

PRESENTED BY  
CLEMENTINE DE FORTON GALLERY  
MARINA DESIGN WORKS

# LE GRAND TOUR

8-17 MAY

EMI AVORA  
HELENE LE CHATELIER  
NICOLAS LEFEUVRE  
SEVERINE DE LA CHAPELLE

JW PROJECTS  
01-01 3 KIM YAM ROAD  
SINGAPORE 239321



EXHIBITION  
CATALOGUE

# LE GRAND TOUR

EMI AVORA | HÉLÈNE LE CHATELIER | NICOLAS LEFEUVRE |  
SÉVERINE DE LA CHAPELLE

*The Grand Tour*, as it developed between the 17th and 19th centuries, was far more than a European itinerary: it was a **rite of passage** grounded in observation, collection, and inner transformation.

Paintings, drawings, travel journals, and collected objects shaped a visual culture defined by the circulation of forms and imaginaries, leaving a lasting imprint on European cultural history and contributing to the emergence of international cultural platforms such as the **Venice Biennale**.

Presented in **Singapore** as part of the **Voilà! Festival**, in partnership with the **French Embassy**, this exhibition offers a curatorial re-reading of the Grand Tour through the perspectives of artists whose trajectories unfold between Asia, Europe, and the United States.

Here, displacement is no longer merely geographic but **experiential, becoming a space of transformation, translation, and hybridity**.

In Singapore, a crossroads city shaped by global human flows, the Grand Tour shifts from a European narrative to a universal experience.

The city is not a backdrop but a critical vantage point — a place where travel, settlement, and the act of bringing back traces actively participate in the construction of identity.

The artists presented, of French and European origin, embed within their works the imprints of prolonged journeys, cultural immersions, and transformative initiations. Their practices do not depict destinations; they **carry the marks of crossings**.

Reframed within a globalized cultural landscape, the Grand Tour becomes a space of dialogue in which exchanges between Asia and the West move beyond exoticism toward a **profound transformation of perception and gesture**.

Curated by Clémentine de Forton & Marina Oechsner de Coninck

# LE GRAND TOUR

EMI AVORA | HÉLÈNE LE CHATELIER | NICOLAS LEFEUVRE | SÉVERINE DE LA CHAPELLE

## EXHIBITION

8 to 17 May 2025, 11 am to 7 pm

## VERNISSAGE - OPENING PARTY

Thursday 7 May, 6pm - 9pm

**Creative performance in 8 hands with the 4 artists at 7.30pm**

## EVENTS

### **Saturday 9 May - 5 pm:**

Round Table with the artists and writer **Julie Moulin**, finalist Prix Goncourt de la Nouvelle 2026. Follow by a drink at 6:30pm  
*(Event in French, RSVP)*

### **Tuesday 12 May, 10h30-12h30:**

Writing Workshop animated by Julie Moulin.  
*(Event in French, 8 participants, SGD 30, RSVP)*

## FINISSAGE - ENDING PARTY

Friday 15 May, 6pm - 9pm

## VENUE

### **JW Projects Gallery**

3 Kim Yam Road, #01-01  
Singapore 239321

# LE GRAND TOUR

Par Julie Moulin, autrice

Immobile sur la page, j'observe le mouvement ondulatoire des phrases. Les mots sont des galets que le ressac roule sous la langue. L'encre est mon rivage. Je me laisse traverser par le texte. Comme on se laisse traverser par un paysage. Il est du voyage comme de l'art, une manière d'éprouver notre présence au monde.

Nos corps sont des chambres d'écho et des lieux de traduction. Celui qui voyage, pour peu qu'il regarde, verra miroiter l'étrange, confrontant sa propre sensibilité à un univers différent. Il enregistrera. Il collectera des traces. Il creusera le papier et le sable. Car le voyage déplace le regard. Il décentre. Il brise et raccorde avec du fil d'or.

Il s'agit souvent d'un détail. On fera d'une vision un dieu, du réel un poème. L'infime moteur du voyage intérieur requiert une vigilance accrue des sens. Il n'est pas nécessaire d'aller très loin pour aller ailleurs. On peut se tenir immobile devant une œuvre d'art. Plonger dans un geste. Laisser se propager en nous l'esprit du Grand Tour.

# EMI AVORA



Emi Avora (b. 1979 in Greece) is a London-trained and Singapore-based artist.

Her paintings are marked by an emphasis on colour, line, and the influence of Greek mythology

*“The rich history of painting can often be a burden for a painter, something to battle with in order to create something new. Instead, I consider it a comforting asset. I am deeply drawn to the idea of reimagining reality, which is essentially what the Fauves and other Post-Impressionists did. They transcended their everyday lives through simple formal means—such as heightened colour and warped perspective—and transformed them into poetic, dreamlike gestures.”*

## Exhibitions - Collections - Recognitions

Emi Avora has recently exhibited in **Singapore at ART SG**, in a solo show with **Art Seasons**, and in several group shows in 2025 and 2024, including the Influencers Exhibition at **Alliance Française**, exhibitions with **Intersections Gallery** at the **Fullerton Hotel**, and a group exhibition at **JW Projects Gallery**.

She has exhibited widely across Europe and Asia.

Solo projects include the **National Theatre of Greece** (Athens), **South Square Arts Centre**, **The Apartment Gallery** (Athens), **Greenberg Van Doren Gallery** (New York), and **Galerie Trüebenbach** (Cologne).

In Europe, her work was exhibited in Paris in 2024, Brussels in 2025, and London in 2026.

She has participated in numerous group exhibitions, including **Studio Voltaire** (London), the **National Museum of Contemporary Art** (Athens), the **Whitechapel Gallery** (London), and the **Macedonian Museum of Contemporary Art** (Thessaloniki).

Her work can be found in both private and public collections in Europe and the United States, including the **Wonderful Fund Collection** and the **March Collection**.

She is a recipient of the **Elizabeth Greenshields Foundation Grant**, and her work has been featured in various publications, including **Tatler Magazine**, **The New York Times**, **Future Now**, **Aesthetica Magazine**, and **The Whitechapel** in association with Sotheby's. In 2025, she won the **Women Art Prize in London**.



**EMI AVORA**  
**A SPLENDID EXCHANGE**

**ACRYLIC AND OIL ON CANVAS**

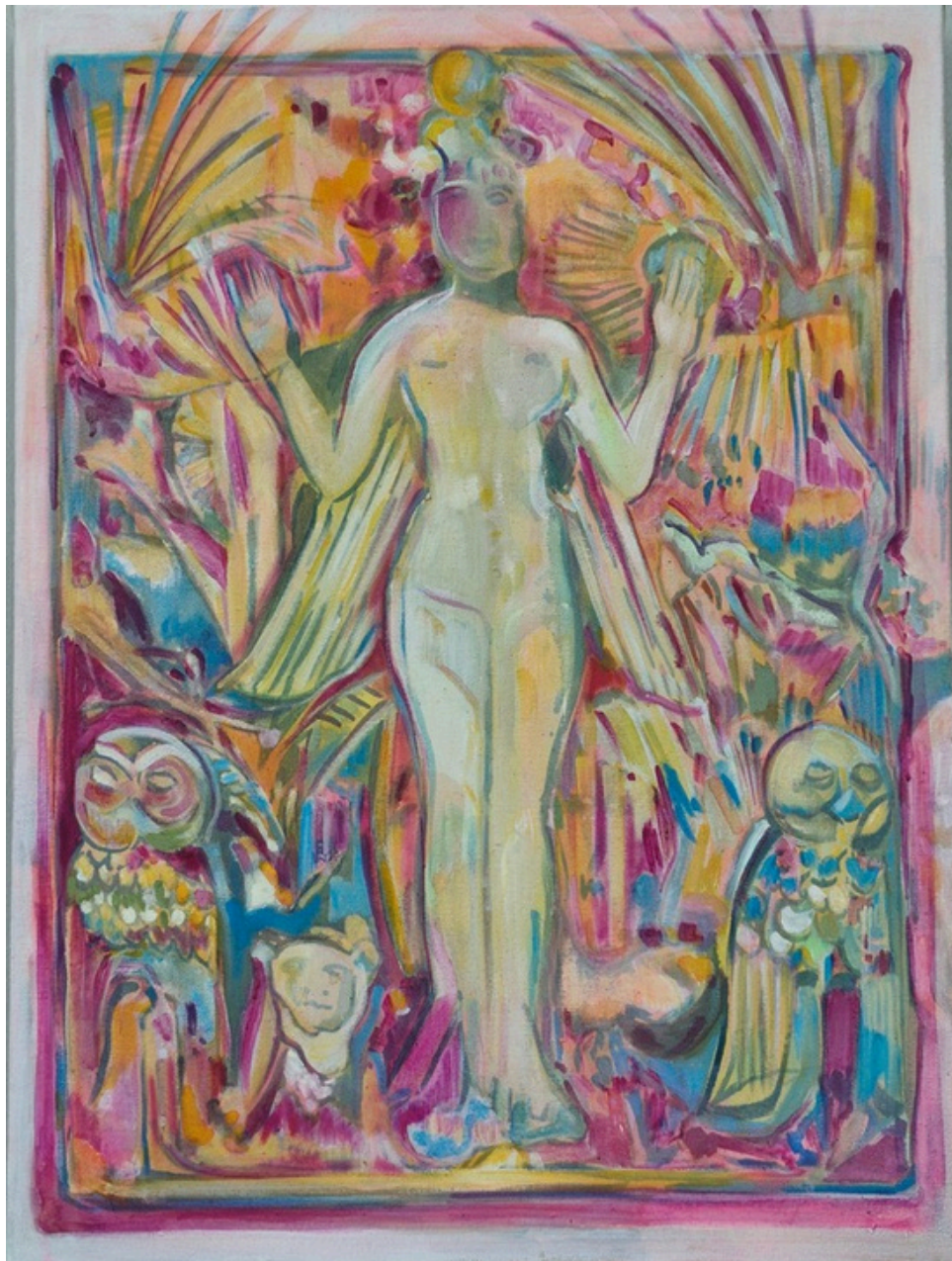
**90 X 60CM**  
**2026**



**EMI AVORA  
APPARITION (VENUS)**

**ACRYLIC AND OIL ON CANVAS**

**60 X 46 CM  
2026**



**EMI AVORA**  
**APPARITION (ATHENA)**

**ACRYLIC AND OIL ON CANVAS**

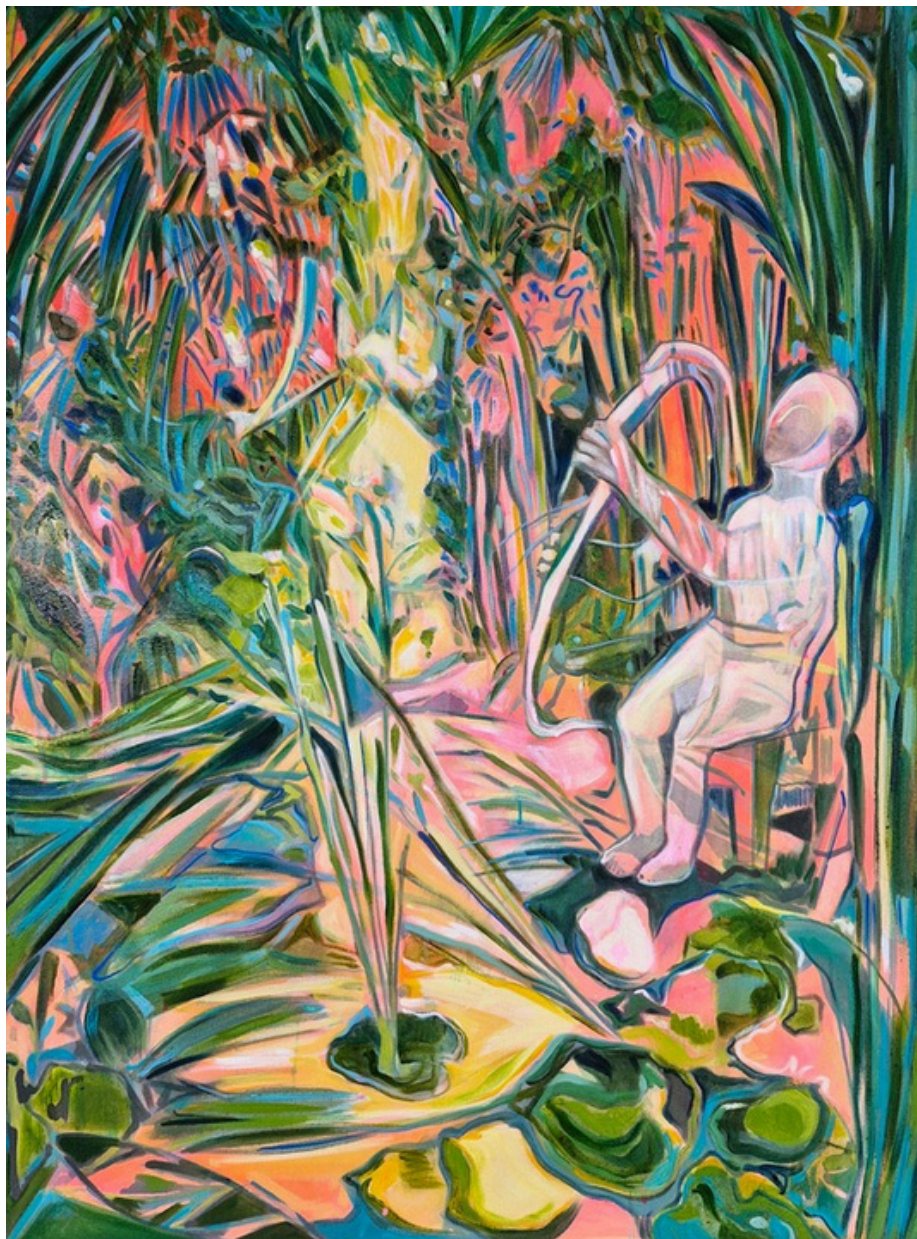
**60 X 46 CM**  
**2026**



**EMI AVORA  
APPARITION (HIPPOS)**

**ACRYLIC AND OIL ON CANVAS**

**60 X 46 CM  
2026**



**EMI AVORA**  
**A GLIMPSE OF THE INVISIBLE**

**ACRYLIC AND OIL ON CANVAS**

**100 X 70CM**  
**2026**

# HÉLÈNE LE CHATELIER



Héléne studies the influence of memory and social context on our intimate space. Her **polymorphic practice** (painting, sculpture, photography, video, installation, writing...) explores the influence of displacement on the way we construct and deconstruct our identity, leading us to continuously engage with personal and collective memory.

In this age of migration and globalization, overwhelmed by a constant flow of data, where human relationships are caught between our irreconcilable needs for both security and freedom, Le Chatelier's work exposes the volatility, fragility, and fluid nature (elusive, leaking, escaping, unstable) of human bonds, even with oneself. She questions the paradox between the incongruity of language and the need to label and define the untold, the unsaid, and the not yet represented.

She addresses **transition, movement, and transformation**, highlighting our indeterminate and transitional state as a constant of the **human condition**.

She currently lives and works in Singapore.

Her work has been showcased in Singapore, Bangkok, Tokyo, Paris, Bordeaux, London, Seattle, and New York.

## Collections

Her work has entered the **MaGMA Collection** (Singapore), the **NPE Collection** (Singapore), the **Thaillywood / Taittinger Foundation Collection** (Thailand), and the **Bernard Magrez Collection** (France), as well as numerous private collections across Europe and Asia.

She has been commissioned by the **Singapore Tourism Board** to realize two public art paintings in Singapore.

## Prizes

She won the **Pulse Award** (Thailand), **1st Prize for Photography**, in 2021, and was nominated for the **Sovereign Asian Art Prize** in 2024.

Héléne Le Chatelier studied art in Paris at the **École Nationale Supérieure des Arts Appliqués et des Métiers d'Art – Olivier de Serres**, where she graduated in **Fine Art Fresco Painting (Honours)**.

She also obtained a **Master's degree with honours in Art Philosophy and Art Theory** from Paul Valéry University in Montpellier (France) and published her research on the **HAL CNRS** platform.

## **THE BOOK OF (OUR) EROSION(S)**

In this photographic work, H el ene Le Chatelier probes and sounds our memory. Through her lens, a book ravaged by humidity becomes landscapes, geography, rifts, faults and strata of our human lot. In its entirety, this series represents the sum of minuscule details that can easily pass unnoticed as we go along but that forms in the end major changes on a geological scale, making us forever different.

In a perpetual movement of erosion, transformation and degradation, events find their way to leave their durable traces in our internal soil. This is the story of our fallen existences, when everything is crumbling in silence and when wear and tear makes itself felt.

The passage of time and minor events in our lives create a gully erosion that can hardly be visible on a daily basis but that durably shape us, no matter whether we want it or not.

Nonetheless, within the layers of paper sometimes appear details and patterns as an ultimate resistance, the lost secret of an unattainable dream, a desperate attempt to fly or escape our poor and too tight existences. These are our quiet transformations, the slow and patient work of erosion caused by our inner torrents of white water, the archives of our effacement.



**HELENE LE CHATELIER  
TERRITORY 3 (1/3)**

**PIGMENTS PRINT PHOTOGRAPHY ON ARCHES VELIN MUSEUM RAG CANSON PAPER 250 GSM**

**112 CM X 78.5 CM  
2016  
4200 SGD**



**HELENE LE CHATELIER  
LANDSCAPE 1 (1/8)  
LANDSCAPE 5 (1/8)**

**PIGMENTS PRINT PHOTOGRAPHY  
ON ARCHES VELIN MUSEUM RAG CANSON PAPER 250 GSM  
42 CM X 29,7 CM  
2016  
680 SGD**



**HELENE LE CHATELIER  
ESCAPE 2 (1/8)**

**PIGMENTS PRINT PHOTOGRAPHY  
ON ARCHES VELIN MUSEUM RAG CANSON PAPER 250 GSM  
42 CM X 29,7 CM  
2016  
680 SGD**

## THE BODY OF SILENCE / EMPREINTES

Empreinte (literally meaning Imprint) is a series of **ceramics sculptures** inspired by **traces of bodies left on the whiteness of the bedsheets.**

Each sculpture is individually made to evoke the **poetry and the reminiscence of a body we have loved and treasured** in the secret of the room. It also conveys the **versatility** and the **elusiveness** of **intimate contact** as well as the **ambiguous aspect of sensuality,**

when **intimacy can also leave its trace within us** whether we like it or not.

Using the **technique of stamping** (shaping by deforming an existing material), each imprint creates an **empty space, a void**, evoking the possible loss of the one we love. The elusive traces of our bodies are then turned into a **fossilized memory**, something small we can keep and cherish like a milestone that marks a path in our lives.

At the cross road, between **European 18th century's camées** representing precious effigies, and **Asian tradition** highlighting the predominance and the **importance of emptiness** that gives its meaning and its function to an existing form, this series highlight how bodies we interact with leave their traces within us even when they have disappeared from our lives.

As such the void they left may be as meaningful as their presence, something we carry within us, shaping us for the rest of our lives.



**HELENE LE CHATELIER**

**EMPREINTE 1  
GOLD EMPREINTE 1  
GOLD EMPREINTE 4**

**CLAY AND GOLDEN LEAF  
16.3 X 11.5 CM X 3.7 CM  
2026**

**900 SGD**



**HELENE LE CHATELIER**

**GOLD EMPREINTE 6  
GOLD EMPREINTE 2**

**CLAY AND GOLDEN LEAF  
16.3 X 11.5 CM X 3.7 CM  
2026**

**900 SGD**



**HELENE LE CHATELIER**

**GOLD EMPREINTE 5  
GOLD EMPREINTE 7  
GOLD EMPREINTE 3**

**CLAY AND GOLDEN LEAF  
16.3 X 11.5 CM X 3.7 CM  
2026**

**900 SGD**

## SOUVENIRS

Developed over many years, this body of mixed media works unfolds as an ongoing process of **collecting, assembling, and reconfiguring fragments of lived experience**. Through the accumulation of traces—memories, materials, impressions—the series can be understood as an attempt to **classify, sort, and give form to what is by nature unstable and elusive**. In this sense, Hélène Le Chatelier adopts the posture of an **entomologist of memory**, observing, gathering, and preserving its most **fragile and ephemeral** residues.

Organic elements, imprints of skin, transfers of original photographs, fragments of discarded materials, as well as words and texts, constitute the core vocabulary of these works. Together, they form a kind of **cabinet de curiosités**—a personal yet universal archive in which each element carries a **latent narrative**. Meaning does not reveal itself immediately; rather, it emerges, through a process of attentive looking, producing a dreamlike, almost **oneiric atmosphere**.

Like a biologist or naturalist meticulously examining the structures and systems of the living world, the artist probes her own mechanisms of memory and storytelling. The act of making becomes both analytical and intuitive, oscillating between **methodical classification and poetic association**.

Constructed in **the spirit of the Exquisite Corpse**, the series embraces chance, displacement, and unexpected connections.

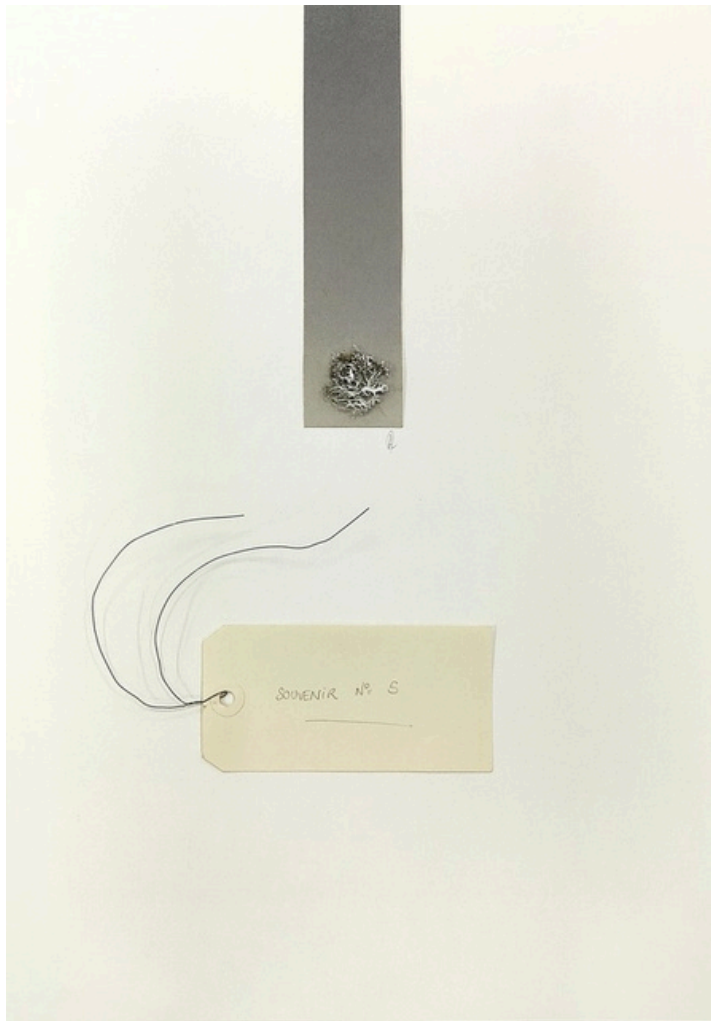
The artist engages in a process akin to a child collecting and rearranging small natural treasures—assembling fragments into compositions that are at once deliberate and contingent.

The resulting works evoke an ambivalent reality, where softness and lightness coexist with opacity, secrecy, and the persistence of the unknown.



**HELENE LE CHATELIER  
SOUVENIR NO 3 (2015)**

**42 CM X 29.7 CM  
MIXED MEDIA ON WATERCOLOR PAPER  
580 SGD**



**HELENE LE CHATELIER**

- SOUVENIR NO 5 (2015) - LEFT- 580 SGD
- SOUVENIR NO 8 (XXX) - RIGHT -720 SGD

**42 CM X 29.7 CM  
MIXED MEDIA ON WATERCOLOR PAPER**



**HELENE LE CHATELIER**

**- SOUVENIR NO 10 (2026) - LEFT**

**- SOUVENIR NO 11 (2026) - RIGHT**

**42 CM X 29.7 CM**

**MIXED MEDIA ON WATERCOLOR PAPER**

**680 SGD**

# NICOLAS LEFEUVRE



Nicolas Lefeuve is a French artist whose career unfolds on an international stage. An abstract expressionist painter, he approaches material, light, and gesture as languages of interiority—tools through which the invisible becomes perceptible. Born in 1975, he studied at the *Beaux-Arts* in Rennes before graduating from *École Camondo* in Paris in design and architecture. In the 1990s, encountering the work of Pierre Soulages proved decisive; it was then that he understood painting would become his life's path.

He spent seven years in Singapore, where he founded a design studio and launched a music label in China, while continuing to develop his artistic practice and collaborate with major international luxury houses. He later joined CHANEL as Artistic Director, first in Singapore, then in Japan and Hong Kong.

In 2016, he left Asia and CHANEL to devote himself entirely to painting. He is now based in Lisbon.

Abstract, graphic, and contemplative, his work is distinguished by a rare expressive intensity. It reveals a deeply personal inner landscape shaped by lived experience, sensation, and memory. Through subtle orchestrations of transparency and light, Lefeuve invites the viewer into a space of stillness and quiet resonance.

His practice is also rooted in context: attentive to local histories and collective, environmental memory, he integrates research on recycled materials—such as denim—and mineral elements, expanding the physical and symbolic depth of his surfaces. The monumental mural commissioned by the Fondation BNP Paribas exemplifies the interactive and immersive dimension of his work.

In June 2022, His first **book** was published **“NICOLAS LEFEUVRE INKS 2010–2021”**, with texts by Stéphanie Bros and Stéphane Gautier.

*His works are part of several art collections around the world and have been shown at **prestigious art fairs**, including BRAFA, Biennale Paris – Grand Palais, PAD Design & Art, Art Taipei, and Art Paris.*

**Artistic collaborations** with : Juliette Armanet, Festival Français Tokyo (2018), Dyptique Hong Kong (2018), MERCI Paris (2019), Pommery Tokyo (2019), Shu Uemura (2024 & 2025), Krug (2025), and Château Arton (2026).



**COLLABORATIONS**



**NICOLAS LEFEUVRE**  
**"Beauty Needs Passionate People"**  
3,5 x 6 m  
Foundation BNP Paribas  
Lisbonne

# FAIRE LA NUIT

## “MAKING NIGHT”

“*Making Night*” extends Abstraction as a territory of experience: a space where forms cease to represent places and become presences.

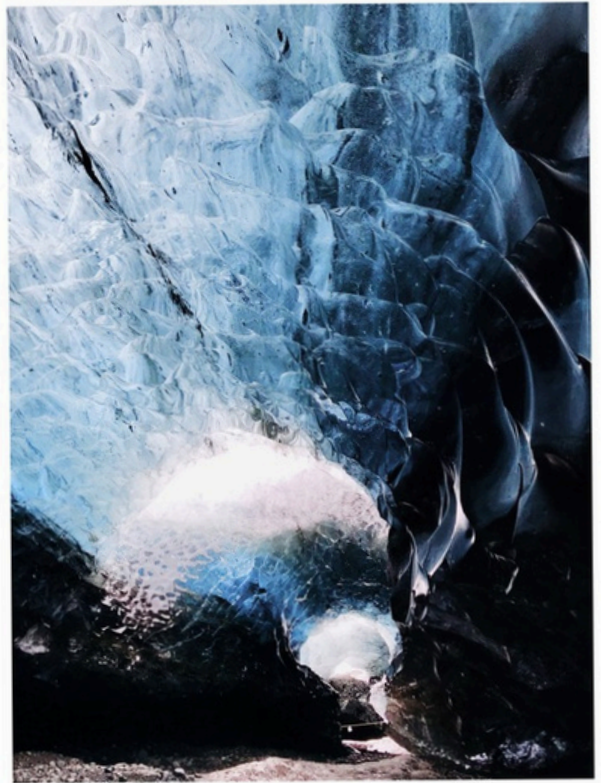
At the heart of this practice stands the night—not as a theme, but as raw material, as an inner field. Making the night is an attempt to render visible a phenomenon that never reveals itself directly: an immersion, a breath, a density that dissolves contours in order to unveil another kind of clarity.

Here, the night acts as an operator of displacement: it dissolves points of reference and opens a passage toward an archaic imaginary shaped by fears, promises, and metamorphoses. In these paintings, it becomes a state, a threshold where perceptions sharpen, colors gain intensity, and silence becomes texture. Abstraction makes it possible to convey its inner mobility, its vibration.

« *Faire la nuit* » prolonge l'Abstraction comme territoire d'expérience : un espace où les formes cessent de représenter des lieux pour devenir présences.

Au cœur de cette pratique se tient la nuit—non comme thème, mais comme matière première, comme champ intérieur. **Faire la nuit, c'est tenter de rendre visible un phénomène qui ne se livre jamais frontalement** : une immersion, un souffle, une densité qui efface les contours pour révéler une autre clarté.

La nuit agit ici comme un **opérateur de déplacement** : elle dissout les repères, ouvre un passage vers un imaginaire archaïque fait de peurs, de promesses et de métamorphoses. Dans ces peintures, elle devient un état, un seuil où les perceptions s'aiguisent, où les couleurs gagnent en intensité, où le silence devient texture. L'abstraction permet d'en restituer la mobilité intérieure, la vibration.





**NICOLAS LEFEUVRE**  
**B5 : 57x32cm, 2026**

**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**A1 : 70x42cm, 2026**

**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**A2 : 70x42cm, 2026**  
**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**B2 : 57x32cm, 2026**  
**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**B1 : 57x32cm, 2026**  
**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**A6 : 70x42cm, 2026**  
**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**



**NICOLAS LEFEUVRE**  
**A3 : 70x42cm, 2026**  
**PIGMENTS, ENCRE, ACRYLIC SUR DENIM**

# LAND(E)SCAPE

Since 2017, *LAND(E)SCAPE* has unfolded as an open series, in perpetual transformation, reflecting the movement that gave birth to it. It is **rooted in a nomadic experience** nourished by years of travel, crossings, and repeated stays in Southeast Asia, Japan, China, and intermediate territories, real or imagined.

At the heart of this series lies an accumulation of visions and a succession of overlapping mental images that compose an **inner road movie**. The world unfolds, the body moves, the mind floats. From this constant movement arises a state of suspension, poised between grounding and dissolution.

In the *LAND(E)SCAPE* series, the travel experience becomes less geographical than sensory, less descriptive than internal.

The first ink drawings emerged from these experiences, lived with a heightened awareness of the world: changing lights, atmospheres, sounds, smells, the density of the air. Gradually, **an aesthetic path took shape, leading towards abstraction**. An inhabited, embodied abstraction, where the landscape is no longer represented but felt, condensed, transfigured.

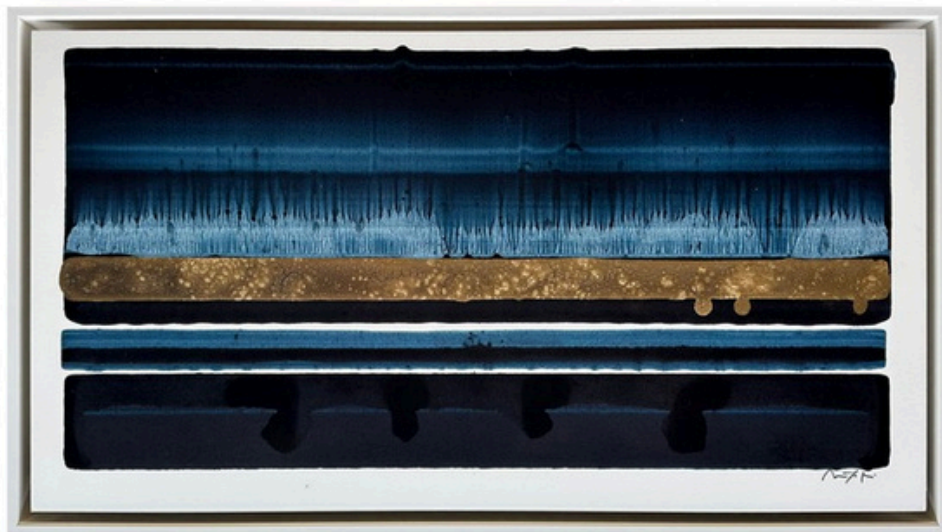
This research finds a fundamental echo in the writings of Junichiro Tanizaki, and more particularly in *In Praise of Shadows*:

*"We do not find beauty in the thing itself, but in the interplay of shadows, in the light and darkness that things create in relation to one another."*

This thought illuminates his creative process. The ink, made from indigo pigments, becomes a field of exploration where blues dilute, thicken, and intensify. Through successive layers, areas of shadow and light appear, revealing **mental snapshots structured like photograms: fragments of time, suspended planes, traces of a memory in motion**.

Each room becomes the receptacle of a lived moment, almost cinematic, where light, sensation and conscious presence intertwine. **The landscape is no longer a backdrop: it is an imprint**.

*LAND(E)SCAPE* thus establishes itself as a sensitive and evolving cartography. A series that does not seek to fix the world, but to capture its fleeting vibrations, its invisible resonances. It is also an invitation: that of exploring one's own territories.

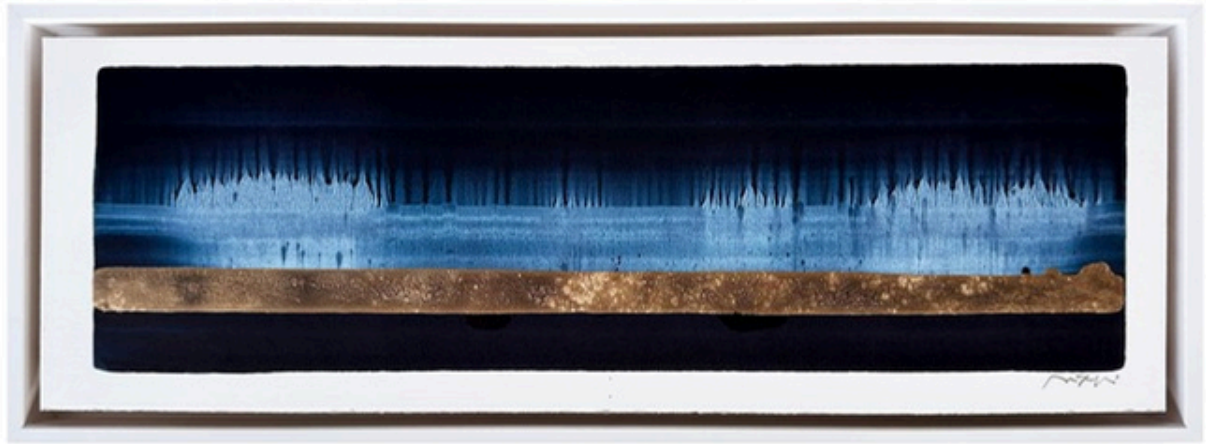


**NICOLAS LEFEUVRE**

**P230: 35x65cm, 2025**

**P229 35x65cm, 2025**

**PIGMENTS, INK, METALIC GOLD POWDER  
ON COTTON FIBER PAPER**



**NICOLAS LEFEUVRE**  
**P226 21'5x65'5cm, 2025**  
**P225 21'5x65'5cm, 2025**

**PIGMENTS, INK, METALIC GOLD POWDER**  
**ON COTTON FIBER PAPER**



**NICOLAS LEFEUVRE**  
**P228: 45x65cm, 2025**

**PIGMENTS, INK, METALIC GOLD POWDER  
ON COTTON FIBER PAPER**

# SÉVERINE DE LA CHAPELLE



Séverine de La Chapelle is originally from Bordeaux, France.

As a child, she created art with her grandmother, which instilled in her a **passion** for the touch of beautiful materials and fabrics at a young age.

In 1995, she enrolled at the **École Blot** in Reims, a school of decorative arts, where she learned many of the skills she continues to use today. Moving to Singapore in 2005 expanded Séverine's artistic horizons.

She began studying with a Japanese artist, **Maya Takashi**, who immediately identified synergies between Séverine's style and East Asian artistic traditions. Séverine continues to draw inspiration from traditional and contemporary Asian art, particularly the **Dansaekhwa** artistic movement. In 2016, **her family** left Singapore for Europe.

During the pandemic, Séverine rekindled her love of paper as both a support and a medium in art. She explored different ways to give texture and relief to paper, using mediums such as acrylic paint, gold leaf, golden wax, and watercolour.

With tools in hand, she developed her own paper-carving technique using thick, pure cotton paper and various scalpel blades. **All of her work is now created using this technique.**

## Recent Exhibitions

**2025:** Art on Paper, Paris, New York, Geneva

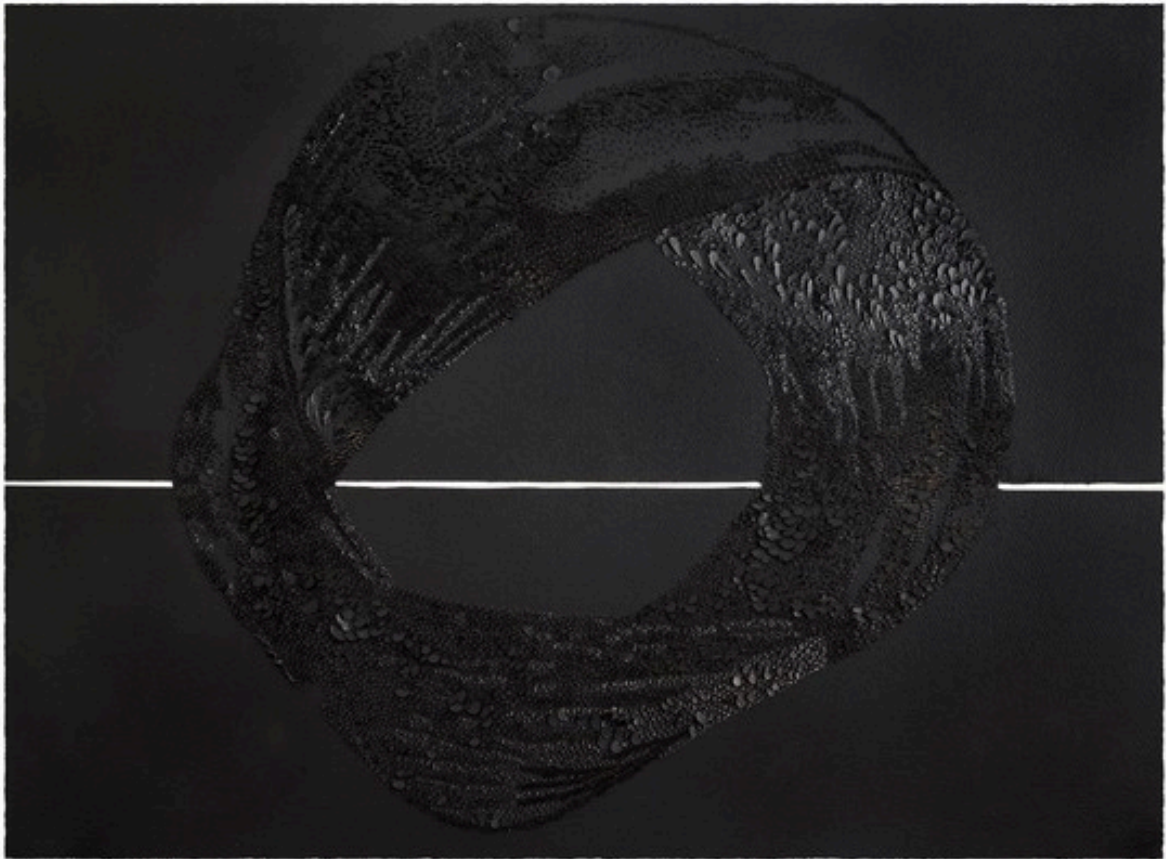
**2026:** Paris, Singapore

**SCULPTED PAPER ' BAS RELIEF'  
KOREAN DANSAEKHWA ART MOVEMENT**

« In Séverine de la Chapelle's work, cut-outs and low reliefs on cotton paper, infused with Japanese and Korean aesthetics, establish a meditative relationship to material, both precise and vibrant. The paper becomes renewed skin, a sensitive surface— meticulously cut like a snake shedding in transformation.

Her incisions, openings, arcs, and subtle reliefs suggest that travel clothes us in a new skin: one that bears the marks of passage, generates movement, and opens space. Form gradually emerges, tracing a landscape within us. Here again, the work does not depict the journey; it is its physical consequence. »

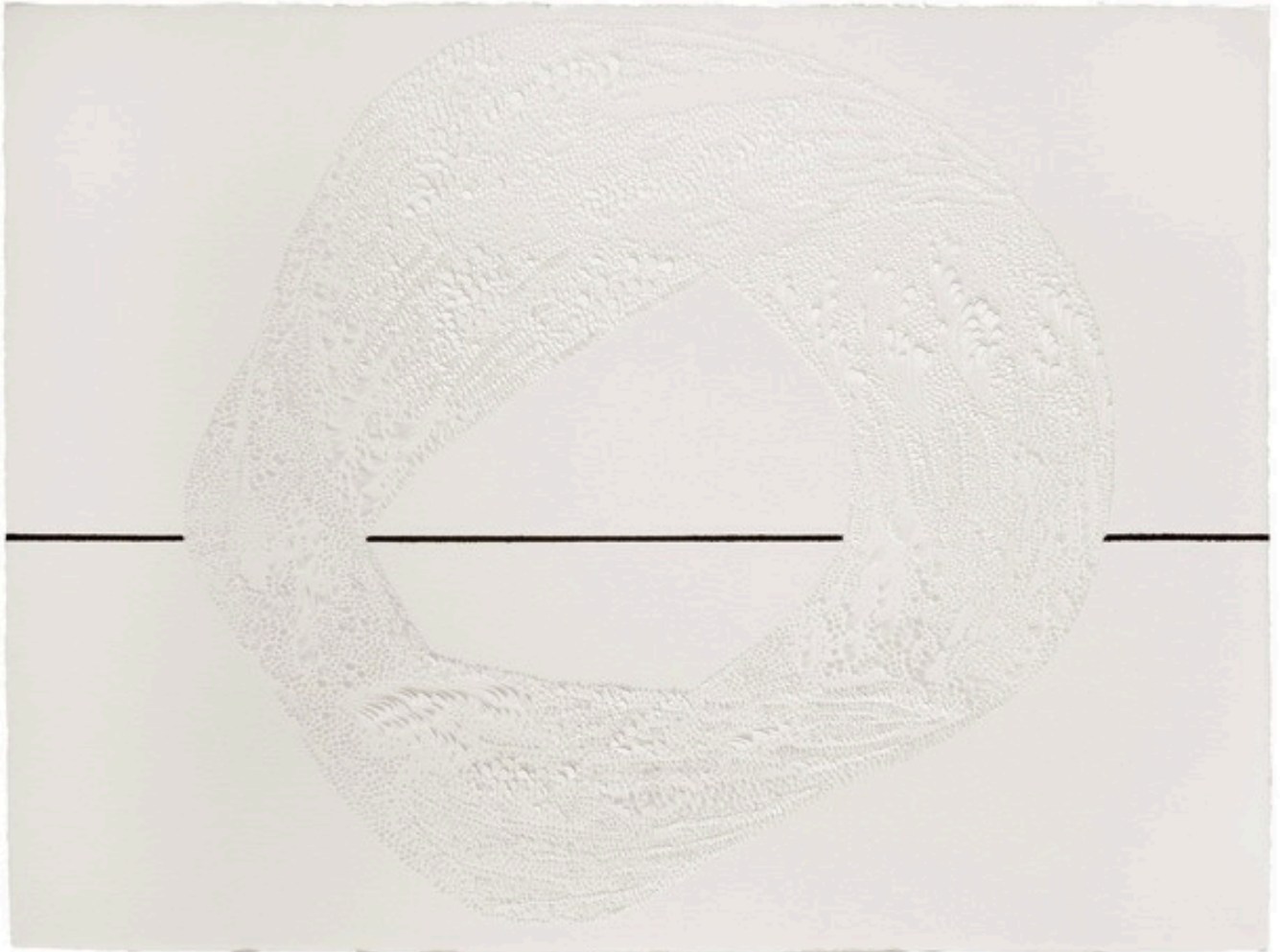




**SEVERINE DE LA CHAPELLE**  
**Inversed Clarity, Black**  
**69 x 88 cm, 2025**  
**Sculpted Paper**



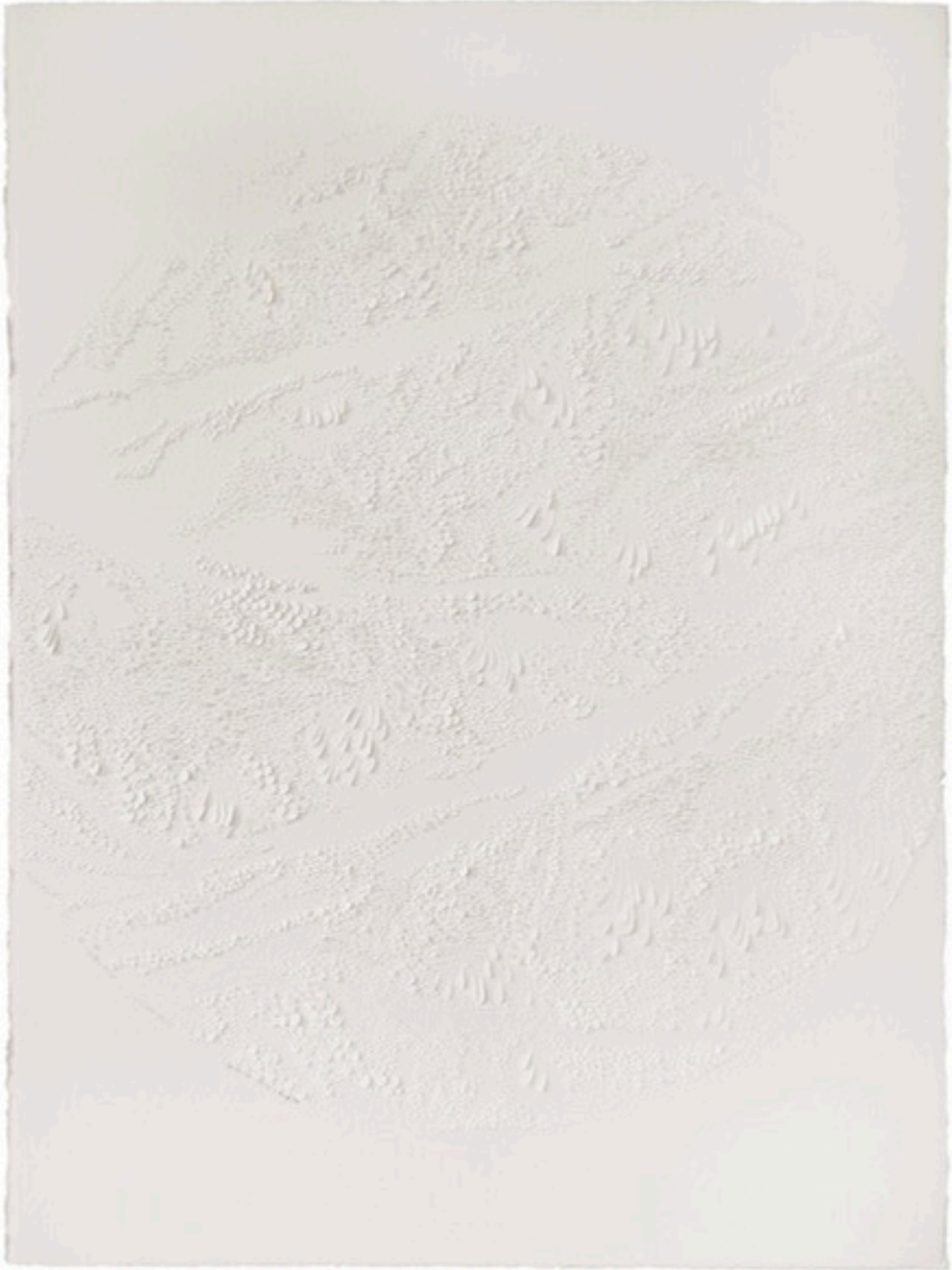
**SEVERINE DE LA CHAPELLE**  
**Inversed Clarity, GOLD**  
**69 x 88 cm, 2025**  
**Sculpted Paper**



**SEVERINE DE LA CHAPELLE**  
**Inversed Clarity, WHITE**  
**69 x 88 cm, 2025**  
**Sculpted Paper**



**SEVERINE DE LA CHAPELLE**  
**GOLDEN PATH**  
**69 x 88 cm, 2025**  
**Sculpted Paper**

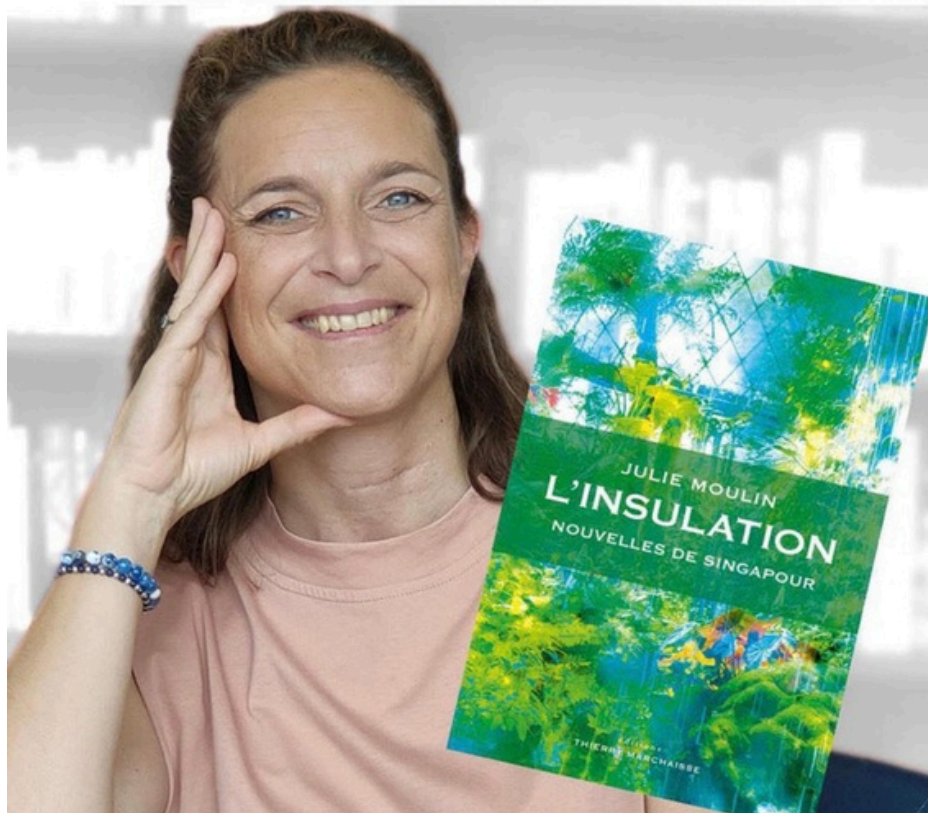


**SEVERINE DE LA CHAPELLE**  
**Au fil des mondes**  
**69 x 88 cm, 2025**  
**Sculpted Paper**

# Julie Moulin **L'insulation**

Finaliste

**PRIX GONCOURT  
DE LA NOUVELLE 2026**



**Julie Moulin** est née en 1979 à Paris. Après des études à Sciences-Po et à 'Inalco, puis plusieurs années dans la microfinance à Genève, elle se consacre à la littérature. Elle anime des ateliers d'écriture et publie chez Alma Editeur deux romans très remarquables, *Jupe et pantalon* (2016) et *Domovoï* (2019).

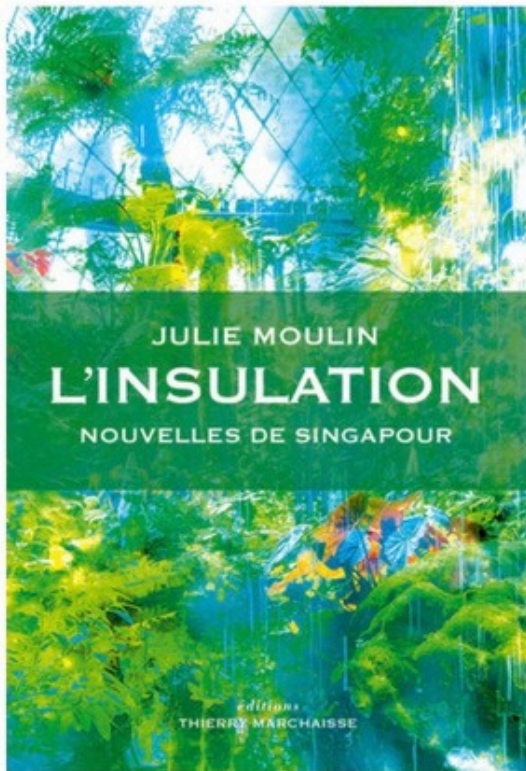
En pleine pandémie, elle part vivre avec sa famille à Singapour, où elle poursuit son oeuvre et anime le podcast littéraire *Marcher entre les lignes*.

Julie Moulin est l'invitée d'honneur de l'exposition LE GRAND TOUR.

Elle participera à une **table ronde avec les artistes** Hélène Le Chatelier, Nicolas Lefeuvre et Séverine de La Chapelle le **samedi 9 mai à 17h**: Un regard croisé entre arts plastiques et littérature en lien avec son dernier ouvrage "*L'insulation*" et les oeuvres de chaque artiste.

Elle animera également un **atelier d'écriture** le **mardi 12 mai, 10h30-12h30** dans l'espace de l'exposition *Le Grand Tour*

**Date de parution : 22 janvier 2026**



Les quinze nouvelles de ce fascinant recueil sont nées à Singapour, où Julie Moulin s'est installée en 2020. Elles disent le dépaysement, les liens, les transformations tandis que, sous sa plume, l'île elle-même se métamorphose.

On y trouve des robots qui s'aiment et des hommes qui se prennent pour des perroquets, des femmes obsédées par l'humidité et d'autres qui font reculer les frontières du réel. Ici, l'actualité se transforme en parasites et des détritrus emportent avec eux leurs secrets.

S'y côtoient le cocasse et l'angoisse, le banal et l'étrange, comme est étrange tout ce qui nous bouscule et nous décentre.

Extrait >> [Lire les premières pages](#)

### Points clés

**Insulation** à la croisée de "insolation", "insulaire", "isolation"

Julie Moulin aime découvrir le monde à travers des petits détails qui ouvrent en grand l'imaginaire.

Un regard puissant sur nos liens, nos métamorphoses et les transformations qui nous invitent à habiter le monde autrement.

## CLEMENTINE DE FORTON GALLERY

Clémentine de Forton is a gallerist and art curator working primarily between Europe and Asia. She brings an international perspective shaped by nearly two decades living and working abroad across major cultural hubs, including Paris, London, Barcelona, Hong Kong, Tokyo, and Singapore.

Since 2009, she has been organizing exhibitions, participating in international art fairs, and developing artistic and cultural projects. She supports collectors, institutions, and companies in building meaningful art collections while fostering cross-cultural dialogue and long-term artistic relationships.

She is recognized for her ability to place artists and artworks in private and corporate collections, high-level galleries, and cultural institutions, with a thoughtful approach that balances artistic integrity, strategic vision, and cultural impact.

In parallel, she represents artists in the development of artistic collaborations and co-creation projects, designing initiatives where art becomes a living dialogue between creators, organizations, and audiences. Through these projects, she positions art as a catalyst for connection, engagement, and transformation.

An art collector herself, the creation of her gallery is rooted in a series of encounters with artists at different moments of her life. Deeply moved by their work, she felt compelled to share their artistic and spiritual visions with a wider audience. The artists she represents share a common drive: to push the boundaries of artistic expression while remaining deeply connected to the human experience.



## MARINA DESIGN WORKS

Marina Design Works is an art and design consultancy founded by Marina Oechsner de Coninck in 2018 in Singapore.

Marina now works between Singapore and Europe as an interior architect and art curator. After graduating from the renowned École Boulle in Paris in 2001, she moved to Hong Kong, where she worked as an architectural designer for international organisations such as L'Oréal, LVMH and Revlon.

Her extensive career in luxury and beauty sector has enriched her experience of bridging collaborations between international artists and luxury houses. Later she founded her studio in Singapore with the aim to foster artistic collaborations between artists, brands and institutions.

From Influencers with Alliance Francaise to Fossils Dance she has produced ten exhibitions exhibiting international artists in Heritage places in Singapore and Brussels.

By incorporating art that speak to your heart, you can create an interior that not only looks stunning but also tells a story that is authentically yours and has the potential to connect with the community where you live.





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This exhibition is in partnership with

as part of 2025

with the collaboration of





# LE GRAND TOUR

EMI AVORA  
HELENE LE CHATELIER  
NICOLAS LEFEUVRE  
SEVERINE DE LA CHAPELLE

JW PROJECTS  
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SINGAPORE 23 93 21



  
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DE FRANCE  
À SINGAPOUR  
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& MARINA DESIGN WORKS