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TALES IN THE



KITCHEN

Tales in the Kitchen brought us through Paris (France) again, and what we noticed was not the noise around new openings but the specific choices being made. A city's restaurants change because individual chefs decide what matters to them, and right now several have made decisions that interest us.

Simone Weil wrote somewhere that we only fully possess what we renounce. We think of this when we watch chefs work—the way they choose one ingredient and refuse ten others, the way they commit to a single technique knowing it closes other doors. There is something about renunciation that sharpens appetite. The meal that tries to be everything becomes nothing; the meal that insists on one thing becomes memorable.

We've been noticing how a restaurant reveals the person who made it. Not in the obvious ways—the nationality of the dishes or the autobiography on the menu—but in smaller decisions. The wood of a table. Whether the kitchen stays hidden or opens itself to view. The chef doing both cooking and services. Anaïs Nin wrote: *"We write to taste life twice, in the moment and in retrospect."* A restaurant does something similar. It asks you to experience food in the present while simultaneously making you aware you're experiencing it, that you'll remember it later, that the chef wants you to remember it in a particular way.

What strikes us about these four restaurants is how differently each chef has answered the question of what a meal should be. Not what it could be, or what tradition says it must be, but what they believe it should be right now, in this room, with these ingredients, for these people. The answers don't resemble each other. That's what makes them worth writing.

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REINTERPRETED MAGAZINE



TALES IN THE KITCHEN

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PREVELLE
34 rue Saint Dominique, Paris 75007
Chef: Romain Meder



Sea bass, Jerusalem artichoke, clementine.
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Prévelle marks Romain Meder's first independent venture after more than twenty years in prominent kitchens, most recently as executive chef at Alain Ducasse au Plaza Athénée. The space functions like a private apartment: guests enter through the open kitchen at ground level before ascending to dining rooms arranged with residential intimacy.



Persimmon, medlar, rosehip and sorbet.

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Chef Romain Meder in his kitchen.

Chef Meder's cooking inverts the usual hierarchy: vegetables receive primary focus, proteins serve as accents. A memorable brioche with fermented beetroot paired with diced potato in broth opens the meal. Endive with quince and blanquette follow, the bitterness of the chicory playing against the quince's perfumed sweetness. Scallops appear with leek and chanterelles—here the mollusk punctuates, the leek's mineral quality and the mushroom's earth tones forming the dish's center. Sea bass with Jerusalem artichoke and clementine follows a similar logic: the fish, barely cooked, provides textural contrast to the tuber's creaminess and the citrus's acidity. The persimmon with medlar and rosehip reveals Chef Meder's particular interest: ingredients at varying stages of ripeness. A firm persimmon offers tannin and structure; a soft one delivers concentrated sugar. This approach—treating ripeness as a variable rather than a fixed state—extends throughout the menu.

Large courgettes are roasted aggressively to collapse their structure and concentrate flavour. Small ones stay nearly raw, preserving snap. Cabbage and winter squash receive treatment more commonly applied to meat: hard searing, high heat, controlled charring. The wine list, compiled with sommelier input, favours producers working outside established regions: Savoie wines from Axel Domont, selections chosen for aromatic complexity that can stand alongside Meder's vegetable-forward plates. The approach throughout is cerebral without being austere, focused without becoming rigid. Chef Meder sources ingredients from arborist Yannick Colombié, including fruits typically discarded during thinning—a practical choice that also signals his commitment to working with the entire harvest cycle rather than just its prime. *Editor's coup de cœur.*

