

JARDIN



Culture



HortiCulture



PAS DE ROSES SANS ÉPINES



HortiCulture



EDITORS LETTER

Here at AD/Dress Media, our objective is to address issues of our present dystopia by first looking at the distant past. We ask ourselves: How did the affluence of North America decline into Third World conditions? Immediate answers can be found in the complacency of the early twenty-first century, which ignored warnings such as the collapse of the Greek economy, the agricultural damage of climate change and the insatiable drive for cheaper goods. The underlying factors leading to our present lack of basic resources such as water and electricity can be traced as far back as the 17th century where we began to dominate nature for our amusement. Therefore I begin this inaugural publication of Jardin Culture with a look at the hedonistic style of Baroque gardens such as Versailles, as a departure point into centuries of elevating ourselves above the natural world. Now that the ground has shifted, both literally and metaphorically, many of us are looking to understand how we got here.

In his garden, King Louis possessed nature, ruled over it, romanticized it and made it his playground. This was not the first attempt by a King at playing god; there have been Sun Kings for millennia, think of the Aztecs and the Egyptians. No longer content with building great monuments, he turned his sights towards the natural world by producing the most exquisite gardens. He was the King of Horti-Culture. The design of this wonder filled landscape attested to his great power over style and refinement. It also served as a theatrical backdrop for his fantasies and so he spent lavishly on his glorious garden of delights by hiring the most ingenious of designers and craftsmen. His Queen ate cake in her imitation rustic cottage, the model of good taste and elegance. Even with her severed head she went down in history as the epitome of Haute Couture-Culture and became an icon of the cultural superiority of the elite fashionistas. Coquette and elegant, her ghost has sold more magazines and products than one could ever dream possible.

Today floods, fires and droughts have destroyed the economy as we once knew it. Some port cities are underwater but smaller, more efficient communities have developed and new paradigms of growth and survival are arising. Contrary to the dire predictions of evangelical prophecies and sci-fi blockbusters, our determination to recover and rebuild has brought out the best in us. We have not arrived here of our own volition though. We unfortunately needed cataclysmic disasters to push us into a more mature and respectful

relationship with our earth's ecosystem. Consequently there are now strict agreements and compliance regarding the repercussions of exploiting natural resources.

But why a magazine and why now, you may very well ask? My answer to you is that beauty and style are not dead. Even though people stopped buying magazines decades ago when the paper shortages hit, followed by the failure of online publishing, where the concept of advertising masked as content finally crumbled, I am inspired by the work of three artists to curate this first edition. I have juxtaposed the works of Jean-Xavier Destroches, Nicole Vivian D'Extras and Élocin Sartxed into a photo essay that speaks to our weakness for excess and our essential need for artistry.

Through the photographic lens of the late Jean-Xavier Destroches we have a rich archive of images from his late twentieth and early twenty-first century travels through European gardens. In addition he expresses the pathos and beauty of neglect in his photos of abandoned spaces, where he captures the fragility of life and natural erosion. Whether he is shooting the impressive landscapes of Versailles or the hasty burial of a dead crow, he captures these details with the same attentive eye.

Although the fast fashion industry has collapsed under the weight of it's own greed, it has not hampered the creative spirit of today's young designers. In the flamboyant leafy fashions of Nicole Vivian D'Extras we are experiencing a renewal of primal yet sophisticated need for body adornment. These new garments emphasize the ephemerality of nature. They take a long time to produce, shine for a short while and then they rot. You can't accumulate them. The closet is now compostable.

Both of these artists pair well with the sculptural installations of Élocin Sartxed, who creates temporary works that follow the passage of time. For this issue I am particularly drawn to her pieces concerning the development of formal gardens and its association with high Culture. One can envision the Sun King basking in his glory atop one of Sartxed's branch legged thrones.

And so in this new era of hope I bring you Jardin Culture, a MegaZine that celebrates the eye of the beholder and sees the beauty and the beast in all of us. I have dusted off the ancient Heidelberg press inherited from my publishing empire forefathers, rehydrated the dried out inks and the hoarded stockpile of papers to bring you this photo essay of beauty, nature and the unstoppable drive of growth. I have no writing staff, they are all too busy setting up community gardens or revisiting Orwellian fiction anyway, so you will have to write your own story, as I am sure you will.

Yours,

Dexter Nicholson
Editor and chief bottle washer





CONTRIBUTORS



Nicole Vivian D'Extras

Designer NVD's passion for fashion began as a young child playing in her mother's Ladies Wear store. She later experienced the true cost of the apparel industry while working in a substandard garment factory. This led to her pioneering work with fresh organic materials, such as Pomegranate Peel leather, Magnolia leaf cutwork and her Little Green Dress Projekt. A far cry from the factory made brocades and floral prints that once romanticized nature, her clothing *is* nature in all its messy transmutations. Her dresses have appeared in Paris, New York, LA and Berlin but they have all ended up in the compost pile.



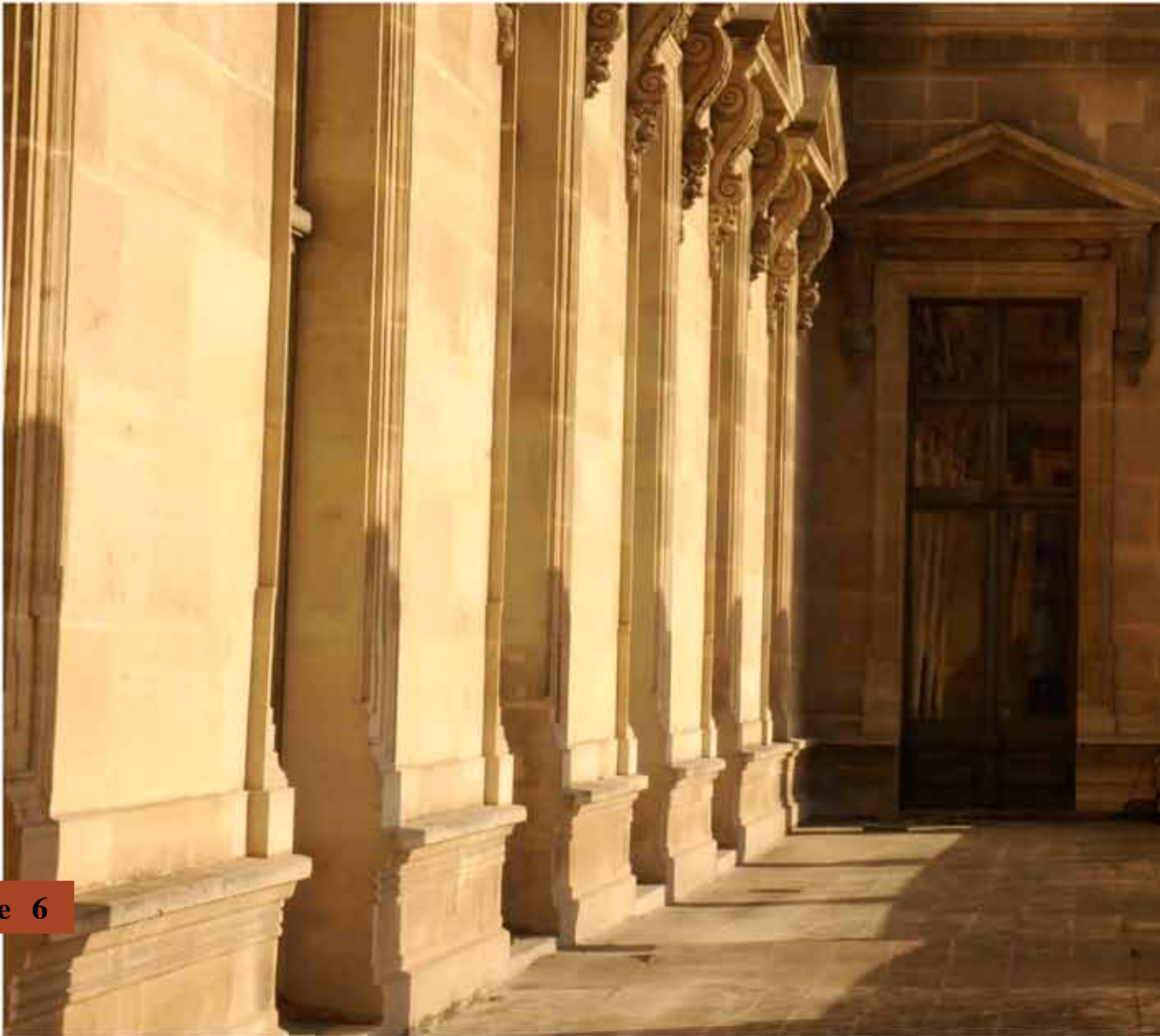
Jean-Xavier Destroches

Destroches began his career with a Rolleiflex camera loaded with a roll of black and white film handed down to him by his wedding photographer father. His dedication for recording neglected areas began with the random discovery of a deserted family bunker with hastily left plates gathering dust on the dinner table. His extensive travels took him from the Mongolian desert to the frozen tundra of Northern Canada. His photographs graced the pages of prominent publications such as Hanes and Thudson but also artsy media houses like Gestalteen Press.



Élocin Sartxed

Sartxed's nomadic lifestyle is at the heart of her sculptural art practice. From her mixed ethnicities she learned early on to not take sides and to keep moving. The only roots she possesses are those she grows into her three dimensional typographies. She works seasonally, freezing clothing and molding large ice texts in winter and crafting furniture and temporary shelters in summer. She studied at the Emily School of Arts and Big Letters where she learnt nothing of real value other than to persevere in the act of creation. Her work is often associated with the Nouveau Graffiti Movement because of its street interventions, desolate locations and penchant for reviving arcane crafts.





















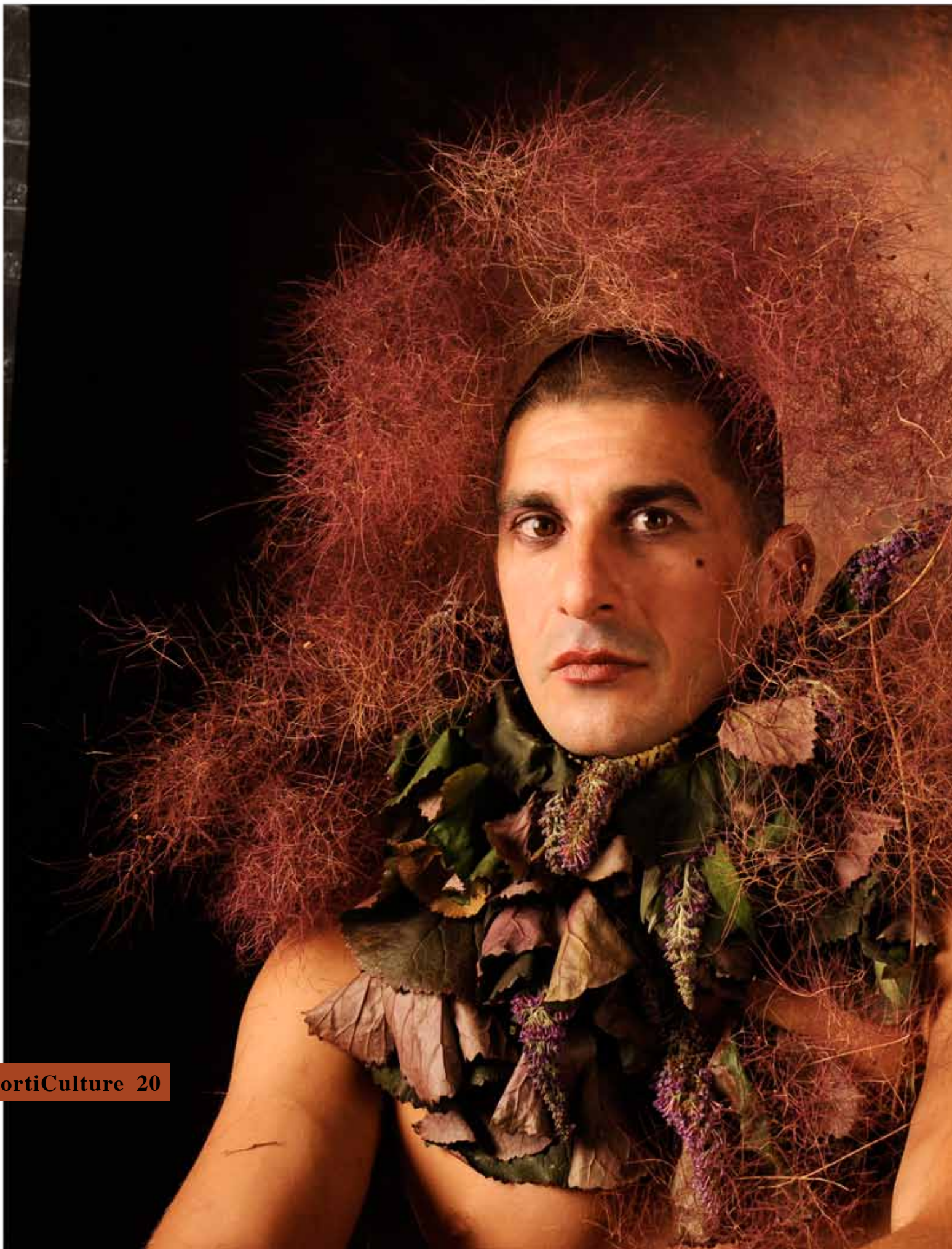




pour l'agencement de tous
RESPECTEZ et
FAITES RESPECTER
gazons et plantations
merci











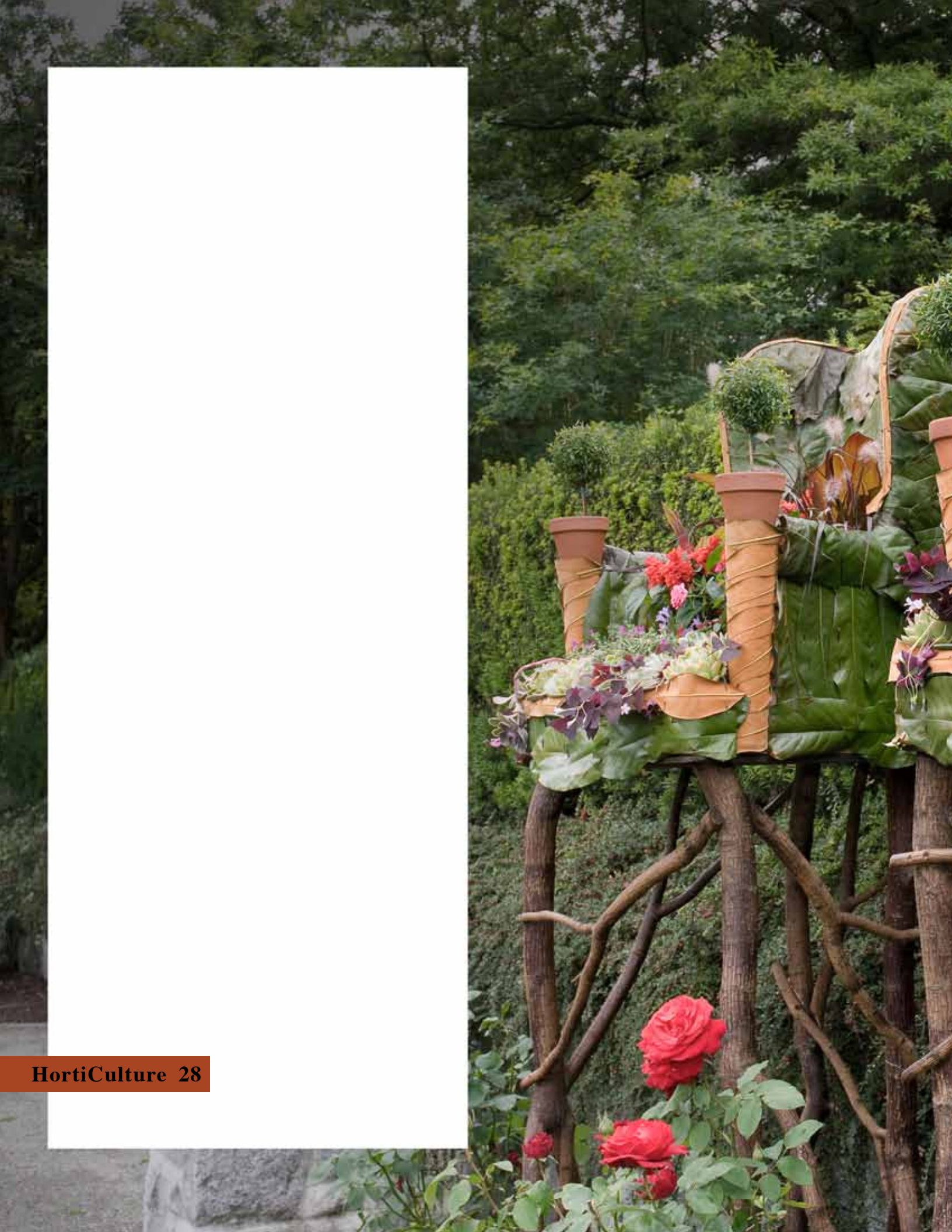




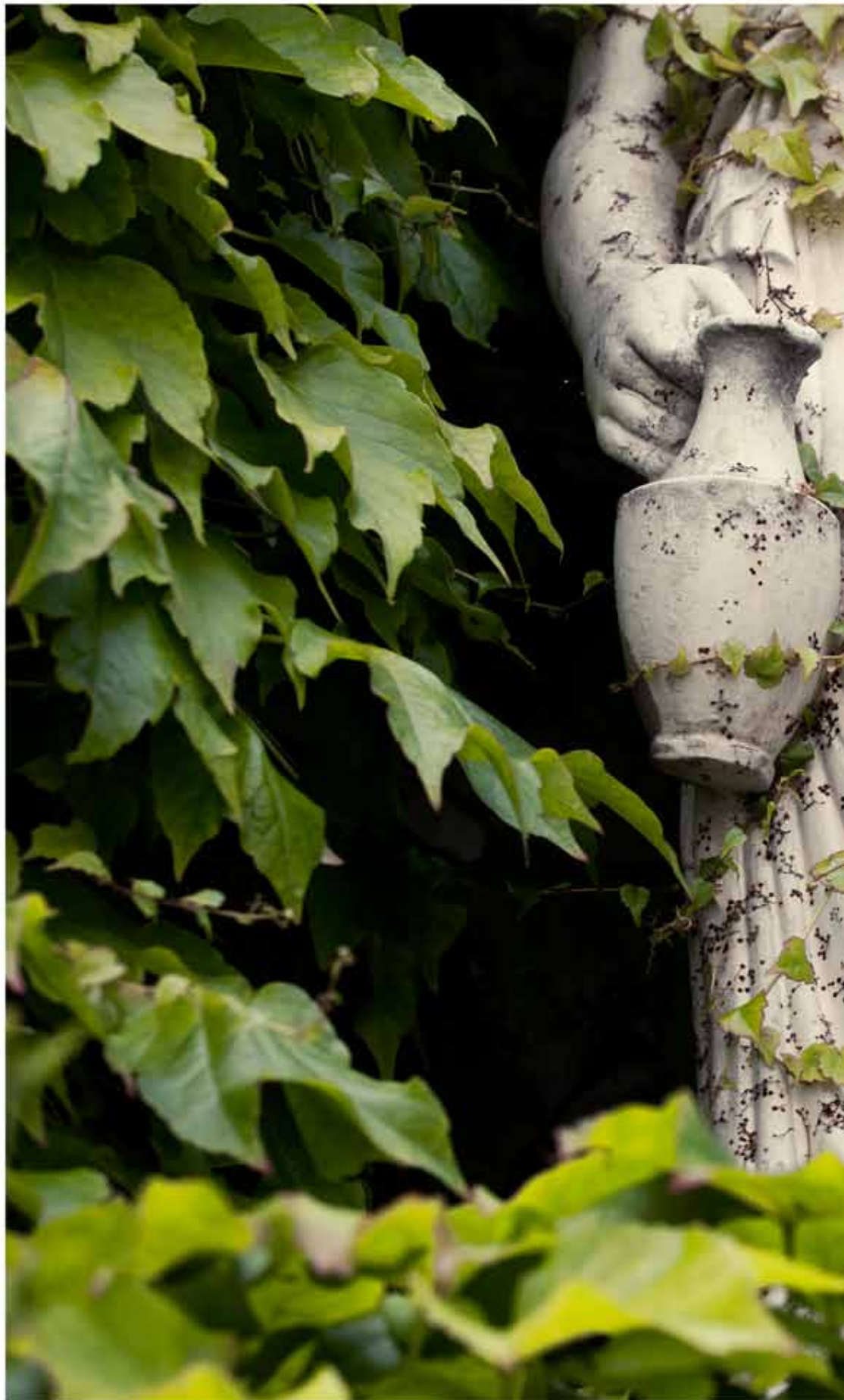








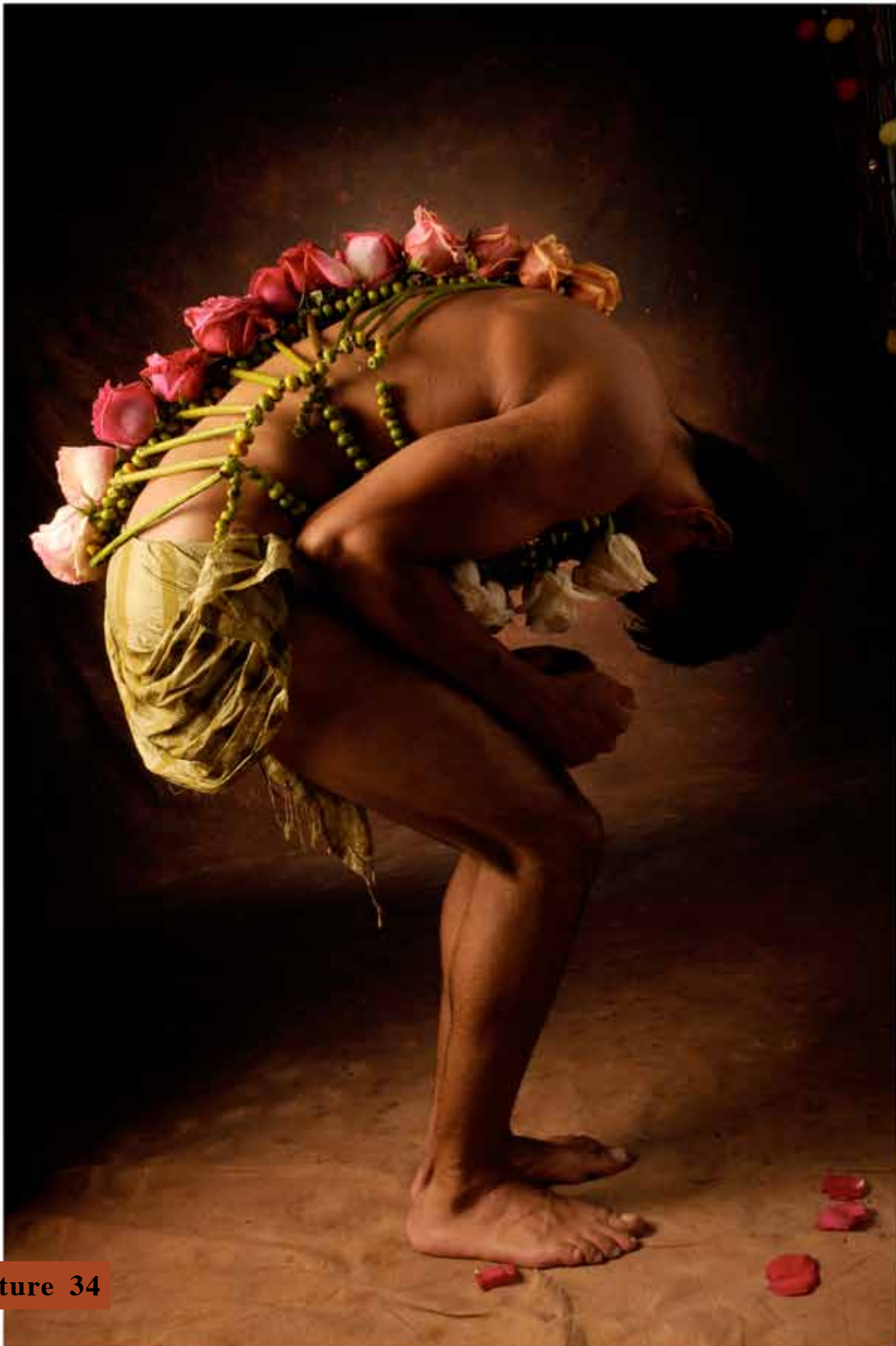












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