

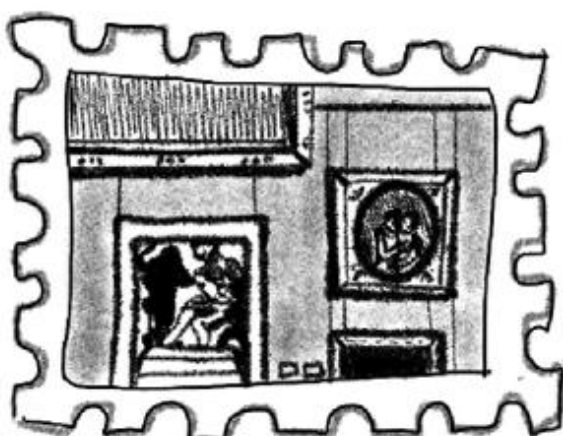


DÉPAYSANTS

SPRING 2022 | ISSUE 4

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ABOUT

This issue of DÉPAYSANTS Magazine was created in Adobe Indesign 2022 by Creative Director Sarah Cronin accompanied by the 2021-2022 Magazine Team:

Giulia Valentina Giuliani (Editor-In-Chief)
Ana Andrade (Graphics Editor)
Grace Gerstner (Content Editor)
Chandler Gillyard (Art Director)

COVERS

Front cover image courtesy of artist: Eloïse Labarbe Lafon, SEE MORE ON PAGE 24

Back cover image courtesy of artist: Celia Goodman, SEE MORE ON PAGE 49

LOGO

Logo created in Adobe Illustrator 2019. Black and white transparent typeface with custom modifications based on Helvetica Now Display Extra Black.

TYPEFACES

HEADLINES + SUBHEADERS
Helvetica Now Display Black

BODY COPY
Helvetica Now Display Regular

CAPTIONS
Helvetica Now Text Extra Light

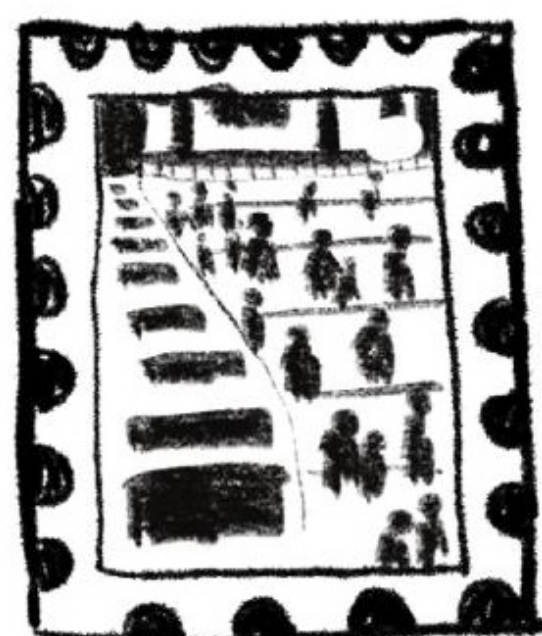
COLOPHONE
Helvetica Now Text Regular

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EDITOR'S LETTER

In the past year, DÉPAYSANTS has grown beyond all my hopes. Last January, Antonio Martinez, founder of the magazine, appointed me as Editor-in-Chief, and I did not know that I would find working on this publication so rewarding. My goal has always been to work with the most passionate students, and my hardworking editorial team did not disappoint in their first year with DÉPAYSANTS. In every way possible, DÉPAYSANTS has expanded since its creation in 2018. Our website, thanks to online director Celia Goodman and online content editor Zara Abubakar, has been more active than ever; they have worked tirelessly with student writers, editing and pitching ideas for articles. Our communications team, with Rona Phi as the head of social media, Chandler Gillyard as the art director, and Annalisa Cabral, communications manager, the magazine has reached more students and rising Parisian artists than ever. All of them work to facilitate all communication with contributing writers and artists for the DÉPAYSANTS online platforms. And finally, the magazine team, led by Sarah Cronin, who brought her own fresh and unique style to the design and layout for our online issue and teaser, has produced one of the best issues yet. With creative and artistic help from graphics editor Ana Andrade and content editor Grace Gerstner, the magazine team created the second-ever winter teaser and found innovative ways to incorporate more artists, styles, and content into this issue.

The conception of Issue 4 began much like issues in the past, to curate and give a platform to up-and-coming artists in Paris. We always put the artists and their work first, committed to our goal of becoming a point of intersection for all forms of visual arts and continuing to be a space without discrimination. This semester we had the most innovative submissions I have ever seen, from fantastic photography and digital work to unbelievable acrylic paintings and amazing graphic design. Throughout the year, DÉPAYSANTS consistently publishes talented artists on our website and social media, and I hope while looking through this issue you see a wide range of the diverse talent in Paris. In this issue, you will also find two articles by AUP students that will help you learn more about the art world and the many ways creative people can express themselves. The Dépaysants team had the greatest pleasure in creating our fourth issue, and we hope you enjoy seeing the amazing works by these artists.

In my last semester as Editor-in-Chief, I couldn't be more happy to have worked with the fantastic 2021/22 editorial team, and I am even more excited to see how they will continue to build on the legacy of DÉPAYSANTS. I'd like to thank the team for their commitment, Professor Herve Vanel for his guidance, and every artist featured for their trust and participation.

GIULIA VALENTINA GIULIANI
EDITOR-IN-CHIEF OF DÉPAYSANTS



Giulia is an art history major and history minor, completing her last semester at AUP. Originally from Miami, Florida, she has lived in Paris for 4 years and plans to complete a master's at UCL. As Editor-in-Chief, she ensures that all content published on all DÉPAYSANTS platforms meets the highest possible standard and has the final say on all things uploaded. By handling finances, facilitating all communication, and attending meetings with university administration, Giulia ensures that the logistics of the publication run smoothly. She advises the team on necessary editorial decisions and holds regular meetings to provide support and ensure that members meet deadlines. Her top priority is to always decide in the best interest of the development, management, and future of DÉPAYSANTS.

Instagram: @_mariposaa_traicionera

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THE DÉPAYSANTS TEAM



CELIA GOODMAN

Celia Goodman is an Art History student in her last semester at AUP. Having lived in Paris for four years, she is originally from New York City. As the Online Director of Dépaysants for 2021-2022, Celia curates the website's content, including managing contributing writers and artists as well as producing articles and monthly to-do lists.

*Instagram:
@queenofkorona*



SARAH CRONIN

Sarah (Figgy) Cronin is a sophomore at AUP, from Omaha, Nebraska, majoring in Journalism and minoring in Computer Science. In her role as Creative Director, she produces the yearly magazine as well as content for the website and social media.

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ZARA ABUBAKAR

Zara Abubakar is a Junior at AUP, majoring in Film Studies. As Online Content Editor of DÉPAYSANTS, she works closely with the Online Director, Celia, to scout for contributors as well as developing ideas for online content.



GRACE GERSTNER

Grace Gerstner is a first year journalism major at AUP from New York City. As content editor of Dépaysants, Grace works with writers on editing pieces for the issues in the winter and spring.

*Instagram:
@gracegerstner*

THE DÉPAYSANTS TEAM



ANA ANDRADE

Ana is an undecided major, freshmen abroad student from Orange County California. She is the Graphics Editor for Dépaysants and creates content for the issue and website.

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RONA PHI

Coming from the Philippines, Rona acts as the magazine's Head of Social Media. She searches for young artists in Paris to promote and conceptualizes different story highlights — she handles all activities on our official social media. She is currently a sophomore studying International Business Administration and Environmental Science.

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@ronaphi*



ANNALISA CABRAL

Global Communications, First year, originally from California, manages communication between Artists/Contributors and the DÉPAYSANTS team, publish announcements on relevant updates/deadlines.

*Instagram:
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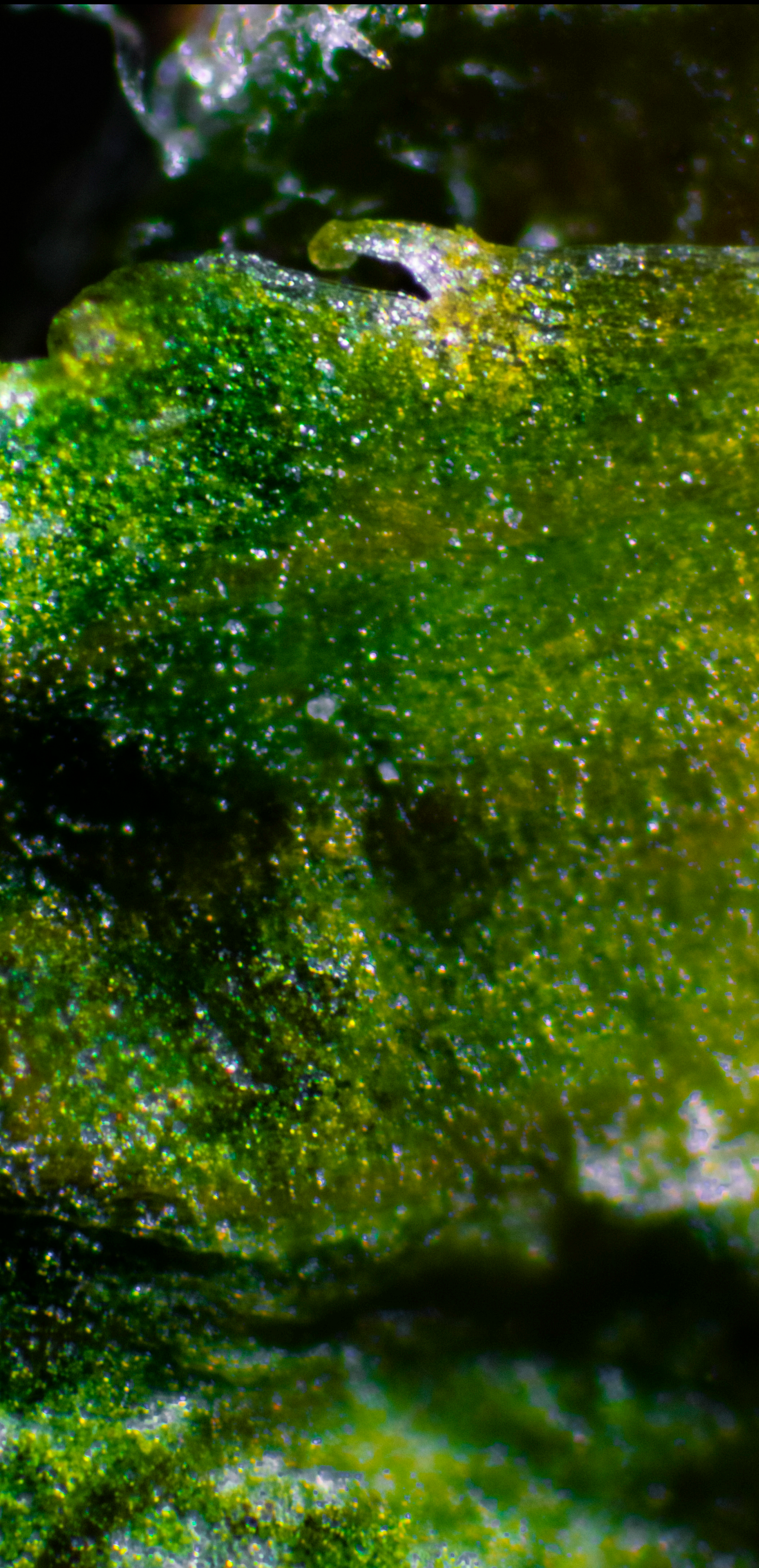


CHANDLER GILLYARD

Chandler Sumpter Gillyard is a third year Art History major at AUP who calls Los Angeles home. As the Art Director for Dépaysants, Chandler works in outreach to potential artists for spotlights and the annual issue.

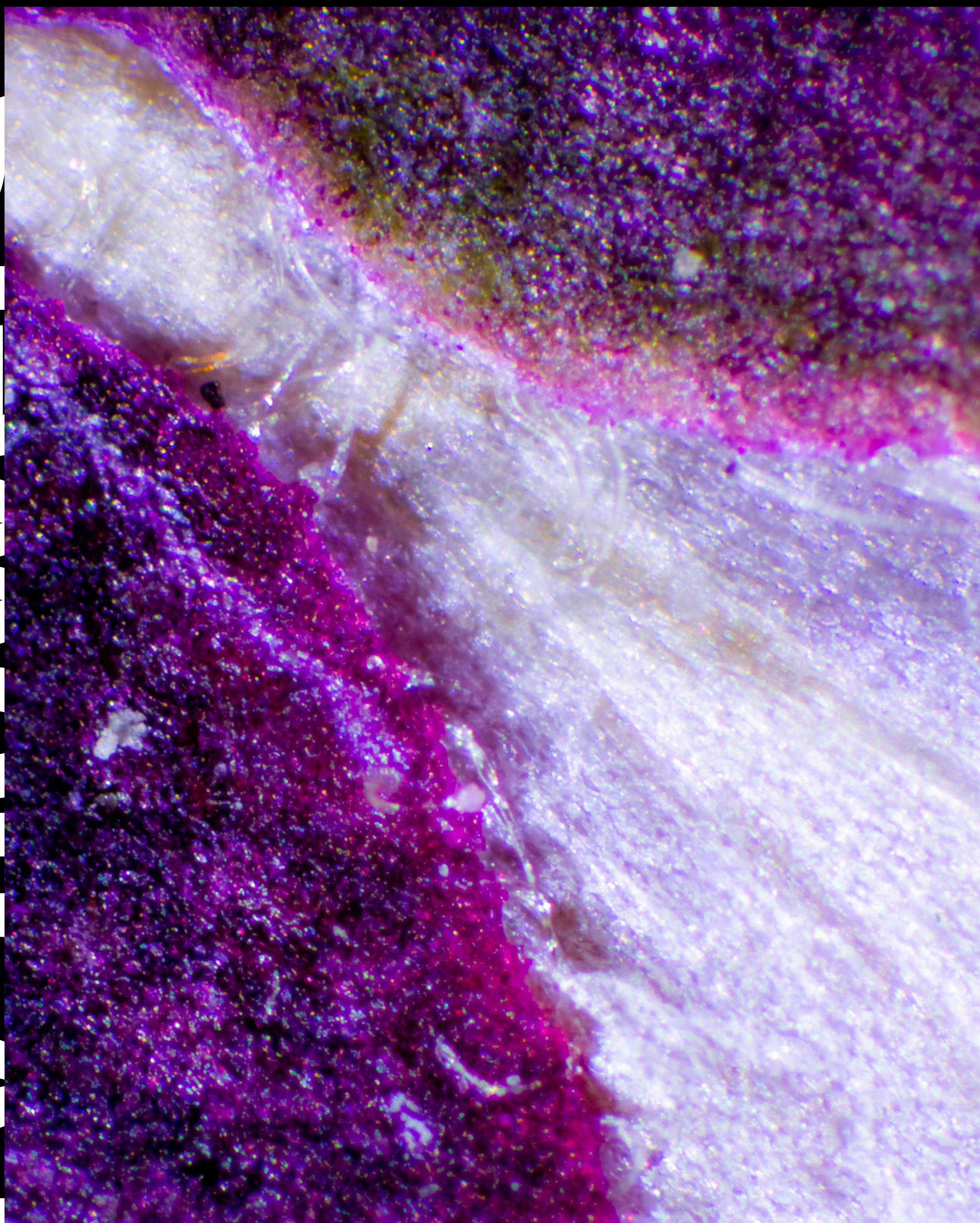
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SARAH GLAWAN

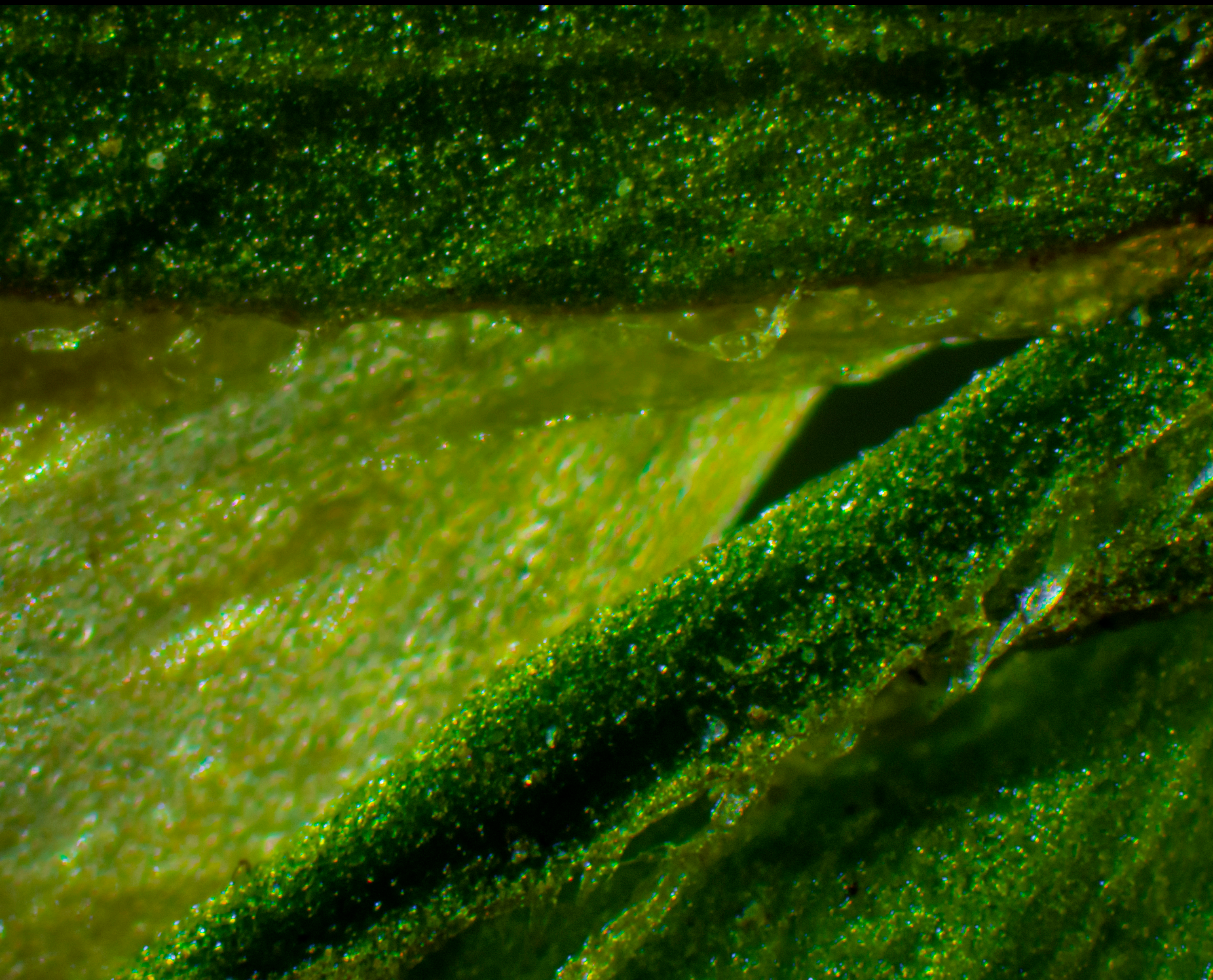


microscopy, 2022

draw flowers



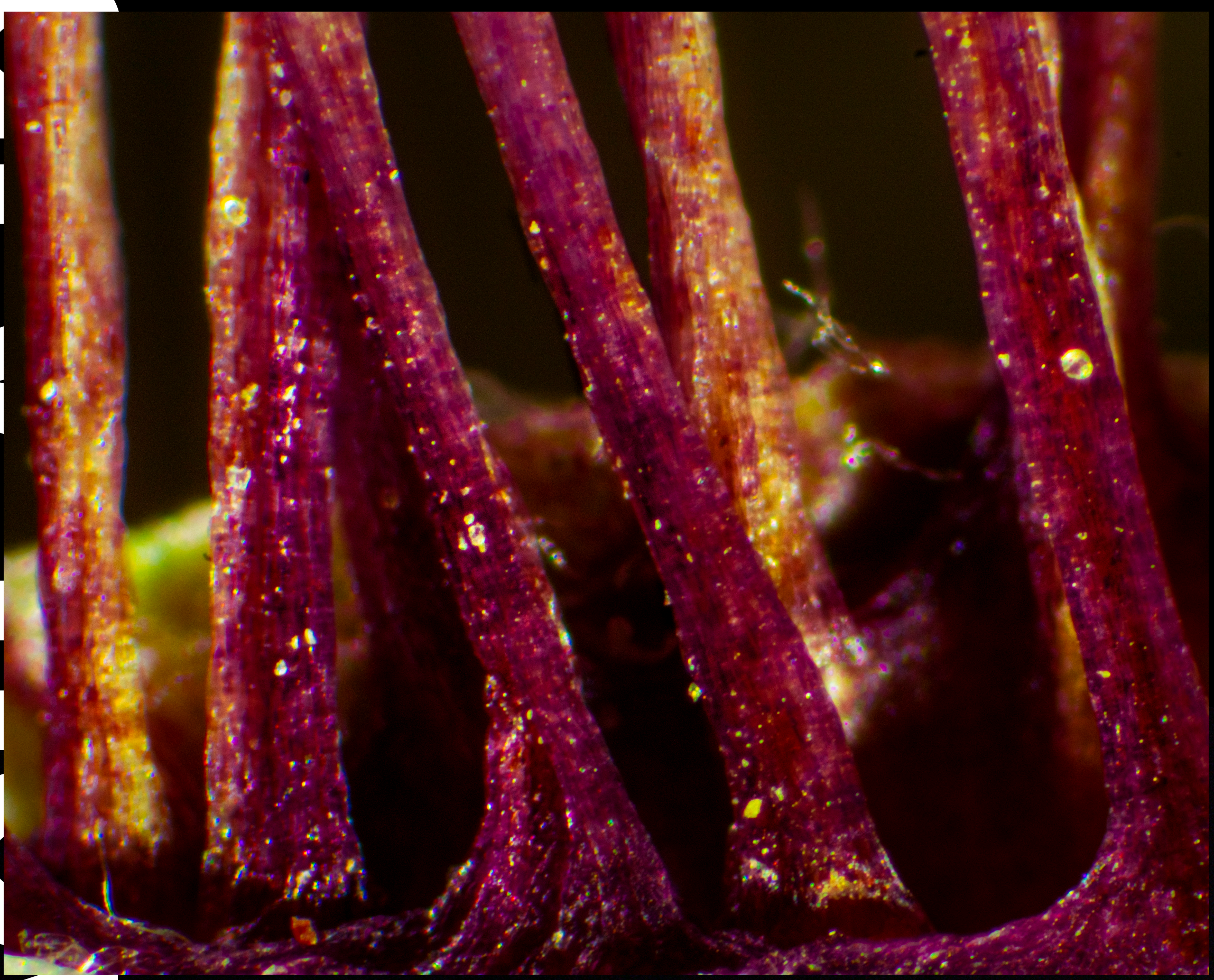
microscopy, 2022



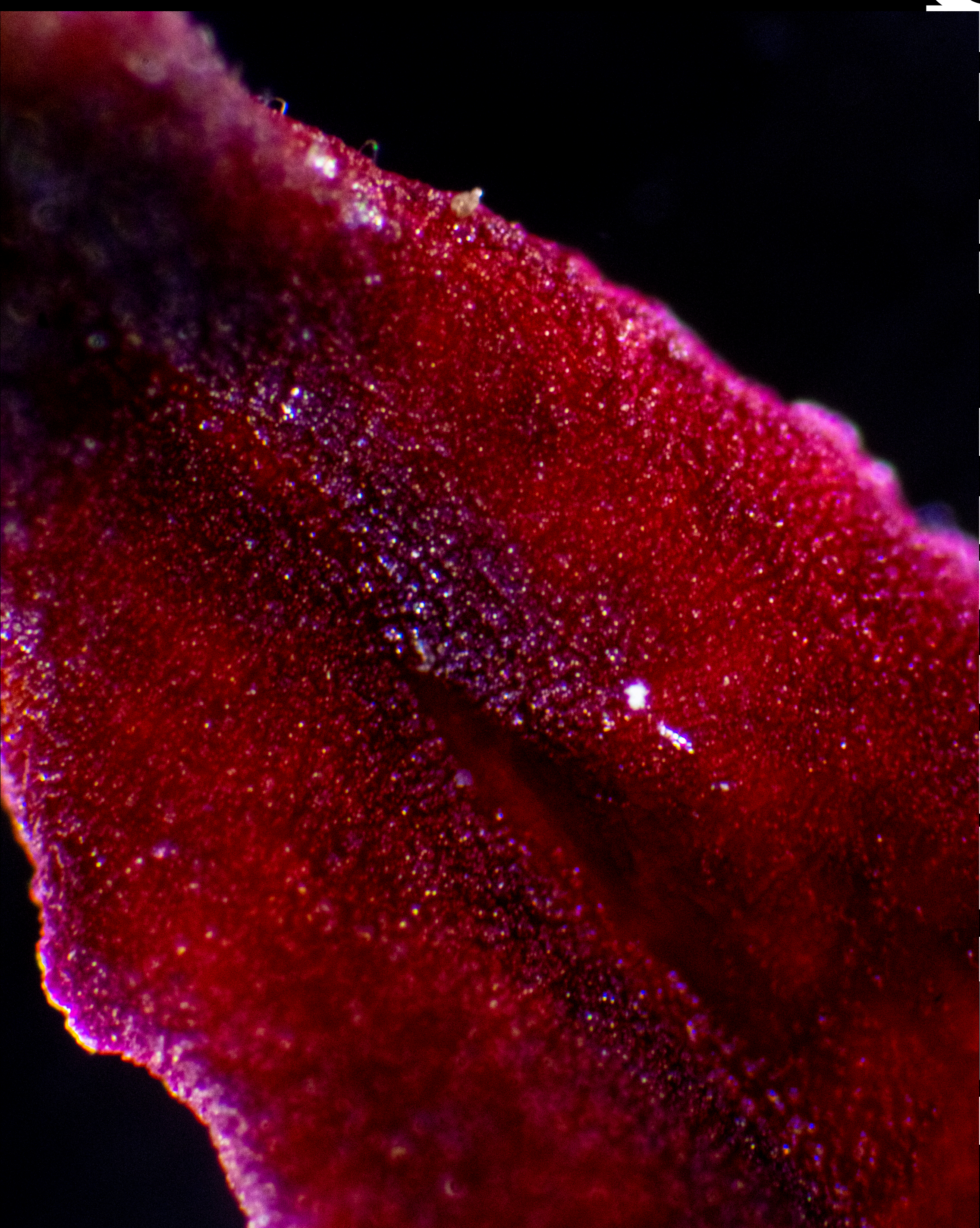
microscopy, 2022

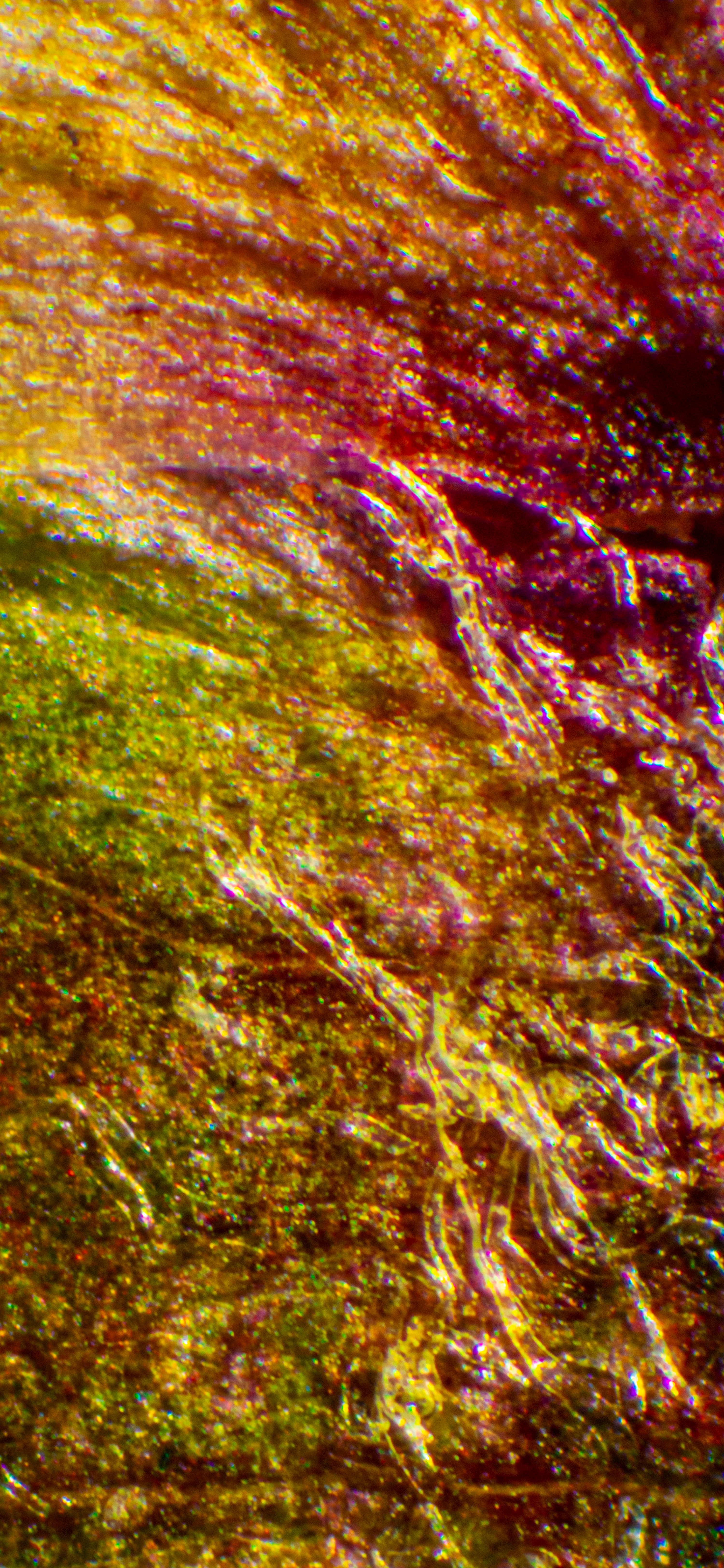
dry flower

cutting flowers



Qirry Flowers







"Charlie and Foot", 2021



“Bois de Vincennes”, 2021



"Sophia in Di Petsa", 2021

hommage à l'hommage au carré, acrylique sur toile, 2022



IRIS VAN HERPEN: Beyond Fashion

CAIT BROWN

To the average person, clothing is seen as a necessity; it is not something that most people decide to dedicate a significant amount of time or money to. Often only changing their wardrobe due to changes in the environment (casual clothes/workwear), new trends, or simply outgrowing their pieces. However, for a much smaller community, fashion is seen as not only a way of self-expression but a medium of art. Combining visual art and performance is what inspires Van Herpen's unique and fashion-forward ideas.

Dutch fashion designer Iris Van Herpen works to mesh art and fashion. She wants to close the divide between the two and create new looks. She is known for her techniques that combine technology and the science of nature with traditional haute couture. The fusion of contemporary designs and the finest materials create her avant-garde products of fancy, which are so unique to the brand. Techniques used to create these pieces include laser cutting, digital fabrication, and 3D printing with materials such as silicone, metal lace, glass, and iron filings. Van Herpen explains that by combining these materials with these techniques, she hopes to create optical illusions designed to exaggerate the body's natural movement. In her own words: "Fashion is an instrument for change, to shift us emotionally. Through biomimicry, I look at the forces behind the forms in nature. These patterns and natural cycles are my guides to exploring new forms of femininity for a more conscious and sustainable fashion for the future."

Each garment designed by Iris Van Herpen is influenced by four main pillars which uphold the brand: nature, art, architecture, and dance. Combining these four elements creates a distinctive and truly unique look to each piece, allowing a sense of individuality in Haute fashion, a characteristic that is arguably declin-



Graphic courtesy of Ana Andrade

ing amongst the top brands—taking inspiration from the natural world, from sound waves to brain neurons, synesthesia, flight, and even fungi. These pieces are truly distinctive in the world of luxury fashion.

Van Herpen's background in ballet makes her hyper-aware that movements and shapes can tell a story and mold one's perception of femininity and freedom. Using this knowledge of training and its associations, she decided to apply this to fashion, creating the unique pieces we see in her collections today. Studying dance keeps you more connected with your body's natural movements, which she uses in her designs, as well as her dedication to telling a story of femininity but also redefining what that word truly means. Van Herpen is also dedicated to keeping sustainability at the forefront of her designs. Sustainability has almost become a trend in the fashion industry today. While certain brands love placing the word "sustainable" onto their pieces while continuing to produce items on a mass scale, which leads to even more fast fashion waste, Iris Van Herpen shows

us what sustainability in fashion should look like. In her SS 2021 collection: 'Roots of Rebirth,' Van Herpen created gowns that mimicked the ocean's movement. To make these gowns, the designer partnered with the environmental organization 'Parley for the Oceans,' who pulled plastics from the different shores, which Van Herpen then used as materials to create the specific gowns in this collection. This collection put a new face to fashion, allowing a distinct break on the runway from the stunning blazers and boots to the unknown and exciting,

By constantly pushing the boundaries of Fashion, Van Herpen is often in problem-solving situations. Creating a dress to skydive is one of the few. As seen here, Van Herpen decided to launch her AW 2021/2022 collection: 'Earthrise,' with a video of a skydive done in one of her gowns. Creating a sensible enough gown to make the constant movements mimicking femininity and freedom, which are her main goals, while also being durable enough to withstand velocities of around 120mph, seems almost impossible; however, Iris Van Herpen found a way. Through months of trial and error, using a wind tunnel to test the durability of her gown, she had created a piece strong enough to withstand the force of the winds while remaining unashamedly feminine. Van Herpen, in an interview with Vogue Runway, explained her reasoning for the skydive: "Looking at the earth from outer space, you see a borderless place without hierarchies, and you can see that it is one living organism."

“Looking at the earth from outer space, you see a borderless place without hierarchies, and you can see that it is one living organism.”

IRIS VAN HERPEN

Van Herpen's exploration of the micro and macro, the environment, femininity, and freedom; show how fashion can be so much more than the latest season or the new trends on social media; they are meaningful, innovative, and can change our outlook on what 'fashion' could, and should be. Fashion should be pushed past ready-to-wear and runway. There should be no rules for what design looks like.

The fashion house is based in Amsterdam, The Netherlands, where new and innovative techniques and methods are constantly being created; not only to produce never before seen garments but also to imagine different ways in which fashion can become sustainable, laying foundations (and expectations) for other companies to do the same. The house is a trailblazer at the moment. Van Herpen is dedicated to slow fashion, admitting she did create a few seasons of ready-to-wear but realized how much waste was being produced compared to the 'fashion on demand' style of haute couture. Although wearing Van Herpen's garments is significantly better for the environment than any fast-fashion company, it is essential to note that these pieces can cost anywhere from \$20,000 to \$100,000, with only 100 pieces made per year. This number is unobtainable for the average person. The fashion industry has a long way to go concerning its sustainability. While Van Herpen is dedicated to sustainability, her pieces' high price is a perfect example of why fast fashion is so appealing to the general population. Sustainable clothing has to be attainable to make its impact mean something. Still, designers like Van Herpen help lead the first steps into a more sustainable and unique approach to what we know as 'fashion' today.



ELOÏSE LABARBE LAFON





LA CIGALE

A photograph of a person's back and shoulder, showing a tattoo on the upper back. The person is wearing a dark blue or black garment. The background is dark and textured. The text "LA CIGALE" is overlaid in white, bold, sans-serif font in the center of the image.

LA CIGALE



LA CIGALE





LA CIGALE

La Cigale, Black and white film, hand painted, 2020

Photographer and painter : Eloïse Labarbe-Lafon

Model : La Cigale (Clara Eon)

Assistant : Ornella Petoux

SHAWNA MCKISSACK



within the sea, digital photography, 2018



tout va bien, digital photography, 2020

the hostel window in tromsø, digital photography, 2017





we have guests, digital photography, 2020



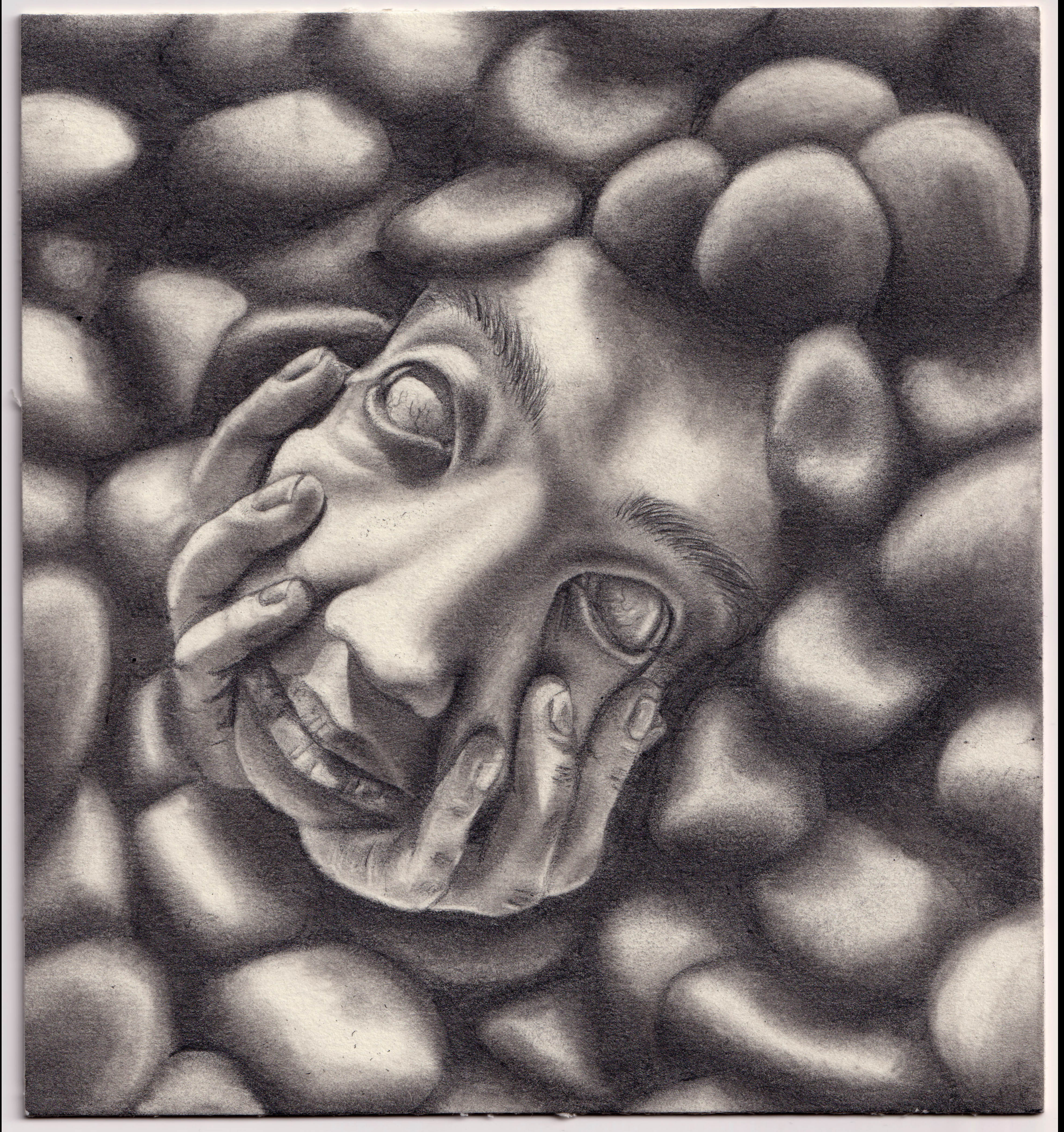
salut, digital photography, 2020





lucida in the flesh, digital photography, 2020

NINA TOMASEVIC



drowning, graphite on paper, 2020

ANTOINE ALZIEU
ANTOINE ALZIEU
ANTOINE ALZIEU

mémoires, dry pastel on canvas, 2022



TALINE:

A Journey from AUP to Artist GRACE GERSTNER

Many students who arrive at The American University of Paris (AUP) feel unsure of what they want to pursue in life; this lack of direction can be stressful and unnerving. However, many are able to find their passions and sense of direction through their courses and exploration of Paris. This was the case for Taline Tuzee Shahinian, AUP alumni who found her inspiration and creative ambitions while completing her undergraduate studies. After taking art classes offered by the university she was inspired to pursue a career as an artist and went on to get a master's degree at the Paris College of Art (PCA). Taline now remembers AUP as one of the best decisions she has ever made.



Despite growing up with artist sisters and a father working as an architect and photographer, Taline felt that she hadn't inherited the same creative gene as the rest. Even though she valued the arts growing up, there was never a need to explore her own ambitions or possible future in the field. Leaving her home in Orange County and venturing to Paris was the spark Taline needed to find her artistic passion and find the creative gene within her.

While applying to colleges as a high school senior and expecting to attend a local college, Taline never imagined she'd end up at AUP. Calling the move her "impulsive and great decision" Taline's outlook on her future changed moving to Paris helped her find much-needed motivation. Looking back at her upbringing in Orange County, she recalls not being challenged by her surroundings, accrediting her boredom to the lack of direction or plan she had before moving like many students at AUP, Taline feels that leaving Paris is seemingly impossible. After seven years of studying, working, and experiencing the rich Parisian art & cultural sectors, she can't imagine living anywhere else. After all, nothing gets better than being an artist in Paris.

Not only was her career path forever altered after the move, but Paris quickly became a primary influence in her artwork. By continuing her studies at PCA, she was able to experiment, find her style, and eventually her voice. Her art explores the human condition, often creating works based on past experiences or relatable aspects of day-to-day life. Taline currently focuses on fine art and drawing, attributing her master's program to helping hone her skills and get experience in the art world. By forming connections in Paris and gaining the confidence to continue creating she was building the essential steps for a successful

future in the art world.. Even though undergrad helped her find the creative gene within, attending art school allowed for the formation of a career path that one can only dream of.

Taline, now graduated from PCA, says that she “fell into her current job” and couldn’t be happier with her position. Working for The International Energy Agency (IEA), she redesigns maps to make them more visually appealing and creates infographics and covers for publications. She collaborates with authors and analysts to create user-friendly and easy-to-understand graphics.

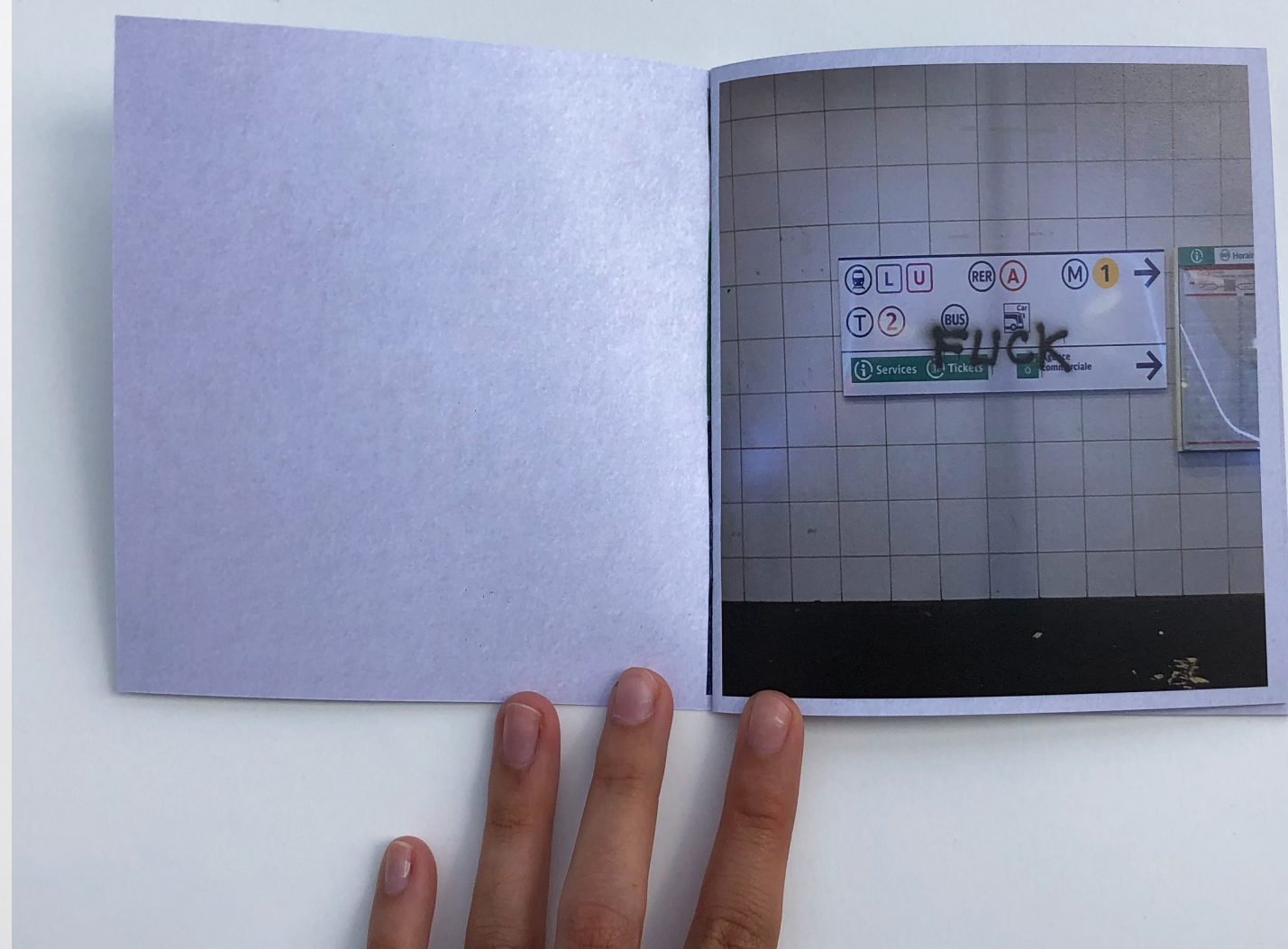
While the job doesn’t necessarily allow much artistic license because of a strict design guide and given data themes, she reserves her creative energy and focuses on her personal time. The IEA’s mission is “to provide authoritative analysis, data, policy recommendations, and real-world solutions to help countries provide secure and sustainable energy for all” and being a part of that mission make her feel good about her position in Paris. Taline doesn’t feel burnt out by her work life and occasionally gets to bring her artistic side into IEA making the job feel more special.

Because her job can be very structured, she



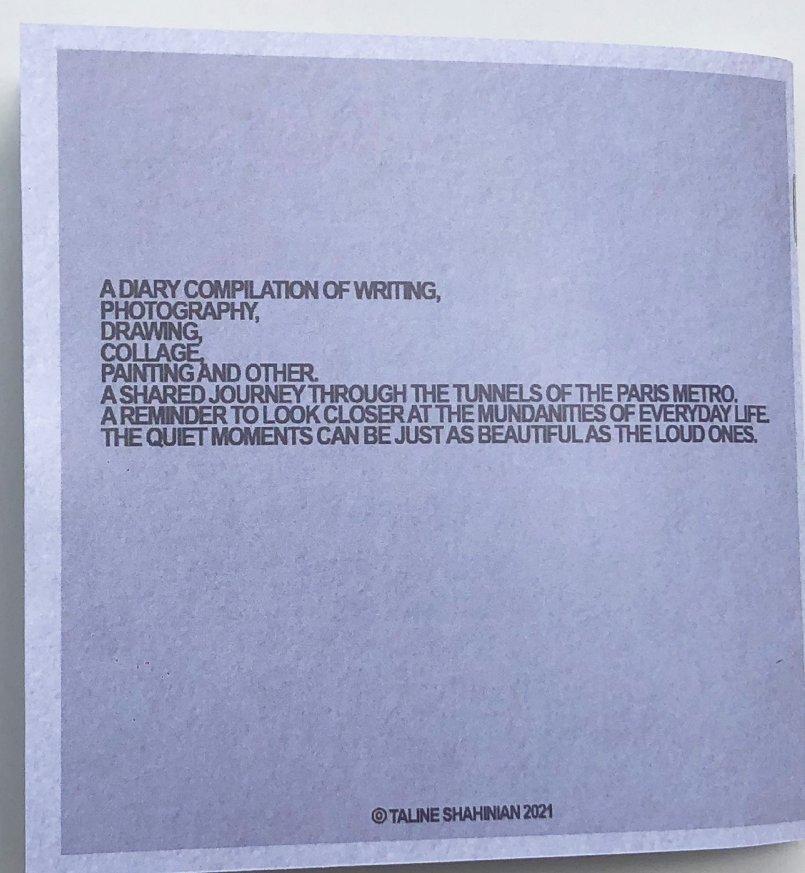
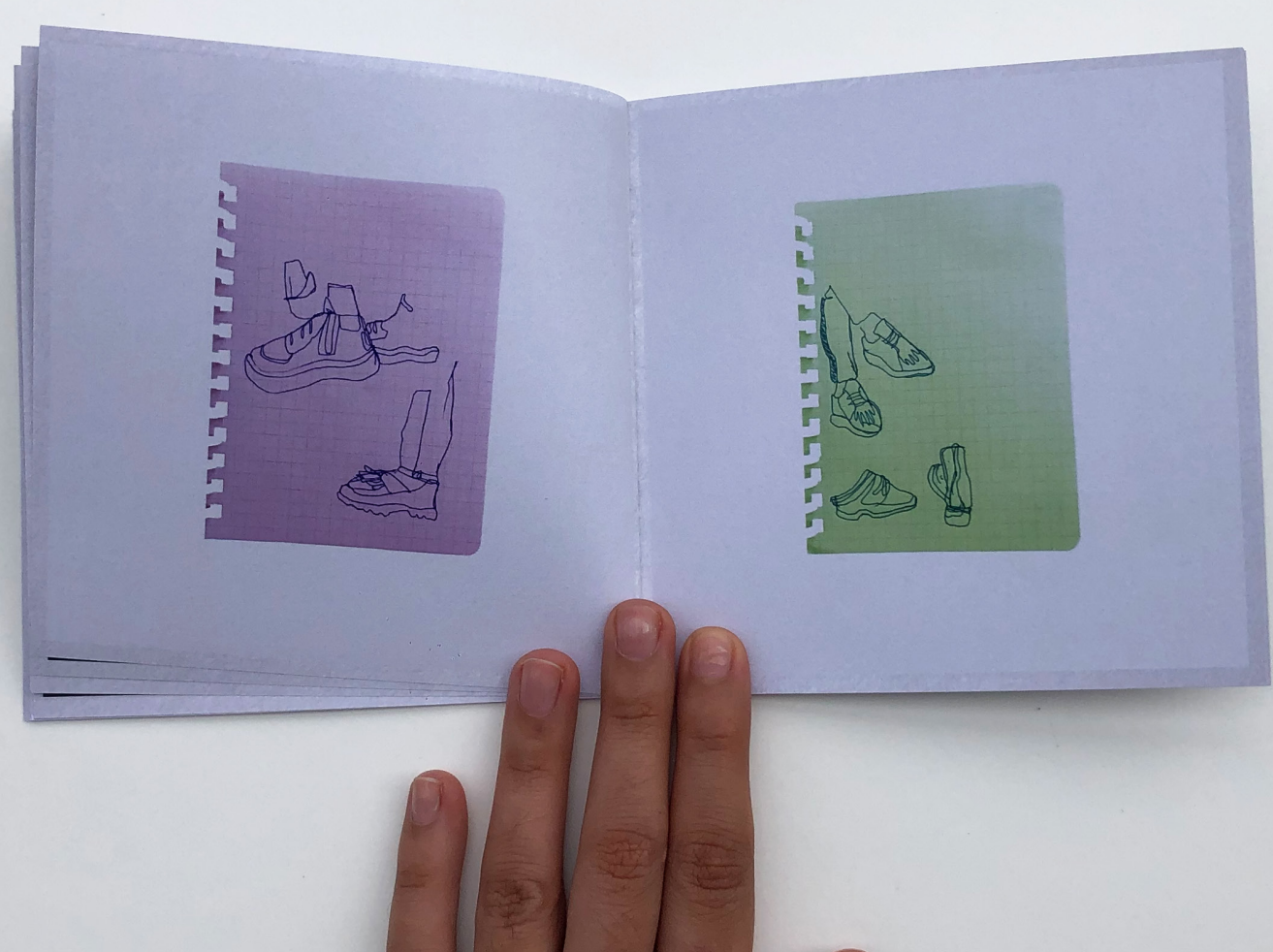
has found creative freedom during her personal time. Taline believes that the art that you do for yourself, is the best kind of work you can make. In her most personal and final project for PCA Taline focused on the daily metro trip she took to and from school. This artist's book, titled "8 to 7: A Paris Metro Diary," is composed of drawings, collages, paintings, diaries, and poetry. This project culminated in an illustrated book and stretched her artistic abilities over a variety of media. Beyond this, Taline expands her capabilities by regularly attending live model drawing sessions held by @modelevivant.e, a transfeminist and experimental drawing collective started by her classmate, Helene Fromen. These sessions give artists a safe space to practice and are themselves. These live sessions have become essential to Taline because she can focus on capturing life in fleeting moments. By finding the essence of the body through its natural movements she can capture the beauty of the individual, and as the poses are short, around two to three minutes, it doesn't allow for detail-oriented tendencies to present themselves. For Taline, learning how to let go and to focus on capturing the body quickly has been helpful in the pursuit to create more freely and not overthink her actions.

Taline is a perfect example of how Paris can completely change your life. Even though she took a chance by making a big transition from the US she cannot imagine living anywhere else. Starting off as a fine art minor at AUP, she was given the space to explore her passions and begin a fulfilling journey in Paris.



8 to 7: a paris metro diary, artist book, 2020

TALINE TUZEE SHAHINIAN





floating, illustration, 2019



self love, digital illustration, 2019

TAKING
OUT THE



TRASH
TRASH



TAKING
OUT THE

taking out the trash, digital illustration, 2019



CELIA GOODMAN
sculptural bodies
CELIA GOODMAN
sculptural bodies
CELIA GOODMAN
sculptural bodies
CELIA GOODMAN
sculptural bodies
CELIA GOODMAN
sculptural bodies



film photography, 2020

all of life, is in the connection between persons



WORTHINGTON

SJ WORTHINGTON

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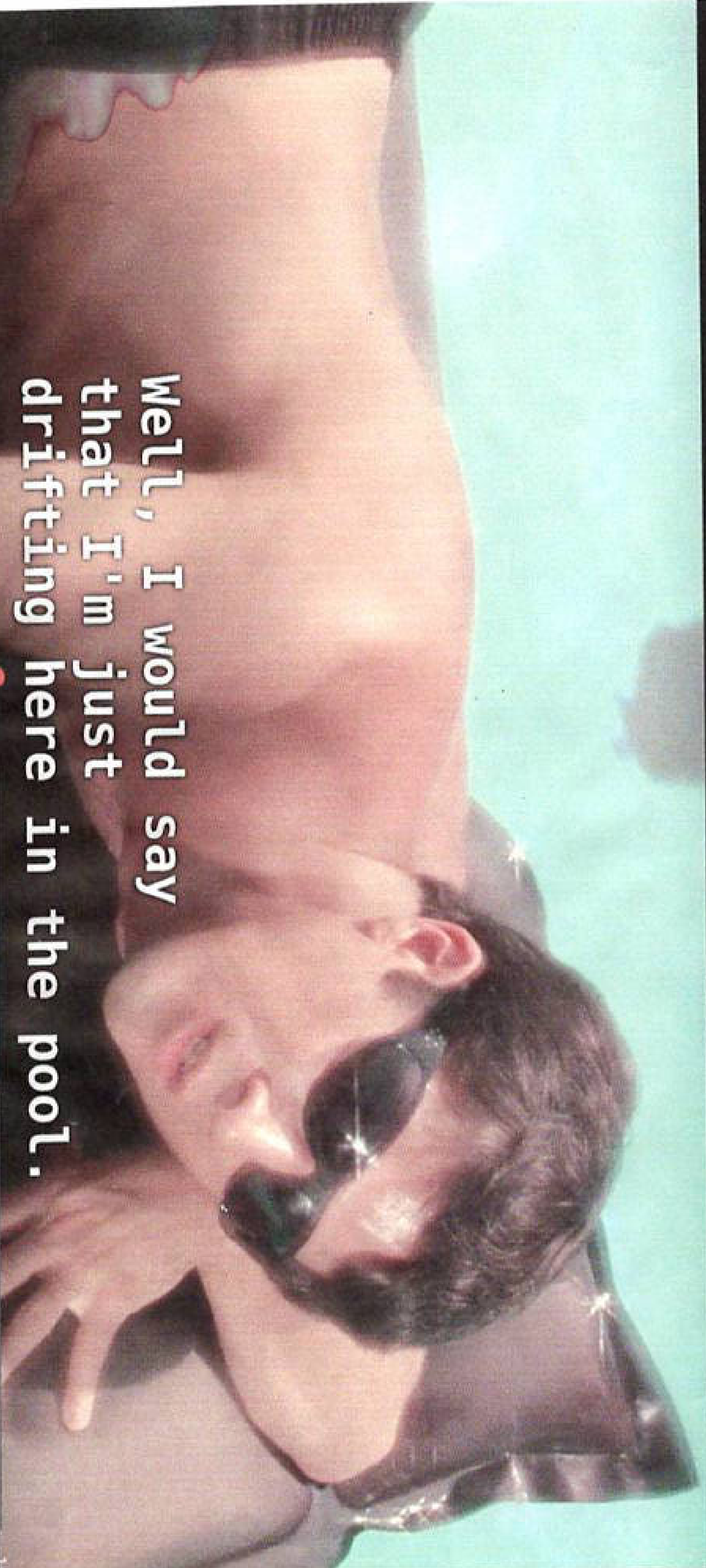
elise donaldson, scanned photo, 2022

SJ WORTHINGTON

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← → C <https://www.netflix.com/watch/5552717?trackId=254957176&ctx=6%2C25%2Cd5f9504-56c4-45ed-b8e1-4ee1e603a648-122709058%2C8706f2...>



Well, I would say
that I'm just
drifting here in the pool.

▶ 10 10 🔊 The Graduate

ⓘ

drifting, paper scan, 2022

