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ESAD Amiens

# ERASMUS Academy of Art Vilnius

2022/2023



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# artist book, moebius



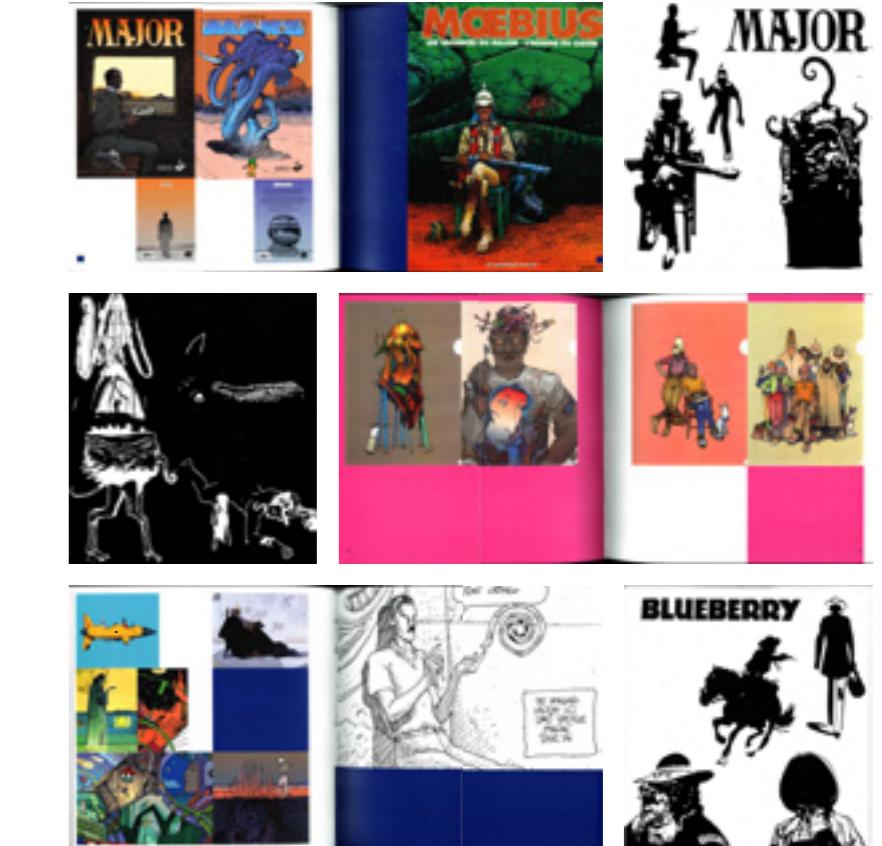
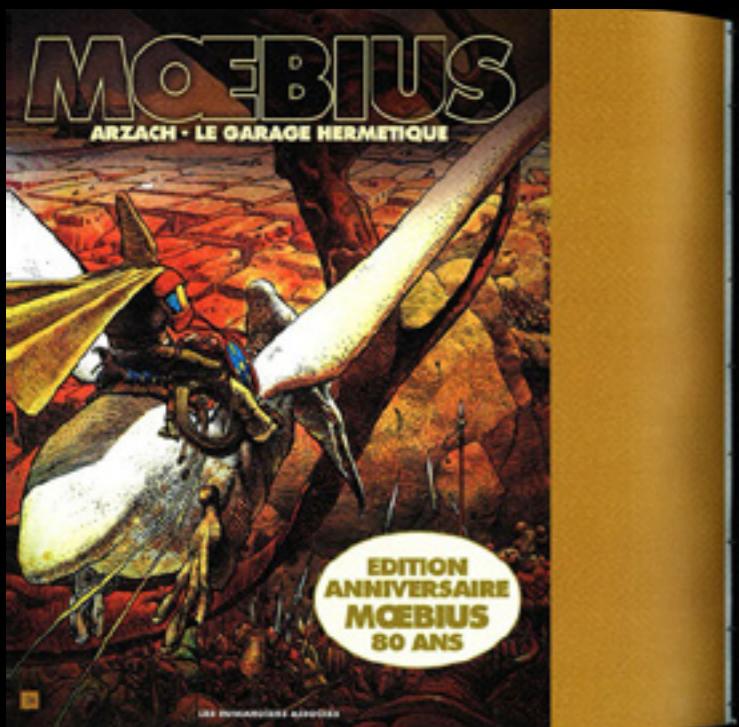
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This project aims at creating a dialog between various universes of the famous french illustrator Jean Giraud, aka Moebius. I have resumed his work in a chronological narrative encyclopedia, starting with Blueberry and ending on Inside Moebius, while also visiting Arzak, L'incal or Angel Crow. My intention here was to highlight the unique drawing style of the artist and push it a notch further, while abiding by his distinctive frame mechanics.

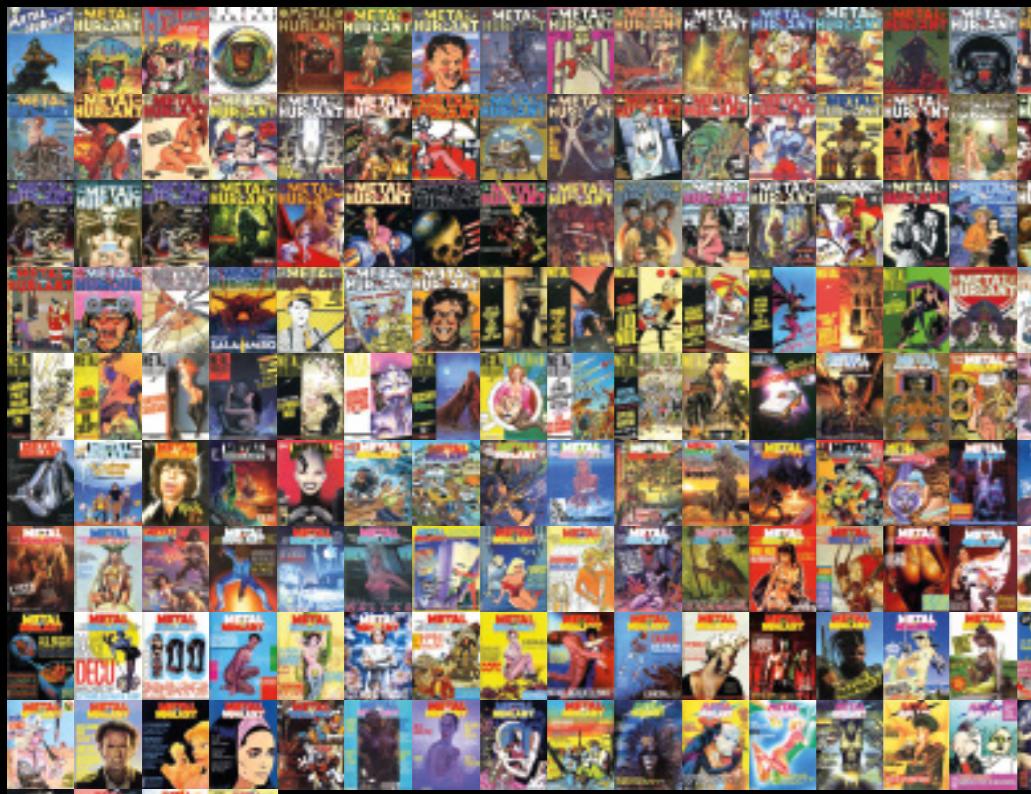
book : 300\*300

jacket : 390\*720

# a few pages



# metal hurlant



1975 - 1987



2002 - 2006

2021 - 2022



In the continuity of my artist book project, I wished to pay a tribute to a particular magazine that I am very fond of and that has been a major milestone in Moebius career. Metal Hurlant indeed embodies the beginning of what will become the iconic universe of the illustrator and his drawers partners at The Humanoïdes Associés collective. I have therefore set up this systemic lay-out that combines all the covers of this magazine in rigorous chronological order.

# drawings



Here are some of my drawings of the year 2021/2022, that are as many illustrations of different moments that I have spent both indoors and outdoors in the city of Amiens.

# drawings

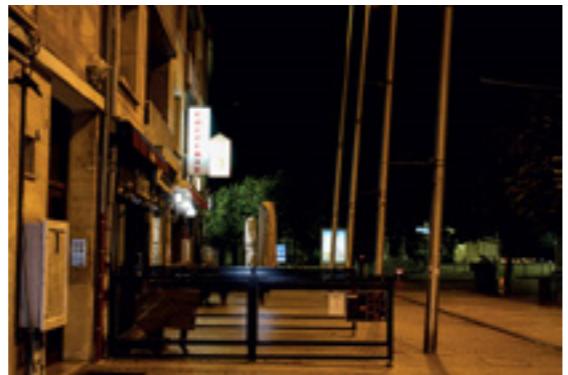
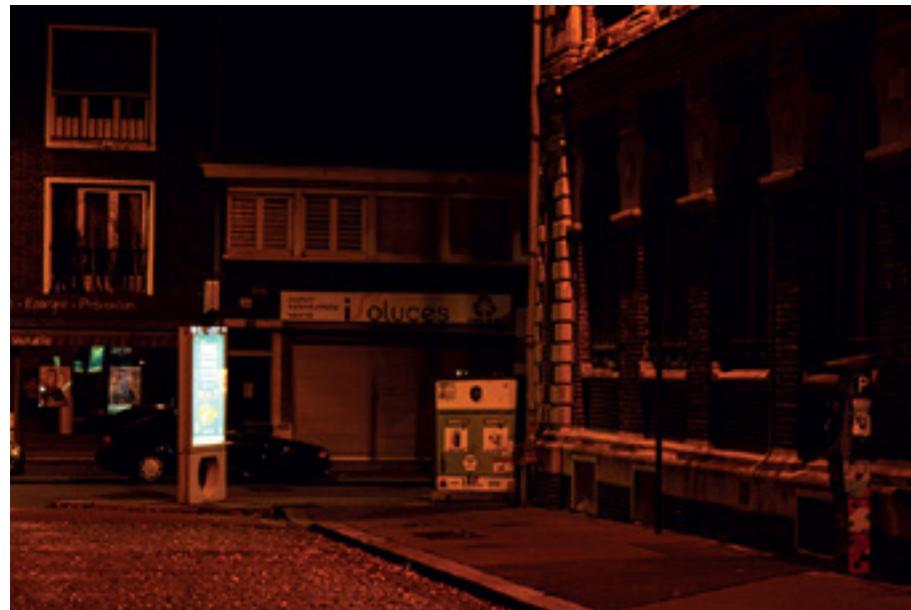


forest: 297\*420

still life cubism: 500\*650

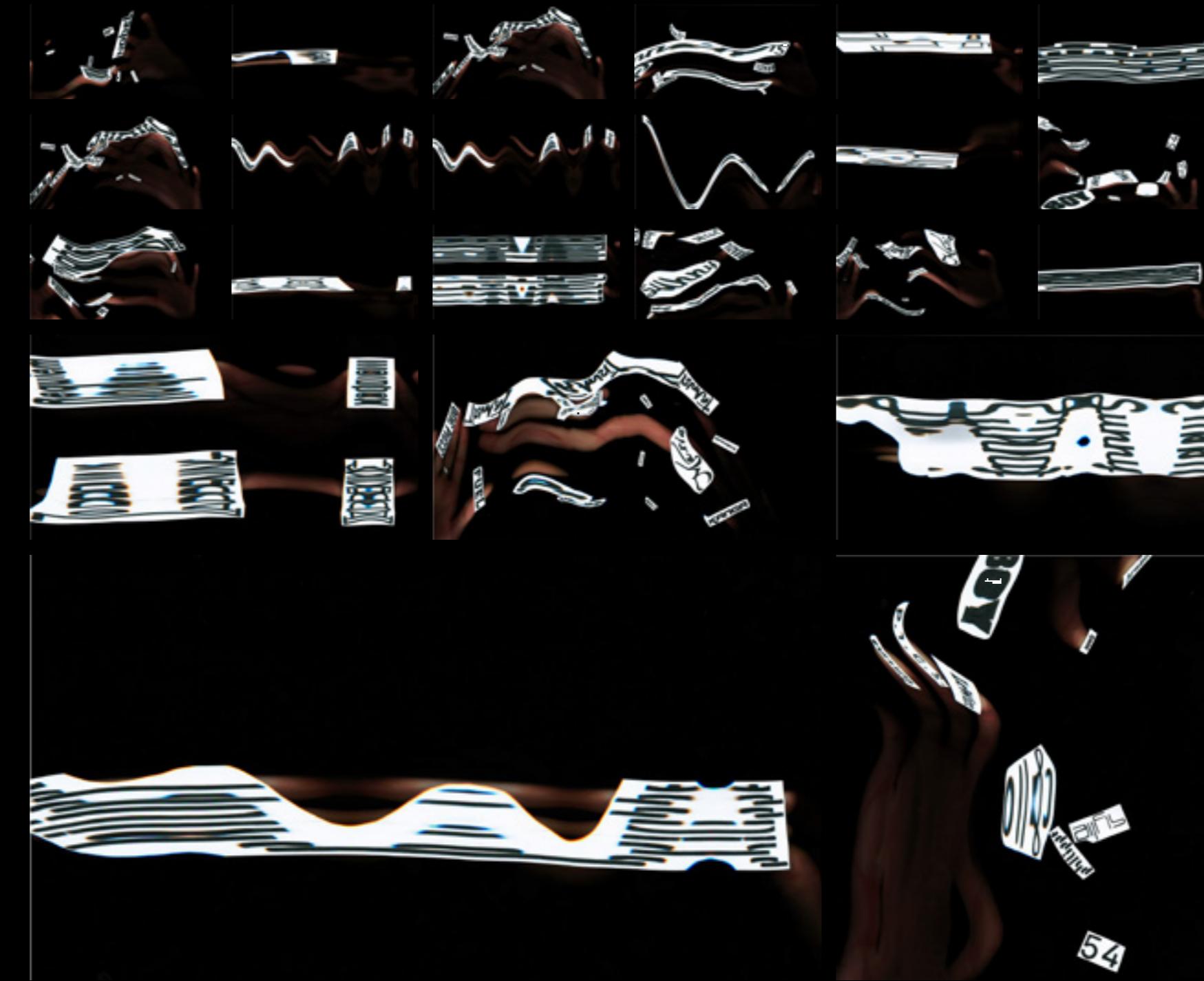
window view: 500\*650

# two worlds



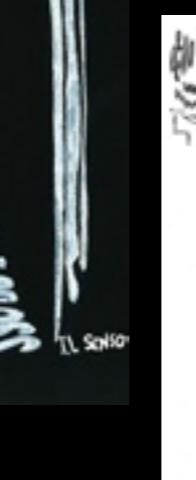
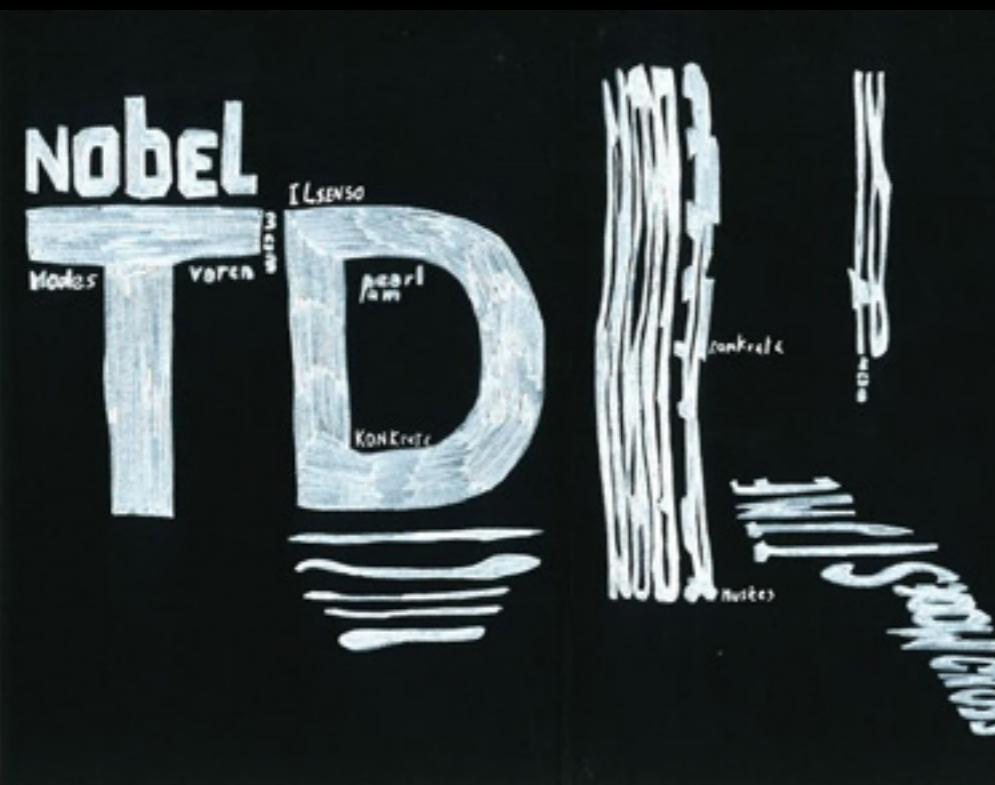
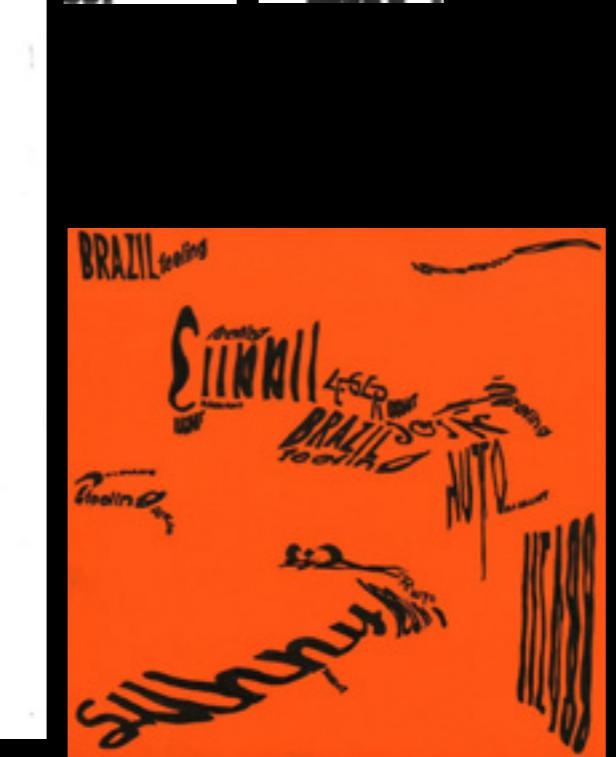
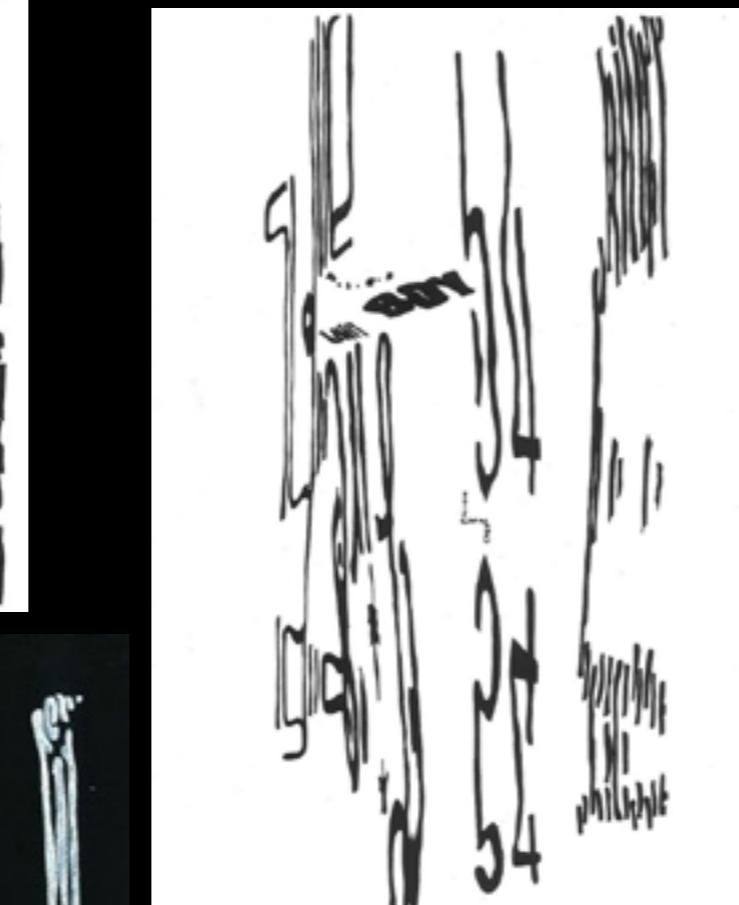
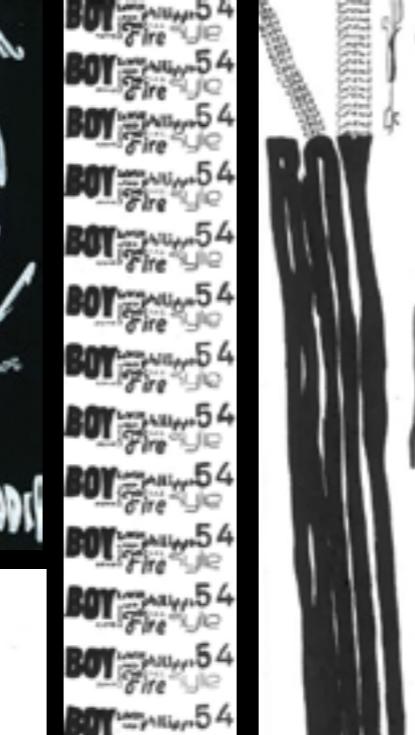
This series of photographs expresses the many atmospheres that can inhabit a single spot. The shots presented were taken at various moments that, altogether, attest to the wide range of lights of day-time and night-time.

# typographical deformation



This work consists of words that have been turned into graphic signs. Taken from a sample of books, they have been deformed by using a scanner. I have selected them according to typographical aspects (bold, monospace, sans serif, absence...) and functional criteria (title, subtitle, body type...)

# jackets



The previous graphic signs have been revisited and hand-crafted so as to compose some books and vinyles jackets.

jacket 1: 210\*297

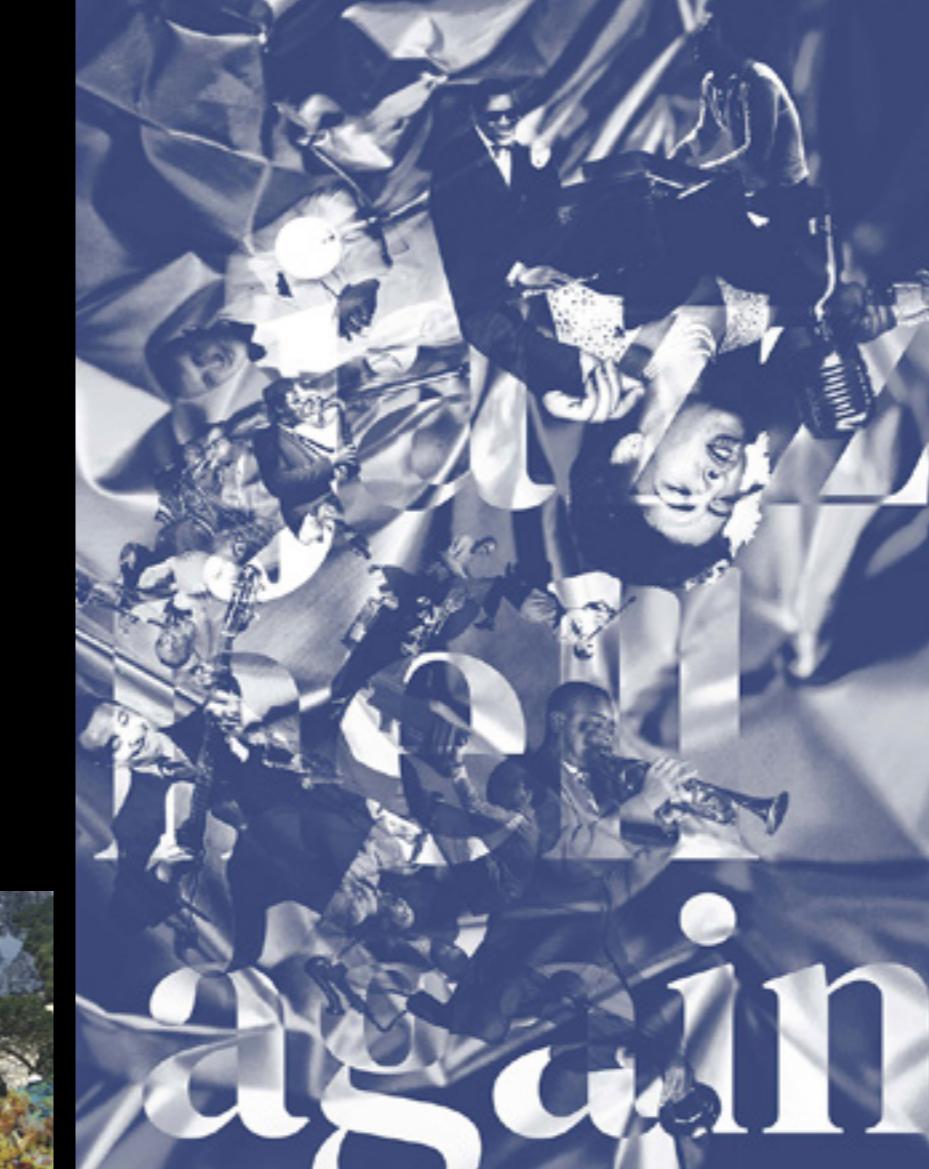
jacket 2: 148\*210

jacket 3: 160\*240

jacket 4: 297\*420

jacket 5: 300\*300

# posters



These posters are made out of groups of words that I have minutely chosen to create innovative images. The goal here is to match a particular typographical universe with a corresponding iconography.

# edition



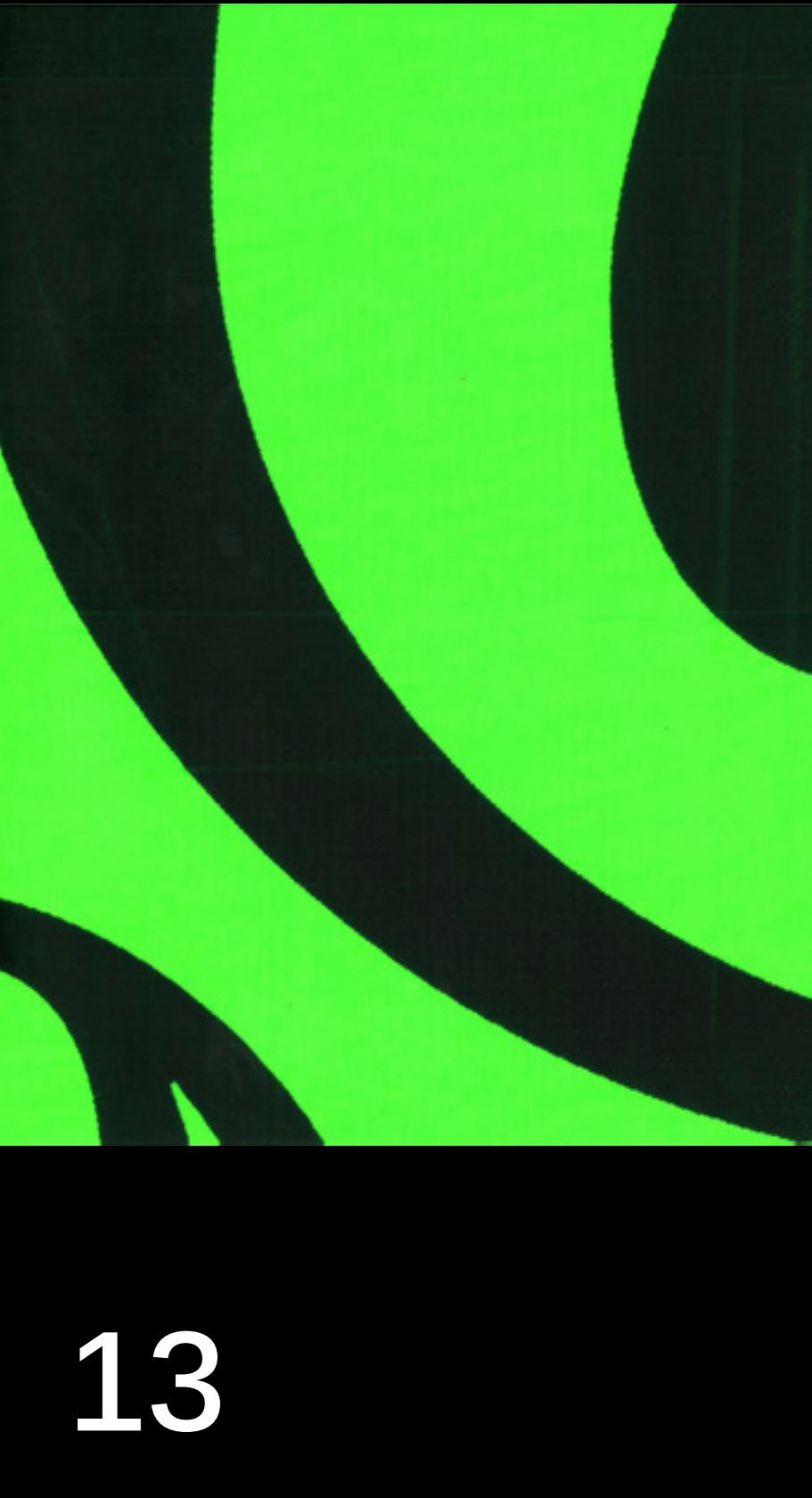
This edition results from a graphical creation process, consisting in « harvesting » words, deforming them and eventually making them meet relevant images. This work is about playing graphically with these elements through original lay-outs.

# from Paris to Amiens, reciprocally

Comparative visual narrative of walks in Paris and Amiens that brings to light particular places of my day-to-day life in those two cities.



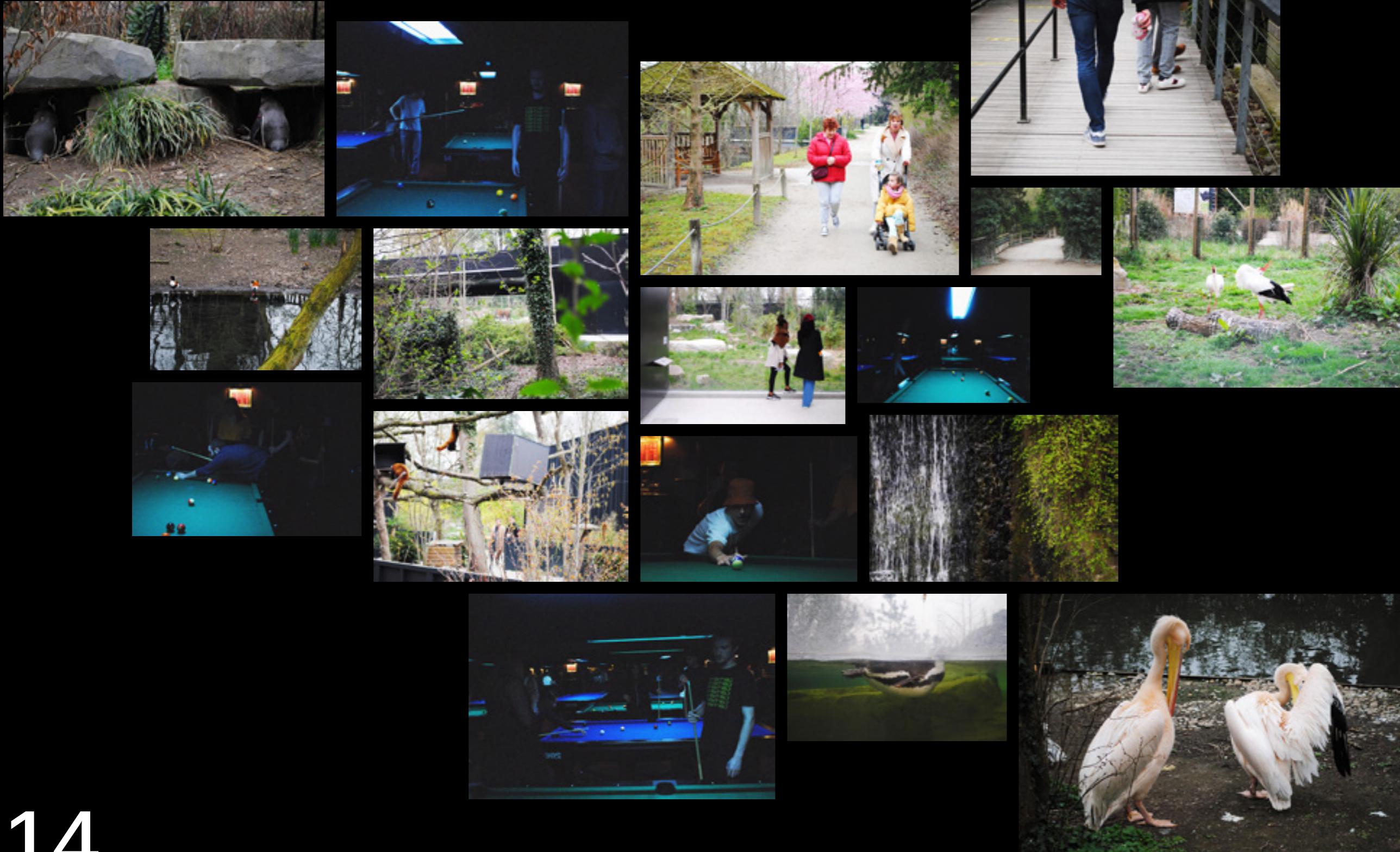
# sabon typographic specimen



Typographic specimen presenting the Sabon typeface designed by Jan Tschichold and published by several foundries in 1967. Its name honors the Lyonnais character engraver Jacques Sabon. The Sabon, which marked the history of typography, was also redesigned for Linotype in 2002 by Jean-françois Porchez, called the Sabon Next.

In this specimen project printed in A2 format, I have chosen to respect the layout rules established by Jan Tschichold. It is this style of classic graphic composition that we find on the front of this booklet once it is unfolded. Conversely, on the back, I played with these principles and used the characters for their pure form, thus being able to become abstract and therefore conducive to different visual games. In this object, we find on the one hand the doctrines of Jan Tschichold and on the other hand my diversion of these in the form of posters presenting the aesthetic particularities of Sabon.

# animals

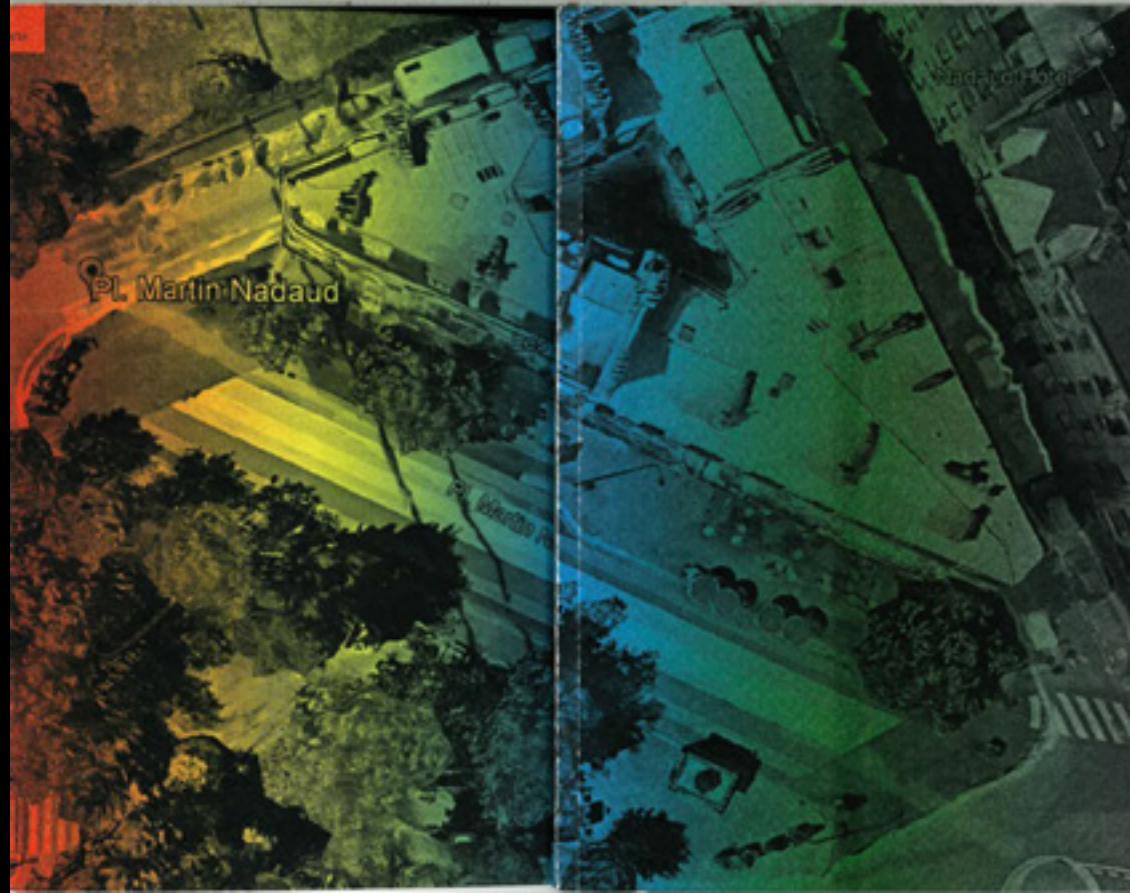


These photographs of animals and human beings were respectfully taken in Amiens zoo and at a billiards club in the 11th arrondissement of Paris. My intention was to establish a link between human and animal behaviours and capture the very specific reactions of each species when being photographed.

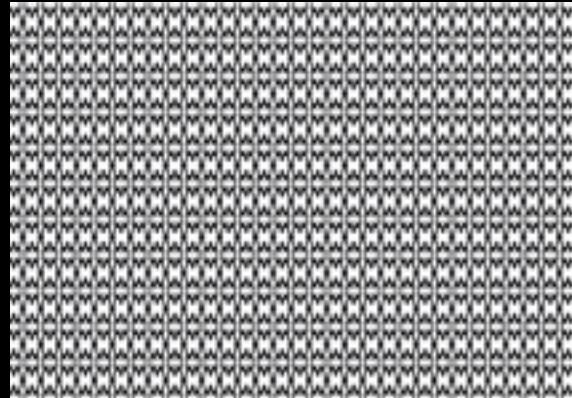
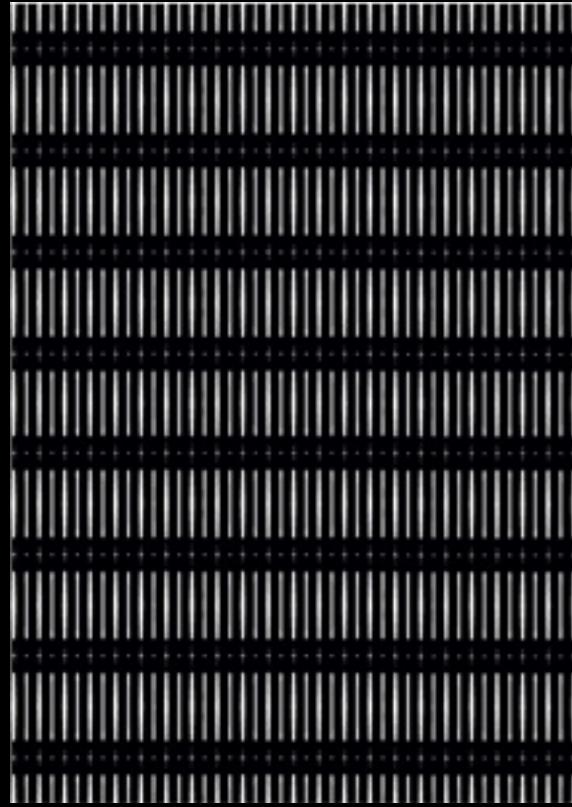
# impression, search for signs



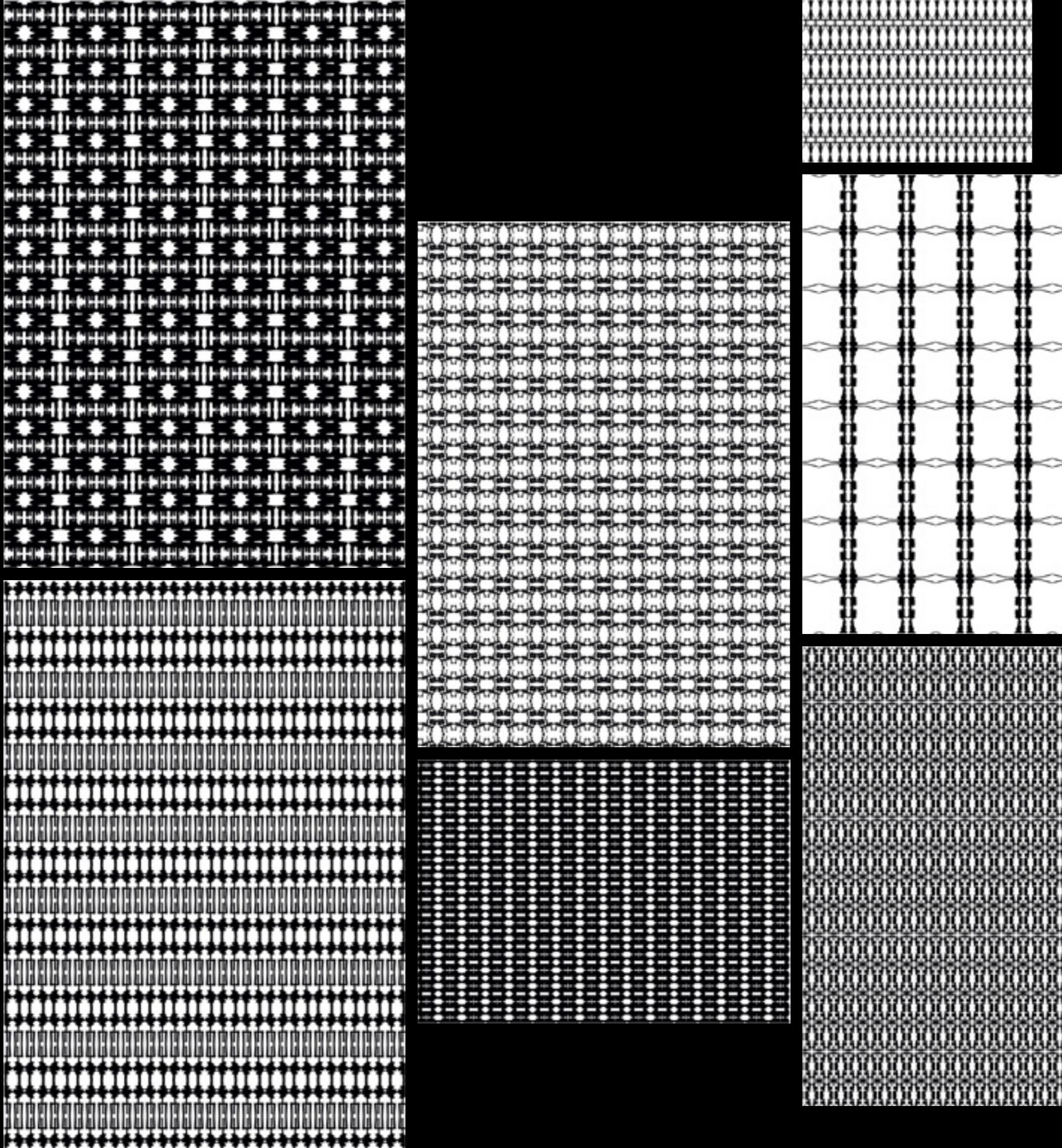
Edition of graphic signs captured on Place Martin Nadaud in the 20th arrondissement of Paris. There are day and night photos of objects representing this place, making it possible to constitute an inventory of the silhouette of these elements.



# pattern



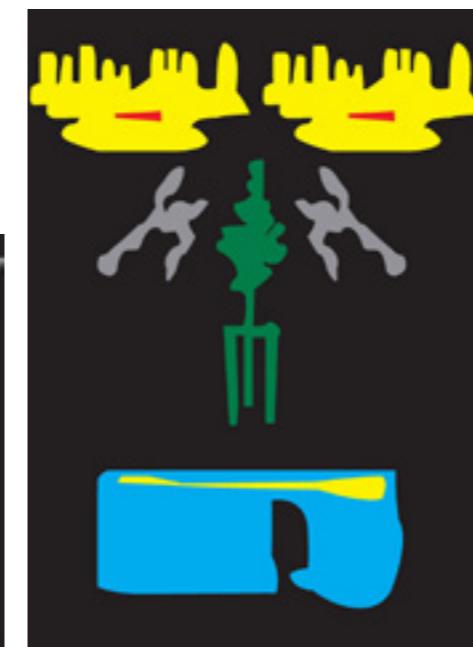
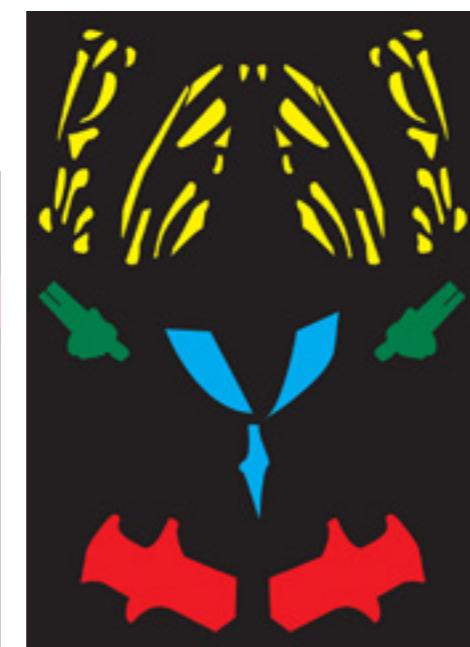
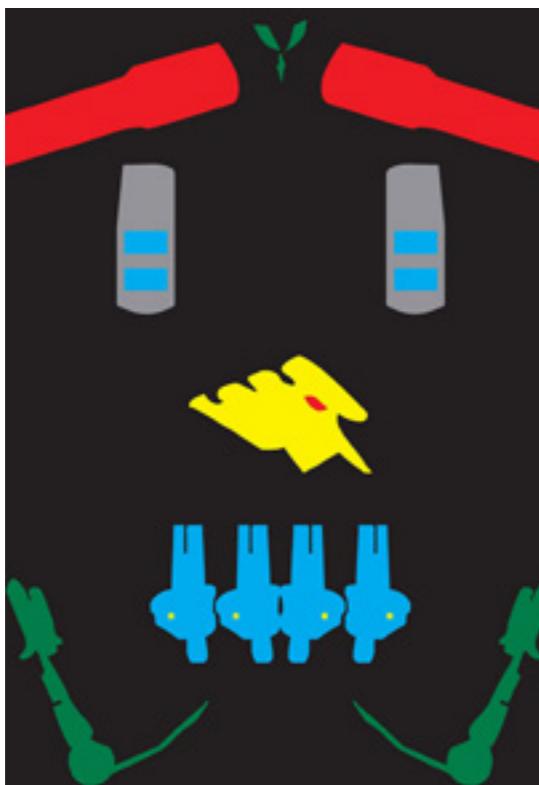
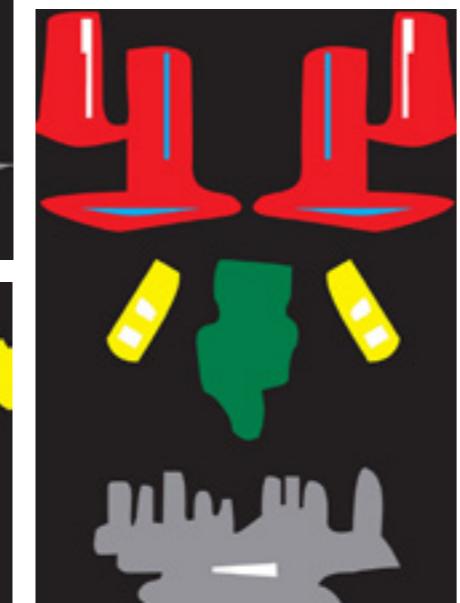
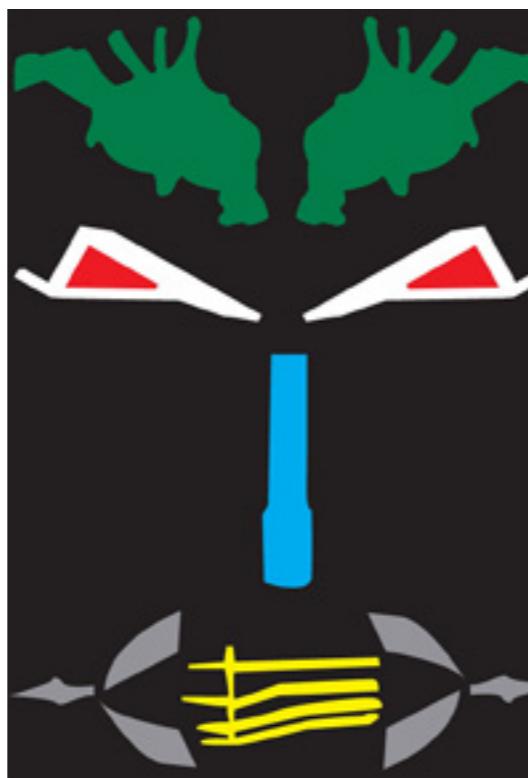
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Catalog of patterns made from graphic signs taken from Place Martin Nadaud.

catalog : 297\*420

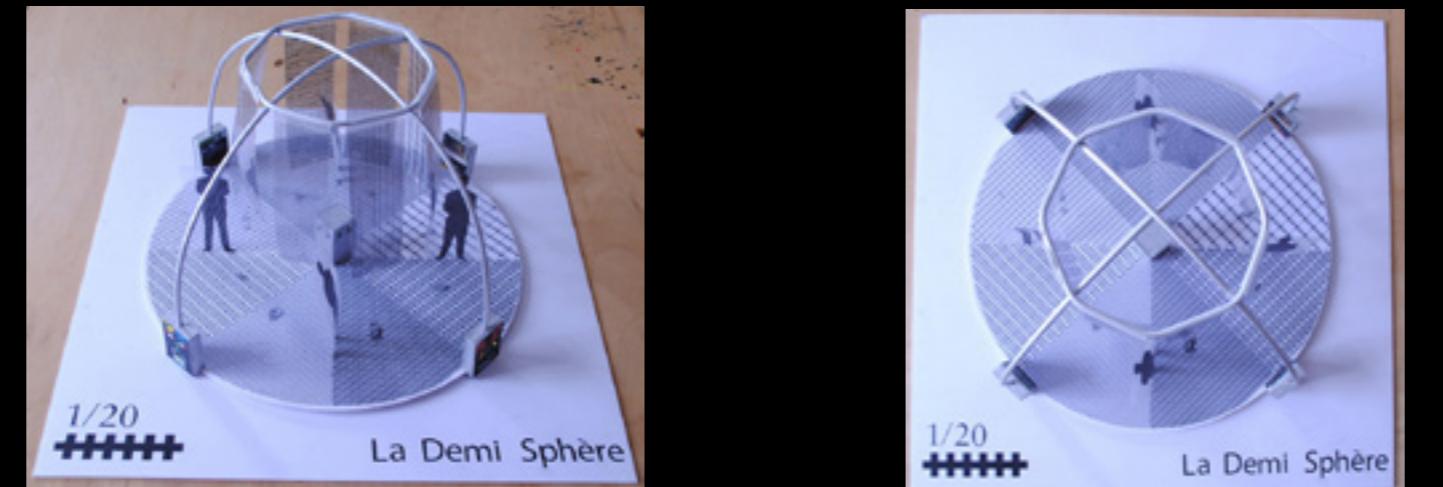
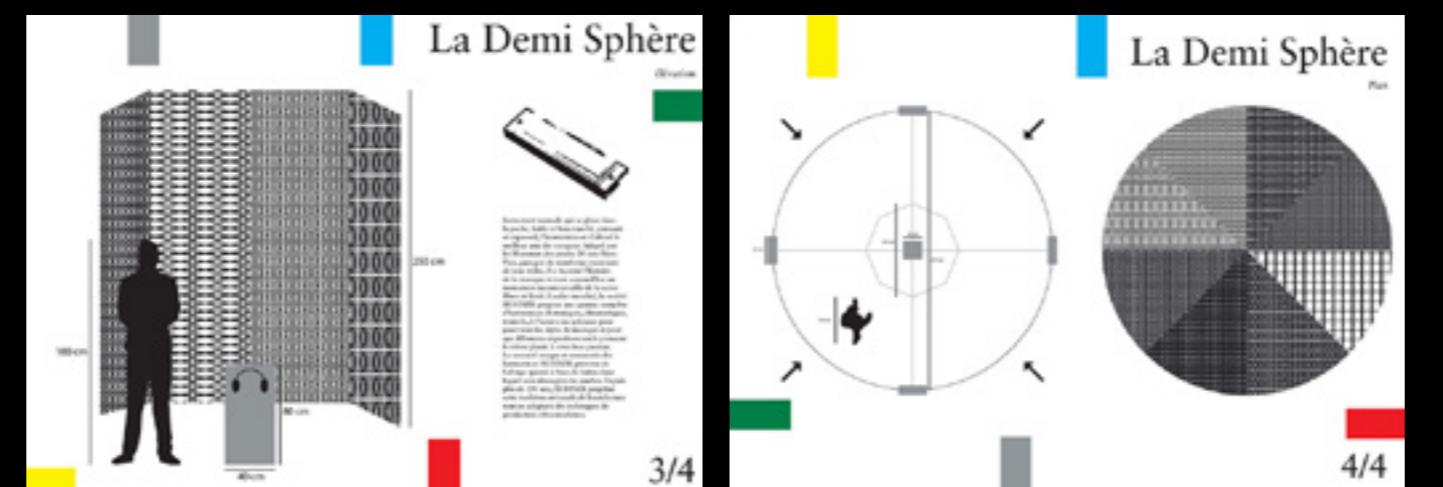
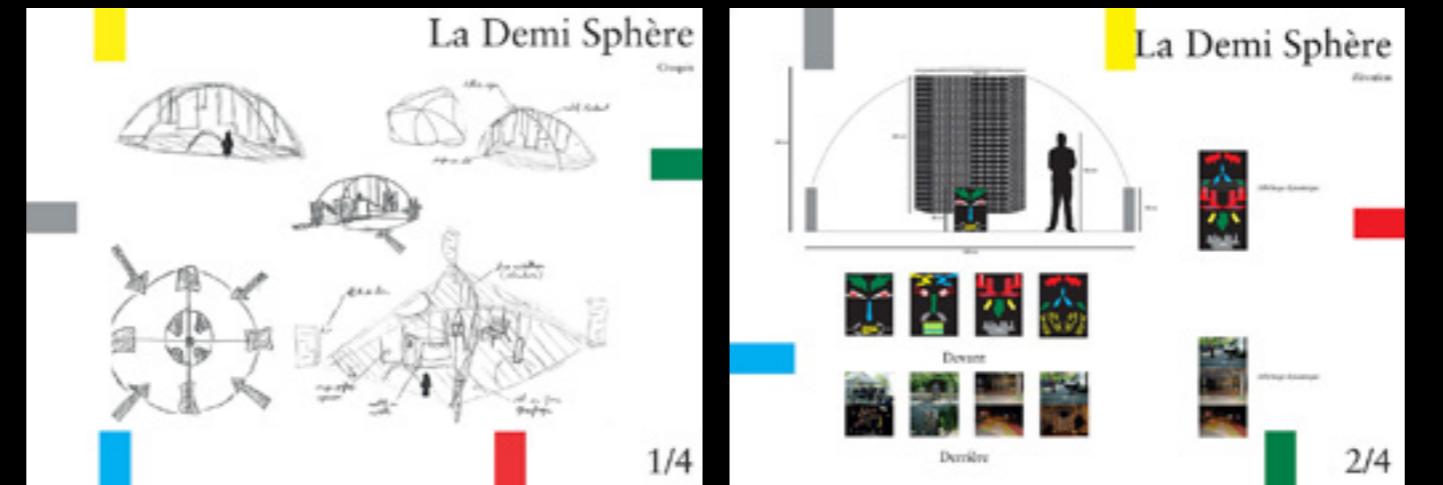
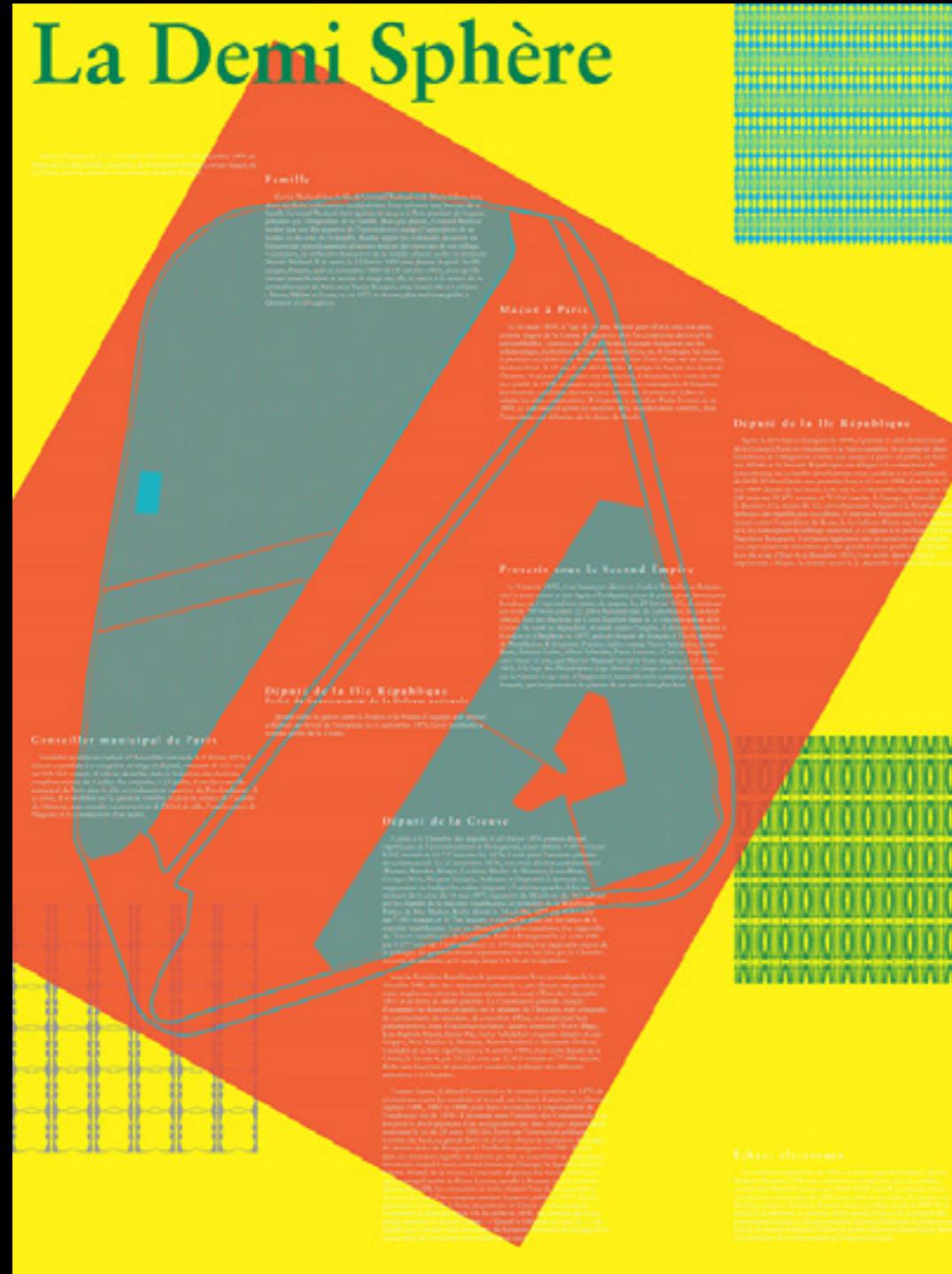
# faces



Here are figurative essays, the elements that compose them are those that can also be found in the catalog of patterns. The figures represent the heterogeneity of the faces that one can come across in this square.

catalog: 297\*420

# the half sphere



Removable street installation seeking to recreate the universe of Place Martin Nadaud from its chromatic range and the signs that make up its identity. In this installation we are confronted at first glance with the kakemono of motifs which are placed at eye level. We find the graphic signs that make up the motifs in the face posters that the visitor can face by changing posture, bending down.

So, we no longer focus on the faces that we might encounter while crossing this place, but on the patterns and objects that reinvent the atmosphere of the square.