As a result, all his collections are co-signed by the studio and the craftsmen who worked on them.

Among the little wonders in his repertoire is *“Rocky”*. *“It’s the first table to come out of the studio,”* explains the designer. It came after months and months of research, years of work. When it was published, I lost a very close friend, Rocky Lafleur, who had helped me enormously, so this first piece is dedicated to him. Carved from a single block of marble, precious, whole, all curves and yet very geometric, it reminded me of Rocky.”

Don’t miss *“Tower of Babel”*, *“a modular lamp concept based on this Old Testament myth which, in addition to being dear to the Compagnons of which I’m a part, is also an ode to cultural diversity. There’s a very clear link in the Old Testament between the word and light. So, I thought it would be interesting to transpose this concept into a lamp, with each module recalling a language, and therefore a culture. And the more languages there are, the more light there is.”* A talent to watch.

LISA AGOSTINI

PIERREYVESGUENECC.COM



© Rocky, Pierre Yvec Gueneac / Thierry Malty

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BELGIUM - EVERGEM

MULLER VAN SEVEREN

THE ELEGANCE OF WIRE MESH

Following an invitation from Solo Houses, design duo Muller Van Severen created the *wire S #* series. These stunning seats, designed for a vacation home in the wilds of northern Spain, are made from stainless steel wire mesh and are suitable for both indoor and outdoor use.



The production process is a balancing act between transparency and strength. How do you ensure that the various bars of the grid that form the volume don't collapse? It's this same grid that brings another complexity: an incalculable number of welding points. Muller Van Severen uses the basic shape of a mattress as a starting point, then folds it.

"This rocking daybed isn't made from heavy materials like concrete or wood, but from wire mesh," explains the design duo. *"You can see through the object, but still grasp its architecture. Transparency makes objects present and absent at the same time. They don't impose themselves on you, yet continue to be sculptural. The discovery of this new material made us want to establish a new world of landscapes and sculptures that also gives a place to colour."* Available in white, red and green, the *wire S #* collection is not the only wire mesh creation by the Belgian designers. The *wire C#1* series is a splendid piece of storage furniture with a neo-chestnut cabinet look, revealing your finest collections of all kinds.

LISA AGOSTINI

MULLERVANSEVEREN.BE





GREECE - ATHENS

FRUIT AND VEGETABLE FURNITURE BY ROBERT STADLER

Le designer autrichien installé à Paris fait dialoguer nourriture, art et design dans sa collection fantaisiste "OMG-GMO". Celui dont le parcours comprend également installations et performances crée ici un intéressant parallèle avec le processus séculaire de domestication agricole, d'élevage sélectif et de bio-ingénierie.

The Paris-based Austrian designer brings together food, art and design in his whimsical OMG-GMO collection. Stadler, whose work also includes installations and performances, creates an interesting parallel with the age-old process of agricultural domestication, selective breeding and bioengineering. He examines the relationship between man and his environment through genetic manipulation, bringing to light the artificial form of the fruits and vegetables we grow and eat. Engineering that has become "far more extreme" in recent years. As the Carwan Gallery, which represents him, puts it, it has incorporated sophisticated cultivation techniques that give them "an almost artificial perfection and symmetry (calibrated cherries, square watermelons, straight cucumbers...)". Robert Stadler borrows these modified forms with ten humorous ceramic objects, hand-painted and textured by the Italian company Bitossi Ceramiche.



The organic is then transformed into something structural and functional: *“The rectangular watermelon slice becomes a stool, while the zucchini folds into an L shape to create a set of shelves”*, punctuates the gallery, *“For their part, the wheel-shaped eggplants support a glass coffee table in reference to Gae Aulenti’s Tavolo con ruote.”* After the Fuorisalone in Milan last April, the OMG-GMO series will be exhibited this summer in Piraeus, in the centre of Athens, in the Carwan Gallery’s flagship space.

NATHALIE DASSA

“ROBERT STADLER: OMG-GMO”
CARWAN GALLERY
POLIDEFKOUS 39, PIRAEUS (GREECE)
UNTIL SEPTEMBER 16, 2023
ROBERTSTADLER.NET



02

ARCHITECTURE





ASIA - SINGAPORE

HAFARY GALLERY

**A FRESH PERSPECTIVE ON
SURFACE FINISHES**

For over twenty years, Park Associates has been creating dynamic environments that enhance design discourse. The design of the Hafary Gallery is no exception.

The Singapore-based studio reinvents the ways of engaging retail through an immersive experience that takes customers on a dreamlike journey. Surface finishes are transformed into experimental and surreal patterns. The spaces are designed to forge emotional connections around sensory stimulation. Each area invites imagination through a choice of materials and a unique stylistic approach that marks spatial transitions.







The “Plaza” is conceived as a tile city, defining the welcoming area where customers can pause, converse, and contemplate the surroundings. The “Villa” creates a vibrant screen with the interplay of light and shadows using long and slender tile strips. The “Entry Pavilion” questions this same use, with layered screens, ceiling planes, and furniture made from a single type of tile. *“Unlike conventional galleries that often display numerous collections, a pre-selection was made to avoid visual clutter”,* explains the studio. *“This meant convincing customers that ‘less is more,’ while striking a perfect balance between creating spaces and showcasing finishes”.* For Park Associates, this showroom transcends monetary transactions, evolving into an architecturally engaging experience accessible to clients and visitors, centred around the very tectonics of tile finishes.

NATHALIE DASSA

PARKASSOCIATES.COM.SG

TURKEY - IZMIR

IN TURKEY, ARCHITECTURE IN TUNE WITH NATURE

For twelve years, Office Istanbul Architects has been creating timeless designs that focus on the relationship between architecture and nature, combining local knowledge with contemporary design. Zoom in on four of their projects.

The Turkish architecture firm, founded by Kemal Serkan Demir and Ece Türkel, makes a significant contribution to the discipline of public and private architecture. With the Rubrum Winery, the trio have created a feat of architecture nestled in the Seferihisar countryside of Izmir. The design reconciles the region's long winemaking tradition with contemporary design in constant dialogue with the environment. *"Our conceptual approach progressed simultaneously with our desire to create an experience for visitors eager to understand and appreciate the wine they consume here"*, explain the architects. Rubrum Winery offers access to grape harvesting, maturation and wine bottling. But it also offers a boutique, a tasting room and a private dining room for guests. Here, the studio creates a dynamic interplay of colour, light and shadow. Reflecting

pools complete the splendour of the space, giving a mirror effect on the vines and the environment. The Rubrum Office completes the project, hidden in the middle of the Rubrum Winery like a secret space. Surrounding this line-like structure are the vines, like a representation of the territory to be exhibited and cultivated.









BETWEEN SKY, LAND AND SEA

With the Hill House, architecture and landscape come together once again. This mountain-view residence is located in the village of Gölcük, in the southern heights of Izmir, dominated by nature, light, sound and air. Hundred-year-old olive trees, fruit trees, platform structure and infinity pool reinforce the fluidity between the living space and the natural environment. The pool always plays an active role for the architects, bringing in the movements of the sky, sea and land. The boundaries between inside and outside blur disappear as soon as the sliding glass doors opens. Zeytinli House offers a different perspective, inspired by Mediterranean life in the heart of the Seferihisar countryside.



This stone house is a timeless interpretation of modern architecture combined with the traditional. *“It touches on traces of the past with its presence in the courtyard, reflecting a beautiful representation of the ancient way of life of Anatolian civilisations”*, say the architects. While the walls have been preserved, the interior meets the needs of modern life. A haven of peace overlooking the green hills, surrounded by olive groves and vineyards.

NATHALIE DASSA

OFFICEISTANBULARCHITECTS.COM

BRAZIL - NOVA LIMA

A TREEHOUSE-LIKE HOUSE IN BRAZIL

The architecture studio Tetro, founded by Carlos Maia, Débora Mendes, and Igor Macedo, explores new design approaches in harmony with local ecosystems.

This modernist 500 m² house, located in Nova Lima in the state of Minas Gerais, Brazil, aims to be a response to a sensitive interpretation of the steep slope location, immersed in the lush nature of the Atlantic rainforest. *“Casa Açucena is like a white flower in the midst of nature”*, the architects poetically describe. Indeed, it seems to blossom and float in the environment teeming with birds and wild animals. Perched on stilts, this concrete and glass residence rises fifteen metres above the ground, engaging with the canopy of trees in a downward perspective, while animal and plant life continue to thrive below.





© Jomar Braganca pour Tetro



The opaline architecture, composed of various geometric volumes, occupies the empty spaces between the trees, where randomly placed black pillars merge with the trunks. Tetro skilfully plays with natural materials, such as the terrace floor, the water mirrors of the pool, and the numerous windows that reflect the vegetation, offering an endless view of Brazilian nature.

NATHALIE DASSA

TETRO.COM.BR

GREECE - CRETE

A BESPOKE RESIDENTIAL GEM IN CRETE

Block722 takes us into the magnificent Cretan landscape for its latest residential design, located in the northern foothills of the Thrypti Mountain, in the eastern part of the Greek island.

As usual with the studio, this modern 280 m² house, discreet and respectful of its surroundings, is once again divided into different volumes, which are interconnected by circulation routes and intermediate spaces. The natural setting of "O Lofos" combines views of peaks, plains and the Mediterranean Sea. Entrance is via a path leading down a slope from the main road. The architecture then divides into two low-rise buildings, linked by a semi-enclosed space, in a fusion of natural materials. Here, Block722 blends contemporary atmosphere with Scandinavian sensibility and organic minimalism, with Japanese architectural influences. Marble, wood, stone and terrazzo make up the studio's bespoke *Anata* furniture collection. Art also makes an appearance, with a wall sculpture by Greek artist Pantelis Chandris in the living room. Between clean lines, shapes, design and craftsmanship, the interiors embrace the different panoramas, playing with sources of Greek sunlight for the best of slow island-inspired living.

NATHALIE DASSA

BLOCK722.COM





© Ana Santl

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GREECE - SYROS

A DREAM RETREAT IN THE CYCLADES

Block722 seduces us once again with its latest development, nestled on the Greek island of Syros.

The Viglostasi residential complex is inspired by the typology of small Aegean villages spread out on hillsides facing the sea. The owners - a family of four - dreamed of a vacation home perched on rocky slopes overlooking the Mediterranean. The 500 m² residence, made of stone, wood and plaster, is thus composed of low, orthogonal volumes. All are arranged around a network of paths linking the enclosed spaces to the terraces, gardens and patios. The structure, laid out on different levels, adapts to the slope of the land and embraces the Greek landscape. *“Light tones inspired by nature, terrazzo palladiano floors, traditional shutters and pergolas, a garden of indigenous species and a green roof accentuate this feeling”*, explain the architects. For interior materials, they chose Olympus marble, travertine stone, bamboo and oak wood.

The main house features a suite, second bedroom and open, flowing living space, while two other self-contained suites, dedicated to guests, are linked by shared facilities and views. A central courtyard brings it all together, leading to a 25- meter-long infinity pool and lounge terrace for horizon views.

There's also a gym, a yoga *shala* and a cove for private swimming and yacht mooring. In this way, interiors and exteriors remain permanently connected for spatial narratives of infinite well-being.

NATHALIE DASSA

BLOCK722.COM





UNITED STATES - LOS ANGELES
OCEANUS HOUSE
A LUMINOUS REVIVAL

The Good Project Company architecture studio, founded by Pierre De Angelis in Los Angeles, reinvents this superb minimalist modernist villa, nestled atop the Hollywood Hills district of Mount Olympus.

Oceanus House was built in 1975, then renovated and enlarged in 1992 by Donald Luckenbill, principal architect in the firm of the renowned Paul Rudolph. The scope of the new improvements focused on reinforcing horizontality to better extend living spaces between indoors and outdoors. White walls, oak floors, high ceilings, a spiral staircase and intelligent technology now structure Oceanus House. Spanning almost 700 m² on two levels, it boasts four bedrooms and six bathrooms. The spacious living room, with its integrated black steel fireplace and bespoke oak bookcase, boasts a sumptuous mid-century modern leather banquette. Nearby, the dining room and adjacent kitchen embrace the sun-drenched ensemble, thanks to large windows that open onto a terrace, adorned with a pool and alfresco breakfast nook. Pierre De Angelis' renovations also focused on enlarging the existing façade, with overlapping cornices and soffits to further accentuate the linearity of the spaces. A modern renaissance that retains all its intimacy, with reoriented views of the Pacific Ocean and downtown.

NATHALIE DASSA

GOODPROJECT.COMPANY







FRANCE - PARIS
GALERIE JOSEPH
PLACES WITH STORIES

Who hasn't dreamed of opening their own showroom in the heart of Paris, organising an exhibition in a magnificent gallery, or shooting in an atypical location?

It was certainly in response to this type of question that Michael Timsit had the good idea of founding the Galerie Joseph group in 2008. The Haut Marais was to become his favourite playground, a district he knows well and is particularly fond of. Abandoned industrial workshops, museums, Napoleon III buildings and early 20th-century chapels were all reborn under the founder's exacting eye.

A great lover of art, design and architecture, Michael Timsit acquires his properties like a true collector. Attracted by Fashion Week and other major Parisian events such as Paris Design Week and ImageNation, of which Galerie Joseph has been a partner for a number of years. These exceptional spaces revive their tenants for a weekend, a week or even several months. Each space has its own identity, creating a bridge between the past and the future. In fact, each of the 20 galleries contains a vestige of the past - stone walls, original staircases, exposed beams - that coexists with more recent materials and creations, such as waxed concrete floors, large bay windows, modern lighting and the designer pieces that adorn each of them.

UNIQUE PLACES FOR UNIQUE STORIES.

Michael Timsit is just one of the people who have enriched this extraordinary area, combining art, fashion, design and architecture.

In 2021, he decided to create *Acumen* magazine to showcase all these actors in the world of art, design and architecture and thus bridge his various locations and his media tool. *Acumen* introduces us to new talents who question our vision of the world, and pays tribute to those who have shaken up the codes of our society.

MÉLISSA BURCKEL

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RESERVE A SPACE :
GALERIEJOSEPH.COM/LOCATION-D-ESPACES-A-PARIS
@GALERIEJOSEPH



En haut : © galeriejoseph
En bas : © François Berthier



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ART



CORSICA - BONIFACIO

DE RENAVA OFF : "LA NOTTE"

Dedicated to the field of video art and experimentation with new technologies, the Biennale de Bonifacio was born in 2022 on the initiative of a collective, De Renava, driven by the desire to "activate the island's heritage" by instituting a dialogue between the works of international artists, the city's emblematic sites and the surrounding nature, as well as neighbouring countries bathed by "the midland sea".

In anticipation of next summer's second edition, this new-style biennial (particularly in terms of exhibition formats) is offering a high-profile off. Called De Renava Off, it is the fruit of an exceptional collaboration with the Centre Pompidou, which is lending works by thirteen artists from the Mediterranean Basin. Entitled *La Notte*, in reference to Michelangelo Antonioni's cult film, the exhibition is presented as "a stroll through the Mediterranean nightlife [...] offering a nebulous, diffracted, dreamlike and non-exhaustive vision of a certain Mediterranean imaginary. [...] Here, the night is synonymous with freedom. [...] a space where the boundaries between reality and dream are blurred, a meeting place between the sacred and the profane, a territory where bodies wander, melt away, fade away, sometimes leaving only the ghostly traces of their passage".

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© Centre Pompidou x DeFenava, Felicia Sisco, 2023

Luc Zangrie takes us on a “journey to an obscure elsewhere”, following in the footsteps of Persephone, goddess of the underworld. In this dreamlike short film with surrealist overtones, released in 1951, the Belgian director develops the theme of doubling through the mythological character abducted by Hades, the master of the Underworld, and condemned by Zeus to remain six months of the year in the kingdom of the night before being able to cross the Styx to reappear in broad daylight. Mohamed Bourouissa’s *Shadows* is an interloping reinterpretation of the Horsemen of the Apocalypse. Another nocturnal apparition is Pipilotti Rist’s distorted images in an explosion of shapes and colours, whose video projection *À la Belle étoile* draws the viewer into a shifting environment, at turns microscopic and macroscopic, to the point of provoking, “a feeling of disorientation and weightlessness”. A “Technicolor paradise” pop counterbalanced by Ange Leccia’s *Black Fumée*: a sculptural video device encircles the viewer, engulfing him in a cloud of smoke that gradually fills the projection space. The same goes for Kader Attia’s monumental installation *Ghost* (2007), an army of ghosts sculpted from aluminium foil: what could be more unsettling than to be confronted by absent bodies in this vertiginous staging of emptiness?

STÉPHANIE DULOUT

"LA NOTTE"
 CENTRE POMPIDOU X DE RENAVA OFF
 CASERNE MONTLAUR, BONIFACIO, CORSICA
 UNTIL SEPTEMBER 29, 2023
 BONIFACIO.FRIA-VOIR-A-FAIRE/CULTURE-PATRIMOINE/EXPOSITION-LA-NOTTE/





FRANCE - BORDEAUX

KAPWANI KIWANGA

**How do you transform a place without disguising it?
How do you make a place steeped in history speak and vibrate?**

This is exactly what French-Canadian artist Kapwani Kiwanga has achieved, when she was invited by Bordeaux's Centre d'Arts Plastiques et Contemporains (Capc) to take over the great nave of this former colonial warehouse, which has been a venue for contemporary art since 1973.

Vue de l'exposition de Kapwani Kiwanga, Retenue, Capc Musée d'art contemporain, Bordeaux (30.06.2023 - 07.01.2024), Commissaire Sandra Patron. Photo Arthur Péquin. © Adapp, Paris, 2023.

Light and sensual, his monumental installation of suspended, sail-like blue circles made of maritime ropes evokes the indigo imported during slave trade, which made the port of Bordeaux's fortune, as well as the ebb and flow of the river Garonne, which crosses the city from one end to the other and runs beneath the building's floor. Water trickles down two rope curtains in this immersive kinetic and sound installation, designed to alter our perception of space by playing with "visibility, invisibility and opacity". Invisibility and visibility of water and of the stone arches and pillars of the warehouse built in 1824 to store colonial goods (sugar, coffee, cotton and indigo) from the West Indies, but also of the sufferings of slavery... entitled "Retenue", fluid and moving, the installation from Yet Kapwani Kiwanga immerses us completely, almost to the point of intoxication, in a blue reminiscent of the indigo cultivated in colonial empires, but also of the ultramarine patented by Yves Klein in 1960 under the name International Klein Blue (IKB)... A lovely nod to art history in a moving tribute to history.







© Kapwani Kiwanga, *pink-blue*, 2017 / peinture rose Baker-Miller, peinture blanche, néons blancs et bleus, dimensions variables / vue de l'exposition *A wall is just a wall*, The Power Plant, Toronto, Canada, 2017
 © Kapwani Kiwanga / Galerie Poggi, Paris / Galerie Tanja Wagner, Berlin / Goodman Gallery, Johannesburg, Le Cap et Londres © Photo : Toni Hatkenscheld

Born in Canada in 1978 to Tanzanian parents, Kapwani Kiwanga has lived and worked in Paris since 2005. Winner of the Prix Marcel-Duchamp in 2020 and the Frieze Prize in 2018, she will represent Canada at the 60th Venice Biennale next year. The Venice Biennale, where she made her mark in 2022 with an environment composed of large sails in the colours of the sunset and sand sculptures (*Terrarium* for the exhibition "The Milk of Dreams").

STÉPHANIE DULOUT

"RETENUE"
 CAPC, MUSÉE D'ART CONTEMPORAIN
 7, RUE FERRÈRE, BORDEAUX
 UNTIL JANUARY 7, 2024
 CAPC-BORDEAUX.FR/AGENDA/EXPOSITIONS/KAPWANI-KIWANGA-RETENUE

FRANCE - PARIS
OBJECT-ORIENTED ART

POST HUMANA

“Make people think”, “make them laugh” and “make them dream”: these are the three aims of Marion Laval-Jeantet and Benoît Mangin, who have been working together since 1991 in the explosive duo Art Orienté Objet. A shock duo willingly provocative, “committed to biodiversity and ecology”, they have made humor and causticity their main weapons. Using hybridization and discrepancy - a “complex aesthetic” at once “endearing and repulsive, exciting and disturbing” playing “the role of heart-catcher” - they have put their art at the service of the animal and plant cause. After the Domaine de Chamarande, it’s at Les Filles du Calvaire gallery that they invite us to “awaken our consciences” and question “our conditions of existence”.





Art Orienté Objet, Hydra Post-humana, 2021 © Les filles du calvaire

DIORAMAS

Intended to raise our awareness of the danger of antibiotics, their *Giant Microbiotic Landscapes* (2016) give us a large-scale view of their innards! At the frontiers of art and science, like much of their research mixing fiction and biotechnology, these intestinal landscapes, theatricalized by their enlargement but also by the fluorescence of the rare stones, sponges and algae used to mimic the microscopic forms of the colonizing bacteria, plunge us into confusion. Combining strangeness, beauty and triviality, they provoke both fascination and repulsion. Following in the footsteps of Alexander Fleming, physician and biologist, author of “germ paintings”, and Wassily Kandinsky, who, when ill, was fascinated by the macrophotography of cells and tissues, we find ourselves fascinated by our threatened interiors, a few millimeters of intestine evoking some fabulous seabed...

HYBRIDATIONS

More disruptive is *Hydra post-humana* (2021), the skeleton of a fantastic three-headed animal from a “post-human future marked by ecological catastrophe”. The duo’s macabre fantasies are on display here, as they regularly invent fabulous creatures from the crossbreeding of different species. A case in point is the centaur skeleton cobbled together following a shamanic experience among the Babongo pygmies of Gabon, during which each of them saw himself as an animal (*Je me suis vue, j’étais un centaure; Je me suis vu, j’étais une girafe*).

Adherents of slow art, whose manifesto they wrote in 1992, the two troublemakers use only “recycled, renewable and/or sustainable materials that do little harm to the environment” and develop artisanal techniques. Avoiding the use of plastic or 3D printers so commonly employed in contemporary art, they collect all manner of animal bones and remains from forests, roadsides and lakes - remains that gave rise in 2000 to a poignant “coat of crushed animals”, the *Roadkill Coat*. A horrifying tableau echoing their funereal landscape of deforestation (*Résilience*, 2009).

STÉPHANIE DULOUT

“ART ORIENTÉ OBJET | JE SUIS CONTRE !”
LES FILLES DU CALVAIRE
21, RUE CHAPON, PARIS III
FROM SEPTEMBER 1 TO 23, 2023
FILLESDU CALVAIRE.COM





Marc Desgrandchamps, *Sans titre*, 2016, huile sur toile, 200 x 150 cm
© Marc Desgrandchamps, Adagp, Paris, 2023 / Galerie Lelong & Co. Paris

FRANCE - ARLES

FIGURES SEULES

EMPTINESS AND MELANCHOLY

Brigitte Aubignac, Ymane Chabi-Gara, Marc Desgrandchamps, Tim Eitel and Djamel Tatah Tatah, five painters working in France on the theme solitary figures. Such is the magnificent exhibition on view this summer at the Fondation Lee Ufan in Arles.

What do the solitary figures painted by Tim Eitel or Djamel Tatah have in common with a stone placed on a glass plate? A stone placed on a glass or metal plate by Korean artist Lee Ufan? Emptiness. That void which, in Djamel Tatah's 2022 painting *Untitled*, occupies three quarters of the canvas composed of a large blue background framed on either side by a figure of a man and a column. Column; as in Tim Eitel's 2006 painting *Tür* [Door], featuring a large grey rectangle facing a female figure...

Vue de l'exposition *Figures Seules* à l'espace MA de Lee Ufan Arles, 2023
© Djamel Tatah, Tim Eitel, Brigitte Aubignac / Lee Ufan Arles

A troubling *mise en abyme* (the large grey rectangle echoes the grey pocketbook held by the young woman), closing off the pictorial space. Space, whereas in another painting by the German painter, the large yellow circle towards which a man, shown from behind, is walking.

"The confrontation of the human figure with the order of a geometry, by its very nudity and neutrality exacerbates the sensation of isolation and silence", explains art historian Philippe Dagen, curator of the exhibition. *"Tatah's standing male and female figures give the impression of facing, alone, a world and a time of which, so to speak, they are not really part of. They are separated from it, as they are from the colours in front of which they stand: a distance that we sense is unbridgeable".*



Ymane Chabi-Gara, *Hikikomori 9*, 2022, acrylique sur contreplaqué, 122 x 122 cm.
© Ymane Chabi-Gara, Adagp, Paris, 2023 / Mennour, Paris. Photos : Archives Mennour.



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The sensation is just as intense - and sometimes painful - in Eitel's canvases, who paint the impossibility of [...] communication, Eitel and Tatah say, "solitude through the suppression of the surrounding world". Brigitte Aubignac and Ymane Chabi-Gara, on the other hand, situate their solitary figures in the oppressive disorder of everyday life. Oppressive disorder of everyday life: the unmade sofa of *Green Insomnia*, the avalanche of papers on and under a suffering desk (*Hikikomori 6*, 2020) ¹ ... It is in the confinement, the saturation of space saturation that solitude infuses its poison here. Floating in a blurred space and temporality, the isolated characters of Marc Desgrandchamps seem to move between several realities, between the tangible and the intangible. Intangible. Often translucent, criss-crossed by underlying landscapes or obscured by branches of dead wood, they appear impenetrable. Like ghosts wandering through a strange world, their evanescence exudes a pungent, acrid fragrance of solitude.

¹ *Hikikomori* In Japanese, hikikomori refers to women or men, usually teenagers or young adults, who live confined to their homes for months or years, refusing all social contact.

STÉPHANIE DULOUT

CATALOGUE PUBLISHED BY ÉDITIONS MARTIN DE HALLEUX
WITH TEXTS BY PHILIPPE DAGEN AND BY LEE UFAN.

"FIGURES SEULES"
LEE UFAN ARLES
5, RUE VERNON, ARLES
UNTIL SEPTEMBER 24, 2023
LEEUFAN-ARLES.ORG



Tim Eitel, *Open Circle*, 2017, huile sur toile, 190 x 160 cm
© Tim Eitel, Adagp, Paris, 2023

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BELGIUM - MECHELEN

CONTOUR

THE MOVING IMAGE BIENNIAL

Showcasing various formats and forms of the moving image, at the crossroads of the visual arts and film, the Contour Biennial celebrates its tenth anniversary this year.

A festive edition, therefore, curated for the first time by artists, via the Brussels-based production and distribution platform Auguste Orts. Diversity and dialogue are the watchwords of this new event, which has no set theme, but is intended by curators Anouk De Clerq, Herman Asselberghs, Sven Augustijnen, Manon de Boer and Fairuz Ghammam to ensure “*a balance between generations, genres and perspectives*”. Focusing primarily on new film and video works by artists living in Belgium, the event will take place at various venues in the picturesque city of Mechelen: Kunstencentrum Nona, Hof van Busleyden Museum, Cinéma Lumière and contemporary art space De Garage - which will host an exhibition of sound works - as well as in Brussels (Argos Centre for audiovisual arts) and Antwerp (Kunsthal Extra City).

STÉPHANIE DULOUT

CONTOUR BIENNIAL

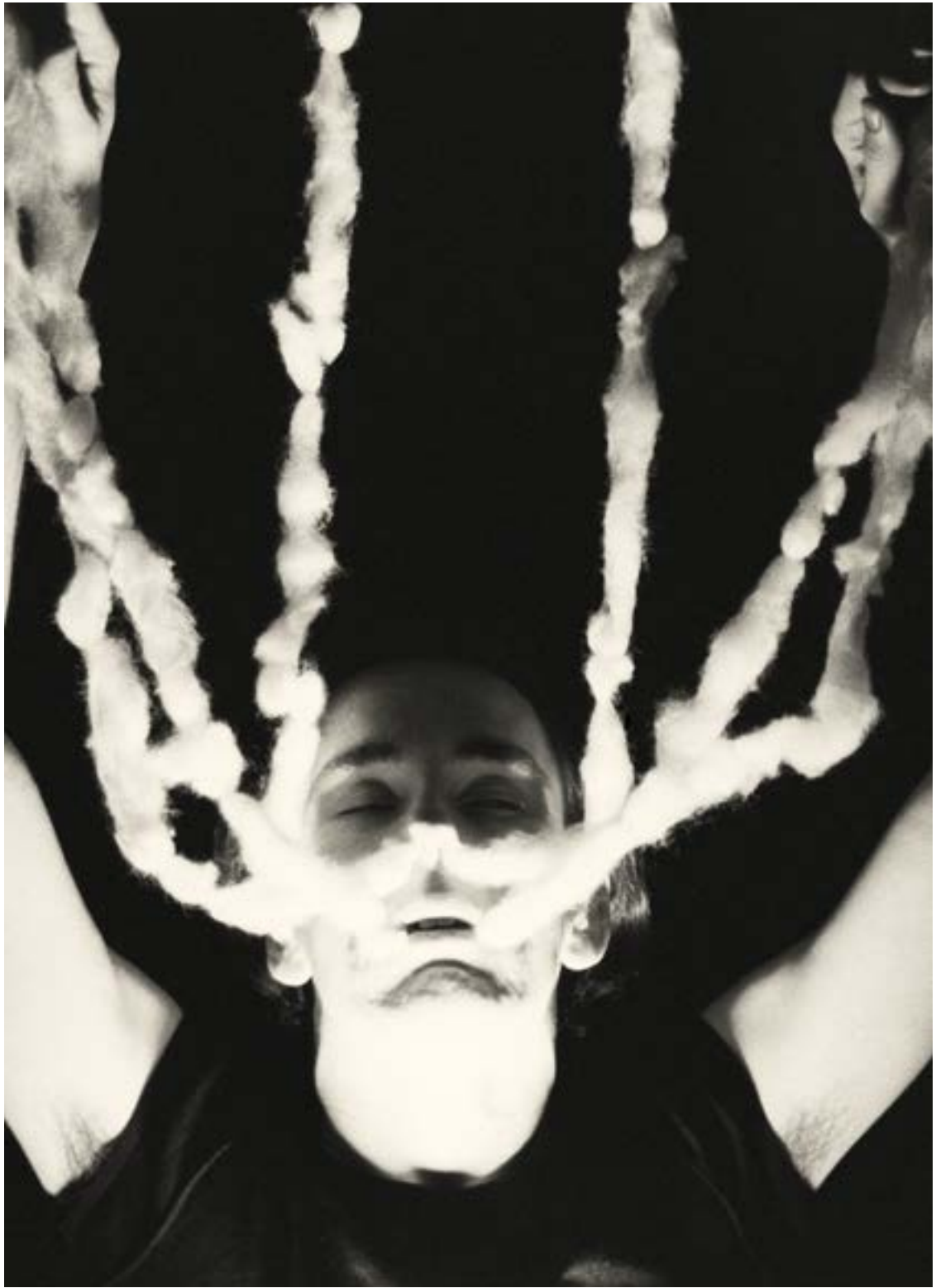
FROM SEPTEMBER 9 TO NOVEMBER 5, 2023

CONTOURIO.BE
HOFVANBUSLEYDEN.BE



© Mike Kelley, Ectoplasm Photograph 13, 1978-2009

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FRANCE - PARIS

MIKE KELLEY

ECTOPLASM PHOTOGRAPH 13 (1978-2009)

What is this sprawling face emerging from the darkness photographed by Mike Kelley in a series of fifteen chromogenic prints entitled “*Ectoplasm Photograph*”? A face in trance, exuding a cottony substance - ectoplasmic - from its orifices; that of the artist himself, transformed into a spiritual medium. Inspired by the spiritualist photography of the late 19th century, this image of formlessness testifies to a supernatural conception of the artist as a seer capable of communicating with the beyond. “*Occult rituals interest me because they are akin to artistic creation,*” said the American artist who died in 2012, to whom the Bourse de Commerce, in association with London’s Tate Modern, Düsseldorf’s Kunstsammlung and Stockholm’s Moderna Museet, is devoting a retrospective entitled “*Ghost and Spirit*” as part of its new “*American Mythology*” season.

STÉPHANIE DULOUT

“MIKE KELLEY, GHOST AND SPIRIT”
 BOURSE DE COMMERCE - COLLECTION PINAULT
 2, RUE DE VIARMES, PARIS I
 OCTOBER 13, 2023 - FEBRUARY 19, 2024
 PINAULTCOLLECTION.COM

FOCUS

OPUS
ancient arts

AMITĀBHA BUDDHA

This delicately cast figure not only represents one of the Buddhas of the four cardinal points, but also evokes the spirituality and serenity proper to meditation.

Dressed in a long, elegantly draped robe covering his shoulders, this Buddha figure is seated in *vajraparyankasana* on a double lotus base. The hands placed on the knees in a gesture of meditation identify the representation of Amitābha, Buddha of infinite radiance, who presides over the Pure Land, known as Sukhavati - the land of bliss. Devotion to this Buddha and the desire for rebirth on Sukhavati have a long history in China, and have been a major component of the Pure Land tradition in Chinese Mahayana Buddhism since at least the 6th century CE.

Certain details - such as the facial features and long, curved fingers - clearly indicate that the style of this figure is entirely Chinese, and compares well with icons produced in imperial workshops during the first half of the 15th century. The large, well-articulated petals at the base of the double lotus, for example, can be found on metal sculptures from the Xuande period (1426-35) onwards. The high quality of the casting is evident not only in the intricate draping of the garment, but also in the fine facial features and serene expression.

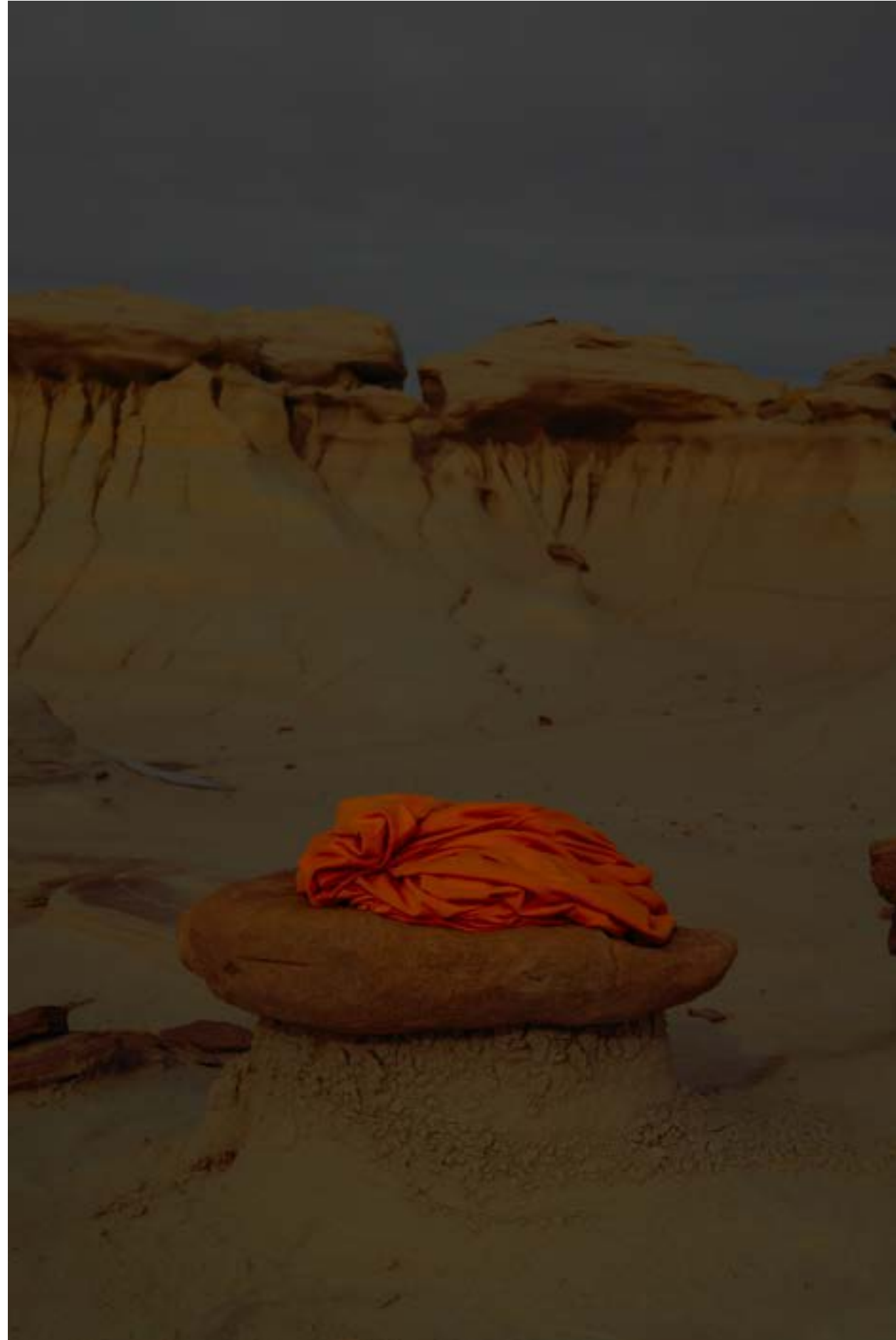
ROBERT R. BIGLER

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

AMITABHA BUDDHA
COPPER ALLOY WITH TRACES OF LACQUER GILDING
CHINA, MING DYNASTY, CIRCA SECOND QUARTER OF 15TH CENTURY
HEIGHT: 28.7 CM
EX PRIVATE COLLECTION, SWITZERLAND







UNITED STATES - LOS ANGELES

DJENEBA ADUAYOM

BEING AND EMOTIONAL GESTURE

The visual imagery of this artist photographer, based in California, transports us into her inner and imaginary worlds, oscillating between emotion and colour, movement and performance.

“Creation must be expensive and limitless, versatile and endless, all at once,” boldly states Djeneba Aduayom on Büro, an artistic agency founded by Annika Vogt that represents her. This former professional dancer has transitioned into an exceptional photographer, exploring the parallels between reality and fantasy. From her Southern California base, she draws upon her French, Italian, and African cultural heritage to create metaphorical and imaginary universes where emotion competes with abstraction, movement, and performance. For this empathetic virtuoso, the human experience is more universal and unifying than individuals and trivial. These dualities juxtapose in her various series. Starting with “Atmospheric Perspective,” she offers her poetic and traumatic vision of how human beings transform the health of the planet. *“As our collective actions and inactions continue to destroy our world and resources, the nature of the reality we are living in today is brutal,”* she explains. *“Here, I wonder what will remain of us once we are gone - mere installations that could bear witness to our past presence. Or perhaps, nothing at all - Only a burnt planet haunted by distant memories and illusions?”*

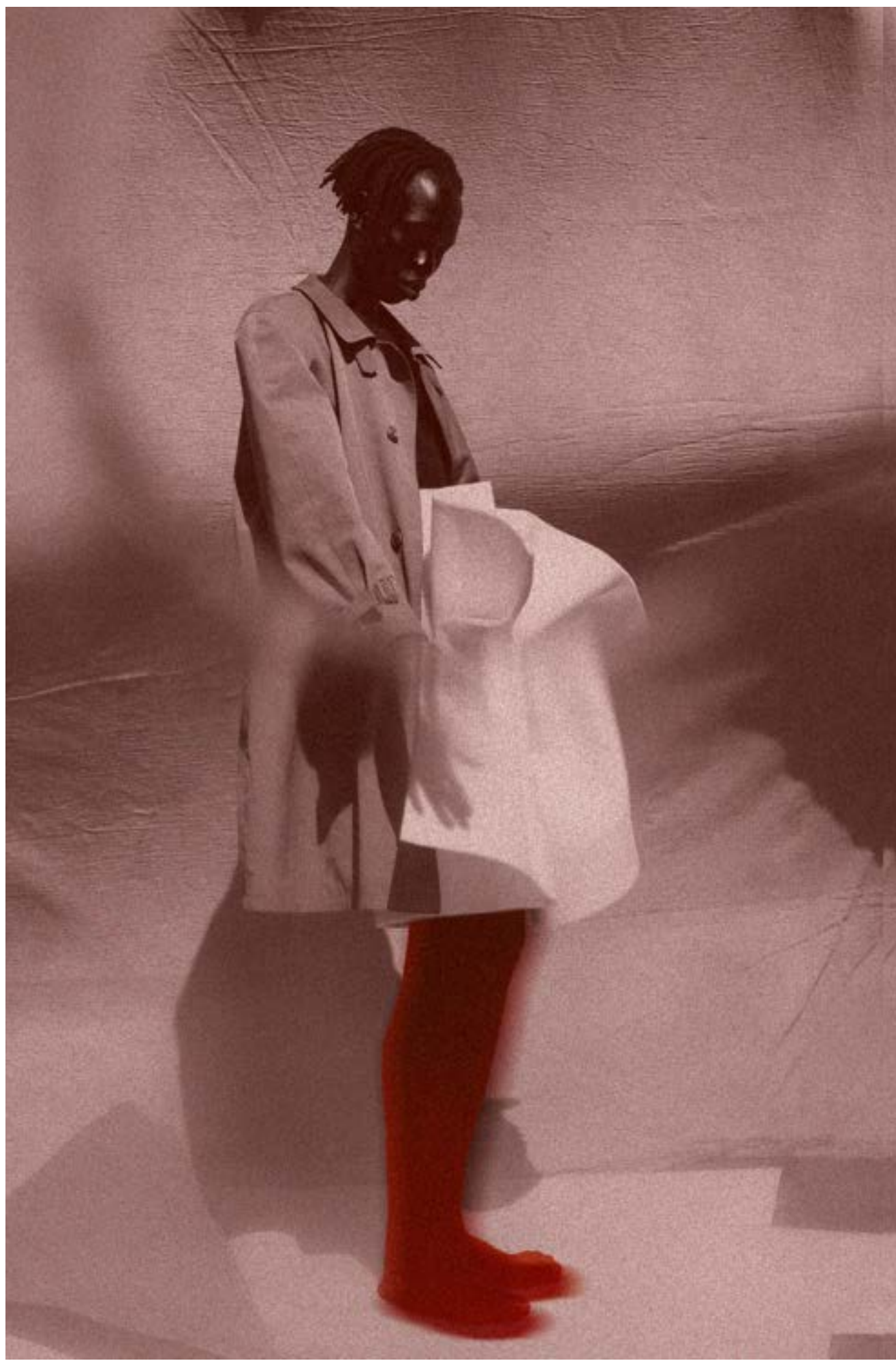


COMBINING TECHNIQUES AND PERSPECTIVES

With sensitivity, Djeneba Aduayom always delves into human perspectives, merging approaches and viewpoints between her subjects and her feelings. For “Reflected Reveries,” she provides an abstract view of the identification process as a unique human being, all while blending analogue techniques. This project reflects the uniqueness of her subjects intertwined with her own, integrating conscious and subconscious states. Mixing is also at play in “Mixed Media,” where she continues to express her art through different mediums. With “Nyang,” she chooses to highlight the inspiration she derives from certain individuals through their soul and inner beauty. As for “Nya,” it’s a fashion story she created for The Cut magazine, revealing her visual poetry through the freedom of movement. This series is part of her editorial commissions that add to her pedigree. An example is “The 1619 Project” for The New York Times, aiming to reframe the country’s history by placing the consequences of slavery and the contributions of Black Americans at the centre of the narrative of the United States. Or her portraits for Time, her dance and music video clips, and the myriad of celebrities she has captured for Vogue, V, Billboard, Departures, including Zendaya, Lady Gaga, Julianne Moore, Ruth Negga, and many others

NATHALIE DASSA

DJENEBA-ADUAYOM.COM







SPAIN - CADAQUÉS

INCADAQUÉS PHOTO FESTIVAL

PHOTOGRAPHIC EMOTIONS

The international photography festival returns for its seventh instalment.

Famous for having been frequented by the great names of 20th-century art, from Salvador Dali to Marcel Duchamps and Richard Hamilton, the village of Cadaqués is reviving its artistic aura for the time of InCadaqués Photo Festival.



This seventh edition will feature 25 exhibitions by 35 national and international artists in some 20 galleries, including three underwater exhibitions in the bay. In fact, the festival is keen to explore new ways of exhibiting works, through innovation and creativity, always evoking surrealism, in reference to the town's artistic past.

A wide range of photographic techniques will be on show, including Polaroid, photomontage, collage and heliogravure.

Not-to-be-missed exhibitions include one devoted to New York photographer Weegee, featuring rare vintage prints. Also not to be missed is the exhibition dedicated to Italian photographer Frank Horvat and his work on the world of fashion in the 1950s and 1960s, as well as «Flore», evoking a «mythologised and timeless» Indochina.



The event will also showcase the winners of the «Open Call» competition, which will honour some fifteen emerging photographers. The work of Chloé Milos, winner of the 2023 vintage, with her «Non Technological Devices» series, will be on show. This year will see the first celebration of the Prix de la Jeune Photographie Féminine. Rewarding the work of a photographer who has never exhibited at a festival, this first edition will distinguish Eloïse Labarbe-Lafont, with her «Ghost» series.

The opening weekend will feature workshops, screenings, book presentations, photo walks and vernissages.

LISA AGOSTINI

INCADAQUÉS PHOTO FESTIVAL
OCTOBER 5 TO 15, 2023
INCADAQUES.COM



Mama didn't raise a victim



FRANCE - PARIS

HARRY GRUYAERT

SINGER OF COLOUR

"There are no ideas, no staging. I capture what I see, looking for the unique, the strongest", Harry Gruyaert told us at the opening of his exhibition, "La Part des choses" at the Bal in June.

In fact, the entire oeuvre of this Belgian photographer (born in Antwerp in 1941) is made up of shock images. *"Instantaneous images in the search for which he could spend days on end,"* confessed this great traveller, who is exhibiting here for the first time 80 prints made between 1974 and 1996 using the Cibachrome process invented in 1933 by a Hungarian chemist, Bela Gaspar, and commercialised in 1963, which produces a print from a slide (the so-called positive-positive process) by the destruction of the pigments incorporated in the sensitive layers of the exposed and developed paper. Distinguished by the sharpness of the image, the intensity of the colours and the saturation of the solids, these rare reveal the full power of the photographer's eye and, in particular, his incredible ability to render materials, textures and shadows, his art of making things visible and magnify them through colour.



"TO BE A SEER, NOT A WITNESS."

Converted to colour as soon as he moved to New York in the early 1970s, it is through colour that Harry Gruyaert succeeds in making the ordinary extraordinary. Harry Gruyaert's ability to make the ordinary extraordinary. Far from his native Belgium, which was too narrow for his taste, but whose "grating" and "rather ubiquitous" side he was able to render perfectly. And "rather Ubuesque" in a series with a surrealist flavour, New York would be for him: not only did he discover the American masters of colour photography (Joel Meyerowitz, William Eggleston and Stephen Shore), but also Pop Art, which encouraged him, *"to look differently at banality, to accept a kind of ugliness in the world and to use it as a means of expression"*. It was also his friendships with the New York scene which, according to the exhibition's curator Diane Dufour that Antonioni's Red Desert, "seen a thousand times", had already instilled in him: *"the need to survey the world [...] not to point it out or inform us about it, but to sculpt it, to shape it [...]. To become a seer, not a witness."*



“L'ESPRIT DU LIEU” (“THE SENSE OF PLACE”)

“I throw myself into things to experience this mystery, this alchemy”, explains the photographer himself. Yet rejects any descriptive apprehension of reality. This is where one of the paradoxes of his photography, which, although devoid of any staging, a strong fictional character, whether in the Moscow series or the Egyptian series of electrifying nocturnes... A master of chaos (everything contributes to the composition, sometimes very fragmented, on the edge of the frame...), Harry Gruyaert doesn't just seek to like his great masters Bergman and Antonioni, to depict “solitude in the urban landscape” but also, and above all, the palette of each place, what he calls “the sense of place”. For example, the neon green of a fogged-up Antwerp laundromat storefront the red of the curtains and the table on the Trans-Europe-Express where a sleeping man lies. The blue, yellow and marshmallow pink of a “colourful” sidewalk in County Kerry in Ireland...

“Isolated trajectories, disjointed spaces, bodies on the periphery - everything in his images, the absurdity of the world, the surreal collage of life and its detached pieces,” rightly notes Diane Dufour. An analysis echoed by the travel photographer's own words: *“Reality is like a Picasso collage whose elements were not meant to be put together, but which, suddenly juxtaposed, signify and say something that was elusive before.”*

STÉPHANIE DULOIT

“HARRY GRUYAERT - LA PART DES CHOSES”

LE BAL

6, IMPASSE DE LA DÉFENSE, PARIS XVIII

UNTIL SEPTEMBER 24, 2023

LE-BAL.FR



© Alice Springs, Helmut as a nun, Advertisement for Jean-Louis David, Paris 1970s.
© Helmut Newton Foundation

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GERMANY - BERLIN

THE SENSITIVE AND RADIANT PORTRAITS OF ALICE SPRINGS

The Museum für Fotografie in Berlin celebrates the centenary of the birth of June Newton, also known as Alice Springs, through a retrospective featuring two hundred photographs, many of which have never been shown before.

She has crafted intimate, radiant, and sensitive portraits that have made her a renowned photographer. June Newton (1923-2021), also known as Alice Springs, hailing from Melbourne, Australia, chose the pseudonym of a city in the heart of her native desert. After stepping in for her husband, Helmut Newton (1920-2004), who was down with the flu, she conducted her first photoshoot for the French cigarette brand Gitanes. This portrait of a smoking model marked the beginning of a new flourishing career. Since the 1970s, she has imposed her personal and artistic touch through fashion photos, celebrity portraits, and the punk scene of Los Angeles. Today, the Museum für Fotografie, in collaboration with the Helmut Newton Foundation she established after her husband's death, sheds new light on her work. Two hundred photographs, many of them previously unseen, are presented for the first time in vintage prints on the first floor of the Berlin cultural institution.



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© Alice Springs, Isabelle Adjani, Paris 1980, © Helmut Newton Foundation

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CAPTURING THE AURA

Richard Avedon, Brassä, Ralph Gibson, Sheila Metzner, Robert Mapplethorpe, Nicole Kidman, Isabelle Adjani, Vivienne Westwood, Liam Neeson, Claude Chabrol... The greatest luminaries shine before her lens. *"We see the entire spectrum of responses in these images: from proud poses to natural self-confidence and timid glances,"* emphasise the exhibition organisers. However, fame or social status was not what interested her; June Newton wanted to capture their aura, individuality, and emotion. Studio shots were out of the question for her. Most of her portraits make use of natural light and unfold in situ, in public spaces or the subjects' homes. This former theatre actress thus reveals the identity of each of her models. *"Her lens often focuses on the human face, shown in tight close-up with the head and shoulders or as a three-quarter portrait,"* recalls the institution. *"Her subjects gaze curiously, openly, and directly into her 35 mm camera."* The retrospective also devotes ample space to portraits of her husband, whom she often immortalised during her own photoshoots, and some of her self-portraits. Intimate snapshots that extend the previous joint exhibition, "Us and Them," an ode to coupledom and art.

NATHALIE DASSA

"ALICE SPRINGS: RETROSPECTIVE"
MUSEUM FÜR FOTOGRAFIE
GENTHINER STR. 38, BERLIN (ALLEMAGNE)
FROM JUNE 3 TO NOVEMBER 19, 2023
SMB.MUSEUM

© Alice Springs, Liam Neeson for Marie Claire, 1990, © Helmut Newton Foundation

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FRANCE - PARIS

ELOÏSE LABARBE-LAFON

GHOSTLY POETRY

Born in Toulouse 28 years ago, photographer and visual artist Eloïse Labarbe-Lafon, now based in Paris, has been interested in photography since her early teens, with a particular focus on silver-based techniques. While practising her art, the young creative woman studied art history and cinema. These two worlds led her to film restoration and the colourisation of documentary archives. These experiences, linked to the early days of cinema and memories on film, in turn led her to her own unique artistic practice. By fusing photography and painting, Eloïse Labarbe-Lafon brings to life deep, cold worlds that flirt unabashedly with the fantastic. Both image and object, her works capture moments frozen on a black-and-white silver film. The film is then colourised, using brushes or the pads of her fingers.





© Série Fantômes / Eloïse Labarbe-Lafon

This is the same process she used for her “Ghosts” series, in which she hand-coloured a film with oil paint. The paint reveals imperfections such as fingerprints, but also smudges, making each work unique. She depicts bodies and landscapes evoking silence and solitude. Conceived as narratives embracing the strange, Eloïse Labarbe-Lafon is the author of singular tales, both delicate and disquieting, which “are echoes of the lost moments and places of our souls and memories”.

Initiated in 2018, “Fantômes” is a series that has not yet been completed. Taken in Greece, but also in France and Mexico, some of the photographs display solarisation marks, but also traces of light made in the darkroom, “in the tradition of 19th-century spiritualist photos creating from scratch a representation of the invisible”.

LISA AGOSTINI

YOUNG FEMALE PHOTOGRAPHY AWARD FOR HER “FANTÔMES” SERIES
INCADAQUÈS PHOTO FESTIVAL
INCADAQUÈS.COM
ELOISELABARBELAFON.COM

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DENMARK - COPENHAGEN

CASPER SEJERSEN

BODY AND SOUL

His photographic work weaves a visually captivating and unsettling narrative around art and beauty, the psychology of sensuality, and human fragility.

He has portrayed Harry Styles, Kate Moss, Tilda Swinton, Gaspard Ulliel, Isabelle Huppert, Charlotte Gainsbourg, Cate Blanchett, and many more. He has created editorial campaigns for *Dazed*, *Purple*, *Vogue*, *AnOther*, *Vanity Fair*, *Dust*, *New York Times Style*, and his portfolio boast a plethora of brands including Helmut Lang, Burberry, Elie Saab, Fendi, and Louis Vuitton. While he made his directorial debut with an episode of the Danish show “The Legacy,” for many, Casper Sejersen is most recognised for his orgasmic portraits of the cast of Lars Von Trier’s “Nymphomaniac” in 2013.



An independent book, “Belongs to Joe,” followed two years later, reinterpreting the film’s screenplay through a collection of photographic essays in collaboration with art historian Cecilie Høgsbro. However, the visual language of this Danish fashion and still life photographer is primarily characterised by its ability to offer images where art and beauty break free from artifice, giving rise to the complexity and fragility of the human soul.

TROUBLING ESSENCE

Casper Sejersen’s work constantly aims for this “imperfect perfection”. Some photos blend psychological tensions with erotic and fetishistic nuances, while others offer a more dreamlike and romantic approach. In his visual narratives, objects, textures, flames, herbaria, flowers, and abstractions of nature remain at the heart of his compositions, enhanced by meticulous lighting work. Like in the series “Metamorphosis.” In this painterly touch, he leads us into a new reality, another changing world. Much like the pictorial shot of Harry Styles, seated in front of a television, which undoubtedly stands among his artistic masterpieces. Or the one of Cate Blanchett in tears, her expression intertwining joy, sadness, wonder, and astonishment. Others still evoke the craftsmanship of Erwin Blumenfeld in their play of frosted glass and graphic accessories. In 2019, Casper Sejersen presented his first solo exhibition, “One, Two, Three, Four,” at the Cob Gallery in London, showcasing his interest in rhythm, rules, and space beyond. More recently, in 2022, he self-published his new collection of works, “Virgo”. This virtuoso continues to stand out, brilliantly playing with forms, light, emotions, and subjectivity.

NATHALIE DASSA

CASPERSEJERSEN.COM



© Casper Sejersen, D Repubblica December 2022

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© Casper Sejersen, Beauty Papers Issue, 2019

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UNITED STATES - NEW YORK

RARE PRINTS AT AUCTION AT PHILLIPS

The auction house, founded in 1796 by Harry Phillips in Westminster, London, has become the destination for collectors to acquire and sell the most important works of art, design, jewellery, watches and photography of the 20th and 21st centuries. On October 11, in New York, Phillips will be bringing down the hammer on two sessions (morning and afternoon) to bid for iconic photographs by the great names of the 8th art. These include Helmut Newton, William Klein, Henri Cartier-Bresson, Rineke Dijkstra, Alec Soth, Berenice Abbott, David Wojnarowicz, Peter Beard, Richard Misrach, William Eggleston, Nick Brandt and many others. The offering will include the 1989 print *Walking Purse*, from Laurie Simmons' Walking Objects series, which blends the themes of feminism and consumerism. "Its intentionally life-size format, 2 metres (84 inches) high, refers to consumerist culture where people are controlled by the objects around them," says the photograph's department in New York. Among the highlights, Phillips will also present an exceptional first print of Ansel Adams' most famous image: *Moonrise, Hernandez, New Mexico*, 1941. "Prints made before the 1970s are extremely rare, which makes this a truly exciting sale."

NATHALIE DASSA

PHOTOGRAPHS AUCTION

PHILLIPS

432 PARK AVENUE, NEW YORK (ÉTATS-UNIS)

OCTOBER 11, 2023 (SESSION I - 10 A.M. / SESSION II - 2 P.M.)

[PHILLIPS.COM/AUCTIONS/AUCTION/NY040323](https://www.phillips.com/auctions/auktion/ny040323)

À gauche : © William Eggleston, *Summer, Mississippi [young man in chair]*, environ 1970
À droite : © Ryan McSinley, *Dogbane (Split)*, 2015





COUP D'ŒIL

In every issue, Acumen's redaction spotlights a new emotionally driven photography found on Instagram. A work that particularly touches and questions us. We invite you to discover a photograph by the artist Alexandre Souêtre.

[@AXLSOETRE](#)

COUP D'ŒIL



INTERVIEW

JOSÉPHINE JAPY MULTI-TALENTED ACTRESS

She was discovered at a very young age in Yves Angelo's *Les Âmes grises*, alongside Jean-Pierre Marielle, Jacques Villeret and Marina Hands, and five years later in Dominik Moll's *Le Moine*, alongside Vincent Cassel. Since then, actress Joséphine Japy has made a succession of films, alternating between historical and fictional characters, auteur cinema and comedy. We saw her grow and blossom in Mélanie Laurent's film *Respire*, in which she plays Charlie, a reserved teenager plunged into a toxic friendship. The actress will be appearing alongside Laurent Lafitte in *Tapie*, a new series directed by Tristan Séguéla and Olivier Demangel, in which she plays Dominique Tapie, the wife of the overambitious businessman. An interpretation full of nuance played with strength and aplomb by a surprisingly bluff Laurent Lafitte.

Interview.

© François Berthier

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20 H 10
HÔTEL LES BAINS - PARIS

ACUMEN'S EDITORIAL TEAM LOVES TO FIND OUT WHAT TRIGGERS YOUR ARTISTIC CAREER. YOU BEGAN YOUR CAREER AT A VERY YOUNG AGE, WITH YOUR FIRST FILM AT THE AGE OF 10. WAS BECOMING AN ACTRESS A LITTLE GIRL'S DREAM, OR DID CHANCE FORCE YOUR DESTINY?

I took acting lessons as a child, but it was more of a hobby, a way of having fun in a different way... Then, one day, after a performance at the end of the year, I distinctly remember feeling a great emptiness inside me, an instant lack; I was really sad, and I think it was at that moment that something clicked.

Then, later on, it was an encounter that turned up my desire to become an actress on its head. I was casting for the role of a child in Jean-Pierre Jeunet's film *Un long dimanche de fiançailles*. The director came up to me and, standing at my height, said: «*Joséphine, can I talk to you like an adult? Today, it won't be you, but one day, we'll meet again...*». That sentence made me want to hang on, believe and keep going. Those words had a real resonance, and I might not be here, in front of you, if Jean-Pierre Jeunet hadn't taken the time to say that to me that day.

YOU'VE PLAYED A WIDE RANGE OF ROLES IN A VARIETY OF FILMS, FROM DRAMA TO COMEDY TO AUTEUR FILMS... IF SOMEONE WASN'T FAMILIAR WITH YOUR FILMOGRAPHY, WHICH FILM WOULD YOU LIKE THEM TO DISCOVER FIRST? WHY OR WHY NOT?

I'm thinking of *Respire* by Mélanie Laurent: when I read the script, I immediately felt a real attachment to the character. And then, this shoot was so special, with few facilities, a small crew, and an intimacy that enveloped us and protected us too. I didn't cheat at all on this shoot, I just let go because I felt confident, surrounded by kindness. It was a wonderful experience for me.



PHOTO : FRANÇOIS BERTHIER
ASSISTANT : BENOIT ROBY
ARTISTIC DIRECTION: MÉLISSA BURCKEL
D.A. ASSISTANT : FLORA DI CARLO
STYLISM : AUDREY JEHANNO

MAKE UP : AYA FUJITA (AGENT KARINE RAFFALLI : CALISTEAGENCY)
HAIR STYLIST : JULIE BENNADJI (AGENT FLORENT FARINELLI)
AGENCY CONTACT : JULIA BOSSARD
PRODUCTION : SARAH MOREAU
VIDÉO : MARIE DIRASSOUYAN

WE PARTICULARLY THANK BAINS DE PARIS
FOR ALLOWING US TO INVEST IN THIS LEGENDARY PLACE. PARIS 8
LESBAINS-PARIS.COM



THE GENERAL PUBLIC WILL DISCOVER YOU IN THE *TAPIE* SERIES, SOON TO BE RELEASED ON NETFLIX. THIS BIOGRAPHICAL DRAMA REVEALS THIRTY YEARS OF A BUSINESSMAN'S LIFE, BETWEEN MOMENTS OF GLORY AND DIZZYING FALLS. FOR PEOPLE OF MY GENERATION, THE NAME *TAPIE* WAS FAMILIAR: WHETHER YOU WERE ON THE LEFT OR THE RIGHT, *TAPIE* ALWAYS ANIMATED DISCUSSIONS AND AROUSED INTEREST AMONG BUSINESSMEN, POLITICIANS AND YOUNG PEOPLE FROM THE SUBURBS. FOR YOU, ONLY 29 YEARS OLD, WHAT WAS «*TAPIE*»?

I was born two years after his conviction in the Valenciennes-OM match affair. So for people of my generation, our media memories of Bernard Tapie are more linked to the justice system and the darker moments of his life. And yet, I had the image (and still do) of a man of boundless ambition who made all his dreams come true. He was a man who inspired whole generations to create their own companies, to become entrepreneurs, to take risks. And this desire has endured and continues to this day... It's incredible!

IN THIS NEW SERIES, YOU PLAY DOMINIQUE *TAPIE*, BERNARD *TAPIE*'S WIFE. IS PLAYING A REAL-LIFE CHARACTER MORE COMPLEX AND DIFFICULT THAN PLAYING A TOTALLY FICTIONAL ONE?

Yes, definitely! For me, there's a double pressure: firstly, to interpret perfectly the role I have been offered, to be in line with the director's expectations, but also to have the gaze of the person you're playing and that of her entourage, her family, her friends... You know you're going to be dissected, in a way, which I completely understand.

For Florent-Emilio Siri's film *Cloclo*, I played the character of France Gall, a true icon of French chanson, and I remember being very anxious when the film came out. I never heard back from France Gall about my performance, but a few years later, I ran into her son at a preview. He came up to me to say hello and simply said, with great tenderness in his voice: «*Thank you for playing my mum like that.*» It overwhelmed me and made me so happy! In a way, I felt I had succeeded.

DRESS : LEONARD PARIS
JEWELRY : JORDANE SOMVILLE
BAG : LOUBOUTIN

“FOR MY PART, BEFORE EACH SHOOT, I LIKE TO TAKE THE TIME TO RESEARCH, TO SEE LOTS OF THINGS...”

© François Berthier

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PRECISELY HOW DOES THE PROCESS OF CREATING AN EXISTING CHARACTER WORK - IN THIS CASE, FOR YOU, THE ROLE OF DOMINIQUE TAPIE?

Little is known about Dominique Tapie, yet we all know that she played an important role in her husband's business dealings. From the outset, Tristan Séguéla wanted to emphasise this strong, close-knit love story. It was the common thread running through his series.

For my part, before each shoot, I like to take the time to research, to see lots of things, video archives, interviews, images, articles... and especially photographs. I find that you can learn a lot about a person by looking at the details of a photograph: a posture, a hand gesture, a smile; and then, the environment, the places where these images were taken: a living room, an office, outdoors, indoors... And suddenly, a photograph grabs you, resonates with you, and it's like a signal, the starting point for making the character. In this case, the trigger was a photograph from 1993, taken in Marseille: it shows Dominique Tapie playing the piano, radiant and smiling... I can't really explain why, but this image was the beginning of the process of creating my character.

Then there's the whole evolution of your character's personality, her character, the place she takes over the episodes, with multiple nuances: an admiring woman, in love, strong and fragile at the same time, conquering...

HOW DID YOU WORK ON ALL THESE FACETS AND THIS EVOLUTION OF DOMINIQUE TAPIE'S CHARACTER?

What was complicated was working on a character over such a long period of time. At the start of the series, Dominique is 19, and in the final episodes, she's 45. So there was a lot of work to be done, both on the physical side and on her character. From a technical point of view, the shooting took place in two stages: a first stage of three episodes, then, after a month's break, a second stage of four more episodes. Laurent had to gain weight between these two shooting periods.

I had never experienced a series shoot before. What was really crazy was that the preparation period was quite intense for Tristan Séguéla, Olivier Demangel, Laurent Lafitte and myself, and the shooting days were so dense... And then, at one point, Laurent became Bernard Tapie and I became Dominique Tapie, and every gesture, every posture, naturally became that of my character. I didn't have to think about it. At the start of the shoot, they had prepared me, choose my outfits, accessories, jewellery... then, after a while, I would arrive in my dressing room in the morning and I didn't need to be in costume any more, I would get ready on my own, I would choose this outfit and that accessory on my own, it was like an automatism. In fact, when I think about it, it's a bit dizzying... And so, quite naturally, when my character had to evolve, take on strength of character, tenacity, a certain more conquering charisma, the evolution happened super-fluidly. I didn't have to force things. I have to say, too, that what helped was that Laurent and I clicked right away, and we quickly became an obvious couple.

TAILLEUR : SKFK
BODY : LA PARTISIENNE
JEWELRY : CHANEL JOAILLERIE



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ACUMEN 38 / REVUE

SWEATER : PLEATS PLEASE ISSEY MYAKE
SWIMSUIT : ERES
JEWELRY : CHOPARD

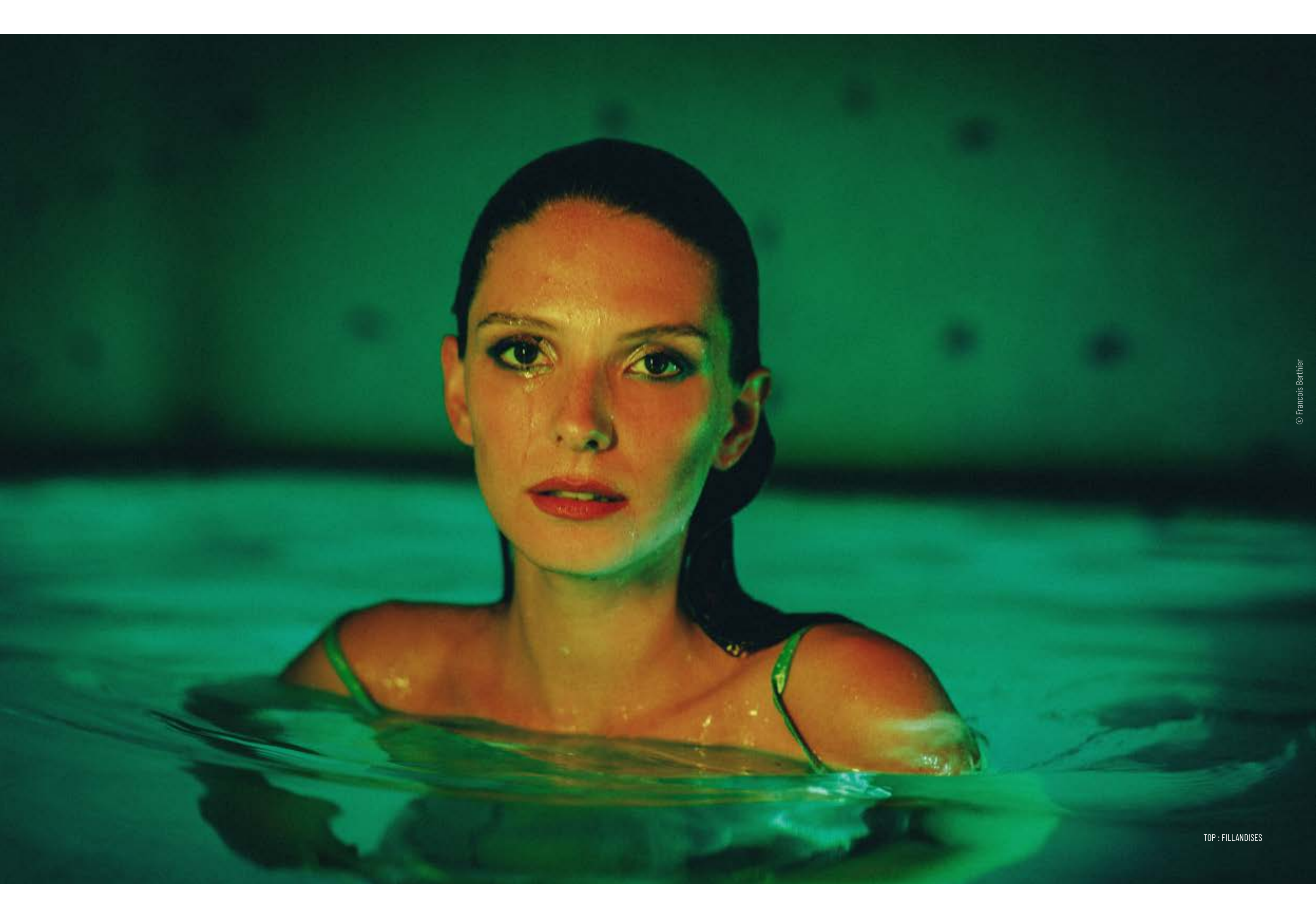
© Francois Berthier

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DRESS : LEONARD PARIS
JEWELRY : JORDANE SOMVILLE

CINEMA



ENSEMBLE : LEONARD PARIS
JEWELRY : CHOPARD



PLAYING IN A SERIES WAS A FIRST FOR YOU. AS YOU MENTIONED, IT MEANT LONGER SHOOTING PERIODS. HOW DO YOU MANAGE THE POST-SHOOTING PHASES? WHAT ARE YOUR OTHER INTERESTS OUTSIDE FILM?

After every shoot, I find myself emotionally drained, feeling totally drained. For me, it's essential to experience a lot of things outside the cinema to fill this void and gather material to build my next roles. And I find this material in drawing, for example - I draw a lot - and also in cooking - I love cooking!

In fact, for me, cooking is a bit like cinema: you prepare your recipe in your corner, like your role, and then you come and present the dish, let people taste it, and wait for the feedback, hoping it's positive. I also watch a lot of films...

WHICH FILMS HAVE TOUCHED YOU DEEPLY?

Lately, I would say Justine Triet's *Anatomie d'une chute*. The press is unanimous, and it's so justified! The film is a shock. And a little less recently, Christophe Honoré's *Le Lycéen* really moved me.

WHAT ABOUT ACTORS OR ACTRESSES WHO PARTICULARLY TOUCH YOU?

I can't fail to mention Jean-Pierre Marielle, because I still have magical memories of my cinematic experience with him. I am also an absolute fan of Meryl Streep, both as an actress and as a woman. Then there's Romy Schneider who, in my opinion, forms one of the most beautiful couples in cinema with Michel Piccoli.

AND AMONG THE NEW GENERATION?

I would mention Paul Kircher, who bowled me over in the aforementioned *Le Lycéen*, and whom I can't wait to discover in *Le Règne animal*. And Anthony Bajon, a real talent to watch.

ACUMEN MAGAZINE SPOTLIGHTS YOUNG EMERGING TALENTS IN THE FIELDS OF DESIGN, ARCHITECTURE, ART AND PHOTOGRAPHY... WOULD YOU LIKE TO INTRODUCE US TO A PARTICULAR TALENT?

The artist-photographer Lucile Boiron (@lucileboiron), for her dual-reading photographs. Very interesting.
And artist Claire Tabouret (@clairetabouret), whose paintings I adore.

AND FINALLY, WHAT ARE YOUR UPCOMING PROJECTS?

Ma Mère, Dieu et Sylvie Vartan by Ken Scott
Adaptation of the novel by Roland Perez
With Leïla Bekhti and Jonathan Cohen

Mata by Rachel Lang
With Eye Haïdara

THANK YOU, DEAR JOSÉPHINE, IT WAS A REAL PLEASURE.

MÉLISSA BURCKEL

TAPIE SERIES PRODUCED BY TRISTAN SÉGUÉLA AND OLIVIER DEMANGEL
CAST: LAURENT LAFITTE, JOSÉPHINE JAPY, CAMILLE CHAMOIX AND FABRICE LUCHINI
BROADCAST FROM SEPTEMBER 13 ON NETFLIX

NETFLIX.COM



CLOTHES AND SHOES : MIU MIU
JEWELRY : DIOR JOAILLERIE



ITALY - VENICE

THREE FILMS TO WATCH IN VENICE

As the 80th Venice Film Festival gets underway from August 30 to September 9, we take a close-up look at three particularly eagerly awaited films.

1. LA BÊTE BY BERTRAND BONELLO

We left Bertrand Bonello with a surprising little film, *Coma*, made in secret during confinement. This time, the author of *L'Apollonide* and *Saint Laurent* returns with an ambitious science-fiction film set over almost two centuries, between 1910 and 2044: *La Bête*. Freely adapted from Henry James' *The Beast in the Jungle*, this melodrama coproduced by Xavier Dolan, stars Léa Seydoux and George MacKay (1917) - in a role originally written for Gaspard Ulliel - and promises a tale of love and artificial intelligence between France and California.

2. PRISCILLA BY SOFIA COPPOLA

While Cannes offered us Baz Luhrmann's thundering *Elvis* in 2022, Venice unveils the female answer to the King's portrait. With *Priscilla*, the director of *Marie-Antoinette* and *Virgin Suicides* focuses on the life of Priscilla Presley, who met her future husband when she was just fourteen. While some members of the Presley clan have already voiced their dissatisfaction with certain artistic choices, Priscilla Presley - whose memoirs the film is adapted from - has declared her admiration for Sofia Coppola's cinema. Cailee Spaeny and Jacob Elordi play Priscilla and Elvis.



En haut : © Priscilla, Sofia Coppola / Sony Pictures
En bas : © Maestro, Bradley Cooper / Netflix



3. MAESTRO BY BRADLEY COOPER

After offering a contemporary retelling of *A Star is Born* with Lady Gaga, the actor-filmmaker now turns his attention to music legend Leonard Bernstein. For this biopic, due for release on Netflix this year, Cooper himself plays the legendary composer of *West Side Story*, while Carey Mulligan plays Felicia Montealegre, the Chilean actress who married Bernstein in 1951. The film centres on their marriage, which is thrown into turmoil by the musician's hidden homosexuality.

PIERRE CHARPILLOZ

[LABIENNALE.ORG/EN/CINEMA/2023](https://labiennale.org/en/cinema/2023)



FRANCE - PARIS

ARTHUR HARARI

THE DISCREET TALENT

In September, Arthur Harari is doubly in the spotlight: as an actor in Cédric Kahn's *Le Procès Goldman*, and as a co-writer of *Anatomie d'une Chute*, Palme d'Or at the last Cannes Film Festival, directed by his partner Justine Triet. Portrait of a discreet Swiss Army knife of French cinema.

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Looking at him, you're never sure whether he was top of the class or a rambunctious pupil. He has the shifty look of an artist in the moonlight, but when you talk to him, he's voluble and precise in his thinking. Everyone who knows him seems to agree: he's a brilliant individual. No wonder Nicolas Pariser thought of him for a small role as an enarque in his short film *La République* (2010). This will be the first foray in front of the camera for the man who has already made three short films as a director. He enjoyed the exercise, and Arthur Harari wore the actor's hat more than a dozen times - usually in small roles in buddy films. It runs in the family: his grandfather, Clément Harari, was a prolific stage and screen actor, seen in Jean Delannoy's *Notre Dame de Paris* (1956) and as an old rabbi in Radu Mihaileanu's *Train de Vie* (1997).





This time, Arthur Harari is no longer playing a small role. In Cédric Kahn's *Le Procès Goldman*, he plays Georges Kiejman, the famous lawyer for Pierre Goldman (played by Arieh Worthalter), a far-left activist accused of murder in 1976. A cerebral, restrained role, tailor-made for the man who has quietly carved out a place for himself as a key player in a demanding cinema. Together with his partner Justine Triet, they wrote the story of a couple caught up in the justice system in *Anatomie d'une chute*, having previously collaborated on *Sybil* (2019). As a filmmaker, Arthur Harari made his name with the thriller *Diamant Noir* in 2016. This family drama set in the diamond milieu of Antwerp received rave reviews in the press, and earned Niels Schneider a César for Best Male Actor. Six years later, his audacious second feature confirmed his special place in French cinema. With *Onoda, 10,000 Nights in the Jungle*, Arthur Harari shot a film in Cambodia, entirely in Japanese, about the astonishing and terrible story of a World War II soldier who didn't know the war was over. The philosophical odyssey of this lonely, anachronistic hero is reminiscent of the great classic American films. The breathtaking photography is no mean feat. It's by Tom Harari. Another Harari, rare and talented like his brother - and let's not forget the third, Lucas, a brilliant comic book artist. A sibling whose talent is one to watch.

PIERRE CHARPILLOZ

LE PROCÈS GOLDMAN BY CÉDRIC KAHN, IN CINEMAS ON SEPTEMBER 27
ANATOMIE D'UNE CHUTE BY JUSTINE TRIET, IN CINEMAS SINCE AUGUST 23



GERMANY - BERLIN

THE PAULA BEER MYSTERY

It's summer by the Baltic Sea. Four friends gather in a vacation home. There's Léon, a shy young writer, and there's the fascinating Nadja. This is Christian Petzold's third film with actress Paula Beer. After *Ondine* (2020), she is at the heart of *Afire*, a romantic comedy bordering on disaster movie.

Paula Beer first met Christian Petzold for the very strange *Transit* (2018). In this World War II story set in contemporary Marseille, she is the mysterious Marie, searching for the man she loves among the refugees fleeing the occupation. A German filmmaker, Petzold has already made a name for himself in France for his acclaimed *Barbara* (2012) and *Phoenix* (2014). Twenty-three-year-old Paula Beer is also well known to French audiences, having starred alongside Pierre Niney in François Ozon's historical drama *Frantz* two years earlier. She will be seen again in 2019 in Antonin Baudry's underwater blockbuster *Le Chant du Loup*, as the girlfriend of sonar operator Chanteraide, played by François Civil.



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Since *Transit*, Paula Beer has been the lead actress in all Christian Petzold's films. She won the Silver Bear for Best Actress at the Berlinale 2020 for her role as a Berlin urban planning specialist and water engineer in the half-realistic, half-fantasy drama *Ondine*. With *Afire*, Petzold offers Paula Beer a new variation on the same character, at once charming and inscrutable. "Paula Beer is one of the very few actresses who are both very young and capable of expressing experiences that others only make much later," said the director after shooting *Ondine*. "And both levels are always present at the same time: youth, the desire to be young, and life experience." *Afire* is undeniably a film about youth: summer, recklessness, first love. The canvas is familiar. But there's something else, an elusive gravity in the air. "Something's wrong," remarks one of the characters in the opening shots, as if at the start of a horror film. But there's nothing fantastic about the impending tragedy. As the film's title suggests, it's the forest fires and other consequences of climate change. And the youth of 2023, while still having the carefree love of previous generations, also has a mature awareness of ecological issues. And who better to interpret this rich ambivalence than Paula Beer?

PIERRE CHARPILLOZ

AFIRE BY CHRISTIAN PETZOLD, IN CINEMAS FROM SEPTEMBER 6, 2023

© Ondine, Christian Petzold

Six femmes pour l'assassin, Mario Bava, 1964 © Tamasa Distribution

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FRANCE - PARIS

THE MUST-SEE FASHION RETROSPECTIVE AT THE CINÉMATHÈQUE FRANÇAISE

The Cinémathèque Française is still the place to be for film lovers: directors, actors, artists and film buffs all gather at this legendary venue.

For fans of fashion and cinema, the *cinémathèque*, in partnership with Chanel, is offering a fashion retrospective of twenty films that have left their mark on history. "Fasten your seatbelts!" as Nigel would say in *The Devil Wears Prada*.



You'll discover the hustle and bustle of fashion houses in Jacques Becker's *Falbalas*, the genial Coco Chanel in Anne Fontaine's *Coco avant Chanel*, Bertrand Bonello's *Saint Laurent*, Paul Thomas Anderson's touching *Phantom Thread* and Fellini's classic *ROMA*, as well as models in all their states in *Prêt-à-porter*.

You'll also get a behind-the-scenes look at the ruthless world of modelling in Nicolas Winding Refn's *The Neon Demon* and Edgar Wight's *Last Night in Soho*. Cinema has always been inspired by and interested in the world of fashion, a world full of surprises and creativity.

From August 31, come and discover 20 films on an inexhaustible subject of fascination.
Enjoy!

FLORA DI CARLO

CINÉMATHÈQUE FRANÇAISE
51, RUE DE BERCY, PARIS XII
AUGUST 31 TO SEPTEMBER 20, 2023
CINEMATHEQUE.FR



FRANCE - PARIS

NOÉMIE MERLANT

FOCUS ON A TALENTED DIRECTOR

A key actress in French cinema (*Portrait de la jeune fille en feu*, *L'Innocent*, *Les Olympiades...*), Noémie Merlant is also a director. After making two short films, she directed *Mi iubita, mon amour* in 2021: selected for a special screening at the Cannes Film Festival, this fresh first film tells the story of a trip to Romania by young French women, and the meeting between Jeanne (Noémie Merlant) and Nino (Gimi-Nicole Covaci). The actress and director, who will play Emmanuelle in Audrey Diwan's eagerly awaited new adaptation of the famous erotic novel, shot her second feature-length film as director this summer, *Les Femmes au balcon*.

En haut : © *Mi iubita mon amour*, Noémie Merlant
En bas : © *Portrait de la jeune fille en feu*, Céline Sciamma / Pyramide Films



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Announced as a horrific comedy, this film co-written by Céline Sciamma will once again follow several young women, this time sharing an apartment in Marseille in the middle of a heatwave. As they fantasise about their mysterious neighbour, they come face-to-face with a terrifying affair after a night out. *“Thinking about women’s suffering and using humour as a weapon, my film turned into a comedy,”* the director explained to Variety last May. *“I wanted to write female characters who resembled those around me, in order to get a closer look at violence and victimisation. I wanted to take this idea to the extreme by bringing in elements of the genre film.”* We’re promised a film that’s bloody, cheeky, punk and jubilant, but never silly, featuring Sanda Codreanu (already in *Mi iubita, mon amour*), Souheila Yacoub (*En corps*) and, of course, Noémie Merlant.

PIERRE CHARPILLOZ

@NOEMIERLANT



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FASHION SPHERE



BELGIUM - ANTWERP

DRIES VAN NOTEN

THE MASTER OF BELGIAN FASHION

Born in Belgium in 1958, Dries Van Noten has always been immersed in the world of fashion. His father ran a menswear boutique, while his grandfather was a tailor. As a young man, he studied at the Royal Academy of Fine Arts in Antwerp, graduating in 1981.

© Dries Van Noten / Photo : Viviane Sassen

Five years later, the Belgian designer travelled to London to present his first collection. The presentation was a great success, earning him worldwide recognition. But he wasn't alone: he was accompanied by his five comrades Ann Demeulemeester, Marina Yee, Walter Van Beirendonck, Dirk Van Saene and Dirk Bikkembergs, earning them the nicknames of the "Antwerp Six" or "Group of Six".

Following this event, buyers all over the world snapped up his creations, which were sold at Barneys in New York and Whistles in London. In 1991, his brand made its Paris debut at Men's Fashion Week. Two years later, he returned with his women's collection. In the mid-90s, he was commissioned to create costumes for a number of ballets by Belgian choreographer Anne Teresa De Keersmaeker.

The 2000s established Dries Van Noten as the undisputed master of Belgian fashion. In 2009, he received an international award from the Council of American Fashion Designers. The following year, he and his five associates presided over the Hyères Festival, which rewards young designers.

His recognisable style is made up of prints, ethnic-inspired motifs, tawny colours and touches of retro. Dries Van Noten mixes it with a play of sometimes original textile materials, such as leopard in his 2006 collection, crocodile or leather.





Today, Dries Van Noten lives and works in Antwerp, close to his first boutique “Het Modepaleis”, opened in 1989. A temple of taste that has spread to the four corners of the globe, from Paris to Hong Kong, via London and Tokyo.

Today, he continues to expand his universe with the “Dries Van Noten Galerie”, a reference to the Parisian address’s cultural past. A space dedicated to perfumes, beauty and accessories just one year after its entry into this segment.

The Dries Van Noten Galerie is located in a historic building dating back to 1625. Originally intended as the residence of the Prince of Transylvania, the address was transformed into the Galerie Breheret to house works by Picasso and Chagall. The interior, designed by the brand’s architect Gert Voorjans, echoes the world of the Belgian designer, with a 17th-century Flemish tapestry depicting a pergola in the middle of a garden oasis. A nod to the artist’s passion for floriculture. You can’t get there without passing through the darkened cabinet of curiosities, featuring archival pieces available for purchase.

THOMAS DURIN

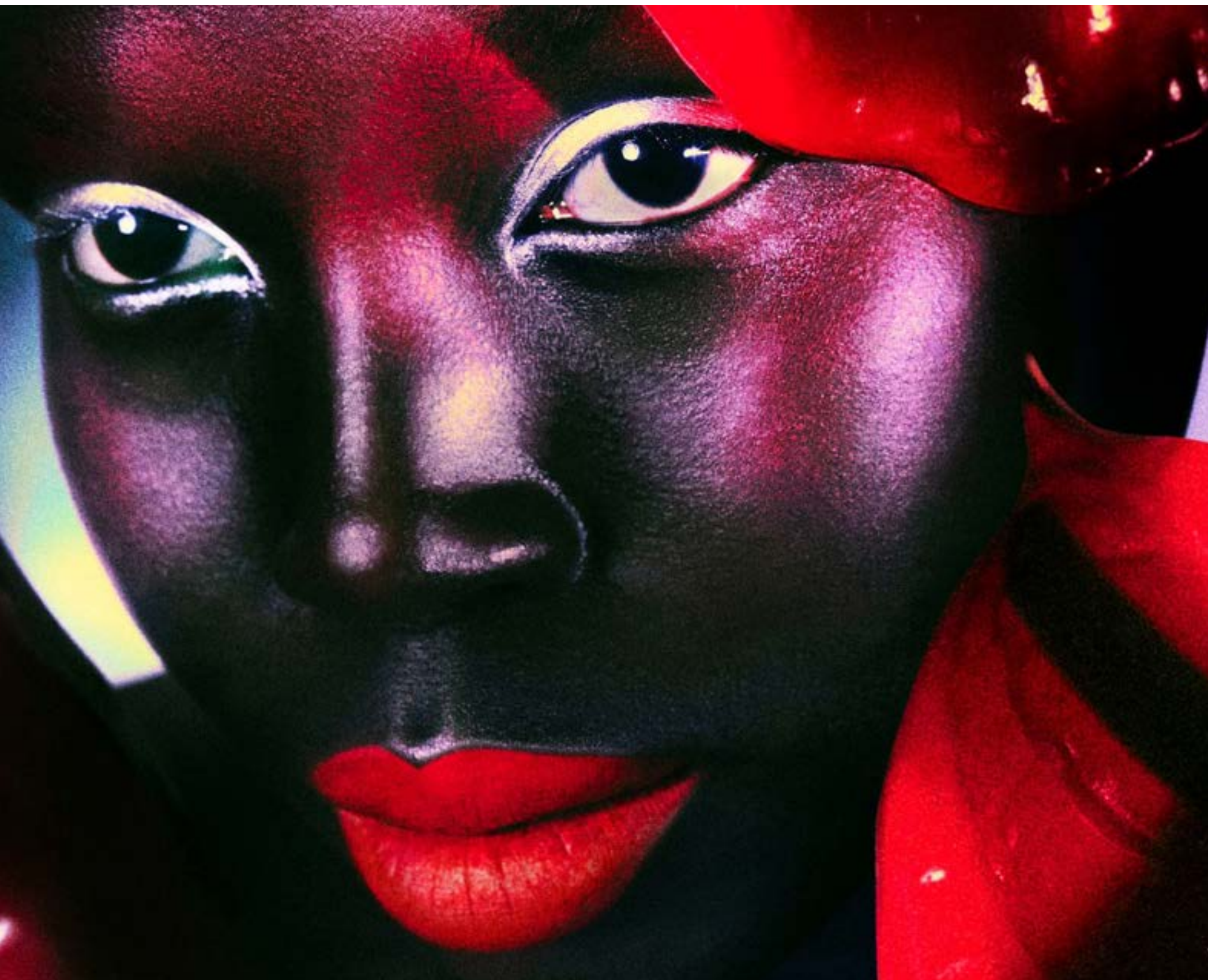
DRIES VAN NOTEN GALERIE
7, QUAI MALAQUAIS, PARIS VI
DRIESVANNOTEN.COM



UNITED STATES - NEW YORK

FROM CINEMA TO FASHION, DIANE KENDAL EXPLORES THE FIELD OF POSSIBILITIES

Born in the UK, Diane Kendal studied special effects and prosthetic make-up at the London College of Fashion and graduated in 1981. During her studies, the future international artist met friends taking courses in photography, hairdressing and design. As she exchanged ideas with them, the young Diane quickly realised that a career in the fashion industry could be open to her.



She would later say: *"I tried to do make-up for films, but I never got that far. So I worked with some friends from university who were photographers in London."*

As soon as she left school with her degree in her pocket, Diane Kendal began collaborating with British publications such as *Girl About Town* and *Miss London*. She also developed her art through trials with budding photographers such as David Sims and Nathaniel Goldberg.

Her travels to Milan and Paris, to assist the then-famous make-up artist Stéphane Marais, enabled her to perfect her technical expertise.



À gauche : © Elizaveta Porodina pour Zara Beauty
À droite : © Marilyn Minter pour Zara Beauty

© Elizaveta Porodina pour Zara Beauty

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Seven years later, she worked on a feature for *Italian Vogue* with Austrian model Cordula Reyer and Scottish photographer Albert Watson. She was also featured on the December cover of *Vogue* with Shalom Harlow.

In the early '90s, the British artist moved to New York, where he made a name for himself with his lifelong friend and hairstylist, Guido Palau. The two worked together around the grunge movement, which was in full swing in the fashion industry at the time.

In 1997, she developed a range of products in collaboration with Calvin Klein. A line that attracted the interest of celebrities such as Julia Roberts. Enriched by her experiences with Marc Jacobs and Calvin Klein, she became Creative Director for Zara Beauty and designed the first vegan, clean and eco-responsible make-up line, while continuing her collaborations with international artists and magazines. Among the best known are Patrick Demarchelier, Oscar de la Renta, Tom Ford and *Vogue*.

Her commitment to Zara Beauty doesn't stop her from creating catwalk looks for Balenciaga, Roberto Cavalli, Proenza Schouler and Carolina Herrera, to the delight of everyone.

THOMAS DURIN

DIANEKENDAL.COM





FRANCE - PARIS

SAINT LAURENT AT THE ZENITH WITH ITS 37.2 CAMPAIGN

Summer's almost over, but thanks to Saint Laurent, you can extend the summer with a selection of exclusive pieces designed by Anthony Vaccarello. This collection can be found in the Rive Droite boutiques or on the French luxury house's website.

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Saint Laurent Rive Droite, in contrast to the Rive Gauche boutique, focuses on creativity and culture, and aims to become the leading destination for expression, lifestyle and exchange, presenting exclusive pieces and limited editions. This proposal, located in the heart of the Saint-Honoré street, is enveloped by music, vintage and exhibitions designed to consolidate the brand's DNA and expand its universe.

A collection made possible with the help of collaborators. This year, the designer in charge of the collections called on Lexon for the speakers, Lomography for the cameras, Beau Lake for the surfboards and Baccarat for the sunglasses.

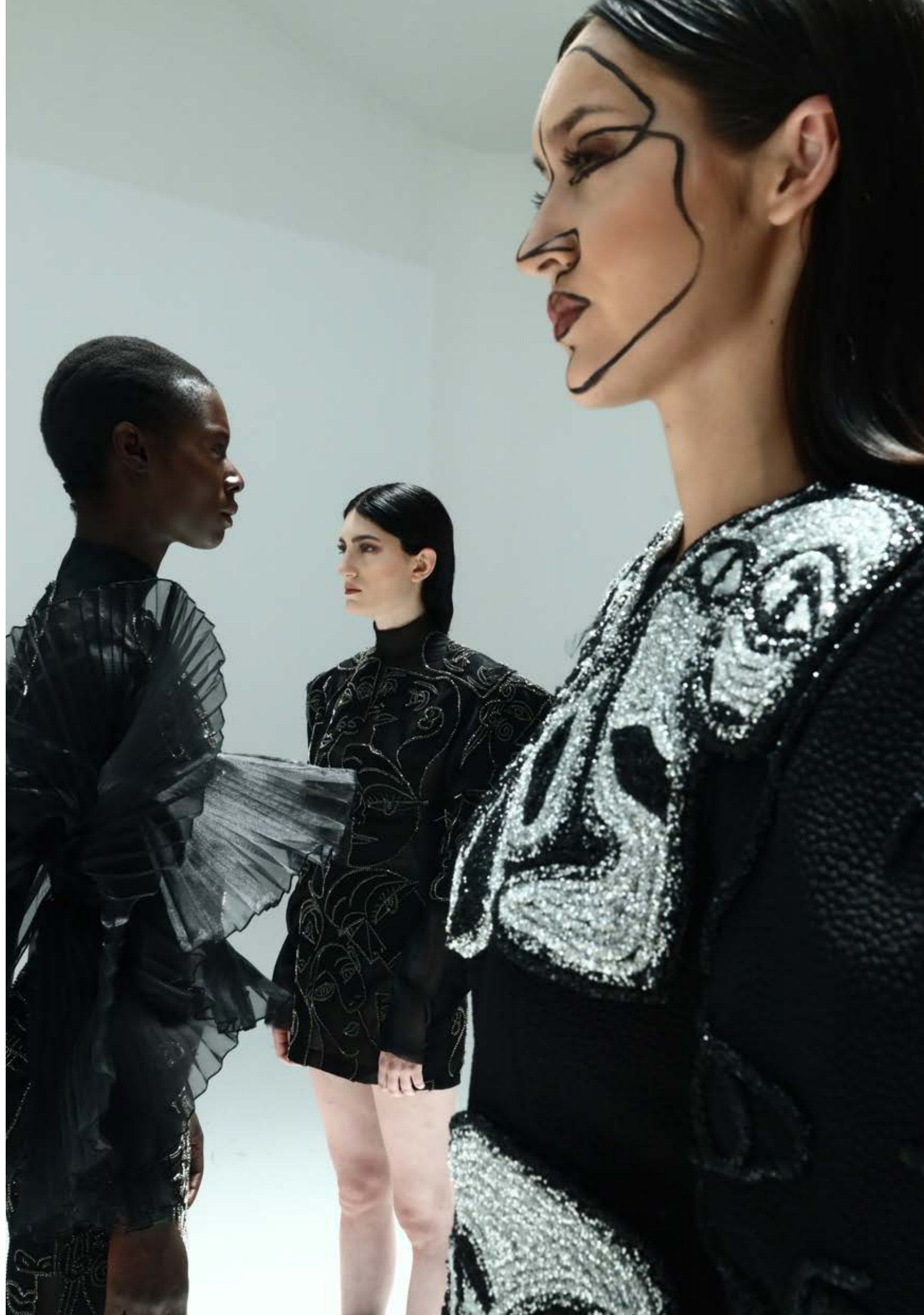
Under the eye of South African photographer Henrik Purienne, Anthony Vaccarello presents lifestyle products ranging from beach towels and games to inflatable buoys, surfboards, t-shirts and a minimalist "to go" mug in the image of Saint Laurent.

Creations that will make you the sunshine of the Indian summer.

THOMAS DURIN

YSL.COM/RIVE-DROITE





SPAIN - ANDALUSIA

JUANA MARTIN CROSSES ERAS IN SEARCH OF A WORLD AT PEACE

With her latest couture collection, unveiled last July, Spanish designer Juana Martin takes us back in time. She focuses on the post-Civil War era, a time of darkness and uncertainty.

An emotional journey that begins with a sense of destruction and profound sadness. Masks and symbols blend with the construction of the pieces to tell the story of Spanish society oppressed by the regime. The eyes become synonymous with constant government surveillance, while the hands echo the state's domination over the Spanish people, represented by a bull, a sign of strength and resistance.

© Juana Martín

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The collection presented here pays tribute to the abstract and cubist movements. This tribute is realised thanks to artists who dared to rebel against nationalism, using artistic expression composed of a palette of white, black, gray and silver tones.

Each look tells a story. Each piece is designed to symbolise the struggle for freedom! A parallel is thus created between social, cultural and artistic movements advocating resilience, hope and rebirth. Important milestones for the Spaniards who fought to achieve that long-sought peace.

For her collection, Juana Martín transcends the concept of simple beauty to seek emotional depth, ending with the arrival of the dove, a sign of peace and profound tranquillity.

THOMAS DURIN

JUANAMARTIN.ES



© Juana Martín

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FRANCE - PARIS

IMANE AYISSI

BETWEEN TRADITION AND MODERNITY

Born in Cameroon in 1968, Imane Ayissi comes from a family of artists and sportsmen. He began his career as a dancer with the Ballet National du Cameroun and as a model. This modelling activity gave rise to a desire to create fashion designs.

With this in mind, Imane designed his first clothes for his mother, none other than former model Julienne Honorine Eyenga Foud, elected Miss Cameroon in 1960. He subsequently collaborated with one of the country's leading ateliers before moving to Paris. In this city, he will propose collections sold on demand and made-to-measure for private customers.

In 2020, after several presentations in the French capital, the sub-Saharan designer joins the official calendar as a guest member.

Through the use of innovative, contemporary and resolutely haute couture design, the creator enjoys combining delicacy, colour and subtlety between Eastern traditions and Western fashion. With each collection, Imane Ayissi shares his love for fabrics and craftsmanship, while also celebrating African textile heritage and identity. A man deeply attached to his roots and looking to the future, Imane Ayissi is committed to ethical and sustainable production. He achieves this by using natural materials such as raffia, cotton and *obom* (a regenerating tree bark) to give life to raw pieces mixed with silk and lace.

“In my creations, I always try to showcase the know-how of the African continent and its craftsmen. For Ghana I work with Kentés - old-fashioned hand-weaving - and with Burkina Faso, Faso Dan Fani - traditional cotton-thread fabrics made on old-fashioned looms.”

All his collections bear an evocative name in Ewondo, his mother tongue. A tribute to beauty and joy that the designer loves to share. For the past 11 years, he has been working in collaboration with the Cultural Center for Cameroonian Fashion to promote fashion worldwide.

He is also present at Africa Fashion, an exhibition on African fashion and its influences. Thanks to this, his creations, born of his know-how and his love for craftsmanship and his country, have been able to travel and show the general public that Africa isn't just about wax fabric.

THOMAS DURIN

[INSTAGRAM.COM/IMANE_AYISSI](https://www.instagram.com/IMANE_AYISSI)





ITALY - FLORENCE

GUCCI VISIONS

102 YEARS OF MAISON HISTORY

The new exhibition from the Italian brand takes us to the Gucci Garden in Florence for a playful and immersive journey into its iconic creations.

A century of history is traced through key events and figures across three floors of the 14th-century Palazzo della Mercanzia.

This retrospective, located in the Gucci Gallery, begins with an illustrated chronology before branching into different themes across eight rooms: Metaverse, Stars, Travel, Icons, Bamboo, Codes, Fashion, and Flora. Each room explores the heritage, origins, and iconic elements of the brand, such as the Bamboo bag, the GG monogram, and the Flora pattern. *“Rooms that assemble Gucci luggage designed for the modern traveller highlight magnificent dresses created for celebrities over the decades and explore the Maison’s innovative presence in the uncharted realms of the Metaverse, revealing the full extent of its commitment to its enlightened vision,”* states the event organisers. The selection highlights artistic talents through a series of creative conversations between the original vision of founder Guccio Gucci, the work of his sons, and the innovative approach of creative directors like Tom Ford, Frida Giannini, and Alessandro Michele. The exhibition day continues in three venues: the boutique featuring unique and exclusive products, the Gucci Osteria restaurant by three-Michelin-star chef Massimo Bottura, and the Gucci Giardino 25, an outdoor café and cocktail bar.

NATHALIE DASSA

GUCCI VISIONS EXHIBITION
 GUCCI GARDEN
 PIAZZA DELLA SIGNORIA, FLORENCE (ITALY)
 FROM JUNE 15, 2023, WITH NO SPECIFIED END DATE
GUCCI.COM/FR/FR



© Gucci Visions at Gucci Garden / Courtesy of Gucci

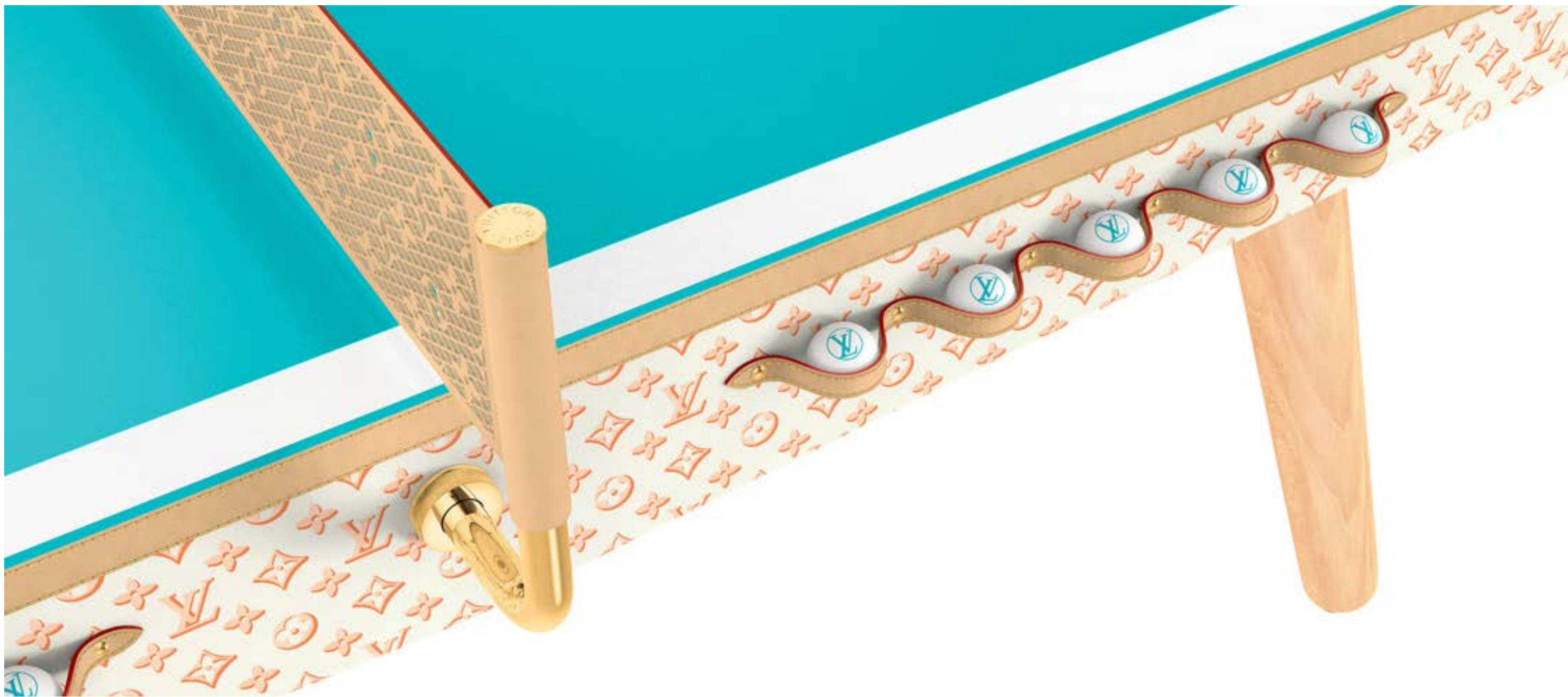
254



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© Louis Vuitton Malletier

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TRENDS

WHEN LUXURY TAKES TO THE NET

Louis Vuitton, Hermès and Céline offer a dose of style on the court, on the beach or at home, with new collections of haute couture pieces dedicated to racquet sports. Zoom in.

LOUIS VUITTON

A nod to the House's trunk-making expertise, this turquoise Louis Vuitton Ping-Pong Table turns the playing surface into a pure *objet d'art*, combining simplicity and elegance. The table is upholstered in classic Damier or Monogram canvas, while the leather net also features the legendary pattern. Two drawers hold four custom-made rackets, while leather straps hold ten LV-branded balls. This piece is the latest addition to the range, following on from the Billiard and Baby-Foot models.

© Louis Vuitton Malletier

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Après la vague beach rackets in printed beech and cork - €745 / © Hermès



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HERMÈS

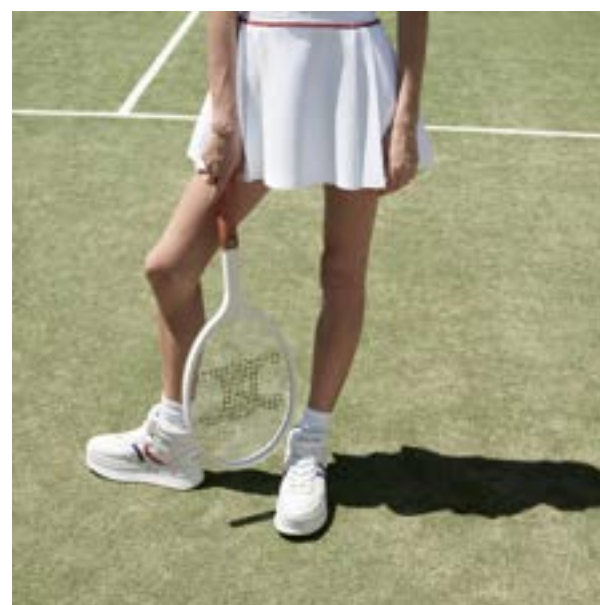
Style and sport also go hand in hand at Hermès. For its set of two *Après la Vague* beach rackets, made from beech and cork, the approach to tropical design is refreshing. A screen-printed rubber ball is also included. The design is by illustrator Quentin Monge, whose work often draws on his provençal roots in the South of France, where he lives.

CÉLINE

In its tennis-themed summer capsule collection of skirts, jackets, polo shirts, vests and sneakers, Céline offers a selection of accessories. The racket covers, designed in canvas and calf leather, also available in a signature Triomphe blue-red print, celebrate the joy of outdoor play between luxury and dynamism. The removable pouch contains three Céline logo balls.

NATHALIE DASSA

EU.LOUISVUITTON.COM
HERMES.COM
CELINE.COM



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Tennis set in canvas and calf leather - €3,500 / © Céline par Hedi Slimane

COLOR BLOCK

ACUMEN & OPUS ART FAIR PRESENT

@MAISONAUCLERT
@VINTAGECENTURYOFFICIAL
@CLEMENTINEHENRION.SETDESIGN
@DESTREE
@MONREVEBIJOUX
@NOCTURNE
@SISTERMORPHINE
@FEELTHELOTUS

THANKS TO GALERIE JOSEPH FOR THE PLACE DES VOSGES SPACE
AND THANKS TO MARC AUCLERT OF MAISON AUCLERT FOR THE LOAN OF THE JEWELRY.
THANK YOU TO ALL THE BRANDS AND THE ENTIRE TEAM FOR THEIR COLLABORATION.

PHOTO : MISHA LABRUYERE
ARTISTIC DIRECTION : MÉLISSA BURCKEL - ASSISTEE DE FLORA DI CARLO
STYLIST : FLORA DI CARLO - THOMAS DURIN
CASTING : FLORA DI CARLO
MAKE UP ARTIST : MÉLANIE VERGNOL
HAIR STYLIST : MARIKA BOUVEYRON
MODELS : CLAIRE PALLARD ET MINA KOSS
PRODUCTION MANAGER : SARAH MOREAU ASSISTED BY MEREDITH TRAMBLAY



JACKET : NOCTURNE
RING : VINTAGE CENTURY



EARRINGS : SISTER MORPHINE
JACKET : FEEL THE LOTUS
RING : VINTAGE CENTURY
RING : DESTREE
NECKLACES & SAUTOIR : MAISON AUCLERT



PAILLETES SET : NOCTURNE
BOOTS : LOIE
BRACELETS : MON RÊVE
BIG MANCHETTES (CRÊPE DE SOIE) : CLÉMENTINE HENRION
SMALL MANCHETTES (CRÊPE DE SOIE) : CLÉMENTINE HENRION
BRACELET : MAISON AUCLERT
RINGS : MAISON AUCLERT



BRACELETS : DESTREE
SAUTOIR : MAISON AUCLERT
RINGS : MAISON AUCLERT

JACKET : NOCTURNE
SWIMSUIT : GANCI



© Misha Labruyère



EARRINGS : DESTREE
RING : MAISON AUCLERT
NECKLACE : DESTREE

07



GASTRONOMY

FRANCE - PARIS

CHENAPAN

A BOLD TABLE THAT LIVES UP TO ITS NAME

An intimate 18-seat restaurant where the open kitchen blends perfectly with the dining room.

If you're looking for a cheeky place to dine, you've come to the right place! This new restaurant opened its doors in May 2023, featuring Chef Bruno Laporte and his partner and friend Florentin Fraillon, the restaurant manager.

After years of working together at Ze Kitchen Galerie, they decided to open their own restaurant, Chenapan.

Chenapan offers two unique *à la carte menus*, a 3-course menu - starter, main course, dessert (59€) and a 5-course menu (79€), depending on produce arrivals. The restaurant also aims to be eco-responsible, working with committed producers and minimising the use of plastic in the kitchen.

Ceramic plates, a playlist of hip-hop sounds, this is a place where pleasures meet. With a particularly warm and intimate ambience, we began tasting our first courses.





First, we sampled some amuse bouche with a crispy tart, black angus, nori-wasabi marmalade; puffed pig's trotter and lacquered eel - a tasty, crunchy tasting treat.

The tasting continues with a delicious dish of spring vegetables and herbs - accompanied by a rhubarb emulsion - enough to make your mouth water.

As for the main course, it comes straight from the sea, a delicious Noilly-Prat sabayon with cloves, and a perfectly pearlescent line-caught peach.

Then comes the best part of the meal, with a dessert based on puffed wheat, to conclude with Mignardises: a vanilla mascarpone tuile, buckwheat praline and chocolate truffle, zaatar.

Chenapan welcomes you with turbulence and kindness, so what are you waiting for?

TANJA AKSENTIJEVIC

CHENAPAN
28, RUE DE LA TOUR-DAUVERGNE, PARIS IX
CHENAPAN-RESTAURANT.FR
[@CHENAPAN.RESTAURANT](https://www.instagram.com/CHENAPAN.RESTAURANT)



FRANCE - PARIS

OJII

A JOURNEY TO THE TUNE OF *IN THE MOOD FOR LOVE*

In the heart of Paris's seventh arrondissement lies, an address that promises a journey to Japan. From the atmosphere to the dishes, every detail has been thought through to welcome diners in a warm, chic and festive setting, where Japanese flavours blend perfectly with lacquered walls adorned with bronze masks designed by artist Jenna Kaes.

The duo at the helm of Ojii restaurant, Olivier Leone and Arthur Cohen, are not newcomers. After launching Onii-San in the Marais district, they decided to continue the adventure and develop the concept with this new address on the Left Bank.

Once past the seventies-style storefront, we enter the lair of chef Yuji “Taku” Mikuriya, who gets us straight into the mood with *ikebana*, a Japanese floral art. Before we reach our table, the journey continues as Ojii exudes a nourishing energy. Places and dishes have the ability to transport us directly to other horizons.

To start things off gently, we decide to have a *Saké Lychee Martini* cocktail. A skilful blend of Saké Karatamba, lychee juice and a little Vodka Nikka, not forgetting the lime that awakens the taste buds. A drink accompanied by a Nigiri de toro ikejime to share, to whet the appetite.

© Romain Roucoules

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To end the evening on a sweet note, we chose a Saki Koji cream puff with sliced pear. An explosion of tastes to marvel at.

Ojii is an address not to be missed on your visit to Paris, for an exclusive experience in an enchanting setting lulled by the warmth of candlelight.

THOMAS DURIN

OJII
6, RUE PERRONET, PARIS VII
OJII.FR



FRANCE - PARIS

CAVALIER

THE PLACE TO LIVE PARIS UNTIL THE END OF THE NIGHT

One evening in July, when the streets were deserted by Parisians in search of wide-open spaces, Cavalier, in the République District, was an obvious choice.

Discovered somewhat by chance, we decided to walk through the doors, attracted by the warm, dynamic atmosphere that emanates from this address. Inside, the room is long, like the popular cafe found in the north of the country and in Belgium.

The space, split in two, is highlighted by terracotta paint on the bar side, where bottles are displayed on backlit shelves. On the restaurant side, the ambience is softer, with a beige wall and a few high tables with stools just waiting for us.

Before ordering, we let ourselves be carried away by the precise gestures of Léo Nicaud and Anthony Rostoucher at the helm of cocktails for a Gin To' Cavalier accompanied by infused blackcurrant leaves. A deliciously refreshing experience!

For the main course, we chose a French corn ribs with Espelette pepper and tagetes, and a vitello tonnato prepared by Italian chef Michael Aldibek. Recipes that take us on a journey through Parisian summer nights! The meal is served with a *Chardonnay du Pays du Val de Loire* carefully selected by Prune Moirenc, the in-house sommelier.

To conclude the gustatory discovery, I end on a sweet note with a blackcurrant sorbet, pistachio cream, rhubarb and verbena. A perfect, tasty ending that takes me back to picking these little black berries in the family garden.

To prolong the moment, we decide to end our evening at the marbled counter of this atypical, intimate and festive venue.

It's worth noting that on weekends and after 10:30p.m., the atmosphere transforms and gives way to plates of charcuterie from small producers, cheeses and seafood dishes. An address to visit without hesitation until the end of the night!

THOMAS DURIN

CAVALIER

22, RUE DU FAUBOURG-DU-TEMPLE, PARIS XI

PARISCAVALIER.FR





ITALY - CEFALÚ

HEAD FOR SICILY

DISCOVER THE CORTILEPEPE
RESTAURANT IN THE HEART OF CEFALÚ

Have you ever been to Sicily? The island is famous for its translucent turquoise sea, fresh fish and citrus fruits. Cortilepepe is a Michelin-starred restaurant in the heart of the old town of Cefalú, 70 km from Palermo. Close to the Arab-Norman cathedral, this Michelin-starred restaurant elegantly reinterprets and modernises classic Sicilian dishes.



Run by a young couple, the place is utterly charming, in their image. A natural stone building with a pretty outdoor courtyard adorned with palm trees and pretty flowers. Inside, the décor is simple but elegant, with white tablecloths and candles.

We discover a six-course menu featuring amuse-bouches, “*crudo di pescato*” in “*caponata*”, a typically Sicilian dish based on eggplant, celery and pine nuts, followed by grilled shrimp, tuna and fresh pasta with beans, lemon and mussels.

Then comes the fish of the day with tomato soup and grilled eggplant.

Finally, a lemony dessert with lemon marmalade, lemon sorbet and almonds.

The icing on the cake? Small local pastries are served with the coffee. You’ll also discover a four-course menu and a vegetarian menu. Drinks are also carefully selected: sparkling wine or local varietals delight everyone.

FLORA DI CARLO

CORTILE PEPE
VIA NICOLA BOTTA, 15, CEFALÙ, SICILY (ITALY)
CORTILEPEPE.IT/MENU

© Gagini

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ITALY - PALERMO
**FOCUS ON
RESTAURANT
GAGINI**

"Study, draw on the terroir, create links," these are the watchwords of the Gagini restaurant. Its chef, Mauricio Zillo, reveals the meaning and potential of ingredients: by getting in touch with those who produce them, those who grow them, those who bring them into the kitchen. The ingredient is the fruit of Nature, which demands respect: *"It deserves the utmost attention and concentration,"* he explains.

Born in São Paulo, Brazil, in 1980, Mauricio Zillo moved to Milan, Italy, in 2011, after gaining experience alongside chefs such as Bocuse, Atala, Arzak and Santamaria.



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Today, he excels in the kitchens of Gagini, a place steeped in history dating back to the 16th century, the former workshop of the greatest sculptor of the Sicilian Renaissance, Antonello Gagini. Here, cooking is an experience, a link between past and present, between places near and far. Stories and themes intertwine to create bridges between history and art.

The restaurant offers four-, six- and eight-course menus, as well as à la carte suggestions. Our starters include marinated sardines, zucchini, Milazzo shiso, black olives and homemade umeboshi, as well as figs cooked with bottarga, Giarratana onions and goat yogurt.

Then come the main courses: linguine with redfish ragout, garnished with raisins, Marianopoli saffron and Sicilian pine nuts, and a dish of Bucatini with shrimp and sweetbreads that melts in the mouth. These typical flavours magically transport me to the Sicily of my childhood and the dishes cooked by the “nonna”.

Finally, for dessert, we choose Scillato apricots, Pantelleria caper ice cream, salted butter caramel, peanuts and cocoa shortbread. A real delight. These notes of citrus and bitterness turn our taste buds and hearts upside down.

An address full of flavour and emotion.

FLORA DI CARLO

VIA CASSARI 35, PALERMO, SICILY (ITALY)
GAGINIRESTAURANT.COM

FRANCE - PARIS

MESHUGA

THE NEW ADDRESS THAT'S ROCKING PARIS'S LEFT BANK

Opened in 2022 by Amélie and Edward Touret, Meshuga, a new Parisian street food spot, offers cuisine with an American-Heddish accent. Caterer Florence Kahn's Reuben Sandwich with pastrami, Grilled Cheese with rye and Lobster Roll with Espelette pepper brightens guests' taste buds from the very first bite.

The minimalist Bauhaus-style storefront plunges us instantly into 1960s California. This no-holds-barred restaurant is similar to a New York deli. For the interior, the owners called on the creativity of designer and art director Mathilde Vallée. Powder-pink, concrete stools are inlaid into the floor for seating. The same goes for the counter. On the walls and ceiling, the many amber mirrors bring a vintage aesthetic to the place. Meshuga is an invitation to travel, not far from the Luxembourg Gardens. So what are you waiting for?

MARINE MIMOUNI

MESHUGA
3, RUE VAVIN, PARIS VI
MESHUGA.FR



08

TRAVEL



SPAIN - SÓLLER

HOTEL CORAZÓN

THE NEW 100% MALLORCAN
ADDRESS

Nestled between the villages of Deià and Sóller, in the west of Mallorca, Hotel Corazón is housed in a renovated historic finca amidst the Tramuntana mountains and the Mediterranean Sea.

The first venture for first-time hoteliers and long-time creators Kate Bellm and Edgar Lopez, Hotel Corazón is billed as a place “dedicated to freedom, discovery, art and nature. A new way of being is possible, governed by the sweetness of life and daily adventure,” they declare. “This is a hotel for those who want to go barefoot, eat directly from the trees, swim in the sea at night and get lost in the pines.” Here, there’s no question of finding a television, which will be easily replaced by the views.

© Melissa Gidney

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© Melissa Gidney

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© Kate Bellin

When it comes to furnishings and fittings, Hotel Corazón has called on craftsmen for custom-designed pieces made from the island's finest materials, in a simple, raw spirit. As for the architecture, the Moredesign team was responsible for preserving and restoring the century-old building, while rethinking its interior. The result? A smooth, fluid space, where the boundaries between inside and outside are blurred.

Featuring two suites and 13 superior and double rooms, as well as a cactus-lit winter garden, swimming pool, cavernous fireplace room, riad-style courtyard, gallery and extensive gardens.

On the dining side, local celebrity Grace Berrow, chef of the Corazón restaurant, crafts breakfast, lunch and aperitifs using produce grown on the hotel's farm or sourced exclusively from local suppliers.

Run by artists, the Corazón is a place for the arts. Lined with original works of art by the owners and their friends, its collection is complemented by the hotel's artist-in-residence programme. The hotel also organises programmed and spontaneous events and happenings, including exhibitions, jam sessions, performances and sound experiences, as well as yoga, reiki and on-site massages.

Freshly opened last June, Hotel Corazón is undoubtedly the place to be for a longer vacation.

LISA AGOSTINI

HÔTEL CORAZÓN
CARRETERA DE DEIÀ, SÓLLER, MALLORCA (SPAIN)
HOTELCORAZON.COM





FRANCE - SAINT-RÉMY-DE-PROVENCE

LE DOMAINE DE CHALAMON

THE PROVENCAL REFUGE

Head for Saint-Rémy-de-Provence to discover the delicate and discreet Domaine de Chalamon. Almost 15 hectares in size, it features six exceptional gardens and vast fields of olive trees, as well as pine, laurel and cypress trees. In the midst of this majestic natural setting, an ancient 16th-century bastide has found a second life in the hands of Frédéric Biousse and Guillaume Foucher.



A Maison d'Hôtes d'Exception, with a Cézanne-style atmosphere, combining simplicity and authenticity. The ninth jewel in the Domaines de Fontenille crown, the bastide is surrounded by "salons de verdure".

Dominique Lafourcade, one of Provence's great names in landscape design, has sculpted the perspectives and tamed the streams to create six tableaux, ranging from cypress esplanades to alternating greenery and antique-style pilasters. Behind the walls of the bastide, visitors will discover salons in celadon green and faded pink, inhabited by ample linen sofas, as well as hanging lamps by Margaux Keller that will delight lovers of contemporary design, not forgetting pitchers and bottles in coloured clay by Paola Paronetto.



In the rooms, with their refined style ranging from aniseed green to pale blue, embraced by the blondness of rattan, but also the texture of stoneware ceramics by Vicalvi. Peaceful worlds awakened by botanical plates pasted on sheets of 19th-century wallpaper. On the table, Domaine de Chalamon offers bistro-style cuisine with a southern accent, with a seasonal yet contemporary menu focusing on plants, herbs and freshness.

LISA AGOSTINI

DOMAINE DE CHALAMON
291, CHEMIN CHALAMON, SAINT-RÉMY-DE-PROVENCE
LESDOMAINESDEFONTENILLE.COM/FR/DOMAINEDECHALAMON



ITALY - POLIZZI

SUSAFA

NATURE HOTEL, BETWEEN WHEAT FIELDS AND LEMON TREES

Niché dans la province de Palerme à Polizzi, l'hôtel écoresponsable Susafa offre un cadre idyllique et onirique.

Nestled in the province of Palermo in Polizzi, the eco-responsible Hotel Susafa offers an idyllic, dreamlike setting. This unique place was founded in 1870 by the Saeli - Rizzuto family, farm owners and entrepreneurs who, for five generations, have handed down a century-old farming culture. If you appreciate the spirit and environment of Tuscany, then this 60,000-hectare estate in the valleys will delight you. With lemon and olive groves and flora as far as the eye can see, Susafa is an authentic, poetic and elegant hotel, designed and decorated using noble materials such as stone, Sicilian terracotta, earthenware tiles and wrought iron.

The Gothic-inspired restaurant is built like a cathedral, with cross-ribbed vaults. The ambience is quite unique, offering regional and local cuisine, using mainly homegrown produce. The grape varieties on offer are also local.

And if you're looking for something a little more laid-back, there's a whole host of activities on offer: lunch/picnics in the wheat fields, star and moon gazing, or Sicilian cooking classes.

The ideal place to recharge your batteries and capture the intoxicating energies of nature's abundance.

FLORA DI CARLO

SUSAFA
CONTRADA SUSAFA, POLIZZI, SICILY (ITALY)
SUSAFA.COM

© Susafa

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© Susafa

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FRANCE - SAINT-SEURIN-DE-CADOURNE

LE CHÂTEAU RÉAL

A 19TH - CENTURY MANSION SET BETWEEN SEA AND VINEYARDS

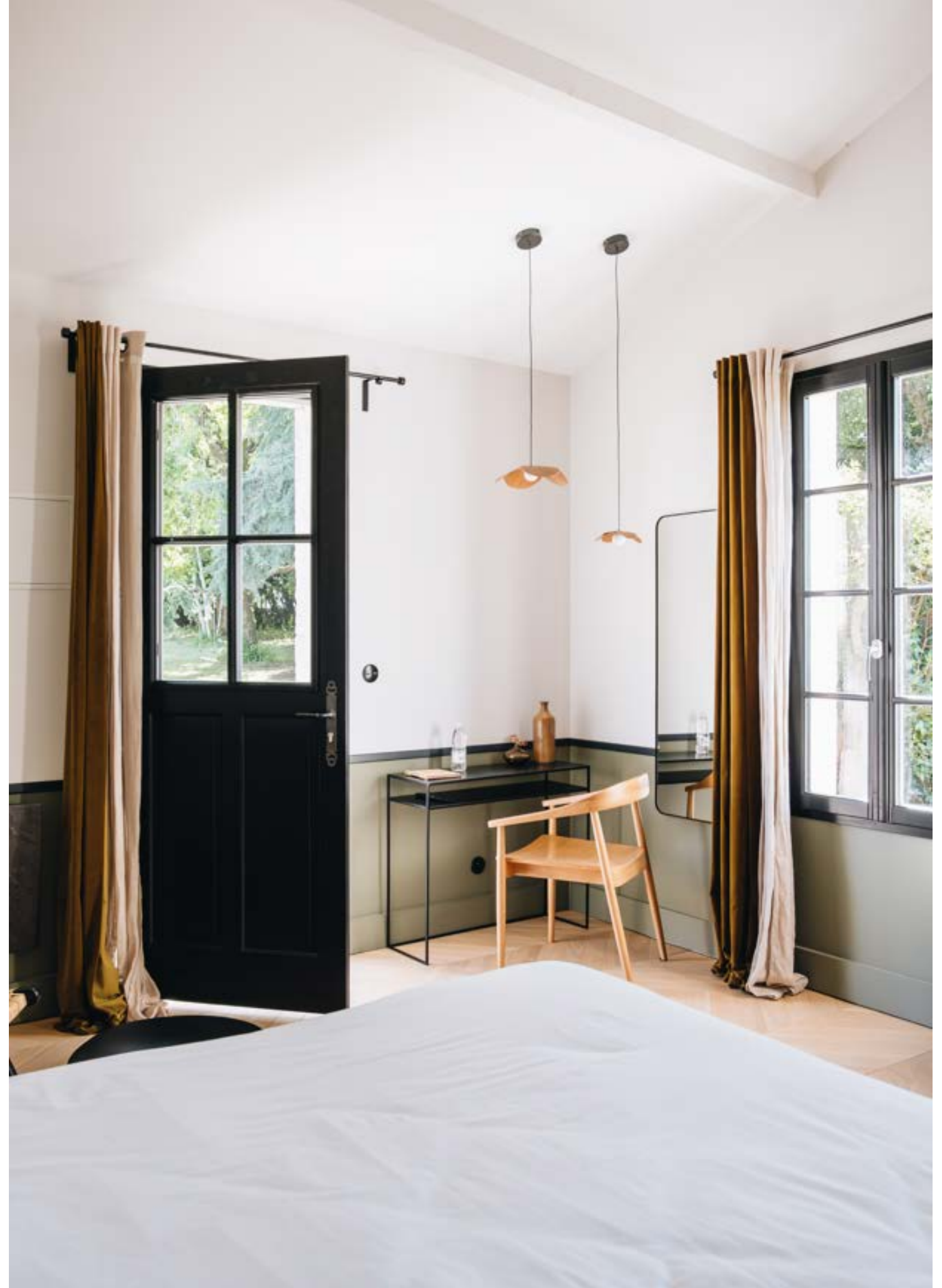
Nestled among the vineyards just a few minutes from Saint-Estèphe, Château Réal is a manor house built in the early 19th century. Situated halfway between vineyards and the ocean, Château Réal was originally built by Monsieur Réal, a high-ranking Napoleonic officer who built it in 1800 to win the heart of his beloved. Located in the heart of the Médoc region, the building has all the hallmarks of an authentic Bordeaux manor house, standing watch over the vines and the estuary, on the front line of the wine route between carrelets, châteaux, sand and pinewood. This stone building evokes the golden age of the greatest vintages. From 1820 onwards, this authentic and singular residence was taken over by aristocratic families such as the Tronquoy family, and a suite bears their name. Since 2020, Château Réal has been restructured by its new owners into a more contemporary, modern building. The guest house, turquoise swimming pool, stone terrace and grounds are reinvented with refined, uninhibited luxury.



Château Réal, with its panoramic views, has become the place to be for wine lovers, lovers of open spaces and elegance, and a lively meeting place. The guest house has 6 cosy rooms and suites. Decorated with parquet flooring, all have high ceilings and Italian marble showers. There's also an 8-person outbuilding ideal for family reunions or get-togethers with friends. Activities include an outdoor swimming pool, bike rentals and massages. The 1,000-square-meter site can also be privatised, making it perfect for organising special events. This 19th-century building will win you over, whatever the occasion.

FLORA DI CARLO

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MEXICO - PUNTA MAROMA

MAROMA

THE RIVIERA MAYA SANCTUARY REOPENS ITS DOORS

Maroma, A Belmond Hotel, Riviera Maya is back. Set on 80 hectares of tropical jungle and Mexico's Caribbean coast, the new version of the hotel gives pride of place to design, tradition and Mayan culture. Discover this approach in the 72 rooms, suites and villas, designed using local materials, traditional know-how and handcrafted motifs.

A world made possible by design studio Tara Bernerd & Partners, who chose to erect white stucco buildings aligned with the sacred geometry of Mayan masonry.

To highlight the richness of the country, almost 80% of the furniture and objects are handcrafted in Mexico. These include pieces by ceramist José Noé Suro, who is credited with over 700,000 hand-painted Jalisco clay tiles for the guest rooms.

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When it comes to gastronomy, four tables are available to travellers. One of them, the Woodend by Curtis Stone restaurant, was designed by the Michelin-starred chef of the same name. Honouring the link between sea and jungle, the restaurateur offers seasonal dishes inspired by farmers and fishermen, with ingredients that form the heart of local cuisine. In homage to the Yucatán Peninsula, its history and traditions, dishes include grilled blue shrimp with green mango, apples, daikon and charred almonds; oyster crudo with pineapple mignonette and lemongrass; and Baja striped bass with tomato fondue, habanero vinegar and pink pepper.

On the wellness front, the biophilic Marima Spa offers a menu of nature-based treatments and immersive experiences.

Guests can consult an apothecary, as well as the Meliponario, home to the revered Melipona bee.

LISA AGOSTINI

MAROMA
 CARRETERA CANCÚN-TULUM, RIVIERA MAYA (MEXICO)
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