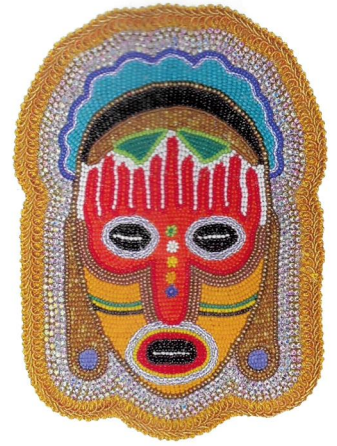


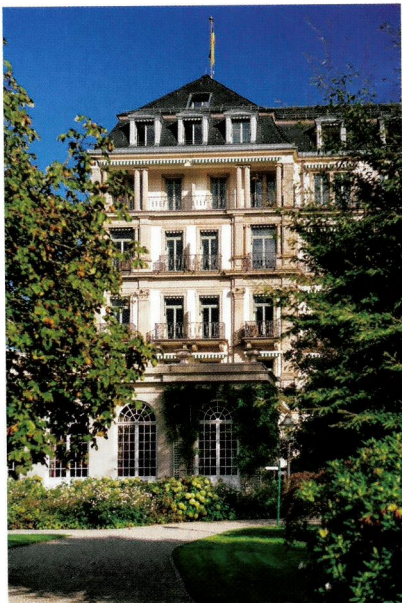
LETTER FROM THE EDITOR



Every summer when I visit our founder and editorial director, Lisa Fayne Cohen, at the East Hampton home she shares with her husband, James, we have the same glorious routine. As soon as I arrive, she pours us glasses of rosé and takes me on a tour of what's new. There's always something exciting to discover—it might be an artist she encountered on a trip to the South of France or a fabric she has become enamored with. Lisa presents each with the same infectious enthusiasm for living artfully. That's why it's so special that she's opened the doors to her home to unveil its latest design incarnation, completed with the help of Scott Sanders, as seen on our cover ("Fresh Perspective," page 130).



CLOCKWISE FROM TOP: Wo Alexander Calder and Louise Bour in the entry of James an Fayne Cohen's Hamptons I Ashanti Baako (One) (20; Demond Melancon. A terrace ir designed by Sarina Ogden. Marino at his namesake art foun with paintings by Carla Ac



FROM TOP: At the private community Windsor in Florida. Brenners Park-Hotel & Spa in Baden-Baden, Germany.

Another cultural haven in the Hamptons is the Peter Marino Art Foundation, which is celebrating its fifth anniversary. The design icon says of his Southampton institution, "Every day I put more heart and soul into it," and it absolutely shows. His most recent exhibition, of Carla Accardi alongside Betty Parsons, is a shining example of that, and he shares with us what draws him to the Italian abstract artist's work.

This travel-focused issue also includes the second annual edition of our Artful Escapes portfolio (page 107)—an abundance of new and newly reimagined destinations around the globe, each one worth checking out then checking in. I personally made the journey to Brenners Park-Hotel & Spa in Baden-Baden, Germany, and cannot rave enough about this recently refreshed grande dame dedicated to wellness. I left totally reinvigorated, with my "Brenners glow" lasting long after—exactly the kind of souvenir everyone wants.

There are so many inspiring stories packed into our pages, from a Parisian pied-à-terre by fashion executive turned interior designer Sarina Ogden to the vivid beaded creations of New Orleans artist Demond Melancon, which are on view at the Venice Biennale. Traveling there is at the top of my agenda this season, and I hope these stories prompt some new itineraries for you as well.



Jacqueline

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ARTISTS TO WATCH



Demond Melancon (right) in *Jah Defender* (2020), one of his Mardi Gras suits. BOTTOM: *Nanny of the Maroons* (2019)

Demond Melancon

Many great artists are said to have found their calling at an early age. Demond Melancon is proving to be one of them. As a member of a Mardi Gras Indian tribe in New Orleans, he learned how to bead the elaborate costumes worn as an element of the Black Masking tradition at only 13.

Part of a 150-year-old legacy, making the brightly colored suits is in equal measure culture and craft, sweat and skill—the beadwork taking thousands of hours of painstaking effort. During Mardi Gras, tribes challenge each other with song and dance but even more so with their stunning creations. “It’s called ‘Kill ‘em dead with needle and thread,’” he explains of the competitive aspect of costuming.

Melancon has pushed this craft into an art form, adding a painterly touch to the process he learned for sewing glass beads. “I use a lot of techniques I was taught, but now the thread is not the same, the needle is not the same,” he says. “The way I tighten the canvas or draw a piece is completely different.”

He has also broadened his sources of inspiration. “I look at the work of Caravaggio and Botticelli, and I try to put the same type of shading into my beadwork,” says Melancon, citing Kerry James Marshall and Barkley L. Hendricks as other influences.



Seven years ago, he made the leap from costume maker to contemporary artist when he began showing with Arthur Roger Gallery in New Orleans. Then, in February, international gallery Mariane Ibrahim announced his representation. Melancon’s body of work now extends beyond the Black Masking culture—his recent output encompasses the greater African diaspora with a series depicting Ashanti masks, portraits of New Orleans characters, and historical Black figures.

Honored by his tribe, the Young Seminole Hunters, as its Big Chief, Melancon has now been recognized on the art world’s largest stage: the Venice Biennale. This year’s exhibition, titled “In Minor

Keys,” features, among other works, his wildly intricate, tangerine suit *Amistad Takeover*, which renders the 1839 mutiny by African captives. “The narrative is everything,” he explains. “When I’m beading something, I’m trying to make that story come alive.”

Despite the global acclaim, Melancon prefers to stay humble, telling himself, “You can always be back pouring concrete and cooking lobsters”—a reminder of the odd jobs he once took on to support his art. One look at his otherworldly creations, however, and it’s hard to imagine that ever happening. marianeibrahim.com

—JACQUELINE TERREBONNE