

JUNE/JULY 2018

WSJ.

THE WALL STREET JOURNAL MAGAZINE

HOLDING COURT

ROGER FEDERER
RECLAIMS HIS THRONE



KAIA'S
CHOICE



TRÉSOR COLLECTION

Ω
OMEGA

SHOP AT
OMEGAWATCHES.COM



The Spirit of Travel

LOUIS VUITTON



Cartier

CACTUS DE CARTIER COLLECTION



GUCCI

#GucciDansLesRues

gucci.com



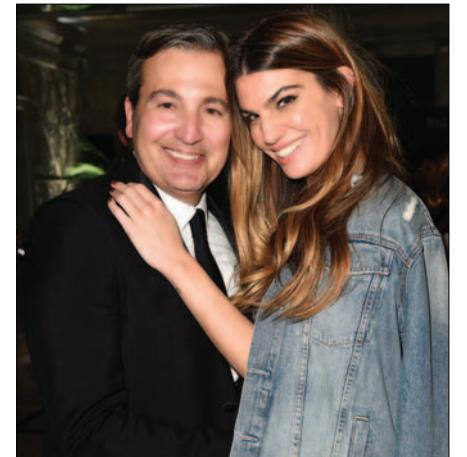
WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

SALONE DEL MOBILE MILAN | 4.17.2018

WSJ. Magazine celebrated its Style & Design issue this week at the annual Salone del Mobile design and furniture fair. Hosted by publisher Anthony Cennane, style director David Thielebeule and contributing editor Sarah Medford, the event took place at Cracco, the newest outpost from chef Carlo Cracco, nestled within the Galleria Vittorio Emanuele II with the bustling Piazza Del Duomo close by.

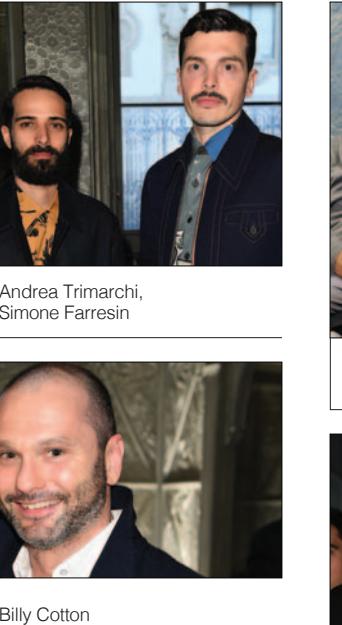
Photo Credit: SGP



Anthony Cennane, Bianca Brandolini D'Adda



Giulia Molteni, Vincent Van Duyse



Andrea Trimarchi,
Simone Farresin



George Yabu, Glenn
Pushelberg



Giorgio Guidotti



Billy Cotton



Joseph Dirand, Anso Dirand, Rodman Primack



Simon Holloway, Alessandro Sartori



Gherardo Gaetani,
Marie-Louise Scio



Yves Béhar

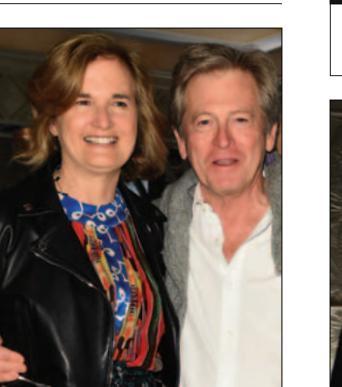
Margherita Maccapani
Missoni



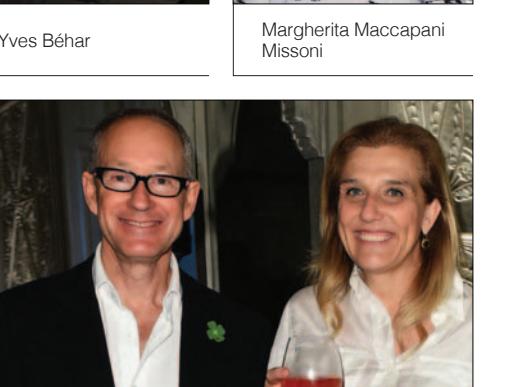
Roberto Peregalli, Carlo Cracco,
Laura Sartori Rimini



Sara Battaglia, Neil Barrett



Catherine Pawson, John Pawson



Antonio Sersale, Carla Sersale



PRADA.COM

Discover the

SUNFLOWER COLLECTION

#WinstonGarden

©2018 Harry Winston, Inc. SUNFLOWER COLLECTION by Harry Winston



NEW YORK BEVERLY HILLS SAN FRANCISCO LAS VEGAS CHICAGO DALLAS HONOLULU
SOUTH COAST PLAZA HOUSTON RIVER OAKS DISTRICT BAL HARBOUR SHOPS MIAMI DESIGN DISTRICT
800 988 4110

HARRYWINSTON.COM



HARRY WINSTON

RARE JEWELS OF THE WORLD





PHANTOM DINING TABLE – DESIGN MAURO LIPPARINI / CLIO AND FRIDA DINING CHAIRS – DESIGN MAURO LIPPARINI
TETRIS BOOKCASE – DESIGN MAURO LIPPARINI / STIM BENCH – DESIGN MAURO LIPPARINI
LOGOS ARMCHAIR – DESIGN MANZONI & TAPINASSI / MELPOT OTTOMANS – DESIGN MAURO LIPPARINI



NATUZZI
ITALIA

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Alhambra, celebrating luck since 1968



JUNE/JULY 2018

- 22 EDITOR'S LETTER
- 26 CONTRIBUTORS
- 30 COLUMNISTS on Acceptance
- 124 STILL LIFE Peter Saville
The legendary graphic designer shares a few of his favorite things.

WHAT'S NEWS.

- 33 Style maven Amanda Brooks debuts a Cotswolds shop and a book on farm life; a Snarkitecture survey
- 36 Juergen Teller's World Cup exhibition; updating a Santa Fe motel; Louis Vuitton's first oud fragrance; Alberto Giacometti in NYC and Paris; white boots
- 37 Modern gold-frame shades with tinted lenses
- 40 The Download: Andy Puddicombe; leopard prints
- 42 The Museum of Ice Cream launches its own line of pints; a cost-conscious fashion magazine; Erwin Wurm's *Hot Dog Bus* in Brooklyn; men's skin care from Marie Veronique
- 44 Hermès's latest Chaîne d'Ancre collection
- 46 Gourmet stadium fare; revisiting the work of artist Charles White; Valentino collaborates with Moncler
- 48 A new home for the Swiss Institute; summer films

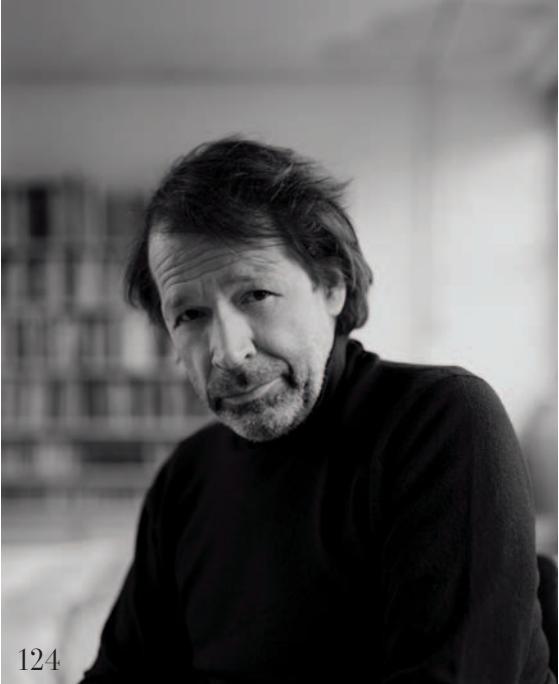
ON THE COVER Roger Federer, photographed by Maciek Kobielski and styled by Elissa Santisi. Valentino jacket. For details see Sources, page 122.

THIS PAGE Amanda Brooks at her new shop in Stow-on-the-Wold, U.K., photographed by Andy Sewell.





GUCCI
jewelry



124



110



90

MARKET REPORT.

51 POP ROCKS

Fine jewels see the light of day with casual pairings and explosive color.
Photography by Tim Elkaïm
Styling by David Thielebeule

THE EXCHANGE.

61 TRACKED: Sarah Arison

The philanthropist has made it her mission to support the next generation of great artists.
By Ted Loos
Photography by Ryan Lowry

64 PAST IS PROLOGUE

Filmed a half century ago, *Rosemary's Baby* feels as relevant today as when it debuted.
By Rich Cohen

68 LASTING IMPRESSIONS

Artist Helen Frankenthaler's stepdaughter Lise Motherwell recalls their summers together in Provincetown, Massachusetts.
As told to Sarah Medford

Clockwise from top left: Peter Saville at his London studio, photographed by John Spinks. Mayowa Nicholas in a Céline jacket, sweater and pants and Proenza Schouler T-shirt, photographed by Oliver Hadlee Pearch and styled by Charlotte Collet. For details see Sources, page 122. A member of chef Hisao Nakahigashi's team prepares his restaurant in Kyoto for service, photographed by Robbie Lawrence.

Chloé



ROY
in caramel 'spazzolato sfumato' lambskin

NEW YORK BAL HARBOUR LOS ANGELES
SOUTH COAST PLAZA LAS VEGAS
CHLOE.COM



61



74



118

SUMMER ESCAPES ISSUE.

74 ESTATE OF THE ART

Barnes & Noble chairman Len Riggio and his wife, Louise, have created an art oasis at their Hamptons house.

By Ted Loos
Photography by Nicholas Alan Cope

82 FOR THE LOVE OF THE GAME

After a career-threatening injury, Roger Federer should be planning for retirement. But he's enjoying tennis too much to stop just yet.

By Jason Gay
Photography by Maciek Kobielski
Styling by Elissa Santisi

90 INSIDE & OUT

Fantasy meets reality with on- and off-duty looks from the pre-fall collections.

Photography by Oliver Hadlee Pearch
Styling by Charlotte Collet

106 THREE'S COMPANY

As Gillian Flynn's first novel, *Sharp Objects*, comes to the small screen, she and stars Amy Adams and Patricia Clarkson show they aren't afraid to tackle big topics.

By Alex Bhattacharji
Photography by Jonas Unger
Styling by David Thielebeule

110 WILD, WILD KYOTO

Maverick chefs are making pilgrimages outside Kyoto for untamed ingredients—and turning culinary tradition on its head.

By Tom Downey
Photography by Robbie Lawrence

118 FINER THINGS

The Auböck family has built a temple to craftsmanship, animated by the belief that everyday items can be elevated to the level of art.

By Sarah Medford
Photography by Martien Mulder

From left: Sarah Arison in New York City, photographed by Ryan Lowry. A Richard Gluckman-designed teahouse on Len and Louise Riggio's Long Island estate, photographed by Nicholas Alan Cope. Watering cans in Carl Auböck's Vienna workshop, photographed by Martien Mulder.

THE NEW RANGE ROVER
**Attraction is
only natural**



The 2018 Range Rover instantly draws you in. And with instant access to information and entertainment via the intuitive Touch Pro Duo™ dual touchscreen infotainment[†] system, and state-of-the-art sound provided by audio experts Meridian™, every journey becomes an immersive, first-class travel experience. You'll find your preference for the new Range Rover is only natural.

LandRoverUSA.com

HIDDEN DEPTHS

ILLUSTRATION BY ALEJANDRO CARDENAS



INNER LIGHT Bast and Anubis (both wearing Etro) ride out the storm in a state of mindful meditation while Who contemplates the infinite.

SOMETIMES IT'S EASY to lose sight of what journalists refer to as the "human element," the inner lives of the people behind a daily deluge of headlines. This issue features several stories that venture beneath the surface to unearth personal dimensions that might not otherwise be immediately apparent.

For Roger Federer, who has racked up an impressive, record-breaking 20 Grand Slam wins, success has at times seemed almost predetermined. But as Jason Gay's cover story details, a knee injury in 2016 took the Swiss tennis star out of the game, leading to a frustrating—and humanizing—drought of Slam victories. That he was able to stage a comeback and continues to triumph at an age when most players

are savoring retirement has only burnished his reputation as one of the greatest champions the sport has ever seen.

At the height of Barnes & Noble's dominance, Len Riggio turned the retail behemoth into a \$3 billion business through a mix of savvy and intuition. Over the years, he and his wife, Louise, have amassed hundreds of works of art. Part of the collection is now on display at their lush Hamptons estate, where green lawns are dotted with pieces by Richard Serra, Donald Judd and Maya Lin. As a collector who consults artists on how works ought to be displayed, Riggio has been known to say: "If you don't know how to hang it, you don't deserve to own it."

Coming to HBO this summer is a highly anticipated

miniseries adaptation of the book *Sharp Objects*, written by Gillian Flynn, the author of the blockbuster thriller *Gone Girl*. Amy Adams plays the show's protagonist, Camille Preacher, a troubled and conflicted antiheroine, while Patricia Clarkson portrays her icy mother. In a sit-down conversation, the author and two actresses reveal the emotional depths plumbed by these difficult characters. "That idea of being able to see someone who has their vulnerabilities exposed and still being able to march through the world," says Flynn. "I think that is very cool."

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



TIFFANY & CO.

INTRODUCING TIFFANY PAPER FLOWERS™

Tiffany.com

WSJ.

THE WALL STREET JOURNAL MAGAZINE

EDITOR IN CHIEF **Kristina O'Neill**

CREATIVE DIRECTOR **Magnus Berger**

EXECUTIVE EDITOR **Chris Knutsen**

MANAGING EDITOR **Sarah Schmidt**

DEPUTY EDITOR **Elisa Lipsky-Karasz**

FEATURES

FEATURES DIRECTOR **Lenora Jane Estes**

ARTICLES EDITOR **Julie Coe**

CULTURE EDITOR **Thomas Gebremedhin**

EDITORIAL ASSISTANT **Sara Morosi**

ART

DESIGN DIRECTOR **Pierre Tardif**

ART DIRECTOR **Tanya Moskowitz**

DESIGNER **Caroline Newton**

PHOTOGRAPHY

EXECUTIVE PHOTO DIRECTOR **Jennifer Pastore**

PHOTO EDITOR **Dana Kien**

ASSOCIATE PHOTO EDITOR **Meghan Benson**

ASSISTANT PHOTO EDITOR **Amanda Webster**

FASHION

STYLE DIRECTOR **David Thielebeule**

SENIOR MARKET EDITORS

Isaiah Freeman-Schub, Laura Stoloff

ASSOCIATE MARKET EDITOR **Alexander Fisher**

FASHION ASSISTANTS

Lorenzo Atkinson,

Kevin Huynh, Lizzy Wholley

PRODUCTION, COPY & RESEARCH

PRODUCTION DIRECTOR **Scott White**

COPY CHIEF **Ali Bahrampour**

RESEARCH CHIEF **Randy Hartwell**

COPY EDITOR **Clare O'Shea**

RESEARCHERS

Laura Casey, Dacus Thompson

DIGITAL

DIGITAL EDITOR **Lane Florsheim**

DIGITAL PRODUCTION ASSISTANT **Haley Velasco**

CONTRIBUTING EDITORS

Michael Clerizo, Kelly Crow,

Jason Gay, Jacqui Getty,

Andrew Goldman, Howie Kahn,

Joshua Levine, Sarah Medford,

Christopher Ross, Fanny Singer,

Katherine Stirling, James Williamson

ENTERTAINMENT DIRECTOR

Andrea Oliveri for Special Projects

CONTRIBUTING CASTING EDITOR

Piergiorgio Del Moro

PUBLISHING

VP/PUBLISHER **Anthony Cennamo**

ASSOCIATE PUBLISHER **Stephanie Arnold**

ASSOCIATE PUBLISHER/LUXURY **Alberto E. Apodaca**

EUROPE DIRECTOR/LUXURY **Omblyne Pelier**

BUSINESS MANAGER **Vincent Shapiro**

LUXURY DIRECTORS **Karen T. Brosnan (MIDWEST),**

Robert D. Eisenhart III, Richie Grin,

Carl Le Dunff (SOUTHEAST),

Jessica Patton, Michelle Sanders (WEST COAST),

Megan Tompkins (TRAVEL & DESIGN)

EXECUTIVE FASHION DIRECTOR **Jillian Maxwell**

EVENTS DIRECTOR **Scott Meriam**

BRAND MANAGER **Tessa Ku**

THE WALL STREET JOURNAL

EDITOR IN CHIEF **Gerard Baker**

SENIOR EDITOR, FEATURES AND WSJ WEEKEND

Michael W. Miller

DOW JONES

CHIEF EXECUTIVE OFFICER **William Lewis**

CHIEF REVENUE OFFICER **Nancy McNeill**

EVP & CHIEF MARKETING & MEMBERSHIP OFFICER

Suzi Watford

EVP PRINT PRODUCTS AND SERVICES **Frank Filippo**

CHIEF COMMERCIAL OFFICER **Kristin Heitmann**

SVP FINANCIAL **John Kennelly**

VICE PRESIDENTS **Robert Welch (B-TO-B),**

Bill Baldenko (FINANCIAL), Sara Mascall

(TELECOM & TECH), **Luke Bahrenburg (REAL ESTATE),**

Marti Gallardo (MEDIA SALES), Anna Foot (EUROPE),

Colleen Schwartz (CORPORATE COMMUNICATIONS),

Paul Cousineau (AD SERVICES)

AD SERVICES, MAGAZINE MANAGER **Don Lisk**

AD SERVICES, BUREAU ASSOCIATE **Tom Roggina**

NEWS CORP

EXECUTIVE CHAIRMAN **Rupert Murdoch**

CHIEF EXECUTIVE OFFICER **Robert Thomson**

WSJ. Issue 96, June/July 2018. Copyright 2018, Dow Jones and Company, Inc. All rights reserved. See the magazine online at www.wsjmagazine.com. Reproduction in whole or in part without written permission is prohibited. WSJ. Magazine is provided as a supplement to The Wall Street Journal for subscribers who receive delivery of the Saturday Weekend Edition and on newsstands. Individual copies can be purchased at wsjshop.com. For Customer Service, please call 1-800-JOURNAL (1-800-568-7625), send email to wsjsupport@wsj.com or write us at: 200 Burnett Road, Chicopee, MA 01020. For advertising inquiries, please email us at wsjpublisher@wsj.com. For reprints, please call 800-843-0008, email customreprints@dowjones.com or visit our reprints web address at www.djreprints.com.



S U I T E E S C A P E

Experience the glamour, sophistication and elegance of The Peninsula Paris with breathtaking views from the signature Rooftop Garden Suites. Enjoy Parisian lifestyle at its finest with daily breakfast for two, dining or spa treatments and unsurpassed levels of personalised service.

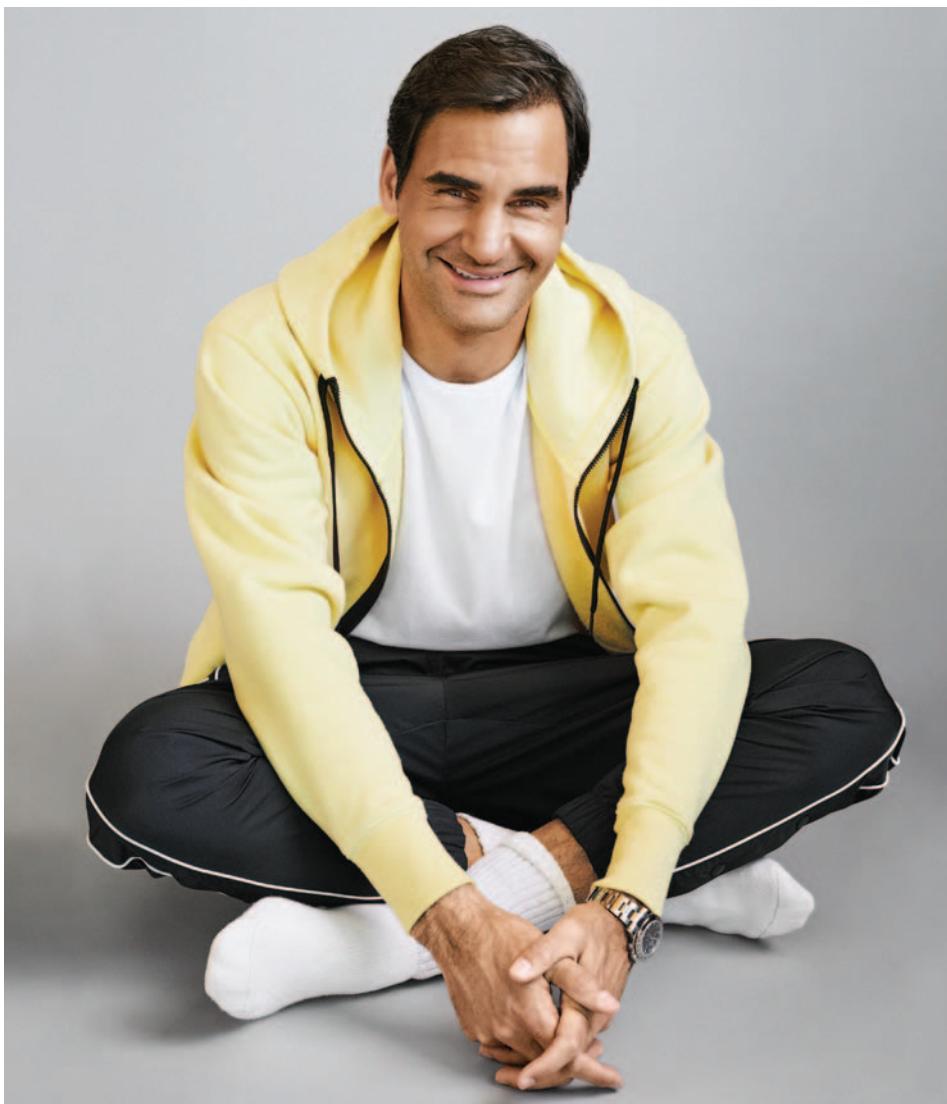
For more details and reservations, please visit paris.peninsula.com/suiteescape

THE PENINSULA
H O T E L S

HONG KONG • SHANGHAI • BEIJING • TOKYO • NEW YORK • CHICAGO • BEVERLY HILLS • PARIS • BANGKOK • MANILA
Under Development LONDON • ISTANBUL • YANGON • peninsula.com

JUNE/JULY 2018

CONTRIBUTORS



SWING SHIFT
Roger Federer on set in Miami. Tom Ford sweatshirt, Frame T-shirt, Nike track pants and his own Rolex and socks. For details see Sources, page 122.

MACIEK KOBIELSKI, JASON GAY & ELISSA SANTISI

FOR THE LOVE OF THE GAME P. 82



On the sun-drenched Florida morning during the Miami Open when photographer Maciek Kobielski (far left) met Roger Federer, the legendary tennis player was calm and collected. “I wanted these photos to feel candid and intimate,” says Kobielski. “In the end it was about scaling down and focusing on his personality.” Federer posed for the portraits wearing a range of colorful sportswear. “The chance to style Roger Federer was one of those drop-everything-you’re-doing moments,” says Elissa Santisi (near left, bottom), who curated the looks. “The minute he walked in he put us at ease.” The humility Federer brought to the set likewise struck writer Jason Gay (near left, top). “Federer knows he is not bigger than tennis,” says Gay. “I think he’s grateful to have this late chapter—to be able to play at his peak for his fans and the next generation of fans. He wants to leave the sport in a good place, better for his having come through it.”



DOLCE & GABBANA

#DGDEVOTIONBAG

SHOP ONLINE AT DOLCEGABBANA.COM

JUNE/JULY 2018

CONTRIBUTORS

NICHOLAS ALAN COPE & TED LOOS

ESTATE OF THE ART P. 74

For Barnes & Noble chairman Leonard (Len) Riggio, Richard Serra, Isamu Noguchi and Maya Lin are true household names: Their artworks adorn the Hamptons, New York, home of Riggio and his wife, Louise. "It's one of the most carefully planned collector's grounds I've seen," says writer Ted Loos (far right). "Something about the level of detail leaves you in awe." Photographer Nicholas Alan Cope (near right) enjoyed leaving his usual studio environment for a more intimate scene. "Len and Louise had us in for sandwiches at lunch," Cope recalls. "It was not unlike lunch at my parents' house, except there were Warhol prints in the room, and Len was telling the story of how he acquired Barnes & Noble."



OLIVER HADLEE PEARCH & CHARLOTTE COLLET

INSIDE & OUT P. 90

To showcase this year's pre-fall fashions, photographer Oliver Hadlee Pearch (far left) and stylist Charlotte Collet (near left) combined studio and street imagery to create a narrative in which the models played the leads. "The idea is that we can all be one thing and then another," says Hadlee Pearch. Collet echoes the sentiment. "This story is about the complexity of being a model," she says. "The come-as-you-are natural girls in their 20s in the New York streets, and my vision of them as fashion models in the studio," she explains. "I still don't know which side tells more of the truth. I guess a bit of both!"

FROM TOP, LEFT TO RIGHT: SPENCER LOWELL; COURTESY OF TED LOOS; SAMANTHA NANDEZ/BFA/REX/Shutterstock; BRUNO WERZINSKI; COURTESY OF JONAS UNGER; COURTESY OF ALEX BHATTACHARJI; COURTESY OF DAVID THIELEBEULE; GEMMA LAWRENCE; COURTESY OF TOM DOWNEY

JONAS UNGER, ALEX BHATTACHARJI & DAVID THIELEBEULE

THREE'S COMPANY P. 106

In conversation with Amy Adams, Patricia Clarkson and Gillian Flynn, writer Alex Bhattacharji (far right, top) oscillated between discussing the heavy subject matter of their recent project, the HBO series *Sharp Objects*, and sitting back as the trio lightly riffed off each other. "Each had an emotional reaction at some point," he says. "They were engaged and thoughtful and even funny in the face of difficult topics." In selecting the clothing for the shoot, *WSJ. Magazine* style director David Thielebeule (far right, bottom) considered each woman's style, choosing casual looks for the group photo and more elevated ensembles for the portraits. "The two shots gave a nice balance," says Thielebeule. "All three were willing to try anything." Photographer Jonas Unger (near right), who captured the three women in a Los Angeles studio, recalls the mood on set as "positive and harmonic."



ROBBIE LAWRENCE & TOM DOWNEY

WILD, WILD KYOTO P. 110

Writer Tom Downey (near left) traveled to Kyoto, Japan, to report on three local chefs, Yoshihiro Imai, Hisao Nakahigashi and Stéphan Pantel. He also spent time in Ohara, the valley outside of the city, where many of the ingredients integral to their dishes are collected. "Among the chefs, there's a shared respect for the land and a fidelity to the innate, natural taste of their produce, meat and fish," says Downey. Photographer Robbie Lawrence (far left) sought to capture the individuality of the chefs in his images. "Through the photos of the cuisine I was trying to represent the three of them," he says. "You can almost see the food as portraits of the chefs themselves." —Sara Morosi

PANERAI



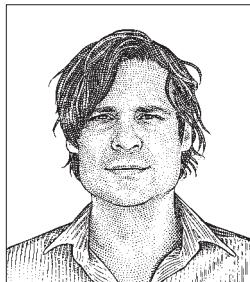
LUMINOR SUBMERSIBLE 1950 CARBOTECH™
3 DAYS AUTOMATIC - 47MM
(REF. 616)

PANERAI.COM • +1 877 726 3724

LABORATORIO DI IDEE.

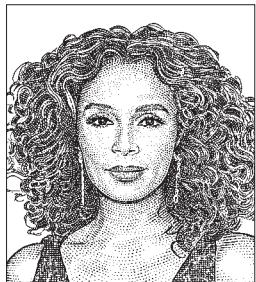
THE COLUMNISTS

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



**JOHN
MAUS**

"Every artist sort of hopes that their work will shock the world, and it's important to me that [my music] resounds but not necessarily that it be accepted. Sometimes acceptance means something is the flavor of the week; next week it's a different thing. It's been accepted, it's been assimilated, but it didn't really do anything. It's almost better to be ignored. I don't understand the Top 40. It's children's music. If you look back at the Billboard charts you'd be surprised at how few of the greats we love today actually made it on there. But more and more this paper-thin spectacle is praised with an unquestioning fanaticism. There's got to be something unacceptable [in the work]. *The Rite of Spring* was unacceptable because it was riotous. I think great work—great ideas—are almost always unacceptable."



**JANET
MOCK**

"Acceptance is about our ability to truly see people, to listen. It's about embracing and affirming others' experiences. The summer before 10th grade, I started to medically transition—I started to live my life as a teenage girl. At the start of the school year, we had this welcome rally for the sophomores. I remember being onstage—I had been named a class officer the year before—deeply nervous to reintroduce myself as Janet to my classmates. They had seen me previously as a boy and perceived me that way. I was on that stage seeking acceptance, but it came after a long journey of accepting myself and listening to my truth in a world that so often makes you feel distorted or wrong. But when I grabbed that microphone and said, 'I'm Janet. I'm one of your class officers,' I was met with applause. That was a moment in which I stepped up for myself."

Mock is a transgender rights activist and author. She is a writer-producer on FX's Pose, which premieres in June.



**TOMMY
ORANGE**

"I've always had to deal with issues of self-loathing. It's human to be self-loathing, but I think it's particularly common among artists. Part of having a creative energy is having a disruptive energy, and my nature is to turn a critical eye on myself. I grew up in Oakland, California, half white and half Native American. I never felt fully accepted by either side, and I think that contributed to feeling that I couldn't accept myself. Now I run a lot, and that helps. It's the magic of endorphins. You push your body to a point where your mind can't have such a tight grip [on you]. Writing helps too. But it's always tough to approach the page. Finding a way to accept yourself is an important aspect of putting out work that succeeds."

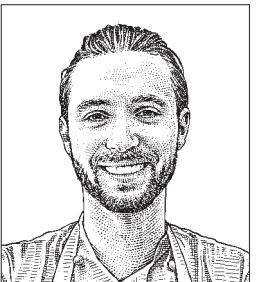
Orange is a writer. His debut novel, There There, will be released in June.



**WENDY
MITCHELL**

"In some cases, acceptance implies resignation, and in that context, no, I'm not an accepting person. I wasn't prepared to accept the diagnosis of dementia as clinicians wanted me to accept it. Society views a diagnosis in a negative way. It's all about losses and grief and the future. But I don't dwell on what's lost. I don't dwell on the fact that I can't drive or cook or run anymore. I have no control over what dementia will do to me in the future. Instead I concentrate on the things I can do. When people hear the word *dementia* they think of the end stages, they consider it the end of a life. But I'm always saying it has to have a beginning and a middle before you get anywhere near the end. There's so much life to live in that time. To me adaptation is key to surviving the diagnosis."

Mitchell is a writer. Her memoir, Somebody I Used to Know, will be published in June.



**JASON
PFEIFER**

"We all struggle, in varying degrees, to be accepted by others. Life is about connection—love and friendship are humanity's greatest achievements. But none of that really matters until you've learned to accept yourself. I struggled with that a lot at an early age. I had a rough upbringing—I always felt like an outsider. I was in and out of trouble a lot. In many ways, the kitchen saved my life. It gave me a home and a community. Acceptance is also about being grateful for the things you have. Everyone has an image of where they want to be in life and what it means to be successful. It's OK to be driven, but you must also accept where you are in life—it's about balance. That's a very important part of being happy. Happiness doesn't really exist without acceptance."

Pfeifer is executive chef at Union Square Hospitality Group's new restaurant Manhattan, which opens this summer.



**BEATRIZ
MILHAZES**

"Acceptance has become an important issue in the current global context. It's about generosity, respect and understanding. Practicing acceptance starts with your family, friends, your education and your roots. It's a constant process of learning. I was born and grew up in Rio de Janeiro, Brazil. Since art school, painting has been my chosen profession. I developed my own language in painting, within the context of Rio. It's a long process to become an internationally acknowledged and accepted artist. It was challenging to be respected in different contexts and cultures without losing my identity and while remaining loyal to my work. It required confidence in my beliefs and openness. And I'm glad that I work with art, because I truly believe that art speaks about acceptance and can change people."

Milhazes is an artist. A solo exhibition of her work is on view at White Cube Bermondsey in London until July 1.

Cassina

THE OTHER CONVERSATION



8 SOFA DESIGNED BY PIERO LISSONI.

Photographed at Shore House by Mount Fuji Architects, Japan

discover more at cassina.com

New York Washington DC Los Angeles

For the nearest Cassina showroom please call: 1 800 770 3568

Quickship Program: selected products available in stock



VILEBREQUIN

Fondé à St Tropez en 1971

New York · Hamptons · Miami · Beverly Hills · Las Vegas · Santa Monica

www.vilebrequin.com

WHAT'S NEWS.



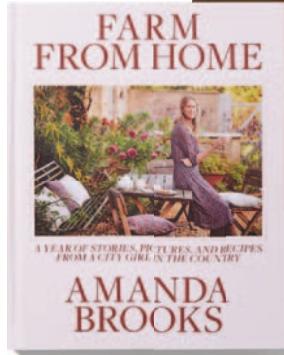
COUNTRY LIVING

Writer and former fashion executive Amanda Brooks brings her discerning style to a new book and a boutique in the Cotswolds.

BY NATALIA RACHLIN
PHOTOGRAPHY BY ANDY SEWELL

**FRESH PICKS**

Clockwise from left: Vintage sweaters selected for Cutter Brooks; the shop's interior, stocked with pottery from French brand La Tuile à Loup and flowers from the TukTuk Flower Studio; Brooks's forthcoming book.



ON A MISTY spring afternoon, Amanda Brooks ambles across the main square of Stow-on-the-Wold, an English market town nestled in the Cotswolds. With a few antiques under her arm and a rescue dog named Ginger at her side, the onetime Barneys New York fashion director wears a black below-the-knee skirt, a faux-fur gilet and sensible brown loafers. Stylish but no-nonsense, Brooks looks the part of a local shopkeeper, which is precisely the vibe she's going for: This month she's opening Cutter Brooks, a lifestyle boutique that will bring to Stow a selection of international brands and independent makers.

Once a mainstay of Manhattan's social circuit, the Westchester-raised Brooks left New York with her family in 2012 to take a yearlong sabbatical in the English countryside. It would be spent at Fairgreen Farm, the idyllic childhood home of her husband, artist Christopher Brooks, near Stow. Now, six years after the family's U.K. arrival, the opening of Cutter Brooks confirms that what began as a temporary stint has become a permanent stay.

"I've wanted a shop since I was 23," says Brooks, now 44. "I love selling. I love sharing my point of view and my passion." Set in a 17th-century building, Cutter Brooks (the moniker combines her maiden and married names) will capture Brooks's take on the English countryside aesthetic: "A little bit bohemian, a little eccentric," she says. "But more farmhouse than stately home."

Raw plaster walls, pine flooring, wicker pendant lights and French antiques cement the store's haute-homestead look. In the front room, custom shelving will host John Derian decoupage pieces and Astier de Villatte ceramics, alongside a selection of eclectic table linens, vintage cutlery and Buly 1803 beauty products.

In addition to well-known names, the store will stock off-kilter finds sourced during Brooks's travels, such as C.S. Simko leather belts, crafted by a South Carolina

"AMANDA HAS A LOT OF STYLE, AND SHE UNDERSTANDS FASHION SO WELL."

—DIANE VON FURSTENBERG

pediatrician, and long cotton nightgowns from Florentine boutique Loretta Caponi. "I think they're very sexy," says Brooks of the frilly frocks, "and good for English weather."

The back room, a space of flagstone floors and exposed brickwork, will feature more fashion, including easy dresses from Spanish brand Masscob, knitwear from New York label Hesperios and Venetian slippers by Le Monde Beryl. (Most of the offerings will also be available through the store's website, online in mid-June.) "Amanda has a lot of style, and she understands fashion so well," says Diane von Furstenberg, who has known Brooks since Brooks was 18. "She may have gone to live in the countryside with the sheep, the garden, the rubber boots and all the rest, but she hasn't lost her touch."

In the back of the shop, a nook that opens onto a patio and garden will eventually host a small cafe serving little else than "a very good cup of coffee and maybe a savory scone," Brooks says. Her own homemade jams will also be available for purchase. "Amanda has an almost 1950s take on England, with all her domestic pursuits," says Carole Bamford, founder of the Daylesford Organic

Farmshop chain and one of Brooks's Cotswolds neighbors. "She's more English than the English."

The jam recipe is included in Brooks's new book, *Farm From Home: A Year of Stories, Pictures, and Recipes From a City Girl in the Country* (Blue Rider Press), out June 5. The volume features candid accounts of the ups and downs of farm living, accompanied by personal photos. "I'm an aesthetic perfectionist," admits Brooks. "My pictures tell the fantasy version of the story, while the writing is more forthright."

Brooks also uses the book to take stock of her changed life. "In New York I felt like a chameleon: I could be anything to anybody," she says. "When I moved here it defined me in a way that was very grounding. I got my time back, and I was able to find a much greater sense of self in a quieter existence." cutterbrooks.com

**GREATEST HITS**

To mark its 10th anniversary, design firm Snarkitecture is erecting Fun House, a mash-up of 40 past projects, at the National Building Museum in Washington, D.C. (above). "When we turn 20, we'll have to build a tower," says co-founder Daniel Arsham. —Howie Kahn



Originally devised for Design Miami in 2012, **Drift** featured a hanging forest of inflated PVC cylinders. In Fun House, it will occupy the living room.



The Beach, a pit of 1 million white recyclable, antimicrobial balls, debuted at the National Building Museum in 2015 and has traveled to other venues. It returns to D.C. to fill Fun House's pool.



A Memorial Bowing replicated the letters from Miami's defunct Orange Bowl stadium sign, installing them at Marlins Park. They get a quirky re-imagining for Fun House's lawn.

ALEXIS & ANDREW
DE BEERS COLLECTORS



WHEN ONLY FOREVER WILL DO

DE BEERS

THE HOME OF DIAMONDS SINCE 1888

DISCOVER THE STORY OF ALEXIS'S EMERALD-CUT ENGAGEMENT RING AT DEBEERS.COM/FOREVER





ON DISPLAY
BEST SHOTS

When the 2018 FIFA World Cup begins in Russia on June 14, among the most ardent fans rooting for Germany will be photographer Juergen Teller. And to mark the event, Teller will debut a show at

Moscow's Garage Museum of Contemporary Art featuring his pictures of Germany's players, close-ups of spectators' reactions (including those of his son, above center) on the eve of the team's 2014 victory and live streams of Teller watching this year's games.

While no champions have defended a title since 1962, Teller is optimistic: "Hopefully they win!" garagemca.org. —Christopher Ross

DESERT CHIC

In Santa Fe, design-savvy couple Alison and Jay Carroll (he was a Levi's creative director) have reworked a 1930s Route 66 motel as El Rey Court, an 86-room hideaway with adobe interiors and Chimayo textiles. Also on the docket: kiva fireplaces, agave spirits and a pool club. elreycourt.com.

—Kate Donnelly



ASKED AND ANSWERED

In August, Louis Vuitton releases its first oud fragrance, Ombre Nomade. But what exactly is oud? "It is an exceptionally rare Asian wood, sometimes considered more valuable than gold," says the house's master perfumer, Jacques Cavallier Belletrud, who blended the scent with hints of incense and rose. "\$330; louisvuitton.com"



ART TALK

ALBERTO GIACOMETTI IS HAVING A MOMENT. IN JUNE, A SURVEY OF THE ARTIST'S WORK GOES ON VIEW AT NEW YORK'S GUGGENHEIM, WHILE IN PARIS THE FONDATION GIACOMETTI OPENS A NEW INSTITUTE THAT INCLUDES A REPLICA OF HIS STUDIO.

fondation-giacometti.fr



BLANK OUT

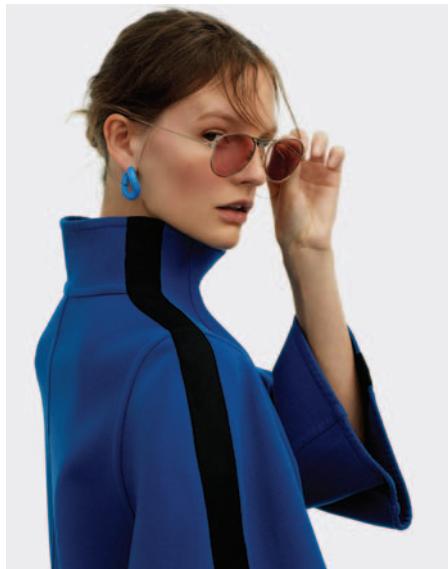
With delicate or chunky heels, white boots give any kind of outfit a clean slate.

From top: Céline; Stuart Weitzman; Louis Vuitton; 3.1 Phillip Lim. For details see Sources, page 122.

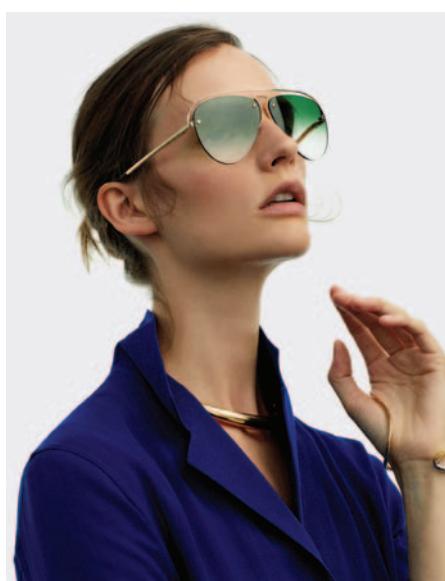
TREND REPORT

GILDED AGE

Modern gold-frame sunglasses with tinted lenses are a strong match for bright colors and sharp tailoring.



SHADY LOOKS
Top, from left: Oliver Peoples sunglasses, Lanvin coat and Balenciaga earring; Céline sunglasses, Michael Kors Collection trench and Balenciaga earring. Middle, from far left: Alexander McQueen sunglasses, Hermès top and jacket and Céline earrings; Chloé sunglasses and jacket, Versace sweater and Céline earring.



STRIKING GOLD
Left: Louis Vuitton sunglasses, Akris dress and Charlotte Chesnais cuff and necklace.
Right: Givenchy sunglasses, Bottega Veneta coat, The Row shirt and Marni earrings. Model, Sara Blomqvist at DNA Model Management; hair, Tsuki Takayoshi; makeup, Virginia Young; manicure, Yuko Tsuchihashi. For details see Sources, page 122.

PHOTOGRAPHY BY HANNA TVEITE
FASHION EDITOR ALEXANDER FISHER



WSJ.noted

PEOPLE, PLACES & THINGS WORTH NOTING
FROM OUR ADVERTISERS



DISCOVER YOUR #MONTANAMOMENT

With thousands of lakes and trout streams, Montana promises more than great fishing or boating. It's teeming with adventure.

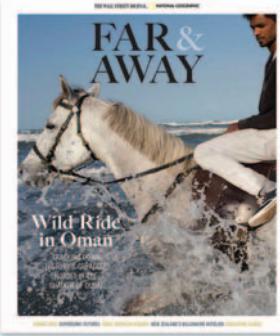
VISITMT.COM | #MONTANAMOMENT



AUTOGRAPH COLLECTION HOTELS

Immerse yourself in one of Autograph Collection's handpicked boutique hotels located around the world, each Exactly like *nothing else*.

AUTOGRAPHHOTELS.COM



FAR & AWAY

Don't miss the first-ever collaborative publication between the *Wall Street Journal* and *National Geographic*. Landing on your doorstep Saturday, May 19, 2018.

WSJ.COM | NATGEO.COM



THE WALL STREET JOURNAL SHOP

Shop past issues of *The Wall Street Journal*, *WSJ. Magazine*, *Barron's*, *Penta* and more, as well as framed front pages of historically significant covers of *The Wall Street Journal*.

WSJSHOP.COM



THE LUXURY COLLECTION

The Luxury Collection is a selection of hotels and resorts offering unique, authentic experiences that evoke lasting, treasured memories.

Featured: Hotel Cala di Volpe, Costa Smeralda

THELUXURYCOLLECTION.COM



NOLET'S SILVER GIN RASPBERRY MARTINI

Brighten your summer soirée with this deliciously sweet and slightly tart martini. Visit the website for this recipe and more.

[@NOLETSGIN](http://NOLETSGIN.COM)



@WSJnoted | wsjnoted.com

AND THE WINNER IS...

RATED #1 WORLD'S BEST GIN*



PLEASE DRINK RESPONSIBLY. NOLET'S® Silver 47.6% Alc/Vol. (95.2 Proof)
©2018 Imported by NOLET'S US Distribution, Aliso Viejo, CA.

CRAFTED WITH OVER 326 YEARS
OF NOLET FAMILY EXPERIENCE

DISCOVER MORE AT NOLETSGIN.COM



THE DOWNLOAD

ANDY PUDDICOMBE

The former Buddhist monk and co-founder of the meditation app Headspace shares what's on his phone.

Number of unread emails
I strive for zero inbox every day.
It helps keep me sane.

How long was your most-recent phone call and whom was it with?
15 minutes, with my wife, Lucinda, and our 1-year-old son, Leo.

At what battery percentage do you start to get nervous and feel compelled to charge your phone?
I actually get quite excited at the thought of being offline when I see the battery is running low.

First app checked in the morning
Whoop in the morning, Whoop at night.
It tracks fitness, recovery and sleep.

App most likely to be viewed while in a checkout line
Typically I'm texting with my wife as she asks me to get "just one more thing."

Favorite emoji
😂

Most-essential app while traveling
YouTube Kids. Lives have been saved with those audio stories in the back of the car.
Last used in Big Bear, California.

Most-niche app you depend on
Surfline, for the local surf report.

Number of contacts in phone
625.

Most-used social media app
Instagram and Twitter. I use them both to chat with the Headspace community.

Alarm setting
Ha-ha, alarm settings. We have a toddler and a baby.

Are there times when you try to stay off your phone entirely?
As often as possible. Surfing helps. But I make a conscious effort when talking with someone, when I'm out for dinner, when I'm playing with the kids, when we're on family holidays and when I'm exercising.

Favorite Instagram feed
@natgeo.

Favorite food- or restaurant-related app
I don't have one. I shop local and eat at the most low-key places imaginable.

Most-liked photo in your Instagram feed
A picture of me as a monk, robes and all, back in the monastic days.



SPOT ON

Leopard prints are on the prowl, slinking across coats and bags to scarves, dresses and earrings.

COOL CATS Clockwise from top right: Salvatore Ferragamo bag; Dior skirt; Valentino dress; Stuart Weitzman boot; Saint Laurent by Anthony Vaccarello earrings; Loewe scarf; Versace coat. For details see Sources, page 122.



ZENITH, THE FUTURE OF SWISS WATCHMAKING

DEFY | El Primero 21

1/100th of a second chronograph



www.zenith-watches.com

Tourneau Time Machine
New York, New York

Vagu
Miami, Florida

Swiss Fine Timing
Chicago, Illinois

Govberg
Philadelphia, Pennsylvania

Bhindi
Glendale, California

Westime Sunset
West Hollywood, California

Horologio,
Las Vegas, Nevada

Watch Connection
Costa Mesa, California



HOT SCOOP

WITH A NEW LINE OF PINTS AND A MANHATTAN SHOP TO SELL THEM, THE MUSEUM OF ICE CREAM LIVES UP TO ITS NAME.

THE EMINENTLY Instagrammable pop-up phenomenon known as the Museum of Ice Cream is dedicated to sugary goodness—the centerpiece of the interactive experience is a pool full of multicolored fake sprinkles—but until now hasn't had its own take on the actual frozen dessert it celebrates. Now, after sold-out runs in four U.S. cities (it's currently open in San Francisco), the museum is expanding with its own line of ice cream. The seven introductory flavors—with names like Vanillionaire, Cherrylicious and Nana Banana—will be sold as pints at museum locations and Target stores before expanding to other retailers next year. The ice cream also will be available at MoIC spinoff the Pint Shop, which opens its first location, in downtown Manhattan, on June 3. The store will have much of the museum's flair, with eye-popping installations housed in 8-foot-tall pint cartons and color-coordinated aisles dedicated to individual flavors. "We've reimaged what food shopping is going to be," says Maryellis Bunn, MoIC's 26-year-old co-founder, creative director and CEO. "When was the last time you were excited to go to the grocery store?" museumoficecream.com. —Mark Yarm



UPSTART

THE PRICE IS RIGHT

Vogue veteran Jaime Perlman, who now runs her own creative agency in London, is launching a high-fashion magazine in which none of the featured looks adds up to much more than £1,000, or \$1,400, and some are cheaper. The first edition of the biannual *More or Less* is just out, with a vintage-clad Kate Moss on the cover, shot by Ethan James Green. "You can pick up style from anywhere," Perlman says. "It's not necessarily about going into a store and dropping 10 grand." moreorlessmag.com. —Christine Whitney



BEST BUY
Hannah Motler, photographed by Angelo Pennetta and styled by Francesca Burns for the first issue of *More or Less*.



ON BEAUTY

SKIN-CARE BRAND MARIE VERONIQUE INTRODUCES LOUIS PIERRE, A NEW LINE FOR MEN FEATURING A DAILY CLEANSER, SHAVING OIL, AFTER-SHAVE TONIC AND FINISHING OIL, ALL WITH THE GOAL OF RESTORING THE SKIN'S MICROBIOME.

marieveronique.com

FOOD NETWORK

In 2015, Austrian artist Erwin Wurm supplied currywurst to art-loving Germans from a Volkswagen he called *Curry Bus*, and this summer he will be dealing in sausage once again. Beginning on June 9, his endomorphic VW, rechristened *Hot Dog Bus*, will serve free frankfurters in Brooklyn Bridge Park in coordination with the Public Art Fund. "Gaining and losing weight is sculptural work," says Wurm. publicartfund.org. —H.K.



Italian Masterpieces

Let it Be sofa designed by Ludovica + Roberto Palomba.
Sestiere Castello, Venice

poltronafrau.com



New York Los Angeles Washington DC Chicago San Francisco Miami Boston Houston Cincinnati Dallas Seattle Jackson Hole Denver Tulsa Atlanta Philadelphia

For the nearest Poltrona Frau showroom please call: 1 855 768 5931

Express Program: select products available in stock

JEWELRY BOX

LINKS TO THE PAST

Hermès updates a classic with its latest Chaîne d'Ancre offerings.



In the late 1930s, Robert Dumas, then head of his family's Parisian fashion house Hermès, envisioned a jewelry piece based on a ship's anchor chain. The rugged Chaîne d'Ancre motif has been a cornerstone of the brand ever since, appearing on a range of items, from scarves to blankets to porcelain, and inspiring numerous reinterpretations of the original jewelry. The latest are diamond pavé versions of the bracelet (far left) and necklace, with the latter featuring more than 5,000 stones totaling 51.17 carats. *For details see Sources, page 122.*
—Sara Morosi

PHOTOGRAPHY BY
RYAN JENQ
PROP STYLING BY
BETIM BALAMAN



THE
LUXURY
COLLECTION®

HOTELS THAT DEFINE
THE DESTINATION™

Surrounded by olive groves and indigenous wildlife, The Romanos offers unparalleled views of the crystalline Ionian waters. Experience a curated ensemble of the world's most iconic destinations at The Luxury Collection hotels and resorts. Explore the collection at theluxurycollection.com

©2017-2018 Marriott International, Inc. All Rights Reserved.

THE RITZ-CARLTON
REWARDS

Marriott
REWARDS.
•••••

spg Starwood
Preferred
Guest

THE ROMANOS
A LUXURY COLLECTION RESORT
COSTA NAVARINO, GREECE

THE SHIFT

GAME ON

Boiled peanuts and greasy pizza are no longer the requisite fare for sporting events. Stadiums across the country are bringing in big-name chefs, decadent eats and upscale drinks. Here's a starting lineup. —Ari Bendersky

	AT&T PARK	STAPLES CENTER	CITI FIELD	MERCEDES-BENZ STADIUM	WRIGLEY FIELD
HOME TEAM	San Francisco Giants (MLB)	L.A. Lakers (NBA); L.A. Clippers (NBA)	New York Mets (MLB)	Atlanta Falcons (NFL), Atlanta United FC (MLS)	Chicago Cubs (MLB)
OPENED	2000	1999	2009	2017	1914
SLAM-DUNK	The Crazy Crab'z Sandwich, made with Dungeness crab on toasted and buttered sourdough.	Ludo Lefebvre's buttermilk Provençal fried chicken and honey lavender biscuits at Ludo Bird.	Danny Meyer rules the roost with Shake Shack, Blue Smoke and El Verano Taqueria.	Kevin Gillespie's slow-roasted pork shoulder French dip at Gamechanger.	House-made bone-in short ribs; 38-ounce center-cut tomahawk steaks available in suites.
CURVE-BALL	Upgrade your ice cream and grab a hot-fudge sundae by San Francisco local Ghirardelli.	Trade the Cracker Jack for churros from Ray Garcia's B.S. Taqueria.	Ballpark nachos get a gourmet lift with lobster at Catch of the Day.	Skip the soda and sip on cold-pressed juices from Snackology 101.	Hot Doug's bleachers-only gourmet sausages trump the standard frank.
THIRST QUENCHER	Silver Oak Cab by the glass at Vintage '58 Wine Bar.	Smokin' Sunset, Staples' signature cocktail, made with Absolut Elyx vodka and smoke-infused blood-orange lemonade.	METS Vodka lemonade from the Tito's stand.	Craft brews from Athens, Georgia's Terrapin Beer Co.	Cocktails on tap from Matthias Merges's Billy Sunday bar.
BONUS POINTS	A 4,320-square-foot working culinary garden with raised beds and aeroponic towers sits behind center field.	The private Lexus Club has an exclusive dining room and a 65-seat outdoor terrace overlooking downtown L.A.	The new 10,000-square-foot brewery by cult Danish beer-maker Mikkeller has over 60 brews on tap.	Concession staff is hired via Westside Works' free six-week culinary training program for local residents.	The Chef Series returns this summer. Last year's roster included Rick Bayless, Stephanie Izard and Graham Elliot.

PARTNERSHIP

Valentino creative director Pierpaolo Piccioli has collaborated with Moncler on a series of stylish outerwear, available in Valentino boutiques in August. The women's collection includes a red-lined black jacket (shown) with the letters VLTN on the back and tiger-print coats in pink, nude and green, while the men's line has short and long iterations of the VLTN style and a tiger print as well.

For details see Sources, page 122.



PAST PERFECT

A NEW EXHIBITION REVISITS THE WORK OF ONE OF THE LEADING ARTISTS OF CHICAGO'S BLACK RENAISSANCE.

A RECENT MOVEMENT among curators and museums has seen unsung African-American artists receive serious reappraisals, however belated. *Charles White: A Retrospective*, on view at the Art Institute of Chicago from June 8 to September 3 before it travels to New York's Museum of Modern Art and the Los Angeles County Museum of Art, is the latest such eye-opener. Part of the city-wide program Art Design Chicago, the retrospective comprises more than 100 works, representing the most significant exploration to date of the oeuvre of White (1918–1979), a master draftsman who brought together different aspects of early-20th-century art styles to render black figures in his own, monumental way.

The basis of White's work was always the line, whether the final product was a drawing, a painting or a color lithograph like *Love Letter III* (1977, above), which shows an intricately rendered conch shell hanging in a blue sky over a partially shrouded African-American figure. "At his best, he made drawings that were as solid as anybody can make," says the painter Kerry James Marshall, who studied with White at L.A.'s Otis College of Art and Design. Marshall—who wrote the preface to the retrospective's catalog—chose to attend Otis because White taught there and got to know the older artist in the years before White's death. "He always said, 'If you make work, it has to be about something,'" Marshall says. "I don't think anybody has rendered the black presence with the kind of power he has." *artic.edu*. —Ted Loos





TICKLED PINK
Simon Castets, director of the Swiss Institute, in the new building's elevator, which features glass panels by artist Pamela Rosenkranz. Below right: A rendering of the reworked structure.

HOT PROPERTY

HOME ADVANTAGE

Well-regarded arts nonprofit the Swiss Institute opens its first permanent space.

IN NEW YORK, it's common to try on neighborhoods like personalities. It can take a few moves to get it right. This has been true of the arts organization the Swiss Institute, which on June 21 debuts its new home in the East Village, after moving between the Upper West Side, SoHo and Tribeca. The nonprofit institution was created in 1986 by a group of Swiss expats looking to highlight their country's artists and culture. That mission has since broadened to promote a diverse community of international artists, all the while charming the wider art world with its zeitgeist-tapping exhibitions. Despite this success, Swiss Institute director Simon Castets yearned to find a permanent home base. After reviewing roughly 100 buildings and raising nearly \$4 million, the French-born Castets and his board, chaired by philanthropist Maja Hoffmann, landed on a former Chase bank and brought on Selldorf Architects to handle the renovations. "We used to be near Céline and Moschino," says Castets, 34, of the Institute's former Wooster Street space.

"[We're now] on one of the city's most heavily trafficked corners. It changes the profile entirely." The 7,500-square-foot, four-level structure boasts spaces for exhibitions, a research library, a bookstore managed by Printed Matter and an art-filled rooftop terrace. "I wanted to offer the artists a multitude of possibilities for their installations," architect Annabelle Selldorf says of her design. Indeed, the inaugural exhibition, *Readymades Belong to Everyone*, with work by artists such as Wade Guyton and Claire Fontaine, showcases the versatility of the new home—and the Swiss Institute itself. swissinstitute.net.

—Thomas Gebremedhin



HIT LIST

Summer isn't just for blowout block-busters or escapist rom-coms. A roster of intelligent films, in a range of genres from horror to teen angst, hits theaters in the coming months, offering satisfying alternatives.

**Eighth Grade**

Comedian Bo Burnham's bittersweet directorial debut follows Kayla (Elsie Fisher) on the eve of middle school graduation as she works through painful—and at times painfully funny—teen self-esteem issues.

**Sorry to Bother You**

Set in an Oakland, California, telemarketing office, rapper Boots Riley's madcap first film is an imaginative and resonant satire, anchored by the powerful acting of lead Lakeith Stanfield.

**Don't Worry, He Won't Get Far on Foot**

Joaquin Phoenix delivers a wrenching performance in Gus Van Sant's biopic about John Callahan, a disabled alcoholic who found redemption in penning darkly satirical cartoons.

**Hereditary**

In what some critics are calling the scariest movie since *The Exorcist*, Toni Collette plays a grieving mother trying to keep her family together despite the sinister machinations of supernatural forces.

HOTEL NO.

123

HOTEL EMC2
CHICAGO

EXACTLY LIKE *NOTHING ELSE*

Inspiration is found by challenging and stimulating the mind. Enter a place where art and science, whimsy and reason, design and architecture all coexist. Indulge in the sublime of Autograph Collection's Hotel EMC2, an oasis in the middle of bustling Chicago where you can discover harmony and inspiration. Through infinite attention to detail, our hotels bring a sense of occasion to the everyday, offering a truly memorable experience that's exactly like nothing else.

Watch this story and explore our collection of independent hotels at autographhotels.com

AUTOGRAPH COLLECTION®
HOTELS

JASON SILVA FUTURIST

THE RITZ-CARLTON
REWARDS

Marriott
REWARDS.

spg Starwood
Preferred
Guest

SPRING/SUMMER 2018

BEVERLY CENTER, BEVERLY DRIVE, BLEECKER STREET,
CENTURY CITY, MADISON AVENUE, PRINCE STREET,
SOUTH COAST PLAZA, WILLIAMSBURG

PARIS

s a n d r o



MARKET REPORT.



POP ROCKS

Fine jewels see the light of day with casual pairings and explosive color.

PHOTOGRAPHY BY
TIM ELKAÏM
STYLING BY
DAVID THIELEBEULE

JUST FOR KICKS
Yellow diamonds are a sporting choice. Van Cleef & Arpels bracelet (top), Graff bracelet, De Beers ring, Nili Lotan jeans, Hermès sweater, Gucci socks and Céline sneakers.



CROWN JEWEL

An ordinary ponytail gets the royal treatment.

Chanel Fine Jewelry

headband, Harry

Winston earrings,

L. Erickson scrunchie

and Chanel turtleneck.

**HIDDEN GEM**

Dress up the unexpected
with ladylike sparkle.
Tiffany & Co. necklace
and Balenciaga pullover.



BETTER RED

Throw on a sweater with some showstopping stones. Cartier bracelet and ring and Louis Vuitton sweater and jeans.



Glacier National Park

EXPLORE THE MOMENT



Wrapped in moments of surprising beauty, there's nothing like a day on the water in Glacier National Park. With thousands of crisp lakes and endless blue ribbon trout streams, Montana promises more than great fishing or boating. It's teeming with adventure to explore. Discover your #MontanaMoment at VISITMT.COM.

MONTANA



BRILLIANT IDEA

Don't wait for a black-tie affair to pile on the diamonds. Dior Fine Jewelry ring, Repossi necklace (top), Chopard necklace and Givenchy turtleneck. Model, Katrin Thormann at Supreme Management; hair, Mia Santiago; makeup, Kristi Matamoros; manicure, Elisa Ferri. For details see Sources, page 122.



THE ONLY VACATION BIG ENOUGH TO HOLD ALL OF YOUR DREAMS.



The Broadmoor offers a unique Colorado experience. In addition to the luxury, hospitality and service for which we're legendary, you'll find a wide variety of activities that make The Broadmoor a destination unto itself. From our world-class golf courses and Spa, to treks by horseback or mountain bike, plus fly fishing, falconry and much more. All grounded in our independent spirit and tradition of warmth and welcome. Take advantage of The Broadmoor Centennial in 2018, featuring monthly activities and special packages. Start planning your adventure today at broadmoor.com.

THE
BROADMOOR



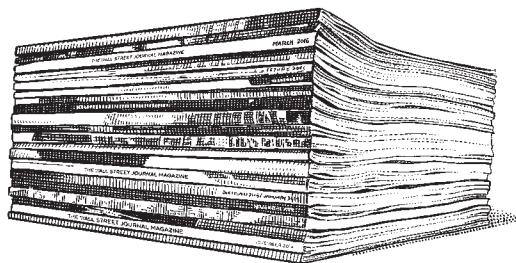
LEGEND[®]
Four Diamond
HOTELS & RESORTS





INTRODUCING THE WSJ. MAGAZINE NEWSLETTER

A WEEKLY ROUNDUP OF FASHION, ENTERTAINMENT, DESIGN, FOOD, TRAVEL,
ART, ARCHITECTURE AND MORE FROM THE EDITORS OF *WSJ. MAGAZINE*.



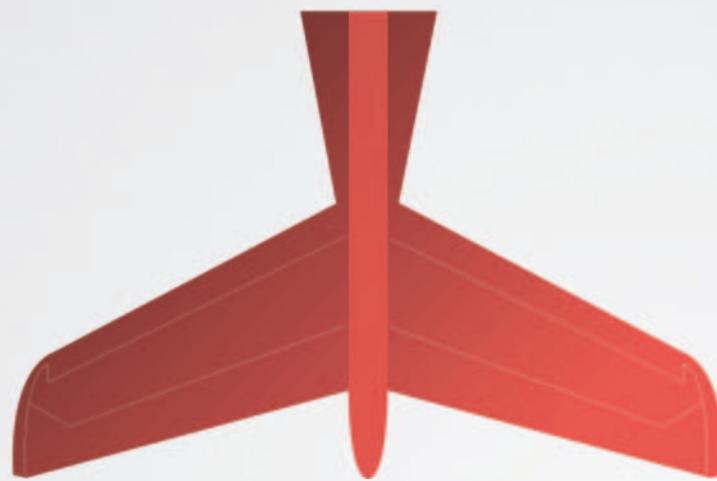
Subscribe for free at
WSJ.COM/WSJMAG-NEWSLETTER



FIND YOUR SUITE SPOT



EVERY DOLLAR YOU SPEND WITH JETSUITE GOES DIRECTLY TOWARD FLYING
ON OUR FLEET. WE NEVER CHARGE MEMBERSHIP FEES OR MONTHLY DUES,
AND OUR ARGUS PLATINUM SAFETY RATING AND ACCLAIMED CUSTOMER
SERVICE PROVIDE YOU PEACE OF MIND. JETSUITE MAKES YOUR MONEY FLY
FURTHER, SO YOU CAN SIT BACK, RELAX, AND **FIND YOUR SUITE SPOT.**



JETSUITE

866 . 779 . 7770 | JETSUITE.COM

CUSTOM
CLOSETS.
MASTERED.®



TCS CLOSETS® BY **The Container Store®**

SPECIAL FINANCING NOW AVAILABLE*

LOCATIONS NATIONWIDE

CONTAINERSTORE.COM

800.733.3532

*Subject To Credit Approval

©2018 The Container Store Inc. 39469

THE EXCHANGE.



LADY IN RED
Sarah Arison, chair
of the YoungArts
Foundation, in New
York City.

TRACKED

SARAH ARISON

The philanthropist has made it her mission to support the next generation of great artists.

BY TED LOOS PHOTOGRAPHY BY RYAN LOWRY

TO DAY IS Sarah Arison's big day: It's the annual New York benefit for the National YoungArts Foundation, the arts education nonprofit she heads. For the next 12 hours, Arison, 33, will pinball all over town, starting in the art-filled Greenwich Village apartment she shares with her financier husband, Thomas Wilhelm, and ending at the Metropolitan Museum of Art, where the YoungArts New York Gala is held each April. The celebration and fundraiser is the culmination of a much larger project to nurture and support young artists in visual, literary, design and performing arts, a mission that has proved even more vital as arts funding goes on the chopping block in many places.

Each January, YoungArts invites 170 young artists, ages 15 to 18, to its Miami headquarters for a week of master classes, workshops, performances and evaluations—with mentors like tenor Plácido Domingo and dancer Mikhail Baryshnikov. More than 20,000 students have gone through the program since its founding in 1981, including luminaries such as Timothée Chalamet, Viola Davis, Doug Aitken and Nicki Minaj. Arison, who was named chair earlier this year, says it gives “a life-changing experience to a group of the greatest young artists in the country.”

YoungArts was established by Arison’s grandparents, Ted and Lin Arison. “My grandfather really wanted to be a concert pianist growing up, but he didn’t find the support,” says Arison, who was raised in Miami and also serves as president of the Arison Arts Foundation. Arison recounts that when her grandfather made a fortune by founding the Norwegian and Carnival cruise lines, he resolved, “I never want another young aspiring artist to go through what I went through.” In 2004, Arison joined the board while a sophomore at Emory University and immediately set about transforming the way the organization connected to past YoungArts participants. “We had no relationship with our alums—this amazing resource,” she says. Now former students are key to its success when they give back by mentoring. Arison also helps leverage corporate partnerships, like securing funding for the Max Mara Young Visionary Award, given to a standout YoungArts student (this year the prize went to an opera singer).

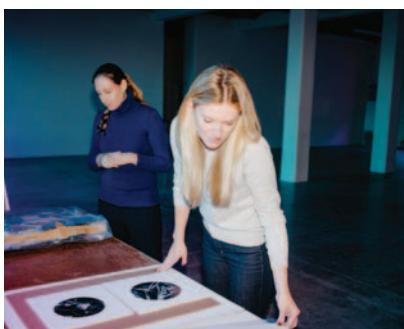
But it’s hardly all do-gooding, all the time for Arison: She and Wilhelm, who also have homes in Miami and Aspen, are planning a summer motorcycle road trip to visit land art masterpieces like Walter De Maria’s *The Lightning Field*, and they’re adopting a dog—a cavapoo rescue named Sir Arthur. In the words of one of the gala guests, Brooklyn Museum director Anne Pasternak, “Sarah’s just fabulous—and this event gives me hope.” >

10:22 a.m.

Arison meets with YoungArts alum Samora Pinder-hughes, a composer and performer, at the Public Theater.

**12:25 p.m.**

Lunch at Jean-Georges Vongerichten's vegetarian eatery abcV.

**11:15 a.m.**

At MoMA PS1, Arison checks in with YoungArts VP of artistic programs Lisa Leone about an upcoming show of works by YoungArts participants.

**1:18 p.m.**

Arison sits in on rehearsals for *Romeo and Juliet* at the American Ballet Theatre.

**4:41 p.m.**

Arison leaves her apartment; she'll edit her speech in the car on the way to the Met.

**7:18 p.m.**

She chats with Agnes Gund, a YoungArts trustee, and Klaus Biesenbach, director of MoMA PS1.

**8:21 p.m.**

Arison with, from left, Racquel Chevremont, artist Mickalene Thomas and Shari Loeffler.

19

years old

Arison's age when she joined the YoungArts board. She was named chair at 33.

44
artists

The number represented in Arison's personal art collection in New York, including Hank Willis Thomas, Ugo Rondinone and Mika Rottenberg.

170,000
miles

The total distance she traveled last year.

220
guests

The number of partygoers in attendance at this year's YoungArts New York Gala.

1
accessory

The Khirma x Swarovski Arison Pouch was named in her honor and designed by her friend Khirma Eliazov.

8

charitable boards

In addition to chairing YoungArts, Arison is a trustee of the Brooklyn Museum, the American Ballet Theatre and MoMA, among others.

3
films

The projects Arison has produced, including the documentary *The First Monday in May*.

\$700,000

The amount raised at this year's YoungArts New York Gala.

8,000
applications

The average number received each year for roughly 170 YoungArts spots. •



Henry Cavill
#SharpenYourFocus

boss.com

BOSS
HUGO BOSS
eyewear

CINEMA STUDIES

PAST IS PROLOGUE

Filmed a half century ago, with a stellar cast led by Mia Farrow, *Rosemary's Baby* remains a disquieting masterpiece—and feels as relevant today as when it debuted.

BY RICH COHEN

THE FILM *Rosemary's Baby*, which premiered at Cannes in May 1968, was incredibly prescient, eerie in the way it predicted our current cultural moment. The movie was a seed. Somewhere in its biology, in miniature, was the entire tree, a huge oak that throws twisted shadows on every part of America's front lawn.

I was born a few weeks after *Rosemary's Baby* was released and grew up alongside it. I first saw the movie when I was 12 and have seen it again many times. It's a different film with every watching. It started out as a horror flick, became a film about the 1960s and then a movie about other movies—it gave birth to a genre that includes *The Omen* and *The Exorcist*. It now seems less like horror, more like social commentary. It's not about the devil and it's not about madness. It's about men and women and what they do to each other. It's our world in microcosm—that's the curse. It says more than it wants to. In the way of great art, it captures a beast it did not even know it was hunting.

The film was based on Ira Levin's best-selling second novel. Levin was 37 at the time, a successful young writer with a pregnant wife. He took all the anxiety of impending fatherhood (What have I done, and what will it become? What if my child is a monster?) and put it on his protagonists, Guy and Rosemary Woodhouse. Levin, like any artist living in New York City, was status-obsessed, and that too is in the novel, which is as much about upward mobility and real estate—what would you do to get a decent apartment in this town?—as it is about Satanism.

The husband, having stumbled upon a witches' coven in his storied new building, trades his wife, specifically her womb, for earthly renown. We see the devil take his due one night, amid a strange ceremony, impregnating a drugged Rosemary (played by a mesmerizing Mia Farrow). It's like a story from another bible, Christ and the Nativity seen in reverse. Jesus had a manger. Satan has the Bramford, seemingly a fictional version of the Dakota, a gothic pile of an apartment house at Manhattan's 72nd Street and Central Park West.

When it was published in the spring of 1967, the novel hit the zeitgeist, selling over a million copies in a few months. It clearly plugged into its moment, which only nominally became the Summer of Love. You had LBJ, Vietnam, the marriage of Elvis and Priscilla and the Detroit race riots. It was a time of apocalyptic imagery, a time perfectly made for the devil.

Robert Evans, the boy wonder of Paramount Pictures—he went on to produce *Chinatown* and *Marathon Man*—was meanwhile interested in hiring the 33-year-old Polish sensation Roman Polanski to direct his first Hollywood film. Evans sent Polanski material for two projects: *Downhill Racer*, written by James Salter (Polanski liked to ski), and *Rosemary's Baby*. Evans thought Polanski, a Holocaust survivor, might have an interesting take on evil.

Of course, Polanski chose the depths over the heights—he said Levin's novel kept him up all night. He'd wanted to cast Tuesday Weld (*The Cincinnati Kid*) as Rosemary. When she was rejected, he campaigned for his own wife, 26-year-old Sharon Tate. Evans, however, insisted on Mia Farrow, who'd appeared in the TV show *Peyton Place* but was known mostly as Mrs. Frank Sinatra. She represented a new kind of starlet—less traditional ingénue than waif, carried by the winds.

Polanski and Evans both wanted Robert Redford in the role of Rosemary's husband, Guy, but Redford, who went on to star in *Downhill Racer*, was not available, so they tested several actors, including Robert Wagner and Jack Nicholson. In the end they hired Polanski's friend, the director and sometime actor John Cassavetes, who would become an elder statesman of American independent cinema.

All the key roles were so well cast it now seems almost preordained. Each actor became a character; each character became a type. Mia Farrow is Rosemary, the victim, gaslighted by men, exploited for her sex. Farrow brought to the part a kind of mad energy that was encouraged, grew and has stayed with her ever since. Cassavetes as Guy is a young

man on the make—dishonest, privileged, mean. Ruth Gordon, who won an Academy Award for her portrayal of Minnie Castevet, the witch next door, is a busybody who controls Rosemary with homemade elixirs and sweets. Though Gordon was over 70, she was on the verge of her biggest success, a career-defining performance in 1971's *Harold and Maude*. Sidney Blackmer—he made his Broadway debut in 1917!—played Roman Castevet, an evil old man colonizing the bodies of the young. Charles Grodin is the well-meaning, blind obstetrician. Ralph Bellamy, who'd starred beside Cary Grant in *His Girl Friday*, is the infantilizing doctor. Clay Tanner took a brief turn as Satan, the presence you sense but can never quite prove.

The film was extolled by just about every critic, with the rare exception of Renata Adler, who, writing for the *New York Times*, said she did not like it because she found it too plausible. From the start, people sensed that there was something real and unreal about the movie. It did not feel or seem like other horror flicks. It was beautiful, languid, a fever dream you suspect is really happening, like Hitchcock on LSD.

Bad things fell upon so many of those associated with the film that some came to believe it carried a curse. Krzysztof Komeda, who did the score, tripped and hit his head less than a year after its release. He went into a coma, then died. William Castle, a maker of B horror films who'd wanted to direct the movie but instead became a producer (he appears in one scene, lingering outside a phone booth), fell dangerously ill shortly after the premiere and became so delirious that he cried out against the devil. Within a decade, he was dead, at age 63. >

DESPERATE HOUSEWIFE Mia Farrow during production, with director Roman Polanski and crew. The photograph appears in *This Is No Dream: Making Rosemary's Baby*, a monograph by James Munn out this month from Reel Art Press.



MPTV IMAGES/REEL ART PRESS

Then you've got the most vexing curse of all, which is Frank and Mia, followed by Mia and Woody. Farrow was 21 when she married Sinatra. He was 50, the unreconstructed male in pure form. She'd promised to stop working when she wed Sinatra, then kept at it anyway. He filed for divorce, having the papers served on the set of the movie. There's a sequence in the film—it's the most terrifying—that stands for so much that's been revealed in the culture since. It's when the devil plants his seed, a hallucinatory rape scene. It can be taken as an allegory. The world was not really created in six days, and it's not entirely clear whether Rosemary was raped by Satan. And yet she was—and turned into an object by her husband, disassociated from her soul.

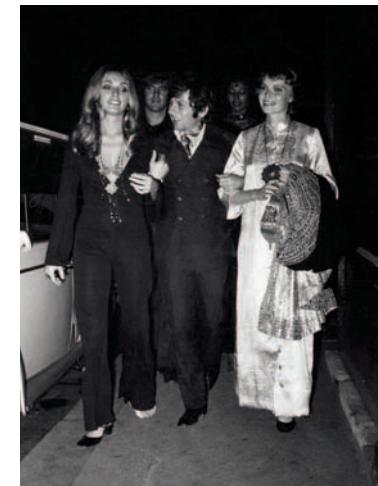
When she appeals to friends for help, she meets a solid front of men who insist she's gone insane. As things take a bad turn, she lops her own hair off, which seems symbolic of a change in her circumstances—a loss of hair tends to suggest a loss of strength or agency. From that moment, Rosemary is at sea.

The struggle between Mia Farrow and Woody Allen is too tortured to investigate here, but it seems, in some strange way, to have been prefigured in the movie. It is a great film, but has a bad feeling. It was condemned by the Catholic Church. It does not merely portray evil but seems to invoke it.

Sharon Tate, Polanski's wife—she appears in the background of the party scene near the middle of the film—was killed with four friends in a rented house in L.A. by members of the Manson Family in August 1969. The story goes that she had spoken of the devil not long before. "The Devil is beautiful," she said. "Most people think he's ugly, but he's not." The night before the murders, Manson reportedly told members of his group, "Now is the time for Helter Skelter," referencing the song that appeared on the Beatles 1968 White Album. Polanski was out of the country when the crime took place. In 1977, he was charged with drugging and sexually assaulting a minor during a *Vogue Hommes* photo session at Jack Nicholson's house—a method not unlike the one used by the coven to lodge the antichrist in Rosemary's womb. After pleading guilty to unlawful sex with a minor, Polanski fled the U.S. for France before his sentencing and has been a fugitive ever since. This May the Academy of Motion Picture Arts and Sciences voted to expel him.

Then there's the apartment house. The film's interiors were shot at various locations, but the Dakota, whose exterior Polanski's camera approaches in the film's ominous opening sequence, seems exactly the sort of place Ira Levin had in mind. It was in front of the Dakota, on December 8, 1980, that John Lennon (who, coincidentally, is credited with co-writing "Helter Skelter") was shot and killed.

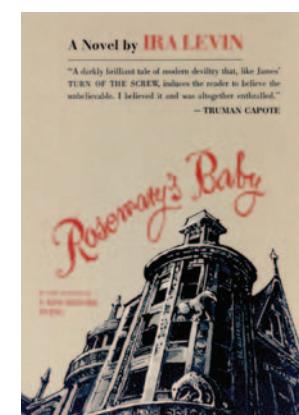
The assault on innocence, those mysterious scratches on Rosemary's back, the devil you know and the devil you only pretend you don't know, old people clinging to religious rituals, what you will do to get ahead, the insanity of Manhattan real estate—it's all there, prefigured in one of the film's most terrifying sequences. In a sense, we are all Rosemary, crying out, "This is no dream. This is really happening!" •



CRUEL INTENTION
Clockwise from left:
Mia Farrow and John
Cassavetes as Rosemary
and Guy Woodhouse;
Sharon Tate, Roman
Polanski and Farrow
at the Cannes Festival
film premiere in 1968;
Ruth Gordon with Farrow
during production.



VOODOO CHILD
Above: The original movie
poster for *Rosemary's Baby*.



GOTHIC TALE
Above: Ira Levin's 1967 novel,
on which the film is based. Left:
William Castle, Farrow and
Robert Evans on set.

THAT DINNER



WON'T PAY FOR ITSELF.

Switch to GEICO and save money for the things you love.

Maybe it's that high-end client dinner. Or the last-minute flight overseas. Doing business is what you love – and it doesn't come cheap. So switch to GEICO, because you could save 15% or more on car insurance. And that would help make the things you love that much easier to get.

GEICO[®]
Auto • Home • Rent • Cycle • Boat

geico.com | 1-800-947-AUTO (2886) | local office

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. Homeowners and renters coverages are written through non-affiliated insurance companies and are secured through the GEICO Insurance Agency, Inc. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company.

GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. © 2017 GEICO

CREATIVE BRIEF

LASTING IMPRESSIONS

As a Helen Frankenthaler show opens in Provincetown, Massachusetts, the artist's stepdaughter Lise Motherwell recalls childhood summers there with her.

AS TOLD TO SARAH MEDFORD

On July 6, 26 works by Helen Frankenthaler go on view at the Provincetown Art Association and Museum (PAAM), in the Cape Cod enclave the artist called home during an especially fruitful phase of her 60-year career. The show will comprise paintings, photographs and ephemera primarily from the 1960s, when she and her then-husband, the painter Robert Motherwell, would decamp to Provincetown in the summer. (The exhibition will travel to the Parrish Art Museum in Water Mill, New York, next year.)

A born-and-bred New Yorker, Frankenthaler first visited Provincetown in 1950, at the age of 21, to study with the painter Hans Hofmann. When she returned with Motherwell, 10 years later, she was a well-established artist, with work in the collections of the Museum of Modern Art and the Whitney Museum of American Art. Over the next decade Frankenthaler produced many of the radiant, color-flooded canvases for which she is best known. Working in a succession of studios, she sought to evoke "the climate of a place, not the place itself, with a formal approach that really had nothing to do with content or subject matter," says Elizabeth Smith, executive director of the Helen Frankenthaler Foundation.

Smith co-curated the show with Lise Motherwell, the board president at the PAAM and one of Robert Motherwell's daughters, who spent childhood summers on the Cape with the couple. Though her father and Frankenthaler divorced in 1971, Lise maintained a relationship with Frankenthaler until the artist's death in 2011, at the age of 83. As one of those most intimately associated with Frankenthaler's time in Provincetown, Lise, a retired psychologist, reflects on the artist's experiences there and the emotional resonance of returning her work to the place it was made. >

IN LIVING COLOR Helen Frankenthaler with *Summer Banner* (hanging), *Spices* (in her hands) and *Summer Core* (foreground), photographed by Alexander Liberman at her Provincetown studio in 1968.



ALEXANDER LIBERMAN/GETTY RESEARCH INSTITUTE, LOS ANGELES (2000.R.19). PICTURED, FROM TOP: HELEN FRANKENTHALER'S SUMMER BANNER (1968), SPICES (1968) AND SUMMER CORE (1968). ALL © 2018 HELEN FRANKENTHALER FOUNDATION, INC./ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



SMOOTH THE LINES. KEEP THE EXPERIENCES THAT MADE THEM.

Only BOTOX® Cosmetic is FDA approved for adults to temporarily smooth the appearance of moderate to severe:

Frown lines | Crow's feet | Forehead lines

It's a quick, 10-minute treatment by a doctor. Get started at [BOTOXCOSMETIC.COM /MEN](http://BOTOXCOSMETIC.COM/MEN)



There's only one BOTOX® Cosmetic

Actual patient. Results may vary. By prescription only.

IMPORTANT SAFETY INFORMATION

BOTOX® Cosmetic may cause serious side effects that can be life threatening. Get medical help right away if you have any of these problems any time (hours to weeks) after injection of BOTOX® Cosmetic:

- **Problems swallowing, speaking, or breathing.** due to weakening of associated muscles, can be severe and result in loss of life. You are at the highest risk if these problems are pre-existing before injection. Swallowing problems may last for several months.
- **Spread of toxin effects.** The effect of botulinum toxin may affect areas away from the injection site and cause serious symptoms including: loss of strength and all-over muscle weakness, double vision, blurred vision and drooping eyelids, hoarseness or change or loss of voice, trouble saying words clearly, loss of bladder control, trouble breathing, and trouble swallowing.

BOTOX® Cosmetic dosing units are not the same as, or comparable to, any other botulinum toxin product.

There has not been a confirmed serious case of spread of toxin effect when BOTOX® Cosmetic has been used at the recommended dose to treat frown lines, crow's feet lines, and/or forehead lines.

BOTOX® Cosmetic may cause loss of strength or general muscle weakness, vision problems, or dizziness within hours to weeks of taking BOTOX® Cosmetic. **If this happens, do not drive a car, operate machinery, or do other dangerous activities.**

Serious and/or immediate allergic reactions have been reported. They include: itching, rash, red itchy welts, wheezing, asthma symptoms, or dizziness or feeling faint. Get medical help right away if you are wheezing or have asthma symptoms, or if you become dizzy or faint.

Do not receive BOTOX® Cosmetic if you: are allergic to any of the ingredients in BOTOX® Cosmetic (see Medication Guide for ingredients); had an allergic reaction to any other botulinum toxin product such as Myobloc® (rimabotulinumtoxinB), Dysport® (abobotulinumtoxinA), or Xeomin® (incabotulinumtoxinA); have a skin infection at the planned injection site.

Tell your doctor about all your muscle or nerve conditions, such as ALS or Lou Gehrig's disease, myasthenia gravis, or Lambert-Eaton syndrome, as you may be at increased risk of serious side effects including difficulty swallowing and difficulty breathing from typical doses of BOTOX® Cosmetic.

Tell your doctor about all your medical conditions, including: plans to have surgery; had surgery on your face; have trouble raising your eyebrows; drooping eyelids; any other abnormal facial change; are pregnant or plan to become pregnant (it is not known if BOTOX® Cosmetic can harm your unborn baby); are breast-feeding or plan to (it is not known if BOTOX® Cosmetic passes into breast milk).

Tell your doctor about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements. Using BOTOX® Cosmetic with certain other medicines may cause serious side effects. **Do not start any new medicines until you have told your doctor that you have received BOTOX® Cosmetic in the past.**

Tell your doctor if you have received any other botulinum toxin product in the last 4 months; have received injections of botulinum toxin such as Myobloc®, Dysport®, or Xeomin® in the past (tell your doctor exactly which product you received); have recently received an antibiotic by injection; take muscle relaxants; take an allergy or cold medicine; take a sleep medicine; take aspirin-like products or blood thinners.

Other side effects of BOTOX® Cosmetic include: dry mouth; discomfort or pain at the injection site; tiredness; headache; neck pain; and eye problems: double vision, blurred vision, decreased eyesight, drooping eyelids and eyebrows, swelling of your eyelids and dry eyes.

For more information refer to the Medication Guide or talk with your doctor.

To report a side effect, please call Allergan at 1-800-678-1605.

Please see Summary of Important Information about BOTOX® Cosmetic on next page.

Summary of Information About BOTOX® Cosmetic (onabotulinumtoxinA)

What Is the Most Important Information I Should Know About BOTOX® Cosmetic?

BOTOX® Cosmetic may cause serious side effects that can be life threatening. Get medical help right away if you have any of these problems any time (hours to weeks) after injection of BOTOX® Cosmetic:

- **Problems swallowing, speaking, or breathing,** due to weakening of associated muscles, can be severe and result in loss of life. You are at the highest risk if these problems are pre-existing before injection. Swallowing problems may last for several months.
- **Spread of toxin effects.** The effect of botulinum toxin may affect areas away from the injection site and cause serious symptoms including: loss of strength and all-over muscle weakness, double vision, blurred vision and drooping eyelids, hoarseness or change or loss of voice, trouble saying words clearly, loss of bladder control, trouble breathing, trouble swallowing.

There has not been a confirmed serious case of spread of toxin effect when BOTOX® Cosmetic has been used at the recommended dose to treat frown lines, crow's feet lines, and/or forehead lines.

BOTOX® Cosmetic may cause loss of strength or general muscle weakness, vision problems, or dizziness within hours to weeks of taking BOTOX® Cosmetic. **If this happens, do not drive a car, operate machinery, or do other dangerous activities.**

BOTOX® Cosmetic dosing units are not the same as, or comparable to, any other botulinum toxin product.

What is BOTOX® Cosmetic?

BOTOX® Cosmetic is a prescription medicine for adults that is injected into muscles and used for a short period of time (temporary) to improve the look of moderate to severe:

- frown lines between the eyebrows
- crow's feet lines
- forehead lines

Who Should Not Receive BOTOX® Cosmetic?

Do not receive BOTOX® Cosmetic if you are: allergic to any of the ingredients in BOTOX® Cosmetic such as botulinum toxin type A and human serum albumin; had an allergic reaction to another botulinum toxin product such as *Myobloc*® (rimabotulinumtoxinB), *Dysport*® (abobotulinumtoxinA), or *Xeomin*® (incobotulinumtoxinA); or have a skin infection at the planned injection site.

What Should I Tell My Doctor Before Treatment?

Tell your doctor about all your muscle or nerve conditions, such as amyotrophic lateral sclerosis (Lou Gehrig's disease), myasthenia gravis, or Lambert-Eaton syndrome, as you may be at increased risk of serious side effects.

Tell your doctor if you have or have had bleeding issues; plan to or have had surgery; have forehead muscle weakness such as trouble raising your eyebrows; drooping eyelids; or any changes to your face.

Tell your doctor if you are pregnant, plan to become pregnant, are breastfeeding or plan to breastfeed. It is not known if BOTOX® Cosmetic can harm your unborn baby or if BOTOX® Cosmetic passes into breast milk.

What Are Common Side Effects?

Other side effects, while less common, have been reported including dry mouth; tiredness; neck pain; double vision, blurred vision, decreased eyesight, dry eyes; and allergic reactions (itching, rash, red itchy welts, wheezing, asthma symptoms, dizziness or feeling faint).

These are not all of the possible side effects. Call your doctor for medical advice if you experience any side effects after treatment with BOTOX® Cosmetic.

What Should I Tell My Doctor About Medicines and Vitamins I Take?

Using BOTOX® Cosmetic with certain medicines may cause serious side effects. **Do not start any new medicines until you have told your doctor that you have received BOTOX® Cosmetic in the past.** Tell your doctor if you have received an injection with another botulinum toxin product in the last 4 months, such as *Myobloc*®, *Dysport*®, or *Xeomin*®. Be sure your doctor knows which product you received.

Tell your doctor about all prescription and over-the-counter medicines and supplements you take including: vitamins and herbal products; recent antibiotic injections; anticholinergics; muscle relaxants; allergy or cold medicine; sleep medicine; aspirin-like products; and blood thinners. Ask your doctor if you are not sure whether your medicine is listed above.

To Learn More

If you would like more information, talk to your doctor and/or go to BotoxCosmetic.com for full Product Information.

You may report side effects to the FDA at www.fda.gov/medwatch or call 1-800-FDA-1088.

Based on PI72714SU10 Rev. 10/2017
BCT70101_v21/18

© 2018 Allergan. All rights reserved.
All trademarks are the property of their respective owners.





ALL TOGETHER Left: Frankenthaler's painting *Cool Summer*, created in 1962. Below: Lise Motherwell (left) with her sister, Jeannie, their father, Robert, and Frankenthaler in Greece, in the summer of 1965.

THE PRIVILEGE of growing up in an artist's family is that you get to see the paintings over and over again—you get to grow up with them. Helen's paintings from the '60s are some of my favorites. They feel happy to me. There is something about the color, the lightness, the physical space where there is raw, unprimed canvas—it shows a kind of openness and freedom that very much represents what Provincetown was for Helen. One summer, she made a list of more than 40 paintings she'd done. And these were not small things—some were huge, 10 by 9 feet. To paint that many in a summer is a lot.

My parents split up very shortly after I was born, so I was three and a half years old when I met Helen. My sister [Jeannie] and I went to live with her and my father just 19 months after they got married. As far as I know, Helen had never intended to have children. And when you double the size of your family in one minute, everything changes. She really had to grapple with how much she was willing to give up. She was *not* willing to give up her career. She had to figure out how much of a parent she could really be, given this high-powered world she was living in and the high expectations she had for herself. It's hard to be a part-time painter.

For the first few years, when they were in Provincetown, Helen refused to have a phone, which meant that anyone who wanted to communicate with them had to do so either by telegram or by letter. That immediately created distance and allowed them time and space for themselves. She also made sure that the people who visited were close friends. She had a whole world of friends who were in the arts—poets, musicians, photographers. And when people would come—they would stay at the inn across the street—she'd say, "I'll see you at 7:30 for dinner," implying that they needed to take care of themselves for the day.

I remember a number of people coming through. David Smith was a favorite of mine. I loved it when he came to visit because he did things that my parents

wouldn't do. He went clamming one time and came back with a giant sea clam, which he ate raw right at the dining table. I'm also struck by how many very close friends they lost: Mark Rothko, Jackson Pollock, David Smith.

The transition from New York to Provincetown was always difficult. It was a long drive, a different kind of place, and the pace was completely different. Adjusting to a new studio space was difficult, and I'm sure both Helen and my father worried they'd never be able to create again. Inevitably they'd go through a month or six weeks of barely painting. The mood could get dark and gloomy. My sister and I spent a lot of time tiptoeing around the house or going to friends' houses. Then all of a sudden there would be this burst, and they would be excited, feeling vibrant, alive and connected to themselves and their work.

Helen was a magnificent swimmer. She tended to paint in the morning after a swim, and my father painted late at night. She would paint from 9 a.m. until we all sat down for lunch. After lunch she'd swim again, and she loved to sun tan; some days, she would take a nap. They had quite a large social life, cocktail parties and dinners. Helen had this unbelievable *joie de vivre*. When we went to the Greek islands one summer, we were at an outdoor restaurant for lunch one day, and at some point a family at a long table got up to dance. Helen immediately jumped up—we were across the room—and began dancing around the square with them.

It was a rare thing to go to Helen's studio. She would give us paper and pens or crayons, turn on the phonograph and play Barbra Streisand or Chubby Checker. Sometimes we would sing, sometimes we would dance. I still have some of the drawings I did back then, which she not only kept but framed. There were

no demands on what we were to draw or how, but she and my father didn't allow us to use coloring books. They never wanted us to stay within the lines. Which was their theory of life as well as their theory of painting, I think.

Helen's studio spaces were pretty open, and one on Commercial Street had a great view of the water. When you were standing on the second floor, you could see the colors emerging as the tide went out, the green of eelgrass in the water, the sand underneath. Helen's paintings really capture that experience—the feeling of looking down into that. My father's work was informed by psychoanalysis, and I think Helen's was too, though she was probably less interested in the psychological interpretation of her work. But the process for both of them was certainly based on the concept of free association.

Helen sought out people, and partners, who were intellectuals—people she could learn from. She was a real sponge. [Art critic] Clement Greenberg first, my father second. She liked being a man's woman in that she liked having a man as a partner and a lot of the old-fashioned ideas that came with that—she liked being Mrs. Motherwell. Yet she lived her life as more of a feminist than many of us. Her push against the idea of being a woman artist was so important to her. She wanted to be seen as just an artist. Fortunately, she had the means to get help with household things. Had she not had the means, I don't know that she would have stayed home with us any more than she did. I don't fault her for that.

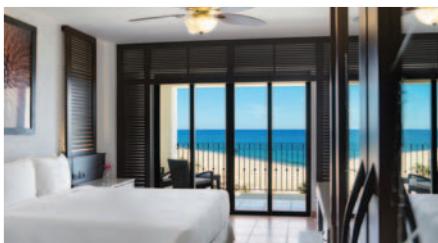
I understand how enamored she would have been of Provincetown, being near like-minded people—and also its sheer physical beauty. It must have fed her artistic imagination unbelievably. But Helen could paint anywhere. She could paint near the water, in the woods, in a hotel room, in a closet. That really speaks to something she said about her painting *Mountains and Sea*—that she held a place in her arms as a memory, as something she felt, more than something she saw. She held the emotional memory of it. •

This interview has been condensed and edited.





TEPPANYAKI SHOW INCLUDED



Floating Fire Pits 9 Restaurants & 7 Bars Private Balconies Wi-Fi Kidz Club 24-Hour Room Service Live Entertainment Resort Fees

AN ALL-INCLUSIVE EXPERIENCE *by HYATT*

 **HYATT ZIVA™**
ALL INCLUSIVE RESORT *Los Cabos*

CONTACT YOUR PREFERRED TRAVEL AGENT
800.720.0051 | HYATT.COM

HYATT ZIVA™ ALL-INCLUSIVE RESORTS IN CANCUN | LOS CABOS | MONTEGO BAY | PUERTO VALLARTA

Not responsible for errors or omissions. Hyatt Zilara™ and Hyatt Ziva™ trademarks and related marks are trademarks of Hyatt Corporation or its affiliates. ©2018 Hyatt Corporation. ©2018 Playa Hotels & Resorts is the exclusive operator and owner of Hyatt Zilara™ and Hyatt Ziva™ resorts in Jamaica and Mexico. All rights reserved. PLA03162018

JUNE/JULY 2018

WSJ.

THE WALL STREET JOURNAL MAGAZINE



SUNNY DAYS

A Niki de Saint Phalle statue from the mid-'90s stands in the garden of Len and Louise Riggio's Long Island, New York, house.



Estate of the Art

Len Riggio, the mastermind behind Barnes & Noble, and his wife, Louise, have created an art oasis at their Hamptons home.

BY TED LOOS
PHOTOGRAPHY BY NICHOLAS ALAN COPE

FRONT LAWNS ARE where homeowners tell the world who they are—a garden or a birdbath signifies nature-loving, a gnome or flamingo means whimsical, and a tall hedge says privacy, please. When the lawn is in the Hamptons and the man in question is Barnes & Noble chairman Leonard Riggio, the message is clear: I collect. As he stands on a very green patch of grass, surrounded by a group of sculptures that would make major museums jealous, Riggio revels in what he and his wife of 37 years, Louise, have assembled. “This garden does have a bit of wow factor,” he says. Riggio, known to all as Len, is underplaying for effect, and the barest hint of a smile creeps onto his face.

Masterpieces are dotted across the lawn: There is a massive and rustily patinated 180-ton Richard Serra sculpture, *Sidewinder*, anchoring the front yard, its two curving steel walls shadowing each other. Not far away stands the hulking figure *Caramba! III*, by Mark di Suvero. In the side yard, a visitor can walk into a shady garden landscaped with ferns and elephant ears by Edwina von Gal, the in-demand

ART HOUSE
Len and Louise Riggio worked with architect Richard Gluckman on this Noguchi-inspired teahouse from which they can view sculptures by the artist in the garden of their 18-acre Long Island estate.



GARDEN STATE
Clockwise from right:
A steel sculpture by
Donald Judd, an artist
particularly beloved
by Riggio, who calls
Judd's 100 metal boxes
in Marfa, Texas, "the
Sistine Chapel of
minimalist art"; Barry
Flanagan's Acrobats;
also in the front of the
house is *Caramba! III*,
by Mark di Suvero.



CLOCKWISE FROM TOP: DONALD JUDD, UNTITLED, 1992. © 2018 JUDD FOUNDATION/ARTISTS RIGHTS SOCIETY; BARRY FLANAGAN, ACROBATS, 1997; HARRY FLANAGAN © BRIDGEMAN IMAGES; MARK DI SUVERO, CARAMBA! III, 1990. COLLECTION OF LOUISE & LEONARD RIGGIO, NY. COURTESY OF THE ARTIST AND SPACE TIME C.C. © MARK DI SUVERO



gardener to the East End elite. It was created to house a collection of 10 serene Isamu Noguchi sculptures. In back, the gentle rises in the lawn are actually part of a Maya Lin earthwork, *Lay of the Land*.

That's only a partial list of the two dozen outdoor pieces spread over 13 lush acres on New York's Long Island that the Riggios have spent over 30 years amassing. (For good measure, there's a Serra in the backyard, too.)

"Many people want to have a sculpture garden, but they crowd it with too many pieces," Riggio says. "We like the idea of creating a space, not a composite of objects."

Last year Riggio, 77, stepped down as CEO of Barnes & Noble, which he bought in 1971, but he retains the role of chairman. He continues to devote time to the couple's plein-air art collection, which also includes pieces by Willem de Kooning and Barbara Hepworth.

"Less is more," he says, expressing the approach that he and Louise, 71, have developed together. "We like to see things the way an artist would present them. We're expressing the idea of art as experience."

Riggio recalls how he asked Maya Lin if it would be OK to put a Louise Nevelson piece, *Model for Sky Gesture*, adjacent—but not too close—to her earthwork; she approved, so he proceeded. Many collectors don't prioritize the artist's concerns once the purchase is complete. "Len is incredibly respectful of you as an artist," says Lin, who is close to both Riggios and has also worked with them on public projects, including the library and chapel on the Children's Defense Fund campus in Tennessee. "He wants you to do what's right, and he doesn't interfere."

Ken Maxwell, a director at Gagosian who has worked closely with the Riggios on acquisitions, recalls a bit of Len's handed-down wisdom. "He always says, 'If you don't know how to hang it, you don't deserve to own it,'" says Maxwell. "It's context, context, context."

Inside the 1910 house—unlike most shingled Hamptons affairs, it was built to look like a German country retreat of that era—two large Andy Warhol canvases flank the dining room table, and the living room is devoted to high points of the Arte Povera movement. When you add their Park Avenue apartment into the equation—where they say resides the "really good" art, a collection of postwar, surrealist and abstract expressionist work—the Riggios own some 300 works in total.

The Riggios married in 1981, and they have one daughter (Len has two older daughters from a previous marriage). Theirs is decidedly a collecting partnership. "I'm usually the scout," Len says.

"WE ALWAYS FELT THAT THIS LAWN, WHICH IS FULLY HALF OUR PROPERTY, BELONGS TO THE PUBLIC. AND [SIDEWINDER, BY RICHARD SERRA] HAS BECOME A PUBLIC PIECE. IT'S A LANDMARK NOW."

—LEN RIGGIO

"I'm out and about." But, Louise adds, "I close the decision." Their friend Peter Gethers, an author and president of Random House Studio, concurs. "Louise is quite influential," Gethers says. "She's the quiet guide behind the throne."

Riggio prefers the work of artists who question the very nature of art. Donald Judd's installation of 100 metal boxes, in Marfa, Texas, is "the Sistine Chapel of minimalist art," he says. His wife's tastes encompass that approach—they share a special appreciation for Dan Flavin's light sculptures—but she especially admires the art of previous centuries. For her birthday some years back, he got her a Degas watercolor of a young girl. (Their current wish list includes a Matisse for Louise.)

Though fresh-off-the-easel contemporary art is not the collection's focus, the Riggios own pieces by living artists including the painter Kerry James Marshall and the multimedia practitioner Glenn Ligon, which they are considering as part of a future museum gift. Louise jokes that when her husband tells her they probably can't fit any more art in a certain location, "That's when I go, 'Uh-oh'"—surely he's on the verge of a new art crush.

"Most of the valuable estates here, they put hedges so high no one can see in," says Riggio, standing in front of the house in the bright sunshine. "I don't like that. I have the privacy of the distance from the road. We always felt that this lawn, which is fully half our property, belongs to the public. And [Sidewinder] has become a public piece. It's a landmark now. We don't mind people feeling like they own this." *Sidewinder* in particular attracts a lot of attention from passersby, who may think they've stumbled on a branch of Water Mill's Parrish Art Museum (the Riggios are also patrons of that local institution).

The Riggios get a lot of requests for tours, and they agree to personally guide a few local groups every year. But not all the tours are scheduled—Riggio has been known to spy Serra gawkers on his property and spontaneously invite them for a quick chat and walkthrough. "Louise has seen me do it," he says, laughing.

These impulsive interactions aren't some rich-guy quirk; for Riggio, it comes with sharing the wealth. "We think the public part of our collecting is the most important," he says, referring to the six Serra sculptures he and Louise donated to Dia:Beacon (in addition to a reported \$35 million in cash) when he was chairman of the museum's board.

The public-spirited attitude has its roots in the time when Riggio—who grew up in Bensonhurst, Brooklyn, the son of an amateur



GEOMETRY CLASS

Gluckman also designed a gallery pavilion to house the Riggios' collection of Walter De Maria works.

In the foreground is *Equal Area Series: Pair Number 25* and a piece from *Large Rod Series*, while in the garden is *Large Grey Sphere*.

"WE DIDN'T START OUT WITH MONEY. IF WE WANTED TO ADORN A SPACE, WE BOUGHT PRINTS."

-LEN RIGGIO

boxer-turned-cab driver father and a stay-at-home mother—was coming to social as well as aesthetic consciousness: the idealistic '60s and '70s, not coincidentally the high point of conceptual art and minimalism. "The '60s and '70s meant a lot to me intellectually, and they still do," he says. "They very much define me."

For over a decade, Riggio was busy building Barnes & Noble, so collecting would have to wait. "Len demonstrated a tremendous instinct for the book business," says his longtime attorney Michael Rosen. "I watched him grow it from one store to this big operation." Riggio, who opened his first bookstore in 1965 while he was still a student at New York University, built Barnes & Noble into the world's largest brick-and-mortar book retailer. At its 1998 height, the company had a market capitalization of about \$3 billion. Today, the retailer includes 630 superstores, though the market cap has slid to about \$411 million. (Riggio retains the largest ownership stake, 18 percent, enough to stave off an activist investor's attempt to turn the company private last year.)

Rosen recalls how he saw Riggio's reputation as a versatile, savvy operator develop. "When I first met him, if he was in a meeting with a lawyer, I thought he must have gone to law school," Rosen recalls. "And with financial people, it was like he had an M.B.A. With accounting, it was the same. And he had none of those degrees."

Riggio started out buying pieces slowly, in the 1980s. "We didn't start out with money," he says. "If we wanted to adorn a space, we bought prints." Quite a few of those were by Andy Warhol, and they now line the upstairs walls in their Hamptons home.

One of the other early works he bought was a drawing by Alberto Giacometti of his wife, Annette, in his atelier. The dealer was Arne Glimcher, the legendary co-founder of Pace Gallery.

"Len came to me in the late '80s when there was a recession" in the art market, recalls Glimcher, a Hamptons neighbor and close friend of the Riggios. "He started talking to me. I said, 'Why haven't we met before?' He said, 'It was a crazy time in the art world, I didn't think you'd have time for me.'" The pair soon formed a bond that was cemented partly over the creation of Dia:Beacon in 2003, which Glimcher contributed to significantly, not least with his donation of paintings by longtime Pace artist Agnes Martin.

Most important, there was the deal that Glimcher calls "the one I'm most proud of in my career." He represented the Noguchi estate (and still does) at a time when Riggio was falling in love with the work of the Japanese-American sculptor. "He always wanted a Noguchi garden, but the estate would only let us sell to museums,"

says Glimcher. Riggio got creative and had Glimcher broker an unusual deal. The Riggios were allowed to acquire nine of the pieces now in their garden, but they also signed an agreement that upon their deaths, those works would go back to the Isamu Noguchi Foundation and Garden Museum. "They 'rented' the Noguchs for their lifetimes," Glimcher says, marveling at the deal. "Who else would do that?"

Riggio is very interested in what he calls "the value proposition" of art. It may be that he can never turn off his business sense, which has served him well. "I didn't care about making money on art, but if I buy it, am I stuck with it?" says Riggio—suggesting that at the very least, he doesn't want to lose money on collecting.

Peter Gethers has seen Riggio's mental calculations in action. "I've been to art auctions with him," Gethers says, "and one of the most interesting things about Len is his innate sense of the value of things." He adds, "He can walk into a restaurant and within seconds tell you what the profit is. It's how his mind works."

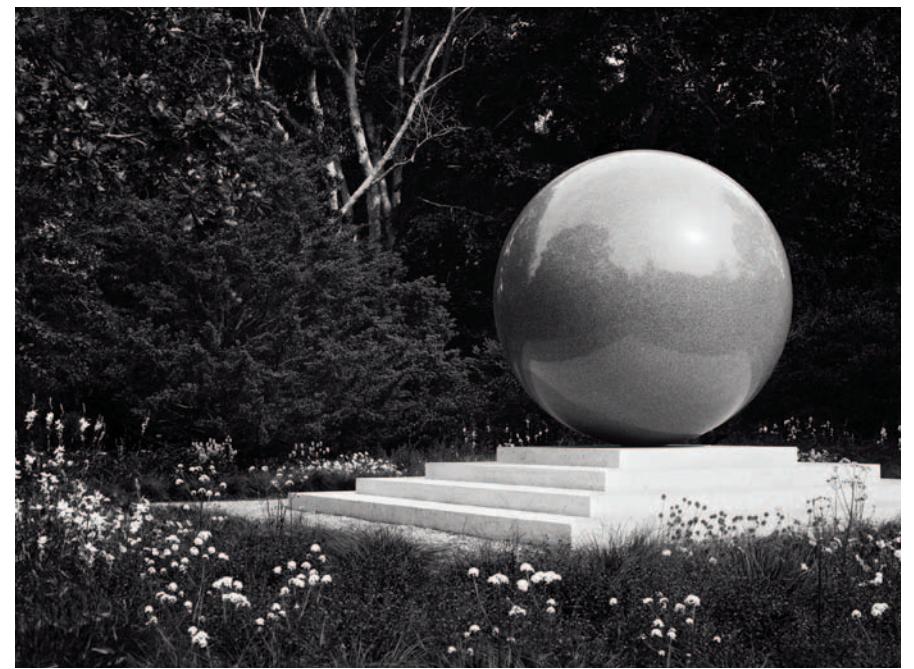
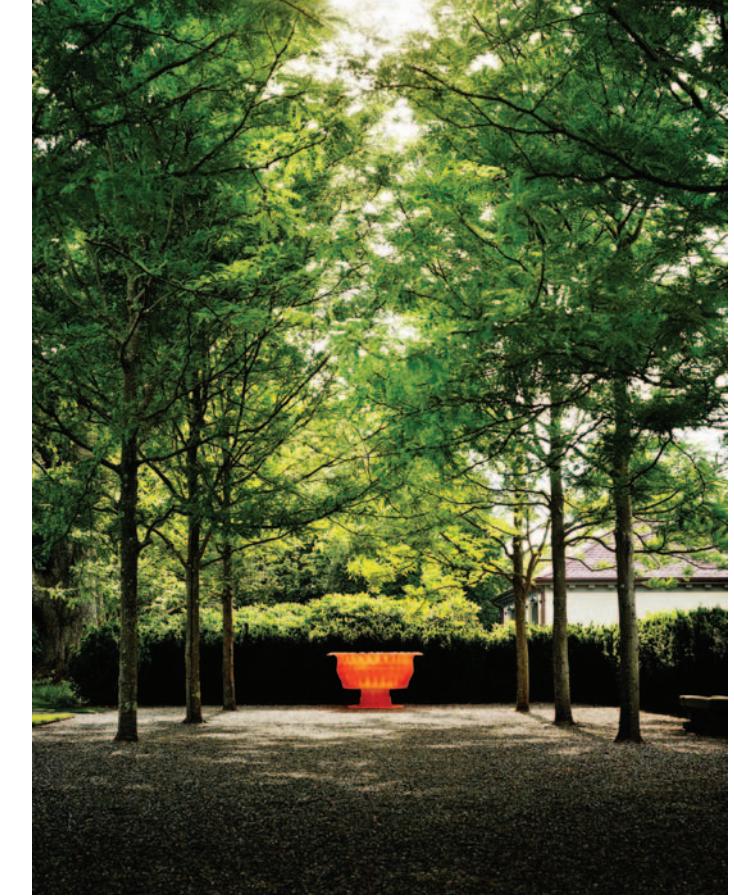
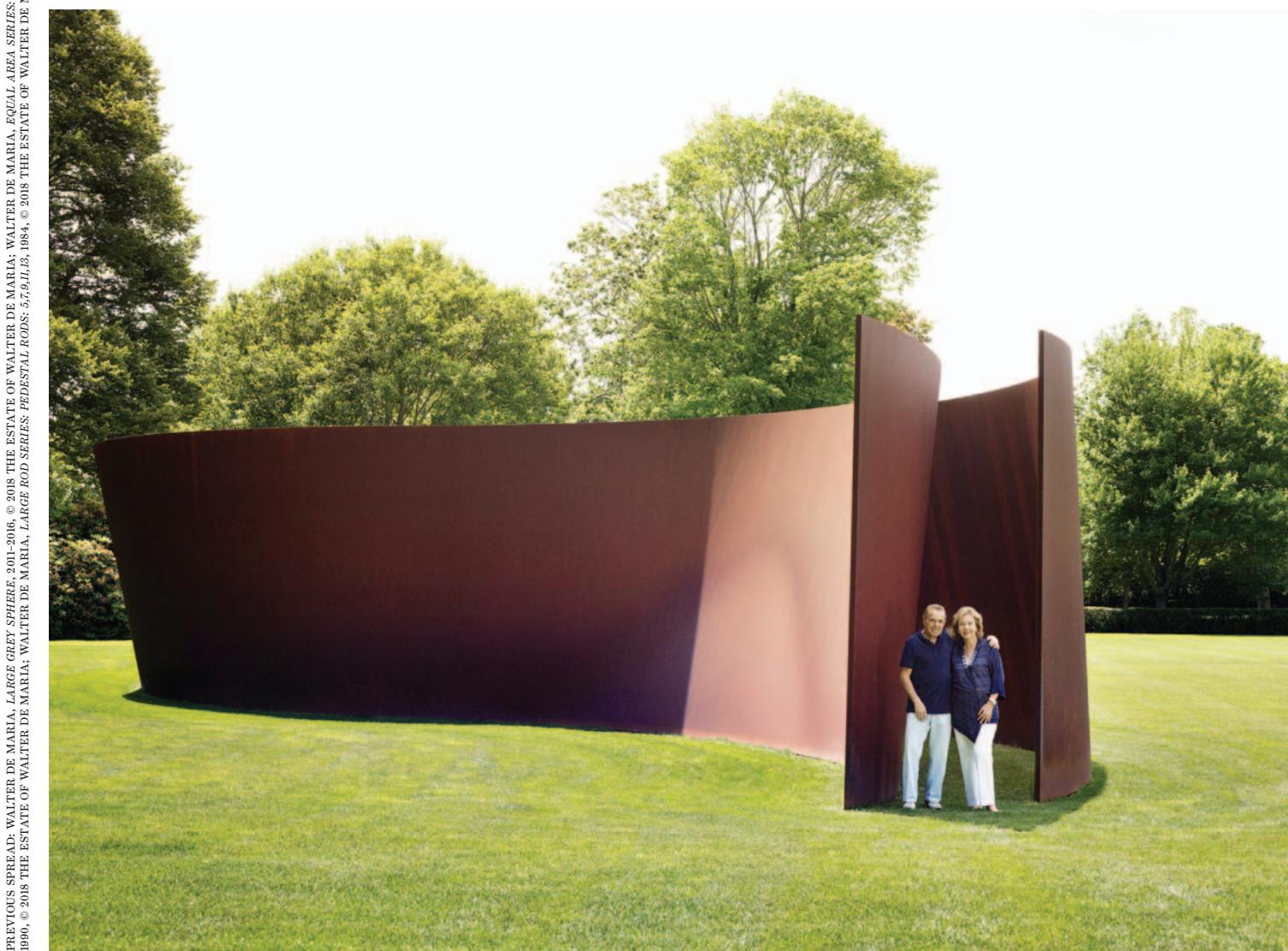
Riggio's tours often end in the same place: the De Maria Garden and Pavilion, a mini museum that he built two years ago. Riggio, who took engineering classes in high school and at NYU, created it as a kind of shrine to the late Walter De Maria, the pioneering conceptualist famous for his *Lightning Field* project in New Mexico. Riggio met De Maria a couple of times, when they worked together on a project at Dia, and he had the pavilion constructed by the architect Richard Gluckman, famed as a museum maestro, on the site of a former walled cutting garden.

Riggio bought out a whole De Maria show at Gagosian's Madison Avenue space in 2014, and then added one more piece later. "He thought these works should stay together," says Ken Maxwell.

Inside Gluckman's black-brick structure sit four rigorous, clean-lined works, including, on the floor, the two gleaming metal shapes of De Maria's *Equal Area Series: Pair Number 25*. One is a circle, the other a square, but they contain the same area. The theme is measurement and assessment: How do we make sense of things? For Riggio, clearly, it's through art.

Riggio presses a button: A shade rises on the windowed back wall, revealing a formal garden featuring indigenous plantings that is anchored by *Large Grey Sphere*, which is just what it sounds like—a huge granite gazing ball of sorts. "De Maria is one of my favorite artists," says Riggio. "He was philosophical, mathematical, analytical. He piques my curiosity." He looks around the space and says, "We like to think Walter would be pleased with what we've done." •

CLOCKWISE FROM TOP LEFT: RICHARD PRINCE, UNTITLED (TIRE PLANTER), 2007–08, CAST RESIN, 39 X 69 X 69 INCHES. © RICHARD PRINCE; WALTER DE MARIA, LARGE GREY SPHERE, 1969, © 2018 RICHARD SERRA/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.



NATURAL WONDERS
Clockwise from left: "Most of the valuable estates here, they put hedges so high no one can see in. I don't like that," says Len Riggio, standing with Louise on their front lawn with Richard Serra's 1999 sculpture *Sidewinder*; a Richard Prince sculpture, *Untitled (Tire Planter)*, in a grove of trees; Walter De Maria's *Large Grey Sphere* is surrounded by indigenous grasses.



For the Love of the GAME

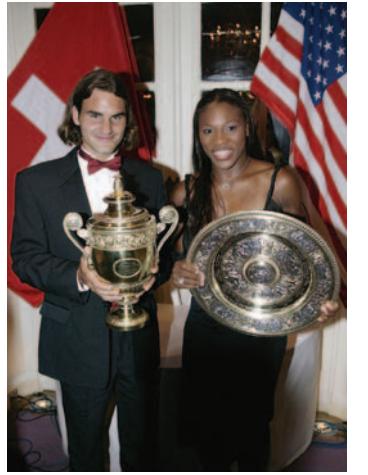
After a career-threatening injury, and as the oldest top-ranked player, Roger Federer should be planning for retirement. But he's enjoying tennis too much to stop just yet.

BY JASON GAY
PHOTOGRAPHY BY MACIEK KOBIELSKI
STYLING BY ELISSA SANTISI

STILL HERE
“When you struggle, when you’ve had injuries, when you’ve had to reinvent yourself, people are like, ‘That’s what I feel every day. That’s what I go through,’” Federer says. Tom Ford sweatshirt, Frame T-shirt and Nike track pants.

FEDERER'S REIGN

A LOOK BACK AT A LIFE AND A TENNIS CAREER THAT SPANS 20 YEARS AND AS MANY GRAND SLAM WINS.



STYLE COUNCIL
Below: Sitting between then-girlfriend Mirka Vavrinec (left) and Anna Wintour at a 2007 Oscar de la Renta show. Right: Federer's mother, Lynette (left), and Mirka with the couple's twin daughters, Charlene Riva and Myla Rose.



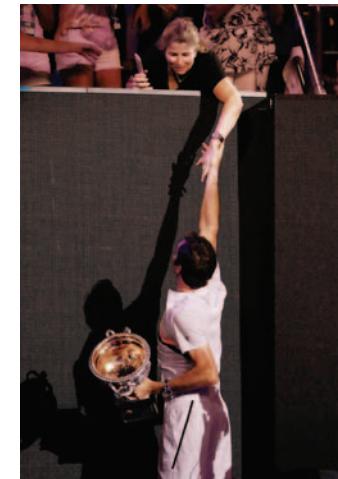
YOUNG LION
Left: Federer in South Africa (where his mother grew up) as a boy. Above: With Serena Williams after the two champions won Wimbledon in 2008.



TRICKED OUT
Below: Federer's famous through-the-legs shot against Sam Querrey on day four of Wimbledon in July 2015.



WINNER'S CIRCLE
Above: Federer celebrating a record eighth victory at Wimbledon in 2017. Right: Mirka congratulates him on his 20th Grand Slam at the 2018 Australian Open.



TECH MATE
Above: Federer and doubles partner Bill Gates at the Match for Africa 5-Silicon Valley in March 2018.

BEFORE WE BEGIN, an important disclaimer: Roger Federer isn't supposed to be doing this. Playing pro tennis, that is. Especially not pro tennis like this—as the best men's player in the world, or awfully close. Federer turns 37 in August. A tennis player his age is supposed to be retired to the geezer circuit, lifting easy lobs to other geezers. Pete Sampras, one of Federer's idols, played his last match at 31. Björn Borg quit at 26. By now, Federer's supposed to be on TV, ruffling phenoms with his cranky-old-man critiques. He's supposed to be enjoying the spoils of a career well done. He'll have that second glass of wine, thank you very much. Dessert? Sure. Maybe he lets a roll of belly fat grow above his waistline. Yep: Roger Federer is supposed to be at work on a Roger Federer dad bod.

Instead, Federer is here, in Miami, writing a surprising late chapter to what is already one of the greatest careers in the history of sports. When we meet, in the quiet, Zen-like courtyard inside the Setai hotel off South Beach, Federer is just a couple of months removed from winning his all-time-record 20th Grand Slam at the Australian Open. He's amid a fresh run as the world No. 1, the oldest men's player to do so. When Wimbledon begins in July, he'll be the defending champion—and likely the favorite.

Federer takes a seat. He's dressed in a set of dark Nike warm-ups and a black bubble-heeled pair of sneakers. A waiter appears, as if summoned by the ions of celebrity, and Federer orders a single espresso with a sparkling water. "And a bowl of spaghetti with tomato sauce, thank you," he says.

Pasta for lunch. Interesting. There's not a trace of dad bod anywhere. Dammit.

We talk for a few minutes about the vibe in South Beach—the tournament he's about to start, the Miami Open, coincides with Miami Music Week, a thunderous citywide event featuring DJs and a thumping *OONTZ-OONTZ-OONTZ* beat that rattles hotel windows day and night.

"It's intense," Federer says, laughing. "Instead of reading good-night stories to the kids, you're looking down at pool parties. But the kids like it."

He likes it too. In person, Roger Federer is not what you'd expect. Over his career, he's developed an otherworldly image—the tennis star who looks like James Bond, floats like Baryshnikov, speaks a half-dozen languages and carries himself with an almost regal bearing. Off the court, Federer's a far looser guy. He can make a joke—and take a joke. "He's always had a sense of humor," says his good friend, the former pro Tommy Haas. "He's got different accents and can impersonate people quite well." (Federer does a great Borg, Haas confides.)

Federer was not always so stylish, either. The man was not born wearing that slick, embroidered Gucci tux he wore to the Met Gala last year. There's a funny old photograph of a teenage Federer standing in his childhood room in Switzerland. The door and walls are plastered with posters of Pamela Anderson, Shaquille O'Neal and Michael Jordan. But the best part is Federer's '90s bottle-blond peroxide hair, which makes him look like a lost member of the Backstreet Boys. I show him a copy of the photograph on my phone, and he giggles. "I actually wanted to do red hair at some point," he says. "I just felt like it was

a time to try out stuff, you know? I wasn't the only guy who did it."

That haircut was a long time ago. A lot of Slams ago. A marriage and four children ago. Today, Team Federer operates as Swiss Family Federer. Somewhere on the hotel premises are Federer's wife, Mirka, a former Swiss tennis pro herself, as well as the couple's two (!) sets of twins: 8-year-old girls Charlene Riva and Myla Rose, and 4-year-old boys Lenny and Leo. The children keep Federer busy—and humble. He tells of competing in intense matches, only to look into the stands and see his spawn flipping through comic books. "I'd be playing, and they'd be reading their books," he says, shaking his head.

Are the kids playing tennis?

"Yeah, they play a bit," he says. "It's one of my mini-requirements with Mirka. Don't get me wrong, I don't want them to be professional players, but I would like them to play recreationally."

Piano lessons are also on the docket, he says. But most of the time, there's the comical madness of having four children under 10. The girls are at an age where they want to boss around the boys, Federer says—and the boys are at an age where they can now defend themselves. "Organized chaos" is how Federer puts it. "Sometimes we have to be the umpires."

FEDERER LIKES the chaos—even if it's occasionally hazardous. Usually tennis players get hurt, you know, playing tennis. But in 2016, Federer suffered the biggest injury of his career in the most dad way imaginable: He stretched too far when he was trying to draw a bath for his daughters and tore a meniscus. He lunges away from the table to show me how he did

it—how he wanted the kids to take a shower, how they begged for a tub, how he reached for the faucet, how he overextended and heard an ominous click in his leg.

At first he thought he'd be OK, but by afternoon the knee had swelled. Federer got surgery, rehabbed quickly and made a go at playing, but he was not himself. Shortly before the Olympics in Rio, he decided to shut down his season for good, missing the U.S. Open as well. It was a devastating setback. Still, I chuckle. As a father of young children myself, I can imagine the madcap bathroom scene and bizarre parenting injury.

I apologize to Federer for laughing.

"No, it is funny," Federer says. "It's absolutely funny. It's crazy."

As it turned out, the break was a perfect opportunity for a reset. Federer had been playing for decades without pause; now his aging body was telling him to relax. So he relaxed. And recuperated. He returned in 2017 in Australia with zero expectations, only to charge to a final against his greatest rival, Rafael Nadal, where Federer prevailed in five sets. It was Federer's first Grand Slam title in nearly a half decade—which he followed up with another at Wimbledon.

"It became magical," Federer says.

That Slam drought had done something to Federer's image: It humanized him. Early in Federer's career, the game seemed almost too easy.

He ripped through the competition, collecting titles at a furious pace, and though his play was elegant, there was something almost clinical about his dominance. As he got older, however, the competition widened. Federer won less. After heartbreakers like five-set losses to Novak Djokovic at the U.S. Open and Wimbledon—not to mention upsets by players we've

"[ROGER] NEVER LOST FAITH. THERE WERE A LOT OF PEOPLE OUT THERE SAYING MAYBE IT WAS TIME—BUT HE NEVER GAVE UP."
—ANNA WINTOUR

not heard from since—it became fashionable to wonder if Federer could get another Slam. He became an underdog, almost. Tennis fans desperately wanted to see him relocate his former self. For the first time, Federer seemed...vulnerable. It wound up making him bigger than ever.

"When you struggle, when you've had injuries, when you've had to reinvent yourself, people are like, 'That's what I feel every day. That's what I go through,'" Federer says.

His comeback season in 2017 was cathartic, because fans weren't sure if they'd ever see it. While injuries thinned the top of the field—Djokovic and Andy Murray, in particular, haven't been themselves—this isn't the uneven Federer of a few years back. He's a much better player. Federer has trimmed his schedule (this is the second year he's skipped the clay court season) and remodeled his game,

switching to a bigger racket, shortening points, turning his angelic one-handed backhand into a fearsome weapon. Paul Annacone, Federer's former coach, says it comes down to belief, that Federer realized "what he is still capable of, regardless of who is on the other side of the net."

Others close to Federer marvel at his persistence. "He never lost faith," says Federer's friend and frequent courtside guest, *Vogue* editor in chief Anna Wintour. "He always felt he could come back. There were a lot of people out there saying maybe it was time—but he never gave up."

Here in Miami, a couple cautiously approaches for a photograph. Federer obliges, standing for a quick iPhone snap. This happens wherever he goes. There's hardly a place left on earth without Federer fans, or Fedheads, as they're nicknamed. His matches feel like rowdy pilgrimages, full of obsessives and bucket-listers eager to see him before he's gone. He's the crowd favorite at every tournament, even when he's far from home or (somewhat awkwardly) on the home court of his opponent.

"He really is a living legend," says Tony Godsick, CEO of Team8 and Federer's longtime agent and business partner. "You want to take your kids and friends to see someone who could go down as one of the greatest athletes in history." He mentions Federer's recent charity Match for Africa with Bill Gates in San Jose, California. "We sold 17,000 tickets with no advertising."

In September, Godsick and Federer will take their two-year-old Laver Cup—named for iconic Aussie Rod Laver, it's basically an All-Star Weekend for the best men's players—to Chicago. Last year's Laver Cup

FROM LEFT: ROGER FEDERER; ALEX LIVESY/GETTY IMAGES; PETER KRAMER/GETTY IMAGES; STEFAN WERMUTH/REUTERS; IAN WALTON/GETTY IMAGES; DANIEL LEAL-OLIVAS/GETTY IMAGES; MICHAEL DODGE/GETTY IMAGES; MAL TAAM/ZUMA PRESS

"HOW WILL IT BE,
THE MOMENT OF
RETIREMENT?
HOW EMOTIONAL
WILL IT BE?
IS THERE A
PROCESS—OR
DO YOU WAKE
UP AND DECIDE
AT ONCE?"

-ROGER FEDERER

delivered the spectacle of Federer and Nadal playing doubles together for the first time. The event was an immediate smash.

Nadal will always be remembered as Federer's top rival, but Federer's closest contemporary may be a legend on the women's side, Serena Williams, who was born seven weeks after him in 1981. The holder of 23 singles Grand Slams, Williams recently returned to the sport after giving birth to her first child. Federer marvels at Williams: "It's been fascinating to watch. She had a totally different upbringing—I came up through Switzerland with the federation, she did it with her dad and her sister. It's an amazing story unto itself—and then she became one of the greatest, if not the greatest tennis player of all time."

I have to ask: Did Federer, considered by some to be the tennis GOAT (Greatest Of All Time), just suggest Serena was the GOAT? Did he mean GOAT on the women's side—or overall?

"Overall," Federer clarifies. He ticks off the staggering stats of players like Williams and Steffi Graf, which eclipse those of anyone in men's tennis, especially when one factors in all of Serena's doubles titles.

Federer knows that greatest-ever debates in sports are usually a fraught exercise, and in tennis, this is especially so. Changes in equipment, the tournament calendar and travel have made it a markedly different game (if you want to give Laver and Billie Jean King private jets and modern rackets and string, then we can talk). Federer points out that the early generations weren't chasing records—they were just playing. "It's not fair to compare, actually," he says.

"But we know [Serena] is all the way up there. I'm probably up there with somebody, somehow. Maybe there's a group, a best of five—and if you're in that group, you should be pleased and happy. Tennis is a funky sport when it comes to that stuff."

"I'm in full admiration of Serena," he says. "And Venus, too, by the way."

(A few weeks later, I see Williams at the premiere of her HBO documentary series, *Being Serena*, where I relay Federer's GOAT comment. "I think we can say that about both of us, respectively," she says. "He's done amazing things in his career—I have the utmost respect for him. He's a wonderful athlete, a great guy. I love what he's doing [with his foundation] in Africa too. That was really impressive to me.")

It's incredible they're all still at it, Federer says. "Rafa's still playing, I'm still playing, Serena and Venus are still playing—and it seems like they love it more than ever."

Tennis writer (and frequent *Wall Street Journal* contributor) Tom Perrotta has noted an underappreciated part of Federer's makeup: He enjoys playing tennis. It sounds odd, but it's important. We're accustomed to tennis tales of burnout and helicopter parents—Andre Agassi's autobiography read like a tennis version of *Mommie Dearest*—but Federer appears to suffer from no such demons. He's excited to play the Miami Open for the umpteenth time (he'll wind up losing in the first round, shockingly). He cares about the little tournaments as well as the biggest ones. Annacone says he even likes practice. Practice!

"It's one of the most amazing things about his makeup," Annacone says. "He still finds happiness in hitting a tennis ball, the gym, doing the work. It's

hard to imagine that, at 36, it can still be fun, but it is for him."

Federer knows it's unlikely he'll get to write a perfect ending to his career. Sports can be cruel, even to the best. "I've long given up that it needs to end in a fairy tale," he says. "I don't need to be ranked [No. 1] or need it to be after a big title. If it happens that way, that's amazing. But you can't control it all. You have to put yourself out there, be vulnerable. I play because I love tennis, not because it needs to end with a [perfect] situation."

Are you afraid to retire? I ask. "No," he says. "The only thing I wonder is: How will it be, the moment of retirement? How emotional will it be? Where is it going to be? What will lead to it? Is there a process—or do you wake up and decide at once?"

Maybe you don't get to decide.

"Exactly," he says. "The unknown. I think that's quite exciting."

What will Federer's post-tennis life look like? He's eager to spend more time with his family, especially Mirka, who has been by his side since before he won his first Slam and remains his essential confidante. "In moments of doubt, I could go to her and ask her how she really felt, if she believed I could come back again," Federer says. "Without her, things would have turned out very differently." (Says Wintour: "There's no one who's been more a part of his success than Mirka.")

Retirement will likely mean more time for Federer's foundation, which has raised millions for schools and education services in Africa and Switzerland. Coaching? Federer says he'd enjoy working with young players but can't see himself coaching on the road, not with his own children so young. What about doing commentary on TV? He laughs. "I don't know if people would listen to me."

He says he's curious about the fashion business, perhaps expanding beyond his RF Nike athletic-wear line. He'll have Wintour's blessing if he does. "I think Roger can do whatever he wants—he's an incredibly smart businessman," she says. "Whatever he does in fashion, he'll think about it carefully. He knows a lot of us in that world; he'll take advice, and he'll surround himself with the right people. No one would be in his box cheering him on more than I would."

On the endorsement front, it's easy to see Federer, who also has deals with enviable status brands like Rolex and Mercedes-Benz, having a lengthy post-sports career as a pitchman, like Arnold Palmer or Michael Jordan. "He's got long-term agreements with most of his brands," says Godsick.

I ask Federer how he'd like to be remembered—admittedly, a weird question to ask someone currently in his mid-30s.

"Good for the game," he says. "That people enjoyed watching me—and I brought the game forward, like Laver and others did. I want [to know that] people who came to see me, and paid a lot for tickets, left with a good feeling. They got their money's worth."

It's time to go. Nearby, there are people waiting; there's a ride to the stadium; there's another audience thrilled to watch him take to the court. Reborn at an age he's supposed to be retired, Roger Federer is off to play tennis. Not because he has to, but because he loves it. •



MATCH POINT

When asked how he'd like to be remembered, Federer says, "Good for the game. That people enjoyed watching me—and I brought the game forward." Gucci jacket, Nike track pants and sneakers and his own Rolex. Grooming, Holly Mills. For details see Sources, page 122.

BALENCIAGA



Photographie retouchée



SIDEWALK STAR

Grace Bol, 28, from South Sudan. "Fashion helps me to express different aspects of myself. When I'm off duty, my personal style is very simple—my favorite thing right now is sportswear." Hermès trench coat, Adidas Originals track jacket and pants, Lacoste polo and Louis Vuitton sneakers. Opposite: Louis Vuitton coat, Ralph Lauren Collection jumpsuit and Calvin Klein 205W39NYC boots.

A black woman is captured in mid-air, performing a dynamic dance or acrobatic pose. She is wearing a shiny, metallic silver jumpsuit with a high collar, puffed shoulders, and a belt. Her arms are spread wide, and her legs are kicked high, one forward and one back. She is wearing black boots. The background is a plain, light color.

INSIDE & OUT

Fantasy meets reality with on- and off-duty looks from the pre-fall collections worn by the best new models of the season.

PHOTOGRAPHY BY OLIVER HADLEE PEARCH
STYLING BY CHARLOTTE COLLET



SUIT LIFE

Annie Tice, 21, from the United States. "When I'm on duty, I dress very simply. I don't want the clothes to distract from my personality. When I'm off duty, I'm a crazy rock-'n'-roll '90s metal-punk dresser. My mannerisms change—my obnoxious loud personality comes out." Gucci jacket, shirt, pants and hat. Opposite: Saint Laurent by Anthony Vaccarello sweater, shirt and pants, Tiffany & Co. charm on her own earring and her own shoes.







RED ALERT

Hannah Ferguson, 26, from the United States.

"I grew up in a small town in Texas, so I appreciate the simple things, like wearing jeans and a T-shirt. However, modeling has allowed me an outlet to learn and express who I am in a way I wasn't exposed to growing up." Versace turtleneck and overall dress. Opposite: Re/Done tank, Dolce & Gabbana jeans and Versace shoes.



GOWN GIRL

Nina Marker, 20, from Denmark. "Each mood has its own color, each feeling has its own style and season." Carolina Herrera dress and Céline coat and boots. Opposite: Polo Ralph Lauren jacket, Giorgio Armani dress and her own socks and sneakers.







DARLING BUD

Lily Nova, 20, from Australia. "The clothes you wear create a narrative for the day.... My on-duty style is pretty quirky and colorful; off duty, I like to incorporate my rainbow-sequin fanny-pack into every outfit I can. My nonfashion friends don't appreciate it as much." Michael Kors Collection dress and Sonia Boyajian earrings. Opposite: Alexander McQueen top and pants, Tiffany & Co. chain and charm and her own tank and boots.



COLOR STORY

Pooja Mor, 26, from India. "I feel and behave according to what I wear. That's why I love fashion, because I get to be so many characters—I get to live so many different lives in the one life that I have." Ralph Lauren Collection dress and Céline earrings. Opposite: Burberry sweater and jumpsuit.





HIGH CONTRAST

Wangy, 19, from China.

"Over the years, I have collected many unique pieces. Some days I like to look like a real girlie girl, and other days it is fun to be more adventurous."

Prada jacket, Opening Ceremony anorak, Acne Studios T-shirt and B Sides jeans. Opposite: Chanel jacket, vest, shirt, pants and brooch, Falke socks and Gucci shoes.



WHEEL LIFE

Mayowa Nicholas, 20, from Nigeria. "Fashion allows me to express myself. I usually go for a more chic look when I'm on duty, but when I'm not doing anything related to fashion I'm mostly in big shirts and baggy jeans." Balenciaga sweater, skirt, scarf and shoes and Falke tights. Opposite: Céline jacket, sweater and pants, Proenza Schouler T-shirt, Falke socks and her own sneakers.

Models, Grace Bol at The Lions; Annie Tice at Heroes Model Management; Hannah Ferguson and Lily Nova at IMG Models; Nina Marker and Mayowa Nicholas at The Society Management; Pooja Mor at Elite NYC; Wangy at Next Management; hair, Ward; makeup, Jen Myles; manicure, Tee Hundley; set design, Nicholas Des Jardins. For details see Sources, page 122.







THREE'S COMPANY

As Gillian Flynn's first novel, *Sharp Objects*, comes to the small screen on HBO, she and stars Amy Adams and Patricia Clarkson show they aren't afraid to tackle big topics.

BY ALEX BHATTACHARJI
PHOTOGRAPHY BY JONAS UNGER STYLING BY DAVID THIELEBEULE

SUITING UP

"People don't want to read about a woman like this," Gillian Flynn was told when she finished writing *Sharp Objects*. Now, 12 years after publication, HBO is bringing it to life. From left: On Flynn: Loewe coat, The Row T-shirt, Stella McCartney pants, Tiffany & Co. necklace, Gianvito Rossi shoes and her own earrings. On Clarkson: Calvin Klein 205W39NYC shirt, Araks tank, Dior pants and Christian Louboutin shoes. On Adams: Balenciaga jacket, Ralph Lauren Collection turtleneck, Levi's jeans, Jennifer Fisher ring and Tabitha Simmons shoes.

DON'T THEY LOOK related?" says author Gillian Flynn, glancing at Amy Adams and Patricia Clarkson, who raise their eyebrows quizzically. The pair play mother and daughter in *Sharp Objects*, the much-anticipated HBO adaptation of Flynn's 2006 debut novel, but the suggestion that they resemble their characters makes the actresses understandably uneasy.

Even for those who know Adams's dramatic range, her portrayal of Camille Preaker is a departure. The darkest, most complex character in a career that has earned Adams, 43, five Oscar nominations, Camille is a newspaper reporter who has written her own story on her body, carving words into her skin. Since being institutionalized, she's tried to drown her cutting addiction with alcohol. Meanwhile, as Camille's mother, Adora, Clarkson, 58, relishes withholding affection from her firstborn even as she smothers Camille's teenage half-sister, Amma, with attention.

When Camille returns to her hometown of Wind Gap, Missouri, to investigate the murder of a young girl, she is forced to confront her past and her grief over the death years before of her younger sister, Marian. She and Adora, who presides over the town with emotionless elegance, share a sense of loss, but little else.

The withering mother-daughter dynamic is the brainchild of Flynn. The 47-year-old author—who penned the screenplay for David Fincher's 2014 adaptation of her novel *Gone Girl*—wrote this eight-episode series, which airs starting in July. She and Adams also served on the project as executive producers, a first for each of them. The project was spearheaded by women, including Marti Noxon, a *Mad Men* veteran who co-wrote and was showrunner; and Jessica Rhoades, then a television executive at Blumhouse (the production company that also released *Whiplash* and *Get Out*). Jean-Marc Vallée, fresh off the success of HBO's *Big Little Lies*, directed the five-month shoot, with long days on set in Northern California, Los Angeles and the 100-degree heat of Georgia—especially grueling for Adams, who was covered with prosthetic scars from the neck down.

Reunited for the first time since production wrapped, Adams, Clarkson and Flynn sat down for a conversation over lunch in Hollywood and revealed a rapport as easy and light as *Sharp Objects* was difficult and dark. "Here—I got this for the table," Adams says, setting down a bowl of chips and guacamole. "But you have to share, OK?"

ALEX BHATTACHARJI: I'm so glad to see you guys are able to laugh after working on a project with so many deep, dark themes.

AMY ADAMS: It was good to catch up. We love to laugh.

PATRICIA CLARKSON: We had to have a sense of humor or we would have jumped out the fake windows.

ADAMS: Have you seen the first two episodes?

AB: Yes. I reread the book, and I've seen the first two—which are the ones fully edited.

GILLIAN FLYNN: Those first two were like *The Brady Bunch* by comparison.

AB: That's saying something. Am I going to need therapy after I'm finished?

given that audiences will accept Camille. Is there any doubt in your minds?

CLARKSON: I think people want something that's good. And Amy is extraordinary. And so is the writing.

ADAMS: Most people have darkness and demons. And being able to see yourself in a character is just as valuable as being able to separate yourself from a character. Camille struggles and is still a good person. She's just never given herself permission to believe that, because she's been told how bad she is.

CLARKSON: I think she's a metaphor for everything we're struggling with collectively as women right now.

FLYNN: You don't have to be perfect to be a mirror, you know what I mean? She's been battling her demons; she's not been allowed to blossom. She's been focused on surviving.

FLYNN: Exactly. And just keeping her head above water, which can be a mighty, mighty goal.

ADAMS: [Tears well up] Sorry. It's just—I haven't visited it in so long.

CLARKSON: I know. It's exhausting.

FLYNN: Yeah, you had to find her, and I had complete confidence in you. It's going to sound silly, but I feel like *Sharp Objects* didn't happen for so long because we were waiting for you guys, and for Amy to be Camille. Of all the characters I've written, that's the hardest one for me to let someone into, because that's the one that I wrote from a deeply personal place—when I was in my 20s and 30s and was in a very dark and struggling place. I put so much of myself in her.

CLARKSON: But that's the worst thing we can do to ourselves—place us in some kind of safe, false corner.

FLYNN: It's incredibly dangerous to insist that women must impossibly rise.

CLARKSON: No, we fail and we fall all the time, and those are also stories we have to connect with. We're used and we're traumatized and bad things happen to us, and that's never going to go away.

AB: This was envisioned as a feature film, not as eight hour-long episodes. Did any of you have any hesitation about making it for the small screen?

ADAMS: I just reread *Gone With the Wind*.

Scarlett is a bitch. [Laughter]

AB: This story is also largely about young women—the murder victims, the town's teenagers, flashbacks to Camille in her youth, Amma. Amy, you have an 8-year-old daughter—how old will she have to be before you show her this?

CLARKSON: But young girls love this book. Young girls are gonna tune in.

ADAMS: Absolutely.

FLYNN: Teenagers are like, "I'm doing this as my book report; can I interview you?" And I'm like, Wow!

ADAMS: It just goes to show that kids are going through a lot right now—probably have been for a long time—and these conversations are important. Kids are asking these questions. We put them in a really rough world. So we at least owe them honesty. That being said, when she's 40. [Laughter]

AB: You finished shooting a couple of months

WRITE STUFF From top: Valentino dress and Irene Neuwirth earrings; Oscar de la Renta top and Céline earrings; Brandon Maxwell dress and Jennifer Fisher earrings. For details see Sources, page 122.



before the Harvey Weinstein revelations broke. But this project, written by and about women, prefigures a lot of the calls for representation that have emerged from the #MeToo and #TimesUp movements. Were you all conscious of sexism and abusive behavior in the industry?

FLYNN: We tolerated it.

CLARKSON: I think that we're an industry [in which] bad behavior was rewarded. And now it no longer is.

ADAMS: It's been moving towards that for a long time.

CLARKSON: But it's a major shift. And it needed to occur. I think we realized that we do have power. We do have control. We do have a say. We have all of those things. I'm older than both of you—

ADAMS: By a minute.

CLARKSON: Yes, by a minute. OK, 30 seconds. But I think back on what I have tolerated in this industry from men of many different ages and women also. And we can't overlook women in very powerful positions who have been abusive also.

ADAMS: But I do wonder, and this is just a curious thing to ponder, if women believed in abundance would they still be abusive in power situations? If we were taught that we weren't competing for limited roles—not just as actresses, [but] in general—how would that change behavior?

CLARKSON: I think we were always in survival mode, and men have just been able to exist.

ADAMS: If there never seemed to be a dearth of opportunity, would we create a ladder and help each other up? Because I think that's going to be a big part of change.

CLARKSON: There have been many women in our industry who have been extraordinary and helped.

ADAMS: I like to look at solutions. What is it? Giving Eliza [Scanlen, who plays Amma] my number, telling her, "If you ever have any questions, if anyone ever does anything..." I talked to another young actress who, right before the Harvey thing came out, said, "There is a producer who has been messing with me and threatening me, and what do I do?"

CLARKSON: And you said?

ADAMS: I said, "You tell him I said hi. He needs to know you have allies." Because unfortunately, I knew this person.

FLYNN: Were you surprised?

ADAMS: I'm not surprised by men looking for opportunity. But I am surprised at how it has crossed over. The stories have crossed into prosecutable offenses—that's shocking to me.

CLARKSON: It's a novel that had true impact on people's lives. And it's just a great story. There is [also] this kind of amazing view into a small town in America.... I think Jean-Marc really got the claustrophobia of it. A beautiful view into just how the community works, the hierarchies, the strata of life in the Midwest-Southern border.

ADAMS: Yeah. There's the town.

FLYNN: Yeah, and it has the slaughtered hogs and the weird children.

CLARKSON: And roller-skating.

FLYNN: [Laughing] There is lots of roller-skating. •

"I'M NOT SURPRISED BY MEN LOOKING FOR OPPORTUNITY. BUT I AM SURPRISED AT HOW IT HAS CROSSED OVER."
—AMY ADAMS

funeral for the murder victim Natalie Keene, which is very different from the book. Sitting in a church pew, Camille's dress splits open, revealing her skin, and she rushes out in shame. She then goes to a convenience store and picks up a sewing kit, and she stares at those needles.

FLYNN: I wanted the audience to feel what that must be like to be exposed like that. To have that moment: You're with your mom, whom you're only just getting back together with. You've had this struggle, you've been infantilized by her. And I think that was a nightmare for her, to have that dress rip open and have—those words are, like I said, those words are her witness. Those words are hers. And—[tears up] Sorry.

ADAMS: No, it gets me. No, I know.

FLYNN: Thanks. To be exposed like that. She had to leave. And then of all things, to have the cure be the one thing that's gonna

AB: The needles?

FLYNN: [Nods] For me, that's really—[choking up, her eyes tear].

CLARKSON: See? This was hard. It was so deep and personal. It was hard to see her break apart.

FLYNN: I will tell you what: Of all the touring that I've done, and I've done a lot of book tours, this is the one where people will wait afterwards for 40 minutes so that they can get a moment alone with me. I had a young man who drove overnight when he heard I was going to be at a bookstore, because he was a cutter and he had been given the book and said it was just important to him. So to me, that idea of being able to see someone who has their vulnerabilities exposed and still being able to march through the world, I think is very cool.

CLARKSON: It's a novel that had true impact on people's lives. And it's just a great story. There is [also] this kind of amazing view into a small town in America.... I think Jean-Marc really got the claustrophobia of it. A beautiful view into just how the community works, the hierarchies, the strata of life in the Midwest-Southern border.

ADAMS: Yeah. There's the town.

FLYNN: Yeah, and it has the slaughtered hogs and the weird children.

CLARKSON: And roller-skating.

FLYNN: [Laughing] There is lots of roller-skating. •

Edited from Alex Bhattacharji's interview with Gillian Flynn, Amy Adams and Patricia Clarkson.

WILD WILD KYOTO

Known for highly ritualized *kaiseki* cuisine, Kyoto is now home to maverick chefs making pilgrimages outside the city for untamed ingredients—and turning culinary tradition on its head.

BY TOM DOWNEY
PHOTOGRAPHY BY ROBBIE LAWRENCE



NOW, FORAGER
Kyoto chef Hisao
Nakahigashi gathering
ingredients from the
fields of the Ohara valley
to serve at his restaurant,
Sojiki Nakahigashi.



"THE MORE WILD-LOOKING A VEGETABLE IS, THE MORE FLAVOR IT WILL HAVE."

-HISAO NAKAHIGASHI

SI X DAYS A WEEK, as morning sunlight crests the Hira mountains on the outskirts of Kyoto, three prominent local chefs visit a narrow swath of fertile farmland in the river basin below. For this trio of culinary renegades, the Ohara valley farmers' market has become the equivalent of Tokyo's Tsukiji fish market. Except these chefs aren't trying to get their hands on the region's choicest seafood; they're here for intensely flavorful vegetables grown by a new breed of young organic farmers.

Kyoto is known as the land of *kaiseki* cuisine: elaborate, traditional, multicourse meals so hyperseasonal that dishes at different restaurants use nearly identical ingredients. *Kaiseki* chefs, some of whom shop for vegetables at central Kyoto's world-famous Nishiki Market, seek tiny, perfect specimens—40 miniature daikon radishes, all the same size. Although Nishiki produce is more aesthetically uniform, the Ohara gang finds its other qualities lacking. "For many years in Japan, before I started shopping at Ohara, I had to fight with the vegetables to get flavor out of them," says Stéphan Pantel, a 45-year-old bearded native of Provence who trained in France before opening his own restaurant in Kyoto.

Alongside Pantel, the acknowledged master of the group is Hisao Nakahigashi, 67, the chef-owner of the two-Michelin-starred Sojiki Nakahigashi, a Japanese

ALL FIRED UP
Clockwise from above: Chef Imai slices isaki at Monk; the restaurant's So Good Vegetables, a signature dish; fresh produce and flowers in the kitchen.

restaurant incorporating obscure, wild, mostly foraged ingredients. Yoshihiro Imai, at 36 the youngest of the three chefs, opened Monk in 2015; at his 14-seat restaurant, vegetables—along with everything else—are cooked in a Neapolitan pizza oven. Driving half an hour or so from the city center to shop at a farmers' market may not seem like a revolutionary act, but it represents a shift that has upended almost every tradition Kyoto cuisine was built on.

Kaiseki, Kyoto's quintessential cuisine, is an ancient practice, learned by a long and arduous apprenticeship. The tiniest changes to a menu—substituting one dish for another, or changing the order of courses—can be regarded as heresy. The Ohara gang has completely abandoned such strictures to adopt an anti-Kyoto stance: using ingredients that are often ugly, vary in taste and make no pretense of perfection.

"All vegetables used to be wild," Nakahigashi says, holding up a gnarled object that on closer inspection turns out to be a carrot. "The more wild-looking a vegetable is, the more flavor it will have. I look for lots of twisted roots." Imai and Pantel have also introduced foreign influences in a city that is decidedly less cosmopolitan than Tokyo, where international cuisines flourish. Yet even in conservative Kyoto these restaurants have some of the city's most sought-after tables.

Inside Monk, which fronts a scenic walkway on the eastern edge of Kyoto known as the Philosopher's Path, Imai reaches tongs into the huge wood-fired oven that dominates the small restaurant to extract a chunk of binchotan, Japanese charcoal that can reach extremely high temperatures without incinerating. He positions the red-hot coal over a slice of raw mackerel and gently presses it to the skin of the





PEAS OFFERING
The Ohara valley is experiencing a boom in organic farming—yielding a bounty of fresh ingredients. These peas are being split before roasting for lunch service at Monk.

SMOKE SIGNAL

A farmer's house
in the hills above
the Ohara valley.
Opposite: Chef
Stéphan Pantel, and
one of his signature
dishes, foie gras
wrapped in narazuke,
a pickled radish.





fish, blackening it and enveloping himself in a cloud of smoke. Imai then plates it with kale oil, puffed rice and yogurt seasoned with yuzu kosho.

The contrast of charred skin and the mackerel's fishiness is so intense that for a moment I'm lost in reverie, until I'm interrupted by a neighboring diner. Next to me at the six-seat chef's counter is Copenhagen restaurateur Frederik Bille Brahe. "We always try to analyze the food, the presentation, the ingredients at a restaurant," he says. "But we never ask the most important question: Does this restaurant make me really happy? Look how happy everyone is here."

Imai searched for a location for Monk for a year, waiting patiently for a place to become available in a district of Kyoto where one sweets shop advertises that it's been in business since 1855. Rather than taking a multiyear apprenticeship under a master, Imai started developing his methods while working as the *pizzaiolo* at Enboca, a pizzeria with three locations in Japan. In 2013 he quit that job, self-published *Circle*—a kind of treatise on eating and living well, which presaged the creative cuisine at Monk—and spent nearly three years doing stints at well-known restaurants around the world.

His restaurant was christened Monk by a well-known Tokyo chef, Shin Harakawa, who thought Imai, with his shaved head, looked a bit like a Buddhist holy man. The resemblance isn't only physical. Imai and his restaurant have a quietude, a humility and openness. The atmosphere derives mostly from Monk's intimacy; given its size, Imai is able to interact with diners one-on-one, sharing not just his food but himself, and taking almost religious care in how he presents his cuisine—often with remarkable simplicity. Monk's seminal dish is called So Good Vegetables, cooked in the oven and seasoned only with olive oil and salt.

Imai credits a great deal of the restaurant's success to the ingredients he sources from the Ohara valley, where he regularly meets the two older chefs



"WE ALWAYS ANALYZE THE FOOD. BUT WE NEVER ASK THE MOST IMPORTANT QUESTION: DOES THIS RESTAURANT MAKE ME REALLY HAPPY?" —FREDERIK BILLE BRAHE



“EATING IS LIFE. THE CHEF ISN’T JUST BRINGING FOOD TO HIS CUSTOMERS. HE’S BRINGING LIFE TO HIS CUSTOMERS.” —NAKAHIGASHI

who educate and inspire him. On a recent morning, Nakahigashi, spry and energetic, led Imai on a walk through the fields. Nakahigashi knelt and used a gloved hand to brush snow from the ground before digging up a bit of sorrel. Later he lopped off a small bud of another wild herb, tsukushi, which has a lasting bitter taste. “You want bitterness in the spring because it refreshes you after a long winter,” Nakahigashi says. “Kids don’t like bitter things because their body doesn’t need them. But older, weaker bodies crave bitterness.” After foraging a while longer the chefs returned to the farmers’ market and ran into Pantel, who was packing a stash of vegetables around an aged leg of venison in the back of his 1970s Suzuki off-roader.

Pantel came to Kyoto in 2001 to work at a traditional French restaurant and met Nakahigashi a couple of years later. Nakahigashi invited him to dine with a few other local chefs, each of whom was asked to bring a dish they’d prepared. The request slipped Pantel’s mind, so at the last minute he had to whip something up. Though he’d been trained in classic French techniques, he didn’t have time for anything elaborate so decided to prepare a dish he’d been making at home: lamb with yuzu miso and sunchoke. Pantel was fearful of what an audience of Japanese chefs would make of this bold combination, but Nakahigashi loved it. “I can recognize the miso in

there, but this is not Japanese food,” he said. “This is the kind of food you need to be cooking.”

Four years ago, Pantel opened his own restaurant, Ryoriya Stephan Pantel, and has since become famous for a signature dish: foie gras wrapped in a thin outer circle of narazuke, a traditional Japanese pickle originally made in the city of Nara. Unlike most Japanese pickles, which are cured with salt, narazuke is fermented using sake or mirin lees. The result is a much sweeter pickle, which Pantel realized would provide a perfect counterpoint to the rich foie gras. The term *fusion* has become a culinary slur in some quarters, but a more intelligent notion of fusion, from which the best global cuisine draws inspiration, animates the foie gras narazuke and the rest of his menu.

“The most important thing in my cooking is not my technique; it’s to really feel the ingredients,” Nakahigashi says. “I want to bring the mind of the farmer to my cooking.”

Nakahigashi’s restaurant, located not far from Monk, has only 12 counter seats (plus two small tatami

rooms upstairs). Unlike the décor of most Michelin two-star restaurants in Kyoto, Sojiki Nakahigashi’s is bracingly simple. Behind a wooden counter is the restaurant’s centerpiece: two large clay pots. For Nakahigashi, the white rice cooked in these pots isn’t a side dish, it’s the main event. Dinner is composed of about a dozen or so courses, each ending with rice in various forms. One of the first courses is a small bowl of white miso soup—the simplest of Japanese dishes, but one Nakahigashi spends a great deal of time tasting and retasting to be sure it is exactly right.

“Miso soup warms the body,” he says. “It readies you to have a meal, just like consommé does in French cuisine.” The connection between these chefs goes beyond the ingredients procured from a remote valley—it’s a shared philosophy, summed up by Nakahigashi. “Eating is life,” he says. “The chef isn’t just bringing food to his customers. He’s bringing life to his customers. You taste the chef’s life in what he makes. Only a good person can make really good food.” ●

CIRCLE GAME
A dish at Sojiki
Nakahigashi features
moroko (a freshwater
fish), bamboo shoots,
fiddlehead ferns and
nappa flower. Opposite:
Chef Nakahigashi
opening his restaurant
for service.





SHELF LIFE
The main showroom-cum-archive at 28 Bernardgasse. The top shelves hold historic pieces from the workshop, while wares for sale are displayed below with artful haphazardness, from car-hood ornaments to toast racks.

Finer Things

Over generations, the Auböck family has built a veritable temple to craftsmanship in Vienna, animated by the belief that everyday items can be elevated to the level of art.

BY SARAH MEDFORD
PHOTOGRAPHY BY MARTIEN MULDER

INVENTING USEFUL objects was a Monday-to-Friday job for my father,” says Carl Auböck IV, 64, of his upbringing within a family of celebrated Austrian designers. “It made for a special childhood.” A fourth-generation metal craftsman and a practicing architect, Auböck was raised in the embrace of the Werkstätte Carl Auböck, producer of household gadgets and tools—door handles, wine pourers, toast racks—that, over almost a century, have become sought-after collectibles around the world. He now heads the Vienna-based business, as his father, grandfather and great-grandfather did before him. (“My father always said we lack fantasy, and this is why we always name our sons Carl,” says Auböck, whose son, Carl V, is 30.)

Objects from the Werkstätte Carl Auböck may not be fantastical in the Klimtian sense, but they’re some of the most engaging and socially intimate designs the last century produced. Emblems of evolving manners and customs, they’re a reminder that our hands once performed more complex tasks than thumbing the surface of a tiny glass screen: cracking walnuts, for instance, stacking homemade pretzels onto a metal pike or arranging dried grasses in a vase. “Flowers were expensive,” Auböck explains as he points to an ingenious vessel on the open shelves of the workshop (*werkstätte*) when I visited this past fall. “That’s also why we made so many bud vases.”

A youthful man with a hooded brow and a penchant for Levi’s and Oshkosh barn jackets, Auböck dwarfs the glittering army of objects before him. There are about 4,500 designs in the company inventory archived here, in a three-story gray building on Bernardgasse, a 10-minute drive from the Vienna State Opera house. The workshop

and archive occupy the ground floor; upstairs are offices and apartments for several family members, including Auböck's 67-year-old sister, Maria, a landscape architect. Carl and his wife, Wendy, a costume designer, live on the outskirts of the city in a house designed by his father, right down to the children's beds and the cutlery in the drawers.

"I don't remember how I was first introduced to Auböck's work, but it was many years ago, and I was immediately struck by the simplicity of the designs," says the London-based fashion designer Paul Smith, who often stocks new and vintage pieces in his shops around the world. "As someone who is used to designing clothes, [I find] the way the objects combine form and function is fantastic. There's an ergonomic aspect, which I love."

Not every item is so simple. When asked about a curious lidded vessel on the archive shelves that looks like a bedpan for a cat, Auböck replies, "It's an ash collector—we call it a silent waiter. Party guests would carry a tiny ashtray in one hand—you could hold your long-stemmed glass at the same time. A maid came around and emptied them at the end of the night." For every arcane object he describes—sugar-cube presenter, snail-shaped pipe holder, a basket resembling a carpet beater, for washing fruit—there are an equal number of familiar ones: corkscrews, coasters, bookends. One reason so many are still in circulation, Auböck believes, is that they were well-used and well-loved, as seen by their shiny edges and haze of barely perceptible surface scratches.

Vienna was a center of Europe's cosmopolitan carriage trade at the turn of the last century, and the 7th

district around Bernardgasse housed skilled craftsmen catering to a patrician circle. Auböck describes it as "a Jewish gentry, a group of people who knew about design and art—they were more or less industrialists," he says. This was the milieu of Adele Bloch-Bauer, of Klimt's famous golden portraits and the Ephrussi banking dynasty so memorably described by Edmund de Waal in *The Hare With Amber Eyes*.

At No. 23, the first Karl Auböck (1872–1925) ran a metal shop producing so-called academic bronzes, such as chandeliers for the State Opera house and the eagle atop the obelisks in front of the Schönbrunn Palace. But it was the eldest of his three children, Carl II (1900–1957), who set the company's future course. An exceptional draftsman as a boy, he attended the newly opened Bauhaus on scholarship from 1919 to 1921. There he met his future wife, Mara, an artist who had crossed paths with a young Josef Albers in Munich and followed him to the Weimar campus, according to family lore. "That romance was maybe something but maybe not," says Auböck, who has seen a few letters between Mara and Josef. "But in any case, she then met my grandfather."

Following their marriage in 1923, the couple settled down in the 7th to a life of "splendid isolation," according to Auböck. "My grandfather was painting, my grandmother was weaving and designing fashion," he continues. "They had their garden, their workshop, a small nice flat in this building. And they were always working on products."

Challenged by a shortage of raw materials after World War I, Carl II began making small household

objects that were useful but also witty, with soft, organic curves—qualities that have distinguished the brand ever since. Not quite luxury objects when they were produced, the wares were cast in multiples at factories outside the city limits and finished by hand on Bernardgasse. Some were given embellishments of wood, glass, leather, rattan, horn or simple twine. Auböck is quick to distinguish between his family's oeuvre and that of the Wiener Werkstätte, the Vienna-based art and craft collective led by Josef Hoffmann, Koloman Moser and Dagobert Peche, whose rarefied, one-of-a-kind treasures were meant primarily as indulgences to be admired. Aspiring to that movement's ideal of the *Gesamtkunstwerk*, or total work of art, wasn't for the Auböcks; instead they responded to the emerging modernist codes of the Bauhaus. "They were more for production for the people," Auböck explains. "The Nazis said my family were Bolshevik. Of course, they were to the left. They were thinking of the user and a better future."

The Auböcks struggled to stay afloat during the war years, and production slowed to a standstill. In time, thanks in large part to the market-savvy Auböck women, an international sales network was built, one that continues to grow. The playful pieces Carl II designed from the 1920s into the mid-1950s remain the most coveted by collectors today—asymmetrical ashtrays, for instance, or bottle stoppers in the shape of a hand, as if waving for help. In contrast, the contributions of Carl III (1924–1993), a trained architect and industrial designer, are distinguished by their geometric purity. Carl IV's work recaptures some of his grandfather's ingenuity (a letter opener



FAMILY MATTERS

From left: Carl Auböck IV stands outside the main entrance to the workshop where the business has been based since 1912; ashtrays in brass and patinated brass, designed by Carl Auböck II in 1953.



HEAVY METAL

Above: An assortment of polishing tools. Opposite, from left: Small brass items in the workshop, including a sculpture of Carl Auböck III by his father; three patinated-brass vases.

with a swooping handle that doubles as a card clip). And Carl V is just getting started. From his desk in the architecture studio, where he and his father design local housing and small institutional buildings, he announces that he's just designed his first official Auböck piece: a chandelier for his sister's bakery.

Roughly 450 items, or about 10 percent of the archive, are kept in continuous production today. They tend to be utilitarian objects like hooks and knobs or small gifts—bookmarks and paperweights—that look enticing alongside shearling sandals and organic body oils in concept stores, such as The Apartment by The Line in New York and Los Angeles. Auböck designs a new piece when the right offer comes along (the Philip Johnson Glass House recently commissioned a pair of Johnson-style spectacles in patinated or polished brass for its gift shop), and occasionally he partners with a designer he admires to fabricate a work they've conceived, as with Formafantasma and Michael Anastassiades. The process can take up to two years.

Through such meticulous oversight, Auböck has built the family brand into a kind of cult collectible. He rattles off the names of fans around the world: Brad Pitt, Susan Sarandon, Diane von Furstenberg—and Paul Smith, of course. “I made these cuff links for Paul,” Auböck says, reaching for what looks like a Halloween gag—two googly eyeballs, albeit beautiful ones. “Antelope,” he clarifies. A commission? “No, I just made them. I was in his shop, and I thought it was so boring. So I made something new.” (He hasn’t yet gotten around to sending them.)

For many years, collecting Auböck was a shot in

the dark. The only way to identify the pieces was through rare vintage books and collectors’ magazines, and most dealers who sold them didn’t bother. One who kept stacks of such periodicals was New Yorker Patrick Parrish, who has traded in these pieces since the early 2000s. He estimates that prices then were roughly a quarter of what they are today—from about \$500 for a small bowl to \$14,000 for a tripod table in wood and brass, one of the few furniture pieces the company made.

In 2015, Parrish mounted an all-Auböck booth at the Design Miami/Basel fair in Switzerland and sold to a who’s who of art-world heavyweights. “Everyone from Blum & Poe to directors at Gagosian—they all bought pieces,” he recalls. Six years earlier, the dealer had gotten a similar response at Manhattan’s Modernism fair. “Roberta Smith from the *New York Times* came into my booth and said, ‘Who is this person and how have I never heard of him?’” Parrish says with a smile. “It’s still a little under the radar, but going up, up up.”

The evolution of Auböck from a niche, made-in-Austria curiosity to a covetable global collectible might never have happened if it weren’t for Clemens Kois, a Salzburg-born photographer now based in New York. Kois stumbled on a horn coaster set 22 years ago at a Vienna flea market and bought it, flipping the switch on an obsession that now numbers over 1,000 pieces. In 2012, aided by Auböck and Parrish, he came out with a collectors’ guide titled *Carl Auböck: The Workshop*. A second volume is due next spring. The book fueled interest and turned up a raft of new material; even today, Parrish observes,

he still encounters pieces he’s never seen before. “There’s no shortage,” he insists.

This is partially true, according to Auböck (Parrish calls him “Number Four”). Early designs from the 1920s and ’30s were made in editions of a dozen or two and are rare today, while some from the 1970s exist in the low hundreds. Records are scant, and the pieces weren’t numbered, let alone consistently stamped, which has opened the door to counterfeiting. And yet the allure of buying Auböck continues to lie in its variety as well as its relative affordability. You could forage for a lifetime without exhausting the possibilities.

Nina Hertig of London’s Sigmar gallery has helped clients build a focus on the company’s vintage raffia pieces, or glass, or boxes and bowls. In the process, she’s refined her own view of the work. “I think all of these objects are, without a doubt, an excuse for sculpture,” she says. “And the function is kind of laid upon that.”

Back in the ground-floor workshop, Auböck explains the process of metal patination as a worker files the edges off another pair of the spectacles created for the Philip Johnson commission. “I love to spend time here,” he says. “Because it’s breathing some kind of spiritualism. They had it,” he says of his relatives. “And I think that maybe I can transmit the spiritualism with the pieces to the people who want to own it too.”

Even with skilled employees and a solid client base, Auböck still feels the need to be in the workshop every day, hand-finishing pieces himself. “It’s an easy job,” he says. “You just have to develop an eye.” •

“THE WAY THE OBJECTS
COMBINE FORM AND
FUNCTION IS FANTASTIC.”

—PAUL SMITH



COVER

Valentino jacket, \$1,150, Valentino, 693 Fifth Avenue, New York

TABLE OF CONTENTS

PAGE 18

Céline jacket, price upon request, similar styles available at Céline, 870 Madison Avenue, New York, sweater, \$1,150, and pants, \$1,100, Céline, 870 Madison Avenue, New York, Proenza Schouler T-shirt, \$260, proenzaschouler.com

CONTRIBUTORS

PAGE 26

Tom Ford sweatshirt, \$1,450, select Tom Ford stores, Frame T-shirt, \$75, frame-store.com, Nike track pants, \$85, nike.com

WHAT'S NEWS

PAGE 36

Céline, \$960, Céline, 870 Madison Avenue, New York, Stuart Weitzman, \$575, stuartweitzman.com, Louis Vuitton, price upon request, select Louis Vuitton stores, 3.1 Phillip Lim, \$550, 31philliplim.com

PAGE 37

Oliver Peoples sunglasses, \$380, oliverpeoples.com, Lanvin coat, \$3,995, lanvin.com, Balenciaga earrings, \$395 (sold as a pair), Balenciaga, 148 Mercer Street, New York; Céline sunglasses, \$860, Céline, 870 Madison Avenue, New York, Michael Kors Collection trench, \$3,995, select Michael Kors stores, Balenciaga earrings, \$395 (sold as a pair), balenciaga.com; Alexander McQueen sunglasses, \$470, alexandermcqueen.com, Hermès top, \$1,500, and jacket, \$4,100, Hermès stores nationwide, Céline earrings, \$1,050, barneys.com; Chloé sunglasses, \$400, and jacket, \$2,595, Chloé boutiques, Versace sweater, \$725, select Versace stores, Céline earrings, \$1,050 (sold as a pair), barneys.com; Louis Vuitton sunglasses, price upon request, select Louis Vuitton stores, Akris dress, \$2,390, saksfifthavenue.com, Charlotte Chesnais cuff, \$1,690, and necklace, \$24, franceluxle.com

\$1,870, Dover Street Market, 160 Lexington Avenue, New York; Givenchy sunglasses, \$395, solsticesunglasses.com, Bottega Veneta coat, \$7,750, Bottega Veneta, 800-845-6790, The Row shirt, \$850, The Row, 17 East 71st Street, New York, Marni earrings, \$440, Marni boutiques

PAGE 40

Salvatore Ferragamo bag, \$3,000, Salvatore Ferragamo boutiques nationwide, Dior skirt, \$1,650, Dior, 21 East 57th Street, New York, Valentino dress, \$4,690, similar styles available at Valentino, 693

Fifth Avenue, New York, Stuart Weitzman boots, \$698, stuartweitzman.com, Saint Laurent by Anthony Vaccarello earrings, \$795, Saint Laurent, 3 East 57th Street, New York, Loewe scarf, price upon request, similar styles available at loewe.com, Versace coat, \$3,225, select Versace stores

PAGE 44

Hermès necklace, \$385,900, and bracelet, \$190,200, Hermès stores nationwide

PAGE 46

Moncler/Valentino coat, \$2,590, Valentino, 693 Fifth Avenue, New York

POP ROCKS

PAGE 51

Van Cleef & Arpels bracelet, price upon request, Van Cleef & Arpels, 744 Fifth Avenue, New York, Graff bracelet, price upon request, Graff, 710 Madison Avenue, New York, De Beers ring, price upon request, De Beers, 716 Madison Avenue, New York, Nili Lotan jeans, \$375, nililotan.com, Hermès sweater, \$1,300, Hermès stores nationwide, Gucci socks, \$250, gucci.com, Céline sneakers, \$880, Céline, 870 Madison Avenue, New York

PAGE 52

Chanel Fine Jewelry headband, price upon request, Chanel Fine Jewelry boutiques, and Chanel turtleneck, \$2,000, select Chanel boutiques nationwide, Harry Winston earrings, price upon request, harrywinston.com, L. Erickson scrunchie, \$24, franceluxle.com

PAGE 53

Tiffany & Co. necklace, price upon request, tiffany.com, Balenciaga pullover, \$1,250, Balenciaga, 148 Mercer Street, New York

PAGE 54

Cartier bracelet and ring, prices upon request, by appointment only at select Cartier boutiques nationwide, Louis Vuitton sweater, \$1,440, and jeans, \$1,220, select Louis Vuitton stores

PAGE 56

Dior Fine Jewelry ring, price upon request, select Dior boutiques, Repossi necklace, price upon request, repossi.com, Chopard necklace, price upon request, chopard.com/us, Givenchy turtleneck, \$1,140, Bergdorf Goodman, 754 Fifth Avenue, New York

THIS PAGE

Bulgari necklace, price upon request, 800-BVLGARI, Louis Vuitton turtleneck, \$790, select Louis Vuitton stores, AG jeans, \$225, agjeans.com

FOR THE LOVE OF THE GAME

PAGE 82

Tom Ford sweatshirt, \$1,450, select Tom Ford stores, Frame T-shirt, \$75, frame-store.com, Nike track pants, \$85, nike.com

PAGE 87

Gucci jacket, \$1,360, gucci.com, Nike track pants, \$85, and sneakers, \$90, nike.com

INSIDE & OUT

PAGE 90

Hermès trench coat, \$5,350, Hermès stores nationwide, Adidas Originals track jacket, \$80, and pants, \$70, adidas.com, Lacoste polo, \$90, lacoste.com, Louis Vuitton sneakers, price upon request, select Louis Vuitton stores

PAGE 91

Louis Vuitton coat, \$4,300, select Louis Vuitton stores, Ralph Lauren Collection jumpsuit, \$6,790, select Ralph Lauren stores, Calvin Klein 205W39NYC boots, \$1,195, Calvin Klein, 654 Madison Avenue, New York, Céline, 870 Madison Avenue, New York

PAGE 97

Polo Ralph Lauren jacket, \$1,298, select Polo Ralph Lauren stores, Giorgio Armani dress, \$2,695, similar styles available at Giorgio Armani boutiques nationwide

PAGE 98

Alexander McQueen top, \$1,975, and pants, \$1,185, Alexander McQueen, 747 Madison Avenue, New York, Tiffany & Co. chain, \$525, and charm, \$750, tiffany.com



LUCKY CHARM
Bulgari necklace,
Louis Vuitton
turtleneck and AG
jeans. For details see
"Pop Rocks," left.

\$260, proenzaschouler.com,
Falke socks, \$24, zappos.com

THREE'S COMPANY

PAGE 106

Loewe coat, \$2,990, ikram.com, The Row T-shirt, \$320, barneys.com, Stella McCartney pants, \$785, Stella McCartney, 929 Madison Avenue, New York, Tiffany & Co. necklace, \$9,500, tiffany.com, Gianvito Rossi shoes, \$745, gianvitorossi.com;

Calvin Klein 205W39NYC shirt, \$2,200, Calvin Klein, 654 Madison Avenue, New York, Araks tank, \$195, araks.com, Dior pants, \$1,500,

Dior boutiques nationwide, Christian Louboutin shoes, \$695, christianlouboutin.com; Balenciaga jacket, \$2,490, Balenciaga, 840 Madison Avenue, New York, Ralph Lauren Collection turtleneck, \$850, select Ralph Lauren stores, Levi's jeans, \$98, similar styles available at levi.com, Jennifer Fisher ring, \$325, jenniferfisherjewelry.com, Tabitha Simmons shoes, \$695, tabithasimmons.com

PAGE 103

Chanel jacket, \$4,950, vest, \$4,050, shirt, \$2,100, pants, \$2,950, and brooch, \$1,800,

select Chanel boutiques nationwide, Falke socks, \$34, barenecessities.com, Gucci shoes, \$1,150, gucci.com

PAGE 104

Balenciaga sweater, \$1,790, skirt, \$1,190, scarf, \$1,250, and shoes, \$1,450, Balenciaga, 148 Mercer Street, New York, Falke tights, \$38, net-a-porter.com

PAGE 105

Céline jacket, price upon request, similar styles available at Céline, 870 Madison Avenue, New York, sweater, \$1,150, and pants, \$1,100, Céline, 870 Madison Avenue, New York, Proenza Schouler T-shirt, \$260, proenzaschouler.com, Falke socks, \$24, zappos.com

IN THE NEXT WSJ. MAGAZINE

DISCOVERIES & FALL PREVIEW

ON SALE JULY 28, 2018

DAMIEN HIRST

Colour Space Paintings

May 4–June 30, 2018

Gagosian New York 555 West 24th Street



STILL LIFE

PETER SAVILLE

The legendary graphic designer shares a few of his favorite things.

PHOTOGRAPHY BY JOHN SPINKS

“SOMEONE ONCE ASKED ME, ‘What do you think got you interested in graphics?’ When I searched my memory I had this recollection of being fascinated as a child by my mother’s charm bracelet. The bracelet (supported here by a 3-D-printed hand that my partner, Anna Blessmann, designed) has a variety of graphic symbols on it. To the right is another family piece, a bronze 19th-century cherub by Auguste Moreau. It’s reminiscent of the cherub that I chose for the album cover of New Order’s *Technique*. I retrieved the silver spoon to the left from my mother’s kitchen drawer when she died. It gets used about 20 times a day. I use the Montblanc Bohème Bleu mechanical pencil to write diary entries and notes. It has a 0.9 millimeter

lead, which is quite thick, so it doesn’t break all the time. I bought the 1970s gold shell Rolex in 1980 from Lepps Jewellers near Manchester, England. It was a memento to myself after having done the Roxy Music cover for *Flesh + Blood*. I’d always been a great admirer of Bryan Ferry, who wore a gold dress watch every day. The yellow Perspex card on the right is a pass I designed in 2007 for Tony Wilson’s memorial service. Tony, who co-founded Factory Records, was the most important person in my career. Behind the card is a portable espresso maker by Alessi. Anna bought it for me after I said that I didn’t want to go traveling around the U.K., because I couldn’t get a decent cup of coffee anywhere. On the far right is Ruari McLean’s

Jan Tschichold: Typographer, which I discovered at art college in 1977—it informed my understanding and appreciation of typography. I’m almost certain I bought the retractable eraser to the left on my very first trip to Muji when they opened in London in 1991. It’s discontinued, but fortunately I had the wisdom to buy a couple of refills at the time. Finally, I bought the handmade deerskin ‘flogger’ from the Leather Man in Greenwich Village in the 1980s. I always went to the sex areas in a city to discover a range of other cultures that I found interesting and seductive. It hangs on a suitable S-shaped hook in a cupboard somewhere. It’s a sort of proto-*Fifty Shades of Grey* moment.”
—As told to Tobias Grey

YOU WON'T JUST BE
FLOWN, YOU'LL BE MOVED. 

The future of fractional is here. More than two years in the making, Red Label began as an innovative idea and evolved into the industry's newest collection of private aircraft. Each is appointed with a custom artisan cabin interior and flown by a dedicated, single-aircraft crew. Red Label by Flexjet is a travel experience unlike anything else in the sky.

866.649.9165 | FLEXJET.COM/REDLABEL
YOU WON'T JUST BE FLOWN, YOU'LL BE MOVED.

RED LABEL 

RALPH LAUREN



THE SPRING 2018 LIMITED-EDITION COLLECTION