

**PORTFOLIO**

**ATELIER KAÖ**  
OLIVIER JOUANNIC

**PORTFOLIO**

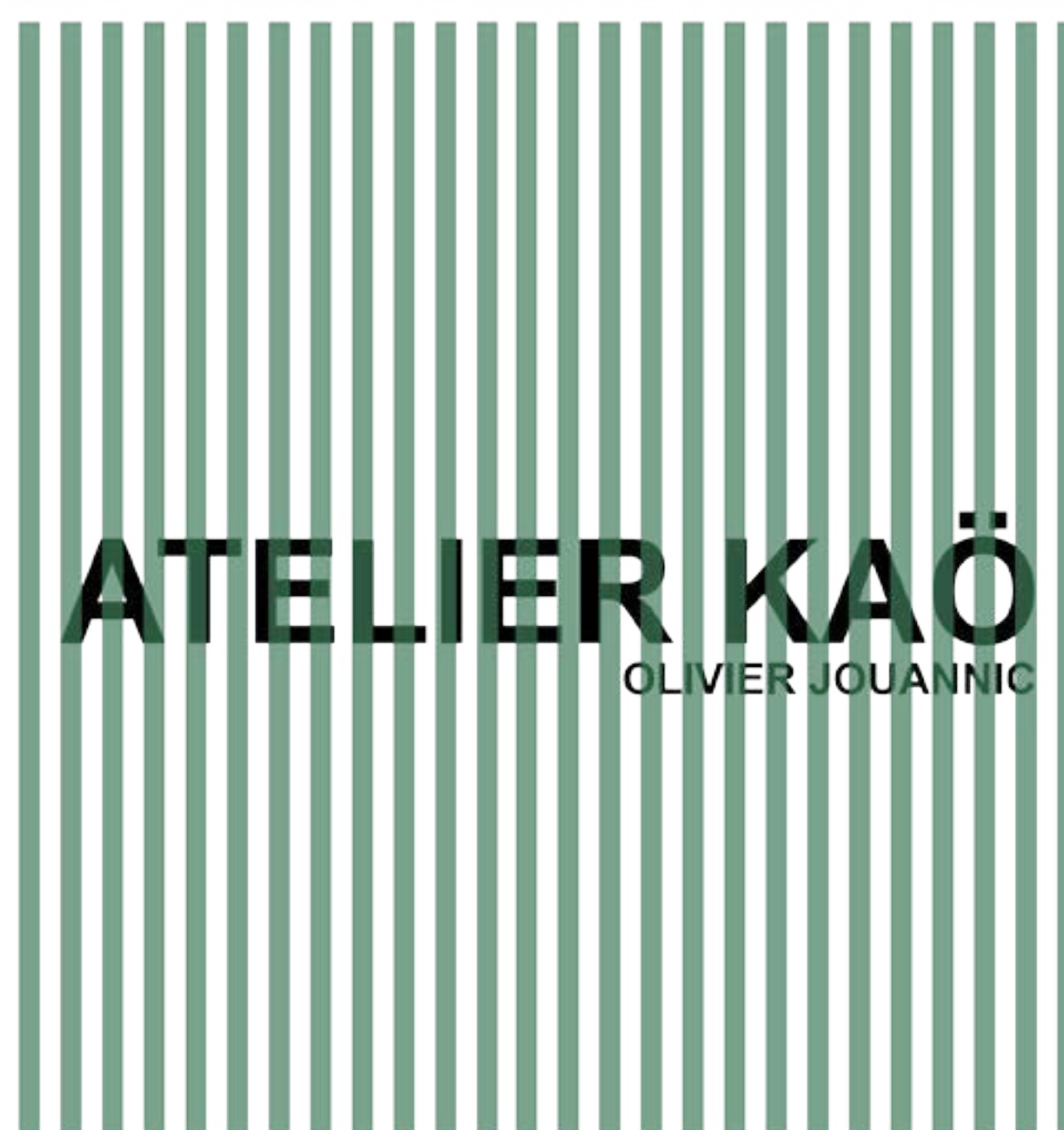
**PORTFOLIO**

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# ABOUT



M Caprice naissant, soupir de fureur,  
A Occasion, soudaine et souvent singulière,  
N Hâte d'émotion et parfois d'odeur,  
I Le visage nait dans l'éveil d'une paupière.

N Colonne sinueuse et fardée de l'acteur,  
Ouvverture fabuleuse, rencontre du mystère,  
I Havre de souffrance et parfois de douleur,  
F Le visage éveille est lourd et sévère.

E Correspondance du conteur,  
Ouvrage du temps et reflet de l'amer,  
S Humble et distant, parfois dictateur,  
T Le visage s'amuse et profite des barrières.

E Commun et unique, nuance de couleur,  
Obélisque fanée, le refus de la matière,  
S Halte quotidienne du regard et du cœur,  
T Le visage vivant s'empare de l'éphémère.

O Carapace chromatique, linge de pâleur,  
Oubli de la norme, portrait du caractère,  
Hautaine abstraction, en un sens séducteur,  
Le visage qui s'éteint sourit au cerbère.

Olivier Jouannic, Atelier Kaö, artist born in 1990, originally from Brittany and living in Paris. The universe is articulated through a multidisciplinary (painting, sculpture, drawing, poetry, graphics) around a sensitivity to the beauty and poetry that everyday life can offer. Beauty and poetry of everyday life is above all faces, bodies and crossed spirits, real and intellectual meetings, the emotions.

My wish to link as an artist to my name Olivier Jouannic, the title of a universe called “Atelier Kaö” (Kaö is the name given to certain works, which is developed below)underlines the central theme of my work which is the face and individuality. The universe radically influenced by Japanese culture, presents a share of research on word graphics on the background and on the form. Kao meaning “face” in Japanese and Kaö being a stylized brand used instead of a real signature especially in Japan. In Kaö by Atelier Kaö, beyond the references presented above, the o evokes my first name and surmounted by two points, these materialize my gaze which aims to be poetic on the things around us.

So, as shown graphically the declination of words presented on the right, the use of the point (full or hollowed out) is at over time become a recurrence, a obsession in this work, in this approach research and representation of face, body and mind. The point presents this the ambivalence of genius that of power be both “starting” and “arriving”, to represent both the “finite” and the “infinite”. In my work, it is the representation of an eye which observes and which absorbs, a clean mirror that invites imagination, interpretation. The point or circle can be a representation of the divine, of originally, light (as Pierre Soulages could approach black).

So, in its apparent simplicity, my work by this face representation research addressesdifferent subjects that are the link between singularity and universality, the relationshipbetween interiority and exteriority, the identity of the intangible elements, the dream and the imagination.

My artistic practice follows different processes, in the sense that it combines both a work that responds to a snapshot force and achievements that take a set of steps presenting more thought and of preparation.

Indeed, the realization of paintings on paper (the “Kaö”), poems or impression work results from a desire to catch a balance in the moment, whether through textures, shapes, colors or words. Short poems (titled Kaö kotoba – “Faces” of words) results for example from a glimpse face, met in the metro, the street, in a bar and highlights a moment of contemplation of an anonymous face.

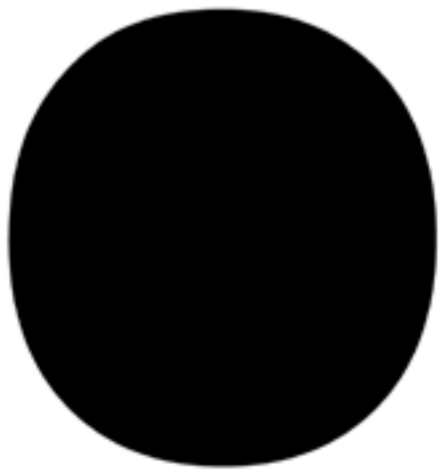
Conversely, the realization of paintings on canvas, sculptures (which bear a proper title which is part of the thinking on the work) does not present the same approach which includes a work of research on the structure upstream by drawing. Obviously the final realization is not not the faithful transcription of the sketch. The proportions, the size of the support, medium are so many factors that make the realization of these works remain a constant search.

KAÖ

KÄÖ

KÄÖ

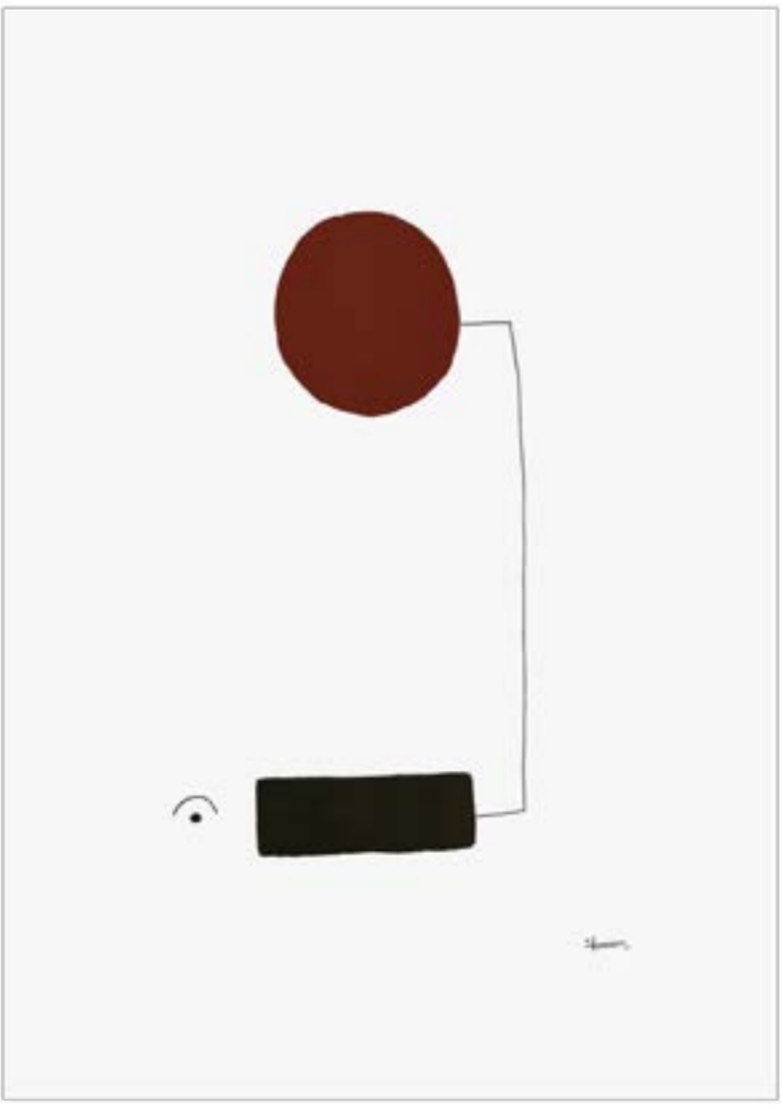
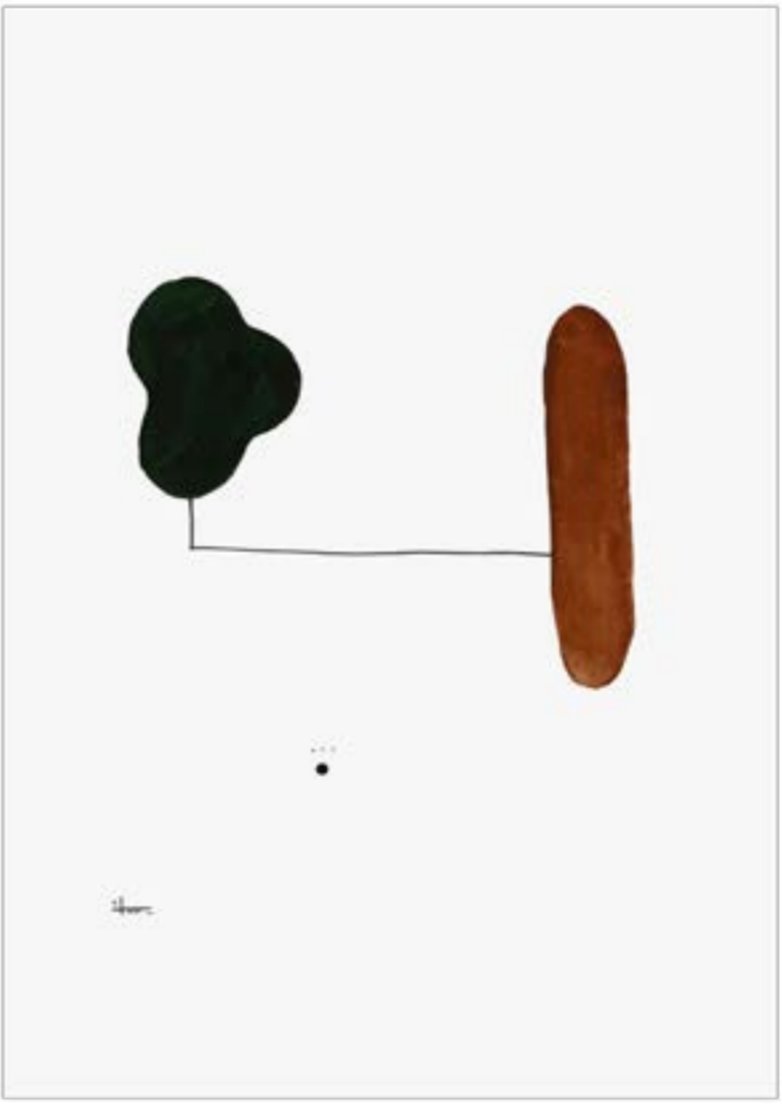
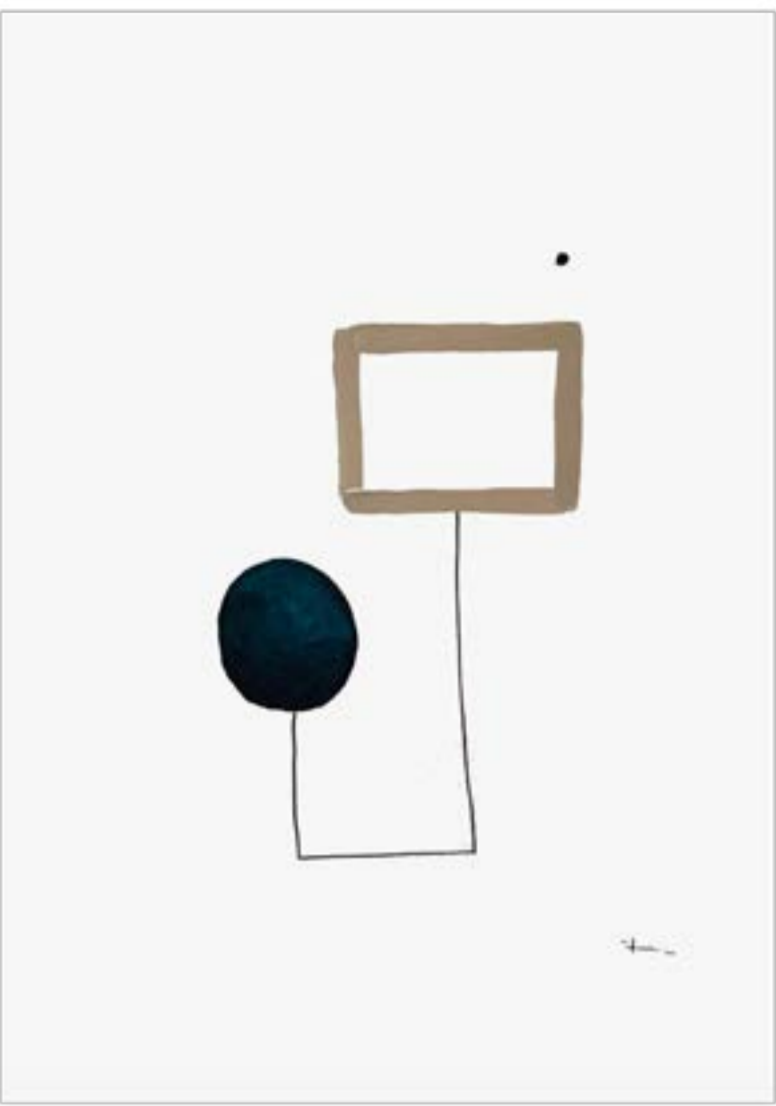
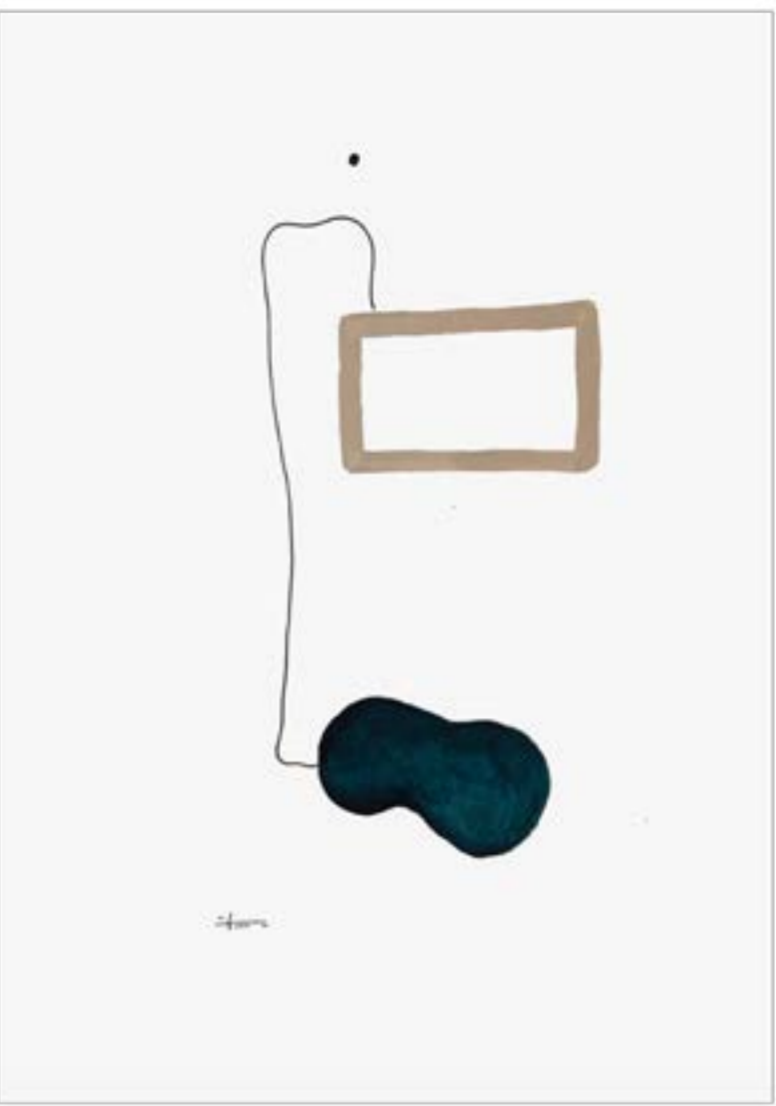
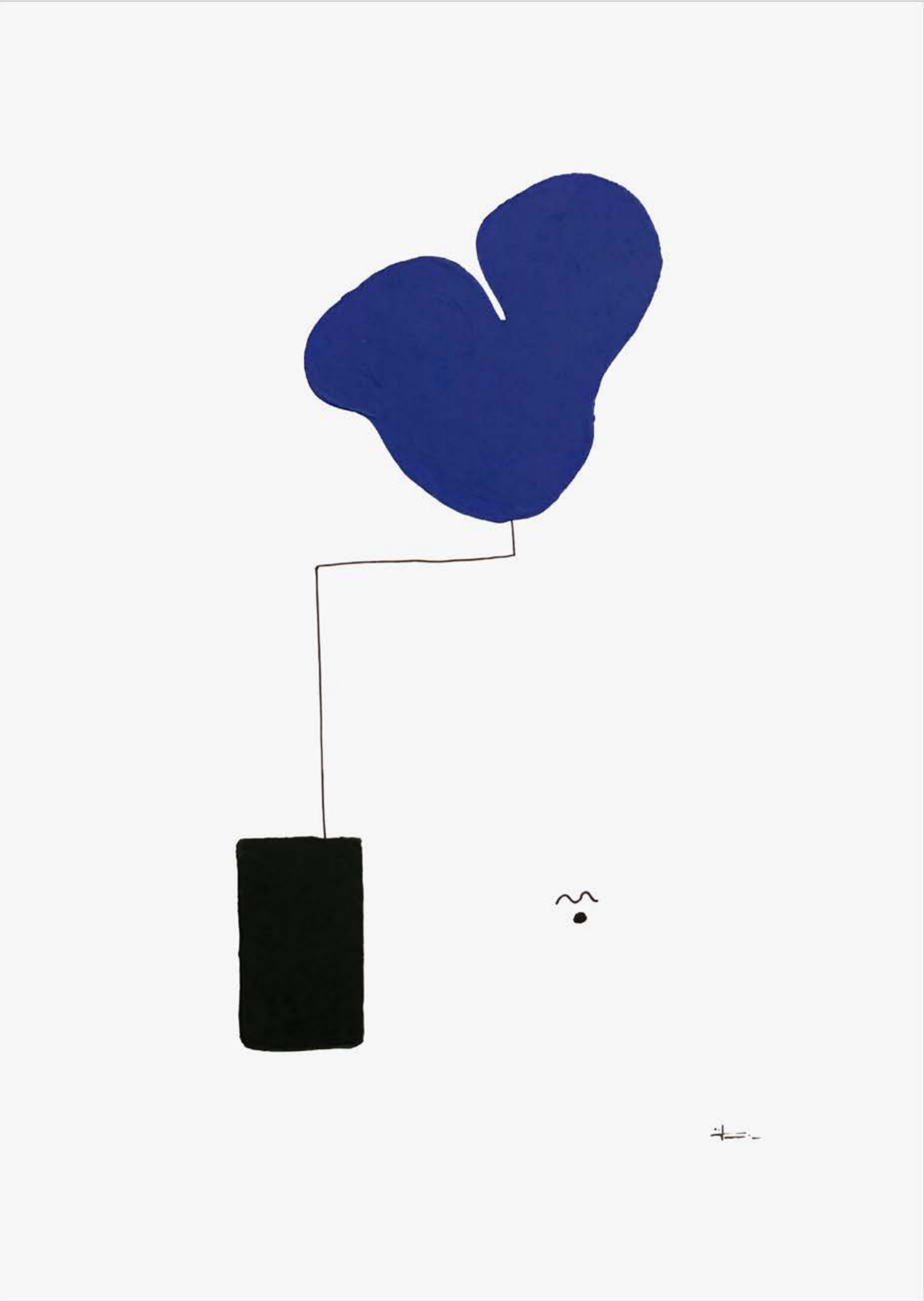
Ö







KAÖ



Acrylic and felt on paper



Kaö - MMXIX - serie I / serie II

Paris, March 31, 2019

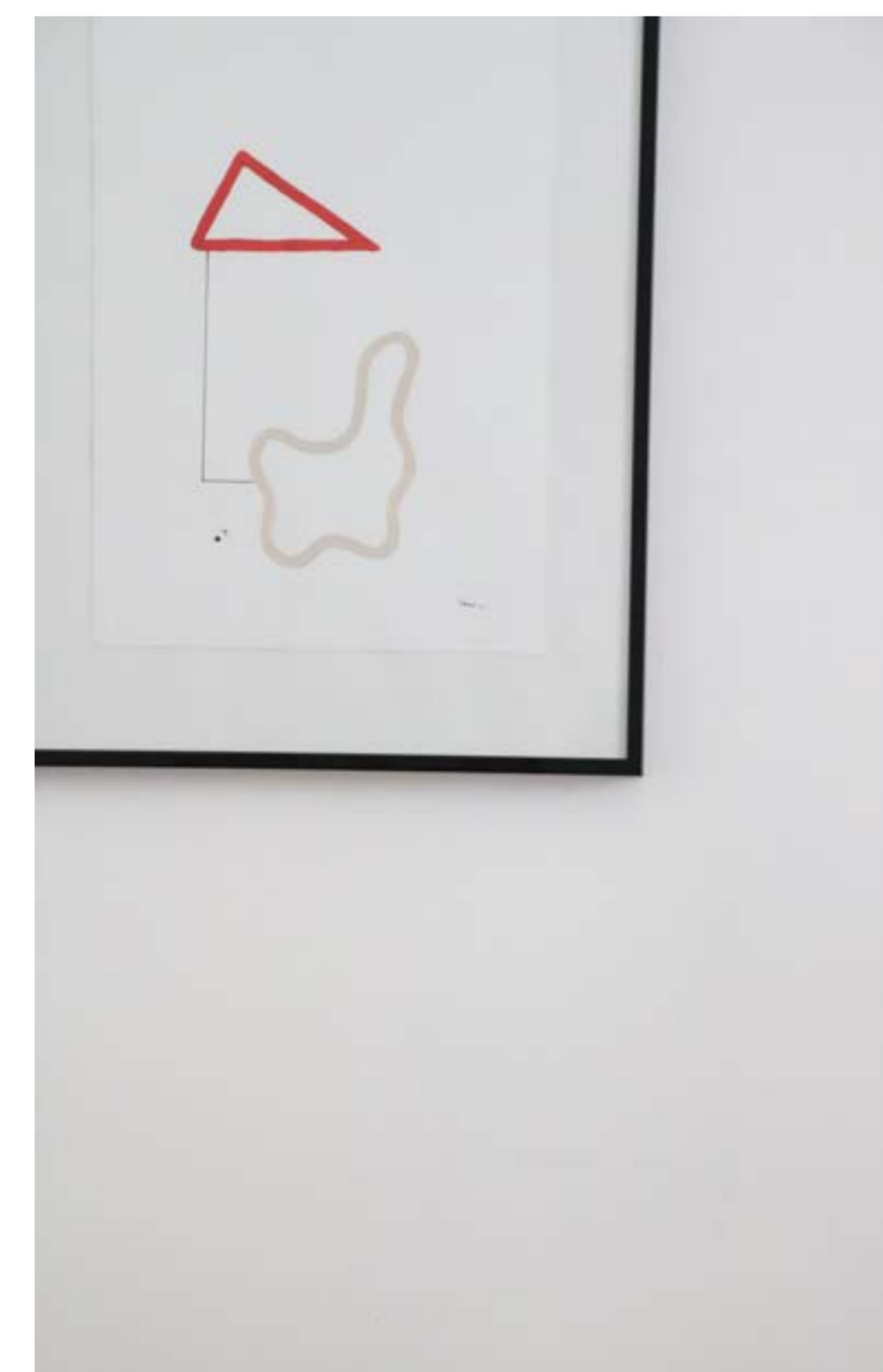
21 cm x 29.7 cm

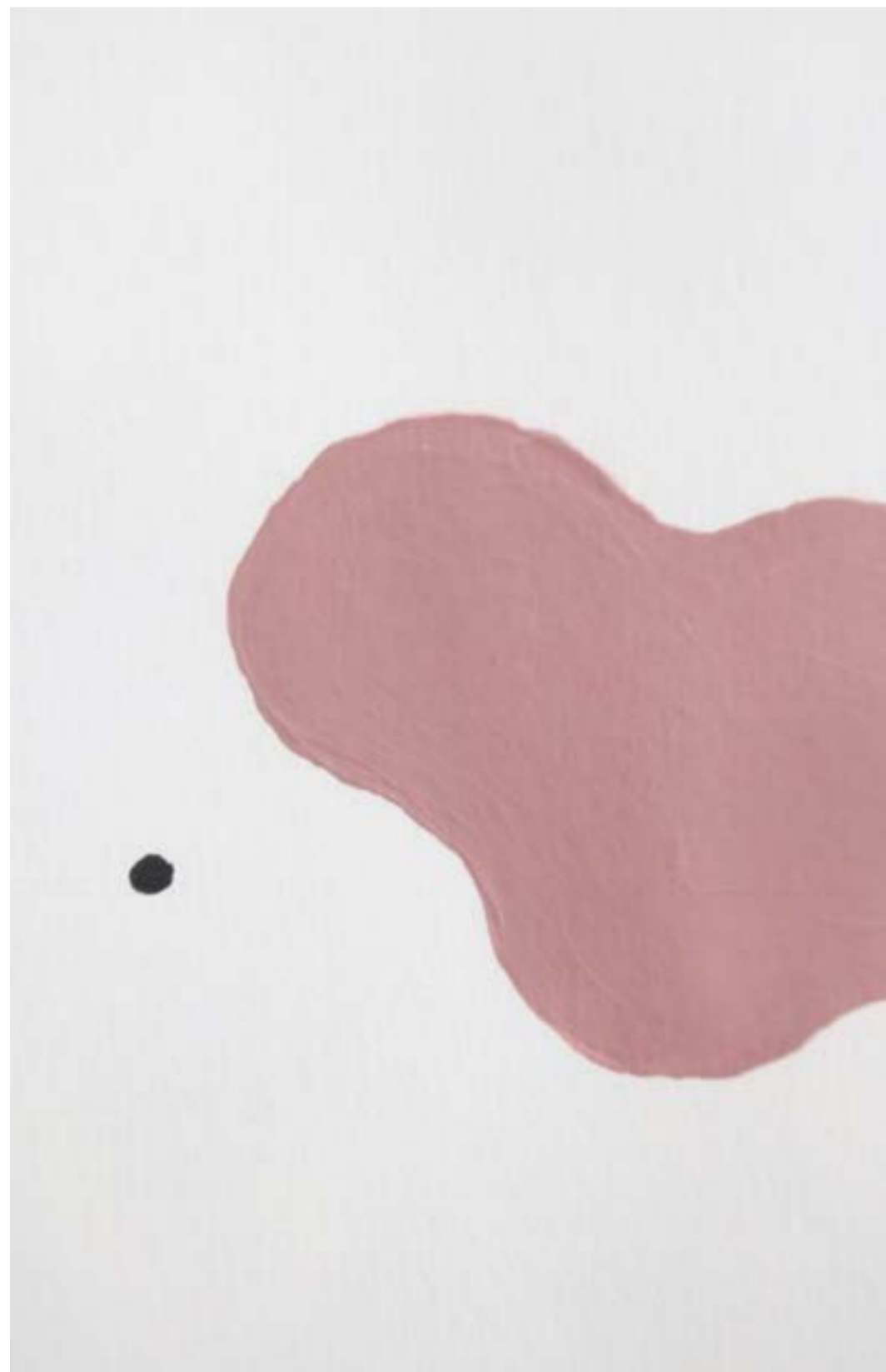
Acrylic and felt on paper

*Series presented during the "Scratch" exhibition, Paris II, April 2019*



Kaö (painting and felt on paper) constitute the genesis of artistic research overall that I lead. Translation of a search for balance and harmony in a space that seems to present no limits they are the expression with inspiration that draws his strength in the moment. Colors, textures, the relief are so many subtleties, details that the eye (that of the spectator) has want to travel while marrying the trajectory of this black line, metaphorical movement of a form of vitality. Free spirits, like their achievements which does not require preparatory drawing, they populate the space of lightness.

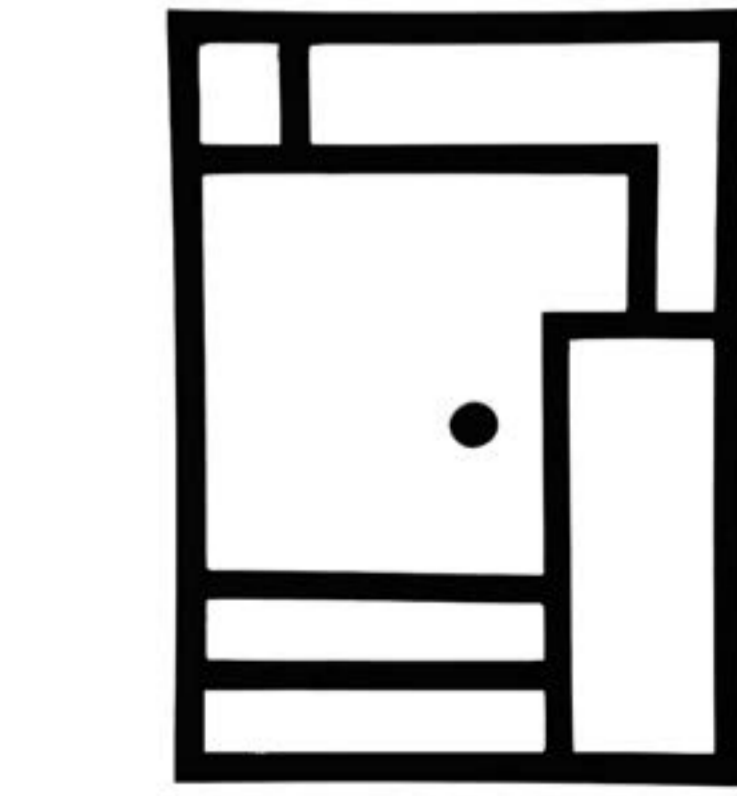
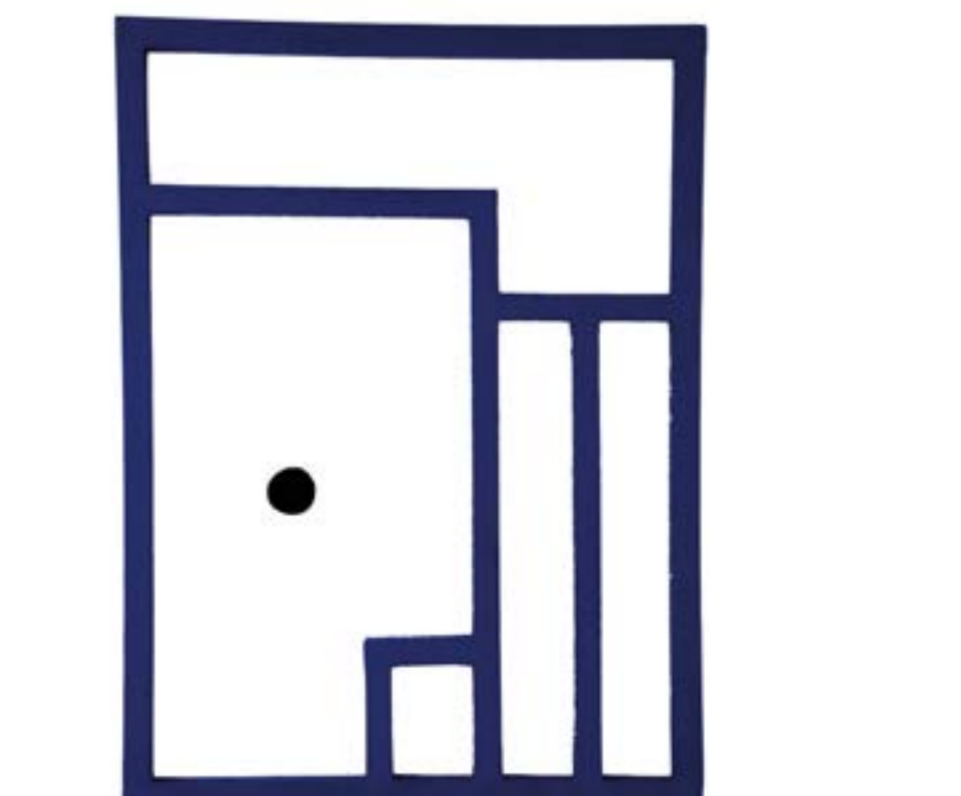
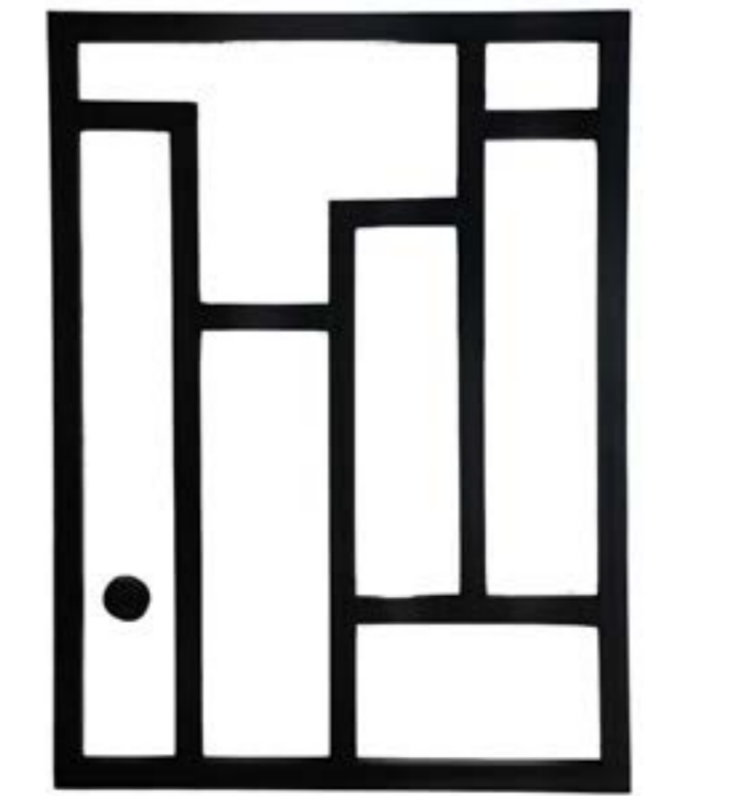




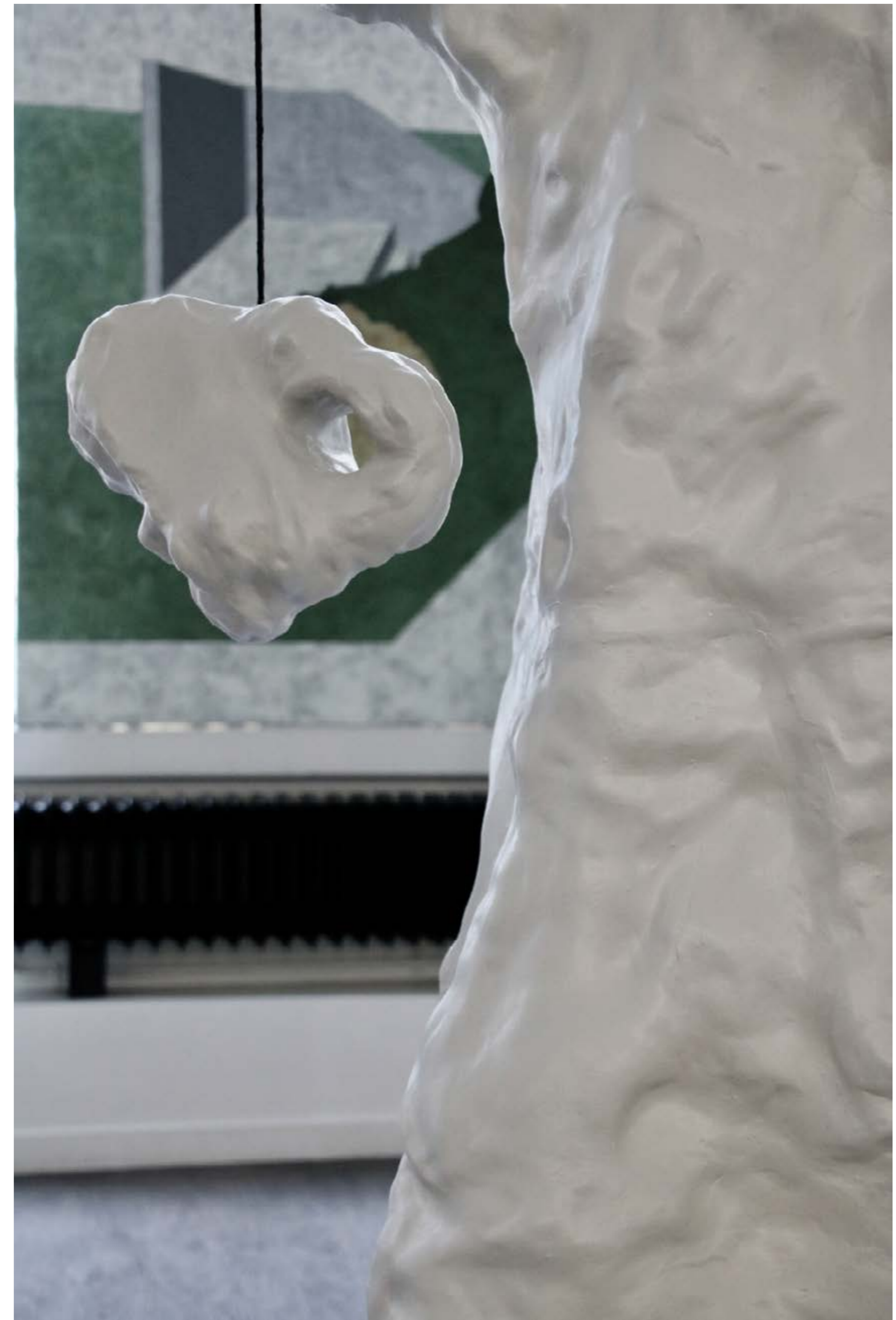




# SCULPTURES



Research that beyond to question the structure of the body (which is overall the foundation of my work on sculpture), relates to the visual intensity that get the body report to the light. Work force of modeling than painting comes to emphasize with finesse, a dialogue that takes place between light and matter. The title evokes this poetry of the meeting of the elements and comes, by, also, a form of reflection, to freeze this face yet suspended. Dark tension between the sky where the light comes from and the soul that inhabits this face, vertical black wire which reminds us of the link between body and mind.



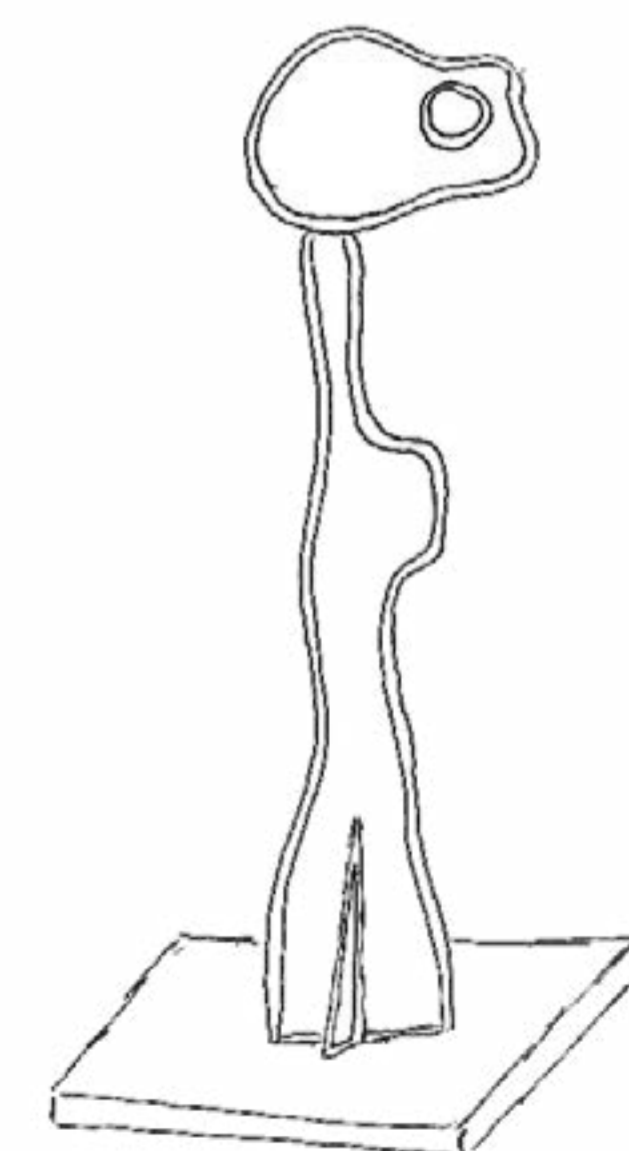
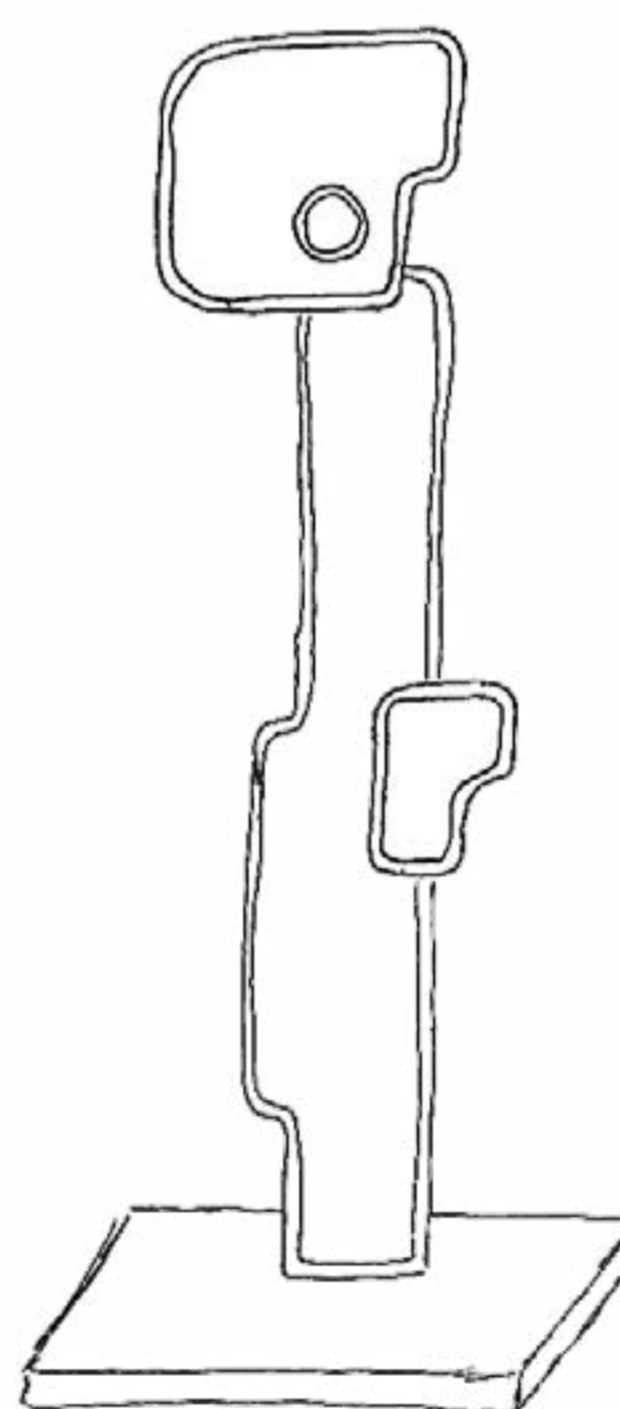
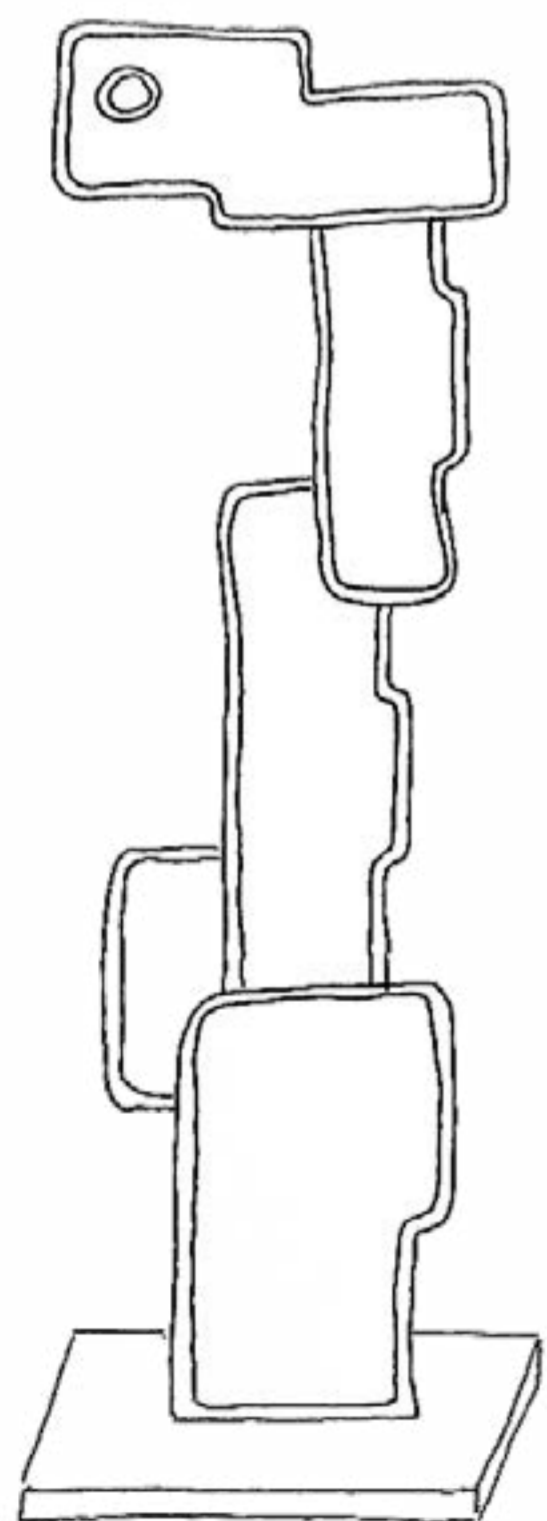
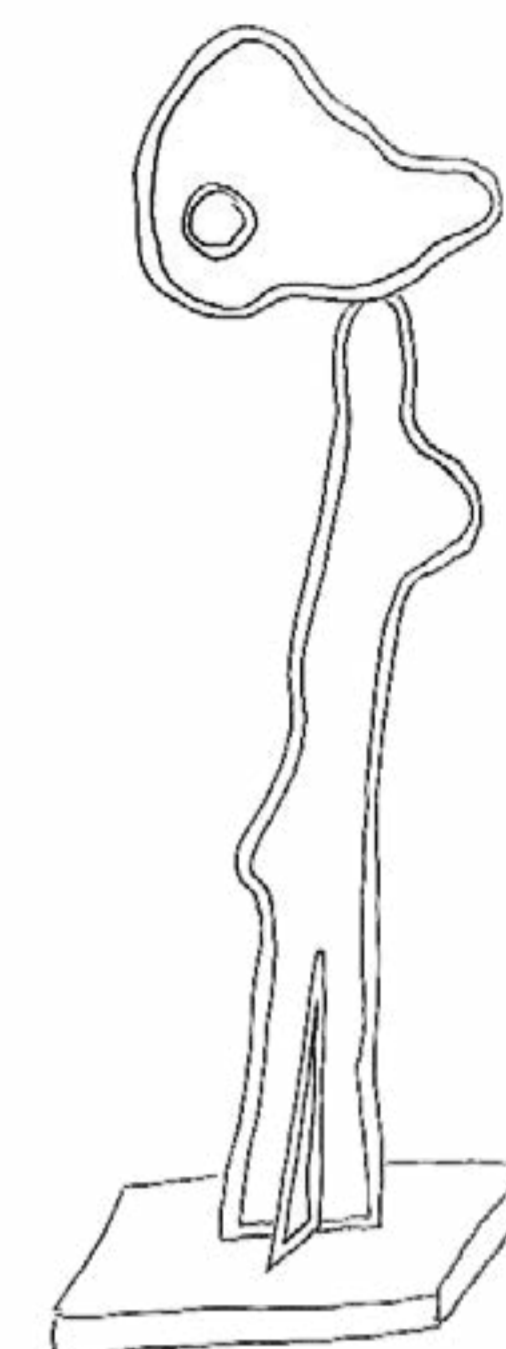
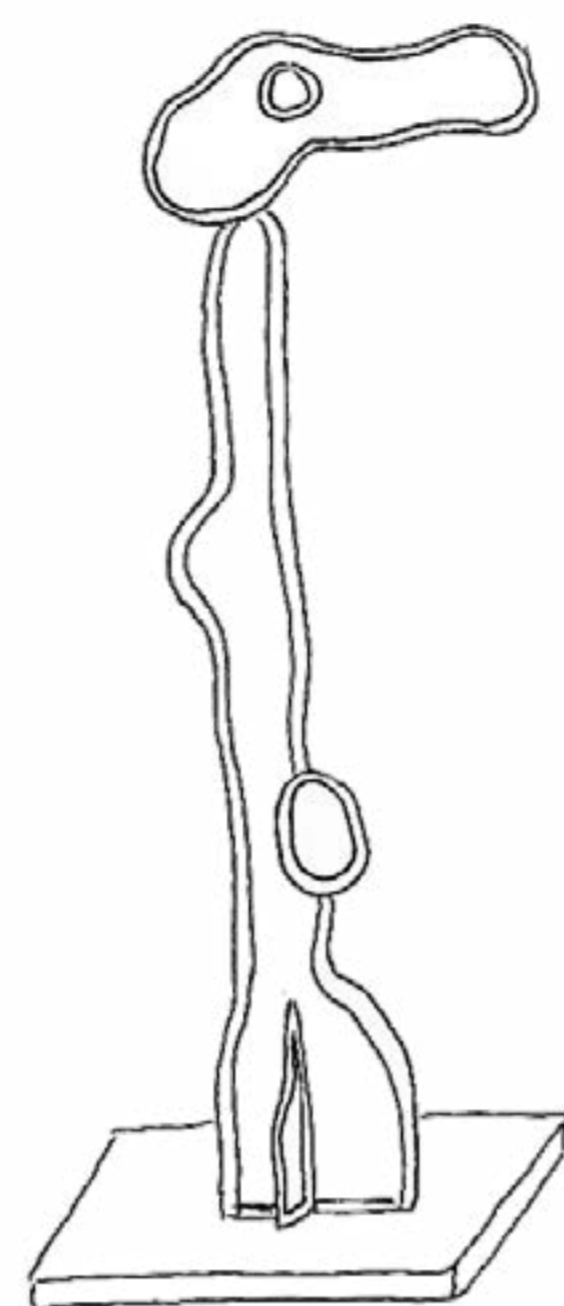
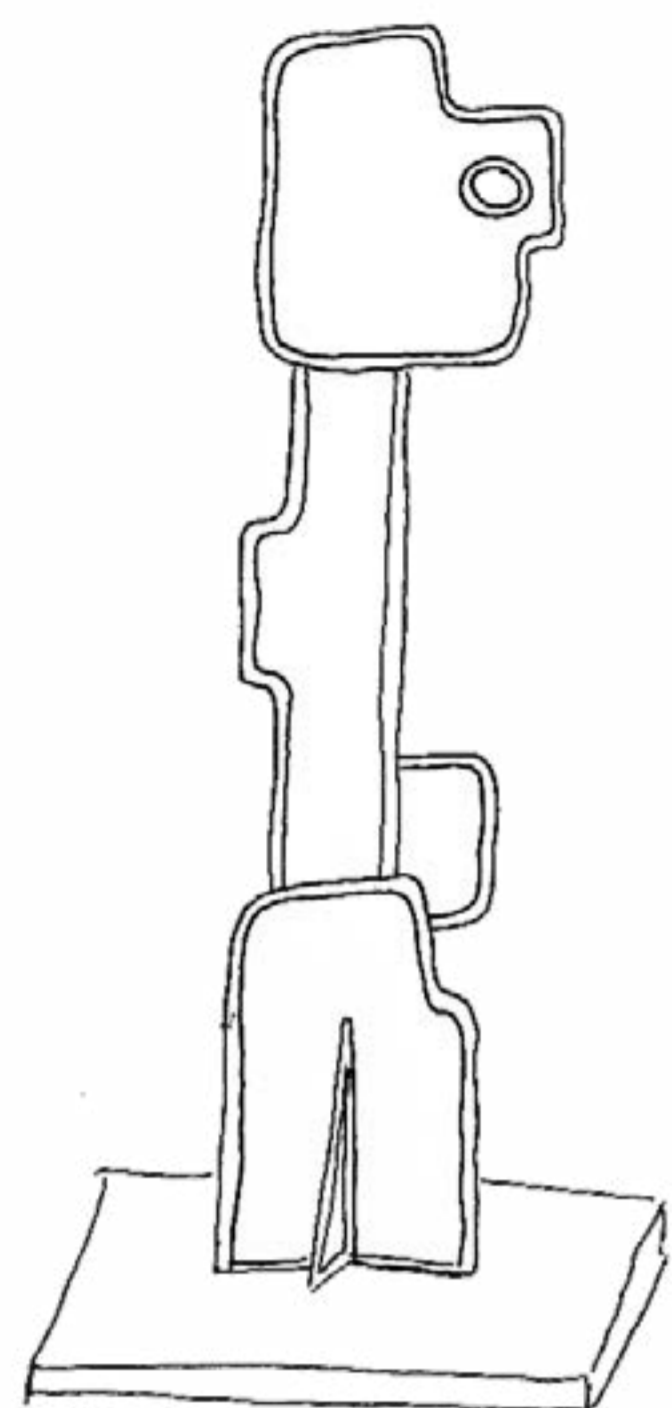
Woman conversing with the stars

Paris, March 30, 2019

142 cm x 70 cm x 50 cm

Clay, acrylic

*Sculpture presented during the "Scratch" exhibition, Paris II, April 2019*



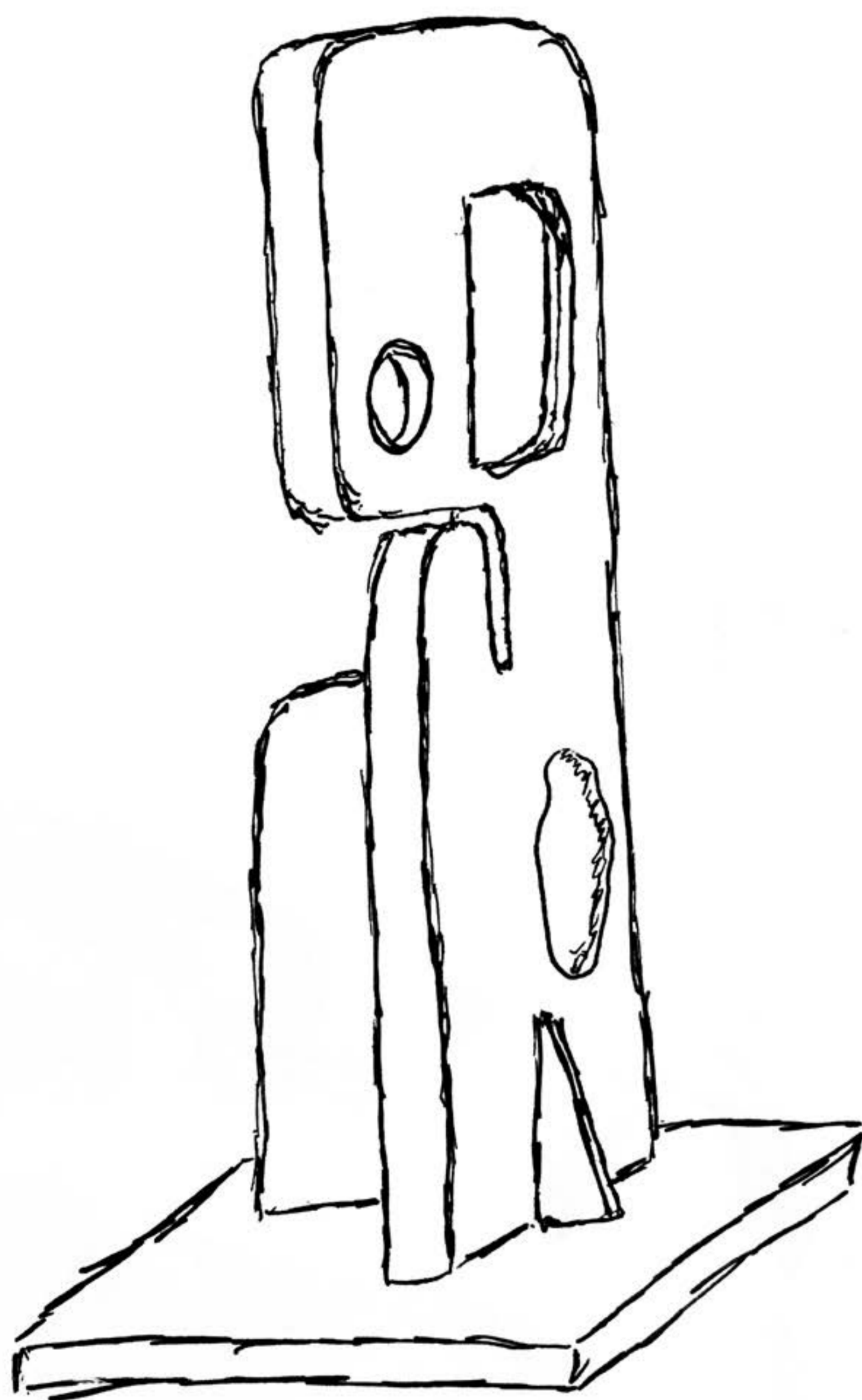
Sketches of a series of wooden statues



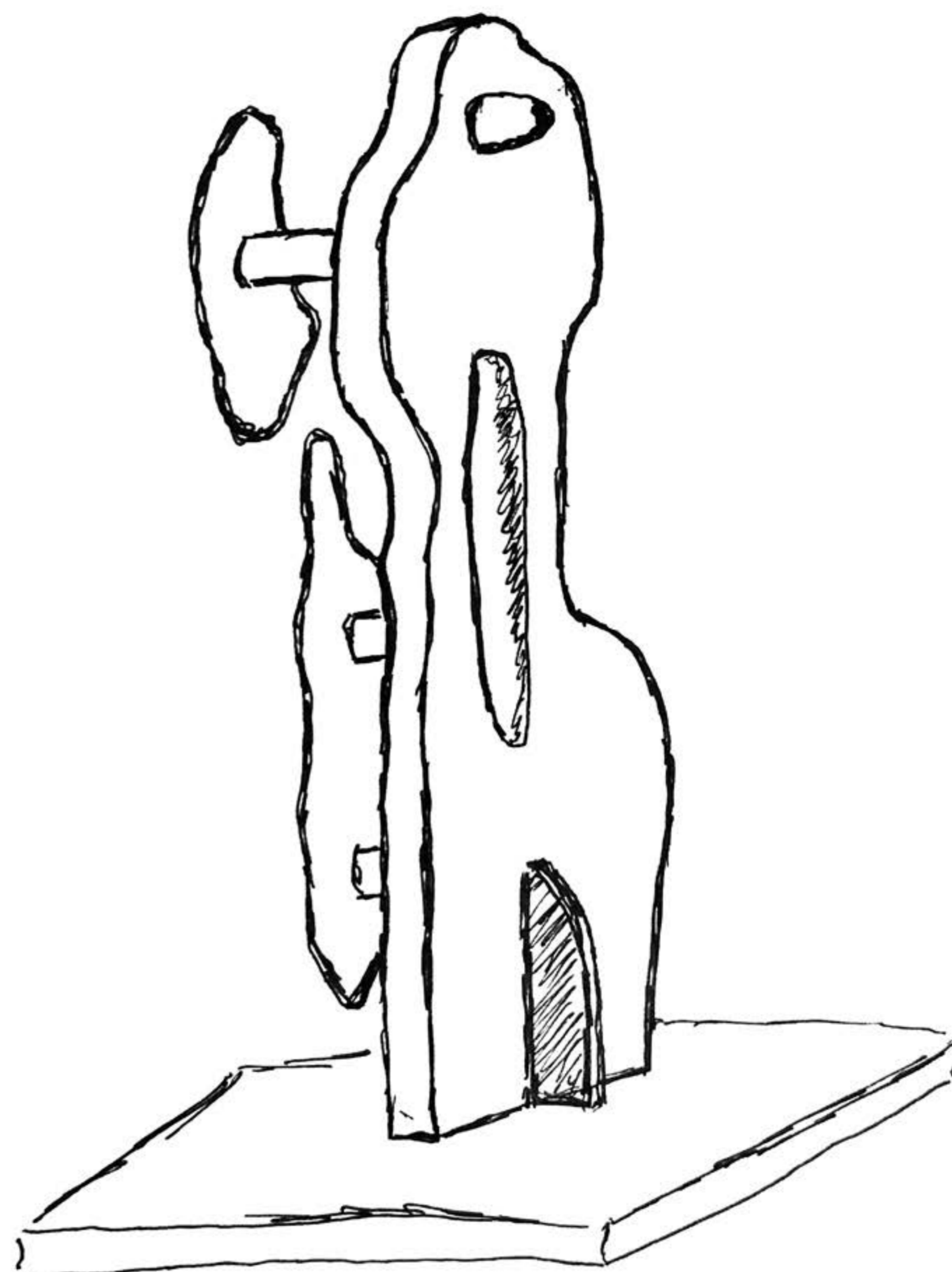
The Djerbian  
 Erriadh, June 1, 2019  
 230 cm x 70 cm x 50 cm  
 Wood sculpture, glycerol



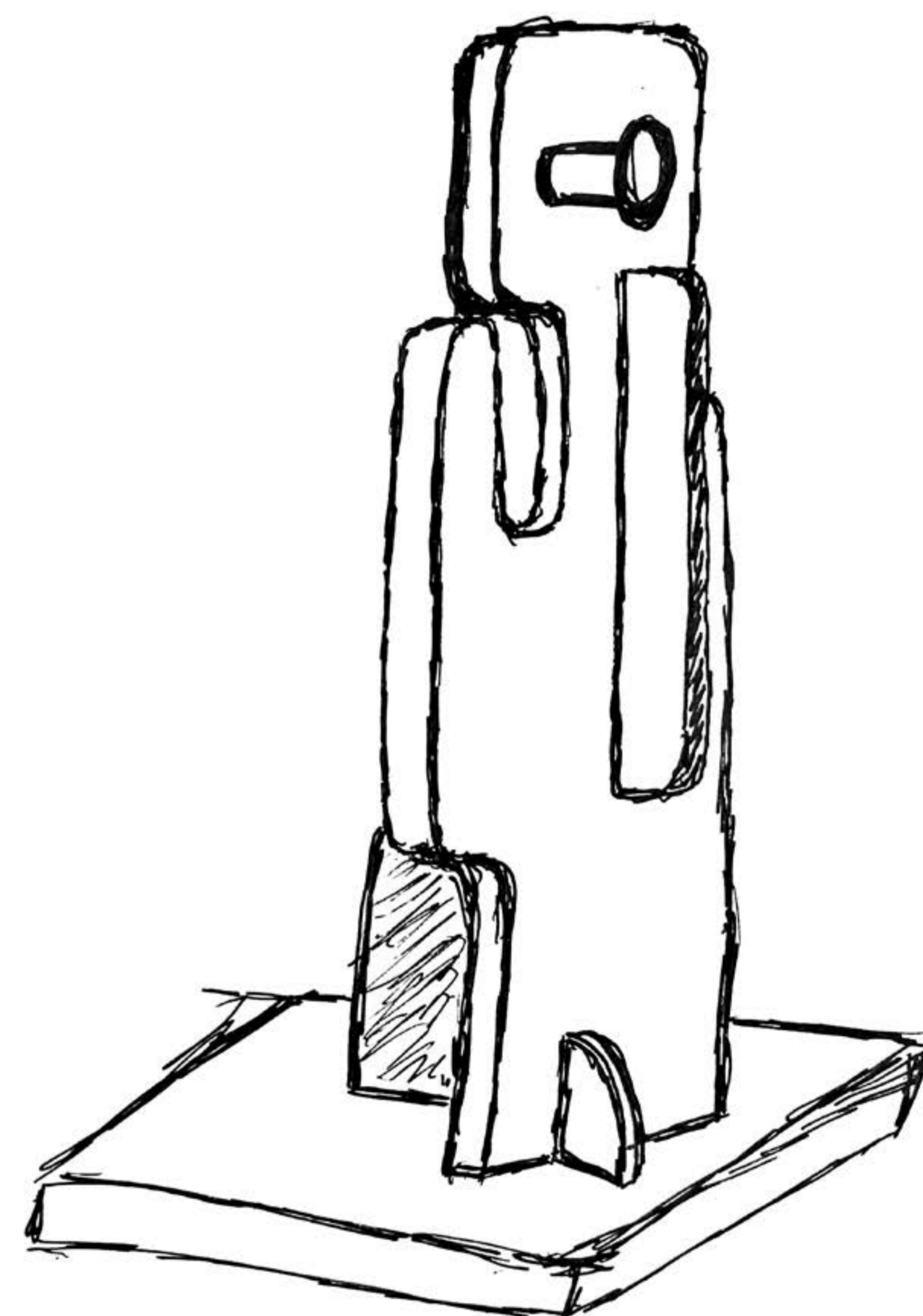
Shadow of the body and light of the spirit, the blend rises to a place evoked by the brilliance of black. Far from closing perspective, more or less cubic structures play with this light to allow to their shadows to exist. Presence is diffuse and moving, without authority. Reflection of the relationship with oneself, this duplication of the body and by extension of the mind, marked through the same shade. The variation induced by the light and the angle by which it comes to embrace the structure recalls that the report on the ground prevails in this intimate confrontation. The face who by day travels, resumes its natural form when it decides to face him.



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Woman observing her reflection  
 Paris, November 30, 2018  
 22.5 cm x 11 cm x 5 cm  
 Wood, varnish and pastel sculpture





Waiting woman  
Paris, July 28, 2019  
14 cm x 13 cm x 39 cm  
Wood, stain and dry pastel

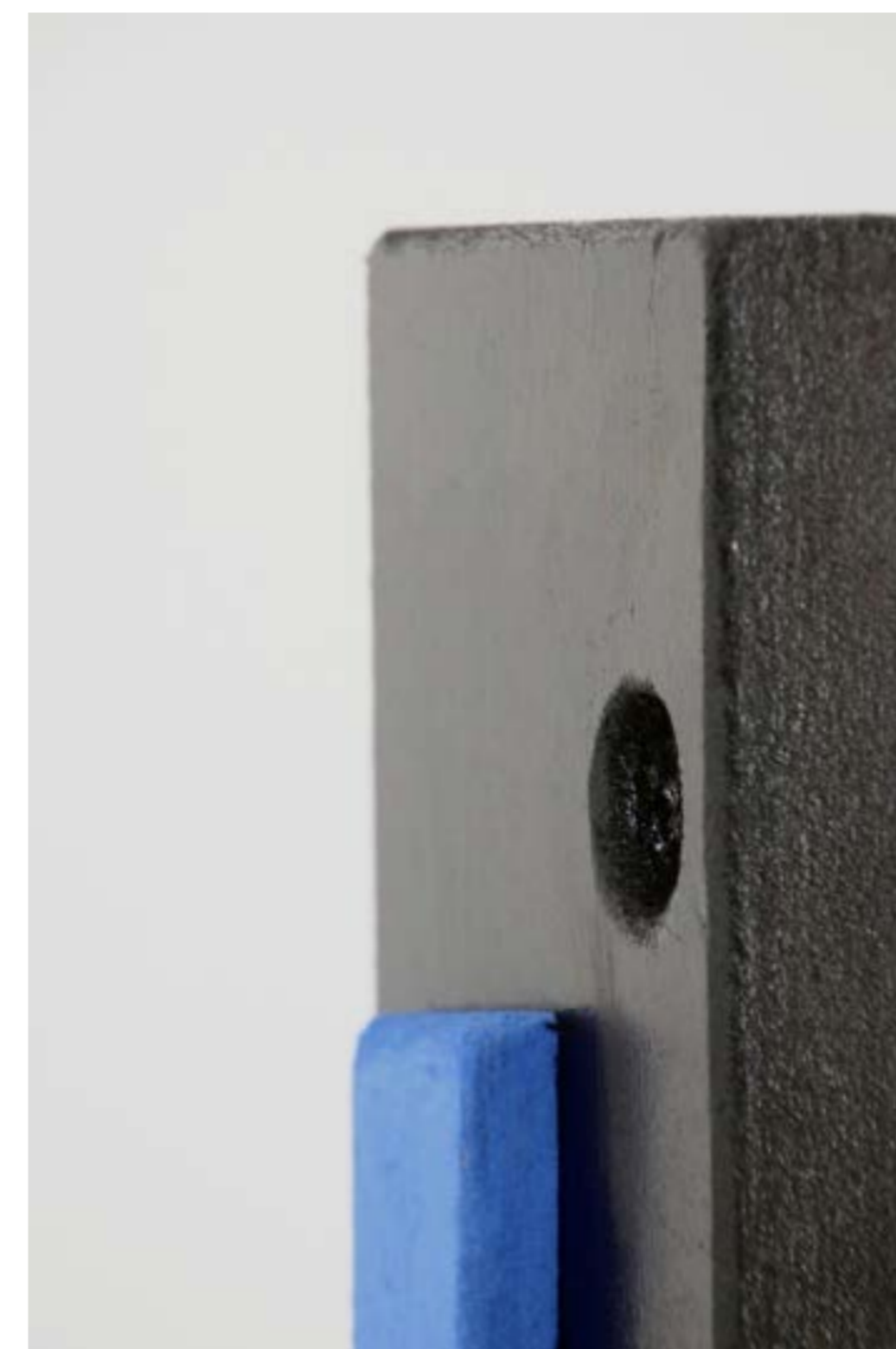


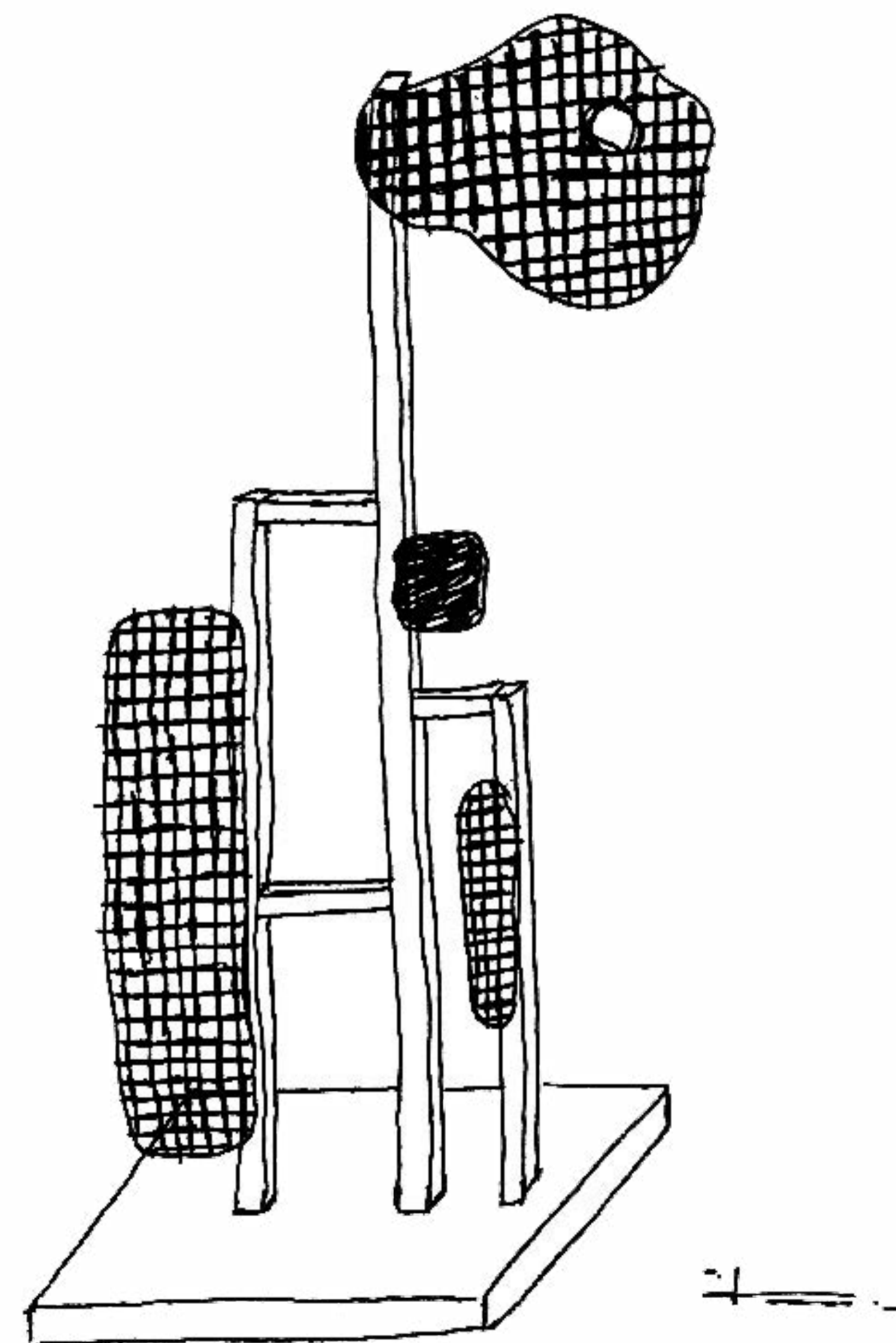
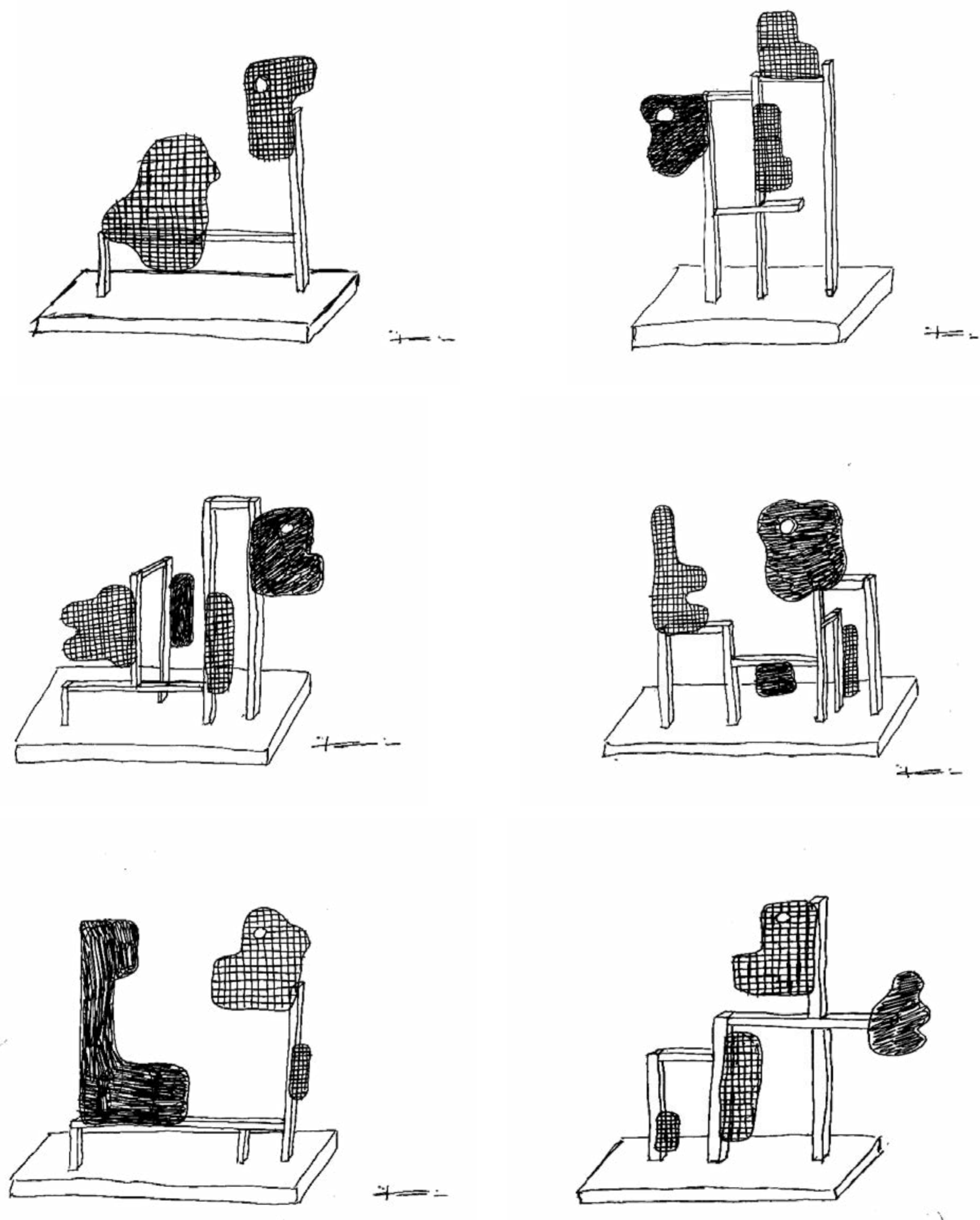
Experiment which relates to the representation of the flesh and the sensual, the alliance wood and pastel comes reveal what a static body can release. The look, which is observed in profile, forces a evolutionary contemplation and thus introduces movement of the observer and a visual recomposition possible and infinite structure. The evocation of a female body naked whose spirit would dance under poetic notes and cutthroat from a jazz piano in the dim light of a bar. The sophistication is appreciated as well in terms of simplicity traits of these muses timeless looking proudly primitive and falsely bourgeois.





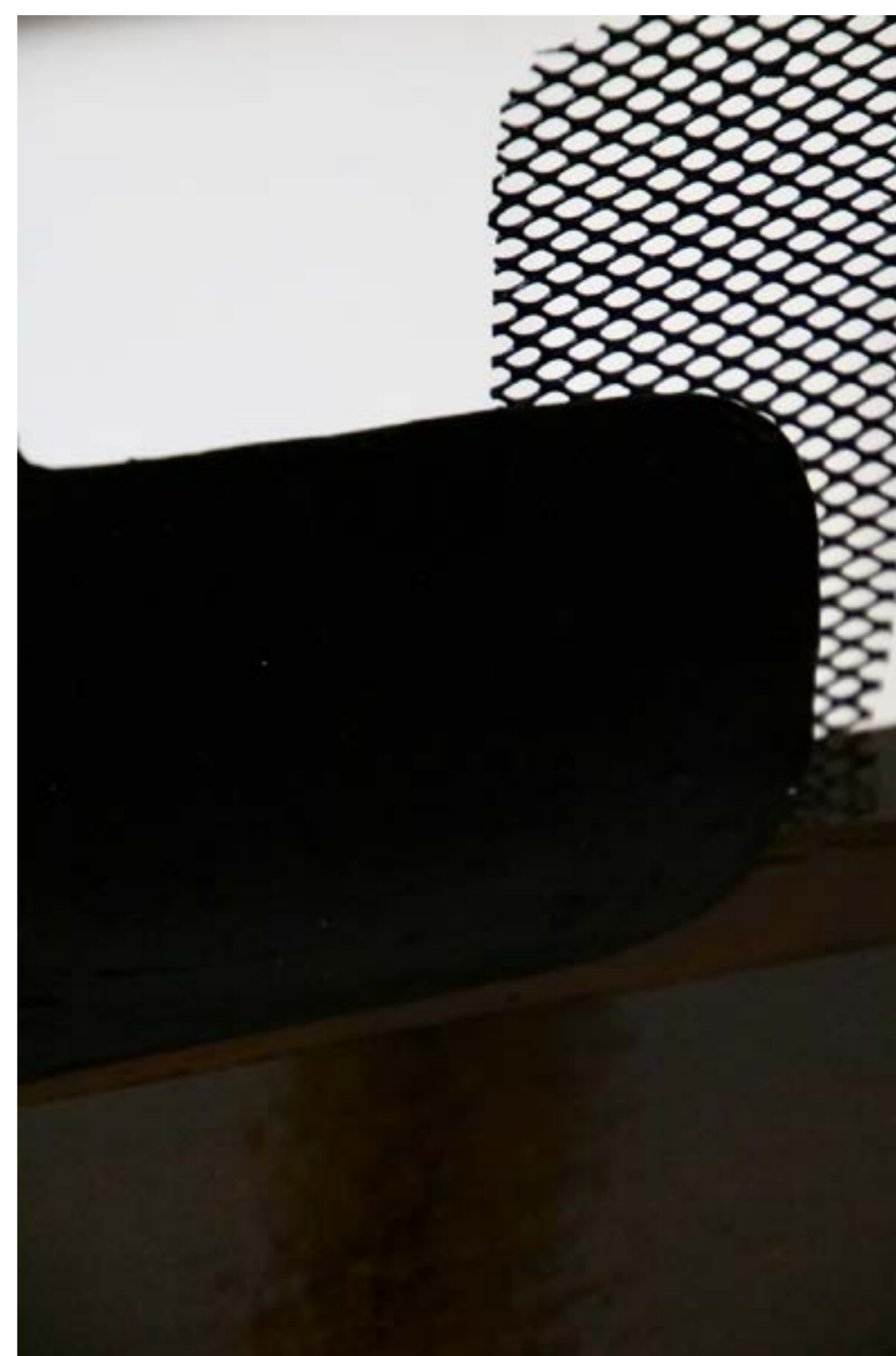
Dancing woman  
 Paris, February 9, 2020  
 15 cm x 23 cm x 60 cm  
 Wood, stain and dry pastel



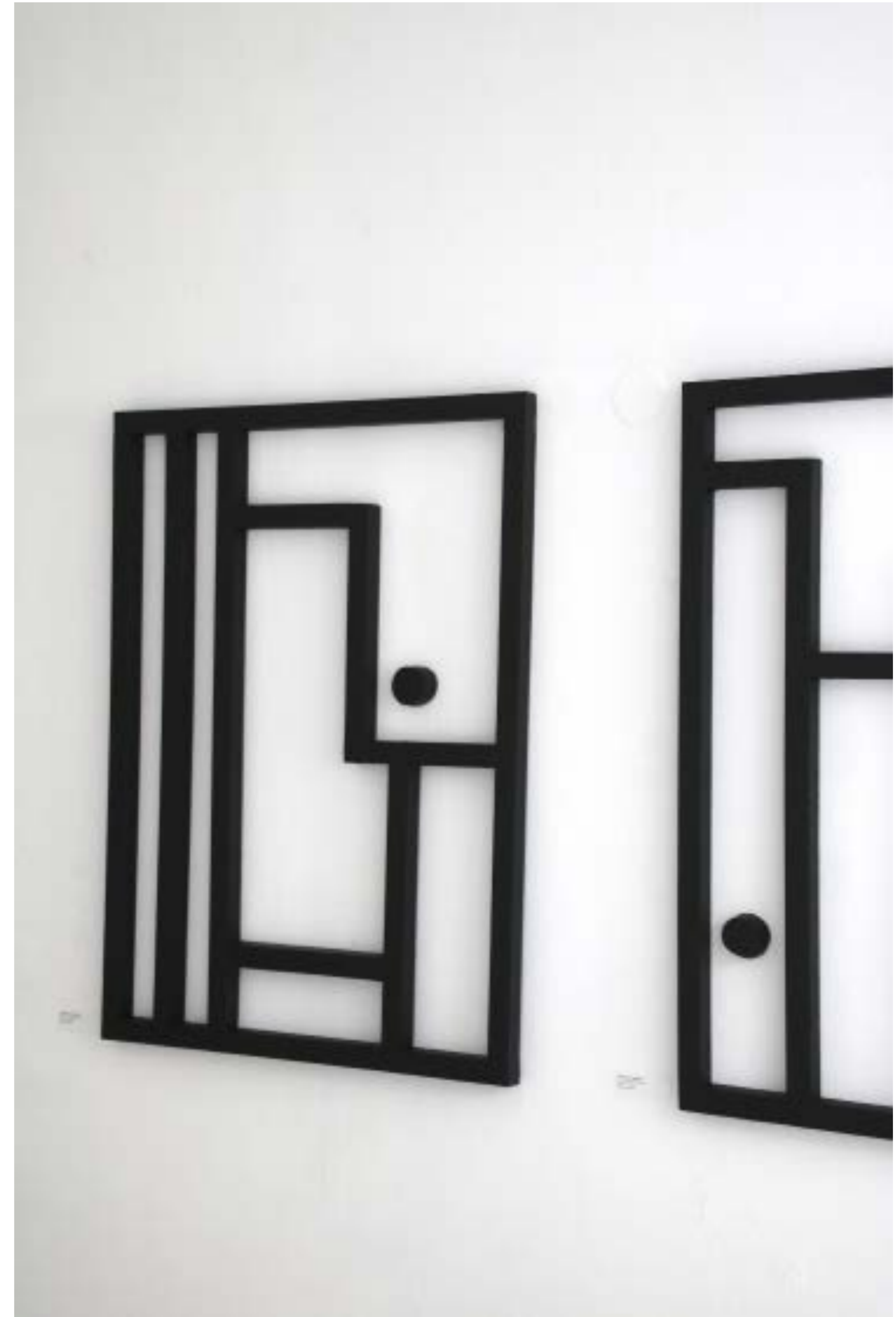
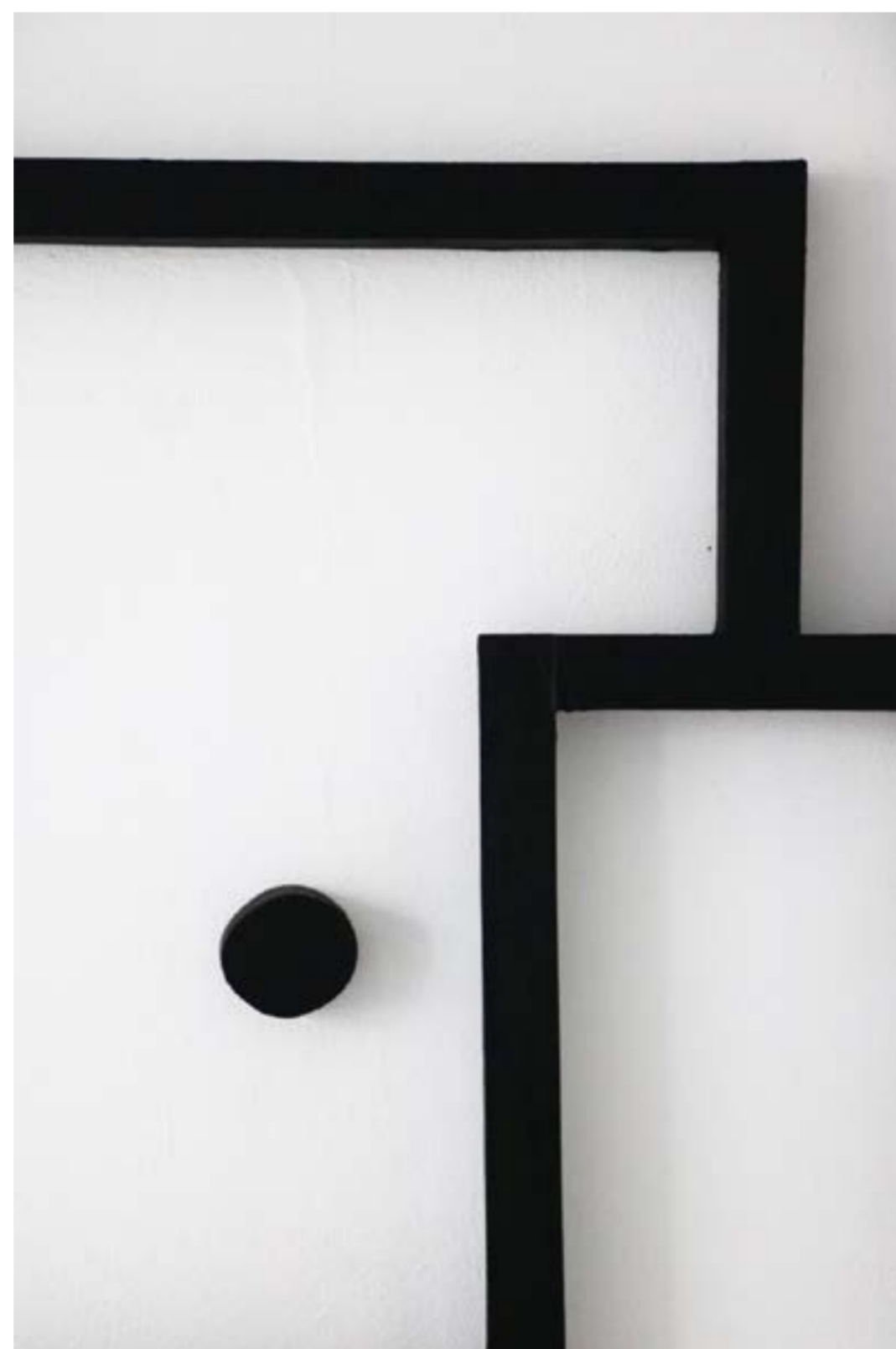




Winged woman  
Paris, July 10, 2019  
230 cm x 70 cm x 50 cm  
Wood, metal and acrylic



Series of wooden sculptures painted, whose title suggests a feeling. A search on how these express themselves through the arrangement of surfaces in a physically finished space that is the face. A type of confrontation of the limit with the infinite that it is in terms of combination but also of interpretation by whoever observed. The black eye, always balance point, absorb the viewer's gaze, sort of mirror by its intensity, and reflects it and it induces a visual dialogue. Straight construction accentuates the depth structure to introduce reflection on the transparency of emotions.



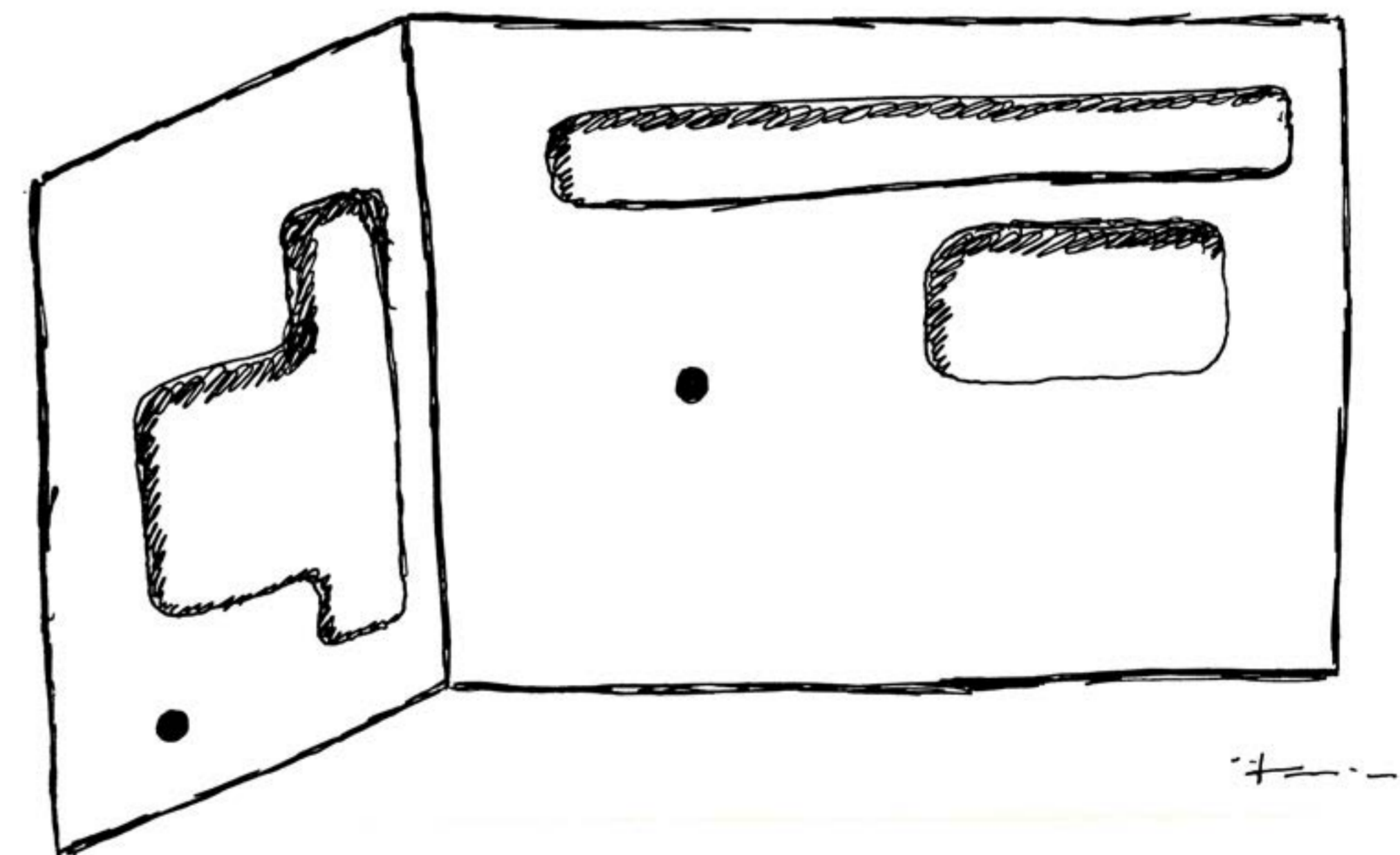
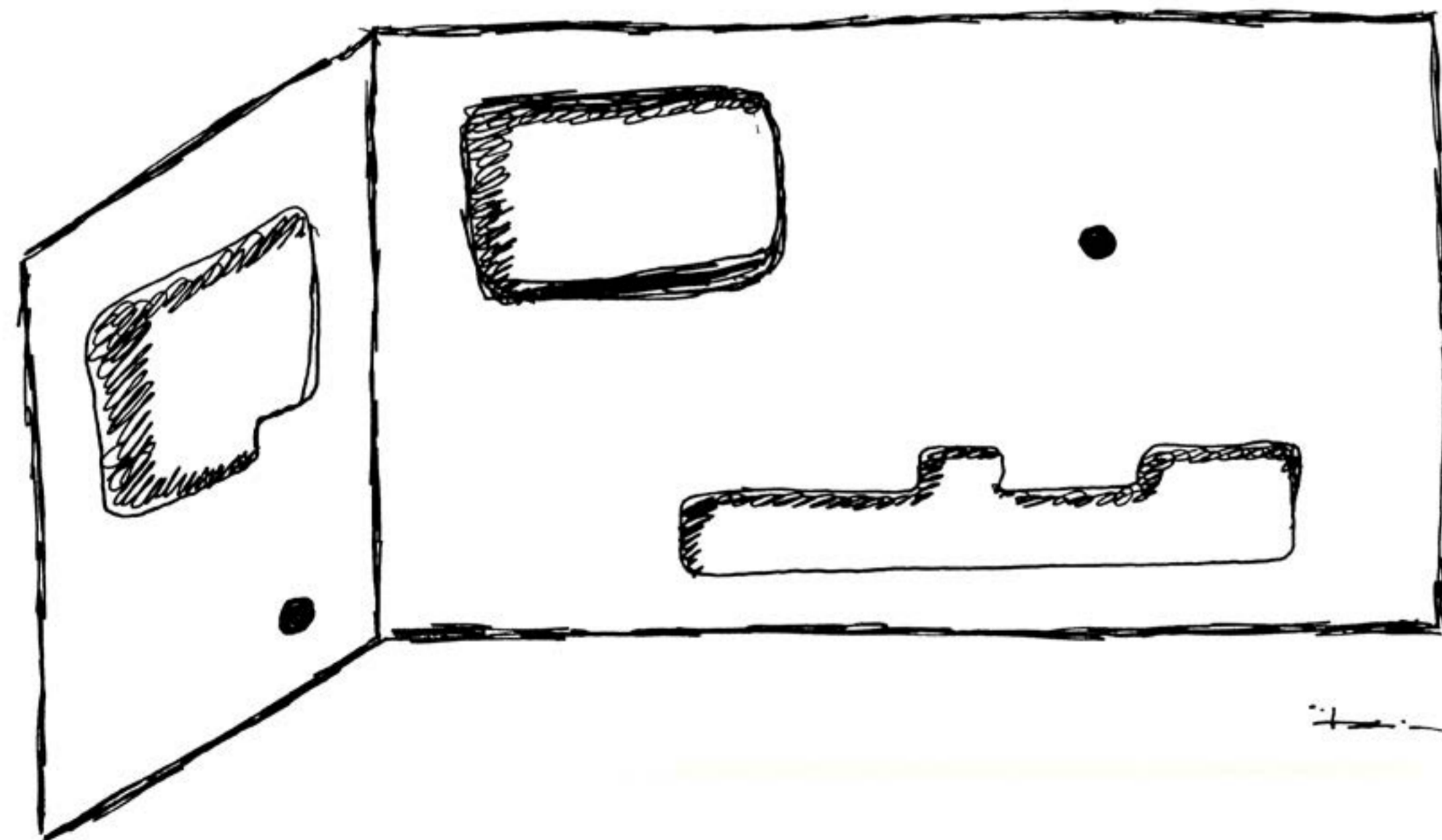
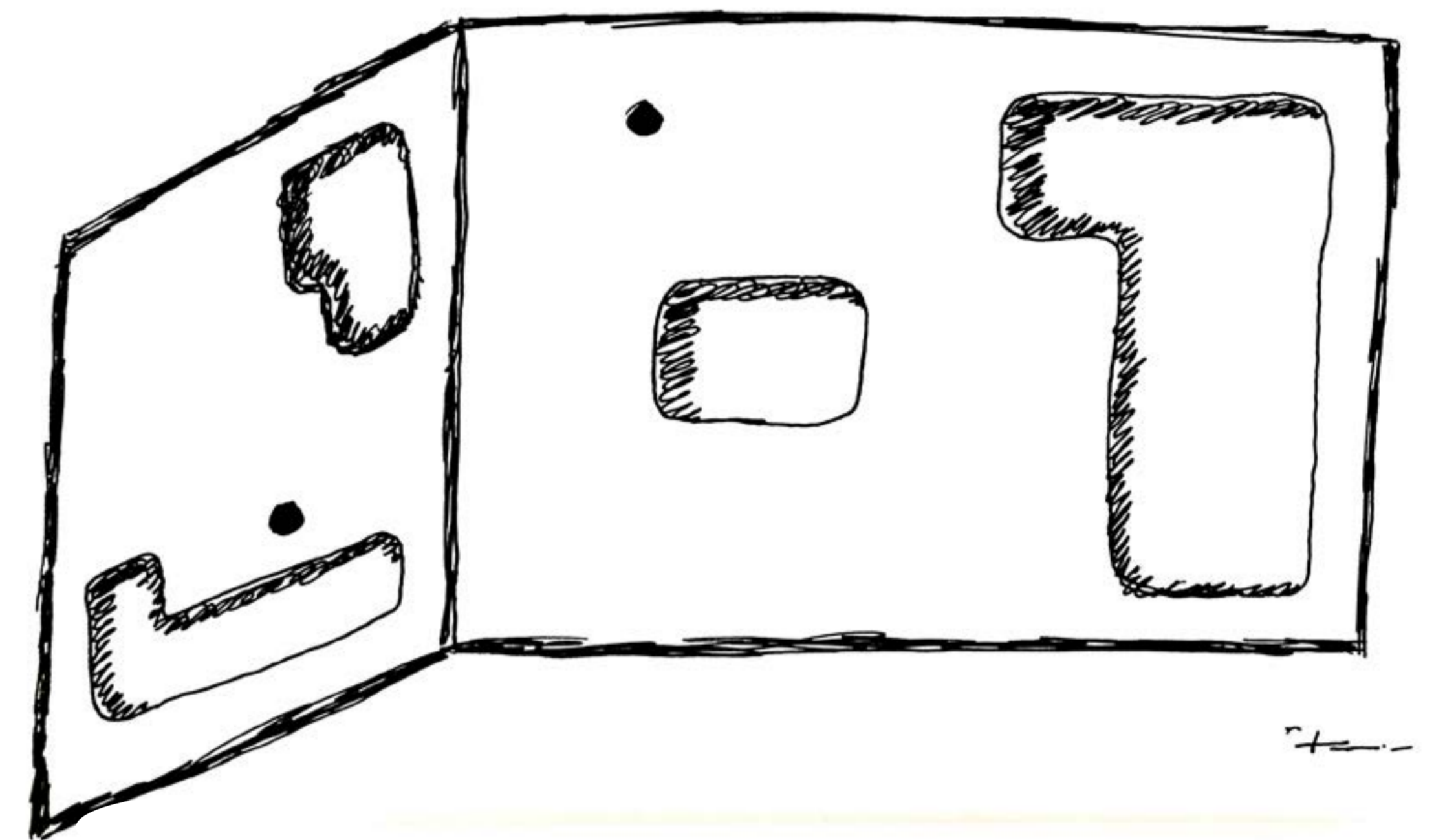
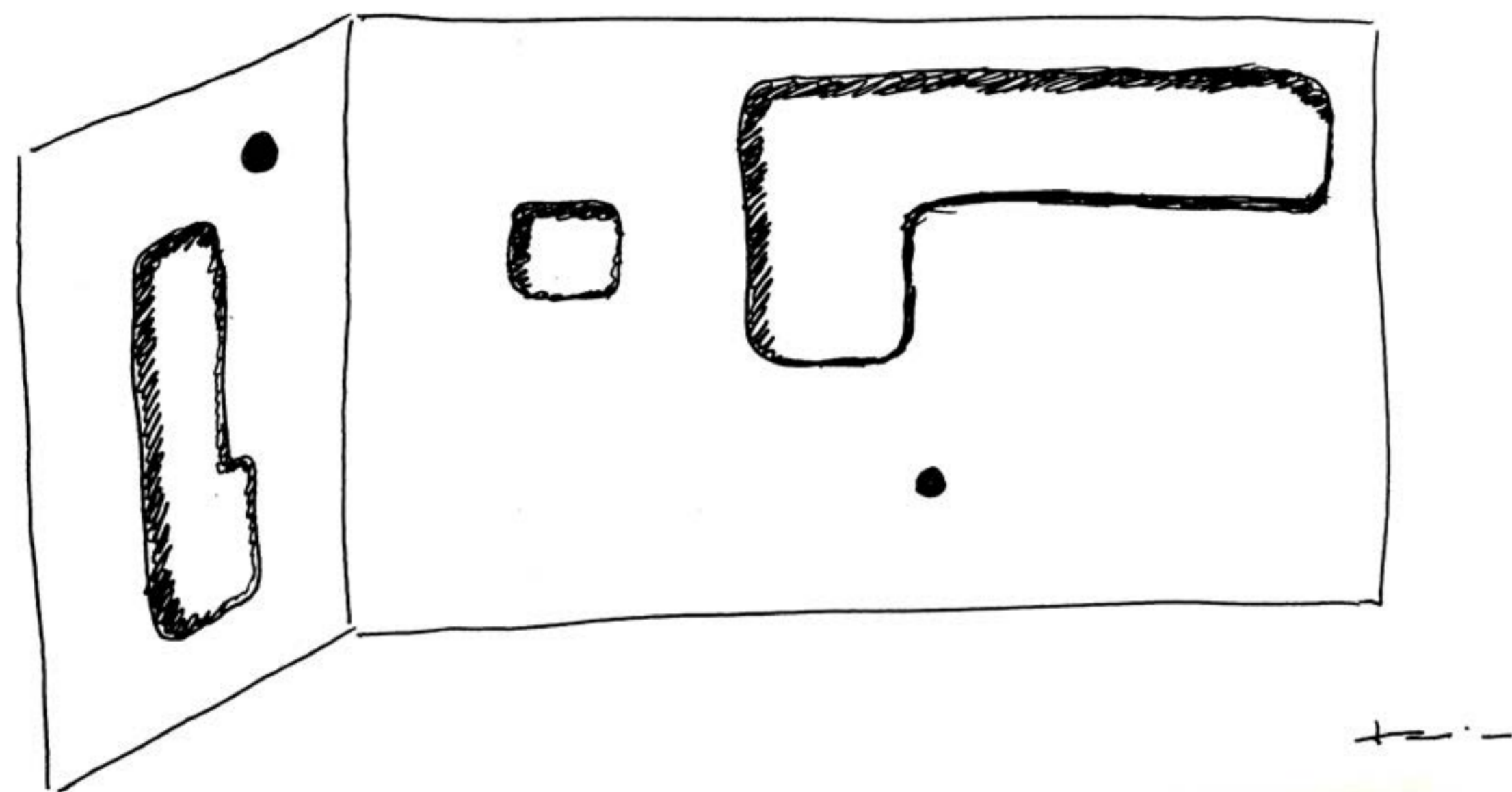
Pudicitia (Modesty) / Exstasis (Ecstasy) / Adoratio (Adoration) / Sollicitus (Worry) / Euphoria (Euphoria) / Audacia (Audacity)

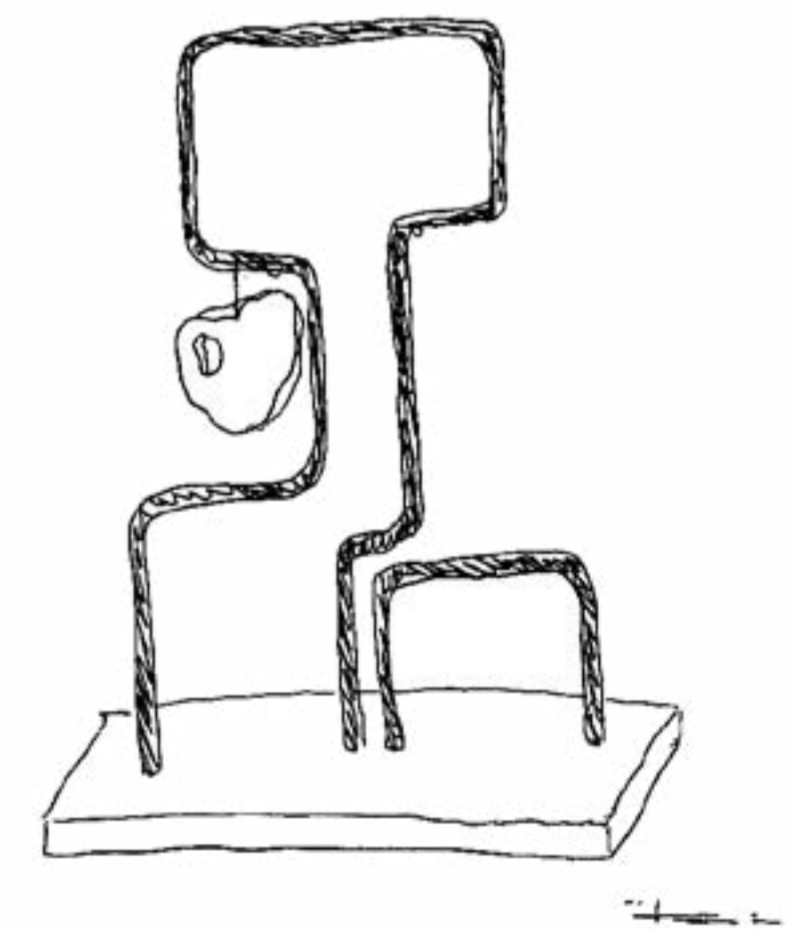
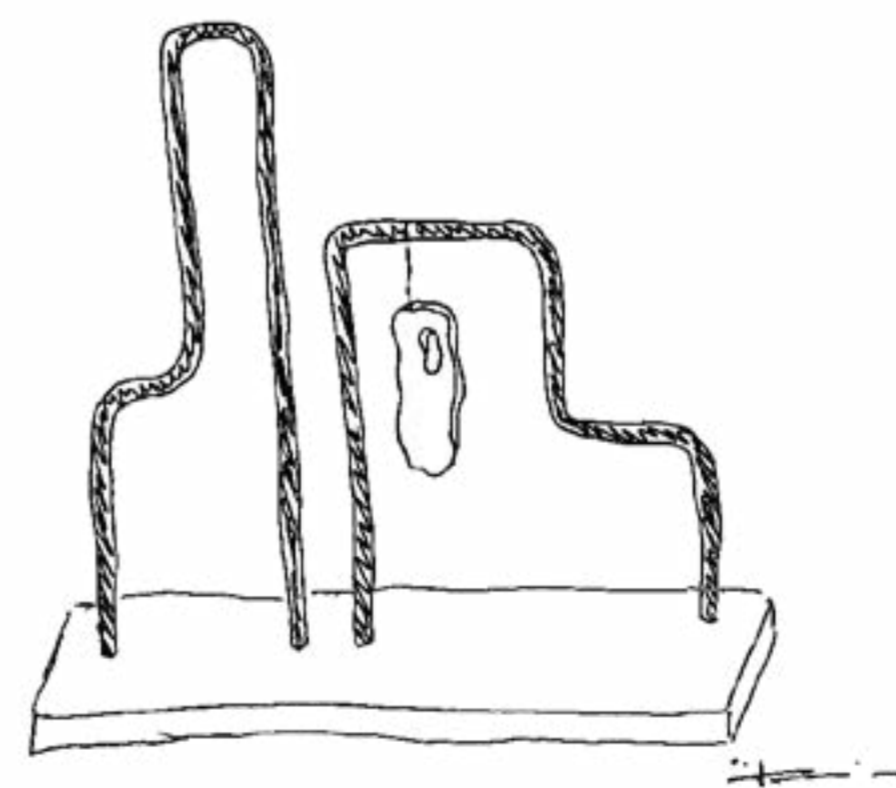
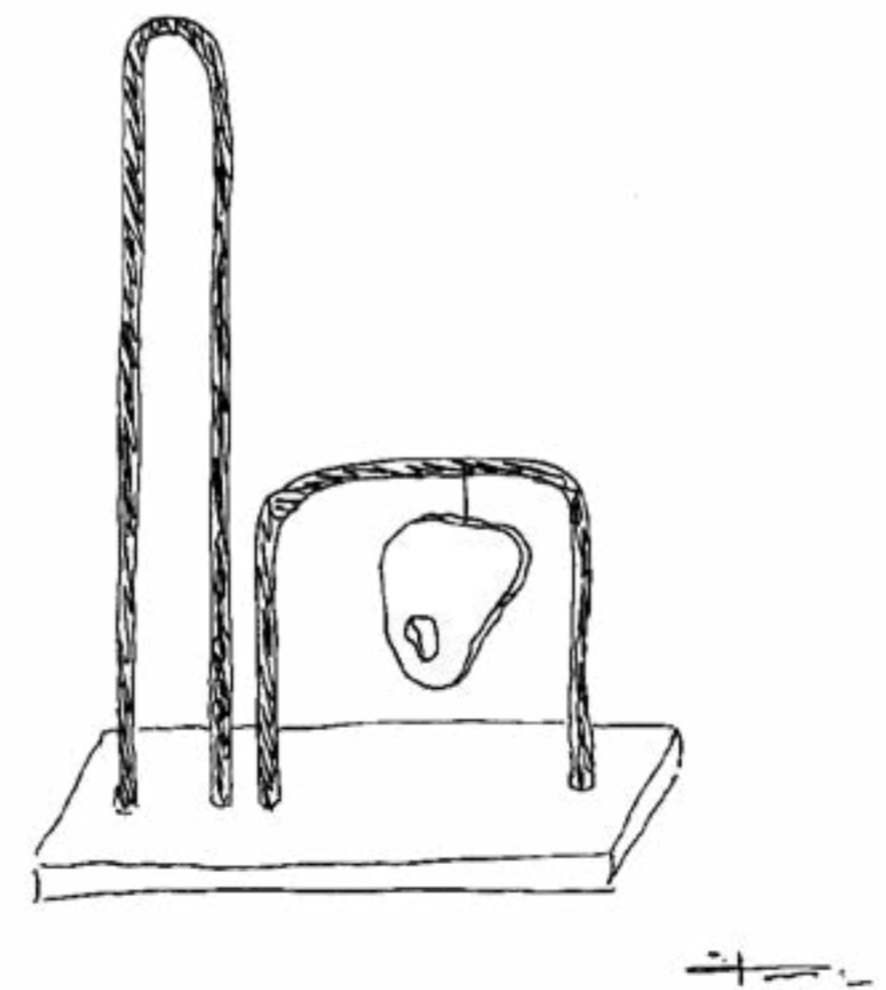
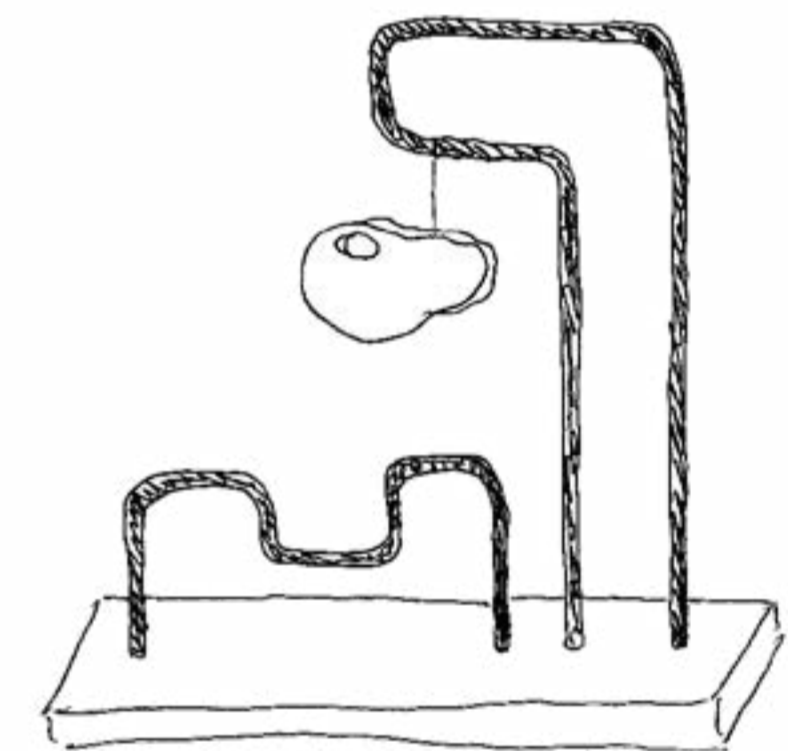
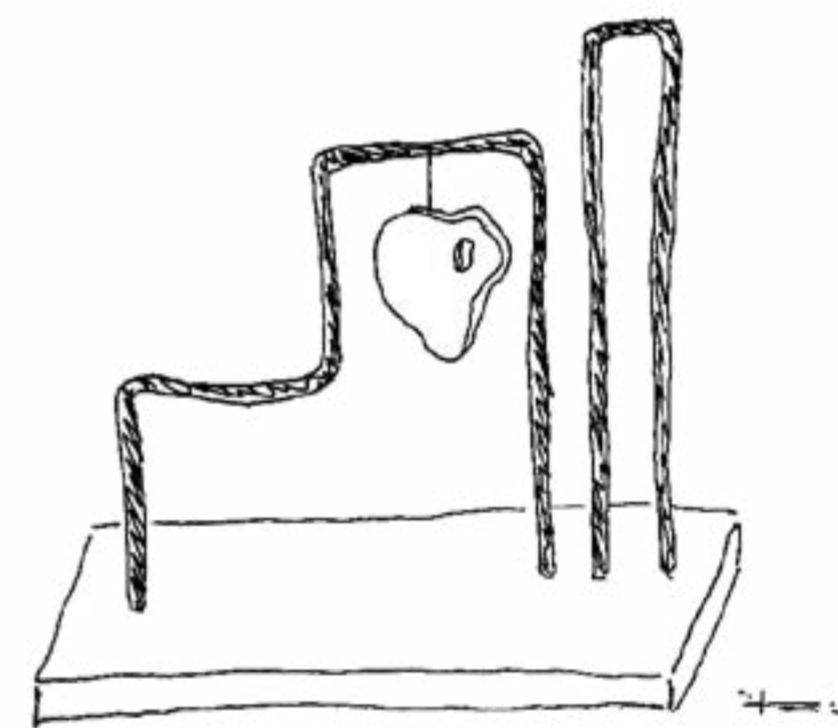
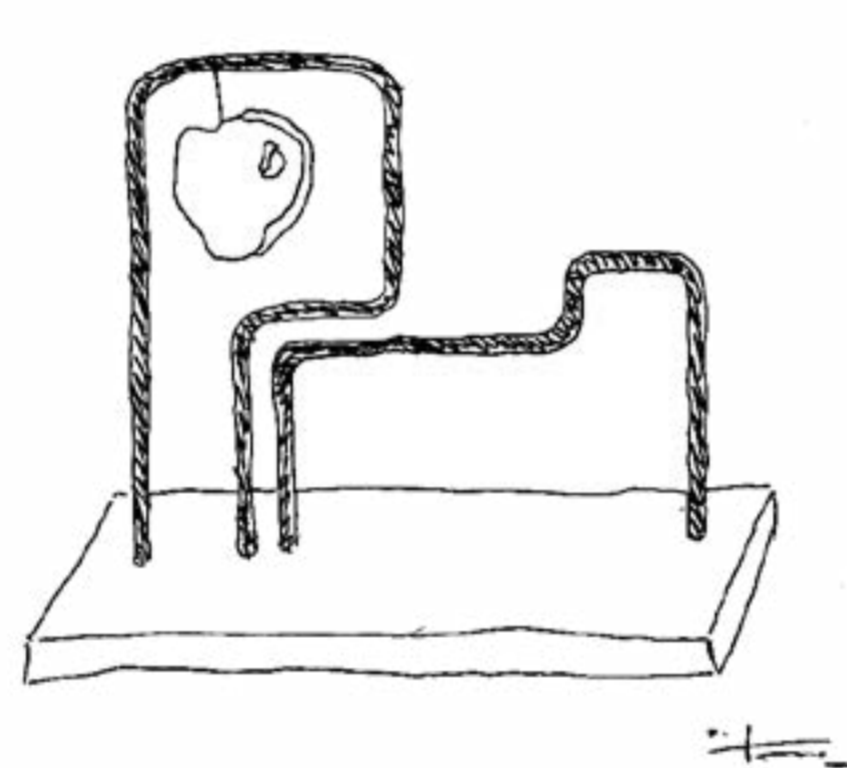
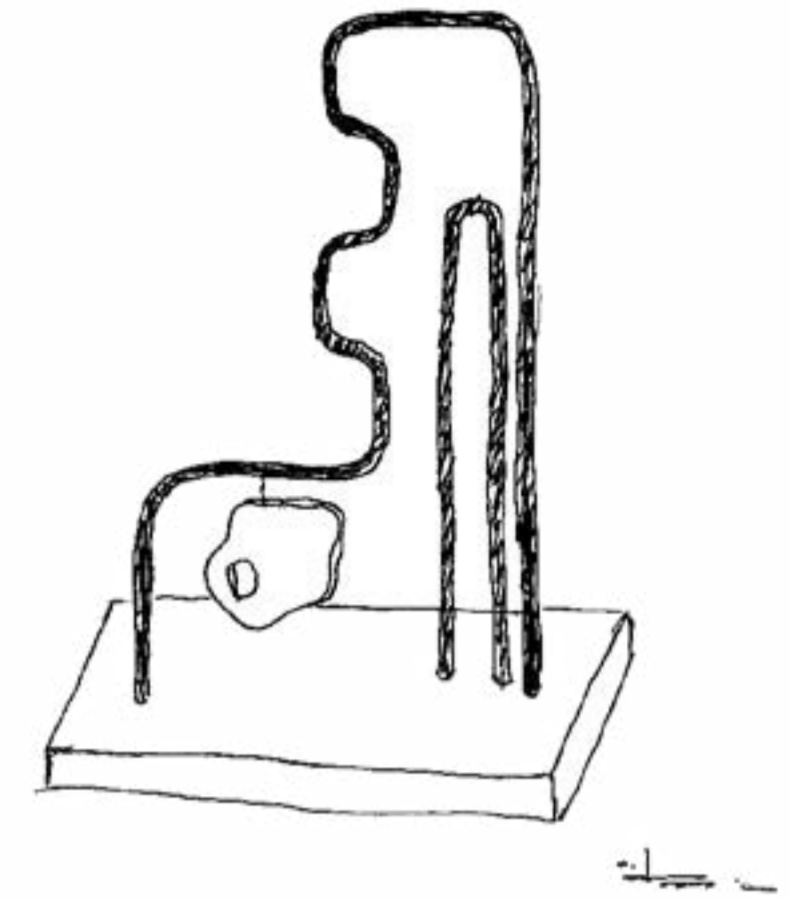
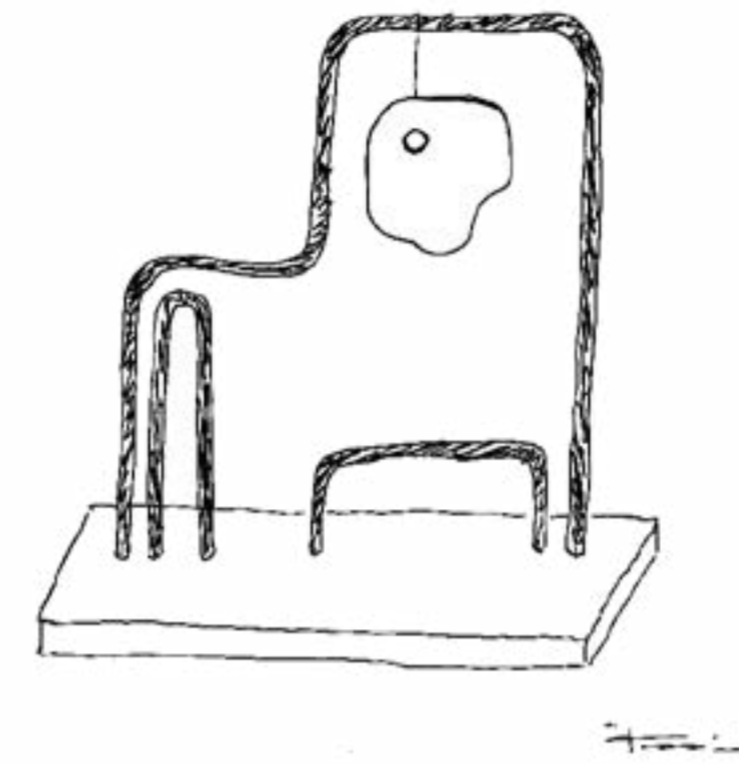
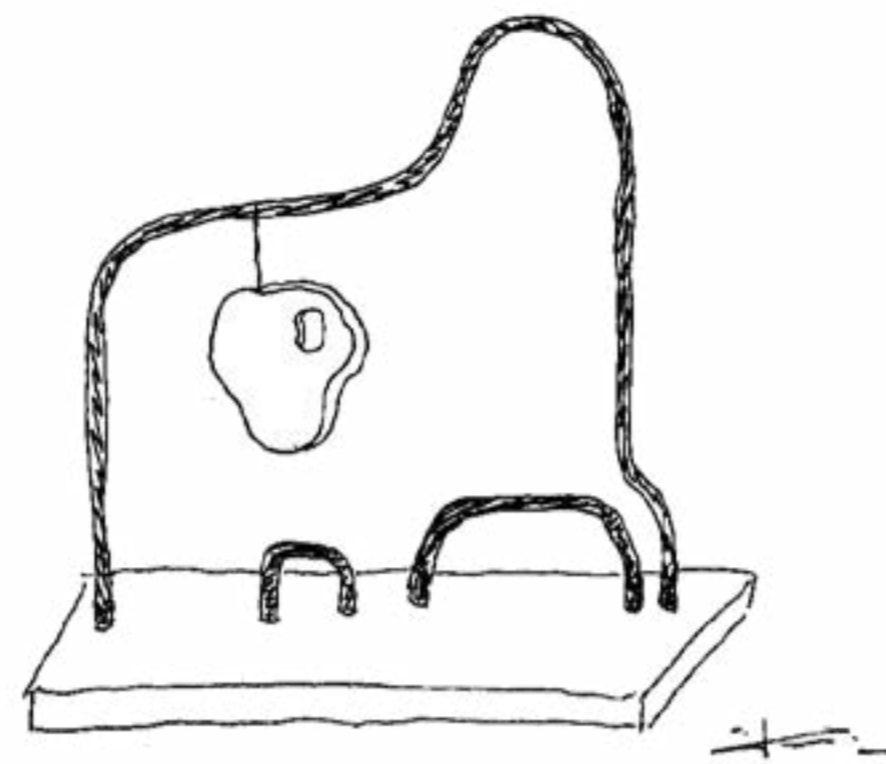
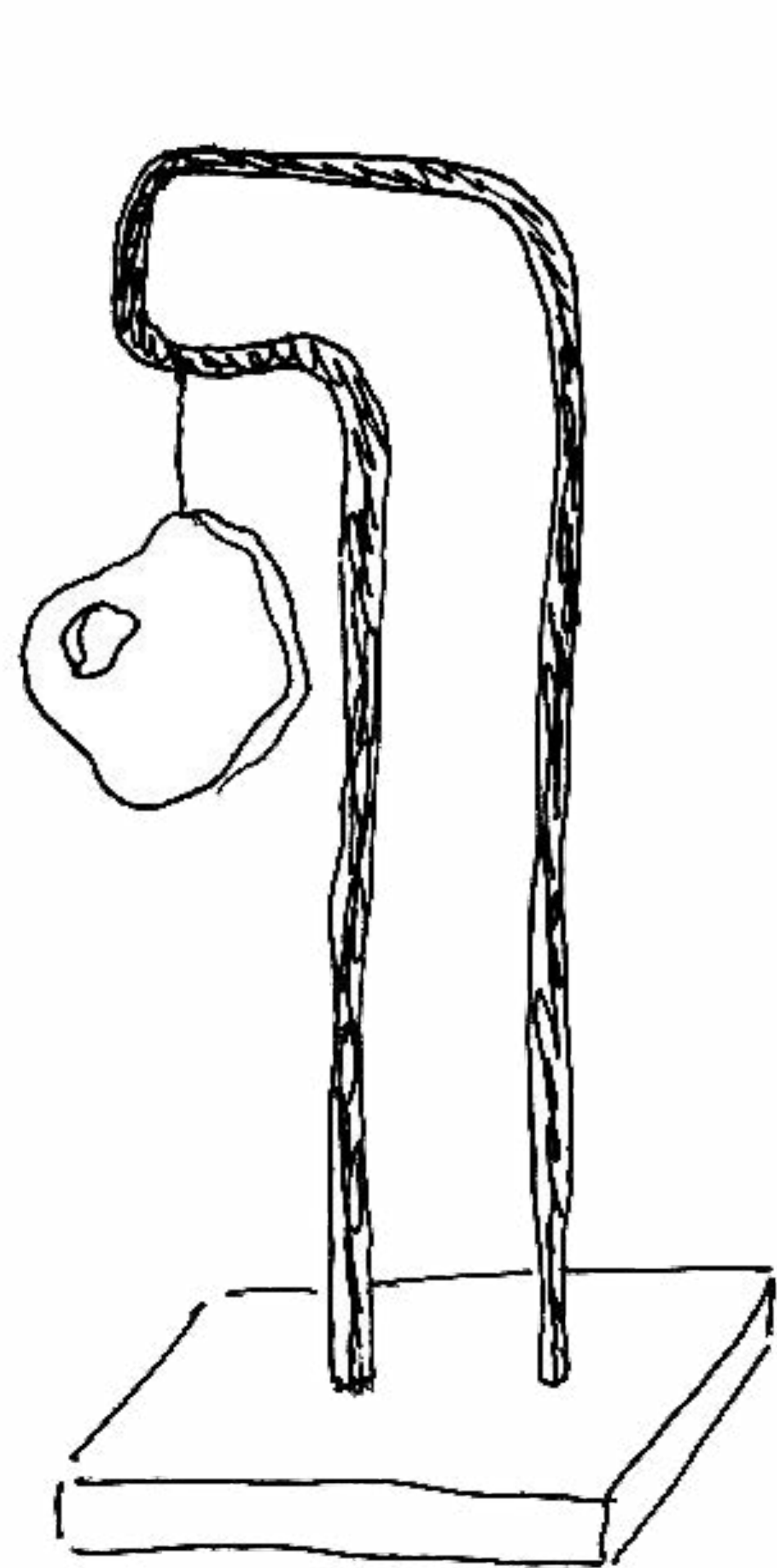
Paris, October 2, 2019

80 cm x 100 cm x 5 cm

Wood, acrylic

*Sculptures presented during the "Transparent Emotions" exhibition, Paris XIV, November 2019*

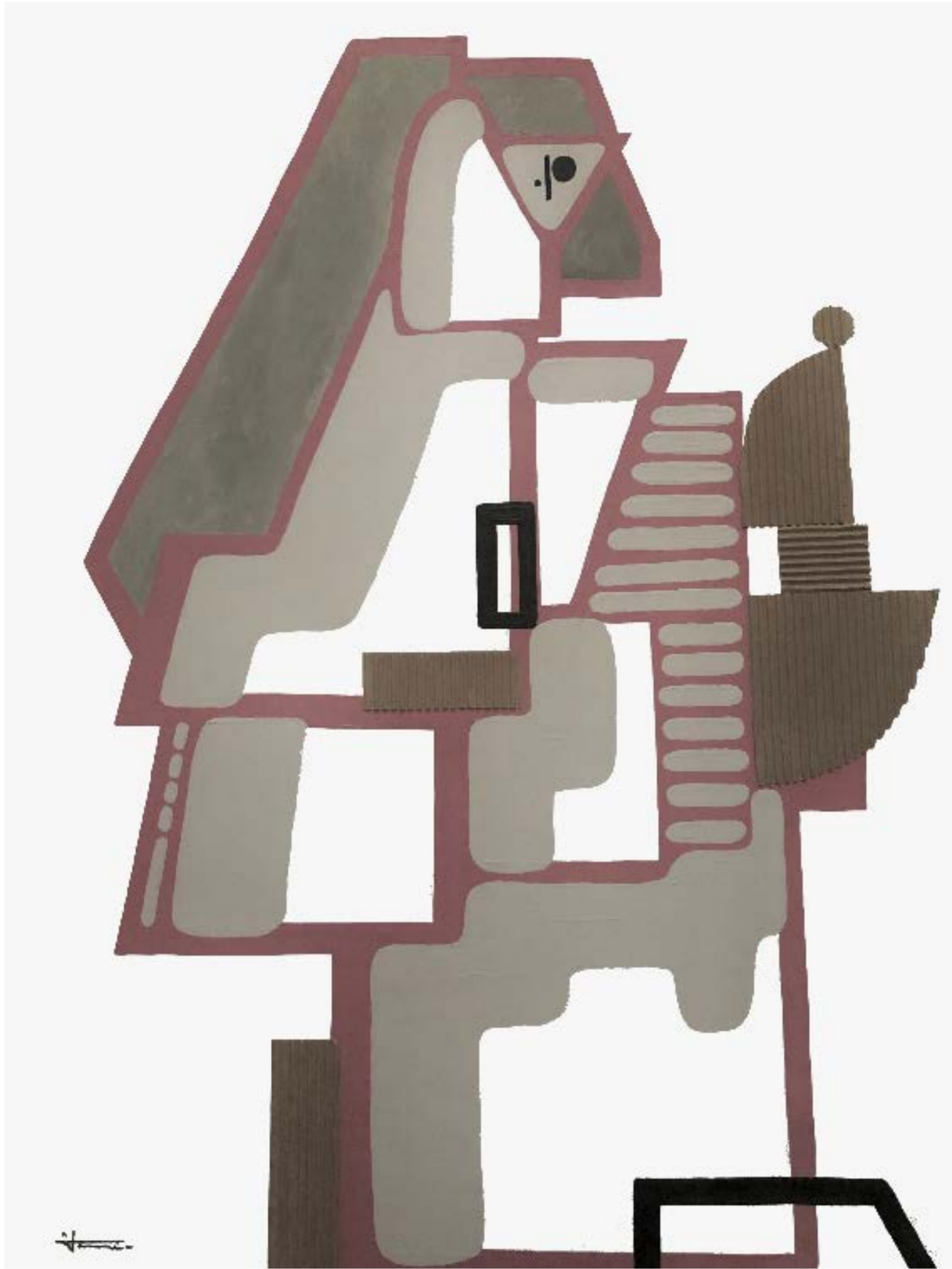








# PAINTINGS



Acrylic on canvas / acrylic on canvas board / acrylic on paper

A composition constructed in seven parts, the Ode series of colors refers to the seven stanzas that make up an ode. Search for celebration of the structure of the body through a representation minimalist and interpretive. Balance is based on the relationship of the black point, representation of the eye, and the other elements of the whole, as a reflection of the balance that the presence of life requires. "There, everything is only order and beauty" then, "calm luxury and pleasure", the seven syllables of the two lines of Baudelaire's poem, resonate like a hymn to these salient and voluptuous chords, which under their confrontations reveal a space of depth.

Ode of colors #I / #II

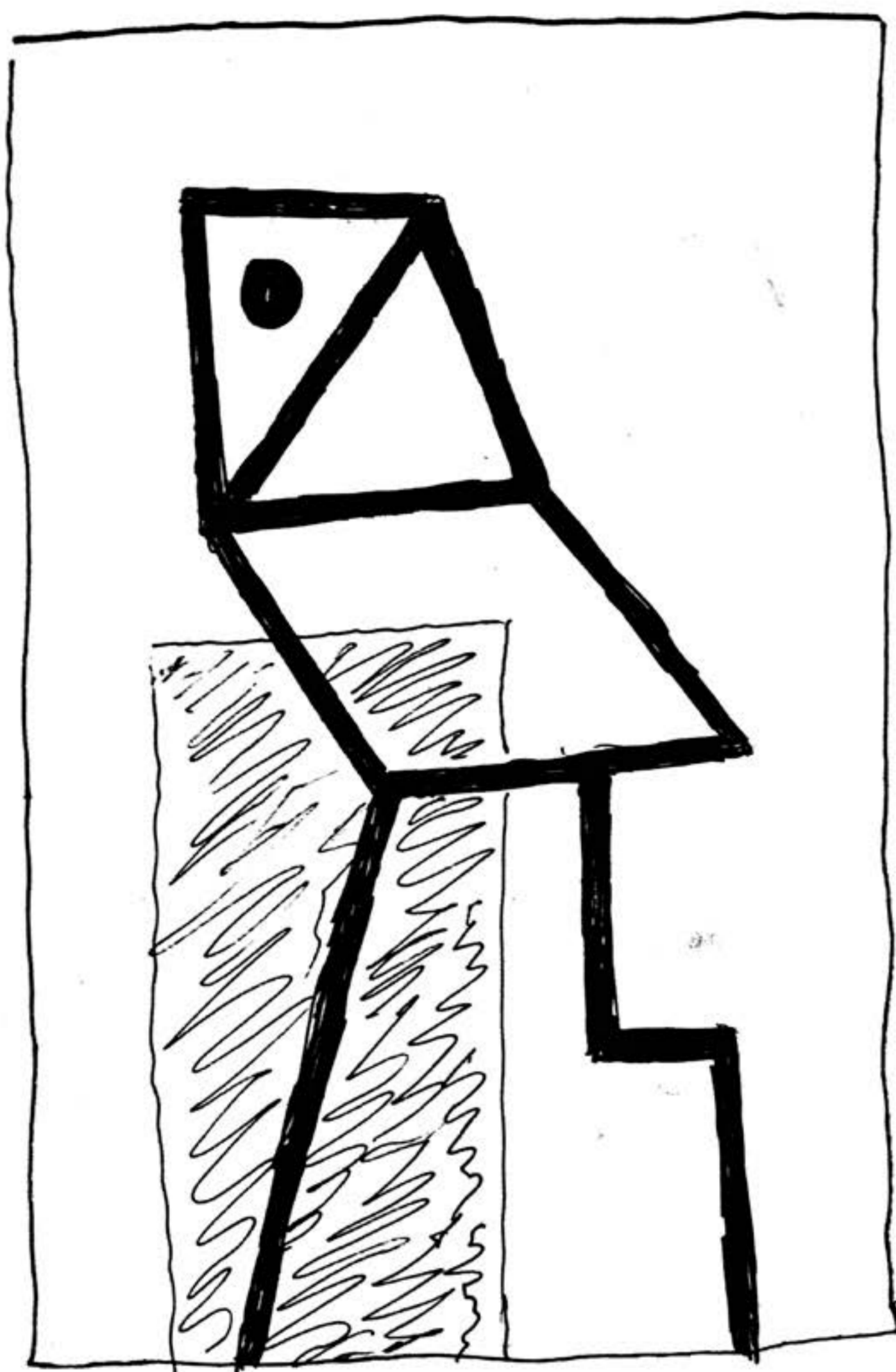
Paris, March 30, 2019

80 cm x 100 cm

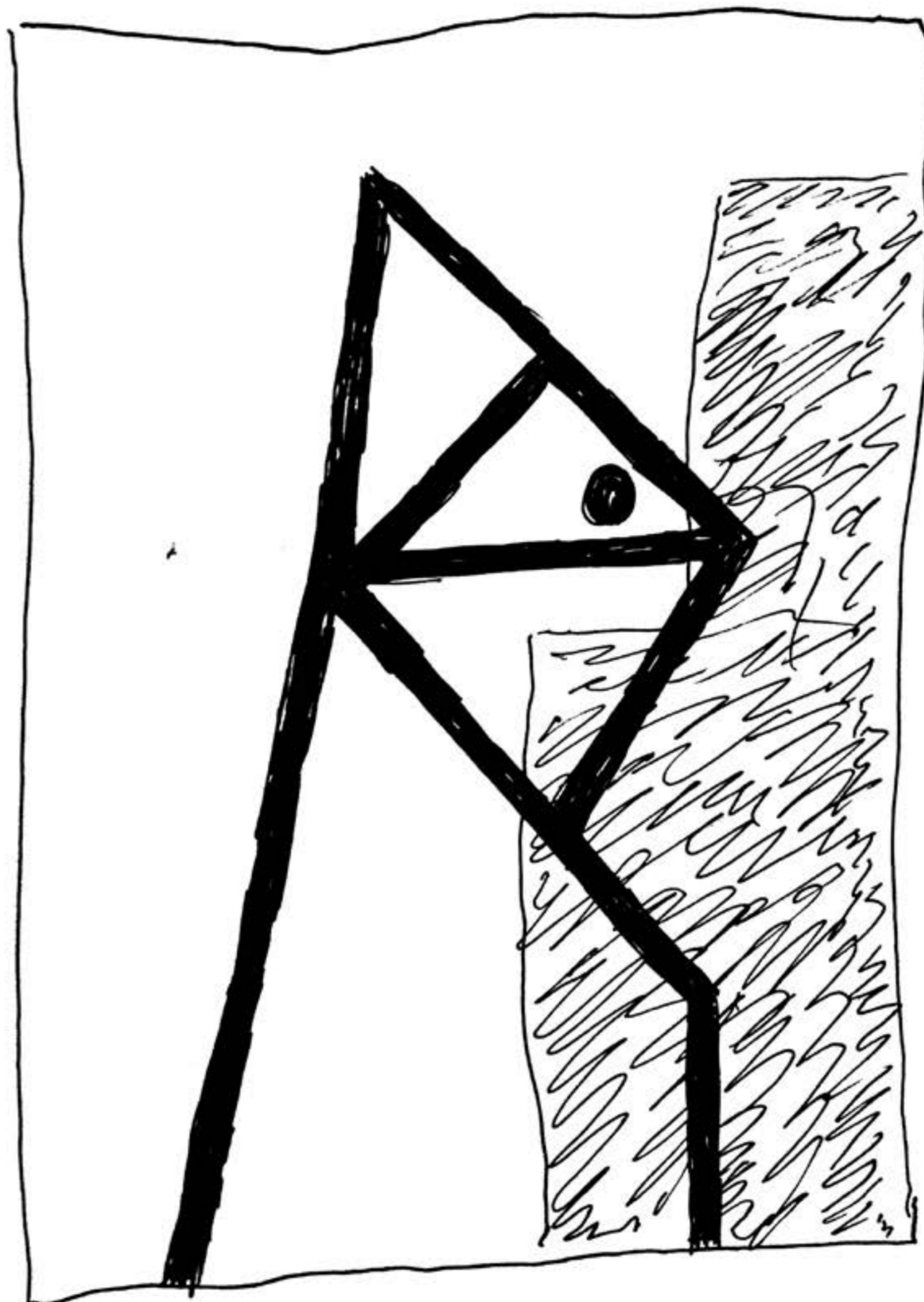
Acrylic on canvas

*Paintings presented during the "Scratch" exhibition, Paris II, April 2019*

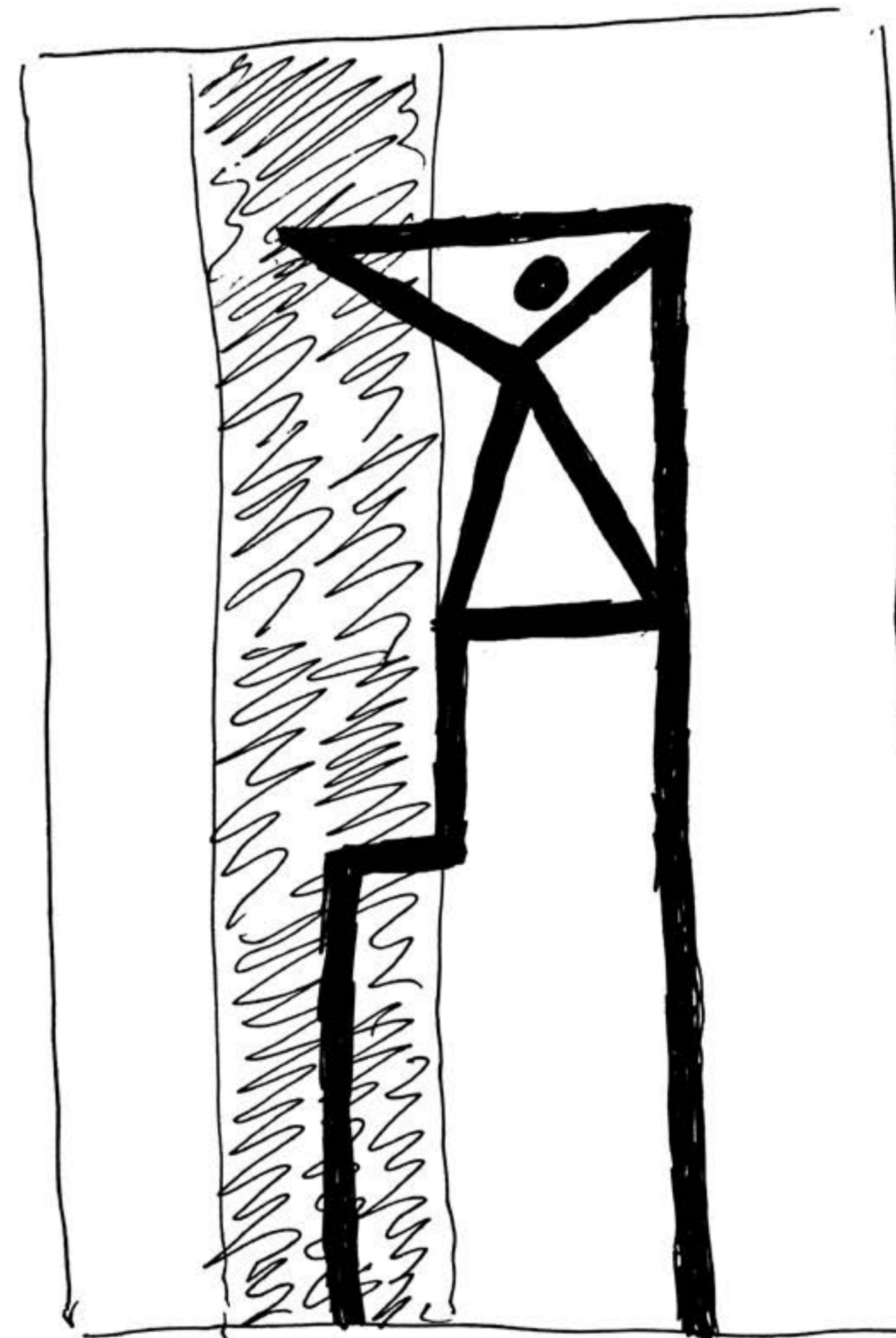




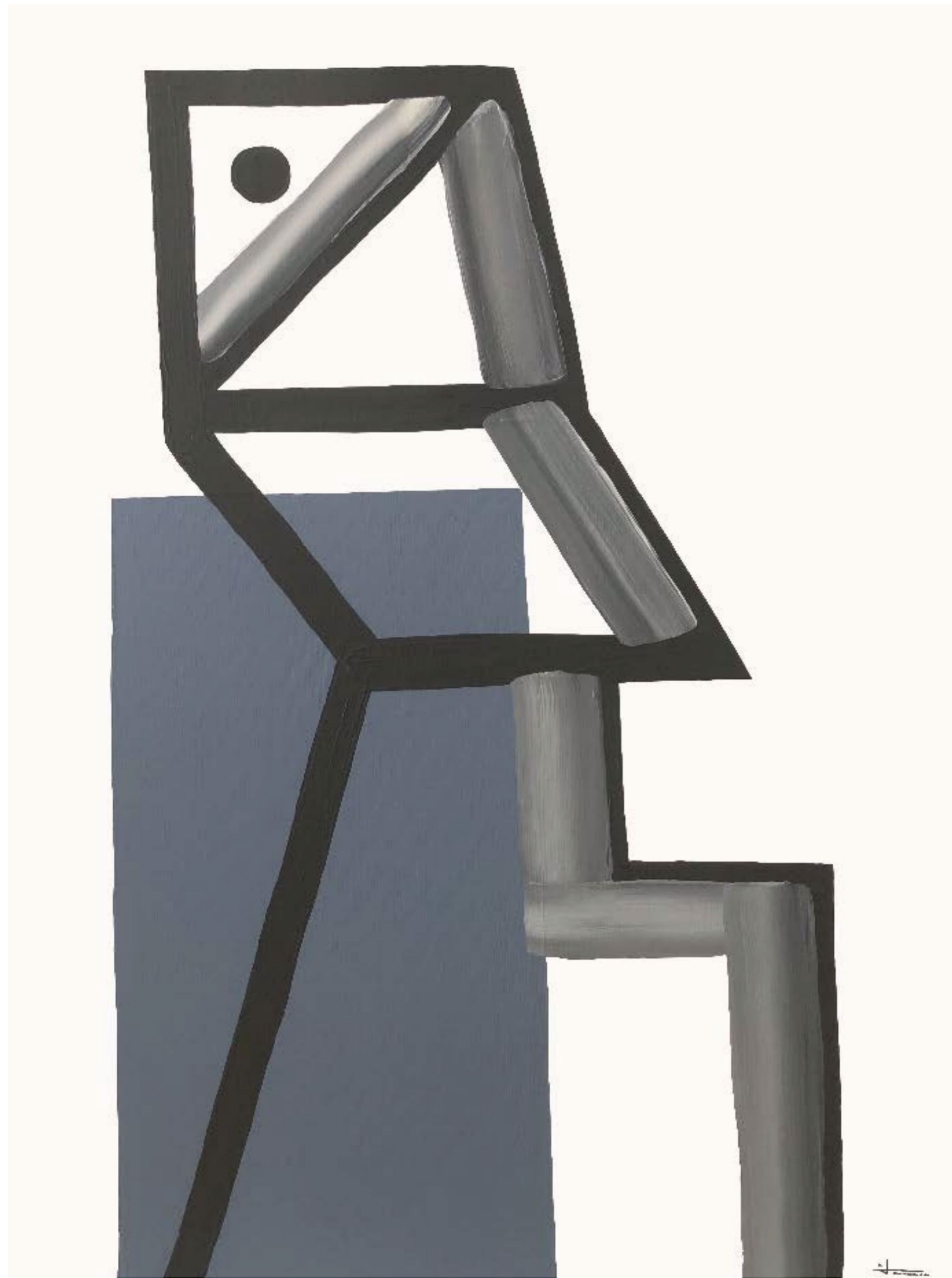
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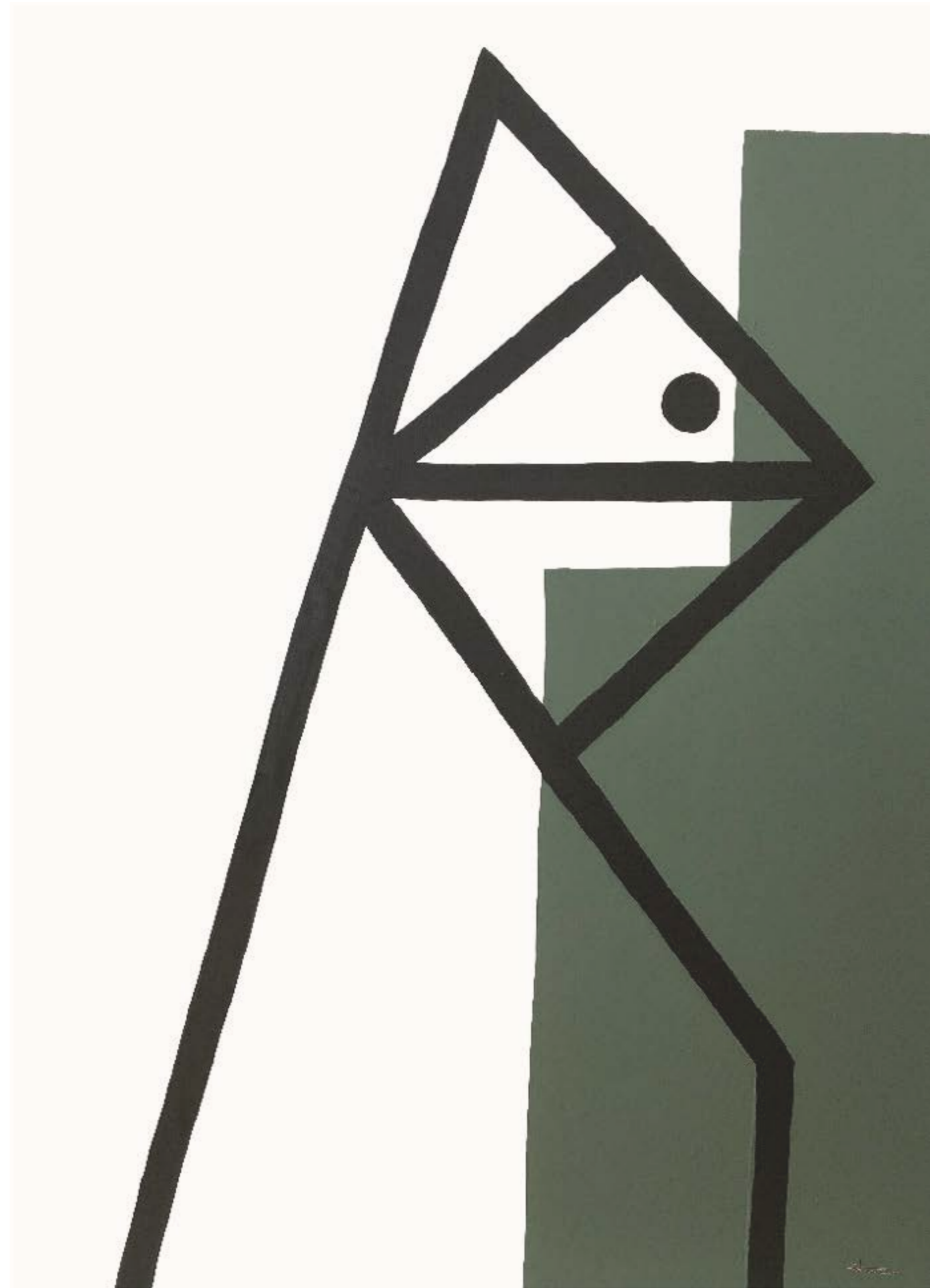
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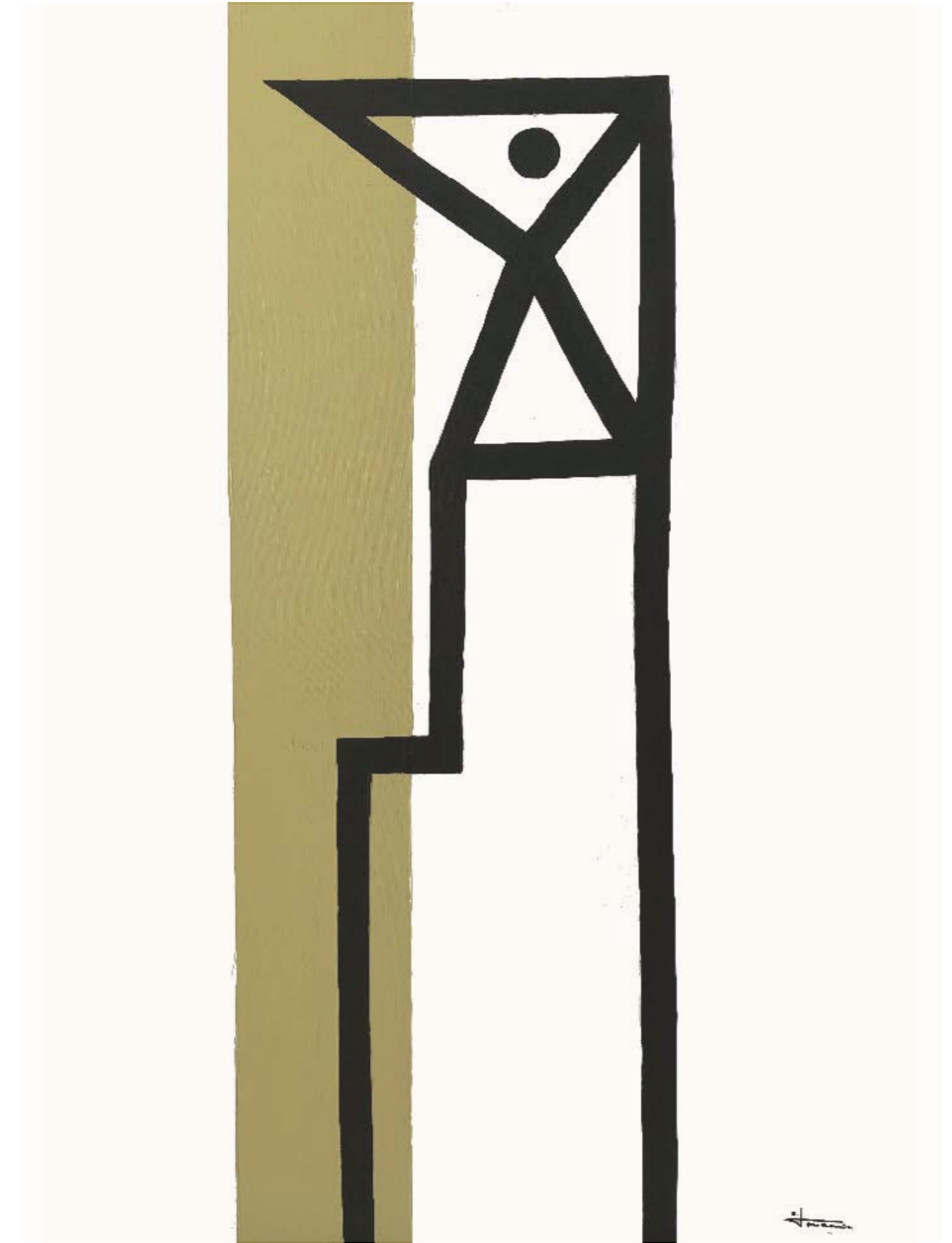
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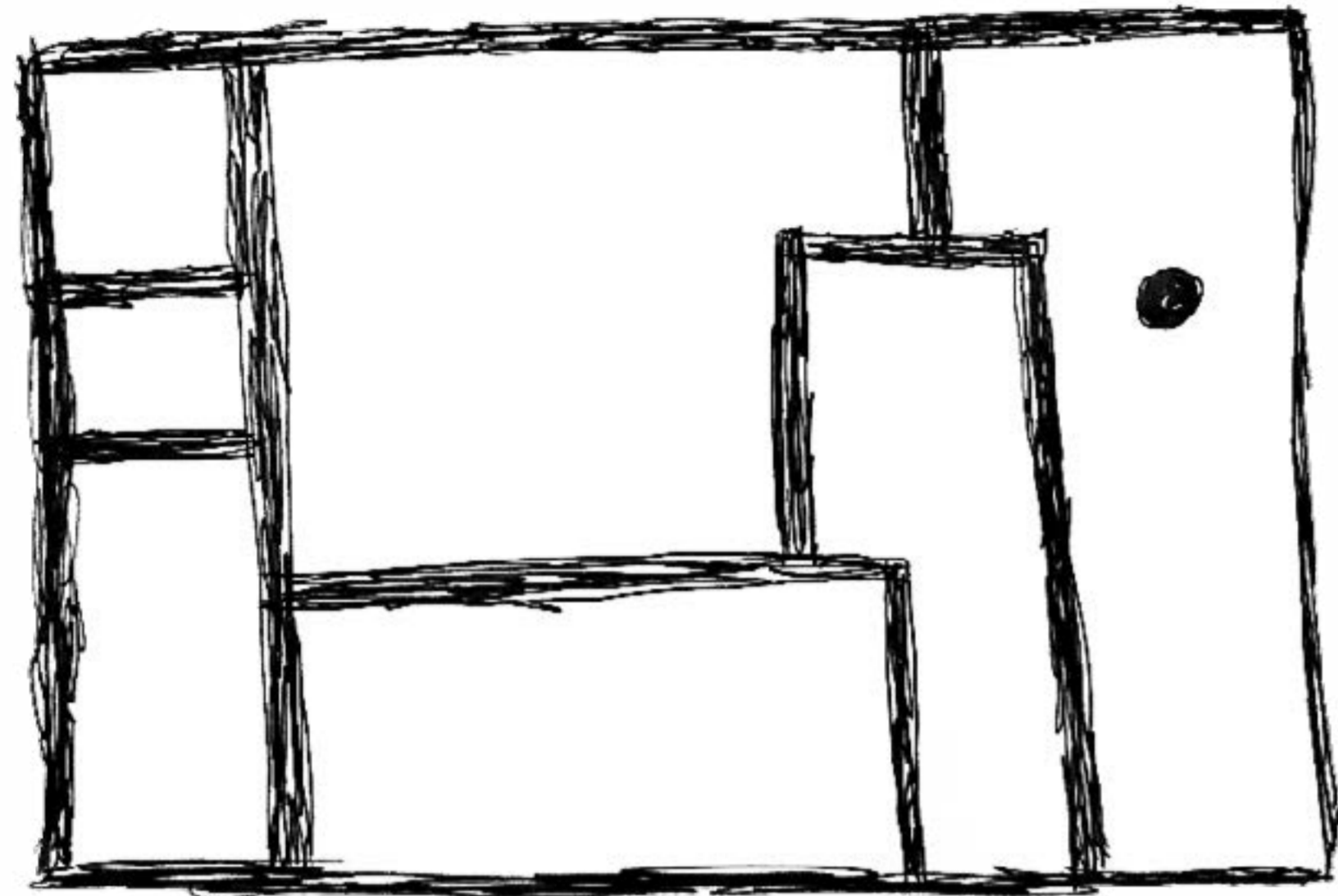
Ode of colors #III  
Paris, 04.08.19  
71.5 cm x 100 cm  
Acrylic on canvas



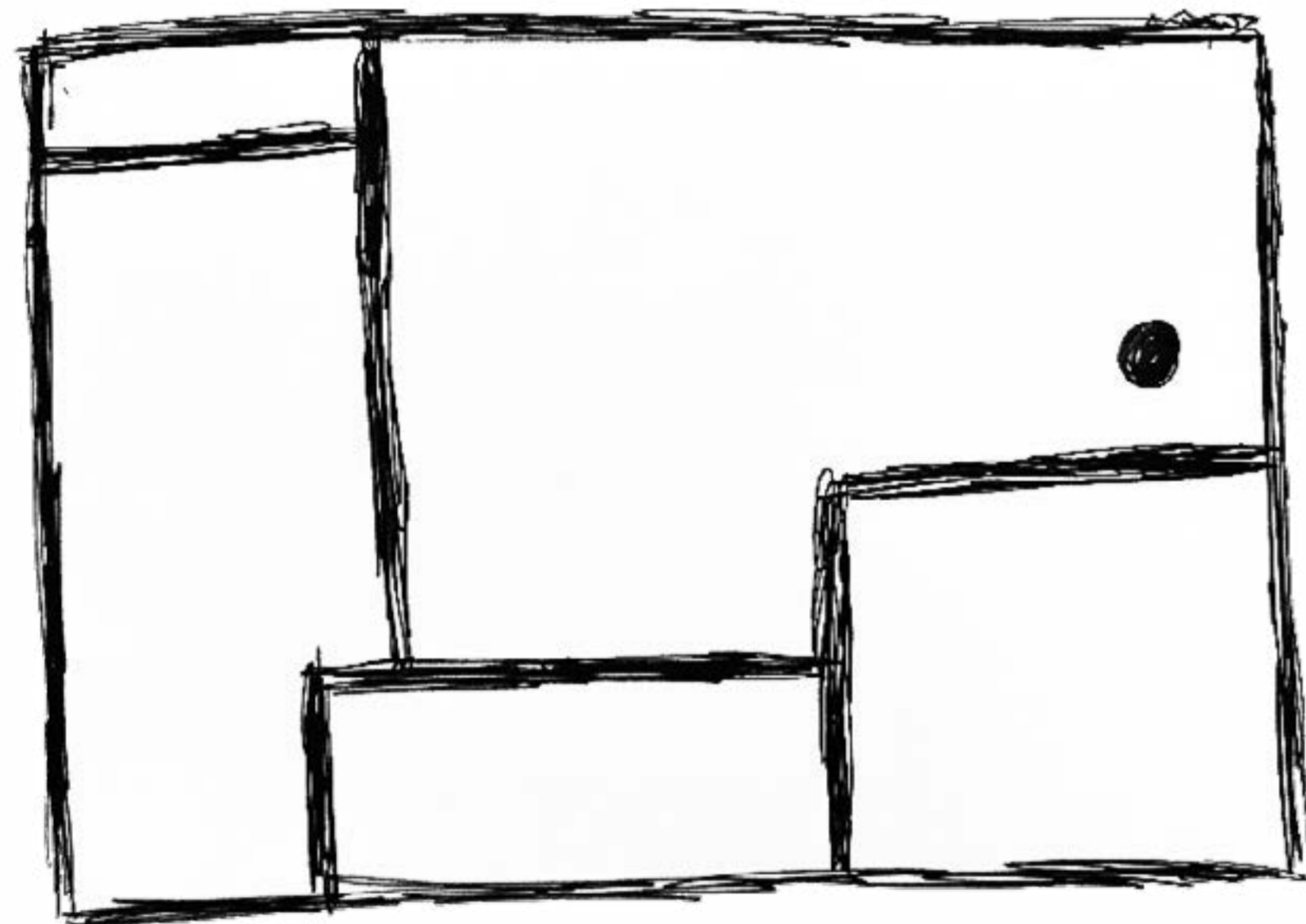
Ode of colors #IV  
Paris, 06.08.19  
71.5 cm x 100 cm  
Acrylic on canvas



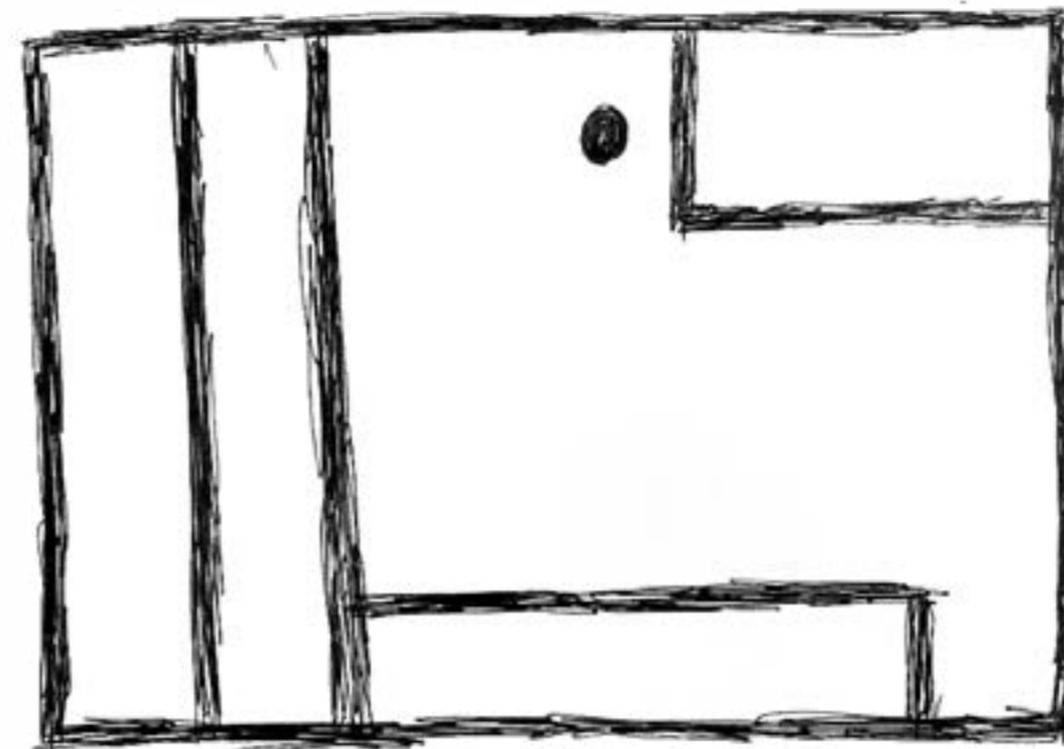
Ode of colors #V  
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71.5 cm x 100 cm  
Acrylic on canvas



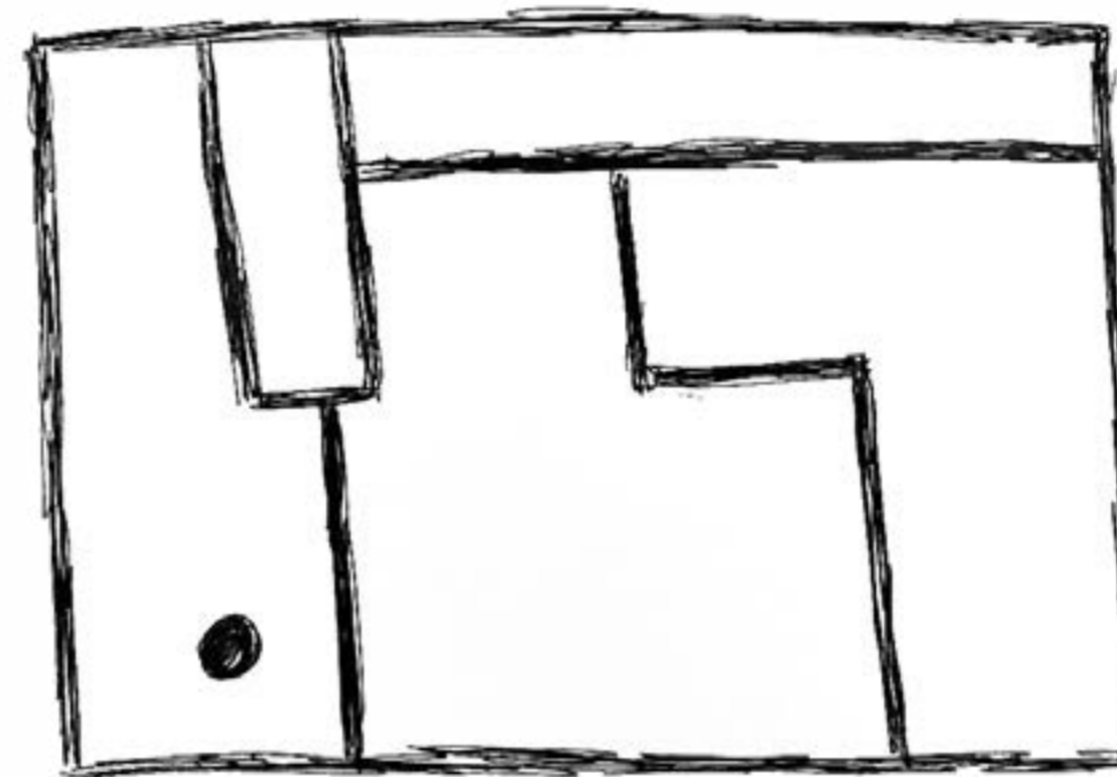
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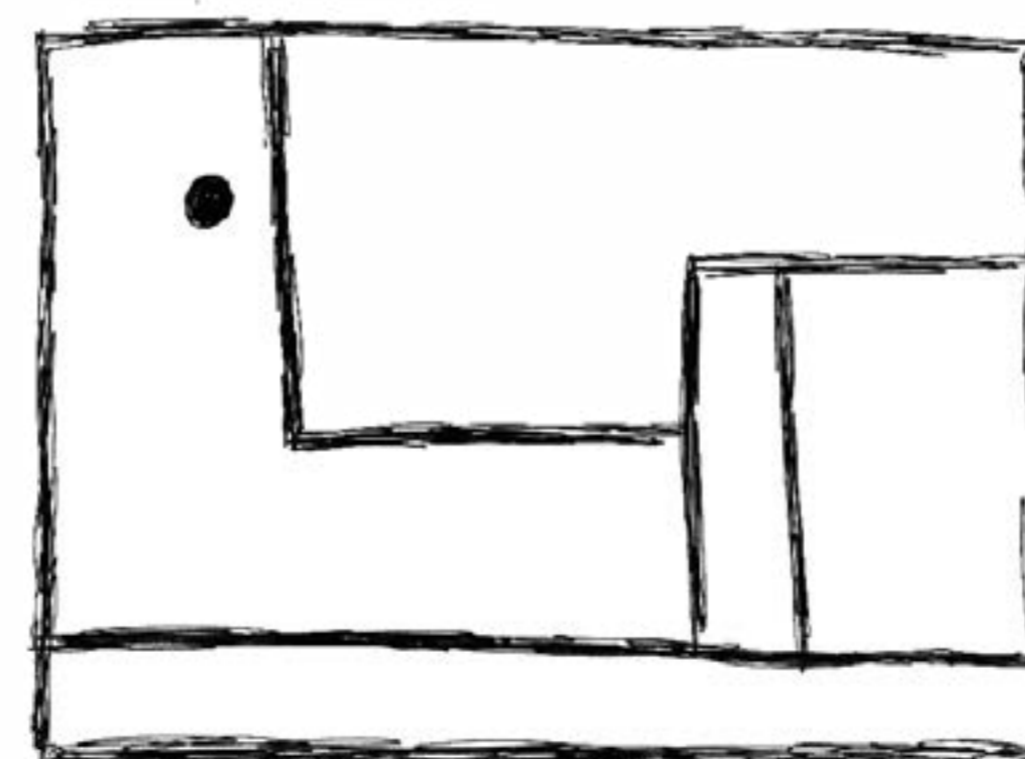
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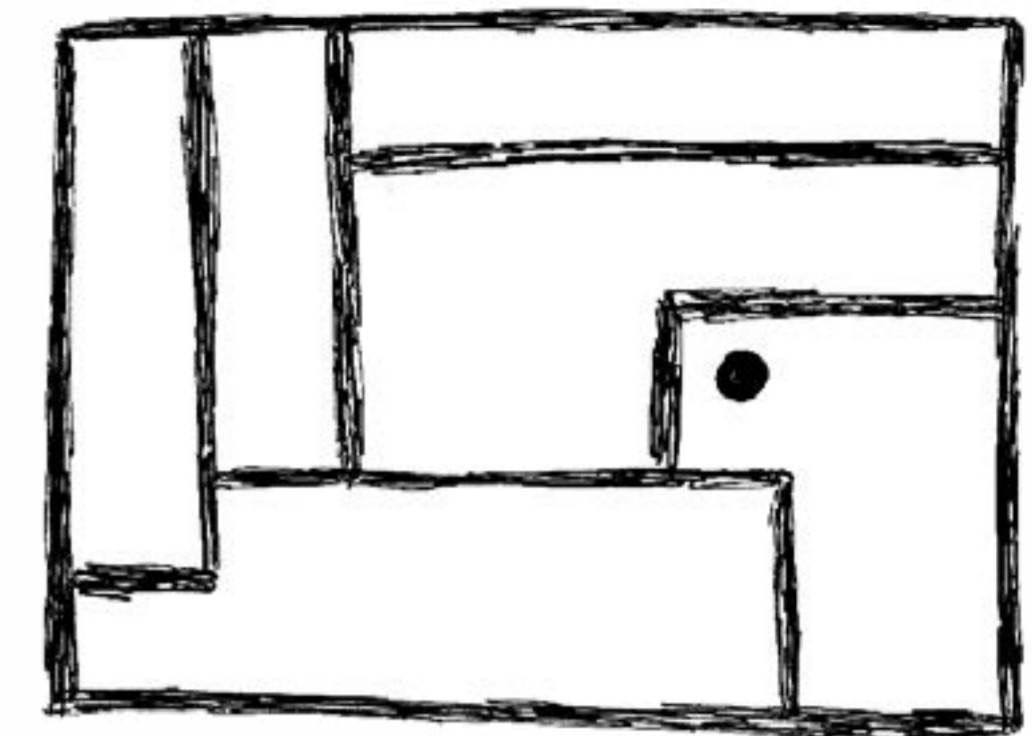
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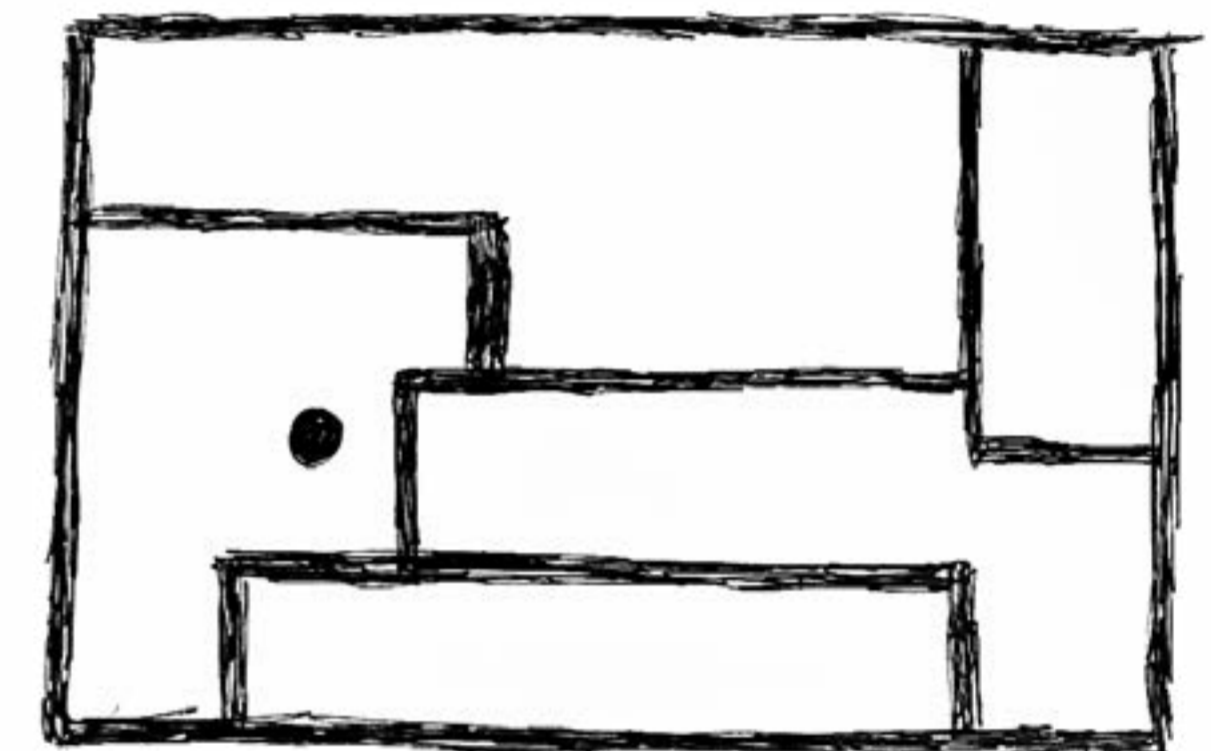
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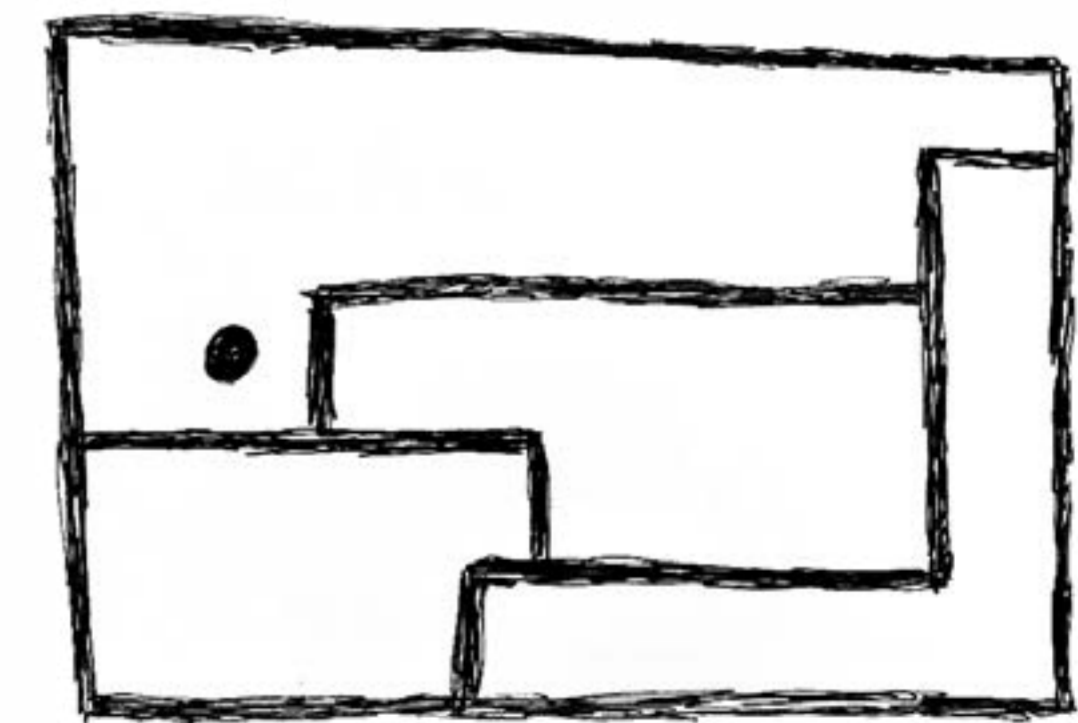
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7-6



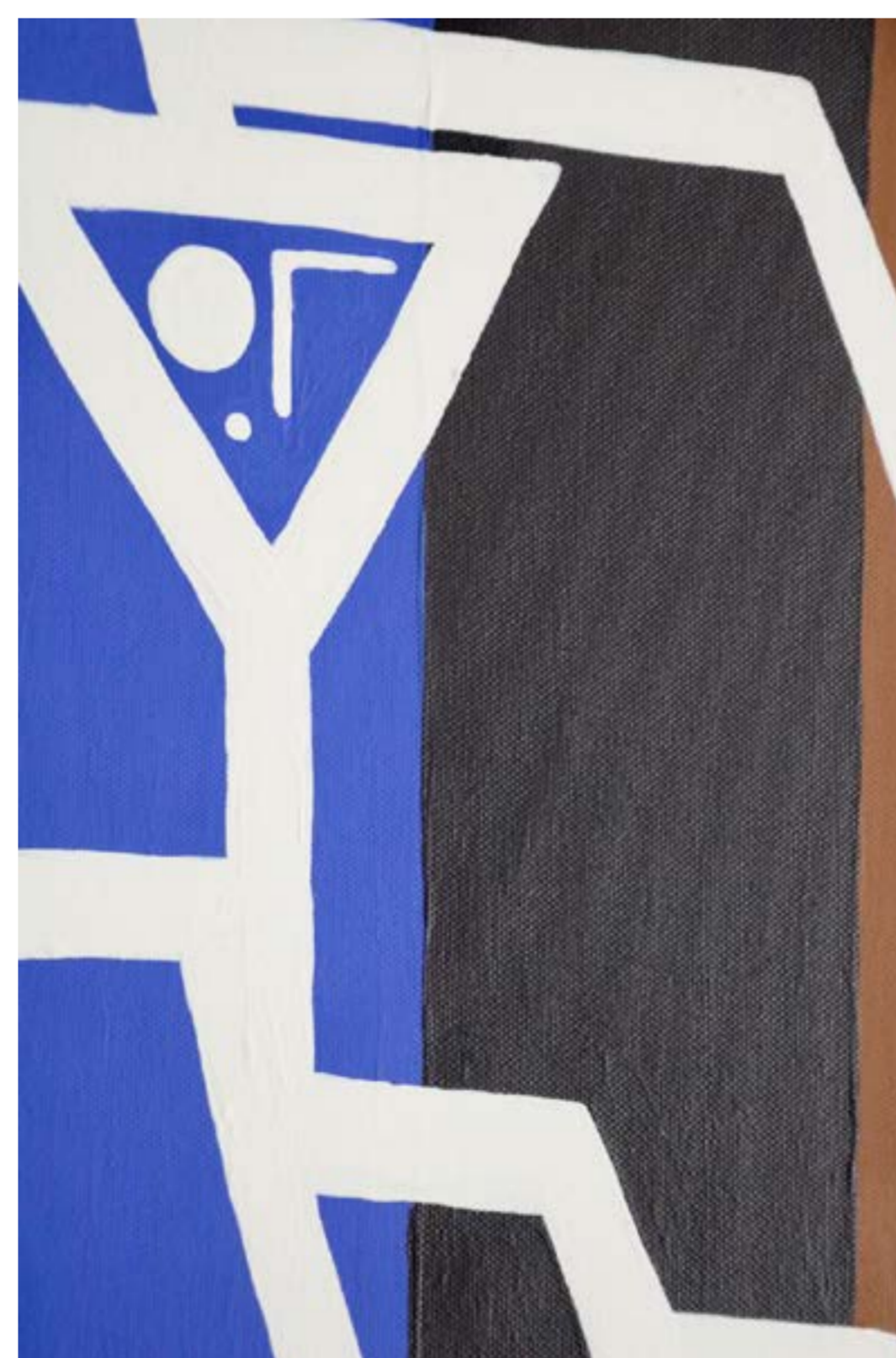
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7-8



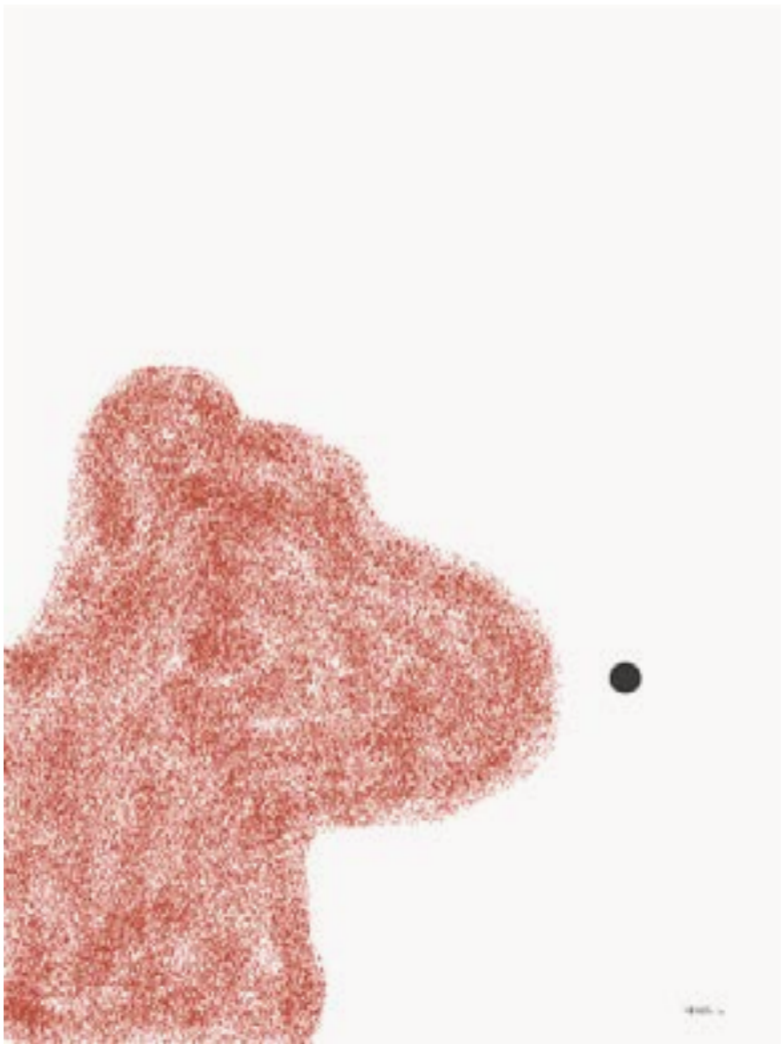
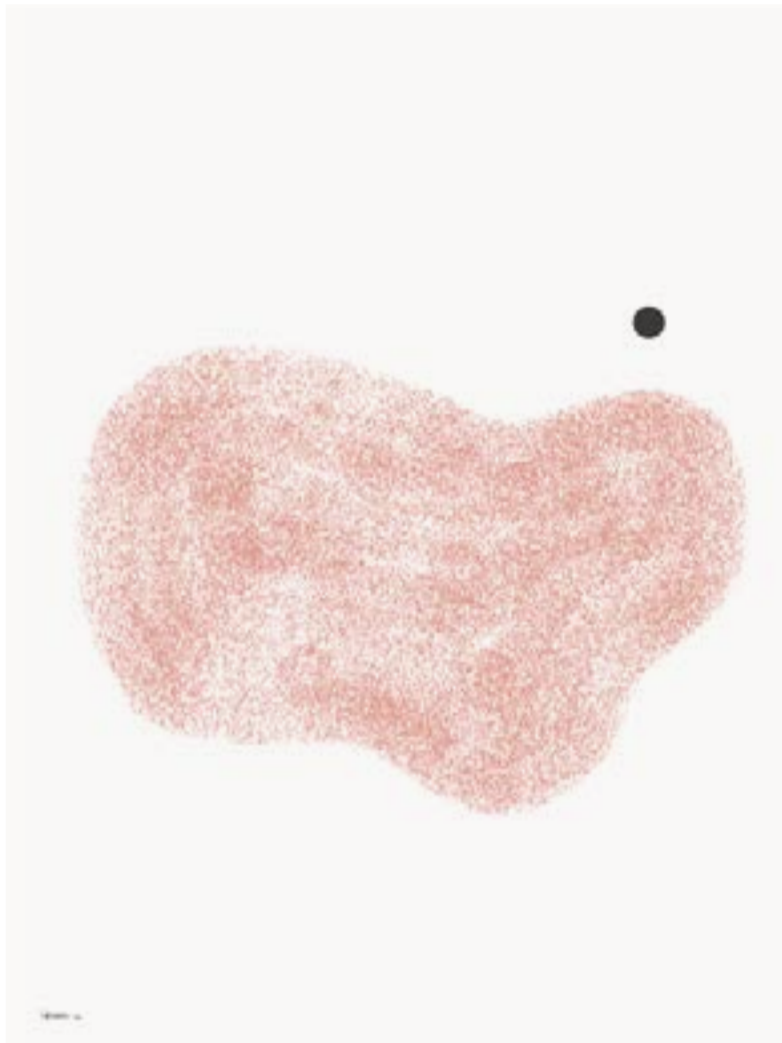
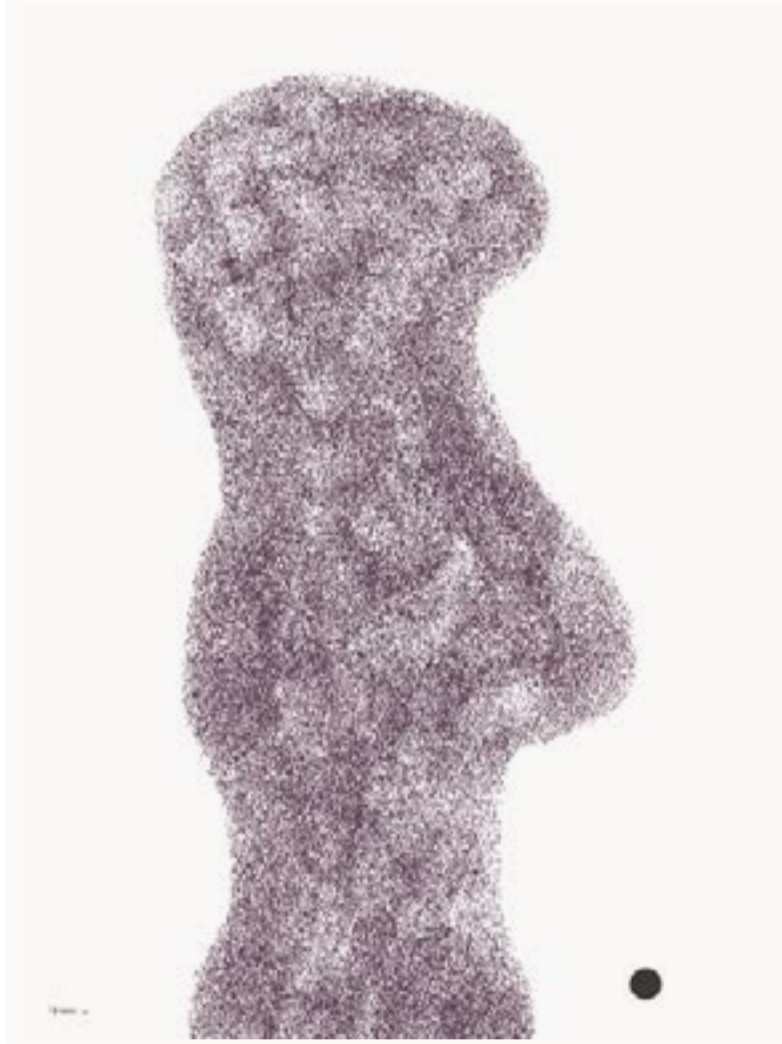
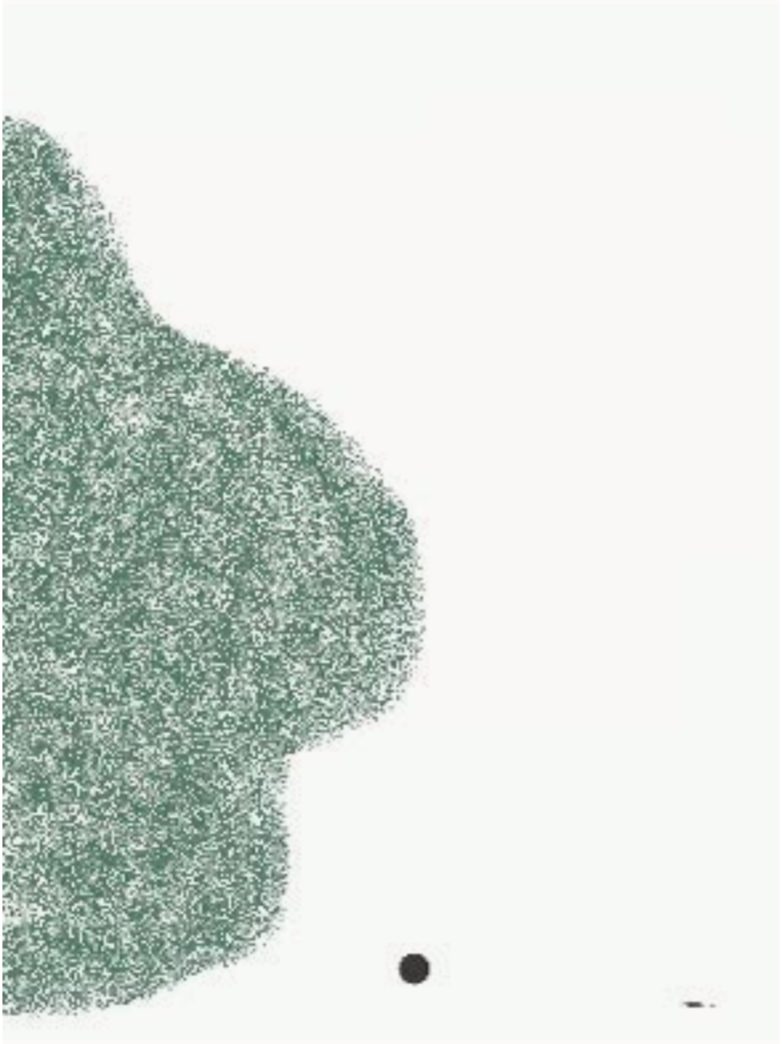
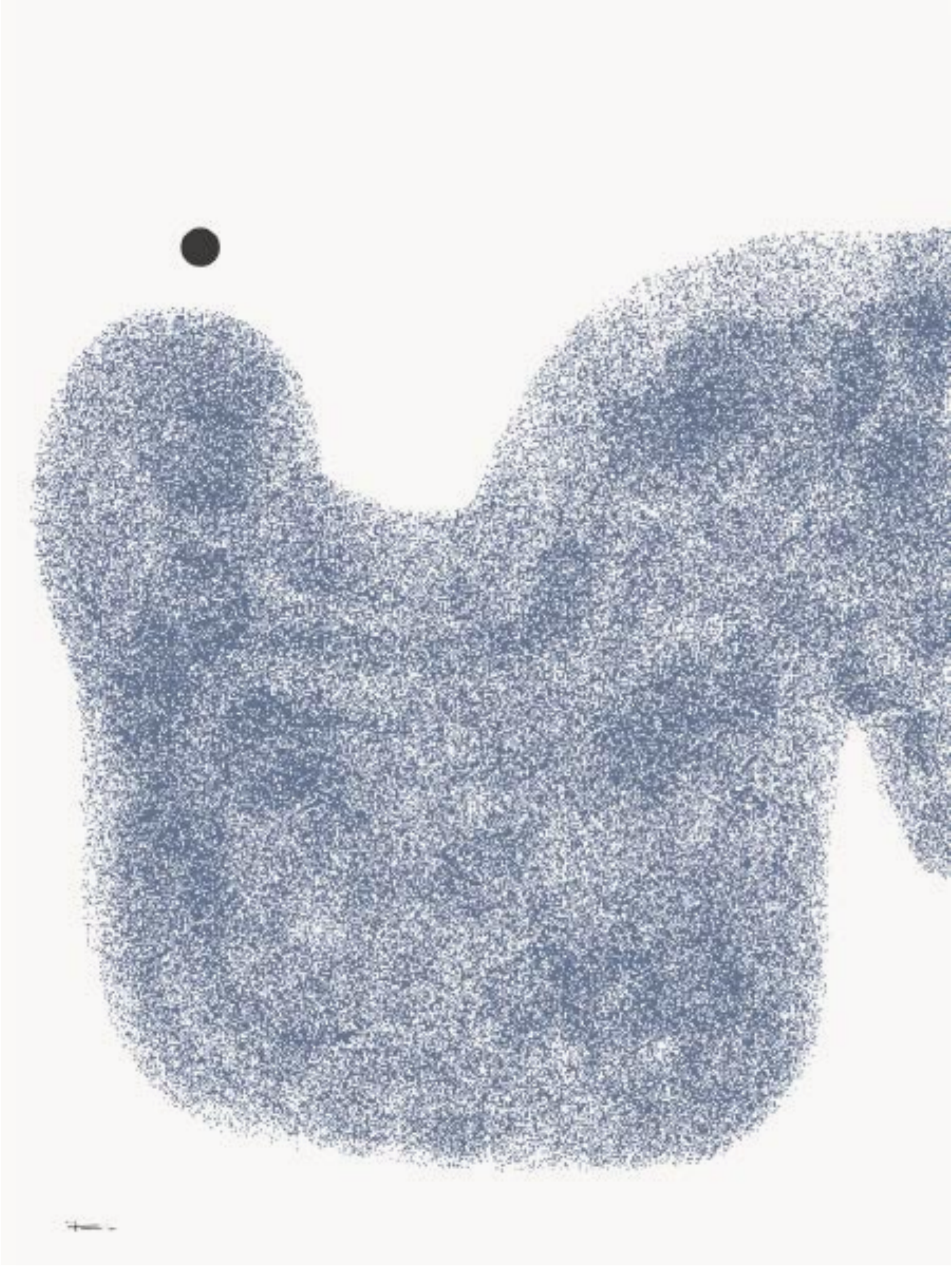
Woman dressed in stripes  
Paris, March 20, 2019  
80 cm x 100 cm  
Acrylic on canvas





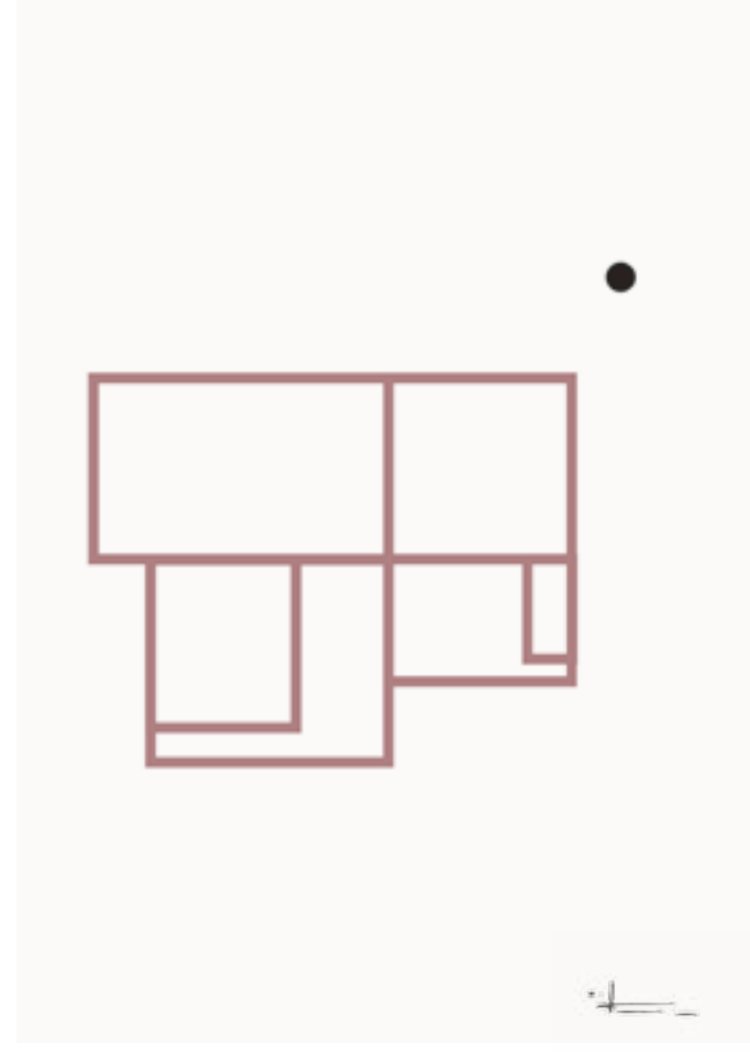
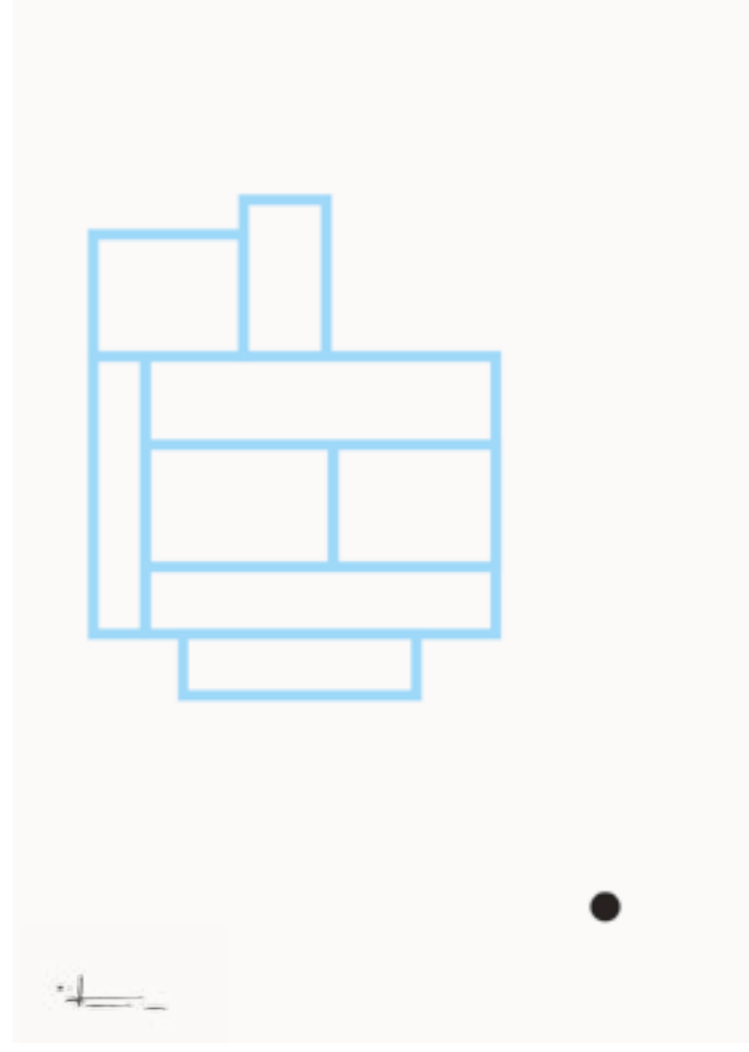
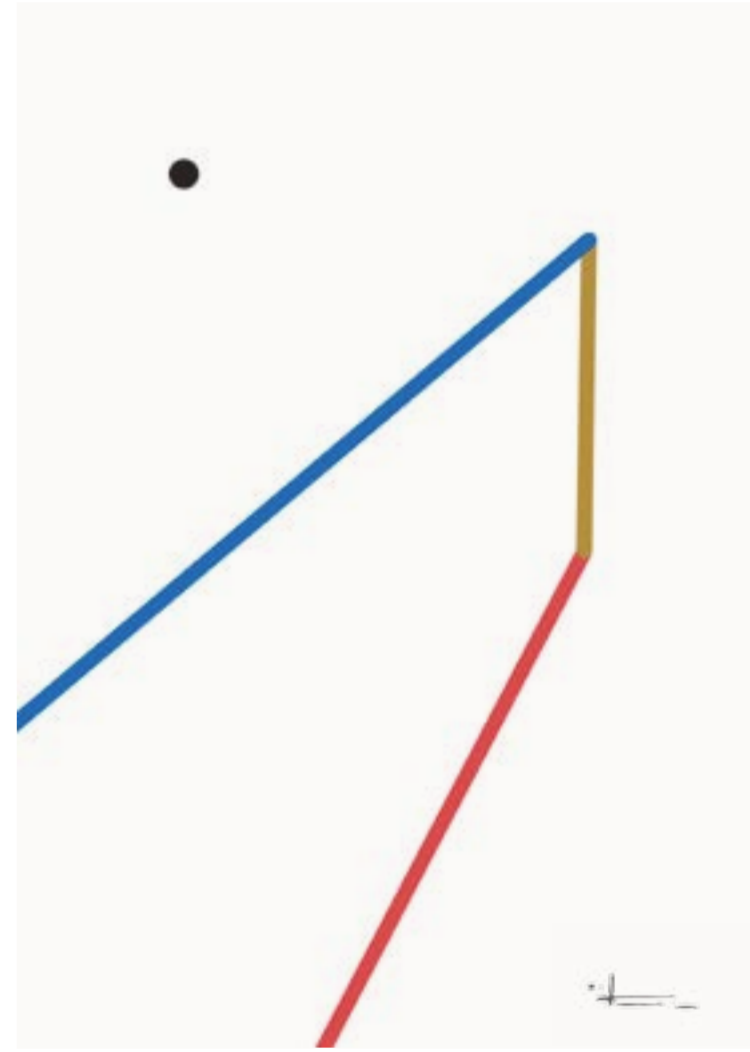
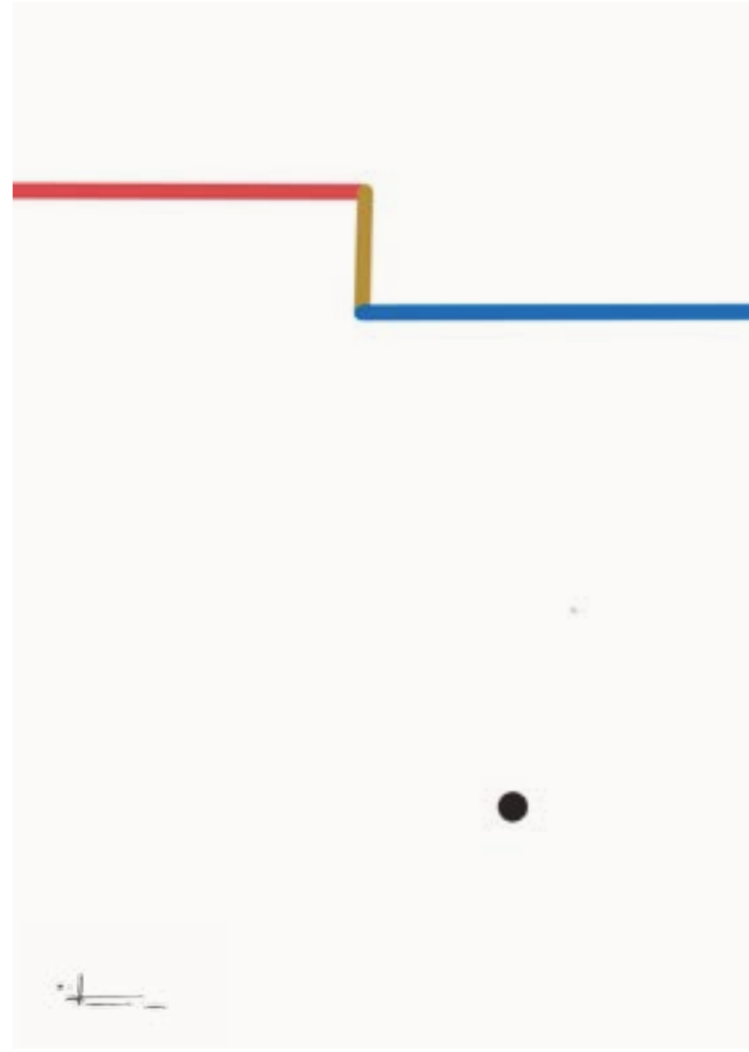
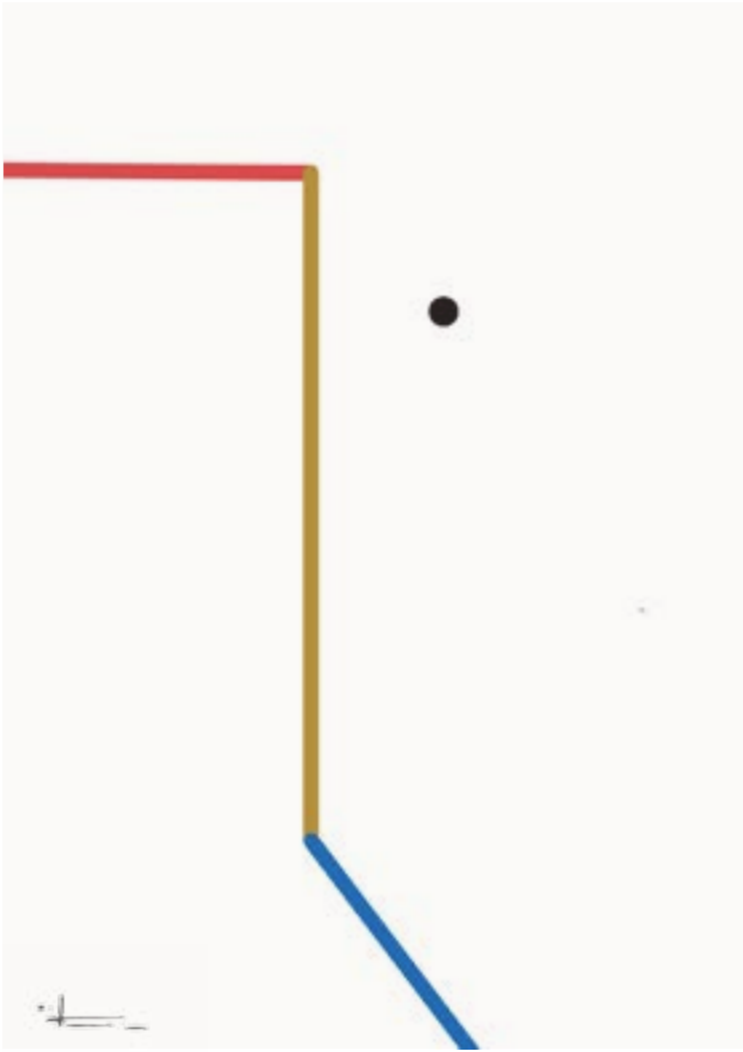
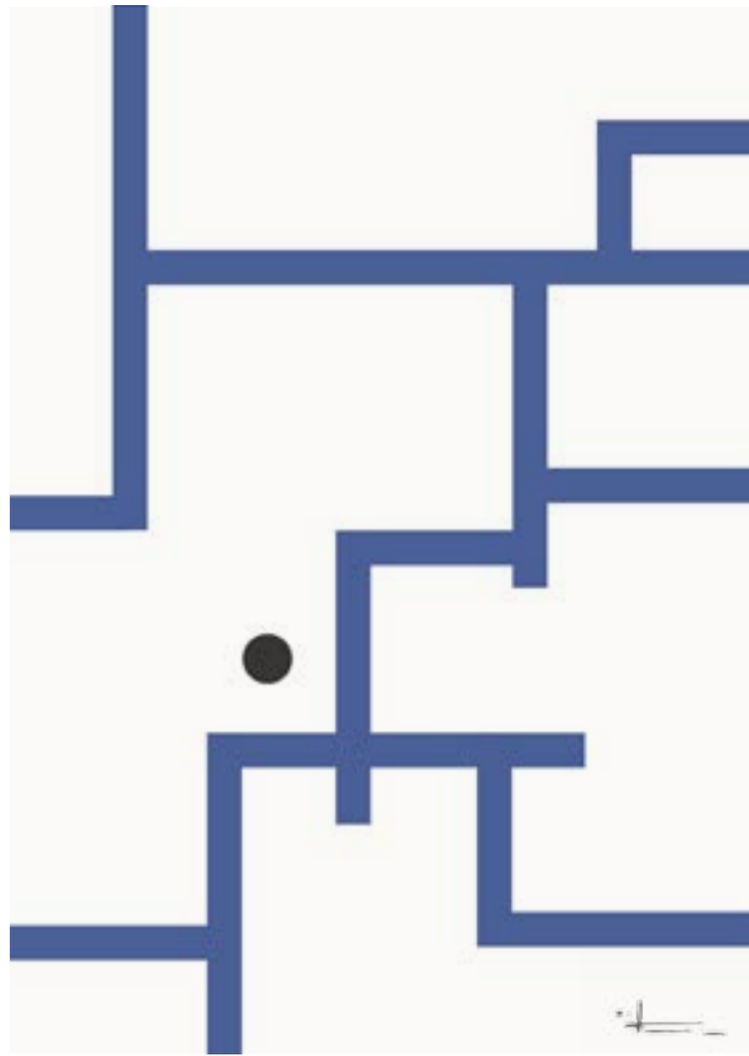
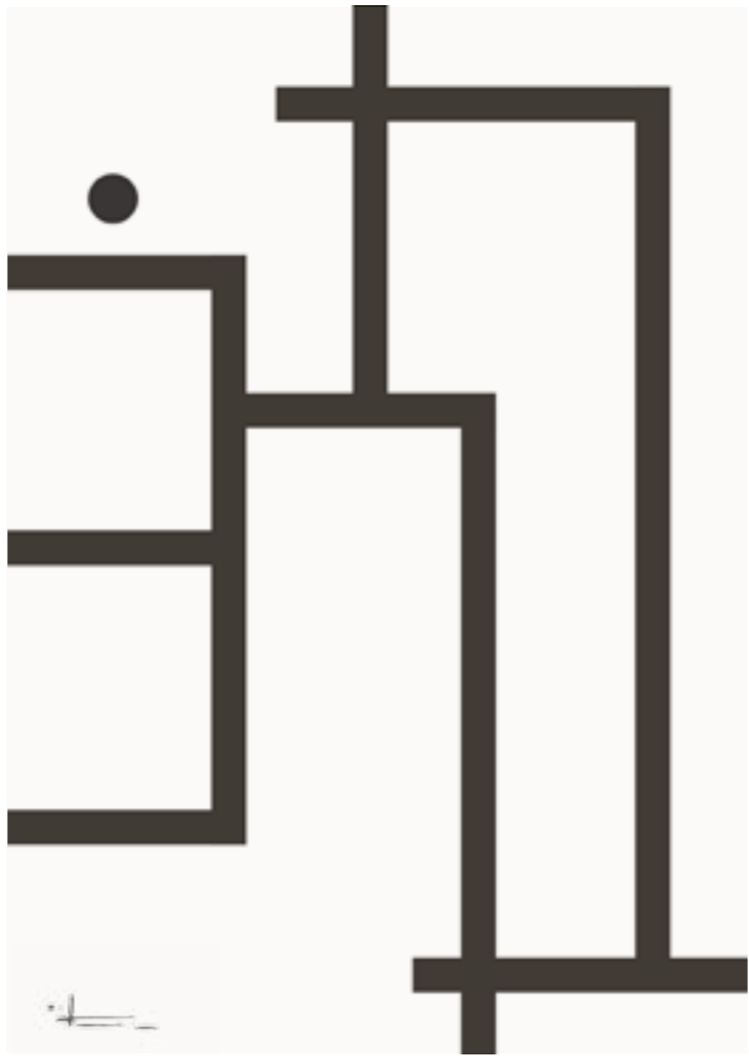
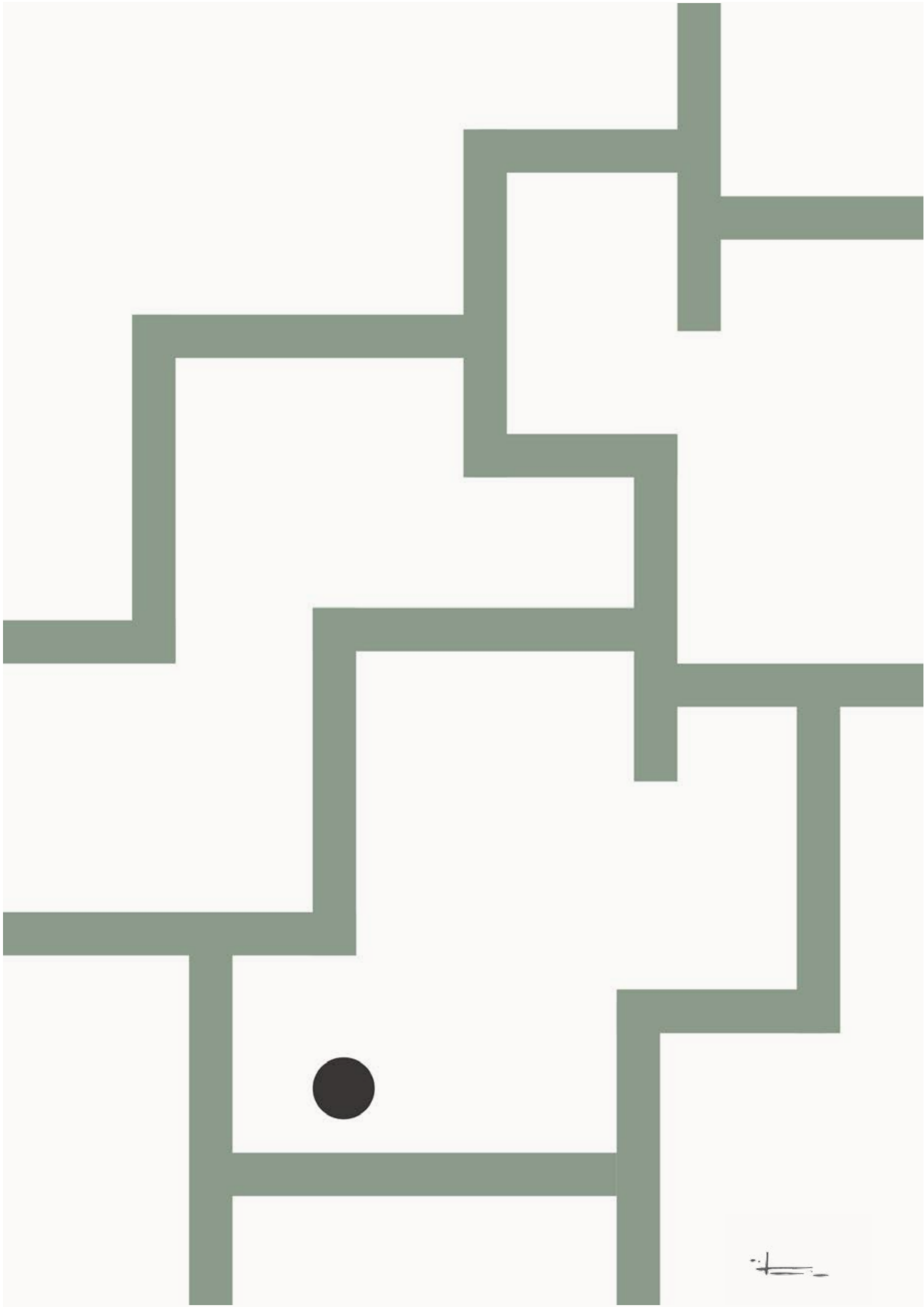


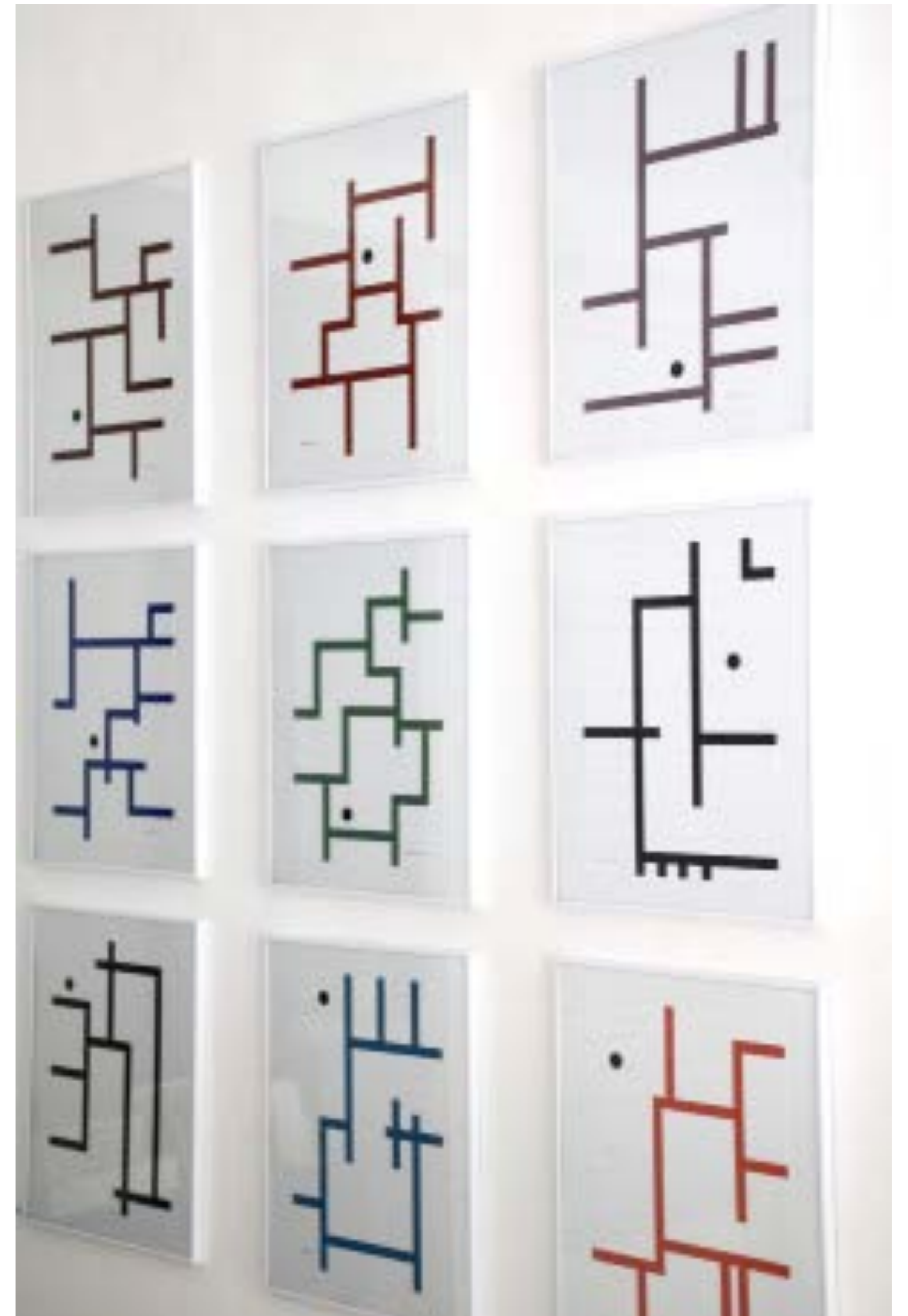
# PRINTED GRAPHIC WORKS





Kaō tasuku - MMXIX - series I  
Paris, April 17, 2019  
29.7 cm x 42 cm  
Pixel / print on Modigliani 200 g paper / series of 20 numbered / signed copies





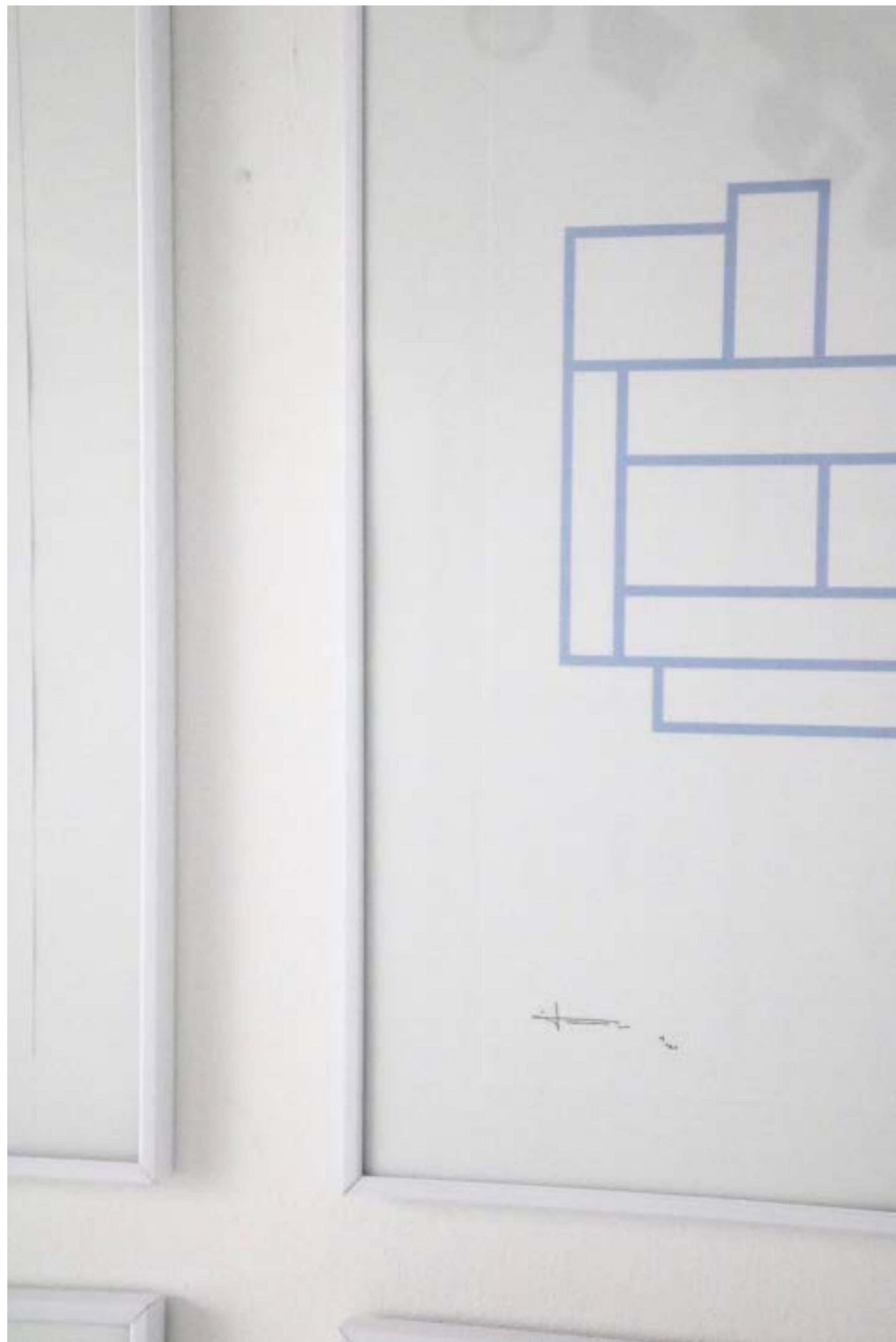
Kaō Shodo - MMXIX - Series II

Paris, August 5, 2019

29.7 cm x 42 cm

Pixel / print on Modigliani 200 g paper / series of 20 numbered / signed copies

*Series presented during the "Crossed faces" exhibition, Paris XIV, October 2019*



Kaö Meiro - MMXIX - Series I

Paris, July 20, 2019

29.7 cm x 42 cm

Pixel / print on Modigliani 200 g paper / series of 20 numbered / signed copies

*Series presented during the "Crossed faces" exhibition, Paris XIV, October 2019*



Exploring complexity of mind, the series of "Kaö Meiro" ("Meiro" meaning labyrinth in Japanese) presents a refined reading of the subject. The link between the black eye and assembling shapes leaves room for imagination. Convoluted and elusive, it is part of the vastness of what escapes us. Labyrinth, structure, in reality, is not one, because it neither presents nor entry or exit but manages to suggest the presence of a "Minotaur" in each minds, a metaphor for torments that assail everyone. The contrast with a certain softness in the colors reminds us that the poetry of everyday is consubstantial with this complexity of the mind.





Stealthy and aggressive, the series "Kaö Kan" ("Kan" meaning instinct in Japanese) explore the power of movement in a space whose frame is suggested by the structure, the blue and red parts of which follow the edges. Affirmation angular of a need to live with intensity, faces that seem to dance in a form of eternity. Assembly is instant, excited and naive, allegory of adrenalin altitude, heartbeat and passionate which presents a musicality visual. The notes are paradoxically rough and suave to match the urgency instinctive. Refinement stiffness, trying structures that the recurrence of the three colors soothes.



Kaö Kan - MMXIX - series I

Paris, July 7, 2019

29.7 cm x 42 cm

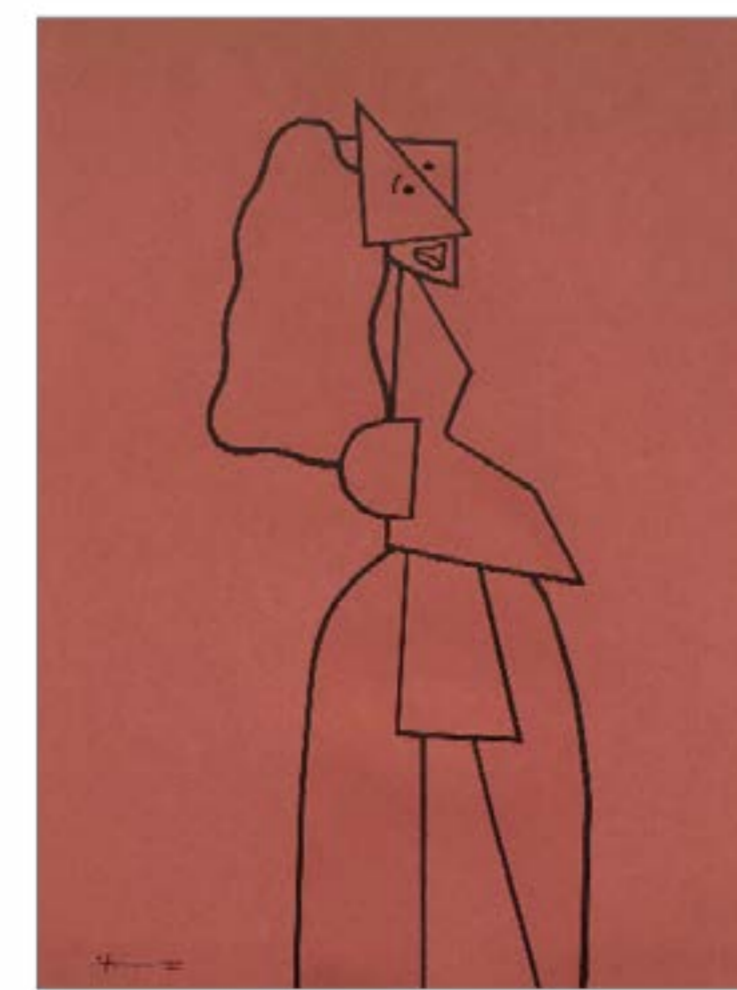
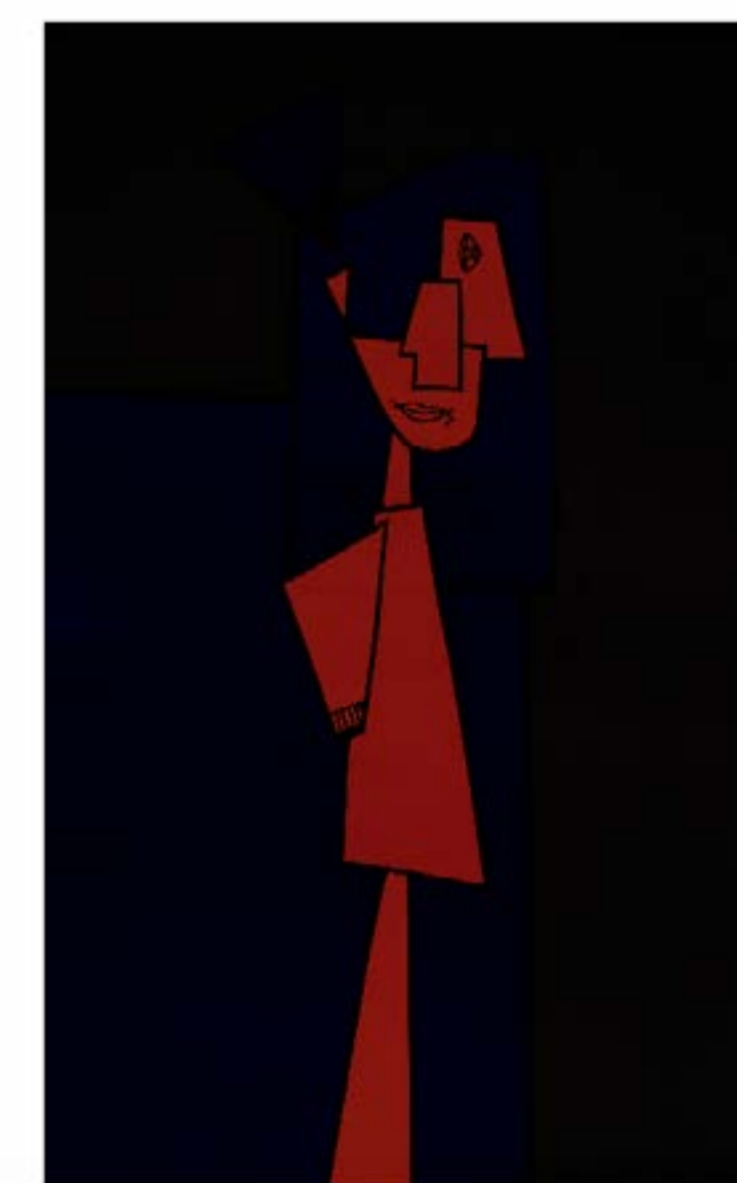
Pixel / print on Modigliani 200 g paper / series of 20 numbered / signed copies

Series presented during the "Crossed faces" exhibition, Paris XIV, October 2019





# CUT-OUTS



Woman at the opera  
Paris, June 29, 2016  
27 cm x 35 cm  
Collage of paper and felt







# POEMS

Pleine lune, dite super,  
Rides suaves, attirante  
amnésie,  
Dans le ciel, douce pythie,  
une sphère,  
Les reflets raisonnants du  
ceibo, rhapsodie

19.02.19


Kaö kotoba - MMXIX - I  
Paris, February 19, 2019  
Modern Latin Alphabet, French

Mine taillée par le froid,  
Le regard est bleu,  
Peu d'espace pour l'émoi,  
Paleur du camaïeu

03.12.17

Kaö kotoba - MMXVII - I  
Paris, December 3, 2017  
Modern Latin Alphabet, French

Poetic and graphic vapor of the memory of an instant precarious and powerful, the “Kaö kotoba” series (“Kotoba” meaning word and language in Japanese) sounds like a need to realize portraits by words. Instinctive and perennial by their lengths these poems are the result of a reality temporary who deserves by the subjective harmony that they present to be engraved by these verses. The point of color, evaded from its function of finitude in a pure frame of punctuation, free in space, fits in resonance with the universe developed like an eye (that of the portrait depicted), who offers a look different on the world, the strength of a form of empathy.



Pureté angulaire d'un  
visage éphémère,  
Un regard qui difficilement  
se détourne du verre

14.10.16

Kaö kotoba - MMXVI - I  
Paris, october 14, 2016  
Modern Latin Alphabet, French

Visage de satin, émotion  
cotonneuse,  
Les traits sont félins et la  
larme est rieuse

14.11.16

Kaö kotoba - MMXVI - III  
Paris, november 14, 2016  
Modern Latin Alphabet, French

Sophistication soulignée par  
l'amer,  
L'enchantement dissimulé  
par des solaires

20.10.16

Kaö kotoba - MMXVI - II  
Paris, october 20, 2016  
Modern Latin Alphabet, French





# EXHIBITIONS

**CIMAISE.**

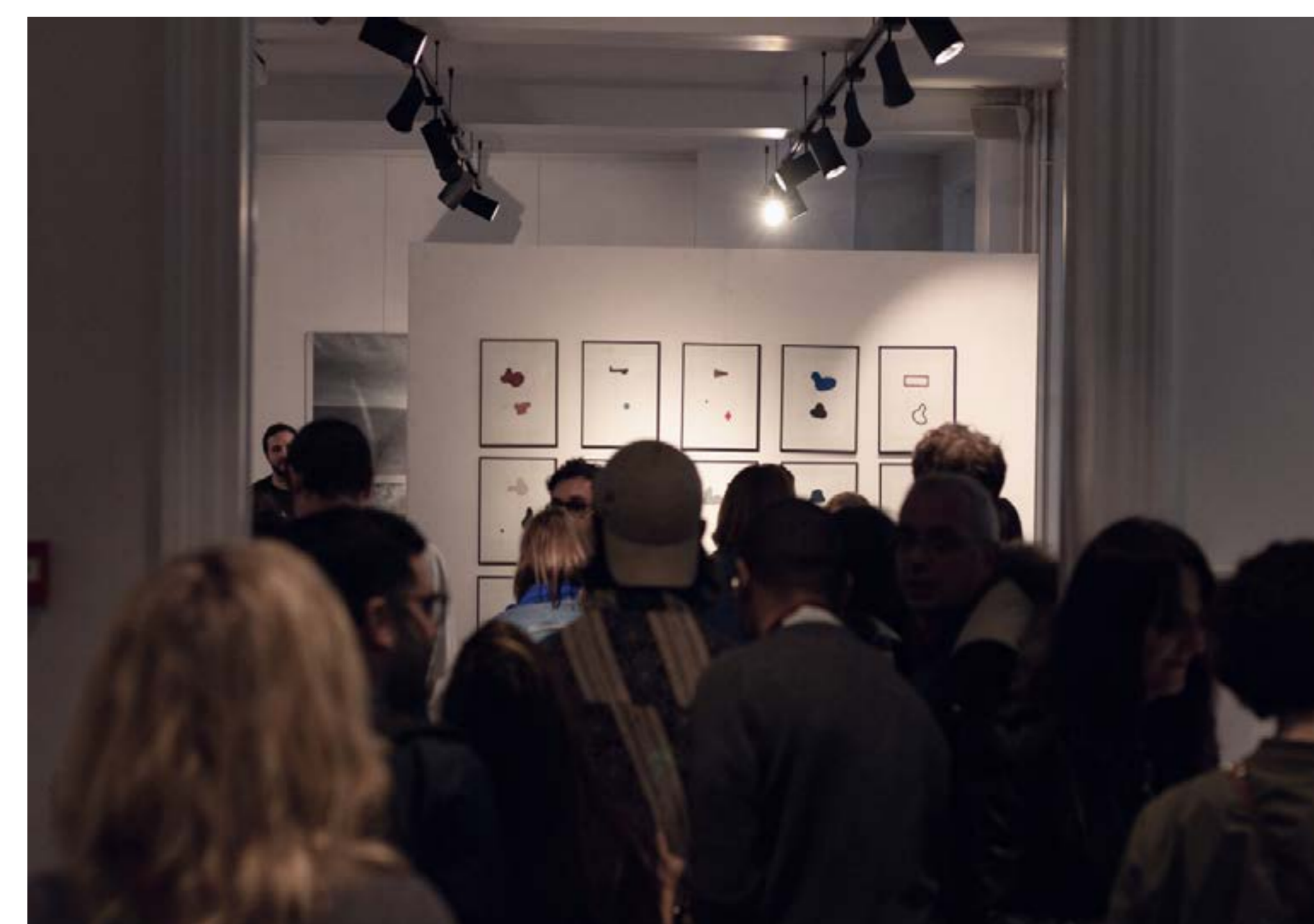


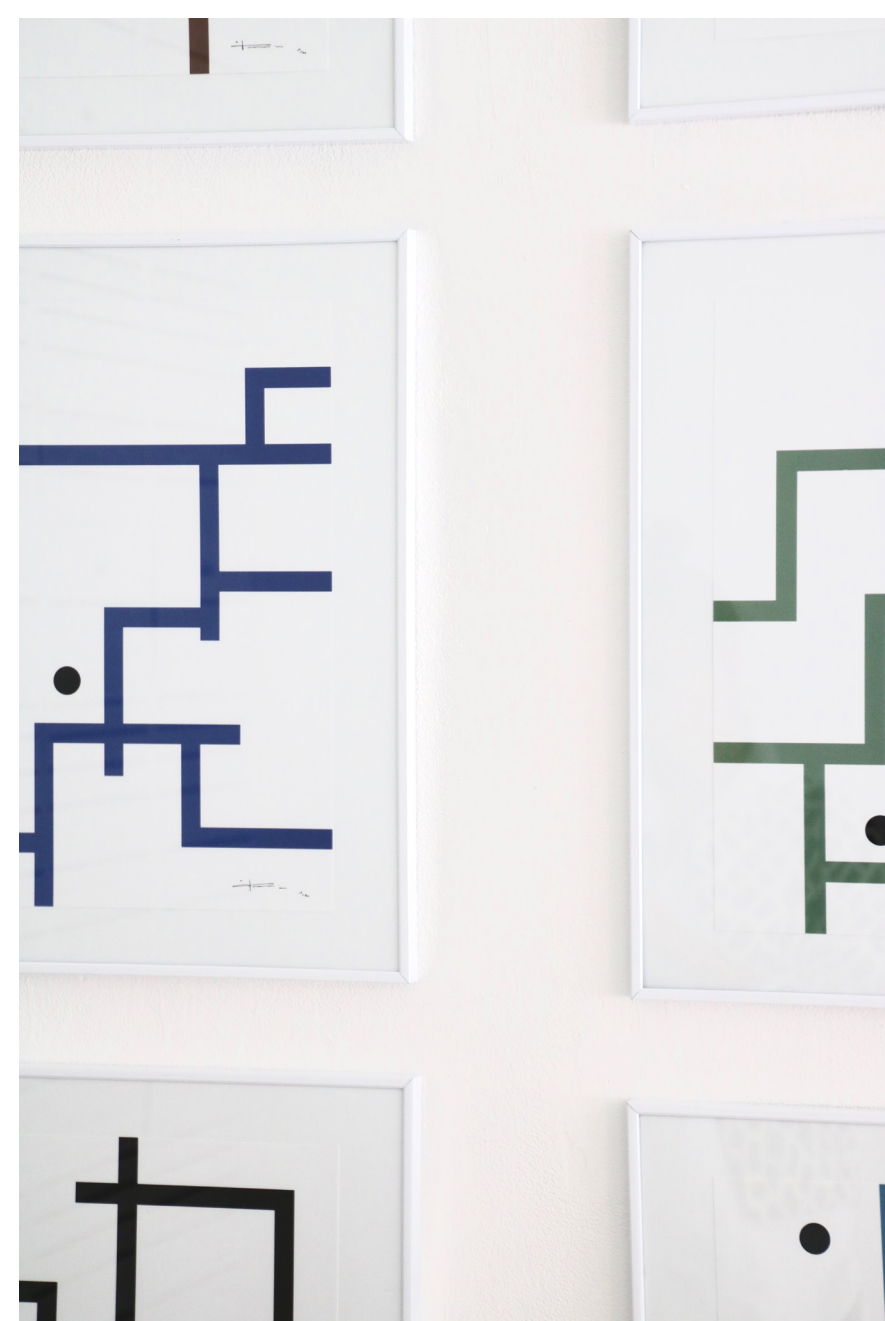
**SCRATCH**

**MERCEDES SEMINO  
ATELIER KAÛ  
LEA RIVERA HADJES  
PAUL MORAQUES**

**14 RUE D'UZÈS  
75002**

**SAMEDI 6 AVRIL  
11H/22H**





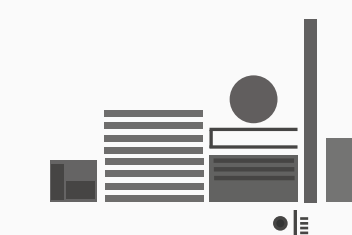
10 - 12 octobre 2019

P A R I S

DENFERT ROCHEREAU

11 rue Lalande, 75014

ATELIER KAÖ  
par OLIVIER JOUANNIC



EXPOSITION

OEUVRES GRAPHIQUES

“VISAGES CROISÉS”

OUVERT AU PUBLIC

7 - 9 novembre 2019

P A R I S

DENFERT ROCHEREAU  
11 rue Lalande, 75014

ATELIER KAÖ  
par OLIVIER JOUANNIC



EXPOSITION  
SCULPTURES MURALES  
"TRANSPARENTE ÉMOTION"  
OUVERT AU PUBLIC





# PUBLICATIONS



## I. Le voyage dans la tête

un souffle de musique  
dans l'intimité du soir

anonyme et sans appartenance

de mon troisième étage vers l'infini  
le paysage n'est nulle part  
les pertes restent des pertes  
plus lointaines  
plus lourdes  
moins volontaires

anonymes et sans appartenance

dans la nocturne concavité des choses  
silence  
oscillation grésillante  
angoisse comme une peur sourde  
elle voit passer une autre peur muette  
je ne me connais que comme symphonie

anonyme et sans appartenance

jeune  
fluide  
incertaine  
la pluie résonnait  
à mi-chemin entre la vitre et les braises de mes songes  
le temps s'étirait sur cette musique  
désabusons-nous de notre ennui

anonyme et sans appartenance

First exchange within the framework of an artistic and literary collaboration with Kenza Abdellaoui, architect.  
Coming soon on <https://cela.paris/>  
C.e.l.a (cadavre exquis littéraire et artistique), French adaptation of 7x7, magazine born in 2015 in Los Angeles, in the United States, created by Amy Bonnaffons and Axel Wilhite.



# ATELIER KAÖ

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