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Galerie

Live Artfully

CREATIVE MINDS

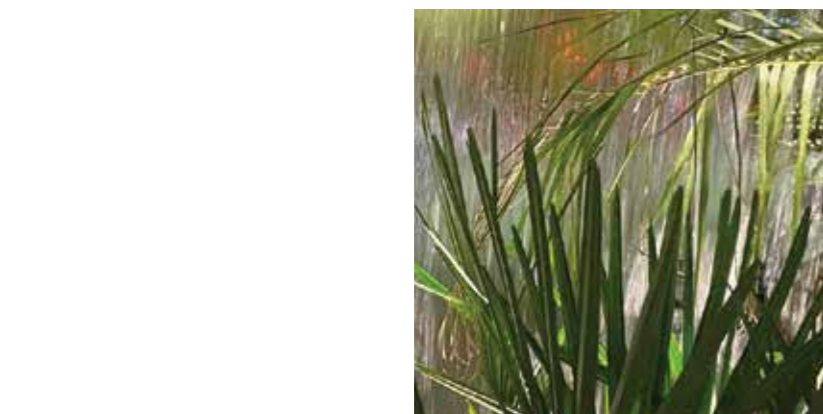
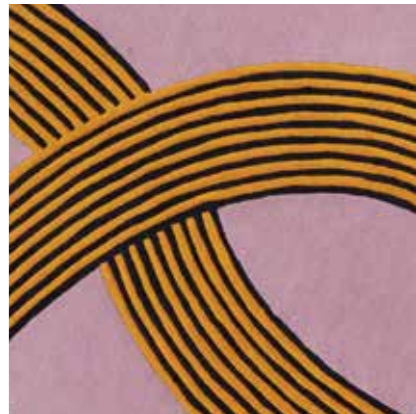
Today's Most Astonishing
Innovators in the
Worlds of Art, Design,
Jewelry, and More

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Nothing reflects *Galerie's* mission to Live Artfully more genuinely or brilliantly than the annual Creative Minds list. Now in its seventh year, this portfolio celebrates the astounding talents who are pushing boundaries to reinvent their disciplines in unexpected ways and setting off ripples of inspiration throughout the fields of art, design, jewelry, fashion, and more.



Creative Minds



“The challenge of blending heritage and innovation keeps me excited and constantly pushing creative boundaries”

NATHALIE VERDEILLE

JEWELRY

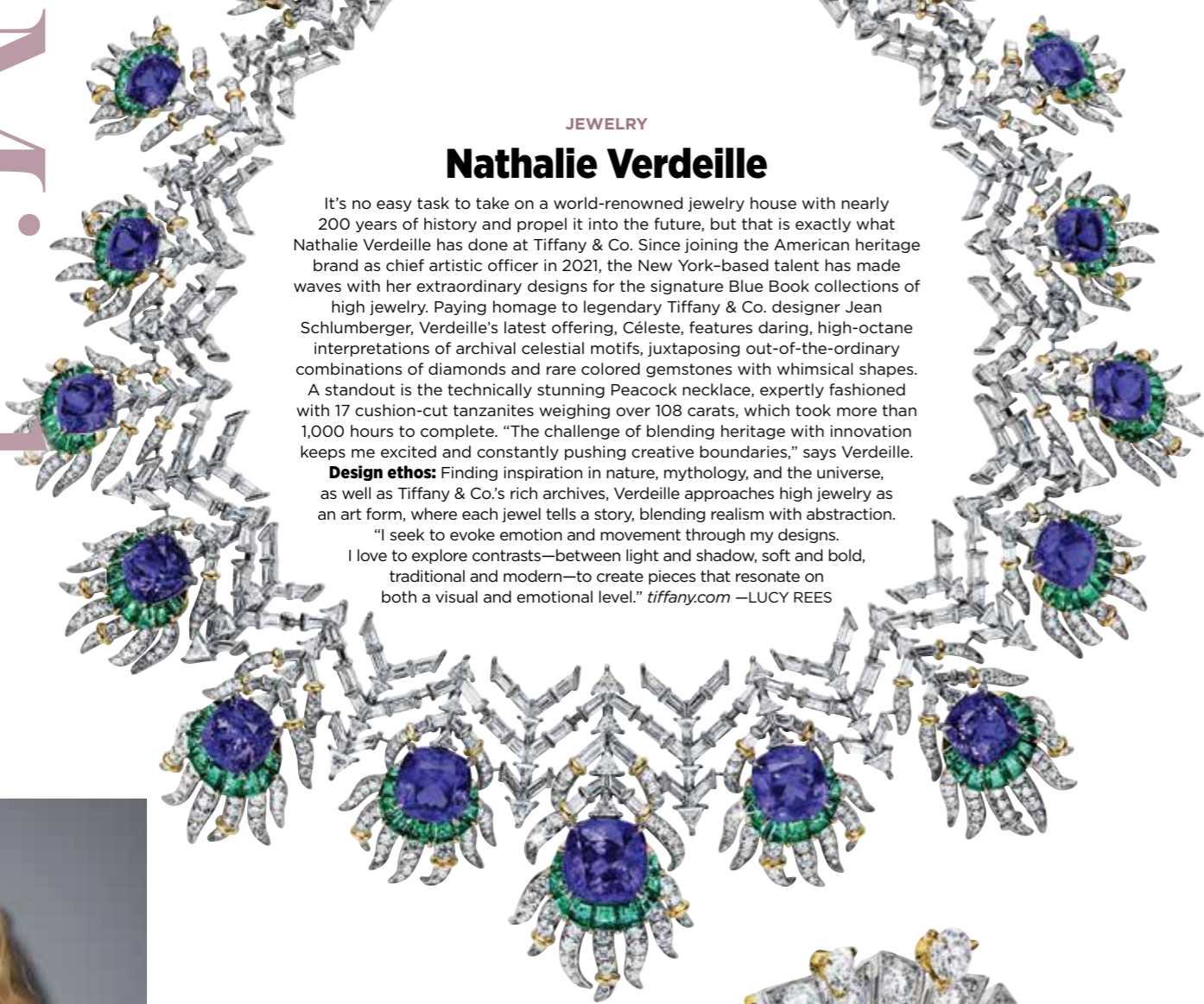
Nathalie Verdeille

It's no easy task to take on a world-renowned jewelry house with nearly 200 years of history and propel it into the future, but that is exactly what Nathalie Verdeille has done at Tiffany & Co. Since joining the American heritage brand as chief artistic officer in 2021, the New York-based talent has made waves with her extraordinary designs for the signature Blue Book collections of high jewelry. Paying homage to legendary Tiffany & Co. designer Jean Schlumberger, Verdeille's latest offering, Céleste, features daring, high-octane interpretations of archival celestial motifs, juxtaposing out-of-the-ordinary combinations of diamonds and rare colored gemstones with whimsical shapes. A standout is the technically stunning Peacock necklace, expertly fashioned with 17 cushion-cut tanzanites weighing over 108 carats, which took more than 1,000 hours to complete. “The challenge of blending heritage with innovation keeps me excited and constantly pushing creative boundaries,” says Verdeille.

Design ethos: Finding inspiration in nature, mythology, and the universe, as well as Tiffany & Co.'s rich archives, Verdeille approaches high jewelry as an art form, where each jewel tells a story, blending realism with abstraction.

“I seek to evoke emotion and movement through my designs.

I love to explore contrasts—between light and shadow, soft and bold, traditional and modern—to create pieces that resonate on both a visual and emotional level.” *tiffany.com* —LUCY REES



Pieces from the Blue Book 2024: Tiffany Céleste collection (from top): Peacock tanzanite necklace, Star Burst crystal opal ring, and Phoenix rubellite bracelet, designed by Nathalie Verdeille (left).



A pool in Miami with ceramic tile work designed by Alex Proba. RIGHT: The artist in her studio in Portland, Oregon.

DESIGN

Alex Proba

Every possible surface is a canvas for Alex Proba, the prolific artist whose exuberant patterns and swirling shapes inject energy and delight into surprising places. She launched her namesake studio—now with offices in Portland, Oregon, and Brooklyn, New York—in 2013 while working full-time as an art director for Nike but fully committed five years later, when the design sphere discovered that her vivid graphics elevate home furnishings and accessories. That sparked a spate of collaborations—Louis Vuitton, CC-Tapis, Samsung—and led to Proba launching her own collection, encompassing everything from hand-tufted rugs and wallpaper murals to side tables and pet accessories. “The most resonating comment I get about my work is that it makes people so happy,” she says. “That’s what motivates me.”

Murals remain her studio's most successful endeavor, but lately she has garnered acclaim for her work on swimming pools. Her latest, a tropical-reef-inspired affair for a client in Miami, required a puzzle-like arrangement of artisanal tiles, for which she collaborated with Guadalajara, Mexico, artisan workshop Cerámica Studio.

Up next: Beyond expanding her array of home accents with more rugs and pillows, she's working on footwear for adults and children for a major shoe brand and natural stone benches and public sculptures for SolidNature. She recently unveiled ceiling murals for the hallways at The Manner, the buzzy new Standard International hotel in SoHo, New York, designed by Hannes Peer. *studioproba.com* —RYAN WADDOUPS



DESIGN & ARCHITECTURE

Vincent Van Duysen

With his exacting eye and talent for manipulating simple materials into striking works of quiet richness, Belgian designer Vincent Van Duysen creates residential and commercial spaces, streamlined furnishings, and home accents that subtly exude grandeur and sophistication. “I enjoy being as observant as possible and have a strongly visual approach,” says Van Duysen, who helms his own studio in Antwerp and serves as the creative director of Molteni&C. Additionally, the architect—who is celebrating his 40th anniversary in the field this year—conceives refined collections for a diverse range of brands, including Zara Home, Serax, and Fantini. “Natural materials are the focus of my creations. They instill a sense of serenity and wholeness into my interiors or products.”

Personal process: “I always utilize or adopt natural and organic materials and finishes that are textured, warm, and tactile. And they age amazingly so they acquire a patina that makes interiors, spaces, or objects timeless. But I am not into minimalist, sober interiors. I want soul.”

Material approach: “To me light is as much a construction material as brick or brass or wood. The interplay is so important when I design because it is the quality of light that sculpts the emotions you feel within a space or around a design object. In my work, it is always a balance between spaces that are bathed in light complemented by spaces that are darker, more subdued, and calming.”

Design ethos: “My attention goes out to a pureness in aesthetics by undoing the clutter. We need to slow down, to cut back on everything by getting to the core of life and living.” *vincentvandyusen.com* —JILL SIERACKI



The living area of a Los Angeles residence designed by Antwerp, Belgium, architect Vincent Van Duysen (far left).



Creative Minds

“These moments of creativity, sharing the art and sharing the history—it is absolutely the best”

NATASJA SADI



FROM LEFT: Natasja Sadi at work on a sugar flower arrangement in her Amsterdam studio. One of her faux peonies.



ARTISAN

Natasja Sadi

On display in two rare, towering Delft pyramid vases in the Kunstmuseum in The Hague, Natasja Sadi's floral arrangement bursts with candy-colored peonies, daffodils, roses, and, of course, tulips. Yet the flowers are not plucked from any garden or greenhouse but meticulously crafted from sugar. "I combine blooms in the same way as the Dutch masters," she says from her Amsterdam studio of her assemblages of handmade blossoms that wouldn't traditionally be available during the same growing seasons. "I just wanted to bring back all-year beauty."

Foundation piece: "I don't want to limit myself, because I think for any creative that would be the end of the joy," she says of the various Delft urns that hold her bouquets. "There is, however, always something blue. There's something about that color that enhances every other color."

On view: She recently completed an arrangement formed from 100 individual pieces (her largest to date) to be featured alongside a rare depiction of sugarcane in an Old Master painting by Willem van Mieris in "Grand Dessert: The History of the Dessert," an exhibition at the Kunstmuseum through April 6.

Favorite floral: "There is absolute perfection in the pompon dahlia; with all those chambers, there is no irregularity. For me, it's almost like a meditation making that."

Up next: In addition to an appearance at the Cincinnati Art Museum's Art in Bloom event April 24 through 27, Sadi will lead hands-on workshops in the spring. "These moments of creativity, sharing the art and sharing the history—it is absolutely the best." *natasjasadi.com* —J.S.

DESIGN

Formafantasma

"We see design as a way of challenging clichés or preconceived ideas and contributing to the shaping of a world toward something we consider better," says Andrea Trimarchi, cofounder alongside Simone Farresin of studio Formafantasma, based in Milan and Rotterdam, the Netherlands. Regularly tapped for collaborations with brands, including Fendi, Max Mara, Hermès, and Bulgari, as well as serving as the creative directors of Rubelli, the duo recently installed an architectural intervention in the vineyards of storied Champagne house Perrier-Jouët to support biodiversity and regenerative viticulture. "Our intention with a project like this is not to design something merely beautiful but to create something meaningful and long-lasting," says Farresin.

Up next: An immersive club experience at the Flos lighting showroom during Salone del Mobile. The pair will also debut a new iteration of the annual Prada Frames symposium they curate, a project with Cassina celebrating 60 years, and a slew of exhibitions, including "Oltre Terra," which explores the production of wool, at the Stedelijk Museum through July 13; and one at the Carlo Scarpa-designed Olivetti store in Venice during the Biennale Architettura. *formafantasma.com* —L.R.



A pillow upholstered in Fortunato, a new fabric designed by Formafantasma for Rubelli. FAR RIGHT: Andrea Trimarchi and Simone Farresin in Perrier-Jouët's Ambonnay vineyard with their biodiversity project.



CLOCKWISE FROM TOP LEFT: BRIAN DOBEN; NATASJA SADI; COURTESY OF RUBELLI; OPPOSITE: JEROME GALLAND



Laura Gonzalez at her Paris gallery with her Mawu chair before an artwork by Maurizio Donzelli.

DESIGN

Laura Gonzalez

The audacious interiors Laura Gonzalez formulates are as much installation art as they are compilations of artisan originals and collectible design.

From her own galleries in New York and Paris to the boutique hotel Casa Monti in Rome, her inimitable scenography brings together a unique palette of colors, irresistible textures, and voluptuous shapes.

Art also plays heavily into Gonzalez's oeuvre. In her New York salon, a massive custom fireplace by ceramist Laurent Dufour was the launchpad for the rest of the aesthetic, while her upcoming interiors at the Mandarin Oriental in Majorca, opening in the fall, feature a custom mural by Spanish artist Rafael Uriegas. "We pay a lot of attention to details and work with amazing craftsmen," she says.

"I think the mix between us and all the people collaborating on a project makes for rich, timeless architecture."

Color theory: "People love to be beige or gray; we never use gray. Color is everywhere around us; you just have to find the balance," says Gonzalez.

Up next: She is overseeing the interiors of the highly anticipated New York debut of French department store Printemps, including a brasserie, a Champagne bar, and a coffee shop. "It's a once-in-a-lifetime project," she says of the Wall Street destination, which will open this spring after three years of construction. "It will be the biggest concept store in the world." *lauragonzalez.fr* —J.S.



FAR LEFT: The 28.61c blown glass and copper suspension light by Bocci, cofounded by designer Omer Arbel (left).

DESIGN & ARCHITECTURE

Omer Arbel

Trained architect Omer Arbel quickly learned he prefers creating intuitively and improvisationally more than painstakingly wading through the red tape required to design buildings. The epiphany compelled the Jerusalem-born polymath to launch Bocci in 2005. With operations split between Milan, Berlin, and Vancouver, British Columbia, the lighting studio-lab-factory constructs wondrously intricate pieces that emanate from Arbel's drive to explore novel production methods and the inherent properties of materials.

Return to form: Arbel hasn't completely abandoned architecture: He recently unveiled plans for a development of luxury homes that seamlessly blend into the Pacific Northwest's emerald forestry. Each low-slung dwelling is sheathed in spherical burls—sourced from regional cedar trees, which are dying off due to climate change—that will foster ecosystems of moss and lichen.

Up next: Bocci is introducing the 141, a winged fixture formed from puddles of hot glass overlapping a metallic string. "I've spent a long time pursuing complexity," Arbel says, "and now I'm interested in seeing how simple a method I could make and still achieve something totally magical." Arbel's oeuvre will also be spotlighted in a career-spanning exhibition curated by David Alhadeff, The Future Perfect founder and a past *Galerie Creative Mind*, during Milan Design Week in April. *bocci.com* —R.W.

“My singular design philosophy is driven by symmetry, purity, and timelessness” RÉMY COOLS

WATCHES

Rémy Cools

Rémy Cools lives life by the motto “Evolve, don't repeat.” The trailblazing young watchmaker has made his mark on horology with his distinct blend of old-world French savoir faire and modern techniques. “My singular design philosophy is driven by symmetry, purity, and timelessness,” says Cools, who set up his own workshop in 2019 at the age of 22. “Making something complicated is simple, but making something simple is complicated.” Producing just 12 pieces a year, the up-and-coming talent values quality above all else. “I want to preserve exclusivity and rarity for my timepieces. Our approach requires more time, and our artisanal methods of production mean we can't create more.”

Early passion: Cools's obsession with watchmaking began at age 11 with a trip to the Frédéric Piguet atelier in the Vallée de Joux in Switzerland. He spent years devouring books on timepieces and scouring flea markets for vintage finds before enrolling in the prestigious Lycée Edgar Faure in Morteau, France, where he won the Young Talent Competition by F. P. Journe.

Best in show: His Tourbillon Atelier earned the 2024 Horological Revelation prize in the Grand Prix d'Horlogerie de Genève. The elegant piece, set in platinum, is a beautifully executed version of his inaugural watch, now featuring a 39mm platinum case with a rose- or yellow-gold dial plate with a finely grained finish. *remycools.com* —L.R.



CLOCKWISE FROM TOP: Watchmaker Rémy Cools. The Tourbillon Atelier. A detail of the watch's new mechanical caliber.



FRAGRANCE

Francis Kurkdjian

Born and raised in Paris, Francis Kurkdjian has always had an affinity for fashion and fragrance. Now he marries the two disciplines in his own artistic way as perfume creation director for Dior, a title he's held since 2021. During his tenure, Kurkdjian has reimagined several of the maison's iconic scents, conjuring J'Adore l'Or, Sauvage Eau Forte, and Miss Dior Parfum, as well as five classics revisited from La Collection Privée Dior. For the latter, he introduced the edgy New Look eau de parfum, with its surprisingly fresh aldehydes, in 2024, as well as Bois Talisman in 2025.

Pushing boundaries: With 35 years of experience, he's both witnessed and influenced the evolution of fragrance. In addition to founding his namesake maison in 2001—known for visionary cult creations, including Baccarat Rouge 540—Kurkdjian executed olfactory installations at Château de Versailles and the Grand Palais in Paris as well as conceived collaborations with artists such as Sophie Calle.

Creative process: Kurkdjian begins by defining the story behind the fragrance, then lets the scent unfold from the name. For the recent Bois Talisman, he mined Christian Dior's superstitious nature and how he kept a piece of wood in his pocket. Kurkdjian often carries a cube of sugar with him for luck, so he united the idea of the two in a unisex scent with a background of cedar with notes of vanilla. “Everything starts with Christian Dior, and I bring the thread back to life.” *dior.com, franciskurkdjian.com* —JACQUELINE TERREBONNE

CULINARY ARTS

Vania Ghedini

“It's been a fascinating segue for me to move from Marrakech to Venice,” says Vania Ghedini, who last spring became the chef of the kitchens of the city's glamorous Michelin-starred restaurant Oro at the celebrated Hotel Cipriani, a Belmond Hotel. Having relocated after launching Sesamo restaurant at Marrakech's famed Royal Mansour, Ghedini finds tantalizing ways to merge the cooking styles of both

destinations. “The Venetian palate crosshatches with Moroccan cooking, which means that I've been able to create dishes that explore this mingling of spices and flavors.”

Local imports: A native of Ferrara, Italy, where her grandparents owned a bakery, she joined Gruppo Alajmo at the renowned Le Calandre restaurant near Padua in 2016. Two years later, the group sent her to Marrakech, where she was working when Michelin three-star legend Massimo Bottura, culinary creative director at the Hotel Cipriani, asked her to become the head chef at Oro. Besotted by Morocco and heavily pregnant, she initially thought to decline the offer, but family and friends convinced her the job was too good to refuse—and that you don't turn down Massimo Bottura.

Golden touch: At Oro—the name refers to the gold-leaf-lined dome surmounting the space, designed by interior architect Adam Tihany—menus change with each season but skew profoundly local, using unique seafood sourced from the surrounding waterways as well as the vegetables like artichokes and cardoons that are grown on small farms on nearby islands. Canocia, a crustacean found at the bottom of the Venetian Lagoon, is prepared in saor using onions and vinegar. Bigoli in salsa, another typically Venetian dish, is made with onions and salt-cured anchovies over whole-wheat pasta. Ghedini's renegade side is on display in succulent dishes like a lobster mechoui with mussel sauce. “The Venetian Lagoon is one of the richest pantries in the world,” she says. *belmond.com* —ALEXANDER LOBRANO



Francis Kurkdjian, who composed many of Dior's La Collection Privée assortment of fragrances (left).



“Like a Potato in Tacia,” a dish from the dinner menu at Oro at the Hotel Cipriani, a Belmond Hotel, where Vania Ghedini (far left) is head chef.

Creative spirit



JEWELRY & FASHION

Sabyasachi Mukherjee

Stepping inside the world of Sabyasachi Mukherjee, who has achieved such fame in his native India that he's known by only his first name, is a dizzying experience filled with embroideries, jewels, and layers of almost unimaginable richness. Drawing from the unique palette and artistry of his homeland, he has conjured a brand that encompasses jewelry, womenswear, menswear, bridal couture, and more, sold through boutiques across India as well as an outpost in Manhattan.

Celebrating his company's 25th anniversary this year, Sabyasachi not only creates beauty but also ensures the livelihoods of artisans while showcasing the diversity and depth of their Indian heritage. "Paramount to keeping our traditions alive is making them relevant to the modern world," reflects the designer, who has collaborated with Estée Lauder on a series of limited edition lipsticks featuring distinct hues encased in tubes embellished with 24K gold plate, conceived footwear with Christian Louboutin, and recently launched a pop-up at Bergdorf Goodman. He furthers his commitment to that cause with a foundation for underprivileged artists from Bengal and other preservation projects.

Global style: "India has an incredibly rich legacy of handwoven textiles, embroidery, and artisanal techniques that have been passed down through generations. By integrating these into my creations, I strive to honor the artistry of our craftspeople and ensure their skills are preserved and honored on a global stage." *sabyasachi.com* —J.T.



CLOCKWISE FROM TOP LEFT: Sabyasachi Mukherjee. Sabyasachi Assam bracelet made with organic and multicolored gemstones in 18K gold. A model wearing a necklace, a skirt, and a handbag by Sabyasachi. Earrings with tourmalines, apatites, iolites, spinels, and brilliant-cut diamonds in 18K gold.

DESIGN & ARCHITECTURE

Patricia Urquiola

Patricia Urquiola's unexpected designs command attention for their sculptural shapes, palette of deeply saturated earth tones, and commanding use of sumptuous materials. Born in Oviedo, Spain, and now based in Milan, the architect and industrial designer channels her amalgamation of international influences into in-demand hotels, such as the glorious Six Senses Rome, and furnishings like the voluptuous Mon-Cloud, billowy sofas and armchairs with Cassina, which appeal to connoisseurs seeking both high style and eco-friendly design. "My work is connected to objects, but my profession as an architect leads me to reflect on spaces and our relationship with places," says Urquiola. "I enjoy moving between large and small scales."

Creative influence: "I am deeply drawn to the world of contemporary art; it is both a personal and professional passion," says the creative, who cites Milan's Fondazione Prada and Pirelli HangarBicocca, as well as boundary-breaking talents like Olafur Eliasson, Thomas Demand, Tobias Rehberger, Marina Abramović, Paola Pivi, and Nathalie Du Pasquier, as points of reference. "I believe that art is society's most sensitive antenna, and the best artists have an unmatched ability to synthesize ideas."

Up next: Urquiola will debut a new version of her Tufty-Time sofa with B&B Italia during Salone del Mobile in April, while at Cassina, where she's served as creative director since 2015, she's curating The Cassina Perspective collection, which will include some of her new products. In November, Urquiola's oeuvre goes on display in a solo show at the Centre for Innovation and Design at Grand-Hornu in Belgium. *patriciaurquiola.com* —J.S.



Patricia Urquiola seated on a piece from her Mon-Cloud collection for Cassina.



"The objects speak their own language, but when they are together, it's a whole conversation" DANIEL VALERO

DESIGN

Daniel Valero

Daniel Valero's design practice, Mestiz, produces pieces he describes as "wild objects" with local artisans who utilize long-standing techniques. Highlights of the San Miguel de Allende, Mexico, studio's growing repertoire include a collaboration with Casa Dragones at Rockefeller Center in New York, for which Mestiz created an *ofrenda*, or altar, dedicated to the life-giving properties of the sun, and a Los Angeles pop-up featuring a rug collection with Ago Projects.

Serving as a love letter to his Mexican roots, his work is inspired by practices developed in different regions of his vibrant country. Palm weaving, wood carving, and Saltillo serape textiles beget lighting, chairs, and more that stand as functional pieces of art. "They are able to have a sense of humor, which I miss from design," Valero says of his creations. "Sometimes everything is too serious."

Breakout moments: Included in the Denver Art Museum's 2024 exhibition "Have a Seat," Mestiz's whimsical works have appeared in scenography for Hermès and more recently the Auberge Resorts Collection, where three different properties in Mexico were adorned with flora-inspired installations consisting of wicker lamps and sculptures, each in a color palette reminiscent of its surroundings. "The objects speak their own language, but when they are together, it's a whole conversation," says Valero.

Up next: The studio will work with Hermès for the third consecutive year, designing its store window displays in Mexico. Additionally, Mestiz is crafting a one-of-a-kind inhabitable installation where guests can stay overnight among flora- and fauna-inspired wild objects for a truly immersive design experience in San Miguel. *mestiz.mx* —SHELBY BLACK

Daniel Valero holding the Copli vase and seated among planters from the Los Tabachines collection by Mestiz.

LEANDRO BULZZANO. OPPOSITE, CLOCKWISE FROM TOP LEFT: COURTESY OF SABYASACHI (4); VALENTINA SOMMARIVA

Creative Minds



Misha Kahn's *Body table* (2024). FAR RIGHT: The artist at Friedman Benda with works from his 2023 solo show "Staged."



Otobong Nkanga's *Cadence* (2024), a site-specific commission at the Museum of Modern Art in New York (left).



ART

Otobong Nkanga

At the heart of Otobong Nkanga's multidisciplinary art practice is an exploration of our relationship with the Earth and the materials we extract from it. The Nigerian-born, Belgium-based artist makes large-scale tapestries, drawings, photographs, and ceramics, and often uses found natural materials, including plants, stones, and minerals, to shed light on the interconnectedness of all things.

Through June 8, the atrium at the Museum of Modern Art in New York is transformed by Nkanga's groundbreaking new site-specific, multisensory commission titled *Cadence*, centered on a monumental, multipaneled tapestry that recalls ecosystems and galaxies digitally woven with both natural and synthetic fibers.

Breakout moment: This has so far been a banner year for Nkanga, who was named the 2025 Nasher Prize Laureate, one of the art world's most prestigious awards, with a \$100,000 grant and a solo exhibition at the Nasher Sculpture Center in Dallas. On view from April 5 through August 17, the show will include a selection of some of her most ambitious ongoing projects, such as *Carved to Flow* (2017) as well as a new work responding to the North Texas region. "The extraordinary impact of Otobong Nkanga's work resides in the way it intimately links people with the matter of their daily lives—its uses, evocations, and histories—as a way for seemingly disparate people to forge even deeper connections with each other and the world around them," says Jed Morse, interim director and chief curator at the Nasher.

Up next: A Paris exhibition is scheduled for fall at the Musée d'Art Moderne. otobong-nkanga.com —L.R.

DESIGN

Misha Kahn

Design talent Misha Kahn, who splits his time between Brooklyn and his studio in Hudson, New York, makes a splash with the surprising mix of colors and bulbous shapes that define his Seussian tables, mirrors, and chairs. The works captured the eye of connoisseurs such as Dries Van Noten, who displayed an assortment at his Los Angeles gallery, The Little House, and esteemed institutions, including the Los Angeles County Museum of Art.

Often constructed from complex amalgams involving plastic, aluminum, and bronze, Kahn's creations transcend materiality—even defying the laws of gravity, such as his mystifying tables featuring a crumpled gilded mass teetering atop an ornate, faceted boulder.

Star power: During Salone del Mobile, Kahn plans to transform Villa Necchi Campiglio by outfitting the legendary Milanese residence with tailored Dedar fabric "balloons" that juxtapose against the space's stringent geometry. "I feel like Milan is based on very utilitarian-driven design, and it never taps into a total fantasy space."

Up next: Kahn is launching a suite of custom-made jewelry in conjunction with Italian goldsmith Matteo Bonafede, including rings in sliced tourmaline that riff on earlier furniture and pieces with baroque pearls paired with inflated silver. The works will be unveiled in a presentation with Babs Art Gallery. "All of a sudden there's a whole new material world of gemstones, gold, and metals to play with," he says. mishakahn.com —S.B.



WILLIAM JESS LAIRD (3). OPPOSITE, CLOCKWISE FROM TOP LEFT: EMILE ASKEY; © 2024 THE MUSEUM OF MODERN ART, NEW YORK; WIM VAN DONGEN; JULIAN CALERO; COURTESY OF FRIEDMAN BENDA AND MISHA KAHN; PHOEBE D'HEURLE, COURTESY OF FRIEDMAN BENDA AND MISHA KAHN



In Common With cofounders Nick Ozemba and Felicia Hung in their Tribeca concept store, Quarters. FROM LEFT: The bar at Quarters. Pendants at the company's production studio in Gowanus, Brooklyn.



"It's exciting to have so many different types of people come in"

FELICIA HUNG

DESIGN

In Common With

Felicia Hung met Nick Ozemba at Rhode Island School of Design and quickly discovered they shared "a similar mindset and complementary skills," she recalls. After early-career stints at established firms, they finally joined forces in 2018 to start New York lighting studio In Common With.

True to its name, In Common With celebrates collaboration at every level. Ozemba and Hung work closely with metalsmiths, ceramists, and glassblowers before assembling table lamps and billowing glass chandeliers in their Brooklyn headquarters; their creations grace interiors conceived by designers such as Giancarlo Valle and Tali Roth. The studio's full array shines at Quarters, its Tribeca bar and concept shop. The 8,000-square-foot, 19th-century loft is tastefully appointed with vintage treasures and the duo's latest lighting pieces.

Branching out: Last fall, the pair opened a vibey wine bar and café inside Quarters. This year, they will complete the upstairs dining room and flesh out its event programming, eyeing ways to engage with the art and fashion spheres. "It's exciting to have so many different types of people come in," Hung says.

Up next: In the spring, they're launching Op Art-inspired luminaires involving novel techniques like "silk-screening glass to make layered patterns," Ozemba says, describing the collection as his favorite to date. Prepare for more, too—they plan to quadruple the size of their production studio. incommonwith.com —R.W.





DESIGN

Gary Friedman

Having established RH as a household name in the U.S., Gary Friedman has now set his sights on making the same true around the globe. As chairman and chief executive officer for over a decade, he has expanded the brand's reach, introducing massive design galleries in England, Belgium, and Germany, as well as a location in Paris opening soon on the city's Champs-Élysées. "It is a jewel box of a building where you enter through magnificent gates that lead you to a secret garden where the experience begins to unfold like no other retail store in the world," says Friedman, who has also launched boundary-pushing projects such as Guest House in New York City and private yachts and planes in the past few years.

Although the company is set to unveil a venue in London—done in collaboration with architectural firm Foster + Partners with an otherworldly rooftop garden dining experience conceived alongside Anouska Hempel—and seven more domestic galleries, RH sees its growth more in terms of service than square footage. In the first part of 2025, the brand debuted an interior design studio in Palm Desert, California, and outposts consistently incorporate hospitality initiatives like fine dining.

Guiding force: "My main sources of inspiration have been the great thinkers, philosophers, and leaders who have reimagined and redefined the status quo. I am also influenced by my travels, keeping my eyes and ears open and not on my devices."

Design philosophy: "We create spaces that blur the lines between residential and retail, indoors and outdoors, home and hospitality." *rh.com* —J.S.

"The experience begins to unfold like no other retail store in the world" GARY FRIEDMAN



CLOCKWISE FROM TOP: Gary Friedman, RH chairman and chief executive officer. RH Newport Beach—The Gallery at Fashion Island in Orange County, California. *RH One* Gulfstream 650ER. The entrance hall at RH England—The Gallery at the historic Aynho Park in Oxfordshire, which displays pieces from the RH Contemporary collection. *RH Three* yacht.



FASHION

Ulla Johnson

Since launching her business as a recent college graduate in 1998, Ulla Johnson has fiercely resisted fads and fast fashion, instead focusing on filling gaps in the market for "things made with beauty," says the designer, whose bohemian-inspired garments are defined by feminine silhouettes and romantic ruffles.

Building blocks: The first Ulla Johnson boutique, a quaint NoHo, New York, store designed by Elizabeth Roberts Architects with the laid-back energy of a brownstone, opened in 2017. All eyes were on e-commerce then, but Johnson stuck to her belief in building a homelike space as a natural extension of her brand. Outposts soon followed in Amagansett, New York, also by Roberts, and Los Angeles, by Kelly Wearstler. Another Manhattan storefront is expected this year, as well as expansion into Europe and a foray into fragrance.

Creative collaboration: Johnson channeled her deep affinity for the energetic paintings of Lee Krasner, an unsung hero of Abstract Expressionism, into her spring/summer 2025 ready-to-wear collection. "Her foundation was very involved," Johnson says of the process, which included working with "the finest Italian print house" to get the materials and colors right. "They wanted to make sure we honored Lee and elevated the language around the canvases." For her fall collection, the designer is joining forces with sculptor Julie Hamisky, granddaughter of Claude and François-Xavier Lalanne. *ullajohnson.com* —R.W.

Creative spun!



A selection of pastries by Eunji Lee (below) from Lysée.



CULINARY ARTS

Eunji Lee

Just as an artist or a musician who has been classically trained can experiment with new ideas to take their art form to unexpected new heights, chef Eunji Lee's experience allows her to elevate the pastry. Working under Alain Ducasse and Cédric Grolet at Le Meurice, she certainly developed a mastery, but it's the individuality and innovation she's applied to those skills that set her apart. Each meticulously executed menu item is a mélange of flavors and references drawing from her childhood in South Korea; her time in France, including studies at the Institut National de la Boulangerie Pâtisserie in Rouen and Ferrandi in Paris; and her current life in New York.

Visitors to Lysée, her pastry gallery in the city's Flatiron neighborhood, choose from a museum-like display of savories and sweets ranging from a white, flower-shaped cake that resembles a traditional Korean roof tile to her signature corn mousse confection that evokes a fresh cob with individually piped kernels made of corn cream. "I try to get people to open their minds and experience ingredients in different ways," she says.

Artful inspiration: To create these magical moments, Lee frequently looks to art. "I love the paintings of Monet and Kandinsky for their sense of color. Texture is important in desserts, and Daniel Arsham is always mixing ceramic, jewels, stones—I find that inspiring." *lyseennyc.com* —J.T.

"I try to get people to open their minds and experience ingredients in different ways" EUNJI LEE

DESIGN

Vikram Goyal

Vikram Goyal, the New Delhi-based maker of gloriously ornate furniture imbued with Indian motifs, eschewed formal design training, instead studying engineering and economics at Princeton University before heading home and launching his namesake studio in 2003. Since then, it has gradually evolved into an intergenerational workshop informed by the *karkhana* model, in which multiple skilled specialists work collectively under one master craftsman.

Among the many techniques Goyal's team works in is repoussé, in which sheet metal is hammered into relief from its underside, often as a vessel for storytelling. Multiple parts are then molded together to create elaborate three-dimensional compositions. This technique elevates his pieces to cultural talismans, made all the more lustrous by pietra dura artisans, who inlay semiprecious gems into the brass surfaces. "The whole idea is taking what's made in India to the outside world," he says.

Cultural ambassador: Recently, Goyal became the first designer to show at India Art Fair and the first Indian to exhibit at Milan's Nilufar gallery, which also presented his inaugural international exhibition, at PAD London in 2023. In December, he was the subject of a solo presentation with The Future Perfect during Art Basel Miami Beach, his Stateside debut.

Expanding horizons: Goyal spent two years launching Viya, a furnishings and accessories brand underscored by India's diverse craft traditions. "We're working with materials that I haven't worked with before," he says, such as textiles and cane. More recently, he unveiled a gilded collection for de Gournay that translates his brass repoussé into landscaped scenes on three richly detailed, hand-painted wallpapers. *vikramgoyal.com, viyadesign.com* —R.W.



Vikram Goyal at his studio in New Delhi. FAR LEFT: The designer's repoussé vessels and wallpaper collection with de Gournay.

LANDSCAPE DESIGN

Sara Zewde

Throughout Sara Zewde's growing portfolio of ambitious landscapes, no two projects look the same. Instead, the Harlem, New York, designer behind burgeoning firm Studio Zewde prefers creative collaboration with communities and clients to envision lush landscapes that are culturally affirming and support complex ecologies. "Design should be so expansive," says Zewde, who moonlights as an assistant professor at Harvard University's Graduate School of Design.

That outlook has established Zewde, one of the industry's small number of Black women practitioners, as a trailblazing force, fueled by her conviction that landscape architecture can achieve much more than mere beautification. She repainted 20,000 square feet of parking lots with vivid graphics to uplift locals in Seattle's Africatown, a historically Black neighborhood undergoing gentrification. In Philadelphia, she revitalized a disused coal bridge by turning it into one of the city's most vibrant parklands.

Her latest project, and her most high profile, involves repurposing eight underused riverfront acres at Dia Beacon in New York as lush terrain befitting the museum's beloved trove of land art and minimalist sculpture. Slated for completion in mid-2025, her intervention promises to enrich the visitor experience with new meadow gardens, pathways, and earthworks while reinforcing the floodplain site and addressing its history as a crossing point for the Lenape people. Their descendants offered Zewde a decisive piece of wisdom: "Just look at the ground."

Research mode: Zewde is currently writing a book about Central Park landscape architect Frederick Law Olmsted. During her research, she retraced his travels through the American South, which produced a series of historic writings reckoning with the profession's fraught relationship with slavery. "He came back to the North committed to the idea of public good." *studio-zewde.com* —R.W.



CLOCKWISE FROM TOP: MsCHF's Global Supply Chain Telephone, a surrealist mash-up of luxury fashion bags. *ATM Leaderboard* (2022). A 2025 self-portrait of some of the members of MsCHF with various artworks.

ART

MsCHF

For MsCHF, humor is serious business. The Brooklyn collective has been causing viral sensations over the years with its clever, irreverent projects that use weaponized absurdity to critique our capitalist society. Founded in 2016 by friends Lukas Bentel, Kevin Wiesner, Gabriel Whaley, and Stephen Tetreault, MsCHF began as a series of buzzy releases that dropped every two weeks. Now they are a team of about 25 people with millions of online followers and a roster of major brand collaborations and art gallery exhibitions. This spring, a new book with Phaidon illuminates the behind-the-scenes workings of the provocateurs.

Group think: "MsCHF the entity is the author of all its works, and we describe it as a collective because the entire team, regardless of specialty, comes up with hundreds, if not thousands, of ideas. It is the skeleton on which the rest of our operation is built," says Wiesner.

Best in show: For *Severed Spots* (2020), MsCHF purchased a Damien Hirst "Spot" print, then cut out the dots—88 in all—and sold them individually. Its *ATM Leaderboard* (2022), a functional ATM with a screen above depicting the balance in the user's checking account, caused a stir at Perrotin's booth during Art Basel Miami Beach. One of its proudest works, however, is *Key4All* (2022), in which a PT Cruiser traversed the U.S. for nine months after MsCHF sold 1,000 RFID key fobs to the car across the country. "This structure, in which MsCHF creates the setting, props, and constraints for a performance that is then executed by the crowd, is core to our practice," Bentel says.

Up next: "Land art, fast-food franchises, television, architecture, public office . . . anything we haven't done," says Wiesner. *msCHF.com* —L.R.



Sara Zewde with project models, renderings, and photographs at her studio in Harlem, New York.



Creative Minds



FLORAL DESIGN

Ariel Dearie

Ariel Dearie launched her career working front-of-house positions in restaurants such as the beloved Upperline in New Orleans before relocating to Brooklyn, where she began creating floral arrangements to decorate the tables. That early foray led her to organizing the flowers at weddings for friends and soon after, styling botanicals at an Annie Leibovitz photo shoot for Bulgari starring Isabella Rossellini. “When I started, it was hard to find this more natural style,” says Dearie.

Since 2012, she’s collaborated with the famed photographer multiple times, even conceiving an exquisite, organically shaped sword using a tree branch found on Leibovitz’s Rhinebeck, New York, estate for her initiation into the Académie des Beaux-Arts. Using a process called electroforming, Dearie dipped the branch in a bath of copper sulfate before shocking it with a low-voltage current. Inspired by the work of Claude Lalanne, she continues to explore metalwork as part of her oeuvre, which also includes collages made using vintage illustrations, personal photographs, and charcoal drawings.

Design philosophy: “If you are trying to cram in so many flowers, you can lose the beauty of the movement of that stem. It’s finding the balance between feeling full but keeping the airiness and emphasizing the beautiful traits of each bloom.”

Up next: Dearie is expanding her electroforming practice to construct framed mirrors and brass leaves. “To be able to bring some permanence is something I really like.” arieldearieflowers.com —J.S.



LEFT: An arrangement of magnolias, ranunculus, and hellebores by floral designer Ariel Dearie (right).



Loutfic Chakardemian working on new jewelry creations for Yeprem. FAR RIGHT: A model wears the Y-Couture statement necklace and Climber earrings.

JEWELRY

Loutfic Chakardemian

An idea can strike at any moment, but for Loutfic Chakardemian, the designer of Yeprem jewelry, it must come from within. “I try to create every time a design that is not inspired from anything,” he explains. “That’s why each piece is so unique and has its own identity.”

Chakardemian spent his childhood in his family’s Beirut jewelry workroom, now celebrating its 60th year, and worked at the bench as a master jeweler for almost two decades before attempting to design his own collection. Thirteen years ago, he presented his father with 50 sketches that took a revolutionary approach to the craft, with eyebrow-raising handpieces, ear cuffs, and tiaras that wrap around body parts in unexpected ways with their innovative articulation.

Since then, the collection, which toes the line between chic and edgy, has become a favorite of celebrities with notable appearances in *Emily in Paris*, at the MTV Video Music Awards on Doja Cat and Cardi B, and even at the Grammys, where Madonna wore Yeprem’s *Rebel Heart*-inspired pieces. “Our jewelry gives emotional satisfaction to people who wear it,” says Chakardemian. “They feel powerful, unique, and different from everyone else.”

Wearable art: “When you look at these pieces on their own, it’s not very clear what they are. But once you wear it on your body, they become part of you, part of your soul. It’s like a superpower.” yepremjewellery.com —J.T.



CLOCKWISE FROM TOP LEFT: ARIEL DEARIE; ANDREW SIMKISS; COURTESY OF YEPREM (2). OPPOSITE: COURTESY OF THE ARTIST AND KASMIN, NEW YORK (2)



Alma Allen. LEFT: His *Not Yet Titled* (2022), installed at his Tepoztlán studio near Mexico City.

ART

Alma Allen

Alma Allen’s new sculptures, made variously of onyx, marble, and bronze, evince a genius at the top of his game. Taking over Manhattan’s Park Avenue Malls, the hallowed public art platform that has hosted the likes of Alex Katz, Yoshitomo Nara, and Niki de Saint Phalle, ten of the artist’s creaturely forms will be found along a series of green oases from East 52nd to East 70th Streets this spring. “There are all of these spirally, energetic sort of twists, almost like a shoot or an energy, coming out of the ground in some of the locations where there are often plants,” Allen says of the works’ response to their prominent Upper East Side location. “They have this new-plant energy of trying to find the sun.”

Working from an expansive foundry in Tepoztlán, Mexico, an hour south of Mexico City—his home base since 2017—Allen sees this project as an evocative homecoming. “When I moved to New York at 19 years old, I was super excited and I spent the entire first day I was there walking from Park Slope to Harlem,” says the self-taught artist, who was raised in a Mormon household in Heber City, Utah. “I’d read so many books about New York, things that had taken place and artists who had lived there. It was sort of this unreal world in my imagination. I’ve been trying to find that moment in time.”

Unique process: Allen blends ancient methods, such as carving and shaping, with modern technology to produce his large-scale installations, which reflect the human touch. He hand-molds clay and wax maquettes—an intuitive process, he says—before carving stone and wood with a self-built robotic arm, then applying artist-made patinas to the final product.

Individual expression: “I don’t fit very well into any kind of artistic movement,” Allen muses about his physio-futuristic bent, although he does consider the Surrealist-heavy Louise Bourgeois a seminal inspiration. “I’ve always been fascinated by using art as a kind of mechanism to try to peer around the corners of reality,” he says. “Sometimes I’m working very continuously, almost like in a trance state. I can meditate by carving stone or hammering away for hours and hours.” kasmingallery.com —JACOBA URIST