FUTURA PROXIMA

AN EVENING DIVING THE FUTURE

Galerie Gismondi, Paris

On the occasion of Gucci's 100-year anniversary, A PUBLISHER celebrated the launch of the limited-edition 'calendar' magazine *FUTURA PROXIMA* last week with an exhibition throughout the ornate salons of the Parisian antique dealer Galerie Gismondi.

Set against the backdrop of 17th and 18th century Italian 'pietra dura' stone and wood marquetry accented by neon floral bouquets by Beaude Studio, the temporary exhibition of new works featured in *FUTURA PROXIMA* spanned the gallery's three expansive floors. Starlight Dance, an AI-generated series of photographs and paintings partly inspired by the space of Gismondi itself, was incorporated within 'Opus Sectile,' an existing exhibition of the artist Aurèce Vettier's latest AI-generated paintings and bronze sculptures seen in conversation with the gallery's masterpieces of antiquity.

During a champagne reception and viewing, the Franco-Japanese food artist Manger Manger greeted visitors on the first floor with a display of jellies and tortrines on Gucci's Herbarium porcelain, reflecting creations from her *FUTURA PROXIMA* story *Elan Vital*, along with new edible creations including purple nori and frond-like green meringues. Complementing this gastronomic experience were the futuristic sounds of a live set by the American artist and musician Chino Amobi, who joined Manger Manger in exploring the sensorial vision of the near future. In an adjoining antechamber, a Dalbin screen table was illuminated by the video artwork *Smartsuit* by Ben Elliot, with its speculative proposition for the future of garments juxtaposed against the exceptional stone marquetry panels on the walls of this intimate space.

Lined with antique mirrors and sea green panelling, another salon showcased paintings and photographs by Aurèce Vettier with *Squid Theory*, a collection of cuttlefish bone sculptures cast in bronze by Franco-Japanese artist Natsuko Uchino as a delicate centerpiece. On the top floor, the work *Resident 1* by New Zealand artist Simon Denny took pride of place, consisting of a quilted rugby jersey assembled from vintage Gucci scarves inspired by styles worn by Queen Elizabeth II. Opposite, the 12 calendar pages inside *FUTURA PROXIMA* were displayed in unison, revealing the curatorial experience brought to life through the passage of time within the walls of Galerie Gismondi.

Catering by Marie Méon AKA Manger Manger
Flowers by Beaude Studio
Live set by Chino Amobi
Ambient sound system by Bang & Olufsen
Digital furniture by Dalbin Paris

Special thanks to Gucci, Galerie Gismondi & Darmo Art

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Resident 1 by Simon Denny

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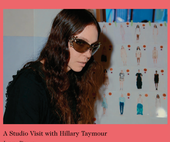

A Studio Visit with Hillary Taymour

Jemma Penava

For her first show outside New York, Hillary Taymour brought Collina Strada to Copenhagen for Spring Summer 2027, a season that also marked Copenhagen Fashion Week's 20th anniversary. Collina Strada was the first brand invited to take part in its new International Guest Slot, supported by The Climate Pledge.

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A Studio Visit with Paolina Russo and Lucile Guilmard

Jemma Penava

There is something about Paolina Russo that makes you want to be part of the gang. Canadian-born, half Filipina and half Italian, Russo grew up in Markham, Ontario, while her French co-founder Lucile Guilmard was raised in Fouras, a small seaside town on France's Atlantic coast. Their London-based label draws on the things they grew up with far away from fashion capitals: arts and crafts, local sports, video games, music and the particular kind of imagination that comes from having to make your own fun.

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A Studio Visit with Jenia Kim

Jemma Penava

On a leafy street in Yunusabad, just north of central Tashkent, behind a wrought-iron gate and a garden planted with roses, irises and young fruit trees, stands a pale yellow villa that once belonged to a prosecutor in the municipal justice system. Today it houses the studio of designer Jenia Kim, whose eponymous label — founded in 2014, while she was living in Moscow — has become one of the defining voices in contemporary Central Asian fashion. While many designers from the region have built careers by leaving, Jenia has spent the last four years doing the opposite: building a company, a studio and, increasingly, a creative community in the city where she was born.

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