

OCTOBER 2018

# WSJ.

THE WALL STREET JOURNAL MAGAZINE

For personal use only  
non-commercial

## NO FILTER

INSTAGRAM'S KEVIN SYSTROM

# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



For personal,  
non-commercial use only.

**Zip Antique Ludo necklace**  
transformable into a bracelet,  
rubies and diamonds.





ATTRAPE-RÊVES  
Louis Vuitton

LES PARFUMS LOUIS VUITTON



no commercial use only.

CELINE

CELINE.COM



B.zero1

BVLGARI.COM



BVLGARI  
ROMA



# ROLEX

## THE GMT-MASTER II

Designed to display the time in two time zones simultaneously,  
perfect for navigating a connected world in style.

It doesn't just tell time. It tells history.





Discover THE NEW YORK COLLECTION

#WinstonNewYork

For personal,  
non-commercial use only.

©2018 Harry Winston, Inc. 718 MARBLE MARQUETRY by HARRY WINSTON

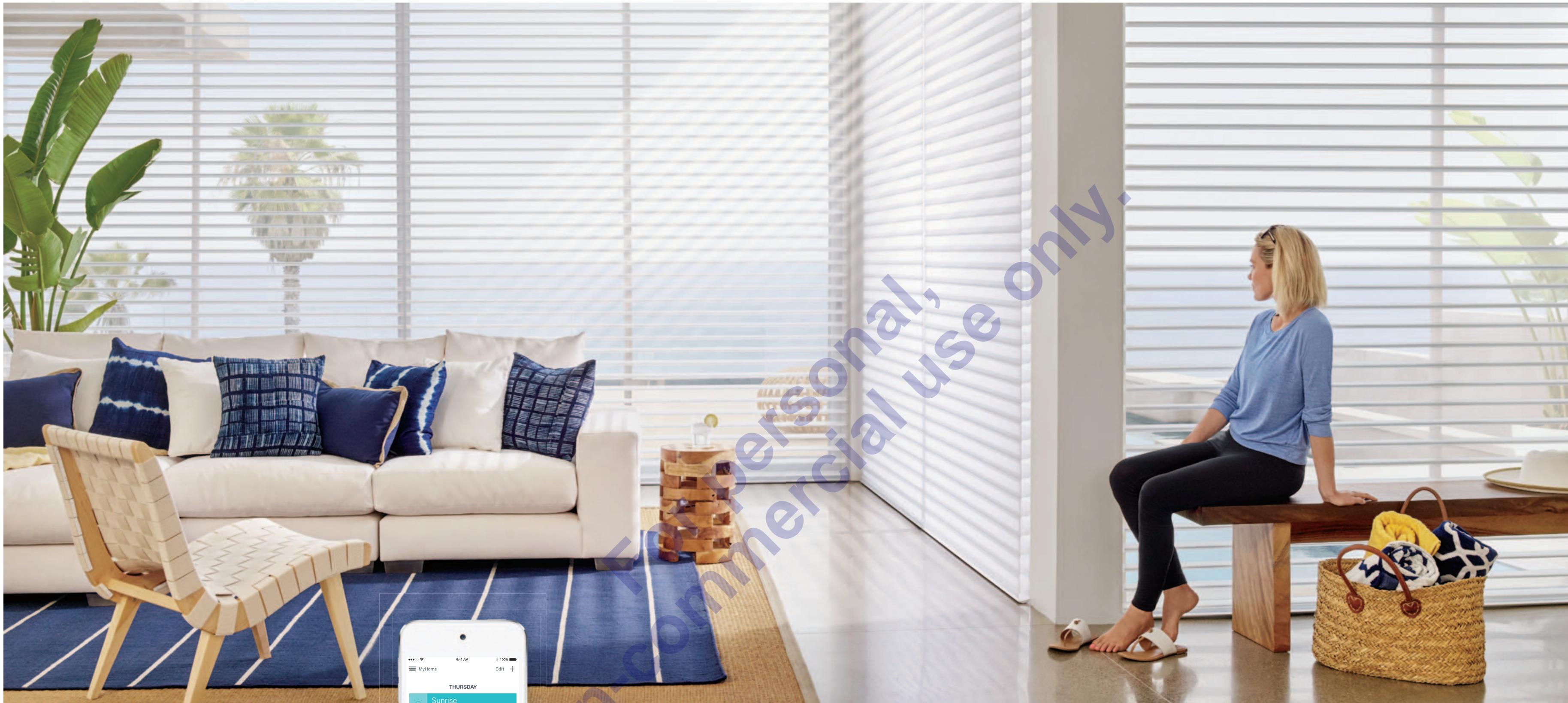


HARRY WINSTON

RARE JEWELS OF THE WORLD

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

HARRYWINSTON.COM

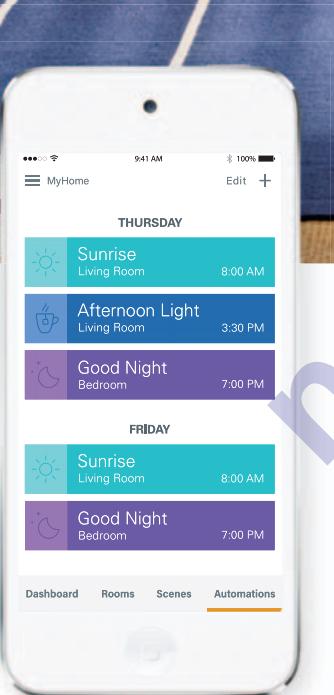


## Beauty awakens

Set your shades in motion at sunrise, sunset and anytime in-between—automatically. Hunter Douglas shades with PowerView® Motorization move to schedules you create.

[hunterdouglas.com](http://hunterdouglas.com)

©2018 Hunter Douglas. All trademarks used herein are the property of their respective owners.



**HunterDouglas** 



96



## OCTOBER 2018

- 
- 20 EDITOR'S LETTER
  - 24 CONTRIBUTORS
  - 28 ON THE GRID
  - 30 COLUMNISTS on Privacy
  - 128 STILL LIFE Theaster Gates  
The conceptual artist shares a few of his favorite things.
  
  - WHAT'S NEWS.
  
  - 33 Singer Anthony Roth Costanzo gives opera a 21st-century vibe; tasseled loafers
  - 36 Mixologist-approved crystal barware; Luigi Caccia Dominion's midcentury furniture; Omega's Seamaster turns 70; Tabitha Simmons for Equipment; artist Hilma af Klint at New York's Guggenheim
  - 38 Trend Report: Bohemian attitude
  - 40 Jewelry label AGMES teams up with artist Conie Valles; Heath Ceramics re-envision Artek classics; Louis Vuitton's scented candles; chef JJ Johnson opens his Harlem restaurant, FieldTrip
  - 42 The new Fondation Henri Cartier-Bresson in Paris; Facts & Stats: *The Price of Everything* documentary
  - 44 Jewelry Box: Asprey's Storm necklace
  - 46 The Download: Busy Philipps; bedroom style
  - 48 Artist Jeffrey Gibson's solo gallery show; cookbooks
  - 50 Neighborhood Watch: De Pijp, Amsterdam

**ON THE COVER** Instagram CEO Kevin Systrom in a Bottega Veneta sweater, Saint Laurent by Anthony Vaccarello T-shirt and Cutler and Gross sunglasses, photographed by Angelo Pennetta and styled by Dan May. For details see Sources, page 126.

**THIS PAGE** A courtyard at the Drawing Institute at Houston's Menil Collection, photographed by Giulio Ghirardi. Illustration by Alejandro Cardenas.

FOLLOW @WSJMAG:

ARMANI.com  
follow @giorgioarmani

non-commercial,  
for personal,

GIORGIO ARMANI



"IN TIMOTHÉE  
I SAW AN  
INCREDIBLE,  
SOULFUL,  
GENEROUS  
PERSON."

—STEVE CARELL



## MARKET REPORT.

### THE EXCHANGE.

#### 53 PLAID ABOUT YOU

Fall for the traditional pattern, which looks cooler than ever this season.

Photography by Samuel Bradley  
Styling by Tom Van Dorpe

#### 65 TRACKED: Antoine Arnault

The LVMH executive has his sights set on the future.

By Natalia Rachlin  
Photography by Vincent Desailly

#### 68 SKY'S THE LIMIT

Phyllida Barlow, one of Britain's most distinctive and acclaimed artists, prepares for her upcoming show.

By Natalia Rachlin  
Photography by Leonora Hamill

#### 70 WEST SIDE STORY

Los Angeles-based billionaire developer Rick Caruso is opening an innovative outdoor shopping center.

By Christina Binkley  
Photography by Carlos Chavarría

Clockwise from left: Actors Timothée Chalamet in an Hermès sweater and Steve Carell in his own Isaia jacket and shirt, photographed by Mark Peckmezian and styled by Emma Wyman (Chalamet). Proenza Schouler cuff, photographed by Sarah Blais and styled by Laura Stoloff. For details see Sources, page 126. Antoine Arnault, photographed by Vincent Desailly.



DOLCE & GABBANA

#DGROMA

[DOLCEGABBANAEYEWEAR.COM](http://DOLCEGABBANAEYEWEAR.COM)



"I WANT TO  
REACH  
PEOPLE WHO  
LOVE ART,  
FASHION AND  
FILM."  
—ANTHONY ROTH  
COSTANZO

33



102



53

## STYLE & TECH ISSUE.

### 74 NOT GONE IN 60 SECONDS

After selling Instagram to Facebook, CEO Kevin Systrom expanded the platform to an astonishing one billion users. Now he's going after YouTube.

By Seth Stevenson

Photography by Angelo Pennetta

Styling by Dan May

### 80 STABLE PIECES

Equestrian-inspired looks jump to the fore this fall.

Photography by Josh Ollins

Styling by Ludivine Poiblanc

Prop styling by Kadu Lennox

### 92 THIS IS HOW YOU LOSE HIM

In Felix van Groeningen's *Beautiful Boy*, Steve Carell and Timothée Chalamet bring to life the story of a father coping with his son's addiction.

By Thomas Gebremedhin

Photography by Mark Peckmezian

Styling by Emma Wyman

### 96 DRAWING ATTENTION

With renovations and a new Drawing Institute, Houston's Menil Collection is highlighting the eclectic tastes and social activism of its patrons.

By Lesley M.M. Blume

Photography by Giulio Ghirardi

### 102 SURFACE TO AIR

Sabine Marcelis has filled her Rotterdam apartment with pieces as luminous as her own designs.

By Sarah Medford

Photography by Alexandre Guirkinger

### 108 TRANSIT AUTHORITY

This season, maximalist styles are not simply after-dark affairs.

Photography by Daniel Jackson

Styling by Geraldine Saglio

### 120 FAST COMPANY

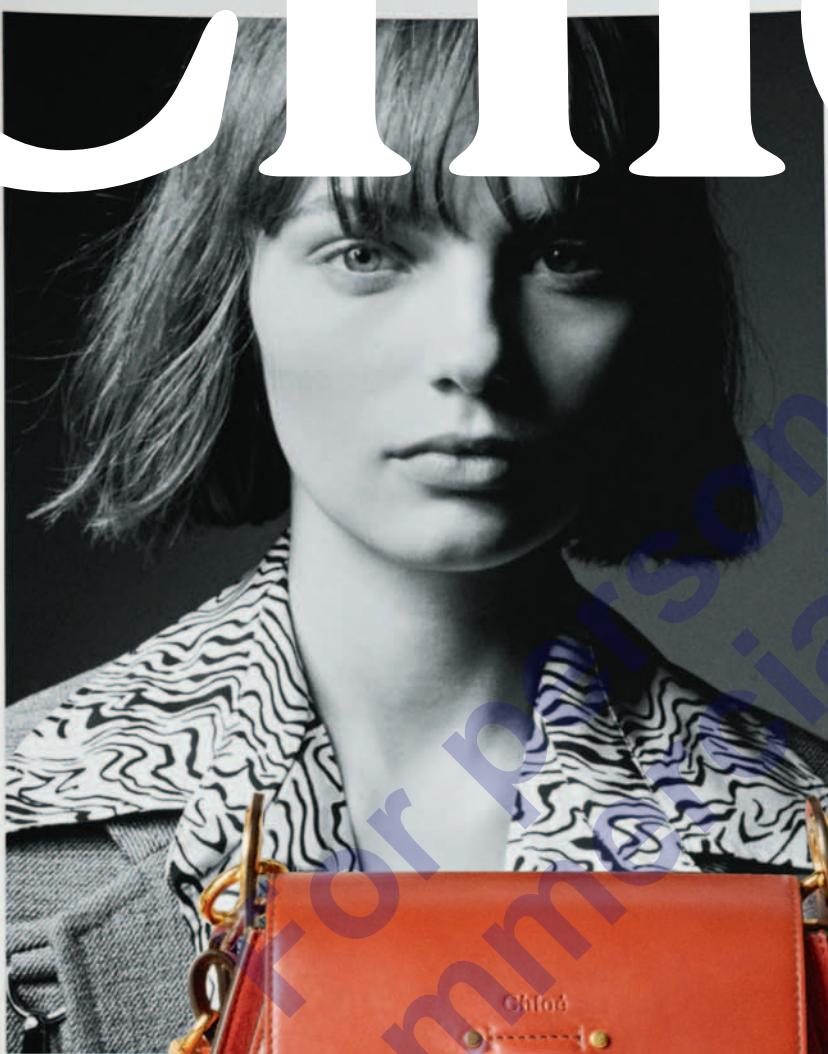
Moncler's Remo Ruffini is launching a new system of rotating designers and frequent drops. Will it work?

By Joshua Levine

Photography by Salva López

Clockwise from top left: Singer Anthony Roth Costanzo, in a Calvin Klein 205W39NYC jumpsuit, and Visionaire co-founder Cecilia Dean, in a Calvin Klein 205W39NYC knit balaclava and couture-sleeve dress, photographed by Jeremy Liebman at New York's Cathedral of St. John the Divine. Golden Goose Deluxe Brand shirt, Balenciaga dress and Pendleton blankets, photographed by Samuel Bradley and styled by Tom Van Dorpe. For details see Sources, page 126. An interior from Sabine Marcelis's Rotterdam apartment, photographed by Alexandre Guirkinger.

# Chloé

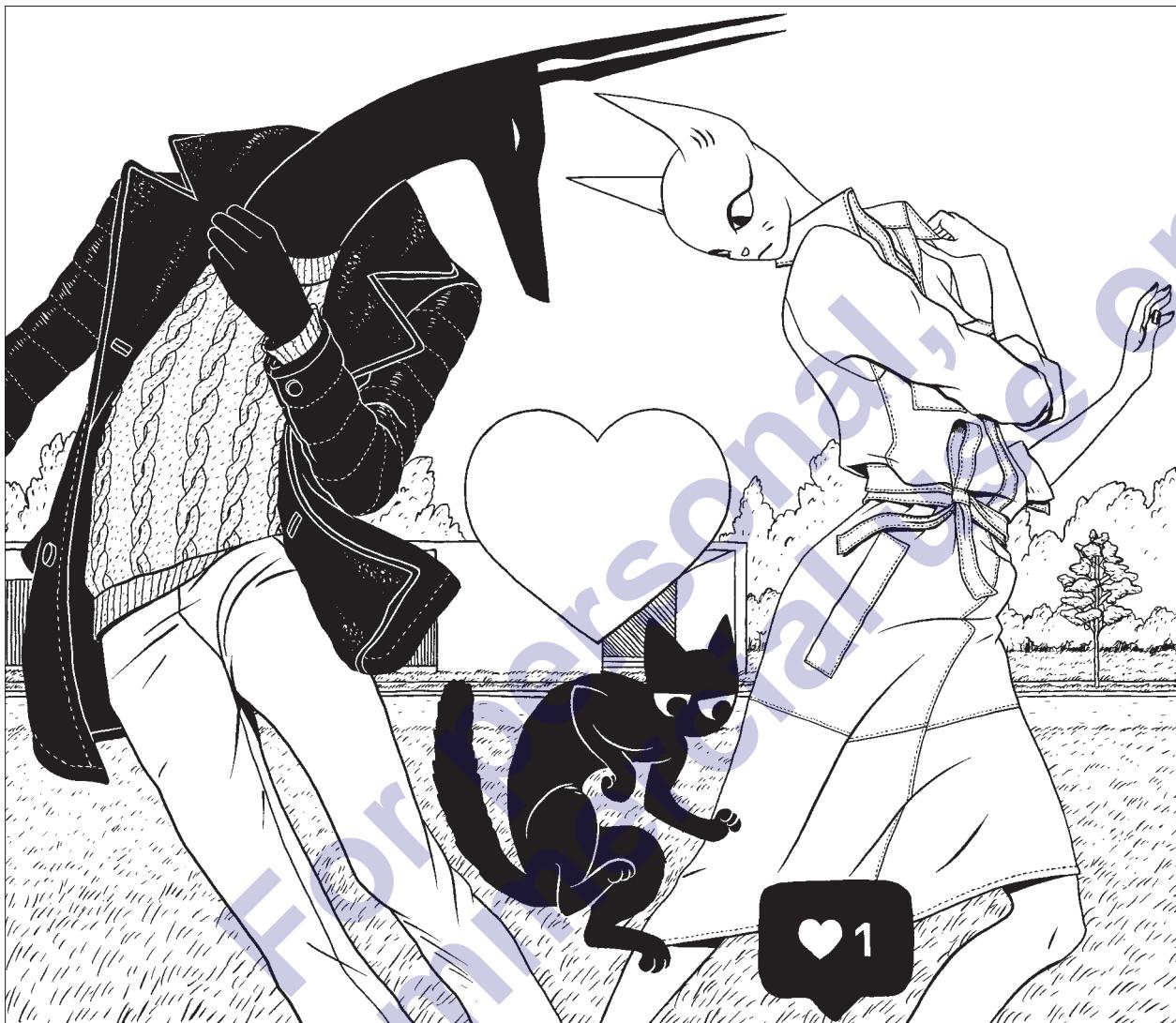


TESS  
*in sepia brown calfskin and suede*

NEW YORK BAL HARBOUR LOS ANGELES  
SOUTH COAST PLAZA LAS VEGAS  
[CHLOE.COM](http://CHLOE.COM)

# SELFIE REINVENTION

ILLUSTRATION BY ALEJANDRO CARDENAS



**TAP TO LIKE** Anubis and Bast, both wearing Tod's, get photobombed by Who as they pose for a snap outside the Menil Collection.

THE TWO TOPICS that are the focus of our October issue—Style and Tech—have one significant thing in common: They are in a near-constant state of flux. Fittingly, many of this month's stories touch on the theme of evolution. For our cover story, we sat down with Kevin Systrom, co-founder of Instagram, an app that now boasts over a billion users. The platform started out as a salvaged piece of a failed concept and quickly became a hit, then the target of a billion-dollar acquisition by Facebook. Compulsively scrollable, Instagram is now a magnet for ads and a home for long-form videos, on IGTV. As Systrom adapts to the demands of fatherhood, he's hoping for a future in which social media becomes a kinder, more measured space.

In a very different, emotionally fraught parent-child relationship, Timothée Chalamet and Steve Carell co-star in the film *Beautiful Boy*, a story about one family's reckoning with a young man's spiraling descent into drug addiction. The story charts an evolving saga that begins in Northern California in the '90s, humanizing the effects of an American pandemic while also dramatizing the sometimes painful boundaries of a father's love for his son. Set to release this month, the film is already generating Oscar buzz.

For Rebecca Rabinow, director of Houston's Menil Collection, the need to replace fire sensors became an opportunity to update the Renzo Piano-designed structure and take a deep dive into the collection's 17,000 works. Reopened in September, the museum

debuted pieces never before put on display; in November, the doors of the new Menil Drawing Institute will open with an exhibition of sketches by Jasper Johns. In upcoming shows, Rabinow plans to foreground issues of social justice that were as urgent for the de Menils as their commitment to sharing art with the public.

And, in a back-to-school spirit, autumn is often a time of self-reinvention. Our two fashion stories showcase the season's coats, accessories and colors to help motivate your next look—wherever it may take you.

Kristina O'Neill  
k.oneill@wsj.com  
@kristina\_oneill

non-commercial use only.

DAVID YURMAN



EDITOR IN CHIEF **Kristina O'Neill**  
CREATIVE DIRECTOR **Magnus Berger**  
EXECUTIVE EDITOR **Chris Knutsen**  
MANAGING EDITOR **Alexandra Polkinghorn**  
DEPUTY EDITOR **Elisa Lipsky-Karasz**  
DIGITAL DIRECTOR **Sarah Ball**

**FEATURES**

FEATURES DIRECTOR **Lenora Jane Estes**  
ARTICLES EDITOR **Julie Coe**  
CULTURE EDITOR **Thomas Gebremedhin**  
EDITORIAL ASSISTANT **Sara Morosi**

**ART**

DESIGN DIRECTOR **Pierre Tardif**  
ART DIRECTOR **Tanya Moskowitz**

**PHOTOGRAPHY**

EXECUTIVE PHOTO DIRECTOR **Jennifer Pastore**  
PHOTO EDITOR **Dana Kien**  
ASSOCIATE PHOTO EDITOR **Meghan Benson**  
ASSISTANT PHOTO EDITOR **Amanda Webster**

**FASHION**

STYLE DIRECTOR **David Thielebeule**  
SENIOR MARKET EDITORS  
**Isaiah Freeman-Schub, Laura Stoloff**  
MARKET EDITOR **Alexander Fisher**  
FASHION ASSISTANTS  
**Lorenzo Atkinson, Kevin Huynh, Natasha Marsh**

**PRODUCTION, COPY & RESEARCH**

PRODUCTION DIRECTOR **Scott White**  
COPY CHIEF **Ali Bahrampour**  
RESEARCH CHIEF **Randy Hartwell**  
COPY EDITOR **Clare O'Shea**  
RESEARCHERS  
**Laura Casey, Dacus Thompson**

**DIGITAL**

DIGITAL EDITOR **Lane Florsheim**  
DIGITAL PRODUCTION ASSISTANT **Haley Velasco**

**CONTRIBUTING EDITORS**

**Alex Bhattacharji, Michael Clerizo, Kelly Crow, Katie Field, Jason Gay, Andrew Goldman, Howie Kahn, Joshua Levine, Sarah Medford, Christopher Ross, Fanny Singer, Katherine Stirling**

ENTERTAINMENT DIRECTOR  
**Andrea Oliveri for Special Projects**

CONTRIBUTING CASTING EDITOR  
**Piergiorgio Del Moro**

**PUBLISHING**

VP/PUBLISHER **Anthony Cennane**  
ASSOCIATE PUBLISHER **Stephanie Arnold**  
ASSOCIATE PUBLISHER/LUXURY **Alberto E. Apodaca**  
EUROPE DIRECTOR/LUXURY **Omblyne Pelier**  
BUSINESS MANAGER **Vincent Shapiro**  
LUXURY DIRECTORS **Robert D. Eisenhart III, Richie Grin, Megan Tompkins (TRAVEL & DESIGN)**  
EXECUTIVE FASHION DIRECTOR **Jillian Maxwell**  
EVENTS DIRECTOR **Scott Meriam**  
BRAND MANAGER **Tessa Ku**

**THE WALL STREET JOURNAL**

EDITOR IN CHIEF **Matt Murray**  
SENIOR EDITOR, FEATURES AND WSJ WEEKEND  
**Michael W. Miller**

**DOW JONES**

CHIEF EXECUTIVE OFFICER **William Lewis**  
CHIEF REVENUE OFFICER **Josh Stinchcomb**  
EVP & CHIEF MARKETING & MEMBERSHIP OFFICER  
**Suzi Watford**

EVP PRINT PRODUCTS AND SERVICES **Frank Filippo**  
CHIEF COMMERCIAL OFFICER **Kristin Heitmann**  
SVP FINANCIAL **John Kennelly**  
VICE PRESIDENTS **Robert Welch (B-TO-B), Bill Baldenko (FINANCIAL), Sara Mascall (TELECOM & TECH), Luke Bahrenburg (REAL ESTATE), Marti Gallardo (MEDIA SALES), Anna Foot (EUROPE/ASIA), Colleen Schwartz (CORPORATE COMMUNICATIONS), Paul Cousineau (AD SERVICES)**

AD SERVICES, MAGAZINE MANAGER **Don Lisk**  
AD SERVICES, BUREAU ASSOCIATE **Tom Roggina**

**NEWS CORP**

EXECUTIVE CHAIRMAN **Rupert Murdoch**  
CHIEF EXECUTIVE OFFICER **Robert Thomson**

WSJ. Issue 100, October 2018, Copyright 2018, Dow Jones and Company, Inc. All rights reserved. See the magazine online at [www.wsjmagazine.com](http://www.wsjmagazine.com). Reproduction in whole or in part without written permission is prohibited. WSJ. Magazine is provided as a supplement to The Wall Street Journal for subscribers who receive delivery of the Saturday Weekend Edition and on newsstands. Individual copies can be purchased at [wsjshop.com](http://wsjshop.com). For Customer Service, please call 1-800-JOURNAL (1-800-568-7625), send email to [wsjsupport@wsj.com](mailto:wsjsupport@wsj.com) or write us at: 200 Burnett Road, Chicopee, MA 01020. For advertising inquiries, please email us at [wsjpublisher@wsj.com](mailto:wsjpublisher@wsj.com). For reprints, please call 800-843-0008, email [customreprints@dowjones.com](mailto:customreprints@dowjones.com) or visit our reprints web address at [www.djreprints.com](http://www.djreprints.com).



"THE QUEST FOR HARMONY IS  
NEVER-ENDING."

BENJAMIN CLEMENTINE,  
MUSICAL ARTIST, WEARS THE  
VACHERON CONSTANTIN FIFTYSIX.

  
**VACHERON CONSTANTIN**  
GENÈVE

ONE OF  
NOT MANY.

CONTACT US +1 (877) 701-1755

OCTOBER 2018

# CONTRIBUTORS



**FREEZE FRAME**  
From left: Timothée Chalamet, Thomas Gebremedhin, Steve Carell and Felix van Groeningen gather for a post-interview selfie.

## THIS IS HOW YOU LOSE HIM P. 92

Last month, director Felix van Groeningen and actors Steve Carell and Timothée Chalamet took a break from the Toronto International Film Festival to give their first interview together about van Groeningen's drama *Beautiful Boy*, ahead of the premiere. "I was nervous going into this interview since I'm a big fan of all three guys," says *WSJ. Magazine* culture editor Thomas Gebremedhin, who wrote the article on the movie for this month's issue. "But each one was, in his own way, immediately disarming. They were funny, warm and thoughtful and held nothing back." Photographer Mark Peckmezian shot the three men as a group and individually. "I wanted to use a strict portrait mode to bring out something I saw in each of them," says Peckmezian. Noting the group's easygoing energy on set, he adds, "Timothée took over DJing for a few songs and appropriately, being in Toronto, played mostly Drake."



ALEXANDRE GUIRKINGER  
Photographer

SURFACE TO AIR P. 102



LAURA VAN STRAATEN  
Writer

A DIFFERENT TUNE P. 33



SETH STEVENSON  
Writer

NOT GONE IN 60 SECONDS P. 74



CARLOS CHAVARRÍA  
Photographer

WEST SIDE STORY P. 70



INTUITION/  
SHORT FILMS BY F.B.  
#2. DOUBLES  
WITH F.S./ T.S.  
[BOTTEGAVENETA.COM](http://BOTTEGAVENETA.COM)  
#BVINTUITION



BOTTEGA VENETA

OCTOBER 2018

# CONTRIBUTORS



SALVA LÓPEZ

Photographer

FAST COMPANY P. 120



TOM VAN DORPE

Stylist

PLAID ABOUT YOU P. 53



LEONORA HAMILL

Photographer

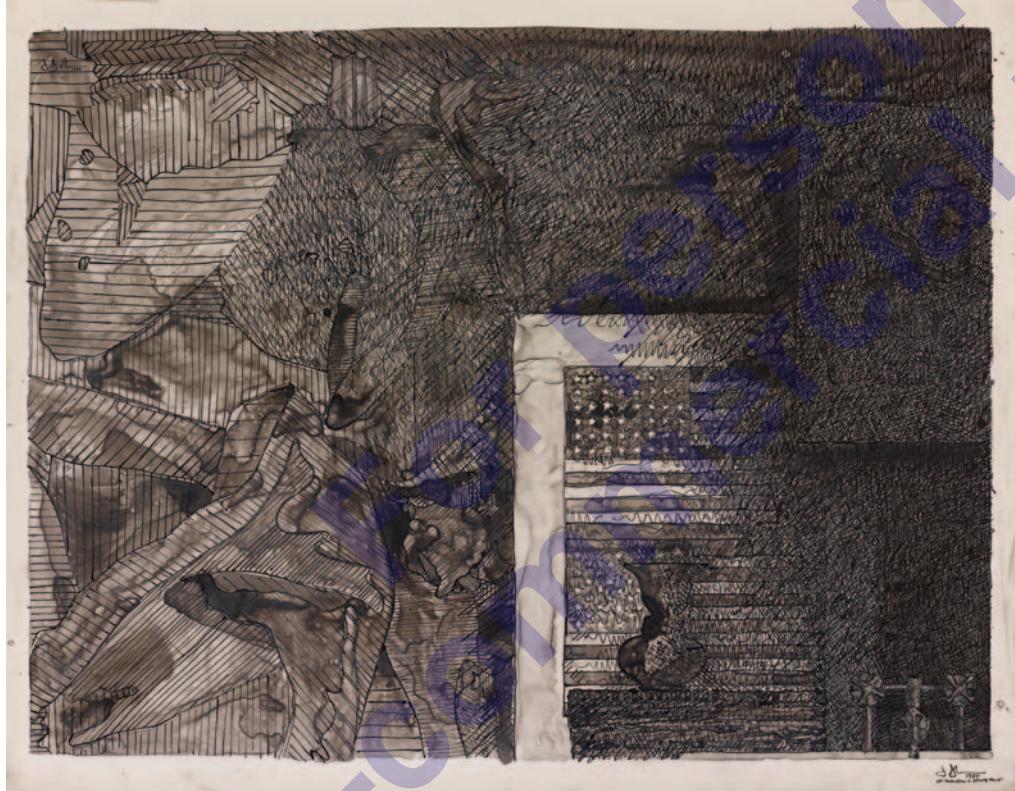
SKY'S THE LIMIT P. 68



SAMUEL BRADLEY

Photographer

PLAID ABOUT YOU P. 53



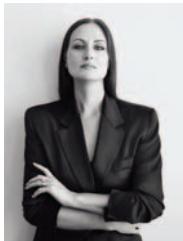
DRAWING ATTENTION P. 96

Photographer Giulio Ghirardi, who holds a master's in architecture from Milan Polytechnic, was struck by the intricacies of Houston's Menil Collection when he arrived to shoot the museum for this month's issue. He had studied the main Renzo Piano-designed structure in books. "The dimensions of the building in relation to the average heights of the neighborhood are perfect. Its longitudinality is somehow reassuring," he says. "Being able to photograph the Menil Collection allowed me to analyze it in its finest details." In her feature on the Menil and its new Drawing Institute, writer Lesley M.M. Blume appreciates the influence of founder Dominique de Menil and her husband, John. "The Menils had their own moral compass and followed it. Their example could not be more relevant and important today." —Sara Morosi



THEN AND NOW

Jasper Johns's *Untitled*, 1984 (left), is featured at the new Drawing Institute (above) on the Menil Collection campus.



TEXAS TEAM  
Writer Lesley M.M. Blume (left) and photographer Giulio Ghirardi (above).

GUESS.COM

ART DIR: PAUL MARCIANO

PH: JOSH RYAN © GUESS? INC. 2018



GUESS

ON THE GRID

# INSTAGRAM

An overview of the world-conquering platform co-founded by Kevin Systrom.

BY CHRISTOPHER ROSS



CLOCKWISE FROM TOP LEFT: APPLE (ALL EMOJI); INSTAGRAM; LUDOVIC MARIN/AFP/Getty Images; DUNCA DANIEL MIHAILESCU/Alamy Stock Photo; M40S PHOTOS/Alamy Stock Photo; PETRA WEGNER/Alamy Stock Photo; DANIELE RADOLATI-JUVENTUS FC/JUVENTUS FC/GETTY IMAGES; OLEG NIKISHIN/EPSILON/GETTY IMAGES; ANDREW HASSETT/Alamy Stock Photo; COURTESY OF SELENA GOMEZ; THE PHOTO ACCESS/Alamy Stock Photo; FORRAY DIETER/Alamy Stock Photo; KEVIN WINTER/GETTY IMAGES



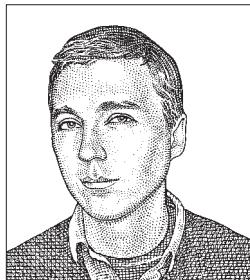
Ermenegildo Zegna

DEFINING MOMENTS

JAVIER BARDEM and DEV PATEL, MADRID, 9am  
WATCH THE SERIES ON ZEGNA.COM

# THE COLUMNISTS

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



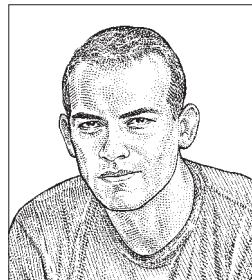
PAUL  
DANO

"I'm inherently a private person. I wonder if it has something to do with being an introvert. They say extroverts get their energy from being around other people while introverts regain their energy from being alone, and that's certainly how I recharge. I'm private about my life because I also feel like my work is highly personal, even when I'm playing characters or directing a film; I try to give a piece of myself in some way—that's the thing I want out there. I prefer to think that the audience is going to look at the character in the film without thinking about some personal exposure. But the lack of privacy that comes with my job is just one of the things you have to take on the chin. The nice thing about living in New York, is that it's such a public city, meaning it's small and there are millions of us, so naturally you keep to yourself. We've all got different lives."



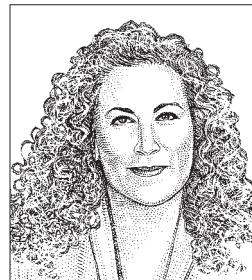
MAMMA  
ANDERSSON

"The creative process is private for me. It demands my full attention in order for me to get in touch with the subconscious. My studio is an extension of my inner self. As such, while works are unfinished, I keep my studio closed off to others—it remains a completely private space where I can immerse myself in my working process and experiment with different techniques, motifs and materials. Having a private space allows me to express myself, whether it's the music I choose to play or the mess I choose to make. My home has a very different feeling from my studio, especially now that my sons are older. Home is a place for recovery, relaxation and relationships—friends are always dropping by. It's a warm, welcoming and open environment that is the perfect antidote to time in the studio."



JEREMIAH  
GROSSMAN

"In terms of web security, privacy is critically important; it's always under attack. Back in the day, when you wanted to get money illicitly, you would rob a bank, but the only people that could rob the bank were those in close physical proximity. Now, when you're online, those 'robbers' are in close proximity to well over two to three billion people, and everyone has data worth stealing. Conceptions of privacy have changed over time, with each generation. Ten years ago the older generation would have said, 'We're not going to have any privacy left.' They might even assume that the younger generation wouldn't share their privacy concerns since they're always online. But it's actually the opposite. The millennial generation values their privacy more than Gen Xers because they understand the potential impact of social media. As a result, they're much more guarded about what they share online."



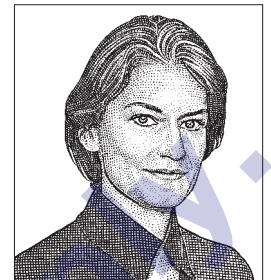
JODI  
PICOULT

"I often get asked about issues concerning privacy by beginning writers. They say, 'I want to write this story about this horrible thing that happened to my aunt, but I don't know how to publish it without her finding out that this is really her story.' The answer to that? It should never be a surprise when the story hits bookshelves. If you're going to use someone's past, their experiences, it must be something that they've agreed to. I do research constantly for my books. For my new novel, *A Spark of Light*, I interviewed 151 women who had terminated pregnancies. Many details from their stories wound up in my book—with their permission. I'm fortunate that there are people who are happy to loan something they've said or done to a fictional character. Often that's how you open minds, by letting readers walk through the lives of someone facing a very thorny situation."



JEREMIAH  
LANGHORNE

"For a chef, the restaurant essentially functions as your home. I come in at 9 or 10 a.m., and I'm there until about midnight. So although I'm probably more private than the average person about many things, my life is invariably acted out in front of others throughout the course of the day—a lot of things I'd otherwise keep private are made public. My feelings toward privacy have evolved quite a bit over the past few years. I decided to stop worrying about it—it's a foolish notion to think that you can easily separate your private life from your public life. I'm really not a fan of social media, but at the same time I'm a businessman. When I created my Instagram account I figured it was just going to be a digital journal; if I created a new dish, I could look back on it there. But it's become evident that Instagram is crucial to a business. My philosophy with all of that is to just lead with good intentions."



MONA  
KUHN

"I always knew I wanted to be an artist, and photography came to me very quickly. It was a way for me to stop time. That's how I got into nudes. I could make the work timeless through the body, which is a unifying element—it brings us all together. With that in mind, I thought about issues of privacy and trust. How do you get someone to pose nude and not look tense? People keep that part of themselves private. It's about vulnerability and exposure. They feel they might be interpreted in the wrong way. We have a certain posture or presentation in our professional or social life. That's our public identity. We separate that from our private identity, which we only share with a select few. There is an idea of freedom in privacy. I would like to be free to keep certain things private. Nowadays most people feel a bit invaded, like the circle of privacy is getting tighter and tighter."

Dano is an actor and director. His directorial debut, *Wildlife*, is out this month, and he stars in *Escape at Dannemora* later this year.

Andersson is an artist. An exhibition of her work opens at the Contemporary Arts Center in Cincinnati this month.

Grossman is a professional hacker, the founder of WhiteHat Security and the CEO and founder of Bit Discovery.

Picoult is a writer. Her novel *A Spark of Light* is out this month.

Langhorne is the chef and co-owner of *The Dabney* and *The Dabney Cellar* in Washington, D.C.

Kuhn is a photographer. Her monographs *She Disappeared Into Complete Silence* and *Bushes and Succulents* are out this fall.



VERSACE.COM



#DiamondAddiction

not  
for  
personal  
or  
commercial  
use  
only.

MESSIKA  
PARIS

---

WHAT'S NEWS.

---



## A DIFFERENT TUNE

Singer Anthony Roth Costanzo, Visionaire's Cecilia Dean and a group of art, fashion, dance and film luminaries are reinventing opera.

BY LAURA VAN STRAATEN  
PHOTOGRAPHY BY JEREMY LIEBMAN

**T**HROUGH AN ambitious project premiering this fall, the renowned countertenor Anthony Roth Costanzo, 36, hopes to do for opera what Lin-Manuel Miranda's *Hamilton* has done for the Broadway musical: make the art form newly relevant by giving it a 21st-century vibe.

To that end, Costanzo, a star of both the traditional opera circuit and the new music scene, is producing *Glass Handel*, a series of operatic events exploring the music of Baroque master George Frideric Handel and American composer Philip Glass. The performances will build on Costanzo's debut solo album, *ARC*, which Decca Gold released last month.

To develop *Glass Handel*, Costanzo joined forces with the fashion-art-media firm Visionaire, co-founded by Cecilia Dean. Together they recruited some of today's top creative talents, including Calvin

Klein chief creative officer Raf Simons, who designed the costumes; artist George Condo, who will engage in performative painting; the New York City Ballet's Justin Peck, who has masterminded the choreography; and the artist Ryan McNamara, who contributed to the production design. Integrated into the performances will be nine music videos,

each commissioned from heavyweights like filmmaker James Ivory; artists Mickalene Thomas, Maurizio Cattelan and Pierpaolo Ferrari; and actress Tilda Swinton.

"I want to reach people who love art, fashion and film and are thus aesthetically primed to like opera, but who perhaps have not been exposed or educated about it," says Costanzo. When he pitched the idea to Visionaire, recalls Dean, "he said, 'I so do not want it to be a traditional concert.'" After a September premiere at Philadelphia's Barnes Foundation, the production makes its New York debut with four performances at the Cathedral of St. John the Divine on November 26 and 27. A 2020 run in Los Angeles and a documentary on the project are already in discussion.

The multimedia nature of *Glass Handel* starts in some ways with Costanzo's longtime pal Condo. Costanzo asked Condo to do his portrait for the album cover, and the friends then decided that Condo would also paint onstage as a visual accompaniment to Costanzo's vocals. "It will be my reactions live to the music as I hear it," Condo says.

Late one night, as *Glass Handel* was starting to coalesce, Costanzo stepped offstage to find several calls and texts from Condo, who had told his friend Simons about the project. "Anthony was in Miami," Condo remembers, "and I said, 'Raf's coming over at, like, 4 o'clock. Can you come?'" Before dawn, the singer was on a plane to New York. After an eight-hour brainstorming session, the fashion designer was intrigued.

"I usually take more time to decide on taking on projects, but with George and Anthony's energy, I decided to be part of it right away," Simons recalls via email, adding that *Glass Handel* "has quite a lot going on, and I felt it could be nice if I could help by

pulling a red thread through the project visually."

"Raf's been emailing me a million questions, like 'How do violinists move?'" Costanzo says. Simons has now designed more than 100 costumes, down to the shoes, for every member of the production, including the orchestra and the 24 "people movers"

who will wheel audience members around in special carts devised by McNamara. The dancers, including ballet stars David Hallberg and Patricia Delgado, will wear variations on a red dress from Calvin Klein's fall 2018 collection.

For Costanzo, Simons has created a series of garments that are revealed layer by layer, peeled off during the performance, culminating in a printed piece that

connects to Condo's painting.

Costanzo and Dean worked closely on commissioning the nine videos. "What I didn't want to do is be literal and be lip-syncing to an opera," Costanzo says. Instead, he wanted to give the filmmakers free rein to match the music their way.

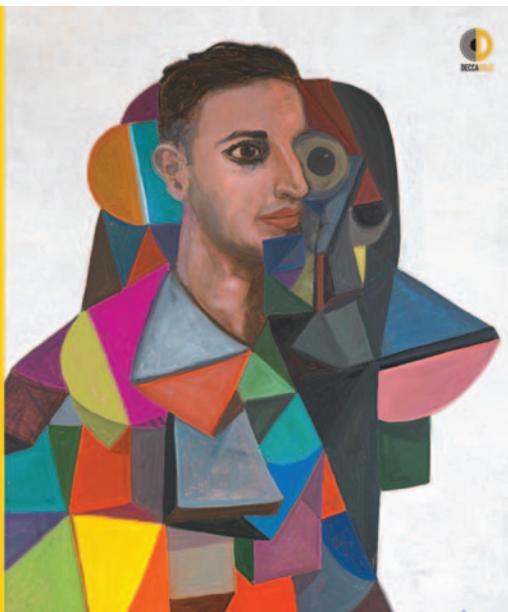
For Ivory's film, Costanzo spent many hours dressed as a medieval knight trudging through the Hudson Valley wilderness. Cattelan and Ferrari's contribution is a surreal, color-saturated work set to the Handel aria "Vivi, tiranno." "The idea of Maurizio and Pierpaolo making something crazy and *Toiletpaper*-y just seems really subversive," Costanzo says, referencing the Italian duo's cult magazine.

Thomas's video makes use of the artist's own paintings, while Swinton has opted to film her dogs running along a beach. Others creating clips include Daniel Askill, whose video for singer Sia's "Chandelier" has nearly two billion YouTube views, and Mark Romanek, who has done videos for Madonna, Beyoncé, Jay-Z and Taylor Swift.

Capitalizing on the social media reach of all those involved is a critical part of Costanzo and Visionaire's strategy. "People need as many access points as possible," Costanzo says. "But once they get them, I know we're all just primed as humans for the beauty that is opera."

## "WITH GEORGE AND ANTHONY'S ENERGY, I DECIDED TO BE PART OF IT RIGHT AWAY."

—RAF SIMONS



**COVER STARS** A portrait of Anthony Roth Costanzo by the artist George Condo graces the singer's debut album. Previous page: Cecilia Dean, left, in a Calvin Klein 205W39NYC knit balaclava and dress and her own boots, and Costanzo in a Calvin Klein 205W39NYC jumpsuit and boots, at New York's Cathedral of St. John the Divine. For details see Sources, page 126.



## FRINGE BENEFITS

Women's tasseled loafers get an update with slim silhouettes, gold accents and soft materials like suede and feathers.

For details see Sources, page 126.



Berluti  
Paris

For personal use only



**DRINKING AGE**  
The Manhattan collection of crystal barware from Saint-Louis.

## LIBATIONS HAPPY HOUR

French glassmaker Saint-Louis has tapped the Experimental Group, proprietors of hip watering holes in Paris, London, New York and Ibiza, to help create a 13-piece line of crystal barware recalling 1930s glamour. "What is interesting with crystal is to live with it," says Saint-Louis brand director Céline Sanchez, who encourages creative uses, such as putting flowers or perfume in the bitters bottle. *From \$150; saint-louis.com.* —Christopher Ross

## HOT SEAT

Elegance and rigor distinguish the work of Luigi Caccia Dominioni (1913–2016), one of the titans of postwar Italian design. Now B&B Italia, as the new owner of his firm, Azucena, is reissuing more than 20 of his furniture and lighting pieces, including the 1958 metal-framed Catilina chair (right, from \$5,400). [bebitalia.com](http://bebitalia.com).

—Sarah Medford



## TIME MACHINES

Utilizing wartime technology, Omega launched its first line of Seamaster watches in 1948. This month, the watchmaker celebrates the series' 70th anniversary with two limited-edition models, including the Central Second (left), designed in the spirit of the original. —Isaiah Freeman-Schub

For details see Sources, page 126.



## PARTNERSHIP

This fall, British shoe designer and stylist Tabitha Simmons debuts her first ready-to-wear collection, a collaboration with Equipment, replete with florals, silks, day-to-night tailoring and her signature party-ready shoes.

For details see Sources, page 126.



## CIRCLING BACK

THE GUGGENHEIM GIVES LONG-OVERLOOKED SWEDISH ARTIST HILMA AF KLINT HER DUE.

**T**HANKS TO a recent series of European exhibitions, the Swedish artist Hilma af Klint (1862–1944) has begun to be recognized as a true pioneer of abstraction. Her reputation will be further cemented by the first major solo show of her work in the United States, on view through February 3 at New York's Solomon R. Guggenheim Museum. *Hilma af Klint: Paintings for the Future* brings more than 160 of the artist's works to the Guggenheim's rotunda. Af Klint, who stipulated that her abstract compositions should not be shown until at least 20 years after her death, made her first forays into nonfigurative work in 1906, several years before Wassily Kandinsky, Kazimir Malevich and Piet Mondrian. "Af Klint's existence certainly puts pressure on our understanding of those early years of abstraction," says Guggenheim curator Tracey Bashkoff. Also on display will be new paintings by the contemporary American artist R.H. Quaytman, created in response to af Klint's radically colorful canvases. [guggenheim.org](http://guggenheim.org). —Natalia Rachlin

CLOCKWISE FROM TOP LEFT: COURTESY OF SAINT-LOUIS; DAVID CHOW; STYLING BY ANNE CARDENAS; HILMA AF KLINT, GROUP IV, THE TEN LARGEST, NO. 2, CHILDHOOD (GRUPP IV, DE TIO STÖRSTA, NR 2, BARNA ALDERN), 1907, TEMPERA ON PAPER, MOUNTED ON CANVAS, 315 X 284 CM, PHOTO BY ALBIN DAHLSTRÖM, THE MODERNA MUSEET, STOCKHOLM; COURTESY OF THE HILMA AF KLINT FOUNDATION, STOCKHOLM; COURTESY OF B&B ITALIA, AZUCENA; DESIGNED BY LUIGI CACCIA DOMINIONI; F. MARTIN RAMÍ

# PANERAI



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

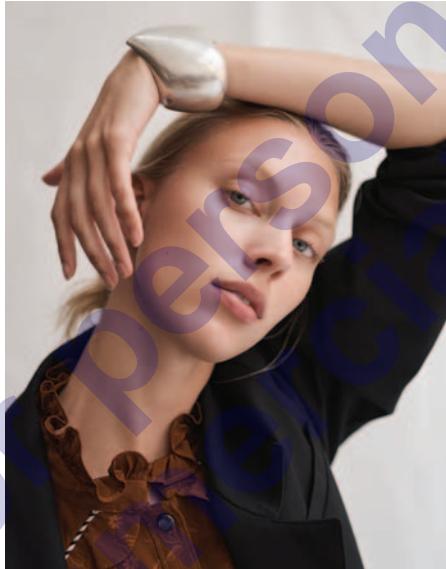
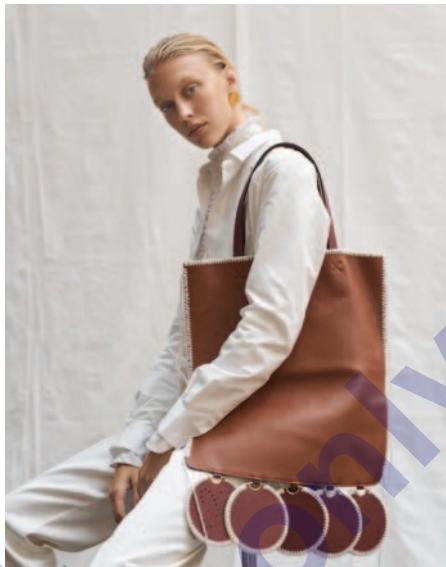
PANERAI.COM • +1 877 726 3724

LABORATORIO DI IDEE.

## TREND REPORT

# FREE SPIRIT

Fall accessories break from convention and embrace the bohemian attitude of the season.



**POETRY GLAM**  
Top, from left: The Row boots, Prounis rings (worn throughout) and Givenchy dress; Loewe bag, Alighieri earrings, Loro Piana shirt, Chloé blouse (worn underneath) and Rüh pants. Middle, from left: Marni earrings, Jil Sander top and Carolina Herrera pants; Saint Laurent by Anthony Vaccarello bracelet, Coach 1941 dress and Beaufille blazer.



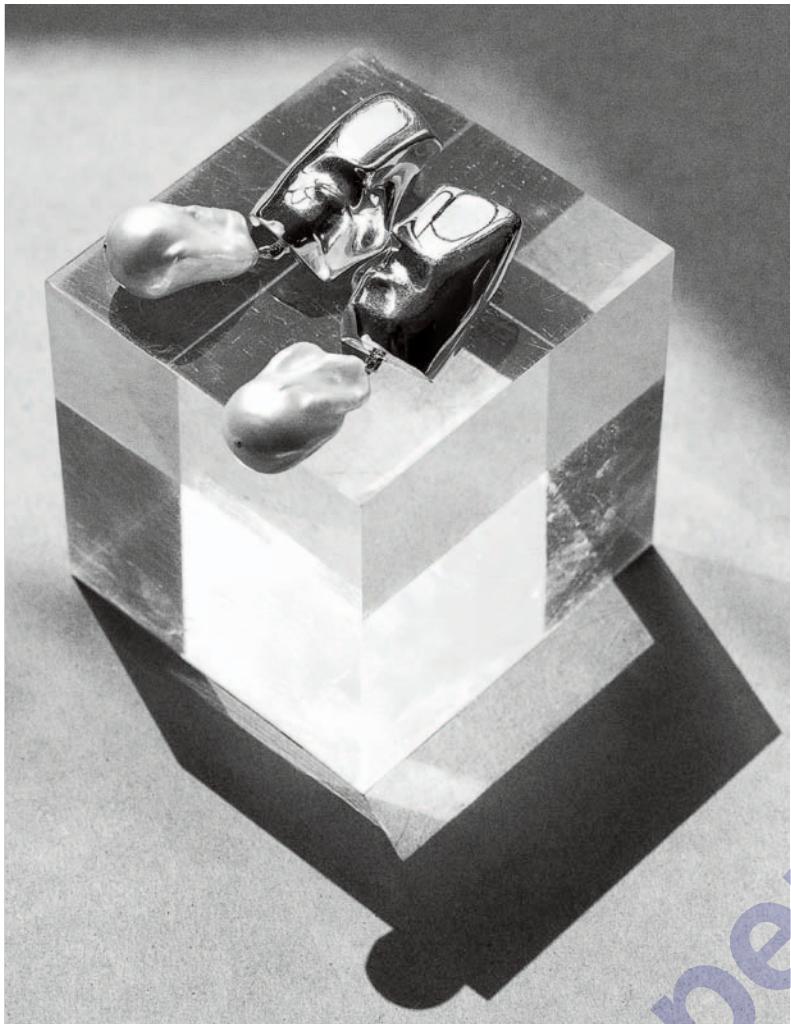
**EASY LIVING**  
Left: Marni belt, Jil Sander dress and St. John sweater.  
Right: Gucci scarf, Proenza Schouler shoes, Lafayette 148 New York sweater and Carolina Herrera pants. Model, Juliana Schurig at DNA Models; hair, Tamas Tuzes; makeup, Kento Utsubo. For details see Sources, page 126.

PHOTOGRAPHY BY  
SARAH BLAIS  
FASHION EDITOR  
LAURA STOLOFF



INSTINCT IS  
THE ONLY TRUE

BOSS



STATEMENT PIECE  
**FINE FEATURES**

New York-based jewelry label AGMES is introducing a capsule collection created with Buenos Aires-born painter and sculptor Conie Vallese. The eight styles include earrings, necklaces and brooches, all centered around Vallese's signature head sculptures, which she adapted on a smaller scale to be crafted in sterling silver and paired with silver tassels and freshwater pearls. The line, says

Vallese, reflects her aesthetic goal: "making something simple that can be beautiful." *From \$350; agmes.com.* —Florence Kane



## STUDY IN DESIGN

After Supreme and Comme des Garçons, Heath Ceramics is the latest brand to collaborate with Artek, the Finnish company co-founded in 1935 by architects Alvar and Aino Aalto. The San Francisco tilemaker has reinterpreted Alvar's classic Tea Trolley 900 and Stool 60 (shown) with its handmade ceramics. "To see Heath's unique approach to color and pattern... applied to Artek was quite magical," says Artek managing director Marianne Goebl. *From \$375; heathceramics.com.* —S.M.



## HOT LINE

Louis Vuitton's master perfumer has created a new series of candles, in ceramic vessels designed by Marc Newson. Each fragrance recalls a seasonal moment: May roses, an island breeze, fall leaves and fresh snow.

For details see Sources, page 126.

**WITH THE GRAIN**  
Chef JJ Johnson, whose latest menu will focus on rice.

**FIELD OF DREAMS**

AT HIS NEW RESTAURANT, WHICH WILL OPEN IN NEW YORK NEXT MONTH, CHEF JJ JOHNSON ELEVATES AN EVERYDAY INGREDIENT.

JOSEPH "JJ" JOHNSON knows rice is one of the world's staples, feeding billions daily, but he's also certain it's underappreciated in a culinary sense in America. Next month, at his new Harlem restaurant, FieldTrip, the 34-year-old chef will put his award-winning skills to work in service of helping diners better understand the tastes and textures that differentiate key varieties of the grain, like Carolina gold, Chinese black and Vietnamese sticky. Johnson, whose affinity for Afro-Caribbean flavors will carry over to the menu—*jollof* sauce cameos in a shrimp and rice dish; *piri piri* pairs with rice and salmon—warns against mistaking the restaurant, which will seat about 40, for one of those places making fashionable but otherwise uninspired food in bowls. "Don't get this confused with the grain bowl places," he says. "This is the purest rice you can possibly find on the market." With a commitment to searching the globe for the most prized and delicious strains, Johnson is already looking to scale the FieldTrip concept. "My goal," he says, "is to plug these into outer-borough communities everywhere." —Howie Kahn

French Art de Vivre

roche bobois  
PARIS

Photos: Michel Guérin. Images for advertising purposes only. Stone Sculpture museum of the Kubach-Wilseem Foundation. <sup>1</sup>Conditions apply, ask your store for more details. <sup>2</sup>Program available on selected items and subject to availability.



**Preface.** Modular sofa, design Roche Bobois Studio.

**Cascade.** Cocktail table and end table, design Fabrice Berrux.

Manufactured in Europe.

CREATIVE BRIEF

# PHOTO OPPORTUNITY

A show of Martine Franck's photography inaugurates the new Paris gallery named for her husband, Henri Cartier-Bresson.



**T**HE FRENCH photographer Henri Cartier-Bresson was known for his uncanny ability to capture what he called the “decisive moment,” the essence of a fleeting instance. Now the foundation in Paris that bears his name is having its own version of this phenomenon. On November 6, the Fondation Henri Cartier-Bresson will open in a new space in the Marais district, where it will eventually triple its exhibition space and gather all his archives.

The Fondation will also maintain the files of Cartier-Bresson's late wife, Martine Franck, whose own remarkable black-and-white photography, dating from the mid-20th century to the early 21st will be the subject of an inaugural retrospective. The Belgian-born photographer, who favored a 35-millimeter Leica, became known for her piercing and empathetic portraiture. Like her husband, whom she married in 1970, Franck had a background in fine art and was

particularly drawn to photographing artists and writers like Marc Chagall and Seamus Heaney. Franck, who died in 2012, gave part of her fortune to help pay for the privately run Fondation, which originally opened in the city's Montparnasse neighborhood in 2003, a year before Cartier-Bresson's death at the age of 95.

The Fondation's director, François Hébel, came to know the couple when he ran Magnum Photos, the agency that Cartier-Bresson helped found in 1947. "What I witnessed was an extraordinary sense of complicity between the two of them," Hébel says. "Henri was someone very impulsive and highly strung, while Martine was someone very soothing and gentle."

Cartier-Bresson's archives, which have been nicknamed "the treasure," include several tens of thousands of photographs. "The inventory began 17 years ago, and we will be finished in 30 years," Hébel says. [henricartierbresson.org](http://henricartierbresson.org). —Tobias Grey



**IN FOCUS**  
Above: A 1972 portrait of Martine Franck in Venice, taken by her husband, Henri Cartier-Bresson.  
Top: Franck's 1976 photo *Swimming Pool* *Designed by Alain Capellières, Le Brusc.*



FACTS & STATS

# THE PRICE OF EVERYTHING

In this new film, in theaters this month and on HBO in November, director Nathaniel Kahn examines the collision of art and commerce. Here, a look at the economics of the

**2** *The Price of Everything* is Kahn's second feature-length documentary, after 2003's Oscar-nominated *My Architect*, about his father, the architect and artist Louis Kahn, who died in debt in 1974. "I grew up seeing the complex relationship between artists and money," says Kahn.

**PERCENT**  
of U.S. artists make their  
living through art, according to  
Evan Beard, national arts  
services executive for U.S. Trust.

10

**\$63.7**

BILLION

Sales in the global art market in 2017—an increase of 12 percent over the previous year—according to the Art Market, presented by Art Basel and UBS.

**ARTISTS**  
appear in the film, via archival or original footage. It features new interviews with George Condo, Jeff Koons, Gerhard Richter and Nijideka Akunvili Crosby.

31

4

**OF EVERY 5 ARTWORKS**  
purchased at auction go into storage,  
estimates film participant Steven Guttman,  
founder and chairman of UOVO.

# 60 LOTS

Sold for a total of \$276.6 million, at Sotheby's fall 2016 contemporary art auction, whose planning and execution Kahn documents in the film.



For personal use only.

GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD

EXQUISITE ABSTRACT DIAMOND EARRINGS  
42 CARAT D FLAWLESS HEART SHAPE DIAMOND RING

2 1 2 3 5 5 9 2 9 2

GRAFFDIAMONDS.COM



JEWELRY BOX

## PERFECT STORM

A fine jewelry collection from Asprey embraces nature's rougher elements.

To create his 1842 painting *Snow Storm: Steam-Boat off a Harbour's Mouth*, English Romantic artist J.M.W. Turner claimed he spent several hours lashed to a ship's mast as a blizzard raged around him, later transferring his experience to canvas. Turner's painting served as inspiration for the Storm Collection, a fine jewelry line from British brand Asprey. The necklace, left, features 457 diamonds set on white gold wires to resemble the spray in a violent sea, while the central stone represents the calm at the eye of a storm. *For details see Sources, page 126.*  
—Sara Morosi

PHOTOGRAPHY BY  
RYAN JENQ  
PROP STYLING BY  
BETIM BALAMAN

# DESIGN PORTRAIT.



Charles, seat system designed by Antonio Citterio. [www.bebitalia.com](http://www.bebitalia.com)

**B&B Italia Stores New York:** 150 E. 58th Street - 135 Madison Avenue  
Other B&B Italia Stores: Washington DC - Chicago - Dallas - Miami - Seattle  
Los Angeles - San Francisco - Sun Valley - Mexico City - Belo Horizonte - Sao Paulo  
Please call 1 800 872 1697 - [info.usa@bebitalia.com](mailto:info.usa@bebitalia.com)

Time\_Less Program: select B&B Italia pieces now in stock: [www.bbitaliatimeless.com](http://www.bbitaliatimeless.com)

**B&B**  
**ITALIA**



## THE DOWNLOAD

## BUSY PHILIPPS

The actress and author, whose talk show, *Busy Tonight*, and book, *This Will Only Hurt a Little*, launch this month, shares what's on her phone.

**Craziest place you've left your phone**  
It's permanently attached to my hand.

**How long did your most recent call last? Who was it with?**  
Two minutes, with my husband, Marc.

**Number of unread emails**  
424.

**Most-used app**  
Instagram.

**Most recent Uber trip**  
I got a flat tire, so I went a few miles from my workout to the sinus doctor.  
It was \$28.08.

**Favorite emoji**



**Most surprising app you depend on**  
White Noise app.

**Favorite shopping app**  
The Outnet or Net-a-Porter.

**The person you Facetime most often**  
My mom.

**Favorite picture on your Instagram feed**  
A picture of me with my girls from Halloween.

**App I wish someone would invent**  
If I knew, I would invent it myself and make a billion dollars.

**Alarm settings**  
Multiple alarms, including 15 from 4:15 a.m. to 10 a.m. and one at 5 p.m.

**Favorite fitness app**  
Lekfit.

**Favorite podcast**  
*We're No Doctors* [which she co-hosts].

**Most listened-to artist**  
James Vincent McMorrow.

**Favorite restaurant-related app**  
OpenTable.

**Most essential travel app and last destination used**  
Waze, in New York.

**Favorite Instagram feed**  
@chloescrazy.

**Favorite Instagram filters**  
Clarendon, Valencia, X-Pro II.

**Last picture you took on portrait mode**  
My daughter Birdie, flying as Wendy in *Peter Pan*.

## BEAUTY REST

Bedroom style, from pajamas to nightgowns to slippers, is making its way into this year's fall fashions.



**SLEEPY TIME**  
Clockwise from top:  
Kiki de Montparnasse sleeping mask; Nina Ricci top; Roger Vivier clutch; Sam Edelman slippers; Bottega Veneta pajamas;  
Trademark shoes. For details see Sources, page 126.

**FLEXJET**

THE ONLY THING MORE IMPRESSIVE THAN  
OUR AIRCRAFT ARE THE PILOTS WHO FLY THEM. 

866.485.1810 | [FLEXJET.COM](http://FLEXJET.COM)

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

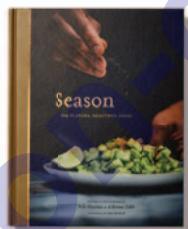
© 2018 FLEXJET, LLC.



**PATTERN PLAY**  
Jeffrey Gibson at his studio, a former school in Claverack, New York.  
Photograph by John Francis Peters.

## KITCHEN RANGE

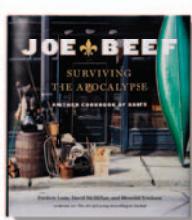
After a summer of grilling, it's time to get back to the stove, with a bounty of new cookbooks from artful young chefs to guide the way. —H.K.



**Season: Big Flavors, Beautiful Food**  
Nik Sharma, the Indian-born Bay Area-based food writer, brings a deeply personal viewpoint to all of his recipes.



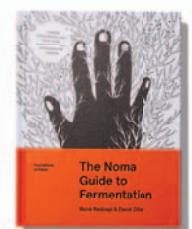
**A Very Serious Cookbook**  
The story of New York hot spots Contra and Wildair cleverly weaves recipes into its touching, hilarious narrative.



**Joe Beef: Surviving the Apocalypse**  
Montreal's iconoclastic restaurant encourages savoring and sharing its generous dishes, with phones off.



**All About Cake**  
Christina Tosi's phantasmagorical cakes, of Milk Bar fame, can actually be baked at home—in sheets, mugs and even crockpots.



**The Noma Guide to Fermentation**  
Learn to make the shoyus, misos, garums and kojis that flavor the cuisine of one of the world's best restaurants.

## ART TALK

# TRUE COLORS

Jeffrey Gibson's new solo show highlights his signature mix of modernist abstraction, beaded handicraft and '90s club-kid style.

**W**HEN Jeffrey Gibson's first show at New York's Sikkema Jenkins & Co. opens on October 18, it will be the culmination of a banner year. Since last fall, the artist, who's 46, half Cherokee and a member of the Mississippi Band of Choctaw Indians, has been featured in a series of exhibitions, with group presentations at New York's Museum of Arts and Design and Arkansas's Crystal Bridges Museum of American Art, among others, and two major museum solos. His touring midcareer retrospective, *Like a Hammer*, with the beaded punching bags and geometric abstractions on hide and canvas for which he's best known, is at the Mississippi Museum of Art until January.

*This Is the Day*, a traveling show that opened in September at Hamilton College's Wellin Museum of Art in Clinton, New York, includes a performance video and sculptural helmets.

At Sikkema Jenkins, Gibson is presenting new work, mostly text-based paintings. Among the

pieces are six monumental canvases in beaded frames, bearing phrases associated with Janet Jackson and Grace Jones, and a seven-panel work that reads "I Am a Rainbow Too," which gives the show its title.

Gibson is based out of a massive Hudson Valley studio, a former public school in Claverack, New York, where he employs about 10 people. "It's a bit like an atelier," he says. "We have one room dedicated to sewing and hand work, another to beading, and the gymnasium is where all the painting happens." Having so much space and a smoothly functioning team, he adds, allows him "to spend more time experimenting."

The gallery's directors have watched Gibson's career take off over the past five years, notes gallery manager Scott Briscoe. "Perhaps [Gibson] takes on too much, but he's able to understand what he can accomplish," Briscoe says. "And he always has a calmness about him." *sikkema jenkinsco.com*. —Carol Kino

jura.

Coffee pleasure –  
freshly ground,  
not capsuled.



Roger Federer

Greatest tennis champion  
of all time



The stylish S8 from JURA captivates even the most discerning coffee connoisseurs, including Roger Federer. It combines the best of the compact class with premium features, such as Pulse Extraction Process (P.E.P.<sup>®</sup>) for optimal extraction time. Fine foam technology guarantees professional barista quality, whether it's for ristretto, latte macchiato or flat white. This model offers an unparalleled range of 15 specialties, including, for the first time, caffè latte. The 4.3" color touchscreen makes for intuitive operation. JURA – If you love coffee.

JURA offers a full range of Swiss designed and Swiss engineered automatic coffee machines from \$799 to \$5,499.

jura.com

## NEIGHBORHOOD WATCH

**DE PIJP**

South of Amsterdam's city center, this formerly working-class district has been made over with boho charm.

**Albert Cuyp**

Amsterdam's largest street market comprises 260 stands selling everything from jewelry to traditional pancake-like *poffertjes*. [albertcuyp-markt.amsterdam](http://albertcuyp-markt.amsterdam)

**Anna & Nina**

Exposed brick and white walls put the spotlight on this boutique's embroidered pillows, rattan bags and other eclectic accessories. [anna-nina.nl](http://anna-nina.nl)

**Brouwerij Troost**

While staff navigate this brewery's steel vats and pipes, guests can sample from the dozen craft beers on tap along with elevated bar food. [brouwerijtroost.nl](http://brouwerijtroost.nl)

**Ciel Bleu**

The menu at this two-Michelin-star restaurant changes each month. Current standouts include the North Sea shellfish and the goose liver with quince. [okura.nl](http://okura.nl)

**Hutspot**

Up-and-coming Dutch brands mingle with established labels at this concept shop, which also recently launched an in-house collection. [hutspot.com](http://hutspot.com)

**Little Collins**

Brunch is catching on in Amsterdam, and this Australian restaurant serves up kimchi toast and baked eggs all day—with a cocktail list just for the morning. [littlecollins.nl](http://littlecollins.nl)

**Pestana Amsterdam Riverside**

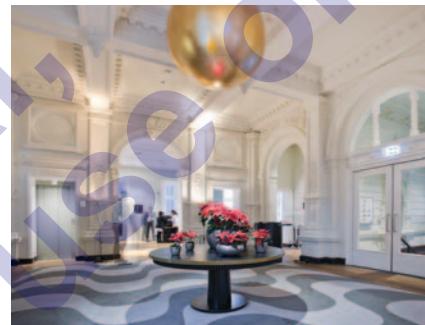
With 154 rooms and apartments, De Pijp's new hotel is housed in the former town hall and city archives, an 1892 building on the Amstel River. [pestanacollection.com](http://pestanacollection.com)

**Le Restaurant**

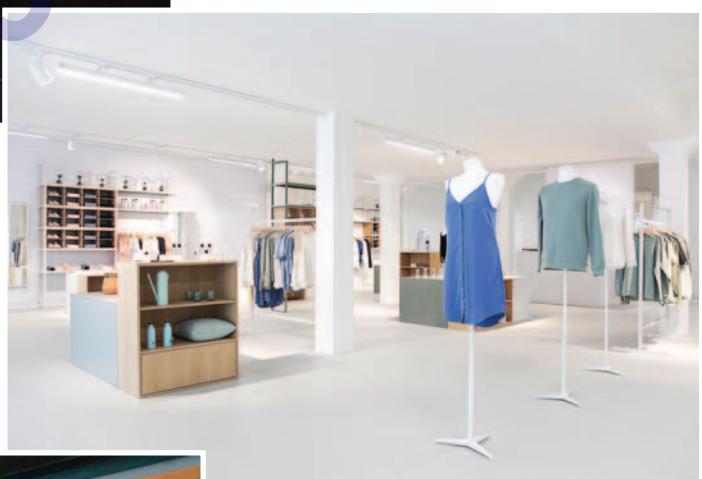
Chef Jan de Wit moved his one-Michelin-star spot to a new De Pijp location, where he offers a fixed menu of French-inspired dishes. [le-restaurant.nl](http://le-restaurant.nl). —Ashley Mateo

**DUTCH TREATS**

Above: Le Restaurant's dining room. Right: Stalls of the Albert Cuyp market line a De Pijp street. Below: The wares at Anna & Nina.

**STYLE FILE**

Above: The lobby at the Pestana Amsterdam Riverside hotel, set in an 1892 building. Below: Fashion concept store Hutspot.



**FOOD CHAIN**  
Clockwise from above: Brewery and beer hall Brouwerij Troost; all-day-brunch destination Little Collins; a dish at Ciel Bleu.



ALEXANDER SEATING SYSTEM | RODOLFO DORDONI DESIGN

DISCOVER MORE AT [MINOTTI.COM/ALEXANDER](http://MINOTTI.COM/ALEXANDER)

**FLAGSHIP STORES:**

MINOTTI NEW YORK BY DDC, 134 MADISON AVE @ 31 ST. - T. 212 685 0095  
MINOTTI LOS ANGELES BY ECRÙ, 8936 BEVERLY BLVD - T. 310 278 6851  
MINOTTI MIAMI BY DDC, 3801 NE 2ND AVENUE - MIAMI DESIGN DISTRICT - T. 305 306 9300  
MINOTTI CHICAGO BY ORANGE SKIN, 223 W. ERIE STREET - T. 312 573 2788

ALSO AVAILABLE THROUGH MINOTTI'S AUTHORIZED DEALERS

AGENT ANNA AVEDANO T. 240 441 1001 - [ANNA.AVEDANO@MINOTTI.COM](mailto:ANNA.AVEDANO@MINOTTI.COM)

**Minotti**  
70 YEARS

CHRISTIE'S  
INTERNATIONAL REAL ESTATE

*when others see a*

# HOUSE

*we see a*

WORK  
*of*  
ART



Discover your masterpiece.

The Erin Boisson Aries Team are trusted advisors in the art of connecting buyers and sellers of fine homes in New York City.

Call Erin Boisson Aries at Christie's International Real Estate Group Inc. on +1 877 807 0454 or visit [christiesrealestate.com](http://christiesrealestate.com).

551 West 21st Street, 15th Floor

New York, New York

Offered at \$36,500,000

# MARKET REPORT.

## CHECK, PLEASE

Try a heritage style on for size, whether oversize or diminutive.

From left: Burberry dress and coat, Falke socks, Manolo Blahnik heels and model's own ring; Burberry jacket, cape and boots and Falke socks.

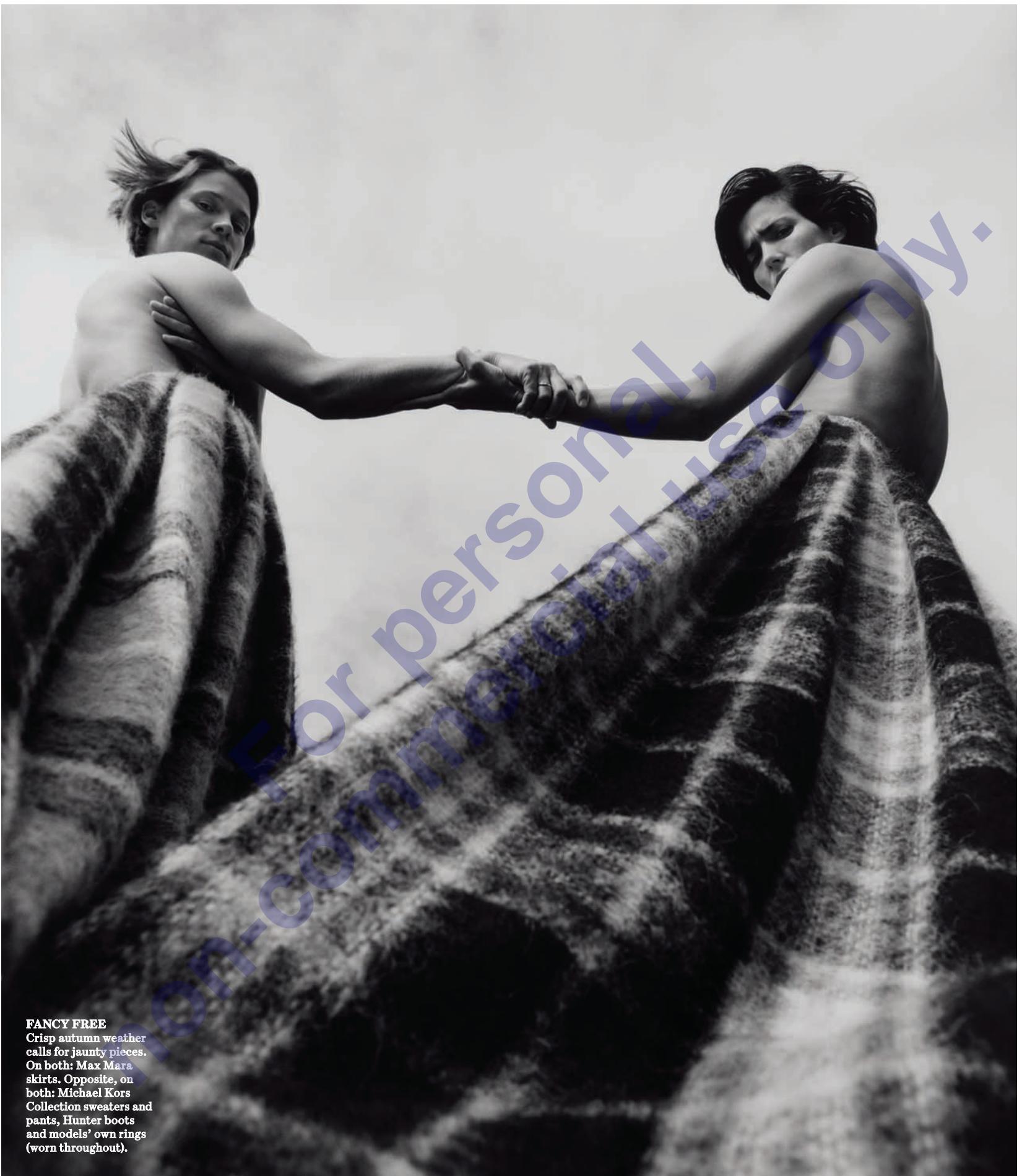


## PLAID ABOUT YOU

Fall for the traditional pattern, which looks cooler than ever this season, adorning everything from classic coats to swing skirts.

PHOTOGRAPHY BY SAMUEL BRADLEY STYLING BY TOM VAN DORPE





**FANCY FREE**

Crisp autumn weather calls for jaunty pieces. On both: Max Mara skirts. Opposite, on both: Michael Kors Collection sweaters and pants, Hunter boots and models' own rings (worn throughout).

For personal, noncommercial use only.



**GOOD MATCH**  
Go toe-to-toe in full-length looks that offer complete coverage.

From left: Prada sweater, tulle top, top and pants; Prada dress, coat and boots.





# Where Designers Go to Dream

Industrial design is too often stymied by commercial constraints. The most beautiful, transformative designs frequently stay on the drawing board, while products in the shops look similar and offer the same features. So, working with the ultra-premium, award-winning LG SIGNATURE brand is a liberating experience for any designer.

The marque sits where luxury and technology converge. It uniquely disregards traditional product categories, seamlessly integrating intelligence and innovation into the world's most beautiful homes. Rather than the technology disrupting a home's high-end decor, it actively enhances it.

In the LG SIGNATURE products, form follows cutting-edge function with discreet designs that boast exclusive new features. Designers get access to the latest innovations and are free to dream up new ways of using them. For example, transforming how one uses a refrigerator: knock twice to see what's inside without opening the door.

"We've designed the LG SIGNATURE Refrigerator with freshness in mind by adding InstaView™ Door-in-Door™—a glass panel that illuminates and turns the opaque Door-in-Door compartment transparent with two simple knocks, inviting users to peek inside without letting the cold air out," says

Bruce Chang, Program Management Officer at Home Appliance and Air Solution Company, LG Electronics. Other unique luxury features include Auto Open Door and Auto Open Drawer; simply open the fridge by swiping a foot past a sensor at the bottom of the refrigerator.

One of the most striking uses of technology is LG SIGNATURE OLED TV, which embodies the company's pursuit of the best possible viewing experience, featuring the most advanced technologies available in the display industry. It can be activated with just a simple voice command. You can access the Gallery Mode to enjoy breathtaking vistas and world-renowned artwork, with optional musical accompaniment.

*"It speaks to those who seek an extraordinary lifestyle."*

"Technology is truly useful when it becomes invisible," says Barrie Barton, futurist and co-founder of Australia's Right Angle Studio, a practice that specializes in property development with humanistic understanding. "Sophisticated architects will usually try to design technology into the built form discreetly. Quite often you don't see the appliance unless you're using it."

A great designer focuses on how people's needs are changing first, then finds ways for the technology to serve their emergent need, Barton says. "If you start by trying to keep abreast of innovative technology, you fall in love with the gadget, not the person who uses it."

The designers at LG identified a need for busy people to wash two laundry loads at once, for example work clothes and workout clothes. The result was the LG SIGNATURE TWINWash™ Washing Machine, which has a second drum in the pedestal beneath the main washer, designed for smaller loads. Wash two loads at a time, both of which can be monitored remotely by smart phone. New, specialist cycles can be downloaded from an extensive library.

The LG SIGNATURE Air Purifier looks so striking that you wouldn't wish to hide it. The cylindrical design features a Watering Engine that spins fast to create water droplets that wash the indoor air with humidity. At the top of the cylinder is a Rain View Window that lets you see the rainmaking in action.

"LG SIGNATURE speaks to those who seek an extraordinary lifestyle and want to experience innovation in their daily lives," says Mr. Chang. This new convergence of sophisticated design and technology makes life more efficient and more elegant, for today's most discerning consumers.

# The True Meaning of ‘Smart’

Today's most advanced home appliances use AI to connect to the human world. We're not talking about machines that think for themselves, we're talking about machines that think for us and understand us better each day.

If your music-streaming service offers uncannily prescient recommendations of new artists, that's AI. If you use a voice assistant that understands you more every day, that's AI too. It's incredibly clever technology, hidden out of sight, to improve the interface between humans and machines.

The word “smart” is used to describe phones, televisions and more, but technology that incorporates AI offers more joined-up thinking. It's already part of the furniture; soon it will be part of everything.

“Think about the amount of time you spend in your home,” says Yoo Seok Kim, Leader of Display Team at Home Entertainment Design Lab of Corporate Design Center, LG Electronics. “Could your appliances be working harder for you and making your space more comfortable? Over time, not only has home-appliance design become more impressive, but the functionality has improved so they can work in tandem with other electronic devices.”

LG SIGNATURE designers are using AI not just for natural voice commands but to anticipate what users are likely to need. Its ultra-premium appliances use deep learning—a cutting-edge technology in the AI field—to build its understanding of your actions in a way that feels less like a computer, more like a P.A.

This is just the beginning. LG's innovators continue to push the limits

of product development, spotting and anticipating trends in technology and consumer needs. The goal, says Mr. Kim, is greater convenience and “simply giving consumers’ some time back in their day.”

When asked what the Artificially Intelligent home of the future might look like, Jana Eggers, CEO of synaptic intelligence specialist Nara Logics and an AI expert, describes it as having: “a Chief of House, that manages across all my streams of home needs—ambience, scheduling, maintenance, shopping—to organize my home life tailored to me. It gives me options for what to wear that are in my closet, not at the cleaners.”

This isn't just technology that responds to natural commands, it's a network of connected, intelligent devices that anticipate your needs and communicate with each other to fulfil them. Eggers says the trick will be to make this personalized and seamless, omnipresent yet not intrusive.

“At their best, these appliances help us live more efficiently and spend more time doing what we enjoy,” says Wookjun Chung, Leader of Living Appliance Team at Home Appliance & Air Solution Design Lab of Corporate Design Center, LG Electronics, adding that home appliances with AI will save us time and help us lead less stressful lives.

“We make so many banal conscious decisions: what to buy, where to go, how to get there,” says futurist Barrie Barton. “These decisions are beginning to be made for us as the Internet of Things and AI grow, so hopefully we will save time... we then have to think about what to do with all of this time we have saved.”

Sounds like a nice problem to have. Our Artificially Intelligent home assistants presumably will have some excellent suggestions of how to unwind, while they take care of business.

**LG SIGNATURE**

LGSIGNATURE.com





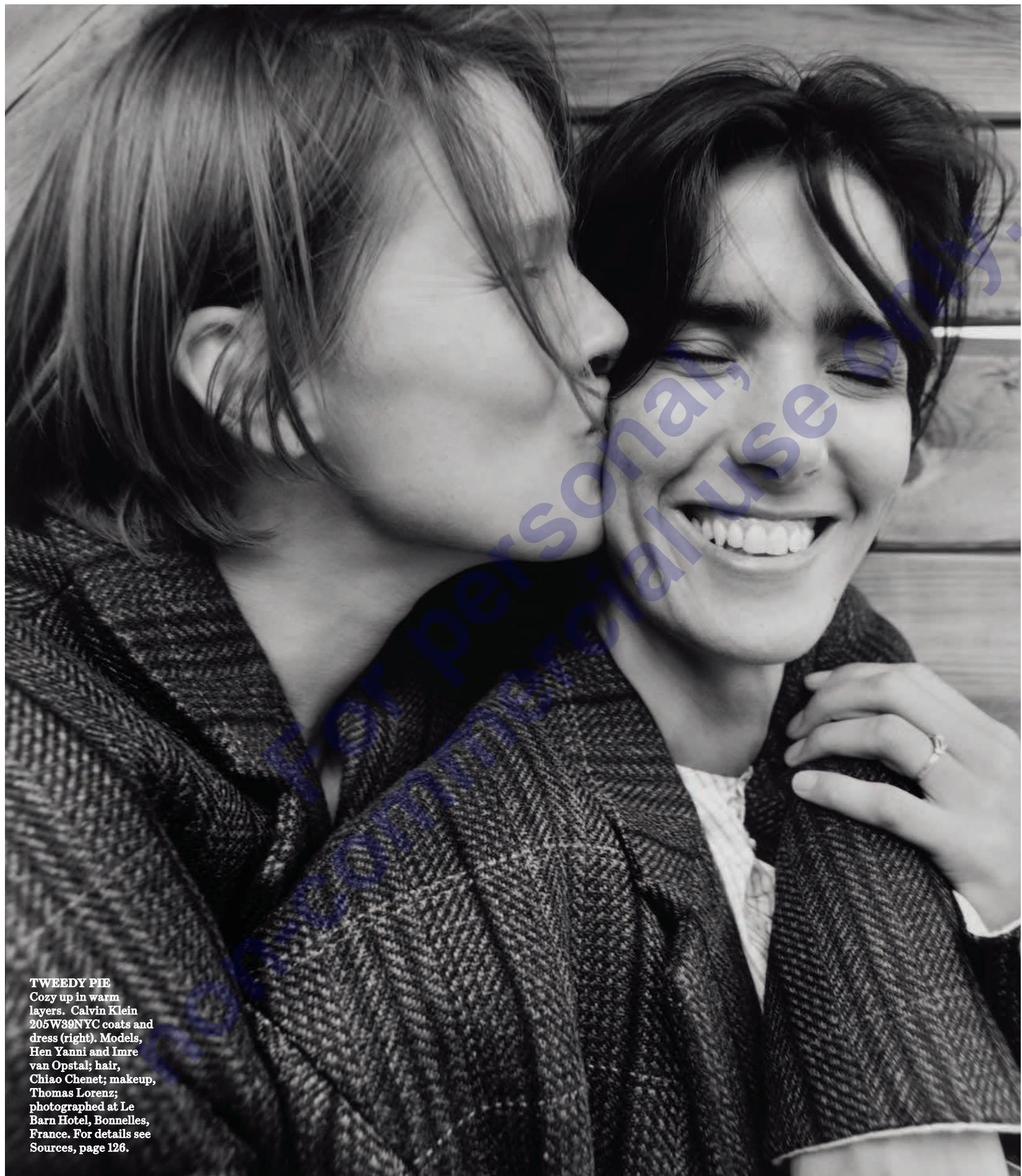
**LACE AROUND**  
Mix work shirts with delicate skirts. From left: Dior blazer and skirt, A.P.C. shirt and Hunter boots; Tommy Jeans shirt, Dior skirt, Falke socks and Church's shoes; Alicia Adams Alpaca blankets.



# suspenders precise™

Suspenders Precise is a system of components that adds lighting functionality and performance to the Suspenders® system. Suspended from Hangers or fixed flush to a Power Bar, components provide up, down, and aimable directional light sources in spot and flood options, as well as direct and reflected ambient light sources.

Explore the possibilities at: [www.sonnemanawayoflight.com](http://www.sonnemanawayoflight.com).



**TWEEDY PIE**

Cozy up in warm layers. Calvin Klein 205W39NYC coats and dress (right). Models, Hen Yanni and Imre van Opstal; hair, Chiao Chenet; makeup, Thomas Lorenz; photographed at Le Barn Hotel, Bonnelles, France. For details see Sources, page 126.

# 130 WILLIAM



STAYING HOME IS NOW THE ULTIMATE LUXURY.  
DESIGNED BY SIR DAVID ADJAYE.

NEW LOWER MANHATTAN CONDOMINIUMS  
FROM \$785,990 TO \$20 MILLION.

130WILLIAM.COM — 212.624.9204 — @130WILLIAM

LIGHTSTONE

EXCLUSIVE SALES & MARKETING AGENT: CORCORAN SUNSHINE MARKETING GROUP

The complete offering terms are in an offering plan available from sponsor. Sponsor: 130 William Street Associates LLC, 460 Park Avenue, New York, New York 10022. File No. CD18-0040. Equal Housing Opportunity.

# SAVOIR BEDS

SINCE 1905



FELIX 07

## A BEAUTIFUL NIGHT'S SLEEP

A collaboration with The National Gallery, hand made in London

Downtown - 54 Greene Street, NY 10013 +1 212 226 3640

Uptown - 223 East 59th Street, NY 10022 +1 646 767 9935

[savoirbeds.com](http://savoirbeds.com)

London

New York

Paris

Düsseldorf

Moscow

Hong Kong

Seoul

Beijing

Shanghai

Taipei

# THE EXCHANGE.



TRACKED

## ANTOINE ARNAULT

His sights on the future, the LVMH executive is moving the historic conglomerate forward with events like Les Journées Particulières.

BY NATALIA RACHLIN PHOTOGRAPHY BY VINCENT DESAILLY

**STRONG SUIT**  
Antoine Arnault, CEO of menswear brand Berluti, in a multiuse space on the top floor of the fashion house's headquarters in Paris.

**O**N A MUGGY summer morning in Paris, Antoine Arnault wanders through the aisles of a Sephora on the Champs-Élysées. He stops in front of a Fenty Beauty by Rihanna display. "It's like the Candy Crush of cosmetics," he says of the makeup brand, which launched last year. Developed in a beauty brand incubator program run by LVMH Möet Hennessy Louis Vuitton, Fenty Beauty—now officially a part of the luxury giant's portfolio, consisting of some 70 brands, including Céline, Fendi, Dom Pérignon and Sephora—hints at the French conglomerate's 21st-century turn. It's an evolution in which LVMH executive Arnault has played no insignificant role, as he has advocated for a next-gen approach. "You have to embrace trends; it's crazy to think you can live above it," he says. "Like digital, like selling online, like social networks—if you fear them, they're going to eat you alive."

Though Arnault, 41, is best known as the chief executive officer of menswear label Berluti and as chairman of cashmere brand Loro Piana—along with being half of the power couple he forms with Russian-born supermodel Natalia Vodianova, with whom he has two young sons—today he is doing a walk-through as the founder of Les Journées Particulières. Now in its fourth edition, the festival, which debuted in 2011, takes place October 12–14 across 14 countries, including the U.S., and encourages the various LVMH houses to open their doors to the public. In the competitive luxury marketplace, where tricks of the trade are often closely guarded, this backstage access represents a new tone for LVMH. "When you seem so big from the outside, it can be difficult to project an image of absolute craft," says Arnault. "Les Journées Particulières helps us provide an understanding of the how, why and where."

A self-described "baby of LVMH," Arnault was 10 in 1987 when his father, LVMH chairman and CEO Bernard Arnault, was in the throes of creating the luxury group. Fifteen years later, Arnault, then 25, had co-founded an internet start-up and joined the marketing team at Louis Vuitton. An M.B.A. at French business school INSEAD followed, then more time at Louis Vuitton (including a stint as head of communications), before he landed at Berluti in late 2011. Recently, Arnault was named communications director for LVMH—he is also on its board of directors—as he helps the company face the luxury landscape of today.

Across his numerous roles, Arnault remains positive about retail's future, even as e-commerce and social media create new paradigms. "Experience is going to be even more important than it used to be—people will want to *live* something when they are in our stores, otherwise they'll just buy on their phones," says Arnault. "What we sell are not products...that customers are going to put in a closet and forget." >



**9:10 a.m.**

Arnault does a walk-through of a Sephora boutique in Paris alongside the store manager, center, and an LVMH colleague.



**9:59 a.m.**

En route to his office at Berluti's HQ on rue du Faubourg Saint-Honoré.



**10:32 a.m.**

A VR tour of a leather atelier during a meeting with members of the creative agency Havas. Above: Arnault's office.



**11:25 a.m.**

Before a board meeting at LVMH HQ, Arnault bumps into Maria Grazia Chiuri, artistic director of Dior.



**11:46 a.m.**

On his way to the board meeting with his sister, Delphine Arnault, executive vice president of Louis Vuitton.



**4:04 p.m.**

Arnault catches up with Maximilian Doerr, design director for ready-to-wear for Berluti, to discuss the upcoming release of a capsule collection.

**8 times**

The amount by which Berluti's revenues have multiplied since Arnault joined as CEO in late 2011.

**2 months**

The time Arnault spent working as a sales assistant at Louis Vuitton's Paris flagship when he was 28.

**145,000 visitors**

The number of attendees globally of the 2016 edition of Les Journées Particulières.

**1 panda**

The Takashi Murakami x Louis Vuitton stuffed toy sits in the corner of Arnault's office. "My kids play with him," he says.

**3,000 employees**

The total LVMH staff and craftspeople who will take part in the 2018 Les Journées Particulières.

**4 per year**

The occasions on which Arnault wears a tie. Only the quarterly LVMH board meeting ("and funerals") compels him to button-up.

**\$167 billion**

Approximate market capitalization of LVMH. In 2017, it became France's most valuable company.

**3.7 golf handicap**

"A passion more than a hobby," Arnault says of the sport, which he tries to make time to play every Sunday.

**1962**

The year Andy Warhol visited the Berluti shop in Paris and ordered custom loafers. The model has since been named the Andy. •

# THAT DINNER



# WON'T PAY FOR ITSELF.

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

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

**GEICO**<sup>®</sup>  
Auto • Home • Rent • Cycle • Boat

[geico.com](http://geico.com) | 1-800-947-AUTO (2886) | local office

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

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

## ART TALK

## SKY'S THE LIMIT

Known for her supersize sculptures, Phyllida Barlow, one of Britain's most distinctive and, more recently, acclaimed artists, prepares for her upcoming show at Hauser & Wirth in New York.

BY NATALIA RACHLIN PHOTOGRAPHY BY LEONORA HAMILL



ARTIST'S PLAYGROUND Phyllida Barlow at her studio in North London, surrounded by a series of narrow tubular arches, crafted from a mix of fabric and cement, that will be installed in the windows of Hauser & Wirth in New York.

**D**OWN THE STREET from Phyllida Barlow's North London home, there is a filthy alleyway that she passes almost daily. The shady nook sits around the corner from a coffee shop and doubles as a haunt for local junkies and a pit stop for Uber drivers on break; it is littered with drug paraphernalia, discarded takeaway cups and cigarette butts. The stench of urine is severe. For Barlow, a snapshot of urban grit that most people overlook is a cesspool of creative potential: "This sounds almost fetishistic, but for me it is a kind of anthropology," she says. "The discarded foil from the drug things, the piss, a polystyrene cup—I find that intriguing, this cycle of human activity. There is a person behind all that residue, and what does all that stuff become when its use can no longer be defined?"

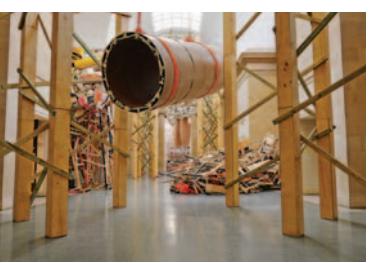
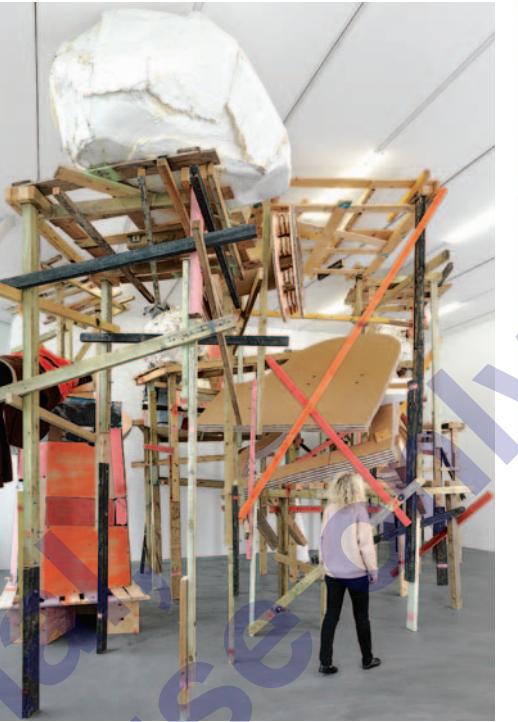
Barlow, 74, has spent her five-decade-long career looking where others would rather not, seeing what others cannot. Often inspired by construction sites, industrial wastelands and other mundane metropolitan landscapes, she translates ideas about our relationship to objects into towering artworks both stupefying and sublime.

For the past four years, Barlow and her assistants have worked out of a 12,000-square-foot hangar next to a tile warehouse and a newspaper distribution center on an industrial estate in Hornsey, not far from where she lives. In winter, they need jackets and hats inside, but on an unseasonably warm day in late summer, the space feels heavy and still. Major new works-in-progress sit like sleepy beasts in the heat. In the fall, seven large-scale works—and more than a dozen smaller pieces—are set to be shipped to New York where they will be part of Barlow's upcoming solo show *Phyllida Barlow: tilt*, which opens on November 14 at Hauser & Wirth's Chelsea gallery.

"This is my ugly green monster," says Barlow as she stops in front of a hulking wooden piece more than 10 feet high. So far, it is a giant timber stick with a blunt but undefinable shape jutting out sideways at the top, like some kind of odd, oversize ax—daunting, though not yet green. Stand-alone scaffolding and an idle cherry picker, essential construction tools in Barlow's practice, hardly look out of place in this artistic junkyard. Nearby, a beach ball-size work made from a chunk of Styrofoam is just one of many hugely varied but small-scale pieces that will be displayed on plinths at Hauser & Wirth. It is so heavily painted that it appears to be dripping.

Often disconcerting (if not dystopian) and likably weird, Barlow's work has always been more compelling than conventionally attractive, challenging the idea of what sculpture is supposed to be. Barlow's pieces often evoke a sense of vague familiarity, placing them somewhere beyond easy categorization: They are neither completely abstract nor obviously figurative. As she works with recycled and commonplace materials like cardboard, polystyrene, plaster, timber, textile, scrim and cement, Barlow's unruly aesthetic reads like a boisterous declaration that art's ability to generate visual pleasure is far less interesting than its ability to provoke an emotional reaction. "The side of the work that I'm most interested in, and I dare say other people find difficult—the kind of ugly side—will

CLOCKWISE FROM LEFT: INSTALLATION VIEW: PHYLLIDA BARLOW, DEMO KUNSTHALLE ZÜRICH, 2017. PHOTO: ANNIK WETTER; PHYLLIDA BARLOW, UNTITLED: LINTEL, 2018, ACRYLIC ON PAPER, 57.3 X 76.5 CM / 22 1/2 X 30 1/8 IN.; INSTALLATION VIEW: PHYLLIDA BARLOW, GIG, HAUSER & WIRTH SOMERSET, PHOTO: ALEX DEFLANNE; INSTALLATION VIEW: PHYLLIDA BARLOW, FOLLY, LA BIENNALE DI VENEZIA, 2017, BRITISH PAVILION. PHOTO: RUPH CLARK; INSTALLATION VIEW: PHYLLIDA BARLOW, DOCK, DUVEEN COMMISSION, TATE BRITAIN, 2014. PHOTO: ALEX DEFLANNE. ALL IMAGES © PHYLLIDA BARLOW, COURTESY OF THE ARTIST AND HAUSER & WIRTH.



A FINE ART Clockwise from above: *Demo* at Kunsthalle Zürich; *untitled: lintel*, which references a work that will feature in her upcoming show; *GIG* at Hauser & Wirth Somerset; *folly* at the 2017 Venice Biennale; *dock* at Tate Britain.

be given more space in this show," says Barlow of her upcoming exhibition. "There is more risk to take by having more space for these objects to unfurl and say, 'Look, I'm hideous, but this is what I am.'"

The Hauser & Wirth show marks a significant downsizing for Barlow. Each large-scale piece will be presented as a stand-alone work—not unlike Barlow's singular concrete sculpture *prop*, which debuted on New York's High Line earlier this year—with enough airspace around it for viewers to stand back and take it in. It is a departure from the kind of oppressive overcrowding that has marked her previous work, where she has not merely exhibited in institutional spaces, but wholly overtaken them.

Barlow considers this new, more restrained approach a natural reaction to the staggering scale of what came before. That earlier work, with its aggressive physical presence, coincided with Barlow's own rise in the art world. Her widespread recognition didn't play out gradually over the course of her career but came suddenly, in the past eight years. Now perhaps Barlow is revealing a newfound confidence—a willingness for the work to be considered both as a complete spatial narrative and as a landscape of individual characters, each with its own story.

Born in 1944 in Newcastle upon Tyne in northeast England but raised largely in postwar London, Barlow had "a comfortable and relatively quiet childhood" in a liberal household. Her father, Erasmus Darwin Barlow, was a psychiatrist and great-grandson of Charles Darwin. An artistic and imaginative child, Barlow expressed an interest in zoology before enrolling at the Chelsea College of Arts in 1960. She went on to study at the Slade School of Fine Art, where she joined the faculty in the late '60s. She spent the majority of her career there as a professor of fine art and director of undergraduate studies while raising five children with her husband, the writer and artist Fabian Peake. "It taught me courage, having children," says Barlow. "And it

created a sense of urgency." Barlow would make art whenever she could find a spare moment, working out of a shed at home.

But making art had to take a backseat in that phase of life, when providing a stable existence for her children took precedence. Teaching offered a sustainable financial scenario, and during her tenure, Barlow instructed plenty of star students, including Angela de la Cruz, Tacita Dean and Rachel Whiteread, the Turner Prize-winning sculptor. "She was an extraordinary teacher because she was able to teach something more emotional, the ability to dig deep and find what you needed," recalls Whiteread.

Barlow retired from teaching in 2009, and for the first time in decades she found herself with the luxury of time. Barlow had her breakthrough show at the Serpentine Gallery in London's Kensington Gardens, in 2010. Manuela and Iwan Wirth, the Swiss husband-and-wife team behind the eponymous gallery, were stunned by the exhibition and signed the then 67-year-old Barlow soon thereafter. "We had never been aware of her, and we were ashamed of that, to be honest," recalls Payot.

Back in her London studio, thumbing through a published book of her early work—much of which was long ago forgotten, recycled or destroyed and now exists only in photographic form—Barlow says she is still wrapping her head around her late success, even as she starts to prepare for yet another blockbuster show at the Royal Academy of Arts in London in 2019: "I think I'm also psychologically prepared for it not to last," she admits. "But it all feels very new, and with that I am excited. Whether it will resonate with people or not, that is a risk you have to take as an artist." •

HOT PROPERTY

## WEST SIDE STORY

Los Angeles-based billionaire developer Rick Caruso is set to open an innovative outdoor shopping center in Pacific Palisades that aims to make *mall* more than a four-letter word.

BY CHRISTINA BINKLEY PHOTOGRAPHY BY CARLOS CHAVARRÍA

**N**OT A HAIR out of place beneath his white hard hat, Rick Caruso steps onto the site of his latest development, the Palisades Village shopping complex. On a warm July day in Los Angeles, he wears a crisp gray suit, his custom-made shirt open at the neck. Nearby, his spotless black Lincoln Navigator displays license-plate frames of his alma mater, the University of Southern California. Amid the dusty confusion of rough concrete and jutting rebar, Caruso stands out like Prince Charming at a rodeo.

Caruso is known for his Disney-esque shopping centers with trolleys and green lawns. He is outdoing himself with quaintness at Palisades Village, an attempt to reconceive the shopping center at a time when retail itself is being redefined by digital innovations. The Village is designed to look and function like a small town, albeit one where the sodas are small-batch draft, the bakery is gluten-free, and there's a space for the annual 60-foot Christmas tree. There are a grocery store, a five-screen movie theater (named Bay Theatre for a local establishment that closed in 1978) and eight luxury apartments. There is even leasable office space. If it weren't for its obvious newness, the Village might have evolved over the past century much like New York's Sag Harbor or Nantucket, Massachusetts, both of which served as inspiration.

Located along Sunset Boulevard not far from the Pacific Ocean, the 125,000-square-foot outdoor development, which replaced several run-down blocks of 1950s-era storefronts, lacks the identifying characteristics of most malls: a vast parking lot, department stores, a reliance on retail chains. A centerpiece of Caruso's projects is a green space for public gathering—the essential ingredient in his malls' success, he says. People come for pleasure, then make unplanned purchases that are called, in retail lingo, conversions. "We make a fortune—yes, we do," Caruso says. "We get a 95 percent conversion rate."

At the sprawling Americana at Brand, which he opened in the middle-class community of Glendale in 2008, Caruso concedes he made the complex too big. "Clankety-clank-clankety-clank, right? Nobody wants to be in an empty space." He added kiosks and brought in Nordstrom, saying he learned a valuable lesson as he struggled to right the center: The bigger the mall, the more necessary a department store to anchor it.

American malls have been presented with a come-to-Jesus moment as vast numbers of consumers shop online and tastes shift away from once-dominant brands such as J.Crew and the Gap toward trendy

pop-up shops and new labels. Many dead or dying malls are being turned into office complexes or medical centers or converted to other uses, while others are being forced to renovate.

When it opens with a gala and performance by John Legend—an event whose host committee includes Charlize Theron and Brian Grazer—the Palisades Village will enter one of the country's most expensive retail turf wars. Westfield Corp. spent \$1 billion revamping the Century City mall, a mere 25-minute drive from the Village, with a concept intended to make the center more of a destination for "experience"—an industry buzzword for offering more to do than shop and eat. Ten minutes farther, Taubman Centers is just finishing a controversial \$500 million makeover of its Beverly Center, which happens to sit near Caruso's The Grove. (Some Taubman shareholders were so perturbed by the company's spending that they replaced family scion and chief operating officer Billy Taubman with an activist shareholder on the company's board.) Popular shopping centers such as the Malibu Country Mart have entered the fray with yoga, barre classes and acupuncture in addition to shopping and dining—and its Brentwood counterpart has attracted celebrity moments like appearances from Gwyneth Paltrow at a pop-up store for her platform, Goop.

To stand out from all this, besides the trademark lush plantings, Caruso carefully curates everything from the mix of shops—the developer prefers stores whose customers are likely to browse a bit rather than complete an errand and depart—to the background music. Success depends on not making people feel inundated with marketing messages even as they're surrounded by them.

"We have a formula for how we don't over-program it. We don't want to have everything tied to a cash register," Caruso says. "You go to Century City, there is a break in the music and there is a commercial. That is annoying." Caruso is the final decider on the playlists in his elevators and public areas. Having tested more modern beats, he found that customers preferred old crooners and elegant jazz. Shoppers "like hearing a little 'Blue Bayou,'" Caruso says. "Part of what we do is to take people back to a different era

without them really knowing it."

At his Palisades project, there will be a focus on small-scale retail. For example, Sephora, the French cosmetics giant, will install a Sephora Studio, a modest-size shop that offers one-on-one services like mini facials and digital tie-ins. Calvin McDonald, the former Americas president of Sephora, says he bet on Caruso's untested Village strategy because of his track record. "Of all the different landlords we have, I'd say we probably have the strongest relationship with him," McDonald says.

Some shops are first-time brick-and-mortar outlets for the likes of fashion designer and stylist Rachel Zoe and jewelry designer Jennifer Meyer, whom Caruso has entertained at his Brentwood home, a short drive away. "Rick is a friend," says Zoe, who agreed to open a boutique, with Zoe-trained stylists, after he invited her over for breakfast. Meyer says Caruso easily convinced her to open a 500-square-foot "sparkly jewel box" at the Village. "He looks good, he smells good," says Meyer. "I love his wife and family. He's just so tan and so nice, and I want to be in business with him."

**CARUSO**, 59, is worth by his own account about \$5 billion—mainly the value of the 14 real estate projects he has built since 1992, including the open-air The Grove, whose \$2,200-per-square-foot sales are more than four times the national average, according to the International Council of Shopping Centers. He is a staunchly local guy, L.A.-born, raised and educated, who reveres Walt Disney and has never sold a project he's built, nor has he developed real estate outside of Southern California. In 1987, he married his wife, Tina, with whom he has four children, the youngest of whom is just entering USC. He misses carpool, in which he drove his four children to different schools each day: "I loved it because it was an opportunity to torture kids by singing," he says. These days, he wakes up at 6:30 a.m., reads several newspapers, takes conference calls, then plays a game of tennis with his pro and walks Dodge, his golden retriever.

Every Caruso project has an anonymous family tribute. The sculpture of four kids at a lemonade stand at The Grove is of his four children, Alex, Gregory, Justin and Gianna. The Commons at Calabasas, which opened in 1998, has a statue of Tina holding a baby. Now grown, the kids have requested no more statues. Instead, atop the Amazon bookstore at Palisades Village, a copper weather vane has a sailboat inscribed with the name of Caruso's 216-foot yacht,

*Continued on page 125*

### CALLING THE SHOPS

Rick Caruso, pictured here in his Pacific Palisades property, has created a Southern California archetype with projects such as The Grove, which blend outdoor spaces, destination activities and retail. "We have a formula for how we don't overprogram it," he says.





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

SPECIAL FINANCING NOW AVAILABLE\*  
LOCATIONS NATIONWIDE  
CONTAINERSTORE.COM  
855-827-5623

\*Subject To Credit Approval  
©2018 The Container Store Inc. 40134

CUSTOM  
CLOSETS.  
MASTERED.®

OCTOBER 2018

# WSJ.

THE WALL STREET JOURNAL MAGAZINE



LIGHTS,  
CAMERA,  
INSTAGRAM!

Instagram CEO Kevin Systrom, ready  
for his close-up. Gucci pants and  
his own shirt, belt, watch and ring.

# Not Gone in 60 Seconds

---

After selling Instagram to Facebook, CEO Kevin Systrom vaulted the platform past Snapchat to an astonishing one billion users. Now, with IGTV's longer videos, he's coming after YouTube. Is there any end in sight to Instagram's reign?

BY SETH STEVENSON PHOTOGRAPHY BY ANGELO PENNETTA STYLING BY DAN MAY



"[SYSTROM] HASN'T NEEDED TO BE OUT IN THE LIMELIGHT. I THINK IT MATCHES HIS PERSONALITY BETTER. THERE ARE PROBABLY DAYS ZUCK MIGHT WANT TO CHANGE PLACES WITH HIM." —STEVE ANDERSON

**K**EVIN SYSTROM, CEO of Instagram, is sitting in his recently constructed office on the 26th floor of a tower in San Francisco's tech district, but his thoughts are back home. He is imagining how the success of his own company might have an impact on his parenting. "When Freya gets a phone," he says—and then leans close to my recorder to add, in a stern aside to his infant daughter, "TBD, not making any promises, Freya, so when you read this years from now, *no promises*—she and her friends will be in a world where social media is 10 times bigger than it is now."

Freya was born on New Year's Day. In May, Instagram moved into gleaming new headquarters in San Francisco, leased in part so Systrom could get back to his family instead of idling in traffic on the drive home from the company's space at the Facebook mother ship in Silicon Valley. "I live somewhere in the fog over there," he says, looking out broad windows toward a mass of murk hanging over Golden Gate Park. "The office we're sitting in right now is a product of realizing that life and time is short, and you shouldn't spend an hour and a half in a car both ways commuting to work."

Fatherhood has made Systrom protective of his own time. But he's also greedy for yours. Instagram, the photo and video app he launched eight years ago, now has one billion regular users. If you're one of them, you know what a compulsive experience it delivers—luring you to scroll, again and again, through photos and videos of friends, favorite celebrities and, oh, look at those attractive shoes being advertised. The day we meet, Systrom is technically on paternity leave, but he's come to the office for an event the company is hosting this evening to celebrate the billion-user milestone. "I thought it was just going to be a little party, but now they've rented an entire space. Is there a dress code?" he asks the PR handler in the room.

At age 34, Systrom is expanding his life and pursuits in every direction: His family (Freya is his first child), corporate real estate (a third Instagram office opened in New York in June, a month after this one) and workforce (he's hiring more engineers at all three locations this year) are all getting bigger. Meanwhile, the app at the heart of this empire continues to draw customers at a startling pace. That billion-user figure, which measures the number of

accounts active each month, was up from 800 million less than one year before.

How did he get here? If there's a clear fork in Systrom's career path—an Instagram story that might have been but never posted—it's in April 2012 when he was 28 years old and weighing whether to sell his company. Instagram had launched a year and a half before and was already a hit with users, who adored the app's clean design and fun picture-editing filters. Systrom had been aggressively courted by Mark Zuckerberg, Facebook's founder, who viewed Instagram as a threat to his dominance over online photo sharing. And now Systrom faced a choice: Take Zuckerberg's money and let Instagram nestle within the Facebook behemoth? Or forge ahead on his own?

"I advised against selling," says Steve Anderson, the venture capitalist who staked Systrom his first \$250,000 of funding. (Instagram was still in embryonic form, but Systrom impressed Anderson enough at a party that he typed his email into Systrom's phone and suggested they meet to talk about an investment.) Anderson was certain that Systrom, a few months older than Zuckerberg, was every bit the equal of the Facebook wunderkind. "I told him on the last call we had," says Anderson, "when he was deciding whether to take the offer, 'You're as good as Zuck.' I'm not sure he believed it, then."

Systrom sold. The offer, worth \$1 billion at the time Systrom accepted it, dwindled to \$736.5 million as the value of Facebook shares shrank in the interim before the sale closed. That price would be dwarfed by subsequent deals in the sector. One year later, Zuckerberg was rejected when he offered a rumored \$3 billion—or more, depending on whom you ask—to buy Snapchat, another photo app. In 2014, Zuckerberg bought the messaging service WhatsApp for \$22 billion. In 2017, the parent company of Snapchat, a direct competitor of Instagram, went public at an initial valuation of \$33 billion.

Instagram is, at this point, arguably worth triple that. The Facebook stock Systrom received in his deal has since shot up in value, so he's not hurting for money. Even so, I asked if he harbors regret over the comparatively meager sum he got for his invention. "Most people who ask that question don't really get how this works," he replied. "I think for where we were, we made an awesome decision. The whole idea of joining Facebook was that we could scale way more quickly than we would independently. So if that is

your goal, I think we've fulfilled that, and then some. If your goal, on the other hand, is not to have a billion dollars but two, or three, or four or whatever, well, good luck spending it. That's not what makes you happy in life."

It's now impossible to separate Instagram's success from Facebook's backing. Instagram is powered by Facebook's data centers, augmented by Facebook's engineering might and, perhaps most crucially, monetized by Facebook's world-class advertising operation. Facebook shot Instagram into the stratosphere, transforming it from a start-up with 13 employees and a user base of 30 million into a juggernaut with 1,000 workers and one billion users.

Meanwhile, as Instagram CEO, Systrom has accrued all the advantages of standing under Facebook's umbrella but none of the hassles of performing as its public face. "He hasn't needed to be out in the limelight," says Anderson. "I think it matches his personality better. There are probably days Zuck might want to change places with him."

Surely that's true of late. Zuckerberg got grilled when he testified before Congress in April, parrying inquiries about data breaches, fake news swarms and election meddling. After an interview slip-up in July, he felt compelled to clarify that he hadn't wanted to defend Holocaust deniers. Eight days later, on an earnings call, he acknowledged slowing revenue growth and stagnant user numbers in North America and Europe. The next day, Facebook stock dropped nearly 20 percent.

Kevin Systrom has endured no such public struggles or embarrassments. As Instagram's user base continues to swell, Systrom increasingly gets viewed as Facebook's white knight, with his division expected to supply a healthy portion of the parent company's growth. When I asked Systrom if that places more pressure on him, he said, "Not at all, personally. Because that's my job. That's what I signed up to do. It's the good kind of pressure, where it's like, 'Guess what, you're going to the Super Bowl. You better play well.' But it's like, Yeah, I get to play in the Super Bowl."

DESPITE INSTAGRAM'S astronomical growth, several challenges are brewing for the app—concerns about its impact on society and on the mental well-being of its younger users. And of course, there's the ever-present danger that fickle influencers will lead fans



#### HIDDEN PERSUADER

"I gain my power, my energy, by being alone in reflection," says Systrom, photographed here and in opening spread at Instagram's San Francisco offices. The platform's model is to "stay relevant," he says, and "adapt in real time." Emporio Armani polo, Brunello Cucinelli blazer and his own Gucci pants and Lanvin sneakers.



**EASY DOES IT**  
Systrom at a coffee shop in San Francisco.

Saint Laurent by Anthony Vaccarello T-shirt, Brunello Cucinelli sweater, Salvatore Ferragamo jacket, and his own Gucci pants, Lanvin sneakers, Cutler and Gross sunglasses and ring and watch. Grooming, James Anthony. For details see Sources, page 126.

to a newer, trendier platform. But the most pressing problem Systrom is dealing with right now is that it's way too hot in this conference room.

"One of the issues with this new office," he says on the day I meet with him in late July, "is that the air conditioning will not work whenever we close this door." He removes his navy blue crewneck, revealing a button-down oxford. "I have a photo shoot after this," he mumbles with mild concern, briefly examining his underarms for possible sweat stains.

Systrom maintains a lower profile than your average social media titan. Twitter CEO Jack Dorsey has been in the news fielding complaints about unpresidential tweets; Snapchat CEO Evan Spiegel is married to a onetime Victoria's Secret model; Zuckerberg remains in the hot seat for his platform's role in international plots to subvert democracy. But, in part because Systrom frolics in the shadow of his corporate big brother, he's not a household name. He told me he's taken personality tests that suggest he's an introvert and that he finds great joy in disappearing on long, solo bike rides. "I gain my power, my energy, by being alone in reflection," he says. "That's why I love cycling. Because I can be out in the middle of nowhere on my bike and let it all go."

Systrom grew up in suburban Boston, where his father was a vice president at a department store conglomerate and his mother worked for area tech firms Monster.com and Zipcar. He boarded at the private Middlesex School in Concord, Massachusetts, and, while there, launched his first communications outlet: a radio station that broadcast across campus via a makeshift antenna he hung out his dorm room window. "We played weird sleep music that for some reason we thought people would want to hear," he recalled. I asked if classmates enjoyed it. "No," he laughed, "decidedly not."

He studied computer programming in high school and then majored in management science and engineering at Stanford (where he also met his wife, Nicole). During college, he interned at Odeo, a podcast start-up created by Evan Williams, who would later co-found Twitter. Systrom worked at Google after graduation for a couple of years before leaving for a start-up called Nextstop—where, during his free time, he noodled with a concept that would one day become Instagram.

It began as a locational check-in app called Burbn. But Systrom soon found that by far the most

"KEVIN WAS CAREFUL IN THE EARLY DAYS ABOUT THE CUSTOMERS HE TRIED TO ATTRACT. IT'S LIKE A NEIGHBORHOOD. YOU GET A VIBE... AND THAT DETERMINES IF YOU WANT TO STAY." —ROELOF BOTHA

compelling feature of the app was the ability to post and look at photos. Renamed Instagram, the app initially hooked users with its quirky photo-editing filters, which could make smartphone pics look like 1970s Polaroids. It became a mini-sensation in its first week, a certified blockbuster in a year and a global phenomenon once Facebook got involved.

When I asked Systrom how he explains Instagram's success, he ventured that it "brings people joy." If so, it is a joy born of spare minutes spent killing time with a smartphone. The app's never-ending scroll of photos lets users dip in anytime and quickly snack on visual delight. Even as Instagram has grown to gargantuan size, it's retained an appealing ambience—hip enough that (unlike Facebook) it's a domain of choice for ahead-of-the-curve street photographers and fashion types, yet accessible enough that (unlike Snapchat) your older co-worker might have an account where she shares her family's Maine vacation snaps.

"Kevin was careful in the early days about the customers he tried to attract," says Roelof Botha, a partner at Sequoia Capital who led a Series B investment in Instagram. "Because it's like a neighborhood. You get a vibe from a neighborhood, and that determines if you want to stay. At the outset, with the designers and photographers, the people recruited to come to Instagram, some of those were cultivated personally. And getting people who posted good-quality photographs turned out to be an important initial condition, because that made other people realize this is what you do when you come to Instagram."

Botha calls Systrom "meticulous," an adjective I heard repeatedly from people who've worked with him. "He's super detail-oriented," says Mike Krieger, the Instagram co-founder and CTO, who came aboard when Anderson told Systrom he needed a more technical partner to complement his entrepreneurial skills. "Kevin has that design sense," says Krieger, "where he'll say, 'Hey, this thing feels like it's a pixel off,' and he cares really deeply about it. He's the kind of person who can't do something without trying to be the best. I mean, a fair amount of tech CEOs take up cycling, but Kevin got so good at it that he could be a ringer on some teams. He's not just into wine; he learned so much about wine that he took the entry-level sommelier exam and passed on the first try."

Every six months or so, Systrom takes a group of senior Instagram executives on a field trip to another company. When I meet with him, they've just spent

two days at Bridgewater Associates, a hedge fund founded by billionaire investor Ray Dalio. Systrom was intrigued by Bridgewater's policy of recording meetings. "They want to be able to root-cause diagnose why things played out the way they did," he says, "to trace back a decision, who was for it and against it and why."

Systrom and Krieger muse about writing a book encompassing their management principles and, as Systrom said to me, "giving it to our company, and maybe even giving it to the world someday so that we can see an entire generation of entrepreneurs take what we think works and see if it works for them." Systrom has even attempted to impose operational efficiency on his marriage. "I once tried to have a weekly one-on-one with my wife. That was not good. We tried to schedule it. It was called Systrom family check-in. Sometimes you've just got to leave work at work."

If there's a defining quality that unites Systrom's decision-making, it's that it isn't ego-driven. One signature element of Instagram's early days was its insistence on square-shaped photos. A less flexible founder might have balked at drifting from that aspect of the app's identity. But by 2015, Systrom recognized that squares had become limiting, so he dropped them. In 2016, Systrom blatantly copied Snapchat's successful Stories feature—a grouping of users' photos and videos into a narrative that disappears after 24 hours. "They deserve all the credit," he acknowledged at the time, tipping his hat to his competitor and inviting a hail of criticism from tech observers who accused him of theft. (Two years later, Instagram's version of Stories has 400 million daily users, more than doubling Snapchat's.) The founders of WhatsApp departed Facebook in a huff, abandoning a reported \$1.3 billion worth of unvested shares after disagreements with Zuckerberg over issues of data privacy and advertising on their service; Systrom has never had any public clashes with his acquirer. "We're very different from WhatsApp," Systrom told me. "We never had any of these philosophical misalignments." Systrom seems, in general, more keen to adapt than to fight.

"Kevin and I like to joke," says Krieger, "that we've only had one argument. Ever. And it was on our launch day when I was like, 'Kevin, we need more servers,' and Kevin was like, 'We don't need another server!' and I

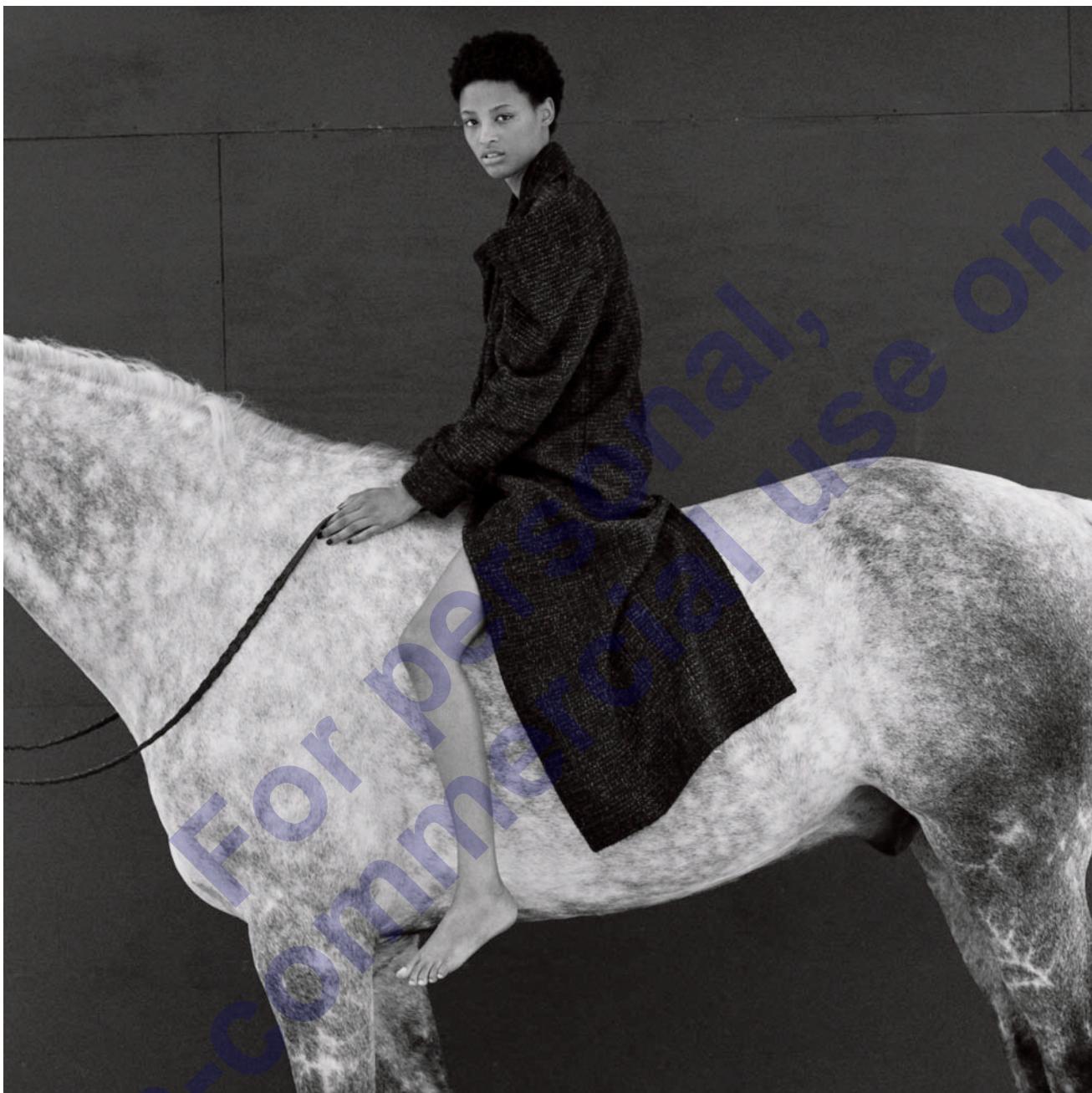
*Continued on page 124*

NEIGH SAYER

Stay ahead of trends with modern versions of classic cuts. Carolina Herrera coat, Sonia Rykiel boots, Albertus Swanepoel hat and Elizabeth Locke earring with Temple St. Clair charm. Opposite: Chanel coat.



# STABLE PIECES



Equestrian-inspired looks jump to the fore this fall, with tailored coats, sensible plaids and show-worthy boots making for thoroughbred style.

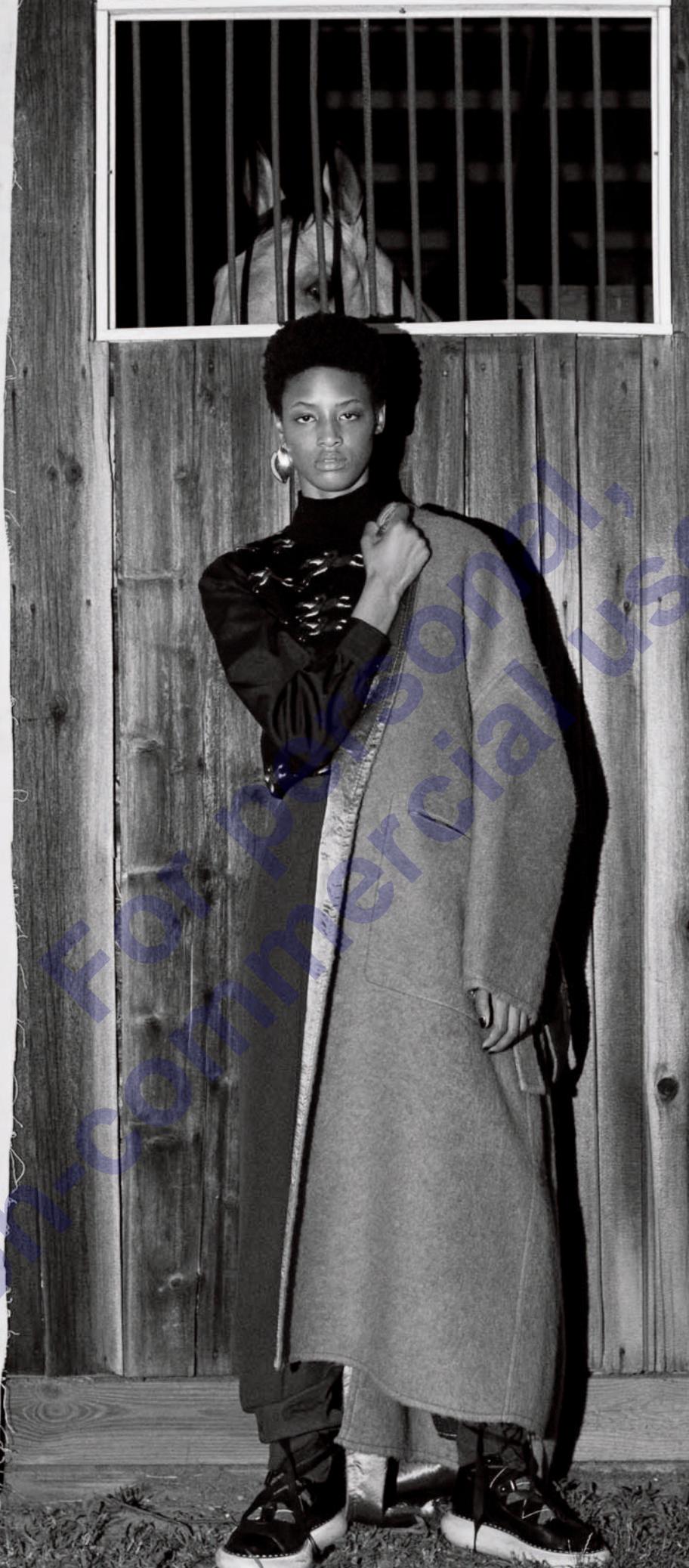
---

PHOTOGRAPHY BY JOSH OLINS

STYLING BY LUDIVINE POIBLANC PROP STYLING BY KADU LENNOX



no.1 for personal, commercial use only.



**STALLED OUT**  
Try lots of layers for a look that's not a one-trick pony. Bottega Veneta coat, Longchamp vest, Lemaire shirt and pants, Cole Haan socks, Loewe sandals and Ariana Boussard-Reifel earring. Opposite: Balenciaga hooded turtleneck, sweater, coat, pants and boots.



For Personal Use Only



#### MANE ATTRACTION

Touches of fur amp up the action. Sacai dress, coat and boots and Victoria Beckham leggings. Opposite, from left: Chloé shirt, dress (worn underneath), coat and socks; Chloé sweater and pants and vintage boots. Artemas Quibble belts on both.



not for sale only.

**LEAP YEAR**

Kit out some of the season's most playful pieces. Gucci jumpsuit and shoes, Ambush coat, vintage Hermès scarf and vintage brooch. Opposite: Calvin Klein 205W39NYC blazer, coat, skirt and hood, Polo Ralph Lauren socks and Victoria Beckham shoes.

Non-Commercial, For Editorial Use Only.



For personal use only.  
non-commercial





**FOXY TROT**

The long and the short of it: These ensembles are worth hunting for.

From left: Salvatore Ferragamo shirt, coat and pants and Acne Studios turtleneck;

Ralph Lauren Collection dress and coat.

Opposite: Hermès dress and jacket.



**RIDE & JOY**  
Black-and-white elevates  
every ensemble. Louis  
Vuitton sweater, top,  
pants and shoes. Opposite:  
Loewe jacket, pants and  
earrings, Hermès boots  
and Laura Lombardi  
necklace. Models, Sara  
Grace Wallerstedt at The  
Society Management,  
Janaye Furman at Elite  
and Rebecca Leigh at  
Women Management;  
hair, Tomo Jidai; makeup,  
Maki Ryoke; manicure,  
Isadora Rios. For details  
see Sources, page 126.

For non-commercial use only



# THIS IS HOW YOU LOSE HIM



**BOY, INTERRUPTED**  
From left: Carell and Chalamet—who co-star in this month's *Beautiful Boy*—with director van Groeningen, photographed in the Crystal Ballroom of the Omni King Edward Hotel in Toronto. Van Groeningen is in a Dries Van Noten jacket and pants, Rag & Bone shirt and Vans shoes; Chalamet is in an Hermès sweater, Saint Laurent by Anthony Vaccarello pants and A.P.C. shoes. Carell wears his own Isaia jacket, shirt and pants. For details see Sources, page 126.

In Felix van Groeningen's *Beautiful Boy*, Steve Carell and Timothée Chalamet bring to life the true story of a father coping with his son's addiction—and reckoning with the limits of paternal love.

BY THOMAS GEBREMEDHIN  
PHOTOGRAPHY BY MARK PECKMEZIAN  
STYLING BY EMMA WYMAN

**O**NA QUIET stretch of beach in Northern California, a father takes his son surfing. Bodies flat against their boards, they paddle away from shore. As the waves grow bigger the boy, forging ahead on his own, disappears behind a curtain of water. Then, just as the father begins to panic, the boy emerges, triumphant, riding a wave back to him.

The scene, which arrives early in Belgian director Felix van Groeningen's English-language debut, *Beautiful Boy*—co-written with Luke Davies—casts a long shadow over the rest of the film. Adapted from a pair of best-selling memoirs by a father and son, David and Nic Sheff, the story recounts the painful transformation of one family grappling with drug addiction.

David, a well-meaning journalist played by Steve Carell, has always been close to his son Nic (Timothée Chalamet), but as Nic begins experimenting with drugs, eventually spiraling into a full-blown addiction to crystal meth, David is forced to question just how well he knows his boy, where he went wrong and something like can get him back.

*Beautiful Boy*—produced by Plan B Entertainment (*Moonlight*, *12 Years a Slave*) and shot over 40 days in Los Angeles and San Francisco—has a nonlinear structure, with devastating episodes that reveal the extent of Nic's dependency ("It takes the world from black-and-white to Technicolor," he says of crystal meth) played against sweater moments between father and son. The film comes as drug addiction remains a national pandemic, but while it poignantly humanizes a difficult issue, it's not on a mission. Its appeal lies in more universal preoccupations: what it means to be a family, the conflicting impulses in any parent to both protect

their children and set them free, and the search for wholeness and identity.

Last month, van Groeningen, Carell and Chalamet reunited for the film's premiere at the Toronto International Film Festival and for their first group interview about the project. The mood in the room was playful and tender as everyone greeted each other with hugs. While they sat for their portraits, fiery R&B tracks floated down from a sound system; at times, struggling to sustain serious, camera-ready expressions, the trio burst into fits of laughter. Were there similar moments of levity on the set of *Beautiful Boy*, despite the grave subject matter?

"Oh, sure," Carell says. "We wanted to honor the material, but we actually had a lot of fun, too. Because that's part of life. Even within the darkest moments."

**Thomas Gebremedhin:** This is a heart-breaking movie. How do you prepare for something like this?

**Felix van Groeningen:** I've touched on the subject [drugs] in my other films, but in a very different way. So I went to Al-Anon and AA meetings. I visited rehab centers. But, obviously, David and Nic were the biggest source of information for me. Getting the details felt important, and so my bibles were the memoirs.

**"THE GREATEST GIFT I GOT FROM NIC WAS THE CONFIDENCE TO BE NIC. I FELT AN UNDERSTANDING."**

—TIMOTHÉE CHALAMET



I gate this experience if it was something that fell into my life. A week before we started shooting, my son, who was 11 or 12 at the time, out of the blue asked whether marijuana is a gateway drug. This was on the way home from school; it's clearly something that they'd been discussing. We'd had vague conversations about the dangers of drugs, but not a more adult conversation about it. It's terrifying on even such a simple level having that discussion. I didn't want to make a wrong turn. I assume David went through many of the same things, wanting to do everything right but realizing there is no right or wrong path.

**Timothée Chalamet:** For me, the first thing to pull from is the experience of being a son, a son in a family, and having a great relationship with my father. There is a recognizable physical context to that. From a hundred feet away you can tell by the way people hug whether they're family.

**TG:** I want to touch on that father-son dynamic. The chemistry between you two is so apparent in the film. How do you create that

**SC:** I don't think you do. I don't think it's something you consciously generate. I don't want to speak for Timmy, but we immediately liked each other. We immediately felt a connection. I never felt there was an acting exercise that we were using to try to feel more connected. In Timothée I saw an incredible, soulful, generous person. I liked him enormously from day one. And since I'm exactly the same kind of person, I expected him to feel the same about me. [Laughter] But it was very natural.

**TC:** I feel so immensely filled with gratitude that I have Steve and Felix and other people that I've been able to work with at a young age that have been, I don't want to say paternal towards me, but it's a form of that, and I... [Felix gets up to pour himself water] As he's leaving!

**SC:** [Laughing] Felix doesn't feel the same way.

**FVG:** I was so happy we took two weeks to rehearse. I always do it. It gave us time to know each other. I was very nervous in the beginning, and it gave me time to calm down and to be myself. English isn't my first language and, I mean, I'm working with movie stars! I needed that time. But as Steve said, it wasn't like we were artificially getting there.

**TC:** I was very soothed by Steve's warmth and kindness—

**SC:** Keep going.

**TC:** But really, I was and am a huge admirer of Steve's work, and I knew this was going to be a bridge for me to cross. It was good for me to realize upfront, OK, that's going to be a hurdle, especially [since we're playing] father and son. I needed to get it out of my head.

**TG:** What were the most challenging scenes for you to film?

**TC:** I found the sequences on the phone challenging. It's the nature of the movie that those phone calls are emotional climaxes. And generally, as an exercise,

phone calls are challenging as an actor because you don't typically have the other person there with you. So I was very grateful that each time there was something on the phone, whether it was Andre Royo [who plays Nic's AA sponsor, Spencer] or Steve, we were always there for each other.

**SC:** For me, it was when the character of David makes choices that would be difficult for me, or any father, to make. There's a sticking point in your subconscious, maybe, about how you would handle a situation. By his own admission, David makes tough choices, and sometimes as an actor, or just a human being, you evaluate what those choices are. Sometimes they conflicted with what I imagined I would do, but ultimately I realized it's probably what I would do. Making that shift was interesting to me.

**TG:** Right, there are several forks in the road for both David and Nic throughout the movie, but the scene that felt critical to me is when David has to establish some kind of boundary with Nic.

**SC:** It was a terrifying scene. A moment any parent would dread. It's hard to even imagine getting to that point, where you have to make that kind of choice while still desperately loving your child. The whole

thing is terrifying and tragic and common. That's the other thing—every day while we were shooting this, if any of us mentioned to other people what we were working on, the stories and personal connections were a bit overwhelming.

**TG:** Well, last year was the deadliest on record for overdoses.

**TC:** Yeah, more than car crashes.

**TG:** This isn't a preachy film, but how do you hope it will play a part in that discussion?

**FVG:** I think it's about giving people a face and a voice. I hope this film gives insight into how complex [addiction] is. A lot of movies touch upon it from just one side. But there's something unique about *[Beautiful Boy]*. It's two points of view of the same story.

**TC:** When you went back home to your families after a day on set, were you able to leave work at work?

**SC:** I didn't meet Nic until we were shooting, but I met with David. He couldn't have been more gracious. I think [he's] very brave to even allow this movie to be made. There's an incredible trust that he put into Felix and everyone involved that we'd get it at least marginally right. But he took a very hands-off approach with me.

**SC:** This one was hard to leave on set. Every night I came home and hugged my kids a little tighter. My wife and I would talk every night about what we shot that day and how it felt and just the vibe. It didn't feel like a job. We had to be invested in this because, beyond the fact that it's a harrowing and relevant story, it's true. These are real people. I definitely brought it home.

**TG:** On a lighter topic, there's the film's soundtrack: Nirvana, Neil Young, *Fiddler on the Roof*. It's all over the place. Felix, how does music inform the story? And Steve and Timothée, as actors, how did you use music to creatively build out these roles?

**FVG:** The idea came from the books. Music was so important to David and Nic. There's something beautiful about how it unites them. David mentions

in his book a lot of songs that he can't listen to anymore. So we put some of those songs in the movie. At some point my editor [Nico Leunen] and I wanted to use a classic film score together with songs, but then [Leunen] came up with the idea to drop the score and just use the songs. It made us take a risk.

**SC:** It's a language that David and Nic used to speak to each other. As the addiction sets in, their relationship becomes frayed and that language does as well. Music is David's bread and butter; these are the people he interviews. And he incorporates his son into that world at an early age—it's both of their worlds.

**TC:** Yeah, music was a big part to Nic's character.

I remember we were shooting on the campus of USC, and we got into trouble because my portable speaker was playing "Heart-Shaped Box" too loudly. For Nic it was Nirvana; I was listening to Eminem when I was 5 or 6 years old,

and it did feel important. It's an effect of growing up in America, or the world, in a digital, consumerist age, that you're communicated these messages of self-destruction and alienation.

**TG:** Timothée, you've played coming-of-age roles before, most notably as Elio in *Call Me By Your Name*. Elio is different from Nic, but they're also both struggling with their identity. Did you take anything from that role and put it into this one?

**TC:** That's a really good question. If there's a through line it's the immediacy and the urgency, the moment-to-moment visceral nature of what it is to be young. For Elio that's a life circumstance that all of us should be so fortunate to go through, to fall in love, but also he's coming to terms with his sexuality. For Nic, it's facing this goliath of an obstacle, not only addiction but to one of the most powerful substances known to man.

**TC:** Did David and Nic give you all any advice?

**SC:** I didn't meet Nic until we were shooting, but I met with David. He couldn't have been more gracious. I think [he's] very brave to even allow this movie to be made. There's an incredible trust that he put into Felix and everyone involved that we'd get it at least marginally right. But he took a very hands-off approach with me.

**TC:** Certainly in any film, whether it's your relationship to the characters or people or the context of environments, it naturally blends with your experience. It would be dramatic to say that there was no escaping it, and yet we were in it—we shot for 40 days or something, and I just kept thinking, Keep moving, keep going.

**SC:** This one was hard to leave on set. Every night I came home and hugged my kids a little tighter. My wife and I would talk every night about what we shot that day and how it felt and just the vibe. It didn't feel like a job. We had to be invested in this because, beyond the fact that it's a harrowing and relevant story, it's true. These are real people. I definitely brought it home.

**TG:** On a lighter topic, there's the film's soundtrack: Nirvana, Neil Young, *Fiddler on the Roof*. It's all over the place. Felix, how does music inform the story? And Steve and Timothée, as actors, how did you use music to creatively build out these roles?

**FVG:** The idea came from the books. Music was so important to David and Nic. There's something beautiful about how it unites them. David mentions

different about playing a real, living person as opposed to a fictional character?

**SC:** A fictional character leaves much more to the imagination in terms of the performance and development and backstory. One is complete invention, and the other is completely tethered to the real world. It's not easier or harder to portray either. I'm really excited that David and Nic [are attending the premiere]. From time to time I would talk to David and ask, "How surreal does this feel to you?" There was one day we were doing a scene on the beach, and David and [his wife] Karen [Barbour] came to visit. It was a simple scene, nothing overly dramatic, but David was elated. He was so full of emotion. I could tell that it really hit him.



**TG:** What do you ultimately hope this movie communicates? What do you think the lasting impression will be?

**FVG:** It's a harrowing story, but it's a beautiful family. To see all of this happen in a family where there's so much love and understanding makes it even more harrowing, maybe, but it's a family that believes in unconditional love, and they use that as a way out.

**TG:** That's a great note to end on. I do have one last question though, unrelated to the movie. Timothée, have you seen the Instagram account @chalametinart?

**TC:** Yes! [Laughs]

**FVG:** What is that?

**TC:** It's an Instagram account where they photo-shop Timothée into classic paintings.

**FVG:** Oh, yeah! Wasn't there an account about just his hair, too?

**SC:** [Looking at @chalametinart on a phone] Oh, it's beautiful. [To Timothée] Well, you have your selection of Christmas cards now. •



# DRAWING ATTENTION

For personal, non-commercial use only.

With major renovations and a new drawing institute, Houston's Menil Collection is highlighting the eclectic tastes and social activism of its patrons Dominique and John de Menil.

BY LESLEY M.M. BLUME PHOTOGRAPHY BY GIULIO GHIRARDI

**H**OUSTON'S Menil Collection possesses a total of 17,000 paintings, drawings, sculptures, objects and prints. Built on the collection amassed over several decades by the museum's founder, oil heiress Dominique de Menil, and her husband, John de Menil, the museum's holdings range from Mayan ceramics to medieval reliquaries to Magritte paintings. In one gallery of the main Renzo Piano-designed building stands a 9-foot-tall wooden Oceanic percussion instrument, carved over a hundred years ago. In another hangs Cy Twombly's 33-foot-long *Treatise on the Veil (Second Version)*, one of his largest canvases, which required 15 people to unroll and install. There's a reason the de Menils have been called the Medicis of modern art.

Yet, according to William Middleton, author of the recent biography *Double Vision: The Unerring Eye of Art World Avatars Dominique and John de Menil*, when Dominique was asked which one of all these works she would save from a fire, she selected a simple Piet Mondrian illustration that the Dutch artist had scribbled on an envelope. It was, she said, a perfect example of thought and proportion, a window into the process of creating a masterful work of art.

Drawings were always an important subset of the de Menils' collection—partly because the couple were taken with each individual work they acquired and partly because, pragmatically, drawings were more affordable than paintings and sculptures. Although the Menil has spent \$8 million on drawings since 2015, the bulk of the collection came from the de Menils. That particular area of the couple's interest is finally being honored with the 30,000-square-foot Menil Drawing Institute, the latest addition to the museum's 30-acre campus, opening November 3. Designed by the L.A. architectural firm Johnston Marklee, the institute will be one of the only free-standing facilities in the United States devoted to drawing as a medium, with space for exhibition, conservation, study and storage.

Though there is some evidence that Dominique was considering creating a drawing institute just before she died in 1997, the building was conceived in earnest in 2009, when David Chipperfield Architects was commissioned to create a master site plan for the Menil. Several trustees—including Janie C. Lee and Louisa Stude Sarofim, who have each committed to giving the Menil 55 drawings from their private collections—championed the project. In 2012, Johnston Marklee was chosen to design the Drawing Institute, and the groundbreaking took place three years later. (Chipperfield also vied to design the building, making the selection of the lesser-known firm something of an upset win.)

Dominique's interest in the Mondrian sketch had to do with the role it played in creating a larger and more significant work. Yet thinking of drawing exclusively as a stepping stone is "a misconception," says Rebecca

Rabinow, the Menil's new director, who arrived two years ago from New York's Metropolitan Museum of Art. "For many artists, historically, drawing was an end in and of itself. To have an entire building devoted to [drawing] says something to the general public."

To help make the case, museum principals looked to Jasper Johns, whose drawings will be the subject of the institute's inaugural exhibition, *The Condition of Being Here*. The Menil has a long and deep relationship with the artist. Dominique and John de Menil collected his works, and the museum has become one of the largest holders of Johns drawings in the world. Next month the Menil will publish the six-volume *catalogue raisonné* of Johns's drawings. Johns also happens to have a highly specific relationship with the medium. "In many cases, he makes drawings after the completion of a related painting," says the show's organizing

their approach to include a wide selection of genres, from Paleolithic bone carvings to Byzantine artifacts to pop-art paintings. Their approach was decidedly eclectic. "There's a huge range to the collection," says Middleton. "Encyclopedic museums are about continents of art. The Menil is about archipelagos."

Middleton believes that the de Menils would not have collected art so intensively if they hadn't ended up in Houston, in the early 1940s. After fleeing the Second World War, the couple had no intention of bowing to the conventions of their new neighbors. The de Menils were outsiders but also instant oil royalty. Dominique's father, Conrad Schlumberger, devised a way to detect oil via an electric apparatus, and by the time the de Menils arrived in Houston—where the Schlumberger Limited company had moved its headquarters from Paris in 1940—the firm reportedly electronically logged about 70 percent of the world's wells. John, who eventually became the chair of Schlumberger Limited's board, devised the company's slogan: "Wherever the drill goes, Schlumberger goes."

The de Menils were determined to elevate the cultural landscape of their adopted city. They had their work cut out for them: At the time, the Houston Symphony shared performance space with the local rodeo and livestock show; one especially idiosyncratic program combined a classical concert with a wrestling match, in which a wrestler jumped onstage and conducted the orchestra. But the de Menils also embraced aspects of Texas culture, which they shared with visiting artists and luminaries. John once took René Magritte out to buy a cowboy hat; he also brought Andy Warhol shopping at a local saddlery company.

Houston's relative lack of a sophisticated art scene—especially compared to those of New York and Paris, where the de Menils also maintained residences—lent added purpose to the couple's artistic acquisitions. "They committed to the city; they saw it as a civil obligation," says Middleton. At first, some of the de Menils'

friends and colleagues dismissed their efforts; one New Yorker they knew scorned Houston as a cultural desert. "It's in the desert that miracles happen," John elegantly retorted.

In 1948, the couple commissioned architect Philip Johnson, then just launching his career, to build them a 5,600-square-foot home in Houston's elite River Oaks neighborhood. Finished in 1951, the stark, flat-roofed International Style house was unusual for Houston. Erected amid a sea of quaint antebellum-style houses, the home shocked many in the city. Yet the de Menils were immensely pleased with their revolutionary new residence, which, much to Johnson's modernist chagrin, was decorated by American designer and couturier Charles James, who applied felt to its walls and brought in sensuous 19th-century furnishings. The structural elements Johnson put in place, including glass-walled atriums, a single-floor plan and the strong use of natural light, became signature features

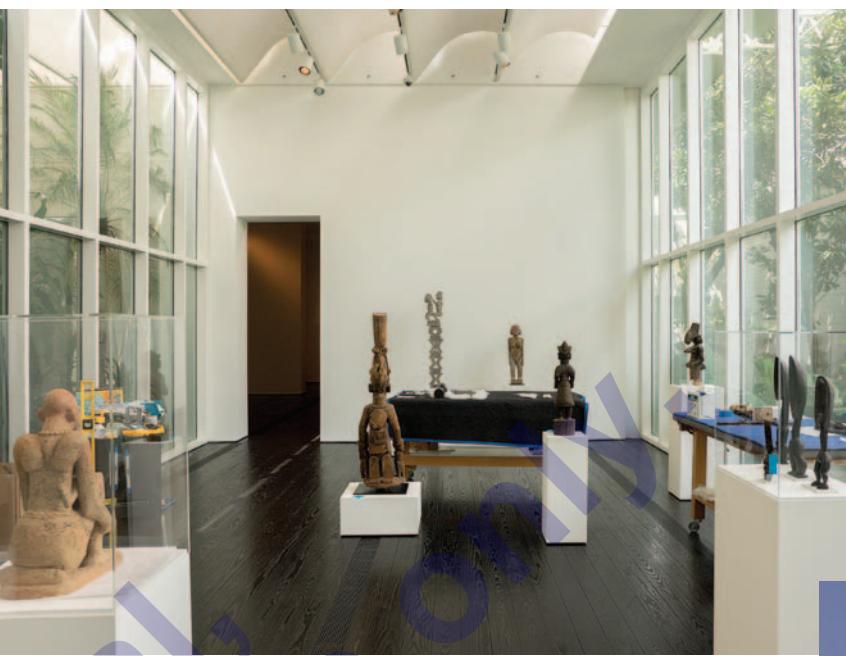


**DYNAMIC DUO**  
Dominique and John de Menil in 1965 at an exhibition at Houston's University of St. Thomas.

curator, Kelly Montana. "They're almost a form of study that comes after the work, a form of experimentation." This approach, she says, "breaks down all of those attendant assumptions" about drawing.

"They're incredibly beautiful works," Montana adds. "They are luscious surfaces—the ink just pools and spills; lines bleed into each other. [They] show that drawing is joyful and pleasurable."

**B**OTH FRENCH by birth, Dominique and John de Menil began collecting in the 1930s, acquiring their first works when they were newlyweds and still living in Europe. Among their early commissions was a portrait of Dominique by German surrealist Max Ernst. (Today the Menil is one of the world's most important surrealism repositories and holds more Ernst works than almost any other museum.) The couple eventually expanded



**LIGHT SHOW**  
Above: A gallery in the Menil Collection's main building reinstalled with African sculpture. Right: The "leaves" of Renzo Piano's "light platform" are designed to modulate the influx of natural light. Below: A courtyard at the Menil Drawing Institute.



HICKEY-ROBERTSON, COURTESY OF THE MENIL ARCHIVES, THE MENIL COLLECTION, HOUSTON



**SHADOW PLAY**  
Left: The Menil Collection's new Menil Drawing Institute, designed by Los Angeles firm Johnston Marklee. Below: Renzo Piano's 1987 main building for the Menil. Bottom right: Another view of the Piano building.



**OPENING ANGLE**  
Steel canopies shield the  
interiors of the Menil  
Drawing Institute from  
the Houston sun.

that the Menil museum buildings would incorporate in the decades to come.

For years, the couple exhibited works from their collection at local Houston institutions, but in 1980, Dominique began interviewing architects to create a Menil museum. (John died in 1973.) At the urging of the director of Paris's Centre Pompidou, Pontus Hulten, she reluctantly met with Italian architect Renzo Piano. Like Johnson, Piano was an emerging talent at the time of their meeting, and he had just co-designed the Centre Pompidou with Richard Rogers and Gianfranco Franchini. Dominique disliked the Pompidou and told Piano so. She felt it was too splashy and distracted from the art inside. Piano got the job, though—his first commission in the U.S. Dominique made it clear that she would be intimately involved in the process and that her vision was exacting. As Piano later recounted to Middleton, she told the architect, over a celebratory lunch, "Welcome to hell!"

The 100,000-square-foot Menil Collection, set in a residential neighborhood a couple of miles from the de Menils' home, officially opened on June 4, 1987. It was almost the antithesis of the Centre Pompidou: low slung, spare and understated. Piano referenced the de Menils' Johnson-designed residence, similarly infusing the museum with natural light via a ceiling that he called a "light platform"—a series of skylights with an underlayer of "leaves" that temper the brightness. The *New York Times* proclaimed the building "just perfect," and Philip Johnson professed his "natural and despicable jealousy." It was seen as a purist, accessible celebration of art, without the commercial trappings: no bookstore, gift shop or cafe inside. ("No boutiques and no blockbusters," Dominique had instructed.)

Over the past three decades, the Menil campus has expanded to include a Piano-designed Cy Twombly gallery, the Rothko Chapel, a Dan Flavin installation at Richmond Hall and a Byzantine fresco chapel. There is also now a Bistro Menil and a Menil bookstore, but both are discreetly stashed away in chic bungalows behind the main building.

The Menil Drawing Institute stands at the heart of the Menil plot, and Johnston Marklee partners Sharon Johnston and Mark Lee studied the surrounding structures for guidance. "We were thinking about the Drawing Institute as being a part of that family of buildings," says Lee. Adds Johnston: "We hoped that when [it] was done, that you wouldn't be sure if it came before Renzo's building or after it, that it would feel suspended in time." Their project was akin, they say, to a conversation among the generations of architects who have worked on or will someday work on Menil projects. "It's like a chess game," Lee says. "Renzo made his move. We made our move. We're curious what the next architects will do."

He and Johnston also say that their design was informed by the nature of drawing. The ceiling of the main foyer resembles origami; the building itself has what Lee calls "domestic" proportions, to suit smaller drawn works. Made of steel, cedar and concrete, the institute shares the basic Menil elements but required many technical interventions. For example, the natural light had to be diffused to keep the drawings from fading. "The mark of the Menil is top-lit galleries," says Johnston, who explains that such a feature could not be replicated in the Drawing Institute. The architects

subdued the harshness of the Texas sun with steel canopies around the entrance; light filters in via three courtyards and strategically placed windows.

Houston's dense humidity also had to be tamed inside the building, as even a hint of dampness could pucker delicate paper. Plus, there were storms to consider. During Hurricane Harvey last year, the Menil buildings did not flood, but Rabinow and the institute architects were taking no chances. They installed a state-of-the-art anti-flooding system. The room where the drawings are stored is suspended in a sort of basin; any water that seeps in drains there. Powerful, water-activated floodgates protect the storage-space entrances. "This area does *not* flood," says Rabinow.

The opening of the Drawing Institute was delayed for a year as further adjustments were made. "We could have rushed it," Rabinow says, surveying a sunbathed atrium courtyard, filled with young magnolia trees and white rocks. "But we're in it for the long run, and I wanted this building to be as close to perfect as possible. I have not one regret about delaying. When I walk in here now, my heart sings."

**R**ABINOW HAS ALSO been overseeing a major renovation of the main Piano building, which reopened on September 22 after a seven-month closure. It all began innocuously enough,

Rabinow says, when she was informed that the main building's fire sensors needed to be replaced. "But to do that, you have to remove the art from the rooms," Rabinow explains. "If you're going to take the art out of the rooms, then that was an opportunity, at long last, to refinish our floors. If you're going to refinish the floors properly, you have to take out the non-load-bearing walls. And that opened up all of these possibilities."

For the reopening exhibitions, curators chose to display over 750 works, all culled from the museum's permanent holdings and many of which had never before been exhibited. "What began as simply a construction challenge ended up being a way of really doing a deep dive into the collection," says Rabinow.

Several of the newly shown works speak to the de Menils' history of activism. If Dominique and John experienced aesthetic culture shock when they first arrived in Texas, they also found themselves face to face with the reality of living in the segregated American South. Appalled by the racism they witnessed, they became outspoken human- and civil rights advocates. The de Menils believed that their position came with responsibility. "What we do with our power—our overwhelming power—is...very important indeed," John wrote to a friend in 1964.

Their activism took many forms: John gave financial support to African-American political candidates and to progressive school board candidates who worked toward the elimination of segregation. Beginning in 1967, he helped pay the legal fees of the TSU Five—a group of African-American students from Texas Southern University who were falsely accused of starting a riot. The de Menils helped launch the political career of the late Mickey Leland, a black activist who became a six-term congressman. ("I really loved him," Leland once said of John. "He was a feisty guy, he didn't give a damn for the establishment.")

"IT'S LIKE A CHESS GAME. RENZO [PIANO] MADE HIS MOVE. WE MADE OUR MOVE. WE'RE CURIOUS WHAT THE NEXT ARCHITECTS WILL DO."

—MARK LEE

The de Menils remained unrelenting in their support of civil rights causes, and their worldview was reflected in their art collection. In 1960, they initiated a still-ongoing project titled *The Image of the Black in Western Art*, and about 25 percent of the ancient art in the Menil's permanent holdings now consists of African works and works depicting black figures. As a gift to the city of Houston, the de Menils helped buy a 1967 *Broken Obelisk* sculpture by Barnett Newman, for installation near City Hall—with the stipulation that it be dedicated to Martin Luther King Jr. When the city declined to honor the dedication, the couple bought the piece outright and installed it in the middle of the Rothko Chapel's reflecting pool.

The de Menils also acquired important modern works by black artists, some of which are now showcased in the renovated main building. *Middle Passage*, a large 1970 painting by Guyana-born British artist Frank Bowling, has been given pride of place in the museum's foyer; this is the first time the Menil has exhibited it. Two large 1971 painted canvas works by American artist Joe Overstreet—*Ancestral God* and *Free Direction*—now hang in the same gallery as *Treatise on the Veil (Second Version)*. "Overstreet has very much been overlooked," says Menil senior curator Michelle White. "I am intentionally putting him alongside Twombly as a way of making a statement about his importance in the history of painting." Newly purchased works by contemporary African-American artist Leslie Hewitt, including her 2012 sculptural piece *Untitled (Where Paths Meet, Turn Away, Then Align Again)*, also have a solo showing in one of the main building's galleries.

The front-and-center placement of *Middle Passage*, says Rabinow, "makes a big statement about what the Menil is doing." She is looking forward to using the Menil's galleries to prompt difficult conversations. Doing so, she says, honors the museum's roots and directives. "There are going to be spaces where we address the very complicated moments of the meeting of cultures; we have a legacy of doing that," she says. "And that's going back to the de Menils' vision, and their desire for social justice." •

# Surface to Air

Sabine Marcelis, in collaboration with her architect boyfriend, Paul Cournet, has filled a Rotterdam apartment with pieces as subversive and luminous as her own designs.

BY SARAH MEDFORD  
PHOTOGRAPHY BY  
ALEXANDRE GUIRKINGER

**CURVE APPEAL**  
A Pierre Paulin sofa and steel-and-concrete table by FOS in the open living area of Marcelis and Cournet's apartment in the Coolhaven district of Rotterdam.



**DEEP SEATED**  
Cournet and Marcelis on  
a double chaise of steel  
wire by Belgian design duo  
Muller Van Severen.



**C**OOLHAVEN (the Dutch name translates to “coal harbor”), a waterfront district on the west side of Rotterdam in the Netherlands, is gentrifying fast. But the converted warehouse that designer Sabine Marcelis occupies is still a work in progress, if the loop of construction wire substituting for a knob on the front door is any indication. Her gritty surroundings and the boat traffic that navigates the river Schie just outside her window aren’t nearly as captivating as the view she’s come up with indoors, where on the loft’s freshly poured concrete floors a fleet of colorful objects idles: a six-foot-tall ceramic totem by local artist Koen Taselaar; a blocky chaise of wire mesh from Belgian design duo Muller Van Severen; and a tiny table that looks like a meteorite pierced by shards of a shimmery disco ball, by the Danish artist FOS.

Marcelis acquired the pieces one by one as opportunities to barter for her own work came along. Even the sofa, a long squeeze of pink peppermint designed by Pierre Paulin in the 1960s, was a trade of sorts with Paulin’s son Benjamin, whom she met a few

“PAUL SAID, ‘WE’RE NOT GOING TO PUT UP ANY WALLS’ AND I SAID, ‘ARE YOU SURE? MAYBE THAT’S A LITTLE EXTREME? WHAT ABOUT SOME BATHROOMS?’”

—SABINE MARCELIS

years ago. The furnishings don’t work together so much as coexist, and she’s still experimenting with their placement.

“I like the idea of filling a house with richness, because you’re surrounded by the work of your friends,” says the designer, 33, balancing a plate of store-bought baklava between us on the pink sofa. Her own contributions are limited to fill-ins—a discarded panel of tinted glass that’s become a dining table, a botched resin cube repurposed as a planter and a few chairs and barstools she made with her boyfriend, architect Paul Cournet, when they couldn’t find seating they liked.

The couple moved into the building last year after an 18-month renovation that subdivided an open floor into 2,600 square feet and an outdoor terrace plus two smaller units, which they now rent out. The unfettered space was a turn-on for Cournet, 30, a Frenchman who has lived in his fair share of vertically oriented Dutch houses during his eight years in the Rotterdam office of Rem Koolhaas’s architecture firm OMA.

“Paul said, ‘We’re not going to put up any walls,’” Marcelis recalls. “And I said, ‘Are you sure? Maybe that’s a little extreme? What about some bathrooms?’” She laughs. “So now we have The Wall.” In one decisive move, Cournet inserted what he describes as “a slim band of pocketed rooms, where each space is defined by one single material and color to create distinct environments.” A storage area is lined in plywood from floor to ceiling, while the powder room is clad in rosy handmade tiles with a distinctly anatomical vibe. “People call it ‘the brain room,’” he says. The only unfinished space is the master bath, which Marcelis plans to envelop in a luscious, pigmented polyester resin she often uses in her work—though the details are still at issue (“Paul wants mint green and I want a warm caramel, like skin,” she explains).

“What Sabine does is very pure and elegant,” says Maria Foerlev, whose Copenhagen gallery, Etage Projects, has represented the designer’s work since 2012, a year after her graduation from Design Academy Eindhoven. “But she always wants to create a relationship between the piece and the viewer. Like her Soap table of resin—people just want to touch it. Or one of her gradient mirrors. Is it a hole in the wall? It’s hard to tell. You really have to look.”

The designer’s obsessions with industrial materials and manufacturing have taken her down some of the same conceptual rabbit holes that enticed the Southern California Light and Space artists,



**MATERIAL WORLD**  
Clockwise from left: Two draperies, translucent and opaque, encircle the bed; a view into the plywood-lined storage room; Marcelis designed the glass table and, with Cournet, the stacked-foam chairs.





**BRIGHT AS YELLOW**  
In the guest room, Marcelis's  
Voie light with a Thomas Trum  
wall painting and a FOS stool.

"I LIKE THE IDEA OF  
FILLING A HOUSE  
WITH RICHNESS,  
BECAUSE YOU'RE  
SURROUNDED  
BY THE WORK OF  
YOUR FRIENDS."

—MARCELIS

who made surface perfection a proxy for transcendence—and perceptual unease. Despite their seductive colors and surfaces, Marcelis's creations raise as many questions as they answer.

A few years ago, her work caught the attention of Ippolito Pestellini Laparelli, a partner at OMA, and since then she's collaborated with the firm on a variety of projects, including an illusionistic mirrored entry for Berlin's KaDeWe (Kaufhaus des Westens) department store and the sharp-edged interior of the Repossi jewelry boutique on Paris's Place Vendôme. A number of fashion brands have come calling as well, among them Céline, Givenchy and Salle Privée. For Isabel Marant, she assisted with a new retail concept—"a whole group of designers working together," she says—that debuted in Amsterdam this spring and will roll out internationally in the coming months. Over the summer, Marcelis partnered with Burberry and Opening Ceremony on store installations in New York and Los Angeles that stretched the classic Burberry plaid like taffy into translucent panels for framing and display; in December, her first project with Fendi will debut at Design Miami to mark the 10th anniversary of the brand's participation at the fair and of its Peekaboo bag.

Though the pace of fashion work can be punishing, Marcelis relishes the freedom it offers. "Something that works as display could be almost anything, as long as a bag can sit on top of it," she says. "It's a nice way to experiment." Clocking crazy hours in her studio, a 10-minute drive from the loft, the self-described "production nerd" delves deeper and deeper into process—a way of working that's influenced, she says, by her teenage experiences with competitive sports.

From the ages of 17 to 21, Marcelis trained to be a professional snowboarder, living back-to-back winters in New Zealand and California's Sierra Nevadas. "Every day I would be in the park, trying to get a trick, land a jump, do rails—you're constantly trying to achieve a goal. It's a mixture of adrenaline and determination," she says. "I was never really good enough to earn my living with it, but it was all I really wanted to do." In 2006, she quit the sport and went back to school, first to study economics, then industrial design. "Now, looking back, it feels like someone else's life," she says. What has endured is a passion for "figuring out how to do the impossible. There's an idea, and it has to be that. But it doesn't work. So how can you make it work?"

As the loft came together, the couple felt the need to mediate Cournet's precious open space with some softer, more intimate elements. When friends come over, Marcelis can slide several floor-length theatrical draperies around a track in the ceiling to create



**PALMS AWAY**  
A pink resin planter, designed by Marcelis, with a *Cycas revoluta* that Marcelis likes because it looks "like a Lego palm tree."

an ad hoc room centered on the sofa. Wiping a few pastry crumbs from her hands, she walks over to another column of fabric and draws the moss-green velvet around her until she's cocooned inside an oval: instant projection room. Beside it is a curtain of silver foil enclosing a platform bed. The arrangement looks a little claustrophobic, but Marcelis explains that she and Cournet like to beam movies onto the ceiling before going to sleep, adding that "the space changes to manipulate the light."

Not every design problem is so gratifying to solve. Today Marcelis is deciding whether to fix her car, which is in the shop, or buy a new one. Not being able to move quickly between home, studio, fabricators, collaborators and suppliers with a trunkload of prototypes and samples is becoming a major inconvenience. A few new projects have her feeling stretched, even with four employees helping out in the studio.

"My goal for this year is to focus more and do less," she says. She'd love to work with a theater company sometime on scenography. Until then, she's trying out new ideas at home. •



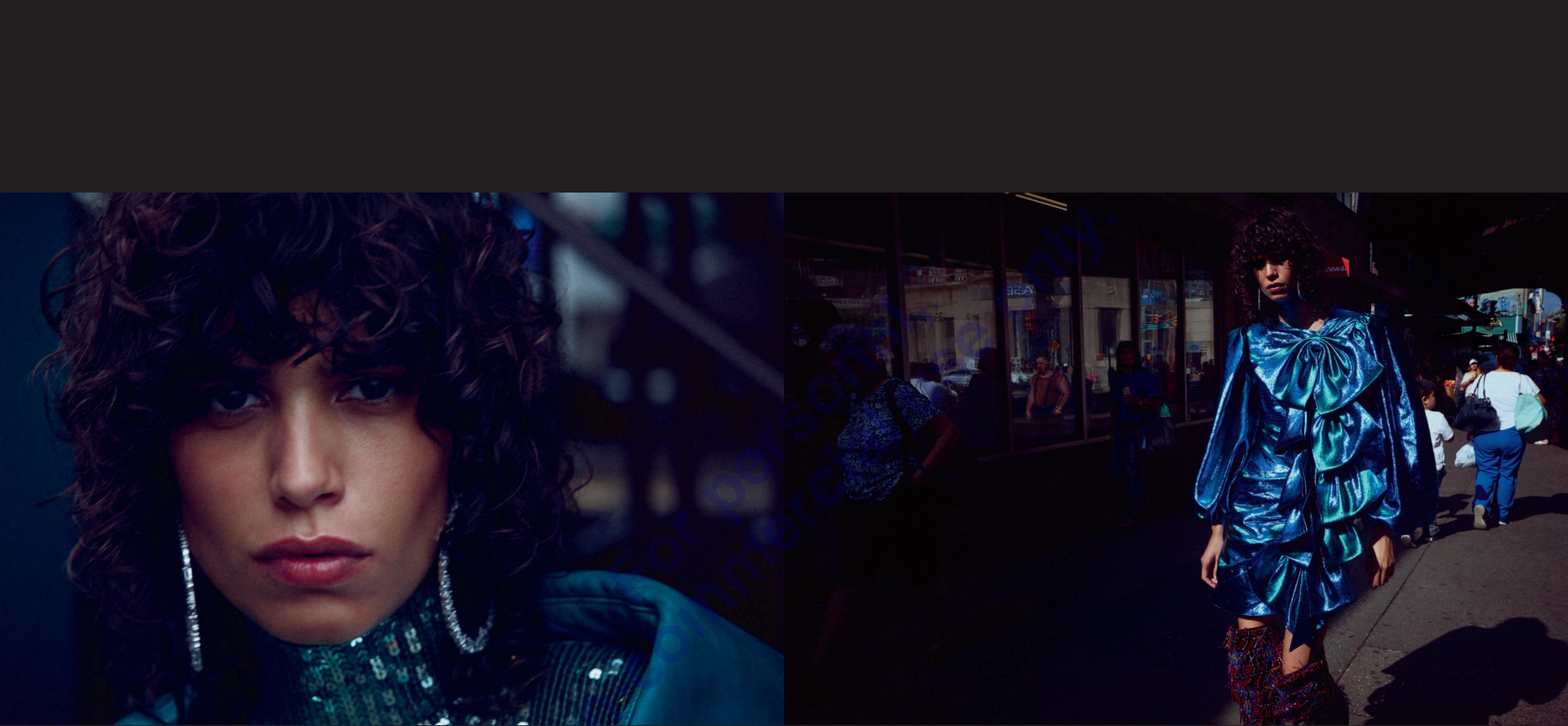
## TRANSIT AUTHORITY

This season, maximalist styles are not simply after-dark affairs—instead, strong silhouettes, sparkly accessories and bold colors look right at any time and any place.

PHOTOGRAPHY BY DANIEL JACKSON  
STYLING BY GERALDINE SAGLIO

### UPWARD NOBILITY

An Elizabethan-style jacket goes modern with studs and silver boots. Gucci jacket, Re/Done Levi's jeans, Dolce & Gabbana boots and Fallon earrings (worn throughout).



SHINE OF THE TIMES Teal sequins and leather display a dynastic quality. Miu Miu jacket and Dsquared2 bodysuit. Opposite: Gucci dress and Versace boots.



**FAST TRACK** Bold shoulders and hot hues stand out in a crowd. Saint Laurent by Anthony Vaccarello dress.  
Opposite: Marc Jacobs jacket and pants, Dsquared2 bodysuit and Roger Vivier shoes.



TRAINING DAY Go for broke in race-car colors and traffic-stopping boots. Versace bodysuit and boots and Re/Done Levi's jeans. Opposite: Versace bodysuit.



**STREET SMARTS** Hems go up, up, up or down, down, down this fall. Bottega Veneta jacket and shirt and Gareth Pugh pants. Opposite: Dolce & Gabbana jacket and boots and Halpern turtleneck and shorts.





**WAITING GAME** Look flash in pieces that shimmer. Miu Miu jacket, Dsquared2 bodysuit and Alberta Ferretti jeans. Opposite: Giorgio Armani jacket, Halpern pants and Dolce & Gabbana boots. Model, Mica Argañaraz at DNA Models; hair, Esther Langham; makeup, Petros Petrohilos; manicure, Rica Romain. For details see Sources, page 126.





**ITALIAN STYLE**  
Remo Ruffini in his home in Como, Italy. He is forging seasonal presentations to bring customers an array of Moncler products in a project dubbed the Genius Building. “It’s a new way to look at fashion,” says Valentino’s Pierpaolo Piccioli, one of the designers collaborating with Moncler.

ROM REMO RUFFINI’S magnificent terrace on Lake Como, lined this summer day with pots of white gardenias, you can almost see the house across the water where he grew up. It’s only a few miles from here, but in its way, Ruffini’s journey traces the history of fashion. His grandfather owned a fabric mill, which is what this region of northern Italy is known for. His father shifted the family business into garments and later had success in the U.S. with disco shirts.

As a young man, Ruffini followed the prevailing winds to America. The world was getting smaller, and Italians were looking for something new. He ended up founding his own brand, which riffed on American preppy style.

And then Ruffini hit the zeitgeist jackpot: In 2013, he bought a failing French sportswear brand that produced a functional staple—the puffy down winter jacket—just when people began spending their luxury bucks on casual clothing. The brand is Moncler, which became the first company to put puffy down jackets on the fashion runway and sell them for a fortune. In short order Moncler made Ruffini a billionaire.

Ruffini is now on the cusp of the next phase: Three years ago, he looked out into the future and determined that fashion just couldn’t keep going the way it had been. The mechanics of it, with the whole enterprise oriented around the seasons, had gotten creaky and would get progressively creakier. Shoppers with Instagram attention spans—in other words, everybody representing the future of fashion—were already bored stiff.

Ruffini, 57, is hardly the only executive to notice this. The fashion landscape today is littered with quickie collaborations, dead-of-night “drops” and jack-in-the-box pop-up stores. Anything to create cheap buzz without dismantling the seasonal engine of fashion. Ruffini has gone much further. He is betting on a different way of operating, in which designers and their ephemeral collections come and go in frantic rotation with scarcely a pause between to catch a breath. It makes the head spin.

“The client wants to see something new every day,” says Ruffini. “Every day they open Instagram and they want to see what’s up with Moncler, with Vuitton, with Gucci. They’re not going to wait six months to see what’s going on. That means I need a new story every month at least to give news to my customer. So I said, Why don’t we link the whole business to this attitude?”

Ruffini calls this new Moncler organization, somewhat confusingly, the Genius Building. The metaphor he used to describe it was the Guggenheim Museum, with its side rooms branching off from a central spiral ramp. In this case, Moncler is the building and the “genius” designers are the temporary tenants—there are currently eight, but the roster will change constantly.

The Genius Building kicked off in earnest in June. First up was a collaboration with a Japanese streetwear brand called Fragment Design and its avatar, Hiroshi Fujiwara, whom Moncler describes as “a cultural fomenter.” In August, English designer Craig Green served up spiky spacesuits that seemed unlikely to be worn by anyone but the most committed attention seekers, which is fine with Green—and Ruffini. (“Remo just wants you to do what you want to do,” says Green.) In all, Moncler scheduled 10 different product drops between

# FAST COMPANY

Moncler owner Remo Ruffini is aiming at fashion’s status quo with a new system of rotating designers and frequent drops. With billions at stake, will it work?

BY JOSHUA LEVINE

PHOTOGRAPHY BY SALVA LÓPEZ

June and the end of 2018, ranging from workaday puffers that account for the bulk of Moncler’s sales to quirker collections created for their blinding viral moment. In September, Moncler showed five more collections due out next year, and this month, the brand is opening pop-up stores in New York City and Tokyo, where the Genius collections will be available for three months.

“When Remo first told me about his idea, I was fascinated. It’s a new way to look at fashion,” says Pierpaolo Piccioli, whose day job is creative director of Valentino. Piccioli drew on religious imagery from his boyhood—not normally the way you’d envision a down jacket, but Ruffini’s only instruction to his “geniuses” was to think of it like a blank canvas with feathers. “He left everything up to me. It was a brave act,” says Piccioli. “Moncler is not a fashion brand like Valentino. You can’t interpret it if you have nothing to say.”

There was no commercial pressure on Ruffini to take this step. When he conceived the idea, the sky above Moncler was as cloudless as the one in Como. “You have to have serious guts to rip the whole thing up when you’re on top,” says Etienne Russo, who has designed Moncler’s fashion shows for the past 10 years. “Business was so good, and then he comes in and says, ‘I want to change the whole supply chain’—that’s amazing!”

At first glance, Ruffini doesn’t strike you as a very disruptive sort of person. He has a friendly, bearded face that betrays little of what’s going on behind it. He dresses simply but impeccably; if he’s got a uniform, it’s what he’s wearing on this summer day: blue blazer, always double-breasted and always unbuttoned, gray slacks and black loafers. These are the months when Italian men trade their winter hose for ankle socks, and Ruffini does the same.

He earned his advanced degree around the family dinner table. “As I started growing up, every day I listened about clothing, about fabrics, about fashion,” recalls Ruffini. In the ’70s, business success took Ruffini’s father, Gianfranco, to the U.S., where his groovy Nik Nik brand was flourishing. “He never came back,”

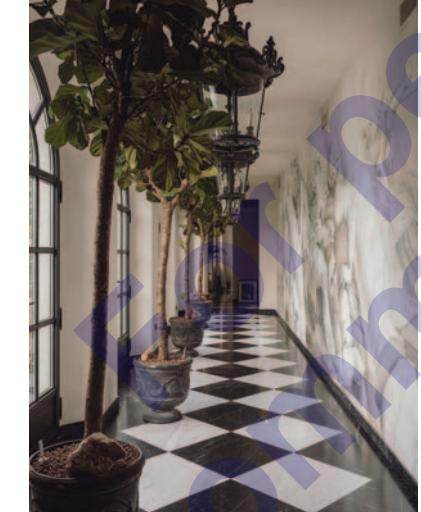
says Ruffini, whose mother, Enrica, had her own clothing business, in Italy.

Eventually, Ruffini followed his father to New York, but neither a stint with the company nor a stint in college did much for him. What launched him in life was a trip up the East Coast in a rented car. "I loved it," says Ruffini. "When I understood the style, I said this is going to be big in Europe, because they like traditional things. I came back in August 1984, and in September I founded my company, which I called New England. It was a twist on the classic Brooks Brothers look—buttoned-down shirts, for instance, but with a flower print. I didn't know anything about how to run a company, but I learned from my mistakes."

In 1987, Ruffini sold part of his stake to a partner. That's when he bought the Como house, or houses, really, because they came as a set of four former government buildings built in the 19th century (his sons, Pietro, 29, and Romeo, 26, each have one, and Ruffini and his wife, Francesca, use the others). It's a spread that looks like a brick-and-mortar version of Ruffini himself: The houses are classic white buildings with dark trim, the pool has a simple slate border, and the paths leading down to the boathouse contain the perfect number of pebbles, as if they were allocated by an algorithm. Ruffini has an apartment in Milan for when he works late, but he much prefers to drive an hour back to the lake.

By the late '90s, Ruffini and his partner were on the outs, so he sold his remaining interest and started looking for an existing brand to buy. "I said to myself that it could be interesting to work with something that had strong roots, and then try to be more innovative, to develop the idea but to remain consistent."

This, in a nutshell, is what he has done with Moncler. The brand was created by two French mountaineers in 1952 and named for the tiny Alpine village of Monestier-de-Clermont, near Grenoble. They made Moncler for outdoorsmen like themselves. Ski god Jean-Claude Killy and the rest of the French team wore the brand at the 1968 Olympics. Ruffini even had a Moncler jacket himself as a teenager. "It was very good at 6:30 in the morning on the motorcycle to school in Como," recalls Ruffini, "but it was very heavy—over one kilogram."



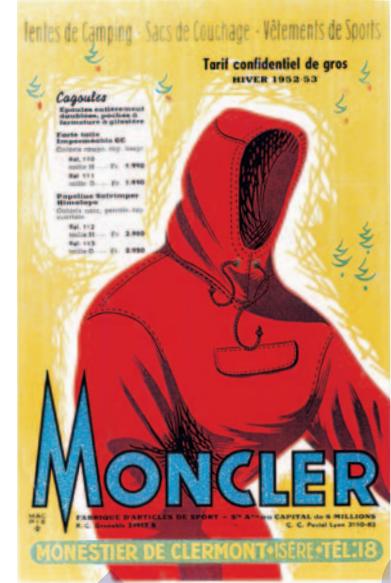
COURTESY OF MONCLER; SUZANNE JONGMANS (MOTHER AND CHILD)

When Ruffini bought the company years later, it had fallen out of style and was going out of business. He got it for a song. "The first and most important thing I did was go down to the archives. I remember going into a room with, like, 500 pieces—yellow, pink, blue," says Ruffini. These were the days when cool meant black. "We presented 20 jackets—super colorful, super bright, super shiny, with the old logo from the '50s. The idea was to develop something disruptive for the market—that was the key. They sold out in minutes."

It's not just that Ruffini doesn't seem to mind operating outside his comfort zone; he doesn't even appear to have one. First he transformed Moncler from a wholesaler to a retailer, opening a network of Moncler stores (there are currently 209, plus 65 boutiques in multibrand stores). "It's very tricky to change the whole culture. And it was not my culture. When I founded my first company, you make the product, you make the sale to the store, and your job is finished. Now you have to think about your windows, the people in your stores—it's a second job."

He hired fashion designers to put a creative stamp on what for decades had been a shapeless nylon sack. First came Junya Watanabe and Nicolas Ghesquière. Later, Moncler split men's and women's collections under Thom Brown and Giambattista Valli. With designers came fashion shows, but the routine stroll up and back on a catwalk clearly wasn't going to cut it. Even a designer down jacket with silk fabric and a fur collar still looks like a down jacket. So Ruffini bet big on extravaganzas where the down jackets themselves were secondary.

In 2010, he positioned 100 young men and women on scaffolding at New York's Chelsea Piers and had them stand in the cold for two hours while editors sipped hot chocolate. He convened a 363-person flash mob in Grand Central station. He sent 180 ice skaters around the Wollman Rink in Central Park. "He told me, 'I don't want a normal fashion show—I'm after another vision, a different way of showing. I'm not selling a collection, I'm selling an attitude,'" says Etienne Russo, who staged those shows. "You couldn't really see the clothes, but this was for the longer term—for the gossip, for the word of mouth, for the Instagram feeds."



#### GENIUS IDEAS

Clockwise, from above: A 1952 poster; a 2016 show at New York's Lincoln Center; an image from the Pierpaolo Piccioli collaboration; an installation view of the new 2 Moncler 1952 collection.



**PUFF DADDY**  
Near left: A jacket from The Yellow collection, at the pop-up Genius stores this month. Below: A 2011 show in Grand Central Station. Bottom: An image from the 1970 Moncler catalog.

Ruffini took Moncler public in 2013. He had gone through several private equity partners by then, and he says he was sick of looking for new ones every few years. The public offering instantly boosted his visibility and his bank account. The stock opened at a price that valued Moncler at around \$3.5 billion, but such was the clamor for shares that the company ended the day worth just over \$5 billion, a 47 percent jump in an afternoon. Ruffini's 32 percent stake made him an "overnight billionaire" in the next day's headlines.

It's been pretty much straight up since then. Revenues grew from \$800 million in 2013 to \$1.43 billion in 2017. Profits did even better, rising from \$104.6 million to \$299 million. Ruffini's stake is down to 26 percent today, but Moncler stock has more than doubled, making his smaller stake of the now-\$11.5 billion company worth almost \$2.7 billion.

That performance is all the more impressive considering that Moncler really sells only one thing, and it's a thing most people need only one of, and then only in certain cold places at certain very cold times. Ruffini has successfully denied that reality, and he keeps denying it. Earlier this year, Moncler opened a store in sweltering Dubai. "The best market for luxury today is travelers. People don't want to buy anymore where they live," says Ruffini.

Observers keep waiting for reality to catch up to Moncler. A year ago, Luca Solca, the luxury goods analyst at Exane BNP Paribas, downgraded Moncler's stock to underperform. "It would be naive to expect any brand to sustain growth above the market average forever," Solca wrote in an analyst note in May 2017. In the first half of 2018, Moncler announced revenue of \$575 million, 27 percent above the same period in 2017 at constant exchange rates. Net income was up 47 percent to \$71.7 million. "We were wrong. We thought the stock would be quiet, but then it wasn't," says Solca, who subsequently raised the rating. "It's still a

one-trick pony, but Ruffini has built a great machine."

I saw what that pony could do on a tour through Moncler's wholesale showroom in Milan. The racks were lined with hundreds of down jackets, no two of them alike, and almost none of them bearing much resemblance to the bread-and-butter puffer Ruffini wore to school (they also weigh about a tenth as much). Some had nylon panels stitched in intricate geometric patterns. Some had leather or camouflage outer shells. One had the motto "From Down Jacket" printed on it, just so you don't lose sight of where Moncler is coming from. A rose-colored creation with a matching faux-fur collar is apparently a big seller, but it's obviously not meant for me (Moncler's sales are split evenly between men and women).

It's enough to make anyone nostalgic for the days when a fashion house had that quaint thing called a look. "In some ways, I kind of miss the days of a Christian Dior," says Craig Green. "But people just don't want to keep seeing the same thing. It really shifts your head space to something you're not used to."

If this reminds you of the sneaker business with its bewildering merry-go-round of short-lived styles, well, Ruffini doesn't exactly discourage the comparison. "The young generation may buy the \$90 Adidas, but they dream of getting the Pharrell collaboration for \$700. This is the game at the moment, and it works."

Of course, when you're surfing the zeitgeist, you've got to make sure you don't miss the next wave. When Ruffini goes to Tokyo, perhaps three times a year, there's a particular coffee shop in Shibuya where he likes to sit for several hours. "It's very important to do nothing," says Ruffini. "You see thousands of people walking across the street, and you notice the differences. Maybe the Genius Building is good for today, maybe it can last three years, maybe it can last 10 years. You must be ready to make something new." •

## KEVIN SYSTROM

Continued from page 79

was like, 'Yes, we do!' and then he said, 'OK, I'm sorry I yelled at you,' and we added another server."

**W**HEN I ASK Systrom for his vision of the future of social media, he says it depends on which medium wins the day. "If platforms go to augmented reality and virtual reality," he says, "the question is, who's best positioned to do social media in that? Or let's imagine it reverts more to text; who's best positioned to do that? If there's anything we've learned, every medium has a window of relevance. I'll tell you where I think we've seen promise, which is interactive features, where you can attach a question or a poll to an image. If we go in the direction of interactivity, who's best positioned to capture that? We'll keep being who we are, and try to morph with the times to stay relevant, but I'm not going to make a call about what will happen in five years, because our mode is to adapt in real time."

In the present, Instagram remains overwhelmingly visual. The app limits text comments displayed beneath the photos in its feed, and its design makes it difficult to link out to other sites or post news articles or opinionated rants. Which is just fine with advertisers. They favor the parade of sunny images, which creates a bouncy, light-hearted realm in which to position a brand. Perfectly lit product shots can slot into the scroll alongside users' personal photos of objects, places and the people they love.

That friendly visual backdrop—paired with the unparalleled precision targeting of Facebook's data science team—results in perhaps the most powerful advertising delivery system of our age. "When you go through Instagram and you see a nice shirt, or a vacation destination, it's a window-shopping experience," says Richard Greenfield, a media and tech analyst at the global financial services firm BTIG. "In a world where people generally hate advertising or try to avoid it, on Instagram people often like the ads. The ads feel more like content. Which makes me think there's an opportunity to increase the ad load significantly." Instagram has two million active advertisers, and it has recently introduced e-commerce, allowing users to enter credit card information and buy products without leaving the app (though Krieger concedes the process is not as smooth as it could be).

The plunge in Facebook's stock price in the wake of the Q2 earnings call—erasing \$119 billion in market value, the largest ever one-day loss for a U.S.-listed company—happened two days after I met with

Systrom. During the call, amid relating Facebook's litany of worries, Zuckerberg praised Instagram for reaching a billion users and suggested this was "a moment to reflect on how this acquisition has been an amazing success." Which only served to highlight the diverging fortunes of the creaky Facebook site and Instagram's shinier, happier offering, which is less vulnerable, albeit not immune, to problems like fake news. (Instagram has recently provided new tools to help users evaluate the authenticity of suspicious accounts.) A report on the earnings call's fallout from industry watcher TechCrunch closed by predicting that Instagram would now be expected to "prop up the corporation."

"The estimate I generally hear," says Botha, who speaks to public investors that do their own statistical modeling, "is that, based on the density of advertising in people's feeds and the scale of Instagram, it probably represents something like 15 to 20 percent of Facebook's overall revenue at this

when we knew we were going to try to have a kid," he says, "we started working on the bullying stuff and kindness in general. That came from a world where I was like, *'Wow, I'm going to have this daughter; she's going to grow up.'* I also realized that my own personal goal is that Instagram becomes the least interesting accomplishment of my life. I know that sounds crazy or weird, but I would much prefer, in 30 or 40 years, people look back and say, 'Oh, yeah, the Instagram guys, they pioneered the idea that you could keep the internet safe and kind.'

Cleaning up comment sections isn't easy, but perhaps the more pernicious, less solvable problem haunting Instagram is one that's inextricable from the app's success. Looking at beautiful photos of people enjoying themselves might be pleasurable, but it can also stir pangs of inadequacy.

"It's a new human experience to have millions of teenagers wake up in the morning and the first thing they see is photo after photo of their friends having fun without them," says Tristan Harris. Harris is a one-time Google "design ethicist" who has co-founded the Center for Humane Technology, run by a group of former tech insiders who work, as Harris puts it, to "realign technology with humanity." Harris used to socialize with both Systrom and Krieger, and he studied with Krieger at Stanford's Persuasive Technology Lab, where they were taught psychological techniques that grab and hold people's attention. "The major question I have," he says of Instagram's co-founders, "is can they step into the shoes of people who are designing a psychological infrastructure that runs people's lives. The primacy of the photo in Instagram's format encourages a comparison of people's visual form, as opposed to their virtues—whether they're good friends, whether they're honest, or vulnerable. It affects people's self-worth."

I asked Systrom what he would say to people who experience envy while browsing their Instagram feeds. "I'm not sure it's my job to give people guidance about what to value in their lives," he said. "But as a friend, hopefully, to these people, I would say the most important thing is to realize what is really important in life and put that first. I think far too often people lose sight of how amazing their life is, regardless of what situation they're in. I think what I've learned over the years is to spend time valuing the things that you have. And it's not the trappings that people typically associate with success. It's the things around family, around time alone, around intellectual curiosity. None of which can be captured as well in an Instagram post."

Greenfield thinks that balance could eventually tip. "Instagram is growing at a speed that makes you believe it could be larger than Facebook over the next several years," he says. The future looks as bright as a tropical beach snapshot. But Instagram also faces its own, singular set of challenges.

Systrom has tackled one of the more intractable problems bedeviling social media—bullying—by using machine learning systems that try to filter out nasty comments under photos. He says it's something he began to worry about back when he was thinking of becoming a dad. "Before we had a kid,

"it was rare for me to find someone who quit permanently, who decided, I'm done with Instagram forever," Freitas notes. "It was more like they did a sabbatical. They come back because it's so ubiquitous among their friends that they feel left out."

**P**ERHAPS THE MOST acute long-term peril for Instagram is simply that it may one day become uncool, with a new generation departing for fresher pastures. Instagram's latest product launch is an effort to corral the youngest, coolest influencers on its own turf. It's called IGTV, and it lets users post long-form videos and establish their own personal channels.

"Teens are watching 40 percent less TV than they were five years ago," says Ashley Yuki, product manager for IGTV. "But they're watching 60 percent more video on Instagram in just the last year." With the younger generation treating phones like televisions, Instagram was in danger of getting left behind. Before IGTV, the maximum length for a video on Instagram was 60 seconds. Which meant that "creators" (a term for young internet video stars with self-produced shows designed to watch on mobile platforms) were forced to go on YouTube when they wanted to post meatier content. "A lot of these creators have already amassed an audience on Instagram, using photos and short videos, that is looking to go deeper with them and get more from them," says Yuki.

Much as Instagram Stories was meant to eat Snapchat's lunch, IGTV is meant to gobble YouTube's. IGTV launched in June. There are no ads on the service yet, and it's unclear if IGTV creators will be able to make as much money as they can on YouTube, where they can share in ad revenue and charge for subscriptions—options not yet available on IGTV. But like anyone on the platform, IGTV broadcasters are able to do paid product endorsements, which has been an effective income strategy for Instagram's current influencers.

Systrom at one point jokingly asked me for tips on how to up his Twitter following, and was amused when I suggested he could enhance his personal brand with a show on IGTV. "Take note," he said to a PR handler in the room, "we're going to start a *Cooking With Kevin* series. With Freya in the BabyBjörn, and I'll be scrambled eggs-ing. Dad life."

But his actual presence on his own app turns out to be incredibly low-key. The day I met him, he hadn't posted to his feed in more than a month. He doesn't seem to have much interest in boosting his visibility there. Meanwhile, the service itself now boasts numbers that equate to almost one-seventh of earth's population.

"The fact that two guys in a co-working space I could point at over there"—he gestured out the window at the city below—"a handful of years later can have a thing that touches that many people, and lets that many people connect...." He trailed off for a moment, and then suddenly vectored in a new direction. "But one-seventh sounds pretty small! Shouldn't we be in a world where five-sevenths or six-sevenths or a hundred percent of the world can connect?" •

## WEST SIDE STORY

Continued from page 70

*Invictus*. In place of N-S-E-W are the kids' initials: A-G-J-G.

Caruso is the spitting image of his father, Henry, the son of working-class Italian immigrants who founded Dollar Rent A Car and is the namesake of Hank's, an eatery at the Village. Rick Caruso has been an overachiever since high school, says Bill Allen, a former TV executive and now chief executive of the L.A. County Economic Development Corporation. Allen attended high school at what is now Harvard-Westlake School with Caruso and later recruited him into USC's Sigma Alpha Epsilon fraternity, where Caruso became president.

Caruso has joined a profoundly unsexy array of civic boards since taking a turn on the Los Angeles Department of Water and Power board at the age of 26. There was a stint on the L.A. Police Commission—where he recruited William Bratton as police chief—and the L.A. Memorial Coliseum Commission. He currently sits on 10 boards, including the Ronald Reagan Presidential Foundation and Institute. "A lot of people are day traders," says Fred Ryan, publisher of the *Washington Post* and another SAE brother, who recruited him to the foundation. "Rick has patience. That's what has made him successful."

Caruso's social agility has also been important in winning approvals for developments. When his 2014 purchase of several parcels of downtown Pacific Palisades alarmed locals, Caruso spent five hours at a podium listening to 900 residents' concerns. He says it altered his approach. "There is a desire to remain local," he says. "The arc of retail was really coming full circle to people wanting something of their own."

Now Caruso is circling back to his first development, a hulking shopping center with two levels of parking over the now-defunct Loehmann's store near Beverly Hills. He plans to replace the 1992 structure with a controversial luxury apartment building called 333 La Cienega. He is also working on his first hotel, the Rosewood Miramar Beach, in Montecito, which he plans to open this winter, despite a mudslide in January that delayed construction. Recently, a series of administrative scandals at his beloved USC culminated in Caruso being elected to serve as chairman of the board of trustees as the university recovers.

As a result of this workload, Caruso kept *Invictus* on the West Coast rather than tooling around the Mediterranean with the rest of the billionaire class. The family vacation was five August days on board in British Columbia.

Caruso concedes he has reached the age of the bucket list. There are his political ambitions—he dropped a mayoral bid in 2012 due to family angst but says his children now support a run for local office. "He could be president of the United States," says Bill Mc Morrow, chairman and chief executive of the real estate investment company Kennedy Wilson.

That said, Caruso hasn't managed to relinquish responsibilities at the company he hopes to pass on to his children and future grandchildren. "It's not about the money anymore," he says. His priest recently gave a sermon about a hedge-fund manager who retired at the top of his game because he realized he had accomplished enough. "I have transitioned into a search for 'enough,'" Caruso says. "I don't know when that will be." •



**HIGH WINDOWS**  
A name-tag feature Instagram is testing, on display in front of the view from the company's San Francisco headquarters.

point." Greenfield thinks that balance could eventually tip. "Instagram is growing at a speed that makes you believe it could be larger than Facebook over the next several years," he says. The future looks as bright as a tropical beach snapshot. But Instagram also faces its own, singular set of challenges.

Systrom has tackled one of the more intractable problems bedeviling social media—bullying—by using machine learning systems that try to filter out nasty comments under photos. He says it's something he began to worry about back when he was thinking of becoming a dad. "Before we had a kid,

## COVER

Saint Laurent by Anthony Vaccarello T-shirt, \$490, mrporter.com; Bottega Veneta sweater, \$550, mrporter.com; Cutler and Gross sunglasses, \$460, cutlerandgross.com

## TABLE OF CONTENTS

PAGE 16

Hermès sweater, \$1,150, hermes.com; Isaia jacket, \$3,490, and shirt, \$795, isaia.it; Proenza Schouler cuff, \$595, Proenza Schouler, 121 Greene Street, New York

PAGE 18

Calvin Klein 205W39NYC dress, \$2,200, and knit balaclava, \$290, Calvin Klein, 654 Madison Avenue, New York; Calvin Klein 205W39NYC jumpsuit, \$2,900, Calvin Klein, 654 Madison Avenue, New York; Golden Goose Deluxe Brand shirt, \$855, goldengoosedeluxebrand.com; Balenciaga dress, \$3,250, Balenciaga, 353 North Rodeo Drive, Beverly Hills; Pendleton blankets, \$129 each, pendleton-usa.com

## WHAT'S NEWS

PAGE 33

Calvin Klein 205W39NYC dress, \$2,200, and knit balaclava, \$290, Calvin Klein, 654 Madison Avenue, New York; Calvin Klein 205W39NYC jumpsuit, \$2,900, and boots, \$2,800, Calvin Klein, 654 Madison Avenue, New York

PAGE 34

Manolo Blahnik, \$765, bergdorfgoodman.com; Longchamp, \$615, Longchamp boutiques nationwide; Stuart Weitzman, \$425, stuartweitzman.com; Santoni, \$610, santonishoes.com; Tod's, \$845, tod's.com

PAGE 36

Tabitha Simmons for Equipment blouse, \$295, and shoes, \$695, equipmentfr.com; Omega watch, \$6,150, omegawatches.com

PAGE 38

The Row boots, \$1,895, bergdorfgoodman.com, Prounis rings, \$3,500 and \$3,025, prounisjewelry.com, Givenchy dress, \$5,745, saksfifthavenue.com; Loewe bag, \$2,590, similar styles at loewe.com, Alighieri earrings, \$270, alighieri.co.uk, Loro Piana shirt, \$1,500, loropiana.com, Chloé blouse, \$1,495, Chloé boutiques, Rüh pants, \$395, ruhcollective.com; Marni earrings, \$440, Marni boutiques, Prounis rings, \$3,500 and \$3,025, prounisjewelry.com, Jil Sander top, \$1,340, jilsander.com, Carolina Herrera pants, \$1,290, Carolina Herrera, 954 Madison

Avenue, New York; Saint Laurent by Anthony Vaccarello bracelet, \$545, Saint Laurent, 3 East 57th Street, New York, Coach 1941 dress, \$895, Coach House, 685 Fifth Avenue, New York, Beaufilet blazer, \$585, totokaelo.com; Marni belt, \$1,130, Marni boutiques, Jil Sander dress, \$9,390, similar styles at jilsander.com, St. John sweater, \$198, stjohnknits.com; Gucci scarf, \$495, select Gucci boutiques nationwide, Prounis rings, \$3,500 and \$3,025, prounisjewelry.com, Proenza Schouler shoes, \$960, proenzaschouler.com, Lafayette 148 New York sweater, \$568, lafayette148.com, Carolina Herrera pants, \$1,290, Carolina Herrera, 954 Madison Avenue, New York

PAGE 40  
Louis Vuitton candle, \$185, select Louis Vuitton boutiques

PAGE 44  
Asprey diamond necklace, \$244,000, Asprey, 853 Madison Avenue, New York

PAGE 46  
Kiki de Montparnasse sleeping mask, \$195, kikidm.com; Nina Ricci top, \$1,100, ninaricci.com; Roger Vivier clutch, \$1,395, rogervivier.com, Sam Edelman slippers, \$85, samedelman.com; Bottega Veneta pajamas, \$1,350 and \$1,220, 800-845-6790; Trademark shoes, \$328, trademark.com

## PLAID ABOUT YOU

PAGE 53  
Burberry dress, \$820, and coat, \$1,990, us.burberry.com, Falke socks, \$21, thesocksemporium.com, Manolo Blahnik heels, \$645, neimanmarcus.com; Burberry jacket, \$1,990, cape, \$1,990, and boots, price upon request, us.burberry.com, Falke socks, \$21, thesocksemporium.com

PAGE 54  
Michael Kors Collection sweaters, \$598 each, and pants, \$228 each, similar styles at michaelkors.com, Hunter boots, \$150 each, hunterboots.com

PAGE 55  
Max Mara skirts, \$1,390 each, Max Mara, 813 Madison Avenue, New York

PAGE 56  
Prada sweater, \$960, tulle top, \$690, top, \$1,060, and pants, \$1,390, select Prada boutiques; Prada dress, \$1,200, coat, \$3,970, and boots, price upon request, select Prada boutiques

PAGE 57  
JW Anderson coats, \$1,900 each, ssense.com

PAGE 60  
Dior blazer, \$4,000, and skirt, \$3,800, Dior boutiques nationwide, A.P.C. shirt, \$295, usonline.apc.fr, Hunter boots, \$150, hunterboots.com; Tommy Hilfiger, 681 Fifth Avenue, New York, Dior skirt, \$8,900, Dior boutiques nationwide, Falke socks, \$21, thesocksemporium.com, Church's shoes, \$750, church-footwear.com; Alicia Adams Alpaca blankets, \$475 each, aliciaadamsalpaca.com

PAGE 62  
Calvin Klein 205W39NYC coats, \$2,900 and \$1,950, and dress, \$3,900, Calvin Klein, 654 Madison Avenue, New York

## LIGHTS, CAMERA, INSTAGRAM!

PAGE 73  
Gucci pants, price upon request, similar styles at gucci.com

## NOT GONE IN 60 SECONDS

PAGE 74  
Emporio Armani polo, \$125, Emporio Armani stores nationwide, Brunello Cucinelli blazer, \$3,695, Brunello Cucinelli, 136 Greene Street, New York

PAGE 77  
Emporio Armani polo, \$125, Emporio Armani stores nationwide, Brunello Cucinelli blazer, \$3,695, Brunello Cucinelli, 136 Greene Street, New York, Gucci pants, price upon request, similar styles at gucci.com, Lanvin sneakers, \$490, lanvin.com

PAGE 78  
Saint Laurent by Anthony Vaccarello T-shirt, \$490, mrporter.com, Brunello Cucinelli sweater, \$550, mrporter.com, Salvatore Ferragamo jacket, \$4,200, Salvatore Ferragamo boutiques nationwide, Gucci pants, price upon request, gucci.com, Lanvin sneakers, \$490, Lanvin Men, 807 Madison Avenue, New York, Cutler and Gross sunglasses, \$460, cutlerandgross.com

## STABLE PIECES

PAGE 80  
Carolina Herrera coat, \$3,490, Carolina Herrera, 954 Madison Avenue, New York, Sonia Rykiel boots, \$950, Sonia Rykiel, 816 Madison Avenue, New York, Albertus Swanepoel hat, \$800, albertusswanepoel.com, Elizabeth Locke earrings, \$1,850, 800-937-9146, Temple St. Clair charm, \$2,950, templestclair.com

PAGE 81  
Chanel coat, \$11,550, select Chanel boutiques nationwide

PAGE 82  
Balenciaga hooded turtleneck, \$1,390, sweater, \$1,790, coat, price upon request, pants, \$1,850, and boots, \$1,750, Balenciaga, 148 Mercer Street, New York

PAGE 83  
Bottega Veneta coat, \$5,350, 800-845-6790, Longchamp vest, \$450, longchamp.com, Lemaire shirt, \$289, and pants, \$901, lemaire.com, Cole Haan socks, \$13, colehaan.com, Loewe sandals, \$790, loewe.com, Ariana Boussard-Reifel earring, \$375, arianaaboussardreifel.com

PAGE 84  
Chloé shirt, \$1,295, dress, \$3,795, coat, \$2,750, and socks, \$150, select Chloé boutiques; Chloé sweater, \$1,050, and pants, \$2,050, select Chloé boutiques, New York Vintage boots, price upon request, newyorkvintage.com; Artemas Quibble belts, \$550 and \$560, artemas-quibble.com

PAGE 85  
Sacai dress, \$785, coat, price upon request, and boots, \$985, similar styles at sacai.jp, Victoria Beckham leggings, \$1,100, victoriabeckham.com

PAGE 86  
Calvin Klein 205W39NYC blazer, \$6,900, coat, \$1,900, skirt, \$1,600, and hood, \$2,200, Calvin Klein, 654 Madison Avenue, New York, Polo Ralph Lauren socks, \$23, ralphlauren.com, Victoria Beckham shoes, \$925, victoriabeckham.com

PAGE 87  
Gucci jumpsuit, \$1,780, and shoes, \$890, gucci.com, Ambush coat, \$850, ambushdesign.com, What Goes Around Comes Around vintage Hermès scarf, \$390, whatgoesaroundnyc.com, Early Halloween vintage brooch, price upon request, Early Halloween, 130 West 25th Street, New York

PAGE 88  
Hermès dress, \$6,300, and jacket, \$15,100, hermes.com

PAGE 89  
Salvatore Ferragamo shirt, \$590, coat, price upon request, and pants, \$660, Salvatore Ferragamo boutiques nationwide, Acne Studios turtleneck, \$300, acnestudios.com; Ralph Lauren Collection dress, \$5,990, and coat, \$3,990, ralphlauren.com

PAGE 90  
Louis Vuitton sweater, top and pants, prices upon request, and shoes, \$1,999, select Louis Vuitton stores

PAGE 91  
Loewe jacket, \$2,450, pants, \$1,650, and earrings, \$340,

IN THE NEXT  
WSJ. MAGAZINE

## INNOVATORS

ON SALE  
NOVEMBER 10, 2018

loewe.com, Hermès boots, \$2,100, hermes.com, Laura Lombardi necklace, \$260, lauralombardijewelry.com

PAGE 113  
Marc Jacobs jacket, \$2,200, and pants, \$1,600, marcjacobs.com, Dsquared2 bodysuit, \$2,125, dsquared2.com, Roger Vivier shoes, \$1,995, rogervivier.com, Fallon earrings, \$260, fallonjewelry.com

PAGE 114  
Versace bodysuit, \$1,250, and boots, price upon request, select Versace stores, Re/Done Levi's jeans, \$800, shoptredone.com, Fallon earrings, \$260, fallonjewelry.com

PAGE 115  
Versace bodysuit, \$1,250, select Versace stores, Fallon earrings, \$260, fallonjewelry.com

PAGE 116  
Bottega Veneta jacket, \$2,400, and shirt, \$650, 800-845-6790, Gareth Pugh pants, price upon request, similar styles at garethpughstudio.com, Fallon earrings, \$260, fallonjewelry.com

PAGE 117  
Dolce & Gabbana jacket, price upon request, and boots, \$6,495, select Dolce & Gabbana boutiques, Halpern turtleneck and shorts, prices upon request, similar styles at halpernstudio.com, Fallon earrings, \$260, fallonjewelry.com

PAGE 118  
Miu Miu jacket, \$5,325, select Miu Miu boutiques, Dsquared2 bodysuit, \$3,175, dsquared2.com, Alberta Ferretti jeans, \$850, barneys.com, Fallon earrings, \$260, fallonjewelry.com

PAGE 119  
Giorgio Armani jacket, price upon request, similar styles at Giorgio Armani boutiques nationwide, Halpern pants, \$1,830, similar styles at halpernstudios.com, Dolce & Gabbana boots, \$6,495, select Dolce & Gabbana boutiques, Fallon earrings, \$260, fallonjewelry.com



CATCH THE LATEST IN  
LIFESTYLE AND  
CULTURE NEWS AT THE  
BRAND-NEW  
[WSJMAGAZINE.COM](http://WSJMAGAZINE.COM).



PURCHASE ORIGINAL  
ISSUES OF  
WSJ. MAGAZINE  
FROM OUR ARCHIVES AT  
[WSJSHOP.COM](http://WSJSHOP.COM).

DON'T MISS A MOMENT FROM WSJ. MAGAZINE



STILL LIFE

## THEASTER GATES

The conceptual artist shares a few of his favorite things.

PHOTOGRAPHY BY WHITTEN SABBATINI

**"THE WHITE PORCELAIN VESSEL** on the left is a Taizo Kuroda creation. He's one of my favorite Japanese potters, hands down. The clay guy in me loves these delicate and masterfully made forms. The colorful drawing to the right was a gift from the artist Tony Lewis, a sort of salute to our friendship. I keep it in my bedroom. To the right is a pair of branding irons. I have a complex relationship with them. The form is so beautiful—the hand-forged metal parts and the hand-carved wood parts appeal to the craftsman in me. But I also understand that these brands are such loaded objects, especially when considering certain histories of slavery and fraternal orders. The wooden pouring vessel to the right could have been a beer-making vessel, but I think it was probably

just a container for water. Again, I was captured by the craftsmanship, the time necessary to make an elegant utensil. The stoneware teapot above, on the dresser, is by Koichi Ohara. He's a masterful potter, and he taught me when I was in Tokoname, Japan, in the late '90s. He's a friend, a peer and a mentor, one of the guys I look up to in the ceramics field. I got the mask to the left at the estate sale for the historian and journalist Lerone Bennett Jr. My team acquired maybe 3,000 objects. That's a diagraph in the center—it's basically a stencil maker. They were probably used between the 1910s and 1960s. I have a collection of about 20. I love it because it's this beautiful object, but it also produces this piece of language. Kerry James Marshall did the drawing in the back. I was

really impressed with his show at the Met Breuer a couple of years ago, so when I later found myself in London I visited his gallery and asked if there were works available for purchase. Artists sometimes trade, but in this case I didn't want to trade. I wanted to honor our friendship by purchasing the work. It's a study for one of his paintings, and it feels like every backyard I know. My friend David Schutter painted the large work on the left, an abstraction of a French landscape. The work is both super humble and super ambitious. I ask both Kerry and David hard questions about their practice, when I'm really just fishing for answers to questions I have about my own. They're my partners in crime. In some way, they keep me going." —*As told to Thomas Gebremedhin*



NEVER TOONEXT

THE BOLD LOOK  
OF KOHLER®

BEHOLD THE FUTURE.  
THE MULTI-FUNCTIONAL  
VEIL® INTELLIGENT TOILET.



For editorial use only.

*Cartier*

PANTHÈRE DE CARTIER COLLECTION

SHOP THE COLLECTION AT [CARTIER.COM](http://CARTIER.COM) - 1 800 CARTIER