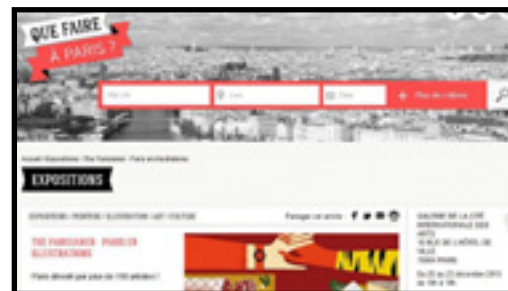
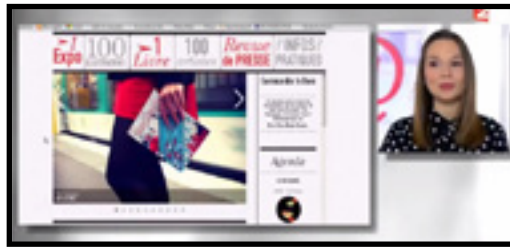


MEDIAS

Exhibitions and publications of *The Parisianer*, federating a large audience and bringing together a large community of fans, are acclaimed by the press and the media.



M, le supplément du Monde, LCI, Le Parisien, Télé-Matin, À nous Paris, Grazia, Première, Time Out Paris, Glamour, Vogue, la mairie de Paris, Vivre Paris, Elle, Metro...



How many bathrooms on Manhattan Island feature Maira Kalman and Rick Meyerowitz's "New-Yorkistan" printed on the shower curtain? How many more therapist's offices have Saul Steinberg's "View of the World from Ninth Avenue" framed and mounted? Covers of *The New Yorker*, whether satire or Sempé, are known far and wide, and sometimes spoofed and slammed. But in an age when New York is no longer home to the country's highest rents, other cities (even beyond sixth-borough nominees) are pursuing similar attempts at superlative self-definition.

Last January, the French graphic artists Aurélie Pollet and Michael Prigent, living in Paris and "entourés d'artistes," invited illustrators to envision the Gallic capital. Under the imprimatur of their association, La Lettre P, they gave them, Prigent told me last week, "a carte blanche to express with the greatest possible force their vision of Paris in an image"—all this "with the covers of *The New Yorker* in mind." In implicit homage, Pollet continued, "we wanted to imagine the covers of an imaginary magazine: *The Parisianer*."

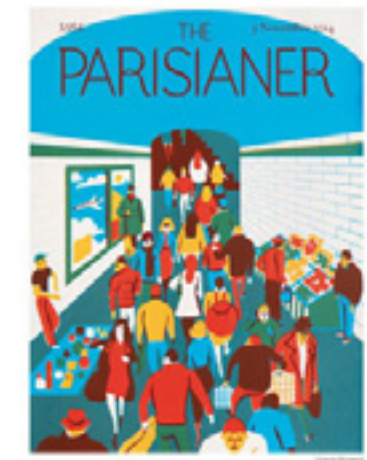
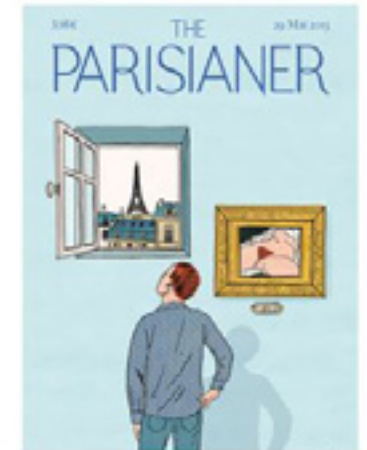


This weekend, from Friday, December 20th to Monday the 23rd, the *Galerie de la Cité Internationale des Arts*, in Paris, will display a hundred imagined covers of the no longer quite so imaginary *The Parisianer*: energetic, surprising, sometimes poetic images by cartoonists and illustrators from France, Italy, England, and Belgium. Concerts, signings, activities, and ateliers are open to the public. An accompanying *exhibition catalogue* will be on sale, too, from the very Frenchly titled site KissKissBankBank.

"In Paris," Prigent said, "we grew up, personally and artistically, with an eye to the west, and New York as the horizon." Pollet added, "For us, as for all the illustrators of the project, from all four corners of Europe, *New Yorker* covers are an authoritative reference," balancing "elegance of style and relevance of subject." (They noted all the French illustrators who have "brilliantly" co-contributed covers.)

The New Yorker's cover editor, Françoise Mouly, quoted the magazine's longtime editor William Shawn in her recent book, "Blown Covers," when he said, referring to the cover, that "it's not supposed to be spectacular. When it appears on a newsstand, it's not supposed to stand out." But Mouly is inclined toward the stand-out—of a piece, perhaps, with her Parisian roots. Surely Mouly agrees that Paris, per Pollet, is, like New York, "One of those mythical cities that feeds fantasy."

To leaf through the covers of *The Parisianer*, produced "as an artistic wink" to ours, is to learn something about Paris today, both deadened by visitors and residents who insist that it remain a museum, and vibrant with ideas and synthesizers. It is the same old city of flower markets and quais, or even the pipes at Pompidou, but also a place for refusing the art on walls in favor of the art in the streets, and for lamenting globalization (in one cover, by Quentin Vijoux, a traditional bistro staff *avec clients* looks on sullenly at a heaping queue for "Burger Truck"). Post-Lautrec dancing girls are there, too, with pink Marge Simpson bouffants. Then there's the Eiffel Tower, which is everywhere—*inévitabile*. It appears in one cover as a careful sculpture of matches, about to be set ablaze.





Marie-Claire, À nous Paris, Les Inrocks, 20 Minutes, Vivre Paris, Supplément L'Express, Elle, L'Express, Télérama, Lire, Le Point, Glamour...