

STÉPHANE
L E R O U X
ARTISTIC BOOK
B L E U
CHOCOLAT

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BLEU
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Why “Bleu Chocolat”? ...

This title evidently sprung to mind as I was working on this second book on artistic chocolate.

Thirty years ago, blue was forbidden for food use. Obviously, this also applied to pastry making and confectionery. Blue was deemed too cold and irrelevant to the food world and was then seen as almost heretic! I used to think along these lines too.... The world wasn't ready.

Today, this colour and its variants have become vital in food packaging. It is part of the colour codes commonly used in confectionery. Blue is all around us!

This colour is ever-present in this book and in my life. Today, I see it as contemporary and the perfect complementary to chocolate.

In this book entitled “Bleu Chocolat”, it has become a reference hue, although purely imaginary.

This colour also allows me to work on the many representations of water.

Like the three other elements (air, earth and fire), water runs through the pages of this book. After reflection, I have always been inspired by the four elements, either figuratively or abstractedly. This has been the case for many years, ever since I became a Compagnon. Indeed, our trades are based on these four elements.

Working with materials is a long family tradition. The representation of metals, which are intrinsically bound to fire and fusion, regularly recurs in my pieces.

I often tried working with other materials than chocolate to make my artistic subjects, such as ceramics for example. However, chocolate was the only material capable of enduring the rapidity of execution from a liquid state, giving me the possibility to express things spontaneously.

Chocolate is capable of fixing and crystallising ideas almost instantaneously. No need for endless drying times or the disinterest ensuing from long hours, even weeks, of working on the same piece... Although patience remains the most beautiful virtue.

The only disadvantage of chocolate is its ephemerality. Yet, this very disadvantage makes the practice of chocolate attractive, although some pieces are more difficult to destroy than others... Perpetual restart inseparable from our trade... I embraced it long ago.

But still, photography immortalises our work. This brings me to say that there are many photographers, but few exceptional photographers...

Tom Swallens is one such artist. For me, it is a huge privilege to have had the opportunity to work with such a talented photographer. Tom truly looks at my work and is capable of creating a context and to transform the simplest elements into a hugely aesthetic, artistic albeit simple composition. His trade is an art form.

I have to admit that he has often influenced me in the interpretation of some subjects and am therefore delighted that he agreed to work me this on this book project, - which is as much his as it is mine.

I have shifted away from vertical representations to leave room to panoramic realisations. Verticality is often used to make buffet centrepieces, but I wanted to push its boundaries and follow another path to reflect the surrounding landscapes, Northern European panoramic, sometimes-minimalist sceneries.

Do not misjudge the apparent simplicity of some realisations. The simplest are often those that gave me the most sleepless nights and plethora of technical difficulties. They result from long periods of reflection and countless trials.

I should also like to stress that all the realisations in this book are clearly explained, step-by-step, in the technical book. Sometimes, it is necessary to interpret what you have seen or read.

I wanted to clarify these elements of the book, which influenced both content and realisation. I hope that you will loose yourself in these pages and find many sources of inspiration indispensable to exploit new paths of work. Enjoy this book and get working!

HOKUSAI (Hokusai)	FAÏENCE (Faience)
LAME (Blade)	YIN YANG II (Ying Yang II)
VAGUE GELÉE (Frozen Swell)	TROUS DE VERS (Worm Holes)
OCÉAN (Ocean)	AMMONITE (Ammonite)
ABYSSE (Abyss)	COMPRESSION (Compression)
ONDE DE CHOC (Shock Wave)	GALETS BOULE (Round Pebbles)
MARBRE (Marble)	MATRICES (Matrix)
JOUR DE PLUIE (Rainy Day)	RAIE NOCTURNE (Night Skate)
RICOCHET (Ricochet)	CORMORAN (Cormorant)
CLAIRMARAIS (Clear Marshes)	JEUX DE SÉDUCTION (Seduction Game)
LIN (Linen)	FRAI (Fresh)
DUNES (Dunes)	ENTRE CIEL ET MER (Between skies and water)
À TOUS VENTS (Any way the wind blows)	ENVOLÉE (Musing)
ÉLÉPHANTS ZÈBRES (Zebra-Skinned Elephant)	COQUILLES VIDES (Empty Shells)
DOULEUR (Pain)	RAIE GÉANTE (Giant Stingray)
TROMPETTES (Craterellus Cornucopioides)	CIEL VERTICAL (Vertical Sky)
TÊTES DE NŒUDS (Knots)	HORIZON (Horizon)
COMPOSITE (Composite)	CARRÉ DE CIEL (Patch of blue sky)
GALET BLEU (Blue Pebbles)	BLACK LEMON (Black Lemon)
FILIGRANE (Filigree)	SOUS-BOIS (Underwood)
EQUUS CABALLUS (Equus Caballus)	LES OMBRES (Shadows)
VELOURS (Velvet)	MÉDUSES (Jellyfish)
YIN YANG I (Ying Yang I)	CORTEN (Weathering Steel)

HOKUSAI





MARBRE





CLAIRMARAIS

