

APRIL 2017 / ASIA

WSJ.

THE WALL STREET JOURNAL MAGAZINE



A LESSON IN HARMONY

DONALD JUDD'S DESIGN LEGACY

A close-up portrait of Lindsey Vonn, a record-breaking Alpine skier. She has long blonde hair and is smiling warmly at the camera. Her right shoulder and part of her dark-colored top are visible.

INSPIRING.

“NO MATTER WHAT
OBSTACLE
YOU FACE,
YOU CAN
ALWAYS
OVERCOME IT.”

The handwritten signature of Lindsey Vonn in black ink.

LINDSEY VONN
RECORD-BREAKING ALPINE SKIER

The most successful female skier of all time, her technical precision is surpassed only by her desire to go faster. Despite multiple setbacks during her career, she's returned to the winners' podium time and time again, resulting in 76 World Cup victories and a record-setting 20 Crystal Globes. Rolex is proud of its association with Lindsey Vonn, whose drive and accomplishments are an inspiration to us all. It doesn't just tell time. It tells history.



OYSTER PERPETUAL DATEJUST 36



ROLEX



CHANEL

FINE JEWELRY



SIGNATURE DE CHANEL

NECKLACE AND BRACELET IN WHITE GOLD, SAPPHIRES AND DIAMONDS
RING IN WHITE GOLD AND DIAMONDS



The Spirit of Travel



LOUIS VUITTON



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By Andrew Beaton
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ON THE COVER Furniture by Donald Judd, photographed by Martien Mulder. Corner Chair (15), painted aluminum, Traffic grey B, RAL 7043; Armchair (1), painted aluminum, vermillion, RAL 2002; both Donald Judd Furniture © 2017 Judd Foundation/Artists Rights Society (ARS), New York.

THIS PAGE Daybed, tables and chair by Donald Judd at The Arena, the Chinati Foundation, Marfa, Texas, photographed by Martien Mulder.



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By Alice Cavanagh
Photography by James Mollison

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AN IMPERIAL REBIRTH

The Peninsula Beijing is proud to unveil its landmark renovation, combining timeless artistry and craftsmanship with the largest guest rooms for a contemporary expression of Chinese luxury in the heart of the Capital.

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MASTER CLASS

ILLUSTRATION BY ALEJANDRO CARDENAS



ROMANCING THE STONE At Italy's Studio Marco Giannoni, Bast (in Dior) carves a Carrara marble model of Anubis, who wears Dior Homme.

MANY OF THE ARTISTS featured in our 2017 Style & Design issue straddle the past and the present, tapping the power of tradition to create work that is unmistakably modern, whether in the dusty ranchlands of Marfa, Texas, or at New York City's most august arts school.

In 1977, feeling a bit weary of Manhattan's claustrophobic gallery scene, Donald Judd moved to Marfa, where, while continuing his artistic practices, he also designed furniture that reflected his emphatic minimalism and the practicalities of desert life. Starting next month, the Judd Foundation is offering two of his most iconic designs for sale, renewing interest in the artist's furniture just as MoMA prepares a forthcoming retrospective of his work.

Meanwhile, in Italy, sculptor Kevin Francis Gray is making radical designs using centuries-old (and increasingly rare) techniques for carving marble. The Tuscan town of Pietrasanta is known as Little Athens for all the artists who have come there to work with its longstanding community of marble studios, sourcing from the rich quarries nearby. Gray sought out Marco Giannoni—a fourth-generation artisan and one of the last to carve marble almost entirely by hand. Working with Giannoni and his staff, Gray has applied old-world craftsmanship to a series of provocative sculptures featured in his new show at Pace Gallery in New York.

This issue also includes a portfolio of 11 young artists currently in training at New York City's

prestigious Juilliard School, vividly captured by photographer Zoë Ghertner. This year, the 50th class of drama students enrolls at the conservatory; next year, its current, longtime president will depart. At this moment of change, a rising generation of musicians, dancers and thespians is eager to take up the torch, alive to the limitless potential of art. As one 22-year-old drama student relates: "Onstage I could do anything."

Kristina O'Neill
k.oneill@wsj.com
© @kristina_oneill

N | Harmony Maker

Puglia, Italy



2017 MILAN DESIGN WEEK
RHO FIERA, HALL 16 STAND E41/F40
FLAGSHIP STORE, VIA DURINI 24

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NATUZZI
ITALIA

WHAT'S NEWS.



AT YOUR SERVICE

The bar at Millie's Lounge, a 24-hour brasserie at The Ned, opening this month. "We want this to be a showstopper for everybody," says Nick Jones.

HOT PROPERTY

GRAND HOTEL

Nick Jones, founder of Soho House, has teamed up with the Sydell Group's Andrew Zobler on The Ned, a colossal new project in the City of London.

BY MARK ELLWOOD PHOTOGRAPHY BY TUNG WALSH

NICK JONES IS KEEN to stress the difference between his latest, sprawling project in London and Soho House, the globe-spanning, exclusive club he founded there in 1995. This time, he's aiming to appeal to more than just an elite few. "The Ned is for everyone," Jones repeats several times as he leads a tour of its dusty first floor amid the clatter of construction. Jones, 53, rarely walks, preferring a skipping jog as he climbs stairs and pinballs from room to room. "I'm so impatient. I hate waiting for an elevator," he says, pointing to the eight-strong bank of lifts newly installed at the building's core. "If the planners hadn't let us do that, I'd have said, 'OK, we're not the guys for this site.'"

The Surrey-born entrepreneur has built an impressive hospitality empire over the past two decades: His group now operates 18 Soho House sites worldwide, from Toronto to Istanbul, as well as 40 restaurants, most in the U.K. The Ned, opening this month, marks the first time he's partnered with an outsider on a hotel—American Andrew Zobler, CEO of the Sydell Group, best known for boutique hotels like New York's NoMad and The Line in L.A.'s Koreatown. In contrast to the boisterous Jones, Zobler is soft-spoken and relaxed. "We kid each other," he says. "Well, Nick kids me. I'm always on the receiving end." Zobler, 55, likens their five-year collaboration on the \$270 million project to filming a blockbuster. "Nick was making the movie and I acted as an editor, challenging him and asking questions."

If The Ned were a film, it might be a mash-up of Merchant Ivory and Marvel—classy and historic yet heroic in scale. The complex, which combines a hotel and a members' club with restaurants and amenities like a barbershop and spa, is housed in a City of London landmark: an 11-story building finished in 1924 as the headquarters of the Midland Bank. The neoclassical edifice is a masterpiece of Sir Edwin "Ned" Lutyens, at the time the favored architect of the British Empire. "His buildings are grand but unpretentious and have a feeling that people should be in them," says Jones.

With 60,000 square feet of public space, The Ned will need to be as welcoming as possible to survive. More than 250 rooms and suites, designed to evoke early-20th-century transatlantic liners, range from a handful of tiny spaces dubbed "Crash Pads" (\$220 a night but discounted for guests under 30) to an 1,880-square-foot suite carved from the wood-paneled, onetime chairman's office, at \$4,300 per night. In the lobby, Jones points gleefully to a small door off the main entrance, leading into a vintage private elevator. "The chairman wouldn't come in and say hello to all the tellers; he'd just go straight up to his office," he says. "Whoever takes the chairman's suite will have their own elevator."

Jones is standing with Zobler on a raised stage in the center of the lobby; a former lightwell into the vault below has been covered to form a wooden dais on which The Ned's in-house musicians, including its own choir, will perform. Jones does a quick shoe-shuffle as he looks out across what had been Midland's Grand Banking Hall. The huge room is being converted into a luxury food court, with a design that incorporates the

"THINK OF IT AS AN URBAN RESORT. THIS SENDS OUT A BEACON."

—ANDREW ZOBLER

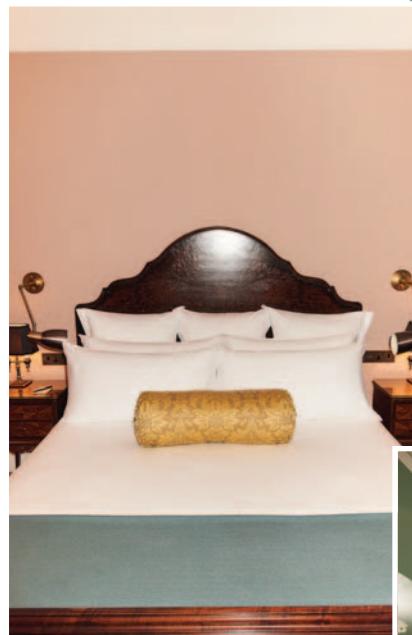
walnut-paneled counters and African verdite columns from Lutyens's original interior, a legacy of the building's stringent preservation rules.

The lobby will contain eight restaurants, including an outpost of the Soho House-owned Cecconi's and a Manhattan-style deli, Zobler's. "It started as a joke," Zobler says at the mention of his name. "London doesn't really produce Jewish deli the way we do in New York." It's become a passion project for the hotelier, who was born in Manhattan and raised on Long Island. "If you use the water here to make bagels, they don't taste the same, though we've been trying and trying," he says. "We think we're just going to freeze them and bring them over from New York."

Three subterranean floors, originally housing the bank's vaults, will now be home to the private club, to which hotel guests will also be admitted. The initial membership roster of 1,500—Jones expects that number to grow over the next three years—will be entitled to a 20 percent discount on hotel rooms as well as the use of a gym, a spa and the loungelike headquarters of Ned's Club, which sits behind a 20-ton door resembling the entrance to a Bond villain's bullion stash (in fact, the makers of 1964's *Goldfinger* used it as inspiration for Auric's lair). Another privilege is access to Upstairs, a social space on the building's roof boasting three bars and a casual cafe. Its centerpiece is a new pool with a commanding view of St. Paul's Cathedral.

Launching a venture in the City of London is a change for Jones, a man who built his reputation on prioritizing the creative class over bow-tied bankers (Soho House was founded expressly as a mingling spot for artists and writers). The Ned is also several times larger than any project he's undertaken—a potential risk for a clientele accustomed to more intimate properties. But Jones believes the hipster revival of nearby Shoreditch has shifted London's social center of gravity and will help draw a new crowd to a location several miles from London's West End.

Zobler agrees. "Think of it as an urban resort. If you had a quirky little hotel, it would be more challenging, but this sends out a beacon." Jones nods vigorously. "We want this to be a showstopper for everybody," he says before sprinting up the grand stairs.



ANTIQUE CHIC
From top: Zobler (left) and Jones; a walnut-paneled tub; tea at Millie's; a guest-room chandelier; a classic walnut bed; Ned's Club Relax; dinner at Millie's. The retro décor is meant to evoke prewar ocean liners.





MARRIAGE MATERIAL

Above: Yves Spinelli and Dwyer Kilcollin, the founders of Los Angeles-based jewelry label Spinelli Kilcollin. Right: The Freyja (top) and Artemis styles from the brand's bridal collection.



PARTNERSHIP PERFECT MATCH

The newlyweds behind jewelry line Spinelli Kilcollin have turned their talents to engagement rings and wedding bands.

LAST JUNE Yves Spinelli, 42, and Dwyer Kilcollin, 33, co-founders of the Los Angeles-based jewelry label Spinelli Kilcollin, surprised each other with custom rings at their intimate Silver Lake wedding. For Kilcollin, Spinelli had created three bands, each with a different color of diamonds: white, orange and olive green. And Kilcollin, who knew that Spinelli had always wanted a platinum ring, used the metal to construct a 5-millimeter band joined by three accent bands in 24-karat gold.

In fact, the couple had been to nearly a dozen weddings that year and had designed the rings for many of them. “After creating pieces for our friends and then each other, we saw bridal as a seamless extension of our brand,” says Kilcollin, a fine-art sculptor who also serves as the line’s creative director.

Spinelli Kilcollin launched in 2010 with its signature Galaxy

ring—three linked bands that can be worn across two or three fingers or stacked on one. The unique architectural style soon became a favorite, and the Spinelli Kilcollin line, which is handmade in downtown L.A., now sells at stores such as Barneys and Dover Street Market. The 15-piece bridal collection, launching this month, offers several new variations on the Galaxy, some featuring white, cognac and champagne diamonds. There’s also a versatile pair of earrings comprising white gold-and-diamond discs and removable pearl studs. “Similar to our designs, our wedding wasn’t traditional,” Spinelli says. “There’s definitely a movement for alternative bridal.”

Although they offer set styles, Spinelli and Kilcollin hope to continue their practice of working directly with customers to develop authentic designs. “If someone is looking for an engagement ring, we can attach a wedding band later,” says Spinelli. “Our clients aren’t trend driven, but they are very forward thinking.” spinellikilcollin.com. —Laura Stoloff



GREAT OUTDOORS

Freed from crunchy associations and neon motifs, luxe, trek-worthy sandals are ready for trailblazing, both urban and alpine.

For details see Sources, page 62.



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TREND REPORT

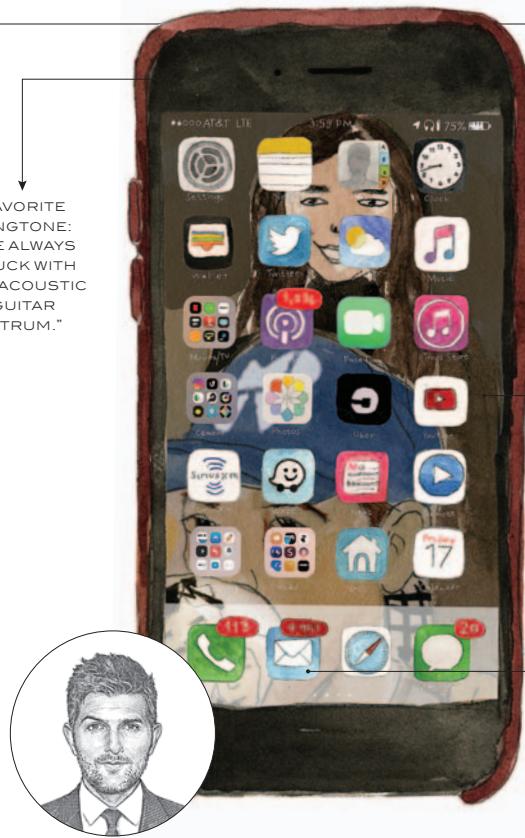
BLOOMING BRILLIANT

Mixing and matching bold floral patterns is a bright way to welcome spring.



BUDGING GENIUS
 Top, from left: Dries Van Noten jacket and shorts, Brock Collection top, Loewe flower (worn as necklace) and Mercedes Castillo shoes; Lanvin dress, Marni pocket belt, Hermès scarf and Jennifer Fisher ring. Center, from left: Salvatore Ferragamo dress, Loewe belt and flowers (worn as armband) and Charlotte Chesnais earring; Michael Kors Collection jacket and shorts and Electric Feathers belt; Rag & Bone dress (worn underneath), Diane von Furstenberg skirt, Mercedes Castillo shoes, Jennifer Fisher necklace and Charlotte Chesnais ring. Bottom, from left: Chloé top and Rag & Bone bandanna; Isabel Marant blouse and sleeveless top, Carolina Herrera skirt and Rag & Bone bandanna. Model, Adesuwa Aighewi at Silent Models NY; hair, Adam Markarian; makeup, Allie Smith. For details see Sources, page 62.

PHOTOGRAPHY BY SACHA MARIC
 FASHION EDITOR ALEXANDER FISHER



THE DOWNLOAD

ADAM SCOTT

The actor, who most recently appeared in HBO's *Big Little Lies* and stars in the upcoming film *Fun Mom Dinner*, reveals what's on his phone.

Number of contacts
978.

Biggest time-wasting app
Twitter. I read more than I actually tweet.

First app checked in the morning
Email. At night, it's Netflix—I usually fall asleep watching on my iPad.

Are there times when you try to stay off your phone entirely?
When I'm with my kids, though I'm not always successful. We don't want our kids' primary memories of their parents to be two distracted zombies staring into a light in their hand.

Most-essential app while traveling
Waze. If you've rented a car, this is a must. I last used it on Kauai.

Most-listened-to track on iTunes
Beck's "Wow"—that's me and my son's jam.

Outgoing voicemail message
"Hey, it's Adam. Leave a message. Thanks. Pretty insane, right?"

Favorite podcast
Right now, it's *Pod Save America* or *The Daily* from the *New York Times*.

At what battery percentage do you feel compelled to charge your phone?
I start to fret around 12 percent, but I live in L.A., so there's time to charge in the car.

Apps most likely to be viewed in a checkout line
Safari, Twitter—but sometimes I miss staring off into space.

Most-watched entertainment app and favorite show
The CBS app and Netflix. Current favorites are *The Good Fight* and *Bloodline*.

Sources in your newsstand
Buzzfeed, the *New York Times*, *Vanity Fair*, *Vice*, the *Guardian*, the *New Yorker*, *New York*, the *Washington Post*, *Slate*.

Cities listed in your weather and world clock apps
L.A., Ojai, San Francisco and Lake Arrowhead, California; Park City, Utah; Lake Havasu City, Arizona; Grand Junction, Colorado; Miami; Atlanta; Washington, D.C.; New York City; Toronto; Dublin; London; Wellington, New Zealand.

How long did your most-recent phone call last?
Seventeen seconds, with my lawyer. Just long enough to say, "Sue everybody."

TOOTH FAIRY

This spring, brush up on the latest toothpastes, with active ingredients like coconut oil and charcoal and fresh flavors from licorice to lime.



From left: Curaprox White Is Black, Lebon Une Piscine à Antibes, Terra & Co. Brilliant Black, Tulip Mint, The Dirt MCT Oil Royal Rose Cacao Mint, Marvis Rambas. For details see Sources, page 62.



TABLE TALK

This month J.J. Martin, founder of the Milan-based La DoubleJ online vintage shop, introduces her first home-goods line. The plates and linens feature prints from the silk house Mantero, with which Martin has also collaborated on clothing. "You could match your tablecloth to your dress," she says. ladoublej.com. —Christine Whitney



CLOSET CASE
RIDING HIGH

When Ben Gorham, founder of Swedish-French fragrance brand Byredo, was asked by his friends Erik Torstensson and Jens Grede to collaborate on a menswear collection for their label Frame, he took inspiration from an unlikely source: bull riding. "There's a poetry in the violence," Gorham explains. Incorporating washed denim, bandanna prints and rodeo imagery, the 22-piece line is available April 27. frame-store.com. —Joseph Akel

MAIN FRAME

With her poignant portraits of fictional black figures, Lynette Yiadom-Boakye, the London-based painter of Ghanaian heritage, has become an art-world sensation—yet has somehow maintained a low public profile. That may soon change with her solo show in May at New York's New Museum, where she'll unveil a suite of new work (including *Medicine at Playtime*, right). newmuseum.org. —Michael Slenske



SLUMBER PARTY

Loro Piana Interiors, the home division of the Italian luxury brand, celebrates its first decade with the launch of a debut sheet collection. The linen bedding comes in three patterns—plain, hemstitched and, as shown here, with a cording-trim border. loropiana.com. —Sarah Medford



TIME MACHINES

RALPH LAUREN'S FIRST MINUTE REPEATER, SEEN HERE IN 18-KARAT WHITE GOLD WITH A BLACK ALLIGATOR STRAP, HAS A DISCREET SLIDING PIECE THAT ACTIVATES THREE DISTINCT CHIMES FOR THE HOURS, QUARTER-HOURS AND MINUTES.

212-606-2100



DEEP HORIZON
A bench from Fernando Mastrangelo's new Escape series.



LAYER ON LAYER

DESIGNER FERNANDO MASTRANGELO DEBUTS NEW FURNITURE MADE WITH SAND, SILICA, CEMENT AND GLASS.

FERNANDO Mastrangelo's furniture is all about materials, which makes sense, given his background as a sculptor and artist. Launching this month at Rossana Orlandi gallery in Milan and Maison Gerard in New York, his latest series, Escape, is an extension of his salt-sand paintings—abstractions of photographs he's taken of horizons around the world. In the furniture, the foreground is represented by silica and the water and mountains by hand-dyed sand. For the sky, Mastrangelo turned to powdered glass, a substance he'd never worked with before. "I'm addicted to it," he says, comparing it to oil paint. "It has so much luminosity."

In May, Mastrangelo will introduce two additional series, Ghost and Thaw, at New York's Collective Design Fair, the venue where he showed his first major collection, Drift, last year. Ghost, three pieces cast from white cement, evolved from his commission for the Thakoon store in New York, while Thaw, four pieces done in white powdered glass, is a meditation on glaciers. "I'm trying to represent something conceptual in furniture," he says. "That's maybe more radical than doing so in art." fernandomastrangelo.com. —Julie Coe

JEWELRY BOX

STRANDS OF TIME

A fashionable friend from
Coco Chanel's youth is
celebrated in pearls, spinels
and diamonds.

Coco avant Chanel, the latest of Chanel's biannual couture jewelry collections, celebrates the women who inspired the young fashion designer before she became a legend. The Parure Marthe set, which also includes a ring and a bracelet, is named for Marthe Davelli, a glamorous operatic soprano who looked so much like her friend Coco that she often served as an impromptu model. The earrings and necklace, both made of cultured Japanese pearls, feature the quintessential Chanel ribbon motif, set in white gold with gray spinels and brilliant-cut diamonds. For details see Sources, page 62. —*Sara Morosi*



PHOTOGRAPHY BY
JIAXI & ZHE

THE EXCHANGE.



PAIR OF WINNERS
Jeff Schwartz, founder
of Excel Sports
Management, talks
with client Paul Pierce
of the Los Angeles
Clippers before a game
at Madison Square
Garden in New York.

TRACKED

JEFF SCHWARTZ

As founder of one of the most influential sports management firms, this agent is the gatekeeper to some of the NBA's biggest names.

BY ANDREW BEATON PHOTOGRAPHY BY CHRISTOPHER LEAMAN

JEFF SCHWARTZ DOESN'T recognize himself in Hollywood's classic portrayal of sports agents—the ones who scream into their phones or race between endless parties. Still, he understands why others would: Schwartz, 53, represents the biggest arsenal of National Basketball Association superstars in the world. And his New York-based firm, Excel Sports Management, which also works with athletes in baseball, football and golf, boasts a roster of recognizable talents including Tiger Woods and Derek Jeter. But Schwartz's unfussy Midtown office, which features minimal memorabilia from his impressive career, illustrates his more restrained approach, giving hardly any clue to the influence he wields in the industry. He acknowledges, though, that there's no way to avoid the frenetic nature of his profession. "If you want a set schedule, don't get into sports," he says. "If you want to do well, you have to live this job."

Raised in Cheshire, Connecticut, Schwartz was educated at Temple University's Beasley School of Law and began his career as a clerk for a federal judge, which he followed with a role as a litigation associate at a law firm. In 1992, he took a job at IMG, the dominant sports talent management company at the time, where he soon represented tennis legends such as Pete Sampras and Martina Hingis. In 1999, he left IMG to oversee the sports division at another agency, Artist Management Group; three years later he founded Excel to house a growing clientele of basketball players. Excel expanded in 2011, when agents Casey Close and Mark Steinberg—who both started within three weeks of Schwartz at IMG—came in as partners; Alan Zucker joined in 2014. Over the years, Excel has earned a reputation as one of the most lucrative agencies in the business. This year alone, its basketball players will earn more than \$350 million in salaries. "We could be even bigger," Schwartz says, but adding more agents who may not fit the culture "doesn't always work." Looking forward, Schwartz hopes to diversify Excel's marketing services, an area in which the firm already represents one non-sports superstar: Taylor Swift.

The demanding nature of his business takes Schwartz on the road four months out of every year. It can weigh on him, especially since it means time apart from his wife, Natalie, and their three young daughters. But he's quick to point out certain career highlights, like the time he went to congratulate his longtime client Paul Pierce, then a small forward for the Boston Celtics, after the team won the 2008 NBA title. Schwartz found Pierce in the Boston Garden training room sharing celebratory beers with two other greats—his teammates Kevin Garnett and Ray Allen. Still, the moments Schwartz cherishes most are the exceedingly routine. His favorite: taking his 7-year-old daughter to school in the morning. "It's the best part of my day," he says.



8:04 a.m.
Schwartz takes his oldest daughter, Sloane, to school before heading into work.



12:10 p.m.

His office doesn't hold many clues to his profession, but this notebook is one of them.



11:13 a.m.

A meeting with Michele Roberts, executive director of the National Basketball Players Association, in her Midtown office.



2:32 p.m.

Schwartz FaceTimes with client Kemba Walker, a guard for the Charlotte Hornets.



4:27 p.m.

With officers at Excel, he discusses the agenda for a partner meeting and costs for an office renovation.



8:03 p.m.

Waiting for a subway back to the office before he drives home.



3
Olympics

The number of Games he's attended during his career, including London in 2012 (his client Kevin Love was on the U.S. basketball team).

41
countries

The number he's visited, often for work.

25
years

The amount of time that Schwartz and his first two partners at Excel have known each other; they first met at IMG.

50
NBA games

The number Schwartz estimates he attends each year.

3
daughters

His oldest is 7, and his twins are 4.

6
basketball players

The number of 2016 first-round draft picks represented by Excel, the most of any agency.

45
league championships

The number won by Excel clients across all sports.

5
clients

Schwartz's roster of players when he founded Excel in 2002.

1
mile

The distance from his office to Madison Square Garden. •

The Interior Life of DONALD JUDD

The famously rigorous artist designed his own private universe—down to the stools—in Marfa, Texas. *WSJ.* takes an exclusive tour of the Judd Foundation's long-secluded spaces as it prepares to release ready-made furniture for the first time next month.

BY TONY PERROTET
PHOTOGRAPHY BY MARTIEN MULDER



EVER SO HUMBLE
A pine studio table designed
by Judd under an untitled
1984 wall piece by the artist
in his Art Studio at the Judd
Foundation in Marfa, Texas.

1. Ranch Office
Houses Judd's wall relief pieces and ranch maps (purchased in 1991).

2. Architecture Office
The former beauty salon was used for Judd's design projects (1990).

3. Architecture Studio
This onetime bank holds Judd's furniture designs and furniture and painting collection (1989).

4. Cobb House
Judd exhibited his early paintings in this former home (1989).

5. Art Studio
The 6,000-square-foot grocery store became Judd's atelier (1990).

6. Print Building
Houses the foundation's offices and archives (1991; photograph at right).

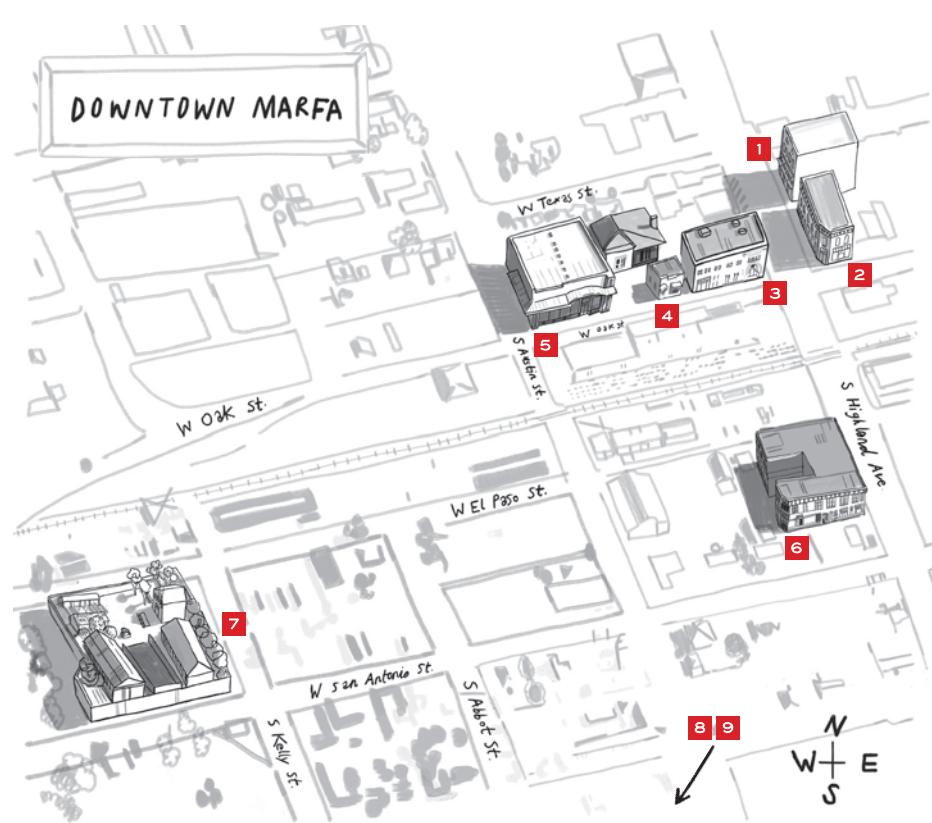
7. The Block
Judd's first Marfa compound includes two airplane hangars and his residence (1973–1974).

8. Chinati Foundation
One mile south. An independent art institution founded in 1986.

9. Casa Morales, Casa Perez & Las Casas
Judd's three ranches are 45–80 miles southwest of town; he is buried at Las Casas (1976, 1982, 1989).

SPEEDING IN A PICKUP truck along an unpaved road in the Chihuahuan Desert, Flavin Judd, son of the late artist Donald Judd, lets out a hoot of delight as the horizon ahead is filled by the raw expanse of the Chinati Mountains. "This is why Don came to Texas," he says. "Marfa"—the lonely cattle town that Judd transformed into an art pilgrimage site—"was really just a grocery store and a school for him." Glimpsed through the cracked windshield are cattle grazing in fields dotted with cactus and buzzards soaring overhead. For the entire 90-minute drive, there's not another car to be seen. Wearing a weather-beaten Stetson, denim jacket and cowboy boots, Flavin, 49, has inherited his father's passion for this radical emptiness. The view is so poetic that he almost slows down. "This is the most dangerous stretch of road," he notes at one point, as the speedometer hovers at 90 mph. "It's where the deer hang out." Laughing, he presses his foot to the pedal and breaks 100.

Behind a cattle gate stands Casa Perez, one of Donald Judd's three ranches on the 40,000 acres of land that he collectively called Ayala de Chinati. Framed by the bluffs of the Pinto Canyon, the plain adobe structure was built in the early 1900s. Beneath the windmill sits a circular water tank with a wooden deck, where Flavin and his



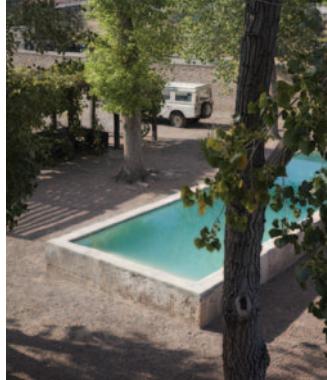
younger sister, Rainer, used to swim as kids. "Just watch out for rattlesnakes," he says before pulling out an old key to unlock the metal grilles over the doors and windows.

Inside the two-bedroom ranch house, there is a sense of casual domesticity, as if Judd might have just stepped out on an errand—which in a sense is true, since he left Marfa on a trip to Germany in late 1993 with no idea that he was terminally ill with cancer and would never return. Next to the back door is a small bookshelf with tomes that reveal his myriad interests. (*A History of Ottoman Architecture, Gaudí, Birds of Texas, Stars and Planets*.) As with all the buildings Judd acquired, he left the basic structure untouched but transformed the interior into a bright, open space. In this rustic isolation, it's startling to see one of Judd's signature box sculptures on the crisp white wall. During his 40-year career, he created over 3,000 artworks, most of them untitled, a catalog headache for curators. One renowned piece consists of 100 enormous milled-aluminum blocks displayed in two former artillery sheds at Marfa's Chinati Foundation; his passion for the box was such that a popular bumper sticker souvenir reads I ■ JUDD. No less striking is Judd's own furniture. In the ranch house's homely kitchen, where black frying pans hang over a rustic stove, stands a wooden counter he designed with the same clean, strong lines and rigorous craftsmanship as his sculpture. There is also a wooden daybed crafted in a raw style that has since been dubbed "Texas rough." The sparse layout—the furniture is deliberately pulled away from the walls—makes the pieces seem like site-specific works. "Judd's furniture was born of necessity, but each piece is a dissertation on proportion worthy of a Renaissance master," says Michael Govan, CEO and director of the Los Angeles County Museum of Art, which acquired, in conjunction with the Huntington Library, Art Collections and Botanical Garden, a desk and chairs Judd made for Flavin. "You could not ask for something more simple—the wood is still the same width as when it came from the lumberyard—but it is transformed by his compositional intelligence. It's not as abstract as his art, since you actually sit on his chairs, but there is the same beauty."

"I would put Judd's furniture together with his sculpture, his writings, his houses," says curator Ann Temkin, who is overseeing a major Judd retrospective at New York's Museum of Modern Art when new construction there is complete. "The idea that a whole room would contain one simple steel box and Judd would consider it full has had a huge influence on the architecture and design world over the last 25 years."

Despite the furniture's influence, since Judd's death in 1994, its availability for purchase has remained a well-kept secret in the art world. Over the years, almost every high-end design company on the planet has made offers to reproduce it, but the not-for-profit Judd Foundation—which was established upon the artist's death to safeguard his property and artistic legacy and is overseen by Flavin and Rainer, 46—has always declined. Instead, it continued to produce his designs strictly on a made-to-order basis, resulting in the ultimate bespoke furniture: The metal pieces take 12 weeks to make in Judd's foundry in Switzerland; the wooden versions, created mostly in California by one of Judd's favorite craftsmen, Jeff Jamieson, take a minimum of 18 weeks. Each of Judd's designs can be done in 21 colors of anodized aluminum or copper and a variety of woods—for a total of 345 combinations for metal or over 900 combinations for wood—which are listed in two fat binders kept in his former loft home in New York, 101 Spring Street, now a combination Judd Foundation office, museum and shrine. The popular daybed costs \$12,600, while a wooden desk with chairs is \$14,500. (The pieces produced when Judd was still alive, known to aficionados as "pre-'94" or "lifetime furniture," are valued much higher, with some pieces fetching prices in the hundreds of thousands; one stainless-steel coffee table from the early '70s sold at Sotheby's in 2011 for \$506,500.)

Starting next month, for the first time, the Judd Foundation is making available pieces that will be ready to purchase directly



IN MARFA,
“PRESERVATION OF
THE SPACES HAS
PRIORITY OVER
PUBLIC ACCESS.”

—RAINER JUDD



LIGHT WORK Top right: Flavin and Rainer Judd in the Architecture Studio. Clockwise from center, scenes from The Block: A Judd-designed swimming pool; an untitled 1963 Judd piece; a pair of Bonnie Lynch sculptures; Judd's residence; a Navajo blanket.

“DON TOOK THE WAY THINGS
LOOKED SERIOUSLY. THERE IS A
REASON FOR EVERYTHING,
AND IT’S ALL INTERCONNECTED.”

—FLAVIN JUDD



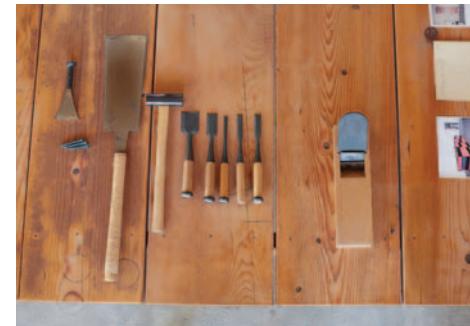
from inventory, meaning that impatient Judd fans can acquire them without a lengthy wait time. For the first release, the foundation selected the Corner Chair and the Library Stool as iconic pieces that Judd used in Marfa. More will be added each year. Anodized aluminum was chosen for the \$6,900 Corner Chair, while the wood for the \$1,900 Library Stool is pine, an homage to the first pieces Judd made in Marfa from the materials that were on hand. Also in May, an exhibition of Judd's "pre-'94" furniture will be on view at the foundation's New York headquarters at 101 Spring Street.

The renewed attention to Judd's furniture provides more than just a curious footnote to the life of one of the 20th century's most significant American artists. It also gives insight into his complex character and his grandiose vision in Marfa. "There was no separation between Judd's art and life," says Jenny Moore, director of the Chinati Foundation. According to his children, the desire to live with his own designs grew from his rejection of the strip-mall culture that he felt was being imposed on American society by corporations, along with a deluge of disposable, dispiritingly ugly objects. "Don took the way things looked seriously," says Flavin. "There is a reason for everything, and it's all interconnected."

JUDD BOUGHT 101 Spring Street in 1968 for a modest \$68,000. Each floor of 101, as the 19th-century factory is familiarly known, has enormous windows and soaring ceilings, creating an exhilarating sense of space, within which every piece of furniture and art is meticulously placed. There is the same elegant *morsa*, or prosciutto holder, as in Marfa, the same Dean & Deluca olive oil bottles. It was here that Judd created his first piece of furniture in 1970, a double bed built a few inches off the floor, despite the inconvenience for his then-wife, choreographer Julie Finch, who was pregnant at the time. "It was hell," Finch says, laughing as she recalls having to roll over and make the bed before she got up, since she couldn't reach it while standing. She never asked Judd why he had made it so low and large. "It was very elegant in the room. Why would he consult me? He was designing a bed!" Furniture was already a serious business: A fight over a brown corduroy sofa Finch bought from Bloomingdale's was one of the most tumultuous in a volatile marriage, the kids remember. (The couch is still in their mother's possession, they add. "It's actually really nice," Rainer says.)

In 1977, Judd made the move to Marfa. By then, he was renowned for his ever-more-monolithic abstract sculptures—he was only 39 when he had a major show at the Whitney—but had become disillusioned with the New York art scene, which he described as "harsh and glib." In SoHo, gentrification had begun, galleries were sprouting, tourists were arriving in droves, and Judd, a shy man, found his celebrity a burden. Finch recalls people stopping him in the street to make comments. "There was a lot of envy of his fame," she says. "Other artists were resentful. So he just stopped walking around SoHo." On a creative level, Judd had rejected the gallery system, in which his work was shown only for a short time in less-than-ideal spaces and sometimes even damaged during installation. He had a vision of finding a remote site where his work could rest permanently.

The choice of West Texas has become part of the Judd legend. He first considered Baja California, and then turned to the high grasslands of Presidio County, the emptiest corner of Texas, which he had first seen in 1946 as a young G.I. on his way to Korea. (When the bus stopped in Van Horn, he famously sent a telegram to his mother: DEAR MOM VAN HORN TEXAS. 1260 POPULATION. NICE TOWN BEAUTIFUL COUNTRY MOUNTAINS LOVE=DON.) Twenty-five years later, in 1971, he came across Marfa by chance. "There was no plan," Flavin says. (In one essay, Judd says that he might have chosen Australia had he visited it earlier.) When a military base, which had been set up in the early 1900s, and an Army airfield closed after World War II, Marfa lost perhaps half its population. Land and buildings were cheap, and Judd had funds.



In the following years, he bought eight properties within the town itself, including an abandoned bank, supermarket and beauty salon as well as the three ranches in brush country. Soon they were converted into his art studio, architecture office, galleries and library, employing over 50 people. None of these personal spaces were intended to be seen by the public. ("He was building it for himself," Flavin says; his father was creating "different buildings for different parts of his brain. Think of Marfa as one big house with the structures as different rooms.") The heart of this self-contained world was known as The Block, where Flavin and Rainer lived until high school. According to those who visited in the '80s, there was a sense of entering a different dimension presided over by Judd. Locals still like to reminisce about the artist's difficult ways, his drinking, his fits of fury, as well as his crackling intelligence and charm.

Not everyone was welcoming. West Texas was still trapped in the conservative '50s, and many of the old rancher and Border Patrol residents looked askance at Judd's ponytail and free-spirited family. ("We were the hippie, Commie f—s," recalls Flavin.) Still, Judd moved to Marfa full time in 1977, coinciding with an acrimonious divorce with Finch that included Judd picking up the kids after school one afternoon in New York and whisking them to Texas, from where he conducted a custody battle that he ultimately won.

RAINGER AND FLAVIN are today so close that they sometimes seem like telepathic twins, finishing each other's sentences or giving the punch lines to each other's jokes. They grew up discussing philosophy around the dinner table in The Block and still enjoy bouncing abstract ideas back and forth, probing them with restless curiosity. They also have a playful sense of humor. For much of the time talking about their father (whom they have always called "Don" rather than "Dad"), they sit on a couch in a friend's house playing with her son's Legos, joking that they feel like they are in a therapy session. (Flavin, who is named for Judd's close friend Dan Flavin, is married with three children and based in Los Angeles, while Rainer lives in New York.)

SQUARED AWAY
Judd's Art Studio,
clockwise from
left: A 1981 floor
piece by Judd with
his aluminum 1989
sculpture and
a 1985 wall piece;
three of his pine
studio tables;
tools at the ready.
Opposite: Judd's
chairs and table in
the Gate House,
which adjoins the
Cobb House.

They explain that Judd's decision to make furniture in Texas was a direct response to a practical need. "The furniture you could buy in Marfa was so, so, so, so, so bad that he couldn't look at it," says Rainer. Judd also reacted against his parents' overstuffed suburban décor in Excelsior Springs, Missouri, and yearned for the simplicity of his grandparents' rural lifestyle. "They were farmers, so they just had the stuff they needed, damn it, and they weren't going to pretend to be anything they weren't," Flavin says. One of Judd's favorite dictums was, "A good chair is a good chair."

When they moved to Marfa, Judd decided to make beds for the kids, among only a few pieces he built with his own hands. "He was not a natural carpenter," says Rainer. "He was not what you would call a handy dude. But that allowed him to excel in collaboration. He was really good at getting people to trust themselves and use whatever craftsmanship they had, to take a risk." Soon he hired two local brothers to execute his designs. Desks, daybeds, chairs, bookshelves and tables followed as he needed them.

Judd had already spent years studying "scale and proportion and harmony and even our needs in regard to light and space, the psychological effects of how much ceiling you have over you," says Rainer. "He had a Ph.D. in all these subjects by the time he started making furniture." Its popularity in art circles followed naturally as the first intrepid visitors to Marfa saw and admired the pieces. In 1984, Judd expanded into metal furniture, although he always distinguished between his art and the utilitarian pieces. These were not released in editions but were instead individually numbered and stamped, and unlike his immaculate artworks, they were made to be used and touched, gaining a patina of age.

It's hard now to remember just how radical Judd's furniture designs were at the time, inspiring several exhibitions during the '80s and early '90s in New York and Europe. Not everyone in the art world was adulatory; there was a sense that Judd was outside his field. "There was a whiny article," Flavin recalls. "It was like: 'We had to suffer through Dan Flavin's drawings, and now we have to suffer through Donald Judd's furniture.' It was considered, 'Why are you guys doing this? You shouldn't be doing this—you're artists!'"

But Judd approached the furniture with utmost seriousness. Govan recalls visiting him in Marfa in the early '90s and seeing the latest drawings scattered across his desk. As with his art, the fabrication process itself was a key element. "Judd used materials straight from the factory—industrially produced materials—and added the quality of the handmade to them," Govan says. (One of his most radical, and influential, innovations in the '60s was to argue that an artist's work could be physically made by others, as in the workshops of Raphael.) He created elegant furniture from humble plywood. "The clarity of thinking about modern design icons was amazing," says Govan. "He studied all the great modernist furniture makers, and he was definitely competing with them. Besting them at times."

NEITHER OF THE Judd children expected to be running a foundation in their father's honor. His death at the age of 65 came as a complete shock. The first news of his illness came over the phone from Germany in 1993. "Don said, 'I'm going to get a biopsy,'" says Flavin. "I said, 'What the hell is that?'" Judd's growing sense that something was wrong—the doctor in Marfa had told him he had a stomach bug and not to worry—turned out to be correct: He was suffering from advanced lymphoma. Three months later, he died in New York. Judd never saw Marfa again.

Taking over Judd's Texan empire "definitely was not on my agenda," says Rainer, who was 23 at the time. She and Flavin, then 26, were surprised to learn that they had been named as executors in Judd's will back when they were both under 10. "I knew we were supposed to have conversations about what he wanted when he died, but it was very abstract—'some day in the future....' I didn't

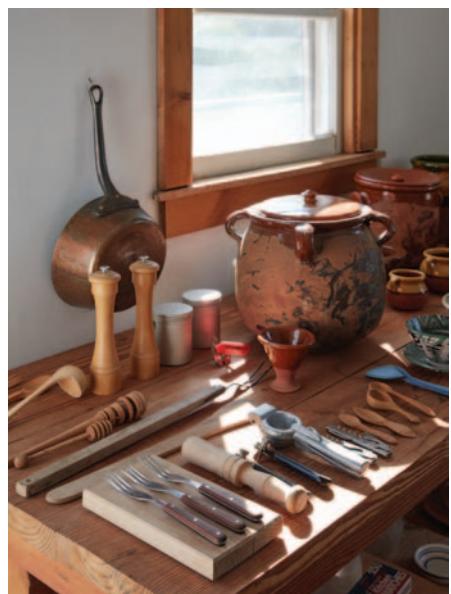
BARE NECESSITIES
A pair of red-back chairs by Gerrit Rietveld share space in Judd's Architecture Studio with his own cherrywood frame table.





LAND ART

Clockwise from above:
A combination seat and table at Judd's Casa Perez ranch; the plunge bath at Casa Perez;
untitled red works from the '90s in the Ranch Office, along with a
Judd pine table; the
kitchen at Casa Perez;
Rainer Judd looks out
at the Texan landscape
near Casa Perez; Judd's
Perez daybed in pine.



even know the word *executor*,” Judd himself had not considered his own mortality. “He thought Marfa shouldn’t be destroyed,” she says. “But he certainly didn’t set it up for the public in the future after he died. He didn’t want to think about that.” Suddenly, Rainer and Flavin were sorting out Judd’s sprawling estate, which was in financial disarray, and sorting through Judd’s drawings, letters, notes and papers. If handled badly, there was a good chance that Judd’s entire pharaonic project in Marfa might have to be abandoned. “I didn’t know what it entailed, didn’t know how to get from A to Z,” says Flavin. “But I found out it wasn’t going to be easy.”

Each decision on restoring Judd’s interiors, for example, meant intellectually re-engaging with their father. This can have its emotional limits, as Flavin found recently when editing his father’s critical essays, which were often scrawled in near-illegible pencil script. “Going through the writing was like sitting with him and reliving all these conversations,” he says. “Which was beautiful. It was bizarre. It was like visiting him for three weeks. But the problem is that you get to the end of the notes and that’s it.”

The Marfa properties managed by the Judd Foundation cover 90,000 square feet—an area larger than the exhibition spaces in the new Whitney Museum in New York. Some can be visited by the public by appointment, while others remain off-limits. Seeing them all is like a tour of Judd’s psyche, with the furniture left just as he used it. In the Architecture Studio, the former bank, his sandals and a flashlight still sit by the daybed he used for naps, and his last drawing folders lie on the desks under colored chunks of mineral used as paperweights. In a cupboard are a Greek helmet and a Luristani dagger he picked up on his travels; a favorite Rembrandt etching is framed in an alcove. Judd turned the nearby Cobb House, a humble adobe-style residence from the 1920s, into a private gallery for his youthful paintings from the ’50s, which he called “sophomoric abstractions,” and the Whyte Building, once a storage room for the local five-and-dime, into a space for his paintings from the ’60s. (Soon his canvases began to take on a third dimension, extending from the wall, before he abandoned painting and moved on to sculpture.) The former Safeway supermarket became his cavernous art studio, littered with Judd’s unfinished works and color codes. (One favored color is listed as Harley-Davidson Hi-Fi Blue.)

The Block complex remains the emotional core of Judd’s world. Protected by an adobe wall, its six buildings and gravel courtyard once resounded with the noise of children playing in the pool, wandering farm animals and a pet German shepherd. Now silent, it houses his private galleries with his favorite artworks, a Dan Flavin fluorescent sculpture and a massive library that includes the Icelandic sagas in the original tongue, even though Judd could not read a word. Among the personal touches are a row of plum trees planted at Rainer’s request—Judd disliked trees—and a set of Scottish bagpipes he was learning to play.

An important piece of Judd’s legacy is the Chinati Foundation, a museum with 34 structures scattered over 340 acres, most of it the old Army base on the edge of town, Fort D.A. Russell. One of its hangars contains the famed 100 metal boxes, each one slightly different and gleaming in the crystalline Texan sun. In fields outside, a series of 15 concrete boxes frames the bare horizon. Many visitors still find the works to be coolly impersonal. “Judd rejected the Romantic idea that an artist’s psyche is somehow revealed or transmitted through what he or she did,” says Temkin of MoMA. “Judd didn’t care about expression or emotion. It was hard for a lot of people to handle. It still is, all these decades later.” Although dubbed the “high priest of minimalism,” Judd never liked the label, which he felt bunched together a wide variety of very different artists and denied their warmth and the craftsmanship involved in their work. “The term made their art sound reductive,” says Temkin, “when they saw it as complex and full.” Despite accusations of megalomania, Judd considered Marfa a place for permanent exhibitions of works by like-minded friends, including Robert Irwin and John

Chamberlain. “A number of American artists at the time were going into the desert, but they were creating situations for their own work specifically,” says Moore, the Chinati director. “Judd extended the invitation to other artists, on a scale not possible anywhere else. Marfa set a standard.”

It’s hardly surprising that Rainer and Flavin are nostalgic for the Marfa of their youth, when only 10 visitors might drift in annually and every October their father would host a big party for locals and art world friends called Open House weekend. “There would be 50 people staying in our house. There was no disjointedness. There was one bonfire and one place to eat—it was all one,” says Rainer. Marfa still has the feel of a dusty cattle town: The railway line runs through the center, so conversation is often stopped by the roar of passing freight trains. Getting there is almost as much of an expedition as it was in the ’70s, involving flights to El Paso and a meandering three-hour drive along the Rio Grande. Yet the utter isolation that Judd relished began to change around 2000, according to Rainer and Flavin, as visitors from Houston, L.A. and New York put the town on the international art map. The “new” Marfa exists alongside the old in what can seem a parallel universe. There are galleries, coffee shops and swank restaurants. Meanwhile, the sleek Hotel Saint George looks as though it was teleported in from Santa Monica, California, although even hardened locals confess their relief that its bar was the first place in town to serve food seven days a week.

Visitors to the Chinati Foundation have increased from around 15,000 three years ago to nearly 40,000 in 2016, and as a public institution it is evolving to meet the changes. But the Judd Foundation’s aim is to keep its fragile spaces intact rather than to increase numbers. One model for the foundation was Baxter State Park in Maine, which was purchased by the state’s former governor Percival P. Baxter beginning in the 1930s and given to the state on condition that access be limited. “In the deed, he said that the plants and animals would always be more important than the people visiting the park,” Rainer says. “That influenced our strategic plan: Preservation of the spaces has priority over public access.”

Rainer and Flavin hope that the furniture offering this year will expand the understanding of the artist and his legacy. It’s also a testament to their stubborn patience. After his untimely death, some at the foundation argued that the furniture was a distraction. There was pressure, Rainer says, “to pare things away, to simplify things, because we had so much to do.” But she and Flavin decided to maintain low-key production, which kept the relationships open with the fabricators. “If people could find us, they could order it,” Flavin says. For over two decades, the furniture line remained in the distant background. The ’90s were devoted to securing finances, with an auction in 2006 creating an endowment for the foundation. Next came restoration of 101 Spring Street, which reopened to the public by appointment in 2013. Last year, Judd’s collected writings were published in a 1,048-page tome. Only now is the furniture finally getting its turn.

“It’s not a frilly, fluffy thing, the furniture,” says Rainer. “Its intellectual rigor is not advertised and not evident. You don’t question the joinery or its engineering. It seems so easy. Of course! Everybody thinks they could do it. Then they should—they should try to go make that chair.” But the desire to engage with their father’s artistic spirit doesn’t extend to his unmade designs, the children say. There are no plans to use his sketches to conjure pieces that were on Judd’s drawing board when he died.

“If Don was really passionate about something, he would get it made,” says Rainer. “He has this beautiful quote: ‘Things that exist, exist, and everything is on their side.’” •

“JUDD DIDN’T CARE ABOUT EXPRESSION OR EMOTION. IT WAS HARD FOR A LOT OF PEOPLE TO HANDLE. IT STILL IS.”

—ANN TEMKIN

An Education

Since its founding in 1905, the Juilliard School has earned a reputation for being one of the world's premier arts academies, attracting gifted artists—including notable alumni Viola Davis, Pina Bausch and Yo-Yo Ma—to study at its campus in New York City.

This year, the conservatory welcomes its 50th class of drama students, and in 2018 it bids farewell to its longest-serving president, Joseph W. Polisi, signaling a momentous transition for the school as it continues its commitment to shaping the future of arts scholarship. Here, a selection of Juilliard's students, across all disciplines, in their element.

BY THOMAS GEBREMEDHIN
PHOTOGRAPHY BY ZOË GHERTNER
STYLING BY BRIAN MOLLOY



BARRY GANS
19. DANCE

"Staying true to one's artistic vision is both difficult and necessary."
Lacoste tank, Prada pants,
Uniqlo socks and Chacott by Freed
of London shoes.

"YOU CAN'T BUILD A SKILL WITHOUT DISCIPLINE.
TALENT WILL ONLY GET YOU SO FAR." —AVERY AMEREAU



AVERY AMEREAU
26, MUSIC (VOCAL ARTS)
Ralph Lauren shirt, Ami pants and Burberry belt.



KATHERINE RENEE TURNER
26, DRAMA

"I'm thirsty for stories that illuminate the blind spots in human existence—it's thrilling and daunting. Colliding with those characters expands the artist and audience." Burberry shirt and pants, Uniqlo socks and her own earrings, sneakers and belt.



JONATHAN SLADE

30, MUSIC
(HISTORICAL PERFORMANCE)

"We in the arts aspire to move people,
to provide solace, hope or joy at
difficult moments." Ralph Lauren
sweater, Margaret Howell shirt and
his own pants, glasses and belt.



ENDEA OWENS
25, MUSIC (JAZZ)

"Early on, I hated the bass. But eventually this hatred turned into love as I learned about the instrument and fell for its deep sound. It's changed the entire course of my life and given me a ticket to a better future."
Alexander McQueen sweater, J.W. Anderson earrings and her own pants.



JEFFERY MILLER

21, MUSIC (JAZZ)

"Music was always around me in New Orleans. In fifth grade, my music teacher asked me whether I'd be interested in playing trombone. Before I knew it, I had a trombone in my hand, and from then on it's been a perfect fit." Michael Kors hoodie and track pants, Uniqlo socks, Gosha Rubchinskiy x Fila sneakers and his own watch.



TAYLOR MASSA

21, DANCE

"There's a lot of sacrifice that goes into dance, like missing birthday parties for rehearsal or spending Friday nights rolling out and icing your tired body, but, my God, it is so worth it." Lemaire tunic, Alexander Wang long-sleeve bodysuit, Céline skirt, Wolford leggings and her own earrings.

"MUSICIANS ARE NOT OFTEN THOUGHT OF AS ATHLETES,
BUT WE USE OUR BODIES IN AN EXTREMELY RIGOROUS WAY."

-ALICE IVY-PEMBERTON



ALICE IVY-PEMBERTON
19, MUSIC (VIOLIN)
Gucci dress and vest and her own watch.



JOSHUA
GUILLEMOT-RODGERSON
21, DANCE

"I started dancing when I was 4 years old. I saw a tango on TV, and I made my mum take me to learn." J.W. Anderson jacket, Emporio Armani top and leggings and Uniqlo socks.



LORENZO "ZO" JACKSON
22, DRAMA

"My whole life is Juilliard. The schedule is strict, so when you're in it, you're all the way in it. Thousands of people audition for this opportunity. I don't take that lightly." Champion Life hoodie, Calvin Klein Underwear T-shirt, A.P.C. jeans and his own ring.



HANNAH ROSE CATON

22, DRAMA

"Shakespeare opened my eyes to the limitless possibilities of the dramatic form. Onstage I could do anything—win a battle, fall in love, survive a storm." Céline dress, Ann Demeulemeester shirt and Chacott by Freed of London shoes. Throughout: Hair, Rita Marmor; makeup, Fara Homidi.

For details see Sources, page 62.



BEAR MARKET
Right: Emmanuel Perrotin in his Paris home with O.T., a painting by Thilo Heinzmann, whom he represents. Left: Work by Perrotin's artists fills the living room, where a foam and feather sculpture by Paola Pivi hangs over a taxidermied pig by Wim Delvoye, a painting by Bernard Frize, a Maurizio Cattelan photograph of the Hollywood sign and two works by Elmwood & Dragset, including a sculpture of a maid titled *Irina*. For all art credits throughout, see page 62.



ART HOUSE

For years, dealer Emmanuel Perrotin has been a mover and shaker who lives as energetically as he sells art. Now he's settling into a Paris apartment and a new five-story gallery in New York City.

BY JOSHUA LEVINE PHOTOGRAPHY BY FREDERIK VERCUYSE

FOR MOST OF THE 25 or so years that Emmanuel Perrotin was building his Paris art gallery into a global operation, he never really had a proper place to call home. When he started out in 1989, he bunked down in a tiny back room off his gallery on the rue de Turbigo. Sixteen years later, when he moved the gallery to the rue de Turenne, he slept in a kind of "ship's cabin" of a place over what is now the gallery's bookstore. If he wasn't there, you could probably find him crashing in hotels on the international art fair circuit—from Art Basel in Miami to Art Basel in Switzerland.

That all changed three years ago when Perrotin, 48, moved into a grand duplex in an imposing *hôtel particulier* in Paris's third arrondissement. It's still only a few doors down from the gallery. And yes, all he has to do is stroll out of his tall French doors and across a narrow strip of garden to reach the Salle de Bal, a ballroom in the adjoining Hôtel d'Ecquevilly that Perrotin converted to a gallery annex in

2014. On a recent winter evening, as on so many others, waiters were setting up for a bash, rolling large gas heaters onto the terrace; Perrotin is renowned for his swinging parties, where pop-star pals like the duo behind Daft Punk might be cajoled into playing a little something.

The apartment itself seems almost like another gallery annex. It is very elegant, to be sure, but it's difficult for the Vladimir Kagan sofa or the Paul Frankl dining room set to command attention when a giant blue bear by Paola Pivi looms overhead and a tattooed, taxidermied pig by Wim Delvoye squats nearby.

Works by most of Perrotin's heavy hitters—Takashi Murakami and Maurizio Cattelan first and foremost—are scattered everywhere. In fact, there's almost nothing here that isn't by one of Perrotin's artists, as if the apartment were fixed up to show how the work might look in an actual residence.

Perrotin goes back a very long way with many of the artists he works with. Their chumminess is a big part of

his success, not to mention his formula for fending off poachers, who have only gotten bolder as his artists have grown in esteem. Where many people have family photos on display, Perrotin has a cabinet of jokey memorabilia from his artists. A gold-plated tile with greenish splotches was used to test the effects of pigeon and seagull poop on the enormous gold sculptures Murakami was installing in the gardens of Versailles during his 2010 exhibit. There's a tiny replica of the red rhino Xavier Veilhan exhibited in 1999 at Paris's Centre Pompidou.

So it means something when Perrotin shows me a silver frame that he's just filled with photos of his girlfriend, Lorena Vergani, who is soon to give birth to their first child. "I bought the frame a long time ago but I just never got around to filling it," says Perrotin. "I had the feeling that it might jinx things before I really settled down, and now *voilà!* Here I am finally set up in life." There's a Christmas tree—a real one, not an artist's commentary on Christmas—and wooden train tracks have been laid out on the floor to await the arrival of his 4-year-old daughter, who lives in Berlin with Perrotin's ex, museum director Patricia Kamp.

The people who work with him are happy about all this. "Emmanuel is very generous, but intense," says Peggy LeBoeuf, his right hand for over 20 years. "For us, it's good that he's with someone. It makes him much calmer."

It's not just domestic tranquillity that's making Perrotin less jumpy these days. His gallery weathered some very heavy seas in the past, but he believes he's finally managed to take on enough ballast to keep it from capsizing in any squall. In 2012, Perrotin opened a gallery in Hong Kong. In 2013, he opened one in the former Bank of New York Building on Madison Avenue in New York. Last year he bought a new bookshop and office space in Seoul, South Korea. This month, Perrotin inauguates a new gallery at 130 Orchard Street on Manhattan's Lower East Side. Not long after, he'll open a big gallery in Tokyo's Roppongi neighborhood.

"You've either got to be very big or very small. The toughest thing is when you're a midsize gallery with about 25 employees," he says. (He now has 80 employees worldwide.) "I had a hell of a time getting over that hump—those were the worst years. But 2016 was very good, and I've gotten to the point where I can finally pause to reflect."

If Madison Avenue was Perrotin's New York toe-dip, Orchard Street is his big plunge. The old Beckenstein Fabrics factory gives him 25,000 square feet of space on five floors—roughly 10 times the size of his Madison Avenue gallery, which he's letting go. He can now present ambitious shows by established artists and newcomers; the opening exhibition features Iván Argote, a young Colombian installation artist and film director.

"Madison Avenue was OK, but really, in the end—*voilà!*" says Perrotin. "I didn't even have my own office. Now I'll have my own apartment in the gallery, so I can spend much more time in New York."

The way Perrotin sizes things up, the gallery business, or at least his gallery business, makes this peripatetic existence unavoidable. The frenzied parties, the grinding perpetual motion, New York, Japan, all of it. But behind the fun lies a terrible dread. It's

like that old Dr. Hook song: "When you're in love with a beautiful woman, you know it's hard... / Everybody wants to take your baby home."

Perrotin says as much himself. "For me, one of the factors that explains my drive to go so fast was always this fear of losing my artists."

"The competitiveness is real," says art adviser Sandy Heller. "If you've got an artist who sells for a lot of money, somebody's going to want a piece of that, and artists are self-aggrandizing. Emmanuel isn't doing all these things because he wants to. Those circuses aren't just fluff. They're part of the program. It's riskless for the artist when he jumps ship to a bigger gallery, but in Emmanuel's case, you haven't seen much of that."

Perrotin stumbled across Murakami, Cattelan and Damien Hirst in the early '90s, before any of them had attracted much notice. Perrotin had grown up a middle-class Paris kid with mediocre grades and little direction. An apprenticeship in a small gallery at age 16 changed that fast, and by age 23, he was selling Hirst's early Medicine Cabinets

pieces out of his living room for \$2,000, a fee that covered the price of fabrication, transportation and payment to the artist, but didn't leave much for Perrotin.

He first met Murakami at a Yokohama, Japan, art fair in 1994. They took to each other immediately, but since neither spoke English, they communicated mostly by sending drawings back and forth. Two years later at New York's Gramercy International Art Fair (the precursor to today's Armory Show), Perrotin offered three T-shirts printed with Murakami's big-busted Hiropon figure. They sold out, and Perrotin proposed a solo show in Paris.

He prickles at the accusa-

"Emmanuel said, 'Are you crazy?'" recalls Pivi. "We did it. It cost as much as an apartment. He spent a fortune." Pivi has required various art supplies since then, among them: llamas, alligators, a 35-foot twin-engine airplane and 10,000 liters of whipped cream. "He just goes along with it," says Pivi. "With Emmanuel, it's like children playing together. I have had meetings with other galleries, which I always tell Emmanuel about, but it never works out. No fun."

In 2009, Perrotin's whole enterprise almost came apart. The financial crisis had hit the contemporary art world hard. "I had \$6 million in canceled orders, and I had already spent the money," he recalls. "I had enormous personal problems—I was leaving my wife at the time, staying in hotels for nine months—and now I'm fighting to save the gallery. Everybody's telling me we're heading into a crisis, to start laying people off, to



INSTALLMENT PLAN
Clockwise from right: Memorabilia on a bookshelf; a 1996 canvas by Maurizio Cattelan with pieces by Lothar Hempel and Germaine Richier; a courtyard entrance; a 2014 sculpture by Jean-Michel Othoniel in the garden; a curved Vladimir Kagan couch in the living room; a Klara Kristalova sculpture in front of a salon-style assemblage of works; Philip Arctander chairs under Othoniel drawings; Wim Delvoye's Gothic Tower and a piece by Pae White in the entrance hall.



circle the wagons. I said if we do that, we're going to be swept away and our biggest artists will leave."

Instead, Perrotin tacked hard in the other direction. His best defense has always been a good party. For this one, he rented a big boat called *Das Schiff*, moored on the Rhine. Pharrell Williams came. Perrotin had met Williams in Miami the year before and put him together with Murakami for the first of many collaborations. On the boat, Perrotin presented

Jopling's White Cube gallery and is also represented by Gagosian.)

"Perrotin got to me when I was in a lost place," says Williams. "He put his arms around me. He's like an amazing big brother, and he's been very generous getting other artists to jibe with me. He's that guy. He knows I'd go anywhere for him."

Perrotin has come a long way since the gallery's darker days. With the opening of his Orchard Street and Japan galleries, he has hoisted himself to the top tier of a business that increasingly demands global heft. "He's definitely a key player in the contemporary art world," says Heller. But that only raises the stakes for staying there. "If you can't give your artists a show at MoMA, you've got to have a MoMA show for them in your gallery."

Perrotin is helping to shape the forces driving the global art business as much as he is shaped by them. Art galleries are stealing a page from the big French

luxury conglomerates Kering and LVMH, he says. There will be consolidation: Bigger galleries will team up with smaller "research" galleries, which are better positioned to unearth new talent. "It would be absolutely grotesque of me not to acknowledge that I'm closer to the Larry Gagosian business model," Perrotin says. "He changed the whole business, and I'm an enormous admirer of what he's built. I also admire someone like [the influential New York gallerist] Paula Cooper. She showed how you can be irreplaceable without having 80 employees. For me, though, coming into the business when I did, that was no longer possible."

The thing is, Perrotin can't stop because he just can't stop. It pains him, he says, but that's the way it is. "Every six months, this feeling of existential anguish comes back deep inside of me, and I say no. There's no time to enjoy yourself. That's the big problem right now." ■

LOST HORIZONS

Find romance at style's new frontier with relaxed layers of pale pieces that play off the desert's golden light.

PHOTOGRAPHY BY GREGORY HARRIS
STYLING BY VÉRONIQUE DIDRY



KEEP COOL
Frills and ruffles bring femininity to summer suspenders. Michael Kors Collection top and pants and vintage suspenders.



SHADOW LAND

Like desert flowers, some delicate dresses thrive in rugged conditions. Bottega Veneta trench, Oscar de la Renta dress, Lili T. rings, vintage hat and model's own necklaces. Opposite: Joseph dress (worn as jacket), Valentino dress, Blugirl hat and vintage boots.





SOLITARY CREATURE
Sit back and savor the simple
things in life. Polo Ralph
Lauren sweater, Jacquemus
pants and Lili T. rings.





DUSK FALLS

Anything goes on the open range. Nehera jacket, Stella McCartney sweater, Ralph Lauren Collection sweater (worn underneath), Hanro of Switzerland briefs and Lili T. rings.

Opposite: Dolce & Gabbana sleeveless jacket and pants, Burberry shirtdress and Aquilano.Rimondi shirt (worn underneath).





SUNSET STRIP

Wrap up to catch the last rays. Giorgio Armani jacket and pants, Aquilano.Rimondi shirt, Nehera sweater, stylist's own belt and pin, vintage boots and Lotuff bag. Opposite: Burberry sweater (worn on shoulders), Veronique Branquinho shirtdress, Ralph Lauren Collection sweater and pants, Ann Demeulemeester belt and Lili T. rings. Model, Edita Vilkeviciute at DNA Model Management; hair, Teddy Charles; makeup, Maki Ryoke; manicure, Carla Kay; set design, Heath Mattioli. For details see Sources, page 62.

OFF THE OLD BLOCK

In a quarry-rich region of Tuscany, Marco Giannoni runs one of the last marble studios in Italy to employ time-honored methods of hand carving. But the work he and his team are helping sculptor Kevin Francis Gray realize is anything but traditional.

BY ALICE CAVANAGH
PHOTOGRAPHY BY JAMES MOLLISON



GROUP EFFORT
From left: Massimo Consigli, Christian Ghelarducci, Nicola Ghelarducci, Piero Quadrelli, Simone d'Angiolo, sculptor Kevin Francis Gray and studio owner Marco Giannoni.

THE ITALIAN TOWN of Pietrasanta, wedged between the foothills of the Apuan Alps and the wide sandy beaches that front the Ligurian Sea, has all the features of an archetypal Tuscan village. There's the imposing marble duomo, the cheerful cafe terraces spilling out onto the piazza and the narrow streets of Renaissance-era houses in sun-bleached tones of terra cotta and turmeric.

On weekends, Pietrasanta's population swells with visitors perusing market stalls that peddle everything from small kitchen utensils to mammoth wheels of local pecorino cheese. It's only once the

crowds have cleared that the cityscape reveals its singularity. At every turn there are works by renowned sculptors like Kan Yasuda, Franco Adami and Igor Mitoraj—many of whom have been Pietrasanta residents at some point and have offered the pieces as gifts to their adopted hometown. The main square is frequently the site of exhibitions, the most recent being a showing of Salvador Dalí's towering bronze figures.

Known as Little Athens, Pietrasanta has become something of an urban sculpture park because of its proximity to 80 or so quarries that contain what is considered to be the world's finest marble. Carrara marble has been mined in this region since Roman

times, and the local community of family-run marble-working studios continues to this day. Many of the large-scale workshops scattered through Pietrasanta's industrial area have collaborated with contemporary artists since the mid-20th century, when modernist sculptors including Joan Miró, Isamu Noguchi and Henry Moore traveled there to produce their work.

London-based artist Kevin Francis Gray, 45, first came to Pietrasanta in 2006. As a nascent sculptor he worked with bronze and resin, but when he was ready to graduate to marble he sought out the Giannoni family studio. Now run by Marco Giannoni, a fourth-generation artisan, the workshop is one of the last in the area to reject the machine-made in favor of traditional by-hand techniques, the same used in Giannoni's great-grandfather's day. Aside from an air compressor that powers the hand-held chisel, the only "machine" in the studio is a manual tool called a pointing machine, employed since the mid-18th century to transfer a plaster model's measurements to the roughly hewn marble.

As a small operation, the Giannoni studio works with only a select few artists, such as Italian sculptor Giuseppe Penone, and has declined commissions from many others. Gray says that the Giannonis—Marco and his now-retired father, Sergio—were initially reluctant to take him on. "When I approached the studio, they were resistant. I just kept coming, knocking on the door," he says while huddling up to the studio's oil heater on a cold January day. "But Marco is not interested in me and my profile. He doesn't care about that. He just cares about the work."

Giannoni, a lively man in his 50s, recalls being seduced by a resin casting of Gray's sculpture *Ghost Girl* (2007). "Just seeing her in resin gave me a shock and immediately moved me. She was such a strong work: timely and provocative and evocative," Giannoni recalls of Gray's statue, a young woman shrouded in Swarovski crystal beads that seemed to fall like tears. The finished marble piece married the arresting beauty of a typical neoclassical sculpture, realized in the studio's traditional manner, with a contemporary, thought-provoking subject: The girl's wrists, hidden behind her back, were slashed. "Kevin already had such interesting ideas, even back then," Giannoni says.

Over the past decade, Giannoni and Gray have produced 21 sculptures together. Gray generally spends 10 days out of every month here working side by side with the artisans, and recently they have been focused on preparing seven new pieces for Gray's upcoming show running through April 22 at Pace Gallery in New York. The 1,100-square-foot workspace, which, with its soaring tin roof, has the appearance of a lofty shed, is filled with Gray's busts and reclining nudes, cast from three different kinds of marble: Carrara, black Marquina and Statuario, a luminous white stone with striking ash-colored veins. Plaster casts of the studio's previous work, classic religious commissions, line the walls and shelves.

Gray's new works signal a bold change in direction for both artist and artisans. These sculptures have none of the realism or polish of Gray's earlier

SLAB HAPPY
Piero Quadrelli roughs out the basic form of one of Gray's sculptures.



CHISELED FEATURES
Giannoni and Gray
work side by side in the
studio's courtyard.



oeuvre, which attracted collectors like former Saint Laurent designer Hedi Slimane, Garage Museum of Contemporary Art founder Dasha Zhukova and Sir Elton John. Instead, their striking features are oversize, abstract and a little awry—"as if the stone has been grabbed in their hands," says Gray, who created the original forms by scooping their features out of clay.

"It was very important for me to change, artistically," he says. "This is about doing something I like and having the confidence to do that." The new technique renders his models unrecognizable: Though the three reclining nudes were modeled on three different women, they're indistinguishable.

"I think it's beautiful," says Giannoni, gesturing to a powerful female figure who appears to be twisting up and out of the base, her features a blur. "They're all extremely contemporary pieces made with the most classical of methods. We're creating these works in the same way we would a Bernini, a Canova or a Michelangelo, and that's what is so interesting, that tension between the old and new."

Marc Glimcher, president of Pace Gallery, agrees. "Great art is made in all manner of ways, in the lab if you will, but there is something special about the mark of the hand, and an artist like Kevin restores

that for you. It's not just me who thinks that: There's a line of people pleading for a piece of Kevin's work." One of Gray's collectors, the private investor and philanthropist Lady Alison Deighton, recently visited the studio to view the new sculptures. "They're absolutely revolutionary," she says.

On the Saturday of a three-day weekend, one of the studio's six artisans, Massimo Consigli, 52, is hard at work on the *rifinitura* of one of the reclining nudes. This is the final stage of the sculpting process, which sees the marble smoothed and polished to reveal the luminosity and detail of the stone. Consigli and two other artisans, brothers Nicola, 48, and Christian Ghelarducci, 29, usually work on this together, buffing over the surface with four different grades of emery stone and then with four different grades of sandpaper.

The oldest of the group, Piero Quadrelli, who is in his 70s, handles the first crucial stage of roughing out the form from the original block of marble.

Giannoni, who was trained by his grandfather from the age of 15, emphasizes the importance of cross-generational collaboration. "When I started, there was still this incredible group of artisans, and they taught me this traditional system, which began with drawing, then clay modeling, then applying those

techniques to the marble," he says. "It's important to have the older, experienced men with the younger men, to pass down the knowledge and experience." It's unclear whether Giannoni's only child, Igor, who at age 9 is already training with the junior team of the ACF Fiorentina soccer club in Florence, will sign on to the family business. "It's possible," Giannoni says with a laugh. "I'm sure that if his interest in football ever wanes, he will turn towards art. He has my blood in him."

In the middle of the production process, in the hands of Gray, Giannoni or Giannoni's right-hand man, Simone d'Angiolo, the artwork realizes its truest form. D'Angiolo, a man in his early 40s with floppy hair, stops in on his day off and makes a round of bitter espressos from the dusty coffee machine in the corner. There's a jovial sense of camaraderie among the men, who lunch together every day. "Simone is a different kind of artisan because he works on the sculpture as an artist," Gray says. "He's not copying the plaster. He's deciding on his own and making changes and improvements, making it better."

In all, it takes anywhere from five months to a year to get from marble slab to finished artwork, and Giannoni wouldn't have it any other way. "If you want to make quick money and a lot of work, the way to do that is easy: Working with machinery and robots can increase the speed of production enormously, despite not delivering the same final quality," he says. "Kevin's works—slow and painstaking in the manual labor behind them—are like putting away diamonds in a bank safe."

In Pietrasanta today, Giannoni estimates, there remain just two or three studios still rooted in traditional practices. "There is a change in mentality, and it is faster, but I like the old system," he says with a shrug. "I'll never change." •

**"MARCO IS NOT
INTERESTED
IN ME AND
MY PROFILE.
HE JUST
CARES ABOUT
THE WORK."**

—KEVIN FRANCIS GRAY

STONE FACED
One of Gray's new
works in progress.



WHAT'S NEWS

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Salvatore Ferragamo, \$680, Salvatore Ferragamo boutiques nationwide, Hermès, \$710, Hermès stores nationwide, Louis Vuitton, \$1,070, select Louis Vuitton stores, Prada, price upon request, select Prada boutiques, Versace, \$695, versace.com

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Dries Van Noten jacket, \$1,700, and shorts, \$560, Bergdorf Goodman, New York, Brock Collection top, \$1,290, A'maree's, Newport Beach, Calif., Loewe flower, \$380, loewe.com, Mercedes Castillo shoes, \$495, mercedescastillo.com; Lanvin dress, \$2,990, Lanvin New York, 849 Madison Avenue, Marni Marni pocket belt, \$1,150, Marni boutiques, Hermès scarf, \$300, Hermès stores nationwide, Jennifer Fisher ring, \$265, jenniferfisherjewelry.com; Salvatore Ferragamo dress, \$3,190, Salvatore Ferragamo boutiques nationwide, Loewe belt, \$850, and flowers, \$380 each, loewe.com, Charlotte Chesnais earring, \$625 for pair, Dover Street Market New York; Michael Kors Collection jacket, \$2,150, and shorts, \$795, select Michael Kors stores, Electric Feathers belt, \$254, electricfeathers.com; Rag & Bone dress, \$550, rag-bone.com, Diane von Furstenberg skirt, \$548, DVF.com, Mercedes Castillo shoes, \$495, mercedescastillo.com, Jennifer Fisher necklace,

\$1,255, jenniferfisherjewelry.com, Charlotte Chesnais ring, \$755, Dover Street Market New York; Chloé top, \$795, Chloé boutiques, Rag & Bone bandanna, \$95, Rag & Bone stores; Isabel Marant blouse, \$590, and sleeveless top, \$540, Isabel Marant, 469 Broome Street, New York, Carolina Herrera skirt, \$1,490, 954 Madison Avenue, New York, Rag & Bone bandanna, \$95, zappos.com

PAGE 17

Curaprox White Is Black, \$30, curaprox.com, Lebon Une Piscine à Antibes, \$20, luckyscent.com, Terra & Co., \$30, terrandco.com, Tulip, \$6, tulipclean.com, The Dirt MCT Oil, \$10, givemethedirt.com, Marvis Rambas, \$15, cobigelow.com

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Chanel necklace and earrings, prices upon request, select Chanel Fine Jewelry boutiques

AN EDUCATION

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Lacoste tank, \$165, lacoste.com, Prada pants, \$550, select Prada boutiques, Uniqlo socks, \$3, Uniqlo stores, Chacott by Freed of London shoes, \$22, Chacott by Freed of London, 20 East 20th Street, New York

PAGE 34

Ralph Lauren shirt, \$450, select Ralph Lauren stores, Ami pants, \$410, amiparis.fr, Burberry belt, \$285, us.burberry.com

PAGE 35

Burberry shirt, \$395, and pants, \$695, us.burberry.com, Uniqlo socks, \$3, uniqlo.com

PAGE 36

Ralph Lauren sweater, \$1,195, select Ralph Lauren stores, Margaret Howell shirt, \$585, margarethowell.co.uk

PAGE 37

Alexander McQueen sweater, \$3,565, Alexander McQueen, Madison Avenue, New York, J.W. Anderson earring at left, \$595 per pair, at right, \$1,650 per pair, j-w-anderson.com

PAGE 38

Michael Kors hoodie, \$398, and track pants, \$168, michaelkors.com, Uniqlo socks, \$3, uniqlo.com, Gosha Rubchinskiy x Fila sneakers, \$146, Dover Street Market

PAGE 39

Lemaire tunic, \$940, lemaire.fr, Alexander Wang long-sleeve bodysuit, \$160, alexanderwang.com, Céline skirt, \$1,300, Hirshleifers, Manhasset, New York, Wolford leggings, \$49, wolford.com

PAGE 40

Gucci dress, \$2,900, and vest, \$2,300, select Gucci stores nationwide

PAGE 41

J.W. Anderson jacket, \$3,200, j-w-anderson.com, Emporio Armani top, \$695, and leggings, \$159, armani.com, Uniqlo socks, \$3, uniqlo.com

PAGE 42

Champion Life hoodie, \$50, champion.com, Calvin Klein Underwear T-shirt, \$40, calvinklein.com, A.P.C. jeans, \$250, A.P.C. Mercer Street, New York

PAGE 43

Céline dress, \$2,300, Bergdorf Goodman, New York, Ann Demeulemeester shirt, \$800, annademelmeester.com, Chacott by Freed of London shoes, \$120, Chacott by Freed of London, 20 East 20th Street, New York

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The Last of His Sort, 2003, Felt, Rubber, Rope, Metal, Tyrospore, Glass and Lead, 19 3/4 x 13 3/4 x 13 3/4 in., Courtesy of the Artist and Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/SABAM, Brussels.

Stainless Steel, 110 1/4 x 31 2/3 x 31 2/3 in., © Jean-Michel Othoniel/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/CopydanBilleder.dk; Maurizio Cattelan, Hollywood, 2001, Color Photography, Plexiglass, Wood Frame, 68 in. x 12/10 ft. x 2 3/4 in., Edition of 10 + 2 AP, Courtesy of Maurizio Cattelan's Archive and Galerie Perrotin; ELMGREEN & DRAGSET, IRINA, 2006, Gilded Brass, Steel, Fiberglass with Epoxy, Garments, Shoes, 65 1/4 x 22 1/2 x 17 1/4 in., Courtesy of the Artists and Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/CopydanBilleder.dk; Bernard Frize, KARL, 1993, Acrylic and Resin on Canvas, 81 3/4 x 76 3/4 in., © Bernard Frize/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin; WIN DELVOYE, WIM, 2006, Stuffed Tattooed Pig, 28 x 54 in., © Studio Win Delvoye/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/CopydanBilleder.dk; Bernard Frize, DRAGSET, BALL AND CHAIN, 2004, Powder-Coated Steel, 24 in. (Circumference), Courtesy of the Artists and Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/CopydanBilleder.dk; Thilo Heinzmann, O.T., 2012, Pigment and Oil on Canvas, Plexiglass Cover, 60 24 x 42 36 x 3 5/8 in., Courtesy of the Artists and Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/CopydanBilleder.dk; Lothar Hempel, THE LAST OF HIS SORT, 2003, Felt, Rubber, Rope, Metal, Tyrospore, Glass and Lead, 19 3/4 x 13 3/4 x 13 3/4 in., Courtesy of the Artist; Germaine Richier, BUSTE N°12, 1933–1934, Bronze with Dark Patina, 12 6 x 6 x 8 3/4 in., © Germaine Richier/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/SABAM, Brussels.

Jean-Michel Othoniel, COLLIER OR, 2014, Aluminum Gold Leaf, One Peachtree Center Proposal, 2004, Gouache on Mylar, Frame 24 x 20 in., Unique, Courtesy of Artist and Galerie Perrotin, Adam McEwen, UNTITLED, 2010, Graphite on Aluminum, 15 1/4 x 13 in., Courtesy of the Artist, © 2017 Adam McEwen/Artists Rights Society (ARS), New York; Erró, HUIT PAYAGES, 1992, Alkyd Paint on Canvas, 13 x 18 1/4 x 1 1/2 in., © Erró/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin; Klara Kristalova, SLEEPING, 2012, Glazed Stoneware, Wood, 56 57 1/2 x 27 1/4 in., © Klara Kristalova/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York; Gianni Motti, MONEYBOX, 2009, Color Photograph 18 x 23 3/4 in., Courtesy of Galerie Perrotin; Pierre Le-Tan, PORTRAIT OF MARIE-HÉLÈNE MONTENAY, 2013, Pen and Ink on Paper, 8 1/16 x 11 1/4 in., Courtesy of the Artist and Galerie Perrotin, Drawings: Jean-Michel Othoniel, © Jean-Michel Othoniel/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, From Left: PAE WHITE, MILAN HAZY 2, 2011, Cotton, Polyester and Trevira®, 11 1/2 x 13 6 ft., Courtesy of the Artist and Galerie Perrotin; Wim Delvoye, GOTHIC TOWER, 2008, Laser-Cut Corten Steel, 17.8 ft. x 30 in. x 30 in., © Studio Wim Delvoye/ADAGP, Paris, 2017, Courtesy of Galerie Perrotin, © 2017 Artists Rights Society (ARS), New York/SABAM, Brussels

IN THE NEXT
WSJ. MAGAZINE

CULTURE & COUTURE

ON SALE
APRIL 29, 2017



OUTSIDE THE BOX

A bathhouse and storage room at Casa Perez, one of three ranches Donald Judd bought in southwestern Texas, creating a secluded retreat on 40,000 acres of land, now part of the Judd Foundation. The table and benches are his design.

LOST HORIZONS

PAGE 49

Michael Kors Collection top, \$995, and pants, \$895, select Michael Kors stores

PAGE 50

Bottega Veneta trench, \$3,150, 800-845-6790, Oscar de la Renta dress, \$3,990, Oscar de la Renta boutiques, Lili T. rings, \$99 (on middle finger), \$89 (on ring finger), lilitCalifornia.com

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Joseph dress, \$630, joseph-fashion.com, Valentino dress, \$6,700, Valentino boutiques, Blugirl hat, \$290, Blugirl showroom, +39 02 784340, vintage boots, \$178, What Goes Around Comes Around boutiques nationwide

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Polo Ralph Lauren sweater, \$398, ralphlauren.com, \$99 (on middle finger), \$89 (on ring finger), lilitCalifornia.com

Jacquemus pants, \$572, jacquemus.com, Lili T. rings, \$99 (on middle finger), \$89 (on ring finger), lilitCalifornia.com

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Burberry sweater, \$1,995, burberry.com, Veronique Branquinho shirtdress, \$624, veroniquebranquinho.com, Ralph Lauren Collection sweater, \$350, and pants, \$890, select Ralph Lauren stores, Ann Demeulemeester belt, \$420, anndemeulemeester.com, Lili T. rings, \$89 each, lilitCalifornia.com

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Giorgio Armani jacket, \$5,795, and pants, \$695, Giorgio Armani boutiques nationwide, Aquilano Rimondi shirt, price upon request, Saks Fifth Avenue, Nehera sweater, \$680, Laura Gambacci, La Jolla, Calif., vintage boots, \$178, What Goes Around Comes Around boutiques nationwide, Lotuff bag, \$1,200, lotuffleather.com

ART HOUSE, PAGES 44–45: CLOCKWISE FROM TOP LEFT: PAOLA PIVI, WHO TOLD YOU WHITE MEN CAN JUMP?, 2013, URETHANE FOAM, PLASTIC, FEATHERS, 32 1/4 x 96 1/2 x 52 in., COURTESY OF THE ARTIST AND GALERIE PERROTIN; MAURIZIO CATTELAN, HOLLYWOOD, 2001, COLOR PHOTOGRAPHY, PLEXIGLASS, WOOD FRAME, 68 in. x 12/10 ft. x 2 3/4 in., EDITION OF 10 + 2 AP, COURTESY OF MAURIZIO CATTELAN'S ARCHIVE AND GALERIE PERROTIN; ELMGREEN & DRAGSET, IRINA, 2006, GILDED BRASS, STEEL, FIBERGLASS WITH EPOXY, GARMENTS, SHOES, 65 1/4 x 22 1/2 x 17 1/4 in., COURTESY OF THE ARTISTS AND GALERIE PERROTIN; © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/COPYDANBILLEDER.DK; BERNARD FRIZE, KARL, 1993, ACRYLIC AND RESIN ON CANVAS, 81 3/4 x 76 3/4 in., © BERNARD FRIZE/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN; WIN DELVOYE, WIM, 2006, STUFFED TATTOOED PIG, 28 x 54 in., © STUDIO WIN DELVOYE/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN, © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/COPYDANBILLEDER.DK; THILO HEINZMANN, O.T., 2012, PIGMENT AND OIL ON CANVAS, PLEXIGLASS COVER, 60 24 x 42 36 x 3 5/8 in., COURTESY OF THE ARTISTS AND GALERIE PERROTIN, © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/COPYDANBILLEDER.DK; LOTHAR HEMPEL, THE LAST OF HIS SORT, 2003, FELT, RUBBER, ROPE, METAL, TYROSPORE, GLASS AND LEAD, 19 3/4 x 13 3/4 x 13 3/4 in., COURTESY OF THE ARTIST; GERMAINE RICHIER, BUSTE N°12, 1933–1934, BRONZE WITH DARK PATINA, 12 6 x 6 x 8 3/4 in., © GERMAINE RICHIER/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN, © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/SABAM, BRUSSELS; JEAN-MICHEL OTONIEL, COLLIER OR, 2014, ALUMINUM GOLD LEAF, ONE PEACHTREE CENTER PROPOSAL, 2004, GOUCHE ON MYLAR, FRAME 24 x 20 in., UNIQUE, COURTESY OF ARTIST AND GALERIE PERROTIN, ADAM MCEWEN, UNTITLED, 2010, GRAPHITE ON ALUMINUM, 15 1/4 x 13 in., COURTESY OF THE ARTIST, © 2017 ADAM MCEWEN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; ERRÓ, HUIT PAYAGES, 1992, ALKYD PAINT ON CANVAS, 13 x 18 1/4 x 1 1/2 in., © ERRÓ/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN; KLARA KRISTALOVA, SLEEPING, 2012, GLAZED STONEWARE, WOOD, 56 57 1/2 x 27 1/4 in., © KLARA KRISTALOVA/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN, © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; GIANNI MOTTI, MONEYBOX, 2009, COLOR PHOTOGRAPH 18 x 23 3/4 in., COURTESY OF GALERIE PERROTIN; PIERRE LE-TAN, PORTRAIT OF MARIE-HÉLÈNE MONTENAY, 2013, PEN AND INK ON PAPER, 8 1/16 x 11 1/4 in., COURTESY OF THE ARTIST AND GALERIE PERROTIN, DRAWINGS: JEAN-MICHEL OTONIEL, © JEAN-MICHEL OTONIEL/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN, FROM LEFT: PAE WHITE, MILAN HAZY 2, 2011, COTTON, POLYESTER AND TREVIRA®, 11 1/2 x 13 6 ft., COURTESY OF THE ARTIST AND GALERIE PERROTIN; WIM DELVOYE, GOTHIC TOWER, 2008, LASER-CUT CORTEEN STEEL, 17.8 ft. x 30 in. x 30 in., © STUDIO WIM DELVOYE/ADAGP, PARIS, 2017, COURTESY OF GALERIE PERROTIN, © 2017 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/SABAM, BRUSSELS

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37	38	39	40	41	42	43	44	45	46	47	48	49
Rb	Sr	Y	Zr	Nb	Mo	Tc	Ru	Rh	Pd	Ag	Cd	I
Rubidium	Stron튬	Yttrium	Zirconium	Nobium	Molybdenum	Techneium	Ruthenium	Rhenium	Palladium	Argentum	Cadmium	Iodine
85.467	87.62	88.905	91.224	92.906	95.94	(98)	101.07	102.906	106.42	107.868	112.41	114
55	56	57	58	59	60	61	62	63	64	65	66	67
Cs	Ba	La	Hf	Ta	W	Re	Os	Ir	Pt	Au	Hg	Tl
Cesium	Barium	Lanthanum	Hafnium	Tantalum	Tungsten	Rhenium	Osmium	Iridium	Platinum	Aurum	Mercury	Thallium
132.905	137.3	138.906	178.49	180.948	183.85	186.207	190.2	192.22	195.08	196.967	197.994	200
87	88	89	90	91	92	93	94	95	96	97	98	99
Fr	Ra	Ac	Francium	Radium	Actinium	(223) [†]	(226.0)	(227.028)	(261)	(262)	(263)	(262)

INNER TRANSITION METALS

Lanthanide series

58	59	60	61	62	63	64	65	66
Ce	Pr	Nd	Pm	Sm	Eu	Gd	Tb	Dy
Cerium	Praseodymium	Ndium	Promethium	Samarium	Europium	Gadolinium	Tytanum	Dysprosia
140.12	140.908	144.24	(145)	150.36	151.96	157.25	158.925	162
90	91	92	93	94	95	96	97	98
Th	Pa	U	Np	Pu	Am	Cm	Bk	Cf
Thorium	Protactinium	Uranium	Neptunium	Plutonium	Americium	Curium	Berkelium	Einsteinium
232.038	231.036	238.029	(244)	(244)	(243)	(247)	(247)	(247)

Actinide series

* The IUPAC-based leading lead column isoparamagnetic group numbers recommended by the American Chemical Society Committee on nomenclature.
† Masses in parentheses are the mass numbers of the most stable isotope.



STILL LIFE

BILL NYE

The Science Guy shares a few of his favorite things.

PHOTOGRAPHY BY YOSHIHIRO MAKINO

"I WON MY FIRST EMMY in 1987 for a local show I did called *Almost Live!* I did science demonstrations. We were so popular in the Pacific Northwest that we would air just before *Saturday Night Live*. Later, *Bill Nye the Science Guy* went on to win 19 Emmys, but that was the one that started it all. *Principles of Heat Transfer* is my textbook from college. In my day, it was common to take your textbooks to your engineering jobs. I was designing avionics and used that book all day for years—it got so beaten up that I had to drill holes to put in those rings to hold it together. Those are bicycle shoes in front; they're made from kangaroo leather. When I was 15, my brother lent me money to buy them.

I was working at a bike shop at the time, so I'd ride from Washington, D.C., where I lived, to Arlington, Virginia, about 10 miles each way. The award to the right was given to me by Cornell University, my alma mater, in honor of erecting the Solar Noon Clock atop Rhodes Hall. At solar noon, when the sun is highest in the sky, the clock lights up using sunlight beamed down through a duct. It's a tribute to my parents, veterans of World War II—my dad was a prisoner of war and became fascinated by sundials once the Japanese confiscated everyone's watches. The bat to the right is a fungo bat, which a lot of baseball coaches use because they're thinner than traditional bats. The

attachment at the end is something I co-created called a Fango, which you use to pick up balls off the ground. Come on, it's brilliant! I built the radio to the right in seventh grade from a kit. It still works. I can turn it on and listen to a Dodgers game. I used the model rocket on *Science Guy*. If you hold it up to your nose you can still smell the gunpowder. I wore the safety glasses to the right on *Science Guy*, and I'll wear them on my new Netflix show, *Bill Nye Saves the World*, which is out this month. The bow tie is from the 1930s and belonged to my grandfather. I save it for special occasions. I own a lot of beautiful ties, but it's the finest."

—As told to Thomas Gebremedhin

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