

PRESS RELEASE





JANUARY 2020 RISING TALENT AWARDS FRANCE

What do the following have in common? A designer who uses the latest computer software to sculpt objects with color; another who takes his creative inspiration from a rundown 17th-century chateau in the west of France; and a pair intent on revolutionizing the world of household electronic appliances. The answer is that they are just some of the emerging stars of the vibrant French design scene chosen for January 2020's Rising Talent Awards. Each edition of MAISON&OBJET, the Paris-based international trade fair of design, decoration and lifestyle, offers a special focus on a new generation of talent and names to note from a specific country.

After the Italy, Lebanon, China and United States in recent times, the spotlight returns closer to home with a carefully curated selection of five individual designers and one duo nominated by a jury that includes among others, an esteemed gallery owner, a highly sought-out product designer and the director of one of France's most revered design institutions. The work of these *happy few* will be prominently displayed at MAISON&OBJET, which takes place January 17–21 at the exhibition center at Paris Nord Villepinte.

"This year marks the 25th anniversary of the fair and we thought it was an excellent opportunity to return to our roots and to survey the best of home young talent", declares Philippe Brocart, Managing Director of SAFI, the company that organizes MAISON&OBJET. "Few countries can boast such a rich heritage in the fields of the decorative arts and design as France, and that tradition is now being extended by an exciting new generation, who are pushing the boundaries of their craft".



© natacha&sacha

←
Computer server -
ceramic

THE FRENCH TOUCH

From Jean-Michel Frank to Joseph Dirand, from Charlotte Perriand to India Mahdavi, the history of design has constantly been marked and shaped by French-bred talent. A pool of young talent is now adding its contribution with new stories to tell and a plethora of impelling objects that may at first appear to be aesthetically distinct, but often share a similar approach and philosophy. “There are currently two main trends in the young French design scene”, asserts the director of the Ecole Camondo, René-Jacques Mayer. “The first is that designers are developing stronger links with craftsmanship. They are distinguishing themselves less with industrial products than with objects produced in limited quantities using traditional savoir-faire. Secondly, they are no longer interested in simply designing a chair, but develop projects that are much more societal. Their overriding aim is to solve problems and come up with new uses”.

THE JURY

A panel composed of six of France's most prestigious design experts came together to designate this edition's Rising Talents.

Pierre Charpin was himself nominated as MAISON&OBJET's Designer of the Year in 2017. His products are manufactured by the likes of Alessi, Cristallerie Saint Louis and Hermès, and have found their way into the collections of the Centre Pompidou and the Musée des Arts Décoratifs in Paris. **Guillaume Houzé** is the president of the Fondation Lafayette Anticipations, which offers financial support to creative talents, and organizes regular art, design and fashion exhibitions in its headquarters situated in a 19th-century building at the heart of Paris's Marais district, renovated by Rem Koolhaas's architectural firm, OMA. **Didier Krzentowski** is the co-founder of the esteemed Galerie kreò, which has addresses in both Paris and London, where it offers limited-edition cre-ations by contemporary designers such as Jaime Hayon and Konstantin Grcic, as well as vintage French and Italian lighting from the 1950s onwards.

Guillaume Houzé →



Pierre Charpin ↓



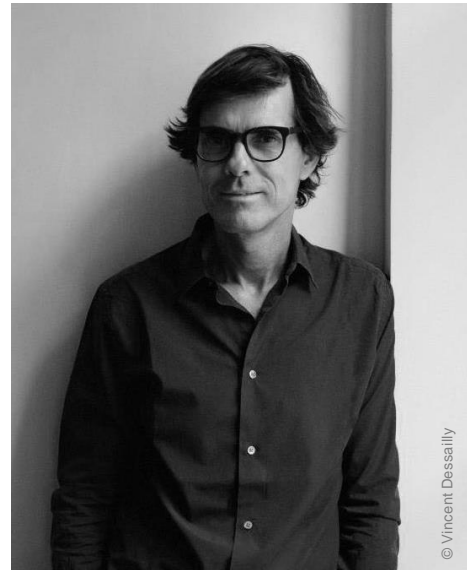
Didier Krzentowski ↓



René-Jacques Mayer



Pierre Yovanovitch



René-Jacques Mayer is the director of the illustrious Ecole Camondo design school, whose alumni have included Pierre Paulin and Philippe Starck. **Françoise Seince** is an art historian and the director of the Ateliers de Paris, which is dedicated to the promotion of creative companies in the fields of crafts, fashion and design. **Pierre Yovanovitch** is one of France's leading interior designers, with offices in Paris and New York. Characterized by a strong emphasis on craftsmanship, his work comprises residential and hotel projects, as well as furniture collections presented by the R&Company gallery in Manhattan.

Françoise Seince



THE RISING TALENTS

This edition's six Rising Talents have a number of common denominators. The first is their geographical proximity. All of them are principally based in Paris. Another is their training. Four of them are graduates of the ENSCI Les Ateliers school in the French capital's 11th *arrondissement*... and another, Julie Richoz, has taught there.

Particularly striking is the way their different concerns overlap. Ecological issues are very much to the fore, whether it be Adrien Garcia's desire to create durable objects that can be passed on to future generations,

Natacha & Sacha's innovative heating designs that reduce energy consumption, or Wendy Andreu's love of working with molds because the process generates a minimum of waste. There is also an attraction to the handmade, either using age-old materials or strikingly innovative ones, and an aspiration to question the status quo and offer novel solutions. Such is the experimental approach of Mathieu Peyroulet Ghilni. And nowhere is this more evident in general than in the fields of technology and mass production. As Laureline Galliot says, "A machine that creates perfect geometrical forms stresses me out. I want to reeducate the eye to more organic, less industrial shapes".

ADRIEN GARCIA

www.studioadret.com

Designer Adrien Garcia describes himself as “a wild and sociable man”. For jury member Pierre Yovanovitch, he is quite simply “a dreamer”. Garcia splits his time between Paris and a dilapidated 17th-century castle near Nantes in the west of France, from which he gleans great inspiration. “I need its empty, rundown spaces in order to imagine new creations”, he declares. An example is an oak bench based on a 15th-century model he found in its chapel. He also makes much of his furniture out of oak trees felled on the property.

Born in 1990, Garcia studied at both ENSCI Les Ateliers in Paris and the Art University of Berlin before spending five years working for a French interiors firm specialised in wellness and spa projects. Currently developing his first full-blown furniture collection in a “quite austere, sculptural” style partly inspired by Land Artists like Andy Goldsworthy, he favours finely balanced proportions and noble materials, such as wood and steel.

A firm advocate of working with French artisans, his avowed goal is to produce objects that will last and can be handed down to future generations.

“Adrien likes to imagine new solutions, multi-functional objects and has a desire for innovation”, notes Yovanovitch. “At the same time, he strives for strict lines and simple forms. It’s that mix of exuberance and rigour that I really like”.



Adrien Garcia →

*« The advantage of having craftsmanship in France
is that it allows you to dream and to create things
on the spot »*

ADRIEN GARCIA

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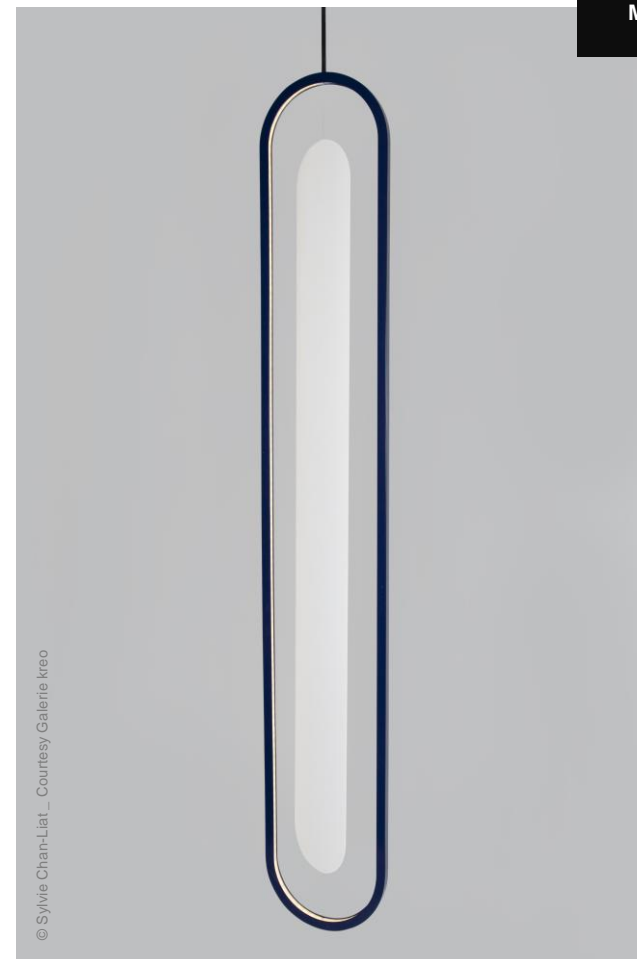
MAISON&OBJET
17-21 JAN. 2020

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JULIE RICHOSZ

www.julierichoz.com

Of all of this January's Rising Talents, the Franco-Swiss designer Julie Richoz is perhaps the most established. She first made her mark by winning the Grand Jury prize at the Design Parade at the Villa Noailles in 2012 and opened her Paris-based studio the following year. She has since collaborated with prestigious galleries on both sides of the English Channel (kreo in Paris and Libby Sellers in London), as well as creating objects for some of Europe's leading design firms: outdoor furniture for Tectona, the Fierzo desk organiser for Alessi and the Cité ceiling lamp for Louis Poulsen. The latter consists of six curved shades arranged in a rhythmical configuration. "I like the idea of repetition", she asserts, "but with subtle variations".



© Sylvie Chan-Liat - Courtesy Galerie kreio



© ED

↑
Dyade

Light Joliette blu



© Sylvie Chan-Liat _ Courtesy Galerie kreO

JULIE RICHOSZ

Richoz obviously also has a predilection for curved forms and avows a fascination with colored glass, a material she first explored with her *Oreilles* (Ear) vases, produced during a residence at CIRVA in Marseille. “One of the beautiful things about glass is the way light passes through the material”, she opines.

Equally at ease working on one-offs and industrial products, she has more recently been exploring the world of textiles, as witnessed by the irregularly patterned, raffia *Binaire* rug she designed for the Manufacture de Cogolin. Ask Richoz about her dream commission, however, and she is at pains to articulate what it would be. “Either something really small or something extremely big”, she says. “But, I can’t name anything in particular”.

“Her work is poetic, functional and delicate. She assembles images and uses a wealth of references to create something new”.

DIDIER KRZENTOWSKI



Jug ↑



LAURELINE GALLIOT

www.laurelinegalliot.com

“She has a really novel approach”, asserts jury member René-Jacques Mayer, in reference to the work of his nominee, Laureline Galliot. “She’s developed an aesthetic I’ve never seen before”. Referring to herself as a “design and painter”, Galliot uses new technology to create objects in which color plays a predominant role. “I want to turn on its head the paradigm that dictates that color is only a finishing touch”, she states. “I work with it as a material”.

She conceives her designs either by drawing with her fingers on an iPad or by donning a virtual reality headset and using software originally developed for cartoon animation. A video on YouTube shows her making sweeping movements with a joystick, as if performing an elaborate choreography. In both instances, she has no preconceived idea of the form of the final object. She allows herself instead to be guided by the virtual brushstrokes as they appear.

LAURELINE GALLIOT

Galliot trained as both a dancer and colorist before studying product design at ENSCI Les Ateliers in Paris. She cites as influences the paintings of the Fauvism school and German Expressionists, and her own creations are equally gestural, bright and pictorial. They include a collection of multicolored ceramics called *Contour et masse*, as well as the bold *Tufty* rug, manufactured by Nodus. Four of her pieces have already made their way into the French National Design Collection at the Centre National des Arts Plastique in Paris.



© Nodus

Tufty Junior ↑

“My works reflects my exploration of merging color with structure, integrating it into design instead of layering it over the top at the end”.

LAURELINE GALLIOT



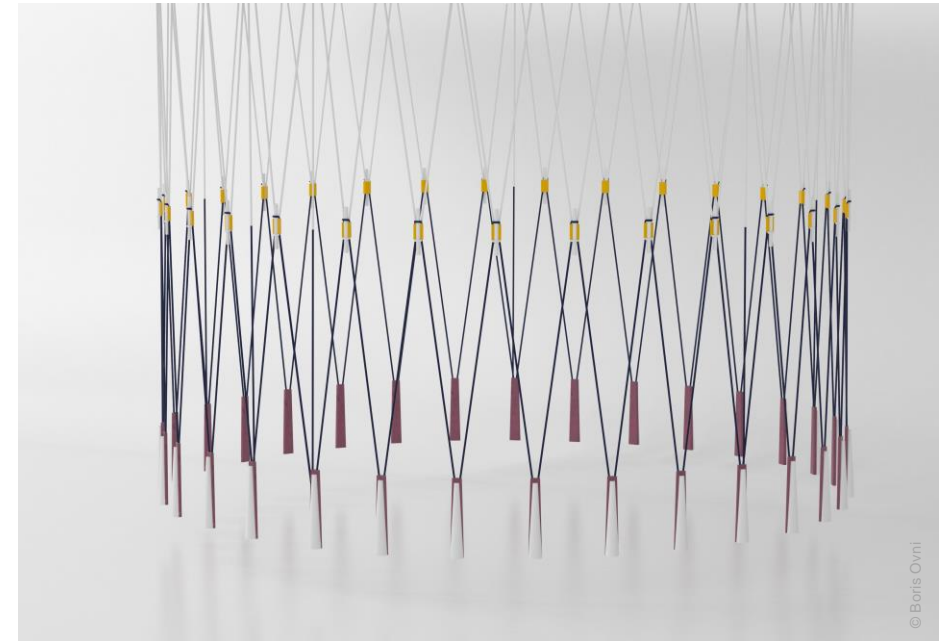
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Sèvres
Marie Laure en Amerique ↓

MATHIEU PEYROULET GHILINI

peyroulet-ghilini.com

One of Mathieu Peyroulet Ghilini's principal design concerns is why an object has a certain form rather than another. It was a notion he investigated in detail with *Sophistication*, in which he came up with four distinct trestles. "They're all quite differently aesthetically, but all created by the same person", he remarks. The project earned Peyroulet Ghilini the Grand Jury award at the Design Parade at the Villa Noailles in 2013. As part of the prize, he spent time as designer-in-residence at both the Sèvres ceramic factory and the International Centre for Research in Glass Art (CIRVA) in Marseille.



© Boris Ovrni



© Pierre Antoine



© Monika Keller

→
Vases
Contamination

MATHIEU PEYROULET GHILLINI



© Mathieu Peyroulet Ghilini

↑
Elephant Mirror

His work tends to be somewhat enigmatic. As Pierre Charpin, who nominated him, notes: “He doesn’t advance on paths that are marked out in advance”. Peyroulet Ghilini generally favors simple geometric forms, avoids trying to establish an identifiable aesthetic and has a particular love of drawings. He sees the latter as a way of investigating forms independently of the constraints of the process of production.

To date, his work has been exhibited in the Pompidou Centre in Paris and the French Institute in Cologne. He has also designed the *Elephant Mirror*, which features a luminous trunk-like form, for the revered Galerie kreio. His most interesting creation, however, is possibly the trellis-like *Mur de Sèvres*, a hanging partition made of rope and porcelain, inspired by the crisscross wall decorations on which art patroness Marie-Laure de Noailles used to hang artworks in her Parisian town mansion.

“Mathieu’s curiosity leads him to be interested in and to love things that are off the beaten track and detached from the predominant trends of the moment”.

PIERRE CHARPIN

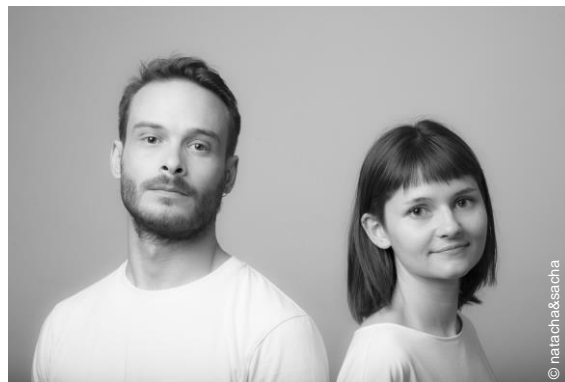


NATACHA & SACHA

natachasacha.fr



Air Humidifier



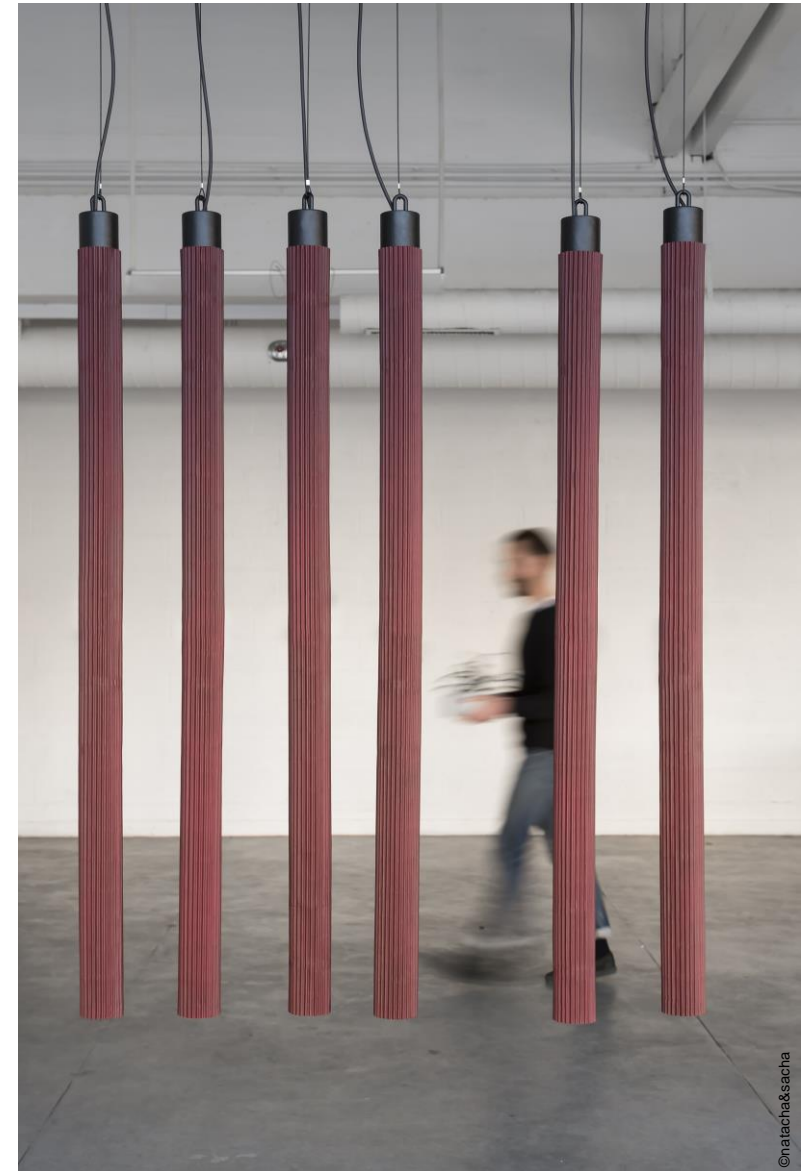
“We want to bring design to fields where it’s not necessarily expected today”, declares Natacha Poutoux, one half of the Paris-based design duo, Natacha&Sacha. With her associate Sacha Hourcade, she focuses in particular on re-imagining household electronic goods—objects they believe are far too often left for engineers to devise. Eschewing plastic, they take pains to integrate other materials into their creations. A part-glass air humidifier looks almost like a sculptural vase, while a portable hard drive made from ceramic has a form which provides natural convection, allowing it to dispense of ventilators.

The pair both studied at ENSCI Les Ateliers in Paris, where they collaborated on a project called Computer Variations, whose aim was to revamp the traditional workstation. The desk top became a touch-sensitive screen while an aluminum rail supported a whole host of different hi-tech devices. After graduation, they temporarily took different paths. Natacha trained with both Stefan Diez and Erwan & Ronan Bouroullec; Sacha with interior designer India Mahdavi before co-founding their own firm in 2017.

NATACHA & SACHA

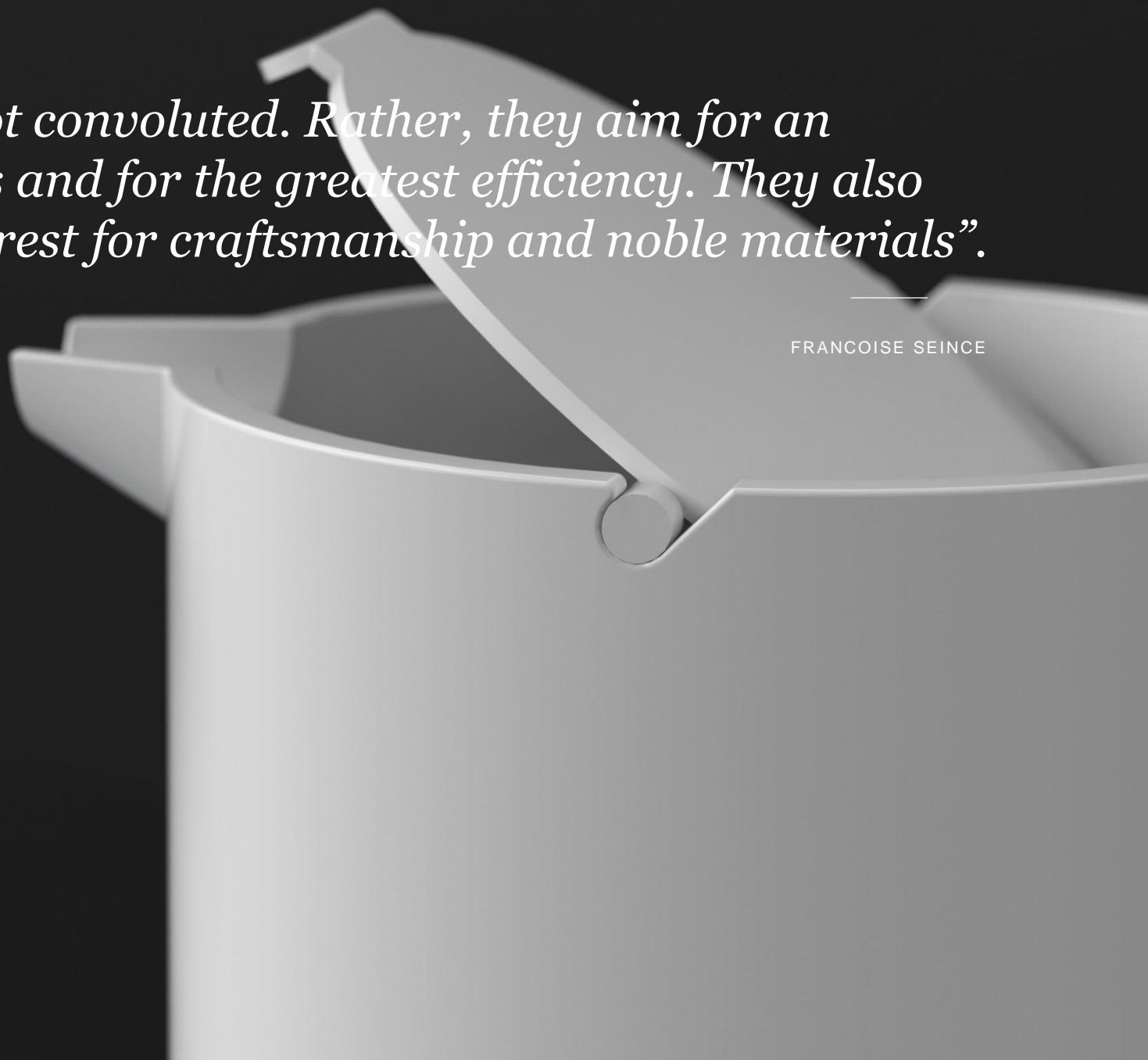
Their projects to date betray a certain fascination with heating. “We asked ourselves how to provide warmth while reducing the overall temperature of rooms”, explains Sacha. Two ecological solutions they came up with are the *Briques* partition-like radiator, which consists of refractory bricks suspended from an electric rail, and a thermal fabric called *Parterre*, which is embroidered with heat-transmitting threads. The idea is that it can be used to warm a body in close vicinity rather than the whole room. It is calculated to consume up to 16 times less electricity than traditionally heating.

→
Brique
radiator



“Their design is not convoluted. Rather, they aim for an economy of means and for the greatest efficiency. They also display a real interest for craftsmanship and noble materials”.

FRANCOISE SEINCE



WENDY ANDREU

www.wendyandreu.com

The focus of Wendy Andreu's work is the exploration of materials. "I like the weight, the texture and the smell of things", she says. She was born in 1990 near Pau in southwest France and studied metalwork at the Ecole Boulle in Paris before moving on to the Design Academy in Eindhoven. It was there that she started to develop Regen ("Rain" in Dutch), a series of objects made from a highly innovative material consisting of cotton fibers and latex wrapped around custom laser-cut steel molds. The resulting waterproof fabric earned her the Dorothy Wasman Textile Design Award during New York's Textile Month in 2017.

Legged stool →
decay



© DR



© ringo gomez

←
Regen- Seating
Elements

WENDY ANDREU

Andreu initially used it to create a series of handmade bags, hats and raincoats, all of which are difficult to acquire. A recent visit to her website indicated they are all “sold out”. In more recent times, she has also started to transform it into large cushion-like chairs. A piece of furniture can take over 300 hours for her to manufacture. Still, what Andreu likes more than anything is the process of creation and always strives for her designs to reflect how they are made. “I don’t necessarily aim to hide defects and to polish things”, she explains. “Otherwise, they would look fake”.





← Shelf

WENDY ANDREU

It seems to be a winning approach. As Guillaume Houzé, who nominated her notes, “The simplicity of the forms and materials acquires a great nobility through her work”. Andreu’s clients to date have included fashion designer Rick Owens and the London design studio Toogood, and she is also represented by the prestigious Milanese gallery, Nilufar. Andreu’s other designs include eight-legged patinated-steel stools, as well as a series of aluminum bookshelves created in tandem with Bram Vanderbeke.

“At the end of the day, what I do is for human beings with senses, who want to see something, feel something, touch something. My work expresses a sort of reality and humanity”.

WENDY ANDREU



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ABOUT MAISON&OBJET PARIS

Since 1995, MAISON&OBJET has been the world's foremost event for professionals in the interior design, design industries and lifestyle. Each edition brings together some 3,000 exhibitors and more than 85 000 unique visitors, half from outside France. Promoting new contacts and emerging talents, the twice-yearly fair presents the latest sources of inspiration. By shedding light on current and future trends, MAISON&OBJET has become a catalyst for brand development and business growth.

Launched in September 2016, the digital platform MOM (MAISON&OBJET AND MORE) offers a comprehensive overview of up-to-date news and products from the manufacturers, artisans and designers who exhibit at the fair. A bottomless source of inspiration, it also provides a tool for visitors to communicate directly with thousands of brands throughout the year.

125 000

SQ. FT

3 000

BRANDS

85 000

VISITORS

Press material available on:
www.maison-objet.com/en/paris/press

Password to download images:

MOPRESS2019

Press kits from exhibitors available on:

<https://www.maison-objet.com/en/paris/exhibitors>

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