

PAPERCITY { DECORATION }

John Derian Takes on Parisian Pottery



John Derian Iris dinner plate, \$102

John Derian marbled dinner plate, \$136

John Derian marbled dinner plate, \$136



John Derian Eye teapot, \$306

In true *laissez-faire* fashion, when **John Derian** — the creative fount renowned for fantastic *découpage* pieces that incorporate vintage ephemera into decorative objects — wanted to collaborate with Parisian potter **Astier de Villatte**, the deal was only a phone call away. Derian collects and entertains with the black terracotta dinnerware glazed in white that Astier has long created by hand; he's also friends with **Ivan Pericoli** and **Benoît Astier de Villatte**, who run the flagship boutique on rue St. Honoré and oversee its products sold the world over. The two Frenchmen gave him *carte blanche*, with suggestions offered by email and post, as well as an occasional Paris meet-up. The result is marbled cups, teapots, platters and plates inspired by endpapers of antique

tomes, while other pieces marry Derian's devotion to the vivid illustrations he collects. From \$68, at *Forty Five Ten*, *Rutherford's*, *Stanley Korshak*, *johnderian.com*. Seth Vaughan

The Thrill of Custom LINENS

If you've ever stepped into **Leontine Linens** in New Orleans, then you know whence I speak. Leontine is the chicest, most romantic world of linens you can imagine. **Jane Scott Hodges** is the brilliant owner, and much of her brilliance lies in how her linens are custom-designed and made in the fabled Eleanor Beard Studio in Hardinsburg, Kentucky (which she was smart enough to purchase), whose artisans have been hand-cutting and sewing couture linens since 1921. New Orleans boasts the only shop; otherwise, one must order through trunk shows or by perusing the website and calling the store. How civilized. I challenge you to open a design, fashion or lifestyle magazine without seeing Leontine's signature bold monograms and chic palette. This month, Hodges releases a book, ***Linens For Every Room and Occasion*** (Rizzoli, foreword Charlotte Moss, \$55) showing her bespoke bed, bath and table linens in settings designed by the world's top decorators. We think Hodges has single-handedly brought back the fine art — thankfully, not a lost art — of procuring custom-made linens with beautiful workmanship and design elements. *Holly Moore*



Anselm Reyle-Henzel Collaborations rug

Magic Carpet Ride

Always at the forefront of design, Swedish rug manufacturer **Henzel Studio** has paired with artists and designers from around the world for **Collaborations Volume 1**, an exclusive collection of art rugs conceptualized in partnership with 12 top talents, including **Helmut Lang**, **Marilyn Minter**, **Juergen Teller** and **Anselm Reyle** — cutting-edge works that reflect each icon's aesthetic while transcending the boundaries between art and interior design. Founder and creative director **Calle Henzel** recently unveiled two of the handmade creations at **The Temporary Museum for New Design** in Milan, where Henzel shared, "We are contextualizing the medium of art rugs within a bigger picture." After the Italian debut, all 12 designs head to Barneys New York, where they are for sale exclusively through June 9, followed by a release at select retailers. byhenzel.com/volume-1. Jane Rozelle

SKETCHY...

Online gallery **Tiger Flower Studios**, which was founded by **Justin Nangel** and **Harrison Howard** last December, offers limited-edition prints by some of our favorite creatives — most for the first time. Included are the incomparable fashion illustrator **Gladys Perint Palmer**, interior-rendering goddess **Mita Corsini Bland**, quixotic **Gaul Kazumi Yoshida**, cheeky **Caitlin McGauley** and the imagined chinoiserie scenes of **Harrison Howard** himself. Best of all, these works are all under \$500. Something tells us now would be a smart time to buy. From \$320, at tigerflowerstudio.com. Seth Vaughan



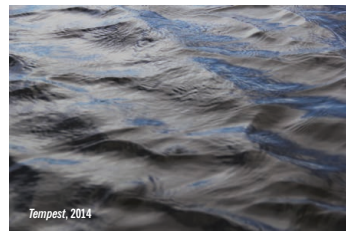
Gladys Perint Palmer's 'Where Coco Chanel wrote, 'Friends, there are no friends.'



Kazumi Yoshida's 'Beekman Place'



Caitlin McGauley's 'Still Life with Urn'



Tempest, 2014

PC ACQUIRE: Artist Tim Gonzalez

We first met this month's PC Acquire talent, **Tim Gonzalez**, as curator of the Station Museum of Contemporary Art, where he conceptualized group and solo exhibitions including last summer's graffiti blockbuster "Call It Street Art, Call It Fine Art, Call It What You Know." Gonzalez's photography came to our attention thanks to PC art director Michelle Avina. We were there for Gonzalez's turn in the provocative three-person show "Projexion" at Avis Frank Gallery in early 2013, in which he, Devon Britt-Darby and Alex Rosa unveiled a raw exploration of gay sexuality; Gonzalez's homoerotic imagery was both unflinching and poignant. But there's another side to the Houston lensman, who attended the prestigious School of Visual Arts in NYC as well as the MFAH's Glassell School of Art. Influenced by modern and contemporary masters of the media ranging from Stephen Shore to William Eggleston, Gonzalez has created a portfolio of archival inkjet prints for PC readers, in editions of 10. The subjects comment on the open road and the American dream, snapped in locales that could be anywhere, U.S.A., to the specificity of signage that anchors the viewer in a place and time — from a West Hollywood bus stop with a safari-suited matron waiting for transport for herself and her pink shopping bags to a sensitively portrayed senior poring over the paper from a perch at our hometown eatery, House of Pies. Besides characters, there's danger and enigma in Gonzalez's viewfinder, as portrayed in the ironic flames engulfing a sylvan setting in *Eden* (2006), so reminiscent of a famous 1970s Joel Sternfeld photo of a fireman shopping for pumpkins while a nearby house burns, or the surreal humor of *Store Front Massacre I & II* (2013), which is inexplicable, carnivalesque and odd, all at the same time, while its lone shopping cart offers a subliminal connection with Eggleston's classic late-'60s/early-'70s image of a pompadoured youth pushing a grocery-store cart from the volume *Los Alamos*. Then in the next instant, Gonzalez is capable of conjuring the reductive beauty of a body of water in *Tempest* (2014) — oh so Uta Barth or even Brice Marden. Says the artist of his path and perspective: "I've witnessed how the ordinary become less ordinary once it's taken out of its familiar environment. These images are a testament to life's residuals and how we are affected by the mysteries left behind." *Inquiries*, Seth Vaughan, seth@papercitymag.com; peruse the full portfolio, priced from \$500, on PaperCity Facebook.