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Three Fashion Designers Pick Their Favorite Pieces at Design Miami

Proof of the ever-overlapping worlds of design and fashion, this year the fair has enlisted Anya Hindmarch, Maria Cornejo, and Grace Wales Bonner to make selects

TEXT BY [HADLEY KELLER](#) ·

Posted December 5, 2018



VIEW AS SLIDESHOW

If the proliferation of design installations at fashion boutiques and the participation of big-name houses like Fendi and Louis Vuitton at *design fairs* weren't proof enough of the ever-growing overlap between the design and fashion worlds, Design Miami's presentation of fair selects by three female fashion designers certainly makes the case. Continuing its tradition of enlisting creative women to pick favorites from both its Basel and Miami editions (this year's *Basel program* tapped Deborah Berke and India Mahdavi, among others), the fair has asked Anya Hindmarch, Maria Cornejo, and Grace Wales Bonner to pick their favorite items. The resulting group presents a peek into what design elements we may soon see crossing over into fashion.





Photo: Courtesy of Laffanour Galerie Downtown

"I find [Charlotte] Perriand fascinating," says Anya Hindmarch. "Her work is iconic, and it's incredible to have seen such a successful female working in a male-dominated field at that time. She held her own against such revered contemporaries as Corbusier." Hindmarch was immediately drawn to this 1949 six-sided table by Perriand on view at Laffanour Galerie Downtown. "I love the organic shape of this piece and can really relate to how her work evolved over her career," the designer muses. Grace Wales Bonner was similarly smitten, calling this piece "simple and elegant, an understated classic."





"I think his work is so cool and timeless," says Hindmarch of Warren Platner, whose fire-log holder from 1989 is part of a full room build-out by Converso. "I've often used his chairs and tables in my showrooms," she explains. "I love the contrast of the sharpness and gloss of the metal of the log holder against the rough wood it holds."





A unique 1972 chest of drawers by George Nakashima at Moderne Gallery also caught Hindmarch's eye. "I'm fascinated by the strength and nobility of trees, and am drawn to Nakashima's work because of its beauty but also his sensibility," she explains. "He had such a strong relationship with and respect for trees, believing he could give them a second life through his work."

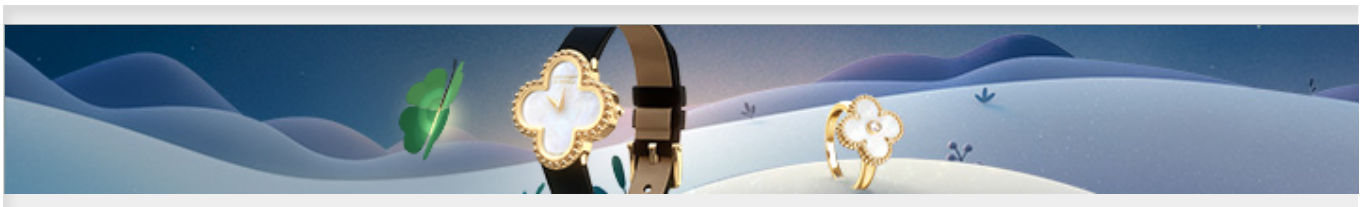




Photo: Courtesy of Ornamantum Gallery

"I find Bruno Martinazzi's jewelry really beautiful and very touching," says Hindmarch of this piece, on view at Ornamantum Gallery. "I have always coveted one of his iconic rings with fingers that grasp onto the wearer's finger. And I always find anything in miniature intriguing!"



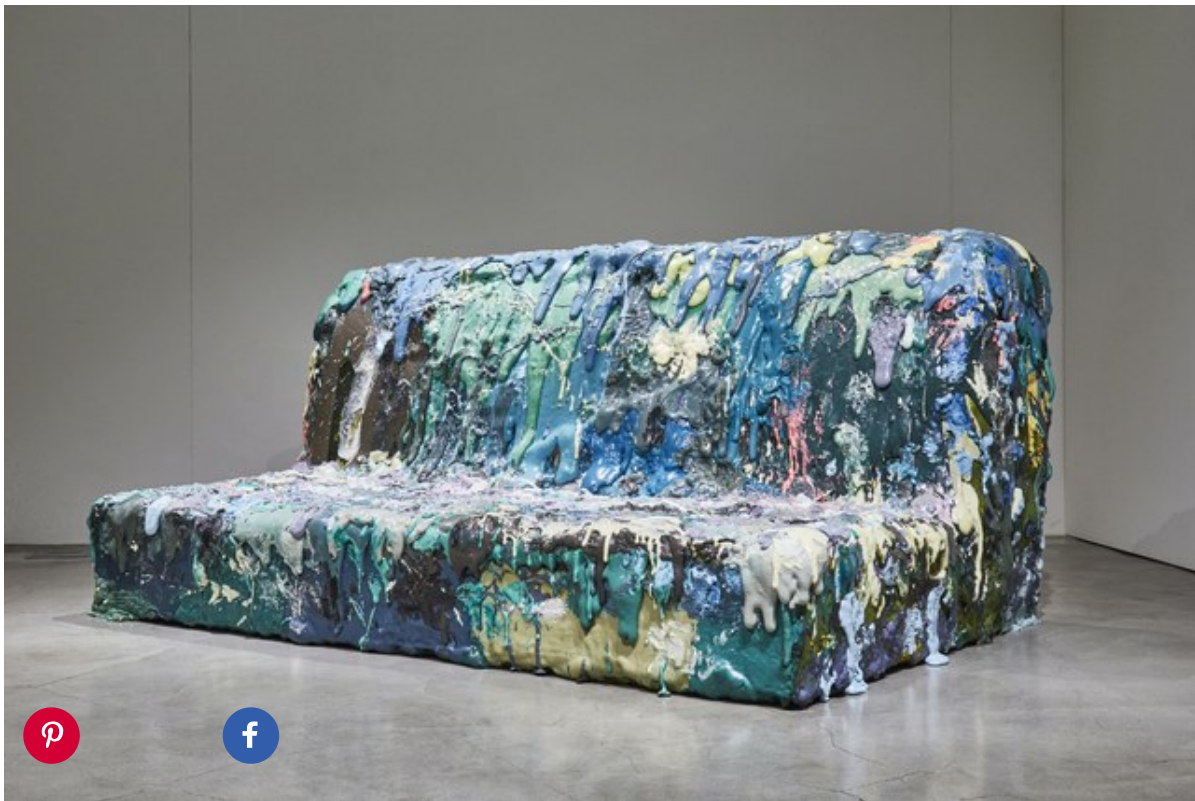


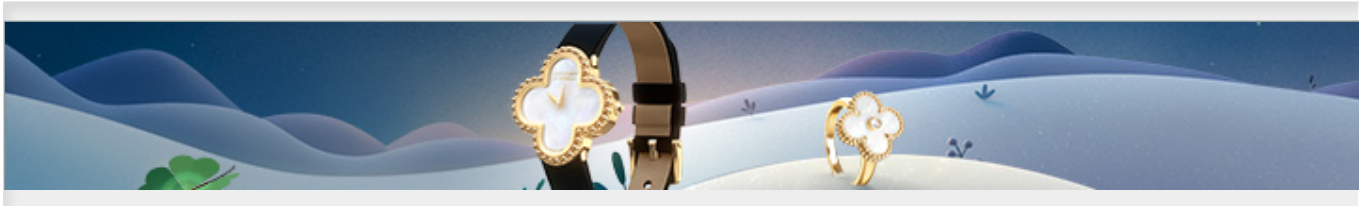
Photo: Courtesy of Cristina Grajales

"I can image this being a great piece in the background for a photo shoot," says Maria Cornejo of this Sang Hoon Kim sofa at Cristina Grajales Gallery. "It reminds me a print we did once of splattered paint." The designer qualifies: "I can't say that I'd sit on this, but as an object I can appreciate it."





Cornejo calls this Jasmin Anoschkin piece at Hostler Burrows "very joyful in its naivete. It's very childlike and playful."





"It looks quite organic," muses Cornejo of Aneta Regel's 2018 *Lonia*, on view at Jason Jacques Gallery. "It's not about perfection, which I like," she explains.



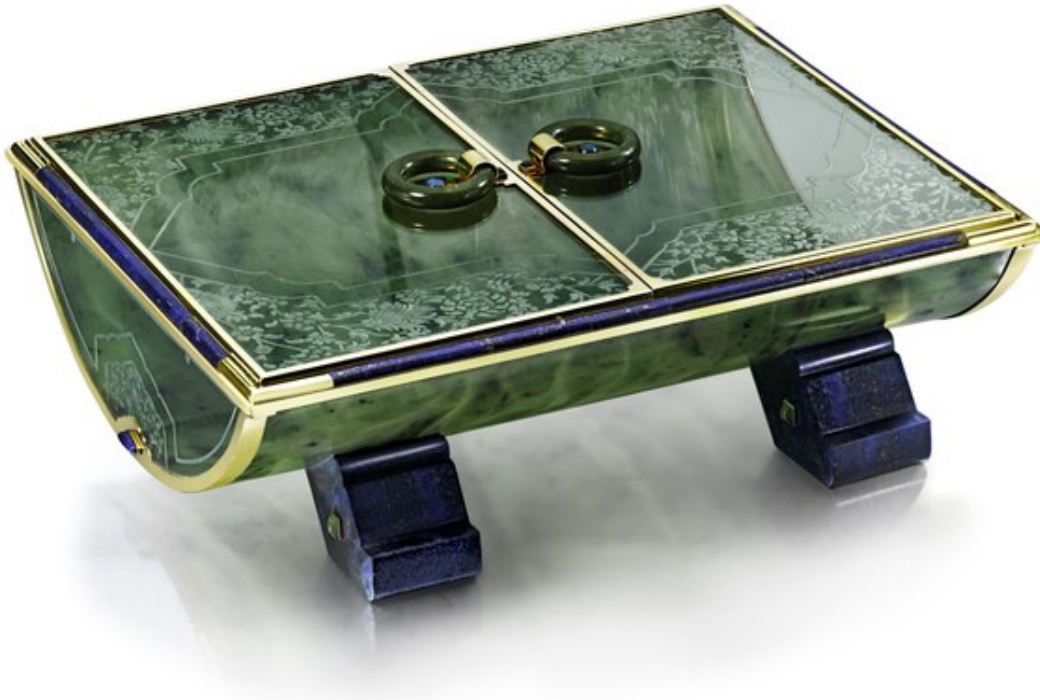


Photo: Courtesy of Siegelson

"The use of nephrite and lapis lazuli has a certain divinity," says Grace Wales Bonner of this circa-1928 Cartier box at Siegelson. "I always love these Deco Cartier boxes."





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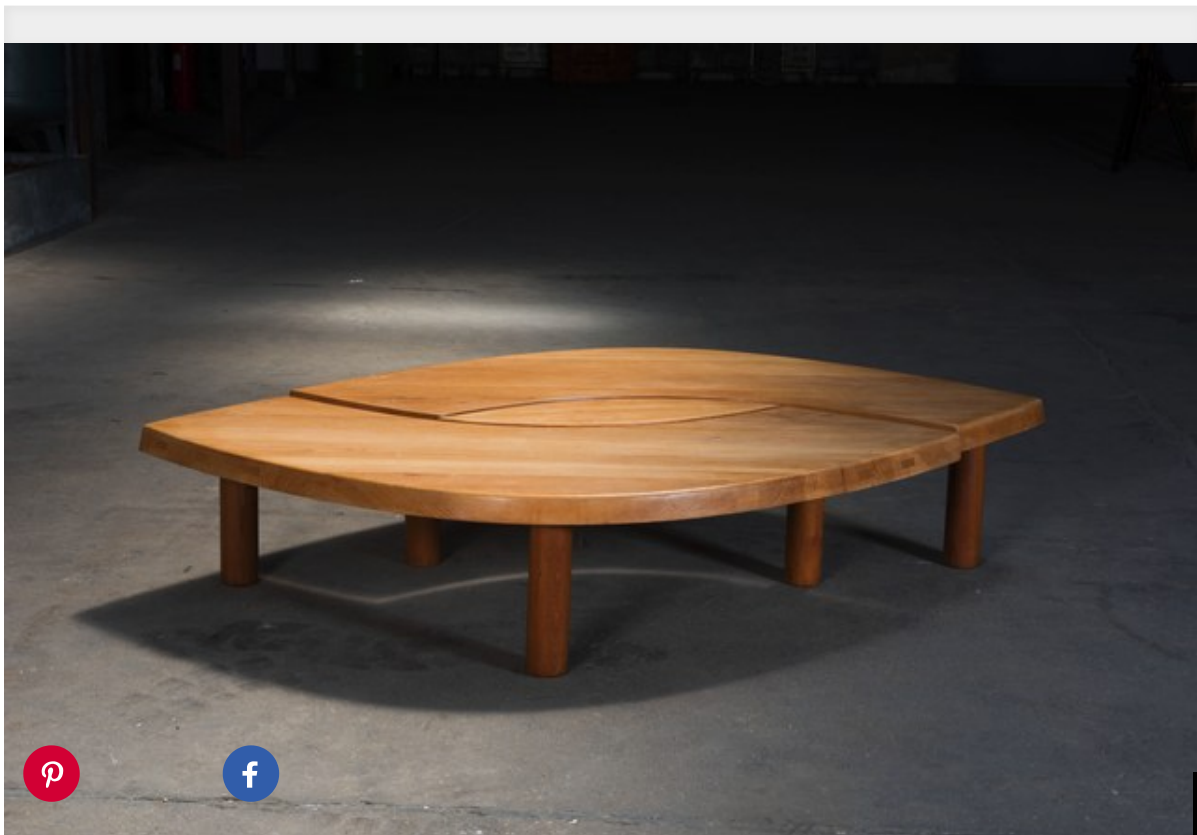
Dealer Patrick Seguin displayed Jean Royère's Coin de Repos pour l'Hiver sofa beside the Prouvé house that held pride of place in his booth. "I am drawn to the fantastical presence of Royère's surrealism," Bonner says of her affinity for the piece. "The sense of movement and playful ease feels both reassuring and unbelievable."





Photo: Courtesy of Didier Ltd

"It has a sensuous and evocative authority," Bonner says of this 1947 necklace by Roberta Matta on view at Didier Ltd.



Bonner calls the circa-1970 T22 table by Pierre Chapo at Magen H Gallery "a soulful and harmonious design that demonstrates Chapo's sublime craftsmanship."

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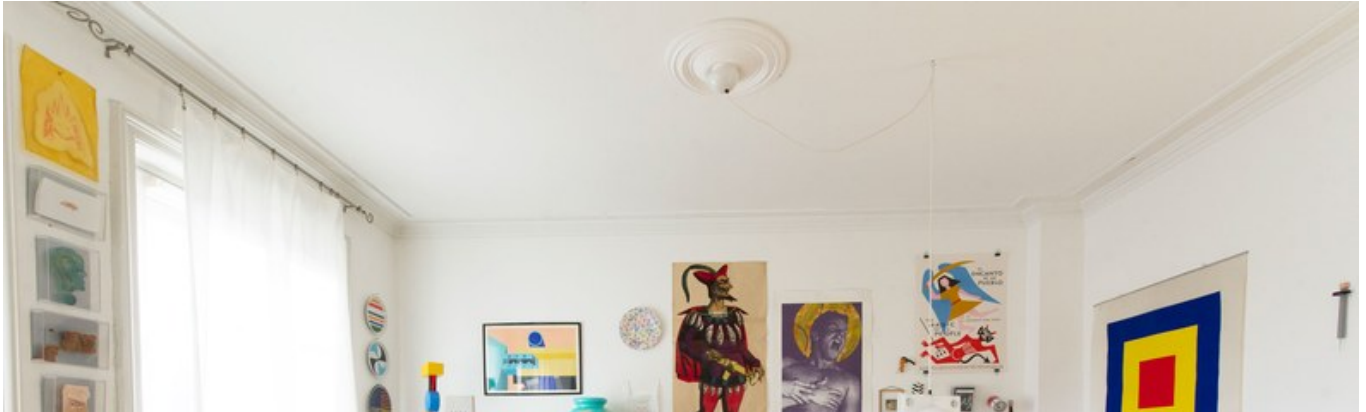
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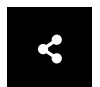
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