

ISSUE
48

Gray

architecture
interiors
design
culture

This Changes Everything



SHAPE SHIFTER

LISA PICARD IS LEADING THE TRANSFORMATION OF OUR WORKPLACES, ONE OFFICE AT A TIME.

PLUS:

Hank Willis Thomas

Messgewand

Philippe Nigro

Faye Toogood x CC-Tapis

Civilization

Lenore Tawney

Jean-Michel Othoniel

Barbara Kasten

Burke Museum



WORKSPACE

Second Life

In a synthesis of retrofuturism and modernism, NeueHouse's recently opened downtown LA location echoes the history of its space: the 1893 Bradbury Building, the city's oldest landmarked structure. Opening in November in the architectural treasure (best known as an eerie *Blade Runner* setting, it also served as the grand backdrop for movies such as *(500) Days of Summer* and *The Artist*), the coworking space's new outpost has

been given a dreamy, light-filled interior executed by LA- and Toronto-based firm DesignAgency.

"The Bradbury Building is an embodiment of our promise to our members: it's bold, grand, provocative, and full of important visual cues that almost force a reaction," says Josh Wyatt, CEO of NeueHouse, which was founded in New York in 2011. The Bradbury location will be the company's third, fusing hospitality, a social club, and an office into one collaborative space.

The structure's Art Nouveau architecture is balanced by the interior design,

with its frosted globe light fixtures, walnut barstools, and curvilinear upholstered furniture. While the design responds to the past, the amenities are influenced by the creatives who will work here: the space will host a gallery, private offices, a lobby café, conference rooms, and, because this is 2019, a meditation/nap room. In a city overwhelmed by four million people and never-ending traffic, NeueHouse offers an urban escape.

—Teaghan Skulzski
with Claire Butwinick



ART

More Than a Muse

Dora Maar, immortalized in Pablo Picasso's vibrant *Portrait of Dora Maar* (1937), is probably best known as the Spanish artist's lover and muse. Thus the Parisian photographer's own artistic oeuvre was, for many decades, in the shadow of her eight-year relationship with Picasso. Now, 22 years after her death, Maar is receiving the wider acclaim she deserves with the largest retrospective of her work ever mounted in the UK,

opening at Tate Modern on November 20. Featuring more than 200 works from a career spanning over six decades, the exhibition will include photographs (both commercial commissions and personal work), paintings, and collages that demonstrate Maar's innovative approach to constructing images. Dramatically lit, her photographs often feature surreal combinations of objects—a mannequin hand emerging from of a spiraled shell, a woman in an evening gown whose head appears to be a giant, glittery star—that are just odd enough to provoke both curiosity and revulsion.

"There is so much more to Maar than her relatively short relationship [with Picasso]," says Emma Lewis, assistant curator at Tate Modern. "By the time she met Picasso, Maar had established herself as one of the most innovative commercial photographers of her time; her photographs, photocollages, and photomontages were beginning to occupy a unique place within the Surrealist movement. Later she was prolific as a painter, and many of her canvases were exhibited to critical acclaim." Here's to her work's much-deserved moment in the spotlight. »

—RG

DESIGNAGENCY; DORA MAAR, UNWITTED (1936), © CENTRE POMPIDOU, MAMM-CC / P. MIGEAT / DIST. RMN-CP, © ADAGP, PARIS, AND DACS, LONDON, 2018; DORA MAAR, MODELE IN SWIMSUIT (1936), THE LIPAU GETTY MUSEUM, LOS ANGELES, © ADAGP, PARIS, AND DACS, LONDON, 2018; DORA MAAR, LIBERTY (1936), COLLECTION THEROND, © ADAGP, PARIS, AND DACS, LONDON, 2019



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