

LIFE IS ART

Sarah LAVOINE, Isabelle D'ORNANO,
Vanessa FEUILLATTE, Jane DE BOY,
Lydia COURTEILLE, Jean SULPICE



N°3



PORSCHE



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ÉDITO

Living beyond appearances

«Beware of appearances» is a warning. It forces us to observe rather than look. It requires our thinking to mentally reconstruct the object, to dissect it, to deepen our judgement, beyond our societal expectations, our natural attitude to judge at first sight.

And if we lived in a world of observation, or even better, of contemplation. We would listen to our senses, let discovery, rather than prejudice, make its entrance. We would take a closer look at and be amazed at the richness of the environment around us. We would make sure that the veil of our unconsciousness does not betray the images we perceive.

LIFE IS ART offers still images, to discover passionate and exciting personalities. To offer another look at the world around us, a new way of looking at it, tinged with art and the art of living, beyond appearances.

Mary-Lou Dunesme
Directrice artistique

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Zita Vass photographed by Mikael Vojinovic

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Les aventures de Camille ATTACK



MIKAEL VOJINOVIC



Mikael Vojinovic with his large white frame glasses, his thick beard, his handlebar moustache and his Einstein-like tousled dark hair, legacy of his Serbo-French origins is a provocative and blunt artist who takes you on an electrifying journey.

When he was ten, photography came as self-evident when he met his first girlfriend. He decided to take a picture of her and magic happened. He revealed something indescribable, innocent and intriguing – a look, a posture, an aura – that would be kept for ever with the photograph.

Until September 30, you will find his works at the Elka Bronner Gallery in Guéthary.

*@mikaelvojinovic
www.mikaelvojinovic.com*

His photographic work is intended to be directly connected to women for whom he claims an unconditional love. He wants to show women's strength and contradictions as accurately as possible.

Mikael Vojinovic describes his work as "raw" to clarify his blunt and rough approach and straight connection to reality and women's beauty. He sometimes pushes them to their limits in order to get their truest and deepest self. He uses little to no artificial light and prefers to use the strong character of his models – sensual and self-assured women. Mikael Vojinovic takes inspiration from the surrounding environment he always spontaneously selects; he is a born image maker and tells sexy-rock stories with light.

His work has been displayed in galleries and art exhibitions in Europe and in the USA. He has been selected to work with a broad range of brands and celebrities such as Virgin Airlines, Baby Dior, Michelin, Rado watches, Fred, Société Générale bank, Sandro Paris or chefs Alain Ducasse and Curtis Stone. His photographic work is often published in international magazines such as Elle, Maxim, W and Ludlow

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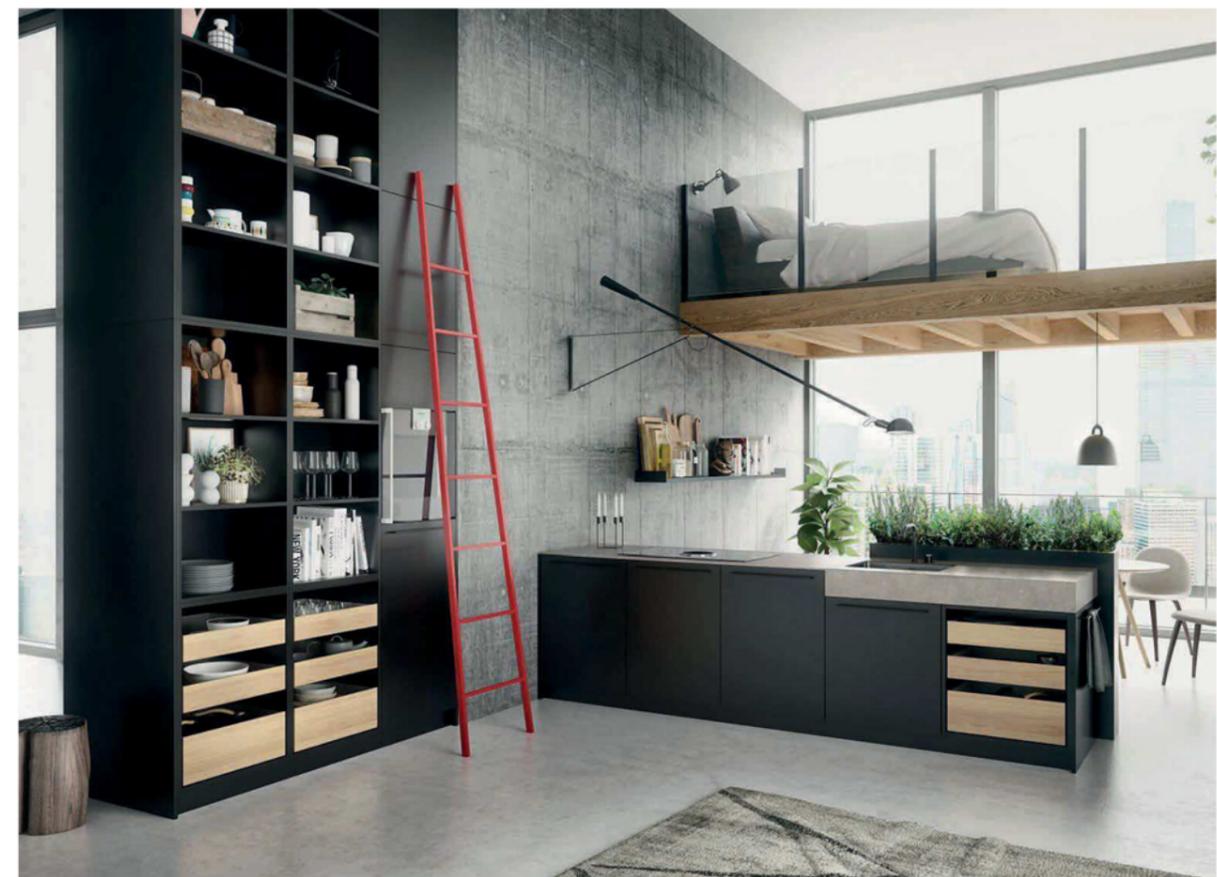
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IN THE WRITINGS
ENVERS EN
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BIARRITZ PIANO FESTIVAL

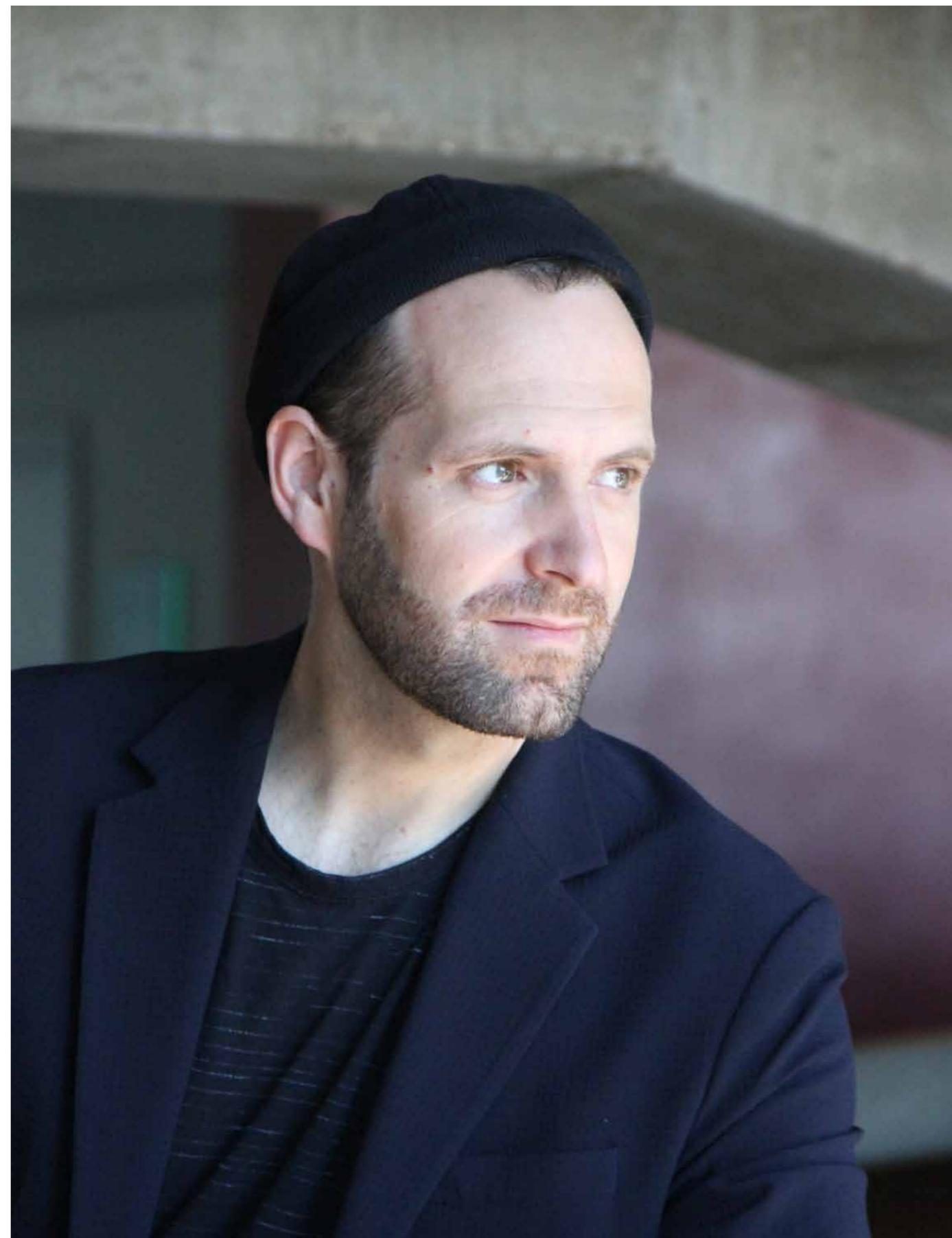
*Photos: Cyrielle Balerdi
J-P Valverde*

FR *Passerelle entre divers mondes et univers, le Biarritz Piano Festival est devenu un festival incontournable en l'espace de dix ans. L'homme qui se cache derrière cette réussite, n'a que 38 ans. Issu d'une famille de mélomanes, formé au Conservatoire, c'est toute la passion de cet homme que l'on ressent dans chacune de ses compositions. Réservez votre semaine du 29 juillet au 7 août, et partez à la découverte de Thomas Valverde.*

Lying on the grass, facing the bay of Saint-Jean-de-Luz, slightly on the slope in order to see the waves breaking against the seawall, I hear the first chords of the piano... This time it is not a classic piano, it has in something more electric, more electronic and at the same time dull... While my imagination escapes, and my heart sets to the rhythm of the piano, another chord resonates, played by Sébastien Vankuijk, cellist that Thomas told me about.

The music alternates between minimal pieces, from keyboard only, to electronic compositions. It is as if the crystal had the opportunity to express itself, a sound of great beauty and purity. The entirety creates a moment out of time, develops an energy to disappear, an energy to explode, a contrast... A new sensation.

I love the story told by this music, the story of this young artist who transports me with «His» classical music, which he prefers to call «scientific music» with a touch of electric madness. «Classical music is the music that remains! If, in 200 years, we still play the music of the Beatles, it will be classed as classical music. If we stopped playing Chopin's music, it would no longer be called «classical music», but «19th century romantic music». It is not necessarily an exact definition, but one that I have adopted a long time ago and that is beneficial for the music I love. His name is Thomas Valverde, and today from the top of Pointe Sainte-Barbe, I agree with his music, «a revisited version of Toccata, an improvised free form of classical music, adapted to his contemporary music»...



ES Pasarela entre varios mundos y universos, el Biarritz Piano Festival se volvió imprescindible estos últimos diez años. El hombre al origen de este excito, sólo tiene 38 años. Nacido en una familia melómana, luego el conservatorio y el deseo de componer, es toda la pasión de este hombre que transcurre en cada una de sus composiciones. Reserve su semana del 29 de julio al 7 de agosto y descubra a Thomas Valverde.

Music loving parents, two piano brothers, Thomas knew very quickly what he wanted to do and what would make him happy every day: to live his passion, music. It was unimaginable for him to do anything else. His first loves, classical music, Beethoven, Rachmaninoff,... then the music conservatory. When he graduated, he discovered the pleasure of composing, «this possibility of creating opened up a fantastic world for me». «Before I played other people's scores, but that wasn't enough. In addition I liked electronic music way too much to ignore it. It's the passion of this man I hear in my headphones. «When I create, I don't have a visual representation in my head, it's the music that will serve the global purpose. I don't intellectualise this state of mind, I'm totally immersed in music. I like this state of floating, the moment when I disappear into my music. The ultimate goal: to blend in with the air, the music, not to be self-aware anymore. »

I look back to our meeting, to his interview, to the intelligence and ingenuity of this character who, from the age of 28, created the Biarritz Piano Festival, so that everyone can discover his passion, his favourites and his desires. A festival that needs to be challenged...» This festival is one of my greatest prides! At the base is an association of 15 volunteers. I wanted to share this passion that my musician friends and I had for the works of Bach, Beethoven, Chopin, Ravel... Being open to other music, I wanted to show that this music was also sexy, and it was a great opportunity to give voice to other musicians. «To also be



surprised, with young artists, and international piano stars. Thomas also gives a concert there every year. «It's so rewarding to introduce a young artist to others, to share what you love. «The audience is surprised, but pleasantly surprised, and will come back again to be challenged by the music program. Over the years a contract of trust has been established between him and the festival. «Moreover, the festival creates a great point in time! With volunteers, artists, the public and my family. The moment with the artists, just before they enter the stage, is so privileged. But also, dinners, spring break evenings, at my parents' house (which hosts many artists), are very strong moments with sometimes improvised concerts at 2am!»

A cloud comes to obscure the sky, it brings me back to the hill, reminds me that there are waves below. The music takes away any visual representation, it serves my purpose, transports me into a state of floating, I bathe in this melody with familiar and at the same time surprising chords. I think back to the Malandin ballet, where I first discovered it, it seemed to be in harmony with the dancers. Their steps and breaths seemed to enhance it, a terrible force. I liked the breaths he left between the audience and himself, the energy he gave off. «During a concert, you feel the time so much that you can no longer feel it.» I have only one wish, for it to be the 29th of July, so I can be in the Diane lounge of the Casino de Biarritz, or at the Hôtel du Palais to discover a little more about this man's universe.

Camille Attack

L'HOTEL DU PALAIS

ATELIER COS

COS, a success embodied by two characters and a beautiful team of such kindness and humility that one would not guess that they are the authors of over-mediatized projects such as the Renovation of the Hôtel Ritz in Paris, the Hôtel du Palais in Biarritz... Valeria Sanchez-Rodriguez the creative one and Didier Beautemps, form a duo that does not seek so much to mark history as to understand it and tame it to give each project its own added value.

FR COS, une réussite incarnée par deux personnages et une belle équipe d'une telle gentillesse et d'une telle humilité que l'on ne devinerait pas qu'ils sont les auteurs de projets surmédiatisés tels que les rénovations de l'Hôtel Le Ritz à Paris ou de l'Hôtel du Palais à Biarritz... Valeria Sanchez-Rodriguez, la créative, et Didier Beautemps, forment un duo qui ne cherche pas tant à marquer l'histoire qu'à la comprendre et à l'appivoiser pour donner à chaque projet sa propre valeur ajoutée.

ES COS, un acierto encarnado por dos personajes y un gran equipo con tanta inteligencia y tanta humildad que no podríamos adivinar que son los autores de proyectos con excesiva mediatización, como la renovación del Hotel Ritz en París, el Hotel du Palais en Biarritz... Valeria Sanchez-Rodriguez la creativa y Didier Beautemps, forman un dúo que no trata de marcar la historia sino de entenderla y domarla para dar a cada proyecto su propio valor añadido.





Crédits © Schnepp Remou

The Hôtel du Palais in Biarritz, a summer residence offered by Emperor Napoleon III to his wife Eugénie, is getting a makeover. Despite an annual maintenance, the last major renovation was completed in 1957. To pay the tribute to this imposing Second and New Empire style building, while projecting it into the centuries to come, this is

the mission of Atelier Cos, who is in charge of the architecture and interior design project. Partially renovated Hotel reopens its doors for the season and to welcome the G7 this summer, from August 23 to 26, 2019. Work will resume on October 15, and will continue until spring 2020.

This renovation is a major project to restore the jewel of the city of Biarritz, classified as a palace in 2011, to its former glory. Our Basque heart pushes us to meet the duo of Atelier Cos, Valeria Sanchez and Didier Beautemps.

What is the orientation that has been chosen for this renovation?

To reorganise the Hotel complex and its garden in order to magnify the extraordinary potential of the site. The facades, roofs and terraces of the south wing have been renovated in pure respect of the original style. The gardens surround the balcony pool. To transform and modify the circulation of the interior spaces on the ground floor while preserving the original sumptuous decorations. To convert the 45 rooms and 11 suites, with precious and unique universes, with original furniture that underlines the uniqueness of each room.

You are and have been in charge of the renovation of many palaces and major architectural projects. In particular, the Maison Cheval Blanc in Courchevel, owned by Mr Arnault, the Ritz, the Four Seasons George V Paris, to name

a few. You have a very prestigious business card! How did Atelier Cos's collaboration with these emblematic buildings come about?

DB:[laughs] It's actually the agency's starting point. It was born in 1994. At the time we were a small architectural firm. Then there was the Gulf War, which brought our order book to zero. My wife was expecting our first child, very stressful time. My partner, at the time, was already working with the Ritz, and when they decided to renovate the palace, he was summoned. But worst of all, he got fired after his first day! I had to replace him at the very last minute, however I stayed there... seven years! I became the house architect by solving a problem that bothered the manager: the interference of people leaving the HELZ club in their bathrobes and businessmen meetings. I remember word for word the answer to the solution I proposed: «I had the best architects in the world, but nota single one of them had such a stupid idea! «but it was the solution and it allowed me to establish my credibility in this great project! [Laughs] Being in the heart of the «first hotel in the world» is a unique privilege, which has given me the opportunity to study, experiment, sketch the first lines of an innovative vision, and set up an observatory of the trends in the hotel industry of tomorrow. Atelier Cos was born in 2001.

Does this name have any particular meaning?

DB: When I was 20 years old, we made inventions with a

group of friends. We called our group «Les Savants Cosinus», and I wanted to wink at it by naming the agency COS.

How did your duet with Valéria come about?

VS: I arrived from Buenos Aires in 2006, with an architect's diploma in my pocket, which I completed with a Master's degree in «Planning, Urbanism, Development and Prospective» at the Sorbonne, and a diploma in heritage architecture.

DB: Valéria is the creative arm of the agency. And I am proud to have been working for more than 10 years with the best architect of her generation. It should be noted that Valéria wins on average 9 out of 10 competitions. This is an «incredible» result!!!!

VS : [laughs] We complement each other , and together we tell a story. When I am unable to make any more progress, it's Didier who finds the solution to unblock the situation! We are really happy to work together!

What are the qualities of a good architect?

VS: The architect must be able to listen, surprise, and respond to demand by giving added value. At the Four Seasons Georges V Paris, we were consulted to respond to a request for an extension reconstruction. They wanted to extend the restaurant but it was impossible. By researching the PLU (Local Urban Planning) and historical plans, we discovered the existence of a small historical courtyard. This discovery allowed us to respond to their request and, in addition, to offer open spaces that did not exist until then.

They were delighted! Although at first they were astounded: they were asked to destroy the Napoleon room they had just finished! But our expertise made it possible to recover all the improvements made and to transfer them to the plans we proposed to them.

DB: A rational and intuitive approach. We recognise ourselves in the principle that «it is with the logic that we prove and with the intuition that we find. »

Where do you get your creativity from, Valéria?

VS: To create, I have to lock myself in, put myself in «autistic» mode, and I can't do that at the office: I'm too busy. Reading, for example, allows me to put myself in this state: my mind is then free, it wanders, the outside world does not reach it. Before embarking on a project, I am like a sponge, I immerse myself in the specificity of the site, its history, details without explanation. What motivates me: to bring out dormant potentialities. My idea may come from a hyper-rational approach or something totally intuitive!

Could you define your DNA?

VS: Each project is unique and comes from a unique context. We refuse to have a handwriting. We do not impose style. There is no generalisation to make in terms of creativity, our objective is to understand the customer's wishes, with elegance, precision and humility, by listening to the site, its history and its topography. We can do very classic things like Cheval Blanc, or very contemporary

things like Hôtel l'Igloo. Not having it in writing is exciting and difficult at the same time, because we start each project from scratch, and without any indication. I am convinced that we must acquire a personal vision that is far removed from any cleavage or dogma. DB: The art of building is becoming more and more complex. The understanding of this complexity is fundamental in Atelier COS's methodology and is an excellent intellectual fertiliser. We are convinced that constraints can often turn into assets and become real design tools.

How does your agency work between architecture and interior design?

DB: Basically we are an architectural firm, but what is essential for us: a joyful and serene working atmosphere. Essential for everyone to get involved in projects, and this makes it possible to pull everyone's skills. Our team now includes architects, heritage architects, interior designers, urban planners, consulting engineers for the design and development of projects, project managers and pilots for the follow-up of the project. We know how to work in a team with colleagues and other partners. Our ability to listen, adapt and be rigorous are the foundations of all our collaborations. And our experience allows us to guarantee the maintenance of costs and deadlines during the execution of the project. Thus, our wealth expertise has led us to projects in wine-growing estates or the headquarters of major banks. The interior architecture has led us to



Crédits © Guillermo Aniel-Quiroga



Crédits © Ritz Paris, Schnepf Renou, Grégoire Eloy, Yves Marchand & Romain Meffre.

work on luxury boutiques and prestigious apartments.

VS: It works on global thinking, and simplification. On a project we are surrounded by 50 different voices, all of whom are right. Having experts in all fields in-house allows us to have this approach. If we do not have a simplification approach to this global response, we become crazy and everything becomes very complicated. Simplification is not synonymous with the search for a simplistic answer but with a work of synthesis and creativity in search of perfection. For example, decorators often take options that are technically not consistent with the exploitation or circulation of individuals. If the architect is only an artist, that's not enough. Technicality is very important, and it must work on all levels: production, budget, operation, marketing, sales... Our job is finding an answer so that all these areas work together through the work undertaken!

What is the most beautiful compliment you have ever received?

VS: The White Horse Extension! No one noticed it! As if the building had always been there.

DB: One day a customer kissed me with tears of happiness in her eyes. And almost all our customers become friends!

What would your dream project be?

DB: A floating project! Or a tower, because it is technically complicated and exciting at the same time, to operate an intelligent building with

narrow base.

VS: A project in Patagonia, inspired by the Upsala glacier. Something that disappears into space, a chameleon project, in suspension, that would not touch the ground.

A PLURAL TEAM!

Karine Dunesme

SUCCESS STORY ZITA VASS & MIKAEL VOJINOVIC

«OF COLD BLOOD»

ZITA VASS

Photos: Mikael Vojinovic
Stylism: Natacha Boutique et Karine Dunesme
Make-up: Sayuri Yamashita (Mac Cosmetics)
Hair: Atsushi Yoshida

Body La Perla
Trench Burberry





Underwear Chantal Thomass
Boots Aquazzura



Zita is the glamour incarnated, she's modeling for Ellen Von Unwerth who she loves.

But behind her frightful curves, hides a fearsome businesswoman, who unveils the backstage of her shootings. The most beautiful ambassador we could dream of for our success story.

Where did you grow up ?

San diego California then at 16 alone in Hollywood

You started your career at an early age, what was your childhood in the studio world?

Yes, i was 10 at the time. It was glamorous and stressful but ultimately mystifying.

What are you thinking during a photo shoot?

I focus on the energy of the team, and having fun. My main focus is giving the best of myself. Creatively speaking, when you let go of control you can have a lot of fun.

Are you trying to slip into the skin of a particular character?

I never try, I am.

Before a photo shoot, do you have any ritual ?

Yes, I like sauna, but above all I just flow with life. [laughs]

If you have to name a photographer you love to work with ?

Ellen Von Unwerth without

hesitation ! She's been a life long icon of mine, and working with her is nothing short of an honor.

What do you think makes her pictures so remarkable?

I don't know how to explain, her photos move me since I was a young pre teen, she's sexual without being vulgar. She is fun, glamorous, she's everything I want in life.

Can you tell us more about "Like a Voss Media"?

Voss media started this year. As an "in between" size model it was hard for me to book jobs but everybody wanted to work with me because of my Instagram. So I thought « fuck this »; I'm not settling, I see myself another way, so I created all inclusive formulas, with campaign and sales, making the process simpler.

This success has propelled you on this summer's Forbes cover. What's it like for you to come after the greatest business leaders and heads of state?

It's an honor, I'm very flattered.

How do we go from modeling to entrepreneurship?

I think you're born drawn to entrepreneurship or not, for me ambition egal entrepreneurship. But also when I was younger I wanted things and most of the time I was told no so I just found my own way to make it work.

Kylie Jenner was also on Forbes cover for her

successfull business. Is she a model for you?

Many people look down on Kylie because of her family / fame advantage. There are so many children with the same advantages, money, famous family members who haven't done anything. So I think she deserves what she has and she earned her title.

What do you want next ?

Whatever everyone wants, be happy and peaceful.

Stéphanie Colbert



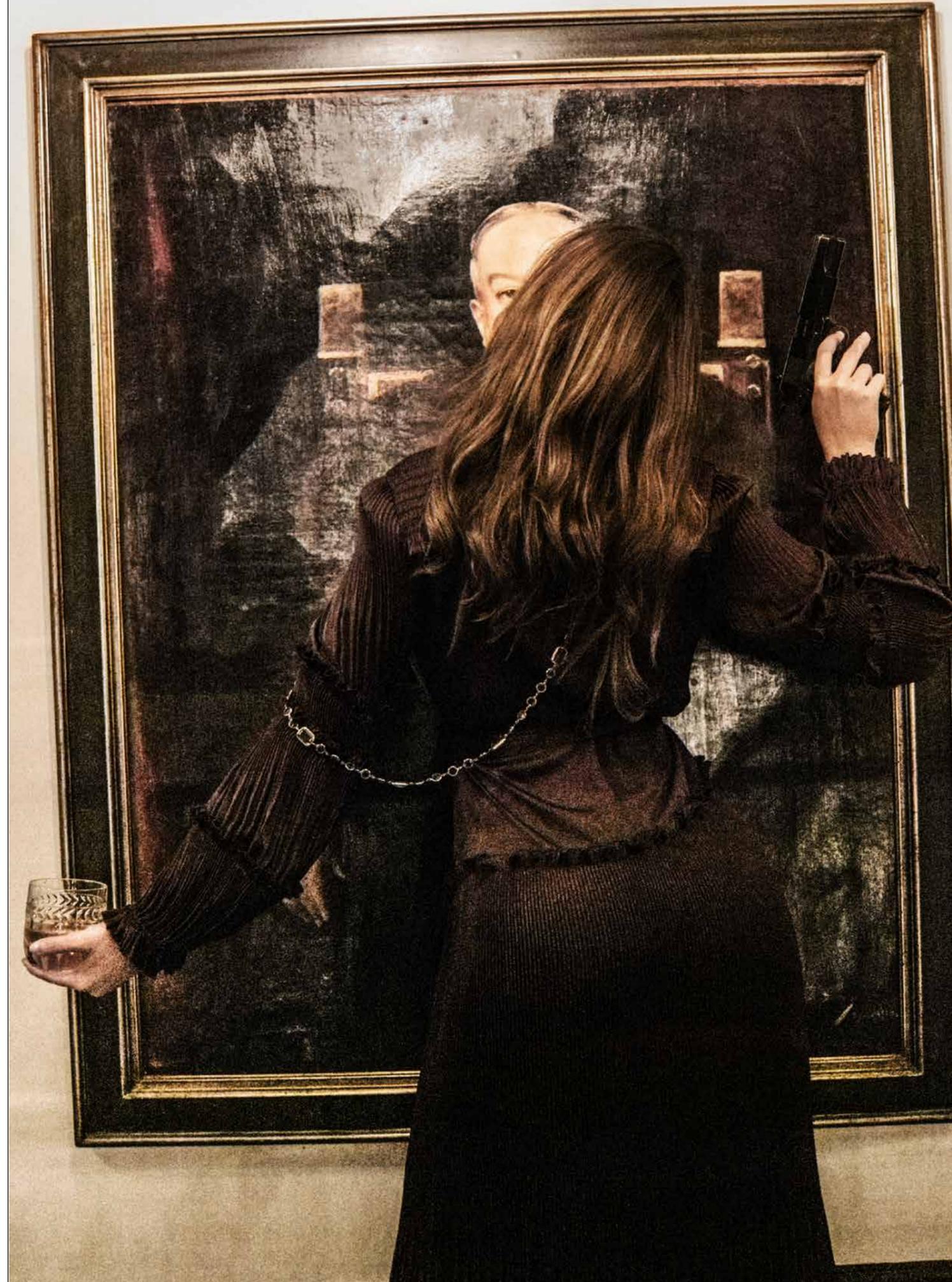
Body La Perla
Trench Burberry
Bag Prada
Boots Aquazzura



Dress Diane von Furstenberg



Dress Diane von Furstenberg
Necklace Chanel

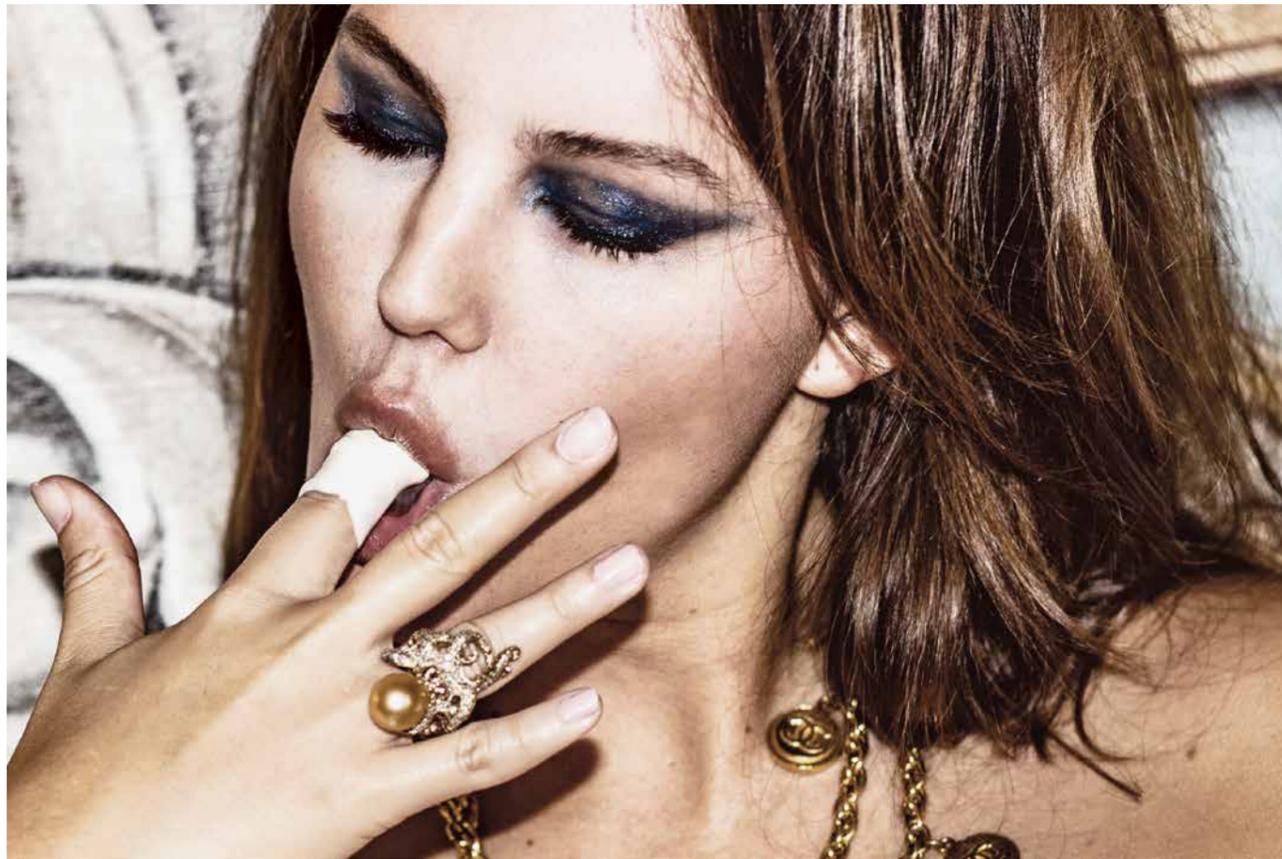




Dress Giorgio Armani
Panty Vojinovicparis
Boots Aquazzura
Necklace Chanel



Dress Issey Miyake
Panty Vojinovicparis



Left:
Ring Bernard Delettrez
Necklace Chanel

Right:
Necklace and clock
Chanel
Ring g. Bernard Delet-
trez et d. Alain Espina
Underwear La Perla



CAMILLE MORINEAU AWARE

Below:
Birgit Jürgenssen
Ich möchte hier raus!
I Want Out of Here!
b/w photograph
40,3 x 31 cm
©Estate Birgit Jürgenssen
Bildrecht, Vienna
Courtesy Galerie Hubert
Winter, Vienna

Portrait: ©AWARE

Naked, undressed, in painting or sculpture, the omnipresence of women is felt in museums. However, if she is represented as a model, she is almost absent as an artist. At the Louvre Museum, 99% of the works in the permanent collections are written by a male artist. Camille Morineau, the current Director of Conservation and Exhibitions at the Monnaie de Paris, is dedicated to repositioning women in history. Beyond a visionary programme, she works with her AWARE association to create a database and identify female artists of the 20th century.

FR *Nue, dévêtue, en peinture ou en sculpture, l'omniprésence de la femme se fait sentir dans les musées. Cependant, si celle-ci est souvent représentée en tant que modèle, elle est quasiment absente en tant qu'artiste. Au musée du Louvre 99% des œuvres des collections permanentes ont pour auteur, un artiste homme. Replacer les femmes dans l'histoire, telle est la vocation de Camille Morineau, l'actuelle directrice de la conservation et des expositions de la Monnaie de Paris. Au-delà d'une programmation visionnaire, elle œuvre avec son association AWARE pour créer une base de données et recenser les artistes féminines du XXème siècle.*

ES *Desnudas, descubiertas, en pintura o en escultura, la omnipresencia de la mujer se siente en los museos. Sin embargo, si a menudo está representada como modelo, es casi ausente como artista. En el museo del Louvre, el 99% de las colecciones permanentes tiene como autor a un hombre artista. Volver a situar a las mujeres en la historia, esa es la vocación de Camille Morineau, la actual directora de la conservación y de las exposiciones de la Moneda de París. Más allá de una programación visionaria, trabaja con su asociación AWARE en crear una base de datos y en inventariar a las artistas femeninas del siglo XX.*





A childhood friend told me about the French Curiosity Club. A «curiosity meeting to energize feminine minds». It's happening at the Musée de la Monnaie ... I'm going there intrigued. I discovered Camille Morineau who came to talk about her AWARE association. I literally fall under the spell of this passionate and exciting woman who was here to talk about women artists.

Director of Exhibitions and Collections at the Monnaie de Paris, Camille Morineau worked for 10 years at the Centre Pompidou as curator of contemporary collections.

What is the purpose of your association?

AWARE, Archives of Women Artists, Research and Exhibitions, is an association of general interest founded in 2014 whose main scientific

ambition is to jointly rewrite the history of art. It is high time to put female artists on an equal footing with their male counterparts, to make their works known, and to give greater visibility to female artists of the 20th and 21st centuries, through different means, media and actions. Indeed, 20th century female artists have long suffered, and for many still suffer, from the lack of visibility and recognition of their work. Less shown, less

published, their works less purchased or of lower value... women artists have been caught in this vicious circle of ignorance.

However, the history of art takes into account certain artists.

Did you know that 99% of the works in the permanent collections of the Louvre are authored by a male artist ? The few female artists we know today took a very long time to appear : Sonia Delaunay waited half a century to come out of the shadow of her husband Robert... Louise Bourgeois was 96 years old when the Musée national d'Art moderne- Centre Pompidou dedicated her first French retrospective... Niki de Saint Phalle became famous during her lifetime but only for the Nanas when her work is much more complex... and thousands of others were forgotten because they were not shown, but then celebrated by major exhibitions and finally awarded prizes.

You are also working to include women artists in the permanent collections of museums, and by setting up exhibitions for them yourself.

There was the hanging of the «Elles» collection at the Centre Pompidou (2009-2011) with 350 works by women, the «Women House» exhibition in December 2016, which brought together 40 women artists exploring the domestic space. More recently, Grayson Perry, a great contemporary sculptor who lives his feminism by disguising himself as a woman.

Are museums sensitive to AWARE's approach?

Yes. I see that more and more museums are enthusiastic: The Centre Pompidou, the Musée d'Orsay, to name but a few. This obviously depends on the personality of the museum director.

How do you proceed?

Our research work with art historians, lawyers... is very collective. All our texts are illustrated. It is a huge job and above all requires a very large budget, because we have to negotiate each image with the artist or his successors in title. All texts are translated into English, written by specialists, and validated by an editorial and scientific committee. All this work is possible thanks to companies that support us, including the Chanel Foundation and the of Culture Ministry, which has been committed for several years. But our work requires other companies to make long-term commitments. Anyone can help AWARE by making donations on our website.

Concretely, what are your actions?

First of all, there is the website, which is a real documentary platform, and which highlights the latest news about exhibitions organised in museum institutions. The creation of a documentation center based in Paris in partnership with universities and the documentation centers of the most important museums of modern and contemporary art, which allows the creation of a documentary collection.

AWARE also organizes round tables in France and abroad. AWARE awards are also presented each year to an emerging and established artist. We also organize museum visits to discover female artists and their works.

In 2018, only 19 women are among the 100 most visible artists in the world, according to the Artindex ranking. Your actions should increase this proportion?

I sincerely hope so !

Karine Dunesme

JULIAN NAVARRO

What does it mean to be the director of a contemporary art show in 2019? To answer your questions, we met Julian Navarro, the director of Context Art Miami, a contemporary art show for emerging and established artists. Through his large blue eyes, he reveals the background of a complex organisation.

FR *Être directeur d'un salon d'art contemporain en 2019, à quoi cela correspond? Pour répondre à vos interrogations, nous avons rencontré Julian Navarro, le directeur de Context Art Miami, un salon d'art contemporain réservé aux artistes émergents et confirmés. À travers ses grands yeux bleus, il nous dévoile les dessous d'une organisation complexe.*

ES *¿En qué consiste ser director de una feria de arte contemporáneo en 2019? Para contestar a sus preguntas, hemos hablado con Julian Navarro, el director de Context Art Miami, una feria de arte contemporáneo reservada para los artistas emergentes y confirmados. A través de sus grandes ojos azules, nos presenta los entresijos de una organización compleja.*





I met Julian NAVARRO during an exhibition at the ART NEW YORK fair. Our gallery was participating, and for the first time we discovered the inconveniences of transport to the United States, with all our works blocked in customs. That's how I got to know Julian, the conductor who made our participation possible. Thus, even in the worst moments, life can offer extremely rewarding encounters.

How did you become director of one of the biggest contemporary art fairs of the 21st century? Can you define your role as Fair Director?

I've been active in the international, curatorial, and art business communities for nearly two decades. I produced and curated art projects in the Americas, Europe, and Asia in collaboration with museums, non-profit institutions, contemporary galleries, and art fairs. After a decade of working in the art scene, I opened a contemporary gallery in New York with an extraordinary group of artists that worked in a variety of mediums including: performance, video, sound art, photography, sculpture, and installation. All of this, plus years of learning the complexity of the art fair business world. I worked first as a curator and advisor, then

as an exhibitor. This led to multiple conversations with Nick Korniloff, partner and director of Art Miami LLC. In 2014 I joined Art Miami Fairs as the director of CONTEXT Art Miami. Since then, I started working with hundreds of galleries producing, promoting, and showcasing the highest quality of emerging and mid-career artists.

Could you explain to our readers the relevance of contemporary art fairs today?

Today, more than ever contemporary art has an increasing audience of followers on social media. This audience consumes art every day in a visual way, but the face-to-face interaction is limited. Art fairs in the other hand are a social space. This makes the art fairs a unique platform for a gallerist to have an intellectual conversation with collectors, curators, advisors and institutions. These conversations are followed by the acquisition of the work. This makes the art fairs the perfect spot for galleries to network, introduce, and communicate the work of their artists and gallery program to the art community.

There are a multitude of art shows all over the world that offer a variety. This can make the collectors overwhelmed. If you were to give them advice, which one would it be?

The collector needs to identify the work that resonates with them. Some of the fairs, like CONTEXT, have a specific vision. Some shows

Our goal is always to connect our exhibitors with a group of experienced collectors, young professionals and new audiences.

offer blue-chip while others curate emerging artists. The collector can limit their scope by understanding the market for each individual show. To be a collector is a passion. It's a continuous adventure, a discovery, and a learning experience every day.

How would you summarize CONTEXT Art Miami in three words? What's its DNA?

Emerging, Mid-Career, Cutting-Edge.

In recent years, there has been a growing interest in contemporary art. How do you position yourself in today's art market.

In its 8th edition, CONTEXT Art Miami continues to develop and push boundaries on the conversation about contemporary art. Our platform is based on the quality of the artists' creation, the exhibitors, and the fair production. We provide a high-end experience for collectors, galleries, artists, and to the art world.

Was Miami, New York, and Palm Beach, the choice for a traveling fair around the United States obvious?

Our group is always looking for new opportunities to provide our exhibitors with the best regional alternative. Our team identifies and develops the regions based on multiple conversations with our exhibitors, advisors, and partners. It's a complex process. Always our goal is to connect our exhibitors with a strong group of established collectors, young professionals and a new audience.

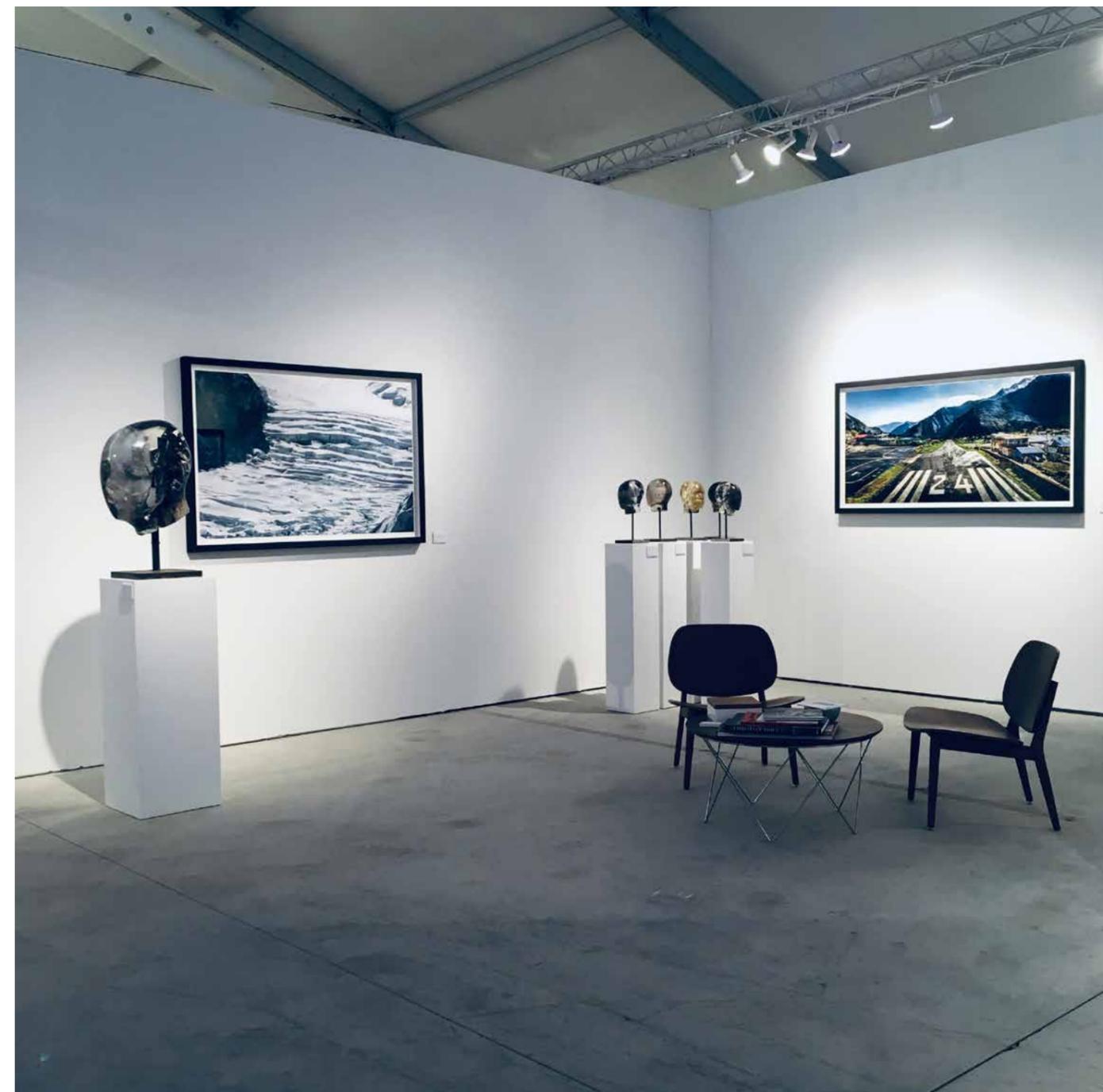
How do you make collectors visit your fair instead of another one? Is there a real competition? or do collectors visit all the fairs?

CONTEXT Art Miami offers an exceptionally strong platform for collectors to discover and acquire fresh and significant works in today's primary art market. In addition, we offer an excellent convenient location next to Art Miami. The Fair maintains a premier position in the contemporary art market and is globally recognized as a primary destination in the collector's community. We work hard to make sure our collectors and visitors have a high quality experience.

Do you think collectors come to your Fairs according to your network or your selection, or the fame of the Fairs?

We believe in a collective effort. Of course our personal connections bring a lot to the table but the quality of our shows, but it also is the developing of relationships with collectors by our in-house VIP Marketing department. In addition, we partner with the best brands in the market to provide multiple channels for visibility and commercial engagement online and offline. We work all the angles to make sure our message and vision reach out not only to our existing collectors but new audiences.

You are in the process of selecting participants for 2019, what are your criteria? Do you grant yourself a right of review over the artists of the galleries?





Artists must be passionate and believe in their own creative process. They need to think of other ways to work and develop their own language.

The selection process is one of the most enriching moments of the entire fair production. We review carefully every single proposal to learn about the gallery, their artists, and their curatorial vision. Some galleries propose an emerging artist with new mediums. Other, submit more established artists with a new body of work. Sometimes we recommend certain artists that would be well received in a specific market. Also, I develop all of the special projects in collaboration with the galleries, artists, and curators.

imagine alternative ways of creating work and develop their own language. Art professionals need to see the vision of both the curatorial and the art business process. They need to stay informed of the art market at all times.

Elka Leonard

Compared to previous editions, there is a greater visibility of digital and technological works. How do you explain this?

In the last couple of years art and tech is becoming stronger and stronger because of the new available technologies and immersive experiences. Also, is important to understand that there is an audience for this work. That is why at CONTEXT Art Miami we have launched a couple of these projects. We have invited independent curators to organize exhibitions in: video, digital art, performance, sound art, tech, 3D printing, fashion tech, and AR. We have organized the biggest sound art exhibition in an art fair in 2014 and since then we have a platform for sound in every edition.

Do you have any advice for young artists and young art professionals?

Artists need to be passionate and believe in their own creative process. They need to

Jane de Boy MARIE

If Jane inflames our imagination with her Anglo-Saxon sounding name, Marie sets the tone for this wild and rocky place, where art, fashion, decoration and literature are intertwined. «Boutique» would be too restrictive a word to describe the atmosphere of this spot in the heart of Cap-Ferret...

FR Si Jane enflamme notre imaginaire avec son nom à consonance anglo-saxonne, Marie donne le ton à ce lieu rock et sauvage à la fois, où s'entremêlent l'art, la mode, la décoration et la littérature. « Boutique » serait un mot trop restrictif pour décrire l'atmosphère de cet espace au cœur du Cap-Ferret...

ES En este lugar fuera del tiempo y de las convenciones, entre olas y cuenca, nació Jane de Boy. Si Jane de Boy enciende nuestra imaginación con un nombre a la consonancia anglosajona, Marie marca el tono con este lugar rock y salvaje al mismo tiempo, donde se mezclan el arte, la moda, la decoración y la literatura. "Tienda" sería demasiado restrictivo para describir la atmósfera de este espacio en el corazón del Cap-Ferret...

*Photos: Mikael Vojinovic
Stylism: Jane de Boy*



Marie
Necklace Pascale
Monvoisin
Tee-shirt American
Vintage x Jane de Boy
Pareo in cotton gauzeBel-
Ami x Jane de Boy

The starting point of my Sunday stroll, the small port of Claouey, to have a look at Jane de Boy, a locality on the edge of the Cap-Ferret basin, opening the access to a seaside trail. I am intrigued by this strange name with an English ring to it, which ignites my imagination. The name brings forth the image of a strong tempered, wild and rocky Amazon warrior. My own way of discovering Mary, and the origin of her brand name. Because I am far too curious, I couldn't wait to start the interview to ask my question: Why «Jane de Boy»?

With a smile, she tells me that this is a place that her grandfather particularly loved. When she opened her first boutique in 1999, she wanted to pay a tribute to him. A mysterious name whose real origin is unknown to this day, nor by the way, who was this famous Jane ... From the name of the locality in Cap Ferret, then to her first boutique, Jane de Boy has above all become a family for Marie.

Why did you choose Cap-Ferret to set up your

business?

A love story ! For a man, of course, but also out of love for nature. I spent every weekend there as a child, I had the pleasure of being able to live on this beautiful piece of peninsula 25 years later. And now I have the chance to live there six months a year. I wanted to bring something new to Cap-Ferret, because indeed at that time, there wasn't much !

Today you have a very strong brand image, how did you develop it ?

The history of Jane de Boy was written one day at a time : initially a state of mind, then picked up and directed by Georges Simon from 2015. Our universe takes it's shape through clothes, jewelery, fashion accessories, of course, but also everything that allows us to embellish our daily lives: beautiful Assouline books, posters by Image Republic, table art signed Astier de Villatte or fine foods by Nicolas Vahé or Mariage Frères...

How would you describe the «Jane de Boy» woman?

It is difficult to single out the «Jane de Boy woman» because there are so many of them. Every customer, every girl on the team and even every man in our life has their share of «Jane de Boy woman». I would say that these people have common values : curiosity, passion, love, will to share, hedonism, and a taste for beautiful things. With a touch of madness !

What is your guideline?

A feeling, an intuition... I wouldn't really know how to say it. I don't choose article «because they will sell». These will necessarily be personal favorites, which I would have bought for myself. I like to rummage, uncover objects and share these discoveries with my clients. I always keep them in mind when I do my research for the fashion looks I could put together for myself, as well as for them, without restricting myself for a single moment for reasons of pricing ! Meeting, sharing, exchanging with my clients, that's what guides me.

Today, there is no longer any such thing as fashion seasons and there are new products all the time....

I'm the first one to get mixed up between the different fashion seasons ! Collections, pre-collections, cruises... The rhythm of the seasons is becoming frantic and does not leave any time for clothes to come to life ! I prefer putting out new products regularly but in very limited quantities, and this is the rule I want to adopt for the Jane de Boy's collection, which I am currently putting together.

A fashion that lasts and is never tiresome ? Clothes that you want to keep and with and bind with ? Do you want to move towards a more responsible fashion?

Yes, it is obvious today. We know that fashion is one of the most polluting industries on our planet, and that there is a lot left to be done. It is difficult to find clothes that

are as sustainable as they are pleasant to wear, both in terms of comfort and aesthetics. Veja with its commitment to sustained development, Anaak, Boyish with its recycled cotton, or Re/Done, which relies on the upcycling of old jeans, are leading the way in responsible fashion at Jane de Boy. We like to associate our activity with causes that we can relate to, such as the Garden Braderie, a sale we recently organized for the benefit of Maison Rose, an association dedicated to women with cancer.

You now have 4 stores in 3 different cities, but you are also very much present on the Internet....

Today, it seems impossible to me to have one without the other: the Internet makes it possible to have an essential showroom but will never replace the contact, exchanges and relationship that we see emerging on a daily basis in our actual boutiques. The same is true for brands that are born on Instagram and that develop themselves without a shop or reseller: this can be a good first step, but the physical encounter seems to me to be essential at one time or another. Fashion is above all a magnificent element that encourages people to meet, exchange and share.

Is that also why you created the Jane de Boy Boutique-Apartment?

Involuntarily yes. In 2015, Georges Simon, who had been giving me advice up until then on Jane de Boy's growth, joined the team to develop the brand,

especially on the Internet. We then looked for office space in Bordeaux. Our visits led us to the first floor of the 8 cours du 30 Juillet, a stone's throw from the Grand Théâtre, on a 180m2 open space. It then became obvious : rather than transforming them into offices, they had to be turned into a new shop. That's how Jane de Boy's Boutique-Apartment was born, a place to take the time to discover our universe and to share something other than fashion advice, because really, exchanging, sharing, and human relations are the guiding principle of my whole life !

Izzy Detective



Camille
Top Re/Done
Pant Boyish
Necklace Gigi Clozeau
Necklace Catherine
Michiels



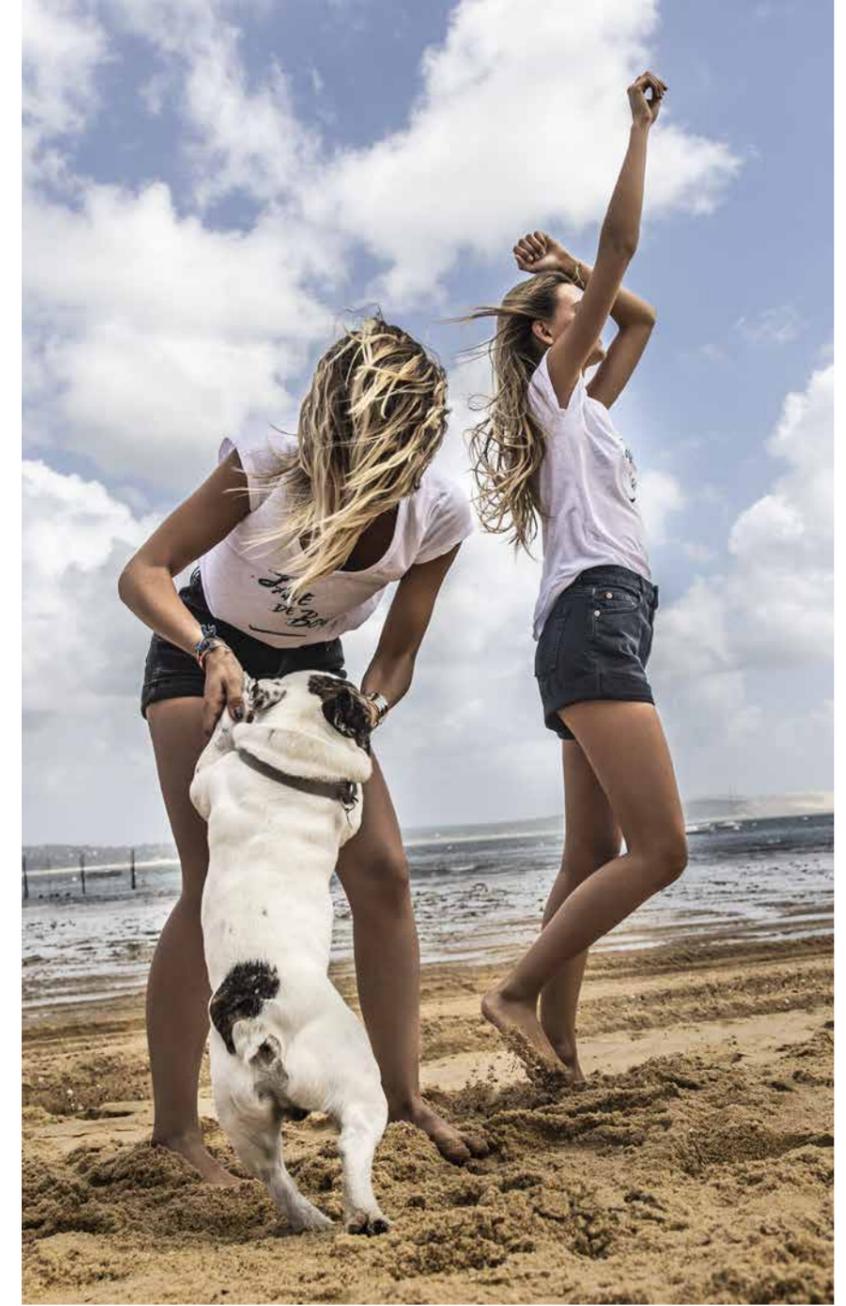
Camille
Tee-shirt American
Vintage x Jane de Boy
Ring Ginette NY



Left
Swimsuit Jane de Boy

Right
Marie et Camille
Tee-shirt American
Vintage X Jane de Boy
Short en denim IRO

With the participation
Raoul





Marie (left)
Combinaison Jane de
Boy
Belt Isabel Marant



Camille (droite)
Overall Jane de Boy x
10elleven
Bracelet Maison Irem

VANESSA FEUILLATTE

*Thanks to:
the National Opera of
Bordeaux for the venue
and the Paris Opera for the
loan of costumes*

*Costumes:
Roland PETIT, Esmeralda
de Notre Dame de Paris*

*Make-up:
Annie Bardon-Lay*

*Photos:
Mikael Vojinovic*

Dance is not just about Swan Lake. That is the impression Vanessa Feuillatte gives. An interpretive dancer, at the crossroads between theater and dance, mother of four children and dance instructor, one can easily imagine her mixing a drunken step with a samba swing, dressed in Esmeralda, with her long brown hair and transparent blue eyes.

FR *La danse ne se résume pas au Lac des Cygnes, telle est l'impression que donne Vanessa Feuillatte. Danseuse d'interprétation, à la croisée entre le théâtre et la danse, mère de quatre enfants et professeure de danse, on l'imagine aisément mêlant un pas de bourrée à un déhanché de samba, habillée en Esmeralda, avec ses longs cheveux bruns et ses yeux bleus translucides.*

ES *El baile no se resume al Lago de los Cisnes, tal es la impresión que da Vanessa Feuillatte. Bailarina de interpretación, a la encrucijada entre el teatro y el baile, madre de 4 niños y profesora de baile, no se imagina fácilmente mezclando un pazo de borracho, con una colmena de samba, vestida en Esmeralda, con el pelo largo y moreno y sus ojos translúcidos.*



For six months, my daughter Ninon has been doing everything in her power to have me enroll her in dance class. I would have preferred that she play soccer so I could drop her off with her brother Octav on Wednesdays and make only one round trip.... I failed ! But it was great in a way because a careful look around revealed a dance course that was just five minutes walk from our home. When I discovered Ninon's teacher, Vanessa Feuillatte, I realized that I had already seen her dance at the Grand Théâtre. Ninon, with stars in her eyes, tells me that she is a soloist and that she will soon perform Esmeralda in the ballet Notre-Dame de Paris directed by Roland Petit (and performed by Luigi Bonino, starting July 1st). Curious, I propose an interview for the next issue of the magazine !

How will you apprehend this role?

In the past, I took theater classes at Cours Florent to become an interpretive dancer and perform / dance this type of character. The spectator must feel the emotions that go into the story as it is told by the dancer. It is important to be able to convey this emotion to the audience.

Why did you choose dance over theater then?

Dance is my first passion, and I had the opportunity to return to the Opera de Bordeaux, where I was directly offered roles as a soloist. I was 17 years old, and it was the second largest theater company in France ! The Opera de Bordeaux has a modern program and I must admit that within this small structure of 34 dancers, it was an extremely fulfilling place to live and it is very important for me. However, I would also like to turn to theater in the near future, because if I don't do it, I feel that I might regret it. [Smiles]

You had the chance to meet Benjamin Millepied, what did you get out of that?

Benjamin is a childhood friend : we were neighbors in Cap-Ferret. I was at the Opera de Paris, and he was involved in the Lausanne competition, then he joined the New York City Ballet, so whenever we met, we talked about dancing. When I was 15, he even invited me to the New York City Ballet, a fabulous experience ! I discovered the techniques of some American dancers, which

are very different from those of the French.

What do you do before you enter the stage, what is your ritual?

I put on my make-up, do my hair, I laugh, I need to talk a lot and then, just before curtain time, 20 minutes of warm-up, relaxation, breathing and running two or three laps around the stage. It makes me feel so dynamic ! [Laughs]

What is the strongest emotion you can feel as a dancer?

Fulfillment, but it rarely happens, the moment when everything happens divinely, the moment when we no longer have to worry about the movements, the stage, the musicians. In the scene of Giselle's madness, the archetype of romantic ballet, when she falls madly in love, I no longer think of anything when I melt into this character, to such an extent that at the end of the show, it is sometimes difficult for me to leave the role.

What have you learned from practicing this profession, this art?

Discipline, rigor and determination. I have become very hardened in this business. You have to be focused, constantly question yourself, keep working to move forward even when you are tired, even very tired ! When I became a mother, I freed myself from this state of mind : when something doesn't work, I don't question everything because there are more important things.

How are your memories of the competitions?

Pleasant for some, such as the Chausson d'Or at the Théâtre de Neuilly, my dance school at the time. Less pleasant for others, in Lausanne for example. I'm not someone who likes competition and imposed numbers.

Have you ever thought to yourself that your life could depend on the outcome of a competition?

I've never focused on it. I was lucky enough to win some of them, which opened some doors for me. The competitions were more like a way for me to meet great choreographers, company directors and create connections...

Is the logic of competition relevant in the field of dance?

The best ones win and enter the companies, but winning isn't everything and it's not necessarily the ones who win the competitions who become soloists or star dancers. You have to take a step back from the competitions.

So what are the entry requirements?

On the first day, recruiters focus on physique, flexibility, style, size, level of preparation. On the second day, they focus on personality, which is the most important thing for me. The better the technique, the more comfortably we will be enter our role. Without the artistic dimension, nothing happens.

Is this the vision you want to convey with your dance school?

Of course, of course ! And also to pass on my knowledge, my experience, to give these children the keys to succeed. I teach them to fight and not to give up anything, all in a spirit of positive competition.

You were very young when you bought this school...

It was a lucky break. I was very young, but I really believe in signs and wanted to do something new. It was a week before my wedding [laughs], the studio was very beautiful, and it became obvious to me that I had to invest in that school.

How do you create a choreography?

With music, music, music and music ! It can be opera or a contemporary singer, it's very random and depends on my mood and the particular moment. With my 4 children it's sometimes complicated, and the desire has to be there too !

Having just said that, could you create a choreography that combines two styles of very different music ? Like classical and samba for example?

[Smiles] Yes, I'm open to everything, and extremely curious. I want to propose new things and have children try out new disciplines at the school.

How do you see the art of dance evolving in the next 10 years?

I think the future will involve costumes, 3D sets, virtual images and that dance will be more open to all audiences.

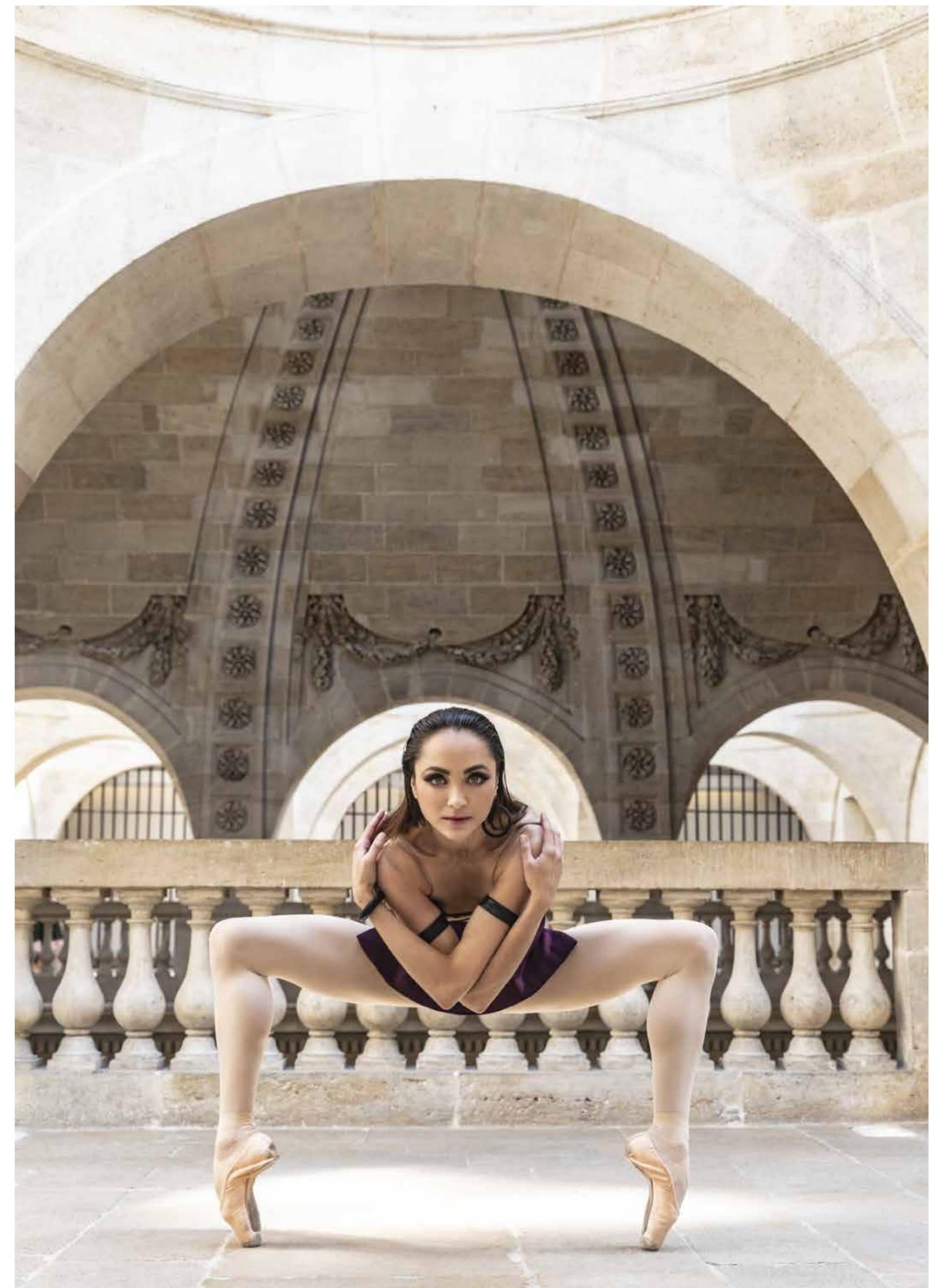
You seem to be satisfied. What are your next dreams?

On the artistic level, one of them is the role of Esmeralda, which I will play this July ! Otherwise, I would love to perform Kenneth Macmillan's Manon Lescaut and work with choreographers Jiri Kylian, or Léon and Poy Lughtoot who created the NDT company. I love them, they are very open to theatrical choreography, they are geniuses !

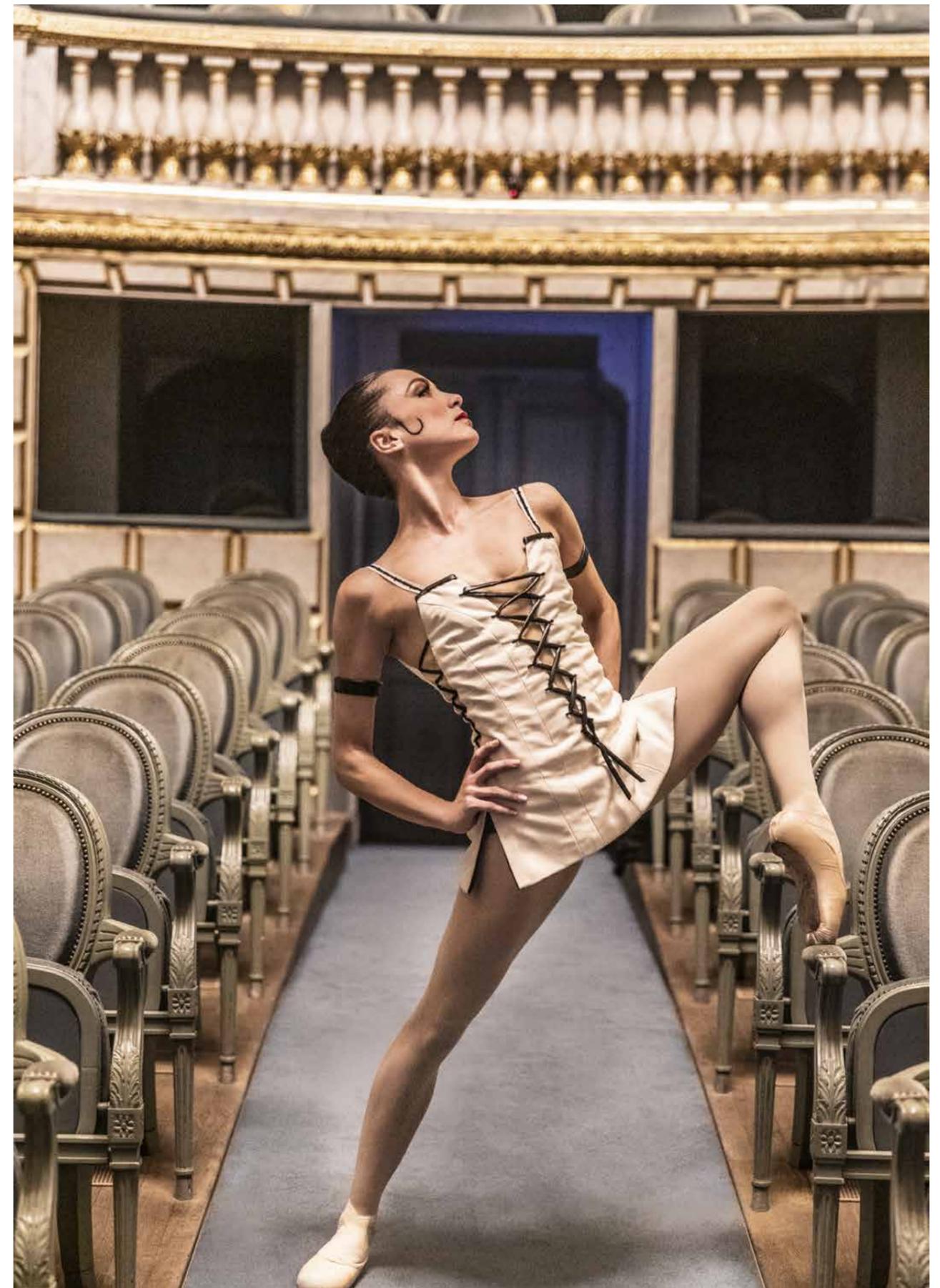
And in life?

To blossom and to achieve personal and professional fulfillment on a daily basis. Not to worry about others and not to regret it. Playing the part right to the end is the American mentality and it is also mine.

Pauline Borghese







SARAH LAVOINE

*Photos: Mikael Vojinovic
Stylisme: Sarah Lavoine
Hôtel: Le Roch Hôtel & Spa*

At the head of an interior design studio founded in 2002, designer Sarah Lavoine unveils a Parisian and resolutely feminine art of living, which alternates between elegance and sobriety, combining contemporary aesthetics and excellent craftsmanship. Her latest creations, Le Roch Hôtel, Club 13 and Printemps de la Maison in Paris, Elle Café in Tokyo are places that reflect her image.

FR *À la tête d'un studio d'architecture d'intérieur fondé en 2002, la décoratrice Sarah Lavoine dévoile un art de vivre parisien et résolument féminin, qui alterne entre élégance et sobriété, associant esthétique contemporaine et artisanat d'excellence. Ses dernières créations, Le Roch Hôtel, le Club 13 et le Printemps de la Maison à Paris, ou encore le Elle Café à Tokyo sont des lieux à son image.*

ES *Al frente de un estudio de arquitectura de interiores creado en 2002, la decoradora Sarah Lavoine presenta un arte de vivir parisino y totalmente femenino, que alterna entre elegancia y sobriedad, al asociar estética contemporánea y artesanía de excelencia. Sus últimas creaciones, Le Roch Hôtel, el Club 13 y el Printemps de la Maison en París, el Elle Café en Tokyo, son lugares que se le parecen.*





You have been immersed in the world of fashion and design since childhood, thanks to your father Jean-Stanislas Poniatowski, who was for a long time the director of Vogue, and your mother Sabine Marchal, who was also an interior designer. What is the influence of your history, of your family in your destiny?

Decoration, fashion, beautiful things... I fell into it when I was little: my father ran Vogue

magazine for a very long time and my mother and grandmother are women of absolute elegance who gave me a taste for beautiful things. Desire has always been my driving force and I always want to give birth to it or to find it in others. I get that from my education, my parents and my Polish roots. At their side, I had the chance to learn to look at what surrounds me through trips, exhibitions, landscapes, furniture etc.... I understood very early on the importance of having a cocoon, an anchor in which you feel comfortable and the need to have a universe that looks like you.

What would your Madeleine de Proust be?

Every time I dazzle myself with the landscape of the Arcachon basin. This expanse of water abounds with shades of blue that inspire me every day, the dune of Pyla, these wooden pontoons.... They remind me of childhood memories, moments of joy on my own.

What fascinates you every day?

Creating a warm and colourful interior, creating spaces in which you feel good is something that fascinates me. A desire, a colour. This is my daily work for individuals as well as professionals. We started with our offices in Paris and we imagined this workspace as a real living space through a treatment in colours, the arrangement of volumes, the choice of materials and furniture. Everything is designed to make you feel good and comfortable.

Blue is very present in your

creations, do you know why this colour rather than any other? What does blue mean to you?

Blue is a colour that I particularly like because it blends well with other more pastel or stronger shades. Reflecting the oceans and seas, I developed «Bleu Sarah» when I was looking for a colour to illuminate my office under the roofs of Paris. He is a good life partner for me. I imagined it as a living colour, capable of varying according to the light thanks to a choice of pigments balanced between blue and green.

How would you define a Sarah Lavoine interior?

I think that more than anything it is a place where you can spend hours with your family and friends celebrating life sharing moments. Otherwise, I like to combine timeless pieces, furniture with elegant lines and rich colour combinations. We will find pieces made of beautiful materials, I attach great importance to craftsmanship. Favouring French know-how is fundamental to continue to combine tradition and modernity. For the anecdote, one of our iconic pieces, the Leo pouffe made of velvet is made a few hours from Paris, in Normandy!

You studied theatre and philosophy for a while. What influence do these two subjects have on your work today?

Psychology and theatre still bring me a lot today in the way I work and understand each project. Psychology allows me to understand a client's needs and desires in order to offer

them turnkey solutions that meet their needs. As a company manager and mother of 3 children, I must say that the theatre has been useful to me for the times when I have to speak and work on presentations.

What are your influences?

Everything influences me, I am interested in everything that surrounds me: my family, my friends, cinema, travel, artists, France, Paris, literature, music... I am very curious and I like to give meaning to what I do. «Maison Sarah Lavoine» defends an art of living that promotes well-being.

How do you get your energy back?

I recharge my batteries with family or friends over dinner or lunch. I also take time for myself. I get up early and take a bath. I take this opportunity to check my emails, organise my day. My schedule is often very busy and my morning moment is sacred!

What inspires you about a project? How do you maintain the client's identity by affirming yours?

Everything is a source of inspiration in a project, the place, the customer's needs, the materials, the volumes, the lights etc.... We study the space and adapt our DNA to the customer's desires, it is an exciting and different exercise for each project. The idea is to always create elegant and timeless spaces that suit us.

Why open a shop in Bordeaux?

The Bordeaux region brings

about my childhood memories around the Arcachon basin. When the opportunity presented itself, we simply seized it. The shop in the heart of Place des Quinconces is a concept store where we have created a real living space that is even accompanied by a hair salon of my friend, David Lucas. This place has very quickly become obvious!

What are your next challenges? Your next desires?

The desire to go even further. I am a workaholic and I am full of ideas. The terrain of possibilities is open to us and we have some nice surprises in store for you.

Who is Sarah Lavoine today? Is she different from Sarah Lavoine back in 2002, when you created your agency?

Ah ah, it's the same Sarah. A person who, like everyone else, grows and evolves, but who still has the same passion for colour and life.

Karine Dunesme

GTVU

FR GTVU, une marque de culottes créée par Lola Frydman, qui joue avec subtilité à dénoncer toutes sortes de clichés et d'addictions, en faisant dévier les codes de notre génération.

ES GTVU, una marca de bragas creada por Lola Frydman, quien juega, de manera sutil, a denunciar todo tipo de clichés y adicciones, al desviar los códigos de nuestra generación.

With her curly hair, mini skirts and Doc Martens she constantly wears, Lola Frydman could be the reincarnation of Fifi Brindacier, always with a bare, brown and slightly rocky shoulder, with a small drawing book and greasy chalk in her backpack. She has just created the GTVU brand, underwear with a pinch of humour and some collages.

After studying architecture, you finally turned to art, why?

I learned a lot during my architectural studies, but for the past two years I have turned to art, because I want to explore all kinds of fields without any constraints, and to create on different media. I

like to vary projects, without specialising, I enjoy juggling 2D, 3D through scenography, installations, graphic projects, textile material or painting.

You work a lot on collage and photomontage, what does this medium mean to you?

I love to superimpose images to tell a story. Each layer, opens a new door, leads to a new plot. All the images I accumulate and collect are storytelling. I cut them, tear them up, fold them. The colours match, and the different papers add substance.

Today you are building your GTVU brand, what is the concept, and why panties?

I like to play with images, mainly by deriving them from their context. The panties were the ideal support! A hand, or a metro ticket printed on it, changes the interpretation and disturbs the reader. GTVU is a brand of panties that plays at subtly denouncing, diverting all kinds of clichés and addictions, by diverting the codes of our generation.

Each model has its own print, and its own little story. The starting point are these three words: I saw you. «GTVU» in a

situation: GTVU naked, GTVU you pleased me, GTVU I got you, and many more that can be found on the instagram account @g.t.v.u

What does underwear mean to you? What do you think it says about the woman?

Underwear represents our intimate, secret image, it expresses our character and state of mind, our style, and our desires of the moment.

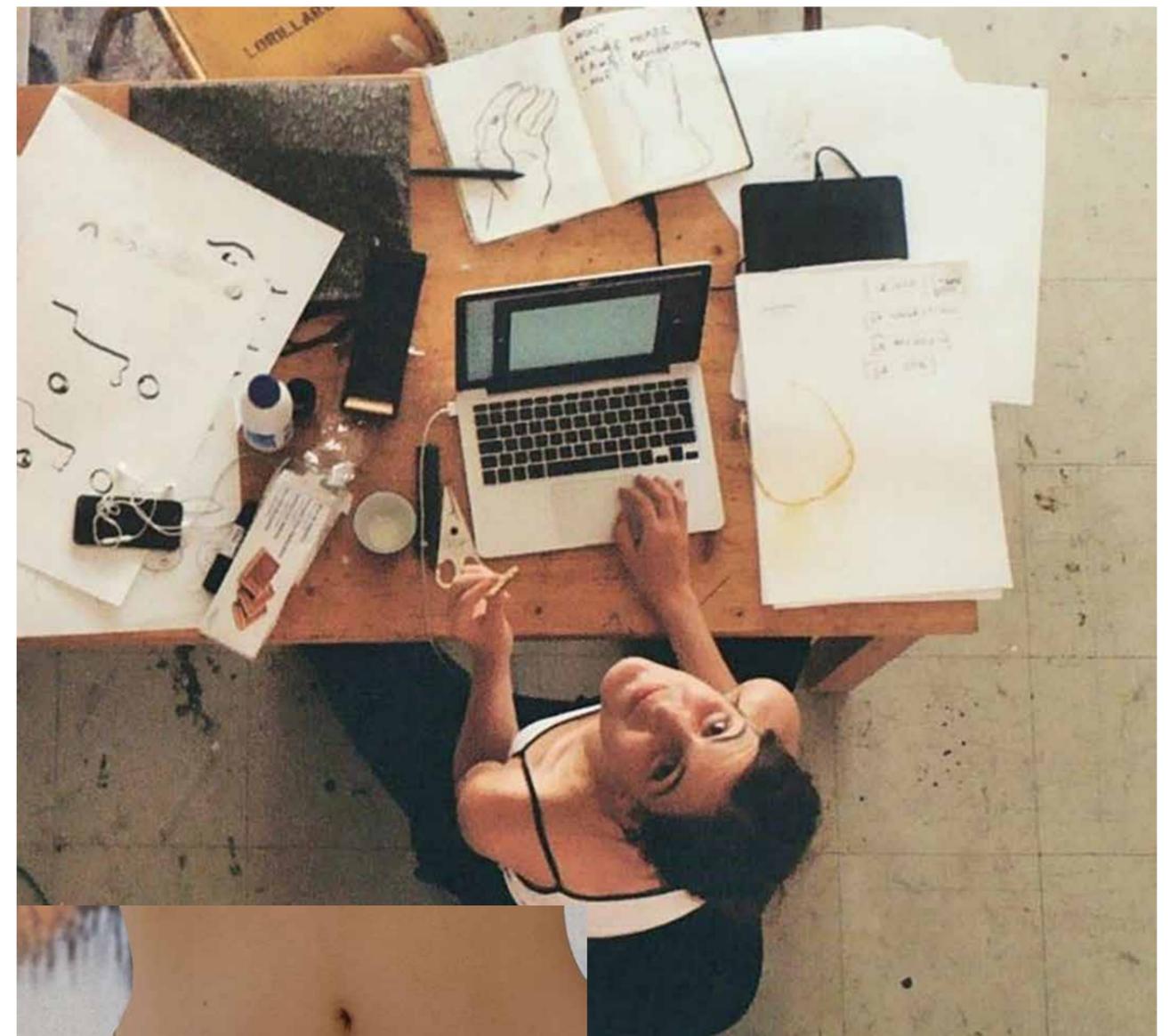
How would you describe the GTVU woman?

The GTVU woman intrigues, makes you dream and smile. She is at the same time, unorthodox but sophisticated, sexy but relaxed.

Could you draw it for us?

Your biggest dream?
The GTVU store!

Mary-Lou Dunesme



ISABELLE D'ORNANO SISLEY

Meeting with a Grande Dame, with an extraordinary career path, who embodies success of the Sisley brand worldwide. A woman entrepreneur, very international and very patriotic, a lover of art and beautiful things, a lover of life, people and encounters...

FR Rencontre avec une Grande Dame, au parcours extraordinaire, qui incarne la réussite avec le succès mondial de la marque Sisley. Une femme chef d'entreprise, très internationale et très patriote, une férue d'art et des belles choses, une amoureuse de la vie, des gens et des rencontres...

ES Encuentro con una Gran Señora con una trayectoria extraordinaria, quien encarna el prestigio con el éxito mundial de la marca Sisley. Un mujer empresaria, muy internacional y muy patriota, una apasionada de arte y de cosas bellas, una amante de la vida, de la gente y de los encuentros...

*Portrait ci-contre: Oleg Covian
Photos: Mikael Vojinovic*





Today my senses are sharpened, my impatience feverish, and it is with great humility that I will meet a Great Lady, in the noble sense of the word, Isabelle d'Ornano. I know this interview can't leave me in the dark. In front of me I have a woman from internationally recognized company, very

cosmopolitan and very patriotic, a wife, a polyglot, a mother of family, a lover of beautiful things and art, a lover of life that she respects in its most beautiful form. A woman who loves people and encounters. A traveller. A woman who gave everything and received everything. A female symbol

of elegance. A woman who, despite her successes of all kinds, has imprinted the seal of wisdom on her beautiful face. And this balance soothes me but also questions me. How were you shaped, ma'am? Why this infallible will to succeed, this iron discipline, this curiosity about everything beautiful? The love of art.

A French brand par excellence, Sisley has an international reputation. Its presence among the world leaders in high-end cosmetics proofs this along with its strong growth. Phyto-cosmetology, the art of beauty through plants, has therefore become a global concept.

You have an extraordinary career path, and you embody the worldwide success of the Sisley brand, what advice would you have liked to receive?

I would have liked to start smaller. Hubert my husband had the brilliant intuition that technological advances would allow amazing, limitless discoveries in the plant world. My husband has always worked in the world of cosmetics. We created the Sisley brand and this collaboration has taken us and our family on a crazy adventure. Starting smaller would have meant that we would respect a rhythm necessary for the smooth running of an activity that in our case probably started too quickly. I'm talking about personal comfort. Because the brand grew quickly. Hubert quickly understood the importance of plants and phytotherapy. It was visionary and very innovative. One of our leitmotifs was to move resolutely towards the top of the range. France and the top French range make the whole world dream.

When your husband decided to create the Sisley brand, and offered you to work with him, you were working

for the designer Jean-Louis Scherrer at the time. What motivated your decision to leave fashion behind and accept his proposal?

Jean-Louis Scherrer belonged to the Orlane brand that my husband managed before creating Sisley. When I married him, this enlightening little sentence always helped me to get through the steps. «Is that the person I want to make the effort for?» I was already very close to him at work. I wanted to be at his side. His partner. This created the opportunity to build Sisley and it definitely brought us together. We have become a team. And it is a couple's vocation to support each other and walk hand in hand. Perhaps we are then more willing to face difficulties. We are a team.

Your children work alongside you in the company. People find it often difficult to work as a family. What is the wealth provided by a family business for you?

Our company became a family business because the family was able to do it. Work as a family but only then and only if everyone is in their place. Just because you're part of the family doesn't mean you have to be part of Sisley. There is no need for systematization. Only and only if it is a personal wish and especially if everyone has the required skills, the necessary abilities, attaching will to the body will make things happen. When all the ingredients are in place then it is a real joy and a driving

force for the company because communication is fluid. Today three generations work at Sisley. I am the memory of this brand. My deepest wish is to grow and persist without losing our soul and roots. Without losing this dynamic and concern for things that are well done. We like high quality products, no ostentatious luxury in any way.

You open a salon in Bordeaux. Why this city?

It is at 10 rue Mably, in the heart of the Bordeaux golden triangle, near the Grand Théâtre and the alleys of Tourny. It is a very beautiful city known throughout the world for its wines and vineyards. Bordeaux is an art of living that reflects the epicurean French style with a beautiful architecture.

«Having beautiful skin is a state of mind that contributes to improving our morale, our deepest being.

Having access to care in a place where it is good to take care of yourself and which offers a dive into the heart of beauty prolongs this well-being. The establishment was designed and conceived to reflect the spirit of the brand and the artistic and cultural sensitivity of my family through the works of creators inspired by the beauty and authenticity of the place. Personal items that I brought with me enrich the space.

Art is very present in the decoration of your institutes. What is your sensitivity to art? Is it inseparable from your life?

With art we deliberately

address the senses, emotions, intuitions and intellect. Art is the very nature of human beings, producing objects that we agree to find beautiful. It is indeed one of life's greatest pleasures. My husband and I have followed lesser-known artists who have become friends and made themselves known. I sometimes ask them to create works for Sisley houses. It is this intimate need to share with those who come to our institutes. What could be more soothing than being able to be amazed. I, for my part, have travelled miles sometimes to admire an artist's work. When I buy a work of art I am happy for the artist and very eager to be able to share my enthusiasm for beauty. I love this transmission and very simply this possibility of wonder at a work that speaks to me.

I am committed to helping artists whose work I enjoy. For example, I made my address book available to them. This made it possible to launch some artists. You can retort to me that this remains subjective, but it is the art of awakening in some people a «prolonged reverie». I'm on the lookout for beautiful things. Whether in auctions or exhibitions. My eyes are on me and I shudder at the idea of highlighting this or that work. I don't buy to collect but more to create a decoration space that suits me. I like decoration and thus create a space of pleasure and well-being. I also like this notion of transmitting. But an object of art that you find beautiful you put a lot of love into sharing it. It is a bit like revealing your intimacy, your secrets, your deep life.

My interior is a very special

place, a mixture of my Central European background and a little baroque. I also like the contemporary.

It's time to leave us. I would stay a long time to listen to this very endearing woman. So I dare one last question...

Happiness according to you?

It's about relationships with others. Relationships with loved ones, family, friends... And also, I must admit, success. It is pleasant and rewarding.

Laure de Rumefort



«I was already very close to him at work. I wanted to be by his side. His teammate. This opportunity to create Sisley has brought us together.»

SABINE PIGALLE

FR *Artiste visuelle, Sabine Pigalle navigue aux frontières troubles de la réalité et de la fiction, du passé et du présent. Elle invite le spectateur à revêtir son costume d'archéologue pour étudier la chimère, l'hybridation de son monde. Une ouverture vers de nouveaux horizons qui éveille nos sens.*

ES *Artista visual, Sabine Pigalle quien navega en las fronteras turbias de la realidad y de la ficción, del pasado y del presente. Invita al espectador a vestir su traje de arqueólogo, a coger su pequeño pico y su cepillo para estudiar la quimera, la hibridación de su mundo. Una apertura hacia nuevos horizontes que despierta nuestros sentidos.*

Visual artist, Sabine Pigalle navigates the blurred boundaries of reality and fiction, past and present. She invites the spectator to put on his archaeologist's costume, take his pickaxe and brush to study the chimera, the hybridisation of his world. An opening towards new horizons that awaken our senses.

Today I am going to the Sorbonne for the very first time. As I walk up rue Saint-Jacques, I am intrigued by these tall limestone walls that seem to hold so many secrets. In the distance I see the Pantheon, then Manon waving at me. She suggested that I visit the Sainte Geneviève library, because we are ahead of schedule.

As we climb the stairs, a reproduction from Raphael's school in Athens adorns the wall. We enter the large reading room, and I am taken aback by the ambient lighting and delicacy of its structure. On one of the large tables, a book catches my eye... It must have been left behind by one of the students, because it in contrast with this mystical atmosphere. It looks like a recipe book... I sit down to leaf through it. A clever mix of humor, sarcasm and truth, in the form of a recipe for « life », accompanied by a photograph. This recipe is called «Resentment soup»* which calls for the following ingredients: «a thorny subject (alimony payments, for example), a balled-up bunch of nerves, two or three bacon butts (preferably to be saved)». Manon pulls me out of my reverie, and I ask her if she knows the work of this artist, who's name is Sabine Pigalle. «No idea» she replied. I ask the librarian who tells me that she is a former student of the Sorbonne, where she studied Modern Literature.

Amused by this discovery and this telescoping between cooking and the art of living, I discover that Sabine Pigalle is a visual artist navigating the blurred boundaries of reality and fiction and that she is currently exhibiting at the Chateaudun, where I am going the next day, motivated by the idea of uncovering a new artist. The exhibition is called «Rinascenza». This is organized by the Centre de Monuments Nationaux. It includes about fifty works from the series «TimeQuakes» and «In Memoriam».



The place is a tribute to the works. Is it the atmosphere marked by the castle's history that is affecting my perception ? Beyond the period costumes worn by the characters, and the technique of portraiture, the lighting of her works send me back to another era. Between the painting and the photography it is difficult to distinguish, to recognize... The Mona Lisa ? A painting by Da Vinci ? Or maybe an artist from the Flemish school ? At the same time, the expressions and decor do not seem to belong to the past. I feel something more contemporary in her work, but with the ancient masters' immutable mastery of the moment.

I continue my visit into this new era, between fiction and reality. A thousand references follow, one after the other between

Religion, History, Mythology, Mannerism and Renaissance. The work is refined. The deep hypnotic gazes of the characters seem not to have said their last word. Sabine Pigalle takes advantage of our visual habits by invoking the collective memory of works that we all share. By blending into the paintings of the ancient masters, anonymous models revive them and embody them like archetypes.

This exhibition invites you to put on your archaeologist's cap, take your pick-axe and brush to study the chimera, (in paleontology, a chimera is a fossil composed of elements from several species, due to an error or a deliberate falsification) through the compression and collision of painted and photographic images. Sabine Pigalle seems to want to go beyond that. She invites us to meditate on temporal sedimentation, inviting the spectator to reflection more than just aesthetic contemplation, the exhibition pays a vibrant tribute to our roots and artistic heritage. Through this evocation, the questions «Who are we? Where do we come from? ».



When I leave the castle, I feel as if I were lost. The early afternoon light had fallen to make way for the softness of the early evening. The sound of fountains continues to transport me in this hybrid world that I have just discovered.

Camille Attack

*This recipe is taken from Sabine Pigalle's book entitled «Toxi Food» published by Editions Intervalles in 2006



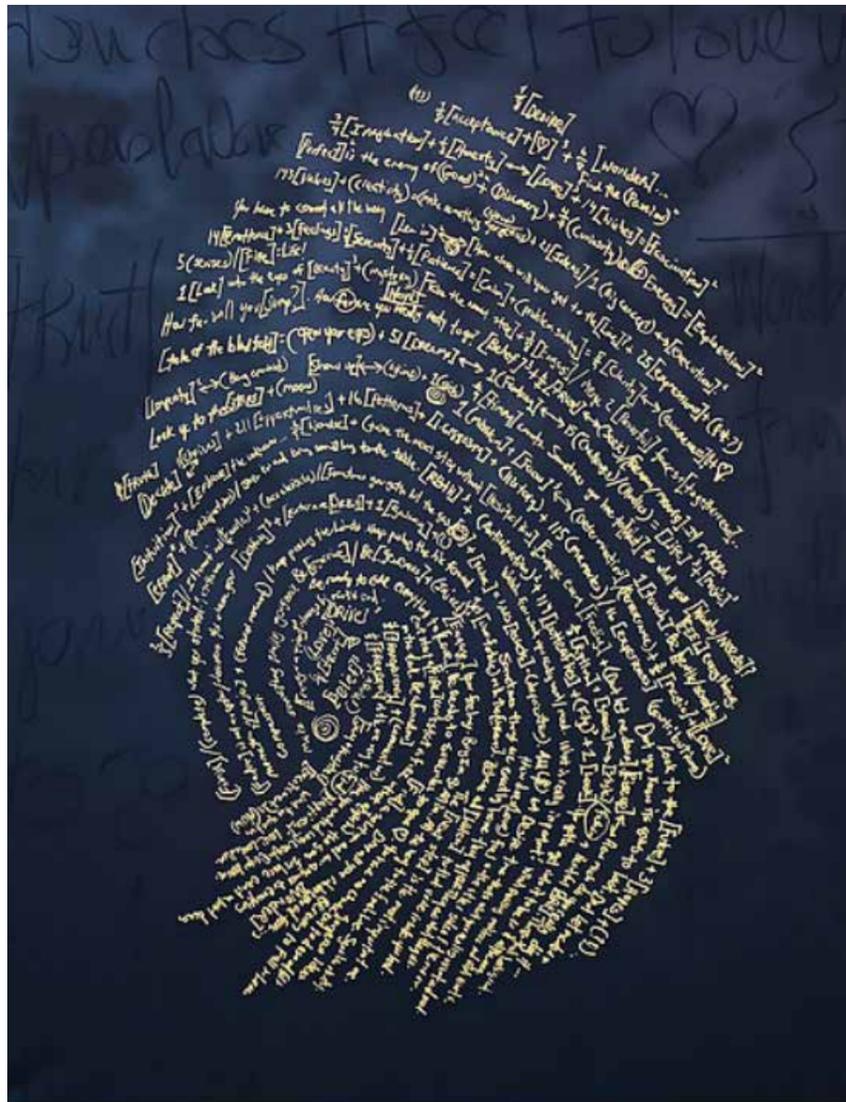
BRENDAN MURPHY

Brendan Murphy, an American artist and former trader, explores in his work the potential of art to transmit positive energy, and the effect it has on society as a whole.

FR *Brendan Murphy, artiste américain, et ancien trader, explore dans son travail le potentiel de l'art à transmettre une énergie positive, et l'effet que celle-ci a sur la société dans son ensemble.*

ES *Brendan Murphy, artista americano y antiguo bróker, explora en su trabajo, el potencial del arte para transmitir una energía positiva, y el efecto que ésta tiene en la sociedad en su conjunto.*

Until September 30, you will find his works at the Elka Bronner Gallery in Guéthary.



What is your background? You were a trader, you became an artist, it's not a classic course.

I've done a lot of different things in my life, so you can say that I'm a generalist, and I think my body of work reflects that. I was actually a professional basketball player, I played in Germany, before I started working on Wall Street. I did all these different things but at the back of my mind I always knew that I'm a creative person and it was just a matter of time I guess. I think the tragedy of 9/11 was a key moment - I knew some people that lost their lives that day and it made me look at life differently, it gave me that push and courage to listen to my inner voice. Having said that, taking that first step and pursuing the creative path was not easy - stepping into the unknown is exhilarating and scary at the same time. My Boonji spaceman sculpture I think perfectly embodies the concept of taking the next step and facing your fears.

What link can be made between your previous life and your art?

As I already mentioned, I think my body of work really reflects all my past experiences and what you see on the canvas and in my sculpture work is a reflection of who I am as a person. Sports has been a huge part of my life and I'm greatly inspired by top athletes - their mindset, drive and determination. I have done paintings and sculptures of top athletes like Novak Djokovic and Grigor Dimitrov, who are my friends and collectors of my work. In 2016, I did an 18 feet fiberglass and steel scul-

ture of Novak Djokovic, titled 'Nole IV', which was unveiled at the Rio Museum of Modern Art. My most recent work, the graphic Chalkboard series, which has been my most successful to date, I predominantly use formulas, symbols and figures to translate the abstruse nature of emotions and capture the human experience, one can say it also connects to my past.

You worked under the aegis of Erich Fischl, David Salle and Ross Bleckner. How did you meet them?

I've been very lucky - you know being at the right place and at the right time - to meet these great artists and observe how they work. Once I became aware of my desire to become an artist, and felt determined to pursue the creative path, you can almost say that stars have aligned for me to embark on that path as there were all these signs like meeting the right people who became my mentors.

Why them? How did their work resonate with you?

It's not so much their work, I don't really paint like either one of them, it was more about learning how to be a professional working artist, how to approach the studio and lastly what it looks like to be a successful artist. I don't think a lot of young artists really get to see that and seeing how a successful artist lives gives you a clearer vision that you can also live that way.

You express yourself in different ways, painting, sculpture. What does each technique bring you?

Each medium is a different creative outlet. I think the sculptures require a level of craftsmanship and detail whereas the works on canvas really need to be done in a free flowing, fluid manner. Both require detail of course but I think the approach is a bit different. With the sculpture I'm trying to create something with an impact, with the paintings I think it's more lyrical process and poetic.

Can you describe the beginning of your work? What is the starting point? Is there an intellectual process before approaching the canvas, the sculpture?

I feel like my work is and can continue to be a reflection of the "moment" being in the moment, an experience which is quickly sliding away from us. Damien Hirst likes to explore death and how we relate to death, I like to explore awareness and how we continue to create distractions that take us away from the moment. How we process emotions, how we generate a feeling and how we actually communicate that feeling is something that works best when one is present, when you are not present, those things don't come easy. So it really inspires me to explore awareness as by doing that I feel like I hold up a mirror to beauty and magic and hopefully encourage people to walk through life with eyes open rather than closed.

What emotions are you trying to create?

I hope that my work forces the viewer to be in the moment, brings them into that exact

place, triggers the process of figuring things out internally. My aim is to encourage and invite the viewer to shed distraction, even if for a short time, and be present in the moment which is the most pure form of existence. So if I can anchor you in the present moment and trigger a cascade of emotions, which can help you better connect with yourself and people around you, then I've done what I intended to do and I'm happy.

What are your inspiration sources?

Apart from being inspired by exploring awareness, my greatest inspirations are relationships and the spectrum of human emotion which I like to translate into formulas and equations. I also like to explore the interplay of beauty, power and the need to understand the energies of life. Another thing that inspires me is art's potential to transmit positive energy, and the effect that the positive energy has on society as a whole. When it comes to other artists, I love Hans Hofmann's colors, Basquiat's script the impact of Clyfford Still's work.

Your paintings are rather abstract and your sculptures very figurative. Is this on purpose?

Technology has offered me more tools and helps me get my sculptures closer to the image that I have in mind. I am honestly not that talented of a technical painter and I have trouble executing my vision perfectly.

Some works are monochrome and rather dark, others on the contrary very colorful. How important is

the color to you?

I love color, I use color to create a mood and a feeling. It's very important for me, either way, dark or full, it's a deliberate choice and meant to create a vibe.

You are full of projects, what is your next challenge?

I am working on some beautiful works for this year's winter shows, really powerful but balanced work, that's the best combo for me. And I love to touch on sports and movement as well, so the sculpture work will really lean towards that this year.

Elka Leonard



LYDIA COURTEILLE

Have you ever been frustrated that you can't wear or own a piece of jewellery seen in a museum? Lydia Courteille has been, and that's why she created her own line of jewellery, all unique, they oscillate between treasures of the past and modernity. These «jewels of conversation» allow her to share her passion for past civilizations and her inner world.

FR *N'avez-vous jamais été frustré de ne pouvoir porter ou posséder un bijou vu dans un musée? Lydia Courteille, si, et c'est pour cela qu'elle a créé sa propre ligne de bijoux, tous uniques, ils oscillent entre trésors du passé et modernité. Ses «bijoux de conversation» lui permettent de faire partager sa passion pour les civilisations passées, et son monde intérieur.*

ES *¿Nunca ha sentido frustración al no poder llevar o poseer una joya vista en un museo? Lydia Courteille, sí, y por ello ha creado su propia línea de joyas, todas únicas, que oscilan entre tesoros del pasado, y modernidad. Estas «joyas de conversación» le permiten compartir su pasión por las civilizaciones pasadas, y su mundo interior.*



I just signed the contract of the century this morning and having left my meeting, I decided to treat myself, as L'Oreal says so well, because I am worth it. I tell myself that a piece of jewellery is the right kind of reward. I am facing 231 rue Saint-Honoré, where a front door attracts my attention. Blue/purple and black, it looks like a cabinet of curiosities. I cross the street intrigued and when I look at the window display I am boggled. Extraordinary jewellery is there in front of me, just waiting to be tried on. I push the door, and I feel like I'm entering an imaginary world. Frogs, Indian masks, dragonflies, wild plants offer themselves to me. To my amazement, the woman who welcomes me is no one else but the creator Lydia Courteille. She has extraordinary, even hypnotic eyes. Then a conversation begins in a

poetic world, far from my lawyer's world, which leads me to an initiatory journey.

Your jewellery reminds me of poems, I feel like I'm reading a story in each piece, where does this desire to create such jewellery come from? Some write books, others poems, I write jewellery. I call them conversation jewellery. They reflect my inner world. I am a scientist, gemologist, collector, traveller, epicurean and non-conformist with a touch of provocation. But also, I want to share everything I love. In particular, I have a passion for past civilisations, which I try to express in my work. Use the treasures of the past to bring them to life in the present with a contemporary perspective. Isn't it frustrating to see a work in a museum without being able to



wear it? [Laughs] So I've been devouring all the discoveries in this field for years. I'm a regular at the Louvre Museum.

Your jewellery is of an extraordinary technical prowess! You are able to tell complex stories with extremely limited support, if you consider a ring for example. That's right, that's right! These jewels are the result of a collaboration with a great team and great workshops, which I design. I would say that my audacity knows no boundaries.

Is all of your jewellery unique?

Yes. I create two collections a year. Each collection is composed of 25 to 50 pieces,

and I also create about 120 pieces for past collections. This, from the beginning, has made about 4200 pieces and 54 collections! I still have several projects in the pipeline. Some ideas germinate very quickly, others take longer. But I don't have a defined creative process, it comes on its own.

Your favorite stone?

I would say opal, but it's difficult to get. However, I love all the stones that jump out at me! [laughs] And above all, I love to get people to dive into my passion for stones.

What is the craziest piece of jewellery you have ever made?

A bracelet with 3 faces. It was an extremely complex piece of jewellery.

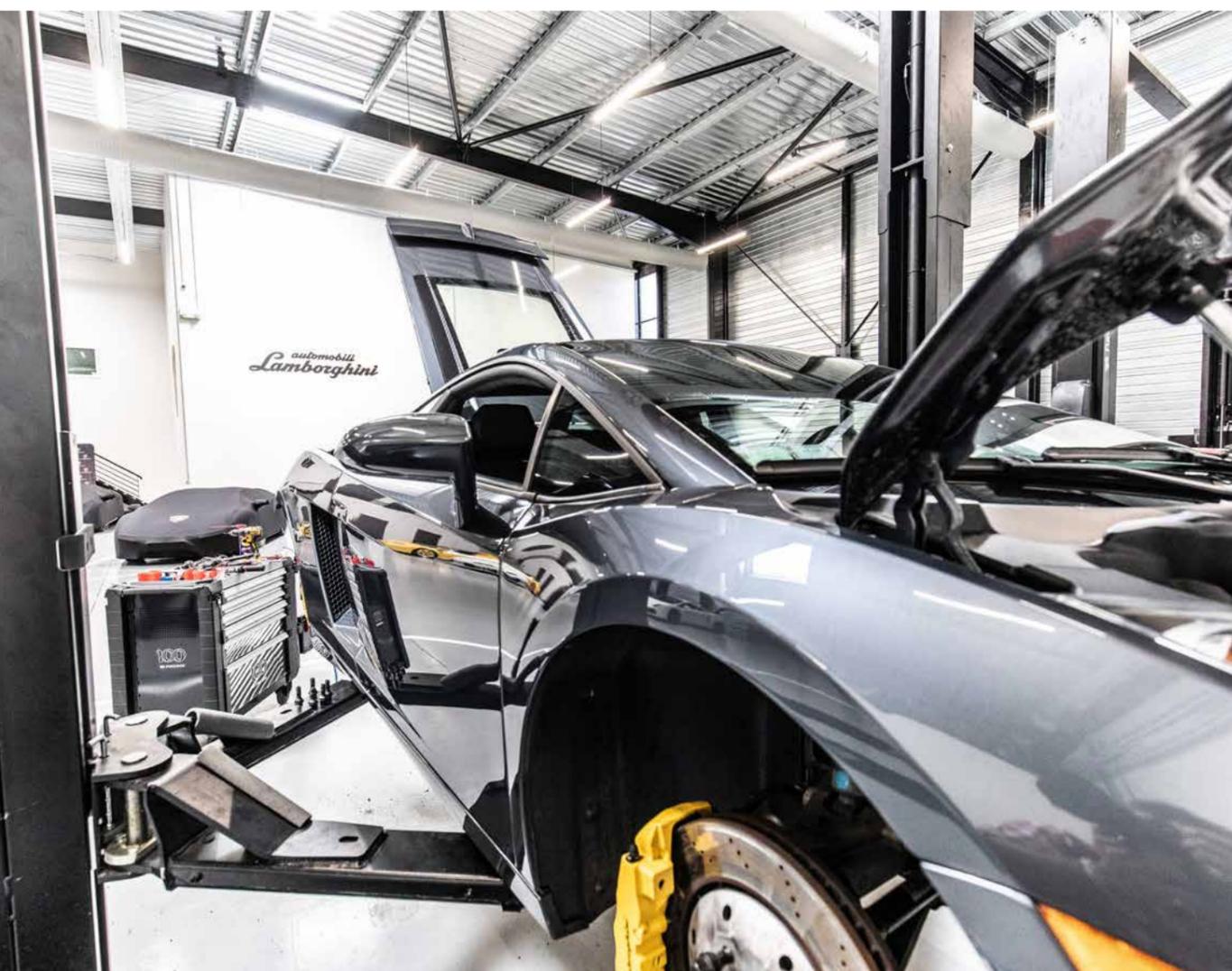
What do you think a piece of jewellery brings to a woman?

Wearing a piece of jewellery is a bit like wearing a work of art, adorning yourself, embellishing yourself. We expose our personality, it connects the outside to our inner world. We show a piece of intimacy to others. But from a more rational point of view, we also build up a transmissible treasure. [Laughs]

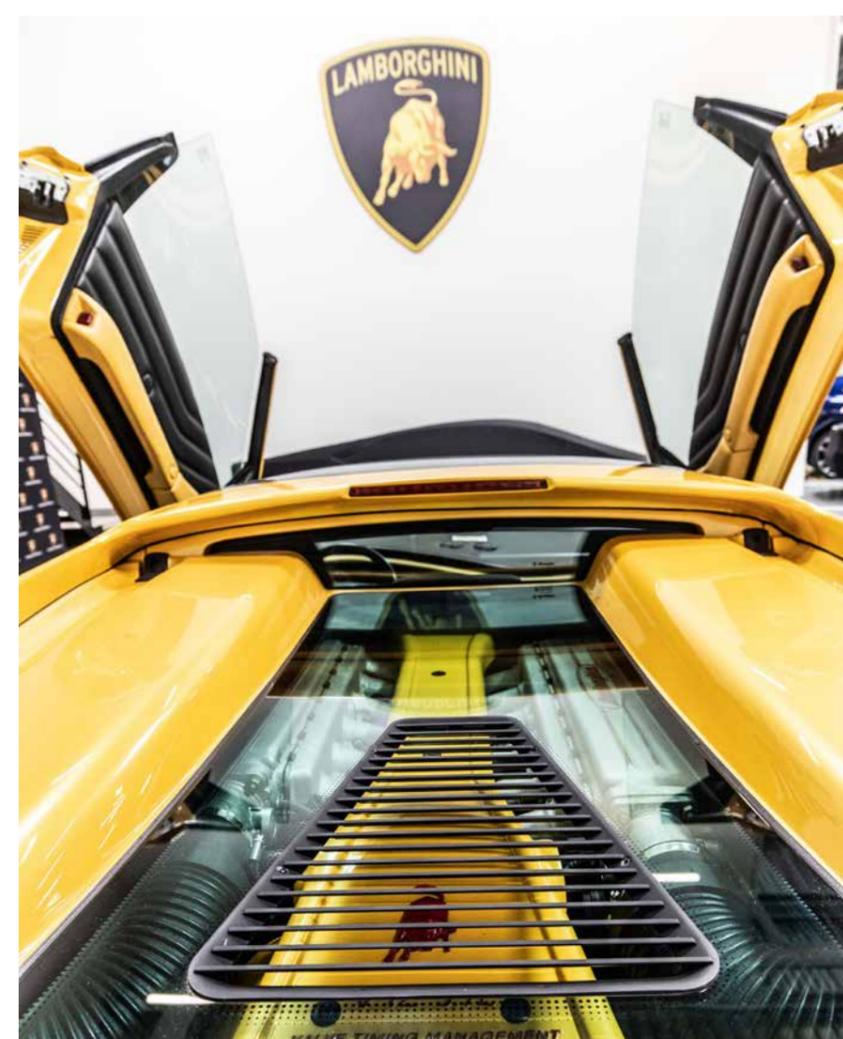
Pauline Borghèse

L'ATELIER

LAMBORGHINI



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It is through its new showroom located in Mérignac in Aquitaine that Automobili Lamborghini wishes to preserve its heritage and its exclusive savoir-faire. An exceptional car could not exist without a goldsmith in its workshops.

Massimo Trotti, Italian by origin, has decided to dedicate his know-how to the [Lamborghini] bull brand, so dear to his heart for the happiness of his customers. But he is passionate yet unfaithful to Lamborghini in such a way, because if it is a question of restoring an old car, no car will have any secrets for him. Lamborghini Bordeaux thus offers you in its workshops, a privileged contact, who will help you to maintain or restore your legendary vehicle.

VERT THÉMATIQUE

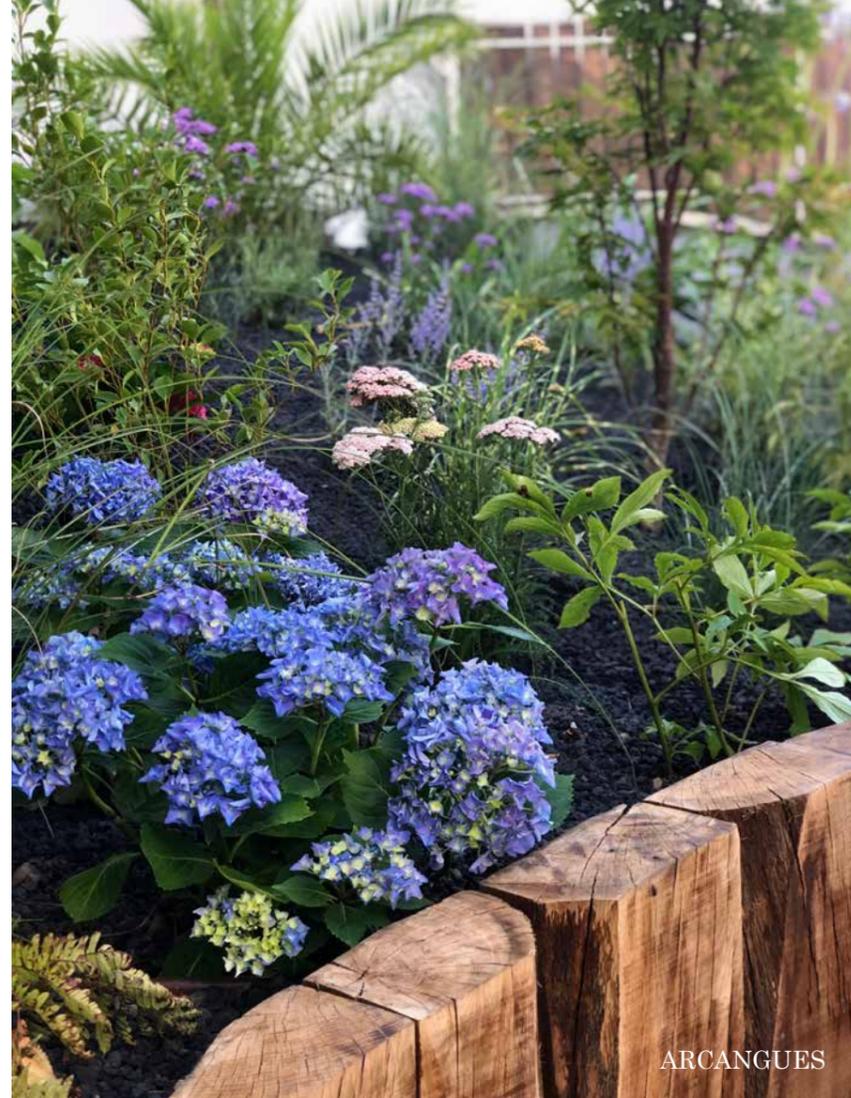
I do not know if you feel the same as I do but when I visit friends and see their garden I always think “wow” I want the same! But I work like crazy and can never find the time for that! Today I am at Capucine’s – a flower name in French! – and Ludovic has just finished the makeover of her garden. I am enraptured and she pushes me to meet him.

One week later Ludovic arrives at home on his motorbike. I have only an hour for him but I am so thrilled by his passion for nature. I do not really know what I want but a nice garden; I really find it hard to visualize my garden which looks like a battlefield after the house renovation! Ludovic surveys, takes pictures and measures of the garden. After having the community statutes, he tells me that, no, I cannot cut the hedge of the neighbor without his prior consent and I cannot either plant trees if they block my other neighbor’s sea view; I have to deal with the upstairs neighbor’s rain-water that flows over my garden. It sounds very complicated to me but Ludovic explains that it is his routine and his role to find solutions and handle technical constraints. He then suggests showing me his ideas to re-design my garden with a virtual 3D tour with projected images.

We meet again two weeks later and I know I have to quickly make up my mind if I want my garden to be done for this summer. The projected images are impressive! Ludovic has fully understood my personality! I am delighted...and even more because the makeover starts in a month!

Design office, design, realization, and maintenance of your gardens.

*contact.verthematique@gmail.com
44 rue Luis Mariano, 64000 Biarritz
06.03.85.91.03 - 05.40.69.00.97*



ARCANGUES



BIARRITZ



GUETHARY



DIDIER SIRGUE

FR *Didier Sirgue, entrepreneur albigeois reconnu, est un gentleman driver. Passionné de courses automobiles, détenteur d'une collection de véhicules emblématiques, il vient de remporter avec son coéquipier Jean Michel Carrière, la 28e édition du Tour Auto. Ils se sont imposés au terme d'un rallye de plus de 2000 kilomètres à travers la France, à bord de leur De Tomaso Pantera Gr IV de 1973. Sa passion l'a également porté vers le circuit d'Albi, dont il est le président.*

ES *Didier Sirgue, empresario de Albi reconocido, es un gentleman driver. Aficionado a las carreras automovilísticas, con una colección privada de vehículos emblemáticos, acaba de ganar con su compañero de equipo Jean Michel Carrière, la edición 28 del Tour Auto. Se impusieron al terminar un rallye de más de 2000 kilómetros por Francia, a bordo de su De Tomaso Pantera Gr IV de 1973. Su pasión también lo ha conducido hacia el circuito de Albi, del que es presidente. Entrevista freestyle en el paddock del circuito.*

Didier Sirgue, a well-known Albigensian entrepreneur and president of SN diffusion (one of the largest French car trading groups), is a gentleman driver. Passionate about motor racing, holder of a collection of emblematic vehicles, he and his teammate Jean Michel Carrière have just won the 28th edition of the Tour Auto, in front of 250 cars with crews from 27 different countries. They won after a rally of more than 2000 kilometres across France, aboard their 1973 De Tomaso Pantera Gr IV. Didier's passion also led him to the Albi circuit, of which he is a president. Freestyle interview in the paddock of the circuit.

Where does your passion for cars come from?
It's still one of the inventions of the century! [laughs] Speed provides an incomparable adrenaline that I can't live without.

Did you play with small cars when you were a kid?
Inevitably! Cars, garage, electric circuit... I made it my job and my favourite hobby!

You're driving a 1973 De Tomaso Pantera Gr IV, why this car?
It is sleek with a large engine in the central position and with a noise that no longer exists.

If you had to compete with another car, which one would it be?
Come on, let's be crazy, a Matra 650 winner at the Tour Auto 24 heures du mans in the 70s.

What is it about vintage cars that attracts you so much?
They do not obey the system, they move, they live, they have qualities and defects, that is what makes them charming.

How would you describe the sensations in the car?
Everything must always be analysed and a different approach developed. You have to be in the rhythm of the mechanics.

What do you think about when you ride in competition?
To do everything possible to win!

How did you discover the Tour Auto?
Every kid knows that the Tour

Auto magazine is over 100 years old.

What does the Tour Auto mean to you?
A unique one-week race with rally stages and circuits, a competition that attracts 250 drivers of 25 different nationalities.

How long have you been doing this competition?
For 25 years, since I have the means, because this passion has a certain cost.

What else was there this year that allowed you to win?
The competition was tight until the end. 28 seconds separated us from the second place. That's when our competitors decided to put four new tires on. They played their hearts out but we still managed to win with a second to spare. A real sledgehammer blow!

What was your favourite stop this year?
Paradoxically, the one where

it rained, I could tell the difference.
What was your first thought when you found out you had won?
Phew! Phew! I really enjoyed it, because I've been circling the podium in recent years. We were third last year, and second three years ago.

What mistakes do beginners make in this kind of competition?
All the stages take place on



sight, i.e. there is no route recognition so you have to be 100% sure.

What would you say to a young person who is getting into competition?

Be careful it's a persistent virus!

Do you want to take a car ride with your sons one day?

Yes, of course! It's a great adventure to live side by side!

Any amulets in the car?

None None

You're back on the Albi circuit. What are your ambitions for it?

To bring back its former glory. The first Grand Prix d'Albi was in 1933. All the great champions came to run and win. This year we are hosting 5 French championships including 3 Motorcycles, Trucks & Drift finals; but also we want to position them for industrial testing on weekdays and of course bring in vintage vehicle clubs on weekends.

Karine Dunesme



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Ces challenges visent à départager plusieurs équipes selon des critères de régularité en vitesse, stratégie et finesse de pilotage.

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PLUS D'INFOS
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JEAN SULPICE

EN There are times in life when you have to make a stopover. The one we propose is located between sky and water, snow-covered peaks, cliffs and wooded mountains. A few miles away from Annecy, enter the gustatory, olfactory, visual and memorable lair that two passionate people, Jean Sulpice (chef) and his wife Magali (sommelier by training), have designed and created in their Auberge du père Bise.

FR *Il y a des moments dans la vie où il faut faire une halte. Celle que nous proposons, se situe entre ciel et eau, cimes enneigées, falaises et montagnes boisées. A quelques encablures d'Annecy, entrez dans l'ancre gustatif, olfactif, visuel et mémoriel qu'ont su concevoir et créer deux êtres passionnés et désireux avant tout de partager leur savoir-faire, leur savoir-être, Jean Sulpice (chef cuisinier) et son épouse Magali (sommelière de formation) dans leur Auberge du père Bise.*

ES *Hay momentos en la vida en los que hay que hacer una parada. La que proponemos, se sitúa entre cielo y agua, cimas nevadas, acantilados y montañas arboladas. Cerca de Annecy, entren en el antro gustativo, olfativo, visual y memorial que han sabido concebir y crear dos seres apasionados y deseosos ante todo de compartir su saber hacer, su saber estar, Jean Sulpice (chef) y su esposa Magali (sommelier de formación) en su establecimiento L'auberge du père Bise.*

Photos: Denis Rouvre





There are times in life when you have to take a break. A stop while taking a walk, a hike, a trip... To rest, relax, eat, share, celebrate. This stopover is ever so worth making, perhaps, if it is in a paradisaical place. A place whose landscape, between sky and water, snow-covered peaks, cliffs, wooded mountains is a source of inspiration and contemplation. Monks often had the flair to find these unique places. But they were not the only ones. Contemplation is possible for every human being and even more so when this

person is a renowned chef, star chef of the year 2018, who combines gastronomy with one of the most beautiful horizons that can be admired.

This is what Jean Sulpice (chef) and his wife Magali (trained sommelier) offer us in their Auberge du Père Bise. A short distance from Annecy, one hour from the Geneva airport, by the lake on the east bank. For whatever the reason, do not miss this stop which will leave you with a sensational taste of extreme freedom and sweetness.

Enter the gustatory, olfactory, visual and memorable lair that two passionate people have conceived and created, eager above all to share their know-how, their knowledge of being.

Have you always wanted to become a star chef?

I did my apprenticeship with eminent star chefs. I was born a competitor. It is during these moments that I am passionate, I surpass myself and give the best of what I can do. Everything is in the making. It takes a lot of humility. I,

the mountaineer, know that when you cross one summit, the other summit emerges in the distance. So I take up my pilgrim's staff and go back out to get the ultimate reward. You understand, it is a long-term job that I do with my wife, an unfailing support.

You have been named best chef of the year 2018 by the Gault et Millau.

Remain humble regardless of distinctions. The difficulty is to go the distance and to renew oneself. I was a hard worker at school and discovered my passion for cooking. These are my first rewards. So when I receive them, it's like I'm being given a good point. This is the challenge of a lifetime and I know that with age good wine improves.

What were the most important encounters from your beginnings to today?

Marc Veyrat taught me that you can cook differently, in a different way, in your own way. So apply your personal touch to it.

My first meal at Pierre Gagnaire's taught me that cooking is an art form. My meeting with Sébastien Bras, that one can express his passion from the depths of Aubrac. That is why I have not left my roots, namely Haute Savoie.

How did you get to the Auberge du Père Bise?

This house was built in 1903. I am the repository of the talents that preceded me. And it is on the path of these chefs

that I now wish to share my cuisine with our guests in this lush green setting overlooking a breathtaking panorama. Nature inspires me. It is an essential vector that is reflected in the dishes I propose. I have a lot of respect for all those who have come before me. It is a kind of communion with which I do my work with humility. It is a long-term ordeal that requires a lot of energy and conviction. But I am not lacking them because I do what I love. It was necessary to renovate this beautiful residence, to freshen it up, to bring back its letters of nobility while preserving its authenticity.

You are writing a new page for this magical place, what are your dreams today?

Share the dream. Sharing a sense of escape and well-being. Sharing tastes, colors, smells..... Seeing people happy and relaxed. I can't keep to myself the secret of such a place....

What inspires you to create the dishes you offer us?

The turquoise of the lake that I see inspired the decorating of the rooms we offer. The same is true for my kitchen. I am inspired by the environment in which I swim. My respect for nature offers me a whole range of plants that I use to bait the amateur, the traveler, the stopover guest. Plants are the icing on the cake. They bring the little something special that opens up the appetite. This same nature is a palette on which the painter has applied his colors. And I make sure I use each one of them. I

take my inspiration from it. I observe what surrounds me, I immerse myself in the peaceful atmosphere and want to share it. Because cooking is above all a story of sharing.

When you live in a place like this, you know, you are shaped by beautiful things, by good things, and if you remain in simplicity of the place, you may do some very beautiful things. So shhhhhhhhhhhhhhhhhhh....

We did not regret our stopover. It was an enchantment all who's secrets we do not possess. Jean Sulpice and Magali reveal in a parsimonious way to those who stop to contemplate this landscape, All the more for others.....

Laure de Rumefort

REMI FAUCHER

Photos: Bruno Gerves

FR *Curieux et gourmand, Rémi Faucher est un passionné. Initié dès le plus jeune âge aux plaisirs des produits régionaux et des tables gastronomiques, il s'apprête, sans aucun doute, à devenir l'un des chefs les plus talentueux de son époque. Meilleur apprenti de France (MAF) cuisine, travaillant pour les plus grands comme Michel et Sébastien Bras, Nicolas Masse ou encore Christophe Girardot, il a fait le choix de transmettre son savoir et sa passion en choisissant l'enseignement. Du haut de ses vingt-quatre ans, il n'a pas dit son dernier mot. Amoureux de la compétition, et de son exercice, il continue de concourir chaque année, un défi pour lui-même, où la répétition est la clé de la réussite.*

Nouveau challenge pour cet homme ambitieux : réaliser une recette à partir du texte de Sabine Pigalle « Médallions de Vanité ».



Curious foodie, Rémi Faucher is a passionate person. Introduced from an early age into the pleasures of regional products and gourmet dining, he is undoubtedly on the verge of becoming one of the most talented chefs of his time. Best apprentice in France (MAF) cuisine, working for the greatest chefs, Michel and Sébastien Bras, Nicolas Masse and Christophe Girardot, he has chosen to spread his knowledge and passion by choosing teaching. At the age of twenty-four, he has not yet said his last word. Enthusiasts of competition, and exercises, continue to compete every year, challenging themselves, where repetition is the key to success.

A new challenge for this ambitious man: to create a recipe based on Sabine Pigalle's text «Medallions of Vanity».

How did you come to want to work in this business?

No one in my family works in the gastronomic field, but I find it epicurean. The kitchen appeared to me intuitively. Quite quickly I tried to taste, test, cook, as in 3ème on the occasion of an end-of-year evening, where I had prepared a meal for all my teachers.

What inspires you in food, in a recipe? What awakens your senses?

Go to the market, to the producers'. Exceptional products are the basis for the success of a recipe. If the chef is startled, it should not be forgotten that behind each product, there is a person who waters and picks. The dish must respect all this work upstream.

When you create a recipe in a competition, what is your process, how do you work?

It depends on the time available. The process is finally quite academic, there is the research phase to understand the subject of the competition, the realisation phase, and then the longest readjustment phase. Some chefs can take up to six years to make the dish they have in mind, to make the right texture, the right blend.

You participate in many competitions, what do you like about the competition?

I like the preparation that it takes, all the research work

that goes into it. It's like sports competition, you train endlessly, until one day you have to be in the best mood technically but also mentally. It is the completion of months of research, to go beyond the imposed constraint. The winner is the one who finds this part of freedom in the instruction, who has been able to appropriate it with ease. Besides, I like the challenge. To compete with others, but especially with myself.

You decided to work as a teacher, rather than in a great restaurant, and there was no shortage of offers, why?

It was an instinctive choice, it was what I had to do, and I still think so today. When I was a kid, I wanted to become a Michelin Guide star, as I grew up, and with maturity, I realised that I preferred transmission, with competitions next to it. At the hotel school, when the second year classes start, they don't know how to do anything. It's also a challenge to bring each student as high as possible. Teach them the technical know-how, but above all the associated interpersonal skills.

What is one of your favourite hobbies?

As soon as I have some money saved, I book a canvas in a starred restaurant to discover the cuisine of a new chef.

You have been to all the starred tables in the world, what is your greatest gastronomic favourite?

From a long way away, the restaurant du Meurice with

Alain Ducasse (3 stars in the Michelin Guide), with Cédric Grolet's desserts.

What would be the kitchen of your dreams?

To be three stars in the Michelin Guide, in the Bordeaux region, with all my students in the kitchen. However, Michelin stars are not an end in themselves. I enjoyed working with the BRAS family, who refused their three stars in the Michelin Guide and the pressure that goes with it. It is important to remember that there is a human dimension in the kitchen.

What do you think of television shows on the subject?

They have made it possible to create and encourage a lot of vocations and that is great. However, there is the other side of the coin, it is a real profession, particularly hard. Behind the screen, we must not forget the daily reality and the sacrifices that go with it. It is important to get used to eating well and eating fresh produce, and to make the distinction behind the varnish of television.

Mary-Lou Dunesme

ES Curioso y goloso, Rémi Faucher es un apasionado. Desde muy joven, aprendió a disfrutar de los productos regionales y de las mesas gastronómicas. Sin duda alguna, está a punto de convertirse en uno de los chefs con más talento de su época. Mejor Aprendiz de Francia (MAF) cocinero, al trabajar con los más grandes, Michel y Sébastien Bras, Nicolas Masse o también Christophe Girardot, ha decidido transmitir sus conocimientos y su pasión al elegir la enseñanza. Con veinticuatro años, no ha dicho su última palabra. Amante de la competición, y de su ejercicio, sigue concursando cada año, un desafío para él, en el que la repetición es la clave del éxito.

Nuevo reto para este hombre ambicioso: realizar una receta a partir del texto de Sabine Pigalle «Medallions de Vanidad».

«From the harvest of the day»

La tarte fine potagère by Rémi Faucher

«It's a delicate subject to propose a conceited dish. As a conscientious cookery teacher, I have tried to follow the recipe to the letter... Doesn't this fine vegetable tart, which will take you forever to make, show sufficiency and vanity by indulging in its pleasure of appearing? So fine, delicate and fragile... What a proof of arrogance and pretension for a «simple salad» of vegetables, which is undoubtedly not immortal...» By Rémi Faucher

Raw, cooked, fried, roasted and braised, young vegetables, mushrooms, sprouted seeds, herbs and edible flowers highlight the work of producers and market gardeners in New Aquitaine. With ecological awareness, and a certain sensitivity to the preservation of the environment, the plant is here at the centre of the plate. Cuts, cooking and seasonings can be endlessly adapted to the seasons.

«Medallions of Vanity» by Sabine Pigalle

Ingrédients

A snotty girl
A sparrow's brain
Laurel leaf (in sufficient quantity and resembling a crown)

Temps de cuisson

An eternity !

Préparation

Blow the brains out of the frivolous linnet's head in a fat-free mirepoix
Scrape off the thin film of varnish that covers it
Cut in oblique and equal slices with pretence, arrogance and pride
Decorate with medals bearing his effigy, struck or melted

Nota bene

The subtle and illusory flavour of this preparation will momentarily satisfy the ego of the most imbued with their own juice... To be served with a bouquet of Immortelle flowers!

*Recipe from Sabine Pigalle's book *Toxi Food* published by Éditions Intervalles in 2006



LA GRANDE EPICERIE

LA GRANDE EPICERIE PARIS

EN Shopping at the Grande Epicerie de Paris is undeniably «a claimed pleasure, a privileged moment». How does this Parisian mecca of gastronomy, temple of Epicureanism, work? Rémi Robert, Director of Gastronomy and Laboratories shows us behind the scenes of this fabulous vessel.

FR *Faire ses courses à La Grande Épicerie de Paris est incontestablement «un plaisir revendiqué, un moment privilégié». Comment fonctionne ce haut lieu parisien de la gastronomie, temple de l'épicurisme? Rémi Robert, Directeur de la Gastronomie et des Laboratoires nous fait découvrir les coulisses de ce fabuleux vaisseau.*

ES *Hacer la compra en la Grande Épicerie es sin lugar a dudas «un placer reivindicado, un momento privilegiado». ¿Cómo funciona ese lugar representativo de la Gastronomía, templo del epicureísmo? Remi Robert, director de gastronomía y Laboratorios, nos hace descubrir los bastidores de esta fabulosa nave.*



Customer meeting this morning, Paris, Rive Gauche. A little ahead of schedule, I make out in the distance the presence of Le Bon Marché, and its store front sign standing over the trees of Boucicaut Square. The chance to find the perfect beach bag for my upcoming vacation. I enter by the Rue de Sèvres, and when I push through the door, I have a pinch of doubt: the decor reminds me of a fashion department, but the shoes, bags and sunglasses, have been replaced by pasta, peas and bottles of wine... I contemplate the shelves, each one more attractive than the last. More than thirty varieties of butters and two hundred references of pasta are in front of me,

fresh and dry, from the «Paccaro Ori di Napoli slow dried» to the «Extra fine linguines of the exclusive Monograno Felicetti pastificio». When I read the labels, I have a crazy desire to go shopping, which is totally not me. Multiple scents from different corners tickle my taste buds. «Looking is inventing,» said Salvador Dali, and I have to say that all of a sudden, I feel like I want to become a gourmet chef!

Between the shelves I discover a varied clientèle. An elderly person fills her bag with a few pots of yogurt and a piece of beef from the butcher, while two Korean women are swooning in front of the chocolate department. How

do these people manage to choose among all these varieties? (I will learn later that it is part of La Grande Epicerie's DNA to offer such a wide choice of products). I finally get into swing and decide to pick up some fruit and vegetables for this evening. The names of the products are stories in themselves: who would not give in to the flavors of «Zebra» eggplant, «Touchon» carrots, «Boule d'or» turnips? Even my seven-year-old son may want to have a taste of this. I ask a saleswoman who tells me that the fruit and vegetables come from the Ferme des Deux Rives, and that they arrive every morning from the permaculture farm located in Normandy. I fill my bag with tomatoes and strawberries, and take a jar of Barratti e Milano spread, rich with 51% hazelnuts. I see this as an opportunity to permanently eradicate Nutella from my cupboards.

Shopping at the Grande Epicerie is undeniably «an expected pleasure, a privileged moment». How does this Parisian mecca of gastronomy, this temple of Epicureanism, work? Rémi Robert, Director of Gastronomy and Laboratories shows us behind the scenes of this fabulous vessel.

What image, what parallel would describe your position? Orchestra conductor, captain...?

I consider the position of Director of Gastronomy at the Grande Epicerie de Paris to be more like that of an orchestra

conductor, a stimulator of ideas and an eavesdropper to others.

What is your job about? Managing humans, the produce, the image...?

My mission is to ensure that this service is delivered every single day for our clients, with impeccable consistency. First of all, this requires a drastic selection of our products and then a cohesion with our taste craftsmen in the laboratories to transform and sublimate them. I also make sure that our store representatives who are in direct contact with our customers are able to talk about all of that and are able to highlight it.

Can you explain your career path and its advantages in leading the gastronomic teams in this epicurean temple? What are the qualities required to manage this vessel?

I have been a pure kitchen product for more than 36 years, having spent time in Michelin-starred restaurants and hotels, with several international experiences, Boston, Geneva, Tokyo, London and on the other hand very attached to my Corsican roots. The advantage of these experiences, of course when you are an epicurean like me, is that you discover different culinary cultures; the most enriching are the encounters with men and women who are the actors of this wealth, and these exchanges allow you to evolve internally and prepare yourself to interact with different people in different environments.

How would you define Grande Epicerie in three



Crédits © DR

words?

La Grande Epicerie is the temple of exceptional produce, the temple of Epicureanism. Product, sourcing, respect. To offer the best product in terms of quality, taste and appearance, to offer unique products that are not found anywhere else, to educate customers and make them discover new culinary trends and ways of eating, and to offer them the best value for money, notably thanks to the launching of our own brand «La Grande Epicerie» in 2015.

How many people work there, how many departments?

All year round we work with more than 300 people, which represents about fifteen different departments in order to provide a 5-star service to our customers. Humans are very important in our way of functioning: it is the qualities and knowledge of each individual that make it possible to roll out tomorrow's products, setting the stage for us to discover them. Our collaborators are the necessary alchemists for our DNA.

How do you carry the legacy of this great Lady?

With great humility and respect, I start every morning with great pride, I am surrounded by magnificent products, sometimes rare, and every day the productions of my laboratory teams take their place on the shelves.

How do you stay avant garde?

So as not to be outdone, we must be constantly in search of new products, commit ourselves even more to eco-responsibility and locavorism. This is achieved through our suppliers and producers or through anticipating future culinary trends.

You promote craftsmen as ambassadors of excellence, with the new shops for food craftsmen. What image are you trying to convey through this choice?

Vagrant Epicureanism. That is the opportunity for customers to discover products, places and people who express their feelings, desires and passions. This is consistent with the dynamics and energy we put

into finding these products, which make us a pioneer and reference store in Parisian gastronomy.

How much freedom do you give to each craftsman?

The expression is free, it can start from a blank sheet of paper, like being stimulated by a product that you want to excel at all costs, or like a desire to awaken nostalgic memories in our customers by presenting them with a revisited classic, always in accordance with the seasons. For example, our Pastry Chef, Thibault Leroy, is constantly looking for new textures, visuals and aesthetics, an emotion to arouse.

I am dying to discover Thibault Leroy's pastries and to discover the 2000m² of underground laboratories that are hidden under the Grande Epicerie. To do this, I have with me a Paris-Brest made from a homemade praline and roasted hazelnuts from Piedmont that I will taste on the way. It should be noted that the Grande Epicerie, which opened in 1923, has always been at the gastronomy forefront. If the setting of this jewel has passed through the ages, it continues to produce in its heart, the excellence of the great institutions, with a team of specialists who travel all over the world to introduce its customers to exceptional products.

Pauline Borghèse



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BACKWARDS IN LAW

*Photos: Mikael Vojinovic
Styliste : ROD NOVOA
Hair : David Cotteblanche,
Red Market
Make-up :
Aeriel Dandrea
Model : Olga, Marilyn*

FR *Comme les deux faces
d'un paravent de Coroman-
del... Un tueur en série...
Une avocate pugnace... Un
parfum enivrant qui bous-
cule les sens...*

ES *Como las dos caras de
un biombo de Coroman-
del... Un asesino en serie...
Una abogada pugnaz... Un
perfume embriagador que
agita los sentidos...*

Like two sides of a Coromandel screen... A serial killer... A pugnacious lawyer... An intoxicating perfume that thrills the senses...

Inspired by Chanel's Coromandel perfume

He plans his kidnappings. Once his prey has been chosen, he scrutinizes it, follows it for days at a time and sometimes even invites it to his home to get to know it better, to get to know it better... It is a quest for drunkenness that has to linger on because, as Rousseau wrote in his *Nouvelle Heloise*, «Woe to anyone who has nothing more to desire!», possessing his object of desire systematically disappoints him. He is thus condemned to go and hunt again... It would not be a problem if he weren't so picky, such a perfectionist... And as long as he has not found his «nugget» as he says, he broods, all he perceives is the mediocrity of society and the insipid rabble that occupies it, like a vast blind and senseless anthill, and then it's the incessant uproar of internal criticism that engulfs his mind.

For days he drags himself along, nonchalantly, from point A to point B, from point B to point C... His latest one had given him her last breath in such a climax that he despairs of being able to relive such illumination again someday. He has to do better every time, otherwise what's the point... Might as well throw it all away! But he is confident, with his years of practice and improvements... A real serial aesthete!

She is brunette... A young forty-something... a pretty figure without exuberance, a form of shyness masking great intelligence, a kind of refinement to those who know how to perceive it... their eyes have met : it is his new «nugget». His savior. The hunt can begin....

This «little one» has this *je-ne-sais-quoi* that keeps him from put



ting a name on his bouquet. Her fragrance intoxicates and hypnotizes him. His pupils suddenly dilate and as if an electroshock had seized him, his body is like electrified from the tips of his hair down to his toes.

The hardest thing about it is to stay on her trail... so he can smell her...

It's about catching the slightest snippets of her aromatic breeze. And his inner dialogue switches from dark to bright, dazzling him.

«Patchouli... Woody...»

His lungs swell, ready to burst, his pants... under the pressure of this sudden fucking life-drive, could burst any minute now.

«Earthy notes... Cocoa...»

His pupils dilate and his pace accelerates. He is like an automaton, a magnetic puppet, now guided by the rise of unspeakable pleasure, his whole body is an echo chamber for the beating of his heart. Her sex is the epicenter of an earthquake about to roar.

Today's society, the all-visual, doesn't know what it is missing... Perfume is a gateway to imagination, to creation, to infinity... The same fragrance is never revealed in the same way according to the person who wears it. Perfume is the access road to the gods, to perfection. Appearances are deceiving.

But our artist has understood this well, it is a niche market that he has chosen. His creations are priceless: they are lives. Lives he takes. Few artists would dare... Certainly too much in search of financial and media recognition. He is beyond that : he is with the gods.

«These nuances... Smoke...»

His «nugget», his «little one» cannot escape him... But he must not let anything show through in order to seize the object of his quest.

As if enraged, metamorphosed, as if seized by a trance, he knocks over everything in his path... Without distinction...

A new scent, an insolent emanation, slips into his sinuses. Amber notes with vanilla reflections intoxicating him, and those aromas of Dutch tobacco....

It's a failure.

He brutally grabs the stranger by the shoulder who, surprised, turns around, frozen, as if the artist's gaze were scanning her completely, instantly, as if he were penetrating her, as if he possessed her.

Three years have passed since his arrest. He is finally on trial

today. The time to put all the pieces of his puzzle together: twenty-six in all. It is the number of what he considers to be his creations.

The one who knows him better than anyone else, it is she : she enters, not very tall, not very exuberant, brunette... The draft raised by her entry slaps the olfactory senses of the accused. Out of his depressive silence, his wide-open pupils cross those of the «nugget» who is none other than Maître Lefèvre, a specialist in serial killers.

The accused, mute throughout his trial, doesn't take his eyes off her. His «nugget», his «delight», his «little one» played with fire and blew on the coals... Their carnal skirmishes were just a simple foreplay, only a subtle appetizer before the macabre waltz he was to offer to himself.

And he... And he... And he... Drunk with madness seeing her again here, obsessed with the alchemy of her perfume, her skin, her shyness and the finesse of her intelligence, a form of strength under attributes of fragility... But drunk, above all, for not having achieved his ultimate creation, since his incarceration, from the depth of his cell, he oscillates between autistic inhibition and hysteria with a question that obsesses him :

Her perfume ?

The trial ends... He, walled up in his silence, oblivious to the life sentence to which he had been condemned, begs into his «nugget's» eyes.

She, straight as an arrow, with her legendary haughty stature and her small Chinese eyes... surreptitiously slips him a small piece of paper on which it is written :

«Coromandel de Chanel»

by Erik Scal



28 Station

Residence



PESSAC - FLAUBERT

Between vineyards and heritage, close to the tram and shops.
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BIARRITZ

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Residence



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