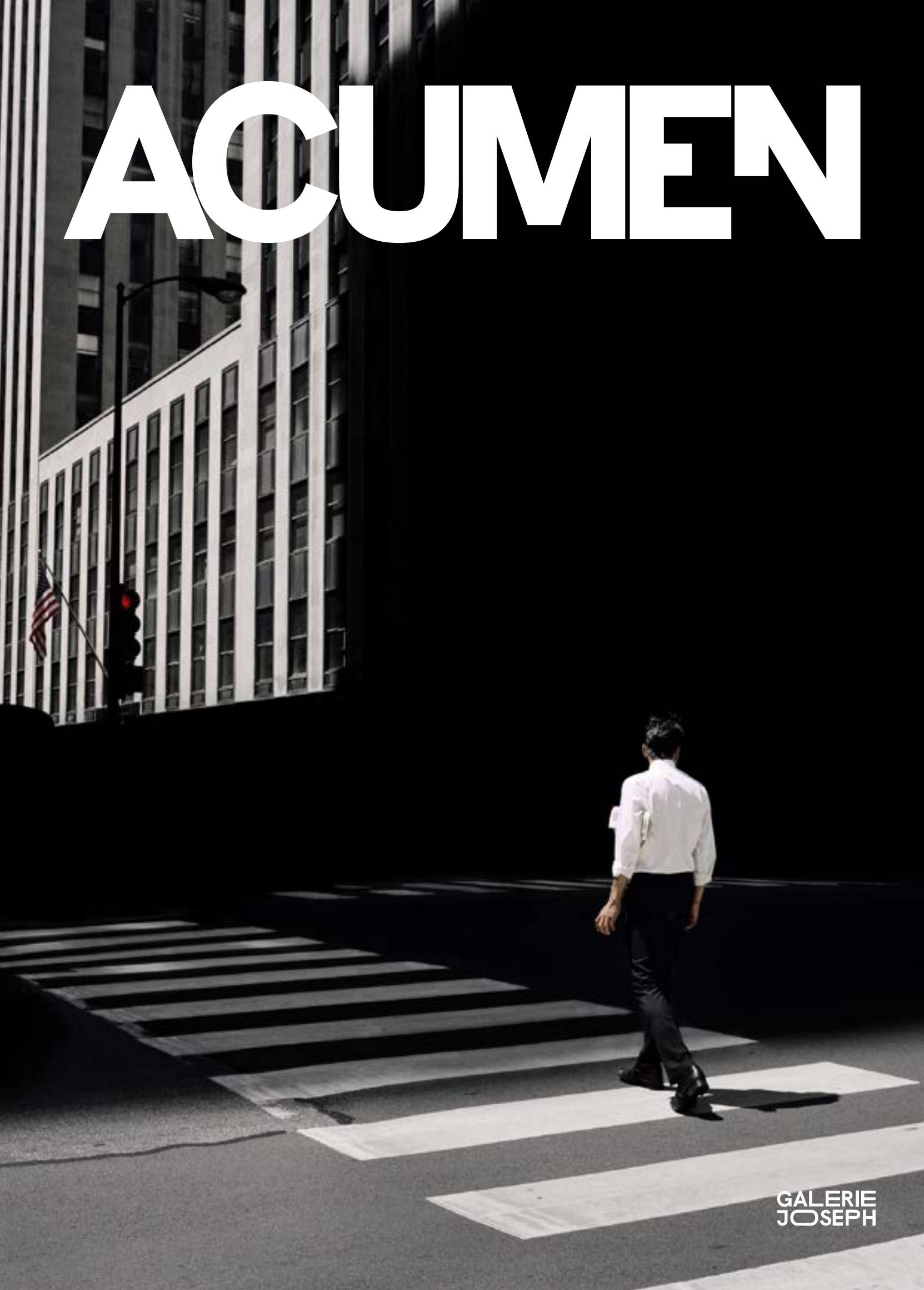


ACUMEN

A high-contrast, black and white photograph of a man walking across a city street. The man, seen from behind, is wearing a white long-sleeved shirt and dark trousers. He is walking across a crosswalk with white stripes. To his left is a tall, modern building with many windows. A traffic light is visible on the corner, showing a red light. The scene is dramatically lit, with strong shadows and highlights.

GALERIE
JOSEPH



AVAILABLE IN
4 LANGUAGES

FRANÇAIS
ENGLISH
ITALIANO
ESPAÑOL

ACUMEN

**“BE IN LOVE. WRITE YOURSELF TO
DEATH. CONTEMPLATE THE WORLD. LIS-
TEN TO MUSIC AND LOOK AT PAINTINGS.
DON'T WASTE YOUR TIME. READ END-
LESSLY. DON'T TRY TO EXPLAIN YOUR-
SELF. LISTEN TO YOUR OWN PLEASURE.
BE QUIET.”**

These words from one of the greatest writers of the 20th century, Ernest Hemingway, genius of the “lost generation” who made Paris a party, inspired our December issue.

Once again, the entire editorial team at *Acumen* magazine has gone out to meet established and emerging talents to bring you human stories and let you discover works that touch, challenge and question us.

Let's start with “*Barro Negro*”, the first collection designed by Portuguese publishing house Made in Situ, and produced by French designer and interior architect, Noé Duchaufour-Lawrance. The creations highlight the *Soenga*, a traditional firing technique dating back to the Neolithic period, in which pottery is buried in a kiln dug into the ground and covered with black earth. The result is powerful and moving. Another equally interesting discovery is the young designer Lukas Gschwandtner, who explores the human body and its interaction with space, furniture and objects in a context that is both historical and contemporary. This prodigy changes the codes of design and delivers creations that are a cross between art and performance.

We continue with Portuguese architect João Cepeda, in constant search of the essence... His work aspires to the essentiality and sobriety of the most natural, pure and tactile materials. This high-flying architect unveils three projects that combine beauty, minimalism and poetry.

Two contemporary artists are also on show. The first, Issy Wood, a young rising star of British painting, offers us a glimpse, through 60 paintings, of a kind of diary, between personal anecdotes and the disillusionment of a lost generation. The second, by Kris Knight, a fashionable Canadian artist, invites us to contemplate scenes of life, revealed by bodies painted from behind and delicate portraits, offering us a double entendre, evoking the fragility of life, between beauty and melancholy.

We also wanted to share with you the photographic emotions we experienced at Paris Photo 2023, including the magnificent veiled face, taken in close-up, by artist photographer Judith Stenneken. Then there's Agnès Geoffray's moving and hypnotic photograph Julie, from her series “*Les Regardeuses*”, or the enigmatic landscapes, somewhere between reality and fiction, by artist David de Beyter, not forgetting the isolated silhouettes in the middle of cities dramatised by the play of light and shadow taken by photographer Clarissa Bonnet, whom we thank for the cover of our December issue. Finally, in the Curiosa sector of Paris Photo, we discover the talented Yelena Yemchuk and her powerful yet fragile images, a cross between art and cinema.

We are also delighted to be highlighting the photographic project of Beijing-based prodigy Lin Zhipeng, produced in collaboration with New York-based curator and producer Anna Mistal. In the form of a portfolio, we invite you to discover the series “*Amour défendu*”, which takes place in Paris. We continue in another equally powerful universe with the fashion photographer and director Hanna Tveite, whose artistic work we adore, notably for the clothing brand Khaite. Another young talent to watch is Igor Dieryck, the winner of the 38th *Hyères Festival*, whose ‘Yessir’ collection questions the role of uniforms and spotlights hotel staff, who are all too often forgotten. A real beauty!

Finally, for the die-hard film buffs, we couldn't miss the screening of films by the immense director Wong Kar-wai and his unique style. Fabulous photography, masterful sequence shots and memorable soundtracks - these are films you simply must see again. And for all those who want to experience new things and contemplate the world, *Acumen* offers a range of authentic and exhilarating places to get away from it all, including some new bucolic spots that you really must try out.

Finally, we invite you to take a photographic, graphic and sunny trip to California, taken by one of our photographers and contributors, Vanessa Bosio, accompanied by a personalised soundtrack, perfect for a getaway...

Happy reading!

MÉLISSA BURCKEL

EDITORIAL

COVER

© Clarissa Bonet



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01



DESIGN

PORTUGAL - LISBON

THE POWER OF MODESTY BY STUDIO HAOS

Studio HAOS began with two *aficionados*, Sophie Gelinet and Cédric Gepner. Having never had any formal training in furniture design, the couple nevertheless took the plunge, creating their first lamp, which became the basis of a collection, and gave birth to Studio HAOS in 2017.

Instead of promoting expensive materials or even rare skills, the two designers, convinced that “the beauty of design has greater power in modesty”, seek to work with modest materials, such as plywood or sheet metal. When it comes to design, once again, the duo prefer to steer clear of “frivolous complications”, in favour of a focus on more thoughtful structures, more meticulous proportions and full of clarity.



© Inês Silva Sá





“Each piece sets an honest tone, uncluttered but thoughtful, austere but playful.” Based in Lisbon, the two designers first presented “*Antimatière*” at the inaugural CONTRIBUTIONS design festival in Paris last October. Through this collection, they explore the concerns of our time, tracing a singular path between mechanised mass production and opulent craftsmanship, presenting eight pieces using just two materials, 40x40 aluminum tubes and zinc sheets.

LISA AGOSTINI

STUDIOHAOS.COM



UNITED STATES - NEW YORK

SERGE MANSAU,
FROM OLFACTORY
DESIGN TO FUTURISTIC
FURNITURE

The general public will be most familiar with Serge Mansau’s work in the world of perfume. And for good reason: the Frenchman has designed some of the most iconic bottles of the 20th century. These include Guy Laroche’s *Fiji*, Kenzo’s *Flower* with its famous poppy encased in a transparent bottle, and Hermès’ *24 Faubourg*. In addition to working for the great names in the olfactory world, Mansau has also distinguished himself as an artist, sculptor and designer. His work was showcased at the first edition of Contributions Design in Paris, with sublime pieces exhibited by Demisch Danant. The body of work selected by the New York Gallery is halfway between the work of art and the furiously modern everyday object.







The programme includes a coffee table with space-age accents in stainless steel, a chromed vase resembling a modern cornucopia, and a lighting fixture reminiscent of origami. This glimpse into the work of the great master, who will pass away in 2019, is a must-see.

LISA AGOSTINI

DEMISCHDANANT.COM

PORTUGAL - LISBON

BARRO NEGRO BY MADE IN SITU

THE MAGIC OF FIRE

The very first collection designed by Made in Situ, the Portuguese publishing house headed by Noé Duchaufour-Lawrance, Barro Negro celebrates an artisanal process dating back to the Neolithic period.

Soenga. A traditional firing technique in which the pottery is buried in the ground. A skill that immediately attracted French designer and architect Noé Duchaufour-Lawrance. Practised in many parts of the world, but particularly in Portugal, this technique was once practised by small groups of potters, often families, who gathered to fire their wares together. Today, this custom has faded, but is still celebrated annually. Every spring, Soenga is celebrated in the village of Molelos. Ceramists and potters gather their wares, which are then pre-fired in the open flames and carefully stacked in a large round hearth, lined with a bed of pine and corn leaves. This mound of pottery is buried with burning pine, then covered with peat, creating a dome with small openings from which the fire is fed. These openings are eventually completely closed, to create a hermetic chamber. The clay, lacking oxygen, absorbs the carbon. Once the kiln is open, Barro Negro is revealed.



© Sanda Vuckovic



© Sanda Vuckovic

Research into black ceramics in Portugal led Noé and his team to meet Xana Monteiro and Carlos Lima de Barraca dos Oleiros. Both are master ceramists who cultivate a deep respect and love for their craft.

The result is a collection of four sets of twelve vases. They are presented as metaphors, representations of the bonds felt during Noé’s first experience in a Soenga community. Each piece is unique in its expression and form, and recalls the silhouette of individual characters joining hands, gathering in circles. The vases are complemented by four lighting fixtures. They embody the landscape of the Serra do Caramulo and its granite boulders, which reminded Noé of his childhood in Brittany. The designer sculpted pieces that conveyed the feel of these massive rocks, in their juxtaposition and presence. Finally, perfume diffusers, taking the form of spheres set on granite mountain discs. These are born of material and atmospheric sensations. “They are an ode to the process and place of cooking, the sensory synthesis of Barro Negro.”

LISA AGOSTINI

MADEINSITU.COM



FRANCE - PARIS

THE METICULOUS CRAFTSMANSHIP OF DESIGNER ERWAN BOULLLOUD

Much more than functional furniture, Erwan Boulloud creates works of art. At Galerie Negropontes, the designer and sculptor reveals his love of noble materials. Here's how.

After graduating from the Ecole Boulle in 1995, Boulloud trained with some of the world's leading designers, before embarking on the creation of collections for prestigious museums such as the Louvre. In the course of his practice, the designer acquired a know-how unlike any other. He set up his own studio in 2003.





Wood, metal, glass...Erwan Boulloud enjoys using a wide range of materials to reveal all their magic. Each of his creations embodies an art in perpetual motion. In his work, the dialogue between plant and mineral creates a seamless harmony.

As part of the “Alchimies” exhibition at Galerie Negropontes, Boulloud is presenting two sculptural pieces: the *Yareta II* sofa, accompanied by a brass marquetry panel, and the bronze and steel *Atacama* table. Unique pieces of furniture to discover until December 22.

Enjoy your visit!

MARINE MIMOUNI

GALERIE NEGROPONTES
14-16, RUE JEAN-JACQUES ROUSSEAU, PARIS I
ERWANBOULLLOUD.COM
NEGROPONTES-GALERIE.COM





AUSTRALIA – SYDNEY / UNITED KINGDOM – LONDON

"COVE COLLECTION"

A METAL ALCOVE BY TOM FEREDAY

Australian designer Tom Fereday, known for his work with Louis Vuitton, Alessi, Stellaworks and Herman Miller, proposes a project in tune with the ecological issues of our time, designed from recycled aluminium.

Fascinated by the tension between natural materials and contemporary design and manufacture, Tom Fereday develops unique designs born of an intrinsic investigation into the role of objects today.

An exercise he renews with “Cove Collection”. Entirely cast, this armchair, table and sofa are made from recycled cast aluminium, obtained from machine waste. The bow-shaped silhouette of these limited-edition pieces of furniture was created using an artisanal process that required sand. With this mirror effect, the furniture frames celebrate the natural beauty of aluminium. A singular, cold material, evocative of the industrial world, contrasted with soft leather, which generates a warm feeling of comfort.



Named “Cove”, the collection owes its name to the radical curve that encapsulates the ends of each piece, referring to the minimal forms of architecture.

This collection, developed as a limited edition, should also see the light of day next year, in solid wood instead of aluminium, produced by the Australian brand Nau.

LISA AGOSTINI

TOMFEREDAY.COM





AUSTRIA - VIENNA

LUKAS GSCHWANDTNER OR EXPLORING THE BODY THROUGH DESIGN

The human body and its interaction with space, furniture and objects in both a historical and contemporary context. This is Lukas Gschwandtner's field of experimentation.

Based in Vienna, after studying traditional leather goods and a doctorate in spatial design, the young artist and designer explores the body language suggested by a piece of furniture. A theme he presented at the "Pillow Portraits" exhibition in 2021 in Brussels with Galerie Maniera.

"The project began with a seat I found in the Church of St. Mary the Virgin in Oxford. It consisted of a rectangular pillow placed on a wooden stool. I wanted to find a way to remodel this souvenir in one piece, and make it functional. So, by cutting the material in the right places without adding anything, I used a single piece to design the seat of the stool, which includes a pillow and covers the entire seat with a minimum of seams. On the other hand, the excess material, which visually extends the shape of the seat, can be rolled up or draped over the back of the stool," explains the artist.



He adds that he later discovered Antonio Canova’s 1805 sculpture of Pauline Bonaparte as Venus Victrix. *“Pauline is draped over a chaise longue, which led me to stretch the stool’s design lengthwise, creating an almost paradoxical use for the piece of furniture. While the original stool was intended for prayer and contemplation, by simply lengthening the proportions, its use changes completely. A chaise longue adapts to a much more carefree posture, evoking a sense of leisure that historically was granted only to the privileged, acting as a central piece of furniture in a boudoir, a woman’s private bedroom. In use, it enabled her to read, write, meditate and reflect. I’m fascinated by how adjusting the proportions and changing the setting in which this piece of furniture is placed alters its interaction with the body.”*

After these exciting discoveries and research, Lukas Gschwandtner collected references throughout the history of women on chaise longues and studied their postures, behaviours, gestures and individual uses of furniture. *“It all depended on what the society of each period deemed to be an appropriate way of representing a woman’s being, intellect, status and femininity. From time immemorial, their bodies were delicately poised, almost draped over the structure that forms the meridian, supported only by cushions. So I began to translate these postures directly into sculptures on portable canvas,”* explains the young artist.

A singular work, from a young artist to be urgently followed.

LISA AGOSTINI

LUKASGSCHWANDTNER.NET





FRANCE - PARIS

STUDIO AKADEMOS PAYS TRIBUTE TO CAFE SOCIETY

Then interior designers for Fabrizio Casiraghi, Aurélien Raymond and Constanza Rossi decided to found Studio Akademos in 2021. The name pays homage to aristocrat and poet Jacques d’Adelswärd-Fersen’s magazine of free art and criticism, which was one of the first to tackle homosexuality in the 1900s.

Fascinated by the Café Society, the duo strive to bring back the atmosphere of that era through their many projects, from architecture to furniture. The proof is in their new capsule, featuring the Porfirio and John armchairs and the Fulco coffee table - a reference to the great art and jewellery names of the 1950s. “*We wanted to create versatile furniture so we could place it in our different projects.*” This latest collection is a perfect match for their first collection, in which the two Scott sofas in lacquered walnut combine luxury and voluptuousness.



Constanza and Aurélien used three materials, including Zebrano, lacquer and satin-finish stainless steel, to create these three pieces of furniture. “*Our style universe is always glamorous and sexy,*” adds the duo. For ecological and quality reasons, Studio Akademos is keen to work directly with Italian craftsmen based in Lombardy.

In keeping with their commitment to craftsmanship, the two designers called on the expertise of Venetian fabric house Rubelli to upholster their two graphic sofas. Available to order, Studio Akademos furniture is a must-have.

MARINE MIMOUNI

STUDIOAKADEMOS.COM



© Robert Rieger

02

ARCHITECTURE



ENGLAND - LONDON

THE COLLECTOR'S HOUSE BY TOM DIXON

Design Research Studio presents its avant-garde version of a collector's home for the penthouse apartments at One Park Drive in London.

Since 2007, Tom Dixon and Helene Bangsbo Andersen have been creating the spaces and objects of tomorrow through Design Research Studio. The radical vision of this innovation consultancy lends itself to the notion of a research and design laboratory. With the duplex penthouses at One Park Drive, the duo has created a bold concept that aims to be “an avant-garde incarnation of a collector’s home, breaking away from conventional show apartments”. The homes are located in a residential skyscraper, designed by Herzog & de Meuron, in the heart of London’s Canary Wharf District. *“Too many show apartments have a particular design aesthetic,”* explains Helene Bangsbo Andersen *“Here, we decided to imagine the space through the persona of an international collector, seasoned traveller and lover of architecture who has decided to make London his home; rich in collectible art and design acquired over the years by a discerning eye.”*

FLUID VOLUMES
AND FUTURISTIC TOUCHES

The two-storey interiors, served by a spiral staircase, have a “gallery” feel, displaying a play of materials, textures and shapes. The atypical configuration of the premises offers a deliberately fluid circulation, with no corridors or lost spaces. *“This unconventional, open layout called for an unusual design response,”* explains Tom Dixon. The overall effect is in harmony with the building’s cylindrical geometry. Like the DS-600 sofa by Swiss brand De Sede, which follows the curve of the windows. Upon entering, visitors are greeted by a Stack LED luminaire in the shape of a geometric tower, designed by Design Research Studio. The rooms then feature an incredible selection of furniture and objects by iconic 20th-century designers such as Arne Bang, Alvar Aalto, Ingo Maurer, Verner Panton, Tobia Scarpa and Frans Vossen.



© Robert Rieger

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AMBITIOUS EXPRESSION

The studio consolidates its manufacturing skills through artworks and custom-made furniture. Just as it demonstrates a strong interest in woodwork, natural materials, industrial materials and highly stylised accessories (Poul Henningsen’s piano). The apartment project thus serves as a “test bed” for both revisiting classic models and creating prototypes that reflect new ways of working and entertaining. *“A space can become a place to play music or dance, as well as a meeting place,”* emphasises Helene Bangsbo Andersen. Through its singular narrative, this Collector’s House concept infuses the spirit of the place, creating a true cohesion between art, design, decoration and architecture.

NATHALIE DASSA

DESIGNRESEARCHSTUDIO.NET

FRANCE - PARIS

BEIRUT MODERNIST, MEMORY OF LEBANESE ARCHITECTURE

Photographer Matthieu Salvaing and art dealer and gallery owner Guillaume Excoffier offer an instructive overview of the heritage and richness of Lebanese architecture in this beautiful book.

This 320-page book, published by Éditions Norma, opens the door to the laboratory of architectural modernity in the Middle East. *Beirut Modernist* spotlights anew Lebanon’s creative force, from the 1950s to date. Matthieu Salvaing and Guillaume Excoffier lend a hand. The former is a travel photographer specialising in architecture and design. The latter is a dealer, gallery owner and decorator. Both retrace the history of modern architecture in Lebanon from a social, economic and artistic perspective. It is also, and above all, a matter of rehabilitation and restoration in view of the “accelerated disappearance of works and buildings from this pivotal period”. The emblematic Rachid Karami International Fair in Tripoli, for example, was added to UNESCO’s list of World Heritage in Danger in January 2023. *Beirut Modernist* also invites us to raise our awareness and save buildings built “under Ottoman tutelage or during the French Mandate







HISTORY, ARCHITECTURE AND NATURE

Cultural institutions, government ministries, major corporations, banks, apartment buildings, schools, campuses, chalets, villas, seaside residences... The authors offer a wide selection through two hundred photographs and thirty-two selected buildings. A fine selection of buildings by leading national and international architects, from Beirut to Tripoli, via the Mediterranean coast. These include Oscar Niemeyer, Le Corbusier, Joseph Philippe Karam, Addor & Juilliard, Henri Edde, Khalil Khoury and André Wogenscky. Over the pages, the authors raise the reflections of these architects who probed the principles of the modern movement in Lebanon and the brutalist models through the place given to concrete. The designs, some of which draw inspiration from Ludwig Mies van der Rohe, Frank Lloyd Wright and Richard Neutra, are a magnificent interplay of volumes and materiality, verticality and horizontality, geometric patterns and modular spaces. But they also reveal an extraordinary alliance between nature and architecture, with calls for colour. This radiographic tour d’horizon offers an important legacy and another facet of Lebanese development.

NATHALIE DASSA



MODERNIST BEIRUT
BY GUILLAUME EXCOFFIER
& MATTHIEU SALVAING
ÉDITIONS NORMA, SEPTEMBER 2023
€95
EDITIONS-NORMA.COM



GERMANY - BERLIN

CLEMENS GRITL PROBES 20TH CENTURY URBAN UTOPIAS

For the past six years, Clemens Gritl's digital renderings have examined the tension between the revolutionary sculptural beauty of post-war megastructures and their loss of human scale. Through his series *A Future City From The Past*, Clemens Gritl draws on "the mystifying vision of a radically aggressive and uncompromising urban dystopia". Starting with J.G. Ballard's 1975 dystopian novel *I.G.H. (High-Rise)*, adapted for the screen by Ben Wheatley in 2015. The Berlin artist's starting point is this: can the presence and atmosphere of a massive high-rise influence social relations to the point of destruction and anarchy? His images question the consequences, imagining the influence that monumental architecture can have on society and human beings.

While the photorealistic aspect is in line with 1960s genre photography, some of the illustrations are inspired in particular by the work of architects Owen Luder & Rodney Gordon and photographer Thomas Struth. “*All the buildings and structures are homogeneous,*” he explains, “*The differentiations of architectural styles and eras are eliminated and replaced by geometric structures, repetition and absolute materiality.*”



In this deliberate black and white, these “living machines” (in reference to Le Corbusier’s definition, “A house is a machine for living”), are encircled by endless highway networks, forming a “super brutalist” megalopolis. His 3D architectural models show how a prefabricated city might age in a world of endless concrete and asphalt.

NATHALIE DASSA

CLEMENSGRITL.COM



PORTUGAL - LISBON

THE RADICAL POETRY OF JOAO CEPEDA

Having worked for some of the world's greatest architects, Portuguese architect Joao Cepeda now works under his own name. A singular architectural solfeggio, combining radicalism and osmosis with nature.

"In constant search of the essence. Keen to avoid fashion or trends of any kind. Seeks serenity. Focuses on architecture's sole central support, materiality and its pure constructive design." This is how Portuguese architect Joao Cepeda presents his work, aspiring to the essential, and to the sobriety of the most natural, pure and tactile materials.

Japan, where he discovered a series of customs, local traditions and an exquisite culture, was a defining experience in his life. A country where he learned the evocative vision of the banal and the beauty of impermanence.



© Rendergram



After completing his studies in Lisbon, he left his homeland for Lausanne, where he obtained his Master’s degree in Architecture. Joao Cepeda joined the “Laboratoire de Production Architecturale”, run by Swiss architect Harry Gugger, former senior partner of the Swiss architectural firm Herzog & De Meuron. He was also a researcher at the Fondation Le Corbusier in Paris in 2012, and published the monographic work “*Nadir Afonso, Architect*” in 2013, on the famous Portuguese painter-architect, who worked with Le Corbusier and Oscar Niemeyer, among others. That same year, he moved to Japan, where he worked in Shinichi Ogawa’s architectural practice until 2014. Five years later, he launched his own practice. A practice in which he develops his own aesthetic grammar. The proof is “House in Ribeira dos Moinhos” in Castelo Branco. A veritable ode to minerality, the project is set along a “modest stream that cuts through a rugged, severe landscape”. A radical austerity built around large blocks of stone sawn from local granite, and home to “a small place of reconciliation with Nature”.





Another memorable project, “House in Estremoz”, framed by wild vegetation and blue skies, struck by the scorching sun. With clean, radical lines, the building rests on the ruin of an ancient stone wall. “*A reminder of the past, an impression of the passage of time,*” explains the architect.

Finally, “House Near Serra da Estrela”, planted in the middle of a vast green landscape, which seems endless. A landscape in which a mass of pigmented concrete stands out, resting on a rocky plateau, sheltered by the mountains, while framing nature and its thousand and one changing faces.

LISA AGOSTINI

JOAOCEPEDA.COM

MEXICO - MEXICO CITY

VERTEBRAL

WHEN ARCHITECTURE ADAPTS TO NATURE

Founded in 2016 by two architects, Elias Kalach and Teddy Nanes in México City, Vertebral officiates in both the architectural and landscape worlds.

“The studio is not governed by an aesthetic ideal or a geometric predisposition,” explains the designer duo, “but by a research that births from observation, in order to approach the understanding of a site and a series of circumstances that give indications and guidelines to architecture.” Valuing primary materials, concrete, steel, stone and wood are the studio’s main resources.



In addition to taking into account the context of each project, Vertebral is proud of its plant-based work: *“Vertebral understands architecture as the act of intervening on a site to create space through walls and slabs, but also through bushes, grasses and trees.”* A philosophy that materialises in the project christened “Costa Alegre”, located in Jalisco, Mexico. Facing the sea, on a cliff, the building is made of several volumes. The division of space allows the building to adapt to the terrain, allowing the watercourse on the site to flow naturally. Three compact cylindrical stone volumes complete the ensemble. As they gain in height, the rooms gain in privacy and a splendid view of the Pacific Ocean. On the coastline, rocks emerge furiously from the sea. They form natural pools surrounded by a lightweight structure, which helps to generate partial shade. A singular project, coexisting with mountains, landscapes and ocean.

LISA AGOSTINI

EN.VERTEBRAL.MX





CANARY ISLANDS

DAVID ALTRATH CAPTURES AN OASIS OF FLAVOUR ON THE CANARY ISLANDS

The German photographer’s work focuses on the interaction between architecture and landscape. This graduate of design, art and media at the Merz Academy in Stuttgart creates visual narratives that combine perspective, play of light and depth of space. His recent *Ocean View* series on the terrace of the Kamezi Deli & Bistró restaurant in Lanzarote is a fine example. This culinary venue is an integral part of the Kamezi Senso Concept in the Kamezi Boutique Villas, a “tribute to the senses”. David Altrath’s palette of warm, old-fashioned, retro colours offers an uncluttered, soothing vision.







© David Altrath

His shots play with geometry, organic materials, contrasts and sunlight. But above all, they sublimate the contrast between the white structures, whose minimalist design is inspired by the island’s volcanic caves, the arid vegetation and the shades of blue in the sky and sea. This fusion of architectural purity creates an atmosphere of softness and tranquillity. It reflects the cuisine of Kamezi, inviting guests to enjoy refined seasonal dishes made with local ingredients. This gastronomic temple thus combines sustainable luxury with a health-conscious approach, while blurring the boundaries between indoors and outdoors. *“The series is much more than just a design showcase,”* insists David Altrath. *“It also captures the harmony between nature and human creation.”*

NATHALIE DASSA

DAVIDALTRATH.COM



CALIFORNIA - LOS ANGELES

GEORGE BYRNE

FRAGMENTS OF THE CALIFORNIAN DREAM

**Under his lens, the city becomes
a supernatural environment.**

Since his arrival in California in 2010, Australian-born George Byrne has built up a portfolio that transforms architectural structures and urban landscapes into painterly abstractions. In their wanderings, they capture fragments of the Californian setting in a set of geometric lines between concrete, sky and palm trees.



All sublimated by a palette of sunny pastel colours, inviting shifting, fragmented shadows. Following on from *Post Truth*, he is now releasing *Surréalité*, revealing in 68 images, taken with a Mamiya and a Pentax, all the beauty to be found in urban banality, between dream and reality. *“I’ve always been interested in urban photography, but it was in Los Angeles, when I started shooting in colour and experimenting with manipulation and assemblage, that I felt I was capable of doing something very expressive or original with it,”* he explains. Through this book, he presents several of his series, showing the phases and gradual evolution of his work between raw images and abstract photo collages. In February 2024, his new *Synthetica* series will be exhibited in his native Sydney. Here again, the brother of Hollywood actress Rose Byrne is set to continue his peregrinations, multiplying dreamlikeand minimalist perspectives.

NATHALIE DASSA



SURRÉALITÉ BY GEORGE BYRNE
ÉDITIONS DU CHÊNE
OCTOBER 2023
€39,90
EDITIONSUCHENE.FR

GEORGEBYRNE.COM
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ACUMEN PRESENTS

CALIFORNIA BY VANESSA BOSIO

WHAT IMAGE TO SHOW THAT HASN'T ALREADY BEEN SEEN? IT'S HARD TO CHOOSE WHAT WILL ILLUSTRATE CALIFORNIA. WHEN YOU'RE THERE, INSPIRATION IS TOTALLY UNCONTROLLABLE. YOU KNOW EVERYTHING... BY SIGHT. EVERYTHING IS PHOTOGENIC. IT'S ALL CLICHÉ. HYPER-VAST. THE SPACE, THE LUXURY OF DESERTS. THE DENSITY OF CITIES. THE ARCHITECTURE. IT'S LIKE IN MY DREAMS. I SEE SCENES FROM FILMS, MUSIC VIDEOS. I HEAR SOUNDTRACKS. I HAVE A NAIVE SENSE OF EL DORADO.

SEEN: LAS VEGAS, GRAND CANYON, SEQUOIA FOREST, LOS ANGELES,
SAN FRANCISCO, VENICE BEACH, MONUMENT VALLEY, CARMEL, PALM SPRINGS, MALIBU, HOLLYWOOD...
3,293 MILES / 5,300 KM IN 3 WEEKS.



PLAYLIST CALIFORNIA
BY VANESSA BOSIO















Marina Abramović, *The Current*, 2017
Vidéo : 1h35mins
Courtesy of the Marina Abramović Archives © Marina Abramović



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ART

Marina Abramović, *The Hero*, 2001
Single Channel Video (black and white, sound), 14 minutes, 19 seconds.
Courtesy of the Marina Abramović Archives. © Marina Abramović

ENGLAND – LONDON

MARINA ABRAMOVIĆ

RETROSPECTIVE

Born in 1946 in Belgrade, former Yugoslavia, Marina Abramović led performance art from its experimental beginnings in the 1970s to its apogee.

After endangering herself for over fifty-five years and still going strong, the artist has been given a retrospective at London’s Royal Academy of Arts. A true consecration marked by the representation of four emblematic Abramović performances re-enacted by live artists. Here’s a flashback at the extraordinary career of an artist who explores not only the limits of the body, but also those of the mind.





In 1973, in Edinburgh, Marina Abramović played with a sharp knife between her fingers to overcome the fear and pain of the wounds that caused her to bleed profusely. An inaugural performance decisive for her artistic direction. A year later, in Rythm 0, performed for six hours in a Naples gallery, the artist offered herself as a sacrificial victim to the will of visitors, who were free to manipulate her body-object by means of 72 objects of pleasure or pain displayed on a table, including a feather boa, lipstick, nails, flowers, honey, a matchbox, a (loaded) pistol or a pair of scissors.... In 1975, she incised the skin of her belly with a razor blade to trace a five-pointed star. In 1977, *Imponderabilia* was interrupted by the police: Marina Abramović and her partner Ulay stood naked opposite each other at the entrance to Bologna's Galleria d'Arte Moderna, forcing the public to brush up against them to enter the museum... Also in 1977, in *Breathing In, Breathing Out*, Abramović and Ulay kissed until they choked each other, while in *AAA-AAA*, they shouted at each other for fifteen minutes...

Marina Abramović, *Four Crosses: The Evil (positive)*, 2019
Porcelain, aluminum, iron, oak, with LED panels, 550 x 357 x 70 cm



EXPLORING THE LIMITS
OF BODY AND MIND

Ten years later, Marina Abramović won the Golden Lion at the Venice Biennale with *Balkan Baroque*, an installation-performance consisting of a pile of bloody bones on which she strives to scrape the bones one by one, while a video broadcasts images of war... In 2005, at the Basel Fair, the artist reactivated her *Nude with Skeleton*, created in 2002: lying naked under a skeleton on a platform suspended 3 m from the ground, she wept over the world's misery for 3 hours 45 minutes, until a puddle of tears formed...

Last but not least, the participatory performance entitled *The Artist Is Present*, which in 2010 moved the crowds at New York's MoMA: for three months, she sat on a chair seven hours a day, six days a week - for a total of 736 hours and 30 minutes - without eating or drinking, waiting for a spectator to take a seat opposite her to look into each other's eyes, in order to abolish time, to be in the present...



Ulay / Marina Abramović, *Imponderabilia*, 1977
Performance, 90 minutes, Galleria Comunale d'Arte Moderna, Bologna
© Courtesy of the Marina Abramović Archives

Marina Abramović, *The Artist is Present*, 2010
Performance, 3 months. The Museum of Modern Art, New York
© Courtesy of the Marina Abramović Archives / Photo : Marco Anelli

It was to transmit this art of self-mastery and endurance in performance that in 2016 the artist founded the Marina Abramović Institute. Using meditative and spiritual techniques drawn from her experiences in various communities - Thibetan, Aboriginal and Shaman - she teaches the art of pushing “the limits of body and mind”. A quest for transcendence very much in tune with the times...

STÉPHANIE DULOUT

"AFTER LIFE"
ROYAL ACADEMY OF ARTS
BURLINGTON HOUSE, PICCADILLY, LONDON (ENGLAND)
UNTIL JANUARY 1ST 2024
ROYALACADEMY.ORG.UK
MALART





SWITZERLAND - LAUSANNE

IMMERSION

THE ORIGINS: 1949-1969

Dive into a bath of polystyrene balls, balloons or feathers, get lost in a labyrinth of mirrors (by Christian Megert) or wander through an elastic space (designed by Gianni Colombo): this is what the exhibition at Lausanne’s Musée des Beaux-Arts offers us, the first to trace the emergence of immersive art between 1949 and 1969, before it became one of the main forms of expression in the art field from the 1990s onwards.

Ferdinand Spindel, *Hole in Home*, 1966 (reconstruction, 2023)
© MCBA, Etienne Malapert



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James Turrell, *Raemar Pink White*, 1969 (reconstruction, 2023)
Collection particulière/Private collection
© MCBA, Etienne Malapert



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From Lucio Fontana’s “*Environnement spatial avec lumière noire*”, inaugurated in 1949, to James Turrell’s immaterial spaces (Shallow Space Construction, 1968-1969), Pinot Gallizio’s “*Caverne de l’anti-matière*” (1958-59) and Judy Chicago’s “Feather Room” - a luminous space filled with feathers, created to the delight of visitors in 1966 - fourteen environments take us back to the roots of this art form, which aims to go beyond the materiality of the work. Going beyond the genres and movements involved (from performance art to happening, from Italian “Spatialism” to the American “Light and Space” movement, via kinetic art and the Zero group), the exhibition allows us to relive the “totalising experiences” of what Fontana called “spatial art”. With USCO (acronym for Company of Us) and their psychedelic “*Fanflashtic*” (1968), mixing lights, images and sounds, you can achieve “total sensory stimulation”, or, with Bruce Nauman and his “*Sound Breaking Wall*” (1969), succumb to the anguish of hearing a wall exhale while laughter and beating noises echo through the other walls of an improbable space...

STÉPHANIE DULOUT

"IMMERSION. LES ORIGINES : 1949-1969"
MUSÉE CANTONAL DES BEAUX-ARTS DE LAUSANNE – PLATEFORME 10
16, PLACE DE LA GARE, LAUSANNE (SWITZERLAND)
UNTIL MARCH 3RD 2024
MCBA.CH



FRANCE - PARIS / UNITED STATES - NEW YORK

DELCY MORELOS

BARD OF THE EARTH

At the last Venice Biennale, Delcy Morelos drew us into her labyrinth of fragrant peat deployed between the pillars and girders of the Arsenale, offering us a salutary stroll to the heart of life and the primordial element she has made her favourite means of expression. The Colombian artist returns to New York and Paris with three new immersive installations at the Dia Art Foundation and Marian Goodman Gallery.

“To be in contact with the earth and to penetrate it is to be in contact with what constitutes us and nourishes us; the substratum where life develops while it is inhabited by the soul,” explains the Bogotá-based artist, born in 1967. She adds: *“In ancestral Andean traditions, the human being is a living earth, I am a body, I am the earth. In the exhibition space, the earth expresses itself; it is the centre and mirror of who we are.”* The artist also invites us into a sensory and metaphysical experience, with one of her mazes of earth and hay, enhanced with cinnamon, cloves, coffee and chocolate, entitled “The Place of the Soul” (*El Lugar del alma*, 2022).



Blending ancestral Andean cosmovision with the aesthetics of minimal art, Delcy Morelos’s large-scale multisensory installations are a kind of “contemporary ritual”, reflecting the artist’s desire to pay homage to Mother Earth as a “living, founding entity, cradle of the cycles of life, death and rebirth.”



© Don Stahl

Delcy Morelos, Cielo terrenal (Earthly Heaven, detail), 2023. Installation view, Dia Chelsea, New York, 2023.
© Delcy Morelos / Photo : Don Stahl

CONTEMPORARY RITUAL

As in *El oscuro de abajo* (“The Darkness Below”), her new immersive installation designed especially for the basement of the Marian Goodman Gallery in the Marais, where earth mixed with cinnamon and cloves deployed from floor to ceiling draws a kind of cavern, a “sanctuary” within which we are invited to penetrate, and eventually, meditate, the olfactory invitation generating a “meditative feeling of symbiosis with the work”. *“I create an experience for the human senses with images, smells, silences, tastes, textures,”* explains Delcy Morelos. *“I love synaesthesia and am touched by the alchemy that awakens different emotions in each person. I speak to the human body, taking it across a sensory threshold to the dimension of the sacred, of emptiness, of the primordial earth matrix.”*

This homage to the earth’s matrix is also expressed in pictorial works on textiles, natural fibres and paper, created over the last two decades, while in New York a mud-covered room evokes the earth’s maternal, “amniotic” moisture, where “death fertilises life”, and a suspended earth monolith invites visitors to stroke it, for “to touch the earth is to be touched by it”.

STÉPHANIE DULOUT

« DELCY MORELOS – EL OSCURO DE ABAJO »
MARIAN GOODMAN GALLERY
79 ET 66, RUE DU TEMPLE, PARIS 3^E
UNTIL DECEMBER 21, 2023
MARIANGOODMAN.COM

« DELCY MORELOS : EL ABRAZO »
DIA ART FOUNDATION – DIA CHELSEA
537 WEST 22ND STREET, NEW YORK
OCTOBER 5, 2023 – JULY 2024
DIAART.ORG





FRANCE – PARIS

CLAUDIO PARMIGGIANI

THIS VOID MADE OF INFINITY

“[...] to create psychological places... mental places. Places that have a voice, a heart that beats in the thickness of the walls”: this is the aim pursued by Claudio Parmiggiani ¹ with his Delocazioni series, works of smoke and soot. Veritable “shadow sculptures”, these ghostly paintings created in situ from flasks, butterflies, skulls or books blackened by fire before being removed to leave their immaculate imprint on smoky walls are as reminiscent of the diaphanous still lifes of Giorgio Morandi (with whom he may have rubbed shoulders at a very early age) as they are of antique (or futuristic?) vanities. Claudio Parmiggiani’s soot paintings, disturbing memento mori and trace works, invite us to meditate on the theme of disappearance, absence and emptiness: *“There is no room left for any painting, and the only possible experience is that of emptiness, a flame lit within us to illuminate this void made of infinity, which alone keeps us alive,”* explains the painter-poet.

He never ceases to probe this “infinite void” in his works of shadows and prints - *“an environment of shadows, shadows of canvases peeled away from the walls, shadows of shadows, as if we were seeing behind a veil another veiled reality [...] and so on, losing ourselves ad infinitum, in search of an image and, through this image, the desire to glimpse ourselves”*.

Born in 1943 in Italy’s Emilia-Romagna region, Claudio Parmiggiani is associated with the Arte Povera movement. In the 1970s, he began his *Delocazione* series, “negatives” resulting from the removal of smoky objects, which earned him the nickname “genius of the non-place”.

STÉPHANIE DULOÛT

« CLAUDIO PARMIGGIANI »

TORNABUONI ART

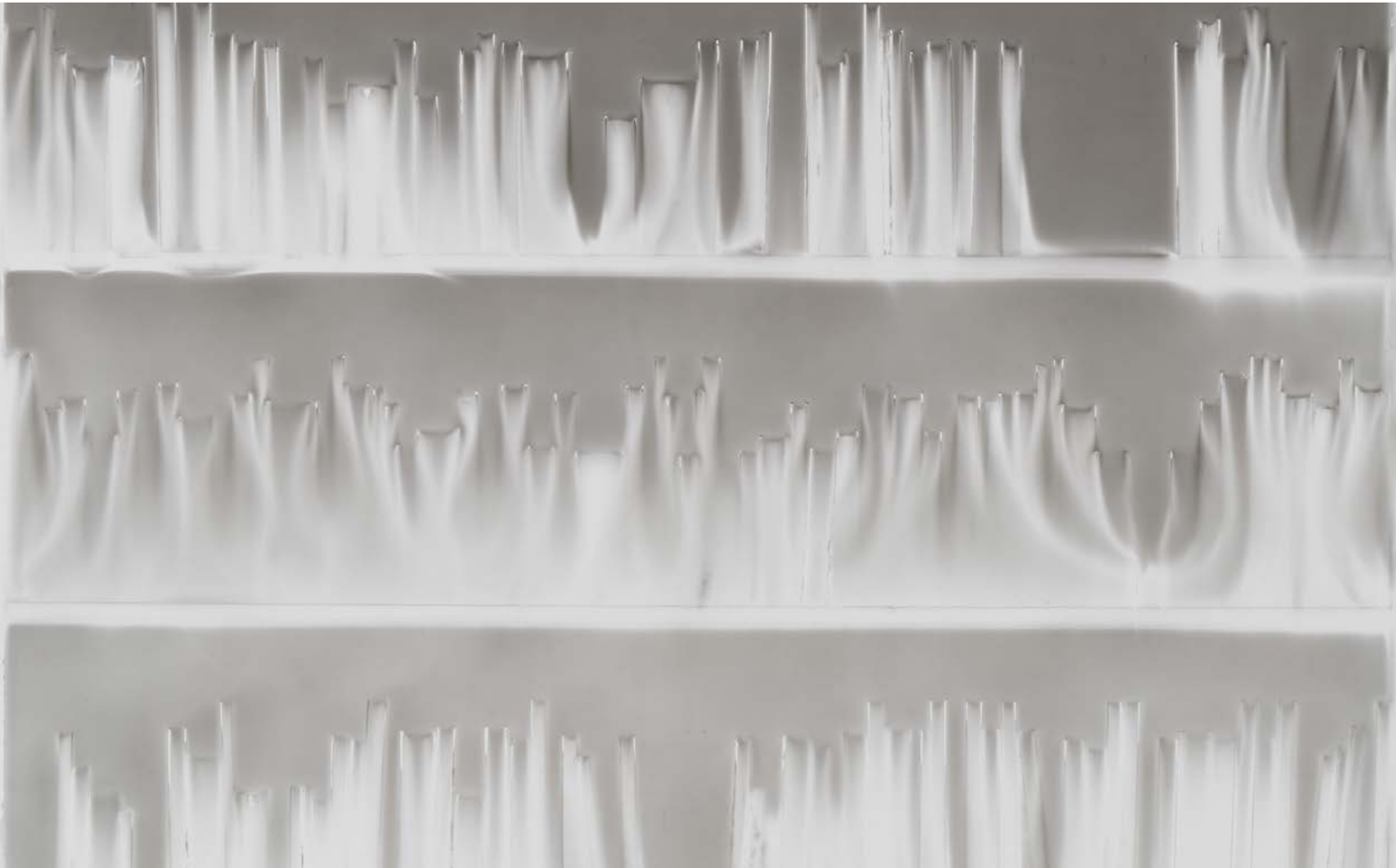
16, AVENUE DE MATIGNON, PARIS VIII

UNTIL JANUARY 20TH 2024

TORNABUONIART.COM

.....

Claudio Parmiggiani, *Untitled*, 2023
Smoke and soot on panel, 150 x 100 cm
© Tornabuoni Art



FRANCE - PARIS

ISSY WOOD
LUBIES ET VANITES

Issy Wood, a young rising star in British painting¹, has her first French exhibition at Lafayette Anticipations. Spread out over sixty paintings and as many personal anecdotes, like a visual diary, this plunge into intimacy blending kitsch and triviality says a lot about the stereotypes of our society.

High-gloss black leather coats, car seats and dental fillings painted in close-up; glittering tin cans, porcelain and silver dishes; armour and skin jackets painted on velvet to striking visual effect... Issy Wood's painting is as striking for its meticulous, almost tactile quality as for the diversity of motifs she combines in devices often evoking split screens. *"I see the paintings on a double velvet panel as 'rendez-vous amoureux',"* she writes on the label of a 2021 oil on velvet entitled Steed Energy, adding: *"Here, the femininity associated with the cowhide jacket and the machismo associated with the knight's breastplate become blurred. The subtle entanglement of armour and the violence implicit in the act of wearing an animal's skin makes us question who's wearing what."*



À gauche : Issy Wood, *Trash 6*, 2023
© Courtesy de l'artiste, Carlos Ishikawa, London et Michael Werner, New York / Photo : Damian Griffiths



Au centre : © Issy Wood, *I won't always do the right thing*, 2021
À droite : © Issy Wood, *Speeding losing my touch*, 2022



Proceeding from other unnatural associations, her painting *House cooling study (2023)* is described as the result of a “photo dump”, “in social networking jargon, a selection of images posted at the same time”, in this case, a light fixture, fancy jelly moulds and a car interior. “*I spend my time assembling images for my paintings, and sometimes what I decide to paint is simply what happens to be in my orbit at any given moment.*”

À gauche : Issy Wood, *Self portrait 27, 2022*
© Courtesy de l'artiste, Carlos Ishikawa, London et Michael Werner, New York / Photo : Damian Griffiths



SELFIES AND PHOTODUMPING

Hence these impressive series of monumental canvases depicting the collection of sauce boats, soup tureens, plates and other porcelain inherited from her grandmother. Here we find the very contemporary taste for hyperrealism (here devoted to decoy), but even more so something morbid and highly obsessive. Whether she calls them “personal lubricants” or “contemporary fetishes”, the London-based artist “*delves into the intimate to detect what lies beneath the reputedly conventional codes of society*”, writes Guillaume Houzé ² in the catalogue preface. He adds: “*Behind seemingly banal, innocent and precious objects, Issy Wood depicts the violence of domestic space and the passage of time [in] so many vanities [...] alternately ironic and grating.*”

In her paintings of clocks and selfies, for example, the artist does not hesitate to abuse her own image. Playing on virilist stereotypes through ultra-sexualised motifs (leather jackets, gleaming car interiors...), Issy Wood also attacks feminine clichés.

¹ Born in 1993 and trained at the Royal Academy of Arts in London, the artist also writes and composes music.
² President of the Lafayette Anticipations Foundation.

STÉPHANIE DULOUT

"ISSY WOOD. STUDY FOR NO"
LAFAYETTE ANTICIPATIONS
9, RUE DU PLÂTRE, PARIS IV
UNTIL JANUARY 7TH 2024
LAFAYETTEANTICIPATIONS.COM



CANADA - TORONTO

MASCULINITY AS SEEN BY PAINTER KRIS KNIGHT

Kris Knight's paintings reveal fragments of life where time has stood still. The intimacy of the protagonist is finally revealed. With a glance, Knight invites the viewer to become part of a life that does not belong to him.

A 2003 graduate of the Ontario College of Art and Design, Canadian painter Kris Knight has rapidly forged an artistic identity that is sometimes romantic, sometimes realistic. His work has been shown in prestigious cultural venues ranging from the Royal Bank of Canada to the Parisian gallery Alain Gutharc.

© Kris Knight, Last Song

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© Kris Knight, Curvature (He Told Me My Spin...)

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Kris Knight’s universe combines calm and gentleness. His inspiration comes from looking at personal photographs of his past and present. Through his works in oil and pastel, the painter seeks above all to tell stories filled with melancholy. He doesn’t create paintings, he creates images.

And what about the male figure? The painter is interested in the stereotypes that society uses to represent queer men. In the vulnerability of his work, the painter seeks above all to evoke ambiguity.

Knight will be the subject of a solo exhibition in January 2024 at Spinello Projects, Miami.

An artist to keep an eye on.

MARINE MIMOUNI

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KRISKNIGHT.COM
SPINELLOPROJECTS.COM



Claire Morgan, *Visitors*, 2023
Peaux d'oiseaux, technique mixte / 100 x 100 x 100 cm
© Claire Morgan Studio / Photo : John McKenzie
Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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FRANCE - PARIS

CLAIRE MORGAN

THE WALTZ OF THE HANGED

If life hangs by a thread, it’s death that Claire Morgan hangs by its threads - the same threads that, trimmed with bird skins, make up her latest mobile entitled *Song*. A playful title for a funereal work with the allure of a *memento mori*: a garland of dead birds as ravishing as it is terrifying. “I only dared to touch you once I knew that you were dead”: this is the title of Claire Morgan’s new exhibition at Galerie Karsten Greve (in Paris after “Cologne”)¹. It contains all the poetry and delicacy of the latest works by this Irish artist, who never ceases to speak of “our vulnerability” and “our own unease at the impermanence of everything in life.

Wreathed in dead birds, like a prophetess of “the era of mass extinction we are entering”, the naked, already bloodless woman enthroned at the centre of her installation. The inevitable heat death of the universe appears as a veritable allegory of destruction. In other works, the same naked woman, modelled in wax or drawn in pastel, appears clothed in a protective, regenerating fox skin: with Claire Morgan, the boundary between death and life is always tenuous. A troubling closeness at work in her latest drawings, mixing watercolour and pencil with the bodily fluids recovered during the taxidermy process...

¹ This is also the title of the illustrated book in the exhibition, made of seven drawings and two handwritten texts forming a dialogue between a living woman and a dead fox.

STÉPHANIE DULOUT

CLAIRE MORGAN
"I ONLY DARED TO TOUCH YOU ONCE I KNEW THAT YOU WERE DEAD"
GALERIE KARSTEN GREVE
5, RUE DEBELLEYME, PARIS III
UNTIL JANUARY 6TH 2024
GALERIE-KARSTEN-GREVE.COM

FOCUS

04

PHOTOGRAPHY



FRANCE - PARIS

PARCOURS PARIS PHOTO

A great master of distortion, André Kertész (1894-1985) said he photographed not what he saw, but what he felt. With this in mind, we wandered the aisles of the world's largest photography fair¹ in search of the nuggets we bring you here: photographs that make you feel beyond the image...

We were captivated by the sensuality of this veiled face photographed in close-up by Judith Stennecken² at the Marshall Gallery (Santa Monica). Playing on both proximity through the choice of a very tight framing and distance through the use of black and white, giving the whole a marmoreal aspect, the photographer almost succeeds in making us feel the breath passing through the veil. Less breathtaking, but just as beautiful and just as disturbing, is the series of elegant, sensual portraits by Uruguayan photographer Pablo Guidali³ presented at Vu' (Paris). Tangled faces and bodies, often blurred, with velvety blacks and whites sublimated by palladium prints on cotton paper.

Placing her research in a more dreamlike, fantastic realm, Agnès Geoffray continues to intrigue with her latest series, "*Les Regardeuses*", presented by Galerie Florent Maubert.

A parallel interplay of glances was activated at the Patinoire Royale in Brussels, which, in collaboration with Tokyo's Miyako Yoshinaga gallery, showed Ken Ohara's enlarged portraits (composed of 81 photos) from his "ONE" series, shot in 1970 on the streets of New York: a strange multiplicity of features in the uniqueness of face shape...

Still in black and white, the truncated portraits by young Neapolitan photographer Sharon Formichella Parisi, represented by Die Mauer (Prato), also impressed us with their poetic mise en abyme of looks.

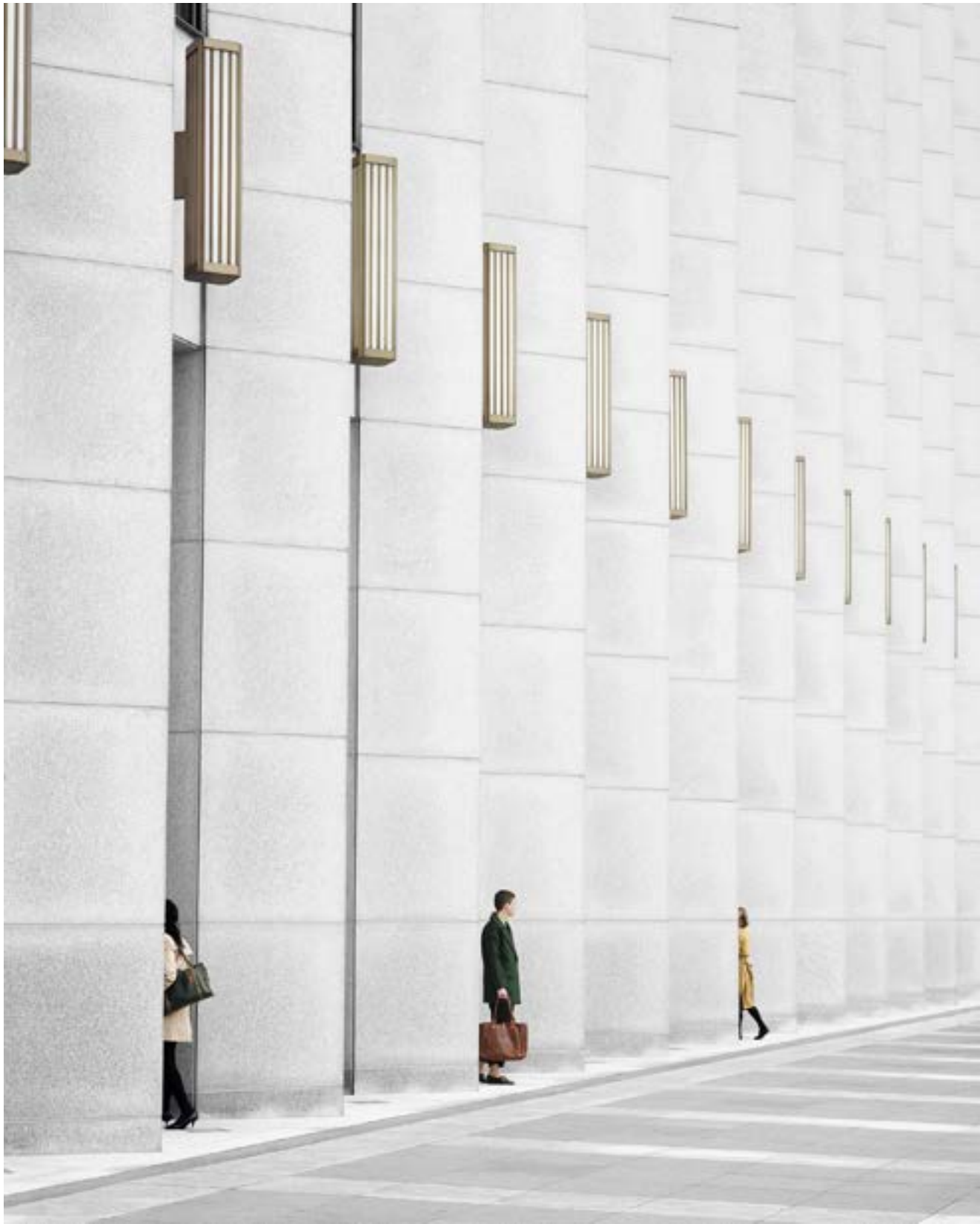


Clarissa Bonet, *Perpetual shadow*, 2015
Tirage pigmentaire monté sur dibond. Signé, titré et numéroté "Artist Proof 2" sur étiquette au dos.
61 x 76 cm



CORPS ET SOLITUDES

In contrast, Clarissa Bonet’s “City Space” series, shown by La Galerie Rouge (Paris), reduces individuals to isolated silhouettes in the vast geometric spaces of cities, theatricalised by the play of light and shadow to the point of surreality. A similar sense of surreality emanates from the images by Constance Nouvel, winner of the Ruinart Prize, presented by In Situ (Romainville): reduced here to a hand opening a door plunged into darkness, there to shadows, the human presence is enigmatic. Also enigmatic is Vladimir Antaki’s “Sleeping Beauty” (shown at Galerie Tanit): a sleeping beauty stretched out on a staircase beside the pool of a select Beirut club, seemingly levitating, as if indifferent to the noise and fury of the world...



Clarissa Bonet, *Fortress*, 2016
Tirage pigmentaire monté sur dibond. Signé, titré et numéroté 4/6 par l'artiste sur étiquette au dos.
76 x 61 cm



David de Beyer, *Magical Place VII*, 2022
2 x 150 x 100cm



Also enigmatic are the landscapes by David De Beyter at Galerie Bacqueville (Lille), re-exploiting the stigmata of archive photographs used to construct UFO mythology: dazzling stain, scratches transformed into luminous strokes... exploring the boundaries between reality and fiction, his irradiating ufological ⁴ landscapes from his “Les Sceptiques” series question us about the programmed obsolescence of many of our beliefs based solely on the illusory power of the image...

An unreality far removed from the real, unfiltered bodies photographed by Claudine Doury (In Camera Galerie, Paris), Ren Hang and Marie Tomanova (Stieglitz19, Antwerp) or Yelena Yemchuk (Kominek, Berlin).

¹ Paris Photo was held at the Grand Palais Ephémère in Paris from November 8 to 12 (see Acumen #40).
² *Veil*, 2016
³ Series “*El lugar de los jazmines*” [The place of the jasmines].
⁴ Ufology is the study of unidentified flying objects, known as O.V.N.I. in French and U.F.O. in English.

STÉPHANIE DULOUT

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Yelena Yemchuk, *Tris & Ania*
© Gallery Kominek

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FRANCE - PARIS

MARCUS SCHAEFER
THE CONTEMPORARY SURREALIST

The Paris-based German artist masterfully coordinates photography, drawing and sculpture in his work, in which surrealism and the colour black, in all its dichotomous variations, rediscover their vital force.

His work is spectral in character; a distortion of the visual and a revision of perspective, offering a fascinating point of view. Marcus Schaefer, a graduate of the Munich Academy of Fashion and Design, quickly fell in love with photography during a compulsory internship. Since then, the Frankfurt-born, multidisciplinary artist, now based in Paris after London, has built his career on capturing his vision of the world in images that border on monochrome art photography. *“My work deals with the complex relationship between being human and living in society,”* he explains, *“Being human essentially means having one’s own reality, whereas living in society means living in a determined, human-made reality.”*





**ENTRE FIGURATION ET ABSTRACTION
(BETWEEN FIGURATION
AND ABSTRACTION)**

Marcus Schaefer’s work probes the spectral nature of the colour black with a rare singularity, defining it as “the embodiment of dichotomy”, “multidimensional” and “absorbing”, to reveal different sensibilities. His images express the full complexity of his emotions, translating his multiple “personal escape routes”. They are bewitching and emotionally captivating. Clearly, the aesthetics of the Surrealists haunt his portfolio, with Man Ray and Miró in the lead. Marcus Schaefer marvellously combines fashion photos, intimate portraits, design objects, conceptual images, still lifes and landscapes, giving them a truly contemporary touch. His stagings and visual ambience create a space-time, replaying reality according to his own interpretation of the world and highlighting self-expression.



BLACK & WHITE VS. COLOUR

The artist takes the viewer on a timeless journey on the edge between the real and the supernatural. There’s something seductive and captivating about his images, but also unsettling and elusive. A sensation underpinned by the place he gives to imperfection and accident to make the rendering distinctive. While variations in black remain at the heart of the process, his approach to colour is just as nuanced in his approach to themes of identity, intimacy, vulnerability and sensitivity. Marcus Schaefer masters this play of light and shadow, geometry and contrast, props and mirrors, to the point of embracing the forms of painting and sculpture. His drawings are a direct expression of his emotions, guiding his visual narratives in photography, just as his sculptures come to life in the real, three-dimensional world.

NATHALIE DASSA

MARCUSSCHAEFER.COM
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SPAIN - MADRID

YZA VOKU

THE ART OF IN-BETWEEN IMAGES

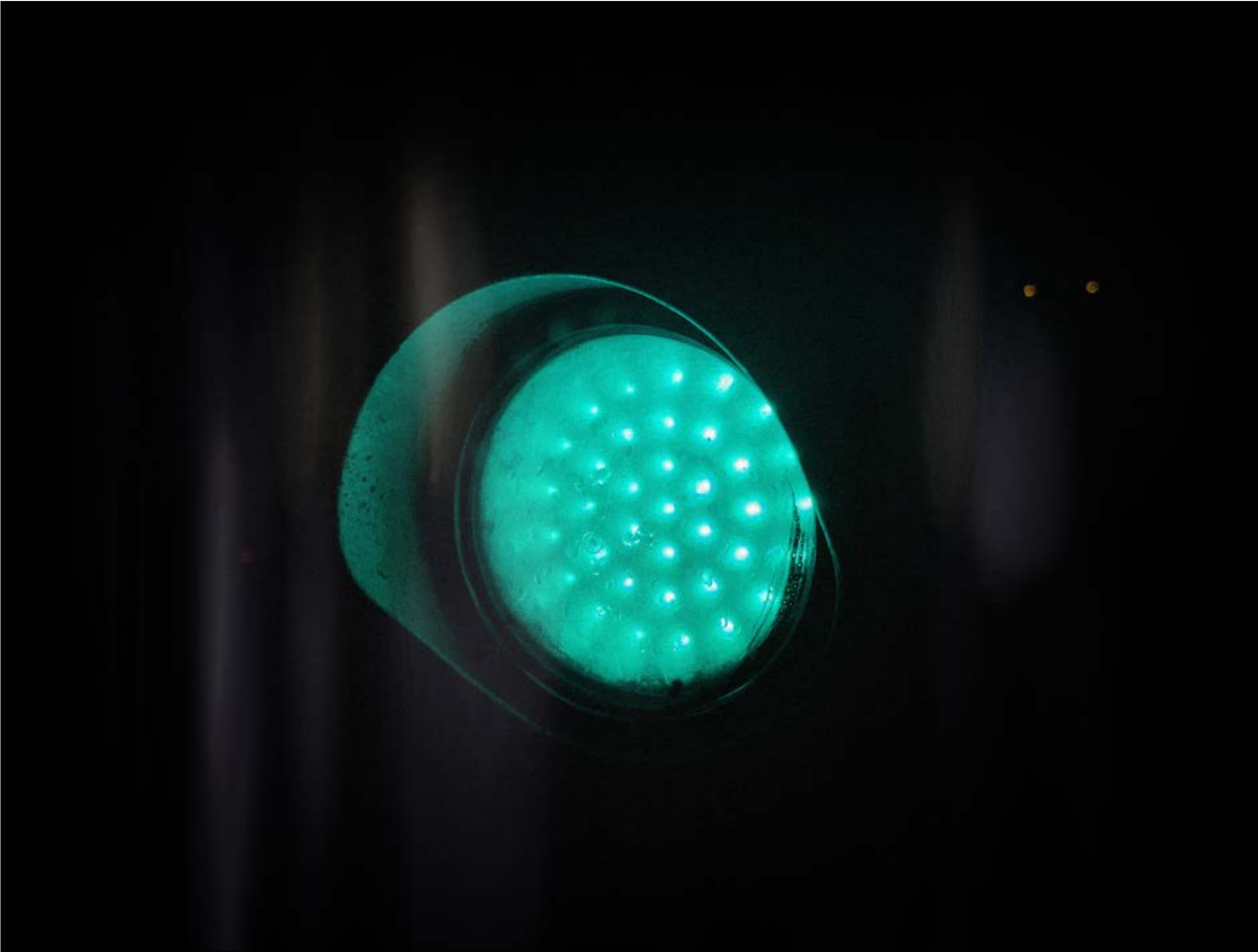
The Spanish photographer and art director probes the transitions of the image, questioning conventional boundaries for new perspectives.

Under the pseudonym YZA Voku, this Seville-born, Madrid-based artist develops his projects between photography, digital art, design and video. For him, everything becomes a perfect visual playground for creation, research, experimentation and the intersection of these disciplines. A former film student and trained cinematographer, his work explores the theme of identity, between loss, change and reflection on repercussions. His portfolio captures the transitions of the image through portraits, atmospheres and evanescent stagings that tend towards filmic narrative.

© Yza Voku

© Yza Voku

When asked what motivates him in his work, YZA Voku answers outright: *“I’m obsessed by movement, what seems to move, what is ephemeral, what is constantly changing. I like to think about what happens before and after an image, and this applies to both photography and digital art. Maybe the difference is that in photography, I try to capture the experience or feeling of the moment, and in digital art, I let myself be surprised, explore new things and try to get out of my comfort zone.”*



© Yza Voku





HISTOIRES DE VARIATION (VARIATIONS)

His suggestive approach probes the phases and tensions between movement and fixity in the image, exploring the balance between photography, film and digital. Here, blur and sharpness mark the speed of movement to better express his feelings and perception of the world. Everything that is set free gives free rein to the imagination. *“I like this process of adaptation and transition. A kind of apparent chaos, perplexity and search for order. Especially in my personal projects, where I play with the abstract, the illogical and the pieces that never fit.”*

Today, YZA Voku takes his analysis a step further, experimenting with artificial intelligence (AI) to examine new forms of visual and bodily expression. His work highlights this synergy between the traditional and the technological. Using tools such as Midjourney, DALL-E 3, Adobe Photoshop’s Firefly (text to image) and PikaLabs & RunwayML Gen2 (image to video), he explores new dimensions of aesthetics and narrative to transcend his approaches. *“(…) True identity lies behind the mask,”* he narrates in his reel video on YouTube *“(…) We are the protagonists of our own narratives, even if we don’t understand the meaning of our experiences.”*

NATHALIE DASSA

YZAVOKU.COM
YOUTUBE.COM/@YZAVOKU

UNITED KINGDOM - LONDON

DAIDO MORIYAMA

OR PHOTOGRAPHY
AS DEMOCRATIC LANGUAGE

For the first time in the UK, the Photographers’ Gallery presents a retrospective of the work of this master of Japanese photography, retracing sixty years of emblematic creations.

“Forget everything you’ve ever learned about photography and shoot the moment. Take pictures - of anything and everything that catches your eye. Don’t stop to think,” says Daido Moriyama to this day. This 85-year-old Japanese leader, born in Ikeda near Osaka before settling in Tokyo, has built his career on re-examining the nature of the photographic medium. “What is photography?” is the recurring question that punctuates his sixty-year career. His anti-conformist aesthetic, dubbed “Bure Boke” (raw, blurred, grainy), rejects “the dogmatism of art and the veneration of vintage prints”, to make his approach accessible and radically reproducible. Now, for the first time, London’s Photographers’ Gallery presents a retrospective of his vast, protean and prolific oeuvre, with over two hundred photographs spanning from 1964 to the present day.







Daido Moriyama © Photo Foundation



SPEED AND MOVEMENT

Spanning the entire space, the exhibition runs across key moments in the career of the man who defined the style of an entire generation. “*He captured the clash between Japanese tradition and accelerated Westernisation in post-war Japan,*” explain the organisers. Daido Moriyama never ceased to reinterpret his images, experimenting with enlargements, cropping and prints. He also showed an early interest in the work of William Klein and Andy Warhol. His photographic wanderings probe the streets of Tokyo, Osaka and Hokkaido, as well as New York, Paris, São Paulo and Cologne. His series examine cultural identities, intimacy, social disconnection and isolation, youthful turmoil, the objectification and abstraction of the sexualised model, and renewal in the reinterpretation of cities. Urban wanderings caught on the spot - often even without looking at what he’s capturing - in pronounced grain, accentuated contrast, flickering light and excessive blur that denote the speed with which he executes his gesture.

A PERSONAL PERSPECTIVE

With his singular vision, Daido Moriyama quickly became a regular feature in Japanese magazines, subsequently publishing over a hundred books and monographs dedicated to specific locations (Shinjuku, Hokkaido). The gallery highlights this Japanese legend’s desire to explore “photography as a democratic language”, presenting his work in two phases. The first opens with his editorial work, his questioning of photojournalism, his experiments with *Provoke Magazine* and the experimental design of some of his works (*Farewell Photography*). The second begins in the 1980s, when he overcame “a creative and personal crisis”, before moving on to the following decades, when he further explored “the essence of photography and of himself in a visual lyricism between reality, memory and history”. For the Photographers’ Gallery, this retrospective is one of the most comprehensive exhibitions ever organised of his work.

NATHALIE DASSA

"DAIDŌ MORIYAMA: A RETROSPECTIVE"
THE PHOTOGRAPHERS' GALLERY
16-18 RAMILLIES STREET, LONDRES (ENGLAND)
UNTIL FEBRUARY 11ST 2024
THEPHOTOGRAPHERSGALLERY.ORG.UK
MORIYAMADAIDŌ.COM





FRANCE - PARIS

GREGORY CREWDSON

EVENINGSIDE

Swapping colour for black and white, Gregory Crewdson plunges us into the depths of disillusioned America with a new series that’s more crepuscular than ever. Entitled "Eveningside", this latest instalment in a trilogy developed since 2012 is presented at Galerie Templon in Paris, after having been shown at the Rencontres de la Photographie d’Arles this summer.

The result of a super-production worthy of a movie shoot (in terms of both the preparations ¹ and the sophisticated equipment and lighting requiring a team of forty people), Gregory Crewdson’s shots draw the framework of scenarios “whose beginning and outcome we know neither”. Freeze-frames, in short. This impression of suspended time is even more pronounced in his latest series, where the use of black and white accentuates the frozen appearance of the characters portrayed and the eerie strangeness of deserted streets. With suburban landscapes transformed into fake settings, petrified figures frozen in their daily activities, ambiguous plays on transparency and reflections (through mirrors or store fronts), the emphasis on vehicles or transitional places (road junctions, cabs, porches, supermarkets...), rain or fog effects... Gregory Crewdson pushes the boundary between reality and fiction even further. His black-and-white palette conjures up classic cinema and mid-twentieth-century film noir. What better way to arouse viewers’ curiosity of, who are called upon to “make their own interpretation”, to “invent their own version of the story” for each of these fabricated images?

¹ Gregory Crewdson’s stagings require the streets to be completely emptied and closed for several days.

STÉPHANIE DULOUT

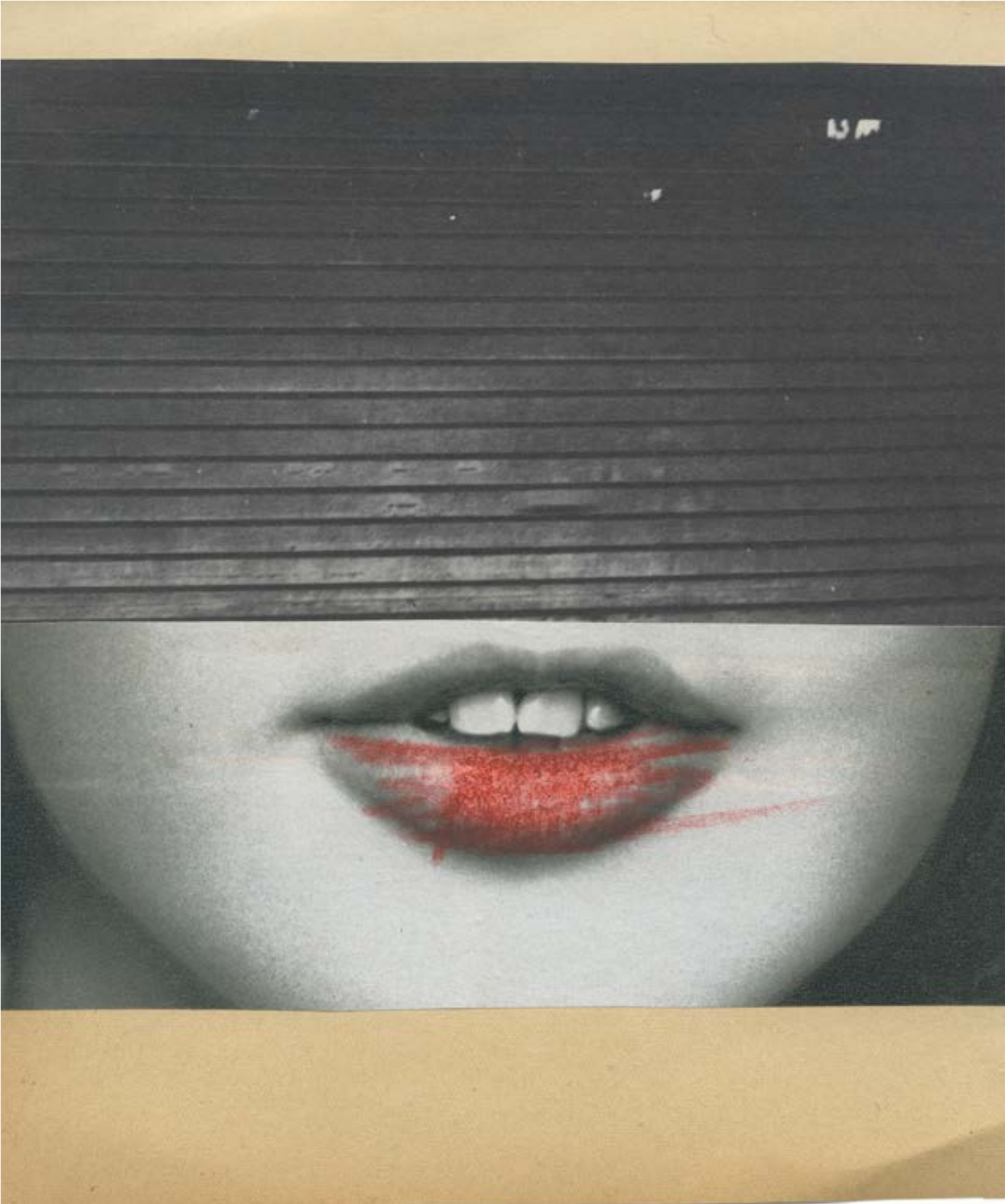
"GREGORY CREWDSON. EVENINGSIDE"
GALERIE TEMPLON
28, RUE DU GRENIER-SAINT-LAZARE, PARIS III
UNTIL DECEMBER 23RD 2023
TEMPLON.COM

© Gregory Crewdson, Madelines Beauty Salon

À gauche : © Gregory Crewdson, *The Corner Market*
À droite : © Gregory Crewdson, *The Lounge*

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FRANCE - PARIS

KATRIEN DE BLAUWER

THE MYSTERY OF TRUNCATED BODIES

A «photographer without a camera», Katrien de Blauwer uses old magazines dating from the 1960s to compose enigmatic and sensual photomontages.

Playing with the fragmentation and obliteration of the images she collects, which she doesn't hesitate to truncate and scar with coloured pencils, she fashions snatches of narratives in which the eye likes to wander while imagination does its work... Here, a bare-back in yellow against a black rectangle; here, a mouth flush against a cloudy sky; there, another stained red above an iron curtain; there again, a truncated body buried beneath a mountainous landscape... : everything in these micro-narratives is based on ellipsis.

Katrien de Blauwer, *Why I fear red, Love Blue (and) Hate yellow, Red (3)*, 2022
Collage, cadre bois noir & verre musée, 19 x 16 cm

Katrien de Blauwer, *Yellow* 53, 2020
Collage, 13 x 19 cm

“Like fields and counter-fields on the same plane, the viewer takes over from the narrator to unfold the imaginary scenario” ¹ of these highly cinematic photomontages. As for the colour strokes she uses to enhance her images, the artist gives us a few hints: “*Red is fear - yellow is hatred - blue is love.*” A few clues thrown like dice in a game of chance, because, in the words of Paul Auster, highlighted in the exhibition: “*We are continually shaped by the forces of coincidence.*”

¹ Charlotte Boudon, co-artistic director of Galerie Les Filles du Calvaire

STÉPHANIE DULOUT

"KATRIEN DE BLAUWER.
WHY I FEAR RED, LOVE BLUE (AND) HATE YELLOW"
GALERIE LES FILLES DU CALVAIRE
17, RUE DES FILLES-DU-CALVAIRE, PARIS III
UNTIL DECEMBER 20TH 2023
FILLESDU CALVAIRE.COM
.....
KATRIENDEBLAUWER.COM
@KATRIENDEBLAUWER
.....



Lore Stessel, *Poetry Of The Gang #01*, 2022
Émulsion gélatino-argentique sur toile à partir de négatif gélatino-argentique, 110 x 140 x 4cm

FRANCE - PARIS

LORE STEssel

BETWEEN PAINTING AND PHOTOGRAPHY

Combining the tools of photography with the gesture of painting, the work of this Belgian artist is both seductive and disconcerting. A wonderful discovery for the Galerie des Filles du Calvaire, which is devoting its first solo show to her in France with a magnificent series of photographs on canvas, the result of an encounter with dancers.

From the painting she learned at the Luca School in Brussels, Lore Stessel has kept the support - canvas - and the gesture - the one by which she applies (on fabric) the gelatin-silver emulsion that reveals the images. As for the rest (recording the images on film, developing them and printing them), it's all photography - a practice she learned at the Ecole Nationale Supérieure de Photographie in Arles. The blend of processes is all the richer and more eloquent when applied to a choreography: as if the fluidity of the gesture applying the revealing emulsion to the brush wanted to match that of bodies in motion, in order to render their ephemeral beauty with the utmost accuracy.



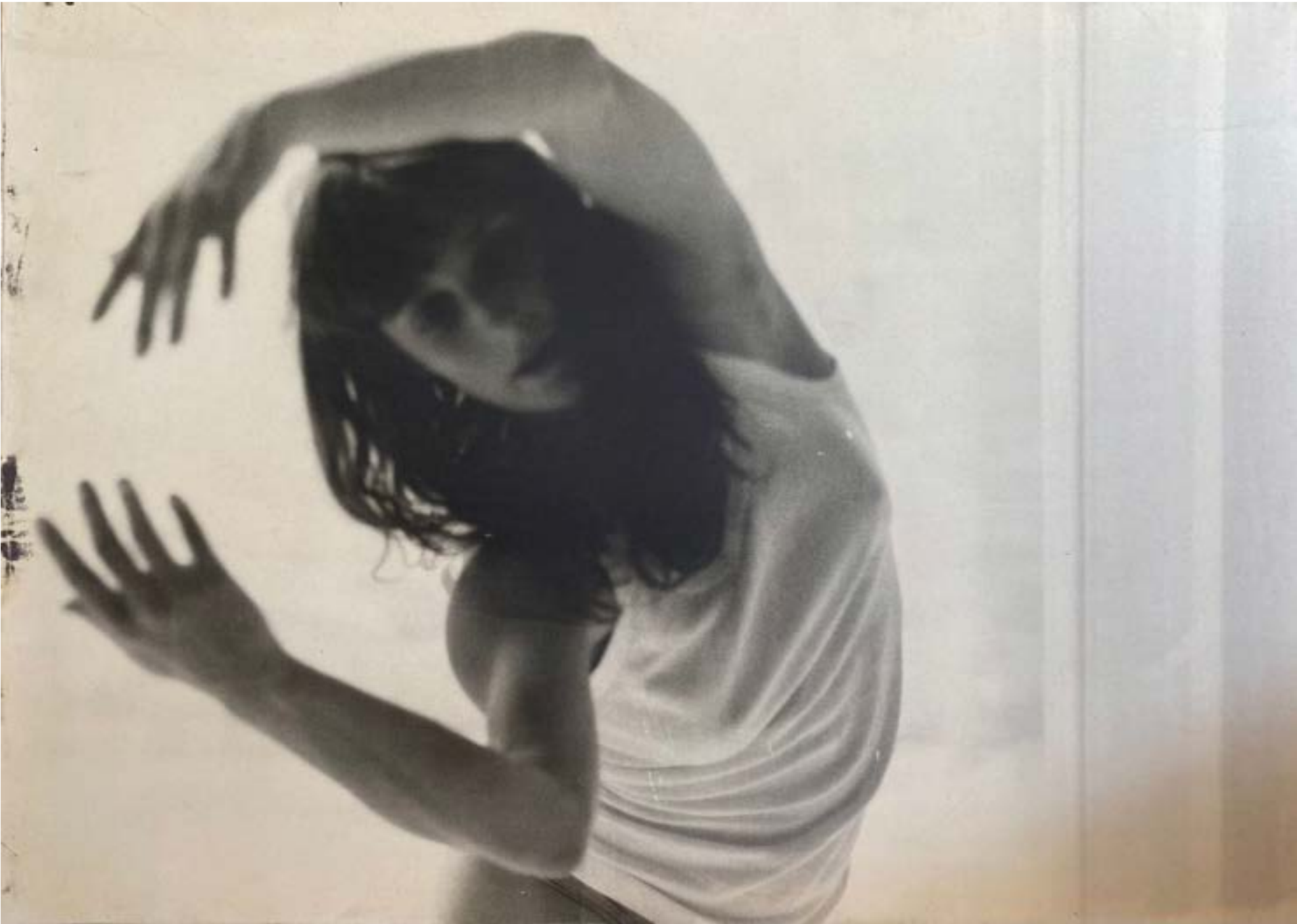
Lore Stessel, *Slow Fusion #06*, 2020
Émulsion gélatino-argentique sur toile à partir de négatif gélatino-argentique, 145 x 180 cm

200



Lore Stessel, *Slow Fusion #06*, 2020
Émulsion gélatino-argentique sur toile à partir de négatif gélatino-argentique, 145 x 180 cm

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There's a great power and delicacy, but also a great sincerity that emanates from these shots, in which the figures, concentrated on their movements, don't pose... All in tension, these bodies are crying out for truth. A truth that is both very much of our time - the dancers, dressed in shorts and T-shirts, are very much of our time - and timeless - thanks to the use of black and white.

Beauty here rhymes with emotion, contained in every gesture, every movement of hands, arms, legs or feet, every twist or collision. *Poetry of the Gang* is the title of several shots in the series, showing intertwined bodies evoking love, struggle or hope...: "a subtle multiplicity of feelings", in the words of the artist who already said, at the 2012 Planche(s) Contact Festival in Deauville, where she was spotted as a "Young Talent": "*Photographs metamorphose. They lie between dream and reality, light and shadow, movement and fixity.*"

STÉPHANIE DULOUT

LORESTESSEL.COM
@LORESTESSEL

"LORE STESSEL. VAGUE"
GALERIE LES FILLES DU CALVAIRE
17, RUE DES FILLES-DU-CALVAIRE, PARIS III
UNTIL DECEMBER 20TH 2023
FILLESOUCALVAIRE.COM



AMOUR DÉFENDU

BY LIN ZHIPENG, ALIAS 223

Amour défendu (Forbidden Love) est la deuxième collaboration entre le photographe de talent Lin Zhipeng, alias 223, basé à Pékin et la commissaire d'exposition et productrice Anna Mistal, basée à New York.

Paris, Ville Lumière, ville de l'amour... a été le point de départ du projet initié par Anna Mistal. Entre clichés et phantasmes, elle voulait voir à quoi ressemblerait Paris, ville importante à ses yeux, à travers l'objectif de l'artiste photographe 223, qui a été immédiatement captivé par l'idée. Telle une déambulation, un parcours sensoriel et quasi cinématographique où l'on découvre des scènes de vie, sans jugements, sans contraintes, sans autorités, sans barrières ; des images de liberté, pleines de poésie et d'humanité.

Des modèles nus s'agitent et se dévoilent dans un paysage urbain ; on pourrait presque entendre des chuchotements tant la vie y est présente, voire un cri, qui nous dirait : « Sois qui tu veux, sois libre ! » Nous regardons image après image et la question du genre et de l'identité disparaît peu à peu, pour laisser place à des moments de grâce entre des êtres purs, amoureux de la vie et de l'amour...

L'ENSEMBLE DES PHOTOGRAPHIES DE LA SÉRIE AMOUR DÉFENDU
ET LE TRAILER DU MAKING-OF SONT À RETROUVER ICI : [ANNA-MISTAL.COM](https://anna-mistal.com)









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 Sari Soininen.

@SARI_SOININEN
SARISOININEN.COM

COUP D’ŒIL

03

CINEMA

Wong Kar-wai, Duo luo tian shi (Les Anges déchus), 1995 © The Jokers Films

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FRANCE - PARIS

SEEING WONG KAR-WAI AGAIN

Before “The Grandmaster”, “2046” and “In The Mood for Love”, Wong Kar-wai was already an immense filmmaker with a well-honed style. Rediscover four of his films in cinemas from December 20th.

The stories in Wong Kar-wai’s films sometimes seem to resemble each other: a little violence and a few guns, the traditional heritage of Hong Kong cinema, and above all a lot of love, passion and regret. Sadness, then, but always saved by humour. As we sometimes forget, Wong Kar-wai’s films also make us smile, as in “Chungking Express” (1994), when the character Takeshi Kaneshiro, bored after being dumped by his girlfriend, starts calling all his former conquests one after the other, in the vain hope of finding someone to share his night with.



Wong Kar-Wai, Duo luo tian shi (Les Anges déchus), 1995 © The Jokers Films



But what we remember most about Wong Kar-wai’s films is his unique style. Each film has its own signature: there’s the slow motion of “In The Mood for Love”, of course, but you have to rediscover the almost frame-by-frame sequences of “Chungking Express” (2000), the wide-angle shots of “Fallen Angels” (1995) or the black-and-white passages of “Happy Together” (1997). And what would a Wong Kar-wai film be without its soundtrack? The filmmaker loves American music and old Wurlitzer jukeboxes, which he often films. We hear Argentine tango in “Happy Together” or Dennis Brown’s reggae standard “Things in Life”, not forgetting the hit “California Dreamin’” that Faye Wong’s character listens to over and over again in “Chungking Express”. Faye is a young woman with short hair, touching and eccentric, a little crazy, who served as the main inspiration for Jean-Pierre Jeunet’s character Amélie Poulain, and today we like to compare the similarities. They also stem from the acute sense of costume and allure that give Wong Kar-wai’s heroes absolute class. This is particularly true of his favourite actor Tony Leung, elegant in all circumstances, whether he’s a uniformed cop or a nightclub bouncer in Buenos Aires.

These elements aside, Wong Kar-wai’s style seems easily reproducible, and by the turn of the 2000s, many filmmakers were attempting to imitate it - not to mention the advertising industry, which drew heavily on it. It would be easy to reduce the filmmaker to his aesthetic. But style would be nothing if it weren’t combined with an incredible talent for directing, paradoxically never flashy, but which places cinema at the level of poetry. It’s hard not to be moved when this young couple speed through Hong Kong’s Cross-Harbour Tunnel by night, on motorcycles, while the polyphonic music of “The Flying Pickets”’ “Only You” echoes at the end of “Les Anges Déchus”. The director is a master of the powerful art of melancholy, and when it overwhelms us, we all wish we were sad like in a Wong Kar-wai film.

PIERRE CHARPILLOZ

"CHUNGKING EXPRESS," "LES ANGES DÉCHUS",
"HAPPY TOGETHER" AND "THE HAND" OF WONG KAR-WAI.
IN CINEMA FROM DECEMBER 20TH

Wong Kar-Wai, Happy Together, 2006 © The Jokers Films





FRANCE - PARIS

CINEMA IN COLOUR

Charles Bramesco's beautiful book *Les Couleurs du Cinéma* (published by Pyramyd) offers detailed but synthetic notes that make you want to see dozens of films again and again, offering them up for analysis as paintings and flat tints of colour.

Fans of the photographic cinema of Wes Anderson, Stanley Kubrick or Agnès Varda often refer to the composition of the shots. But there's another element in the making of a cinematographic image that's rarely analysed, yet essential: the colour palette of a shot, and of a film in general. Yet it's fascinating, as Charles Bramesco proves in his book *Les Couleurs du Cinéma*: every film has its dominant colours, which tell us a great deal about the director's intentions. In this richly illustrated, easy-to-read two-hundred-page book, the author analyses fifty films, from "Chantons sous la pluie" to "Voyage de Chihiro", from "Jeanne Dielman" to "Black Panther".

We learn how George Miller built his film “Mad Max: Fury Road” around a digitally accentuated colour contrast, the blue of burning air and the orange of desert soil. And then, in contrast to Miller’s saturated colours, we rediscover the hostile universe of Antonioni’s Red Desert, which is composed of grayish, desaturated hues. Further on, you’ll enjoy revisiting the bright, bold colours of Dario Argento’s Suspiria, all the more so as each of the many film shots presented in the book is accompanied by colorimetric indications in solid colours and RGB code. A fine analysis of the colours of cinema, and a reminder that while there are a thousand shades of black and white, there are just as many varieties of the same colour. Thus, there are as many blue skies and green meadows as there are directors and films.

PIERRE CHARPILLOZ



LES COULEURS DU CINÉMA
BY CHARLES BRAMESCO
ÉDITIONS PYRAMYD,
OCTOBER 2023
€29,95
PYRAMYD-EDITIONS.COM



Lone Scherfig, *Une éducation* (An education), 2009
© Endgame Entertainment, BBC Films

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CAREY MULLIGAN

WITH MASTERY

This winter, we'll see her as Felicia Montealegre, Costa Rican actress and wife of Leonard Bernstein, in Bradley Cooper's *Maestro*, available from December 20 on Netflix. But over the past fifteen years, Carey Mulligan has carved out a special place for herself in American cinema.

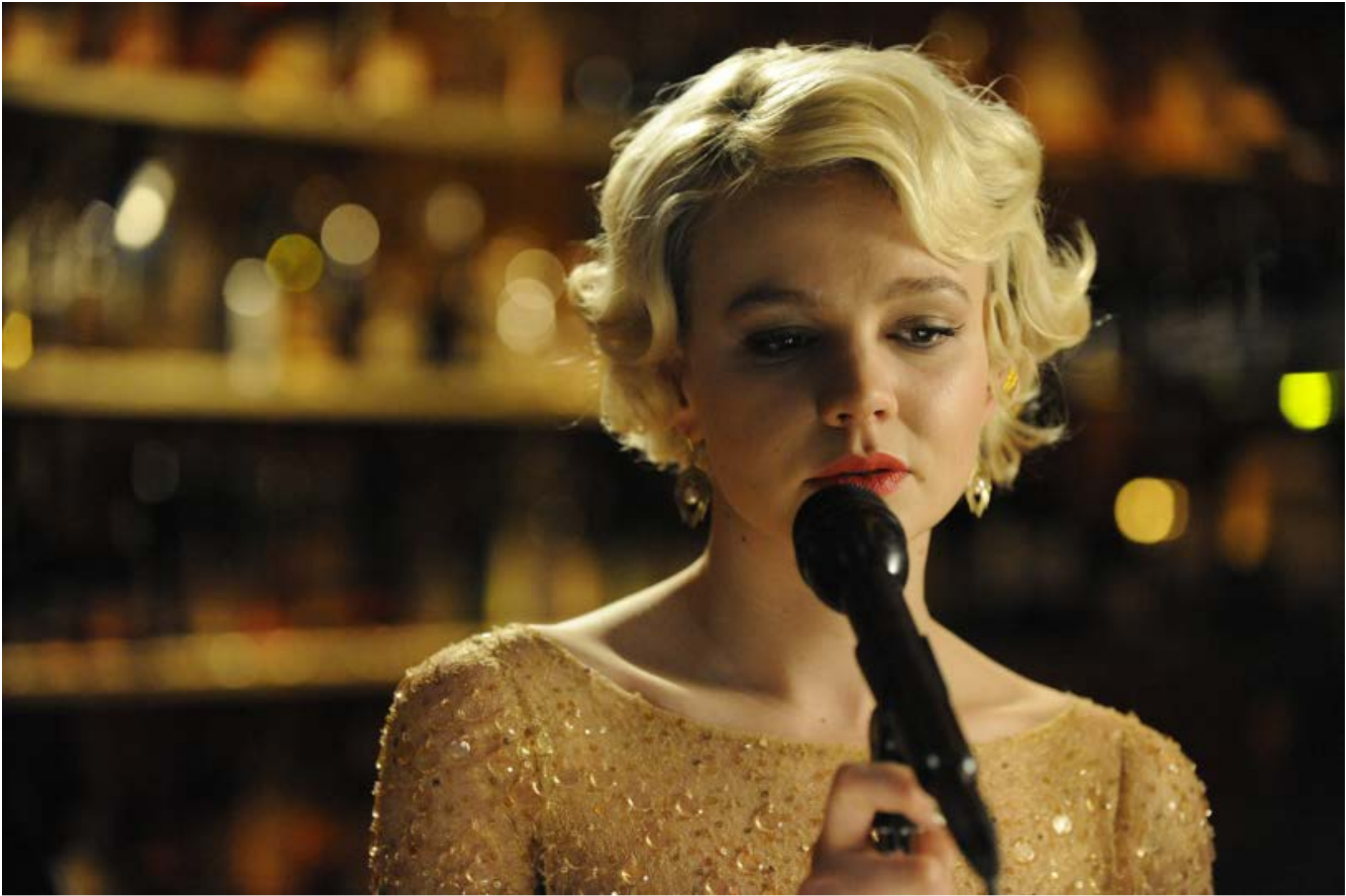
We sometimes forget that Carey Mulligan is British. Indeed, we've seen her as a resident of 1960s Greenwich Village in the Coen brothers' *Inside Llewyn Davis* (2013), as a star New York Times journalist in Maria Schrader's *She Said* (2022), as a young Montana mother in Paul Dano's *Wildlife* (2018), or, of course, as the irresistible Long Island socialite Daisy Buchanan in Baz Luhrmann's *Gatsby the Magnificent* (2013).



Steve McQueen, *Shame*, 2011 © Film4, See-Saw Films, MK2

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Yet it was in London that Carey Mulligan, daughter of a Liverpool hotel manager and a Welsh academic, grew up. And it was in the most British of ways that she took her first steps in the cinema: in 2005, she landed a small role in Joe Wright's adaptation of Jane Austen's *Pride and Prejudice*, alongside Keira Knightley and another debutante, Talulah Riley. All three were twenty years old at the time.



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Like Keira Knightley - whom she reunited with five years later on the set of *Never Let Me Go* - Carey Mulligan's first films were in costume, in Brian Kirk's *My Boy Jack* (2007), with Daniel Radcliffe - a new adaptation of Jane Austen - then in Michael Mann's *Public Enemies* the same year. But it was in the role of a London teenager manipulated by an older man in Lone Scherfig's *An Education* that the general public discovered the full extent of the young actress's talent. Her subtle interpretation of a complex, fragile character - her first major role - earned her a flurry of awards, including the BAFTA for Best Actress. But above all, thanks to an American co-production, the film was celebrated on the other side of the Atlantic. Carey Mulligan was even nominated for a Best Actress Oscar, just five years after giving up her job as a barmaid in a West London pub - she will be nominated again for an Oscar in 2020, with Emerald Fennell's *Promising Young Woman*.

After that, it's the usual fairytale: Hollywood rolls out the red carpet for her. However, the actress, who had previously worked in the theatre, stayed away from blockbusters and their glitterati. Instead, she turned to auteur cinema, and became a regular at the Cannes Film Festival, climbing the steps for Wall Street: Oliver Stone's *Money Never Sleeps* and Nicolas Winding Refn's *Drive*. Twelve years after her stint at the Venice Film Festival for Steve McQueen's *Shame*, she returned to the Mostra last September with Bradley Cooper's *Maestro*. A film in the continuity of Carey Mulligan's filmography, demanding yet accessible, to be discovered soon. We look forward to seeing her alongside Adam Sandler as a cosmonaut's wife in Johan Renck's intriguing *Spaceman*, also on Netflix in 2024.

PIERRE CHARPILLOZ

MAESTRO DE BRADLEY COOPER
ON DECEMBER 20TH ON NETFLIX



FRANCE - PARIS

PHILIPPE
R. DOUMIC

THE CINEPHILE'S NOSTALGIA

This could be the perfect holiday gift if you've ever dreamed of living in a 1960s French film. Philippe R. Doumic, *L'œil du cinéma*, with its 200 black and white portraits, is the souvenir book of an eternally youthful era.





All the icons of the 1960s French cinema have passed before his lens: Anna Karina, Alain Delon and Catherine Deneuve. Some of his photos are legendary, known to all cinephiles, such as this image of Jean-Luc Godard, dark glasses and cigarette in his mouth, examining a piece of film. Yet, during his lifetime, Philippe R. Doumic never rose to fame. When he passed away in 2013, many had forgotten his name, yet his photographs continue to populate magazine covers. They bear witness to a time when French cinema was rich, young and beautiful.





In those days, just as the New Wave was beginning to make its mark, Philippe Doumic was hired by Unifrance, the agency that promoted French cinema worldwide. In the space of a decade, he produced over twenty thousand portraits. When he passed away, his daughter Laurence Doumic discovered two large boxes that had remained untouched for years. Inside, hundreds of negatives and many never-seen-before photographs. To discover them today in the beautiful book published by Capricci, accompanied by a moving introduction, is to plunge immediately sixty years back in time, as if it were yesterday.

Jacques Perrin is so young, Jean Marais so handsome. All these filmmakers - Agnès Varda, François Truffaut, Jacques Demy - are not yet forty, they still have their lives ahead of them. And those not-so-unknown faces: Dany Carrel, Geneviève Page, Jean-Louis Maury. What has become of them? Here they are, at least frozen in their happiness for eternity, in this extraordinary collection of portraits that will delight all cinephiles and the most nostalgic.

PIERRE CHARPILLOZ



PHILIPPE R. DOUMIC. L'ŒIL DU CINÉMA
TEXT BY LAURENCE DOUMIC-ROUX
ÉDITIONS CAPRICCI
€55,90
CAPRICCI.FR



ANTARCTICA

GETTING TO KNOW THE ICE

In a new documentary that is more artistic than educational, Luc Jacquet once again returns to Antarctica. In magnificent black and white, the colour of emperor penguins, he shares his passion for this world of ice and sky.

“Many years later (...), Colonel Aureliano Buendia was to recall that distant afternoon when his father took him to get acquainted with the ice.” The opening line of Gabriel Garcia Marquez’s *“One Hundred Years of Solitude”* is one of the most famous in the world. It could have served as an introduction to Luc Jacquet’s new film, which is more personal, poetic and literary than *“La Marche et L’Empereur”* (which won him the Oscar for best documentary) and *“La Glace et le Ciel”*.



© PaprikaFilms



As he explains in the voiceover that accompanies this highly aesthetic documentary, many years have passed since the filmmaker first encountered ice. And more specifically, with the gigantic and mysterious continent of Antarctica, whose “*Journey to the South Pole*” is first and foremost a pictorial portrait, as a landscape painter would have it. The fifty-five-year-old filmmaker was twenty-five when, as a biologist by training, he first set out to discover this land of ice and snow, for a scientific study of emperor penguins. Antarctica has been with him ever since. This extreme territory was once a world

to be conquered, and by filming himself writing a few notes in a handwritten journal lit by kerosene lamp on an old icebreaker, Luc Jacquet is following in the footsteps of pioneers. He takes the viewer with him to see once again one of the last majestic wildernesses.

PIERRE CHARPILLOZ

JOURNEY TO THE SOUTH POLE BY LUC JACQUET
IN CINEMAS DECEMBER 20TH 2023

06



FASHION SPHERE

UNITED STATES - NEW YORK

HANNA TVEITE

A TIMELESS VISION THROUGH THE LENS

Hanna Tveite is a Norwegian-born photographer and director whose timeless aesthetic creates visual worlds of confidence and elegance.

Her work is distinguished by a unique fusion of creativity and an acute ability to capture the essence of her subjects, establishing light, colour and texture as the true pillars of her visual identity, whether in fashion photography, still life or filmmaking.





Hanna Tveite's work reveals a penchant for intimacy, transporting the viewer into worlds where confidence and elegance combine harmoniously. Each visual, each cinematic composition tells a story that transcends time, testifying to the artist's exceptional mastery of capturing moments. Her reputation extends beyond Norway, with prestigious collaborations including publications in *Le Monde* and the *Wall Street Journal*. Hanna Tveite has also worked with world-renowned brands including Khaite, Saint Laurent, Chanel, Calvin Klein, Marc Jacobs and Zara. Her influence in the fashion and photography industry is undeniable, with each project testifying to her commitment to originality and excellence.

Currently based in New York, the photographer finds her inspiration in the effervescent energy of the metropolis, an inexhaustible source of creativity that is reflected in her work. The city becomes a visual playground where every subway station, every facade, becomes a canvas. Hanna Tveite's talent goes beyond still images, extending to filmmaking. Her cinematographic productions bear the same artistic stamp, combining aesthetics and narrative in a captivating way. This versatility demonstrates her commitment to artistic expression in all its forms, leaving an indelible mark on the world of visual art.

THOMAS DURIN

@HANNATVEITE



ENGLAND - LONDRES

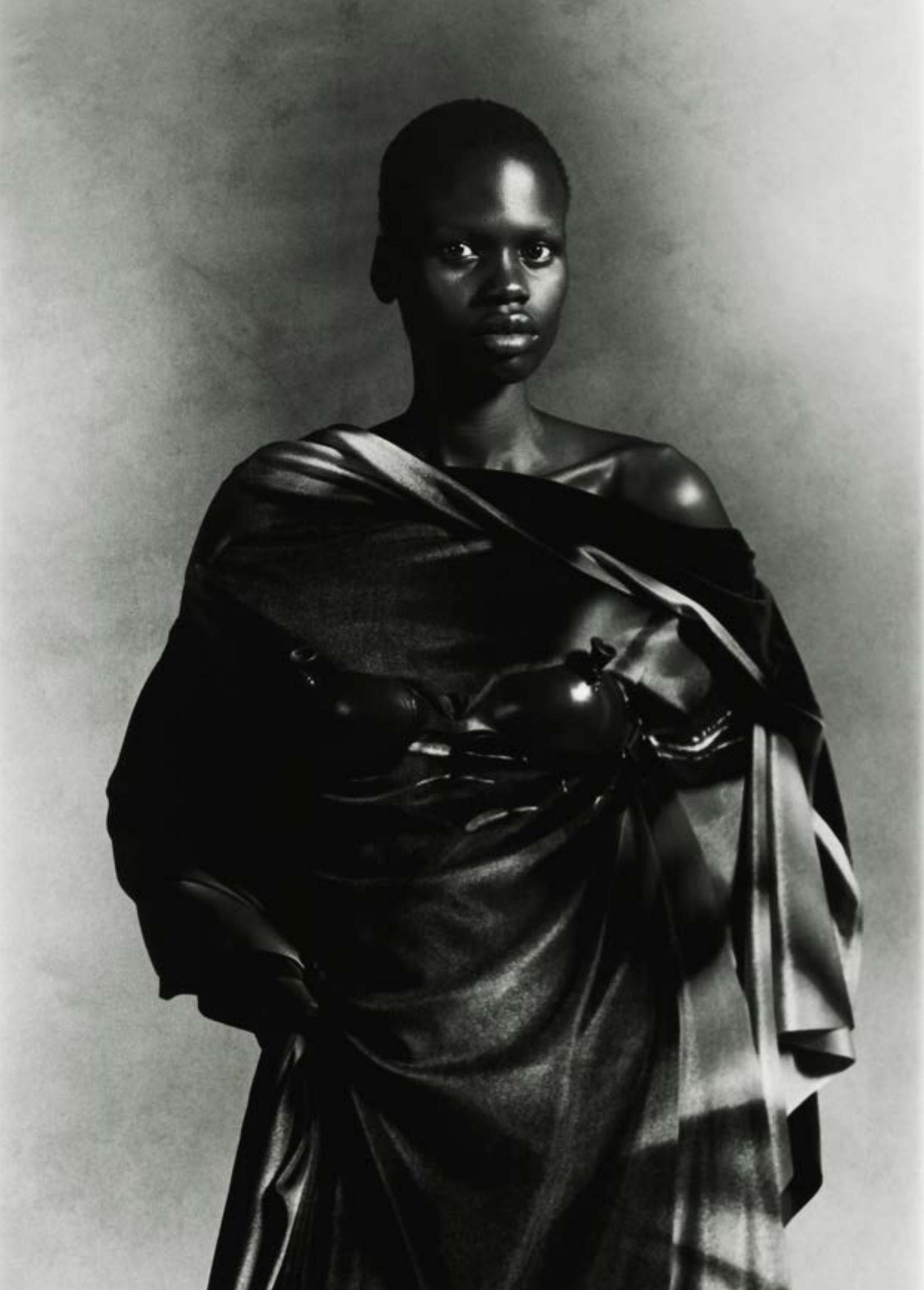
JORDAN HEMINGWAY

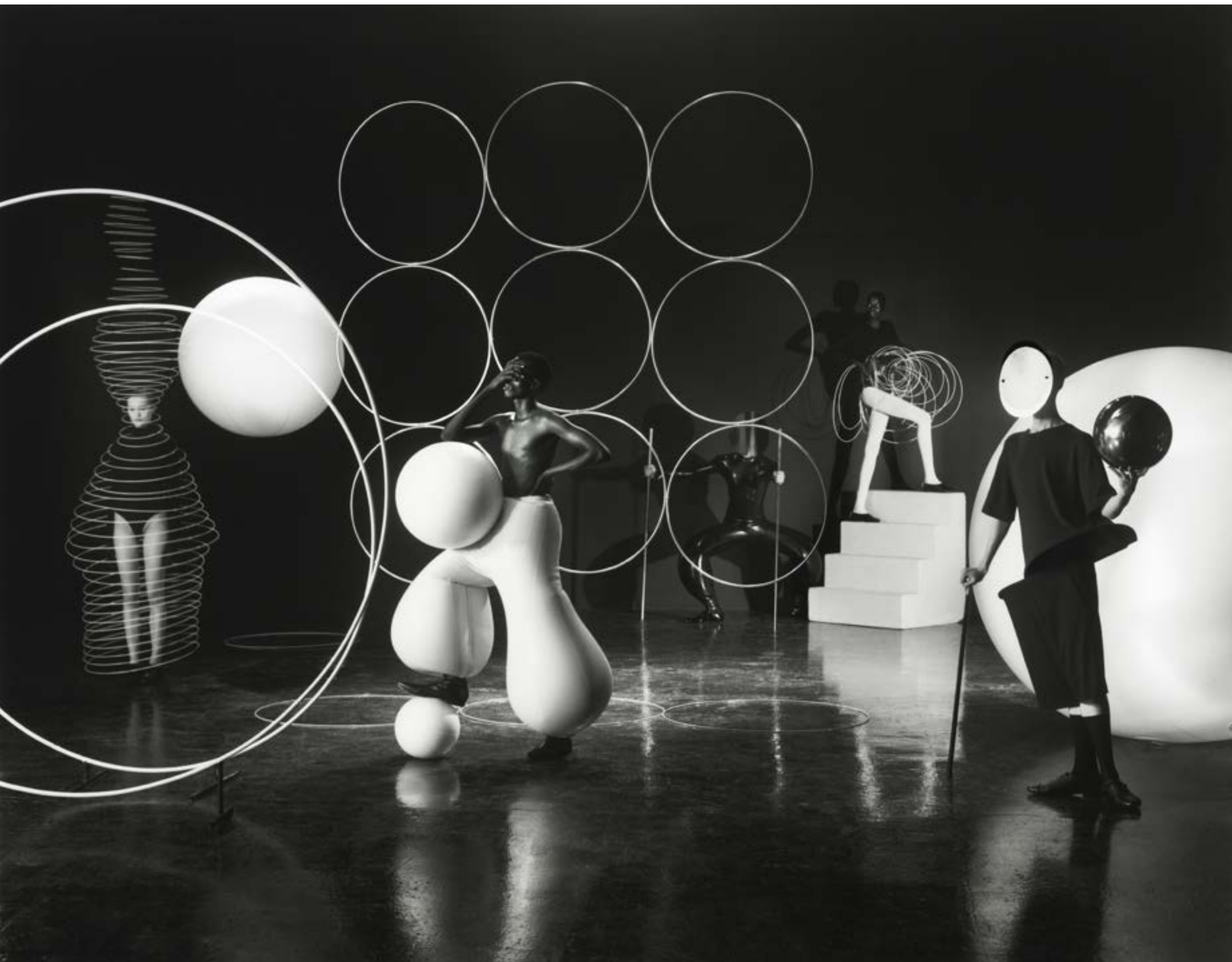
ANOTHER FASHION PERSPECTIVE

The London-based American photographer and filmmaker reinterprets traditional conventions, concepts and stereotypes of beauty in an energetic and magnetic way.

The scope of Jordan Hemingway’s work extends from fine art to grainy celluloid film. This former amateur skateboarder from New Jersey, now based in London, has built a career as a purely self-taught photographer. It was after a skateboarding injury that he began photographing his friends and fell in love with the medium. Since then, his obsessions with image-making have intensified in visual narratives that reexamine stereotypes of beauty between art and sensibility, dream and surrealism, goth and fetishes, authenticity and ferocity.

Jordan Hemingway © Luncheon Magazine





INNOVATIVE VISIONS

For Jordan Hemingway, “notions of gender and sexuality” are encompassed by “those of equality and freedom to express themselves”, but also “to be the people they are”. His most recent projects include two magnificent editorials for *Luncheon* and *W Magazine*. The first is both a tribute to the mythical creation of Nicole Wisniak, founder of *Égoïste* Magazine, and to the choreographic work *Ballet Triadique* (1922) by Oskar Schlemmer, a figure of the Bauhaus school. Through this relationship between figure, space and movement, Jordan Hemingway reappropriates pictorialist, abstract and surrealist approaches, creating innovative, contemporary images. The second is a “modern visual fantasy”, inspired by three French artists and photographers of the second half of the 20th century: Pierre Molinier, Serge Lutens and Irina Ionesco. In the same way, Hemingway incorporates stylistic winks into his shots, probing bodies and genders. Faces, some in masks, are fragmented and multiplied, immersed in dark settings. Or, conversely, portraits against light backgrounds embody the spirit of beauty.

IMAGE CREATOR

In his creative process, he develops his prints in his darkroom, spends as little time as possible in front of the computer and tries not to use Photoshop. His credits include a plethora of magazines (*Dazed*, *Vogue*, *Nowness*) and brands (Comme des Garçons, Gucci, Make Up For Ever). British singer FKA Twigs' new partner has also directed fashion films for Raf Simons, album covers (Post Malone) and music videos (Travis Scott, Isamaya Ffrench, Yves Tumor). An ideal field of expression for this up-and-coming artist, who is giving the fashion sphere a boost.

NATHALIE DASSA

JORDANHEMINGWAY.COM
@JORDAN_HEMINGWAY



BELGIUM - ANTWERP

IGOR DIERYCK

AN ANALYTICAL MIND AT THE SERVICE OF FASHION

Igor Dieryck is a 24-year-old Belgian designer who, thanks to his Flemish father and Walloon mother, quickly came to understand the complex workings of the Belgian political landscape. Over time, he also developed an interest in Germanic and Latin cultures, which broadened his perception of the world around him and enriched his work, which he describes as political and analytical.

Graduating from the Royal Academy of Fine Arts in Antwerp in 2022, he first trained with Meryll Rogge, during an internship in which he learned the stages of the design process. The young artist then moved on to the tailoring department at Acné Studios, before designing and tailoring, leather and sportswear for Hermès. A company where he can put into practice his meticulousness and sensitivity to detail.





With his “YESSIR” collection, presented at the last edition of the Festival d’Hyères, Igor Dieryck reflects on the place of hotel staff within the establishment. His aim is to shed light on these all-too-frequently forgotten protagonists. A vision made possible by his experience as a receptionist.

He also questions the role of the uniform, while proposing more experimental tailoring and creations with a focus on finishes. A balance between perfectly tailored suits and modern aesthetics that won him the 38th edition of the Festival d’Hyères with the *Grand Prix du Jury Première Vision*, the *Prix du Public* and the *Prix le 19M des Métiers d’art de Chanel*. Igor Dieryck, a talent to watch.

THOMAS DURIN

@IGORDIERYCK

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© Lemert Madou



UNITED STATES - NEW YORK

LUCIA PIERONI

A STRONG, IMPACTFUL VISION OF MAKE-UP

English make-up artist Lucia Pieroni is revolutionising the fashion industry with her artistic imprint. Over the years, she has collaborated with giants such as Givenchy and *Vogue*, as well as famous photographers Mert Alas and Marcus Piggott. Since her debut on the cover of “*Elle*” in October 1988, the artist has brought her subtle, distinctive touch to some of the most memorable covers in the fashion world.

Lucia Pieroni’s story in the world of make-up began by chance. At first, she developed her passion by repeatedly applying make-up to her sister, then a model. Later, her sister introduced her to a photographer friend, who allowed her to try on a regular basis to build up her portfolio. Lucia Pieroni was tested for a year before going to Beverly of the Streeters agency, with whom she still works today.

In 1995, the young make-up artist decided to move to New York. A decisive step that would propel her career to new horizons. The city offered her an exceptional opportunity to work with renowned photographers such as Glen Luchford, Mario Sorrenti, Mert and Marcus, David Sims, Craig McDean and Paolo Roversi. This was an important period for fashion, which introduced a new style in photography and allowed Lucia Pieroni to test and express herself through her art.

From 2006 to 2018, Lucia’s avant-garde talent as creative make-up director for Clé de Peau Beauté transformed the brand in a way that redefined luxury and innovation. She helped bring the brand into the world of fashion, transforming it into a cult beauty brand. With a background in fine art, Lucia Pieroni’s unique ability to see light, shadow and colour has created the most sophisticated colour palettes in the prestigious cosmetic industry.



© Liv Livberg

Her work has been seen around the world, thanks to her contributions to the covers of such prestigious magazines as *French Vogue*, *Love*, *Vanity Fair*, *i-D*, *Another Magazine*, *Interview* and many others. In addition to her work with photographers, Lucia Pieroni collaborates with houses such as Versace, Givenchy, Balmain, Salvatore Ferragamo, Giorgio Armani and Rochas to create campaigns with emblematic looks.

Lucia Pieroni’s strong, recognisable artistic impact makes her a must-see artist in the fashion industry.

THOMAS DURIN

@LUCIA_PIERONI



FRANCE - PARIS

CHARLES DE VILMORIN

A FESTIVE, EGALITARIAN VISION OF HAUTE COUTURE

Charles de Vilmorin, a young talent at the age of 26, brings to the top a couture universe similar to a kaleidoscope of colours and textures. The designer stands out for his exuberance and modernity, which he draws from art, nature and pop culture, at the crossroads between Tim Burton and Salvador Dali. His unique pieces resonate with energy, and each creation tells a story, capturing the imagination of wearers and admirers alike.

The man who challenges the norms of fashion both amuses and captivates. But he also questions society, with a bold vision of haute couture as possibly unisex. Charles de Vilmorin advocates free self-expression through fashion, deconstructing stereotypes with designs that celebrate diversity. His collections defy convention and pave the way for an era where fashion is genderless.

© Antoine Henault pour Charles de Vilmorin

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For Christmas, the couturier, dreamer, designer and artist was invited by Galeries Lafayette to imagine, “The Christmas of my dreams”. He gives voice to a little girl painting in her room. When she wakes up, she discovers a brush under her pillow that will bring all her drawings to life. A tale that echoes his colourful, graphic, theatrical and resolutely fashionable universe.

Charles de Vilmorin is above all the promise of a renewal in the world of haute couture, where audacity and diversity are celebrated with radiance.

THOMAS DURIN

CHARLESDEVILMORIN.FR



FRANCE – PARIS

JUERGEN TELLER

«I NEED TO LIVE»

The «I need to live» exhibition traces the introspective, zany, absurd and sometimes offbeat work of photographer Juergen Teller.

Everyone wants to live, to live for love, to live despite ups and downs, to live despite bumpy roads, traumas, joys, sorrows, tears and laughter.

Juergen Teller, internationally renowned and highly regarded in the field of commercial photography and contemporary art, has worked for leading magazines such as Vogue, System, i-D, POP and many others, and won the prestigious Citibank Photography Award in 2003. The artist-photographer immerses us in his provocative, colourful universe, and indulges in a particular exercise: introspection. A pictorial reflection in an absurd universe where he questions his relationship with his family, his history and his roots.





Juergen Teller © All rights Reserved

Over the past five years, Juergen Teller has worked with his wife, Dovile Drizyte, on joint projects that reflect various aspects of their relationship, their marriage and their role as parents. The title of the exhibition, “I need to live”, refers to Juergen Teller’s feelings about the milestones that have shaped his life, sometimes tragically. The artist approaches the subjects in the same way he does photography, in a direct, realistic and offbeat style. This spectacular exhibition will be the artist’s most important to date, at the heart of the Grand Palais Éphémère.

The scenography was entrusted to 6A Architects, a great connoisseur of the photographer’s world. Personal images, commissions and videos, but also a wide selection of his books, highlighted alongside other publications and magazines, in response to the cultural context in which Juergen Teller’s work is set.

FLORA DI CARLO

"JUERGEN TELLER. I NEED TO LIVE"
GRAND PALAIS ÉPHÉMÈRE
2, PLACE JOFFRE, PARIS VII
FROM DECEMBER 16TH 2023 TO JANUARY 9TH 2024
GRANDPALAIS.FR

CALIFORNIA - LOS ANGELES

JAMIE NELSON

CREATOR OF MAJOR
FASHION IMAGES

The American photographer is spicing up the fashion and beauty industry with her glamorous, ultra-colourful, hyper-feminine universe, bursting with energy and creativity.

Red, pink, vintage, American kitsch, irreverence and lots of style... Welcome to the sexy, wild world of Jamie Nelson! This Texas native, who grew up in Colorado, lived in New York and now lives in Los Angeles, has turned her dream into reality. Her passion for photography was ignited at the age of 17, encouraging her to move to California to study at the Brooks Institute of Photography. Since then, and a few comings and goings later between the Big Apple and the City of Angels, she has built a name for herself in the fashion and beauty industry, with virtuosity and perseverance.





BLURRING BOUNDARIES

Her whimsical, dreamlike vision, her '70s look that's part shorty, part athleisure and her Farrah Fawcett-style hair... it's all there in her visual narratives, which are graphic, sensual, earthy and colourful. Clearly, Guy Bourdin is never far away in her inspirations either. *"I like to revive the iconography of glamour and classic beauty,"* she explains, *"My aim is to transport the viewer back in time, to an unapologetic, less PC era, full of rock and roll and freedom."*

Her home reflects this Barbiecore and Playboy bunny trends, faux fur walls, chandeliers, sunken bathtub, heart-shaped Jacuzzi... The 1968 Hollywood Regency-style ambience would almost make Barbie's Dreamhouse pale, which she enhances with her rock touch, pink Mustang, motorcycles and vintage artwork. Likewise, her Instagram is the standard-bearer of her life and work, where she stages herself in funny, provocative and fiery stories and photos.

In this way, Jamie Nelson brilliantly blurs the boundaries between the editorial, commercial and artistic worlds. *"This motto was clear from the time I was 17,"* she insists, *"I'm convinced that an image can simultaneously sell a product, hang on a wall like a work of art and grace the pages of an avant-garde fashion magazine."*

FEMALE EMPOWERMENT

Her recent series on models for *Vogue* Portugal is in this vein. “*This shoot was inspired by one of my favourite films, Mannequin (1987), starring Kim Cattrall,*” she adds, “*It depicts a love story between a human man and a female model that magically comes to life. Here, I’ve created a modern version. I chose 3 women as protagonists, while using male mannequins as love objects. For the editorial touch, I opted for colourful body make-up to bring out the living models in the set. In this way, I depict the ambiguity between real and fake, fantasy and reality.*”

For the photographer, the series is also a way of questioning the fashion industry’s age-old treatment of models as mere hangers. “*As a female artist, I want to elevate and empower my models by giving them a collaborative voice in the artistic process.*”





Her portfolio is a perfect illustration of all this creative madness, nourished by beautiful collaborations between magazines (*Vogue*, *Allure*, *Harper's Bazaar*, *Time*, *Vanity Fair*...), brands (Dior, Shiseido, Revlon, Make Up For Ever...), studios (Paramount, Universal Music, Warner Bros, Sony) and celebrities (Gwen Stefani, Drew Barrymore, Lily Allen, Kylie Jenner, Solange Knowles...).

NATHALIE DASSA

JAMIE NELSON.COM
@JAMIE NELSON

07



GASTRONOMY

FRANCE - PARIS

GEOSMINE

CULINARY ART

A gastronomic address in Paris’s 11th arrondissement, where every element has been thought through and matured to offer each guest a sensory experience combining art, design and character. Here, we don’t just offer you a tasting of perfectly executed dishes, we also invite you to discover the entire universe of the ambitious and audacious chef, Maxime Bouttier.

Firstly, the choice of the name, Géosmine, evoking the power of that which cannot be seen. An excellent metaphor for the real definition, the chemical compound that gives earth its smell whether freshly ploughed or wet after a dry spell. On the first floor, there’s a raw, minimalist ambience, with a large concrete bar imagined by the Chef and designed by Sonia Lafage, stone walls and a brick ceiling. Wooden tables and magnificent solid walnut chairs bring authenticity to the space. Upstairs, an open kitchen, again designed by the Chef, opens onto the second, more intimate room, ideal for group lunches or dinners. The fully-glazed wine cellar, with over 1,400 references, gives the restaurant a real personality.



© Laurent Dupont

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We begin our 8-step *Carte Blanche* menu, accompanied by a bottle of Arbois red wine (Le Bastard), with a first appetiser, a smoked eel tartlet, lemon sabayon, Sarrazin and Espelette pepper puff pastry, very original, crisp and full of power in the mouth. Also, *Rillettes de cochon en cromesci, pointe d'ail noir*, a plate of character, the black garlic is worked here like a mayonnaise, I finish it with a teaspoon because the regression is so total. Then comes the first course, in the “*apéritifs*” category, pigeon leg, aioli, whitefish eggs, original and tasty, meat crispy on the outside and melting on the inside, served with two homemade butters, lemon, Espelette pepper for the first and forest for the second. Interesting combinations.

Then, the two starters, the first with pointed cabbage, cucumber, herb mayonnaise and gherkin, very nicely presented, revealing different textures and a well-mastered balance between freshness, acidity and the roundness provided by the herb mayonnaise. Each condiment adds a pep to the plate, giving it depth and character. Then comes the second dish, *Moules marinière*, olive, cosmos, an intriguing statement: the mussels (from Mont Saint Michel) are first cooked in a fennel broth, then undergo a second flame-cooking to bring that smoky, burnt aspect to the dish. Accompanied by a dizzying curry sauce of, yellow wine and vanilla oil, it's simply divine.

© Maxime Bouttier

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We continue with the main course, *Rouget de Ligne*, *coco de paimpol*, *coquillage*, *cèpes* and *jus de tête*, a *sauce bonne femme*, slightly twisted, once again, surprising and perfectly mastered, a fabulous combination of land and sea. We end our *Carte Blanche* menu with a dessert of chocolate, vanilla, *fleur de sel* and praline, combining different textures with different flavours, ultra-regressive.

We’re dealing with a young chef who dares, without compromise, to offer creative cuisine combining boldness and temperament. A table to be tried urgently, before the stars drive up prices.

ANTOINE BLANC

GÉOSMINE
71, RUE DE LA FOLIE-MÉRICOURT, PARIS XI
GÉOSMINE.COM
GÉOSMINE.RESTAURANT



PARIS - FRANCE

OMASAKE

ARCHITECTURAL
AND CULINARY PEP

The OMASAKE bar and sushi restaurant Sushi Yoshinaga are nestled in the 27/4 building, halfway between the Opéra and Paris's Japanese district.

This new address was designed by the Sala Hars and Agathe Marimberty Architecte agencies with the same ambition: to offer a contemporary vision of Japanese heritage thanks to a series of doors evoking ancient temples, ultra-design furniture and subdued lighting. In this setting, we can see the desire to bring together two diametrically opposed yet mutually responsive worlds, inspired by the magic of Tokyo, in which modern and traditional cultural aspects cohabit.





Firstly, the OMASAKE bar, an ultra-modern, almost futuristic place, where you can discover exceptional sakes on steel menus, to be enjoyed around plates to be shared. Their philosophy is simple: break the misconception of sake. Sake is neither a strong spirit nor a rice wine, but the result of an ancestral culture dating back over 1000 years.

We kick off our festivities with a cocktail, Spritz with plum alcohol (Umeshu) and a glass of Niigata Prefecture “Kirinzan Mellow” Sake (Rice: Gohyakumangoku and Koshiibuki), a rich, sweet aromatic profile dominated by floral notes, accompanied by an assortment of three creative Japanese amuse-bouches made from amberjack, chicken, Umeshu and chickpeas, all of which are highly original.



Then came the sharing dish of teriyaki chicken with nori (Japanese seaweed) roasted potatoes, topped with a sweet Sake teriyaki sauce. The meat was more than tender and beautifully caramelised, a real favourite. Another dish, Bottarga on a bed of Japanese Risotto cooked in a noble fish broth with its egg cooked at low temperature, was a true delight. The plates are ultra-careful and surprising in response to the overall universe of the place, accentuated by a selection of “cutting-edge” music to enchant the guests.

Upstairs, chef Tomoyuki Yoshinaga’s sushi counter and his unique Omakase menu. The chef has been practising the art of sushi for almost twenty years. After strictly traditional training in Japan, he met the renowned chef Okuda and decided to join him in Paris. Here, the menu revolves around the discovery of seasonal products, caught on the day - or previous days, as the chef likes to mature some of his fish to optimise taste and texture.

An address with two atmospheres that combines mastery, discovery and high-flying taste experiences.

FLORA DI CARLO

OMASAKE
27, RUE DU QUATRE-SEPTEMBRE, PARIS 2^E
27QUATRE.COM



FRANCE - PARIS

FIEF

**ECO-RESPONSIBLE,
SUBTLE AND CREATIVE CUISINE.**

Conceived by chef Victor Mercier, this address in Paris's 11th arrondissement is an invitation to travel. It's an exploration made possible by the use of French produce. The chef, known for his appearance on the TV show Top Chef, has since travelled the world in search of combinations that will delight your taste buds, to offer committed dishes with surprising flavours.

From the outset, the glass frontage of the establishment offers an unobstructed view of the open kitchen and counter, which can accommodate up to eight guests for warm, friendly service, offered by sous-chef, Paul. As for the dining room at the back, it can serve around forty diners in a cosy, intimate and minimalist setting.

© Laurent Ponce

Opening in 2019, FIEF stands for “*Fait Ici En France*”. The restaurant delivers on its promise by working with a single producer. The raw materials, all sourced locally, enable us to offer a cuisine that adapts to nature, using French culinary techniques and ideas from elsewhere. For example, vanilla is replaced by meadowsweet and glutinous rice paste by dry rice.

In 2022, the restaurant was awarded its first Michelin star, thanks to high-quality cuisine served on geometric plates where colours are used to create a creative experience. The plates are technically laid out, refined and precise, allowing the food to reveal itself in the mouth.

An emblematic dish imagined by this gastronomy enthusiast during the summer was a tomato and dried mochi. A menu for all tastes that changes and adapts according to the weather and the seasons. Whether for tasting, omnivores or plant lovers, the menu is a source of multiple inspirations.

THOMAS DURIN

FIEF
44, RUE DE LA FOLIE-MÉRICOURT, PARIS XI
FIEFRESTAURANT.FR





FRANCE - PARIS

LE CHRISTINE

A NAME TO REMEMBER

Situated in an unassuming street between Saint-Michel and Saint-Germain-des-Prés, Le Christine has everything you'd expect from a culinary address: beauty, goodness and taste!

This restaurant, which opened in 2004, has not aged a day. On the contrary, it exudes a feeling of newness and timelessness, thanks to the talent of Chef Mehdi Bencheikh, who offers us inventive, delicate and masterful cuisine, inspired and inspiring by products. The interior architecture was completely redesigned in 2021, using warm materials such as velvet, in shades of green and ochre, to create a cosy, elegant atmosphere inspired by Mediterranean addresses.



We choose the 5-course Tasting Menu, following the advice of our dining room manager, Thibaut Anger. Before our starters arrive, we bring to our table two pretty pieces of mushroom bread, accompanied by a coffee/mushroom-infused butter. Discreet yet powerful, the combination of coffee and mushroom is a real delight.

Then came the first starters, beetroot, tangy vinaigrette, tarragon sauce, barberry and pine nuts, beautifully composed, full of colour and delicacy, surprising and perfectly mastered seasonings, followed by Corn Espuma, on roasted corn kernels, pumpkin seeds and linseed... A smooth, comforting dish, perfect in grey autumn weather, accompanied by a glass of Sylvaner white wine (Alsace), a successful marriage with the different flavours tasted.



Then we move on to the main courses, Cod from Saint-Guénolé, pike roe, burnt leeks, dashi sauce, kombawa and ponzu gel, a gentle blend of tangy and smoky flavours, a real taste shock when the dashi sauce hits the palate, accompanied by a glass of Monthelys white wine (Languedoc), with its aromas of white fruit, pear and peach, a divine match.

Then, the second course, smoked fillet of poultry, roasted parsnips, mustard gel, honey, lovage oil and supreme sauce, once again, a flawless dish, perfectly mastered cooking, original and balanced combinations. A real treat. Finally, for dessert, Inaya chocolate truffles, coconut gianduja praline, vanilla mascarpone and coconut ice cream, light and airy, like a caress, the truffles, with their exquisite, pronounced taste, soften on contact with the mascarpone and the freshness of the ice cream. A delicate and tasty dish, a delight.

Here, we are dealing with “intelligent” plates, each ingredient having its place and a primordial role to play in the balance of each dish elaborated by the Chef. It seemed to us that we were seeing loyal customers who knew the place well, and we quickly realised why. This fine address could well become the new canteen for everyone who enters.

MÉLISSA BURCKEL

LE CHRISTINE
1, RUE CHRISTINE, PARIS VI
LECHRISTINE.BECSPARISIENS.FR





© Claire Curt

FRANCE - PARIS

MATHILDA MOTTE’S JAPANESE PASTRIES OF A THOUSAND AND ONE FLAVOUR

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During a stay in Japan, Mathilda Motte discovered *daifuku*, a *mochi* filled with a creamy bean filling. On her return to France, she founded the Maison du Mochi, which proved to be a great success. After the publication of her first book, “*Mochis. 40 douceurs japonaises*” published by Éditions de La Martinière, a year later she launched a second book dedicated to *kyûreki* - a traditional Japanese calendar with 72 seasons. Inside “*Kyûreki. Douceurs japonaises*”, Claire Curt’s photographs highlight the magic of Japanese pastry-making. *Hanabira mochi*, *goma dango*, *wagashi*... Each page reveals a recipe to make at home as the seasons change. Enjoy alone or with friends!

MARINE MIMOUNI



KYÛREKI. DOUCEURS JAPONAISES
BY MATHILDA MOTTE
ÉDITIONS DE LA MARTINIÈRE,
SEPTEMBER 2023
€35
EDITIONSDELAMARTINIERE.FR

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© Claire Curt

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FRANCE - GUAINVILLE

LES CHEMINS

VEGETARIAN AND SPIRITUAL CUISINE

Inaugurated just over two years ago, after a respectful renovation of the castle that once belonged to Catherine Deneuve, **Domaine de Primard**, a bucolic retreat 70 km from Paris, is one of 11 addresses from Frédéric Biousse and Guillaume Foucher, the magicians behind a hotel collection made to their taste: **Les Domaines de Fontenille**.

With its park featuring century-old trees, a rose garden and multiple gardens surrounded by a moat, as well as its majestic entrance of hornbeam hedges, the residence offers visitors the pleasures of *château* life. For the more romantic, there's the option of a river trip in one of the hotel's boats, and for the sportier, there's an outdoor swimming pool and spa. Inside, everything has been designed to resemble a true country house, in the spirit of French elegance. Several lounges, a bar and the former kitchen make up the first floor, where, as a special treat, guests can enjoy a tea time with hot drinks and tasty homemade sweets.

To reach the Les Chemins restaurant, the gourmet vegetal address of Michelin-starred chef Romain Meder, we cross part of the gardens, designed over 35 years ago by renowned landscape architect Jacques Wirtz. Here again, we discover a skilful blend of formal gardens and wilderness, magnificently maintained to this day by the actress's former gardener, Gérard Germaine. Immersed in a chic, sober decor, the dining room offers a panoramic view of one of the gardens and the chefs returning from the kitchen garden, crates of vegetables and aromatic herbs in their hands, hinting at things to come...

Homard, aubergine & tanaïsie © Philippe Vaurès Santamaria
© Sadik Sans Voltaire
Chocolat, café & lentille © Philippe Vaurès Santamaria

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And so begins a festival of plant creativity, orchestrated by the man who trained with chef Hélène Darroze before travelling the world with Alain Ducasse. His passion for oriental cuisine soon led him to discover new flavours that aroused his curiosity and sharpened his creativity. In 2014, Alain Ducasse entrusted him with the kitchens of the Plaza Athénée, where two years later he was awarded three Michelin stars, focusing his cuisine on sustainable fishing and vegetables. This risk-taking, avant-garde approach to societal issues and consumption patterns has made this Michelin-starred chef one of the pioneers of eco-responsible cuisine in the kitchens of a luxury hotel.



At Les Chemins, Romain Meder’s cuisine follows his every whim, inspired by the seasons, the many offerings of the kitchen garden and the suggestions of the local producers with whom he has collaborated from the outset. This inventive chef loves rough edges: he combines flavours with lots of textures, brings roundness, roughness and softness to each of his dishes, and plays the perfect balance between bitterness and acidity. This is the reign of vegetable.

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I'm only going to reveal part of my culinary journey, to leave you with all the mystery and magic that surrounds a tasting menu... We start with an appetiser on a leaf made from beet peels, a delicate combination of fennel, radish and berry shoots. It's a little plant candy with punchy, comforting flavours. Then comes a second, a fresh, acidic pear granita that sharpens the palate. Then a third, a delicious waffle made with chickpea flour, seaweed powder and edible flowers, perfectly combined Proust's madeleine and inventiveness. These appetisers arrive one after the other, impeccably served and enunciated with great rigour, passion and a touch of humour and casualness, bringing a great deal of humanity and flexibility to this gustatory experience.

We continue with a deep spider crab broth, rice paste gnocchi and burnt lemon paste. A true culinary art form, each bite is mysterious, poetic and powerful at the same time, each dish summoning all our senses. For starters, among others, corn, chickpeas and shellfish, a complex dish that looks so simple, confuses our senses but takes us on a journey between Mexico and Brittany. Highly prized. Also, haricot coco, cuttlefish and seaweed: a haricot coco sausage, dipped in a ragout of the same vegetable, with burnt lemon paste; here again, the dish disrupts us with the discovery of new flavours. A round dish, striking.





© Gaëlle Le Boulicaut
Concombre, hûître & algue © Philippe Vaures Santamaria

Among the dishes tasted, Saint-Jacques, butternut and *cornouille*, perfectly cooked Saint-Jacques, a dish comforted by butternut and made unique by *cornouille*. The chef has fun blurring our senses and changing our tasting habits. A very interesting new approach to taste... Next, radicchio, oyster mushrooms and monkfish liver. Monkfish liver, with its pronounced taste, jostles my palate, pampered by the thousand and one ways of cooking and using the vegetable in its entirety.

Before the cheeses and desserts arrive, we bring to our table a country-style bread made with rye and spelt flour, prepared by a cereal producer and baker close to the estate, accompanied by homemade churned butter. Simply stunning. Among the desserts, one was a real favourite: chocolate, coffee and lentils, a total regression between creaminess and delicacy.

As for wines and other beverages, the young sommelier, Alexis, was passionate and enthusiastic, taking us on a journey through regions and flavours, notably with a delicate white wine from Anjou (Thibaud Boudignon), a sublime glass of red wine (Vosne-Romanée from Manuel Olivier), and a glass of “frosted” ice cider to finish.

More than a gastronomic experience, this gustatory journey seems to bring us closer to the earth and its origins, offering such a strong respect for all that surrounds us, between goldsmith’s work and spirituality; much more than a culinary journey, a memory engraved forever.

ANTOINE BLANC

LES CHEMINS
DOMAINE DE PRIMARD
ROUTE DÉPARTEMENTALE 16, GUAINVILLE
LES DOMAINES DE FONTENILLE.COM
LES CHEMINS DE PRIMARD

08

TRAVEL





INDONESIA-BALI

CAP KAROSO

ISLAND IMMERSION

Just an hour’s flight east of Bali, Sumba hides a treasure trove... A French couple, who have fallen under the magnetic spell of this island at the end of the world, have just opened Cap Karoso, a chic and cosy hideaway with 47 rooms and 20 luxury villas on a vast estate between deserted beaches, paradise lagoons and lush forest. Fabrice and Evguenia Ivara imagined and bring to life this place, infusing it with a delicate *French touch*, but above all - and this is what makes it so unique - involving the local communities. In fact, they waited for the shamans to approve the project before starting construction! In addition to simply meeting the locals, Cap Karoso guests share a multitude of activities and precious moments with them: dyeing and weaving workshops, village visits, horseback riding, fishing trips...

Emotion and authenticity are at the heart of the concept, as much as design, art and sustainability.

CÉLINE BAUSSAY

CAPKAROSO.COM

© Cap Karoso



© Cap Karoso

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INDONESIA - BALI

BALI

THE ISLAND OF SMILES

As Indonesia's last bastion of Hinduism, Bali welcomes visitors with serenity to its little paradise of picture-postcard landscapes and preserved traditions.

This trip will leave you with an impression of gentleness, refinement and the art of living, thanks to the kindness of its inhabitants who are quick to share. Despite the tourist success of the south coast, overloaded with resorts and attracting night owls from Kuta to Seminyak, you'll find pleasure in walking along the endless beach and enjoying a freshly cut pineapple. It's easy to escape the frenetic scooter traffic to reach the temples. Built in the 16th century on a wave-beaten rock, Tanah Lot is adorned with mysticism at dusk, while at Uluwatu, the *Kecak*, combining song, theatre and dance, tells the story of Prince Rāma. Near this sanctuary of the gods of the sea, sunsets over water churned up by impressive waves - a delight for experienced surfers on this cliff-trimmed coastline - will leave an indelible impression.



After an astonishing chocolate-covered avocado juice tasted in a *warung* - a modest family-running catering business - departure for Ubud, the cultural and artistic heart of the island. Following the curves of the rice paddies, you'll take time to taste the tasty *bebek betutu* - a speciality of stuffed duck stewed in a banana leaf - and stop off at Tampaksiring to purify yourself at the sacred springs of Tirta Empul, before reaching Lake Batur. The lake takes its name from the volcano that dominates it, surpassed by Agung, the home of the Balinese gods at over 3,000m. From their summit, you can dream of other discoveries: the outrigger *prahus* of Amed's fishermen resting on the black sand, the lush valley of Sidemen, or the multicoloured seabed. The latter are a good pretext for ending your stay on the wilder islands of Nusa Penida and its little sister Nusa Lembongan, just a stone's throw away, where you can meet manta rays and the equally imposing *mola mola* sunfish...

SOPHIE REYSSAT

BALI NUSA TENGGARA - INDONESIA TRAVEL
INDONESIA.TRAVEL

BALI GOVERNMENT TOURISM OFFICE
BALI.PROV.GO





INDONESIA - BALI

INNIT LOMBOK

CONTEMPORARY OASIS

Lombok is a small, isolated island to the east of Bali, and Ekas Bay is a well-kept secret, accessed by private boat. It's here that this mini-hotel of seven concrete, glass, stone and wood villas, inspired by traditional houses (*lumbung*) and set on stilts, was born, right on the edge of the immaculate beach, with its warm turquoise waters. Sand forms the link between architecture and nature, inside and outside. Spanning an area of 170 m², each villa is decorated with custom-made elements by local designers and craftsmen, in a very minimalist spirit: bamboo furniture, handcrafted polished terrazzo floors and walls...

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This astonishing project, branded Design Hotels, was imagined by three Indonesian architects, some of the country's most renowned (Andra Martin, Gregorius Supie Yolodi and Maria Rosantina), who did their utmost to reduce the construction's impact on the environment. A true haven of peace, combining architectural strength and natural beauty.

CÉLINE BAUSSAY

INNITHOTELS.COM



BALI

KAPPA SENSES UBUD

AN INVITATION TO MEDITATION

Nestled in the heart of the indigenous jungle of Ubud, Bali, Kappa Senses appears as a breathtaking haven, spread over two hectares of vibrant, pulsating vegetation. Thanks to the terrace that makes up the seventy-six majestic suites and villas, the resort offers guests total immersion in the surrounding nature, promising a unique experience. A harmonious fusion of luxury and the wild beauty of the surroundings.

The magnificence of the landscape invites itself through the large picture windows, as if nature itself were part of the interior. The intimacy of the cabin-shaped spa is a haven of peace set amidst the surrounding vegetation. Here, Clarins treatments respond to the desires and needs of each individual, a symphony of aromatherapy and massages that rejuvenate body and mind. Looking for adventure? On request, Kappa Senses organise activities for individuals or groups, focusing on gastronomy, nature and spirituality.





The 2,000m² Kappa Senses Ubud also boasts a permaculture. All kinds of aromatic herbs are grown here, as well as vegetables and edible flowers. The hotel's three restaurants can look forward to cooking with products from sustainable agriculture. Zero single-use plastics, energy production from renewable resources, waste management... All in all, the resort is committed to respecting the environment. A green paradise to be experienced without delay.

MARINE MIMOUNI

KAPPASENSES.COM



TENDANCE

INDONESIA - BALI

OST LINDENBERG

THE NEW ADDRESS
FOR SURF ENTHUSIASTS

LINDENBERG, a young hotel group based in Frankfurt, is making a foray into Bali, with a new address for surf enthusiasts, far from the hustle and bustle of tourism.

PEKUTATAN, BALI.

After strolling along a coastline dotted with palm trees and raging waves, visitors head up a quiet road lined with temples and frangipani trees. This leads to an astonishing wall of neon signs, where a small, discreet door hides. Behind it lies a generous jungle. All you have to do is sneak along the narrow path to discover LOST LINDENBERG, a new address that aims to be the opposite of Bali’s “gaudy mass tourism”.

The objective? Surf the waves at sunrise against a backdrop of immaculate black lava sand, enjoy peace and quiet in dedicated communal areas, or practice yoga under the pergola, but also enjoy bonfires on the beach, taste coconuts in the turquoise pool, or relax with an aromatic massage at the spa. Finally, in the evening, sumptuous vegan dinners are on offer. The Lindenberg Group’s first establishment in Indonesia, this hotel, with its eight treetop cabana rooms, aims to instil the island’s original magic.

LISA AGOSTINI

THELINDENBERG.COM





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TRAVEL



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