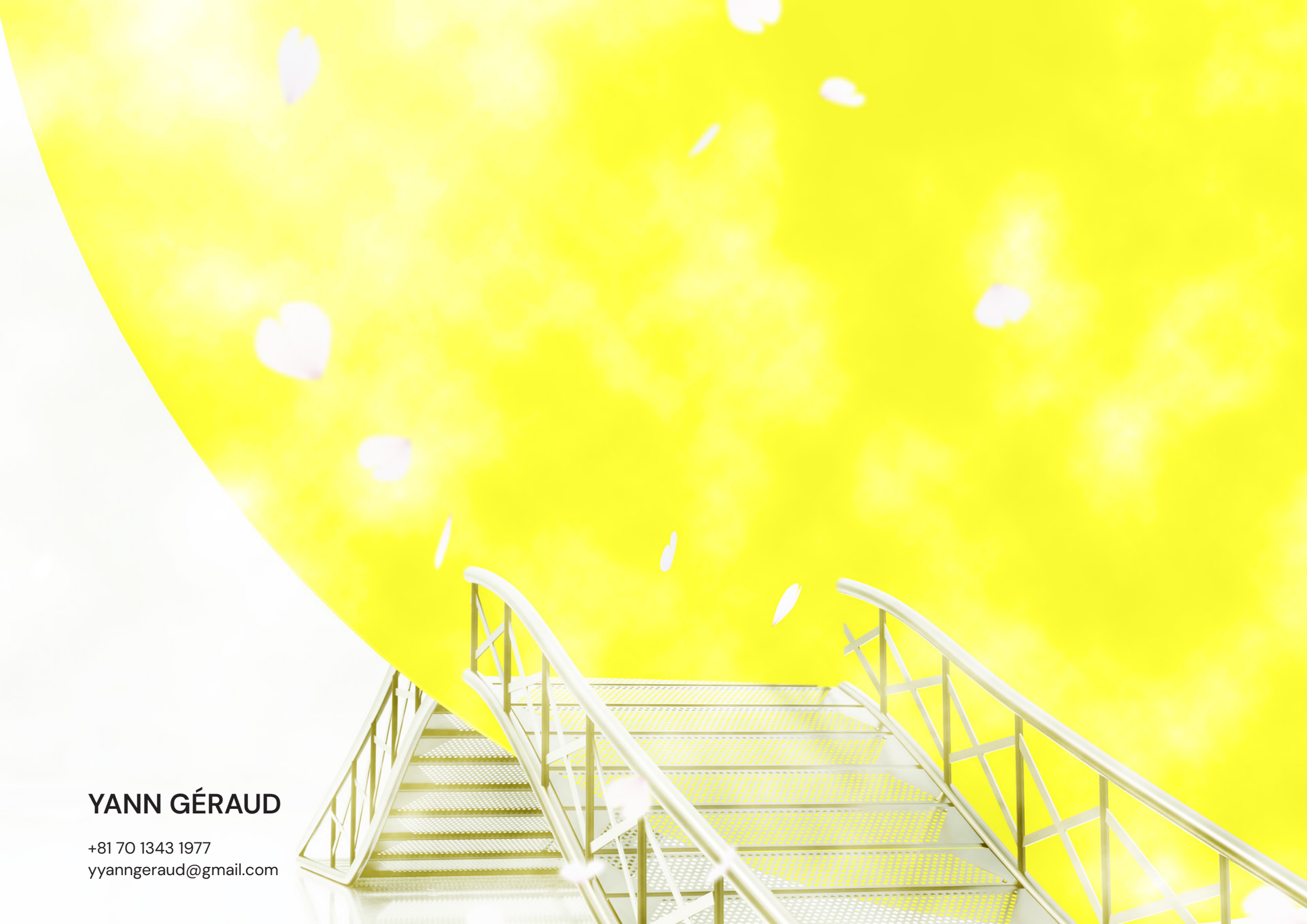


YANN GÉRAUD

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yyanngeraud@gmail.com

YANN GÉRAUD

ヤン　ジェロー

クリエイティブデザイン・アート制作

グラフィックデザイナー兼コンセプチュアルアーティストとして、印刷、パッケージデザイン、モーションデザイン、高級ファッションの VMD（ビジュアルマーチャンダイジング）の分野で 25 年以上の国際的な経験を持つ。ドイツのデザインスタジオではパッケージ開発を主導し、パリでは Prada・グループなどを対象に VMD インスタレーションを手掛けた。

インディペンデント・アーティスト誌『THE FLESH』を共同設立し、アートディレクションを担当。同誌は 13 年間にわたり 9 号を発行し続けた。商業デザインの専門性と、ヨーロッパ各地で展示実績のある芸術活動を融合させている。現在、この二つの視点を東京のクリエイティブスタジオに持ち込むことを目指している。

GRAPHIC DESIGN & ART DIRECTION

Graphic Designer
NDC Interactive, Paris, FR *2001 - 2003*

印刷物のデザインおよびクロスチャネルでのビジュアルコミュニケーション
B2B 向けデジタルアプリケーション向けの Flash アニメーションおよびインタラクティブデザイン
クライアントには、France Telecom、Danone、SPQR などが含まれる

Retail Design Development Coordinator
Atelier UTO, Paris, FR *2012 - 2015*

ラグジュアリーフラッグシップ店舗におけるウィンドウディスプレイ・VMD 設置
実物大での内装デザインテスト（素材・仕上げ）
本社改修工事における施工コーディネーション
クライアント：Prada、Miu Miu、Sonia Rykiel、Yves Salomon

Designer
YOOLabs GmbH, Hamburg, DE

パッケージデザインをコンセプトから生産まで一貫して担当（アジア拠点チームと協働）
Web およびモバイルアプリケーション向けの UI/UX 調査およびプロトタイプ作成
モーショングラフィック、印刷物デザイン、ビジュアルアイデンティティ

EDITORIAL DESIGN & ARTISTIC PRACTICE

Co-founder & Art Director
THE FLESH [Artist's Magazine] Paris, FR *2008 – 2021*

年刊アーティストマガジンを共同創設、13 年間で 9 号を発行
編集、グラフィックデザイン、印刷制作の全体統括
各号の発行に合わせて専用展覧会を開催

2000 年以来、コンセプチュアル／彫刻的な制作活動を継続（アサンブラージュ、インスタレーション、絵画）。テーマ：状態の変容、並存する複数の現実、境界とその閾、無秩序と秩序の間の緊張関係。
近年の個展：「Surefire Solutions – Propositions」Galerie Ultra-Parc、ボルドー、フランス、2026 年。
主にヨーロッパ各地で個展やグループ展を開催しています。作品集や展覧会カタログも入手可能です。

主な芸術分野でのコラボレーション：Thomas Hirschhorn のスタジオ・アソシエイト／アート・フォアブリケーター（2004 年～ 2011 年、2011 年ヴェネチア・ビエンナーレを含む）；R&Sie(n) Architects の展示技術者（2006 年 - パリ市立近代美術館、2016 年 - FRAC Orléans）；Georges Tony Stoll のプロダクション・コーディネーター（2002 年 - Agnes b ギャラリ、2010 年 - ヴィラ・メディチ）；ヴェラ・ムンロ・ギャラリーにてギャラリー・アシスタント（2016 年および 2021 年 - ドイツ・ハンブルク）。

教育

美術修士 - DNSEP
EBABX, 2000 年
学士 - DNAP
EBABX, 1998 年

言語

フランス語	母国語
英語	流暢
ドイツ語	業務レベル
日本語	初級

スキル

Adobe Creative Suite
Blender
Figma
HTML/CSS

日本、東京
+81 70 1343 1977
yyanngeraud@gmail.com
www.yanngeraud.info
有効な日本の就労許可証
フランスの運転免許証
ブラジリアン柔術の練習者
（自由が丘「カルペ・ディエム」）

YANN GÉRAUD

Creative Design & Art Production

Graphic designer and conceptual artist with 25+ years of international experience in print, packaging, motion design and luxury fashion VMD. Led packaging development for a German design studio and VMD installations for Prada Group a.o. in Paris.
Co-founded and art directed THE FLESH, an independent artist's magazine sustained for 13 years across 9 issues. Combines commercial design discipline with an exhibited artistic practice across Europe.
Now seeking to bring this dual perspective to a creative studio in Tokyo.

GRAPHIC DESIGN & ART DIRECTION

Designer
YOOLabs GmbH, Hamburg, Germany *2021 - 2024*
End-to-end packaging design, concept through production with an Asia-based team
UI/UX research and prototypes for web and mobile applications
Motion design, print design and visual identity

Retail Design Development Coordinator
Atelier UTO, Paris, France *2012 - 2015*
Window display and VMD installation across luxury flagship stores
Full-scale interior design testing — materials and finishes
Construction site coordination — headquarters renovation
Clients: Prada, Miu Miu, Sonia Rykiel, Yves Salomon

Graphic Designer
NDC Interactive, Paris, France *2001 - 2003*
Print design and cross-channel visual communication
Flash animation and interactive design for B2B digital applications
Clients included France Télécom, Danone, and SPQR

EDITORIAL DESIGN & ARTISTIC PRACTICE

Co-founder & Art Director
THE FLESH [Artist's Magazine] *2008 - 2021*
Co-founded and art directed an annual artist's magazine
9 issues over 13 years
Full editorial, graphic design, and print production oversight
Each issue launched with a dedicated exhibition

Conceptual and sculptural practice since 2000 (assemblage, installation, painting).
Themes: state transformation, simultaneous realities, threshold and border, tension between disorder and organization.
Recent solo exhibition: *Surefire Solutions - Propositions*, Galerie Ultra-Parc, Bordeaux, FR, 2026.
Solo and group exhibitions across Europe mostly.
Monographs and exhibition catalogues avalaible.

Selected artistic collaborations: Studio Associate / Art Fabricator for Thomas Hirschhorn (2004-2011, including the 2011 Venice Biennale); Exhibition Technician for F. Roche, R&Sie(n) Architects (2006 - MAM Paris & 2016 - FRAC Orléans); Production Coordinator for Georges Tony Stoll (2002 - Agnes b & 2010 - Villa Medicis); Gallery Assistant, Vera Munro Galerie, Hamburg, Germany (2016 & 2021).

Education
Master of Fine Arts - DNSEP
EBABX, 2000
BA - DNAP
EBABX, 1998

Languages
French Native
English Fluent
German Business level
Japanese Beginner

Skills
Adobe Creative Suite
Blender
Figma
HTML/CSS

Tokyo, Japan +81 70 1343 1977 yyanngeraud@gmail.com yanngeraud.info
Valid Japanese work permit Driving licence Brazilian Jiu-Jitsu practitioner (Carpe Diem Jiyugaoka, Tokyo)



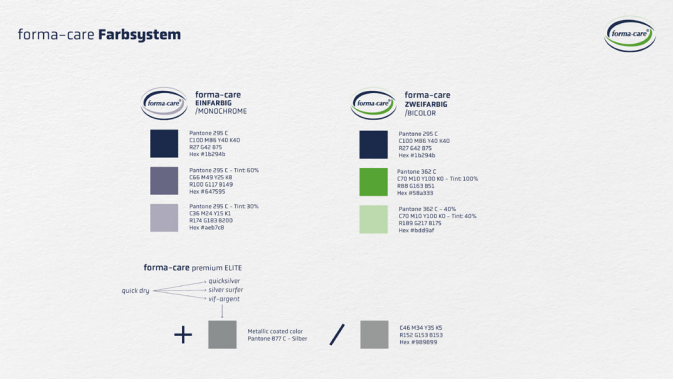
FORMA CARE Premium ELITE line

Branding
Packaging design

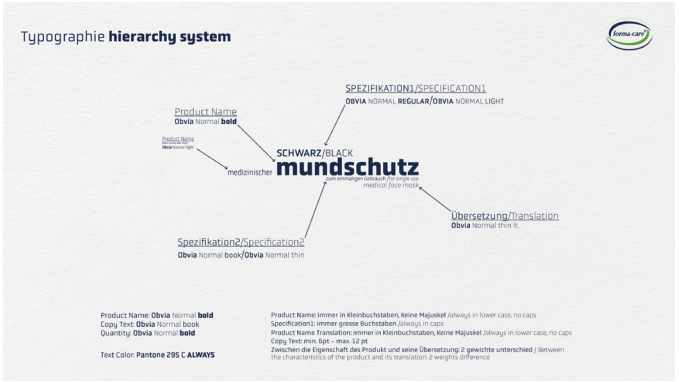
After rebranding the Premium line by replacing clinical iconography with a botanical language rooted in function: hibiscus, iris and lily, flowers historically tied to flow and fluidity, then reinterpreted through a pixelated motif for contemporary edge. Navy and silver colors ground the Premium ELITE line in freshness and serenity. The result treats an everyday medical product with the visual discipline of a premium skincare line.

www.forma-care.de







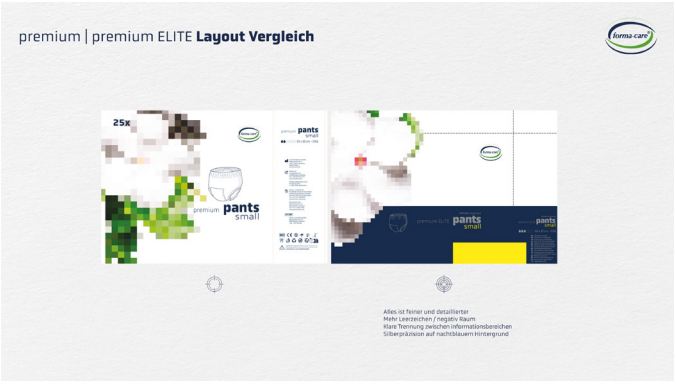


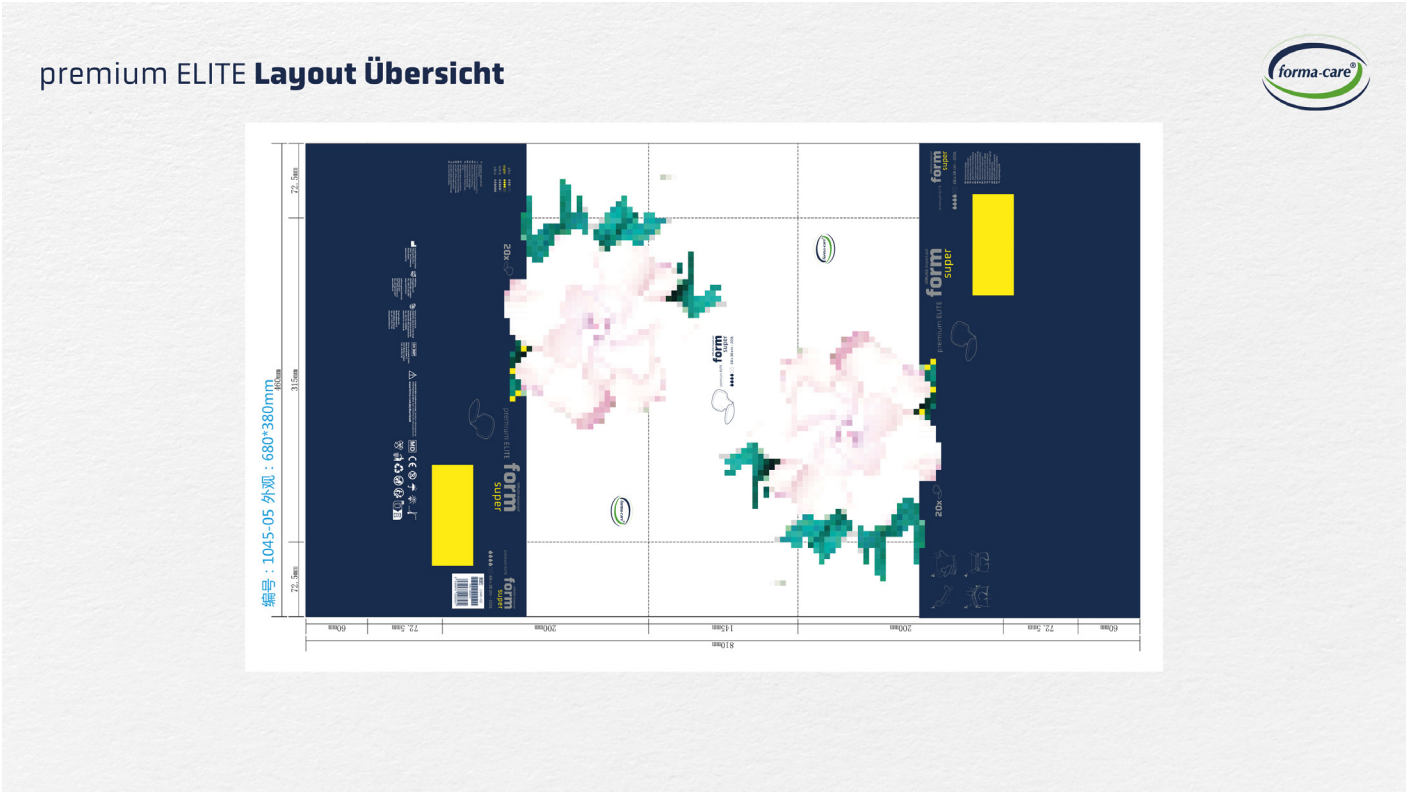


FORMA CARE Premium ELITE line

Branding
Packaging design



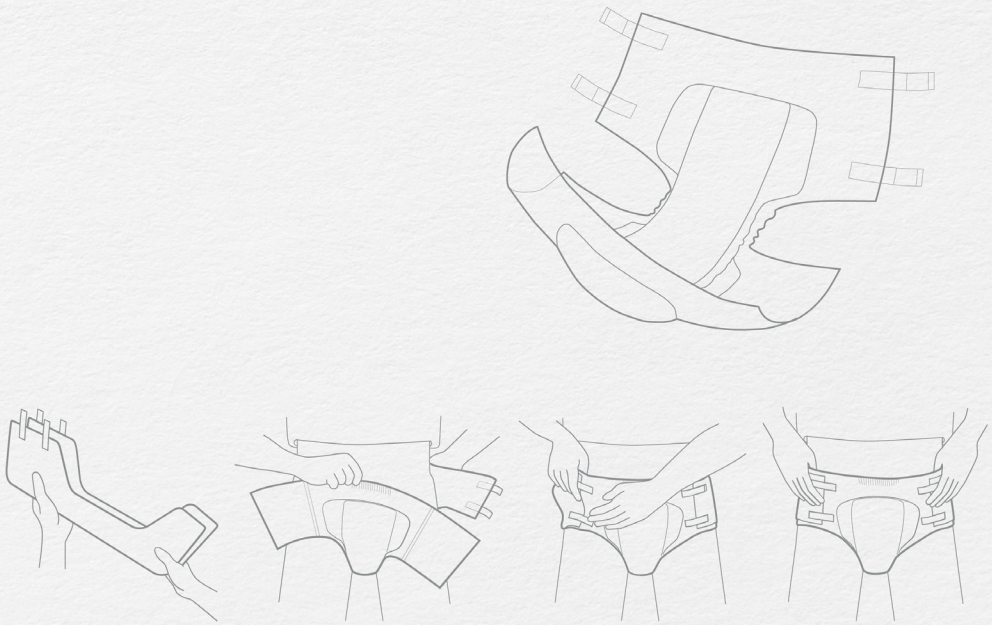




FORMA CARE Premium ELITE line

Branding
Packaging design

Illustration Gebrauchsanleitung



case : premium ELITE **slip**

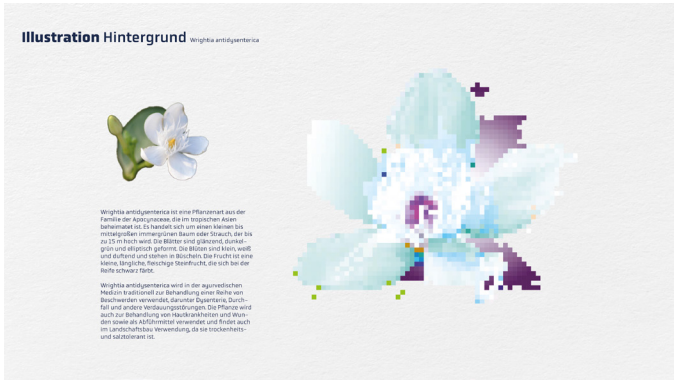


premium ELITE **Layout Druck**

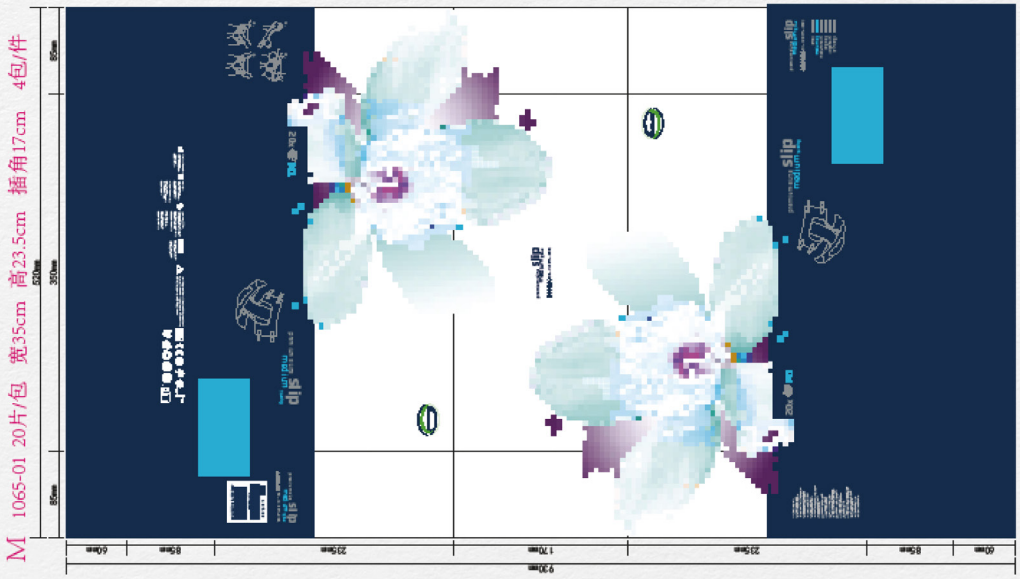


FORMA CARE Premium ELITE line

Branding
Packaging design



Layout polybag





FORMA CARE Premium ELITE line

Branding
Packaging design

THE FLESH

THE FLESH [artist's magazine]

Co-founder
Graphic design

Since 2008, we have published The Flesh, an annual artist's book taking the form of a magazine, a space without hierarchy, closer to manifesto than object. Drawing on O'Doherty's white cube and Krauss's shifter, the publication treats its editorial space as an empty sign, filled only by what's placed inside and indexed by context. The book itself becomes the artwork: light, mobile, and disruptive of usual production and display.



THE FLESH [artist's magazine]

Co-founder
Graphic design



Sans désir,
à la fin du
XX siècle

THE FLESH [artist's magazine]

[numéro 2] featuring: Caroline Soyez-Petithomme, Yannick Miloux, Jean Phillipe Hautbois

Co-founder
Graphic design

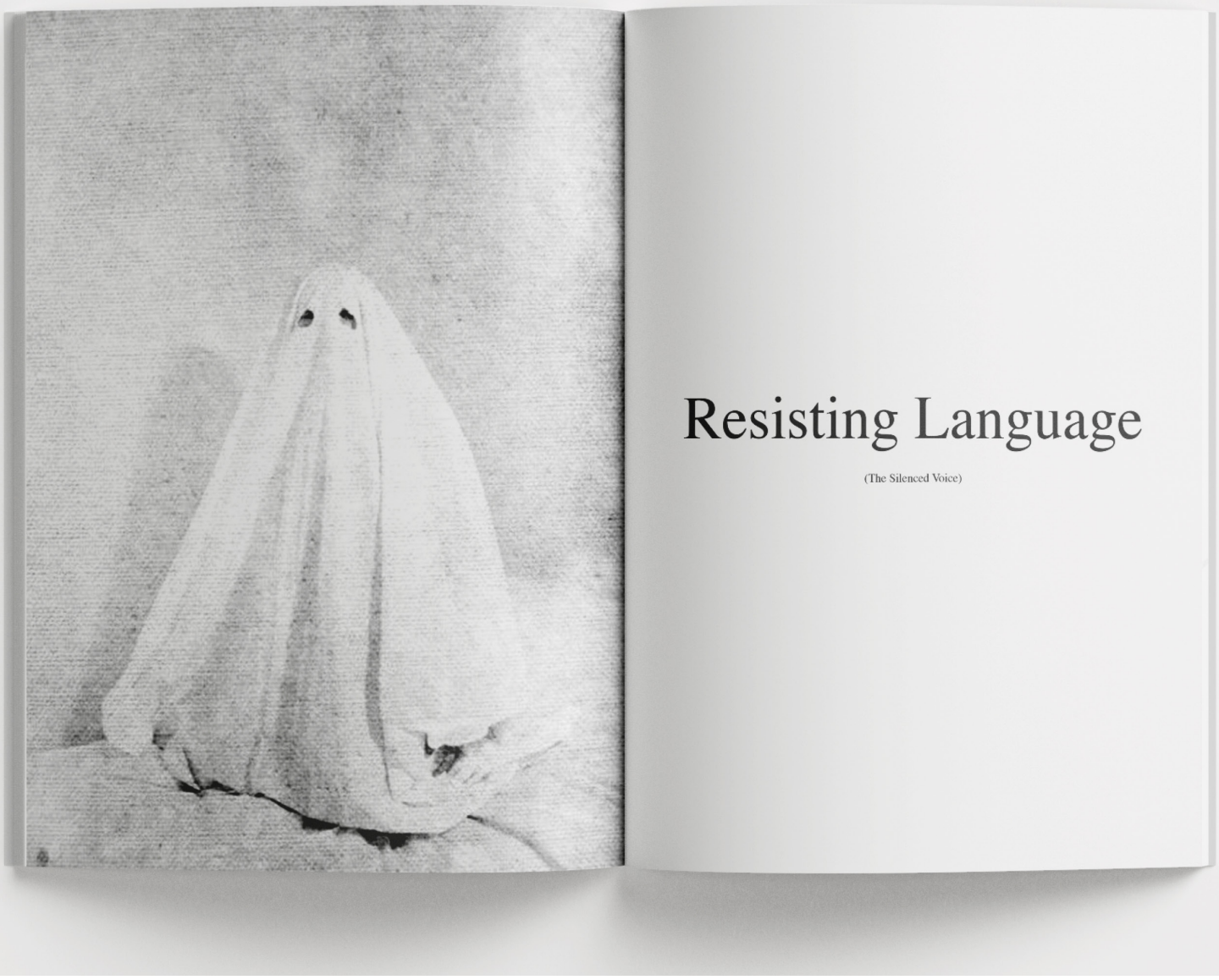




THE FLESH [artist's magazine]

Co-founder
Graphic design

[numéro 3] featuring: Ernest Hemingway, A.F.G.E.S., Donald Judd, Cary Loren, Charles Bukowski, Jonathan Swift



THE FLESH [artist's magazine]

Co-founder
Graphic design

[numéro 6] featuring: James Graham Ballard, Georges Bataille, Nicholas Bullen, W.H. Lehn & B.A. German, Isabelle Graw, Elisabeth Wetterwald, Patrice Gaillard & Claude, Saâdane Afif & Jofroi Amaral, Anne Muller-Reitz



THE FLESH [artist's magazine]

Co-founder
Graphic design

[numéro 7] featuring: Oswald de Andrade, Maurice Blanchot, Lauren Sedofsky, Rosalind Krauss, Yve-Alain Bois, Ute Meta Bauer, Marguerite Duras, Denis Angus, Elmore Leonard, Julian Hoeber, Francisco Coloane, Mathieu Poirier, Nicolas Roggy, Antoine Thirion, Marie Bouthier, Nicolas Milhé

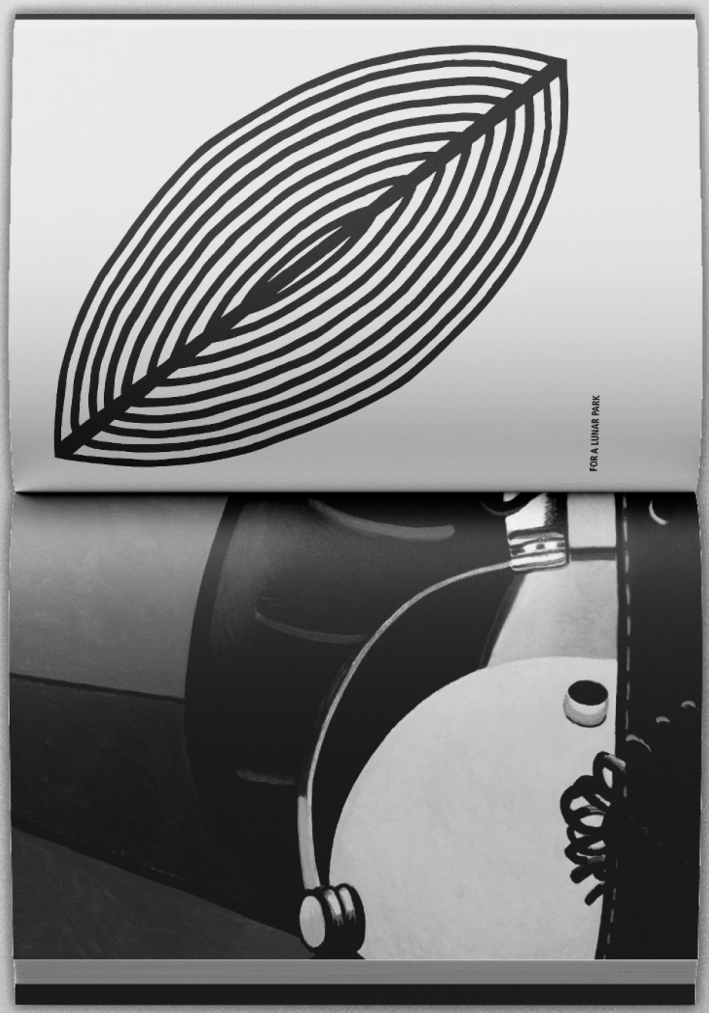


THE FLESH [artist's magazine]

Co-founder
Graphic design

[numéro 7] featuring: Oswald de Andrade, Maurice Blanchot, Lauren Sedofsky, Rosalind Krauss, Yve-Alain Bois, Ute Meta Bauer, Marguerite Duras, Denis Angus, Elmore Leonard, Julian Hoeber, Francisco Coloane, Mathieu Poirier, Nicolas Roggy, Antoine Thirion, Marie Bouthier, Nicolas Milhé





THE FLESH [artist's magazine]

Co-founder
Graphic design

[numéro 8] featuring: Saadane Afif, Jofroi Amaral, Jean Baudrillard, Joseph Conrad, Donald Judd, Rem Koolhass, Rosalind Kraus & Yve Alain Blois, Victor Hugo, Katharina Kritzler, Augustin Maurs, Nathalie du Pasquier, Louis Philippe Scoufaras



Ayano's Cookbook

Food design Set design
Graphic design Photography

Ayano's Cookbook grew out of a year of vegan recipes developed at home, season by season, for my wife Ayano. I worked across roles, graphic designer, cook, and photographer, shaping the book as more than a recipe collection: a record of care, translated through ingredients instead of words. Guided by pleasure, taste and love, it treats cooking as a language two people build together.



Ayano’s Cookbook

Food design
Graphic design
Set design
Photography



Choux Farcis

Serve 4

300g	silken tofu
12	green cabbage leaves
1	carrot, scrubbed
2	fried tofu, halved lenghtwise
4	button mushrooms, finely chopped
1	onion, finelly chopped
1	spring onion, finelly chopped
1	tbsp sake
3	tbsp potato starch
600ml	kombu dashi
1 tbsp	soy sauce
1 tsp	mirin
1 tbsp	chopped parsley

Set the tofu on a cutting board and prop a small saucer underneath to angle the board into the kitchen sink. Lay another cutting board on top of the tofu to press out moisture for 20 minutes.

Bring a medium pot of water to a boil. Stack the cabbage leaves together and hold the stem ends in the boiling water and cook for 30 more seconds. Scoop out with a wire-mesh sieve and let drain in the sink. Drop the carrot into the boiling water and cook for 2 minutes, or until half done, and drain. Set the fried tofu halves in a wire-mesh sieve and dip them into the boiling water for 10 seconds. Drain in the sink and blot drywith a clean tea towel. Cut the carrot and fried tofu into 5mm dice.
Squeeze the tofu to remove excess liquid and drop into a bowl. Whip with a wooden spoon until creamy. Fold in the carrot, fried tofu, mushrooms, onion, spring onion, sake and potato starch and salt until well incorporated.
Lay the cabbage leaves out on two baking sheets and spoon the tofu filling into the curled section of the leaf about 2cm in from the stem end. Smooth out the filling to make a fat sausage-like shape. Roll one rotation up, fold the sides of the leaf in toward the center, and continue rolling up until you have formed a tight packet.

Nestle these packets into a medium pot and pour in the dashi, soy sauce, and mirin. Place a drop lid or piece of parchment paper on top of the cabbage rolls and bring the pot almost to a boil over high heat. Adjust the heat to medium, cover, and simmer for 20 minutes. Let the rolls rest for 5 minutes before serving with the simmered liquid. Serve whole or slice and serve, sprinkle with freshly ground black pepper and parsley, in individual small saucers.

Along four seasons, this book develops recipes for everyday or special occasion, focused on vegetables and plants and their combinations. The origins of these recipes come from the Japanese way of cooking and reinvented French cooking tradition. These recipes, made at home, are suitable for beginners and bring the reader to a world of new possibilities that should not only be part of plant-based diet fans but everyones.

Ayano’s Cookbook

Food design Set design
Graphic design Photography



Crepes aux poireaux

Serves 2

300 g	all-purpose flour
600 ml	vegetable milk
2 tbsp	neutral oil
1 tsp	sugar
1 pinch	salt
1	onion
2	leeks
50 ml	white wine
50 g	all-purpose flour
50 g	margarine
400 ml	vegetable milk
1 tsp	nutmeg
1 tsp	chili oil
1	Lemon
1 tsp	nutritional yeast

Crepes
In a large bowl, mix flour, sugar, and salt. Add milk and oil and whisk vigorously until the batter forms. The batter should be slightly thick. Warm a non-stick pan and rub oil onto it using a piece of absorbent paper. Scoop the batter onto the pan, then tip and rotate it to spread the batter as thinly as possible. Brown 2 minutes on one side. Using a spatula, loosen sides and flip the crepes on the other side. Cook for 1 more minute on the other side, then put on a plate and repeat this until no more batter left.

Poireaux
Cut leeks half-length and into 5mm slices. Wash them.
Slice the onion.
Add 1 Tbsp oil to a pot over medium heat. Add onions and saute for about 3 minutes.
Then add leeks, saute 1 min further. Stir quickly to mix all the ingredients, then add wine and bring to a boil over high heat.
Turn the heat down to low and simmer for about 10 minutes until the leek is soft and cooked through.

Bechamel
In a saucepan over medium heat, melt the margarine. Add flour and stir with a whisk. Cook the mixture for 4 minutes, so as not the taste flour.
Slowly and gradually add the milk in whisking continually until the b□chamel becomes thick. Add nutmeg, chili oil, nutritional yeast, salt, and pepper at convenience. Finish with a drop of lemon juice.

Combine
Add the bechamel to the leeks.
On one crepe, drop off a line of the leek bechamel, fold the opposite sides, and roll. repeat until no crepes are left.
Warm a pan, add some oil and brown crepes on every side.
Serve.
You can also let them cool and freeze them for later.

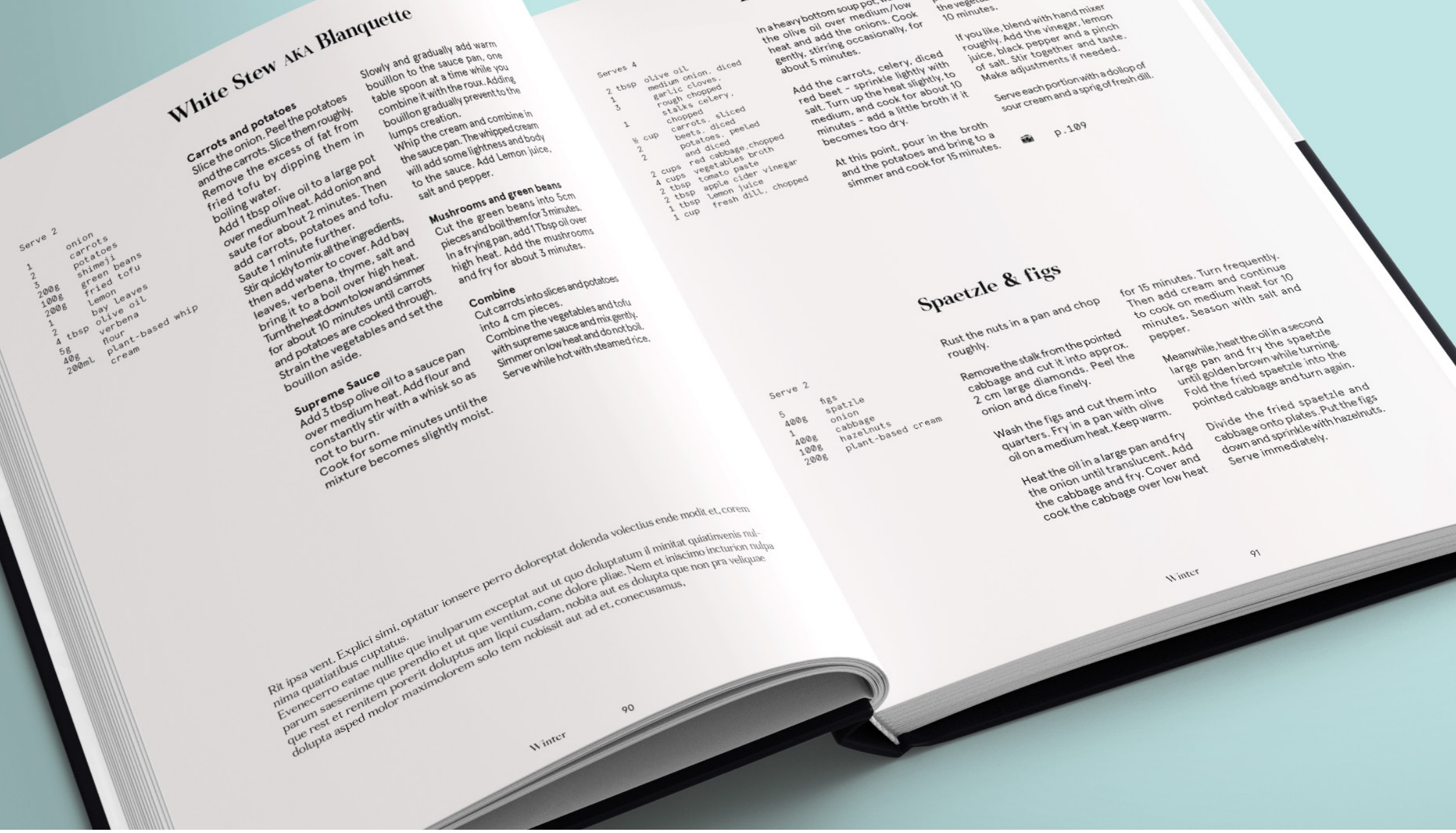
Ayano’s Cookbook

Food design
Graphic design
Set design
Photography



Ayano’s Cookbook

Food design
Graphic design
Set design
Photography



Ayano’s Cookbook

Food design Set design
Graphic design Photography



Tofu and green

Serves 2

300g	silken tofu
200g	french beans
50g	salicornia
1	bunch chives
1	green onion
	sake
1	kombu piece 10x15cm
	dried wakame
2	shallots
	oil

Cut the tofu into 2cm slices and let it drain on a wood board.

Wash the kombu and soak it in 200ml cold water. Transfer the kombu and its water in a saucepan and bring it gently to a boil. Just before boiling remove the kombu. Season with the sake, and boil for 2 minutes. Set aside.

Remove the stalk of the french beans. and cook them into a pot of water until al dente, around 4 minutes. Cut them into 5mm pieces like dice. Chop the schallots finely as well as the chives, wakame, salicornia and green onion. The important here is to cut them almost at the same size.

Warm the dashi.

In a pan, heat the oil over medium heat. Add the schallot dices, brown them lightly. Raise the heat to medium high and add the french beans for 1 minutes. Moisten with 3 tablespoons of dashi. Cook until the french beans are warm (2-3 minutes). Sprinkle some salt. Transfer to a bowl and mix with all the greens.

Set the tofu in a serving plate. Cover the tofu with the greens and some dashi.
Ready to serve.

This book recounts the abandonment of old habits of cooking and the discovery of new ways to match ingredients without using any animal products. The respect, that lays between two beings, reflects in what they eat. This respect is the esteem of life and the respect of ingredients. As we love, we cook and as we cook, we love.

Ayano’s Cookbook

Food design Set design
Graphic design Photography



Basic recipes Index

Dashi

1	piece Kombu(10 x 4 cm)
1	shiitake
4	champignons,sliced
750 ml	water

Wash the kombu and soak it in 200ml cold water. Rehydrate shiitake in some water. Put the champignons in a saucepan and cover two third with water (around 250ml), bring to boil, reduce heat to low medium heat and let infuse for 20 minutes. Drain the champignon and keep the water. Transfer the kombu and its water in a saucepan and bring it gently to a boil. Just before boiling remove the kombu and add the shiitake, the champignon broth and the tofu. Boil for 2 minutes.

Pate a Galette

250 g	buckwheat flour
100 g	wheat flour
1/2 tbsp	guerande salt
750 ml	water

Mix the flours and salt in a bowl.
Gradually add the water, stirring constantly to avoid lumps, until the dough is smooth and homogenous. Leave to rest at room temperature for at least 1 hour.
Stir before use, adding a little water if necessary (the dough thickens as it rests).
Cooking: oil a crepe pan (or standard frying pan). When it's hot, pour a ladleful into the top of the pan and spread the batter by turning the pan, to form a round galette.

Udon

200g	all-purpose flour
90g	warm water
10g	salt

Combine the water and the salt and mix until it dissolves.
In a large bowl, place the flour and add gradually the salted water while mixing with hand. Knead the dough for 5 minutes and wrap it in a plastic sheet. let rest it for 20 minutes. Repeat this operation 3 times or until the dough is soft like your ear lobe. Wrap it again and rest the dough for 1 hour.
Dust the table with flour and strech the dough using a rolling spin into a rectangular shape. turn it 90 degrees and fold the dough. Roll again and repeat the operation 3 times until the dough is 3mm thick. Then with a good knife cut noodles into 3mm width.
Put more flour to prevent they don't stick together.

Ayano's Cookbook

Food design Set design
Graphic design Photography



Pflegetheke

Branding identity UI/UX design
Graphic design Motion design

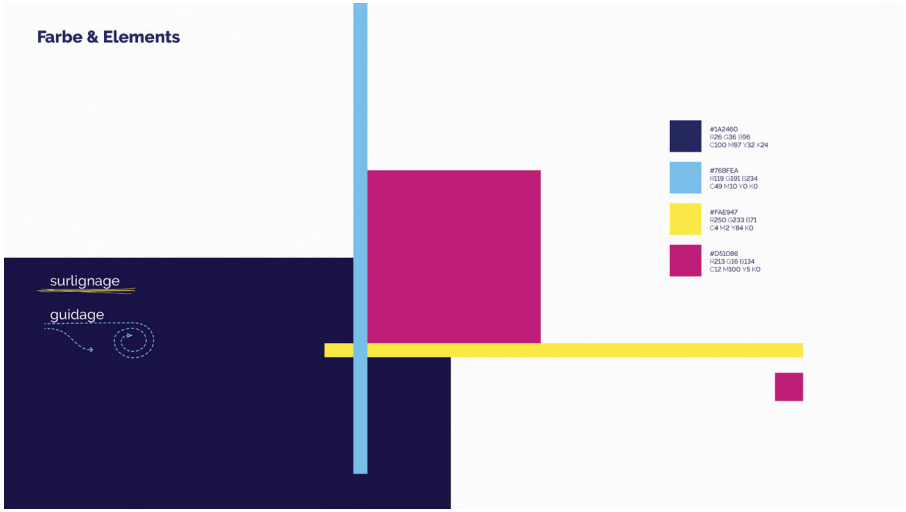
As creative art director for Pflegetheke, I led naming, visual identity, brand guidelines, site wireframing and video editing end to end. The goal: turn dense home-care knowledge into something approachable, almost like a streaming service, lowering the barrier between complex medical information and the caregivers who need it.

www.pflegetheke.com





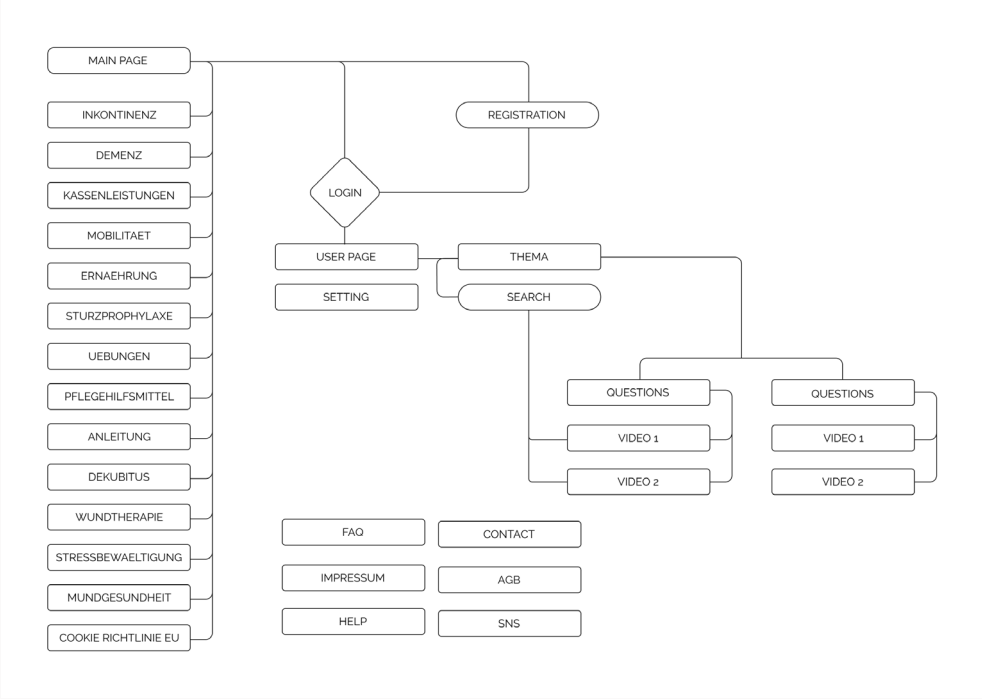




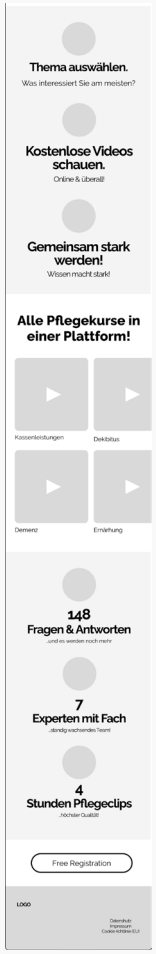
Pflegetheke

Branding identity UI/UX design
Graphic design Motion design

Organisation











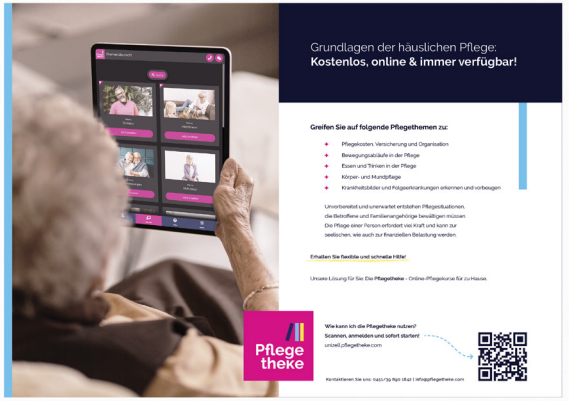
Pflegetheke

Branding identity UI/UX design
Graphic design Motion design

Example



Example



Example



Example



Pflegetheke

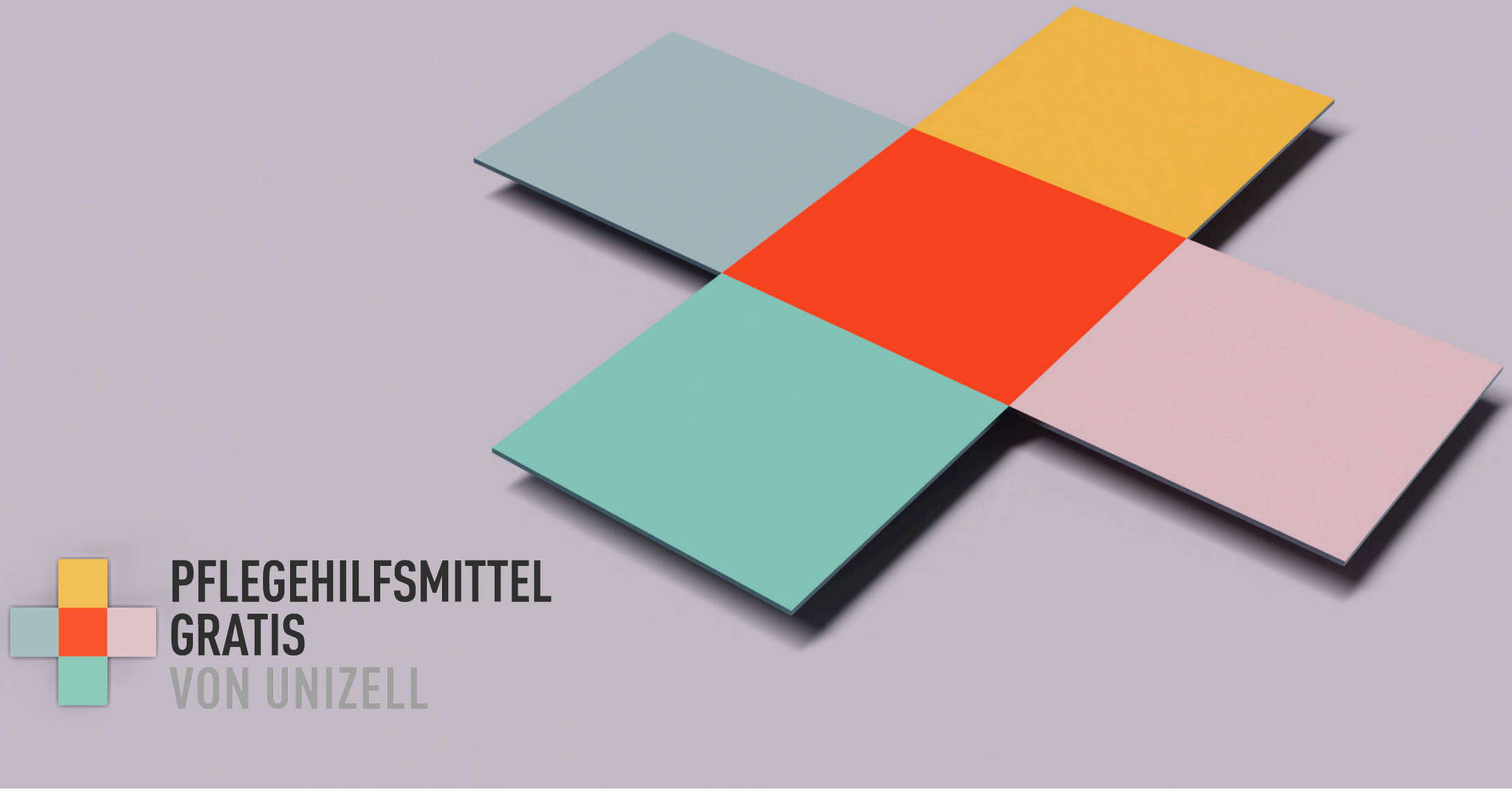
Branding identity UI/UX design
Graphic design Motion design

Example



Pflegetheke

Branding identity
Graphic design
UI/UX design
Motion design



Pflegehilfsmittel Gratis

UI/UX design
Motion design

Designed the interface, built the mockups, and led motion design. The challenge was to make a bureaucratic process (claiming free monthly care-aid boxes through long-term care insurance) feel simple and trustworthy rather than administrative. Clean UI and light motion turned an insurance procedure into something closer to a straightforward, reassuring service.



Pflegehilfsmittel Gratis

UI/UX design
Motion design



Pflegehilfsmittel Gratis

UI/UX design
Motion design



Pflegehilfsmittel Gratis

UI/UX design
Motion design

FREEDOM HILL

ISSUE 02

FALL 2025

A CARPE DIEM BJJ JIYUGAOKA MAGAZINE



FREEDOM HILL

Graphic design
Content writing

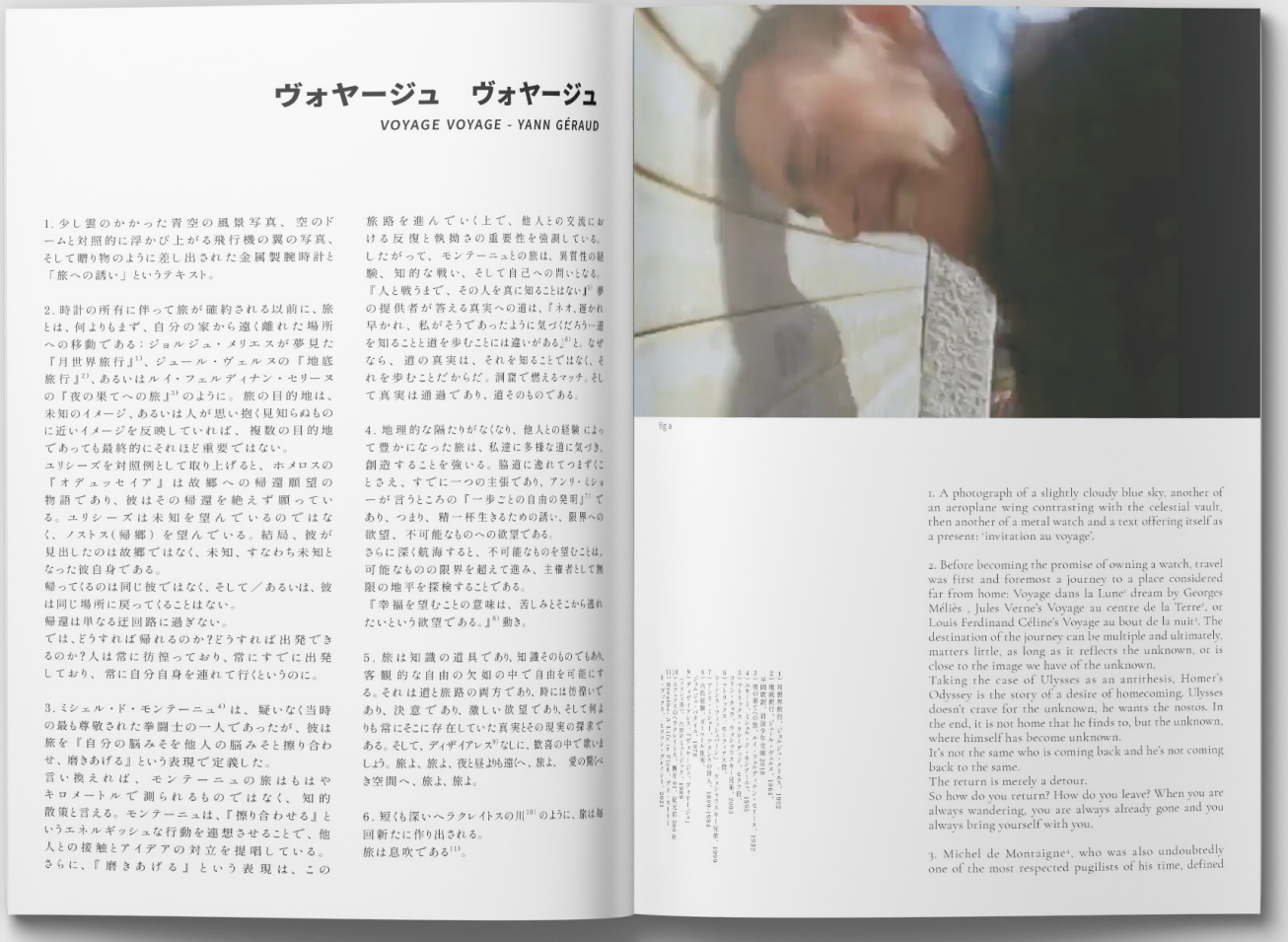
For Freedom Hill, the bilingual English/Japanese BJJ magazine from Carpe Diem Jiyugaoka academy, I worked as graphic designer and contributed by writing a text on travel. The magazine sits at the crossroads of two worlds, the discipline of jiu-jitsu and the culture around it, translated across languages without losing its voice. My piece traced travel as its own kind of practice: displacement, adaptation, the same instincts that live on the mat.



FREEDOM HILL

Graphic design
Content writing

[numéro 2] featuring: David Garmo, Yann Géraud, Woven bjj, Meisa Fujishiro, Craig Kazuhiro Hutchison, Jayson Palocio, Margot Ciccrelli, Shoei Sato.



ヴォヤージュ　ヴォヤージュ

VOYAGE VOYAGE - YANN GÉRAUD

1. 少し雲のかかった青空の風景写真、空のドームと対照的に浮かび上がる飛行機の翼の写真、そして贈り物のように差し出された金属製腕時計と「旅への誘い」というテキスト。

2. 時計の所有に伴って旅が確約される以前に、旅とは、何よりもまず、自分の家から遠く離れた場所への移動である：ジョルジュ・メリエスが夢見た『月世界旅行』[1]、ジュール・ヴェルヌの『地底旅行』[2]、あるいはルイ・フェルディナン・セリーヌの『夜の果てへの旅』[3]のように。旅の目的地は、未知のイメージ、あるいは人が思い抱く見知らぬものに近いイメージを反映していれば、複数の目的地であっても最終的にそれほど重要ではない。
ユリシーズを対照例として取り上げると、ホメロスの『オデュッセイア』は故郷への帰還願望の物語であり、彼はその帰還を絶えず願っている。ユリシーズは未知を望んでいるのではなく、ノストス（帰郷）を望んでいる。結局、彼が見出したのは故郷ではなく、未知、すなわち未知となった彼自身である。
帰ってくるのは同じ彼ではなく、そして／あるいは、彼は同じ場所に戻ってくることはない。
帰還は単なる迂回路に過ぎない。
では、どうすれば帰れるのか？どうすれば出発できるのか？人は常に彷徨っており、常にすでに出発しており、常に自分自身を連れて行くというのに。

3. ミシェル・ド・モンテーニュ[4]は、疑いなく当時の最も尊敬された拳闘士の一人であったが、彼は旅を『自分の脳みそを他人の脳みそと擦り合わせ、磨きあげる』という表現で定義した。
言い換えれば、モンテーニュの旅はもはやキロメートルで測られるものではなく、知的散策と言える。モンテーニュは、『擦り合わせる』というエネルギッシュな行動を連想させることで、他人との接触とアイデアの対立を提唱している。
さらに、『磨きあげる』という表現は、この旅路を進んでいく上で、他人との交流における反復と執拗さの重要性を強調している。
したがって、モンテーニュとの旅は、異質性の経験、知的な戦い、そして自己への問いとなる。
『人と戦うまで、その人を真に知ることはない』[5] 夢の提供者が答える真実への道は、『ネオ、選ばれ早かれ、私がそうであったように気づくだろう…道を知ることと道を歩むことには違いがある』[6]と。なぜなら、道の真実は、それを知ることではなく、それを歩むことだからだ。洞窟で燃えるマッチ。そして真実は通過であり、道そのものである。

4. 地理的な隔たりがなくなり、他人との経験によって豊かになった旅は、私達に多様な道に気づき、創造することを強いる。脇道に逸れてつまずくにとさえ、すでに一つの主張であり、アンリ・ミショーが言うところの「一歩ごとの自由の発明」[7]であり、つまり、精一杯生きるための誘い、限界への欲望、不可能なものへの欲望である。
さらに深く航海すると、不可能なものを望むことは、可能なものの限界を超えて進み、主催者として無限の地平を探検することである。
『幸福を望むことの意味は、苦しみとそこから遠れたいという欲望である。』[8]動き。

5. 旅は知識の道具であり、知識そのものでもあり、客観的な自由の欠如の中で自由を可能にする。それは道と旅路の両方であり、時には彷徨いであり、決意であり、激しい欲望であり、そして何よりも常にそこに存在していた真実とその現実の探求である。そして、ディザイアレス[9]なしに、歓喜の中で歌いましょう。旅よ、旅よ、夜と昼よりも遠へ、旅よ、 愛の鳳しき空間へ、旅よ、旅よ。

6. 短くも深いヘラクレイトスの川[10]のように、旅は毎回新たに作り出される。
旅は息吹である[11]。

fig a

1. A photograph of a slightly cloudy blue sky, another of an aeroplane wing contrasting with the celestial vault, then another of a metal watch and a text offering itself as a present: 'invitation au voyage'.

2. Before becoming the promise of owning a watch, travel was first and foremost a journey to a place considered far from home: Voyage dans la Lune[1] dream by Georges Méliès , Jules Verne's Voyage au centre de la Terre[2], or Louis Ferdinand Céline's Voyage au bout de la nuit[3]. The destination of the journey can be multiple and ultimately, matters little, as long as it reflects the unknown, or is close to the image we have of the unknown.
Taking the case of Ulysses as an antithesis, Homer's Odyssey is the story of a desire of homecoming. Ulysses doesn't crave for the unknown, he wants the nostos. In the end, it is not home that he finds to, but the unknown, where himself has become unknown.
It's not the same who is coming back and he's nor coming back to the same.
The return is merely a detour.
So how do you return? How do you leave? When you are always wandering, you are always already gone and you always bring yourself with you.

3. Michel de Montaigne[4], who was also undoubtedly one of the most respected pugilists of his time, defined

FREEDOM HILL

Graphic design
Content writing


travelling as 'rubbing and filing your brain against someone else's'.
In other words, Montaigne's journeys were no longer measured in kilometres, but in intellectual terms.
By evoking the energetic action of 'rubbing', Montaigne advocated contact with others and the confrontation of ideas. 'Filing', on the other hand, underlines the importance of repetition and insistence in order to progress along this path. The journey with Montaigne thus becomes an experience of otherness, an intellectual struggle and a questioning of oneself.
'You do not truly know someone until you fight them.'[5] A movement towards the truth, to which the dream provider responds: 'Neo, sooner or later you're going to realise just as I did... there's a difference between knowing the path and walking the path.'[6] As the truth of the path, it is not in knowing it, but in walking on it. A matchstick burning in the cave. And the truth is the passage, the path itself.

4. The journey, stripped of its geographical dimension and enriched by the experience of others, requires us to conceive and develop a multiplicity of paths. Taking a step sideways and stumbling is already an affirmation, an 'invention of freedom at every step'[7] as Henri Michaux would say, in other words an invitation to live fully, a desire for the limit, a desire for the impossible.
Sailing further, to desire the impossible is to go beyond the limits of the possible and, sovereign, to explore infinite horizons.
'What the desire to be happy means: suffering and the desire to escape it.'[8] The movement.

5. The journey is a tool of knowledge and knowledge itself, enabling us to be free in the objective absence of freedom. It is both the path and the journey, the wandering at times, the determination, a strong Desire but also and above all a quest, for what has always been present: the truth, and its reality. Without Desireless[9] and with allegresse, let us sing: Voyage, Voyage, farther than night and day. Voyage, into the unheard-of space of Love, Voyage, Voyage.

6. As short and as deep as Heraclitus' river[10], the journey reinvents itself each time.
The journey is a breath.[11]

1. A Trip to the Moon, Georges Méliès, 1902.
2. A Journey to the Center of the Earth, Jules Verne, 1864.
3. Journey to the End of the Night, Louis Ferdinand Céline, 1932.
4. Michel de Montaigne, Essais, Livre 1, 1595.
5. Serph, played by Collin Chou, in Matrix Reloaded, The Wachowskis, 2003.
6. Morpheus, played by Laurence Fishburne, The Matrix, The Wachowskis, 1999.
7. Henri Michaux, French Poet, 1899-1984.
8. Georges Bataille, L'experience intérieur, 1978, ed. tel Gallimard.
9. Desireless, "Voyage, voyage" (4.22) in François, 1989 - CBS music.
10. Heraclite d'Ephèse, Fragments 91, 500 BC.
11. Rickson Gracie, Breathe: A Life in Flow, Dey Street Books, 2021.

fig b

fig c

fig a, fig d: *Headshot*, 2009, colour video, no sound, 7'26" loop.
fig b: *Odyssées*, 2009, mixed media, 400x270x360 cm
Erewhon POV, exhibition view, La Salle de Bains, Lyon 2019.
fig c: *German Quotation Mark (Opener)*, 2023, gouache on wood, 180x257mm.

fig d

1. Une photographie d'un ciel bleu légèrement nuageux, une autre d'une aile d'avion se détachant par contraste de la voute celeste, puis une autre d'une montre en métal et un texte s'offrant comme un présent: "invitation au voyage".

2. Avant de devenir la promesse due au fait de posséder une montre, le voyage est tout d'abordun déplacement vers un lieu considéré comme éloigné de son domicile: Voyage dans la Lune[1], rêvé par Georges Méliès, Voyage au centre de la Terre[2] de Jules Verne, ou Voyage au bout de la nuit[3] de Louis Ferdinand Céline. La destination du voyage peut être multiple et importe finalement assez peu, pourra qu'elle soit à l'image de l'inconnu, ou proche de l'image que l'on se fait de cet inconnu. En prenant le cas d'Ulysse comme antithèse, l'Odyssée d'Homère est le récit d'un désir de retour au foyer, il ne cesse de désirer ce retour. Ulysse ne désire pas l'inconnu, il désire le nostos. Finalement ce n'est pas le foyer qu'il retrouve, mais l'inconnu, lui-même devenu inconnu. Ce n'est pas le même qui revient rejoint il ne devient pas au même. Le retour n'est qu'un détour.

3. Michel de Montaigne[4], qui fut aussi non sans aucun doute l'un des pugilistes les plus respectés de son temps, définissait voyager par l'expression «Frotter et limer sa cervelle contre celle d'autrui». En d'autre termes, le voyage de Montaigne ne se mesure plus en kilomètres et devient intellectuel. Montaigne prose, en évoquant une action énergique "Frotter", le contact avec autrui et la confrontation d'idées. "Limer", par ailleurs, souligne l'importance de la répétition et de l'insistance dans l'échange pour progresser sur ce chemin. Le voyage avec Montaigne devient donc une experience de l'altérité, un combat intellectuel et une remise en question de soi. « You do not truly know someone until you fight them. »[5]. Un cheminement vers la vérité, auquel le pourvoyeur de rêve répondra : «Neo, sooner or later you're going to realise just as I did... there's a difference between knowing the path and walking the path.»[6] Car la vérité du chemin, ce n'est pas de le connaître, c'est de le parcourir. Une allumette brulant dans la caverne. Et la vérité, c'est le passage, c'est le chemin lui-même.

4. Le voyage, amputé de sa dimension géographique et enrichi par une experience d'autrui, nous enjoint à concevoir et élaborer une multiplicité de voies. Faire un pas de coté et trébucher est déjà une affirmation, une "invention de la liberté à chaque pas"[7] dirait Henri Michaux, c'est à dire une invitation à vivre pleinement, un désir de la limite, un désir de l'impossible. Naviguant plus avant, désirer l'impossible, c'est aller au-delà des limites du possible et, souverain, explorer des horizons infinis. Ce que signifie le désir d'être heureux: la souffrance et le désir d'y échapper[8]. Le mouvement.

5. Le voyage est un outil de connaissance et la connaissance elle-même, permettant d'être libre, dans l'absence objective de liberté. Il est à la fois le chemin et le cheminement, l'errance parfois, la détermination, un désir intense mais aussi et surtout une quête, de ce qui était toujours dés lors présent : la vérité, et sa réalité. Et sans Desireless[9], et dans l'allégresse, chantons: voyage, voyage, plus loin que la nuit et le jour, voyage, dans l'espace inouï de l'amour, voyage, voyage.

6. Aussi bref et profond que le fleuve d'Héraclite[10], le voyage se réinvente à chaque fois.
Le voyage est un souffle[11].

Yann Géraud is a French artist and Carpe Diem BJJ Jyugaoka member (purple belt). Recently, he has shown paintings our dojo. They quickly became super popular among our members and visitors. Please check them out if you come at our dojo.
ヤン・ジェロはフランスのアーティストであり、カルペディエム自由が丘会員(紫帯)です。最近、彼は当道場で絵画を展示しました。これらの作品は、会員や来訪者から瞬く間に大好評を博しました。当道場にご来訪の際には、ぜひご覧ください。

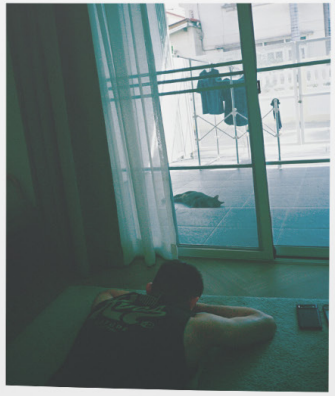
www.yanngeraud.info

FREEDOM HILL

Graphic design
Content writing







One Championshipでの試合は、一般的な柔術大会とは全く異なるユニークな体験でした。すべての選手がイベントの3日前から同じホテルに滞在します。毎朝、朝食を食べに行くと、空気中に敵意を感じることができました。同じ空間にいる対戦相手を避けながら、朝食ビュッフェの前で自分の心とも戦っているのです。私は階級体重より2kg下だったので、ビュッフェを最大限に活用し、ローストチキンヌードルとペーストリーを山盛り食べました。その後、病院での健康診断、メディア対応、計量式、フェイスオフと続きます。舞台裏では多くのことが行われていますが、観客が見ることができるのはほんの一部です。

試合当日、緊張はピークに達しますが、試合開始は19:30なので、その日は軽く食事をして、ストレッチ、瞑想、チームメイトと雑談をして過ごします。コンバットスポーツのイベントのウォームアップルームでの緊張感は他に類を見ません。落ち着きのない選手もいれば、昼寝をしている選手もいますが、誰もがこれから起こることを予期しています。試合はボクシングリングの中で行われましたが、私はそれまで一度もリングに足を踏み入れたことがありませんでした。それにも関わらず、私は入場時にロープを飛び越えようと決めました。もし私がそれをやる自信がなければ、試合中に躊躇せずに攻撃する自信もないだろうと思ったのです。幸いなことに、ジャンプ入場に成功し、サブミッションで勝利することもできました。5000人もの観客がいるスタジアムで一本勝ちしたあの時の感覚は、決して忘れることはないでしょう。電撃的でありながら、束の間の感覚でした。

私にとって、試合が終わった後は、結果に関わらず、いつも安堵感があります。長い間一つの瞬間に集中していた後、再びリラックスして心を解放することができます。試合後のチームメイトとの勝利のビールほど美味しい飲み物はありません！私は試合のために海外に行く時は、試合後数日滞在して、罪悪感や制限なしに楽しむようにしています。私が好きなことは、できるだけたくさん食べ、トレーニングをし、地元のジムの人々と出会い、一緒に街を探索することです。柔術のおかげで、旅行がはるかに充実したものになりました。どこに行っても、同じような興味を持つ情熱的な人々に出会うことができるからです。私はこれまで世界中の様々なジムでトレーニングをする幸運に恵まれ、そのひとつひとつが、出会った人々のおかげでユニークな体験となりました。もし誰かがあなたのジムを訪れたら、挨拶をして自己紹介してみて下さい。人々がどんな物語を持っているか分からないですから。

Competing for One Championship was a unique experience compared to your average Jiu-Jitsu tournament. All the athletes stay at the same hotel for 3 nights leading up to the event. Each morning I would go down to breakfast and I could feel the animosity in the air. Fighters in the same room as their opponents, trying to avoid each other whilst also battling their own minds in front of the breakfast buffet. I was 2 kg underweight so I took full advantage of the buffet, loading up a full plate of roasted chicken noodles and pastries for myself. Then comes medical checks at the hospital, media obligations, weigh in ceremony and face offs. So much goes into an event behind the scenes but the spectator only gets to see a glimpse of it.

Come fight day, the nerves are peaking but the match doesn't begin until 19:30 so I spend the day eating light, stretching, meditating and chatting to my teammates. The tension in the warm up room for a combat sports event is like no other. Some athletes are restless, some are napping, but everyone feels the anticipation of what is to come. The match was held inside of a boxing ring but I had never even set foot in one before. Despite this, I decided that I was going to jump over the ropes on my entrance. I told myself that if I didn't have the confidence to do that, then I wouldn't have the confidence to attack without hesitation during the match. Luckily I nailed the jump and also picked up a submission win too. Winning via submission in a stadium of 5000 people was a feeling I will never forget. Electrifying but fleeting.

For me, after a match is over there is always a feeling of relief regardless of the result. I can relax again and let my mind be open after tunnel visioning on one moment for so long. No drink will ever taste as sweet as the victory beer with your teammates after a match!





電撃的でありながら、束の間の感覚でした。



When I travel to compete, I like to stay a couple days after the tournament so I can enjoy the time without guilt or restrictions. My favourite things to do are eat as much as I can, train and meet people from local gyms and then explore the city with them. Jiu-Jitsu has made travelling so much more rewarding for me because wherever you go, you know you will meet passionate people with similar interests. I've been lucky to train at different gyms all over the world and each one was a unique experience because of the people I met. If someone is visiting your gym, say hi to them and introduce yourself, you never know what stories people have to tell.

FREEDOM HILL

Graphic design
Content writing



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Graphic design
Content writing

SONIA RYKIEL



Sonia Rykiel – Flagship

Materials sourcing On-site Coordination
Installation

For the Sonia Rykiel flagship on Saint-Germain, Atelier UTO led a full upgrade of the store, modernizing the space while staying true to the brand's identity. My work focused on real-condition material testing, on-site installation, and coordination, bridging the gap between design intent and what actually holds up on the shop floor.

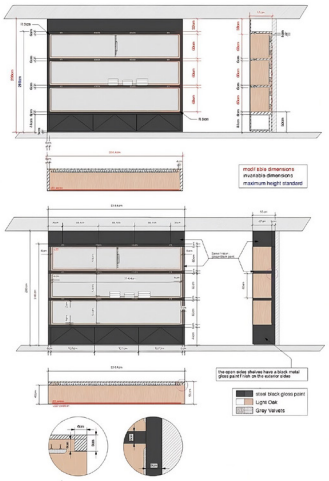


Sonia Rykiel – Flagship

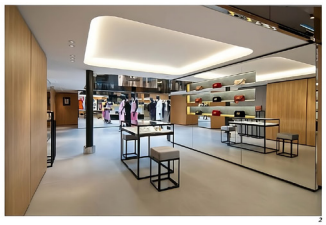
Materials sourcing On-site Coordination
Installation











1. Saint Germain des Prés - Paris. Plans du mobilier mural. *Wall furniture blue print.*
2. Saint Germain des Prés - Paris. Vue des étagères éclairées. *Lighted shelves view.*

1. Saint Germain des Prés - Paris. Espace dédié aux robes de soirée situé au premier étage. *First floor cocktail dress zone.*
2. Saint Germain des Prés - Paris. Vue du plafond lumineux au-dessus de la chaussée. *Ground floor lighted ceiling view.*

Sonia Rykiel – Flagship

Materials sourcing On-site Coordination
Installation



Sonia Rykiel – Flagship

Materials sourcing On-site Coordination
Installation



ZELLTEX professional

Branding identity
Graphic design

For Zelltex, an Austrian supplier of hygiene paper products and medical practice supplies, the rebranding and visual identity work aimed to bring clarity and modern credibility to a B2B category built on function over image (hygiene, cleanliness, reliability) without falling into generic clinical language. The result positions Zelltex as a partner brand as trustworthy as the products it distributes.

www.zelltex.at

Logo





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Branding identity
Graphic design

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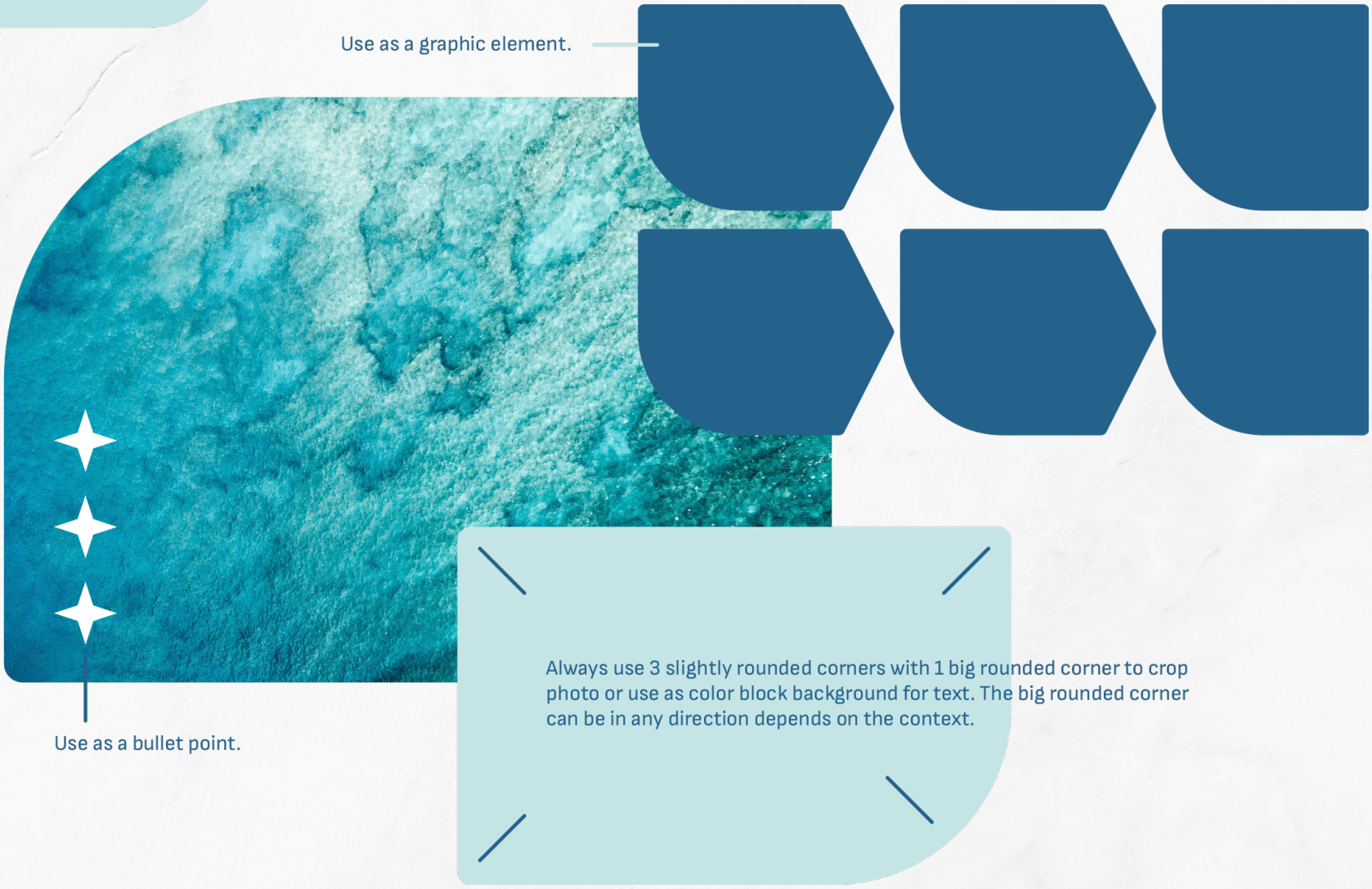
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Branding identity
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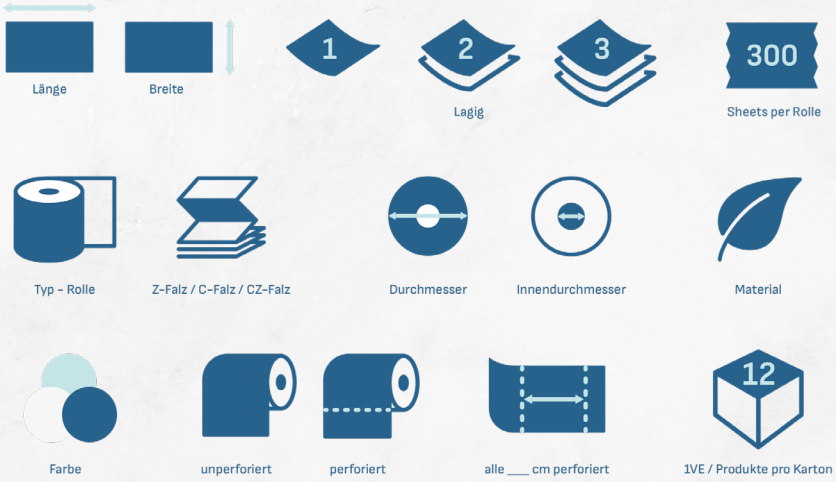


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