

ACUMEN



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4 LANGUAGES

FRANÇAIS ENGLISH ITALIANO ESPAÑOL



ACUMEN

**"CURIOSITY IS A MUSCLE THAT NEEDS TO
BE ACTIVELY WORKED."**

These words, read on the Instagram account of the artist, performer, composer and conductor of the group Catastrophez, Pierro 3000, inspired our October issue.

Acumen Magazine's editorial team is not content with simply keeping abreast of cultural news, but constantly seeks to awaken our curiosity through the discovery of talents that challenge and question our vision of the world.

We start with the creative duo of Alexandra Batten and Daniel Kamp and their radical design. Somewhere between sculptures and experimental objects, these artists push the boundaries of design to create surprisingly ferocious, almost organic pieces. One example is Sex Tape, a coffee table made from stainless steel and low-iron laminated glass, which holds a USB key sealed in the glass sheets containing a video of the design duo making love.

Another discovery is that of Spanish studio SPY and their monumental installations that embellish our urbanism while questioning our relationship with the world. Projects that interact with our environments to shake up our daily lives.

In a completely different universe, GNB Architects unveils two surprising projects that blur the boundaries between nature and architecture. Undulating, original and playful lines in the heart of the Cyclades. A vermicular and contemporary architecture, simply masterful.

Acumen magazine also likes to follow talented artists on their artistic journeys, as is the case with the young painter Inès Longevial and her melancholy self-portraits, which shake us up and run through our bodies with emotion. Rizzoli New York is publishing her first monograph, and this recognition fills us with wonder.

Some of our discoveries, such as the photographs by artist Alexandre Souëtre, are particularly compelling. With minimalist settings combining strangeness, melancholy and intimacy, the artist photographer offers us a glimpse of the profound beauty of nature and the fragility of human beings. Having just returned from a trip to Iceland and Greenland, Alexandre Souëtre is delighted to share his first images with us, a veritable photographic narrative between immensity and intimacy, of dizzying beauty.

You can also discover the photographic universe of artist Dominik Popdlipniak, inspired by cinema, film soundtracks and light work. This night owl captures furtive moments that reflect his vision of the world. To be mentioned too is photographer Pauline Alioua and her mysterious world of nuance and depth.

And for those who want to escape, the easy way out, Acumen magazine reveals some intimate and original places to scram from it all...

We would like to thank curator Mark Hachem for the cover of our October issue, immortalised by photographer Gunter Sachs, as well as all our contributors who, driven by their boundless curiosity, help us discover real talents.

Happy reading to all.

MÉLISSA BURCKEL

COVER
© Gunter Sachs

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© Monica Menez



© Laura Stevens



© Atelier mai 98



© Francisco Nogueira

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FRANCE - PARIS

RADICAL DESIGN FROM BATTEN AND KAMP

Paris-based designers Alexandra Batten and Daniel Kamp have developed a body of work with a strong, radical identity.

Batten and Kamp is a creative duo formed by Alexandra Batten and Daniel Kamp. The two designers were born in New Zealand and are now based in Paris. Their creations? Functional sculptures in collaboration with artisans from around the world, as well as experimental objects built with their own hands. Exhibited in New York, Shanghai, Paris, Tokyo, Brussels, Copenhagen and Hong Kong, their artworks are represented by world-renowned functional art galleries, including Carpenters Workshop Gallery, Galerie Philia and Objective Gallery.

Among their most singular creations is the “Sex Tape” coffee table. Made of low-iron laminated glass and stainless steel, its top holds a USB flash drive. Covered by sheets of glass, it contains nothing more than a video of the design duo making love.





“With Sex Tape, we ask our audience what they really want from us, and we ask ourselves what we really want to offer them. It’s about limits and temptation, vulnerability and the self-perpetuating commodification of our relationship,” they explain.

While lacking the sultry aura of “Sex Tape”, “Orbit Coffee table”, a sumptuous table in hand-finished stainless steel, demonstrates the duo’s mastery and talent, offering us a piece straight from another universe. The same goes for “Steel and Stone”, a singular collection featuring a seat, coffee tables and a lighting fixture in which a folded sheet of stainless steel and a granite stone are perfectly combined.

A contrast of textures and materials can be found in the Chrialith table or in this chaise longue made of transparent plastic and mineral. Opposition again, with the disturbing but equally fascinating “Comfort Seeker Seeker”, in which a famous Eames seat is perched on a disquieting four-legged robot. Batten and Kamp manage to shake us up while articulating craftsmanship and beauty.

LISA AGOSTINI

BATTENANDKAMP.COM



BELGIUM - BRUSSELS

INFLATABLE SCENOGRAPHY BY PAF ATELIER

At last year’s Collectible fair in Brussels, Paf atelier made a name for itself with its stunning inflatable structures. Suspended from the ceiling of the Tour & Taxi complex, the whitish cylinders were intended to direct passers-by during their visit.

Founded by Christopher Dessus in 2017, Paf atelier is a Paris-based architecture and scenography studio. Through its many projects - including the scenography for the LGN SS 2024 fashion show and the Carven boutique on the Champs-Élysées - Paf atelier demonstrates that a new practice of architecture is finally possible.

EXPERIMENTAL RESEARCH

German engineer and architect Hans Walter Müller inspired Christopher Dessus to create his inflatable structures. Now living in France, Müller has been working on movement architecture since the 1960s. He was one of the first to build an inflatable church in Montigny-lès-Cormeilles.

After numerous exchanges with this emblematic figure of kinetic art, the inflated prototypes of Collectible 2023 slowly took shape in Christopher Dessus’s mind. In collaboration with a workshop of craftsmen, the scenographer set out to find a material that was sourced, easily transportable and lightweight. The set design for the contemporary design fair was therefore destined to be reused for another project. The Centre de Design de l’UQAM proves the point.





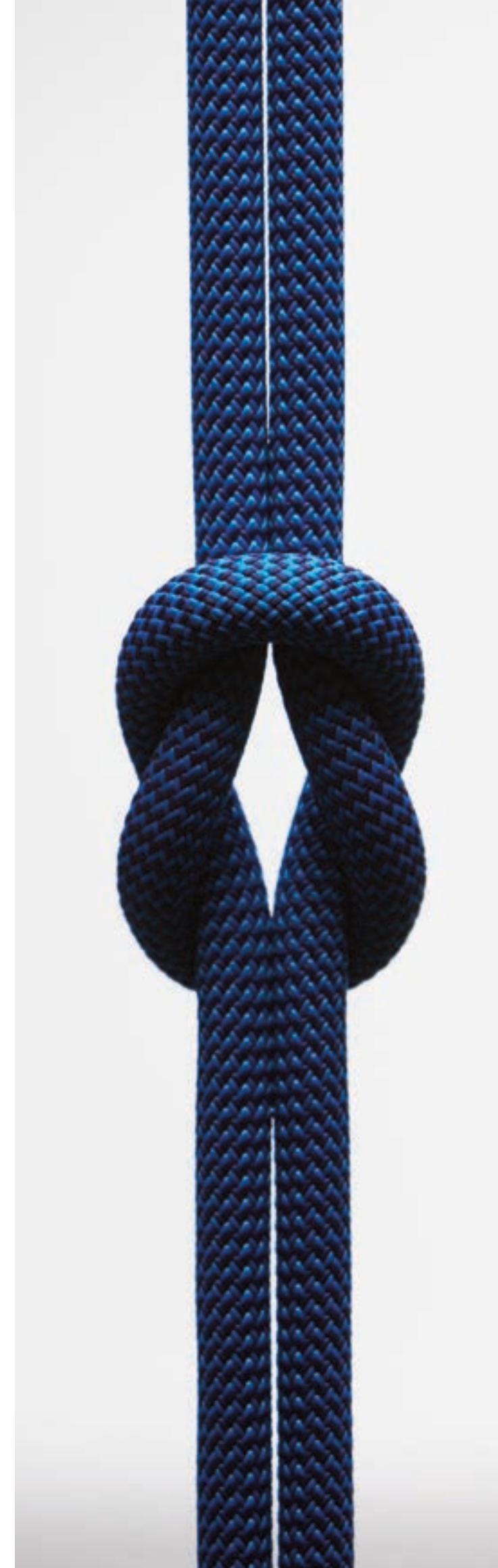
THE ARRANGEMENT OF POSSIBILITIES

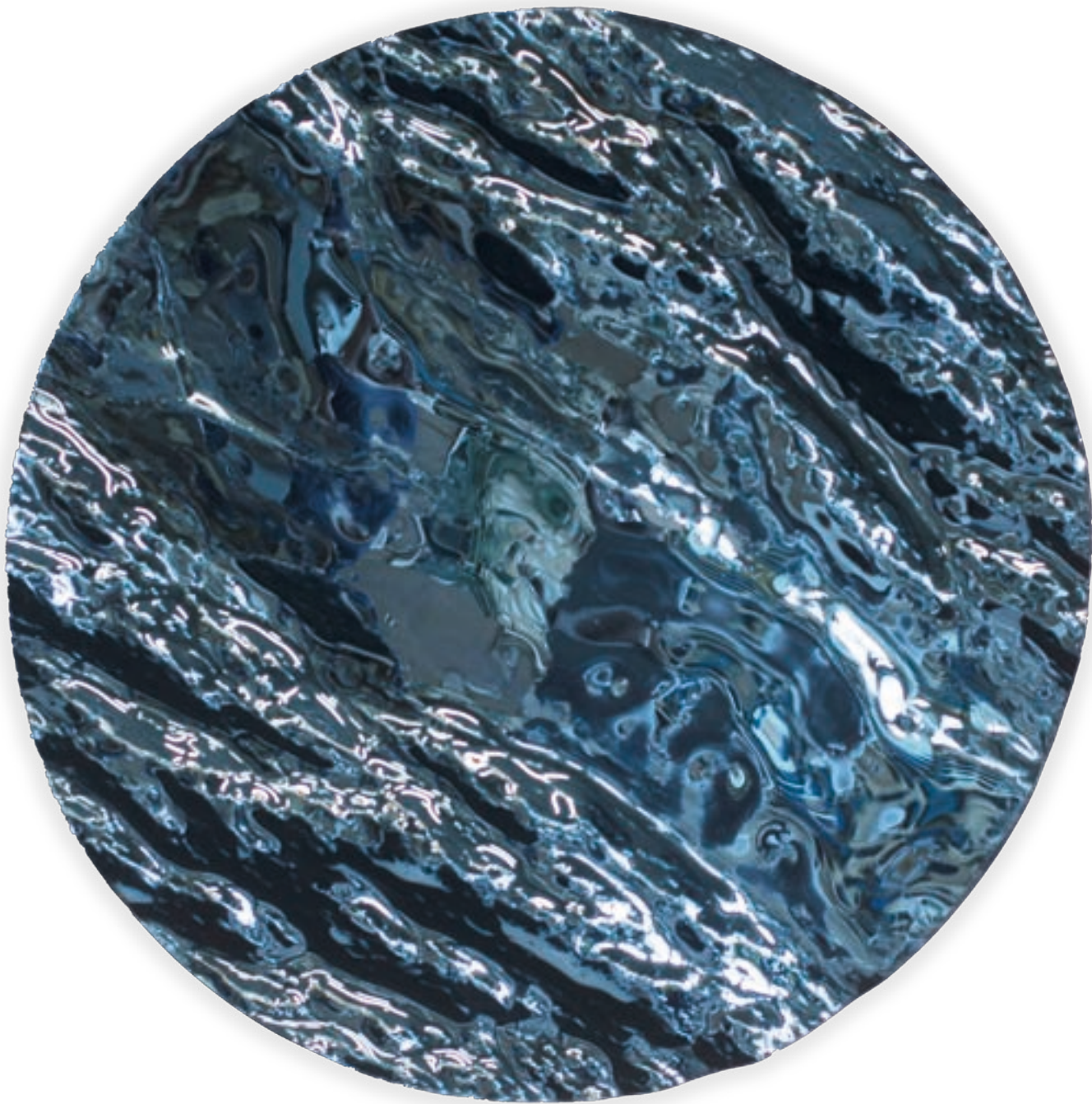
For the occasion, UQAM students came up with “*Les langages du possible*”, an installation that questions the various possibilities concealed in public space. Together, they discuss a principle that goes beyond the laws of classical layout. In the same way as the set design for the Brussels design fair, some cylinders are held in place by bluish ropes, while others stand against a wall or are stacked on the floor like a construction set.

Read more about Paf atelier’s research on inflatables in a book to be published by Pli in 2024.

MARINE MIMOUNI

PAFATELIER.COM





BELGIUM | BRUSSELS

DAMIEN GERNAY, DESIGNER MAGICIAN OF WATER AND MATTER

Discover this multi-talented artist and designer who navigates between disciplines.

Born in 1975 in Paris’s suburbs, Damien Gernay entered the *École Supérieure des Arts (ESA) Saint-Luc Tournai* in Belgium in the 1990s. After graduating, he turned to stage design projects for contemporary dance and theatre, again in the *Plat Pays*. From 2003 to 2005, he returned to France, where he was artist-in-residence at Le Fresnoy. Two years later, he set up his own design studio in Brussels.



Working in furniture, lighting and accessories, Damien Gernay's design blurs the porous boundaries between the worlds of design and art. His work reveals much about his taste for nature and the enigmatic, as well as materiality, texture and ambiguity. As for error, it has its place in his work, seen as a marker of the uniqueness of each piece, its history, its paradoxes and its complexities.

A regular at major design events such as PAD London & Paris and Milan Design Week, the designer has also presented his work at major institutions such as the Milan Triennale, the Design Museum in Ghent and Bozar in Brussels.

Among his most remarkable works are the coffee tables in the “*Mer Noire*” collection. These are inspired by the sea, as frightening as it is attractive, with its ever-changing, ever-moving appearance. Made from leather and patinated steel. *“With this piece, I tried to capture the present moment, and forever fix a fragment of the sea's surface. Leather was the obvious material for such an undertaking: leather is alive can be moulded into any shape, and its texture shares its caustic effect with water. The tray thus comes to life and seems to move with the reflection of the light.”*

Water, a universe that is also present in “Glaz Deep Blue”. The mirror is inspired by the destructive phenomenon of waves in the ocean: when two of them meet, their amplitude weakens. A poetic, uncluttered universe we love to immerse ourselves in.

LISA AGOSTINI

DAMIENGERNAY.COM
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FRANCE - PARIS

WHAT NOT TO MISS AT PARIS DESIGN WEEK

A must-attend event for any self-respecting lover of design and architecture, Paris Design Week was an opportunity for designers, experienced or novice, to make the capital vibrate to the rhythm of design. Here's a look back at the five not-to-be-missed presentations.

BOON_ROOM

BOON_ROOM is a gallery with a unique concept that fuses art, design and fashion in one place. Launched in September 2018, it treated itself to an appearance at Paris Design Week, fusing the fields of art and design, but also innovation. On the program, an exploration of the complex concepts of balance, contrast and the harmonious fusion of organic and industrial aesthetics. In the vast 700 m² gallery space, visitors were able to discover a diverse collection ranging from furniture and lighting to ceramics and more. Among the artists and designers not to be missed were Studiopepe, Mitternacht & Alexander and Daniel Stegen.

BOON-ROOM.COM



© BOON_ROOM



JAMES HAYWOOD

Trained as an engineer, James Haywood turned to design, defining a singular universe with its own aesthetic. Exhibiting at Paris Design Week Factory, a showcase for young designers, the designer presented disquieting luminaires from the “One of a Kind” collection. With organic silhouettes halfway between sea creature and aquatic plant, these creations were made from blast furnace slag, construction debris and oyster shells. An ideal alternative to concrete, but with the raw look of concrete.

JAMESHAYWOOD.ME

**RISING TALENT AWARD
FRANCE**

As every year, Maison & Objet, the trade show for design and decoration enthusiasts, celebrated young international talent. This year, it was the crème de la crème of French design. Among the young designers selected were Athime de Crécy, former collaborator of Philippe Starck, who impressed us with his astonishing “Copy Pasta” baguettes, Hugo Drubay with his poetic and contemplative universe, as well as Jeanne Andrieu, Nicolas Verschaeve, and the duos SCMP DESIGN OFFICE, Passage. And last but not least, Tim Leclabart, whose award-winning work is steeped in postmodernism.

MAISON-OBJET.COM/PARIS



© Sophia Taillet, Melting Table



© Sophia Taillet, Venus

SOPHIA TAILLET

A French designer who graduated from the Ecole Nationale Supérieure des Arts Décoratifs de Paris and trained at the School of Visual Art of New York, Sophia Taillet straddles the worlds of design and art, exploring materials as a creative medium. At the latest Paris Design Week, the designer presented the “Melting Table”.

Captivated by the flexibility of molten glass, she worked a sheet of the same material, which gradually came to curve and rest on the floor, creating a point of contact between its surface and its support.

SOPHIATAILLET.COM

© Uchronia, Think Pink!



UCHRONIA

Housed in the Orangerie, the multidisciplinary collective created by Julien Sebban had one objective: to explore colour, pattern and form in a joyful ensemble, while promoting traditional French know-how. Not-to-be-missed pieces included a screen by Atelier Roma, a round bed by Lit National, and fabrics revisited by Uchronia from Manufacture Prelu.

UCHRONIA.FR

LISA AGOSTINI



PARIS DESIGN WEEK
2023
MAISON-OBJET.COM



ITALY - COMO

DRAGA & AUREL: THE ART OF TRANSPARENCY

Founded in 2007 by Draga Obradovic and Aurel K. Basedow, Draga & Aurel is a multidisciplinary studio and atelier working in the fields of art, collectible design and home furnishings.

With a diverse background in art, fashion and craft, the two designers owe their renown to their combination of original methods and artistic approach to materials and composition.

Innovators in the world of upcycling in the design sector, the duo began their journey by reinventing vintage furniture and objects in their own way, shaping the first “*Deshabillé*” and “*Heritage*” collections.

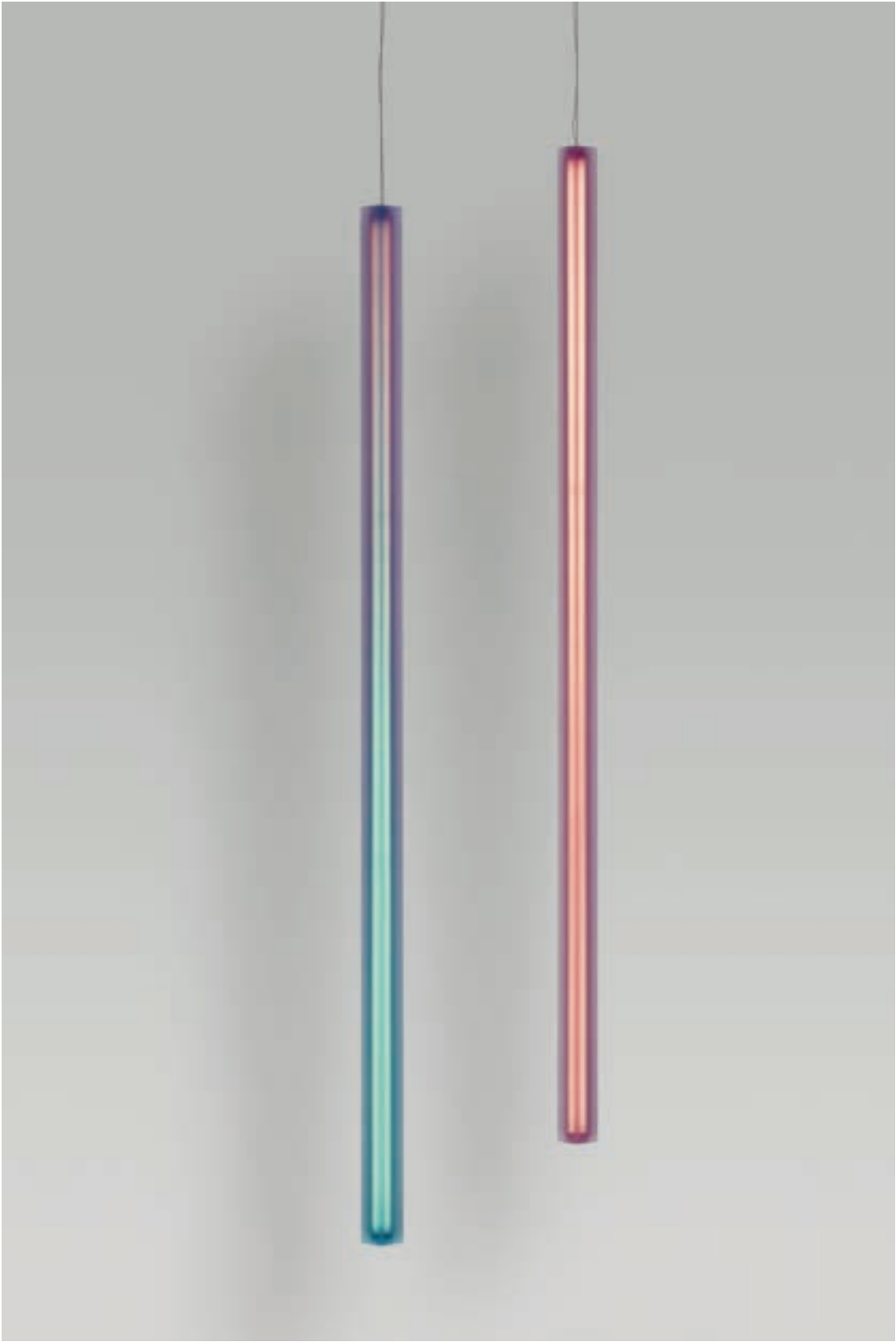


© Draga & Aurel, Baia console par Federica Lissoni



Up: © Draga & Aurel, Beba Yellow par Federica Lissoni
Down: © Draga & Aurel, Baia coffee table medium par Federica Lissoni





It was his arrival at Milan Design Week in 2009 that marked the beginning of Draga & Aurel’s significant partnerships with major companies such as Baxter and Wall&Deco, as well as Visionnaire and Gallotti & Radice. In 2019, the couple return to the Lombard capital with a new personal project, “Transparency Matters”, which explores the use and meaning of transparency in art and design. Acclaimed by the press, this new collection attracts the interest of prestigious galleries such as Rossana Orlandi and Nilufar. These are veritable institutions in the capital of design, with whom important collaborations will be forged in the years to come.

For the latest edition of Milan Design Week, the duo presented “Color Waterfall” at the Rossana Orlandi gallery. Like an “overflowing waterfall”, colour, light and transparency take over the space. For this new project, the couple drew inspiration from artist and composer Brian Eno’s “Light Boxes”. These creations are part of an immersive experience where design objects and works of art meet to complement each other once again.

LISA AGOSTINI

DRAGA-AUREL.COM

SPAIN-MADRID

SPY STUDIO, POET OF THE SPECTACULAR

Oversized, but far from gratuitous, the works of this Spanish artist embellish while questioning our relationship with the world.

SpY is a Spanish artist who has made a name for himself with his monumental installations and creations, particularly in the urban and public art sectors. His career has been built around a series of increasingly spectacular installations and large-scale interventions.

Through his works, SpY aims to challenge viewers while making them active subjects in the artistic process. Themes? Questions about the reality of human relationships, materialised by his projects, which interact with the urban environment to shake up our daily lives.

Another backbone of the artist’s work is the contrast *“Between the aesthetics of his works and the difficult connotations of the objects with which they are constructed - often elements used to condition people’s behaviour.”* These works are constructed and produced from his platform, soberly named “SpY Studio”. This is both a laboratory and a team of technical specialists and craftsmen.







“Loops” is his latest creation. A large-scale kinetic sculpture commissioned for the main atrium of Switzerland’s largest hospital in Berne. The pitch was as follows: How can art have a positive effect on patients and help nurture them emotionally within a hospital? The answer to this question took two years to germinate, giving rise to “Loops”. This kinetic work of art is made up of 24 large rings, which move through an immense space in a series of subtle choreographic patterns.

Another installation that marked the artist’s year was “Blankets”. It hangs in the main hall of the Times Art Museum in Chengdu, China. This large-scale kinetic work is made up of hundreds of emergency blankets. It uses real-life elements to work with movement, light and sound in a unique way. Moving in a continuously choreographed fashion, “Blankets” generates variable ripples across the room, as well as a solemn sound field evocative of a distant ocean.

Following in the footsteps of some of SpY’s most famous projects, “Blankets” uses real objects as sculptural elements. The artist radically reframes these objects - often laden with symbolic connotations - to subvert expectations and meanings.

LISA AGOSTINI

02

ARCHITECTURE

GREECE - MYKONOS

ARCHITECTURES IN MOTION

With the Curved Line and Ribbon projects, the Greek studio GNB Architects offers incredible, undulating, original and playful architectural line play in the heart of the Cyclades.

For ten years, the GNB Architects studio has been exploring materiality, rural landscapes, urban environments, vernacular and contemporary architecture on Greek soil. While the island of Mykonos is renowned for its rugged natural beauty, new structures must meet highly functional and aesthetic standards. Under the eye of this collective of designers and architects, the conceptual Curved Line project is the result of these perceptions. The residence, made of concrete and rough white plaster typical of Mykonian architecture, is situated on a sloping site with a pre-existing framework.





© Duee Studio

Sea. With its curved shape, this wall creates cove-like living spaces for total privacy, all flanked by a superb infinity pool. Sunlight streams into the excavated space through geometrically shaped ducts that emerge from the pebbled ground, creating a landscape of sculptural elements.

BLENDING IN AND MOVING

© Dusee Studio





The Ribbon project pushes the vision even further into the heart of the wild Cycladic landscape, combined with the strange geometry of the plot on which this villa nestles. The entire construction, also at the concept stage, seems to rest entirely on space. Rock and wind are the only architectural elements. *“These components in constant harmonious interaction unfold linearly, swirling, arguing, embracing, sinking into the earth and then re-emerging until they end up in the sea,”* explains the GNB Architects design team poetically. *“All this choreography takes place without the slightest imprint on the natural landscape, like a ribbon unwinding over the hill, like a snake descending to drink the water from the sea.”* This project blurs the boundaries between nature and architecture. Its long, white-pigmented structure, imagined in concrete and worked rock, refers to the bare, raw site. The interiors are designed in the same way, simple and uncluttered. Here, objects become the absolute essentials, drawing on the naturalness of the space.

NATHALIE DASSA

GNB-ARCHITECTS.COM
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UNITED STATES – CALIFORNIA HILLS

SUSPENSION HOUSE: A MAGNIFICENT BALANCING ACT BETWEEN ARCHITECTURE AND NATURE

For thirty years, the Fougeron Architecture studio has been deploying its modernist vision to find the perfect alignment between architectural idea and built form. The Suspension House is an example of this vertiginous challenge. To look at it, it’s like a cross between Frank Lloyd Wright’s Fallingwater and M.C. Escher’s Impossible Constructions. The redesigned home, suspended between two Californian hills, embraces a stream, while possessing its own waterfall in the backyard. “*A man-made object in nature can exist in harmony or disparity,*” stresses studio founder Anne Fougeron.

© Joe Flecher



“In this part of California, it’s no longer legal to suspend houses over a creek. So, there were strict guidelines on how to use the existing structure as a basis for design.” While the renovation retained 50% of the existing timber structure, the aim was to improve its relationship with the environment. The orientation of the first two levels follows the existing house, while the new structure on the third floor rotates 90 degrees to better integrate with the terrain. The system, designed by the firm, is anchored in the rock face on the hillside, suspending the architecture above the water. Anne Fougeron then imagined it as an open structure, using transparent materials: omnipresent windows, transparent floors, outdoor spaces, straight crossed and floating staircases. The Suspension House, surrounded by water features, completes its architectural allure at the top, with a roof designed as a dynamic space bathed in light.

NATHALIE DASSA

FOUGERON.COM



UNITED STATES - ARIZONA

NOMAD HOUSE, A SERENE RETREAT IN THE ARIZONA DESERT

"Creativity and discovery flourish alongside expertise and experience" is one of the credos of Tucson, Arizona-based studio Rick Joy.



© Bill Timmerman



© Jeff Goldberg / ESTO

For twenty years, this cooperative practice has been creating committed architecture that blends into its environment to become real scenes of everyday life. Respect for craftsmanship gives rise to designs and materials that respect the culture of the place. The Nomad House is a case in point. This family home, set in the arid American desert, is divided into three individual structures to enhance the experience within the spaces and take advantage of the multiple solar lights. These boxes, clad in steel plates, blend into the landscape, promoting low ecological impact and balance among the variety of cacti and native plants.

“The living space enjoys an intense view to the southeast, where the setting sun highlights a large, steep hill,” explains the studio, “As night falls, the lights of the city of Tucson emerge. From the room, the rising sun illuminates a breathtaking rock face atop the mountains to the southwest. As for the reflected light, it illuminates the saguaros and ocotillos in the foreground.” The interiors match the exteriors. Maple wood panels line the spaces, where art and sculpture take the centre stage, illuminated by translucent glass partitions. As for the terrace, which crowns each cubicle, it completes the Nomad House’s success in taking full advantage of the desert night sky.

NATHALIE DASSA

STUDIOIRICKJOY.COM



FORMER USSR

SOVIET BUS STOPS UNDER THE EYE OF CHRISTOPHER HERWIG

**This Canadian image-hunter and filmmaker
sublimates these underappreciated architectures in
a photographic road trip through the former Soviet
republics.**

“Bus stops disappear so quickly. If I come back in a year, they could be gone, demolished or rebuilt. These images may be all that’s left in the end. I want to give them a kind of immortality.” This is the starting point for Christopher Herwig’s “Soviet Bus Stops” series. For thirty years, this Canadian photographer and filmmaker has been asserting his determination to find beauty and inspiration in all aspects of life. He has hitchhiked from Vancouver to Cape Town, crossed Iceland on foot and by raft, and cycled across Europe, capturing thousands of images of the world’s most remote regions for GEO and CNN Travel. The “Soviet Bus Stops” project, which began in 2002, became an exciting 50,000-kilometre journey through some fifteen countries of the former USSR.

CREATIVITY AND REJECTION
OF ESTABLISHED CODES

In the shape of birds, waves, polygons, traditional felt hats, teepees... the structures overwhelm in this deluge of imagination and materials. Christopher Herwig immortalises these neglected jewels of Soviet architecture across Ukraine, Belarus, Uzbekistan, Armenia and Far Eastern Siberia. The result is two books (2015, 2017) and a documentary (2022), drawn from his photographic archives. From this variety of styles - from strict brutalism to exuberant fantasy - this image hunter reveals astonishing stories, born of his encounters with some of the designers. *“Built by individuals who decided to follow their own artistic desires, they found a way to express local and artistic ideas, in this small form,”* he insists, *“Their bus stops were conceived as discreet acts of creativity against overwhelming state control.”*

NATHALIE DASSA

SOVIETBUSSTOPS.COM
HERWIGPHOTO.SMU GMUG.COM
FUEL-DESIGN.COM/PUBLISHING/SOVIET-BUS-STOPS





MELBOURNE - AUSTRALIA

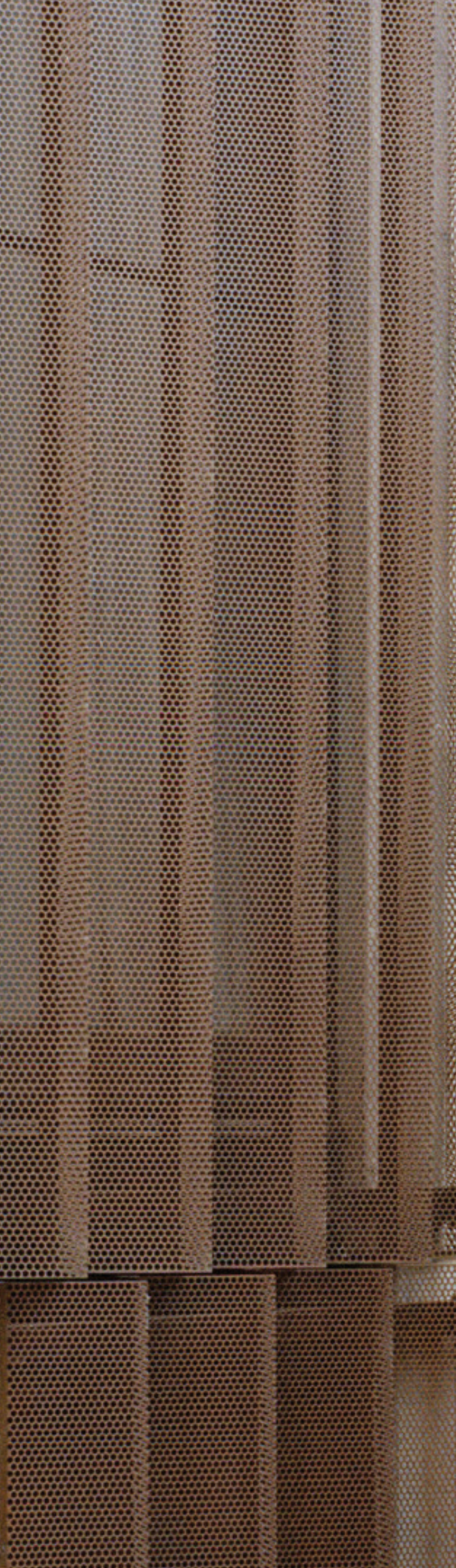
FENWICK'S DISCREET ARCHITECTURE BY EDITION OFFICE

Australian architecture firm Edition Office has designed Fenwick, a building with a raw silhouette that blends seamlessly into the surrounding vegetation.

Edition Office has installed its latest project, Fenwick, on one of the banks of the Birrarung River, perched on an escarpment overlooking the river, not far from Yarra Bend Park in the Melbourne suburb of Kew. It was conceived as a “broken mass of three distinct forms” straddling a space between a residential street and a cliff. All volumes have been shaped and dimensioned to appear as a small, coherent series of buildings in the landscape.

© Kaye





Using a language of curves, the project is a meeting place between the three entities, creating pockets of entry and invitation. Meanders that allow daylight and shadow to drift and sculpt the built forms as the sun moves over the site. Still between the three volumes, vegetated corridors open up, allowing plants and vines to grow and drown out the outer walls, while the treetops filter light and views of the river and the landscape beyond.

Living spaces are open to the north, the river and the valley, and organized so that circulation paths link to these areas, while bedrooms and ancillary spaces are open to the green spaces between pavilions, glimpsed through copper mesh sails.

In terms of materials, the project echoes its cliff-top site, as well as the sobriety and purpose of the surrounding modernist houses of the region. Textured concrete in-shaped panels, raw copper and galvanised steel allow the project to age gracefully over time, gaining character as it slowly reflects the country in which it is set.

As for the landscaping, the intention was to absorb the building, as if to anchor it in the site. In this way, the building appears hidden by the thick vegetation that surrounds it.

LISA AGOSTINI

EDITION-OFFICE.COM





ITALIA

ARCHITECTURE: DISCOVERING ITALIAN BRUTALISM

A singular movement in the history of architecture, Brutalism has charmed architects the world over, not least in Italy. Two transalpine photographers have chosen to capture these massive, unusual silhouettes in "Brutalist Italy", published by FUEL.

© Our Lady of Tears Sanctuary, Syracuse. Michel Andrault, Pierre Parat (1966-1994)
Photo: Roberto Conte



© Jesus the Redeemer Church, Turin. Nicola Mosso, Leonardo Mosso, Livio Norzi (1954-1957)
Photo: Stefano Perego

“Brutalist Italy” compiles a selection of over a hundred Italian Brutalist buildings, photographed in 146 images by Roberto Conte and Stefano Perego.

It took the two architectural photographers five years, during which they covered more than 20,000 km in all regions of the peninsula. In fact, almost the entire country was equipped with such buildings, from the 1960s to the 1980s.

Among the “stars” of the book are the Casa del Portuale in Naples, the Jesi cemetery, the Mount Grisa Sanctuary in Trieste and the Genoa washing machines. The book brings together astonishing examples of Italian Brutalist architecture, characterised by the use of exposed reinforced concrete and clear, well-defined structural elements to create a unique aesthetic.

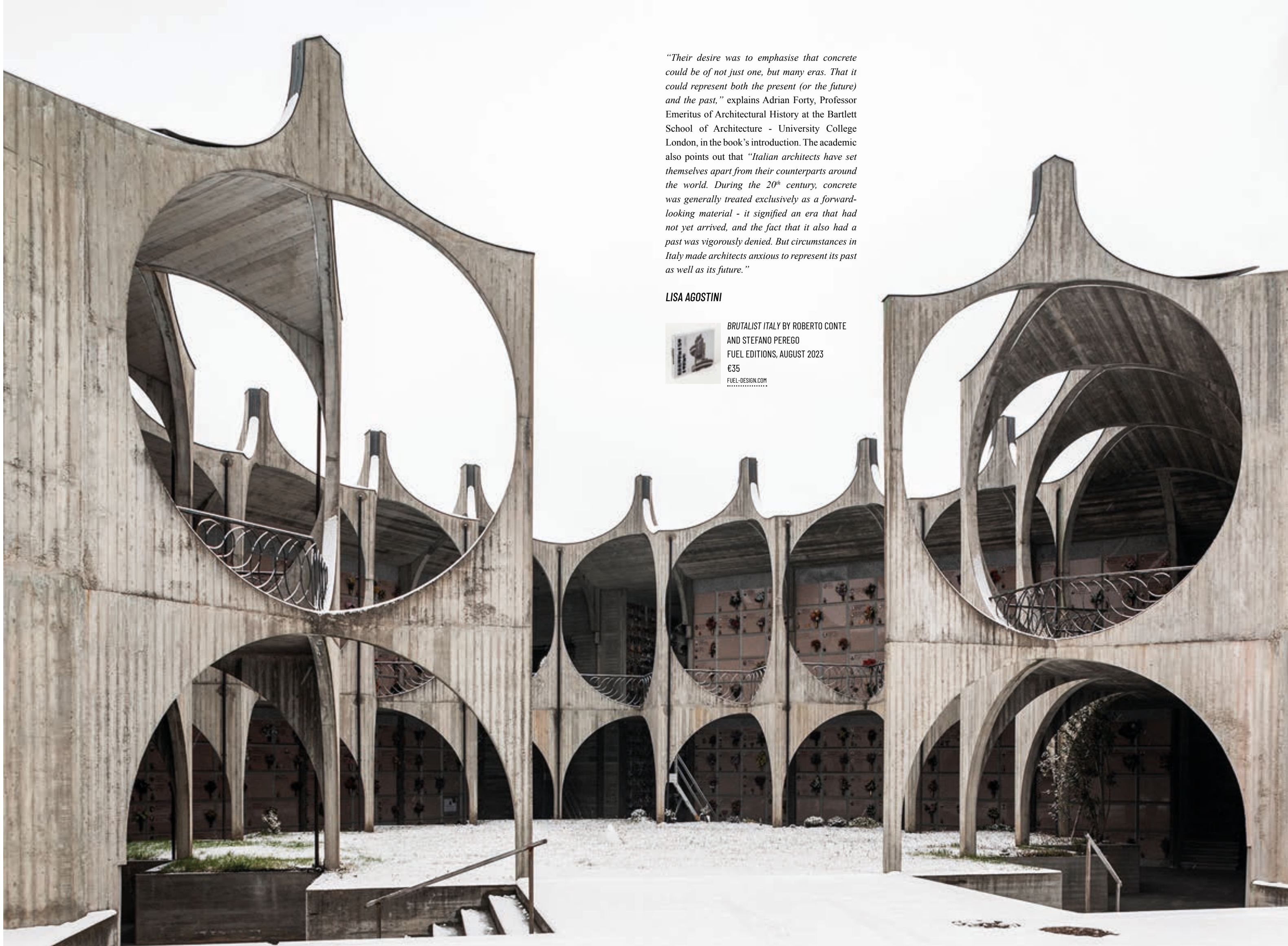
"Their desire was to emphasise that concrete could be of not just one, but many eras. That it could represent both the present (or the future) and the past," explains Adrian Forty, Professor Emeritus of Architectural History at the Bartlett School of Architecture - University College London, in the book's introduction. The academic also points out that "Italian architects have set themselves apart from their counterparts around the world. During the 20th century, concrete was generally treated exclusively as a forward-looking material - it signified an era that had not yet arrived, and the fact that it also had a past was vigorously denied. But circumstances in Italy made architects anxious to represent its past as well as its future."

LISA AGOSTINI



**BRUTALIST ITALY BY ROBERTO CONTE
AND STEFANO PEREGO**
FUEL EDITIONS, AUGUST 2023

€35
FUEL-DESIGN.COM



03

ART

FRANCE - PARIS

LE FRESNOY

PANORAMA 25

An annual creative event at Le Fresnoy, the renowned *studio national des arts contemporains de la métropole lilloise* located in Tourcoing, "Panorama" offers the opportunity to discover over 50 new works in the fields of image, sound and digital creation created by resident students. Here's our selection for this 25th edition.

Combining sculptures resembling underwater ruins with digital videos, Chinese artist Yue Cheng (b. 1995)'s installation "The World" plunges us into an underwater utopian world, that of the reappearance of prehistoric marine species in a futuristic post-industrial perspective. Bordering on science fiction, his landscapes of the abyss confront us with the abyss of destruction and dehumanisation.



© Ange Lempaszak, *Jour De Chance*, Film 2023
Production Le Fresnoy, Studio national



No less dystopian is the audio-visual installation by Marcel Mrejen (b. 1994), which turns the Algerian desert into a virtual landscape (mixing real and unreal images), and then draws us in with its beauty: illuminated by a science-fiction artificial sun, isn't this sightless world, swept by a sandstorm, that of "the capitalist utopia of infinite growth"?





FROM UTOPIA TO DYSTOPIA

To shake us out of our torpor, the sound installation by Victor Villafagne (b. 1995) spits out the sounds of explosions, gunfire and screams, mixed with snatches of nationalist anthems and top hits remixed by artificial intelligence. A formidable “acoustic weapon of mental manipulation” that will make you love the silence and gentle poetry of Circus Variations by artist, mathematician and poet Ferdinand Campos. In this impressive installation combining visual poetry and textile sculpture, we are confronted with two simulacra of mountains where snatches of poems, written during an ascent, are analysed and recomposed via a complex algorithmic system. Not far away, Brazilian artist Bianca Dacosta presents the “body of water” (*Corpo d’água*): facing a screen projecting images of mountains, a suspended plastic tarpaulin filled with water is visited by a virtual whitish body that appears and disappears, creating “a sensory space”, “*a mineral fiction that invites us to feel our primary relationship with this element [liquid] that constitutes us* ¹”.

With her polymorphous “Night Stalker” environment, Sarah-Anaïs Desbenoit (b. 1992) invites visitors to “*enter a meditative state through an evolving visual and aural landscape*”. A sunset projected in a loop on a screen, tears/drops falling into a miniature pool, a little train turning on a circuit... the animated sculptures that make up this poetic-playful landscape are all micro-fictions capable of “*transmitting a state tinged with a certain melancholy, leading us to a dreamlike, melodic wandering*”.

¹ Quotes from the exhibition catalogue.

STÉPHANIE DULOUT

"PANORAMA 25"
LE FRESNOY - STUDIO NATIONAL DES ARTS CONTEMPORAINS
22, RUE DU FRESNOY, TOURCOING
UNTIL JANUARY 7, 2024
LEFRESNOY.NET

FRANCE - PARIS

THIBAUT BRUNET

VIRTUAL TYPOLOGY

Landscape studies and portraits created inside video games, ruined landscapes collected on the Internet, amalgamated and reconstituted using photogrammetry ¹, 3D digitisation of cliffs, virtual images... Thibault Brunet (b. 1982) likes to blur the boundaries between drawing, painting, sculpture and photography.

A master of “the dilution of the real in the virtual and of photography in computer-generated images”², the artist invited to the Centre Pompidou’s Hors Pistes Festival last winter returns to Galerie Binome with his portraits of 3D-modelled clouds and a bizarre collection of gas stations taken from Google Earth.

Entitled “*Typologie du virtuel (Typology of the virtual)*”, this series, which began in 2004, is part of a vast program to divert modelled images from the inexhaustible Google Earth landscape. Digitally “redrawn” and decontextualised by the use of an empty, neutral background, these images of service stations floating in a non-space function as symbolic motifs that evoke our consumerist world in perdition. Recurring motifs in 20th-century painting, photography and cinema they also refer to a whole area of art history. Indeed, Thibault Brunet likes to infiltrate... particularly video games (see his “Minecraft Explorer series” launched in 2021 in partnership with scientists) or virtual reality games (“Boîte noire”, 2018).

Created from videos posted on YouTube browser and then modelled in 3D, this series shows the “mortifying skeletons of concrete and rubble”³ of Damascus or Aleppo resembling deliquescent virtual models or video game sets. Disturbing landscapes of ruins as real as they are inconsistent...

“Thibault Brunet penetrates a world where the boundaries between the true, the false and the plausible seem porous. [...] Derealisation and fiction invite themselves into the document. Ruins are timeless and dehumanised in every way, challenging us to distinguish between what is real and what is fabricated. [...] The software’s ‘black box’ encodes reality in numerical data and arranges the ruins [...] in the form of a model-world, halfway between a video game and a museographic rendering”³, we read on his website about this captivating and moving series.



© Thibault Brunet, M57-C27, Series 3600 secondes de lumière, 2022
Tirage jet d'encre sur papier Epson ultra smooth, contrecollage sur Dibond, encadrement, verre antireflet
Pièce unique, 100 x 100 cm



© Thibault Brunet, M16-C13, Series 3600 secondes de lumière, 2023
Tirage jet d'encre sur papier Epson ultra smooth, contrecollage sur Dibond, encadrement, verre antireflet
Pièce unique, 100 x 100 cm



AN "ALGORITHMIC AESTHETIC"

Cultivating this gamer’s prism, Thibault Brunet develops an “algorithmic aesthetic” like no other. In 3600’ seconds of light, a series he began in 2022, he, “captures the ephemeral beauty of clouds using a virtual space created in a video game”: on a server ordinarily intended for game designers, he acquired three-dimensional models of clouds before staging them within a game engine to capture their chromatic metamorphoses under the effect of a virtual sunrise and sunset cycle... Blurring the boundary between painting and photography, these improbable three-dimensional cumulus clouds floating on monochrome backgrounds refer to a whole iconographic substratum ranging from medieval skies to Digital Art, via Correggio, Jacob van Ruisdael, John Constable, Boudin and Magritte. It’s in this vein, but without brushes and without optical capture, that Thibault Brunet continues with his exploration of “forms emerging from our dematerialised world” ⁴ through new virtual spaces. These are all “(non)-places where paradoxical images emerge, at once precise and shrouded in mystery”. With Thibault Brunet’s collection of clouds, “at once simulacra and artefacts”, “the contemporary obsession with the total(itary) recording of the world, with omniscience, is transformed into a poetic gesture as derisory as it is magnificent”. ⁴

¹ Photogrammetry is a measurement technique that consists in determining the shape, dimensions and location of an object in space from several photographic shots of the object.
² Etienne Hatt, *Répercussions* exhibition text, 2015
³ Quotes from the artist (thibaultbrunet.fr)
⁴ Sonia Voss, exhibition curator

STÉPHANIE DULOUT

"THIBAUT BRUNET. JUST A LITTLE LONGER" FROM OCTOBER 5 TO NOVEMBER 25 BINOME GALLERY 19, RUE CHARLEMAGNE, PARIS IV GALERIEBINOME.COM	THIBAUT BRUNET, SOLO SHOW OFFSCREEN FAIR GRAND GARAGE HAUSSMANN 43-44, RUE DE LABORDE, PARIS VIII OCTOBER 18 TO 22 OFFSCREENPARIS.COM THIBAUTBRUNET.FR
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FRANCE - ISSY-LES-MOULINEAUX

KATIA BOURDAREL

OR THE TROUBLE OF PAINTING

Each year, the Biennale d’Issy-les-Moulineaux showcases emerging artists alongside established names.

For its fifteenth edition, it has chosen the theme of dreams, under the title “Dreams have their reasons”, inspired by William Shakespeare’s famous phrase: “We are the stuff our dreams are made of...”.¹, it welcomes Katia Bourdarel, a painter representing the new French figuration whose work has troubled us.

Entitled Narcissus #3, this painting, part of a series produced in oil on canvas in 2018, confronts us with an improbable scene that is all the more disturbing because it is painted with a meticulous realism that, from a distance, can seem almost photographic. In the centre of an empty room, as if riveted to a table serving as a pedestal, we see a nude, statue-like body, half-folded, surrounded by a scarlet-red drape that wraps around her waist like a corolla. Flower-woman prisoner or offering, she has no face, since her entire upper body is wrapped in another mauve drape tied with a red ribbon... Constrained body, statuesque body or efflorescent body? Evoking imprisonment as much as metamorphosis, the cocoon as much as the chrysalis, this statuesque, turbaned body contemplates - blindly, however - its reflection in the mirror facing it. A strange mirror that doesn’t reflect what it should - we’re reminded of Magritte’s Forbidden Reproduction, showing a man with his back to the mirror, looking at his reflection from behind...





MIRAGES

Indeed, on the double mirror facing the model, appear leaves and pieces of anthurium spathes, those large red chalice-shaped petals, absent from the piece... Another oddity: the reflected drapery is undone, more like a mask than a pack. It is here that the artist wanted to evoke the idea of transformation: while packing “allows us to question the ownership of the body”, the mask, like the mirror, refers to metamorphosis and interiority: “it is concealed, sheltered from the gaze of others that we can be free, belong and reinvent ourselves, inventing a desired or fantasised version of ourselves”². In the same way, playing the game of the body as an object, placed on a table like a statue on a pedestal, offered to the gaze..., enables us to detach ourselves from this erotic role, this fetishisation, to access “elsewhere”, to an infinity of possibilities - represented by the mirror -, and to “interiority” - represented by the reflection of the staircase...

BIOGRAPHY

Born in Marseille in 1970, Katia Bourdarel is a graduate of the Ecole Nationale Supérieure des Arts Décoratifs in Paris. She is represented by Galerie Aeroplastics in Brussels and Galerie Bernhardt Bischoff in Bern.

Katia Boudarel cultivates ambiguity by creating disturbances between the real space (here, the room) and the space of dreams and fantasies (represented by the mirrors) in order to create confusion and doubt. Constantly playing with ambivalence, she leads us into a floating space (represented by the white walls) on the edge of dream and nightmare: half-hostage, half-goddess, her model, whose very pose evokes the anthurium flower, “could well be a woman who metamorphoses into a flower”. This osmosis of the body with nature, this propagation of the plant into the human, is a recurring theme in his work, and undoubtedly the most enlightening about his practice. In addition to his “*Odalisques*” series (2014) and his “*Songe d’une nuit d’été*” (2020), “*Le Printemps*” (2021) perfectly illustrates this symbiosis between man and nature: a naked body stretched out on a tree trunk, in a skilful and virtuoso play of light and shadow, seems to melt into the bark. A bravura piece testifying to the inventiveness and meticulousness of the painter’s touch. A fine lesson in painting.

¹ in “The Tempest”, c. 1610
² Interview on September 14, 2023

STÉPHANIE DULOÛT

BIENNALE D'ISSY-LES-MOULINEAUX "LE RÊVE A SES RAISONS"
MUSÉE FRANÇAIS DE LA CARTE À JOUER
ET GALERIE D'HISTOIRE DE LA VILLE
16, RUE AUGUSTE-GERVAIS, ISSY-LES-MOULINEAUX
UNTIL NOVEMBER 12TH 2023
BIENNALEDISSY.COM





FRANCE - PARIS

PARIS + BY ART BASEL

For its second edition from October 18 to 22, the new Parisian contemporary art fair, like the one it dethroned too, will be extending its reach beyond the Grand Palais Éphémère, where 154 galleries from 33 countries are expected.

In addition to the traditional Tuileries Gardens and Place Vendôme, the Palais d'Iéna (with a Buren / Pistoletto exhibition), the Petits-Augustins chapel at the Beaux-Arts de Paris (with a multimedia installation by British artist Jessica Warboys) and the forecourt of the Institut de France (where a monumental textile sculpture by Sheila Hicks will be erected) are also in demand. There will also be a Conversations program with nine lecture-debates at the Centre Pompidou.

© Marc Desgrandchamps, *Un matin du temps de paix*, 2022
Marc Desgrandchamps Courtesy Galerie Lelong & Co.

While Urs Fischer takes centre stage at Place Vendôme with a monumental aluminium sculpture entitled Wave presented by Galerie Gagosian, the Grand Palais Éphémère is home to some of the biggest names in the art world. Max Hetzler will be presenting Katharina Grosse and her bursts of colour, Nathalie Obadia with Laure Prouvost and her new opus Octopus Body, Chantal Crousel with installations by Wolfgang Tillmans, Galleria Continua with Chen Zen, the leading exponent of the Chinese avant-garde, who passed away in 2000; Galerie Lelong, still loyal to the painter of floating worlds, Marc Desgrandchamps; and Loevenbruck, which presents the disturbing animal painter Gilles Aillaud at the Centre Pompidou (until February 26).

Emerging galleries include “Sans titre” (Paris), where Sequoia Scavullo, a young graduate of the Beaux-Arts in Paris, presents disturbing half-realistic, half-realist paintings; Galeria Stereo (Warsaw), where the impressive Tomasz Kręcicki (Poland, 1990) manipulates everyday objects and scale with humour and virtuosity; and Jenna Bliss and her strange aerial photographs at Felix Gaudlitz (Vienna).

¹ FIAC (Foire Internationale d'Art Contemporain), created in 1974.

STÉPHANIE DULOUT

FROM OCTOBER 18 TO 22
GRAND PALAIS ÉPHÉMÈRE
PARISPLUS.ARTBASEL.COM

UNITED STATES - NEW YORK / FRANCE - PARIS

RIZZOLI "NEW YORK" PUBLISHES THE FIRST MONOGRAPH BY ARTIST INÈS LONGEVIAL

Inès Longevial unveils her first monograph, published by Rizzoli New York. Sketches, works, studio views... the monograph "Inès Longevial" plunges readers into the painter's poetic universe. Escape guaranteed.

Passionate about art from an early age, Inès Longevial realised her dream of becoming one of the most talented painters of her generation. It was undoubtedly her majestic “*Sous le soleil*” exhibition in Los Angeles that truly propelled her career to new heights.



© Des roses, 157x67cm, oil on linen, 2023

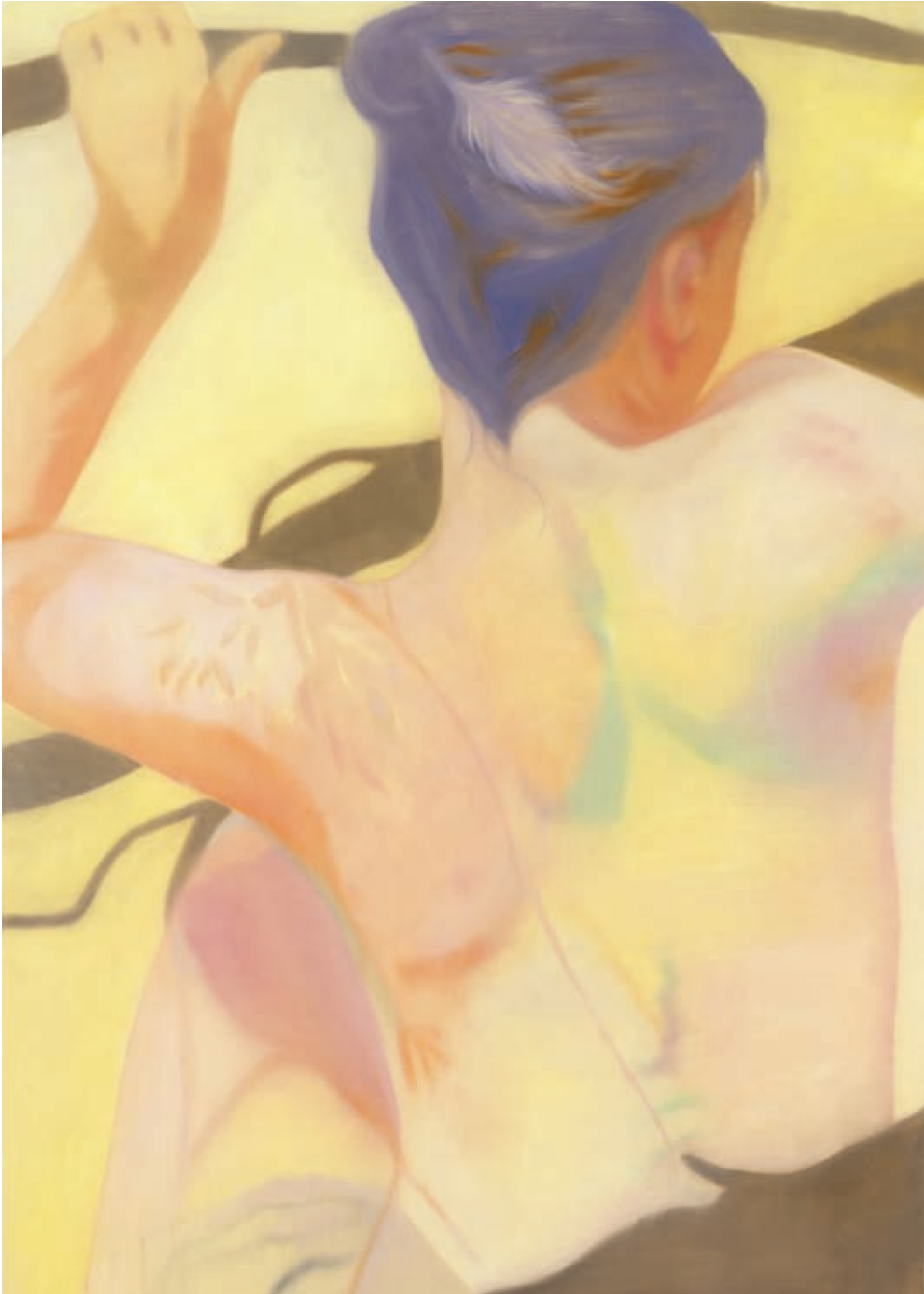
114



© Chair de plume, 157x200cm, oil on linen, 2023

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In her melancholy self-portraits, the artist expresses herself freely, mixing colours and materials with a fauvist twist. Her colourful paintings magnificently express a liberated body, which categorically refuses to conform to society’s expectations or constraints.

To write the texts for her monograph, Inès Longevial called on two talented curators: the American Lola Kramer and the French Elise Roche. The preface, meanwhile, was imagined by poet and author Line Papin, a long-standing friend of Inès Longevial.

The release of this new opus coincides with “*Perchée*”, Inès Longevial’s exhibition at the Ketabi Bourdet gallery in Paris’ 6th arrondissement, from October 13 to November 11.

MARINE MIMOUNI

INÈS LONGEVIAL BY LOLA KRAMER AND ELISE ROCHE
RIZZOLI NEW YORK, SEPTEMBER 2023
\$60
RIZZOLIUSA.COM

"INÈS LONGEVIAL, PERCHÉE"
KETABI BOURDET GALLERY
22, PASSAGE DAUPHINE, PARIS VI
FROM OCTOBER 12TH TO NOVEMBER 11TH 2023
KETABIBOURDET.COM
INESLONGEVIAL.COM

© Chair de banane, 157x112cm, oil on linen, 2023 (vi)



FRANCE - PARIS

MARK ROTHKO

WHEN COLOUR BECOMES THE EMANATION OF LIGHT

Twenty-two years after the Musée d'Art Moderne in Paris, the Fondation Louis Vuitton once again offers us the pleasure of plunging into the hypnotic colour fields of painter Mark Rothko, the great master of the *colour field* ¹.

“How can one express what cannot be expressed and yet is so intensely experienced? How can we introduce words to a work that has brought pictoriality to its incandescence [...] What is the visitor looking for, captive to what speaks so loudly to his eyes, to his heart, to his whole being? What is the artist himself looking for? Rare photos show him in his studio, tirelessly scanning the fields of colour to which he has gradually reduced his own canvases? Why, even today, does this work seem so necessary to us, in its timeless urgency to evoke the human condition, this poignancy ² lurking in the depths of each of us, as Rothko wants it to be at the heart of his work?” asks Suzanne Pagé ³, curator of the exhibition, in the preface to the catalogue. Indeed, it’s hard to describe the emotion that overwhelms us at the sight of one of the abstract canvases by the American painter who conceived his works “as spectacles” but also as “transcendental experiences” ².

© Mark Rothko, N° 14, 1960

BIOGRAPHIE

Born Marcus Rotkovitch in 1903 in Dvinsk, in the Russian Empire, Rothko emigrated to Portland in 1913 to join his father, who had left three years earlier, before settling in New York in 1923, where he took his own life in his studio in 1970.

"ABSTRACT ICONS"

Far from action painting, his abstract work, which developed in the late 1940s after figurative beginnings inspired by Expressionism and then Surrealism, is the result of a slow, meditative process that encourages contemplation, even meditation. His floating spaces are reduced to two or three rectangles with diffuse, blurred contours, velvety materials and luminous colours. Rigorously flat, entirely devoted to colour, the space is nonetheless a creator of multiple depths derived from imperceptible chromatic variations.

Blues, yellows, reds, greens and, at the end of his life, blacks and grays, like the golden backgrounds of icons, are suspended, as if evaporating or dissolving in their own light. And the fascination continues...

¹ Literally meaning "coloured field", this term was used in 1962 by critic Clément Greenberg to designate the painting of artists such as Barnett Newman, Mark Rothko and Clifford Still, who emerged from Abstract Expressionism and inherited Matisse's concept of colour as an autonomous object in itself, not subject to form or to any narrative or illustration.

² Quotes from the artist himself.

³ Suzanne Pagé, Artistic Director of the Fondation Louis Vuitton, had already curated the exhibition at the MAM (of which she was then Director) in 1999.

STÉPHANIE DULOUT

« MARK ROTHKO"
LOUIS VUITTON FOUNDATION
8, AVENUE DU MAHATMA GANDHI, PARIS XVI
FROM OCTOBER 18TH TO APRIL 2ND 2024
FONDATIONLOUISVUITTON.FR



© Mark Rothko, Light Cloud Dark Cloud, 1957



FRANCE - PARIS

LORIS GRÉAUD

THE MUSEUM GHOST

After taking over the Palais de Tokyo in 2008 with an impressive lunar forest of charred trees, and after installing a monumental, ghostly sculpture draped in a sculpted black veil under the Louvre Pyramid in 2013, Loris Gréaud returns to the museum with an exhibition that isn’t really an exhibition at all: “immaterial, disquieting and sometimes imperceptible”, “interstitial, subliminal and viral”, the exhibition entitled “*Les Nuits corticales*” unfolds, in a succession of surprises, at the Petit Palais, where it infiltrates, to great effect, from the façade (by night) to the galleries (by day), via the garden, “like a ghost ship” or “a haunted house”. Invasive (contaminating the entire space) and synaesthetic (appealing to all the senses), this work opera is based on a high-tech artistic device that brings to life a whole series of unlikely machines and creatures.

A highly technological and poetic new opus about ubiquity, freedom and immortality. Let’s bet it will be the “urban legend” of the moment.

STÉPHANIE DULOUT

“LORIS GRÉAUD – LES NUITS CORTICALES” (CORTICAL NIGHTS)

PETIT PALAIS

OCTOBER 4 TO JANUARY 14

GREAUDSTUDIO.COM

FOCUS





ENGLAND, LONDON

ULAS & MERVE: FASHION THROUGH THE EYE OF SURREALISM

Their portfolio is a play of shapes and movements. Images of refined colour, sprinkled with humour and deeply inspired by surrealism. She's Ulas Kesebir. He is Merve Turkan. Both have been imposing their style for ten years under the pseudonym Ulas & Merve. This duo of photographers and videographers, originally from Turkey, now lives in England and they work between Istanbul and London. Their credo is fashion and art, through still and moving images that redefine self-expression, everyday life and domestic spaces.



Minimalist settings, primary colours, draping and designer objects combine perfectly in their compositions. A case in point is their mini-films for Mlouye, which playfully make the models of this handbag and shoe brand dance. Other works also show self-portraits in a play of distortion of the body, clothes and objects between humour, delicacy and poetry. There's a lot of Horst P. Horst, Irving Penn or Guy Bourdin in their approach. The influence of the great figures of photography is never far away. But the duo find their own contemporary identity, brilliantly breaking down rationality in favour of liberating imagination.

NATHALIE DASSA

ULASMERVE.CO.UK



© Ulas & Merve

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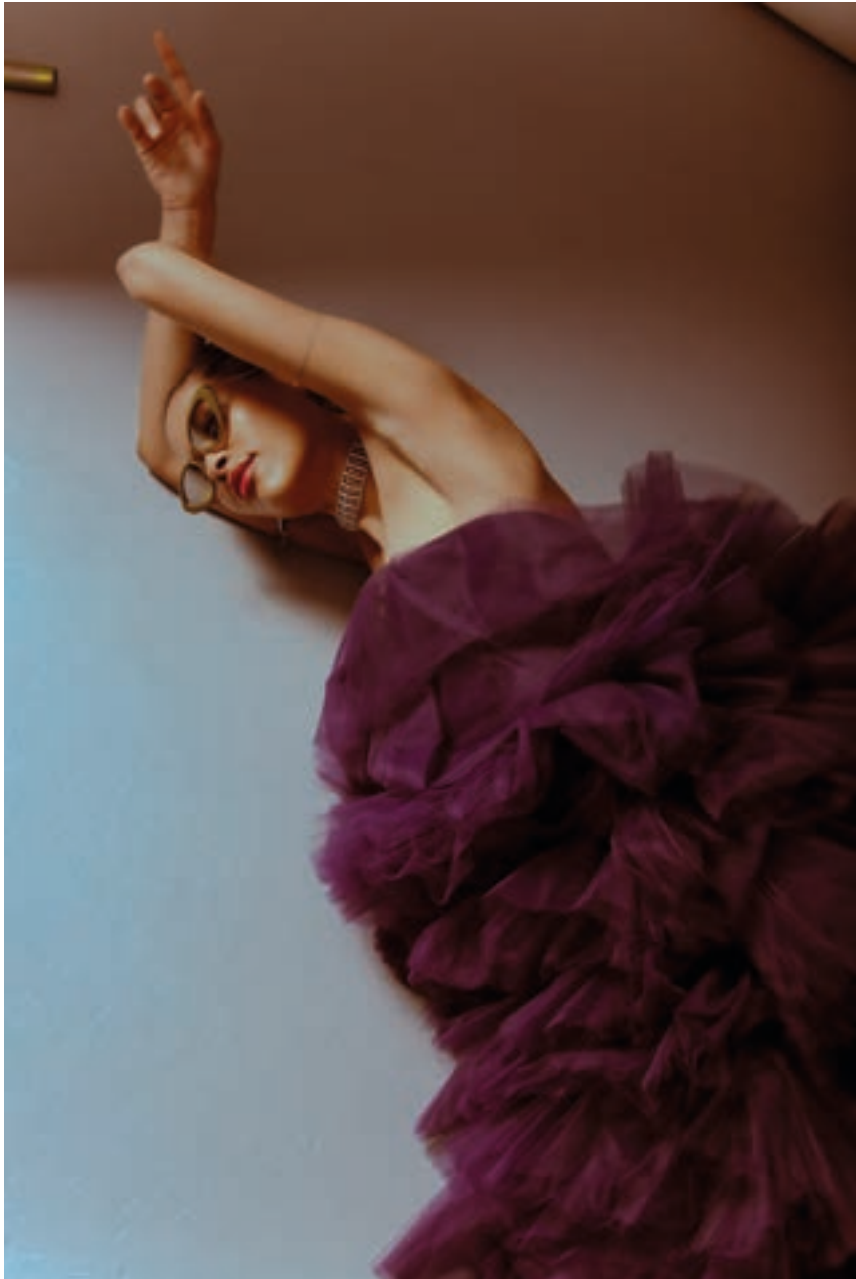
ICELAND

OLGA URBANEK: BEING BODY, CHORDS AND SCENERY

The luminous portraits by the Iceland-based Polish photographer offer visual escapes on the borderline between fashion and fine art.

Olga Urbanek probes human solitude and the connection between body, clothes and environment in images awash with colour. This former graduate in art history at the Cardinal Stefan Wyszyński University and in production at the Academy of Film and Television, both in Warsaw, left her native Poland to settle in Iceland. Giving up everything was the best decision for her, allowing her to start afresh and live the life of her dreams. Since then, the 36-year-old virtuoso has taken up self-taught photography, winning first prize in the Fine Arts category of the Chromatic Awards in 2018. The following year, she was a finalist at the Sony World Photography Awards and the Los Angeles Month of Photography. In 2023, Olga Urbanek held a series of exhibitions in Berlin and Warsaw. Her portraits have that gift of knowing how to fix and dance with her subjects in a tangle of shapes, colours and textures.

© Olga Urbanek, No title, 2021



© Olga Urbanek, Kopi - Fungi collection, 2022



CONTEMPLATIVE FLIGHTS

From a plain background to a sandy, green, rocky or stony landscape, her compositions are subtly charged with information, naturally flirting with fashion and fine art. Her work is always bathed in light and contrast. She plays with sharp, sculptural, swirling, blurred, moving forms, exhorting us to live from experience, not materiality. Like the models whose clothes undulate like waves, whose bodies are sculpted like rocks in the sand, whose hair blazes in the sun or undulates like fans.

The photographer not only makes room for the beauty and unique language of the naked body, but also establishes a dialogue between silhouette and clothing. Take, for example, the serene model in her extra-volume tulle dress, or the model ready to pounce in her fitness outfit, imposing herself as much as she blends into the natural environment. In this way, Olga Urbanek reaches the narrative, poetic and visual culmination of her photographic explorations.

NATHALIE DASSA

OLGAURBANEK.COM

CENTRAL EUROPE - SLOVAKIA

MARIA SVARBOVA'S FUTURISTIC NOSTALGIA

The Slovak photographer explores the loneliness of the human experience in ultra-careful, colour-saturated stagings that plunge us into the heart of socialist-era architecture.

Maria Svarbova was born in Slovakia in the twilight of the 1980s, on the eve of the collapse of the Soviet bloc. She grew up in a country where monuments have left their mark on the urban landscape. For the past fifteen years, this former student of art conservation and archaeology has devoted herself to photography. Her series probe the solitude of human beings and the isolation of contemporary life, which she projects into dreamlike worlds that shed light on socialist architecture. It was with her “Swimming Pool” series (2014) that she came to international attention, winning the Hasselblad Masters competition in 2018. The following year, she presented these famous hypnotic shots of bathers within the vanished pools of her native land for her first solo exhibition at the Minnesota Marine Art Museum in the United States. Her stagings capture the eye. Her meticulous compositions in pastel colours combine the individuality of his figures with the symbolic asceticism and cold rationality of built environments. Time may seem to freeze, but it underlines its own timelessness and relativity. Past, present and dystopian future collide, exploring the loneliness of the human experience.

© Maria Svarbova





BETWEEN EMOTION AND TENSION

Her portfolio is a corpus of images bathed in light, transcending her emotionless subjects, often engaged in “banal, stereotyped and choreographed” activities. With “Human Space (2015)”, she explores the individual as the creator of human space. She draws on the architecture of the Slovak Radio building in Bratislava, built between 1967 and 1983. Her subjects present themselves as rebels in search of hope for a new era, attempting to blend into their surroundings, to the point of levitating and even floating. The “Butcher” series, created in Slepčany, the village where she grew up, is a set built by scenographer Zuzana Hudakova in an old butcher’s shop that Maria Svarbova visited as a child.

As for “Fragile Concrete (2021)”, this time the series takes off for France and focuses on the “vertical village” designed by Le Corbusier in *Marseille’s Ville Radieuse*. Through modernist aesthetics and social distancing, Maria Svarbova continues to probe the relationship between the human being and the “living machine”. All these nostalgic, sanitised environments, nourished by human interaction, create a silent, unspoken tension that is her trademark.

NATHALIE DASSA

MARIASVARBOVA.COM



© Maria Svarbova

POLAND - SZCZECIN

IN THE NOCTURNAL IMAGINATION OF DOMINIK PODLIPNIAK

The medium of photography is a story of atmosphere for this 23-year-old Polish visual artist and graphic designer. But also, of healing. This discovery, combined with exploration, had therapeutic and cathartic effects at a difficult time in his life. Solitary figures, silhouettes lurking in the shadows, glittering neon lights, car headlights, skyscrapers lost in the mist, nebulous landscapes... The images reveal all their cinematic intensity. No wonder. Dominik Podlipniak draws his inspiration from the seventh art, film soundtracks and the lighting work of cinematographers. The child with his back to the burning house is inspired



© Dominik Podlipniak



by the fire scene in Andrei Tarkovsky’s “The Sacrifice”. Others, like “Blade Runner 2049” or “Dark City”, seem to come straight out of graphic novels, neo-noir and science-fiction cinema. You could almost hear ambient music or synthwave. Elsewhere, references to Edward Hopper also emerge, like the single light shining in the apartment of a building with a dark façade. Lighting, composition and narrative are the key words in the image-making process of this young talent, who captures furtive moments that reflect his vision of the world.

NATHALIE DASSA

.....



FRANCE - MARSEILLE

PAULINE ALIOUA

MYSTERIOUS, INTRANQUIL PHOTOGRAPHY

"Empty streets, deserted beaches, foggy roads. Silhouettes of anonymous men, shadows. Cars at a standstill, flat tyres, folded umbrellas. Under the rain, in the crushing heat, a strange feeling of the end of the world circulates, suspended, through the images. [...]"

These words by Pauline Alioua, introducing her series “Phantomatic// Nowhere to be seen I”, capture the atmosphere of her universe, photographed in a highly cinematographic manner in pure, elegant black and white (silver), giving the present an air of eternity...

Born in 1986, the self-taught photographer, who now lives and works in Marseille, has already set her sights on the four corners of the globe, on bodies and landscapes, revealing intimate and existential questions in images, “oscillating between the real and the dreamlike [that] catch the eye with their narrative and poetic force”.



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In “Phantomatic”, it’s a kind of wandering, “a quest. Inner, outer” (sic) that we glimpse in the course of deserted or abandoned places: here, a close-up on the folds and undulations of a comforter, here, on those of a cliff, there, a beach of fine sand, here, a moor of scorched earth or two hats abandoned on the back deck of a car drenched by rain...They tell us of absence, the absence of the loved one after the breakup - *“a world in shades of gray, stripped of the blinding colours of Love”*. *“The inner collapse opens up an empty space, a space [...] that offers the possibility of seeing new things, of looking differently, of going elsewhere,”* writes the artist herself.

Flirting as much with abstraction as with the absurd, her series X, the unknown plunges us into other empty spaces. The series began with images of empty road signs encountered on the roads of Bosnia and Hungary, abandoned signs that no longer indicate any destination, leaving the traveller to drive into the unknown...





We see a rectangle of light covering a basement stairwell, another white rectangle painted on a wall, crossed lines - of wood, metal and smoke - and curved roads, a halo of light at the end of a tunnel, a suitcase abandoned on a road, silhouettes of men from behind appearing against the light, or an empty screen displaying the fateful “Image not found”. These are all images of “disquieting strangeness” (Freud), or rather, “disquiet[e] and intransquill[e]” (to refer, like the photographer, to the author of The Book of Intransquillity ², Fernando Pessoa), conducive to the blossoming of poetry.

¹ This series has given rise to the publication of a book available online, on the artist’s website, at €20.
² Pub. posth. 1982

STÉPHANIE DULOUT

FRAGILE (HANDLE WITH CARE)
BY PAULINE ALIOUA
FANZINE PUBLISHED
BY LE BAL BOOKS IN 2023
€20
LEBALBOOKS.COM

BACK-TO-INTRO.COM/PHANTOMATIC
@PAULINE.ALIOUA

TABLEAUX D’IRAN
BY PAULINE ALIOUA
AND CHRIS GARVI
ARNAUD BIZALION, 2021
€45
ARNAUDBIZALION.FR



FRANCE - PARIS

BODY TO BODY

HISTOIRE(S) DE LA PHOTOGRAPHIE

The Centre Pompidou’s "Corps à corps" exhibition combines its famous photographic collection with that of collector Marin Karmitz, to offer, "*an unprecedented look at photographic representations of the human figure in the 20th and 21st centuries*".

This major exhibition, featuring over 500 photographs and documents, is divided into seven sections: Early Faces, Automatism, Fulgurances, Fragments, En soi, Interiors and Spectres.

The first section is justified by the fact that “*at the beginning of the 20th century, the face in close-up became a recurring motif in the photographic work of the avant-gardes*”. As the psychoanalytic exploration of the self-developed, the face - “that which forbids us to kill”, as philosopher Emmanuel Levinas would say - became the object of intimate and aesthetic research, through the use of light and shadow. In the “Automatism” section, the focus is on the hijacking of photomatons (which first appeared in the 1920s), first by Surrealist artists and then, in the 1960s, by numerous activist and protest artists denouncing identity stereotypes. This referent is still relevant today, as many contemporary artists still play, not without humour, with its aesthetic codes: frontality, seriality and the anonymity created by the decontextualisation of the image taken against a neutral background.

© Christer Strömholm, España 164 B, 1958-1959
Épreuve gélatino-argentique, 24,2 × 17,8 cm, Collection Marin Karmitz
© Christer Strömholm Estate / Agence Vu*

REINVENTING FACES

In “Fulgurances”, we see moments of magic caught on the fly - gestures, glances, funny, serious or tender postures stolen from time, speaking volumes about interiority and human relationships... *“Photography is the instinct to hunt without the desire to kill. It’s the hunting of angels... You stalk, you aim, you shoot and - clack! instead of a dead body, you make an eternal one”*, as one of these visionary photographers, Chris Marker, puts it in 1966.

Dorothea Lange (with her darned stockings of 1934), Jakob Tuggener (with his truncated bodies of sailors in 1947) and Eugène Smith in the late 1960s, for their part, show fragmented bodies, broken up by framing, whether during the shooting or the printing process. While the sensuality of the body is often heightened tenfold in these “fetish images”, they also conceal a definite dramaturgical force that, beyond the eroticised body, tells of desire, toil or pain...





FRAGMENTED BODIES

Douglas Gordon’s Blind Ingrid (*White Eyes*) (2002) is a veritable allegory of interiority, introducing the section entitled “In oneself”. Ingrid Bergman’s face, statuesque in powerful chiaroscuro, appears unreachable, as do many other faces absorbed in their own thoughts, to which the photographer - and the viewer - remain strangers. The same is true, to a certain extent, of the bodies photographed in enclosed spaces, to which the “Interiors” section is devoted. The same is true of the ghostly bodies in the final section, “Spectres”. Whether through the recording of reflections (*Lisette Model, First Reflexion, New York, 1940*), the use of blurs, photomontages (*Val Telberg, Rebellion Call, 1953*) or other solarisation effects, these “ghosts” blur the boundaries of reality traditionally associated with the photographic field, and open up a host of new perspectives...

STÉPHANIE DULOÛT

"CORPS À CORPS. HISTOIRE(S) DE LA PHOTOGRAPHIE"
UNTIL MARCH 25
CENTRE POMPIDOU
CENTREPOMPIDOU.FR

FRANCE – PARIS
GALERIE MARK HACHEM ET GALERIE JOSEPH
PRESENT

NORMAN REEDUS, PHOTOGRAPHIC EXHIBITION

To be discovered in the heart of the Marais district, in parallel with the “Paris photo” event, the photographic work of multifaceted actor Norman Reedus.

The American artist, best known for playing the lead role, as Daryl, in the “Walking Dead” series, began his career as a sculptor, painter and photographer before becoming an actor. In this exhibition, Norman Reedus will show us not only his work in cinema, but also, and above all, his view of the underground 90s right up to the present day.

In the heart of the marsh, you’ll discover portraits, unusual places and the soul of a mythical era, images that oscillate between the real and the surreal.

He likes to say that his photographs are described as “...*taking a shocking image that metamorphoses into beauty. I’ve always loved images that take time to understand.*” A photographic universe of depth, darkness and intimacy. To be discovered.

NORMAN REEDUS EXHIBITION
BY GALERIE MARK HACHEM AND GALERIE JOSEPH
NOVEMBER 7 TO 17, 2023
116, RUE DE TURENNE, PARIS III
OPENING: NOVEMBER 9, 2023

FLORA DI CARLO

MARKHACHEM.COM



© Norman Reedus, Tulum

164



© Norman Reedus, Pancake

165





© Norman Reedus, First Apartment Mingus Room



UNITED STATES - PORTLAND / LOS ANGELES / FRANCE - PARIS

ALEXANDRE SOUËTRE
GRAPHIC PHOTOGRAPHY

Low-angle silhouettes, drifting glacier debris,
"portraits" of rocks or icebergs, solitary strollers
in deserted immensity, rectilinear shadow play...
Alexandre Souêtre has a sense of staging and
purity. A sense of strangeness and melancholy too.

For example, the strange portrait of a woman with a bare back wearing
a woollen *balaclava*, or another woman in her underwear at the foot of a
mountain, reflecting the sun on her telephone screen... Strange too, not to
say zany, the group of men pacing the sidewalk in black suits, their faces
covered with plastic bags...

Black and white or a predominantly monochrome palette of extinguished
colours (except in his latest series, shot in Iceland, Greenland), minimalist
architectural sections, pieces of nature (close-ups of rocks or ferrous or
volcanic soil), naked bodies or monumentalised by low-angle or backlit
shots... His highly polished, even polished style, though very graphic,
makes the most of materials: earth, rocks, fabrics, hair...

“Our environment, whether natural or urban, offers an exceptional wealth of textures and materials when observed and captured from a certain angle,” the photographer points out, explaining his quest for the rare image in these terms: “I work with silver halide but also with digital [...] I tend to choose silver halide for reasons that are often obvious: the rendering is timeless, the colours are irreplaceable, and the images that emerge are sublime, especially for portraits. But digital also brings [...] a form of image and texture perfection that is often the preserve of computer-generated images. This perfect, almost robotic rendering goes very well with natural settings and textures, such as rock, water or earth.”





"PHOTOGRAPHING LIKE A GRAPHIC ARTIST"

Attracted by landscape as much as portraiture, by the “small, [the] close, [the] intimate”, and the oversized, he talks about his dual practice of black & white and colour: *“Although I’m rather drawn to black & white, my first love of photography, I also like to play a lot with colour, and often almost more in a graphic way: a subject in colour sometimes draws a palette, and the tones become soft gradations that catch the eye in a unique way. Black and white allows me to concentrate on composition and the interplay of shadows in a pure, almost graphic sense. I like to try to photograph like a graphic artist, and vice versa.”*

STÉPHANIE DULOUT

SOUETRE.COM

ACUMEN PRESENTS

ALEXANDRE SOUËTRE: AN IN- DEPTH JOURNEY

"... THE SKY WAS BLANK, THE WORLD WITHOUT CONTOURS, ONLY EFFORT COUNTED DOWN THE DAYS. I THOUGHT I WAS VENTURING INTO BEAUTY, BUT I WAS DILUTING MYSELF IN A SUBSTANCE. IN THE WHITE ALL IS CANCELLED OUT - HOPES AND REGRETS. WHY DID I LOVE WANDERING IN PURITY SO MUCH?"

SYLVAIN TESSON - BLANC



© Alexandre Souêtre, *Sans titre*, 71°34'0.698"N, 25°21'14.75"W (Groenland)
"Iceberg numéro 002 documenté pour une prise de son avec microphone sous-marin"



© Alexandre Souêtre, *Sans titre*, 66°14'52.82"N, 16°8'45.489"W (Islande)
Modél: Iona Catherine





© Alexandre Souétre, *Sans titre*, 66°34.878'N, 16°58'10.222"W (Islande)



© Alexandre Souétre, *Sans titre*, 66°34.878'N, 16°58'10.222"W (Islande)
Modél: Iona Catherine





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 Cécile Burban.

CECILEBURBAN.COM
@CECILE_BURBAN

COUP D’ŒIL

05

CINEMA

FRANCE, PARIS

LAURA STEVENS: PROBING INNER WORLDS

The Paris-based British photographer explores the female gaze in narrative portraits that blend cinematic drama and painterly aesthetics.

"Lying on her torso, I see these three words - "You'll forget too" - tattooed among the mountains on the inside of her left arm. Words that have always haunted me. Will you forget me? Will I forget you? What memories will we keep? I withdraw from the present and watch our scene from above, wrapped up in each other in the dark (...)". This is the premise of *Tu oublieras aussi*, the new series of narrative portraits by Laura Stevens. This English photographer, who studied at Leeds Metropolitan University and the University of Brighton, seeks to understand the human condition. For over a decade, she has been examining themes of intimacy, solitude, loss and desire. Her feminine, autobiographical gaze attempts to represent our unexpressed interiority in visual stories, for a better understanding of the self. It's clear that Laura Stevens's work, described in the tradition of intimate photographers such as Jo Ann Callis and Nan Goldin, has quickly won over museums, galleries, festivals and the French and international press.





INTIMATE SPACE

Following on from her series “A Latest Spring”, which captured the delicate and complex bonds of an extended family in the heart of a house in the south of France during the pandemic, Laura Stevens here explores the notion of the couple. She plunges us into the reminiscences of a personal and sentimental relationship. Her approach focuses on two bodies and the link between them, questioning the memory of desire and its representation.

All that remains in her stagings are the vestiges of unfinished, (im)precise moments that interweave fantasy, dreams and reality. Intense colour shots, bathed in light and shadow, where cinematic drama lives with painterly aesthetics. *“So much ardour in such a small space; that of a body, love and possible futures. Escaping our grasp, always elusive, evolving and eruptive. For years, I’ve been fighting these words written on your skin. But there’s nothing we can do. We will forget. Yet we cling on,”* continues the photographer in her poetic and melancholy reflections. This virtuoso manages to imbue us with an atmosphere charged with carnal intensity and emotional tension.

NATHALIE DASSA

LAURASTEVENS.CO.UK
.....

© Laura Stevens, *Yellow Leaves Waxing Moon*, Series "Tu oublieras aussi"



© Laura Stevens, *Closer*, Series "Tu oublieras aussi"



FIRST IMAGES FOR THE SECOND PART OF *DUNE*

Postponed until 2024, *The Second Part of Dune* by Denis Villeneuve and his impressive cast (Timothée Chalamet, Zendaya, Léa Seydoux, Austin Butler...) begins to reveal itself.

At the end of the first part of Denis Villeneuve's *Dune*, released in September 2021, audiences were introduced to Zendaya in the role of the mysterious Chani. A character at the heart of Frank Herbert's novels, she is best known as the companion of Paul Atreides - played by Timothée Chalamet in the new film saga. The second film in this diptych, whose release has been postponed until March 2024 due to a strike by screenwriters and actors, promises Chani/Zendaya a central role in this tale of romance and galactic adventure.



Alongside the stars already present in the first part (Rebecca Ferguson, Josh Brolin and Javier Bardem), we will discover Florence Pugh as Princess Irulan, the Emperor’s eldest daughter, and Léa Seydoux as Lady Margot Fenring, described by Frank Herbert as having a “perfect figure” and “light, golden hair”. Finally, the role of the implacable and charismatic Feyd-Rautha, played by Sting in David Lynch’s 1984 adaptation and Mick Jagger in Alejandro Jodorowski’s (aborted) adaptation, will be played by Austin Butler, Baz Luhrmann’s Elvis. For the rest, the winning trio from the first instalment are back at the helm: with the operatic staging of Denis Villeneuve and his composer Hans Zimmer, and the sublime photography of Craig Fraser (revealed by his work on Jane Campion’s *Bright Star*), fans of monumental sandstorms and grand romantic destinies are in for a treat.

PIERRE CHARPILLOZ





LOST IN THE NIGHT, IN THE SHADOW OF THE DESERT

After penning several episodes of the Netflix series "Narcos: Mexico", Mexican filmmaker Amat Escalante returns to the cinema of his choice with the beautiful "Lost in the Night": a visually rich genre and auteur film about contemporary Mexico.

The fifth film by Mexican director Amat Escalante (Heli, *La Région Sauvage*), “Lost in the Night” takes us to a small town in a region of Mexico where life is punctuated by the explosions of a distant mine. Emiliano (played by the brilliant Juan Daniel García Treviño), a mute young man, leads the investigation to find those responsible for the mysterious disappearance of his mother, an environmental activist opposed to mining activity in the region.

His search leads him to a modernist lakeside house where Rigoberto Duplas, a contemporary artist with extreme installations, lives. But he also meets his wife, a famous actress, and her daughter, an Instagram influencer fascinated by death. Not far away, a Christian sect has set up shop and considers Duplas to be the devil. What do they all have to hide?





In a world where corruption reigns, Amat Escalante offers us a political film, sometimes philosophical, but above all a thriller with an implacable scenario. The film's sublime direction is reflected in the opening sequence, which concludes with a brutal arrest on a country road at night, lit only by car headlights and the blinding flashing lights of the police. It's just as tragically beautiful as the film's title.

PIERRE CHARPILLOZ

"LOST IN THE NIGHT", IN CINEMAS FROM OCTOBER 4

© Paname Distribution





KILLERS OF THE FLOWER MOON

LILY GLADSTONE: TALENT TO WATCH

Martin Scorsese's eagerly awaited new film, "Killers of the Flower Moon", is released this month. Alongside Leonardo DiCaprio and Robert De Niro and a revelation: Lily Gladstone.

Fans of Martin Scorsese will be delighted to witness the reunion between the New York director and his favourite actors, Leonardo DiCaprio and Robert de Niro. This is the trio's first cinema reunion - if we exclude the \$70 million advertisement for a Macau resort in 2015 (which also featured Brad Pitt). And yet, the third star of this three-hour-and-twenty-six-minute historical feature almost seems to overshadow the two legends.

We first discovered Lily Gladstone in “Certain Women” by Kelly Reichardt (2016). Her deeply moving role as an introverted country girl who falls in love with a lawyer (Kristen Stewart) earned her numerous awards and nominations at festivals dedicated to American independent cinema.

Of Native American descent, Lily Gladstone spent part of her childhood on the Blackfoot Reservation in the northern United States. After studying theatre at the University of Montana, she took her first steps on a movie set thanks to French director Arnaud Desplechin, who shot “Jimmy P. (Psychotherapy of a Plains Indian)”, a fictional film about the Blackfoot tribe, in 2013. The film was shown at Cannes, but without her - the future actress was only an extra. Hard to imagine that ten years later, she would be walking the red carpet for what was the most eagerly awaited preview of the 76th Festival.





In the main hall of the Cannes Festival, her favourite actress, the one Lily Gladstone has admired since she was fifteen: Cate Blanchett. *“Our eyes met, and she sat right in front of us. I’ll never forget that little moment,”* Lily Gladstone told Vanity Fair, still overwhelmed with emotion. It has to be said that, at thirty-seven years of age, the actress has had her phase of doubt. Where most actresses breakthrough in their twenties, Lily Gladstone no longer believed, thinking it was too late. Despite the critical success of “Certain Women”, and a small role in Kelly Reichardt’s next film (First Cow), the offers weren’t pouring in. Or maybe it was to play the stereotypical Indian, which the actress, proud of her identity, always refused.

A little desperate, the actress was about to apply for a seasonal job with the Ministry of Agriculture when, at the height of the Covid-19 pandemic, she received the e-mail that was to change everything: *“Mr. Scorsese would like to meet you.”* One Zoom meeting later with the director of “Mean Streets” and “Goodfellas”, and Lily Gladstone’s career was back on track. A Native role once again, but an authentic and complex one, inspired by the true story of mysterious murders in the Osage community at the beginning of the twentieth century.

PIERRE CHARPILLOZ



"KILLERS OF THE FLOWER MOON"
BY MARTIN SCORSESE
AVAILABLE IN CINEMAS FROM OCTOBER 18,
AND SOON ON APPLE TV+



IN THE SOFIA COPPOLA ARCHIVES

With the beautiful collector's book *Sofia Coppola Archives* (published by Mack Books), the American director offers us rare and generous access to her archives and memories of almost twenty-five years of cinema.

With *Priscilla*, her eighth feature film, just presented at the Venice Film Festival, Sofia Coppola opens up her personal archives to Mack Books, a publisher specialising in collector's books. In the voluminous *Sofia Coppola Archives* (488 pages, €65), readers will discover hundreds of Sofia Coppola's working documents and film memorabilia.





Edited and annotated by the filmmaker herself, this art book explores, film by film, the world of the director of “Virgin Suicides” and “Lost in Translation”. We will discover flash photos of a shoot that looks like a night out with girlfriends, a few pages from a book highlighted by the director, letter and e-mail exchanges with Jeffrey Eugenides, scraps of screenplay, improbable photos from the Marie-Antoinette shoot (the Queen and King on motorcycles in the streets of Paris), various inspirations, album covers (Bow Wow Wow and, of course, Air), notes on luxury hotel letterheads, maps of Tokyo, magazine covers, costume tests, scraps of fabric, set ideas, the Vanity Fair article The Suspects Wore Louboutin, which inspired The Bling Ring, and the film’s clapperboard decorated with the Louis Vuitton monogram, several vintage editions of Thomas P. Cullinan’s “*Les Proies*”, cut-outs from the film’s cover. Cullinan, stage cut-outs, greeting cards, sketches, an idea for a title, a haircut or the Presley couple’s car. Or a touching letter from Coppola Sr. enclosing a good review (in capital letters) of “On The Rocks” in a San Francisco daily. In short, this is a must-have for all fans of Sofia Coppola’s cinema, giving the impression of having access to a secret box containing both the moodbooks and the memories of the most iconic of American independent filmmakers.

PIERRE CHARPILLOZ



ARCHIVE BY SOFIA COPPOLA
MACK EDITIONS, SEPTEMBER 2023
€65
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STYLING BY @MONICAMENEZ
HAIR & MAKEUP BY REBECCA HEITMANN
MODELS: JAZMINE & SARA

© Monica Menez

ob

FASHION SPHERE

STYLING BY @SOPHIEGIANNOULESSTYLING
HAIR & MAKEUP BY @SINNBIGI
MODEL @MARIAMSHOKEYE AT @HER.MANAGEMENT
PHOTO ASSISTANT @OH_LUISA
STYLING ASSISTANT @FABIA_CAROLINA



GERMANY - STUTTGART

FASHION OR THE ART OF THE UNUSUAL ACCORDING TO MONICA MENEZ

This talented German photographer, film-maker and art director transcends the world of fashion by masterfully combining the beautiful, the glamorous, the absurd and the strange.

Monica Menez’s body of work is a feast of vintage aesthetics, absurdity, humour and fetishistic eroticism. Her stagings are little visual stories, sometimes split into episodes, that exploit metaphors, play on the pettiness of everyday life, have fun with surrealist elements and present fashion and art in a multifaceted way. Her photographic and filmic work dive us into a world full of glamour and sex appeal, where everything goes wrong in a split second. No wonder that this German artist, based in Stuttgart, has been racking up awards for the last ten years. She has twice won the ASVOFF (A Shaded View On Fashion Film) award for best art direction, including one for “The Journey”, another at the Berlin Fashion Film Festival for Odditory, the Madrid Fashion Award for “*Hors d’œuvre*”, and several more at the Miami Fashion Film Festival for “The Journey”. The short films “Business as Usual” and “Precious”, in collaboration with the eyewear brand Willems Eyewear, are among his best little gems of humour.



STYLING BY @SOPHIEGIANNOULSSTYLING
HAIR & MAKEUP BY SABINE NANIA
MODEL @MANOT.BOEHM AT @HER.MANAGEMENT

© Monica Yenez

IMPERTINENCE AND SENSUALITY

Monica Menez draws her insatiable inspiration from music, the photography of Guy Bourdin and Helmut Newton, and the cinema of John Waters and Jacques Tati. But above all, she wants to continue surprising her audience. In just a few years, the German artist has made a name for herself as a leading director of fashion films with her zany, personal and original vision. It’s true that she literally sweeps us off our feet in her vintage and haute couture world, with her modern, sexy and offbeat stories in pastel colours. A body of work in which still and moving images are in constant dialogue, while remaining distinct from the same overall project. This year, she pre-presented “Dressed to Compute” at Uno Art Space in Stuttgart. In this exhibition, she continues to develop her working methods, experimenting with complex computer processes, pixels and programs, as well as artificial intelligence and augmented reality. Through this digital approach, she instils all her surreal, funny and sensual salt.

NATHALIE DASSA

MONICAMENEZ.DE

STYLING BY @MONICAMENEZ
MODEL: MAJA



UNITED STATES - NEW YORK

NEW COLLECTION FROM THE KHAITE BRAND

MODERN ALLURE SEEKS AESTHETIC
SILHOUETTES

A brand founded in 2016 by Catherine Holstein, Khaite has found its place in a segment that didn't offer women's sportswear, while imagining elegant, structured and sensual pieces. The designer enjoys striking a perfect balance between masculine and feminine, past and future, strength and softness, structure and fluidity.

Thanks to timeless lines, her creations speak to all generations. With her bold cuts and attention to detail, the designer has turned her brand into a veritable phenomenon, seducing Caroline de Maigret and Lily Aldridge from the outset.

Above all, Catherine Holstein reinvents classic American sportswear with a great deal of thought, bringing to life pieces that will make the women who wear them strong and powerful.





But behind Khaite, there's also a desire to give back to women the power and strength that society tends to diminish. The American brand wants to give women the confidence they need to take their place in the still patriarchal hierarchy.



For her latest collection, presented in New York on September 9, Catherine Holstein imagined a collection where minimalism and sobriety could be the watchwords. The structure is neither too tight nor too flowing. A way of proving that the new queen of style has found her place in the fashion world.

A modern approach to monochrome for a poetic, assertive wardrobe where silhouettes are sometimes tight-fitting, sometimes flowing, and where tailoring becomes a game.

THOMAS DURIN

KHAITE.COM



FRANCE - PARIS

AYA FUJITA OR THE ART OF MAKE-UP THAT REVOLUTIONIZES BEAUTY

In the constantly evolving make-up industry, it's important to push back the boundaries of creativity and captivate the world. Among the emerging talents who have succeeded in carving out a place for themselves in this demanding world, Aya Fujita stands out with her colourful, assertive universe. This young Japanese make-up artist has quickly become a fixture on the beauty scene, thanks to her talent and unique vision.

Aya Fujita grew up with an early passion for art. Her artist parents instilled in her the love of creativity, but it was when she discovered the world of make-up as a teenager that she found her true calling. Fascinated by the idea of transforming a face to let her imagination express itself, this talent began studying professional make-up.



After graduating, she began developing her definition of beauty in Tokyo, where her talent quickly attracted attention. Her unique style and ability to play with colours and textures have made her a sought-after artist.

Aya Fujita’s make-up is influenced by Japanese culture. She draws on elements from Japan’s artistic tradition, such as kabuki and geisha make-up, which she modernises and infuses into a fashion universe, creating striking stories with contrasts.

She also encourages people to explore their own beauty as a form of self-expression and a way to feel more confident and powerful. Aya Fujita regularly shares her work on social media, through which she inspires thousands of people while evoking diversity and inclusivity.

With her determination to push the boundaries of creativity and celebrate beauty in all its forms, Aya Fujita has had the opportunity to do make-up for celebrities ranging from Clara Luciani to Carla Bruni to Lou Doillon.

A talented make-up artist who celebrates life and colour through her art.

THOMAS DURIN

AYA FUJITA.COM
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FRANCE - PARIS

PHOEBE PHILO SIGNS HER COMEBACK IN STYLE

At the beginning of the year, the announcement came as a bombshell in the fashion world. Phoebe Philo made her comeback on the Paris scene, just a few years after revolutionising the French label Celine.

A graduate of London’s Central Saint Martins, she made her debut at Chloé, succeeding Stella McCartney. Between naturalness, comfort, spontaneity and aesthetics, the young artist developed silhouettes inspired by the 1970s. A nostalgia that was an immediate success. Season after season, journalists flocked to her sensual collections. A bohemian-chic and above all free spirit led to the creation of the Paddington model, an emblematic bag for the house.



When she left Chloé in 2006, rumours spread about the launch of a brand in her name. But that was without taking into account a spell at Celine from 2008. During this period, Phoebe Philo developed a utilitarian wardrobe while retaining her vision. A fluid, structured style!

A true accessories papess, she elevated ugly shoes to the status of desirable creations. It was she who launched the Birkenstock-style orthopedic sandals (with fur lining) presented at the Spring-Summer 2013 show. Conceptual fashion is not on her mind, and she designs collections according to her desires, guided by her perspective on fashion. But her proposals are above all designed for the everyday woman, with attention to detail.

Discreet in the media, she likes to let her emotions guide her to propose clothes that every woman wants to find in her dressing room when she gets up in the morning.

Her big comeback? Everyone’s waiting for it, and we can already look forward to fluid, resolutely bohemian and minimalist silhouettes in which the concept of quiet luxury, a movement inviting discretion, will have its rightful place for a strong, free, stylish and charismatic woman.

THOMAS DURIN

PHOEBEPHILO.COM



© Thom Browne

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UNITED STATES - NEW YORK

THOM BROWNE CELEBRATES LIFE IN SHADES OF GRAY

Born in 1965 in the United States, young Thom Browne got his start in sports by joining the track and field team in high school, before going on to compete in swimming competitions at university. He went on to study economics before dreaming of becoming an actor. These dreams and experiences are reflected in his extravagant fashion shows, which combine art, sport and poetry.

He began his career in the fashion industry as a salesman at Armani in 1997, before joining the ranks of Club Monaco, a ready-to-wear brand owned by Ralph Lauren. His talent was spotted and he joined the creative teams.





“I’m good at coming up with ideas and creating clothes that tell stories,” he explains at the time.

In 2003, Thom Browne officially launched his own label. He opened his first boutique in New York, where he presented well-constructed pieces with thoughtful cuts, materials and colours. Over the years, he became Anna Wintour’s protégé, a position that enabled him to rapidly develop his collections and assert his own style.

Anthracite ensembles that would become his signature. In 2011, he offers a women’s line with accomplished details, magnified by a blue, white and red ribbon embroidered on each piece. A nod to the medals he won as a swimmer.

Thanks to his long-term collaboration with Moncler, his name crossed the Atlantic. This enabled him to spread his world of chic, cutting-edge tailoring across the European continent, in search of preppy, distinguished sportswear with a strong identity, innovative design and a uniform, artisanal approach.

A singularity that makes Thom Browne a brand everyone is talking about in every corner of the world.

THOMAS DURIN

THOMBROWNE.COM





ITALY - ROME

HELMUT NEWTON LEGACY: A WORK THAT TRANSCENDS GENRES

After Milan and Berlin, the retrospective “Helmut Newton. Legacy” is finally making a stop at the Ara Pacis Museum in Rome, to mark the 100th anniversary of the birth of this leading figure in photography. This event, curated by the directors of the Helmut Newton Foundation and the *Stanze della Fotografia*, was postponed because of the pandemic. The Roman institution is exhibiting 250 photographs, magazines and documents that shed new light on the singularity, style and provocative side of “Helmut Newton (1920-2004)”. Alongside his most famous images, previously unpublished works shed light on lesser-known aspects of his work. A focus is devoted to images that often refer to the cinema of Alfred Hitchcock, François Truffaut and Federico Fellini. Polaroids, prints, special publications and archive documents invite us to (re)define his entire creative process.



Chronological chapters break down the different phases of his life and career over half a century, illustrated by some of his most iconic photographs, such as the “Big Nudes” series. For Helmut Newton is also a powerful and complex view of femininity, defying attempts to categorise women. *“His models have a full awareness of their own bodies, a subtle irony and a defiant attitude towards others, without ever lapsing into vulgarity or banality”*, say the organisers. The museum closes this itinerant retrospective with an exclusive presentation of previously unseen footage shot in Rome.

NATHALIE DASSA

«HELMUT NEWTON. LEGACY»
ARA PACIS MUSEUM
LUNGOTEVERE IN AUGUSTA, ROME (ITALY)
FROM 18 OCTOBER 2023 TO 10 MARCH 2024
ARAPACIS.IT



© Helmut Newton / Helmut Newton Foundation
Left: Rue Aubriot, Yves Saint Laurent, French Vogue, Paris, 1975
Right: Elsa Peretti as a Bunny, New York, 1975



© Helmut Newton / Helmut Newton Foundation
Amica, Milan, 1982



FRANCE - PARIS
GALERIE MARK HACHEM ET GALERIE JOSEPH PRESENT

GUNTER SACHS, PHOTOGRAPHIC EXHIBITION

To be discovered in the heart of the Marais District, in parallel with the "Paris Photo" event, the photographic work of the photographer, author, industrialist and great sportsman: Gunter Sachs. Considered one of the best-known playboys of the 60s, the Swiss-German multimillionaire is also known as Brigitte Bardot's husband.

He began his career in the world of sport, before turning to photography and becoming a documentary filmmaker. Alongside his passions, Gunter Sachs was a fervent collector of modern art. Among his works are those of Yves Tanguy, Yves Klein, René Magritte, Roy Lichtenstein and Andy Warhol.

From 1972 onwards, Gunter Sachs devoted himself exclusively to photography, gaining international recognition for his surrealist nudes and landscapes. His work has been published in seven volumes of images and has been widely acclaimed.

The retrospective exhibition presents emblematic, never-before-seen works by Gunter Sachs as a photographer, including portraits of Claudia Schiffer as Mata Hari and Cleopatra, a tribute to Brigitte Bardot and Andy Warhol in a Pop Art shot, and surrealist images inspired by the world of the painter Dali. Works that highlight his artistic vision and undeniable talent.

The exhibition, organised by curator Mark Hachem and Galerie Joseph, offers visitors the opportunity to explore the fascinating world of Gunter Sachs.

FLORA DI CARLO

GUNTER SACHS EXHIBITION
GALERIE JOSEPH
116, RUE DE TURENNE, PARIS III
NOVEMBER 9 TO 17, 2023
OPENING: NOVEMBER 9, 2023
MARKHACHEM.COM
GALERIEJOSEPH.COM



FRANCE - PARIS

LES RIVES DE LA BEAUTÉ 2023

THE PARISIAN MEETING PLACE FOR PERFUME

For the past 12 years, *Rives de la Beauté* has brought Paris to life with events dedicated to perfume and cosmetics. An invitation to celebrate the vision of contemporary, responsible beauty.

Once a year, *Rives de la Beauté* plunges you into the heart of an effervescent itinerary, anchored on the Right and Left Banks. It's an opportunity for perfume lovers and the curious to discover exhibitions, installations and other sensory experiences. While brands, artists and boutiques vie with each other in creativity, multidisciplinary events called Passerelles explore the cross-disciplinary nature of beauty (perfumes, fashion, photography, literature, design, plastic art...).

Highlights of this year's dynamic, sensorial festival include the evening event on Thursday, October 19, as well as the presence of niche perfumers, from trendy brands such as Memo and Ex Nihilo, to more confidential and original labels (Son Venin, Perfumer H, Colekt...).

At the heart of this 13th edition of *Rives de la Beauté* is *L'Atelier des Rives*, an ephemeral concept store, once again taking up residence in one of the Galeries Joseph, in the heart of the Marais district of Paris. In addition to a selection of alternative brands, you can also discover the «*Scent-Sient*» exhibition by off-RCA x RDLB, or the book «*Grasse, de la fleur au parfum*», by Lionel Paillès and Philippe Frisée (conference, signing, exhibition...), in partnership with Firmenich.

A number of professionals will once again be taking part in the programme of events and conferences, including Annick Le Guérer, who will be presenting her book «*Le Parfum et la voix*», co-written with Bruno Fourn, Éditions Odile Jacob, as part of the *Rives de la Beauté* literary salon.

A true multi-sensory plunge into the world of beauty and perfume, with a detailed programme to be revealed shortly on the event website.

SOPHIE NORMAND

LES RIVES DE LA BEAUTÉ
GALERIE JOSEPH
7, RUE FROISSART, PARIS III
FROM OCTOBER 18 TO 22, 2023
RIVESDELABEAUTE.COM



QZ



GASTRONOMY



FRANCE - PARIS

RESTAURANT DAIMANT

THE ART DECO PLACE OF OUR CHILDHOOD

Nestled in the 10th arrondissement of Paris, the Faubourg Daimant restaurant welcomes guests in a warm and friendly setting.

Through the art deco-style bay window, the curves and subdued lighting invite us in for a culinary and plant-based discovery.

We take our seats at a candlelit table, which brings out the ochre colour of the velvet banquettes facing us. All around us, the dishes resemble those we used to find on our grandparents' tables at family dinners, or those we'd find at flea markets, with a slight aroma that whets our appetites.



To begin with, I decided on a starter entitled broccoli guacamole, a sustainable, hexagonal version of this classic dish, but revisited. A combination of tastes that goes perfectly with the sweet chili accompanied by its organic flour pita bread.

Then my eye fell on carrots in barbecue sauce! I order, and when I taste, there's an explosion of flavours, making these orange roots a dish to try out that leaves no one indifferent, thanks to its skilful blend of almond ricotta and black sesame cream. A moment that recalls the smells of the family garden, while taking us on a journey through the fields with a glass of Touraine white wine from Domaine de Plou.

And to finish on a sweet note, because we've decided to extend this evening of pleasure in this quiet, pleasant little cocoon, I choose a poached peach with hibiscus in a glazed nage with peach compote on the side, reminding us of the scents of vacations in the orchards of the South.

Faubourg Daimant's avant-garde cuisine offers dishes that are deeply committed to ecological issues, while promoting the savoir-faire of French gastronomy. A place to visit while taking your time!

THOMAS DURIN

FAUBOURG DAIMANT
20, RUE DU FAUBOURG-POISSONNIÈRE, PARIS X
daimant.co



FRANCE - PARIS

CLÉO, INTIMATE DINING

Nestled in the heart of Le Narcisse Blanc hotel and spa, a 5-star luxury hotel on the Left Bank in the 7th arrondissement, Cléo, a gourmet restaurant, offers a secret corner, a tree-lined patio and delicate cuisine. Bruno Aubin, a former *Top Chef* who trained with Éric Fréchon at the Bristol, takes great care with his dishes.

A play of textures, a skilful blend of flavours... we appreciate this culinary universe full of spices and condiments hidden beneath an apparent simplicity. The chef's strong point: his sauces. We arrive at this intimate address, in a sober, luminous setting, and ask for a table on the pretty, leafy patio. The menu is subtle and delicate, presenting dishes with daring combinations.



We start with the “*Perle Blanche*” oysters, plum vinegar, yuzu and Vanuatu pepper, a discreet but powerful seasoning. Also, one of our signature dishes, crispy artichoke with Caesar sauce, basil pesto and tomato confit, a real delight on the palate. The artichoke is cooked to perfection, and the surprising basil pesto is a real treat for the taste buds. Then come the main courses: snacked octopus, tomato confit with chorizo, nasturtium flower broth and Sichuan pepper, a sauce that’s a little too rich but perfectly executed, and remarkable octopus cooking.

The cod, roasted with spices, pineapple tomatoes, Green Zebra soup with lemon thyme and Timut pepper is simply divine. This gentle blend of spices stirs our taste buds and takes us on a voyage of discovery of Mediterranean dishes. A culinary journey in a single bite. We end our tasting with one of the house desserts, a creamy rice pudding with puffed rice, roasted hazelnuts and citrus caramel, simply delicious.

This boudoir was named Cléo in honour of the divine Cléo de Mérode, a model and dancer who made headlines during the *Belle Époque*, whose beauty was immortalised by Degas. It’s easy to understand why so much care has gone into the beautifully presented plates and the subtle, delicate dishes. A discreet address to discover without delay.

ANTOINE BLANC

CLÉO
19, BOULEVARD DE LA TOUR-MAUBOURG, PARIS VII
RESTAURANTCLEO.FR
@LENARCISSEBLANC





FRANCE - PARIS

ZOOM ON THE WINE BAR OF THE MOMENT: DONNA

How about choosing a restaurant based on music? A stone's throw from the Centre Pompidou, a new wine bar, Donna, delights our taste buds and our ears. This trendy address boasts of a cutting-edge selection of beverages and music. You can also enjoy small plates created by Japanese chef Masahide Ikuta.

The interior architecture was designed by the Cécile Derrien studio, using ecological, handcrafted and reused materials. The furniture is second-hand, such as the rare *Amérique* armchairs by Pierre Guariche and the Moonlight floor lamp by Sottsass. The first floor, brightly lit thanks to a large bay window, is organised around the bar, the space's focal point, spotlighting the cook and sommelier. The second floor offers a more intimate space and a more subdued atmosphere.





© Courtesy of Alejandra Hauser, Donna

The wine list has been concocted by Marc Le Berre, manager of the *Rouge ou Blanc* cellar in the 6th arrondissement of Paris and *Caves Tissandier* in Clermont-Ferrand. A perfect selection for amateurs and the curious.

To begin our discovery, we let ourselves be tempted by the caponata with smoked paprika and Cantabrian anchovies; the spices bring a suave, spicy and highly aromatic note to the dish. Then there's Galician octopus, chimichurri, crunchy to the bite, whose slightly acidic sauce offers a delicate explosion on the palate. The colourful plates move to the rhythm of the music. For the main course, we share the buttery pollack and the red tuna toro ventrèche. The butter sauce delicately flavours the fish, giving it a creamy texture.

Finally, we finish with orange blossom cream and vinegar-marinated strawberries. The delicate, fragrant scent of orange blossom takes us to the Mediterranean sunshine, and adds a note of freshness to the dish. Throughout our tasting of wines and small plates, we are accompanied by eclectic sounds that lend a warm, lively atmosphere to the place.

What better way to start the new school year?

FLORA DI CARLO

DONNA
157, RUE SAINT-MARTIN, PARIS III
DONNA-PARIS.COM





FRANCE - SAINT-RÉMY-DE-PROVENCE

SONGES

PAULINE SÉNÉ’S TABLE
IN THE HEART OF THE ALPILLES

In Saint-Rémy-de-Provence, chef Pauline Séné has designed the new menu for Songes, a temporary restaurant located in the garden of the Hôtel de Sade. Until the end of October, the young woman will be surprising us with dishes full of sunshine and freshness.

From the outset, Pauline Séné has championed responsible gastronomy, a commitment that is reflected in the delicious dishes she has created for the restaurant. The chef strives to work with local producers who share the same convictions and who through each culinary creation draw an ode to the provençal kitchen. The ovens are transformed into a creative playground, where the art of experimentation is allowed.

On the menu, Pauline Séné plays with the ingredients at her disposal, such as tasty tomatoes transformed into a jelly to accompany her carpaccio of lean meat, trout roe and cherry pickles. The young woman also enlisted the help of mixologist Vincent Diener, former bar manager at Casa Eminente. His wide selection of cocktails was designed to echo the dishes imagined by the chef.

At Songes, Pauline Séné is trying to make summer last a little longer by offering a cuisine that’s both warm and convivial.

MARINE MIMOUNI

SONGES RESTAURANT
1, RUE DU PARAGE, SAINT-RÉMY-DE-PROVENCE
OPEN WEDNESDAY TO MONDAY, 7P.M. TO MIDNIGHT

© Maki Manoukian



FRANCE - PARIS

NORTH AFRICA AS SEEN BY FOOD WRITER JEFF KOEHLER

From Morocco to Algeria, via Tunisia, culinary author Jeff Koehler recounts twenty years of discoveries and research through 445 North African recipes. Published by Phaidon, "*Afrique du Nord: Le livre de cuisine*" is an ode to the continent's rich gastronomic culture.





To create his recipes, Jeff Koehler enlisted the help of experts from all over North Africa, including chef Mounir Arem, owner of Le Baroque restaurant in Tunis, as well as sheep farmers and fishermen who are passionate about their work. Inside, beautiful photos of hearty dishes, landscapes and personalities flash before the reader’s eyes. “*North Africa: The Cookbook*” is more than a recipe book, it’s an encyclopedia.

Tagine, couscous, pastilla... The cookbook invites you to explore the culinary treasures of the Maghreb, offering inspiration and comfort as you turn the pages.

MARINE MIMOUNI



NORTH AFRICA: THE COOKBOOK
BY JEFF KOEHLER
PHAIDON EDITION, APRIL 2023
€49,95
PHAIDON.COM

FRANCE - PARIS

MAISON KAPUNKA

A NEW THAI CANTEEN IN PARIS

Paris is a city full of surprises for visitors! One of these recent discoveries is Maison Kapunka, an enigmatic establishment that has captured the hearts of Parisians and discerning travellers alike. A Thai canteen created with the idea of offering bistro cuisine in the form of traditional Thai dishes.

Smells waft through the door to the street, inviting passers-by into a timeless, refined setting designed by Studio Lizée Hugot. A decor once intimate and urban where the proposed dishes are imagined by the Barbara Lecestre, in collaboration with the thai cooks present since the beginnings of Kapunka. On the table, recipes can be shared with friends or family for a unique experience.





On the one hand, the restaurant offers a cuisine d’auteur with a gluten-free option, but also signature cocktails for a direct trip to Thailand. The menu features marinated eggs with tamarind celery, chicken brochettes with Sataya Goma sauce and warm tears of tiger marinated beef with lime for a tasty moment of conviviality.

A gustatory journey that promises to be endless, as the restaurant showcases the abundance of Thai culinary traditions. Each preparation reveals a story, skilfully combining methods inherited from the past with modern interpretations.

With its opening this summer, Maison Kapunka becomes the group’s fourth space and has already established itself on the Parisian landscape as a must-see. A focal point where cuisine is transformed into a form of artistic expression, while exotic flavours blend harmoniously with the urban ambience. An address to enjoy!

THOMAS DURIN

MAISON KAPUNKA
1 BIS, RUE PARADIS, PARIS X
MAISONKAPUNKA.FR
@MAISON_KAPUNKA



FRANCE - PARIS

IRASSHAI

THE CONCEPT STORE FOR LOVERS
OF JAPANESE GASTRONOMY

Just a stone's throw from the Bourse de Commerce, in Paris's 4th arrondissement, stands a new and surprising address. Its name? iRASSHAI. Conceived by Xavier Marchand and Thierry Maincent, this new concept store is a gentle invitation to travel and discover the subtleties of Japanese gastronomic culture. Take a tour.

Comprising a large grocery store offering flagship products straight from Japan, a cocktail bar where the menu has been imagined by Japanese spirits specialist Christophe Davoine, two intimate restaurants - Shokudo and Biwan - and a café serving a wide range of hot drinks and pastries, iRASSHAI is the ideal destination for discerning palates.

Masterfully orchestrated by chef Chihiro Yamazaki, the dishes offered in the various spaces of this culinary concept store surprise as much as they delight. Enjoy *kare raisu*, a slightly sweet curry served with meat or vegetables, *onigiri* of various kinds or *teishoku*, a traditional Japanese meal.



© Clémence Sahuic

© iRASSHAI

Inside, the Franco-Japanese duo Hugo Haas and Yusuke Kinoshita have succeeded in recreating an ambience that is both soothing and contemporary. The use of noble materials such as ash, chestnut and aluminium enabled the two acolytes to create coherence between each room in the concept store.



iRASSHAI, which means “Welcome” in Japanese, invites everyone to explore the world of Japanese cuisine with passion.

MARINE MIMOUNI

IRASSHAI
40, RUE DU LOUVRE, PARIS XI
IRASSHAI.CO



TRAVEL

ITALY - TUSCANY

TUSCANY, A LAND OF BEAUTY

Unspoiled landscapes, medieval villages, Renaissance pearls... This region brings together the best of Italy, for lovers of history, art and terroir. Here's a selection.

An undulating landscape rendered moving by the changing shadows of the clouds, slopes harmoniously planted with vines or olive trees, and cypress trees framing ancestral residences like so many sentinels... such is the postcard image that comes to mind when evoking Tuscany. Its winding roads invite you to take your time and discover this land blessed by the gods, home to Chianti, Bolgheri nectars, Montepulciano vino nobile, Montalcino brunello and San Gimignano vernaccia.







Some of these wines are ranked among the best in the world. The latter will give you the opportunity to travel back in time to the Middle Ages, stopping off at a village that can be seen from afar. “Ever higher” could have been the motto of its noble families, who built 72 tower-houses up to 50 metres high. Fourteen remain, symbols of their wealth and power. As for the Leaning Tower of Pisa, it still defies the law of gravity. Built in 1173, it began to tilt on the very second floors, due to a waterlogged subsoil. Now stabilised at an estimated five degrees of incline, climbing the 251 steps is not to be forgotten!

Another experience awaits travellers to Siena in summer: the Palio, a horse race held in the *Piazza del Campo*, which is attended by a speciality originally prepared at Christmas, tender almond cookies called *ricciarelli*. Let’s leave the cobbled streets of this superbly preserved medieval town for the jewel of the province, Florence, the cradle of the Renaissance. It’s impossible to sum up this Medici City in just a few lines, and it’s well worth a long stay. From Brunelleschi to Fra Angelico, Donatello, Botticelli, Leonardo da Vinci and Michelangelo, there are countless artists who have contributed to the city’s aura, and whose works figure in the pantheon of art history. The expression “open-air museum” takes on its full meaning here.

SOPHIE REYSSAT

VISITTUSCANY.COM
@VISITTUSCANY



ITALY - VENICE

THE VENICE VENICE HOTEL, AN ADDRESS FOR POST-VENETIAN HOSPITALITY

In the Museum City, the Venice Venice Hotel offers a new way to discover the Serenissima, in the historic Ca' da Mosto palace.

Presented as an avant-garde hotel project that combines the mastery of arts, crafts and design with the art of living in tune with the times, the Venice Venice Hotel is a new approach to the world of hospitality, born of respect and awareness of the fragility of this city, suspended in time. This new approach is reflected in the creation of a style, the Neo-Venetian style, which blends the traditional and the contemporary, “*with the intention of anticipating an aesthetic, a practice, born of the assembly and natural eclecticism linked to its palimpsest history*”, we explain.

Inside the rooms, with their breathtaking views, architecture, fashion, art and design merge to tell a page in the history of the most influential international avant-garde movements of the last century.



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Built as a homage to Carlo Scarpa’s architecture, where modernity and antiquity meet, the entrance leads between the palace’s two main floors, which serve the bedrooms. All different from one another, they are conceived from a project that challenges the classical canons of space distribution. Conceived as a global work of art, each environment appeals to the intuitive and emotional demands of design, which Alessandro Gallo defines as romantic functionalism.

In its maximum expression of the post-Venetian concept, the architectural project conceived by The Erore Brand has experimented in many areas, not least that of materials. Traditional techniques, normally used for terrace flooring, become vertical finishing and decorative elements, such as “*Cipollino*” marble (veined marble), which is combined with both rough surfaces and contemporary textures such as cement or natural cocoa fibre for the flooring.



Every element of design and furnishing has been conceived and created by The Erore: from canopy beds in brass, metal and leather, to sculptural elements in ceramic or resin.

Collaborations with emblematic houses in the sector help to create the unique character of this venue; from the bespoke lighting system created for The Erore with iGuzzini, to the Agape bathtub designed by Patricia Urquiola, not forgetting the iconic Bang & Olufsen large-screen TV model - reissued exclusively for The Venice Venice Hotel - or the elegant *CH20* chair - a piece of historic design - produced in a unique edition and in special collaboration with Carl Hansen.

The final images in the “*Postvenezianità*” attitude evokes an idea of contemporary, minimalist luxury, leaving enough space to admire the view of the city, the real protagonist of the project.

LISA AGOSTINI

VENICEVENICE.COM

PORTUGAL – SÃO BRÁS DE ALPORTEL

THEADDRESSES, YOUR NEW FAVOURITE VACATION HOME

Launched by two lovers of Portugal, theAddresses vacation home network is the ideal alternative to hotels for your next getaway.

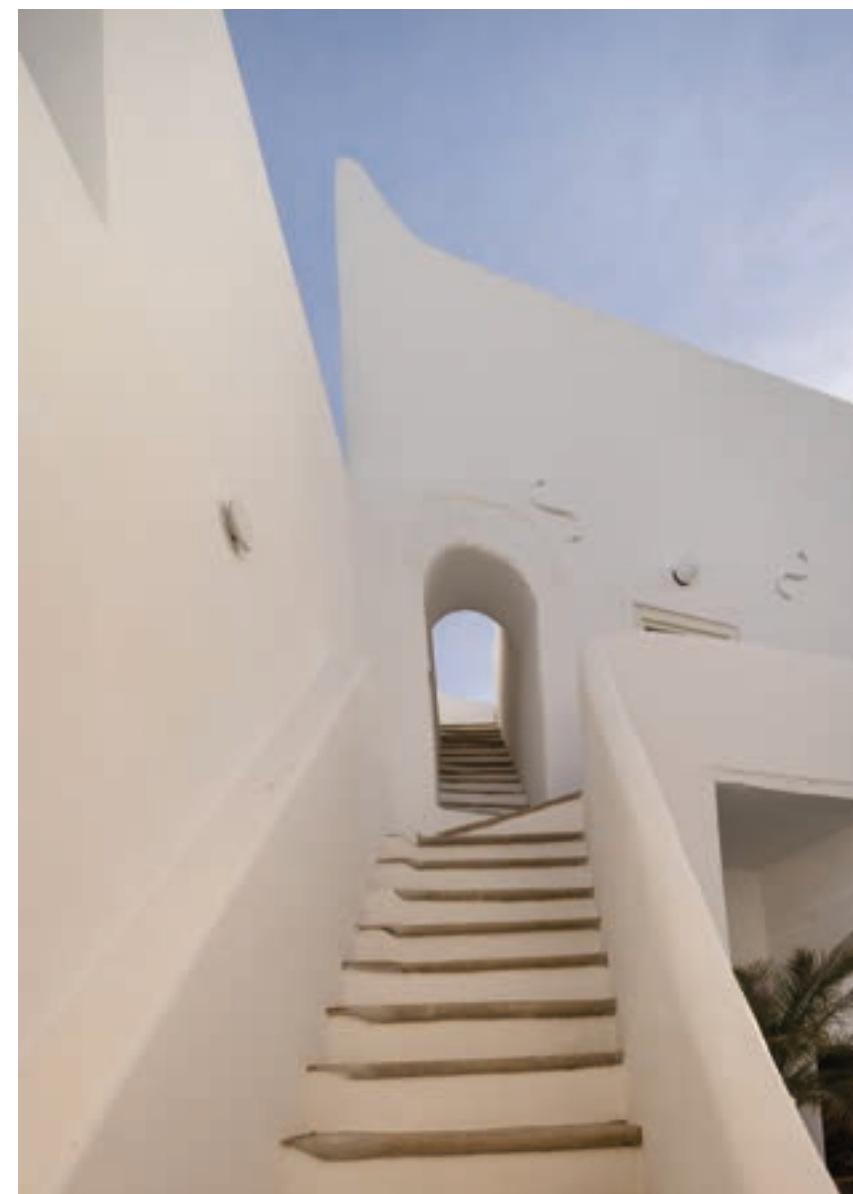
Bert Jeuris and Ludovic Beun launched theAddresses in 2021. Their goal? To share their accumulated and ever-growing love of Portugal. Through “The Portugal Collection”, Bert has for years been offering the finest Portuguese wines to the best restaurants in the Plat Pays. For his part, Ludovic works as a creative director in the world of music and entertainment.





After founding “The Madeira Collection”, a unique collection of vintage Madeira wines, the duo launched the *Addresses*. With the help of a hand-picked team, they transform remarkable homes in privileged locations steeped in history into vacation homes that exude discreet luxury.

Whether right in the centre of an old fishing village, amid orange groves or with your feet in the sand, the *Addresses*’ locations let you discover Portugal’s rich heritage with meticulous hotel services and travel advice. Because in addition to dream vacation homes, the *Addresses* offers private transportation, restaurant reservations, soothing massages, as well as authentic Portuguese bars, cultural visits, hiking or biking, or an adventurous boat trip to a desert island.



After “Casa Um”, “Casa Dois” and “Casa Três”, theAddresses has launched its fourth guesthouse in the Algarve. “Casa Quatro is located in *São Brás de Alportel*, a quiet, peaceful town in southern Portugal surrounded by hills on all sides.

For “*Casa Quatro*”, theAddresses has once again created a vacation home where old and new blend harmoniously. This one, in the shadow of São Brás Cathedral - the most beautiful in the Algarve region, we’re assured - is one of the oldest houses in town. Dating back to 1937, it features an open-plan living area with vaulted ceilings, a spacious kitchen, four bedrooms, a roof terrace and an indoor patio with a swimming pool. The pool can accommodate up to 8 people. This is the first time that theAddresses has opened a guesthouse in the Algarve region. A must-book if you want to extend your summer.

LISA AGOSTINI

THEADDRESSES.COM





ITALY - VENICE

THE HOTEL NOLINSKI IN VENICE

WHERE STYLE AND MODERNITY
REIGN SUPREME

Venice, a historic and romantic city brimming with hotels, each more unusual than the last. Among these, and just a few steps from the San Marco Canal, lies a pearl. With its chimera-like façade, the Nolinski Venezia invites you to step back in time. Designed by architects Yann Le Coadic and Alessandro Scotto, the hotel blends Art Nouveau and modernism in a harmony of dreamlike images.

The 43-room hotel, including 13 suites, offers a five-storey journey back to the past, thanks to the noble materials used. Marble is omnipresent and wood panelling creates a contrast that makes for a magical universe. A plunge into art is also made possible thanks to the ancient, but also contemporary, works that catch the eye of customers throughout the establishment's corridors. Every room has been thought through to the smallest detail, offering a haven of peace for a timeless stay.

This showcase features gastronomy created by chef Philip Chronopoulos. A menu where the generosity of the Mediterranean flirts with the excellence of French culinary techniques to the delight of the taste buds.



© Guillaume de Laubier



Nolinski Venezia is in tune with the city, with its library of more than four thousand books, through which the musical notes of the piano flow. The room features a magnificent ceiling fresco by artist Simon Buret, which opens onto a splendid living room. The address offers every visitor a true sensory journey between art and history.

THOMAS DURIN

NOLINSKI VENEZIA
CALLE LARGA XXII MARZO, VENISE (ITALY)
NOLINSKIVENEZIA.COM





SPAIN - ALAIOR

SON BLANC

HEADING FOR THE ISLAND OF MENORCA

Son Blanc, a 19th-century farmhouse renovated into a luxurious establishment that cares about its guests and the environment.

Son Blanc redefines what luxury hotels are all about. This new address, nestled in Alaior on the island of Menorca in Spain’s Balearic Islands, offers guests the chance to share soothing moments where the key word is connection, whether with nature, oneself or others.

The establishment offers dinners where guests are invited to share their experiences, ideas and artistic tastes. Parties are also sometimes organized. Workshops, meditation and holistic massages are frequently scheduled.

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© Courtesy of Son Blanc



Like a family, architects, craftsmen and engineers came together to renovate and transform this abandoned mansion into a delightful, luxurious and ecologically responsible address. The entire building was designed to limit its environmental impact.

In the kitchen, the restaurant has a zero waste policy. Local farmers supply the chefs, and the produce used comes from their gardens, orchards and surrounding fields.

For decoration, the 14 rooms offer unique spaces and all feature a private garden, a terrace with whirlpool bath and spectacular views of the lush vegetation.

The ideal place to recharge your batteries and reconnect with nature.

FLORA DI CARLO

SONBLANCMENORCA.COM



ACUMEN

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the end

