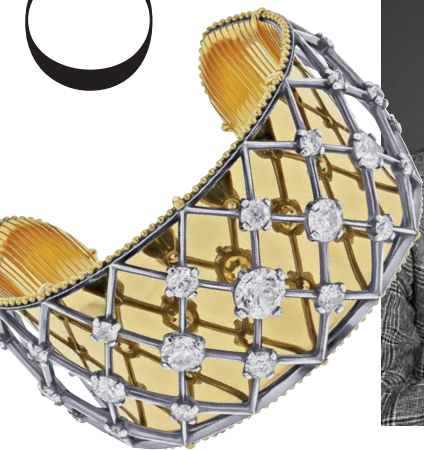


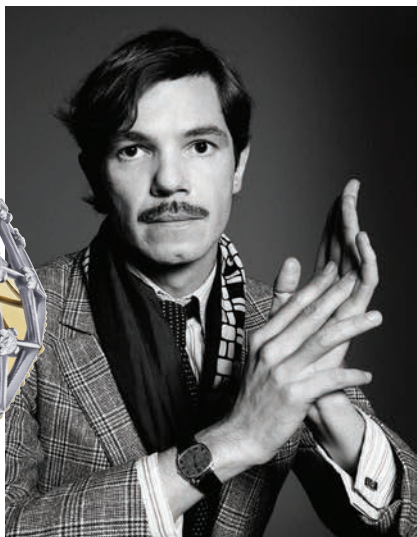
Creative Spots

In a creative landscape filled with extraordinary talents, these 26 visionaries stand out for their ability to innovate and evolve their fields, including art, architecture, landscape design, jewelry, and fashion. Although their skills, passions, and output sweep across disciplines, what unites them all is their gift for igniting wonder and excitement.

Creative Minds



Pieces from Elie Top's Liaisons Dangereuses collection (from left): Merteuil cuff, Tourvel ring, and Merteuil Girandole earrings.



Jewelry

ELIE TOP

Elie Top approaches each piece of jewelry like an architect. "Everything I do is about system and structure," says the trailblazing French designer known for his striking pieces that blend Art Deco and Baroque styles with a contemporary twist. "The technical challenge is what drives me. Even if I'm designing animal-inspired jewelry, underneath it's like a cathedral. I am always imagining a little building," he says.

After nearly 20 years at top fashion houses, first as an illustrator at Yves Saint Laurent and later as a jewelry designer at Lanvin under creative director Alber Elbaz, who empowered him to realize his first jewelry pieces at just 21 years old, Top launched his namesake company in 2015. "Not working with the seasonality of fashion gives me so much more time to refine and develop my ideas," he says. His signature collections include *Magica Naturae*, featuring a curious group of fanciful creatures, and most recently, *Liaisons Dangereuses*, an assortment distinguished by brilliant- and old-cut diamonds suspended in intricate cage-like forms.

Learning curve: Never formally trained in jewelry, Top studied the craft by voraciously reading books and going through hundreds of old auction catalogues, inventing blind tests for himself to identify makers and eras. "To me, history is food. You need to know the past to be able to do something entirely new. And jewelry has to be relevant for today. It's my obsession. I want to create things that are bold and wearable and not kept in a safe." *elietop.com* —LUCY REES

"When building a fragrance, emotion comes before inspiration" DELPHINE JELK



Fragrance

DELPHINE JELK

Swiss-born talent Delphine Jelk is on a mission to preserve Guerlain's storied 200-year heritage while simultaneously breaking boundaries with her radical innovation. "My goal is reinterpreting the style of the house, but it has become my style too because it's everything I love," says Jelk, the brand's master perfumer since 2014 and the nose behind haute perfume collection *L'Art & La Matière*, audience favorites such as *Mon Guerlain*, and the recent rebrand of the iconic 100-year-old *Shalimar*.

Esteemed for her round, warm, and polished compositions that utilize iris, musk, and powdery notes of vanilla and almond, Jelk also realizes ultraexclusive custom scents for top clients. Acknowledging her *savoir faire*, France named her a Chevalier de l'Ordre des Arts et des Lettres in 2021.

Breakout moment: After training at the Grasse Institute of Perfumery, Jelk presented Guerlain in 2008 with a novel idea for a scent inspired by the rock and roll energy of Sofia Coppola's *Marie Antoinette*. "I wanted to create something for the new era because I felt a generation was missing," she says of her now legendary *La Petite Robe Noire*.

Unique process: "When building a fragrance, emotion comes before inspiration. It can come from a movie or from smelling a new ingredient," says Jelk. "I also use a lot of mood boards. I put words, textures, and visuals together to communicate my creative intention."

Design ethos: "Perfume isn't just about seduction; it's about feeling good—it's a healing therapy," she says. "I think we will see much more of this healing side of perfumery in the coming years." *guerlain.com* —L.R.

Shalimar L'Essence eau de parfum. LEFT: Delphine Jelk in her Paris office.



CLOCKWISE FROM TOP RIGHT: COURTESY OF ELIE TOP; CHARLES HELLEU; ADELINE MAI; COURTESY OF ELIE TOP (2); DAVID SIMS; COURTESY OF ELIE TOP

Creative Minds

“I’m so fascinated by how objects shape mood and behavior” MIMINAT SHODEINDE

Design

MIMINAT SHODEINDE

Miminat Shodeinde has always been in touch with her entrepreneurial side, from observing the African Caribbean beauty boutiques her mother opened around England to launching her own design and interiors practice while studying art at Heriot-Watt University in Edinburgh. “I’m so fascinated by how people move through space and how objects shape mood and behavior,” says the British Nigerian talent, whose London firm has amassed a scintillating design portfolio of modish objects, exquisite furnishings, and resplendent homes from South Africa to Spain. “Rather than make something that’s just beautiful to look at, I want to create environments that people can live inside.”

That multifaceted perspective pushes her work in unexpected directions, culminating in “a collage of influences that end up revealing who I am,” Shodeinde explains. Researching aerospace engineer and tycoon Howard Hughes yielded a collection of statuesque furnishings whose sharp angles and linear forms evoke flight. Her Yoruba heritage inspired swooping wood-and-metal vessels suffused with feminine softness and the fluid brilliance of aluminum. “My process isn’t linear,” she admits. “I soak up everything I see, smell, hear, feel, and taste.”

On display: Last year, she opened her studio’s first showroom, an intimate storefront in London’s St. John’s Wood, where she situates her dazzling objects alongside personal curations of art, books, and film.

Up next: Shodeinde is introducing a table with an Italian heritage brand during Milan Design Week in April, launching a furniture line with MillerKnoll, and finishing three homes, including a ground-up concrete mansion in India. miminat.com —RYAN WADDOUPS



Miminat Shodeinde in her London showroom with the Borris console of her own design and *Wave Fragment* (2019) by Verena Bachl.

COURTESY OF MIMINAT DESIGNS

Creative Minds Spun!

Design

JOSEPH WALSH

Wood often feels sturdy, quite literally rooted to the ground, but in the deft hands of Irish artisan Joseph Walsh the natural material seems to soar, dance, and glide. A self-taught woodworker, he handcrafts otherworldly furniture—some of which has been acquired for major museums—and executes impressive commissions, including a set of 24 dining chairs for Chatsworth House in Derbyshire, England. He works intuitively, using traditional techniques while also pushing himself to innovate. Walsh operates from his family farm in County Cork, where he also holds his annual Making In festival, a two-day gathering of artisans of different disciplines from around the world.

Recently, he completed his first large-scale outdoor sculpture, *Magnus RINN*, a circular form moving from wood to bronze with gold gilding, for the Irish pavilion at Expo 2025 in Osaka, Japan. The piece is now on view at Kyoto monastery Chion-in Temple. "I find it very healthy for me to make something where I take away the function and then it must be so much more significant and relevant," says Walsh, who is constructing another monumental sculpture, for Adare Manor in Limerick, debuting during the 2027 Ryder Cup.

Special projects: "I love having commissions with real, deep meaning," says Walsh, who made a conductor's rail for Teddy Abrams, head of the Louisville Orchestra in Kentucky, as well as the altar for the Chapel of St. Ignatius and Gayle and Tom Benson Jesuit Center at Loyola University in New Orleans. josephwalshstudio.com —JACQUELINE TERREBONNE



FROM LEFT: Novasedes, a site-specific piece for Prince Alfred and Princess Alice Liechtenstein by Joseph Walsh. The artist at his County Cork, Ireland, workshop with his Enignum Free Form chair and Enignum sculpture.

"Everything we know about beauty, we got from nature" EDWINA VON GAL

Landscape Design

EDWINA VON GAL

Wild and billowing, with native plants tended in chemical-free environments, the gardens of Edwina von Gal look as nature intended. It's a deeply held tenet that informs Perfect Earth Project, the nonprofit she founded in East Hampton, New York, in 2013 to inspire and educate about ecological land care. "The core concept is creating conditions conducive to life," she says. "Everything we know about beauty, we got from nature." Currently, von Gal is lending her expertise to Windsor, in Vero Beach, where she found a kindred spirit in Alannah Weston, whose late parents envisioned the planned Florida community with an eye toward sustainability. This final, 47-acre phase, dubbed the North Village, neighbors two wildlife refuges and harmoniously marries Anglo-Caribbean architecture, outdoor art, and free-flowing horticulture with the area's robust flora and fauna.

Edenic setting: "The garden I did for Leonard and Louise Riggio is highly designed, but I think so fondly about it," says von Gal, who orchestrated a stunning plot around a Japanese pavilion and covetable works by Donald Judd, Louise Bourgeois, and Isamu Noguchi at the Bridgehampton, New York, home of the late Barnes & Noble founder and venerable art collector.

Art meets earth: Von Gal frequently collaborates with artist Maya Lin, whose works, such as the rolling *Wavefield* installation at Storm King Art Center in New York's Hudson Valley, manipulate land and plants to sculptural effect. Currently the duo is working on a new performance arts studio at Bard College in Dutchess County, New York. perfectearthproject.org —JILL SIERACKI



Edwina von Gal conceives beautifully untamed landscapes, including (from left) the Bridgehampton, New York, home of Leonard and Louise Riggio and the OMA-designed headquarters of tech company Tencent in Beijing.

CLOCKWISE FROM TOP LEFT: COURTESY OF LIPP ZAHNSCHIRM; COURTESY OF ANDREW BRADLEY; COURTESY OF TENCENT; NIKOLAS KOENIG; INEZ & VINOODH



Works by Wael Shawky (clockwise from top left): *Cabaret Crusades III: The Secrets of Karbalaa* (2014); *Drama 1882* (2024), a film screened at the Egyptian pavilion at the Venice Biennale; the venue for Art Basel Qatar in Doha.



Art

WAE SHAWKY

Egyptian artist Wael Shawky has always looked at the world with a unique point of view. Heralded for his rich, multidisciplinary practice that spans drawing, film, and performance—often incorporating whimsical puppetry—his work tackles challenging themes of national and religious identity with an almost childlike sense of exploration.

In early February, Shawky brought that singular artistic lens to the first edition of Art Basel Qatar, where he acted as the fair’s artistic director. Tapped for his deep understanding of the region and his passion for storytelling, research, and experimentation, Shawky did away with traditional booths, instead presenting a thematic framework of “Becoming.” “Visitors were invited to encounter the art in a more open, immersive environment that encouraged slower looking, deeper engagement, and a sense of

discovery,” he says. “I wanted the fair to feel like entering a story rather than a marketplace, and that shift is thrilling to me.”

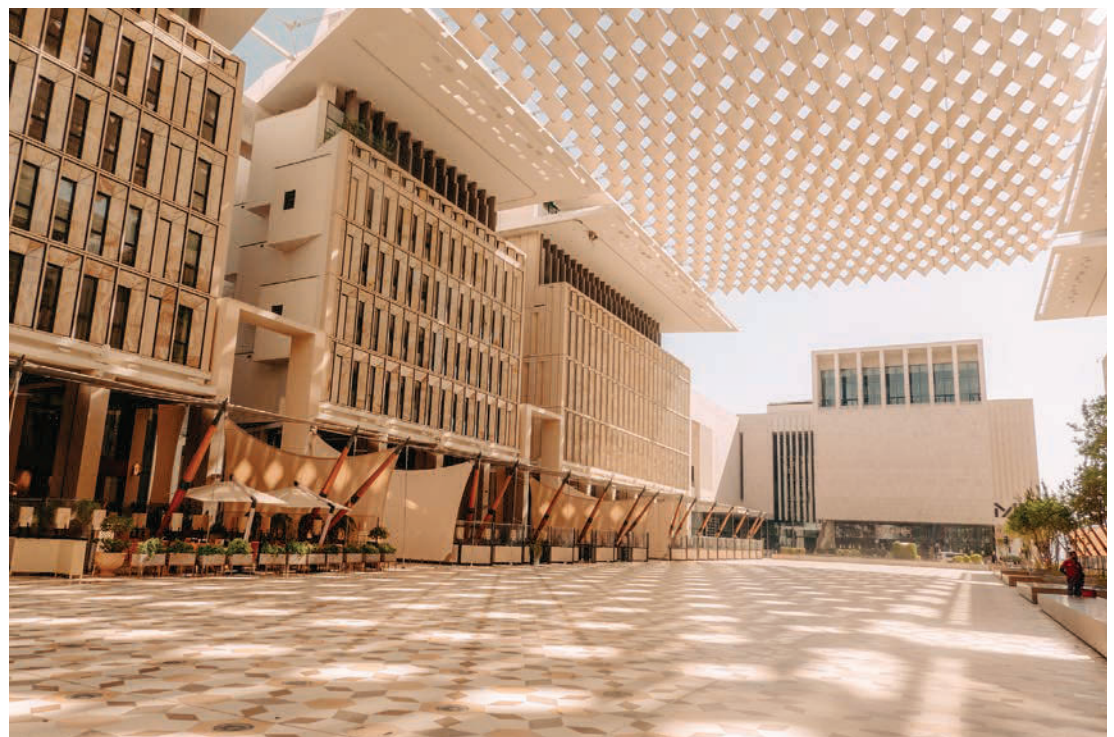
Balancing act: Shawky has also served as artistic director of the Doha Fire Station, an artist-led research space, since 2024. “As an artist, my goal is not to collapse the distinction between these roles but to allow the two processes to inform one another in meaningful ways.”

Standout work: For the Egyptian pavilion at the Venice Biennale in 2024, Shawky received critical acclaim for directing, choreographing, and composing *Drama 1882*, a film rendition of an original musical exploring Egypt’s 19th-century, nationalist Urabi revolution.

Up next: Shawky is making a film that looks at the Gulf region through a historical and cultural lens to investigate how the past continues to inform the present. *lissongallery.com* —L.R.

“I wanted the fair to feel like entering a story rather than a marketplace”

WAE SHAWKY



CLOCKWISE FROM TOP LEFT: COURTESY OF SFEIR-SEMLER GALLERY; LISSON GALLERY, LIA RUMMA, AND BARAKAT CONTEMPORARY; © WAE SHAWKY; COURTESY OF SFEIR-SEMLER GALLERY; LISSON GALLERY, LIA RUMMA, AND BARAKAT CONTEMPORARY; COURTESY OF ART BASEL; GEORGE DARRELL; COURTESY OF LISSON GALLERY



Watches

PHILIPPE DELHOTAL

Timepieces are generally revered for their gadgets and gears, complications and calculations. It's a world that takes itself very seriously, but in the capable hands of Philippe Delhotal, creative director of Hermès Horologer since 2008, extraordinary technicality and precision are leavened with a sense of humor and stylish playfulness completely in line with the maison's ethos. "I want people wearing our creations to feel a certain emotion, to be in a dreamlike space and to enjoy the present moment," he explains.

Released at the end of 2025, Arceau Jour de Casting encapsulates that sensibility with three watches featuring adorable groomed dogs. Charming and endearing at first glance, they are a feat of artistry, combining a mix of miniature painting, wood marquetry, and enamel to capture the appealingly mischievous poses, with each example set in a white-gold case decorated with 71 diamonds.

Breakthrough moment: "I like very much the new, 2025 version of the Arceau Le Temps Suspendu, as it reminds me of one of the most exciting moments I experienced with Hermès Horologer—when we introduced the Arceau Le Temps Suspendu in 2011. We came up with an idea that was not seen before: to give the power of stopping the race of time, which is a paradox if you think about the purpose of our industry."

Design philosophy: "The freedom to create, the constant quest for beautiful materials, and the transmission of exceptional craftsmanship enable the creation of useful and elegant objects that stand the test of time and forge the uniqueness of Hermès. I feel lucky to be part of this journey." *hermes.com* —J.T.



Designs by Philippe Delhotal for Hermès (from top): Arceau Le Temps Suspendu, Arceau Jour de Casting, and H08 titanium watch.



"I want people wearing our creations to feel a certain emotion" PHILIPPE DELHOTAL



A bedroom orchestrated by Max Rollitt in London's Chelsea neighborhood.

Design

MAX ROLLITT

Multifaceted talent Max Rollitt isn't seeking perfection—actually, he's looking for quite the opposite. Before earning a reputation as an interior designer, furniture designer, and antiques dealer, he was a restorer. That's how he developed a special gift for spotting the best finds and reviving them without sacrificing their character. "By restoring furniture, you deal with all these conundrums, and by understanding the architecture and structure of these pieces, you learn about the decorative arts and their periods," he says.

Taking over his mother's antiques shop in Winchester, England, he evolved the business into one that carried more serious designs, gaining clients such as Michael S. Smith and Axel Vervoordt. Soon, visitors to the shop started asking him for help with their homes, and his career in interiors bloomed. Now he also creates and sells his own furniture, which takes its cues from some of his favorite antiques, composed in line with how the originals were made.

As such, his interiors are defined by their richness in character and sense of unpredictability—as seen in private residences, including a London home inspired by John Soane and the restoration of a Gilded Age mansion with architect Peter Pennoyer. "It's not about everything being exactly correct. I want it to sit together properly and in harmony." Nowhere is that philosophy more evident than at Yavington Barn, his shop and studio filled with astonishing period-precise works.

Up next: Rollitt will present a dining room sponsored by Schumacher at WOW!house, the showhouse at London's Design Centre, Chelsea Harbour, which kicks off June 2. *maxrollitt.com* —J.T.



CLOCKWISE FROM TOP LEFT: TEAM WHAAAT!; JOEL VON ALLMEN, COURTESY OF HERMÈS; ANITA SCHLAFLI, COURTESY OF HERMÈS; JOEL VON ALLMEN, COURTESY OF HERMÈS; ALUN CALLENDER; CHRIS HORWOOD

Creative Minds



Dominique Crenn's newest restaurant, Monsieur Dior by Dominique Crenn, in Los Angeles, which features Agnolotti Cousu Main (above) and Coconut Rosé tart (far right).

Cuisine

DOMINIQUE CRENN

With her mastery of French technique and flair for bringing out the best in local produce, Dominique Crenn has set herself apart with her distinctive take on modern cuisine. Dining at her revered Michelin three-star Atelier Crenn in San Francisco, where a pescatarian-focused menu reflects her childhood summers in Brittany, has become a must on any foodie's bucket list. She continues to burnish her sterling reputation with her culinary roles with Les Bateaux Belmond river barges across France and Café Dior by Dominique Crenn in Dallas.

For her latest restaurant, Monsieur Dior, which is set atop the brand's new flagship, on Rodeo Drive in Los Angeles, her bold specialties reverberate against a splashy dining room designed by Peter Marino, anchored by a vibrant mural by Nicole Wittenberg, and accented with an abundance of Dior Maison tableware. "Every dish is an homage to a gown, muse, and iconic moment in time," says Crenn. "Inspired by the luminous legacy of stars in Dior, the menu echoes the refinement of the house's most recognizable creations and red-carpet looks. We reinterpreted that visual artwork into flavor with each plate inspired by couture."

Creative philosophy: "To me, cuisine is both refined and generous, a delicate dance between simplicity and elegance, nature and imagination. I see a meal as art: Each dish is layered with intent, emotion, and respect for the ingredients." *monsieurdiorbeverlyhills.com* —J.T.

CLOCKWISE FROM TOP LEFT: DAVID KATZ; HEATHER STEN; DAVID KATZ; JONATHAN TAYLOR

Creative Minds



A stained glass window by Pierre Marie at New York restaurant Maison Passerelle.



Design

PIERRE MARIE

Running the gamut from stained glass to ceramics, tapestry to metalwork, furniture to textiles, the work of Paris-based multidisciplinary talent Pierre Marie is tied together by both its exuberance and beauty. Leaning into tradition, history, and finesse, he produces richly layered interiors, colorful crystal objets for Saint-Louis, and rapturous Hermès silk scarves overflowing with iconography.

"I construct cohesive worlds—complete, generous, and deeply crafted—where every element speaks to the next," says Marie, who had a breakout 2025, in which he orchestrated a stunning interior, La Chambre du Président, during the Salon des Nouveaux Ensembliers group show in Paris; unveiled a collaboration with Yves Salomon Éditions during Salone del Mobile in Milan; and produced an ornate stained glass window for restaurant Maison Passerelle inside the Manhattan concept store Printemps.

Guiding force: "Drawing is my true superpower—the instinctive, fluid gesture where desire and imagination first take form. It's the same idea embodied in my studio's ribbon logo—a curved line unfolding in space, almost magically creating movement, intention, and possibility."

Up next: Marie is currently at work on a furniture collection for David Gill Gallery in London and new designs for Hermès. pierremariestudio.com —GAY GASSMANN

"I construct cohesive worlds—complete, generous, and deeply crafted—
where every element speaks to the next" PIERRE MARIE



A look from the spring/summer 2026 collection of Erdem Moralioglu's namesake label.

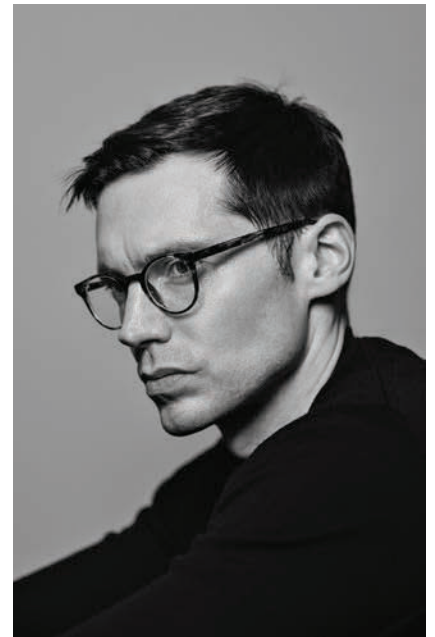
Fashion

ERDEM MORALIOĞLU

For the past two decades, London designer Erdem Moralioglu has been obsessed with quiet narratives, history, and the female form. He builds his runway collections around fascinating yet often unheralded female figures, such as late 19th-century French psychic Hélène Smith, pioneering Victorian botanist Marianne North, and 1930s Broadway dancer Adele Astaire.

"I always start in the library—that's where the spark usually lives," says the designer, known for his romantic creations embellished with opulent textures and patterns. In February, his namesake label marked its 20th anniversary at the British Museum in London with a buzzworthy collection centered on fragments of memory. "I love the thought of all my muses finding themselves in the same room and meeting for the first time."

Artful expression: "When I'm inspired by a piece of art, I'm never trying to replicate it. It's more about distilling the atmosphere, the light, the tension, and letting those qualities unfold through texture, color, and the way a garment moves on the body," says Moralioglu, who has collected an impressive trove of artworks with his husband, architect Philip Joseph. Recently, the designer opened a second boutique, on Sloane Street in London, and adorned the space with pieces by such artists as Tracey Emin and Nan Goldin. "Art has always been part of my vocabulary." erdem.com —L.R.



Creative Minds



Wine

JESSE KATZ

Jesse Katz's unorthodox introduction to winemaking could spark jealousy among the most seasoned sommeliers. During his childhood, the Colorado native accompanied his itinerant photographer father, Andy Katz, as he captured the world's most magnificent vineyards, meeting legendary vintners Robert Mondavi and Olivier Leflaive on his adventures. "I was very comfortable, even though I wasn't born into this," recalls Katz, who cultivated a nuanced understanding of wines by exploring cellars and sneaking sips during the years his family journeyed through Burgundy, Tuscany, and Bordeaux.

Studying viticulture and enology at California State University in Fresno and cutting his teeth at renowned Napa estate Screaming Eagle deepened his affinity for Bordeaux varietals and passion for clever winemaking techniques among vastly different soils and climates. That dynamic still entralls Katz, who launched his Sonoma County label, Aperture Cellars, in 2009. Every bottle features an original photograph taken by his father.

Top honors: From Aperture's cutting-edge facility in Healdsburg, California, guests sample single-vineyard Cabernet Sauvignons, expressive Malbecs, and refined Bordeaux-style reds that have garnered *Wine Spectator's* prestigious 100-point recognition. "I always tell my team we haven't made our best wine yet," Katz says, "no matter how many critics give it a perfect score." aperture-cellars.com —R.W.

FROM LEFT:
Jesse Katz in the barrel
room at Aperture
Cellars in Healdsburg,
California. The winery's
hospitality building,
designed by Signum.

"I always tell my team we haven't made our best wine yet" JESSE KATZ



Architecture

SUCHI REDDY

Suchi Reddy's childhood home, a light-filled oasis with a central courtyard surrounded by gardens in Chennai, India, has left an impression that still influences her practice today. "I'd come home and feel an expansion because of its design," recalls Reddy, now the principal architect of Reddymade, her New York firm. That early awareness of how architecture acts on the body has guided her range of projects, spanning finely tuned residences, collectible furniture, and immersive installations at the National Building Museum in Washington, D.C., and the Brooklyn Botanic Garden.

Underscoring every Reddymade endeavor is the mantra "form follows feeling." Reddy grounds that philosophy in neuro-aesthetics, a growing field that studies how our designed surroundings influence the brain and body. She brought those ideas into the public eye through a 2019 Milan Design Week installation with Google, a joint effort that has since evolved into a fruitful long-term relationship, with Reddy designing the company's soaring Manhattan retail store as well as a residence for Ivy Ross, vice president of hardware design, in Sea Ranch, California.

Unique approach: Reddy pursues positive emotional outcomes rather than a visual signature, shaping environments around whatever lets a person or community be at ease. "Allowing people to understand the importance of feeling good in architecture and design is not just visual or subjective," she says.

Up next: A rug collection with Henzel Studio, slated to launch during Milan Design Week, will be followed by a collaboration with Calico Wallpaper debuting at NYCxDesign in May. reddymade.design —R.W.



LEFT, FROM TOP: Suchi Reddy presented *Sift* (2026), a pavilion built with woven bamboo sieves, at the Architecture & Design Film Festival in Mumbai. Seating from *Nine.5*, her limited edition collection with Ekaya, a 120-year-old maker of Indian textiles.



“When you change your perspective on making, anything is possible”

CHRIS WOLSTON

Design

CHRIS WOLSTON

By coaxing humble materials into fabulously fun furnishings, Chris Wolston recasts everyday objects as conduits of cheeky expression. Handwoven wicker chairs strike anthropomorphic poses, their wavy limbs frozen mid-gesture. A bronze credenza sprouts daisies with lustrous rainbow patinas evocative of Antoni Gaudí mosaics. “I often embed humor into my work,” he says. “It serves as an entry point without pretense.”

The innate humor of Wolston’s oeuvre belies a rigorous, craft-forward approach he initially honed at the Rhode Island School of Design. After graduating, he journeyed to Medellín, Colombia, on a Fulbright fellowship to specialize in pre-Columbian ceramics and soon established an eight-person studio in the city, where he continues to collaborate closely with family-run workshops to produce furniture using centuries-old artisanal techniques.

On view: Wolston’s exploratory command of craft has established him as one of the most sought-after figures in contemporary collectible design. A recent museum exhibition of works in aluminum, ceramic, bronze, textiles, and wicker, at Dallas Contemporary, highlighted the past decade of his ever-expanding practice.

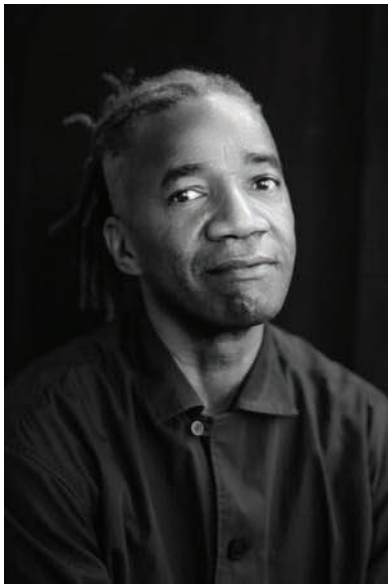
Up next: After visiting the Beni Rugs atelier in Marrakech and creating a line of wool tapestries of calla lilies, he hopes to further investigate textiles. “You don’t need state-of-the-art resources to make beautiful things,” he advises. “When you change your perspective on making, anything is possible.” thefutureperfect.com —R.W.

Chris Wolston at Dallas Contemporary with *Grace* (2025), a sand-cast aluminum fountain modeled after a Jean-Paul Goude photograph of Grace Jones, and his *Earthly Delight* cabinet in patinated bronze.

Creative Minds



The International African American Museum in Charleston, South Carolina, with landscape design by Walter Hood. BOTTOM: The grounds at the Cooper Hewitt, Smithsonian Design Museum in New York.



Landscape Design

WALTER HOOD

Landscape designer Walter Hood conveys messages of culture, community, and history through his imaginative use of specimen trees and flowering shrubs complemented by outdoor sculpture, water elements, and inventive structures. His practice, based in Oakland, California, shapes green spaces and public plazas with narratives around unity, nature, or the Black experience while enhancing social interactions—a strategy that earned him a MacArthur Fellowship as well as the 2025 Thomas Jefferson Foundation Medal in Architecture.

His unique ethos is represented in spectacular gardens and grounds at cultural institutions across the country, such as the International African American Museum in Charleston, South Carolina, where wispy grass fields, serpentine walls, and a submerged mural nod to nearby Gadsden's Wharf, where slaves arrived from West Africa, and secret gathering places called "hush harbors." In other projects, including the in-development Peter Oliver Pavilion Gallery in Winston-Salem, North Carolina, and the Lift Ev'ry Voice and Sing Park in Jacksonville, Florida, artworks depicting names and lyrics enmeshed in the environment further elevate the powerful message.

Up next: Hood's studio is leading the reenvisioning of Damrosch Park at Lincoln Center in New York, transforming the Amsterdam Avenue plaza with lush gardens and lawns around an undulating amphitheater. "One of the neighbors commented, 'I love this because there's no dirt at Lincoln Center.' I do think it's going to be quite a transformation." hooddesignstudio.com —J.S.

"One of the neighbors commented, 'I love this because there's no dirt at Lincoln Center'"

WALTER HOOD



CLOCKWISE FROM TOP: SAHAR COSTON-HARDY/ESTO; COURTESY OF COOPER HEWITT SMITHSONIAN DESIGN MUSEUM; ADRIENNE EBERHARDT

Creative Minds



Design

KIT KEMP

In a sea of hotels awash in tranquil neutrals, the interiors cultivated by British designer Kit Kemp stand out for their unbridled enthusiasm for color and pattern. Each joyous environment she conjures, especially in her Firmdale Hotels, including The Whitby in New York and Charlotte Street in London, is a dynamic compilation of expressive textiles, exuberant artworks, and artisan furniture and lighting. Another compelling part of breaking the hospitality mold comes from her dedication to craft, which extends to her work with Dovetail, an organization supporting British makers.

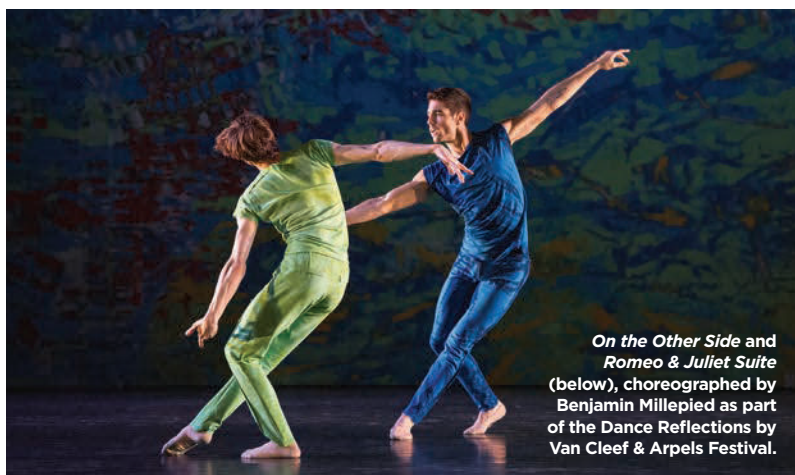
Beyond her collection of boutique hotels, she has collaborated on a plethora of products, including tableware with Spode, lighting with Porta Romana, and fabrics with Kravet and GP&J Baker, the latter unveiling a new assortment during Paris Déco Off in January. The whole of her eclectic vision will be celebrated in her upcoming fifth monograph, *Kit Kemp: Design Stories* (Rizzoli), publishing in April.

Maker's mark: "We always say you've got to have the five Cs, which are character, comfort, craft, curation, and color. I like to use smaller craftspeople, artists that are coming to the fore, maybe not that well known, and then guiding them in a way."

Up next: For a new hotel she is developing near the British Museum, Kemp is channeling the neighborhood's history of female pioneers. "It's fun to get that historical content and build from it." *kitkemp.com* —J.S.

The color-drenched interior of Kit Kemp's Warren Street Hotel in New York.

"We always say you've got to have the five Cs, which are character, comfort, craft, curation, and color" KIT KEMP



On the Other Side and *Romeo & Juliet Suite* (below), choreographed by Benjamin Millepied as part of the Dance Reflections by Van Cleef & Arpels Festival.

Dance

BENJAMIN MILLEPIED

In the world of dance, no one is in perpetual motion quite like Benjamin Millepied. His extraordinary achievements as a choreographer, director, and former principal dancer with the New York City Ballet earned him the French Legion of Honor in 2024—and he's still not missing a beat. This year, he returns to Manhattan to showcase two programs as part of the Dance Reflections by Van Cleef & Arpels Festival. With the company he founded, L.A. Dance Project, Millepied presents *Reflections: A Triptych* at the Perelman Performing Arts Center, a culmination of a decade's worth of work, and at the Park Avenue Armory, *Romeo & Juliet Suite*, which examines Sergei Prokofiev's legendary ballet by synthesizing dance, theater, and film.

Team spirit: Millepied has a rich history of collaborating with artists and has done so again for the trio of ballets in *Reflections*. For the first, titled *Reflections*, he tapped Barbara Kruger to layer the performance with her signature text. "She just has this way with words that brings imagination and intellect to a different place as you're watching the dance," he says. Millepied utilized Liam Gillick's bold take on light and sculpture for the second ballet, called *Hearts & Arrows*, while Mark Bradford painted the set for the third, *On the Other Side*.

Ongoing muse: "Life is my inspiration. The craft of choreography is endless learning, discovering, changing, and mastering. I'm coming into a time where I know myself better—my life, my choices, my experiences. That allows me to have a point of view on things that I didn't have before." *dancereflections-vancleefarpels.com* —J.T.



CLOCKWISE FROM TOP LEFT: SIMON BROWN (2); LAURENT PHILIPPE; © VAN CLEEF & ARPELS; DIEGO UCHITEL; © VAN CLEEF & ARPELS; DANIEL BOUD; © VAN CLEEF & ARPELS



A rendering of *Talisman* by Michele Oka Doner.
BELOW: The artist's Chair 'For Eve' (2017).



Art

MICHELE OKA DONER

The best artists can convey with their creations what words cannot express. Michele Oka Doner decidedly falls into that elite group with sculptures, installation art, drawings, jewelry, furniture, and more that explore the natural world. Examples like her 23-foot-tall bronze *Palm Goddess for Malta*, created for the Malta International Contemporary Art Space foundation in Valletta, and her iconic *A Walk on a Beach*, a 1.5-mile-long installation at Miami International Airport, bring the viewer closer to an ancient, primordial past through her own magical language.

Oka Doner came to prominence in New York at a time when there were few women breaking through the art scene. She has remained in the spotlight for six decades, producing a distinctly individual body of work from a wide range of materials, including wood, clay, bronze, found objects, glass, and diamonds. **Up next:** In March, Oka Doner unveils *Talisman* on Park Avenue in New York, a nine-month-long installation composed of 300 individual sculptures suspended from trees that feel “anthropological and mystical,” she says. “I want to bring wonder to people—to capture a magic moment and then have it disappear. During the day they will fascinate and delight, and as evening descends on the city, the full scope of their presence will slowly appear, like urban fireflies in the trees.” Also in March, she presents the 25-foot-tall *Bird House*, an installation in Miami Beach’s Bayshore Park. micheleokadoner.com —J.T.

“I want to bring wonder to people—to capture a magic moment and then have it disappear”

MICHELE OKA DONER



CLOCKWISE FROM TOP: COURTESY OF THE ARTIST; © MARTIN SLIVKA, COURTESY OF DAVID GILL GALLERY; MELANIE DUNEAA

Creative spun!



RIGHT: The Andromeda chandelier from Lindsey Adelman's new collection.

Design

LINDSEY ADELMAN

Celebrating the 20th anniversary of her studio, Lindsey Adelman fashions wondrously intricate lighting that occupies a rare territory between function and fine art. Designers and collectors fervently install the New York luminary's original works in residences, restaurants, hotels, and galleries, where bulbous glass shapes and branching chandeliers seemingly unfettered by gravity project light with deliberate presence.

Although her name has become synonymous with collectible lighting and earned legions of acolytes, Adelman began her career far from a studio. Instead, observing artisans in her editorial role at the Smithsonian sparked an epiphany that led her to the Rhode Island School of Design. There, exposure to glassblowing and metalworking laid the foundation for a prolific practice rooted in expert fabrication, razor-sharp precision, and artistic inquiry.

Adelman favors an intimate studio model that outsources production and fosters creative exploration at her own pace. "I'm much more comfortable making things in series and having it be this continuation of possibilities," she says. "I'm happiest when I'm experimenting, prototyping, and exploring."

Up next: Following the launch of one-off mobiles with The Future Perfect in Los Angeles, Adelman will debut Andromeda, a system of cosmos-inspired chandeliers and sconces, at Matter and Shape in Paris. lindseyadelman.com —R.W.



"I'm happiest when I'm experimenting, prototyping, and exploring"

LINDSEY ADELMAN



Titus Kaphar in front of his painting *Intravenous* (2020). The artist's 2025 works (from left): *While You Wake . . .* (*Sentinel 3*) and *Kinfolk, Breath Is My Precious Inheritance* (*Sarah Johnson*).

Art

TITUS KAPHAR

Titus Kaphar's creative practice extends far beyond the edges of a traditional canvas. The celebrated artist, who won a MacArthur Fellowship in 2018, has garnered international acclaim for his radical revisions of art history, as he physically cuts, tears, and reconfigures Western paintings to spotlight Black and Brown subjects.

"I'm fascinated by how the stories we tell about the past, whether true or false, animate our concept of who we are," says the artist, whose current Gagosian Paris show features a series of new paintings and hand-carved wood sculptures. "We live in an age where images are disposable; we are rarely encouraged to devote time to truly looking," he says of the inspiration behind his new body of work.

Outside the studio: Kaphar is the cofounder and president of NXTHVN, a groundbreaking arts incubator and residency program in New Haven, Connecticut. "The mission of NXTHVN has always been to advance artists' careers through access and education," says Kaphar, who also created a partnership with medical providers and mental health professionals during the pandemic to further serve the community. "This holistic approach is now fundamental to who we are."

Passion for process: "One of my mentors once said that if you fall in love with the process, the 'product' will take care of itself. I still love the process of making art more than anything else. I'd be satisfied to be a studio hermit."

On view: Kaphar is one of two artists in the exhibition "Pictures More Famous Than the Truth" at the Virginia Museum of Fine Arts through July. gagosian.com —L.R.



CLOCKWISE FROM TOP LEFT: WESTON WELLS; JOE KRAMM; MARIO SORRENTI, COURTESY OF THE ARTIST AND GAGOSIAN; OWEN CONWAY; © TITUS KAPHAR, COURTESY OF THE ARTIST AND GAGOSIAN; CHRIS GARDNER; © TITUS KAPHAR, COURTESY OF THE ARTIST AND GAGOSIAN

Creative Minds



“I blend style, cultures, and colors to imagine new stories”

INDIA MAHDAVI



The Reading Room at the PoMo museum in Trondheim, Norway, designed by India Mahdavi.

Design

INDIA MAHDAVI

Since launching her Paris studio in 2000, India Mahdavi has drawn an enthusiastic audience who flocks to the creative spaces she designs to be immersed in their bewitching blend of palette and panache. Each is a careful meditation on a theme, from the fizzy jubilation of the iconic Sketch restaurant in London to the monastic dynamism of the recent Le Cloître hotel in Arles, France. Another recent triumph comes in the form of the PoMo museum in Trondheim, Norway, set apart by its hot-pink doors to the former post office.

But her ingenuity is hardly limited to architecture and interiors—the Iranian French architect and designer also oversees a robust collection of furniture and objects, and orchestrates intoxicating scenography around the globe. “I’ve always been attached to blurring boundaries,” she says. “My creative freedom lies in a multidisciplinary vision of my profession. I never approach a project through one lens; I blend style, cultures, and colors to imagine new stories.” **Origin story:** “For each project, I start by defining a precise question that I would like to answer. Defining the question is often the hardest part, but it really guides me all the way through the creative process and helps to write the story I want to tell.”

Up next: Alongside residences in New York and Europe, Mahdavi plans to continue her work reimagining the Villa Medici, home to the French Academy in Rome, and will complete a hospitality venture with Luma Foundation president Maja Hoffmann in Arles. Additionally, she will serve as the president of the jury for Design Doha, taking place April 12 to June 30. india-mahdavi.com —G.G.

FROM LEFT: LAURA FRIEDLI; VALÉRIE SADOUN; OPPOSITE PAGE: CLOCKWISE FROM TOP LEFT: MICHAEL KLEINBERG FOR ROCKWELL GROUP; WORLD RED EYE; SULEIKA MUELLER; ALEX BRAMALL; CHRIS EVERARD



Cote's Las Vegas location with interiors by Rockwell Group. RIGHT: Simon Kim at Cote Miami.



“If you want to change the paradigm, that means you’re challenging people with new ideas”

SIMON KIM

Cuisine

SIMON KIM

Simon Kim has built one of New York’s most influential restaurant groups by fusing Korean heritage with the discipline of fine dining and a flair for high-energy hospitality. Best known as the founder of Cote, the Flatiron district steak house, Kim has reshaped expectations around Korean cuisine in the U.S. by presenting it with rigor, confidence, and undeniable fun. “Cote displays something extremely personal,” he says. “It never aspired to be a perfect replica of what exists in Korea.”

In nearly a decade since launching Cote, Kim has expanded the brand to Miami, Singapore, and Las Vegas, each menu uniquely reflecting its locale’s rich culinary traditions. Its breakout success encouraged him to develop Coqodaq, a New York restaurant that treats casual Korean fried chicken

with the same sharp execution he brings to steak. Signature touches, from the buzzy caviar-crowned Golden Nugget to a lavish handwashing station stocked with designer soaps, underscore his long-held belief that refinement and playfulness can coexist. “If you want to change the paradigm,” he says, “that means you’re challenging people with new ideas.”

Up next: Kim will unveil Cote’s second New York outpost this spring in a multiconcept restaurant he considers his “masterpiece.” With elaborate interiors by Rockwell Group, the triple-story endeavor will rise within Philip Johnson’s postmodern landmark 550 Madison Avenue and feature an intimate omakase counter led by chef Masahiro Yoshitake. cotekoreansteakhouse.com, coqodaq.com —R.W.



Fashion

HARRIS REED

Iconoclastic designer Harris Reed imagines dazzling demi-couture that is as much sculpture as it is apparel. Gowns are set apart by their dramatic corsetry, structured peplums, and swooping lapels, which often come in the shape of petals, ripples, folds, and loops. Transcending gender norms with an aesthetic he describes as “romanticism gone nonbinary,” the British American talent has crafted one-of-a-kind pieces for trend provocateurs, including Harry Styles and Beyoncé. In 2024, he stole the red carpet at the Met Gala with spectacular looks for Demi Moore and himself, using a painterly archival wall covering by Fromental and completing the ensembles with a halo of arrows.

“Everything I create is about fluidity and maximalism,” says Reed, who runs his namesake line as well as serving as the creative director of Nina Ricci. “I think that the work that I do is really about personifying people’s characters and making them feel a bit more flamboyant, a little bit more luxurious.”

Strong foundation: “What makes something a Harris Reed piece is silhouette; there’s always a sense of larger-than-life architecture. I love that a Harris Reed piece can usually sit up on its own. We’re not clothes that go on a hanger.”

Up next: Reed is introducing a collection of wall coverings with Fromental that honor the embroidery, hand-painted embellishment, and artistry that are hallmarks of both brands. “After creating my own apartment in London, the home category was a space in which I felt so much similarity. Building a room is much like building an outfit.” harrisreed.com —J.S.



CLOCKWISE FROM TOP LEFT: Ambiguous Tiger wall covering by Harris Reed for Fromental. A model in a demi-couture look by Harris Reed. The designer.

Creative Minds



Tadashi Kawamata at the Ruinarart maison in Reims, France, with a scale model of *The Nest*.

Art

TADASHI KAWAMATA

Since the early 1980s, acclaimed Japanese artist Tadashi Kawamata has transformed some of the world's most recognizable urban buildings with his woven, nest-like structures and "tree huts" crafted from reclaimed timber and salvaged materials. "I always seek reversible solutions," says the artist, whose most famous site-specific installations have included enveloping the ruins of the Smallpox Hospital on Roosevelt Island in New York, erecting discrete tree houses across the steel beams of the Centre Pompidou, and assembling a tumbling avalanche of wood chairs on the façade of Liaigre's Paris store. "Everything can be taken down, recycled, and moved. I like the fact that my work can disappear without leaving a trace, like an ephemeral footprint."

This year, Ruinarart has tapped Kawamata, who is represented by Mennour gallery, to be the next artist in residence for its annual "Conversations with Nature" series, and his work will be displayed at Frieze and Art Basel globally. After spending time in the historic Ruinarart maison and chalk cellars in Reims, France, the artist created *The Nest*, which acts as a metaphor for shelter, home, and trust, and *Observatory*, an elevated structure that stands 16 feet off the ground, challenging an observer's perspective. "One protects; the other elevates. Together, they form a symbolic ecosystem."

Material of choice: "I'm drawn to wood because it's a living material. It retains the memory of the different ways it has been used—with nails, blows, and grooves. Each plank tells a unique story. Wood is like skin: It breathes, changes color, and transforms."

Power of art: "I would like the viewer to feel something very simple: the presence of the place, work carried by hands over the years, and the fragility of the wood. Art doesn't change the world. It changes the way we look at it." *ruinarart.com* —L.R.

Creative Minds



Stephanie Wenk's designs for Sauer (from left): Alma Motus earrings with emeralds, onyx, and diamonds; Core pendant with a 28.23-carat cabochon opal; and Spina ring featuring an emerald.

Jewelry

STEPHANIE WENK

It's not easy to take an esteemed jewelry house steeped in 85 years of history and propel it into the future. But that's exactly what Stephanie Wenk has done with Sauer, a Brazilian company founded in 1941. "My role is to carry that lineage forward while expanding how it can be expressed today," says Wenk, who took over as creative director in 2014 and recently opened the house's first U.S. boutique, on Madison Avenue in New York. "The original spirit of discovery, experimentation, and respect for natural materials remains at the heart of the brand, but I pair it with contemporary design languages and cross-disciplinary collaborations."

Design philosophy: Sauer is recognized for its bold, sculptural forms and use of striking rare stones mixed with unconventional elements like ceramic or wood. "I love pairing the refined with the raw, the ancient with the contemporary, allowing unexpected materials to elevate one another."

Artful inspiration: Brazil's geology, culture, and craftsmanship are at the heart of everything Wenk does. "The landscapes shape my understanding of organic geometry, while the country's architectural lineage—especially the rigor of Oscar Niemeyer and Lúcio Costa—informs my sensitivity to curves."

Up next: The Axis collection—which highlights signature Sauer stones such as emeralds, Paraíba tourmalines, and rubellites, as well as archival opals—explores themes of orientation and orbit. "For me, jewelry doesn't just adorn, it expands. It lives with the skin, moves with the body, and becomes part of its anatomy rather than something simply placed upon it." sauer1941.com —L.R.

"For me, jewelry doesn't just adorn, it expands" STEPHANIE WENK

Design

EDGAR JAYET

Edgar Jayet is something of a furniture wunderkind. Despite still being in his twenties, the French talent has had his work placed in the Mobilier National, established a studio with offices in Paris and Venice, and developed a repertoire of finely crafted pieces. Many of these accomplishments can be traced back to his rigorous training at École Camondo, the Parisian interior architecture and design academy affiliated with the Musée des Arts Décoratifs. In 2021, as a third-year student, he won the Grand Prix Van Cleef & Arpels at Design Parade Toulon for conceptualizing a siesta room inspired by Albert Camus. "I thought a wave was coming," he recalls, "so I decided to surf it and launch my own studio."

That early leap set the course for a body of work informed by history and material rigor. At Galerie Romain Morandi, Jayet introduced a series developed in dialogue with Vienna Secessionism, shown alongside originals by figures such as Josef Hoffmann. "In my work, there's the idea of celebrating and remastering history. But at the end of the day, they just become functional pieces made with the highest level of craftsmanship imaginable."

Wide range: Jayet is now realizing interiors with the same level of precision. Projects are underway in France and New York—including a pied-à-terre for gallerist Sofia Zevi, who presented his debut collection at Milan Design Week in 2023. edgarjayet.com —R.W.



FROM LEFT: Unheimlichkeit desk and armchair by Edgar Jayet. The limited edition Mitteleuropa daybed.



CLOCKWISE FROM TOP LEFT: MARCELO GUARNIERI; COURTESY OF SAUER (3); OSKAR PROCTOR; LUCAS FRANK / PIERRE-DAMIEN DOUCET; STÉPHANE RUCHAUD