

THINGS EDITORS LIKE

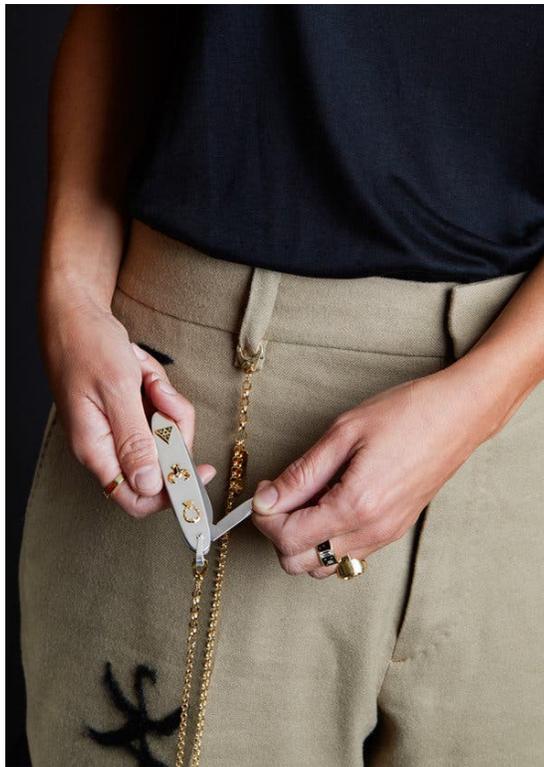
## T Suggests: Detroit's Hall of Mirrors, the Freedom of Bare Feet and More

A roundup of things our editors — and a few contributors — are excited about in a given week.

Oct. 5, 2018



*A sterling silver lighter from Foundrae's new Vertu collection. Credit...Marsha Owett*



*A pen knife from the collection. Credit...Marsha Owett*

### Utility Players Today, Heirlooms Tomorrow

When [Beth Bugdaycay](#) left her job as the C.E.O. of the ready-to-wear label Rebecca Taylor four years ago, she did so partly in order to collaborate with her husband, the real estate developer Murat Bugdaycay. In 2015, the couple launched [Foundrae](#), a New York-based jewelry company whose eclectic, mystical pendants, chains and charms are adorned with silver and diamond-accented glyphs — including stars, arrows and pyramids — that Beth culls from across history and cultures. Her hope, she says, is that her pieces will ripen into “modern heirlooms.” Fittingly, the latest collection from Foundrae, a range of practical objects — lighters, matchbooks, pen knives and an incense holder — is based on the designer’s actual family heirlooms.

The inspiration for the Vertu collection came from a visit to Beth’s parents’ home in Charlotte, North Carolina. “My mom always leaves small remembrances on my bureau for me to rediscover when I come visit,” she explains. “This time she put out my grandfather’s flip lighter. When I placed my jewelry on the bureau, it rested on top of it.” This juxtaposition ignited a desire to recreate a version of the lighter for her husband, followed by an entire line of functional objects. The collection’s lighters are sourced from Zippo — the same company that has manufactured lighters like her grandfather’s since 1934 — and then encased in 18-karat gold and sterling silver tricked out with stars and bas-relief animals. Meanwhile, the penknife and matchbox casings, decorated with gold, enamel and diamond arrows and crowns, come from an English silversmith shop that has been in operation since the 1800s. Available at [foundrae.com](http://foundrae.com), *MadLords in Paris and Maxfield in Los Angeles*. — BLAIR CANNON

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Video

### 1:00 Doug Aitken’s “Mirage Detroit”

An exclusive video that Doug Aitken created for T of Mirage Detroit. His new installation in the former State Savings Bank was produced with the Detroit gallery Library Street Collective. CreditCredit...Doug Aitken Workshop; Courtesy of the Artist

### A Hall of Mirrors for Motor City

The Los Angeles-based artist Doug Aitken is known for creating immersive artworks in unexpected locations: For his 2007 installation, “Sleepwalkers,” he made a film starring Tilda Swinton and Donald Sutherland and projected it onto the facades of the Museum of Modern Art and neighboring buildings. In 2013, his monthlong roving exhibition, “Station to Station,” moved from New York to San Francisco on a transcontinental train.

For his newest project, “Mirage Detroit,” produced with the Detroit gallery Library Street Collective, Aitken has transformed the former State Savings Bank in downtown Detroit into a kaleidoscopic hall of mirrors. The grand Beaux-Arts building, designed in 1900 by the architecture firm McKim, Mead & White, has been unoccupied for decades; it was slated for demolition until the real estate developer Bedrock purchased it in 2014. Aitken was interested in the idea of working in the center of the city, “in a building that people had walked by thousands of times but never been inside.” Located inside the bank’s cavernous interior, Aitken’s installation hinges on a replica of a typical one-story suburban home covered entirely in mirrored panels that dramatically reflect the ornate architectural surroundings. The effect, Aitken says, is like “an avalanche of history cascading through the space.” Aitken has also covered the building’s original marble floor in a layer of earth and rocks and darkened the windows, collaborating with the lighting designer Andi Watson — best known for his work with the band Radiohead — on what they describe as a “choreographed” light show. “I wanted the light to continuously change,” says Aitken. “The work moves from darkness to illumination, slowly pulsing through different parts of the architecture.” The installation will also serve as the backdrop for a program of performances, talks and events in partnership with local institutions, bringing a dormant building back to life. *Opens Oct. 10, 151 West Fort St., Detroit, [dougaitkenmiragedetroit.com](http://dougaitkenmiragedetroit.com)* — RACHEL WETZLER

## Bare Feet, the New Status Symbol

Spend enough time strolling the idyllic fields of Instagram, and you might notice a change in dress code: More and more of the sylphlike figures that stage our fashion fantasies are stepping into the feed unshod, bare feet having joined the ranks of ferns and ceramics for their ability to lend a semblance of jolie-laide authenticity to our painfully staged dreamscapes. Up and down the Los Angeles designer [Jesse Kamm](#)'s account await trios of women wearing wide-legged sailor pants and no shoes. The New York label [Apiece Apart](#) presents a lone soul wearing an all-white outfit in an all-white kitchen, her naked foot gloriously flexed against the hardwood floor. And [Ace and Jig](#) strikes a back-to-the-land pose, with a brunette in a checked dress balancing on the base of a massive gnarled tree, her head cast down in a private-looking gesture as she examines not the natural beauty exploding around her, but, rather, her own bare feet.

While hands inspire poetry and exorbitant jewelry purchases, the podiatric landscape tends to be rife with cracks and calluses. Those wishing to improve their soles might consider Susanne Kaufmann's (often sold out) [cooling foot cream](#), or a new class at the Manhattan recovery gym [Stretch\\*d](#) that incorporates an anti-aging foot massage with a high-vibration myofascial release device called the Hypervolt. Though, ultimately, a naked foot's beauty lies in its powers of messaging. Once a mainstay of religious iconography that symbolized purity and humility, bare feet today are suggestive of another preserve of innocence — the blissful realm of childhood. Considering that we live in a time when the natural world is under unfathomable threat — beneath an administration bent on lifting environmental protections while wildfires blaze and species hastily migrate into extinction — it makes perfect sense that we share an impulse to retreat to a moment when we ran wild and free, before we knew enough to experience despair at its fullest. For anyone old enough to be reading this, bare all you want. But make no mistake: We're already deep in the muck. — LAUREN MECHLING



From left: Anni Albers at her loom, 1937; a Paul Smith cashmere intarsia knit sweater inspired by a 1925 Albers wall hanging. Credit...Left: Helen M. Post. Courtesy of The Josef and Anni Albers Foundation.

## Paul Smith's Ode to a Modernist Master

The graphic beauty of Anni Albers's work was born of rebellion. "Anni got away from symmetry very quickly," Nicholas Fox Weber, the executive director of the [Josef and Anni Albers Foundation](#), says of the pioneering German textile artist who was initially pushed into weaving at the male-dominated Bauhaus school. Albers, whose heart had been set on working with glass, soon fell in love with the loom and radically transformed the medium. "She used to talk about the need for irregularity, in order for rhythm to occur," Weber says. Her colorful and appealingly gridded pieces, in materials such as silk, horsehair, wool and bouclé, are on view at the Tate Modern in the U.K.'s first major exhibition of her work. Her pieces also happen to be the source of inspiration for a new capsule collection by the British designer Paul Smith. Based on a single untitled 1925 wall hanging in shades including pink, gray and burgundy, the pieces in Smith's line include a geometric striped Scottish cashmere sweater for women and men as well as a lamb's-wool blanket and scarf in distinctive reversible designs. Smith has long been an admirer of the Alberses — his fall 2015 runway featured looks in muted colors that nodded to the Modernist couple's travels to Mexico. With contrasting tones in intarsia knit, Smith's new line is true to Anni's mesmerizing compositions. Above all, Weber says, in a statement that speaks as much to 1925 as it does to now: "Abstraction was a visual resting place for Anni, a way to escape the realities of life. She saw it as a source of joy." Available at Paul Smith stores and online at [paulsmith.com](http://paulsmith.com); "[Anni Albers](#)" is on view at the Tate Modern in London through Jan. 27, 2019. — REBECCA BENGAL



Two recent untitled paintings by Mamma Andersson. Credit...© Mamma Andersson. Courtesy of Galleri Magnus Karlsson, Stephen Friedman Gallery and David Zwirner

## An Artist's Photos, in Portrait Mode

If Proust put memories into words, the Swedish painter Mamma Andersson harnesses them with brush strokes. For over three decades, the 56-year-old has been creating

paintings inspired by everything from newspaper clippings to Nordic folklore to photographs discovered in attics. Her works are often melancholic, and their subjects typically appear in hazy tones and fluid outlines that summon half-remembered moments. These dreamlike paintings combine cues from different photographs into single compositions, juxtaposing intimate and remote bits of the past within imagined scenarios.

For her newest solo show, “Memory Banks” — part of the FotoFocus Biennial in Cincinnati — Andersson opens up her process and shares pieces from her photography archive. The exhibition displays her snapshots alongside related works, with the intention to illuminate how she forges the path from picture to paintings. “The hardest part is the preparation, trying to find the right track before I can seriously start a painting,” the artist explained over email from her Stockholm studio. “During this undefined and troubled time,” she continued, referring to the period before she is certain of her next subject, “I start to look through my own books and picture clippings, and visit various antiquarians.” Among the pieces on display are a black-and-white photograph of a piano in an abandoned house, presented alongside “Saturday,” Andersson’s painting of the scene, rendered in her singularly subdued yet expressive color palette. *Through Feb. 10 at the Contemporary Arts Center, 44 East Sixth St., Cincinnati, [contemporaryartscenter.org](http://contemporaryartscenter.org) — OSMAN CAN YEREBAKAN*



Skragge’s paternal grandfather, who is 94 years old, and a paperweight made in his image. Credit...Courtesy of All Blues

### **Jewelry That Exudes Swedish Cool — and Immortality**

For the designers Jacob Skragge and Fredrik Nathorst, jewelry has always been personal. The duo, who together run the Stockholm-based jewelry brand All Blues, met

at high school. Three years later, in 2010, they started their atelier after being unable to find any jewelry that they themselves wanted to wear. Since then, their collections — a tight curation of 20 pieces per season, which includes men’s and women’s jewelry as well as unisex rings — have been inspired by everything from Skragge’s grandmother’s necklaces to the coastal rock formations near his summer house on Gotland.

This month, the brand debuts its most personal venture to date. Launching today at the Swedish department store NK Stockholm (where it will be until Oct. 7) before traveling to the London boutique Alex Eagle from Oct. 18 to 22, the conceptual project, titled Copy, invites customers to immortalize beloved people, possessions or playthings by rendering them as sterling silver paperweights or pendants. Each keepsake is made with the help of a 3D-scanning machine that digitally scales down a chosen person or object. “We’re putting design in the hands of the customer,” says Skragge.

Sample pieces, produced for the project’s campaign, include miniature silver versions of Nathorst’s childhood soccer ball and Skragge’s grandparents. “We prototyped pieces that mean something to us; it was the only way to make the project true,” says Skragge. The brand worked with the Danish architect Filip Mesko to create a traveling in-store installation — a nearly 10-foot-wide steel booth with a sci-fi feel — inside which the scanning takes approximately two minutes. The finished pieces, handcrafted by a third-generation goldsmith located just outside Stockholm, take four weeks to create. “We’re connecting new digital techniques with old jewelry craft,” says Skragge. “Copy allows our customers to create something that really means something to them.” [allblues.se](http://allblues.se) — GRACE COOK