

En souvenir de Pierre Staudenmeyer and Patrick Mignot,
our neighbors at a Salon in Paris many years ago, both
of whom generously shared their passion for ceramics
and opened my eyes through an African-inspired Roger
Capron mask which I purchased from them.

This exhibition is a project of personal interest which brings together the work of three contemporary French ceramicists who each entered my life through fortuitous encounters of chance:

Astoul, through the original purchase of a small sculpture at les Puces, which led me on a later trip to La Borne, followed by many more thereafter; Pasquer, grâce à Frederic Fieux of L'Arc en Seine New York and Pierre-Marie Giraud, Brussels, who brought Nadia's work to New York for the first time; and Bareff via our friends Hélène and Benjamin, who have done incredible work in exposing his luminous sculptures and who persuaded him to embark on this New York adventure with us.

These are artists whose work I came across when I was least seeking it, and I could not have imagined in those moments that we would now be preparing such an exhibition catalog.

I have lived with pieces by all three in my own home and have enjoyed observing over time the dynamic between these objects, which seems to evolve just as I do in the space, often traveling with me into the garden as spring approaches. Each artist is unique and living with these pieces is a source of daily inspiration. I am extremely pleased to have this occasion to share their work.

I am deeply grateful to Eric (and his wonderful wife and partner, Elisabeth) and Nadia for having welcomed us with sincere kindness into their homes and studios, allowing us to observe and participate in their worlds, and entrusting us with their precious creations.

Our collaboration with Hélène Bréhéret and Benjamin Desprez of Galerie Desprez-Bréhéret in Angers has been a pleasure, and I am thankful for their generosity in sharing their discoveries.

Finally, I would like to acknowledge the passion and contributions made to this catalog by my invaluable gallery director, Julia Hartshorn.

Benoist F. Drut
New York, April 22, 2015

Out Of The Fire:

Eric Astoul
Guy Bareff
Nadia Pasquer

Recent Works

**Eric
Astoul**

"Je voulais dès ma jeunesse faire potier."

Eric Astoul was born in Casablanca in 1954, and was raised in le Midi in a family where the arts were a frequent topic of discussion. From a young age, he sensed a particular affinity for the potter's wheel and began teaching himself, honing his skills through apprenticeships in Bordeaux, Bourgogne, and La Borne, rather than formal academic training.

Upon his arrival in La Borne in 1978, he entered the atelier of Pierre Digan, and worked under the tutelage of Janet Stedman whose own style provided an early source of inspiration. In these formative years he was drawn to the traditional stoneware pottery of the region; the simple lines of a bowl were defined by its utilitarian function. This organic causality dictating an artisan's movements at the wheel resulted in an aesthetic and material balance which was of great interest to Astoul—allowing, in his eyes, the object to transcend its intended practical application and to exist as an abstract form in space, austere in its elegance yet expressing and reciprocally evoking some primal sensation.

After several years, Eric left the studio to travel throughout Africa—observing, learning, and finding inspiration. This active desire to expand his awareness was telling of the boundless curiosity that continues to compel him to approach the creation of ceramics as a means of perpetual investigation, of his internal self and of the external world. His journeys have taken him to Togo, Mali, Egypt, Japan, and Corsica, among other places. His inquisitiveness is not reserved solely for faraway destinations as he is highly engaged with his immediate environment while at work in La Borne, where he returned to establish himself permanently in 1982.

Upon this second arrival, he took the critical step of building his own *anagama* wood-burning kiln, at the time only the second of its kind to exist in La Borne. This allowed him to delve fully into discovering the properties of the kiln and its potential interactions with his material during the firing process. By 2005, following a pivotal exhibition of works by Osamu Suzuki, Astoul became fully cognizant of his shifting mentality: no longer producing utilitarian objects, he was consciously creating sculpture. He began to allow himself to be relieved of exact calculations in firing and the weight of expected outcomes or intended results, relinquishing some measure of control in favor of liberal experimentation.

His current work is marked by an almost architectural mind-set. Often inspired by forms in nature, it is the product of a studied process of adding and removing, deconstructing and reconstructing, juxtaposing elements in this *jeu des morceaux*, and considering each marking until he has achieved what feels to be the perfect balance of dynamic tension between all aspects of the sculpture.



























**Guy
Bareff**

Born in Mâcon in 1942, Guy Bareff has enjoyed a prolific and varied career. His recent works represent a renewed exploration of the visual vocabulary that characterized his œuvre in the 1970's. The new pieces recall in significant ways the iconic style of that decade, yet are distinct, their creation having been informed by the contemporary context in which they were produced. This nuanced reexamination by Bareff of such a fruitful period of his artistic evolution has yielded a unique body of work, the latest incarnation of decades of artistic expression.

Bareff grew up in an environment of ceramicists, surrounded in his daily life by all aspects of the creation of artisanal pottery, as his father was a founding member of the Potiers d'Accolay. However, this early immersion into the milieu of such artisans did not immediately or linearly guide Bareff in finding his personal passion in clay. Guy began producing ceramics at a young age, possessing an almost innate familiarity with the materiality of earth given his father's profession, but did not feel truly engaged creatively with the utilitarian objects he was making at the time.

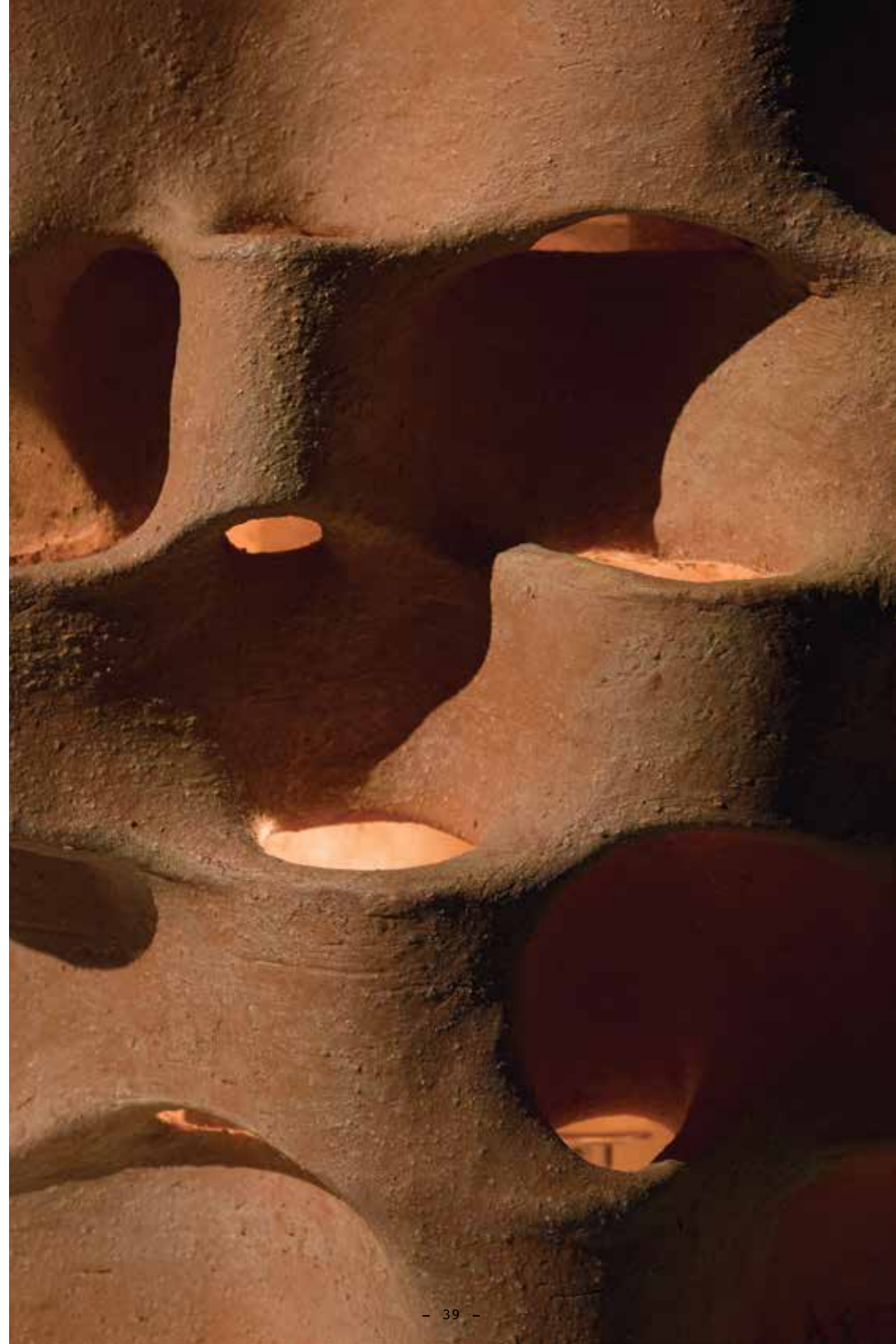
Inspired particularly by architecture, he became increasingly interested in clay for its function of lending form to sculpture, a departure from the practical nature of his earlier attempts. A key decision in this transition was abandoning glazes to work only from the clay, allowing the full effect of the piece to be expressed through the combined qualities of this single material. The warmth of color and the tactility of raw texture in pure form resonated with Bareff. From this point, the central dialogue of his work became the dynamic interplay of light and forms in space, both light cast on the objects and that placed within the sculpture by the artist.

The 1970's were a highly productive period for Bareff; he exhibited in galleries and completed large-scale international commissions for luxury hotels and private villas. In later decades his focus shifted to other pursuits including painting, theater, and writing—returning only more recently to sculpture. He currently lives and works in Provence.















**Nadia
Pasquer**

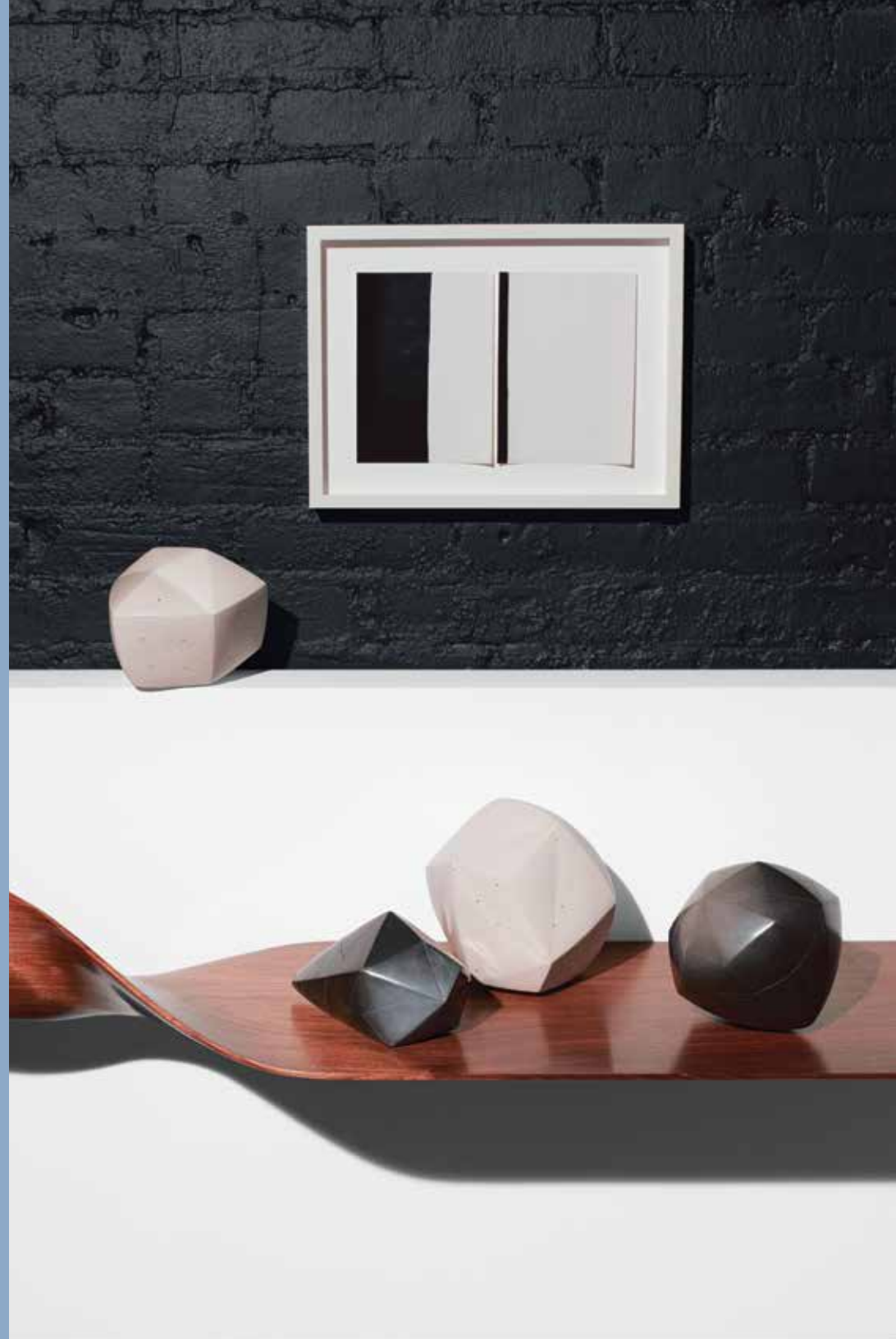
Nadia Pasquer studied art and worked as a professor of drawing in Paris during the 1960's, until she relocated to Morogues (in le Berry) in 1974 to pursue the creation of ceramics in a wood-burning kiln. Her work has been the subject of numerous solo exhibitions, and was shown in 2004 by Pierre Staudenmeyer in his Paris gallery *Mouvements Modernes*. She is represented by Pierre-Marie Giraud in Brussels, where she exhibits frequently.

It is notable that Nadia is based in Morogues (a hamlet just south of La Borne), since her work may be perceived as visually and perhaps conceptually antithetical to the traditional stoneware ceramics for which La Borne is more widely known. While many artisans of this region have engaged the earthy tones and coarse physicality of the clay as essential elements in their work, Pasquer's pieces use the substance of earth to evoke the celestial. They are deliberately polished with clean and careful precision, then smoked or covered in slip, until the nature of the underlying material becomes ambiguous in this *transformation de l'épiderme*.

Far from being utilitarian in the literal sense, they are inspired by abstractions of shapes in nature or created in proportions derived from the study of concepts in the history of geometry, astronomy, and art. The *polyèdres* for instance refer to the artist's singular interpretation of the five Platonic solids; named *polyèdres étoilés* they are incised with lines of constellations. If they could be said to serve a function, it would be that of fostering deep reflection, perhaps of the objects themselves, of history, of the unknown, or of one's position within the terrestrial and celestial realms. Described as "objects of contemplation," these introspective pieces transport the viewer from quotidian concerns.

"Viewer" seems in fact an inadequate term in describing the experience of interacting with these objects as they are purposefully designed to lack an apparent front or back, top or bottom; there is no correct or established point from which to comprehend them. They present the challenge of demanding active engagement—through this exchange, they serve as a source of energy, a concept that brings to mind the *lingam*, another area of interest to Pasquer. Her mature work—whether it is the smoked pieces, which are stunning in their depth of layered darkness, or her recent research into white, which demonstrates a completely new reaction to light—is characterized by restraint of material and technique, achieving profundity through simplicity.

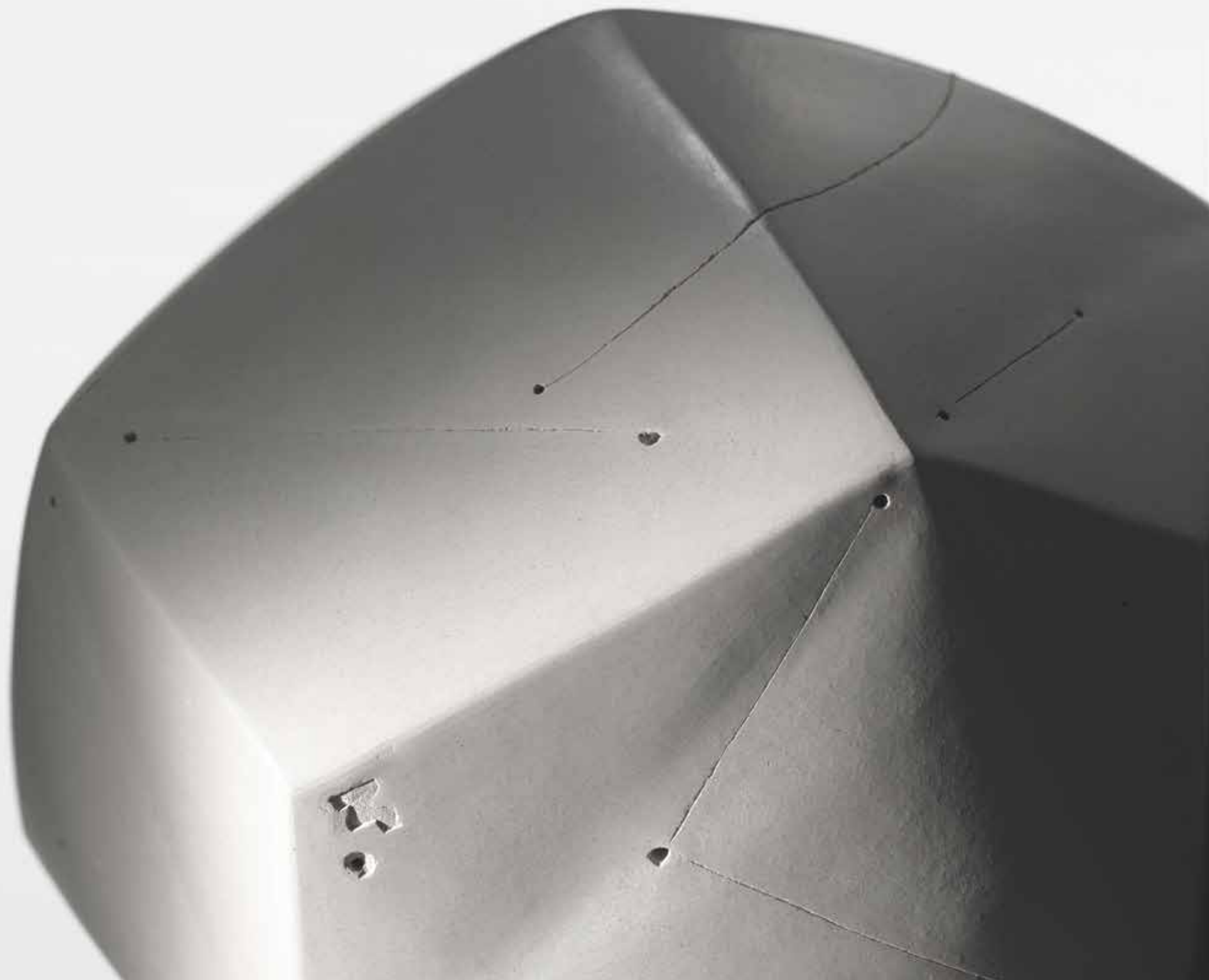
Also featured, a framed diptych by Alison Rossiter, *Unique Gelatin Silver Prints (Diptych)*. Crumière, c. 1940's, processed in 2011. Yossi Milo Gallery.















ERIC ASTOUL (B. 1954) - ALL UNIQUE PIECES

P.05	COLLECTION OF BOTTLES - AST 129 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	Ranging heights from 8.35" to 21"
P.06	SCULPTURE - AST 41 France, 2010. Stoneware. Signed: AE	H: 10.5" DIA: 7.5"
	VASE OVOÏDE - AST 70 France, 2010. Stoneware. Signed: AE	H: 13" DIA: 9"
	VASE ÉCHANCRÉ STRIÉ - AST 69 France, 2011. Stoneware. Signed: AE	H: 5.25" DIA: 7.5"
	VASE ÉCHANCRÉ STRIÉ - AST 67 France, 2011. Stoneware.	H: 9" DIA: 10.5"
	VASE ÉCHANCRÉ STRIÉ - AST 66 France, 2011. Stoneware. Signed: AE	H: 12" DIA: 12.75"
P.07	VASE BOUTEILLE - AST 82 France, 2002. Stoneware. Signed: AE	H: 14.25" DIA: 11.5"
	VASE ÉCHANCRÉ STRIÉ - AST 65 France, 2011. Stoneware. Signed: AE	H: 14.5" DIA: 17.5"
	VASE ÉCHANCRÉ STRIÉ - AST 68 France, 2011. Stoneware	H: 11.5" W: 14.5"
P.08	MARITIME - AST 46 France, 2014. Cast Lauréat Bandol bronze. Limited edition of 8, Marked: 1/8. Bears foundry marking. Dated: 2014	H: 10" W: 18" D: 6.5"
P.09	MARITIME - AST 88 France, 2014. Stoneware. Signed: Astoul	H: 11.25" W: 20" D: 8"
P.10	BOL GÉOLOGIQUE - AST 84 France, 2008. Stoneware. Signed: Astoul	H: 12" W: 5.5" D: 8"
	BOL GÉOLOGIQUE - AST 86 France, 2008. Stoneware. Signed: Astoul	H: 8.25" W: 6.5" D: 5.5"
P.11	BOL GÉOLOGIQUE - AST 83 France, 2008. Stoneware. Signed: Astoul	H: 14.25" W: 6" D: 8"
	SCULPTURE - AST 44 La Borne, France, 2014. Stoneware	H: 6.5" W: 7" D: 5"
	BOL GÉOLOGIQUE - AST 85 France, 2008. Stoneware. Signed: Astoul	H: 9.25" W: 8" D: 6"
P.12	ELÉVATION - AST 93 France, 2015. Stoneware. Signed: Astoul	H: 21.25" W: 20" D: 10"

P.13	SCULPTURE FLAMMÉE - AST 13 France, 2012. Stoneware	H: 14.5" W: 19" D: 10.5"
	SCULPTURE - AST 90 France, 2015. Stoneware. Signed: Astoul	H: 15.5" W: 15" D: 12"
P.14	VOILE - AST 94 France, 2014. Stoneware. Signed: Astoul	H: 23" W: 25.25" D: 8"
	SCULPTURE - AST 39 France, 2014. Stoneware. Signed: Astoul	H: 11" W: 10.5" D: 11.25"
	SCULPTURE - AST 92 France, 2015. Stoneware. Signed: Astoul	H: 13.5" W: 19" D: 12"
P.15	GRAND VASE PLAT NOIR - AST 12 France, 2010. Glazed stoneware. Signed: Astoul	H: 22.75" W: 17" D: 9"
	EMBOÎTEMENT - AST 87 France, 2015. Stoneware. Signed: Astoul, AE	H: 12.75" W: 13.75" D: 10"
	SCULPTURE - AST 10 France, 2012. Stoneware. Signed: Astoul	H: 18" W: 17" D: 14.5"
	MONTAGNE - AST 91 La Borne, France, 2013. Stoneware. Signed: Astoul	H: 11.5" W: 11.5" D: 10.5
P.16	SCULPTURE - AST 118 France, 2012. Stoneware. Signed: Astoul	H: 10" W: 10" D: 7.25"
	SCULPTURE STRIÉE - AST 01 France, 2012. Stoneware. Signed: Astoul	H: 17" W: 12" D: 10"
	SCULPTURE- AST 116 France, 2012. Stoneware. Signed: Astoul	H: 12.75" W: 10" D: 9"
P.17	SCULPTURE - AST 115 France, 2012. Stoneware. Signed: Astoul	H: 13" W: 13" D: 11"
	GRANDE SCULPTURE EMBRAISSÉE - AST 02 France, 2012. Stoneware. Signed: Astoul	H: 20" W: 15" D: 11"
	SCULPTURE - AST 117 France, 2012. Stoneware. Signed: Astoul	H: 12" W: 11" D: 9"
P.18	VASE ROND - AST 58 France, 2012. Stoneware. Signed: Astoul, AE	H: 8.75" DIA: 12"
	VASE BOULE - AST 59 France, 2011. Stoneware. Signed: AE	H: 6.75" DIA: 7.75"
P.19	VASE FLAMMÉ - AST 60 France, 2012. Stoneware. Signed: Astoul, AE	H: 8.75" DIA: 10"
	VASE - AST 61 La Borne, France, 1990. Stoneware. Signed: AE	H: 5.25" DIA: 6.25"

P.20	VASE COL PLAT - AST 63 France, 2011. Stoneware. Signed: Astoul, AE	H: 10" DIA: 8"
	VASE COL PLAT - AST 62 France, 2011. Stoneware. Signed: Astoul, AE	H: 14.25" DIA: 12"
	VASE COL PLAT - AST 64 France, 2011. Stoneware	H: 10.75" DIA: 9"
P.22	VASE ECHANCRÉ - AST 51 France, 2002. Stoneware. Signed: AE	H: 9.5" DIA: 10.5"
	CYLINDRE - AST 53 France, 2001. Stoneware. Signed: Astoul	H: 17.75" W: 7" D: 7"
	VASE - AST 54 France, 2001. Stoneware. Signed: Astoul	H: 9" DIA: 9.5"
	CYLINDRE INCISÉ STRIÉ - AST 71 La Borne, France, 2000. Stoneware. Signed: AE	H: 14.25" W: 8.5" D: 7.5"
P.23	VASE BOULE - AST 56 France, 2002. Stoneware. Signed: AE	H: 7.75" DIA: 11.75"
	VASE ECHANCRÉ - AST 52 France, 2001. Stoneware. Signed: Astoul	H: 6" DIA: 11"
	VASE HAUT - AST 55 France, 2002. Stoneware. Signed: AE	H: 14" DIA: 7"
	VASE ECHANCRÉ - AST 50 France, 2002. Stoneware. Signed: AE	H: 9.25" DIA: 8.25"
P.24	EMBOÎTEMENT - AST 33 France, 2007. Stoneware	H: 16.5" W: 18.5" D: 6"
P.25	PROUE - AST 32 France, 2007. Stoneware	H: 18" W: 22" D: 6"
P.26	SCULPTURE - AST 35 France, 2013. Porcelain. Signed: Astoul	H: 7.25" DIA: 7.25"
	VASE HAUT - AST 74 France, 1999. Porcelain. Signed: Astoul	H: 15" DIA: 5.25"
	VASE - AST 127 France, 2014. Stoneware	H: 10.5" W: 6" D: 4.25"
	PETIT VASE - AST 77 France, 2015. Porcelain. Stamped: AE	H: 5.5" DIA: 4"
	PETIT VASE - AST 76 France, 2015. Porcelain. Stamped: AE	H: 6.5" DIA: 5.25"
P.27	VASE ROND - AST 75 France, 2015. Porcelain. Stamped: AE	H: 8.5" DIA: 7"
	GRAND VASE ÉCHANCRÉ - AST 72 France, 2004. Stoneware. Signed: Astoul, AE	H: 18.25" W: 8.25" D: 7.5"
	SCULPTURE - AST 37 France, 2013. Porcelain. Signed: Astoul	H: 6" W: 4.25" D: 4.25"

	VASE HAUT - AST 73 France, 1999. Porcelain. Signed: Astoul	H: 16.5" DIA: 5.25"
	VASE - AST 36 France, 2013. Porcelain. Signed: Astoul	H: 7" DIA: 6.75"
P.28	MODULE - AST 98 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 12" W: 12.25" D: 9.5
	MODULE - AST 110 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE. Signed: Astoul	H: 13.5" W: 13.25" D: 9"
	MODULE - AST 114 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 12.75" W: 13" D: 9"
	MODULE - AST 112 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 12" W: 13" D: 9.5"
	MODULE - AST 97 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 12.5" W: 13.25" D: 8.5"
	MODULE - AST 99 France, 2015. Glazed stoneware, fired in gas kiln. Signed: Astoul	H: 13.5" W: 14" D: 8.5"
	MODULE - AST 100 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 14.25" W: 14.5" D: 9.75"
	MODULE - AST 111 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 14" W: 13" D: 8.5"
	SCULPTURE - AST 47 France, 2014. Glazed stoneware, fired in gas kiln.	H: 11" W: 14.5" D: 16"
	MODULE - AST 109 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 14.25" W: 13.5" D: 10"
	MODULE - AST 107 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 14.5" W: 13.25" D: 10"
	MODULE - AST 108 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 12.5" W: 13.25" D: 9"
	MODULE - AST 106 France, 2014. Glazed stoneware, fired in gas kiln. Stamped: AE	H: 14.75" W: 14" D: 10.5"
	SCULPTURE - AST 48 France, 2014. Glazed pyrite stoneware, fired in gas kiln	H: 12.5" DIA: 18.5"

GUY BAREFF - ALL UNIQUE PIECES

P.33	PAIR OF SCONCES - BAR 26 France, 2015. Chamotte stoneware. Signed and dated: Bareff, '15	H: 21" W: 14" D: 4.5"
	PAIR OF SCONCES (single pictured) - BAR 27 France, 2015. Chamotte stoneware. Signed and dated: Bareff, '15	H: 22" W: 14.5" D: 11"
	PAIR OF SCONCES (single pictured) - BAR 25 France, 2015. Chamotte stoneware. Signed and dated: Bareff, '15	H: 21.5" W: 14.5" D: 5.5"
	PAIR OF SCONCES - BAR 23 France, 2015. Chamotte stoneware. Signed and dated: Bareff, '15	H: 21" W: 14" D: 9
P.34	ILLUMINATED SCULPTURE - BAR 15 France, 2014. Chamotte earthenware. Signed: Bareff	H: 29" W: 15.5" D: 16"
	ILLUMINATED SCULPTURE - BAR 12 France, 2014. Chamotte earthenware. Signed: Bareff	H: 25" W: 14.5" D: 14"
P.35	ILLUMINATED SCULPTURE - BAR 21 France, 2014. Chamotte earthenware. Signed: Bareff	H: 28" W: 17" D: 19.5"
P.36	PAIR OF ILLUMINATED SIDE TABLES - BAR 09 France, 2014. Chamotte earthenware. Signed: Bareff	H: 14.5" D: 14.25
P.38	ILLUMINATED SCULPTURE - BAR 16 France, 2014. Chamotte earthenware. Signed: Bareff	H: 19.5" W: 19.5" D: 18.5"
P.39	ILLUMINATED SCULPTURE - BAR 10 France, 2014. Chamotte earthenware. Signed: Bareff	H: 17" DIA: 14.5"
	ILLUMINATED SIDE TABLE - BAR 05 France, 2014. Chamotte earthenware. Signed: Bareff	H: 18" DIA: 15.5"
	ILLUMINATED SIDE TABLE - BAR 06 France, 2014. Chamotte earthenware. Signed: Bareff	H: 17" DIA: 14.25"
P.41	ILLUMINATED SIDE TABLE - BAR 07 France, 2014. Chamotte earthenware. Signed: Bareff	H: 18.75" DIA: 15"
	ILLUMINATED SIDE TABLE - BAR 11 France, 2014. Chamotte earthenware. Signed: Bareff	H: 18.25" DIA: 14.25"
P.42	ILLUMINATED SIDE TABLE - BAR 08 France, 2014. Chamotte earthenware. Signed: Bareff	H: 17" DIA: 13.75"
P.43	ILLUMINATED SCULPTURE - BAR 17 France, 2014. Chamotte stoneware. Signed: Bareff	H: 19" W: 13" D: 14.5"
P.44	ILLUMINATED SIDE TABLE - BAR 18 France, 2014. Chamotte stoneware. Signed: Bareff	H: 16.25" W: 12.5" D: 14.5"

NADIA PASQUER - ALL UNIQUE PIECES

P.49	POLYÈDRE BLANC - PASQ 24 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 4.75" W: 6.5" D: 6"
	DIAMANT NOIR - PASQ 31 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 4" W: 7" D: 4.25"
	POLYÈDRE BLANC - PASQ 21 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 6.5" W: 7.5" D: 8.75"
	POLYÈDRE NOIR - PASQ 36 France, 2013-2014. Smoked, polished and incised stoneware. Stamped: NP	H: 5.25" W: 5.5" D: 6"
P.50	POLYÈDRE BLANC - PASQ 21 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 6.5" W: 7.5" D: 8.75"
P.51	DIAMANT NOIR - PASQ 27 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 8" W: 7.75" D: 9.5"
P.52	POLYÈDRE NOIR - PASQ 25 France, 2013-2014. Smoked and incised stoneware. Stamped: NP	H: 3.25" W: 4" D: 3.5"
	POLYÈDRE BLANC - PASQ 23 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 6" W: 7" D: 6.75"
	POLYÈDRE NOIR - PASQ 36 France, 2013-2014. Smoked, polished and incised stoneware. Stamped: NP	H: 5.25" W: 5.5" D: 6"
P.53	POLYÈDRE BLANC - PASQ 20 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 7.5" W: 8.5" D: 8.5"
	POLYÈDRE BLANC - PASQ 22 France, 2013-2014. Polished and incised stoneware. Stamped: NP	H: 5.5" W: 6" D: 6.5"
P.54	DIAMANT NOIR - PASQ 28 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 7.25" W: 9.5" D: 10.5"
P.55	DIAMANT NOIR - PASQ 29 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 6.75" W: 8.5" D: 8.75"
	DIAMANT NOIR - PASQ 32 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 6" W: 6.75" D: 5.75"
P.56	POLYÈDRE BLANC - PASQ 23	H: 6"
P.57	France, 2013-2014. Polished and incised stoneware. Stamped: NP	W: 7" D: 6.75"
P.58	DIAMANT NOIR - PASQ 30 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 6.75" W: 7.5" D: 7.5"
	DIAMANT NOIR - PASQ 37 France, 2015. Smoked, polished and incised stoneware. Stamped: NP	H: 3.25" W: 4" D: 3.5"

DIAMANT NOIR - PASQ 34
France, 2015. Smoked, polished and incised stoneware. Stamped: NP
H: 5.5"
W: 6.5"
D: 5.25"

P.59 DIAMANT NOIR - PASQ 35
France, 2015. Smoked, polished and incised stoneware. Stamped: NP
H: 4"
W: 4.5"
D: 4"

DIAMANT NOIR - PASQ 29
France, 2015. Smoked, polished and incised stoneware. Stamped: NP
H: 6.75"
W: 8.5"
D: 8.75"

P.60 POLYÈDRE NOIR - PASQ 26
France, 2013-2014. Smoked, polished and incised stoneware. Stamped: NP
H: 8.5"
W: 12.5"
D: 11.5"

Gerardus Widdershoven and Benoist F. Drut
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