

GRÉGOIRE AZOULAY

2026

DIRECTEUR ARTISTIQUE - GRAPHISTE



GRÉGOIRE AZOULAY

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Permis B

Français (langue maternelle)
Anglais (niveau C1)

Né le. 14/05/2003

COMPÉTENCES.

Logiciels Adobe.

Illustrator
Photoshop
Indesign
AfterEffect
Premiere Pro
Lightroom

Compétences artistiques & créatives.

Direction artistique
Concept & identité de marque
Univers visuels
Illustration & peinture
Storytelling visuel
Couleurs, textures & matières

Compétences techniques.

Branding & ADN de marque
Design graphique
IA créative
Typographie & logo
Retouche & création d'images
Motion design & animation 2D
Déclinaison de marque
Adaptation multi-univers

FORMATION.

Paris, France
2024-2026
IntuitLab
Mastère. Directeur Artistique Graphisme & Design

Marseille, France
2021-2024
IntuitLab
Bachelor. Directeur Artistique Graphisme & Design

Angoulême, France
2018-2021
Lycée Charles Augustin Coulomb
Baccalauréat Technologique. Spécialité Arts-Appliqués STD2A

EXPÉRIENCES.

Paris, France
2025-2026
Servaire&Co
Alternance. Assistant Directeur Artistique - Graphiste
Luxe, packaging, spiritueux, parfumerie, branding, direction artistique

Paris, France
2024-2025
Mazarine Design
Alternance. Assistant Directeur Artistique - Graphiste
Luxe, packaging, parfumerie, cosmétique, spiritueux, branding, direction artistique

Marseille, France
2023 (2mois)
3-Quatorze
Stage. Directeur Artistique - Graphiste, Motion Designer, IA
Graphisme, montage vidéo, motion design, édition, IA générative & prompting

La Grande-Motte, France
2022 (3mois)
Neptune Immobilier
CDD. Conseiller gestion locative saisonnière et annuelle
Accueil clientèle, gestion des appels, réservations, contrats et paiements

Frontignan, France
2021 (3mois)
Bord de mer Immobilier
CDD. Employé gestion locative saisonnière et annuelle
Organisation des plannings, gestion des appartements et coordination d'équipe

Ingrandes-sur-Vienne, France
2020 (3mois)
Récolte du maïs
CDD. Ouvrier agricole récolte du maïs

Mazarine
design

Paris, France
2024-2025

Mazarine Design
Alternance. Assistant Directeur Artistique - Graphiste
Luxe, packaging, parfumerie, cosmétique, spiritueux, branding, direction artistique

Mentor : Lou Andréas de Clerck - (Aujourd'hui) Directrice Artistique Senior - L'Oréal Paris

Mentor : Mathilde Vignaux - Directrice Artistique Senior - Mazarine Design
Mail. m.vignaux@mazarine.com

Certains projets ne peuvent être diffusés pour des raisons de confidentialité.
Des éléments de travail peuvent être présentés lors d'un entretien, et mes mentors restent disponibles pour toute prise de référence.

Paris, France
2025-2026

Servaire&Co
Alternance. Assistant Directeur Artistique - Graphiste
Luxe, packaging, spiritueux, parfumerie, branding, direction artistique

Mentor : Fanny Poulicet - Directrice Artistique Senior - Servaire&Co
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Mentor : Jimmy Froment - Directeur Artistique Senior - Servaire&Co
Mail. j.froment@servaireandco.fr

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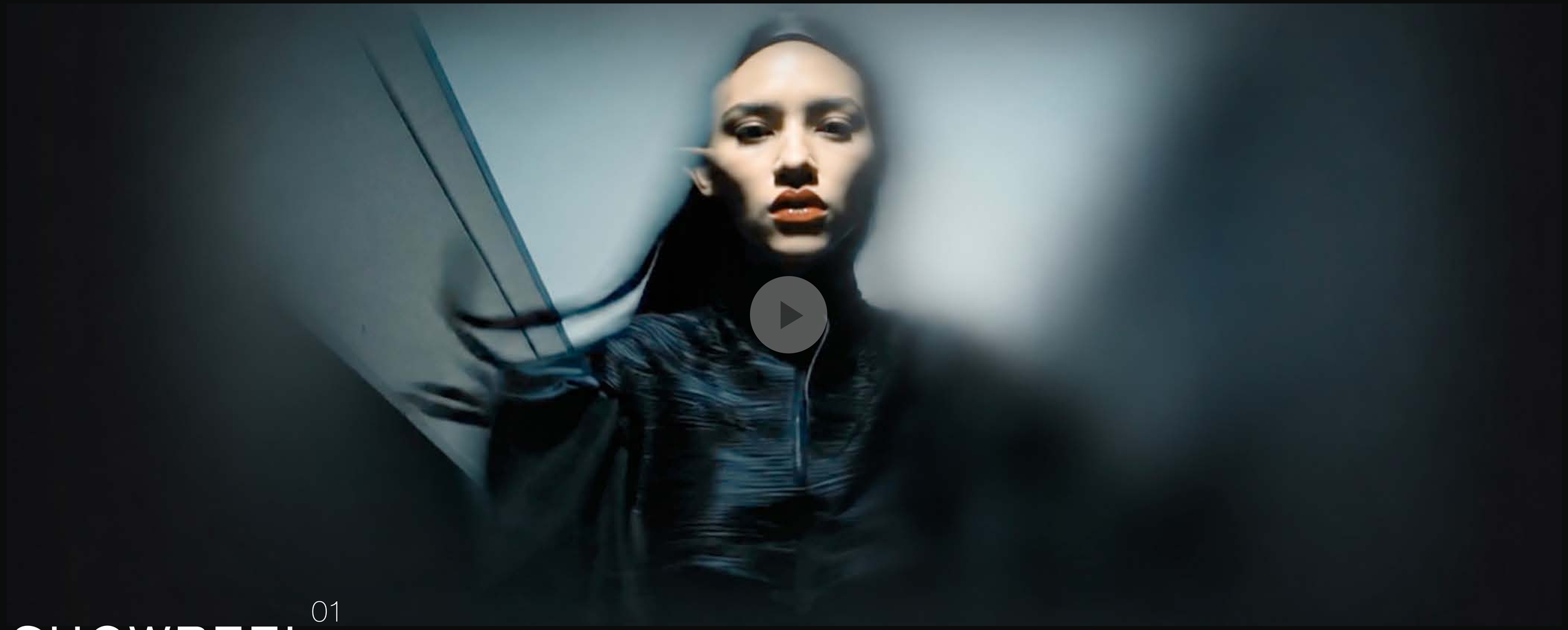


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01

SHOWREEL

2025 - 2026

02

BAUME & MERCIER X GUEIT

Hommage

Projet fictif d’extension de marque – Baume & Mercier Riviera

La Riviera, montre iconique de Baume & Mercier dessinée en 1973 par Jean-Claude Gueit, est revisitée à travers une interprétation contemporaine. Une nouvelle lecture de son design qui préserve les codes de précision et d’élégance propres à l’horlogerie suisse.





THE STORY CONTINUES

Through a timepiece of excellence, Baume & Mercier pays tribute to Jean-Claude Gueit, whose visionary design shaped an icon. A celebration of prestige, precision, and striking luxury, where heritage meets contemporary elegance.

JEAN-CLAUDE GUEIT

Designer, Visionary. Icon Maker.

Jean-Claude Gueit left a lasting mark on contemporary watchmaking through his architectural approach and timeless design language. The Riviera, introduced in 1973, remains one of his most iconic creations.

1941
Born

1973
Creation of the Riviera

Today
His legacy continues to inspire





RIVIERA HERITAGE GUEIT

REFERENCE
CBG2A7H.FC1403

MOVEMENT
Baumatic Automatic Manufacture CalibreSelf-winding mechanical movement120-hour power reserve

SIZE
40mm

FUNCTIONS
Hours - minutes

WATER RESISTANCE
100m

FUNCTIONS
Deep blue sunray dial with gradient effect. Pure and refined composition, reduced to the essential. Signature minimalist aesthetic.

WATER RESISTANCE
Integrated octagonal bezel. Precision-machined brushed steel.

CASE
Architectural octagonal stainless steel case. Brushed surfaces enhanced by polished bevels. A contemporary tribute to Jean-Claude Gueit's design legacy.

WATER RESISTANCE
Integrated stainless steel bracelet. Monolithic construction with satin brushed finish. Seamless continuity between case and bracelet.

GUEIT

Neue Montreal

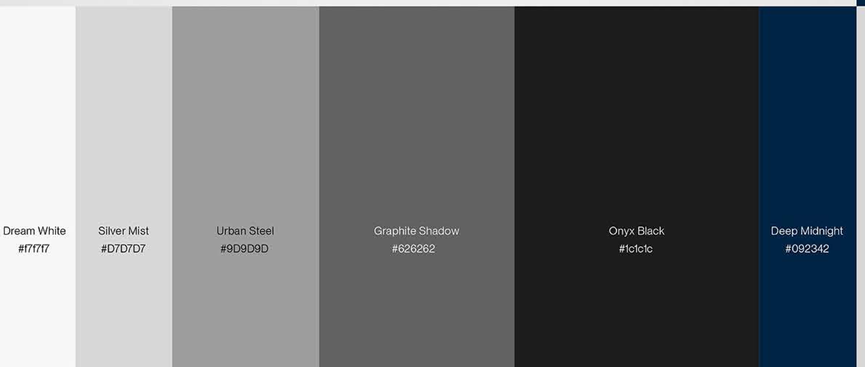
Créée par **Mathieu Desjardins**

Fonderie. **Pangram Pangram**

Aa

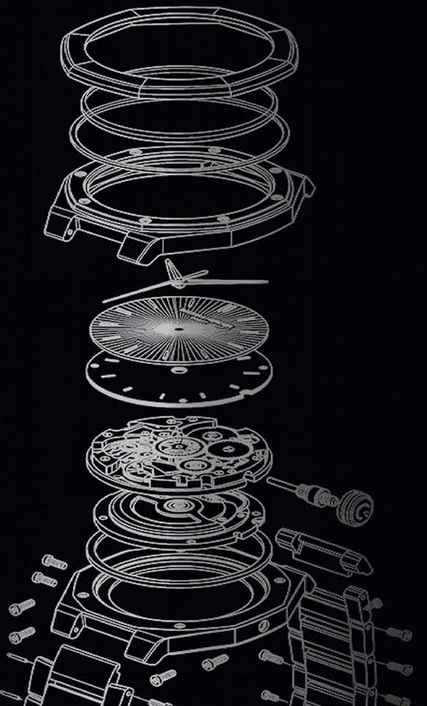
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0123456789

Thin *Italic* ***Semibold Italic***
Book Medium **Bold**



Créée par **Hanief Muhamad**

Fonderie. **Madhaline Studio**



TECHNICAL DRAWING

PRECISION
Every component is meticulously considered.

STRUCTURE
A design language rooted in construction and balance.

HERITAGE
Blueprints that preserve a lasting legacy.

ELEGANCE
Where engineering meets refinement.



1. Watch Box
2. Gift Bag
3. Product Information Card
4. Thank You Card
5. Certificate of Authenticity
6. Exclusive Accessories
7. Gueit Journal


BAUME & MERCIER
QUEIT
SWISS MADE
QUEIT
SWISS 100M STAINLESS STEEL
Nº 1234567
BAUME & MERCIER
5 DAYS POWER RESERVE
65856
SWISS MADE



BAUME & MERCIER

MAISON D'HORLOGERIE GENEVE 1830

X

GUEIT







WOODKID - IRON 03

Univers

Projet fictif - Cover d’album Iron

IRON est réinterprété à travers une édition limitée pensée comme une extension de l’univers de Woodkid. Une approche artisanale et contemporaine mêlant création d’objets, photographie studio, dessin d’une typographie originale et conception d’un coffret collector, afin de prolonger l’esthétique métallique, dramatique et symbolique de l’album.




IRON
IRON

WOODKID

IRON

1	IRON	03'10"
2	IRON INSTRUMENTAL	03'10"

EDITION LIMITÉE

014/300

SPECIAL THANKS TO EVERYONE WHO HELPED SHAPE THE WORLD OF IRON. TO YOANN LEMOINE (WOODKID), FOR IMAGINING A WORK WHERE MUSIC, IMAGE, DESIGN AND CINEMA COULD EXIST AS A SINGLE LANGUAGE. TO BENJAMIN LEBEAU AND GUILLAUME BRIÈRE FOR THEIR MUSICAL CONTRIBUTION AND THEIR CONSTANT SUPPORT DURING THE CREATION OF THIS RECORD. TO JULIEN DELFAUD FOR HIS DEDICATION TO THE SOUND AND RECORDING PROCESS. TO GUSTAVE RUDMAN, AMBROISE WILLAUME, JÉRÉMIE ARCACHE, LAURENT MAILLET, YOHAN CHETAIL, FABIEN WALLERAND, DANIEL BRESZKROJ, NICOLAS VILLADE, J-M TAVERNIER, CHAR AND STEPHAN BALLEUX FOR THEIR MUSICAL TALENT, ARRANGEMENTS, ORCHESTRATION AND INVALUABLE CONTRIBUTION TO THE SOUND OF IRON. TO ALYNESS SEYN, WILLY CARTIER, MATVEY LYKOV AND ROSS TANNER, WHO GAVE THE FILM ITS EXTRAORDINARY PRESENCE, STRENGTH AND TIMELESS CHARACTER. TO EVERY MEMBER OF THE PRODUCTION CREW, CAMERA DEPARTMENT, LIGHTING TEAM, GRIP CREW, SET BUILDERS, PROP MAKERS, COSTUME DESIGNERS, HAIR AND MAKE-UP ARTISTS, STUNT COORDINATORS, SPECIAL EFFECTS TECHNICIANS, POST-PRODUCTION EDITORS, COLOURISTS, SOUND DESIGNERS, MIXING ENGINEERS, ASSISTANTS, RUNNERS AND EVERY CRAFTSMAN WHO CONTRIBUTED TO BRING THIS VISION TO LIFE. TO EVERY PERSON WHO BELIEVED THAT IMAGINATION COULD OVERCOME LIMITED RESOURCES, AND WHO PROVED THAT CREATIVITY, PRECISION AND DETERMINATION REMAIN THE GREATEST TOOLS OF ALL. TO EVERY FRIEND, FAMILY MEMBER, COLLABORATOR, PRODUCER AND SUPPORTER WHO ENCOURAGED THIS PROJECT FROM ITS VERY FIRST IDEA TO ITS FINAL FRAME. THIS LIMITED COLLECTOR EDITION STANDS AS A CELEBRATION OF THEIR COLLECTIVE CRAFT, THEIR DEDICATION AND THEIR COMMITMENT TO EXCELLENCE. SPECIAL THANKS TO AZAR FOR REIMAGINING IRON THROUGH A NEW COLLECTOR ART DIRECTION, ORIGINAL TYPOGRAPHY, SCULPTURAL INTERPRETATION AND PACKAGING DESIGN CREATED AS A CONTEMPORARY HOMAGE TO THE ENDURING LEGACY OF THIS WORK.

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IRON

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IRON



1



2



3



4



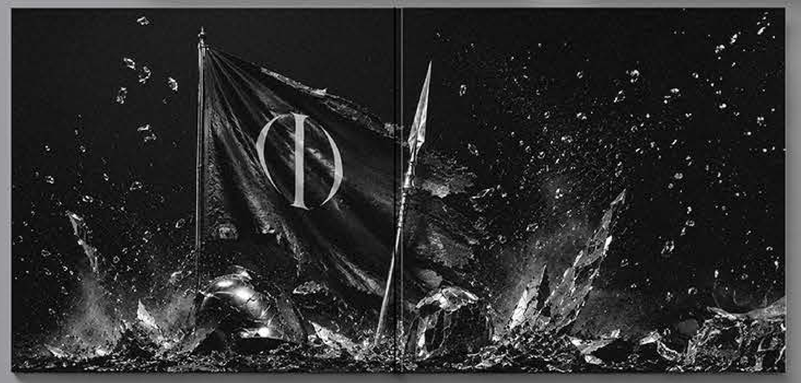
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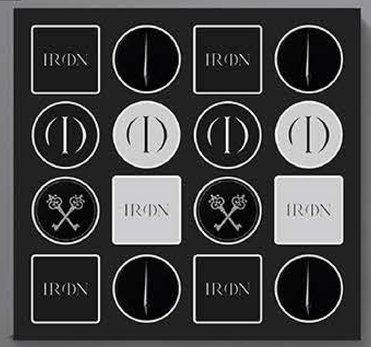
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9



10



11



1. Protective Flag Wrap
2. Folded Collectible Flag
3. Box Set
4. Inside The Box Set
5. Thank You Card
6. Back & Front Vinyl Cover
7. Inside Vinyl Cover
8. Vinyl 01 - Iron
9. Vinyl 02 - Iron Instrumental
10. Exclusive Stickers
11. Exclusive Posters


WOODKID
1
2 IRON
IRON INSTRUMENTAL
IRON
03'10"
03'10"

04

DRIES VAN NOTEN WHERE IT BEGINS

Concept

Projet fictif d’extension de marque – Dries Van Noten

Every fragrance begins long before the bottle.

WHERE IT BEGINS explore les archives de la création de Dries Van Noten. Chaque parfum naît d’une collection de matières, de dessins, de tissus, d’objets et de souvenirs, révélant l’instant où l’inspiration devient fragrance.





BEFORE SCENT, THERE ARE ARCHIVES.

WINTER MORNING



VELVET VIOLET
Eaux de Parfum - 100 ML
285 €

SOIE MALAQUAIS
Eaux de Parfum - 100 ML
330 €

HAVANA GOLD
Eaux de Parfum - 100 ML
330 €

FLEUR DU MAL
Eaux de Parfum - 100 ML
285 €



WINTER MORNING
Eaux de Parfum - 100 ML
330 €



WHEN THE LIGHT RETURN
Eaux de Parfum - 100 ML
330 €



THE LAST WARM
Eaux de Parfum - 100 ML
285 €



PINK HORIZON
Eaux de Parfum - 100 ML
285 €











1. Gift Bag
2. Protective Pouch
3. Winter Morning Eau de Parfum
4. Moulded Paper Case
5. Home Diffuser
6. Hand-Drawn Letter
7. Poetic Letter
8. Winter Morning Incense

WINTER MORNING





WINTER MORNING

Every winter, I find myself returning to the same bench at the end of the garden. The flowers have faded, the trees have fallen silent, and frost gently settles over everything time has left behind.
It was in that stillness that I learned some things never truly disappear. They simply wait for the right moment to bloom again.

DRIES VAN NOTEN

WHEN THE LIGHT RETURN





WHEN THE LIGHT RETURNED

After the storm, I walked through the fields without expecting to find anything.
The wind had bent every stem, and the earth still carried the weight of the rain.
Then, almost unnoticed, a single ray of light crossed the horizon.
It reminded me that hope rarely arrives with noise.
It simply returns, quietly, when we are finally ready to see it.

DRIES VAN NOTEN

THE LAST WARM





THE LAST WARMTH

There is an old house I return to every autumn. The fire no longer burns as brightly, yet the walls still remember every conversation, every book left open, every afternoon that refused to end. Before leaving, I always pause at the doorway.
Some places never ask us to stay forever. They only ask us to remember how warm they once felt.

DRIES VAN NOTEN

PINK HORIZON





PINK HORIZON

Some evenings, the sky turns pink as if the day were blushing before it disappears.
In those moments, I think of all the places I have loved and all the people I have lost.
The horizon becomes a soft promise that everything we've been through has not been in vain.
It is the gentle reminder that beauty always finds a way to return.

DRIES VAN NOTEN

05

MAISON DONOIR COGNAC

Maison

Projet fictif - Création d’une maison de cognac

Conception d’une identité premium pensée comme une véritable maison : architecture de gamme, design produit, système graphique et codes de marque. La maison se dévoile à travers son XO, pensé comme une pièce sculpturale et contemporaine, où le Sphynx devient le fil conducteur de l’identité et de l’expérience.




DONOIR
XO


DONOIR
XO



1. DONOIR XO Closed Case
2. DONOIR XO Open Case
3. Exclusive DONOIR Figurine
4. DONOIR Heritage Booklet
5. DONOIR XO Cognac Bottle

Book 2025-2026 / azardesignparis@gmail.com +33 6 89 44 03 43

Grégoire Azoulay


DONOIR
XO

HERMÈS TRAVERSÉES 06

Collection

Projet fictif - Collection de châles Hermès

Hermès Traversées est une collection de châles illustrés célébrant les territoires français à travers le regard du cheval. Chaque création devient le carnet de voyage d'une traversée, retranscrivant un paysage, sa faune, sa flore et ses savoir-faire. Une collection évolutive qui s'enrichit au fil des territoires explorés.



HERMÈS
PARIS



PYRÉNÉES



CAMARGUE



JURA







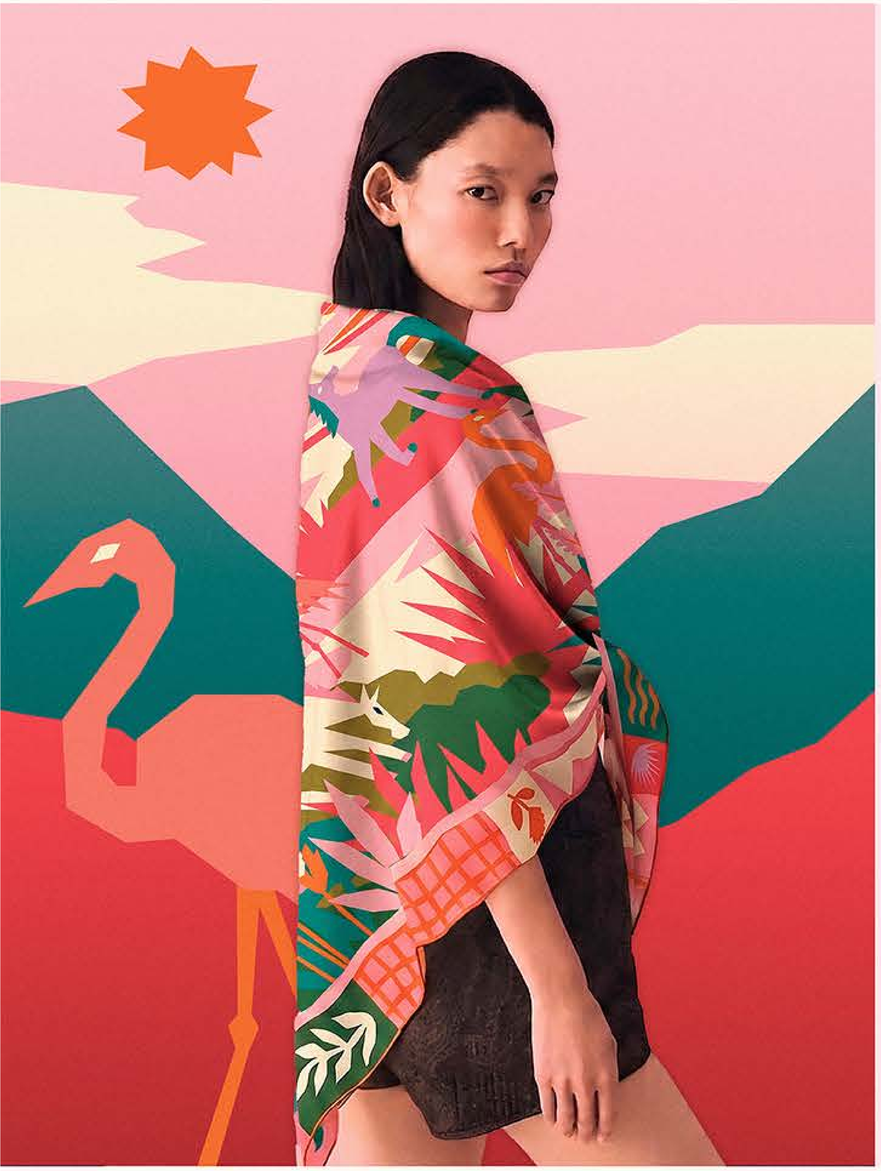
Châle 140 Pyrénées

Couleur — Bleu Azur Alpin

1 340 €

Pay | AJOUTER AU PANIER

TROUVER EN MAGASIN







Châle 140 Camargue

Couleur Rose Flamant

1 340 €

Pay AJOUTER AU PANIER

TROUVER EN MAGASIN







Châle 140 Jura

Couleur — Vert Sylvestre

1 340 €

Pay | AJOUTER AU PANIER

TROUVER EN MAGASIN

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Grégoire Azoulay

CARON LES SOINS 07

Collection

Projet fictif - Lignes de soins Caron

« Caron n’a jamais été une maison sage. »
- Olivia de Rothschild

Alors pourquoi ses soins le seraient-ils ?

Caron Les Soins ouvre un nouveau chapitre de l’histoire cosmétique de la Maison. Inspirée par l’esprit des Formes Libres, cette collection transpose dans le soin cette liberté qui traverse son histoire : celle du geste, de la matière et de la forme.

Quatre soins, quatre expressions singulières.








CARON
CARON
CARON
CARON

CARON

EXCLUSIVE
SKINCARE COLLECTION

THE FORMS CAPTURED
BY NICK KNIGHT

PARIS

IN THIS VOLUME
THE VISION OF OLIVIA DE ROTHSCHILD
THE ART OF ATELIER CONSTANT



02 CARON x ATELIER CONSTANT

Under Olivia de Rothschild's direction, CARON is rediscovering a freedom deeply rooted in its history: the freedom to create before seeking to please, to bring opposites into dialogue, and to let matter become a territory for expression.

With Les Formes Libres, this contemporary vision meets that of Xavier Dehaye at Atelier Constant, where sculpture, movement and craftsmanship give form and substance to a sensitive intuition.

For this Volume II, their dialogue moves towards the skin. Skincare becomes a material to experiment with: the container, an object to sculpt; the everyday gesture, a ritual. Glass, tin, transparency and surface irregularities come together in four autonomous forms, conceived not as variations within a single range, but as four singular and deeply expressive manifestations of the same freedom.

Since its origins, CARON has maintained an intimate relationship with the skin. Perfume settles upon it, powder brushes against it, while gesture transforms invisible matter into a sensory experience. As early as 1908, with Pompon Poudre, the Maison entered the world of cosmetics, already turning the beauty ritual into a territory for expression and innovation. At CARON, beauty is never reduced to function alone: it emerges from the relationship between the body, gesture, matter and the object that accompanies it. More than a century later, imagining skincare therefore does not mean inventing a new story, but extending an existing one through a contemporary expression.

With Les Soins, the skin becomes the new territory of exploration for Les Formes Libres. After giving fragrance a tangible presence through objects in which matter seems to preserve the memory of the hand, this second volume shifts that reflection towards an even more intimate gesture: the act of caring for oneself. Touching, pressing, pouring, applying. Simple, almost instinctive actions that become the starting point for each truly memorable creation.

To cleanse, nourish, hydrate and soften: four essential functions become four gestures, and each gesture calls for its own form. The intension is no longer to create a range in which the same container is adapted from one product to another. Instead, each treatment asserts its autonomy. Each object possesses its own silhouette, balance, materiality, tension and anomaly. They do not necessarily resemble one another, yet they share the same attitude: a sense of controlled freedom, where instinct, precision, audacity and contemporary elegance coexist.

Glass and tin become the protagonists of this dialogue. Glass contains, reveals and exposes the skincare formula. Transparent, it unveils the cosmetic material and its colour. Tin, meanwhile, appears as the trace of a gesture. It embraces, crosses, supports, constrains or distorts. Its surface can retain the imprint of pressure, absorb a detail or disrupt the balance of a volume. Matter is no longer simply chosen to dress the object: it becomes part of its story and shapes it over time.

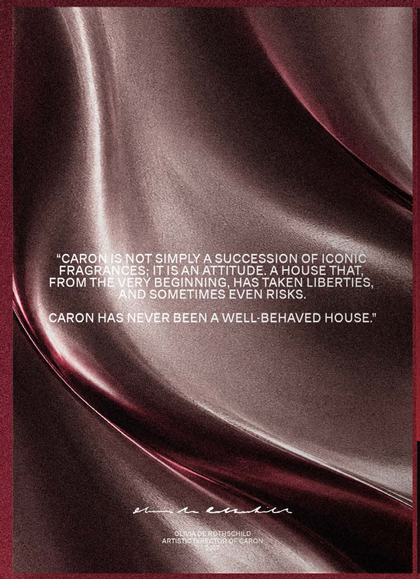
From this encounter emerge four distinct expressions. One material seems to bloom. Another preserves the trace of an embrace. One volume appears suspended, while another exists within the tension between two opposing masses. These irregularities never seek effect for effect's sake. They give each treatment its own personality and transform its function into a sensory, singular and unforgettable experience.

This freedom extends to the relationship with the body itself. The product is only truly complete when it is held, opened, pressed or poured. The hand completes the object. The skin becomes its space for expression. The skincare ritual then moves beyond pure function to become a succession of sensations: the weight of glass, the coolness of metal, the density of a balm, the fluidity of an oil, the resistance of a surface beneath the fingertips.

CARON Les Soins therefore imagines skincare not as a succession of products, but as a collection of objects and gestures. An encounter between body and matter, between function and emotion, between the heritage of a Maison and the freedom to continue writing its story.

Four treatments. Four gestures. Four objects. Four Free Forms.

CARON x ATELIER CONSTANT 03



"CARON IS NOT SIMPLY A SUCCESSION OF ICONIC FRAGRANCES; IT IS AN ATTITUDE. A HOUSE THAT, FROM THE VERY BEGINNING, HAS TAKEN LIBERTIES, AND SOMETIMES EVEN RISKS.

CARON HAS NEVER BEEN A WELL-BEHAVED HOUSE."

OLIVIA DE ROTHSCHILD
ARTISTIC DIRECTOR OF CARON



CARON, A HERITAGE IN MOTION

Under the direction of Olivia de Rothschild, CARON is entering a new chapter in its history, one defined not by a break with the past, but by a new way of looking at it. The Maison's heritage is immense: more than a century of perfumery, iconic compositions, exceptional objects and a constant dialogue between fragrance, craftsmanship and the decorative arts. Yet heritage can only remain relevant when it continues to evolve. Rather than treating CARON's archives as a fixed aesthetic vocabulary to be reproduced, Olivia de Rothschild approaches them as a living source of ideas, gestures and attitudes. The objective is not to recreate the past, but to understand what made the Maison distinctive in the first place: its independence, its curiosity and its willingness to take creative risks.

This contemporary vision is particularly meaningful because CARON has never been defined by a single aesthetic. Throughout its history, the Maison has explored contrasting forms, unexpected materials and radically different objects. Its identity therefore lies less in the repetition of recognisable codes than in a certain freedom of creation. As Olivia de Rothschild has expressed it, "Caron has never been a well-behaved House." This idea becomes fundamental to understanding its transformation today. Being faithful to CARON does not necessarily mean preserving every historical form; it means preserving the audacity that allowed those forms to exist in the first place.

The evolution of the Maison consequently moves away from nostalgia. Historical references remain present, but they are filtered through a more contemporary understanding of luxury: quieter, more tactile and more intentional. Materials, proportions, surfaces and gestures increasingly become as important as decorative signs. The object is no longer simply a container carrying the identity of the Maison; it becomes part of the experience itself. Glass, metal, transparency, reflections and irregularities establish a physical relationship between the product and the person who encounters it. Luxury is expressed through precision and presence rather than accumulation.

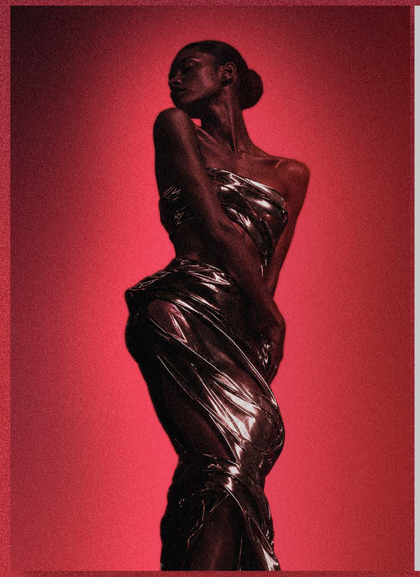
Les Formes Libres embodies this transformation clearly. Through this initiative, CARON reconn historic relationship to objects while allowing and experimentation to enter a contemporary is no longer dictated exclusively by function. M the trace of the hand, asymmetry can become an imperfection can become the detail that giv character. The result is neither purely decorati functional: it exists somewhere between desig craftsmanship and ritual. This approach opens broader creative territory in which perfume is only possible starting point.

This evolution also creates an opportunity to re relationship between CARON and the skin. The history extends beyond fragrance into cosmeti rituals, making skincare a particularly relevant contemporary exploration. Rather than treating conventional category requiring a homogeneou containers, CARON can approach it through th freedom that defines its renewed creative iden nourishing, hydrating or softening can each bec of a gesture, a material and ultimately a form.

This is where Les Formes Libres Vol. II become continuation of that transformation. The collect skincare not as an extension of conventional lu but as another expression of CARON's relation matter and the body. Each object is allowed to i independently according to its function and goc reveals and contains the formula; tin interacts sculptural material, embracing, supporting, co disrupting the volume. Instead of hiding irregul object uses it to create character. The hand is n simply the user of the product: its pressure, mo relationship with the material become part of t

The future of CARON can therefore be understo abandonment of its heritage, but as an expansio heritage can mean. Perfume remains at the hea Maison, while objects, materials, skincare, craf image offer new territories through which its id evolve. This creates a more cultural and multid vision of the brand: one capable of moving natu fragrance, beauty, design, sculpture and conte image-making without losing its historical ligh

CARON x ATELIER CONSTANT





Two opposing masses meet in an improbable balance. Transparent glass reveals the oil, while tin rises around it like a second skin, holding the object in tension. Designed around the gesture of the hand, the form twists, stretches and finds its equilibrium, transforming a simple act of care into a tactile ritual.

THE HAND OIL 07

02. LES FORMES LIBRES VOL. II - A NEW CHAPTER FOR CARON

A new expression of CARON emerges through Les Formes Libres Vol. II, extending the Maison's creative language into the intimate world of skincare.

Under the creative direction of Olivia de Rothschild, CARON continues its exploration of form, matter and gesture alongside Atelier Constant. Conceived as a new chapter of Les Formes Libres, Volume II extends this creative dialogue into the intimate world of skincare. It reflects a vision of CARON in which heritage is not reproduced, but used as a starting point for experimentation. A freedom rooted in the Maison's history, where beauty has always existed through the relationship between fragrance, skin, objects and ritual.

For this second volume, skincare becomes a new territory for expression. The project begins with the gestures themselves: cleansing, nourishing, hydrating and softening. Simple, instinctive actions are translated into volumes, tensions and material encounters.

Glass contains and reveals the formula, while tin carries the trace of the hand. It embraces, supports, constrains or disrupts each object, allowing irregularities and unexpected details to become part of its identity. Function is never abandoned, but transformed into a more sensory and emotional experience.

The collection unfolds through four singular creations: Le Savon Liquide, Le Baume, La Crème Mains and L'Huile Mains. Each object responds independently to its function. The liquid soap explores emergence and opening; the balm evokes pressure and embrace; the hand cream plays with suspension and unstable balance; while the hand oil brings two opposing masses into tension.

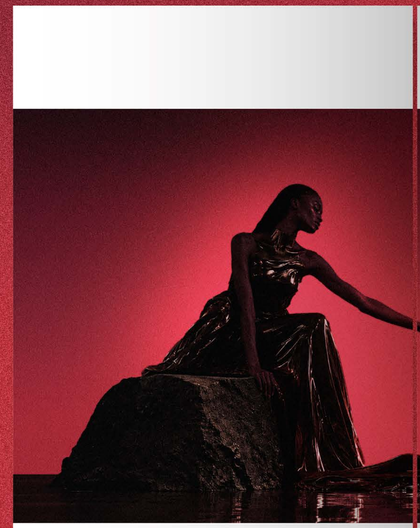
Their silhouettes do not attempt to create a conventional, uniform range. Instead, each possesses its own gesture, materiality, balance and anomaly.

Together, these four objects form a collection through attitude rather than repetition. Their differences become their common language, where sculpture meets intimacy, precision meets instinct, and function gives way to emotion.

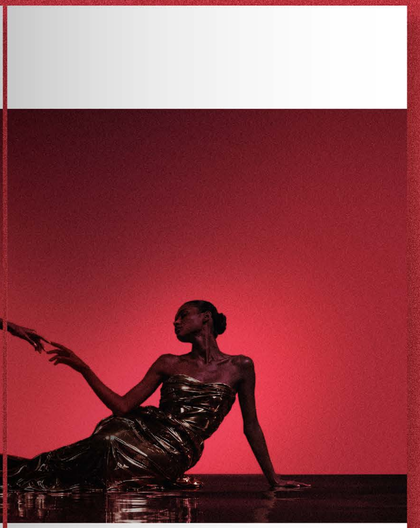
Les Formes Libres Vol. II transforms skincare into a territory of expression, where the body, the gesture and the material become inseparable. A new chapter that does not reproduce the Maison's heritage, but extends its freedom into a new intimate territory: CARON.



09



10 PHOTOGRAPHY NICK KNIGHT



Between two bodies, matter bends and trembles, carrying the memory of every gesture. In the space between them, tension becomes movement, and movement becomes intimacy.act of care into a tactile ritual. 11



AZAR 08

Manifeste

Entre art et design, je n’ai jamais vraiment voulu choisir.

Partir loin pour ensuite resserrer, laisser une idée déborder avant de lui donner forme. Crée des images et des univers pour raconter des histoires, avec l’envie de transporter, d’intriguer ou simplement de faire ressentir quelque chose.

L’instinct rencontre la précision, l’abstrait se confronte au détail, l’étrange au précieux. La mode, la parfumerie, l’objet et la matière nourrissent cet imaginaire. C’est dans cet équilibre instable entre art et direction artistique que j’ai trouvé mon terrain.

C’est ainsi qu’est né AZAR.



L’avantage de ne pas savoir peindre correctement, c’est que je ne me contrains pas dans les couleurs. J’aime essayer, mélanger, me tromper et voir ce qui en ressort.
Cliquez sur la peinture pour découvrir mon catalogue de dessins et peintures.



Je commence rarement avec une idée précise. Je préfère laisser le dessin ou la peinture évoluer au fur et à mesure. C’est souvent comme ça que je trouve ce que je cherchais.

C’est l’envie de rester curieux, d’apprendre tous les jours et de découvrir de nouvelles façons de créer et d’expérimenter.



J’aime ce que je fais et j’ai envie de continuer à le faire évoluer.
Avec, dans un coin de ma tête, le rêve d’exposer un jour mes peintures.

MERCI

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