



Pauline Roy  
gravures

MADE IN AVEYRON

5	Press Release
7	About
9	Skills
11	Tame the material
13	Installation
17	collections: Sandblasted furniture and objects
21	Collaboration and arts of the table
23	Gallery
25	Know-how and creations
29	Aveyron, Land of inspiration
30	Photo credits

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Left page  
**Backlit Mirror & vases**  
2021-2022  
Glass, brass  
Flowers Voici des Fleurs

Opposite  
**1. Vases**  
2022  
Glass

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## WHY AND HOW DID WORKING WITH GLASS CHANGE PAULINE ROY'S LIFE?

### THE STORY : A CAREER CHANGE

Three years ago, Pauline Roy decided to change her life to follow her passion. A graduate of Penninghen, she studied art history at the École du Louvre before joining the Musée Guimet as a graphic designer. She spent 11 years there, designing the scenography for exhibitions. The term «contemporary artwork» took on a new meaning when she discovered the 56 vases by Chu Teh-Chun (a contemporary Chinese artist exhibited at the Musée Guimet in 2009, in residence at the Manufacture de Sèvres).

Art is her future, creation is her passion and glass is her material. She became a glass designer, creating decorative objects and furniture (tables, mirrors, chandeliers) in sandblasted and hand-engraved glass.

Each piece is unique, signed and numbered from 1 to 8...

Drawing, sandblasting, digging with a stylus to deconstruct matter, in Rodez, the land of her roots, Pauline Roy feeds her work with the nature that surrounds her.

«When I work on my pieces, the glass and I first engage in a kind of battle. The glass weakens under the pulverized sand, stretches, then softens and bends. It becomes another material that's sensual and soft to the touch.

### TODAY

Selected, supported and trained by BDMMA - Ateliers de Paris in 2021, «Pauline Roy Gravures» was established in 2022. In the same year, her first works were presented at the Biennale Internationale Révélation 2022 at the Grand Palais Éphémère in Paris.

Since then, she has participated in numerous projects and exhibitions, developing her artistic activity and promoting her business. In September 2023, she is preparing for a busy year.très intense dès septembre 2023.



Left page  
*Backlit Mirror & vases*  
2021-2022  
Glass, brass  
Flowers Voici des Fleurs

Opposite  
*Vases*  
2022  
Glass





## ABOUT

### GLASS DESIGNER, PAULINE ROY CREATES BETWEEN PARIS AND AVEYRON IN SOUTH OF FRANCE



Pauline Roy creates decorative glass objects and furniture (tables, mirrors, chandeliers) in sandblasted or diamond-engraved glass. Each piece is unique, signed and numbered from 1 to 8...

Drawing, sandblasting, digging with a stylus to deconstruct matter, in Rodez, the land of her roots, Pauline Roy nourishes her work with the nature that surrounds her.

Pauline Roy is a graduate of the Penninghen School of Design. She studied art history for two years at the Ecole du Louvre.

She joined the Musée Guimet in 2008 as a graphic designer and, 11 years later, is responsible for the scenography of over 600 m2 of exhibitions. Working closely with works of art has allowed her to understand the importance of the transmission of ancestral know-how throughout history.

She discovered the work of the contemporary Chinese artist Chu Teh-Chun, who exhibited 56 painted vases at the Sèvres factory. These 56 unique pieces take the viewer on as many journeys. Through his work, Pauline Roy has an understanding of the true meaning of the term «contemporary work of art».

Three years ago, Pauline Roy decided to change her life to continue the tradition of glass in her own way.

Glass, an ancient material considered precious in ancient Egypt, is now part of our everyday lives. Yet it offers an infinite variety of explorations and textures.

At the beginning of the first confinement, in March 2020, she ordered a custom mouth-blown vase and spent 150 hours engraving it with a diamond point.

From there, the road was paved. Vincent Breed, who had blown her first piece, sent her to his friend Gilles Chabrier, a glass artist who trained her in the sandblasting technique, took her under his wing, and supported her throughout the project. Pauline would use the skills she had acquired with Ver'art, a glassmaker in Rodez, to whom she rented her workshop. It's in Aveyron that Pauline Roy found her niche.

In this region, nature is omnipresent, celebrated and protected by its inhabitants. They are modest, supportive and passionately attached to their land.

These dimensions are an integral part of Pauline Roy's work: when she's in her heartland, she draws, photographs, observes, absorbs and feeds on everything that surrounds her.

Selected, supported and trained by BDMMA - Ateliers de Paris in 2021, «Pauline Roy Gravures» was established in 2022.

Pauline Roy regularly exhibits her work at trade fairs such as Révélation 2022 and Révélation 2023, as well as in galleries for temporary exhibitions. Her clients are mainly private individuals and interior designers who entrust her with glass decoration projects.

Left page  
Tubular Camellia Vase  
2021-2022  
Glass  
Flowers Voici des Fleurs

Opposite  
Portrait of Pauline Roy





## SKILLS

**DRAWING, SANDBLASTING, DIGGING WITH A STYLUS TO DECONSTRUCT MATTER.**

### CREATION

When an idea takes shape in her mind, Pauline Roy draws numerous sketches, thinking about motifs, materials and objects. She has to imagine the piece she's working on, despite the technical skill and millimeter precision required. Volumes on glass are always a surprise.

### UNIQUE PIECES AND HANDMADE

The photophores and vases are hand-blown by Vincent Breed in Lyon. The positioning of the motifs is random and the depth of the hollows varies systematically from one surface to another. The application and the care given to each piece are always unique. The legs of the tables are either cast, sculpted in collaboration with Éric Lopes de Sousa, or designed and forged to order by the Métalleries Bordelaises.

Each piece is unique, signed and numbered from 1 to 8.

### ENGRAVING WITH DIAMOND POINT

Pauline Roy's diamond point technique has evolved over time. Digging into the material with a stylus is time consuming and meticulous. The stylus hollows, breaks or caresses the material. The shape is gently born and drawn on the glass in the light. Volumes are soft and curved, with real finesse.

### SANDBLASTING

Sand is sprayed at very high pressure through a hand-held hose. Everything depends on the inclination of the material, the movement of the hand and the pressure exerted on the glass. The corundum, a very fine sand, hollows out the glass. Sandblasting takes a long time. The glass resists. It is the contrast of full and empty spaces that creates the volume of the motifs.



1.



2.



3.



4.

Left page  
*Dish with Oliver tree pattern (detail)*  
2022  
Verre et laiton  
Flowers Voici des Fleurs

Opposite  
1. *Diamond engraved vase,*  
2021  
Glass  
Curtain Maison Thevenon  
2. *Engraved with diamond-tipped stylus point,*  
2020  
Glass  
3. *Sandblasted piece*  
Glass and stencil  
4. *In the sandblasting cabinet*





**GLASS, AN AGE-OLD MATERIAL CONSIDERED PRECIOUS IN ANCIENT EGYPT, IS NOW PART OF OUR EVERYDAY LIVES: SANDBLASTED, ENGRAVED, IT OFFERS AN INFINITE WORLD OF EXPLORATION AND TEXTURE.**

Glass, an age-old material considered precious in ancient Egypt, is now part of our everyday lives: sandblasted, engraved, it offers an infinite world of exploration and texture.

Depending on the stage of the project, glass takes on many different textures.

It's hard but also soft, tender and rough at the same time. It can cut, break or shatter.

When Pauline Roy begins work on her pieces, she enters into a kind of struggle with the material. The glass weakens under the high-pressure sand, contracts, tightens, then softens and bends. It becomes another material that is sensual to the touch.

Glass vibrates with light and takes on different hues with sandblasting. It starts out transparent and translucent.

- Float glass is luminous and varies up to the color of jade. It becomes milky, then duck-blue, and can also turn gray.

- Extra-clear glass turns immaculate white when sandblasted.

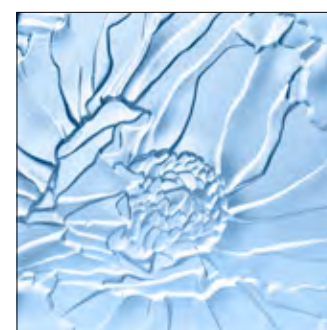
- Colored glass offers a whole range of shades, depending on color and light, until it becomes opaque.

In her research, Pauline Roy sands her samples in different ways: on one side only, on both sides, in hollow or bas-relief, by hollowing out the motif or, on the contrary, by hollowing out the background.

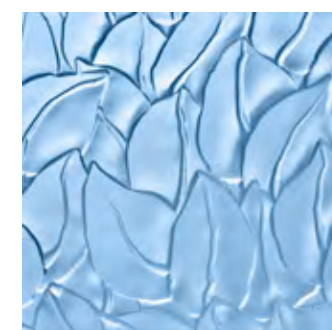
Her research then allows her to apply her decorations to volumes and create objects or furniture.



1.



2.



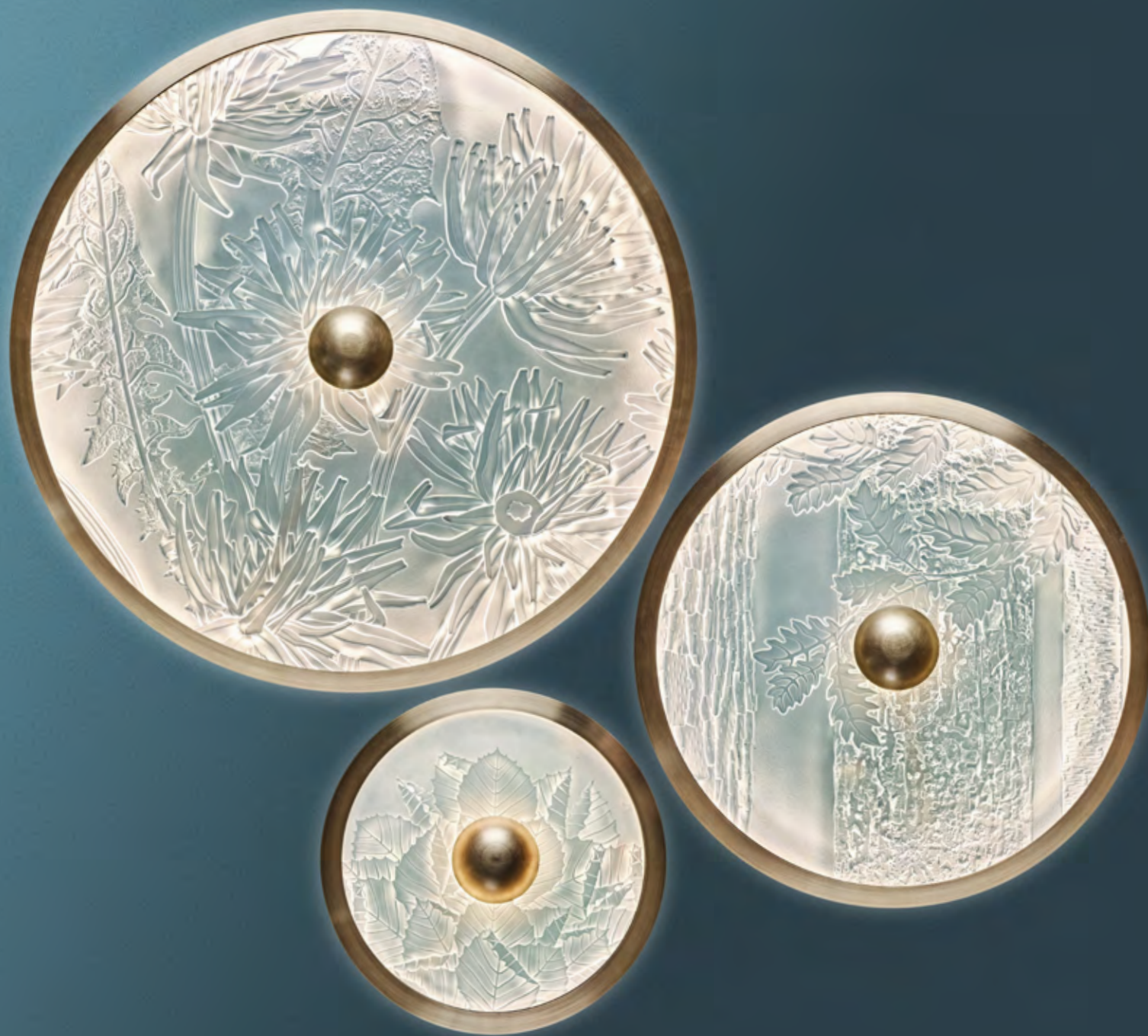
3.

Left page  
Perfume bottle for tests  
2023  
Glass

Opposite  
1. Vase  
2022  
Glass  
Flowers and branches  
Voici des Fleurs

2 & 3. Samples  
2022  
Glass





## «FLORE D'AUBRAC» WALL LIGHTS INSTALLATION



«Pauline Roy Gravures» has created a wall lights installation entitled «Flore d'Aubrac».

Pauline Roy's aim is to make the leaves of the beech and oak trees and the flowers of the dandelion dance and move through the prism of light in the glass of her sconces.

*Left page*  
**Wall lamps Installation**  
2023  
Glass, brass

*Opposite*  
**1. Aubrac landscape**  
Silver print  
Photograph by Xavier Roy

### INTRODUCTION TO ON THE AUBRAC PLATEAU

Waves as far as the eye can see, Endless alpine meadows that unfurl their muted moorland without ever stopping your gaze, this volcanic plateau of rugged, stark beauty is truly the magical mountain of Aveyron: returning to Aubrac is always a first.

A few rare vertical elements: piles of basalt, granite, groves of beech, oak and birch, dark bands of fir, punctuate the landscape in counterpoint.

Here, simplicity is accompanied by silence and nature, as far as the eye can see, offers a spiritual dimension to those who witness it. To contemplate the Aubrac plateau is to contemplate eternity.

The seasons follow each other. Snow-covered in winter, Aubrac is reborn in spring, a green land of flowering meadows, dotted with streams and rainbow lakes. Despite its vastness, the plateau

is alive with an infinite variety of flora and fauna. Aubrac is home to 2,000 rare and protected plants.

### WALL LAMPS

Aveyron is Pauline Roy's creative haven. Today, she celebrates the flora of the Aubrac plateau and the strength that emanates from it.

These sconces are the first three pieces of a larger project.

The three glasses are reversible: the intensity of the light varies depending on which side is exposed. Smooth glass reflects the light, while sandblasted glass absorbs it, but reveals the volume of the bas-relief motifs (hollowed out to a depth of 7 mm). The light unfolds differently depending on which side is exposed.

The dimming mechanism is integrated behind the brass center, and the LEDs are used on both the exterior and interior sides. Sconces are suspended from the center.

### Metal design and lighting : MYDRIAZ

Metal design and lighting by Malo du Bouëtiez of Mydriaz, a wonderful collaboration with Pauline Roy that took place in a climate of exchange and trust.



## INSTALLATION



1.

**BEECH LEAVES**  
Sandblasted glass  
brass  
n°1/8, 2023  
Diameter 40 cm  
Weight approx. 8 kg

Walk in the shade of the trees along the GR 45, the Route of St. James, in the heart of the Aubrac plateau. Take a break, sit down against the trunk of a beech tree and contemplate the green roof of the branches. The light accentuates the relief of the leaves dancing in the wind.

*Left page*  
**Wall lamp "Dandelions"**  
Glass  
2023

*Opposite*  
**1 & 2 Workshop :**  
**Wall lamp "The trees"**  
and "Dandelions"  
2023  
Glass, brass  
**2. wall lamp profile**  
**with mechanism**  
**and central hanging system**  
2023  
Glass, brass

**LES PISSENLITS (DANDELIONS)**  
Sandblasted glass and brass  
N°1/8, 2023  
Diameter 80 cm  
Weight approx. 25 kg

Dandelion. The most common flower. Like the swallow, it heralds spring. Dandelions dot the pastures of Aubrac, heralding the awakening of nature. Pauline Roy tells the story of dandelions in motion: their thick, fluted stems, their edible leaves. They emerge from an earth that is still cold but damp and heavy, their many petals tousling in the wind that adorns them with multiple faces.



2.

**LES ARBRES (THE TREES)**  
Sandblasted glass and brass  
n°1/8, 2023  
Diameter 60 cm  
Weight approx. 14 kg

Pauline Roy tells the story of the birch, fir, cedar, oak and beech trees that populate the Aubrac plateau. Often grouped together, their arrangement accentuates the sobriety of the landscape and gives it a particular geometry. The bark of these trees is their genetic imprint, a veritable plant skin that protects the circulation of the sap. Its various textures testify to its strength and age. Touching them is enough to feel the life that animates them. They endure and grow through long, harsh winters.

In the foreground, oak leaves caught in a breeze come to life and appear lightweight. The light tells of the sun's rays caught in the leaves, streaming to the ground.

### WALL LAMPS

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The three glasses are reversible: the intensity of the light varies depending on which side is exposed. Smooth glass reflects the light, while sandblasted glass absorbs it, but reveals the volume of the bas-relief motifs (hollowed out to a depth of 7 mm). The light unfolds differently depending on which side is exposed.

The dimming mechanism is integrated behind the brass center, and the LEDs are used on both the exterior and interior sides. Sconces are suspended from the center.

Exhibited at :







## COLLECTIONS: SANDBLASTED FURNITURE AND OBJECTS

«WHEN I WORK ON MY PIECES, THE GLASS AND I FIRST ENGAGE IN A KIND OF BATTLE. THE GLASS WEAKENS UNDER THE PULVERIZED SAND, STRETCHES, THEN SOFTENS AND BENDS. IT BECOMES ANOTHER MATERIAL THAT'S SENSUAL AND SOFT TO THE TOUCH.»

Left page  
Backlit Mirror & vases  
2021-2022  
Glass, brass  
Flowers Voici des Fleurs



1.

### VASES

To design the shape of her vases, Pauline Roy drew her inspiration from the traditional forms of Chinese blue-and-white porcelain in the Musée Guimet collections.

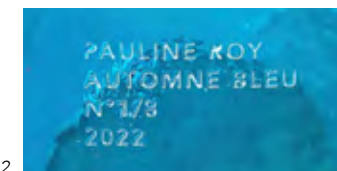
Sandblasting curved surfaces is a real technical challenge. The main difficulty lies in the stencils, which determine :

- the sandblasted spaces,
- the regularity of the sandblasting depth.

All Pauline Roy's vases and photophores are mouth-blown by Vincent Breed.

### BACKLIT MIRRORS

Pauline Roy designed two mirrors combining glass, mirror and brass. These two pieces were designed especially for the Révélation 2023 show, and the structures were manufactured by Métalleries Bordelaises.



2.



3.

Opposite  
1. Vase  
2021  
Glass  
Flowers Voici des Fleurs

2. Signature and numbering  
on each piece  
2022  
Glass

3. Workshop vase  
covered with stencil  
2021  
Glass

4. Tubular vases  
2022  
Glass



4.



## COLLECTIONS: SANDBLASTED FURNITURE AND OBJECTS

THE MOTIFS RESPOND TO EACH OTHER, LEAVING ROOM FOR LIGHT TO PASS THROUGH, CREATING THE ILLUSION OF MOVEMENT IN THE PALM LEAVES.



### NESTING TABLES WITH PALM MOTIFS

Pauline Roy designs and sands her nesting tables. The motifs respond to each other, leaving room for light to pass through, creating the illusion of movement in the palm leaves. When assembled, the nesting table becomes a single transparent piece.

These nesting tables are the result of research focused on composition, material, lightness and balance. The brass tripods, bent to the dimensions of the tabletops, were designed with the help of Marco Roy and Julie Descamps. The structures were redesigned and custom-made by Métalleries Bordelaises.

Left page  
*Nesting tables (detail)*  
2021/2022  
Glass and brass  
Palm leaves Voici des Fleurs

Opposite  
*Nesting tables*  
2021/2022  
Glass and brass  
Palm leaves Voici des Fleurs





# COLLABORATION AND ARTS OF THE TABLE

PAULINE ROY ETCHINGS AND VINCENT BREED "TABLEWARE WAS ALWAYS THERE IN MY HEAD."

## AN ARTISTIC COLLABORATION

Pauline Roy and Vincent Breed collaborated to create a table centerpiece. What an inspiration this tableware theme, celebrated throughout history and around the world! Vincent suggested shapes, Pauline drew, and they quickly came to an agreement based on mutual trust. The centerpiece is adorned with edible mountain flowers: pansies, edelweiss and dandelions. Thanks to the spherical shape and deep engraving, they unfurl with great relief.

## VINCENT BREED

Glassblower and president of the Hotshop France association, his studio is a research and development for creative and demanding glass projects. Hotshop France welcomes and supports the artistic glass sector, building bridges between art, craft, science and industry. Artists, architects and designers develop their projects with the best glass artisans.



Left page  
1. Table center  
2022  
Glass  
Blown by Vincent Breed  
Sandboxed by Pauline Roy  
  
Opposite  
1. Dish with Oliver tree  
2022  
Glass  
Flowers Voici des Fleurs  
Leather flower © Maud Ruby





# ART GALLERY

PAULINE ROY IS PARTICULARLY PLEASED OF HAVING HER WORK EXHIBITED AT AVANT-SCÈNE ART GALLERY.



Left page  
*Dish with mountain flowers pattern  
 (detail)*  
 2024  
 Verre  
 Flowers Voici des Fleurs  
 For Avant-Scène Art Gallery, Paris

Opposite  
*Dish with mountain flowers pattern*  
 2024  
 Verre  
 Flowers Voici des Fleurs  
 For Avant-Scène Art Gallery, Paris

## THE ARTS OF THE TABLE

The arts of the table are those associated with communal meals, the presentation and serving of food, conversation and courtesy, and the decoration of furniture, utensils, and places intended for gastronomic or oenological pleasure.

An exhibition in the 1980s in a major Paris museum. Pauline Roy was 7 or 8 years old and went with her grandmother. The theme: the great tables of history. Fairy-tale settings worthy of a Jean Cocteau movie.

«We went back several times at my request. So the art of the table was always there in my mind».

## AVANT-SCÈNE ART GALLERY

Pauline Roy is exhibiting two of her tableware pieces at Galerie Avant-Scène, Paris.

The works selected by Elisabeth Delacarte are acclaimed by enlightened connoisseurs and the media, as well as by international auction houses, confirming their ratings.

Galerie Avant-Scène  
 4 place de l'Odéon  
 75006 Paris  
[www.avantscene.fr](http://www.avantscene.fr)



IT'S ALSO ABOUT WORKING HAND IN HAND AND IN MUTUAL TRUST TO ACHIEVE A COMMON GOAL: BEAUTY AND EXCELLENCE.

Left page  
Table top with Savannah Animals,  
detail of the Zebra, 2023  
Sand-blasted glass  
Diameter: 160cm  
For the Bertrand Prestige group  
and Hugues Chevalier



1.



2.

Opposite  
2. study of a lioness head  
Table top with Savannah Animals, 2023  
Diameter: 160cm

3. Table top with Savannah Animals,  
detail of the Zebra, 2023  
Sand-blasted glass  
Diameter: 160cm  
For the Bertrand Prestige group  
and Hugues Chevalier

3. Table top with Savannah Animals,  
detail of the lioness, 2023  
Sand-blasted glass  
Diameter: 160cm  
For the Bertrand Prestige group  
and Hugues Chevalier

4. Stencil



3.



4.

CONFIDENTIAL PROJECTS

In addition to the objects and furniture she creates, Pauline Roy works closely with clients, mainly architects and private individuals, on increasingly ambitious projects, both in terms of technology and the size of the work surfaces involved.

These projects are also human stories. For Pauline Roy, it's about working within a precise framework and using all her creativity. It's also about working hand in hand with the client, in a spirit of mutual trust, to achieve a common goal: beauty and excellence.



AN INTERIOR BACKLIT WINDOW : VIEW OF AN IMAGINARY GARDEN REALISED FOR A PRIVATE INDIVIDUAL IN 2023



1.



2.

Left page  
1. Interior backlit window View of an imaginary garden, Dandolion Vase 2023  
Evening view  
Width: 76cm  
Height: 125cm  
Glass and brass  
Branch Voici des Fleurs

Opposite  
1. Interior window at the worksop  
2. Drawing the stencil  
3. Interior window View of an imaginary garden, Dandolion Vase 2023  
Day view  
Flowers & branch Voici des Fleurs



3.



# AVEYRON, LAND OF INSPIRATION

PAULINE ROY PAYS HOMAGE TO HER AUSTERE, HARSH AND CONTRASTING REGION THROUGH HER WORK AND CHOOSES TO ANCHOR HER CREATIONS THERE.



1.

Aveyron is a harsh, rugged, hilly land of contrasts. Pauline Roy has chosen to anchor her creations here, drawing inspiration from the land she calls home. The summers are grassy and warm, the autumns colorful and mild, the winters long and cold, the spring a rebirth. The hills are round, the plateaus vast and uninhabited.

Roman Art flourishes here, with Conques and its lively, colorful tympanum, Saint-Pierre de Bes-suéjols with its oratory hidden in its bell tower, and the chapel of Roquelaure, whose altarpiece is populated by figures with heart-breakingly sincere expressions. Pierre Soulages remains the pride of the department. He was charismatic, reserved and serious. His work is imbued with the region: rigorous and frank, there is no pretense.

In Aveyron, nature is omnipre-sent, celebrated and protected by its inhabitants. Modest and supportive, they are passionately attached to their region.

These dimensions are an integral part of Pauline Roy's work: when she's in her heartland,, she draws, photographs, observes, absorbs and feeds on everything that sur-rounds her.



2.



3.

Left page  
*Dandelions Vase*  
2023  
Glass  
Exhibited at Le Suquet,  
Gastronomic Restaurant

Opposite  
1. *Aubrac landscape*  
Silver print

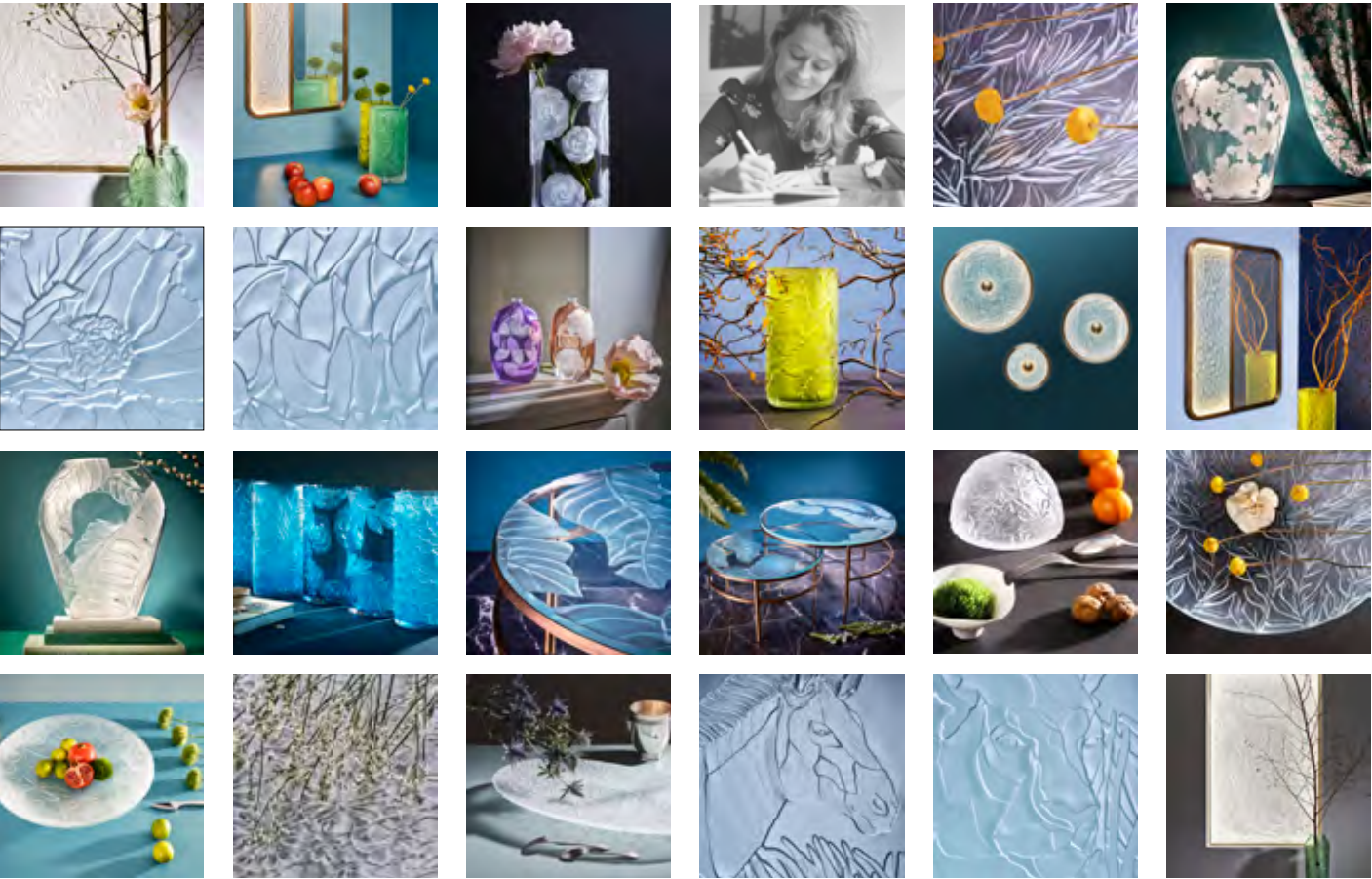
2. *Aveyron Map*

3. *Workshop Team*  
2023



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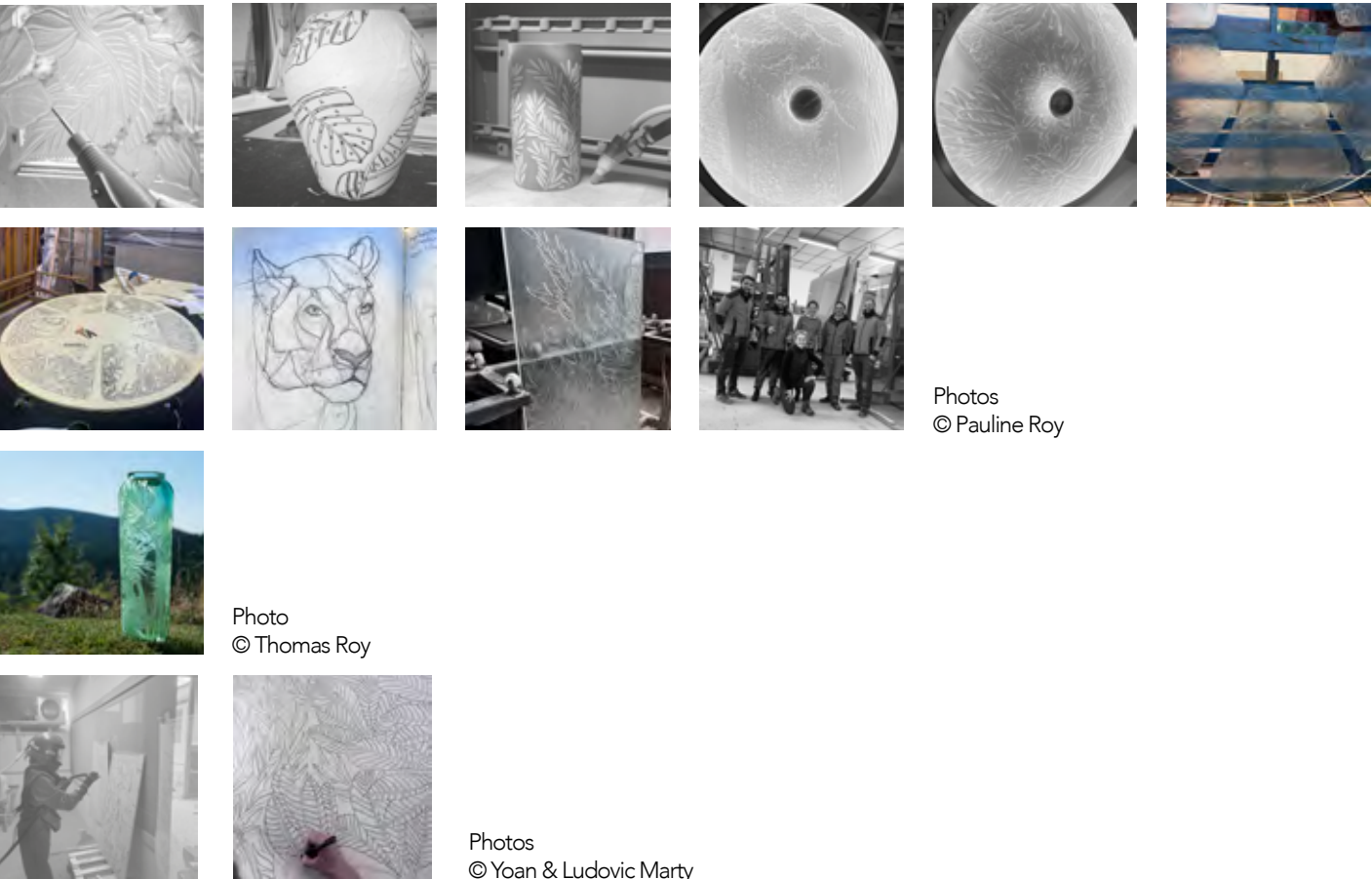
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