

ICINORI

Mayumi Otero, née en 1985

Raphaël Urwiller, né en 1984

Selected for the Art Faber section of Drawing Now Paris, Icinori presents *La Teinturerie*, a work that engages with broader reflections on labor and its representation.

Rendered in watercolor ink, the scene unfolds a space structured by gesture, material, and rhythm. Figures handle large lengths of fabric within an environment where interior and exterior intertwine, between architecture and vegetation.

Faithful to their approach, Mayumi Otero and Raphaël Urwiller do not describe an activity; they reconstruct its sensitive economy. Labor appears as a series of precise gestures, inscribed in a slow temporality, where the transformation of matter becomes inseparable from its shaping.

Without adopting a documentary stance, the image remains both composed and open, attentive to craftsmanship, transmission, and their place within a shifting landscape.

This work resonates with the research developed by Icinori in their upcoming exhibition *Le Jardin*, to be presented at Galerie Martel Brussels from April 18.



ICINORI, *La teinturerie*, 2026, encre et gouache sur papier, 60 x 46 cm ©ICINORI / courtesy Galerie Martel

BIOGRAPHIE

Beyond being a studio of draughtspeople, visual artists, screen printers and publishers of artists' books, prints, pop-up books and leporellos, Icinori is first and foremost an astonishing duo, a two-headed soul with four hands and twenty fingers, bringing together the Franco-Hispano-Japanese Mayumi Otero (born in 1985) and the French artist Raphaël Urwiller (1984), whose meeting dates back to their studies at the École supérieure des arts décoratifs in Strasbourg.

They created Icinori in 2007 while still students there. Since then, they have travelled, investigated, observed, illustrated and drawn together, with a minuteness that verges on the inexpressible.

Over the years, their style has above all come to be marked by audacity: Mayumi Otero and Raphaël Urwiller accept being seen as “modern heirs to the masters of printmaking,” even if they also cite great painters and engravers—Goya, Dürer, Hockney or Kuniyoshi—the Florentine Renaissance, the masters of Chinese outsider art, Japanese pop poster artists, and a cascade of ephemera.

Independent and offbeat authors of around thirty books, creators of Éditions Icinori, the duo strongly questions the book-object itself. Among the books they have published, three in particular bear witness to their style and creativity: *Issun Bôshi* (Actes Sud Junior, 2014), *Et puis* (Albin Michel Jeunesse, 2018), and *Carrière* (Icinori, 2018). Icinori has been published in *Le Monde*, *Télérama*, *Les Inrockuptibles*, *The New York Times*, *Wired*, *The New Yorker*, *Forbes*, in the magazines *Feuilleton* and *XXI*, and even in the legendary *Variety*.

Artists of the sensitive, the two accomplices exhibit in London, Bologna, Barcelona, Paris and Seoul—without ever truly exhibiting themselves.

BIBLIOGRAPHIE

2024 — *Amie*, Éditions La Partie

2023 — *Merci*, Éditions La Partie

2019 — *Travel Boook Seoul*, Éditions Louis Vuitton

2018 — *Et puis*, collection Trapèze d'Albin Michel Jeunesse

2014 — *Elle tourne comme ça*, écrit par Martine Laffon, Éditions Les Fourmis Rouges

2014 — *Combien de Terre faut-il à un homme ?*, Éditions Thierry Magnier

2013 — *Issun Bôsh*, Actes Sud Jeunesse

2012 — *Jabberwocky*, écrit par Lewis Carroll, Editions Sarbacane

2011 — *Promenade au Musée*, éditions RMN