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Vases "Sillages" collection - Nicolas Verschaeve
©Victor Cornec



"Le fauteuil du carré" - Passage Office

RISING TALENT AWARDS FRANCE 2023: PANORAMA OF THE NEW FRENCH DESIGN SCENE

After editions highlighting Lebanon, the United States, Japan, the Netherlands or recently Spain, thus drawing a map of emerging designs worldwide, the Rising Talent Awards are returning to France.

This year, the awards will showcase the talent of seven new creators and studios deploying the panorama of a "new" French design committed to facing the challenges of this century.

Inscribed in a double filiation with the history of the decorative arts and the "industrial arts", Made-in-France-Design makes its young talents shine well beyond the country's borders; and with it, an exceptional know-how to which is added a creativity imbued with freedom and a certain taste for storytelling.

Placed under the Presidency of the creator Philippe Starck, the jury of this edition is thus composed of Stéphane Galerneau, President of Ateliers d'Art de France; Isabelle Dubern, Co-Founder of The Invisible Collection; Lauriane Duriez, Head of the Office of Design, Fashion and Crafts and Director of Ateliers de Paris; Alexis Georgacopoulos, Director of the École cantonale d'art de Lausanne (ECAL); Hervé Lemoine, President of the Mobilier national; Constance Rubini, Director of the madd-Bordeaux and Design Curator; and Emmanuel Tibloux, Director of the École Nationale Supérieure des Arts Décoratifs (EnsAD).

This special jury distinguishes Athime de Crécy (ADC studio) – jointly appointed by Philippe Starck and Alexis Georgacopoulos; Hugo Drubay – appointed by Isabelle Dubern; Tim Leclabart – appointed by Hervé Lemoine; Passage (Arthur Fosse & Samuel Perhirin) – a young brand appointed by Constance Rubini; SCMP DESIGN OFFICE (Sébastien Cluzel & Morgane Pluchon) – studio appointed by Lauriane Duriez; and Nicolas Verschaeve – appointed by Emmanuel Tibloux.

This year again, Ateliers d'Art de France, a professional union for fine crafts, salutes the work of a young craftsman professional to ensure the selection of The Rising Talent Awards a balance in the representation of practices and mediums. Its President, Stéphane Galerneau, thus appointed the ceramist Jeanne Andrieu "Rising Talent Craft" for this 2023 edition.



"Canne" armchair - Tim Leclabart
©Studio Héraut



"Azshara's veil" - Jeanne Andrieu

THE TALENTS



Athime de Crécy ©Quentin Frichet

ADC – ATHIME DE CRÉCY

Rising Talent jointly appointed by Philippe Starck, Creator, Jury President of the *Rising Talent Awards France 2023* and Alexis Georgacopoulos, Director of the *École cantonale d'art de Lausanne (ÉCAL)*, Switzerland.

For the globalisation of imagination

Born in 1996
Lives and works in Paris

A graduate of the *École cantonale d'art de Lausanne (ÉCAL)* in 2017, Athime de Crécy began his career alongside Philippe Starck. For five years, he collaborated on large-scale industrial projects for significant furniture, lighting and high-tech brands while continuing to produce independently.

In 2022, he founded his studio ADC to devote himself entirely to the research and development of his pieces. Curious to revisit everyday objects, Athime de Crécy explores all their functional possibilities by playing with shapes, as much as he questions the traditional production chain.

He thus turns to a prospective industrial design, convinced that the next generations of products, subject to the challenges of energy sobriety, define new standards to be explored.

athimedecrecy.com

"I've selected Athime de Crécy because he is not fashionable. He's gifted with a French-engineering spirit. He is true and not afraid, to be honest. He works more than he talks. He is creative and timeless, political in nature, elegant in thought, and in his relationship to others and to life, he embodies what the future should be like."

Not aiming to reproduce the trendy pages of design magazines is a great and rare singularity. Being alone with your destiny is another. His creativity, vision, honesty, political awareness, and taste for combat truly shape the design of tomorrow."

Philippe Starck



"Copy Pasta" chopsticks - Athime de Crécy



"Fresnel Family" desk lamp - Athime de Crécy



"Galileo" coffee table - Athime de Crécy



"S.C.M" sofa - Athime de Crécy

Three questions to Athime de Crécy

Maison&Objet: How would you define your approach to design?

Athime de Crécy: I see design as a tool that must respond strictly to improving the lives of as many people as possible. I have more esteem for a practical object than for a beautiful thing. This reflection thus directs me from my beginnings towards industrial design, which seems to better integrate the principles intrinsic to consumption. Consuming is not essentially limited to purchase and possession but implies accepting the natural destruction process of an object by its use. The production of objects, therefore, requires understanding the principles of impermanence and finitude from the design stage. This is not a frozen heritage but a cycle of construction, deconstruction, and reconstruction.

M&O: What would be your vision of today's "French design", and how would you situate yourself in this landscape?

A.D.C.: France will always be up to inaugurate a "universalist" ideal where I place myself. If design puts the

personalisation of the object at the centre, we have since switched to a "globalisation of imagination". A new fact of creation would be to find arrangements to make this collective taste converge with the local specificities of production methods. From this point of view, the French history of decorative arts and luxury has a pawn to play on the globalised chessboard. Digital revolutions and the climate challenge are leading to the appearance of a society with new aesthetics. An exhilarating challenge for French young designers!

M&O: What pieces will you present for Maison&Objet, and what do they say about the future directions of your work?

A.D.C.: I plan to present two major new pieces still being prototyped. The first is an extendable table named "Here Jack", allowing, by a simple sliding, to pass from eight to fourteen seats. The second is "CEB", an electric motorbike concept which, even if it may seem far from the theme of this edition of the show, seems very relevant in the approach of a French design of tomorrow. It also translates my desire to escape from the interior design sphere to put my research to the city's test and rub shoulders with the questions of new virtuous mobility. A subject here again is essential for imagining the design of a future world where everything is in motion, starting with people.



"CEB" prototype - Athime de Crécy



Appointed by PHILIPPE STARCK

Designer, Jury President of the Rising Talent Awards France 2023

A visionary creator and jack-of-all-trades with international notoriety and protean inventiveness, Philippe Starck has always focused on one essential vision: that creation, whatever form it takes, makes everyone's life better. As such, he is the pioneer and one of the central figures of the concept of a "democratic design". Deploying its work in all areas, whether everyday products (citrus squeezer, furniture, electric bicycle, or individual wind turbine), architecture (hotels, awe-inspiring restaurants), naval and space engineering (mega-yachts, housing capsule for private space tourism), Philippe Starck constantly pushes the limits and criteria of design.

starck.com



ALEXIS GEORGACOPOULOS

Director of the École cantonale d'art de Lausanne (ÉCAL)

Creativity as a guide

Founded in 1821, ÉCAL is regularly ranked among the world's top ten art and design schools (fifth in the Dezeen Hot List 2016). Alexis Georgacopoulos graduated with a Bachelor's degree in Industrial Design in 1999. He took up the position of Director of ÉCAL in July 2011. For him, knowledge in art and design passes through close links between education and practical approaches. He has initiated numerous partnerships with international institutions in management, technology and innovation while keeping creativity the main line. Among other recognitions, Wallpaper magazine named him one of the "100 Most Influential People in the Design World".

ecal.ch



HUGO DRUBAY

Rising Talent appointed by Isabelle Dubern, Co-Founder of The Invisible Collection.

Poetic and contemplative synchronicity of design

Born in 1991

Lives and works in Bourron-Marlotte, Seine-et-Marne (Outer Greater Paris Region)

Hugo Drubay is an interior architect, designer, and sculptor. Inspired by nature and captivated by morphogenesis, he uses techniques ranging from traditional craftsmanship to new technologies such as 3D printing and digital sculpture. A naturalist researcher, he observes the forms of nature to integrate them into his creative process and compose pieces with organic shapes. A graduate in interior architecture, product design and visual communication from the École Bleue in 2015, Hugo Drubay forged his talent alongside artists such as Jacques Garcia, Loris Gréaud and Théo Mercier. In 2019, he won the Mobilier National prize at the Design Parade in Toulon.

hugodrubby.com



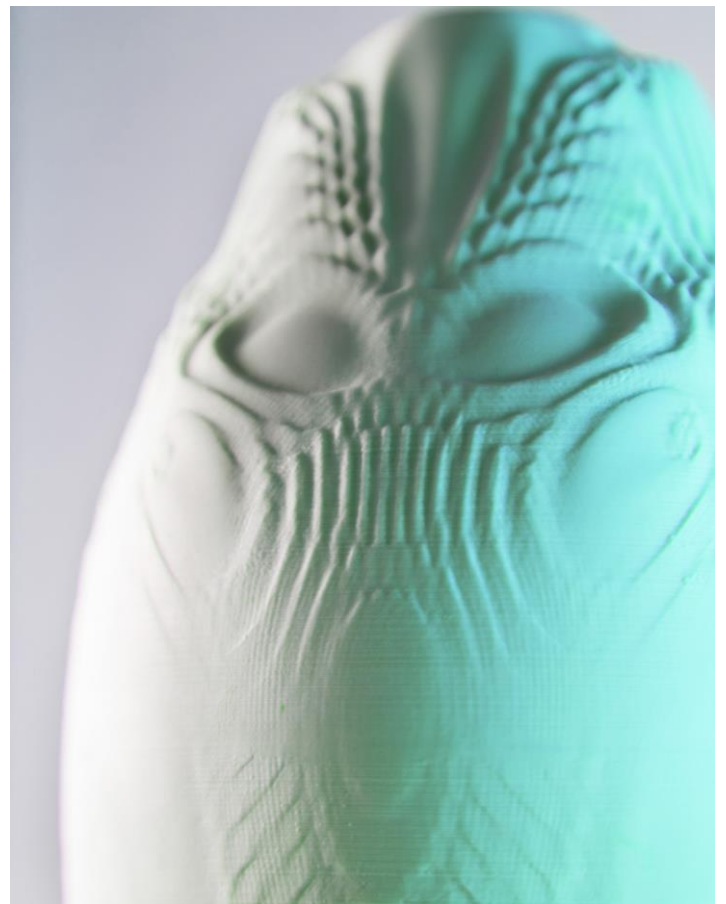
"Spire" desk from the Mobilier national - Hugo Drubay
©Paul Rousteau



Porcelain vase - Hugo Drubay
©Eve Campestrini



Wooden furniture for Design Parade - Hugo Drubay
©Eve Campestrini



Porcelain vase - Hugo Drubay
©Eve Campestrini

Three questions for Hugo Drubay

Maison&Objet: You work between product design, graphic design, and interior architecture. Can you describe this multidisciplinary approach?

Hugo Drubay: My creativity is oriented towards decorative art, drawing inspiration from artists of the 17th and 18th centuries who juggled between disciplines. My approach as a craftsman, or rather as a researcher, is driven by an insatiable curiosity for all applied arts techniques. My work is steeped in this history while adding a mystical dimension. I believe in the synchronicity in everything that surrounds us and to which objects do not escape.

M&O: What would be your vision of today's "French design", and how would you situate yourself in this landscape?

H.D.: French designers have inherited a unique artistic sensibility rooted in our history since Louis XIV. Our reputation for luxury is built on the attention to detail and sophistication that has always been our hallmark. We live in a time when the idea of style is fading, giving way to more creative fluidity.

M&O: What would be your vision of a "design of the future"?

H.D.: The principle of "biomimicry" could inspire this design of the future: drawing on the study of forms and the processes of creation of nature to apply them to those of the Human. It is imperative to propose solutions that promote the creation of ethical habitats, respecting both nature and people. I appreciate the Arts and Craft movement's respect for traditions and craft techniques. My vision of the future in design is emerging as a faithful representation of nature, promoting a harmonious communion with it.



"Spire" desk from the Mobilier national - Hugo Drubay
©Paul Rousteau



Isabelle Dubern ©DR

Appointed by **ISABELLE DUBERN**

Co-Founder of The Invisible Collection

An obsessive entrepreneur of beautiful things

Ex-lifestyle and society journalist for Bloomberg TV, Isabelle Dubern is passionate about the sweetness of life and the Enlightenment of the 18th century, gardens and Jean-Michel Frank. After creating her own fashion and luxury consulting agency in 2005, she was appointed Artistic Director of Dior Maison in 2015. There, she imagined collections with artists and continued her missions in luxury as Artistic Advisor for Diptyque's first Home collection and Dior Parfums. Passionate about architecture and the decorative arts, she seeks out the best contemporary talents and associates them with European artisans of excellence. An insatiable reader, Isabelle borrowed the name The Invisible Collection from the novel by Stephan Zweig.

theinvisiblecollection.com



Tim Leclabart ©Alex Socks

TIM LECLABART

Rising Talent appointed by Hervé Lemoine, President of the Mobilier national.

A design of artifacts as a collection of memories

Born in 1988
Lives and works in Paris

After a career with galleries and antique dealers, where he rubs shoulders with historical design and the contemporary scene, plus a significant Brazilian adventure, Tim Leclabart opened his studio in Paris in 2019. He presents at PAD London and Atelier Jaspers in Brussels, its first two coffee tables inspired by the modernist lines of Brazilian architecture. Collaborations with the Mouvements Modernes and Ketabi Bourdet galleries allow him to develop pieces that are part of the movement of French Decorative Arts or new, unusual sculptural explorations. Aware of the responsibility of designers to commit to a sustainable future, his recent projects reduce their carbon footprint, value scraps and use recycled materials. Tim Leclabart has developed a signature where, between timeless refinement and postmodernist references, simple and stripped lines exacerbate materials and colours.

timeclabart.com



"Canne" armchair - Tim Leclabart
©Studio Heraut



"Cork" stool - Tim Leclabart
©Studio Heraut



"Totem Axis 2.0" light sculpture, Mellow Yellow - Tim Leclabart



"Curved" coffee table - Tim Leclabart

Three questions to Tim Leclabart

Maison&Objet: How would you define your approach to design?

Tim Leclabart: It is a design that aims to create objects that, in addition to their functionality, have an emotional meaning which can resonate with everyone. They are objects designed to be souvenirs of travels, special events or important moments in (my) life. "Souvenirs" can also evoke "kitsch" or precious objects with a full sentimental charge. They are artefacts, pieces of history or from a committed future. Either way, they are functional and meaningful.

M&O: What would it be if you had to choose one of your emblematic pieces of this approach?

T.L.: My first object, the "Curved" coffee table, is, for example, the translation of my affection for the work of Oscar Niemeyer while evoking my stay in Rio de Janeiro. The free form of the set, which recalls the roof of his family home, the Casa das Canoas, is ultimately significant to everyone: some see it as a puzzle piece, others as a circuit.

Its midnight blue lacquered CNC machined glass reminds me of Carioca nights when others detect a link with the puddle tables of Jean Royère.

M&O: What would be your vision of today's "French design", and how would you situate yourself in this landscape?

T.L.: Design, like contemporary creation, is protean. Registering French design in a single register is complicated: we can see the emergence of eco-responsible design, experimental design, and architectural design. All highlight the know-how and the crafts. If there were to be a "French Design Touch", I think it lies in this mixture of heritage from the past and audacity, which Philippe Starck understood in the 1980s and which still resonates powerfully today.



"Curved" coffee table - Tim Leclabart



Hervé Lemoine ©Damien Grenon

Appointed by **HERVE LEMOINE**

President of the Mobilier national

A seasoned pilot of public institutions

General Heritage Curator Hervé Lemoine joined the Defense History Service in 1996. In 2005, he was appointed deputy director of memory, heritage and archives at the Ministry of Defence. In 2009, he took over the management of the Museum of French Monuments and the heritage department of the Cité de l'architecture et du Patrimoine, for which he curated several exhibitions. Hervé Lemoine served as Director of the Archives of France at the Ministry of Culture and Communication from 2010 to 2018. In this capacity, he piloted the network of national and departmental archives public services. Hervé Lemoine has been, since February 2018, Director and then Chairman (since January 2022) of the Mobilier national.

mobiliernational.culture.gouv.fr



Arthur Fosse and Samuel Perhirin, Passage ©Igor Piórrt

PASSAGE ARTUR FOSSE & SAMUEL PERHIRIN

Rising Talent appointed by Constance Rubini, Director of the madd-Bordeaux & Design Curator.

At the crossroads of fashion and design

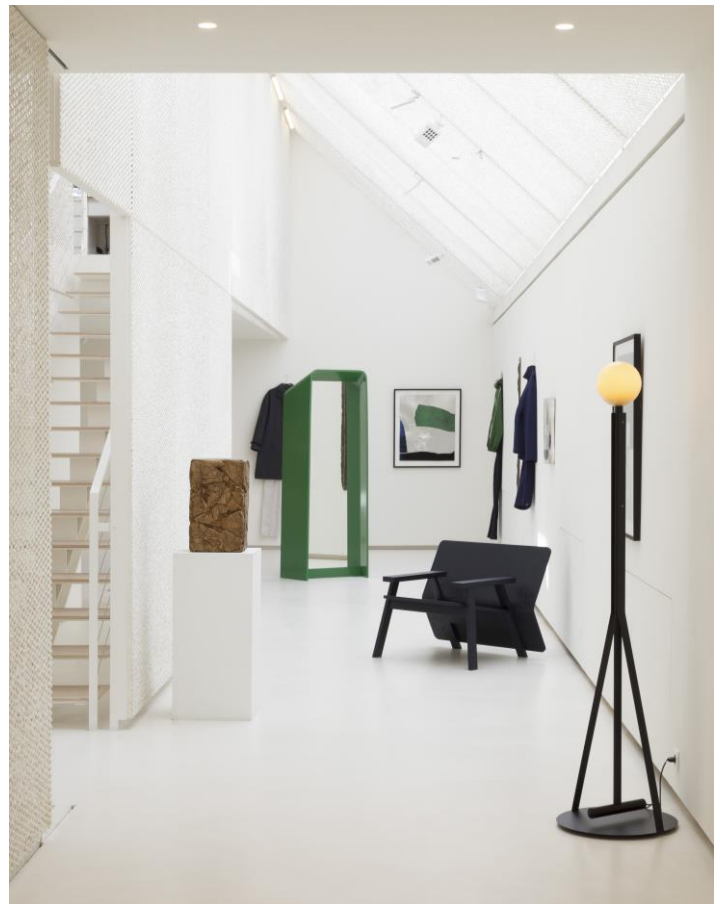
Respectively born in 1997 and 1996
Both live and work in Paris

A young brand created by Arthur Fosse and Samuel Perhirin, Passage bridges the gap between fashion and design and aims to bring together textile and furniture pieces under the same collection, which will stand the test of time through ingenious design and quality materials. The design of a lamp and a jacket borrows an identical process, where questions related to the creation of objects are found in those of fashion. Textile pieces tend to become more durable, both stylistically and in their manufacture. Conversely, the furniture retains the fantasy from the fashion sector and emancipation of function to develop unique pieces. Passage explores the balance of this transversality where division is no longer necessary.

passageoffice.com



Advertising campaign for the first Passage collection.
 Photographed by Igor Pjörri in 2022.



View of the exhibition launching the Passage brand in September 2022 at the Clavé Fine Art gallery, refurbished in 2016 by architect Kengo Kuma.



"La grande perche" floor lamp - Passage



The back of the Passage folding jacket, in recycled nylon and organic cotton.

Three questions to Passage Arthur Fosse & Samuel Perhirin

Maison&Objet: What does it mean for you two to present your work at Maison&Objet?

Samuel Perhirin: This is our first award, and we are honoured by this selection. This reinforces our determination to continue to work towards blurring the boundary between design and fashion. Participating in Maison & Objet is an opportunity to make yourself known in both sectors. It is also a unique opportunity to develop our network of partners and make our voices heard.

M&O: Your work operates a synthesis between design and fashion. Why this choice to unite the two practices?

Arthur Fosse: This choice is linked to our background at the ÉCAL school and its multidisciplinary teaching. We learned to consider the durability and industrialisation of the product, which influenced our approach to textile creation. We are inspired by creators such as Pierre Cardin and Raf Simons, who have explored the porosity between these two

disciplines. There is no longer any distinction between objects and clothing. Fashion is an important area for inventing new responsible and sustainable approaches.

M&O: What would be your vision of today's "French design", and how would you situate yourself in this landscape?

A.F.: The international aura of French fashion is undeniable. It is based on its concern for quality, excellence, and the ability to transmit exceptional know-how. We observe this same desire to highlight local techniques and to put French craftsmanship and industry back at the centre of the practice of the young French design scene.

S.P.: The new French design must combine creativity and responsibility. This involves considering the materials, origin, use, and production method. We try to contribute to this on our scale by producing, for example, our floor lamp, "La grande perche," with the Atelier Blam located in Nantes and the glass craftsman Victor Stokowski in the Paris region.



View of the exhibition of Passagebrand's launch in September 2022 at the Clavé Fine Art gallery, refurbished in 2016 by architect Kengo Kuma.



Appointed by **CONSTANCE RUBINI**

Director of madd-bordeaux and design curator

A museographic approach to Design

After a career in the art market in France and England, Constance Rubini joined the Museum of Decorative Arts in Paris in 1999. She organises various exhibitions there, including “Jean Royère, decorator in Paris” (1999 -2000), “Nobody's Perfect, by Gaetano Pesce” (2002-2003) and “Drawing Design” (2009-10). In 2010, she was the general curator of the Saint-Etienne International Design Biennial and curator of the “La Ville mobile” exhibition. From 2004 to 2010, she was editor-in-chief of the magazine Azimuts. A design historian, she was a professor of human sciences at the School of Decorative Arts in Paris, a lecturer at Sciences Po, and now works at the ÉCAL in Lausanne. She has been director of the madd-bordeaux since 2013. Knighted “Chevaleresse des Arts et des Lettres”, she is a member of the National Council of Design.

madd-bordeaux.fr

SCMP DESIGN OFFICE SEBASTIEN CLUZEL & MORGANE PLUCHON

Rising Talents appointed by Lauriane Duriez, Head of the Office of Design, Fashion and Crafts and Director of Ateliers de Paris.

A detail-oriented design, between functionality and economy of material

Born in 1988

Live and work between Lille and Paris

SCMP DESIGN OFFICE is founded by Sébastien Cluzel and Morgane Pluchon. After their joint studies at the École Supérieure d'Art et Design in Saint-Étienne, Morgane worked, among others, for Luca Nichetto and IKEA of Sweden. At the same time, Sébastien completed his training with a Master's HES-SO at the ÉCAL in Lausanne, where he remained an assistant professor for three years. The duo's approach consists of putting people back at the centre of the design practice by questioning the use of everyday objects, their perception of space and their mode of production. SCMP collaborates with publishers and companies in France and abroad to design functional, durable, elegant products. The studio is constantly evolving thanks to projects ranging from lighting to furniture.

scmpdesignoffice.com



Morgane Pluchon and Sébastien Cluzel, SCMP Design Office ©Jonathan Chambon



Desk lamp "Dorval" collection - SCMP Design Office
©ArseniKhamzin



"Optica" glass for Kimoto - SCMP Design Office
©SCMP Design Office



"Galta" Collection for Kann Design - SCMP Design Office
©Robin Barnes & Charlotte Taylor



"X100" hanging lamp for Theoreme Editions - SCMP Design Office
©SCMP Design Office

Three questions to SCMP DESIGN OFFICE

Maison&Objet: How would you define your approach to design?

SCMP: In everyday objects, there is a delicate balance between hyper functionality, the economy of material – a sensitive subject today – and the beauty of detail. Standard-life products speak of us, our cultures, habits, and memories. These are objects that we love, pass on, and carry around. They are part of our lives. Our approach takes the time to redesign these objects so they can be enjoyed. What is also engaging with everyday objects is their need to agree harmoniously with each other in space.

M&O: What would be your vision of today's "French design", and how would you situate yourself in this landscape?

SCMP: We are imbued with our French culture despite having lived abroad. What distinguishes France is not a "French design" per se but the dynamism of its cultural institutions that support creators. The work of Lauriane Duriez with the BDMMA and the city of Paris, or the support of the Mobilier national and its director Hervé Lemoine, for example, have been essential to us.

The "French style" is to cultivate a breeding ground of multiple creatives where everyone has their place.

M&O: What would be your vision of a "design of the future"?

SCMP: The "design of the future" must be accurate: a responsible use of materials to create valuable and unadorned objects. But also a durable design that can live in time. A suitable object would be an object that is transmitted from generation to generation, that can be repaired, or that can be resold easily. There is also a social question: its involvement in society and the people producing these objects. The challenge is changing certain mentalities and knowing what we need.



"Galta" Collection for Kann Design - SCMP Design Office
©Robin Barnes & Charlotte Taylor



Appointed by **LAURIANE DURIEZ**

**Director of the Ateliers de Paris
Head of the Design, Fashion and Arts and Crafts Office
of the City of Paris**

The historical expertise at the service of multidisciplinary creation

Passionate about art history, Lauriane Duriez joined the Société d'Encouragement aux métiers d'art in 2001 and participated in creating and disseminating reference information. In 2010, she became Head of the monitoring and information strategy of the National Institute of Crafts, an institution under the supervision of the Ministries of Economy, Culture and Education. In 2015, she joined the City of Paris as deputy director of the Ateliers de Paris and coordinated the "Grands Prix de la Création de la Ville de Paris" awards. In 2021, she took over the management of the Bureau du design, de la mode et des métiers d'art – Les Ateliers de Paris (Fashion and Arts and Crafts Office of the City of Paris).

bdmma.paris

NICOLAS VERSCHAEVE

Rising Talent appointed by Emmanuel Tibloux, Director of the École Nationale Supérieure des Arts Décoratifs (EnsAD)

A “situated” design, unravelling transformations

Born in 1995

Lives and works between Paris and Bruxelles

Nicolas Verschaeve nourishes his practice with keen attention to our ways of inhabiting the world and critically examines the production of objects, spaces, images and thoughts. Aboard his mobile studio, he opens areas for situated research that engage him to compose with each context's social, cultural, historical and technical data to reveal its uniqueness. Whether commissioned or self-initiated projects, Nicolas Verschaeve pays the same attention to relationships and the same rigour to design forms. The laws of matter guide their emergence, the gestures of those who transform it, and the artisanal or industrial processes involved in using it.



Nicolas Verschaeve ©Victor Cornec



"Escale" stool - Nicolas Verschaeve



Vase collection "Sillages" - Nicolas Verschaeve
©Victor Cornec



Lampe collection "Sillages" - Nicolas Verschaeve
©Victor Cornec



"Substrat" table centerpiece - Nicolas Verschaeve

Three questions to Nicolas Verschaeve

Maison&Objet: What does the opportunity of presenting your work to Maison&Objet mean to you?

Nicolas Verschaeve: This distinction allows the dissemination of work built on intuitions and personal commitment. Participating in the show means opening a space-time to express a voice within the vast design field. I suppose one of the show's objectives is to make the positioning of young designers visible. In that case, I am lucky to be able to share ideas and visions, which are also those of the people with whom I have been working for a few years, and to be able to face the eyes of the most significant number.

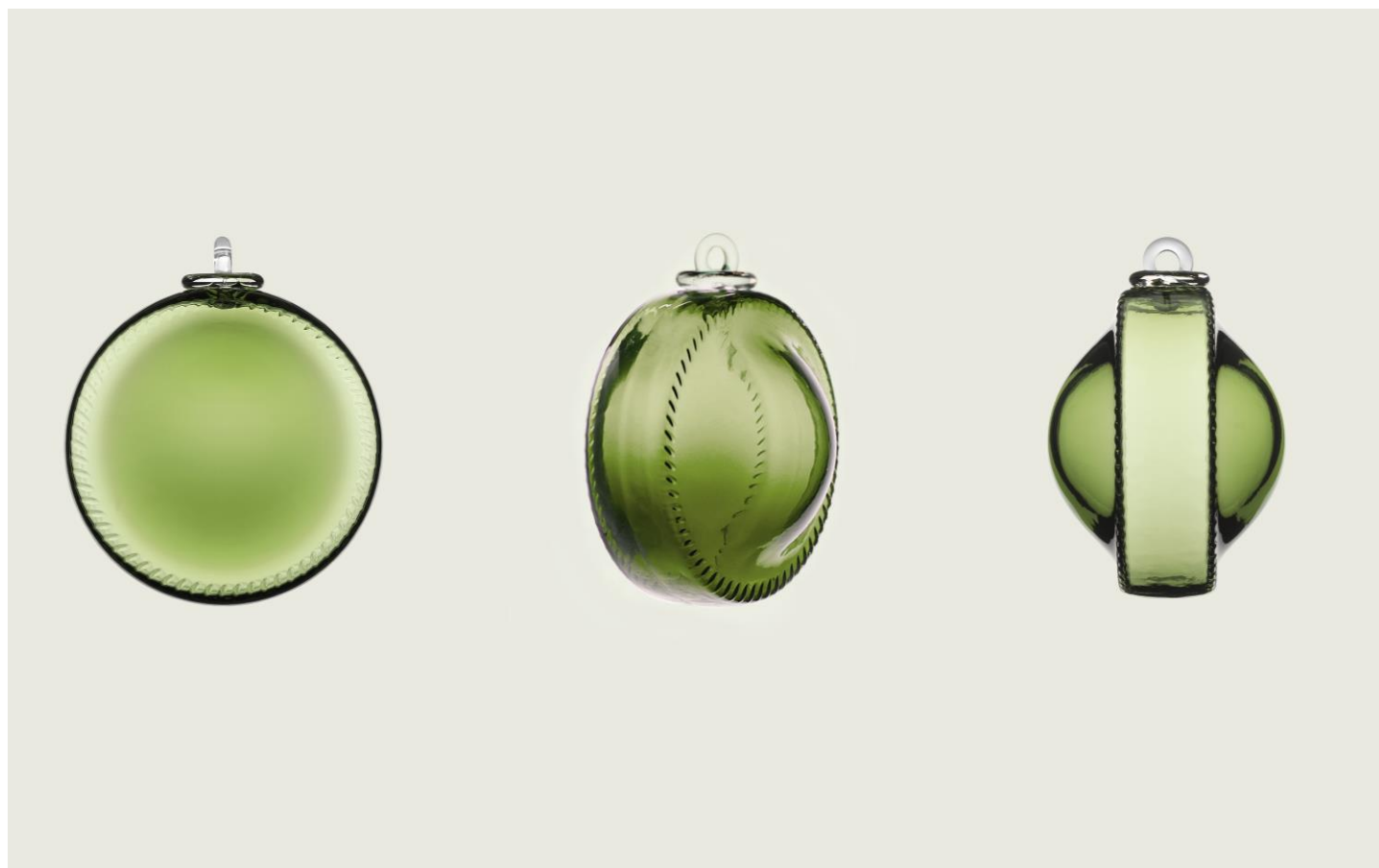
M&O: You defend a “situated” practice of design. Can you describe this approach?

N.V.: I envision my practice as close as possible to where the world is changing, whether it be places of production, the capture of resources, or spaces of thought. In 2016, I set up a system in which and through which I can engage in projects that support my convictions: an itinerant design office that still leads me today to live – for the duration of a project – in a territory and to follow the laws of the material,

the gestures of those who transform it and the artisanal or industrial processes involved.

M&O: What would be your vision of a “design of the future”?

N.V.: The strength of the design is to be versatile to adapt its methods to new purposes. Today, the question is to know which desirable future it is essential to direct our efforts to. It is not a question of thinking about objects in isolation but of considering everything that contributes to their emergence and what goes beyond it, their environmental, social, economic, cultural, or political impacts.



"Extra" Christmas ornaments - Nicolas Verschaeve
©Guy Rebmeister



Appointed by Emmanuel Tibloux

Director of the École Nationale Supérieure des Arts Décoratifs (EnsAD)

The observer of the Arts Deco revival

Born in 1966 and a former student of the École Normale Supérieure, Emmanuel Tibloux has been Director of the École Nationale Supérieure des Arts Décoratifs in Paris since July 2018. He was previously a teacher and researcher in literature at the University of Rennes 2 (1993-2000), then successively Director of the French Institute of Bilbao (2000-2004), of the Higher School of Art and Design of Valence (2004-2007), of the Higher School of Art and Design of Saint -Etienne (2007-2011) and the National School of Fine Arts in Lyon (2011-2018). He was also president of the National Association of Art Schools (ANdEA) from 2009 to 2017. Emmanuel Tibloux regularly speaks in the press through forums, articles or interviews on art, design, culture, and education.

ensad.fr



Jeanne Andrieu ©DR

JEANNE ANDRIEU

Winner of the Rising Talent Craft appointed by Stéphane Galerneau, President of Ateliers d'Art de France.

A silent dive into the abyss of material

Born in 1995

Lives and works in Hostun, Drôme (south-eastern France)

A graduate of the ESAM in Caen in 2019, Jeanne Andrieu joined the ENSAD in Limoges, where she obtained her Higher National Diploma in Plastic Expression in June 2022. She continued her training as a ceramic artist at the Maison de la Céramique in Dieulefit (Drôme, south-eastern France). Her pieces with organic contours celebrate nature, plants and the complex beauty of underwater fauna and flora. Sensitive to the sculptural properties of corals, Jeanne Andrieu is fascinated by the patterns, textures and colours of these warm sea polyps' sensual and vulnerable limestone skeletons. She thus transmutes her botanist observations into clay as much as fragments of memories and creates objects that make up a dreamlike naturalist fresco.

jeanneandrieu.com

"The young ceramist, Jeanne Andrieu, challenges with her dreamlike universe that transports us to imaginary worlds with colourful, whimsical, and joyful fauna and flora. She explores the sculptural quality of plants and corals while trying to captivate their vulnerability and sensuality by working with ceramic material, resistant and fragile at the same time. She transforms the material to make unique, sometimes monumental pieces with original patterns and complex textures in her studio. Her colour palette gives a singular character to her unique pieces that resonate in the world of silence, which has a deeper meaning for her, thus bringing a more intimate and powerful dimension to her works. Finalist of the Prix de la Jeune Création Métiers d'art, it was natural to designate her this year as the winner of The Rising Talent Award 2023, in the CRAFT category, to represent France."

Stéphane Galerneau



"Ananoctis - Jeanne Andrieu



"Azshara's veil I, II, III, IV et V " - Jeanne Andrieu



"Ziabylotis" - Jeanne Andrieu



"Teldrassil" - Jeanne Andrieu

Three questions to Jeanne Andrieu

Maison&Objet: Ateliers d'Art de France distinguishes you with the Rising Talent Craft prize. What do this double recognition and the opportunity to present your work at Maison&Objet mean to you?

Jeanne Andrieu: My background could not be more atypical, and the beginnings were complicated due to my status as a hard-of-hearing person. I have always needed to be more in line with the environment where my job takes place. This double distinction encourages me to pursue my creative path and represents an extraordinary opportunity to unveil my pieces to the public.

M&O: Your works explore and reinterpret the sculptural quality of plants and corals. How was this approach born?

J.A.: When I first went scuba diving. On the surface, I experience the forced silence of a world that I know is rich of noises and teeming with sounds. Immersed, silence imposes itself and imposes its rules. I thus experience a new sensory force, and the other senses are also awakened. I was then marked by the visual richness of the underwater landscapes as much as the special touch of the

rocks and corals. For the first time, I observe in nature a real and tangible expression of "fantasy-like" landscapes which remind me of the fantasy-culture universe, which fascinates me and with which I feed my inner world. I try to transcribe a sensitive "photograph" of these landscapes in three dimensions with my pieces.

M&O: Your objects are shaped into unique creations, what are your sources of inspiration?

J.A.: They would be more like works of art. They represent fragments of memories and transfigure a world that I recreate from my observations of fauna and flora, but which also borrow from the imagination of authors or fantastic filmmakers. Thus, the legends and mysterious creatures that populate Miyazaki's films and the literature of Lewis Carroll, or even the majestic landscapes of Tolkien's novels, nourish me as much as the sculptural properties specific to plants and corals whose I try to capture the vulnerability and to transcribe formal sensuality. My clay forms, therefore, try to question what disappears, what remains, what we try to reconstitute or even what can exist elsewhere. My sculptures could thus be likened to fossils of a world frozen between dream and reality. If our environment deteriorates repeatedly, the nature I recreate always remains abundant and whimsical.



"Zangarmash" - Jeanne Andrieu



Appointed by Stéphane Galerneau

President of Ateliers d'Art de France

Revealer of fine crafts talents

President of Ateliers d'Art de France, a professional union for fine crafts, since October 2022, Stéphane Galerneau embodies a new dialogue and brings together any actor ready to commit to creation by highlighting the strengths and industry's values. An interior architect and designer by training, having put his creativity at the service of the most excellent tableware houses, Stéphane Galerneau, also a foundry specialist who set up his "Création Galant" workshop near Poitiers, is, above all, a field man, committed to revealing the talents from all territories, without borders.

ateliersdart.com

About Maison&Objet

Since 1995, Maison&Objet (SAFI Organization, a subsidiary of Ateliers d'Art de France and RX France) has been animating and federating the international community of decoration, design, and art of living. Its trademark? The ability to provoke fertile international encounters, to accelerate the visibility of the brands that join its shows or its digital platform, but also a singular instinct to promote the trends that will make the heart of the decoration planet beat. Maison&Objet's mission is to reveal talents, offer opportunities for online and offline exchanges and inspiration, and facilitate the development of companies.

With two annual trade shows for professionals and Paris Design Week, which takes place in September, Maison&Objet is an essential industry barometer. Online and year-round since 2016, MOM (Maison&Objet and More) allows buyers and brands to continue their exchanges, launch new collections, or make contacts beyond physical meetings. In 2023, Maison&Objet will deploy new digital services and MOM becomes a marketplace.

To take things further, Maison&Objet Academy now offers professionals an exclusive monthly web channel dedicated to training and market analysis.

On social networks, discoveries continue on a daily basis for a community of nearly one million active participants on Facebook, Instagram, Twitter, LinkedIn, Xing, WeChat and now TikTok.

As the spearhead of Paris Capitale de la Création, Maison&Objet is a catalyst for positioning Paris as one of the world's leading design centres.



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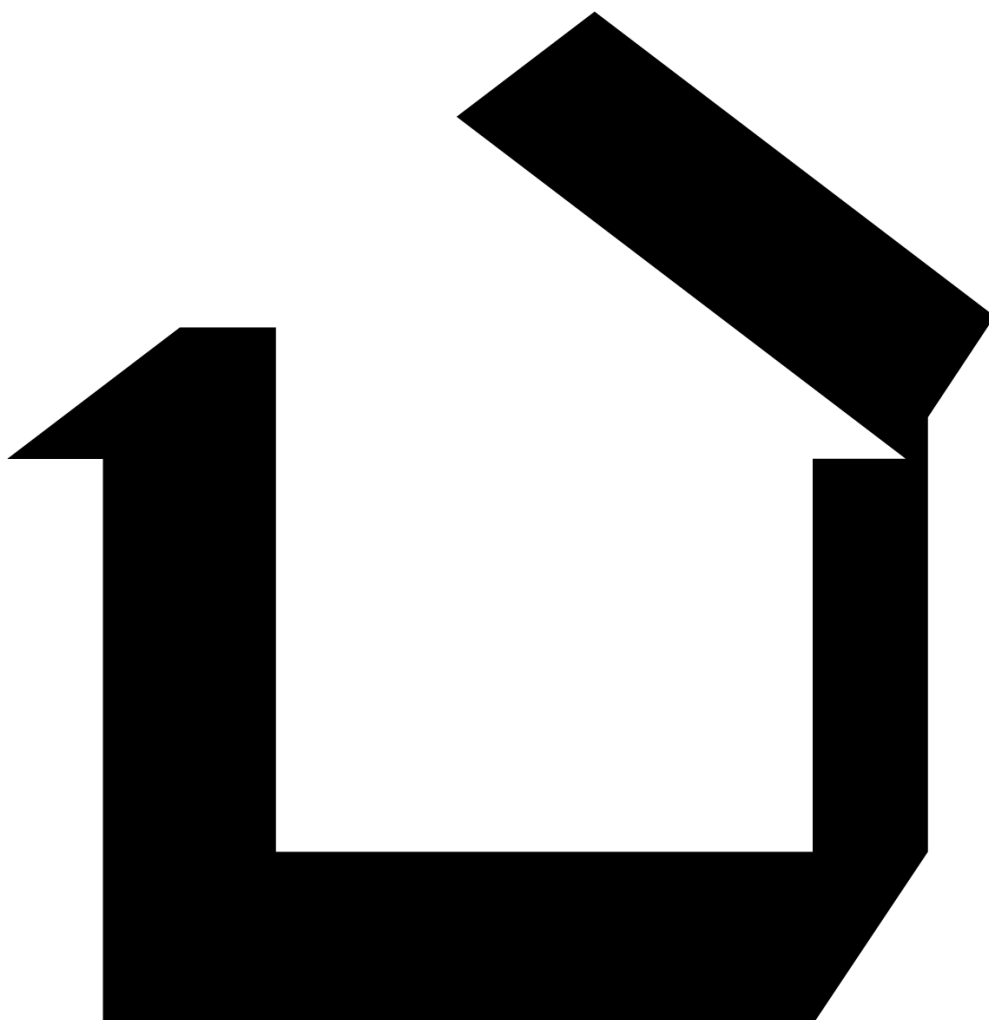
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