

a l e i





COLLIER ETERNAL N°5 EN OR BLANC ET DIAMANTS.



COLLECTION N°5

CHANEL

JOAILLERIE



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Bonnie photographed by Renaud Cambuzat. Paris - 03. 2025.

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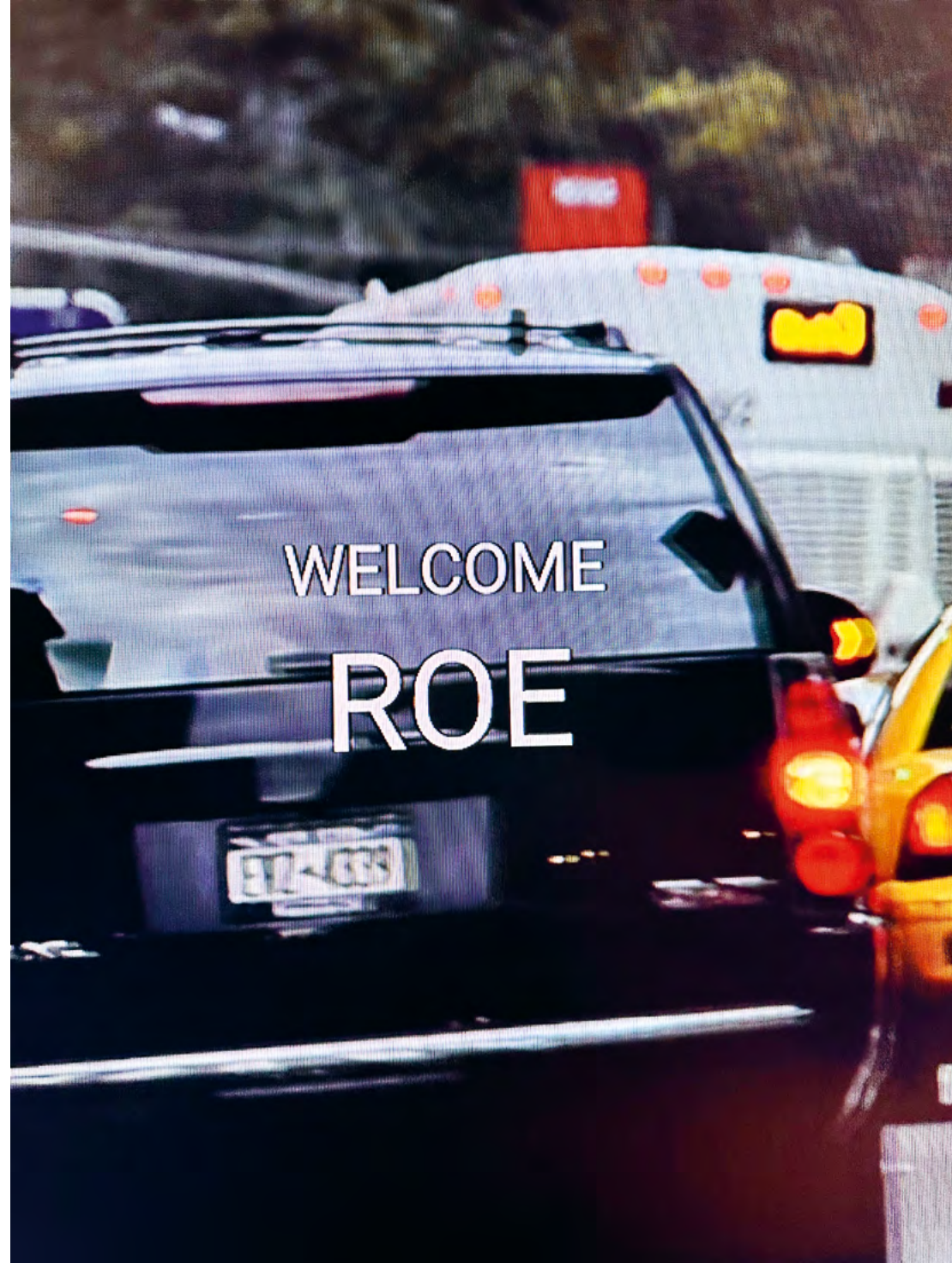
There is a working-class part of Lisbon called Odivelas. Robi has documented Bruna there, and the women close to her — Marta, Solange, Madalena, Rainara, Cadija, Angela, and Leonor. As we draw direct eye contact with them, we understand we have been granted access — to peek into their rooms.

Paris, where different women flicker into view through our observer lens. Caught on their phones, they move across streets, mid-step, disappearing into their apartments. Who are they actually exchanging with? We walk with Taylor as she cuts directly through the boulevard to the Seine.

Five thousand kilometers away, it feels like we have just missed the party: pink, yellow, and orange gowns; empty glasses and forgotten objects scattered across the floor. Legs can't carry us anymore, so we lie in a room, a car, a park. It's not time to go home yet. Our eyes start browsing until they land on a screensaver: "Welcome Roe!" "Do you have any idea how crazy you are?" The script begins on his desktop diary. A woman is reading the pages of this story in her lingerie. We are sent straight into a fantasy trip — colors splashed. Like unpacking a bag of groceries, we pull out a woman's red bloody face, the body of a man with the head of a bird, a cow on a rooftop. Dinner is served — was it lobster? Maybe ramen? A pack of pure sugar, and we get the rush of exploding images. Maybe a film poster is hiding here. Our heads start spinning into a dreamy state, drifting toward 20 Maresfield Gardens. Rolling down the white phosphorescent skin of Deborah, a female bodybuilder who leaves us wondering if we are still asleep. Twirling lines of painted women appear among birds. We dive into the mist and wake up in a cabin in the woods. Blue and gloomy light pours in — the story makes us feel like we could taste the smell of wet forest grass.

Dark. A classroom. The rehearsal begins. Each actor is getting into character. Dark. We are on stage now. The set glows in cozy brown light. Later on, fossilized chairs are stripped of their function — turned into white canvases and flattened textiles. In a parallel story, Chloé sets the decor in her window shop. She assembles her 90's-style doll display with a set of mannequins. Maya stares into the mirror. Reminiscent of the past, she redefines her reality. Romane depicts, with sharpness, the flesh of her (Love) and (Unlove) poems. Not far from there, a final stage of the absurd draws itself: people singing, dancing on tables, and playing the piano in the Music Conservatory.

Roe Ethridge Robi Rodriguez Crista Leonard Lukas Gschwandtner Camille Vivier
Romane Constant Justin Leveritt Kersti Jan Werdal Renaud Cambuzat Christelle
Bakima Poundza Leon Prost Tanya Merrill Gil Anselmi Gwen Trannoy

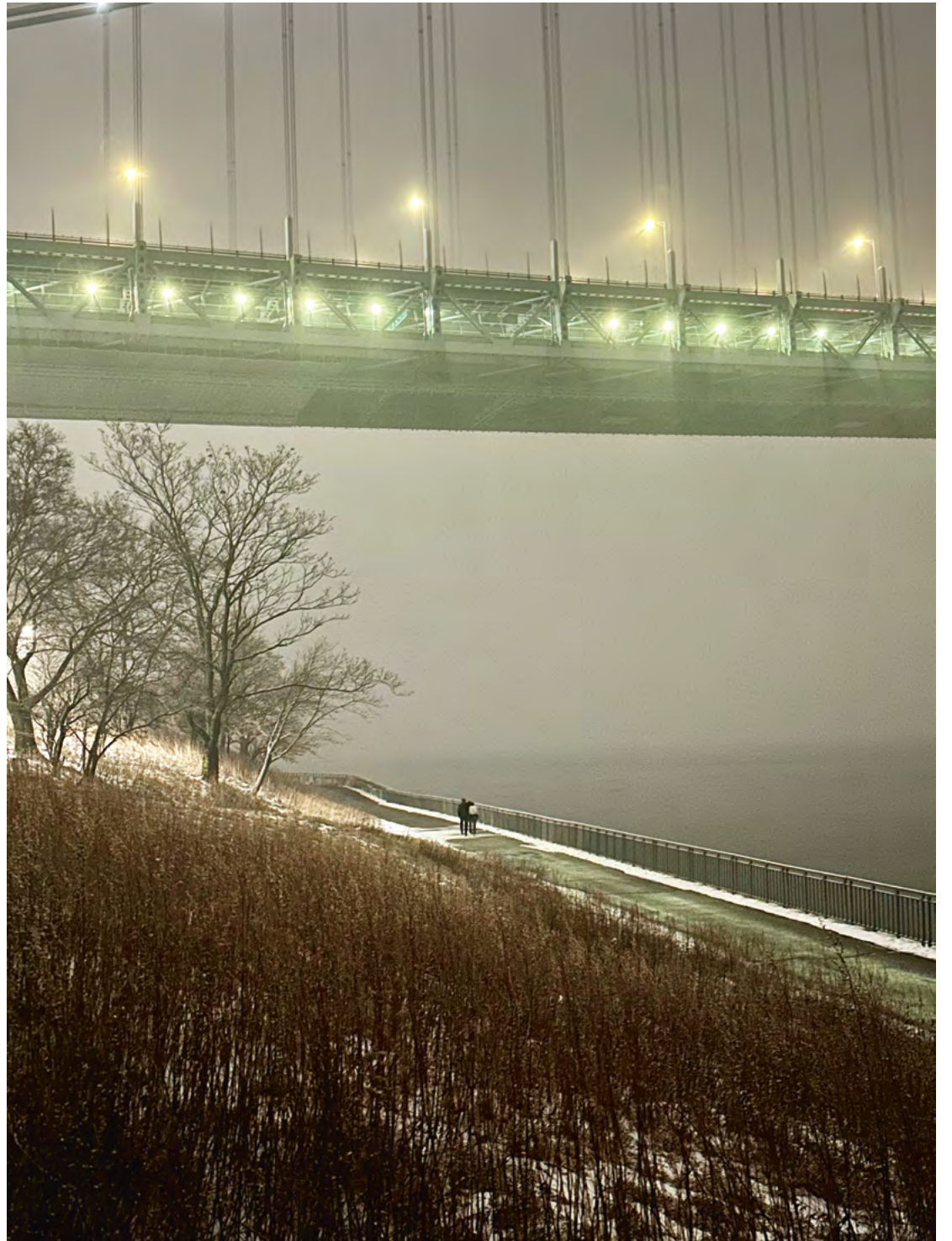


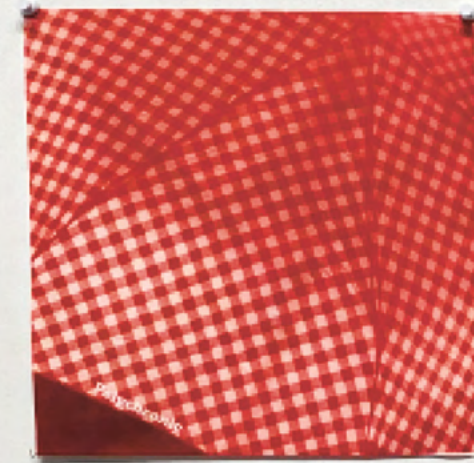
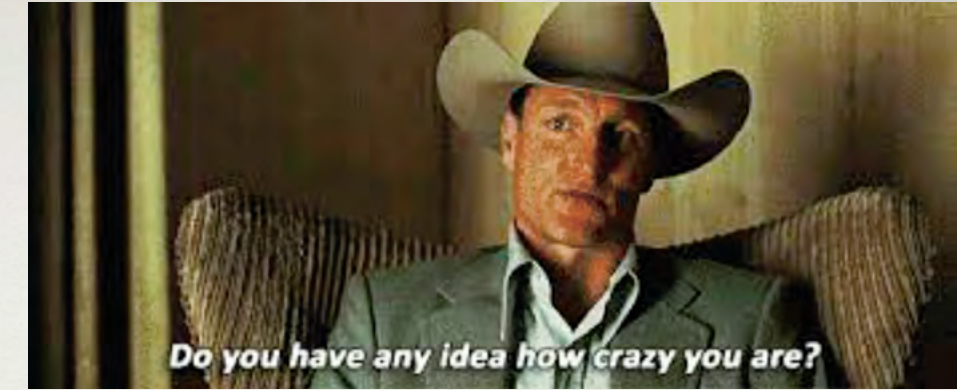
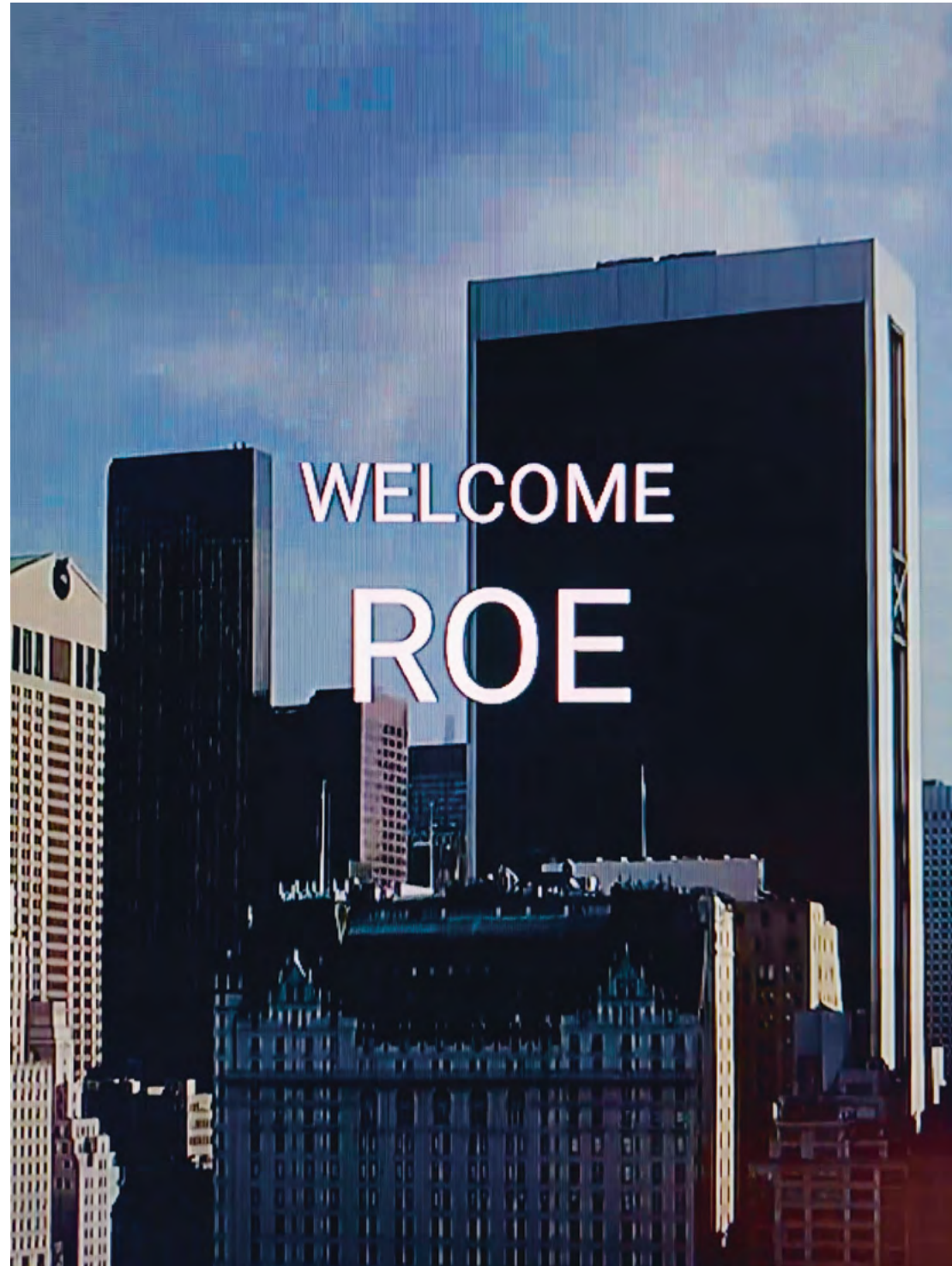
A Desktop Round Up with February iPhone — *photography* Roe Ethridge

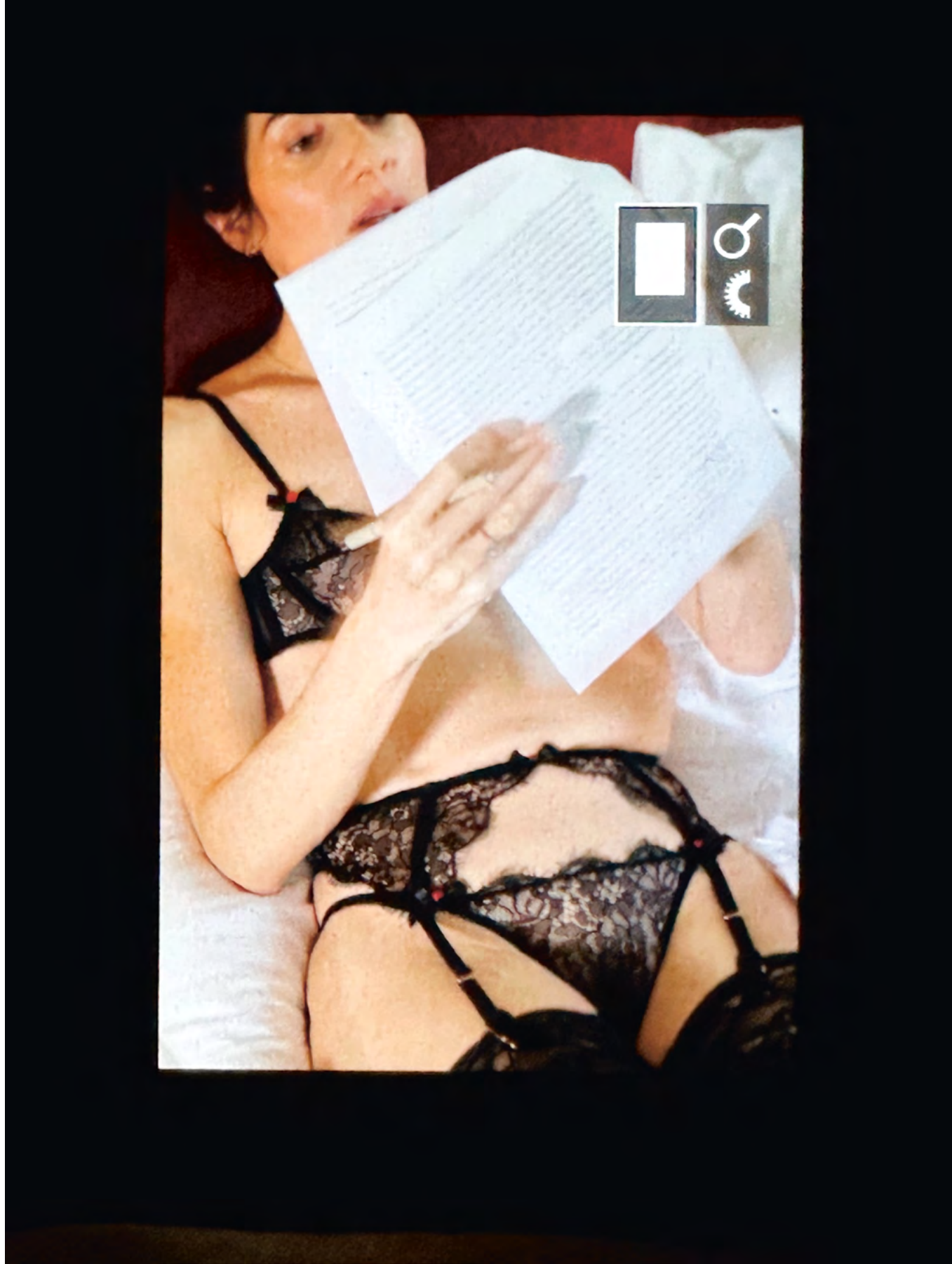


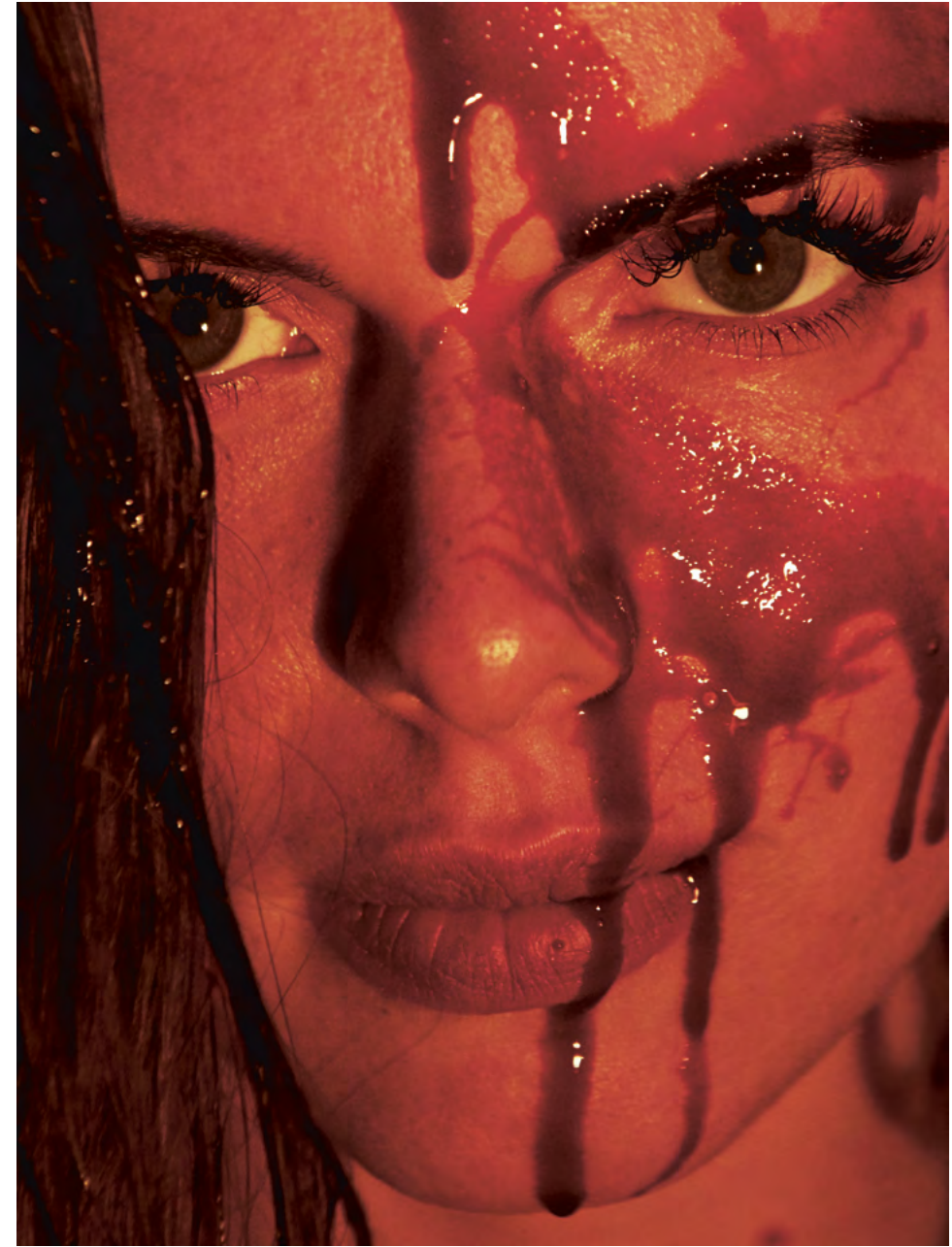
Just found this sub. Here's some Anton Chigurh.





























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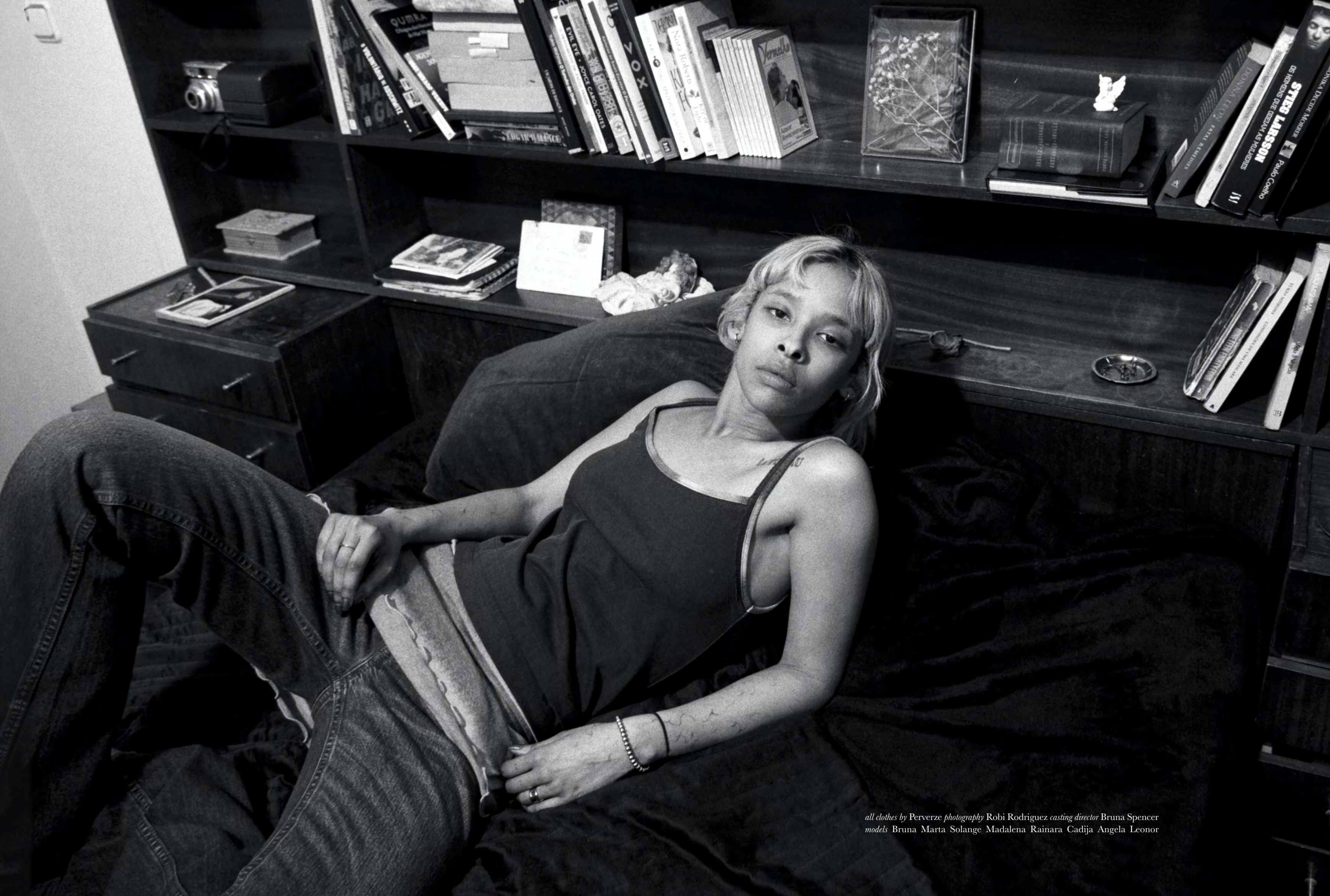
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*all clothes by Perverze photography Robi Rodriguez casting director Bruna Spencer
models Bruna Marta Solange Madalena Rainara Cadija Angela Leonor*











UN JARDIN EN BOUTEILLE
EVIL EYE - JOYCE CAROL OATES
WILLIAMS
ZOX
L'ART DE LA MORT
L'ART DE LA VIE
L'ART DE LA FEMME
L'ART DE LA MORT
L'ART DE LA VIE
L'ART DE LA FEMME
L'ART DE LA MORT
L'ART DE LA VIE
L'ART DE LA FEMME

Handwritten letter on a shelf.

STRA LARSEN
AN UNCOMMON SENSE
AN UNCOMMON SENSE











all clothes by Levi's photography Crista Leonard styling Lucille Durez hair stylist Gabriel de Fries casting director Emmi Grundström models Varvara Alina Arina Ibissam photography assistant Mathias Karl Gontard styling assistant Ebba Van Beek upcycling specialist Juliette Pailleux production Altra Cabin in the woods — artwork by Hugo Avigo

















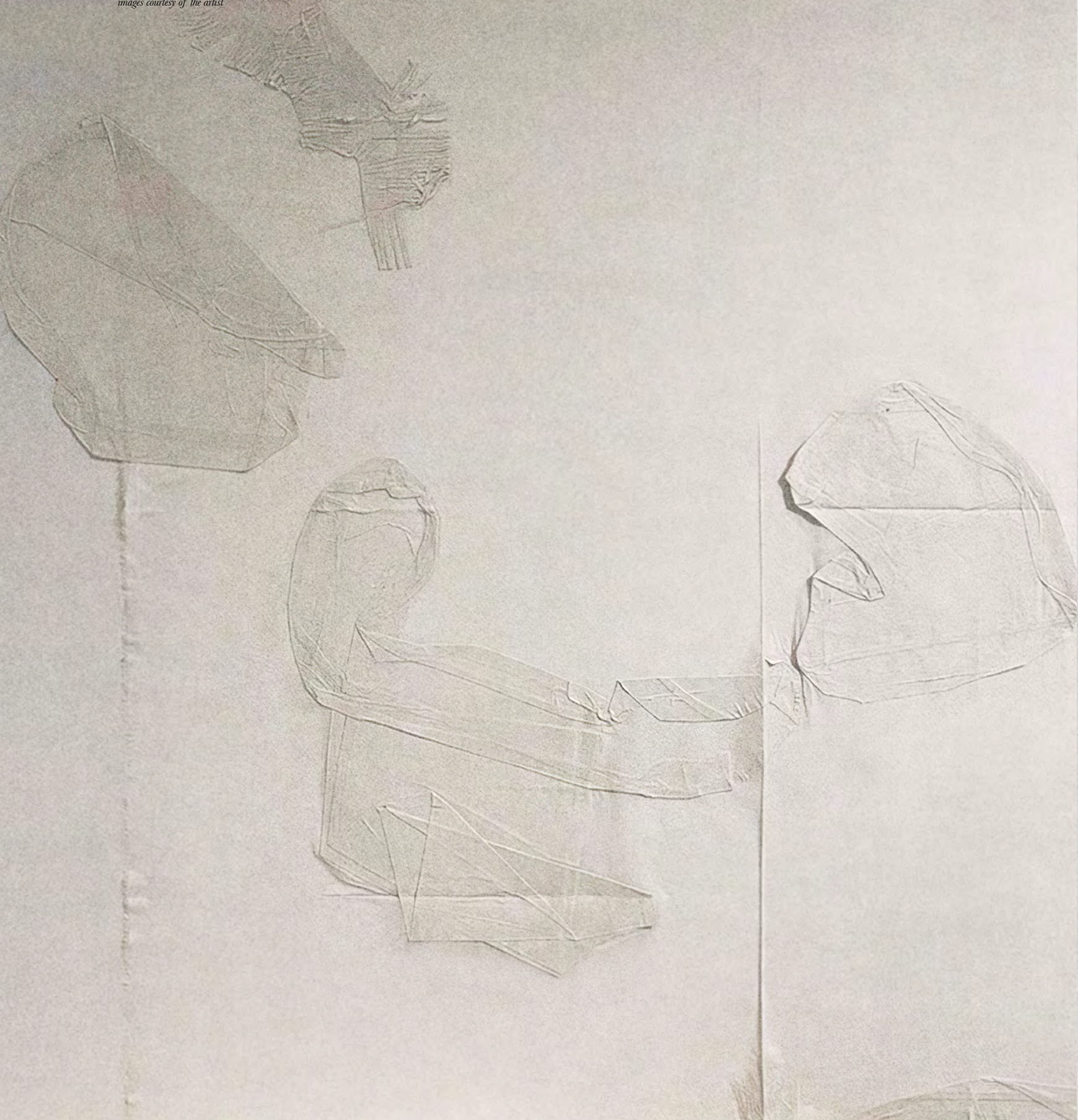


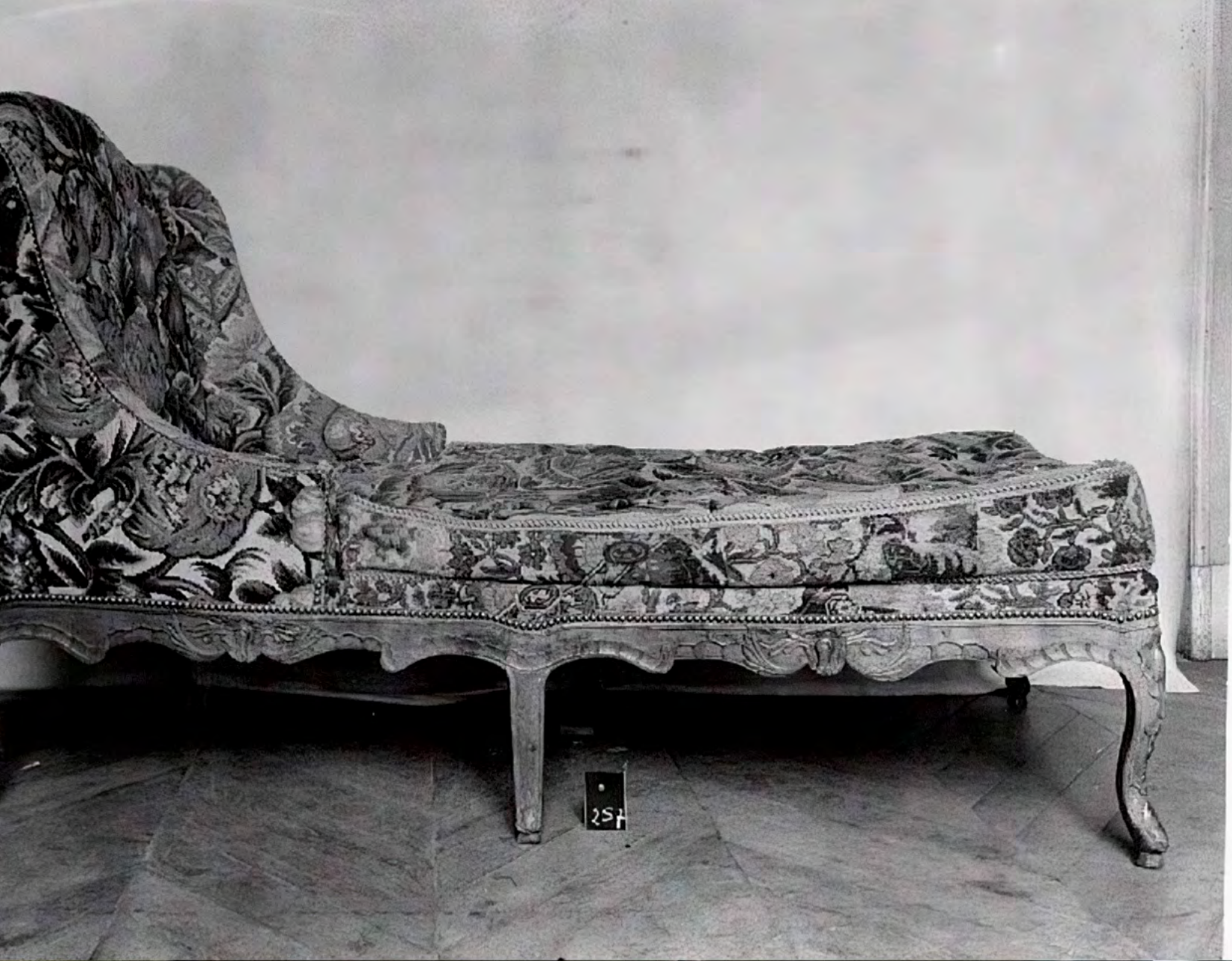




Lukas Gschwandtner

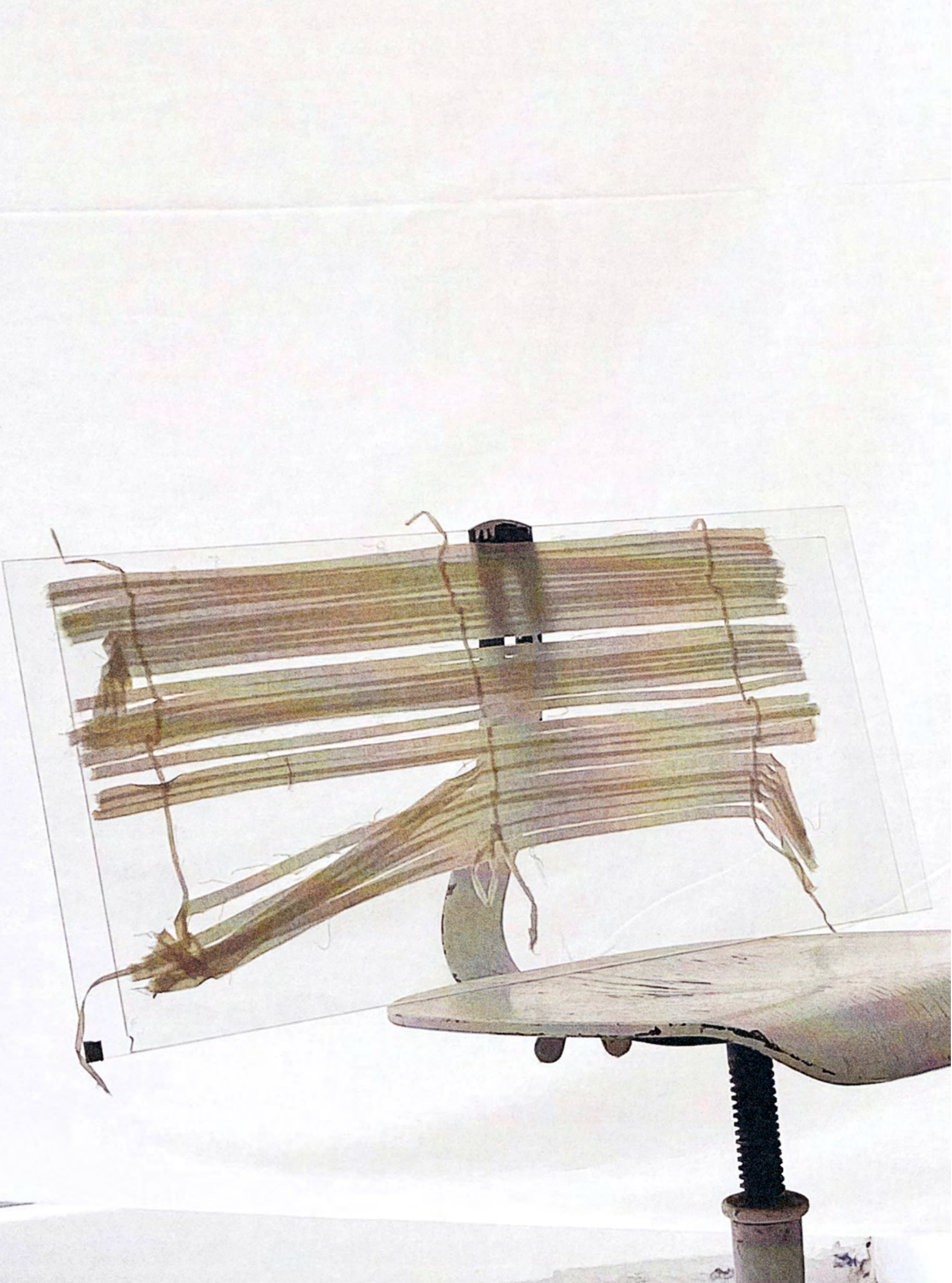
*interview by Mélodie Zagury
images courtesy of the artist*





1. 1500





Mélodie Zagury. How would you define your artistic practice today?

Lukas Gschwandtner. My practice focuses on the human scale and its dialogue with space, furniture, and objects in historical and contemporary contexts. I am interested in body language which is expressed by pieces of furniture and architecture and how this suggestion can be translated, disrupted, questioned and repurposed through its use. For my *Pillow portraits* series I extract simplified forms from paintings and art pieces of various periods, which I use directly as reference points, abstracting their historical, class, gender, and socio-cultural context and creating room for a gestural interpretation of the subject.

I often work with historical textile fragments as I am interested in finding ways to preserve the current state of their decay, softly freezing their postures into fossils. I later re-interpret their original usage into contemporary ones. With my plaster work, I investigate what a copy can be. I like the idea of a direct translation of a fragment that indicates its context and allows for an analytical interpretation of the original.

I use waxed and varnished canvas as my default material, which I treat as a chemise or undergarment, pasted and draped on metal structures, often dressed with multiple layers, always implying the presence of a body, even in its absence.

MZ. What are the main themes in your work?

LG. Taking a seat, taking a nap, being carried by a piece of furniture, tapestries, historical fragments, canvas fossils, searching for ways to make copies of my surroundings, archiving the usage, memorizing the behavior, dressing chairs. The metamorphosis of my work could be metal skeletons dipped in canvas, dressed in tapestries and historical fragments, pressed into flat fossils, pasted onto a wall as canvas frescos to be filled with feathers and slept in, later the imprint of the absent body is cast in plaster.

MZ. Do you have a process of work, a recurrent creative schema, and do you create your art pieces following a path?

LG. I usually carry thoughts of my pieces with me for quite some time, I like to revisit each piece in my mind throughout the years and work on them mentally and archive them in my brain. When I have the feeling it's time to form the ideas with my hands I start making models followed by many tests and trials and finally giving up and putting the idea back into my head archive to let it rest for the next trial.

MZ. What feelings or message do you want to transmit through your work—Spectators, viewers, how do you want them to receive and understand your work?

LG. Sometimes I am scared that the relevance of outdated or displaced surfaces and furniture got lost and the interest in restoration has gone out of style. Scared that replacing something instead of investing time in repair still is the modern take on

creating something new. What interests me is to find ways to pay homage to what has been created in the past and find the right way to carefully integrate it into the present. What moves me about furniture is the way its construction carries a body, it suggests a certain body language and function. These suggestions can be disrupted and repurposed through its usage and time. Additionally, the construction of a seat holds countless details and patinas that reveal its origin and history and usage, these moments fascinate and guide me. My motivation is to find ways to translate and simplify them into my work so they can be read by others.

MZ. Do you have any reference, influence, inspirations and where do they come from?

LG. I have always avoided the word inspiration, though I'm not sure I should. I love going to libraries, all the books and the buildings that host them make me happy. The moment when something touches me also often happens on my walks, which means a lot to me. It makes sense considering how well it worked in ancient Greek history, as walking harmonizes oneself with the surroundings. That paired with an *iPhone* camera could explain my source of inspiration.

MZ. Do you think that art should be committed to something political?

LG. In my opinion a political angle and message can resonate from various reflections. In my case the exploration of how design influences human behavior and interaction invites a reflection on societal structures and cultural norms, offering an opportunity for political engagement.

MZ. As an observer, what do you seek in art, theater, poetry, and cultural disciplines more broadly? Have you ever experienced an 'artistic epiphany'?

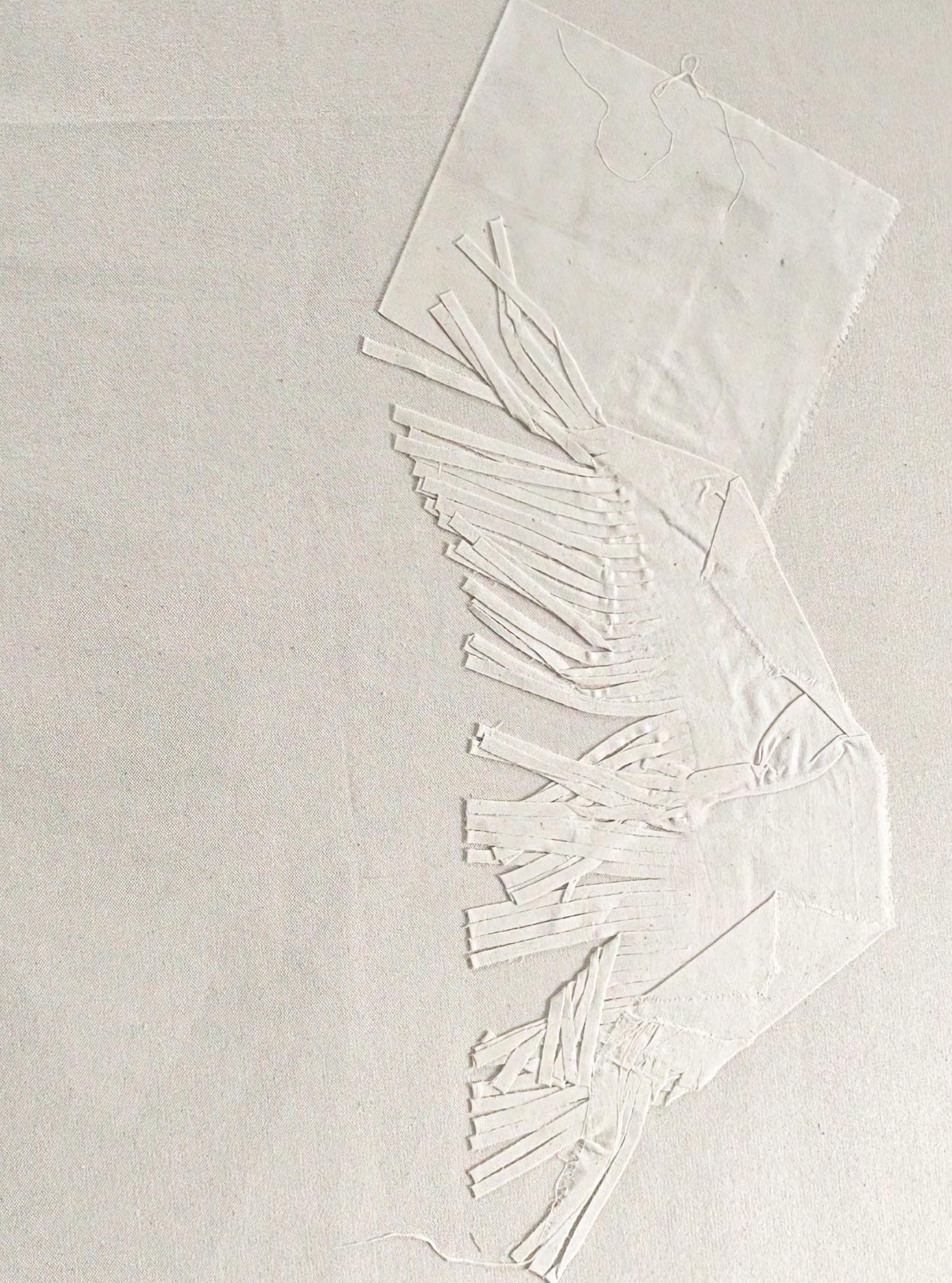
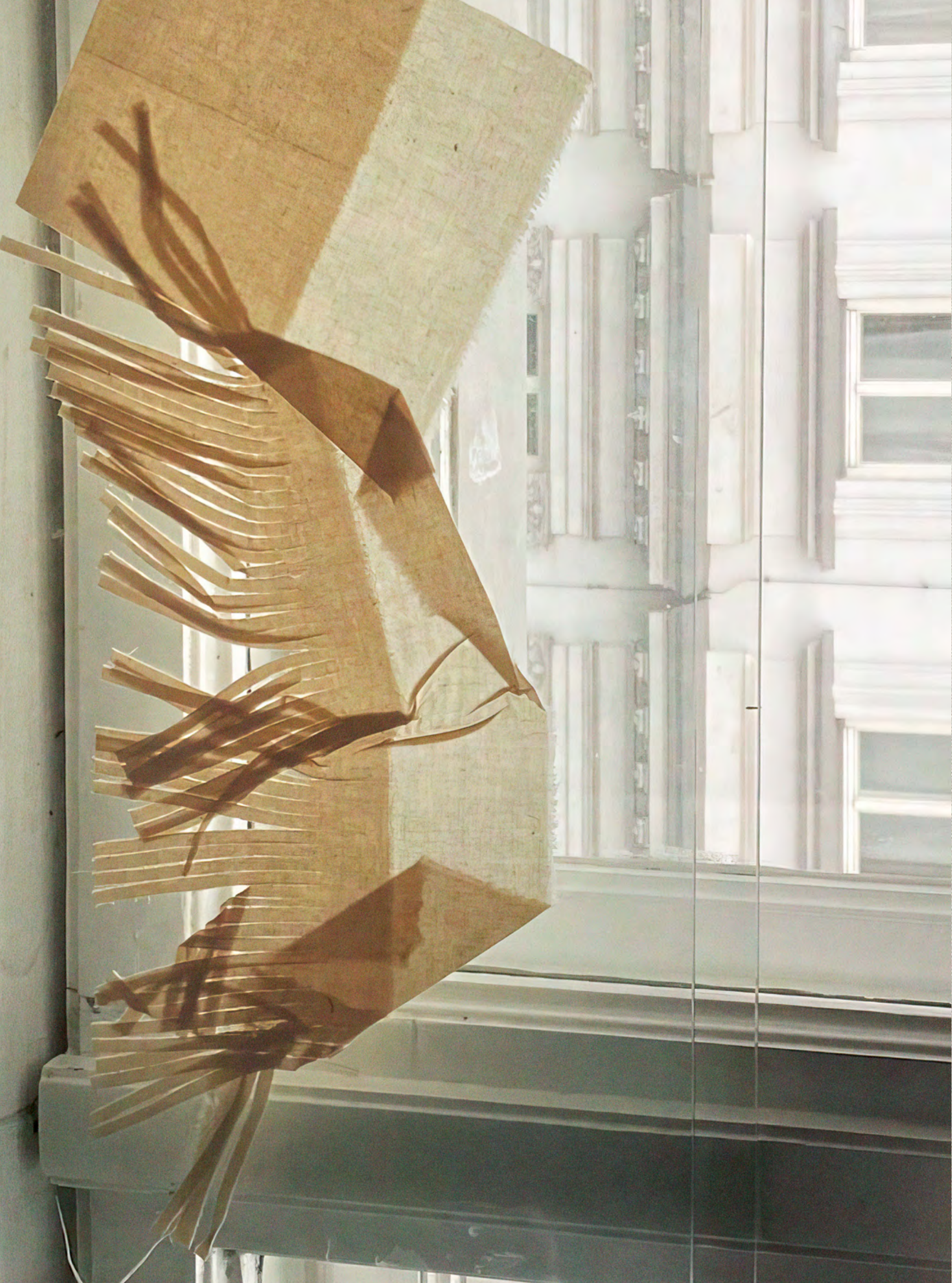
LG. Authenticity is extremely important to me as it allows for a more direct and honest understanding of someone's thoughts, without added filters or pretenses.

Creating work that isn't shaped by trends or passing movements. A big motivation for me is to better understand the difference between what it means to be modern and what it means to be contemporary. Even though these terms are defined historically—modern referring to a specific period, and contemporary to the present, I still find it relevant to reflect on how they apply personally and conceptually. The question always follows me around and can be applied to a lot of happenings around me.

MZ. What are your upcoming projects?

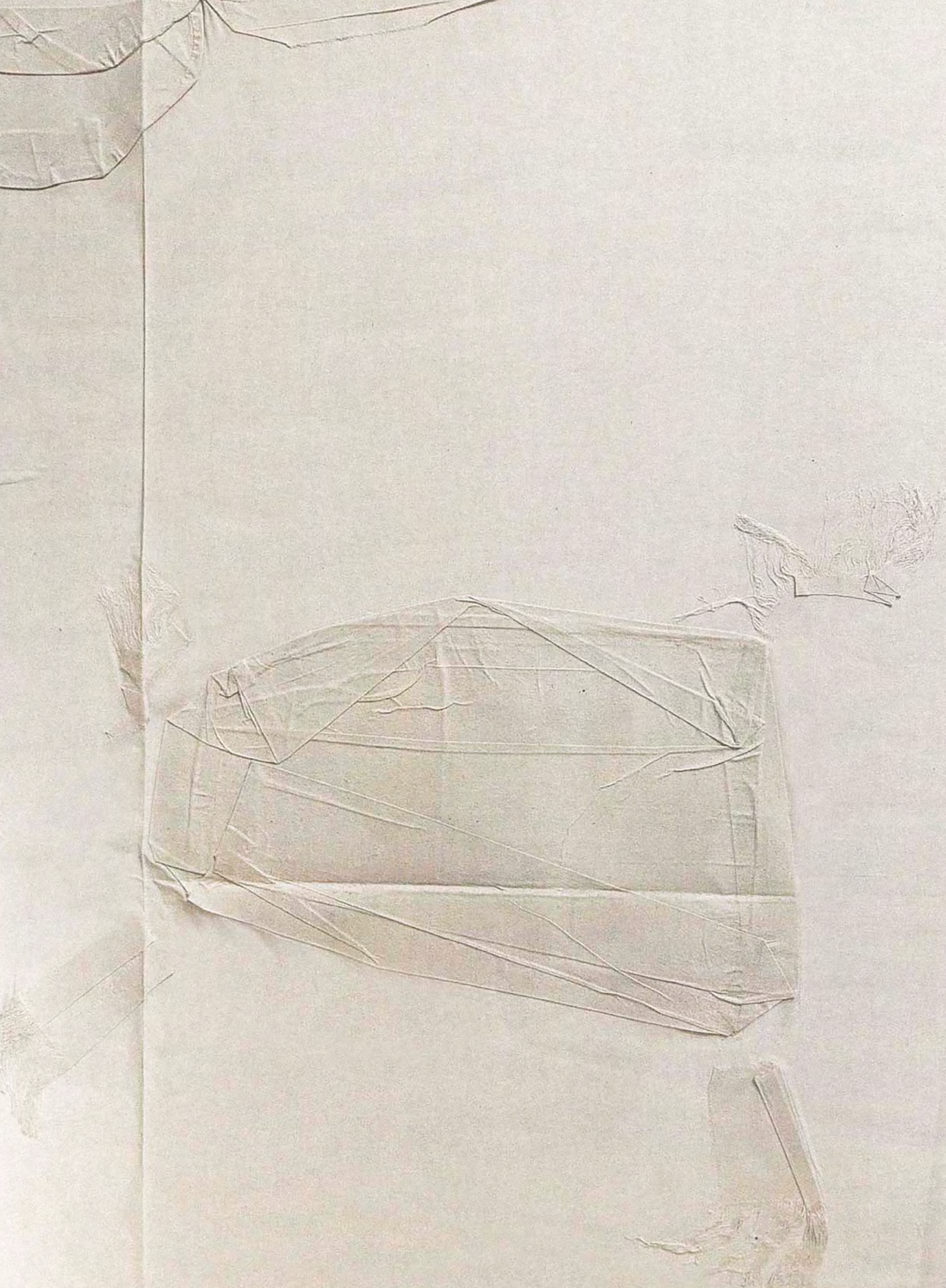
LG. I am currently working on some exhibitions, including one in *Florence*, which has offered the most beautiful opportunity to deeply engage with *Renaissance* seating traditions.

Working on all of that extremely excites and scares (!) me at the same time, but I guess that's the thrill of it all.

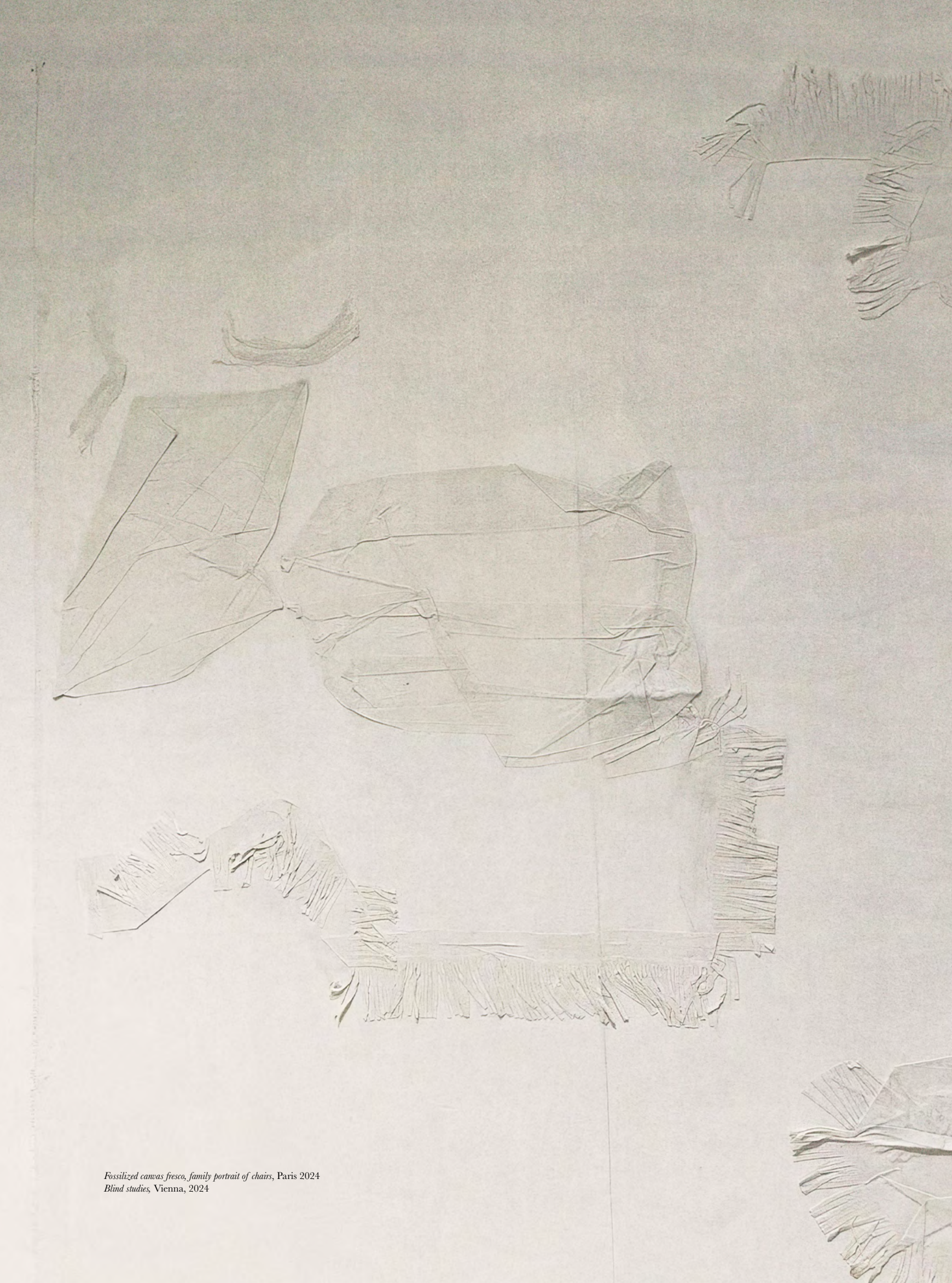




sind die neuen Fichtenholzkannten, wie die Zeichnung ver
welche die Herstellungstechnik des Möbels stark he







*Fossilized canvas fresco, family portrait of chairs, Paris 2024
Blind studies, Vienna, 2024*

20 Maresfield Gardens — *photography* Camille Vivier



styling Gerry O’Kane *makeup artist* Porsche Poon *talent* Deborah Baker *photography*
assistant Emma Ercolani *styling assistant* Antoni Jankowski *production* Concrete Rep











The valley of unrest

Deux grandes choses arrivent au même endroit
au même moment

(Tu passes la porte et je suis complètement moi)

Elle avance les cheveux mouillés
Vit dans un micro-climat
À l'écart de nous

Je devine qu'elle me parle depuis plus loin que ça
Elle doit être allongée sur le ventre
Pour que je la comprenne en entier

Il y a des lumières que je continuerai à voir
Les yeux fermés
De dos
Ligotée à genoux tête baissée

Elle me raconte avec les yeux que passé midi
les lumières s'éteignent
Qu'elle dira oui à tout ou presque

Plus tard elle rejoindra sa maison
Marchera d'un bout à l'autre de la rue
Les extrémités des doigts gelées
Jalouse du bitume qu'on piétine

Si j'avais pu te l'expliquer peut-être que je l'aurais fait
Mais j'ai déserté ta rue comme on s'enfuit d'un immeuble en feu
Sans réfléchir en priant Dieu

Mudslide

L'usine s'est brisée devant nos yeux
Et j'ai serré fort ta main
C'est plus que tout l'odeur de la pierre qui brûle
Qui me donne envie de t'aimer

De l'intérieur tout est accessible
Il fait quatre degrés de plus
Les animaux marchent en désordre

Depuis les grandes coulées de boue
Tu bois le café froid
Et le recrache chaud dans mon cou

Black hair with a hint of purple in sunlight

Je ne sais pas de quelle couleur était ta dent
avant que je la lèche
Avant qu'elle ne devienne mon refuge
Je la vois bleue
Le matin d'un hiver court
Où j'ai mangé le sel à même ta main

Je prends des décisions fortes
Et vis dans des moments sales

Si tu m'emmènes loin de là où j'ai grandi
Je coulerai de ton ventre à tes pieds
Me laisserai glisser
Prendrai une forme et peu importe laquelle

Rentrer

Si c'est au crépuscule
Que tes jambes se brisent
Tu m'envoûteras du matin au soir
Puis encore jusqu'aux cendres
Et enfin jusqu'aux plaintes

Je ne t'entends pas t'émerveiller
Ni te perdre
Quand tu m'observes nageant dans un lac
Au pied du pierrier qu'on s'apprête à gravir

Le nouveau monde n'est pas si obscur
Il y a des vitraux aux murs
Et leurs contours nous inspirent
De s'écarter plus profondément
Dans l'espoir de gémir à nouveau un jour

Final fantasy

Un homme viendra te chercher
Il te tirera par la peau
L'antichambre où il veut que tu meurs
Est pile entre chez toi et chez moi
Là où il y avait la vie avant le déluge

Tu fais vœu de mésaventure
Et de nous transformer
En un arbre qui donnerait naissance aux ruines
Qui te transformerait parfois en puit
Parfois en voûte
D'autres fois en chapelle rayonnante

Sur le chemin du retour
L'herbe est verte et les fenêtres du château
De loin paraissent rouge orange
Je me souviens
Tu disais que souvent tu aurais aimé t'arracher



photography Justin Leveritt styling Katarina Silva hair stylist Kazu Katahira set designer Caz Slattery casting director Keva Legault models Echo Sasha at Muse Benita at Off shore agency Daisy at State mgmt photography assistant John Vetromile styling assistants Claudia Civit Kristyn Williams set design assistant Oscar Romero



















photography Kersti Jan Werdal styling Julie Velut set designer Julia Zagury hair stylist Gor Duryan casting director Lisa Dymph talents Anouar at Ubba Milena Tisha and Chiara at 1000 faces Charlotte at B Club agency camera assistant Adèle Robert second camera OP Andrès Barón sound operator Antoine Bourdain gaffer Jérôme Fabre spark Thomas Duprez styling assistant Céleste Tabourdeau production un/produced creative consultant Roula Nassar

14.c.



77.a.



77.c.



241.a.

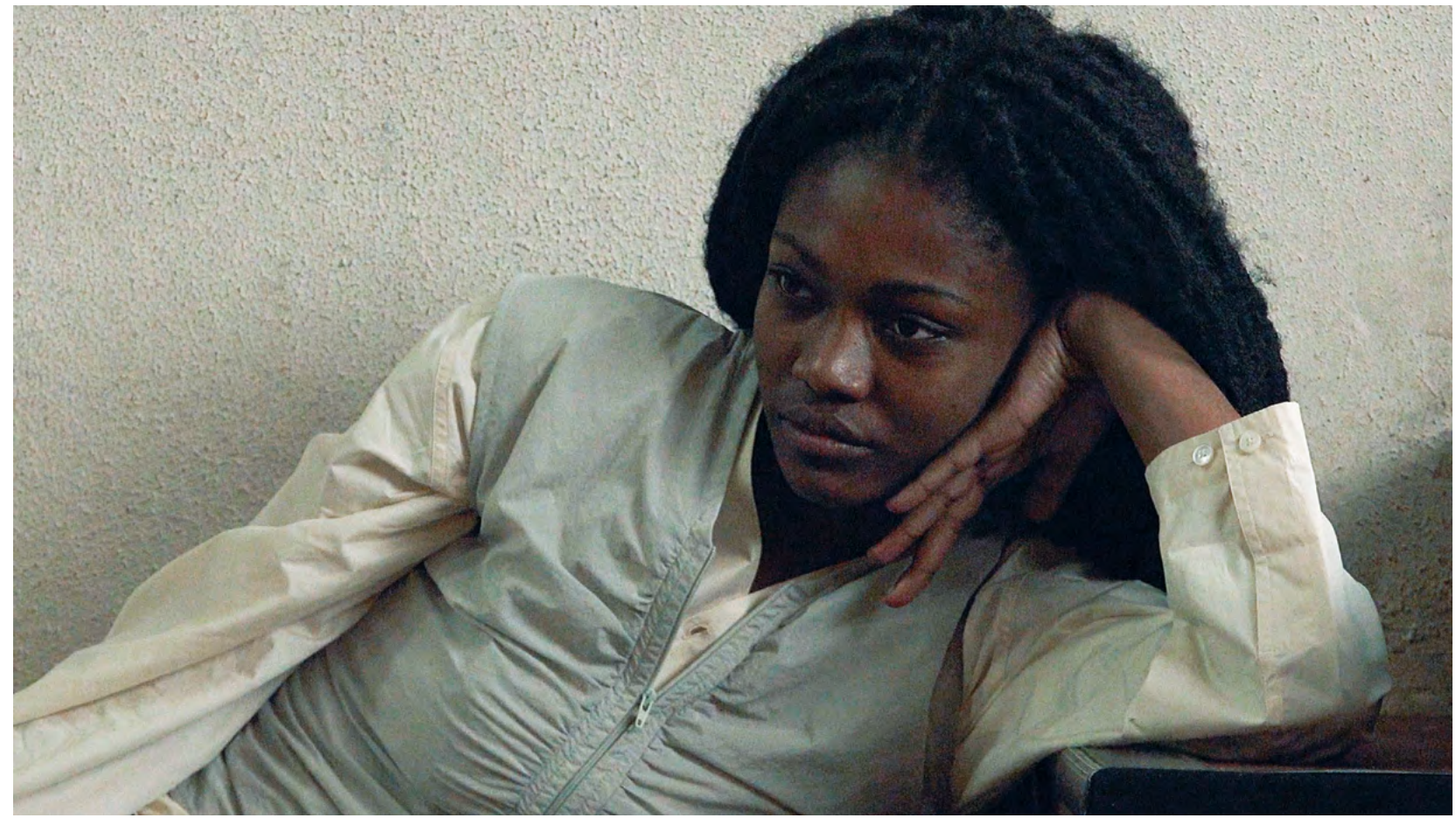


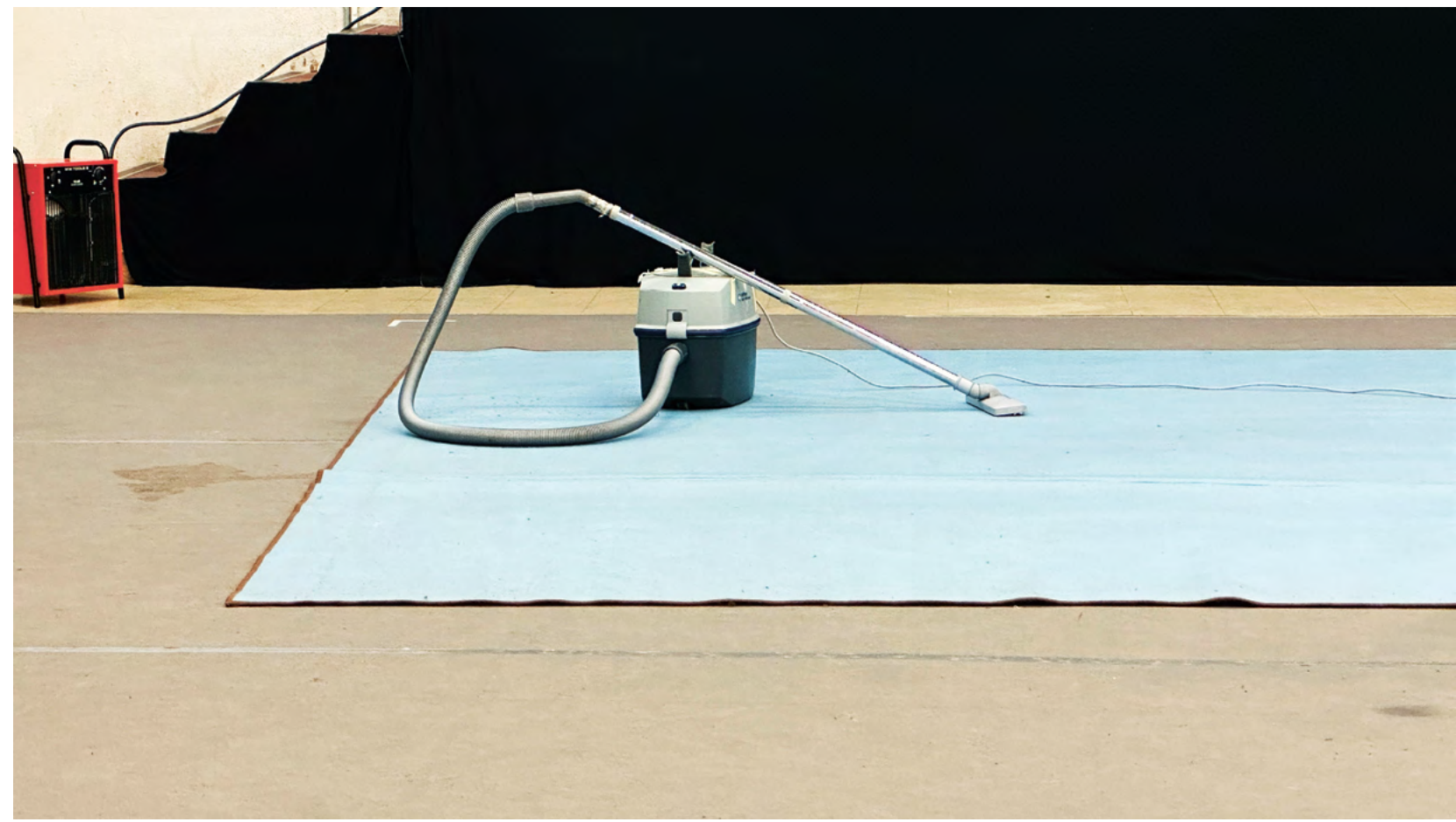
- 14.a. On black.
- b. We hear a whooshing sound, getting louder.
- c. A BLINK OF AN IMAGE
- d. The city from a perspective of flight, not an airplane, a swooping diving shot.
- e. Back to black.

- 77.a. Sweet pop music swells.
- b. She burst the barrier of the winding road, and the car sails into an embankment of a road below.
- c. All sound disappears, as we hear a new kind of music.
- d. Ethereal, almost wondrous.

- 241.a. He regards himself in the mirror of a beautifully-tiled and well-appointed bathroom.
- b. In his thirties now, his looks have only deepened and improved.
- c. He brushes his teeth. He spots a gray hair, and holding tweezers, seizes and plucks it.













114. Still from *She Turns Slowly to Face Her*



116. Still from *He Stands Regarding All of this Information, Stopped and Wearing His Bathrobe*



115. Still from *He Walks Into the Office*











241. Still from *The Sky on Location*



243. Still from *Grand Opera*



242. Still from *A Crime of Passion*



244. Still from *The City, from a Perspective of Flight*

53.b.



53.a.



121.b.



301.c.



- 53.a. She walks down a New York street in sensible shoes.
Just another part of the working force.
- b. To our unseen follower, she is most beautiful when
unaware she's being watched. Shot continues parallel to her.
- c. She stops, sees someone she knows.
- d. A truck with several panes of glass passes by
and stops in traffic.
- e. Her image blurs behind the glass.
- f. He is visible to us in the window. He wears a wool hat.
He looks noble, an assembled victim, a modern miracle.
He looks like many things. But he no longer
looks like himself.
- g. The truck moves through frame.

- 121.a. He enters and shuts the door.
- b. Frustrated, she stands for a moment, listening to
the music streaming from the downstairs apartment.
- c. We watch her private moment as she decides to leave
him, turns, and feels the emotion.

- 301.a. He reaches behind to shut off the same clock-radio,
and its voice.
- b. He makes a relieved agonized sound
into the pillow.
- c. Gets up, sees a pizza box, a container of soup,
a remote control on the floor.
- d. We hear an incisive voice with a comforting
lilt- a person we'll meet later







all lingerie by Chantelle photography Renaud Cambuzat styling Nelly Carle set designer Julia Zagury hair stylist Gabriel de Fries casting Esther Boiteux models Emma Chabrier Lily Taieb Charlotte and Vicky at Silent Models Quitong at 1000 faces photography assistant Anthony Peyper styling assistant Zoé Minard-Liévain production Altra



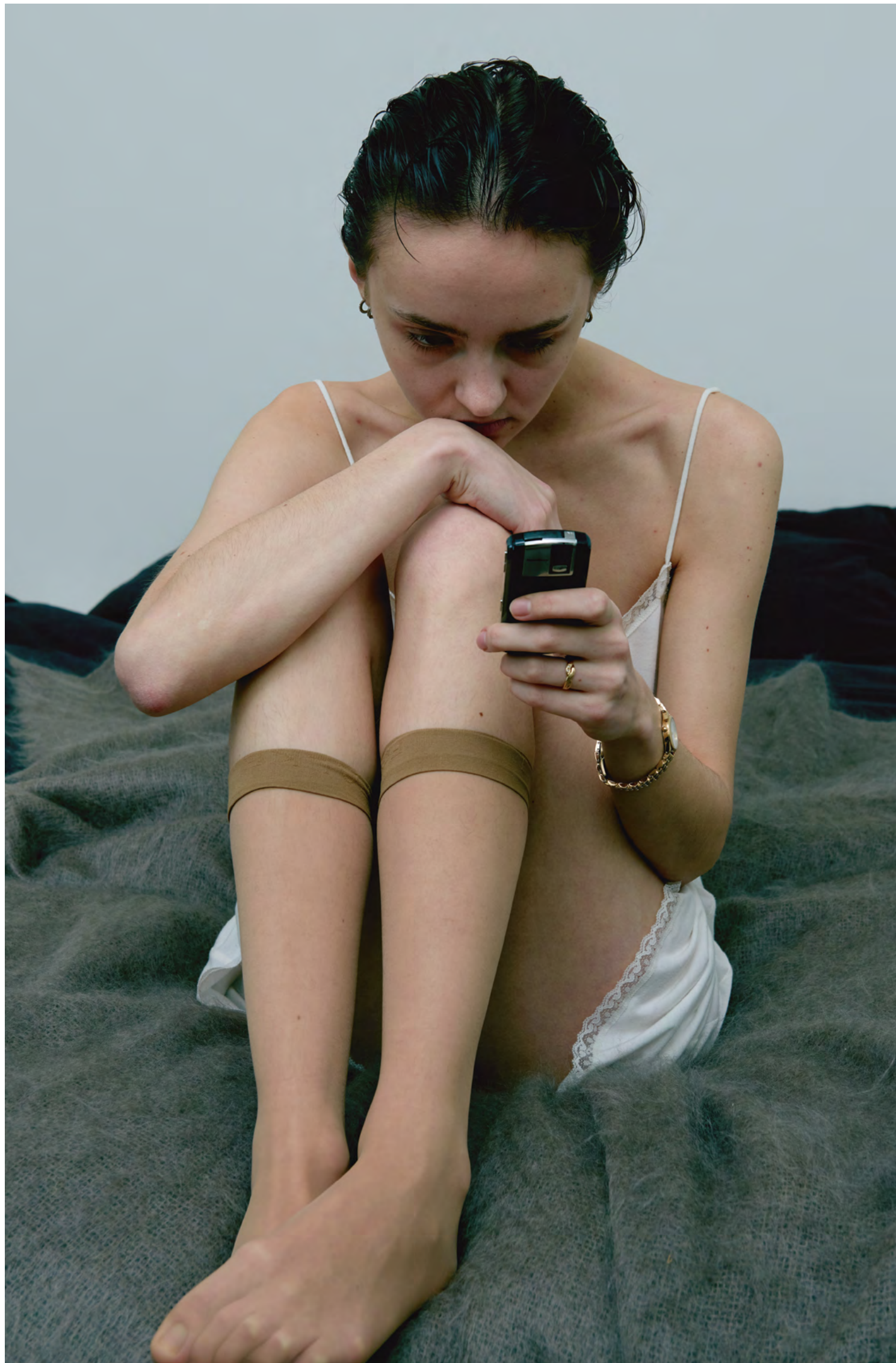








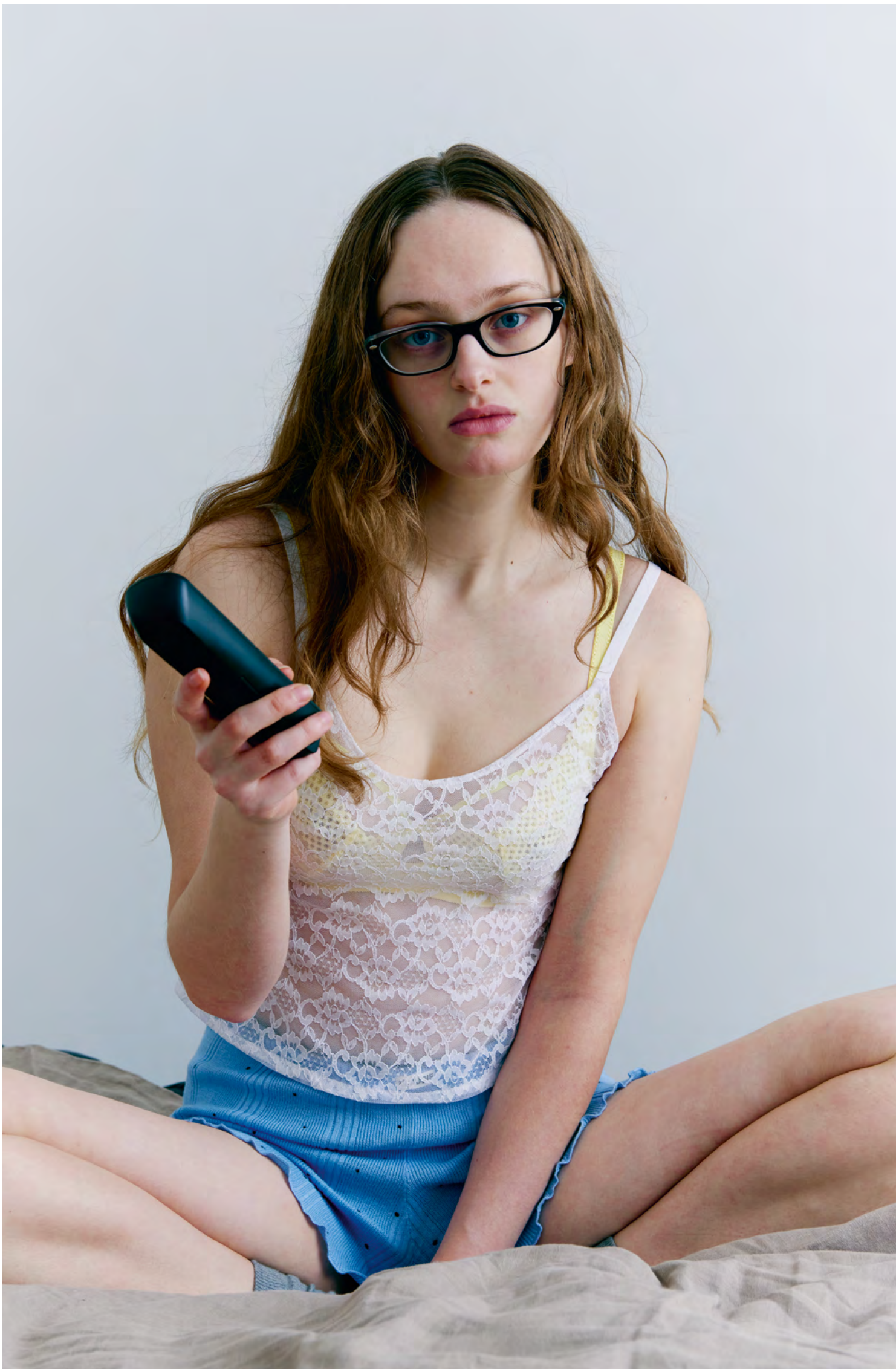












La vie est de mon côté

“N’oublie jamais.
Tu vaux le coup.
Tu en vaux la peine.”

Tous les matins, Maya commençait sa journée en lisant ce poème scotché au miroir de sa salle de bain. C’était son amoureuse, qui lui avait écrit ce mot. Elle l’avait collé là un jour où Maya était sortie, pour qu’elle se souvienne que jamais personne ne devait la faire douter de ce qu’elle avait à apporter au monde.

Faut vraiment que je change cette sonnerie, se dit Maya, alors que son cinquième réveil sonnait avec un bip des plus stridents et stressants. Ils devraient vraiment inventer une mélodie plus douce et accueillante. Je sais pas moi, n’importe quel air de Sophie Soliveau ferait l’affaire.

Depuis petite, Maya avait toujours été très bavarde. A tel point que même toute seule, les dialogues entre elle et elle-même continuaient. Encore ce foutu bouton. Elle ne marche que sur les autres cette skincare ou quoi? Toujours autant de cernes sous les yeux. Et pourtant je me suis couchée tôt hier. Mais c’est peut être la vie qui m’épuise, ou le capitalisme, ou simplement la voisine du dessus qui a recommencé ses travaux. Dès sept heures et demi du mat’ en plus!

Un coup d’eau sur le visage et elle y voyait déjà plus clair. Franchement pour quelqu’un qui bosse autant, je suis plutôt pas mal, se répète Maya. Pas parfaite, mais pas mal. Un regard optimiste. Une bouche généreuse. Des sourcils fournis, qui l’avaient pourtant fait complexer toute son adolescence. Aujourd’hui, elle se trouvait même plutôt belle gosse... T’es pas parfaite mais franchement tu reviens de loin ma belle. Et pour cause, Maya ne s’était pas toujours trouvée belle. Ou plutôt, dans sa famille, la beauté n’avait jamais été un sujet. Ses parents n’ont jamais été du genre à lui dire “T’es belle ma fille”. Chez eux c’était plutôt par l’intellect qu’on brillait. Elle trouvait ses parents beaux car elle les trouvait intelligents, érudits. Elle avait l’impression que sa mère avait tout lu, que son père avait tout écouté, tout regardé. Être intelligente, ça allait de soi. Il fallait l’être, et plus que les autres. Son père lui avait toujours dit que ce serait son rempart contre la médiocrité et la bêtise du monde. Rêvasser devant le miroir n’allait pas l’aider à arriver à l’heure à son rendez-vous de 9h30.

CHRISTELLE BAKIMA POUNDZA

“J’aimerais tellement que tu vois ce que je vois.
J’aimerais tellement te prêter mes yeux.
Que tu puisses voir le feu qui sommeille en toi.”¹

En sortant de la douche, Maya fixait sa silhouette dans le reflet du miroir. Longtemps, elle s’était dissociée. Quand elle se regardait dans le miroir, elle était très pragmatique. Est-ce que je suis bien coiffée ? Est-ce qu’une de mes tresses s’est défaits et si oui, combien de temps il me reste pour la refaire et ne pas être en retard ? Comment faire abstraction de ce bouton ? Pourquoi j’ai hérité de la pilosité de papa, et pas de celle de maman ? Longtemps il y avait un miroir et en face un corps à examiner. En grandissant, elle avait fini par comprendre que ce reflet dans le miroir, ce corps, était le sien, et qu’apprendre à le connaître, à l’aimer, pas juste l’ausculter et le passer au crible, lui ferait beaucoup de bien, lui ferait prendre conscience de la beauté de la vie, et de la force qu’elle avait en elle. Aimer ce corps et le remercier pour ce qu’il était. Merci pour ce qu’il lui permettait de faire et d’accomplir. De ressentir, d’être traversée, de créer, d’aimer, et d’être aimée en retour.

Aux côtés de son amoureuse, elle avait appris à être plus indulgente et douce envers elle-même. Comment je peux être si douce avec elle, et si peu avec moi-même, s’interrogeait elle les premiers mois de leur relation. La rencontrer et l’avoir dans sa vie tous les jours avait changé son regard sur le monde, son regard sur elle-même. Si quelqu’un pouvait l’aimer comme ça, simplement pour ce qu’elle était, c’est qu’elle devait s’autoriser à être, tout simplement. Au fil des mois, Maya avait fini par comprendre qu’elle méritait le soin et l’amour d’elle-même et des siens pas parce qu’elle avait tout ce qu’il fallait dans la check-list de la parfaite copine/fille/soeur/amie/employée ; aucune mention n’est à rayer ; mais parce qu’elle existait. C’était suffisant. Chaque jour, elle faisait de son mieux pour se choisir et affirmer qui elle était en toute conscience et liberté. Elle faisait de son mieux pour s’autoriser à explorer qui elle était et ce qu’elle s’imaginait devenir.

Une dernière fois, Maya regarda le miroir et lut du bout des lèvres, ces mots qui lui donnaient tant de force chaque matin : “N’oublie jamais. Tu vaux le coup. Tu en vaux la peine.” C’est bon, je suis prête, rien ne peut m’arrêter. La vie est de mon côté.



all shoes PUMA Mostro photography Leon Prost styling Jip Boxstart hair stylist Pierre Saint Sever makeup by Typology set designer Julia Zagury talent Jeune pouce Chloé Thomas at Next Management photography assistant Jules Cazeaux light assistant James Fonteneau styling assistant Alexandra Liesse hair stylist assistant Yuri Kato























Tanya Merrill

*interview by Daphné Mookherjee
images courtesy of the artist and 303 Gallery*









Daphné Mookherjee. How would you define your practice? Do you have a process of work, a recurrent creative schema, and do you create your art piece following a path?

Tanya Merrill. My practice begins conceptually with something I want to talk about. Often I find a connection between our lives today and art history—something I feel is too exciting or pressing not to share. I could be looking at a landscape painting of fishing boats in a harbor and it will make me think of the time in which it was painted, the industrial revolution and the devastating ecological impact that industry had, and the health of our natural world when that work was made compared to today when I am painting—this was my mindset when making *The last fish on earth*.

Or I could be watching an NBA basketball game with these incredible bodies and forms, the ultimate expression of athleticism. It reminds me of the ancient Greek's obsession with the male body and the first ever *Olympic Games* and how they depicted these bodies and sport on pottery or in bronze sculpture. I'll see the stance that the NBA players take during a greenscreen montage when the announcers are talking about their stats and it reminds me of *Michaelangelo's David* and the maintained obsession over generations that this sculpture is "perfect" in form. I'll imagine a basketball player practicing standing with their ball at home in the mirror, and I'll think of the myth of *Narcissus* falling in love with his own reflection. So, for my painting *I love basketball* I was motivated by making a humorous connection between masculinity and sports in contemporary society and the historical artworks that I love to look at and think about.

So the path towards making a painting is an idea progressing towards a physical form, first in drawing and sketching before deciding if it should be a painting. The feeling of drawing, both making drawings and looking at drawings, is something that I want to maintain when painting. By utilizing the techniques of drawing my

paintings can maintain a freeness of movement and gesture. I never want to feel captive to my work. I never want to be beholden to the work being a painting with a capital "P" which might require a different approach or a certain gravitas that painting holds versus sketching does historically. I find when looking at artwork, either my own or others, there can be a stiffness or lifelessness that comes from forcing a painting into being—that's what I try to stay as far away from as possible.

DM. What are the main themes in your work?

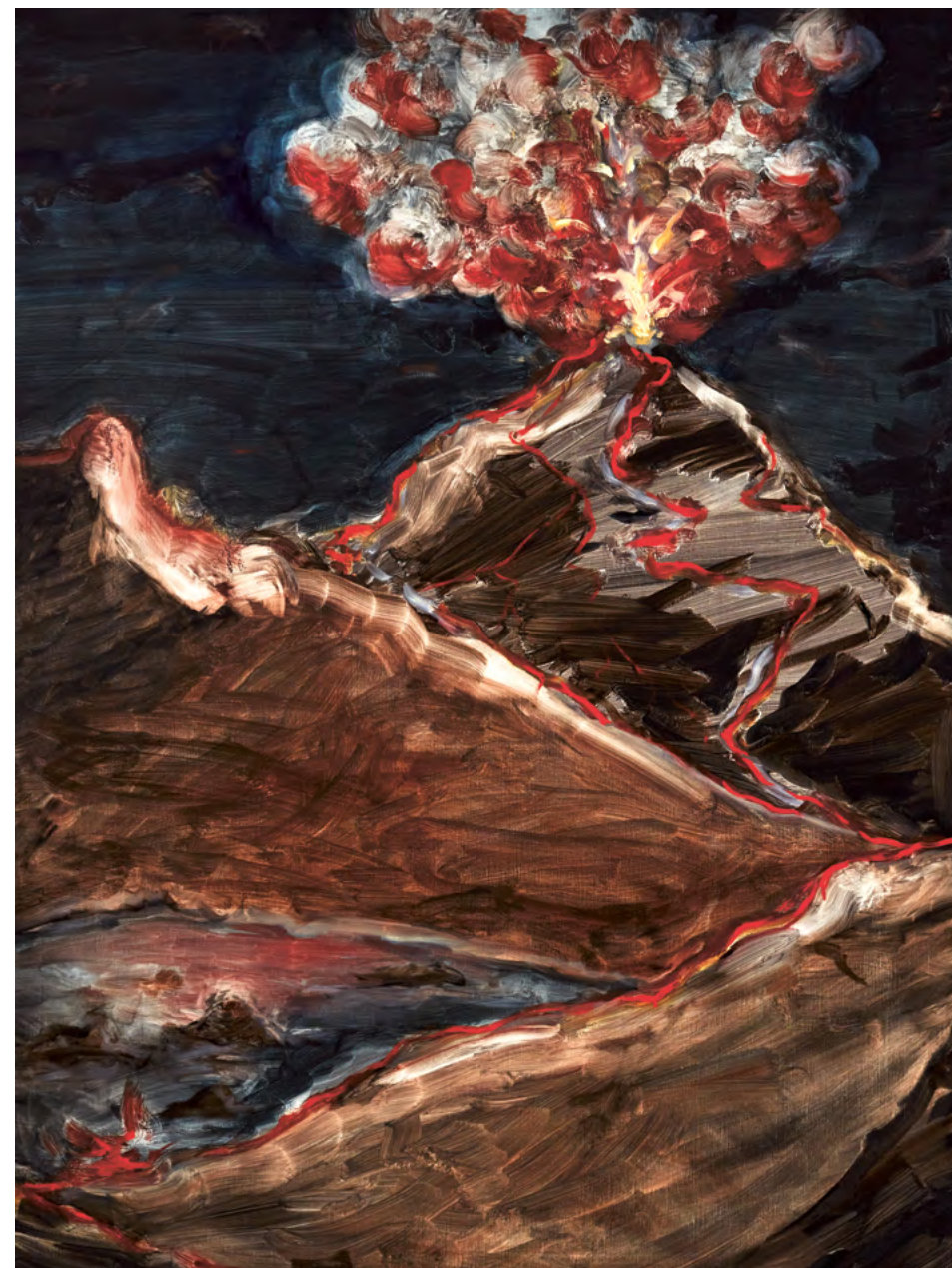
TM. Everything is fair game. But for example, in my last show at *303 Gallery* I talked about sexuality and certain images of fertility that have spanned centuries, my love of the natural world and concern over the fraught state of the environment, contemporary technology, sports, religion, and how I see it all reflected back since the first documentation of humans making images.

DM. What feelings or message do you want to transmit through your work—Spectators, viewers, how do you want them to receive and understand your work?

TM. While I have strong opinions and views around the subjects and themes I paint, I try not to think about the viewer receiving one specific message—I think that could make an artwork feel dogmatic or inflexible. Being too rigid can isolate the work in a chasm of your own delusions or hopes about what the painting IS. My goal is to bring the viewer in. However they see it, that will start a conversation. My painting *Watching women give birth on the internet* received a vast array of perspectives that I couldn't have anticipated when making it. While I enjoy being clear in talking about my specific references for a work, like I mentioned with the examples of my paintings in your first question, I find being open to interpretation is generative and leads to a more interesting dialogue.

DM. Do you have any reference, influence, inspirations and where do they come from?







TM. Yes, everything is a reference! It's an incredible web. We can't escape references. And I can't look at any work by someone else without seeing or trying to figure out what kind of art or literature, or whatever it is they have been obsessing over. It's the most stimulating game to walk into a gallery show or museum and go down the rabbit hole asking "What are the references? What were they looking at and thinking about?" Any creative work, a photograph, a sculpture, the maker is including signifiers that will push the viewer in a certain direction whether they are intending to or not, cultivating a sequence of subliminal recall that will be specific to the experience and life of each person viewing the work. I had a professor *Gregory Amenoff* who talked about making art as just a string of one million decisions. It really is a game and a puzzle working with images, because nothing exists in a vacuum, every symbol is a piece of visual language that continues to expand in meaning the more often it is used.

DM. Do you think that art should be committed to something political?

TM. I think art is political by default. Even if we don't intend it to be, it is inextricably linked to real life, which cannot exist outside the political context we are working in. That being said, an artist shouldn't necessarily feel obligated to try and address politics just because the political time they are working in is exceptionally tumultuous. If everyone were making overtly political work, then the range of ideas and topics that art can address would be lost.

We hope political work is meaningful and has an impact on shifting our collective mindset or culture, and in certain contexts, making this work can be a form of activism. But not all artists are activists. There are activists doing extremely hard work that is outside of the studio, coming face to face with and pushing against powerful systems and powerful people—chaining

themselves to trees, protesting at town halls to protect women's health, out there getting arrested.

But even if an artist has a creative objective to only talk about light and color, and texture in a painting, there will be an art historian in 50 years who will see how that work was in response to the politics at the time. Which historically has been very much true, there are always connections to the time we are working in—the Abstract Expressionists used abstraction that was seemingly only about color and form and texture and freedom in movement. That was an exciting, new aesthetic process of breaking away from prior painting conventions, but it was also to their benefit. Using abstraction, they could make what they wanted without being labeled as promoting Communist propaganda, in a time of post WW2 and Cold War politics in New York City in the 1950's.

DM. As an observer, what do you seek in art, theater, poetry, and cultural disciplines more broadly? Have you ever experienced an 'artistic epiphany'?

TM. Whenever I see an artist breaking rules it feels like an epiphany. Maybe that sounds trivial, but it is so important to remember we can do whatever we want! That's why we are in this field of work. *Laura Owens* came to mind immediately, she has done this time and time again, questioning what a painting is and how many new ways can it be made.

DM. How do you envision your future evolution as an artist, and what direction do you aspire to pursue? What are your upcoming projects?

TM. I'm currently working on a drawing show for *303 Gallery*. As for the direction of my work, I want it to evolve and change without considering whether something "fits" into the lineage of what I have already made. Like I said earlier, I never want to feel captive to my work.





Ariadne on the Shore, 2021
Double Cowgirl, 2020
In bed, 2024
*The word was different when
Leonard painted Emily*, 2024
If I Were Lotte, Pregnant, 2022
Scan on the Shore, 2020
Mount Etha, 2021
Dawn, 2021
Madeleine and Frans, 2024
I love basketball, 2024
The Last Fish on Earth, 2021
Lying Sous, 2021
Woman by the Sea, 2020





all shoes by Moon Boot photography Gil Anselmi styling Salomé Pouloudenny hair stylist Yumiko Hikage set designer Julia Zagury movement director Grace Lyell casting director Oliwia Jancercowicz at Emma Matell Casting models Claus at Img Models Xiaodan and Marie-Agnes at The Claw Joseph at Rock Men Sofiane at Tomorrow is Another Day David at Silver Agency Laure Bruno photography assistant Théophile Parat styling assistants Céleste Tabourdeau Mariam Soliman hair stylist assistant Katrin Sachenko retouch Unoproduction















(Unlove) poems

Contrevent

Je m'en vais revoir ta maison
Avant qu'elle ne disparaisse de ma tête

Tu me remercies après
Me serres la main
C'est un pacte

Tu me dis de ne pas me séparer en deux mais créer
Un troisième corps

Toujours à deux contre cent contre mille
Vivre la nuit
Panser les plaies les digérer
Crier pour parler chuchoter fort
Avoir du mal à penser à deviner ce qu'ils veulent
S'allonger sur le dos
Les laisser faire laisser tomber
Fermer les yeux
Sursauter

Je me réveille dans une crevasse
Tout au fond toute torse nue

Prendre une douche
Fumer voler un peu d'argent
Et repartir
Reconquérir le nouveau monde

Tu étais loin d'ici pourtant je te sens proche

Hard drive

Je me suis faite renverser par
une voiture devant ta porte
Elle fait marche arrière
Elle m'écrase

C'était un acte volontaire
Quand tu poussais ta langue contre mes dents
Jusqu'à sentir le goût du sang

Je n'écoutais pas tes consignes
Et aujourd'hui tu détestes
Me regarder devenir
un bâtiment autonome

La route facile

Je change ma cigarette de main
Si je passe à côté d'un enfant
Que j'apprendrai à protéger

Tu dessines des petits ronds sur la fenêtre
Pour enlever toutes les traces

Je passe ta paume du côté qui gratte
Râpe mon corps très fort
Mâche les petits bouts
Recrache le gras de la viande

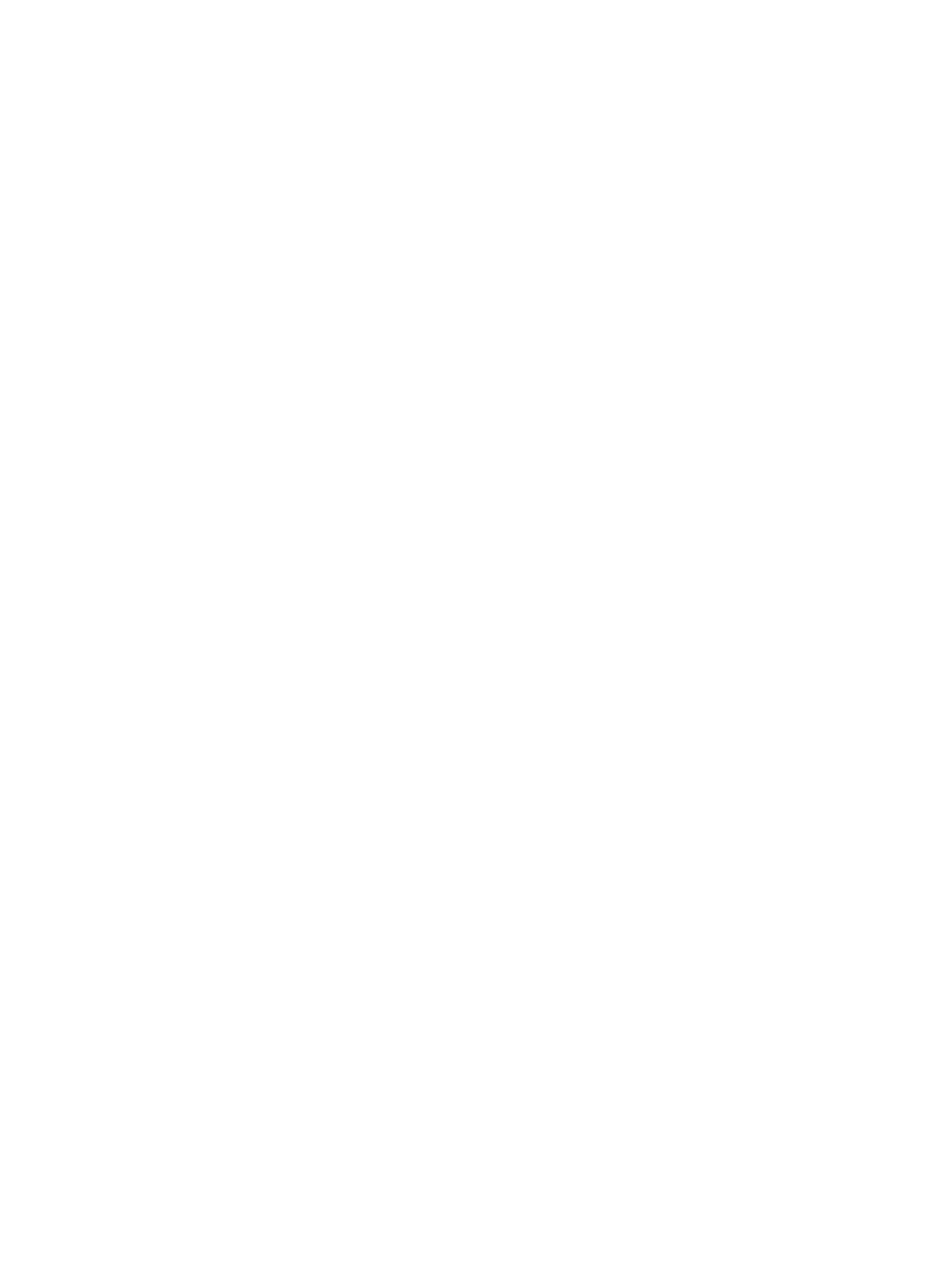
Il y a encore des équations à apprendre
Et puis boucler la boucle
Et te déshabiller



photography Gwen Trannoy *styling* Elle Britt *hair stylist* Laurent Phillippon *makeup artist* Lauren Bos *casting director* Simone Schofer *model* Taylor Grace Dinkelman *photography assistant* Camino Acosta *styling assistant* Céleste Tabourdeau

















CRISTA LEONARD & LUCILLE DUREZ

FIRST SPREAD
—left
Arina wears Jimmy Choo shoes

THIRD SPREAD
—left
Alina wears Marko Bakovic shoes

FOURTH SPREAD
—right
Arina wears Marko Bakovic shoes

FIFTH SPREAD
—right
Alina wears Marko Bakovic shoes

SIXTH SPREAD
—right
Alina wears Marko Bakovic shoes

SEVENTH SPREAD
—right
Arina wears Baserange socks
Coperni shoes

NINTH SPREAD
—left
Ninamounah shoes

ELEVENTH SPREAD
—left
Ibtissam wears Ninamounah shoes

TWELFTH SPREAD
Arina wears
Justine Clenquet bellychain

JUSTIN LEVERITT & KATARINA SILVA

FIRST SPREAD
—left
Bineta wears Natasha Zinko multilayer t-shirt hoodie
Vintage Russel sweatshirt
Falke tights
Giovanna Flores shoes
—right
Echo wears Caro Chia dress and top
Coucou Intimate bodyshort
Christian Dior vintage tights

SECOND SPREAD
—left
Sasha wears Giovanna Flores top
Irić skirt
Skims briefs
Stylist's own tights
—right
Echo wears Fidan Novruzova hoodie
Colleen Allen shorts
Coucou Intimate bra
Stylist's own socks

THIRD SPREAD
—left
Daisy wears Ilana Blumberg hat and legwarmer
Alain Paul cardigan
Coucou Intimate shorts and bra
Baserange socks
Model's own shoes
—right
Bineta wears Jawara Alleyne top
Baserange body

FOURTH SPREAD
—left
Bineta wears Colleen Allen t-shirt and tulle capri
Coucou Intimate briefs
Stylist's own socks

—right
Daisy wears Colleen Allen blouse and bloomer
Coucou Intimates briefs
Model's own sock

FIFTH SPREAD
—left
Daisy wears Natasha Zinko dress
Coucou Intimate bra
Gabe Gordon jeans
Pauline Dujancourt handmade brooch
Model's own shoes
—right
Echo wears Colleen Allen hoodie and pants
Coucou Intimate briefs
Stylist's own socks

SIXTH SPREAD
—left
Bineta wears Ashley Williams dress and stockings
—right
Daisy wears Gabe Gordon cropped t-shirt
Coucou Intimates baby tee
Giovanna Flores leggings
Bless shoes

SEVENTH SPREAD
—left
Echo wears Colleen Allen t-shirt
Fidan Novruzova shorts
Stylist's own socks
—right
Sasha wears Grey's sweater
Baserange body

Vintage dress worn as skirt
Versace vintage shorts
Christian Dior vintage tights

EIGHTH SPREAD
—left
Sacha wears Ilana Blumberg hat
Bless sweater
Hanro tank top
Falke bra
Lemaire underwear with suspenders
Giovanna Flores leggings

KERSTIJAN WERDAL & JULIE VELUT

SECOND SPREAD
—left
Chiara wears Rose Murdoch top
Bless pants
Milena wears Lemaire coat
Baserange top
Rier dress
Anouar wears Rier vest
Baserange top
Tisha wears Lemaire shirt and bag
Stylist's own top
Rier shorts

THIRD SPREAD
Anouar wears Rier vest
Baserange top
Lemaire jeans
Stylist's own shoes
Chiara wears Rose Murdoch top
Bless pants
Model's own shoes
Charlotte wears stylist's own jacket, belt and shoes
Irić pants
Milena wears Lemaire coat
Baserange top
Rier dress and pants
Stylist's own shoes
Tisha wears Lemaire shirt and bag
Stylist's own top and shoes
Rier shorts

FOURTH SPREAD
—right
Tisha wears Lemaire shirt
Renaissance Renaissance top

SIXTH SPREAD
Charlotte wears Giovanna Flores top
Stylist's own pants, belt, bracelet and shoes
Chiara wears Patrick Tuft sweatshirt
Amandine Leost dress
Stylist's own pants and bracelet
Lemaire shoes
Anouar wears Baserange top
Tod's pants and shoes

SEVENTH SPREAD
Anouar wears Valentin Prinz fur vest
Lemaire jacket

EIGHT SPREAD
—left
Milena wears Gemma Dolan top and pants
Stylist's own tights
—right
Tisha wears Irić top and pants
Stylist's own belt, jewels and shoes
Anouar wears Valentin Prinz fur vest and shoes
Lemaire jacket and pants

NINTH SPREAD
—left
Charlotte wears Amandine Leost bodysuit
Stylist's own skirt, tights, and shoes
Chiara wears Rier shorts
Vintage top
Stylist's own belt, tights, and shoes
—right
Tisha wears Irić top and pants
Stylist's own shoes and belt

TENTH SPREAD
—left
Charlotte wears Rose Murdoch hat
Amandine Leost bodysuit
Stylist's own skirt
Chiara wears vintage top
Stylist's own bracelet and belt
—right
Tisha wears Irić top and pants
Stylist's own belt and jewels

ELEVENTH SPREAD
Milena wears Gemma Dolan top and shorts
Stylist's own tights and shoes

TWELFTH SPREAD
Charlotte wears Rose Murdoch hat
Amandine Leost bodysuit
Stylist's own skirt, tights and shoes

THIRTEENTH SPREAD
—left
Charlotte wears Giovanna Flores top
Stylist's own bracelet, belt, and jeans
Milena wears Lemaire coat
Model's own rings
—right
Tisha wears Lemaire shirt
Stylist's own top
Lemaire bag
Chiara wears Patrick Tuft sweatshirt
Amandine Leost dress
Stylist's own pants

FOURTEENTH SPREAD
—left
Charlotte wears stylist's own shoes and pants
Milena wears Gemma Dolan shorts
Stylist's own tights and shoes
Tisha wears Lemaire pants
Stylist's own shoes
Anouar wears Valentin Prinz fur vest and shoes
Lemaire pants

FIFTEENTH SPREAD
—RIGHT
Milena wears Lemaire coat
Rier dress and pants
Stylist's own shoes

RENAUD CAMBUZAT & NELLY CARLE

FIRST SPREAD
—left
Vicky wears Marrknull top
Gimaguas shorts
Chantelle knickers
Falke socks

SECOND SPREAD
—left
Quitong wears Burberry raincoat
Sstein hoodie
Justine Clenquet necklace
—right
Vicky wears Ann Demeulemeester top
Chantelle bra
MM6 earrings and necklace

THIRD SPREAD
—left
Charlotte wears Gimaguas top
Rabanne pants and bag
Chantelle bra
Daniel Wellington watch
—right
Lily wears Gimaguas top
Claudie Pierlot shorts
Chantelle bra
Emma wears De Pino dress
Chantelle knickers
Falke socks

FOURTH SPREAD
—left
Vicky wears Jeanne Friot top
Chantelle bra
Études Studio pants
Vans underwear
MM6 necklace
—right
Quitong wears Études Studio hoodie
MM6 top
Ottolinger shorts
Chantelle bra
Falke socks
Justine Clenquet necklace

FIFTH SPREAD
—left
Charlotte wears Fidan Novruzova jacket
Rabanne sweater worn on the shoulders
Fruity Booty top
Oude Waag trousers
Chantelle knickers
By Far bag
—right
Emma wears Rabanne raincoat
Gimaguas hoodie
D'Heygere scarf
Falke tights

SIXTH SPREAD
—left
Lily wears Acne Studios top from Whatever Archive
Sia Arnika shorts
Chantelle bra
Falke socks
—right
Quitong wears Good American top
Jeanne Friot shorts
Falke tights
Diesel boots
Avgvst Jewelry necklace

SEVENTH SPREAD
—left
Vicky wears COS top
Gimaguas skirt
Chantelle bra
Falke tights
Daniel Wellington watch
—right
Charlotte wears Fruity Booty top
Oude Waag pants
Chantelle knickers

EIGHTH SPREAD
—left
Emma wears Colombe de Naes dress
Falke socks
Daniel Wellington watch
Model's own ring
—right
Lily wears Claudie Pierlot top
COS bloomers
Alfie shorts
Chantelle bra
Falke socks
Morobé shoes

NINTH SPREAD
—left
Emma wears
Ann Demeulemeester sweater
Fruity Booty shorts
Chantelle bra
Falke socks
MM6 necklace
—right
Quitong wears Bompard top
Julie Kegels skirt from Ssense
Chantelle bra
Daniel Wellington watch
D'Heygere ring
Laruicci ring

TENTH SPREAD
—left
Vicky wears Chantelle bra
Daniel Wellington watch
—right
Charlotte wears Sia Arnika top
Alaïa skirt
Chantelle bra and knickers
Saint Laurent belt
from Whatever Archive
Bless necklace
MM6 shoes

ELEVENTH SPREAD
—left
Quitong wears Burberry raincoat
Rokh pants
—right
Lily wears Gimaguas top
Camiel Fortgens jeans
Chantelle bra and knickers
Saint Laurent belt
from Whatever Archive
Avgvst Jewelry necklace
Repetto shoes

TWELFTH SPREAD
—left
Lily wears Gimaguas top
Claudie Pierlot shorts
Chantelle bra
Falke socks

LEON PROST & JIP BOXSTART

FIRST SPREAD
—right
Chloé wears Polyhedron dress
First mannequin wears Miu Miu lingerie set via Rita Intimates
Second mannequin wears
Extreme Cashmere dress
Neil Barrett heels
Hanging Kriba skirt and lace tights

SECOND SPREAD
—left
Chloé wears Walter Van Beirendonck dress via Stof Store
Stylist's own tags and socks
—right
Mannequin wears
Extreme Cashmere dress
Neil Barrett heels
Hanging Kriba skirt and lace tights

THIRD SPREAD
—left
Mannequin wears Polyhedron top
Kriba shorts
—right
Chloé wears 1000 Morceaux headpiece
Scapa top via Stof Store
Stylist's own necklace
Selfriges leggings
Lewis Dussurget pants
Mannequin wears Irić dress
Emanuelle Khanh sunglasses
Stylist's own necklace

FOURTH SPREAD
—left
Chloé wears Sia Arnika dress
Stylist's own necklace
Hanging stylist's own sequin dress and boa
Oude Waag top
First mannequin wears
1000 Morceaux head piece
A.EVANDEVORST top via Stof Store
Lewis Dussurget leggings
Stylist's own necklace
Second mannequin wears
1000 Morceaux cap
Lewis Dussurget top and brooch
A.EVANDEVORST pants via Stof Store
Polyhedron bag
Stylist's own yellow T-shirt
Stylist's own necklace, fringe top, gloves and jacket
Wolford tube dress
Lewis Dussurget fluff balls shawl
SAM SERIES measure key chord
Haider Ackermann leather leggings via Stof Store
Polyhedron skirt
—right
Chloé wears Polyhedron dress
Mannequin wears
Extreme Cashmere dress
Neil Barrett heels

FIFTH SPREAD
—left
Chloé wears Lewis Dussurget dress
Stylist's own socks

SIXTH SPREAD
—left
Chloé wears
1000 Morceaux head piece
Scapa top via Stof Store
Stylist's own necklace
Mannequin wears Irić dress
Emanuelle Khanh sunglasses
Stylist's own necklace
—right
Chloé wears Plein Sud dress via Rita Intimates
Chloé bralette via Rita Intimates
Lieve Van Gorp leather apron via Stof Store
Ilona Psychosis gloves

SEVENTH SPREAD
—left
Chloé wears Walter Van Beirendonck dress via Stof Store
Stylist's own tags and socks

EIGHT SPREAD
—left
Chloé wears Lewis Dussurget top
Dirk Bikkembergs shorts via Stof Store
Stylist's own tights
—right
Chloé wears Lewis Dussurget dress
Stylist's own tights
Mannequin wears Polyhedron top
Kriba shorts

NINTH SPREAD
—left
Chloé wears Plein Sud dress via Rita Intimates
Chloé bralette via Rita Intimates
Lieve Van Gorp leather apron via Stof Store
Lewis Dussurget trousers and rings
Ilona Psychosis gloves
—right
Dries Van Noten scarfs via Stof Store
Stylists own scarf
Chloé wears 1000 Morceaux head piece
Scapa top via Stof Store
Stylist's own necklace
First mannequin wears stylists's own necklace
A.EVANDEVORST top via Stof Store
Lewis Dussurget leggings
Second mannequin wears Lewis Dussurget top and brooch
A.EVANDEVORST pants via Stof Store
Third Mannequin wears Irić dress
Emanuelle Khanh sunglasses
Stylist's own necklace

TENTH SPREAD
—left
Chloé wears Polyhedron dress
Mannequin wears
Extreme Cashmere dress
Neil Barrett heels
—right
Chloé wears Walter Van Beirendonck dress via Stof Store
Stylist's own tags and socks

ELEVENTH SPREAD
—left
Chloé wears Lewis Dussurget dress
Stylist's own tights
Mannequin wears Polyhedron top
Kriba shorts
—right
Chloé wears
1000 Morceaux head piece
Scapa top via Stof Store
Stylist's own necklace

TWELFTH SPREAD
—left
Chloé wears Lewis Dussurget dress
Stylist's own tights
Mannequin wears Polyhedron top
Kriba shorts
—right
Chloé wears
1000 Morceaux head piece
Scapa top via Stof Store
Stylist's own necklace

MATTER and SHAPE (2025)

GIL ANSELMINI & SALOMÉ POULOUDENNY

FIRST SPREAD

—right
Laure wears
ChérieSherif bodysuit

SECOND SPREAD

—left
Xiaodan wears Irié dress
Ilona gloves
—right
Marie-Agnes wears
Julie Kegels dress and socks
Xiaodan wears
Kiko Kostadinov body and tights
Laure wears Véronique Leroy
body, jacket and coat
Claus wears
ChérieSherif top and shorts
Abbondi socks
Sofiane wears Kiko Kostadinov
sweater, pants and gloves

THIRD SPREAD

—left
David wears
Gal Dell Nahan shirt
Céline pants
—right
Claus wears Céline swimsuit
Fetico tights
Squillace gloves

FOURTH SPREAD

—left
Marie-Agnes wears
Julie Kegels dress and socks
—right
Sofiane wears Céline sweater
Ksenya Schaider shorts

FIFTH SPREAD

—left
Xiaodan wears Renaissance
Renaissance dress and tights
—right
Sofiane wears
Angelica Montini jacket
Gal Dell Nahan pants
Joseph wears Céline top
Sankuanz pants

SIXTH SPREAD

—left
Sofiane wears
Angelica Montini jacket
Gal Dell Nahan pants
Claus wears Céline swimsuit
Fetico tights
Squillace gloves
Laure wears
Angelica Montini shirt
Stirrups pants
Squillace gloves
Véronique Le Roy earrings
Joseph wears Céline top
Sankuanz pants
Xiaodan wears Renaissance
Renaissance dress and tights
David wears Lemaire coat,
jacket, shirt, pants
—right
David wears
Gal Dell Nahan shirt
Céline pants
Joseph wears
Ksenya Schaider top
Gal Dell Dahan turtleneck
sweater
A.A spectrum shorts

SEVENTH SPREAD

—left
Laure wears
ChérieSherif bodysuit
Gal Dell Nahan coat
Xiaodan wears Irié dress
Squillace gloves
—right
Sofiane wears Céline sweater
Ksenya Schaider shorts

EIGHT SPREAD

—left
Claus wears Véronique Leroy
bodysuit and cardigan
Xiaodan wears Véronique Leroy
bodysuit and tights

GWEN TRANNOY & ELLE BRITT

FIRST SPREAD

—right
Scherrer archive jacket from
Steven Philip Studio
Commission skirt
Fruity Booty underwear

SECOND SPREAD

—left
Stela Kost custom-made top
—right
Jean Paul Gaultier archive
unitard from Steven Philip Studio
Maison Margiela archive shoes
from Steven Philip Studio

THIRD SPREAD

—right
Jacquemus dress

FOURTH SPREAD

—left
Irié shirt
Comme des Garçons stylist's own
archive tights
Fruity Booty underwear

FIFTH SPREAD

—left
Vivienne Westwood archive
jacket from Steven Philip Studio
Lemaire dress, socks,
and suspenders
Prada archive shoes from Cheree
Cheree
—right
Petra Petrov bodysuit
Talia Byre tights
The Jude shoes
Stylist's own earrings

SIXTH SPREAD

—left
Nicklas skovgaard dress
Stela Kost custom-made shoes
Bless bracelet
—right
Irié shirt
Comme des Garçons stylist's own
archive tights
Fruity Booty underwear
The Jude shoes

EIGHTS SPREAD

—left
Jacquemus dress
—right
Scherrer archive jacket
from Steven Philip Studio
Commission skirt
Fruity Booty underwear

NINTH SPREAD

—right
Conner Ives jacket and tights
Vivienne Westwood archive shoes
from Rellik



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FR: 30€ — UK: 30£