



THIS DYNAMIC GROUP DREAMS BIG, DARES GREATLY, AND, AS A RESULT, INSPIRES US TO DO SO OURSELVES. REPRESENTING A VARIETY OF FIELDS—FROM FASHION TO FURNITURE DESIGN, ARCHITECTURE TO ARTISAN CRAFTS—THESE EXTRAORDINARY TALENTS OFFER A CREATIVE VISION THAT PUSHES BOUNDARIES, CROSSES MEDIUMS, AND BELIES TRADITIONAL CONCEPTS.

Creative MINDS

“A Flower Flash has to almost be guttural, so it has this exuberance and doesn’t read as overly perfect,” says Lewis Miller

▼ Lewis MILLER

From a trash can overflowing with sherbet-colored peonies, tiger lilies, tulips, and sweet peas to a cape of blue blossoms cascading over Wall Street sculpture *Fearless Girl*, Lewis Miller’s floral arrangements began popping up in New York (and subsequently on Instagram) in October 2016. “I’ve always been slightly tortured about how I could give back in a way that wasn’t just sending a check,” says Miller of his motivation behind the project, which he calls Flower Flashes. “Also, I was feeling a bit bored after being in this industry for over 20 years and wanted something to rejuvenate me.” More than two years later, the floral designer, who was recently appointed creative director of online flower-delivery service UrbanStems, continues to be inspired by how much “authentic joy” Flower Flashes bring people, which

motivates him to create more, resulting in what he describes as “a lovely loop.”

A Flower Flash needs to be a combustion of joy: “It has to happen when inspiration strikes. It has to almost be guttural, so it has this exuberance and doesn’t read as overly perfect.”

It has to be ephemeral: “If it stays there and people take pictures, that’s great, but ultimately, I want it to be taken apart.”

It has to stay authentic: “What really energizes me the most is that I’m using leftover flowers or those from the market that my vendors would throw out because they’re past their prime. Or I’m supplementing on my own dime, so I’m free to do whatever, and that’s really liberating.” *lewismillerdesign.com* —JILL SIERACKI



JR

For the past two decades, the elusive yet ubiquitous French artist and activist known simply as JR has transformed buildings in New York, walls in Palestine, slums in Kenya, and favelas in Rio de Janeiro with his monumental black-and-white “pastings” of everyday people. It all started when he was a teenager in Paris and began tagging his name on rooftops; after finding a camera on the Metro, he started taking portraits and pasting them around the city. Most recently, he has focused on issues of immigration and national borders, making headlines for his *Kikito* installation, where a larger-than-life giggling toddler appeared to hover over the U.S. border with Mexico. And while he’s most comfortable working outside the traditional art system, JR regularly shows with museums and galleries. Last year, his buzzworthy exhibition at Perrotin New York included a series of thought-provoking prints and films as well as a poignant rooftop performance with singer Alicia Keys. Next up is a secret project at the Louvre in Paris, the details of which will be unveiled in late March. *jr-art.net* —LUCY REES



“The places and spaces in which we live and entertain help craft the experiences that we carry with us forever,” says Ken Fulk

Britton, and Lupita Nyong’o lined up to Instagram it.

His recent venture, Saint Joseph’s Arts Society (below), for which he transformed a blighted 22,000-square-foot Romanesque-revival church in downtown San Francisco into an art gallery with boutiques and performance space, has become a lesson in how

adaptive reuse can transform a neighborhood. “I hope this will be a resource to build a community around,” says Fulk, who divides his time between the East and West Coasts. “I’m constantly drawn to folks whose minds work utterly differently than mine. They look at the world through another lens. It’s intoxicating to go on a journey with them.” *kenfulk.com* —JENNIFER ASH RUDICK

▲ Ken FULK

“It’s not just about design for design’s sake,” says designer and event planner Ken Fulk, whose creations for clients such as Instagram cofounder Kevin Systrom, Sean Parker, and Alexis and Trevor Traina help turn the real into the surreal. “The places and spaces in which we live and entertain help craft the experiences that we carry with us forever. Every moment matters.”

Fulk’s work at this year’s Golden Globes is a perfect example: He decorated the elevator that took attendees from the ceremony to the after-party, tricking out the lift with a Stark Leopard carpet and a fully stocked vintage Aldo Tura bar. The result: Stars like Debra Messing, Connie



WEST 8

From revitalizing riverbanks in downtown Madrid to reviving the monumental fountains at Pennsylvania’s historic Longwood Gardens, the environmental experts at West 8 have been drawing attention—and foot traffic—to overlooked landscapes since 1987. After winning the coveted 2006 commission to transform Governors Island (above) in New York, the groundbreaking Dutch firm established its first U.S. outpost in Manhattan. (It also has offices in Rotterdam and Brussels.)

Upcoming projects: “The gardens of One Manhattan Square in New York capture influences from around the world, offering enclaves of closeness and a calm natural environment,” says Daniel Vasini, creative director for West 8’s New York office. “We’re also excited about the first phase of Houston Botanic Garden—Botanic Beginnings—opening in 2020. Houstonians from all walks of life will soon have the opportunity to learn about and enjoy plants from around the world.” *west8.com*

—GEOFFREY MONTES

Creative MINDS



JESSICA GOLDMAN SREBNICK

“Creativity is a core component to the DNA of our company,” says Goldman Properties’ CEO, Jessica Goldman Srebnick, the civic-minded entrepreneur who took over the Miami real-estate firm of her late father, Tony Goldman, the developer and arts patron who launched the massive street art project Wynwood Walls. “I recognized just how meaningful it is to incorporate large-scale public art into

our projects,” she says. “It’s not that it’s just good for business, it’s good for the soul.”

Subsequently, she has expanded the family’s holdings to include galleries as well as Goldman Global Arts, which helps match corporate clients with artists to create site-specific, large-scale installations, including the massive murals at Hard Rock Stadium, commissioned by developer and Miami Dolphins owner Stephen Ross after he visited Wynwood.

This year, Srebnick’s company celebrates the ten-year anniversary of Wynwood Walls and the recent opening of Wynwood Garage, a sculptural 428-car garage with retail and office space. Next up is a

still-under-wraps real-estate project in Texas to be announced this spring.

Srebnick is also a cochair of the committee for the Miami Super Bowl, in 2020, and plans to add more artistic elements to the big game. “Real estate is still the foundation of everything that we do,” she says, “but our philosophy is if you’re going to put new things into the world, put things that are more beautiful, more thought-provoking, and more hopeful.” *goldmanproperties.com* —J.S.



▲ Olafur ELIASSON

Icelandic artist Olafur Eliasson’s works often bring natural phenomena—like light, moisture, heat, ice—into unusual settings, suggesting a meditation on our perception of the world. He’s poured water-soluble dye into rivers, turning them green, and once created four faux waterfalls in New York City to explore the properties of water. In early December, he installed 24 blocks of ice, which were taken from the Nuup Kangerlua Fjord in Greenland, outside Tate Modern as a visceral reminder of the effects of climate change. “We hope that *Ice Watch* created feelings of proximity, presence, and relevance of narratives that you can identify with and that make us all engage,” he wrote on his blog the day in early January that the ice fully melted.

Last summer, he completed his first permanent building—a fortresslike office in the Vejle Fjord in Denmark—which applied the artist’s experience working with light, perception, and nature to a functioning architectural structure. And in September, he and his sister, Victoria Eliasdóttir (a chef who worked with Alice Waters at Chez Panisse), opened SOE Kitchen 101, a pop-up culinary and event space in Reykjavik where local arts organizations will present a series of lectures, poetry readings, and musical performances. The aim is to enable people to understand that “eating isn’t just about passively consuming.” *olafureliasson.net* —ROZALIA JOVANOVIC

CLOCKWISE FROM TOP LEFT: COURTESY OF GOLDMAN PROPERTIES; CHARLIE FORGHAM-BAILEY; SHANE ELLIOT; JACK PRICHETT



KULAPAT YANTRASAST

Kulapat Yantrasast honed his timeless aesthetic under the watchful eye of celebrated Japanese architect Tadao Ando before striking out on his own in 2004. His uncanny ability to create buildings as understated as they are compelling (like this Indiana office park and art gallery, right) has landed his architecture firm, WHY, two of its highest-profile commissions: renovations at the Metropolitan Museum of Art and the American Museum of Natural History in

New York. Most recently, Yantrasast made a splash by crafting the temporary pavilion for the inaugural edition of the art fair Frieze L.A., which launched in February. He found this commission a particularly encouraging sign of the growing influence of cultural movers and shakers: “I hope in the future that art gets to play a larger role in empathy and diplomacy for the world,” he says. *why-site.com* —G.M.





▲ Ryan KORBAN

When it comes to designing spaces that artfully mix uptown glam with downtown swagger, in-the-know brands such as Balenciaga, Altuzarra, and Alexander Wang call Ryan Korban. This breakout talent is hitting his well-heeled stride, and his stunning monograph released by Rizzoli last fall has the breadth of his commercial and residential work to prove it. But fashion isn't his only calling card; Korban has undertaken his first real-estate project, 40 Bleecker, cultivating every detail of the luxury apartments and common areas. "With 40 Bleecker, I felt like I was doing something in the residential space, but I was still using all of my commercial and retail experience; it was the pinnacle of both those worlds colliding," says Korban. The real-estate project marks just the latest chapter in his oeuvre, which is constantly evolving—from Wang's marble- and stone-filled SoHo boutique to artfully fabricated pop-ups for Lalique and Barneys New York, which also sells Korban-made products. His next challenge includes a collection with EJ Victor that is still in development. "I'm not the kind of designer that loves the process of hunting and finding treasures," says Korban. "I prefer to build things, design things, make things." ryankorban.com —J.S.



RAFAEL DE CÁRDENAS

No two projects have been the same for Architecture at Large founder Rafael de Cárdenas. Take, for example, Nike's invitation-only gym at its New York headquarters, or his eye-popping graphic maze at Cadillac House, which blurs the lines between art installation and commercial space.

Amazing feat: "For the Kenzo façade in Korea, we proposed something no one has done before: We covered it with 862 green, three-dimensional plastic cones that resemble a tailor's spool of yarn. The building is stone, so we had to create a removable structure that could anchor them."

Our style: "I don't think we have a style. I want every project to be an opportunity to do something new. Clients can tell I'm excited." architectureatlarge.com

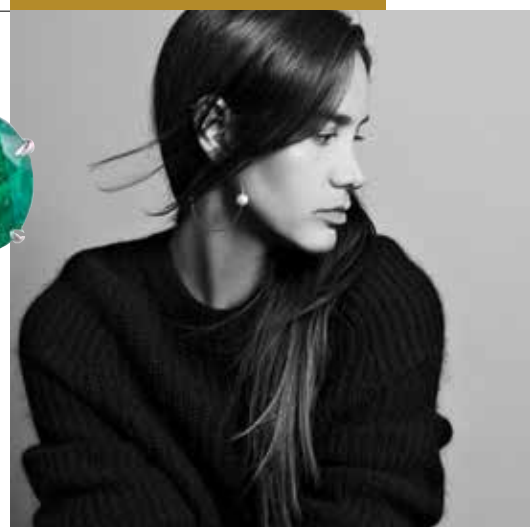
—JACQUELINE TERREBONNE



ANA KHOURI

For the Brazilian-born, New York-based Ana Khouri, jewelry is a form of wearable art. Last fall, Khouri, who also works as a classical sculptor, presented 60 jaw-dropping pieces in a solo exhibition at Phillips auction house in New York. "I believe my approach to jewelry didn't exist before," says the designer, whose gem-encrusted geometric and organic forms are inspired by the work of artists such as Louise Bourgeois, Constantin Brancusi, and Richard Serra. "They inspired me to look at shapes in relation to space and movement and to push myself to create unexpected and unique forms that come to life when worn." anakhouri.com —L.R.

CLOCKWISE FROM TOP LEFT: NEIL RASMUS/BFA; LANDON SPEERS; PILMO KANG; COURTESY OF ANA KHOURI (2)



Creative MINDS



SIMON PORTE JACQUEMUS

Simon Porte Jacquemus launched his Jacquemus label at the tender age of 19 and with almost no formal training. The first piece he designed—a skirt—was made by a seamstress who owned a curtain shop. It was an unlikely choice, but one made out of necessity. The same can be said for his decision to work in retail: Jacquemus persuaded Comme des Garçons CEO Adrian Joffe to give him a job at one of the brand's boutiques so he could fund his own collection, which he created in the evenings. In the years since, he's become known for conceptual yet wearable designs, shows that are open to the public, and the occasional theatrical moment. His first-ever men's collection, *Le Gadjo*, made its retail debut last spring. jacquemus.com

—RIMA SUQI



VINCENZO DE COTIIS

No one does perfect imperfection quite like Italian architect and artist Vincenzo de Cotiis. His high-concept furniture pieces look more like something excavated from an abandoned palazzo than the must-have, modern-day works shown at Carpenters Workshop Gallery and contemporary design fairs. De Cotiis's signature is a careful approach to layering common materials paired with silver-cast brass and French marble. His recent "En Plein Air" exhibition comprised an otherworldly collection of deconstructed classical shapes bound by Murano glass that appeared almost fluid, then embellished with semiprecious stones. The same mastery of patina is found in his residential projects, which can appear quite spare upon first glance yet come alive with detail and invention on more careful inspection. decotiis.it —J.T.



▼ Sasha SYKES

Irish artist Sasha Sykes creates ethereal works by casting flowers, grasses, branches, and other foraged items in resins and acrylics to create multipanel screens, tables, and decorative objects. "My pieces have a certain boldness to their form that balances the delicate nature of many of the natural materials," says Sykes, who originally studied architecture. "Pieces such as *Straw cube*, *Carlow chair*, *The Wall*, and *As I Am Now* have really excited me with scale, engineering, and pushing the limits of what can be done with resin. I keep thinking bigger."

New surprises: "I worked in acrylics at first, but when I wanted to show natural elements with stronger colors, I knew I would need an alternative medium. Almost 20 years later, I'm still making 'discoveries.' I was doing the *Gyre (Ophelia)* screen, and when the resin caught the inside of the egg-wrack pods, it turned it into an incredibly beautiful warm gold. It's such an unpredictable and magic material."

Finding inspiration: "I have been working on a series called 'Trove.' So much of it has to do with the collapse of imperialism, so I found myself obsessively looking at corbels in Rome, and I dragged my family to see India Gate in Delhi after Christmas." sashasykes.com —J.S.

JANE PANETTA AND RUJEKO HOCKLEY

As the nation's longest-running survey of American art, the Whitney Biennial is viewed as a launchpad for artists, making the curator's job a herculean task. This year, the Whitney Museum's Jane Panetta (below, right) and Rujeko Hockley are in the driver's seat. "We've tried to include younger artists and those who haven't shown in a biennial before," says Hockley. What will set the 79th edition apart is that there will also be a heavy dose of performance art, something the curators consider an underrated medium. "At a moment when younger galleries and artists are struggling and there is limited funding in the world for performance," says Panetta, "it felt particularly important to give this work a platform." *whitney.org* —L.R.



SANDER LAK

Sies Marjan's Sander Lak begins every collection with a color card. He finds inspiration in a savvy mash-up of pop culture and academic references, everything from the Dunkin' logo to a Netflix docuseries. "It's very much based on gut feelings and emotional decisions," says Lak, whose shows have become New York Fashion Week's hottest ticket and star a diverse inner circle that includes models Anna Ewers, Lexi Boling, and Roberto Rossellini.

Family affair: "This spring season ended up very much being about my father, who passed away when I was younger. It was about what he wore and who he was, but also about feeling so at home in New York. The cast included friends (old ones from school to new ones), family (my mom was in the show, too), people I work with here at Sies Marjan, and models we have worked with for a while." *siesmarjan.com* —J.A.R.

▼ Silvia FURMANOVICH

Silvia Furmanovich once took two planes, a car, and a canoe to meet an artist skilled in wood marquetry whose work intrigued her. "I am led by the potential and possibilities I can envision in a material or technique, and I will do anything to reach the source and explore further to create something new," admits the designer, whose father, grandfather, and great-grandfather were all goldsmiths. Her jewelry, handbags, and decorative accessories have been described as "unconventional" and "visionary" due to her use of uncommon materials; her penchant for unexpected pairings of metals, stones, and other natural elements; and her continual search for new creative partners. "Innovation is how you keep yourself relevant," she says. "Innovation has the power to surprise people." *silviafurmanovich.com* —R.S.



MARCEL WANDERS

How one designer could conjure up 2,000 unique, highly sought-after pieces is truly mind-boggling, yet Marcel Wanders's output easily reaches that benchmark. His Amsterdam firm, which touts Alessi and Christofle among its list of collaborators, infuses myriad brands with warmth, humor, and an uplifting quality. There are his instant classics, such as the Flos Skygarden pendant light and his playful take on Louis XIV chandeliers for Baccarat, as well as highly covetable creations, like

the Louis Vuitton Petits Nomades leather-trimmed mirror and the floral Eden Queen rug from his own brand, Moooi. Recently, he launched the Globe Trotter collection with Roche Bobois, which includes tables with legs cheekily dressed in stocking-like fabric. Next up: a new lighting collection with Lladró, inspired by delicate flower petals, called Night Bloom. When every product he imagines is so perfectly memorable, enough is never enough. *marcelwanders.com* —J.T.





▲ Yann NURY

For New York chef Yann Nury, catering is not one size fits all. Of the 400 menus his team created last year, every single one was unique, which is why he's regularly hired by style-setting brands like Dior and Tiffany & Co. as well as a lengthy list of very private VIPs. "People call a caterer because they need one for a party, not because they're craving the food," says Nury, who went to

business school in Paris and has "never taken a single cooking class." "I make the food the main experience, though, with curated, creative feasts." This fall, in opening a kitchen and social spot designed by stylish French architect Charles Zana, he intends to redefine the concept of a dinner party.

On the menu: "There's caviar in at least one dish at every event—it's festive and special. Everybody loves it, and the less expensive farmed versions are quite delicious."

Modern inspiration: "For a dinner at Philip Johnson's Glass House, we researched the classic recipes he would prepare and refined them, and then served everything

in glasses and silver from the era. It was something else to cook on the original stove in his kitchen."

Going the distance: "We found an antique meat slicer from the 1820s and drove it 3,000 miles from the south of Italy to create an Italian peasant banquet in the riding ring, where the Chantilly horses practice, for a Dior couture event in France. There's nothing like seeing women in couture digging into wheels of Parmigiano-Reggiano." yannnury.com —J.T.

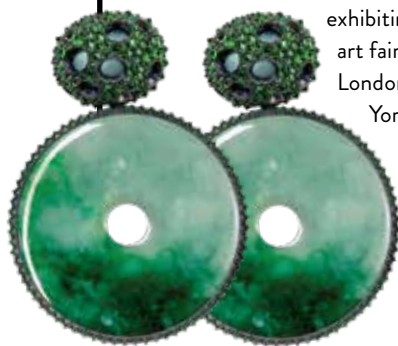


YASMIN AND CHRISTIAN HEMMERLE

Yasmin and Christian Hemmerle, who run the 125-year-old, family-owned high-jewelry house Hemmerle, are renowned for challenging the conventions of luxury. Their revered bijoux mix gemstones with unconventional metals like aluminum and copper and rare aged woods to extraordinary effect. "Color is so important to us," Yasmin says, "and sometimes the classic materials aren't enough to bring out the different hues of a gemstone." Signature designs include rope necklaces made of intricately knitted cut stones, spiky earrings studded with reverse pavé, and an open-ended bangle. "We never get bored of experimenting with design and process," says Christian. The couple divide their time between traveling the world, running the Munich atelier with a team of around 20 master craftsmen, and

exhibiting at prestigious art fairs, including PAD London and TEFAF New York and Maastricht, where they'll be showing new pieces in the spring. hemmerle.com

—L.R.



CLOCKWISE FROM TOP LEFT: COURTESY OF YANN NURY; MONIKA HOEFLER; COURTESY OF HEMMERLE; AN RONG XU



ALEX POOTS

When The Shed, the multidisciplinary cultural calling card of Hudson Yards, opens on April 5, it will offer something entirely new in the creative landscape of New York. "A commissioning center for all arts hadn't been done," says its artistic director, Alex Poots, who is known for his mash-ups of avant-garde music, visual arts, and pop culture. "I felt it was an important thing to do." Among the 13 new commissions slated for the

inaugural season will be Steve Reich's collaboration with painter Gerhard Richter and composer Arvo Pärt, opening in April; come May, Björk is mounting a new staged concert series. The lineup also includes a performance piece written by poet Anne Carson and starring soprano Renée Fleming that explores the lives of Marilyn Monroe and Helen of Troy. "There's a curiosity across disciplines," says Poots. "In our world when we're questioning things like equality, there being high art and low art are not really acceptable." theshed.org —R.J.



DAVID WISEMAN

“This is the busiest chapter of my life,” says Los Angeles artist and designer David Wiseman, “but since I’ve been working, I’ve always said the same thing.” There’s the slew of custom commissions, including a chandelier canopy that conjures “an overhead, glowing dream garden made of plaster, porcelain, and rock crystal,” which his studio is working on for a high-profile celebrity couple. New pieces in an exhibition opening March 14 at Kasmin in New York, Wiseman’s first with the gallery, will demonstrate just how his work bridges art and design. In his quest to realize a perfect jungle paradise, Wiseman will debut wallpaper depicting monkeys and a lagoon at the show as well, plus a monolithic marble fireplace with a collage composition of “fish scale, clover, chrysanthemums, water, and shark teeth.” dwiseman.com —J.T.



“Horticulture can convey many hidden aspects of the soil—it’s a powerful vehicle for narrative,” says Thomas Woltz

▼ Thomas WOLTZ

“Horticulture can convey many hidden aspects of the soil—it’s a powerful vehicle for narrative,” says landscape architect Thomas Woltz. As a principal and owner of Nelson Byrd Woltz, he’s perfected the art of telling stories that quite literally spring from the earth. With a portfolio that includes a 3,000-acre New Zealand sheep ranch, a meadow at the Naval Cemetery in Brooklyn (right), and the somber Flight 93 National Memorial in Shanksville, Pennsylvania, the 45-person practice (which has offices in New York and Charlottesville, Virginia) has become the natural choice for major public projects meant to send a forceful message that’s both beautiful and environmental.



In March, NBW is set to unveil one of its most challenging projects to date: a five-acre public plaza at Hudson Yards, the new mixed-use development on Manhattan’s West Side. “We had to create a human-scaled public space adjacent to 1,000-foot-tall skyscrapers, design for shade cast by the buildings, provide nutrient-rich soil for plants to grow, and insulate the plant beds from the 150-degree heat blasting from the trains below,” he explains. Ever the alchemist, Woltz took those constraints in stride, conjuring a beautiful centerpiece for the neighborhood that will not only recycle some 80 percent of the site’s rainwater but also flourish throughout the year with over 28,000 plants, including winterberry, spicebush, and echinacea.

Also nearing completion are Memorial Park in Houston and Nashville’s Centennial Park, two beloved green spaces with deep historical roots in their respective cities. “When all is said and done, more than 36 million people annually will interact with an NBW park,” says Woltz. “So many lessons can be found in working with plants. I don’t think there is ever a final realization but a continuous learning.” nbwla.com —G.M.



▲ Roya SACHS

Roya Sachs is becoming well-regarded for her cross-disciplinary productions—usually one-off happenings—that leave audiences giddy. These experiential performances might involve a classically trained opera singer, a contemporary visual artist, and a bit of Google technology. In November, she staged *Infoxication*, a melee of minimal sounds and repetitive vigorous dance movements, at Spring Place, where she was the art director at the time. Now Sachs is the curator of the Lever House Art Collection, for which she has staged a number of boundary-pushing shows by artists Katherine Bernhardt and Reginald Sylvester II, among others. Her breakout moment occurred in 2016, when she and Mafalda Millies cocreated *Virtually There*, a digital-age remake of a 1922 ballet by Oskar Schlemmer. It featured choreography by “punk ballerina” Karole Armitage, costumes by the Campana brothers, and staging by the Whitney Biennial artists Kate Gilmore and Heather Rowe. “You always have to be out of your comfort zone,” says Sachs, who is launching a company with Millies and E.Six Strategy managing partner Lizzie Edelman to create cultural moments with more impact. “The only way we can evolve and shape ourselves is by taking risks.” royasachs.com —R.J.



DEREK FORDJOUR

In December, London dealer Josh Lilley’s booth at Art Basel in Miami Beach was transformed by artist Derek Fordjour with five tons of gravel, corrugated steel, and barbed wire into an immersive back-lot installation that also featured several of the artist’s beautiful textured paintings. “The idea was borne out of frustration with the sterility of art fairs,” says the Brooklyn talent, who is preparing for a solo exhibition with Lilley in May. Fordjour uses imagery of carnivals, sporting contests, casinos, and games to grapple with complex issues like race and societal inequality in a “visually rich and accessible way.”

Last fall, Fordjour installed a massive wall work across the street from Whitney Museum that subtly reflects on gun violence. In Harlem, at the 145th Street subway station, a suite of mosaics from his “Parade” series dazzle commuters as part of the MTA Arts & Design project.

Currently, Fordjour is adding Instagram to his list of influences, hoping to learn about a new artist every day. “I’m infinitely inspired,” he says. derekfordjour.com —L.R.

MAXENCE DULOU

Winemaker Maxence Dulou’s first vintage with Ao Yun, a relatively new bottling made in the foothills of the Himalayas, was a rich Cabernet Sauvignon blended with a touch of Cabernet Franc that quickly became a collectible among oenophiles. “Ao Yun is the definition of rare and exceptional,” says Dulou, whose 2015 vintage will arrive this summer. “They have tasted a wine unlike any other, a unique fine wine.”

Greatest challenges: “Our vineyards are located in a very remote area, so we have to source and get all our equipment in time and to keep it well maintained. Cultural differences in our team create difficulties to understand each other, but it is also great to have this melting pot.” lvmh.com —J.S.



CLOCKWISE FROM TOP: BRAD OGBONNA; FRED DUFOUR/AP/GETTY IMAGES; COURTESY OF AO YUN; FRANCESCO LAGNÈSE

Creative MINDS



▲ Jaimal ODEDRA

The work of Jaimal Odedra may be rooted in Moroccan tradition, but his rich background stretches much further than his current home in Marrakech. His diverse résumé—from Bollywood costume designer and creative director to fashion designer at Rick Owens and Givenchy in Paris and Calvin Klein and Ralph Lauren in New York—has led to myriad fantastical pursuits. There's his new

line of bronze jewelry and his recent show at local Galerie Tindouf of color-rich, soul-stirring portraits. And then to craft his unique, deceptively heavy bronze pieces, which are available at Maison Gerard, he revitalized one of the few true foundries left in Morocco to resurrect ancient sand-casting techniques. All Odedra's pieces are handmade, and no two are alike. Some he polishes smooth, while for others he leaves the texture natural. For his ceramics, he works with another local group of artisans to create bowls in subtle, earthy shades that include a cluster inspired by the bamboo trees at Marrakech's famed Majorelle Garden. On top of all that, Odedra continues to collaborate with Owens on his line of home accessories and plots special projects with Michelle Lamy. maisongerard.com —J.T.



MIRIAM PETERSON AND NATHAN RICH

In 2018, the duo behind architecture firm P.R.O. completed the Lower East Side's largest art gallery, a 20,000-square-foot outpost of Perrotin set in an erstwhile fabric store. They also collaborated on beauty behemoth Glossier's sensuous SoHo flagship, which debuted in November. "Since it's on the second floor, we had to make the most exciting stair in the city," says firm cofounder Miriam Peterson of the chic red-quartz-lined steps that lead to a lighted oculus.

Up next are a smattering of projects, including two innovative but wildly different residential buildings, one on the Lower East Side and one in Williamsburg, Brooklyn. ("We don't adhere to a singular aesthetic or limited material choices," says Peterson.) And in Peekskill, New York, they're expanding a nondescript warehouse into a vibrant cultural space for the Hudson Valley Museum of Contemporary Art. The intention, says the other half of P.R.O., Nathan Rich, "is to elevate the architecture of the existing building and create an iconic institution for the town, a real destination."

All these commissions mean a lot of together time for the husband-and-wife team. "For us, it's fun," says Peterson. "We like being together, and we'd probably be intolerable to anyone else." pro-arch.com —G.M.

FROM TOP: MATTEO PRANDONI/BFA; COURTESY OF JAIMAL ODEDRA; ARIAN CAMILLERI; SASHA ARUTYUNOVA



KLAUS BIESENBACH

Over the past two decades, Klaus Biesenbach has become known for bringing underrepresented voices to center stage, most notably as chief curator at large at MoMA, where he raised the recognition of performance art (the showstopping 2010 exhibition "Marina Abramovic: The Artist Is Present"), or as director of the museum's edgy Queens offshoot, MoMA PS1, where he staged groundbreaking solo shows by emerging talents such as Ryan Trecartin and Chinese

contemporary artist Cao Fei. Now he's bringing that savvy to his new role as director of MOCA in L.A. Just weeks after he took the helm in October 2018, the museum announced new board members, including K11 Art Foundation founder Adrian Cheng, Sean Parker, and Julia Stoschek, the buzzy German art patron who has amassed the most important collection of time-based art in the world. Biesenbach is clearly on his way to ensuring that MOCA better reflects the city's diverse communities. moca.org —R.J.



▲ Brodie NEILL

No stranger to turning discarded materials into sculptural furnishings, designer Brodie Neill initially experimented with melting different types of ocean waste together. The unknown chemicals in such fragments, however, made the concoction too unpredictable to use. “By adapting a traditional terrazzo technique, I was better able to bond the pieces into something functional,” explains Neill, who launched the London furniture studio Made in Ratio in 2013. “The fact that the final result was so visually striking was a happy coincidence.”

His first piece—a dazzling table with hypnotic blue-plastic mosaics—was immediately acquired for an Australian museum’s permanent collection. Soon after, his lauded *Drop in the Ocean* installation featured a cocktail table and bench made of the new material. The works amplified the conversation about environmental design, and Neill was invited to speak in front of the parliament of the European Union and a marine conference hosted by the United Nations.

This April, Made in Ratio is slated to unveil new works at the Fuorisalone during Milan Design Week. Neill will also expand his ocean-terrazzo series. “These provocative objects of activism will launch at events throughout the year, while providing key moments to further the much-needed dialogue of material consumption and protection of our natural world.” brodieneill.com —G.M.



CINDY CHAO

Since opening her company, the Art Jewel, Cindy Chao has been heralded for her dramatic, gem-encrusted floral fantasies. Her work, limited to fewer than 20 pieces a year, is marked by fearlessness matched with such astounding technical skill that the Smithsonian Natural History Museum acquired her exquisite Butterfly brooch, a masterpiece crafted of 2,300 gems of diamonds, rubies, and tsavorite garnets. “I am driven to make breakthroughs in the possibilities of jewelry,” says the Taiwan-based Chao, who has also made headlines for her staggering auction results. “I want my art jewels to transcend time, geography, culture, and language, as this is what art is capable of.”

Unique process: “Each creation begins with *cire perdue*, a lost-wax casting method that was popular in 18th-century Europe, and takes around 10,000 hours to create.” cindychao.com —L.R.



REXHEP REXHEPI

Thirty-one-year-old Rexhep Rexhepi is a rising star in the rarefied world of *haute horlogerie*. Just last November, his brand, AkriviA (meaning “precision” in Greek), won the men’s watch award at the prestigious Grand Prix d’Horlogerie de Genève. Rexhepi cut his teeth with the masters at Patek Philippe and F. P. Journe before opening his own atelier in 2012 at the youthful age of 25. In an increasingly digital world, AkriviA stands out for its deep commitment to history and artisanal craftsmanship. The award-winning Chronomètre Contemporain became one of the most talked-about watches of the year, thanks to its elegant Art Deco design and beautifully decorated (and technically difficult) symmetrical movements. Production is limited to just 30 timepieces a year, with no plans to expand. “I want to stay small and personal to guarantee a high level of quality,” he says, “but also to enjoy my work.” akrivia.com —L.R.



“I want my art jewels to transcend time, geography, culture, and language, as this is what art is capable of,” says Cindy Chao

“We often find constraints and obstacles a source of great design,” says Shohei Shigematsu

▼ Theaster GATES

A painter, sculptor, activist, scholar, and urban planner, Theaster Gates lives somewhere at the intersection of art and community engagement. One of his most notable works is the Dorchester Projects in Chicago, a series of dilapidated houses on the South Side of his hometown that Gates purchased and turned into cultural centers. It is just one part of his ambitious Rebuild Foundation, the nonprofit he founded in 2010 with three core values, which he has described as “black people matter, black spaces matter, and black objects matter.”

In a slight pivot from his social practice, Gates designed the buzzy, site-specific installation for Prada Mode, the luxury brand’s members-only nightclub during 2018’s Art Basel in Miami Beach and an offshoot of his show at Fondazione Prada

in Milan. Next up is a spring presentation of new work at Richard Gray’s warehouse in Chicago, and in the fall Gates will take over and partially renovate New York’s historic Park Avenue Armory to host his renowned Black Artists Retreat, the first time the event will happen outside Chicago. In 2020, he’ll have an exhibition at megagallery Gagosian, which recently began representing him in New York. “It’s rare to see the elasticity that comes so naturally to his practice,” Valerie Carberry, partner at Richard Gray Gallery, says of Gates. “He finds what is radical in the deeply familiar.”

rebuild-foundation.org

—HALEY CHOUINARD



SHOHEI SHIGEMATSU

Head of the New York branch of OMA, Pritzker Prize winner Rem Koolhaas’s legendary firm, Japanese-born visionary Shohei Shigematsu has seen his profile rise quickly, thanks to his role as lead architect on a host of dazzling projects, including Miami Beach’s Pantheon-inspired Faena Forum and a glass pavilion for the Musée National des Beaux-Arts in Quebec City. Opening soon is OMA’s first ground-up building in New York, an 18-story residential tower (below). Next, Shigematsu will unveil plans for a steeply pitched annex for the New Museum that will double the downtown institution’s square footage, and a total revamp of Sotheby’s Manhattan headquarters. Also in the pipeline is his soon-to-be-announced debut furniture collection. Dabbling outside the architectural world, Shigematsu recently drew acclaim for designing the Denver Art Museum’s Dior exhibition, which will travel to Dallas this summer. “We often find constraints and obstacles a source of great design,” he says. oma.eu —G.M.

