

OCTOBER 2017 / ASIA

WSJ.

THE WALL STREET JOURNAL MAGAZINE

A full-page photograph of a woman from the chest up. She has short, light-colored hair and blue eyes. She is wearing a sleeveless, form-fitting dress made entirely of colorful feathers in shades of white, yellow, red, and black. The feathers are densely packed and have a translucent quality. She is looking directly at the camera with a neutral expression. The background is a textured, reddish-brown surface.

BREAKING
THROUGH

STYLE, TECH
AND BEYOND



SERIES 7 PHOTOGRAPHED BY
BRUCE WEBER



LOUIS VUITTON



GIORGIO ARMANI



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Edie Campbell, photographed by Mikael Jansson and styled by George Cortina. Louis Vuitton dress and model's own earring. For details see Sources, page 54.



LA CASA PUÒ DIRITTI

se non puoi più pagare l'affitto
se sei sotto offerta
se non ti permettono di uscire
per il diritto alla casa

**PORTELLO ANTISFRATTI
E ASSISTENZA LEGALE**

DOLCE & GABBANA

#DGPALERMO

LEADING LIGHTS

ILLUSTRATION BY ALEJANDRO CARDENAS



AUTUMN LEAVES Anubis and Bast (both seasonally dressed in Michael Kors Collection) enjoy a brisk fall day in Hälsingland, Sweden.

FROM EUROPEAN ATELIERS to Silicon Valley executive suites, leadership means maintaining an awareness of how one's output is shaping society. The convergence of style and tech is the subject of this issue and a key aspect of this month's inaugural *WSJ. D.LUXE* conference, an afternoon of live journalism hosted by the magazine in Laguna Beach, California. For the conference and the profiles in this issue, we sought out luminaries who are influencing luxury lifestyles and technology today.

Microsoft co-founder Bill Gates and current CEO Satya Nadella granted a rare joint interview on the

release of Nadella's book, *Hit Refresh: The Quest to Rediscover Microsoft's Soul and Imagine a Better Future for Everyone*. The India-born Nadella shares some of the lessons he learned while navigating the company through stormy seas after taking the helm in 2014. One of his and Gates's biggest takeaways about leadership is the importance of empathy. "The business we are in is to meet the unmet, unarticulated needs of customers," says Nadella. "That's what innovation is all about."

And in Italy, we cover one of the most lavish events on the fashion calendar: Dolce & Gabbana's Alte Artigianalità, an annual four-day fete showcasing

high-end jewelry and couture clothing. Held in part this year at Sicily's jaw-dropping Monreale cathedral, the event joined old-school, handmade craftsmanship with drones, social media hashtags and Instagram selfies. For Domenico Dolce, while the setting might change, the underlying message of the show remains the same: It represents "our instinct, our life, our dreaming."

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BOTTEGA VENETA



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CHAUMET

PARIS

— L'art de la joaillerie depuis 1780 —

Liens Séduction ring



THE COLUMNISTS

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



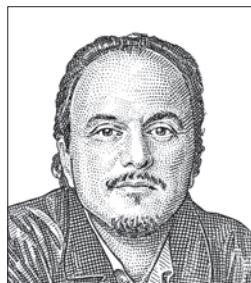
**TAVIS
SMILEY**

"The challenge with vulnerability is that we tend to see it as a weakness and not a strength. For many the word itself is pejorative. People don't want to be vulnerable because vulnerability means you're taking a huge risk. It can lead to great pain. The flip side of that is that the ultimate joys in life come courtesy of vulnerability. And it seems to me that the more vulnerable one is willing to be, the more courageously one is willing to act. The person who most opened me to the notion was Maya Angelou. She was willing to make herself vulnerable in her work, her witness and her writing. The great ones are willing to be vulnerable. Everyone is chasing success rather than greatness, and greatness is achieved by loving and serving others. I just don't think that you can create any kind of masterpiece in life or love if you're not willing to be vulnerable."



**ESTHER
PEREL**

"Vulnerability exists in technology, in the environment, in human beings. It's the state of being exposed, the possibility of being attacked or harmed either physically or emotionally. A system is vulnerable if it's left some hole that can be manipulated that could threaten its security. A human feels vulnerable when opening up because that exposure could lead to being harmed. When a couple comes to therapy, much of the work is about helping them open up to one another—exposing the part of themselves that they struggle with sometimes, the part they might not always like. I don't feel vulnerable when I open up the parts of me that I am certain about. Rather, I feel vulnerable exposing you to the uncertainty. But it's essential to our relational life, our relationship with ourselves and to others and the world."



**JEFFREY
EUGENIDES**

"The first association I had with vulnerability was from Latin class. The word *vulnus* means wound. We usually encountered it in *The Aeneid* and various epic poems dealing with actual battle and physical wounds. That's one way to think about it. As the term has become popularized, it sort of involves a willingness to show where one is hurt or weak or soft. It's gone from something that might connote weakness to a sort of secret strength—as though in showing where one can be hurt, one gains communication with another. Vulnerability is essential to fiction. In order to go deep in your writing you have to wade into territory that might feel shameful or embarrassing, a state of maximum vulnerability. The paradox is that being a writer also requires invulnerability in that you need to wall yourself off to judgment and criticism. So you have to be both hard and soft, and know when to be each of those things."



**ANNE
PASTERNAK**

"*Vulnerability* could be the word for our time. I think if you were to name this period it could easily be called the Vulnerability Era because there are people who are feeling vulnerable, insecure and fearful right now. For example, if you're a Muslim in this country or many places around the world, you're feeling vulnerable. Women are feeling vulnerable about the rights they have fought for with regards to health care. So when I think about vulnerability I think about larger issues of social unrest. But I don't shut these feelings down—I'm open to them, and it becomes a source of inspiration for programs at the museum. I'm a big believer that our cultural institutions are places for us not only to come in and learn about our past but to question and hear one another's stories, to be exposed to one another's histories and beliefs."



**MILES
TELLER**

"Vulnerability is a very powerful emotion. Some may see it as a weakness, but I view it more positively—it's essential for actor training, especially when you're trying to tap into an emotion or private moment. I feel at my most vulnerable during the opening weekend of a film. That weekend dictates the life of a film. It determines whether people see your movie as a success or failure and how many weeks it's in the theater. That's tough because so much goes into each project. And, as far as criticism goes, there are so many new platforms that, for better or for worse, give everyone a voice. But I did my theater training in New York. There's nothing that someone on Twitter, or some film critic, could tell me that I haven't heard expressed 10 times tougher in New York. I always embrace the criticism. If there's some truth to it, then it's something I probably already know and I'm working on."



**LISA
PERRY**

"I never really set out to build a brand. I was thinking of doing something smaller for friends when a great retailer came to me and said, 'I'd like to carry your collection in my store.' That's when the vulnerability took hold of me. I was being asked to dive in headfirst into something I really didn't know much about. I wasn't trained as a fashion designer. I went to the Fashion Institute of Technology to study textiles, the family business. But I said, OK, I'm going to put myself out there, because vulnerability can open you up to further creativity and to experimentation and new ideas. In this business, you get rejected a hundred more times than you get accepted. So if you're going to be vulnerable, you have to have coping mechanisms in place. But I'm very proud and happy that I took that initial risk."

Smiley is an author and a talk show host. He currently hosts *Tavis Smiley* on PBS.

Perel is a psychotherapist and host of the podcast *Where Should We Begin?* Her new book, *The State of Affairs*, is out this month.

Eugenides is an author. His debut story collection, *Fresh Complaint*, is out this month.

Pasternak is the director of the Brooklyn Museum in New York City.

Teller is an actor. He stars in the film *Thank You for Your Service*, which is out this month.



Dior

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Steel, diamonds and mother-of-pearl.

WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

PATEK PHILIPPE NEW YORK | 7.12.17

The Swiss watch manufacturer celebrated the opening of *The Art of Watches Grand Exhibition* with an exclusive cocktail reception. Over 250 guests experienced immersive installations and viewed more than 450 timepieces. Live demonstrations were given by skilled artisans and watchmakers, providing insight into the world of fine Swiss mechanical horology.

Photos by Patek Philippe



Erica Wright, Curtis Wright



The Art of Watches Grand Exhibition



Thierry Stern, Larry Pettinelli



Leighanna Morbey, Jessica Kingsland



Anthony Cennane, Kelley Smith



Seth Semilof, Stefania Girombelli, Ambassador Paolo Zampolli



Courtney Blanton, Tom Gimbel



Stelvio



Anthony Cennane, Richard Borsuk



Chef Justin Cogley



Rohena Dua



Genevieve Cleveland, John Cleveland

ALFA ROMEO PEBBLE BEACH | 8.19.17

WSJ+ members celebrated the kick-off of Concours d'Elegance with an afternoon ride and drive of Alfa Romeo's signature vehicles, the Giulio and Stelvio followed by an intimate four-course luncheon by Aubergine at L'Auberge prepared by Chef Justin Cogley held at the private cellar of Folktale Winery in Carmel-by-the-Sea.

Photos by Albert Hoffman



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Sir Anthony Hopkins



TAILORING LEGENDS SINCE 1945

Brioni
ROMA

WHAT'S NEWS.



SHELF LIFE

SWEET RELEASE

Yotam Ottolenghi's culinary exploits have always included innovative desserts. At last, he and pastry chef Helen Goh devote an entire volume to their favorites.

BY HOWIE KAHN PHOTOGRAPHY BY FELIX ODELL

A black and white photograph of a woman posing in a dramatic, dynamic pose. She is wearing a dark, ribbed, button-down jacket over a dark top, paired with white, knee-high boots. Her left hand is raised to her forehead, shielding her eyes from the light. Her right leg is bent at the knee, with her foot resting against her left thigh. The background is a plain, light color.

STUART WEITZMAN

WHEN YOTAM OTTOLENGHI describes how Helen Goh came to work with him as a product developer and co-author of his latest book, the story sounds like a meet cute from a romantic comedy—except one that manifests not in matrimony but in an outpouring of baked goods.

It was 2006. Ottolenghi's name had already become synonymous with a new wave of deliciousness in London. With partner Sami Tamimi, he owned three eponymous establishments (the first opened in Notting Hill in 2002), places that Ottolenghi, now 48, called delis, though not the sort anybody had ever seen, with Technicolor tiers of food piled atop stark white countertops.

Born in Malaysia and raised in Australia, Goh, 51, was working as a psychologist and also as head pastry chef at Donovans, a well-known restaurant in Melbourne, when she decided to relocate to London. Wanting to continue both careers, she enrolled in a doctorate program at Regent's University and also emailed Ottolenghi, whom she'd long admired, about a job.

It turned out he had already heard about Goh. "I have Australian neighbors," he says. "They'd told me there's this amazing pastry chef coming to live in London and I should grab her if I can." Goh recalls that Ottolenghi responded to her email almost instantly. "I didn't know that these neighbors were advocating for me until about two weeks ago," she says.

In Goh, Ottolenghi found a kindred spirit. Both come from places where immigration has had a profound influence on the cuisine. In Malaysia, it's the presence of Chinese and Indian cultures. In Israel, where Ottolenghi was born and raised, it's everything from Yemeni seasoning to Persian techniques. Talking to the two chefs about baking means taking a trip around the world, from pineapple *pandan* and star anise tartlets (a Malaysian Chinese New Year's

tradition) to a chocolate, hazelnut and orange tart made in a Mediterranean fashion, with rosemary. "There's a sense of achievement," says Ottolenghi, "when you introduce something associated with savory cooking like thyme or miso into a dessert."

At Ottolenghi's outposts (there are now four plus a restaurant, NOPI), offerings might include a slaw of cabbage with gooseberry, carrot, ginger and lime next to a vessel brimming with roasted eggplant, feta yogurt, pistachio and Aleppo chili. Adjacent to such



FLOUR POWER From left: At Goh's London home, Ottolenghi brings out Vineyard cake (aka Cleopatra cake) with a sugar-crust topping (left) and a cinnamon pavlova with praline, cream and fresh figs; an apricot and amaretto cheesecake has a base made from apricot kernels and bitter almonds.

savories, one always finds sweets: stacks of desserts with familiar shapes but prepared with ingredients that reflect the worldliness of Goh's and Ottolenghi's points of view—and, often, Ottolenghi's Middle Eastern roots. These include madeleines laced with saffron, orange and honey or flourless chocolate cake with coffee, walnuts and rose water.

While the savories have been celebrated in five best-selling books, starting with 2008's *Ottolenghi*, the desserts have never received a dedicated volume—until now. *Sweet*, published this month, is an eagerly anticipated, 368-page master class on how baking can offer both comfort and the thrill of discovery.

"We work on the boundary between surprise and familiarity," says Goh.

"Like folding halvah or tahini into a brownie," Ottolenghi continues. "We're looking for an edge, for an evocative note."

Goh completed her doctorate in psychology in 2014, and Ottolenghi finished a master's in comparative literature in 1996; their conversations tend to be long and analytical. "There is a discussion to be had about every possible cake and every possible step," Ottolenghi says. Goh remembers their intellectual connection was immediate. "I think we infuriated a lot of people at work meetings by constantly going off on wild tangents," she jokes.

The co-authors say that while the book seemed inevitable ("Dessert is such a big part of our DNA," says Ottolenghi), they weren't ready to start writing it until a couple of years ago. Many of the recipes stem from years of baking sessions on Sundays, experimentations that spanned the home Goh shares with her husband, David Kausman, and the one Ottolenghi shares with his, Karl Allen. With children now in the mix—both couples have two sons, all under the age of 7—the Sunday sessions have tapered off, but the closeness of working together for years, in restaurants and at home, shines through in thoroughly vetted

recipes like their grape-studded Cleopatra cake or their cheesecake crowned with roasted apricots.

"Even in an uncertain world, very few people bake a cake and eat the whole thing," says Goh. "The idea of sharing, camaraderie, family, getting people together, I think that's at the core."

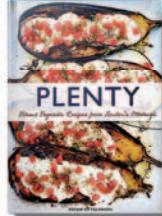
Ottolenghi echoes this sentiment. "People are looking to rekindle rituals," he says, "sitting together for a meal properly, sitting together for tea and a slice of cake. People are hankering for those moments of certainty. The idea is if you bake, it means you are a home creator, a homemaker. It means you are looking after your family."

MOVABLE FEASTS

The Mediterranean-infused fare of Ottolenghi's London eateries has translated into cookbooks with a cult following.



OTTOLENGHI (2008)
Written with partner Sami Tamimi, the first book covers a range of offerings from their restaurants.



PLENTY (2011)
Bold vegetable recipes, now with clearer explanations of culinary techniques.



JERUSALEM (2012)
An exploration of Tamimi's and Ottolenghi's pasts and the city in Israel where they both grew up.



PLENTY MORE (2014)
Even more vegetarian dishes, surprising pairings and sophisticated cooking methods.



NOPI (2015)
In collaboration with NOPI head chef Ramael Scully, recipes for the more ambitious home chef.



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SECOND LIFE

In New York City, successful independent bookstores are writing a new chapter.

FOR THOSE WHO MOURN the era when indie bookstores ruled in New York City—when retailers like Coliseum and Gotham Book Mart were a refuge from the onslaught of B&N and Amazon—happy days are here again. Since 2009, the American Booksellers Association has seen its ranks swell 25 percent, while member locations grew 40 percent. The national trend toward literary locavorism has given Sarah McNally of McNally Jackson the mettle to launch a second outpost this fall, in Williamsburg, Brooklyn. Her goal, she says, is to mirror the ambit of the original store on Manhattan's Prince Street, known for its deep inventory of literature, as “a cathedral of books, a real resource, where the tactile life of the mind is respected.” But opening a second location in a new neighborhood has its challenges. Jessica Stockton Bagnulo, co-founder of Brooklyn's Greenlight Bookstore, which branched out from Fort Greene to Prospect-Lefferts Gardens last year, compares it to having a second kid: “You think, I know how to do this. And then it's, Oh wait, this is totally different!” —Chris Knutson



GREENLIGHT BOOKSTORE

With the opening of a second outpost in 2016, the Brooklyn retailer now serves both Fort Greene and Prospect-Lefferts Gardens.

greenlightbookstore.com



QUIMBY'S BOOKSTORE

Steven Svymbersky, who founded the original Chicago store in 1991, has joined the NYC fray with a space devoted to zines, comics and alternative lit.

quimbys.com



SPOONBILL & SUGARTOWN

The beloved Brooklyn hub, known for its art, design and philosophy sections, opened a second location in East Williamsburg last year.

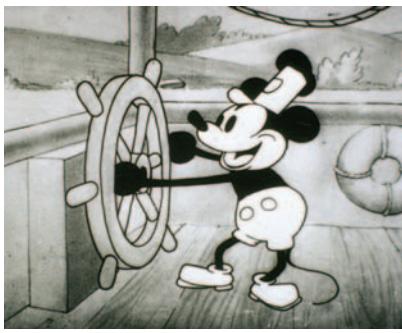
spoonbillbooks.com

FULL SPECTRUM
Works from MoMA to be exhibited at the Fondation Louis Vuitton in Paris include, right, the 1950 Mark Rothko painting *No. 10*. The show ranges from Paul Cézanne's 1885 *Bather* through the present day.



FRONT LINES
Left: *Echo: Number 25, 1951*, a painting by Jackson Pollock.

AMERICAN ICONS
Right: Walt Disney's 1928 film *Steamboat Willie*. Below: *Double Elvis* (1963), by Andy Warhol. “The goal of the collection is to be constantly pushing toward the future,” says director Glenn Lowry.



ABSTRACT THINKING
Right: Willem de Kooning's *Woman I* (1950–52).

ON DISPLAY

ACROSS BORDERS

On October 11, some 200 works from the Museum of Modern Art go on view in Paris, at the Fondation Louis Vuitton. According to MoMA director Glenn Lowry, the exhibition is a way for the New York museum to support a new institution—the FLV opened in 2014—while exposing MoMA's collection to a larger audience. The show's title, *Being Modern: MoMA in Paris*, points to the ongoing conundrum of the museum's mission: how to keep pace with shifting notions of modernity. As Gertrude Stein once told MoMA's founding director, an institution can be either modern or a museum, but not both—a paradox Lowry knows well. “The question we're posing is,” he says, “Is it possible for a collection to be self-renewing, constantly re-examining its origins and its roots?” fondationlouisvuitton.fr.

—Katherine Stirling

FOOTLOOSE

In *Sneakers*, out this month, authors Howie Kahn (a WSJ. contributing editor) and Alex French examine the evolution of the athletic shoe, speaking with over 100 aficionados, including Mark Smith, who created one-of-a-kind Nike Air Force 1s (right) for President Obama. Designed by Rodrigo Corral, the book combines photography and original art to tell the definitive story of the sneaker universe. —Scott Christian



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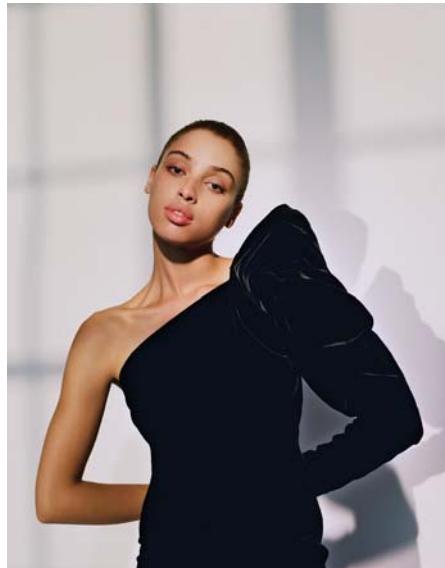
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TREND REPORT

MATERIAL SUCCESS

Velvet comes in unexpected silhouettes this season, from statement-making sleeves to tailored suiting.



SOFT SELL
Top, from left: Yeon top, Chanel pants, Saint Laurent by Anthony Vaccarello shoes (worn throughout) and Maria Black ear cuff; Saint Laurent by Anthony Vaccarello dress. Middle, from left: Gabriela Hearst coat, Vince tank, Maria Black ear cuff and Agnes ring; Carolina Herrera dress and Maria Black ear cuff.



PLUSH LIFE
Left: Max Mara jacket and pants and Ana Khouri earrings.
Right: Michael Kors Collection dress and Swati Dhanak ring.
Model, Khadijha Red Thunder at Women Management; hair, Adam Markarian; makeup, Allie Smith.
For details see Sources, page 54.

PHOTOGRAPHY BY JENS INGVARSSON
FASHION EDITOR LAURA STOLOFF



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SINCE 1905



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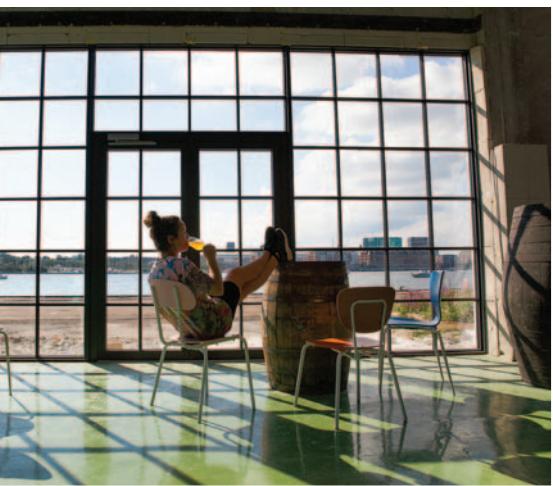
St Petersburg



MAGNETIC NORTH
Above: La Banchina's communal dining. Right: A room at 71 Nyhavn Hotel.



SUNNY OUTLOOK
Clockwise from below: The view from Mikkeller Baghaven; a dish at La Banchina; Skabelonloftet's Yard PRC Room gallery; the Refshaleøen waterfront.



HAPPY HOURS
From left: The wine selection at Vinwerck; Halvandet.

NEIGHBORHOOD WATCH

REFSHALEØEN

In Copenhagen, the once-industrial island where Noma will soon reopen is becoming a cultural and culinary hub.

Teaterøen

Housed in a former military complex, this performing arts center is known for its Teater Tapas program, a monthly presentation of 15-minute avant-garde shows.

teateroen.dk

Mikkeller Baghaven

The research facility of Danish craft brewery Mikkeller offers preview tastings of experimental beers. There's also a 16-tap bar with outdoor seating. mikkeller.dk

La Banchina

Once a ferry-passenger waiting room, Christer Bredgaard's intimate cafe offers a prix fixe menu including fresh seafood dishes. Eat inside or lounge with the locals on the jetty. labanchina.dk

Skabelonloftet

This former shipyard is now home to 20 studios shared by almost 60 artists. The creative community's founder, Anette Holmberg, also programs the on-site gallery, Yard PRC Room. yardcph.com

Halvandet

Perfectly positioned for city sunsets, this beach club features a 4,300-square-foot swimming area in the harbor, *pétanque* and a casual restaurant, Hal(v). halvandet.dk

Design Werck & Vinwerck

Scandinavian design guru Birgitte Bjerregaard's gallery, bar and cafe offers furniture as well as Danish wine and small-batch Nordic liquors. designwerck.dk

71 Nyhavn Hotel

This newly renovated 130-room waterfront property is a quick 10-minute bike ride from Refshaleøen, across the new Inderhavnsbroen bridge. It occupies a former warehouse, built in the 19th century, and the best rooms have harbor views. 71nyhavnhotel.com. —Mark Ellwood

MAKE BREAKFAST HAPPEN SO KIDS CAN BE HUNGRY FOR MORE

Photo By: Peggy Sirota



I was one of our nation's hungry kids growing up. Today, 1 in 5 children in America struggle with hunger. But when they get breakfast, their days are bigger and brighter. Learning, attention, memory and mood improve. Together, we have the power to get breakfast to kids in your neighborhood — let's make it happen. Go to hungeris.org and lend your time or your voice.

Viola

Viola Davis, Hunger Is Ambassador

HUNGER IS®

 **Albertsons**
Companies
—Foundation—

 **EIF**™

Hunger Is® is a joint initiative of the Albertsons Companies Foundation and the Entertainment Industry Foundation, which are 501(c)(3) charitable organizations.

THE EXCHANGE.



THE DRIVER'S SEAT
Kirsten Green, founder and general partner at early-stage venture capital firm Forerunner Ventures, at her San Francisco offices.

TRACKED

KIRSTEN GREEN

The investor behind some of the tech industry's most promising start-ups is paving her own way.

BY FRANCESCA MARI PHOTOGRAPHY BY JAKE STANGEL

THE BUSTLING commercial stretch of Hayes Street between Franklin and Gough in San Francisco is a testament to Kirsten Green's instincts. First, there's the Warby Parker store—the 45-year-old venture capitalist was an early investor in the now ubiquitous eyewear company in 2010. Then there are the offices of another of her investments, the prescription acne treatment start-up Curology, which sit just above what's soon to be an Away store (Green's partner, Eurie Kim, led the seed deal for the purveyor of suitcases in 2015). Although Green formalized her venture capital firm Forerunner Ventures with its first institutional fund only five years ago, she has already built one of the most recognizable portfolios in the tech world. And with the sale of two of her early investments last

year—Jet.com to Walmart for \$3.3 billion and Dollar Shave Club to Unilever for \$1 billion—she's become one of the most prominent players in venture capital, an industry dominated by men.

Born in Moraga, California, Green studied business economics at UCLA but never attended business school. She worked as a retail auditor at Deloitte and then became a retail stock analyst at the investment bank Montgomery Securities (now Banc of America Securities). In 2003 she left Montgomery to found a hedge fund specializing in consumer stocks, but, she recalls, "I sat in an investor meeting, and I thought, I can't do this...swapping virtual money around companies. It's not about people. It's about next month's sales prediction." Within two weeks, she returned her investors' money and began learning

about venture capital, an enterprise focused on guiding and supporting others. In 2008, she invested in a company started by two Stanford business grad students: Bonobos. She liked the founders, and they agreed to share their insights with her. "I couldn't lose other people's money, but I could invest in my own learning," she says.

Bonobos grew as Forerunner grew. And Green, who continued to bet on people, found her reputation preceded her. Glossier CEO Emily Weiss came to Green in 2013 before she had settled on launching a beauty line. Even so, Green minimizes her role: "I do not want Forerunner to be about me," she says. "I love coming into the office and there are seven other people. That is my proudest moment. There are more people who care about Forerunner than just me."



8:40 a.m.

Green finishes breakfast with her kids, Rhys and Eva, at home.



9:59 a.m.

She heads into the offices of Curology. Right: Discussing business strategy with the company's founder, David Lortscher.



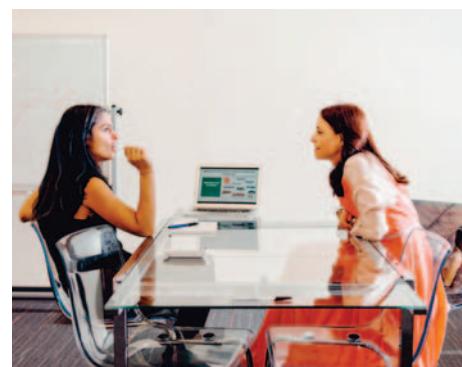
12:06 p.m.

Green sits in on a team lunch during which a Forerunner associate leads a presentation on Amazon. Far left: Meeting attendees sport the tech industry's casual dress code.



3:08 p.m.

Green catches up with Rob Keve, left, and Jeff Koterba of Flow, a platform for e-commerce companies to go global.



4:50 p.m.

A meeting with Nicole Shariat Farb, founder of Darby Smart, a DIY video platform start-up, before the end of the workday.

53
companies

The active ventures in Forerunner's portfolio.

\$240 million

The value of assets under Forerunner management.

34
percent

The portion of companies invested in by Forerunner that are run by women. The industry average is 2 percent.

5,000+

The number of deals Forerunner has reviewed to date.

0

discount codes

The number of coupons Forerunner investors get toward companies in their portfolios. "If your investors won't buy the product, who will?" Green says.

\$5 million

The size of Green's first angel fund, which she used to invest in Warby Parker and Birchbox in 2010.

33
meetings

The average number Green takes per week.

**5,000
subscribers**

The number of people who are signed up to the Forerunner commerce newsletter.

75
percent

The percentage of female employees at Forerunner. ●



SCREEN TIME

THE PUPPET MASTER

Travis Knight, CEO of stop-motion animation powerhouse Laika Entertainment, is breathing new life into an underappreciated art form.

BY KATHERINE BERNARD
PHOTOGRAPHY BY JESSE CHEHAK

TRAVIS KNIGHT is sitting in the back of Laika Experience, an exhibition at Comic-Con in San Diego, next to an interior set from his film *Kubo and the Two Strings*, one of several film sets stationed around the room. Each setup looks effortless, but the reality of the hours and decisions that went into that tiny space is something only Knight and his team understand. In a way, you could say seeing the sets re-created is like returning to an alma mater campus. Memories. Sometimes too many. “I won’t say which one, but one shot on *Kubo* took two months to get the expression right,” says Knight, CEO and president of stop-motion animation studio Laika. “It’s ridiculous on some level.”

The first stop-motion film was made in 1898, but the technique was largely replaced by hand-drawn celluloid animation by the 1920s. Stop motion was deemed too time consuming: painstakingly animating clay or wooden puppets by hand, frame by frame, so that, played in succession, photographed frames mimic real action. “One of the things I wanted to do at Laika right from the start is take this medium that I’ve loved since I was a kid and bring it into a new era, dragging, kicking, screaming,” Knight says.

Knight, 44, grew up outside of Portland, Oregon, where he filled his time with illustration, music and the arts. He watched stop-motion animation flicks like Ray Harryhausen’s creature features and Rankin/Bass specials including the holiday staple *Rudolph the Red-Nosed Reindeer*. In 1998, shortly after Knight graduated from Portland State University, his father, multibillionaire Nike co-founder Phil Knight, invested \$5 million for a minority stake in an animation studio led by Will Vinton, who co-directed *Closed Mondays*, the first stop-motion short to win an Oscar for best animated short film. Vinton, who had opened the animation studio in Portland in 1975, was in financial trouble and in need of an investor. The younger Knight, coming off of a failed attempt to launch a rap career in New York and still passionate about animation, started an internship.

At Will Vinton Studios, Knight rose to production assistant and then animator on the Emmy Award-winning stop-motion show *The PJs*, which was created by Eddie Murphy, Larry Wilmore and Steve Tompkins. He quickly became one of the studio’s standout animators. But by 2003, Vinton was still struggling, so Phil bought the company—he has said he was partly motivated to own Will Vinton Studios because if it failed, his son would likely leave for a studio in Los Angeles. He had spent most of his sons’

childhood away from home, a reality that was especially difficult when his older son, Matthew, died in 2004 at 34. In 2005, Phil and Travis launched Laika and began developing their first feature.

What links Laika’s films—*Coraline* (2009), *ParaNorman* (2012), *The Boxtrolls* (2014) and *Kubo and the Two Strings* (2016)—is their depth and complexity. Ben Kingsley, who voiced the villain Archibald Snatcher in *The Boxtrolls*, explains that the movies “include a dark side many other people in [Knight’s] field might outlaw.” *Coraline*, adapted from the children’s gothic novel by Neil Gaiman, follows a blue-haired girl who slips away from her inattentive parents into a twisted dream world. *Kubo*, a story in which Knight says he channeled emotion from his own experiences, is about a boy who seeks his deceased father’s armor to protect him from his unfeeling specter grandfather and aunts. In both films, family members vie for control over the main characters’ sight and identity.

Gaiman met Travis years before he became CEO, when Gaiman and Henry Selick, director of the 1993 film *The Nightmare Before Christmas*, were already working on the screenplay for *Coraline*. Shortly after the film’s release in 2009, Travis was promoted to president and CEO. “It was terrific watching a relatively reclusive animator step up,” Gaiman says. Animators work mostly alone. Once a director has briefed them on a shot, they work solo with the puppets and sets. There are 24 frames in a single second of film, and each puppet is meticulously posed and made to stand, often with a rig that is later removed from the picture using CGI. An animator will finish around four seconds of film per week. If a character takes a couple of steps, it’s a good day.

After years spent tending to the micromovements of puppets, Travis grew into his role as CEO, then director, and has now branched out. This summer, he began filming his first live-action feature, *Bumblebee*, a *Transformers* prequel backed by Steven Spielberg. But his accomplishments with Laika are still his greatest achievement. Each of the studio’s four films has been produced with the same budget, about \$60 million, a fraction of the cost of CGI projects from studios like Pixar and DreamWorks. If his father’s Nike empire was built on products for speed and momentum (“Just Do It”), Knight has dedicated his life to stopping motion, breathing life into pauses and stillness (just barely move it). Yet, working as a businessperson and artist, Knight often calls on his father for wisdom. “Personally, one of the most rewarding things has been how I’ve been able to

“I WANTED TO TAKE THIS MEDIUM...AND BRING IT INTO A NEW ERA.”
—TRAVIS KNIGHT

understand and connect more deeply with my father,” he says.

All four of the studio’s films have been nominated for an Academy Award for animated feature film, and in 2016, the studio won a scientific and technical Oscar for its innovation in rapid prototyping, or 3-D printing, in animation. Each puppet is designed so that the facial expressions can be switched, with thousands of eyeless masks that can pop on and off the puppet’s steel armature. Although this technique, known as replacement animation, has been used for a century, Laika’s integration of modern technology has given its characters unprecedented depth. In *The Nightmare Before Christmas*, the moon-headed Jack Skellington wore 800 hand-sculpted faces. For *Coraline*, the title character had 6,333 printed and painted faces. *Kubo* had even more (23,187).

But despite all of Laika’s accolades, none of the films’ characters have been mass-marketed—meaning none have ever appeared on bedsheets or sippy cups. The studio launched its first Instagram page only a week before the exhibition at Comic-Con in July. “At some point you step back and realize we’re doing the company a disservice by not exploring these opportunities,” Knight says. In 2016, Laika hired Brad Wald as CFO (he had commercialized *Downton Abbey* for NBCUniversal in London). Knight wanted to expand the studio’s brand and produce a film each year, along with apparel, dolls and life-size foam figures. For the fifth Laika feature, which will wrap filming around March 2018 and will be released by 2019, the plans for merchandise are already underway.

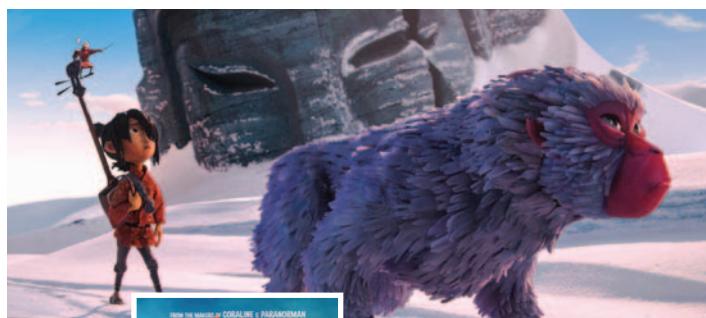
According to Knight, the fifth film (the name of which is still secret) is a major departure for the studio. For one, it has no characters who are children. The collective vision of the films will be on full view at a Laika retrospective, *Animating Life: The Art, Science, and Wonder of LAIKA*, that will run at the Portland Art Museum beginning this month. When you see a tiny puppet with bits of human hair dipped in silicone and remember how they blew across the character’s face in a snow gust, you can’t help but marvel at the fact that each strand had to be lifted by hand to create that swirl. “The only life [a character] has on-screen is the life that the artists bring to it,” Knight says. “I just think that’s movie magic in its finest form.” ■



SET THE SCENE
Above: A Laika animator tinkers with puppets from *Kubo and the Two Strings*, which stars Charlize Theron.



CLOSE-UP
Above: The title character from *Coraline*. Left: 3-D-printed faces for characters from *Kubo*.



CHARACTER DRIVEN
Clockwise from above: *The Boxtrolls* movie poster; a still from *Kubo*; a still from *ParaNorman*.



PAINT JOB
The colors of a richly detailed gown reflect the 18th-century linen wall panels in the banquet hall of Mårtes, a historic home north of Stockholm. Alexander McQueen dress and Maison Margiela headband.



Northern Exposure

The austere elegance of traditional Swedish country houses makes them the perfect setting for a fairy-tale fantasy resplendent with ornate ensembles of lace, feathers and fur.

PHOTOGRAPHY BY MIKAEL JANSSON
STYLING BY GEORGE CORTINA



LEGENDS OF THE WALL

Color, texture and patterns run riot at Mårtens, where this naive scene painted with folkloric motifs and *trompe l'oeil* marble dates to 1834. The home is now a museum open to the public. Prada coat, Maria La Rosa socks (worn throughout) and Miu Miu shoes (worn throughout). Opposite: Céline top and Maison Margiela headband.

bile det rinner an på bra mitten tag

1834

Jesuf säger til sina förgungar gärn



MAGIC HOUR

Feathers and lace bring enchantment to the halls of Renshammar, a privately owned *hälsingegård*, as such homes are called in Swedish. Undercover jumpsuit, shoulder pads, feathered belt and headpiece. Opposite: Dior dress, Wolford briefs and Maison Margiela headband.









ANTIQUE ANTICS
Having a dreamy afternoon among the family heirlooms found at Renshammar, including a 19th-century portrait of the Swedish royal family. Gucci dress.



LANGUID LESSONS
The rustic barns and
simple pine furniture
of Hälplingland call
for pieces with quiet
drama. Giorgio Armani
shawl, Araks slip
and Maison Margiela
collar. Opposite: Junya
Watanabe Comme des
Garçons jacket and skirt
and Wolford stockings.





BYGONE DAYS

Renshammar's original wall hangings are a romantic backdrop for delicately intricate ensembles. Saint Laurent by Anthony Vaccarello top. Opposite: Maison Margiela dress and headband.





STILL WATERS
A lake by the town
of Alfta makes for a
peacefully bucolic
destination. Miu
Miu dress and
stylist's own hat.



SWEDE DREAMS

There is an otherworldly quality to the *hälsingegård*, of which about a thousand exist across the region.

Balenciaga dress.

Opposite: Dolce & Gabbana dress and Ann Demeulemeester hat. Model: Edie Campbell at DNA Models; hair, Marc Lopez; makeup, Lynsey Alexander; set design, Mary Howard; manicure, Adele Wallman. For details see Sources, page 54.



THE BRAIN TRUST

In a rare joint interview, Microsoft CEO Satya Nadella and his predecessor Bill Gates talk shop before the publication of Nadella's first book this fall.

BY SETH STEVENSON
PHOTOGRAPHY BY MACIEK KOBIELSKI

IN FEBRUARY 2014, Satya Nadella became the third CEO of Microsoft. Nadella, more soft-spoken than his predecessors, Bill Gates and Steve Ballmer, assumed the company's helm amid one of its stormiest chapters. Ballmer, toward the end of his 14-year tenure, had purchased Nokia's mobile phone business at great cost (\$7.2 billion) but failed to make a dent in the market dominance of Apple and Samsung. Nadella quickly nixed those ambitions and instead ramped up investment in artificial intelligence and commercial cloud computing. The result has been a remarkable turnaround, featuring major growth in cloud services revenue, a doubling of year-on-year profits and an all-time stock price high.

In his new book, *Hit Refresh: The Quest to Rediscover Microsoft's Soul and Imagine a Better Future for Everyone* (released September 26), Nadella, 50, explains this corporate transformation, lays out his hopeful vision for technological progress and recounts his own rich personal history. Born in India to a Sanskrit scholar mother and a Marxist civil servant father, Nadella immigrated to the United States in 1988, on his 21st birthday, to pursue a master's in computer science at the University of Wisconsin-Milwaukee. He joined Microsoft in 1992 as an "evangelist" for its Windows NT operating system—traveling the country to demo software to corporate clients—while using his weekends to complete the University of Chicago's part-time M.B.A. program. As he slowly hiked to the peak of Microsoft's organizational chart, he got married (he was introduced to his wife, Anu, in India by their families) and had three children. Nadella credits his kids, including



TECH CRUNCH
Microsoft CEO Satya Nadella (whose first book is out this fall) and the company's co-founder Bill Gates, in a cafe at Microsoft's headquarters in Redmond, Washington.

21-year-old son, Zain, born with severe cerebral palsy, for softening his outlook on both work and life.

In the book's foreword, Gates, 61, who co-founded Microsoft, reigned atop the company for a quarter century and now co-chairs the Bill & Melinda Gates Foundation, lauds Nadella's humility and pragmatism. He also notes the first-time author's surprising quotient of literary references (Rilke, Nietzsche, Goethe) and cricket lore (Nadella was an avid amateur and remains an enthralled fan). Gates recently dropped by Nadella's corner office on Microsoft's sprawling campus in Redmond, Washington, to join a discussion that touched on topics ranging from management ethos to immigration policy to the promises and perils of technological progress.

Seth Stevenson: Why write a midcareer memoir?

Satya Nadella: I ran into Steve Ballmer maybe a couple of months after he had finished as CEO, and I asked him, "Hey, are you writing a book?" And he turned to me and said, "No, that's in the past; I'm now into the future." And that's when it struck me that maybe while I'm going through it all I should actually reflect on what this process is. Quite honestly, it was written as a cathartic thing for me, and for our

own employees, as we're going through this transformation. Not to say we've arrived at any destination, but to think through and write about the process as it unveils.

SS: Your book argues that cultivating empathy will bring out the best in a company. How does empathy fit into your management style?

SN: Being hard-core and driven is as essential today as it ever was. But there needs to be humility. The reason why I use the word *empathy* is because the business we are in is to meet the unmet, unarticulated needs of customers. That's what innovation is all about. And there's no way you're going to do that well without having empathy and curiosity.

Bill Gates: I've come to value empathy more over the course of my career. Early on we were speed nuts, staying all night [at the office, thinking], "Oh, you're five percent slower as a programmer? You don't belong here." It was very hard-core. Steve Jobs, the way he ran the Mac team, he was an extreme example of that where—wow, they got a lot done, but within a year nobody was there. I think as this industry has matured, so has what's expected of a CEO. Satya has a natural ability to work well with lots of people, to tell people they're wrong in a nice way and to let feedback come through to him more than I did.

SS: Satya, you write that reading *Mindset: The New Psychology of Success*, by Stanford University psychology professor Carol Dweck, influenced your effort to reshape Microsoft's corporate culture. What about it spoke to you?

SN: My wife was reading the book probably two or three years before I became CEO, and she forced me to read it, too. It changed my life. The book is about fixed mind-sets versus growth mind-sets—when you have a growth mind-set, you're always willing to learn. I started thinking about what was happening in my head and asked whether as a company we have a learning culture. Do we have curiosity? Do we have the fundamental posture to act on our learning? When I put that out there as CEO, I was wondering whether people would grab onto it. And most people felt that this was not simply about Satya's new dogma for us; it was about us as people. Because ultimately, the "learn-it-all" will always do better than the "know-it-all." And that shows up in a variety of ways. You'll be a better parent, spouse, team member and manager.

SS: You welcomed Bill Gates back into the fold at Microsoft when you became CEO, asking him to play

more of a day-to-day role. What inspired you to lure him back?

SN: Bill is a galvanizing force. Whenever somebody meets with Bill, they want to do their best work. You can't replicate that. You can push back at Bill and, if you are right, he'll be the first to acknowledge it. But you can't be intellectually lazy or dishonest. It's helpful for anyone to have somebody like Bill as the person you can turn to for tough calls.

BG: It's been fun. I only spend time on product strategy, so it's meetings here in Seattle with very smart people. Steve Ballmer would probably tell you that when he was the CEO I was confused about what it meant not to be the CEO, and I had to learn to be the No. 2 guy. But that got

figured out. And, hey, being CEO is hard. There's not any jealousy at all on my part. More empathy than jealousy at this point.

SS: Bill, what's different about the landscape Satya faces now, as opposed to when you were CEO?

BG: Well, the company is more complicated. We have more products. And the competition—there are four other gigantic companies and 200 other important companies. There was once a period of time, believe it or not, when money was limited. Your competitors actually had limited money, and if they couldn't sell much in the way of products they couldn't keep large development teams. Now, because of the belief in this field, the start-up money and super-profitable products, companies can go and spend huge amounts of money. And for the customer it means the speed of innovation across all these different companies is incredible.

SN: I mean, there's never been a period, I guess, when there were three of us spending north of \$10 billion in tech on research and development. Like \$12 billion—Amazon is spending that, Google is spending that, we are spending that.

BG: And Apple and Facebook a little bit less. But they have infinite resources. They could afford to. Who knows why they're not?

SS: Both Microsoft and the Gates Foundation are big believers in the power of technology to better humankind. What are some ways you see technology being used as a force for good?

SN: I talk about mixed reality, artificial intelligence and quantum computing as three things that are going to shape a lot of the technology going forward.

For example, the state I live in today, Washington, as well as the state where I was born in India, are both using essentially the same cloud-based machine learning technique to predict high school dropouts. Because you want to take the scarce state resources and intervene to help those who need it most, who are most likely to drop out. Using some of this cloud capacity to make predictions that are going to be helpful broadly in society, that's a practical use of AI.

BG: In the Gates Foundation's work, you really want to track what's going on to stop corruption. Say there's a grant to Nigeria for health stuff—if it's digital money, they can track that it was paid to a certain person and when it was paid out. Then you can audit later and say, "Did that really happen?" You don't



want to tell donors that three percent went astray. Now that there's digital traceability in a place like Nigeria, where corruption is a huge problem, we can bring that down. A lot of the optimism we have at the foundation about disease, education and financial services is because we're sitting on top of a digital miracle. That's why staying engaged with Microsoft isn't just fun for me personally; it's also creating synergy. I see where digital tools work and don't work in my foundation role, and then I come over here and ask, "How come we're not making this better?" or "What comes next?"

SS: Is there a danger that automation will steal jobs from human beings and create economic hardship?

SN: Technological displacement is a real issue. But it's not going to be a binary transition. There will be new kinds of jobs. We'll need education and re-skilling. Over a lifetime, if we have to find different types of employment, we'll need continuous learning. Without the technological breakthroughs, we're not going to have enough growth, and that's not going to be good for anybody. So let's optimize for growth and at the same time solve for the displacement and bring meaningful cohesion to society so that people feel they're able to participate and contribute.

SS: Elon Musk has fretted that artificial intelligence could turn humans into "house cats" once computers become smarter than us. Is AI an existential threat to humanity?

BG: The so-called control problem that Elon is worried about isn't something that people should feel is imminent. This is a case where Elon and I disagree. We shouldn't panic about it. Nor should we blithely ignore the fact that eventually that problem could emerge.

SN: The core AI principle that guides us at this stage is: How do we bet on humans and enhance their capability? There are still a lot of design decisions that get made, even in a self-learning system, that humans can be accountable for. So we can make sure there's no bias or bad data in that system. There's a lot I think we can do to shape our own future instead of thinking, This is just going to happen to us. Control is a choice. We should try to keep that control.

SS: Can you explain in one sentence to my 72-year-old mother: What is quantum computing?

SN: I don't think so. I wish I could. But in simple terms, I think we're reaching some limits on the foundations that have helped us get all this computing power. And the question is, What's the next breakthrough that will allow us to keep up this exponential growth in computing power and to solve problems—whether it's about climate or food production or drug discovery? I think that's where quantum plays a role. It's a natural thing for us to be investing in because we are one of the biggest spenders on cloud computing, and we think of this as our next-generation cloud.

BG: I smiled when you suggested we should try to explain quantum. That's the one part of Microsoft where they put up slides that I truly do not understand.



I know a lot of physics and a lot of math. But the one place where they put up slides and it is hieroglyphics, it's quantum.

SS: Satya, your book describes the challenges you and your wife have faced as immigrants from India. It also references former White House Chief Strategist Steve Bannon's notorious contention that there are too many Asian CEOs in the tech sector. How do you respond to the rhetoric about immigration that has emanated from this White House?

SN: I'm a product of two amazing American things: American technology reaching me where I was growing up in India, and American immigration policy letting me come in and live and thrive in the United States. Quite frankly, there is no other place in the world where my life story could have played out the way it has. So I feel blessed to be in this country. Think about it: A guy like me shows up here and can thrive. How many places in the world can you say that about? So that's how I look at this. What is our competitiveness based on? It's the ability

for people to come, contribute, thrive. And that's something I think is unique to us, and we should not let go of it. It doesn't mean we should be loose about our borders or we shouldn't have immigration policy or we shouldn't think about labor substitution in smart ways. All of those are really important issues, and the policies should be thought through. But fundamentally, I think there's something that America gets by being a country that's been welcoming to immigrants, and we shouldn't lose it. What I just said to you is something that I've shared with President Trump and the administration, and I'll always advocate for it.

BG: Other countries are trying to imitate us. In every country, when you meet with heads of government, they're saying, "OK, what are we missing in order to have Silicon Valley in our country?" So America has done a lot of things right, and people ought to think twice before they go and change those things. The rhetoric coming out of this White House has certainly been a change to some degree. The tech sector—myself, Satya—we are speaking up about policies that we think are bad for the country. Now, people will question us and say, "Aren't you just speaking for your own self-interest?" Yes, we're biased. We love technology. We love Microsoft. But we're not going to be chicken about speaking out.

SS: Satya, your father hung a poster of Karl Marx on the wall of your childhood bedroom in India. Does Marxism offer any lessons you can apply to running a massive publicly traded company?

SN: The only part of Marxism that makes sense to me now is the notion of creating surplus so that it can create more surplus for others. Microsoft's business model is unique from a lot of other tech companies. Our success is not just our success. For everything that we create and every dollar we make, there are others who are able to achieve more success. So I believe that even in a capitalist society, having a long-term distribution of surplus that is more equitable is going to be helpful to keep the system stable.

SS: Do you envy anything your competitors are doing?

SN: I'm not driven by envy. There are a lot of things I admire that our competition is doing. If anything, we'll take them as inspiration for things we should do.

SS: Bill, has Satya convinced you to like cricket?

BG: Not yet! •

Condensed and edited from Seth Stevenson's interview with Satya Nadella and Bill Gates.



Dolce & Gabbana's COUTURE CLUB

Every year, the masters of overstatement stage a traveling extravaganza for their top clients, who compete for one-of-a-kind jewelry, menswear and gowns.

BY ALEXANDRA MARSHALL PHOTOGRAPHY BY JONAS UNGER

DOMENICO DOLCE sits quietly in a spare room of the Diocesan Museum of Monreale, a long hallway away from the bedlam of 100-plus male models getting ready for Dolce & Gabbana's July 2017 Alta Sartoria show. Gazing out the window toward Monreale cathedral, in a mountain town just outside Palermo, Sicily, he catches me in passing. "Did you go to the church?" he asks. I hadn't yet. "It's open just for us," he says. "You should go." By this point, as part of the annual four-day retreat that is Dolce & Gabbana's Alta Artigianalità—two high-jewelry presentations, the Alta Moda haute couture show for women, Alta Sartoria bespoke tailoring for men, walking tours and nightly lavish parties—I'd already seen a lot. Together with 450 clients and press, I'd been inside two private Baroque *palazzi*, witnessed a world-class fireworks show and traipsed through a red-carpeted intersection outside the Piazza Pretoria in downtown Palermo serenaded by a full orchestra. But this cathedral, dating to 1200, topped them all. Perfectly preserved medieval mosaics exploded with gold; Moorish tile floors echoed the hollow sound of a few hundred clattering stiletto heels. Unusually for visitors to an Italian cathedral, Dolce & Gabbana clients in cleavage-baring gowns were not asked to cover up before entering to mingle with the nuns and snap selfies. Behind the apse, in the monsignor's private apartments, Dom Pérignon 2006 was poured for the ladies in glittering gowns and men in floaty silk

caftans and shiny Alta Sartoria suits adorned with diamond brooches.

Over dinner that night in the cathedral's cloisters, celebrating a collection that reduced several spectators, including Dolce himself, to tears, Dolce said it had long been his dream to do an event there. It took him and his business partner, Stefano Gabbana, over eight months of conversations to secure the church's approval. Though why wouldn't they make an exception for Dolce and Gabbana when the pair's 32-year oeuvre has been a series of the most earnest love letters to Italy? Alte Artigianalità, which grew out of the success of Alta Moda's launch in 2012, is simply their most elaborate, impassioned and expensive missive. "It's not like a *prêt-à-porter* fashion show," Dolce said in an earlier interview in Milan. "Alta Moda is our instinct, our life, our dreaming." These are intimate words to describe a series of highly choreographed events, but Dolce & Gabbana is above all a cinematic house, and its founders have never dreamed small. The tight intertwining of romance and theatricality is at the heart of Dolce & Gabbana's appeal—and nowhere is it more evident than at Alte Artigianalità.

In 2011, about a decade into the wave of luxury fashion companies courting greater accessibility with affordable second lines, Dolce and Gabbana—who are the sole owners of the company they founded in 1985, with revenues of almost \$1.5 billion in 2016—went the other way. They shuttered their second label, D&G, to start a division of entirely handmade, unique fashions and traded in the legally protected French term *haute couture* for an Italian equivalent: Alte Artigianalità. "Listen, we are Italian. We are better if we do something special," Gabbana said in Milan. "I think we are lucky because we are independent; we are not on the stock market. And we don't have to

do something just for selling, selling, selling." Alta Moda and Alta Sartoria clothes dive to the furthest depths of Dolce & Gabbana's obsessions, each piece realized through hundreds of hours of workmanship from exclusively Italian ateliers. Their baroque ball gowns grow even wider, their layers of embroidered lace daintier; their whimsical patterns are rendered in millimeter-size beads instead of screen prints, and their goddessy hourglass dresses hug more precisely when cut to fit a particular body.

Alta Moda dresses typically start at \$45,000 and top out at more than eight times that; the simplest Alta Sartoria suits cost \$5,700, though hand-beaded and embroidered pieces can go for much more. (Dolce & Gabbana declines to comment on pricing.) The clothes need to measure up lest the four days of pomp feel like so much hype. The proof that they do is in Alte Artigianalità's growth rate. In 2012, about 50 clients attended the first Alta Moda weekend in Taormina, on the other side of Sicily. In Palermo this summer, there were seven times as many. Women shopped the men's collection, husbands bought for wives, and gemstone-studded jewelry flew out the door. (There is also a lower-key annual show each January in Milan and a growing by-appointment business in Alta Moda and Alta Sartoria daywear.) Client invitations are strictly personal, for the sake of clothes that, unlike haute couture pieces from other houses, are never loaned to celebrities. For the first few years, the company even attempted to limit social media, but in Palermo, a Dolce & Gabbana drone circled above, and the hashtag #DGLOVESPALERMO was trafficked by all assembled. (No one more than Gabbana, who posted 360-degree videos of luncheons and dinners to his one million Instagram followers, retagged client pictures and shared a selfie of a morning workout

SNAP IT UP Clients at the July Dolce & Gabbana Alta Moda show in Palermo take photos of one of the 115 looks. They often text orders in real time for the dresses, which are sold on a first-come, first-served basis.



GOLD RUSH

Left: Goblets left by guests who paused to shop during a party at Palermo's Villa Igiea hotel following the Alta Moda show. Below: The show's opening Angelica dress, handmade in the house's Italian atelier, is prepped for the runway. Below left: The Monreale cathedral. Dolce and Gabbana worked for months to secure access to it for their events.



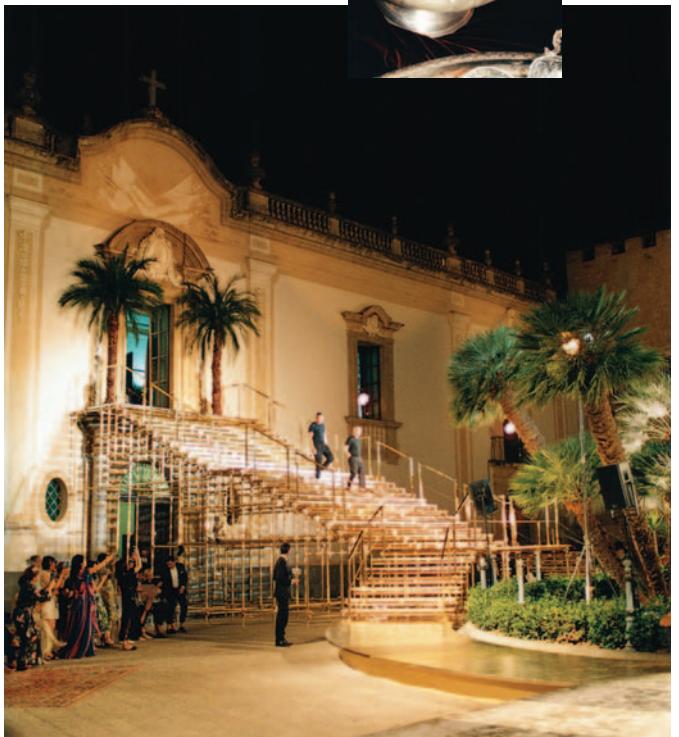
"IT'S NOT LIKE A PRÊT-À-PORTER FASHION SHOW. ALTA MODA IS OUR INSTINCT, OUR LIFE, OUR DREAMING."
—DOMENICO DOLCE



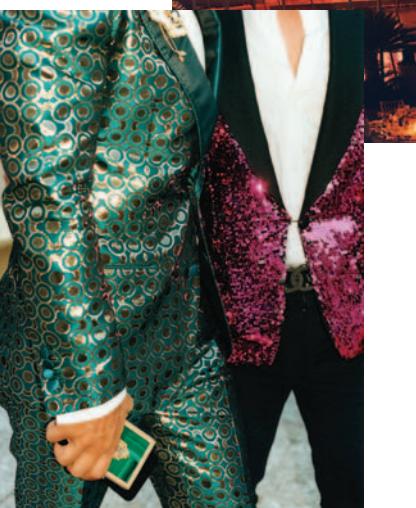
GRAND DESIGN
Above: House founders Stefano Gabbana (left) and Domenico Dolce. Right, from left: Alta Moda client Suzanne McFayden, with members of Dolce & Gabbana's staff, including Coco Brandolini d'Adda, a house seamstress and Stefano Galli. Left: Client Pui Fan Li.



FAMILIA STYLE
Above: Clients plan their vacations around the show locations and bring the whole family. Right: Client Sylvia Mantella, Galli and Mantella's makeup artist, Patrick Rahm .



PUTTING ON THE GLITZ
Clockwise from left: Images on an Alta Sartoria piece inspired by the Monreale cathedral and stitched in micro-seed beads; a formal dinner at Palermo's Galleria d'Arte Moderna following the Alta Gioielleria women's fine jewelry presentation; fireworks to celebrate the end of the Alta Moda show; men wearing Alta Sartoria eveningwear.



BEHIND THE SCENES
Left: Staff gather at the Palazzo Valguarnera-Gangi before the kickoff event for the Alta Artigianalit  weekend. Below: Brandolini d'Adda in an Alta Gioielleria necklace and Alta Sartoria pajamas.

on his yacht. He was clad in a tank top and Speedo, jumping on a trampoline to a song by Ariana Grande.)

Alte Artigianalità is a celebration of Italian dress-making and tailoring skill, which, like most high-level handicrafts, is under threat. But Alte Artigianalità is also a canny extension of the contemporary fashion industry's drive to use immersive experiences to sell clothes—the same one that saw Versace and Giorgio Armani expand into hotels and houses like Chanel and Louis Vuitton showcase their resort collections in far-flung locales. Gabbana and Dolce explain that they choose the cities first, perhaps a year in advance, and each one acts as a muse. Its name and associated motifs are often depicted on the garments themselves, like the world's most elaborate postcards. Clients parade in past seasons' pieces at the shows, as if they were badges of honor. "When you get something here, it's a beautiful souvenir," says the actress and professional poker player Jennifer Tilly, who has been attending Alta Moda shows since 2014. "It's like you're buying a ticket to a beautiful life." Tilly didn't buy a dress this season but did walk away with a pair of cross-shaped ruby and enamel earrings to complement a Dolce & Gabbana Alta Gioielleria necklace laden with blingy talismans that appeal to the gambler in her.

Since the couture business can't be scaled up and the clothes can't be duplicated, an effective team is crucial. Alte Artigianalità's includes the breezy Coco Brandolini d'Adda, an alumna of London's Central Saint Martins who previously worked on the design teams at Alberta Ferretti and Oscar de la Renta. Hired in 2012 when the initiative was first born as Alta Moda, she is present at client fittings and acts as a go-between for the designers, who also create unique pieces throughout the year for clients they know well. "At first, Domenico wanted me to do research and design work with them," she explains. "I don't sketch, but I do drape. After a year we started growing, and I started to take a closer look at client orders, and learning more what we can do, and my job became more extensive." When she wears the clothes herself, sparkly and maximalist as they often are, it is with the relaxed power of understatement.

STEFANO GALLI does everything from vacationing with clients to handling sales, which, for an operation that produces entirely custom work, necessarily includes creative back-and-forth with the designers. His bearing is that of an indulgent priest powered by GPS, speaking in a sumptuous cadence. He texts confidences with clients and tailors and is often on his way to St. Tropez or Singapore or Tokyo for fittings, post-show sales calls, even client weddings. "I remember everything they have in their wardrobe," he says on the phone from Porto Cervo, Sardinia, where he went after Palermo to offer clients not in attendance a chance to pick from the 37 pieces that remained. (The Palermo event was a sales record for both Alta Moda and Alta Sartoria.) Galli also tracks ready-to-wear in boutiques around the world for clients, including in the on-site pop-up shop of curated ready-to-wear pieces that accompanies Alte Artigianalità every year. At a pre-Palermo fitting at the hotel Le Bristol in Paris in late June—the company rents a suite for fittings with clients who

are in town for the couture shows—Galli counseled Moscow-based boutique owner Stella Aminova on her suitcase for Palermo. "We have something in the Paris boutique that I know is in your size," he said. "It's like the Taormina dress you bought but with cutwork and lace." Galli attended Aminova's 15th-anniversary party this year in Portofino, Alte Artigianalità's 2015 location, for which she commissioned an off-the-shoulder minidress decorated with hand-painted and embroidered scenes from the town. In Paris, as a seamstress pinned heavy silk fringe to the hem of the dress, he presented Aminova with a sketch for a folkloric silk shawl with a rosette in the center that paid tribute to the event: "Stella and Vadim."

Galli started with the company 22 years ago on Dolce & Gabbana's Milan shop floor, and while Gabbana and Dolce concern themselves with show preparation, on the night of the Alta Moda show, when dresses sell on a first-come, first-served basis, Galli acts as a central switchboard. The moment the opening look appeared in the Piazza Pretoria, models' heads piled high with roses courtesy of hairstylist Guido Palau, the snapshots rolled in fast and furious via WhatsApp. Galli sat ramrod straight, unruffled, scrolling and replying. "Two ladies want the same item, but I know who will get it," he says about halfway through the 115-ensemble pageant. "That will be due to my diplomacy." By the time the last look floated across the stage, he had taken 20 orders. After dinner, back at Palermo's Villa Igia hotel, which had been reserved for those clients who were not staying on yachts, the dresses were hung in an adjacent room with a view of the sea. As groups of women passed by, they couldn't help themselves from trying on all manner of splendid garments and headpieces until 5 a.m., as though it were an ultraluxe sorority party.

With the designers' accessible and inclusive style—Gabbana shows up for events in shorts, a backpack and shower slides; Dolce is often accompanied by his Brazilian partner, Guilherme Siqueira—Alte Artigianalità engenders closeness with clients, who repeatedly use the word *family* to describe the experience. (Many of their best clients, like Aminova and the Toronto-based philanthropist Sylvia Mantella, even modeled in the house's fall/winter 2017 ready-to-wear show.) Knowing customers' quirks also drives future sales. Craig Zinn, president and CEO of Craig Zinn Automotive Group in Hollywood, Florida, has been a faithful Dolce & Gabbana customer since the 1990s. "When I saw Domenico and Stefano last year, they said, 'Great, you're crazy about cars!'" he recalls at a presentation of men's Alta Gioielleria in Palermo's Palazzo Mazzarino. The designers surprised him with a custom fabric featuring images of cars from his own collection, including a prized vintage Toyota and Ferraris, which they had found on his social media accounts. Zinn ordered several pieces, and the motif became a starting point for 2016's James Bond-themed Alta Sartoria collection, presented in Naples. "They said, 'Before we do the cars of James Bond, we did the cars of Craig Zinn.' Tears started coming out of my eyes. I said, 'You guys are unbelievable!'"

Sylvia Mantella owns "at least 15 pieces" of Alta Moda and Alta Sartoria, she said the afternoon after the Alta Moda show, while trying on a black and silver appliquéd topcoat that she ended up buying. The

"WHEN YOU GET SOMETHING HERE... IT'S LIKE YOU ARE BUYING A TICKET TO A BEAUTIFUL LIFE."

—JENNIFER TILLY

owner of a Florida-based animal sanctuary that shelters 21 big cats, she knew the moment she saw one of the opening looks, an off-the-shoulder ball gown called Angelica with a lion and leopards painted on the skirt, that she had to have it. "And it fit me!" Mantella says, which meant she got a break on the price, she added, since only minimal tailoring was required. The dress's connections to Palermo moved her as well. Giuseppe Tomasi di Lampedusa's classic novel *The Leopard*, about 19th-century Sicilian aristocracy, was set in Palermo, and the first night's festivities took place in the family-held Palazzo Valguarnera-Gangi, where Luchino Visconti's 1963 adaptation was filmed. "I missed the first night," Mantella recalls, "and Stefano said, 'If this is your gown, you need to see the inspiration.' He arranged a visit with the princess, and we spent three hours together. I told her that after I wear it to Amfar in Cannes next year, I'll donate it back to the Palazzo. That way it'll go back to its place of birth."

With its focus on Italian heritage, intertwined with its clients' personal lives, Alte Artigianalità bucks the modishness of contemporary fashion. Dolce and Gabbana themselves sometimes seem to live in a parallel universe. The political crises of the day don't concern them. They've weathered past scandals over their controversial statements against IVF and gay adoption, and their use of Sicilian blackamoor motifs. They adopt a fiery attitude in response to PR challenges: Accused in 2007 of evading Italian taxes through a Luxembourg-based holding company, the designers temporarily closed their Milan stores in protest. They have always denied wrongdoing and were acquitted of criminal charges in 2014, though the case is still winding through a procedural labyrinth. More recently, they caught heat for cheering when Melania Trump wore their ready-to-wear topcoat costing \$51,000 to the opening of the G-7 summit in Taormina in May. Seeing themselves as apolitical, they poked their critics in the eye by printing up "#BOYCOTT Dolce & Gabbana" T-shirts. "She's a lady," Dolce said of Trump. "We dress many ladies in the world. What is the problem? Can you imagine if we started to check all the people who wear Dolce & Gabbana?" Added Gabbana, "It doesn't matter what people think. I enjoy. I'm happy. That's it! You cannot please everyone. We don't mix fashion and politics. That's the truth!"

Indeed, the truth for Dolce and Gabbana lives somewhere else, in *palazzi* where real-life princesses invite extravagantly dressed guests to drink, dance and indulge in beautiful things. At the Palazzo Valguarnera-Gangi on the first night in Palermo, as invitees assembled in the courtyard below, Princess Carine Vanni Mantegna flung open the doors to her balcony to welcome the crowd. "Beauty will save the world," she says, as Gabbana filmed on his iPhone. •

FINAL CUT
Gabbana and Dolce take
a bow surrounded by
models wearing the Alta
Sartoria collection.





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ACROSS BORDERS, PAGE 18: MARK ROTHKO, NO. 10, 1950, OIL ON CANVAS, 7' 6 3/8" X 57 1/8" (229.6 X 145.1 CM), THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF PHILIP JOHNSON, 1952, © 1998 KATE ROTHKO PRIZEL & CHRISTOPHER ROTHKO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; JACKSON POLLOCK, ECHO: NUMBER 25, 1951, 1951, ENAMEL PAINT ON CANVAS, 7' 7 7/8" X 7' 2" (233.4 X 218.4 CM), THE MUSEUM OF MODERN ART, NEW YORK. ACQUIRED THROUGH THE LILLIE P. BLISS BEQUEST AND THE MR. AND MRS. DAVID ROCKEFELLER FUND. CONSERVATION WAS MADE POSSIBLE BY THE BANK OF AMERICA ART CONSERVATION PROJECT, 1969. © 2017 POLLOCK-KRASNER FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; WALT DISNEY, STEAMBOAT WILLIE, 1928, 35MM FILM (BLACK AND WHITE, SOUND), 8 MIN., THE MUSEUM OF MODERN ART, NEW YORK. ACQUIRED FROM THE WALT DISNEY CORP, 1936. © 1928 DISNEY ENTERPRISES, INC.; ANDY WARHOL, DOUBLE ELVIS, 1963, SILKSCREEN INK ON SYNTHETIC POLYMER PAINT ON CANVAS, 6' 11" X 53" (210.8 X 134.6 CM), THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF THE JERRY AND EMILY SPIEGEL FAMILY FOUNDATION IN HONOR OF KIRK VARNEDOE, 2001. © 2017 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; WILLEM DE KOONING, WOMAN I, 1950–52, OIL ON CANVAS, 6' 3 7/8" X 58" (192.7 X 147.3 CM), THE MUSEUM OF MODERN ART, NEW YORK. PURCHASE, 1953. © 2017 THE WILLEM DE KOONING FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

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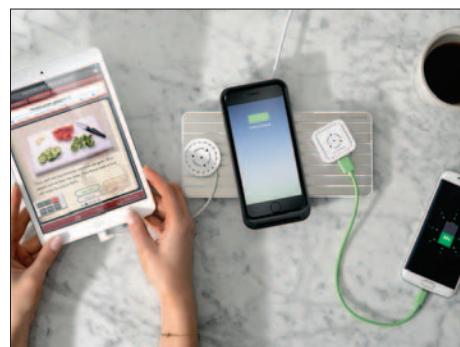
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STILL LIFE

JACK WHITTEN

The abstract painter shares a few of his favorite things.

PHOTOGRAPHY BY MARK HARTMAN

"THE PEBBLES ARE from a beach in Crete. At the base of the Samariá Gorge is a river that leads into the sea where the beach is covered with black pebbles. In 1969, I camped out there overnight for the first time. It's a fantastic place. I went to Crete because of a tree in a dream. I knew I had to go to Greece and find this tree, and once I did I would carve it. I found the tree on the land of a man named Strati Troullinos. I had a very mystical experience. Strati gave me the crystal to the left. He came upon it as a young man at the top of Mount Psiloritis. Behind the crystal is a wine opener given to me by a dear friend. The corkscrew is actually his prick. Everyone gets a kick out of that. I spearfish, and I use the basket to hold

fish bones that I've collected over the years. I got the sponge on the right on a dive. I've never bleached it. The bottle of olive oil is from my trees on Crete. I've had the olive trees since I bought the property back in the early '80s. It doesn't get any purer than that. The background is an autobiographical wall—a record of people, places and objects I have been inspired by—started around 2003. Someone in the Philippines made the model Stearman training aircraft for me. I was an Air Force ROTC cadet at Tuskegee in the late 1950s. My interest was in flying, and that plane always turned me on. The sculpture to the right is carved from bone. I think it's an example of prison art; it has the characteristic of

having been whittled by hand. I picked the stone in front from the sea surrounding Gorée Island in Senegal in the 1990s. Behind the sponge are photographs of Thelonious Monk and John Coltrane. They have been such a guiding force in my life. There's a book that will be published in time for my new show [opening at Hauser & Wirth in London on September 26] that explains my connection to Coltrane specifically—I have a philosophy of painting that's connected to jazz. The photograph of me with President Obama was taken after he gave me the 2015 National Medal of Arts. Meeting him was one of the highlights of my life. And he liked my suit!"

—As told to Thomas Gebremedhin

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