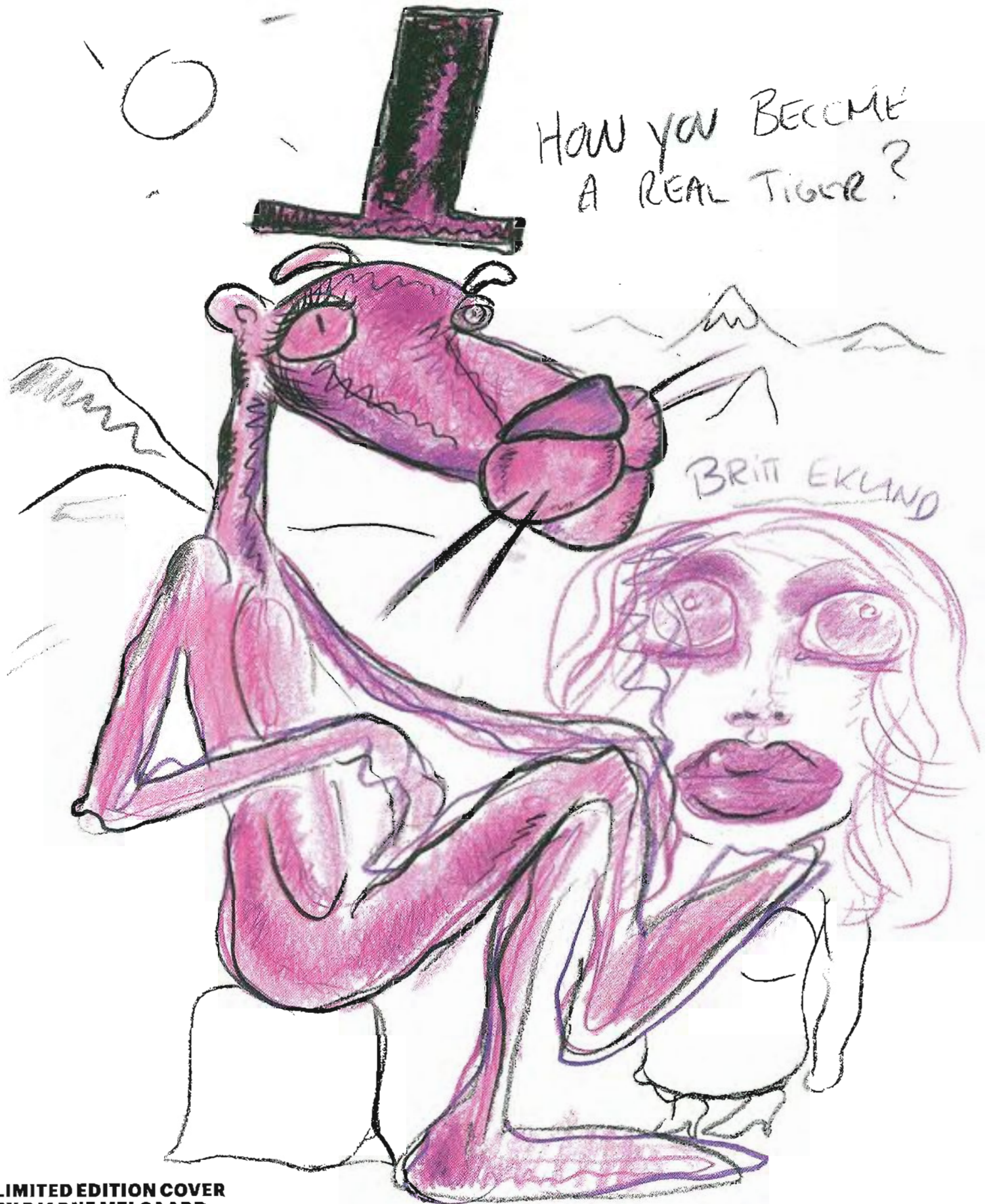


# Wallpaper\*

DECEMBER 2012

\*DESIGNINTERIORSFASHIONARTLIFESTYLE

UK £4.99  
US \$10.00  
AUS \$10.50  
CDN \$10.00  
DKK 75.00  
F €8.50  
D €10.50  
NL €8.50  
I €9.00  
J ¥1740  
SGPS 18.20  
E €8.50  
SEK 75.00  
CHF 16.00  
AED 45.00



LIMITED EDITION COVER  
BY BJARNE MELGAARD

# DECEMBER



## DESIGN

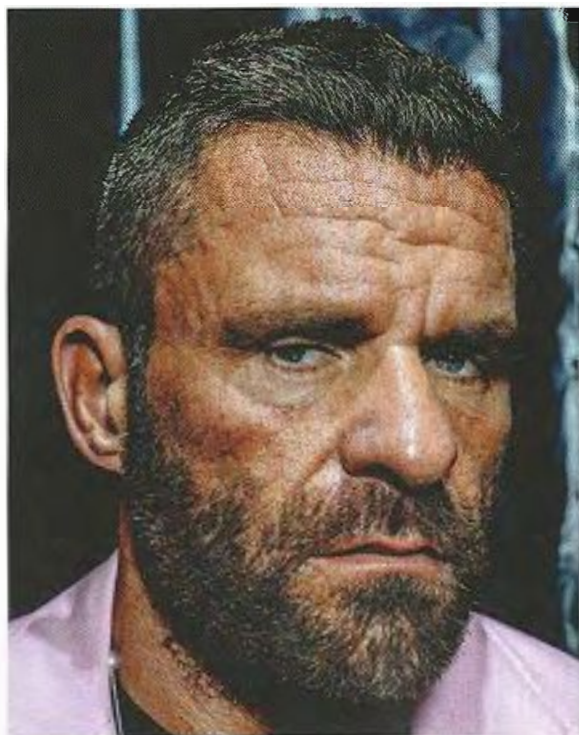
- 096 **Balancing act**  
A clock to watch, a calendar to make a date with and a perfect measure are just some of our latest shelf starters
- 089 **Kennel vision**  
Designers do the doghouse

## FASHION

- 110 **Watch out**  
From gold to bold, the new trends in timepieces are worth looking out for

## FOOD

- 174 **One more wafer-thin mint?**  
We push our after-dinner decadence over the edge
- 222 **Artist's palate**  
Michael Craig-Martin's omelette



## FRONT OF BOOK

- 057 **Newspaper**  
Drinks party crackers; wired-up design; a curvy new motor; feasting from Flanders fields, and more

## MEDIA

- 107 **Subscription offer**  
The perfect Christmas gift
- 166 **Private view**  
Wallpaper.com's interactive floor plans access all areas

## SPACE

- 184 **Rule breakers**  
We throw the book at good manners and release Etiquette 2.0
- 198 **Towering glory**  
Table accessories reach new heights

Left, Norwegian artist Bjarne Melgaard, see page 070

Above, Jakarta's architecture through the creative lens of artist Sam Falls, page 206

**STAND TO ATTENTION**

The stiffy competition over the years has included, clockwise from left: Miu Miu, Chloé, Loewe, YSL, Prada, Kenzo, Junya Watanabe, Berluti, Versace, Bottega Veneta, Gucci, Haider Ackermann, Calvin Klein, and Céline



**T**

here's nothing better than getting a nice big stiffy in the morning. The very feel of it between fingers and thumb is most reassuring. When I recently made this pronouncement to the office, it was met with quizzical looks of mild disgust, particularly from the younger members of staff.

You see, this digitally-weaned generation is clearly ignorant of the quaint old meaning of a stiffy: the rather old-fashioned, colloquial term to describe a weighty printed invitation card.

Usually traditional in its design and typography, a stiffy exudes import and implies the offering of something rather grand. An added function of its girth is the ability to stand proudly on your mantelpiece. And a display of a number of trophy-like stiffies communicates to any house guests that you are really very important.

Now, I count myself as being rather more fortunate than important as, thanks to my position at Wallpaper\*, I am the recipient of many a grand invitation. My assistant, Rosa Maria, reckons I get four or five stiffies a day. Quite an achievement!

So, I'll leave you to chew on that and, while you're at it, have a chomp on our big fat juicy Entertaining Issue.

*Tony Chambers, Editor-In-Chief*



**Newsstand cover**  
Photography: Laurence Ellis  
Fashion: Mathew Stevenson-Wright  
Interiors: Benjamin Kempton  
For full credits, see page 184



**Limited-edition cover**  
by Bjarne Melgaard  
Melgaard's cover features Pink Panther and Britt Ekland, see page 070 for our profile of the artist  
Limited-edition covers are available to subscribers, see Wallpaper.com

070 | ART

**PRETTY IN PINK**

The actor Steve McQueen is his brother's chameleon, wearing his own costume made suit by Diesel



A photograph of a person wearing a light pink, shiny suit, lying on their side on a tiger-print rug. The person's head is turned away from the camera, and their arms are tucked in front of them. The background is dark and indistinct.

# Bjarne free

*From homoeroticism to sadomasochism to HIV and Aids, there isn't a taboo subject that New York-based Norwegian artist Bjarne Melgaard isn't afraid to let his imagination loose on*

PHOTOGRAPHY: FRANCOIS DESCHENCEE WRITER: MARINA CASHDAN PRODUCER: MICHAEL REYNOLDS



**M**elgaard's work is often perceived as more confrontational than his intentions are. I don't really set out to provoke. Actually I think it's really dead boring to do that,' says Australian-born Norwegian artist Bjarne Melgaard. His work ranges from large-scale Dubuffer-inspired, scrawl-filled oil paintings and chaotic installations to self-published novels and short films; and deals with subjects like homoeroticism, race, addiction, sadomasochism, HIV and Aids. Such uncomfortable subject matter has generated a buzz around the artist, notably at his 2011 Venice Biennale presentation and a subsequent show he curated at New York's Maccarone gallery. 'This furious, scenery-chewing conflagration of the political, the sexual and the formal pushed the curatorial envelope in all directions,' said *The New York Times* art critic, Roberta Smith, who named it as her favourite show of 2011.

Melgaard, born to Norwegian parents in Australia in 1967, was raised between Australia and Norway. He studied painting at the Jan van Eyck Academie and the Rijksakademie in The Netherlands before dropping out. 'I quit and left for Australia. I was a beach bum. I started



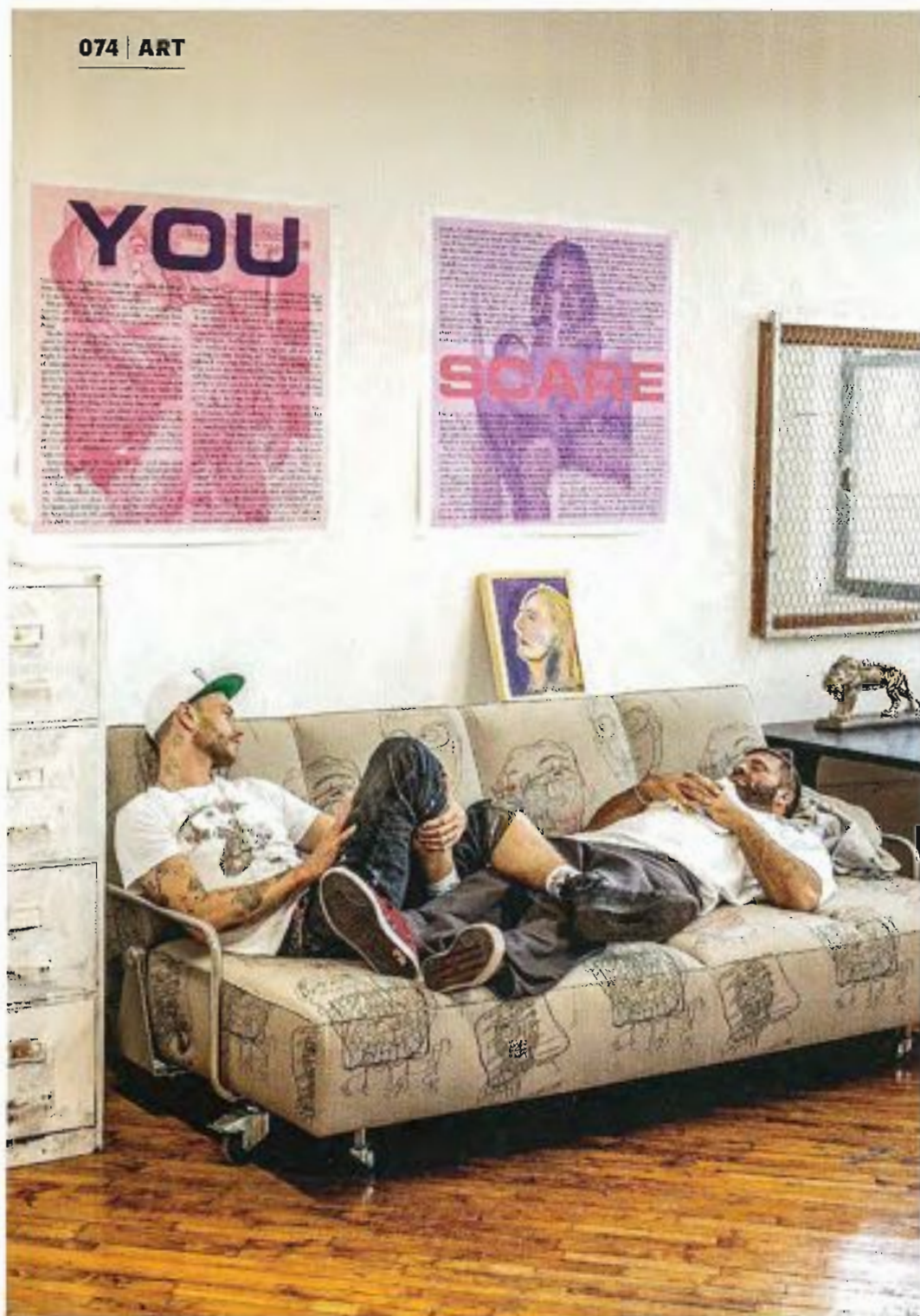
#### THE WRITING'S ON THE WALL

Pictured: two untitled oil paintings, shot in Melgaard's Brooklyn studio. Both epitomise his creative style and energy, described by *The New York Times* as a 'furious, scenery-chewing conflagration of the political, the sexual and the formal'

making work and one of my former professors asked me to put on a show in Copenhagen,' he says of his first show.

Melgaard primarily considers himself a painter, and feels his varying use of mediums extends from this. 'I don't think it's such a difference if I make a movie or I make an installation or a painting. I think it's still rooted around form and colour and composition,' he says. Melgaard is also a collaborator, with other artists, students, and creatives. For his current show at London's ICA, 'A House to Die In', he collaborated with Norwegian firm Snøhetta, exchanging architectural ideas and drawings that will become his own purpose-built home. The show features a 1:1 scale model of the construction, which will consist of three buildings (due for completion in 2015), as well as drawings, notes and various ephemera – from pill bottles and Diet Coke to a running tiger motif – cluttered on surrounding tables. The scene is like an architecture studio gone haywire. The only clean lines are in the model itself, an antithesis of the chaos around it. But this is Melgaard's point – what you see is not always the truth.

'What kind of artist role was I supposed to have?' he asked, after years >>



of falling in and out of love with the art world (and the art world falling in and out of love with him). Eventually he says he didn't care any more. 'Are you supposed to be this well-behaved, well-proportioned, well-received artist that people are supposed to place? For me it was important to really disfigure that and also to make it less obvious about what kind of roles I had in the art world.'

In the upper gallery at the ICA, Melgaard disfigures that notion even further, with a series of large-scale paintings and figurative sculptures that he made with a group of untrained artists who suffer from schizophrenia and other mental/emotional disabilities. Earlier this year, Melgaard worked with them in his Brooklyn studio, a refreshing detachment from the art world. 'I was very interested

#### ARTISTIC LICENCE

Above, artist Richard Munson and Melgaard on 'Bed Couch' by Friedrich Kiesler, upholstered by Backhausen, with fabric designed by Melgaard, for Wittmann. On the wall is two parts of Melgaard's *You Scare Me* triptych. Top right, the artist's work in progress. Right, Melgaard's limited-edition cover featuring the Pink Panther and Britt Ekland, available to subscribers, see [Wallpaper.com](http://Wallpaper.com)

★ Visit [Wallpaper.com](http://Wallpaper.com) to see a gallery of Melgaard's work



in the total non-professional attitude towards art,' he says. The Tic Tac-orange walls on which the paintings hang, the textile-hewn carpet (made by Melgaard, who has worked with Maharishi in London), and the Snohëtta-designed sculptural furniture is how Melgaard imagines the interior of his house will be.

Imagination is a big part of Melgaard's work, which he allows to run even wilder in his novels. His current show in New York's Luxembourg & Dayan gallery, is the presentation of his most recent (and first officially published) novel, *A New Novel*. The non-linear narrative follows the protagonist's infatuation with a doorman and includes characters like Savannah, a porn star, and three men in suits. The exhibition comprises over 90 dolls of different sizes – made from fabric, wire, papier mâché, foam – all interpretations of these characters through the minds (and hands) of collaborators including Jessica Scott, Gabe Bartalos and JoJo Baby. The dolls are installed as various vignettes where custom-made furniture and stacks of the novel serve as the stage. Designers Hernando Lazaro and Jack McCollough of Proenza Schouler collaborated on a capsule collection of clothing based on the characters of the novel; and Billy Cotton worked on the furniture and rug, using Proenza Schouler and Ossie Clark textiles. There's also an animated film and a series of tiger paintings and abstract small-scale oil paintings by Melgaard, who said he sees the show as furthering 'the existential feeling of pain or confusion'.

However, while his novels, films and installations revolve around these questionably real stories, Melgaard rarely directly reveals his own. 'I'm actually a very private person,' he confides.

'I'm more interested in telling a good story than a boring truth.' ★

'*A House To Die In*' is on show at the ICA until 18 November, [www.ica.org.uk](http://www.ica.org.uk). '*A New Novel*' is on show at Luxembourg & Dayan until 22 December, [luxembourgdayan.com](http://luxembourgdayan.com)