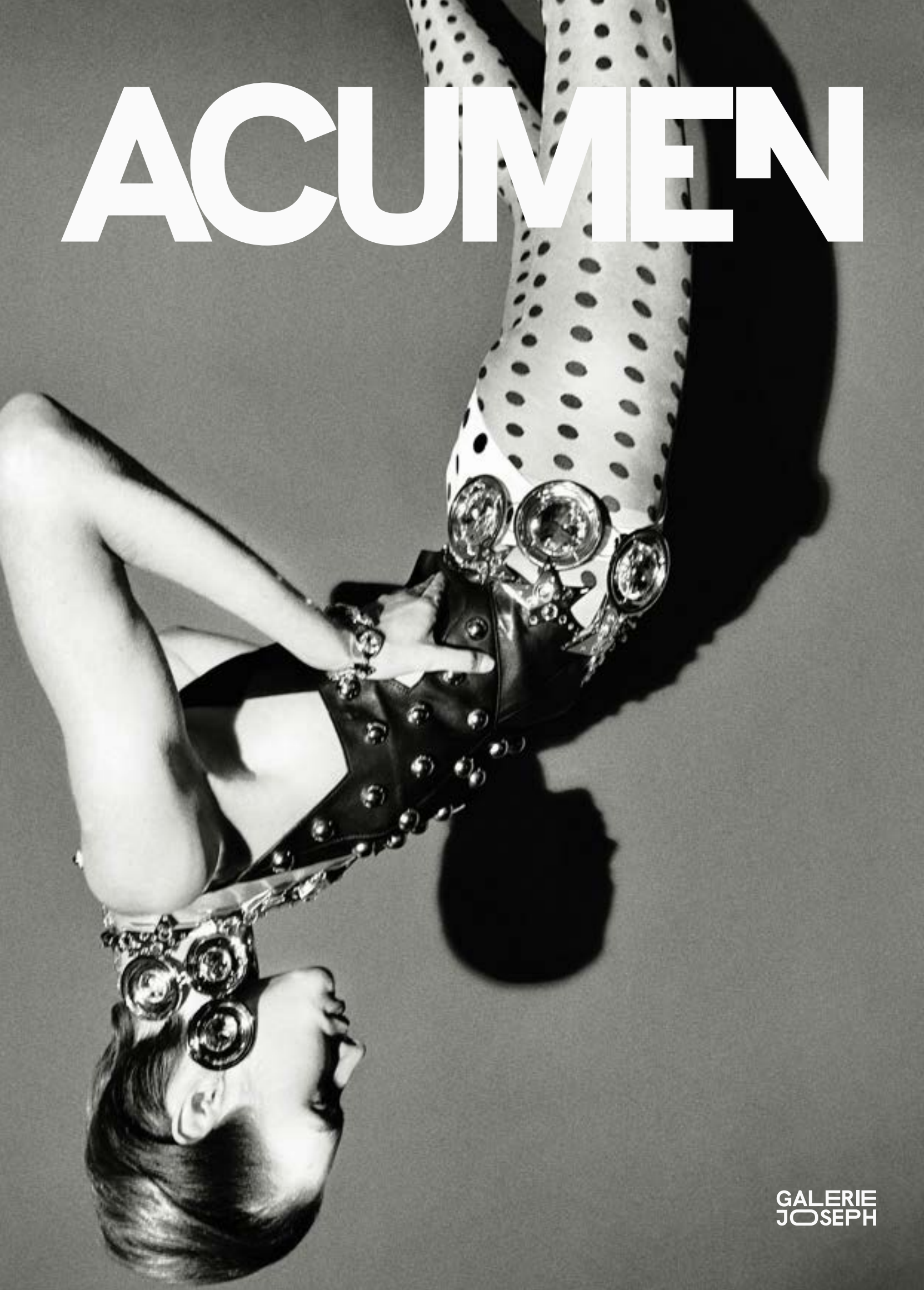


ACUMEN



GALERIE
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AVAILABLE IN
4 LANGUAGES

FRANÇAIS
ENGLISH
ITALIANO
ESPAÑOL

ACUMEN

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" I HAVE WALKED IN THE FOOTSTEPS OF THE PAST, LINKING BEAUTY TO FAITH, FAITH TO ART, MOVING THE SPIRITS OF THE PAST TOWARDS A FORM OF MODERNITY THAT NEVER ALTERS OR DESTROYS".

These words, quoted by the architect Amelia Tavella, to whom we are dedicating an article, touched us deeply. This talented architect has breathed new life into a convent dating back to the 15th century, without contradicting the memory of the past. Respecting the spirituality of this place steeped in history and magnifying the part of it that has been torn away by a copper construction, a true work of art. A must-see.

For this issue of March, we've turned our attention to superior and invisible forces. We too have summoned the spirits of these old remains, these ruins, their imprints left here and there, as if to guide us, to question us, or even to shake up our evidence.

Let's start with designer Frédéric Saulou, who experiments with each of his creations until he achieves quasi-sculptural pieces combining raw materials and modernity. Powerful, poetic pieces. The same goes for designer Manu Bañó, who transforms each sheet of metal into a genuine work of art and design. For his latest collection, the designer brings back to life the ancient traditions of Mexican goldsmithing through the technique of hammering metal. Prodigious! We continue with the young architectural duo Andstudio, who has designed the Thangka Museum in Lhasa, Tibet. A beautiful setting that pays tribute to the art of the thangka, inseparable from Vajrayana Buddhist art, while bringing modernity to the heart of tradition.

The Italian artist Andreas Senoner and his wooden sculptures also aim to respect what once existed. This fabulous artist didn't hesitate to take courses from the great sculptor and engraver Kinji Akagawa to perfect his technique and work his pieces like living materials. For the artist, wood is above all used as a collector of memories, a place of history visually marked by time and the environment. Amazing!

Connecting with the past and invisible forces was one of the stages in the creative process of artists Lita Albuquerque and Marie-Luce NADAL, exhibited at the Patinoire Royale Gallery in Brussels. The former conjures up the cosmos and the stars in one of her ephemeral works, entitled Sol Star, which won her the Cairo Biennial prize in 1996, and it's easy to see why.

The second captures clouds, inspired by the ancient tradition of cloud hunters, who capture the ephemeral to protect it from the passage of time. An absolutely moving metaphorical work.

Cinema, too, is all about the past, legacies and mystical forces. We have been eagerly awaiting the release of the new film by Argentinian director Lisandro Alonso, whose favourite subject has always been nature. With Eureka, he has created a story that is both dreamlike and poetic, offering us an unusual but precious image of the great American continent, putting nature before cities and the natives before the colonists. Another America. There is also the eagerly-awaited *Il reste encore demain*, an Italian film that examines the place of women vis-à-vis men in macho post-Mussolini Italy. A simple, touching story filmed in superb, melancholy black and white.

The young photographer Lina Scheynius gives us an intimate photographic account, using a subtle play of juxtapositions to conjure up the ghosts of the past. Touching and surprising.

We were also particularly taken by the images of photographer Mikael Siirila, who describes himself as "a darkroom artist". He captures the poetry of bodies and things, and manages to transcend the banality of the most trivial everyday life to reveal its magic. A big thank you to the designers Piotrek Pansczyk and Beckett Fogg, from the Aera studio, for the cover of our March issue, and thanks to all our contributors and to all the talented people whose stories and creations brighten up our magazine every month.

Happy reading to you all.

MÉLISSA BURCKEL

COVER

© Sylvie Benoit / Mae Mei Lapres

EDITORIAL



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DESIGN

- 12 AJ DOMESTICO
- 18 FRÉDÉRIC SAULOU
- 27 PLACE À L'AVANT-GARDE
- 35 MANU BAÑÓ
- 40 LES SCULPTURES ORGANIQUES DE LÉA BIGOT
- 47 LA CHAISE *DRAGON*

ARCHITECTURE

- 51 THANGKA MUSEUM
- 59 SABATER HOUSE
- 62 FEDJE HOTEL
- 68 DUCCIO MALAGAMBA
- 80 ALLÉGORIE DE LA TERRE
- 86 AMELIA TAVELLA
- 95 TAKE OVER JEDDAH

ART

- 98 ANDREAS SENONER
- 105 LITA ALBUQUERQUE
- 113 YUCEF KORICHI
- 119 MARIE-LUCE NADAL
- 123 DAN FLAVIN
- 129 LES FORMES DU TEMPS
- 134 LE PAYS DES MERVEILLES DE BOTTEREAU & FIQUET
- 141 LÉA COLLET

PHOTOGRAPHIE

- 145 NIKLAS HAZE
- 153 BILLY & HELLS
- 161 LINA SCHEYNIUS
- 167 MIKAEL SIIRILÄ
- 172 ILANIT ILLOUZ
- 179 COUP D'ŒIL

INDEX



CINÉMA

- 182 PARK CHAN-WOOK
- 188 PRIX AFC
- 199 LISANDRO ALONSO
- 203 IL RESTE ENCORE DEMAIN
- 207 ARIANE LOUIS-SEIZE

SPHÈRE MODE

- 214 LES VISIONS EXTATIQUES DE KRISTIAN SCHULLER
- 223 PAT MCGRATH
- 228 SIMONE ROCHA
- 237 PAOLO ROVERSI
- 242 AREA
- 248 CASS BIRD
- 254 LOUIS DECAMPS CAPTURE L'EXTRAVAGANTE BEAUTÉ
- 262 INSOMNIA

GASTRONOMIE

- 275 ARDENT
- 280 OMAR DHIAB
- 286 NEPITA
- 292 BLOOM GARDEN
- 299 DE NAPLES À PARIS
- 303 LA DATCHA

VOYAGE

- 311 MANHATTAN
- 319 CIVILIAN
- 324 THE FIFTH AVENUE HOTEL
- 332 HOSHINOYA TOKYO
- 338 HÔTEL HANA

INDEX

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01



DESIGN

FRANCE - PARIS

AJ DOMESTICO

AN ODE TO BRUTAL SENSIBILITY

Heading up the André Jacob studio are Marc André and Jordan Jacob. With AJ Domestico, their first collection of objects, the pair made their mark on the world of design.

Through their various functional works, the two acolytes reveal the intimate relationship humans have with objects. Keen to highlight the beauty of intimate everyday moments, the design studio strives to tell a poetic story through each of their creations.

The collection revolves around a single material: metal. At the crossroads of craftsmanship and brutalism, the AJ Domestico collection explores one by one the particularities of this surprising material. The singularity of its forms is an ode to the informal art of Argentine painter and sculptor Lucio Fontana.



© Tom Dagnas

14





In this way, the candlestick is submerged by the wax that flows along its metal lines. This allows the object to be viewed differently, leaving room for randomness. As for the chain mail, it seems to have come straight out of medieval times, serving as a comforting plaid. An object in stark contrast to the rest of the collection.

A first collection of beauty and clean aesthetics that defines Marc André and Jordan Jacob as pioneers in their field.

MARINE MIMOUNI

@ANDRE...JACOB

FRANCE - RENNES

FRÉDÉRIC SAULOU

A PERFECTIONIST AT HEART

As soon as he graduated in object design from the Ecole Européenne Supérieure des Beaux Arts in Rennes, Frédéric Saulou founded his own studio in 2013.

Experimentation is at the heart of his work. The designer sets out to make mineral matter speak in a way that is both elegant and brutal. In his studio in Vitré, not far from Rennes, the young man imagines functional works that come close to sculpture.

A researcher-designer, Frédéric Saulou is keen to create a symbiosis between artisanal and industrial know-how. As demonstrated by Domestiquer. A furniture collection that highlights the handmade while making it contemporary. *“Handcrafted and industrial means of production inexorably influence form, and are the technical and aesthetic extension of the object’s shaping.”*

The *Hardie* coffee table is a perfect example. Like a construction set, the smoked glass top dialogues with the slate that serves as the base for the piece of furniture. Here, the designer’s aim is to sublimate the material, not transform it. Separated by small concrete cylinders, the two structures play with contrasts and reliefs to form a single whole.





20

© Domestiquer Collection, Germain Hériau

21

The Delta A armchair follows the same approach as its sister piece. This piece of furniture reflects the relationship between the brutality of stone and the finesse of glass. *“The aim is to reveal the material through glass, creating volumes that are linked to contemporary architecture.”* A seat that seems to float in the air.

Frédéric Saulou offers us the special relationship between the object and the user in his various creations.

MARINE MIMOUNI

FREDERICSAULOU.COM



24



DESIGN

25





BELGIUM - BRUSSELS

PLACE AT THE L'AVANT-GARDE

WITH COLLECTIBLE

From March 7 to 10, 2024, the Collectible fair will once again take over the emblematic Espace Vanderborght in Brussels, presenting the cream of contemporary collectible design.

The new edition promises to be more than promising, with the participation of emerging galleries such as Objects With Narratives, as well as independent designers and studios from the international scene. Founded by Clélie Debehault and Liv Vaisberg, the fair has evolved with panache from one edition to the next.

As a fervent admirer of the new guard of design, Acumen reveals three must-see pieces of furniture and objects for your visit to the event.

**LUX ÆTERNA CANDLESTICK
BY SASHXSASHA**

The Lux Æterna candleholder marks the beginning of a long series of objects meticulously designed to accentuate the emotions they evoke. Made from brushed stainless steel, it seems to have stepped straight out of a futuristic medieval tale. With this creation, designers Alexander Dobrovskiy and Alexandra Gineva sought to evoke reminiscences of a childhood immersed in tales of knights and various mythologies.

@SASHXSASHA





THE PORTALEEDGE ARM- CHAIR BY SIMON GERINGER

For this new edition, designer Simon Geringer unveils his PortalEdge collection. The armchair pays homage to the world of hiking and the archives of climbing magazines. A piece of furniture designed to be easily folded and transported. Its anodised aluminium frame is protected by RipStop fabric, which can withstand all types of weather like a tent in the wilderness.

SIMONGERINGER.COM

THE VESSELS OF IMPER-



**FECTION
COLLECTION BY ANNA ZIMMERMANN**

Produced in collaboration with Vienna-based artisan Martin Petermann, the collection of cast aluminium vessels is an ode to imperfection. From the casting process comes the beauty of these six singular creations, whose irregular contours testify to their appeal. Here, craftsmanship appears as a path to innovation.

ANNAZIMMERMANN.EU

MARINE MIMOUNI

COLLECTIBLE.DESIGN





MEXICO - MEXICO CITY

MANU BAÑO

DESIGNER OF LIGHT

Mexico-based Spanish designer Manu Baño is renowned for his minimalist approach to metal. His creations in copper, brass and steel highlight his deep respect for the material. A material that he has mastered through the know-how with which he transforms sheets of metal into pieces on the borderline between design and functional art.

His creations display imperfections, which the designer makes no attempt to hide. An integral part of his artistic approach, they are accompanied by the patina that appears over time, making Baño's work a long-term endeavour.

This approach is reflected in his latest collection, entirely devoted to copper. A metal whose limits he has chosen to push back. To achieve this, the designer worked with craftsmen from Santa Clara del Cobre in Mexico, a town renowned for its long tradition of artisan goldsmithing. Accustomed to crafting small pieces by hammering a thin sheet of orange metal, the craftsmen took their skills to another dimension, at Manu Baño's request. The proof is in the form of a duo of fascinating wall-hung mirrors. This pair explores the reflective properties of copper, which when polished displays a mirror-like surface. Indistinguishable from each other, the two objects have, but not the same profile: one is concave, the other convex.





38



39

The collection also includes another pair of floor-standing mirrors. Both are identical and symmetrical. The hammering required to create them not only gave them their distinctive texture, but also deformed the shape of the initial copper sheet, giving rise to the form and structure of these two massive works.

Four majestic works, which not only testify to the designer's mastery of metal, but also highlight his talent for taming light.

LISA AGOSTINI

MANUBAND.COM

FRANCE - MARSEILLE

THE ORGANIC SCULPTURES OF LÉA BIGOT

Léa Bigot grew up in La Réunion before moving to Paris to begin a course in art direction in the world of fashion at ENSAAMA - Olivier de Serres. Until she got bored: *"I needed to create something new and I felt stuck having to put forward universes that didn't correspond to me."* Amazed by the galleries around her, the young woman developed a passion for design and ceramics. Four years later, the ceramist moved to Marseille and set up her own studio.

With her skilful hands, Léa Bigot sketches out shapes that are sometimes organic, sometimes enigmatic, making nature a central figure. With spontaneity, the designer lets not only her imagination speak, but also her emotions: *"I have the impression that my pieces should allow a natural energy to flow through them, as if they were showing a path to follow."* It was in one of her dreams that Léa tamed the earth and turned it into a marvel.



42



DESIGN



© Adeline Cathelin

43



Taking the time to be moved, to feel... that's what the Marseille-based designer wants to convey through her pieces. She believes that "collective contemplation provides a common emotional starting point" and thus helps to bind people together. Léa's sculptures are not just elegant, they are also beautiful lessons in life.

Recently, the ceramist designed new functional sculptures in collaboration with the mo-mo studio and master glassmaker Claire Pegis. Hand in hand, the two craftswomen have created a glass tray with curved lines that echo the movements of the sculpture on which it is placed. Léa Bigot never ceases to surprise.

MARINE MIMOUNI

LEABIGOT.WORK



BELGIUM

THE DRAGON CHAIR

BY ARTHUR VANDERGUCHT

This is not a chair. With its coppery colours and fur-like patterns, the work refers to a traditional Chinese dragon about to take flight. Copper plates are interwoven along the entire length of the seat, forming a kind of spine. *"Art often evokes personal interpretations and connections, and it's interesting that this work inspired my creative thinking in this way,"* says Arthur Vandergucht - represented by Atelier Ecrû Gallery. No element can exist without the other. Combining art and design, the Dragon chair celebrates the harmony between its different components. A real artistic feat.

MARINE MIMOUNI

ARTHURVANDERGUCHT.COM
WEAREATELIERECRU.COM

FOCUS

AND

ARCHITECTURE



TIBET - LHASA

THANGKA MUSEUM

A FUSION OF MODERNITY AND
TRADITION BY AND STUDIO

Based in Paris and Shanghai, the young tandem And Studio, formed by Duccio Cardelli and Ning Wang, has designed the Thangka Art Museum in Lhasa, Tibet. The museum pays homage to the art of the Thangka, inseparable from Vajrayana Buddhist art, while bringing modernity to the heart of tradition.

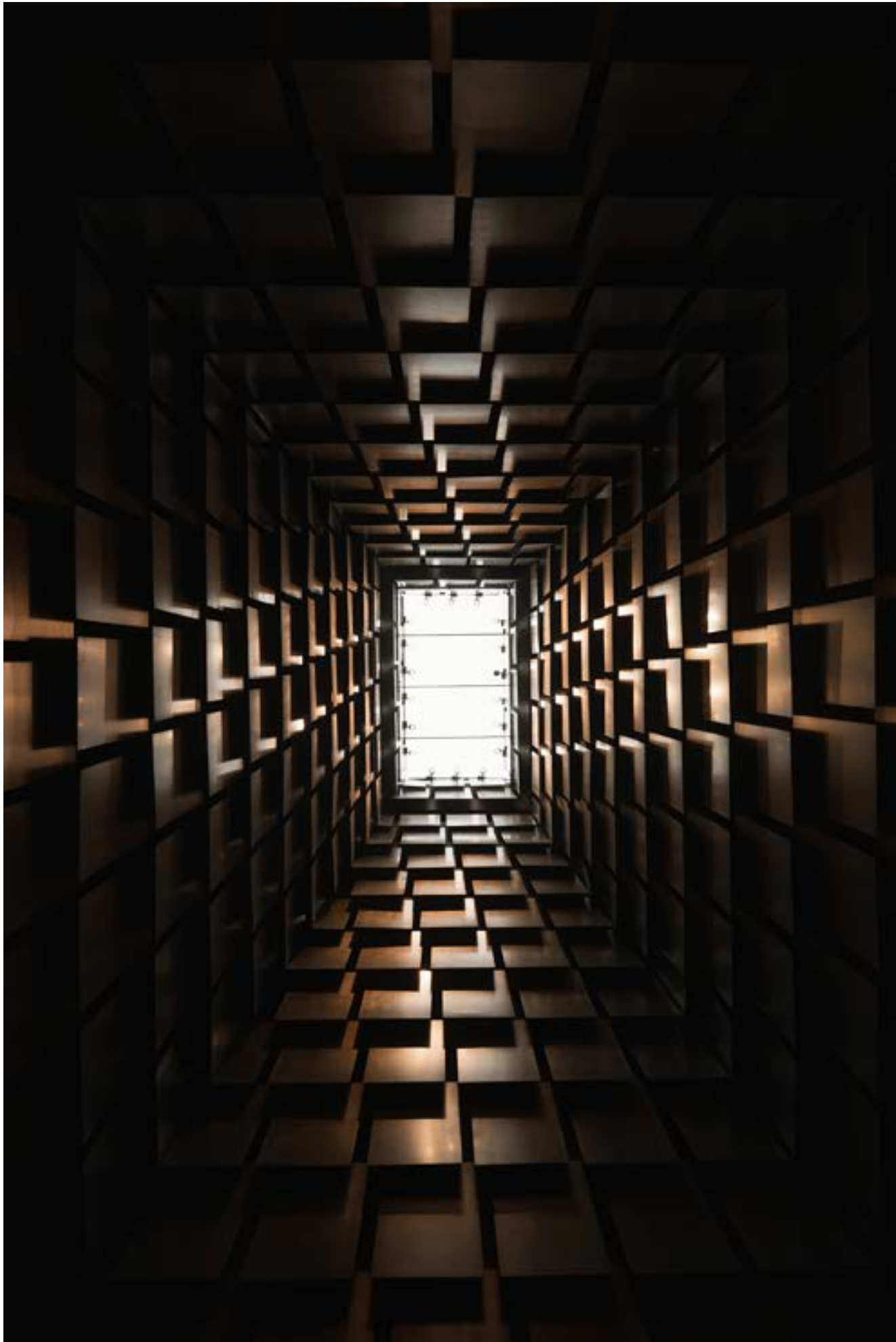
Encircled by the Himalayan mountain range, Lhasa is nestled in a setting that could not be more majestic. It was here that the And Studio duo erected this museum, dedicated to Thangka art, painted representations of Buddhist deities. *"A jewel that appears to be chiselled from the rock of the surrounding mountains."*

The two architects explain: *"For this project, we wanted to reconcile modernity and tradition. We embarked on a veritable journey of initiation to learn about and understand Thangka art and local architecture, particularly in terms of its volumetric composition."*

Thus, to echo the Potala Palace, former residence of the Dalai Lamas, the project was conceived not as a single whole or mass, but as an archipelago of volumes. Connoisseurs will recognise elements typical of Tibetan architecture, such as the sloping walls. As for the decoration, gold leaf, bronze, wood and all the colours typical of the Buddhist religion, such as "*Tibetan blue*", but also yellow and red, are the order of the day.

The project's local roots were also a strong desire, notably through the use of local resources and vernacular building practices. Pressed adobe, a local ancestral technique, was used in the exhibition spaces and lobby. In addition, Tibetan artists were commissioned by Duccio Cardelli and Ning Wang to design specific elements of the project. As for the structure of the building, it was made of concrete to avoid excavating the quarries, which is now forbidden, so as not to disfigure the landscape.





Light also plays a key role in this building. Zenithal light, claustras and cracks occasionally pierce the walls and roofs of the exhibition rooms. The “*gompa*”, the traditional silk lanterns found in monasteries, were also a source of inspiration for the decor of the exhibition space.

As for the museum’s itinerary, the architects wanted to evoke the image of a spiritual journey, through an interplay of volumes enabling visitors to reach different levels, viewpoints reminiscent of the stages of Tibetan mountain pilgrimages. The ascent culminates in the high terrace and the display of a majestic Thangka, almost 15 metres long, which is attached to the tower twice a year during the Sho Dun Festival.

LISA AGOSTINI

ANDSTUDIO.NET

© Arch-Exist Photography / © And Studio





SPAIN - VALENCIA

SABATER HOUSE

DOUBLE Y VILLA

BY FRAN SILVESTRE ARQUITECTOS

The Valencia-based studio Fran Silvestre Arquitectos has been bringing together a multidisciplinary team for almost twenty years, working on residential, cultural, corporate and public projects all over the world. For Fran Silvestre, the company's founder, each project is an in-depth exploration of the initial ideas and concepts behind the client's requirements.

Located in a small town on Spain's Costa Blanca, the double-Y-shaped Sabater House is a continuous and atypical dialogue with the outside world. The 780m² residence is made up of four architectural elements that unfold in a straight, clear geometry. The structure comprises a series of verdant courtyards overgrown with large trees, which embrace new specimens planted on site.

Structurally, it comprises three atmospheric layouts on three floors, which adapt to the topography. The bedrooms are located in the upper section, with access to the roof oriented so as to overlook the sea above the treetops. The ground floor opens onto a portico that serves as the entrance. It comprises a complete, self-contained flat. Ancillary facilities, such as the swimming pool and a multi-purpose area, are located on the lower level.

Fran Silvestre and his collaborator, the architect Estefanía Soriano, have created an impressive piece of architecture, both geometric and organic, which acts as a bridge between the different environments, while at the same time providing a sense of intimacy.

NATHALIE DASSA

FRANSILVESTREARQUITECTOS.COM

© Fernando Guerra

60



61

NORWAY - BERGEN

FEDJE HOTEL

A QUIET CLIFFSIDE
REFUGE IN NORWAY

The studio of Canadian architect Todd Saunders, based in Bergen, Norway, continues to turn its architecture into experiences to be enjoyed. His buildings, such as the Villa AT and the Fogo Island Inn, exude an artistic sensibility in keeping with the radical, unique character of Nordic locations.

Fedje is an island fishing village of just over 500 inhabitants, threatened by unemployment and depopulation. The hotel's current project encompasses a wider plan, including a whisky distillery, to revitalise the island and develop tourism.





Time is also of the essence. The hotel complex is positioned on a cliffside, at a distance from the main town. The design team imagined its U-shaped form, composed of three wings folded around an inner courtyard. This layout was inspired by Norwegian farm building groupings, to create outdoor spaces sheltered from the wind. The surface is clad in a mix of pine shingles and recycled slate, highlighting local vernacular materials.

The interiors are to comprise 75 rooms, all facing the ocean. *“We’re drowning in everything digital, and we need to reclaim the analogue,”* explains Todd Saunders *“We need to vacation away from the world; disconnect, not connect. We need breaks and respite. When we talk about ‘island time’, we’re talking about a time regulated by the sea, where everything unfolds with a beautiful slowness. When you come to islands like this, you rediscover another concept of time, lost for many people.”*

With the Fedje Hotel, Todd Saunders is creating a hospitality project that celebrates nature and this unique place, with the aim of becoming a must-visit destination where *“you can spend a gentle night and wake up to nothing but the sound of the waves.”*

NATHALIE DASSA

SAUNDERS.NO



© Mir

INTERVIEW

DUCCIO MALAGAMBA

A PHOTOGRAPHER'S EYE AT THE SERVICE OF ARCHITECTURE

SPAIN - BARCELONA

This Barcelona-based Italian, who is both an architect and a photographer, has immortalised on glossy paper the greatest names of our time: Herzog & de Meuron, Rafael Moneo, Enric Miralles, and also Alvaro Siza, the tutelary figure of Portuguese architecture. In June, Phaidon will publish a book on the work of the 1992 Pritzker Prize winner, written in two voices by the photographer and the architect. A good excuse to meet Duccio Malagamba and talk about his career.

Summer 1984. Duccio Malagamba was an architecture student on holiday in Portugal. When he arrived in Porto, he stopped off on the seafront in the suburbs of the city. It was there that he made one of the most decisive encounters of his life: Álvaro Siza. Not the man, but his architecture, which he discovered through the swimming pools of Leça da Palmeira, then filled with children and misted by the ocean waves. An "ode to architecture", he says. Dazzled by the few resources involved in this project, and by the delicate way in which the context was

adapted to human interests, he decided a few years later not to pursue his career as an architect, and to devote himself instead to architectural photography. This new career began in the early 1990s and gave him the opportunity to meet this great master of architecture in the flesh. It was this meeting that led, in 2024, to this singular work: *Before / After - Siza / Malagamba*.



© Duccio Malagamba, Série « Marco Canaveses Church (Portugal) »

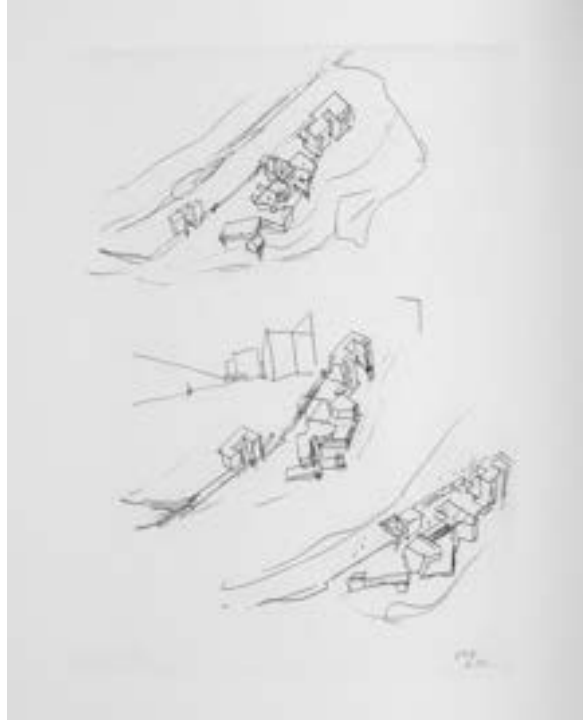
© Duccio Malagamba, Series "Summer House (Majorca)"

IN THIS BOOK, IS IT YOUR INTERPRETATION OF HIS WORK OR BOTH YOUR INTERPRETATIONS?

It's definitely my interpretation of his work. From the very beginning of our collaboration, it was very rare to receive any instruction from him about how I should approach a project. In fact, the only constraint on my shooting is his aversion to shooting at dusk or in the evening, with the buildings lit up... Apart from that, I feel totally free to convey my own reading and interpretation of his projects.

IS ÁLVAREZ'S ARCHITECTURE EASY TO PHOTOGRAPH?

Álvaro Siza's architecture may seem simple at first glance, because it is based on subtle, thoughtful gestures. If a superficial photographic study of his buildings were not approached in a complex way, it would fail to convey the poetic elegance inherent in many of his design decisions. In my experience, the only way to get close to his gentle, inspired design is to spend time in the buildings looking for the perfect light and angle.





COULD YOU GO BACK OVER THE GENESIS OF THREE OF YOUR OTHER PROJECTS?

The following projects mark a clear break with my main activity, which is essentially to disseminate new work by prestigious architects to architecture lovers. Here, the most formal and intimate aspects of my work take centre stage.

HABANA DECÒ

On my first visit to Havana as a tourist, I was deeply impressed by the beauty of its Art Deco architecture. Despite the poor state of conservation of the city's architectural heritage, the buildings have retained an extraordinary ability to evoke the times of splendour experienced by the Cuban capital in the 1920s, 1930s and 1940s. This ability of the architecture to fascinate remained intact and was curiously reinforced by the presence of cars from the same era still circulating in the city. So I decided to return to Havana a few years later and spent a month photographing the architectural achievements I found most interesting. The idea was to publish a book, and I even asked Cuban writer Zoé Valdés to write a prologue. However, the project has yet to see the light of day...



SOMBRAS EN LA FAUP

On the occasion of the publication of a book about the Faculty of Architecture at the University of Porto (FAUP), Adalberto Dias, professor and researcher at FAUP, asked me to do a personal reading of this architectural intervention. For some reason, I hadn't yet photographed this project and, by the time I received the commission, the buildings had already deteriorated quite badly due to lack of maintenance. That's why I decided to work in black and white, focusing on the play of shadows created by the various overhangs and the proximity of the different volumes. This subtle dance of 'chiaroscuro' on the façades proved capable of conveying the poetry of this project by Siza, without the eye being distracted by its poor state of conservation.





STEEL SCULPTURES IN MILAN

The construction of a skyscraper is usually very complex from a technological point of view, but in the case of the Unipol tower in Milan, designed by Mario Cucinella Architects, the sophistication of the structure reaches dizzying heights. Impressed by the imposing structural elements of this architectural intervention, I decided to represent these pieces as if they were cyclopean sculptures. Thanks to the abstraction inherent in black and white photography, these gigantic elements acquire a fascinating and disturbing presence.

INTERVIEW BY LISA AGOSTINI



BEFORE/AFTER :
SIZA/MALAGAMBA
PUBLISHED BY PHAIDON
PHAIDON.COM
DUCCIOMALAGAMBA.COM

Duccio Malagamba does not simply photograph a building or capture the essence of an architect. He seizes on its thousand and one facets to take us into another dimension, magnifying the delicacy and singular details that constitute the very identity of an architectural work.



UNITED STATES - NEW YORK

ALLEGORY OF THE EARTH

BY STUDIO GANG

Opened last May, the Richard Gilder Center for Science, Education, and Innovation is a poetic ode to nature and its phenomena.

It's a new milestone for the American Museum of Natural History. In May 2023, the prestigious institution opened the doors of the Richard Gilder Center for Science, Education, and Innovation. This new centre, housed in a new building, was designed by Studio Gang, the international architecture and urban design firm headed by Jeanne Gang. Spanning more than 20,000 m², the architectural project is inspired by the natural processes of wind and water on Earth, which shape exciting landscapes to explore. It comprises six floors above ground, four of which are open to the public and one underground.



© Iwan Baan





Externally, its undulating façade, with soft, flowing curves, is clad in pink Milford granite with rounded windows. The pattern of the stone panels evokes both the phenomenon of geological stratification, and the richly textured surface of the stone masonry of neighbouring buildings.

Once inside the Gilder Center, visitors find themselves in the Griffin Atrium, a dizzying space that rises to the full height of the building and welcomes natural light through skylight openings. In designing this space, the architects were inspired by the way wind and water carve paths through rock, as well as by the shapes etched by hot water into blocks of ice. Right angles seem persona non grata, where curves reign supreme.

This space, like much of the Gilder Center, was built using structural concrete sprayed directly onto rebar without formwork to create a homogeneous interior of vaulted walls, bridges and caverns, which form the structure of the building. A technique invented by Carl Akeley, museum naturalist and taxidermy artist. Once the spraying was complete, the finishing touches were applied by hand, testifying to the expertise of its builders. A fascinating and sublime tribute to nature.

LISA AGOSTINI

STUDIOGANG.COM

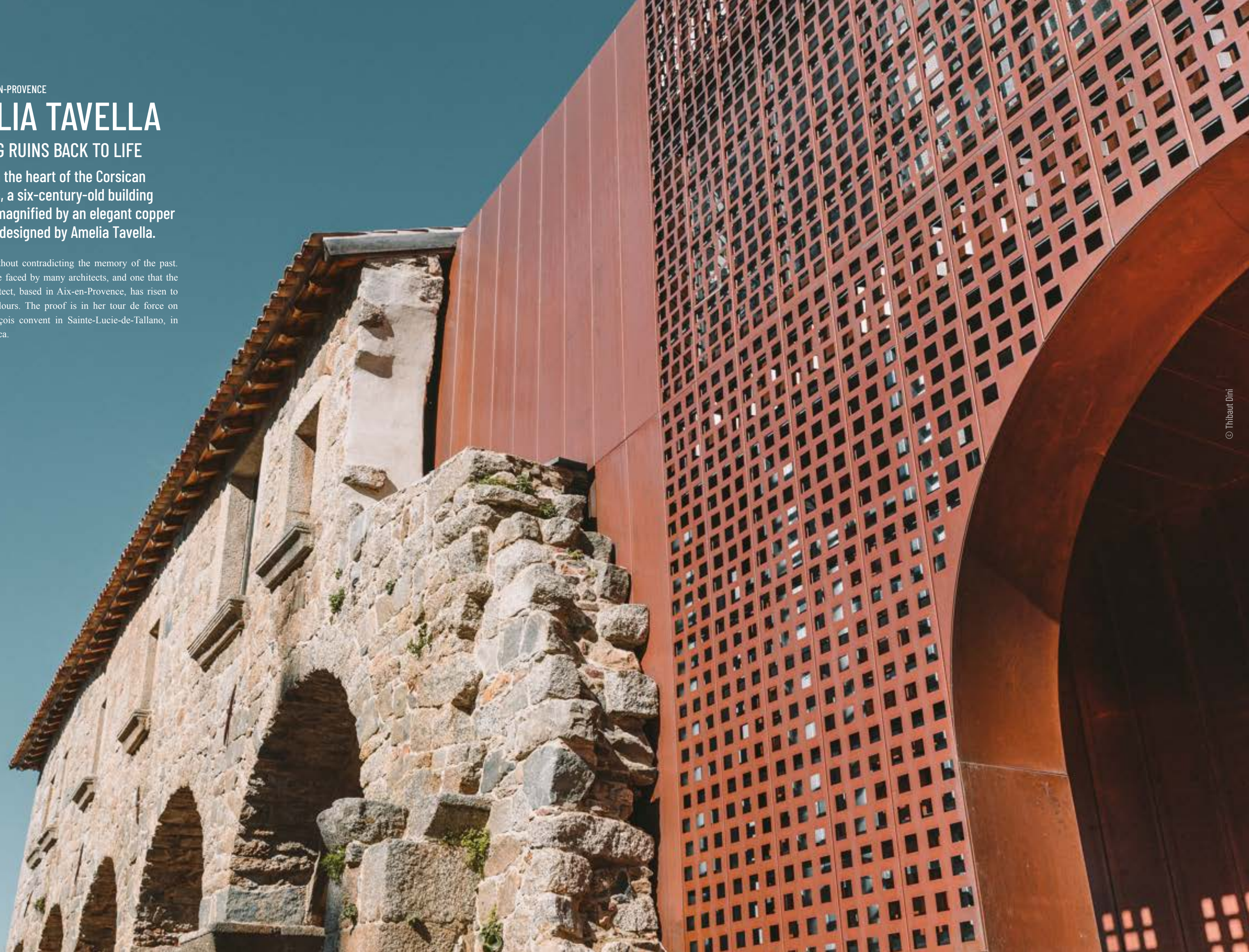
FRANCE - AIX-EN-PROVENCE

AMELIA TAVELLA

BRINGING RUINS BACK TO LIFE

Nestling in the heart of the Corsican mountains, a six-century-old building has been magnified by an elegant copper extension designed by Amelia Tavella.

Rebuilding without contradicting the memory of the past. It's a challenge faced by many architects, and one that the Corsican architect, based in Aix-en-Provence, has risen to with flying colours. The proof is in her tour de force on the Saint-François convent in Sainte-Lucie-de-Tallano, in southern Corsica.



© Thibaut Dini

86



87



As Amelia Tavella explains: *“I believe in higher, invisible forces. The convent of Saint-François de Sainte-Lucie-de-Tallano, built in 1480, is part of this belief. Set high up on a promontory, it was once a defensive castle before becoming a place of prayer and retreat, chosen by monks aware of the absolute beauty of the site. Faith meets the sublime.”*

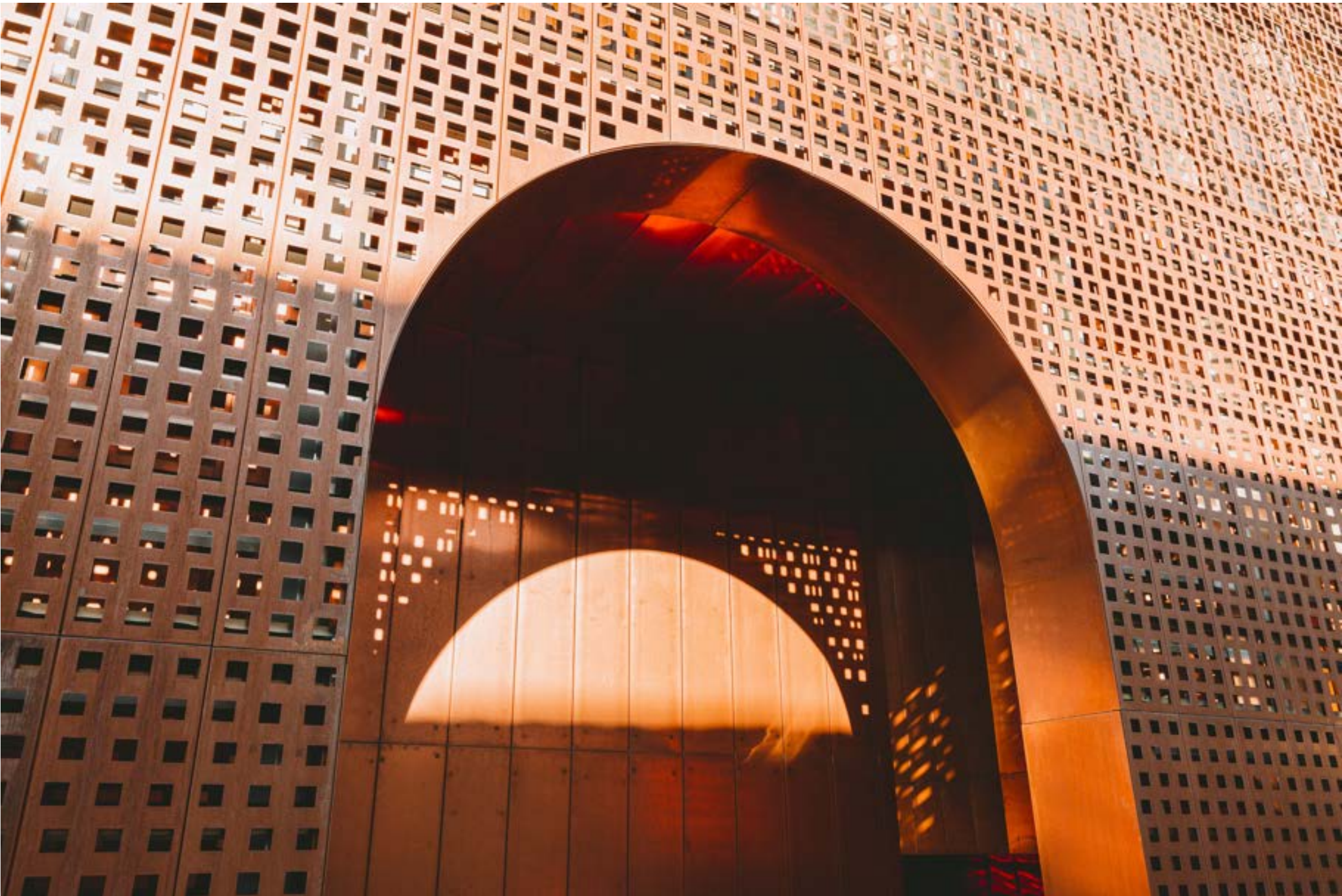
Bordered by an olive grove and facing the island’s mountains, the building, made up of two sections, was partly in ruins, like a body deprived of a limb. Through her architectural gesture, Amelia Tavella did not wish to erase this episode, but on the contrary to emphasise it: *“I chose to keep the ruins and replace the torn-off part, the ghost part, with a copper work that will become the Maison du territoire. I walked in the footsteps of the past, linking beauty to faith, faith to art, moving the spirits of the past towards a form of modernity that never alters or destroys. Ruins are marks, vestiges, imprints; they also speak of foundations and a truth; they were beacons, cardinal points, orienting our axes, our choices, our volumes”.*

This modernity is embodied in an elegant copper moucharabieh that echoes, almost symmetrically, the silhouette of the building opposite it, combining metal and stone, two materials that are alien to each other but that work perfectly together. Is metal too cold? Instead, the architect sees this copper cladding as *“a gentle gesture”* that captures the light, reflecting it *“back towards the sky like the prayers of the monks and the faithful to the Most High”.*

A rare project, now in the running for the European Union’s Mies-van-der-Rohe 2024 architecture prize.

LISA AGOSTINI

[@AMELIA_TAVELLA](#)





SAUDI ARABIA - JEDDAH

TAKE OVER JEDDAH

BY ANDRÉS REISINGER

Well-known to fans of virtual art and design, Barcelona-based Argentinian designer Andrés Reisinger made his mark with his 100% digital "Hortensia" armchair, then transposed to the real world. Six years on, the designer and artist continues his work, notably in Jeddah, Saudi Arabia.

Soberly named "Take Over Jeddah", his latest creation is presented at the first edition of Balad Al-Fann, an event aimed at reviving the UNESCO World Heritage district of Jeddah.

Set in the heart of the historic old town, Reisinger's work questions our perception of non-physical and physical entities. After the first edition of "Take over" in Miami, this new Saudi opus aims to give a modern tinge to ancient narratives, asking the viewer to consider tradition from a new angle. Although the ancient structure is wrapped in pink fabric, the work in no way affects the aesthetics of the building itself. Pink, Reisinger's signature colour, at once vibrant and embodying a sense of comfort and familiarity, can foster human bonds through a sense of unity and belonging. At 17 metres high, the installation is intended to trigger a discussion on the meaning and value of architectural "objects", particularly those in danger of being abandoned and which represent the city's cultural and societal past.

LISA AGOSTINI

REISINGER.STUDIO

FOCUS

03



ART

ITALY - FIRENZE

ANDREAS SENONER

MATTER AND ORACLE

Andréas Senoner's works navigate between two fundamentals: his subject, the body, and his material, wood. The Italian-born artist, whose work was exhibited at the 24th Venice Biennale and whose career is international, enjoys working with what he perceives as "living materials".

Andréas Senoner studied at the Accademia di Belle Arti in Florence, then in Valencia, Spain, before winning a scholarship to the College of Art and Design in Minneapolis, where he studied with sculptor and printmaker Kinji Akagawa, deepening his woodcarving technique.

Having explored a variety of mediums during his training, from painting to performance art, it is with woodcarving that his talents are fully developed, as his thematic repertoire takes shape over time.

Shapes recur from one sculpture to the next: heads, legs and feet, as if to frame the symbolism of the body in what it represents in terms of thoughts and foundations, freedoms and inking. In *"Nature Doesn't Care"*, the severed, posed head seems to be sleeping the sleep of a century, as if the marble of an ancient statue had turned to wood through which termites have crawled. The forehead and closed eyes create the expression of an oracle or prophet, seeing beyond the visible.

Andreas Senoner, Fear

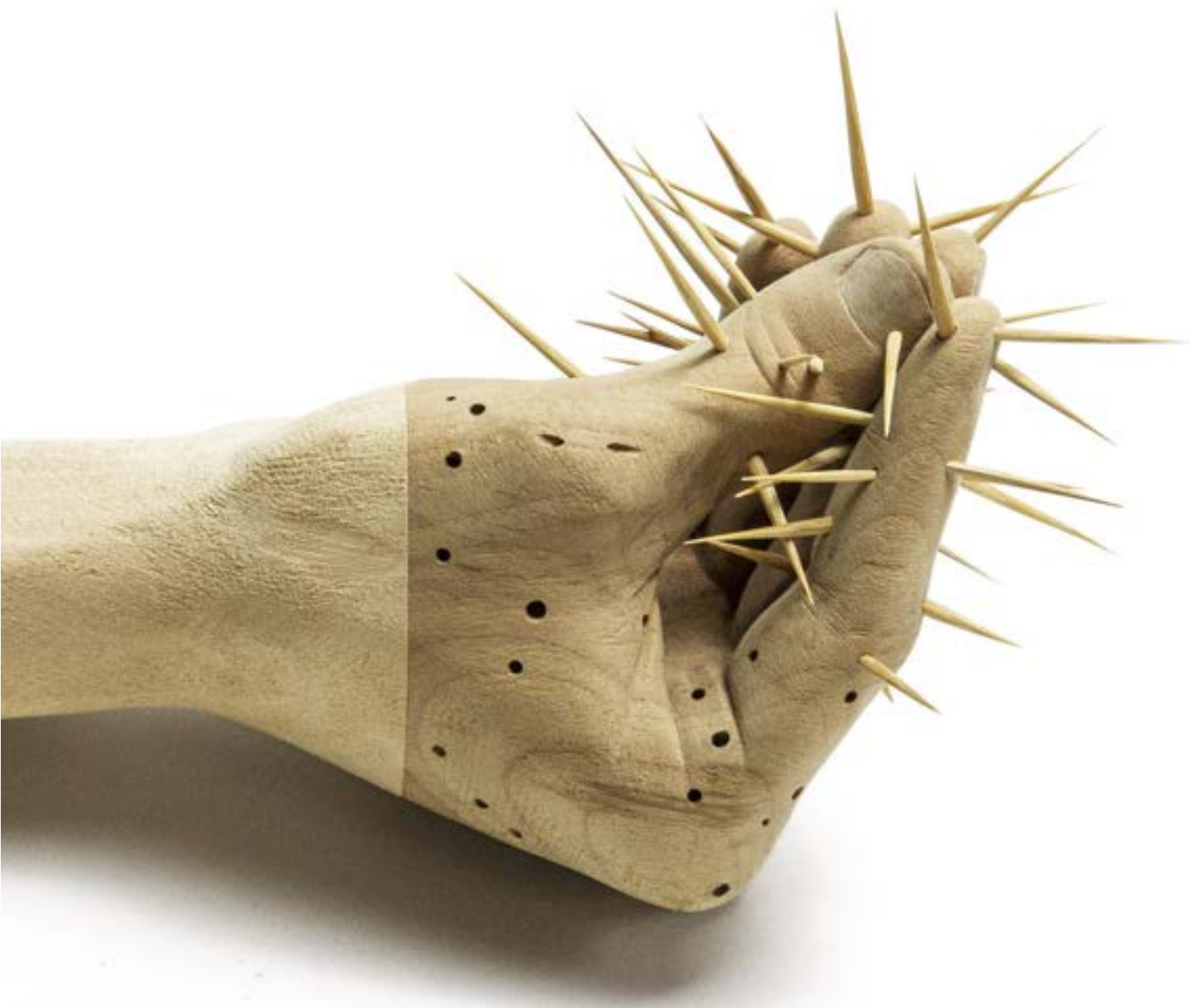
96



97



DE ARRIBA ABAJO, DE IZQUIERDA A DERECHA:
1. ANDREAS SENONER, *GRAFT* / 58X25X23 CM / WALNUT, PINE
2. ANDREAS SENONER, *ORIGINS* / 48X21X15 CM / WALNUT, FEATHERS
3. ANDREAS SENONER, *SHAPESHIFTER* / 80X39X10 CM / WALNUT, FEATHERS





Senoner's faces are hidden, his gaze elsewhere, his bodies covered in fur, lichen or feathers. Legs and feet are pricked with needles or grown branches. The natural material of painted wood - yellow head, blue legs - evokes metamorphoses, and adds an air of the uncanny to anatomical deformations. Hybridity lies at the heart of the artist's imagination, as the mark of a certain beyond of the body, a place of occult force.

For the artist, wood is used above all as a collector of memory, a place of history visually marked by time and the environment. Wood becomes a metaphor for duration and transition, a symbol of secular stability, the time that allows narratives to intersect and relationships to be built.

In this way, the work becomes a gathering place for a transhistorical imaginary.

ANA BORDENAVE

ANDREASSENONER.COM



102

ART

BELGIUM - BRUSSELS

LITA ALBUQUERQUE

"BETWEEN EARTH AND SKY"

While the Nasher Sculpture Center in Dallas has just honoured the women of "Land Art", La Patinoire Royale Bach Gallery in Brussels has invited Lita Albuquerque to recompose her first ephemeral installations in its great nave, questioning our identity and our relationship to the cosmos through primary forms and pure pigments evoking primordial elements.

"No road, no path, / No land marks / Show the way there / You must go by the stars. ["No road, no path, / No land marks / Show the way there. / You must go by the stars"], writes the American Trappist monk Thomas Merton (1915-1968) in one of his poems inspired by the "Desert Fathers"². An apophthegm that American artist Lita Albuquerque seems to have made her own.

In addition to her fascination for the desert, this figure of the Light and Space movement born in Southern California in the 1960s, has always looked to the star field. This was the constellation map she reproduced with ninety-nine blue circles drawn using three tons of powdered pigments on the sands of the Giza plateau, at the foot of the Great Pyramids, during the Sixth Cairo Biennial in 1996. Inspired by Plato's writings affirming the alignment of the pyramids with the stars, this ephemeral work entitled "Sol Star" won him the Biennale prize. As evidenced by the preliminary sketches exhibited at La Patinoire Royale Bach Gallery, the gilding of the pyramidions, which remained in the planning stage, was to give this installation an extraordinary cosmological dimension.

103

Left: Lita Albuquerque, Stellar Axis, 2014
Right: Lita Albuquerque, Materie Prima (1979-2021) © PRVB GALLERY / © Vincent Everarts

**FROM THE EARTH'S
BACKBONE TO THE STELLAR AXIS**

In 2006, on an Antarctic ice plateau, the artist, accompanied by researchers and experts, placed ninety-nine blue spheres corresponding to the ninety-nine stars of the Antarctic sky, in order to draw a terrestrial constellation ³. And while in 1980, Lita Albuquerque traced, in the form of a red spiral, the *"Spine of the Earth"* in the Mojave Desert - a seminal work recomposed specially by the artist at La Patinoire Royale -, in 2018, she placed on the summit of a Swiss mountain the cast of a naked woman's body covered in ultramarine blue pigment lying down to listen to the earth⁴.

For Lita Albuquerque, *"Deserts are places for listening and connecting to the rich history of celestial traditions"*. Thus, amid an arrangement of circles of blue powder pigments reflecting the alignment of the stars on January 31, 2020, the artist placed a monumental sculpture of a blue woman in a meditative position on top of a rock in the Al Ula desert in Saudi Arabia⁵.





**PRIMORDIAL FORMS
AND PRIMARY COLORS**

While the ultramarine blue used in her most spectacular large-scale installations refers to the sky, the cadmium yellow often associated with it⁶ refers to the sun, while red summons the energy of the earth. All these pure pigments are distributed in circles, spirals or points, or sprinkled on stones, to reveal their intrinsic power. According to Lita Albuquerque, who does not reject a certain closeness to animism, stones are alive and contain a light that pigments simply reveal... Volatile pigments that the artist likes to deliver to the desert wind or to her own breath, as evidenced by her *100 yellow, fuchsia or blue breaths* created in 1989, or her *“Peintures de vent”* (2012)⁷.

¹ “Groundswell: Women of Land Art” from September 23, 2023, to January 7, 2024.

² *Macarius the Younger, collected Poems*, New York, 1977

³ *Stellar Axis: Antarctica*

⁴ *Transparent earth*

⁵ *Najma (she placed one thousand suns over the transparent overlays of space)*

⁶ Notably in *Materia Prima*, another early work reconstituted at La Patinoire Royale, and in *Man and the Mountain*, produced in the Mojave Desert in 1979.

⁷ *1000 Breaths Yellow, Green, Fuschia...*(lithographic monoprint) and *Wind paintings* (pigment on canvas)

STÉPHANIE DULOUT

“LITA ALBUQUERQUE – EARLY WORKS”
LA PATINOIRE ROYALE BACH
15, RUE VEYDT, 1060 BRUXELLES
UNTIL MARCH 30 2024

PRVBGALLERY.COM
LITAALBUQUERQUE.COM



BIOGRAPHY

Born in 1946 in Santa Monica, California, Lita Albuquerque grew up in Tunisia and Paris until the age of eleven, when her family moved to the United States. She graduated from the University of Los Angeles, where she still lives and works today.



FRANCE - PARIS & AVIGNON

YOUCEF KORICHI

PLUNGE AND COUNTER-PLUNGE INTO PAINTING

Photorealistic in appearance, Youcef Korichi's painting never fails to fascinate, as much for its virtuosity as for the strange apparent banality of its subjects.

Declensions of Grilles (2017), *Ciel, Sol caillouteux ou frondaisons* (2018), *Pieds* ou draps froissés, benne à gravats et trottoir défoncé, *Ecorces* et ronds dans l'eau... We are faced with pieces of reality that are as many pieces of bravura as the trompe-l'œil rendering creates illusion.

But make no mistake: for the artist, "*the real subject is painting*". That which gives itself to be seen, and which gives us to see what, without it, we would probably not see...

However, we can't help discerning "*tragic contemporary icons*"¹ in his series of *Grilles*, his thorny bushes (*Griffes*, 2018) and other barriers occupying the entire canvas space, just as his fantastic draperies (*Nature morte*, 2011; *Odalisque*, 2014 and *Être dedans*, 2015) appear as icons of solitude.

Youssef Korichi, *Pantini* 1 (gauche) & *Pantini* 2 (droite), 2022
Huile sur toile / 200 x 200 cm (78 3/4 x 78 3/4 in.)
© Courtesy de l'artiste et Galerie Suzanne Tarasieue, Paris



While the works in his latest series, inspired by Francisco de Goya's *Pantini* (El Pelele) painted in 1791, inevitably evoke the tragic fall of man. Is it the tragedy of a human being dreaming of an afterlife, yet condemned to a life of earthly gravity? Damned or modern Icarus, Korichi's puppet is dressed in a costume. A gangly, faceless body, it could be us... Isolated and tumbling under a cloud-laden sky, far from the carnivalesque figure heckled by the women in Goya's country scene, he may also remind us of the silhouette jumping from the top of a building in Andy Warhol's dark 1963 silkscreen *Suicide*, or Yves Klein's 1960 *Saut dans le vide*.

Youcef Korichi, *Grille*, 2017
oil painting/ 300 x 200 cm (118 1/8 x 78 3/4 in.)
© Courtesy of the artist and Galerie Suzanne Tarasieva, Paris / Private collection

FROM FALL TO FALL

Shadows and protruding folds, bulges, creases and traces of wear... from the shine to the matte finish of the costume fabric, which is glossy in places, and the leather of the shoes - even the dirt on the soles of which is rendered in a masterful, vertiginous contrapposto - Youcef Korichi's *maniera* commands admiration. Using the ancient technique of "mise au carreau" to reproduce, by enlarging them, the smallest details of his photographic "documents", the painter works from two to five months on his often monumental canvases... It's also easy to see how one can be taken in by the meticulousness and accuracy of the rendering. Seeking to render the tactility of materials, "the sensation of being touched by paint and by the eye", and to "mix several ways of painting in the same picture"², Korichi once again demonstrates his dexterity in his latest series, on the borderline between the tragic and the grotesque, through the amplitude of his gesture, ranging from ultra-precision to slackness to impasto. For example, the very airiness of the clouds contrasts with the density of the folds of the puppet's clothes, thrown into the air before finally crashing to the ground.

¹ Baptiste Brun / cnap.fr/youcef-korichi-de-front
² Quote from an interview with the painter on February 14, 2024

STEPHANIE DULOUT

"YOUCEF KORICHI - THE BLUE OF THE SKY"
SUZANNE TARASIEVA GALLERY
7, RUE PASTOURELLE, PARIS III
FROM MARCH 16 TO APRIL 27 2024
SUZANNE-TARASIEVA.COM

"YOUCEF KORICHI"
CLOÎTRE SAINT-LOUIS, AVIGNON
FROM 5 TO MARCH 27 2024



BIOGRAPHY

Born in Constantine, Algeria, in 1974, Youcef Korichi graduated from ENSBA in 1999, and trained in Jean-Michel Alberola's studio before studying art history at university. He lives and works in Paris.



BELGIUM - BRUSSELS

MARIE-LUCE NADAL

FROM CLOUD TO CLOUD

Visual artist and researcher Marie-Luce Nadal hunts and enshrines clouds. The daughter of a long line of Catalan winegrowers, she draws her inspiration from the ancestral tradition of “cloud hunters” firing rockets into the sky to protect harvests from hail. Armed with a crossbow and ammunition made from sulfur, *She makes the clouds cry!*, during the blue hour, that suspended moment at dusk when the birds stop singing. Documented in photos and videos, these poetic performances take place after a fencing duel. So many rituals marking the practice at the frontier of art and science of the artist-engineer who, since her first cloud-capturing machine (produced in 2015), has been ingeniously cultivating the impalpable and manipulating the atmosphere.

MANIPULATING THE ATMOSPHERE

Driven by a utopian dream, Marie-Luce Nadal captures cloud particles and electrical storm residues on her travels and reduces them to extracts before encasing them in eoloriums (or cloud aquariums). These you can acquire by committing to maintaining them (by supplying them with water).

Marie-Luce Nadal, *A summer of Celebration*, 2022
 Water, pure cloud essence, cloud brain, lead, 30 x 30 x 42 cm © Courtesy Galerie La Patinoire Royale Bach

“I wanted to give birth to a cloud in a box so that, at last, I could say that it’s possible to play with clouds as one plays with fire”, explains the artist who confronts us, if not with transcendence, at least with the human obsession for control and domination of the natural world. Housing “fragment[s] of imprisoned territory”, “microcosm[s] subject to the random will of air masses condensing into volutes”, these cloud aquariums are also, for the artist, a means of “capturing the ephemeral to protect it from the passage of time”² as we witness their metamorphosis, the cloud extracts, sensitive to light and temperature, constantly evolving and transforming.

¹ Title of an outdoor performance initiated in 2015
² marielucenadal.com

STÉPHANIE DULOIT

“MARIE-LUCE NADAL - CELESTIAL WARFARE”
LA PATINOIRE ROYALE BACH
15, RUE VEYDT, 1060 BRUSSELS (BELGIUM)
UNTIL MARCH 30 2024

PRVBGALLERY.COM

AND ALSO :

“MARIE-LUCE NADAL, A SUMMER OF CELEBRATIONS”
IN ART SITUACIONS III
FIMINCO FOUNDATION
43, RUE DE LA COMMUNE DE PARIS, 93230 ROMAINVILLE (FRANCE)
UNTIL APRIL 7th 2024

FONDATIONFIMINCO.COM

BIOGRAPHY

A graduate of the Ecole Nationale Supérieure d’ Architecture (ENSAM) in 2009, then of the Ecole Nationale Supérieure des Arts Décoratifs (ENSAD) in 2012, Marie-Luce Nadal (b. 1984, Catalonia) also studied at PSL Research University (Paris Sciences & Lettres) in the laboratory of the Ecole Supérieure de Physique et Chimie industrielle de Paris. She exhibited her “*Fabrique des Nuages*” in 2015 at the Palais de Tokyo and her video “*Faire pleurer les nuages*” in 2021 at the Institut français d’Helsinki. She also took part in the Novacène exhibition at the UTOPIA Lille 3000 festival in 2022.



© Emma Daniere



SWITZERLAND - BASEL

DAN FLAVIN

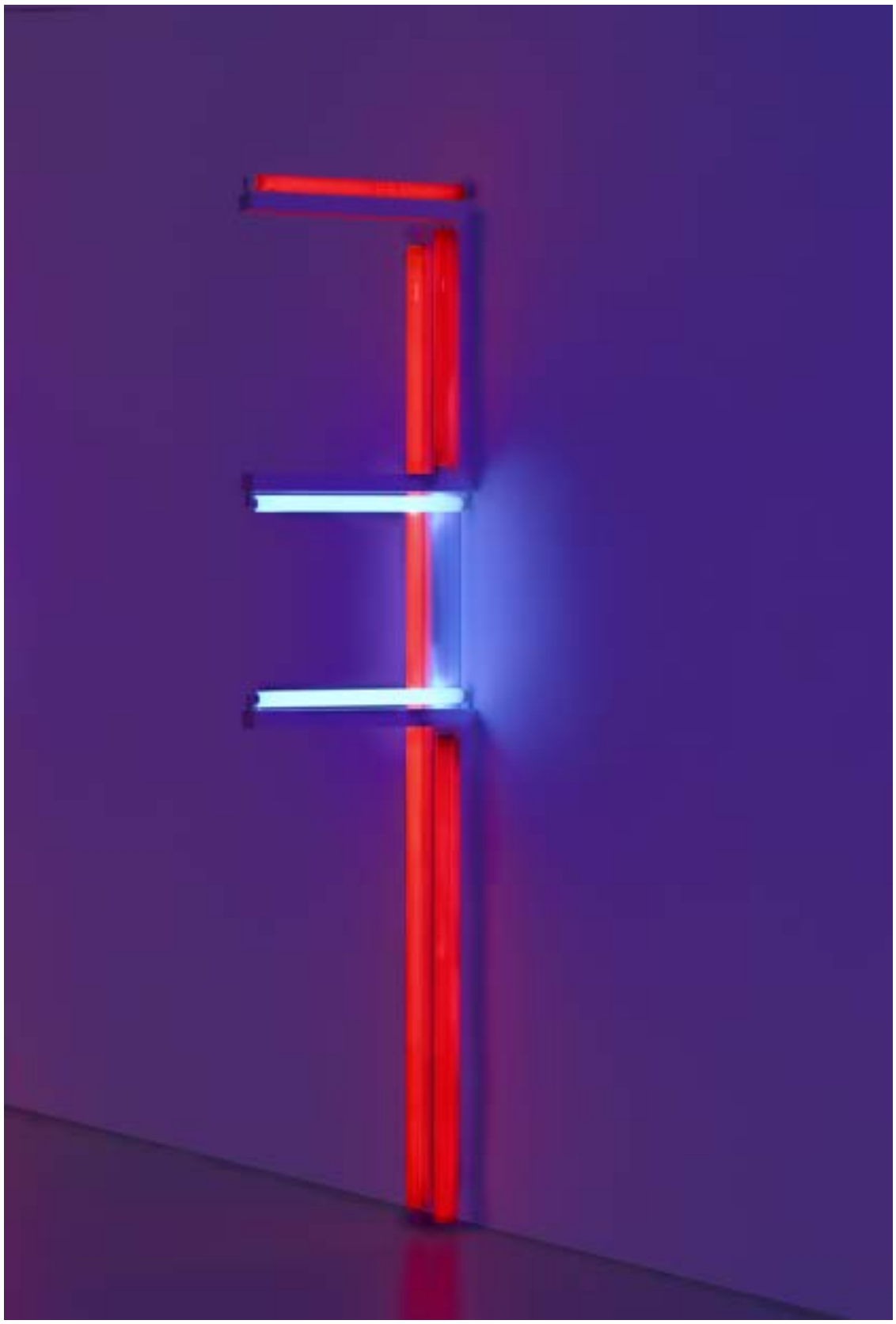
SPACE UNDER HIGH VOLTAGE

The master of neon lights, Dan Flavin (1933-1996), whose major works are on show at the Kunstmuseum Basel, succeeded in producing works - or rather, "situations" - of great emotional intensity from extremely simple devices.

Called "*The Diagonal of personal ecstasy*", a simple neon sign attached diagonally to a wall by the self-taught artist (soon to be considered, along with Donald Judd, the pioneer of minimal art), marked a turning point in the history of contemporary art in May 1963. Not only was Dan Flavin taking colour out of the two-dimensionality of the painting, he was also confusing it with light. "*Dan Flavin quickly understood how space and the viewer's perception could be transformed by the power and dynamics of his tool, both light and colour.*"¹

*Dan Flavin, Monument 4 for those who have been killed in ambush
(to P.K. who reminded me about death)*

122



123

Dan Flavin, Untitled, John Hearfield

THE "HYPERPRESENCE OF THE IMMATERIAL"

Tangible and intangible, hypnotic and untouchable, dazzling and enveloping, metamorphosing the viewer's mental and architectural space, his neon installations invariably seek to achieve the "hyperpresence of the immaterial" ¹. Arranged on the floor, wall, ceiling, corner, barrier or corridor, and available in the four standard lengths and nine commercially available colours, the situational fluorescent tubes (Dan Flavin himself described his art as "situational") are most often dedicated to other artists ², when they don't refer to concrete events, such as the atrocities of war or police violence. For example, the poignant *Monument for those who have been killed in ambush (to P.K. who reminded me about death)*, dedicated to the memory of the Vietnam War dead, consists of a spray of glowing tubes piercing and saturating the space.

¹ Suzanne Pagé, curator of the Dan Flavin retrospective held in 2006 at the Musée d'Art Moderne in Paris.

² Such as Constantin Brancusi, Vladimir Tatlin, Jasper Johns or Barnett Newman.

STÉPHANIE DULOIT

"DAN FLAVIN - DEDICATIONS IN LIGHT"
KUNSTMUSEUM BASEL
ST-ALBAN GRABEN 8, 4010 BASEL
FROM MARCH 2 TO AUGUST 18 2024
KUNSTMUSEUMBASEL.CH



Clément Borderie, *Store Auguste Blanqui (dyptique)*, 2022
Toile sur châssis, Store banne, temps de production : 10 ans, 205 x 210 cm
© Courtesy de l'artiste, Jousse entreprise et de l'Adagp, Paris 2024



FRANCE - PARIS

THE SHAPES OF TIME

How do you give form to time, which is intrinsically impalpable and elusive? Stains, traces, strata, steps, mechanical swaying, buried images, cast shadow imprints, evolving electronic painting... the attempts made by the visual artists gathered at *Topographie de l'art* are most convincing. Experimental and poetic, they invite us, "*in the age of accelerated time*", "*to slow down in favour of time for observation, reflection and reverie*"¹.

" [...] to make time visible [...] to crystallise it into an image and [...] to trap its thickness"² : This is the quest pursued by Clément Borderie, whose stretched canvases have been painted by the elements and his "*Stones of Salt*" sculpted by cows... An adept of the "laissez-faire" approach, the artist stretches blank canvases on matrices in the open air, only to harvest them months later once the wind, snow, rain, dust, birds and plants have done their work. This appropriation can also be seen in the transformation of a bistro awning stained by the traces of time ("*creating [...] the landscape*") into a dyptique (*Store Auguste Blanqui*, 2022).

THE THICKNESS OF TIME

Cat Lorey traces the passage of time with her pencil, using the strength of her wrist. The monumental forms she draws “unfold in the space of the white page in fluid, undulating patterns whose often unfinished ends suggest that they may extend infinitely, beyond the material limits of the work”.¹ To this evocation of infinity is added “the time of “doing”, very important for the artist for whom the repetition of the gesture “is a time for reflection, for meditation”, allowing, “to feel both the work and the material”.

Repetition is also the subject of Dieter Appelt’s “La Tache que produit le souffle sur le miroir” (1977). Comprising a series of twelve self-portraits showing the artist blowing in front of a mirror as if to “inscribe time in matter and duration”², it is, according to exhibition curator Domitille d’Orgeval, akin to a contemporary vanitas: “Through this freeze-frame on the imprint of life and its manifestations, the artist captures the elusive and returns to the obsessions that haunt his work, those of the passing of time, life and death.”





TIME SUSPENDED AND TIME REVERSED

In *Timezone*, a 60-minute digital video from 2010, Berdaguer & Péjus highlight the irreversible nature of time, illustrating a metaphor used by the American artist Robert Smithson (1938-1973) through the inverted march of a man, similar to a human clock, through grey sand that turns black and white after an hour... An artificial and illusory “*repairing*” march towards the “*original order*”, showing us the impossibility of going back... Just like their *intrusions*, these captures of luminous flux on sensitive paper “*encapsulated*” in wax, turning our fleeting existences into ghostly apparitions...

¹ Domitille d'Orgeval, exhibition curator.

² Clément Borderie, Ghislaine Rios, Les Bosons de l'art, Clan Borderie éditions, 2020.

STÉPHANIE DULOUT

“LES FORMES DU TEMPS”

TOPOGRAPHIE DE L'ART

15, RUE DE THORIGNY, PARIS III

UNTIL APRIL 4 2024

TOPOGRAPHIEDELART.FR

FRANCE - NANTES

LE PAYS DES MERVEILLES BY BOTTEREAU & FIQUET

As Alice falls deep inside herself in Wonderland, the narrative becomes a metaphor for the physical and psychic transformations of childhood. It is through the most fantastic images that the complexity of reality is expressed. This is how Laura Bottereau & Marine Fiquet's work can be read, as a long, continually reinterrogated dive into the world of the White Rabbit, on the borderline between apprehension and attraction, anxiety and scopic pleasure.

Bottereau & Fiquet are an emerging duo of French artists working in Nantes, whose works offer a theatre of the strange. The white wax ex-voto figures in *Spleen Spring*, for example, display their large teeth or moustache hairs, and inspire a smile. The work presents small pieces of cut-up bodies and skins, carefully hung like a wall of trophies, but through laughter, the audience validates and associates itself with these morbid cut-outs. Body parts and bits of action are constantly to be found in the artists' installations, sculptures and photographs, flirting with the grotesque. Childhood - the artists' main theme - then appears to be blocked before the mirror stage, or in a utopian state, where the body is not understood as an independent, localised unit, but only through its relationship to the subjects and objects around it.





134



135

Battereau & Fiquet, Les vieux démons (extrait) © Adagp, Paris, 2024



But there's nothing innocent about these artists, whose conceptual and referential discourse enables them to inscribe themselves in a multiple visual culture, providing fertile interpretative openings. In their stagings, references to fetishes and ex-votos lend objects a certain magic, a different power. In the photographs, an impression of still life detaches the evocation of the body from its reality, making it the site of metaphorical projections. In some installations, conceptual photography is not far off, combining text and images to construct individual narratives. In *Soliloques*, the set-up is reminiscent of Sophie Calle's, but with an extra touch of fantasy.

The duo present bodies "*as political archives*": is this a way of evoking memory and the physical inscription of psychological events? But there are undoubtedly as many interpretations as there are children's stories.

ANA BORDENAVE

STUDIOGANG.COM



INSTALLATION BASED ON THE ADAPTATION
OF AN ORIGINAL CREATION BY LÉA COLLET
PRODUCED BY LE FRESNOY
STUDIO NATIONAL DES ARTS CONTEMPORAINS, 2023

BIOGRAPHY

A garden enthusiast, Léa Collet (born in Lyon in 1989) studied at the DIU ArTeC+ (Paris) after passing through the Slade School of Fine Art and Camberwell College of Arts in London.

LEA COLLET

DIGITALIS, 2023

Strange, metamorphic faces as these nine schoolchildren transform into flowers before our very eyes. Colonised by petals inspired by the flowers made of papier-mâché, wood and other materials by Robert Brendel in Germany in the 19th century for educational purposes, these hybridised faces mutate under the action of an artificial intelligence fed by floral images. The result of research and exchanges with scientists in plant biology, the documentary film that unfolds before our eyes transforms itself to become a fable, on the edge of storytelling and science fiction. *“I’m a botanical chimera [...] a tangle of roots reaching into outer space,”* we hear from the blossoming mouth of one of the mutant protagonists after the computer system modelling the plant development process¹, combined with AI, has generated the unlikely human-plant transformations.

Divided into three chapters, from research and encounters with plants to artificial mutation, the film is akin to an initiation tale, with a strange symbiosis between its subject - the fictional story of a mutation - and its protagonists, teenagers who are themselves in transition... Loving to blur the boundaries (between the real and the artificial, botany and technology...), Léa Collet, who has just graduated from the Studio national arts contemporains du Fresnoy, takes us to the crossroads between artificial intelligence and the imaginary of the artificial.), Léa Collet, fresh out of the Studio national des arts contemporains du Fresnoy, takes us to the crossroads between artificial intelligence and the imaginary of the artificial, and invites us to consider AI’s creative potential as a possible way forward, an open door to an unknown world capable of generating new poetry. Here associated with survival, mutation appears above all as a dream and a fantasy, that of *“becoming fluid, free to move from one form to another [...] plural, ambiguous...”*.

¹ System L or Lindenmayer system invented in 1968 by Hungarian biologist Aristid Lindenmayer, modelling the growth process of living beings such as plants and cells.

STÉPHANIE DULOUT

WORK VISIBLE IN THE EXHIBITION
“DEMAIN EST ANNULÉ”
AT ESPACE DE LA FONDATION EDF
6, RUE RÉCAMIER, PARIS VI
ON VIEW UNTIL SEPTEMBER 20 2024

FONDATION.EDF.COM

FOCUS



04

PHOTOGRAPHY



GERMANY - BERLIN

NIKLAS HAZE

CREATIVE EXPLORER

The young German fashion photographer, based between Berlin and London, transports us into surprising and unexpected spheres, full of meaning and depth.

Niklas Haze invests different universes and confronts influences and atmospheres between portraiture and fashion, documentary photography and landscape, surrealism and science fiction, retro and modern. A former photography graduate of Berlin's Lette Verein, Niklas Haze is a curious and open-minded traveller. He spent two months in India, living in an ashram in Rishikesh, one month in the Amazon, at the heart of the Kayapo tribe, and six months in New York, studying filmmaking at the New York Film Academy. During this same period, he practised street photography in the city that never sleeps, as well as in Los Angeles, capturing and filming moments, environments and urban life. His love of "*the beauty of different cultures and ancient ways of life*" is the result of all his travels. A vision he injects into his career as a fashion and portrait photographer.

Niklas Haze, Junior © Hair Special for Tush Magazine

144



© Niklas Haze, Mami (personal project)



IMAGINATIVE PROCESS

The young career of this virtuoso, who lives between London and Berlin, got off the ground by assisting big names such as Peter Lindbergh, Greg Williams, Martin Schoeller and Julia Fullerton-Batten. While he developed his portfolio in parallel, working mainly in the digital field, the fashion world was the obvious choice. A multifaceted, independent trajectory that soon led him to collaborate with magazines such as *Wallpaper*, *V*, *Perfect*, *Tush*, *Zoo*, *Numero Berlin* and *Wonderland*.

“My affinity for the fashion industry is rooted in its ability to offer a transformative escape from the routine of our daily lives,” he explains, *“It’s a field where you can innovate, explore new worlds and engage in an imaginative process similar to that of a creative explorer. Fashion allows dreams to flourish. I strive to infuse an element of fun and highlight the richness of diversity.”*

MIXING STYLES

His work highlights the complexity of beauty, while respecting its aesthetic force. His series for Wallpaper China is a case in point, plunging us into the future of cyborgs. *“Together with the art director, we imagined a world where machines would be an integral part of human beings; from robotic limbs to brain links to human cloning. Out of this brainstorming came a hybrid being, half-machine, half-human. The plan to place the model in a gallery/museum-like space was to send this message back to viewers: “Wow, what’s that?” a sensation they experienced the first time around.”*

Elsewhere, the image of mannequin Mani, from a personal project, similarly challenges us in this mix of stereotypes, political vibes and contrasts, conceived in collaboration with stylist Juanjose Mouko Nsue. *“It’s a visual dance of the two forces we all have within us: masculine and feminine energies. The gun with the flower reminds us that we shouldn’t fight these dualities, but embrace them.”*

Niklas Haze invites us into his worlds that play with the observer’s perception of the world, while deepening his perspectives through new professional engagements in Paris and Milan.

NATHALIE DASSA

NIKLAHAZE.COM





GERMANY - BERLIN
BILLY & HELLS

**THE RESONANT POWER
 OF PORTRAITURE**

The work of this Berlin-based photographic duo is deceptively simple. It fascinates as much as it questions the gaze between past and present.

Berlin-based photographers Anke Link and Andreas Oettinger are known for working together under the pseudonym Billy & Hells. Since the 1980s, they have been creating mysterious, timeless and sometimes evanescent portraits, which take on a double meaning in the duality of the models they capture. Inspired by the work of Irving Penn and Helmut Newton, they both embarked on a career in fashion and portrait photography. The story goes that they discovered their photographic process through a typical laboratory accident: forgetting to remove a negative from the shutter, inadvertently producing an image with colours both intense and nuanced. Since then, they have been shaping and refining the avant-garde style that is so characteristic of their work, with its blend of depth and irony.

A WORLD OF IN-BETWEEN

Their work dexterously combines painted backdrops with a meticulous choice of colours, fabrics and clothing to create atmospheres that are always highly singular. While the process remains the same, the images in their various series stand out from one another, thanks also to the underlying complexity of the models. In 2007, they were awarded the Taylor Wessing Photo Portrait Prize by London's National Gallery, an important moment in their international breakthrough. "The Blue Moon" series (2009) sublimates pictorial effects, while "The Astronaut's Wife" (2015) illustrates various portraits of women, but also events, remarkable facts or emotional states in the form of a retrospective chronicle.

© Billy & Hells, Ann's Dress / Silent Monkey



CONFOUNDED TIME

These virtuosos deliberately capture archetypal characters (sailors, mothers, soldiers, cowboys, nurses, teachers), extracting them from their frame of reference and placing them in a new context. Through clothing and fashion, they express society’s fascination with aesthetic ideals. No detail is left to chance. Their shots blend art history with classic portrait photography. It’s also for this resonant power that they were chosen to produce Time’s 2017 cover story on the choice of “*Personality of the Year*”, which turned out to be plural, accompanying a major feature dedicated to the “*Silence Breakers*” who exploded the #MeToo movement. Between past and present, reality and fantasy, their portfolio becomes a photographic narrative, a nostalgic diary and a total work of art.

NATHALIE DASSA

BILLYANDHELLS.COM



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156



© Billy & Hells, Lobo, 2013

157



ENGLAND - LONDON

LINA SCHEYNIUS

OR VISUAL AND DIARISTIC POETICS

In her new series "*Touching*", the London-based Swedish photographer takes us into her intimate narratives in a game of juxtaposition with multiple reading levels.

For over twenty years, Lina Scheynius has turned her photographic career into an intimate, delicate, dreamlike and poetic universe, breaking down and capturing different moments in her personal life, with a powerful eye for light. Still life, nudity, sex, pregnancy... her intimist approaches reach their climax in a subtly sophisticated atmosphere. It was at the age of 19 that this former model decided to experiment with photography when she left Sweden for London. She found inspiration in Nan Goldin, Nobuyoshi Araki, Corinne Day, Juergen Teller, sharing her work on Tumblr and Flickr, while detaching herself from Instagram due to multiple censorships and other shadow banning. Her vision soon led her to collaborate with fashion magazines (Vogue, Dazed) and brands (Jil Sander, jeweller Tabayer), leaving a predominant place for her more personal projects.

DUAL ART AND VISION

While Lina Scheynius has always self-published her series, the Paris-based independent publishing house JBE Books has released a complete boxed set of all her photographic works, from 2008 to the present day, starting in 2019. After *“My Photo Books”*, the 43-year-old virtuoso continues her exploration of the body with *“Touching”*. But unlike her previous works, for the first time she presents a literary narrative, which changes the rhythm and accompanies the images, offering further insight and reflection on her process. As is often the case with Lina Scheynius, the self-portrait is a central element of her work. Her series exposes and re-exposes, superimposes and juxtaposes body language with ancient sculptures, summoning, “centuries of art in a contemporary gaze”. All produced entirely on film. Lina Scheynius weaves “a vibrant dialogue with her own body, a subtle blend of the organic and the mineral”.





TIMELESS, A TIME FOR HER

These photos of statues in transparency, she took in museum institutions. *“The first time was at the “Rodin and the art of ancient Greece” exhibition at the British Museum in 2018,”* she explains, *“I used two rolls of film: one in colour and one in black and white. Then I went home, put them back in my camera and filmed them again against my body in the living room. I wanted to be surprised. I wanted everything to blend and merge in a way I couldn’t have thought of myself.”* Lina Scheynius took her exploration further in Paris, capturing works at the Musée d’Orsay, the Louvre, the Atelier Brancusi, the Musée Bourdelle and the Orangerie. In the process, she let herself be lulled *“gently, intuitively”* to better *“feel, touch, play, open up”*. Since the beginning of her career, Lina Scheynius has been probing her physical, intimate and mental being, which she continues to present in major monographic exhibitions.

NATHALIE DASSA

LINASCHEYNIUS.COM



FINLAND - HELSINKI

MIKAEL SIIRILÄ

LOOKING AND GETTING LOST

"I create physical images that I want to look at, feel and lose myself in. Over and over again."

Describing himself as a *"darkroom artist"*, Helsinki-based Mikael Siirilä's poetic photographic work is based on a *"slow, contemplative process"* that aims to give the images a *"certain serenity"* that is a joy to immerse oneself in.

The silver gelatin print process (or silver gelatin photography) *"produces an image with deep blacks, an organic texture and a timeless look"*, explains the Finnish photographer (b. 1978), revealing the main characteristics of his aesthetic. An aesthetic full of nuance and delicacy characterised by the velvety depth of blacks and the softness of ivory whites (sometimes tinted with tea), but also, and above all, by the strangeness of his framing, often off axis or on the bangs, giving pride of place to little things and empty spaces.

Right: Mikael Siirila, Untitled, Braids, 2023



DE ARRIBA ABAJO, DE IZQUIERDA A DERECHA:
1. MIKAEL SIIRILA, UNTITLED, COLUMN AND POOL, 2022
2. MIKAEL SIIRILA, UNTITLED, HAND AND EYE, 2021
3. MIKAEL SIIRILA, UNTITLED, HANDS AND CHIN, 2023
4. MIKAEL SIIRILA, UNTITLED, WHITE HAIR, 2021



Mikael Siirilä, Untitled, White Plastic Bag, 2019

Dedicated to “*themes of absence, presence and marginality*”, Mikael Siirilä’s photographs show reality in its raw simplicity, but fragmented into pieces, like so many suspended moments. By capturing the poetry of bodies and things that are simply there, visible but not conspicuous, and often even hidden or habitually neglected, he manages to transcend the banality of the most trivial everyday life, and reveal its magic. Hands, backs, toes, napes of the neck, foreheads, shoulders, hair...; busts, furniture or truncated paintings; cardboard boxes, plastic bags, bottles, staircases or door handles..., parcels or details occupy the whole frame, the minute is promoted to first place, the neglected, celebrated... Mikael Siirilä makes us see the world through the small end of the spyglass, not to hide reality from us but to reveal it to us, and bring its poetry and beauty to light.

“*For me, the power of a photograph is to suspend narrative, to freeze something [...]*” explains the artist, for whom photography is a way of “*contemplating*” and “*reflecting on human existence*” ¹. A quest that implies, therefore, giving the invisible and the mysterious, the hidden part, the greatest place...

¹ Quotes from the article “Mikael Siirilä: en narration suspendue” by Lou Tsatsas, published in Fisheye magazine on January 10, 2022.

STÉPHANIE DULOUT

HERE, IN ABSENCE
 BY MIKAEL SIIRILÄ
 IKKI EDITIONS (LIMITED)
 MIKAELSIIRILA.FI
 @MIKAELSIIRILA

PUBLISHED WITH
 A MUSICAL DIALOGUE
 TO BE FOUND HERE



170

FRANCE - PARIS

ILANIT ILOUZ**CRYSTALLISATIONS**

Winner of the Prix Découverte Louis-Roederer 2020, Ilanit Illouz's series *Les Dolines* reveals troubling crystallised landscapes.

Saline soils covered in concretions or strewn with crevices and aquatic plants, photographed in close-up before being revealed in salt baths from the Dead Sea... the prints with their crystalline shimmer appear like allegories of the passing of time. Between mutation and disappearance, erosion and revelation. A poetic alchemy...

Ilanit Illouz (b. 1977) has made salt, collected in the Judean desert near the Dead Sea, where the drying up of the lake has transformed the region into a lunar zone, her favourite tool. Used in her studio, after she had photographed this valley ravaged by the over-exploitation of the Jordan River, to fossilise her prints, it appears both as a motif and a medium, *"making the work sparkle at the same time as it freezes it"*.



171



A “long-term plastic work,” that the artist explains in the following terms: “I invested in an area on the edge of Israel and the West Bank, with the Dead Sea forming a natural border between three countries (Palestine, Israel and Jordan). Two countries are over-exploiting this area, while another is living there without the right to exploit its natural resources. The result is the creation of ‘sinkholes’, holes that open up in the ground as the Dead Sea recedes. This water basin, the lowest in the world, is inexorably drying out. The increasing number of craters is one of the most alarming symptoms. As the water recedes, it leaves behind a terrain riddled with pockets of salt. On contact with freshwater, these can suddenly collapse, swallowing everything on the surface. This territory, fascinating in many ways, becomes a veritable metaphor for memory [...]”¹

Hanit Ilouz, Lac d'Asphalte : Les Dolines (2016-2023), 2023

ALLEGORIES OF DISINTEGRATION

Emerging from this decaying land, marked by the stigmata of time and erasure, the images in her series *Les Dolines*, undertaken since 2016, resonate particularly well in today's context... *Chalky rock, crystallised waves, salt flats* or aquatic plants framed in close-up appear like ghosts frozen in their gangue of salt. Collecting the organic and mineral traces of an exanguinated earth, Ilanit Illouz not only warns of the ravages of extractivism, but, using salt to crystallise her images, also re-enacts the process of fossilisation at work. Giving an almost sculptural twist to her photographs encrusted with salt crystals, she also gives them an allegorical dimension. An allegory of disintegration, of the collapse of soils (and nations?), but also of the dissolution of the image. It was the study of the origins of photography, through the use of Judean bitumen as a photosensitive material by Nicéphore Niépce, the inventor of heliography, back in 1826, that motivated the artist's first trip...

Capturing the beauty of unstable places that are destined to disintegrate and collapse, Ilanit Illouz composes an ode to fragility and impermanence.

¹ ilanitillouz.com/Les-dolines

STÉPHANIE DULOUT

UPCOMING EXHIBITION
ANNE-LAURE BUFFARD GALLERY
FROM 14 MAY TO 15 JUNE 2024
ANNELAUREBUFFARD.COM
ILANITILLOUZ.COM



Steffi Reimers, Échos de tirs - Guilty Grounds, 2023



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 Steffi Reimers.

STEFFIREIMERS.COM
@STEFFIREIMERS

COUP D'ŒIL



© Park Chan-Wook, Old Boy, 2003

05

CINEMA

180

FRANCE - PARIS

PARK CHAN-WOOK

AND THE REVENGE TRILOGY

Park Chan-wook may be known today for *Stoker* (2013), *Mademoiselle* (2016) and *The Little Drummer Girl* (2018), but he became world-famous twenty years ago with *Old Boy*. A feature film at the heart of a trilogy, now back in cinemas.

It's 2003, and a shaggy man wakes up in a suitcase left abandoned in the middle of a vast field. He's just been released, after spending fifteen years locked in a small room, with no idea who's kept him there or why. Free at last, he's determined to take his revenge. *Old Boy*, the fifth film by Korean director Park Chan-wook and winner of the Grand Prix at the Cannes Film Festival, has all the makings of a cult film for many moviegoers. Yet we sometimes forget that this film is the central part of a trilogy offering several variations on the theme of revenge.





Park Chan-wook, *Old Boy*, 2003

The triptych begins with *Sympathy for Mister Vengeance* (2002). The story follows a young deaf-mute who will do anything to save his gravely ill sister, who needs a kidney transplant. Robbed by organ traffickers, he has the bad idea of kidnapping the daughter of a rich friend of his boss (played by *Parasite* hero Song Kang-ho) to demand a ransom. The event triggers a cascading cycle of revenge. Park Chan-wook's style of stylised violence and ambiguous morality, in which no one is fundamentally good, is already present in this first instalment.

Park Chan-Wook, *Old Boy*, 2003

She reached her visual apotheosis with *Lady Vengeance* (2005), which blends elements from the scenarios of the two previous films, but this time with a feminine twist. It follows a young woman, unjustly accused of kidnapping and murdering several children, who sets out on a vast plan of revenge after spending ten years in prison. For this final episode, Park Chan-wook goes all out with a deliberately flashy aesthetic that takes its cue from the best music video effects of the 2000s, from blurring to slow motion to impressive camera movements.



Park Chan-Wook, *Sympathy for Mister Vengeance*, 2002

All this is enhanced by a soundtrack that is particularly effective when it comes to highlighting the characters. This is particularly true of the heroine, Geum-ja (played by Lee Young-ae, whose most striking role to date), whose tight-fitting black dresses and emblematic cold-blooded killer make-up make her look as serious as she is classy. If the flashback narrative can sometimes be disconcerting, *Lady Vengeance* is the apotheosis of a style that allows itself some astonishing liberties here - such as the presence of a certain humour, relatively absent from the previous films - and which can be appreciated even more after seeing *Sympathy for Mister Vengeance* and *Old Boy*. In other words, a concentrated style that would later be often imitated, but rarely equalled.

PIERRE CHARPILLOZ

SYMPATHY FOR MISTER VENGEANCE, OLD BOY AND LADY VENGEANCE BY PARK CHAN-WOOK, IN CINEMAS FROM MARCH 6
.....
TRILLOGY TRAILER

Jean-Baptiste Durrand, Chien de la casse, 2023

186

FRANCE - PARIS

AFC AWARDS

CINEMATOGRAPHERS IN THE SPOTLIGHT

In 2024, a ceremony was added to the traditional awards ceremonies that punctuate the cinephile season.

This year, the prestigious Association Française des directrices et directeurs de la photographie Cinématographique (AFC) decided to reward their peers for the first time. Here, for French cinematographers, are the best images in films and series in 2023.



188

Jean-Baptiste Durand, *Chien de la casse*, 2023

189

**BEST CINEMATOGRAPHY FOR
A FIRST OR SECOND FEATURE FILM
BY A DIRECTOR OR CINEMATOGRAPHER
RESIDENT IN FRANCE**

Benoît Jaoul, for “*Chien de la casse*”, by Jean-Baptiste Durand. While *Chien de la casse*, a tender story of friendship between two young men (Raphaël Quenard and Anthony Bajon) in a small country town, is the director’s first film, it is also the first feature for its cinematographer. Like the film’s two protagonists, Benoit Jaoul and Jean-Baptiste Durand have known each other for a long time, and took their first steps together. In *Chien de la Casse*, Benoit Jaoul has developed a simple style, with many wide shots of the city by night, mostly still, filming his characters with humanity.



Alexander Abaturov, *Paradis*, 2023 © Petit à Petit production

**BEST CINEMATOGRAPHY
FOR A FEATURE-LENGTH DOCUMENTARY**

Paul Guillaume for *Paradis*, by Alexander Abaturov. An experienced director of photography (*Les Olympiades* with Jacques Audiard, *Les Cinq Diables* with Léa Mysius), Paul Guillaume regularly works on documentaries, as demonstrated by his long collaboration with Sébastien Lifshitz (*Adolescentes*, *Petite Fille...*). Here, he delivers an image as beautiful as it is terrible, filming a small Siberian town in the grip of a gigantic fire in this documentary by Russian Alexander Abaturov, where ice and fire mix.



BEST PHOTOGRAPHY FOR A SERIES

Denis Lenoir and Yorick Le Saux for *Irma Vep*, by Olivier Assayas. For this series adaptation of the eponymous feature film already directed by Assayas, the filmmaker called on two lighting veterans: Denis Lenoir, a long-time collaborator of Olivier Assayas, but also of Mia Hansen-Løve; and Yorick Le Saux, one of the most international directors of photography, who has worked with Luca Guadagnino, Greta Gerwig and Jim Jarmush. The alliance of these two cinematographers is an effective recipe, tried and tested by Assayas for several films, with a highly polished result that here pays tribute to the legendary film character.

BEST CINEMATOGRAPHY FOR A FEATURE FILM

Yves Cape for *Sundown* by Michel Franco. Director of photography on several films by Bruno Dumont and Leos Carax, Yves Cape has been collaborating with Mexican director Michel Franco since *Chronicle* in 2015. This time around, the cinematographer has sublimated Acapulco's beautiful, harsh sunshine and Mexican torpor for a strange game of chase revolving around a British family whose vacation doesn't go as planned.

PIERRE CHARPILLOZ

Michel Franco, *Sundown*, 2021

194



195



Lisandro Alonso, *Eureka*, 2023

LISANDRO ALONSO
CINEASTE FROM THE OTHER AMERICA

With his sixth feature, *"Eureka"*, a strange film in three parts, Argentine filmmaker Lisandro Alonso continues on the unique path he has been blazing in international cinema since 2001's *"La Libertad"*.

He hasn't filmed since *"Jauja"*, almost ten years ago. Lisandro Alonso is back with *"Eureka"*, an ambitious two-and-a-half-hour feature that seems to contain three films in one. First, there's the pastiche of a black-and-white western starring Viggo Mortensen. Then - and this is the heart of the film, its richest and densest part - there's the naturalistic account of a Native American police officer's daily life, nowadays, on the Pine Ridge Indian Reservation in South Dakota. Finally, the film concludes with a more dreamlike, magic-realism-style last section, following the odyssey of a young Amerindian leaving his native Amazon village in 1970s Brazil. Three segments that may seem very disparate, but which obviously contribute to a vast and complex reflection on the notion of the native and the settler in America.

Haut : Lisandro Alonso, *Jauja*, 2014
Bas : Lisandro Alonso, *Eureka*, 2023

This new film is the poetic fruit - for Alonso, politics is always poetry - of extensive research and documentation. First, in the Indian reservations of the United States, where the inhabitants feel abandoned, notably Pine Ridge, where the filmmaker spent several months. The film was also born of an encounter with Aboriginal culture, where nature plays a predominant role.

Nature. A favourite subject of Lisandro Alonso, a filmmaker born into a farming family. It was already at the heart of his first feature, *“La Libertad”*. As simple as it is radical, *“La Libertad”* tells the story of an ordinary day in the simple, frugal life of a solitary lumberjack in the wilds of the Argentine Pampas. In his second film, *“Los Muertos”*, the hero is an ex-convict who leaves civilisation for a vast swamp in an impenetrable jungle. In *“Liverpool”* (2008), the filmmaker takes us to a snowy hamlet deep in Patagonia. He finally returned to this vast region in 2014 with the western *Jauja*, in which the question of the colonisation of America - in this case through the massacre of indigenous populations at the end of the 19th century - is explored. Thus, from film to film, Lisandro Alonso offers an unusual but precious image of the great American continent, placing nature before cities, natives before colonists. Another America.

PIERRE CHARPILLOZ

“EUREKA” BY LISANDRO ALONSO
IN CINEMAS FROM FEBRUARY 28 2024

TRAILER
.....





200

ITALY - ROME

THERE'S STILL TOMORROW

BEFORE THE FIGHT

Ordinary life in the backyards and small neighbourhoods of Rome at the turn of the 1940s is brought back to life in *"Il resto ancora domani"*, a surprise box-office hit in Italy that pays tribute to everyday heroines.

Who could have imagined that a feminist black-and-white feature set in the immediate post-war period would become the biggest box-office success of the year in Italy - almost five million tickets sold, easily outstripping the likes of *Barbie* and *Oppenheimer*? Whatever one may say, Italian popular cinema still holds some surprises in store.

Here we are plunged into the daily life of a mother who is the victim of domestic violence in 1945 Rome. That year, Italian women won the right to vote, but many still lived under the thumb of their husbands.

201

202

In this, her first film as a director, Paola Cortellesi questions the paradoxical predominance of women over tired men in macho post-Mussolini Italy. While the name of the film's lead actress may not be well known beyond Italy's borders, Paola Cortellesi is a popular film star in her own country, after a career as a TV presenter and comedian. For her first time behind the camera, the actress wanted to pay tribute to her grandmothers, great-aunts and all the women who, mostly in the shadows, rebuilt Italy in the second half of the twentieth century. "*Il reste encore demain*" is a story of emancipation, but not of rebellion.

Her heroine is a courageous mother and a woman of incredible willpower, but she is also an ordinary woman of her time, not always aware of the injustice that oppresses her. Awareness begins to dawn, and what is "*normal*" will soon no longer be so. A simple story, often difficult but also tender, filmed in superb, melancholy black-and-white. Like an air of Italian neorealism.

PIERRE CHARPILLOZ

"*THERE'S STILL TOMORROW*" BY PAOLA CORTELLESI
IN CINEMAS MARCH 13 2024

TRAILER
.....



Ariane Louis-Seize, *Vampire humaniste cherche suicidaire consentant*, 2024
© Pavlin Shawn

204



CANADA - QUEBEC

ARIANE LOUIS-SEIZE

QUEBEC'S NEW VOICE

After an extensive career in short films, Quebec filmmaker Ariane Louis-Seize enters the feature arena with a love and genre film as singular as its title, *Vampire "humaniste cherche suicidaire consentant."*

For a long time, internationally acclaimed Quebec cinema was summed up by Denis Villeneuve (now exiled to Hollywood), Jean-Marc Vallée (who died in 2021, after an American career) or Denys Arcand (whose films, no longer entirely in the zeitgeist, are now being released to general indifference). Then there was Xavier Dolan, whose prodigious talent tended to overshadow other upstarts. Now that the director of *"Mommy"* has announced *"a long pause"* in his filmmaking career (in an interview with *Le Monde* published in January 2023), new talents are emerging beyond the borders of la Belle Province.

Ariane Louis-Seize, Vampire humaniste cherche suicidaire consentant, 2024
© Pavlin Shawn

206



207

First, there's Pascal Plante. With "*Les Chambres Rouges*", his third feature film released in France on January 17, the thirty-five-year-old director stunned critics with his cold, mysterious portrait of a young woman fascinated by serial killers and snuff films. Now it's the turn of Ariane Louis-Seize, author of a memorable first film, somewhere between romantic teen-movie and fantastic comedy, "*Vampire humaniste cherche suicidaire consentant*". The title is unequivocal: this feature film recounts the adventures of a young vampire who can't bring herself to kill, and her encounter with a young man with suicidal tendencies.



Ariane Louis-Seize, *La Peau sauvage*, 2016 © Travelling distribution

Short-film fans had already spotted her funny, monarchical-sounding name: Ariane Louis-Seize has been making her way with talent through specialised festivals for over ten years. In 2016, she made her mark with *“La Peau Sauvage”*. In this short, dialogue-free film, we already found the themes at the heart of *“Vampire humaniste...”*: a young woman, solitary and melancholy in the face of extraordinary events. And the same unsettling relationship with death and blood. This time, no vampire, but a python discovered by the heroine in the ventilation ducts of her apartment. Making the beast her pet, the young woman feeds it with live mice and gradually develops a sensual relationship with the snake.

208



209

In 2020, Ariane Louis-Seize’s short film *“Comme une comète”* toured the world of film festivals. It explored a teenage girl’s strange attraction to her mother’s new boyfriend. And once again, this delicate, intimate mise-en-scène, made up of silent glances, touching and feverish feelings, is what makes the experienced director’s first feature so special, and the title alone sounds like a promise: *“Vampire humaniste cherche suicidaire consentant”*.

PIERRE CHARPILLOZ

VAMPIRE HUMANISTE CHERCHE SUICIDAIRE
CONSENTANT BY ARIANNE LOUIS-SEIZE
IN CINEMAS MARCH 20 2024

TRAILER
.....

off



FASHION SPHERE

GERMANY - BERLIN
**ECSTATIC VISIONS
BY KRISTIAN
SCHULLER**

His work is a marvellous combination of colour and movement, exuberance and glamour, dreaminess and casualness, sublimating women and dreams in a play of light and shadow.

"If you want to reach for the stars, go and get them." Kristian Schuller took these precious words from his father when he was a child. Four decades later, this fashion photographer seems to have reached for the constellations, judging by his dazzling portfolio. The Romanian-born Schuller emigrated to Germany with his family at an early age. He went on to study photography and fashion design at Berlin's University of Fine Arts under the iconic professorship of Vivienne Westwood and Franz Christian Gundlach. It was also here that he met his future wife, Peggy, then a fashion design student.





Both travelled extensively, landing in New York and Paris before returning to Germany. But right from the start of his career, Kristian Schuller knew he wanted to combine photography with art and fashion. He began his career at Condé Nast Publications in London with Isabella Blow (1958-2007), then one of the world's most influential stylists and fashion editors.

Since then, he has collaborated with magazines (Vogue, Harper's Bazaar, Elle, Glamour), held exhibitions around the world (Paris, Berlin, Krakow, Miami, Brussels) and published photographic works (90 Days One Dream, Tales for Oskar, Anton's Berlin).

© Kristian Schuller, Anita in Blue dress with Flowers by Peggy Schuller

216



© Kristian Schuller, Lily Chapman in Maison Schiaparelli

217

© Kristian Schuller, Sara Bernat on Stilts, Green Dress by Peggy Schuller

218

BETWEEN BEAUTY AND REVERIE

His creative process translates into powerful expressions of colour and light, inventing visual narratives deliberately left open to interpretation. They are the signature of a man who quickly rejected the omnipresent, dull and dusty gray of his Communist Romania. Kristian Schuller's imagination draws on the world of cinema, art history and twentieth-century photography, while shaping his glamorous, comical and poetic atmosphere hand-in-hand with Peggy, who handles styling, shots, hairstyles, make-up and clothes.

His portraits are a constant overcoming of reality through the play of blur, light and darkness. The woman and the dream remain at the heart of his exploration, where models and butterflies melt and merge, taking off in a liberating, quasi-spectral way.

"A woman's silhouette is enough to make an entire film run in my imagination," he explained at his new exhibition at the Jaeger Art Gallery in Germany in 2023. "I'm very fortunate to work with wonderful people whose strong personalities are both an inspiration and a mission for me. It doesn't matter whether they're well-known personalities, like Cate Blanchett, Penélope Cruz or Léa Seydoux, or fantastic unknowns. Beauty can only work in interaction with the character."

NATHALIE DASSA

KRISTIANSCHULLER.COM





© Maison Margiela Artisanal designed by John Galiano

FRANCE - PARIS

PAT MCGRATH

A LEGENDARY GLASS SKIN

The collaboration between John Galiano and Pat McGrath has always been synonymous with innovation and daring. Their shared history dates back to Dior's Spring-Summer 2004 couture collection when the British make-up artist created revolutionary metallic lashes.

This artistic complicity continues today with Maison Margiela, where the influential artist has managed to bring her unrivalled talent for make-up to sublimate the models and bring Galiano's vision to life.

© Maison Margiela Artisanal designed by John Galiano

Recognised as one of the industry's most influential make-up artists, she directs the backstage of the biggest shows with a masterful hand. Her expertise was recently highlighted at Maison Margiela's Haute Couture show, where her porcelain doll make-up captivated attention, one of the signatures at the heart of this collaboration.

Through interviews, she shares a few tips, but the magic happens in her unique way of combining moisturiser, foundation and blush to achieve that characteristic luminous glow. The secret of skin perfection that fascinates the world and is about to be commercialised to reproduce this effect, giving everyone the chance to achieve that radiant complexion on a daily basis.

At the Maison Margiela Show, the models' faces captured the crystalline radiance of the *glass skin* trend - translucent, luminous skin, a sign of youth and purity.



224



225

Valentino © Pat McGrath Labs

Under the artistic direction of John Galiano, this season's Maison Margiela collection illustrates clothing as a tangible expression of the wearer's emotions. From refined silhouettes to eyelash details, every element testifies to the creativity and sophistication of the house. With Galiano at the helm, imagination is pushed to the limits of surrealism, offering a show that is at once theatrical, romantic and whimsical.

The make-up trends seen at the show are in keeping with this mastered aesthetic, oscillating between pastel and dark tones, with subversive touches on the lips. It's the culmination of a fruitful collaboration between two fashion industry geniuses, where art and beauty meet to create an unforgettable spectacle.

THOMAS DURIN

@PATMCGRATHREAL
 MAISONMARGIELA.COM

Simone Rocha © Colin Dodgson

226

UNITED KINGDOM - LONDON
SIMONE ROCHA

FEMININITY IN ART AND HISTORY

Simone Rocha, born in Dublin in 1986, is an Irish fashion designer whose exceptional career has propelled her brand to international renown.

Graduating in fashion from Dublin's National College of Art and Design in 2008, then from London's Central Saint Martin's College in 2010, she made her debut at London Fashion Week in September 2010.

Today, her four independent boutiques in London, New York and Taiwan offer an immersive experience where handmade furniture and sculptures sit alongside ready-to-wear collections. These venues showcase her intricate creations, imbued with historical references and designed for the modern woman. Drawing inspiration from art, nature, history and her Irish heritage, the designer imagines feminine pieces imbued with romanticism, from playful dresses to oversized silhouettes and delicate jewellery adorned with pearls and crystal.



227





Simone Rocha is also a multidisciplinary artist, publishing limited edition books that capture her singular aesthetic, in collaboration with talents such as Jacob Lillis and Louise Bourgeois Foundation. *Curating A Magazine Curated By* in 2018, she explored her Irish and Asian influences.

Her commitment to the arts is reflected in her exhibitions, such as *“Girls, Girls, Girls”* at Lismore Castle Arts in 2022, featuring renowned female artists, or *“Echo. Wrapped in Memory”* at Momu in Antwerp in 2023, a reflection on the relationship between clothing and memory.

But the artist doesn’t stop there! She has also broadened her influence through collaborations with global brands such as Moncler and H&M, as well as being the guest designer at Jean Paul Gaultier Haute Couture in Paris in January 2024, offering a delicate collection. Her work transcends the boundaries of fashion to become a true artistic expression.

THOMAS DURIN

SIMONEROCHA.COM

232



233

Simone Rocha © Andrew Nuding



FRANCE - PARIS

PAOLO ROVERSI

BEYOND THE MIRROR

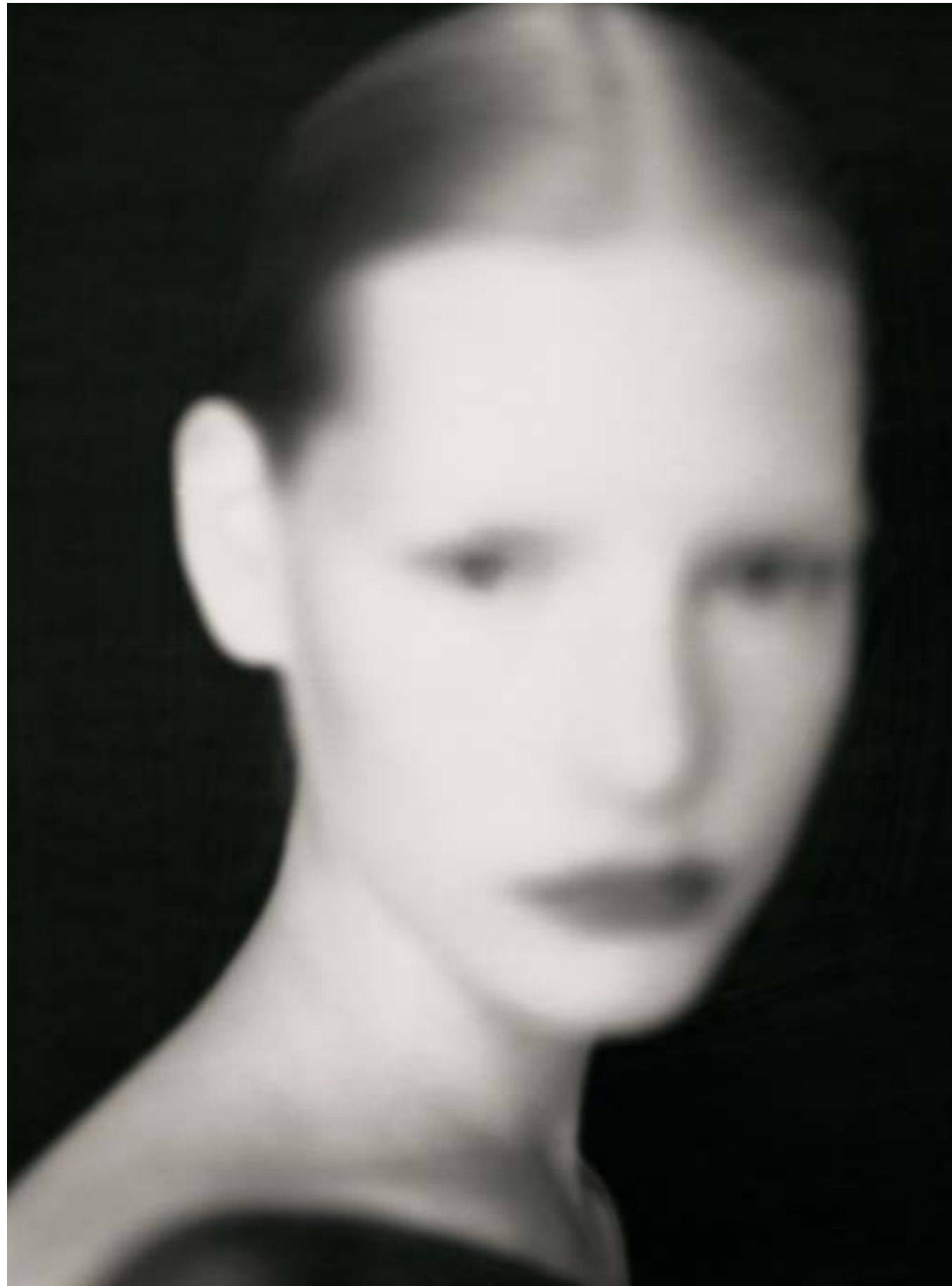
The greatest models have passed before his lens. Far from being reduced to a passing image, however, their presence in his pictures is intense and strangely enduring. It's also clear that *"every one of his fashion photographs is a portrait"*.

For Paolo Roversi, every photograph must be a portrait, explains Sylvie Lécallier, curator of the exhibition devoted to him at the Palais Galliera: *"By making the model abandon conventional poses in favour of a state of abandon, Roversi doesn't give him a stereotyped role to play: he poses as he is, inhabiting the space with the simplicity of his presence. Like Nadar, Roversi seeks "the most familiar, the most favourable, the most intimate resemblance, "1. "Taken in the studio in daylight, with a very long exposure time, Roversi's portraits, like Nadar's, have an intensity that flash photography does not allow."*



This intensity, which shines through in the eyes of his models - such as the incandescent Natalia, Kate or Kirsten - stems from the fact that the Italian photographer, as he explained to France Culture 2 in 2020, far from *“ever wanting to tell a story”*, relies entirely on the subject and its sensations. *“In a photo, I seek to unveil the mystery of beauty,”* to go *“beyond the surface of things, beyond the body, inside, to discover a little more of the truth of the subject”*.





BEYOND THE SURFACE

Born in Ravenna in 1947 and living in Paris since 1973, Paolo Roversi has worked for the most prestigious magazines (Elle, Depeche Mode, Vogue, Luncheon...) and the greatest fashion designers, including Yohji Yamamoto, Romeo Gigli and Rei Kawakubo for “*Comme des Garçons*”. Captured in the studio, with Polaroid and large-format cameras, in subtle effects of shadow, light and blur, it is revealed, he believes, in an “*absent presence*”² that is the mystery and miracle of photography.

Cultivating a “*dreamlike aesthetic*”³, Roversi played with the whiteness of milky skin (like Polaroid emulsion) and, through the use of filters, with spots of colour enhancing faces and hands (campaign for Yamamoto autumn-winter 1985-1986 or Alexander McQueen 2021).

The hybridisation of colour and black & white (a mixed process initiated by accident in 1990) and the use of flashlights (for the *Comme des Garçons* spring-summer 1997 collection) are part of this same aesthetic, as is the use of blur, which, from the mid-1980s onwards, gives his images a “*vaporous, timeless, evanescent quality, as if in a dream*”³...

¹ Françoise Heilbrun in the catalogue for the exhibition Nadar, *les années créatrices: 1854-1860* shown at the Musée d'Orsay in 1994.

² Quoted from an interview broadcast on France Culture's La Grande Table program on October 14, 2020.

³ Anne de Mondenard in the exhibition catalogue.

STÉPHANIE DULOUT

"PAOLO ROVERSI"
 PALAIS GALLIERA - PARIS FASHION MUSEUM
 10, AV. PIERRE IER DE SERBIE, PARIS XVI
 FROM MARCH 16 TO JULY 14 2024

PALAISGALLIERA.PARIS.FR

© AREA

240

UNITED STATES - NEW YORK

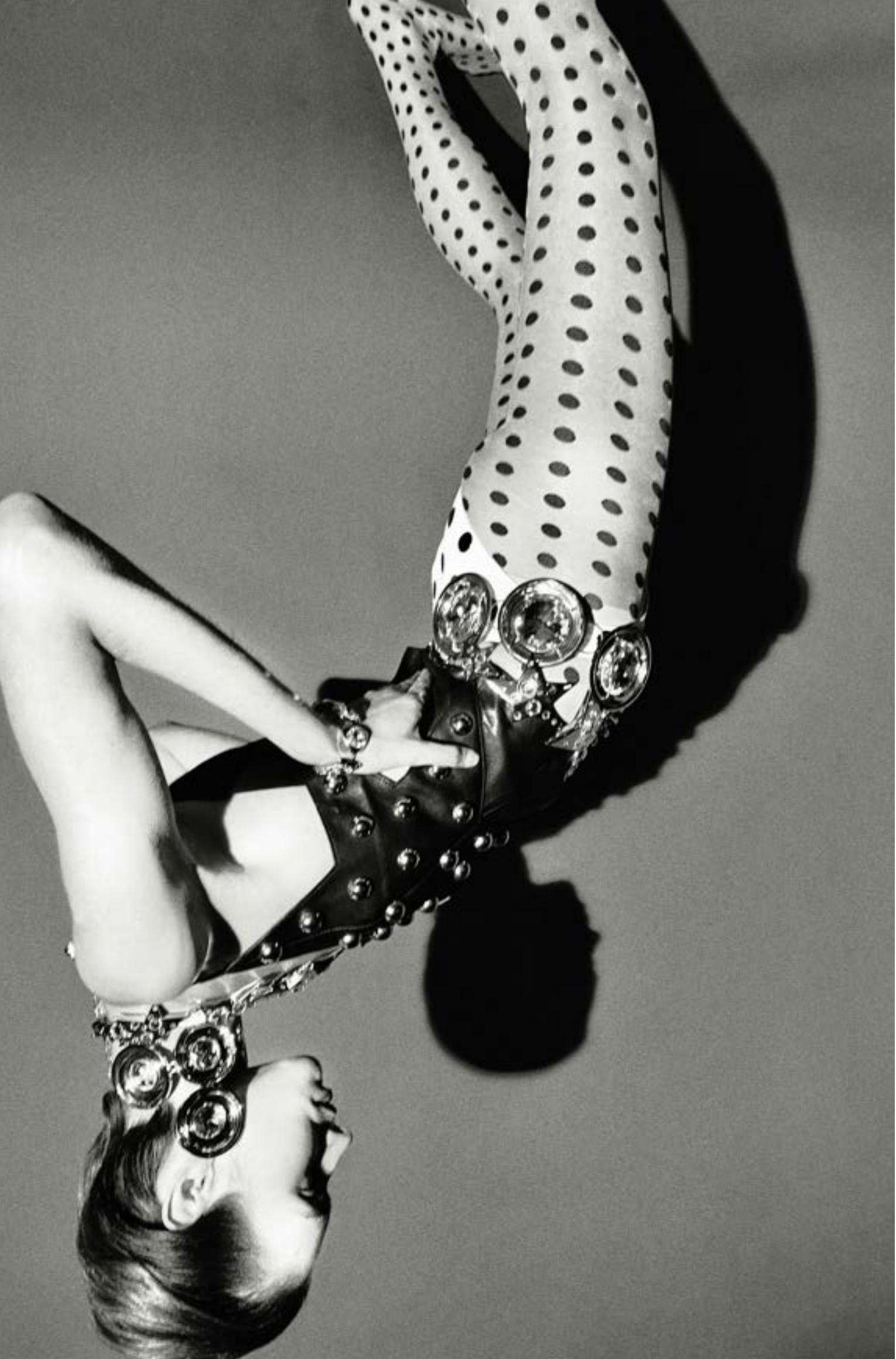
AREA

OR THE GLOW OF CONTEMPORARY GLAMOUR

AREA, the fashion and accessories design studio founded in 2014 by designers Piotrek Panszczyk and Beckett Fogg in the heart of New York City, has quickly become an essential reference in the world of contemporary glamour.

With their expertise in quality craftsmanship, textile development and innovative embellishments, these designers have won over a loyal fan base

Beckett, originally from Kentucky, and Piotrek, born in Poland and raised in the Netherlands, have diverse backgrounds. After working at Calvin Klein and Chloé, Beckett and Piotrek crossed paths at Parsons, where they are pursuing a master's degree in fashion design and society. Together, they explore the history, aspiration and ideas of glamour through AREA, while examining changing perceptions of femininity and beauty across cultures and eras.





AREA's unique style is witty, glamorous and decadent, inspired by the pop energy and conceptual party atmosphere of Manhattan's legendary 80s nightclub. Currently distributed in leading boutiques around the world, AREA reaches beyond downtown New York to spread its ethos of inclusivity and irreverent glamour to an international audience.

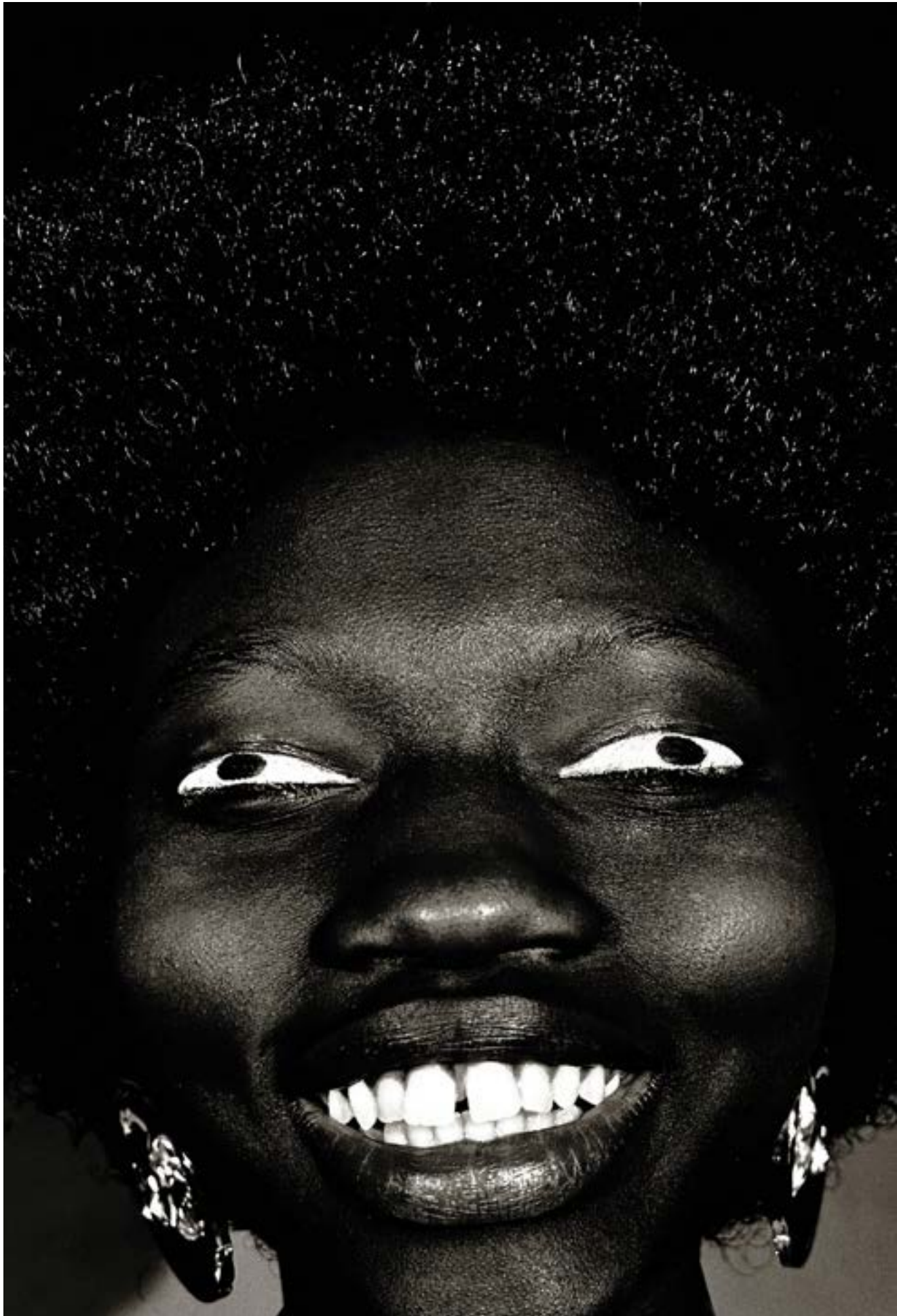
The absence of investors doesn't stop the brand, which prefers to do things its own way, from shining, supported by celebrities such as Katy Perry and Kendall Jenner. This genuine love for AREA is also reflected on Instagram, where celebrities such as Ariana Grande, Indya Moore and even Michelle Obama have flaunted the American label's creations. The brand captures the attention and admiration of many fashion and pop culture icons without imposing itself on the public.

With a vision that transcends eras and cultures, AREA redefines boundaries, illuminating the fashion world with unparalleled artistic energy.

THOMAS DURIN

AREA.NYC

244



© Cass Bird, MET Gala Bathroom Series, 2016

246



UNITED STATES - NEW YORK

CASS BIRD

OR THE EXPRESSION OF BEAUTY

Originally from Los Angeles and a graduate of Smith College, Cass Bird now lives and works in New York, where she has quickly established herself as an influential photographer in the fashion and contemporary art worlds.

Her work, which spans art, fashion and society, is best known for its sincere and compelling depiction of lives that resist societal norms. Today, she is exhibited in institutions such as the Brooklyn Museum and the Philadelphia Museum of Art.



Known for her fresh, youthful and spontaneous style, the American photographer is a regular contributor to renowned magazines such as *Vogue*, as well as *T Magazine*, *Wall Street Journal Magazine* and many others. Her sensitive portraits of artists, actors and musicians challenge norms of femininity and masculinity, while exploring beauty in a new light.

In addition to her editorial work, Cass Bird also works with renowned brands such as Tiffany & Co, Nike, Dior, Fendi, Cartier and Ralph Lauren.

In 2012, she published her first book, *“Rewilding”*, with Damiani Editions, offering an intimate look at life in an artist colony in Tennessee.

Beyond photography, Cass Bird is in demand as a director in the world of music videos. Her influence in the fashion and art industries continues to grow, making her a key figure on the contemporary creative scene. Etats-Unis – New York

THOMAS DURIN

CASSBIRD.COM



250

251

© Cass Bird, MET Gala Bathroom Series, 2016



FRANCE - PARIS

LOUIS DECAMPS CAPTURING EXTRAVAGANT BEAUTY

Louis Decamps is a renowned French photographer. From his earliest prints, his fresh, carefree style has captivated audiences.

With his lens, he manages to capture the essence of society mixed with natural elements such as the sun, sky and sea in an offbeat tone, verging on the absurd and sometimes even cynical with an intelligence and creativity that impresses every viewer.



His first series, taken on board a boat, was exhibited at Colette and won him the Prix Picto in 1998. Since then, fashion publishers and international brands have collaborated with this young talent on an ever-evolving career.

Louis Decamps' colourful, witty work has graced the pages of prestigious magazines such as *CitizenK*, *Jalouse*, *the New York Times Magazine*, *Arena*, *Elle Italy* and *Tank*. Each photo shoot exudes a youthful, light-hearted atmosphere, offering that much-appreciated touch of freshness in a sometimes dark and demanding fashion industry.

Behind his work lies a real reflection on the present time, with a bold exploration of a certain attitude without forgetting the contemporary aesthetic that characterises him. Louis Decamps' work oscillates between sophisticated staging, surrealism, kitsch and snapshots of street photography, giving the viewer a childlike joy mixed with bold insolence.

© Louis Decamps

256

In the 2000s, his photographs, with their unique, colourful and unconventional approach, were exhibited in some of the capital's hippest venues. As well as fashion-oriented images, the artist also offers portraits that are both seductive and intriguing, inviting the viewer to contemplate a certain enigma that lies behind each image.

Louis Decamps explains, with a quote from Susan Sontag, that life isn't just about details frozen for eternity, whereas photography makes it possible, with the aim of traversing an ephemeral and eternal history.

A true enfant terrible of photography, the artist pushes the boundaries of fashion and art, offering us extravagant beauty to contemplate.

THOMAS DURIN

LOUISDECAMPS.COM



258



259

PHOTOGRAPHER: CÉCILE ANDRÉ
DA AND STYLING: FLORA DI CARLO
SET DESIGN: TRINH NGUYEN
HAIR STYLIST: MOÏRAI DEMBELE
MAKEUP ARTIST: MARIKA BOUVEYRON
TALENT: ALIZÉE EKWAKWE PRISO
PRODUCTION: CLÉMENCE PORNOT, ROMANE CARRISSIMOUX AND DIANE CODRON
LOCATION: HÔTEL MONSIEUR ARISTIDE
THANKS TO OUR PARTNERS: KARLA OTTO, L'APPART PR, ADRESSE HÔTELS, COVER
MANAGEMENT, SARAH PETROFF, ANTOINE DEFONTAINE, FAUSTINE SAINT-AMANS



SHIRT: THE FRANKIE SHOP

ACUMEN PRESENT

INSOMNIA

"IT'S BEFORE DAWN TO
SET OUT THE WORLD'S INSOMNIA."

ANDRÉ VELTER

SET: FEEL THE LOTUS
BAG: MAISON ERNEST



TIGHTS: CALZEDONIA
MULES: MAISON ERNEST



BAG: MAISON ERNEST
PANTS: ANINE BING
SHOES: REPETTO

© Cecile André



SET: FEEL THE LOTUS



JACKET: THE FRANKIE SHOP
SHIRT: THE FRANKIE SHOP
TIGHTS: CALZEDONIA
BOOTS: MAISON ERNEST



JACKET: ALAMELU





01

GASTRONOMY



FRANCE - PARIS

ARDENT

REKINDLING THE FLAME

There are streets in Paris that we love to wander down, without really knowing why. Such is the case with rue Richer, located in the 9th arrondissement between the Grands Boulevards and rue Lafayette, which is home to the magnificent 19th century Folies Bergère theatre, and a few of our favourite restaurants, which focus on two things, in my opinion: quality and good humour!

When we entered Ardent, we were quickly seduced by the warm atmosphere that reigned there, brought about by the lovely subdued lighting and antique mirrors that converse with each other to better surprise us. It didn't take long for the kitchen and dining room teams to come together like a group of friends, all smiling and delighted to welcome and serve us.

The project was born of a meeting, followed by a beautiful friendship between Arthur Lecomte and Charles Nikitits, with the name Ardent defined as "a restaurant where the fire gives as much pleasure to the person cooking as to the person tasting". In the kitchen, Charles Breuvert joined the duo in 2023 and offers us much more than simple wood-fired cooking: it's original and daring.

We take our seats in a sober, uncluttered decor, with a few details linked to the particularity of this address, cooking with fire, such as the burnt wood covering of certain walls, or the black granite chosen for the tables and the bar, which add character to the place.

274

We start our tasting with two cocktails, the Val, a Bloody Mary revisited with smoked chilli and sherry, very powerful and totally addictive, and the Cléo, made with mezcal, champagne, lemon, mint and cucumber, ultra fresh. These beverages go wonderfully well with our first sharing platter, tarama with Jerusalem artichokes and olive oil, a highly original dish and divine barbecued pita bread.

We continue with the marrow bone from the Châteauneuf farm, cooked over a wood fire with a vinaigrette reduction, and the perfectly cooked fat with its delicious grilled flavour makes our mouths water.

Next comes the Aveyron pork chop, served with roast potatoes and a tasty carrot purée. A marinade based on fresh herbs such as tarragon has been applied to the meat, giving the dish an absolutely fabulous flavour.

Impeccably cooked, the rib is grilled on the outside and juicy on the inside - every bite is a treat.



275



We finish with an original dessert that perfectly concludes this menu around the fire, *crème d'orange brûlée*, black sesame and marmalade, all delicate and creamy.

An address that rekindles the flame and promises a lovely moment to share between good food and good humour.

ANTOINE BLANC

RESTAURANT-ARDENTPARIS.COM

FRANCE - PARIS

OMAR DHIAB

CHILDHOOD MEMORIES À LA SAUCE ETOILÉE!

Nestled in a quiet side street just a stone's throw from the elegant Place des Victoires, chef Omar Dhiab's table offers a rigorous demonstration of his childhood memories. Justly rewarded, the Michelin Guide has just awarded him a well-deserved first star.

Having acquired solid experience in some of the world's finest establishments (Lasserre, l'Abeille du Shangri-La, Ledoyen and Loiseau Rive Gauche), this 32-year-old chef decided to open his own restaurant in September 2022.

The arrival sets the tone: a long wooden counter, raised above a marble worktop, where the brigade busies itself, meticulous and perfectly organised. The same noble materials are used in the dining room of this beautiful setting, designed by the Hauvette & Madami design studio. An elegant decor in sober tones, with two more intimate alcoves, perfect for more confidential lunches or dinners.

We start with the welcome drink, a hibiscus-based karkade with citrus notes, a tribute to the Chef's Egyptian origins, original and delicious. The starting point for a grand culinary voyage.



For me, it's a five-step menu, allowing me to discover all the Chef's cuisine, gourmet, precise but also fun, like this triptych of amuse-bouches: beef tongue compression, lacquered and covered with grilled onions, shaped like a lollipop, powerful, melting, exquisite, then, divine escargot, parsnips, on a bed of pistachios and finally, vine leaf in tempura, all delicacy, chickpea condiment, intense taste. Here, consistency is the order of the day. A menu that unfolds like a story being told, with the Chef's origins as the common thread and, between the lines, a magnificent work on herbs and acidity.



We start with a graphic and precise starter, driven by a perfect balance: *foie gras feuille à feuille* and mushrooms from Ile de France, smoked eel. The depth of the smoked fish and the strength provided by the foie gras glide wonderfully over the palate, creating a truly powerful mouthfeel. One of those famous dishes that stays with you for a long time.

Our tasting continues with one of the Chef's specialities, *Croq'ris de veau*, a condiment from Grenoble. The acidity of the preserved lemon confirms the combination of acid and fat, all with the crunchy, regressive edge of the toast. Accompanied by a full-bodied veal jus to bind all the elements together. A melt-in-the-mouth, crunchy gourmet treat that will reconcile even the most recalcitrant with sweetbreads, such is the mastery of flavour combinations.

Next come two dishes: blue lobster à la "*Dhiab*", riquette condiment and lobsterine, green pepper sabayon. A plate of such elegance and clarity! We catch a glimpse of the brilliance of a crustacean, just cooked on the barbecue, delicately placed on an absolutely fabulous herbaceous condiment and a magnificent, highly original combination with the earthiness provided by the green pepper. Just like the smoked sardine, associated with the second dish, French venison, olive, smoked mustard, to play the role of fleur de Sel, or the Kumkwat to spice up the dish with acidity. Each ingredient has been thought out to provide the perfect balance, and Chef Omar Dhiab delivers intelligent, exciting recipes.

Our tasting becomes a succession of skilfully balanced flavours, right up to the desserts, one based on chocolate and seaweed, of intense aromatic finesse and richness, and the other, based on old apples and green cardamom, a veritable return to childhood. For the Chef's cuisine is also that of memories of a family kitchen where love is passed on in the recipes. Like the stunning semolina cake with orange blossom that concludes this fabulous gustatory voyage.

Chef Omar Dhiab delivers personal cuisine of the highest quality. It's not just the star that will get people talking about this fine restaurant. What's more, the entire team takes great care of its customers.

ANTOINE BLANC

OMAR DHIAB
23, RUE HÉROLD, PARIS I
OMARDHIAB.COM



FRANCE - PARIS

NEPITA

THE SUNNY ADDRESS WITH A MEDITERRANEAN TWIST

Located in the heart of the Madeleine District, in Paris's 8th arrondissement, this new culinary address, nestled on the first floor of the Hotel Florida, transports us into a warm, colourful atmosphere between Italy and Corsica, with Nepita, an aromatic, minty herb, as the common thread.

The menu is signed by chef Amandine Chaignot, discovered in 2019 with her first restaurant, Pouliche, then at Café de Luce, whose dishes, paying homage to the true French bistro, had won us over. So we were eager to rediscover this talented chef's new culinary story.

Before taking our seats at the table, we waited a few moments in the hotel's small lounge, designed by interior architects Liautard and The Queen. Conceived as a family home with an art deco feel, this address immerses us in a veritable cocoon, brought to life by warm materials such as velvet and wood, found in each of the rooms and suites, as well as in all the living areas.

The warm ambience is undoubtedly due to the small details revealed as we go along, such as the work on the ceramics (wall and floor lamps), the graphic carpets, or the fragrant breeze of leather, coffee and maogany wood diffused throughout the place.





We begin our tasting with a few plates to share, so tasty that I had to mention them: Socca, black plum and lemon confit condiment, the highly original chickpea and black plum combination, divine Parmesan shortbread and black-olive tapenade, and Crème d'artichaut, toasted focaccia, homemade, tasty, generous and beautifully presented.

Then comes a first course, Mijotée de blettes, au safran, raisins et fenouil, a vegetarian dish with perfectly mastered flavours, a sweet and savoury alliance that enlivens the taste buds, and a second course, agnolotti à l'oignon doux et poulpe grillée, a fine work on the octopus and its juices, with a savoury taste that binds the whole dish together.

We continued with one of the chef's signature dishes, Taglioni with langoustines, bisque reduced à la Népita, very graphic presentation, flavours combining power and softness, the strength brought by the bisque and the roundness of the dish by the fresh pasta, cooked al dente, Italian style. The dish was accompanied by a glass of white wine (Sauvignon - Domaine des Corbillères - 2021).

Founder Matthieu Dumas, a fine gourmet with a passion for wine, developed the menu himself, enriching it with varietals, mainly Chardonnay and Pinot rouge, and highlighting natural and biodynamic wines, as well as the great names that are rare in this type of address.

Finally, we end this delightful gustatory journey on a sweet note with a chocolate dessert, a kind of fondant revisited, ultra-light and low in sugar, accompanied by a milk chocolate ice cream, to die for.

Chef Amandine Chaignot continues to surprise us with her generosity and the love she injects into every dish. Plates in the colours of the Mediterranean that will enchant every visitor.

ANTOINE BLANC

HOTELFLORIDAPARIS.COM
AMANDINECHAIGNOT.COM



FRANCE - PARIS

BLOOM GARDEN

THE SUNNY OASIS

Recently opened on the first floor of the hotel of the same name, Bloom aims to be a meeting place for Parisians and travellers, epicureans and transient workers in search of a gourmet break.

With a menu designed by Olivier Streiff, the chef who made his mark on season 6 of Top Chef with his gothic look and singular culinary approach, Bloom offers a Mediterranean stopover combining gourmet delights with modern, exemplary sourcing.

Once you've passed through the doors of this white marble building, you leave the popular Rue du Chateau-Landon and enter a little corner of the Mediterranean. The colourful tiled tables, rattan armchairs and multiple rugs on the floor and walls create an elegant, comfortable bohemian-chic ambience. The room opens onto a patio, which has been laid out as an interior garden with a Zellige pool, making it an ideal place to stop when the weather's fine.

Before enjoying your meal, whet your appetite with a house cocktail. The drinks' menu is designed by Victor Delpierre, World Cocktail Champion and Barista. On the alcoholic side, the Wakame Whisky Sour stands out with its iodised, smoky notes, brought about by the combination of alcohol with wakame and nori seaweed. On the non-alcoholic side, Green Fizz combines coriander, dill, mint and verjuice. A fresh, vegetal blend with a hint of acidity. A perfect balance that avoids the pitfall of many mocktails: excess sugar.

© Laurent Fau



© Laurent Fau

292





It's the perfect way to start our meal, with dishes created by Chef Olivier Streiff using only local produce, and always including a vegetarian option. On the advice of Eden, who is in charge of service, we opt for a main course and a dessert.

So it's roasted cauliflower, Ugandan vanilla and argan, and matured beef tatakis. The vegetarian proposal is delicate and round. The roasted head is placed on a velvety-smooth cauliflower stem purée with argan. Hazelnuts and baby greens add a welcome crunch. As for the meat, it's tender, just seared and goes perfectly with the potatoes, while the buckwheat Parmesan combination adds a touch of originality.

We end with equally singular desserts. With a chocolate coulant, served on a bell pepper coulis. The power of the chocolate contrasts with the measured sweetness of the unexpected bell pepper in a dessert. And the chef's genius lies in the Penja pepper gel served alongside, whose woody notes lighten the taste buds. Finally, the fresh coconut panna cotta with roasted pear and pollen is a hug in the mouth. Not very sweet, the half-pear, finely sliced and still slightly crunchy on the palate, is a dessert in itself. And that's without counting the coconut panna cotta, which adds the regressive creaminess you'd expect at the end of a meal. A perfect landing for this sunny dinner, at an unlikely address in this neighbourhood.

TIANA SALLES

BLOOM GARDEN
23, RUE CHÂTEAU-LONDON, PARIS X
BLOOMHOUSE-HOTEL.COM/RESTAURANT/



FRANCE - PARIS

FROM NAPOLI TO PARIS

NEONATO, THE NEW ADDRESS TO DISCOVER

Founder Fabrizio Rossi is passionate about Italian culinary art. His dream of opening a restaurant in France was supported by those closest to him, his friend Justine Jupin, and his family. The result was Neonato (*"newborn"* in Italian), created just two months ago.

His aim: to introduce people to authentic Italian dishes, as found inland and in small towns, while revisiting them in the same way as you would explore a city you know by heart. Imagine the flavours of the Amalfi Coast merging with those of Tuscany, creating an exquisite harmony on every plate. Every bite at Neonato is a sensory adventure.

Neonato offers dishes that invite visitors to step out of their comfort zone. *"The French have a very specific idea of Italian cuisine and Italy in general; they tend to romanticise it,"* explains Justine. *"We offer dishes that are perhaps less dreamy, but more original."* In short, Neonato is the perfect blend of tradition and innovation.

The menu changes every two months, and products are carefully selected, emphasising taste and quality. Fabrizio Rossi is also supported by his right-hand man, Salvatore Silvestrino, who previously worked at Pierre Sang. Examples include fresh pasta with blackberries and coffee, accompanied by wild boar ragout and cinnamon-roasted apples, or a pastry in the shape of a lobster tail, custard and candied oranges.

Personally, I tried one of their specialities: *zampone e lenticchie*, a lentil soup with smoked and grilled “*cotechino*”, similar to Morteau sausage in France. The lentils melt delicately in the mouth, and this iron-rich starter is comparable to the comfort food of our grandmothers. Next, I was tempted by the grilled octopus with bergamot fennel salad. The crunchy texture, scent and aniseed flavour add a note of freshness to this colourful dish, reminiscent of southern Italy. Finally, despite my full stomach, I let myself be tempted by *focchi di neve al pistacchio*, small warm brioches with pistachio praline whipped cream and crushed pistachios, slightly melting and crunchy in the mouth. This combination of textures transports us directly to Italy.

Set a course for Neonato!

FLORA DI CARLO

NEONATOPARIS.COM





FRANCE - PARIS

LA DATCHA

A TRUE GASTRONOMIC INTERLUDE

In the heart of Paris' 11th arrondissement, nestles a veritable haven of gastronomic peace: La Datcha.

Led by talented chef Maksym Zorin, this chic, country-style address promises an unforgettable culinary experience. Inspired by the convivial spirit of second homes, this welcoming place invites you to relax and share, far from the hustle and bustle of city life.

In a setting that blends elegance and rusticity, a young, dynamic team expresses its creativity through modern, seasonal cuisine, highlighting the finest local French produce.

At just 29, Maksym Zorin, with a wealth of experience in prestigious establishments, offers a bold reinterpretation of traditional French cuisine, with subtle Ukrainian accents. Accompanied by Margaux Pommier, a radiant front-of-house manager, he aims to make La Datcha an authentic and convivial place. Within the warm walls of this establishment, guests are invited to experience a gastronomic interlude, guided by the seasons and the flavours of the land.

© Salomé Rateau



It's on a small rustic wooden table with a glass of Domaine Fiumicicoli white wine that we begin our discovery. First, we choose to share the squash gnocchi, with a peanut praline and coriander heart, whose aromas promise a cuisine of passion. On the palate, the flavours blend together and melt on the tongue.

The next course is cod with broccoli, persimmon and marinara. A true delight, with fresh produce adding colour and delicacy to the dish. Behind the marriage of foods lies a reflection that offers an unexpected gastronomic experience.



And to finish on a sweet note, a comice pear, timut pepper and butter crumble lands on the table. A delicate visual that brings this discovery to a close with panache. The pear rests on the tongue, letting the flavours burst forth as you savour it.

Whether for a sunny lunch or an intimate dinner, La Datcha will seduce the most demanding palates with its selection of fresh produce and its range of refined French wines. In short, a visit to La Datcha is a gourmet getaway in the heart of Paris, where authenticity rhymes with pleasure and quality.

THOMAS DURIN

LA DATCHA
62, RUE JEAN-PIERRE TIMBAUD
PARIS XI
LADATCHAPARIS.COM

08

TRAVEL

BANANA



UNITED STATES - NEW YORK

MANHATTAN

A UNIQUE URBAN LANDSCAPE

In perpetual transformation, New York City's smallest borough is also a powerhouse of history. A review of the classics.

As you enter Manhattan, your breath is taken away by the vertiginous vanishing line of avenues, channelled by skyscrapers right down to the water of the bay. It was here, on the southern tip of the island, that the first Dutch settlers in the 17th century built their New Amsterdam. Wall Street, the heart of the city's financial life since the mid-19th century, still marks the course of the city walls. Although the city is in a constant state of renewal, to walk its 21 kilometres northwards is to move symbolically forward in time.

Beyond Houston Street, which crosses the island in its three-kilometre width, the small streets disappear in favour of the checkerboard plan imposed on the city in 1807. By mid-century, the “brownstones” of Washington Square and Gramercy Park, and the “French Flats” inspired by Haussmann architecture, were flourishing.

This is the area of picturesque neighbourhoods: SoHo, with its glass and cast-iron buildings housing fashionable boutiques and art galleries; brick-built Greenwich Village, with its bohemian cultural reputation; China Town and Little Italy. However, the excesses of the Roaring Twenties changed the landscape with the race for the tallest tower, symbolised by the rivalry between the Chrysler Building and the Empire State Building, which won at 381 m in 1931.



The forest of buildings reaching for the clouds comes to a screeching halt in front of Central Park, a veritable oasis in this urban jungle. Palaces crowd its southern border, while the most famous cultural institutions flank it to the east and west.

This exploration naturally includes Times Square, the bright lights of Broadway, and the glitter of Fifth Avenue and Rockefeller Center.



Beyond the myths, take the time to get out of Manhattan and discover the boroughs. Crossing the Brooklyn Bridge on foot is an experience in itself, allowing you to appreciate the successful conversion of former warehouses and factories into trendy neighbourhoods with views of the skyline.

Left: © Nout Gons / pexels
Right: © Marta Wave / pexels

The most beautiful is that of the waterfront at sunset, when the Long Island ferry crosses off the Statue of Liberty. The city then takes on the unreal aspect of a city from a science-fiction story.

SOPHIE REYSSAT

NYCTOURISM.COM
@NYCTOURISM





UNITED STATES - NEW YORK

THE CIVILIAN

THE SHOW MUST GO ON

In the heart of Hell's Kitchen, this hotel, one of the most exciting of Manhattan's newest openings, draws its inspiration from the abundant creative energy of New York and its neighbourhood, that of the musical.

To set foot in the Civilian is to join the community of artists, musicians and actors. The board announcing the evening shows, the alcoves of the bar, the four-poster beds, the velvet sofas... Throughout the 27 floors of the glass tower and the 203 rooms with a view, the scenography signed by architect David Rockwell evokes the world of show business.

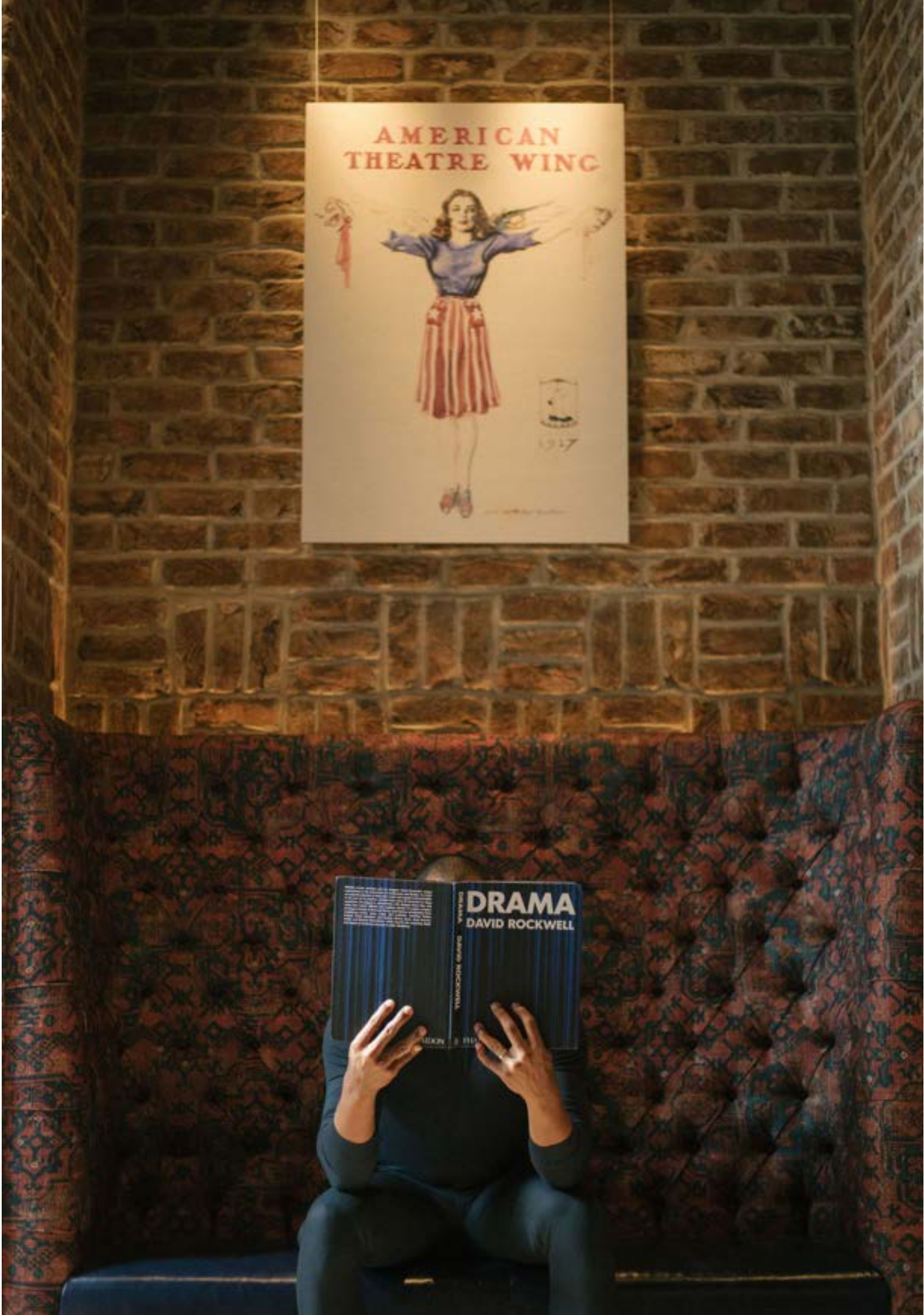
318



© Johnny Miller

319

More than 350 works of art and unique pieces - photos, sketches, miniature sets from *Company* or *Moulin Rouge*, shimmering costumes, props and scores - tell the story of a century of Broadway cultural and musical history. The hotel itself has set up an ambitious artistic program, led by theatre and photo professionals.



Its rooftop bar, offering an impressive panorama of Manhattan, also contributes to its burgeoning legend. The idea of converting what was previously a parking lot came from Jason Pomeranc, an American well known in the *hospitality* world. He founded Thompson Hotels in the '80s, and more recently, in 2014, the Sixty Hotels brand, which includes two sophisticated, provocative design addresses with an arty lifestyle concept: Sixty Lower East Side in New York and Sixty Beverly Hills in Los Angeles.

A gallery hotel that immerses you in the effervescence of the Musical between Art, Design and Music in the heart of New York.

CÉLINE BAUSSAY

CIVILIANHOTEL.COM

© Courtesy of The Fifth Avenue Hotel

UNITED STATES - NEW YORK

THE FIFTH AVENUE HOTEL

CONTEMPORARY CABINET OF CURIOSITIES

In the 19th century, Charlotte Goodridge held lavish receptions for New York's high society in her mansion on 5th Avenue at 28th Street.

The brick and limestone building, recognisable by its Italian Renaissance style, is still standing, and now, with its 24-storey tower, has been transformed into a new luxury hotel that rightly celebrates the district's golden age: The Fifth Avenue Hotel.

The new owner, Alex Ahebshalom, entrusted the renovation to the star designer of the moment, Swedish Martin Brudnizki, and American architect Perkins Eastman. The brief was to reproduce the glamorous, sophisticated spirit of the era in all 153 rooms, some with terraces, and in all public areas, restaurants and bars, including the Portrait Bar, a highly successful, intimate setting. Motifs and colours galore, works of art (including a tapestry by Pae White), photos (by William Klein, Melvin Sokolsky...), antiques (faceted mirrors, Chinese furniture), precious objects (a Murano glass chandelier) or unexpected objects (crystals of all shapes)...



324



325



© Courtesy of The Fifth Avenue Hotel

326

The eclectic, exuberantly designed interiors evoke the home of an epicurean, collector and world traveller - the very profile of Alex Ahebshalom, a modern-day vagabond who criss-crossed the globe, from Morocco to Burma, Botswana to the Faroe Islands.

CÉLINE BAUSSAY

THEFIFTHAVENUEHOTEL.COM



327

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328



330

JAPAN - TOKYO

HOSHINOYA TOKYO

THE RYOKAN OF THE 21ST CENTURY

The ryokan. Typical of Japanese culture, with its traditional hot-spring baths, seasonal cuisine and rooms where you can relax on the tatami mat.

It's a world rooted in tradition that the Hoshinoya Tokyo has taken on the task of making evolve, while maintaining the sense of peace and plenitude so typical of these places.

This undertaking is all the more singular in that the Hoshinoya Resort is located in the heart of the bustling Japanese capital. Architect Rie Azuma, who is in charge of all the group's hotels, has designed a gentle flow of movement and space. As soon as you arrive, you'll leave your shoes behind and stroll through a corridor covered in soft tatami before reaching your room. As for the latter, it has been designed to invite you to relax, right on the floor.



331





In the Yuri and Sakura room, guests will discover elegant cypress sofas and soft light filtered through splendid *Shoji* paper screens adorning the windows. Elegant details designed by light are also to be found in the Kiku room. In this room, a cupboard with a pleasant bamboo scent holds a traditional kimono, which you can put on right away. Ideal for relaxing in the *Ochanoma* lounge, sipping seasonal tea or sweets, before lounging on the top floor of our hotel, where the two hot-spring rooms are located. The pure waters on offer are drawn from 1,500 metres below ground. With their high salt content, they are not only good for the skin, but also for relaxing the body. A dreamy space, conducive to serenity, equipped with an outdoor bath and an indoor bath, linked by a grotto-shaped tunnel.

On the table, chef Ryosuke Oka, a graduate of French gourmet restaurants *L'Homage* and Pierre Gagnaire, delivers a delicate cuisine halfway between French savoir-faire and his own culinary identity, with an emphasis on fish and seasonal produce. A one-of-a-kind experience, which culminates in the unmissable tea ceremony, to enjoy a delicious matcha tea. An 800-year-old tradition.

A true haven of peace in the heart of Tokyo, combining tradition, history and modernity.

LISA AGOSTINI

HOSHINORESORTS.COM

TRENDS

HOTEL HANA

THE NEW 5-STAR ADDRESS AT THE CROSSROADS OF WORLDS

PARIS - FRANCE

© Stephan Julliard

336

When we step inside the HANA hotel, just a stone's throw from the Opéra Garnier and Parisian department stores, we discover a 5-star jewel that could blossom in the heart of Japanese streets. Indeed, the name HANA, which means "flower" in Japanese, is an invitation to dreams, harmony and elsewhere.

The place reflects two distinct DNAs: that of Hemingway's Paris and that of the Rising Sun.

The ADRESSES HÔTELS group is highlighting the authenticity of its homes in symbolic locations, and raising its new destination in a building that has seen its facade and interior restored and redecorated with finesse.

The latest addition to the Adresses Hôtels group was imagined...by artistic director Olivier Leone, renowned in the fashion world, who thanks to HANA is embarking on his first hotel adventure, and Laura Gonzalez, renowned architect and interior designer.





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340



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341

The two artists imagined and created a jewel of a place, both a cocoon and a boudoir.

Right from the entrance, we can see the maximalist influences of the early 20th century, as well as Japanese minimalism. Laura Gonzalez's inspiration? A dichotomy between romanticism and wabi-sabi, a purely Japanese philosophy that finds beauty in simplicity and imperfection.

The result is a skilful composition of materials, fabrics and colours, the fruit of the joint work of artisans including Sonja de Monchy, Ateliers Roma and Signature Mural. The night spaces comprise 25 rooms, including 2 suites, all imbued with a feng shui aura, inviting calm, peace and serenity thanks to neutral, light tones and noble materials such as wood. The artists' tandem thus created pieces that advocate the aesthetics of the essential, the perfection of detail and the elimination of the superfluous.

The recipe for this marvel? Softness, authenticity, a touch of classicism and a hint of modernism.

HÔTEL HANA
17 RUE DU 4 SEPTEMBRE, PARIS II

HOTELHANA-PARIS.COM



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UNE EXPÉRIENCE ET UNE CULTURE QUI NOUS DÉFINISSENT