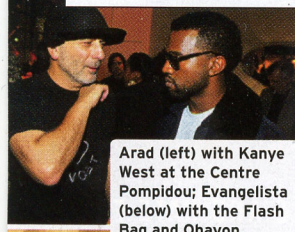


NICE  
CURVES

French denim label Notify and designer Ron Arad team up on a space-age handbag with high-tech gadgets to star at the artist's first solo show at the Centre Pompidou



Arad (left) with Kanye West at the Centre Pompidou; Evangelista (below) with the Flash Bag and Ohayon



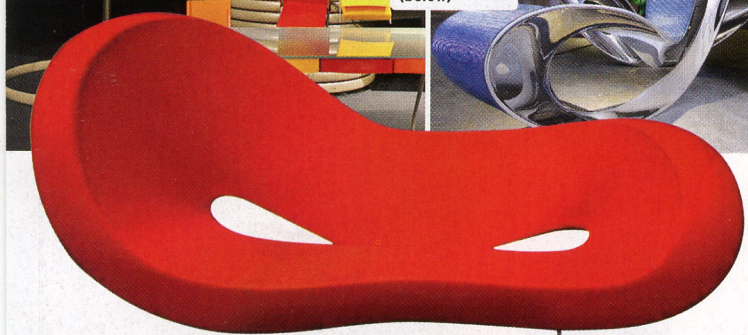
A rendering of Arad's MTO1 DRJADE (left), Spin Table (middle), and Body Guards (right)



A display system from Y's store, Tokyo (left) and Arad's New Orleans chair (right)



Arad's There Is No Solution (right) and Moroso chair (below)



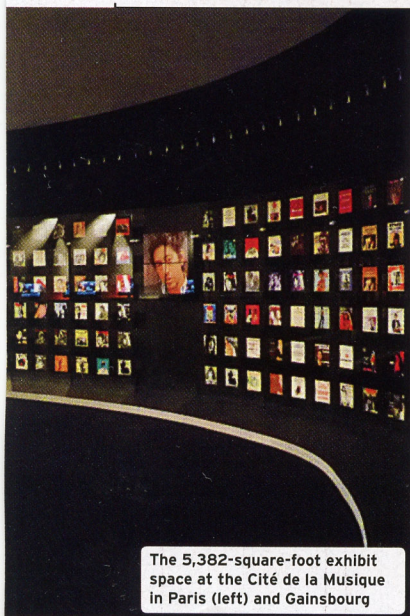
What happens when supermodel Linda Evangelista—who at her height in the '80s notoriously had a “four hand” rule on set (meaning only two people could touch her at a time)—tells her friends they absolutely should design a handbag? They do. Last year, after suggesting such an idea to architect-artist-design juggernaut Ron Arad and Notify artistic director Maurice Ohayon over cocktails—she envisioned wearing one of Arad's amorphous chairs on her shoulder—the two men resolved to collaborate on a carryall. The resulting Flash Bag, which debuted at Arad's first solo show at Paris' Centre Pompidou, is, with its curvilinear frame inspired by organic forms, classic Arad. “I'm not a stylist; I had no interest in doing another variation on the prevailing bag jargon,” says the Israeli designer, who installed a button on the bag, which, when pressed, reveals a side

“window” that makes keys and other clutter visible. (Batteries sold separately.) The black limited-edition piece, made from leather, liquid crystal, and plastic, also comes with a discreet foot to elevate it above sticky floors, and with a choice of orange, lime, or cobalt “windows.” Considering his sculptural works, such as the undulating London Papardelle bronze chair, fetch as much as \$250,000 at auction, the bag will seem like a gift. “I partnered with Ron because of his energy and constant search for new silhouettes and new fabrics, for his research and questioning about the balance between shape and usage,” says Ohayon, who was on hand to view Arad's exhibition, which includes a replica of the futuristic foyer he designed for the Tel Aviv Performing Arts Center's Opera House, as well as new studio pieces. In August, the show moves to New York's Museum of Modern Art. Catch it while you can.

—WHITNEY VARGAS

THE BEAT  
GOES ON

Parisian musician Frédéric Sanchez curates a multimedia exhibition that pays tribute to Serge Gainsbourg's life in sight and sound



The 5,382-square-foot exhibit space at the Cité de la Musique in Paris (left) and Gainsbourg



“Serge [Gainsbourg] used police cars like taxis,” says Frédéric Sanchez, who is known for creating tracks for Maison Martin Margiela runway shows and Miuccia Prada's film *Trembled Blossoms*, and is now the curator of an exhibition on the French singer, songwriter, poet, filmmaker, artist, and playboy, at Paris' Cité de la Musique until March 1. “They would drive him home when he was drunk and he'd ask them for their badges,” Sanchez says. Gainsbourg's collection of these and other personal items—such as his first self-portrait, letters, and art by the likes of Salvador Dalí that

hung on the walls of his legendary Paris apartment—is on display in the multimedia installation titled “Gainsbourg 2008.” Invaluably assisted by Gainsbourg's family, the show depicts his life in four periods through photographs, films, original artwork, and recordings of people close to him (Catherine Deneuve, Charlotte Gainsbourg, Jane Birkin) reading lyrics from his songs in the artist's signature “talk over” style. “You don't really listen,” Sanchez says. “It's more like a perfume surrounding you, like you're inside Serge Gainsbourg's head.”

—ALEXA BRAZILIAN

There is No Solution: Spencer Tsai; Arad with West, Evangelista with Ohayon, display system, and New Orleans chair: courtesy of Notify; remaining Ron Arad images: courtesy of Ron Arad Associates; Gainsbourg exhibition: Olivia Berthon; Gainsbourg portrait: © Pierre Terrasson