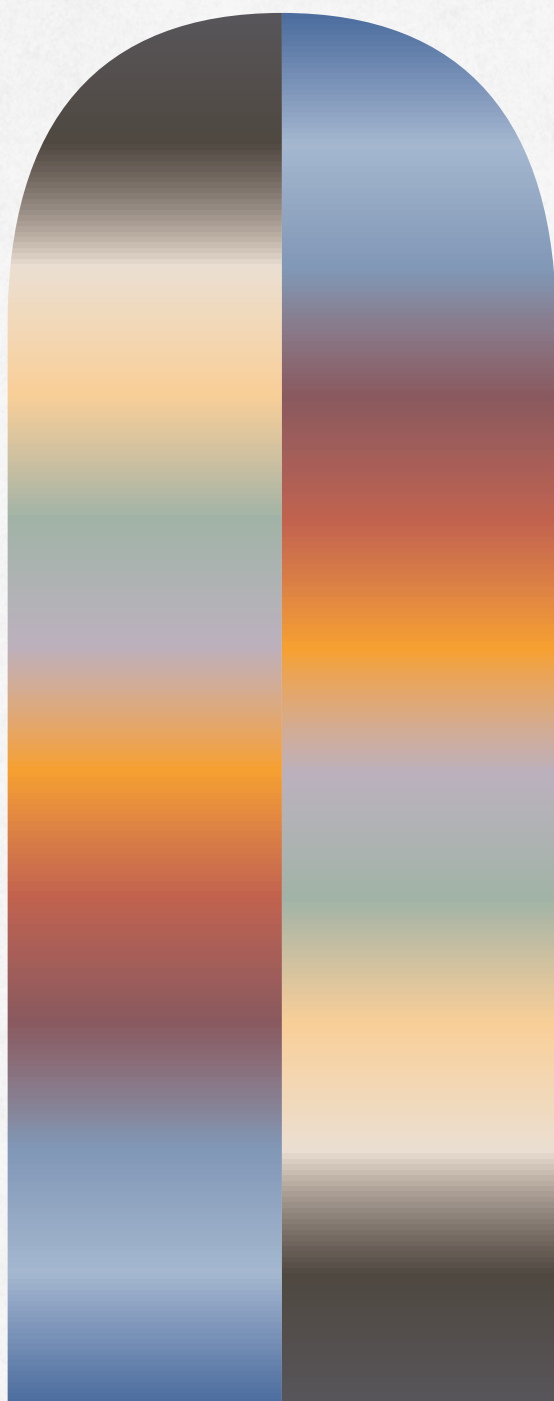




TRÈS MOYEN ÂGE PE27
VERY MIDDLE AGES SS27

texworld
apparelsourcing
PARIS

 messe frankfurt



TRÈS MOYEN ÂGE

Printemps - Été 2027

VERY MIDDLE AGES

Spring - Summer 2027

Sous la direction artistique de Louis Gérin et Grégory Lamaud, la « Trends Table » de Texworld Apparel Sourcing Paris anticipe les tendances de demain avec une vision pointue et créative.

Leur concertation rassemble stylistes, designers, graphistes, auteurs, et scénographes pour proposer chaque saison une interprétation authentique et inspirante des courants émergents.

Leur approche unique fusionne études sociologiques, stratégies marketing et créativité artistique, valorisant ainsi les œuvres d'artistes, véritables baromètres de notre époque.

Avec une sensibilité aigüe aux signaux de notre société, ils captent l'air du temps et révèlent les impulsions qui façonneront l'avenir de la mode.

Under the artistic direction of Louis Gérin and Grégory Lamaud, Texworld Apparel Sourcing Paris' «Trends Table» anticipates tomorrow's trends with a sharp and creative vision.

Their team, comprising stylists, designers, graphic artists, writers, and scenographers, offers each season an authentic and inspiring interpretation of emerging currents.

Their unique approach merges sociological studies, marketing strategies, and artistic creativity, highlighting the works of artists who serve as true barometers of our times.

With a keen sensitivity to society's signals, they capture the spirit of the times and unveil the impulses that will shape the future of fashion.

Editors & Trendsetters :
Louis Gérin & Grégory Lamaud

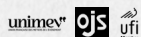
Project Manager and Trendsetter :
Julie Amsellem

Text and Trendsetter :
Simon Antony

Graphic design and Trendsetter :
Grégoire Willerval

Trendsetter :
Zarko Stojanovic

texworld
apparel sourcing
PARIS



Chers passionnés de l'industrie textile, laissez-nous vous emmener dans un voyage où se croisent des idées, des esthétiques audacieuses, des influences sociales et des manifestations artistiques qui façonnent notre avenir. À travers ce prisme de créativité, nous partageons avec vous notre vision des synergies futures et des tendances mode qui émergent dans une société en pleine mutation.

Pour nous, l'artiste est bien plus qu'un créateur : c'est un éclaireur, celui qui capte et cristallise les doutes et les espoirs

de nos civilisations. Il détient une vérité, non pas absolue, mais celle d'un regard unique sur le monde. Chaque visionnaire dans ce vaste univers apporte une lecture différente de ce qui nous attend, et c'est cette diversité qui nous inspire.

Alors, prêts pour une dose de créativité et d'inspiration? Laissez-nous vous présenter ces esprits brillants et leurs visions croisées pour un aperçu captivant du monde de demain. Bonne lecture et préparez-vous à être transportés!

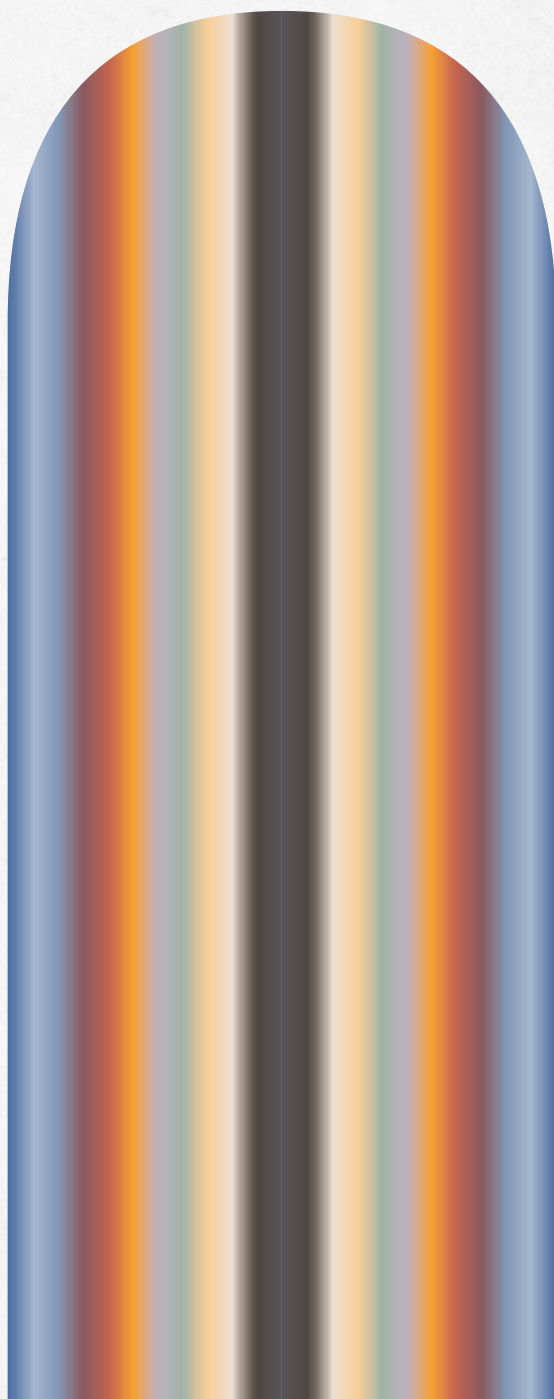
Dear visionaries of the textile industry, let us take you on a journey where bold ideas, aesthetics, social influences, and artistic expressions converge to shape our future. Through this lens of creativity, we present to you our vision of future synergies and the emerging fashion trends in a society on the move.

For us, the artist is more than just a creator; they are a trailblazer, capturing and crystallizing the doubts and hopes of our civilizations. They hold a truth, not an

absolute one, but a unique perspective on the world. Each visionary in this vast universe offers a different interpretation of what lies ahead, and it's this diversity that fuels our inspiration.

So, are you ready for a dose of creativity and inspiration? Let us introduce you to these brilliant minds and their combined visions for a captivating glimpse of tomorrow's world. Enjoy the read and get ready to be transported!

Louis Gérin & Grégory Lamaud
Texworld Apparel Sourcing Paris Art Directors



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TRÈS MOYEN ÂGE

Printemps - Été 2027

C'est une illusion intellectuelle. Croire que l'histoire est une permanente amélioration. Que chaque jour, l'humanité est un peu supérieure. Une vision rassurante. Linéaire. Mais totalement fausse.

La connaissance humaine va toujours grandissante. Oui. Nos outils sont toujours plus performants. C'est sûr. Notre domination sur la nature est toujours plus implacable. Malheureusement. Mais nous. NOUS. En tant que société. En tant que communauté. En tant qu'espèce. Sommes-nous vraiment meilleurs qu'hier? Sommes-nous plus sages, plus justes, plus intelligents, plus heureux? Il faut lire notre époque comme un archéologue du futur. Et alors, l'évidence frappe : nous vivons le Moyen-Âge moderne.

Augmentation de l'emprise religieuse. Multiplication des conflits. Création d'un régime féodal, par l'hyper concentration des pouvoirs économiques. Obscurantisme intellectuel et dénigrement de la connaissance scientifique. Classes sociales de plus en plus marquées. Inégalités financières grandissantes.

Un XXIème siècle comme un concentré de mille ans moyenâgeux. Moyen-Âge qui s'ouvre par la chute de l'empire romain et le nouveau millénaire par l'attaque de l'empire américain. Moyen-Âge qui se clôt avec l'invention de l'imprimerie et la découverte du nouveau monde, quand nous entrons dans l'IA et regardons vers les étoiles pour notre avenir.

Mais plus qu'un Moyen-Âge, nous vivons un âge moyen. Très moyen. Des réponses médiocres à des enjeux immenses. Des technologies plus puissantes et plus intelligentes que nous. Des boucles d'autodestruction comme un enfant qui refuserait d'apprendre de ses erreurs. Au fond de nous, nous le sentons : nous sommes décevants. Nous sommes moyens.

Nous croyons avancer vite. Bernés par quelques découvertes vertigineuses. Mais depuis 50 ans, nous nous enfonçons. Dans un monde plus injuste. Une élite plus puissante. Une masse plus soumise et dépendante. Une connaissance disponible, mais submergée par le divertissement et l'absurde. Un repli sur soi et une peur de l'autre grandissante...

Un monde où une personne sur dix pense que la Terre est plate. Où 1 % de la population possède 50 % de la richesse. Où des épidémies ravagent l'humanité. Où l'on appelle à l'extermination au nom d'un Dieu ou d'une idéologie. Où des scientifiques sont censurés dans les deux plus grands empires du monde. Où Adam et Eve se disputent l'histoire de l'évolution avec Darwin. Dites, c'est vraiment comme ça que vous imaginiez le futur?

"Une injustice faite à un seul est une menace faite à tous."
Montesquieu



VERY MIDDLE AGES

Spring - Summer 2027

It's an intellectual illusion—to believe history is a constant improvement, that each day humanity becomes a bit superior. Comforting, linear—and utterly false.

Human knowledge keeps growing. Yes. Our tools are ever more powerful. True. Our domination of nature, ever more relentless. Sadly. But we—WE—as a society, as a community, as a species: are we really better than yesterday? Wiser, fairer, smarter, happier? Read our era like an archaeologist of the future and the evidence hits: we are living a modern Middle Ages.

Rising religious grip. Multiplying conflicts. A feudal order through hyper-concentrated economic power. Intellectual obscurantism and scorn for scientific knowledge. Sharper class divides. Widening financial inequalities.

A 21st century as a distillate of a thousand medieval years. The Middle Ages opened with the fall of the Roman Empire; the new millennium with the strike on the American empire. The Middle Ages closed with the printing press and the "discovery" of the New World; we are entering AI and gazing at the stars for our future.

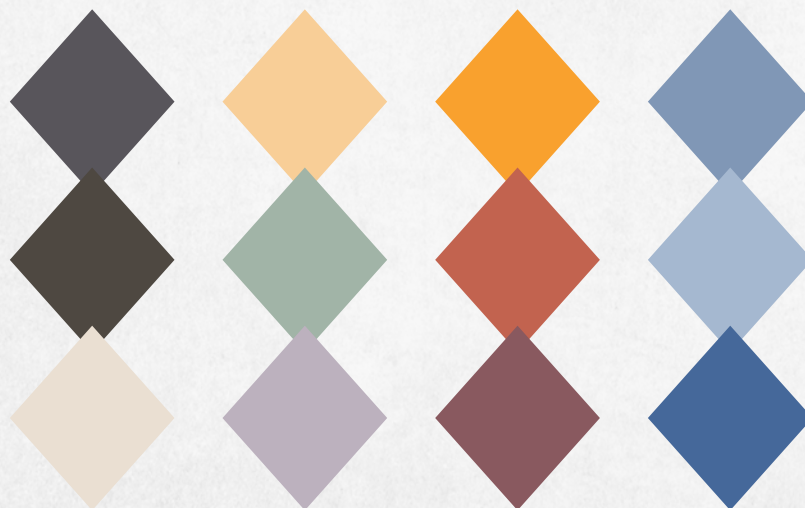
More than a Middle Age, we are living a middling age—very middling. Mediocre answers to immense challenges. Technologies more powerful and more intelligent than we are. Self-destructive loops like a child refusing to learn from its mistakes. Deep down we feel it: we are disappointing. We are average.

We think we're racing ahead, dazzled by a few vertiginous breakthroughs. But for fifty years we've been sinking: a more unjust world, a stronger elite, a mass more dependent and compliant, knowledge available yet drowned in entertainment and absurdity, growing retreat into oneself and fear of the other...

A world where one in ten thinks the Earth is flat. Where 1% owns 50% of the wealth. Where epidemics ravage humanity. Where extermination is invoked in the name of a God or an ideology. Where scientists are censored in the two greatest empires. Where Adam and Eve contend with Darwin over the story of evolution.

Tell me—was this really how you imagined the future?

"An injustice done to one is a threat to all."
Montesquieu







■■■■■

Pia Hinz
Cones, Stained-glass, 2024
piahinz.com
@piahinzpiahinz

■■■■■

Chuck Anderson
NoPattern Studio
NoPattern.com
@NoPattern

■■■■■

François Dufeil, photo by Salim Santa Lucia
Detail of the sculpture "Thermosiphon"
francoisdufeil.com
@francois_dufeil

■■■■■

Matt Wedel, photo by Jeff McLane
Flower Tree, 2015, ceramic
© Matt Wedel. Courtesy of L.A. Louver, Venice, CA.
mattwedel.com, @mattwedel



■■■■■

Enigmatriz
Bull
enigmatriz.com
@enigmatriz

■■■■■

Carson Teal
Protea
carsonteal.com
@carsonteal

■■■■■

Paolo Canevari
Shibari, 2006, inner tube, rope
@paolo_canevari

■■■■■

Julia Crook
'Freeform' Stitched Textiles
juliacrook.co.uk
@juliacrooktextiles

■■■■■

Xu Bing, 1st Class, 2011. 500,000 "1st Class" brand
cigarettes, adhesive, carpet. Installation view of
Tobacco Project 4 at Aldrich Contemporary Art
Museum. xubing.com, @xubingart

■■■■■

Violeta Maya, Miedo a lo desconocido, 2024
Wood, acrylic on silk.
Photo by the Nicelle Beauchene Gallery, NY, USA.
@violetamaya_

■■■■■

Atelier CRAFT
Nolwenn Christiaens
atelier-craft.com
@atelier.craft

■■■■■

Deniz Kulaksızoğlu
Shy but Ok (like being thirsty), stainless steel, epoxy,
mutant glass bottle, white sand, 2024, Zeynep Fırat.
@denizkulaksizoglu_vb

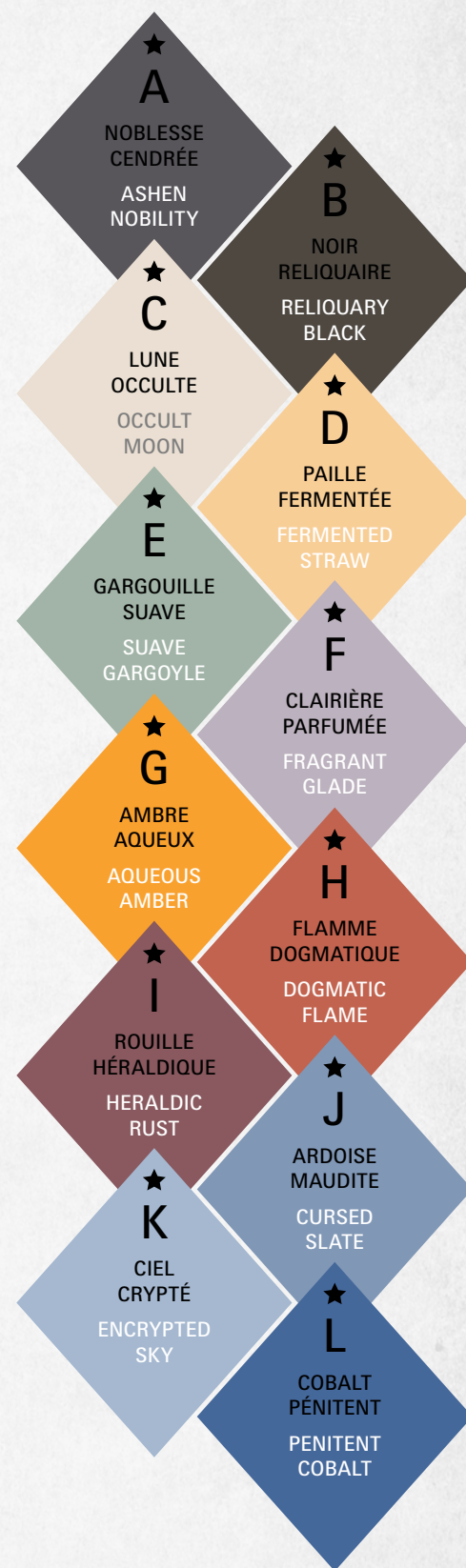


TRÈS MOYEN ÂGE

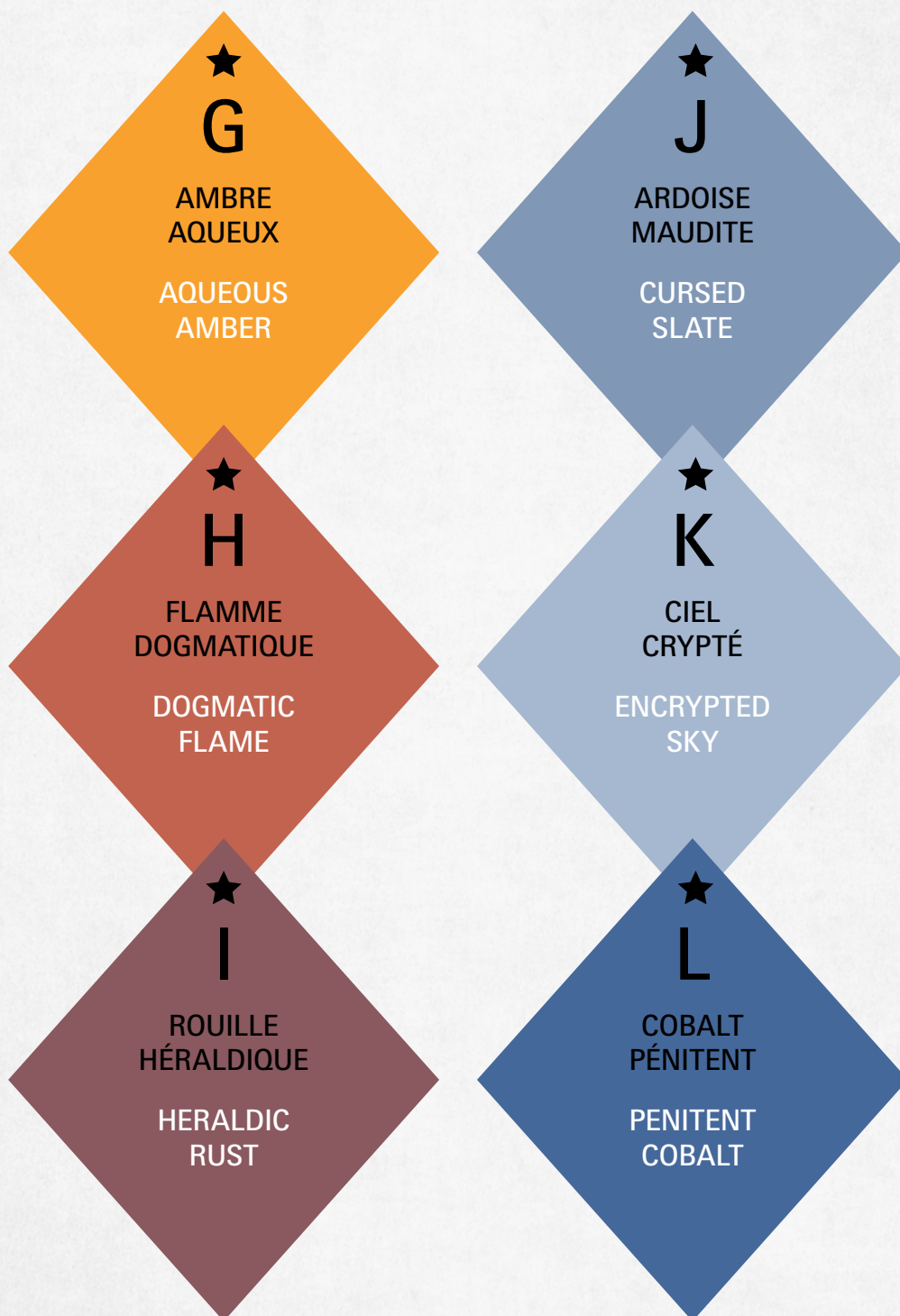
Printemps - Été 2027

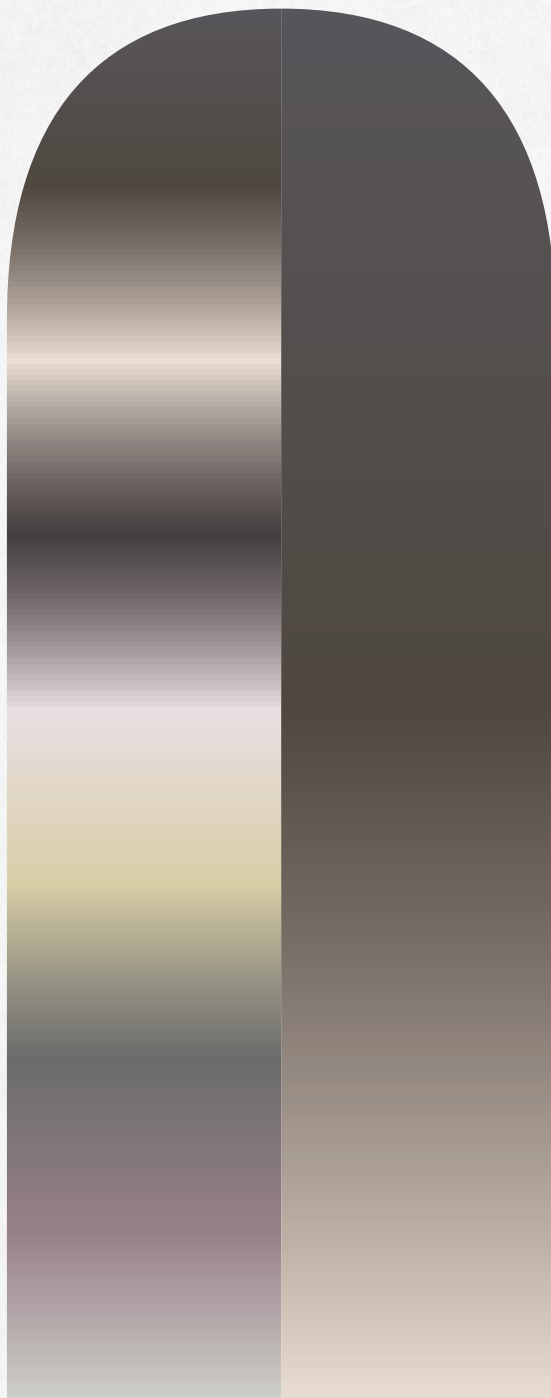
VERY MIDDLE AGES

Spring - Summer 2027









Seigneurie Numérique

Digital Lordship

1



Thème 1 : Seigneurie Numérique

Ils se sont assis sur les trônes modernes. Ont posé eux-mêmes une couronne sur leur tête. Ils ont créé des empires dans lesquels les inféodés affluent. Pas besoin de les soumettre. Dès le premier pas, on leur demande d'accepter. Tout accepter. Et ils le font en urgence. Ils acceptent tout. Ils abandonnent leur intimité, offrent leur existence. Ils mettent genoux à terre. Prêtent allégeance. Et les archéologues du futur regardent et s'interrogent : « Mais pour quel gain? ». Au nom d'une liberté qui a des allures de cellules. Comme ces seigneurs qui offraient une sécurité qu'eux seuls pouvaient troubler. Qui offraient des terres qu'ils prélevaient à loisir.

Ce sont les seigneurs de la Silicon Valley. Devenus si puissants qu'ils

menacent le roi État. Vieille rengaine de l'histoire. Dans laquelle le citoyen n'est jamais qu'un pion.

C'est l'essence de nos systèmes. Digérer toute contestation, et la plier à sa volonté. Aujourd'hui, le Che Guevara est un t-shirt. Nos émancipations sont des soumissions. Nos ouvertures, des enfermements. Notre voyeurisme, un exhibitionnisme. Les seigneurs changent de châteaux, de noms. Les logos remplacent les blasons. Mais les noms des vassaux restent. En France, on les appelait les « vilains » ou les « manants ». Mets un pouce si tu aimes.

"La soumission à la volonté générale est le lien de toutes les sociétés, sans en excepter celles qui sont formées par le crime."
Denis Diderot

Theme 1 : Digital Lordship

They sat upon modern thrones. Set crowns on their own heads. They built empires into which vassals flock. No need to subdue them. From the very first step, they are asked to accept. To accept everything. And they do it in haste. They accept it all. They abandon their privacy, offer up their very lives. They kneel. Swear fealty. And the archaeologists of the future look on and ask: "For what gain?" In the name of a freedom that looks suspiciously like a prison cell. Like those lords who offered a security only they could disturb; who offered lands they seized at will.

These are the lords of Silicon Valley. Grown so powerful they threaten the sovereign state. An old refrain of history—in which the citizen is never

more than a pawn.

It is the essence of our systems: to digest every protest and bend it to their will. Today, Che Guevara is a T-shirt. Our emancipations are submissions. Our openings, confinements. Our voyeurism, exhibitionism. The lords change castles and names. Logos replace coats of arms. But the names of the vassals remain. In France they were called "vilains" or "manants." Give it a thumbs-up if you like.

"Submission to the general will is the bond of all societies, not excepting those formed by crime."
Denis Diderot



Deniz Kulaksızoğlu
Shy but Ok (like being thirsty), stainless steel, epoxy, mutant glass bottle, white sand, 2024, Zeynep Firat.
@denizkulaksizoglu_vb

HFA-Studio
© MAK/Christian Mendez MAK – Museum für angewandte Kunst
hfa-studio.com, @hfa_studio



Simon Zsolt József
Side splash from the Flying Garden series
nomisart.carbonmade.com
@simonzsoltjosef2

Kowacki Studio
KOMOREBI 2024 | Acrylic and wood
kowacki.pl
@dkowacki



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Nolwenn Christiaens
atelier-craft.com
@atelier.craft

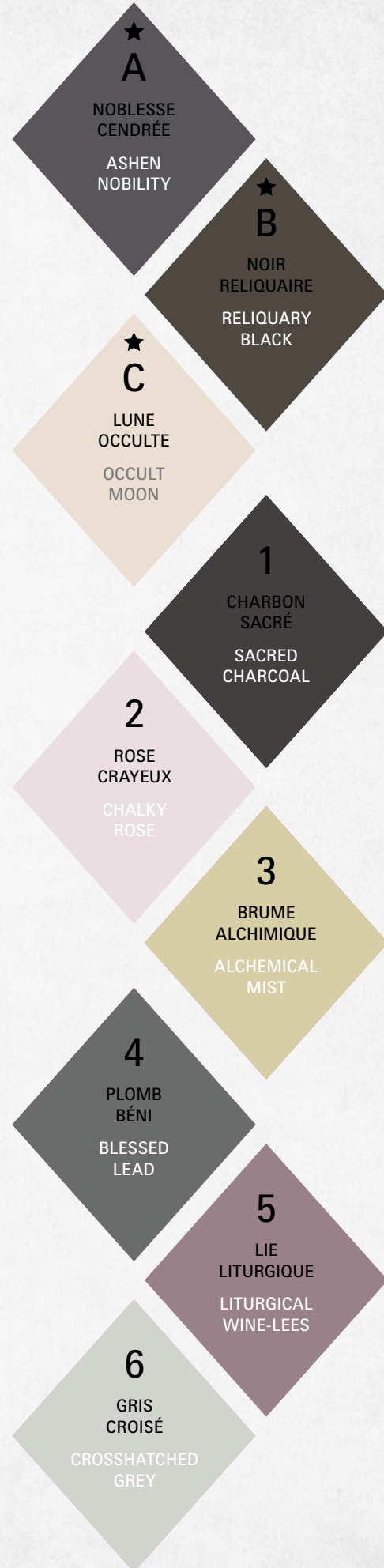
Sumakshi Singh, photo by Projjal K. Dutta
Spiral Staircase: Alcon Contemporary, New York, 2021, Spiral Staircase,
Nylon and Silk thread
sumakshi.com, @sumakshisingh



Philip Loersch, Photo by Gunter Lepkowski
Cuneiform, 2018, Pencil, China ink and varnish on soapstone. Private
Collection Vienna Courtesy the artist and FWR, Berlin
philiploersch.de, @philip.loersch



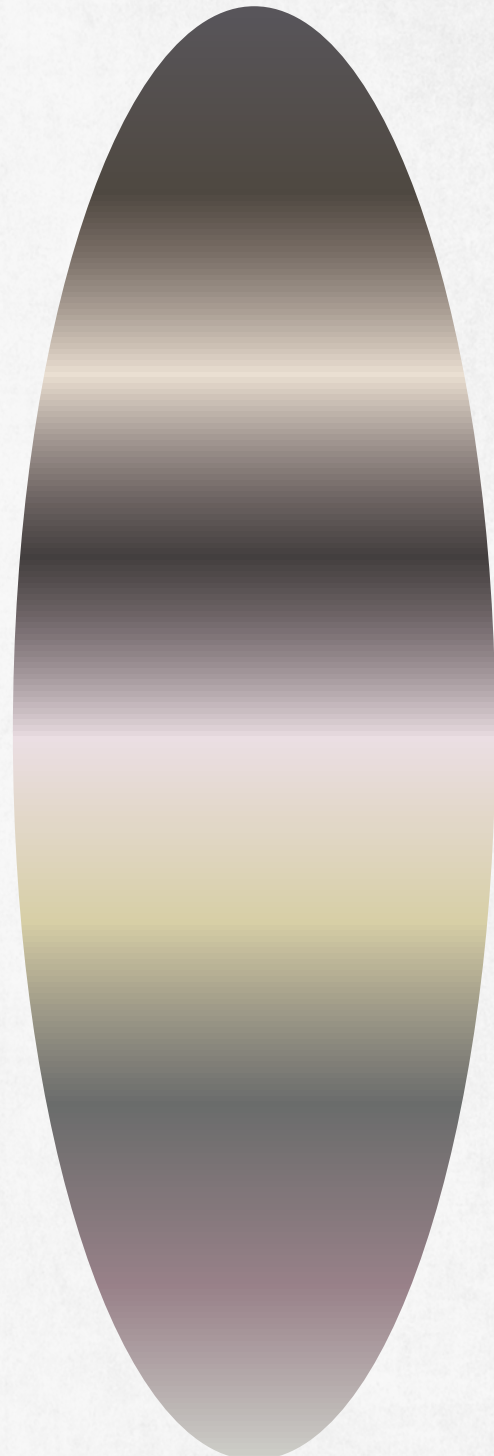
Julia Crook
'Freeform' Stitched Textiles
juliacrook.co.uk
@juliacrooktextiles



Digital Lordship

Seigneurie Numérique







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LUEUR LAQUÉE
LACQUERED GLOW



Sunny Shin
Bloomming, 2024, Fine silver, steel, ottchilmarRepu-
blic of Korea, Seoul's Intangible Cultural Heritage of
Ipsajang(Inlay) Certified Trainee.
@manus_ssun

APPARAT CONCAVE
CONCAVE REGALIA



Marte Mei
My Mark Lamp — Porcelain and aluminium
wall sconce.
martemei.com
@martemei

ARMURE PAISIBLE
PEACEFUL ARMOR

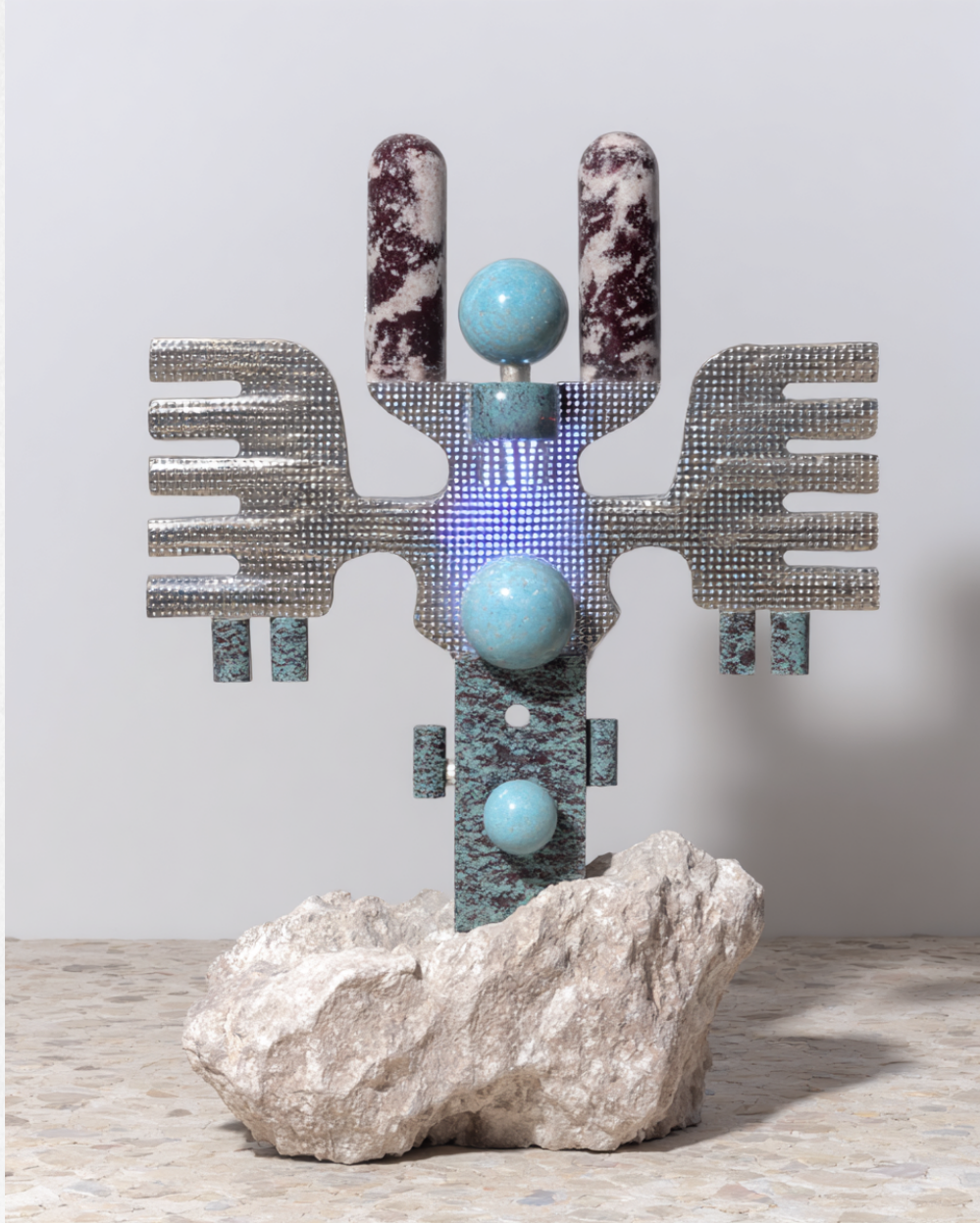


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PLUMAGE NACRÉ
PEARLESCENT PLUMAGE



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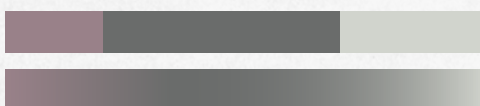


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BRONZE MYTHOLOGIQUE
MYTHOLOGICAL BRONZE



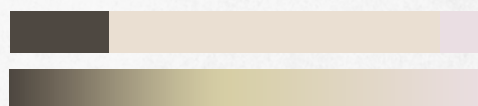
JEONG SEONG JIN, Tête demi-tête III, 2024, PLA, acier. @diny_sj



TOTEM ASTRAL
ASTRAL TOTEM



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OBSCURANTISME MINÉRAL
MINERAL OBSCURANTISM



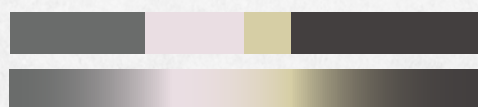
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APPARITION INCANDESCENTE
INCANDESCENT APPARITION



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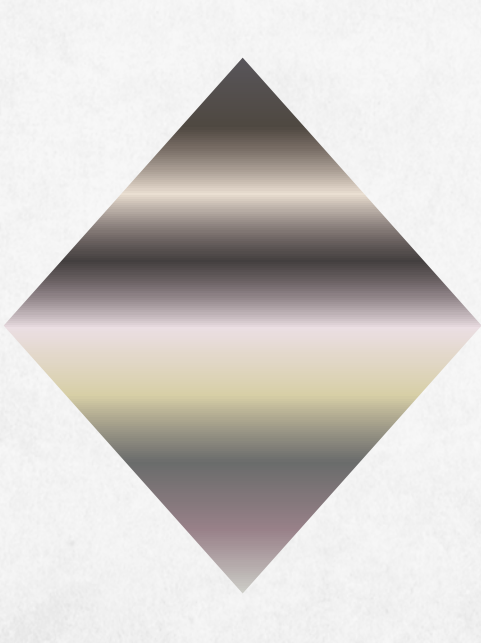


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Kowacki Studio
KOMOREBI 2024 | Acrylic and wood
kowacki.pl
@dkowacki



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Shangxiang Textile (Hangzhou)
China
71% Polyester
26% Viscose
3% Elastane



Fabwings Textile Hangzhou
China
61% Rayon, 21% Linen
17% Cotton
1% Polyester



Darin Textile (Shaoxing)
China
94% Polyester
6% Elastane



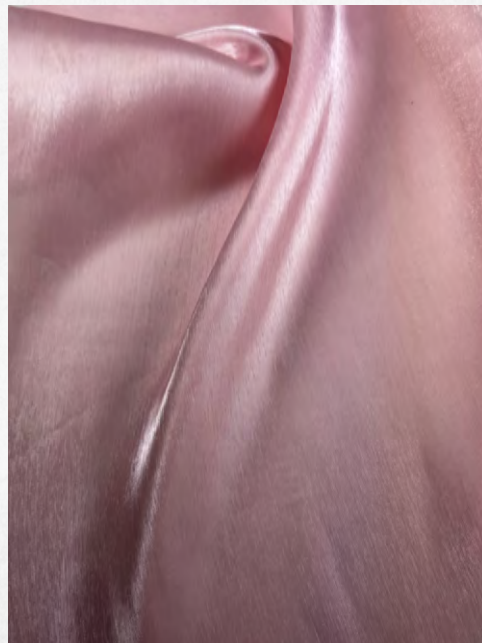
Kobe Tekstil
Türkiye
95% Cotton
5% Elastane



Dörtrenk Tekstil
Türkiye
100% Polyester



Elbucukler Tekstil
Türkiye
100% Polyester



Simon Zsolt József
Side splash from the Flying Garden series
nomisart.carbonmade.com
@simonzsoltjzsef2

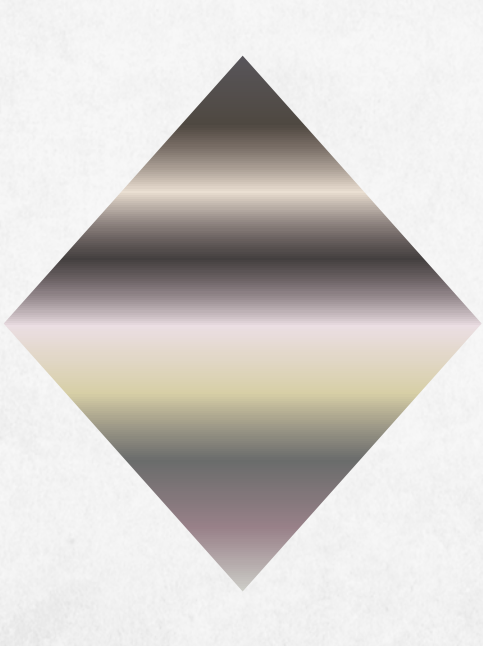


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Jianye Textile Group (Guangdong)
China
100% Polyester



Texmi Textile
China
68% Polyethylene, 12% Acrylic
12% Nylon
5% Wool

İpektül
Türkiye
97,5% Polyester
2,5% Lycra



Bontex Linen (Shenzhen)
China
54% Nylon, 44% Cotton
1% Spandex

Linsha Industrial (Shanghai)
China
100% Silk



Yixuange Textile (Befun Hangzhou)
China
55% Polyester, 38% Modal
7% Elastane

Sumakshi Singh, photo by Projjal K. Dutta
Spiral Staircase: Aicon Contemporary, New York, 2021, Spiral Staircase,
Nylon and Silk thread
sumakshi.com, @sumakshisingh

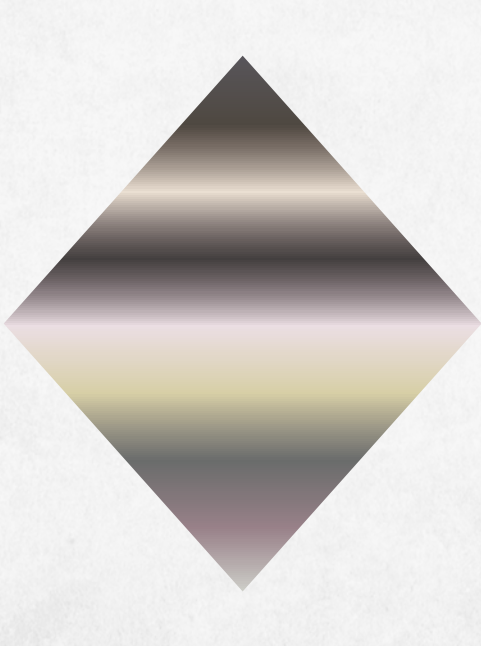


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Philip Loersch, Photo by Gunter Lepkowski
Cuneiform, 2018, Pencil, China ink and varnish on soapstone. Private
Collection Vienna Courtesy the artist and FWR, Berlin
philiploersch.de, @philip.loersch



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AI generated By 2G2LParis

Findtex (Suzhou)
China
100% Polyester



Seray Tekstil
Türkiye
90% Modal
10% Polyester



Jason Textile (Shanghai)
China
100% Polyester



Wisher Industrial
Taiwan
70% Recycled Polyester
10% Polyester



Ziqi Textile (Shaoxing)
China
74% Polyester, 16% Rayon
4% Elastane
6% Nylon



Uwant Imp. & Exp. Trade
China
83% Nylon
17% Polyester



Julia Crook
'Freeform' Stitched Textiles
juliacrook.co.uk
@juliacrooktextiles



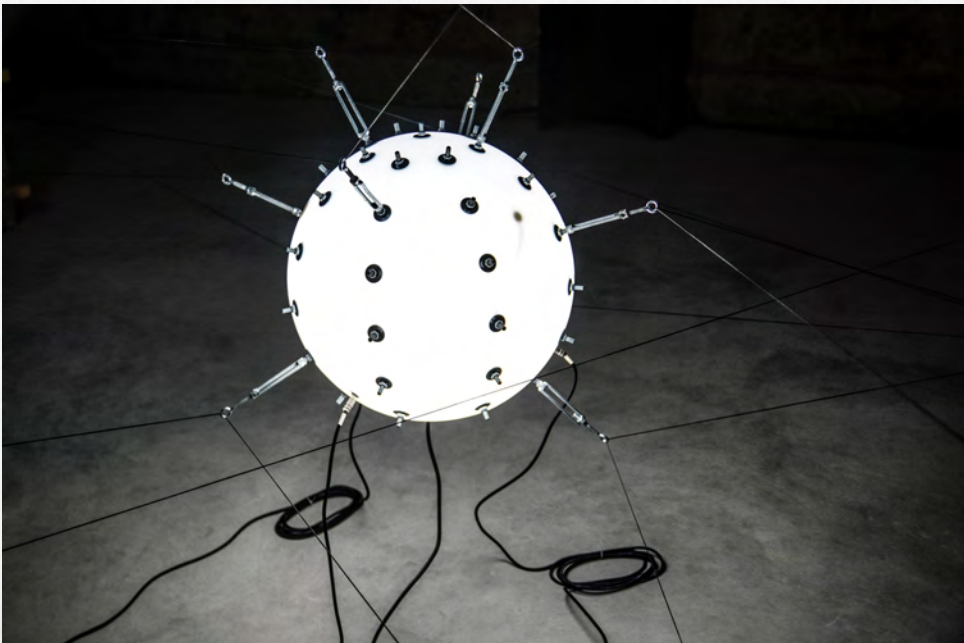
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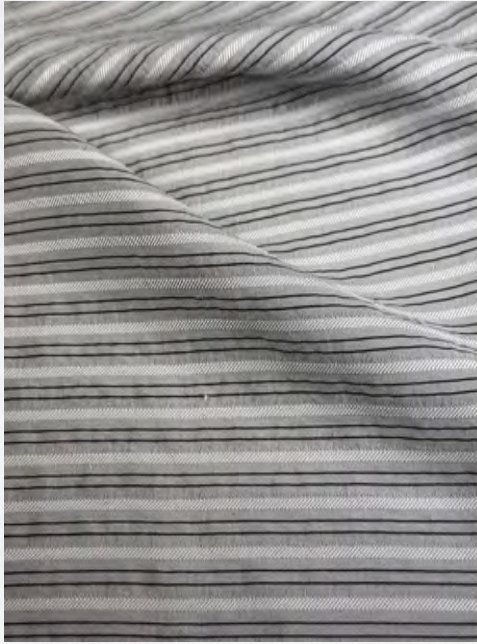


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Atelier CRAFT
Nolwenn Christiaens
atelier-craft.com
@atelier.craft



Jingjun Textile (Shaoxing)
China
88% Rayon
12% Nylon



RR Creations
India
100% Nylon

Ziqi Textile (Shaoxing)
China
50% Modal
45% Polyester
5% Elastane



Progress
China
90% Cotton
5% Elastane

Barui Fabrics (Zhejiang)
China
48% Cotton
34% Silk
18% Viscose



Eechange International
China
63% Cotton
37% Polyester

BLASON CODÉ

CODED BLAZON

SEIGNEUR AVATAR

AVATAR LORD

ENLUMINURE DIGITALE

DIGITAL ILLUMINATION

GUILDE ALGORITHMIQUE

ALGORITHMIC GUILD

CLÉ CHIFFRÉE

CIPHER KEY

PARE-FEU TRICOTÉ

KNITTED FIREWALL

CHEVALIER BINAIRE

BINARY KNIGHT

CYBER SORCIÈRE

CYBER WITCH

CITADELLE NUMÉRIQUE

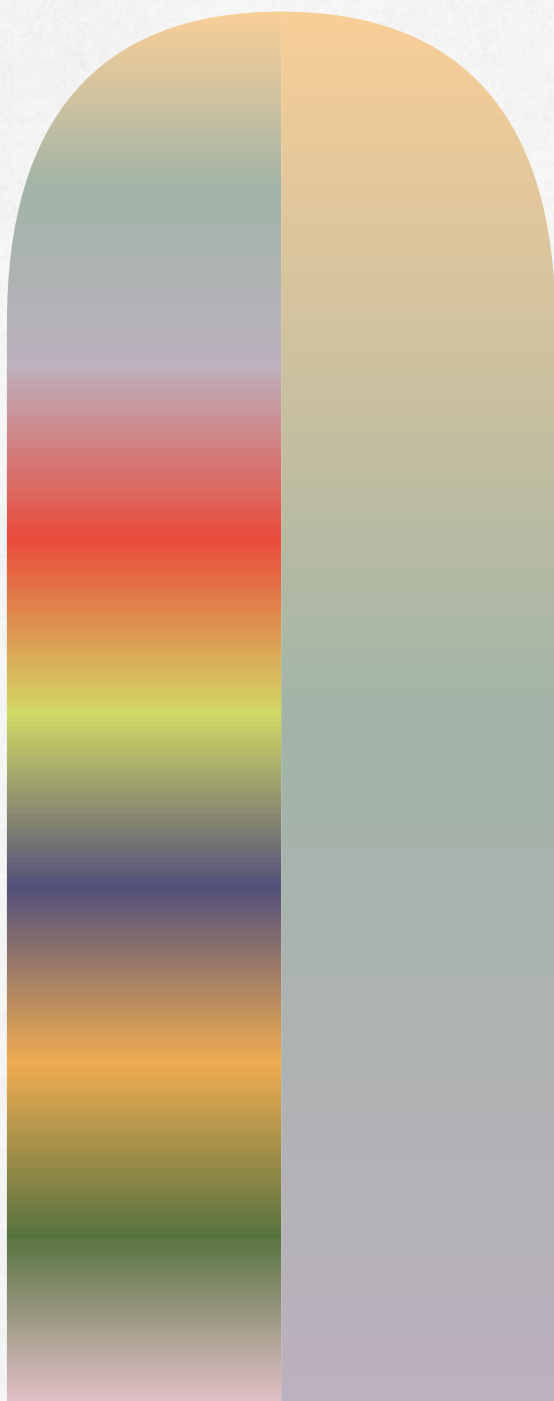
DIGITAL CITADEL

HÉRÉSIE TECHNOÏDE

TECHNO-HERESY



"Vazios". Handmade by Laure Julien & Helena Novelleto with Olímpia Cabrita for Passa Ao Futuro © Inês Silva Sá / Passa Ao Futuro
laurejulien.com, @laure_julien_



Sorcellerie Nucléaire

Nuclear Sorcery

2



Thème 2 : Sorcellerie Nucléaire

Elle est peut-être là notre entrée dans l'obscurantisme. Il y a près d'un siècle. Une arme qui peut raser une ville. Un pays. Si puissante qu'elle effraie même ceux qui la maîtrisent. Pour la première fois, l'humanité se sent dépassée par son invention. Une nouvelle divinité. La peur que le ciel (nucléaire) lui tombe sur la tête. Une sensation quotidienne désormais.

Nous avons joué aux apprentis sorciers. Et nous avons aimé ça. Qui oserait demander, aujourd'hui, le temps de la réflexion? De mettre sur pause? Non, il faut avancer. Courir. Sprinter. Nous verrons bien où cela nous mène.

Prenons ce pas de recul. Regardons notre époque. Il faut l'admettre. Nous vivons en pleine sorcellerie.

« Ah mais non, pardon, tout ceci est parfaitement rationnel, c'est de la technologie. » Comprendre une aurore boréale la rend-elle moins belle? Bienvenue dans l'époque des sorciers de la technologie. Parler avec l'autre bout du monde, se faire obéir par les objets, avoir accès à toute la connaissance, modifier le climat, communiquer avec des intelligences inexistantes... Soyons clairs, il y a mille ans, on vous aurait brûlé vif. Et le pire, c'est que vous n'y comprenez rien vous-même.

"La perfection des fins et la confusion des buts semblent caractériser notre époque."
Albert Einstein

Theme 2 : Nuclear Sorcery

This may be where our slide into obscurantism began. Nearly a century ago. A weapon that can erase a city. A country. So powerful it frightens even those who wield it. For the first time, humanity feels outmatched by its own invention. A new divinity. The fear that the (nuclear) sky will fall on our heads. Now a daily sensation.

We played the sorcerer's apprentices. And we liked it. Who today would dare ask for time to reflect? To hit pause? No—forward. Run. Sprint. We'll see where it leads.

Take a step back. Look at our era. Let's admit it. We live in full-on sorcery. "Oh no, pardon—this is perfectly rational, it's technology." Does understanding an aurora make it

less beautiful? Welcome to the age of technology wizards. Speaking across the world, making objects obey, accessing all knowledge, altering the climate, conversing with nonexistent intelligences... A thousand years ago you'd have been burned at the stake. And the worst part is, you don't understand it yourself.

"The perfection of ends and the confusion of aims seem to characterize our era."
Albert Einstein



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Valentin Carron
Walter, 2011, Glass, acrylic lacquer; 2 parts unique.
@carron_valentin



AI generated By 2G2LParis

Pietro Spinto
"Sculpture 296", Glazed Terracotta, 2025
pietrosposito.com
@pietrosposito



Isabel Reitemeyer
Handmade paper collages: Cat Brown, 2017
isabel-reitemeyer.com
@isabelreitemeyer



Xu Bing, 1st Class, 2011. 500,000 "1st Class" brand cigarettes, adhesive, carpet. Installation view of Tobacco Project 4 at Aldrich Contemporary Art Museum
xubing.com, @xubingart

Coarse
He-Man Fully Loaded
coarse.gallery
@coarselife



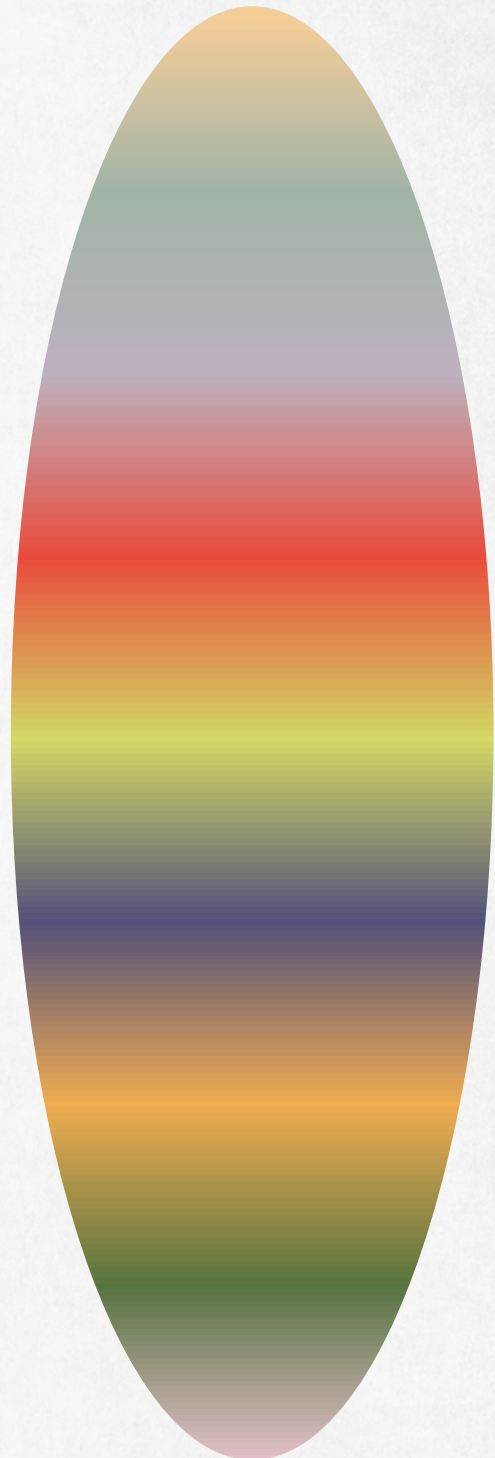
Studio Proba
Fernandez Residence Pool, Miami, Florida
Photo by Ori Harpaz
studioproba.com
@alexproba



Chuck Anderson
NoPattern Studio
NoPattern.com
@NoPattern









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FANTASIE CIRÉE
WAXED WHIMSY



AI generated By 2G2LParis

HÉRÉSIE CAPILLAIRE
HAIR HERESY



AI generated By 2G2LParis

TOISON ESTIVALE
SUMMER FLEECE



Ronan Dillon, Stephen Burke
Personal artwork: Ronan Dillon, gallery project:
glovebox, curation project: Radical Ruralism
ronandillon.com, stephenburkeart.com
@ronodillon, @stefano.bardsley

CACTÉE DAMNÉE
CURSED CACTUS



AI generated By 2G2LParis



AI generated By 2G2LParis

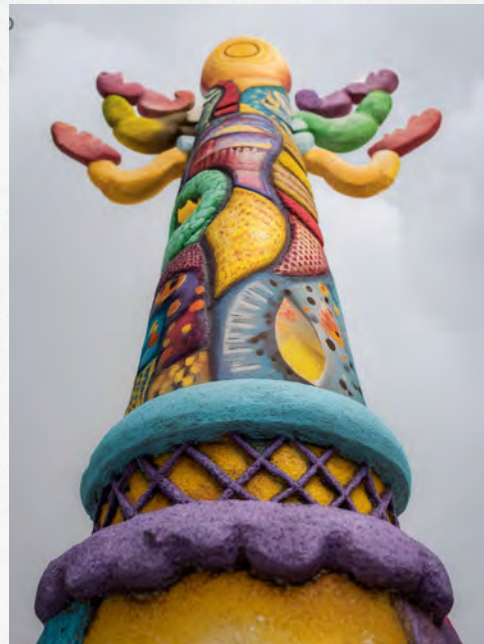
PORTRAIT SIRUPEUX
SYRUPY PORTRAIT



AI generated By 2G2LParis



ORAGE SOLAIRE
SOLAR STORM



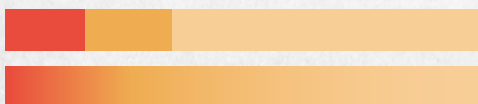
AI generated By 2G2LParis



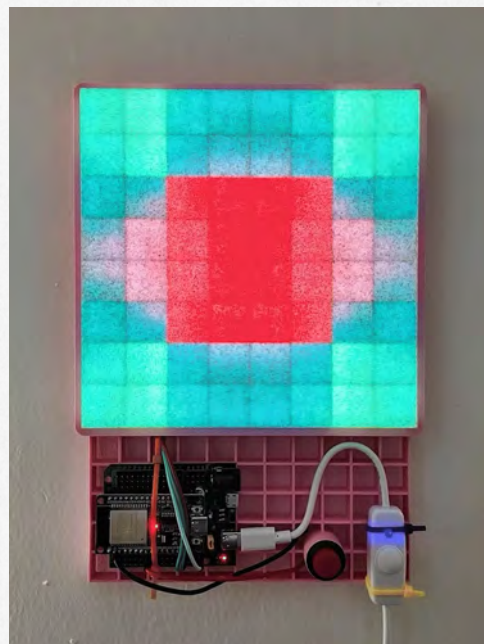
HEAUME FRUITÉ
FRUITY HELM



Christian Vanminnen "Yeah but No", 2021, Mixed Media. christianrexvanminnen.com, @van_minnen



PAVÉ RÉVÉLATEUR
REVELATORY COBBLESTONE



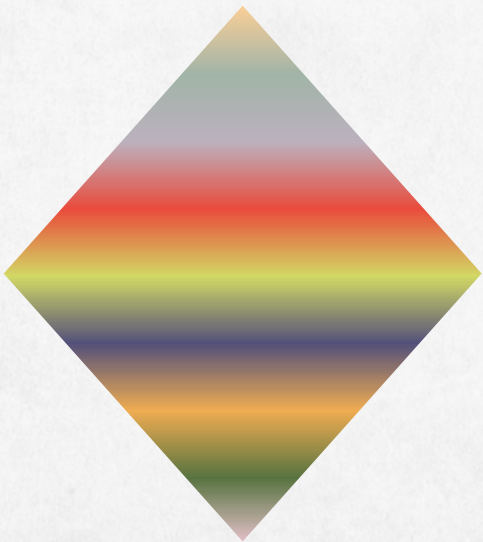
Dusty Barzell
Ceramicism.football, @ceramicism



Valentin Carron
Walter, 2011, Glass, acrylic lacquer; 2 parts unique.
@carron_valentin



Pietro Spirito
"Sculpture 296", Glazed Terracotta, 2025
pietrospirito.com
@pietrospirito



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Xierong Textile (Changshu)
China
100% Polyester



Beihong Textile (Shaoxing)
China
100% Polyester

Bolu Imp & Exp (Shaoxing)
China
48% Silk
42% Viscose
10% Metallic



Fan Fan Textile (Shaoxing)
China
50% Polyester
50% Cotton

Fabwings Textile Hangzhou
China
70% Rayon
30% Silk



Hanrui Textile (Wenzhou)
China
100% Polyester

AI generated By 2G2LParis



AI generated By 2G2LParis



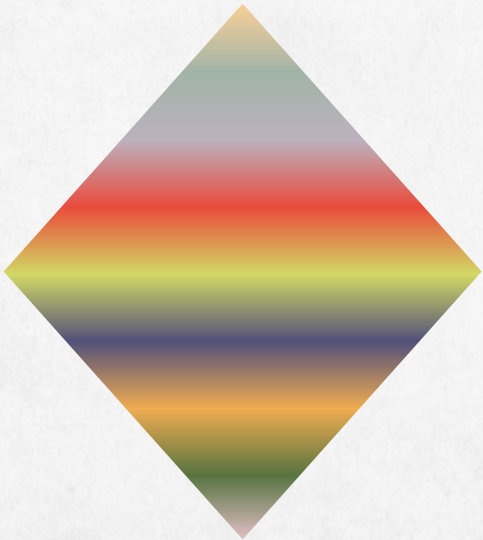
Isabel Reitemeyer
Handmade paper collages: Cat Brown, 2017
isabel-reitemeyer.com
@isabelreitemeyer



AI generated By 2G2LParis



AI generated By 2G2LParis



Zhong Ma Linen
China
43% Tencel
30% Linen
27% Cotton



Huaxiang Textile Trading (Kunshan City)
China
100% Nylon

Kunye Textile (Shaoxing)
China
75,6% Acetate
24,4% Polyester



Houpeng Textile (Shaoxing)
China
100% Polyester

J-Land Korea
The Republic of Korea
100% Polyester



Nip Tekstil
Türkiye
100% Polyester

Coarse
He-Man Fully Loaded
coarse.gallery
@coarselife

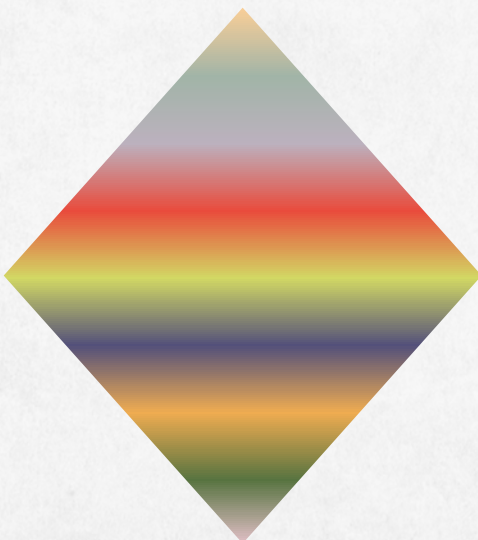


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Studio Proba
Fernandez Residence Pool, Miami, Florida
Photo by Ori Harpaz
studioproba.com
@alexproba



AI generated By 2G2LParis



AI generated By 2G2LParis

Yugo Imp & Exp (Shaoxing)
China
90% Polyester
10% Spandex



Power Global
The Republic of Korea
94% Polyester
6% Elastane

Kobe Tekstil
Türkiye
95% Cotton
5% Elastane



Yun Yao Imp & Exp (Shaoxing)
China
100% Polyester

New Voive Imp & Exp (Shaoxing)
China
50% PU
50% MicroFiber



Ulteks Pelus
Türkiye
85% Polyester
10% Wool
5% Acrylic

Chuck Anderson
NoPattern Studio
NoPattern.com
@NoPattern



AI generated By 2G2LParis

AI generated By 2G2LParis



AI generated By 2G2LParis

Xu Bing, 1st Class, 2011. 500,000 "1st Class" brand cigarettes,
adhesive, carpet. Installation view of Tobacco Project 4 at Aldrich
Contemporary Art Museum
xubing.com, @xubingart



Exchange International
China
92% Cotton
6% Polyester
2% Elastane



Yaqi Textile (Shaoxing)
China
90% Polyester
10% Nylon

Robb Textile (Shaoxing)
China
87% Viscose
16% Nylon
3% Elastane



Hanbo Textile (Guangdong)
China
80% Polyester
15% Acrylic
5% Spandex

Yun Yao Imp & Exp (Shaoxing)
China
90% Tencel
10% Polyester



Lingfeng Textile (Guangzhou)
China
60% Cotton
40% Polyester

ALCHIMIE INSTABLE

UNSTABLE ALCHEMY

DONJON CHROMÉ

CHROMED DUNGEON

PIERRE MUTANTE

MUTANT STONE

POTION FRACTALE

FRACTAL POTION

SORTILÈGE NEUTRONIQUE

NEUTRONIC SPELL

PENTACLE LUISANT

GLEAMING PENTACLE

CRYPTE SOLAIRE

SOLAR CRYPT

FEU OBSCUR

DARK FIRE

BÉNÉDICTION TOXIQUE

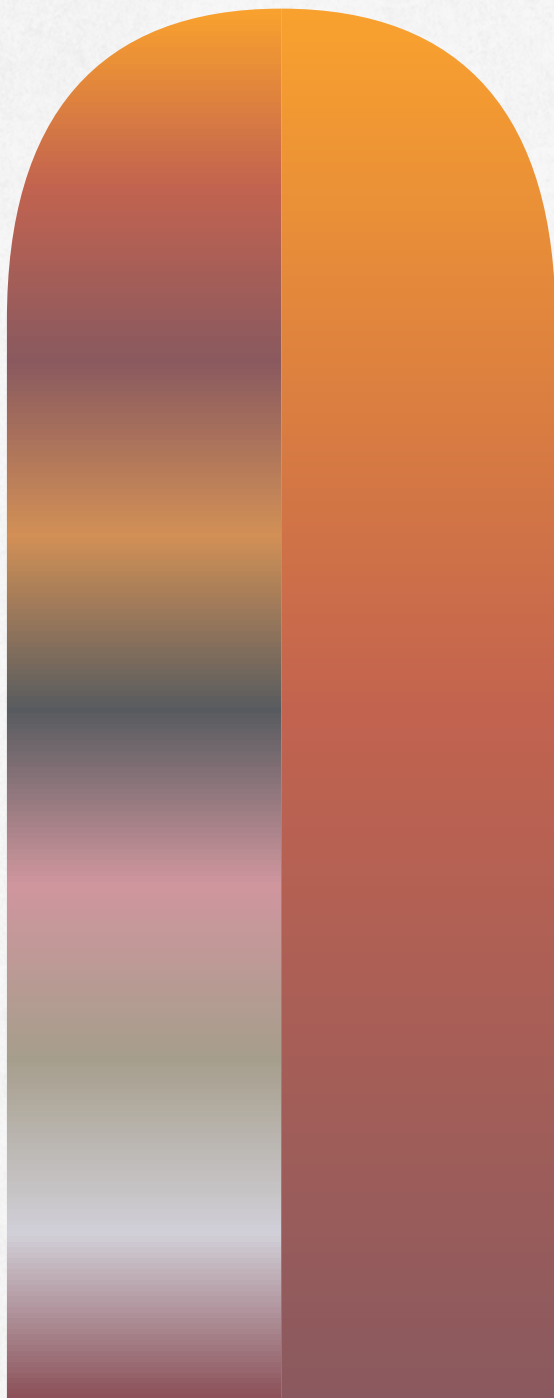
TOXIC BLESSING

ORACLE SATURÉ

SATURATED ORACLE



Carson Teal
Protea
carsonteal.com
@carsonteal



Croisade Spéculative
Speculative Crusade

3



Thème 3 : Croisade Spéculative

Il nous aura fallu des dizaines de milliers d'années pour coloniser la Terre. Pour poser notre marque sur chaque centimètre carré. Sur les mers. Dans les airs. De quoi enfin nous satisfaire? Non. Bien sûr que non. L'insatisfaction est notre moteur. Et la promesse de notre perte.

Alors, nous nous sommes battus. Pour posséder ces centimètres carrés. Comme des enfants incapables de partager. Nous avons regardé dans le ciel de nouveaux espaces à conquérir. Nous avons détruit ou racheté des empires économiques. Nous avons voulu répandre notre religion. Notre économie. Notre politique. Notre culture. Nos entreprises, nos films, nos croyances. Nous voulons que chacun partage nos certitudes.

Des millénaires que nous nous tuons, nous affamons, nous torturons, nous méprisons. Parce que l'autre à tort. Et que moi j'ai raison. Et que l'autre pense pareil.

C'est une croisade permanente. Une évangélisation mondiale. Parce que l'objectif est que nous soyons tous d'accord. Et pour cela, le plus simple, et que nous pensions tous pareil. Et tant pis si l'existence, partout, n'est que diversité, complexité, contradictions. Tant pis. Parce que nous sommes au-dessus de l'existence. Nous sommes l'ordre. Nous voulons un monde bien rangé. Ordonné. Et tant pis si c'est un cercueil.

"Une époque heureuse, c'est l'unanime capitulation."
Jean Giraudoux

Theme 3 : Speculative Crusade

It took us tens of thousands of years to colonize the Earth—to stamp our mark on every square inch, on the seas, in the air. Enough at last to satisfy us? No. Of course not. Dissatisfaction is our engine—and the promise of our downfall.

So we fought, to possess those square centimeters, like children unable to share. We looked to the sky for new territories to conquer. We destroyed or bought up economic empires. We sought to spread our religion, our economy, our politics, our culture—our companies, our films, our beliefs. We want everyone to share our certainties. For millennia we have killed, starved, tortured, despised—because the other is wrong, I am right, and the other thinks exactly the same.

It is a permanent crusade, a global evangelization. The goal: that we all agree. The simplest way: that we all think alike. Never mind that existence is diversity, complexity, contradiction. Never mind. We place ourselves above existence. We are order. We want a neatly arranged world—ordered—even if it is a coffin.

"A happy age is unanimous capitulation."
Jean Giraudoux



AI generated By 2G2LParis

Vaarten Ceulemans
'Dog#5', 2021, wood (pear)
maartenceulemans.be
@maarten.ceulemans



Paolo Canevari
Shibari, 2006, inner tube, rope
@paolo_canevari



Artashes Sardarian, Kathrin Marchenko

"Whispers of Time: Butterfly Mask V", blending embroidery with sculptural form to create a strikingly expressive work. 2025
@artashes_sardarian, @kathrin_marchenko



Emilie Fruergaard

Design proposal for a project 'Construct, Deconstruct and Reconstruct' January 2025, Denmark, Bornholm, Stoneware and wood
@emi_terr



Chiffon Thomas

Untitled, 2024, steel rods, stained glass, silicone, embroidery thread
chiffonthomas.com
@c.chronicles



Matt Wedel, Photo by Jeff McLane.
Fruit Landscape, 2017, stoneware. © Matt Wedel. Courtesy of L.A.
Louver, Venice, CA,
mattwedel.com, @mattwedel

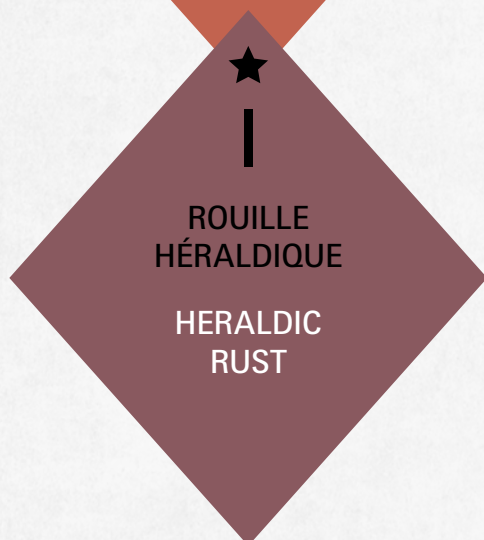
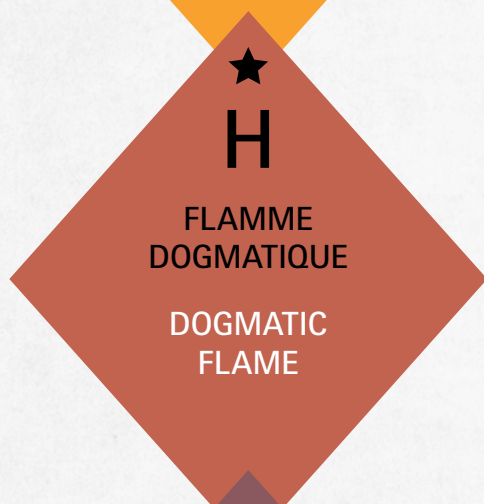


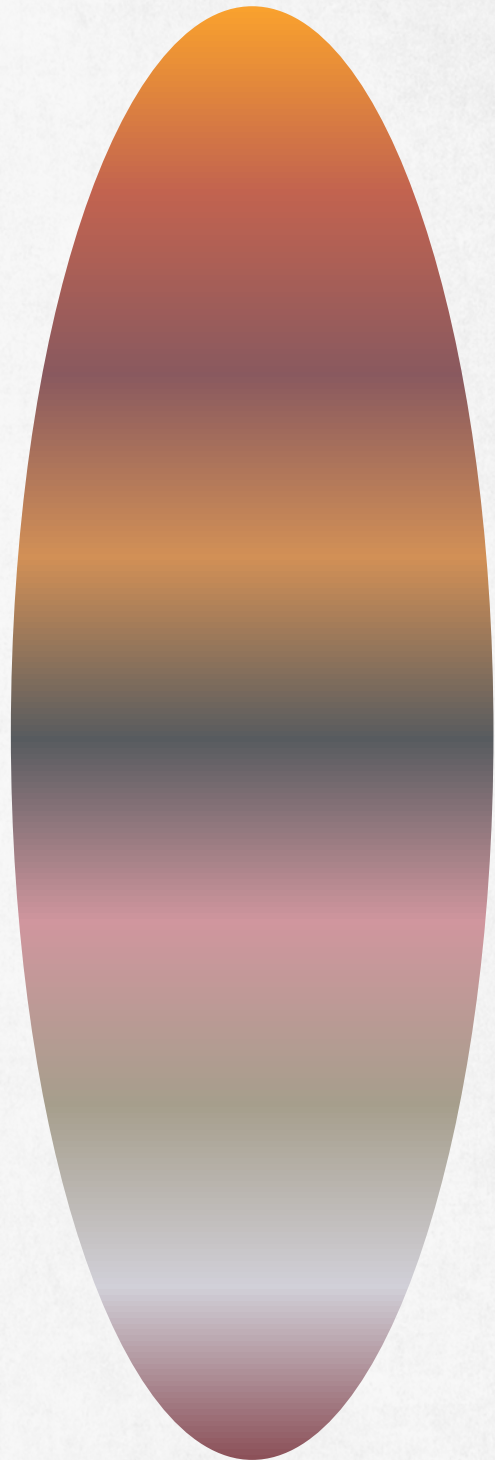
Pia Hinz
Cones, Stained-glass, 2024
piahinz.com
@piahinzpiahinz



Enigmatriz
Bull
enigmatriz.com
@enigmatriz









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COQUILLE SPECTRALE
SPECTRAL SHELL



Julia Crook
'Turbulent' Detail. Stitched Textiles
juliacrook.co.uk
@juliacrooktextiles

LANGAGE FERTILE
FERTILE LANGUAGE



Curtain Mytilula by hors-studio X Cécile Feilchenfeldt
Photo by Aurélie Cenno
hors-studio.fr, cecilefeilchenfeldt.com
@hors_studio, @cecilefeilchenfeldt

AUTOPSIE BRODÉE
EMBROIDERED AUTOPSY



Juli About
A mes soeurs
@juli_about

TISSU MUSCULAIRE
MUSCLE TISSUE



Niina Kratz
A red temptation
@niinakratz



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STALAGMITE AUTOMNALE
AUTUMNAL STALAGMITE



AI generated By 2G2LParis



PELAGE FETAL
FETAL FUR



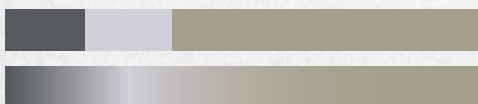
AI generated By 2G2LParis



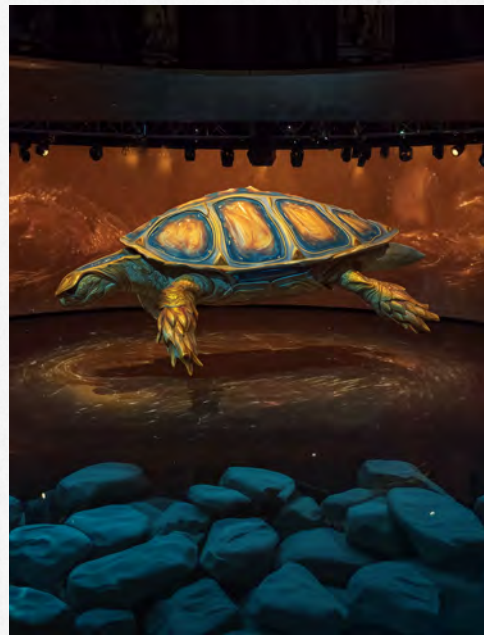
ENVELOPPE MYTHOLOGIQUE
MYTHIC CASING



Zachary Miller
millerstoneworks.com, @millerstoneworks



AVENTURE AMBRÉE
AMBER ADVENTURE



AI generated By 2G2LParis



Vaarten Ceulemans
'Dog#5', 2021, wood (pear)
maartenceulemans.be
@maarten.ceulemans

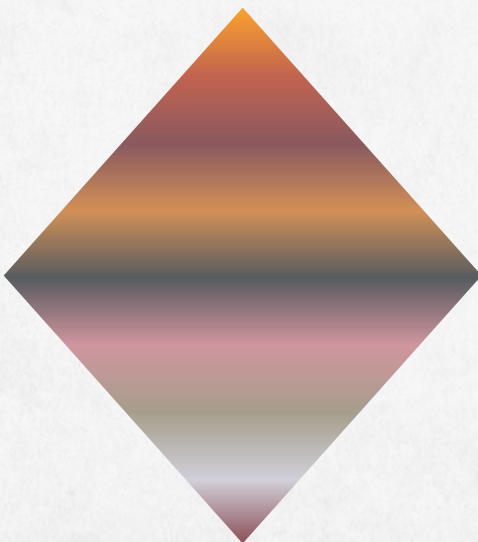


AI generated By 2G2LParis

Paolo Canevari
Shibari, 2006, inner tube, rope
@paolo_canevari



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Happytex Industrial and Trading (Hunan)
China
46% Linen
38% Cotton
16% Nylon



Keqiao Friend Textile (Shaoxing)
China
100% Polyester

Dorleone Fabrics
Turkiye
100% Polyester



Siyaram Silk Mills
India
72% Polyester
25% Viscose
3% Lycra

Hengdeng Trading (Shaoxing)
China
100% Viscose



Bey-Han Textile
Turkiye
99% Organic Cotton
1% Elastane

Artashes Sardarian, Kathrin Marchenko
"Whispers of Time: Butterfly Mask V", blending embroidery with
sculptural form to create a strikingly expressive work. 2025
@artashes_sardarian, @kathrin_marchenko

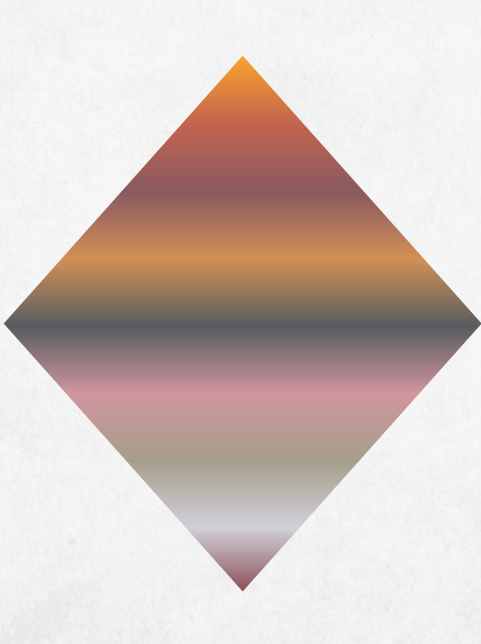


AI generated By 2G2LParis

Emilie Fruergaard
Design proposal for a project 'Construct, Deconstruct and Reconstruct'
January 2025, Denmark, Bornholm, Stoneware and wood
@emi_lerrrr



AI generated By 2G2LParis



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Shulami Textile (Shaoxing)
China
75% Viscose
15% Linen
10% Cotton



Sahsa Tekstil
Türkiye
76,45% Polyester
23,55% Acetate

Silkipek Tekstil
Türkiye
53,4% Polyester, 21,9% Cotton
15,5% Metallic
9,2% Polyamide



Linsha Industrial (Shanghai)
China
55% Linen
45% Cotton

Mackeen Imp & Exp (Shaoxing)
China
95% Cotton
5% Polyester



Tongling Linen Group
China
92% Linen
8% Polyester

Matt Wedel, Photo by Jeff McLane.
Fruit Landscape, 2017, stoneware. © Matt Wedel. Courtesy of L.A.
Louver, Venice, CA.
mattwedel.com, @mattwedel

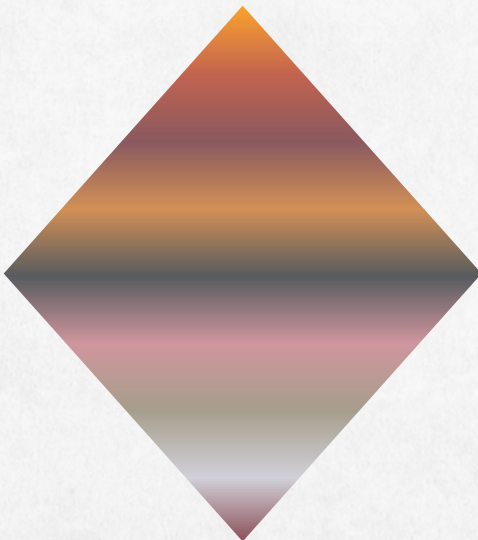


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Pia Hinz
Cones, Stained-glass, 2024
piahinz.com
@piahinzpiahinz

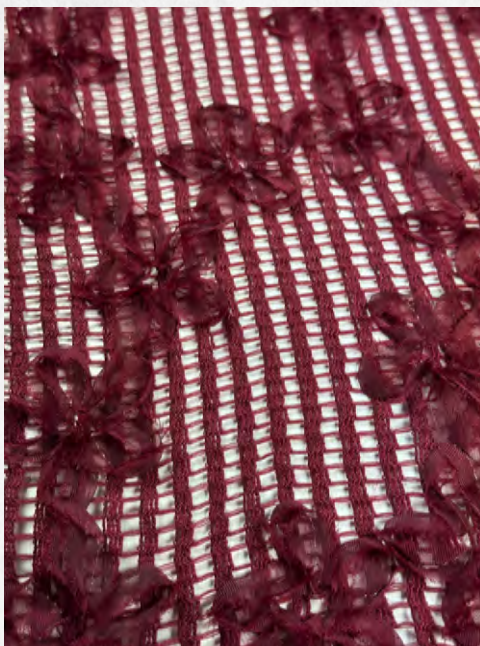


AI generated By 2G2LParis



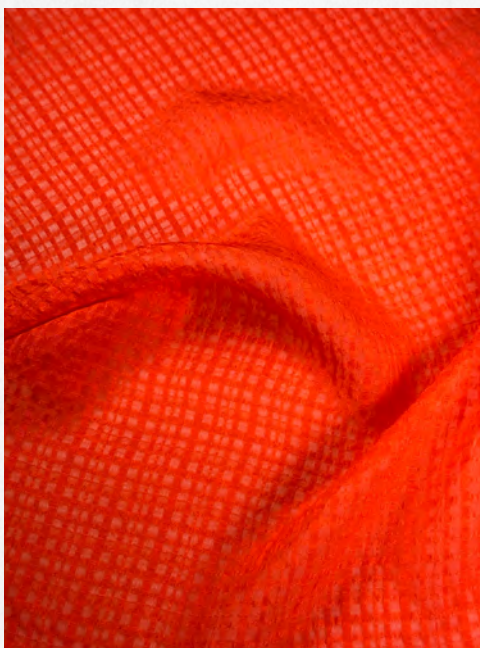
AI generated By 2G2LParis

Yayu Textile (Shaoxing)
China
73% Polyester
25% Cotton
2% Spandex



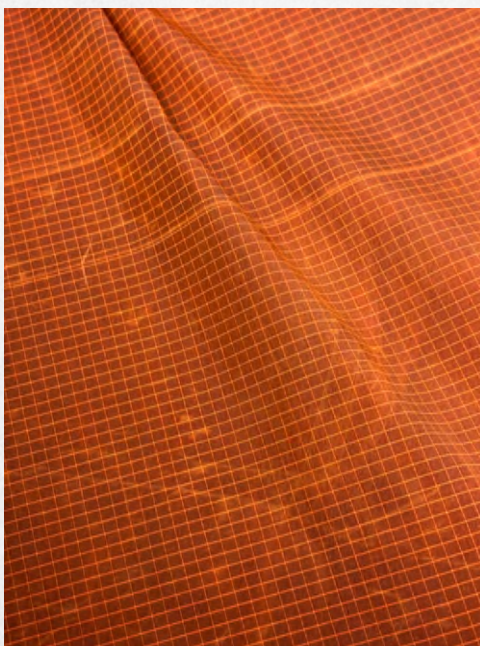
Jiuya Silk (Suzhou)
China
100% Polyester

Silkpride Textile (Huzhou)
China
100% Silk



Tianying Linen
China
100% Linen

Huaxiang Textile Trading (Kunshan City)
China
100% Nylon



Scaler Textile (Shaoxing Keqiao)
China
60% Cotton
32% Polyester
8% Linen

Enigmatriz
Bull
enigmatriz.com
@enigmatriz



AI generated By 2G2LParis

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Chiffon Thomas
Untitled, 2024, steel rods, stained glass, silicone, embroidery thread
chiffonthomas.com
@c.chronicles



Future Fabric
Türkiye
78% PI
20% Viscose
2% Elastane



Koltuksuz Tekstil
Türkiye
80% Tencel
20% Polyester

Jiangman Textile (Shaoxing Keqiao)
China
100% Polyester



Ziqi Textile (Shaoxing)
China
72% Polyester
26% Cotton
2% Elastane

Soylu Knitted Fabric
Türkiye
95% Polyester
5% Elastane



Dongyi Group (Hunan)
China
83% Cotton
17% Linen

SABLE MESSIANIQUE

MESSIANIC SAND

ORDRE DÉROUTÉ

DERAILED ORDER

DOGME SYNTHÉTIQUE

SYNTHETIC DOGMA

ORACLE ARMÉ

ARMED ORACLE

CULTE DYSTOPIQUE

DYSTOPIAN CULT

CROIX FRACTALE

FRACTAL CROSS

ANIMAUX THÉORIQUES

THEORETICAL ANIMALS

VOILE ORACULAIRE

ORACULAR VEIL

CODEX FINANCIER

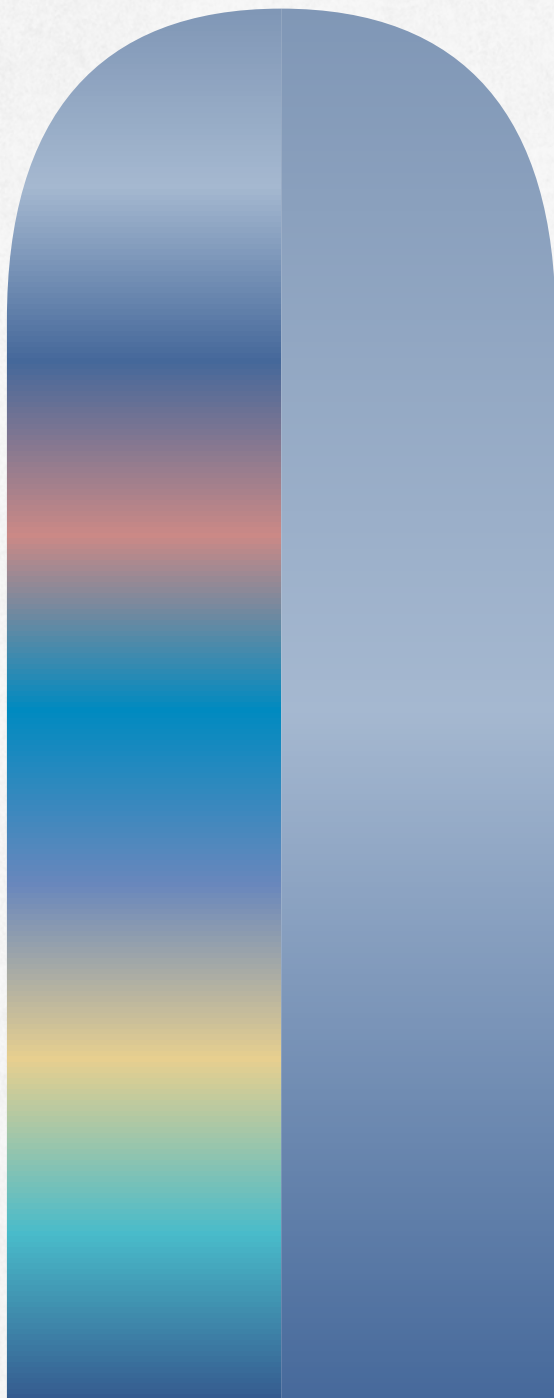
FINANCIAL CODEX

DOCTRINE LOCALE

LOCAL DOCTRINE



AI generated By 2G2LParis



Data Inquisition

Data Inquisition

4



Thème 4 : Data Inquisition

Tous suspects. Le grand œil est de retour. Sauron n'a qu'à bien se tenir. Chaque comportement, chaque spécificité, chaque bizarrerie est scrutée. La moindre déviance et la sentence tombe : sorcellerie. Au bâcher. Et l'inquisition est partout. Finis l'intimité, le secret. La délation encouragée. La meute est lancée. Il n'y a qu'une façon de bien penser. L'inquisiteur le faisait au nom de Dieu. Mais qui connaît la volonté de Dieu? L'inquisiteur justement. Pratique. Rien n'a changé. Le dogme est toujours aussi flou. La loi unique est tacite : il ne faut pas dépasser. Rester bien en rang.

Et qu'importe si la loi te permet de jurer, de blasphémer, de nudité. Non, il faut censurer. On attend de toi la discrétion. Qu'aucune tête

ne dépasse. Qu'aucune pensée ne déborde. C'est à ce prix que la société vit en sécurité. Ses élites en tout cas. Pour les autres... Notre histoire a bien essayé de nous prévenir. Mais, pas le temps de regarder en arrière. Ou de lire nos romans. Pardon Orwell, Atwood, Huxley. Désolé Burgess, Bradbury, Wells. Il fallait nous dire qu'il ne s'agissait pas de fictions, mais d'avertissements. Nous n'avons pas voulu voir.

"A l'origine, avant qu'on soit accusé de voyager dans le temps et tous ces délires, on faisait juste les blagues les plus folles possible. Et il se trouve que le monde est devenu tellement dingue, que nos idées les plus absurdes ont fini par se réaliser."

Matt Groening

Theme 4 : Data Inquisition

Everyone's a suspect. The great eye is back. Sauron has nothing on this. Every behavior, every peculiarity, every oddity is scrutinized. The slightest deviance and the verdict falls: witchcraft. To the stake. And the inquisition is everywhere. Privacy and secrecy are over. Informing is encouraged. The pack is unleashed. There is only one right way to think. The inquisitor did it in God's name. But who knows God's will? The inquisitor, of course. Convenient. Nothing has changed. The dogma stays vague. The single, tacit law: don't stick out. Stay in line.

Never mind if the law allows swearing, blasphemy, nudity. No—you must censor. Discretion is demanded. No head above the parapet. No thought

spilling over. That's the price of society's "safety"—at least for its elites. For the rest... History tried to warn us. But no time to look back, or to read our novels. Sorry, Orwell, Atwood, Huxley. Sorry, Burgess, Bradbury, Wells. You should have told us they weren't fictions but warnings. We refused to see.

"At the beginning—before we were accused of time travel and all that nonsense—we were just making the craziest jokes we could. And the world got so insane that our most absurd ideas ended up coming true."

Matt Groening



Flora Manon Lechner
Stamen Light (2025) by Flora Lechner,
floralechner.com
[@flora_manon](https://www.instagram.com/flora_manon)

Matt Wedel, photo by Jeff McLane
Flower Tree, 2015, ceramic
© Matt Wedel. Courtesy of L.A. Louver, Venice, CA.
mattwedel.com, @mattwedel



Alfhild Kulper
Photo by Fabian Landeweew
alfhildkulper.com, natasjaalers.nl, rademakersgallery.com
@alfiesfuzzyfriends, @natasja_alers, @rademakersgallery



Copyright @Vipoo Srivilasa
Indigo Anthelia, Bronze with patina colour
vipoo.com
@VipooArt



Mati Sipiora
Comet Lamp, 2024, photo by Mila Lapko
matisipiora.com
@mati.sipiora



Arch-Exist Photography
Sino-French Science Park Church | Shanghai Dachuan Architects
arch-exist.com
@archexist

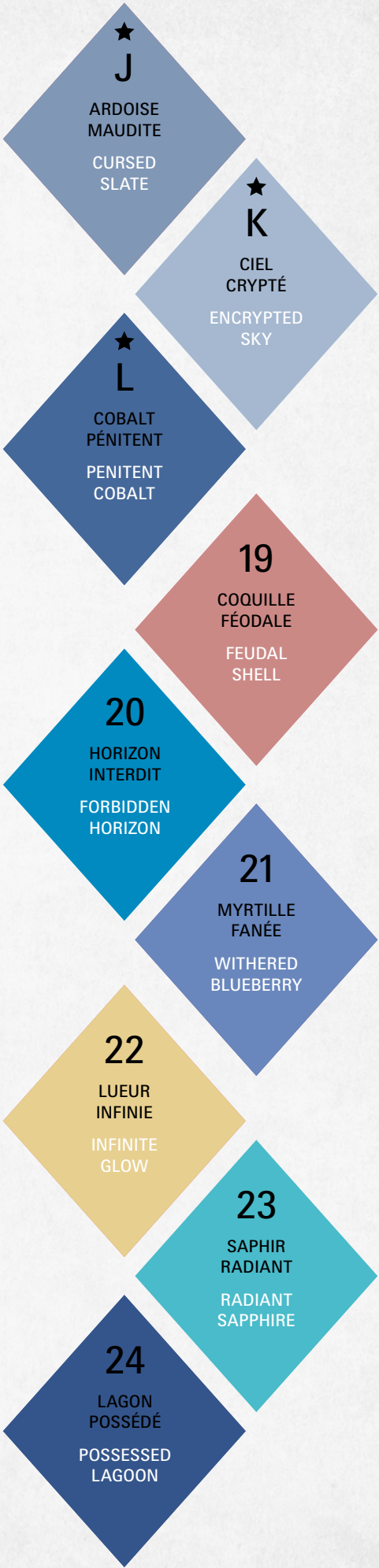
François Dufeil, photo by Salim Santa Lucia
Detail of the sculpture "Thermosiphon"
francoisdufeil.com
@francois_dufeil

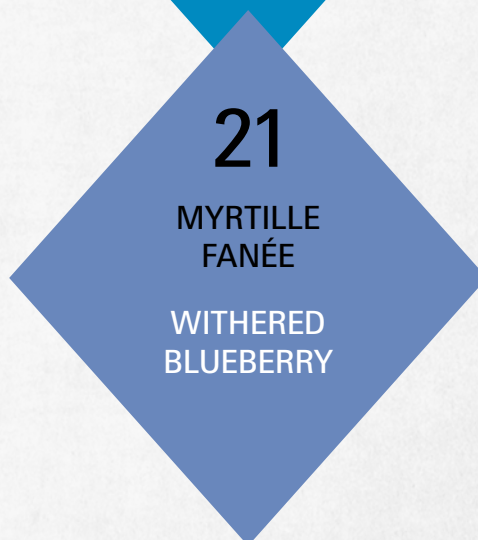
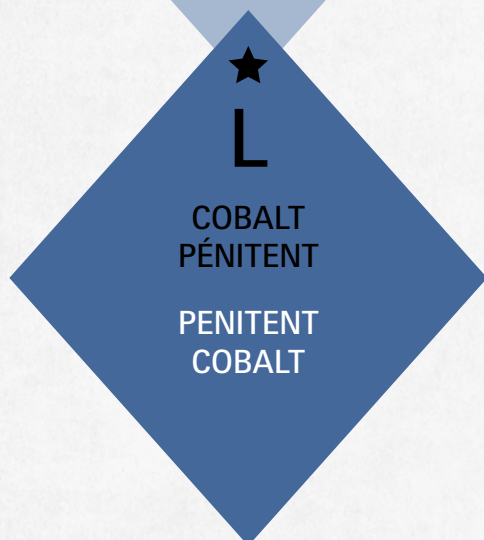
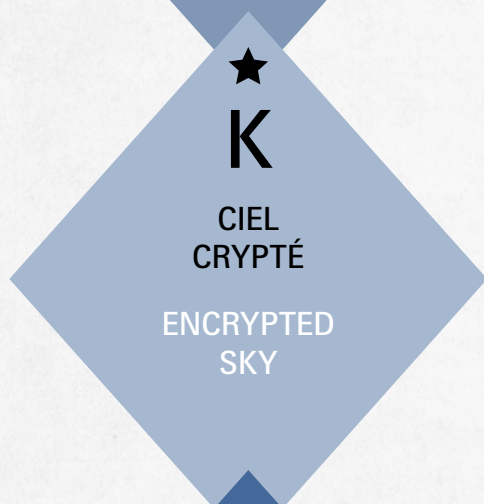
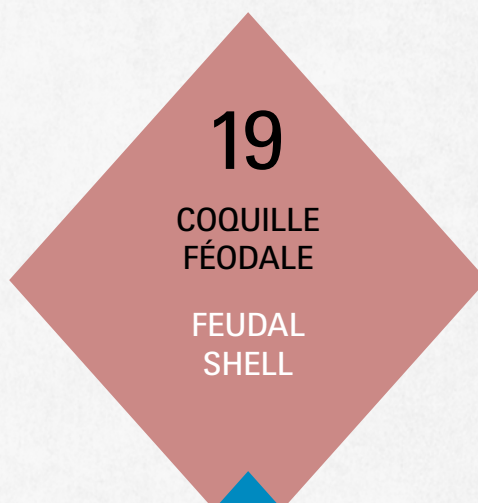
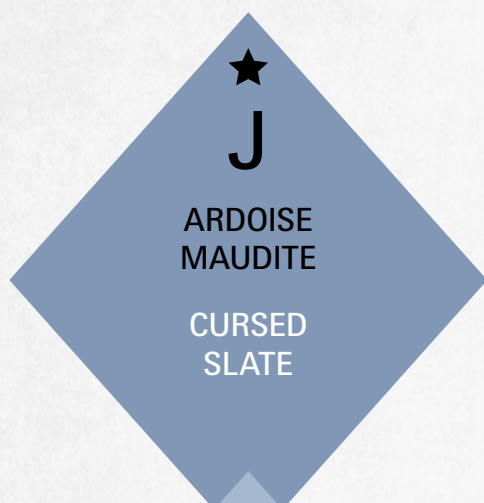


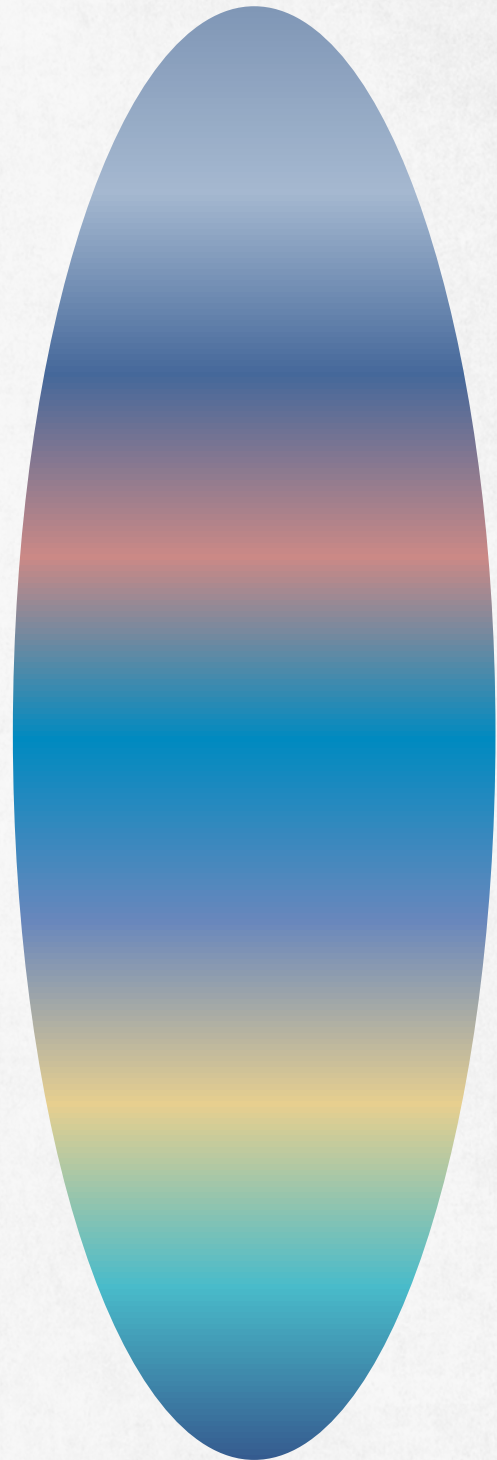
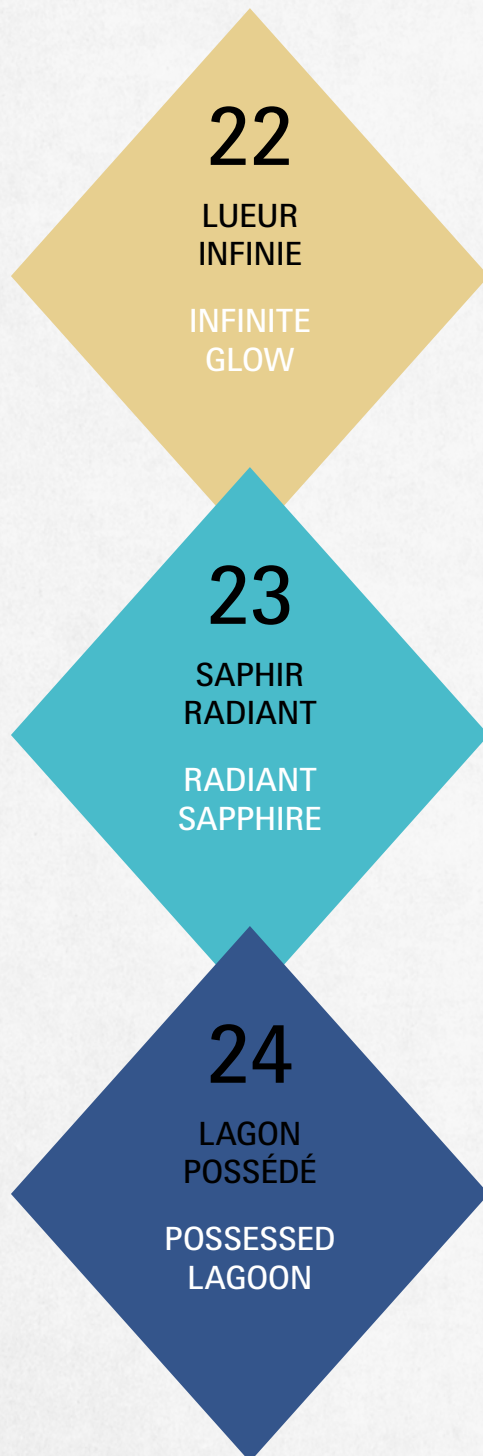
Andrea Samory
"Chimera 1.10", 2025, polylactic acid, resin, expanded polyurethane,
lacquer, pigments
andreasamory.com, @andrea.samory



Violeta Maya, Miedo a lo desconocido, 2024
Wood, acrylic on silk. Photo by the Nicelle
Beauchene Gallery, NY, USA.
@violetamaya_



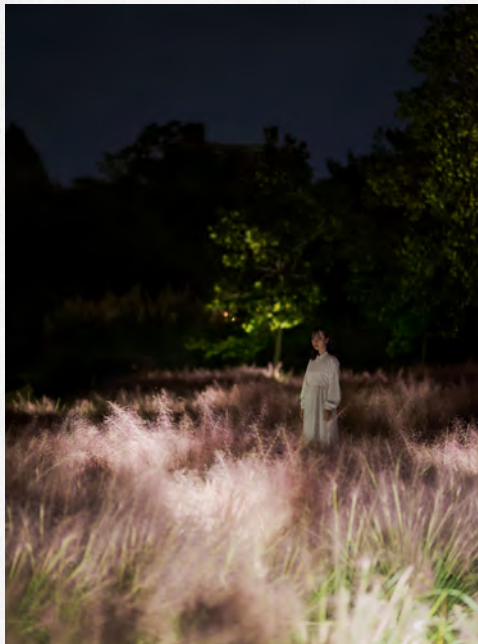






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PRAIRIE SCINTILLANTE
SHIMMERING PRAIRIE



TeamLab
Field of Light Color - Muhlenbergia capillaris, 2022,
Interactive Digitized Nature, Sound: Hideaki Ta-
kahashi © teamLab, courtesy Pace Gallery.
teamLab, Exhibition view of teamLab Botanical
Garden Osaka, 2022, Nagai Botanical Garden, Osaka
© teamLab, Courtesy Pace Gallery
teamlab.art, @teamlab

RÉSERVOIR ÉMAILLÉ
ENAMELED RESERVOIR



Gabriela Piwar
"Tributary", 2024, glazed ceramics, metal
presented in The Center of Polish Sculpture in
Orońsko, Poland
gabrielapiwar.com, @idziegabi

TRESSAGE PRÉCIEUX
PRECIOUS BRAIDING



AI generated By 2G2LParis

COUCHE SUBTILE
SUBTLE LAYER



Erin Zhao
erinzhao.com
@erinzhaoart



AI generated By 2G2LParis

CIRE GLACIALE
ICY WAX



Sara Suppan, droop Candle, Oil on canvas, 2024
sarasuppan.com, @sarasuppan



ÉCLAIR CÉLESTE
CELESTIAL LIGHTNING



AI generated By 2G2LParis



CRÉPUSCULE EVANESCENT
EVANESCENT TWILIGHT



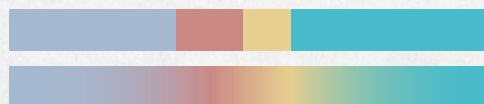
Jurek Wajdowicz ©, "The pictures, real or invented,
that stay with us when we close our eyes", 2020
EWS-gallery.com, @Jurek_Wajdowicz



ENVOLEE AZUR
AZURE FLIGHT



AI generated By 2G2LParis



Matt Wedel, photo by Jeff McLane
Flower Tree, 2015, ceramic
© Matt Wedel. Courtesy of L.A. Louver, Venice, CA.
mattwedel.com, @mattwedel

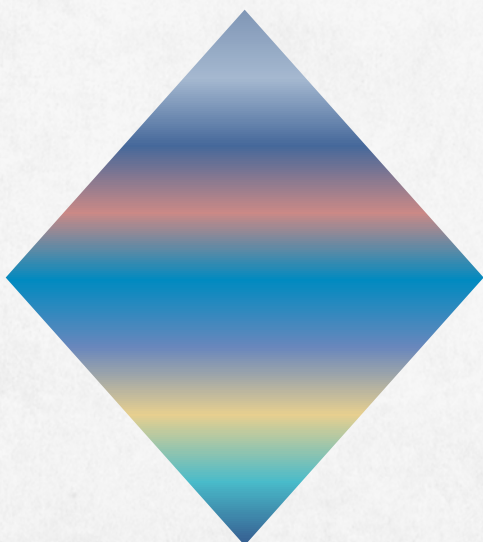


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Alfhild Kulper
Photo by Fabian Landeweew
alfhildkulper.com, natasjaalers.nl, rademakersgallery.com
@alfhildfuzzyfriends, @natasja_alers, @rademakersgallery



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AI generated By 2G2LParis

Daya Textile
China
67% Tencel
33% Polyester



Akdem Tekstil
Türkiye
100% Cotton

Sahsa Tekstil
Türkiye
90,35% Polyester
9,65% Metallic



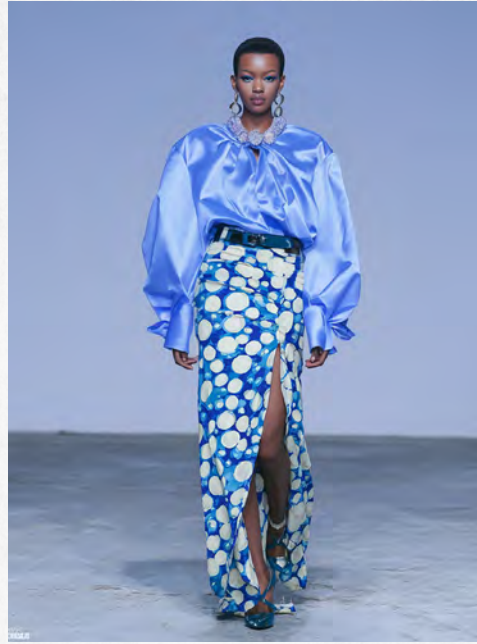
Happytex Industrial and Trading (Hunan)
China
100% Linen

Tex Dream
The Republic of Korea
90,35% Polyester
9,65% Metallic



Yun Yao Imp & Exp
(Shaoxing)
China
50% Tencel, 30% Cotton
20% Polyester

Copyright @Vipoo Srivilasa
Indigo Anthelia, Bronze with patina colour
vipoo.com
@VipooArt

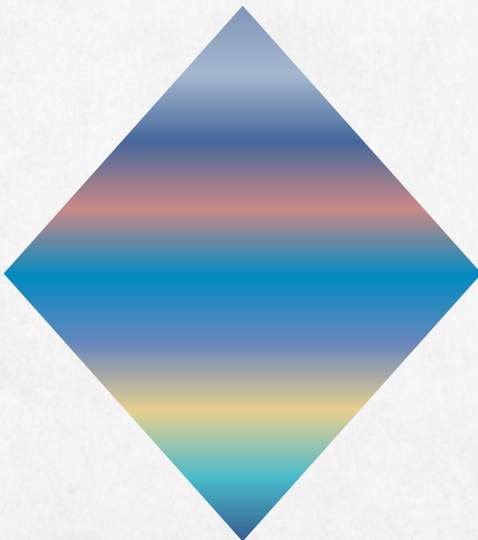


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Mati Sipiara
Comet Lamp, 2024, photo by Mila Lapko
matisipiara.com
@mati.sipiara



AI generated By 2G2LParis



AI generated By 2G2LParis

Hoshin Textile
The Republic of Korea
100% Polyester



Emateks Yün Iplik
Türkiye
58% Cotton, 25% Viscose
15% Linen
2% Elastane

Lanhua Textile
China
50% Polyester
50% Wool



Baeksan Jacquard
The Republic of Korea
73% Polyester
27% Viscose

Anhui Yuhua Textile
China
87% Linen
13% Nylon

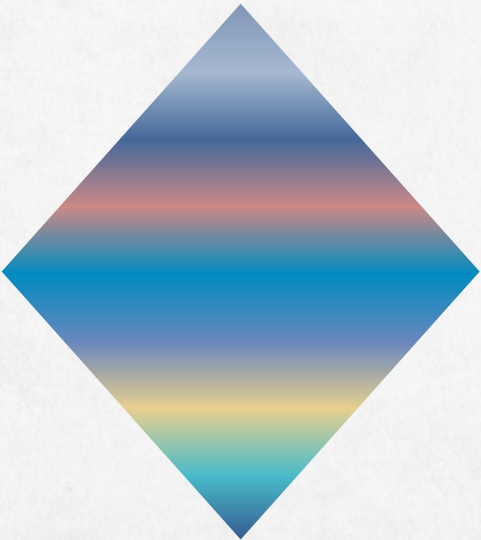


Manduo Imp & Exp (Shaoxing)
China
90% Polyester, 6% Cotton
3% Viscose
1% Elastane

François Dufeil, photo by Salim Santa Lucia
Detail of the sculpture "Thermosiphon"
francoisdufeil.com
@francois_dufeil



Andrea Samory
"Chimera 1,10", 2025, polylactic acid, resin, expanded polyurethane,
lacquer, pigments
andreasamory.com, @andrea.samory



AI generated By 2G2LParis



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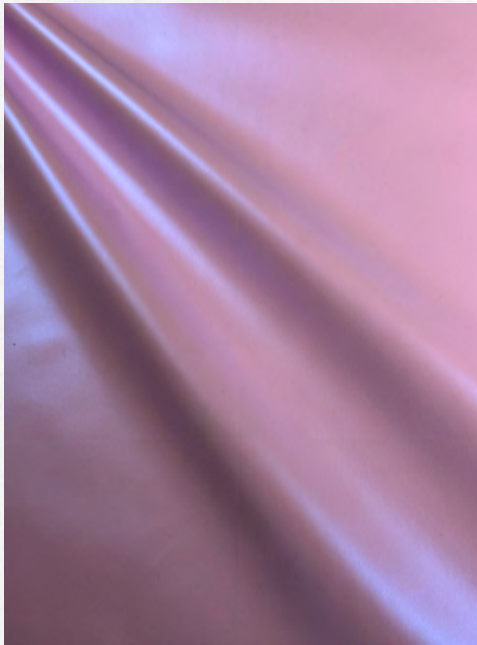
AI generated By 2G2LParis

Mazidekel Silk (Wujiang)
China
100% Recycled Polyamide



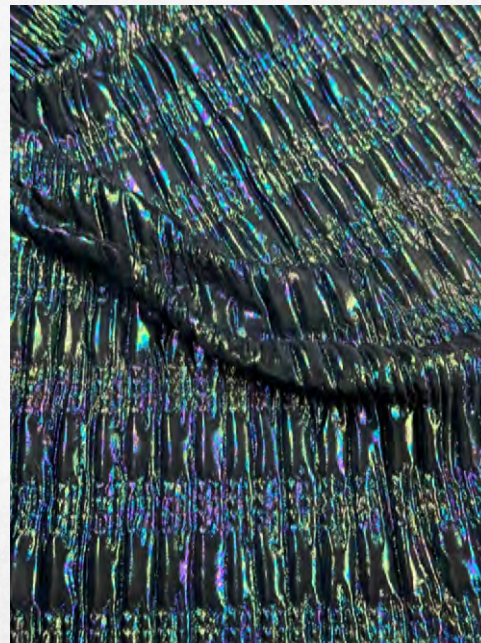
Vega International (Wenzhou)
China
Face 100% PU
Back 100% Nylon

Yunsuo Textile (Shaoxing)
China
50% Polyester
50% PU



Leson Imp & Exp (Zhejiang)
China
100% Polyester

Qifei Textile (Shaoxing)
China
100% Polyester



MJ Youna(Wenzhou)
The Republic of Korea
100% Polyester

Violeta Maya, Miedo a lo desconocido, 2024
Wood, acrylic on silk. Photo by the Nicelle
Beauchene Gallery, NY, USA.
@violetamaya_



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Arch-Exist Photography
Sino-french Science Park Church | Shanghai Dachuan Architects
arch-exist.com
@archexist



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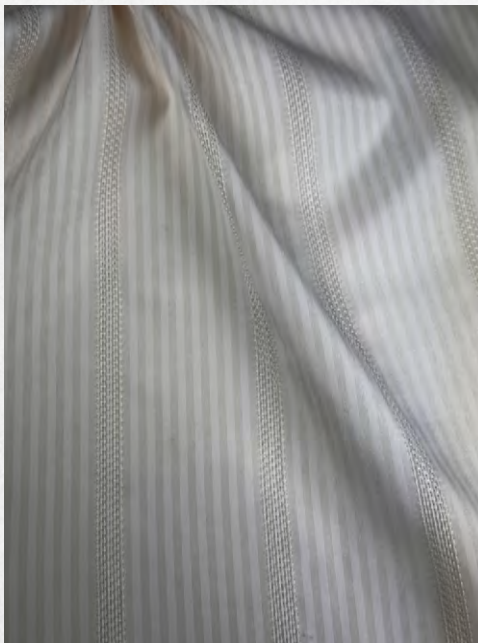
Hefeng Imp. & Exp (Shaoxing)
China
60% Linen
40% Cotton



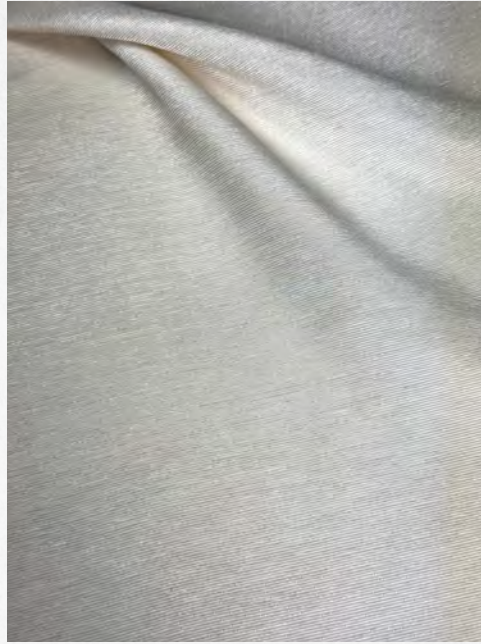
Visionland
China
100% Cotton



Yubao Textile (Wujiang)
China
100% Polyester



JK Tex
Republic of Korea
78% Viscose
22% Polyester



Istanbul Chamber of Commerce
Türkiye
100% Cotton



Longda Linen Textile (Taizhou)
China
100% Linen



AZUR VIRTUEL

VIRTUAL AZURE

COBALT PÉNITENT

PENITENT COBALT

SERVEUR IMMERGÉ

SUBMERGED SERVER

OCÉAN RÉVÉLÉ

REVEALED OCEAN

LOTUS MAGNÉTIQUE

MAGNETIC LOTUS

BLEU SPHÉRIQUE

SPHERICAL BLUE

CIEL CRYPTÉ

ENCRYPTED SKY

SOURCE MONOCHROME

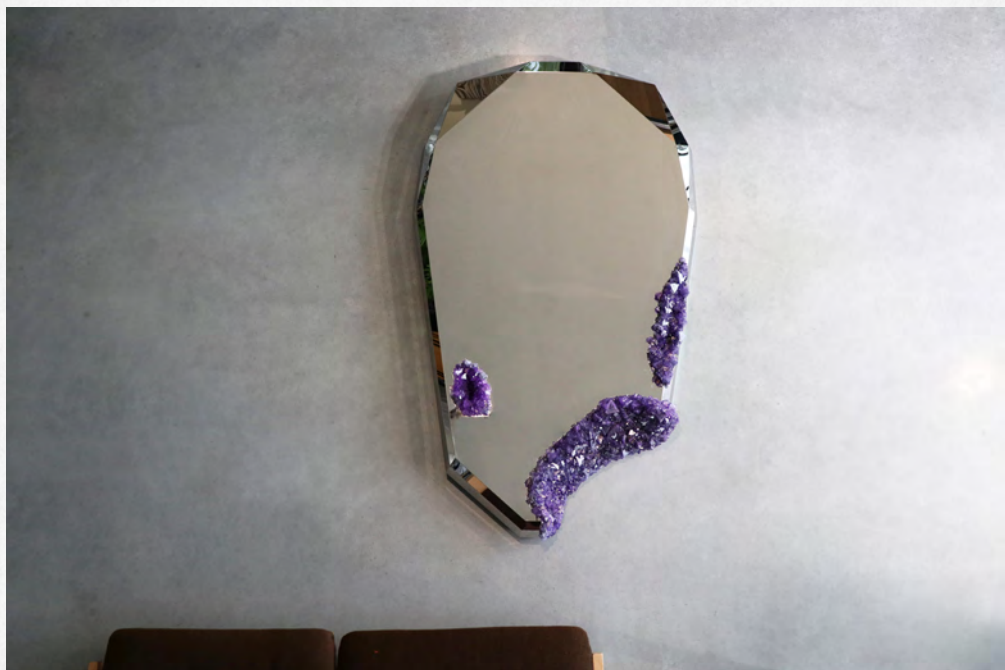
MONOCHROME SOURCE

DATA OPALINE

OPALINE DATA

HORIZON CODÉ

CODED HORIZON



Atelier Mark Sturkenboom
Once upon a time
marksturkenboom.com
[@marksturkenboom](https://www.instagram.com/marksturkenboom)

TRÈS MOYEN ÂGE

Printemps - Été 2027

Et après? Après notre Moyen Âge? Nous dirigeons-nous vers un nouveau siècle des Lumières? Une Renaissance? Ou l'humanité a-t-elle connu son apogée et redescend désormais vers ses origines? Le cataclysme écologique annoncé va-t-il nous replonger dans une civilisation archaïque? Allons-nous nous enfoncer dans la bêtise? Poursuivre la chute du quotient intellectuel de l'humanité? Un virus? Un crash technologique? Tant de dangers menacent.

Ou peut-être... Peut-être n'est-ce que le chant du cygne d'un temps révolu. L'ultime résistance de l'homme-bête. De l'homme-adolescent. Un soubresaut. Le spasme d'une parenthèse débile. En animal traqué, nous avons cherché la sécurité. Toujours plus. Mais il n'y a qu'un moyen de se préserver du danger. De tous les dangers. C'est de s'enfermer. Se cloisonner.

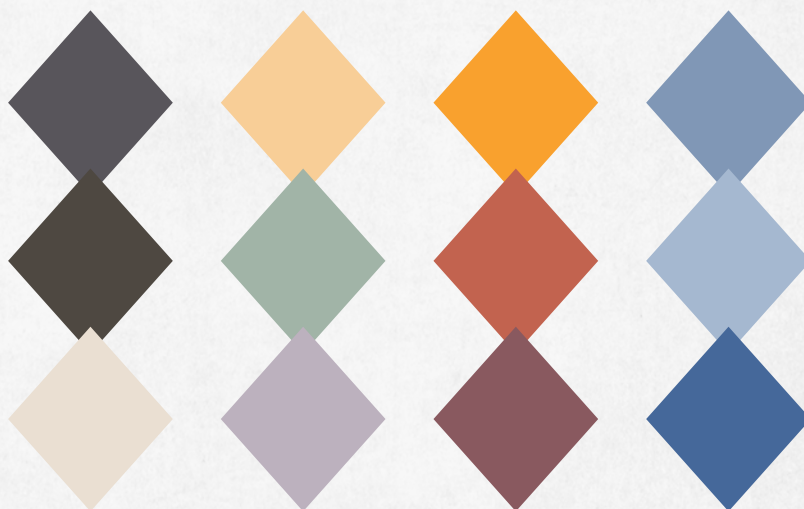
Alors, nous avons laissé à d'autres le soin de décider. Nous avons consommé sans bouger. Travailler sans quitter son canapé. Communiquer sans avoir à parler. Confier son intelligence à l'artificiel. En sécurité comme un oiseau en cage. Nous avons écouté nos mères : « Ne cours pas,

tu pourrais tomber. » Mais nous voulons tomber. Nous voulons courir, sentir le sang pulser, l'adrénaline affluer, l'air nous caresser. Il faut vivre et tomber. Il faut aimer et souffrir. Il faut essayer et se tromper.

Tendez l'oreille. N'entendez-vous pas? Ce frémissement? Ce trépignement? Cette lucidité grandissante. Comme des jambes prêtes à bondir. N'entendez-vous pas la révolution messire? Le peuple qui gronde? N'entendez-vous pas la soif de connaissance? Le besoin de décider? L'appétit de liberté et d'égalité?

Seule la peur maintient l'homme dans l'obscurité. Mais la peur ne dure jamais. L'enfant finit toujours par regarder sous le lit. Et n'y voit rien. Et sait. Sait qu'aucun danger ne vient de l'extérieur. Qu'il doit dompter son esprit. Alors l'enfant est un adulte. Qui marche droit dans la nuit. Parce que l'aube arrive toujours.

"Au milieu de l'hiver, j'ai découvert en moi un invincible été."
Albert Camus



VERY MIDDLE AGES

Spring - Summer 2027

And then what? After our Middle Ages? Are we heading toward a new Age of Enlightenment, a Renaissance? Or has humanity already peaked and begun its descent back to origins? Will the foretold ecological cataclysm cast us into an archaic civilization? Will we sink into stupidity, continue the drop in humanity's IQ? A virus? A technological crash? So many threats loom.

Or perhaps... it is only the swan song of a bygone time. The last resistance of the beast-man, the adolescent-man. A spasm. The twitch of a foolish interlude.

Like hunted animals we sought safety, ever more of it. There is only one way to avoid danger, all danger: to lock oneself in, to partition life.

So we let others decide. We consumed without moving. Worked without leaving the couch. Communicated without speaking. Entrusted our intelligence to the artificial. Safe as a bird in a cage.

We listened to our mothers: "Don't run, you might fall." But we want to fall. We want to run,

feel blood pound, adrenaline rush, the air stroke our skin. We must live, and fall. Love, and suffer. Try, and be wrong.

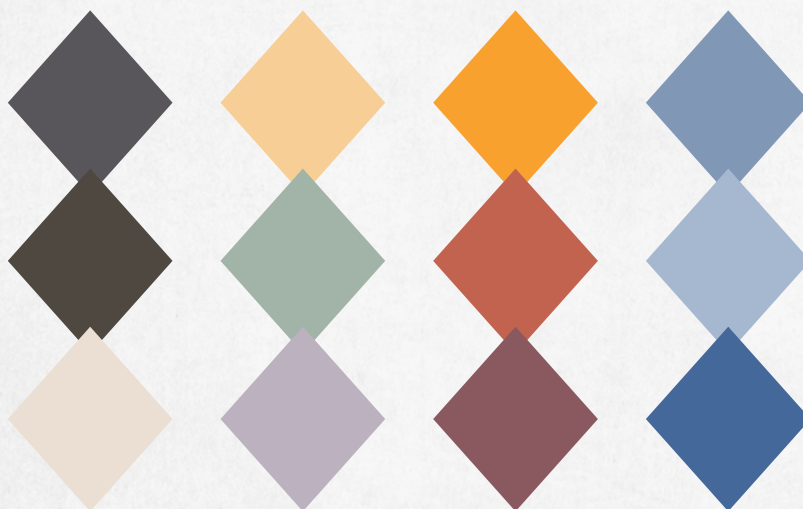
Listen. Don't you hear it? That tremor? That impatient stamping? That growing clarity, like legs about to spring.

Don't you hear the revolution, my lord? The people's rumble? The thirst for knowledge? The urge to decide? The appetite for freedom and equality?

Only fear keeps humanity in the dark. But fear never lasts. The child always ends up looking under the bed, and finds nothing. And knows. Knows no danger comes from outside; that the mind must be mastered. Then the child is an adult, walking straight through the night. Because dawn always comes.

*"In the midst of winter, I found there was,
within me, an invincible summer."*

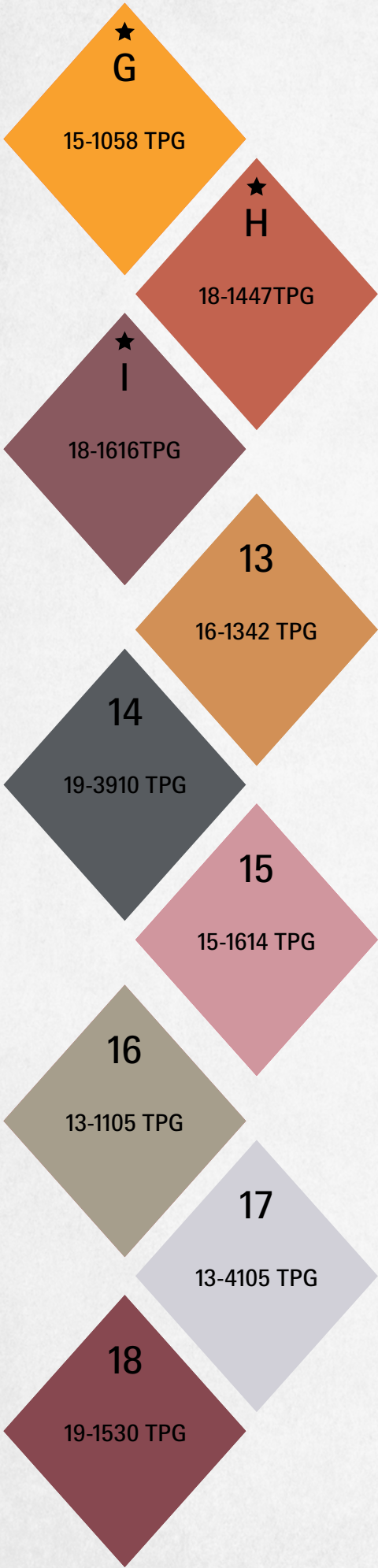
Albert Camus



résumé couleur 104 color summary

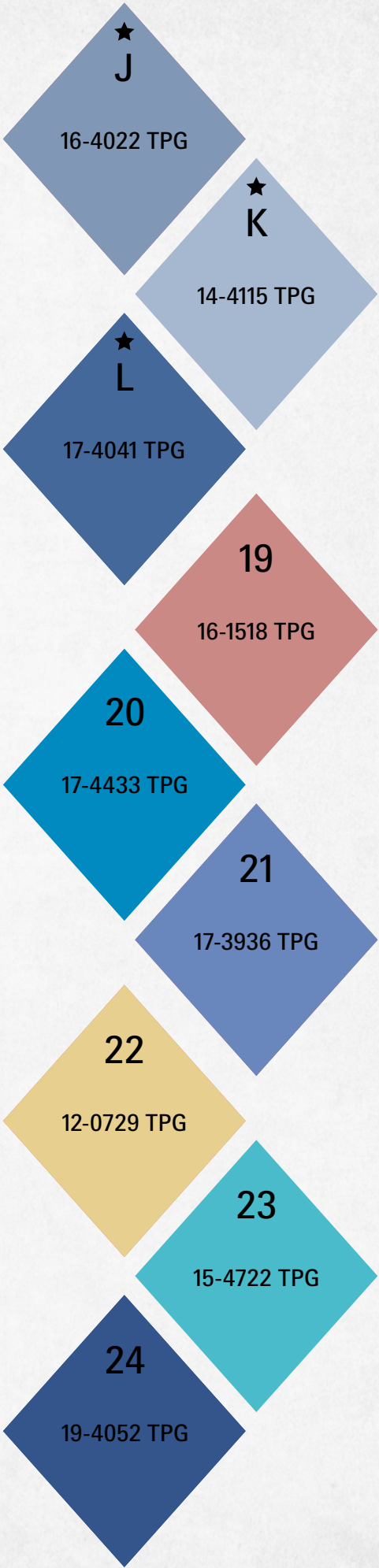


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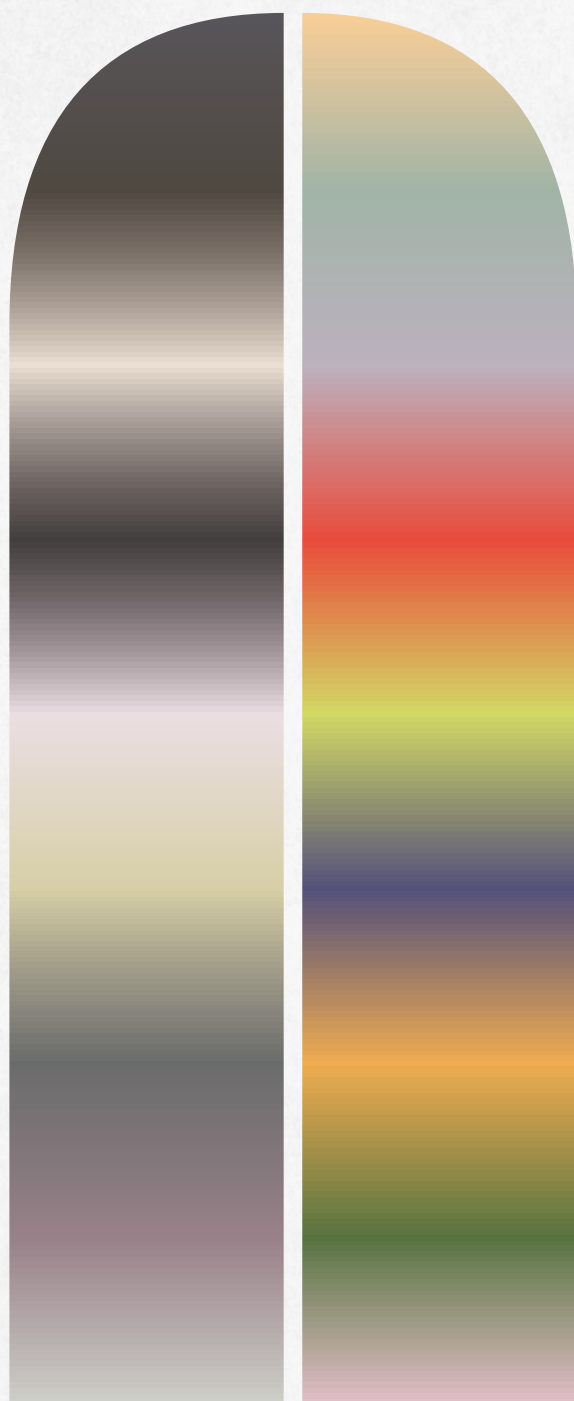
Theme 3
Speculative Crusade

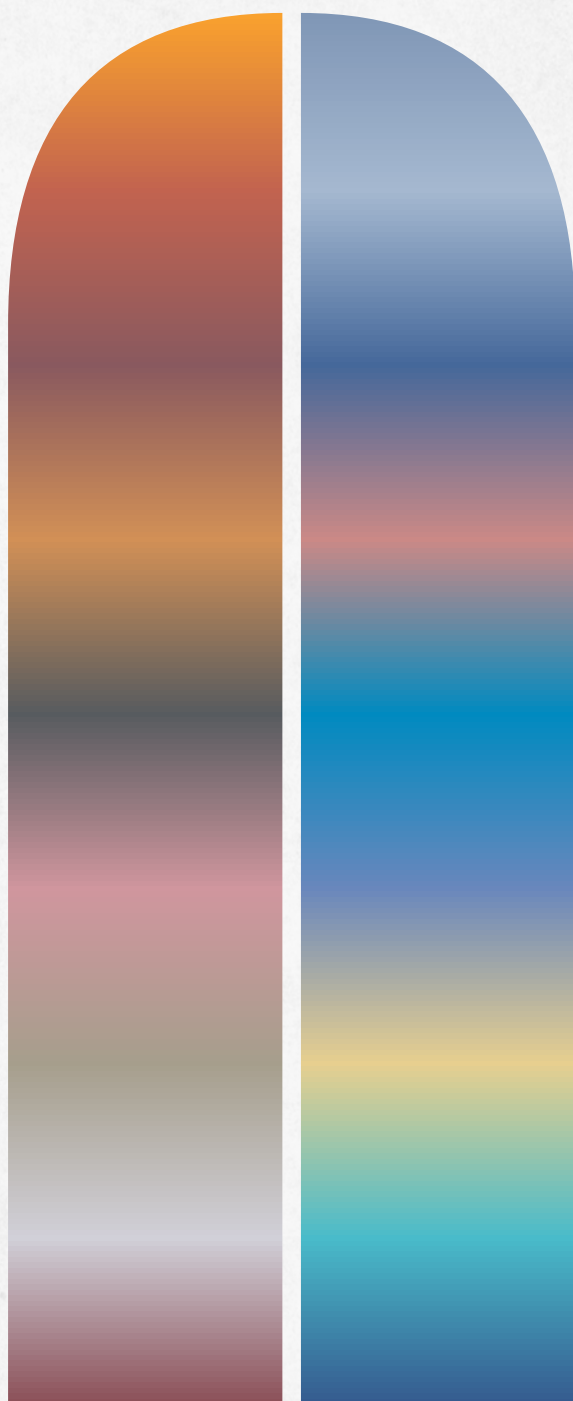
Thème 3
Croisade spéculative

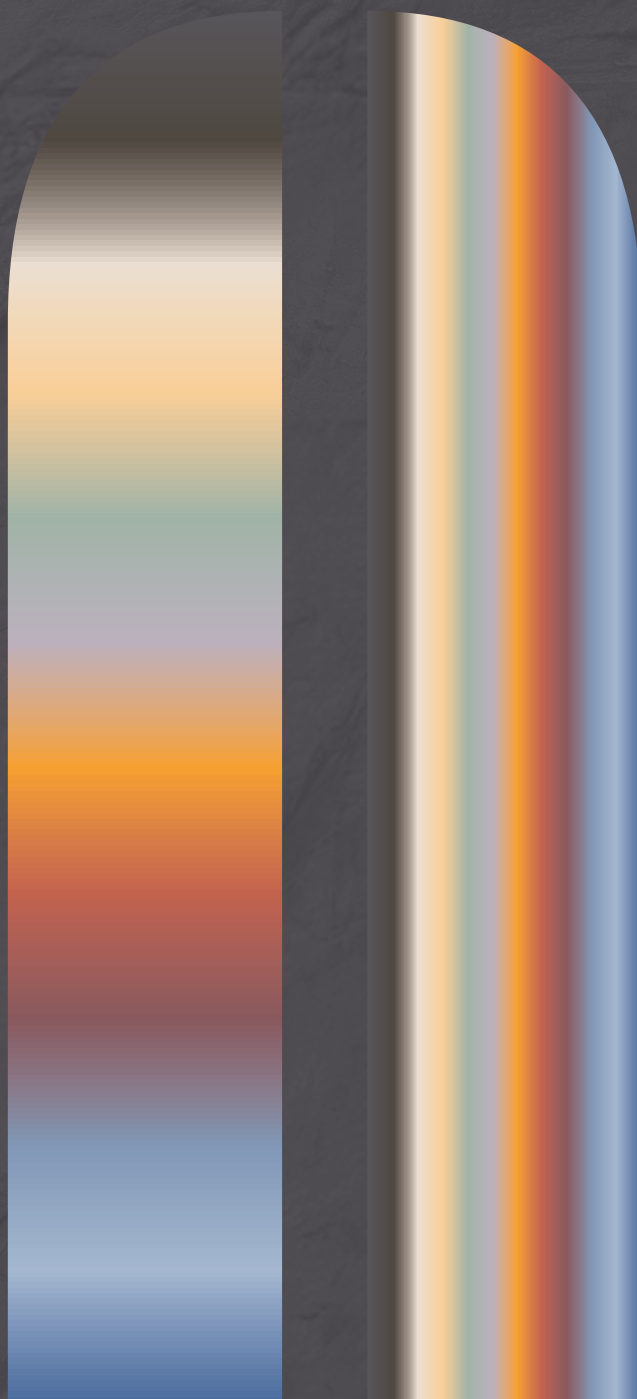


Theme 4
Data inquisition

Thème 4
Data inquisition







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