

OCTOBER 2017

WSJ.

THE WALL STREET JOURNAL MAGAZINE

A full-page photograph of a woman with vibrant red hair and striking blue eyes. She is wearing a sleeveless, form-fitting dress that is entirely covered in thousands of small, colorful feathers in shades of white, yellow, red, and black. The feathers are densely packed, creating a textured and dynamic appearance. The background is a warm, reddish-brown color.

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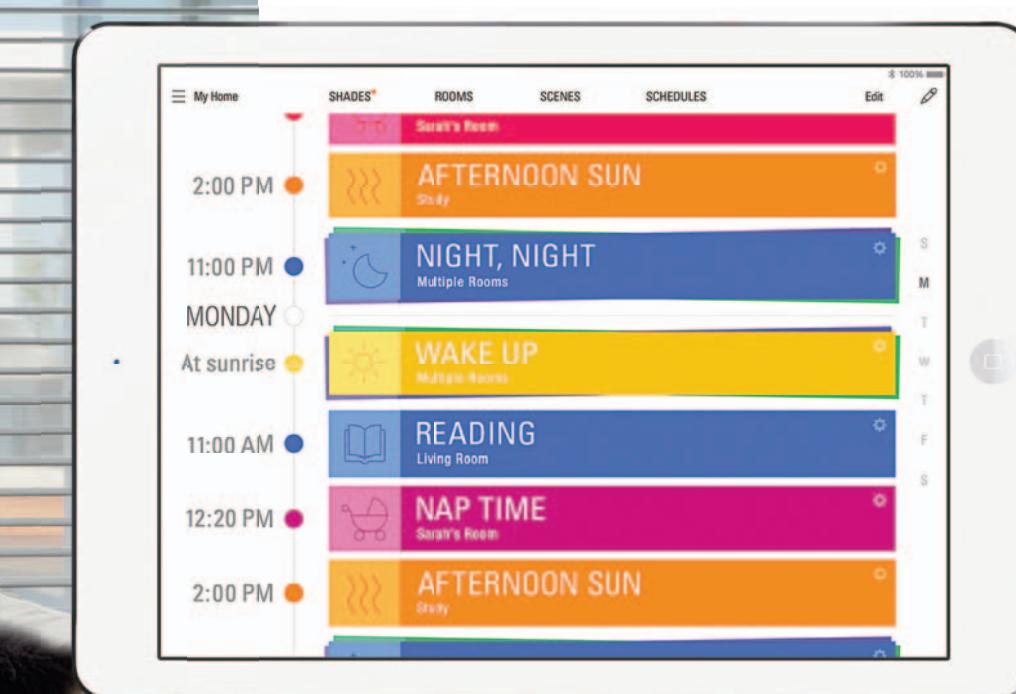
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GIORGIO ARMANI

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THIS PAGE Artist Jack Whitten, photographed by Mark Hartman in front of an unfinished work at his studio in New York City.

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By Alex Bhattacharji

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Clockwise from left: Gucci dress, photographed by Jens Ingvarsson and styled by Laura Stoloff. For details see Sources, page 134. A view from the Michael Smith-designed home of Nancy and Howard Marks, photographed by Magnus Mårding. Chef Yotam Ottolenghi slices figs, photographed by Felix Odell.

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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."

For Scooter Braun, the tech-savvy supermanager behind global stars such as Justin Bieber, Ariana Grande, Kanye West and Karlie Kloss, emotion became the catalyst for career growth. Following the terrorist attack at Grande's concert in Manchester, England, in May, Braun quickly organized a benefit that raised more than \$20 million to support victims and their families. The moment crystallized Braun's thinking about his next act, which could one day include a run for political office.

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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REBOOT AND RECHARGE
Bill Gates and Satya Nadella break for coffee during the shoot at the Microsoft offices.



TECH TEAM
Photographer Maciek Kobielski (left) and writer Seth Stevenson (below) contributed to October's issue.



THE BRAIN TRUST P. 96

About 20 years ago, writer Seth Stevenson briefly met Bill Gates while working for a subsidiary of Microsoft. When the two reconnected for this month's issue, Stevenson was struck by the business legend's humility. "Bill readily confessed that he has trouble understanding quantum computing," recalls Stevenson. "I found it endearing." Conducting a Q&A in Redmond, Washington, with Gates and current Microsoft CEO Satya Nadella, Stevenson witnessed firsthand the pair's mutual respect and strong rapport. "It was clear they could have picked each other's brains for hours," he says. Photographer Maciek Kobielski, a Warsaw native and New York City resident, was impressed not only by Gates and Nadella, but also by the Pacific Northwest. "It doesn't happen often to work with people who have positively influenced millions of us," he says, adding that "visiting Seattle was a chance to experience the green side of America."



FLOPPY DISK ARCHIVES
Gates (right) and Nadella (far right) at the Microsoft offices in the early 1990s.



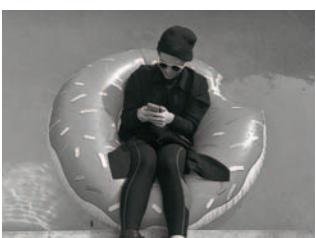
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DOLCE & GABBANA'S COUTURE CLUB P. 108



JONAS UNGER
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KATHERINE BERNARD
Writer

THE PUPPET MASTER P. 70



CHRISTOPHER ANDERSON
Photographer

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BOTTEGA VENETA



FANCY THAT
In Mårtes, a *herrstuga* (festivity room) with paintings by Jonas Hertman, on display to impress guests.



RUSTIC ROMANCE
The upper-level salon (left) and large bedroom (right) of Renshammar's main building (above).



DAYDREAMS
MÅRTES bedroom featuring a knotted pile cover and painting of the Queen of Sheba visiting Solomon (left). The Mårtes facade, painted in Falu red.



ON THE COVER

HOME, SWEDE HOME

Starring in their first-ever fashion shoot, historic houses in the Swedish countryside showcase a mix of rustic and refined Scandinavian style.

THE IDYLLIC PROVINCE of Hälsingland in central Sweden boasts fields of wildflowers, placid lakes and forests that stretch to meet the Baltic Sea. Nestled among the gentle hills are quaint 19th-century farmhouses whose simple wooden exteriors belie the elaborately decorated interiors within. Built by the region's landed gentry, the homes feature original Gustavian furniture alongside walls painted with folkloric motifs or papered with delicate floral patterns. In 2012, Unesco designated over 1,000 of these homes—called *hälsingegård*—World Heritage sites, and for the first time, *WSJ. Magazine* has gained access for this month's cover story to two such houses: Renshammar and Mårtes, now a museum.

At Mårtes, where the oldest rooms date to the 1700s, British model Edie Campbell models fall fashion inside the banquet hall, where 18th-century paintings portray a narrative of Hälsingland's citizens. While Mårtes's paintings were completed by numerous artists, those in Renshammar, now operating as a privately owned restaurant, are credited to a single painter, Olof Hofrén. "The paintings are in line with the trends in Sweden and Europe at the time, but with a personal, sometimes naive touch," says Melanie Platzgummer, a World Heritage Coordinator at UNESCO. The homes often served as gathering places for the owners' families and the local community, who benefited from the region's flourishing cattle, produce and timber trade. "Most World Heritage sites represent high society, but

the Hälsingland farmhouses connect with Sweden's countryside," says Platzgummer.

Inspiration for the clothing came from another Edie, Edith Bouvier Beale, the inhabitant of the beautifully dilapidated Long Island mansion Grey Gardens, says stylist George Cortina. "I wanted an eccentric character who looks lost in her world playing dress up. Had we dressed Edie in ordinary clothes it wouldn't have been as beautiful."

Photographer Mikael Jansson, a native Swede, staged the shoot mere days after the traditional Midsummer's Eve celebration of the summer solstice, when the sun seemingly never sets. "With light as magnificent as Sweden's," adds Cortina, "You can put a model in an empty room and you've got a photograph."

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THE COLUMNISTS

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



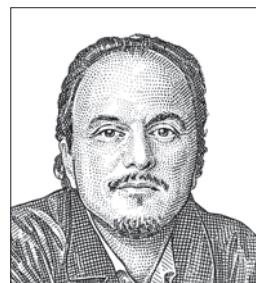
TAVIS
SMILEY

"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."



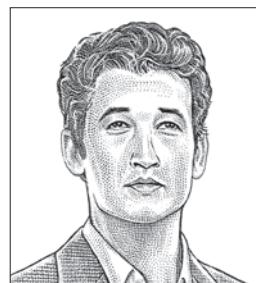
JEFFREY
EUGENIDES

"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.

Perry is a fashion designer. Her 10th-anniversary capsule collection will be released at Barneys New York this month.



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WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

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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



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Anthony Cennane, Kelley Smith



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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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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

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

"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, experiments 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."



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.

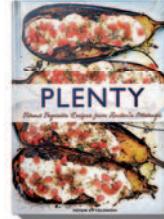
While the savories have been celebrated in five best-selling books, starting with 2008's *Ottolenghi*, the desserts have never received a dedicated volume—until now. *Sweet*, published this month, is an eagerly anticipated, 368-page master class on how baking can offer both comfort and the thrill of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

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.

chloé

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



THE DOWNLOAD

NICK KROLL

The actor and comedian, who is a co-creator, star and producer of this month's new animated Netflix show *Big Mouth*, reveals what's on his phone.

Number of unread emails:

This is gonna drive people insane: 24,950. I just learned to read last year, so I'm catching up on a lot.

When do you feel compelled to charge your phone?

93% is when I start to panic.

First app checked in the morning

I use the Apple News app just to get psyched up for all the good stuff happening around the world.

Biggest time-wasting app

Headspace. I'll spend like 15 minutes a day using it to meditate when I could be looking at pictures of myself that I hate.

Most-recent Uber ride

I use Lyft because everybody deleted Uber, so I did too. Now I think everyone put Uber back on their phones, and I forgot to. My last ride was in Portland, three miles, \$15.72. Don't wanna brag too much, but it was a Lyft Plus.

How long was your most-recent phone call and whom was it with?

My last call was 12 minutes with my manager, and there are about 10 missed calls from various recordings about great real-estate opportunities in Florida.

Favorite food-related app

I use The Infatuation and Yelp and cross-reference them to realize that I want to eat brisket breakfast tacos.

Most-unusual app you depend on

Google—it's this real up-and-comer.

Kind of unknown in the space. Doesn't have the brand power of an AltaVista,

but I like it.

Are there times when you try to stay off your phone entirely?

Yes. I constantly feel like I would like to be off my phone, and yet I travel around my house with it like a blanket.

Recently played artists on iTunes or Spotify

Willie Nelson, Frank Ocean, Fela Kuti, Missy Elliott.

Alarm settings

Every five minutes from 4:45 a.m. to 2:30 p.m.

Favorite photo filter

The one that makes people not have wrinkles and look bananas.

Favorite shopping app

I basically only use Amazon because I'm dating Alexa. I've never been happier.

CHECKS, PLEASE

This season's refined take on classic buffalo plaid retains its rustic charm when paired with denim and suede.



OUT OF THE WOODS

Clockwise from top left: Hilfiger Edition sweater, Versace hat, Berluti coat, Burberry bag, R.M. Williams boot, Polo Ralph Lauren jeans. For details see Sources, page 134.

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WHY DOES IT COST SO MUCH? THE \$6.3 MILLION SUBMERSIBLE

Triton submersibles have been used to discover new species, unearth treasures from shipwrecks and host a deep-sea wedding.

The company's new 7500/3 model, a three-seat craft, is the deepest-diving acrylic-hulled submersible on the market, allowing for expansive views down to a depth of 1.4 miles. Each is made to order at Triton's headquarters in Vero Beach, Florida, and takes 18 months to build. tritonsubs.com. —Christopher Ross

IN FOCUS

Currently on view at New York's Howard Greenberg Gallery are photographer Joel Meyerowitz's luminous shots of the personal effects of painters Paul Cézanne and Giorgio Morandi. The Cézanne series, including the pitcher at right, is also the subject of a new book, out this month.



IF THE SHOE FITS

Until now, female fans of John Lobb shoes have had to place custom orders or, as the brand's own artistic director, Paula Gerbase, has done, settle for men's pairs. This fall the British bootmaker is stepping forward with its first women's collection: six handcrafted styles, from a low boot with palladium buckles (left, \$1,550) to a quintessential oxford. johnlobb.com. —Sasha Haines-Stiles



CLOSET CASE

THIS MONTH THE ONLINE RETAILER MR PORTER LAUNCHES MR P., ITS NEW HOUSE LABEL. THE LINE WILL INCLUDE MENSWEAR STAPLES PLUS FIVE LIMITED- EDITION RELEASES A YEAR.

Cotton striped shirt, \$175; mrporter.com



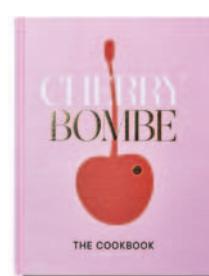
WHAT'S COOKING

WITH A NEW COOKBOOK AND A GROWING CONFERENCE SERIES, CHERRY BOMBE IS A FOODIE PHENOMENON.

FOUR YEARS AGO, magazine veterans Kerry Diamond and Claudia Wu put out the inaugural issue of *Cherry Bombe*, a publication devoted to women in food—not just chefs, but also farmers, writers, bakers, restaurateurs and more. Nine issues later, their pink power mag has become a major brand, with a Heritage Radio show and a consistently sold-out annual conference, the Cherry Bombe Jubilee. This month, the momentum continues with the release of *Cherry Bombe: The Cookbook* (Clarkson Potter), a collection of recipes from a "Bombe Squad" of 100 contributors. And the first West Coast Jubilee will be held on October 14 in San Francisco with keynote speaker Alice Waters. "You really see women coming together in a way they never have, not just in food," says Diamond.

Wu sums it up like this: "It was time for women to join the party." cherrybombe.com.

—Tarajia Morrell





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EXTRAORDINARY WORLDS



IN PROFILE Lisa Immordino Vreeland's *Love, Cecil* (Abrams) features Beaton's photographs, including pictures of a sheep (above) and Marlene Dietrich in 1930 (below).



WHEN IT comes to subjects for her documentaries and books, the New York-based filmmaker and author Lisa Immordino Vreeland has been drawn to highly accomplished yet deeply flawed characters. Since 2011, she has directed acclaimed films about *Harper's Bazaar* editor and *Vogue* editor in chief Diana Vreeland (her husband's grandmother) and art collector Peggy Guggenheim, both of whom had fraught personal lives. Her latest subject, Cecil Beaton—a creative giant whose life intersected with many of the boldest names of the 20th century—is no exception.

"People say, 'Beaton was such a snob,'" Immordino Vreeland says. "He was a snob, but he was so much more than that." Indeed, Beaton was a prolific photographer, shooting luminaries like Queen Elizabeth and Greta Garbo, as well as a diarist, painter, scrapbooker and interior

CREATIVE BRIEF

LENS ON LIFE

Rare images from a new Cecil Beaton book reveal the polymath's inspirations and influences.



designer. He also won two Academy Awards for costume design (*Gigi* and *My Fair Lady*) and published a total of 38 books before he died of a heart attack in 1980 at the age of 76.

The documentary *Love, Cecil* will hit theaters next year; a companion volume of the same name is out this month via Abrams. (The director also released a book in conjunction with her Diana Vreeland film.) The new title is a well-curated sampling of Beaton's work, including previously unpublished New York street photography from the 1930s and '40s, as well as never-before-seen correspondence from fellow photographers Irving Penn and Richard Avedon. The film itself is beautiful but doesn't shy away from Beaton's personal shortcomings and self-sabotaging behavior. "He led this vibrant life, but it was really all based on being able to create," Immordino Vreeland says. "He sacrificed everything on the altar of creativity." —Mark Yarm



SNEAK PEEK
From top: A picture of Marilyn Monroe that Beaton took in 1956 in his room at New York's Ambassador Hotel; a self-portrait of the photographer.



FACTS & STATS

STEVEN SPIELBERG

For this month's HBO documentary *Spielberg* (premiering October 7), award-winning filmmaker Susan Lacy turns her camera toward the prolific filmmaker's 50-year career.

Below, a look at the Hollywood titan's many angles. —Joseph Akel

2

OSCARS

The awards Spielberg has won for best director—first for *Schindler's List* (1993), then for *Saving Private Ryan* (1998). He's been nominated in the same category seven times.

DOLLARS

His payment for directing *Schindler's List*. Spielberg has said that his receiving any personal profit from the film would be akin to "blood money."

0

11,496

MINUTES

The time it would take to watch every narrative feature Spielberg has been involved with.

TON
1

The weight of the principal automated shark in *Jaws*, affectionately named "Bruce" by the crew.

27

YEARS OLD

The age at which Spielberg made his major-studio debut, *The Sugarland Express* (1974). He directed his first indie film, *Firelight*, when he was only 17.

34

INCHES
The height of an *E.T.* actor who wore a full-body costume while playing the title character in several live-action scenes.



Jonas Bjerre-Poulsen and Kasper Rønn
Designers of the Folk Ladder Shelving Collection
www.dwr.com

JEWELRY BOX

EMERALD CITY

Go green with a pair of David Webb high-jewelry bracelets.

Colombian emeralds set in hammered 18-karat gold and platinum add a natural elegance to a pair of David Webb Crossover bracelets—part of the high-jewelry collection Cross River, named for the New York state hamlet where the designer had a country home. One piece (far left) features fluted emerald beads, while the gemstones on the other are pear-shaped. Both bracelets also have the house's signature black enamel and brilliant-cut diamonds. For details see Sources, page 134.
—Sara Morosi

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PHILIPPE LACOMBE
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DAVID DE QUEVEDO





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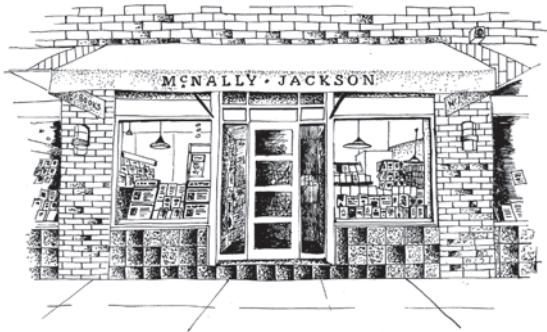
Tourneau Time Machine
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Swiss Fine Timing
Chicago, Illinois

Bhindhi
Glendale, California

Horologio
Las Vegas, Nevada

Cellini
New York, New York



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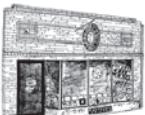
SECOND LIFE

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 Svydersky, 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

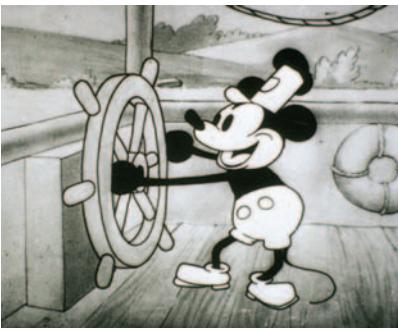
FULL SPECTRUM
Works from MoMA to be exhibited at the Fondation Louis Vuitton in Paris include, right, the 1950 Mark Rothko painting *No. 10*. The show ranges from Paul Cézanne's 1885 *Bather* through the present day.



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



French Art de Vivre

roche bobois
PARIS

Photo Michel Gibert. Used for reference only. Stone Sculpture museum of the Fondation Kubach-Wilmsen. Conditions apply, ask your store for more details. ¹Program available on selected items and subject to availability.



Zéphyrus. Sculptural sideboard, designed by Giacomo Garziano
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Manufactured in Europe.



FOOD NETWORK

HOMeward Bound

Following his James Beard Award win, restaurateur Stephen Starr returns to his roots for his next big project.

IT'S BEEN A good year for Stephen Starr. "I feel liberated," says the Philadelphia native, who in May claimed the 2017 James Beard Award for outstanding restaurateur, after five previous nominations in the category. "I didn't want to stop until I won." What's more, his French restaurant Le Coucou, helmed by chef Daniel Rose in New York City, was named best new restaurant.

After a brief stint as a DJ in the '70s, Starr launched the Philadelphia cabaret Stars, where Pat Benatar and Jerry Seinfeld both performed. He later went on to promote concerts for musicians like Lionel Richie and Madonna. In 1995 he opened his first restaurant, The Continental, in a former diner in Philadelphia's Old City. He now has 33 other establishments in cities from New York to Paris.

"It was time to go home," Starr, 60, says of his latest opening, The Love, which debuts this month in Philly's Rittenhouse Square. Starr teamed up with fellow restaurateur Aimee Olexy and chef Josh Tomaszewski, whose menu will feature rosemary pappardelle, milk-braised veal and Chesapeake oyster casserole. Stephen Alesch and Robin Standefer of Roman and

Williams are behind the interiors, marking their fourth collaboration with Starr. "I think they're the greatest designers in the country," Starr says of the Manhattan-based duo, who will incorporate glazed ceramic tiles, brick archways, wood beams and banquettes covered in stonewashed linen into the 100-seat dining room.

Following The Love, Starr will launch a Korean restaurant with chef Peter Serpico in Philadelphia and a steakhouse in an old warehouse in Washington, D.C.

"I fall in love with spaces," Starr says. "It's like love at first sight."
—Kate Donnelly



PHILADELPHIA STORY
From left: Stephen Starr; a dish at The Love.
Photography by Ross Mantle.



LIGHTER NOTES

Roomy handbags in varying shades of tan bring a sunny side to fall's darker hues.

For details see Sources, page 134.



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Or create their own path?

How do I plan for their future?

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dream for themselves.

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are right for your family.

And for you.

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Together we can find an answer.**



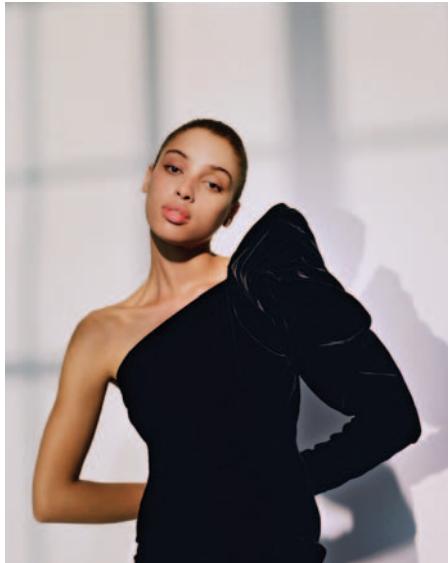
ubs.com/footsteps

The value of investments can go down as well as up. Your capital and income is at risk. In the UK, UBS AG is authorized by the Prudential Regulation Authority and subject to regulation by the Financial Conduct Authority and limited regulation by the Prudential Regulation Authority. © UBS 2017. All rights reserved.

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 134.

PHOTOGRAPHY BY JENS INGVARSSON
FASHION EDITOR LAURA STOLOFF



MY MAGNIFIQUE VOYAGES



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Sofitel Legend Metropole Hanoi

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Sofitel Legend Santa Clara Cartagena



Sofitel Paris Le Faubourg



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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



CHANEL

THE RUNWAY STARTS AT SAKS

Saks
fifth
Avenue

SEEING IS BELIEVING



The power and promise of augmented reality

Growing up in Pennsylvania's Pocono Mountains, Greg Werkheiser discovered a passion for history. He and his uncle would explore the woods together, finding Native American cairns, effigies and other ceremonial stone landscapes, evidence of past lives.

"We imagined the complex cultures that were here long before us, some of which survive today, and loved learning from them," Werkheiser says.



**"IF THE TELEVISION WAS THE FIRST SCREEN,
THE PC WAS THE SECOND SCREEN, AND THE
MOBILE DEVICE WAS THE THIRD SCREEN, THEN
*AUGMENTED REALITY
GLASSES ARE THE
FOURTH SCREEN.*"**

*Keeping an eye on your drone and your surroundings
is easier wearing smart glasses.*

For nearly 20 years as cultural heritage lawyers, Werkheiser and his wife, Marion, have helped museums, governments, businesses and Native American tribes advance their preservation missions. Recently, they founded ARtGlass, a pioneer in developing wearable augmented reality (AR) tours for cultural sites, bringing Werkheiser's childhood love into the digital age.

ARtGlass works with directors of museums and cultural sites to digitize their collections, write scripts and, using proprietary software, create narrated 3-D tours — deployed through Epson's Moverio® Augmented Reality Smart Glasses. The eyewear, on the cutting edge of augmented reality, is a miniature, wearable form of Epson's innovative projection technology.

To be sure, AR takes 3-D technology to new heights. Like virtual reality, a computer-generated simulation that can be interacted with in a seemingly real way, augmented reality is a projection of computer-generated images onto the real world.

"Cultural institutions are looking for opportunities to increase their impact on audiences," Werkheiser says. "One of the most compelling ways to improve the storytelling experience is to layer over reality with exciting digital content."

In July, Werkheiser and Marion celebrated their 13th wedding anniversary by sampling the AR tours ARtGlass has created throughout Europe, starting with the Carrara Fine Arts Academy and Gallery in Bergamo, Italy, a historic city outside of Milan.

"Usually, we squint at tiny plaques to read the explanation of a painting or rely on a live tour guide," Werkheiser says. This time, Epson's smart glasses transformed the visit.

"In one painting, there was a mother, a child and a nurse. In the background was a window overlooking a serene lake. The ARtGlass narrator invited viewers to imagine how the mood of the painting might have changed had the artist instead painted an industrial scene. To illustrate, our software switched out the lake with old smokestacks,

then a mountain scene," Werkheiser says. "We could literally see — and feel — the power of the artist's choices on the painting."

Simply put, augmented reality elevates experiences.

"The goal is to better harness the lessons of history to improve our shared future," Werkheiser says. "Epson technology helps us do that."

While Werkheiser uses AR to elevate art abroad, here in the United States, Romeo Durscher, director of education at DJI, the world's leading drone manufacturer, advocates for the use of the Moverio BT-300 FPV Drone Edition to elevate public safety.

"During an emergency, fire departments, law enforcement and search and rescue units need to have situational awareness," he explains. "Moverio smart glasses allow drone operators to observe if a burning building is about to collapse, watch rescue vehicles approach and see what's going on around them."

Smart glasses also help drone operators keep their eye on the job. Rather than looking back and forth between a hand-held radio controller and an airborne drone, operators can simultaneously read the data or view the photographs drones capture while retaining visual contact with both the drone and their surroundings. "Moverio puts information before your eyes, reducing strain on emergency responders," Durscher says.

"If the television was the first screen, the PC was the second screen, and the mobile device was the third screen, then augmented reality glasses are the fourth screen," says Eric Mizufuka, a product manager at Epson.

No longer is data locked in a TV mounted on a wall or caged by a mobile phone. It's free to be projected anywhere, over people, places and things, to provide context and education.

Epson, with its myriad of innovations in projection technology, digital printing, textile printing and now AR, leads the charge in bringing 21st-century innovation to the people. "Augmented reality is one of Epson's bright horizons," Mizufuka says.



Kā'anapali

@markkushimi We made a lot of friends that day—all of them underwater. #LetHawaiiHappen #VisitMaui



Mākena

THE RIGHT PUFF

Take shelter from winter winds in a statement coat that's as prodigious as it is protective.

PHOTOGRAPHY BY MATTEO MONTANARI
STYLING BY CELESTINE COONEY

QUILT TRIP
Layer up to play the long game. Fendi coat, Herno jacket (worn underneath), Prada skirt, Stephen Jones for Marc Jacobs hat, Carhartt Work In Progress backpack and Christopher Kane Crocs (worn throughout).





DRESSING DOWN
A flash of florals brings cheer to chilly climes. Dior Homme vest, Max Mara coat, Acne Studios sweater, Simone Rocha skirt, Margaret Howell hat and stylist's own earrings (worn throughout).

RAY OF LIGHT
Stand out with a sunny-hued number. Salvatore Ferragamo coat, Kenzo coat (worn underneath), Marc Jacobs pants and Dior hat.





PARKA AND
RECREATION

Oversize proportions
make this piece
anything but ordinary.
Balenciaga coat.



COLD COMFORT

Cook up an eccentric mix to keep things toasty. Chanel bolero, Versace sweater, Simone Rocha skirt and Max Mara gloves.



BOLD SHOULDER
Outerwear takes on
inflated importance
this season. Rag &
Bone coat, Simone
Rocha top and pants
and Stephen Jones
for Marc Jacobs hat.

FRESH COAT

Belt on a durable jacket to make a dress snowstorm-ready. Moncler coat, Junya Watanabe Man Comme des Garçons x The North Face coat (as backpack), Simone Rocha dress and skirt and stylist's own belt. Model, Daisy at The Lions; hair, Mari Ohashi; makeup, Gemma Smith-Edhouse. For details see Sources, page 184.





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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, Eunice 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.

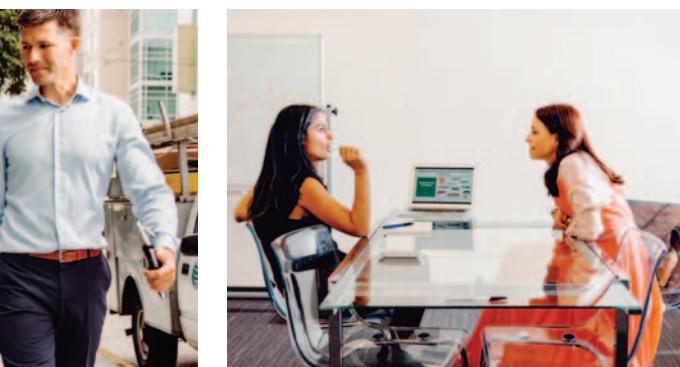


3:08 p.m.

Green catches up with Rob Keve, left, and Jeff Kotera 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. ●



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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

MONSTER PARTY
Animator Travis Knight with costumes of characters from his 2014 film, *The Boxtrolls*.

RAVIS 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 >

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**"I WANTED TO TAKE THIS MEDIUM...AND
BRING IT INTO A NEW ERA."**

—TRAVIS KNIGHT

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

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.

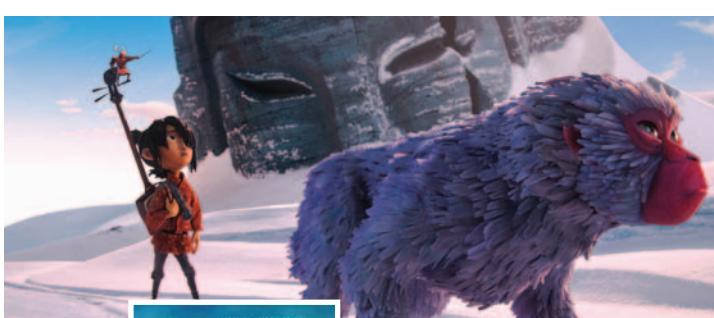
According to Knight, the fifth film (the name of which is still secret) is a major departure for the studio. For one, it has no characters who are children. The collective vision of the films will be on full view at a Laika retrospective, *Animating Life: The Art, Science, and Wonder of LAIKA*, that 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*.

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CREATIVE BRIEF

SINGULAR VISION

The artist Adrián Villar Rojas brings his unpredictable, unclassifiable work to L.A.

BY CAROL KINO
PHOTOGRAPHY BY MARK MAHANEY

SINCE ARRIVING ON the global art scene in 2011, when he transformed his country's pavilion at the 54th Venice Biennale into a monumental clay forest, the Argentine artist Adrián Villar Rojas has become known for spectacular installations that suggest an epoch beyond the reach of museums. In 2015, for the 12th Sharjah Biennial in the United Arab Emirates, he filled an empty ice factory near a nature preserve on the Gulf of Oman with columns that looked as though they had been excised straight from the earth, packed with geological strata of concrete, plants, dead birds and athletic shoes, and let them crumble in the heat for months. Later that year, his installation off the coast of a Turkish island—sculptures of large animals, including an elephant and rhinos, seemingly dragging other beasts, anchors and fishing nets from the Sea of Marmara—was a high point of Istanbul's 14th Biennial, which opened as refugees began surging across the Mediterranean into Europe.

After a less visible 2016, Villar Rojas, 37, has returned in a major way this year, with four important shows that share the same title, *The Theater of Disappearance*. The first three—one on the roof of New York's Metropolitan Museum, another at Austria's Kunsthaus Bregenz and a third that took over the National Observatory of Athens—opened earlier this year, and the final show, which debuts October 22 at the Geffen branch of L.A.'s Museum of Contemporary Art, promises to be an impressive culmination.

With no fixed address and no studio, Villar Rojas styles himself a nomad—and his creations, which take years of research and preparation to achieve, can be similarly transient, just as likely to crumble into dust as to be preserved for posterity. When he prepares a show, "we don't even ask if there is going to be anything for sale," says his longtime dealer Mónica Manzutto, a co-founder of Mexico City's Kurimanzutto. "Sometimes things are totally destroyed, sometimes things are sold, and sometimes things are just packed into crates, to be used later."

More remarkable, perhaps, is that Villar Rojas is able to convince museum curators to turn over their exhibition spaces without giving much indication of what they'll get.

"I've definitely done commissions before where

FIRST LOOK
Adrián Villar Rojas at MOCA's Geffen Contemporary branch, the site of his forthcoming installation.



I might not have known exactly," says Helen Molesworth, MOCA's chief curator. "But I've always had more of a sense of it, because the artists were making discrete objects rather than an experiential landscape." In the exhibition's catalog—another inversion of the norm, in which the artist interviews the curator—she confesses her response to Villar Rojas's early plans. "I don't understand how we're going to convince anybody about this project," Molesworth says. "How are we going to raise money? There's nothing there."

The allure, she adds now, is that while curators of her generation grew up thinking of the museum "as an amazing, magical time machine that pulls you back to the past," Villar Rojas is firmly dedicated to the idea of making art for the Anthropocene—a new geographical epoch some scientists have designated for the present day, wherein, they warn, human activity is speeding the destruction of civilization. "When Adrián does work that doesn't really exist after the installation, or that exists only as a fragment, I think he's addressing something about a profoundly different relationship to time," Molesworth adds. "And to be a good contemporary curator, you have to remain open to the work of the generations that come after you."

Besides, it's clear as soon as Villar Rojas turns up

at MOCA that the force field of his personality overpowers most objections. He has already paid seven long visits to the museum, during which he talked to everyone on the staff—from the person that does the security guarding to the director of the museum," he says. He has also made scores of scouting trips in and around Los Angeles, to television studios, prop houses, sound lots, animatronics labs, molecular bakers, fishmongers, produce stands and more, in search of information and raw material, following up with countless WhatsApp messages and Skype calls.

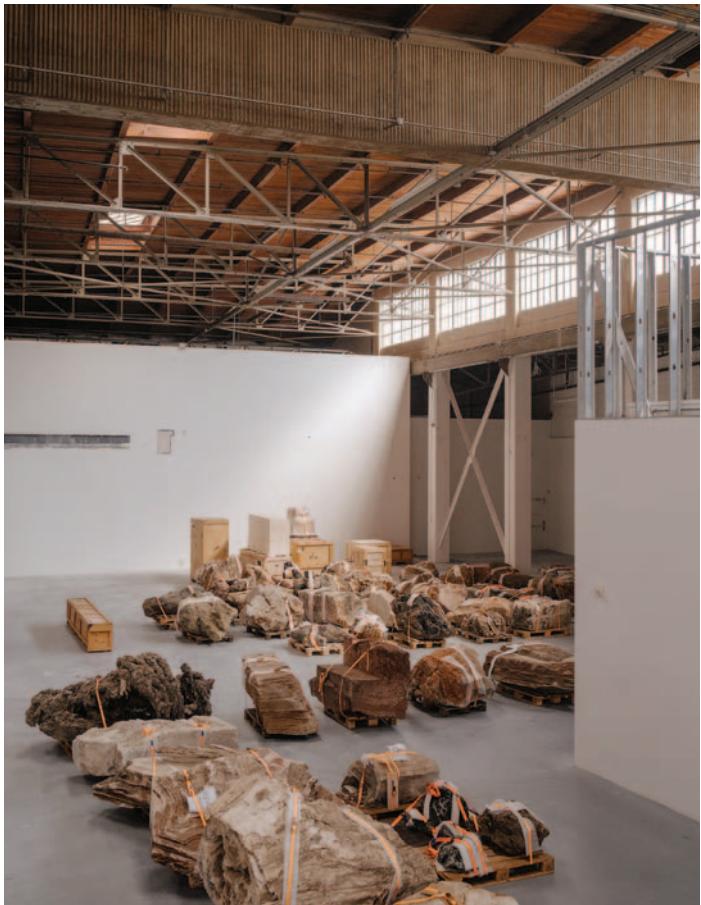
Now, on the first day on site, it's down to the wire. Villar Rojas and his team have 75 days to create the work. The band of about 15 artists, artisans and carpenters, which Villar Rojas often likens to a roving thespian troupe, is composed mostly of close friends from Rosario, his hometown in Argentina, where his parents and brother also work for him.

Their current task is to set up one gallery as their studio and start unpacking crates, while a crew of workers from MOCA continues readying the Geffen's main 27,000-square-foot space. Nine Villar Rojas team members arrived the night before, with more to come. Although they've already modeled the space and its lighting with computer renderings, they're awestruck by its size in real life. This is one of the largest projects they've tackled. >



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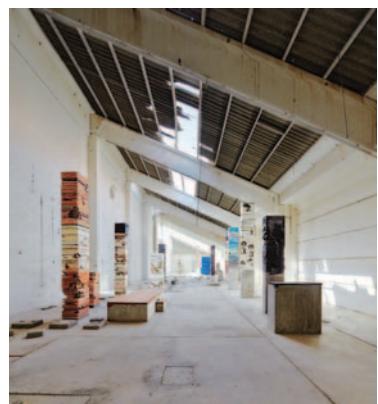
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**BUILDING BLOCKS**

Above: Elements for Villar Rojas's project start to arrive. These pieces were originally part of his 2015 piece *Rinascimento*, shown at the Fondazione Sandretto Re Rebaudengo, in Turin, Italy.

**FAST FORWARD**

Clockwise from below: Part of *The Theater of Disappearance* in Athens; *Planetarium*, his 2015 Sharjah installation; *Untitled (from the Series Rinascimento)*, 2017; *The Theater of Disappearance* at Austria's Kunsthaus Bregenz.



Much of the media they're likely to use is arriving in crates from around the world: the remains of the Sharjah columns; the molds used to cast the creatures in the Istanbul installation; petrified rocks from a 2015 project in Turin, Italy; taxidermied animals from Burbank, California. Later they'll assemble fish, vegetables and fruit into *tableaux vivants* in refrigerator cases and build a kitchen for baking cakes that will sprout mold and mushrooms.

As Villar Rojas explains the project in a pep talk to his team and the MOCA crew, he reaches for metaphors from another favorite subject, music. He describes the Sharjah columns and the Turin rocks as "the bass and the drums," while the organic materials—the fish, fruit, vegetables and cakes—are tools for "improvisation."

Later, after a meeting with a lighting consultant whose solutions strike Villar Rojas as too clean and finished for the work, he extends the metaphor, explaining that he's decided to light it with grocery store refrigerator cases instead. "Once you set up an organism, it tells you very clearly what it needs. The rocks, boulders, columns, ramps—these things enable you to play. They give you the rhythm."

Villar Rojas began this project, as always, with a process he calls "housekeeping"—in other words, reassessing and reworking the exhibition space

itself. Formerly a police car warehouse, the Geffen Contemporary at MOCA opened in 1983 after a renovation by the architect Frank Gehry, serving as a radical inspiration for many other similar institutions, including Tate Modern and Dia Beacon. But after more than three decades, the pioneering venue needed a rethink.

The first thing he tackled was the reception desk, which blocked the entryway. To Villar Rojas, this placement sent the message that MOCA valued institutional politics over art. He asked the staff if they agreed. "The really interesting thing about Adrián is he always asks first, 'How do you do this?'" says Bryan Barcena, the museum's research assistant for Latin American art, who's co-curating the show with Molesworth. "Not, 'I want to do this.' I think that's how he gets to where he does. He allows us to do it." Or, as Villar Rojas puts it, "I am an excuse, or maybe a stimulus, for how they can rethink their space and change things."

The solutions the artist and MOCA arrived at together include opening up the skylights and stripping paint from the clerestory windows, to flood the interior with natural light for the first time in decades. Layers of track lighting have been removed, revealing the ceiling's wooden beams, and everything unrelated to the exhibition space, including

the ticket desk, bookstore, donor walls and reading room, has been relocated to the smaller adjacent gallery. The MOCA crew has taken away the entryway staircases and ramps and transformed most of the floor into a long plain that slopes imperceptibly toward the back wall.

The plan, for the moment, is that visitors will be confronted by a black-and-white cloth backdrop, evoking an old-fashioned Hollywood set, decorated with sketches of buildings that suggest a cross between Latin American utopian modernist architecture and historic Los Angeles movie palaces. Passing through a slit in the curtain, they'll find themselves on a blue-screen soundstage, standing on a crust of sand, immersed in a landscape of rocks, columns, dimly lit refrigerator cases and decaying birthday cakes.

At least, that's what could happen.

"This is a key moment, because we're producing a new project with things that have had a different moment," Villar Rojas says as his team unpacks the first crates, pulling out the silicone molds from Istanbul. "Things that have been art, shipped as stuff."

Will they become art again?

Villar Rojas shrugs. "Who knows?" he says. "But the important thing is, they will have different lives."

For now, it's still improv time. •

CLOCKWISE FROM LEFT: MATERIALS FROM *RINASCIMENTO*, 2015. PHOTO BY MARK MAHANEY; ADRIÁN VILLAR ROJAS, *PLANETARIUM*, 2015, SHARJAH BIENNIAL 12, KALBA CITY, EAU, COURTESY OF THE ARTIST AND SHARJAH FOUNDATION; PHOTO BY JÖRG BAUMANN; ADRIÁN VILLAR ROJAS, *THE THEATER OF DISAPPEARANCE*, 2017, KUNSTHAUS BREGENZ, AUSTRIA, COURTESY OF THE ARTIST; MARIAN GOODMAN GALLERY, NEW YORK/ART PARIS/LONDON AND KURIMANZUTTO, MEXICO CITY; ADRIÁN VILLAR ROJAS, *THE THEATER OF DISAPPEARANCE*, 2017, NEON FOUNDATION AT ATHENS NATIONAL OBSERVATORY (NOA), ATHENS, GREECE; COURTESY OF THE ARTIST; MARIAN GOODMAN GALLERY, NEW YORK/PARIS/LONDON; AND KURIMANZUTTO, MEXICO CITY. PHOTO BY JÖRG BAUMANN; ADRIÁN VILLAR ROJAS, *UNTITLED (FROM THE SERIES RINASCIMENTO)*, 2017, THE UNGESTALT, KUNSTHALLE BASEL, BASEL, COURTESY OF THE ARTIST; KUNSTHALLE BASEL, NEW YORK, PHOTO BY PHILIPP HÄNGER/KUNSTHALLE BASEL.



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THE WALL STREET JOURNAL MAGAZINE

MYSTERIOUS WAYS

Take on the season in adventurous style.
Louis Vuitton dress, Maria La Rosa socks and model's own earring.



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.

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.

PHOTOGRAPHY BY MIKAEL JANSSON
STYLING BY GEORGE CORTINA



LEGENDS OF THE WALL

Color, texture and patterns run riot at Mårtes, 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 set fulmer an på bra millan tag

1834

bile

set

fulmer

an

på

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millan

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Jesus säger till sina medgungar går



MAGIC HOUR

Feathers and lace bring enchantment to the halls of Renshammar, a privately owned *hölsingegård*, 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 Hälsingland 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 Alta 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 134.



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.

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

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.

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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.



GROOMING, BRENT HENRY MARTIN

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.

BG: 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.

ISLAND TIME

Michael Smith has remade the Mallorcan retreat of his friends Nancy and Howard Marks in a style richly evocative of its Mediterranean setting.

BY SARAH MEDFORD
PHOTOGRAPHY BY MAGNUS MÄRDING

SEA LEVEL
Fragrant privet, jasmine and rosemary encircle the side garden and pool at the Marks home on the Spanish island of Mallorca.





Back in 2004, Smith and his partner, James Costos, were having drinks at a neighbor's house while on Christmas holiday in Mexico. Their host owned a dazzling piece of architecture—a nautilus-shaped aerie designed by John Lautner in the early '70s—but what really caught Smith's eye was a framed snapshot he saw there on a side table. It pictured the Spanish island of Mallorca, where a rugged coastline somersaulted down into a lapis lazuli sea, and he couldn't get it out of his mind.

"Michael went home and googled *Mallorca*," says Costos. "He turned to me and said, 'Let's go there on our next vacation.'"

Before long, Smith and Costos were drinking verdejo with the Markses in an ancient Mallorcan village. One thing led to another, and the Markses bought a local *finca*, or farmhouse, which Smith renovated—and borrowed from time to time as a getaway during the period Costos was serving as U.S. ambassador to Spain and Andorra (he was appointed by President Obama in 2013). Smith and Costos soon became friendly with other regulars on the Madrid-Mallorca commute. One was the businessman Plácido Arango Arias, whose relatives, it turned out, were the owners of the Mexican Lautner house. In fact, the photo that had captivated Smith so many years before had been taken from Arango's expansive island terrace.

Soon the Markses befriended Arango, too. "Plácido's house wasn't really for sale, but Plácido and Howard talked, and a deal happened," Costos recalls. "Now it's Howard and Nancy's place, and Michael is decorating it. And the Arangos are best friends of ours."

Few people embody the expression "You make your own luck" as completely as Smith, 53, the man threading together this daisy chain. Over the course of his career, the California-born decorator has expanded his sphere of influence from Hollywood, where his clients have included Steven Spielberg and Richard Gere, to Washington, D.C., where he redesigned the Oval Office and private rooms in the White House for President Obama (and recently spiffed up the former first family's home in D.C.'s Kalorama neighborhood), to Madrid, the site

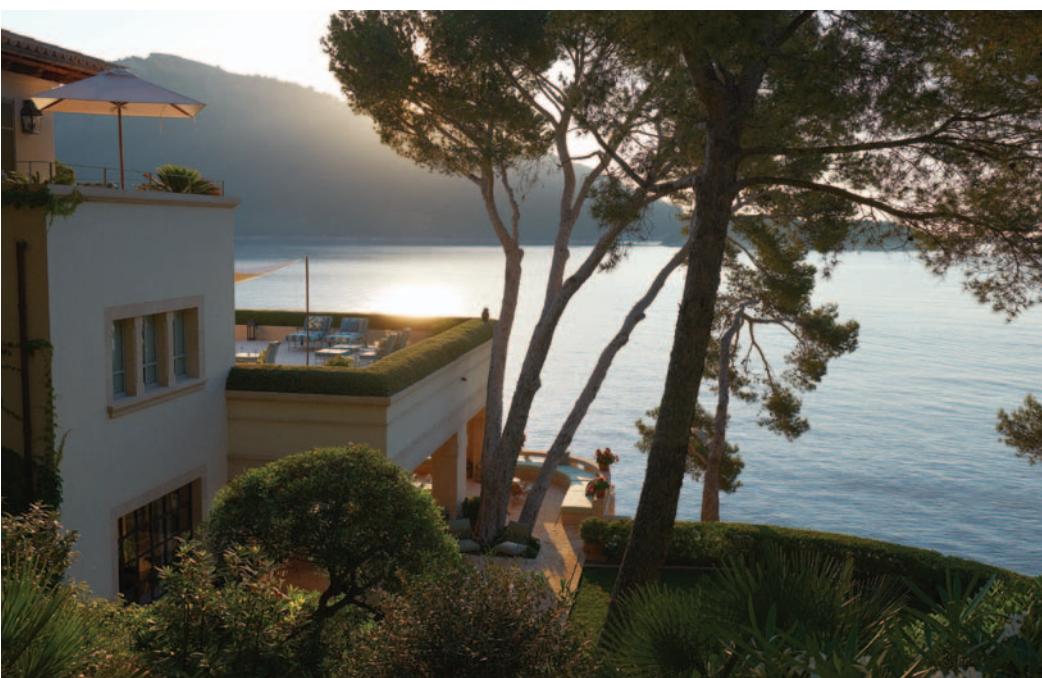
DESIGNER Michael Smith has been working with his clients Nancy and Howard Marks on and off for 24 years, long enough that they've become close friends. They shop together, travel together and share an appetite for residential real estate. And for the past 13 years, one particular project has gone above and beyond to beguile them.

of his 2014 redecoration of the American embassy. Along the way, he's launched two businesses selling furniture and fabric and set up house in three cities—Los Angeles, New York and Madrid—all of which now host offices of Michael Smith Inc. He and Costos keep a hideaway in Palm Springs, California, as well.

Smith's most fully realized residential projects, the ones that hold the most meaning for him outside of his own homes, have been for Nancy and Howard Marks. Nancy is chairman of the two-year-old fashion label Sies Marjan, whose designer, Sander Lak, was a 2017 CFDA Award nominee; Howard is co-chair of an investment firm. For the Markses, who are based in New York, nesting is a pastime. "I don't get tired of looking at things—it's my hobby," says Howard. "I'm a junkie. I have my wife, my family, my work, my writing—and my shelter." As a result, Smith is encouraged to tinker with their living spaces to his heart's content.

The designer usually shows up at La Posada, the couple's new place on Mallorca, carrying two or three canvas boat bags stuffed with auction catalogs and art books for them. Today he's also brought along a silver tray earmarked for the dining room. He unknots a gray-felt bag, and the tray slips out onto the kitchen table. "I don't think you can delegate too much," he says, his eyes scanning the surface for scratches. "I can say to my staff, 'I'd love a rocking chair in green; can you find me five to choose from?' But that's it. I do it. I mean, there was a transfer of power with the new king of Spain, and James and I went to the reception. I was in a morning coat in the palace washroom talking to a Spanish client about a grout color they didn't like. There's no shortcut—you're either in it or you're not."

La Posada has been in the works for three years, and to most eyes it would appear done. Throughout the six-bedroom house are handmade cloisonné lamps with shirred cotton shades, North African textiles spread over deep-seated sofas, rustic, verdigris-glazed bowls on side tables and other well-thought-out details.



NATURAL ORDER

Above: The arched entryway beneath a newly added balcony. Right: Aleppo pines shade the terraced waterfront facade. Opposite: Beneath the dining room's coffered ceiling, a Smith-designed table and klismos chairs bought at auction face a vintage Jacques Adnet commode.

The overall mood is lush, romantic, completely at ease—and it marks a newfound looseness to the designer's English-inflected style. It also jibes well with the Marks' interest in making a relaxed, welcoming refuge for family and friends.

For all its amiability, La Posada is the project Smith considers to be "probably the riskiest" he's ever done. "It has so much color and pattern," he says, a remark borne out by the jubilant printed cottons draping the kitchen chairs. "It's trying to capture the entire idea of a Mediterranean experience and convey all the things that people find evocative—but do it in a way that never feels ponderous." From room to room, the designer strikes a succession of nostalgia-laced notes—Matisse making paper cutouts from his bed in Vence, Hemingway and Martha Gellhorn holed up in a Madrid hotel suite, Paul Bowles at his writing desk in Tangiers—composing them into a lyrical melody for a seaside escape. In a guest suite, for instance, a '40s desk and a pitted chrome armchair are pushed up against walls lined with ziggurat-patterned straw matting, a Bowlesian chord evoking sunbaked afternoons typing to the whir of a ceiling fan. "It's a Hispanico-Moroccan thing," Smith notes of the matting. "You've seen this in the Yves Saint Laurent house in Marrakech, but it's also here in Mallorca. A friend found the material for me at the souk in Fez—literally it's just a couple hundred euros worth unrolled onto the walls."

ALL OF THESE DETAILS came together over time. First, though, Smith undertook a reinvention of the house itself, a boxy, 15-year-old villa that needed "detail and texture," he explains, to help it nestle more discreetly into its plot between pinewoods and the inky Balearic Sea. The local firm of Bastidas Architecture built a series of stepped terraces into the home's waterfront expanse, many of them now planted with roses, lavender and other fragrant shrubs. Inside, Smith drew up a more traditional floor plan, taking inspiration from Mallorca's historic merchant palaces and simple fincas, some of which still have chiseled-stone olive oil presses in their living rooms. Since Roman times, the island has been a hotly contested prize for its olive and citrus harvests. With the opening of the Gran Hotel and La Formentor in the early 20th century, Mallorca began competing for regional tourist dollars, and it's now awash in summer visitors—though, according to Smith, not quite the tidal wave that hits Ibiza, its close neighbor.

"I mean, Mallorca's not the Amalfi coast—people really live here," he says, betraying some newly acquired Spanish chauvinism. He and Costos rented their own local retreat this past summer.

At its heart, La Posada signals an American designer's deepening appreciation for the cultural heritage of Spain. "Michael didn't come along for the ride, he came along to work," says Costos, a former HBO executive, of their three years abroad (Smith commuted from the States one week a month). "He was very much a 50-50 partner in this deal." The designer called on some of the country's oldest companies, artisanal producers of carpets, glass and ceramics that were faltering, and funneled new projects their way. "He came in and said to these factories, 'Let's collaborate,'" says Costos. "He did it because he was a patriot, and he wanted to

REST EASY
In a guest bedroom, woven straw matting from Morocco lines the wall; an Indian coverlet draped the 18th-century Mallorcan four-poster.



support the mission, but at the same time, it was an opportunity to bring these incredible things to his clients and to our life. Some simple, some elaborate. And the house in Mallorca has it all."

When the Markses sit down to lunch in their dining room, the table is set with Mallorcan-made glassware and earthenware plates from Toledo, Spain, their floral patterns rendered in lustrous multicolor. Carpets in several bedrooms were woven to Smith's specifications at Madrid's Real Fábrica de Tapices, or royal tapestry factory; many of the upholstery fabrics are Mallorcan country cottons custom-made in the town of Santa María del Camí. Some of the richest decorative effects at La Posada also happen to be Smith signatures, like the stenciling on a guest bedroom's raffia-covered walls that mirrors the technique he used in the Treaty Room of the White House. Other choices echo the broader decorative traditions of the Mediterranean basin: simple linen curtains etched with lines of embroidery, elaborately confected canopy beds.

Such keenly observed cultural references reverberate throughout the house. "To understand Michael, you have to realize he has a complete visual memory," says Howard Marks. "And he has a random-access memory: He keeps a lot of files, and he knows exactly what's in there." The winter garden off the living room, for example, gave Smith the chance to channel some midcentury languor in the form of fanciful Italian wicker chairs—designed by Renzo Mongiardino in 1940 and still in production—paired with Moroccan *zellige* wall tile that glitters in the late afternoon sunlight. "I love this room and the idea of stylistic influences from Europe meeting North Africa," the designer says, leading a barefoot tour of the house. "It's a close neighbor aesthetically to the Garden of Allah Hotel in Hollywood, with Joseph Mankiewicz maybe writing a screenplay at a desk like that one. Or was it a desk in Spain that Hemingway used?"

"Decorating's become so formulaic, and people don't even think there's a problem with that," Smith observes, dropping down into a deeply cushioned English sofa. "It's become like fashion. But you need to build up enough complexity so that when you're in the room for the fifth or the seventh time, there's a new combination or element that reveals itself to you. It needs to have a slower burn."

Smith's clients tend to get swept up in his excitement. Natalie Massenet, founder of the online shopping juggernaut Net-a-Porter and now nonexecutive co-chairman of its rival Farfetch, has known him for three decades, and he's redecorated her London house more than once. "Michael was itching to get his hands on me and give me the life he thought I needed to have," she says, laughing. "That's what he does for his clients—he plays out their stories in the best possible ways."

The Markses have taken great pleasure collaborating with their dear friend on a house that has them all speaking a new decorative language. There were occasional moments of turbulence—usually tiny, like the couple's insistence on red, not white, potted geraniums for the terrace—but generally their latest outing has been a breeze.

"They rib, they spar, they love, they call each other out—it's like any family relationship," Costos maintains. He refers to himself as "the new guy" in the foursome—he's been in the picture only since 2000. "Michael's like Howard and Nancy's son, but he's also working and building things for them. It's an interesting dynamic."

From her shaded bedroom terrace, Nancy Marks takes in an uninterrupted view of the water. "This setting is pretty amazing," she says. "So peaceful, and it will never be built up." She pauses. "I always look at Howard when we finish a project and say, 'So we're done, right?'" •

"I DON'T GET
TIRED OF LOOKING
AT THINGS—
IT'S MY HOBBY.
I'M A JUNKIE."

—HOWARD MARKS



PATTERN PLAY
Seventeenth-century Turkish Iznik plates enliven the walls of the master bedroom suite. Opposite: In the winter garden, Moroccan *zellige* tilework provides the backdrop for a midcentury Italian wing chair and a French lamp.





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? Alta 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 Alta 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: Alta 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 goddessey 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 Alta 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 Angelico 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 PRÉT-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.



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 Artigianalità weekend. Below: Brandolini d'Adda in an Alta Gioielleria necklace and Alta Sartoria pajamas.



CASTING CALL
Left: Alta Sartoria models. Below: Alta Moda gowns laid out for the show.

ABSOLUTELY FABULOUS
Below: Buckets of Dom Pérignon 2006 champagne. Bottom: The setting for the Alta Sartoria show.



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 half-way 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 Iglesia 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."

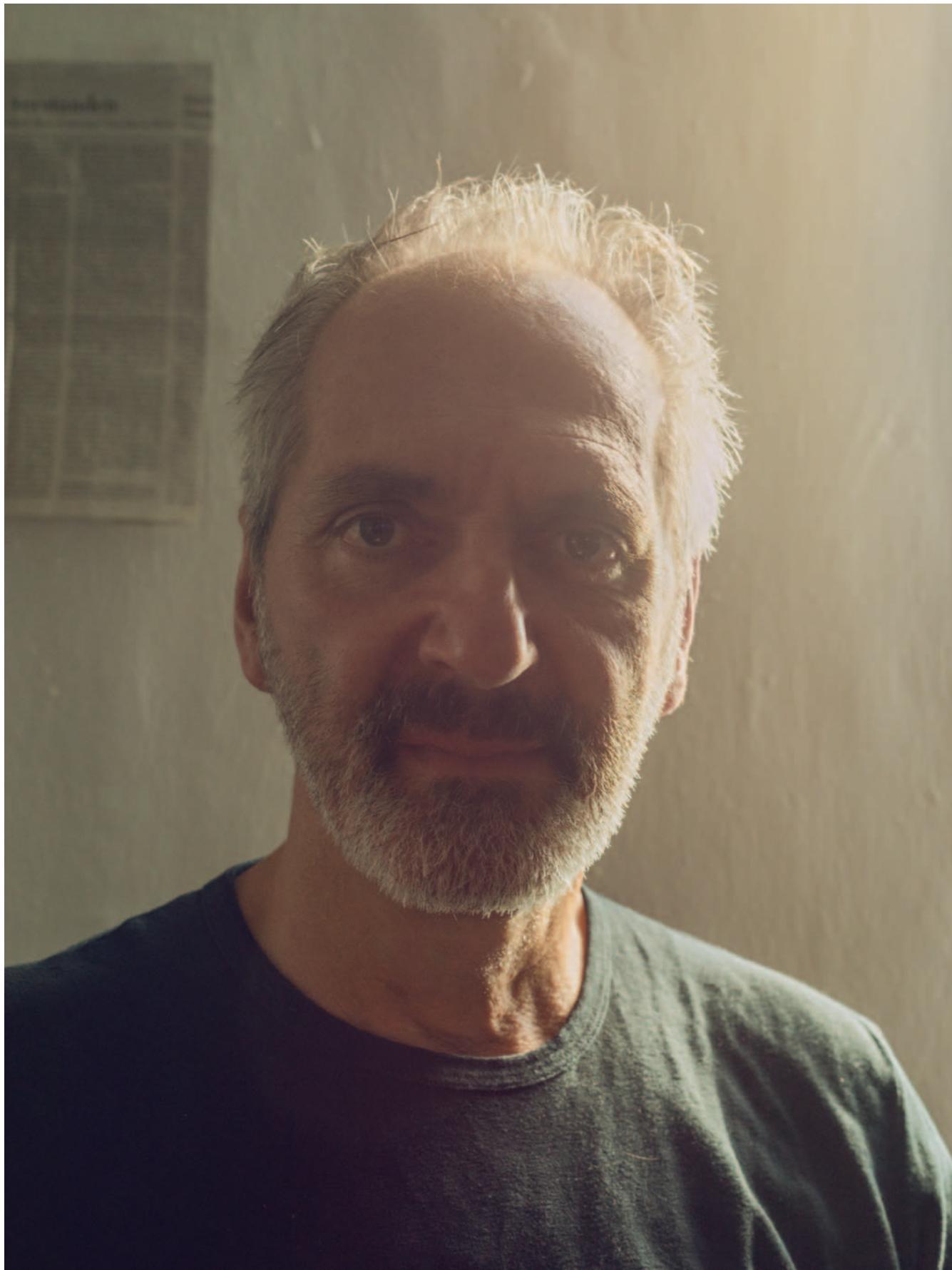
With its focus on Italian heritage, intertwined with its clients' personal lives, Alte Artigianalità bucks the modishness of contemporary fashion. Dolce and Gabbana themselves sometimes seem to live in a parallel universe. The political crises of the day don't concern them. They've weathered past scandals 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.





FOCAL POINT
The photographer Thomas Struth at his studio in Berlin.

AMONG PEOPLE who know him well, the German photographer Thomas Struth is renowned for the intense focus he brings to every detail of his work, starting with the way he creates a single photograph. In some cases, he waits for hours under the hood of a large-format camera for the right moment to take a shot, then sits there longer still for the next right moments. Later, he carefully examines each image and, before making his selects, often ventures to the site to shoot again. He's likely to have spent weeks beforehand studying visual and art historical source material.

Recently Struth has taken a similarly obsessive approach to his exhibitions, designing the architecture and refining each hanging *in situ*. When he walks into his career survey, which opened in May at Munich's Haus der Kunst, he immediately begins talking about the building's disquieting origins. Although the gallery has been an avant-garde stronghold for decades, it was initially constructed to promote Adolf Hitler's vision of great Teutonic art, opening in 1937 the day before the infamous Degenerate Art exhibition, which was just down the street. As a 62-year-old German artist, Struth needed to make sure his show had "a correct relationship to German history," he explains. "Everybody says, 'This space has really good proportions.' I think, Yeah, that's true, but is that the first thing you would say about the atmosphere?"

Struth could have opened the show with one of the lush, monumenally sized museum photographs for which he's best known. Made between 1989 and 2005, they depict visitors gathering before artworks in the halls of the Louvre, London's National Gallery and other major institutions. He considered using one of his newer, wow-inducing science pictures, taken in nuclear fusion laboratories, factories, hospitals and the like, shot in such intensely rendered detail that it's hard to figure out exactly what you're seeing. He also experimented with something more playful: a gorgeous portrait of adults and children clustered before a giant aquarium full of fish.

Instead, Struth opened with something far grittier: the urban streetscapes that he first began making in the 1970s as a student at the Kunstakademie Düsseldorf and has continued in cities around the world for four decades. Shot with a large-format camera placed squarely in the center of the street, they aim to convey something essential about each locale. Struth calls the series *Unconscious Places*, because of his belief, he explains, in "the undercurrent of a shared, unconscious energy that evokes some kind of atmosphere in the architecture."

When viewers enter the Munich show, they're confronted with a row of East Berlin streetscapes, captured soon after the wall came down. In his blunt fashion, Struth says, "In a way, what you see is what you got because of this," nodding toward the gallery's spare, neoclassically proportioned central hallway, where Hitler once spoke before rapt crowds.

As for the main gallery, he bisected it with a different sort of wall: a vitrine filled with selections from his personal archives, like the big band records

Depth of Field

With his largest, most revealing retrospective and a major traveling exhibition, the German photographer Thomas Struth has reached a new pinnacle in his career. His continuing evolution is on display in his latest series, debuting this fall.

BY CAROL KINO PHOTOGRAPHY BY CHRISTOPHER ANDERSON

he obsessed over as a teenager, when he played alto sax in his high school jazz band, and the surrealistic paintings and oil stick drawings he made before turning to photography in his early 20s. He also includes the long-ago project that unconsciously steered him toward his well-known series of intimate family portraits: a 1982 collaboration with a Düsseldorf psychoanalyst who used family photos in treatment.

"I hope it expresses the reasons for my work," Struth says of the archive. "And also a bit of vulnerability."

One of Germany's most highly regarded photographers, Struth can afford to be somewhat vulnerable: He's at the peak of his career—and at a new stage in his life. Ten years ago, he married the Hawaii-born writer Tara Bray Smith, and soon after they moved away from Düsseldorf, the place where Struth spent much of his childhood and later made his career, to build a life together in Berlin. They now have a child, Alexej, who's 7. Struth works from a glorious Berlin studio, and his career has clearly reached a new level. The Munich show, *Thomas Struth: Figure Ground*, which is his largest survey to date, has been extended through January 7—and it's just one highlight of several current and upcoming Struth shows.

On November 5, his exhibition *Nature & Politics* opens at the Saint Louis Art Museum, the final leg of a tour that began in March 2016 at Museum Folkwang in Essen, Germany, and traveled to Berlin's Martin-Gropius-Bau, Atlanta's High Museum of Art and Houston's Moody Center for the Arts, all in very different configurations that Struth designed himself.

"Thomas constructed the architecture, which meant he also constructed the narrative," says Tobia Bezzola, the Folkwang's director. "He had a lot of fun

creating various juxtapositions and confrontations."

Nature & Politics focuses on Struth's science photographs, made over the past decade or so, which touch on society's many uses for technology, whether it be energy production, robotics or the machines that keep bodies tethered to life during surgery. Alongside urban landscapes shot in places like Israel, South Korea and Argentina, and fantasy landscapes shot in Disneyland, the pictures seem to explore the reach and limits of human progress.

"He's navigating this delicate line between the chaotic nature of the subject matter and what looks good as a beautiful, precise, meticulously composed photograph," Eric Lutz, a photography curator at Saint Louis, says of the science photos. Every time you look, Lutz adds, you see something different: "I think that's a courageous thing for a photographer to do, not to want to define the meaning of a photograph."

Struth is also in a reflective mood, judging from the work in his upcoming New York solo show, opening November 14 at Marian Goodman Gallery, which has represented him since 1989. As well as showing new science photos, of subjects like a Siemens switchgear plant, captured from a perspective that suggests a giant, ominous playground, he will unveil a brand-new series that owes a clear debt to Renaissance painting: still lifes of deceased animals, including a ram, a tiny wildcat and a group of birds. Shot in available light in a way that brings out the soft drifts of feathers and tender tufts of fur, the creatures seem halfway between death and life, reminiscent of medieval memento mori while also appearing strangely new.

A few days after visiting the Munich exhibition,



GRASS ROOTS
Athletic stripes and
broken-in boots pair
well with a feminine
skirt. Louis Vuitton
top, skirt and belt
and Ariat boots.

Have a field day with an
easy mix of retro-inspired
pieces, from old-school
denim to '70s-style suiting.

PLAY IT COOL

PHOTOGRAPHY BY LACHLAN BAILEY
STYLING BY LUDIVINE POIBLANC



STEPPING STONE

Warm up snug neutrals with touches of texture. Bottega Veneta coat, Linder shirt and Derek Lam turtleneck. Opposite: Derek Lam turtleneck, Prada pants and belt and Cartography necklace.





LAZY DAYS
Suede makes a comeback for a laid-back look. Burberry coat, Chloé top, skirt and shoes and Derek Lam turtleneck.
Opposite: Hermès dress, Linder shirt and Elizabeth Locke earrings.



**BENCH WARMER**

Try on bold pants for a fresh take on gamine style. Dior jacket, Linder shirt, Dolce & Gabbana pants and Louis Vuitton boots.

Opposite: Calvin Klein 205W39NYC shirt, turtleneck, pants and boots.







GOOD-NATURED

A vibrant fur coat or metal-tipped boots kick up the classics. Valentino coat, Polo Ralph Lauren shirt and pants and Ralph Lauren Collection turtleneck. Opposite: Céline jacket, shirt and pants and Calvin Klein 205W39NYC boots. Model, Luna Bijl at DNA Models; hair, Rudi Lewis; makeup, Mark Carrasquillo; manicure, Elisa Ferri. For details see Sources, page 134.

SCOOTER BRAUN'S HIT FACTORY

As a top talent manager, Braun has helped shape the careers of worldwide stars from Justin Bieber to Ariana Grande. Now the man behind the music is evaluating his own next act.

BY ALEX BHATTACHARJI
PHOTOGRAPHY BY GRAEME MITCHELL

SPORTING A BLACK HOODIE, gray board shorts and white Adidas Yeezy Boost sneakers, Scooter Braun—manager to Justin Bieber, Ariana Grande and Kanye West—buzzes into the SB Projects offices in West Hollywood, a former residence overflowing with start-up energy and 42 employees. Braun's face is framed by a several-day scruff and a baseball cap emblazoned with *The Life of Pablo*, the title of West's most recent album. "I guess I'm a super fanboy now," he says. "He makes great merch."

A short while later, Braun, 36, calls his content team into his office, crowded with Grammys and other statuettes, platinum albums, music memorabilia and fine-art photography. As they fill the L-shaped couch, he settles into an armchair facing them. The meeting is about developing a streaming show for a major tech-media company (the name of which Braun isn't publicly disclosing), and Braun doesn't waste any time laying out his expectations: "I want to go in there with, 'Here's our show—this is exactly what we're doing. If you guys want it, here it is. If you don't, we're going to take it somewhere else.'"

The prospective online series is a vehicle for Lewis Howes, a social-media-savvy, small-town midwesterner and former arena league football player whose brand of inspirational self-help has gained a sizable following thanks to appearances on *Ellen*, podcasts and a best-selling book, *The School of Greatness*. "Don't let this go to your head," Braun says, turning to Howes before addressing the group as a whole. "He's a male Oprah. I really see Lewis as having that opportunity, so I want to pour our resources into this show, because if we nail it it's going to be massive."

Braun sits back and yields the floor. He gives everyone in the room space to opine, peppering the conversation with questions and occasionally reining in the brainstorming. When several ideas veer too high-concept, he interjects: "It can still be very simple and achieve greatness. Simplicity is what makes good shows."

Best known as the man who discovered a 12-year-old Bieber on YouTube and made Psy's "Gangnam Style" a global phenomenon, Braun is a polymathic businessman in bro clothing. "I want to build an asset-driven business, and I want to make my clients a part of everything I'm doing," Braun says. "Go into the branding business, consumer products, food, apparel. We need to expand in those places."

Braun has already made SB Projects into a diversified operation. There is the talent management wing: In addition to Bieber, Grande and pop acts like The Wanted and Black Eyed Peas, Braun's stable of clients has expanded to include EDM artists (Martin Garrix, Steve Angello), acoustic singer-songwriters (Tori

Kelly), country acts (Dan + Shay), hip-hop artists (West and up-and-comer Vic Mensa), R&B performers (Usher) and even a supermodel excited about coding (Karlie Kloss). There's Schoolboy Records and there's Sheba Publishing, SB's songwriting arm. There is a production division for movies (including *Justin Bieber: Never Say Never*, the highest-grossing concert film in history) and television (CBS's *Scorpion*), with some 30 projects in development. One, according to reports, is a singing competition show being developed with CBS to go up against *The Voice* and the newly rebooted *American Idol*.

Then there is the bedrock of Braun's empire, an entity that's not public-facing in any way: Ithaca, Braun's holding company. Through it he owns SB Projects and stakes in a number of companies (including seven of the country's biggest music management firms) and runs a venture capital fund that began with \$120 million in 2010 and has seeded numerous enterprises Braun won't reveal. The only thing as secretive as Ithaca's investing partners is the investments themselves. "The biggest pieces of my business are not public," Braun says. "Maybe I'll tell all the details when I'm 50 or 60."

This late May day is slightly busier than most because he is preparing to leave for a vacation to Spain and Italy with his wife of three years, Yael Braun, the co-founder and CEO of the charitable organization Fuck Cancer, and their two sons, Jagger, 2, and 11-month-old Levi. He has a series of conference calls, check-ins with each department and a budget meeting at Universal Music Group (the distributor for Schoolboy Records). As he walks me out, he tells me he has a handful of one-on-one calls to make first. Most pressing among them are touching base with Bieber, who is en route to Europe following a tour date in South Africa; and with Grande, or someone on her Dangerous Woman Tour team, to make sure everything is in order. The former Nickelodeon star turned pop siren has a concert in Manchester, England, that is about to start.

THIRTEEN DAYS LATER, the world discovered Braun's true voice as it cracked with emotion. As more than 250 million viewers across the globe watched the One Love Manchester concert, Braun strode onstage and addressed the crowd of 55,000 at Manchester's Old Trafford Cricket Ground. Less than two weeks earlier, a suicide bomber had killed 22 and injured more than 250—many of them children and young teens—outside Grande's concert at Manchester Arena.

After a series of thank-yous, Braun choked up paying tribute to the courage of those who came out just a day after another terror attack, this one on London Bridge. "You looked fear right in the face and said, 'No—we are Manchester, and the world is watching,'" Braun said, his image projected on a pair of four-story-high screens. "Hatred will never win! Fear will never divide us!"

Although the concert was its own defiant statement of unity, the event needed some sort of benediction, which Braun delivered extemporaneously except for the help of a few notes on his iPhone. "I planned to prepare, but I never had 15 minutes to

UNFINISHED BUSINESS

"Management became a part of my story," says Scooter Braun, "but it was never where I wanted the story to end." Here, the 36-year-old relaxes in his home office in Los Angeles.



myself," he says at his home in Los Angeles in mid-July, recalling the breakneck 10-day planning period. "I didn't sleep for six days. When I went out there, it was pure adrenaline."

Although he'd hit on the idea of a benefit concert shortly after the attack, Braun knew any discussion of it would have to wait. "Ariana, rightfully so, was distraught," he says. "She was like, 'I don't think I could ever sing these songs again.'" Braun was in discussions about canceling the rest of her tour, which was scheduled to run into September, when he got a message from Grande asking him to call her. When Braun reached her, he recalls, "She said, 'I've been thinking a lot, and if we don't do something, everyone will have died in vain. So what's your idea?'"

Braun laid out his vision: "I'd like to do a show, invite the families and make a stand, first and foremost, now—not months from now." His idea to pull the show together quickly was at first met with skepticism if not outright disapproval. Even Grande questioned if it was insensitive to move so swiftly. "Everyone said, 'It's too soon. There are still people to be buried,'" Braun recalls. "My approach was: When? Four months from now? Four years? Seriously. If not now, when?"

The One Love Manchester concert encapsulated everything that makes Braun a top manager—connections, drive, creativity, canniness and a deep commitment to his artists—and yet it may have ensured his days as a manager are numbered. When asked what one does after such an experience, he doesn't hesitate: "What else? Rethink your life."

EVEN BEFORE the tragedy of Manchester, Braun was in transition. Five years ago, he described himself as "a camp counselor for pop stars." Now his vastly more complex job has a simple title. "I think I'm just an entrepreneur—really, that's the definition of it," he says. "If my ambition was to stay a manager the rest of my life, then I'd probably follow what people think managers are supposed to be like, but my ambition was never to be a manager."

Perhaps the greatest rebranding feat Braun has engineered is altering the public perception of a talent manager. Traditionally, there are the exploiters like Lou Pearlman, the boy-band svengali behind Backstreet Boys and 'N Sync, who was found guilty of money laundering and conspiracy in 2008. And

another. When he signed 25-year-old Carly Rae Jepsen in 2011, Braun cut Bieber in 50-50 on the deal so he could leverage Bieber's popularity. Jepsen would tour with Bieber, duet with Bieber and, after the homemade video of the Biebs dancing and singing along to Jepsen's "Call Me Maybe" went viral, blow up like Bieber (at least for a while).

Cross-pollination and cross-promotion are essential tools of the trade for Braun. As music sales have cratered, Braun has shown his acumen for live shows, licensing and merchandising. When it comes to marketing and promotion, he works from the gut. "The joke in the office is that I love golden tickets, sweepstakes and countdowns," he says. "But those can't be repeated—nobody wants to win the same videogame four times in a row, you know? I like to do something different every time."

Where some impresarios' success is rooted in their musical ability or ear, Braun tends to rely on another kind of instinct—the one that's used to close deals and land new business. "First impression of Scooter? Convincing," says British music mogul Lucian Grainge, CEO of Universal Music Group. Just after Bieber signed a recording deal in the U.S., "Scooter hustled his way into my office in London and

Kloss, whose Klossies cookies have raised funds for nonprofits such as FEED and who established the Kode With Klossy scholarship for young girls, was drawn to Braun's longstanding commitment to philanthropy. He stipulates that every deal for a client include some sort of charitable component and encourages clients to donate the way he does: "50 percent quiet charity—you say nothing—and 50 percent that you show," he says. "You'll get the most credit and criticism for that, but that's how you inspire people to do more."

Braun's longest-tenured client, who has grown up (and stumbled badly) in the public eye, rarely misses a chance to poke fun at him but not when asked about his impact. "He's great at what he does. But more than that, I am proud of what a good man he is," Bieber says of Braun via email. "He changed my life. He is the best in the business."

The admiration is mutual between Braun and Bieber, who have been inextricably linked for the past decade. "He's family. I think the relationship is more like a big brother, especially because he's become a man," Braun says. "I think he's seen the worst of himself, and to watch him rise out of it was amazing."

Bieber's phoenixlike rebirth, which started in

of the final leg of his Purpose tour, Bieber has been on an extended roll. As excited as Braun was in May that Bieber had back-to-back No. 1 singles, he seemed more pleased by the fact that one chart-topper was the version of "Despacito" Bieber recorded with Puerto Rican pop stars Luis Fonsi and Daddy Yankee. The video for the single has become the most-watched in YouTube history, amassing more than 3.7 billion views, and, between the versions, the most streamed song ever, with more than five billion plays. No song in history has occupied the No. 1 spot on the Billboard top 100 for longer, but that's not the reason Braun is so pleased. In August, touting the fact that "Despacito" became the most streamed, Braun tweeted: "Latinos be proud of your heritage. You are a part of the American dream. @realDonaldTrump enjoy the music." As he explains: "There's a large part of this country that's being insulted right now, and they deserve to see the No. 1 record is in Spanish." Braun insisted the single retain the Spanish verses. "I did it on purpose. Justin had nothing to do with that. He just loved the song, and he killed it."

Braun takes pains to keep his artists out of the political fray. "If my acts aren't passionate about politics, I'd prefer they say nothing," Braun says. "It

the developing world. "Ever since we were little, any room my brother walked into, he would know every single person there within 10 minutes. It didn't matter their age, ethnicity, background—he'd just find a way to connect."

Braun was a star on the basketball team and class president each of his last three years at Greenwich High. "I was the first Jew to win class president at the school, and someone carved a swastika into my car," Braun recalls. He got into several fistfights over anti-Semitic remarks, but only when they were directed at other kids—never him.

"I was always the dad in my group of friends. I was the sober driver. I never got messed up," recalls Braun, who says his best friend from growing up estimates he's seen Braun drunk three times in his life. "I don't like losing control in front of people."

He went to college at Emory University in Atlanta and began promoting parties as a freshman. The first club night he planned attracted 800 people. Soon promotion had become his full-time job. He left college during sophomore year and became a fixture on Atlanta's nightlife scene.

Braun's door into the music business opened in 2001 when he met R&B and hip-hop artist-producer Jermaine Dupri at one of his parties. They became friendly, and Dupri convinced Braun to work at and eventually run marketing for his label, So So Def Recordings. What swayed Braun to pursue the opportunity were the words of another college dropout, David Geffen: "I'd read that book about David where he said music's the fastest way in. So I'm like, Oh, my God! This might be my opportunity."

Still, he kept his party promotion business going and growing, and it provided a brush with fortune. Around the end of 2004, Braun wrote to Mark Zuckerberg at his Harvard email about TheFacebook, as it was called at the time. "I was the biggest college party promoter in the country," Braun says, "and I wanted to leverage it to help my parties blow up." Zuckerberg referred Braun to Facebook co-founder Eduardo Saverin, and the two went back and forth for several months about an equity stake. Braun proposed that he and a friend, NBA forward Drew Gooden, invest \$100,000 in return for 10 percent of the company (which would be worth about \$50 billion today). Braun says he would have flown to Boston to meet with Zuckerberg and Saverin but one of the reasons he didn't go is that he didn't want to risk seeing his high school sweetheart, who'd broken his heart and was attending Boston College. "Knowing me, I would have been in closing mode, but I just couldn't bring myself to go. Oh, well," he says with a shrug. "I didn't know the opportunity was worth billions."

The near miss taught him to trust his instincts; nevertheless, Braun was soon out of work. After he was fired from So So Def (by Dupri's mother), he decided to focus on talent management. He signed Asher Roth, a young white rapper he'd discovered on MySpace. But Braun's big break came while working on a project for the singer Akon. He stumbled across a YouTube clip of a prepubescent blond kid covering Ne-Yo's "So Sick" at a Stratford, Ontario, talent show. Braun began frantically trying to track down who had posted the clip, calling the theater that hosted the talent show and the local school board. When



BRAUN'S BROOD
Scooter Braun with, from left: his parents and siblings; his wife, Yael Braun; Justin Bieber; Kanye West; Usher and Braun's younger brother Adam; Ariana Grande and Allison Kaye, president of music at SB Projects, backstage at One Love Manchester; Karlie Kloss; and Jimmy Iovine and David Geffen.

Once the idea was a go, Braun booked nearly the entire roster of artists—Grande, Bieber, Coldplay, Katy Perry, Miley Cyrus, Pharrell Williams, Stevie Wonder (via remote feed), Marcus Mumford and many others—within 24 hours. Arranging the logistics on short notice was much harder. With Manchester Arena still locked down, they didn't have a venue until four days before the event. Then the police blocked the show due to a conflict: a tribute match for Manchester United legend Michael Carrick. Braun called Irish soccer player Robbie Keane, whom he had met during Keane's tenure with the L.A. Galaxy, and explained how much was hanging in the balance. Keane relayed the message to Carrick, with whom he'd played for a few seasons at Tottenham Hotspur, who finally convinced Man U officials that the match had to be moved up several hours to accommodate the concert. It's clear that the benefit—which raised more than \$20 million—represented a watershed for Braun. "I think Manchester changed anyone remotely close to it and a lot of people who weren't," he says, tearing up. "What I saw in that city that week is something I didn't even know I was searching for."

there are the managers who end up victims themselves, taking their artists to great heights only to be dropped. Case in point: Troy Carter, who helped make Lady Gaga a global superstar and was fired over "creative differences" just before the release of her 2013 concept album, *Artpop*.

Regardless of type, managers have clung to one edict: Never step into your clients' spotlight. The personification of this is Guy Oseary, who has remained behind the scenes as he's helped Madonna continuously reinvent herself since 1992. He also became U2's manager several years ago yet has done little press since 1997.

Braun defies categorization and that cardinal rule: With 4.2 million Twitter followers, 2.8 million on Instagram and 1.3 million on Facebook, he is a public figure in his own right. Some, including Bieber, have needled Braun for how prominently he figured in *Never Say Never*. "I think people got this idea that I wanted to be a star," Braun says. "Managers of the past don't have any kind of public persona—it's all about the fame of the artist. I really don't want to be a star. I just want to have a platform."

Braun can use the light of one star to illuminate

convinced me Justin would be a huge success. I'm not sure how, exactly, but he did," Grainge says. "He has all this confidence and energy. You couple that with emotional intelligence that makes him so perceptive, and he's just incredibly persuasive."

One of Grainge's first acts upon taking over UMG in 2011 was to ink a distribution deal with Braun's Schoolboy Records. Ever since, he's relied on Braun's ability to see what's around the bend, Grainge says: "We need him to lead. Lead his artists but also be ahead of things, show us what the next things are."

With two young children, Braun isn't out at showcases looking for new faces the way he was when he was younger, though he remains adept at spotting talent on every social network and now Musical.ly. As he ranges further afield as an entrepreneur and tech-centric venture capitalist (he was an early backer of Uber and Spotify), he encourages his clients to invest in start-ups, sometimes exchanging promotion in return for equity stakes.

"Scooter's really an artist in the way he thinks out of the box," says Kloss, who signed with SB Projects in 2015. "That's why I chose him: to think about my career more holistically, beyond modeling and fashion."

2015 after a hellish year and a half of personal and professional turmoil, was no foregone conclusion. Braun constructed a two-year comeback plan that began with reintroducing Bieber to the public via a leap of faith: a celebrity roast—a high-risk, high-reward idea pitched by an intern (Braun had asked the entire office for ideas) and which Braun instantly endorsed. But after the Comedy Central Roast was announced, Bieber changed his mind. "He got nervous," Braun recalls. "I said, 'What if I get someone you really trust to host?' He's like, 'Who?' I said, 'Kevin Hart.' He goes, 'You get Kevin Hart, I'll do it.'" One problem: Hart was committed to doing promos for his film *Get Hard*. Braun used his powers of persuasion on the comedian, a longtime friend, and his manager, Dave Becky. Not only did Hart end up hosting, but his *Get Hard* co-star Will Ferrell also joined the array of comics who mercilessly mocked Bieber. Even Shaquille O'Neal, Martha Stewart and Snoop Dogg got in on the act. And a funny thing happened amid the hilarity and humiliation: Bieber, big-mouthed, spoiled brat and bad boy, was humanized and made likable again.

Ever since, and despite the recent cancellation

came out that I wouldn't accept a huge offer from Trump's campaign to have Justin perform at the RNC—like \$5 million for a 45-minute set—and everyone's like, 'Oh, my God, Scooter stopped it because he's a huge liberal.' But what people don't know is that the DNC, as soon as they saw that news, called and asked, 'Can we get him to perform?' They knew it would be a huge f— you. I said, 'No, he's not performing for either of you. Don't involve him in your politics. He's Canadian.'

GROWING UP IN Greenwich, Connecticut, Braun, whose given name is Scott, initially hated the nickname Scooter, which was given to him by a balloon entertainer at a birthday party. Because of Braun's aversion to the moniker, his younger brother Adam made sure it stuck. Braun has since embraced it. "The combination of names describes me well," he says. "Scooter is very playful, and Braun is strong, serious."

"Seeing where he's at now is not a surprise at all," says Adam Braun, who founded the nonprofit Pencils of Promise, which promotes education in

he finally reached the person who had uploaded the video—Pattie Mallette, Bieber's mother—he kept her on the phone for two hours until she agreed to bring her son to Atlanta to work with him.

ON A MID-JULY AFTERNOON, Braun waves at Yael, who has emerged from the couple's sprawling Tudor mansion in L.A. after checking on their boys. "Are they down?" he asks. She nods. "Both? Wow. Supermom." A few minutes later, Yael departs for a lunch meeting. "I saw her TED talk, and I was done," Braun says.

It's easy to see what Braun saw in Yael's 2010 TEDx presentation titled "Using the F Word to Fight the C Word"—a kindred spirit and activist with moxie to burn. Yael was 22, living in Vancouver and working in finance when her mother, Diane Cohen, was diagnosed with breast cancer in 2009. After giving her mom a shirt emblazoned with the sentiment that pulsed through her—"Fuck Cancer"—Yael started a Facebook group and eventually a nonprofit organization that's raised more than \$3 million for cancer prevention, early detection and awareness among Generation Y.

Braun and Yael married in 2014, but even before that she helped him find balance and perspective. Several years back, Braun, consumed by client crises, complained deep into the night until Yael told him she was done with him bringing work into bed. "I had that classic egotistical Hollywood moment," he recalls. "I said, 'This is how I provide this life. This is what you signed up for.' She looked me right in the eyes and said, 'OK, I was helping someone with chemo today.' Instantly, I shut up, kissed her and said, 'I'm sorry.'"

Braun is acutely aware of his privileged position. "I have inconveniences, and other people have problems. Mine feel important, but they're not," Braun says. "They're not life or death. Justin's stuff got to a point where it was a problem."

If that seems like a tacit acknowledgement that Bieber's past struggles with substance abuse were life-threatening, so be it. "It was worse than people realized," Braun says. The crisis battered Bieber's reputation as well as Braun's confidence. "I failed him day after day," Braun says. "We were living in hell because he was in such a dark place."

As the incidents mounted—photos of Bieber apparently smoking a joint, video of him urinating in a bucket in a restaurant's kitchen, run-ins with paparazzi, a DUI arrest (which was later dropped after a plea deal)—others tried to convince Braun to cut bait. "Some of the biggest people in the industry, people invested in Justin's career, told me, 'It's over. Focus on something else. That kid is done,'" Braun recalls. His response to the naysayers: "I made a promise to him when he was 13 that I would never give up on him. I plan on keeping that promise."

At the same time, Braun says, Bieber didn't feel that his friend and manager, who needed to keep his distance, had his back. "Our relationship really struggled," Braun recalls, "but I started to learn things that made me a better man." Among other supportive efforts, Braun began attending Al-Anon meetings. "When the time came and Justin needed the resources to get back on track, I wanted to make sure I was a rock and someone he could turn to."

Ever since, Braun has been especially protective of

Bieber, now 23. In July, when Bieber, exhausted from playing more than 150 shows in 16 months, wanted to cancel the final leg of his tour, Braun didn't hesitate.

It should be noted that Braun is willing to say no to clients, whether or not they listen. "I said no nine times when Kanye asked me to work with him, because I liked being friends with him," Braun says. "Then he put me in a position where I couldn't say no: He just told everyone I was his manager."

Some of Braun's closest advisers tried to intervene after he signed West. "They told me, 'You're crazy. This is going to kill you,'" Braun says. "But I get joy out of being around the guy. It's not always easy. Nothing great is." In West, Braun sees something he's never had before: a true artist and creative genius, albeit one whose work has been overshadowed by erratic behavior. "There are certain mistakes that have been made. Some had to do with—you know, he got sick at one point," Braun says, referring to West's admittance to a neuropsychiatric hospital this past November for what his reps called "exhaustion." "But he will persevere because that's who he is."

Without making apologies, Braun suggests West is misunderstood. "He is who he is, and he will never compromise. It doesn't come from a place of selfishness," Braun says. "Kanye's the best listener I've ever worked with. If I interrupt Kanye, every single time, he'll wait for me to finish before speaking. It's a running joke—sometimes I interrupt him just to see. And he always goes, 'No, no, finish. I want to hear what you have to say.' We'll have full-on yelling fights. Kanye likes it. Kanye wants you to tell him what you think."

This doesn't seem to faze Braun. "Oh, I have an ego," Braun says. "You don't get to this point without having an ego. When my clients act a certain way, I get pissed, and they get pissed at me. But with Ariana, I was furious, you know?"

After three successful years, Grande abruptly fired Braun in February 2016. "It was nasty, but it wasn't Ariana," he says, referring to some of the people around her.

The move surprised Grande's mother, Joan. "I think Ariana and Scooter were having growing pains because of the youthfulness of it all," she says. "It was always understood that they'd be back together. The universe usually rights itself."

By September 2016, Grande had re-signed with Braun in time for him to oversee her Dangerous Woman Tour. "It's better than before," Braun says, speaking in his office before the Manchester attack. "The other day, we started having an argument. I said, 'Look, if you want to go down this road again, we can.' And she said, 'No, you're right—we know where this leads if we treat each other like shit.'"

If there was any lingering tension, Manchester (which Grande has not spoken about publicly) put it to rest. "Manchester didn't change my opinion of Scooter. It confirmed it," says Joan. "I think his words onstage were incredible. People sometimes don't equate success with emotion, and that would be a mistake—just look at Scooter."

GLANCING DOWN AT HIS PHONE in his home office, which occupies a separate suite in his house, Braun asks if I mind meeting him in the living room. "Sorry, I just have to check in on the kids," he says.

In addition to a wall of accolades (Billboard Music Awards, Video Music Awards and Country Music Association Awards), the office is adorned with sports memorabilia (a basketball autographed by Knicks legend Walt "Clyde" Frazier, a football signed by Eli, Peyton and Archie Manning), framed animation gels from Braun and Bieber's guest spot on *The Simpsons* and a cowbell inscribed with I WANT MORE COWBELL and signed by Will Ferrell. By contrast, the serene living room has coffee-table books atop a massive reclaimed-wood table and a grand piano in one corner. As Braun recounts the events surrounding Manchester, he sinks deeper into the gray velvet sofa. "There was one dad when I was meeting with the families," he recalls. "He told me his wife was there to pick their daughter up and was killed. I kept thinking how hard it'd be to raise my kids without my wife and...." Braun exhales deeply.

His close friend Jamie Reuben, the British financier and real-estate scion, spent time with Braun in June and sensed a change following Manchester. "I have seen a difference," Reuben says. "I think he's looking at the big picture and the next move—bringing his amazing network of people together to create something meaningful and big."

Braun confronts his legacy every time he reads his own obituary, which he has written and keeps for his eyes only. "Instead of trying to figure out where I am now, it's: What do you want to be when you're gone?" he says. "The average life expectancy—I think it's 77. I got like 40 more years. It's not about management. Management became a part of my story, but it was never where I wanted the story to end."

For one thing, Braun has finally accepted the tenuous nature of the client-manager relationship. "I've had to come to terms with the fact that as much as I love them, they might never love me the same way. They might f— me and be like, 'Thanks for working your ass off. Bye.' I thought it would never happen to me. It has once, and I know it will again from the people I love most." For another, he is craving a new challenge. "I want to be a rookie again," he says. "Whether it's a fund or building a brand or public office, I want to be in a situation where people tell me there's no way you can do this. When people say I can't do something, I get pumped up."

In August, a TMZ report that Braun had been approached by Democratic operatives to run for governor of California in 2018 spawned a flurry of speculation. Braun's rep declined comment, but the story was plausible enough that the campaign of one declared candidate, former Los Angeles mayor Antonio Villaraigosa, fired a warning shot across Braun's bow later that day.

Although Braun won't entirely rule out seeking elected office in the future ("If that ends up being a part of my story later on, so be it"), he makes it clear he is not running. Instead, he's focusing on organizing and fundraising, leveraging his wealth and influence to support a new generation of political leaders and issues.

"The idea of activism is very real for me," Braun says, leaning forward. "I stay up wrestling with it. I know in my heart that we can all make a difference, and we have a responsibility to each other. Do I keep fighting for No. 1 records or do I fight for that?" •

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**COVER**

Calvin Klein By Appointment dress, price upon request, by appointment at Calvin Klein, 205 West 39th Street, New York

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ON SALE
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ACROSS BORDERS, PAGE 48: 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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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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