

SEPTEMBER 2017 WOMEN'S STYLE / EUROPE

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Harry Winston Midnight
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46

SEPTEMBER 2017 WOMEN'S STYLE

- 16 EDITOR'S LETTER
- 21 THE WSJ. FIVE
A sleek set of must-have accessories.
- 84 STILL LIFE Tori Amos
The singer-songwriter shares a few of her favorite things.

ON THE COVER Faretta, photographed by Mario Sorrenti and styled by George Cortina. Balenciaga dress and boots. For details see Sources, page 82.

THIS PAGE Installation view of Carol Bove's *Women of Venice*, 2017, in the Swiss Pavilion at the Venice Biennale, photographed by Mario Sorrenti and styled by George Cortina. Paco Rabanne top and skirt and Closer by Wwake earrings. For details see Sources, page 82.

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WHAT'S NEWS.

- 30 Kate and Laura Mulleavy, the sisters behind Rodarte, release their debut feature film; Bags with fringe and tassels
- 34 Cassina's new book looks to the future; Womenswear from Officine Générale; Scholten & Baijings designs porcelain for Sèvres
- 36 Statement fur coats

THE EXCHANGE.

- 38 TRACKED: Condola Rashad
The three-time Tony nominee is a force both on and off the stage.
By Jesse Oxfeld
Photography by Clément Pascal

WOMEN'S STYLE ISSUE.

- 46 THE MAGIC OF VENICE
Artists of the Venice Biennale open up about their careers while we get swept away by the romanticism of the city—the perfect backdrop for fall's most daring looks.
By Thomas Gebremedhin
Photography by Mario Sorrenti
Styling by George Cortina
- 74 EARNING HER STRIPES
Sonia Rykiel's Julie de Libran celebrates the design heritage of the house's legendary founder.
By Joshua Levine
Photography by Alexandre Guirkinger
- 78 MRS. ROGERS' NEIGHBORHOOD
Chef Ruth Rogers reflects on the evolution of her storied establishment, the River Cafe.
By Howie Kahn
Photography by David Bailey

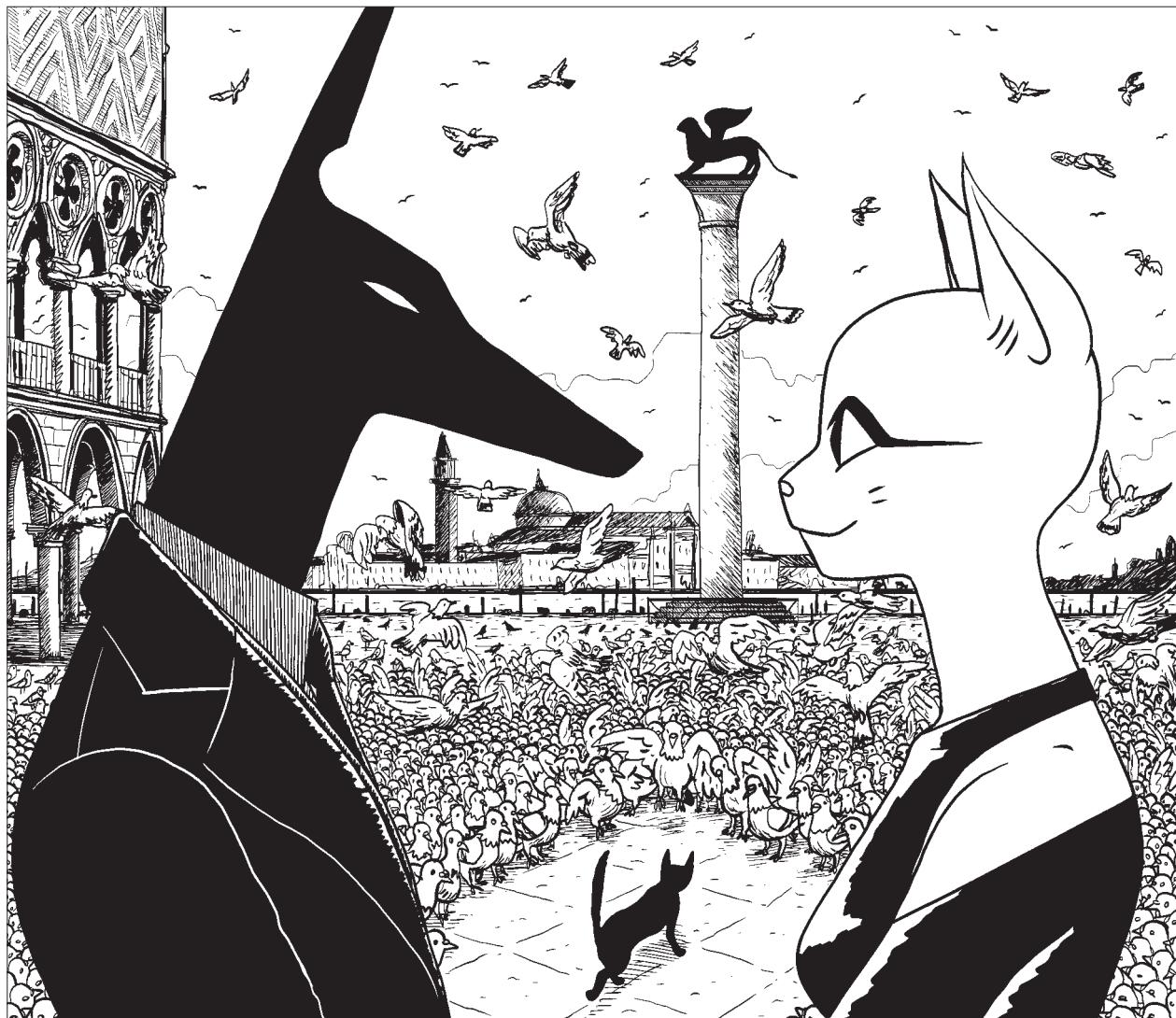
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TAKE FLIGHT

ILLUSTRATION BY ALEJANDRO CARDENAS



PARTING THE CROWD Anubis and Bast (both in Versace) explore Venice's Piazza San Marco during the Biennale as Who engages with a flock of locals.

OUR SEPTEMBER Women's Style issue is something of a study on inspiration. As you'll see in the pages that follow, it can strike from almost any quarter—from the raw sound of a hardcore band, a quiet corner of a Paris cafe or even a family relation's recipe for risotto.

The Venice Biennale, which runs through late November, has become a provocative fixture on the international art circuit. In addition to highlighting autumn fashion (as modeled by Hiandra Martinez and our cover star Faretta), our portfolio showcases 15 artists and luminaries—from Miuccia Prada to painter Sam Gilliam—active at this year's Biennale, each of whom conveys the excitement of Venice. "If you keep

your eyes open," advises textile artist Sheila Hicks, "you're going to have a hell of a time."

For Julie de Libran, artistic director at Sonia Rykiel, helming the iconic fashion brand is a matter of drawing inspiration from the past while applying a modern twist. Fortunately, the company's visionary founder left an empowering legacy, including her famous stripes and her "poor-boy sweaters"—looks that de Libran is reinventing for a rising generation of Rykiel women.

And as London's beloved River Cafe celebrates its 30th anniversary, we profile its legendary 69-year-old co-founder, Ruth Rogers, as she publishes a book on the history of the West London institution while

continuing to push it to new heights. From the restaurant's early days as a canteen for local workers to its later renown as an exemplar of rustic Italian cuisine, Rogers has been a steady hand. In the process she's trained top chefs (April Bloomfield, Jamie Oliver) and nourished A-list diners (Wes Anderson, Jean Pigazzi). Counseling her staff after a busy lunch, she offers a clue to her success—a simple credo shared by many others in this issue: "The idea is to only get better."

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

VERSACE

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POINTS OF VIEW

This fall, discover the power of simplicity by incorporating a sleek set of must-have accessories into your wardrobe.

PHOTOGRAPHY BY VICTORIA HELY-HUTCHINSON

STYLING BY DAVID THIELEBEULE

PROP STYLING BY NOEMI BONAZZI



1. THE BOOTS

Step out in a short, slouchy pair. Saint Laurent by Anthony Vaccarello boots.



2. THE BAG
A clutch for any occasion.
Loewe bag.



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3. THE NECKLACE
Make a statement by
borrowing from nature.
Marc Jacobs x Urs Fischer
necklace.





STUART WEITZMAN



4. THE SCARF
Add luxe to your layers
with a generous fringe.
Céline scarf.



HERNO



5. THE EARRINGS
Work the right angles.
Balenciaga earrings.
For details see Sources,
page 82.



WHAT'S NEWS.

SISTER ACT
Fashion designers and
first-time filmmakers
Kate (left) and Laura
Mulleavy. Styling,
Ashley Furnival; hair,
Sami Knight; makeup,
Rachel Goodwin.



SCREEN TIME

CINEMATIC RANGE

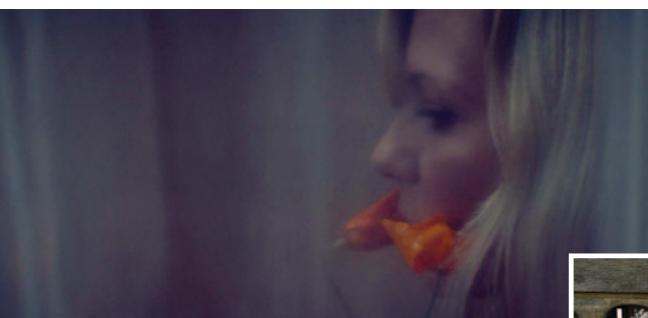
Designers Kate and Laura Mulleavy have created their first film, *Woodshock*, with the same dreamy aesthetic that informs their singular fashion brand, Rodarte.

BY LESLEY M. M. BLUME PHOTOGRAPHY BY NADINE IJEWERE

RICHARD MILLE



CALIBER RM 67-01
EXTRAFLAT



SCENE STUDY

Clockwise from above: A still from *Woodshock* featuring the film's star, Kirsten Dunst; the Mulleavys at work on *Woodshock*; Dunst at Rodarte's spring/summer 2018 presentation, held in Paris this past July; Rodarte's Paris show.

WHEN L.A.-BASED fashion designers Kate and Laura Mulleavy are asked to identify the genre of their debut feature, *Woodshock*, premiering at this month's Venice International Film Festival, their answer is decidedly noncommittal.

"I'm not sure we should try to categorize it," says Laura, 36, who wrote and directed the movie with her sister, Kate, 38.

"I think people thought it would be a horror film, because we've talked about loving horror films," Kate interjects. "It's not, though there's an influence."

"And I wouldn't call it experimental," says Laura. "It's more of a nontraditional narrative, a drama."

Kirsten Dunst, who plays the movie's main character, agrees. "The film is unlike anything I've ever seen. There's definitely a psychological element in a [Roman] Polanski sort of way."

Set in a towering Northern California redwood forest, *Woodshock* features Dunst as Theresa, an anti-heroine who succumbs to mourning and mounting rage, aided in her devolution by a potent cannabinoid drug. Pilou Asbæk co-stars as Keith, Theresa's charismatic but ethically challenged sidekick; together, they play at being the grim reaper within their tiny, rural community. *Woodshock* is a stylized, intense trip that belies its creators' inexperience in film.

"From the moment we began the process, [Kate and Laura] showed a poise and a command of their ideas," says producer Ben LeClair. A24, the distribution company behind the 2017 Oscar winner for best picture, *Moonlight*, bought the U.S. rights to *Woodshock* before shooting even started, based on the connection two A24 founders felt with the Mulleavys in initial meetings. "They are first-time filmmakers," LeClair notes, "but they are not first-time artists."

Best known for their distinctive fashion label, Rodarte, the Mulleavy sisters are not the only designers who have ventured into film. Over the past decade, Tom Ford has directed two acclaimed features. Yet success in one field doesn't guarantee it in another. What made the Mulleavys take the leap?

"We have always loved film," says Kate. "It's something we've always referenced in our fashion."

"We watched a lot of Alfred Hitchcock when we were little," adds Laura.

"Once our mom literally said, 'Oh, don't bother going to school this week; I want you to see every Hitchcock film,'" Kate recalls.

"In college, we wanted to be creative writers or costume designers, but the idea of making a film didn't even seem like a possibility," Laura explains.

The Mulleavys, who grew up in Aptos, California, a small town outside Santa Cruz, have always been outliers, even in the fashion world. When they launched Rodarte in 2005, they created samples of their collection on paper dolls to send to New York editors. Within days, they'd had a cover story in *Women's Wear Daily* and Bergdorf Goodman had picked up their line.

But the formative film influences never faded, and in 2011, the Mulleavys found themselves conjuring up a story set in the redwoods, which more or less served as their childhood backyard. Soon they were writing a script. "We'd go to hotel rooms and private places to talk and write," explains Kate. "We'd have two laptops, or one that we'd pass back and forth."

The psychological term *woods shock* describes the state of total disorientation that can come from getting lost among the trees—a vertigo-like feeling the Mulleavys convey through Dunst's character. On the first day of shooting, they blindfolded Dunst, a redwoods novice, and led her into the forest. "When they took off the mask, it was emotional," recalls Dunst, a longtime friend of the sisters and Rodarte enthusiast. "You're just overwhelmed by the majesty."

It has been a big year all around for the Mulleavys. In July, the sisters showed their spring/summer 2018 collection in Paris, their debut presentation in the French capital. They are now mulling adding a third collection, prefall, to their yearly roster. And next year, Rodarte will be the subject of the first show the National Museum of Women in the Arts, in Washington, D.C., has organized for a single fashion label.

And already the Mulleavys are at work on another film, still in its early stages. "Now we can go back to it with [the *Woodshock*] experience behind us," says Laura. "It's all about finding new ways to approach storytelling."



HANG LOOSE

Bags with fringe and tassels swing into fall fashion.

From top: Coach 1941; Fendi; J.W. Anderson; Tod's; Alexander McQueen.
For details see Sources, page 82.

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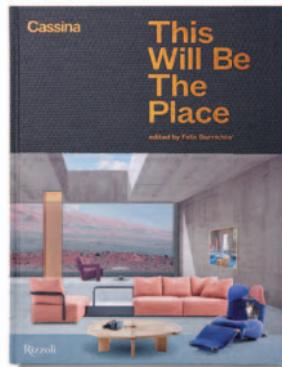
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THE INSPIRATION

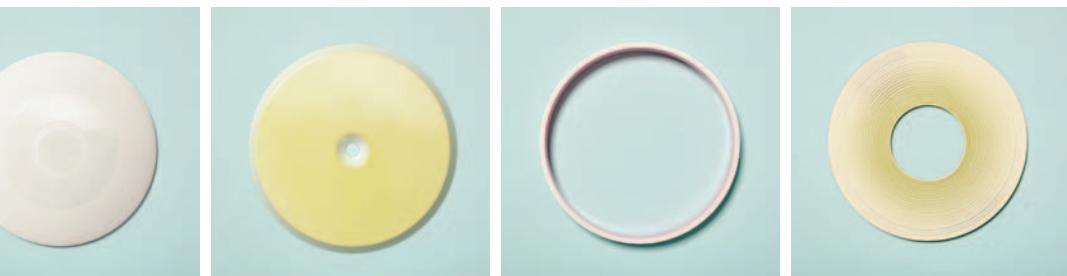
DOMESTIC BLISS

Subverting the usual anniversary look backward, esteemed Italian furniture maker Cassina is gazing ahead with a new book to mark its 90th birthday. Titled *This Will Be the Place* (Rizzoli), the volume takes a peek at how we might eat, sleep and socialize in the future, with contributions from designers Mario Bellini and Konstantin Grcic, among others. Interiors artfully styled with Cassina furniture bring the concepts to life, adding up to a thoughtful package that's also playful, provocative and ultimately clear-eyed about what "home" might look like in decades to come. —Sarah Medford



HOUSE STYLE

Above: Cassina's new book takes a look at the home of the future. Top: A photographic interpretation of designer Konstantin Grcic's vision for the project.



STUDY IN DESIGN

CIRCLING BACK

For their new range of porcelain with the historic French house of Sèvres, Dutch design duo Scholten & Baijings took inspiration from the vivid colors they encountered in the Sèvres archive. Layering glazes in classic shades, they built their own palette for the hand-painted collection of ceramic wall paintings, called *tondi* (above), and vases. "It was important to keep the Sèvres DNA," says designer Carole Baijings, "but also to show our handwriting." sevresceramique.fr. —S.M.



CHERCHEZ LA FEMME

PARISIAN LABEL OFFICINE GÉNÉRALE BRANCHES OUT INTO WOMENSWEAR, TRANSLATING ITS AESTHETIC INTO A FRENCH-GIRL, TOMBOY ELEGANCE.

FEMALE FASHION INSIDERS rejoiced earlier this year when designer Pierre Mahéo of Parisian menswear brand Officine Générale quietly presented his first women's collection, for fall/winter 2017. Available in stores now, the offering is done much in the same spirit as Mahéo's coveted men's clothes—relaxed, well-cut tailoring, classic outerwear, nonstretch denim. "Journalists and friends had asked me, 'Why don't you do women's? We'd love to wear that,'" says the designer. "So we took a lot of the men's styles, and we changed and rearranged them, then added some details." The line was snapped up by retailers like New York's La Garçonne and Liberty London.

Dressed in pleated charcoal-wool pants, a gray cotton T-shirt and supple leather loafers, Mahéo, 42, is the vision of the masculine insouciance that his five-year-old label has come to embody. That same attitude carries through to the women's sophomore collection, presented in Paris this June. Matching the men's easy, everyday separates and dapper suiting, the spring/summer 2018 selection expanded to include silk shirt-dresses and suede separates. Where the girls do borrow from the boys, the proportions are always adjusted meticulously. "I want the jacket to look like a men's jacket," Mahéo says, "but to fit like a women's jacket." officinegenerale.com. —Alice Cavanagh

N

Harmony Maker

Puglia, Italy



HERMAN MODULAR SOFA – DESIGN MANZONI & TAPINASSI
HERMAN COFFEE AND SIDE TABLE – DESIGN MANZONI & TAPINASSI / SETI RUG
PLISSÉ BOOKCASE – DESIGN VICTOR VASILEV / RE-VIVE RECLINER – DESIGN NATUZZI
HERMAN OTTOMAN – DESIGN MANZONI & TAPINASSI / ROSE CHAIR – DESIGN NATUZZI
OMEGA DESK – DESIGN MANZONI & TAPINASSI / VICO LAMP – DESIGN VICTOR VASILEV

TREND REPORT

WRAP STARS

In bright colors and bold stripes, fur coats are making a statement this season.



SOFT FOCUS
Top, from left: Fendi coat, Céline earrings (worn throughout) and Aurélie Bidermann ring and necklace; Michael Kors Collection coat. Middle, from left: Max Mara coat and turtleneck, Acne Studios Blå Konst jeans and Frame belt; Missoni coat, Theory tank and Aurélie Bidermann necklace. Bottom, from left: Akris coat, A.P.C. turtleneck, Re/Done Levi's jeans, Aurélie Bidermann necklace and Agmes ring; Bottega Veneta coat and belt, Aurélie Bidermann necklace and ring and Agmes ring (left); Versace coat, Only Hearts by Helena Stuart dress and Aurélie Bidermann necklace. Model, Charlee Fraser at IMG Models; hair, Marco Braca; makeup, Seong Hee Park. For details see Sources, page 82.

PHOTOGRAPHY BY PETER ASH LEE
FASHION EDITOR LAURA STOLOFF



MY MAGNIFIQUE VOYAGES



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HIGH NOTE
Condola Rashad
at her apartment
in Brooklyn.

TRACKED

CONDOLA RASHAD

The three-time Tony nominee is a force both on and off the stage.

BY JESSE OXFELD PHOTOGRAPHY BY CLÉMENT PASCAL

FOR 30-YEAR-OLD actor and singer Condola Rashad, everything begins with music. "I'm haunted by melodies," she says while noodling on an upright piano in the walk-up she shares with her fiancé, fellow actor Sebastian Stenhoj, in Bushwick, Brooklyn. "There are certain chords that strike different emotions when I hear them." She's talking about songwriting—in 2014, she released an album of her own compositions with her band, Condola and the Stoop Kids—but tones, chords and melodies also drive her acting. "I use music to tap into characters," says the three-time Tony nominee. "Music is my way in—it's a language, without words." Sometimes she'll imagine the arc of a scene based on a melody or use a chord for a feeling she needs to conjure. She has even created playlists on her iPhone

to help her find her characters—not just songs they might like but also those that seem to evoke their deepest emotions. It makes sense: She was a musician before she was an actor—her mother, Phylicia Rashad, the Tony winner and three-time Emmy nominee who played Clair Huxtable on *The Cosby Show*, tells her that she first asked for piano lessons at 4 years old.

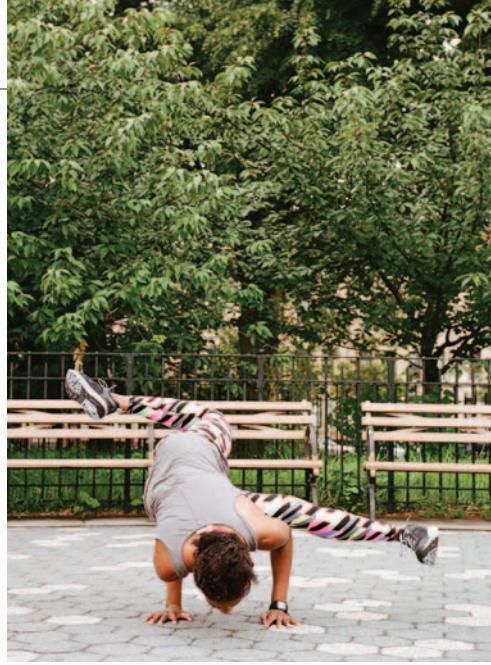
Rashad just finished a four-month appearance on Broadway in the much-praised *A Doll's House, Part 2*, Lucas Hnath's sequel to the Ibsen classic. In it, she played Emmy, the daughter that Ibsen's heroine Nora abandoned when she left her unhappy family, a role that earned Rashad her most recent Tony nomination. (The "Emmy playlist" is heavy on Alanis Morissette, plus some Bill Murray and "Eleanor Rigby.") After her stint ended, she and Stenhoj—the two met as

undergraduates at the California Institute of the Arts—took a five-week vacation that included trips to Sweden and South Carolina to meet their respective grandmothers. (In her free time, Rashad is studying Swedish and Italian.)

This fall, Rashad starts filming the third season of Showtime's *Billions*, in which she stars as Assistant U.S. Attorney Kate Sacker. She'd like to do a musical, but she's waiting for the right one. "People are always like, 'When are you going to do *Dreamgirls*?' Do I have to do *Dreamgirls* because I'm a black actor?" she says. "I'm a storyteller, some of which is through music, some of which is on film, some of which is onstage." She's currently writing a piece that combines it all, but she won't divulge much. "I don't like to talk about things until I've really done them," she says.

9:10 a.m.

Rashad steps out with her dog, Penny, 9. "This is how every morning starts out," she says.



22
years old

Age at which Rashad made her New York stage debut, in *Ruined*, an off-Broadway play that won the Pulitzer Prize for drama.

17
minutes

Time onstage in *A Doll's House, Part 2*.

2.99 million

Total views of the *Billions* premiere in 2016, setting a Showtime record.

24
episodes

Number of shows in the first two seasons of *Billions*. Rashad appeared in each one.

11
years

Length of time Rashad took weekly piano lessons, starting at age 7 and continuing through age 18.

2012

Year she earned her first Tony nomination, for her performance in *Stick Fly*, her Broadway debut.

9
tracks

Number of songs on Condola and the Stoop Kids' debut album, *The Letter 9*. They were developed over 14 days in Sweden.

6

Monopoly editions

Versions of the classic board game Rashad has at home, including NYC Monopoly and Game of Thrones Monopoly. "I decompres with Monopoly," she says.

581
shows

Number of performances Rashad has given on Broadway. •

11:45 a.m.
She does warm-ups on her piano.



12:45 p.m.

At a local '80s-themed pizza joint playing a game of 21 with her fiancé, Sebastian Stenhoj, while they wait for their pie.



5:45 p.m.

On the way to her evening performance of *A Doll's House, Part 2*. Now that she's on TV, Rashad often gets recognized on the train.



6:10 p.m.

She arrives for work at the John Golden Theatre in Manhattan. Every night before the show, she watches an episode of *RuPaul's Drag Race* and meditates in her dressing room.



10:01 p.m.
She takes a selfie with a fan.

IMMERSIVE BY DESIGN

*How thoughtful design
can leave a lasting — and
unexpected — impact*

When it comes to travel, a city's prominent landmarks and popular tourist attractions aren't always the impetus for a trip. For some, the destination is determined by the hotel.

A growing set of travelers are prioritizing the hotel experience above all else when it comes to trip planning. This experientially driven group often seeks out the world's most distinctive boutique properties — ones that are marked by visionary design in a way that goes beyond fixtures and finishes. With these hotels, design is at the very core of the traveler's experience, impacting guests in a manner that visually stimulates while at the same time subtly determining how they react within a space.

That curatorial sensibility is on full display at The Cosmopolitan of Las Vegas, an Autograph Collection hotel designed by Rockwell Group, where surprises large and small inform the design philosophy behind the space. In one guest room, the closet opens up to unexpectedly reveal the images of Italian painter Piero Fornasetti. Downstairs, in the center of the hotel, a multistory chandelier utilizing 21 miles of crystal beads excites the senses while emphasizing the verticality of the space. The result encourages guests to explore and discover each level of the hotel.

The subliminal quality of such spaces is well-known in academia, where experts like Courtney Suess-Raeisinafchi, assistant professor of hospitality administration at Boston University, explore how design can go beyond the merely visual to invoke specific feelings in guests' minds.



"There are cases where a property is brand-new, but because of the components that are infused in the design, it brings in a community narrative that can create a very cultural experience for a guest," she says. "There's a feeling that you're in a space that shares elements inherent to a particular geographic location or cultural climate."

For guests, that translates to an experience that stimulates the mind and body alike — that pulls them into the present and leaves a lasting impression.

That's especially true of hotels like Autograph Collection's EMC2, which takes design cues from both art and science to reflect the influence of Chicago's Streeterville neighborhood. The area's booming tech and health care circuit was a source of inspiration for architect Greg Keffler, a partner at Rockwell Group, who filled the space with nods to discovery and innovation.

"My favorite feature is the custom two-story bookcase filled with an eclectic selection of books, antiques and art," he says. "It's a modern interpretation of a cabinet of curiosities that shapes the entire lobby and forms the stairway to the second floor's Archive Lounge."

"There are times people walk into a space and just smile. It's as if they can't describe in words what they are seeing," says Gregory Stanford, director of interior design for the Autograph Collection. "When someone is really enjoying a space and they feel as if they're experiencing something special, that's the true job of the designer."

And that feeling can have an impact long after a guest has left a property. According to Suess-Raeisinafchi, the best hotel design has the capacity to not only delight, but also to create a powerful imprint in someone's memory. Whether those memories are achieved through a clever use of space, unique artwork, custom furnishings or a towering installation in the lobby, they're the things that make us return to our favorite hotels time and time again.



Hotel EMC2, Chicago

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HOTEL NO.

78

COTTON HOUSE HOTEL
BARCELONA

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QUATRE



FIRST JEWELER OF THE PLACE VENDÔME

In 1893, Frédéric Boucheron is the first of the great contemporary jewelers to open a Boutique on the Place Vendôme

WOMEN'S STYLE SEPTEMBER 2017

WSJ.

THE WALL STREET JOURNAL MAGAZINE

VISION QUEST

A view of Venice from the
Bacino di San Marco.



THE MAGIC OF VENICE

The city of Venice has acted as a catalyst for artists for centuries, energizing an array of talents—from Titian to Henry James, Palladio to Luchino Visconti—and resulting in some of their most enduring work.

Here they discovered inspiration in the winding alleys of the floating city and in the glow of gothic *palazzi* washed in sunlight.

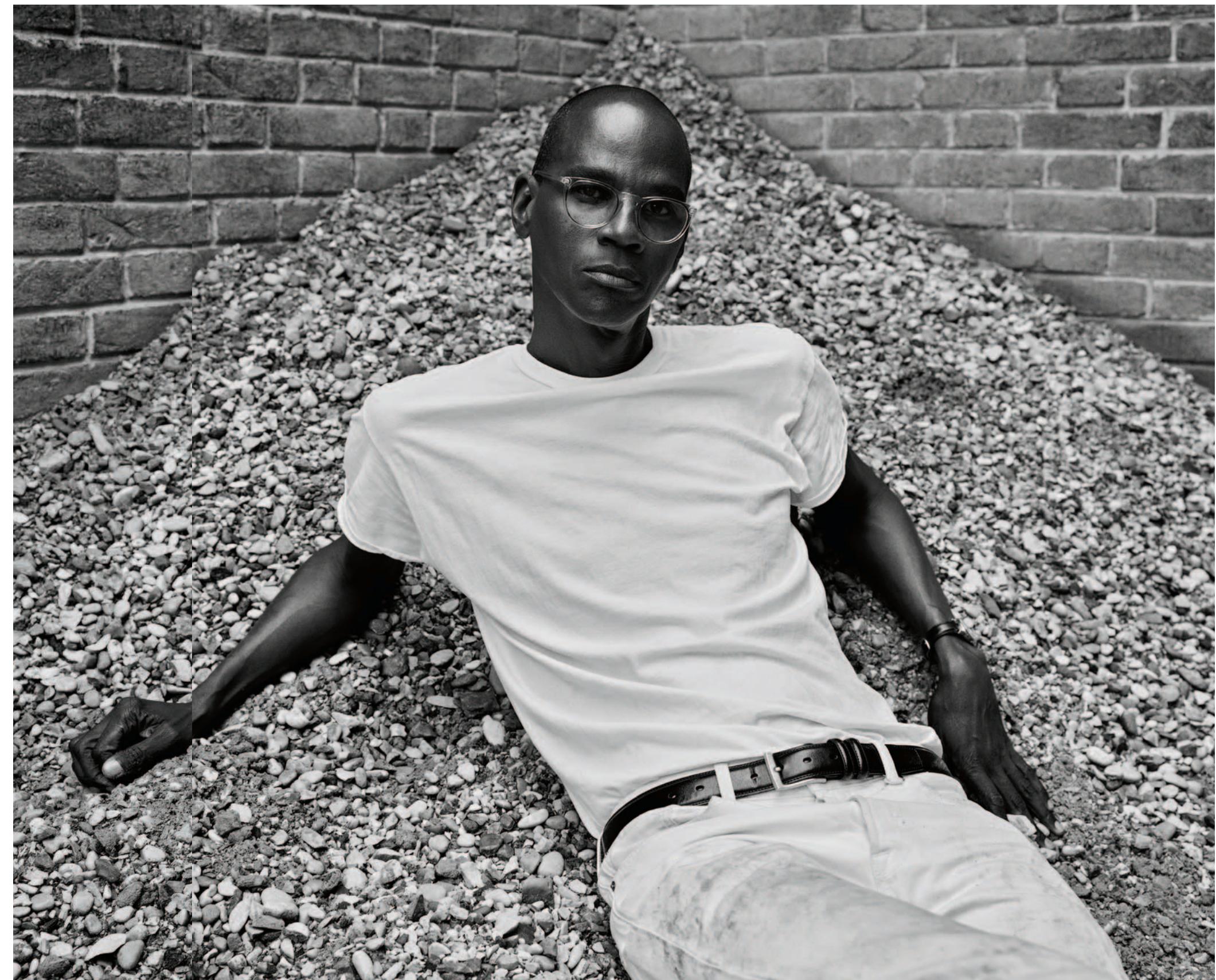
That vibrant tradition of imagination is nowhere more evident than at the Venice Biennale, whose 57th edition runs through November, gathering artists and visionaries from around the world to share their unique practices and ideas. In the pages that follow, the leading lights of today's artistic firmament open up about their careers, in La Serenissima and beyond, as we get swept away by the romanticism of the city—the perfect backdrop for fall's most daring looks.

TEST THE WATERS
Acqua alta in the Piazza
San Marco. Calvin Klein
205 W39NYC coat, belt
and shoes.

BY THOMAS GEBREMEDHIN
PHOTOGRAPHY BY MARIO SORRENTI
STYLING BY GEORGE CORTINA

WITH A TWIST

Mark Bradford's *Medusa*, 2016. Right: Bradford on his gravel work *Barren*, 2017, outside the U.S. Pavilion at the 57th Venice Biennale.



MARK BRADFORD

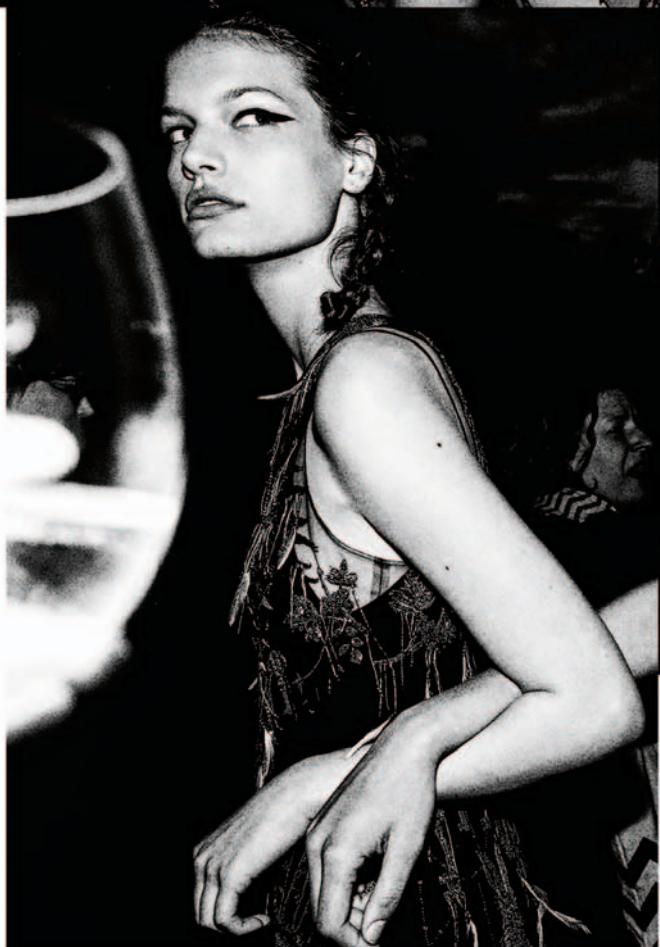
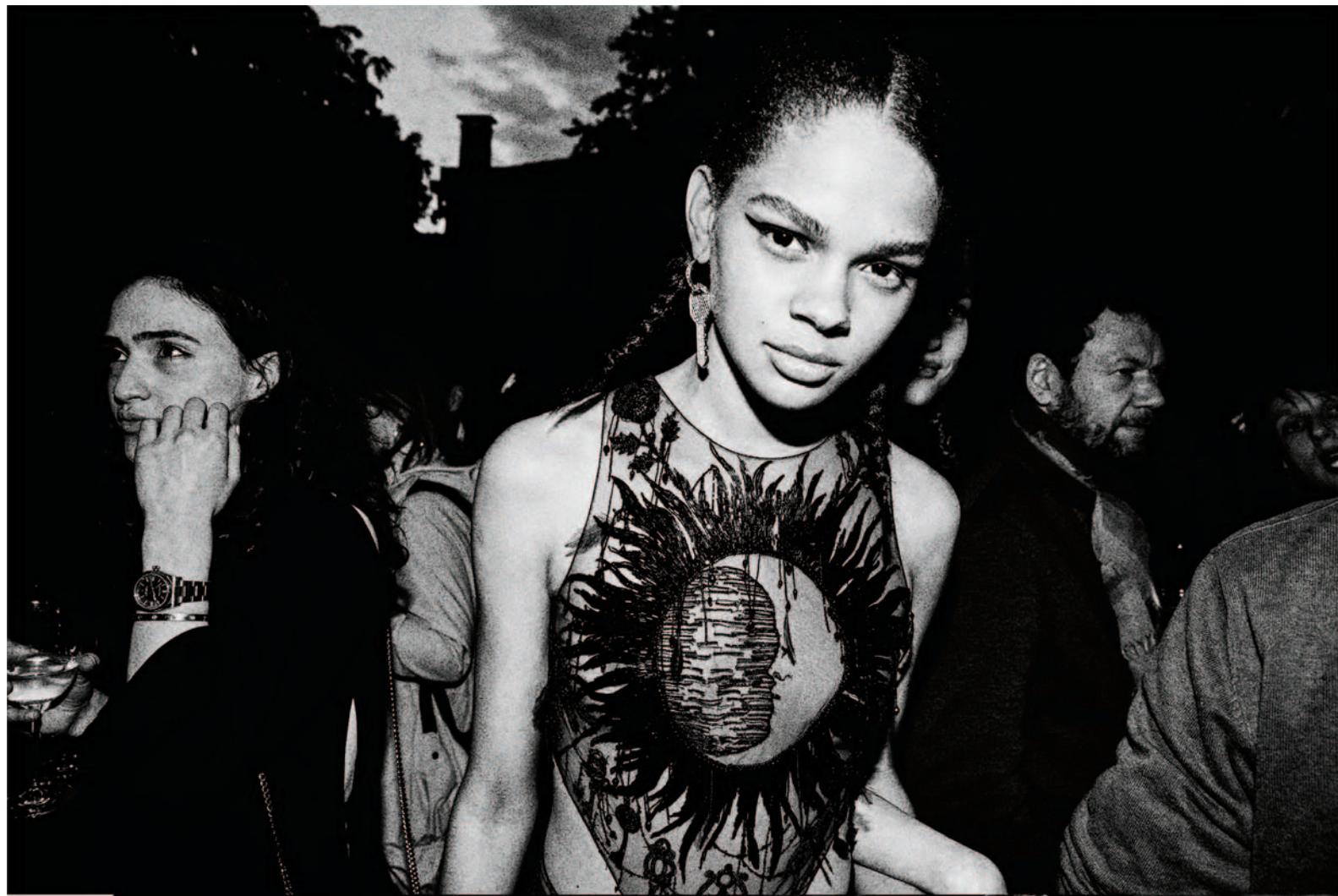
"I was always creative and believed in the things I made, but I couldn't connect sustainability and being an artist. So my sustainability came from whatever job I had [at the time]. Being an artist was something I enjoyed. Then, three years after grad school, I sold a painting and I thought, Huh, maybe I don't have to be in the

hair salon my whole life. I always give myself permission to change things. Just because I'm in the fast lane doesn't mean I won't turn the opposite way. I don't have a problem being messy." —Bradford is an artist based in Los Angeles. He is representing the United States at this year's Venice Biennale.



ON THE WATERFRONT

Outside the Bauer Hotel.
Fendi coat, Balenciaga
dress, tights and scarf
(worn on wrist) and
stylist's own headscarf.
Opposite: Top: Alexander
McQueen dress and Marc
Jacobs earring. Bottom,
left: Alexander McQueen
top and pants.





ABOVE AND BEYOND
A stroll through Piazza
San Marco. Gucci
dresses and stylist's own
headscarves.



INTERIOR DESIGN
Inside Erwin Wurm's
*Just about Virtues and
Vices in general*, 2016–
2017, in the Austrian
Pavilion. Proenza
Schouler dress, Falke
tights and Gianvito
Rossi shoes.



LOLA MONTES SCHNABEL

"I often say that painting someone's portrait is the most intimate form of being with a person. You can talk to someone for 10 hours—or even make love—and not know as much as if you just sat in silence for two hours. Painting is a medium for this connection." —*Schnabel is an artist based in New York City.*

DAWN KASPER

"I grew up in northern Virginia and would go to the [Smithsonian]. That's what made me realize that this is what I want to do—it was this linchpin. There was the George Segal sculpture, *Blue Girl on Black Bed*. It was so touching to me. The whole collection—I'd only ever seen the works in history books. I was pretty antisocial in high school. I loved writing lyrics and playing in hardcore bands. I liked that transmission of energy, the utilizing of sounds and movement." —*Kasper is a performance and multimedia artist based in New York City. She is part of the Venice Biennale's curated group show Viva Arte Viva.*

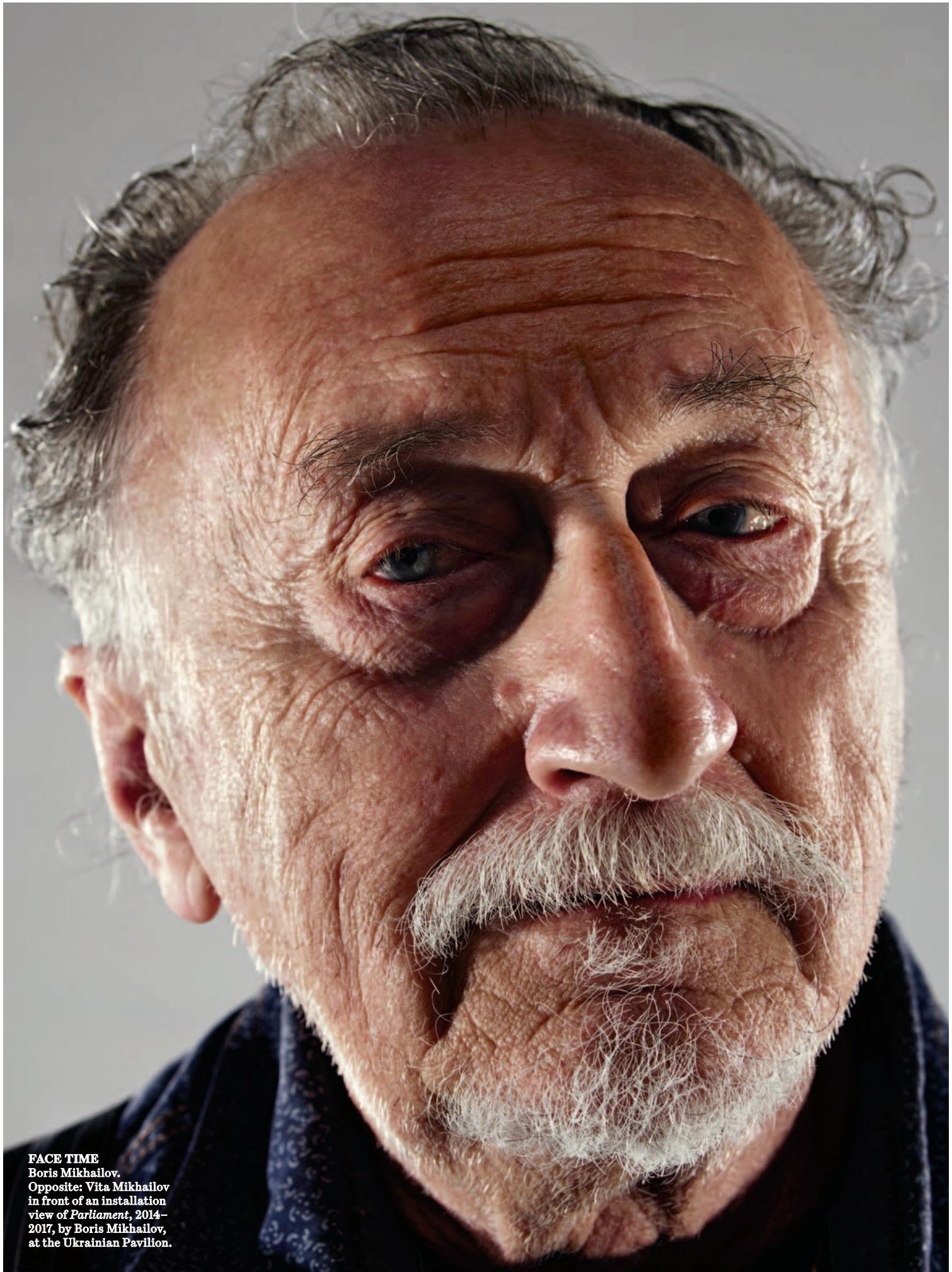




VITA & BORIS MIKHAILOV

"[Vita and I] met in the mid-'70s. We do everything together. We think together, we photograph together. It's hard to say how the collaborative process begins, because it is our life—work and leisure come together. [With photography] the main thing is not just to press the button but also to understand the situation. Uncertainty is the major characteristic of our time. We are all searching for solutions to solve that uncertainty. Everyone is looking towards parliament

because it seems as though that is the place where solutions can be found, where decisions can be made. We intuitively understand this uncertainty, but we needed to find the visual representation of this precarious situation. We are finding the image to describe the emotion." —*Boris Mikhailov is a photographer. He lives and works with his wife, Vita, in Berlin and Kharkiv, Ukraine. He is representing Ukraine at this year's Venice Biennale.*



FACE TIME

Boris Mikhailov.

Opposite: Vita Mikhailov
in front of an installation
view of *Parliament*, 2014–
2017, by Boris Mikhailov,
at the Ukrainian Pavilion.



UNDER THE SEA
Damien Hirst's sculpture
Mickey, 2016, a likeness
of Mickey Mouse, from
his blockbuster show at
the Palazzo Grassi.



BLUR THE LINES
Chloé coat and
slip, Falke tights
and Annie Costello
Brown earrings.



BRIGHT IDEA

Chanel dress,
Balenciaga boots
and Annie Costello
Brown earrings.
Opposite: Maison
Margiela coat.





HAVE A BALL
Detail of Sheila Hicks's
Escalade Beyond Chromatic Lands, 2016–2017, at the Arsenale.



WALK THIS WAY
On the Ponte della Paglia, a popular destination for tourists and Venetians alike. Prada dress and hat, Falke tights and Balenciaga shoes.



TURN THE TABLES

At Harry's Bar, the storied birthplace of the Bellini. Miu Miu dress and necklace, Falke tights, Gianvito Rossi shoes and stylist's own jacket.



WATCH THE THRONE
Inside Casa Codognato,
a supplier of ornate
jewelry since 1866.
Haider Ackermann
dress and boots and
Codognato jewelry.



SHEILA HICKS

“I never decided to move to Paris. It just happened. You go to Paris and sit down in a cafe, you have a coffee, you look around and the next morning you think it would be nice to go back to that same cafe. So you do. There’s [an art community] everywhere in the world, but you connect with the place and the people. If you keep your eyes open, you’re going to have a hell of a time.” —Hicks is a fiber artist based in Paris. She is part of the Venice Biennale’s curated group show Viva Arte Viva.



PHYLLIDA BARLOW

“I don’t necessarily see my work as big. I see it more as an imaginative excursion into these regions of architecture where something can happen. Maybe it’s a question of, Does the space control what I make? Or does what I make control the space? Dimension is very much a starting point for me. It’s not that the work is site specific, it’s just that I like the adventure, and the spirit of adventure, of the work climbing on my behalf into areas of architectural or environmental space that aren’t usually considered places where you can put art. It’s about trying to reach—that maybe has a metaphorical meaning as well as a literal meaning.” —Barlow is a sculptor based in London. She is representing Great Britain at this year’s Venice Biennale.

SAM GILLIAM

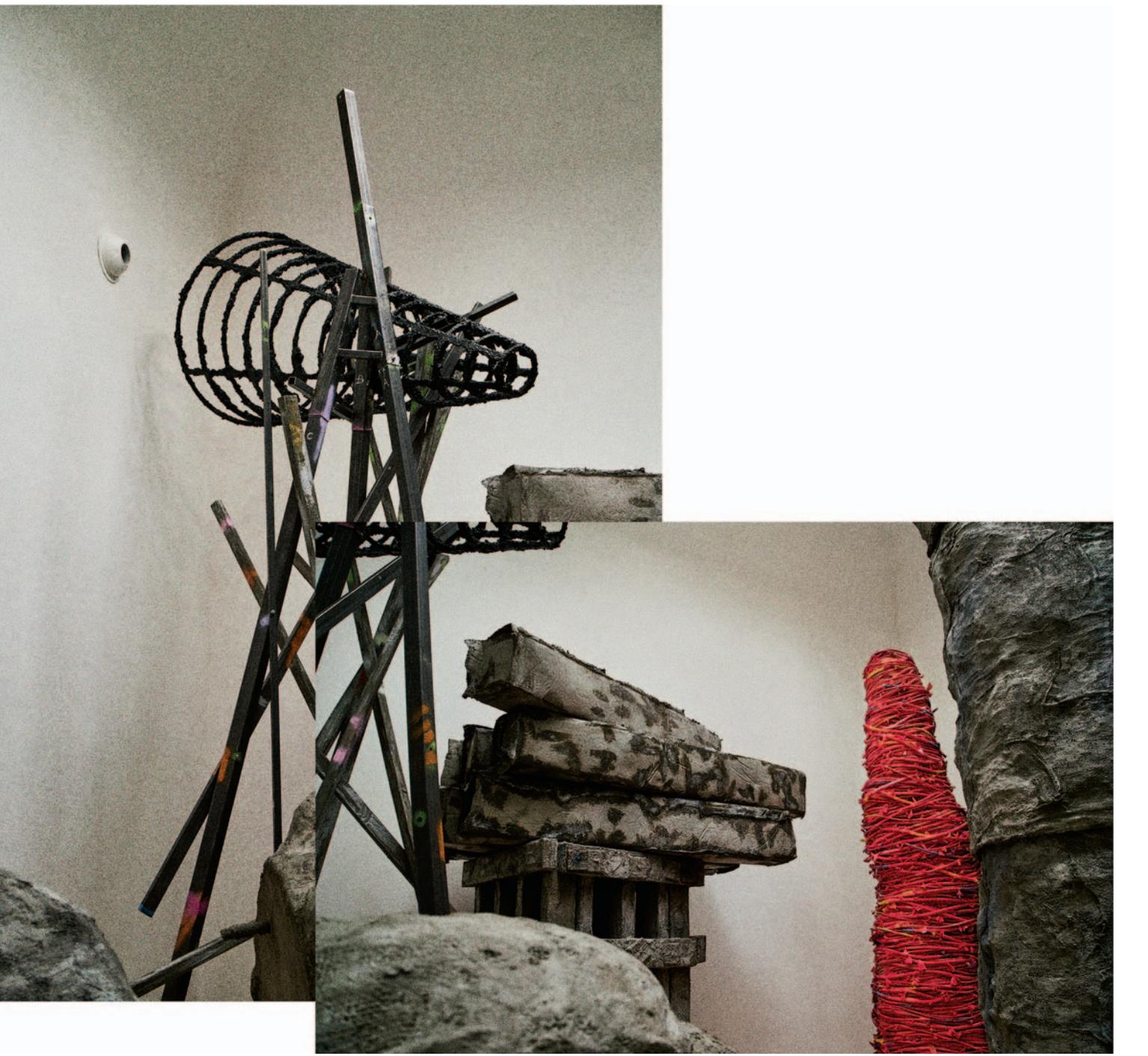
"I only work in the afternoons. I sleep in! I deserve it! I used to teach an 8 [a.m.] class. I'd go home after [class], sleep, wake up and put in about three to four hours. The summer was really wonderful. There were three movie theaters. I'd paint and then go see a Bruce Lee film. It kept my spirit up. When I got started, I was quite interested in Pollock and Mondrian. Then I got to Washington [D.C.] and met the color-field painters. They were a great group. Into jazz and hanging out. We used to take over this bar, until the Hell's Angels came. Then we moved across the street." — *Gilliam is a painter based in Washington, D.C. He is part of the Venice Biennale's curated group show Viva Arte Viva.*



CAROL BOVE

"There's thought behind my work, but the way you experience it is not conceptual. It's speaking in a language of direct experience but still visceral and intellectual. I work with a paint system called Matthews, which is an outdoor paint. They have a ton of beautiful colors. But it's part of the reason why there's this cognitive dissonance [when you look at some of my work]. The color looks artificial. It means something like, 'This isn't organic. This isn't something that comes out of your body. It's something from a laboratory.' It creates a little bit of alienation when paired with something that seems so organic." — *Bove is an artist based in New York City. She is one of three artists representing Switzerland at this year's Venice Biennale.*





LIVING LARGE
Installation view of
Phyllida Barlow's *folly*,
2017, in the British
Pavilion. Opposite: On
the steps of the Basilica
Santa Maria della
Salute. Givenchy suit,
veil, earrings and boots.





THOMAS DEMAND

"Sometimes I think about the audience when I curate such a show or install an exhibition. But making an artwork offers its very own fascinating obsession. Being popular is not one of them. For me it is mainly about being with myself and trying to create the piece the best I can possibly think of. That also includes discovering what first triggered my impulse to get involved with whatever I'm working on, to structure that and then to find a form for it. I hope the works I have made illustrate to what extent our understanding of the world is a construction. I have also worked

on the line between fact and fiction a little when it comes to photography. I think by doing that I've accompanied a process which morphed our idea of reality since our communication became digital. [Art] should make you think about your world. It should open your eyes." —Demand is a photographer based in Los Angeles and Berlin. He is part of a transmedia exhibition curated by Udo Kittelmann, alongside filmmaker Alexander Kluge and stage/costume designer Anna Viebrock, at the Fondazione Prada in Venice (The Boat is Leaking. The Captain Lied).



MIUCCIA PRADA

"The realms of fashion and art allow individuals to express themselves. They don't limit each other, they don't simplify one another. Somehow they both highlight the complexity of what being a human being means. One of my main goals has always been engaging in projects that have meaning and are important for the times we live in. If you look at *The Boat is Leaking. The Captain Lied* [at the Fondazione Prada in Venice], you can see how it deeply reflects all the contradictions and hardships of our times. Visitors are offered a continuum of

visual experiences rather than a collection of works on display. There's a constant overlapping of the artists' contributions, almost as a constellation of references and quotations between paintings, photographs, moving images, objects and architectural elements. This is what I have always been interested in—offering a meaningful dialectic between different thoughts." —*Prada is a designer and co-president and co-founder of the Fondazione Prada, a contemporary art institution with locations in Venice and Milan.*

WINDS OF CHANGE

Kiki Smith, whose works are featured in the Venice Biennale curator Christine Macel's group exhibition *Viva Arte Viva*. Right: Detail of Smith's *Garland*, 2012.



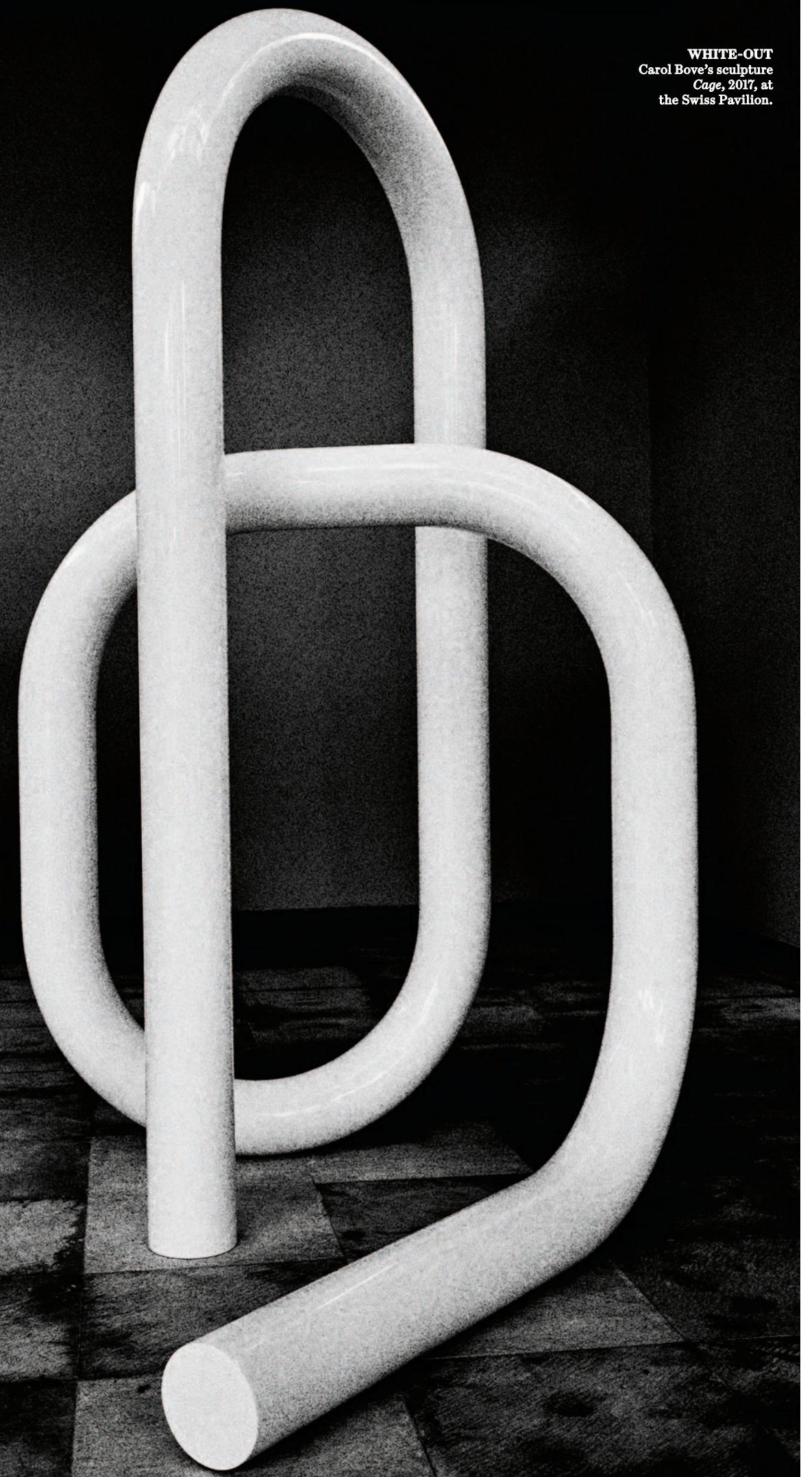


KIKI SMITH

"Being an artist is a self-determined activity. You just say you're an artist and let the chips fall where they may. I don't make art every day. When I'm in New York, I work from 10 to 6 but sometimes the gardens or housecleaning takes over. [Productivity] is a mysterious thing because you don't know what's productive or not. Sometimes when it doesn't look like you're working, you are. It's good for artists to have something that takes them out of their houses and out of their brains. When I was young, a man told me that your work shouldn't be so

idiosyncratic and personal that people can't find an entrance for themselves into it, and it can't be so general that they can't see what you have at stake in it. You want to feel that people have something profound at stake in your work, and at the same time you want to be able to fill your life with it. It's not that you want to see your own experience, but you want to have your own experience. It's like a mirage." —*Smith is a multidisciplinary artist based in New York City. She is part of the Venice Biennale's curated group show Viva Arte Viva.*

WHITE-OUT
Carol Bove's sculpture
Cage, 2017, at
the Swiss Pavilion.



CALL IT A DAY
From left: Marc Jacobs
dress, Givenchy earring,
Falke tights and
J.W. Anderson boots;
Louis Vuitton coat, Falke
tights and Saint Laurent
by Anthony Vaccarello
boots. Models, Hienda
Martinez at Next Model
Management, Faretta
at Society Management;
hair, Christiaan
Houtenbos; makeup,
Aaron de Mey. For
details and all art credits
see Sources, page 82.

Earning Her Stripes

Three years into her tenure at Sonia Rykiel, Julie de Libran is celebrating the design heritage of the fashion house's legendary founder—and moving beyond it.

BY JOSHUA LEVINE
PHOTOGRAPHY BY ALEXANDRE GUIRKINGER

AS A YOUNG GIRL of 8 or 9 in San Diego, Julie de Libran found a magical passage to another world. She got there through her mother's wardrobe, but instead of Narnia she emerged back in France, where she had been born and spent her early childhood, and where her dreams still lived.

"I remember spending so much time in my mother's closet. That was France. It was her Sonia Rykiel clothes," she says in a kind of lilting Frenchifornian English. "It was a real culture shock when we arrived in California. My sister and I were dressed in the same smock dresses, while the kids in California were all wearing denim shorts. It was like we had come from another planet."

In the years that followed, de Libran did her share of wandering—not in the wilderness, but in Italy, which is much nicer—eventually making it back to her home planet by her mid-30s. And in 2014, at age 42, she was named artistic director of Sonia Rykiel, the storybook fashion house on the Boulevard

St.-Germain, founded by a French icon in a helmet of red hair and a striped knit sweater.

But this is not a fairy tale—or at least, it's a fairy tale with an ending that's still being written.

"Rykiel was a beloved brand—mostly in France. It was always happy and joyful, and the clothes made people feel good," says de Libran. "But I felt that Rykiel was a kind of a sleeping beauty when I arrived here, not really on the fashion map. Even I wasn't coming here to shop. More and more I feel like I'm the one able to wake it up."

The pale, flaxen-haired de Libran makes the comparison to a fairy-tale princess almost inevitable. It can be a little freaky to behold. (I see de Libran often—our sons met as schoolmates and are close friends. It's almost impossible to stay consistently ethereal when you're dragging two savage 11-year-olds around Paris, but de Libran somehow manages to pull it off.) Sofia Coppola felt it from across the room when the two met at a baby gymnastics class in Paris 10 years ago. "She was wearing a diamond pinkie ring—I really liked that," recalls Coppola,

LIVELY UP YOURSELF

"Rykiel was a kind of sleeping beauty when I arrived here," says de Libran, artistic director of the fashion house, seen here in her office at the company's Paris headquarters. "More and more I feel like I'm the one able to wake it up."





THE CULT OF RYKIEL

As one of the only female designers of her generation, Sonia Rykiel left an indelible legacy.



OVER THE RAINBOW
Top left: Rykiel in 1981. Clockwise from top right: Looks from Rykiel spring/summer ready-to-wear collections in 1988, 1991 and 2003.

who became a friend, and who turned up at Cannes this year, where her latest film, *The Beguiled*, premiered, dressed head-to-toe in clothes designed by de Libran. "She was the only stylish woman in the neighborhood baby class, but in a sweet, down-to-earth, easy way."

Sonia Rykiel and Julie de Libran, different as they are in some respects, share a critical trait: Both consider their own bodies a personal laboratory. Before their clothes work for anybody else, they have to work for them. Rykiel famously designed her emblematic "poor-boy sweaters," as the English press called them, to flatter her own diminutive frame: The armholes were nice and high, and by dead-ending at the hips, they made shorter legs look longer. Instead of chasing after novelty, the way some designers do, she never minded sounding the same notes over and over. This may have fostered the mistaken notion that Rykiel did little besides the stripes for which she is famous. In fact, she did much more. But then again,

Rykiel did love those stripes, and she never got tired of showing them.

De Libran can relate. "Her values and my values have a lot in common: making clothes that have a certain utility. Yes, they can be extremely desirable, extremely surprising, extremely creative, but at the end of the day, they're *clothes* and you're just wearing them. That's fashion for me," she says. "I'm like that about everything I have, whether it's jewelry or an amazing coat or whatever. I never buy something just to look at. I have to live it, because unless a piece of clothing is worn, I don't think it's alive. I don't think it's real."

De Libran shows me what she has in mind with one of the pieces in Rykiel's fall/winter 2017 collection: a loose-fitting peasant dress in black silk, embroidered with feathers, little bijoux and brightly colored threads that hang loose off the hem. "It's quite funky," de Libran understates. Except, she adds, "I feel you could wear it to the office, belted and



STRIPE HAPPY
Striped creations from ready-to-wear collections in 2000 (above) and in 1995 (below). Left: Rykiel with Yves Saint Laurent in 1993.



with a tennis shoe, or I don't know, boots, and then at night show a little décolleté, maybe put on a scarf, and you're ready to go straight to a party."

We're sitting in de Libran's office in the house that Sonia built on the Boulevard St.-Germain. It's across the street from the Café de Flore, where Rykiel once held court among Left Bank intellectuals and pecked at her eponymous club sandwich (the breadless Rykiel club is still on the menu—not one of her more successful innovations). She first set up shop here in 1968, almost exactly 50 years ago (she had recently divorced her husband, Sam, whose own boutique gave the unschooled Rykiel her springboard into fashion). Within a few years, she had entered the Rive Gauche hall of fame. You couldn't ask for a better cult following—Françoise Hardy wore her pink-red-black-and-white-striped sweater on the cover of *Elle*, and devotees included Catherine Deneuve, Brigitte Bardot and a clutch of future legends. Rykiel was soon proclaimed the Queen of Knitwear, although it

was never clear how big or how profitable her realm was. Nor did it matter all that much.

Her homeys were the hippest, from Leonard Cohen to open-shirted philosopher Bernard-Henri Lévy and impenetrable novelist Nathalie Sarraute. She was a feminist matriarch *avant la lettre*, signing the infamous 1971 “Manifesto of the 343 Sluts” for abortion rights, shoulder to shoulder with Simone de Beauvoir. When she died in August 2016, France mourned a cherished daughter who stood for a lot more than knitwear.

De Libran was hired for two seemingly contradictory reasons: to sustain Rykiel’s legacy and to get past it. When I visited in July, the five-story building was undergoing a sweeping and much-needed renovation, with workmen bustling everywhere (I got stuck in the elevator on my way up, but managed to jimmy the doors back open the old-fashioned way, with my hands).

Like Rykiel, de Libran started designing clothes because she couldn’t find what she really wanted to wear, except that de Libran started much younger. Here she was, a girl caught between two worlds—Aix-en-Provence, where she had spent her early childhood, and San Diego—and a little lost. Her parents, both French, had split up shortly after the move to California. Her father spent most of his time in Los Angeles, where he had started a chain of French bakeries. Her mother had to learn how to make a living as an interior decorator, never having worked before. It was all pretty confusing.

“I really wanted to fit in, but I was just dressing differently than the other girls at school, and I was searching for things I could never find. That’s how I got into sketching. I was always fabricating my own clothes—cutting things up, twisting things, putting things together. I must have been around 13 or 14,” she recalls. “My mother would take me to a fabric store, and then to a seamstress to have my designs made. I think that’s probably how I got my own style.”

Still, a career in fashion sounded like an oxymoron back then. “I didn’t realize it could be a business, it could be a job.” It was de Libran’s father who mapped out the road forward: fashion school, except not in France, where de Libran was aching to return, but in Italy. “He insisted,” she says. “He just loved the Italian culture of fashion, and he was totally right—I thank him every day for it.”

There followed an extended Italian idyll that included not just fashion school in Milan, but stints at Gianfranco Ferré, Versace and, most formatively, 10 years working directly with Miuccia Prada and her husband, Patrizio Bertelli, from 1998 to 2008. These were the years when Prada simply exploded, and de Libran was one of a handful of designers sketching the collections while Mrs. Prada kibitzed at her elbow. “She would say, ‘No, a little bit more this way, a little bit more that way,’ ” says de Libran. “It was extraordinary!”

“Julie was part of that moment,” says Fabrizio Viti, who worked alongside her at Prada designing shoes. “At the beginning it was tough, but Julie

absorbed that aesthetic and turned it into something different from Miuccia.” Viti had met de Libran at the Istituto Marangoni in Milan when she was 18 and freshly arrived from San Diego. “She always had something different from other girls—a kind of timeless class, raised conservative but open to everything. I remember bringing her to Plastic—a super-trashy nightclub in Milan. She was wearing an Alaïa skirt and carrying an Hermès bag. A very scary drag queen asked if she could borrow Julie’s bag for a few minutes. She said, ‘Oh, sure!’—totally at ease in this crazy environment. She brought that to Prada—her sexiness and softness—and she got a

different level of recognition by being there. That’s why it lasted 10 years.”

The rigors of de Libran’s Italian finishing schools—and the broad experience she gained working in a series of family-owned fashion houses, where everyone is expected to do every job—set her up for her long-delayed return to France. When Marc Jacobs tapped

de Libran in 2008 as studio director for womenswear at Louis Vuitton (in other words, as his right hand), he was well aware of how she had helped feminize the sometimes spiky silhouettes at Prada. Call her the Feminizer. “For Marc, I was also hired to make a collection that’s desirable and wearable,” says de Libran. “That’s what I bring with my experience.”

It all came bubbling up when de Libran took over Sonia Rykiel in 2014. “I did feel that I had something more to say, and it had to be on my own,” says de Libran. “It just felt very right in this house.”

She lined the St.-Germain boutique with paperbacks on floor-to-ceiling bookshelves. It was chic and not fussy and a classy way to recall Rykiel’s *intello* roots. She held her first show there, too, delighting guests by greeting them personally at the door. Everything, including the clothes, had a kind of low-key charm that came as a relief in this bang-you-on-the-head business.

Now comes the tricky part. How do you bulk up the bottom line while staying winsome and flirty on the runway? This was not something Sonia Rykiel spent much time worrying about, but it’s a big part of

what de Libran signed on for. In 2012, two Hong Kong billionaires named Victor and William Fung bought 80 percent of the brand from the Rykiel family (they have since bought the rest). Rykiel has been losing money since 2013, and it’s scrambling to turn things around. Last year, it decided to lay off a quarter of its work force and to start cutting prices to bring in new customers. The aim is a return to profitability by 2019, an effort that Rykiel CEO Eric Langon says has been helped by consolidating the main line with the Sonia by Sonia Rykiel diffusion line in time for the house’s 50th anniversary next year.

Against this backdrop, de Libran pumped up the volume in her runway show. For the 2017 spring/summer collection, the site was shifted from the Rykiel boutique to the larger École des Beaux-Arts around the corner, and superstylist Camilla Nickerson was engaged to add some splash. Some Rykiel fans missed the coziness of the boutique shows, but Rykiel is no longer in *gemütlich* mode. “A lot of people complained that we just didn’t have enough space before, and it just got to the point where things have to grow,” says de Libran.

How much of the Rykiel legacy do you keep to satisfy die-hard fans, and how much do you jettison to win new friends? And when do stripes become a prison uniform?

It depends on how you look at it, says de Libran. “People love stripes—they make you smile, and they’re so French; you think of Bardot, of Cocteau. So in my first show I said, I’m just going to exaggerate stripes to their extreme: A fringe was a stripe, tweed had a stripe—it wasn’t always literal, but it was the *fil rouge* [common thread] through the whole collection.”

Now, three years in, de Libran is still exploring how to sing the Rykiel music in her own distinctive voice. She’s wearing a striking white coatdress from her new collection, and she points down to a thin line of thread embroidered near the hem. “I’m wearing a stripe right now,” she says. “It’s picked off from another of our fabrics and embroidered on this piece as an embellishment. I feel like Rykiel can own the stripe. That’s huge to say, but why not? That’s not limiting. I’m in Rykiel’s home, and I respect her name and what she’s created over 50 years, but I also have something to say myself.” •

MOD SQUAD

“I feel like Rykiel can own the stripe,” says de Libran. “That’s huge to say, but why not?” Right: Looks from Rykiel spring/summer and fall/winter collections spanning 2015 to 2017.





LONDON CALLING

"I think if the food were not so delicious, then people would probably still go there just to be in the place where Ruthie is putting on the show," says director Wes Anderson of Ruth Rogers (above), who co-founded the River Cafe 30 years ago.

EARLY ONE RECENT Monday morning, Ruth Rogers, the 69-year-old chef and co-founder of London's River Cafe, was debriefing her team after an especially busy Sunday lunch. Two hundred and fifty patrons had gathered in the restaurant's airy, modern dining room and on its adjacent patio to eat from her daily menu: several varieties of hand-rolled pastas, grilled squid with lemon and chopped red chilies, turbot on the bone roasted with oregano and capers. Many of these guests—primarily regulars and return customers—wanted the Chocolate Nemesis, the restaurant's marvel of a cake. But there'd been an issue with the pastry ovens that weekend, and additional staff had been called in to make enough dessert. "Let's look into hiring somebody extra," says Rogers, who had already been thinking about expanding her pastry operations to offer a few of her signature items to go. "We need to keep up. The idea is to only get better."

Celebrating its 30th birthday this month, the River Cafe is the rare example of a restaurant continuously improving with age. Few restaurants last that long; nearly none enter their fourth decade reaching new heights in the kitchen and meeting increasing demand from an ever-growing fan base—fielding 1,000 phone calls for bookings on a typical day. The room itself helps keep the restaurant from looking, and feeling, like a relic. After a fire gutted the River Cafe in 2008, its architect, Rogers's husband, Richard Rogers, and collaborator Stuart Forbes, spent \$3 million to open up the kitchen, bracket the space with canary-yellow workstations, increase the concentration of bright accents and install a domed wood-burning oven. The oven, originally white, has since been painted an eye-catching pink. The renovation pulls off the difficult task of balancing well-edited modernism with the space's industrial bones and bucolic riverside setting.

Rogers, called "Ruthie" by those close to her, credits utopian ideals with sparking the project in the first place. In early 1984, her husband's architecture firm bought a series of warehouses on a quiet street in Hammersmith, a district in West London five miles from the city center. "They didn't want just another office," Rogers says, inspecting a tray of peppers and greeting her cooks in the kitchen. "They wanted a community of artists. When they found this site, there was a refinery and oil refineries. It was a backwater, but they had a vision to bring together architects, designers and, it turned out, picture framers and animators, too."

Part of that communal vision included plans for an on-site canteen. After the property had been purchased, Rogers recalls reviewing applications from would-be restaurateurs while on a family ski trip in Switzerland in 1986. Her takeaway: Each proposal was terrible. In response, Rogers surprised herself.

She'd never thought about opening a restaurant and worked in one only briefly as a waitress after she'd relocated in 1968 to London from New York, where she was born. "I said to Richard, 'Well, what if I do it?'" But she never planned on doing it alone.

Upon returning home from Switzerland, Rogers, 38 at the time, called her friend Rose Gray, who was nine years older, and they scoped out the Hammersmith space. Gray had some professional kitchen experience, having briefly cooked for Keith McNally and Nell Campbell at their New York City club, Nell's. But, more important, Rogers and Gray were both bound to a style of simple but authoritative Italian cooking introduced to them by Richard Rogers's mother, Dada. Gray, who would eventually live in Lucca, Italy, with her husband, the artist David MacIlwaine, was a longtime friend of Richard's and had been influenced by what she'd eaten in his home.

was prohibited from serving dinner or the general public. Their clientele was originally limited to the people who worked on-site, and though Rogers and Gray wanted to cook strictly Italian fare, they worried about alienating potential customers. "We were really torn between what we wanted to do and who we were competing with," Rogers says.

Competition mainly meant vendors selling run-of-the-mill sandwiches from a cart. In response, the River Cafe's opening menu featured *pappa al pomodoro*, a Tuscan bread soup then largely unfamiliar to the British palate (one customer angrily dismissed it as stale bread and tomatoes); grilled squid (the only dish they have served every day for 30 years); sandwiches with prosciutto and Taleggio cheese; and, as a kind of olive branch to those not looking for a change, a hamburger. "We got the best beef, made mayonnaise with extra-virgin olive oil and baked the bread ourselves,"

Rogers says, adding that more than one River Cafe lifer has suggested bringing back the burger for the upcoming anniversary party in September.

Initially, because so few people could come through the doors, the restaurant made no money. Residents of the neighborhood petitioned to shut it down, claiming it had a negative impact on the community. But buzz began to build. According to Rogers, Fay Maschler, the food critic for the *Evening Standard*, began a River Cafe review with the alluring line: "I am going to tell you about a restaurant run by two women...miles from anywhere, that you are not allowed to go to." After the restaurant spent six months appealing to the zoning board, the public at large was finally allowed in for lunch in 1988. The next year, dinner became legal. And the next, the River Cafe could remain open on weekends.

Rogers talks about the early days with great resolve despite the memory of so many hardships. While business was difficult, she could also see that people were captivated by the food and the tone she and Gray were introducing to London's then-limited restaurant

scene. "There were two kinds of restaurants back then," Rogers says. "You either got dressed up and were intimidated by the scary chef, sommelier and waiter, or you went to the local trattoria and had a good time but probably didn't eat very well. We thought, Well, why can't you have the fun and drama you'd have at a trattoria but eat really well, too?"

By 1994, the River Cafe had doubled in size to 18 tables. (It can now seat 130.) The *Times of London* dubbed it the greatest Northern Italian restaurant in the history of the city, suggesting it also made better rustic Italian food than any restaurant in Italy. Rogers and Gray started to turn a profit, and the restaurant has now operated in the black for 25 years. In 1996, they wrote *The River Cafe Cook Book*, which was heralded as an instant classic. In 1998, Rogers and Gray starred in a 12-part cooking series on British television called *The Italian Kitchen*. Over

Mrs. Rogers' Neighborhood

This fall, London's revolutionary River Cafe turns 30. With an upcoming anniversary celebration and a new book, chef Ruth Rogers reflects on the establishment's evolution.

BY HOWIE KAHN
PHOTOGRAPHY BY DAVID BAILEY

"Rose would go to Richard's house, and there was his mother making risotto with wild mushrooms and tomato sauce that took three hours," says Rogers. "It was during the war. There were very limited ingredients. Later, when I started eating Richard's mother's food, there was just something about it you would always recognize. With really great cooks, you always know what they make is absolutely theirs."

Gray quickly agreed to Rogers's proposal, and the River Cafe opened on September 10, 1987. Richard Rogers drew the architectural plans. MacIlwaine devised the logo. Paintings by Ruth Rogers's sister, the artist Susan Elias, were hung on the walls. Rogers and Gray, close as sisters themselves, got things going in the kitchen. "Family was the backbone," Rogers says.

River Cafe 1.0 had nine tables and only served lunch on weekdays; according to zoning laws, it

the years, they've trained the likes of Jamie Oliver, Hugh Fearnley-Whittingstall and Samantha and Sam Clark, and their food is often credited with kick-starting contemporary dining in London.

"I would watch Rose and Ruthie on TV and stay up at night dreaming about working at the River Cafe," says April Bloomfield, who cooked there from 1999 to 2003 before moving to New York to open the Spotted Pig. Bloomfield has since become one of the most celebrated chefs in America. "I owe Rose and Ruthie everything," she says. "Their food was like nothing I'd seen or eaten before. It was refreshing, balanced, full of acidity. Tasting it and learning to cook it formed the basis for my career. If I hadn't moved to America, I'd probably still be there." Jess Shadbolt and Clare de Boer, the most recent River Cafe alumni to garner critical acclaim, explain that the River Cafe's influence on them and their year-old Manhattan restaurant, King, extends beyond the food. "Ruthie knows exactly what she wants, and she has an unwavering vision that she's instilled in all of us to stand behind what we believe in," says de Boer.

"I OWE ROSE AND RUTHIE EVERYTHING. THEIR FOOD WAS LIKE NOTHING I'D SEEN."

-APRIL BLOOMFIELD

De Boer met Rogers in 2013, three years after Gray died of cancer at the age of 71. (Rogers and Gray were both distinguished by the Queen as MBEs two months before Gray's 2010 death.) She's not alone in surmising that the River Cafe, as it reaches its latest milestone, has ultimately become a lasting reflection of Rogers's character. "Ruthie's the person she's always been," says Vashti Armit, one of the restaurant's managers, who started there in 1995. "She's been so consistent this whole time. She's a real anchor, a rock." Charles Pullan, a manager since 1998 and Gray's son-in-law since 2005, says he's noticed only one marked change. "After losing Rose, Ruthie became the sole owner of the restaurant, and she's had to respond." Nearly everyone describes Rogers as deeply maternal, a capacity she confirms. "When Rose died, I did nothing but work," she says. "I used to say I'm a single parent with a hundred children, my staff. I threw myself into being here all of the time." Rogers and her husband have been married since 1973 and raised five children together—three sons from Richard Rogers's previous marriage and two sons of their own: Roo, a London-based entrepreneur, and Bo, who died suddenly in 2011 at the age of 27. "When my son died," says Rogers, "I couldn't work. I came into work every day, but I found it very hard to perform."

Just before 10 a.m., Rogers joins chef Alex Tidey at a table near the back of the restaurant. The waitstaff are standing in a row behind the long, mirrored bar, shelling peas and beans and chopping parsley and garlic. Rogers starts examining various handwritten charts, the restaurant's ingredient inventory, and begins the calculus of writing the day's lunch menu. Tidey has been at the River Cafe for nearly

HOT PLATE

Ravioli with ricotta, raw tomato and basil; right, the cover of *River Cafe 30* (out this fall in the U.K.).



River Cafe



IN GOOD COMPANY

Clockwise from left: River Cafe co-founders Rose Gray and Ruth Rogers; an early 1980s drawing by Gray, whom Rogers credits as a co-author of the new book; poached turbot tranche.



CLOCKWISE FROM FAR LEFT: MATTHEW DONALDSON; RICHARD BRYANT; COURTESY OF RIVER CAFE; PETER DOIG; SANG AN; COURTESY OF RIVER CAFE; MATTHEW DONALDSON; DAVID LOFTUS; COURTESY OF RIVER CAFE (2)



MENU DU JOUR

From top: The River Cafe dining room; the warehouse that became the restaurant; the book includes one of Rogers's handwritten menus (top), along with original artwork by patrons such as Peter Doig (bottom); Rogers with head chefs Sian Wyn Owen and Joseph Trivelli.



Thursday, 15th September

Pappa Pomodoro - Soup of Tuscan bread, plum tomatoes and fresh basil £3.50
 Coto di Pollo with a salad of Rocket & Tramezzini £3.75.
 Anchovy Hearts with French beans & Tapenade £3.75.
 Chargrilled red & yellow Peppers, capers, anchovies, basil & bruschetta - £3.50.
 Grilled Chicken and Ceps with grilled Potatoes & Parmesan - £6.50.
 Hot Mozzarella, green olives on Tramezzini - £3.50.
 Penne al Arrabbiata - pasta £3.00; Main £5.00.
 Wild Scottish Partridge with parsnips, braised cabbage and brussels sprouts £14.50.
 Pan-fried calves Liver with Sage and Onion cutlets £8.00.
 Grilled Squid with rocket and French Fries - £8.50.
 Insalata di Melanzane with tramezzini, rocket & horseradish £8.00.
 Char-grilled Corn-fed Chicken 'Spagno' stuffed with Italian parsley, garlic, sunflowerfries £7.75.
 River Cafe Hamburger £8.50. Churro £3.50.
 Blackberry Tart £3.75. Pear Tart £3.75. Strawberry Sorbet £3.50.

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Wednesday 13th November

Aperitif - Prosecco with fresh Pomegranate £3.50

Antipasti - Bruschetta with tomato, basil, rocket, parmesan and balsamic vinegar £3.50.
 Preserves & Cappuccino £3.50. Salumi alla Romana £3.50.

Insalata di Melanzane - £8.00.
 Penne al Forno - £10.50. Tagliatelle with ricotta, mushrooms, basil, cream and parmesan £10.50.
 Tortelloni - £10.50. Risotto with wild mushroom and leeks £10.50.
 Risotto with wild mushroom and truffles £10.50.

Pasta e Forno - £10.50. Tagliatelle with ricotta, mushrooms, basil, cream and parmesan £10.50.
 Risotto with wild mushroom and truffles £10.50. Amato's Tomato and Basil £10.50.
 Coto di Pollo - £10.50. Tagliatelle with ricotta, mushrooms, basil, cream and parmesan £10.50.
 Cuscus di Agnello - £10.50. Tagliatelle with ricotta, mushrooms, basil, cream and parmesan £10.50.
 Chiedere il menu - £10.50. Tagliatelle with ricotta, mushrooms, basil, cream and parmesan £10.50.

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20 years, and the two women exchange thoughts in a shorthand that allows for speedily building dish after dish. Rogers says, "Bottarga," Tidey comes back with "Borlotti beans and datterini tomatoes," and a salad is composed. Rogers zips through 17 items and explains the menu writing is going faster today because she also has a book deadline and a 30th-anniversary party to plan. She knocks out a draft of the menu in 30 minutes, aided by what head chef Sian Wyn Owen (who has spent 17 years at the restaurant) calls her "forensic attention to detail."

The book, aptly titled *River Cafe 30*, is a retrospective of the restaurant's life to date. Rogers decided to assemble it in January, giving her just six months to meet a July print deadline for an October U.K. release (it will be published in the U.S. in 2018). "I've lived and breathed this book," Rogers says. "Besides working on it and being in the kitchen, I've done little else." Designed by Anthony Michael and Stephanie Nash, the book features Josef Albers-inspired graphics as section breaks, vibrant pink page edges to match the restaurant's oven, photographs by Matthew Donaldson of the River Cafe's best-known dishes and original artwork by patrons like Ellsworth Kelly, Cy Twombly, Damien Hirst, Peter Doig and Ed Ruscha.

"You'll have to keep me away from the book at the party," Rogers says, sitting down with her party-planning team on the patio, "because I'll just give them away." Then there's talk about booking a musical act. Somebody floats Nile Rodgers. Somebody else suggests Pharrell. And there's some discussion whether it's "Ridley Scott's guy" or "Wes Anderson's guy"—each director being a friend of the restaurant—who will be building the fountain for the event. "Wes Anderson," clarifies Rogers, who ultimately decided not to go ahead with the fountain. Scott and Anderson are not the only high-profile names drawn to the River Cafe. Gwyneth Paltrow spent a day working in the kitchen; Elton John performed for a birthday party; and Jean Pigozzi (whose photos appear in the book) and Ralph Fiennes are regulars.

Anderson has been eating at the River Cafe for a decade and considers it his favorite restaurant. "I think if the food were not so delicious, without fail every single time," he writes via email, "then people would probably still go there just to be in the place where Ruthie is putting on the show. Anyway, I would."

The director isn't alone. Rogers guesses that 800 people might show up for the party. She suggests that it will be nice to have ice cream for the children and to project a Fellini film in the private dining room. Ultimately, she asserts that for all guests, the party should be about the spirit of the place.

"We have to give them a sense of drama, a sense of calm and a sense that we're focused on them," says Rogers, looking to the oven, which is lit for service. "Going to a restaurant is a kind of celebration, isn't it? But you never know. Did they save up to come here? Are they celebrating a wedding? Are they getting divorced? Are they getting over a tragedy?" Rogers watches the first diners of the day enter for lunch. "And so you just have to think that this is our job, this thing of caring for people, and the minute they walk in—they're ours." •

COVER

Balenciaga dress, price and availability upon request, and boots, \$1,595, similar styles available at Balenciaga New York Soho, 148 Mercer Street

TABLE OF CONTENTS

PAGE 14

Paco Rabanne top, \$5,190, The Webster Miami, and skirt, \$5,590, Barneys New York, Closer by Wwake earring at left, \$515, at right, \$246, closerbywwake.com; Installation view, Carol Bove, *Women of Venice*, 2017

THE WSJ. FIVE

PAGE 21

Saint Laurent by Anthony Vaccarello boots, \$1,195, 3 East 57th Street, New York

PAGE 22

Loewe bag, \$17,150, Neiman Marcus

PAGE 24

Marc Jacobs x Urs Fischer necklace, \$2,000, Marc Jacobs stores

PAGE 26

Céline scarf, \$880, Céline Madison Avenue

PAGE 28

Balenciaga earrings, \$230 each, balenciaga.com

WHAT'S NEWS

PAGE 30

Coach 1941, \$595, similar styles available at coach.com, Fendi, \$3,500, fendi.com, J.W. Anderson, \$2,235, j-w-anderson.com, Tod's, \$3,145, tod's.com, Alexander McQueen, \$3,290, alexandermcqueen.com

PAGE 36

Fendi coat, \$12,000, fendi.com, Céline earrings, \$440, Céline Madison Avenue, Aurélie Bidermann necklace, \$1,060, and ring, \$200, aureliebidermann.com; Michael Kors Collection coat, \$7,500, select Michael Kors stores,

Céline earrings, \$440, Céline Madison Avenue; Max Mara coat, \$7,590, and turtleneck, \$695, Max Mara, 900 N Michigan Avenue, Chicago, Acne Studios Blå Konst jeans, \$250, acnestudios.com, Frame belt, \$179, frame-store.com; Missoni coat, \$18,600, Missoni boutique, 1009 Madison Avenue, Theory tank, \$245, theory.com, Aurélie Bidermann necklace, \$2,640, aureliebidermann.com; Akris coat, \$3,990, Saks Fifth Avenue, A.P.C. turtleneck, \$250, apc.fr, Re/Done Levi's jeans, \$570, shoppredone.com, Aurélie Bidermann necklace, \$750, aureliebidermann.com, Agnes ring, \$180, agmesnye.com; Bottega Veneta coat and belt, \$9,150, 800-845-6790, Aurélie Bidermann necklace, \$1,060, and ring, \$200, aureliebidermann.com; Agnes ring, \$180, agmesnye.com; Versace coat, \$30,750, available upon request at select Versace stores, Only Hearts by Helena Stuart dress, \$228, 386 Columbus Avenue, New York, Aurélie Bidermann necklace, \$750, aureliebidermann.com

THE MAGIC OF VENICE

PAGE 44

Calvin Klein 205W39NYC coat, \$3,995, belt, \$2,250, and shoes, \$995, calvinklein.com

PAGE 48

Fendi coat, price upon request, fendi.com, Balenciaga dress, \$1,850, scarf, \$495, Balenciaga New York Soho, 148 Mercer Street, and tights, \$125, balenciaga.com

PAGE 49

Alexander McQueen dress and top, price upon request, and pants, \$1,465, Alexander McQueen Madison Avenue, Marc Jacobs earring, \$195, Marc Jacobs stores

PAGE 50

Gucci dress at left, \$5,980, at

right, \$8,200, select Gucci stores nationwide

PAGE 51

Proenza Schouler dress, \$8,750, Proenza Schouler, 121 Greene Street, New York, Falke tights, \$38, falke.com, Gianvito Rossi shoes, \$785, Gianvito Rossi, Madison Avenue

PAGE 53

Chloé coat, \$6,150, Neiman Marcus, and slip, \$1,295, Saks Fifth Avenue, Falke tights, \$29, falke.com, Annie Costello Brown earrings, \$219, anniecostellobrown.com

PAGE 55

Maison Margiela coat, \$2,995, Maison Margiela boutiques nationwide

PAGE 61

Prada dress, \$10,630, and hat, \$1,050, select Prada boutiques, Falke tights, \$29, falke.com, Balenciaga shoes, \$995, similar styles available at Balenciaga New York Soho, 148 Mercer Street

PAGE 62

Miu Miu dress and necklace, prices upon request, select Miu Miu boutiques, Falke tights, \$38, falke.com, Gianvito Rossi shoes, \$785, Gianvito Rossi, Madison Avenue

PAGE 63

Haider Ackermann dress, \$1,560, and boots, \$3,880, haiderackermann.com, Codognato jewelry, price upon request, attiliocodognato.it

PAGE 67

Givenchy suit, \$1,500, Givenchy New York, veil, earrings and boots, prices and availability upon request at Givenchy New York

PAGE 73

Marc Jacobs dress, \$2,800, Marc Jacobs stores, Falke tights, \$29, falke.com, J.W. Anderson boots, \$1,455, j-w-anderson.com; Louis Vuitton coat, price upon request, select Louis Vuitton stores, Falke tights, \$29, falke.com, Saint Laurent by Anthony Vaccarello boots, \$1,790, 3 East 57th Street, New York

THIS PAGE

Chloé coat, \$6,395, Bergdorf Goodman, Céline earrings, \$440, Céline Madison Avenue, Aurélie Bidermann ring, \$200, aureliebidermann.com

LUXE TOUCH

Less is more in olive fur. Chloé coat, Céline earring and Aurélie Bidermann ring. For details see "What's News," left.



IN THE NEXT
WSJ. MAGAZINE

MEN'S FALL STYLE

ON SALE
SEPTEMBER 16, 2017

THE MAGIC OF VENICE: PAGE 46: MARK BRADFORD, MEDUSA, 2016, ACRYLIC, PAINT, PAPER, ROPE, CAULK, UNIQUE, DIMENSIONS VARIABLE, COURTESY OF THE ARTIST AND HAUSER & WIRTH; PAGE 47: MARK BRADFORD, BARREN, 2017, GRAVEL, UNIQUE, DIMENSIONS VARIABLE, COURTESY OF THE ARTIST AND HAUSER & WIRTH; PAGE 51: ERWIN WURM, JUST ABOUT VIRTUES AND VICES IN GENERAL, 2016–2017, CARAVAN, FURNITURE, AND MIXED MEDIA, COURTESY OF THE ARTIST AND LEHMANN MAUPIN, NEW YORK AND HONG KONG; PAGE 54: INSTALLATION VIEW, PARLIAMENT, BY BORIS MIKHAILOV AT THE UKRAINIAN PAVILION FOR THE 57TH VENICE BIENNALE, COURTESY OF THE ARTIST AND DALLAS CONTEMPORARY; PAGE 56: DAMIEN HIRST, MICKEY, © DAMIEN HIRST/SCIENCE LTD., ALL RIGHTS RESERVED, DACS/SIAE, 2017; PAGE 60: SHEILA HICKS, ESCALADE BEYOND CHROMATIC LANDS, 2016–2017, MIXED MEDIA, NATURAL AND SYNTHETIC FIBERS, CLOTH, SLATE, BAMBOO, SUNBRELLA, 6X16X4 METERS, COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO., NEW YORK; PAGE 66: INSTALLATION VIEW, FOLLY, PHYLLIDA BARLOW, BRITISH PAVILION, VENICE, 2017, COURTESY OF THE ARTIST AND HAUSER & WIRTH, PHYLLIDA BARLOW'S BRITISH COUNCIL COMMISSION IS AT THE BIENNALE ARTE 2017 FROM 13 MAY TO 26 NOVEMBER; PAGE 68: VIEW OF THE EXHIBITION THE BOAT IS LEAKING. THE CAPTAIN LIED. PICTURED: ANNA VIEBROCK, UNTITLED, 2017; THOMAS DEMAND, FOLDERS, 2017; PAGE 69: VIEW OF THE EXHIBITION THE BOAT IS LEAKING. THE CAPTAIN LIED. PICTURED: ANNA VIEBROCK, CINEMA, 2007, WATCHING: ALEXANDER KLUGE, ABSCHIED VON GESTERN (YESTERDAY GIRL), 1965–66, DER ANGRIFF DER GEGENWART AUF DIE ÜBRIGE ZEIT (THE ASSAULT OF THE PRESENT ON THE REMAINING TIME), 1985, LERNER & LIEBE IN EINEM MEER VON KRIEG (LEARNING AND LOVE IN A SEA OF WAR), 2016; PAGE 71: KIKI SMITH, GARLAND, 2012, INK AND COLLAGE ON NEPALESE PAPER, © KIKI SMITH, COURTESY OF PACE GALLERY; PAGE 72: CAROL BOVE, CAGE, 2017, STAINLESS STEEL AND URETHANE PAINT, 126 3/4 X 77 X 93 1/2 INCHES 321.9 X 195.6 X 237.5 CM

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STILL LIFE

TORI AMOS

The singer-songwriter shares a few of her favorite things.

PHOTOGRAPHY BY NICK BALLON

“THE PIANO HAS BEEN with me since 1994. She’s a Bösendorfer, a black beauty. I take her and another whenever I’m on tour. They’ve been my collaborators for over 20 years. In June of 2016, I started writing tracks for my new album, *Native Invader*, in the lyric book on the ledge. It traveled with me to a coffee shop in a little town in Florida and to the mountains of the Carolinas and Tennessee, where my mother’s people have lived for hundreds of years. My mother started to get very ill last year, and during that time we spoke a lot about my grandfather. Those conversations drove the record, and me. In the studio, when we put a mix down and it gets mastered, we light the candle on the

left side of the piano to send the song into the world before other people hear it. The parasol is a reference to a joke: Like Mary Poppins, you can pull almost anything out of my handbag, but the one thing you’d better have, especially if you’re in England, is an umbrella. The statue I call Bat Girl. I picked her up in Cornwall, where the studio is, in 1992. She wears the wires in the studio like a scarf, so she has a practical function, but she’s also the watcher. Next to her is honey for my tea; the honey is made by my piano tuner’s husband, who is a beekeeper. I’m not a smoker, but I love smoke, and burning the sage in the buffalo holder on the piano bench keeps my mind clear. The books—Robert

Graves’s *The Greek Myths* and Joseph Campbell’s *The Mythic Dimension*—were pivotal research for the new record. Every album has its own references. Under those is a Pendleton blanket I’ve had for years. When my daughter, Tash, was a little girl she loved pink, so when I saw it in a shop in Oregon, it just spoke to me. That’s the key—trust your heart, and sometimes just pick something up. I got the figurines on the piano, the Zuni fetishes, years ago. They’re sometimes very cheeky. But the armadillo fellow makes things lighter for me when I’m dealing with tough subjects in my music. I hold him, and he makes me feel safe. And then we go on to the next song.” —As told to Sara Morosi

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