CONVERSATIONS WITH JOE

“Conversations With Friends” star Joe Alwyn may be one of the hottest young actors around, but he’s decidedly laid-back about his fame.
Ah, summer! There is something about the three months of June, July and August that causes the heart to leap with joy and a sense of anticipation to surround us. Perhaps it is something that can be traced back to when we were all still in school – stretching from kindergarten through college – and suddenly we were gifted three entire months of no classes, no studying, no books. Those last weeks of school seemed to drag until the final day arrived and we felt a sense of release, of freedom. The hours and days were ours – to sleep, to play, to do whatever we wanted – even if it was nothing.

Of course, there may have been summer camp – but that was freedom too since we were on our own, away from our families – and perhaps a family vacation thrown in (generally fun, apart from the occasional disagreement with parents and/or siblings). But otherwise, there were few constraints. Time was ours.

Of course, working adults don’t get three months – most are lucky to get two or three weeks. But even that more abbreviated summer can make us feel refreshed, relaxed, rejuvenated. Time might not be quite as ours like it was when we were younger (especially if one has children), but the enjoyment of summer remains. There’s swimming or lazing by the pool; cocktails on the lawn watching the sun go down on a balmy evening; or, for those lucky enough, enjoyment of one’s garden – the regally majestic roses; hydrangeas and their blue puf-fballs; the delicate purple spires of buddleia, otherwise known as the butterfly bush. Nature has more freedom now, too.

So, this issue of WWDWeekend is a celebration of summer, from the exhibitions to see if one’s visiting a city, to hotels to stay in on a trip to the Italian coast, London or beyond, and the new restaurants to try. But summer cannot be about escape, we also talk with the buzzy artists and designers, including Massimo Giorgetti of MSGM, whose house on the Amalfi coast makes one want to move in if he’d let us. Oh, and to look good, too, there’s a shoot of the best new Beauty Market Editor: James Manos Beauty Reporter, Near East

Strategic Content Development: Tracey Meyers, and Adriana Pastore

Sustainability: Kalley Roskiesh

Technology: Adriana Lee

Correspondents

New York: Jasper Brown (Fashion/News)
Paris: Lily Tompson (General Assignment Editor)
Milan: Sandra Schiblich (Beauty and Business Correspondent), Martina Carrera (General Assignment), Alice Munsterch (General Assignment)
London/China: Tianwei Zhang (Market Editor)
Los Angeles: Bisma Childsborne (News)
Deborah Belgum (News)
New York: Layla Bikh (Trending News Reader), Couchka Widjap (Trending News Writer)

WWD.com

Fabian Regaci, Digital Director, International
Mary Gillon, Social Media Manager
Lara Vulpiani, Contributing Social Media Editor

Copydesk

Maurice Morrison-Shaheen, Copy Chief
Danielle Gilliard, Dramana, Copy Editors

Design Department

Tirso Gambaia, Vice President, Creative Director, Fairchild Media Group
Jessica Serna, Art Director
Libby Groden, Associate Art Director
Coleena Trang, Associate Art Director
Yoni Cho, Senior Designer
Arani Halder, Senior Designer

Photography

Jenna Greene, Visual Media Director
Jillian Sullivan, Senior Visual Media Editor
Sarah Jacob, Visual Media Editor

Photographers

George Chiu, Lexar Moore

Welcome To Summer

John B. Fairchild (1927–2013)

EDITORIAL

James Fallon, Editorial Director
Miles Socha, International Editor
Booth Moore, Executive Editor, West Coast
Tara Donudlow, Executive Editor
Jenny R. Rine, Executive Editor, Beauty
Arthur Zakrzewski, Executive Editor, Strategic Content Development
Allison Collins, Managing Editor
Evian Clark, Deputy Managing Editor
Lisa Lockwood, News-Director
Alex Rodia, Style Director
David Main, Senior Editor, Retail
Samantha Coast, Bureau Chief, London
Joelle Didierich, Bureau Chief, Paris
Luisa Zargari, Bureau Chief, Milan
Rita Upadhyays, Bureau Chief, Middle East
Jennifer Well, European Beauty Editor
Kathryn Hopkins, Media Editor
Marina Ganshe, Media Editor
Leigh Needrom, Eye Editor
Kristen Tauer, Deputy Eye Editor

Men’s

Jean Palmerini, Senior Editor
Luiz Campusano, Associate Fashion Editor
Obi Anyanwu, Men’s Reporter
Pete Born, Editor at large, Beauty

Market Editors

Accoutrements: Misty White Sidell (Senior Reporter, Accessories & Fashion)
Thomas Walther (Fashion) (1927-2015)

Advertising

Amanda Smith, President
Amanda Boyle, Beauty Director
Sue Jin Lee, Director, Partnerships & Audience Development
Amy Macarron, West Coast Director
Jennifer Petersen, Fashion & Luxury Ad Director
Sam Rumsey, Executive Director
Katherine Hogan, Account Director

International Offices

Olga Konstentseva, European Director, Italy
Giulia Squeri, European Director, Italy
Elizabeth Sugg Bassom, European Director, France

Marketing

William Gasperoni, Vice President
Lauren Ashley-Spencer, Director of Marketing & Fairfield Studio
Abbie Bacon, Director of Client Activations
Jillian Vose, Associate Manager, Integrated Marketing

Operations

Ashley Faradinos, Director of Operations
Paul Rainey, International, Senior Sales Coordinator
Alaina Randazzo, Integrated Marketing & Digital Sales Planner
Uwaila Enenchide, Sales & Marketing Coordinator

Production

Kevin Hurley, Production Director
Anne Leonard, Production Manager

Prepress Production

Theresa Hunter, PreMedia Specialist

Fairchild Media Group

Amanda Smith, President
Michael Amore, Chief Brand Officer
James Fallon, Editorial Director
Edward Hurtzmann, Executive Vice President, Fairfield Studio

PENSKE MEDIA CORPORATION
JAY PENSKE, CHAIRMAN & CEO, PMC
Gerry Byrne, Vice Chairman
George Grach, Chief Operating Officer
Sarah See, Chief Accounting Officer
Craig Pervin, Chief Digital Officer
Todd Greene, Executive Vice President, Business Affairs & Chief Legal Officer

Executive Vice President, Operations & Finance
Tom Finn

Executive Vice President, Operations & Finance
Denny Connelly

President
CRAIG PERVIN, CHIEF DIGITAL OFFICER

Vice Presidents

Deborah Belgum, Vice President, Digital
Mara Cieslak, Vice President, Content & Creative
Kimberly Infante, Ari Stark

Correspondents

New York: Jasper Brown (Fashion/News)
Paris: Lily Tompson (General Assignment Editor)
Milan: Sandra Schiblich (Beauty and Business Correspondent), Martina Carrera (General Assignment), Alice Munsterch (General Assignment)
London/China: Tianwei Zhang (Market Editor)
Los Angeles: Bisma Childsborne (News)
Deborah Belgum (News)
New York: Layla Bikh (Trending News Reader), Couchka Widjap (Trending News Writer)

WWD.com

Fabian Regaci, Digital Director, International
Mary Gillon, Social Media Manager
Lara Vulpiani, Contributing Social Media Editor

Copydesk

Maurice Morrison-Shaheen, Copy Chief
Danielle Gilliard, Dramana, Copy Editors

Design Department

Tirso Gambaia, Vice President, Creative Director, Fairchild Media Group
Jessica Serna, Art Director
Libby Groden, Associate Art Director
Coleena Trang, Associate Art Director
Yoni Cho, Senior Designer
Arani Halder, Senior Designer

Photography

Jenna Greene, Visual Media Director
Jillian Sullivan, Senior Visual Media Editor
Sarah Jacob, Visual Media Editor

Photographers

George Chiu, Lexar Moore
Just when you thought you'd seen celebrities in their best at the Met Gala, here came Cannes. The chicest of the film festivals returned to France, yielding best-dressed red carpets and parties of the year. Bashes thrown by the likes of Louis Vuitton, Dior, Kering and Chanel were attended by A-listers from Kristen Stewart and Alicia Vikander to Julia Roberts and Bella Hadid. Here, an exclusive inside look at some of the magic on the Cannes party circuit.

PHOTOGRAPHS BY STÉPHANE FEUGÈRE
Exhibitions to Check Out in London This Summer

With Queen Elizabeth II’s Platinum Jubilee celebration around the corner, London’s cultural institutions are putting on Royal-themed exhibitions this summer. by TIANWEI ZHANG

The British Museum, home of the Rosetta Stone, the Parthenon Sculptures, and many an Egyptian sarcophagus, broke new ground for the summer with an exhibition dedicated to female power in world history, religion and folklore, which opened on May 19. As its name suggests, the show doesn’t shy away from violent, menacing and hell-raising figures of women throughout the ages, and is a thought-provoking and interactive experience. Art and artifacts from the ancient world to the modern day are on display, including Kiki Smith’s 1994 sculpture “Lilith,” which is on loan from the Metropolitan Museum of Art.

THE QUEEN’S JEWELRY COLLECTION
To celebrate her 70 years of service to the people of the U.K., some of the most prized items from Queen Elizabeth II’s jewelry collection, alongside iconic pieces from her wardrobe, will go on display at royal properties including Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse this summer. Highlights include the Diamond Diadem at Buckingham Palace, which was worn by the Queen on postage stamps from 1953 to 1971, as well as the Delhi Durbar necklace, the largest ever found.

FASHION MASCULINITIES: THE ART OF MENSWEAR
The menswear exhibition at the Victoria and Albert Museum is a must-see this year for those who haven’t been. Featuring 100 looks and 100 artworks, dating from the Renaissance to the modern day, Contemporary looks from fashion designers like Harris Reed, Edward Crutchley, Craig Green, Grace Wales Bonner and Raf Simons are displayed alongside historical items from the V&A’s collections, such as paintings by Sofonisba Anguissola and Joshua Reynolds, contemporary artworks by Robert Longo and Omar Victor Diop, and an extract from the all-male ballet performance “Spitfire” by Matthew Bourne.

FOOTBALL: DESIGNING THE BEAUTIFUL GAME
Timed in anticipation of the 2022 World Cup to be held in Qatar later this year, the Design Museum put on a thorough exhibition to examine how design has shaped the world’s most popular sport. It features more than 500 historical objects from legendary players like Edison Arantes do Nascimento, Lionel Messi, Zinedine Zidane and Diego Maradona, as well as films and interviews around sporting performance, kit development, stadium design and more for visitors to explore.

Britain’s Summer Social Season Is Back, With Gusto

Will the weather cooperate this summer? Who cares! After two years of cancellations and restrictions, the British social season is back. by SAMANTHA CONTI

The annual opera festival in the Sussex countryside sees guests dressing in black tie for picnics on the acres of manicured green fields during the long interval between performances. Operas on the docket this season include, “The Wreckers,” by Ethel Smyth, a psychological drama set in Cornwall; Mozart’s “Le Nozze di Figaro,” and Puccini’s La Bohème. For those who can’t make the live performances, the festival offers a streaming service to subscribers called Glyndebourne Encore.

GLYNDEBOURNE FESTIVAL
MAY 21-AUG 28
The annual opera festival in the Sussex countryside sees guests dressing in black tie for picnics on the acres of manicured green fields during the long interval between performances. Operas on the docket this season include, “The Wreckers,” by Ethel Smyth, a psychological drama set in Cornwall; Mozart’s “Le Nozze di Figaro,” and Puccini’s La Bohème. For those who can’t make the live performances, the festival offers a streaming service to subscribers called Glyndebourne Encore.

CHELSEA FLOWER SHOW
MAY 24-28
The event, which takes place on the grounds of the Royal Hospital Chelsea in London, draws professional and amateur planters, designers and all-round vegetation lovers. Among this year’s highlights will be The Meta Garden, inspired by the complex mycelium networks that connect and support woodland life, and The Mind Garden, which aims to bring people closer to...
nature and to each other, with water pools, carved oak benches and wild greenery from woodlands and meadows.

ROYAL ASCOT
JUNE 14-18
The annual Flat racing meeting is a summer season highlight, with 18 races taking place over five days, and Queen Elizabeth and members of her family in attendance. The event’s famous dress code was set out by the dandy of dandies Beau Brummell in the 19th century when he suggested that elegant men wear “waisted black coats and white cravats with pantaloons.” Today, guests in the Royal enclosure are still formally dressed — minus the pantaloons — wearing black, gray or navy morning coats with a waistcoat and tie, and a black or gray top hat. Women’s dresses and skirts must be of “modest length,” and they must wear hats.

CARTIER QUEEN’S CUP FINAL
JUNE 12
This is the Guards Polo Club’s premier event and takes place on Smith’s Lawn in Windsor Great Park. The Queen presents the trophy to the winner, and Cartier hosts cocktails, lunch and tea for its guests on the grounds. Prince Charles has won the trophy in the past and Princes William and Harry were once regulars on the pitch along with polo pro and former Ralph Lauren model Nacho Figueras.

WIMBLEDON
JUNE 27-JULY 10
The All England Lawn Tennis Club, which hosts the Grand Slam tournament at Wimbledon, has a busy season ahead: This summer, it will be marking the 100th anniversary of Centre Court, where the high-profile matches and the men’s and women’s finals play out. The club is also marking the Platinum Jubilee with two bespoke platinum coins to be used for the Finals weekend coin tosses. (The winner decides whether to serve or receive first.)

HENLEY ROYAL REGATTA
JUNE 28-JULY 3
Some 300 races take place during this colorful five-day event in Oxfordshire.

Each event sees two crews race side by side on the Thames on a straight course that’s a little over a mile long. The dress code is less formal than Royal Ascot, but it’s still smart: suits and ties for men, while women wear hats, and dresses that need to fall below the knee. Rowers, retired rowers and amateur ones wear bright, striped, preppy blazers (usually the ones they wore when they were much younger) with the colors of their team or college, and the rule is that they can never be cleaned. The crowd wears its coffee (and beer stains) proudly.

SERPENTINE SUMMER PARTY
JUNE 20
This stary party belongs to fashion, with past hosts including Tommy Hilfiger, Christopher Kane, L’Wren Scott and Brioni. Chanel will once again be hosting the affair, which takes place outdoors and around the annual summer pavilion at the Serpentine Gallery in Kensington Gardens. This year, the pavilion has been designed by Chicago-based artist (and favorite of Miuccia Prada) Theaster Gates. Called “Black Chapel,” the structure is being built with support from Adjaye Associates and will open to the public on June 10. The structure is inspired by the great kilns of Stoke-on-Trent, and wants to pay homage to British craft and manufacturing traditions.

MASTERPIECE
JUNE 30-JULY 6
This fair is a visual feast, showcasing high-end art, antiques and jewelry and drawing top collectors from across the world. Like the Chelsea Flower Show, it takes place on the grounds of the Royal Hospital Chelsea. Exhibitors this year include jewelers Cindy Chao, Grima and Chatila and galleries including Lynsey Ingram, Marlborough and Rose Uniacke, who specializes in decorative arts, furniture and textiles from the 17th to the 20th centuries.
Media Pop-ups In the Hamptons
The Zoe Report, Luxe Interiors + Design and Grazia are among those hosting events out East this summer.
BY KATHRYN HOPKINS

As the well heeled flock to the Hamptons this summer, media outlets are following suit with some pop-up events. Here’s what’s on the books so far:

THE ZOE REPORT
The Zoe Report, published by Bustle Digital Group, will return to the Hamptons this summer with its Jetset event taking place in East Hampton and Montauk. In partnership with Rachel Zoe and Cara Teur, the weekly Hamptons edition will debut on June 18, with the exact date yet to be announced. Over the rest of the weekend, guests will experience morning wellness moments from a Montauk-inspired workout to a mindful meditation, followed by an afternoon pool party.

LUXE INTERIORS + DESIGN
The Sandow Design Group’s Luxe Interiors + Design will celebrate its annual Hamptons special edition on July 29 at Longhouse Reserve, a 16-acre reserve and sculpture garden in East Hampton. The invite-only event, hosted by Luxe editor in chief Pamela Jaccarino, along with Kelly and Kate Kelly, executive vice president and managing director of Luxe and chief sales officer of The Sandow Design Group, will welcome more than 100 design professionals and industry VIPs, who will fetes the 2022 Hamptons special edition over light bites and assorted wines by local vineyard, Bridgehampton Breeze.

GRAZIA
Grazia USA, which will begin publishing Grazia Gazette: The Hamptons beginning with Memorial Day weekend, is teaming with Manolo Blahnik at its East Hampton store for an exclusive shopping experience on June 29. Also during the summer, it will launch Grazia Rendezvous, an invite-only health and wellness retreat at a luxury estate (worth tens of millions of dollars).

CULTURED
To coincide with the launch of its Hamptons edition, which will be focused on art and culture in the region, Cultured Magazine will host a number of events out East this summer, including its second Art + Tennis event in partnership with Whispering Angel. It’s also organizing an exclusive event with Marni to celebrate the brand’s pop-up at Sunset Beach on Sheer Island, while the new edition will partner with fashion brand Another Tomorrow on an exclusive dinner for female thought leaders at a private home in Sagaponack. Dates for all three events are yet to be released. The inaugural seasonal edition will be guest edited by Mickalene Thomas and Rachel Zoe Chevermont—collectively known as Deux Femmes Noires—in collaboration with Cultured founder and editor in chief Sarah Harrelson.

Museum of Contemporary Art San Diego Puts Light, Space and Women Up Front
The museum has reopened after a three-year, $105 million renovation, and has a collection to rival its views. BY BOOTH MOORE

The Museum of Contemporary Art San Diego in La Jolla has reopened after a three-year, $105 million renovation. It’s worth a visit alone for its drop-dead view, which Louis Vuitton took full advantage of for its resort 2022 runway show after party overlooking the Pacific Ocean. But what’s inside holds its own against nature’s shock and awe.

Architect Annabelle Selldorf has created an oasis of calm with sandy-looking, board-formed concrete floors and subtle skylights and windows offering glimpses of sun and sea. (She’s also working on the forthcoming renovation of The Frick Museum in New York.)

The expansion has quadrupled the gallery square footage, and let director Kathryn Kanjo flex her curatorial muscles, dedicating more space to female, Chicano and Latina artists, as well as broadening displays of the museum’s Abstract Expressionist, Pop, Light and Space and contemporary works.

“This institution has always had the respect of the art world because it’s fearless in its programming,” says Kanjo. “It’s always supported younger artists and our neighbor, UC San Diego, is an adventurous school, from Allan Kaprow’s performance art, to feminist art pioneer Eleanor Antin in the ’70s,” says Kanjo of two longtime professors at the school.

The museum’s inaugural show is “Niki de Saint Phalle in the 1960s,” organized in partnership with the Menil Collection, which focuses on action works—assemblages of paint filled balloons, kitchen implements, tools, or a Saks Fifth Avenue shirt, shot with a .22 caliber rifle—featuring zany Naka sculptures and photography from the experimental French artist who spent her last years in San Diego.

“So much art history is male, I was interested to contribute scholarship and bring together new connections,” Kanjo says, noting that the next three exhibitions at the museum will center around female artists: Alexs Smith, Celia Álvarez Muñoz and Carmen Argote.

Power and control are through lines in the permanent collection, where female artists are well represented. A walk into the permanent galleries reveals the arresting “Big Ox No. 2.” Miriam Schapiro’s 1968 work made in San Diego. “She came here from New York, was an early teacher in the university art department where she worked with computer scientists to generate a vocabulary for her designs,” Kanjo explains. “She came up with these Ox forms as her constraint, but then she painted in vivid pink, orange and silver. It’s very feminist and feminine and suggestive,” she says of the large abstract painting, together with Dorothy Hood’s large-scale “Earth Bolts” with darkened expanse framed by streaks of color conjuring earth and sky, and Helen Frankenthaler’s “Five Color Space” with white emptiness at the center framed by stained color fields at the margins, it becomes clear that female painters in the 1960s were just as bold as their more well-known male contemporaries, like Ellsworth Kelly, whose “Red Blue Green” hangs nearby.

Another gallery spotlights San Diego as a border region, with the reliquary-like 1970 folk art sculpture “El diablo crucificado” (The crucified devil) by Benjamin Serrano. “He was an important artist working in Tijuana, helping foster the art scene there,” Kanjo explains.

Downstairs, Pop art paintings by Andy Warhol, Ed Ruscha and Roy Lichtenstein jockey with the rippling ocean vista for attention.

Ruscha’s ink monochromatic “Ace” from 1962 is a high light. “His early pieces with a single word are so exciting to me, so tactile and delicious with frosting like paint,” Kanjo says of the graphic meets fine artist.

More recent works comment on race, power and identity, including a very La Jolla Cindy Sherman, bronzed and blond, in a tracksuit and tiara, in the 2020 ‘Untitled’ photograph, and the magnificent body-positive Tchabala Lela Self “Evening” collaged fabric portrait from 2019.

In “No Splash,” from 2013, Jay Lynn Gomez, the contemporary artist from San Bernardino, California, rins on David Hockney’s “Bigger Splash.” “Only instead of having a young bather diving or Marcia Weisman the art collector walking by in a caftan, he replaces those figures with pool cleaners.”

One of the museum’s most important pieces is Jasper Johns’ first sculpture, from 1958, “Light Bulb F” a sculpture that female painters in the 1960s were just as bold as their more well-known male contemporaries, like Ellsworth Kelly, whose “Red Blue Green” hangs nearby.

With their emphasis on place and process, they fit right in with the museum’s dazzling collection of works by Robert Irwin, from early paintings to the 1969 “Untitled” phantasmic floating acrylic wall sculpture. “He’s capturing energy and vibrations,” says Kanjo, before revealing one of the museum’s stars, “T2/24,” a site-conditioned work Irwin created in 1997 by cutting three squares into the gallery windows, open to the elements, and creating a new visual and spatial relationship between interior and exterior.”

“Where does the artwork start and end, where does the architecture start and end?” says Kanjo. “It’s the sun and the wind and the sound and it’s also just screamingly beautiful.”
L.A.’s Most Anticipated Hotel (and Members-Only Club) Opening, Dining Experience, Art Show

The Aster, Habitué and Barbara Kruger at LACMA. BY RYMA CHIKHOUNE

A look at Los Angeles’ most buzzed-about openings, now through July: David Bowd’s newest hotel and first members-only club; a restaurant by industry heavy-lifters Marcus Jernmark (of Sweden’s Frantzén), chef Robert Sandberg and wine director Max Coane, and American artist Barbara Kruger’s latest exhibit, showcasing work spanning four decades.

STAY: The Aster
Labeled the “anti-Soho House” by its founder and chief executive officer David Bowd, co-owner of Salt Hotels with partner Kevin O’Shea (and formerly the chief operating officer at André Balazs Properties), The Aster is a members-only club and hotel (available to the public) that plans to “break all the old rules” when it opens its doors in June. Taking over a 95,000-square-foot building at Hollywood and Vine Street (once home to SBE’s Redbury Hotel and later Paul Allen’s short-lived H.Club), Bowd won’t limit members (capped at 3,000 people) to creative types or require guests to abide by typical club etiquette, like restricted cell or laptop use. In fact, there are no rules – or even check-in times.

With other locations in Provincetown, Massachusetts; Kingston, New York.; Long Branch, New Jersey, and Miami Beach, the 35-room hotel (all suites at least 700 square feet, priced starting at $509 a night) and club ($3,600 a year, if accepted) marks Salt Hotels’ first members-only establishment and West Coast property. Along with restaurants and bars among the amenities, expect wellness studios, recording studios, a screening room, workspace and pool.

Address: 1717 Vine Street, Los Angeles 90028
theasterla.com

TASTE: Habitué
Marcus Jernmark – former executive chef of Sweden’s only three-star Michelin restaurant (Frantzén) – has partnered with chef Robert Sandberg and wine director Max Coane to unveil Habitué in L.A. Open now as a test kitchen in a residence in the Hollywood Hills (the house of NFT company SO-COL, it seems), dining reservations are by invitation or can be inquired about via email at info@habitue.us.

Dishes, with tableware created by Swedish pottery maker Stefan Andersson, include ama ebi (sweet shrimp) perfumed over almond wood embers with goat milk yogurt, mint and cucumbers in sudachi sauce; aged musk melon from Chiba, Japan, 24-month-old guanciale, caramelized buckwheat and hanaho blossom; arctic char perfumed over juniper wood, fermented stone fruit pozu, plum pit oil and chrysanthemum, and matcha tiramisu for dessert (that is, according to Jernmark’s Instagram posts). “Habitué is apt to become a ‘by invitation’ restaurant,” Jernmark wrote on social media in early May. “But in this stage, it’s about learning who will be our future Habitué’s. Habitué will grow from a small family into a community. Exactly who will be there with us when the permanent restaurant will open is not decided and we have a lot of fun evenings before we know that.”

The word around town is that the restaurant’s official opening is around the corner. For the latest, sign up for Habitue’s newsletter at habitue.us.

SEE: “Barbara Kruger: Thinking of You. I Mean Me. I Mean You.”

Showing at the Los Angeles County Museum of Art through July 17, the exhibition is “the largest and most comprehensive presentation” of Kruger’s work in 20 years, according to the museum. Located on the second level of the BCAM space at LACMA, the show spans four decades, featuring her video work from the 1980s, large-scale vinyl room wraps and audio soundscapes. Using imagery and big, bold text (with humor at times), the American artist presents a commentary on society, identity, culture, consumerism, politics, class, sex and gender.

Born in 1945 in Newark, New Jersey, Kruger attended Syracuse University, then Parsons School of Design in New York City and is distinguished emerita professor of New Genres at the UCLA School of the Arts and Architecture. The exhibition is co-curated by Michael Govan, chief executive officer and Wallis Annenberg director, and Rebecca Morse, curator of the Wallis Annenberg photography department. It’s worth noting that LACMA offers free general admission for all visitors on the second Tuesday of each month, and free general admission to L.A. County residents Monday through Friday after 3 p.m. (closed on Wednesday).

Address: 5905 Wilshire Boulevard, Los Angeles 90036
lacma.org

SEE: “Barbara Kruger: Thinking of You. I Mean Me. I Mean You.”

Showing at the Los Angeles County Museum of Art through July 17, the exhibition is “the largest and most comprehensive presentation” of Kruger’s work in 20 years, according to the museum. Located on the second level of the BCAM space at LACMA, the show spans four decades, featuring her video work from the 1980s, large-scale vinyl room wraps and audio soundscapes. Using imagery and big, bold text (with humor at times), the American artist presents a commentary on society, identity, culture, consumerism, politics, class, sex and gender.

Born in 1945 in Newark, New Jersey, Kruger attended Syracuse University, then Parsons School of Design in New York City and is distinguished emerita professor of New Genres at the UCLA School of the Arts and Architecture. The exhibition is co-curated by Michael Govan, chief executive officer and Wallis Annenberg director, and Rebecca Morse, curator of the Wallis Annenberg photography department. It's worth noting that LACMA offers free general admission for all visitors on the second Tuesday of each month, and free general admission to L.A. County residents Monday through Friday after 3 p.m. (closed on Wednesday).

Address: 5905 Wilshire Boulevard, Los Angeles 90036
lacma.org

12 / MAY 2022
DAVID YURMAN
AMULETS COLLECTION

57TH STREET    PRINCE STREET    AMERICANA MANHASSET    LONDON JEWELERS EAST HAMPTON
Although Venice’s Biennale undoubtedly is the Italian epicenter for contemporary art lovers at the moment, Milan also is brimming with exhibitions, which offer not only some culture but also a respite from the city’s sun-soaked streets and high temperatures.

Here, WWD lists several exhibitions not to miss this summer.

**DAVID LACHAPELLE. I BELIEVE IN MIRACLES**

Mudec museum, Via Tortona 56, Milan, until Sept. 11

Roasting a selection of previously unseen pictures and artworks spanning his 40-plus year career, the exhibition sheds a light on the most intimate and somewhat spiritual aspects of David LaChapelle. The show, which was curated by Reiner Opoku and Denis Curri in tandem with LaChapelle’s studio, includes 90 images that spotlight the photographer’s distinctive blend of references to pop culture and the star system imbued with a spiritual undertone.

As the exhibition’s name suggests, the show aims to exalt LaChapelle’s thought-provoking art which questions our relationship with people, nature, consumerism, and spirituality. “A different world is possible. LaChapelle believes in miracles,” the curators said.

Alongside photos that left a mark in pop culture’s collective imagination, such as “Deluge” from 2006 and the following series “After the Deluge,” both inspired by Rome’s Sistine Chapel, as well as “Land Scape” from 2013 with which the artist refuted anthropocentrism and explored the dysfunctional rapport of humanity with nature, the show includes a series of unseen images shot against the Hawaiian landscape over the past two pandemic years.

They represent the essence of the exhibit in that they are testament to the realistic and meditative attitude the artist has embraced as of late.

**ELMGREEN & DRAGSET: USELESS BODIES?**

Fondazione Prada, Largo Isacco 2, Milan, until Aug. 22

When Fondazione Prada mounted its latest big show in late March, social media feeds were flooded with snapshots of it, from the broken bench spelling “homosexuals only” to the office desk gadgets reading “I love my colleagues.”

The poignant display by Berlin-based artistic duo Michael Elmgreen and Ingar Dragset explores the condition of the body in the post-industrial age, with humanity’s physical presence seemingly “no longer the main agents of our existence. Bodies don’t generate value in our societies’ advanced production methods as they did in the industrial era. One could claim our physical selves have even become more of an obstacle than an advantage,” the artists said.

Unfurling over 32,290 square feet across the foundation’s Podium, North Gallery and Cisterna spaces, as well as the courtyard, the exhibition features several immersive installations in which different environments are recreated, be it an office, a domestic setting or a wellness center.

The juxtaposition of classical and neoclassical sculptures with modern pieces by the artistic duo is meant to spotlight how art has differently interpreted the male body over the centuries, while the slightly dystopian office environment with several workstations questions the role of the body in the work context.

The North Gallery is taken over by a futuristic household space with sci-fi gimmicks including a moving robot dog and seat-less chairs, exploring how people exist in their homes and their rapport with technology. The abandoned swimming pool and locker room mounted in the Cisterna space nods to the wellness and leisure industries’ technology-powered quest to define new body ideals.

A 500-page catalogue flanking the exhibition represents an extension of it arranged in the industrial-tinged space by personal life.

**RICHARD SERRA. 40 BALLS**

Cardi Gallery, Corso di Porta Nuova 38, Milan, until Aug. 5

Milan’s contemporary art institution Cardi Gallery has mounted an exhibition dedicated to San Francisco-born artist Richard Serra. The show displays 40 one-of-a-kind, unseen drawings purposefully created for the exhibit and arranged in the industrial-tinged space by the artist himself.

Largely known for his life-size steel sculptures contextualized in the urban landscape of cities including London, Berlin, Naples and Bilbao, the artworks seen at the gallery nod to Serra’s penchant for drawing, in which he explores the same key themes seen in his sculptures, such as time, materiality and processes.

On display are 40 drawings, each with their unique round-shaped mark, are made using a black paint stick which lends a tactile feel. The artist has been using the same technique for his drawings since 1971 and considers his painting a standalone production rather than preparatory sketches for his sculpture.

**LEONOR FINI. ITALIAN FURY**

Tommaso Calabro Gallery, Piazza San Sepolcro 2, Milan, until June 25

Fashion darling and art provocateur Francesco Vezzoli is known for his obsession with pop icons who resonate in Italian culture. For his latest exhibition at the Tommaso Calabro Gallery, the artist took on the role of show curator and turned to Leonor Fini, the Italian-Argentinian artist once described by Max Ernst as an “Italian fury...of scandalous elegance, caprice and passion.”

Known for her turbulent disposition, Fini embodied the multi-hyphenate artist, becoming a skilled painter, illustrator, writer and costume designer. She also created the torso-shaped bottle for Elia Schiaparelli’s “Shock” fragrance.

Her larger-than-life persona turned her into an icon of the European elite and she was befriended by the likes of Roberto Bazzlen, James Joyce, Umberto Saba and Italo Svevo, as well as Giorgio de Chirico, Dorothy Tanning and Ernst.

Vezzoli uses the show to retrace Fini’s career and how her personal relationships and love affairs were intertwined with her artistic expression. The show displays 60 of her artworks as well as pieces from other creative types she met.

Organized across the stucco-ed rooms of the gallery, the exhibit’s arrangement was developed to mirror Stanislaw Lepsi’s painting “La Chambre de Leonor,” or “Leonor’s Room,” ideally putting the audience at the heart of Fini’s career and personal life.

---

Image credits: Andrea Rossetti / FO; Courtesey of Riccardo Gasperoni; Courtesy of Jule Hering / Mudec; Courtesy of Paolo Regis / Cardi.
Takashi Murakami is having a moment.
The Japanese artist – who has collaborated with Louis Vuitton, Billie Eilish and Kanye West, among others, and whose work encompasses fashion, film, animation and NFTs – is being celebrated with a pair of immersive exhibitions on the East and West Coasts.

Open through June 25 at the Gagosian New York, and occupying galleries at both 976 and 980 Madison Avenue, “An Arrow Through History” looks at how Murakami is connecting the physical and digital aspects of his practice, by featuring the Clone x NFT avatars he developed in collaboration with Nike-owned RTFKT Studios. For the show, the NFTs have been translated from the metaverse into hand-painted portraits and figurative sculptures.

Another section is devoted to the paintings that inspired his “Murakami. Flowers” NFT project, by featuring the Clone x NFT avatars he developed in collaboration with Nike-owned RTFKT Studios. For the show, the NFTs have been translated from the metaverse into hand-painted portraits and figurative sculptures.

“Since Pop Art, there hasn’t been any huge monumental art movement. And NFT kind of is that big movement... moving forward, many young artists and art students might debut their NFT art and almost simultaneously have a museum art show,” Murakami told WWD. An immersive VR component, created by RTFKT, is accessible through onsite VR headsets. Gallery visitors can activate Snapchat lenses to view AR animations in each gallery and on the building’s exterior. And should visitors want to purchase any of the works, the Gagosian now accepts cryptocurrency.

In L.A., The Broad museum’s “Takashi Murakami: Stepping on the Tail of a Rainbow” runs through Sept. 25 and includes 18 works spanning sculpture, painting and wallpaper, exploring themes of globalization, postwar Japan and religion, which are all the more relevant in this pandemic era.

This show will include immersive environments developed in partnership with Meta’s Spark AR, Instagram, and Buck, which allow visitors to use an app to see Murakami characters step out of the physical world.

The focal point for the exhibition is the 82-foot-wide painting “In the Land of the Dead, Stepping on the Tail of a Rainbow” (2014), which is the Broad’s largest work and among the artist’s largest.

“I started mining some of the themes inside that painting made as a part of a large body of work in relation to the 2011 Tohoku earthquake and tsunami... And as COVID-19 delayed plans, lives were impacted, and on Instagram Takashi was reflecting on that body of work, and how art can deal with trauma, how the world is changed by disasters, religions are born and large energies inside of societies are released, those are some of the connections we started to make,” says curator Ed Schad.

“The desire was to look at what he’s done in the aftermath of World War II, Fukushima in 2011, and pause and say, ‘here’s a person who has a very provocative and beautiful way of handling trauma’... And for me, that’s where Murakami is headed, and anyone who has taken a casual glance at his Instagram feed can see he’s going there, he’s going into the metaverse, NFTs and thinking about what’s next. He’s made art out of everything, from T-shirts to cookies to pancake griddles, but what does it mean to make art as we’re heading into the digital world?”

Murakami Moment: New York, L.A. Exhibitions Celebrate the Artist This Spring
The Gagosian gallery in New York and The Broad museum in L.A. look at Takashi Murakami’s work in the digital and physical worlds. by BOOTH MOORE

Weekend Eye
importance of wellness in the post-pandemic era.

Clinique La Prairie highlights its coveted Master program, and Master Detox program – flagship offerings – the Revitalisation based on evidence-based medicine and ‘Live a fuller, healthy and longer life,’ our expertise and method to help guests preserve youth. What makes us unique is we slow time, capture energy, and in longevity. ‘Through our programs, we slow time, capture energy, and preserve youth. What makes us unique is our expertise and method to help guests ‘Live a fuller, healthy and longer life,’ based on evidence-based medicine and wellness. Our week-long programs are shaped into a balance of science, nature and technology that help you to feel your absolute best, and live better.’

Gibertoni explained that its two flagship offerings – the Revitalisation program, and Master Detox program – are the essence of that philosophy. ‘They use the power of genetic, cellular and nutritional science to offer the best stay and results,’ he noted.

“Our unique approach uses genetics combined with wellness and bespoke lifestyle plans, led by medical specialists and holistic experts. Guests can expect the most complete regenerating and detox experiences. It’s not just what you eat, for example, but when and how. It’s the impact of the food and your lifestyle – namely your epigenetics – on your stress, your brain, your organs, your skin, your immunity. It’s considering your predisposed tendencies and learned habits to design your very own journey to wellbeing and longevity.”

Spa as Sanctuary
Clinique La Prairie offers a wide range of services guests add to their core week-long program “to feel and look radiant” on-site, Gibertoni said, which includes cosmetic procedures, spa treatments, cryotherapy, far-infrared therapy; and deep breathing coaching. “Our clients are one-of-a-kind. Their health partner should be too. In an ever-faster world, Clinique La Prairie can be their sanctuary, and when they leave, they step into a different future.”

Admittedly, its approach to more, more, more – integrating more sophisticated health assessments, more wellbeing technologies, and a more bespoke approach alongside uncommon offerings, such as Transcendental Meditation – does impress even the ultra-experienced spa-goer.

The spa-clinic’s success is seen in the numbers. Over 60 percent of guests return for a program in Montreux. “We offer them a stay utilizing our scientific expertise, and knowledge is our main goal. While relaxing and renewing energy inside and out, our guests have the most personalized experience,” Gibertoni told Fairchild Studio.

Its current programs in high demand are the Master Detox, a seven-day program focused on cleansing toxins from the body, through DNA and heavy metal screenings, detox diet, detox wellness treatments (far-infrared therapy, wraps, etc.) and a proprietary Clinique La Prairie method, the CLP Genomic Detox, which works on the interactions between genes and nutrients to purify the body.

Another popular choice is its seven-day Revitalisation, based on an exclusive cellular approach. “The week includes the best anti-aging treatments to regenerate and rejuvenate the body and spirit, strengthen the immune system and enhance physical and mental performance,” Gibertoni explained.

And the most complete longevity package it offers is Revitalisation Premium, enhanced with a targeted medical approach that aims to deeply regenerate the body’s seven key systems and functions: brain, heart, circadian rhythm, skin, metabolism, immunity, and microflora.

Beauty is Skin Deep
Going beneath the surface for Clinique La Prairie includes a strong focus on nutrition and supplements. Gibertoni said that their role in wellbeing and longevity “is crucial, with the gut considered to be our second brain. Our experts work with guests [to teach] how nutrients influence and improve genetic expression,” he notes, adding that the spa-clinic even offers epigenetics screenings that reveal your biological age. “This is a fantastic tool to understand where you stand on your health path. It can be done regularly to see how your lifestyle changes does make an impact.”

Specific attention to after-care – when guests leave the spa-clinic and head back into reality – is a key part of its wellness endurance strategy. To promote health routines post-stay and for all persons who want to access Clinique La Prairie’s science from their home, a range of advanced supplements called Holistic Health is available for purchase, leading with its core longevity product, Age-Defy. “[The supplements] are the product of years of research, and a true benefit to support the wellbeing of people who are living busier and busier lives, with a routine they can trust,” he explained.

And the wellbeing demands of its clients, particularly in a pandemic-driven world, have evolved from nice to have, to need to have. “The pandemic has made us well and truly prioritize health. Our recent research has shown that 79 percent of people feel that their own health has been affected in some way by COVID-19. Perhaps unsurprisingly, 92 percent of people as a result are now consciously taking better care of their health,” Gibertoni asserts.

The burgeoning consumer demand for a more personalized, meaningful, preventive experience and all-encompassing wellbeing resulted in an emphasis on the inextricable link between mind and body. “As a result, we have seen that the boundaries of medicine and science have been pushed more than ever before.”

Gibertoni told Fairchild Studio, “Our clinic suits international guests from across the globe, who only choose the best. Our holistic and longevity approach is one that fits demanding guests from across the world.”
Who Really Wants To Be a Princess Anyway?

Pursuing personal professional dreams or love has led some to ditch the palace life and royal responsibilities.

Who needs the royal life when you can be a regular marker?

While no shortage of ink has been spilled on Prince Harry’s and Meghan Markle’s official departure from The Firm to live more freely in sunny California while pursuing Netflix and Spotify deals, the promise of a more low-key existence is increasingly appealing to other royal types, too.

After announcing her royal title, Japan’s former Princess Mako of Akishino married Kei Komuro last year and picked up stakes for New York. Under Japanese law, female members of the imperial family who marry commoners forfeit their status. While her husband has embarked on his law career, Mako Komuro now does unpaid research at the Metropolitan Museum of Art’s Asian Art Department with research on an informal basis. That said, Heydel-Mankoo says. “Everything they’ve done in recent years has been fulfilling. There’s no real function or role for royals to fulfill.”

From his standpoint, it boils down to “temperamentally simply didn’t fit into the role of what he used to call ‘kissing.’ He didn’t want to be Prince of Wales. He didn’t like the responsibilities. So, he was deeply selfish. One has to remember, of course, that he set trends in those days. Obviously he was a sort of Princess Diana of his particular era in that people did follow him in a similar fashion,” Fitzwilliams says.

With the imperial household agency in Japan controlling the monarchy, access to it and what it does, it’s more or less that you make [is chronicled],” Fitzwilliams says. “It’s a gilted cage. Whether or not you are alive happily and thrive and survive it, it’s a challenge.”

Another royal commentator, Kate Heydel-Mankoo, takes a similar tack, allowing that it is “definitely understandable when royals, who are more removed from the throne, embark on other careers since they don’t have royal roles. A sign of the shifting tide was the Prince of Wales’ much-publicized decision to slim down the British monarchy. He says, “Along with privilege comes responsibility and with the privilege of being an HRH, there are services to be rendered. But I can certainly see in this day and age why the younger members want to live their own lives, particularly to be free and unfettered. Along with being part of the royal family comes all of the intense media scrutiny.”

From his standpoint, it boils down to how much work there is to go around. “If there is sufficient work, I would expect any member of a royal family to do the duties that are allocated to them. They do have unbelievable privilege and with that privilege comes the responsibility of duty and self-sacrifice. Those are values that the queen of Denmark and our own queen have taken to heart and sacrifice means not necessarily doing what you want to do, but fulfilling a life of service to the country. That is a career.”

But if monarochies are being slimmed down you aren’t enough functions to be fulfilled, it’s understandable why some would rather be engaged with other activities than sitting idle, twiddling their thumbs. That said, Heydel-Mankoo believes there should be a code of conduct regarding any career choices so that they don’t embarrass a royal family in any way, or stand against the values of a nation. “For example in Japan, of course, there’s a very strong tradition of honor and shame. Anything that would bring shame on the royal family or the imperial family would reflect poorly on the nation as a whole,” he says.

Asked about former Princess Mako’s decision to relocate to the U.S., Heydel-Mankoo notes how it is “a very fascinating time in Japan, which is the country that most is steeped in tradition. It’s been partitioned— not in a scared sense, solidified—in its traditions. The reality is British monarchy is one that others have fallen, because it has evolved and adapted to the times. The monarchy of today isn’t the monarchy of the 1980s. Japan is in that risky position, where Japanese society is proceeding at pace and there is an understanding among the imperial family, I’m sure that they too need to evolve and adapt, if they are to ensure their survival.”

With the former Duke and Duchess of Sussex “having departed the scene,” Princess Anne, Prince Edward, Sophie Countess of Wessex and the octogenarians Duke of Kent and Duke of Gloucester have stepped in to take up some of the jobs, leaving the younger members to take part. But as they become in their 20s, they’re going to see all the other royals embarking on private careers in life, he says and that independent route will become more accepted by other royal families.

He adds, “Japan is a bit of a different situation but in Europe, they have much smaller royal families already. It’s inevitable that you will see this happening. You’re already seeing it with the husbands, who have married into royal families and want to maintain their own private and professional lives. It has not caused much of a scene in some of the Scandinavian countries, but they have a much slimmer structure. There’s no real function or role for royals to fulfill.”

The former Duke and Duchess of Sussex are “prime examples of what not to do in terms of pursuing a career,” says Heydel-Mankoo. “Everything they’ve done in advancing their career profiles has been based on the status of their status as members of the royal family. Yet all of the products and the statements they are making to advance their careers are essentially attacking the royal family and getting mileage out of issues that the royal family would rather not discuss in public.”

Formerly known as Princess Mako of Akishino, Mako Komuro now does unpaid research at the Metropolitan Museum of Art’s Asian Art Department.

Charlotte Casiraghi, who has publicly stated that she is not a princess, attended the Chanel Cruise show.

Royal commentators noted how slimmed down monarchies have inspired some royal family members to seek private professional lives. Here, Prince Harry and Meghan Markle work before relocating to the U.S.
Adrenaline comes as standard.

TAG HEUER CARRERA
Porsche Chronograph
Loewe’s pink Flamenco clutch, petal minibag, Giambattista Valli’s blue Fifties bag and Versace’s yellow La Medusa bag. Versace ring; Alina Abegg alien ring at Muse Imports.

Summer Scorcher

With a packed event schedule on the horizon, a bag that will go the distance is key. Summer’s handbag offering is bright, exuberant and in a mix of shapes — whether a carryall tote to take to a beach or a new take on a lady bag to dance the night away at an outdoor cocktail party. These bags are bringing the heat.

Photographs by Chelsea Kyle
Styled by Alex Badia
Fendi's logo Baguette, Maison Margiela's yellow snatched clutch and Bottega Veneta's green triple XL monogram bag. Kate Spade New York flower bracelet, Alexander McQueen crystal bangle, Rj Graziano gold bangle; Kate Spade New York flower AirPod case.
Max Mara’s small yellow Whitney bag and Burberry’s blush chain TB Bag. Wing + Welt green glove, Versace gold chain, Chanel logo bangle, Bulgari diamond necklace.
Hermès’ green Toupé fringed bag, Christian Dior’s small Book Tote and Moschino’s printed Trapeze bag. Wing + Weft red gloves; RJ Graziano gold cuff; Tory Burch green ring; Anna Sui floral printed glove.
Louis Vuitton’s Capucines top handle bag.
Anna Sui floral printed gloves.
Versace gold chain bracelet.
Holly Dyment black lips ring at Muse Imports.
Kate Spade New York rainbow ring.
Salvatore Ferragamo green sunglasses.
Louis Vuitton key chain.
Giorgio Armani’s red Moon bag; Fendi’s colorful peek-a-boo bag and Saint Laurent’s Icare black tote. Wing + Weft multicolored glove; Kate Spade New York charm bracelet; Bad Bongiasca corundum ring; Hermès colorful silk scarf.
Comme des Garçons’s multicolored pouch, Bottega Veneta’s flamed shoulder bag, Celine’s yellow Cuir Triomphe shoulder bag and Alexander McQueen’s pink Four Ring Frame bag. Givenchy sunglasses; Loewe yellow Cocktail trifold wallet, Gucci eye shadow case; Chanel Cuff; Alina Abegg ring at Muse Imports.

PROP STYLING BY GOZDE EKER
MODELS: DELESHA WATSON, ANNA EBERG AND CIANNA BISANT
AT PAM MODELS NYC
MARKET EDITORS: THOMAS WALLER AND EMILY MERCER
CASTING: LUIS CAMPZANO
Blue Wave

Watch enthusiasts often collect timepieces of the most prominent designs and mechanisms that usually incorporate something old and something new. Now, though, watchmakers are integrating something blue.

BY LUIS CAMPUZANO

More than an ongoing trend— and a welcome one at that— blue dials offer a fun way to introduce a bit of color into your summer wrist wear. While they might not be as traditional in appearance as white or black varieties, blue dial watches offer versatility, being sophisticated enough to wear with a suit to the office but fashionable and contemporary enough to sport on the weekend. Think one of the holy grails of watches: The Patek Philippe Aquanaut— if you can find one.

Here, WWD Weekend rounds up a selection that demonstrates that no matter where you’re headed, having one of these blue dial watches on your wrist is always a winning look.

ROLEX
Oyster Perpetual Day-Date 40-mm in platinum with fluted bezel and President bracelet, $63,350.

A. LANGE & SÖHNE
Odysseus in titanium, $56,500.

CHOPARD
L.U.C Flying T Twin in 18-karat white gold featuring a blue dial with a guilloche center. Price available upon request.

LOUIS VUITTON’S
Tambour Street Diver, $7,805.

CARTIER
Santos de Cartier watch, large model, steel, interchangeable steel and rubber straps, $7,800.

PATEK PHILIPPE
5230P self-winding mechanical movement, platinum case and hand-stitched calf skin navy blue strap.

OMEGA
Constellation Co-Axial Chronometer 41-mm, $21,400.

JAEGER-LECOULTRE
Master Control Calendar in stainless steel and leather, $13,100.

GLASHÜTTE ORIGINAL
Seventies Chronograph Panorama Date with calf skin strap, $13,400.
Pack light.

At $800 a carat, our lab-grown diamonds can go wherever you do.

LIGHTBOX
LABORATORY-GROWN DIAMONDS
Giving Shade

Summer’s eyewear is taking you back to the early 2000s, when the runways pulsed with supersized bug eyes, white frames, shields and new takes on a raver silhouette. In these styles with an urban attitude and brutalist bent, you’re sure to make an impact. by Thomas Waller
Wedding Stylists Helping Couples Create a Cohesive Fashion Story

After two years of pandemic uncertainty, brides are ready to get dressed—and their teams are on standby. “June is the busiest month I can remember,” says Julia Sabatino, owner of The Stylish Bride. “I’ve had my business for 20 years. I don’t remember anything like it.”

Sabatino is in the middle of a busy weekend for a big summer wedding season. After two years of large events being postponed due to the pandemic, 2022 promises to be one of the wedding industry’s busiest years. As one of the most seasoned bridal stylist in the industry—her business predates social media as we know it today—Sabatino has worked through various economic crises: the stock market crash in 2008, real estate bust, and the pandemic.

“What I have seen over the last 20 years is that every time we come out of one of these things, people want to party, and they want bigger and better and more elaborate and more exciting,” she says. “And this time probably the most, because we’ve been locked down for so long.”

Different from recent events, celebrity stylists, bridal styling is more on par with costume design; it’s part of the larger design picture, encompassing venue, geographic location, color schemes, and floral. While many wedding vendors — caterers and photographers — are considered essential no matter the event budget, bridal stylists are generally synonymous with luxury weddings and larger production value. Sabatino and Gabrielle Hurwitz are often name-checked in weddings alongside many of the industry’s top vendors — photographers like Jose Villa, Corbin Gurkin, and KT Merry, and planners like Mindy Weiss, Mary Elin, and Laurie Gronich.

“At least on the luxury level, which most of my clients fall into, it’s a no-brainer they wouldn’t want to have to hire the best of the best in terms of their planners and their photographers, their florists, their videographers— ‘fashion’ is the other puzzle piece,” says Hurwitz, who launched her styling business in 2018.

Brides are using this post-pandemic world to really go all out with their fashion. Sabatino started her business in the early 2000s. “It’s a lot of pressure on people to nail their fashion for the wedding weekend. We’re able to trust that to someone else just makes them feel more at ease with everything.”

Sabatino started her business in the early Aughts in response to a lack of information outside of bridal magazines—today, the problem is too much information. “[Brides] have such information overload and so many pictures. What I do for them is cut out the noise and help them focus and hone in on what they need to see,” she says. “And at the same time, understand the realities of the dress, because social media is awesome in so many ways, but presents an image that isn’t always applicable or accurate to the bride.”

Cook notes that her brides will sometimes see an image of their dress worn by another bride on social media and second guess their choice. “You think of your wedding dress as unique to you and the wedding’s going to be, and how formal it will be. And then from there, we’ll decide which boutiques and designers to try on.”

While there is an overwhelming focus on the dress, gowns are also a big part of the picture, as well as bridesmaids. Adams notes that her packages include the entire wedding party to create a 360-degree style picture.

“We don’t even offer just the bride, because we feel that for you to get the transformation and the result you want, everyone has to look cohesive and well-styled, most definitely the groom,” says Adams. “Of course, we know about the dress, and everyone anticipates the dress, but a lot of work goes into grooms wear as well.”

Brides are using this post-pandemic world to really go all out with their fashion for the wedding weekend and kind of turning it into its own moment,” says Hurwitz. “Most of my clients are doing full wardrobe for their wedding weekend, and it’s all-encompassing and an opportunity for them to really dress up and celebrate through fashion.”

“Sometimes, seeing the dress in context allows them to work with couples looking for differing levels of support; they have plans to expand their team soon, in response to an uptick in interest for bridal styling. “Those are set to be roughly 2.5 million weddings in 2022—the most since 1984—which, as you know, is because so many weddings were postponed throughout the pandemic. So, yes—we’ve been inundated.”

Brides can see any bride in the world, no matter where they are. And I think that’s opening their eyes to what the possibilities could be, whereas magazines are more curated to the magazine’s taste and what their target market is,” says Adams, who in addition to her styling business is the fashion editor for Black Bride Magazine.

Stylists help couples plan their wedding day, helping them create a cohesive story across all wedding events, from the rehearsal dinner to the ceremony and the day-after brunch. Hurwitz has noted that the trend of having their entire wedding weekends continues to grow, and with the many events come multiple looks to consider.

“Brides using this post-pandemic world to really get all out with their fashion for their wedding weekend and kind of turning it into its own moment,” says Hurwitz. “Most of my clients are doing full wardrobe for their wedding weekend, and it’s all-encompassing and an opportunity for them to really dress up and celebrate through fashion.”

“Sometimes, seeing the dress in context allows them to work with couples looking for differing levels of support; they have plans to expand their team soon, in response to an uptick in interest for bridal styling. “Those are set to be roughly 2.5 million weddings in 2022—the most since 1984—which, as you know, is because so many weddings were postponed throughout the pandemic. So, yes—we’ve been inundated.”

Stylists touch on the impact of social media on their work, both in terms of brands thinking more about the post-wedding product—the highlight reel of photos and videos—and the effect of endless access to wedding imagery.

“I think working with a bridal stylist has become more popular as people see it more often on their Instagram feeds and publications,” says Hurwitz. “Social media has put a lot of pressure on people to nail their fashion for the wedding weekend. We’re able to trust that to someone else just makes them feel more at ease with everything.”

Adams of Veil by Dara Adams. “We’re there prepping, styling, laying the foundation of the style for the wedding day. And so being able to coordinate but not match, and that can be hard to do, especially when you want to present a cohesive [aesthetic], but not the same,” says Sabatino— but those challenges are why couples tap into her expertise.

For Adams, who got her start in editorial styling, working in the wedding industry has reframed the gravitas and emotional power of dressing. “It gave garments meaning to me again; what garments could do as far as people’s self-esteem or how important what we wear is to a certain event or something happening in our lives,” she says.

And even though most brides will only wear their wedding dress once, if it’s likely be the most photographed outfit they’ll ever wear. “At the end of the day, flowers are going to die. A cake’s going to get cut and eaten,” says Hurwitz. “But the photos of you and your partner are what you keep.”

“Besides the memories, those are the tangible things you keep from a wedding,” she adds. “You are only physically wearing [the dress] for 12 hours, but it will have a legacy of its own.”
The Suit Is Back for Weddings, Office—but Bolder and Wilder

Wedding season is upon us. This year marks a return to normalcy for many parts of the world and parts of the U.S., and weddings have returned in a big way. Made-to-measure suit companies and retail stores agree that the weddings and events business is helping sales eclipse 2019 and they are on the road to all-time highs.

Vancouver-based custom apparel retailer Indochino said 2019 was a growth year for the company and included the beginning of their relationship with Nordstrom, and that new and existing clients buying suits for their weddings, events or return to the office has pushed business to exceed 2019 and be above their forecast for 2022 year-to-date. Custom menswear retailer Alton Lane agreed, saying that February 2020 was its best February up to that point and capped off its best year in business. But with stores temporarily closing their doors due to COVID-19, the retailers had to pause and in some cases scale down in order to stay alive.

“Our demand is contingent on celebrations, weddings, graduations, face-to-face meetings,” says Fokke de Jong, founder and chief executive officer of Amsterdam-based men’s suiting and fashion brand Suitsupply. “Our business was very impacted. After 2019, we were focused on scaling down our business.” COVID-19 and the global lockdowns enforced to prevent the virus’ spread took many things from society for several months, like the five-day, in-office work week, the average school day, film premieres and nightclubs. It also hindered fine dining, retail shopping, church services and gym workouts.

One could argue that weddings suffered the most during the pandemic. Couples had to postpone their 2020 wedding plans for a full year or indefinitely, and for many, without a refund. Now de Jong’s company and many suit brands are experiencing what he describes as a “pent-up effect” from men tired of sweatpants and casualwear.

In regards to 2019 compared to 2022, he says, “If you thought business was busy [in 2019], I think it’s busier now.”

“I think the biggest issue in 2022 versus 2019 is the time and effort we spend on recruitment, hiring and onboarding people,” he continues. “There are many people saying the search for talent is tough, but we’ve been successful in finding good people. Even though we were making a lot less money we’ve kept all of our suppliers and partners that we have.”

Indochino vice president of retail Dean Handspiker and Alton Lane cofounder Peyton Jenkins both noticed that men are taking more risks with their suit options. Handspiker says the black tuxedo and black and navy suits are still the bestsellers, but more men are experimenting with designs.

They also continue to see a slim fit, despite suit trends by luxury and contemporary men’s wear moving into a more leisure fit, and updated takes on 1960s suit styles from brands like Fear of God, Tiger of Sweden, Casablanca, and Unot Benesh’s B-line, among others. Ash Owens recently launched his post-gender tailoring label Suited Atelier and believes that men’s more adventurous expression is a result of COVID-19.

“I do think that’s a large part because of the pandemic,” Owens says. “I think a lot of people did work on themselves in a lot of ways and feel more comfortable standing out and less tethered to society’s norms, for lack of a better expression. I feel like people questioned a lot so it’s less about fitting in. When it comes to trends, I feel Gucci has had an impact on that 1960s, 1970s vibe and people being interested in a wider lapel and a generous fit.”

Owens moved to New York City to study at Parsons School of Design and apprenticed with a tailor that worked with Thom Browne and Buckle Brown, among others. They started the website Grandpa Style and Suited Magazine in the last decade prior to launching Suited Atelier this year.

“When it comes to gender, specifically gender expression, it has evolved so much in the last few years, because we have legalized gay marriage,” Owens says. “There are a lot less rules and a lot less conservative style. When it comes to weddings you can do a colored tuxedo in different tones. I’m working on a suit for a client that wants a cowboy vibe and I feel that’s just creativity in those spaces, because you’re already questioning norms and now you feel you can really have fun with it.”

Owens produces suits for men and women, transgender and non-binary clients and encourages its clients to go with a bespoke suit for a more precise fit.

“Thinking about queer bodies is totally different in a lot ways, because of how people want to present and now you feel you don’t have to look the same, and I really enjoy that.”

Jenkins recognizes that his customer predominantly prefers slim fits, but also sees that comfort shifted how men want their suits and shirts to fit. “I don’t expect higher waists and wider legs for our customer, but I think that within menswear for sure it signifies a broader mindset.”

Jenkins adds, “Our wardrobes and events business, while not the lion’s share, is a stealable portion and one that we’re grateful for. We’re not seeing men say I need a navy suit or black tuxedo but the guardrails of style consistently across the broad expanding a bit. They’re going out of the comfort zone for his wedding and taking that into his work environment.”

Jenkins wore a navy and royal blue seersucker jacket with mother of pearl buttons and the Zoom call intervened to do this story, and said the style is one way men are expanding those guardrails. Made-to-measure brands and designers discuss the sales boom and suiting trends sparked by weddings, events and the office. by OBI ANYANWU

Ash Owens recently launched its post-gender tailoring label Suited Atelier and believes that men’s more adventurous expression is a result of COVID-19.

“Sage, tan and softer pastels have been a surprise hit,” Handspiker adds. “We’re seeing a lot more in wool/linen and silk/linen blends.”

Jenkins adds, “Our weddings and events business, while not the lion’s share, is a stealable portion and one that we’re grateful for. We’re not seeing men say I need a navy suit or black tuxedo but the guardrails of style consistently across the broad expanding a bit. They’re going out of the comfort zone for their wedding and taking that into his work environment.”

Jenkins wore a navy and royal blue seersucker jacket with mother of pearl buttons and the Zoom call intervened to do this story, and said the style is one way men are expanding those guardrails.

But does this increased demand for tailoring signify a change in men’s behavior? Male guests at the Met Gala in May 2022 were much more expressive than in previous years. There were far fewer classic black tuxedos compared to capes worn by Kid Cudi and Guna; kilts on Oscar Isaac, Travis Barker and Russell Westbrook; new styles by Bad Bunny in Burberry, Alton Mason in Prada, Odell Beckham Jr. in CustomMadeSea, Evan Mock in Head of State, Sebastian Stan in Valentino, and Jordan Roth in a Thom Browne dress; and even another looks.

Even on the NFL Draft red carpet, new draftees experimented with bright colors, patterns and autobiographical details to celebrate the momentous occasion.

“The Met Gala is an interesting one and celebrity culture in general in terms of its effect on menswear,” Owens says. “I think back to when the Americana vibe was everywhere and the hip-hop dapper style, but now I feel it’s a little more mood and less classic and traditional and feels more specific to the person.”

They also observed that celebs, like Lil Nas X’s style and expression, too, saying, “there’s such a range and influence from queer culture and influence from ways people want to be perceived and people can be perceived different and people don’t have to look the same, and I really enjoy that.”

Jenkins recognizes that his customer predominantly prefers slim fits, but also sees that comfort shifted how men want their suits and shirts to fit. “I don’t expect higher waists and wider legs for our customer, but I think that within menswear for sure it signifies a broader mindset.”

For instance, some opt for custom linings in their business. “I’m bullish on this year continuing its pace and expects groomsmen will return to more formal and casual looks.”

“We’re seeing a lot more in wool/linen and silk/linen blends.”

Jenkins adds, “Our weddings and events business, while not the lion’s share, is a stealable portion and one that we’re grateful for. We’re not seeing men say I need a navy suit or black tuxedo but the guardrails of style consistently across the broad expanding a bit. They’re going out of the comfort zone for their wedding and taking that into his work environment.”

Jenkins wore a navy and royal blue seersucker jacket with mother of pearl buttons and the Zoom call intervened to do this story, and said the style is one way men are expanding those guardrails.

But does this increased demand for tailoring signify a change in men’s behavior? Male guests at the Met Gala in May 2022 were much more expressive than in previous years. There were far fewer classic black tuxedos compared to capes worn by Kid Cudi and Guna; kilts on Oscar Isaac, Travis Barker and Russell Westbrook; new styles by Bad Bunny in Burberry, Alton Mason in Prada, Odell Beckham Jr. in CustomMadeSea, Evan Mock in Head of State, Sebastian Stan in Valentino, and Jordan Roth in a Thom Browne dress; and even another looks.

Even on the NFL Draft red carpet, new draftees experimented with bright colors, patterns and autobiographical details to celebrate the momentous occasion.

“The Met Gala is an interesting one and celebrity culture in general in terms of its effect on menswear,” Owens says. “I think back to when the Americana vibe was everywhere and the hip-hop dapper style, but now I feel it’s a little more mood and less classic and traditional and feels more specific to the person.”

They also observed that celebs, like Lil Nas X’s style and expression, too, saying, “there’s such a range and influence from queer culture and influence from ways people want to be perceived and people can be perceived different and people don’t have to look the same, and I really enjoy that.”

Jenkins recognizes that his customer predominantly prefers slim fits, but also sees that comfort shifted how men want their suits and shirts to fit. “I don’t expect higher waists and wider legs for our customer, but I think that within menswear for sure it signifies a broader mindset.”

For instance, some opt for custom linings in their business. “I’m bullish on this year continuing its pace and expects groomsmen will return to more formal and casual looks.”

“We’re seeing a lot more in wool/linen and silk/linen blends.”

Jenkins adds, “Our weddings and events business, while not the lion’s share, is a stealable portion and one that we’re grateful for. We’re not seeing men say I need a navy suit or black tuxedo but the guardrails of style consistently across the broad expanding a bit. They’re going out of the comfort zone for their wedding and taking that into his work environment.”

Jenkins wore a navy and royal blue seersucker jacket with mother of pearl buttons and the Zoom call intervened to do this story, and said the style is one way men are expanding those guardrails.

But does this increased demand for tailoring signify a change in men’s behavior? Male guests at the Met Gala in May 2022 were much more expressive than in previous years. There were far fewer classi
WANNA GET A-OUAI?

Exfoliate your scalp & body with our tropical scented St. Barts Scrub

OUAI
www.theouai.com
Glitter eye shadow, colorful liner, neon hair and sparkling gems — Coachella goers channeled “Euphoria”-inspired beauty looks at this year’s festival in April. More than ever, faces and bodies were covered in rhinestones. They were on hair parts, chests and belly buttons but most framed the eyes with winged crystal jewels, pearl stickers and freckle-like temporary tattoos.

Stagecoach Festival followed, also held at Indio’s Empire Polo Club, where country music fans opted for more natural looks. But first, Ultra Music Festival — and its electronic dance music lovers — kicked things off in Miami in March, followed by the New Orleans Jazz & Heritage Festival, held April 29 to May 8, and Afropunk Festival, also in Miami, on May 20 to 22 (before heading to Minneapolis later this year).

Next up, there’s Bonnaroo Music and Arts Festival in Tennessee and Governors Ball Music Festival in New York, both in June, then Lollapalooza in Chicago in July. In honor of the return of festivals in 2022, here’s a breakdown of the beauty trends — and brands offering the looks — seen at America’s most popular music attractions, back in 2022 after being on hiatus due to COVID-19, in RYMA CHIKHOUNE.

**Festival Beauty Trends**

A breakdown of the beauty looks — and festival-ready products — seen at America’s most popular music attractions, back in 2022 after being on hiatus due to COVID-19. — in RYMA CHIKHOUNE

**Glitter eye shadow, colorful liner, neon hair and sparkling gems — Coachella goers channeled “Euphoria”-inspired beauty looks at this year’s festival in April. More than ever, faces and bodies were covered in rhinestones. They were on hair parts, chests and belly buttons but most framed the eyes with winged crystal jewels, pearl stickers and freckle-like temporary tattoos. Stagecoach Festival followed, also held at Indio’s Empire Polo Club, where country music fans opted for more natural looks. But first, Ultra Music Festival — and its electronic dance music lovers — kicked things off in Miami in March, followed by the New Orleans Jazz & Heritage Festival, held April 29 to May 8, and Afropunk Festival, also in Miami, on May 20 to 22 (before heading to Minneapolis later this year). Next up, there’s Bonnaroo Music and Arts Festival in Tennessee and Governors Ball Music Festival in New York, both in June, then Lollapalooza in Chicago in July. In honor of the return of festivals in 2022, here’s a breakdown of the beauty trends — and brands offering the looks — seen at America’s most popular music attractions.

**Ultra Music Festival**

LOCATION: MIAMI
OPEN: MARCH 25 TO 27
FOUNDERS: RUSSELL FAIBISCH AND ALEX OMES

The inaugural Ultra Music Festival was held in 1999 on the sands of Miami Beach with an estimated 10,000 concertgoers. It’s grown tremendously, attracting nearly 500,000 visitors pre-COVID-19. Back this year, Steve Nicks, Erykah Badu and Lionel Richie were among the performers.

**The Look:** Red lips, rosy cheeks and natural hair.

**The Goods:**
- MAC Cosmetics Matte Lipstick in Ruby Woo, $19
- Ilia Multi-Stick (creamy lip and cheek color), $34
- La Roche-Posay Anthelios SPF 60 sunscreen, $25
- Bomba Curls Dominican Forbidden Oil, $22
- Sachajuan Ocean Mist, $15

**COACHELLA VALLEY MUSIC AND ARTS FESTIVAL**

LOCATION: INDIO, CALIFORNIA
OPEN: APRIL 15 TO 17 AND APRIL 22 TO 24
FOUNDERS: PAUL TOLETT AND RICK VAN SANTEK

Organized by Goldenvoice, the festival’s site — Empire Polo Club — is where Pearl Jam hosted a concert in 1993 as part of their Vs. Tour. The rock band was famously boycotting Ticketmaster at the time, playing in front of 25,000 fans at the then-underdeveloped space. The event showed that the area was well-suited for large-scale concerts and the first Coachella festival was held six years later, over two days in October 1999. It wasn’t until 2003 that the festival began being held annually, then in 2007 it expanded to a third day and a second weekend was added in 2008. After being on hiatus in 2020 and 2021 due to COVID-19, Coachella returned with reportedly 75,000 people in attendance this year with headliners Billie Eilish, Harry Styles, Swedish House Mafia and The Weeknd.

**The Look:** Experimental eyes, glowing and glittery bodies, playful hair and long, bold nails.

**The Goods:**
- NYX Cosmetics Slim Lip Pencil in Y2K, $4
- ColourPop Glow Stick SPF 50, $25
- Hair Clip Set, $8
- Princess Polly Recycled Plastic Lelo (Butterfly) Hair Clip Set, $8

**Stagecoach Festival**

LOCATION: Indio, California
OPEN: April 19 to May 1
FOUNDERS: Paul Tollett and Rick Van Santen

After seeing the success and demand for Coachella, Goldenvoice began producing its “cousin” festival, Stagecoach, for country music fans in 2007. Organized alongside The Messina Group and Moore Entertainment, the event brings together big-name mainstream country stars with rising artists in alternative country, folk, bluegrass and Americana. This year’s headliners were Thomas Rhett, Carrie Underwood and Luke Combs.

**The Look:** Natural “no makeup” makeup and hair, stick-straight to tight curls (flowing under cowboy hats).

**The Goods:**
- Good Dye Young Poser Paste
- Supergoop Glow Stick SPF 50, $25
- NYX Cosmetics Slim Lip Pencil in Y2K, $4
- ColourPop New Millennium Pressed Powder Palette, $10
- Lemonhead L.A. Prisms Designer Glitter, $14
- Hair Clip Set, $8

**New Orleans Jazz & Heritage Festival**

LOCATION: New Orleans
OPEN: April 29 to May 8
FOUNDERS: George Wein, The New Orleans Jazz & Heritage Festival and Foundation Inc. — a nonprofit — is behind the music festival, contributing up to $350 million a year to the city’s economy, according to the organization. The first Jazz Fest, as it’s known to locals, took place in 1970. There were just about 350 people in the audience, less than the number of total musicians and staffers on site. A celebration of New Orleans and its rich culture, with a lineup of jazz, soul, funk, Caribbean, African, Latin, as well as rock, country, hip-hop, indie, the event has grown tremendously, attracting nearly 500,000 visitors pre-COVID-19. Back this year, Stevie Nicks, Erykah Badu and Lionel Richie were among the performers.

**The Look:** Red lips, rosy cheeks and natural hair.

**The Goods:**
- MAC Cosmetics Matte Lipstick in Ruby Woo, $19
- Ilia Multi-Stick (creamy lip and cheek color), $34
- La Roche-Posay Anthelios SPF 60 sunscreen, $25
- Bomba Curls Dominican Forbidden Oil, $22
- Sachajuan Ocean Mist, $15

**Afropunk Festival**

LOCATIONS: Miami and Minneapolis
OPEN: May 20 to 22 (Miami) and June 18 to 19 (Minneapolis)
FOUNDERS: James Spooner and Matthew Morgan

While Afropunk Festival started in New York at the Brooklyn Academy of Music (in 2005), it’s been held in Atlanta, Paris, London and Johannesburg. This year the event was in Miami, focused on the African diaspora, Afro-Caribbean and Afro-Latino communities of Florida’s coastal city, featuring artists Reina, Mavado, ChocQuib Town, Skilbleng, Michael Brun and Prettyboy. The festival is also bringing music to Minneapolis on June 18 and 19 at Sheridan Memorial Park. Performers will include Ari Lennox, Noname, Mereba, Miloe and Evv.
**BONNAROO MUSIC AND ARTS FESTIVAL**

**LOCATION:** Manchester, Tennessee  
**OPEN:** June 16 to 19

Developed by Ashley Capps, cofounder of AC Entertainment, following the cancellation of Hot Summer Nights festival in Knoxville, the first Bonnaroo was held in 2002. *(The name is rooted in Creole slang for “best on the street,” an ode to New Orleans.)* Hulu will stream this year’s festival, expected to be headlined by Tool, J. Cole and Stevie Nicks — a lineup that reflects the diverse music artists the festival has attracted through the years (including Bob Dylan, Wu-Tang Clan, Stevie Wonder and Red Hot Chili Peppers).

**THE LOOK:** Boho and unfussy or eclectic and colorful, full of face and body art. Either way, there are hair braids of all kinds.

**THE GOODS:**  
- Pat McGrath Sublime Perfection Setting Powder, $39  
- Hurraw Tinted Lip Balm, $5  
- Glamnetic colorful reusable lashes, $28  
- Inkbox Semi-Permanent Tattoos (lasts up to two weeks), starting at $9  
- Free People Braid Ins accessories, $16

---

**GOVERNORS BALL MUSIC FESTIVAL**

**LOCATION:** New York  
**OPEN:** June 10 to 12

Started in 2011, the festival — produced by Founders Entertainment — was hosted on Governors Island before relocating to Randall’s Island a year later. In 2021, the festival was moved to Citi Field in Queens, headlined by Billie Eilish, A$AP Rocky, J Balvin and Post Malone (in September). This year, it’s Halsey, J. Cole and Kid Cudi.

**THE LOOK:** Anything goes — from bubble ponytails and dramatic cat eyes to seemingly bare faces and natural hair. Waterproof makeup is key as it often rains.

**THE GOODS:**  
- Benefit BadGal Bang! Waterproof Mascara, $27  
- Thrive Causemetics Infinity Waterproof Eyeliner, $22  
- EltaMD UV Clear Broad-Spectrum SPF 46, $39  
- L’Oréal Elnett Satin Hairspray, $15  
- Bread Beauty Supply Hair-Oil, $24

---

**LOLLAPALOOZA**

**LOCATION:** Chicago  
**OPEN:** July 28 to 31

The music festival began as a touring event (a farewell tour by Farrell) in 1991 before settling in Chicago. Selling out every year, about 400,000 people come out for a variety of acts and genres, from heavy metal to hip-hop and EDM. This year’s lineup includes Metallica, Dua Lipa, J. Cole, Green Day, Doja Cat, Machine Gun Kelly, Lil Baby and Kygo.

**THE LOOK:** Statement-making beauty, from preppy pastels to ’90s Goth.

**THE GOODS:**  
- Bésame Cosmetics Lipstick, $28  
- Beautycounter Dew Skin Tinted Moisturizer, $50  
- Schwarzkopf Got2b Glued Blasting Freeze Spray, $11  
- Too Faced Rainbow Strobe Highlighter, $30  
- Kate Somerville Uncomplicated Setting Spray with SPF 50, $44
KOPARI SUN SHIELD BODY GLOW SPF 50, $36. Ocean-minded as ever, Kopari’s latest merges sun protection with reef-safe claims, superfood oils and the brand’s signature coconut milk fragrance.

GLOW RECIPE WATERMELON GLOW NIACINAMIDE SUNSCREEN SPF 50, $35. A protective extension of its Watermelon Glow line, Glow Recipe’s latest sunscreen includes niacinamide, hyaluronic acid and aloe for boosted benefits.

BANISH THE DEFENDER SPF 50, $49. Based on her experience with severe acne, founder Daisy Jing created this, a sunscreen gentle enough for use even on her infant daughter.

CAY SKIN UNIVERSAL MINERAL FACE LOTION SPF 55, $34 OR CAY SKIN ISLE GLOW FACE LOTION SPF 45, $32. Supermodel Winnie Harlow’s sun-conscious skin care kicked off with a slew of SPF-boasting products also add niacinamide and sea moss.

TATCHA THE SILK SUNSCREEN SPF 50, $60. Tatcha’s first mineral sunscreen goes on sheer, and includes niacinamide and hyaluronic acid for added moisturizing benefits.

KINSHIP SELF REFLECT SPORT SPF 60, $28. Kinship’s new SPF couples sweat and water-resistant SPF protection with ceramides to double as a hydrating treatment.

DR. ROSSI MD THE DAY FORMULA SPF 30, $40. Dermatologist Dr. Rossi’s first foray into skin care combines broad-spectrum SPF 30 protection with niacinamide to nourish.

JOSIE MARAN GET EVEN SUN MILK SPF 33, $46. Meant to leave minimal white cast, Josie Maran’s take on sunscreen also boasts kokadu plum, a source of vitamin C.

SHISEIDO URBAN ENVIRONMENT FRESH-MOISTURE SUNSCREEN BROAD SPECTRUM SPF 42, $35. In its 150th year, Shiseido is doubling down on SPF with a new crop of sunscreens: this one adds pearl light powder with hyaluronic acid for a dewy finish.

CELEBRATING 50 YEARS
CELS ENTERPRISES INC. & 40 YEARS OF
CHINESE LAUNDRY

PRESENTING:

42 Gold
STEP INTO LUXURY.
Joe Alwyn Off-duty

The private actor readies himself for the spotlight — outside of his relationship — with “Conversations With Friends,” a film at Cannes and a long list of where he plans to go next.

BY Leigh Nordstrom
PHOTOGRAPHS BY Brad Torchia
STYLED BY Alex Badia

ON THE COVER: Gucci’s cotton shirt, wool pants and belt, Loewe sandals.
HERE: Alexander McQueen’s wool jacket.
“A little bit upside down” is how Joe Alwyn describes his current state, a familiar sensation to anyone who has experienced the London to Los Angeles jet lag he’s currently under but less a familiar feeling if you haven’t been the star of a highly anticipated series which dropped only hours before.

It’s the good kind of upside down, though. “Everything is good,” Alwyn says. “The sun is shining and that’s more than you get in London, so…”

It’s the morning after his most mass-appealing project to date dropped on Hulu – the TV adaptation of Sally Rooney’s first novel “Conversations With Friends,” whose arrival has been awaited ever since the platform’s version of her second book, “Normal People,” nearly broke the internet, as they say, back in 2020. Irish young adults coming of age and discovering love had never been so tantalizing to the millions of people who consumed the show, discussed it online and dedicated Instagram accounts to characters’ jewelry.

Alwyn, for his part, has talked with his parents, who have just begun to watch the show but largely avoided any stir online from viewers.

“No, it’s not something I really do or know how to do, to be honest. I’m so bad with technology,” he says of trolling the web for viewer comments. “I do have an Instagram, which like every now and again I’ll spend an hour trying to work out how to post something. But apart from that, no, it’s not something I really do.”

You know Alwyn from Ang Lee’s “Billy Lynn’s Long Halftime Walk,” which he landed a mere two weeks after his graduation from Royal Central School of Speech and Drama, as well as Yorgos Lanthimos’ “The Favourite” – serious films with awards glommed on helmed by some of the most respected directors of today. Yet it’s been a strange breakout burn for Alwyn over the years, as you also know him from paparazzi photos with Taylor Swift, with whom who he’s been in a well-protected and private relationship for more than five years.

In the age of the Instagram overshare, Alwyn feels like a callback to actors before him who have achieved A-list status while remaining completely uninterested in indulging the public in their personal lives. Spending time with him, it’s hard to picture Alwyn at the center of the attention circus that comes with a mega star the level of Swift; on the contrary, he’s very unassuming, extremely chill and laid-back. He arrives to his photo shoot unaccompanied and five minutes early, dressed casually in a navy T-shirt and dark green pants, a Patek Philippe on his wrist and Wayfarers in hand. It’s clear that fame is of little interest to Alwyn, but even after seeing the instant rise of “Normal People” actors Paul Mescal and Daisy Edgar-Jones, he wasn’t deterred from doing the Rooney series.

“No, it’s not a deterrent. I mean, it’s nice to be a part of something that hopefully people care about and want to see. Particularly with Sally Rooney as a book that meant so much to a lot of people,” he says. “And so there are nerves that come with that, but also it feels like a privilege to be involved in something like that, whether you like it or not. And so I feel lucky to be in something like that. I mean, you make anything and you just don’t know what will happen on the other end. So you kind of try not to think about that too much and just try and kind of enjoy the making bit and go from there.”

The 31-year-old actor is a fan of Rooney’s writing and says he’s able to relate to his character Nick in ways that helped him bring him to life.

“He’s someone probably who can overthink and I can overthink. He struggles with communication a lot more than me, but I can relate. I think we all can, to parts of that,” Alwyn says. “He’s an actor and I can relate to the weirdness and there’s kind of ups and downs to that.”

Nick also struggles with depression in the show, and Alwyn points to those “ups and downs” as something he understands as well.

“All of that with a slight pinch of salt, or not to the same degree as them, which that’s one of the fun bits of playing someone,” he says. “You find the similarities and the differences and you kind of home in on what’s similar and you make up the differences elsewhere.”

Alwyn doesn’t recall a lightbulb moment of wanting to be an actor, but grew up on a healthy diet of films from his father, a documentarian, and trips to the theater with his mother, who is a therapist.

“Every birthday or something [my dad] gave me a bunch of videos essentially, which I’d watch, or I’d go to the theater here and there with my mom. I mean, it was very much through them [that I found acting],” he says. “But it wasn’t like I got to go on sets and stuff like that. That wasn’t the kind of films that he made, but it was just like a love of film.”

Alwyn spent the rest of his week in Los Angeles in full “Conversations” mode, attending the film’s screening in a Jil Sander suit, joining his costars at Elle’s Young Hollywood party and having dinner at new hot spot Mother Wolf. He then shifted into film mode as he headed to Cannes with his next release, the new Claire Denis movie “The Stars at Noon.” Alwyn replaced Robert Pattinson in the project, which is a romantic drama based on the Denis Johnson novel of the same name, costarring Margaret Qualley. He’s yet to see the film but working with the legendary Denis was what steered him to the project, he explains of his career approach.

Upcoming still is the Lena Dunham-written and -directed “Catherine, Called Birdy,” which will debut in the fall, as well as a modern film adaptation of “Hamlet” with Rit Ahmed.

He lists Philip Seymour-Hoffman as an inspiration, but doesn’t have an actor whose career he’s exactly hoping to imitate. Similarly, he can’t quite name a dream next project, only to say it would be a long list of directors’ names, which would be “pretty boring to do.”

“Maybe I should have more of a game plan than I do,” he says with a laugh. He remains open to most anything: “When the ingredients are right for anything, I think it could be interesting.”

MA Y 2022
41
Fendi's suede trenchcoat over Tom Ford's viscose tank top; Brioni's wool and silk blend pants. David Yurman ring.
Joe Alwyn’s Summertime Favorites

FAVORITE SUMMERTIME FILM: “Call Me By Your Name”
FAVORITE SUMMER SONG: “I can’t think of a specific song, but I can hear the sound of it, just being in a park with friends having some drinks.”
FAVORITE SUMMER HOLIDAY YOU EVER WENT ON: “I remember being a kid and going to the South of France a couple of times with my family and just the heat there, and then being in a foreign supermarket there, and just the weird visceral amazingness of being abroad when you were a kid. I remember loving that.”
WHAT’S YOUR SENSE OF STYLE?: “My sense of style? Oh god. I tend to just find things that I like and wear. And just wear them probably too much until they fall off me, and then find something new to wear. I do that more than find a brand new pair of trainers every week. I like having good, solid, nice things that last.”
WHO IS YOUR STYLE ICON?: “I do not have a style icon, but maybe I’ll find one this summer. I mean, back in the day, I guess you see pictures of the James Deans and whatnot, and they did it all right.”
Jil Sander’s leather shirt jacket; Loewe’s silk shirt and sandals; Brioni’s wool and silk blend pants; David Yurman ring.
“He’s someone probably who can overthink and I can overthink. He struggles with communication a lot more than me, but I can relate. I think we all can...”  

JOE ALWYN
Textiles, Triumphs And Love Letters To Black Women: Gio Swaby’s Solo Museum Debut

The artist’s solo museum debut, opening May 28, is a love letter to Black women and an antidote to art’s exclusionary ethos.

BY TARA DONALDSON

Gio Swaby wants Black women to take up space in the art world – more than they ever have.

The 30-year-old Bahamian artist, whose solo museum debut opened at The Museum of Fine Arts, St. Petersburg on Saturday, accompanied by a coffee table book courtesy of Rizzoli, is using textiles to express the multifaceted fabric of Black women.

With portraits sewn and quilted onto canvas, which in some cases will take up as much as seven feet of gallery wall space, Swaby, on a mission herself to “unhear” what much of the world has taught Black women to believe about themselves, wants to counter narratives of trauma and supplant them with those of joy. And, even more literally, she wants to fill the walls of long white-dominated spaces with the very images of those who haven’t been invited into the long-exclusionary art world.

“So much of my work is about accessibility and is about welcoming people who have been unwelcome in the past, making space for them in institutions that are often really intimidating for no reason at all. To help to break some of that down,” she said. “I want to just create spaces where we can be ourselves, where we can be fully nuanced, complex as we want to be, contradictory – which is a part of the human experience. The space to be loved, to be honored and to be able to experience joy to be able to experience safety and comfort.”

“This is what I’m trying to create with my work and that’s specifically for Black people. I’m not concerned with shifting people to come in and see reflections of themselves, but for portraits to see themselves, but for people who have been unwelcome in the art world — more than they ever have.”

Swaby defined a moment in her solo debut exhibition — and sold out immediately — when a woman, who befriended her, who surround her still, told me a story about how they used a certain pattern or motif or one person before,” she says. “Sometimes they tell me about perhaps a certain experience they’ve had before with a certain pattern or motif or one person told me a story about how they used going to the beach as a way to disconnect and go into themselves and have time to reflect and just a space for peace. So I used the colors of the ocean as part of their portrait to represent them.”

While she’s reflecting subjects dear to her and “immortalizing” a moment they shared, Swaby says the ultimate aim is much bigger than that.

“An important aspect of why I make the kind of work I make is not just for the actual women represented in these portraits to see themselves, but for people to come in and see reflections of themselves,” she says. “Sometimes Black women and girls will see this work and see a version of herselfs represented or someone they love, their mother, aunt, sister. So that is such a huge part of it, that the work continues to be seen and shared.”

American journalist Nikole Hannah-Jones who, in an interview opening the “Gio Swaby” titled coffee table book released in April, wrote of the effect: “Gio’s chosen subjects, whether rendered in silhouette or outline, evoke the women who nurtured me, who befriended me, who surround me still. Gio’s work evokes at once awe and comfort, complexity in a misleadingly simple form. It is approachable even as you must pause and admire the sheer artistry, grace, and skill that created it.”

Coming off the heels of her 2021 debut exhibit, “Both Sides of the Sun” at Claire Oliver Gallery in Harlem, which sold out before it opened, Swaby’s “Fresh Up” — which runs at the St. Petersburg Museum of Fine Arts through Oct. 9 — is expected to enjoy similar success.

“I’m especially thinking about Black women, Black femmes, Black girls coming to see this work,” she says. “I hope they can see moments of themselves reflected. I want them to look at this work created with so much love, with so much reverence, with so much care and understand that it’s dedicated to them.”
As the NFT art market grows, so do the number of ways to showcase digital works, from new digital frames to online marketplaces, metaverse shows and auctions, to physical galleries from the venerable Christie’s and the upstart Superchief.

In Los Angeles, a new physical gallery for digital art has opened on Abbot Kinney in Venice, and it’s attracting interest from Hollywood and OG artists alike.

The Gallery by Kollectiff is a 4,600-square-foot, appointment-only space that was created by Rupert Runewitsch, chief growth officer of Kollectiff, a Web3 venture studio with 20 employees that has worked with clients such as DressX and U.K. indie rock band The Wombats.

“We wanted to bring an NFT hub to the neighborhood for people to have a digital experience in real life,” he says of the venue, which is outfitted with screens that can be rented at a weekly fee for events and exhibitions, with Kollectiff taking a cut of sales.

The gallery hosted its first exhibition in March, with NFTs by 13-year-old digital artist Nyla Hayes, Jenkins the Valet of Bored Ape Yacht Club fame and Julie Pacino, who followed a path from photography into NFTs and used them to fund her movie, “I Live Here Now.”

“Nyla has made almost $6 million in Ethereum for her first collection...all of the pieces we showed were based on Time magazine’s most influential women, and the ‘Long Neckie’ portraits she made of them,” Runewitsch explains, adding that the gallery takes payment in cryptocurrency and buyers can purchase NFTs on the spot using a QR code on the screen that takes them to the OpenSea marketplace.

“The opening drew three times as many people as we expected, and I did a lot of chatting with old-school artists who wanted to know what this was all about,” he adds, mentioning L.A. artist Pontus Willfors for one, and pointing out photography and other works by locals on the walls upstairs. Kollectiff also functions as a Web3 members’ only club and coworking space, where buying a customized NFT is the price of entry. A Miami outpost will be opening soon.

Hayes and the other two digital artists in the first L.A. show are represented by CAA, and the exhibition marked the first time the agency has partnered with a gallery to show the work of its NFT creators.

“[Rupert] and his team built out this impressive space,” says CAA executive Tom Capone, who worked with the gallery on the project, adding that the agency has been active in the Web3 space for more than a year and represents about a dozen artists. “The concept of community is something central for Web3…Having the ability to bring people together to meet in real life who you might have been talking to for the last year online, or share a common interest or appreciation for an artist with, whether that’s in a gallery, at a street mural painting party or one of the conferences, has been powerful for a lot of these collectors.”

Despite all the hype, the verdict on NFT art sales in physical galleries is still TBD. According to a 2022 Artsy Gallery Insights report by online sales platform Artsy, only 11 percent of galleries sold NFTs in 2021, while 67 percent said their clients hadn’t even asked about them. Of those that did sell NFTs, half said their total sales value was $50,000 or less, and only 5 percent made more than $250,000 selling NFTs in 2021.

Still, so far, the programming at Kollectiff has been brisk.

Dakota Fanning, Myles O’Neal and Gigi Paris were among the guests at an event this month hosted by celebrity photographer Max Montgomery, where portraits started at 0.5 ETH and included an NFT of the image.

And on June 3, Kollectiff will be showcasing the Spirit Coin NFT art of Nicole Buffett, granddaughter of Warren Buffett, who uses her earnings to support environmental and social causes. Future workshops are also being planned to teach people how to create and mint their own NFTs.

“Within the NFT space there is so much possibility and the whole point of this space is to educate,” Runewitsch says.

NFT Gallery Kollectiff, a New Digital Art Destination on Abbot Kinney

Dakota Fanning, Myles O’Neal, Gigi Paris and more have visited the new NFT hot spot. 

As the NFT art market grows, so do the number of ways to showcase digital works, from new digital frames to online marketplaces, metaverse shows and auctions, to physical galleries from the venerable Christie’s and the upstart Superchief.

In Los Angeles, a new physical gallery for digital art has opened on Abbot Kinney in Venice, and it’s attracting interest from Hollywood and OG artists alike.

The Gallery by Kollectiff is a 4,600-square-foot, appointment-only space that was created by Rupert Runewitsch, chief growth officer of Kollectiff, a Web3 venture studio with 20 employees that has worked with clients such as DressX and U.K. indie rock band The Wombats.

“We wanted to bring an NFT hub to the neighborhood for people to have a digital experience in real life,” he says of the venue, which is outfitted with screens that can be rented at a weekly fee for events and exhibitions, with Kollectiff taking a cut of sales.

The gallery hosted its first exhibition in March, with NFTs by 13-year-old digital artist Nyla Hayes, Jenkins the Valet of Bored Ape Yacht Club fame and Julie Pacino, who followed a path from photography into NFTs and used them to fund her movie, “I Live Here Now.”

“Nyla has made almost $6 million in Ethereum for her first collection...all of the pieces we showed were based on Time magazine’s most influential women, and the ‘Long Neckie’ portraits she made of them,” Runewitsch explains, adding that the gallery takes payment in cryptocurrency and buyers can purchase NFTs on the spot using a QR code on the screen that takes them to the OpenSea marketplace.

“The opening drew three times as many people as we expected, and I did a lot of chatting with old-school artists who wanted to know what this was all about,” he adds, mentioning L.A. artist Pontus Willfors for one, and pointing out photography and other works by locals on the walls upstairs. Kollectiff also functions as a Web3 members’ only club and coworking space, where buying a customized NFT is the price of entry. A Miami outpost will be opening soon.

Hayes and the other two digital artists in the first L.A. show are represented by CAA, and the exhibition marked the first time the agency has partnered with a gallery to show the work of its NFT creators.

“[Rupert] and his team built out this impressive space,” says CAA executive Tom Capone, who worked with the gallery on the project, adding that the agency has been active in the Web3 space for more than a year and represents about a dozen artists. “The concept of community is something central for Web3…Having the ability to bring people together to meet in real life who you might have been talking to for the last year online, or share a common interest or appreciation for an artist with, whether that’s in a gallery, at a street mural painting party or one of the conferences, has been powerful for a lot of these collectors.”

Despite all the hype, the verdict on NFT art sales in physical galleries is still TBD. According to a 2022 Artsy Gallery Insights report by online sales platform Artsy, only 11 percent of galleries sold NFTs in 2021, while 67 percent said their clients hadn’t even asked about them. Of those that did sell NFTs, half said their total sales value was $50,000 or less, and only 5 percent made more than $250,000 selling NFTs in 2021.

Still, so far, the programming at Kollectiff has been brisk.

Dakota Fanning, Myles O’Neal and Gigi Paris were among the guests at an event this month hosted by celebrity photographer Max Montgomery, where portraits started at 0.5 ETH and included an NFT of the image.

And on June 3, Kollectiff will be showcasing the Spirit Coin NFT art of Nicole Buffett, granddaughter of Warren Buffett, who uses her earnings to support environmental and social causes. Future workshops are also being planned to teach people how to create and mint their own NFTs.

“Within the NFT space there is so much possibility and the whole point of this space is to educate,” Runewitsch says.
Fashion Is Dead, Long Live Fashion!

In his new documentary film “Fashion Babylon,” Gianluca Matarrese examines a changing industry, and the characters living on the edge of fashion. BY SAMANTHA CONTI

Ever wonder who those people are, the ones trying to get into runway shows or posing for photos on the pavements of London, Paris and Milan? Not the VIP guests, buyers, or media but the flummoxing flashing their feathers and hoping to fly past the PRs and land a seat (although they’ll settle for standing).

“I never have a ticket, never! Darling, I am the ticket,” says one hopeful on her way to a show in Gianluca Matarrese’s new documentary film “Fashion Babylon,” which has been doing the festival circuit and will premiere in Milan and Paris this summer before airing on France Télévisions.

That hopeful is Michelle Elie, the Comme des Garçons collector, jewelry designer and one of three characters who Matarrese follows in this film that’s all about ego, persistence and fashion’s power to transform, and wreak havoc, in people’s lives.

The film is also about fashion’s enduring power to attract outsiders. In addition to Elie, Matarrese tails Casey Spooner, the American musician, artist and onetime presidential hopeful, and Violet Chachki, the burlesque performer, model and a winner of RuPaul’s Drag Race.

Matarrese films all three doing the Paris and Milan fashion show circuits season after season, getting themselves photographed and hustling for work — or even just a ticket to the show.

The film culminates with Jean Paul Gaultier’s farewell haute couture show at the Théâtre du Châtelet, which took place just weeks before COVID-19 strikes in early 2020.

Recently he made “La Dernière Séance,” or “Everything Must Go,” in 2019 he made a documentary called “Frighten Me: Michelle Elie Wears Comme des Garçons,” and will premiere in Milan and Paris this summer before airing on France Télévisions.

And while life may not frighten her, Elie is shaken after a brief encounter with Kawakubo backlash after a show. Encased in an enormous white mountain of a dress that restricts her movement, she meets her husband Adrian Joile, and then returns home, only to collapse on a sofa.

“I have to come down, I have to come down,” she says, and then starts to cry.

Mostly, the documentary is heartbreaking, with all three dressed up nowhere to go, or disappointed once they get there.

At one point it seems like Spooner is in with the folks at Fendi — and with Silvia Venturini Fendi, who makes a brief appearance in the film. The brand pays him $10,000 to attend a show in Milan and get photographed in FF logos and furs, but then it all goes wrong.

“She is NOT like a Prada fitting,” Spooner whispers to Elie over a glass of bubbly as he chooses outfits from the Fendi showroom in Milan. He’s clearly disappointed by the informality of the whole affair.

“She’s the Fendi thing started amazing,” Spooner says after appearing in the front row — and on the pavement ahead of the show.

“I negotiated that I would wear a look, but then they were angry I took so much, I didn’t realize I was taking a lot. But I wear it, and I get photographed and so I am advertising. It’s not like I’m taking a gift, I’m giving a service,” he argues.

Even with the ad money coming in, Spooner can’t pay his rent in Paris and tries to borrow some from Chachki, who’s 20 years his junior.

At one point he admits that keeping up the illusion of celebrity is “exhausting. I love the fantasy, but sometimes it takes its toll, I’m tired, I’m rundown, I’m broke and I’m lonely,” he says.

Matarrese said ever since his days in high school (he worked as a writer and director for comedy series on France’s OCS payTV network) he’d wanted to turn his camera on the fashion world.

After spending time with Elie, Spooner and Chachki, he finally understood why.

“My idea was that there was so much of me in it, my desire for recognition, my dream of being loved, which is what all artists desire,” he says.
It's Time for Summer Travel!

While Europe remains a mainstay for summer jaunts, more ambitious thrill seekers are heading for Africa, Bali, Egypt and Japan.

BY ROSEMARY FEITELBERG

Splurge stays, once-in-a-lifetime experiences and Netflix-inspired vacations are sparking this summer’s travel trends.

After two years of millions not taking flights or holidays in general due to pandemic-related restrictions, many are racing to visit their favorite countries or venture into hideaways they have only read or dreamed about. People are traveling more than ever to make up for the last two years, with last-minute plans gaining ground for big trips, according to Artsans of Travel founder and chief executive officer Ashley Isaac Ganz.

“Overall, luxury travel is back and they are ready to splurge. They want the very best of everything right now. They want everything private. They’re privatizing access to museums [of] sites. [Think an after-hours tour of the Uffizi in Florence followed by dinner in a private palazzo or a solo expedition to an archeological site or tombs in Egypt.] Many are asking for private boat charters or jets. They’re upgrading room categories to top suites. They’re taking friends and family members,” she says.

International flight prices have jumped 31 percent compared to last year and domestic flight prices are up 25 percent, according to the online travel booking site Kayak.com. Searches for international summer travel are more than 70 percent above last year, whereas domestic flight searches are up 18 percent.

The surge in travel demand, a 95 percent rise in fuel prices compared to 2019 and lower seat capacity, according to Hopper’s 2022 Travel Guide. Despite airlines soaring and hotel prices jumping by 36 percent compared to last year at this time, people will be taking trips, with 24 percent flying for the first time since the pandemic took hold, according to Hopper’s Hayley Berg.

Along with Italy, Greece, Portugal and Spain, other European ports of call like Vienna, Prague and Budapest are in high demand, as are Dubai, Egypt and other parts of the Middle East, Ganz says. As parts of Asia and the Pacific Rim reopen, places like Bali, Australia and New Zealand are bouncing back. Artsans of Travel’s “Greece by Yacht” tour, where clients idle away the day on yachts and stay in top-notch hotels each night, is one of the most popular jaunts this summer. A lot of families are looking at trips, despite a starting price of $35,000 a person for two people, or $51,000 a person for four people.

Pandemic streaming and binge watching of “Family in Paris” and “Call My Agent” are inspiring many trips to Paris, especially among teenagers. Shows are often influencing where people want to go to see the decorative art sites or museums that have been remodeled or recently reopened and featured in these series. “Inventing Anna” is prompting others to hit Morocco, Ganz says.

With many vacationers eager to cash in on travel credits for trips that were booked during the pandemic, VAWAA travelers are after, Agrawal says. VAWAA experiences range from $500 to $3,000 a person, excluding flights and accommodations. In some cases, people can stay with the artist for as little as $300 for a four- or five-day stay. These humble accommodations dovetail into the richness of the experience, which is what most VAWAA travelers are after, Agrawal says.

Elise Bronzo, vice president of sales at Indagare, a membership-based travel and media company, agrees that many travelers are flocking back to perennial European favorites like France and Italy. Others are taking a carpe diem approach and planning bucket-list trips like African safaris, or hiking jaunts in Patagonia, she says.

Undaunted by higher airline ticket prices due to fewer available flights, Indagare travelers have upped their travel budgets by 30 percent on average and extended their trips, rationalizing they spent nothing on travel during the pandemic. Hotel budgets are also up, with members spending about $1,300 a room each night compared to between $1,100 and $1,200 a night pre-pandemic.

Five-day stays weren’t out of the question before COVID-19, but that is no longer the case. “Travel in 2019 had reached an age of fast fashion, where we feel that we are now going into more haute couture. Rather than just try to check things off their list of countries to travel to, they are preferring to immerse themselves in one country, or possibly two, by planning stays anywhere from 10 days up to a month,” Bronzo says. More remote locales like Amelia Romano, Ischia, Sicily, Malta and Paros are increasingly of interest.

Despite many countries and European airlines lifting mask mandates, travelers are being advised to play it safe by maintaining mask protocols and hand washing since once the negative COVID-19 test to enter the country. Private aviation is increasingly popular due partially to many airlines being grounded and limited options for shorter-haul flights to more remote places.

“Convenience is the key. People want to fly directly to luxury, short-haul flights to destinations with smaller airports like Asheville, N.C., and Palm Springs. Given the hassle of travel, flying private is increasingly popular and those who can swing it are seeking larger aircraft to ferry their friends,” Bronzo says. “Some of the innovations that will be coming out in the months and years ahead will be more comfortable, more affordable, branded, luxury, short-haul flights to destinations with smaller airports like Asheville, N.C., and Palm Springs. Given the hassle of travel, flying private is increasingly popular and those who can swing it are seeking larger aircraft to ferry their friends.”

In March, Bombardier delivered its 100th Global 7500 to VistaJet. With a list price of $75 million, the Global 7500 is the world’s largest and longest-range business jet that can carry 19 passengers and, in its fully equipped version, has a bedroom, living room, dining room (which can double as a conference room), lounge, kitchen, a bathroom with a stand up shower and a powder room. Others like Netjets are also buying larger aircraft like the Global 7500, as well as the Global 5000 and the Global 6500.

With many vacationers eager to cash in on travel credits for trips that were booked during the pandemic, VAWAA travelers are after, Agrawal says. VAWAA experiences range from $500 to $3,000 a person, excluding flights and accommodations. In some cases, people can stay with the artist for as little as $300 for a four- or five-day stay. These humble accommodations dovetail into the richness of the experience, which is what most VAWAA travelers are after, Agrawal says.

**Related:**
- "Splurge stays, once-in-a-lifetime experiences and Netflix-inspired vacations are sparking this summer’s travel trends."
- "Elise Bronzo, vice president of sales at Indagare, a membership-based travel and media company, agrees that many travelers are flocking back to perennial European favorites like France and Italy."
- "Undaunted by higher airline ticket prices due to fewer available flights, Indagare travelers have upped their travel budgets by 30 percent on average and extended their trips, rationalizing they spent nothing on travel during the pandemic. Hotel budgets are also up, with members spending about $1,300 a room each night compared to between $1,100 and $1,200 a night pre-pandemic."
- "Five-day stays weren’t out of the question before COVID-19, but that is no longer the case. “Travel in 2019 had reached an age of fast fashion, where we feel that we are now going into more haute couture. Rather than just try to check things off their list of countries to travel to, they are preferring to immerse themselves in one country, or possibly two, by planning stays anywhere from 10 days up to a month,” Bronzo says. More remote locales like Amelia Romano, Ischia, Sicily, Malta and Paros are increasingly of interest."
- "Despite many countries and European airlines lifting mask mandates, travelers are being advised to play it safe by maintaining mask protocols and hand washing since once the negative COVID-19 test to enter the country. Private aviation is increasingly popular due partially to many airlines being grounded and limited options for shorter-haul flights to more remote places."
- "Convenience is the key. People want to fly directly to luxury, short-haul flights to destinations with smaller airports like Asheville, N.C., and Palm Springs. Given the hassle of travel, flying private is increasingly popular and those who can swing it are seeking larger aircraft to ferry their friends.”"
Post-Pandemic, Interior Designers Find Provence Beckoning

New brands are bottling the perennial allure of the South of France with designs that tap into the thirst for colorful, atmospheric interiors.

BY JOELLE DIDERICH

Travel is back after two years of pandemic-related disruptions — but if you can’t make it to the South of France this summer, the South of France will come to you.

Designers are bottling the perennial allure of Provence and its artists with creations that tap into the current thirst for colorful, atmospheric interiors, born of long stretches of COVID-19 lockdowns and travel bans. And judging from the online response, the lure of rosé-fueled evenings in gardens chirping with crickets has never been so strong.

Sophie Douzal, the founder of leading Paris-based communications agency Douzal, took advantage of the enforced lull during the coronavirus pandemic to launch her own brand, with the help of Eve Cazzani, a designer who’s worked for labels including Bonpoint and Petit Bateau.

Le Château de Ma Mère (My Mother’s Castle in English), named after the classic novel by French author Marcel Pagnol, launched its e-shop on April 1, in tandem with a pop-up store in the trendy Saint-Germain-des-Prés district of Paris, which is due to remain open until June 30. A stone’s throw from Celine and Saint Laurent, the shop offers a chic assortment of homewares and ready-to-wear in a decor inspired by Douzal’s secondary home in Saint-Rémy-de-Provence (her grandmother’s antique sofa takes pride of place). A summer pop-up is set to open at la Maison du Village, a boutique hotel in Saint-Rémy, from July 1 to Aug. 30.

“I have a real history with Provence and I spent all my holidays there as a little girl,” explains Douzal, who has long wanted to launch a brand inspired by the region. “During confinement, I thought, it’s now or never.”

She and Cazzani sourced archival documents from the 17th and 18th centuries from an antique dealer that
Weekend specializes in fabrics. The region is famed for its colored cotton material made with “indienne” printing blocks, originally imported from India to the port of Marseille at the end of the 16th century — but Douzal didn’t want anything too clichéd.

“The problem with Provence today is that the location is incredible, the light is insane, the landscapes are mind-blowing, but tourism has made it all a bit tacky. You go to Les Baux-de-Provence, and it’s full of little stores selling lavender sachets that are made in China. It’s a bit of a shame. I had memories of quilted fabrics, of certain colors, so I’ve modestly attempted to recreate that,” she says.

Think placemats in a graphic rope stripe motif; blue-and-white floral cushion covers; tunic dresses in featherlight cotton voile, and quilted clutches in traditional paisley and medallion prints. Prices range from 40 euros for a bandana to 450 euros for a quilt, with dresses retailing for 200 euros to 300 euros.

The textiles collection is made in India, while the tableware and glasses are produced in small runs by traditional workshops in the South of France that specialize in techniques like jaspé pottery. Henri Matisse’s paintings, with their depictions of ornate Mediterranean interiors, are the inspiration behind Maison Matisse, the design house founded by his great-grandson Jean-Mathieu Matisse. The brand recently opened its first boutique on the Rue du Bac in Paris, in an area dense with interior design stores.

Its products are anything but museum gift-shop fodder. Having launched at the FIAC contemporary art fair in 2019 with limited-edition creations by design heavyweights Ronan and Erwan Bouroullec, Alessandro Mendini and Jaime Hayon, it now produces two to three permanent collections a year.

Eliana Di Modica, chief executive officer of Maison Matisse, says the artist’s family had regularly turned down requests to license his works.

“The question was how could we keep that heritage alive, but in a different way, by being as audacious as Matisse was in the art world during his time,” she explains. “He never created objects per se, like Picasso did, for instance. But objects played a central role in his work, since he collected everyday items on his travels that he then featured in his paintings.”

The brand gives designers such as Marta Bakowski and Cristina Celestino carte blanche to freely reinterpret Matisse paintings such as “La Musique” and “Still Life with Aubergines” in homewares and furnishing fabrics.

Produced in Italy, the collection skews high-end, with prices ranging from 35 euros for scented candles to 960 euros for handpainted earthenware bottles, rising to 12,800 euros for a folding screen covered in rich jacquard fabric.

“We’re seeing a growing decorative trend in design after years of minimalism,” Di Modica notes.

While she linked the thirst for upbeat color and pattern to the after-effects of the pandemic, she thinks the craze has legs. “When we developed the brand, we didn’t set out to capitalize on trends. The idea, rather, is to create pieces that are timeless.”

Douzal, likewise, hopes that her joyful designs will stand the test of time. “I wanted to avoid at all costs being fashionable. The ambition — which is reflected in the name of the brand — is to create products that are handed down, that you can keep from generation to generation,” she says.

Response has been strong in the U.S., and she hopes to set up shop there eventually. “I lived in the Hamptons for two years, and I know this is perfect for that customer,” she says. “The magic of Provence is all over the world.”
When a touch of Provence at home is no longer enough, the fashion set decamp southward — for pleasure and profit.

Known for the diversity of its landscapes that go from rolling verdant hills and ageless olive groves to pine forests perched on rocky terrains and endless lavender fields, this region of Southern France stretches from the Alps to the shores of the Mediterranean Sea. Here are three hotels to stay in while sampling the myriad pleasures of Provence.

**CRILLON LE BRAVE**

Less a hotel than an idealized Provencal locale, Crillon le Brave is away from the tourist track around Southern France. Complete with charming houses and grandiose vistas over the sweeping countryside, this five-star retreat was acquired in 2017 by the Pariente family, led by French entrepreneur Rodolphe, founder of high-street label Naf Naf. They turned what Frédéric Biousse, who led high-street brand Comptoir des Cotonniers and accessible luxury group SMCP, and Guillaume Foucher were looking for. And they had settled on Tuscany. But after visiting Fontenille, located just 25 minutes outside the Southern French city of Aix-en-Provence, they were sold on the 85-acre property with its Bastide house.

Instead of keeping it to themselves, they turned it into the four-star Domaine de Fontenille hotel. Imagine a 19-room chic-beyond-belief late 17th-century country house with claw-foot bathtubs and rooms filled with artwork — the pair previously owned the Galerie Particulière art gallery in Paris — set in the middle of a park the size of seven soccer pitches lined with cypress, olive trees and lavender everywhere.

For those who can’t just practice Meridional farniente (from Italian far niente, or “doing nothing”) all day long, Fontenille also has an art center with a summer programming of concerts, open-air cinema nights and contemporary art exhibitions.

The proprietors are working to up the property’s winemaking credentials by going organic. The rose, with its apricot and dried fruit notes, is said to be an immediate shortcut to summer.

**DOMAINE DE FONTENILLE**

Lesl a hotel than an idealized Provencal locale, Crillon le Brave is away from the tourist track around Southern France. Complete with charming houses and grandiose vistas over the sweeping countryside, this five-star retreat was acquired in 2017 by the Pariente family, led by French entrepreneur Rodolphe, founder of high-street label Naf Naf. They turned what a charming 12th-century village into a glamorous destination decorated by Charles Zana, with an outdoor pool and the restaurant’s seasonal treats highlighting the mouth-watering produce of Southern France reworked by chef Adrien Brunet. As a final lure: its spa, nestled under the stone arches of the former stables, offers treatments developed with fashion-favorite natural skin care brand Tata Harper.

**GRAND HÔTEL CANNES**

If you want to feel like a star beyond the two weeks of the Cannes Film Festival, look no further than the Grand Hôtel Cannes. Built in 1863, at the same time as the Croisette, this 75-room grande dame reopened after a six-month renovation under the Mondrian hospitality label. The interiors imagined by architectural practice Humbert & Poyet have a subtle Art Deco flair; its 50,000-square-foot garden is an ideal place to kick back, but the hotel’s crowning jewel is without a doubt its private beach.

With a restaurant and pontoon that stretches directly into the bay, “Hyde Beach” is perfect for diving into the water or the on-deck menu imagined by Michelin-starred chef Stéphanie Le Quellec.
“At certain times of the day, it looks like diamonds are just sparkling on top of the water,” says Jonathan Tibbett, one of the owners of North Fork’s newest boutique hotel, The Shoals. Tibbett is sitting overlooking the Peconic Bay at the property in late spring, shortly before the official start of the summer season out east.

The hotel is the project of longtime residents of the area, who approached the property with understated elegance in mind and the intention of creating opportunities for guests to reconnect with nature. “When you come out here you want to take your shoes off, put your feet in the grass and connect to the ground,” says Tibbett.

The Shoals looks out toward Shelter Island, with the Hamptons due south. Guest rooms were designed with floor-to-ceiling glass windows to tap into the natural beauty of the hotel’s surroundings, “so that you bring the indoors out, and the outdoors in,” says Tibbett. “The whole idea of the property is to experience the outdoor space because the view is just magnificent.”

Rooms feature custom furniture designed by hotel architect Thomas Juul-Hansen, who outfitted the hotel in light tones and natural materials.

The Shoals boasts 20 guest suites, all of which feature kitchens and private outdoor spaces. In addition, a marina with 20 slips allows transient boaters to dock and stay overnight. The hotel also owns a 26 foot Chris-Craft chart boat that guests can enlist. “We’re all boaters, and we love the Peconic Bay,” says Tibbett. “We want people on the water.”

Tapping into the location’s history as one of the most prominent working waterfronts in the world for scallop and oyster production, the property partnered with the female-led Little Ram Oyster Company, which operates a full oyster production onsite.

The idea was “to put the working waterfront back to work,” says Tibbett, adding that the oyster operation serves as a steward for the bay. On Wednesday evenings the hotel serves fresh-shucked oysters alongside local wine and beer from its “Shuck Truck,” an onsite food truck that will offer to-go cuisine throughout the week. A former fish market and bait shop on the property was renovated and repurposed as a gift shop and an indoor event space can accommodate up to 75 people.

A 17-foot sculpture by Oriano Galloni, which features a giant foot as its base, drives home the feet-in-the-grass mentality and mirrors the sailboat masts ever-visible from the property.

The Shoals might just bait more of the Hamptons-loyal crowd up north this summer, although Tibbett notes that The Shoals caters to anyone who can get themselves out east. “It’s accessible by seaplane; you can come by bus, or the Long Island Railroad – it’s all incredibly accessible. So it’s limitless on who the guest is,” says Tibbett. “Everyone from the local to the transient boater and to that New Yorker looking for an incredibly unique experience.”
How Rome’s Via Veneto Is Regaining Its Allure

Via Veneto seems poised for a sudden rebirth thanks to the openings of internationally known luxury hotels scheduled for 2022 and 2023. by ALICE MONORCHIO

Walking along Via Veneto in Rome, one is mesmerized by the grandeur of the avenue, with its wide sidewalks, gigantic buildings that were once luxury hotels, the tall trees that line the road. It’s been known as Rome’s Champs-Élysées or the equivalent of Italy’s Fifth Avenue. The street was catapulted to fame by Federico Fellini’s iconic film “La Dolce Vita,” which immortalized a life of all-Italian indulgence, made up of endless aperitifs at Harry’s Bar and secret parties in the most luxurious hotels.

But after its peak period, Via Veneto unfortunately became one of the symbols of the Eternal City’s decline, not because Romans were forgetting its glitz and glamour but because its buildings, restaurants and bars needed renovation and to be rejuvenated with a more international vibe.

There are many reasons why Via Veneto fell behind and until now no major international hospitality group was willing to invest in the street. However, things are steadily changing and Via Veneto seems poised for a rebirth thanks to a slate of openings of internationally known restaurants and hotels this year and next.

Angelica Corsini, head of business development at Arsenale Group, a leading specialist in hospitality, claims that “the problem behind Italy and, in particular, Rome’s offer of hotels is that our country does not reach 7 percent of structures managed by big groups, whereas in the rest of Europe, it counts up to 30 percent. The [Italian] hotels are often managed by families so they have limited access to investment capital to modernize the structures and services offered.”

Another issue that discourages funds and investors, says Corsini, is the web of “very complex bureaucratic processes; there are major delays in the completion of projects.”

Arsenale is an Italian company founded in 2020 by Paolo Barletta with the primary objective of enhancing Italy’s tourism sector through two main divisions: Hospitality Hotel and Resort. The group is behind the opening of the first Soho House in Italy, in Rome, which has seen a “strong interest from customers” since its opening, says Corsini, despite it being a totally new concept for the city. In addition, Arsenale acquired the Hotel de la Minerve in 2021, which is situated in one of Rome’s most prestigious locations, the Pantheon square.

The Hotel de la Minerve also will be used by guests of the Orient Express train “La Dolce Vita,” a project led by Barletta’s company. The train is a partnership among Arsenale, the Accor group and Trentalba that allowed the group to develop a luxury train that offers five-star service across 14 Italian regions.

“We are investing a lot in Rome,” claims Corsini. “Our strategy is aimed at enhancing the most unique assets in the great city of Rome. To compensate our fast growth, we announced the partnership with the American fund, Oak Tree.”

On Via Veneto, in February Italian entrepreneur Flavio Briatore opened his Crazy Pizza restaurant. Crazy Pizza, part of the Majestas luxury dining and entertainment group founded in 1988 by Briatore, in 2019 opened in London’s Marylebone, and the restaurant was so well received that it was followed by other units in London’s Knightsbridge right across the road from

CGI exterior of The Twenty Two hotel in Mayfair.
Harrods, Monte Carlo, Porto Cervo last summer, Riyadh and most recently in Milan.

“For our entry in Italy, and especially in Rome, we wanted to give a strong message, choosing an iconic location, Via Veneto, with the hope of being able to contribute to its well-deserved rebirth,” Briatore says. “Crazy Pizza moves away from the traditional concept of pizzeria. It is a chic reinterpretation of the most loved and popular food in the world.”

While Crazy Pizza Rome started as dinner-service only, due to the high demand in April, the group decided to extend its opening to lunch. It can accommodate up to 42 guests in the outside patio and it has 62 seats indoors.

Next up for the Italian entrepreneur is the Twiga restaurant and club on Via Veneto, on the top floor of the Bernini Hotel in Piazza Barberini. It will combine great Italian cuisine with music, dancing and a club-like atmosphere, Briatore says. The establishment is already a key attraction in the luxury resort Forte dei Marmi as well as in London and Monte Carlo.

Twiga Roma is still under construction and is expected to open in September, with 40 seats inside and a terrace that can seat 120.

Other openings are planned this summer, including the Nobu Hotel and restaurant, located in the historic Grand Hotel Via Veneto’s building. In 2023, the Rosewood hotel project, many of what were stalled during the pandemic, are set to be completed in London this year. And when they open their doors, the British capital’s hotel ranks will be disrupted in an entirely new way.

London’s Hotel Ranks Set to Be Disrupted In 2022

With a roster of major hotel players opening in London this year, the luxury hotel market is more bullish than ever about its future. In Tianwei Zhang

With all COVID-19 rules erased in the U.K., mega-hotel projects, many of what were stalled during the pandemic, are set to be completed in London this year. And when they open their doors, the British capital’s hotel ranks will be disrupted in an entirely new way.

The Twenty Two

A new and lavish addition to Mayfair, The Twenty Two, situated inside an Edwardian manor, is a boutique hotel on Grosvenor Square with 31 rooms, a restaurant that serves British classics with a Mediterranean twist, and a club – all with maximalist interiors inspired by 18th-century France. It is next to the former American Embassy, which itself is being turned into The Chancery Rosewood hotel by 2024.

One Hundred Shoreditch

The former Ace Hotel on Shoreditch High Street has been given a face lift by Lore Group, the operator behind Sea Containers London, and renamed with the property’s address. This spot, which comes with 259 rooms, two restaurants, a bar, a coffee shop, a Peloton studio and an iconic skyline overlooking the City of London, remains a great spot to stay in East London.

Raffles London

Raffles, the most famous hotel in Singapore, will open its doors in London’s former Old War Office on Whitehall by the end of this year, after a five-year renovation. With 120 rooms, 85 residences, 11 restaurants and bars, and views across Horse Guards on Whitehall onto Buckingham Palace, the hotel will be the Raffles brand’s first branch in the U.K.

Chateau Denmark

Sitting right on top of the new Elizabeth Line at Tottenham Court Road, boutique hotel Chateau Denmark brings a mix of Denmark Street’s music heritage and the hustle and bustle of Soho to the regenerated neighborhood. All of its 55 rooms are set across 16 buildings on the street. Fun fact: The Rolling Stones recorded their debut LP in one of these buildings.
Palazzo Avino’s ‘Wunderkammer’ Experience Offers The Best Food, Fashion and Views

A gem nestled among verdant citrus and olive trees in Ravello, Italy, banks on authentic atmospheres to lure international visitors.

BY MARTINO CARRERA

Ravello is probably the least explored of the Amalfi Coast’s jewels, overlooking the deep blue Neapolitan Gulf on Italy’s Amalfi Coast. Perched at 450 feet above sea level with breathtaking views of the coastline, it is wise to take a little exposure to the graveled beaches of fellow resort destinations like Positano, Amalfi, and Cetara. It plays a role in its own.

The small town, home to the music and cultural Ravello Festival, hides a 12th century estate nestled among verdant citrus and olive trees on top of the hill. Swishing past the cobblestoned street flanking the Giardini Principessa di Piemonte public garden, the shimmering and distinctive pink face of Palazzo Avino attracts the eye. It houses a five-star luxury hotel, now led by sisters Mariella and Attilia Avino and first opened in 1997.

The bubbly Mariella Avino is gearing up with optimism for the hectic summer season ahead. She made it her goal to lure international visitors, who fly in from far-flung destinations and find retreat and a tranquil spot in the palazzo, with a modern take on local hospitality and a distinctively Neapolitan atmosphere.

“I like to define Palazzo Avino as a project, because over time it has evolved,” says Avino, who joined the family business in 2011 and has led its transformations ever since.

She is credited for having renamed the property Palazzo Avino from its previous name, Palazzo Sanso, and for introducing The Pink Closet, the hotel-run fashion boutique that sells pieces from young talents. With a background in finance and a master’s degree in hospitality administration from the Ecole Hôtelière in Lausanne, Switzerland, she still enjoys taking on the role of managing director, stepping in where her father Giuseppe Avino’s toes.

“My inspiration comes from the desire to inject personality and telegraph the identity of the surrounding territory in the culture and design choices, to make the hotel feel like home,” Avino says. That beloved dachshund Richard is often seen frolicking through the estate only adds to that sentiment.

Palazzo Avino last year revamped seven rooms including the Belvedere suite, with a terrace facing the sea and a private swimming pool, with interior design overseen by renowned designer Cristina Celestino. Avino described the rooms as the design-driven counterpart to the palazzo’s authentic atmosphere. Inspired by the marine world with aquamarine tones, the rooms were overseen by renowned designer Cristina Celestino. Avino described the rooms as the design-driven counterpart to the palazzo’s authentic atmosphere. Inspired by the marine world with aquamarine tones, the rooms were overseen by renowned designer Cristina Celestino.

In the first year Avino displayed fashion items she had an emotional and personal connection with, but soon realized that The Pink Closet could offer a younger generation of creatives. As an ambassador to Camera della Moda’s Fashion Trust, the nonprofit organization established in 2017 to support young Italian talents in developing their businesses, she had easy access to buzzy but underdeveloped brands and invited them to the summer 2020 season.

“It’s amazing to see clients surprised about discovering new brands, and this has a fly-wheel effect on these young names’ businesses, as these customers fly back to their homes and other resort destinations and provide publicity to them,” Avino says.

For the 2022 season she has selected pieces from Gentile Cantone, AC9 and Amotea, all which created dedicated capsule collections.

“The Pink Closet is a creative lab which I’m committed to nurture. This concept also translates to product categories outside the fashion realm,” Avino says. For instance, the boutique carries pottery from a Vietri sul Mare, an Italy-based artisan. “My goal is to veer away from line sheets and standardization,” Avino offers. “We moved away from the concept of international hospitality to embrace and value the local territory.”

While welcoming international visitors, mainly from the U.S., Europe and the U.K., Avino clearly takes pride in her origins and wants her clients to experience the atmosphere she would at home. She often credits her team, including employees who’ve been at the hotel for over 20 years, with exuding the feeling of authenticity that visitors are so drawn to. Her fondest memories, she says, are about joining the business and bonding with the team receiving their support and ultimately shaping the hotel’s vision.

Several aspects prove the point.

Articulated around a Moorish arched courtyard and featuring white lime-painted walls, the palazzo, which used to be a private home and is now under the control of the Cultural Heritage Agency, underwent a renovation geared at conserving its original imposing architecture while valuing the eclectic aesthetic of the Amalfi coast.

The concept is based on the traditional blossoming orange trees cultivated in Southern Italy, Sorrento’s lemons and artichokes cultivated on the slopes of Vesuvius. Mindful of the downsides of being relatively far from the beach, in 2009 Palazzo Avino inaugurated a beach house in Marmorata, a 15-minute drive from Ravello, replete with a restaurant serving Neapolitan pizza, a solarium garden, a pool and platform to access the sea.

According to Avino, no visit to the Amalfi coast would be complete without its share of mouthwatering culinary experiences. The hotel hosts three restaurants, including the Terrazza Belvedere casual spot—serving seafood pasta and the signature Caprese dumplings; the Lobster & Martini bar with dishes such as Lima Caprese dumplings made of lemon bread and filled with Corbarino tomato and Mozzarella cheese.

The pinnacle of Rossellinis’ experience is represented by the Chef’s Table, which seats only four guests and overlooks the kitchen, recently revamped by Giuliano Dell’Uva.

The concept is based on the traditional lottery-style board game Tombola, with each dish corresponding to a number and served as guests play the game with pieces made of emerald green ceramics. Similarly, the Sommelier’s Table is nestled inside a cave overlooking the wine library and is dedicated to cheese and wine lovers.

The restaurant overlooking the Amalfi Gulf.

The Sommelier’s Table of Palazzo Avino.

The sommelier’s table of Palazzo Avino.
Caviar Kaspia Is Going Global

Los Angeles, New York and London are up next. by MILES SOCHA

If you look down at your restaurant table and see a turquoise tablecloth and a caviar-topped potato or a gorgeous slab of Norwegian salmon atop a white porcelain Limoges plate, you can be sure you are dining at Caviar Kaspia.

But if you look up, you might find yourself in São Paulo or Dubai – and soon enough in Los Angeles, New York City or London as the fashion crowd’s favorite Parisian restaurant kicks off a global expansion.

Embodiment of its international clientele and the enthusiastic reception to its global tour of pop-up restaurants to celebrate Kaspia’s 90th anniversary in 2017, Caviar Kaspia Group chief executive officer Ramon Mac-Crohon lined up partners for permanent locations in five key cities, all opening within the space of a year.

“It’s always friends of the house who understand what Kaspia represents, its history and values,” he explains over lunch at the Paris mothership, the table laden with pickles, toasted bread, smoked salmon and a pot of caviar. A simple menu hinged mainly on seafood of exceptional quality remains the backbone of Kaspia. “The protagonist of the film is the raw material,” is how he puts it.

But the set design of the sequels will vary, interpretations of the vaguely tsar-inspired and French-chic interior of the original Paris eatery, at 17 Place de la Madeleine since 1922, its main dining room ringed with display cases of decorative plates, vessels and artifacts of another time.

Dubai was the first new Kaspia to open last October at the Dubai International Financial Center, or DIFC, in partnership with Delta Hospitality, run by French expat Benoît Lamonerie. São Paulo came next in January, operated by Brazilian conglomerate JÉSÉ, owners of Fasano Hotels, in a verdant complex known as Shops Jardin. Architect and designer Sig Bergamin gave the decor a tropical twist.

Next up is 8475 Melrose Place in Los Angeles, which will be operated by Kith co-founder and retail fair gallery owner Sam Ben-Avraham in concert with former Iro executive Rabah Zuta. Mac-Crohon tasked French fashion and interiors designer Alexis Mabille to conjure a “California Art Deco vibe” with outdoor garden seating. The location itself is a box, the room. The location, slated to open next month will also feature an outpost for Maor Cohen, whose cosmos-inspired jewelry adorns the wrists of Gal Gadot, Jared Leto, Madonna and Johnny Depp.

Kaspia, which boasted a London location in the ’90s that welcomed the likes of Princess Diana and Queen Elizabeth II, will return to the British capital in September as a members-only club with a twist. The four-level town house on Chesterfield Street in Mayfair, with interiors by Otmoponno, will welcome a limited number of hand-selected members, each of whom will pay £2,000 pounds upfront as a credit for Kaspia London’s bar, restaurant and shop. Members will be able to grant access to friends without having to be there. Given the proximity to Paris, Mac-Crohon’s team will operate the business directly, while all the other international locations represent long-term franchise agreements.

Meanwhile, renowned French designer Jacques Granges is to conceive the décor for the Manhattan location of the Mark Hotel, ground zero for Met Gala preparation. The street-level space on the corner of 77th Street and Madison Avenue is slated to open in October and will also feature a boutique for takeaway products.

Kaspia’s human scale – each location seats only about 60 or 70 people – and warm service seem pivotal to its success, with longtime maître d’hôtel Stelio Conforti, now semi-retired, and restaurant director Guillaume Vizzone orchestrating a young, cheerful waitstaff. Mac-Crohon likes to tell them: “You’re not just serving food, you’re part of the show. We’re creating memories.” Which is part of the reason he never installed WiFi, letting people live the moment.

“But if you look up, you might find yourself in São Paulo or Dubai – and soon enough in Los Angeles, New York and London as the fashion crowd’s favorite Parisian restaurant kicks off a global expansion,” says Ramon Mac-Crohon, Caviar Kaspia's chief executive officer. (Image: Courtesy of Ramon Mac-Crohon)
10 Questions With Chef Damarr Brown: Top Chef, Experimental Design Lab and What’s Next on the Menu

“My focus has always been on the plate but I think more so these days it’s about developing young culinarians — mostly of color,” the rising star chef says. by TARA DONALDSON

If good vibes had a taste, chef Damarr Brown is serving it up with a side of unity when it comes to culture and cuisine. The chef de cuisine at Virtue, a high-end Southern American dining experience in Chicago’s South Side Hyde Park neighborhood, the “Top Chef” season 19 contestant and recent Prada-backed Experimental Design Lab awardee has been training since childhood for this multifaceted moment in his life. And he wants to bring more chefs of color along for the ride.

“My focus has always been on the plate but I think more so these days it’s about developing young culinarians — mostly of color. I think growing up in a lot of these restaurants, I didn’t see a lot of myself and I think it’s hard to see yourself doing something when you don’t see anybody else that looks like you doing it,” he says.

“Virtue is 90 percent staffed by Black and Brown people, it’s a higher-end restaurant and it’s probably the only restaurant like this in Chicago…this is a Black space that celebrates Black food, Black people, there’s Black art on the walls. And, of course, we welcome all but I just think that it needs to be known that there’s just more opportunity here for us.”

That opportunity is one that artist Theaster Gates with his Prada-supported Experimental Design Lab is offering up to a cohort of Black creators, which includes Brown. The three-year collaborative program was developed to support creatives of color and amplify their work. And for the chef, it’s an opportunity to “create beyond the rims of the plate,” he says.

The group of similarly minded creatives with different mediums (across fashion, architecture and fine arts, to name a few) has been a platform, Brown says, to talk about “how they approach things, what inspires them, why they’re doing what they’re doing.” And it’s inspiring him anew.

“Norman Teague, he creates space and furniture — I might want to open a space one day and I would have the opportunity to create something with him. [Graphic designer Summer Coleman] does all this amazing digital art, there will be a space to work with her. I’ve had some conversations with Tolu Coker who’s a London-based fashion designer, and just thinking about the textures that she used in her clothes makes me think about textures in food,” he says. “Food gets inspired by everyday experiences and I think it’s just a different space of inspiration for me.”

As far as “Top Chef,” which saw season 19’s final episode air on May 13, Brown credits his mother for setting him up to meet these culinary challenges head on.

“My mom, when she found out I wanted to cook, she leaned into it. So when ‘Chopped’ came out, she would buy ingredients that were foreign to me and challenge me to cook something,” he says.

Now cooking is how the self-described introvert shares what he’s gained over the years.

“For me cooking is kind of a form of expression. I’m not the most talkative person so I find it a way of communication and a way of sharing that I wouldn’t really be able to vocalize,” Brown says.

“It’s almost like getting something off my chest.”

Here, to get a taste of what’s next for the star chef, what he considers the best meal of his life and what he can’t do without in his cooking, WWD continues its “10 Questions With” interview series.

1. What’s your fondest childhood food memory?

Damarr Brown: When I was around 14, I had already decided I wanted to be a chef and cook professionally. So I used to make things around the house all the time and I used to cook for family members. And my grandmother, who was a really big cook, she always was like, “This is OK.” She never would be like, “This is great!”

And that’s kind of how my grandmother was, very loving but nothing was ever good enough for her. So I decided to cook this church dinner and there was probably 50 people in the church. I forget what I made but I made something and everybody in the church was really excited about it and I remember I made my grandmother a plate and I brought it to her and she was like, “This is really good.” And that’s the first time — and only time — she’s ever really validated what I was doing. And I think she did that to make sure I wasn’t getting a big head and things like that. You know, Black people like to make sure you come back down to earth! (laughs) But it was a fine moment, like yes, I got one.

2. Favorite dish on the Virtue menu?

And please tell us what it tastes like.

D.B.: My favorite dish right now is something we just put on, it’s this lamb T-bone. It’s a plate that celebrates Africa. There’s sorghum grain on the plate, which I think most people are familiar with, sorghum from sorghum syrup. Sorghum was actually cultivated in North Africa. There is tremella (a wild edible mushroom) which is used a lot in Moroccan and Tunisian cooking, which is again North Africa. There’s a burnt orange vinaigrette and there is a berbere spice which we coat the lamb with, which is Ethiopian cooking.

I was kind of nervous about putting it on the menu because it’s the most expensive item that we’ve ever had at $42, but also there’s a lot of different textures. Like sorghum, no matter how long you cook it, it’s still chewy, it has a similar texture to wheat berries and that texture can be weird for some people sometimes. But people have been responding to it really
well. And I think it’s one of those dishes that kind of jumps out of the traditional what people think of when they think of Southern cuisine. It’s really going back to the roots of where Southern cuisine actually came from.

3. What’s one thing you’d love to do but never have?  
D.B.: I’d love to travel to Africa, specifically West Africa. I’ve never had that opportunity to do that and I’m hoping to accomplish that in the near future. From everyone I’ve spoken to that has been there, they off the plane, it’s kind of indescribable. And whatever that feeling is, I just want to feel it.

4. They say chefs don’t cook at home – where do you stand?  
D.B.: So in my fridge right now, there’s nothing. But I will go to the store and buy things specifically for what I am trying to make that day. Anything that takes a long time, anything stew-y, for a while, especially during the pandemic when we weren’t working as much, I was making terrines at home, just messing around with things like that. But on a regular [basis], no I do not cook at home.

5. What’s one thing you can’t do without in your cooking?  
D.B.: One thing I can’t do without in my cooking is space, which I am always playing with and always trying to balance. Of course, on the South Side of Chicago, our clientele ranges from a lot of older clients to people who really want to get into something creative and funky and I have to balance kind of satisfying some of the people who are coming from the North Side who are like, “What you got down here?” So I’m constantly playing with that space. I’m constantly trying to figure out how to make something chill-wise, space-wise, fermented funky. That’s my jam all day.

6. Have you ever been in a situation where someone didn’t think you were the chef because of your race?  
D.B.: I have had situations where I’ve walked into the kitchen to stage or something, or to interview or was a new person on the job and they assumed I was a dish washer or something like that when I was in fact there to be their boss. It’s just been small situations like that. It hasn’t been anything too massively aggressive and I think I’ve been very fortunate in that space that I was allowed to have my food and my talent speak for itself. But I think I’ve experienced a lot of times when I walk into a room there’s a lot of preconceived notions about you or people wondering how you even got in this room.

7. What’s the best meal you’ve ever had in your life and, since you’re a music fan, what’s the ideal soundtrack to complete the experience?  
D.B.: I started at Gramercy Tavern maybe like 10 years ago in New York and chef Michael Anthony literally had me stand at the pass and try the entire menu, to the point that it was uncomfortable because you can’t eat the entire menu. And he was like, “Just try it.” But everything was so delicious and it wasn’t necessarily a traditional meal, I wasn’t sitting down, I wasn’t at a table, I was standing at the pass as he expedited and just trying the food and him telling me why they do what they did, and that’s a really special memory for me. I just remember everything being so delicious and creative and it made so much sense. I think music wise, anything Nina Simone. Just the backdrop of her voice I think is sultry and calming and it just enriches any space you’re in.

8. Since we’re on the topic of music, what would you sing at karaoke?  
D.B.: It would probably be Bob Marley or something, “Exodus” maybe. I love anything Bob Marley. I love the tone of his voice, the rhythm in his music, I just love reggae in general.

9. Who would you want to be stranded on a desert island with?  
D.B.: Are we trying to get off this island? I don’t know how to answer that, so I’m going to choose it in the fact that we’re trying to get off this island and, in that case, it would probably be [Virtue chef and owner Erick] Williams. Most resourceful person I know, must figure-some-t-out dude I’ve ever met in my life. So if I was stranded on an island with him, I’m sure we wouldn’t be on that island too long.

10. What’s something you wish you could relive holidays with?  
D.B.: I wish I could relive holidays with my mother, my aunt and my grandmother. I was raised by three women and every Thanksgiving and Christmas was just kind of us just cooking together and just being together. My grandmother has passed on and my mother is disabled now, my aunt takes care of her. But that was a special space of the four of us being together. And I would do anything to relive some of those moments.

“FOR ME COOKING IS KIND OF A FORM OF EXPRESSION... IT’S ALMOST LIKE GETTING SOMETHING OFF MY CHEST.”
BY a frenzy with her high-end riffs on everyday grains and vegetables.

At Core in London, Michelin chef Clare Smyth drives foodies into Haute, and Humble

62

It doesn't get any better than that moment,” says Smyth, who put it straight on the menu and serves it with a light egg yoke, consommé and caviar to add salty sting.

At Core, nearly everything is sourced from the U.K., right down to the cutlery and furniture. The only exceptions are wine, lemons, sugar and olive oil, although Smyth says she doesn’t use much of the latter “because it’s not British and not on in our style of cooking.”

She takes the same approach at Onore, where her team is serving Australian wagyu beef, Sydney rock oysters and Maltruy’s Gold wild honey from the Blue Mountains. She gushes about the producers in Australia and their sustainable, regenerative farming techniques. “I love working with those sorts of people who are so passionate and who are farming in the right way.”

Smyth develops each of her menus with the same thought in mind. She may have three Michelin stars, but she’s not the star of the show. She’s also part of a wider group of creatives in luxury businesses who are championing local sourcing, production and artisanal techniques and seeking more ethical ways of doing business.

Among her most famous dishes is Potato and Roe, a baked potato with dulse seaweed, herring and trout roe. Then there is Lobster and spell, with the grain sourced from Mulberry founder Roger Saul’s farm in Somerset, and Crispy veal sweetbread with honey, mustard and Norfolk kohlrabi. Desserts include a Yorkshire rhubarb consommé and caviar to add salty sting.

Smyth says she doesn’t use much of the wine, lemons, sugar and olive oil, although Smyth says she doesn’t use much of the latter “because it’s not British and not on in our style of cooking.”

She takes the same approach at Onore, where her team is serving Australian wagyu beef, Sydney rock oysters and Maltruy’s Gold wild honey from the Blue Mountains. She gushes about the producers in Australia and their sustainable, regenerative farming techniques. “I love working with those sorts of people who are so passionate and who are farming in the right way.”

Smyth develops each of her menus with the same thought in mind. She may have three Michelin stars, but she’s not the star of the show. She’s also part of a wider group of creatives in luxury businesses who are championing local sourcing, production and artisanal techniques and seeking more ethical ways of doing business.

Among her most famous dishes is Potato and Roe, a baked potato with dulse seaweed, herring and trout roe. Then there is Lobster and spell, with the grain sourced from Mulberry founder Roger Saul’s farm in Somerset, and Crispy veal sweetbread with honey, mustard and Norfolk kohlrabi. Desserts include a Yorkshire rhubarb pain perdu, with hay, vanilla and pink peppercorns.

Meghan Markle and Prince Harry tapped Smyth to cater their wedding reception in 2018 and they’re among her many high-profile admirers. In addition to the Michelin stars, which she gained last year, she’s won myriad industry awards and captured the eye of LVMH Moët Hennessy Louis Vuitton, becoming “a friend” of the watch brand Hublot.

Hublot says it likes the idea of Smyth’s baked potato because it takes a “humble staple of British produce to the pinnacle” of haute cuisine. “As chefs, we create great things but you’re only ever as good as your product and, to be honest, we’re just doing the last bit. These guys are farming with incredible passion and generations of experience of how to care for the land and the animals. As chefs we’ve got to respect that. We need to look after them so they can continue doing their job,” Smyth says.

And to think she trained under Gordon Ramsay, who built a career on delicious food but also on his macho swagger, expletives and big mouth.

She landed working with Ramsay, saying it was an “incredible” experience. “He’s a great character, full of energy and ideas and he’s very demanding. But I found that quite easy because you always knew where you stood with Gordon. There was a standard to meet and we wanted to be the best.

He was very supportive of me during my whole career and he still is,” she says.

Smyth says being a woman in a predominantly male world did not weigh on her during all those years of training. “It really just wasn’t pleasant places – it really didn’t have to do with gender. A kitchen just doesn’t make for a balanced workplace, but gender never had a part in it. It was tough, but I rose to that and wanted to work for the best people and learn the most that I could.

Now it is different, and there are a lot more women. It’s a much more pleasant working environment and more balanced. People are treated as humans, which is nice.”

She makes sure her own staff eats balanced, “highly nutritional” meals, and there is fruit on offer all day.

“I don’t believe we can perform at a very top level if we don’t fuel ourselves in the right way,” says Smyth, who earlier in the day had a lunch of salmon, boiled eggs and quinoa to keep her mote running. On the weekends, she and her husband eat out and some of her favorite restaurants include A.Wong, the Michelin-starred Chinese restaurant in Pimlico; Scott’s in Mayfair, and Bentley’s (also in Mayfair) for oysters and Champagne.

Smyth grew up on a farm in Northern Ireland, peeling potatoes and pitching in with chores, one reason why she’s so in tune with her suppliers, the land and the origin of the food she serves. Her father was a farmer and her mother was a waitress at a local restaurant. A temporary holiday job working in a restaurant kitchen as a teenager ignited her love for cooking and she would go on to study catering and work at restaurants in the U.K. and Australia.

She joined Ramsay’s eponymous restaurant in 2002 and by 2007 had risen to become head chef there. She would later work at Alain Ducasse’s Le Louis XV in Monaco (and with Ramsay once again) to become head chef there. She would later work at Alain Ducasse’s Le Louis XV in Monaco (and with Ramsay once again) before opening Core in 2017.

Smyth is not stopping at two restaurants. She plans to open a third in the next six months, although the location isn’t confirmed. She’d also like to expand the business and give her staff opportunities. “I need to grow with the team. They’ve stayed with me for so long and they must be the last thing you’d want to do.”

Smyth also has a cookbook coming out this summer, although it’s more for sophisticated home chefs than amateurs. The recipes, she admits, are “very complicated” and she describes the book as a record of her first years at Core.

She’s certainly not short of accolades on the slopes of Notting Hill and other high net worth pockets of London.

During lockdown, in a bid to keep her own business afloat and people on staff, Smyth and the Core team cooked meals for local charities and schools and started a delivery service called Core at Home.

For a minimum spend of 350 pounds for two, guests could scan a QR code and listen to “virtual waiters” describing the various dishes, which would then be delivered by Core staff in uniform, complete with a playlist, flowers and videos showing guests how to put it all together.

“I wanted to create something as close to what we did in the restaurant,” says Smyth, who added tweezers, temperature probes, bottle shavers and other kitchen gadgets to the order. Core offered wine pairing, too, and Smyth says “it was just insane” how popular the service was.

She was happy to keep customers and staff connected during those dark, stressful days. “People enjoyed it, and it was really special for us to turn up at their front door with the package and say ‘hello.’”

Core booked hundreds of orders during those lockdown weeks, and Smyth says she at-home guests even started sending her videos of themselves arranging the meal in their kitchens. And when lockdown lifted, they returned in force to hear tales of scallops – and of rags-to-riches baked potatoes.
When restaurateur Romain Taieb first walked into an ascetic oblong space with vertiginous ceilings and metallic beams nestled in the side of the late-19th century former central post office of Paris, his heart skipped a beat.

This was perfect for the project he and business partner Thomas Moreau were working on after a recent visit to New York had left him convinced that a swift meal didn’t equate with casual dining.

The duo wanted to create “a place where, the second you step in, the product would be at the center of the experience, but that could also be fun, not break the bank and not an endless meal,” says Taieb, whose previous projects include restaurant-and-club Le Piaf Paris, Palais de Tokyo’s Italian address Bambini and Japanese canteen Nanashi.

It became Doki Doki, a 25-seat handroll bar named after the stylized sound of a beating heart in Japanese, which they describe as the embodiment of that palpable anticipation that comes before biting into something delicious.

Designed by architect Rodolphe Albert, the 900-square-foot eatery offers little to distract the eye, despite cloud-shaped light fixtures by Paris-based designer Céline Wright, sake bottles lined on a wood structure behind the bar and the back wall of green tiles.

Instead, all eyes are drawn to the monumental stone counter where there is only one star: the handroll. But don’t call Doki Doki a Japanese restaurant. “It would be appropriation to say that. Rather, this is our reinterpretation of what we love about Japan, driven by the principles its cuisine shares with our French culinary heritage, like the use of exceptional produce and precise techniques,” he says, likening their intention to Peru’s Nikkei cuisine.

Here, it’s all about finding the perfect bite, “a combination of textures, temperatures, flavors,” he continues, describing the particular crunch of the nori sheets used here, sourced from a producer in Japan’s Ariake sea, that gives way to reveal tender rice and unctuous fish.

The menu is therefore compact, developed by Colombian-Japanese chef Andres Ramirez, and all about the roll. There are six fish, along with lobster, crab and scallops versions, as well as a vegetarian option.

Pillowy mochi, made by French pastry chef Agathe Bernard, who cut her teeth at Japanese pastry house Tomo, will tempt those who don’t have to eat and run.

Owing to the new habits of Parisian diners acquired over the pandemic, Taieb has also developed the Doki Doki experience to go. “Not a takeaway per se, because don’t we all hate it when the seaweed arrives soggy,” he says, explaining that their version is a ready-to-eat DIY kit to be assembled just before eating.

Despite Doki Doki being only months old, Taieb is already eyeing a second location in Paris, in “an area that is both cool with a mix of nightlife but also a faithful lunchtime clientele,” although he could also see himself opening outposts in French cities like Bordeaux or Nice.

---

Doki Doki
59 Rue Jean-Jacques Rousseau, 75001
Open Monday-Saturday noon to 3 p.m. and 7 to 10:30 p.m; Sunday noon to 3 p.m.
Massimo Giorgetti’s Striking Ligurian Retreat

Giorgietti renovated what was originally a World War I lookout into a beautiful and unique vacation home overlooking the Ligurian Sea. by Luisa Zargani

ZOAGLI, Italy — Perched on a cape overlooking the majestic Ligurian Golfo del Tigullio, Massimo Giorgetti’s house is an absolute stunner.

The white circular design reflects the structure’s original purpose: A lookout building during World War I. The reason is visible to the naked eye, as it’s nestled in a strategic location – almost hidden by a striking crag with all-around views of the gulf and opposite the famed luxury resort of Portofino. Called La Vedetta, which means “lookout” in Italian, Giorgietti carefully restored the property while being mindful of its past.

“This is a location, rather than a house,” says the affable Giorgietti, founder and creative director of the MSGM brand. “[My husband] Mattia and I fell in love with this magical place and we bought it seeing its potential.”

Giorgietti discovered the tiny town of Zoagli in 2005, viewing it as “an incredible location, frozen in the ’60s or ’70s, where tourism hasn’t really arrived yet. And with Mattia, we used to stay at the Castello Canevaro there [before buying La Vedetta] and during our kayak or canoe trips, we would get close to this white structure, so striking under these white tents – wondering whether it was an observatory.”

They feel such a connection with Zoagli that the couple married in the town four years ago.

The tents are a strong characteristic and protective element of La Vedetta and, looking like sails jutting out into the sky, perfectly fit with the location, adding a distinguishing touch to the house.

“In July 2016, we found out it was for sale and we felt as lucky as the universe had decided to give us this prize of nature,” says Giorgietti, who a year later
bought the five-acre property over eight natural land terraces.

But nature put the brakes on the renovation project as a devastating storm in October 2018 eroded part of the coast in the area and damaged the restructuring work that had already been done. “It was so painful to live through that, not for the material loss but for the emotional value of it all. The house itself, which was hit by tsunami-like waves, was remarkably resilient and the structure did not collapse,” says Giorgetti. He still marvels at the narrow escape, also because he was told the house is the closest structure to the water on the entire gulf.

“La Vedetta has a particular energy, and it’s a place where I can detox,” says Giorgetti, adding that his houses in Milan, where MSGM is headquartered, and the ski resort Courmayeur are filled with “creative chaos, art and different design pieces. Here, I can’t place any artwork.”

For instance, Giorgetti – who in 2019 opened Ordet, an experimental art center and cultural hub in Milan – changed his mind about a floral painting he had at first imagined could find a home at La Vedetta. “It just doesn’t fit here,” he says, shaking his head and pointing to the bubble-wrapped artwork ready to be returned to Milan.

There is nothing ostentatious in La Vedetta, which was restored with the help of architect Michele Pasini of Storage Milano studio. “He is passionate about Liguria and we only worked with Ligurian artisans,” says Giorgetti, pointing, for example, to bulrush chairs made traditionally in nearby Rapallo.

Inside, the house is furnished to look like a sailboat, with Ligurian oak in a cherry color, slate and marble. The portholes add to this impression, as do the windows overlooking the gulf – as
The garden is as captivating as the house, filled with maritime pine trees, agapanthus, agave, roses, lemon and orange trees, scotch broom and aloes.

The designer believes La Vedetta reflects his “more adult and sophisticated” side, as its style is miles away from the young, playful, colorful design sense of MSGM, which is infused with a streetwear and at times rebellious vibe.

In addition, Giorgetti has renovated a former aqueduct on one of the terraced slopes of the property, transforming it into a two-room building — but this is also perfectly ensconced in the natural surroundings — and he is working on another extension of the house on a different level.

He admits his “huge passion” for interior design, saying it goes way back to when he was a child.

“I was obsessed, I would move the furniture in my room all the time,” he recalls with a laugh. He believes that creative process is very similar to his fashion work, calling for the use of several mood boards and photos, as well. The designer has often spoken of his admiration for exposed concrete and Brutalist architecture, which is well-represented, for example, in the MSGM flagship that opened in Milan in 2019.

After a collaboration with Venini on a series of glass vases, Giorgetti says he would like to explore additional home and furniture projects but humbly admits he prefers to tread lightly. “I would like to enter that world, but slowly and delicately, with respect — to each one’s own profession,” he says.

However, the designer is even more attracted to “potential all-around projects,” which drive him to stay up at night scrolling through online offers of real estate in need of restructuring. Pulling out his phone, he shows photos of several properties he has already bookmarked, smiling with anticipation.
Business Is Blooming For Tabia Yapp

The young entrepreneur launched a floral business, Bia Blooms, and runs successful literary agency Beotis. By KRISTEN TAUSER

As a florist, Tabia Yapp is interested in the beauty of imperfection. “I try to make sure that every single flower has a window to shine,” says the young Los Angeles-based owner of Bia Blooms and talent agency Beotis. “And I like there to be some surprising element in the design, whether that’s one flower that’s sticking out that commands your eye, or the shape and it being asymmetrical. I like the flowers to be seen as perfectly imperfect.”

Bia Blooms, currently based out of a studio space above the L.A. Flower Market, took root early in the pandemic, although Yapp’s interest in florals had seeded well before then. Yapp was planning a wedding with her now-husband when she began trying her hand at designing arrangements to better communicate what she was trying her hand at designing arrangements, and there was something electric that happened.”

Yapp founded Beotis in 2015 to represent writers and artists of color, many of whom have seen their careers soar in the past few years; the company’s roster includes National Book Award poetry finalist Danez Smith alongside so many other hardworking, dedicated black businesses that deserve to shine,” says Yapp.

The exposure brought new recognition for Bia Blooms. “Online, there was a lot of love poured into all of the businesses that were featured,” she adds. Yapp credits recipients of her arrangements tagging her work on social media, and the power of word of mouth, as a significant driver of the growth of Bia Blooms. “That makes a really big difference for small businesses: telling people that you’re excited about something and spreading the word that way,” she says. “I have full appreciation for every single person who went out of their way to support the work I’m doing.”

In addition to event design, Yapp has partnered with brands to create Bia Bloom Bars, an experiential activation where individuals can pick out flowers from a large spread. “It creates a splash on social, people get to take home free flowers, and I get to see all of the individuals light up as they’re creating their custom bouquet for themselves,” says Yapp.

No matter the size of the brand or event she’s working on, Yapp is inspired by thinking about the impact of her flowers at the individual level. She’s in the business of making sure people feel seen, whether that’s one of the Beotis artists she’s working with or someone on the receiving end of her floral designs. The temporal nature of the work has also allowed her to slow down.

“Seeing a singular flower become something larger is a rewarding process. And it’s been a space for me to slow down and unplug and focus on what’s in front of me,” says Yapp. “As an agency that represents artists, the people are beautiful. They’re so smart. I feel so grateful to be part of their careers as they continue to bloom themselves.”
Jean-François Piège Wants You To Take Him Home... as a Candle

The French chef is launching a candle with Jo Malone London, as he and wife Elodie plan first address outside of France in Taiwan.

By LILY TEMPLETON

Out of all the tantalizing smells that waft around a Michelin-starred kitchen, there is one that Michelle-starred chef Jean-François Piège loves above all: cooking rice. “When it’s on the stovetop menu and I prepare it in the open kitchen of Le Grand Restaurant, it fills the house with this incredible scent,” he says, explaining that being surrounded by it brought the “same impression of fulfillment and the same emotion as a well-executed dish.”

That’s why it became the secret ingredient of the Violet Leaf & Bergamot candle he developed with Jo Malone London, the result of a two-year project he jokingly describes as one where he “had nothing to do but tell a story” to the British fragrance brand’s global head of fragrance Céline Roux and perfumer Mathilde Bijaoui.

The titular ingredients are just as mouthwatering to Piège. Bergamot noddles to his love for the Earl grey tea served at London’s Cläridges hotel, while the notes of violet leaf nod to the Southwestern French city of Toulouse, where it is a delicacy turned into confections, liqueur or even perfume. It is also the hometown of fragrance Céline Roux and perfumer Mathilde Bijaoui.

“It’s my way of appearing a little in this,” she jokes.

But although the French chef’s name is writ large in the culinary world, the “Piège brand” is a universe he shares equally with Elodie Piège, a former communications executive turned general manager of the Piège group, with five restaurants and two more where he is consulting chef. Neither ever imagined becoming restaurateurs, successful ones at that. She had studied commerce with an eye toward the world of finance, before ending up in the communications department of five-star hotel Martinez in Cannes.

He’d fancied himself a gardener as a child, before his passion for gastronomy took over, instilled by his grandmother’s cooking and stem from a ratio of his generation, was leading its restaurant Les Ambassadeurs, where he had won two more stars. “I spent a lot of time together because what Piège came up with was the only standalone element of a legendary but aging hotel without a pool, Élodie the only standout element of a legendary hotel,” he says. Having connected over a desire to create unique experiences, their work relationship Soon turned into romance. The pair married in 2010, a year after Piège had left the hotel to work with another hotelier.

In 2014, the couple struck out on their own with the opening of Clover, an 18-seat bistro that Élodie Piège named in English as a promise to themselves to take the concept outside of its Parian comfort zone.

From its inception Clover was meant as an umbrella moniker that would be less a franchise than a series of restaurants that would meet its public in the middle, giving a Piège twist to what they fancy. Like a plant-centric menu, which saw the first restaurant renamed “Clover Green” in 2016, as its sister establishment focused on charcoal-grilling and rotisserie was dubbed Clover Grill.

The next one, named Clover Bellavista, will open in that luxury mall in Taipei, Taiwan, and is slated to explore fine dining. It is slated to open at the end of the year, but they’ve not been able to make plans for the final steps owing to still-extant travel restrictions.

Not being able to visit is something of a sore point as the COVID-19 pandemic hit the couple particularly hard, not least because the ability to roam is the least of how the chef feels about something “in the corner of the garden.” The chef recalls how, after using a group of ceramic mushrooms made by French lifestyle brand Astier de Villatte clustered at the end of a service, he was struck by the idea that they looked like something in the garden, now the name of the dessert that he serves. He is currently working on more ceramics, which may be available for purchase.

Likewise, at the opening of Mimosa, he recounts how he had arrived in St. Tropez for one of his first jobs outside of meal hours and managed to convince a restaurateur to whip something up for his group of young apprentices—a version is now on the menu, named after that person.

“Sometimes, the idea doesn’t come from me per se, it’s the context that brings it to me,” says the chef. “My job nowadays is finding a story, an environment and successfully translating it into reality.”

That is no doubt the reason for the close ties he has with fashion, a world he describes as filled with daring, able to take your hands on paths you couldn’t explore in a restaurant and accepting of many photographers better known in fashion or art for their projects. If his dishes are delicious, more so are the stories behind them.

Take the dessert titled “In a corner of the garden.” The chef recalls how, after using a group of ceramic mushrooms made by French lifestyle brand Astier de Villatte clustered at the end of a service, he was struck by the idea that they looked like something “in the corner of the garden,” now the name of the dessert that he serves. He is currently working on more ceramics, which may be available for purchase.

Likewise, at the opening of Mimosa, he recounts how he had arrived in St. Tropez for one of his first jobs outside of meal hours and managed to convince a restaurateur to whip something up for his group of young apprentices—a version is now on the menu, named after that person.

“Sometimes, the idea doesn’t come from me per se, it’s the context that brings it to me,” says the chef. “My job nowadays is finding a story, an environment and successfully translating it into reality.”

That is no doubt the reason for the close ties he has with fashion, a world he describes as filled with daring, able to take you on paths you couldn’t explore in a restaurant and accepting of many things but never of approximation.

Although he is loath to name drop, Élodie Piège reveals her husband has an enviable collection of kitchen coats imagined by each of the designers he has worked with.

At the heart of their projects is the idea that a restaurant is made of things that leave an imprint. “It’s 50 percent what you eat and 50 percent what you find there—seeing, touching, feeling,” she says, recalling countless hours spent scouring markets for silverware or buying extra suites to bring home exquisite candle-striped glasses found while on holiday.

That’s how Jo Malone London’s products first made their way into Clover, brought by Élodie Piège. The chef was immediately sold on these products, which are used in all their restaurants. “To feel your hands there, you keep the smell of the place on your hands,” he says, explaining that scent comforted him and made him receptive to emotion.

But this first candle has another raison d’être. The couple see it as a way of making sure even those who can’t visit one of their restaurants can take home a slice of the Piège experience.

Demystifying gastronomy and reaching all walks of life is something of a signature for the chef, who started breaking that mold during his tenure at the Crillon by offering upscale versions of popular fare like couscous and TV dinners as an antidote to his own awe at the hotel’s gilded decor.

It was also one of the reasons why he signed on as judge for culinary talent shows like “Top Chef,” where he ended up doing a ten-year stint despite early criticism from some who thought he brought gastronomy down by participating in low- brow TV entertainment.

The author of a dozen cookbooks, he doesn’t see cooking as the remit of a select few, sharing his encyclopedic knowledge in easy-to-follow instructions or even exploring specific topics like fat-free recipes, following his personal weight loss journey.

His next book, titled “Zéro Viande, Zéro Poisson” (or no meat, no fish in English) and coming out next week in France, revisits French classics with a vegetarian lens. A demonstration that vegetables aren’t doomed to being just garnish and that animal proteins aren’t entirely necessary, it also fits in with his awareness of the double gauntlet of moving toward thoughtful consumption and the rising costs of living.

“The hardest part, and true meaning, of being a restaurateur, is making people come back,” Piège says. “If it had only been about cooking, I’d be long gone,” Élodie Piège jokes.
Irminger photograph by Tatum Ford

colors and unique patterns. “People aren’t afraid of color anymore,” says New Ravenna creative director Caroline Beaupère, whose association with New Ravenna began several years ago when she worked with the company to create bespoke glass mosaics for her clients, including a bold color changes to existing patterns. Beaufére prefers to design with glass for its infinite color possibilities, from subtle pastels to the vivid jewel tones that have become more popular and that are not always achievable with natural stone. (Basalto, a common volcanic rock, can be glazed to achieve bright tones.)

Unlike wallpaper or paint or a piece of mass-produced furniture, mosaics are customizable and durable. “That’s something that clients love,” says Beaupère. “A mosaic can bring life and energy into a space, it’s unique and something that no one else in the world has.”

New Ravenna has seen a pandemic-era spike in bespoke customization requests; from incorporating family names into a floor medallion to incorporating a customer’s local flora and fauna into one of the company’s Chinoiserie-esque patterns. Bird motifs are particularly popular at the moment and customers are requesting very bold color changes to existing patterns. But off-the-wall requests are also not uncommon. Irminger has designed several quickly bespoke mosaics, including a 5-foot-tall rabbit for the bottom of a pool, a portrait of a cat shaved to look like a lion and a silhouette portrait of a man and woman wearing nothing but cowboy hats. “It’s the greatest outdoor shower installation of all time,” she says. And truly one-of-a-kind.

In the post-pandemic world, where millions of erstwhile office workers are now telecommuting, beige is the enemy of joy. The work-from-home reality has reoriented people around their homes (necessitating home offices, home gyms) and spurred homeowners to reassess design choices — often made by a faceless developer or previous owner. A shower wall or kitchen backsplash takes on more import when you’re looking at it all day, every day. And the mosaic — an ancient art form popularized during the Roman Empire — is experiencing something of a renaissance amid the pandemic-spurred home design boom.

Before the great isolation, says Cean Irminger, a mosaicist and the creative director of Virginia-based mosaic company New Ravenna, resale potential was top-of-mind when customers chose mosaic tile. “People went for beiges and neutrals. No more. People aren’t afraid of color anymore,” says Irminger. “People aren’t scared of color anymore.”

New Ravenna stocks more than 1,000 made-to-measure stone and glass mosaics. The recently released Biome collection includes patterns inspired by nature such as Gingko, Reptile, Sea Foam, Sassafras and Geode. Each pattern is available in multiple colorways. All are hand-cut stone; a blue Geode ($715 a square foot) is made with honed Thassos, polished Indigo, Orchid, Cortoflower, Hydrangea, Aloe, Lotus, Periwinkle, Celeste, Carrara, Blue Macauba and Aurum.

“We consider Geode like a painting,” explains Irminger. “It does not have a pattern that repeats. Every time somebody orders the Geode, we’re going to give them their own, one-of-a-kind piece of art to fit their space.”

If the pandemic has inspired a reassessment of our interior spaces, for Irminger, more time at home also has animated her professional life. When the world went into lockdown in spring 2020, she found herself thrust into the role of teacher and playmate to her young daughters, then 7 and 9. Luckily they live on a 100-acre farm in Exmore, a tiny agrarian community on Virginia’s Eastern Shore peninsula where New Ravenna is headquartered. The outdoors became a floor medallion to incorporating a customer’s local flora and fauna into one of the company’s Chinoiserie-esque patterns. Bird motifs are particularly popular at the moment and customers are requesting very bold color changes to existing patterns. But off-the-wall requests are also not uncommon. Irminger has designed several quickly bespoke mosaics, including a 5-foot-tall rabbit for the bottom of a pool, a portrait of a cat shaved to look like a lion and a silhouette portrait of a man and woman wearing nothing but cowboy hats. “It’s the greatest outdoor shower installation of all time,” she says. And truly one-of-a-kind.

Homeowners looking for a one-of-a-kind home art installation are rediscovering the art of inlay in bold colors and unique patterns. “People aren’t afraid of color anymore,” says New Ravenna creative director Cean Irminger. 

To Dye For, a made-to-measure mosaic, was inspired by New Ravanna’s Chinoiserie-esque patterns. A mosaic, was inspired by New Ravenna’s Chinoiserie-esque patterns. New Ravenna ships about 16,000 square feet of mosaics each month and has seen sales of its made-to-measure mosaics spike 20 percent compared to the past three years. (Made-to-measure mosaics represent 70 percent of orders; New Ravenna also has a ready-to-ship line.) Irminger is among five in-house designers, while New Ravenna also regularly partners with guest designers including New York City-based interior designer Sasha Bikoff and architect and designer Caroline Beaupère, whose association with New Ravenna began several years ago when she worked with the company to create bespoke glass mosaics for her clients, including a meandering cherry blossom vine in the master bath of a Jersey City residence and a bird-and-vine motif for a kitchen backsplash in a small Kips Bay apartment.

“One moment and customers are requesting very bold color changes to existing patterns. But off-the-wall requests are also not uncommon. Irminger has designed several quickly bespoke mosaics, including a 5-foot-tall rabbit for the bottom of a pool, a portrait of a cat shaved to look like a lion and a silhouette portrait of a man and woman wearing nothing but cowboy hats. “It’s the greatest outdoor shower installation of all time,” she says. And truly one-of-a-kind.

called Heyday. To Dye For evokes the burst of color and pattern of a tie-dyed shirt. There’s also Fire Fly and Phase to Phase, a geometric mosaic that mimics the phases of the moon.

Says Irminger: “For me, it was just a matter of how to translate that inspiration in a way that might be a little more sophisticated and less on the nose; to create something that can still enliven somebody’s living space with a jolt of childhood joy.”

New Ravenna ships about 16,000 square feet of mosaics each month and has seen sales of its made-to-measure mosaics spike 20 percent compared to the past three years. (Made-to-measure mosaics represent 70 percent of orders; New Ravenna also has a ready-to-ship line.) Irminger is among five in-house designers, while New Ravenna also regularly partners with guest designers including New York City-based interior designer Sasha Bikoff and architect and designer Caroline Beaupère, whose association with New Ravenna began several years ago when she worked with the company to create bespoke glass mosaics for her clients, including a meandering cherry blossom vine in the master bath of a Jersey City residence and a bird-and-vine motif for a kitchen backsplash in a small Kips Bay apartment.

“One moment and customers are requesting very bold color changes to existing patterns. But off-the-wall requests are also not uncommon. Irminger has designed several quickly bespoke mosaics, including a 5-foot-tall rabbit for the bottom of a pool, a portrait of a cat shaved to look like a lion and a silhouette portrait of a man and woman wearing nothing but cowboy hats. “It’s the greatest outdoor shower installation of all time,” she says. And truly one-of-a-kind.

In the post-pandemic world, where millions of erstwhile office workers are now telecommuting, beige is the enemy of joy. The work-from-home reality has reoriented people around their homes (necessitating home offices, home gyms) and spurred homeowners to reassess design choices — often made by a faceless developer or previous owner. A shower wall or kitchen backsplash takes on more import when you’re looking at it all day, every day. And the mosaic — an ancient art form popularized during the Roman Empire — is experiencing something of a renaissance amid the pandemic-spurred home design boom.

Before the great isolation, says Cean Irminger, a mosaicist and the creative director of Virginia-based mosaic company New Ravenna, resale potential was top-of-mind when customers chose mosaic tile. “People went for beiges and neutrals. No more. People aren’t afraid of color anymore,” says Irminger. “People aren’t scared of color anymore.”

New Ravenna stocks more than 1,000 made-to-measure stone and glass mosaics. The recently released Biome collection includes patterns inspired by nature such as Gingko, Reptile, Sea Foam, Sassafras and Geode. Each pattern is available in multiple colorways. All are hand-cut stone; a blue Geode ($715 a square foot) is made with honed Thassos, polished Indigo, Orchid, Cortoflower, Hydrangea, Aloe, Lotus, Periwinkle, Celeste, Carrara, Blue Macauba and Aurum.

“We consider Geode like a painting,” explains Irminger. “It does not have a pattern that repeats. Every time somebody orders the Geode, we’re going to give them their own, one-of-a-kind piece of art to fit their space.”

If the pandemic has inspired a reassessment of our interior spaces, for Irminger, more time at home also has animated her professional life. When the world went into lockdown in spring 2020, she found herself thrust into the role of teacher and playmate to her young daughters, then 7 and 9. Luckily they live on a 100-acre farm in Exmore, a tiny agrarian community on Virginia’s Eastern Shore peninsula where New Ravenna is headquartered. The outdoors became a floor medallion to incorporating a customer’s local flora and fauna into one of the company’s Chinoiserie-esque patterns. Bird motifs are particularly popular at the moment and customers are requesting very bold color changes to existing patterns. But off-the-wall requests are also not uncommon. Irminger has designed several quickly bespoke mosaics, including a 5-foot-tall rabbit for the bottom of a pool, a portrait of a cat shaved to look like a lion and a silhouette portrait of a man and woman wearing nothing but cowboy hats. “It’s the greatest outdoor shower installation of all time,” she says. And truly one-of-a-kind.
Giorgio Armani’s Enduring Passion
For Sailing and Designing Yachts

Armani speaks about the freedom he feels when sailing, his attraction to yacht design and the different experiences his beach homes in the Italian island of Pantelleria and in Antigua can provide. By LUISA ZARGANI

MILAN — Giorgio Armani sees plenty of similarities between designing a luxury, made-to-order gown and a yacht, admitting that at one point he “risked becoming a boat designer” so much did he enjoy furnishing and creating his two personal yachts, the Mariù and the Main.

His passion for the sea and for luxury yachts has not waned, and in April, he revealed he would be the new title sponsor of the 5th edition of the YCCS (Yacht Club Costa Smeralda) Superyacht Regatta, to be held May 31 to June 4 on the waters off the Sardinian Costa Smeralda, the Emerald Coast, known for its fine-sand beaches and beautiful clear sea. The regatta is for superyachts with a minimum length of 90 feet and multihulls of at least 50 feet.

Last year, he teamed with The Italian Sea Group for the design of a one-of-a-kind motor yacht and even invested in the yacht design specialist, which operates the Admiral and Tecnomar brands, focused on the production of yachts and high-tech motorboats, respectively, which went public on the Italian Stock Exchange in 2021.

Here, Armani speaks about the freedom he feels when sailing, the pleasure of taking in the blue waters as far as the eye can see, and the different experiences his beach homes in Pantelleria, the island in the Strait of Sicily, and in Antigua can provide.

WWD: When did you first begin to enjoy and love the sea? What do you like best of life by the sea or on the water?

Giorgio Armani: I have always been passionate about the sea. I discovered it as a child, in very different times from the present, and this passion built as an adult. Back then, swimming is what appeared magic to me, then I discovered that living on a boat is how you live the true magic of the sea. What takes place is a real reverse of perspectives: the land appears far away and so do the minutiae that often characterize it. You can breathe a sense of absolute freedom and a connection with nature that is really unbeatable, total. The immense blue, as far as the eye can see, is a representation of the infinite possibilities of life.

WWD: Can you tell us of an episode connected to Main or about one of your sailing trips?

G.A.: Every sailing trip is memorable. For sure there have been adventurous moments, including sudden storms and the difficulties they entail, but these are inevitable drawbacks of life on a boat. Once you overcome these, you have fun and you feel reinvigorated. What I think is unforgettable, each time, is the experience in the blue of the sea: even across the routes, everything appears always different.

WWD: Why did you choose to support the YCCS Superyacht Regatta, in particular?

G.A.: The Italian seas offer scenic views that are wonderful and exciting: our islands, small and big, are unique. I am very fond of the Costa Smeralda and I find that this regatta is also a way to appreciate its beauty, from the sea, with a different perspective.

WWD: What kind of sea scenery do you prefer? I know you have a house in Pantelleria and in the Caribbean. How did you choose those locations and the house?

G.A.: The sea is my element and the islands represent my idea of strength and independence. Pantelleria, suspended between Sicily and [the continent of] Africa, at a cultural crossroads, was the first that I discovered. I fell in love with it at first sight, even though to continue to love the island requires time and dedication. The acquisition of a series of small dammusi, the typical local buildings, turned into its beauty, from the sea, with a different perspective.

WWD: What do you like to see in a yacht in terms of style and comfort, colors and atmosphere?

G.A.: The sea and design are two big passions of mine. I tackle the design of a yacht thinking of a domestic environment, in movement. Meaning, I adapt my rarefied sense of space, my preference for precious materials and neutral colors to function, leveraging artisanal craftsmanship. It’s a very subtle design and editing exercise that captivates me. Precisely for this reason I have begun a collaboration with TSIG [The Italian Sea Group], through which I extend to the nautical world my idea of interior design, where, as in fashion, aesthetics and function pair in a natural and elegant style. A project that allows me to create with Armani/Casa personalized surroundings – just as with made-to-measure clothes with the same artisanal attention in the choice of materials and workmanship.
Follow The Leaders

Up to the minute industry news, international runway reports, and vital trend analysis from the global thought leaders, brands and retailers shaping the future of fashion right now.

@WWD