

# Galerie

*LiveArtfully*

Inside the  
Homes of Major  
Collectors from  
Venice to  
Napa Valley

In the Studio  
with Nick Cave

Pool House  
Perfection:  
How to Make  
a Splash

## The CREATIVE MINDS Issue

Discover the 22 Innovative Talents Blazing  
New Trails in Art, Design, and More

SPRING 2022  
ISSUE Nº 25

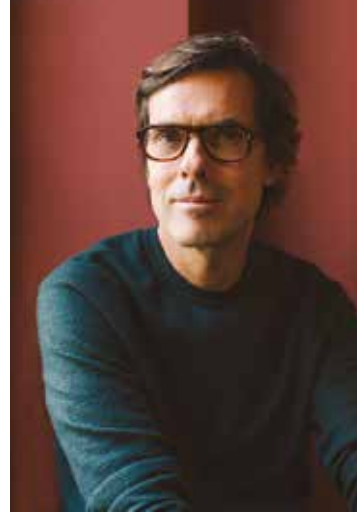




# Creative Spins

This group of innovative talents is blazing new trails with an extraordinary mix of vision, experimentation, and craftsmanship. From a diverse range of fields, including art, architecture, fashion, jewelry, and cuisine, these audacious forces define what it means to break new ground. With a daring sense of imagination and unwavering determination, they create ambitious projects that redefine the art of what is possible.

*By Galerie Editors*









# Creative Minds



## KHALED EL MAYS

"I am pushing for design powered by the human hand in a world that is getting more virtual by the second," says Khaled El Mays, founder of Atelier Khaled El Mays, a furniture, interiors, and graphics studio based in Beirut. "I'm looking for a way for them to coexist and interact." After earning an MFA in digital art at Pratt Institute in New York, El Mays returned to Lebanon and turned his attention to soulful furniture design that places craftsmanship at the forefront. Working closely with artisans in eastern Lebanon and Mexico City, he uses natural materials to create textural pieces, which will be shown next with Nilufar during Salone del Mobile in June. "The whole design exercise is about finding that balance between traditional craft and innovation," he says. "It is a subtle process."

**BREAKOUT WORK:** The Fishawy valet, which was originally created for the 2016 House of Today Design Biennale. Technically meticulous, the piece is a contemporary twist on a historical object with El Mays's signature exaggerated proportions and bold curves. "It was a turning point for me in how I want to define myself as a designer and the ideas I want to convey."

**CREATIVE POSSIBILITIES:** "I love that initial moment when I have a thought that looks like it will lead somewhere exciting, even though I know from experience that most of these ideas will morph into something totally different." *nilufar.com* —LUCY REES



Khaled El Mays.  
LEFT: An exhibition  
of his furniture  
at Nilufar during  
Milan's Salone del  
Mobile in 2021.



Dancing Vases by  
Lebanon ceramists  
Mary-Lynn Massoud and  
Rasha Nawam. RIGHT:  
Cherine Magrabi Tayeb.

The whole design exercise is about finding that  
balance between traditional craft and innovation"

KHALED EL MAYS



## CHERINE MAGRABI TAYEB

Through her nonprofit organization, House of Today, Cherine Magrabi Tayeb has been a champion of the design community in Lebanon for the past ten years. "When I first moved to Beirut, I realized that creativity was thriving, yet Lebanese designers lacked the support of an ecosystem to grow," she explains. She saw an opportunity to present their crafts on a global stage, developing House of Today as an incubator that not only gives talents a wider platform but also awards scholarships to young creatives. Additionally, the organization pairs rising stars with established designers for mentorships, presents their work at fairs such as Design Miami/ and Edit Napoli, supports an artist-in-residence program with Anderson Ranch, and oversees a design biennale. Constantly on the hunt for new makers, such as recent discoveries Khaled El Mays (a fellow Creative Mind), Stéphanie Moussallem, and Karen Chekerdjian, the House of Today team creates "a fresh repertoire of designers in Lebanon, while solidifying the foundations for the industry to thrive."

**TIME OF NEED:** "What stands as testament to our commitment to Lebanese designers came after the Beirut blast on August 4, 2020. We took it upon ourselves to raise funds to rebuild the studios that many of them lost in the explosion, enabling them to return to their creative passions in a short period of time." *houseoftoday.com* —JACQUELINE TERREBONNE

CLOCKWISE FROM TOP: MATTIA IOTTI; TAREK MOUKADDEM; GERMAN LARKIN; CARL HALAL



# Creative spins



"I'm not the first person to do ceramic murals at this scale, but I think I've created something more powerfully sculptural"

PETER LANE



## PETER LANE

Commissioned for private residences, retail boutiques, and hotels by leading designers such as William T. Georgis, Peter Marino, Nicole Hollis, and Chahan Minassian, ceramic artist Peter Lane's monumental works make an unforgettable impact. "I'm not the first person to do ceramic murals at this scale," says Lane, whose Brooklyn studio is outfitted with some of New York City's largest kilns, "but I think I've created something more powerfully sculptural, and I've turned it into a real practice."

Largely self-taught, Lane also makes ceramic vessels, tables, and lamps, but it's the wall pieces that have a special "presence," as he puts it. Their boldly textured surfaces can evoke crusty lava or grotto-like accretions and call to mind aged bronze or corrugated steel. Lane often adds sculptural elements in relief, whether floral motifs or spheres that suggest gems or celestial bodies. His distinctive finishing glazes range from deep charcoal to creamy white to the celadon blue he used in his best-known—and biggest—project: a knockout floor-to-ceiling installation that spans nearly 100 feet as it wraps around the pool at the Hôtel de Crillon in Paris.

Lane, who plans to publish a book of his work, titled *Peter Lane: Clay*, this spring, now has projects all around the world. "The most interesting thing for me is to keep pushing the scale," he says. "I want to go bigger." [peterlaneclay.com](http://peterlaneclay.com)  
—STEPHEN WALLIS

A Peter Lane installation at the Hôtel de Crillon. CLOCKWISE FROM TOP: The artist in front of a study for his 2016 series "Wasteland." Scholars Rock lamp (2020). Five-part ring table (2018).



CLOCKWISE FROM TOP LEFT: JEFF KLAPPERICH; COURTESY OF CHAHAN GALLERY/AGENCE PHAR; JEFF KLAPPERICH; COURTESY OF HÔTEL DE CRILLON, A ROSEWOOD HOTEL



# Creative spinning

## VANESSA GERMAN

Artist vanessa german's diverse practice comes from an internal place of healing. Whether it's sculpture, performance, or installation, there's something much deeper in play. "It's not just a studio practice," german explains. "It's a way I found to be alive that's therapeutic, restorative, and regenerative."

Using assemblage and mixed media, she crafts artworks she calls "Power Figures," which emerged from a period of darkness in her life 17 years ago, when she felt "a real dissonance in the world." During that time, she gave herself "permission to be with my own ideas without anxiety and feel my life, my body." Out of that experiment came these beautiful, otherworldly figures she made using materials found around the rowhouses where she'd been squatting in the Pittsburgh neighborhood of Homewood. "I would do really labor-intensive handwork," she explains. "Fully committing myself to those objects saved my life."

Included in an exhibition at the Carnegie Museum of Art, those original "Power Figures" earned her a gallery show; her career has steadily built from there. Last year, german signed with Kasmin, which is planning a gallery debut for her in the fall. Even with her new level of recognition, she remains deeply rooted in her community of Black, queer women, buying houses in Homewood to host an artist-in-residence program and kids' art workshop. Next, german plans to transform the local funeral home into a center for art and wellness, the Museum of Resilience. [kasmingallery.com](http://kasmingallery.com) —J.T.



"It's not just a studio practice;  
it's a way I found to be alive  
that's therapeutic, restorative,  
and regenerative"

VANESSA GERMAN

vanessa german at  
her 2016 Wadsworth  
Athenum Museum  
of Art exhibition,  
"Matrix 174: I Come to  
Do a Violence to the  
Lie" (2016) with her  
piece *Red.Red.Red for  
the Rage, Blood  
and Desire* (2016).

ALLEN PHILLIPS/WADSWORTH ATHENUM MUSEUM OF ART, COURTESY OF KASMIN, NEW YORK; OPPOSITE: CLOCKWISE FROM TOP: JÉRÔME GALLAND; JEAN-PIERRE VAILLANCOURT; MAGALI PERRUCHINI; KLIPPRODUCTION; STEFANIE MOSHAMMER



## PIERRE YOVANOVITCH

Although sculptural furniture with rounded edges, a palette of sophisticated colors, and a mix of sensuous materials are all trademarks of Pierre Yovanovitch, no two projects by the designer ever look alike. This distinct vision can be witnessed in his recent work: the Kamel Mennour gallery in Paris; Le Coucou hotel in Méribel, France; and the restaurant Hélène Darroze at the Connaught in London. Last year, he also launched his own furniture line, Pierre Yovanovitch Mobilier, with a showroom in Paris and another on the way in New York. Naturally, the offerings include his already iconic Papa Bear chair. “With all of my work, there is a story line that makes each project unique,” says the designer. “With my furniture, for example, many pieces are inspired by characters from children’s books or from my own imagination.”

**ARTISTIC TOUCH:** Art, especially by emerging talents, plays a major role in his creations. In his own château in the South of France, he recently commissioned Matthieu Cossé to create a site-specific pastoral mural of the seasons. “The work adds a depth and poetry to this area of my home that wasn’t there before, which is always the goal when incorporating art into a room.”

**UP NEXT:** This summer, he will unveil a new restaurant by Jean-Georges Vongerichten in Roquebrune-Cap-Martin, France. [pierreyovanovitch.com](http://pierreyovanovitch.com) —J.T.



Le Coucou hotel in Méribel, France.  
BELOW (FROM LEFT):  
Pierre Yovanovitch. His Paris showroom.



“With all of my work, there is a story line that makes each project unique” PIERRE YOVANOVITCH



CLOCKWISE FROM LEFT:  
Aster by Morgane Baroghel-Crucq.  
The artist. A detail from  
one of her works in progress.



## MORGANE BAROGHEL-CRUCQ

Inspired by the pieces her grandmother would knit and crochet, Aix-en-Provence artisan Morgane Baroghel-Crucq took an early interest in textiles, which she further developed at Paris’s L’École Nationale Supérieure de Création Industrielle (ENSCI). “I literally learned to speak the language of weaving,” she says of her education. “When I first worked on a loom, I saw endless possibilities of construction and creation.”

Today, she produces multidimensional tapestries using shades of metallic thread that form waves of texture, color, and shine. Frequently displayed as wall sculptures, her billowing constructions are also being developed into an otherworldly collection of lighting available exclusively through Swadloh.

**INFLUENCES:** “I draw from writers like Roger Caillois, Richard Powers, and Rebecca Solnit, whose *A Field Guide to Getting Lost* is one of my best inspirations. The way these people describe the world influences me a lot.”

**BUILDING BLOCKS:** Baroghel-Crucq’s practice also includes other materials such as paper, silk, iron filings, and brass. “I think the artworks in which I incorporate painting and drawing are the most personal, and by my combining painting and weaving the observer can take part. You have to move to see the woven effects, the colors appear and disappear, and the piece changes like an optical illusion.” [morganebaroghel-crucq.com](http://morganebaroghel-crucq.com) —J.S.

# Creative spinning



Lara Bohinc. LEFT: The designer's Moonrise sconce, Kissing armchair, and Profiterole small coffee table in Nero Marquina marble.

## LARA BOHINC

Highly sought after for her celestial-inspired lighting and sumptuous furniture pieces, Lara Bohinc began her career on a much smaller scale. She spent years designing remarkable bijoux for Lanvin and Gucci and serving as a creative consultant for Cartier. Transforming her Planetaria jewelry collection into an intoxicating array of lighting set her on a new path. Bohinc made her furniture debut with the Solaris Kinetic table during 2014's Salone del Mobile. Most recently, she introduced Moonrise, a puzzle-like selection of lighting, available at Roll & Hill, and premiered Afternoon Tea at the London Design Festival in 2021, then presented it at Design Miami/.

**INFLUENCES:** "The collections can be inspired by many different things. Sometimes it can be just a simple idea, like how do you make a 3D shape out of a 2D circle? The movement of the planets is also something that I've been really fascinated by. But Afternoon Tea came from a time of isolation when I wanted the objects to make you feel loved."

**WHAT'S NEXT:** "We're going to be showing part of a new collection during Alcova in Milan. I call it Peachy; it's very feminine and curvier than before." [bohincstudio.com](http://bohincstudio.com) —JILL SIERACKI

We have a youthful approach to design with a strong foundation of razor-sharp tailoring, architectural construction, and honest textiles"

PETER DO

## PETER DO

Peter Do is on a mission to create a new direction for the future of fashion. Born in Biên Hòa, Vietnam, Do studied at the Fashion Institute of Technology in New York and won the inaugural LVMH Graduate Prize in 2014. He learned the craft working at Celine under the queen of tailoring, Phoebe Philo, and then at Derek Lam before launching his namesake luxury label in 2018 alongside four industry friends he met online. The manifesto? The firm would operate as a collective, drawing on the diverse skills of the team. The company is now one of the most closely watched budding New York brands, worn by Beyoncé, Solange Knowles, and Zendaya. In March 2020, Do was shortlisted for the prestigious

LVMH Prize and in November 2021, nominated for the CFDA Womenswear Designer of the Year Award.

**SIGNATURE AESTHETIC:** "We have a youthful approach to design with a strong foundation of razor-sharp tailoring, architectural construction, and honest textiles," Do says. "Through a process of reduction, every detail is tested and refined to adapt to the complexities of everyday life."

**HIGH NOTE:** Spring/summer 2022 was the brand's debut runway show. "It was so personal and such an emotional collection for me and my team," says Do. His presentation notes further explain: "As immigrants and children of immigrants, New York City is where we've made our house and home. Each look is built of pieces that comprise a collective memory of where we're from, where we're going, what we would like to share now." [peterdo.net](http://peterdo.net) —L.R.



Peter Do. RIGHT: A look from his spring/summer 2022 collection.



CLOCKWISE FROM TOP LEFT: R. REID; KATE MARTIN; GREG KESSLER; COURTESY OF PETER DO



# Creative spunM

“This world is so colorful. Why should our living environment be any different?”

HARRY NURIEV

## HARRY NURIEV

Worlds both real and simulated collide in the multifaceted practice of Harry Nuriev, a Russian-born visionary who creates retro-futurist interiors, furnishings, and digital installations through his design firm, Crosby Studios, which he founded in 2014. “Virtual reality is not a joke anymore,” he says. “There’s a new universe of unlimited possibility.”

The fast-rising talent offered a portal to this universe last year, devising a slick cyber showroom for the launch of his minimalist home goods line with retail site HBX. Nuriev further blurred the boundary at the most recent Design Miami/, where he installed a silver bedroom with a matching *ryokan*-style mattress and bedding, all made of a liquid silver vinyl resembling Mylar. “I started with the question: How can I make physical space that looks virtual?” he recalls. “Once inside, you feel like you’re in a rendering.”

**COLOR CODED:** Another recent project, a cyberpunk café in Moscow, features a reflective palette that comes punctuated with punches of acid green. Such bold use of pigment has become a signature for Nuriev. “This world is so colorful,” he explains. “Why should our living environment be any different?”

**LOOKING AHEAD:** This year has already been busy for the artist: He designed a pop-up concept shop for Colette founder Sarah Andelman that debuted during Paris Fashion Week and crafted a trippy, mirror-filled boutique for Russian jewelry brand Avgvst in Moscow. More residential, commercial, and interspatial projects are forthcoming. “If someone needs our expertise, I’m always open if it clicks,” he says. “That’s what freedom in design looks like.” [crosbystudios.com](http://crosbystudios.com)

—GEOFFREY MONTES

Harry Nuriev in his installation *The Bedroom* (2021) at Design Miami/.



# Creative Minds

FROM LEFT: Stefan Bishop's Agaricus coffee table. The designer in his studio. His Ash mirror and Zoetic console, available at Ralph Pucci.



“Things still get an immense amount of handwork to them, but the digital realm is so expansive it’s almost overwhelming” STEFAN BISHOP

## STEFAN BISHOP

The road to creative success isn’t always a straight line, as sculptor and furniture designer Stefan Bishop can attest. After developing a fierce attachment to woodworking as a student at the California College of the Arts, he struggled with the medium. “It was super frustrating because I couldn’t learn fast enough,” says Bishop, who left school to apprentice with makers in Berkeley, California, and Chicago. It was decades before he unlocked his full potential, even trying other careers before he had an “epiphany.” In one night, he was flooded with concepts, filling notebooks, napkins, even the kitchen counter with ideas. Two months later he opened his studio, producing forms that appear rugged at first glance but astound with their geometric precision on closer inspection. Now represented by Ralph Pucci, he transforms wood beyond its obvious boundaries—his new Zoetic tables and bench have a graceful, organic flow. Vulcan, a massive angular mirror, conjures the colors and textures of a meteorite hurtling through space, engineered for the first time in the artist’s practice using computer design. “Things still get an immense amount of handwork to them,” says Bishop, “but the digital realm is so expansive it’s almost overwhelming.” [ralphpucci.com](http://ralphpucci.com) —J.S.

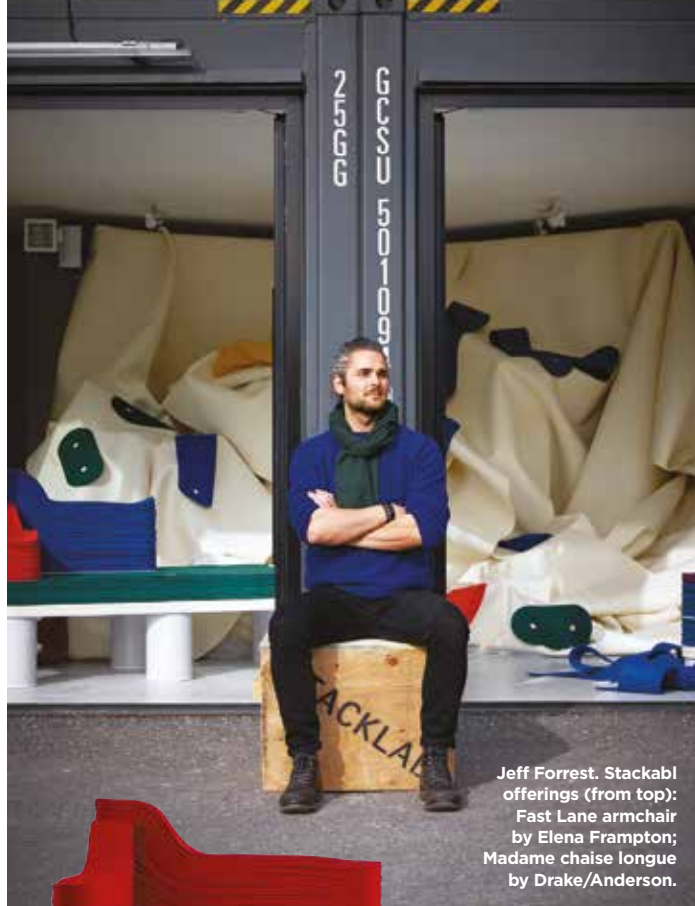


## JEFF FORREST

“My company is built on the idea that the last thing the world needs is another chair,” says Jeff Forrest, founder of the innovation-driven Toronto design studio Stackabl. Not that he’s against making chairs. He just wants to do it more efficiently and sustainably.

It’s the core principle behind Stackabl, his new digital platform that allows users to create customized furniture from remnants and overstock materials sourced in real time from regional manufacturers. To launch Stackabl, Forrest teamed up with Maison Gerard, whose owner, Benoist F. Drut, was compelled by the idea of a new model for collectible design—“turning waste into wonders,” as the Stackabl tagline goes.

In its initial phase, the Stackabl configurator offers four chairs, a bench, and a chaise longue, all made with felt offcuts, legs of responsibly harvested wood, and recycled aluminum and plastic components. To showcase Stackabl’s potential, Drut invited top design firms such as Drake/Anderson, Champalimaud Design, and Georgis & Mirgorodsky to create a series of signature Stackabl pieces, unveiling the results at Salon Art + Design in New York in November. [stackabl.shop](http://stackabl.shop), [maisongerard.com](http://maisongerard.com) —S.W.



Jeff Forrest. Stackabl offerings (from top): Fast Lane armchair by Elena Frampton; Madame chaise longue by Drake/Anderson.





# Creative spirit

Recent high jewelry from Messika includes (from left) Pear Lover hoop, Magnetic Love earring, and Spirited Wind ear cuff. RIGHT: Valérie Messika.

## VALÉRIE MESSIKA

"I am guided by instinct," says Valérie Messika, the trailblazing CEO of Paris jewelry house Messika, which has been shaking up the diamond industry ever since it was founded in 2005. "It is what helps me navigate all my projects, from conceptualization and ideation in the design process through to the creation of each and every jewel." The daughter of legendary diamond merchant André Messika, Valérie grew up surrounded by rare gems and learned to appreciate beauty from a young age. With a mission to break away from the preconceived notion that diamonds are only for special occasions, she designs puzzle-like pieces whose multifaceted stones float in elegant gold forms and has made a lacework of diamonds appear as tattoos on the skin. Everyone from Beyoncé and Lady Gaga to Charlize Theron and Serena Williams has worn her dazzling bijoux.

**SOUND OF MUSIC:** For her most recent high-jewelry collection, she was inspired by the oscillating vibrations in music studios. "I listen to music throughout the day. It is a way for me to tap into moments of creativity and go deeply into every emotion."

**PROUDEST COLLECTION:** The iconic Move. "It is close to my heart and deeply personal as it was created with family memories and my family heritage. The three diamonds, which slide playfully along the hidden rail, are symbolic of love felt yesterday, today, and forevermore. Simply put, it's my ode to love." [messika.com](http://messika.com) —L.R.



It's the evolution of my palate  
and our generation's palate"

JAMES KENT



A multipart fluke course. RIGHT (FROM TOP): Chef James Kent. Black and white truffles that are part of a foie gras dish.

## JAMES KENT

Just when almost every fancy restaurant had turned to delivery and sumptuous dining rooms had been traded for curbside tents, chef James Kent did the unthinkable: He opened a fine-dining, multicourse extravaganza. Located on the southernmost tip of Manhattan, SAGA soars 63 stories above the city, offering views as astonishing as the tasting menu Kent reimagined for a new generation of foodies, who want the experience to be more "comfortable and fun"—and filled with flavor. The chef, who also helms the kitchen at Overstory, the upstairs cocktail bar, as well as nearby Crown Shy, says, "Some courses feel fancy and others more communal." For example, the main course features his version of a tagine, inspired by his father's life in Morocco and served with various vessels filled with pressed yogurt with persimmon and Meyer lemon, hummus, harissa, and other accoutrements, inviting guests to make the dish their own. "We want you to fight over food," he explains of the presentation. The flavors even get spicy at certain points: "It's the evolution of my palate and our generation's palate." Kent pulls from a range of references for each dish, especially the fluke course, which nods to his experience growing up fishing on Long Island. Next up, he plans on turning the terraces into grilling stations. For Kent, the sky really is the limit. [saga-nyc.com](http://saga-nyc.com) —J.T.



CLOCKWISE FROM TOP LEFT: COURTESY OF MESSIKA (2); EDWIN S. FREYER; COURTESY OF MESSIKA; NATALIE BLACK; PETER MARQUEZ; NATALIE BLACK



“I felt there was room for me to disrupt this market in a very organic way”

MAURICE HARRIS



## MAURICE HARRIS

“Not a lot of people had really looked at flowers in a new way when I got into it in the early 2000s,” says Maurice Harris, an artist, photographer, and entertainer who helms floral design studio Bloom & Plume in Los Angeles. “I felt like there was room for me to disrupt this market in a very organic way.” Since then, his massive arrangements of vibrantly colored blossoms have appeared at events for clients such as Pyer Moss, Diptyque, and Goop, and transformed cultural institutions, including the Los Angeles County Museum of Art (LACMA), the Hollywood Bowl, and the Museum of Contemporary Art, Los Angeles. Additionally, he uses these exuberant floral creations in his portraiture, much of which features him nude. It was a practice he developed in response to the seemingly endless news cycle of Black men dying at the hands of the police. “I found it to be really confusing and complicated and terrible. I distilled it down to: I think our imagery is really killing us. We’re only able to be seen as hypermasculine or hypersexualized,” he says. His talent for uniting florals and photography was most recently on display at LACMA, where he created two botanical selfie stations to coincide with “The Obama Portraits Tour,” paintings of the former president and first lady by Kehinde Wiley and Amy Sherald, respectively. [shop.bloomandplume.com](http://shop.bloomandplume.com) —J.S.



An arrangement from Bloom & Plume. ABOVE: Maurice Harris in one of his portraits that combine his photography and floral practices.

MAURICE HARRIS



# Creative Spirits



## BRENDAN FERNANDES

"I am a Kenyan Canadian Indian American, but I'm also a ballet dancer-punk rocker," says interdisciplinary artist Brendan Fernandes, whose movement-based art defies classification. Revered for his kinetic sculptures, where ballerinas interact with built "devices," Fernandes carefully choreographs and seamlessly blends dance, design, and performance art. To create works like *72 Seasons* (2021), the artist partnered with a team of gardeners at the Lurie Garden in Chicago's Millennium Park as well as costume designer Rad Hourani to illustrate the Japanese calendar. "I love having these different intersections where I can work with so many people, and that creates community," Fernandes explains. But the pandemic challenged that collaborative nature. Without a safe physical environment for his presentations, he explored a virtual one. For his 2020 piece, *The Left Space*, he worked with dancers from Hit & Run Dance Productions, who performed from their homes around the world, incorporating graphic design and musical elements to foster social solidarity across the digital realm. "All my dancers were in different places, but the Zoom screen allowed us to all gather and be together," he says.

**UP NEXT:** Fernandes continues to experiment with movement in the metaverse with his newest NFT series, "Souvenir." Proceeds from this project will go toward a fund to support dancers who have lost income as a result of the pandemic. [brendanfernandes.ca](http://brendanfernandes.ca) —STEFANIE LI



Brendan Fernandes.  
LEFT: His *72 Seasons*  
at the Lurie Garden  
in Chicago's  
Millennium Park.

I love having  
these different  
intersections  
where I can  
work with so  
many people,  
and that creates  
community"

BRENDAN FERNANDES



Fabrics from the Orejen  
collection, S. Harris's  
collaboration with the Black  
Artists + Designers Guild.  
RIGHT: Jodi Finer.



## JODI FINER

As the creative director of S. Harris, Jodi Finer is reimagining the fabric industry. Looking to instill the 116-year-old textile house with a more holistic approach, she started thinking about "how to create impact initiatives that empower interior designers to step into something more profound for themselves outside the world of design." Finer, who is also a third-generation owner of Fabricut, has released recent collections that reflect her commitment to the broader design community. In partnership with the Black Artists + Designers Guild, S. Harris launched the Orejen collection, with all royalties and commissions going back to the organization. The Elegant Universe collection, which references human ecology, makes connections between science, femininity, and technology. For Design en Rogue, debuting in March, S. Harris will collaborate with creatives across various fields, including photography, art, and ceramics, to incorporate new viewpoints. Additionally, Finer used her degree in psychology to develop Design Mind, a program that offers business and goal planning to designers; it also provides alternate programming aimed at helping people who have experienced trauma or been incarcerated. "We're looking at creating a convergence of art, science, mental health, and design," she explains. [fabricut.com](http://fabricut.com) —J.T.

CLOCKWISE FROM TOP LEFT: DABIN AHN, COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY, CHICAGO; KEVIN PENCZAK, COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY, CHICAGO; COURTESY OF S. HARRIS (2)

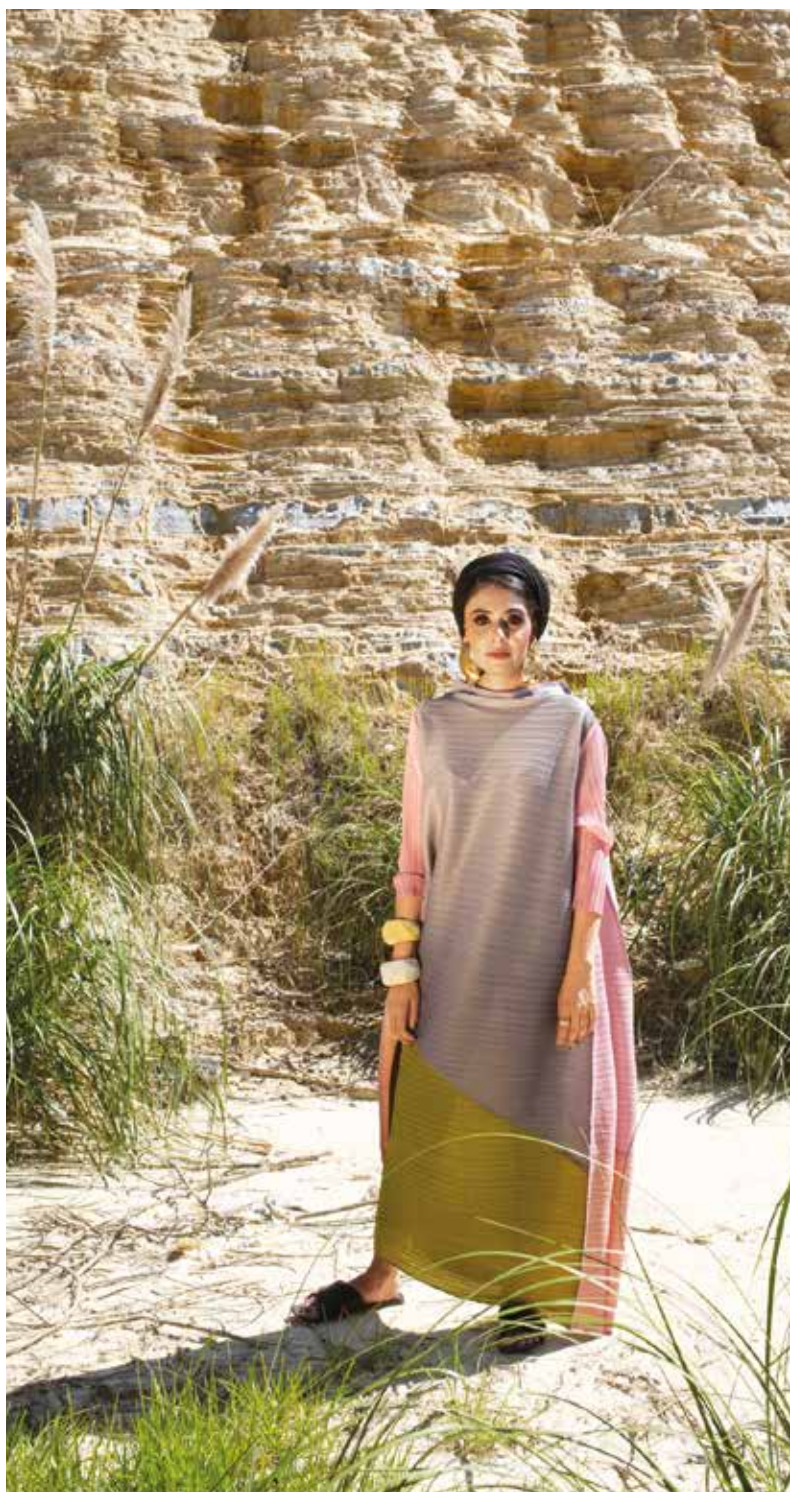


# Creative Minds

Teaching is one of the most important things missing from the profession. Architects should be teaching the client to some degree”

SUMAYYA VALLY

Counterspace's design for the 2021 Serpentine Pavilion in London. BELOW: Sumayya Vally.



## SUMAYYA VALLY

For South African architect Sumayya Vally, building design is all about changing the way people think. “Teaching is one of the most important things missing from the profession,” she explains. “Architects should be teaching the client to some degree.” Raised in an apartheid-era township, Vally moved to Johannesburg to finish her degree before founding architecture and design studio Counterspace in 2015. She quickly made a name for herself with captivating installations that bordered on sculpture, such as 2018’s *Folded Skies*, in which a trio of mirrored structures were tinted iridescent hues that matched the light created by the region’s toxic mine dumps. “It is a reminder that our city is a place of reclamation and resilience,” she says.

**FRESH PERSPECTIVE:** In 2021, Vally became the youngest architect to earn the Serpentine Pavilion commission in London, devising a carbon-negative structure made of detachable components, called Fragments, which were later placed in four communities in the city. “The pavilion has an interest in deeper practices of social sustainability—thinking through how we can honor our past and future,” she says.

**UP NEXT:** In August she’ll unveil the stage for the Notting Hill Carnival, London’s splashy Caribbean festival. [counterspace-studio.com](http://counterspace-studio.com) —G.M.



## RICK LOWE

Rick Lowe is a shining example of how creativity can empower people and communities to spark economic, social, and political change. Over the past few decades, the Alabama-born, Houston-based artist has worked both inside and outside art-world institutions, participating in exhibitions and developing award-winning social projects, including the famed *Project Row Houses*. Whether it is paintings, drawings, or grassroots works made in collaboration with local neighborhoods, Lowe strives to directly address issues of equity and justice. “My journey has always been to figure out how to push art forward in a way that has the deepest impact on the community,” he says.

**FULL CIRCLE:** In the past few years, Lowe has returned to painting with gusto. Finding freedom in abstraction, he makes large-scale canvases that are often based on the game of dominoes. “When I am doing these projects, it is all about trying to figure things out, to offer up answers to very difficult and challenging questions,” he says. “But in the painting studio, I can go back to raising the questions without answering them. The work is allowed to be much more open-ended.”

**WHAT’S NEXT:** Recently signed with mega-gallery Gagosian, which will present his first-ever New York solo show in September, Lowe will participate in the Whitney Biennial in April. [gagosian.com](http://gagosian.com) —L.R.



Rick Lowe in front of *Black Wall Street Journey #6* (2021).

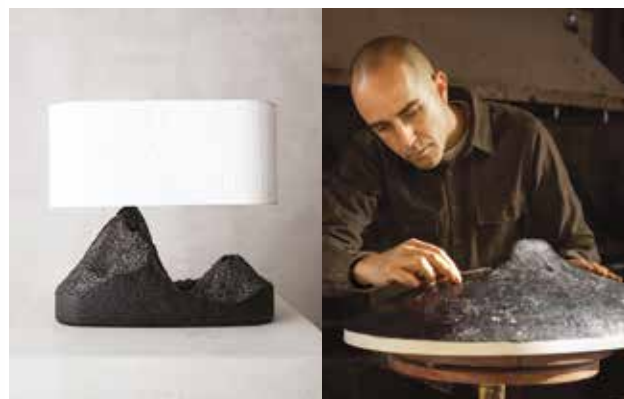
“My journey has always been to figure out how to push art forward in a way that has the deepest impact on the community” RICK LOWE



# Creative spirit

“My process involves conceiving an idea through technology and executing it by hand”

RAPHAEL NAVOT



## RAPHAEL NAVOT

“I like to mix it up,” says Paris artisan Raphael Navot, whose striking furnishings, accessories, and interiors evoke landscapes both real and imagined. “My process involves conceiving an idea through technology and executing it by hand.” This method was on full display at the most recent Design Miami/, where Les Ateliers Courbet showcased his Topographic Memories collection, a limited-edition series of undulating lamps and tables crafted out of cast bronze and travertine. Produced with Les Ateliers Saint-Jacques and the Fonderie de Coubertin, the timeless pieces embody his desire to conjure what he calls a “nostalgic future.”

**PROCESS:** Navot is currently utilizing 3D printing and lost-wax casting in his practice. “I try to push the craft one step further. It’s always interesting to create a piece that could have been made 50 years ago or 50 years from now.”

**UP NEXT:** New works will go on view this fall at Friedman Benda in New York—and don’t miss a capsule collection with storied cashmere brand Loro Piana, plus two new hotels and a spa on the French Riviera. [raphaelnavot.com](http://raphaelnavot.com) —G.M.

Pieces from W. Rosado’s new Tribu high-jewelry collection, crafted in 18k rose gold, nano-ceramic, and precious gemstones.

BELOW: Wilfredo Rosado.



## WILFREDO ROSADO

“I have always had an innate, natural love for jewelry,” says Wilfredo Rosado, who launched his namesake high-jewelry brand, W. Rosado, in 2011. His spectacular one-off and limited-edition pieces masterfully combine modern and contemporary art, high fashion, and exceptional craftsmanship, earning him a loyal following from a discerning clientele who often wears his works on the red carpet.

Eschewing any kind of signature style or codes, Rosado’s work includes everything from diamond-encrusted gold cuffs with removable bands of colored feathers to twinkling earrings inspired by Piet Mondrian’s art. “I remember working on my first collection with an atelier in Paris, and they thought I was totally crazy. I knew no boundaries in jewelry,” he says. “I make pieces that I love, that are beautiful, and that communicate a vision.”

During the pandemic, Rosado introduced Pearl ID, a whimsical line of customizable pearl adornments. His latest high-jewelry collection, Tribu, meaning “tribe” in Spanish, Italian, and French, takes its cues from the vibrant pieces worn by the Maasai and the geometry of famed Art Deco artist Jean Dunand, as well as the tradition of Japanese lacquer. “I have so many different creations and points of view with jewelry, and sometimes I question if I am doing the right thing,” says Rosado, who cut his teeth at *Interview* with Andy Warhol and at Giorgio Armani, “but I can only create what is authentic to me.” [wrosado.com](http://wrosado.com) —L.R.

The new Le 39V restaurant in Paris features interiors by Raphael Navot. ABOVE (FROM LEFT): A cast-bronze light sculpture with silk shade. Navot works on a piece.



CLOCKWISE FROM TOP RIGHT: COURTESY OF LES ATELIERS COURBET (2); YANN DERET; COURTESY OF WILFREDO ROSADO (4)



# Creative spirit



FROM LEFT:  
Ini Archibong's  
Manna chandelier.  
His Galop  
d'Hermès watch.  
The designer.



## INI ARCHIBONG

"I collect a lot of energetic stones," reveals Switzerland-based designer Ini Archibong, whose personal stockpile includes crystals, lapis, jade, and pyrite. "They have the ability to positively impact spaces around them." Archibong's otherworldly furnishings and objects seem to possess the same power, radiating a combination of strength and beauty that has attracted a string of high-profile collaborators such as Hermès, Knoll, and Bernhardt Design. The California native recently wrapped up his first solo gallery exhibition, "Hierophany," at Friedman Benda, where he showcased four years' worth of collectible design work, including the Dark Vernus chandelier, with gemlike shapes created using 3D-modeling software, a staple of his practice. Notably, Archibong's lighting pieces even captivated curators at the Metropolitan Museum of Art in New York, which acquired his Vernus 3 for its new Afrofuturist period room. "It was an intense honor to be included," says the designer, who conceived the Pavilion of the African Diaspora at last year's London Design Biennale. He devised the sail-shaped installation to evoke a magic shell whose trumpet sound would signal a secret meeting for African descendants. "I have a running theme about creating new mythology for children of the diaspora," he explains. "That's where my identity lies." [friedmanbenda.com](http://friedmanbenda.com) —G.M.

## ELIZABETH ROBERTS

Architect Elizabeth Roberts knows the difference between melody and harmony—and her thoughtful work shows how she applies that to her designs. She understands what elements need to stay in the background for a space to truly work. For example, to transform an existing restaurant in New York into flower-forward Il Fiorista, she gave center stage to a mural she commissioned by artist Leanne Shapton while allowing the marble bar to play a supporting role. "That's a big part of my practice—how to put something in focus, how to highlight things," says Roberts. The mastery of that craft has made her namesake, Brooklyn-based firm the go-to for brownstone renovations and a favorite in fashionable circles, including Maggie Gyllenhaal and Peter Sarsgaard, Rachel Comey, and Ulla Johnson. Recently, she reimaged the Brooklyn Museum's sculpture garden and back entrance with landscape designer Brook Klausung. "I'm excited to see it in the spring with all the plantings blooming and growing."

**UP NEXT:** In addition to a Long Island hotel and a second location of Il Fiorista, Roberts is working on ground-up homes on mountaintops in the Catskills and on the water in Long Island. "I'm completely consumed by these incredible sites and fortunate that clients are giving me the freedom to create houses from scratch." [elizabethroberts.com](http://elizabethroberts.com) —J.T.



That's a big part  
of my practice—  
how to put  
something in  
focus, how to  
highlight things"

ELIZABETH ROBERTS

CLOCKWISE  
FROM LEFT:  
Il Fiorista.  
Elizabeth Roberts.  
A townhouse  
in Brooklyn.



CLOCKWISE FROM TOP LEFT: COURTESY OF INI ARCHIBONG AND FRIEDMAN BENDA; COURTESY OF HERMÈS; JULIAN ANDERSON; COURTESY OF INI ARCHIBONG AND FRIEDMAN BENDA; BRIAN REYES; DUSTIN AKSLAND; KYLE KNOELL