

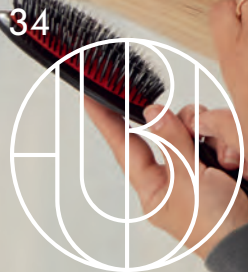
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Who we are: Residents.

with Julie Brown, Jack Davison, Virginie Despentes,
Roe Ethridge, Antoine Volodine,
Theo Sion, Harley Weir, Béatrice Dalle...



11 artists...

Are they any good? Are they far? Are those 11 artists now based in Los Angeles brave enough to become as involved that side of the world? We believe they are. And it can do no harm to soak up a little more light. And to live further West.

photography by Milan Zrnic, styling by Charlotte Collet

PHOTOGRAPHER'S ASSISTANT SERGIY BARCHUK. STYLIST'S ASSISTANTS MARJORIE CHANUT
AND LAETITIA LEPORCO. PRODUCTION BY ROSCO.

11

ARTIST

Peter Shire



Where are Peter Shire's objects heading to? A colour centre? As if driven by a centrifugal force that folds them into angles or vibrant skirting boards. It's the eclecticism of a temporary madness that has been going on for a while, as if the classical foundations of high-brow and low-brow art had changed the destination of those creations. Peter Shire always feels inspired by the brilliance of his neighbourhood, namely Echo Park and its Latino vibe... Certain objects hover between industrialization, since they are mass manufactured - his mugs sell like hotcakes - and the artefacts of a mind guided by the hand of a craftsman. His studio begins like a garage and ends like a long museum storage space. To the point where you're almost dying to get out. You could compare Peter Shire's career to David Hockney's, notwithstanding a taste for swimming

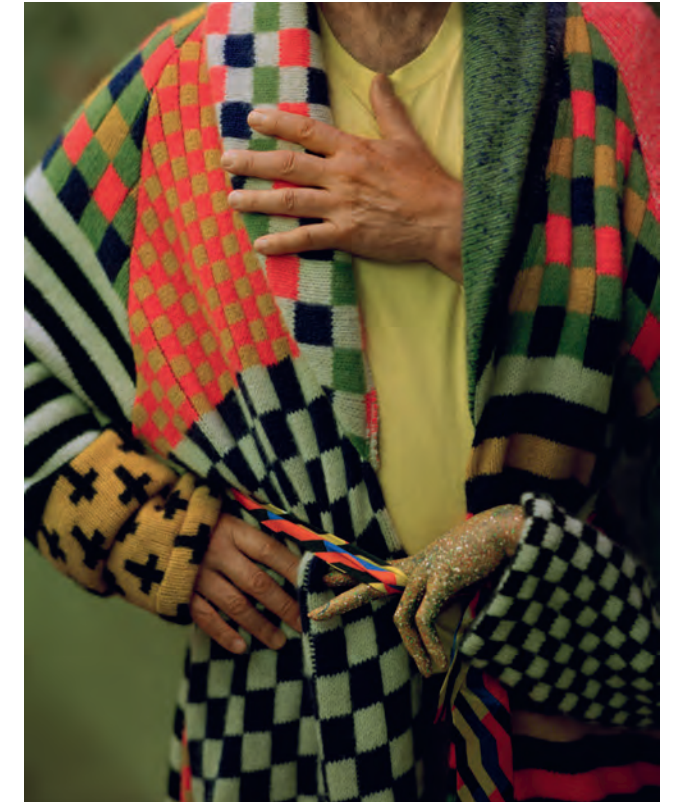
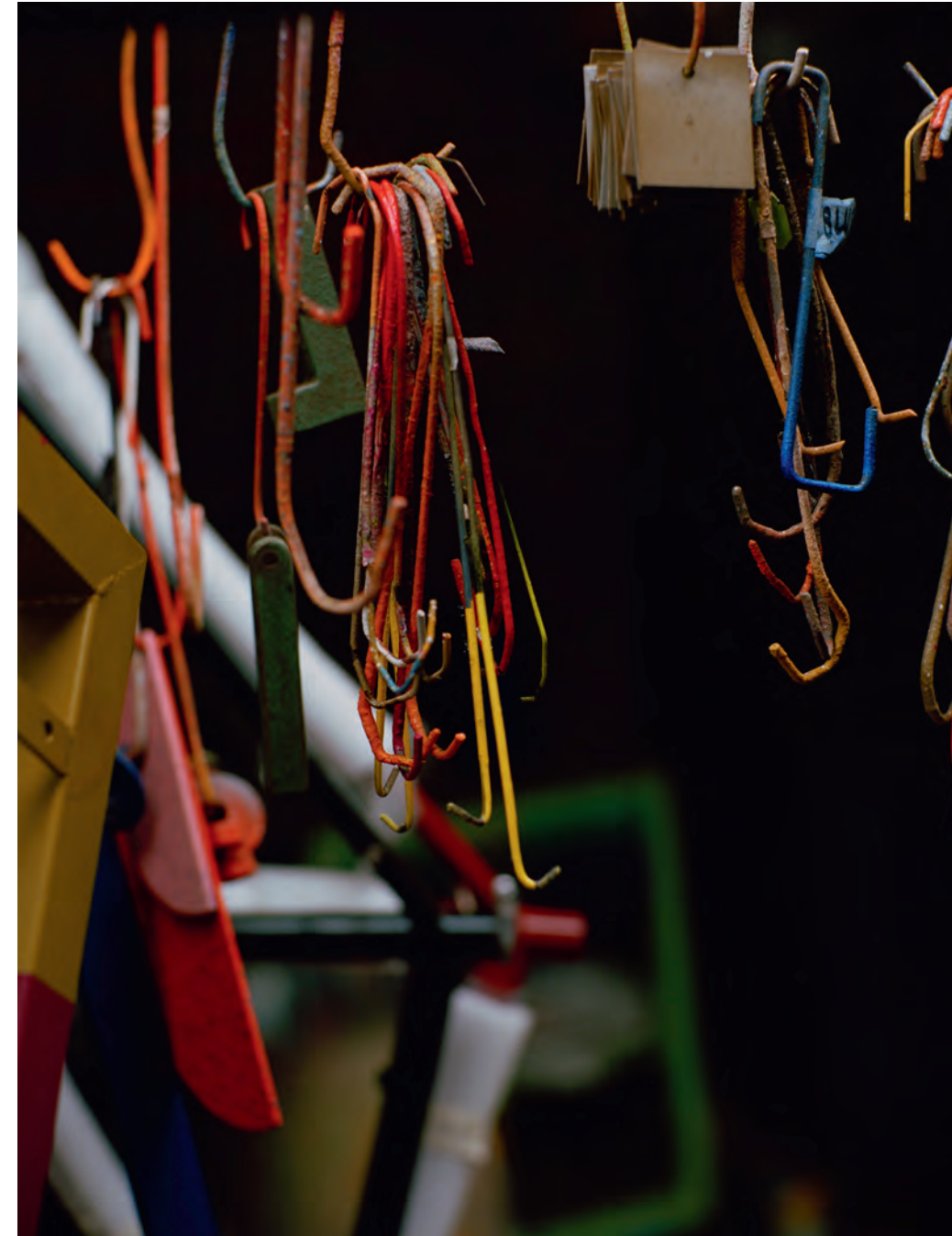


pools that got to someone's head, but his path took him the opposite way, from the USA to Europe. In the racket of his small architectural objects, Peter Shire's small Pisa towers don't collapse. The man can't be pigeonholed, isn't part of the great family of contemporary art, which he steers clear of. Peter Shire carries on, marches on and doesn't challenge the course of things. His creations complement one another and interact, like the books of Borges' great library. There is a frenzied repetition in Shire's work, teapots pile up as if one has given birth to the next. Should it be viewed as the digest of today's neuroses? Teapots are the perfect opportunity for a rehab of domestic life, to overcome the previous day's binge drinking. Frenzy and respite. Then, there is the notion of pastiche, of pantomime. All of Shire's creations are almost clownish, showcasing the surface, teasing our good taste while leaving the original and precious material that is clay unchallenged. They are pimped with garish colours. The ceramics boast mischievous references to design institutions: they interact with the De Stijl era, the Bauhaus and the more recent Memphis movement. According to Shire, the material can broach anything, move closer and closer:



Vintage sweater, pants and shoes model's own.

the iconic and kitsch shapes of the cookies in Fortune Teapot (1974) or the very erotic Stacked Peaches Teapot and Fruit Basket (2005). Based on this assemblage that exudes raw matter, made-up and disguised, Shire's creations have crashed the field of design as much as contemporary art, always with a coloured, absurd, redeeming vibration.



Jacquard robe by The Elder Statesman and T-shirt model's own.