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Look of Love: *Opening Shot*
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OPENING SHOT

UNEXPECTED HARMONY

Grace Weaver's watercolours capture the sights and smells of LA's botanic beauty

Grace Weaver's portraits come together as an abstract collection of lines and shapes. "They are Frankenstein-style, made up out of individual decorative elements," says the New York- and Berlin-based artist of the grid-like watercolour paintings, which will feature in her upcoming show *Plaids*. The series was inspired by a recent trip to Los Angeles, and the "clashing maximalism" of the city; they also draw heavily on its technicolour hues – and fragrance. "I have a distinct memory of jogging on Mulholland Drive, smelling jasmine in the wind," says Weaver. In her use of "bright violets" and "weird browns", she evokes its botanical beauty. This romantic vision of LA was bolstered by a recent rereading of James Joyce's *Ulysses*. Like Leopold Bloom's Dublin, Weaver's city is inhabited by oddly specific colours. "With watercolour, there is always a chance that these colliding pigments will bleed out of control or that they will achieve an unexpected harmony," she says. **VALERIA BERGHINZ**

Plaids is at Galerie Max Hetzler, London W1, from 21 April to 28 May

Above: two paintings, both titled *Untitled (Plaid with Head)*, 2026, by Grace Weaver

CONTRIBUTORS

JULIEN LIÉNARD

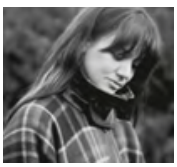
The French photographer learned portraiture while assisting creatives such as Nicolas Guérin. Since branching out in 2015, Liénard has worked across fashion and children's photography, becoming a familiar presence at the Cannes Film Festival. For this issue he photographed the lead executives of Cartier in Paris. "I asked them to climb numerous stairs – it was really just a pretext to get them moving and bring some dynamism into the shoot."

STEFAN GIFTTHALER

Originally set on a diplomatic career, Giftthaler spent a university term in the dark room, so decided to study photography instead. For *HTSI* he shot Casa Bonavita, a perfect honeymooners' hotel in Malta owned by the founders of The Rug Company. "You feel like you're in an ancient Italian garden with the crumbling tuff statues and orange trees," he says. "I loved the cupboard of white crockery. It reminded me of a Giorgio Morandi painting."

EMIL ZED

"My very first haircut was a spontaneous creation at a party while I was studying philosophy," says the Kraków-born make-up artist and hairstylist, who has spent the past two decades on fashion sets. For this week's New Orleans shoot, he worked with local talent to create natural looks. "For me, wedding glam is about feeling cute, comfortable and 100 per cent you," he says. "I went for the most minimal use of make-up and hair that felt nostalgic."



LOU GREENAWAY

The founder of consultancy Noire Projects, Greenaway is also a collaborator of Ina Levy Studio. The duo have worked on a few stories in New Orleans over the years, as Levy's mother-in-law lives there and has a connection to the city. "The heart of the shoot was the Garden District; its canopied streets have a quiet, unhurried romance," she says. "We also used 19th-century French Quarter residences where the sun-worn façades felt grand and intimate."

PHOTOGRAPHS: COURTESY OF GRACE WEAVER AND GALERIE MAX HETZLER. INA LEVY. LUCIE TERRISSE

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