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THE LAST TEMPTATION OF JAMES BOND

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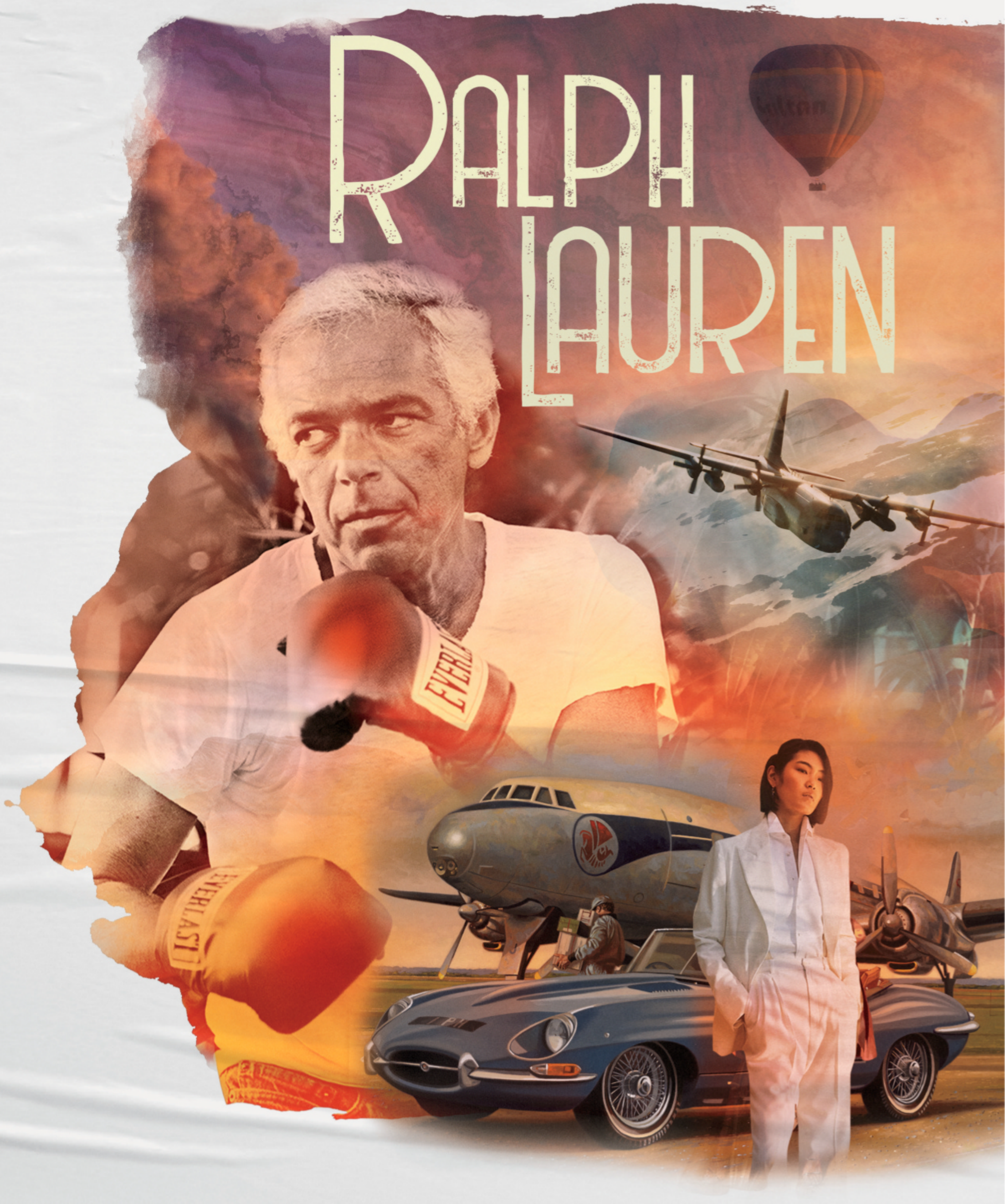

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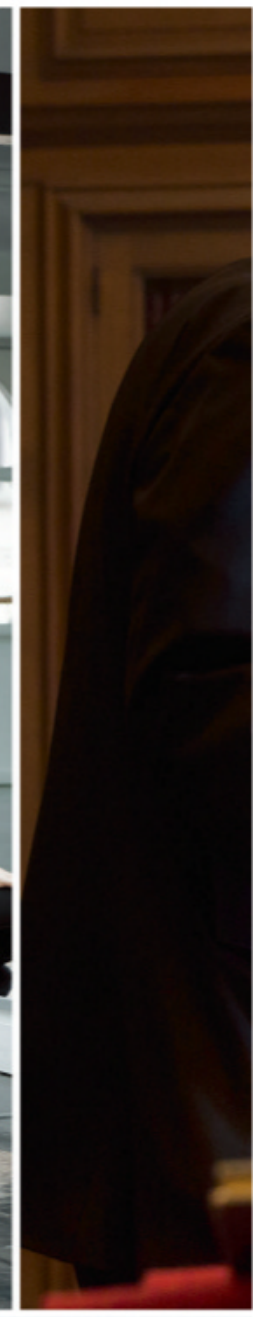

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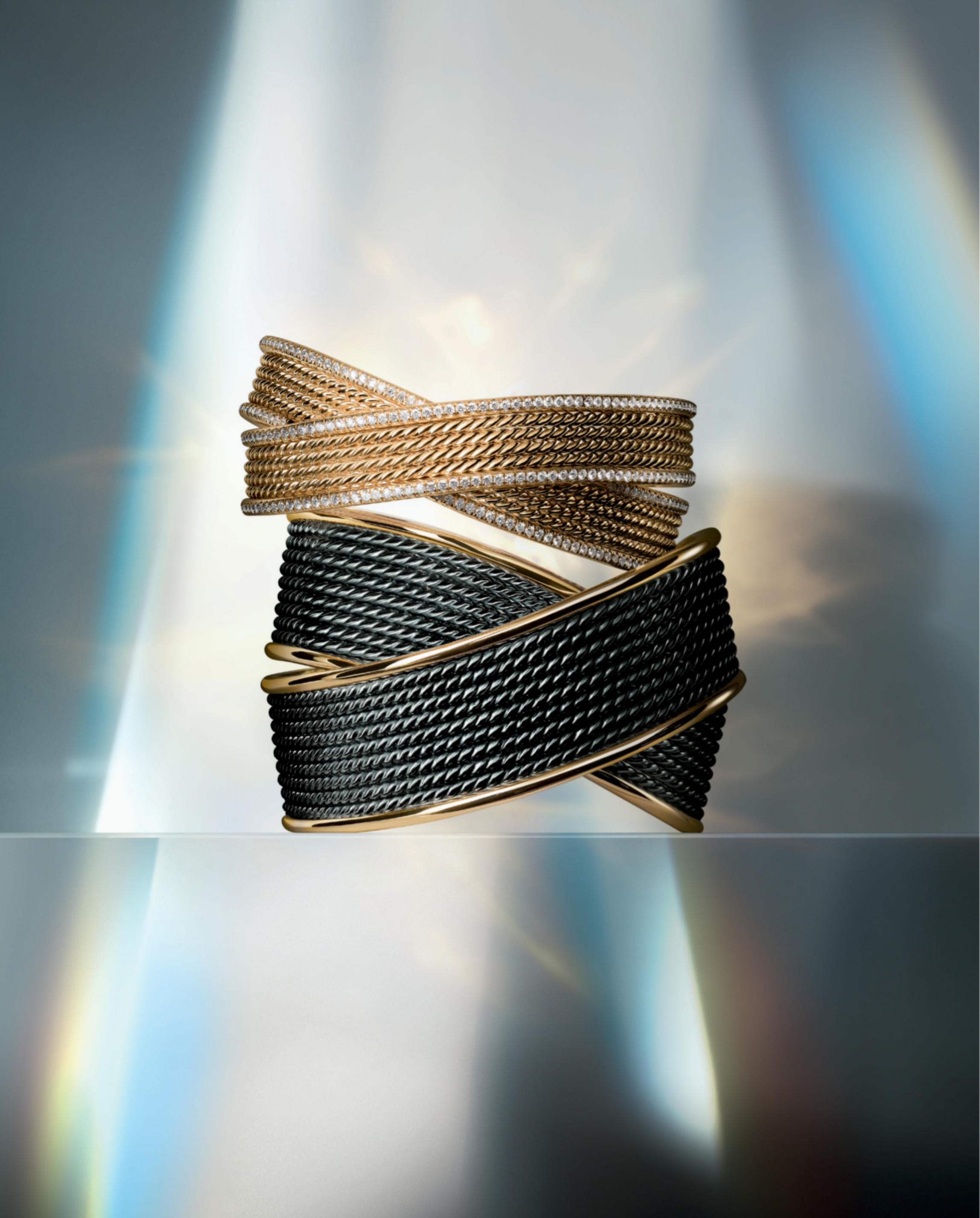

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A LIFE IN MOTION

Ruth and Leonard Horwich, longtime fixtures in Chicago society, were avid collectors of art—in particular, works by Alexander Calder. (Ruth was photographed for *T&C* in her living room surrounded by the artist's signature mobiles.) In 1967 the Horwiches helped found Chicago's Museum of Contemporary Art, and after Leonard died Ruth donated 15 Calders to its collection. Ruth, who died in 2014, told *T&C* she "never feels alone surrounded by the art she loves." (More stories about Calder can be found in a new biography out this month; see page 53.)

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THE LAST TEMPTATION OF JAMES BOND
Whether she's saving the world alongside 007 or fantasizing about the president of France, Léa Seydoux is living proof that power is the ultimate aphrodisiac. BY **CHLOE MALLE**

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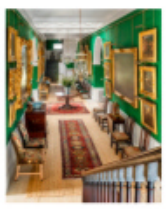
The bag, the dress, the matching chair!

102 
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Don't worry, Prince Charles couldn't either. But in this latest scandal, the question remains: Will the royal family's dicey taste in friends be its downfall? BY **SIMON USBORNE**

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When the noise in the attic is the sound of a good time.
BY **OLIVIA HOSKEN**

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British designer Tom Dixon debuted his new collection of vibrant marble vases in January. **TOM DIXON** SWIRL MEDIUM VASE ($710), TOMDIXON.NET

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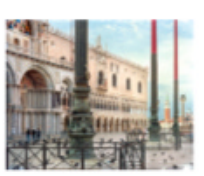
128 
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Because we stand to lose nothing short of the most beautiful city on the planet. BY **CHRISTOPHER BOLLEN**

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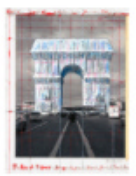

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Design is all about achieving the right mix. Here, Danish midcentury meets modern comfort.
RH FRITS LEATHER CHAIR ($1,695), RH.COM

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ON OUR COVER:
LEA SEYDOUX, PHOTOGRAPHED BY MAX VADUKUL. STYLED BY NICOLETTA SANTORO. **LOUIS VUITTON** DRESS AND EARRINGS, LOUISVUITTON.COM. TRY **CHANTECAILLE** LIPSTICK IN CASSIA ($38), PHILANTHROPY CHEEK SHADE IN GRACE ($40), AND FAUX CILS MASCARA ($46), CHANTECAILLE.COM. HAIR BY TRACIE CANT AT PREMIER HAIR AND MAKEUP FOR SCD OIL AT TRACIECANT.COM. MAKEUP BY MARY GREENWELL AT PREMIER FOR CLE DE PEAU BEAUTE. NAILS BY KIM NKOSI AT PREMIER HAIR AND MAKEUP FOR DIOR VERNIS AND MISS DIOR HAND CREAM. TAILORING BY ALICE RATCLIFFE AT CHAPMAN BURRELL. SET DESIGN BY MAX BELLHOUSE AT THE MAGNET AGENCY. PRODUCTION BY KO PRODUCTIONS.

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Château de Chantilly. Below: A portrait of Louise Marguerite de Lorraine, Princess of Conti, and the Paintings Gallery, in the château's museum.

It's Still HERE

In another time and place, it might have been torn down in favor of some colonnaded McMansion, but Château de Chantilly survived. Its last owner, Henri d'Orléans, son of the last king of France, knew what to do. One of the great collectors of his time, Henri bequeathed the castle and the artwork in it to the Institut de France in 1886, with two conditions: that the positions of the paintings remain unchanged and that the artwork never leave the château. Next time you're in Paris, make the 40-minute trip and you'll see his wish was granted. The Raphael and the Ingres can attest to it. As can I.

During the September fashion shows I snuck away for a dinner hosted by Friends of the Domaine de Chantilly, co-chaired by Katharine Rayner and Michel David-Weill. The château opened its most beautiful rooms: The Paintings Gallery was hung floor to ceiling with Henri's favorite French and Italian works; the Tribune covered the Renaissance to the 19th century; and the Santuario offered Raphael and Botticelli. There was also the Gem Gallery, with smaller but no less precious treasures. And it's all still there. If you can, time your visit to the exhibit of Meissen porcelain that opens in September (DOMAINEDECHANTILLY.COM). Whenever you go, make sure you see the Great Stables, which hold 200 artworks in the Museum of the Horse.

Above all, marvel at the château's survival. Standing the test of time is a theme of this April issue, as it often is at a magazine that has thrived for 174 years. See the next generation of James Bond (page 90), the current expression of a great outdoors tradition in Vermont (page 120), Christopher Bollen's poem to Venice (page 128). We embrace change, too: We rather like the idea of important meetings by the pool (page 106).

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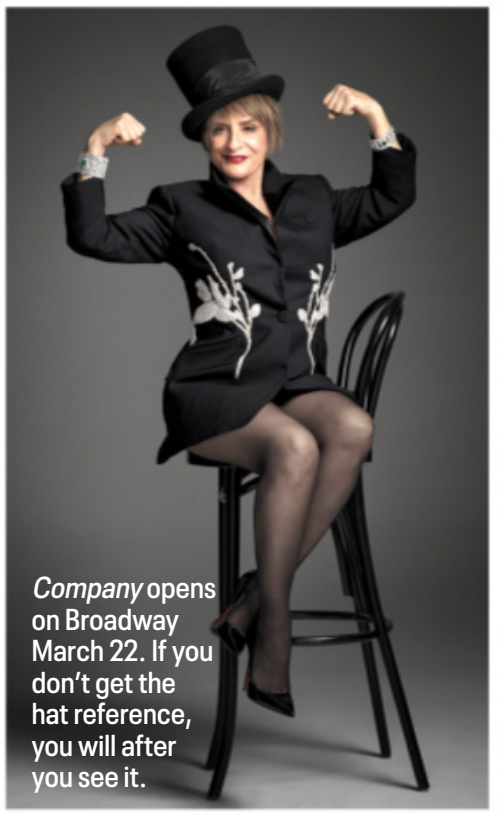
A MATINEE?

We got Company *star Patti Lupone to wear a hat for this issue. Here's what you can do to celebrate.*



Company opens on Broadway March 22. If you don't get the hat reference, you will after you see it.

Go see **How I Learned to Drive** with Mary-Louise Parker reviving her role, and **Caroline, or Change** with that Tony Kushner and Jeanine Tesori magic intact.

Fly to London to see **Daddy** by Jeremy O. Harris (through May 9) while you wait for his film **Zola** to open this summer.

Get multiple tickets to **The Lehman Trilogy**, because it's three hours but so great you'll want to see it more than once.

Applaud some of our favorites: Ashley Park in **Thoroughly Modern Millie,** Debra Messing in **Birthday Candles,** Scott Pask's sets in **Who's Afraid of Virginia Woolf?.**

Plan a trip to Bard to see what director Daniel Fish will do with **The Most Happy Fella** (July 7). Expect surprises.

SOPHIE LLOYD (CHATEAU DE CHANTILLY); LUC CASTEL (GALLERY); GETTY IMAGES (PAINTING); DOUGLAS FRIEDMAN (LUPONE)

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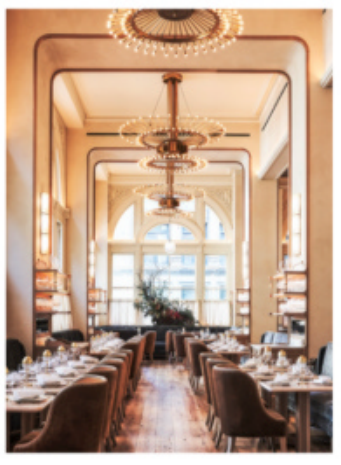
DECADENT MAXIMALIST

Olivia

SECRET WEAPON? Dyson's 24K gold Supersonic hair dryer finally convinced me to hop on the luxurious hair tool bandwagon, and there's no going back. $399, DYSON.COM

WEEKEND PLANS? A visit to the Fotografiska museum in New York, then dinner at the Roman & Williams–designed Veronika upstairs. FOTOGRAFISKA.COM



ART OPENING? Misha Kahn is avant-garde but not too serious. His exhibition "Soft Bodies, Hard Spaces" at New York's Friedman Benda is a must-see. FRIEDMANBENDA.COM

Top: Bespoke Dear Annabelle place cards, DEARANNABELLE.COM

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MIDCENTURY MODERNIST

Chiun

HOUSE UPDATE? This understated Noguchi coffee table adds a simple, sculptural element to our newly redone home. $1,995, DWR.COM

SOURCE OF INSPIRATION? I often turn to this tour of graphic designers' typography sketchbooks. I love seeing how they toy with legibility and push the boundaries of readability. $35, THAMES & HUDSON

NEXT TRIP? I went to South Korea's Jeju Island—known for its beach resorts and volcanic landscapes—with my husband, pre-kids, and would love to visit with the whole family (pictured above).

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DAVID WEBB

New York

TRUE Prep

The dress was everywhere: a slim sheath in vibrant patterns, often with white trim to show off that tan. From Palm Beach to Greenwich, "the Lilly" was a uniform for the barefoot, sun-kissed socialites of the 1960s and '70s. It was resort wear with a twist—colorful splashes of hibiscus and azaleas, or even monkeys sipping martinis and lions playing guitars. Few knew that Lilly Pulitzer herself was not responsible for the prints; for two decades textile designer Suzie Zuzek created more than 1,500 of Pulitzer's patterns. This May, Zuzek's archives are being exhibited for the first time, at the Cooper Hewitt in New York (including the pattern seen here). So go now, into your closet—or your mother's, or grandmother's—find that Lilly, and remember: It's always summer somewhere. T&C

DON PENNY, STYLED BY MIAKO KATOH

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FORTY FIVE TEN

Following the *T&C* Philanthropy Dallas event, Forty Five Ten hosted a luncheon benefiting Christy Turlington Burns's organization Every Mother Counts, which supports women around the world on their journey to motherhood. The lunch showcased the latest collection by Sander Lak of Sies Marjan, with a beautiful culinary experience curated by Mirador.

fortyfiveten.com

1. Forty Five Ten Dallas flagship store
2. Featured look by designer Sander Lak of Sies Marjan
3. Jeny Bania, VP of PR and Brand Marketing; Kristen Cole, President & Chief Creative Officer; and guest Jan Miller
4. Kristen Cole, President & Chief Creative Officer
5. Guests Capera Ryan and Kimberly Whitman
6. Nancy Rogers and Christy Turlington Burns talking with American Heart Association CEO Nancy Brown

VERDURA IN NEW YORK

On Monday, November 18, *T&C*'s Editor in Chief, Stellene Volandes, and New-York Historical Society's Valerie Paley, along with Verdura's Ward and Nico Landrigan, spoke at the 92nd Street Y about bringing the iconic jewelry brand Verdura back to NYC. The candid and entertaining conversation sponsored by Christie's, homed in on resurrecting legends, the best red carpet moments, and working with family over the years to create some of the last century's most incredible pieces of jewelry.

92Y.org | christies.com

1. LEFT TO RIGHT: Daphne Lingon, Head of Jewelry at Christie's Americas; Ward Landrigan, owner of Verdura and Belperron; Valerie Paley, Senior Vice President and Chief Historian at the New-York Historical Society; Stellene Volandes, Editor in Chief of *Town & Country*; Nico Landrigan, President of Verdura and Belperron; and Jonathan Wahl, Director of the 92Y Jewelry Center **2.** Daphne Lingon **3.** Stellene Volandes with Nico Landrigan, Valerie Paley, and Ward Landrigan

Photography: Andrea Klerides / Michael Priest Photography

1. John & Jaimi Dewberry
2. Host Sara Shlesinger
3. Tray Rescigno and Jennifer Higgins

BRUNELLO CUCINELLI

Town & Country collaborated with longstanding fashion partner Brunello Cucinelli to host an intimate in-store shopping event at the elegant Atlanta boutique. The event was hosted by Atlanta History Center supporters Sara & John Shlesinger and featured a holiday performance by vocalist Jonathan Ludwikowski, putting guests in the spirit to kick off the holiday shopping season. Guests enjoyed authentic Italian wine and cuisine while shopping the latest collections presented by Brunello Cucinelli.

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The LOAN Rangers

How the rental economy came for the rich.

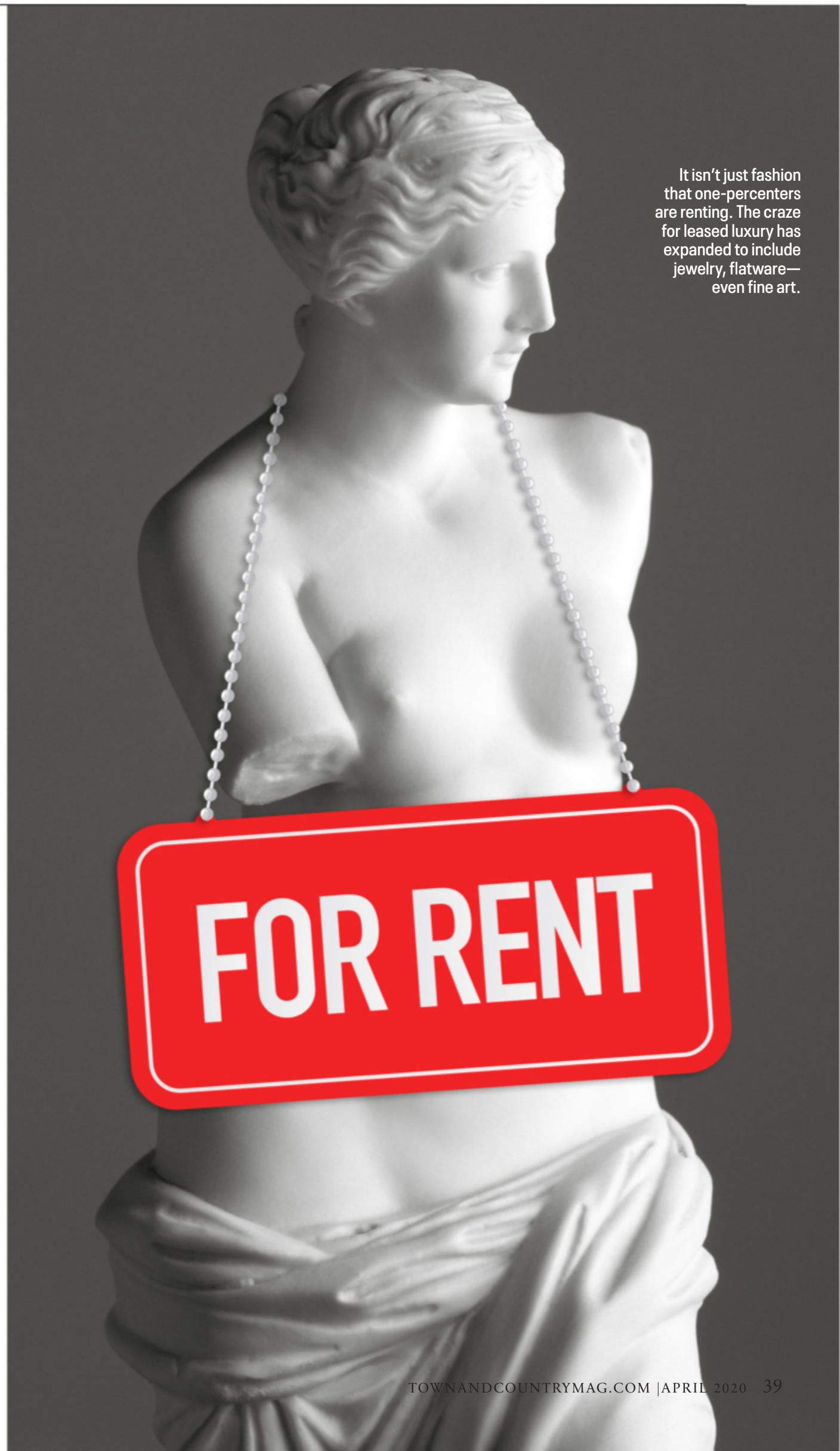
BY **DANIEL HOFFMAN**

Justin Wine can afford to buy an apartment. But when the founder of Aspen Wealth Management decided recently to put down roots in Tribeca—the richest zip code in Manhattan—he didn't buy one of the neighborhood's sought-after lofts. Instead he decided to rent.

"When you factor in a 25 percent down payment, taxes, and maintenance fees, renting just makes more sense," says Wine, whose firm specializes in supervising family wealth. "With the stock market doing so well, my portfolio is outperforming my rent, while I keep my money liquid and nimble."

He isn't alone; according to the brokerage firm CORE, the number of Manhattan homes that rent for more than $10,000 per month increased by 20 percent in the past year—roughly the same amount that sales have fallen. Additionally, CORE reports that the number of homes going for more than $10 million has dropped 36 percent in the past three years. "For wealthier consumers, renting is about being savvy," says Neil Saunders, managing director of retail at GlobalData, an analytics and consultancy company. "Even though they could afford to buy at full price."

It's happening across the country. In Los Angeles, where owning a Beverly Hills estate used to be the ultimate sign of success, today the most desirable address is the aptly named Ten Thousand, a luxury rental tower in Century City where prices start at $10,000 per month. "I have three clients renting in the ➟



It isn't just fashion that one-percenters are renting. The craze for leased luxury has expanded to include jewelry, flatware—even fine art.

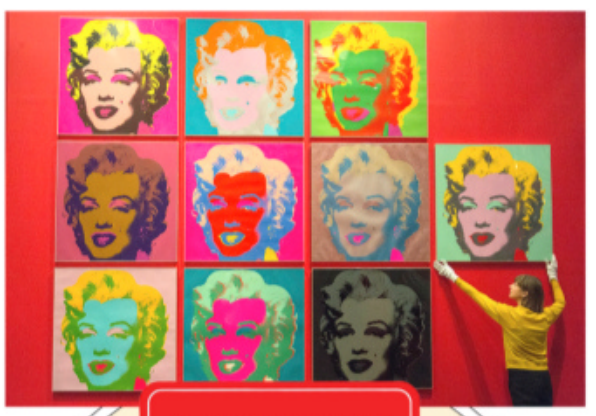
GETTY IMAGES (2)

building for their children, who are students," says Hilton & Hyland's Leonard Rabinowitz, who notes that luxury rentals are growing on the West Coast. "We also have several clients who make temporary stops [in rentals] while they search for their next home or during construction of their current one."

Welcome to the new one percent rental economy, where consumers who could own anything they desire are deciding to rent—not to save money but to skip the hassles that come with ownership. Until recently old-fashioned acquisition was the preferred symbol of accomplishment. Whether you were buying jewelry or a jet, tangible assets not only satisfied a personal desire but were a welcome addition to a presumably robust portfolio. Not anymore. The high-end retail rental market is reported to be worth more than $1 billion a year today, and by 2028 it's expected to reach $4.4 billion. Retail brands including Bloomingdale's and Diane von Furstenberg have launched subscription rental services, and no less an authority than McKinsey & Company predicted in a recent report that one of the biggest shifts in the future of retail culture is set to be "the end of ownership."

You can partially blame it on Marie Kondo. "I like to get rid of things that no longer spark joy," says Manhattanite Halle Heyman, an avid Rent the Runway user. "About a year ago I pared my wardrobe down to limited basics and now experiment with rental pieces. This way I enjoy an item and can then return it and try something new."

The same philosophy also applies to bigger-ticket items, like real estate. "People no longer want the sense of obligation that comes with ownership," says interior decorator Alex Papachristidis, who has worked on both owned homes and rentals. "True, clients won't go as wild with construction, but they still like to design a rental property, particularly ones who rent a place for five or 10 years."



ART

Some collectors embrace renting, others not so much. "It's not something I'd be interested in," collector and philanthropist Sarah Arison says. "The way I collect has a lot of emotion attached. I don't see art as part of interior design. These are objects I want to pass down to my kids."

JEWELRY

For DJ and jewelry fanatic Marjorie Gubelmann, renting won't do. "I like to own jewelry," she says. "I'm not afraid to wear the same thing over and over." Perhaps the concept just needs time. "I haven't wrapped my head around renting," she says, "but maybe the next generation will."

San Francisco entrepreneur Liz Curtis says the luxury rental craze isn't without precedent. Centuries ago in Britain and colonial America, pineapples were the most fashionable fruit around, worth up to $6,500 each in today's money. They were almost never actually eaten—instead they were placed, sometimes rotting, in prominent spots like mantelpieces and dining tables to convey status.

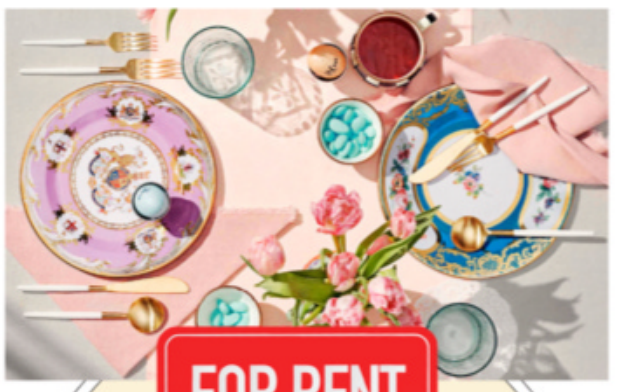
"Pineapples were so coveted that people would rent them to carry around at dinner parties," says Curtis, the founder of Table + Teaspoon, which rents tabletop settings for both informal get-togethers and high-end soirees. And while pineapples were being rented only for an evening, she says that today "this mentality has resurfaced for everything from high-end watches to exotic cars."

Curtis, a former corporate lawyer, launched her company following the explosion of the home delivery meal market. With people increasingly ordering food on demand, why not, she wondered, provide them with temporary table settings to go along with it? Social San Franciscans are taking note. "I attend a ridiculous number of parties," says Bay Area social fixture Damion Matthews. "If I were to throw one I'd rely entirely on Liz, or else I'd be courting disaster."

Curtis's model is indicative of the upscale rental businesses now becoming more common. At this year's World Economic Forum, Ralph Lauren CEO Patrice Louvet predicted that "10 years from now it's very likely that your closet is going to look like it has three distinct sections," one for rented clothes, one for pre-owned items, and one for new purchases.

And the trend keeps evolving. Newcomer Beekman New York, which launched in February, offers a wide range of fine jewelry, the kind it could take generations to acquire. Beekman clients rent pieces (such as diamond and onyx cuff links for men or 1960s emerald and diamond earrings from Van Cleef and Arpels for women) for up to eight days at a time for rates ranging from $25 to $1,500 per day.

Beyond apparel and real estate, renting has found popularity in categories like furniture and even fine art. "Renting lets people who are hesitant about the art market give it a try," says April Evans, who has rented around 20 pieces over five years from Seattle's Ryan James Fine Art. "We have one particularly difficult spot to fill, and we switch it up with a new work every three months."



TABLETOP

Monogrammed dishes are nice, but service for an army that someone else will wash? That's priceless. "Rentals are so helpful when you're hosting a large group," says author and social expert Kimberly Schlegel Whitman. "I don't want to store 250 wineglasses at my house."

But don't sell all your belongings just yet. Neil Saunders of GlobalData says the luxury rental market is still new, and not all product categories are a good fit. Casual fashion likely won't work because it's too inexpensive, he says, and consumable items like beauty products are too personal (and perishable) to be shared.

Still, the biggest challenge to growth might just be growth itself. "Luxury rentals are time-sensitive. People want items for a specific date and time," Saunders says. "So one thing that could derail growth is the ability of rental firms to keep up with demand." T&C

GETTY IMAGES (DIAMOND); ALAMY (WARHOL PAINTING); RYAN SLACK (TABLE SETTING)

BERNHARDT

EVERYONE Has Read This Book

And it's not even out yet.

Lady in Waiting comes out March 24, but it's already a best-seller. Below: Holkham Hall, where the author and Princess Margaret played as children.

"When the car pulled up there were Princess Margaret and Roddy in the back, more or less holding hands. Colin explained that they had met him off the train and gone for lunch… I said to Colin, 'Oh gosh, what have we done?' "

BY **OLIVIA HOSKEN**

Anglophiles who have been gorging themselves on Harry and Meghan gossip have a new story to devour: Anne Glenconner's memoir, *Lady in Waiting: My Extraordinary Life in the Shadow of the Crown*. Though it's being published in the U.S. on March 24, it was released in the UK in October—right before season three of *The Crown*, in which Nancy Carroll portrays Glenconner, a lady in waiting to Helena Bonham Carter's Princess Margaret—and aristocrats on both sides of the pond started passing around copies faster than the latest meme. Rare book seller Kinsey Marable imported copies to the U.S. in December and announced it on Instagram. He sold out in two days. Glenconner, who was a maid of honor at Queen Elizabeth's coronation, had a lifelong front row seat to the royal family. "We knew that it was going to be pretty juicy," Marable says. "The likes of Lady Glenconner are, sadly, a dying breed."

That fact is at the core of the book's appeal. Come for the dishy details of Margaret's divorce from Lord Snowdon and her fling with Roddy Llewellyn, for Bianca and Mick Jagger's vacations on Mustique (owned by Glenconner's husband), and for other blueblooded shenanigans; stay for the humanity Glenconner expresses as a mother who loses two of her children and as the wife of a man who was charming at times—and threw tantrums on the floor at others. "There has never been a duchess memoir I didn't adore," says designer Lisa Fine, who gave the book to friends for Christmas. "She is the most fabulous woman, to have been through so much with such grace."

Indeed, Glenconner handles disappointment with a quintessentially British stiff upper lip, from not being born a boy (despite "trying awfully hard… weighing 11 pounds at birth") to learning after her husband's death that he had left his fortune to his assistant rather than to her and their children ("Obsessing about this would have driven me mad so, instead, I made a decision to move on"). She recalls her husband saying, "We were brought up not to throw in the towel, but to bite bullets and fold towels neatly." It is a fascinating portrait of postwar British society—aspirational and terrifying, an addictive combination. "I wanted to be there, and yet I'm glad I wasn't," Marable says. "I like to have fun…but I might not have survived." T&C

GETTY IMAGES (2); ALAMY (BATHROOM)

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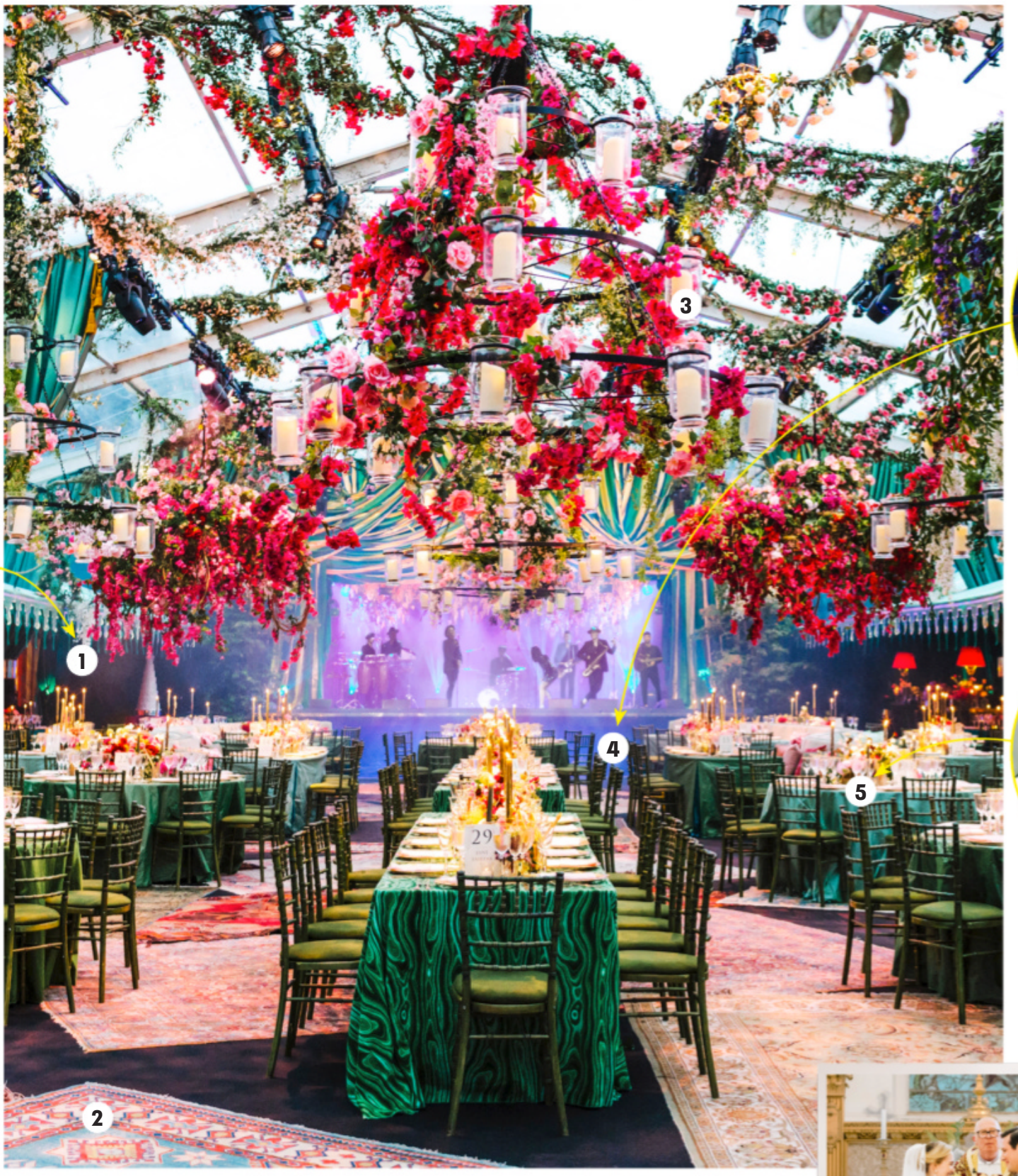
"I always try to create a sense of majesty and wonder," says Bronson van Wyck, who planned this whimsical affair for Julia Dean and Matthew Karle. "But guests also need intimacy." Here's how he did it.

1. To balance the size of the tent, which came from Danco in Bristol, England, van Wyck made small side rooms, including one for **dessert**.



2. The **vintage Oriental rugs**, which lent a homey vibe, came from van Wyck's own collection.

3. Local **roses, peonies, wisteria, and bougainvillea** contributed to the charmingly overgrown feel.

4. "Greens go with other greens," van Wyck says. He used shades of loden, malachite, bamboo, and pistachio to unify the space.

5. A mix of **tables, booths, and banquettes** created intimate corners. The malachite tablecloth was by Jim Thompson.

The T&C Master Plan

How to make the perfect wedding.

BY **LEENA KIM**

"It was truly one of the best weddings we've done in 20 years." Coming from event planner extraordinaire Bronson van Wyck—who has thrown parties for the Obamas, Madonna, and Beyoncé, to name just a few clients—that means something.

Over the Fourth of July weekend last year, Julia Dean, a Columbia Business School student, and Matthew Karle, who works in private equity, were married at Badminton House, the grand Grade I–listed estate of the Duke of Beaufort in the countryside near Bath, England. The New York–based couple chose a destination wedding, thinking the distance would make it an intimate 150-person affair. But too many friends were eager to celebrate, and the guest list ballooned to 320, including several of the bride's parents' friends, among them Jill Kargman, Tory Burch and Pierre-Yves Roussel, Dennis Basso, and Carol Mack (Julia's father is a founder of private equity firm Avista Capital Partners).

After a chapel wedding and cocktails in the garden came the reception in the tent seen above, which van Wyck transformed into a pleasure dome erupting with flowers, foliage, silk, and so much color. "I thought of Queen Victoria and her children having a picnic in the countryside. They'd bring out rugs, maybe throw a chandelier in a tree—that was the feeling we wanted to create," van Wyck says. "Rustic meets refined." To realize the fantasy he positioned roses, vines, and wisteria to look as if they'd been growing in the tent for years, antiqued the mirrors lining the walls, painted other surfaces with scenes from Rousseau, used mismatched tablewares, and covered the floor with vintage Oriental rugs. "We wanted this to feel effortless," he says. "There was an English whimsy to it all." T&C

CINZIA BRUSCHINI (4); GILL SHAW (DANCE)

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THE T&C 10

The guide to April: glamping in the Utah desert, a financial meltdown on Broadway, and one-percent impersonations. BY **LEENA KIM**

1 BASQUIAT & HIP-HOP

Boston's Museum of Fine Arts explores artist Jean-Michel Basquiat's influence on hip-hop culture, and vice versa, through his portraits of his black and Latinx friends, including this acclaimed work, *Hollywood Africans*. **April 5**

2 T&C'S JEWELRY LOVER TOUR

Do you own all versions of Vhernier's Verso earrings? Collect Pomellato Nudo rings like candy? Join *T&C*'s first tour of Italy's jewelry masters this November, led by editor in chief Stellene Volandes. 855-890-5317 **Book now**

3 CECIL BEATON

High society and the avant-garde (see Anna May Wong, above) immortalized by the great photographer are at the UK's National Portrait Gallery. **March 12**

4 CAMP SARIKA

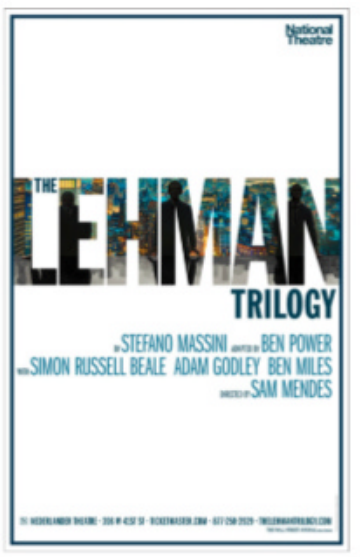
Amangiri, the ultraluxe desert retreat in Canyon Point, Utah, unveils 10 tented pavilions located near the main hotel—but seemingly worlds away. Imagine the stargazing potential. FROM $3,500 A NIGHT, AMAN.COM **April 1**

5 CINDY SHERMAN

Paris's Fondation Louis Vuitton hosts the artist's first exhibit in France in 14 years, with more than 300 images of her famous transformations. **April 2**

6 THE LEHMAN TRILOGY

The 158-year history of the Lehman Brothers bank, from its inception to its spectacular 2008 collapse, is told in a three-act play directed by Sam Mendes. After sold-out runs in London's West End and at NYC's Park Avenue Armory, the story comes to Broadway. **March 26**



7 SAVE VENICE

It's an NYC gala with a great guest list (see: Nicky Hilton and James Rothschild), but turn to page 128 to learn why this is a lot more serious than just a good party. **April 17**

8 FABIO SALINI

The jeweler known for his unconventional pairings—diamonds and leather, gold and bamboo, pearls and carbon fiber—exhibits his work at Phillips New York. **March 10–14**

9 KATIE STOUT

The Brooklyn-based designer's quirky objets, which incorporate mosaic, wicker, clay, and porcelain, are at Miami's Nina Johnson Gallery. **Through March 28**

10 TED2020, VANCOUVER

Giving a TED Talk still ranks high among humblebrags. Just ask Twitter founder (and spiritual snob) Jack Dorsey, who discussed making his platform less incendiary at last year's gathering. **April 20–24**

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Scenes from a MALL

Shhh… Don't tell anyone about the boutique retreat hidden inside Milan's Galleria.

Galleria Vik commissioned artists, including the Spaniard Felipe Cardeña (whose mural is seen here), to design its 89 guestrooms.

VIK RETREATS

Milano has plenty of grand hotels. When the city opens its doors this month to the thousands of pilgrims who come every year for the Salone Internazionale del Mobile, the world's foremost design fair, many of the visitors will take up residence in the numerous neoclassical palaces and religious sites that have been converted into luxury Valhallas. What you could say it doesn't have enough of is the sort of bespoke accommodations a global cultural capital should have.

Anyway, that's the argument made by Alexander Vik, the Norwegian-Swedish billionaire, and his wife Carrie, whose retreats in Uruguay put the beach town José Ignacio on the map. Their new Galleria Vik Milano is an 89-suite sanctuary inside the city's circus maximus, Galleria Vittorio Emanuele II (GALLERIAVIKMILANO.COM). The Viks, who live not far away in Monte Carlo, may be the first out-of-towners to walk out of Italy's oldest shopping center with a worthwhile souvenir since Giuseppe Mengoni designed the Galleria, in 1861. They had been looking to open a property in a major city for a while when, five years ago, an acquaintance told them the sleepy TownHouse Galleria hotel had become available. They pounced.

"I could envision what could be done with it," Alexander says. Carrie adds, "Milan deserves to have a real design hotel that showcases the architecture of this national monument." Working with the Uruguayan architect Marcelo Daglio (he is to the Viks what the late Kerry Hill was to Aman Resorts), the hospitality impresarios assigned a flotilla of international artists a room each to treat as their canvas. Their fortissimo color schemes and bold decorative flourishes signal that the Viks are confident about entering their most competitive arena yet. Nowhere is that clearer than in the lobby, where worshipers headed to the nearby Duomo might clutch their pearls at the sight of a replica of Rodin's *The Thinker* surrounded by seminude murals. "We wanted to bring attention to the hotel," Carrie says. "We are never afraid of pushing the envelope." ***Erik Maza***

A throw by Sferra (above) featuring the work of Lucy Liu. A portion of the proceeds go to the Tory Burch Foundation. $1,479, SFERRA.COM

The CASHMERE Angel

She acts, she directs, she paints. Now Lucy Liu turns her attention to another medium: textiles.

BY **LEENA KIM**

Not long ago the internet went crazy over Lucy Liu, after discovering that the actress was behind a series of beautifully evocative paintings depicting two women in an embrace. But while her art career was news to many, it's not new at all. A film and TV star who has been blazing a trail for an entire generation of Asian-American actors since the '90s, Liu has been an artist, professionally, for just as long. She has had gallery shows in New York, L.A., London, and Munich; she's an alumna of the New York Studio School; and in 2019 she had her first museum exhibit at the National Museum of Singapore (her first U.S. show, at the Napa Valley Museum, closes this month).

Why are we just learning of this? Because Liu kept a low profile, showing under her Chinese name, Liu Yu-Ling, until 2011. "When artists wear different hats, there's a layer of skepticism," she says. "I wanted people to look at it for what it was, not for the person behind it. You don't want to win praise for not having a product worth talking about. It's like the emperor's new clothes."

In keeping with her eclectic onscreen repertoire—fierce lawyer Ling Woo on *Ally McBeal*, ass-kicking P.I. Alex Munday in *Charlie's Angels*, yakuza killer O-Ren Ishii in *Kill Bill*, empathetic detective Joan Watson on *Elementary*—Liu doesn't stick to a single medium; painting, collage, silkscreen, sculpture, and photography are all part of her portfolio. "As in acting, you don't ever have to be held down," she says. "It's a choice. You can make different decisions." Now her oeuvre has expanded to textiles: The Italian luxury brand Sferra commissioned Liu to create limited edition silk and cashmere throws printed with one of her paintings, *Unity*.

Liu's increasing visibility in the art world mirrors the confidence she has gained from doing this for so long (she started dabbling in collage and photography at 15; she's 51 now). "It used to be, 'Will this be something that people understand?' Now the audience isn't the key factor. It's what I'm trying to express."

Motherhood has changed her perspective too; in 2015 Liu had a son, Rockwell Lloyd, via surrogate. "A child is so free in how he sees the world," she says. "Seeing how he draws so openly… That's what artists want to get to." Though Rockwell hasn't yet been to Liu's studio in New Jersey, he will soon. Mom just has to find the time to childproof it. T&C

AVNER LEVINSON (LIU); DON PENNY (THROW)

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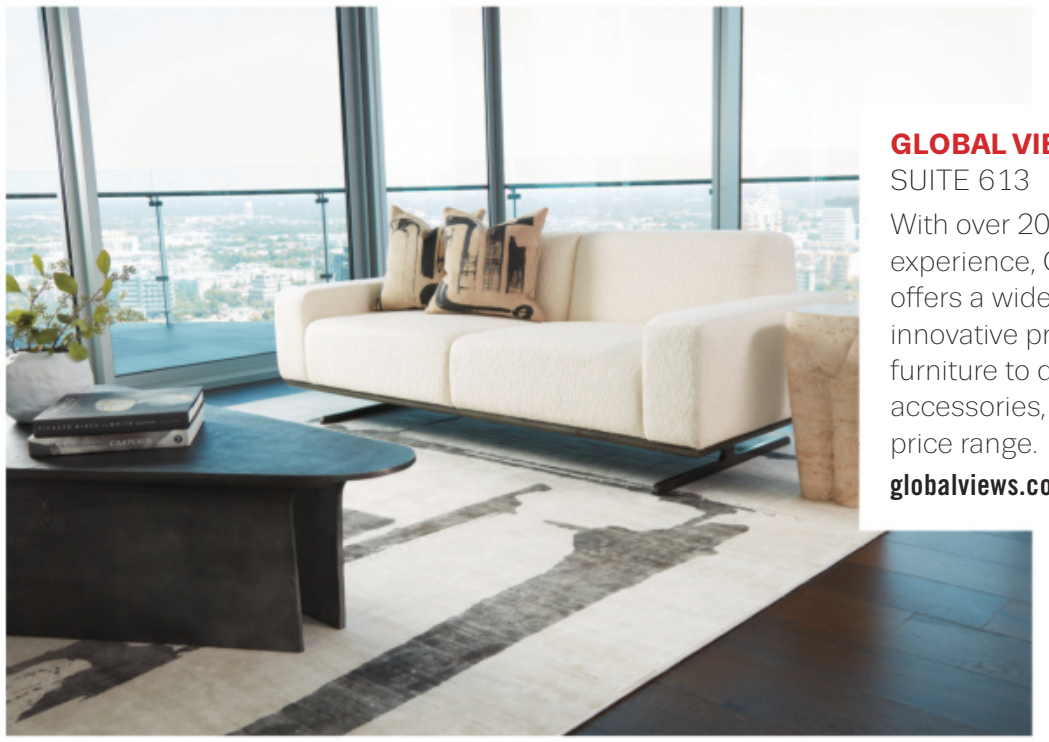

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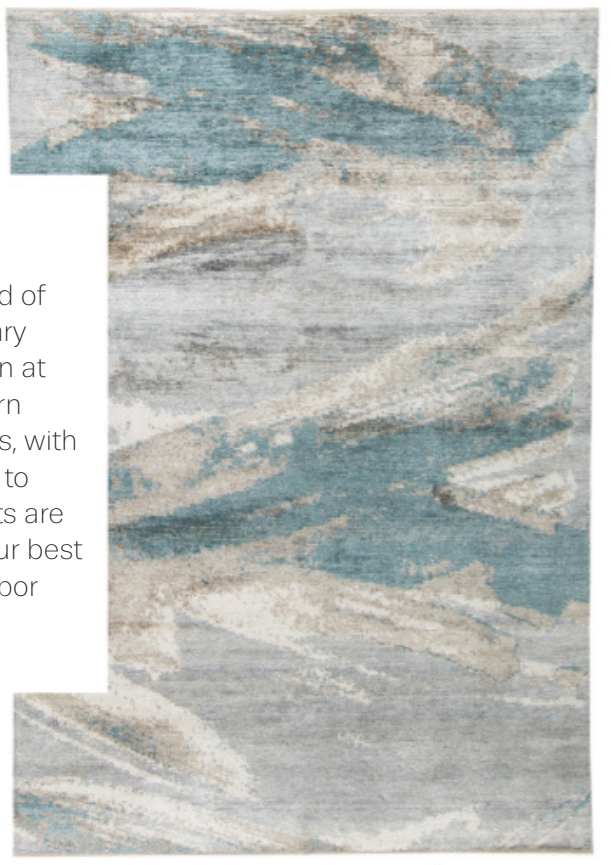

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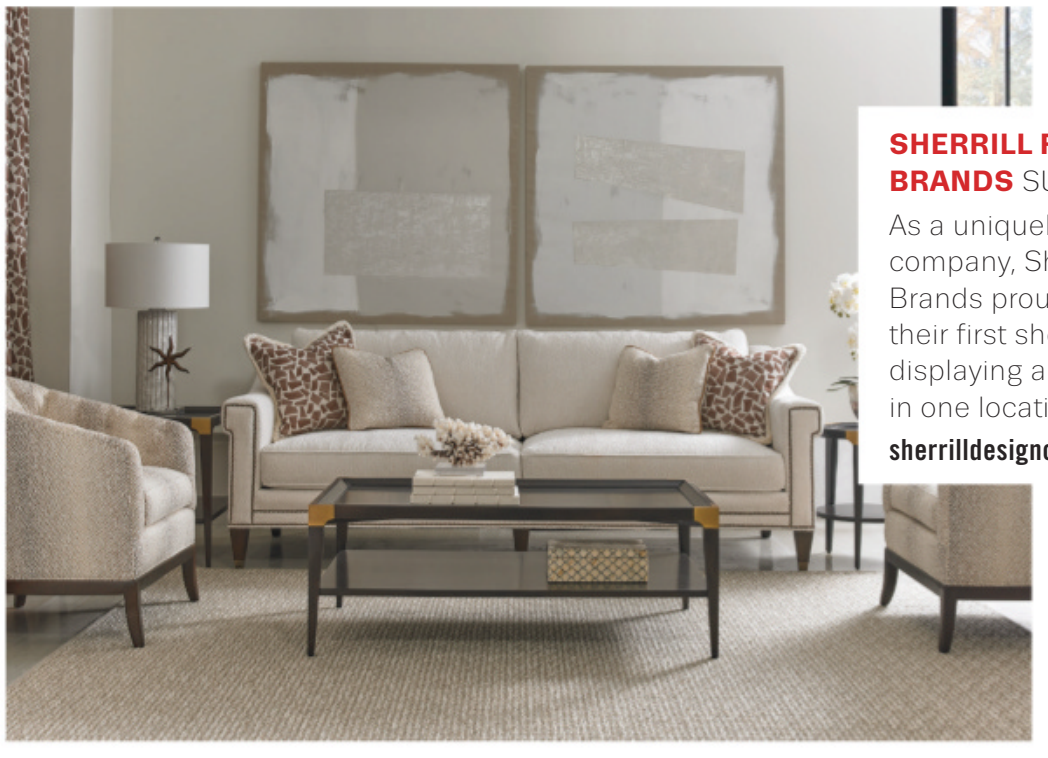

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— BRETT HELSHAM
BRETT HELSHAM DESIGNS

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ALLAN-KNIGHT.COM

The Search for GOOD TASTE in Las Vegas

It starts at a new supper club on the Strip. BY **OLIVIA HOSKEN**

Even in its heyday, when Frank Sinatra and Elvis Presley were headlining, Brigitte Bardot and Gunter Sachs were honeymooning, and Jayne Mansfield was partying at the Dunes, Las Vegas was not the height of refinement. It was a place to indulge and perhaps regret later, a neon cherry on top of a decadent sundae. Something has changed in the decades since, though. Against all odds, Sin City became…respectable. Well, almost. Where you least expect it, Vegas hides pockets of class (see "Blue Chip Bets," right).

In January the Bellagio unveiled its new supper club, the Mayfair, a jewel box designed by Swedish architect Martin Brudnizki to bring to the Strip some of the confectionery rush that has made his Annabel's in London the place to chat under a Picasso or power-lunch in the winter garden.

"Las Vegas is fantasy—it is totally made up. That and this idea of the supper club, something that used to be popular but doesn't really exist anymore, were exciting to me. It feels both new and nostalgic," Brudnizki says.

That juxtaposition was also built into the programming, which includes dinner and performances led by hosts "Dean" and "Judy." To realize his Old World Vegas fantasia, Brudnizki homed in on the Bellagio's famed fountain show, imagining a kaleidoscope of fantastical underwater creatures. Mosaics depicting starfish and other nautical critters cover various surfaces, while scalloped banquettes and coral chandeliers are pulled straight from a dreamy oceanic palace.

"Our internal nickname for the project was 'the fountain club,'" Brudnizki says. Like Annabel's, Brudnizki's Mayfair space delights in indulgence and maximalism. Except here the fabulous ghosts of the past are sitting right beside you when you order just one more martini. T&C

BLUE CHIP BETS

The snob's secret spots on and off the Strip.

***Akhob*, James Turrell's installation in the Louis Vuitton in the Crystals shopping center.** 702-730-3150 TO RESERVE

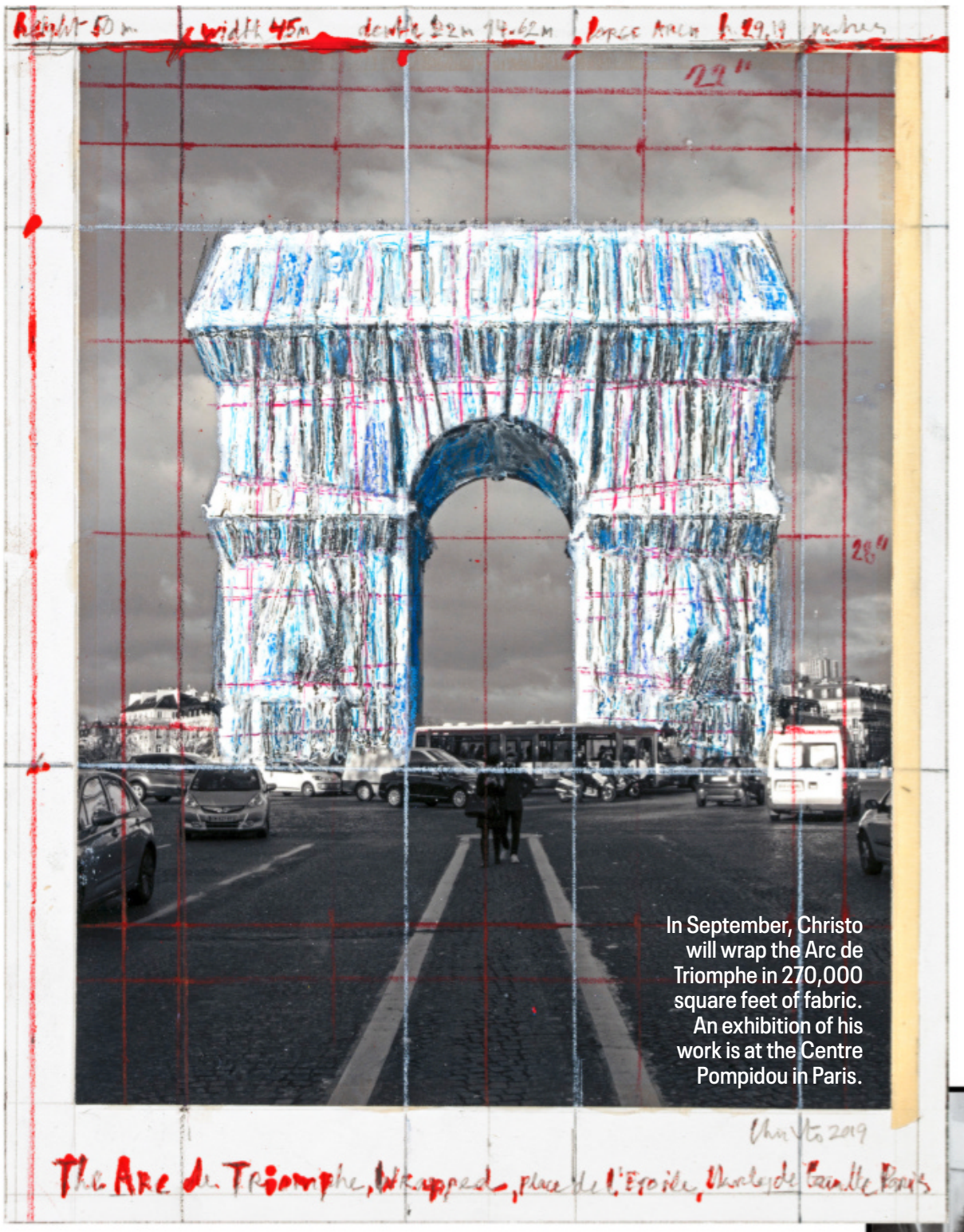
The Damien Hirst Suite at the Palms ($100,000 a night, 2-night minimum).

Ugo Rondinone's *Seven Magic Mountains* sculpture, on view through 2021.

Turrell's unfinished *Roden Crater*, recipient of a donation of $10M from Kanye West.

The permanent collection of the Aria, the hotel designed by Pelli Clarke Pelli.

COURTESY BELLAGIO HOTEL AND CASINO (MAYFAIR SUPPER CLUB); UGO RONDINONE/SEVEN MAGIC MOUNTAINS/PHOTO BY GIANFRANCO GORGONI/COURTESY NEVADA MUSEUM OF ART AND ART PRODUCTION FUND/SEVENMAGICMOUNTAINS.COM (SEVEN MAGIC MOUNTAINS); GETTY IMAGES (RODEN CRATER); COURTESY MGM RESORTS INTERNATIONAL (HENRY MOORE SCULPTURE)



In September, Christo will wrap the Arc de Triomphe in 270,000 square feet of fabric. An exhibition of his work is at the Centre Pompidou in Paris.

Paris UNDER WRAPS

Christo has never been subtle. A new project might be his most outrageous yet.

BY **PHYLLIS TUCHMAN**

Is there anything Christo hasn't covered in fabric? He has wrapped tin cans, bottles, tables, chairs, magazines, a rotary telephone, a candlestick, and a tea kettle. At one point he wrapped a Volkswagen. But the Bulgarian-born artist, who worked alongside his late wife, Jeanne-Claude, is best known for draping massive, seemingly impossible objects, like the Reichstag in Berlin, a pair of monuments in Milan, and even a stretch of Australia's coastline. One subject that has long evaded Christo is the Arc de Triomphe in Paris, but this year his dream—which may be the most Instagrammable artwork ever—is set to become a reality.

178
Trees along the Swiss-German border that the couple wrapped in woven polyester for a 1998 exhibition.

From March 18 to June 15 the Centre Pompidou is calling attention to Christo's French roots with "Christo and Jeanne-Claude Paris!," an exhibition of works the couple created between 1958 and 1964, when they called the city home, as well as a detailed look at their wrapping of the Pont-Neuf in 1985. That project

4
Millions of people who visited *The Gates*, the 23-mile-long artwork Christo and Jeanne-Claude displayed in Central Park for two weeks in 2005.

was eventually viewed by nearly 3 million visitors and today is considered one of the couple's most successful efforts. Sophie Duplaix, the curator of the Pompidou show, remembers that during the two weeks that the bridge was wrapped, "wherever you went, everybody only talked about this. Some admired it; others criticized it. It was an artwork that aroused comments and debates." It was also the work that made the couple world famous. Today Christo has a cultlike following that includes both art world insiders and casual observers, some of whom travel around the globe to see his latest endeavors.

Originally Christo, who is about to turn 85, planned to wrap the Arc de Triomphe while the museum exhibition was running, but the venture was postponed until September to accommodate the kestrel falcons that nest atop the landmark every spring. The artist first envisioned enrobing the monument back in 1962, but it wasn't until April 2019 that the wrapping was announced, along with the museum show. At the time Christo said he was "eager to do something beyond the exhibition."

That's an understatement. When Christo is finished, the Arc will be covered, from September 19 to October 4, with nearly 270,000 square feet of silver-blue polypropylene fabric secured by 23,000 feet of red rope. The eternal flame in front of the Tomb of the Unknown Soldier will not be disturbed, and tourists can still use the tunnel under the rotary to reach the plaza at the base of the arch.

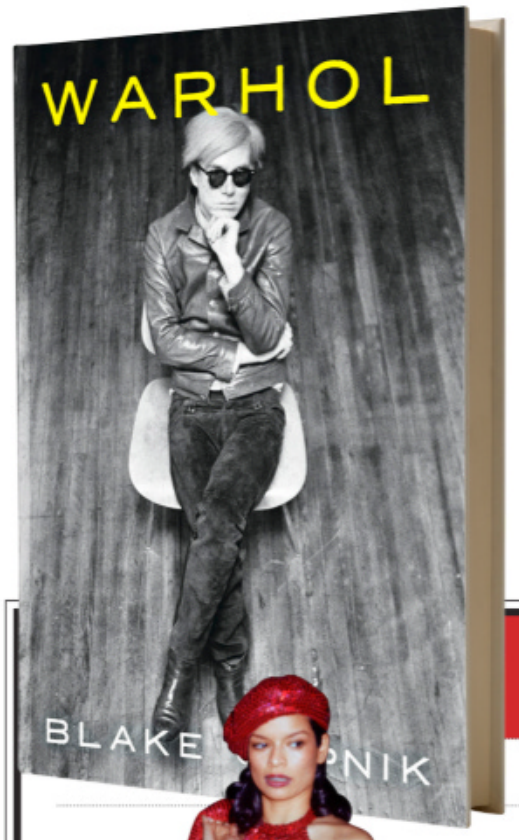
Back at the Pompidou, the galleries featuring early objects will surprise many, but they serve as a roadmap to the more ambitious efforts that followed. As Duplaix puts it, "These less familiar artworks bear the kernels of the future projects." As Christo puts it, the drawings, collages, and photographs will make clear how the artist can "take a space not belonging to sculpture and make sculpture out of it." T&C

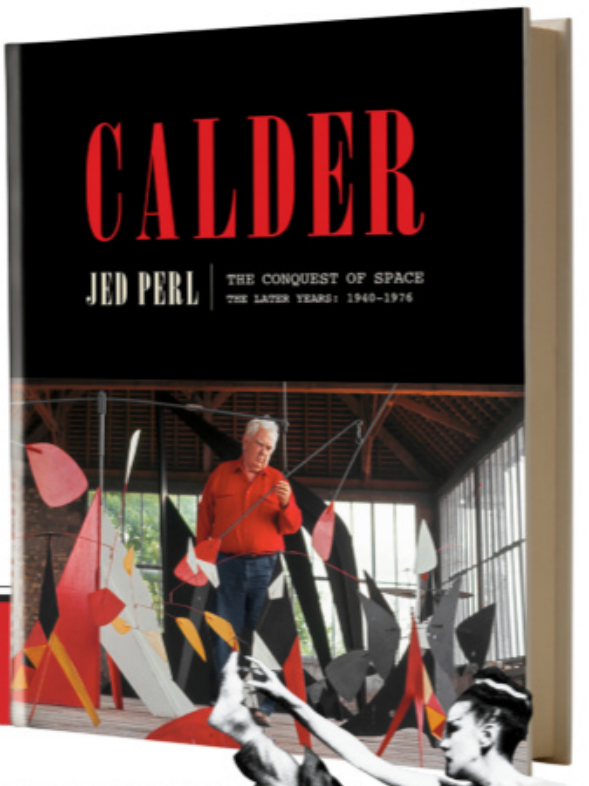
ANDRE GROSSMANN/© 2018 CHRISTO (ARC DE TRIOMPHE); GETTY IMAGES (PORTRAIT)

Art Bio SMACKDOWN

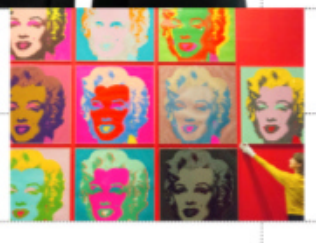
This month two 20th-century masters will see their remarkable life stories published.

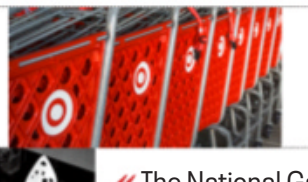
BY **ELIZABETH CANTRELL**

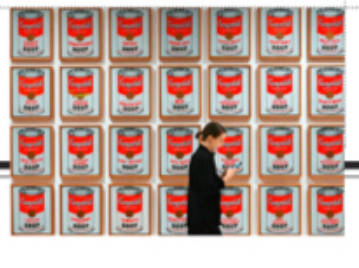




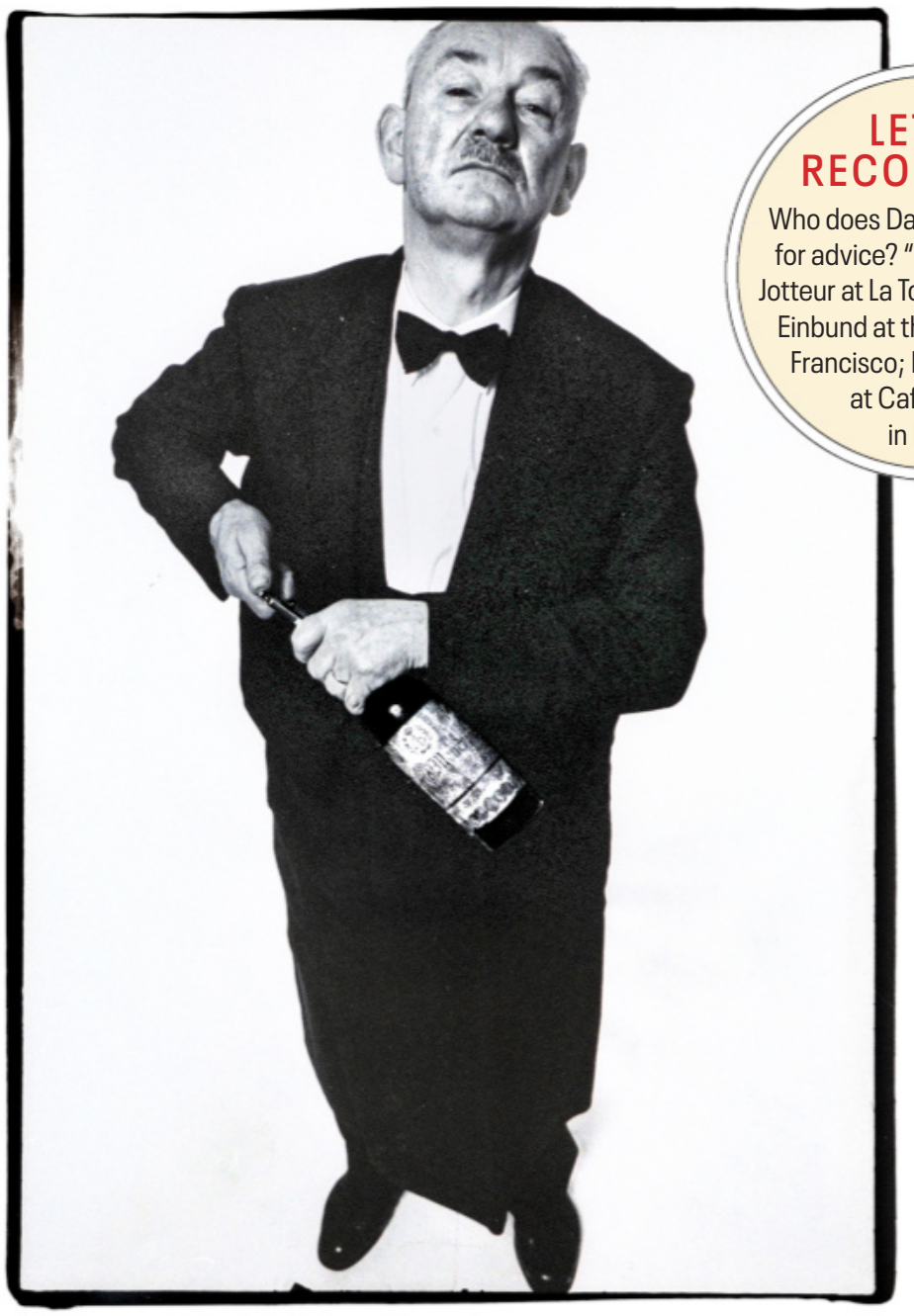
ANDY WARHOL	VS	ALEXANDER CALDER
Blake Gopnik	**AUTHOR**	Jed Perl
260	**SOURCES INTERVIEWED**	Around 100
7	**YEARS IN THE MAKING**	12
"That MoMA always had major reservations about him."	**SUBJECT'S CAREER DISAPPOINTMENT**	"I think he was aware his popular reputation didn't jibe with the reputation he had among a circle of artists and admirers."
"I can document 13 people he went to bed with. The actual number must be higher."	**LOVE LIFE**	Married to Louisa James for 45 years.
« Debbie Harry, Jean-Michel Basquiat, Bianca Jagger	**FAMOUS FRIENDS**	» Peggy Guggenheim, Arthur Miller, Martha Graham
"None! I think I got pretty deep."	**ENDURING MYSTERY**	"As a biographer, you always want to leave some mystery intact."
« Valerie Solanas	**NEMESIS**	» Pablo Picasso
» Appeared on *The Love Boat*	**PROFESSIONAL PIVOT**	« Starred in the short film *Calder Circus*
"That the Factory was a party place. It was a workplace. Andy used speed only to stay up late—he was a workaholic."	**MISCONCEPTION**	"People do not understand the man's profound seriousness about what he was doing."
» The *Marilyn Diptych*	**ICONIC WORK**	« Mobiles
« Israeli businessman Jose Mugrabi	**LARGEST COLLECTOR**	» The Whitney Museum of American Art
"How well educated he was about art. He was not at all the 'accidental' art genius."	**SURPRISING TRAIT**	"He was a fundamentally happy person. People want a dark secret with artists, but he had a mysterious grace about him."
« "Anything that looked like art in the most cliché sense, that ticked all the boxes."	**PET PEEVE**	» Mass-produced objects
» "When MoMA bought 32 *Campbell's Soup Cans* for half a billion dollars."	**MAJOR POSTHUMOUS SUCCESS**	« The National Gallery of Art's 1998 retrospective, with 288,000 visitors.







GETTY IMAGES (16)



LET US RECOMMEND

Who does Daniel Johnnes ask for advice? "In Paris, Laurent Jotteur at La Tour d'Argent; Paul Einbund at the Morris in San Francisco; Kim Prokoshyn at Café Boulud in NYC."

Do We Need SOMMELIERS Anymore?

Wine apps, wine clubs, wine tours—America is awash in all things grape. Do we still need someone to sniff the cork?

BY **JAY McINERNEY**

"With all the information out there now, aren't sommeliers maybe obsolete?" I had just sat for dinner at a restaurant and opened the wine list when a friend asked this question. "I mean," he continued, seeing my skeptical expression, "we have all these sources that didn't exist 10 or even five years ago. I could plug an unfamiliar bottle's name into my phone and we'd know all we needed." He had a point, but rather than arguing with my friend and ruining my appetite, I decided to pose the question to an authority on this subject, a man who might be called the dean of American sommeliers.

Daniel Johnnes fell in love with food and wine when he lived in France as a student in the 1970s. In 1985 he got a job as a waiter in New York City at Montrachet, Drew Nieporent's influential Tribeca restaurant, eventually becoming the wine director. With David Bouley manning the stove and young, friendly black-clad waiters and waitresses working the floor, Montrachet was a new kind of restaurant, casual in vibe and ambitious about food and wine. In other words, the template for many Manhattan restaurants today.

At Montrachet and its sister restaurant, Tribeca Grill, Johnnes exerted a significant influence on the emerging American wine scene by championing the wines of Burgundy, which at that time were generally overlooked in the USA. (Montrachet was named after Burgundy's greatest white wine.) He brought winemakers to New York and hosted dinners for them, and eventually he founded La Paulée de New York, an annual gathering of Burgundy lovers that celebrated its 20th anniversary last month.

To discuss the evolving role of the sommelier, I met Johnnes recently at Portale, a new Manhattan restaurant helmed by Alfred Portale, whose iconic Gotham Bar and Grill opened the year before Montrachet. "We were just coming out of the two-martini-lunch era," Johnnes said of the period when he started his career, "and most people thought that chablis was a sweet white from California." Fine dining was synonymous with uptown French establishments like Lutèce and La Côte Basque, and sommeliers, what few there were, were apt to be Frenchmen in tuxedos pushing expensive Bordeaux.

"Today the average consumer is much more sophisticated than when I started out," Johnnes said. "But the range of choices is also much greater." A quick look at Portale's list, which includes wines from the new and old worlds, the northern and southern hemispheres, demonstrated his point. "First and foremost, sommeliers are necessary today as curators and editors," he said of the ever-expanding range of offerings. But serving wine has always been about more than having encyclopedic knowledge. "Sommeliers are also actors and storytellers. After all, dining out is entertainment. The sommelier is a big part of that, and to be a great somm you have to have a narrative to unfold."

Does one of the world's premier wine experts take advice from sommeliers? "Oh, absolutely," Johnnes says. "If I'm in a new place and I don't know the somm, I'll order a glass to test him out. If I say I want a crisp, bright chard and he brings me an oaky one, I'll be forewarned." At Portale he quizzed sommelier Steven Washuta about the list, which, with its Italian emphasis, was somewhat outside his comfort zone. As with Johnnes, the 32-year-old Washuta's interest in food and wine was started by a sojourn as a student in France. He mentioned a few Italian wines, describing where and how they were made and by whom, as well as how they might pair with our meals. Then, sensing he was dealing with two Burgundy nuts, Washuta directed us to the 2017 Henri Germain Meursault Charmes, a fairly rare bottle that he was proud to have on the list and that we were both delighted to try. A partnership of sorts had been struck by the three of us, and Johnnes and I agreed we'd be back to visit Washuta again.

While Johnnes is optimistic about the new generation of sommeliers, he does sound some cautionary and nostalgic notes. "When I was coming up, it was possible for a young sommelier to taste the great wines of France. They were still relatively affordable." Today the price of first growth Bordeaux **[CONTINUED ON PAGE 134]**

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THE REALITY CHECK

Some hotels look better on Instagram than they do in real life. Scotland's Fife Arms isn't one of them. BY **LEENA KIM**

The Flying Stag restaurant is among many photogenic—and taxidermied—spots at the Fife Arms. FROM $325 A NIGHT, THEFIFEARMS.COM

THE INSTAGRAM EXPERIENCE

The Fife Arms, which reopened in late 2018, was the ultimate geotag brag this past winter; its prime spots (the settee underneath Lucian Freud's *Child Portrait (Annie)* and the corner by the Robert Burns–themed fireplace being particular favorites) were constantly occupied by editors, tastemakers, and CEOs. But how did it really measure up with Instagram's most discerning travelers?

"Such is the charm of this remarkable hotel, combining tartan, tweeds, and taxidermy with a dash of surrealism and playful wit, that its astonishing eclecticism is immediately and utterly beguiling." **Justine Picardie, former editor in chief of *Town & Country UK* and *Harper's Bazaar UK***

"We found utopia—casual chic with the best food and drink. There are so many places to hang out you never feel like you've seen the same corner twice. We felt transported to 18th-century life in the Scottish Highlands." **Amanda Ross, stylist and designer**

...AND IN REAL LIFE

When an art world power couple buy a crumbling Scottish hotel and spend four years transforming it, you expect it to have good art, especially when the couple in question are Iwan and Manuela Wirth, founders of the Hauser & Wirth gallery, which has a roster that includes Mark Bradford, Isa Genzken, and Rashid Johnson. What they have actually done with said hotel—the Fife Arms, a Victorian-era inn two hours north of Edinburgh in Braemar, near Balmoral Castle—is a lot more than just installing a few standouts. While the Freud painting in the lobby and the Louise Bourgeois spider looming over the courtyard are impressive, it's the 16,000 other objets that make the Fife so wonderfully authentic and thoughtful—and more than just an Instagram hotspot. "How we tell the story is important," Iwan says of the Fife's eclectic mix of local artists and international stars. Take the drawing room: The walls are lined with the custom Fife Arms tartan made by Scottish designer Araminta Campbell (it's also on the staff uniforms and in each of the 46 uniquely decorated guestrooms). Picasso's *Mousquetaire Assis* hangs in one corner, while the hotel's newly minted coat of arms is on the mirror across from the fireplace. Then look up: The ceiling is a colorful mural by contemporary artist Zhang Enli, who was inspired by the swirls seen in a kind of Scottish quartz. "There's a real sense of discovery when you visit," Iwan says. You'll never want it to end.

KENDALL TRAINER (HOTEL); SIM CANETTY-CLARKE (BAR)

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Design's Forbidden ATLAS

WHAT TO WEAR HERE

Those who set foot in Casa Malaparte (right) should do so in flats—it's on a cliff—but accessorize dramatically. The views alone demand it.

DOLCE & GABBANA SLIDES ($995), 877-70-DGUSA; **EMMANUEL TARPIN** WINGS EARRINGS ($50,000), EMMANUELTARPIN.COM

PHOTO ILLUSTRATION BY MAXWELL N. BURNSTEIN; ALAMY (CASA MALAPARTE)

Cross these architectural meccas off your bucket list: Here's a map and a packing list. Go!

BY **SPENCER BAILEY**

Perched on a cliff in Capri is a home that has captivated generations. Brigitte Bardot posed on its terrace for Jean-Luc Godard. Karl Lagerfeld immortalized its strange beauty in a book. Just last summer, 55 years after *Contempt*, another ingenue, Emma Stone, was allowed to step inside. Yet a visit to Casa Malaparte, the former home of the namesake Italian novelist, is a privilege rarely granted—Stone made it in thanks to the largesse of Louis Vuitton, which was ➟

shooting a fragrance commercial there. For design snobs, Malaparte is one of a handful of heritage sites considered hallowed ground because access is so controlled that scoring just an invite to visit is bragging rights by itself. For the others, follow *T&C*'s treasure map.

ISAMU NOGUCHI GARDEN MUSEUM (1969), Takamatsu, Japan On another island, this one on the other side of the globe, is the former home and studio of the sculptor Isamu Noguchi, which was converted into a museum after his death in 1988. His atelier, overlooking the Seto Inland Sea on the island of Shikoku, is now run by his longtime protégé, the stonecutter Masatoshi Izumi. If you're lucky Izumi will share a story or two, and maybe even take you through Noguchi's personal residence, which is typically off-limits to visitors. APPOINTMENT-ONLY TOURS, ISAMUNOGUCHI.OR.JP

LUNUGANGA ESTATE (1948), Bentota, Sri Lanka The Sri Lankan "tropical modernist" architect Geoffrey Bawa (1919–2003), renowned for integrating the rich, lush textures of the jungle into indoor living environments, transformed this former rubber plantation into an elegantly appointed 25-acre estate. Located about 60 miles south of Colombo and now run by the Geoffrey Bawa Trust, the secluded retreat offers four tours daily and has six rooms available for overnight stays. (Pro tip: Book the main bungalow's guest suite.) FROM $225, LUNUGANGA.COM

THE FEUERLE COLLECTION (2016), Berlin This under-the-radar private museum, designed by John Pawson and housed in a pair of former telecommunications bunkers, is all about engaging the senses. Juxtaposing ancient and modern artworks, its two theatrically lit galleries put viewers in a meditative state. For a more exclusive experience, book a private ceremony for up to four in the exquisite mirrored-box incense room. APPOINTMENT ONLY. INCENSE CEREMONY, $1,100, THEFEUERLECOLLECTION.ORG

MAISON DE VERRE (1931), Paris Pierre Chareau's Left Bank masterpiece was radical in its time—the first home in France made of steel and glass—and today it's considered one of the pinnacles of 20th-century residential design. It's owned and preserved by retired American financier Robert M. Rubin, who opens the house to a limited number of tours, usually reserved for scholars and architecture students. To all others who wish to visit: Good luck.

▼ **EILEEN GRAY'S E-1027 (1929) and LE CORBUSIER'S LE CABANON (1952), Roquebrune-Cap-Martin, France** Neighbors with a stunning Côte d'Azur vista, these homes make a wonderfully awkward pair, apropos for the works of rivals. (Gray accused Corbu of desecrating her plain white walls with lurid murals he painted in the buff.) Her light and airy residence, a masterpiece of modernist design and practically the opposite of Le Corbusier's wood cabin, completes a meticulous and much-needed multiyear renovation this summer. APPOINTMENT-ONLY TOURS; CAPMODERNE.COM

WHAT TO WEAR HERE
Eileen Gray was an emphatic modernist, but she had an eye for bold color and geometry. A crisp oxford and a smart watch are a playful 21st-century homage.

LA DOUBLEJ CULOTTE PANTS ($645), LADOUBLEJ.COM

PIAZZA SEMPIONE SHIRT, PIAZZA SEMPIONE.COM

BLANCPAIN WATCH ($18,800), BLANCPAIN.COM

SALVATORE FERRAGAMO BAG ($2,300), FERRAGAMO.COM

BRUNO MAGLI SANDALS ($375), BRUNOMAGLI.COM

MANUEL BOUGOT (GRAY E-1027)

WHAT TO WEAR HERE
A caftan, a chunky ring, rope sandals—all you need to take in a tennis match and wander through the estate's almond groves. Maybe add sunscreen.

ARAKS SWIMSUIT ($325), MATCHES FASHION.COM

OSCAR DE LA RENTA CAFTAN ($4,590), OSCAR DE LA RENTA BOUTIQUES NATIONWIDE

BELPERRON RING ($11,500), BELPERRON.COM

SAINT LAURENT BY ANTHONY VACCARELLO SATCHEL BAG ($1,990), YSL.COM

VALENTINO GARAVANI SANDALS ($995), VALENTINO BOUTIQUES NATIONWIDE

▲ **NEUENDORF HOUSE (1989), Mallorca, Spain** Designed by minimalist monks John Pawson and Claudio Silvestrin, this five-bedroom vacation home, built for a German art dealer (it was Pawson's firm's first full architectural project), isn't open to the public—but it *is* available as a holiday rental. Nestled in an almond grove, this Zen masterpiece also features a sunken clay tennis court. Go ahead, channel the island's most famous native son: Rafael Nadal. FROM $4,400, NEUENDORFHOUSE.COM

WHAT TO WEAR HERE
Come selfie-ready in an outfit that matches the blue-and-white checkered pattern at Shokin-tei, the most recognizable of the villa's revered tea pavilions.

ALAMY (SHOKIN-TEI PAVILION)

LOEWE DRESS ($1,400), MY THERESA.COM

ROLEX WATCH ($37,000), ROLEX.COM

BOTTEGA VENETA CLUTCH ($3,400) BOTTEGAVENETA.COM

CHRISTIAN LOUBOUTIN SANDALS ($595), CHRISTIAN LOUBOUTIN.COM

◀ **KATSURA IMPERIAL VILLA (17TH CENTURY), Kyoto, Japan** Reservations to visit this impeccably maintained 16-acre property—the apex of traditional Japanese design—become available three months in advance and fill up quickly. Hugely influential on such architects as Frank Lloyd Wright, Walter Gropius, and Kenzo Tange, Katsura may be 400 years old, but it looks utterly of the moment. Its famous gardens are punctuated by several tea pavilions, the standout being Shokin-tei, seen here. APPOINTMENT-ONLY TOURS, SANKAN.KUNAICHO.GO.JP

Le COMEBACK

Coco Chanel's bête noire returns, this time thanks to French fashion's reboot specialist.

BY **CHLOE MALLE**

A century ago the French designer Jean Patou staged his semiannual fashion shows on Saturday evenings, with a cocktail bar installed in his Paris salon and the promise of a late, louche night. "You would play tombola and you could win a baby tiger," says Guillaume Henry, the boyishly handsome designer tasked by LVMH with reviving the house founded by the Jazz Age couturier, who was Coco Chanel's fiercest rival.

For his first presentation, last September, Henry staged his own kind of a party, with waiters from his favorite local brasserie serving guests Ricqlès in La Soufflerie coupes at his atelier, in a neo-Gothic building on the Ile de la Cité. He didn't need to raffle baby tigers. "People were supposed to stay five minutes and they stayed one hour," Henry says.

> "Patou is not a dress, it's a spirit."
> —*Guillaume Henry*

A confidant of Josephine Baker and a paramour of Louise Brooks, Patou is celebrated today less for his couture than for his revolutionary sportswear; he is credited with having designed some of the first bathing suits and jersey dresses, incorporating easy-to-move-in pleats. "It was a Gatsby life," says Henry, trim in white Uniqlo jeans and a Nehru shirt under a Prussian blue sweater that matches his eyes. "What he wanted to do was dress a girl for the weekend, when she was leaving for Biarritz or Deauville."

Henry is the latest caretaker of a label that was once a training ground for French talent (Karl Lagerfeld, Jean-Paul Gaultier, and Christian Lacroix all did tours of duty) but that has languished since 1987, apart from a lucrative perfume license. Joy, the fragrance in question, is one of the reasons the world's largest luxury conglomerate acquired a majority stake in Patou in 2018. In tapping Henry, Sidney Toledano, CEO of LVMH's fashion group, signaled that he sees potential in ready-to-wear, too.

It's not Henry's first time behind a reboot, after all. He began his career at Givenchy; in 2009 he was appointed artistic director of Carven and reinvented the legacy house for a younger generation. He later pulled off the same feat at Nina Ricci. Now 41, he is not intimidated by his forebears.

"As a young kid I wanted to be a designer because of Lacroix and Patou," Henry says. "I'm really inspired by what Lagerfeld did. In my work there's a little of all of them."

Soon after arriving at Patou (he dropped "Jean" from the brand name), Henry stopped weaving intricate narratives for each collection the way many of his peers do. "You don't want to hear stories anymore. You just want or don't want," he says. His collections are wide-ranging and seasonally nimble, with peacoats for winter and ruffled silk dresses for summer, all reasonably priced. "For me Patou is not a dress, it's a spirit," he says. "She's approachable. She's chic, but she's also playful."

When Henry scoured the public archives in Paris he discovered a trove of photos of Patou's early collections. "They had boxes full of pictures, because he was Chanel's worst enemy," he says. "He would deposit pictures to say, 'I did it first,' with all the girls from his team wearing the clothes."

Henry did the same with his first collection, modeling the cheeky yet sharp pieces on women who work with him. "'Who do you dress?' That's the question I wanted to ask myself," he says. "And I'm never better at doing my job than when I know who I'm working for." T&C

PATOU JACKET ($990), TOP ($365), TROUSERS ($595), EARRINGS ($695), AND BROOCHES ($290 EACH)

Patou's spring collection, Guillaume Henry's first, was shown at the brand's atelier on the Ile de la Cité.

PATOU SWEATER ($995), TROUSERS ($525), AND EARRINGS ($590)

PATOU DRESS ($1,490), EARRINGS ($790), AND HAT ($385), PATOU.COM

KIRA BUNSE (MODELS)

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The WOMEN'S Movement

A Swiss powerhouse debuts its first collection in two decades aimed directly at female aficionados.

BY **JESSICA IREDALE**

The world of haute horlogerie has long been a male-dominated sport, leaving women interested in one-of-a-kind collectors pieces with intricate complications and movements no choice but to borrow from the boys. Now, like the culture at large, watches are catching up with what women want. For the first time in nearly 20 years, Vacheron Constantin, the centuries-old Swiss watchmaker, is introducing a collection of five mechanical timepieces for women. Undeniably feminine in look, Egérie, as the range is called, is grounded in the highest level of technical engineering. It was inspired by a vintage driving watch called the American 21.

The hands look like needles; the index resembles embroidered handwritten script in 18K gold. The face is marked by a pleated effect painstakingly created with antique hand-operated guillochage machines. All the Egérie watches have diamond-encrusted bevels; the most elaborate has a case studded with 292 diamonds, a dial with 510 more, and two buckles set with another 21 diamonds each.

While the line represents a renewed commitment to female clients, the house's history of serving women is deep. Heritage and style director Christian Selmoni notes that Vacheron began making watches for women early in the 19th century. "We were one of the very first to do it," he says. "During the first half of the 20th century we were addressing our watchmaking more to ladies than men." Now that women are increasingly interested in mechanical watches, Egérie is designed to walk the line between fine jewelry and the everyday timepiece. Some big names in luxury fashion have come out with mechanical watches as well, but bragging rights go to the horological heavyweight with 265 years of history on its side. T&C

VACHERON CONSTANTIN EGERIE 35MM SELF-WINDING WATCH ($28,800), VACHERON-CONSTANTIN.COM

DON PENNY, PROP STYLING AND ORIGAMI BY MIAKO KATOH

You Can't Repeat THE PAST

Unless you use Golconda diamonds and Colombian emeralds and make them new.

BY **JILL NEWMAN**

BHAGAT COLOMBIAN EMERALD, DIAMOND, AND NATURAL PEARL "JIGHA" BROOCH, BHAGAT JEWELLERS.COM

SANTI GOLCONDA DIAMOND EARRINGS WITH EMERALD PETALS, SANTIJEWELS.COM

SANJAY KASLIWAL POLKI DIAMOND FLOWER RING IN 22K YELLOW GOLD ($12,000), 212-988-1511

BINA GOENKA 18K GOLD, PEARL, AND RUBY EARRINGS, BINAGOENKA.COM

Maharajahs, who wore gems to convey power, had symbiotic relationships with Europe's top jewelers.

MUNNU THE GEM PALACE PLIQUE-A-JOUR LOTUS RING WITH DIAMONDS IN 18K GOLD ($48,000), MUNNUTHEGEMPALACE.COM

Ten and a half million dollars: That's how much a rare ruby and diamond ring by Viren Bhagat fetched at a Sotheby's auction in October 2017. As with most of his pieces, that was way above the estimate. Hailed as India's greatest modern-day jeweler, Bhagat is famous for tracking down historic stones—rare pigeon's-blood rubies, Kashmir sapphires, Colombian emeralds, Golconda diamonds—to set in his masterpieces. So coveted are his creations (he makes only 60 a year) that loyal clients go to his appointment-only Mumbai workshop and purchase designs based on sketches alone.

Last month, at TEFAF Maastricht, the sprawling art, design, and antiques fair in the Netherlands, the elusive jeweler expanded his fan base. In his first public show ever, **Bhagat** unveiled 25 pieces that reflect his signature aesthetic—classic Indian motifs of lotus flowers and paisleys rendered in Art Deco–style lines—but that, for the first time, featured semiprecious stones such as lapis, opal, and turquoise. "Our pieces are feather-light because we make the platinum metal evaporate, allowing the stones to capture the light and shimmer," says the jeweler, who was one of two contemporary designers (the other being JAR by Joel A. Rosenthal) featured in the Al Thani collection, the Qatari royal family's exceptional trove of jewelry and artifacts spanning the last 500 years. Christie's sold 400 pieces from that collection last fall for more than $100 million.

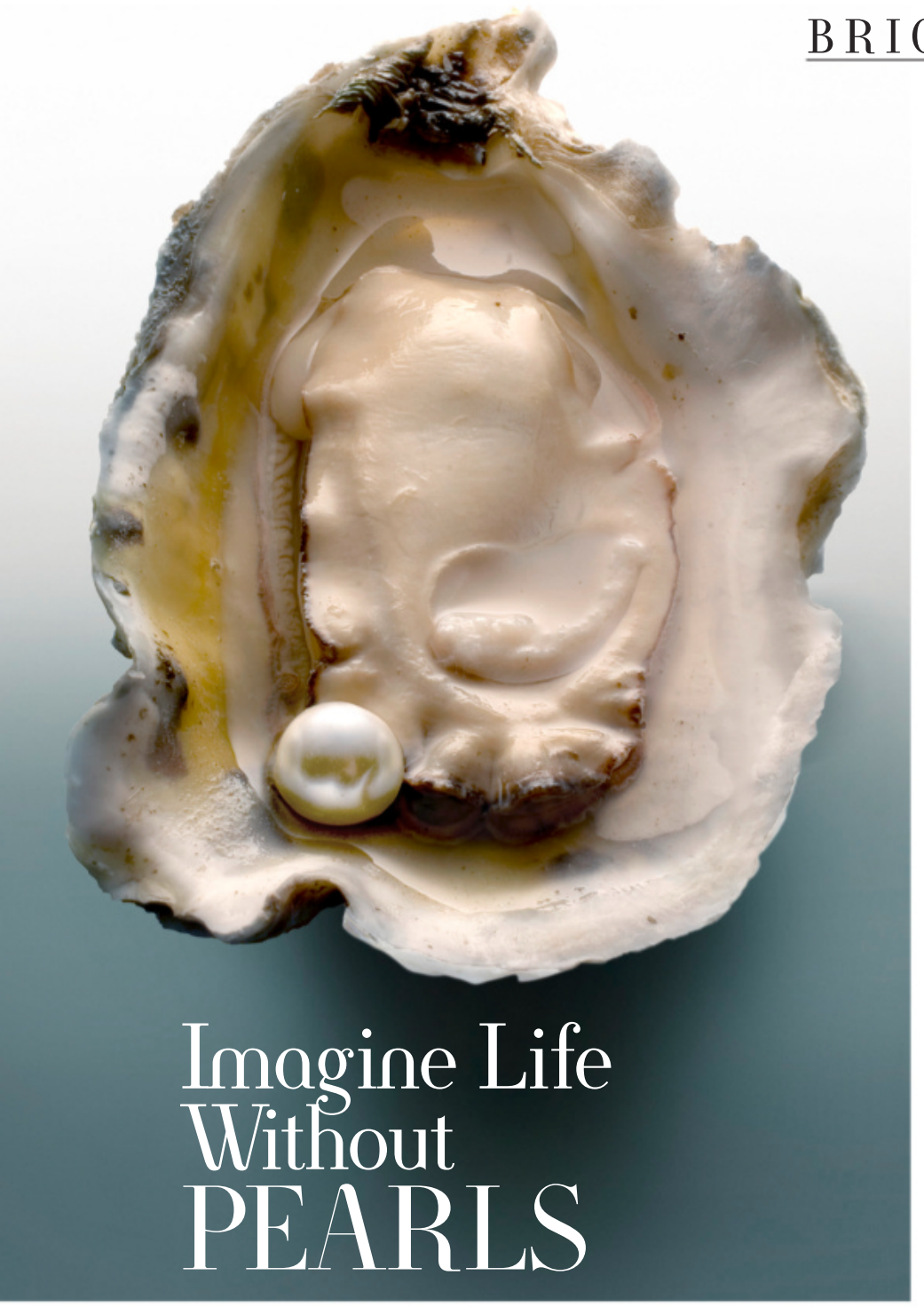
Since the early 20th century, European jewelry houses have been captivated by the Indian aesthetic. Jacques Cartier was so enamored of what he saw on a visit to Delhi in 1911 that he returned to Paris and began infusing his designs with colorful gems and a sense of movement that didn't exist in the floral and bow shapes of the Edwardian era. Cartier's iconic Tutti Frutti collection, with its playful explosion of cabochon and carved emeralds, rubies, and sapphires, was born of this India obsession.

The stylistic mingling went in both directions. Indian royals brought trunks of gemstones to Paris for maisons to reimagine in a fusion of Eastern and Western styles, such as when the maharajah of Patiala arrived at the Place Vendôme in 1928 with 566 carats of diamonds and 7,800 carats of emeralds and commissioned Boucheron to make 149 elaborate pieces.

Today the Indian style has evolved in the hands of a new generation. Delhi-based **Hanut Singh** uses Indian stones in Art Deco–esque designs inspired by his own family jewels. **Bina Goenka** modernizes traditional motifs; she set her floral ruby earrings in red rhodium gold, creating the illusion of stones floating in space. **Sabyasachi Mukherjee**'s jewelry, which is now at Bergdorf's, alludes to his childhood in culture-rich Calcutta. Siddharth Kasliwal, the ninth-generation steward of **Munnu the Gem Palace**, pairs old Indian stones with bold enamel, while Jaipur's Krishna Choudhary, whose family has been trading Golconda diamonds for more than a century, designed his first collection, **Santi**, using historic gems purchased from India's noble families. **Sanjay Kasliwal**'s children are carrying on the family legacy with eclectic designs (think bohemian necklaces dripping with cabochon stones), and **Chand Bihari Saboo**'s sons are evolving the company founded by their father in 1935 by procuring the rarest gems from mines around the world.

The flamboyant history, the mouthwatering color, the striking design—how can anyone, then or now, resist? T&C

GETTY IMAGES (PORTRAIT)



Imagine Life Without PEARLS

With climate change endangering pearl-bearing oysters, we just may have to. BY **JILL NEWMAN**

Flying on a seaplane to a remote isle in the Palawan archipelago in the Philippines, I see miles of crystal-clear turquoise water, verdant islands here and there, and dolphins dancing in the sea. We land by a rickety dock made of bamboo poles and twine and are greeted by a dozen security guards who are patrolling the waters around Jewelmer's pearl farms, protecting them from destructive dynamite fishing and polluters that wreak havoc on this delicate ecosystem. Far removed from civilization (it's two hours by plane from Manila), this untouched paradise is what Jacques Christophe Branellec, Jewelmer's deputy CEO, calls "the last frontier," because it's one of the only remaining places on the planet where his oysters still thrive.

Despite his efforts, though, Branellec can't curtail the effects of climate change on his cultured pearls. "Global warming and increasing ocean acidification are making it harder for pearl oysters to produce high-quality pearls," says Laurent Cartier, a researcher at the University of Lausanne who works for the Swiss Gemmological Institute.

Cultured pearls have been around for only a century, the brainchild of Kokichi Mikimoto, who created the first one off the coast of Japan. It was great timing, because natural pearl–bearing oysters had been hunted nearly to extinction in the 19th century. Conquerors and kings since Roman times were so enthralled by their beauty that they would send fleets of ships to the far reaches of the world in pursuit of pearls; the most prized natural ones were found in the Basra region of the Persian Gulf. Over the centuries the hunt depleted the stock. Vintage natural pearls can still be found today, for a price—La Peregrina, a 500-year-old pearl owned by Elizabeth Taylor, sold for $11.8 million at Christie's in 2011.

Cultured pearls are disappearing too, albeit for different reasons. When the water temperature rises just a single degree, the acidity increases, depriving the oysters of oxygen and food. In the past decade Jewelmer's production of its signature golden South Sea pearls, which are nurtured in rare *Pinctada maxima* oysters, has been cut in half.

The irony is that pearl farms actually help the environment. Jewelmer's Palawan farms, which account for 80 percent of the world's golden pearl supply, are at the northern tip of the coral triangle, an area in the western Pacific considered the center of marine biodiversity, with nearly 600 types of reef-building coral and more than 2,000 species of fish. The farms help the ocean ecosystem by serving as enormous artificial reefs. "We have a net positive effect on the habitat," Branellec says. "When we produce beautiful pearls, the environment thrives."

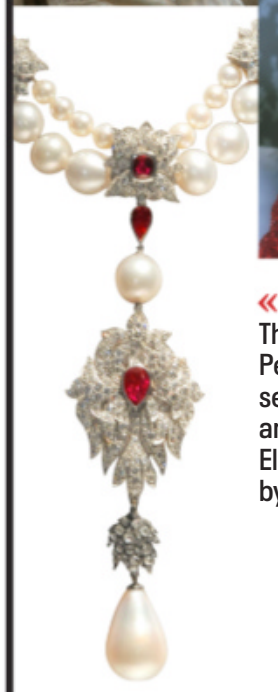
To make these gems, divers must clean and care for each oyster every 15 days for five years before a pearl can be extracted. Even then success is elusive. It takes about 1,000 oysters to find just one matching set of perfectly round golden pearls.

On the shores of the island I watch a pearl technician gently open and remove a flawless golden pearl that glistens under the sun—unlike other gems, pearls don't require cutting or faceting to shine. But with this fragile ecosystem at risk, its beauty takes on a whole new meaning. T&C

HOW DID WE GET HERE?

A brief history of our centuries-old fascination with pearls.

« 1ST CENTURY BC So rare and coveted are pearls that Julius Caesar forbids women below a certain status to wear them.



« 16TH CENTURY The world famous La Peregrina pearl is later set into a diamond and ruby necklace for Elizabeth Taylor by Cartier.

»19TH CENTURY Kokichi Mikimoto creates the first cultured pearl, in Japan in 1893, after natural pearls almost go extinct.

« TODAY 80% of the world's golden cultured pearls come from Jewelmer's farms.

JEWELMER BERLINGOT RING ($8,780), JEWELMER.COM

GETTY IMAGES (5)

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TRAVEL

The Snob's GUIDE TO SUMMER

Don't have any plans yet? We can help. How does a perfect little hotel right on the water in Portofino sound? Or a 10-day walk through the Serengeti (kids welcome)? A fancy ranch in Montana? A reborn resort in Hawaii?

BY **SARAH KHAN**

A beach at Positano on the Amalfi Coast. The water is swimmable well into the fall.

FRANCESCO IAGNESE

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ULTIMA CRANS-MONTANA
CRANS-MONTANA, SWITZERLAND

MYCONIAN NAIA
MYKONOS, GREECE

EXPERIENCE BOLIVIA'S BIG EMPTY

This sleeper of a country suddenly has all the elements for an avant-garde getaway. One-year-old **Kachi Lodge**—seven deluxe, artfully decorated geodesic domes on wooden platforms—has made the alabaster expanse of Salar de Uyuni, the world's biggest salt flat, not just a stunning drive-by but a chic stay. Have breakfast on a cactus-covered "island" (in ancient times this was a high-altitude Andean lake); hike to the rim of the Thunupa volcano; identify constellations with the help of the camp's telescope and staff experts. La Paz, at 12,000 feet the highest administrative capital in the world, is home to one of the most exciting emerging dining scenes in South America, inspired by the produce of Bolivia's diverse climates. Claus Meyer, co-founder of the groundbreaking Copenhagen restaurant Noma, started the ambitious **Gustu** here in 2013—in part to create a cooking school for disadvantaged Bolivian youth. The experiment paid off. You can now enjoy vegan fine dining at **Ali Pacha**, a fresh spin on arroz con leche at **Popular Cocina Boliviana**, and grilled trout with Andean pesto at **ONA**. Completing the picture, a smart new design hotel, the **Altu Qala** ("high rock"), opens in July in a neoclassical building near historic Plaza Murillo. Its 10 suites mix such Midcentury Modern details as Motoko Ishii lamps with stonework that pays tribute to Bolivia's pre-Columbian Tiwanaku culture.

The lounge at the Kachi Lodge, on Bolivia's otherworldly Salar de Uyuni salt flat.

You'll have tête-à-têtes on the Serengeti trek—but not with people.

FAMILY FRIENDLY

TREK TANZANIA'S TRUE WILDERNESS

The Serengeti is one of the largest protected pieces of land in Africa. Still, especially at prime game viewing times in the summer dry season, people and vehicles abound. But not in the park's vast Wilderness Zones, which are off-limits to development: no camps, no roads, no cars. Mark Thornton's **Great Serengeti Traverse** is a unique, completely private 60-mile, 10-day walk across these untouched areas—as "pure" as a walking safari in Africa can get—and it can be organized for two to 10 travelers. You're on foot the entire time, carrying only a camera and a water bottle (with guides, of course, two of them armed). Every morning a three-man crew packs up the lightweight, low-impact mobile camp (the crew also cooks up some mean meals) and moves it to the next location while you make your way along rivers and rocky outcroppings, past elephants, buffaloes, zebras, giraffes, warthogs, leopards, lions, and those mesmerizing forever savanna views.

CRUISE RUSSIA'S FORGOTTEN FAR EAST

Feel that Antarctica is already so *done*? Fresh bragging rights are to be had with **Silversea Cruises**' five summer expeditions to the Russian Far East, a wildly remote and beautiful region that for reasons of geopolitical tensions was kept under wraps by the Soviet regime until 1989. (It still lacks basic infrastructure—only one road links it to Russia's metropolises.) The 144-passenger **Silver Explorer** makes four different runs. The main attraction on the sailing to Chukotka, which lies on the Bering Strait and stretches into the Arctic Circle, is wildlife: 200 bird species nesting in granite cliffs, congregations of up to 50 polar bears, and whales—orcas, belugas, bowheads, humpbacks, and more. The voyage to the Kamchatka Peninsula, part of the Pacific Ring of Fire, is more dramatic in scale and geology. You'll see brown bears, fur seals, sea lions, and such, but the draw here is towering volcanoes, misty calderas, and steaming hot springs. And Moscow and Vladimir Putin are nine time zones away. *Carolyn Spencer Brown*

SERGIO SANDONA (GIRAFFE); AMAZING ESCAPES (KACHI LODGE)

WHO TO CALL

Bolivia: Marisol Mosquera specializes in Bolivia and Peru and can connect all the dots, MARISOL@ARACARI.COM. **Tanzania: The 10-day Serengeti traverse is $9,000 per person; other trips, including lodge stays, are also available,** THORNTONSAFARIS.COM. **Russian Far East:** FROM $7,920 PER PERSON, SILVERSEACRUISES.COM.

For real bragging rights, go off the grid.

AndBeyond's Sossusvlei Desert Lodge, near Namibia's famed red dunes. The sky puts on a show too.

ANDBEYOND (SOSSUSVLEI LODGE)

FAMILY FRIENDLY

SPOT SHOOTING STARS IN NAMIBIA

With just 2.5 million people spread across 300,000 square miles, Namibia is one of the least densely populated places on earth. It's also one of the most weirdly beautiful, with high red dunes, stupendous rock formations, and unique desert-adapted wildlife. The Southern Hemisphere winter is the time to go—blue skies by day, cool desert nights—and now there are several new and revamped lodges in the country's classic beauty spot, the Namib Desert's Sossusvlei dunes (those red ones). Natural Selection's **Kwessi Dunes**, in the NamibRand Nature Reserve, has 12 thatch and canvas tents with separate "stargazing rooms" with beds—to optimize your chances of spotting shooting stars. AndBeyond's **Sossusvlei Desert Lodge** has reopened with 1,400-square-foot, solar-powered suites—like stand-alone villas in the desert. Wilderness Safaris' updated 11-cabin **Little Kulala** has star beds too, and private gates to the windswept landscape, which brings only one place to mind: Mars.

LIVE IN A CHIC TEEPEE IN GREENLAND

Fancy lying on a sheepskin rug at the entrance to your chic tent and watching icebergs and whales offshore? You can do just that in Greenland, which is no longer just the stomping ground of scientists and hardcore adventurers. **Camp Kiattua**, originally conceived as a one-off for a wealthy traveler yearning for something truly off the grid, now pops up every summer for 13 weeks at the edge of an icy inlet on the island's west coast, near the capital, Nuuk. There are plenty of amenities: wood stoves, private guides, a hot tub and sauna, meals prepared by Michelin-starred chefs—and a silence broken only by the cracking of icebergs. Activities include boating, fishing for arctic char, trekking, diving for sea urchin, picnicking—or floating in a survival suit among the icebergs and contemplating the drama of climate change. (Greenland's ice sheet shrank by 329 billion tons last year alone.) Prefer a shipboard experience? Lindblad Expeditions' new 69-cabin **National Geographic Endurance** is designed for polar routes and will be visiting Greenland this summer. On the agenda: spotting polar bears, kayaking up fjords, hiking the tundra, and looking out for the Northern Lights.

GO ARCTIC SWIMMING IN SWEDEN

Swedish Lapland gets 24 hours of daylight in the weeks around the summer solstice, all the better to take in the ethereal beauty of a game-changing new wellness-and-high-design property appropriately called **Arctic Bath**. Six of the slanted glass and timber cabins sit on land, but the other six float on the Lule River (they get frozen into it in winter). The focal point of the complex is a central spa structure out on the water that is encased in a halo of tree trunks like a giant bird's nest; it houses a treatment room, saunas, hot tubs, and a central outdoor cold bath that stays at a therapeutic 39 degrees year-round. If that's not enough blissful isolation for you, continue on to **Logger's Lodge**, a five-star cabin 10 miles from the nearest village (pop. 500) and built—get this—just for two (although this summer another room is being added, making it not only honeymoon- and anniversary-friendly but small family–friendly, too). There's a full array of arctic activities, and the paparazzi won't find you. Also, endless caviar—or drinks in the hot tub at 2 a.m.—are at your command.

WHO TO CALL

Namibia: For a longer trip, contact Cherri Briggs, CHERRI@EXPLOREAFRICA.NET**. Greenland and Lapland: London-based George Morgan-Grenville organizes high-end trips,** GMORGAN-GRENVILLE@REDSAVANNAH.COM**. Camp Kiattua: from $1,368 per person, per day,** ARCTIC-NOMAD.COM**. Lindblad cruises: from $12,520,** EXPEDITIONS.COM**.**

IT WAS UNLIKE ANY OTHER CRUISE...

We thought the shoreside experiences would be the highlight; we had no idea how much Regent's *Inside Alaska* program would bring aboard. I loved being face-to-face with the adorable pygmy owl from the Alaska Raptor Center, and the local catch of the day was always fresh and perfectly prepared. But my personal favorite was getting to hear the story of Tlingit weaver Lily Hope. Her connection to her peoples' tradition is as beautiful as the patterns she creates. It was really moving. The entire experience is unforgettable.

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FAMILY FRIENDLY

PLAY LIKE A MODERN DUDE IN MONTANA

The wooded landscapes of the **Resort at Paws Up**, a 37,000-acre ranch and luxury retreat in Montana's Blackfoot Valley, resonate with U.S. history. This was the stomping grounds of the Nez Perce, Flatheads, and Blackfeet before it was discovered by homesteaders, trappers, miners, and loggers. Even Meriwether Lewis (of Lewis and Clark fame) made a pit stop. The resort, which opened in 2005, is no traditional dude ranch. Its 28 spread-out homes (two to four bedrooms) and 36 luxury tents come with "camping butlers," spa treatments, encyclopedic wine lists (and in-room dining), a Lexus at your disposal, a staggering menu of 50 activities, and a children's program. This summer sees the debut of the adults-only **Green O**: 12 glass and wood cabins and a restaurant named for the identifying symbol a rancher on this land used to paint on his sheep. Some of the cabins are on stilts, like treehouses, 15 feet up; others have rooftop gardens or 180-degree views. And the Light Haus features a vast skylight in the bedroom for stargazing—just the spot, after a day spent fly fishing, forest bathing, or testing your mettle on the Grizzlyman Fitness Trail, to curl up with the Pulitzer Prize–nominated novella *A River Runs Through It*, which was set right here.

FAMILY FRIENDLY

GO VOLCANIC IN HAWAII

The Big Island's sunny northern Kohala Coast was the birthplace of Kamehameha I, first king of the unified Hawaiian Islands, and lore has it that the archipelago's royals came here when they wanted to luxuriate. Be that as it may, the **Mauna Lani** resort (the name means "mountain reaching heaven," in homage to the island's five volcanoes) has been a mainstay since 1983. Its 32 acres of green lawns and palm trees reopened last January as an Auberge resort—and what a difference $200 million makes. The rooms are larger, the lobby is now an airy atrium, and local touches have been woven throughout the experience, from the centrally installed outrigger canoe to the sandalwood-infused pa'akai salt stone massage in the spa. One pool has become three (family, adults-only, and children), one restaurant has morphed into four (Canoe House is already the hot dinner spot on the Big Island), and there's a cultural center focusing on Hawaiian history. Activities include a sea turtle hatchling program; canoeing excursions; swimming with manta rays; horseback, bike, and ATV rides; and, of course, trips to Volcanoes National Park, where you can witness, like nowhere else, the earth being created anew.

LIVE LIKE A GILDED AGE DIVA IN THE BERKSHIRES

There is a dreamy timelessness to the Berkshire Hills of western Massachusetts that was drawing the arty crowd as far back as the mid-1800s. Then, in the latter part of the 19th century, the upper crust from New York and Philadelphia came and built their country "cottages" here. It can seem—though it's part of the area's charm—that not much has been updated since the Vanderbilts' last holiday. But next month the **Miraval Berkshires** opens in Lenox at Wyndhurst Mansion, the furnishings magnate John Sloane's estate, which has a 380-acre garden designed by Frederick Law Olmsted. Indoors there's a 29,000-square-foot spa called Life in Balance, with 28 treatment rooms, and a Williams-Sonoma culinary school. In summer you can tee off at the property's 18-hole golf course, go kayaking at Stockbridge Bowl, visit Mass MoCA and the Clark Art Institute, or catch a Boston Symphony Orchestra performance while picnicking on the lawns of Tanglewood. You're landlocked, but that didn't stop Herman Melville from writing *Moby-Dick* nearby.

TAI POWER SEEFF (ANGLER)

WHO TO CALL

Montana: Going West and want a longer itinerary after Paws Up? Contact Sam Highely, ASK@ALLROADSNORTH.COM. **Hawaii: Dani Johnson knows both the islands' five-star resorts and out-of-the-box experiences,** DANI@COASTLINETRAVEL.COM. **Berkshires: Book via** MIRAVALBERKSHIRES.COM, FROM $649 A NIGHT PER PERSON, ALL-INCLUSIVE.

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Take a fresh look at old favorites in Europe.

The bathroom at Le Meurice's new Belle Etoile penthouse suite. The views of Paris are staggering too.

GET ONASSIS GLAMOUR IN GREECE

Finding a party on Mykonos is easy, but true luxury, not so much. **Kalesma**—25 suites and two villas, all with heated pools and patios on a hillside overlooking Ornos Bay—opens in June, and it will fix that. The aesthetic is soothing, Aman-like Cycladic minimalism, and the service promises to be five-star, with 24/7 butlers and even a "beach concierge." There's something fresh on Paros, too, where until now the quaint whitewashed cottages and vivid blue domes recalled Santorini but minus the glamour. When it opens in July, 33-room **Parilio** on Naoussa Bay will give the island a dose of contemporary, less-is-more design: neutral colors, concrete columns, and cues taken from Paros's rugged natural surroundings—like the two massive boulders anchoring the cross-shaped pool. The swank start or ending to a Grecian holiday is a stay at the **Four Seasons Astir Palace**, on the Athens Riviera 30 minutes from downtown; it only opened fully last summer.

FAMILY FRIENDLY

RETURN TO BELLE-EPOQUE PARIS

Should you need a fresh excuse to visit Paris, here are five. The 17th-century mansion at 19 Place des Vosges opened last fall as the **Cour des Vosges**, the city's first hotel with full views of the famous square's pink façades, slate roofs, and plane trees. Its 12 rooms—several of which can be combined, so you can take over an entire floor—are a soothing mix of French château grandeur and contemporary chic. **J.K. Place Paris**, on a quiet street off Boulevard Saint-Germain, is the high-style J.K. brand's first foray outside Italy. The rooms, most with marble fireplaces, mix modern Italian furniture with antiques unearthed at Paris's flea markets. On the Rue de Rivoli, **Le Meurice** has completed a $6 million renovation of its penthouse Belle Etoile: 360-degree views of Paris at your feet. And LVMH's **Cheval Blanc Paris**, designed by Peter Marino, opens this month in the former Art Deco home of the Samaritaine store, with 72 rooms, a Dior spa, four restaurants and bars, and a kids club. And last, the first hotel ever to occupy the grounds of nearby Versailles, Airelles's **Château de Versailles–Le Grand Contrôle**, opens this spring with 14 rooms restored to 18th-century grandeur. Marie -Antoinette would approve.

LIVE IN A COUNT'S CASTLE IN ITALY

Think your go-to Italian holiday could use an upgrade? New hotels on the Amalfi Coast are a rare and wondrous thing, but one on a private sandy beach? Well, **Borgo Santandrea** has commandeered a secluded cove at the base of a cliff in minuscule Conca dei Marini, its 45 guestrooms done up with Midcentury Modern accents. In the Umbrian hills there's a place with all the trappings of the Italian manor of your dreams: Olive groves? Check. Organic farm? Check. Forty purebred Andalusian horses? Check. Owned by a count? Check. Said count is now busy reviving a 10th-century castle on the estate (there are already 10 renovated villas for rent), which will debut this summer as the 36-room **Hotel Castello di Reschio**, with an underground spa. This summer new life will also be infused into an Italian Riviera classic: the 14-room seaside **Belmond Splendido Mare** in Portofino (with full access to its impossibly glamorous hillside sister property, the justly named Splendido).

WHO TO CALL

Greece: For a multistop itinerary, contact Athens-based Christos Stergiou, CHRISTOS@TRUETRIPS.COM. **France: For à la carte arrangements in Paris or elaborate itineraries beyond, Jennifer Virgilio,** JENNIFER@QOFCLUBS.COM. **Italy: There's almost nothing Lake Como–based Andrea Grisdale can't arrange,** ANDREA@ICBELLAGIO.COM.

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TURKEY'S AEGEAN ISLANDS

These illustrious shores are marked by pristine beaches, breathtaking landscapes, and rich history. There are endless treasures to be uncovered along the Aegean, including three islands, each a little world of its own.

The harbor at Bozcaada offers local dining

Charming coastal escape: BOZCAADA

Bozcaada is an idyllic Aegean island that has retained its natural charm through the years. Known as Tenedos in ancient times, the island is an eclectic mixture of old rustic houses, cobblestoned alleys, sandy beaches, and picturesque vineyards. The city center boasts many seafood restaurants and hip bistros. Explore its rich history, discover the Bozcaada Museum, or visit the Bozcaada Castle, a well-preserved monument dating back to antiquity.

Lean in and relax on gorgeous beaches. Ayazma Beach is known for its soft white sands while Akvaryum (Aquarium) Beach is renowned for its diverse underwater life. Just north on the island is Cayir Beach, best for windsurfers and kite boarders, while Bozcaada Beach is also a popular spot for divers, complete with WWI shipwrecks.

Bozcaada's sunsets are like no others and can be seen from the island's many high vantage points. The island's highest spot, Goztepe, offers scenic views of the vineyards and Bozcaada's surrounding islands. The Polente Lighthouse is another choice spot for sunset sojourns, with white wind turbines accompanying the scenery. Rooted in sustainability, Bozcaada uses these wind turbines to generate electricity for the islanders' consumption.

Scenic view from one of the idyllic restaurants

Bozcaada is home to various events and festivals, most notably the Vintage Festival (for grape harvesting) each September. Viticulture and wine making have long been a part of the island's heritage. Almost half of Bozcaada is covered with vineyards, growing native grapes specific to the region. Bozcaada also boasts a rich epicurean scene, culminating at the Local Tastes Festival. Each September, international and local chefs come together to prepare dishes such as calamari, grilled octopus, sea urchin, and rabbit stew, a true celebration of native delicacies.

A tranquil haven: GOKCEADA

Removed from the city bustle lies Turkey's largest island, Gokceada. Known for its breezy lifestyle, Gokceada remains an unspoiled haven offering a welcome respite from more touristy spots. Gokceada epitomizes laid-back living. Known as "rocky Imbros" in Homer's *Iliad*, Gokceada is a serene paradise full of beautiful beaches, historic stone houses, and delicious seafood. Charming family-owned accommodations bring the island's welcoming experience to life.

When exploring the island, you'll find a city center full of quaint cafés and seafood restaurants, plus artisanal shops offering the island's famous olive oil, thyme honey, and almond cookies.

For sea lovers, Gokceada has numerous pristine beaches. From kitesurfing along the coast to boat tours in secluded coves, the island offers no shortage of adventure. Aydincik (Kefaloz) is the most popular beach, situated next to Tuz Golu (Salt Lake), a favorite oasis for pink flamingos between November and March. Notable healing properties are said to be found in the lake's clay.

Gokceada is popular with windsurfers and kite boarders

A visit to Gokceada is not complete without exploring its heritage in historic Greek villages. Regions like Kalekoy, Bademli, Tepekoy, Derekoy, and Zeytinlikoy offer a fantastic glimpse into the past as well as gorgeous views of the island. In recent years, these villages have been revitalized — historic houses transformed into cafés, restaurants, and boutique hotels. After a trek through the cobbled roads lined with olive and almond trees, you can take a break at one of the coffeehouses and enjoy a cup of the island's famous "dibek" coffee.

One of the lovingly restored houses typical of Cunda

An Aegean dream: CUNDA

This little island (also known as Alibey Island) is situated right across from Ayvalik, a charming seaside town on the northwestern Aegean coast. Accessible by car or ferry, the island is linked to the mainland by a causeway. Cunda is distinguished by the delicious fragrances of silverberry, linden, and thyme. In fact, the name Cunda means "fragrant" in Greek. The island is the very definition of a "quaint Aegean village"; each narrow cobblestone alley leads to another surprise corner. Old houses have been renovated to accommodate little cafés, restaurants, and boutique hotels. Although you can see traces of history everywhere you turn, Cunda has also been influenced by the younger generations. While the coastal restaurants abound with the delicious scents of freshly grilled seafood, Cunda also offers pizzerias, coffeehouses, bakeries, and fusion restaurants. The island's main historical landmark is the Taxiarchis Church, a 19th-century structure that serves as a museum and venue for arts and culture events. After visiting the museum, you can take a coffee break at Tas Kahve, the island's most popular café and the perfect stop for a delicious breakfast. For swimming, you can head to Sarimsakli or Badavut Beach. There are also boat tours that will take you to coves around the island.

Colorful souvenirs at the local markets

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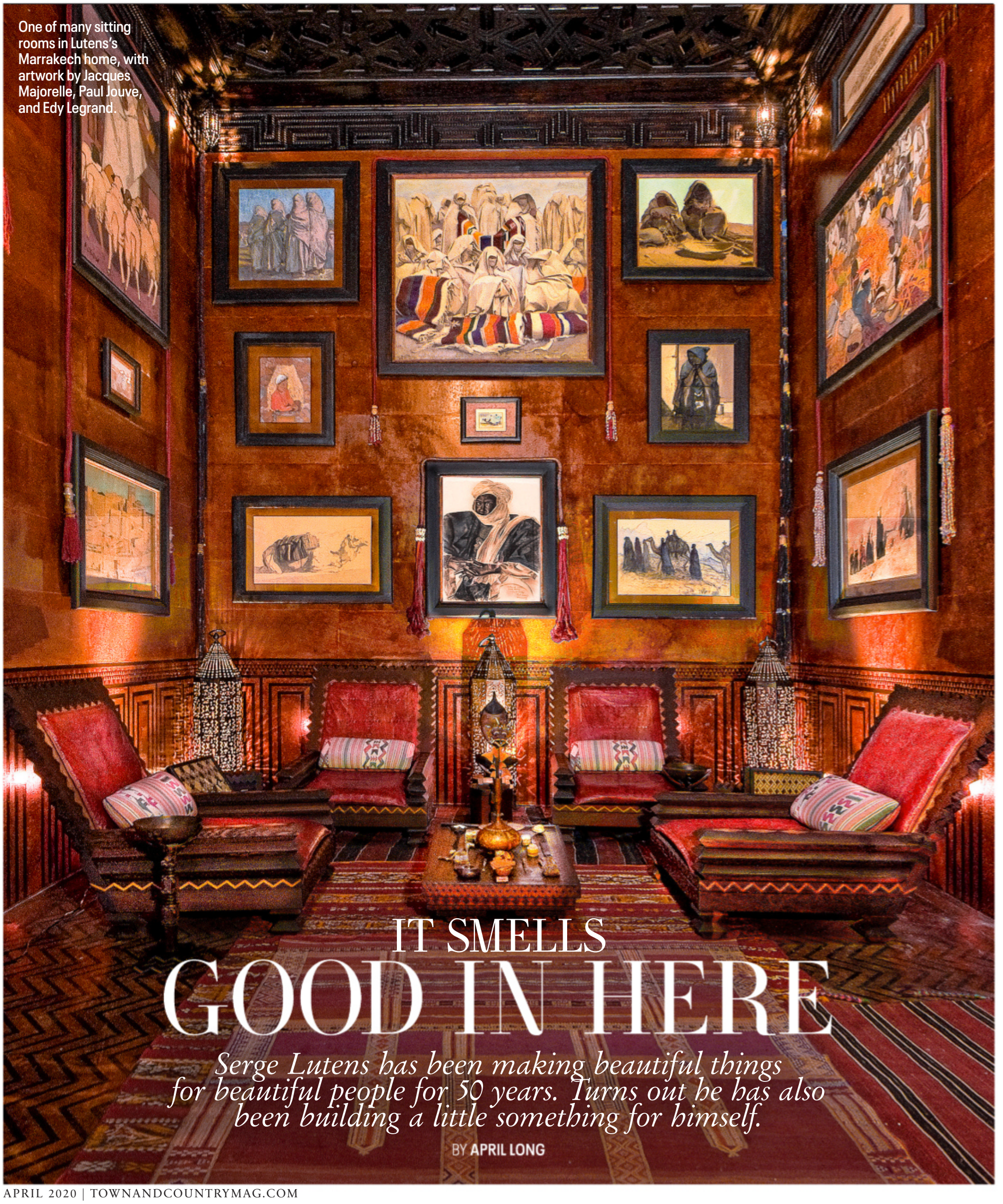


One of many sitting rooms in Lutens's Marrakech home, with artwork by Jacques Majorelle, Paul Jouve, and Edy Legrand.

FONDATION SERGE LUTENS (INTERIORS)

IT SMELLS GOOD IN HERE

Serge Lutens has been making beautiful things for beautiful people for 50 years. Turns out he has also been building a little something for himself.

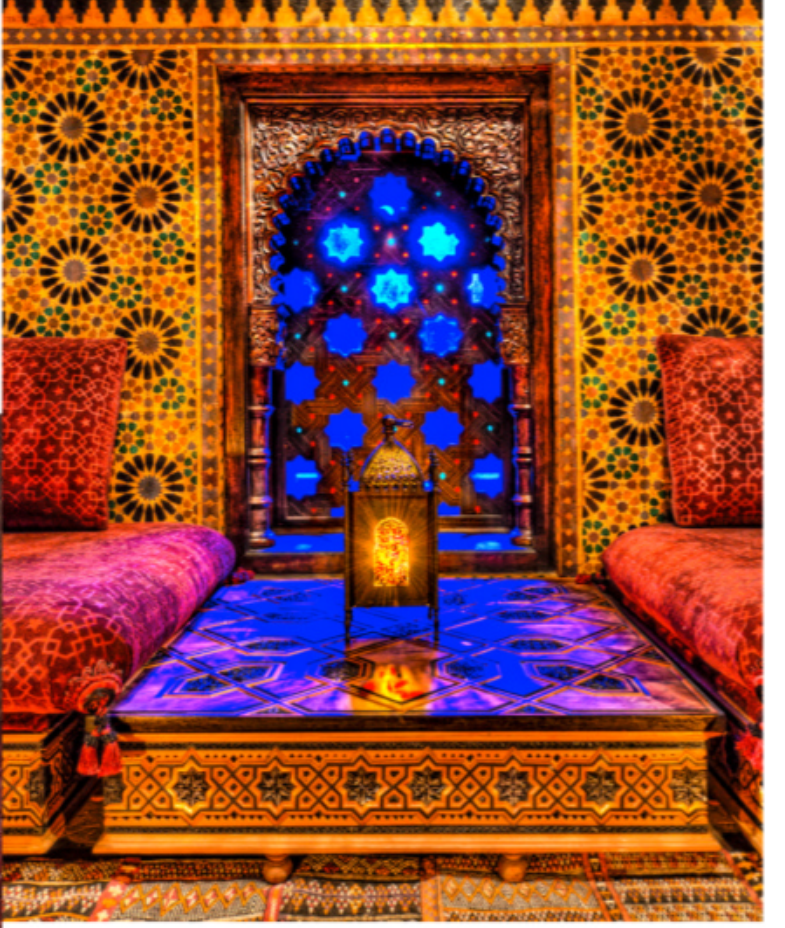
BY **APRIL LONG**

"Beauty is impossible to define, because it's always changing, always surprising us," says Serge Lutens. "It's constant discovery—it takes you through hidden doors." The iconic makeup artist, creative director, photographer, filmmaker, and perfumer knows of what he speaks, having collaborated with Richard Avedon and Diana Vreeland on some of the most arresting editorial images of the 1960s, masterminded the first ever designer makeup line for Christian Dior at the dawn of the '70s, dreamed up the stunning campaigns that put Shiseido on the map in the '80s, and effectively invented niche perfumery with his boutique in Paris's Palais Royal, which has been a magnet for those in search of the world's most exclusive and mythologized fragrances since it opened in 1992.

Yet there's more to Lutens's oeuvre than jewel-like lipsticks and connoisseur-bait scents. For the past 47 years the notoriously reclusive and eccentric genius has also been quietly pouring untold millions into an opulent 32,000-square-foot monument to beauty and obsession hidden in plain sight behind an anonymous wall in the heart of Marrakech's ancient medina.

Lutens bought his first riad, formerly a nobleman's residence, in 1974. He went on to acquire 20 adjoining homes, which he has combined into a labyrinthine pleasure palace that houses his art collection (the biggest and most valuable display of Orientalist paintings in private hands), his Proust-filled library, and his perfume lab, equipped with drawers full of the planet's rarest raw materials. Every detail, from the door knockers to the drainage grates in the verdant courtyard, has been meticulously designed by Lutens himself, then executed by a cast of more than 1,000 Moroccan craftsmen. And because he'll often have a room redone as soon as it's finished, construction has been constant for nearly five decades.

"This house is like a book made of limestone and wood," says the elegant 78-year-old, perched on a stool in a dimly lit den deep in the house's innermost sanctum, its walls adorned with antique Berber jewelry. "It's a book that contains an entire lifetime. I can't tell you why it has consumed me; it's more powerful than I am." The mind-bogglingly expansive space is a feast for the senses: Every vantage point is a dazzling interplay of light and shadow, with vaulted, intricately carved wooden ceilings that disappear into inscrutable darkness and lantern-studded stairways that descend into shadows. As you wind deeper, the more you smell traces of cedar, amber, and flowers, notes that define so many of Lutens's most lauded perfumes, including Ambre Sultan (inspired by a bit of scented wax from the souk), the heady Fleurs d'Oranger, and the peppery rose Fille de Berlin—all of which have been issued in limited edition Moroccan-inspired bottles to mark the 20th anniversary of Lutens's brand this spring.



Right: The stained glass, upholstery, tile, and light fixtures in the grand salon were all designed by Lutens himself.

Yves Saint Laurent once proclaimed that Marrakech opened his eyes to color. It introduced Lutens to the magic of scent. "I never would have become a perfumer if I hadn't come to Morocco," he says, and it's easy to see parallels between his creative process and his approach to local real estate. "For me perfume is an organism. It's living, it moves. It's not set," he says. "It's different on every person depending on their pH, just as a lipstick is. Making a perfume is a matter of putting mosaic pieces together, linking together a succession of accords. There's a lot of hesitation in the process. I don't know where I'm going until I've arrived."

When Morocco's King Mohammed VI saw Lutens's lavish digs, he asked if visits could be arranged for V-V-VIPs staying at his luxury hotel, the Royal Mansour. Now guided tours are available to guests ($720 for two people). Someday Lutens plans to literally give his keys to the kingdom, bequeathing his art- and perfume-filled architectural wonderland, which has been formally christened the Serge Lutens Foundation, to the country, securing its future as a museum that will join Laurent's Jardin Majorelle as a jetset geotag hotspot. That is, if it's ever finished—Lutens just acquired several more surrounding riads to add to his compound. "I haven't accomplished what I want to do," he says, "not with my brand, nor with this project. You can never conclude all of your stories. Who invented this life business? We're not given enough time. It's really poorly done." T&C

UNCOMMON SCENTS

The next best thing to a home tour.

SERGE LUTENS FLEURS D'ORANGER, LA FILLE DE BERLIN, AND AMBRE SULTAN ($150 EACH), SERGELUTENS.COM

RAN REUVENI (LUTENS)

Members & MEDITATION ONLY

Now that conspicuous self-care is a status symbol, the most sought-after clubs come with reiki masters, not golf caddies.

BY **GARRETT MUNCE**

As human beings, we have a fundamental desire to surround ourselves with those who have similar values. Country club culture has always been built on the idea that certain people need a place to socialize with their equals. Golf courses, tennis courts, and swimming pools are all amenities that help justify membership, but the real draw is the members themselves. Iconic institutions like Augusta National or the Palm Beach Bath & Tennis Club traffic in an unspoken assurance: that by being part of their inner circle you gain social clout.

But these days clout looks different. Modern indicators of status aren't things like whom you play golf with but how serious you are about self-care—who your acupuncturist is, how often you meditate, how ayurvedic your diet is. Wellness has become currency, and the Goop generation doesn't want lobster dinners, it wants reflexology.

The Well, a new private club in New York City, has all the trappings of a classic club, including a restaurant and a gym, but it adds a 10-room crystal-infused spa, meditation classes, facial cupping, and a full-time staff of practitioners overseen by wellness guru Dr. Frank Lipman. The $375 monthly membership comes with a personal health coach to manage your wellness program, which might include yoga, mindful movement classes, and all the housemade bone broth you can drink. Special events run from book launches and trunk shows to support groups and lunar gong baths. Within three months of opening, the Well had 500 members and "thousands more who expressed interest," co-founder Sarrah Hallock says. Unlike some other clubs that require a lengthy application process, Hallock says membership to the Well is inclusive, provided candidates are committed to their wellness journey. THE-WELL.COM

Membership at **Remedy Place**, a new "social self-care" club in Los Angeles, is decidedly less inclusive. "Right now we're only allowing 200 members total," says founder Jonathan Leary. As at the Well, members have their own health coach to help formulate a wellness plan from the club's "holistic technology" offerings, such as cryotherapy tanks, hyperbaric chambers, infrared saunas, and classes in everything from paired breathing to ice bath plunges. There are day passes and à la carte appointments available to the public, for now, but the $495 monthly fee gets members first dibs on appointments as well as access to screenings, alcohol-free Friday night parties, and "Listen and Drips," where they can enjoy live music while getting an IV treatment. "Los Angeles is all about exclusivity, but the younger generations are not partying as much and are more into self-care," says Leary, who conceived Remedy Place as an antidote to the "isolation" that can sometimes come from wellness. REMEDYPLACE.COM

No one understands isolation better than **Lanserhof**, the world-renowned Austrian medical clinic where patients typically spend weeks by themselves, which is why it has now partnered with the uber-exclusive Arts Club in London to open its first urban resort–style facility in the English capital. Upon paying the $8,500 annual membership and $1,900 joining fees, members receive a comprehensive health assessment, which includes an MRI, a 3-D body scan, and cardiac testing. Then a bespoke health plan is created that includes access to personal training and studio classes in spinning, yoga, and Reformer Pilates. In addition to regular events like nutrition classes and skincare talks with Augustinus Bader, there is a members-only restaurant that serves Lanserhof-approved cuisine. Most members are treating this new club as a one-stop shop for all their medical needs, according to Nils Behrens, chief marketing officer for Lanserhof, though medical appointments cost extra, as do special treatments like cryotherapy, physiotherapy, and butler services. LANSERHOF.COM/LONDON

The draw of these new clubs is having a variety of wellness services under one roof, which takes away much of the guesswork (and scheduling and travel time). But more tellingly, these clubs claim that being surrounded by other "like-minded people who are interested in health and wellness," as the Well's Hallock puts it, helps keep members accountable on their paths to wellness. Accountability, it seems, is worth the price of admission. T&C

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PHOTOGRAPHS BY **PERRY OGDEN**

STYLED BY **MARYKATE BOYLAN**

The otherworldly forests of Ireland provide an enchanting backdrop for a winter wedding. **DANIELLE FRANKEL** GOWN ($9,890); **NIGEL O'REILLY GOLDSMITH** EARRINGS ($20,900)

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Ashford Castle, the grande dame of Ireland's hotels, holds court over 350 pristine acres on the shores of Lough Corrib, the country's largest lake. **CAROLINA HERRERA** GOWN ($9,990); **MARCHESA BRIDAL** VEIL ($300); **PICCHIOTTI** EARRINGS ($18,600), BRACELET ($59,000), AND RING ($19,000)

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LET'S ALL ELOPE TO IRELAND

…and get married at its grandest hotel: Ashford Castle.

"The beauty of picking Ashford Castle for a wedding is that it has so much history and is incredibly authentic," says event planner Michelle Rago, who orchestrates one-percenter parties all over the world. "There's just no need to fight what's there."

The 83-room hotel, where this story was shot, was built in the 13th century as a Norman castle, then became the Guinness family's country home until 1939, when it was sold and became a hotel. The property was showing its age by 2013, when South Africa's Tollman family took over and spent $100 million bringing Ashford Castle back to life. The result: a sumptuous hideaway that is respectful of its illustrious past—King George V, the Reagans, and Monaco's royals have been guests—yet thoroughly modern.

Then there's the legendary Irish hospitality. The traditional greeting, *céad míle fáilte*, literally means "a hundred thousand welcomes." Many of the hotel staff have served for decades and can throw a great party, whether it's a black tie reception in the imperial dining room or an intimate rehearsal dinner in the 16th-century tunnel turned wine cellar. And what of all the rain? Think of it as naturally good lighting. *Leena Kim*

Ashford Castle's intimate Connaught Room, with its rich, oak-paneled walls and velvet upholstered furniture, is the perfect place to elope to. **LELA ROSE** GOWN ($4,990); **JENNIFER BEHR** VEIL HEADBAND ($182); **DAVID YURMAN** EARRINGS ($6,500) AND BRACELET ($22,000); **NOR BY NIGEL O'REILLY** ENGAGEMENT RING ($28,000) AND ETERNITY RING ($2,500)

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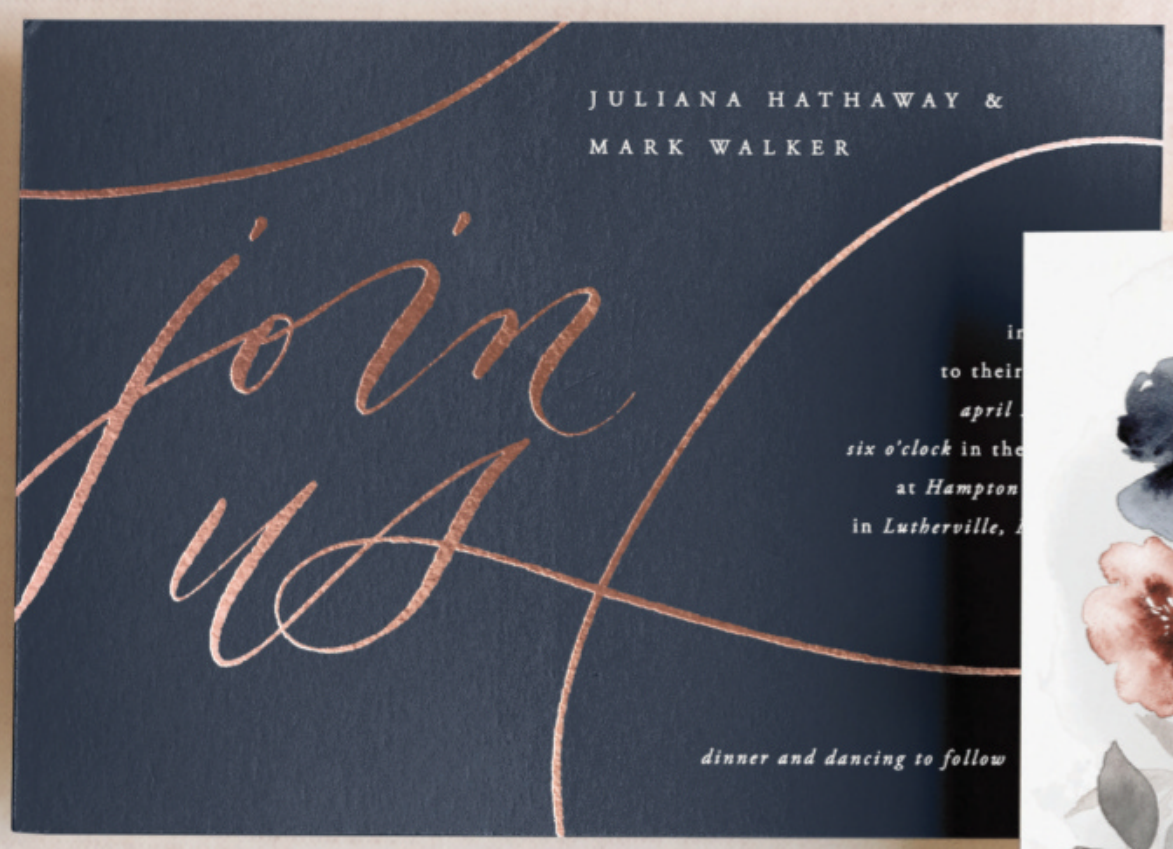

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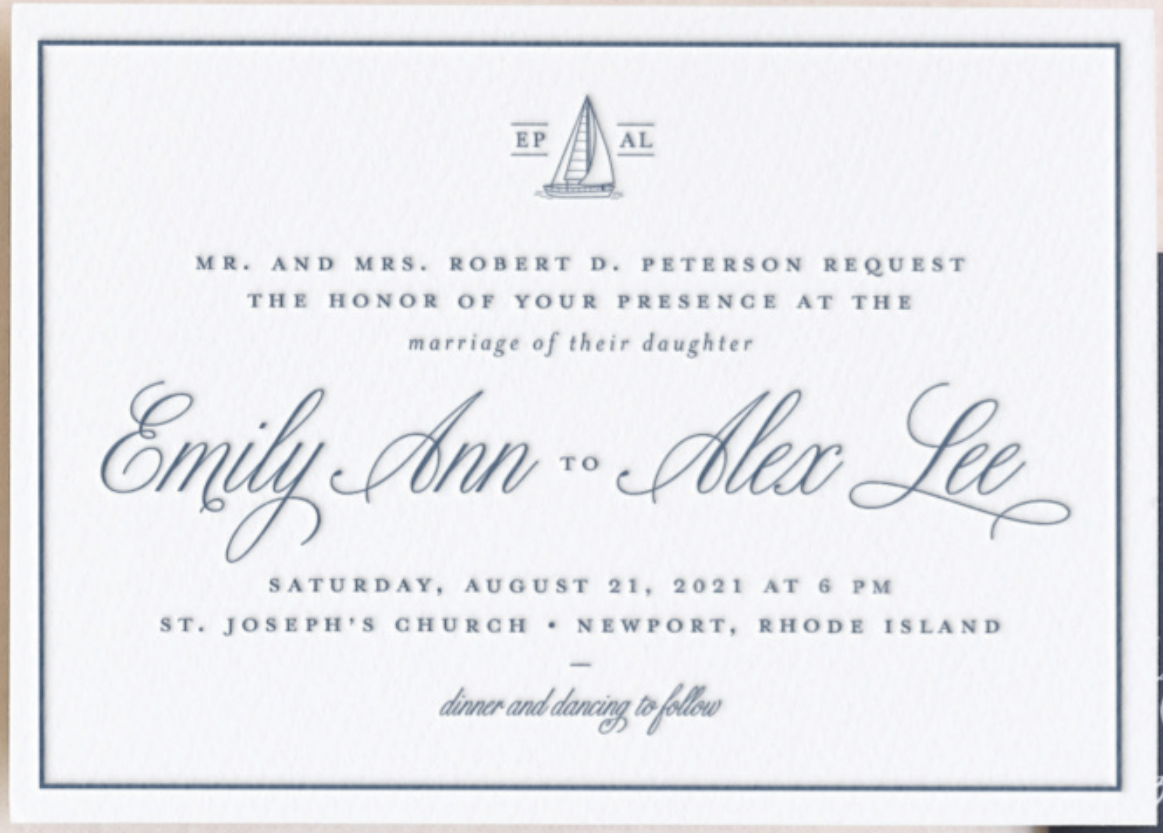

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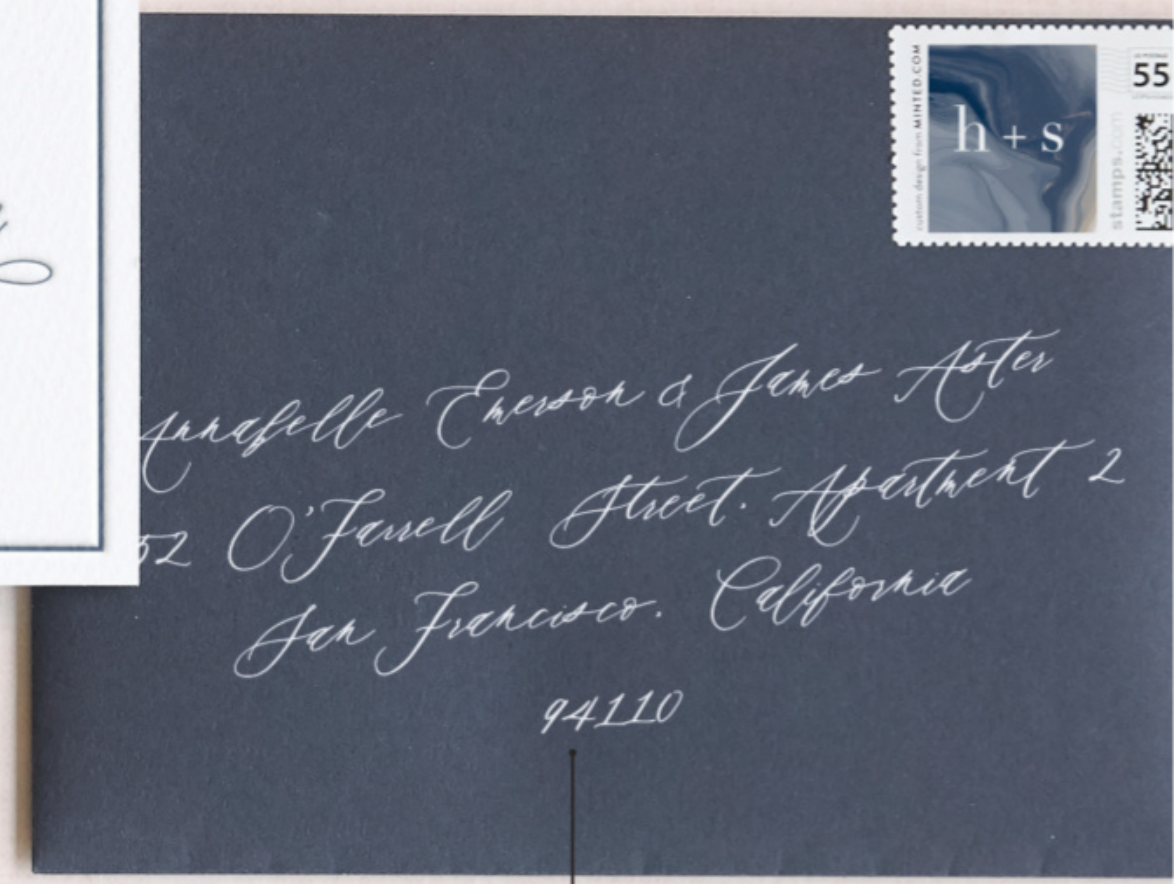

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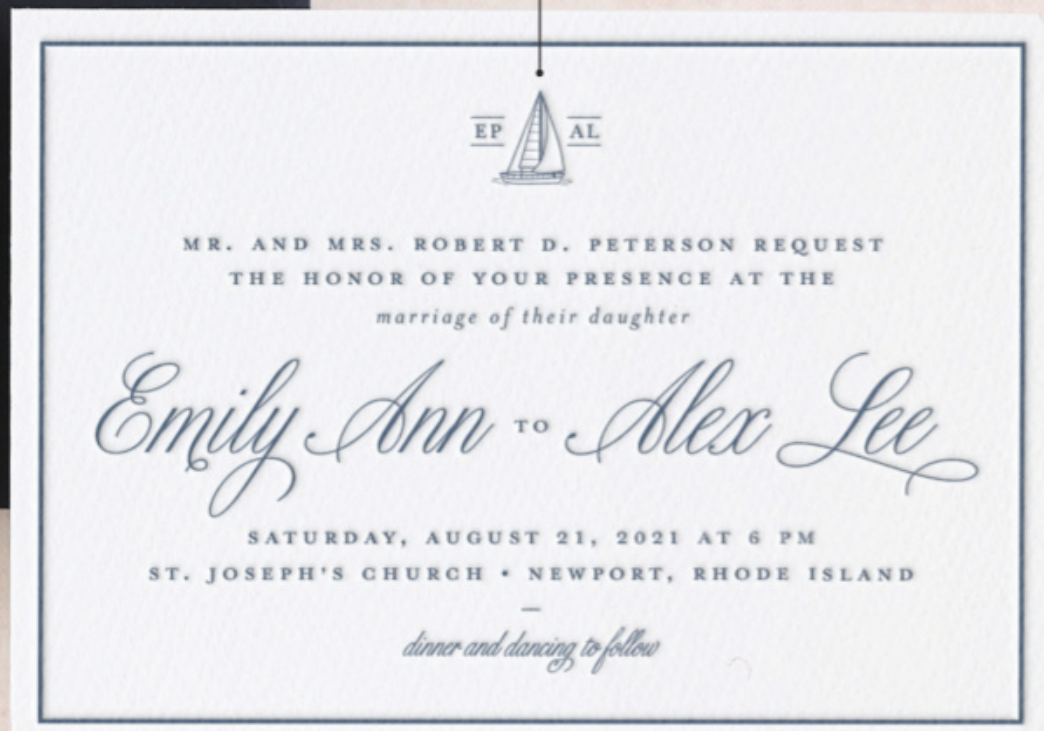

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THE COOL GIRLS

Forget the beach—an off-season wedding promises dramatic scenery and undeniable romance.

When Russian art collector and philanthropist Dasha Zhukova and Greek shipping heir Stavros Niarchos III surprised the world with a lavish, celebrity-studded wedding in St. Moritz last January—the bride in a long-sleeve Valentino dress and sweeping cape—the couple fully embraced the Wonderland aesthetic. The ceremony was held in a specially erected tent near the Olympic ski jump, with a blowout Russian-themed afterparty at the Kulm Hotel (which the groom's family owns). The alpine celebrations—picture-perfect for Instagram—raised an important question: Are winter weddings back in vogue?

Many famous brides have opted for cold weather nuptials: Brigitte Bardot wed Roger Vadim in Paris in December 1952, wearing a high-necked dress and a white muff, while Audrey Hepburn married Andrea Dotti in Switzerland in the winter of 1969 in a light pink Givenchy minidress with matching scarf and white tights and gloves.

It's those cozy details that make a winter wedding special: a touch of velvet or fur, flickering candlelight on a dark night, and the feeling of holding your new spouse close for life—or for warmth. *Elizabeth Cantrell*

The quaint village of Cong, home of Ashford Castle, is nestled within the picturesque landscapes of western Ireland.
SIMONE ROCHA DRESS ($1,870); **LAGOS** EARRINGS ($250); **TACORI** RING ($6,990); **TABITHA SIMMONS** PUMPS ($895)

The Quiet Man, the 1952 Oscar-winning film starring Maureen O'Hara and John Wayne, was filmed at the hotel and around town, including at Pat Cohan's bar. **RICHARD QUINN** SWAROVSKI BEADED GOWN; **MADIGAN** CARDIGAN ($470); **ASSAEL** EARRINGS ($64,000) AND NECKLACE ($7,050); **TACORI** RING ($7,890)

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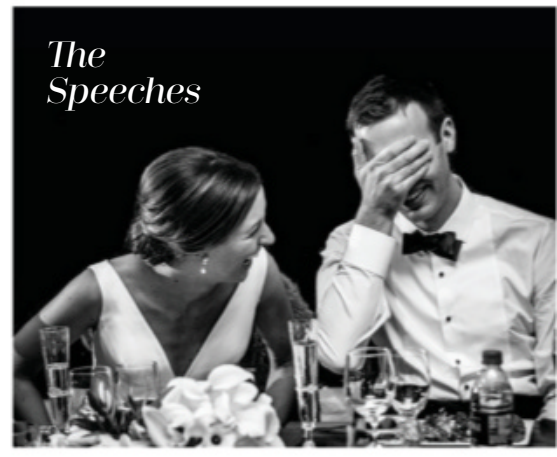

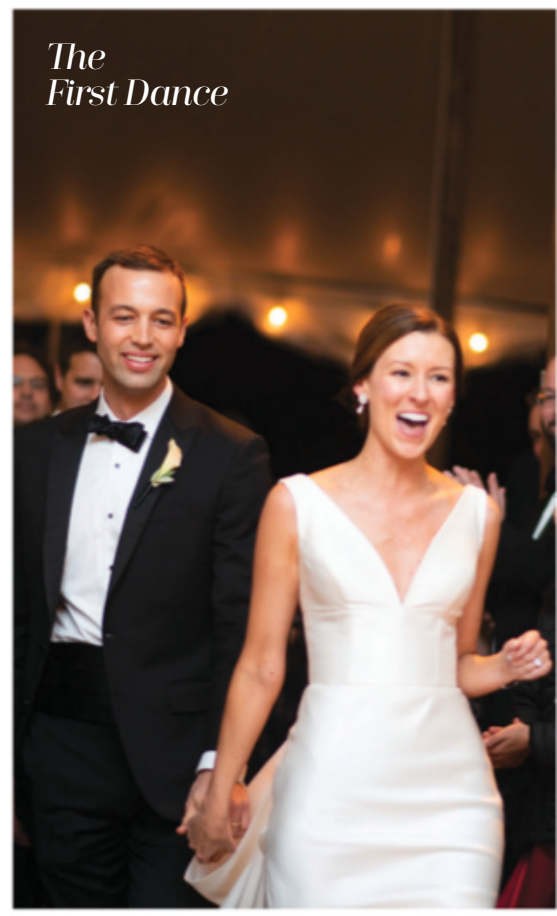

IMAGES BY WERTH PHOTOGRAPHY
werthphotography.com

STARS & SIGNS

BY **KATHARINE MERLIN**

ARIES
MARCH 21–APRIL 20

April will be volatile, full of opportunities, power struggles, and breakthroughs. Mars, your ruler, will be traveling through the most individualistic sign of the zodiac, so be true to yourself no matter what. Just remember that being reasonable and logical will be the ticket to success; after the 25th you'll have a clearer idea how crucial situations are going to unfold.

BOUCHERON, US.BOUCHERON.COM

TAURUS
APRIL 21–MAY 21

With mighty Mars in Aquarius, you'll be feeling assertive and daring. But with the Sun in the most hidden angle of your chart until the 19th, be ready to lay groundwork before leaping into action. You're entering a new cycle in which you'll be in a better position to go after your goals, and the new Moon of the 23rd spurs you toward new success.

EFFY JEWELRY ($6,143), EFFYJEWELRY.COM

GEMINI
MAY 22–JUNE 21

With heavenly Venus entering your sign on the 3rd and remaining—most unusually—until early August, you seem to be on a roll. The Sun in Aries accents new horizons until the 19th, so this is a time when you should cover new ground and explore opportunities. After the 20th life is likely to quiet down, although travel and romance beckon.

GRAZIELA ($9,750), GRAZIELAGEMS.COM

CANCER
JUNE 22–JULY 22

The Sun is at the top of your chart for most of April, putting you on display and giving your actions more impact. Whatever is going on in close relationships and business partnerships is a game changer, and you can get your life on a more fulfilling track. It's time to have those frank discussions you've been avoiding—so don't hold back.

VANCLEEF & ARPELS ($104,000), VANCLEEFARPELS.COM

LEO
JULY 23–AUGUST 23

With Mars, the god of war, in your opposite sign of Aquarius, others will be more inclined to oppose you than usual. Your worklife, on the other hand, is full of brilliant opportunities, and travel is accented until the 20th, when the Sun touches the zenith of your solar chart, attracting attention your way. Try to postpone difficult choices near the 28th.

COOMI ($140,000), COOMI.COM

VIRGO
AUGUST 24–SEPTEMBER 23

Being bold and entrepreneurial is a theme for Virgos now that Jupiter has moved into Capricorn, and this month you appear to be hitting the jackpot—or at least coming up with brilliant plans. April will be a time when you need to sort out your priorities and make discriminating choices. Venus at your zenith enhances your charm.

SHAUN LEANE ($15,965), SHAUNLEANE.COM

LIBRA
SEPTEMBER 24–OCTOBER 23

The Sun in Aries intensifies your desire to keep the right balance between your needs and others', and Jupiter is opening your eyes to new lifestyle options. Be ready, too, to tap into your creative talents and splash out socially as adrenalizing Mars speeds through Aquarius. The new Moon of the 23rd emphasizes sensible financial decisions.

DIOR FINE JEWELRY ($285,000), 800-929-DIOR

SCORPIO
OCTOBER 24–NOVEMBER 22

With aggressive Mars out of harmony with your sign, you'll be charged up, especially around lifestyle issues. With all the energy you're expending, you'll accomplish much and get a grip on your affairs. Once the Sun enters Taurus on the 20th, be prepared to hear others out. Compromise will prove to be the only way to avoid time-wasting standoffs.

TAMARA COMOLLI ($14,570), NEIMANMARCUS.COM

SAGITTARIUS
NOVEMBER 23–DECEMBER 21

Intriguing options abound this month, so pursue your visions and dare to be different. Romantic Venus is waltzing through your relationship angle, which sweetens all your contacts, and the Sun highlights entertainment and entrepreneurial endeavors. The challenge is to know when to set limits, especially on the financial front.

GRAFF, GRAFF.COM

CAPRICORN
DECEMBER 22–JANUARY 20

Jupiter's presence in your birth sign is all about confidence, and Venus is urging you to put creative ideas into play. Home and lifestyle issues are also in the spotlight, and it's time to find new solutions to old problems. Aspects involving Mercury, the mind planet, indicate that you need to do some careful fine-tuning before you make commitments.

GIORGIO ARMANI HIGH JEWELRY ($9,100), ARMANI.COM

AQUARIUS
JANUARY 21–FEBRUARY 19

Powerful Mars in your sign energizes you to assert your will this month. And you will be thinking very clearly and getting others' attention. Jupiter's presence in Capricorn is like having an angel sitting on your shoulder, and you can make some extremely well-timed moves this month and be helpful and supportive in situations that demand finesse.

SANJAY KASLIWAL ($18,000), SANJAYKASLIWAL.COM

PISCES
FEBRUARY 20–MARCH 20

Exploring new venues and options will take you in the right direction this month, and this is also the time to make savvy financial moves. Be sure, though, to resist attempts to control you, especially near the 14th; refuse to take a passive role. With heavenly Venus at the foundation of your chart, it's also time to strengthen the ties that bind.

ARK FINE JEWELRY ($13,200), ARKFINEJEWELRY.COM

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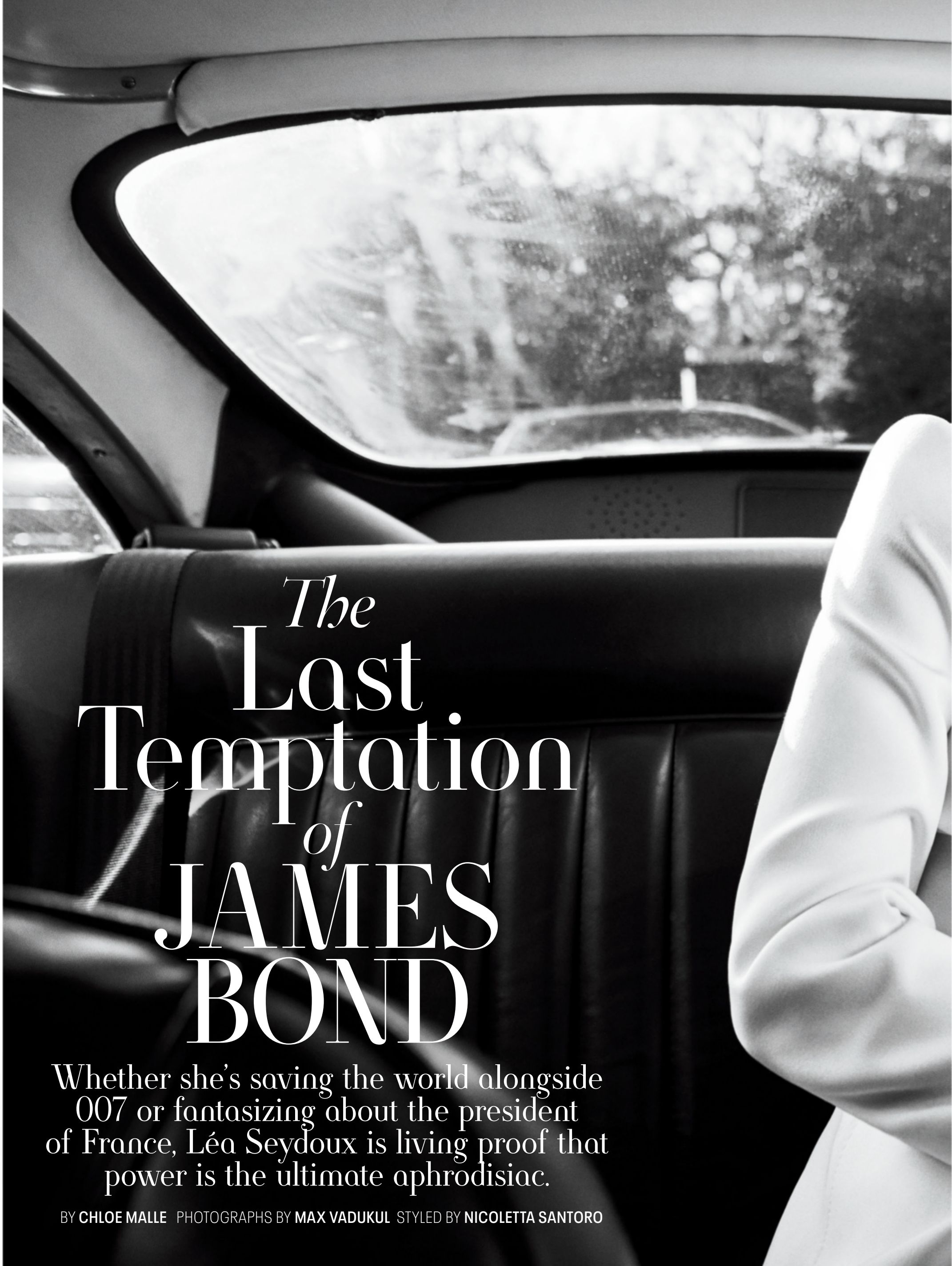


The Last Temptation *of* JAMES BOND

Whether she's saving the world alongside 007 or fantasizing about the president of France, Léa Seydoux is living proof that power is the ultimate aphrodisiac.

BY **CHLOE MALLE** PHOTOGRAPHS BY **MAX VADUKUL** STYLED BY **NICOLETTA SANTORO**

LEA SEYDOUX WEARS **LOUIS VUITTON** PRE-FALL 2020 THROUGHOUT. FOR DETAILS SEE PAGE 135

Léa Seydoux isn't interested in intentions. It's a gray afternoon in early January, the time of year when the rest of the world is setting resolutions, but the French actress says that, for now, her plan for 2020 is not to make many. In the past 12 months she has shot four films in rapid succession, and what she's most eager for is a break.

We're seated in a hotel bar in the shadow of the Louvre, and the 34-year-old Parisian is relaxed in a leather armchair, legs crossed, hands folded in her lap. Her pale face is bare and framed by her honey-colored hair, tousled yet tidy and falling shoulder-length to graze her oversize ski sweater. "For now I have nothing, no projects," she says. "And I don't want to work. I want to have time for myself."

Seydoux's slate started filling up this time last year, with Wes Anderson's *The French Dispatch*, in which she joined an ensemble cast telling the story of an American newspaper's French outpost. Then it was directly on to Budapest to film Ildikó Enyedi's *The Story of My Wife*, in which Seydoux plays a Hungarian naval captain's spouse. That was followed by the latest James Bond movie, *No Time to Die*, in which she reprises her role as 007's steely love interest, Dr. Madeleine Swann, and finally Bruno Dumont's *On a Half Clear Morning*, which stars Seydoux as a war reporter whose life is overturned by a car accident. All will be released in 2020, and other than the Bond film (due in theaters April 10), they might all be in the Cannes Film Festival in

"For me, Léa is not a Bond girl. She's more like M or Q, just dressed in aquamarine silk."

— Wes Anderson

May. "I'm really excited. I think they are brilliant films," she says with a mixture of calm and zeal. "It would be great if they were all in Cannes."

It was at Cannes seven years ago that Seydoux's film *Blue Is the Warmest Color* made festival history when Steven Spielberg, president of the jury that year, made the unprecedented decision to award the Palme d'Or, the festival's highest prize, not only to the director, Abdellatif Kechiche, but to the film's two young stars, Seydoux and Adèle Exarchopoulos. (The actresses joined Jane Campion as the only women ever to receive the award.) Seydoux was already an emerging darling of French cinema, thanks to such films as *Farewell, My Queen* and smaller parts in American films such as Quentin Tarantino's *Inglourious Basterds*, but it was her performance as a lesbian art student on the brink of adulthood that cemented her reputation as one of France's next generation of leading talents. (She and Exarchopoulos later accused Kechiche of abusive on-set behavior, but in the Pre-Too era they were largely ignored.)

This was followed by the release of her first Bond film, *Spectre*, in 2015. Seydoux's performance as the spy's latest love interest brought her international acclaim, and she became a face of Louis Vuitton, returning to Cannes in 2018 as a jury member. Her Swann, a sharpshooting psychiatrist, is not your average Bond girl. "I can look after myself," she tells 007 at one point, later saving him from being pushed out of a moving train. "For me, Léa is not a Bond girl," says Wes Anderson. "She is more like M or Q or Felix Leiter, part of that ensemble, just dressed in aquamarine silk." He cites as evidence her return to the part—one of the very few times in the franchise's history that a female lead has reprised her role: "They don't usually bring the Bond girls back for the next picture, if you see what I mean."

But there has never been a Bond girl quite like Seydoux. "Léa has a gift for mystery," says Phoebe Waller-Bridge, who co-wrote the latest Bond script. "Which I think is one of the most powerful tools an actor can possess. She can do very little, and we are enraptured. She holds things back, so we lean in. You can feel her intelligence and her intensity through the screen."

However, going from one emotionally draining role directly into the next took its toll on the actress. "This year was crazy," she says, "because I worked nonstop. I have to say it was too much." But ➳

OF VIXENS & VILLAINS

Dr. No 1962

The first Bond film stars Ursula Andress as Honey Ryder and Joseph Wiseman as the titular bad guy.

On Her Majesty's Secret Service 1969

Diana Rigg's Contessa Teresa di Vicenzo goes on to marry Bond; Telly Savalas plays the diabolical Ernst Blofeld.

A View to a Kill 1985

Grace Jones's May Day works for Christopher Walken's evil Max Zorin but isn't immune to Bond's charm.

Tomorrow Never Dies 1997

When an insane tycoon (Jonathan Pryce) tries to start a war, Michelle Yeoh's Wai Lin teams with Bond to stop him.

Die Another Day 2002

Halle Berry is Jinx Johnson, an NSA agent caught up in 007's fight with Toby Stephens's Gustav Graves.

No Time to Die 2020

What nefarious plans does Rami Malek's Safin have for Madeleine Swann? We'll find out this month.

RDB/ULLSTEIN BILD VIA GETTY IMAGES (ANDRESS); GETTY IMAGES (RIGG, SAVALAS); DANJAQ/EON/UA/KOBAL/SHUTTERSTOCK (JONES, WISEMAN); KEITH HAMSHERE/MGM/EON/KOBAL/SHUTTERSTOCK (BERRY, PRYCE, STEPHENS); WILLIAM HALL/SHUTTERSTOCK (YEOH); MOVIESTORE COLLECTION/SHUTTERSTOCK (WALKEN); NICOLA DOVE/DANJAQ/EON/MGM/SHUTTERSTOCK (MALEK, SEYDOUX)

"Léa comes at her work from extreme angles, and she'll do a lot with little."

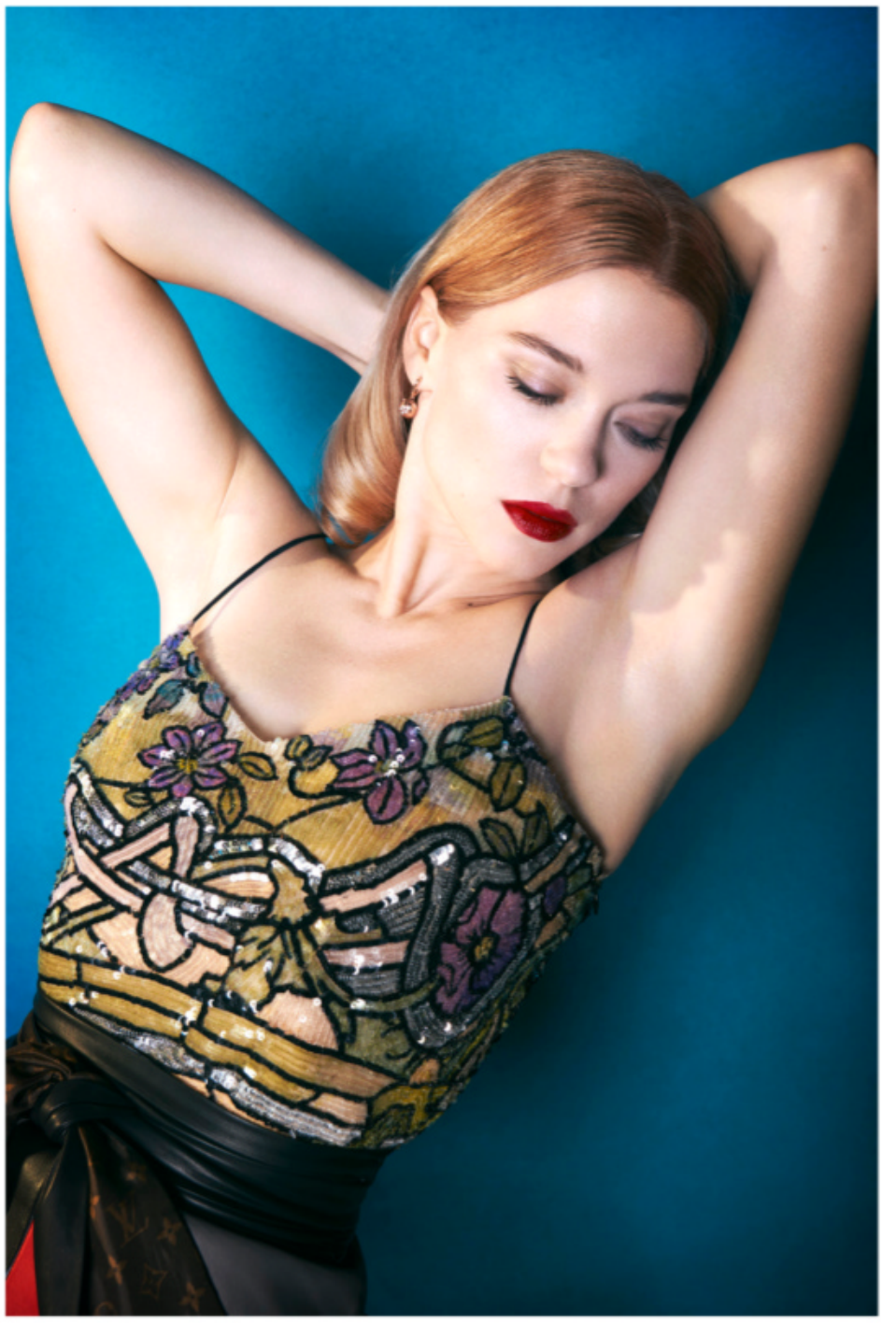
— Daniel Craig

she isn't complaining about her peripatetic life. "I've always wanted to travel. For me it's part of the joy of being an actress." In fact, she has returned this morning from a Caribbean vacation with her three-year-old son, George, her child with her partner, banking scion André Meyer.

"I think being an actress is also good because you can work very intensively for a few months and then have a month where you're off and you can have a normal life. It suits me in a way. My goal right now is to read books," she says. She's beginning with *Madame Bovary*, although today she's carrying a Neville Thompson paperback in the pocket of her shawl-collar shearling coat. She also dreams of learning to cook and taking up gardening; her house in the Montparnasse neighborhood has a back yard. "I love living in Montparnasse, because it's not fancy," she says. "I can disappear. I love to disappear. I may be the only actress who doesn't want to be seen."

Seydoux grew up near the Luxembourg Gardens, in Saint-Germain-des-Prés, one of seven kids in a *Brady Bunch*–style mixed tribe descended from one of France's most prominent industrial families. Seydoux has been open about her complicated feelings about her upbringing. "I've always had very strong views on how I was raised," she says; in the past she has said she felt like an orphan. Her parents split when she was three. Her mother Valérie Schlumberger, an actress turned philanthropist, spends half the year in Senegal, where she runs a local nonprofit. Her father Henri Seydoux, a telecommunications magnate, was often away working, the actress says. Her grandfather and great-uncle run Pathé and Gaumont, respectively, the two oldest and largest film companies in France. Journalists are quick to peg her as cinema royalty, suggesting that nepotism accounts for her success. But she is insistent that it had nothing to

Hair by Tracie Cant at Premier Hair and Makeup for SCD oil at traciecant.com. Makeup by Mary Greenwell at Premier for Clé de Peau Beauté. Nails by Kim Nkosi at Premier Hair and Makeup for Dior Vernis and Miss Dior hand cream. Tailoring by Alice Ratcliffe at Chapman Burrell. Set design by Max Bellhouse at the Magnet Agency. Production by KO Productions.



do with her career. She fell into acting by chance when she accompanied a boyfriend on an audition. (She originally wanted to be an opera singer and briefly studied at La Conservatoire de Paris. "I had a beautiful voice, actually," she says, "but no rigor.") She was the first in her family to pursue acting seriously, and initially her relatives were skeptical. She has kept her distance from them professionally, but she understands why people are eager to make the connection. "You have to place the object in context," she says. "They have to put people in boxes, and the reality is much more complex, always."

Her father used to take her and her sister Camille, a stylist, to museums on weekends when they were girls, often the Egyptian art wing at the Louvre. "It's the only thing he did," she says flatly. He explained to her that artists put their emotions into their art, that that is what you see on the canvas. "It's always like you have to… *Tu doit mettre ta chair sur la table*," she says, an expression that translates as "You must put your flesh on the table." It is a maxim she takes to heart. "It's true you have to expose yourself—that's cinema."

Seydoux has applied this early lesson to her own work with gusto. "For me movies are about life. So of course you use your own experience." She continues, "So it's more difficult to do films like *Mission: Impossible*. I find it harder than intimate films, because, for me, cinema is about intimacy." She takes a sip of her café crème and pauses. "Actually, I think I don't act. I never act. I don't think that I inhabit someone else. I always act myself in all the films. It's always the same character but molded in a different way. I don't become the character." She leans across the table for emphasis. "I feel that I *am* the character."

It's an approach that has served her well. "Having someone like Léa in front of you means there's something always happening in the scene," says Daniel Craig, who has played Bond since 2006. "Because Léa comes at her work from left field, from quite extreme angles, she'll do a lot with little. She has worked with the best and most interesting directors on planet Earth. Long may she do so."

Seydoux says, "You have to understand the director's language and vision. When I work with Wes [Anderson], for example, I try to understand his vision, but in a deep way. When you're an actor it's important to feel your director. I don't like when you see the craft. I want to melt in the director's vision."

In this case, the director's vision included **[CONTINUED ON PAGE 134]**

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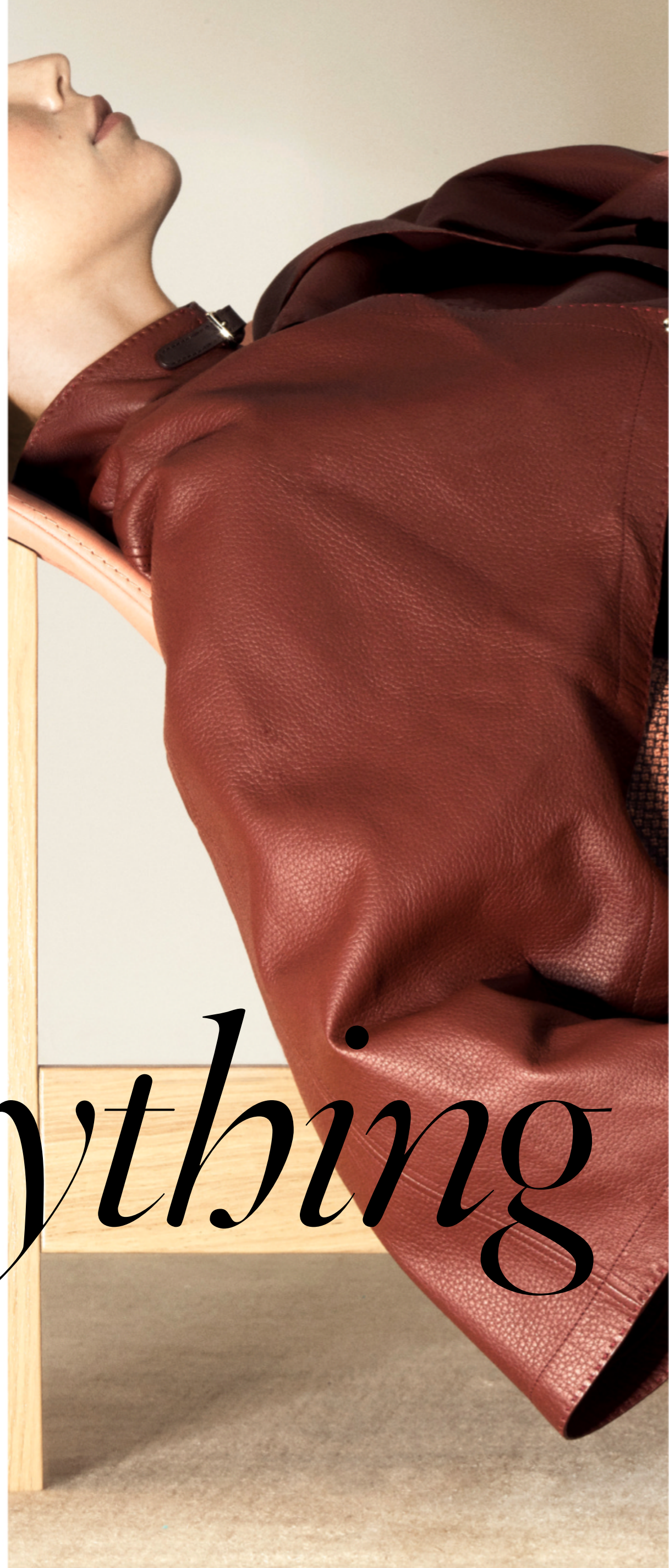
PHOTOGRAPHS BY **ROBBIE FIMMANO**
STYLED BY **DANIA LUCERO ORTIZ**



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CAN YOU SPOT THE FAKE?

Don't worry—Prince Charles couldn't either. But in this latest scandal, the real question is: Will the royal family's dicey taste in friends be its downfall?

BY **SIMON USBORNE**

What do a British former billionaire bullion dealer best known for his turbulent marriage to a motor racing heiress, a notorious forger who makes replicas of great works on his kitchen table in California, a controversial former royal footman, and Prince Charles have in common? Together they form the improbable cast of Buckingham Palace's latest unseemly scandal. And while it has been overshadowed by the Prince Andrew–Jeffrey Epstein affair—not to mention Megxit—both incidents prompt at least one common query: Why are the royals keeping such questionable company?

The story starts with only the best of intentions. In 2007 an 18th-century Palladian mansion in Scotland was about to be stripped and sold off at auction and left to potential ruin when the Prince of Wales rescued it with a loan of 20 million pounds. A year later the doors to Dumfries House swung open to reveal a dazzling array of fine art and Chippendale furniture. Art collectors lined up for the privilege of having their old masters deck the emerald walls of its principal gallery. Charles, who had led a consortium to buy the estate from the marquess of Bute, was hailed as a national hero.

Prince Charles's team at Dumfries House told *T&C* that the prince had no direct involvement in negotiating the loan of fake artworks to his foundation. Still, his correspondence with the flamboyant James Stunt raises questions.

Ever since, the house and its 2,000 surrounding acres have been a tourist destination, serving as an events space, a working farm, and a conservation laboratory, all under the ownership and stewardship of the Prince's Foundation. In 2017, Dumfries House acquired a collection of 17 paintings by such artists as Monet, Dalí, and Picasso. They hung as a point of pride—until November, when it emerged that four of the works, ostensibly worth more than 100 million pounds, had in fact been created by Tony Tetro, an American master of reproductions who has boasted of painting "more Chagalls than Marc Chagall ever did." In breathless front page tabloid reports, it was further alleged that James Stunt, the now bankrupt bullion dealer who owns the works, had used his unlikely royal connections in an audacious attempt to raise millions of pounds in loans against the paintings. Stunt denies these claims.

Tetro's paintings have surely tripped up many a connoisseur, but how could the man who would be king—and the custodian of one of the world's greatest art collections—be so easily fooled? More perplexingly, how did Stunt—gauche at best and sketchy at worst—find royal favor in the first place?

It was in 2015, Tetro tells me, that he met James Stunt at the mock château in Los Angeles that Stunt's wife Petra Ecclestone bought for $88 million in 2011. Stunt, the son of a self-made businessman from South London, had that year married Ecclestone, daughter of billionaire former Formula 1 owner Bernie Ecclestone. Stunt became a fixture of the UK tabloids—a playboy who boasted of owning 200 supercars and having a 5 million pound credit line at every casino in London, Monaco, and Las Vegas.

Stunt, 38, reveled in his arriviste notoriety, which only grew during a tempestuous divorce from Ecclestone in 2018. When a judge in London ordered Stunt to leave the couple's mansion, he fled in a Rolls-Royce Phantom to the Jumeirah hotel in Belgravia. (In a rambling YouTube video Stunt, who had signed a prenup, wore a spa robe and socks while he called his diminutive father-in-law an "evil dwarf" and attacked Viscount Rothermere, owner of the *Daily Mail* and the *Mail on Sunday*, which broke the Dumfries House story.)

Yet by then Stunt had become a voracious and well-connected art collector. In 2015 he rolled up to Sotheby's in Mayfair to collect new paintings in a cavalcade of Rolls-Royces with blacked-out windows and personalized license plates. He credits Philip Mould, a prominent London fine art dealer, with guiding his entry into the elite collector class. "He effectively took me under his wing," Stunt wrote of Mould last March. (Mould declined to talk to me, but he has previously described Stunt as "a great collector.")

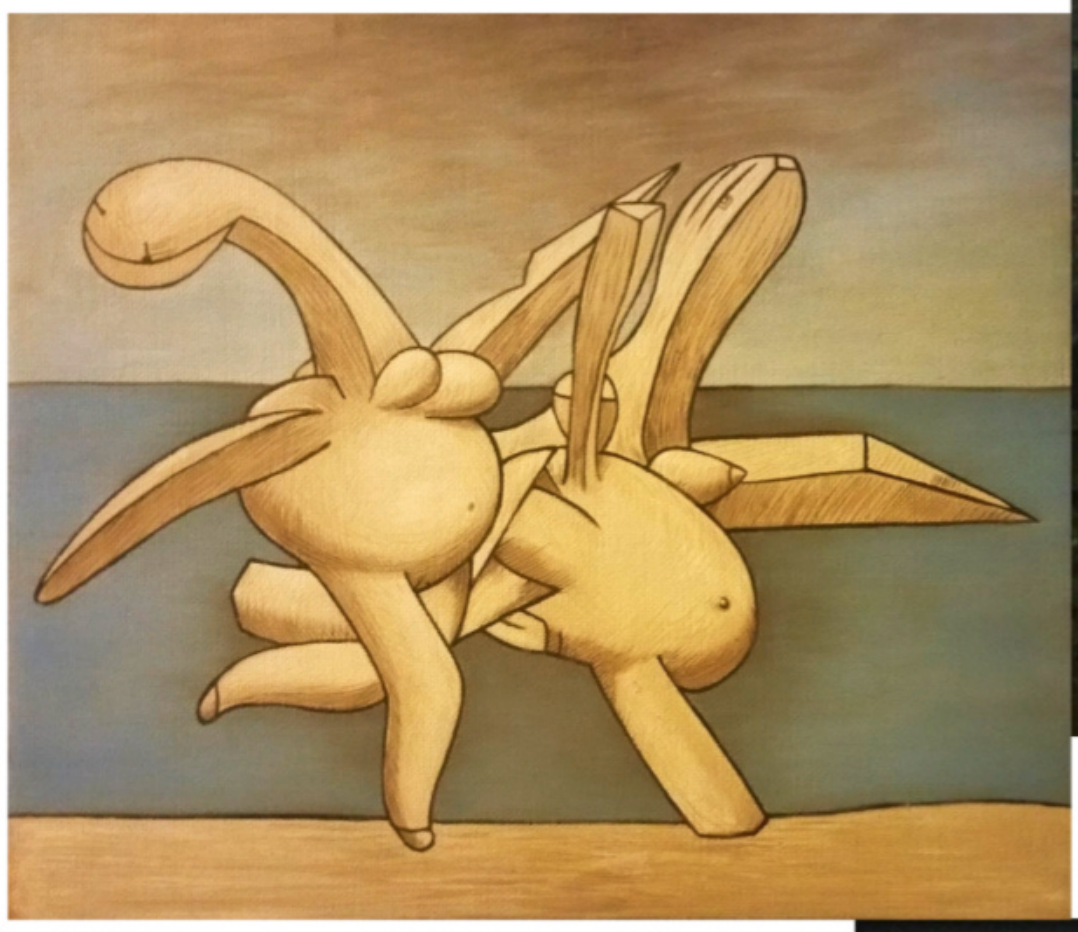
The association with Mould and other dealers boosted his profile and filled in his contacts book, yet Stunt, who is the godson of Terry Adams, the head of Britain's most notorious crime family, still longed for acceptance. The fine art world, he said, "undeservedly resents people like mine's success… They see me as a Champagne Charlie and a spiv with a lucky eye."

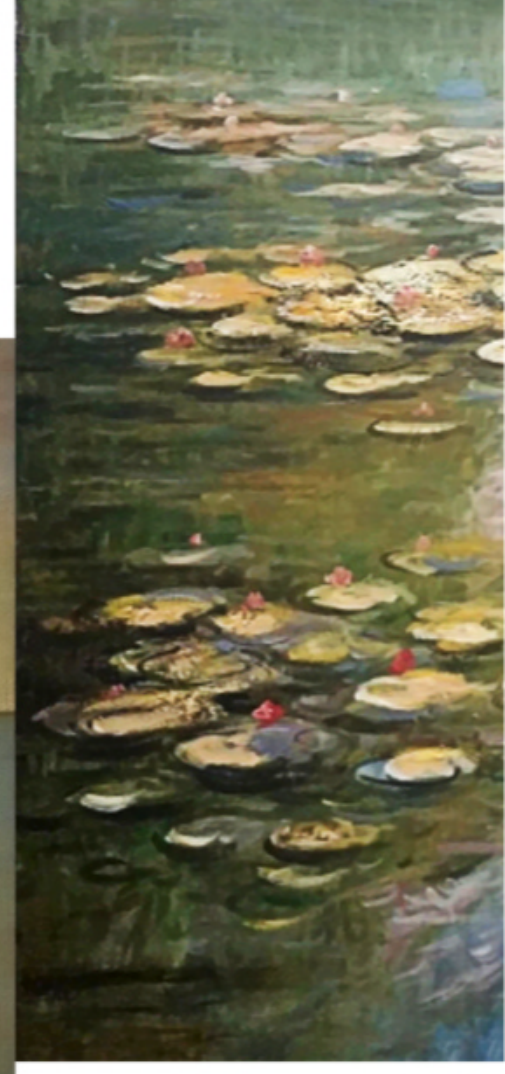
According to Tetro, who pleaded no contest to forgery charges in the 1990s, Stunt also had an eye for copies. Tetro says Stunt paid for 11 of his works with a genuine portrait by Joshua Reynolds, ➳

ALAMY (DUMFRIES HOUSE GALLERY); GETTY IMAGES (PRINCE CHARLES)

which Tetro later sold at Christie's for 146,500 pounds. Tetro insists he has never intended to deceive. He says none of his artworks could be mistaken for genuine because "the value of art today is so high, the scrutiny so intense."

And yet a spokesman for Dumfries House said the charity had accepted the paintings "in good faith," adding in a statement: "It is extremely regrettable that the authenticity of these particular paintings, which are no longer on display, now appears to be in doubt." Tetro, in fact, was the whistleblower: He raised the alarm after hearing that Stunt's 10-year loan included four of his works: a replica Dalí, a Picasso, a Monet, and a Chagall. "This has got to be stopped now rather than later," he said, fearing that he would be implicated in the scandal. "James knew they were mine."





REAL OR FAKE?

Can you identify the one authentic painting shown here? The Picasso *Liberated Bathers* (above), Monet *Lily Pads* (top right), and Dalí *Dying Christ* (right) were all painted by Tony Tetro and were passed off as real masterpieces by James Stunt. Of this bunch only Van Gogh's *Starry Night* (far right) is an actual original.

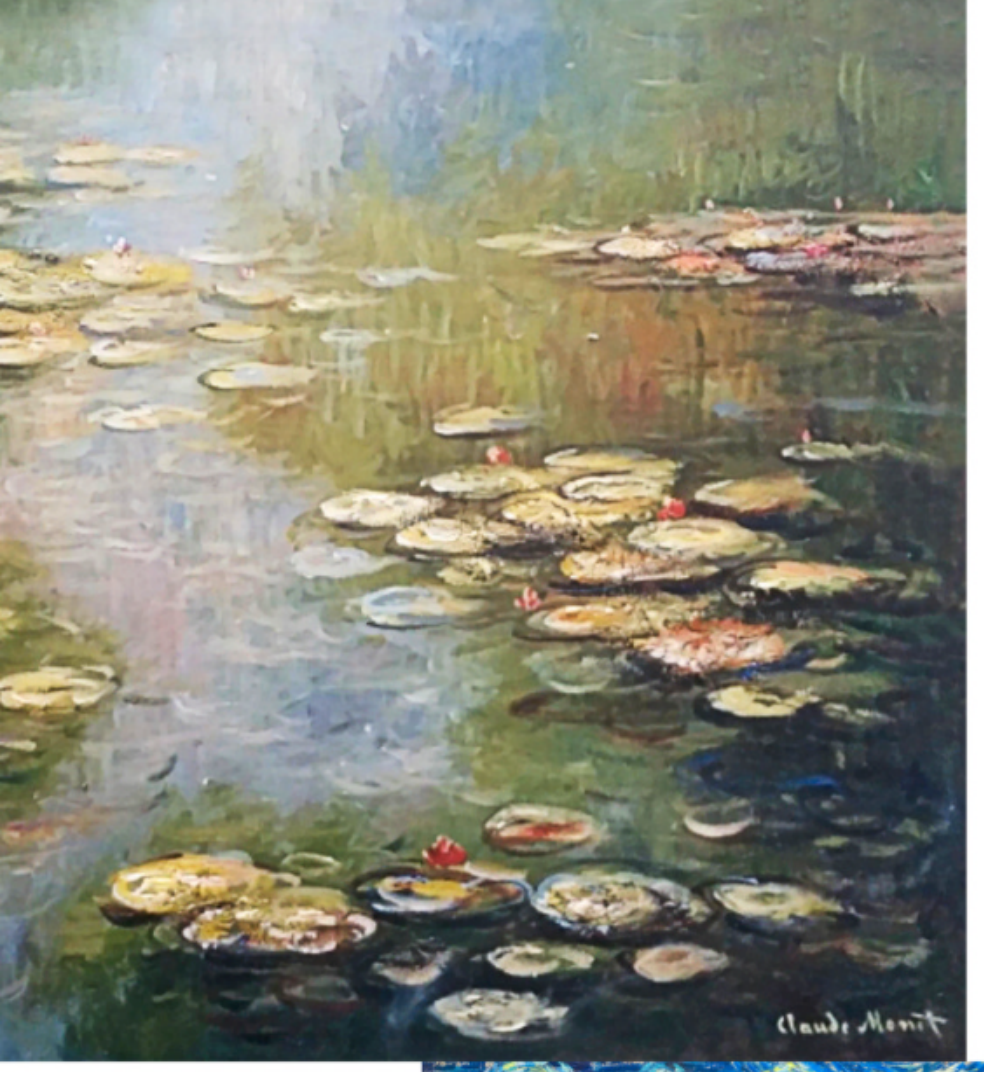
It is widely assumed that Prince Charles had been the unwitting victim of a deal apparently struck by Michael Fawcett, who runs Dumfries House. Fawcett is himself a controversial figure. The former junior footman joined the palace staff in 1981 and quickly rose to become Prince Charles's valet, and then aide, despite twice resigning—over allegations of bullying in 1998 and improperly selling official gifts in 2003; he returned to work on both occasions, and an internal inquiry cleared him of any impropriety. He also runs an events company that has received hundreds of thousands of pounds for throwing lavish royal birthday parties and fundraisers. Fawcett was so indispensable to Charles that he reportedly once squeezed toothpaste for the prince after he broke his arm playing polo. "He has been there for so many years, so close in times of stress, knowing all the ins and outs and all the warts," the former royal press officer Dickie Arbiter has said.

By 2011, Charles had put Fawcett in charge of Dumfries House, promoting him again in 2018 to be chief executive of the Prince's Foundation, which is based on the estate. The foundation declined to comment on Fawcett's role in the Stunt loan, but it insists that the Prince of Wales had no involvement in the negotiations for the artworks. However, Stunt appears to have been closer to Charles than this would suggest. In 2018 he invited *Tatler* magazine into the office where he ran his metals business, a lavish aerie atop a former MI5 building on Curzon Street. In gilt frames worthy of small Monets he had displayed letters to him from David Cameron, the former British prime minister, and Charlene, Princess of Monaco. But one name dominated the vainglorious gallery: Charles.

Seven of the letters, as seen in a photograph that ran with the interview in March 2018, were signed by the prince. After some magnification, one of these is legible. Dated February 2017 and bearing the crest of Clarence House, Charles's official residence, it refers to the Dumfries House loan. "Dear James," it begins. "It was a great sadness that you were unable to come to Clarence House the other day when Malcolm Rogers appeared with your marvellous pictures. I cannot tell you how exciting it was to see these paintings…and it will be a great treat to have them at Dumfries House. Your kindness and generosity are truly remarkable, and I appreciate such a gesture more than you can ever know."

In a confusing second paragraph, the prince thanks Stunt for "gifting us" a Van Dyck and a Reynolds in a "quite unbelievable" act of "amazing generosity." He added: "These will provide us with much needed security as an asset for the charity if things ever get tough. However, I suspect that they will remain in the House for everyone to enjoy for a long time to come…."

Dumfries House said it had no obligation to check the authenticity of loaned works but that gift acquisitions that could act as security would surely require much more stringent checking. When I showed the letter to Clarence House, I was referred back to the Prince's



> "Let's say they were fake," said James Stunt. "What is the crime of lending them to a stately home, [to] the Prince of Wales?"

Foundation. A new statement explains that it was understood "for a brief period" that two paintings mentioned in the letter were gifts. "When the paperwork was not forthcoming to confirm their gifted status, [we] took the decision to reclassify them as loans," it adds.

After several attempts to reach Stunt, I receive an e-mail from Jonathan Nelson, a self-proclaimed "senior aide to JS." "For the time being I do not think it is appropriate for James to comment," he says. "James has and continues to have a special relationship with HRH the Prince of Wales and the charities with which HRH is involved." Declining to answer specific questions about the loan (or the "gifts"), Nelson invites me instead to write more positively about Stunt: "You could indeed start with James being named the 9th most eligible divorcee in the world by *Tatler* magazine in the January edition!"

Stunt was rather more forthcoming on Instagram. He sees himself as the victim of a smear campaign that is attempting to "crucify my relationship with the royal family." After the first story about the loan came out, Stunt insisted all the works were genuine, but he added in another clip: "Let's say they were fake. What is the crime of lending them to a stately home, [to] the Prince of Wales and putting them on display for the public to enjoy?" He also offered his "huge apologies" to the prince.

In a further twist, a London art dealer named Ian Towning came forward after the news broke about the fakes at Dumfries House and told the *Mail on Sunday* that Stunt had recently tried to sell him a Monet that was, in his opinion, "a complete fake." Towning did not pursue the purchase, and Stunt denied the allegation. Stunt then put up the same painting for auction on his own website, according to one tabloid. It has since been deleted, but before being taken down it had received bids in excess of 4 million pounds.

Stunt also strongly denied allegations in the *Mail on Sunday* that someone in his office had tried to supply bogus documentation to a Dalí expert in an attempt to secure a stamp of approval on a Tetro work. And he denied separate reports in the *Art Newspaper* that agents representing him had been turned down by three specialist finance companies for loans against artworks—including those at Dumfries House. One of the unnamed firms said talks with an intermediary stopped when it became clear that Stunt ("someone we would never do business with") was behind the inquiries.

Stunt resigned as director of three companies last August, weeks after a judge declared him bankrupt. As he continued to paint a picture of conspiracy while clinging to a "special relationship" with Prince Charles, people around the prince appeared rather keener to put some distance between the unlikely duo. In his heartfelt letter of thanks, Charles invited Stunt to Dumfries House to "see all your magnificent artworks on display." Even if the paintings were still hanging, one assumes the invitation has now been withdrawn. T&C

GETTY IMAGES (STARRY NIGHT); TONY TETRO (3)

Out *of* Office

A certain song from *Hamilton* has become synonymous with the dark arts of trafficking and maintaining influence. It's time to rethink power, and the rooms where it happens.

The
POWER BOARDROOM

— Jeff Klein, *hotelier, at his command center: the pool of the Sunset Tower*

PHOTOGRAPH BY **DEWEY NICKS**

JENNA WORTHAM WEARS A **DOLCE & GABBANA** BLAZER ($3,445) AND A **LAFAYETTE 148 NEW YORK** SHIRT ($348)

Jenna Wortham & Wesley Morris,

journalists, stirring the pot on their New York Times *podcast*

To be inside the *Still Processing* studio with Jenna and Wesley is to be witness to an intimate conversation of electric new ideas and outrageous revelations—a conversation you don't remember having heard the beginning of but that you hope never ends. As a guest, you feel bad about interrupting them, since the absolute best pieces of it come from their relationship with each other and with the world. I was proud to be a guest on the show, but the highlight of their podcast is listening to it and wondering how you could have missed the very suddenly obvious perspectives (Oh yeah, how did I not think of that?) that those two seem to pull both out of the air and from their innermost reaches. ***Taffy Brodesser-Akner***

PHOTOGRAPH BY **ALEXEI HAY**

GROOMING BY MAITAL SABBAN AT TRACEY MATTINGLY (KLEIN). GROOMING BY MARY GUTHRIE AT ARTISTS BY TIMOTHY PRIANO (WORTHAM, MORRIS)

Robert Wilson & Cristina Grajales,

artist and gallerist, weaving their magic in his studio

"You looking for Glamour Closet?" was not the first thing I expected to hear when I arrived to meet Robert Wilson, but it was oddly fitting. The avant-garde director occupies a singular position in the art world, and he chose to set his home, and the operational arm of his Watermill Center, not in a loft in Soho or a warehouse in Red Hook but in the no-man's-land of the Garment District. On the 10th floor of an otherwise ordinary building, he is surrounded by objects collected over a lifetime: Han Dynasty sculptures, an ancient Burmese basket, dozens of chairs. "It's Bob's mind," says his friend, the art dealer Cristina Grajales, who recently persuaded him to create a collection of glassworks, his first love. Wilson likes to say he can work anywhere ("comfort is a state of mind"), but it's here that he gets to play Prospero, the sorcerer at the heart of a creative universe. ***Erik Maza***

PHOTOGRAPH BY **ALEXEI HAY**

The Berggruen Institute, a public policy think tank, is based in this building made famous by *Blade Runner*. It is developing a new L.A. campus designed by Herzog & de Meuron.

— Nicolas Berggruen, *philanthropist, at the nerve center of his think tank*

PHOTOGRAPH BY **ADAM AMENGUAL**

FROM LEFT, VECCHIARELLI WEARS: **TORY BURCH** DRESS ($598); **JENNIFER FISHER** EARRINGS ($350) AND BANGLES (FROM $145); **FOUNDRAE** NECKLACES (FROM $1,750). UNDERWOOD WEARS: **CHRISTOPHER KANE** DRESS ($1,995); **MARIE-HELENE DE TAILLAC** EARRINGS (FROM $6,520) AND RING ($9,900). OLIVERI WEARS: **DAVID YURMAN** EARRINGS ($1,900) AND BRACELET ($10,200). FOR DETAILS SEE PAGE 135

Nicole Vecchiarelli & Andrea Oliveri,

starmakers, in the dream factory: the Special Projects conference room

What if Schwab's pharmacy were reborn in a former music studio in Soho designed by the decorator who did the Wing? That imaginary drugstore counter is where aspiring actors find themselves these days when participating in the time-honored tradition known as the meet-and-greet. Their modern-day countermates for these sometimes career-starting introductions are Nicole Vecchiarelli, left, and Andrea Oliveri, right, two former magazine editors who established their company, Special Projects, four years ago and quickly became equal parts image strategists and power event planners. A stop at the newly expanded Special Projects offices—designed by Hilary Koyfman of Hilko Designs—is an essential part of a young performer's or influencer's schedule. Actress Lexi Underwood (seen here) checked in with Vecchiarelli and Oliveri right before the premiere of the next Reese Witherspoon TV juggernaut, *Little Fires Everywhere*, which also stars Underwood and Kerry Washington. ***Stellene Volandes***

PHOTOGRAPH BY **ALEXEI HAY**

HAIR BY CIARA LEONARD (UNDERWOOD). MAKEUP BY NICK BAROSE FOR GIORGIO ARMANI BEAUTY AT EXCLUSIVE ARTISTS (UNDERWOOD). MAKEUP BY KERRIE JORDAN (VECCHIARELLI, OLIVERI). PROPS STYLED BY ALEX B. CHAPMAN

David Rockwell,
architect, in his piano room, composing the look of Broadway

Nestled in a former print room one floor below the Rockwell Group's NYC office, just off Union Square, there is a soundproofed, den-like space with a restored 1959 Steinway. Like its debonair occupant, the recently renovated room manages to be at once humble and theatrical. Rockwell, who has designed everything from Broadway sets (*Hairspray*, *Kinky Boots*) to buzzy restaurants (Oceans, Nobu, Union Square Café), describes the cozy haven as "a bizarre but very warm man cave." Beyond all the personal ephemera—like a framed Al Hirschfeld cartoon of *Hairspray*—is the piano, an instrument Rockwell has practiced, on and off, his entire life. Five years ago he decided to take his playing more seriously, and now, in his downtime, you can usually find him here, behind the keys. On a recent visit he mentioned that he was working on several pieces at once: Chopin's "Revolutionary Etude," a Clara Schumann composition, and a couple of Billie Eilish songs to play with his 17-year-old daughter. ***Spencer Bailey***

PHOTOGRAPH BY **ALEXEI HAY**

PROPS STYLED BY MIAKO KATOH

The architect Norman Foster normally tackles major projects, like Wembley Stadium and Hearst Tower, but he made an exception in 2008 for Sperone Westwater's Lower East Side gallery.

"We've been working on this library for 45 years. You'll notice there is a real system and an archivist. But sometimes, after an opening, some of us will come up here for drinks and Chinese dumplings—and it works out very nicely, too!"

—Angela Westwater, *gallerist, rules downtown bohemia from her library*

PHOTOGRAPH BY **ALEXEI HAY**

GROOMING BY SUSAN PHEAR (WESTWATER). HAIR AND MAKEUP BY ANNETTE CHAISSON FOR BOBBI BROWN AT EXCLUSIVE ARTISTS L.A. (AUBREY). GROOMING BY HARPER FOR SKYN ICELAND AT EXCLUSIVE ARTISTS (O'CONNELL). HAIR AND MAKEUP BY JEFFREY PAUL FOR AMIKA HAIRCARE AT EXCLUSIVE ARTISTS (HENDERSON). GROOMING BY JENI CHUA FOR DRUNK ELEPHANT AND LIVING PROOF AT EXCLUSIVE ARTISTS (REILLY). HAIR AND MAKEUP BY LEAH RIAL FOR CLÉ DE PEAU AND PHILIP B. HAIRCARE AT EXCLUSIVE ARTISTS (MAKKOS)

From left: HBO Max's Jennifer O'Connell, Sarah Aubrey, Suzanna Makkos, Joey Chavez, Jeniffer Kim, Jessie Henderson, and Kevin Reilly.

HBO Max's Brain Trust

suits up for the streaming wars at the Smoke House restaurant

When the new streaming platform launches in May, it will feature heavy-hitting programming, including a movie starring Meryl Streep directed by Steven Soderbergh, a comedy series produced by Issa Rae, and a *Gossip Girl* reboot. The ambitious slate has been painstakingly conceived, workshopped, and celebrated over wedge salads, martinis, and fries in the red leather booths at the Smoke House, a clubby Burbank institution since 1946. "L.A. tends to lose a lot of its history rather than celebrate it," says chief content officer Kevin Reilly. "That's what makes the Smoke House so special." The classic vibe is a throwback to Hollywood's Golden Age for a group that's at the forefront of entertainment's next frontier—and that's part of the reason they feel so at home. Head of original content Sarah Aubrey says, "The Smoke House is a testimony to endurance. If you do something well, people will stick with you. That's why this place is still here after all these years." ***Adam Rathe***

PHOTOGRAPH BY **MILLER MOBLEY**

PEAK

A 1940s Italian sculpture leads guests to the attic of a Houston house conceived by designers Miles Redd and David Kaihoi. In the attic's conservatory (opposite), a George III bookcase cabinet, a Venetian Grotto chair, and an 18th-century gilt mirror from Christie's Michael S. Smith sale. All walls hand-painted by artist Agustin Hurtado.

HOUSTON

The best little attic in Texas is right up those stairs.

BY **OLIVIA HOSKEN** PHOTOGRAPHS BY **DOUGLAS FRIEDMAN**

A few years ago a Houston couple whose idea of a simple dinner party is a banquet for 50 or a fundraiser for 200 decided they needed just a little more space to entertain at their seven-bedroom mansion in River Oaks, a tony enclave where 100-year-old oak trees line streets with names like Lazy Lane Boulevard. They didn't have to look too far for the expansion—they just looked up.

There, on the third floor of their vibrant, French-inspired palace, was hidden treasure, an attic neglected but full of possibility, like an old box of Christmas ornaments just waiting to be unwrapped, dusted off, and hung up again. To clear the cobwebs and turn a dowdy alcove into an after-hours Shangri-La consisting of two suites, a bar, a conservatory, and a screening room, they called on Miles Redd and David Kaihoi, who decorated the house six years earlier.

The New York–based interior design duo already subscribed to a "more is more" philosophy, but this being Texas they felt empowered to reach for the stars. When I went to see the results, as we made our way up two grand flights of stairs, they rattled off reference after reference, building toward a big reveal: "Nancy Lancaster's Yellow Room. Mario Buatta. The Palazzo Borromeo in Italy."

"But," Redd added, pausing in the hall of the renovated attic, "we didn't have an orientalist Bedouin tent." So they made one, an airy, sunlit oasis that looks like a perfectly art-directed greenhouse, sprinkled with framed botanical specimens by William Stuart Thornton.

> "They wanted people to look and say, 'I want to know what is going on up there.'"
> — *architect Bill Curtis*

Even without Redd and Kaihoi as guides, the journey upstairs is characteristically colorful. For a stairway-to-paradise moment, they transformed a hidden stairwell on the second floor into a dramatic spiral swathed in plaster and punctuated with a single midcentury bronze sculpture.

"The direction from Miles and David was that they wanted people to look and say, 'I want to know what is going on up there,'" says architect Bill Curtis, who has worked with Redd and Kaihoi on several homes in Houston, including this one. "It needed to be welcoming, uplifting."

Two busts, formerly theater props, command the hallway Redd calls the conservatory, where fantastical scenes painted by the Brooklyn artist Agustin Hurtado stretch from floor to ceiling. "It's a riff on the madness of the 18th century and having all these different types of rooms," Redd said. "The two bedrooms are nods to the English country house obsession with chinoiserie—like, if you have ever visited Chatsworth [in England], it is ➟

In the attic's screening room, Redd and Kaihoi chose Ottoman Tent Pasha wallpaper from Iksel Decorative Arts, garden seats from Miles Redd for Ballard Designs, and Art Deco nesting tables from Sotheby's Fred Leighton auction.

The attic has two guest bedrooms, which Redd and Kaihoi call the Peacock Blue Room (above and below) and the Chinese Red Room (next page). In the former, a Maison Jansen Louis XV settee in glowing silk taffeta is surrounded by blue chip antiques; the custom canopy bed is flanked by vintage vases converted into lamps and an Italian baroque giltwood mirror.

chinoiserie bedroom after chinoiserie bedroom."

Dubbed the Peacock Blue Room and the Chinese Red Room, the sleeping quarters are wallpapered, with bamboo trim and fabric-covered doors; the sitting areas are outfitted with custom upholstered sofas, coordinating screens, and stacked Chinese lacquered tables heaped with curiosities ranging from sculptures to vintage telephones. It's horror vacui with a bow and a wink; Redd and Kaihoi spent 18 months scouring auctions to fill the space, combining furniture from contemporary designers like Michael S. Smith and Robert Couturier with antiques from the 1930s.

"We take something great from every single decade and throw it all together," Redd said. The designer, who last year promoted Kaihoi to partner and formally changed the name of his firm, has learned a few other things over the years. One: Lifestyle should inform design. And two: A good party is only as memorable as its afterparty. In the end, that's how they approached this hidden boîte, a sort of decorative digestif after dark.

"It's a guesthouse within a house," Kaihoi said. "Everyone can hang out here together, maybe watch a movie after dinner, and then go back downstairs and leave the guests in their own private space."

After all, one hallmark of the consummate host is attending to everything even after the guests are ready to call it a night. T&C

Right: Interior designers Miles Redd (far right) and David Kaihoi on the bed in the Chinese Red Room, with custom sheets by Schweitzer linen and an Yves Delorme coverlet. Nineteenth-century Chinese paintings are arranged above a 1720s giltwood table on the left and a neoclassical commode on the right.

In the room's vanity area (below), a Georgian side chair stands in front of a French writing table from John Rosselli Antiques topped with a trifold mirror from Miles Redd for Ballard Designs.

Custom wallpaper from Iksel Decorative Arts continues the attic's English country house theme in the bathroom (above), as do the Jacques Quinet leather desk and chair. The sitting room (below) is piled with everything from a 19th-century Russian armchair to Louis XVI fauteuils and Fred Leighton's Art Deco shagreen nesting tables. It epitomizes Redd and Kaihoi's magpie style.

TOUGHEN UP, KID!

How do you solve a problem like an overprivileged, overprogrammed, high-strung, but cosmically helpless kid? According to some of the most prominent families in America, you send them to Vermont's Mountain School to learn how to wrangle livestock, endure silence, and fend for themselves.

BY **IAN FRISCH** ILLUSTRATION BY **JOE DARROW**

Pat Barnes is teaching his students how to not die in the woods.

"This is our emergency response," Barnes says, starting his lecture. It's a chilly evening in late September, just past dusk, and the group is standing on a dirt path behind the academic building of the Mountain School, an alternative-learning semester school and 416-acre largely self-sufficient farm in rural Vershire, Vermont, 30 miles south of Montpelier. Each semester the school enrolls 45 academically gifted high school juniors from around the country, with the mission of teaching them "to take care of a place and work for the common good," as Alden Smith, the school's director, puts it. In addition to a rigorous, honors- and AP-level academic schedule and on-site farm training, the teenagers learn wilderness survival skills, the teaching of which Barnes leads.

"All of you have your whistles and compasses around your necks," says Barnes, who also teaches environmental science, physics, and chemistry. "Because that's how we spend our solo: with our whistles and compasses around our necks."

The "solo" Barnes refers to is a camping trip in the White Mountains, where, for three days and three nights, students will be entirely alone in the wilderness, with no more technology than a flashlight. The solo is a way to not only test their cumulative outdoor training but also to allow them to experience some solitude and self-sufficiency in an age of hyperconnectivity. This semester's trip leaves a week from now, and the students are doing last minute preparations, including reviewing emergency response drills and getting used to being alone in the woods at night. Half the student body completed this exercise last night, and now it's the other half's turn.

Barnes teaches them that if you have a life-threatening injury, you should blow your whistle three times—*loud*.

"And then wait how long to do it again?" Barnes asks the group.

"Five minutes," one boy calls out.

"Five minutes?" Myca (pronounced Meeka), a 16-year-old girl from Westport, Connecticut, says, nearly laughing. "He's *dying*!"

"Five *seconds*," Barnes corrects him. "One-one-thousand, two-one-thousand, three-one-thousand, four-one-thousand, five-one-thousand. And then?"

"*Tweet! Tweet! Tweet!*" the students say in unison.

Barnes goes over the call-and-response tactic: The nearest student to hear the three whistles will blow her whistle once, both to signal that she hears the call for help and to likewise send the distress signal farther down the line of campers; it will then, hopefully, reach base camp, where faculty will be stationed.

"Myca, did you hear three whistles?" Barnes asks, as if it were a real emergency and she was the next camper in line.

"Yes."

"What should you do?"

"Whistle once."

"Go ahead, whistle once!"

SHUTTERSTOCK (SIGNS)

TRAIL TO

SELF-RELIANCE

MATURITY

MILES

7.8

3.8

FOLLOW

FOOT TRAIL

MARKERS

TRAIL TO

PERSPECTIVE

GRIT

DISCIPLINE

MILES

2.0

4.3

7.3

FOLLOW

FOOT TRAIL

MARKERS

PURPOSE

MILES

3.7

Myca takes a breath and blows into her whistle as hard as she can. The high-pitched squeal slices through the air.

"Oh, beautiful! Excellent!" Barnes says. "If you can hear the three whistles, you are close to the person who is having what they consider to be a life-threatening emergency: broken ankle, appendicitis, femoral bleeding—you know, spurting arterial bleeding"—he uses his hands to suggest blood shooting out of his leg—"any of those. If you can hear three whistles, make sure the message gets passed on, but then go and give aid." He looks around at his pupils. "We will rehearse this even more. We want this to become muscle memory."

Barnes then leads the students into the woods, where they will split up, spread out along the on-campus trail, and try to endure 20 minutes of alone time in the darkness. They have just come from dinner, where Myca, over vanilla ice cream doused in maple syrup, showed some apprehension not only for tonight's activity but for the concept of a solo camping trip in general.

"Wait, you have to be, like, alone for 20 minutes?" Myca said, spoon in hand, about to take a bite. "I don't want to be alone in the dark! Literally my worst fear ever."

Now that they're actually in the woods—Barnes won't let them use lights of any kind—Myca's fear starts to show. "Myca, why are you apprehensive about 30 minutes?" asks Jacob, who's from New Haven.

"It's 20 minutes, okay?" she retorts. "Stop saying the number 30!"

"Do you have some sort of phobia of 30?" Jacob says, clearly trying to provoke her.

"Nope—the *dark*," Myca says. The team continues down the path.

"Okay, folks," Barnes says, stopping the group. "The goal for tonight is principally to give you some time on your own as the sky gets darker and darker, all right? It's a chance to sit and relax and listen to the sounds of the night, sounds you might be unfamiliar with, but also to get a sense of what it will be like to be out on the solo." He explains that as they keep walking he will periodically tap one of them on the shoulder. That person will stop, and Barnes and the rest will continue until the group is dispersed along the trail. After 20 minutes the first person who stopped will resume walking along the trail, collecting the group as he goes.

The first student is tapped ("Bye, guys!"), and the rest of the group walks on. Myca is the second student tapped by Barnes. Although no one can see her face, her groans are audible in the darkness. A faint crackling can be heard among the trees, an eerie stillness settles around her, and the arms of the trees hug the sky out of sight: complete darkness. Twenty minutes go by, and the first students to stop start moving again. It actually wasn't that bad, Myca tells them. A boy farther along jumps up and screams.

"*Aaaaaah!*" Myca yells. "I hate you!"

They keep walking until all the students are together. After a few minutes the group emerges into a clearing lit by moonlight. "Oh my god!" one student calls out. "Look at the stars!"

"There's the Big Dipper," one says.

"And the Little Dipper!" another shouts. All the kids stand in silence for a moment, looking up.

The following morning, just before 7 a.m., the students start trickling out of their dorms—hair wet from the shower, faces slack from fatigue—to do their chores. There's a cyclical, interdependent rhythm at the Mountain School, which was founded in 1984 as the country's first semester school. The students are an integral part of its operations; without them the entire system would crumble. That's part of the school's mission, after all: to allow students to be a part of a place that needs them as much as they need it.

They plant and harvest crops, care for the animals (cows, sheep, chickens, and others), take out the trash, do the dishes, clean the classrooms and dorms, manage the compost, and stack hay. "They come here ready to commit to something that improves life for others, not just for themselves," Alden Smith says. "We tend to draw kids that want to help the world, and we also have a curriculum that helps them practice doing that over and over again, every day."

"When you're living in New York City and your kid is in trouble, you send them to a wilderness program. But these kids are up there to build life skills. There's a distinction. And it's one semester when you aren't talking about SATs."

The Mountain School may seem an unusual if not downright peculiar place for wealthy families (who can afford the $30,960 tuition) to send their children, but the experiences it provides can be eye-opening and even life-affirming for teenagers acclimated to the bubble of an upper class upbringing. "When you're living in New York City and your kid is in trouble, you send them to a wilderness program. But these kids are up there to build life skills. There's a distinction," says jewelry designer and Child Mind Institute co-founder Brooke Garber Neidich, whose daughter went to the Mountain School in the early 2000s. "And it's one semester when you aren't talking about SATs or where you're going to college; that's not their conversation there. It's a great break."

The concept of nature programs, academically

GETTY IMAGES (TENT)

related or otherwise, as a tool to help high schoolers prepare for adulthood has been current among well-to-do families for decades. At the turn of the 20th century Teddy Roosevelt promoted getting out in nature generally, and the Boy Scouts of America in particular, to reinforce the masculinity of upper class young men.

As the college admission process has become more competitive, however, the need for students to have a diverse range of experiences has become paramount. In addition, "there's an element of pedigree within these types of programs," says Hilary Levey Friedman, professor of education at Brown and author of *Playing to Win: Raising Children in a Competitive Culture*. She says that not only do students in programs like the Mountain School's develop skills necessary for success in adulthood, they make lifelong connections within elite circles, which creates a cycle that perpetuates such programs' sociological prestige. "If kids going there did not go off to great colleges and careers," Friedman adds, "getting into these programs would not be as competitive."

The Mountain School, which is owned by Milton Academy (a boarding and day school in Massachusetts), normally receives more than 100 applications for each semester, most of them the result of recruitment at dozens of schools with high-achieving students. The admissions process is need-blind, and there's usually an even split between public and private school students in each highly curated class. "We're trying to pack as much diversity as possible into the 45 kids: artists and athletes, students from different geographies, a certain ratio of boys to girls. We want students of color, people from different economic backgrounds," says director of admissions Emily Adler Boren. She adds that the Mountain School's students are learning not only in the classroom and on the farm but from one another, too. "One person can have a big impact on such a small group."

"It's about getting kids out of this sort of coddled, protective environment. Any kid of mine would benefit from a more Rousseau-like experience, where you mix physical work with the work of the mind."

For Myca, who was born in New York City, lived in London as a child, and moved to Westport just before starting at Staples High School, the program was recommended by her mother Giselle Hantz, a lawyer turned art specialist at Christie's. "Myca had recently quit ballet and hadn't really found another passion, and I thought she would benefit from being challenged and expanded in this very different way," Hantz says.

Myca wants to be a doctor when she grows up, and she sees the Mountain School as a way not only to boost her résumé but to gain some life experience outside Westport, where rich kids live in monotonous comfort ("I've never known where my food comes from," she admits) and where her father works "in hedge funding—like, banking, some sort of dad job."

Hantz agrees with Myca's assessment; she says the aim of sending kids from affluent communities like Westport to the Mountain School is simply to thrust them into a challenging experience. "It's about getting kids out of this sort of coddled, protective environment," she says. "Any kid of mine would benefit from a more Rousseau-like experience, where you mix physical work with the work of the mind." Myca says she was hesitant about going to Vermont, "but now that I'm here and actually doing it, it's really amazing. I think it's cool that we're participating in something that we benefit from. Everything is maintained by us."

Today is a day of heavy academics, so after breakfast Myca hustles over to the academic building, which is honeycombed with classrooms, for humanities. The class is taught by Jack Kruse, who has been a faculty member since the school's inception. The topic of today's discussion, Kruse announces, as if he were Julian Morrow from Donna Tartt's novel *The Secret History*, is how to think about science and uncertainty, the synthesis of conscious thought, and the concept of truth in an inherently subjective world. It's a pretty heady assignment given the age of his students, but they take to it. He has them chew on the topic in smaller groups and then distill their thoughts down to a paragraph or two.

Myca leads the discussion in her group. "The topics we choose to focus on are based on our biases and our opinions and experiences, so, like, there might be a whole world of possibilities, but we've only researched one," she says, her peers listening intently. "So things that are supposed to be completely objective are still slanted by our own biases."

After lunch and the rest of her classes (math, environmental science, and English), Myca sits on the lawn with Caroline Meliones, a Spanish teacher who is her adviser, to discuss next week's solo. Meliones talks about mindfulness, and the way teenagers are overstimulated and disconnected from nature. "Just sitting and watching and being in nature," she says, "is a really powerful experience."

Meliones draws three concentric circles on a piece of paper, the smallest one hardly bigger than a dot. "All the things I think can happen"—she points to the largest circle—"what actually could happen"—the second circle—"and what actually does happen"—the dot—"that's the visual of the power of fear in the mind." She pauses. "Does that make you feel more comfortable? Or are you still, like, *Nu-huh*?"

"No, that makes me feel more comfortable," Myca says.

"Also, think about the future, to after solo, **[CONTINUED ON PAGE 135]**

GETTY IMAGES (HIKERS)

DOES ANYONE

PHILIP TREACY LONDON HAT ($4,714); **GIORGIO ARMANI** TUXEDO ($5,195); **MAX MARA** BLOUSE ($745); **VERDURA** VINTAGE EAR CLIPS ($125,000); **SIEGELSON** CLIP BY SUZANNE BELPERRON

STEPHEN JONES MILLINERY HEADDRESS ($686); **GIVENCHY** CAPE ($6,185); **VERDURA** VINTAGE BROOCH ($110,000)

WEAR A STILL HAT?

Patti LuPone, the star of this season's most talked-about Broadway revival, has the answer.

BY **ALEXANDRA JACOBS** PHOTOGRAPHS BY **DOUGLAS FRIEDMAN** STYLED BY **RYAN YOUNG**

The phrase "ladies who lunch" is as laden with cultural meaning as the Dagwood sandwiches they're absolutely not eating. Such a woman has a Locust Valley lockjaw and a bichon in her Birkin, and in her fundamental chilly indolence she's not an obvious fit for Patti LuPone, who has worked practically nonstop in show business since she graduated from Juilliard in 1972 and who brings a particular high-intensity emotional vibrato to every part she plays.

Singing and dancing eight times a week is exhausting, and LuPone—who celebrated her 70th birthday last year with a gala concert at Lincoln Center, as we all should—swore she would never do it again after playing the cosmetics mogul Helena Rubinstein in 2017's Broadway production of *War Paint*. Soon thereafter the director Marianne Elliott called to offer LuPone the role of Joanne in a London revival of Stephen Sondheim's 1970 musical *Company*. Joanne is an acerbic older friend of the show's main character, the ambivalent singleton Bobbie (formerly known as Bobby; the production switches the character's gender), and she belts out the haunting 11 o'clock number "The Ladies Who Lunch."

"No, no, no, no, no," was LuPone's initial reaction, she says. Then she reconsidered. Joanne was hardly a stranger; the part was originated by, and essentially based on, her hard-drinking friend Elaine Stritch, and LuPone had already learned her big number for a concert staging with the New York Philharmonic. When the show transfers from the West End—where LuPone won an Olivier Award and rave reviews—to Broadway's Bernard B. Jacobs Theatre for its March 22 opening, she will be the only member of the cast to come along and, as one of the last true stars in the theater, its biggest draw.

Though the ostensible protagonist of *Company* is Bobbie, played here by Katrina Lenk, Joanne is the show's most indelible character. "She's of the East Side upper class society, but I think she's obviously rebellious," LuPone says over a crackly phone line between taping episodes of Ryan Murphy's upcoming Netflix series *Hollywood*, her other big project this season. The bad connection feels apropos given that one of *Company*'s themes is the alienating effect of modern technology, starting with the now-obsolete busy signal—and that a few years ago LuPone famously confiscated an audience member's cell phone, mid-text, to general huzzahs.

The show is perhaps even more relevant than ever in the 21st century, with gay marriage legal and record numbers of people questioning the institution altogether. The rest of *Company*'s diverse cast is costumed in pastels, but LuPone's Joanne is dressed in

"You don't have to be to the manner born to play someone from that milieu. Otherwise I couldn't do Restoration comedy. I'm from Long Island."

black to show "the acerbic nature of her character—which may not be unusual for someone of her class, to be that sarcastic, that cutting." An Italian-American from Northport, Long Island, LuPone thinks Sondheim was surprised she could take on such a persona, even though she had previously played a cannibalistic shop owner in his operatic *Sweeney Todd*. But "both of them are deeply about love," LuPone says. "Either unrequited love, lost love, or love yet to be found."

She adds, "I don't think you have to be to the manner born to play someone from that milieu. Otherwise I couldn't do Restoration comedy, because I'm from Long Island." And indeed, haven't some of the snobbiest socialites in history come from humble lineages? LuPone says she has seen the type around town. "My husband tells me to close my mouth," she says, "because I'm constantly gaping at human nature." T&C

LEFT: **ELLEN CHRISTINE COUTURE** HAT ($2,392); **VALENTINO** SHIRT ($2,500); **TORY BURCH** PANTS ($398); **FD GALLERY** ANTIQUE EARRINGS ($75,000)

ABOVE: **HEATHER HUEY** HEADPIECE ($495); **ALEX PERRY** DRESS ($2,800); **VERDURA** VINTAGE EAR CLIPS ($387,500); **DAVID WEBB** RING ($92,800)

RIGHT: **ELLEN CHRISTINE COUTURE** TOP HAT ($549); **ALEXANDER McQUEEN** BLAZER ($4,990); *RIGHT ARM:* **MUNNU THE GEM PALACE** BRACELET; *LEFT ARM:* **FD GALLERY** BRACELET ($215,000); **WOLFORD** TIGHTS ($49); **CHRISTIAN LOUBOUTIN** PUMPS ($695). FOR DETAILS SEE PAGE 135

Hair by Patrick Melville for Goldwell Professional. Makeup by Angelina Avallone. Tailoring by Yasmine Oezelli. Prop styling by Todd Wiggins at the Magnet Agency.

SAVE VENICE

Because we stand to lose nothing short of the most beautiful city on the planet.

BY **CHRISTOPHER BOLLEN**
PORTFOLIO BY **DAVID LEVENTI**

Sometimes, when I can't sleep at night, I walk through Venice. I start at Campo Santa Margherita, an airy trapezoidal square in the Dorsoduro neighborhood, and venture in any number of directions: threading south through a series of sword-narrow alleys and stone bridges, until I reach the white marble vault of the Gallerie dell' Accademia, near the foot of the Grand Canal; or I head north through a warren of clothes stores, cicchetti pubs, and gelato shops until I stumble upon my personal favorite, the Scuola Grande di San Rocco, where, in the upstairs salon, you can take a mirror from a table and stare down into it at the reflections of all the tarry Tintorettos on the ceiling.

Mind you, I don't actually live in Venice.

I take these nighttime strolls from my bed in New York City, the way an insomniac might try to recall every house he passed on his walk to school as a kid. I had the good fortune of living in Venice for a summer after college, as an intern at another great midnight walking spot, the Peggy Guggenheim Collection. That summer I was 23, and in a rush of pure love I couldn't stop walking around the city to try to learn every stone bridge and oddly placed medieval alcove shrine. I indulge in these nocturnal peregrinations a lot lately. The acqua alta is no longer just a seasonal annoyance but a brute force intensified by climate change and rising sea levels that invades with increasing, alarming frequency.

Venice is a city that thrives in the imagination. There is good reason for this: Built not on *terreno solido* but upon wisps of reedy coastal land submerged in saltwater, it appears like a mirage, a floating supernatural wonder. As a maritime trading capital for the majority of its adult life, the city served as a gateway between East and West. And Venice didn't simply traffic in the disparate spices, accents, peoples, customs, and decorative techniques ➟

The Bellini altarpiece in the church of San Zaccaria, one of the most important examples in Renaissance art of *sacra conversazione*, depicts the Virgin Mary in "sacred conversation" with saints from different time periods.

passing through the lagoon, it absorbed them. The architecture is a glorious gallimaufry of textures and periods that, depending upon the shifting Adriatic light, can look Turkish or Roman, French or Viennese. The city activates all the senses: the dank, throaty odor of the canals; the taste of sea salt and fried squid; the soft lapping of water on stone; the cold metal of bridge banisters. But it is primarily a place of extreme spectacle, a city for the eye.

The great Russian writer Joseph Brodsky, who visited Venice every winter, got the city's scopophilic appeal down perfectly in his 1989 valentine, *Watermark*. He described the peculiar sensation one has while walking around Venice of the eyeball developing its own autonomy until, by the third or fourth day, it seems as if the human body is a mere carrier for this roving, all-consuming organ. There is so much for the eye to consume. The Escher-like Gothic spiral staircase bulging out of Palazzo Contarini del Bovolo. The delicate quatrefoil stone façade of Ca'

The Arrivabene family has lived in the Palazzo Papadopoli, on the Grand Canal, for 200 years. In 2013 the house was turned into an Aman hotel, but the family still resides on the top floor.

d'Oro, on the lip of the Grand Canal. The melee of the Rialto fish market early in the morning, when the locals fight for the freshest catch. Venice is not a museum where important artworks are rotated and warehoused. It is a fragile artistic ecosystem. The church bells make sense of the elaborate Veronese paintings, which make sense of the white tablecloths and crimson chairs at the Caffè Quadri on Piazza San Marco, which make sense of swirling Venini glass in a dusty shop window, which makes sense of your zigzagging motoscafo trip from the airport.

The beauty of Venice is so sublime it has put down permanent roots in the popular imagination. Henry James understood the city's deep imprint in the Western consciousness when he mused that even those who had never actually traveled to Venice have been there by means of the sheer volume of images and descriptions sweeping through culture. I sometimes think this romantic idea of Venice accounts for why we seem incapable ➠

The Piazza San Marco is home to some of Venice's most famous sights, including St. Mark's Basilica and the Doge's Palace. Napoleon is said to have called it "the drawing room of Europe."

La Fenice Opera House opened in 1792 and has burned down and been rebuilt twice since then, first in 1836 and again in 1996. True to its name (the Phoenix, in Italian), it has risen from the ashes each time.

of saving it. Fantasies don't actually perish; they are impermeable to mundane urban concerns like overcrowding. The opposite notion, that Venice is a mere stage set for mass tourism, hasn't helped its chances of survival either. The cynical and dangerous idea being, why bother saving what is already lost?

Ever since the record-breaking flooding of 1966, it has become increasingly clear that Venice is on the cusp of vanishing. Not only is it facing a waning resident population and swarms of visitors who tax its infrastructure, but rising tides are threatening to finish off what two millennia of plagues and invasions could not: the utter, irreversible destruction of an empire. This past November's devastating floods, nearing the levels of '66, didn't simply wreak damage on sites like Doge's Palace and St. Mark's Basilica. The flood paints an ominous portrait of what's to come. For five decades there has been a constant chorus of "Venice is sinking" and not nearly enough actually done about it. The local government has not yet completed the long-promised mobile barrier wall, called MOSE, to help keep the flood tides from breaching the lagoon. It also hasn't figured out how to prevent cruise ships from docking right in the San Marco basin. And while politicians have brainstormed creative strategies to keep tourism manageable—including charging a museum-like entrance fee to tour the city—so far, no plan has been put into effect. Hopefully, the new urgency will lead to proactive measures—if it isn't too late. What would be lost? Nothing short of the most beautiful city on the planet, drowned by water and scraped away by salt, a real Atlantis. Venice isn't a canary in a mineshaft, it is a lion-headed eagle with ruby wings, and if we are incapable of saving that rare and terrific beast there isn't much hope for the other threatened landmarks around the globe, from Nôtre-Dame to the ancient city of Aleppo to Iran's cultural sites.

Call it the Venice paradox: Visiting the city out of a love for it only hastens its demise. I sometimes think the most respectful approach to appreciating it might be those nighttime wanderings in my bedroom in New York. I am one less set of feet clogging the Rialto Bridge. Maybe the way to keep Venice alive is not to visit, to leave it alone as the eternal enigma of fantasies it has always been—on the other side of the globe. T&C

HOW TO BE PART OF THE SOLUTION

On April 17, New Yorkers will turn up at the annual Byzantine Ball/Un Ballo in Maschera, by **Save Venice**, the nonprofit that for nearly five decades has raised money to preserve the city's priceless, at-risk artworks. SAVEVENICE.ORG

Organizations like **Venetian Heritage**, chaired by architect Peter Marino (VENETIANHERITAGE.ORG); **Fondazione Cini** (CINI.IT); and Venice's own **Università Ca' Foscari** (SUPPORTACAFOSCARI.UNIVE.IT) have their own assistance programs.

The most practical approach to rescuing this beloved marvel, though, is to use Venice as a real, working city. **Don't daytrip.** Book a hotel, patronize restaurants, pay the museum fees, buy more than carnival masks—breathe in a living masterpiece.

SOMMELIERS

[CONTINUED FROM PAGE 54] or a Grand Cru Burgundy is prohibitive. It's hard for a young sommelier to taste the classics. Burgundy in particular has become less accessible, which is one of the reasons Johnnes created the Sommelier Scholarship fund through La Paulée, an annual bequest that sends young sommeliers to the region to visit the top domains and taste in their cellars. "Sommeliers today tend to be a little too academic. It's important to go out and get a feel for the terroir."

Johnnes, who now oversees the wine programs at all of Daniel Boulud's restaurants, is also a little troubled by the factionalism that has crept into wine circles, in particular the widening divide between partisans of natural wine (made from organically grown grapes, which are fermented with naturally occurring yeasts) and those who are skeptical of the trend. He made a tour recently of natural wine bars with a sommelier who is a big advocate of the organics. At one place on the Lower East Side, "an employee recognized me and questioned why I was there," Johnnes said. "I felt like I was being profiled as someone who did not belong in that environment. Why would 'Mr. Burgundy' come here and try to understand?"

This kind of tribalism is off-putting, but, on the other hand, one could argue that the natural wine movement is just the latest aspect of the diversification of the wine world in the United States that began back when Johnnes was selling bottles of Gevrey-Chambertin to men in Armani jackets with heavily padded shoulders.

Today wines from South Africa, Greece, Portugal, Oregon, Washington, and formerly obscure corners of France and Italy are available in most urban markets. "I think we're in a golden age for consumers," Johnnes says. "They just have to be willing to take a little voyage out of their comfort zones and let the sommelier take them on a journey." Either that or they can consult their phones, studying wine notes while their fellow guests check out the other diners, peruse the menu, and converse about TV shows, real estate, and the sex lives of celebrities. T&C

LEA SEYDOUX

[CONTINUED FROM PAGE 95] Seydoux. "I wanted to write a part for Léa before I quite knew what our story was going to be about," says the director, who also cast her in *The Grand Budapest Hotel*. "I just thought of her presence. Strength, certainty, assurance: That is the surface. Underneath: bits of everything the opposite. There is the crucial vulnerability that you probably must have to be a great actor. Somehow this mixture gives her a particular power, sadness, some graceful emotional thing unique to her."

This willingness toward vulnerability may partly account for the variety of Seydoux's roles, from Hollywood blockbusters to independent French films. "Léa is very radical in her choices and is adaptable while always staying true to herself," says Nicolas Ghesquière, the designer for Louis Vuitton, for which Seydoux has been a face since 2016.

The one role she seems totally uninterested in mastering is that of Léa Seydoux, rehearsed movie star. One might think she just wasn't media-trained, but she has been in the industry for more than a decade, and my instinct is that the tools have been offered to her and she has consciously rejected them. She's more intent on living her real life, not the life of a movie star. You might call this very French, but it may just be very her.

When I tell her I have spoken to Anderson and Craig, she is surprised. "Really?" she says. "They were nice to respond!" As if there isn't a marketing juggernaut behind a release like *No Time to Die*. And a few hours before our appointed meeting, she texts me directly asking to change the location or time, signing her messages "xx." We have changed our meeting spot due to the strikes that have crippled Paris's metro system, and when I ask if she supports the strikes protesting President Macron's proposed pension reforms, she admits that she doesn't totally understand them. "I'm not really political, but I think I'm against the system," she says. Of Macron she says, "I would love to meet him." Then she leans in, a twinkle in her eye: "You know, I had an erotic dream about him. I don't know why, but it was like, super-realistic in my dream and it was great. He was, like, great, great," she giggles. "And since I had this dream, when I see Macron I'm like, 'Oh, maybe I'll get more political.'"

She is unafraid, however, to voice her conflicted feelings about the Me Too movement. After she and Exarchopoulos denounced Kechiche's abuse during *Blue Is the Warmest Color*, the director responded by calling Seydoux an "arrogant, spoiled child," and few actors came to her defense. Seydoux says thanks to the way the conversation in Hollywood has changed over the last two years, her comments would be received very differently today. But she is concerned about the lack of gray area the movement currently allows. "I think that it's really difficult now. The world has become so binary. Everybody gets so politically correct, and it frightens me, because some people have done very serious damages and things that are unacceptable, but we need to forgive also." She seems pained as she says this. "And now *c'est la guillotine*." She makes a slicing gesture with her hand.

She is, she says, grateful for the way the movement and ensuing cultural conversation have challenged the male gaze as the de facto state. "I don't want to be objectified for my sexuality," she says, clearly speaking personally, fiddling with the collar of her ribbed turtleneck. "And I feel that women, for a long time, they've been defined by their sexuality. What's funny in the world today is you have extremes: You have the super-strong feminists and you have those women who are oversexualized."

And some women who may be able to embody a sweet spot in between. As Ghesquière says, "I find Léa extremely glamorous but also a bit of a tomboy at the same time. I like the different facets of her personality. She's never where she's expected, and that's what makes her so interesting."

Seydoux says she prefers dressing casually the way she is today, in jeans and a sweater. "Red carpets are like a costume that I put on. I'm acting a part." She says, though, that the Vuitton team is very close; she and Ghesquière recently took a private tour of the Leonardo exhibit at the Louvre together. She will go to the Oscars for the first time this year as Vuitton's guest, and she'll be outfitted by Ghesquière at Cannes in May. I ask if there could ever be a moment to top winning the Palme d'Or in 2013, and she laughs. "It was crazy. It was really a great moment of my life." She pauses, an impish grin revealing the gap between her two front teeth, which is seen in France as a sign of good luck. "But I hope I have another one." She laughs and shrugs: "You never know." T&C

TOUGHEN UP, KID!

[CONTINUED FROM PAGE 123] coming back on Saturday with all your friends, being like, 'That was so wild and crazy! I can't believe I did that! I can't wait to shower! I heard a crazy noise that I thought was a deer but it was just a stick falling!' Having this experience that pushes you, that stretches you, not to the point of breaking or panic, but having this shared experience—that you did that, that you persevered through something."

Myca says that she called a Mountain School alum earlier in the day for advice. "I said, 'I am really hesitant about the solo. Do you have any words of encouragement?' He just said, 'You are going to graduate college and get a job, and the chances of doing this in the future are slim to none, so now is the time to push yourself out of your comfort zone.'"

Still, the contract for the solo sits unsigned at her feet. The last step is for Myca to sign it, committing to the trip. She puts it off, explaining that she needs another night to think about it.

"Happy Farm Day!" a student calls out in the dining hall the next morning. Farm manager Liana Horster addresses the group. "I hope you're feeling as pumped as I am about today," she says. "Our goal is to bring in all our storage crops—that's going to be thousands of pounds of produce. We're going to be bringing it in, washing it, culling it, packaging it, and storing it. Finally, after all these months and months of taking care of these crops, finally they are in a place where they are going to feed us. Today is that day."

The students eat quickly and then make their way up to the crop field, a six-acre plot atop a hill on the campus's south-facing slope. They split up into teams, each of which will handle a specific vegetable: potatoes, carrots, beets, radishes, and turnips. Myca is assigned to carrots, and she squats at a furrow's end and begins pulling. With dirt-caked hands and dusty boots, she gawks at the organic carrots' unique shapes. A truck makes trips to haul the vegetables down to campus to be cleaned and sorted; a smattering of trees in the distant hills beam a soft yellow as fall approaches the valley.

The students have picked all the vegetables by 11 a.m., so they switch to pulling weeds to prepare for the afternoon session, when a different group of students will spread compost, the first step in starting the process over again for subsequent semesters. After lunch Myca is assigned, along with two other students, to help assistant farm manager Gwynne Durham, who primarily takes care of the animals.

"Sheep are very prone to internal parasites," Durham tells them. "You guys will wrangle them, and I will harvest some fecal material that we will put into a little bag." From there, she explains, the samples will be sent out for testing. "If you start to feel jealous—"

"—of the poop picking?" Myca interjects.

Durham smiles. "I don't want to hear of any journal entries where you're upset that I hogged the best part!"

They walk down to the field and herd the roughly 30 sheep into the barn. Durham shows the students how to wrangle a sheep: a modified headlock, holding an ear and gripping the chin. It's Myca's turn to catch a sheep.

"What do I do? Just grab it?" she asks. Durham gives her a quick "Yep."

"Can I get a little one?" Myca asks. She goes after a lamb, gripping its neck and chin.

"I'm so sorry!" she tells it as it tries to squirm away. "You're so tiny!" Durham pulls a glove on, lifts the lamb's tail, and successfully retrieves a sample.

The group finishes the task and takes the sheep back out to pasture. Myca stands with her arms outstretched, guiding them. For the rest of the afternoon they take down and reset grazing fences, shuffling the cows and sheep from one field to the next. At 5 p.m. the day is done, and all the students go swimming in a small pond at the school's entrance. Myca slowly wades in, shivering in the late afternoon shade. A glow falls off the mountains, engulfing the pond in a golden haze, the cattails lining its edges lit up like tiki torches in the slanting light.

It's a quick swim, and everyone rushes back to the dorms to change before dinner: shepherd's pie, a fitting meal in light of the task they just completed. Myca, clad in sweatpants and slippers, sits with Meliones, her adviser. Upon finishing dinner, Myca follows Meliones to her faculty mailbox, where the solo contract awaits. Myca picks up a pen and finally, without hesitation, signs her name on the line. FOR ADMISSIONS AND APPLICATION INFORMATION, VISIT MOUNTAINSCHOOL.ORG

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DOES ANYONE STILL WEAR A HAT?

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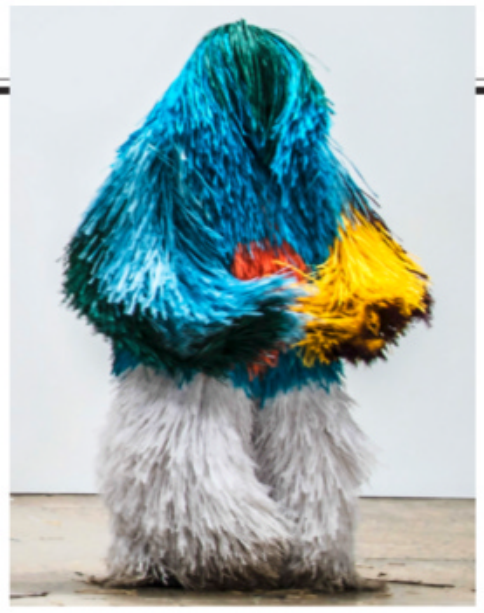
It's HUMAN Nature

Raffia comes from humble palm leaves, but the fiber has been reinvented into everything from candlesticks to couture.

In what is now known as the Democratic Republic of the Congo, raffia was once the de facto aristocratic uniform of the Kuba Kingdom. When Europeans started arriving in the 17th century, they adopted the elaborate woven cloth for themselves and brought it home with them. And it has remained au courant ever since; Henri Matisse had swatches in his studio for inspiration. Today artists and designers can't keep their hands off the transformative fiber, continuing its popularity for centuries to come.



THEN

2015 Chicago artist **Nick Cave** is known for his Soundsuits, elaborate getups inspired by African traditions, which he uses in dance performances.

NOW

Woven designs offer endless possibilities, attracting artists like Chris Wolston, who created this playful chair inspired by pre-Columbian designs. Want something wearable? Slip on a raffia shoe or grab a bag with amped-up fringe.

THE FUTURE PERFECT CHRIS WOLSTON NALGONA CHAIR ($12,500), THEFUTUREPERFECT.COM; **OSCAR DE LA RENTA** HANDBAG ($890), SAKS FIFTH AVENUE STORES NATIONWIDE; **ROGER VIVIER** MULES ($1,695), ROGERVIVIER.COM

NOW

For spring 2020, Dior creative director Maria Grazia Chiuri worked with environmental design collective Coloco to create a nature-inspired show.

SILVIA FURMANOVICH BAMBOO EARRINGS WITH DIAMOND AND CITRINE SET IN 18K GOLD ($8,300), BERGDORF GOODMAN, 800-558-1855

MOLLY HAYNES BELLS II WALL HANGING ($3,000), GOODCOLONY.COM

DON PENNY, STYLED BY MIAKO KATOH (CHAIR); GETTY IMAGES (NICK CAVE ARTWORK)

THEN

1994 The **Yves Saint Laurent** spring show was pure '90s minimalism, so when a voluminous raffia skirt came down the catwalk, everyone took note.

THEN

1967 Nothing personified London's Swinging Sixties like **Ginette Heldman** in a Simone Mirman raffia hat (with detachable pigtails!).

THEN

1950 A traditional **Congolese dance suit** featured a mask and bells to transform the dancer. The concept still inspires modern dance costumes.

NOW

Can raffia be formal? Yes: Kate Middleton wore an Emilia Wickstead raffia coat dress to two royal events. Follow her lead in Dolce & Gabbana.

VAN CLEEF & ARPELS
VINTAGE WOOD GOLD RING ($4,500), 1STDIBS.COM

DOLCE & GABBANA
SKIRT ($6,345) AND JACKET, DOLCEGABBANA.IT

NOW

Natural materials can mix into all types of aesthetics, including preppy Tory Burch place mats and sturdy beach bags.

TORY BURCH
RAFFIA PLACE MATS ($198 FOR SET OF 4), TORYBURCH.COM

CESTA COLLECTIVE
BUCKET BAG ($395), CESTACOLLECTIVE.COM

SENSI STUDIO
CUTTED TWO TONE FAN ($96), SENSISTUDIO.COM

NOW

Colombian jewelry designer Mercedes Salazar worked with local artisans for her first tabletop collection, made entirely from raffia.

MERCEDES SALAZAR
CANDLESTICK ($192), LUXURY COLLECTIONSTORE.COM

PATRICIA VON MUSULIN
HAND-CARVED LIGNUM VITAE WOOD CUFF INLAID WITH STERLING SILVER ($7,000), BERGDORF GOODMAN, 800-558-1855

AERIN COLETTE CANE OVERSIZE MATCHBOOK SLEEVE ($350), AERIN.COM

DON PENNY, STYLED BY MIAKO KATOH (DOLCE & GABBANA SUIT); GETTY IMAGES (3)

The Private Collection of Jayne Wrightsman auction will be held April 24. *CLOCKWISE FROM LEFT:* GREEN CRACKLE-GLAZED VASE; GOLD AND ENAMEL FRAMES; TURQUOISE PATCH BOX; CARTIER DESK CLOCK; EGG LOCKET WITH INSCRIPTION FROM JACKIE KENNEDY; BOOKS ON THE WRIGHTSMAN COLLECTION; WORCESTER PORCELAIN DISH; JEAN SCHLUMBERGER AND LUC BOUCHAGE PAPERWEIGHT; PARIS PORCELAIN CUP AND SAUCER; FRENCH PORCELAIN FLOWERS. CHRISTIES.COM/JAYNEWRIGHTSMAN

The VIEW from Fifth

Those lucky enough to have visited Jayne Wrightsman at 820 Fifth Avenue speak reverently of her fabulous apartment, by Stéphane Boudin (Wrightsman introduced the decorator to her friend Jackie Kennedy). Wrightsman, who died in 2019, was a socialite of the highest order and, as a patron of the Metropolitan Museum of Art, a voracious art collector. She was especially fond of 18th-century French art, and her home was a trove of Louis XV and XVI furnishings, old master paintings—even Marie-Antoinette's diary. Some of it (including the items seen here) is for sale at Christie's this month. T&C

DON PENNY, STYLED BY MIAKO KATOH; GETTY IMAGES (PHOTOS IN FRAMES)

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