



PAN AMSTERDAM 2023

CATALOGUE

PAN AMSTERDAM 2023

Galerie Ariane C-Y is taking part in PAN Amsterdam for the first time. The gallery is highlighting emerging French and British artists by presenting a selection of works by Camille Brès, Guillaume Castel, William Wright and Samuel Yal.

The booth is dominated by *Gorgone*, a monumental work by Guillaume Castel. The French sculptor translates the nature in which he lives, revealing its strength and great fragility. Guillaume Castel captures the plant form with industrial materials, notably stainless steel and Corten steel. The artist refers to his work as environmental art. They are derived from nature and are intended to be placed there.

Samuel Yal sculpts the body in porcelain. For PAN, the artist extends the *Quadrum* series initiated by a public commission from the Musée de l'Homme (Paris) for the exhibition *Aux frontières de l'humain* in 2022. The artist's embossed face diffracts as if expanding. But the flesh contained within the geometric form eludes unity. From this pixelated chaos emerges a silence. Time is suspended in delicate fragments of porcelain. The gallery is also exhibiting other series by the artist, including *Pellicule*, *Geste* and *Bulle*.

As well as two sculptors, the gallery is exhibiting painters, including three emerging French painters: Camille Brès, an artist represented by the gallery, Clémentine Margheriti and Marius Pons de Vincent, both of whom have been invited. The three painters live and work in Strasbourg and all studied at the HEAR. A whole new generation of painters from this school has been making their mark on the French scene in recent years. Their works show a diversity of techniques, subjects and formats, but also a unity in their way of thinking about painting. Camille Brès in particular presents two large gouaches, *Après l'orage* and *L'étang du coucou*, and a self-portrait in pastel. Camille Brès roots her painting in History of art, from Renaissance to American most recent painting. She chooses themes from her daily life while opening them to wider issues such as the exploration of psyche, feminism and our relationship to Nature.

In addition to the emerging French scene, Galerie Ariane C-Y also represents foreign artists. William Wright lives and works in London. He has been represented by the gallery since 2015. His small format works are striking for the density of their

PAN

AMSTERDAM

compositions in an almost naïve style. His muted palette plays on a range of greys, greens and blues. A black stroke separates the elements from each other. William Wright is interested in patterns of behaviour in and around the place of work and how the studio practice and home life overlap. His extensive knowledge of twentieth century painting informs his own work. Rare oil paintings are presented at PAN.

Connor Newsome is a young British painter from Yorkshire recently represented by the gallery. Three of his oils are shown for the Dutch public to discover.

Galerie Ariane C-Y is a pop-up gallery based in Paris. Each show is organised as an independent project. The venue of the exhibition varies in order to adjust to the specificities of each curatorial project. The exhibitions are mainly set in Paris, Le Marais, or elsewhere in France and abroad. The gallery was created in 2014. In recent years, it has notably been present at Art Paris, Luxembourg Art Week and Drawing Now. The gallery is open all year long by appointment only in Paris. Galerie Ariane C-Y is a member of Comité Professionnel des Galeries d'Art.

Follow us on social media @galeriearianecy

**GUILLAUME CASTEL (1980)**

Lives and works in Plouégat-Guerrand, France.

Guillaume Castel's sculptures draw on the natural world around him. He has been developing an imaginary herbarium for the past 20 years, his aim being to reach the essence of the organic form. The artist uses the term environmental art to describe his works. His first public commission at the age of 25 was followed by many others. In 2014, he exhibited at the Beelden aan Zee Museum in The Hague. In 2020, EEAC in Juvisy (near Paris) organised a solo exhibition. In 2022, a major exhibition of his monumental works was held at the *Orangerie* of the french Senate in the Jardin du Luxembourg. His monumental sculptures are part of major collections.

**CAMILLE BRÈS (1987)**

Lives and works in Strasbourg, France.

Graduated from the Haute Ecole des Arts du Rhin, Camille Brès belongs to a young generation of French figurative painters who are renewing the genre. She has taken part in numerous Regionale exhibitions in Basel and in Strasbourg. Camille Brès also took part in *Jeune Création* in 2020 and 2021. In 2022, the *Puzzle* (in Thionville) devoted a room to her paintings in their exhibition *Entre-Corps*. In 2023, she is one of the five artists to represent France in Luxembourg at the Art2cure exhibition *Time Reflections*. The artist devoted three years working only with gouache. This break from oil painting had a significant impact on her work. She now works with gouache, oil and more recently pastel.

**WILLIAM WRIGHT (1971)**

Lives and works in London, United Kingdom.

William Wright is an English painter, draughtsman and printmaker. He studied at Leeds Metropolitan University. The artist exhibits with various galleries in France, in the UK, in the US and in Belgium. Galerie Ariane C-Y has been representing him since 2015. In 2022, William Wright was exhibited at Charleston (UK) at their show *Absent Artists*. Some of his paintings are part of the Katrin Bellinger collection. William Wright's subjects are inspired by his routine at home and in the studio. In his compositions, the image is dense and rests on a few strokes and a muted palette. The gallery produced a short video this year about his drawing project *Everyday Drawings*.

**SAMUEL YAL (1982)**

Lives and works in Pontoise near Paris, France.

Samuel Yal is a French sculptor and film director. His research focuses on the body, the face and their relationship to space. He made a short film, *Nævus*, which won a number of awards in 2016. The film was shortlisted for the Cesar Awards in 2017. Samuel Yal was awarded the Georges Coulon Prize in 2016, as well as the Bernard Magrez Sculpture Prize in 2017. He was exhibited at the Boghossian Foundation in 2018. In autumn 2021, Samuel Yal created an installation for the Musée de l'Homme. *Quadrum* was placed at the entrance of the exhibition *Aux frontières de l'humain*. The artist also created a monumental installation, *Oris*, for the nave of the Abbey of Fontevraud.

WILLIAM WRIGHT

Galerie Ariane C-Y is presenting a selection of oil paintings by William Wright. The British artist lives and works in London. Over the last few years he has developed a body of work in painting, drawings and etchings. William Wright explains: "My practice is driven by a sense of necessity. What is it that compels me to return to the studio and doggedly pursue something? [...] I don't feel as though I possess any great natural facility, so I need the discipline that routine provides. [...] I'm really interested in these patterns of behaviour in and around the place of work and how the studio practice and home life overlap."¹ The oils presented at PAN show subjects related to his home: tomatoes on a plate, leeks on a chopping board.

William Wright explains: "I use a combination of observation, imagination, and memory. It's a curious thing how we interpret the significance of objects and why certain things resonate more than others. In a sense the subject finds you and it's a case of deciding what you need and filtering out the rest. I am drawn to ordinary, humble objects but really these choices and decisions are just a way in, you must get lost in the process and allow the painting or drawing to follow its own logic.. »²

Some subjects are more imaginative and rooted in



William Wright, *Tomatoes*, detail, 30,5 x 27,9 cm, oil on panel, 2002-2022.

the history of art, such as the *Vanité Still-Life with Skull, Jug, Book and Knife*.

William Wright paints over time. The oil on panel *Tomatoes*, for example, was painted between 2002 and 2022. The subject often varies on the same canvas, with the artist covering the subject or elements with successive layers. The result is dense compositions, reduced to a few strokes, with a flat perspective. A black outline separates the elements from one another. The painter uses a muted palette. Greys and greens are enhanced by rare bright colours: the red of a tomato, the yellow of a flower petal, the blue in a drawer.

Galerie Ariane C-Y has been representing William Wright since 2015 and is pleased to bring his painting to a Dutch audience. Some rare drawings from the *Everyday Drawings* series can be viewed on request.



William Wright, *Still-Life with Leeks, Knife and Chopping Board*, detail, 35,8 x 46 cm, oil on canvas, 2022.

1. and 2. William Wright, in *William Wright and Alix Paré in conversation*, introduction of the catalogue *Everyday Drawings*, Galerie Ariane C-Y, 2023, Paris.

William Wright, *Still-Life with Skull, Jug, Book and Knife*, detail, 40,6 x 30,8 cm, oil on canvas, 2022-2023.





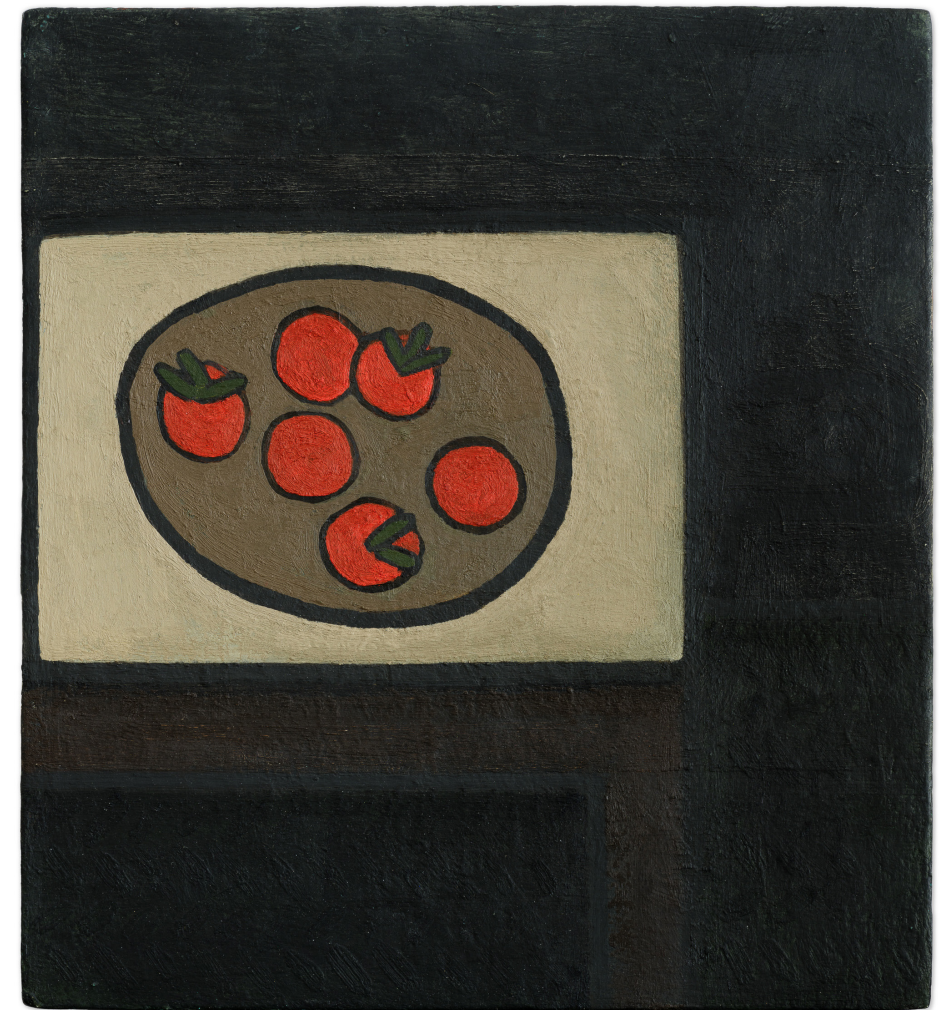
William Wright, *Still-Life with Skull, Jug, Book and Knife*, 40,6 x 30,8 cm, oil on canvas, 2022-2023.



William Wright, *Still-Life with Leeks, Knife and Chopping Board*, 35,8 x 46 cm, oil on canvas, 2022.



William Wright, *Yellow Flowers*, 40,6 x 30,8 cm, oil on canvas, 2022-2023.



William Wright, *Tomatoes*, 30,5 x 27,9 cm, oil on board, 2002-2022.

GUILLAUME CASTEL

Nature and its flora are a source of inspiration for Guillaume Castel. The artist lives in a village in the Bay of Morlaix in Brittany, close to nature. He patiently develops an imaginary herbarium, aiming at the essence of the organic form. The artist describes his work as environmental art. His sculptures are inspired by nature and are intended to be placed back in it, to interact with their surroundings.

For PAN Amsterdam 2023, Guillaume Castel created a monumental sculpture, *Gorgone*, in Corten steel and hammered stainless steel. The series was born of the artist's dives. They led him to develop a passion for undersea flora, algae and, more recently, gorgonian corals. He discovered a place where these corals attach themselves to the rock. Guillaume Castel looks for pure organic form in the material, to the point of minimalism. With *Gorgone*, however, the form is the result of an assemblage. The artist returns to an old practice from his early days, showing a concretion of intertwined corals attached to the rock. Guillaume Castel captures the organic form with industrial materials, in this case Corten steel and stainless steel. The sculptor hammers the stainless steel for a long time, giving it a vibration. Guillaume Castel makes all his sculptures in his studio, so each one is unique.



Guillaume Castel, *Dulse*, stainless steel and lacquer, 47 x 39,5 x 32 cm, 2023.

Nori also belongs to the series inspired by the sea. The sculpture evokes a seaweed undulating with the current. Guillaume Castel has purified the line. Each *Nori* stands in a single piece, with no welds. A monumental version in stainless steel and Corten steel was installed in Tréguier, Brittany, in July 2018, in front of the cathedral. Once again, Guillaume Castel breaks away from mimetic reproduction. He is not looking for a description of the plant, but rather for the organic form itself. This mural version was exhibited at the Orangerie du Sénat, Paris, as part of his solo show, *Mascaret* in 2022.

The *Nori* series has become one of the key series in Guillaume Castel's work. It is the first of the "imaginary seaweed" series.

Guillaume Castel works on different scales. He often begins with small-scale works that allow him to explore a form. He then moves on to monumental scale. Galerie Ariane C-Y is presenting several small and medium-sized works from the *Cosse*, *Dulse*, *Samare*, *Ginko* and *Varech* series.



Guillaume Castel, *Varech*, hammered and patinated brass, 19,5 x 19 x 16 cm, 2023.

Guillaume Castel, *Nori*, stainless steel and patina, 136 x 107 x 27 cm, 2021.





Guillaume Castel, *Gorgone*, Corten steel and stainless steel, 209 x 156 x 35 cm, 2023.



Guillaume Castel, *Nori*, stainless steel and patina, 136 x 107 x 27 cm, 2021.



Guillaume Castel, *Dulse*, stainless steel and lacquer, 47 x 39,5 x 35 cm, 2023.



Guillaume Castel, *Samare*, Corten steel and stainless steel, 60,4 x 30 x 30 cm, 2023.



Guillaume Castel, *Cosse*, numbered bronze, 14 x 18 x 20 cm, 2019.



Guillaume Castel, *Varech*, hammered and patinated copper, 19,5 x 20 x 19,5 cm, 2021.



Guillaume Castel, *Varech*, hammered and patinated brass, 19,5 x 19 x 16 cm, 2023.



Guillaume Castel, *Cosse*, numbered bronze, 14 x 18 x 20 cm, 2020.



Guillaume Castel, *Dulse*, hammered and patinated brass, 20,2 x 18,5 x 14,5 cm, 2023.



Guillaume Castel, *Varech*, hammered and patinated brass, 16,2 x 15,5 x 11 cm, 2023.



Guillaume Castel, *Ginkgo*, Corten steel and lacquer, 38,5 x 14 x 24 cm,



Guillaume Castel, *Varech*, hammered and patinated brass, 9,4 x 14 x 11 cm, 2022.

CAMILLE BRÈS

For PAN Amsterdam, Galerie Ariane C-Y is showcasing emerging French artists. Camille Brès lives and works in Strasbourg, where she studied.

Her paintings are born of her daily life. "Camille Brès admits that she is often dazzled, both literally and figuratively. Certain dazzling moments, sometimes exhilarating, sometimes embarrassing, are the source of photographs taken on her mobile phone. These images sometimes, but not always, serve as a starting point for her creations"¹ as art historian Alix Paré analyses.

On a large gouache on show at PAN Amsterdam, the artist found herself caught in a storm as she cycled through the city on her way to the studio. The rain stopped and a swan appeared on the river banks. This vision struck Camille Brès, who translated it into gouache. The title, *Après l'orage* (After the Storm), emphasises the atmosphere of calm after nature's rampage. For the painter, nature is often urban or peri-urban. The framing does not suggest that the scene takes place in the city. It contributes to the poetry of this suspended moment. The work *L'étang du coucou* (The Cuckoo's Pond), on the other hand, shows the open countryside, something unusual for Camille Brès. But close observation of the scene reveals a completely different reality.



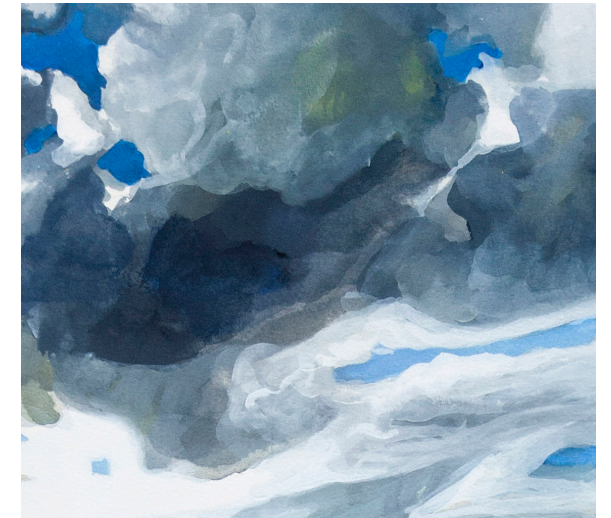
Camille Brès, *Après l'orage*, detail, 80 x 60 cm, gouache on paper, 2023.

His companion is shown stretched out on the edge of a pond during a stroll. His languid pose amuses the artist, who has already depicted him as Venus on two occasions. The man is wearing all the traits of modernity: cap, tee-shirt, shorts, trainers and, hidden from view, his mobile phone. Camille Brès detaches the figure in watercolour from the landscape in gouache. This formal choice reveals an impossible disconnection that hinders our osmosis, however brief, with nature.

Camille Brès is also presenting three works from her "*Touffe d'herbes*" series, which grew out of the first confinement in 2020. During the brief authorised outings, the artist's attention is drawn to the weeds growing everywhere. The painter was struck by this beauty, doomed to be uprooted, a fragile expression of nature nestling in the hollows of the concrete. This was the beginning of a series of portraits of flowers that has continued to this day, including *Adventice* and *Touffe d'herbes devant la mer*.

Two other works were inspired by the city near Paris where the artist grew up: *La Lune est là* and *Marquage au sol 2*. The latter is part of the "*Marquages au sol*" series, in which the artist takes an interest in the paint everywhere in the city. The city is so covered in them that you can't even see them any more. Camille Brès is fascinated by this urban paint as a source of light.

Finally, her new *Autoportrait au pare-soleil* shows Camille Brès at the wheel, blinded by the light, pulling the sun visor down over her eyes. "Camille Brès reverses the point of view she had previously adopted. We no longer see the backlight through her eyes; instead we see her blinking to try to see us. In the end, we take the place of her various models: her artist friends at work, her partner and son at the beach or picnic area. She shows us head-on the artist's gaze as she tries to get a better grasp of the light by placing her eyes in the shadows." ²

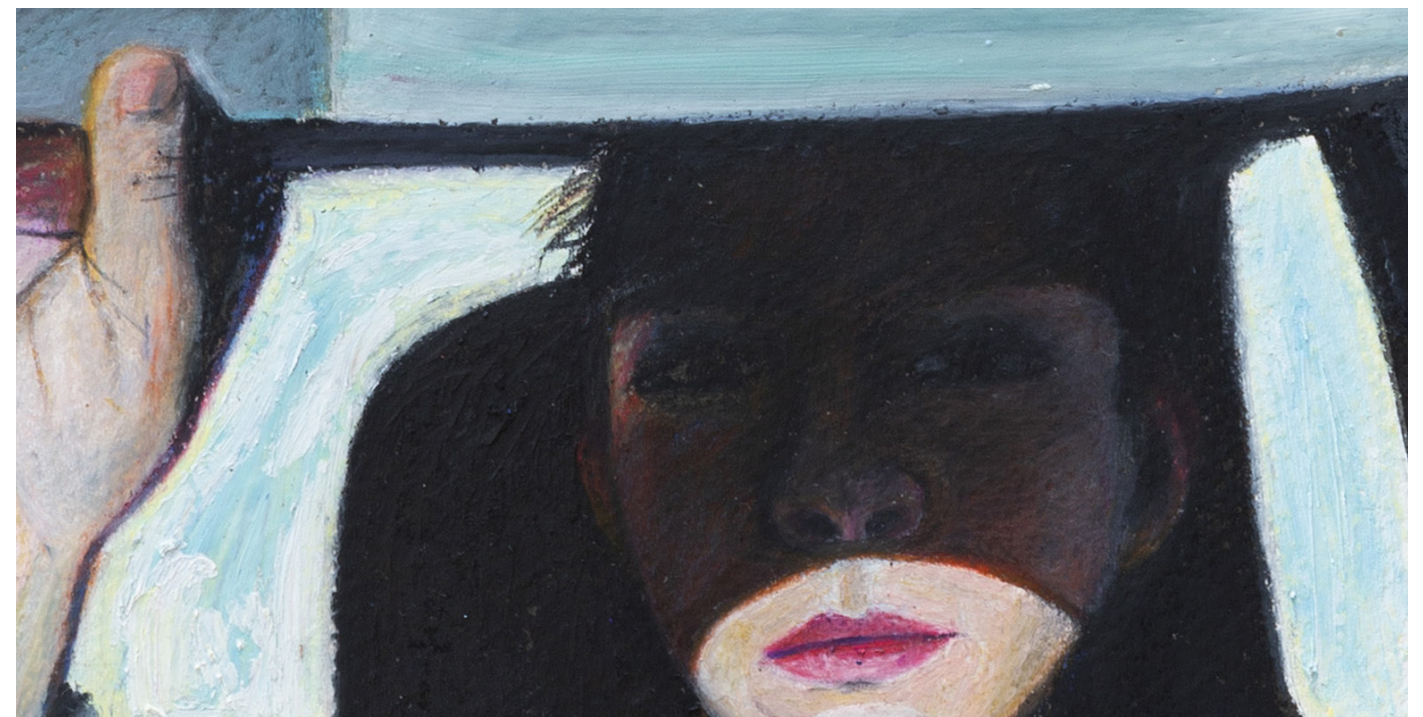


Camille Brès, *Touffe d'herbes devant la mer*, detail, gouache and watercolour on paper, 60 x 40 cm, 2022.

1. Alix Paré in the introduction of the catalogue *Coloration maison*, Camille Brès, Galerie Ariane C-Y, 2021, Paris.

2. Alix Paré in the introduction of the catalogue *Tout contre jour*, Camille Brès, Galerie Ariane C-Y, 2023, Paris.

Camille Brès, *Autoportrait au pare-soleil*, detail, pastel on paper, 36 x 27,9 cm, 2023.





Camille Brès, *Après l'orage*, 80 x 60 cm, gouache on paper, 2023.





Camille Brès, *L'étang du coucou*, 89 x 116 cm, gouache and watercolour on paper, 2022.



Camille Brès, *Sur le motif 2*, oil on canvas, 90 x 70 cm, 2023.



Camille Brès, *Marquage au sol 2*, oil on canvas, 36,2 x 31,1 cm, 2023.



Camille Brès, *Touffe d'herbes de ma rue*, gouache on paper, 60 x 40 cm, 2023.



Camille Brès, *Touffe d'herbes devant la mer*, gouache and watercolour on paper, 60 x 40 cm, 2022.



Camille Brès, *Adventice*, gouache on paper, 60 x 40 cm, 2021.



Camille Brès, *La lune est là*, gouache on paper, 69,8 x 49,5 cm, 2020.

SAMUEL YAL

Samuel Yal is exhibiting for the first time at PAN Amsterdam. He has previously exhibited in the Netherlands, notably at the Beelden aan Zee museum in 2014 and in Maastricht in 2017. Samuel Yal lives and works in Pontoise, near Paris. In 2021, the Musée de l'Homme in Paris commissioned Samuel Yal to create *Quadrum*, an monumental installation, to be placed at the entrance of the exhibition *Aux frontières de l'humain*. This installation was followed by wall-mounted and standing versions. *Quadrum* depicts the artist's body embossed in porcelain and broken down into squares. The grain of the skin confronts the geometry. The installation at the Musée de l'Homme brings to mind Leonardo da Vinci's Vitruvian Man. But man no longer fits into a square. The Renaissance humanist gives way to a fragmented, pixellated man. This relationship with the image, no longer revealed by light as photography was, but captured digitally, contributes to the fragmentation of the human being. Samuel Yal has created a large mural from the *Quadrum* series for PAN Amsterdam, as well as two smaller versions. Each work in the series is unique. The gallery also presents works from the *Geste*, *Bulle* and *Pellicule* series.

In the *Geste* series, Samuel Yal fragments the body, retaining only the hands. Each work in the series unfolds a gesture, the interpretation of which is left to the viewer. The thorns suggest the translation of movement, its trace in space. They also embody the warmth of a palm.



Exhibition view *Aux frontières de l'humain*, Musée de l'Homme, Paris, France. Samuel Yal, *Quadrum*, porcelain, leeds and nylon, 300 x 350 x 150 cm, 2021.

Like a thermal image, *Geste* makes visible the heat that emanates from us and increases the space of the body. Finally, Samuel Yal translates the impressions left by a handshake: the contact of a body, its warmth, its tension.

The *Bulle* series combines two fire arts, porcelain and glass. Samuel Yal goes through a long process, punctuated by delicate stages, to create a unique

sculpture in which porcelain and glass come face to face. The glass seems to dilate the expanding face. It both fragments and holds the porcelain face together. Again, the tension created suggests movement.

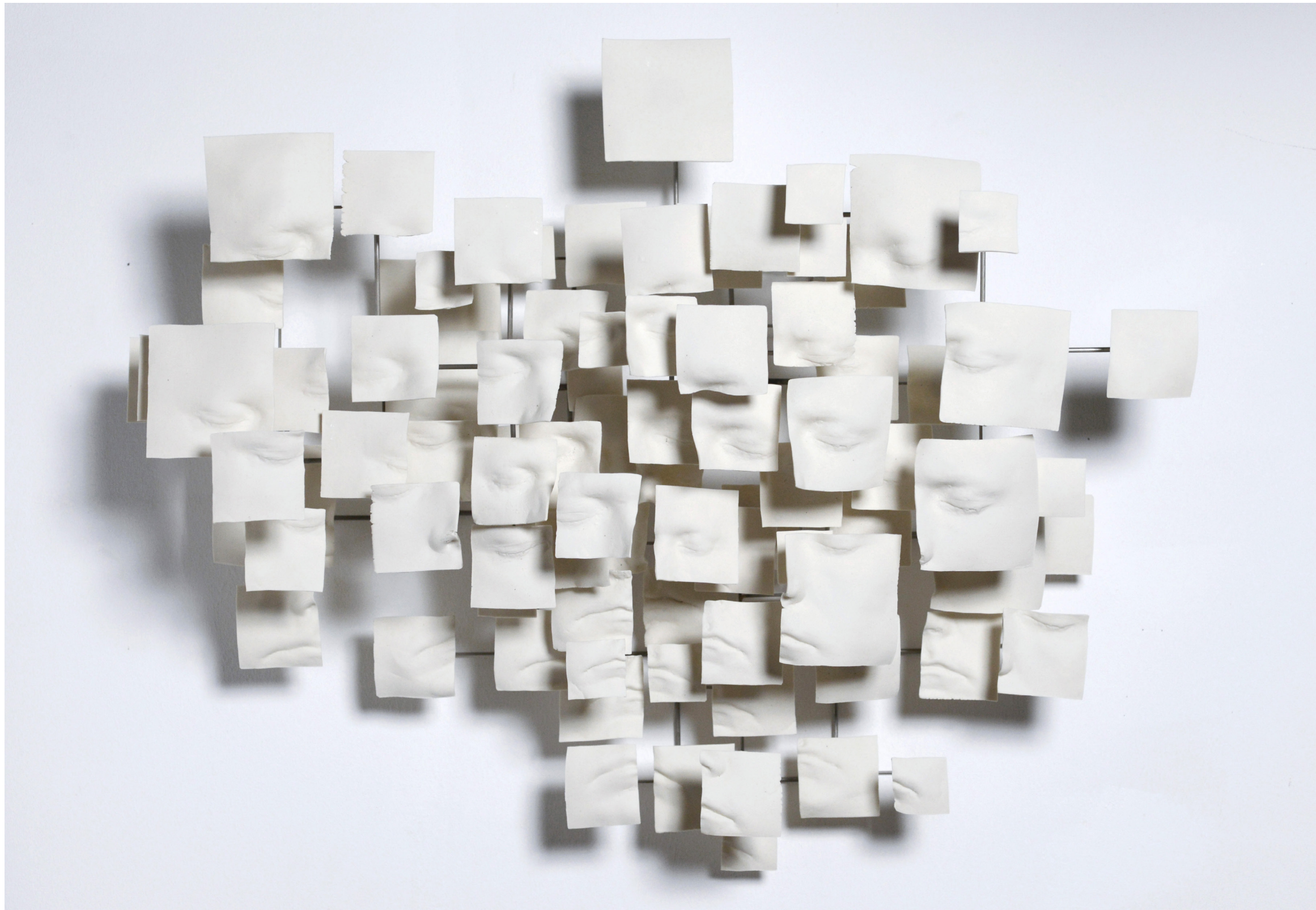
The *Pellicule* series reveals faces whose appearance is made possible by the moulting of successive layers. The faces have neutral features: mouth and eyes closed, with no expression other than that of inner meditation. The series echoes a drawing by Leonardo da Vinci showing an onion next to a skull. The Italian master compared the head to an onion: successive layers. Samuel Yal opens up the body in a subtle and delicate way, and this opening seems to reveal the exterior of a face more than its interiority. This constant back-and-forth between external contact with the body and the exploration of a sublimated interiority defines Samuel Yal's work.



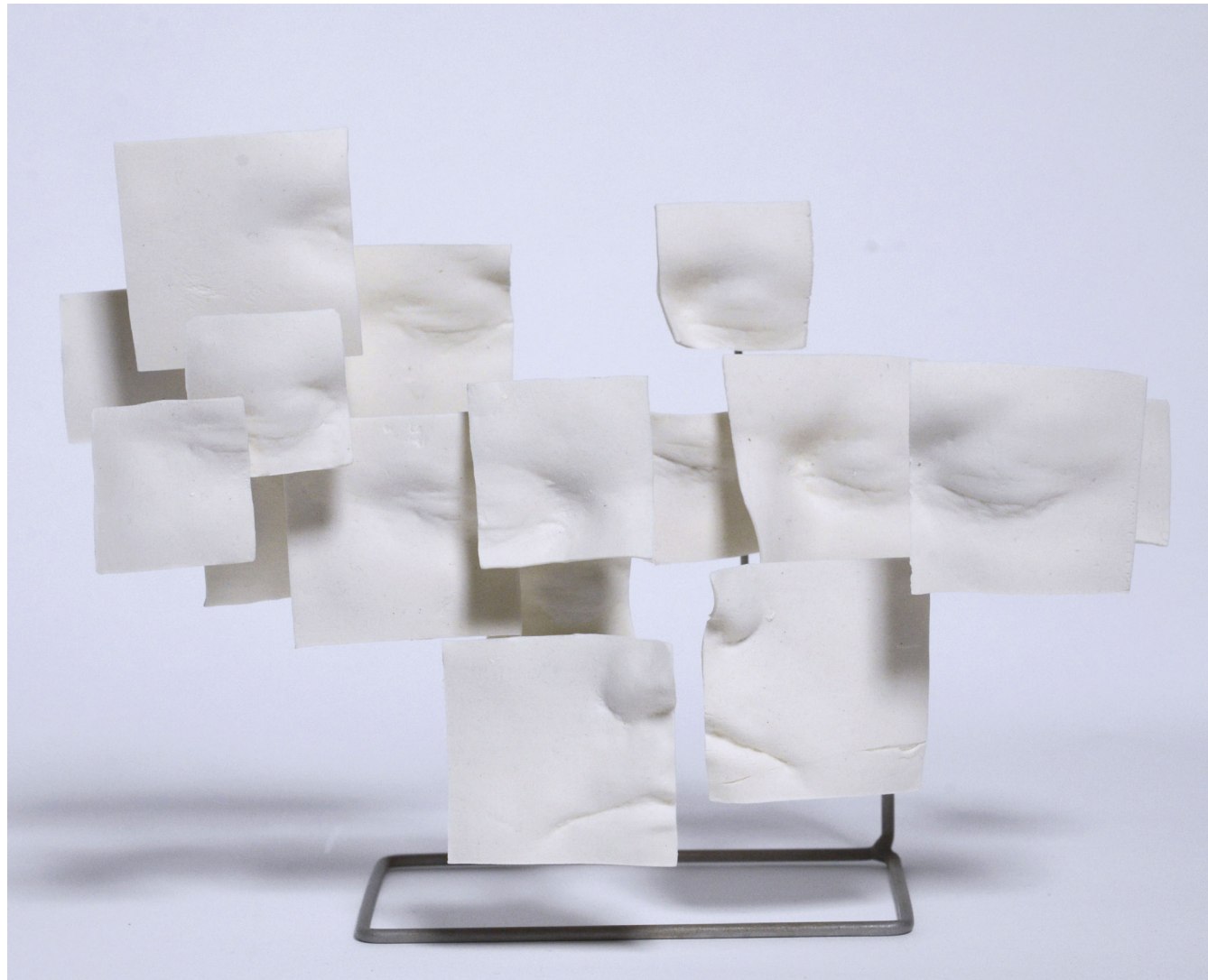
Samuel Yal, *Geste IV*, detail, porcelain, 32 x 25 x 10 cm, 2022.

Samuel Yal, *Quadrum*, detail, 54 x 65 x 21,5 cm, porcelain and stainless steel, 2023.





Samuel Yal, *Quadrum*, 54 x 65 x 21,5 cm, porcelain and stainless steel, 2023.



Samuel Yal, *Quadrum*, porcelain and stainless steel, 18 x 27 x 12 cm, 2023.



Samuel Yal, *Quadrum*, 23,5 x 26 x 11,5 cm, porcelain and stainless steel, 2023.



Samuel Yal, *Pellicule VIII*, enamelled porcelain, 16 x 12 x 18 cm, 2023.



Samuel Yal, *Bulle VI*, porcelain, glass and concrete, 24 x 10 x 13 cm, 2022.



Samuel Yal, *Geste XII*, porcelain, 41,5 x 9,5 x 5 cm, 2023.



Samuel Yal, *Geste V*, porcelain, 20 x 12,5 x 18,5 cm, 2022.





Samuel Yal, *Geste IV*, porcelain, 32 x 25 x 10 cm, 2022.

CLÉMENTINE MARGHERITI

Clémentine Margheriti lives and works in Strasbourg, where she studied at the Ecole Supérieure des Arts Décoratifs (ESAD). She is currently taking part in the exhibition *Voir en peinture - la jeune figuration en France*, a group show travelling between a number of French museums. Clémentine Margheriti usually paints on small slates, which she prepares with a layer of chalk and skin glue, before painting in oil with an emulsion of her own making. The artist favours a long-term approach. She may leave a work undone for months or years before returning to it and considering it finished. Clémentine Margheriti's work is broken down into quasi-ritual gestures. She draws her subjects from her library of personal images, photos taken on the spot as a support for her memory. The artist accepts and plays with photographic distortions.

In *Tulipes*, the painter plays with a bouquet of flowers, as if two large eyes were watching us. Clémentine Margheriti is interested in the shift between the real and the photographic image, and then from the image to the painting. Flat tints of colour have only recently come into play in her painting. Clémentine Margheriti likes to use "all the colours" and tries out a tighter expression in her latest works, such as *Une fleur*, a portrait of one of her daughter's friends who posed for her. In the History of art, bouquets of flowers echo the



Clémentine Margheriti, *Une fleur*, detail, oil on slate, 32 x 22 cm, 2023.

passing of time. The artist is seduced by the simplicity of the subject.

"I walk with someone and that someone is painting", she explains¹.

Clémentine Margheriti describes her work as a walk, and here she presents a family outing in the city. The bicycle expresses the tenderness of family ties captured in everyday moments.

In an article published in *L'Atelier contemporain* in 2014, Ann Loubert described Clémentine Margheriti's creative process as follows: "She gathers, in her body as in her images, the intensity of moments of life that expand under her fingers".² Galerie Ariane C-Y is delighted to present Clémentine Margheriti, as a guest artist.



Clémentine Margheriti, *Le vélo*, oil on slate, 11 x 16 cm, 2023.

1. *Toucher l'image du doigt, et voir si le souvenir reste bien en place*, Ann Loubert, in *L'Atelier contemporain* n°2, printemps 2014, p.103-118, p. 116.
2. *Idem*, p. 108.

Clémentine Margheriti, *Tulipes*, detail, oil on slate, 25 x 35 cm, 2023.





Clémentine Margheriti, *Une fleur*, oil on slate, 32 x 22 cm , 2023.

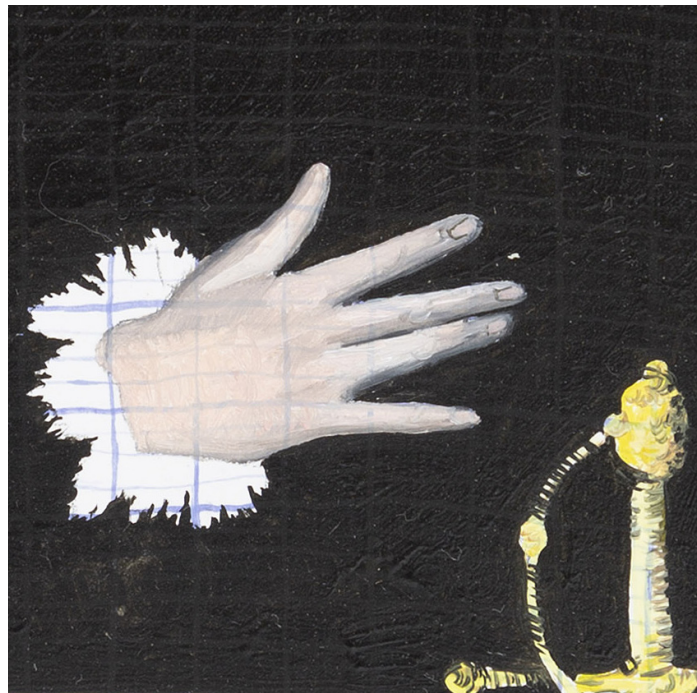


Clémentine Margheriti, *Tulipes*, oil on slate, 25 x 35 cm , 2023.

MARIUS PONS DE VINCENT

Marius Pons de Vincent lives and works in Strasbourg. He studied at HEAR. In 2021, he was awarded the City of Strasbourg Art Prize. He was also resident at Bastion XIV between 2013 and 2017. The painter is currently taking part in the exhibition *Voir en peinture - la jeune figuration en France*, a group exhibition travelling between several French museums.

Copie simple 15 (El Greco) belongs to a series that began almost two years ago. Marius Pons de Vincent simulates a sheet of paper on which he is copying a painting by the Spanish master. A gentleman holds his hand over his heart. In a solemn and emphatic gesture, he seems to be taking an oath. The painter was able to observe El Greco's portrait during a retrospective at the Grand Palais in Paris. Marius Pons de Vincent painted on wood, and had fun copying the painting on the fake large-tile copy. The lines vibrate, "It has to dance a little", as the artist explains. Playing with the art of trompe-l'œil, the painter covers the bottom right-hand corner of the copy with simulated colour tests. In this way, the viewer observes the copy being painted, "bringing the painting back to the state of an ongoing process". The work shows the painter's dexterity and his love of games: puns, playful images, playful paintings, playful vision of the painter's work. The artist is also exhibiting a small, almost



Marius Pons de Vincent, *Copie simple 15 (El Greco)*, detail, oil on wood, 33 x 24 cm, 2023.

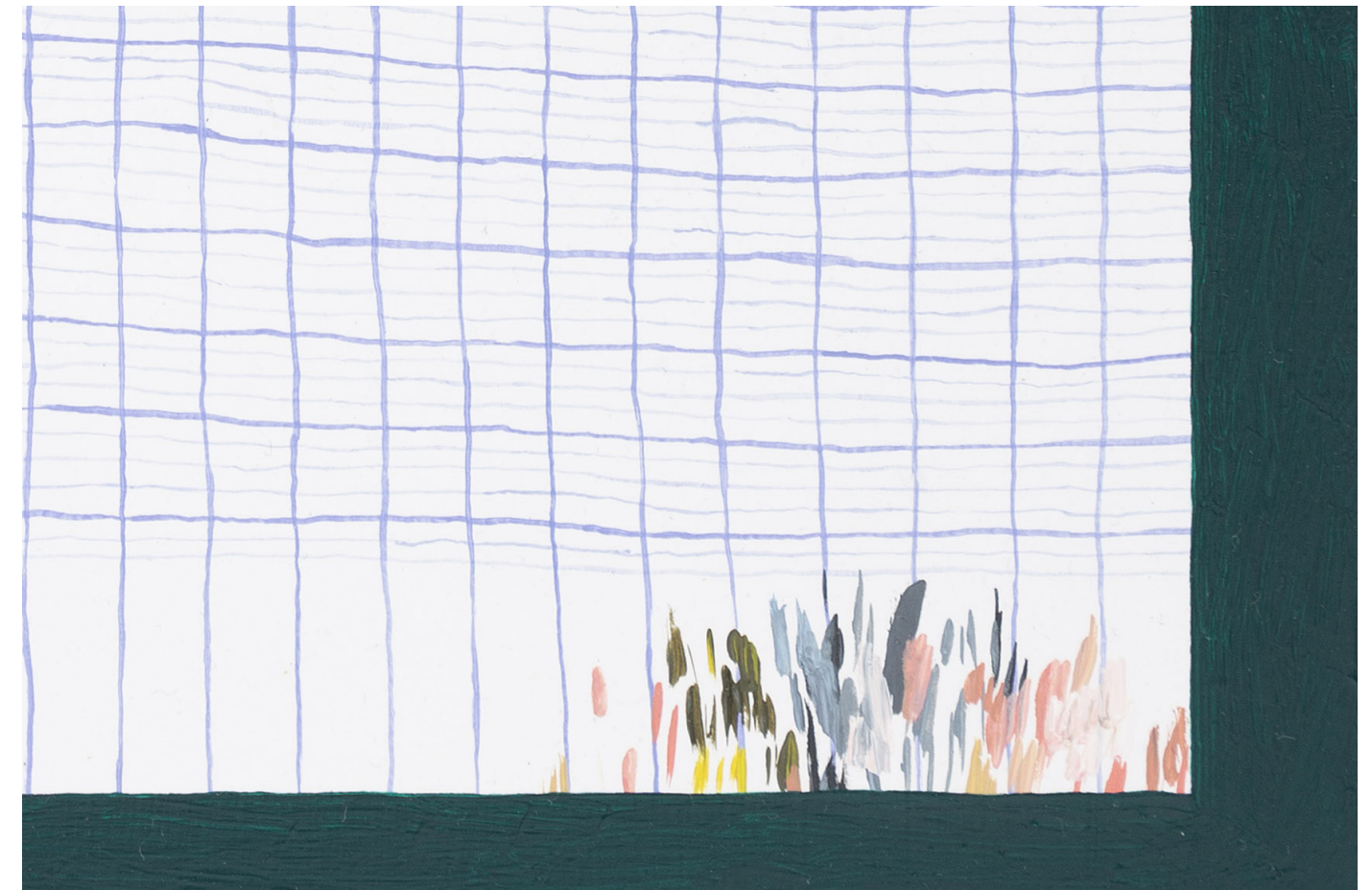
square oil painting on wood, *Noyau, avocat et compas*.

An open avocado is placed on a table next to a compass and its core. Each element is represented to scale 1. The round shape can be read as a positive shape on the core or a negative one on the avocado. The compass, a geometric tool emphasises the natural perfection of the shape and the limits of representational art.

Galerie Ariane C-Y presents Marius Pons de Vincent as a guest artist.



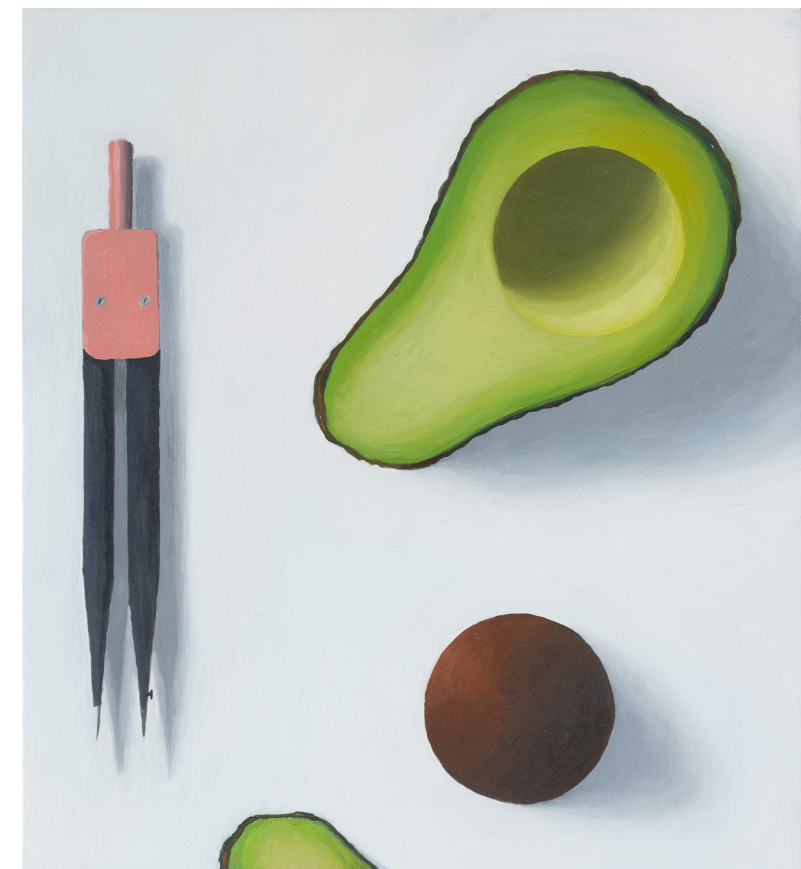
Marius Pons de Vincent, *Noyau, avocat et compas*, detail, oil on wood, 20 x 18 cm, 2023.



Marius Pons de Vincent, *Copie simple 15 (El Greco)*, detail, oil on wood, 33 x 24 cm, 2023.



Marius Pons de Vincent, *Copie simple 15 (El Greco)*, oil on wood, 33 x 24 cm, 2023.



Marius Pons de Vincent, *Noyau, avocat et compas*, oil on wood, 20 x 18 cm, 2023.

Find out more about the artists on our website :

www.arianecy.com

Follow us on social media @galeriearianecy

This catalogue has been made by Galerie Ariane C-Y.

All rights reserved to Galerie Ariane C-Y.

© Texts and design : Ariane C-Y and Catherine Jouve.

Photo credits :

- Grégory Copitet
- Amankaï Araya
- Émilie Vialet
- Guillaume Castel
- Samuel Yal
- Pierre Mouton
- Yosuke Kojima