

FEBRUARY 2018

WSJ.

THE WALL STREET JOURNAL MAGAZINE

TALENTS AND LEGENDS

JESSICA CHASTAIN
AT THE TOP OF HER GAME





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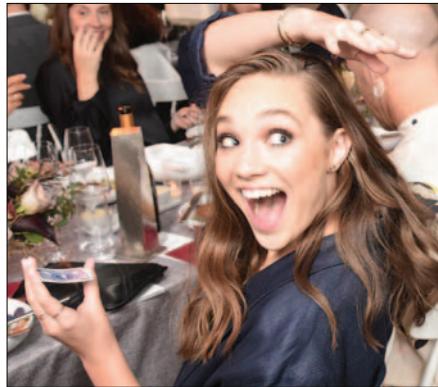
PEOPLE, PLACES & THINGS WORTH NOTING

INNOVATOR AWARDS NEW YORK | 11.1.17

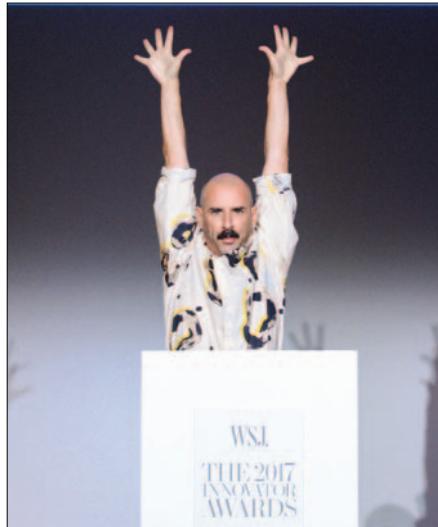
The seventh annual celebration was held at the Museum of Modern Art and sponsored by Cartier, Flexjet and Autograph Collection. The evening honored change agents who have revolutionized the fields of architecture, art, design, entertainment, fashion, performing arts and tech.

See more from the event on page 44

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Maddie Ziegler



Performing Arts Innovator Ryan Heffington



Entertainment Innovator Reese Witherspoon (right) with Ava Phillippe



Art Innovator Mark Bradford (right)
with Glenn Lowry



Diane von Furstenberg



Tech Innovator musical.ly: Alex Hofmann (right) with
Joe Jonas



Fashion Innovator Raf Simons (right) with Marc Jacobs



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A woman with long dark hair and red lips is shown from the waist up, wearing a red and white vertically striped sleeveless dress. She is looking down and to her left. The background is dark and out of focus.

GIORGIO ARMANI

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FEBRUARY 2018

- 20 EDITOR'S LETTER
- 24 ON THE COVERS
- 26 COLUMNISTS on Popularity

- 112 STILL LIFE Larry Kramer
The pioneering activist and author shares a few of his favorite things.

WHAT'S NEWS.

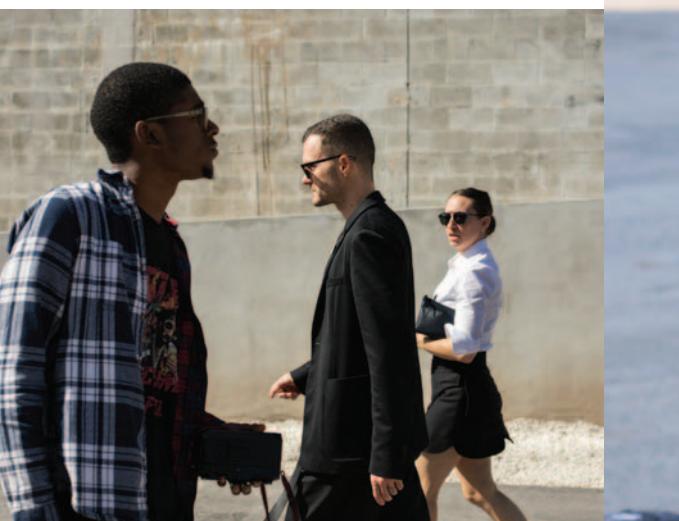
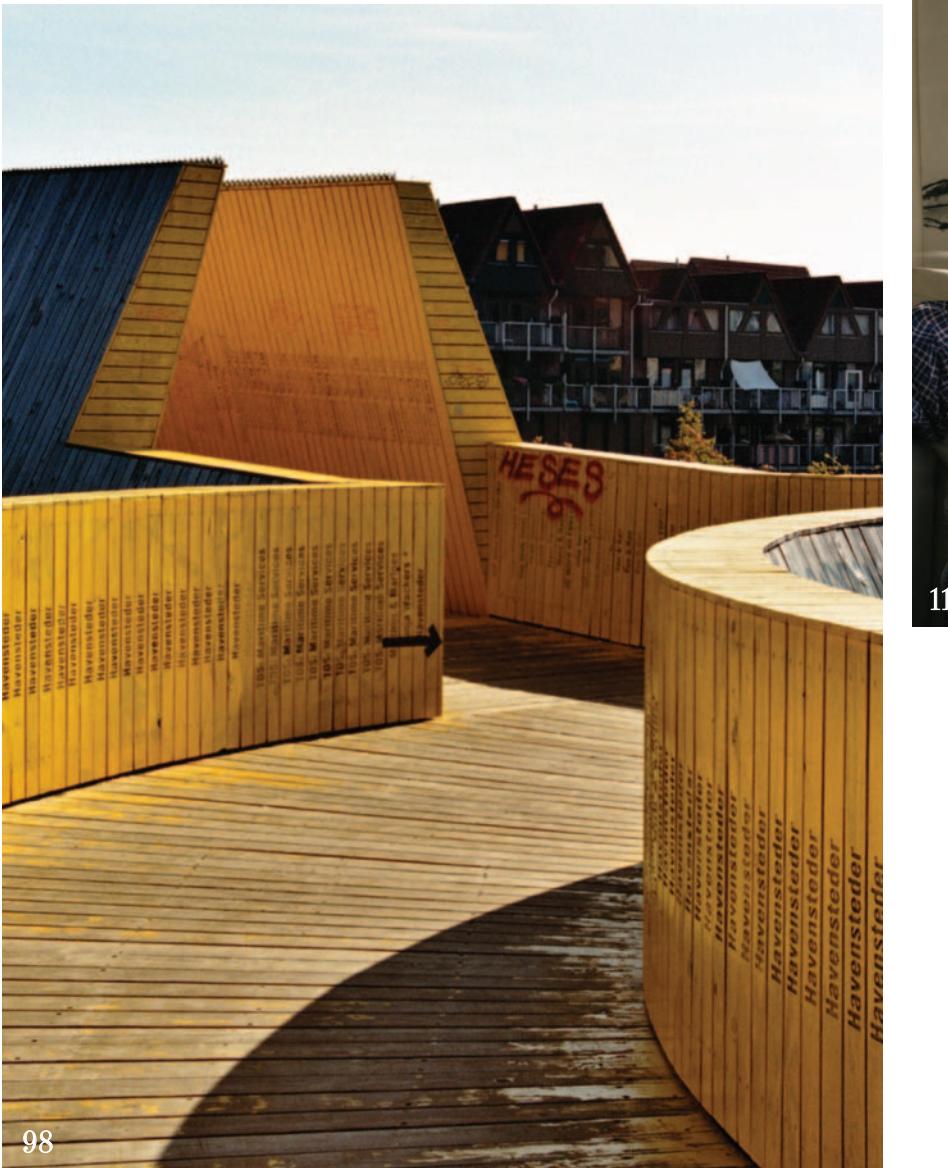
- 29 London's Thomas Dane Gallery opens an outpost in Naples, Italy; Design fair Nomad goes to Switzerland
- 32 The Download: Rowan Blanchard; Wardrobe staples in vinyl, glass and other transparent materials
- 33 Showtime's Eric Clapton documentary; Tattoo artist Scott Campbell designs headphones; Bottega Veneta's New York flagship; Outdoor furniture from Dimore Studio; The Coconut Cult yogurt craze
- 34 Development and design firm ASH NYC builds its portfolio; This season's buckled boots
- 36 A cruise ship explores Japan's Seto Inland Sea; Brazilian painter Tarsila do Amaral at MoMA; Provençal design shop Dou Bochi; A new Ace Hotel property; Bell & Ross's race car-inspired watch
- 38 Trend Report: Fashion takes an artisanal approach
- 40 Jewelry Box: Rihanna's collection for Chopard
- 42 Neighborhood Watch: Binz in Zurich



OUR FEBRUARY ISSUE FEATURES TWO COVERS
Jessica Chastain, photographed by Annemarieke van Drimmelen and styled by Ludivine Poiblanc. Jacquemus hat. Michael B. Jordan, photographed by Ethan James Green and styled by Emilie Kareh. Vince T-shirt. For details see Sources, page 110.

THIS PAGE Michael B. Jordan, photographed by Ethan James Green and styled by Emilie Kareh. Officine Générale cardigan and Louis Vuitton turtleneck and pants. For details see Sources, page 110.

FOLLOW @WSJMAG:



MARKET REPORT.

THE EXCHANGE.

47 FREE RADICAL

This spring brings a new wave of romantic cool.

Photography by Quentin de Briey
Styling by Vittoria Cerciello

53 TRACKED: Kris Van Assche

The artistic director of Dior Homme has created a distinctive vision for the brand.

By Thomas Gebremedhin
Photography by Rose Marie Cromwell

57 REALE SIMPLE

Italian chef Niko Romito expands his epicurean empire.

By Jay Cheshire
Photography by Adrianna Glaviano

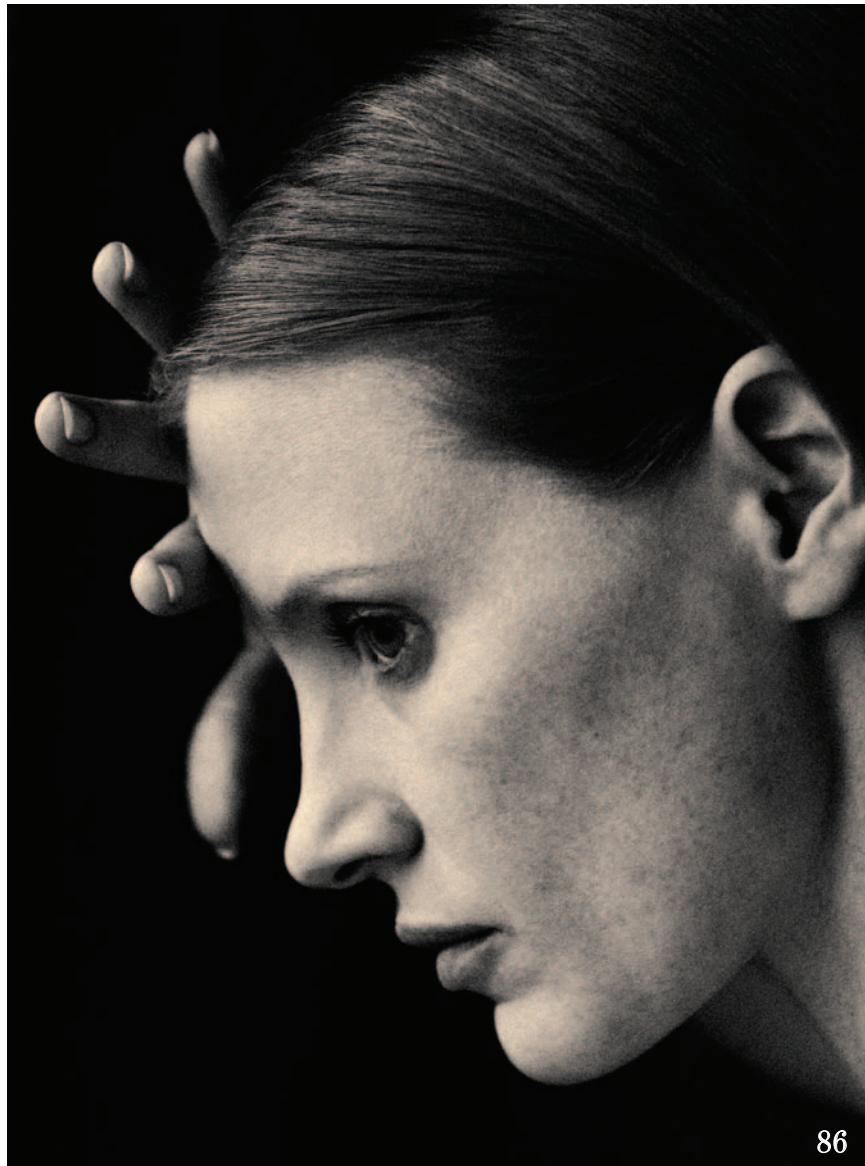
60 OBJECT LESSONS

The duo behind the studio Formafantasma generates ideas by interrogating design's role.

By Alice Cavanagh
Photography by Robbie Lawrence

Clockwise from left: Luchtsingel, a pedestrian bridge in Rotterdam, photographed by Giulio Ghirardi. Larry Kramer at his New York City apartment, photographed by Mark Hartman. Kris Van Assche in Miami, photographed by Rose Marie Cromwell.

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"TO ME,
[MOLLY'S
GAME]
IS A LOT
ABOUT
PATRIARCHY."
—JESSICA
CHASTAIN

TALENTS & LEGENDS ISSUE.

64 TAKING IT TO THE STREETS

Turn back time with fringe, wild prints and iridescent colors.

Photography by Angelo Pennetta
Styling by Francesca Burns

76 THE TALENTED MR. JORDAN

Michael B. Jordan takes on his first blockbuster role—as a villain.

By Jason Gay
Photography by Ethan James Green
Styling by Emilie Kereh

82 A DEALING DYNASTY

Art dealer David Zwirner is focused on balancing global expansion with family-style attention to detail.

By Arthur Lubow
Photography by Philip-Lorca diCorcia

86 CHANGING THE GAME

Jessica Chastain is helping redefine the rules for women in Hollywood.
By Leslie Bennetts
Photography by Annemarieke van Drimmelen
Styling by Ludivine Poiblanc

94 VERSACE'S 2020 VISION

Donatella Versace has her eyes set on a glitzy future for the fashion brand.
By Joshua Levine
Photography by Maciek Kobielski

98 ROTTERDAM RISING

The Dutch city is being reshaped into an epicenter of urban innovation.
By Megan Conway
Photography by Giulio Ghirardi

106 FOR THE LOVE OF LAUTNER

One of architect John Lautner's unfinished masterworks gets updated for the 21st century.
By Christina Binkley
Photography by Magnus Mårding

Clockwise from top left: The Amsterdam studio of design firm Formafantasma, photographed by Robbie Lawrence. Jessica Chastain, photographed by Annemarieke van Drimmelen. Roasted savoy cabbage from chef Niko Romito's restaurant Reale, photographed by Adrianna Glaviano.



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HELLO, MOLLY Bast and Anubis (both wearing Fendi) take inspiration from Aaron Sorkin's new film, *Molly's Game*, as Who reveals a pair of aces.

OUR FEBRUARY Talents and Legends issue features profiles in courage, persistence and ambition. Whether focusing on a fashion scion guiding the family business in the wake of tragedy or actors shaping their careers on their own terms, these stories shine a light on the importance of self-realization.

Jessica Chastain, one of our two cover stars, earned a Golden Globe nomination for her portrayal of Molly Bloom in the new film *Molly's Game*, Aaron Sorkin's directorial debut. The role of a real-life former competitive skier who organized an infamous, exclusive poker game frequented by millionaires and A-list actors was a natural fit for Chastain. A vocal proponent of gender equality in Hollywood and

beyond, she relished playing a woman with an assertive sense of agency in a male-dominated world.

Our second cover star, actor Michael B. Jordan—the villain in Marvel's winter release *Black Panther*—has been winning over audiences since his breakout role as a teenager in HBO's *The Wire*. He followed that performance with acclaimed parts in *Friday Night Lights*, *Fruitvale Station* and *Creed*, imbuing each character with emotional depth. Now with his own production company and an enterprising slate of projects, he's following the advice of his mentor Peter Berg: "How do you control your own destiny? By creating."

Donatella Versace has one of the fashion world's most famous names and faces. From early on, her life story has played out in the public eye: her role

as the namesake brand's muse, her grief over her brother's tragic death and her position as artistic director of the company through the often turbulent two decades that followed. In an illuminating interview, she reveals both the vulnerability and the steel nerves that have made her a legend in the industry—and still one of its most visionary practitioners at age 62. "Even if nobody understands what you're doing," she says, "so long as you tell a story, they're interested."

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JENNIFER LOPEZ
for

GUESS

MARCIANO

ON THE COVERS



CHANGING THE GAME

P. 86

Jessica Chastain has been a voice for gender equality in cinema, speaking out about depictions of women in movies at last year's Cannes Film Festival and writing about the benefits of having female directors and producers. So it was a natural fit for an all-woman team to bring Chastain's story to this month's issue. "I absolutely loved photographing her," says Annemarieke van Drimmelen, who worked with stylist Ludivine Poiblanc. "To me she represents a woman of this time: strong but also vulnerable and real." Writer Leslie Bennetts was equally struck by Chastain's strength of character. "I've spent years writing about the importance of women taking responsibility for their own destiny, and Chastain is a great role model for female independence," Bennetts says. "I admire her courage and hope it inspires many other women."



LESLIE BENNETTS
WRITER



ANNEMARIEKE
VAN DRIMMELLEN
PHOTOGRAPHER



LUDIVINE
POIBLANC
STYLIST

THE TALENTED MR. JORDAN

P. 76

Michael B. Jordan's cool factor has the power to disrupt traffic. "We were shooting in a studio in South L.A., and at some point [photographer] Ethan [James Green] decided to do a street shot," recalls stylist Emilie Kareh. "But all the cars stopped and honked; people were yelling his name from the windows. We felt we were going to cause an accident, so we ran back inside." Kareh cites Prada's spring/summer 2018 show as inspiration for Jordan's ensembles. "I liked the way the classic was twisted," she explains. "I thought it would be nice to see Michael in a casual but chic way." Writer Jason Gay appreciated Jordan's candor. "A lot of people say, 'Ask me anything' and don't really mean it. He does," says Gay. "He has this very likable confidence—you want to root for the guy. He's done a tremendous amount already, but he's still hungry."

—Sara Morosi



JASON GAY
WRITER



ETHAN JAMES
GREEN
PHOTOGRAPHER



EMILIE KAREH
STYLIST

CHASTAIN, FROM TOP, LEFT TO RIGHT: PICTORIAL PRESS LTD/ALAMY STOCK PHOTO; DALE ROBINETTE/© WALT DISNEY STUDIOS MOTION PICTURES/COURTESY OF EVERETT COLLECTION; GASPARD TRINGALE; COURTESY OF ANNEMARIEKE VAN DRIMMELLEN; EVERETT COLLECTION; JONATHAN OLLEY/© COLUMBIA PICTURES/COURTESY OF EVERETT COLLECTION; MATT KENNEDY/© MARVEL STUDIOS 2018; BILL RECORDS/NBC/NBCU PHOTO BANK/GETTY IMAGES; COURTESY OF LUDIVINE POIBLANC; JORDAN, FROM TOP, LEFT TO RIGHT: MATT KENNEDY/© MARVEL STUDIOS 2018; BILL RECORDS/NBC/NBCU PHOTO BANK/GETTY IMAGES; COURTESY OF JASON GAY; COURTESY OF ETHAN JAMES GREEN; OLIVER HADLEE PEARCE



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THE COLUMNISTS

WSJ. asks six luminaries to weigh in on a single topic. This month: Popularity.



JAMES
PATTERSON

"Some people believe that if something is very popular, it can't be very good. I don't agree. When something is popular I'm always curious about it. *Harry Potter* worked for me. *50 Shades* and *Twilight* didn't work so well. In general, the rule for success is *story, story, story*. When I write, I imagine one person sitting across from me. I'm telling a story, and I don't want them to get up until I finish. If I succeed, then I have a sense that I'll be popular. Ironically, my popularity actually makes me unpopular with some readers. And some of the books that I consider my best are my least popular. Part of it is that if I write something a little different, some fans go, 'Wait a minute, what is this? What is *The Jester*? This is back in the Crusades? Where's Alex Cross?' I'm not going to complain about not selling a lot of books, but that's one of the problems."



SUSAN
WOJCICKI

"To be popular means to be admired by a specific group. It's different from fame, which points to a broader fan base and suggests that you earned recognition through some kind of notable achievement. The common definition of *popularity* may bring up a negative idea of high school: exclusiveness, cliques, beautiful people and mean girls. But popularity has a different meaning when it relates to media. In that arena, it's positive; it means something is a hit. In regard to social media, one significant force of determining who is popular is this idea of authenticity—it's the common denominator among popular YouTube creators. In many ways, authenticity gives a creator a richer set of dimensions, more than we might have seen with traditional media stars of the past who may be more concerned with a perfect, glossy image."

Wojcicki is CEO of YouTube.



TOM
COLICCHIO

"I've been able to parlay whatever popularity I enjoy as someone on television into being a voice for social justice and change. I use it as a soapbox to express my views. But it's a trade-off. I used to walk through the dining room of my restaurants to chat with people, but now it's all about the picture. I get it, but it's awkward at times because I've never been one to seek out popularity. I realize that my kids have grown up with an understanding that their father is well-known, and that bothers me. I want my kids to know that they have to work for it, and it doesn't come easy. They weren't around for the years and years of hard work. Of course, I still interact with plenty of people who have no idea who I am. For instance, I go fishing and keep my boat on a dock. I guarantee that to 90 percent of the people there I'm just another guy who likes to go fishing, and that's fine with me."

Colicchio is a chef, the founder of Crafted Hospitality and the lead judge on Bravo's Top Chef.



LINDSEY
ADELMAN

"Sometimes, as a designer, you can feel when you strike a nerve. When I started developing the Branching Collection in 2005, I had an inkling pretty early on that the pieces were going to connect with people. They became really popular. I had the intention of making a successful line in part because I wanted to be fiercely independent; I wanted to be my own boss. But I think it can be perceived that I wanted to be popular. I'm still not like that. Sometimes I design with the intention of reaching a wide audience. And then other times I design to express something, and that expression can be murky or dark or polarizing, but I just know it's important for me to make it. The most important thing I can do is to make work that's authentic and reflects where I am now. Beyond that I don't feel obliged to put out any kind of one-hit wonders, because that is death to me."

Adelman is a designer. Her studio designs and manufactures lighting in New York and Los Angeles.



JIM
SHAW

"When I decided to be an artist in the '60s, artists didn't make a living off of their work. That's a recent phenomenon. Today, collectors determine popularity. The art world is an oligopoly in that a small number of individuals control value. So you can be successful without being popular, without having many fans. In the music world, if you don't have fans, you don't exist. The industry has moved toward the art fair as a way to view and buy art. That is not necessarily the best way to read art. Am I a popular artist? It depends on your definition. For years, people would say, 'Oh, my son really likes your work.' I was the artist young people liked, sort of a gateway drug, like Dalí in a way. My work is meant to be, at some level, readable to everybody."

Shaw is an artist. His work is currently on view at the Eli and Edythe Broad Art Museum in East Lansing, Michigan.



LOLA
KIRKE

"Nowadays the prevalence of social media has made the idea of popularity seem kind of arbitrary. You can be popular, but the reason for your popularity can be quite obscure. That's the reality of this new world—someone might achieve a level of popularity that would not have been possible prior to the existence of these platforms. I don't think I've reached a level of popularity that has proven to be a hindrance to my everyday life. It's only in certain restaurants in New York or Los Angeles where anyone cares, but otherwise I'm just like every other schlub in the city. That said, the benefit of any kind of spotlight, or visibility, is that I can contribute something to the greater good. I wouldn't want to be prescriptive about anyone else's behavior, but why wouldn't I use this platform for those kinds of things?"

Kirke is an actress. She stars in Amazon's Mozart in the Jungle, which returns for its fourth season on February 16.

DESIGN PORTRAIT.



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LET THERE BE LIGHT
An interior from the new Naples annex of Thomas Dane Gallery, in a 19th-century palazzo.

ART TALK

PARADISE FOUND

For their first location outside London, the partners behind Thomas Dane Gallery ventured far from the art world's epicenters, to Naples, Italy.

BY BEN EASTHAM PHOTOGRAPHY BY GIULIO GHIRARDI

THE CITY OF NAPLES is an unusual choice for an art dealer looking to expand internationally. But for Thomas Dane, founder of the London-based gallery that bears his name, the idea of opening a new outpost on the Mediterranean coast was irresistible: "I can't think of another city in Europe where I would like to see a gallery. This is an intuitive move. It's a risk, but also an adventure."

The Naples annex will not only showcase the gallery's artists—an impressive stable that includes photographer Catherine Opie and conceptualist Glenn Ligon—but also help shield them from the pressures of a globalized market: The refurbishment includes rooms in which artists will be able to stay. Looking over the bay from the veranda of the historic 19th-century palazzo, restored by local architects Alberto Sifola and Vincenzo Sposato, it's easy to see why an artist would want to spend time here. It's also clear why collectors would want to visit.

Dane's instinctive attraction to Naples might partly be explained by his early passion for the Italian and Spanish old masters. After studying the history of Renaissance and 17th-century art at University College London, he became involved in contemporary art when Vanessa Branson invited him to work at the gallery she had established in 1986. Traditionally, the next step for ambitious young dealers is to open their own space, but Dane—by his own account a remarkably shy individual in an industry that can seem to run on bluster—preferred to take his time and find his own path. So while peers including Jay Jopling and Sadie Coles were setting up galleries in London in the mid-1990s, Dane worked behind the scenes, supporting artists on one-off projects, dealing on the secondary market and helping institutions build collections. But everything changed in 2001 when he was approached by the Turner Prize-winning video artist—now Oscar-winning filmmaker—Steve McQueen.

"Steve and I went out to dinner," remembers Dane. "I didn't know him very well, though of course I knew his work. And he said to me, 'I want to switch galleries.' So I suggested where he should move to, and then he said, 'Well, why don't you represent me?'"

McQueen recalls the unusual exchange similarly: "I expect for Thomas the approach was a bit odd, being that he wasn't a gallerist and didn't have a gallery." But, McQueen says, he was attracted to Dane's sincerity, sense of duty and enterprise. "He was always engaging and insightful; he has a beautiful mind. He wasn't like any person in the art world I had encountered."

Dane accepted the challenge. All he had to do next was

put together a team, find an exhibition space and build a roster of artists that would complement McQueen's burgeoning reputation. With the advice and support of friends, he took the first step of bringing on Martine d'Anglejan-Chatillon and François Chantala, who later became his business partners (d'Anglejan-Chatillon left the gallery in 2016).

Although born in Ireland, Dane embodies an English type often caricatured by Hollywood—polite, self-deprecating, charming—while the more garrulous Chantala, who joined Dane from the contemporary art department at Christie's, is unmistakably French. Their backgrounds may be different, but they share a taste for adventure. "I

didn't really know what we were letting ourselves in for," Chantala says. "There was a sense that everything was possible."

Thomas Dane Gallery opened in St. James's in 2004 and soon gained a reputation for its elegantly designed, intellectually rigorous program. Dane and Chantala were committed from the start to featuring artists working in film and video, mediums that are less commercially viable than painting or sculpture. They launched the Moving Image Fund, which helps museums acquire film and video art. Dane stresses the pragmatism of this philanthropic strategy, but it is also consistent with his reputation as a dealer with a strong sense of social responsibility. "He believes in the importance of public institutions," says curator Teresa Gleadowe.

In 2011, the gallery expanded into a second space on the same St. James's street, continuing to grow its roster of emerging talents and acclaimed artists in their mid-careers, securing a major coup when painter Cecily Brown joined from Gagosian in 2015. Seven years on from the gallery's first expansion, conventional wisdom would have dictated a move into an established market, with New York, Beijing or Los Angeles the more obvious destinations. Instead, the partners decided on Naples—the debut show there, which opened January 24, features Opie, McQueen, Caragh Thuring, Bruce Conner and Kelley Walker.

For Dane and Chantala, economics are not the only measure of progress. Running a gallery, says Dane, entails a "huge responsibility" to the artists. The restoration of this historic palazzo is one way of discharging those wider responsibilities. As Chantala says, "It is very easy to fall into the trap of being about the gallery and not about the artist. It's not meant to be a brand. The most important thing is what you see on the walls and the floors." By transforming this bayside palazzo into a space for exhibiting and selling art, Dane and Chantala aim to make good on that promise.



"[THOMAS DANE] HAS A BEAUTIFUL MIND."
—STEVE MCQUEEN



HIGH DESIGN

After debuting in Monaco last spring, the Nomad art and design fair is adding a second location, in St. Moritz, Switzerland. From February 8 to 11, 20 top galleries will exhibit their offerings (highlights illustrated below) at the historic Chesa Planta residence. Co-founder Nicolas Bellavance-Lecompte says the aim is "to create an experience that is all about collecting, in a different frame-work, outside the usual destinations." nomad-circle.com.

—Stephen Wallis



The Roe Deer, 2016

Hundreds of porcelain fragments went into the making of British artist Barnaby Barford's sculptural woodland creature. davidgillgallery.com



Marronnier Table, 2005

French designer Maria Pergay's piece features a stainless-steel top inlaid with chestnut and a tree-form bronze base. demischdanant.com



Armchair, 1950s

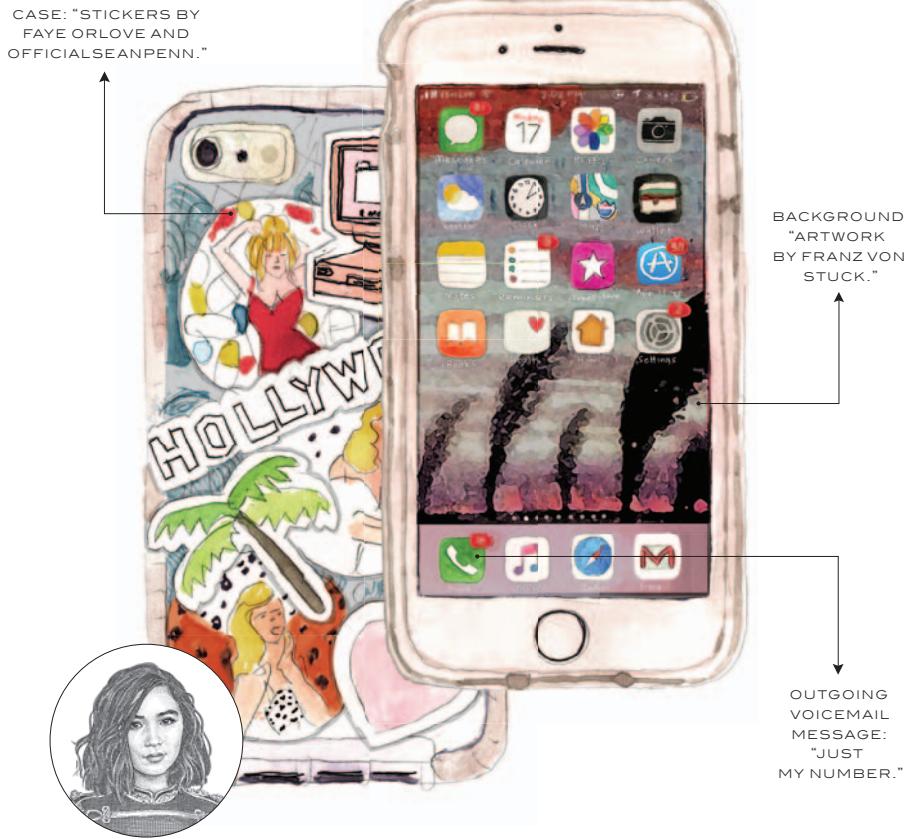
Fluffy fur upholstery meets an austere iron frame in this classic by midcentury Brazilian master Joaquim Tenreiro. nilufar.com



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THE DOWNLOAD

ROWAN BLANCHARD

The teenage actress—next appearing in *A Wrinkle in Time*—and author of the upcoming book *Still Here* shares what's on her phone.

Number of unread emails
My mail app crashed because I had over 45,000 of them.

First app checked in the morning
Instagram.

When do you feel compelled to charge your phone?
I don't charge my phone until it gets to 2%.

Your most-liked Instagram photo
A photo of me in a Jenny Holzer T-shirt raising my fist and smiling after I spoke at the Women's March to 750,000 people!

Are there times when you try to stay off your phone entirely?
I tend to break my phone every five months, and when I break it I try to stay off of it for a few days before I get a new one, to remind myself that life goes on without it.

Favorite fitness app
SoulCycle.

Person you FaceTime most often
My best friend, Corey.

Most-listened-to song
"RAF," by A\$AP Mob.



CLOCKWISE FROM TOP LEFT: TRINITY MIRROR/MIRRORPIX/ALAMY STOCK PHOTO; F. MARTIN RAMIN, STYLING BY ANNE CARDENAS (2), SILJA GOETZ/ILLUSTRATION DIVISION, DIMORE STUDIO/COURTESY OF THE FUTURE PERFECT

**FACTS & STATS
ERIC CLAPTON**

The Showtime documentary *Eric Clapton: Life in 12 Bars* (February 10), directed by Lili Fini Zanuck, features interviews with the 72-year-old guitar icon and those in his orbit. Here, a look at the rock giant. —Mark Yarm

16 YEARS OLD

Age at which Clapton's mother gave birth to him. Growing up in England, he was told his grandparents were his parents and his mother was an older sister.

300 HOURS

Approximate amount of archival footage, some never before seen, that was ultimately edited down into the two-hour, 15-minute documentary.

GRAMMYS
Clapton's career total. He won three for "Tears in Heaven," his ballad about the 1991 death of his 4-year-old son, Conor, who fell from the 53rd floor of a New York apartment.

1 WOMAN
Pattie Boyd was the inspiration for his band Derek and the Dominos' 1970 landmark album, *Layla and Other Assorted Love Songs*. Clapton was infatuated with Boyd, then married to his close friend George Harrison.

12 STEPS
The model of treatment used at Crossroads Centre Antigua. A recovering drug and alcohol addict, Clapton co-founded the luxury rehab facility in 1997.

3 TIMES
Clapton has been inducted into the Rock & Roll Hall of Fame—with the Yardbirds, with Cream and as a solo artist—the most of any individual.



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**HOT LINE
ON THE GRID**

Bottega Veneta's largest-ever flagship opens this month, combining three 19th-century townhouses on New York's Madison Avenue into a light-filled maison. To mark the occasion, creative director Tomas Maier designed an exclusive capsule collection inspired by the city. "It's really about talking to New Yorkers," he says. As for the metro motif, "Anyone who likes graphic design—or any straphanger—will recognize it." bottegaveneta.com. —Florence Kane

**FRESH AIR**

Milan-based design firm Dimore Studio has launched Verande, a collection of enameled wrought-iron outdoor furniture that recalls vintage garden seating. The set of tables, chairs, loungers and stools includes the Castiglioncello rocker (\$6,765; shown), which has a handy cupholder. thefutureperfect.com



STUDY IN DESIGN

OPENING MOVES

Development and design firm ASH NYC builds its portfolio with a new Detroit hotel, another in progress in New Orleans and a furniture line.



STAY COOL

From left: A guest room and bathroom at the Siren Hotel, ASH NYC's new property in Detroit's historic Wurlitzer Building. Below: A daybed from the company's WC Collection furniture line.

FOUR YEARS AGO, Will Cooper, Ari Heckman and their Brooklyn-based design and development firm, ASH NYC, purchased the Wurlitzer Building in Detroit for just over \$1 million. Completed in 1926, it was originally home to musical equipment showrooms and studio space for musicians. By the time ASH came along, though, the 55,000-square-foot, 14-story Renaissance Revival structure was in total disrepair. "Most people would have demolished it," Heckman says.

Instead, ASH saw its potential. The firm already had experience resurrecting old buildings, having made its first foray into hospitality in 2014 with the 52-room Dean Hotel, a rehabilitated brothel in Providence, Rhode Island. After falling in love with Detroit, the team then set about transforming the Wurlitzer into the Siren Hotel, which opened in late January. "We wanted to create a

direct pathway to the bygone glamour of the city," Cooper says, noting that Detroit was once called "the Paris of the Midwest."

The 106-room property features nine room types, from bunk-bed options to a proper penthouse. "It's not exactly boutique or luxury," Heckman says. "It's this original category in between." Cooper details the painstaking renovation. For example, he notes, "We recast all the original terra-cotta reliefs on the exterior." The lobby's 92-year-old travertine floor is complemented by new Milanese-inspired millwork made by Detroit-based firm Ganas and covered in pistachio-green automotive paint.

Off the lobby is the Candy Bar, an all-pink jewel box of a cocktail lounge. The eight-seat Albena serves a nightly tasting menu, while Karl's offers more casual all-day dining.

Both the Siren and ASH's next hotel, currently under construction in a former rectory and convent in New Orleans, will feature the group's own WC Collection furniture line, which goes on sale through the ASH NYC website in February. Every piece is made by a single furniture maker in Montana. Cooper sees the collection as an important linking idea: "Through furniture we can carry a language through all our properties." ashnyc.com. —Howie Kahn



BUCKLE UP

Get ready to ride in this spring's strapping boots with rugged hardware.

From top: Dsquared2; Alexander McQueen; Chloé; Versace; John Galliano.
For details see Sources, page 110.



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CRUISE CONTROL
The 19-cabin ship
Guntû on Japan's
Seto Inland Sea.



WORTH THE TRIP
FLOATING SENSATION

One of Japan's most scenic destinations, the Seto Inland Sea is a narrow waterway bordered by historic temples, misty pine groves and pristine beaches accessible only by boat. For travelers looking to explore the region, *Guntû*, a 19-cabin passenger ship that recently began operation, offers one- to three-night trips on the sea's tranquil waters. Between visits to sites like Naoshima Island, renowned for its art installations, guests aboard the wood-planked vessel can enjoy fresh local seafood, cocktails on deck and the views from the terraces in each room. *guntu.jp*. —Christopher Ross

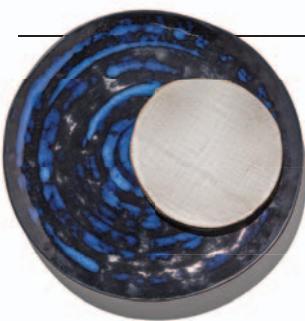
BRUSH UP

Coming to New York's Museum of Modern Art on February 11, *Tarsila do Amaral: Inventing Modern Art in Brazil* is the first North American exhibit devoted solely to the late painter. The show includes her 1928 work *Abaporu* (right), which helped launch the influential Antropofagia movement. *moma.org*

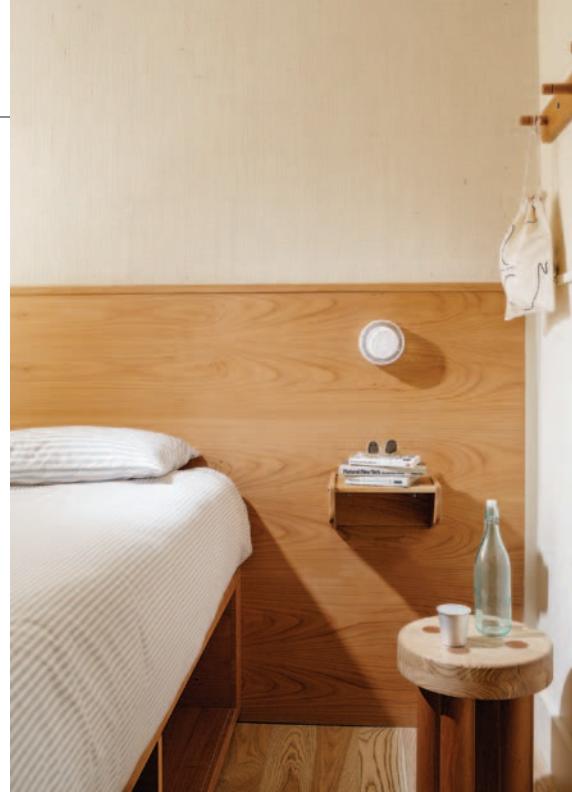


OBJECTS OF DESIRE

French Provençal design gets an update at Dou Bochi, a shop in Arles run by Eric Bergère (who has worked for Hermès and Lanvin) and his partner, Antoine Rambour. The house-label fashion line is featured alongside ceramics sourced from Sweden and Portugal (shown) and other artisanal goods. +33-9-82-31-07-60. —Rebecca Voight



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URBAN OASIS

ACE HOTEL ANNOUNCES
SISTER CITY, A FORTHCOMING
NEW YORK PROPERTY
WITH A ZENLIKE APPROACH.

THE NEW YORK outpost of the Ace Hotel chain is known for its vibrant lobby scene—full of creative types working on screenplays or pitching an app in development. This summer, the hotel will gain a sibling called Sister City, located on the Bowery, on Manhattan's Lower East Side. But whereas the Ace “is very much bringing the city into the lobby,” says Kelly Sawdon, Ace Hotel partner and chief brand officer, the 200-room Sister City is meant to “feel like a respite” from urban life.

The new hotel will have a 4,000-square-foot rooftop bar and a ground-floor restaurant, both in partnership with the restaurateur Nicholas Morgenstern, who owns Morgenstern's Finest Ice Cream, among other NYC establishments. But the emphasis will be on resetting and recharging after, say, spending the afternoon at the neighboring New Museum. Sister City's interior and rooms—everything is being designed in-house by Atelier Ace—are influenced by Japanese and Scandinavian design, with subtle touches and natural finished woods. A small garden entrance will act as a sort of buffer zone. “This is an opportunity to make something refined, quiet and beautiful in the big, bustling city,” Sawdon says. *sistercitynyc.com*.

—Mark Yarm



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TREND REPORT

CRAFTSMAN STYLE

This season, fashion takes an artisanal approach with intricate knitwear, fresh patterns and patchwork.

**SOFT SKILLS**

Top, from left: Craig Green coat and pants and Worth & Worth hat; Salvatore Ferragamo sweater and 3.1 Phillip Lim shorts; Alexander McQueen sweater and belt and Salvatore Ferragamo pants. Middle, from left: Burberry sweater and Worth & Worth hat; Ermengildo Zegna Couture sweater. Bottom, from left: Billy Reid coat, Fendi shirt and Worth & Worth hat; Etro tunic, Bode pants and Acne Studios shoes. Model, Marcel Castenmiller at DNA Models; grooming, Johnny Caruso. For details see Sources, page 110.

PHOTOGRAPHY BY FANNY LATOUR-LAMBERT
FASHION EDITOR ISAIAH FREEMAN-SCHUB

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JEWELRY BOX

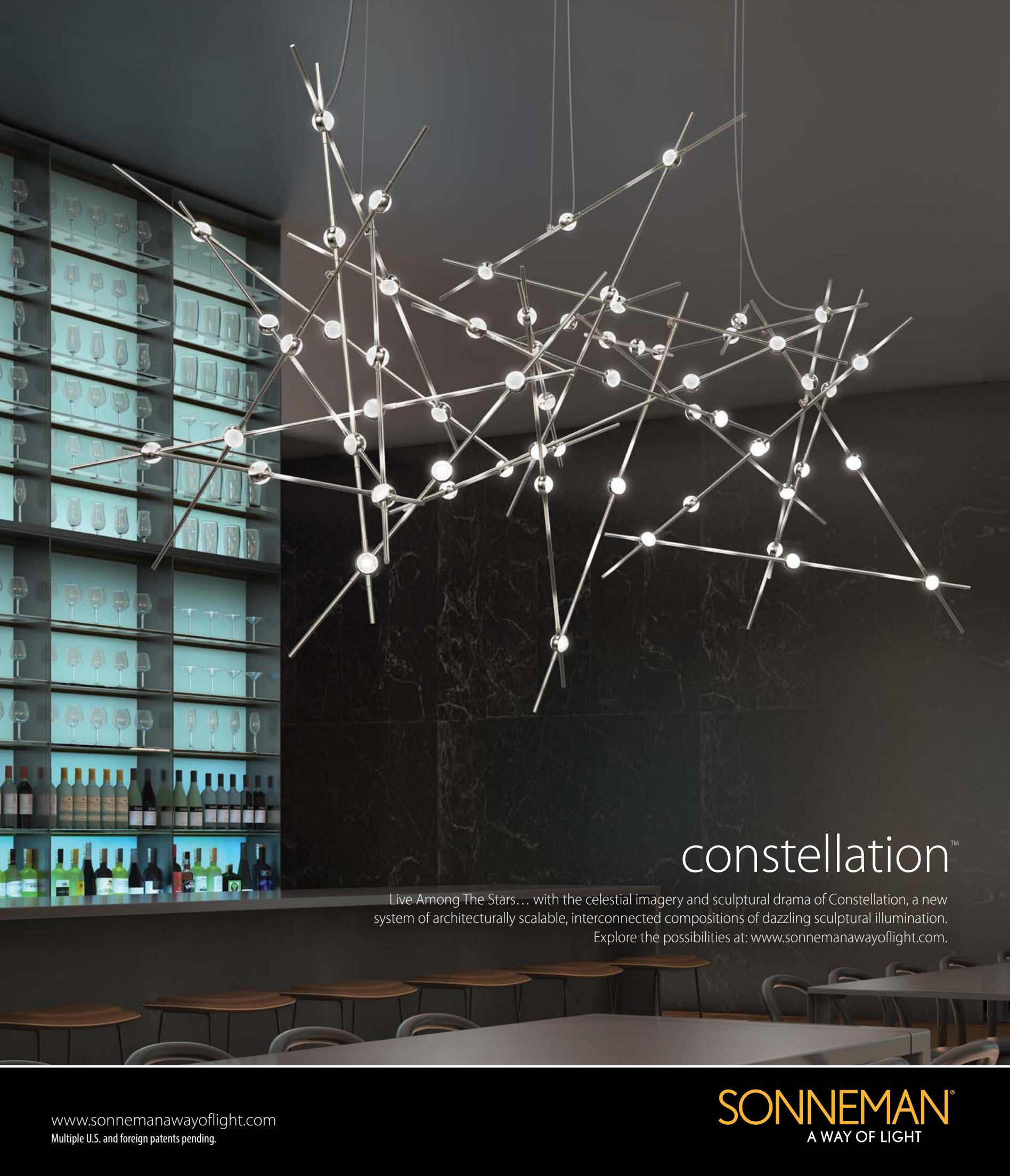
ISLAND BEAUTY

Rihanna collaborates with Chopard on a collection that channels the colors and textures of her native Barbados.

After years of walking red carpets in Chopard jewelry, music and style icon Rihanna met with Caroline Scheufele, the Swiss maison's co-president and creative director, in Los Angeles. The pair joined forces on a new collection, called *Rihanna Loves Chopard*, which celebrates the singer's Barbadian roots. Case in point: the high-jewelry earrings with peacock-blue topaz, green tourmalines, tsavorites and emeralds (shown), which recall the vivid feathers worn on costumes during the island's annual harvest festival. For details see Sources, page 110.

—Sara Morosi

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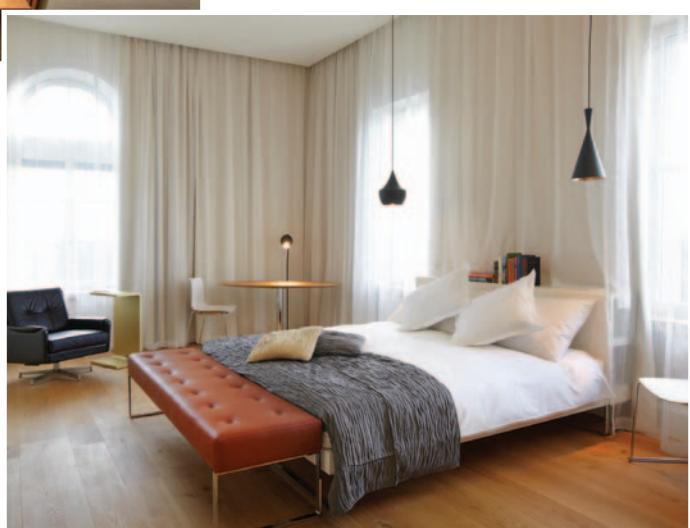
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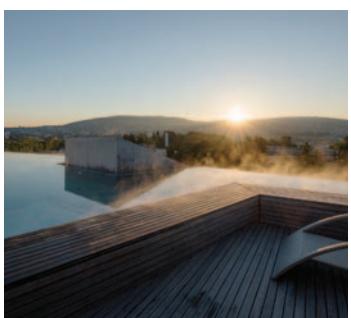
LOCAL FLAVOR
Below: Mashed potatoes at Daizy. Right: An interior shot of Maison Manesse.



CHARM CITY
Left: Daizy's homey décor.
Below: The scene at Binz & Kunz, a seasonal beer garden.



REST ASSURED
Below: The roof pool at B2 Boutique Hotel. Right: One of the hotel's guest rooms.



SWISS BLISS
Left: The wares at antiques shop Rost und Gold. Below: The steakhouse Smith and de Luma's airy dining room.



NEIGHBORHOOD WATCH

BINZ

Ten minutes from Zurich's center, a sleepy industrial quarter along the Sihl river is springing to life with a mix of polished restaurants and inspired shops.

Smith and de Luma

Specialty cuts and carefully selected European wines are the focus at this progressive steakhouse, housed in a former carpenter's workshop from the 1900s.

smithanddeluma.ch

Maison Manesse

Set in a bright, wood-accented space with a lacquered bar, this joyful fine-dining spot features adventurous dishes such as lightly pickled trout with parsley purée, dill oil and liquefied caviar. The sundae-esque ice cream coupe for two is a must.

maisonmanesse.ch

Rost und Gold

Owners Werner Mueller and Roland Huettner host concerts and exhibits at their eclectic antiques gallery, where the treasures range from a pair of deer antlers to a 19th-century pew salvaged from a chapel in rural France. rostundgold.ch

Binz & Kunz

Enclosed by brightly painted shipping containers in the middle of an industrial block, this seasonal beer garden serves Lebanese mezze platters alongside a full bar. binzundkunz.ch

Daizy

This floral-themed restaurant and cocktail bar occupies a vast hall lit by a constellation of hanging bulbs, a cheerful setting for enjoying shared plates like beetroot falafel with a ginger dip, burrata salad and roasted salmon. daizy.ch

B2 Boutique Hotel

Just across the river, in the Enge district, this spa hotel retains traces of its past as a brewery. The 60 rooms are bright and modern, with oak floors and vintage armchairs.

b2boutiquehotels.com. —Alex Schechter

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PEOPLE, PLACES & THINGS WORTH NOTING

INNOVATOR AWARDS NEW YORK | 11.1.17

Continued from page 12

Photo Credits: Zach Hiltz, Aria Isadora, Matteo Prandoni, Joe Schildhorn / BFA.com



Nick Brown, Dasha Zhukova, Derek Blasberg



Vivi Nevo, Rupert Murdoch, Jerry Hall



Dan White, Jonathan Bayme



Grace Bol, Joan Smalls



Martha Hunt



Diego Della Valle



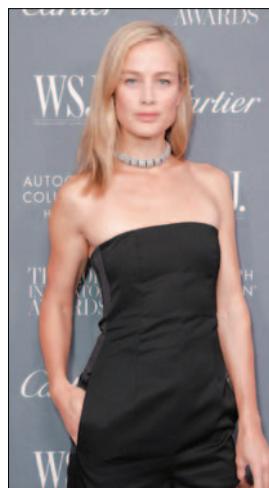
Karlie Kloss, Naomi Campbell



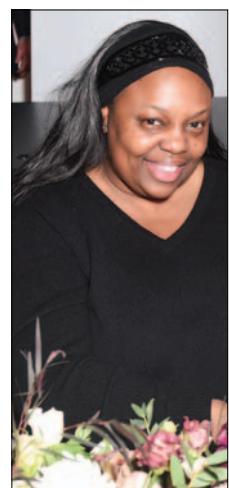
Briston Sullivan, Jennifer Connell, April Reynolds, Amanda Altree



Lauren Santo Domingo



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FREE RADICAL

This spring brings a new wave of romantic cool with a remixed take on edgy leather and bold patterns.

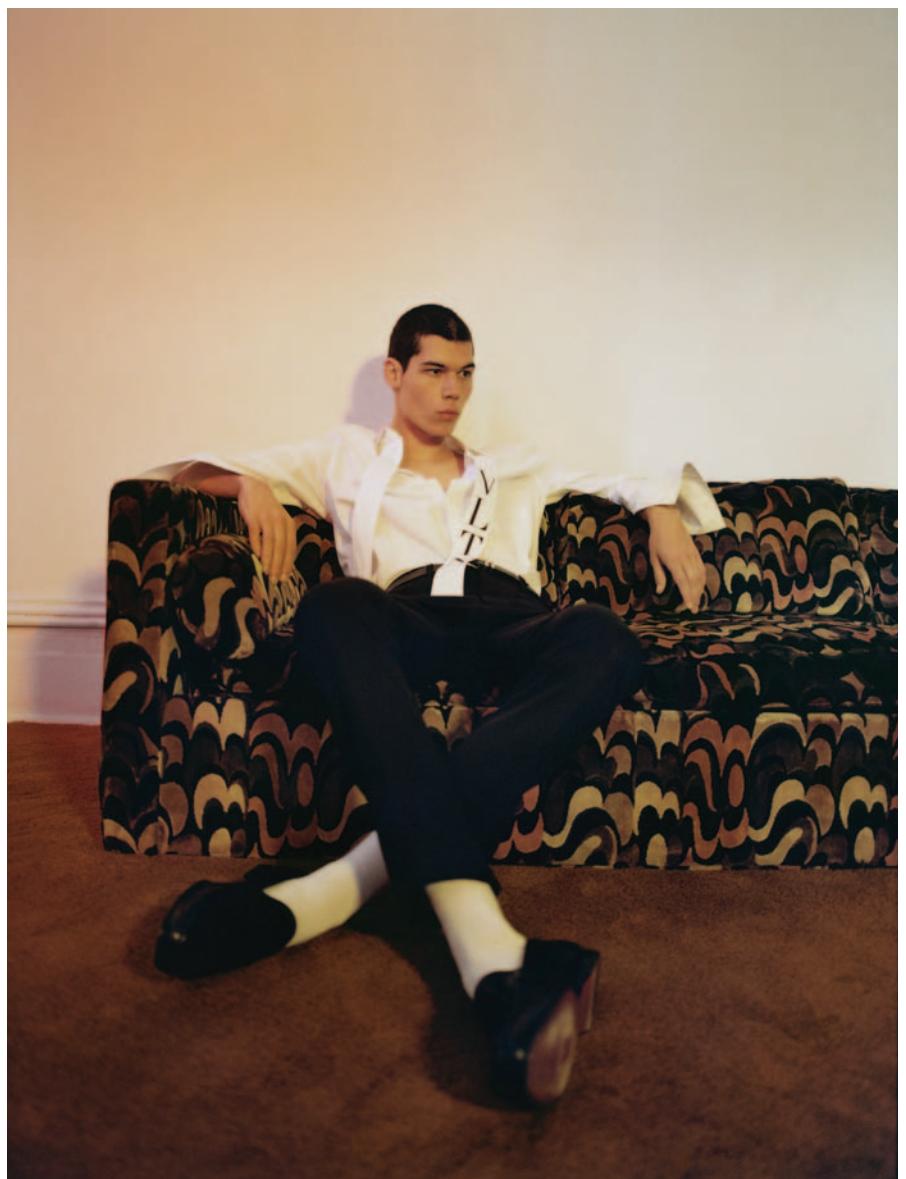
PHOTOGRAPHY BY QUENTIN DE BRIEY
STYLING BY VITTORIA CERCIELLO



LOFT & FOUND
Grommeted leather and checked jackets make a perfect pairing. On her: Bottega Veneta coat, skirt and shoes and Jennifer Fisher earrings. On him: Givenchy jacket and vest, Prada pants, Ralph Lauren Collection shoes (worn throughout) and Falke socks (worn throughout).



GET THE PICTURE
Black and white will forever have a place in downtown style. Oscar de la Renta dress, Everlane sweater, Kismet by Milka choker, Eva Fehren necklace and Jennifer Fisher earrings.



CHILL FACTOR
Loosen up a buttoned-down look for after hours. Top, from left: Dior shirt and pants, Mara Hoffman bra, Jennifer Fisher earrings and Eva Fehren necklace, Alexander McQueen jacket, shirt and pants. Below left: On her, Carolina Herrera top, Philosophy di Lorenzo Serafini overalls and Jennifer Fisher earrings; on him, Alexander McQueen jacket, shirt and pants. Below right: Valentino shirt and Prada pants and belt.



TOUGH LOVE
Send a strong message with leather pieces. Top left: On her, Burberry jacket; on him, Saint Laurent by Anthony Vaccarello pants. Top right: Prada jacket and pants. Bottom left: Miu Miu coat, Prada shirt and Jennifer Fisher earrings. Bottom right: Balenciaga jacket and pants and Bottega Veneta shirt.

HOLDING PATTERN

Play with prints for a devil-may-care look. Calvin Klein 205W39NYC jacket and pants. Models, Sarah Fraser at APM Models, and Tyler Blue Golden at Next Models; hair, Marki Shkrel; makeup, Emi Kaneko; prop styling, Whitney Hellesen. For details see Sources, page 110.





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TRACKED

KRIS VAN ASSCHE

The longtime artistic director of Dior Homme has created a distinctive vision for the menswear brand.

BY THOMAS GEBREMEDHIN
PHOTOGRAPHY BY ROSE MARIE CROMWELL

ON A CLEAR, warm night in December, roughly 50 paper lanterns by the late artist Isamu Noguchi adorned a private room at The Webster boutique in Miami. An animated crowd, including musicians A\$AP Rocky and Ricky Martin, gathered for dinner to celebrate Dior Homme's latest collection for its Black Carpet eveningwear line. The night capped off a milestone year for Kris Van Assche, the Belgian-born designer who has spent a decade at the helm of the French menswear label. As other fashion houses engage in a dizzying game of designer musical chairs—even the womenswear arm of Dior has seen its share of leadership turnover the past few years—Van Assche, 40, has garnered acclaim for his rebellious take on sportswear and suiting. "I don't take it for granted," Van Assche says. "You never know what's going to happen. Fashion is a competitive world. It's a challenge to make every show better and question what can be done differently. The moment you think it's a done deal, you're a done deal."

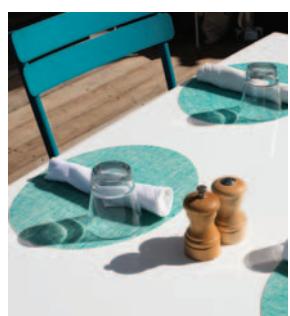
Van Assche was born and raised in Londerzeel, Belgium. An only child, he spent his time sketching, reading magazines and watching music videos. "I was always intrigued by how clothes and imagery completed the music," he says. Paris, the loud, creative fashion hub he dreamed about, felt like "the other side of the world." But Antwerp was just a 30-minute drive away. So when he turned 18, Van Assche enrolled at the Royal Academy of Fine Arts, following in the footsteps of notable alumni like Ann Demeulemeester and Dries Van Noten. And eventually, after graduating in 1998, he found his way to Paris, assisting Hedi Slimane at Yves Saint Laurent, before the pair moved to Dior in 2000. Van Assche left in 2004 to start his own eponymous label, but returned to Dior Homme three years later (he hit pause on his label in 2015). In that time, he has moved the collections toward more playfully subversive designs.

Throughout, Van Assche has enriched the brand by overseeing collaborations with artists Larry Clark, Paolo Roversi and François Bard, whose paintings of orchids and of men in hoodies embellish shirts, jackets and bags this spring. As the brand has grown (Dior Homme opened its seventh store in the U.S. last year), he has produced some unexpected offerings along the way—like the recent launch of a \$3,200 limited-edition BMX bike. Van Assche continues to revel in the design process, while remaining forward-looking. "The work method at Homme is intensive," he says. "We are full speed, and I think ambitions have never been bigger. It's a good time to be ambitious." >



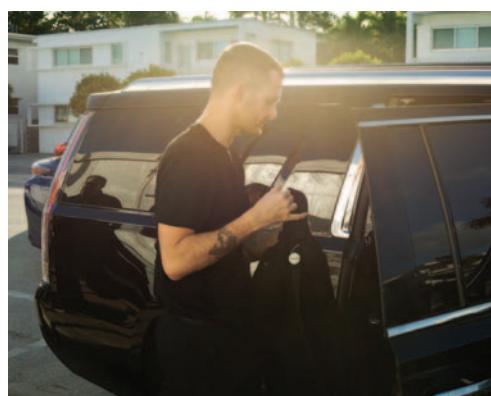
10:27 a.m.

Above: Van Assche has breakfast at The Dutch in South Beach.



1:31 p.m.

Left: A detail from the Standard Spa in Miami Beach, where Van Assche stops for lunch.

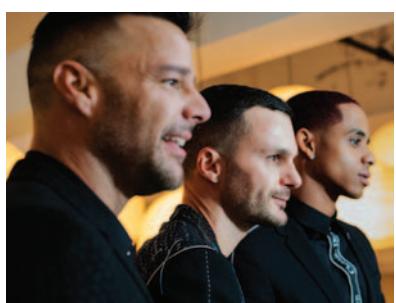


3:42 p.m.

Van Assche meets with François Laffanour (second from right), director of Paris-based Galerie Downtown, at Design Miami.

4:03 p.m.

He heads to the Dior Homme boutique before returning to his hotel to prepare for the evening.



11:10 a.m.

At the Art Basel private preview.

100

pairs of sneakers

The estimated number Van Assche owns.

4

photographs

Works by Robert Mapplethorpe in Van Assche's art collection.

8

trips

The number of international forays he took for work last year, including to London, New York and Tokyo.

46

looks

The total number of ensembles in the summer 2017 collection.

2

artistic directors

Aside from Van Assche, only Hedi Slimane has helmed Dior Homme since its founding in 2001.

3

tattoos

He has two tulips and an orchid.

6

Akari lanterns

The Noguchi-designed light sculptures customized by Van Assche with floral imagery for his dinner at The Webster.

200

hours

Amount of time it took to embroider a Black Carpet jacket with a lily of the valley design.

26

bees

The number embroidered on one tailcoat from the Black Carpet collection. •

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With the first and only three-star restaurant in Abruzzo, Italian chef Niko Romito has elevated the region's cuisine. Now he's expanding his epicurean empire.

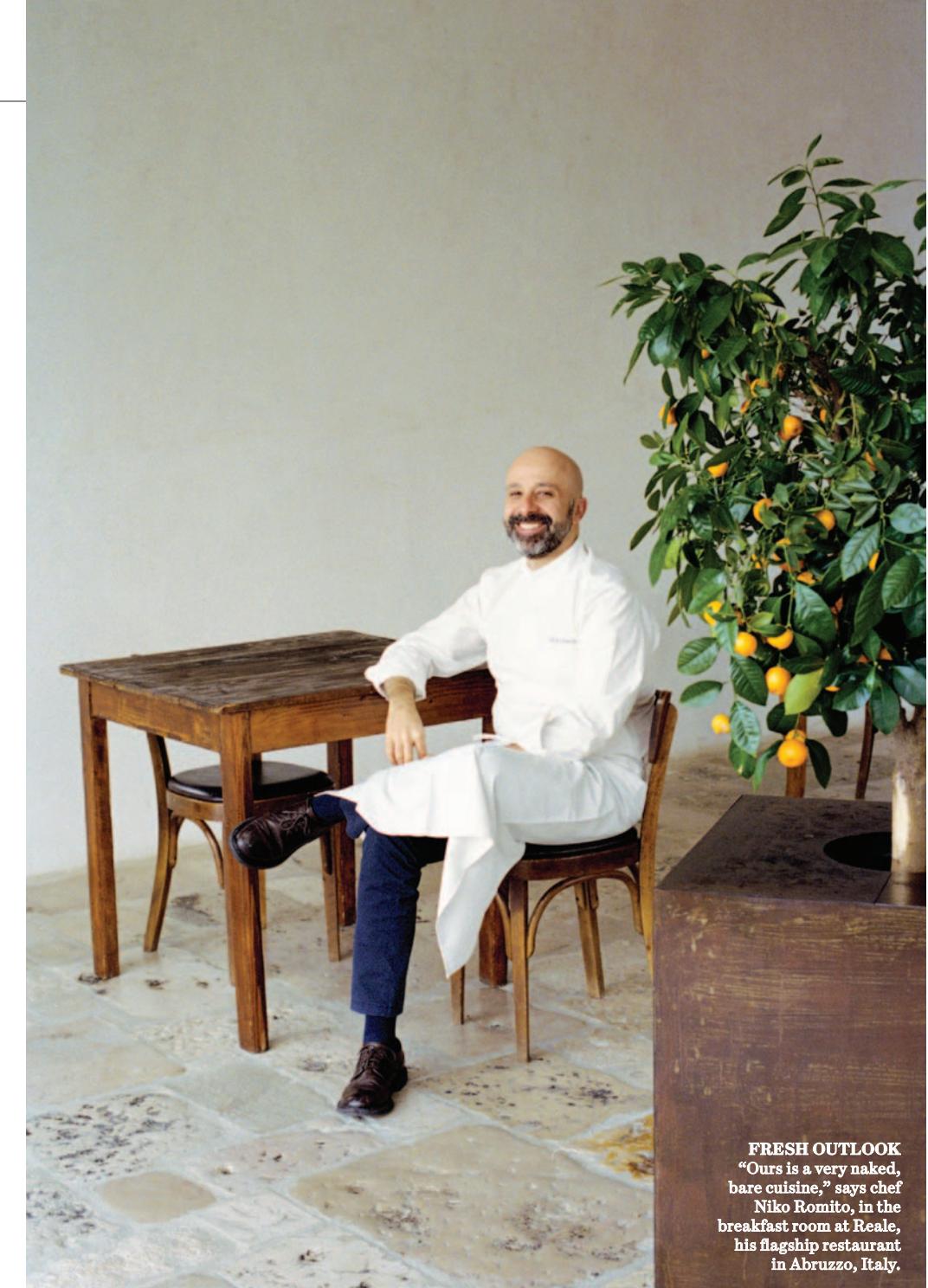
BY JAY CHESSES
PHOTOGRAPHY BY ADRIANNA GLAVIANO

THE 12-COURSE tasting menu at Italian chef Niko Romito's fine-dining restaurant, Reale, in the rugged mountains of Abruzzo, two hours north of Naples, features ingredients so plainly presented they appear barely touched. At the restaurant in early autumn, dinner moves from a cubist watermelon pedestal topped with matching tomatoes to an inch-thick sheaf of cabbage served with a steak knife. Later in the meal, thimbles of pasta bob in sweet onion broth.

The spare presentations hide hours of work and layers of complexity behind their "apparently simple" facades (*Apparently Simple* is the title of the chef's autobiography, published in 2015). Romito, 43, spends weeks, sometimes months, perfecting a dish, shearing off salt, sugar and fat, among other distracting components. "Ours is a very naked, bare cuisine," he says. "The littlest mistake is immediately visible."

His watermelon is compressed sous vide, dipped in lemon syrup and showered in steamed tomatoes that have been steeped for 24 hours in garlic and herbs. His cabbage takes more than a month to make its way to the plate, after being seared in embers, aged 35 days in a vinegar-wine marinade, steam-cooked, sliced thick, roasted and presented with cabbage cream and drops of star anise distillate. "Without these invisible ingredients, the dish would not be the same," he says.

Romito's precise cooking has gained a cult following in recent years. In 2013, it earned the soft-spoken chef a third Michelin star. Since entering that elite club—his is the first and only three-star restaurant in Abruzzo—he's been racking up accolades in Italy.



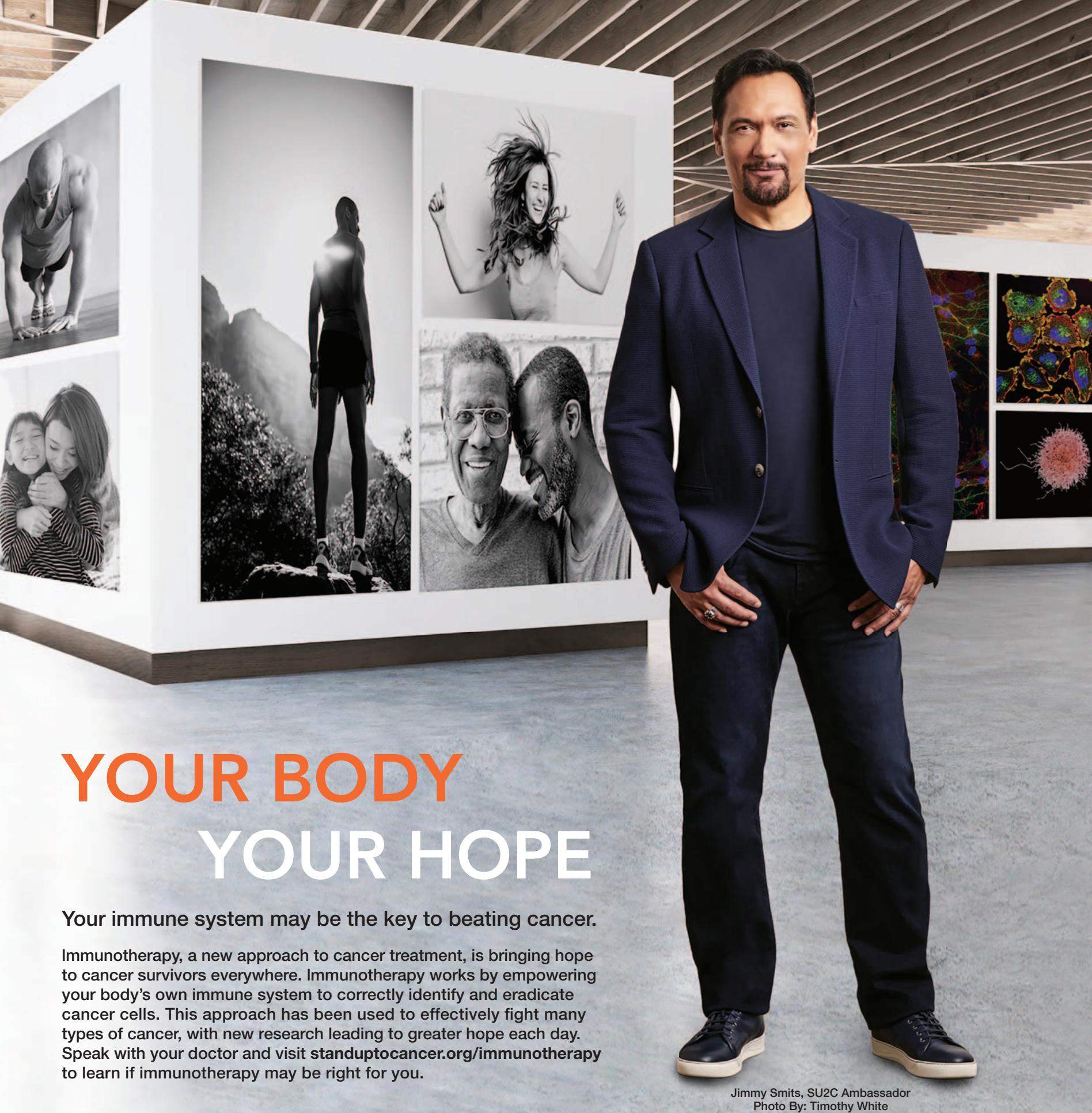
Last fall the Gambero Rosso guide named Reale the country's best restaurant. "His food is complex but not complicated," says California chef David Kinch, who in November invited Romito to cook a collaborative meal at his restaurant Manresa, south of San Francisco. "He deserves to be known."

Lately this largely self-taught chef has been quietly preparing to conquer the world. From Casadonna, his compound in a former 16th-century monastery on a hillside in the town of Castel di Sangro, he has cultivated a small army of acolytes—32 aspiring young chefs pass annually through Niko Romito Formazione, the professional cooking school he launched next door to Reale in 2011 (a partnership with the University of Gastronomic Sciences in Piedmont). Recently he's begun expanding his empire—launching new offshoots from Reale,

where students and alumni of his school often work—and turning his methodical approach to less rarefied segments of the food world.

This winter, in Rome, he launches a third branch of his creative trattoria Spazio (the others are in Milan and in the Abruzzo village of Rivisondoli, where he grew up)—staffed by students finishing up degrees at Romito's school. Other outposts are planned for seven other cities, including New York and London. There's also a sweet and savory doughnut chain, Bomba, in the works with a major Italian conglomerate—debuting in Milan this spring—and an expansion underway of his Nutritional Intelligence project, which is changing hospital cooking by keeping food costs low while improving nutrition and flavor, starting with two hospitals in Rome. And he's building a bread factory on the main highway out >

FRESH OUTLOOK
"Ours is a very naked, bare cuisine," says chef Niko Romito, in the breakfast room at Reale, his flagship restaurant in Abruzzo, Italy.



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Jimmy Smits, SU2C Ambassador
Photo By: Timothy White



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"THE MOST DIFFICULT THING IS TO REINVENT SOMETHING EVERYONE KNOWS."

—NIKO ROMITO

of Castel di Sangro, which will soon dispatch his extra-crispy sourdough loaves across Italy—with a retail outlet planned across the street. A related bread-themed restaurant concept is in the early planning stages, with a debut envisioned in central Milan.

And he's just getting started.

In late September, he unveiled his idea of a new canon of classic Italian cooking, launching Il Ristorante Niko Romito in Beijing, the first in a series of restaurants with Bulgari Hotels and Resorts, offering updates on many of his country's most iconic dishes. Romito spent a few months last summer preparing the concept, reconstructing more than 100 traditional recipes—from a spaghetti pomodoro with no oil or garlic to a veal Milanese that features no flour or egg. "The most difficult thing is to reinvent something everyone knows," he says. "I wanted to strengthen and enhance these dishes, make them lighter with new techniques."

To the naked eye, the hard work isn't always evident. "There's a huge research process behind it, but at the end of the day this is food that's easy to understand," he says. "For us, simplicity is our luxury."

As the new culinary ambassador for Bulgari, Romito will be rolling his concept out widely. A second Il Ristorante Niko Romito opened at the new Bulgari Hotel in Dubai in December. A third follows in Shanghai this spring, with more restaurants in the pipeline in Milan and Moscow. "Food can go in any direction; it can be a victim of trends, of fashion," says Silvio Ursini, the executive vice president at Bulgari Group, who brought Romito on board. "Niko's approach to research, to ingredients, to delivering an at once simple yet complex experience, is something we really liked."

Romito stumbled into a career in food. "When I started I knew nothing about running a restaurant," he says during lunch on a rare day off at Reale, surrounded by family—his mother, Giovanna, a retired English teacher in her mid-70s who lives nearby, along with his older twin sisters, Cristiana and Sabrina, who work in his rapidly expanding business.

His father, Antonio, a designer, worked on houses and hotels in the area and had an entrepreneurial streak. In 1972, he bought a storefront on impulse in nearby Rivisondoli. On a dare, he decided to open a bakery there. "He said, 'Do you bet if I open it, it will become the most popular place in town?'" recalls Giovanna. And soon it was, with vacationers lining up for its *bomba*, plump doughnuts filled with custard and jam that would, many years later, inspire his son's doughnut chain.

As a young man, Romito shared his father's interest in food and took a few cooking classes after school while studying finance at the University of Rome Tor Vergata. By then his father had transformed

the bakery into a rustic tavern called Reale, serving traditional dishes prepared initially by a local cook and, eventually, by his father.

Romito was a few exams shy of graduation when his father died in 1999. Rather than sell the restaurant, as his mother suggested, Romito decided to try running it himself. His sister Cristiana joined him to help with front-of-the-house operations.

Romito began experimenting in the kitchen, inspired by cutting-edge cooking he'd read about in books and magazines. Though business was often slow in a town with just 500 full-time residents, he was determined to make the restaurant a success.

He eventually began to develop his own minimalist style. Six years after he took over Reale, the restaurant earned its first Michelin star. The second followed a year later, bringing in epicurean pilgrims from across Italy. For the first time, the restaurant was regularly busy. The tasting menu then was just 70 euros (about \$94). "We were the smallest town in Italy, per capita, to have two Michelin stars," he says. After the announcement, Romito got a call from Bulgari Hotels. The company had a job offer: head chef at its hotel restaurant in Tokyo. Romito considered it but turned the opportunity down because he had plans of his own.

He had found a beautiful new home for Reale—the crumbling remains of Casadonna in Castel di Sangro. After a massive construction job, he installed a new kitchen, hotel rooms and a cooking school, financing it with a personal bank loan. Not long after he moved the Reale team over from its original location in Rivisondoli, the restaurant earned its third star. "Until we moved to Casadonna, we never made a profit," he says.

In the summer of 2016, Romito was approached by Bulgari again, nine years after he had passed on the job in Japan. He was offered a new deal, not as an employee but as a partner with his name on the door—at all the company's new restaurants. "In hindsight, he did the right thing turning us down," says Ursini. "He would never be where he is today." •

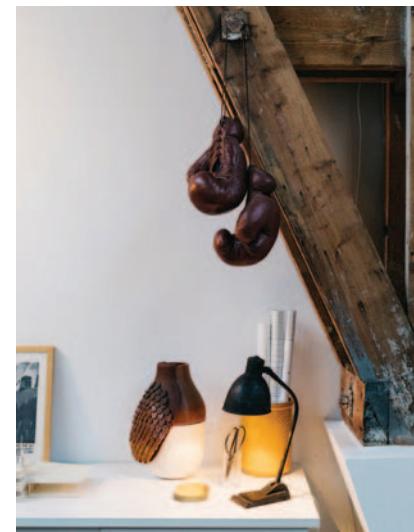


FLIP SIDE
Left: Casadonna, a former monastery that's now home to Romito's hotel, restaurant and cooking school. Below: Panettone from his baking laboratory.



FIRESIDE CHAT
Left: A place for Casadonna guests to relax and unwind. Below: Roasted cardoncello mushroom, parsley and pepper from Reale.





CHANGE AGENTS
Designers Andrea Trimarchi (left) and Simone Farresin of Formafantasma in their studio-cum-home in the northern industrial suburbs of Amsterdam.

CREATIVE BRIEF

OBJECT LESSONS

The duo behind the studio Formafantasma generates ideas by interrogating design's role—and how it can change the world.

BY ALICE CAVANAGH PHOTOGRAPHY BY ROBBIE LAWRENCE

SINCE ESTABLISHING a practice nine years ago, Italian designers Andrea Trimarchi, 34, and Simone Farresin, 37, of the Amsterdam-based studio Formafantasma, have developed a singular aesthetic—one that questions the role of design and how it can effect change in the world. “We find something problematic in our role, at least in how it has been shaped historically: Designers step in at a very specific moment in the production chain, and we are often in charge of turning a half-finished product into something desirable,” says Farresin, who has light eyes and a neatly trimmed moustache. “As a generation we are conscious of the fact that when we create something, it will have an impact. We don’t have a solution, but we question all the time.”

As such, their portfolio is less a catalog of practical objects than a study of what might be. Take Botanica—a 2011 commission from Plart Foundation, an Italian institution devoted to researching the preservation of plastic arts—which imagined vessels created in a world without oil-based materials; or De Natura Fossilium, an assortment of brutalist furniture and objects crafted from volcanic lava from Mount Etna in Sicily, where Trimarchi grew up. Last year, a series of experiments in the art of lighting became Foundation, a standout installation at the Salone del Mobile fair in Milan. The sculptural designs bore a poetic, ethereal lightness but, as with everything they do, were primarily a conduit for intensive research. One piece, a study on the absence of color in the winter,

cast a rainbow of reflections on the walls through the use of layered dichroic glass.

In tandem, Formafantasma presented its first industrial design for Flos lighting, which will be available this spring in the U.S. The WireRing, a wall light stripped to its utilitarian core, is constructed from an electric cable and a ring-shaped LED strip—and shows how little Trimarchi and Farresin plan to adjust their approach for a wider market. (They also previewed the Blush Lamp, a minimal LED strip and reflective glass; production timing hasn’t been confirmed.) Though spare, both designs were a challenge to engineer. “For us, it’s really about designing the necessary and about creating tools,” says Trimarchi. “We tried to do something that was as minimal as possible, so it took up less space for shipping. It’s as reduced as we could make it.”

“This project was based on extremely experimental studio work—not your typical commercial product from Flos,” says Brent Dzekciorius of London-based materials company Dzek, which has worked with Trimarchi and Farresin on a number of projects, including the development of volcanic-ash glazes for building materials. “That’s important because there are so few opportunities to be forward-thinking in the commercial landscape.” Piero Gandini, the CEO of Flos, says of his decision to collaborate with the

CIRCLE GAME
Left: A Botanica piece among collected objects. Below: The designers' personal living area is on the mezzanine above the studio. Right: Trimarchi with the duo's first commission from Flos lighting, the WireRing.



“THEIR WORK
SPURS DEBATE AND
INSPIRES THE
YOUNGER
GENERATION.”

—BRENT DZEKCIORIUS



SWING TIME
Below: Natural light floods the studio, which has a glass roof and was once a metal factory. Bottom left: A shelf displaying samples of the duo's design work.



duo: “The way Andrea and Simone work and live touched me—they think, imagine and interpret every moment of life following a precise aesthetic vision.”

To date, much of Trimarchi and Farresin’s work has ended up in museums—the Art Institute of Chicago, the Museum of Modern Art and the Met in New York City, and the Victoria and Albert Museum in London have all acquired works. Although a recent wave of commissions (including lighting with Flos and a line of color-printed, ceramic tiles for the Italian brand Cedit) has diversified their output, mass production is the furthest thing from their minds. “If we had to do one project a year, and it was the right project, that would be enough,” Trimarchi says.

Trimarchi and Farresin, who are a couple, met during their undergraduate studies at ISIA (Istituto Superiore per le Industrie Artistiche) in Florence, after which they applied together for the master’s course at the Design Academy Eindhoven, in the Netherlands. They’ve always been a team, even at school, so much so that when they talk about work they often finish each other’s sentences. “We don’t always agree on everything,” says Farresin. “If one of us is not convinced, then we know it’s a bad idea,” interjects Trimarchi. Animated discourse is key to the early stages of their creative process, with immersive research taking up the lion’s share of the

rest. “The design process comes at the end, and that is something that can really scare our clients because they never know what they’re getting,” says Farresin.

This studious, high-minded approach is a legacy of the Design Academy, where they both now teach. Their joint graduation project—“Molding Tradition,” a collection of ceramic vases that critiqued the perceived threat of immigration on local identity—helped crystallize their way of thinking. “At the Academy, we were always asked, ‘What is the relevance for this moment in time? Who do you want to be as designers? What is your role in society?’” says Farresin.

After graduation, they opened a studio in Eindhoven and later moved to the northern industrial suburbs of Amsterdam, into a glass-roofed, open-plan space in a former metal factory that doubles as their home. Every other week, work takes them to different spots around the world. In a few days, they will fly to Melbourne to take part in the National Gallery of Victoria’s contemporary art and design Triennial, which runs until mid-April. Intrigued by how design can contribute to a more efficient use of resources, the duo explored metal extraction and electrical waste in the multimedia project *Ore Streams*. “We live in a global economy, but the recycling of products is not designed with this in mind,” Farresin

says. “Developing countries have different processes in place.”

The exhibit includes two parts: eight designs resembling office furniture constructed from recycled materials and an 18-screen video installation featuring interviews conducted with academic researchers, electronics producers, NGOs and even Interpol on the subject of electronic waste. “There is not a real discussion between engineers and recyclers,” Trimarchi explains. “For us, that is a missing link.”

“Objects are how they communicate ideas, but there’s so much more to what they’re doing,” Dzekciorius says. “Which is why curators realize that their messages are important. The work spurs debate and inspires the younger generation to think about solutions.”

For *Ore Streams* the designers went one step further, outlining a series of strategies for industrial designers to adopt—ideas they hope will resonate well beyond the parameters of their own discipline. “There are other industries that have been more avant-garde than design: Think about the slow-food movement, which started by looking at what we eat, and then working out where produce comes from,” says Trimarchi.

“This is just a contemporary necessity,” adds Farresin. •

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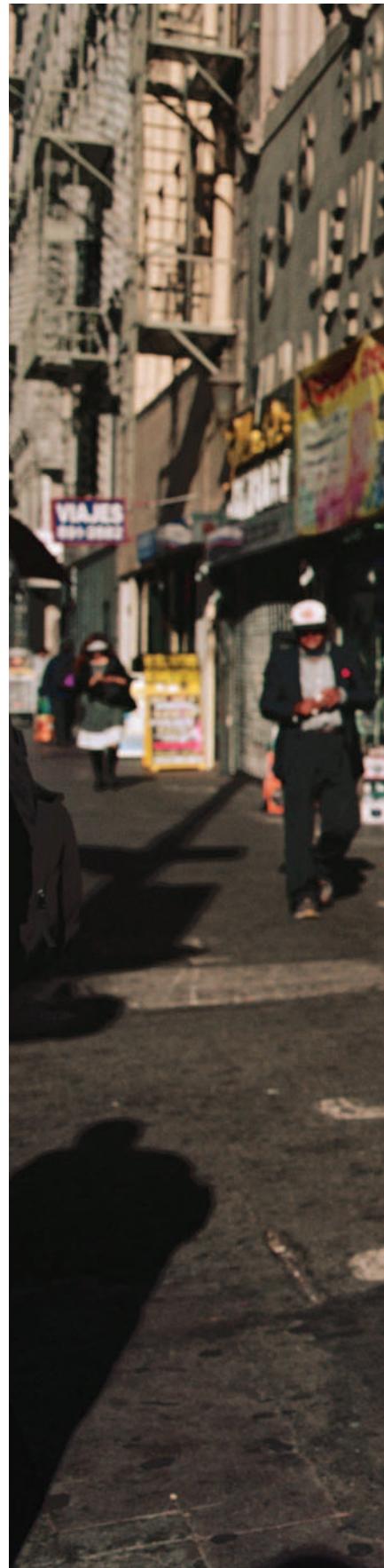
TURNING POINT

Walk the walk in a big print and an oversize jacket. Acne Studios jacket, Giorgio Armani top and pants and vintage brooch.

Taking It to the Streets

Play it cool in downtown Los Angeles with fringe,
wild prints and iridescent colors that turn back time.

PHOTOGRAPHY BY ANGELO PENNETTA
STYLING BY FRANCESCA BURNS





GOLDEN GIRL Vamp up daytime dressing with a noteworthy knit. Bottega Veneta top and pants and vintage belt.



FRILL SEEKER A poetic blouse or peekaboo-cut dress brings a hint of intrigue. Louis Vuitton top and pants and Eric Javits hat. Opposite: Loewe dress, Hue leggings, Albertus Swanepoel hat and Laura Lombardi earrings (worn throughout).





WORKING IT Suit up in jackets with strong shoulders. Y/Project jacket, Roberto Cavalli bodysuit, Ralph Lauren Collection pants and vintage brooch and belt. Opposite: Céline jacket, skirt and crochet top, Falke socks, Chloé shoes and vintage brooch.





SWEET TALK Candy-shop hues make an ensemble pop. Chloé top and pants. Opposite: Dolce & Gabbana dress and jumpsuit (worn underneath).





ANIMAL INSTINCT Exotic coats have go-anywhere practical magic. Gucci jacket and Hillier Bartley top. Opposite: Prada coat, J.W. Anderson dress and stylist's own leggings.





DAYTIME DRAMA Turtlenecks are the new statement piece. Y/Project top and Chanel pants. Opposite: Michael Kors Collection jacket, vintage turtleneck and belt and Hillier Bartley pants. Model, Mica Argañaraz at DNA Models; hair, Jawara Wauchope; makeup, Fara Homidi; manicure, Debbie Leavitt. For details see Sources, page 110.



THE TALENTED MR. JORDAN

Michael B. Jordan has a reputation for turning out memorable performances no matter what size the part. Now, in *Black Panther*, he takes on his first blockbuster role—as a villain.

BY JASON GAY
PHOTOGRAPHY BY ETHAN JAMES GREEN
STYLING BY EMILIE KAREH

WE'RE GOING TO get to his talent; we're going to get to his movies; we're going to get to all the brilliance he has coming down the road; we may even get to whether or not he's single—but first, we're going to get right to the obvious (and probably a little tiresome) question that comes up when people first hear about the actor Michael B. Jordan:

Yes, he still gets asked about sharing a name with the other Michael Jordan.

"People will be like, 'Is he your dad?'" he says, shaking his head. "And really mean it."

It's a weekday in late autumn, and Jordan and I have grabbed a back booth at Jon & Vinny's, a narrow Italian restaurant in Los Angeles, where the lunchtime crowd, louder than a hockey game, is mercifully beginning to thin. We're splitting a pizza with burrata cheese that is so delicious I want to write it love letters. Jordan's dressed in a camouflage-green pull-over, jeans and a pair of classic—well, he's wearing a pair of classic red-and-black Jordans.

There's a lot less confusion these days between the planet's two famous MJs. The basketball Jordan is running his Charlotte Hornets, safely ensconced as one of the greatest athletes of all time. Michael B. Jordan—the B stands for Bakari, Swahili for "one with promise"—is a former child actor from Newark, New Jersey, with a sterling early résumé (*The Wire*, *Friday Night Lights*, *Parenthood*) who blossomed into a bona fide movie star with a groundbreaking role in 2013's *Fruitvale Station* and a transformative turn as boxing scion Adonis "Donnie" Creed in *Creed*—the triumphant reimagining that lifted the Rocky Balboa franchise off the canvas.

Now comes *Black Panther*, the eagerly awaited dive into the Marvel comic universe from Jordan's friend and collaborator, *Creed* and *Fruitvale Station* director Ryan Coogler. The film—which chronicles the story of T'Challa, aka Black Panther, king of Wakanda, a fictional African nation—has been the source of frenzied fan excitement for a few years now, partly because of the 31-year-old Coogler's growing reputation as a visionary, but also because it is a big-budgeted epic

BRING IT

"I think it's the perfect time for this movie," Jordan says of *Black Panther*, which opens in mid-February. Gucci cardigan, Berluti sweater (worn underneath), Versace pants, Miansai necklace and Converse sneakers.



about a black superhero, starring a dream cast of black actors, among them Jordan, Oscar winners Lupita Nyong'o and Forest Whitaker, and Chadwick Boseman (*42, Get On Up*) in the title role.

It's absurd that it took until 2018 to get here, but in Hollywood, *Black Panther* is a Very Big Deal.

"It's something that hasn't been done before," says Jordan. "I think it's a perfect time for this movie."

There's also this: For the first time in his career, Jordan is going truly bad, playing a villain, Black Panther's burly nemesis, Erik Killmonger—"something I've never done before," Jordan says. To prep, he studied great villain performances, like Heath Ledger as the Joker in *The Dark Knight* and Michael Fassbender in...a lot of Michael Fassbender things. "I felt competitive," Jordan says. "I wanted to build a performance that people will remember. Something different. Grow my hair out? Cool. I'll grow my hair for a year. Put on 20 pounds? I'll put on 20 pounds."

To clarify: He's talking about 20 pounds of muscle. "Everything," Jordan says. "Chest, shoulders, back. My legs a little bit, my quads. I was just, like, massive."

This dedication is a celebrated part of Jordan's origin story. For *Creed*, he shredded himself into a fighting machine with an enviable eight-pack set of abdominals. For *Black Panther*, Jordan was right back at it with the weights and monastic eating restrictions.

"It's a job, man," he says, clearly enjoying our midday carb feast, which is not his norm. "You really have to diet. It's hard to be social. You have to drink a gallon and a half of water. When you're drinking a gallon and a half of water a day, you know how many times you have to use the bathroom? It's annoying."

Body work didn't make Jordan a movie star, however. His undeniable magnetism did. From the early stages of Jordan's career, he's taken roles, often small ones, and consistently turned out engaging, fully formed humans. The young drug runner Wallace in *The Wire*; quarterback Vince Howard in *Friday Night Lights*; recovering alcoholic Alex in *Parenthood*; underdog boxer *Creed*—all of them could have been played as standard character types. But Jordan made them multidimensional, empathetic, riveting. In *Fruitvale Station*, in which he played Oscar Grant—a Bay Area native shot and killed in Oakland, California, by a transit police officer who was later convicted of involuntary manslaughter—Jordan portrayed a complex person of intelligence and vulnerability (and humor), which countered the usual media caricatures. It still feels mildly insane that neither *Fruitvale* nor Jordan was nominated for an Academy Award in 2014.

Audiences, it seems, really like watching Michael B. Jordan on the screen, and it's made him a sought-after talent. A few hours before we'd met up, I'd read an excited blog post listing the top five reasons to see *Black Panther*, and the No. 1 reason was: "Michael B. Jordan is always awesome."

"I think Mike has a way of making you care," says Coogler, who calls Jordan "incredibly relatable" on screen and off.

"I think some of it is natural—he's got a natural charisma. But he's put time into it. There's been a lot of hard work on craft, too."

"There's a skill to humanizing what's on a page and making it sing," says Tessa Thompson, who co-

"I'm ambitious," he says. "I see what actors I look up to have, the types of platforms they have and their ability to create and tell stories they want—I want that. Why not?" He credits his father, Michael A. Jordan, who served in the Marines, for his drive: "The one thing my dad always told me is 'You've got to be serious about something.'"

It's easy to say it now, but you can see Jordan's potential from his early days on *The Wire*, in which his character, Wallace, is a smart but immature soldier struggling in the drug trade. Jordan was 14 when he was cast, still living with his family in Newark, but it's a breathtakingly nuanced performance for a young actor. *Wire* fanatics are still crushed that Wallace met his demise late in the show's first season.

I ask Jordan what he remembers about his young acting self.

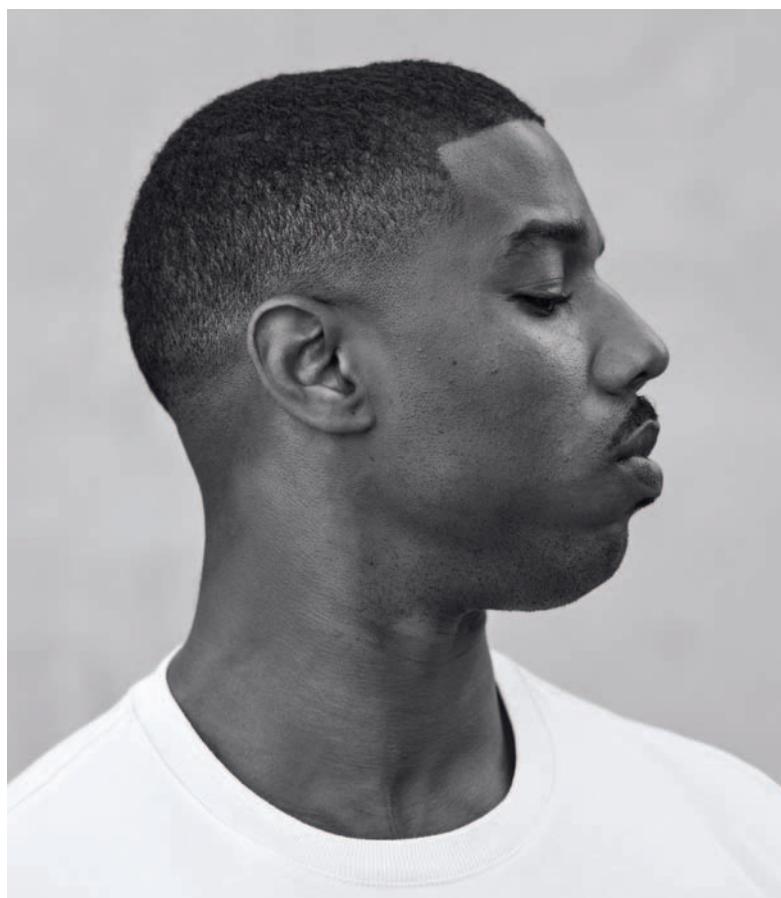
"I think I had heart," he says. "I felt like I could achieve anything... but I was still trying to make myself believe it was possible." He mimics his adolescent insecurity: "What am I doing? When is the dream going to stop? When are we going to find out I'm not an actor?"

Jordan vividly recalls when he found out Wallace was going to be killed. He'd had a feeling his time was coming. Wallace had been questioning his role in the drug world and was getting high himself, which made Jordan think, Uh-oh. When he got the script for the penultimate episode of season one, he did what he always did, which was to flip through it to find his last line, to make sure he was still OK.

This time, Wallace was not OK. Jordan said he cried when he read it. "I remember being in my trailer and [Wire creator] David Simon knocked on the door," he says. "He was like, 'We love you. Everybody loves you. You're going to be great. You're going to do amazing things—but it's the reason we gotta kill you.'"

It sounds like the type of polite thing you're supposed to say to an actor you're about to finish off, but Simon tells me he truly believed it, that he'd been staggered by how well Jordan had inhabited Wallace. He says his decision to kill off the character rattled not just Jordan, but also members of the show's crew. "I remember hearing from people you don't normally hear from," he says. "'How can you do this?'"

To Simon, this was evidence of what Jordan had done, which was to imbue Wallace with such "humanity and grace" that the people who worked with him every day felt a genuine bond. Keep in mind these were the early days of *The Wire*—nobody was really watching it; it would be years before *The Wire* became OMG, You Need to Watch *The Wire*, venerated as one of the greatest shows in TV history. This was just Jordan, a kid, on a set in Baltimore.



starred alongside Jordan in *Creed* as Bianca, Donnie's musician girlfriend. "With Michael, I think there's a sweetness that's rare and lights up a screen. The reason that audiences love him is because they can feel close to him."

In person, Jordan is an engaging mix of confidence and humility—the exact opposite of wishy-washy. Though he's still young (he turns 31 in February), he's been working for more than half of his life and sees an opportunity to make this his moment.

ONCE MORE WITH FEELING

"Mike has a way of making you care," says director Ryan Coogler. Vince T-shirt. Opposite: Boss sweater vest, Éditions M.R pants, John Hardy necklace and Tiffany & Co. bracelet.





But it is a decade and a half later, and Simon does not sound the least bit surprised we're talking about Michael B. Jordan as a movie star. Says Simon: "I thought if he stays in this game, we'd all be asking him for work one day."

RECENTLY, JORDAN has begun branching out beyond acting. He's launched a production company, Outlier Society Productions—a nod to the Malcolm Gladwell book—and already has multiple projects in the works, including *Raising Dion*, a Netflix series about a kid who discovers he has magical abilities; *Super Day Care*, an animated series about a daycare center for superheroes; and a South Florida teenage drama in the works with *Moonlight* co-writer Tarell Alvin McCraney. Jordan has also signed on for his directorial debut with *The Stars Beneath Our Feet*, an adaptation of David Barclay Moore's novel about a young teenager in Harlem who uses Legos to build a fantasy world.

Jordan sees his production company as a natural next step in a career during which he's studied a lot of experienced pros. "I've been fortunate to work with really talented people who were a lot better than me," Jordan says. "Idris Elba, Connie Britton, Kyle Chandler, Sly [Stallone], Tessa Thompson." He pauses. "I know I'm missing some people, but I've worked with so many veterans...and I was always ready to learn other people's jobs, the grips, DPs, producers, script supervisors. You kind of assemble your own utility belt of things."

Jordan credits *Friday Night Lights* creator Peter Berg, an actor-turned-filmmaker himself, for encouraging him to build his own shop.

"How do you control your own destiny?" Jordan recalls Berg telling him. "By creating."

Much has been written about the current gold rush of development in Hollywood, where digital companies like Amazon and Netflix have spurred a surge in demand for original content.

"It's a little bit like the Wild West right now," Jordan says. At the same time, he thinks studios are showing a new openness to projects from filmmakers who were historically given short shrift—or ignored altogether.

"It's the best time to be a person of color in Hollywood who's creative and has original projects," he says. "Everybody wants that right now."

Not that it's ever easy to actually make something, Jordan stresses. "People don't really understand how hard it is to get a production done," he says, leaning forward in the booth. "How many people, how many

hours, how many moving pieces have to fall into place. It's not like a song, where someone can go into a booth and get it done. Film is such a team sport."

"That's why *Black Panther* is so important," he continues. "There are so many things that had to happen for Marvel to get on board, for Disney to get behind the message that we're getting behind. Ryan [Coogler] had to be the perfect guy; he had to earn his stripes, earn his budget."

Judging from the advance excitement, *Black Panther* looks as though it might turn out to be one of those *oh, duh* moments for Hollywood, just as director Patty Jenkins's *Wonder Woman* was when it earned \$800 million last summer: *Wait, you mean if we make*

with a script being written by Ta-Nehisi Coates. It's tempting to see a Scorsese/De Niro-style partnership brewing. Jordan says that he and Coogler have an almost unspoken work dynamic now. He knows what Coogler wants before the director even asks.

"I trust him with my life," Jordan says. "I literally want to do all of his movies."

"When we first met, there was this ease of communication," says Coogler, who was born in Oakland. "We're roughly the same age, from similar-type places. We've become like family from working on projects this intense."

This spring, Jordan will appear alongside Michael Shannon in an HBO movie version of *Fahrenheit 451*,

Ray Bradbury's dystopian classic. Jordan plays Guy Montag, the book-burning fireman who begins to question his role in an anti-intellectual society. Bradbury's novel is more than six decades old, but amid the continued uproar over "fake news" and disinformation, it feels startlingly current. Jordan says that while filming, events were happening in the news that made them think audiences would assume *Fahrenheit* had been written in the past 12 months.

"It's crazy how relevant the book is today," he says.

I ask Jordan about the status of *Creed 2*, and he gives a big shrug of his shoulders.

"I don't know," he says. "We're developing it. It's one of those things—it's always harder to make the sequel. We've got to make sure it's done right and isn't rushed."

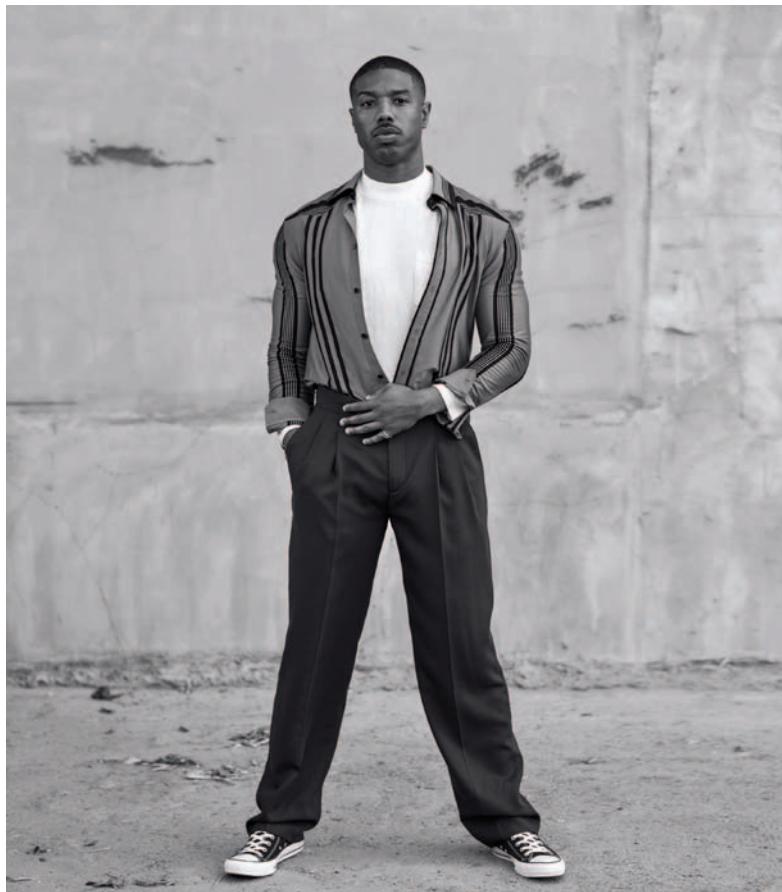
Jordan is not a headline chaser who cultivates a relationship with paparazzi; he's never really had a turn on the gossip carousel; he's semi-regular on social media at best. He keeps a low profile about his personal life, though he says he's single. "Dating," he says, "but technically single."

"L.A. isn't the best place to date," he says. "No offense to L.A."

He still considers himself an East Coaster. He misses the energy of back home, the ability to walk out the door and let the day find you. Here in L.A. everything's an appointment. And traffic. His parents moved out here and share his home ("My parents are my roommates," he says), and he's moving forward with plans for a restaurant downtown ("to have a spot to go to"), but his life here is very much about the work.

As for that other Jordan, the basketball one? Michael B. Jordan did meet him once, at an NBA All-Star Weekend a while back. Like everyone, he sounds a little awestruck: *Michael Jordan!* But as we get up to leave, Jordan admits he's dreamed of meeting the basketball icon, metaphorically, eye to eye.

He may not be in that air yet. But Michael B. Jordan is rising. •



a smart, mass-appeal movie that recognizes a huge chunk of the moviegoing public, it might be a giant hit?

"That's how I feel," Jordan says. "I feel like it's a timing thing."

Jordan has a special bond with Coogler; with *Black Panther*, the actor and director have now made three movies together—and a fourth, *Wrong Answer*, about the Atlanta schools testing scandal, is in the works,

CONFIDENCE GAME

"I'm ambitious," says Jordan. "I see what actors I look up to have, and I want that. Why not?" Bottega Veneta shirt and ring, Saturdays NYC x Mr Porter T-shirt, Éditions M.R pants and Converse sneakers. Opposite: Kenzo sweater, Filson T-shirt and Barena pants. Grooming, Carola Gonzalez; barber, Jove Edmond. For details see Sources, page 110.

A DEALING DYNASTY

Twenty-five years after opening his first gallery, David Zwirner is focused on balancing global expansion with family-style attention to detail.

BY ARTHUR LUBOW
PHOTOGRAPHY BY PHILIP-LORCA DiCORCIA

DAVID ZWIRNER OPENED his gallery in SoHo in 1993 with a one-man show of the Austrian sculptor Franz West. Nothing sold. But over the next seven years, in addition to staging exhibitions, Zwirner helped the artist set up a Vienna office, and he raced devotedly to all of West's European openings. In 1999, Zwirner says, "we had our most successful year with Franz." So it hit like a body blow when West declared the following year he was moving to Gagosian.

For some, the defection has assumed mythic proportions, akin to the abduction of Helen of Troy. "David said to me something like, 'That's not going to happen to me again,'" says the New York dealer Friedrich Petzel, who, like Zwirner, grew up in Cologne, Germany. "At that moment, you think the world collapses." But in Zwirner's telling, his newfound determination had nothing to do with a War of the Galleries. It amounted instead to a painful admission that he had mistakenly counseled West against an offer to exhibit at the Gagosian London gallery. "I said, 'Franz, that's not a good thing, you can't show there,'" Zwirner recalls. "He told me he was going to do the show. And not long after, he said we would no longer be working together. It was probably the most valuable lesson I ever got." He explains, "I put the gallery before Franz's career." He had lost his bearings: The advancement of his gallery, which is marking its 25th anniversary in February, ultimately rests on the satisfaction of his artists.

Zwirner, 53, can afford to anger clients; he weathered a well-publicized (but ultimately dismissed) lawsuit in 2010 by the Miami collector Craig Robins, who accused Zwirner of withholding promised paintings by the in-demand painter Marlene Dumas. (Zwirner denied promising the pieces, and he and Robins once again do business.) He prides himself on collegial relationships with other gallery proprietors; even so, he cheerfully says about one venerable dealer, "Paula Cooper really hates me." (A dealer of the old school, she has objected publicly to his handling of the estate of Dan Flavin.) He cultivates an easygoing style, which—like his customary attire of jeans, blue shirt, blazer and leather sneakers—can feel strategically casual. But the one thing he doesn't joke about is his allegiance to his artists. "If the artist is not happy," he says, "I am not doing my job." Since West, no artist has elected to move to another gallery.

The growth at the David Zwirner gallery has been staggering. Back in 1993, Zwirner—who now oversees a staff of 165—opened his gallery on Greene Street in SoHo and filled in at the desk if his two assistants were busy

GREAT EXPECTATIONS
Lucas Zwirner, left, with his father, David, at the family's New York townhouse.





elsewhere. Architect Annabelle Selldorf renovated the Greene Street space for about \$30,000 in 1993; 20 years later, she constructed a new building for him in West Chelsea at a cost (including the property) of \$35 million. From a modest exhibition area that was not even 600 square feet, the gallery has expanded to five New York venues (four in Chelsea and one on the Upper East Side), a Mayfair townhouse in London that was once home to the Marquess of Salisbury and, opening in January in Hong Kong, two tower floors comprising 10,000 square feet. The art dealer estimates that when he started out, over 95 percent of his sales revenue came from shows. Last year, when, according to Zwirner, the gallery sold about 1,400 works for a total of "well above \$500 million," only half the revenue derived from shows, with the remainder divided equally between art fairs and private sales of consigned works. Over the past five years, the artists he represents have been featured in 247 one-person exhibitions in museums in 40 countries.

It is a transmogrification of the mom-and-pop shop that was once the model for an art gallery, a change that Zwirner can appreciate better than most. He grew up over such a shop, the Galerie Rudolf Zwirner in Cologne, established by his parents in the '60s. Rudolf cut an imposing figure, co-founding the pioneering Kunstmarkt Köln art fair in Cologne in 1967 (three years before Art Basel) and helping to shape important collections, notably that of the chocolate magnate Peter Ludwig, now housed in an eponymous museum in that city. The assertive Rudolf was the gallery's public face, but David's mother, Ursula Zwirner, an artist who made surrealist drawings, contributed her discerning eye to the enterprise's success.

When David was 10, his parents divorced; his mother moved to Jamaica a few years later. David remained in Cologne with his older sister and their father, who remarried twice, first to a musician, then to his current wife, an art historian. In the '80s, David witnessed the ascent of the city as a world art capital that was second only to New York. Although his own ambitions centered on music, with the dream of becoming a drummer, he was surrounded by art. Works by Andy Warhol, Cy Twombly, Claes Oldenburg and Roy Lichtenstein passed through his father's gallery. There was a felt-wrapped Joseph Beuys piano in the downstairs gallery, and for a time, there were 20 Raymond Pettibon drawings tacked up in the family dining room.

"At the core of this job is taste," Zwirner observes. "You make a judgment call: Is this good? Is this bad? You can only do that if you have points of reference and you're secure in your judgment. It was osmosis."

DAVID ENTERED the art world hesitantly, after concluding that he lacked the talent to make it as a musician. In 1991, with Rudolf's help, he secured a job in New York at the Brooke Alexander Gallery. During his teens, the family had spent a happy year in a SoHo loft that, conveniently enough, Rudolf still retained on a cheap long-term lease. Adding to the city's allure was that David had fallen in love with Monica Seeman, a lifelong New Yorker. They married in 1989 and moved into the SoHo loft together two years later.

At Alexander's prints gallery, there was no room to advance, and in 1993, Zwirner floated the notion of starting a gallery of his own. The art market was in the depths of a severe recession. "He said, 'This is a bad time,'" Alexander recalls. "I told him, 'It's always the best time to start when everything is at low ebb. And you put energy into it, when everyone else is sitting there slack-jawed.'"

Rudolf had recently closed down his business. "I went to my dad and I said, 'Eventually, I will be getting an inheritance—can I have some of it upfront?'" Zwirner says. He received 100,000 DM, about \$66,000. "When he first approached me and said he wanted to become an art dealer, but he can't do it because I am an art dealer, I said, 'Don't be stupid,'" Rudolf recalls, speaking by telephone from Berlin, where he now lives. "You can do it with artists of your own generation." That is exactly what he did." In any case, David was opening in New York, not Cologne, and unlike Rudolf, who focused on obtaining works for favored collectors, David primarily managed artists' careers. Rudolf credits Monica, a fashion stylist, with helping to support David when he was struggling. (In 2000, she co-founded the handbag company MZ Wallace.)

Whatever the psychological issues, in practice, being Rudolf's son was no hindrance. The painter Luc Tuymans, whose work Zwirner discovered in Rudolf's company at Documenta IX in 1992, was being pursued by larger galleries and had David make three visits to his Antwerp studio before choosing to show with him. He liked that Zwirner was young and ambitious. "And of course he had some pedigree with the father," Tuymans says. "There was a history and a backdrop. You had the certainty that the person is not uninformed."

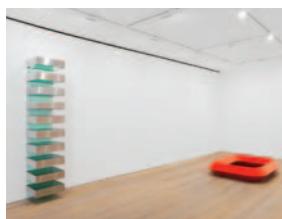
In the early days, Zwirner courted California artists, whose work enjoyed a bigger following in Cologne than in New York. He sought out Paul McCarthy, who recommended one of his UCLA students. When that young man, Jason Rhoades, visited with photos of his work, Zwirner was wowed. "I offered him a show on the spot," he recalls. The sixth exhibition at the gallery in 1993, it sold out. The prices were not enormous—the central piece, a large installation, went to collector Eileen Cohen for \$15,000—but the success was providential. "I was out of money," Zwirner says.

The ongoing relationship with Rhoades helped define Zwirner's gallery, though not aesthetically—Zwirner likes artists of different stripes, and the cluster of austere minimalists whose estates he came to represent (Donald Judd, Dan Flavin, Fred Sandback and Ad Reinhardt) are antipodal to the messily excessive Rhoades. But Rhoades helped broadcast Zwirner's ambition. Richard Serra (whose sculptures and drawings Zwirner now shows, along with Gagosian) recalls seeing an early, over-the-top

Rhoades show at Zwirner's SoHo space. "I liked the energy of the young gallery," Serra says.

Rhoades was one of the artists—Stan Douglas was another—whose demand for more space contributed to Zwirner's decision in 2002 to abandon SoHo for Chelsea. At that time, too, his family left their loft in the neighborhood for a townhouse on a gritty street in the East Village—"It's where *Taxi Driver* was filmed!" Monica says—that was located near their children's schools. (The Zwirners have three kids: Lucas, 27, Marlene, 25, and Johanna, 20.) They doubled the residence a few years later by purchasing its contiguous twin and hiring Selldorf to combine them. The large house is filled with art: contemporary, such as a colossal Neo Rauch painting in the living room and two paintings of nude figures, *Frankenstein* and *The Bride of Frankenstein*, by Kerry James Marshall, opposite the his-and-hers mats in the yoga room; and historic, including a Roman marble fragment of a draped figure and a still life by 18th-century painter Jean-Siméon Chardin.

THEN & NOW
Right, from left: Zwirner opening his first gallery in SoHo in 1993; working the phones in 1995; for his first show with Zwirner, Raymond Pettibon installed two drawings on the gallery walls.



SMART MOVES
From far left: With Jeff Koons in 2011; a 2013 Donald Judd show at Zwirner's London gallery. Right: The Chelsea gallery designed by Annabelle Selldorf opened in 2013.



Supporting artists is the part of his job that Zwirner clearly enjoys most, and the trait his artists tout. "Everything I am in need of I can ask for," says Lisa Yuskavage, who joined in 2005. "I have to beg to be cc'd on emails. They say, 'We don't want to bother you.' I don't have staff in my studio. I don't need a secretary." When Luc Tuymans's wife misplaced her green card while vacationing in Mexico and the two were stopped by authorities at a Washington, D.C., airport, Zwirner's lawyer eased their way through. When the four steel elements of Serra's latest sculpture weighed in at over 80 tons each, too heavy to enter New York by bridge, the Zwirner gallery paid to transport them by barge. And when Rhoades died of an accidental drug overdose in California in 2006 at the age of 41, Zwirner, receiving the news on his first day of vacation at his summer house in Montauk, Long Island, flew out to buy the coffin and help arrange the funeral. "It hit him really hard," says senior partner Angela Choon, who has been with Zwirner since 1994. "Jason was the heart of the gallery. We all went to the funeral."

Zwirner and his senior partners adamantly assert that they do not poach artists from other dealers.

"We have been opportunistic," Zwirner says. "When relationships have deteriorated, I make myself available." He knows that by projecting the image of the gallery as artist-centric, he throws out a welcoming light. "You want to be the gallery that blinks," he says. "That's been my ambition." Early in 2012, he stopped in at Victoria Miro, the London gallery of the Japanese artist Yayoi Kusama, and told the director, Glenn Scott Wright, how much he loved Kusama's work. About six months later, after she left her New York gallery, Gagosian, "I got a phone call from Glenn saying, 'Would you be interested?'" Zwirner recounts. "I was on a plane to Tokyo two weeks later." Wright told Kusama and her staff that Zwirner would be his first recommendation. "It can be a trying experience working with a New York gallery," Wright explains. "They can be aggressive and competitive. With Zwirner, it is collegial. They want to do the best for the artist."

Midsized galleries have suffered in the global art market, and Zwirner's collaborative nature has paid off. When Andrea Rosen closed her esteemed Chelsea

who, with his wife, Susan, runs a printing company. They have been Zwirner clients from the beginning. On one occasion, Susan had thrown out her back and couldn't attend a show of drawings by Pettibon, whom the Horts collect. Zwirner invited Michael to make a selection of his favorite drawings. Then he called Susan and said, "I'm coming over." "He put them on the floor, and I got out of bed," Susan recalls. "We may have bought all six or seven of them."

Zwirner also generates some of his income by procuring older works in the secondary market. The collectors Mitch and Emily Rales, who are expanding their museum, Glenstone, in Potomac, Maryland, determined that only one major sculpture by Kusama remained in private hands. It was owned by Jerome Stern, an elderly collector who was close to one of Zwirner's senior partners, Kristine Bell. For over five years, the Raleses checked in regularly with the gallery, as Bell convinced Stern that she knew the ideal permanent home for the sculpture. After Stern died last year, it was the sole piece that his widow held

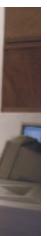
agency and Johanna is an undergraduate at Barnard, but Lucas has joined the enterprise that he grew up observing. He recalls that as an 11-year-old he spent a summer riding a child-size Honda dirt bike that was part of an unsold Rhoades installation, and playing with a BB gun that was a gift from the artist.

After graduating from Yale in 2013, Lucas thought about becoming a philosophy professor. "I was a little at a loss," he says. He traveled to California for an oral-history project on Rhoades. When he returned to New York, he taught seventh-grade English at a charter school in Harlem, until David Zwirner Books was formed in 2014, and he thought, Here was a job he would like. The next year, going through proper channels but with an obvious advantage, he won the position of editor; he became editorial director in 2016.

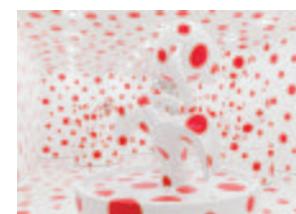
In addition to compiling catalogs for exhibitions and, even more ambitiously, *catalogues raisonnées*—Zwirner says they cost "half a million if you're lucky" and typically double that—David Zwirner Books publishes trade books that are intended to pay for



EARLY EDITIONS
Right, from left: With Marcel Dzama in 1998; *Lumumba*, from Luc Tuymans's 2000 show; Jason Rhoades's 2007 installation *Black Pussy; Untitled*, 2006, by Isa Genzken; a 1974 Dan Flavin sculpture.



MATTERS OF THE ART
From far left: (*Female Figure*), 2014, by Jordan Wolfson; Doug Wheeler's 2014 installation; with Kerry James Marshall; a view of Richard Serra's 2015 installation *Equal*; a 2017 installation by Yayoi Kusama.



gallery last year, she chose Zwirner as her partner to represent Felix Gonzalez-Torres, the influential artist who died in 1996 of AIDS. Other galleries have partnered with Zwirner to help shoulder expensive fabrication costs for their artists: Sadie Coles HQ for Jordan Wolfson and Maccarone for Carol Bove.

Artists who reach the pinnacle can set terms, and Serra and Jeff Koons have elected to show with Gagosian and Zwirner. Koons first worked with Zwirner at an auction that the dealer helped organize for Haitian relief in 2011, and staged his *Gazing Ball* exhibition at the gallery two years later, with Zwirner taking on the substantial costs for creating the works. "It's wonderful that David has the resources to help finance the production of these works," Koons says. "It's important for artists to exercise the freedom to be involved with everybody, to receive information from many sources." Zwirner says he accepts the commission rate and the consignments that the two artists dictate. "It's an extreme privilege to be part of those careers at this stage," he remarks, conceding, "Personally, do I like to be the only gallery? Yes."

Along with artists, Zwirner must cultivate collectors. "David is a great salesman," says Michael Hort,

back from auction, Bell says, allowing Zwirner to sell it to Glenstone. "We were able to surgically extract it," Zwirner says. For the Raleses, he also pried loose work from other collectors, made by artists he does not represent, including an early Michelangelo Pistoletto mirror painting and an Oldenburg sculpture. "He knows everybody," Mitch Rales says.

And for those potential clients he doesn't yet know, Zwirner is exploring digital commerce. He created his first online viewing rooms last February. "It's early days," he says. "There are no models to follow, so we are really on our own." During last fall's Kusama show, the gallery offered 40 prints exclusively online, priced at \$15,000 to \$20,000; they sold out in two or three days. A few paintings were also available, tagged at \$850,000, but went instead as gallery sales. Zwirner estimates that already, 30 percent of his customers buy work solely on the basis of emailed images. "It has really changed our business in the last five years," he says.

More fundamental for long-range vision is the question of succession. Zwirner says that he would welcome his children's participation. For the moment, Marlene is working to establish a creative

themselves. Lucas started what he calls the ekphrasis series of small soft-covered volumes of art writings, both historical and new. (The Greek word is a rhetorical term that refers to literary descriptions of a visual object.) The first printings of ekphrasis titles by Marcel Proust and Paul Gauguin sold out, as did a heftier collection of Donald Judd's criticism.

"It's been incredibly satisfying for me to watch Lucas happy and fulfilled," Zwirner says. "He's been doing the intellectual side. I'm hoping that he will also be interested in the business side. Artists really like him. Not everyone can do that."

Zwirner knows when to press and when to step back. He is patient. In January, the New York gallery will celebrate the anniversary with a show in which each Zwirner-represented artist contributes one work. In the exhibition will be a sculpture by Franz West, who died in 2012. Recently, West's heirs decided to move back to Zwirner. "He belongs in this gallery," Zwirner says. "His sensibility fits very well here." The change of representation reverses the significant setback of the gallery's history. "There's an arc to this," Zwirner says.

He is doing his best to bend it his way. •

Changing the Game

In Aaron Sorkin's directorial debut, Jessica Chastain, one of Hollywood's most esteemed actresses, tackles a challenging role—one that's helping to redefine the rules for women.

BY LESLIE BENNETTS
PHOTOGRAPHY BY ANNEMARIEKE VAN DRIMMELEN
STYLING BY LUDIVINE POIBLANC



FRONT AND CENTER

"I was blown away," says Molly Bloom, whom Jessica Chastain portrays in *Molly's Game*. "To see how powerful Jessica is and how nuanced she is in communicating the things I was feeling—I just thought she was incredible." Proenza Schouler dress.



THE THINKER

"We need to look at ourselves and say, 'What can we do to move the needle in a positive direction?'" says Chastain, who was nominated for a Golden

Globe for her role in *Molly's Game*. "Because being normalized to inequality isn't good enough anymore." Chloé jacket and belt.

IN THE OPENING MOMENTS of the gripping new movie *Molly's Game*, a world-class skier has a traumatic accident that ends her athletic career. Armed only with steely defiance, Molly Bloom is soon running a notorious poker game that makes her millions of dollars, triggers an FBI investigation and endangers her life.

As Molly, Jessica Chastain delivers an unforgettable performance that earned her a Golden Globe nomination for best performance by an actress in a motion picture. The movie was written and directed by Aaron Sorkin, who was nominated for best screenplay. But neither of them dreamed up the film's heroine—a real-life entrepreneur who recounted her adrenaline-fueled journey in the 2014 memoir called *Molly's Game: From Hollywood's Elite to Wall Street's Billionaire Boys Club, My High-Stakes Adventure in the World of Underground Poker*.

Although she had lived the story, Bloom was stunned by the character Chastain created on camera. "I was blown away," says Bloom. "To see how powerful Jessica is and how nuanced she is in communicating the things I was feeling—I just thought she was incredible. My family and close friends were like, 'It was like watching you on-screen.'"

Achieving that effect was a formidable challenge. "The role of Molly is really complicated; she's got all kinds of different sides to her. Jessica just took it like a piece of meat and ate it," says Melissa Silverstein, the founder of Women and Hollywood, an initiative that advocates for gender equity in the entertainment industry and named Chastain as a co-chair for its 10th anniversary celebration last fall. "I feel like she's her generation's Meryl Streep," Silverstein adds.

Sorkin credits much of the story's impact to his 40-year-old star. "Jessica straps the movie to her back in the first scene, runs a full sprint and doesn't let it off her back until the end credits roll," he says.

Although Sorkin is a longtime screenwriter, producer and playwright whose credits include his Academy Award-winning screenplay for *The Social Network*, *Molly's Game* is his directorial debut. Its timing was prescient, given the current firestorm over male abuses of power and the impossible dilemmas they pose for women; as a competitive skier, Bloom was coached by her authoritarian father, and her subsequent career as a poker impresario exposed her to brutal adversaries like the mob enforcer who inflicted a savage beating and shoved a gun in her mouth.

"To me, this story is a lot about patriarchy," Chastain says over coffee in a Midtown Manhattan hotel near her apartment. "We do live in a patriarchal society. It means that men make all the rules. Molly's father is the moral authority of the household, and you weren't allowed to be a separate human being from his viewpoints. And, of course, in her business, the men were always trying to control the industry around her."

Molly's challengers include Player X, a composite character that was reportedly based in part on Tobey Maguire, Ben Affleck, Matt Damon, Leonardo DiCaprio and other movie stars who frequented the exorbitantly expensive insider's club known as "Molly's game."

"Player X is constantly trying to take away her business, and she's trying to learn to play by his rules," Chastain explains. "What was really upsetting to her was that there was no justice, no sense of right or fairness. The players were all men, and the rules would change based on the unfair whims of men. That's a line Aaron Sorkin has in the movie, and I remember when I read the script, I was like, 'What? Where has this writer been all my life?'"

At its core, the film is about power and the unequal ways that each gender is able to use it, with women subject to constraints and penalties that don't burden their male counterparts. "Molly spends the movie surrounded by powerful men, and when she makes one of those men feel less powerful, the man has to banish her," Sorkin observes.

Strikingly, however, the movie does not offer romantic love as the ostensible solution to a woman's problems—a noteworthy choice for a story that revolves around a female star. When the FBI investigation into her business results in criminal charges, the prosecution leads to an unexpected intimacy between Molly and her lawyer, who is alternately exasperated and dazzled by her intransigence about the case. As played by Idris Elba, he's such a sympathetic character that viewers

may expect Molly to end up in his arms—as did Chastain: "It's a female protagonist, and society has been conditioned that a woman needs to be in a relationship in order to be complete."

But *Molly's Game* is the anti-rom-com. "I was excited about the romantic and sexual chemistry the two of them would bring to their scenes, but for me, the relationship they develop is more interesting and less expected than a sexual relationship," Sorkin explains.

Navigating life-or-death challenges without sacrificing her independence, sexuality or principles, the character of Molly as portrayed by Chastain represents such a departure from conventional gender stereotypes that its impact is startling. How is it possible that watching such a fierce screen heroine feels like a revolutionary experience? The hero who goes it alone, defies convention and breaks the rules while maintaining his basic integrity is a familiar male archetype—but it still seems thrillingly subversive to see a sexually desirable, thoroughly bad-ass woman go after money, power and success while avoiding romantic entanglements. "Molly's character is as old as drama itself—we're just not as used to seeing that character be a woman," Sorkin observes.

The audience's gender expectations are so ingrained that reversing the usual roles has a disproportionate impact. "This is about a woman just being fearless and going for it; it's not about how men are going to save her," says Silverstein. "That's what makes it so liberating. We're ready to see women as the heroes of their own story."

Chastain is a strong advocate for gender equity in Hollywood, where women have routinely suffered egregious disparities in pay as well as other forms of power and representation. "I'm not taking jobs anymore where I'm getting paid a quarter of what the male co-star is being paid," Chastain said last year. "Women need to step forward and demand they're fairly compensated for their work."

But when she started speaking out, first about equality issues and then about the sexual harassment scandals in Hollywood, she was afraid her assertiveness might damage her career—a concern that made her Golden Globe nomination doubly meaningful. "To be honest, I'm mainly surprised," she told the *New York Times* in December. "I have a lot of fear, thinking that if I speak my mind...am I going to be made to disappear in my industry?"

When asked what her personal experience of patriarchy has been, Chastain responds with a small, mirthless smile. "I mean, it's every experience for me, so I don't know how to separate anything," she says. "When you have one demographic that is in charge of another demographic's livelihood, you're always going to have abuse of power."

In the movie, Molly uses ample cleavage, plumped-up lips and showy makeup to help her manipulate men; her appearance evolves into what another character refers to as "the Cinemax version" of her original self. In person, the russet-haired Chastain looks far more elegant and refined; wearing subtle makeup, a black-and-white tweed sheath dress and black leather jacket, she is impeccably chic.

"Why do women have to present themselves in a sexually desirable way in order to be heard?" Chastain asks. "I really wanted to show that she had to give away a lot of who she was in order for people to listen to her. If you're presenting yourself in a sexually desirable way, men feel like there's a bit of flirtation and they could have her if they wanted to.





FORGING AHEAD

"Jessica straps the movie to her back in the first scene, runs a full sprint and doesn't let it off her back until the end credits role," says screenwriter and director Aaron Sorkin of Chastain's performance. Max Mara shirt and Brock Collection skirt. Opposite: Loewe top and skirt.





And when they feel like they can't, that's when they feel threatened. There was a sense that they had to possess or own her."

Chastain is painfully familiar with the universal female challenge of deflecting men's sexual expectations without alienating them. "I used to wait tables, and the male patrons at the restaurants would be very inappropriate with me," she recalls. "I definitely have had men grab me; I don't know if there's a woman on this planet who has not. There are a lot of really good men out there, but we live in a society where making sex jokes or talking about a woman's body has been normalized to be perceived as a compliment and something a woman should feel good about—when in reality, [if] it's a professional environment, there should be better, clear boundaries. But if I told every

man who I was serving at a restaurant to stop being inappropriate, I wouldn't make money for my rent."

Like many actresses, Chastain has tangled with Harvey Weinstein; she refused to cooperate when he pressured her to wear clothing designed by his wife to an event. He later introduced Chastain at a premiere of *The Disappearance of Eleanor Rigby*, which was distributed by the Weinstein Company. "He actually told the audience, 'If I had to get in a boxing ring with Muhammad Ali or Jessica Chastain, I would choose Muhammad Ali,'" Chastain reports.

Like Bloom, Chastain endured an upbringing that bred toughness and resiliency. But Bloom's Colorado childhood was one of discipline in a punishing schedule controlled by her dictatorial father, whereas Chastain's early years were spent in California without a father, in an atmosphere of insecurity. "My mom was a single mom; I don't know who my biological father is, and I grew up in a household that was really financially unstable," she says. "We moved quite a bit, we were evicted, and there were times when we were living with my mom's friends. I saw how much she struggled. Whenever a man would come into the household, it would usually lead to some sense of financial upheaval."

Chastain had to depend on herself to draw any necessary boundaries. "There was a turning point in my life where we were living with someone I didn't like very much, a boyfriend of my mom's," she recalls. "And he did something—my room was messy or whatever and he had taken my clothes, and I was telling him to give me back my stuff—and he slapped me. And I just kicked him in the genitals, and he fell to the ground immediately. It was me, my sister and my brother—and I remember looking at my sister's face, and we were both like, 'Oh, my God, what did I just do?' And then I ran out of the house. But I always look back on that moment as knowing that, OK, if anything happens to me, I'm capable of fighting back." Her retaliation had the desired effect. "He never messed with me again," she says. "If you allow a bully to intimidate or victimize you, they'll continue to do it. Bullies are actually weak; they don't go after strong people."

Economic insecurity taught Chastain other lessons. "I came from a family with no money, and I'm sure it provided the work ethic," she says. "I knew that no one was going to give me anything for free."

Chastain's colleagues on *Molly's Game* were particularly grateful for her conscientiousness. "She's such a hard worker, and she accepted the incredible amount of rehearsal we had to do to pull off the dialogue and 10-page scenes," says Idris Elba. "The experience was unique because

we had 45 pages to shoot in 10 days, which is more than what I shoot on an episode of *Luther* shot in four weeks."

But Chastain's diligence has made her deeply averse to unnecessary risk. "I think that's why I don't like gambling," she says. "I don't want to leave anything up to chance. I don't believe in that. I like to know, OK, if I show up to work and I work 10 hours and I make this much money an hour, I'm going to get this much money at the end of the day. I like that structure. Molly said recently that someone lost \$100 million at her table. I just can't even...."

Chastain discovered the job she wanted at the age of 7, when her maternal grandmother took her to a production of *Joseph and the Amazing Technicolor Dreamcoat*. "I didn't really have a creative outlet," Chastain says. "And it wasn't until I went to this play and I saw that this is what people do for a living [that] I was like, 'Oh—this is what I'm going to do!'"

Her family finally entered a more stable era when her mother married a firefighter while Chastain was in the eighth grade. "My stepfather is my father," she says. "I call him my dad. Family to me is emotional; it doesn't necessarily mean you're related by blood. It's more of a spiritual thing where you've been searching for years for this person that your soul connects to."

Thanks to a biannual scholarship funded by Robin Williams, Chastain was able to attend Juilliard, graduating in 2003. Her career began to take off three years later, when Al Pacino cast her in the title role of Oscar Wilde's *Salomé*—first in his stage production, then in a film of the play. She credits Pacino as a crucial mentor. "I call him my acting godfather," she says.

In the past few years, Chastain has leapt to the top of her profession. In 2012, she was nominated for an Academy Award for best supporting actress for her role as Celia Foote in *The Help* and made her Broadway debut in *The Heiress*. In 2013 Chastain won a Golden Globe and earned an Oscar nomination for best actress for her performance as a CIA agent in *Zero Dark Thirty*.

As her career soared, Chastain's ambitions did not include wedlock. "I never wanted to get married," she says. Her childhood gave her ample evidence that finding a man was not the answer to the riddle of a woman's life, and the last thing she envisioned for herself was a Disney-worthy fairy tale. But last June Chastain married her longtime boyfriend, Gian Luca Passi de Preposulo, a 35-year-old fashion executive from a noble Italian family. The wedding was held at the Villa Tiepolo Passi, a family estate in Treviso that dates from the 17th century. "When I first met my husband, he knew that marriage wasn't something I was interested in," Chastain says. "And then as we got to know each other, the idea of marriage shifted for me. There are some things worth celebrating—and he's worth celebrating. I actually love being married. I never thought I would, but this is a spectacular human being, and I am celebrating that I get to share my life with him."

Chastain deflects questions about whether she hopes to have children, and her professional choices attest to her interest in exploring a wider range of possibilities for women than motherhood. She started her own production company, Freckle Films, to help create "opportunities for women in front of and behind the camera," she says, and she has become an outspoken critic of all forms of sex discrimination. "It's another form of bullying," she says. "But people are starting to wake up, and the inequality is becoming really clear. We need to look at ourselves and say, 'What can we do to move the needle in a positive direction?—because being normalized to inequality isn't good enough anymore.'"

In the long run, Chastain's creative choices may have an even greater impact than advocacy. "Jessica is really trying to use her platform to make change—and she has the power now to do that," says Silverstein. "We need to live in a world where it's not taken as a given that women are serving men, and Jessica is looking to tell the kind of women's stories where the woman is front and center in the action. She's playing people who are rebels in our culture."

For Chastain, the bottom line is simple: Since men are allowed not to be defined by their relationships with women, she says, "I don't think women should be defined by men." •



INTO THE LIGHT

"We're ready to see women as the heroes of their own story," says Melissa Silverstein, the founder of Women and Hollywood. Max Mara shirt and Brock Collection skirt. Hair, Maranda; makeup, Romy Soleimani; manicure, Nettie; set design, Sara Winward. For details see Sources, page 110.

VERSACE'S 2020 VISION

Even as she celebrates two decades helming the fashion house founded by her late brother, Gianni, Donatella Versace has her eyes set on a glitzy future for the bombshell brand.

BY JOSHUA LEVINE
PHOTOGRAPHY BY MACIEK KOBIELSKI

DONATELLA VERSACE understands, perhaps even better than her lamented brother Gianni did, that when you're selling fashion, you're really selling a story. "Even if nobody understands what you're doing, so long as you tell a story, they're interested," she says.

Donatella's own story is well documented. It covers the years as her brother's dress-up doll in their hometown of Reggio Calabria (Gianni's the one who got her to dye her hair the color not found in nature that she has made her signature); the move to Milan in the 1970s, where she was his muse, sidekick and brand ambassador; her public spin-out after his death in 1997, when she reluctantly donned a mantle that was too weighty for her; her recovery, sobriety and now, on her 20th anniversary as artistic director, apotheosis as an icon of survival, beloved as much for her vulnerability as for her pluckiness. At the age of 62, she has entered the realm of myth, having been the subject of both serious histories and wicked satires (which she usually accepts with good humor). The most current





BELLA DONNA

"I do feel that people love me, but sometimes I have to ask myself why," says Versace, who has been sober for 14 years and has seen the fashion house develop into a \$1.4 billion brand.

"NOW IS THE
TIME TO
TEACH THE
MILLENNIALS
WHAT
FASHION
WAS LIKE IN
THE '90S."
—DONATELLA
VERSACE

retelling of the tale is a cable miniseries in which she is portrayed by Penelope Cruz. It takes heavy cultural firepower to merit that kind of casting.

Donatella likes to meet people in Gianni Versace's library at the grand palazzo on Milan's Via Gesù that he moved into in 1981 (he took Versace's Medusa logo from the palazzo's door knocker). With its Roman antiquities, polished marble and heavy mahogany, it works as a kind of baroque stage set. As we sink into the plump sofas, a here-we-go-again feeling hangs in the air. Doesn't she get tired of telling this tale? "A little bit, but then when I start, I like it," she says. And then she laughs the laugh that still carries the sandpaper rasp of all the Marlboro Reds she no longer smokes, and you know you're in for a rollicking time.

By now, Donatella's story has almost supplanted Gianni's as the brand's core narrative, although the two are so closely intertwined as to form two acts of the same grand opera. "There's always been this curiosity about her," says stylist Joe McKenna, who began working with Versace in 1989. "When I told Jil Sander that Donatella wanted to have dinner with her, she jumped at the chance—even though they're polar opposites; she was just so curious what this woman was about. Donatella's the one who brought the rock 'n' roll, who made the clothes sexy. She's kept Versace relevant while a lot of other designers wish they had held up so well. Ask any 15-year-old what Versace's aesthetic is, and they can tell you. That's completely Donatella's doing."

It would be very difficult to forget Versace's aesthetic after the show Donatella staged last September for her spring 2018 Versace Tribute Collection. The tribute, of course, is to her brother, and she used the occasion to serve up the 100-proof version of the Versace cocktail she's been watering down since she took over: toreador pants with crosses and Madonnas printed in eye-popping red, green, yellow and gold; fluorescent Warhol prints that Andy personally gave Gianni permission to use; long black dresses with get-outta-here slits; and everywhere, gold, gold, gold.

Many of the designs were taken directly from Gianni's archives, with a few tweaks for modernity's sake. They are exhibit A in what was the classic indictment of Versace's clothing: that it's best suited to women of uncertain virtue and men of recent

financial success. Maybe there was once something to that, but in these grayer, more somber times the show felt like that moment when Dorothy steps into Technicolor Oz. We've been missing this.

You couldn't manufacture clothing like that anymore even if you wanted to. The *Trésor de la Mer* prints, with their starfish and scallop shells, require 21 separate screens, one for each color. The pigment in each screen is passed over the garment by hand, front and back, giving it depth and richness. "It's impossible to do this today—it's a way of printing that doesn't exist anymore," says Donatella. "I had to call two companies in Como that used to work with Gianni. I brought back a kind of forgotten art."

"I know that for a while, what Gianni did wasn't relevant," she continues. "The big minimalists came in with their very, very soft neutral colors, no embroidery, only day clothes. Flat shoes! So I thought, Now is the time to teach the millennials what fashion was like in the '90s. That was the last moment when fashion made a difference, and I think it's the moment for those prints to come back. I hate to say I was right, but—I was right," she says, and again comes that laugh, tinkling like a cracked teacup.

Not that the world will ever dress for a *Miami Vice* dress rehearsal again. Even Donatella doesn't believe that. "Nobody wears the outfits that are posed in the show—in any show. One day we are goth, one day we are '90s, and another day we are minimalist. You can wear Gianni's printed leggings with an old man's sweater, and it will look fantastic!"

By now you probably know about the Tribute show's grand finale. It was meant to cause maximum viral contagion, and it worked. In the weeks that followed, Instagram posts of the final tableau, featuring Naomi Campbell, Cindy Crawford, Claudia Schiffer, Carla Bruni-Sarkozy and Helena Christensen, all clad in gold metal-mesh, were viewed 4,120,919 times. These were Gianni's handpicked Wonder Women from his heyday. "Models were different then," says Donatella. "Cindy Crawford was curvy. We have different models now—smaller breasts, a different kind of body."

That Gianni made his designs all look so effortless was due in no small part to the unsung skills of his seamstresses. The brassiness of his style makes it easy to overlook how much Versace's success, past and present, owes to its crackerjack atelier.

Julie de Libran, now creative director of Sonia Rykiel, worked in Versace's Milan atelier in the late '90s. "We often made the dresses with a kind of nude stretch bodysuit inside that fit like a second skin," says de Libran. "The metal mesh that Gianni used followed a woman's form like a bodice, and was always incredibly flattering. The asymmetrical cuts, the fabrics, everything we chose was designed to make any woman wearing it feel sexy and beautiful."

That's one of the big reasons Versace gowns have always commanded such a loyal following on the red carpet. Giorgio Armani beat everyone to the punch in getting his clothes on the backs of movie stars in the late '80s, yet Versace made up the lost ground quickly, thanks largely to Donatella, who stepped naturally into the role of Hollywood's louche fairy godmother. She danced with the stars, she partied

with the stars, she handed out frocks along with romantic advice, tons of food and genuine sympathy. It wasn't just the freebies. They liked her, they really liked her.

Things don't work that way anymore. Luxury brands now pay heavily for the privilege of dressing the biggest stars, whose backs often go to the highest bidders. An A-list actress now commands around \$100,000 to wear a particular gown on the red carpet at Cannes or the Oscars (handbags and jewelry are negotiated separately). Most of Versace's main competitors have bulked up financially in the past two decades, either by going public or by selling out to large luxury conglomerates. They can afford it.

Not so Versace, which remains mostly family-owned. Compared to its competitors, its financial resources are limited. And yet, come Oscar season, there's Versace, still triumphant on the red carpet.

One reason is the force of Donatella Versace's personality. The other is an atelier that never lost its touch around the contours of the female form. If you're looking for an emblematic image, google "Jolie Versace." Among those that come up is a photograph of Angelina Jolie at the 2012 Oscars. She's swaddled in black velvet except for a very revealing slit. Suffice it to say the dress briefly spawned its own Twitter account, @AngiesRightLeg.

"A client of mine was going to be paid an astronomical sum to wear a certain dress, but she says to me, 'Donatella just gave me such a pretty dress—that's what I'm going to wear,'" says Tina Bolland, whose agency, Tina Bolland Conseil, helps match celebrities with fashion brands. "Versace doesn't have that kind of cash, but Donatella makes a woman look good. Not a girl, a woman." She adds, "Donatella is very sweet to them—she's not just all 'darling, darling'; she does things. Some of them remember Donatella from when she was just Gianni's little sister running around. They know all the stories, and they love to feel part of the family. Donatella is playing the game a different way."

No, Donatella doesn't mind telling those stories. "I remember 20 years ago when I went to see an Elton John concert—he was Gianni's best friend. I was onstage crying, crying, crying, but I didn't really know why I was crying. So the next day Elton was here, in this house, and he said, 'You're leaving tonight to rehab at the Meadows.' And I immediately said yes. Nobody believed I would."

There were rocky days for the family. Donatella was married to the American model Paul Beck, with whom she had two children, Allegra, 31, and Daniel, 27. The two ended up divorcing. The kids—in particular her daughter—went through some tough times before straightening out.

"I faced myself, but I hated myself for such a long time, because when you're an addict, you hurt your family, you hurt your friends. That was the most painful part. I started talking to my children, and in the meantime, they grew up. I got two dogs. Before that I hated dogs, so I don't even know why I got a dog. I do feel that people love me, but sometimes I have to ask myself why. Because I still have the mentality of before, when I was at nothing. It's difficult to accept love from other people."

Donatella has been sober for 14 years now, although she says there's one last vice she will never surrender. "I have a glamour addiction to creams and hair products. I've got to have something, yes?"

As of this year, she has also been artistic director for longer than her brother. That's a landmark, too. When Gianni was alive, Donatella often felt straitjacketed by his style, and the two fought about it. When she tried to shift away from it, before and directly after his death, chaos ensued. People still expect a certain kind of sexiness from Versace but in a less lip-smacking package. That's one of those things you cannot change, and a mellower Donatella has come to accept it.

"It's a challenge," she allows. "I do a lot more day clothes than evening clothes, when before I wouldn't even know how to, with party after party after party," she says. "We live in very different times, very difficult times. You need to be careful not to provoke a certain kind of attitude. How to cut the pants in a sexy way but not attach them to the body—loose but sexy in the same way? That's where you have to spend your time."

When Versace has needed a creative jolt along the way, Donatella hasn't hesitated to hire it, and hire it astutely. Over the past nine years, the designers Christopher Kane, Jonathan Anderson and Anthony Vaccarello have contributed their considerable talents to Versus, Versace's second line. All have gone on to bigger careers. "I've been a fan of Versace since I was a kid, so when Donatella approached me at a party in Paris, I couldn't resist," says Vaccarello by email; he left Versus in 2016 to become creative director of Saint Laurent. "She and I are not afraid of femininity, which seems to scare more and more people nowadays. Working with her was very natural. She respected my vision, and I loved it—I love her."

Everyone is wondering who's next. Two names floating around last year were former Givenchy designer Riccardo Tisci, a friend, and Kim Jones, men's director at Louis Vuitton, but the guessing game goes on. "My idea is to bring fresh ideas and fresh eyes into the company. Let's leave it at that," says Donatella. How long are we going to wait for them? "You mean how long are they going to wait for me?"

In her current collection, Donatella has tweaked the old signifiers to put a modern spin on the Versace story. Large panels emblazoned with the words *equality, strength, unified and courage* line the windows of Versace's store in Milan's Galleria Vittorio Emanuele II. A black short-sleeve T-shirt, adorned with a black-beaded flower and a purple appliquéd flower bordered in bright yellow, carries the slogan: "Dare to dream brave." It costs about \$920. "You have to be sociologic," says Donatella.

Industry analysts agree with her. "The designer model is under pressure—consumers are so keen on newness," says Luca Solca, luxury-goods analyst at Exane BNP Paribas. "Versace has a strong identity and they own their codes, but those codes need to evolve. Donatella is always going to represent the brand, but she needs to add to the team."

Versace is once again financially stable, having come back from near-bankruptcy thanks to the



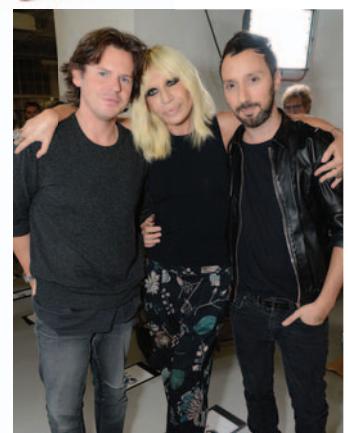
SUPER ERAS
Below: Carla Bruni-Sarkozy, Claudia Schiffer, Naomi Campbell, Cindy Crawford and Helena Christensen in last year's Versace Tribute show, an homage to Gianni Versace's 1991 finale (right).



FAMILY MATTERS
From top: Donatella and Gianni Versace in 1993. A look from her first solo show in 1997. Gianni takes a bow in 1991. Spring 2018's Versace Tribute Collection.



A STAR IS BORN
Clockwise from left:
Jennifer Lopez's 2000
dress by Donatella
Versace. Donatella with
designers Christopher
Kane (left) and Anthony
Vaccarello. Angelina
Jolie in Versace at the
2012 Oscars.



herculean efforts of Gian Giacomo Ferraris, its chief executive from 2009 to 2016 (former Alexander McQueen CEO Jonathan Akeroyd took over in May 2016). In 2014, Versace sold a 20 percent stake to the American private equity firm Blackstone (Donatella, her elder brother, Santo, and Allegra—who inherited Gianni Versace's 50 percent stake upon his death—own the rest). The deal put the brand's value at over \$1.4 billion, but in global terms, it remains relatively small while the other kids from the old Italian neighborhood—Armani, Prada, Gucci—have grown into fearsome, multibillion-dollar giants.

The family has talked about floating some part of the company on the public markets for years, but somehow it never happened. Now there's a new date. "In 2019, I'll do an IPO," says Donatella.

With all these changes looming, might this not be an opportune time for Donatella to pass the baton and take a well-earned rest? She laughs, a little less heartily. "Do you want me to go? Just tell me. I'm serious." What can you say? Sitting across the marble coffee table from this tiny, singular woman who has battled so doggedly to keep her house and herself together, you can answer only one way: No! •



ROTTERDAM RISING

Home to the largest and busiest port in Europe, the Netherlands' "second city" is now attracting a fleet of designers, artists and architects who are reshaping the Dutch city into an epicenter of urban innovation.

BY MEGAN CONWAY
PHOTOGRAPHY BY GIULIO GHIRARDI



SKY HIGH

Architect Piet Blom's Cube Houses, built between 1978 and 1984, have become one of Rotterdam's main attractions. Opposite: The former Holland America cruiser SS Rotterdam, now a floating hotel, in the city's port.



NEW GROUND

"We felt like the city of Rotterdam needed the station to be a landmark," says Adriaan Geuze, West 8's co-founder and partner, of the redesign of the Centraal station, which opened in 2014.

“THAT IS THE PART OF THE CREATIVE PROCESS
THAT FASCINATES ME—YOU MAKE
THINGS, BUT THE MAKING ALSO MAKES YOU.”

—DAAN ROOSEGAARDE

FOUR YEARS AGO, Daan Roosegaarde wanted to build the world's largest vacuum cleaner. The artist-architect envisioned a 23-foot-tall air purifier powerful enough to suck up pollution from city parks using about as much electricity as a plug-in teakettle. Families, couples and friends could breathe easy in the soot-free oxygen surrounding his Smog Free Tower. The only trouble was finding someone willing to fund the machine's construction. “Sometimes somebody comes with a question, and sometimes we ask ourselves a question,” says 38-year-old Roosegaarde, lanky, blond and amply caffeinated on a stormy afternoon in the Dutch city of Rotterdam, where his studio is headquartered in a former glass factory near the banks of the Nieuwe Maas River. “Balancing that allows you to find the space to experiment.”

Instead of waiting for a client to provide funding for a prototype, he turned to the crowdfunding platform Kickstarter. His Smog Free Project went live in July 2015, and within weeks, backers had pledged more than double the requested €50,000 (about \$57,000). Roosegaarde and his team of designers, scientists and engineers got to work, using a grassy patch outside the studio's back door as a laboratory. They constructed a wind-fueled, ventilated tower that harnesses positive ionization to clean a football stadium's worth of air in a couple of days. Citizens of Rotterdam came to visit the sculptural contraption, picnicking beside it just as Roosegaarde had imagined. Roosegaarde was already known in the Netherlands for projects like a sustainable dance floor that generates electricity through movement and a van Gogh-inspired bike path that glows at night, and his star continued to climb.

Soon enough, the tower traveled to Beijing. Couples proposed at the site using engagement rings. Roosegaarde's studio began making from stainless steel and compressed pollution. Now Roosegaarde—a “hippie with a business plan,” as he likes to label himself—is in talks with India about unveiling a tower there. China is already backing one of Roosegaarde's next projects: a collaboration with bike-share company Ofo to distribute Smog Free Bicycles that purify when pedaled.

Roosegaarde's studio is situated in Merwe-

Vierhavens, an area of former dockland that the city government has designated an “innovation district.” The hope is to spur and support other ideas about, as Roosegaarde describes his projects, “upgrading reality.” Perhaps no phrase better suits the changes afoot in Rotterdam, where a growing cadre of designers, artists and architects are treating the city as a kind of living, breathing testing ground. The future they're envisioning is utopic—a quintessentially Dutch blend of ambition and practicality. “Techno poetry,” Roosegaarde says.

At his studio, Roosegaarde—in a navy shirt jacket and a graphic Raf Simons tee—points to other projects underway. Plastic bags of algae stashed in a dark closet hold the potential for energy-neutral bioluminescent lighting—poking one, he provokes a greenish spray of illumination. “It's about the future of light,” he says. From a shelf in the lofty atrium he grabs an octagonal shape of silver filigree foil that begins to unfurl in his cupped hands, a prototype for the heat-sensitive Mylar he plans to use for building facades, part of his “responsive architecture” program. “Three years ago, I didn't know anything about smog,” says Roosegaarde, who was selected as a Young Global Leader by the World Economic Forum in 2015. “Now I can say, OK, I know quite a lot. And that is the part of the creative process that fascinates me—you make things but the making also makes you.”

ROTTERDAM IS RIFE with paradox. For starters, it has a long history yet virtually no extant markers of that rich past. In the early days of World War II, the German Luftwaffe led an aerial blitz that destroyed the city's medieval center. A full square mile was flattened; 79,600 residents lost their homes. The wreckage was so vast that the Netherlands surrendered the next day under threats of further bombings. Ever since, Rotterdam has been engaged in rebuilding.

“Because there is no longer the old to long for, there is a remarkably modern, progressive, collaborative spirit that I haven't encountered anywhere in the same way,” says Reinier de Graaf, a partner at powerhouse architecture firm OMA and the head of its think tank, AMO. Co-founded in 1975 by architect Rem Koolhaas, one of Rotterdam's most famous

native sons, OMA is now an international practice with offices in New York, Beijing and Hong Kong, among others, with de Graaf co-leading its original Dutch headquarters. “I think the pride in Rotterdam comes from the fact that they rebuilt, and they can imagine that process never ending.”

Rotterdam's other claim to fame is its port—and the vice that port cities notoriously cultivate. While red lights aren't as ubiquitous as they once were, set foot in just about any corner of the city and someone will tell you that *this*, not long ago, was the domain of prostitutes, johns and junkies. Still, Rotterdammers love their port. In the newly rebuilt train station's central atrium, an immense LED screen welcomes residents home with video of the docklands. The largest and busiest in Europe, the port comprises 49 square miles stretching out over the Hook of Holland, where shipping canals empty into the North Sea and tens of thousands of vessels pass every year.

Drones and algorithms have largely replaced long-shoremen, yet over 175,000 people are still employed by the port authority—this for a city of just 634,000. Further, the port attracts employees from around the world, making Rotterdam the Netherlands' most diverse city. Immigrants from 175 countries call it home. Almost half of the population is of non-Dutch origin. And around 15 percent is Muslim, including the mayor, Ahmed Aboutaleb, who was born in a mountain village in Morocco. (Yet the city isn't immune to tensions. Last March, for example, police and protesters clashed on the streets outside the Turkish consulate over the Dutch government's treatment of two Turkish officials.)

Rotterdam's official motto is “Make It Happen,” a directive everyone from the mayor to the city's swelling creative class seems to take to heart. As with the Smog Free Project, it's not uncommon for design firms to initiate proposals rather than wait for commissions from clients. Three years ago, ZUS (Zones Urbaines Sensibles) unveiled the Luchtsingel, a bright yellow pedestrian bridge that climbs over a skein of roads and railways to connect three previously disjointed neighborhoods. Billed as “the world's first crowdfunded public infrastructure project,” Luchtsingel secured its initial financing from a crowdsourcing platform that garnered over 8,000 individual contributions. “Nowadays Rotterdam attracts more companies and visitors than ever,” says Aboutaleb via email.

Not far from Roosegaarde's studio, local businessman Peter van Wingerden is spearheading the first-ever floating dairy farm, complete with 40 seaworthy Montbéliarde cows and ambitions to expand globally. Across the river, RDM Rotterdam—the former shipyard of the Rotterdamsche Droogdok Maatschappij, where the Dutch built and repaired their world-conquering ships—is a hotbed for maritime invention. Where once there were dry docks, 3-D metal printers may one day be capable of producing 90,000-container cargo ships. Architecture firm Superuse Studio uses only reclaimed or sustainable materials in its designs, while the Better Future Factory specializes in turning plastic waste into new products. Thanks to projects such as these, Rotterdam is beginning to earn a reputation as a city devoted to sustainable innovation.



GREAT HEIGHTS

Left: A portion of the Luchtsingel, a pedestrian bridge built by ZUS (Zones Urbaines Sensibles) that connects three of the city's neighborhoods.
Right: The eye-catching exterior of the Markthal by architecture firm MVRDV.



GREEN ROOM
MVRDV's headquarters in Rotterdam, which includes several rooms rendered in vibrant monochrome colors.



INTERIOR MOTIVES

Below: An inside view from one of Blom's Cube Houses.



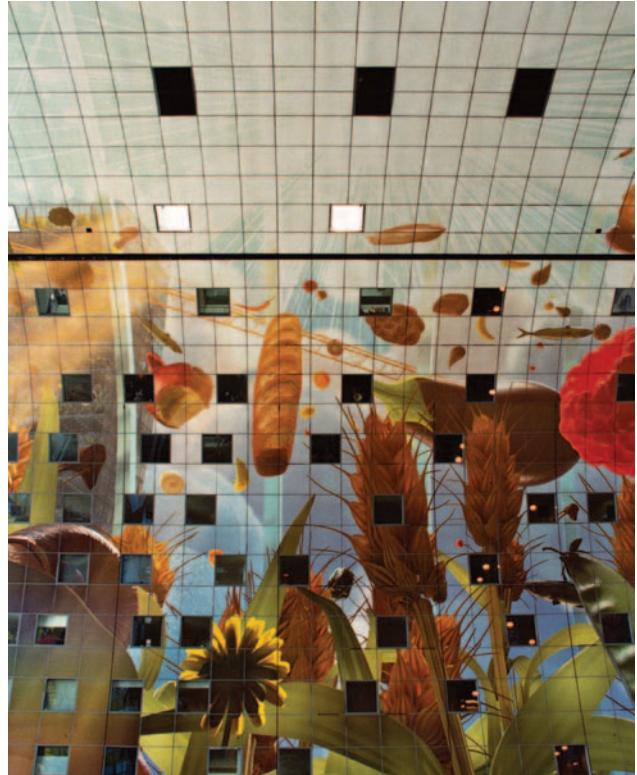
RIGHT ANGLES

The sign over Centraal station's reimagined main entry is one of the few surviving pieces from the original 1957 structure.



"I THINK THE PRIDE IN ROTTERDAM COMES FROM THE FACT THAT THEY REBUILT, AND THEY CAN IMAGINE THAT PROCESS NEVER ENDING."

—REINIER DE GRAAF



COLOR WAY
Above: Arno Coenen and Iris Roskam's *Horn of Plenty*, on 4,500 aluminum panels in the Markthal. Right: A corner of a local art gallery.

SHAPE SHIFTERS
Clockwise from top left: ZUS's Luchtsingel; the Body House, a residential home designed by Monolab Architects; Daan Roosegaarde's studio, located in Rotterdam's "innovation district."



"When you walk in the city, you can see by the facades of the buildings where the [bombardment] line was," says Duzan Doepel, the South African co-head of DoepelStrijkers, a boutique firm specializing in sustainable design. "In Rotterdam, because there was so much space and urgency to build, there was a lot of freedom. That kind of footloose mentality is so evident in the way architects approach architecture in the city."

If Amsterdam is a foreigner's fantasy of the Netherlands—aesthetic conformity, concentric canals—Rotterdam is eclectic and experimental. Perennially billed as the Netherlands' "second city," it has used this position to cultivate a mood of uninhibitedness. There's space (mental and physical) to invent, paired with an almost loving embrace of failure.

Architecturally, Rotterdam contains some serious mishaps: enormous harlequin-print facades in assaulting primary colors; ponderous glass cantilevers. But the effect is like walking through an unfolding experiment in urbanism, where both the star turns and the bloopers made it into the picture. And for every gaffe, there's a success. Take Piet Blom's radically destabilized Cube Houses, rows of picture-book-style homes set at precipitous 45-degree angles atop hexagonal pylons. In addition, more Amsterdammers are moving to Rotterdam than ever before. Score one for the underdog.

Architecture is Rotterdam's most visible engine of change. Over the past decade, a slew of important buildings have sprung up on both sides of the river, itself connected by the long-armed Erasmus Bridge, which looks like a tall bolt of lightning frozen mid-strike. Next to the bridge on the Wilhelminapier, a small catch of land on the south bank crowded with residential skyscrapers, sits OMA's hulking De Rotterdam—the biggest building in the Netherlands. Finalized in 2013, De Rotterdam, a mixed-use assemblage of hotel, office space and residential units, looks different from every direction—like a single monolith or a stack of sculptural cubes. "We liked the ambiguity depending on the angle at which you looked at the building," says de Graaf, who led the project.

Where De Rotterdam uses its chameleonic design to pay homage to the shapelessness of the city, OMA's Timmerhuis, completed in 2015, offers a subtler kind of formlessness. The multiuse building is an irregular composition of pale glass modular units that look like a sleek sky-rise or an uneven jumble of squares, viewpoint depending. Like De Rotterdam, the building is an instant icon for the city: Define us and we change; destroy us and we remain.

Timmerhuis's wedge-shaped lot is just a block from the Coolsingel. Later this year, urban design and landscape architecture firm West 8 will begin humanizing this major downtown thoroughfare. Co-founder and partner Adriaan Geuze calls the Coolsingel the "Champs-Élysées of Rotterdam," though currently it more resembles a "desolate traffic canyon." Among other major changes, Geuze plans to reduce car lanes and add a two-way bike path and pedestrian promenade as well as leafy landscaping and ornamental seating areas. The hope is to restore basic functionality as well as some of Rotterdam's lost 19th-century allure,

transforming its center into an attractive place to not only visit but also live. Many urbanists and city planners feel that the city needs to lure residents back to its center; just five years ago, only five percent of the population lived downtown.

West 8 also collaborated on the soup-to-nuts redesign of Rotterdam's Centraal station, once a dysfunctional (and dangerous) eyesore that tended to frighten off both citizens and tourists alike. As points of entry, train stations have the ability to telegraph how a city wants to be seen—imperious, welcoming, wealthy. How then to interpret the old station's moatlike traffic circle, which made it impossible to access the city directly upon disembarking? "We felt like the city of Rotterdam needed the station to be a landmark," says Geuze. "An important component was to introduce a vocabulary of material to make you feel like you recognize it, to give a sort of character—introducing lots of timber, giving the station the right acoustics, the red granite."

Opened in 2014, the new Centraal station is organized along a single pedestrian plane that extends onto a plaza and grassy boulevard. Intuitively designed thoroughfares connect the station to the surrounding neighborhoods. An underground parking lot contains an emergency reservoir in the case of a storm surge. And there's a mostly free 5,200-space bicycle parking lot.

Rounding out Rotterdam's bumper crop of architectural standouts is the Markthal by MVRDV. The building is a giant upside-down-U shape, like a splice of tunnel with two glass panels sealing off either open end. The curvilinear walls contain offices and mixed-income housing—Rotterdam, indeed the Netherlands in general, staunchly supports mixed-use architecture—while the atrium created inside functions as the market hall for which the building is named. The inside of the Markthal is wrapped in an exuberant, aluminum mural of produce and flowers. Vendors sell everything from specialty cheeses and chocolates to fresh fruits and tulips. Prepared foods and several restaurants make it something of a tourist magnet.

AMONIKER OFTEN applied to Rotterdam is "maker city." But if other such cities earn that epithet through finished products—DIY electronics in Shenzhen, China; craft cocktails in Portland, Oregon—Rotterdam specializes in experimentation laid bare. Take, for example, MVRDV's plans for the collection depot at the Boijmans Van Beuningen museum, Rotterdam's answer to Amsterdam's Rijksmuseum or New York's Metropolitan Museum of Art. Last year, construction began on what will be the first open art-storage facility in the world. The idea is to democratize art consumption by simply showing the roughly 145,000 pieces in the museum's care, leaving connection-making to the viewer rather than a curator. Objects will be arranged by typology, as randomly as possible. "You could do a collection with all the things that have the size of 27 centimeters or all the works that have black and white," says museum director Sjarel Ex. "This is one of the things that can only happen in Rotterdam."

Rather like Anish Kapoor's *Cloud Gate* "bean" in Chicago, the depot's superpolished exterior will reflect the park where it's situated, just next to the Boijmans and near several other worthy museums. When Ex presents the idea of open storage to curators in other countries, "They are excited, they are worried, they are amazed," he says. "And they are following us."

"Energetically, the city is amazing," says Defne Ayas, the Turkish-born director of the Witte de With, the city's influential contemporary art institution. "It's not the center of the world, but there's always something you will remember, and we keep creating our own critical entertainment to keep it alive."

Comparisons between Rotterdam and Berlin abound. Among other things, they share wartime traumas and a hedonistic sense of fun. Rotterdam's nightlife is late-starting and long-running, with dance parties twitching to life Friday night and going strong through Monday morning. In the '80s and '90s, the city's warehouse raves helped birth its distinct genre of hardcore techno music. Today, Rotterdam still peaks after midnight on weekends, with an extra dose of nocturnal energy stemming from stylish new restaurants like De Matroos en Het Meisje (the Sailor and the Girl), Restaurant de Jong, Bertmans and the cavernous Fenix Food Factory—a food hall, market and performance space.

Though the city is susceptible to the steely cold of Northern Europe in winter, late January is one of the best times to visit, when movie theaters play host to the International Film Festival Rotterdam (winner of 2017's top prize: *Sexy Durga*, by Sanal Kumar Sasidharan). The festival, says director Bero Beyer, "personifies the crazy atmosphere that is now so cool in Rotterdam, which is, 'Let's just do stuff because it's fun,' and then suddenly it becomes serious and it grows."

Indeed, the scale and ambition of the city's endeavors is only growing. OMA is building a new stadium for Feyenoord, the city's soccer team. The stadium is itself part of a \$1.5 billion effort to revitalize Rotterdam's underserviced south side. Roosegaarde, meanwhile, is looking further afield, all the way into outer space. The challenge? Cleaning up the ever-thickening belt of man-made debris orbiting our planet, which might eventually trap us in an earthly prison of our own making.

DoepelStrijkers's early renderings for its Dutch Windwheel reveal perhaps the boldest concept of all: a 525-foot rotating, multicompartiment windmill that is carbon-neutral. It's like a completely sustainable London Eye, but with restaurants, bars and rooms, plus "smart technology" and "climate architecture," says Duzan Doepel. "We've set ourselves a very high and abstract ambition, and the reason we've done that is that we want to use this project to drive innovation."

As global attention continues to grow, Rotterdammers seem to understand that they're in an unusual position—the future of their city is quite literally what they're making of it. "The role of the maker or the designer or the architect—however you want to tag it—is to show the beauty of a new world," says Roosegaarde. "Not as a utopia but as an example." •



BLOCK PARTY

"There is a remarkably modern, progressive, collaborative spirit that I haven't encountered anywhere in the same way," says Reinier de Graaf, a partner at OMA, which designed De Rotterdam (shown).

For the Love of Lautner

One of architect John Lautner's L.A. masterworks was left unfinished. Then the president of Beats and his wife decided to realize his plan—and update it for the 21st century.

BY CHRISTINA BINKLEY
PHOTOGRAPHY BY MAGNUS MÅRDING

IN 1956, the Los Angeles industrialist Kenneth Reiner, who made his fortune by inventing a self-locking aircraft nut and spring-loaded hair clips, decided to build himself a home that would double as a laboratory for modern living.

After purchasing a one-and-a-half-acre hilltop parcel overlooking the Silver Lake Reservoir a block from his home at the time, he enlisted a 45-year-old architect named John Lautner to design a structure that would turn his space-age dreams into domestic realities. The modernist landmark, considered one of Lautner's masterpieces, boasts a cantilevered driveway and a glass wall suspended from a track that, when it slides open, transforms the vast domed living room into a plein air terrazzo terrace.

Reiner and his architect spent the next eight years working on the house, devising contraptions to control its environs (the master-bed headboard, for instance, operated every light on the property). But Reiner never occupied Silvertop, as he christened the house. Derailed and financially drained by numerous side projects—including contributions for the preservation of L.A.'s Watts Towers—he abandoned his Atomic Age masterwork. In 1974, it was sold in bankruptcy to a neighboring couple, the Burchills, who made it habitable, moved in and stayed for 40 years.

And it might have stayed unfinished if Apple hadn't bought Beats Electronics. Shortly after that \$3 billion deal closed, in August 2014, the president of Beats, Luke Wood, and his wife, Sophia Nardin, a writer, put in a bid for Silvertop. Having lived nearby for 20 years, the couple—who met as undergraduates at Wesleyan—knew about the house but had been searching for a site to build their own dream dwelling from the ground up. Wood,



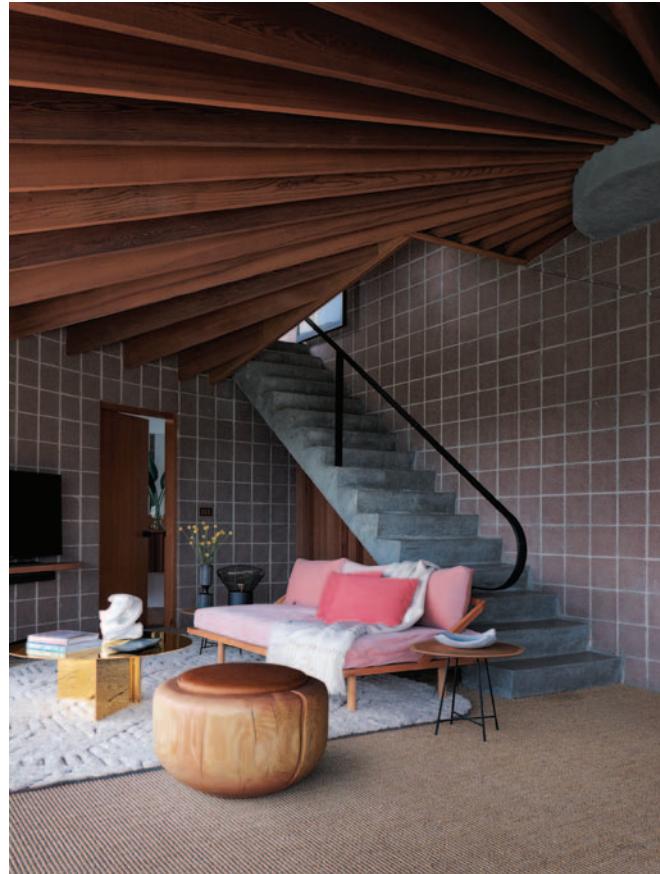


SPACE ODDITY

Silvertop, as the Lautner house is known, was commissioned in 1957 but never occupied by its first owner. The bedrooms (at left) are divided from the house's public spaces by a brick wall.



THE WOOD LIFE
Left: In the master bedroom, the walls, as in much of the house, are Louisiana cypress. Right: New woodwork in the kitchen.



NIGHT COURT
Left: Silvertop's cantilevered tennis court features lighting that can be raised during play—or lowered to clear the house's view of Silver Lake Reservoir beyond. Right: The ceiling in the guesthouse is cedar with Douglas fir beams and was restored from Lautner's original design.

a former guitarist and music industry veteran who joined Beats in 2011 to work, in part, on product development with founders Dr. Dre and Jimmy Iovine, found himself drawn to the idea of completing what Reiner had started, bringing Silvertop and its James Bond atmosphere into the 21st century—by applying a Steve Jobs overlay.

Silvertop's \$7.5 million listing created a minor frenzy among midcentury architecture aficionados. Rivals for the property included Hedi Slimane, at the time the creative director of Yves Saint Laurent, and Benedikt Taschen, founder of Germany's Taschen publishing house. Slimane says he hoped to use the 4,700-square-foot home and its 960-square-foot guesthouse as a studio. "I went to see it a few times. It was completely untouched, a true masterpiece," Slimane said via email. As the bidding escalated, Taschen, who owns another Lautner in Los Angeles known as the Chemosphere, promised to best any offer. Wood and Nardin "had their kids with them; we just really liked them," says Susan Burchill, whose mother, Jacklyn Burchill, died several months after selling Silvertop to the couple for \$8.55 million.

Wood bought every book he could find on Lautner, who had been largely overlooked by the East Coast architectural establishment until after his death in 1994, at age 83. Known for his futuristic approach and deft use of space with complex building sites, the onetime Frank Lloyd Wright protégé was hailed by

his mentor as the "second best" architect in the world (after Wright). "I consider John Lautner to be the missing link between Frank Lloyd Wright and Frank Gehry," says architect Frank Escher, who oversaw Lautner's archives and placed them at L.A.'s Getty Center.

Southern California is dotted with Lautners, many owned by fashion or entertainment luminaries. Designer Jeremy Scott owns two Lautners, in Los Angeles and Palm Springs. The actress Kelly Lynch and her husband, producer Mitch Glazer, own a Lautner in L.A.'s Los Feliz hills. Bob Hope's former Palm Springs Lautner home, with its spaceship curvilinear roof, hosted Louis Vuitton's 2016 cruise collection show. One Lautner-designed residence, perched above L.A.'s Sunset Strip, has even been bequeathed to LACMA by its owner, James Goldstein.

When Wood and Nardin bought Silvertop, it had a leaky roof, a cramped kitchen added by the Burchills and a host of midcentury technological headaches. The couple enlisted architect Barbara Bestor, who had designed Beats' corporate offices in L.A. and who had tipped them off to Silvertop's impending sale. The choice was closely monitored by Lautnerphiles, as well as members of the Los Angeles Conservancy, some of whom doubted that Bestor, known for her bohemian aesthetic and marine-grade plywood finishes, was the right person to tackle a landmark renovation. "I was

skeptical. She wasn't the obvious choice as an architect to do a renovation like this," says interior designer Jamie Bush, who created Silvertop's new furnishings.

Bestor hunkered down with Lautner's original ideas, recorded in hundreds of sketches housed at the Lautner archives at the Getty. "I don't want to be the Hun," she says. Her work on Silvertop is now receiving plaudits (Bush calls it "ballsy") for its insertion of modern amenities that feel in tune with the home's original intent. To gain insight into Lautner, she brought in a general contractor, Lynn Call, who had worked with the architect decades earlier. As the team investigated how to realize the original plans—such as Lautner's idea for a crow's-nest viewing platform set atop a tall pole, accessed via ladder—Wood expanded the budget and became obsessed with the house's details. He researched ice makers for the kitchen that would deliver perfect pebble ice (he went with Scotsman). While staying at Le Royal Monceau in Paris, he fell for the hotel's bronze wall knobs and asked Beats' renowned designer, Robert Brunner, to customize their installation, adding white LED lights; artist Geoff McFetridge was commissioned to create tiny engraved hieroglyphics indicating their functions.

During a trip to Tokyo, while listening to Yo La



"I CONSIDER LAUTNER THE MISSING LINK BETWEEN FRANK LLOYD WRIGHT AND FRANK GEHRY."

—FRANK ESCHER

CREATURE COMFORTS
Clockwise from top right: Wood and Nardin in the living room; the guesthouse boasts a recording studio; the chaise in the master bedroom is from Phase Design.

Tengo's "Green Arrow" in his Chiyoda district hotel, Wood spied a sea of vermillion construction cranes and towers nearby. The color, with the music, felt comforting, he says, so he asked Bestor to match the pigment and apply it throughout Silvertop in details such as the crow's-nest ladder. "It was really a question of how do you make everything bespoke and interesting. Because Reiner was the same way—he was an inventor. So it was about honoring that spirit," Wood says. "We lived a block away, so it was easy to become overinvolved," he concedes.

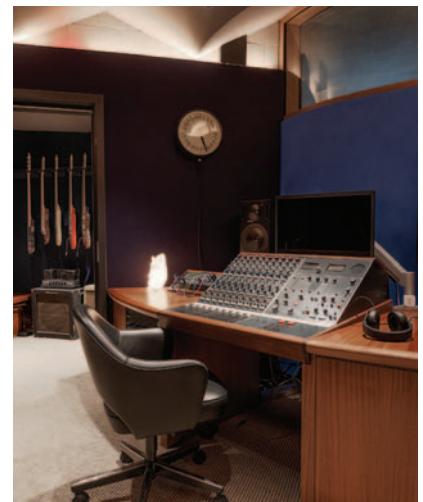
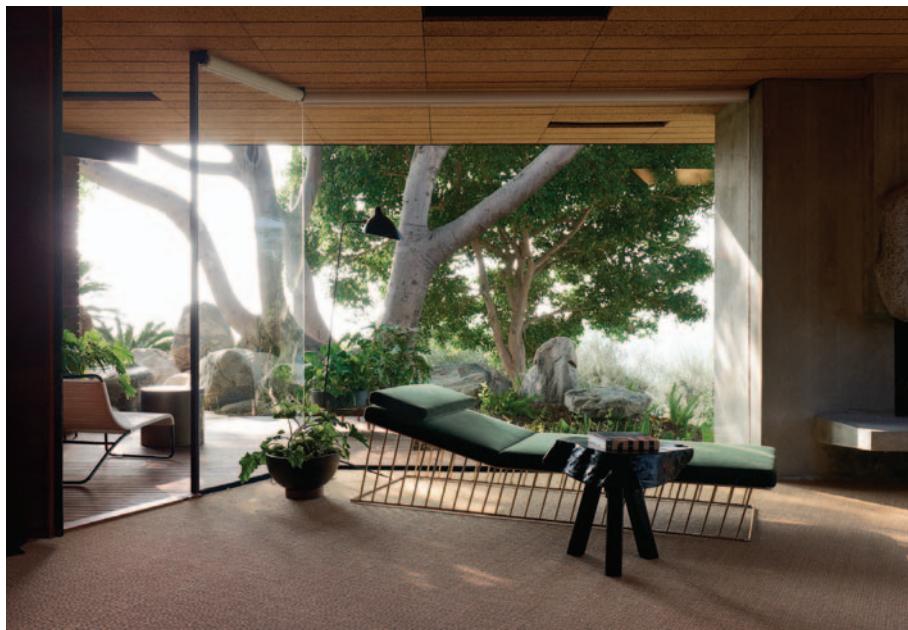
Bush commissioned custom oversize couches and rugs for the cavernous living room, building cardboard prototypes to test in the space. "Luke is not the sort of client who gives you carte blanche," says Bush. "It's not that big of a house, but everything was labored over in an almost maniacal way. I'm pretty sure everyone has spilled blood in that house somewhere."

The midcentury technology of the original house, which looks nearly as futuristic today as it did then, has been replaced with cutting-edge 21st-century engineering, requiring a 600-amp electrical panel (about four or five times more than a typical house). A circadian lighting system now automatically adjusts according to the time of day and the season, while music emanates from speakers hidden behind cork-panel ceilings throughout the house. The original

glass living room wall, which formerly chugged like a locomotive, opens with a slight hum as it erases the boundary between indoors and out. Louvered wood panels in the master bedroom pivot to provide either light or privacy. And in the ultimate 007 touch, a counterweighted glass shower wall in the master bath descends into a 14-by-14-foot concrete vault carved beneath the house, creating an outdoor shower when the ceiling also retracts.

Renovation costs amounted to roughly the equivalent of the purchase price, according to several estimates, including about \$1 million for the house's lighting, which now causes Silvertop to glow like a spaceship above the reservoir at night. A recording studio, with a 1973 recording console by the audio pioneer Rupert Neve and a compressor that once belonged to Bob Dylan, has been added to the guesthouse.

Reiner—who died in 2011, at 95—used an industrial strengthening technique ("pre-stressed, post-tensioned" concrete) in Silvertop's dome and cantilevered driveway—a concept so novel that L.A.'s building department refused to approve the driveway until Lautner and Reiner sued, then used sandbags to prove its load-bearing capacity. Happily for Wood, Lautner designed catacombs beneath the



home to enclose plumbing, electrical and other technology—a design that enabled Wood six decades later to fully wire the house for the 21st century. "He was with the angels," says Wood.

Neighborhood kids explored Silvertop freely when it was unoccupied in the '60s and early '70s. Michael Rotondi, a local architect, recalls jimmying a window and peering into some empty cabinets. Susan Burchill remembers her parents spending hours pondering its eccentricities, such as the plumbing for hot, cold and ice water in some rooms. In the '80s, Silvertop was used as a key location in *Less Than Zero*, a cinematic paean to the decade's excess, adapted from the Bret Easton Ellis novel.

Wood and Nardin, who have two daughters, are keen to share their new home and have become hosts to a steady stream of musicians, visual artists, athletes, scholars and "a lot of teenagers," Wood says. In October, the couple hosted the Los Angeles Conservancy's annual gala at Silvertop, with dining tables set on the cantilevered tennis court, which has lighting that can be raised or lowered to clear the view of the Silver Lake Reservoir below. As a harvest moon rose, framed by the hills, guests reached for their phones to snap a photo. "The house is just perfectly positioned to see the moon rise," said Linda Dishman, the conservancy's CEO. "And that says so much about how John Lautner worked." •

COVERS

On Chastain: Jacquemus hat, \$765, jacquemus.com. On Jordan Vince T-shirt, \$115, vince.com

TABLE OF CONTENTS

PAGE 15

Officine Générale cardigan, \$625, needupply.com, Louis Vuitton turtleneck and pants, prices upon request, select Louis Vuitton stores

WHAT'S NEWS

PAGE 32

Valentino jacket, \$4,950, similar styles available at Valentino boutiques; Proenza Schouler cuffs, \$595 each, Proenza Schouler, 121 Greene Street, New York; Céline bag (including wallet), \$1,000, Céline, 870 Madison Avenue, New York; Oscar de la Renta shoes, \$890, Oscar de la Renta boutiques; Chanel hat, \$1,150, select Chanel boutiques; Oliver Peoples sunglasses, \$460, Oliver Peoples Brookfield Place, 230 Vesey Street, New York; Balenciaga earrings, \$595, balenciaga.com

PAGE 34

Dsquared2, \$1,575, dsquared2.com; Alexander McQueen, \$2,390, Alexander McQueen, 747 Madison Avenue, New York; Chloé, \$1,390, Chloé boutiques; Versace, \$3,625, select Versace stores; John Galliano, \$686, john galliano.com

PAGE 38

Craig Green coat, \$1,470, and pants, price upon request, similar styles available at barneys.com, and Worth & Worth hat, \$950, hatshop.com; Salvatore Ferragamo sweater, price upon

request, Salvatore Ferragamo boutiques nationwide, and 3.1 Phillip Lim shorts, price upon request, similar styles available at 31philliplim.com; Alexander McQueen sweater, \$895, and belt, price upon request, Alexander McQueen, 747 Madison Avenue, New York, and Salvatore Ferragamo pants, \$380, Salvatore Ferragamo boutiques nationwide; Burberry sweater, \$695, us.burberry.com, and Worth & Worth hat, \$950, hatshop.com; Ermenegildo Zegna, 663 Fifth Avenue, New York; Billy Reid coat, \$1,795, billyreid.com, Fendi shirt, \$750, fendi.com, and Worth & Worth hat, \$1,200, hatshop.com; Etro tunic, \$530, etro.com, Bode pants, \$728, bodennewyork.com, and Acne Studios shoes, \$950, acnestudios.com

THIS PAGE
Missoni sweater, \$1,760, missoni.com

PAGE 40
Chopard earrings, price upon request, Chopard boutiques

FREE RADICAL

PAGE 47

Bottega Veneta jacket, \$2,600, skirt, \$3,500, and shoes, \$990, Bottega Veneta, 800-845-6790; Givenchy coat, \$3,195, and vest, \$1,095, Givenchy New York, Prada pants, \$640, select Prada boutiques, Ralph Lauren Collection shoes, \$895, select Ralph Lauren stores, Falke socks, \$28, falke.com

PAGE 48
Oscar de la Renta dress, \$3,372,

oscaridelarenta.com, Everlane sweater, \$100, everlane.com, Kismet by Milka choker, \$1,100, saksfifthavenue.com, Eva Fehren necklace, \$1,850, evafehren.com, Jennifer Fisher earrings, \$550, jenniferfisherjewelry.com

PAGE 49

Dior shirt and pants, prices upon request, Dior boutiques nationwide, Mara Hoffman bra, \$145, marahoffman.com, Jennifer Fisher earrings, \$550, jenniferfisherjewelry.com, Eva Fehren necklace, \$1,430, evafehren.com; Alexander McQueen jacket, price upon request, shirt, \$675, and pants, \$4,095, Alexander McQueen, 747 Madison Avenue, New York, Ralph Lauren Collection shoes, \$895, select Ralph Lauren stores, Falke socks, \$28, falke.com; Philosophy di Lorenzo Serafini overalls, \$1,250, barneys.com, Carolina Herrera top, \$1,490, Carolina Herrera, 954 Madison Avenue, New York, Jennifer Fisher earrings, \$550, jenniferfisherjewelry.com; Alexander McQueen jacket, price upon request, shirt, \$675, and pants, \$4,095, Alexander McQueen, 747 Madison Avenue, New York; Valentino shirt, \$795, select Valentino boutiques, Prada pants, \$640, and belt, price upon request, select Prada boutiques, Ralph Lauren Collection shoes, \$895, select Ralph Lauren stores, Falke socks, \$28, falke.com

PAGE 40

Céline jacket, \$2,500, skirt, \$2,100, and top, \$2,100, Céline, 870 Madison Avenue, New York, Falke socks, \$34, falke.com, Chloé shoes, \$880, chloe.com, select Chloé boutiques, vintage brooch, \$90, Gillian Horsup, Grays Antiques, 58 Davies Street, London, Laura Lombardi earrings, \$94, lauralombardijewelry.com

PAGE 50

Burberry jacket, \$2,995, us.burberry.com; Saint Laurent by Anthony Vaccarello pants, \$990, Saint Laurent, 426 N. Rodeo Drive, Beverly Hills; Prada jacket, \$840, and pants, \$640, select Prada boutiques, Ralph Lauren Collection shoes, \$895, select Ralph Lauren stores, Falke socks, \$28, falke.com; Miu Miu coat, \$8,975, select Miu Miu boutiques, Prada shirt, \$920, select Prada boutiques, Jennifer Fisher earrings, \$550, jenniferfisherjewelry.com; Balenciaga jacket, \$4,290, Balenciaga, 149 Mercer Street, New York, and pants, \$730, similar styles available at Balenciaga, 149 Mercer Street, New York, Bottega Veneta shirt, \$890, Bottega Veneta, 800-845-6790

PAGE 51

Calvin Klein 205W39NYC jacket, \$850, and pants, \$595, Calvin Klein, 654 Madison Avenue, New York

TURNING POINT

PAGE 63

Acne Studios jacket, \$900, acnestudios.com, Giorgio Armani top, \$1,695, and pants, \$2,295, Giorgio Armani boutiques nationwide, vintage brooch, \$90, Gillian Horsup, Grays Antiques, 58 Davies Street, London

TAKING IT TO THE STREETS

PAGE 65

Bottega Veneta top, \$1,980, and pants, \$1,750, Bottega Veneta, 800-845-6790, vintage belt, \$16, cenci.co.uk

PAGE 66

Louis Vuitton top and pants, prices upon request, select Louis Vuitton stores, Eric Javits hat, \$650, ericjavits.com

PAGE 67

Loewe dress, \$2,850, loewe.com, Hue leggings, \$48, hue.com, Albertus Swanepoel hat, \$400, albertusswanepoel.com, Laura Lombardi earrings, \$94, lauralombardijewelry.com

PAGE 68

Céline jacket, \$2,500, skirt, \$2,100, and top, \$2,100, Céline, 870 Madison Avenue, New York, Falke socks, \$34, falke.com, Chloé shoes, \$880, chloe.com, select Chloé boutiques, vintage brooch, \$90, Gillian Horsup, Grays Antiques, 58 Davies Street, London, Laura Lombardi earrings, \$94, lauralombardijewelry.com

PAGE 69

Y/Project jacket, \$1,230, barneys.com, Roberto Cavalli bodysuit, \$1,095, robertocavalli.com, Ralph Lauren Collection pants, \$1,250, select Ralph Lauren stores, vintage brooch, \$105, Gillian Horsup, Grays Antiques, 58 Davies Street, London, vintage belt, \$16, cenci.co.uk, Laura Lombardi earrings, \$94, lauralombardijewelry.com

PAGE 70

Chloé top, \$1,095, and pants, \$5,195, neimanmarcus.com

PAGE 71

Dolce & Gabbana dress, \$2,595, and jumpsuit, \$1,675, select Dolce & Gabbana boutiques, Laura Lombardi earrings, \$94, lauralombardijewelry.com

PAGE 72

Prada coat, \$2,540, select Prada boutiques, J.W. Anderson dress, price upon request, similar styles available at j-w-anderson.com

IN STITCHES

It's all in the details.
Missoni sweater.
For details see
“What's News,” left.

johnhardy.com, Tiffany & Co. bracelet, \$2,300, tiffany.com

PAGE 80
Kenzo sweater, price upon request, kenzo.com, Filson T-shirt, \$38, filson.com, Barena pants, \$385, barenavenezia.com

PAGE 81
Bottega Veneta shirt, \$750, and ring, \$390, Bottega Veneta, 800-845-6790, Saturdays NYC x Mr Porter T-shirt, \$165, saturdaysnyc.com, Éditions M.R pants, \$310, editionsmr.fr, converse.com

PAGE 82
Proenza Schouler dress, \$3,950, Proenza Schouler, 121 Greene Street, New York

PAGE 88
Chloé jacket and belt, \$2,895, chloe.com

PAGE 90
Max Mara shirt, \$565, Max Mara, 813 Madison Avenue, New York, Brock Collection skirt, \$1,490, amarees.com

PAGE 91
Loewe top, \$2,450, and skirt, \$2,590, Dover Street Market, 160 Lexington Avenue, New York

PAGE 93
Max Mara shirt, \$565, Max Mara, 813 Madison Avenue, New York, Brock Collection skirt, \$1,490, amarees.com

IN THE NEXT
WSJ. MAGAZINE

WOMEN'S SPRING FASHION

ON SALE
FEBRUARY 17, 2018

A DEALING DYNASTY, PAGES 84–85: FROM LEFT TO RIGHT, TOP TO BOTTOM: COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; JASON RHOADES/COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; INSTALLATION VIEW, RAYMOND PETTIBON, DAVID ZWIRNER, NEW YORK, 1997, © RAYMOND PETTIBON, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; LUC TUYMANS, LUMUMBA, 2000, OIL ON CANVAS, © LUC TUYMANS, COURTESY OF THE ARTIST AND DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; INSTALLATION VIEW, JASON RHOADES: BLACK PUSSY, DAVID ZWIRNER, NEW YORK, 2007–2008, PHOTO BY FLORIAN HOLZHEIER, © THE ESTATE OF JASON RHOADES, COURTESY OF THE ESTATE OF JASON RHOADES, HAUSER & WIRTH AND DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; ISA GENZKEN, UNTITLED, 2006, © ISA GENZKEN, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG AND GALERIE DANIEL BUCHHOLZ, COLOGNE; DAN FLAVIN, UNTITLED (TO HELGA AND CARLO, WITH RESPECT AND AFFECTION), 1974, INSTALLED IN DAN FLAVIN: SERIES AND PROGRESSIONS, DAVID ZWIRNER, NEW YORK, 2009, HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION, WASHINGTON, DC, JOSEPH H. HIRSHHORN PURCHASE FUND, 2010, © 2017 STEPHEN FLAVIN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; ANDREW H. WALKER/GETTY IMAGES/COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; INSTALLATION VIEW, DONALD JUDD, DAVID ZWIRNER, LONDON, 2013, © 2017 JUDD FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; JASON SCHMIDT/COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; JORDAN WOLFSON, (FEMALE FIGURE), 2014, INSTALLED IN JORDAN WOLFSON, DAVID ZWIRNER, NEW YORK, 2014, © JORDAN WOLFSON, COURTESY OF THE ARTIST, DAVID ZWIRNER, NEW YORK, AND SADIE COLES HQ, LONDON; © 2017 DOUG WHEELER, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; PHOTO BY ANNA HUIX, © KERRY JAMES MARSHALL, COURTESY OF THE ARTIST AND DAVID ZWIRNER, LONDON; INSTALLATION VIEW, RICHARD SERRA: EQUAL, DAVID ZWIRNER, NEW YORK, 2015, PHOTO BY CRISTIANO MASCARO, © 2017 RICHARD SERRA/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON/HONG KONG; YAYOI KUSAMA, WITH ALL MY LOVE FOR THE TULIPS, I PRAY FOREVER, 2011, INSTALLATION VIEW, YAYOI KUSAMA: FESTIVAL OF LIFE, DAVID ZWIRNER, NEW YORK, 2017, PHOTO BY MARIS HUTCHINSON, IMAGE © YAYOI KUSAMA, COURTESY OF DAVID ZWIRNER, NEW YORK, OTA FINE ARTS, TOKYO/SINGAPORE/SHANGHAI, VICTORIA MIRO, LONDON/VENICE; YAYOI KUSAMA INC.

A photograph of two ballet dancers in a studio. A female dancer in a purple leotard and long purple skirt is in the foreground, leaning back with her arms extended. A male dancer in a light-colored ribbed t-shirt and dark pants is behind her, also in a dynamic pose. The lighting is warm and reddish-orange.

EXPLORE

OPENS JANUARY 23

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STILL LIFE

LARRY KRAMER

The pioneering activist and author shares a few of his favorite things.

PHOTOGRAPHY BY MARK HARTMAN

"THE MOST IMPORTANT person in my life is my husband, David. That's him in the picture on the left. How did we meet? I cruised him at the Metropolitan Museum of Art in 1964. I've been in love with him for a very long time. Our marriage certificate is on the far right. We were going to get married in this apartment, but I got sick two days before the ceremony, in 2013, and was rushed to the hospital. So we were married in the intensive care unit. The photograph in the small frame in front of the certificate was taken that day. The picture to the left is of David and me with our close friend Sheila Nevins. I've known her for about 10 years. We both look at the world in the

same way. Towards the center is volume one of my historical novel *The American People*. It deals with American history up until the 1950s. I've been working on this tome for 20 years. It will be some 2,000 pages by the time I'm finished. Volume two, which will be subtitled *The Brutality of Fact*, is mostly about the AIDS plague. Part of the manuscript, most of which is already written now, is on the far right. I write every day. Fortunately, at 82 years old, I can still type and think clearly. As long as I've got my faculties I want to keep working. The photo in the back is of the AIDS Memorial Quilt the first time it was displayed in its entirety in Washington, D.C., in 1987.

Everything about the plague is so moving to me—I'm one of the few people still alive who's been here since the very beginning. A lot of people did terrible things to us. I know where the bodies are buried, both literally and figuratively. The fight is still not over, so I write with the hope that people will pay attention. Flowers sent to me by Elton John are casting the shadow on the wall. About 17 years ago, I was hospitalized in Pittsburgh. I get a call there: 'Larry, this is Elton.' I had never met him. He sent me flowers every week. When I got back to New York City, he sent me this plant. It's long dead, but I keep it here anyway."

—As told to Thomas Gebremedhin



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