

Isabelle Bonjean

MEANWHILE

(after Daido)

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**Exhibition from 6 March to 4 April 2025**  
**Opening on 6 March 2025**

Galerie Madé is delighted to present Isabelle Bonjean's exhibition  
Meanwhile (After Daido)  
with the enthusiastic support of the laboratory processus



## Biography

Isabelle Bonjean was born in Paris, where she lives and works.

Her photography covers a variety of domains including still life, jewelry, beauty and cosmetics, conceptual photography and interiors.

Isabelle's work can be defined as avant-garde, modern and refined.

She contributes extensively to publications such as *Vogue Gioiello*, *Surface*, *Wallpaper*, *L'Officiel*, *V*, *Citizen K*, *Gloss*, *Vogue Nippon* and *Departures* among others and has shot campaigns for Boucheron, Cartier, Chaumet, Helena Rubinstein, Lancôme, Perriet-Jouët, Louis Vuitton, Shiseido, Chanel and Swarovski.

In the last years, Isabelle has also broken into film commercials with an equal success.

Throughout her career, Isabelle has been successful enough to win awards such as a Silver Medal for Society of Publication Designers, a Jasmin Award for beauty photography and was chosen by Tag Heuer for the United Nations Fund Dedicated to Women exhibition.



Isabelle's photographic universe constantly oscillates between reverie, reality, balance and chaos.

Her framing, often tight, magnifies the detail, which then takes on a mysterious poetry, where only the fragile but obstinate trace of a now uncertain reality remains.

Mediocre scraps and flaws in all their forms - cracks, grooves and fissures - are ennobled and elevated in the hierarchy of the beautiful.

Here, there is no place for the smooth or the impeccable.

Isabelle looks for the ephemeral or the accidental - 'the little spark of chance' as Walter Benjamin wrote - in fleeting sparkles, fleeting breaths and shifting reflections.

The idea of transience and imperfection that runs through all his work evokes the memento mori of the vanitas and its allusions to the passage of time and the finiteness to come.

But she also draws on the Japanese aesthetic of wabi-sabi, which emphasises the transient and defective aspect of things.

And then there's the sensation that the chiaroscuro, the framing and the associations of images evoke in us, an indefinable, unsettling and disconcerting feeling, like a sort of subtly distorted déjà-vu:

the familiarity of things and places seems to dissolve and turn into the strange, like a resurgence of Freudian 'uncanny strangeness'.

Isabelle's visually powerful work focuses on emotion, imagination and contemplation. Enigmatic and marvellous, sometimes disconcerting, her photographs always convey a vision of the world imbued with a profound humanity.

## **Isabelle Bonnet**

Art historian,  
specialising in photography

I make my living photographing everything from jewellery to beauty products and accessories - the most refined, the most exquisite things that human beings produce. It's inspiring and precise work. Nothing, or very little, can be left to chance. The light, the composition, the concept have to be absolutely mastered, with just the right amount of letting go to add a touch of poetry.

*Meanwhile...* I take photographs to find meaning.

I take them in the strict sense of the word.

I let things and people come to me and I capture them because I can't resist them.

When I was a student, I came across a book by Keizo Kitajima called New York. It was my first introduction to Japanese photography.

Naturally, Daido Moriyama quickly became part of my life. I share his philosophy when it comes to photographing the world around me. No intention, but letting reality enter me through a spontaneous gesture. Taking a photograph that you just can't help making. I owe it to the freedom I allow myself when I capture the life around me.

In 2024 I was ill.

I couldn't work for many months. I had to concentrate on my health.

During those empty days, between treatments, I slept. I didn't have the strength for anything. Step by step, operation by operation, the situation improved. But my convalescence was far from over. I was suffering from not being able to get back to work, I was boiling with impatience, I was dying of boredom. At the end of October, I saw my friend Melanie C Grant and, as I confided my spleen to her, she simply replied: 'Why don't you think about an exhibition of your work for next year? It would keep your mind busy'.

So here we are.

And this exhibition is of course dedicated to Daido-san, with humility, respect and love.

**Isabelle Bonjean**

Photographer

