

PIN-UP

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Featuring

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Tatiana Bilbao
Kunlé Adeyemi
SO-IL

with Justin Berry, Stephen Burks,
Frida Escobedo, DIS, Miguel Fisac,
Mame-Diarra Niang, Valerio
Olgiati, Adam Pendleton, Anders
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Plus a 48-page
*CARNET
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BY
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exploring, as an artist of the diaspora, the malleable concept of territory, sometimes from up close, yet often behind the symbolic protection of a windshield.

This autodidact, who claims her art began when she filmed her father's funeral in 2007, had her first solo show at the Institut Français du Sénégal in 2013. But she began shooting long before, at age 14, when she snapped her father slaughtering sheep. Years



Mame-Diarra Niang, *Le peuple du mur #9* (2014); Inkjet pigment print on 300g cotton paper, 14.5 x 21.6 inches. Courtesy Stevenson Gallery.



Mame-Diarra Niang, *Le mur #6* (2014); Inkjet pigment print on 300g cotton paper, 21.6 x 32.3 inches. Courtesy Stevenson Gallery.

PAULIN COUNT



Clockwise from top left: *Élysée Bookcase* (1971), smoked plexiglas, palloander base; *Dining Table* (1981), yellow painted wood, glass; *Spider Chair* (1965), white lacquered wood, nylon rope; *Ribbon chair and ottoman* (1955), Jack Lenor Larsen upholstery, lacquered wood base. Courtesy Demisch Danant Gallery.



with 20 pieces ranging from his most well-known works to some never before shown. According to gallerist Suzanne Demisch, the show — which will sit under a tent-like structure of stretched jersey, a homage to the interior Paulin designed in the early 70s for the Paris store *Meubles et Fonction* — will demonstrate the designer's talents beyond his legendarily futuristic 1960s chairs for Artifort. "Paulin is often misunderstood. He didn't consider himself a Pop designer. He was more influenced by function and a Bauhaus approach," she explains, pointing to various pieces throughout Paulin's career, including his highly rational works in the 1950s for Thonet. Illustrating her point, the show will include more traditional forms from the early 80s, as well as rare examples from Paulin's 1971 apartment in the Elysée Palace for French president George Pompidou. In Demisch's view, "People are only now understanding that he was one of the most prolific and important designers of the 20th century."

There's no better advocate today for the designer's vision than his son, Benjamin, who recently launched the new label Paulin Paulin Paulin to keep his father's legacy alive with books, exhibitions, and even more could-

The design world loves an unproduced prototype, that rediscovered could-have-been that never was. And Louis Vuitton hit the jackpot with its exhibition *Playing With Shapes*. The show's dozen or so previously unrealized pieces, designed by the legendary Pierre Paulin (1927–2009) for Herman Miller in 1972, propose modular transformable concepts for residential design. They were the talk of the town during Miami art week last December, and a herald of what's to come in 2015: a year filled with celebrations of the Frenchman's career, set to explode the public's understanding of Paulin's legacy.

In May, New York's Demisch Danant gallery will present an eponymous exhibition focusing on Paulin,

later, such dispassionate distance is still tangible in Niang's photography, but she's begun to test the limits of cultural norms and taboos in other media as well. At Dak'Art 2014, Niang created a performance installation called *Ethéré* — a piece referencing



Mame-Diarra Niang, *Le peuple du mur #4* (2014); Inkjet pigment print on 300g cotton paper, 14.5 x 21.6 inches. Courtesy Stevenson Gallery.

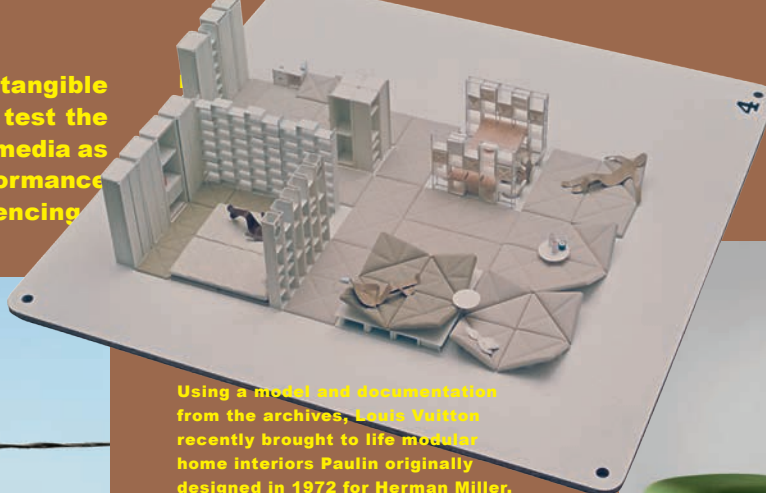


Mame-Diarra Niang, *Le peuple du mur #1* (2014); Inkjet pigment print on 300g cotton paper, 21.6 x 32.3 inches. Courtesy Stevenson Gallery.

2009 incident in Senegal when neighbors twice disinterred a gay man's corpse from the cemetery and dumped it on his parents' doorstep (homosexuality is illegal in Senegal; Niang realized after her father died that she, as a lesbian woman, couldn't be buried next to him). She dug a grave in the grassy lawn behind Dakar's Galerie Atiss, lining it with mirrors to reflect the sky, and had participants lie down on a shroud next to it. Days later she left the country on a one-way ticket.

Now dividing her time between South Africa and France, Niang hopes to keep her practice from veering too drastically toward activism — photography offers a neutral medium to explore topics of urbanism, landscape, death, and life. "Each series can read like a movie," she says. A movie of current seismic societal shifts in Western Africa, infused with her own very personal history.

Kimberly Bradley



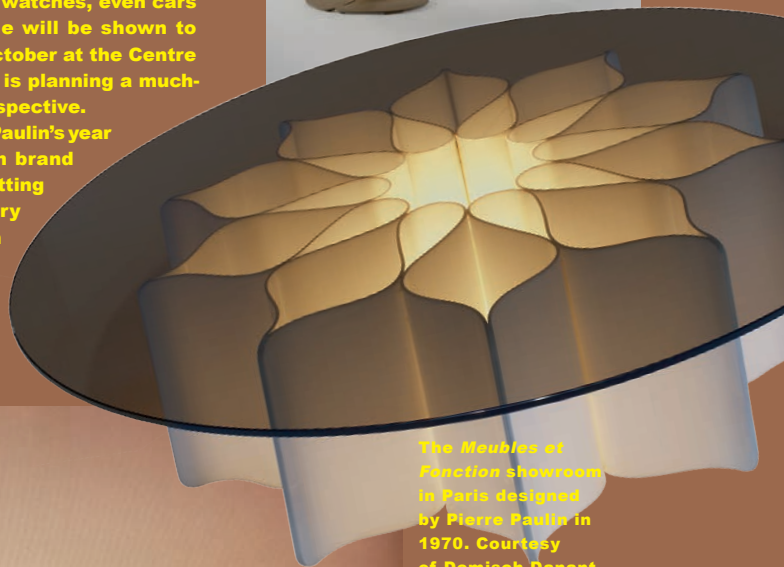
Using a model and documentation from the archives, Louis Vuitton recently brought to life modular home interiors Paulin originally designed in 1972 for Herman Miller. © Archives Pierre Paulin

The *Elysée Chair and Stool* (below) and *Light Table* (far below) were both designed in 1971 for French president George Pompidou's smoking room in the Elysée Palace in Paris. Courtesy Demisch Danant.



unproduced designs in the designer's archive: carpets, watches, even cars for Renault. Some will be shown to the public this October at the Centre Pompidou, which is planning a much-anticipated retrospective.

Rounding out Paulin's year of revival, French brand Ligne Roset is putting the designer's very first collection into production: a series of Nordic-inspired pieces first shown in 1953



The *Mobles et Fonction* showroom in Paris designed by Pierre Paulin in 1970. Courtesy of Demisch Danant.

One of Paulin's lesser-known designs from the mid-50s employed seating techniques used in the automobile industry (below). It was successfully reissued by Ligne Roset in 2009.



and originally conceived for young, postwar households. But no matter how many treasures are unearthed and resurrected, some designs have been lost forever. "Unfortunately," explains his son, "my father was the kind of guy who burned all the things he didn't like. There are a lot of beautiful things I would love to have that

don't exist anymore. And my father was very generous, so he gifted a lot of prototypes to friends and galleries. He wasn't at all interested in the money or the speculation. He was always looking to the future. It was about the creativity, never the business, ever."

Dan Rubinstein