

WEEKEND EDITION

JULY 23, 2022

WWWD

Fashion. Beauty. Business.



Hollywood's
Cool Again

DJs
To Know



Play Time

Discover the fun of dressing up, even
on the hottest summer days.

Play Time

“I love to see the summer beaming forth.”

So wrote poet John Clare in his famous sonnet and, as late July prepares to turn into August and the summer begins its slow wane to autumn, we grow more eager to hold onto these last moments when days are longer, the sun is warmer (though, perhaps, not as warm as it has been in Europe and the U.S. lately) and there is a sense of freedom and a lightness that dissipates once September hits.

Summer holidays loom, especially in Europe, as vacationers spend the next month or so in the south of France, Puglia, Ibiza, Montenegro, Capri, Greece, Forte dei Marmi - or Los Angeles and the Hamptons.

These are the months when time seems to naturally slow as days are spent lazing at the pool or beach, wandering small villages or towns, enjoying relaxing lunches and dinners, reading a book or doing simple things, like taking a walk along the shore and searching for seashells, or in the woods to pick ripening blackberries with one's children, who treat each one like a tiny dimpled treasure and are as eager to pop them in their mouths right away as they are to enjoy the pie or crumble that will be baked later and served with ice cream.

This issue of WWD Weekend aims to help you make the most of these last summer days, from the cool-once-again scene in Hollywood to the exhibitions to see in London, Milan, Austin and San Francisco. Looking for a place to stay? There's always Lake Como's legendary Villa d'Este, which has a new manager, as well as the area's new Passalacqua hotel - and some suggestions for a few of Europe's most remote hotels. For those in the U.S. seeking something a little closer to home, there's Cambridge Beaches in Bermuda.

Summer is also about food (well, isn't every season?), so swing by Antwerp's new cinnamon bun restaurant, Have a Roll, Ferruccio Ferragamo's Borro Bistro in Crete, Greece, or try one of the places in Manhattan's packed Dimes Square. As for new tunes to listen to, WWD Weekend spotlights three female DJs who will be spinning decks from Ibiza to Cannes, Rotterdam to Croatia, and talks with Julian Lennon about his latest album, fame and philanthropy.

Part of summer fun is, of course, shopping - from antique stores in tiny villages to luxury boutiques - so this issue highlights standout necklaces from the high jewelry presentations; five of the best bejeweled watches for women, and the new owners of legendary Venetian velvet slipper brand Piedàterre. Our cover shoot, meanwhile, melds glam dressing with vintage bohemian as it previews some of the best pre-fall looks - still perfect for these warmer months. After all, while summer might still be raging, it's never too early to start planning your fall wardrobe.

So don't forget the sunscreen, safe travels - and have fun.

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JOHN B. FAIRCHILD (1927-2015)

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**TAG HEUER
CARRERA**

**SAVE
THE DAY
ONE
SECOND
AT
A TIME**



—
THE
**GRAY
MAN**

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NETFLIX

The 2022 Summer Guide to London: What to See, Watch and Where to Eat

Here's what's on the agenda, from exhibitions to restaurants, that celebrate the city's multiculturalism.

BY HIKMAT MOHAMMED

Colombian-born and New York-based artist, Ilana Savdie is staging her first London show at the White Cube.



London is back in full swing for the summer. The city is on a high after celebrating Queen Elizabeth II's Platinum Jubilee celebration in June, and there's more on the agenda from exhibitions to restaurants that celebrate the city's multiculturalism. Here are some of the spots worth going to

What to See

AFRICA FASHION

The Victoria & Albert museum is displaying its first African fashion exhibition in its 170-year history. The exhibition is divided into two parts – the downstairs will explore photographs from the '50s onward, with historical outfits, while upstairs will focus on contemporary designers and photography. The show features designers with powerful political messaging on feminism and LGBTQ rights by Rich Mnisi, Orange Culture and Sindiso Khumalo. Also making an appearance is the brand Tongoro, which has been worn by Beyoncé, Alicia Keys and Naomi Campbell, but is still under the radar in the western fashion industry.

MILTON AVERY, AMERICAN COLORIST

Dubbed as the American Henri Matisse, Milton Avery's artwork often goes unnoticed in Europe, where the big stars are Claude Monet, Vincent van Gogh and Pablo Picasso. Avery's artwork at the Royal Academy crosses between two movements: American Impressionists and the Abstract Expressionists, from the '30s to '60s, with a selection of 70 paintings on display. His pieces spotlight tranquil landscapes from his visits to Maine and Cape Cod, portraits of his inner circle and studies of daily life. Avery was celebrated by the likes of Mark Rothko and Barnett Newman.

IN JEST

Colombian-born and New York-based artist, Ilana Savdie is staging her first London show at the White Cube, home to artists such as Theaster Gates, Tracey Emin and Damien Hirst. "In Jest" is a visual analysis of "performance and excess as modes of dissent and resistance." Savdie focuses on the carnival tradition by using

repeated items throughout her work via a curtain, a hoof, a ball and a hoop. She also draws on human bodies and insects, from muscles, ribs, bones to worms, slugs, parasites. In November, she is set to join the inaugural Artists-in-Residence at Horizon Art Foundation, Los Angeles.

PENNY WORLD

Artist Penny Goring's 30-year art career will be displayed at The Institute of Contemporary Arts, which is showing her expansive work of self-portraits, drawings, digital collages, videos and brightly colored paintings. She takes her inspiration from history and contemporary culture with her own take on fictional mythologies – many of the themes in her art pull from grief, fear, loss, panic and powerlessness. "I have always lived under the rule of men and money, and right now, I am angry at the ways it hobbles my life and my body. I find the future we are in to be terrifying," says Goring.

What to Watch

CRUISE

Jack Holden has made a name for himself on the London theater scene, from playing the lead (Albert) in "War Horse" to taking a role in Amazon's "Ten Percent," an English reinterpretation of the hit Netflix show "Call My Agent!" At the Apollo Theatre, Holden will reprise the role of Michael, a gay man on his last night on earth in 1988 in Soho. The 90-minute monologue production was inspired by the stories Holden heard when first volunteering at the LGBTQ helpline, Switchboard, where he encountered countless stories of AIDS-related illness and tragedies.

PATRIOT

"The Crown" creator Peter Morgan is bringing a Russian political drama to the stage at the Almeida Theatre. "Patriot" plays out in the post-Soviet, post-perestroika era. The subject of Morgan's new work is Boris Berezovsky, played by Tom Hollander, a former friend of Vladimir Putin, turned exiled oligarch. It bears similarities to Morgan's 2006 play, "Frost/Nixon," which was adapted for the big screen in 2008.

MY FAIR LADY

Eliza Doolittle and Henry Higgins are back on stage again, but this time for a new generation at The London Coliseum. It's a world away from the classic 1964 musical starring Audrey Hepburn and Rex Harrison about a man teaching a girl how to fit into society. Amara Okereke stars as the first Black Eliza, alongside Dame Vanessa Redgrave as Mrs. Higgins. The play may not be set during the Regency period, but there are many motifs to be found throughout the Edwardian onstage drama.

The story of Jean Paul Gaultier is getting an all-singing and all-dancing treatment at The Roundhouse.



JEAN PAUL GAULTIER: FASHION FREAK SHOW

The story of Jean Paul Gaultier is getting an all-singing and all-dancing treatment at The Roundhouse. The show is written and directed by the French designer himself and features more than 200 of his original couture pieces, from the conical bra famously worn by Madonna on her "Blond Ambition World Tour" to his nautical and burlesque designs that have transformed him into a household name. The couturier will be taking his "Fashion Freak Show" to Tokyo in 2023.

Where to Eat

TATALE

Ghanaian-British chef Akwasi Brenya-Mensa is bringing a taste of his childhood to London with his new

restaurant Tatalé, named after the Ghanaian plantain pancake. His new venture will reside at The Africa Centre. The restaurant has been going on an international roadshow for the last four months, by taking a taste of pan-African dishes to Lisbon, Amsterdam, Puerto Rico and more. The menu will house many of Brenya-Mensa's personal favorites dishes, including chichinga chicken, spiced rice pudding and red red, a black-eyed bean stew that he used to ask his mother to make him every Tuesday after football.

MIRO

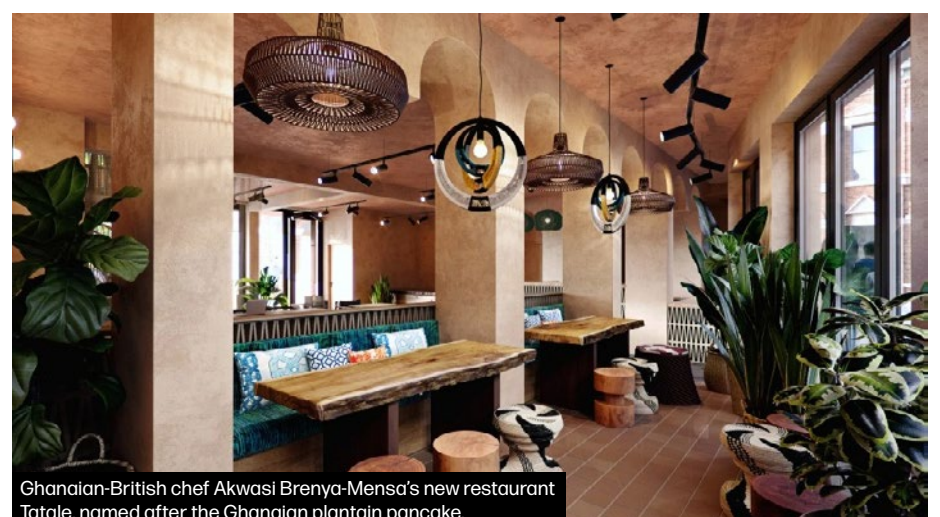
When opening a restaurant, it's always about going big – and sometimes, that's with the menu prices. For Miro on Old Burlington Street, that philosophy manifests with the "Sunken Treasure Chest," a 3,000-pound dish that includes a kilo of caviar, blinis, mini brioche buns, croissants and a variety of condiments. The restaurant is headed up by Michelin-starred chef Toby Burrowes, who has held positions at Elystan Street and Zuma.

ISIBANI

Knightsbridge is getting a West African restaurant that promises to "bring the light," which translates to the venue's name, Isibani, in Zulu. Chef Victor Okunowo from "MasterChef: The Professionals" leads the restaurant as head chef. It will be a two-floor fine dining experience that focuses on Nigerian cuisine, featuring smoked monkfish filet with charred okra, kachumbari and brown shrimp; mackerel with iru, apple and celery tartlet; jollof rice with grilled broccoli and fermented scotch bonnet and more.

MRIYA

Chef and ambassador of Ukrainian cuisine, Yurii Kovryzhenko has opened a restaurant in Chelsea that will only employ Ukrainian refugees. MRIYA, which translates to dream, will reside on Brompton Road. After the start of the ongoing Russian invasion of Ukraine, Kovryzhenko hosted dinners to raise money for relief, with his counterparts in the food industry Jason Atherton, Jamie Oliver and Tom Sellers. Kovryzhenko's menu is already filled with classics such as borsch, chicken Kyiv, zucchini pancakes, smoked trout and more.

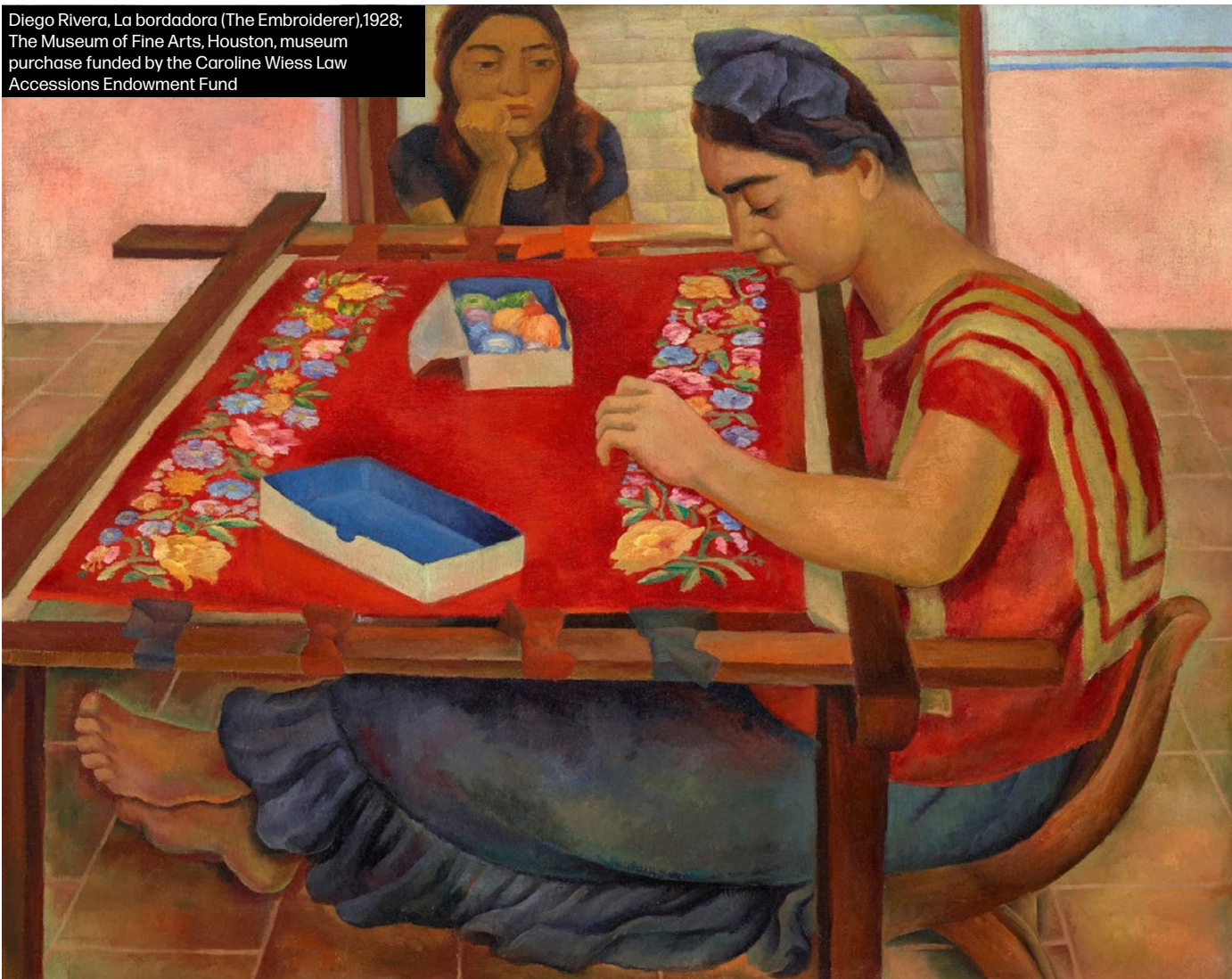


Ghanaian-British chef Akwasi Brenya-Mensa's new restaurant Tatalé, named after the Ghanaian plantain pancake.

‘Diego Rivera’s America’ at SFMOMA Is a Reminder That Art Matters

The exhibit includes more than 150 paintings, frescoes and drawings depicting essential workers of their day. BY BOOTH MOORE

Diego Rivera, *La bordadora (The Embroiderer)*, 1928; The Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund



In this summer of record heat, inflation and political turmoil, “Diego Rivera’s America” has arrived at the San Francisco Museum of Modern Art as a reminder of why art matters.

With more than 150 paintings, drawings and frescoes, some recreated through wall projections, the museum calls it the most comprehensive exhibition of the Mexican activist artist’s work in 20 years.

Organized thematically, the show highlights the development of his figurative style, how he imagined Mexican identity, celebrated the essential workers of his day, and the technological achievements of the Machine Age.

“Rivera’s vision was fundamentally in opposition to art for art’s sake,” says guest curator James Oles. “He was thinking about how art might matter beyond the individual...as a tool, or he would say a weapon to transform society. Or at least get us to be more empathetic with the working class and with the daily grind, even of a woman making tortillas or selling flowers in the market, and to be more respectful of racial difference, particularly in a country like Mexico.”

The exhibition focuses on the 1920s to the 1940s, when Rivera returned from Europe to Mexico and was hired to paint murals in public buildings as part of reconstruction after the Mexican Revolution.

He joined the Communist Party and began documenting the Indigenous people of Tehuantepec in rural Mexico. Based on observations of their daily life he painted idealized portraits of the working class,

“He was thinking about how art might matter beyond the individual...as a tool, or he would say a weapon to transform society.”

JAMES OLES

including women doing domestic work, in paintings such as “The Tortilla Maker” (1926), “The Flower Carrier” (1935) and “Woman With Calla Lillies” (1945), many of which were acquired by wealthy art collectors.

Although his paintings were not overtly political, “Rivera felt they could have a short- and long-term impact in changing people’s sensibilities,” Oles says. “He was more interested in shaping the perceptions of what today we’d call the influencers. In other words, the artist doesn’t change society directly but can change society by changing the attitudes and prejudices of the people who ultimately shape society, whether they are school teachers, government bureaucrats or administrators, or wealthy industrialists.”

One of the most stunning paintings, “The Embroiderer” (1928) – which features a woman working intently on a colorful floral embroidery, and a second female figure looking on – has never been seen before in public. It was also the hardest to find, Oles says. Because there was no reliable catalogue of Rivera’s works, he only had black-and-white photos from old publications to go on, which he sent around the world to auction

houses, dealers and art historians to try to locate the missing painting.

The only thing he could find out was that it was in New Orleans, but where remained a mystery until last year, when he got a call from Christies New York,



Diego Rivera, *The Flower Carrier*, 1935; San Francisco Museum of Modern Art, Albert M. Bender Collection, gift of Albert M. Bender in memory of Caroline Walter

explaining that the family that owned the painting for multiple generations was putting it up for auction. The Museum of Fine Arts in Houston bought the work, then lent it to SFMOMA for the show.

During the 1920s to ‘40s, Rivera also traveled to the U.S., completing some of his best known and most politically charged works amid the economic collapse of the Great Depression, including the frescoes he made for the Detroit Institute of Art and for Rockefeller Center in New York, with funding from two of the wealthiest families in America: the Fords and the Rockefellers. Both frescoes are represented in the exhibition through drawings and wall projections.

He included a portrait of Communist leader Vladimir Lenin in the Rockefeller Center mural, which created such an outcry among some members of the Rockefeller family and other critics that Rivera was asked to remove it. When he refused, he was forced to leave the U.S.

Rivera traveled to San Francisco on several occasions with Frida Kahlo, who has three paintings in the show. He was commissioned by the Pacific Stock Exchange Luncheon Club to paint “Allegory of California” in 1930, depicting the wealth of the state, and the workers and industry that generated it. The mural is represented in the museum in a projection, but can also be visited on a guided tour of the location downtown.

In 1940, he created “Pan American Unity” during the Golden Gate International Exposition on Treasure Island as 30,000 spectators watched. On display in the museum’s first floor, the 10-panel fresco weaves together North and South American history, picturing revolutionaries like Abraham Lincoln and Miguel Hidalgo along with Aztec gods, inventors Henry Ford and Samuel Morse and Mexican laborers, and referencing the war gathering in Europe with the faces of Adolf Hitler, Benito Mussolini and Joseph Stalin, next to scenes of Charlie Chaplin in “The Great Dictator.”

“He wanted to see America as a place of creativity and innovation distinguished

from Europe, and to believe America was still a place of unlimited possibility to be connected to the past and the modern technological future, a place that shared a spirit of independence with Mexico,” says Oles, pointing out the impact Rivera had on other muralists working under New Deal programs, as well as contemporary Chicano and Latine artists. “He thought art mattered...and we need those visionaries to prompt us today.”

“Diego Rivera’s America” is on view at the San Francisco Museum of Modern Art through Jan. 2.

An Exhibit on Fashion, Ritual In Colonial Latin America Weaves Lessons Through Textiles

“Painted Cloth: Fashion and Ritual in Colonial Latin America” opens Aug. 14 at the Blanton Museum of Art in Austin, Texas. BY TARA DONALDSON



The exhibition unfolds in five sections: “Cloth Making,” “Wearing Social Status,” “Dressing the Sacred,” “The Holiness of Cloth” and “Ritual Garments.” Pieces are culled from Mexico, Peru, Bolivia, Guatemala, Venezuela and the American Southwest.

Not ignoring the conflict of highlighting a period that was the foundation of so many still-standing societal inequities in all places that experienced colonial rule, Granados writes in the exhibit’s accompanying catalogue that those living under Spanish rule – and bending those rules where dress was concerned – found ways to use fashion “to deceive the system and turn it into their best interests.”

Citing historian Tamara Walker, who wrote in her own research that enslaved Africans were able to find their own agency by traversing the streets of Lima “prominently in Spaniards’ sartorial elegance,” which gave a nod to their



Photo © Museum Associates/LAC

Step back 300 years into colonial Latin America and the textiles are lavish, fashions often akin to couture, and who wore what was determined not just by what they could afford, but by class and race, too.

It’s a setting the exhibit “Painted Cloth: Fashion and Ritual in Colonial Latin America,” opening Aug. 14 at the Blanton Museum of Art in Austin, Texas, will surround its visitors with.

Through garments, textiles, paintings and sculpture, this trip to 1700s Latin America (the last full century of Spain’s colonial reign in the region; it ended in the 1820s after more than 300 years) is an opportunity to revisit and revise a

narrative shaped by colonial rule, and to understand the meaning of fabric and garments in life and religion during the period. With Indigenous groups, enslaved Africans, Spanish colonizers and their mixed-raced descendants intermingling in one form or another, it’s impossible for the story of fashion in the region to be told through Spain’s lens alone.

“Fashion provided agency for all social sectors both in terms of race and class, and despite the goal of the Spanish authorities, who tried to restrict certain garments to specific social sectors, fashion was, as it is today, very fluid,” Dr. Rosario I. Granados, Marilynn Thoma Associate Curator of Art of the Spanish Americas for the Blanton

Museum, says. “You can wear things to be perceived in the ways you want to be perceived and that was very much what happened in the colonial period. And I think it’s important because maybe that same conversation about how fashion allows you to navigate from different periods is something that [could help us] start having a conversation about race. Just as gender is very fluid, why don’t we accept that race is also very fluid, that your skin color says something about you but doesn’t limit you to what you need to be?”

Woman’s dress and petticoat (“robe à la française”), England, circa 1770, silk plain weave (“faïlle”) with metallic thread supplementary-weft patterning and metallic thread bobbin lace, Los Angeles County Museum of Art, Costume Council Fund.



On Display at 'Painted Cloth': Inca anacu (woman's dress), late 16th century, camelid fiber and cotton with embroidered-edge stitching, Brooklyn Museum, gift of Dr. John H. Finney.

with wool, they started to be made in cotton with silk embroidery. The huipiles that were made with cotton, they started to be made with silk. Also, the dyes were different. Silk was dyed with local insects, the cochineal [a red-hued insect], for instance. So there was a constant influence between each other," Granados explains. "We're going to have in the show a painting of an Indigenous cacique, or leader, that is wearing a huipil, the very traditional women's attire, and it's embroidered with an eagle...that's a [Spanish] royal insignia, so there was constant influence."

There, again, is the often-contentious line between cultural influence and appropriation. But this exhibit isn't about digging into that controversy, rather educating to enlighten.

What Granados wants visitors to take away from the exhibit is a deeper understanding of the various influences on fashion and dress during colonial rule, which was by no means solely dictated by the colonizers. She also wants the industry to better grasp Indigenous groups' contribution to fashion and textiles in the region, which remains a thriving industry today – not a niche to be noted only when a European luxury designer appropriates it for the runway.

"These textile traditions have been changing constantly, but they were very much alive in the colonial period as much as they continue to be today," she says. "[The exhibit] will also bring the conversation to what the colonial experience in Latin America actually was."

It's about visibility, and adding to fashion's canon what has long been omitted in favor of Euro-centric narratives.

Among the curator's favorite pieces? A woman's anacu (dress) made of camelid (a member of the camel family) fiber and cotton with embroidered edge stitching from the late 16th century, and a silk and cotton rebozo from the late 18th century. Of the latter, Granados says, "It was not an

There is the often-contentious line between cultural influence and appropriation. But this exhibit isn't about digging into that controversy, rather educating to enlighten.

masters' status, Granados says the "Wearing Social Status" section of the exhibit shows Indigenous groups and those of mixed-race in other parts of Latin America also found ways to use fashion to navigate life.

"In this way, fashion uniquely showcases how colonialism as well as agency were exercised in everyday life," Granados writes, adding, "It offers a better understanding of the social fabric that led to the very need for sovereignty."

Rules dictated that certain races in particular should wear certain garments so the authorities could retain social and economic control over them.

A 1582 ordinance in Mexico City, for one, ruled that women who were not Indigenous could not wear traditional Indigenous clothing, like the tunic-like huipil and cueitl, a wrap skirt (which would have gotten them out of certain taxes the protected Indigenous populations weren't liable for, among other freedoms).

What's perhaps a full-circle moment with today, where artisanal and traditionally made garments are more widely appreciated (if not trendy), Indigenous garments were a status symbol during colonial rule (which Granados admits could have been considered colonial-era cultural appropriation).

Non-Indigenous common women were expected to dress in the Spanish style, with an asayo (skirt), a blouse, a rebozo (shawl) and a tapapiés (underskirt). Black women often covered their heads and upper bodies with the tapapiés. Women with greater means might have a corset tied at the front of their blouse, nodding to the influence of French fashion. Indigenous male "commoners" wore straw hats, while nobility wore felt hats. And on and on went the distinctions.

"Each group was supposed to wear specific things so they could be recognized," Granados says. "The Spanish crown was very worried about how people were just mixing because it was not possible to tax them correctly because it was a problem of identifying in which box each [group of] people was, as it is today and as it is always. And I think this is a big difference to understand how colonialism worked differently in the Americas versus in the United States or India or any other colonial environment."

Some of these dress distinctions will be visible in the casta paintings on display at the exhibit. These paintings, intended to

represent "an ideal version of what colonial society was," according to Granados, depict different people with different ethnicities and wearing different fashions engaged in various activities corresponding to their class or caste, hence the genre's name (e.g., nobility doing nothing, working class engaged in commerce). A series of similar-style pieces from Peru will be on display in the U.S. for the very first time at Blanton.

As these various ethnic groups continued to mix, and with Mexico City in particular a center for trade, so did the region's textiles – which visitors to the exhibition will be able to see, including a set of silk swatches from Mexico sent with official reports to the king of Spain – take on new traits and characteristics.

"Traditional uncus, for instance, those tunics that were made in Peru that were so important for the Inca that were made

object to be worn every day but it has images of [Mexico City] and I think it is very interesting how this particular rebozo, and also other ones that do that as well, they were used as objects to show the pride of Mexico City at the center of many influences, and you can see the embroidered figures are showing European and Indigenous fashion."

The "Painted Cloth" exhibition runs at the Blanton from Aug. 14 through Jan. 8, 2023. The accompanying coffee-table book of the same name, with deeper context for those who want to dig in, is available for preorder via the University of Texas Press and will be released in line with the exhibit.

On Oct. 21, an adjacent symposium (via Zoom), "The Fabric of the Spanish Americas," will bring together scholars from across the Americas and the U.K. to continue the exploration of the social role textile arts played in colonial Latin America.

"I really hope it is just the starting of a larger and more meaningful conversation," Granados says.



On Display at 'Painted Cloth': "De Lobo y Negra, Chino," Mexico City, circa 1775, oil on copper, 14 3/16 × 18 7/8 in., Museo de América, Madrid.



The Austrian pavilion.

Inside Triennale Milano's International Exhibition 'Unknown Unknowns'

Triennale Milano's 23rd international exhibition counts Ersilia Vaudo, Francis Kéré and Fondation Cartier's Hervé Chandès among curators.

BY SANDRA SALIBIAN

Scenes of galaxies and glittering stars captured by NASA's James Webb Space Telescope wowed researchers and onlookers around the world earlier this month. They offered an unprecedented portrait of the cosmos, including the deepest and sharpest infrared image of the distant universe so far, sparking a mix of wonder and curiosity.

Just when the NASA images were published across the globe, the Triennale Milano museum in Milan was readying to generate wonder of its own with its 23rd international exhibition, one of the key events in design and architecture worldwide. The showcase represents the jewel in the crown of the Italian

multidisciplinary institution, which was established in 1923 and hosts the international exhibition every three years, inviting designers, architects and artists to explore a common theme.

Running through Dec. 11, this edition has been evocatively dubbed "Unknown Unknowns. An Introduction to Mysteries." As the title suggests, the showcase has more than one trait in common with NASA's remarkable images: it aims to show visitors something they have never seen before, and a conspicuous number of artworks featured are related to space, too.

The space tie-in is natural given the unknowns beyond Earth's boundaries, and underscores the influence of the show's

curator, Ersilia Vaudo, an astrophysicist and the chief diversity officer at the European Space Agency.

To join Vaudo, Triennale Milano's president Stefano Boeri also tapped Burkina Faso architect Francis Kéré – who was recently awarded the 2022 Pritzker Architecture Prize – as the main co-curator of the event.

The theme the trio came up with builds on the previous edition's investigation, titled "Broken Nature: Design Takes on Human Survival."

"The 2019 show questioned what we could have done to recover the relationship with a nature we have transfigured, destroyed and colonized, as

well as how we could give back what we have taken away from it," Boeri says.

Brainstorming about a new topic in March 2020 – at the beginning of the first lockdown in Milan – the curators realized "that the nature we thought we could save and fix also manifested in a pervasive way in our bodies, and that changed everything," Boeri says. "So this edition originated from a reflection on...what we don't know, and even what we don't know that we don't know. Think of the universe, millions of galaxies but also the bacteria in our bodies. Today, this investigation of the unknown deserves an interrogation."

In keeping with the spirit, Boeri underscores that the exhibition doesn't aim to "offer technical solutions nor answers but raise questions" instead.

Developed over the course of 18 months, the international showcase takes the form of a constellation of exhibitions and projects, bringing together 400 talents from more than 40 countries and displaying more than 600 works.

"Triennale is an archipelago of spaces and this is an archipelago of exhibitions. So we worked on selecting a series of curators and then we tried to leave them maximum space so that they could express themselves," Boeri says.

In addition to the main thematic exhibit curated by Vaudo, the show includes 23 international pavilions; four installations by Kéré; the exhibit "Mondo Reale," curated by Hervé Chandès, general artistic director of the Fondation Cartier pour l'art contemporain, and the show "A Tradition of the New," curated by Marco Sammiceli, director of Triennale's Museo del Design Italiano, which also represents Italy's pavilion. Other special projects involved the art historians Giovanni Agosti and Jacopo Stoppa, artist Romeo



2022 Pritzker Prize winner Francis Kéré, astrophysicist and chief diversity officer at the European Space Agency Ersilia Vaudo and Triennale Milano's president Stefano Boeri.

Castellucci, master of architecture and design Andrea Branzi, and philosopher Emanuele Coccia, among others.

The epicenter of the whole project, Vaudo's thematic showcase occupies half of the first floor of Triennale's rationalist building to display more than 100 works hailing from different disciplines.

"We're aware that somehow the unknown calls for a series of stereotypes and polarization – black and white, light and dark, emptiness and fullness – so it was very important not to identify it with these but, on the contrary, acknowledge that the unknown is first of all a matter of perspective," Vaudo says. "That's why we have this choral effort, bringing together the voices of artists but also of architects, designers and researchers: to ensure that the unknown does not become an antagonist or something distant but rather a dimension to indulge in, an opportunity for something new, an occasion for amazement and poetry."

Hence the sense of discovery runs wild through the entire exhibit, which features disparate media and inspirations across many fields, ranging from photography to video and spanning from art to science. The myriad inputs and objects encourage visitors to take time to carefully read the description of each to fully understand their use and reason for inclusion.

The show opens with an installation Triennale commissioned to Japanese designer Yuri Suzuki that mixes visual and sound elements to "start right away with a suggestion that our five senses can be a limit in a dialogue with the unknown," Vaudo says. Suzuki's work is closely followed by a reproduction of Adam Elsheimer's 1609 painting "Flight into Egypt," the first artwork in which the Milky Way is depicted with extreme precision.

"It was the result of an attentive observation and today stands as an invitation both to take time to observe the world and as a reminder that only a century ago, we thought that the Milky Way represented the whole universe and there was nothing beyond it," Vaudo notes.

Progressing through the show, highlights include the exploration of gravity, presented as "the greatest designer" and artisan that shapes the universe, but also one that creates imperfect entities, as portrayed in an image of a duck-shaped comet, which stands in dialogue with Bosco Sodi's clay sculptures "Perfect Bodies."

Appearing to be a regular abstract artwork at first glance, Alicja Kwade's 2020 "Selbstporträt" represents the artist's self-portrait through 24 small vials containing the chemical elements that make up the human anatomy.

Also demanding a closer look – and read – is the "Sonochromatic records" display of LPs by Neil Harbisson, who identifies as not entirely human and whose work invites one to consider the possibilities of cyborg technology and what it means to be human. Born with total color blindness, Harbisson decided to implant an antenna in his skull to augment his color perception. The sensory input is given to him by audible vibrations, which enable him to see sounds and the electromagnetic spectrum, perceiving ultraviolet and infrared waves. The LPs showcased are painted with different colors, which Harbisson considers the dominant ones of each song.

Other installations nod to mathematic formulas. "On many occasions math showed us realities we couldn't even imagine. Think Einstein, who math handed a universe in expansion even when we thought it had to be stable, or [Paul] Dirac, who solved an equation and discovered antimatter and he couldn't believe it....Math is a language of the universe we should learn to listen to better," Vaudo says.

Time is also explored in the show, with Vaudo pointing to the European Space Agency's Gaia space telescope and its star-mapping mission. This offered plenty of data and trajectory of stars that enable "us to know how the skies will look like for the next 1.6 million years, so the future is not necessarily a mystery," the curator says.

The exhibit's closing video installation, commissioned from the Turkish American artist Refik Anadol, builds on the same idea by reproducing the potential collision of the Milky Way with the Andromeda Galaxy, which is estimated to occur in about 4 billion years.

Also spread on Triennale's first floor, Fondation Cartier's "Mondo Reale" is a step into the unknown of the everyday world. The exhibition includes films, paintings, photography, installations and sculptures in a mix of new special commissions from artists like Alex Cerveny and Jessica Wynne, and artworks Fondation Cartier formerly commissioned for its shows, "Unknown Quantity" and "Mathematics: A Beautiful Elsewhere," staged in Paris in 2002 and 2011, respectively.

"To take part in such a vast exhibition with [an overarching] theme is a new exercise for the Fondation," Chandès says. "[Mondo Reale] is meant to be a welcoming exhibition...each artwork is unique and intended to inspire questions that are open-ended, sparking a wish to discover even more," adds Chandès, who tapped Formafantasma to conceive a set design where visitors can wander freely to follow their own curiosity and imagination.

The 17 artists featured in the show also include Patti Smith, Fabrice Hyber, Yann Kebbi, Virgil Ortiz, Artavazd Pelechian and Andrei Ujica, among others. Different projects by David Lynch and Sho Shibuya are additionally displayed, ranging from the former's "Weather Report" that is broadcast daily in the exhibition at 7 p.m. CET to the latter's daily artistic ritual shared through a screen positioned at the end of the exhibit.



The "Unknown Unknowns" exhibition curated by Ersilia Vaudo.



"A Tradition of the New" exhibit curated by Marco Sammicelli.



The Netherlands' pavilion.



The video installation commissioned to Refik Anadol.

Triennale's ground floor spotlights the 23 national pavilions, which include the debut of the Sinti and Rom participation, a special focus on Ukraine, and an unprecedented, strong attendance by African countries. Encouraged also by the presence of Kéré, the continent's six participants include Burkina Faso, Ghana, Kenya, Lesotho, the Democratic Republic of Congo and Rwanda.

"If you think about all these great exhibitions around the world, this big continent with so many countries is always excluded. So first of all for [these nations] this is a great possibility to say, 'Hey we're not just little countries.' We have an opportunity and great things to share with the world," Kéré says.

The architect underscores that the African presence fits with the edition's theme because "Africa is a huge continent, it's the closest neighbor to Europe but sometimes if you follow the news you have a feeling we don't know much of each other."

In particular, Kéré developed installations for national pavilions as well as for common spaces of the museum, all sharing the goal of highlighting Africa's skills in design and architecture as well as to "try to talk about being positive."

Commissioned by Burkina Faso, the architect developed the "Yesterday's Tomorrow" installation and the "Drawn Together" project, consisting of a mural painting that the audience is invited to co-create to experience a tradition rooted in the country's culture.

As part of the work for Triennale's common areas, Kéré designed the "Under a Coffee Tree" installation with Lavazza Group, encouraging visitors "to sit and reflect on what they have seen during the exhibition and maybe even enter in dialogue with a neighbor."

Yet his main project can be actually found outside the location, where a 40-foot high tower standing at the entrance of the museum invites "the visitor to enter and forget the burdens we have today."

"We have climate change that is fact, [scarcity of raw] materials, very hard conflicts, population growth that is putting pressure on some countries and people are moving to find a better life....What we will do with the tower? Move the eyes up and see that between us human beings and the sky there's space for imagination," concludes Kéré.



The 26-year-old is a rising star in HBO's "Industry."

Harry Lawtey on 'Industry,' Imposter Syndrome and Personal Style

The second series loosely incorporates the COVID-19 pandemic into the narrative by portraying the new normal of office life. BY HIKMAT MOHAMMED

Harry Lawtey is in the middle of a lot of changes – he’s moving apartments from north London to west, finishing up his new TV show “You & Me” and starts filming “Longbourn” in August, a drama centered around the servants of the Bennet family in Jane Austen’s “Pride & Prejudice.”

The 26-year-old is a rising star in HBO’s “Industry,” which follows a group of young graduates at an investment bank in the City of London. Lawtey plays the handsomely naive Robert Spearing, an endearing character that’s always putting his wrong foot forward on the stern trading floor while seeking validation from all the wrong places.

“Naturally there’s an acorn of you in every character you play. He was a bit of a hellraiser and a lot of my friends found that very funny when I told them what I was going to be doing,” says Lawtey on a Zoom video call during one of London’s biggest summer heatwaves, adding that when his friends watched the show, they didn’t quite recognize him.

Lawtey may not relate to Robert’s Weltschmerz, but he sympathizes with the

feeling of “a lost boy that wants to be liked and respected by those around him. I can certainly relate to that.”

“When we made the first season, the core cast of us who were taking that show forward were all very new to the industry and very inexperienced, very green and naive, which was handy because that’s the exact same as our characters,” says Lawtey, explaining that they were all feeling a touch of imposter syndrome on set that forced them to embrace the naiveté.

“I can’t say I’ve come away from ‘Industry’ knowing tons about banking,” he admits. The episodes are filled with financial jargon, but it’s much more important to have an understanding of the stakes of what’s being said and what it means to the audience.

The second series loosely incorporates the COVID-19 pandemic into the narrative by portraying the new normal of office life. Sartorially it’s the end of the tie for the trading floor, which the world saw demonstrated on world leaders at the 48th G7 Summit.

“In the banking world, the higher you progress, the more casual you become, which is a status thing,” says Lawtey, an ardent dresser who nabbed himself a pair of trainers from the Adidas x Wales Bonner collection.

Since “Industry” premiered, he’s forged relationships with the likes of Hermès and S.S. Daley. “I think his stuff is so distinctive and feels very personally driven by just his taste and he’s got such wonderful interpretation on things with a real genuine homecraft in all of his work,” Lawtey says about the British menswear designer.

During his online browsing, he’s come across Scott Fraser Collection’s ‘50s-inspired pieces. “I often think I was born in the wrong era. I’m a sucker for high-waisted trousers and his stuff is inspired by ‘The Talented Mr. Ripley;’ it’s such an interesting film aesthetically, it’s just luscious, bespoke and has this great color palette to it.”

Lawtey was born in Oxford, England, but at the age of four his family moved to

Cyprus, where his father worked with the Royal Air Force. However, he grew up on a diet of cult British classics instilled in him by his northern parents, who predominantly follow life as working-class Britons, including “Brassed Off”, “Kes” and “Billy Elliot,” which he recalls as his earliest childhood memory of wanting to become an actor.

“It sounds naff to say because Margaret Thatcher’s Newcastle is probably nothing like a military base, but they’re both worlds apart in so many ways and the thing they have in common is they’re similarly detached from the center of where things are happening,” says Lawtey of his adolescent daydreams.

At the age of 13, his parents sent him off to the prestigious Sylvia Young Theatre School in London, attended by notable alumni such as Dua Lipa, Nicholas Hoult, Rita Ora and more.

“I had this instinct that where I needed to be was London, primarily the same as in the film [‘Billy Elliot’]. This sounds so embarrassing, but I suppose I had my own little ‘Billy Elliot’ story.”

Jenna Coleman On Playing Murderers And Buying Vintage Chanel

"There seems to be a very common thread of me playing murderers at the moment," she says.

BY HIKMAT MOHAMMED



"I'm usually very into patterns, textures and colors, but I'm going a little bit more simple," says Jenna Coleman.

LONDON – Jenna Coleman won't be getting a summer break this year – it's fitting, as her latest film is all about a hellish holiday.

She stars in the Amazon Original "Wilderness," set in Vancouver, and will be filming there until September, before moving on to New York, Las Vegas and the Grand Canyon to wrap up shooting.

The series is based on the B.E. Jones thriller of the same name, which follows a couple as they go on a road trip through America's national parks in a bid to save their marriage.

Coleman's character Liv sets three challenges, which could kill her husband, played by Oliver Jackson-Cohen. It's a "Gone Girl"-esque tale meets "Promising Young Woman."

"There seems to be a very common thread of me playing murderers at the moment," says Coleman, adding that the film "is actually an amazing examination of relationships. The whole thing is such an emotional trip. It's how a relationship can go so badly wrong."

In between takes, she's put herself on a culture diet that includes reading the Booker Prize-winning "Shuggie Bain" by Douglas Stuart, listening to British comedian Adam Buxton's podcast and watching "Severance," the sci-fi thriller TV series.

Last summer Coleman starred in the British crime drama "The Serpent," which was based on the serial killer Charles Sobhraj, who preyed on young tourists traveling through Thailand. She played his delicately stylish (and criminal) counterpart, Marie-Andrée Leclerc.

It was her most critically acclaimed role to date, and a major pivot away from the

world of period dramas and soap operas.

"I find when things are particularly dark you need to keep the levity in between scenes," says Coleman, who also starred in the 2018 psychological drama "The Cry." She described playing that role as an emotional marathon.

"Otherwise, I find it quite easy to leave

[my characters] at the door," she says.

In August, Coleman will join the DC Comics universe in Netflix's fantasy series, "The Sandman," based on Neil Gaiman's New York Times bestselling graphic novels.

She will be playing dual characters: Johanna Constantine, an occult detective, and Lady Johanna Constantine, an

18th-century aristocrat. There have been many iterations of Constantine's character, but Coleman drew inspiration from Keanu Reeves, who starred in the 2005 film "Constantine."

Coleman said her research started with a deep dive into occults and Latin exorcism.

"In terms of female roles in that genre, this felt so unusual," she says of what attracted her to the script, adding that her character is all about "deflection and humor, with a deep loneliness. What I really liked about her is that she has an emotional armor."

Off set, life is more luxurious for Coleman, who says she loves a luxury label.

She's an auction lover, often browsing The Saleroom, a live online auction site. "I'm always looking at vintage Chanel, and actually signing up for auctions so you can see what's coming in. It's such a good way to find really old, unusual stuff," she says.

Her shopping habits over the years have changed, and right now she's buying less with a more considered eye. "Instagram has actually got some really cool places, and Vestiaire Collective," adds Coleman.

She favors designer labels including Khaite, Batsheva, Rejina Pyo, Nanushka and Lee Matthews. "I'm usually very into patterns, textures and colors, but I'm going a little bit more simple, very tailored simple cuts at the moment," she says.

When Coleman finishes filming a project, she favors another sort of cut: her hair.

"It's that really nice thing where you're [saying] 'I'm back to my own' especially after a long job. That's the usual process. Otherwise you dye your hair, and go on to the next job."



Coleman stars in Netflix's "The Sandman" out Aug. 5.

Three Rising Female DJs To Know (and Listen to) This Summer

Anfisa Letyago, Tsha, and Chloé Caillet are three DJs to check out this summer, as clubbing and music festivals from Ibiza to Mykonos are back. BY SANDRA SALIBIAN

After long months of being at a standstill due to the pandemic and a first, gradual recovery in 2021, clubbing and music festivals are back in full force this summer.

As party animals resume their favorite activity, they're finding a richer music scene, which managed to find ways to evolve throughout the lockdowns thanks to established names and new talents continuing to release tracks and experiment with sounds.

Clubbing epicenters like Ibiza and Mykonos are back to their game stronger than ever, competing to secure key headliners and crowd-drivers like Carl Cox, Black Coffee, David Guetta, Robin Schulz, Meduza and The Martinez Brothers, as well as new artists.

Meanwhile, a new guard of female DJs is taking their turn behind the decks and starting to make a name for themselves, following the successful examples set over the years by industry fixtures ranging from Ellen Allien and Miss Kittin to Nina Kraviz and Peggy Gou.

Here, WWD lists three female DJs to watch – and listen to – and where to find them this summer.

Anfisa Letyago



ANFISA LETYAGO

Don't be fooled by her exotic name and angelic face: Anfisa Letyago moved from Siberia to Naples around the age of 18 and has been absorbing the vibrant energy of the city ever since. Shortly after moving to Italy, she got in touch with the local underground scene and connected with the sound of artists Marco Carola and Gaetano Parisio, who inspired her in pursuing a career as a DJ.

After dropping her first release, "Stop Talking," collaborating with labels like Natura Viva, Nervous Record and Carl Cox's owned Intec Digital and building a reputation one techno beat at the time, last year she launched her record label "N:S:DA" to release her own music. These included the "Listen" EP and, more recently, the "Haze" track.

As the artist splits her time between the studio and behind the decks, she's further perfecting her skills, which this year earned her plenty of international gigs. Earlier this year, she made her Ultra Music Festival debut in Miami, played at the Baum Festival in Colombia and at the seasonal opening parties of the Hi club in Ibiza and the Cocoricò in Riccione, Italy. She additionally joined the lineup of the Sónar by Night event in Barcelona along with The Chemical Brothers and Eric Prydz and played at DC10 in Ibiza.

Next up, her packed schedule will include stops at Les Plages Electroniques in Cannes, France, on Aug. 6 – one of Europe's biggest and best beach festivals with headliners including Guetta, Martin Garrix, Paul Kalkbrenner and Charlotte de Witte – as well as her first appearance behind the decks of Mykonos' famed club Cavo Paradiso the following day.

She will also be in the lineup of the Rotterdam Rave Festival and the five-day Sonus Festival on Croatia's Pag Island along with Jamie Jones, Loco Dice and Kobosil. After touching base at the Glitch festival in Malta on Aug. 15, she will head back to the island a month later for Drumcode Festival, which will group more than 50 names of house and techno music spanning from Chris Liebing to Ilario Alicante.



TSHA

British self-taught DJ and producer Teisha Matthews, aka Tsha, has been generating buzz for quite some time now thanks to her emotive take on electronic music. Grew up in the small town of Fareham in England, she move to London and experienced a turbulent childhood that made her see music as a form of escapism.

She first broke through the scene with the debut EP "Dawn" released in 2018, followed by "Sacred," which was included in the "Fabric Presents" compilation of Bonobo, the artist she has billed as her idol.

In 2019, Tsha signed with Counter Records, part of the independent record label Ninja Tune. The following year she delivered her key musical effort "Flowers." The EP includes tracks such as "Change" and "Sister," with the latter written during the lockdown after finding out she had an older half-sister and first meeting her during the pandemic. Last year, she also released the singles "OnlyL" and "Power."

Meanwhile, Tsha launched her series "Jackfruit Radio" on Apple Music – in which she drops DJ mixes or chats with fellow artists – and started to get on the radar of labels such as Puma and Calvin Klein, which tapped her for activations on social media. On the fashion front, she recently also took part in "The Sound of Prada" musical program hosted by the brand during the Cannes Film Festival.

Over the past few months, the artist has collaborated with Diplo, did a U.S. tour, played at U.K.-based events Glastonbury and Parklife Festival; appeared at the We Love Green Festival in Paris next to Moderat, Chet Faker and Caribou as well as played multiple times at Circoloco nights staged from Miami to Naples, now continuing the tie-up in Ibiza for the next few months.

Upcoming events will also include home gigs such as the Lost Village Festival with Bonobo and Jamie Xx and The Warehouse Project 22 along with Disclosure and The Blessed Madonna, as well as Budapest's renowned Sziget Festival in mid-August. The DJ has also secured a spot at the Lost Paradise event in Australia on Dec. 28, featuring in the lineup with artists such as Arctic Monkeys, Lil Nas X and Peggy Gou.

But before bidding adieu to 2022 from that stage, she is set to further mark this milestone year by releasing her album "Capricorn Sun" in October.



Chloé Caillet

CHLOÉ CAILLET

Chloé Caillet has been collecting approvals from clubbers and luxury companies alike. The DJ has already curated soundtracks for shows and events for brands such as Louis Vuitton, Miu Miu, Burberry and Tiffany & Co. in the last few years, as well as played for far bigger crowds at Glastonbury, Fabric in London and DC10 in Ibiza.

Her in-demand status stems from her eclectic taste in music, influenced by her nomadic lifestyle that had her move around Paris, New York and the U.K. even before traveling the world became her career's routine.

A crossover of funk, disco, house and afrobeat informs her work, which has so far included the breakthrough remix of Beck's "Chemical" – flanked by a video featuring Stella Maxwell – and her own debut groovy track "Love Ain't Over" released at the end of last year.

Other tunes highlighting a penchant for the cross-pollination of music genres, "Don't Wanna (Get Down)" and "Wale Wale" were dropped this year under the Pvblic Xcess duo Caillet founded with fellow DJ and producer Josh Ludlow, with whom she also established the label Xcess Records.

The twofold commitment doubled her visibility and work, with the artist piling up international gigs both with Ludlow and as solo acts.

Earlier this year, Caillet played at SXM Festival on the Caribbean island of Saint Martin, at Circoloco events in Miami, Las Vegas and Austin, Texas, and also appeared behind the decks of the Do LaB stage at Coachella. After club openings in Ibiza and the Primavera Sound event in Barcelona, this month she touched based at the Kappa Futur Festival in Turin, Tiki Beach in Saint-Tropez and a Prada event hosted at a beach club in Forte dei Marmi.

The sandy stops will continue with DJ sets at IT Beach and Ftelia Beach clubs in Mykonos while in a few weeks she will join EDM institution Swedish House Mafia in its tour dates in Miami and New York.

Luckily, partygoers committed to following Caillet around the world – or simply hopping from one party island to another – can cover the hours of flight time by playing her "Doudou" track in loop. Released last month just in time for the hottest season, it offers the perfect summer vibe.

NEW

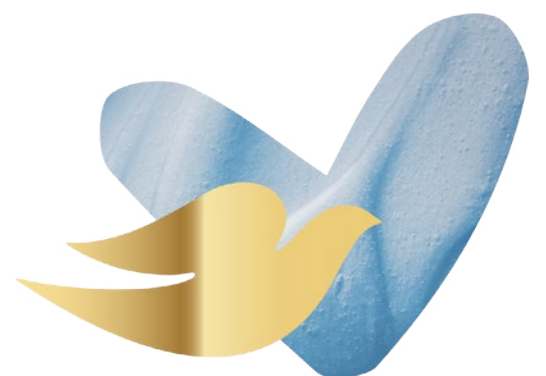


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Glam Up

Glam dressing and a vintage bohemian take on personal style encapsulate the pre-fall woman.

PHOTOGRAPHS BY Erik Tanner
STYLED BY Alex Badia



ON THE COVER: Oscar de la Renta's chiffon cape over Simone Rocha's tulle dress with pearl and crystal beading and cable-knit briefs with pearl and crystal beading. Gucci platforms; Lafayette 148 socks; Chanel necklace; Joomi Lim earring; Zaxie by Stefanie Taylor earring; R.J. Graziano cocktail ring; Anna Beck ring; IVI ring; Eriness rings; Yi Collection ring.

HERE: Alexander McQueen's polyester gown. East Village Hats flapper band with silver beaded fringe; Roberto Coin gold chain bracelet; R.J. Graziano cocktail ring; Anna Beck ring; IVI ring; Eriness rings; Yi Collection ring.

Pologeorgis Collection's mink coat
over Bode's cotton jacket; Louis
Vuitton's silk pants. Chanel necklaces.



Tory Burch's jersey top. Harris Reed x Vivienne Lake embroidered hat; Slip scarf; R.J. Graziano crystal brooch.





Marni's viscose rayon and cotton knit cardigan and cotton knit dress and Anna Sui shoes. Joomi Lim earring; Chanel necklaces.

Rejina Pyo's clear crinoline coat over Plan C's polyester sequins, cotton and nylon top; Marine Serre's wool skirt. Esenchel hat; Hunter boots; Chanel necklaces and ring.



Saint Laurent's faux fur coat and silk dress. Jennifer Behr crystal necklace; Joomi Lim crystal earring.



Carolina Herrera's silk faille gown;
Chanel's glitter fantasy tweed
topcoat and ring. Jennifer Behr
headpiece; Hunter boots; Simone
Rocha socks.



Rejina Pyo's clear
crinoline coat over
Plan C's polyester
sequins, cotton and
nylon top. Esenchel
hat; Chanel
necklaces and ring.



JW Anderson's viscose and acetate jumper and Chanel's wool jersey pants. Prada slides; Christian Dior silk scarf; Tory Burch sunglasses.



Giambattista Valli's
lace dress under
Ulla Johnson's
cotton hand cable-
knit sweater. Joomi
Lim earring; Chanel
necklaces and ring;
R.J. Graziano crystal
ring; Eriness ring.





Balenciaga's polyester dress and boots and Simone Rocha's balaclava. R.J. Graziano cocktail ring; Anna Beck ring; IVI ring; Eriness rings; Yi Collection ring.

Model: **Kristin Drab** at **IMG**
Hair by **Mark Alan Esparza** at **Kramer + Kramer** using **R+Co**
Makeup by **Kevin Cheah** at **Kramer + Kramer** using **MAC Cosmetics**
Market Editors: **Emily Mercer** and **Thomas Waller**
Fashion Assistants: **Kimberly Infante** and **Ari Stark**
Casting: **Luis Campuzano**
Production Assistant: **Angel Cardenas**



DE BEERS' THE ALCHEMIST OF LIGHT ASCENDING SHADOWS NECKLACE

in white gold, dark blue aluminum and light blue titanium set with round brilliant diamonds, marquise-shaped diamonds and blueish green rough diamonds and a fancy light gray diamond.



BULGARI'S GARDEN OF WONDERS HIGH JEWELRY NECKLACE

in white gold with marquise diamonds, fancy shape diamonds and pavé-set diamonds.

High Neck

BY ALEX BADIA AND THOMAS WALLER

The latest high jewelry presentations—the ultimate expression of the category— zeroed in on bold designs with unique precious stones, shown spectacularly on an assortment of jaw-dropping, dazzling necklaces.



MESSIKA PARIS' AKH-BA-KA DIAMOND NECKLACE



BUCCELLATI'S LAMPIONI E SOTTOBOSCO NECKLACE

with cabochon rubies and brilliant-cut diamonds.



HARRY WINSTON'S
AMALFI NECKLACE

in platinum rubellite, turquoise,
Paraiba and diamonds.



CHANEL HIGH JEWELRY'S
SOLEIL DORE NECKLACE

in white gold, yellow gold, diamonds and
yellow diamonds.



VAN CLEEF & ARPELS VOÛTES
PRÉCIEUSES NECKLACE

in white gold with diamonds.



POMELLATO LA GIOIA DI
POMELLATO HIGH JEWELRY LIGHT
BLUE REEF RIVIERE NECKLACE

in white gold with baroque-cut aquamarines
and diamonds.



CHOPARD'S RED CARPET
COLLECTION NECKLACE

in white gold and titanium with
rubellites and pink sapphires.

JAEGER-LECOULTRE'S
REVERSO ONE DUETTO.



BREGUET'S
"CRAZY FLOWER" WATCH.

CARTIER MÉTIERS
D'ART WATCH

18-karat yellow gold, enamel and diamonds.



Shape Shifters

BY LUIS CAMPUZANO

The constant stream of trends in the watchmaking industry is thrilling for watch aficionados. One year the chronograph is the epitome of style, and the next unique watches with petite feminine dials are all the rage. But every now and then more unique shapes pique curiosity in the women's watch space, with designs running the geometrical gamut from square and rectangular to intricate cuffs, ovals, trapezoidal or completely innovative asymmetrical styles that emote fantasy — with jewel encrusted details and bold color that make them the ultimate conversation starter.



PIAGET'S 1971 PRIVATE
COLLECTION CUFF WATCH
in yellow gold and turquoise dial.



VACHERON CONSTANTIN'S
HISTORIQUES AMERICAN 1921
in 18-karat pink gold.

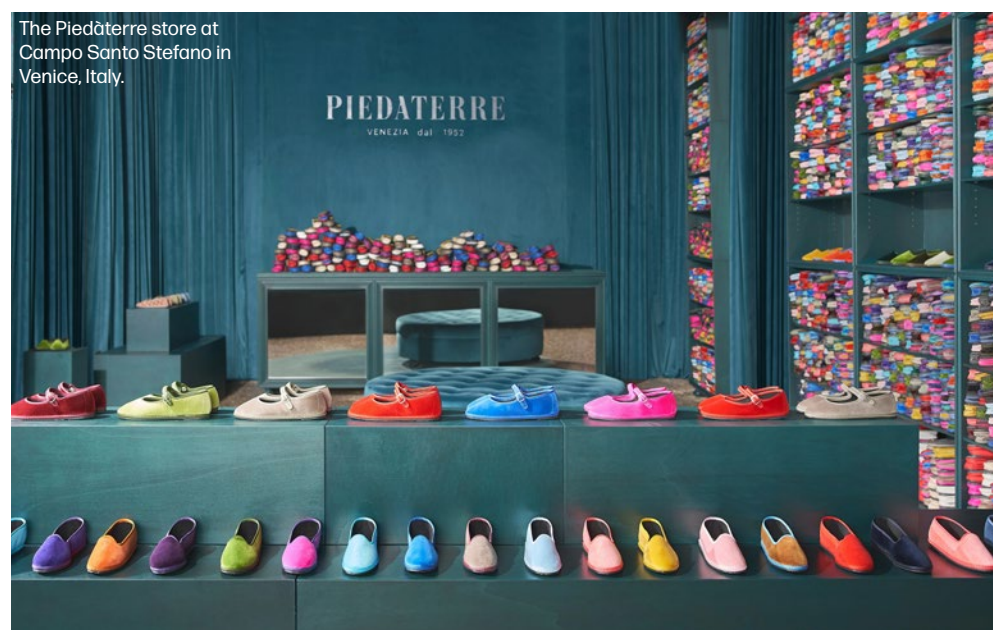


Stuart Parr and Paul Deneve

These Venetian Shoes Are Made For Walking

Piedàterre has been making velvet footwear for 70 years.

BY MILES SOCHA



The Piedàterre store at Campo Santo Stefano in Venice, Italy.

Paris has the beret; London its trenchcoat, and Venice its velvet slippers known as “friulane,” sometimes called gondolier shoes.

What many consider the Rolls-Royce of friulane comes from historic shoemaker Piedàterre, now owned by two seasoned executives – one from film, another from fashion – who are taking a step-by-step approach to nurture its expansion beyond the mythic canal city.

Stuart Parr, the producer behind Eminem’s “8 Mile” and a design guru who managed Marc Newson for more than a decade, says he first spotted Piedàterre shoes 20 years ago on the feet of “people that have great taste and great style in New York.”

His admiration grew to the point of obsession, and he is nothing if not persistent. It took three years to seal the deal, and he convinced his buddy Paul Deneve to invest alongside him. Deneve is known in the fashion industry as the Apple executive who ran fashion houses including Courrèges, Nina Ricci, Lanvin and Yves Saint Laurent, before rejoining the tech giant for a second time.

Since quietly taking control of Piedàterre in May 2021, the two men have already made a few moves, including opening a flagship store in Venice’s Campo Santo Stefano, the brand’s first expansion from its historic store near the Rialto Bridge.

They also recently opened a seasonal pop-up in Forte dei Marmi, the seaside resort in Tuscany, and another at the Hotel du Cap-Eden-Roc in Antibes, France, just ahead of the Cannes Film Festival last May. Deneve says the brand would like to open a store in Milan and “establish a foothold in the United States.” It plans to wholesale the shoes to a “handful” of multibrand retailers. “We’ll be looking for a few partners in Europe and in the States,” Deneve adds.

Both men come shod in Piedàterre slippers to an interview in Paris, lending a chic allure to their shirts and chinos. Enthusiastic walkers, they conduct their meetings during 90-minute strolls through Venice.

It’s hard not to be charmed by the backstory of the traditional Venetian slippers. After the Third Italian War of Independence, families in the Friuli region, adapting to a period of post-war austerity, combined velvet curtains from shuttered theaters and flattened bicycle tires to create elegant and practical, non-slip footwear. They were particularly appreciated by Venetians to navigate cobblestone streets, stone steps and damp boat decks.

Piedàterre friulane have been sold since 1952 – out of a cart parked on the Rialto bridge for 40 years until it expanded to a small store about a minute away.

Parr and Deneve have zhuzhed up the visual merchandising, displaying the soft and colorful shoes on densely stacked shelves, giving the mouthwatering impression of macaroons.

They also set out to improve the sole for maximum comfort and durability. “It’s a Phil Knight approach,” Parr says, referring to the founder of Nike, a runner who is forever chasing after the best performance footwear. “We walk 20,000 steps a day. We’ve engaged some of the best footwear experts on the planet to make sure what’s under your foot feels as beautiful as it looks to your eyes.”

They were adamant not to change much else, including using a network of local craftspeople to hand-stitch the shoes. All the velvets are 100 percent cotton, and production is 100 percent in Italy, “not 99.9 percent,” Deneve stresses.

Classic models retail for 89 euros while versions in fancier textiles can run up to 350 euros. For the latter, Piedàterre collaborated with Tessitura Luigi Bevilacqua, a textile firm that dates back to 1499 and has supplied exceptional velvets for churches, government buildings and luxury



Piedàterre Venezia’s Grace model of shoes.



A classic model by Piedàterre Venezia.

handbags. Parr marvels that the looms are still operated by hand – and feet.

Celebrities and billionaire financiers have been known to happily wait in line at the tiny Rialto store for their turn to buy a pair of Piedàterres, but Deneve and Parr won’t drop names, nor leverage the high-profile endorsements, preferring to flag loyal but anonymous consumers who have been buying throughout the 70 years of the brand’s existence.

Deneve says “word of mouth” has fueled the fame of Piedàterre, even though there are scores of other makers of velvet friulane at various price points.

He asserts that a single-minded focus on one product made with high quality standards convinced him to step back into a fashion-related business.

“That’s where we saw the potential,” he explains. “When you have a great heritage, when you have an exceptional product and you bring it forward, making it continuously better, and adapting it to how people live today, then I think you have a strong basis for business.”

He highlights the versatility of the shoes that have made them an integral part of the “dolce vita” lifestyle in Italy.

Parr notes that many clients cherish the shoes for traveling because they are lightweight, take up little room in a suitcase, and versatile enough to wear on the beach or to a black-tie event

Parr’s message to the family that sold him and Deneve the company was: “We’re going to grow this brand as an artisanal product, and it’s going to grow slowly and organically as much as it can and should.”

The Perfect Press

A rising crop of nail artists are using social media to promote their unique creations and expand their customer base. BY NOOR LOBAD

A new generation of nail artists is harnessing social media to independently commodify their talent, offering custom press-on nail sets in addition to traditional appointment bookings. For many of them, pandemic lockdowns were the catalyst that propelled them into nail artistry, and their social media savvy has since allowed them to primp the nails of clients around the world – often from the comfort of their own homes. Here, six nail artists who are breaking barriers to entry while playing by nobody’s rules but their own.



Rayah Naji

1. RAYAH NAJI, @frosteddttipss BOSTON, MASSACHUSETTS

Boston-based creative Rayah Naji made her first foray into nail art at the age of 10, following her family’s move to Lebanon, their motherland. “I was like, ‘Oh, I can’t move to a new country without starting a business,’” recalls Naji, mid-laugh. Even as a fifth grader, Naji worked meticulously to perfect her craft, so it was par for the course when she later obtained her bachelor’s degree in graphic design, wielding her dexterity in both competencies for the inception of her business, Frosted Tips, in 2020.

A longtime lover of fashion and streetwear, Naji sources much of her inspiration from archival runway looks and accessories – but even the most unsuspecting sources can spark an idea. Says Naji, “Since I’ve been doing nails, my brain just sees things and thinks, ‘Ok, how can I put this on nails?’”

On average, Naji spends around four hours crafting each hand-painted set, which usually cost around \$150 or more. Clients can book her via Instagram DM, or through her newly launched web site, frostedtips.com.



Emilio Pucci handbag-inspired set by Naji.

2. CLÉMENTINE NATALI, @badgirlsgoodnails PARIS, FRANCE



Clémentine Natali

her apartment once lockdown measures eased in Paris, and her skills flourished from there.

Now 18 years old, Natali only takes requests for what she describes as “complex” nail art, spending between three to six hours on average per set, which range in price from 80 to 180 euros. Upon being asked about her most fantastical creation, Natali replies with a grin, “They are all fantastical.”

No request is too outlandish for the entrepreneur, who said one of her favorite creations is a set of decked-out mussel shells she devised in April, adorning each carapace with faux pearls and other embellishments at a client’s behest.

While Natali is fully booked through August, clients can book her for September and onward through Instagram DM.

Natali’s mussel shell set.



3. OLIVIA SABELLICO, @nailedbyliv___ | DETROIT, MICHIGAN



Olivia Sabellico

The daughter of an artist, it wasn’t until she was in college that Olivia Sabellico realized unlocking her creative prowess was merely a matter of finding the right canvas. “I always kind of knew something was in me, I just never really liked painting, drawing, charcoal – stuff like that,” says Sabellico.

Shelling out for an Aprés Gel-X Nail Extension Kit that she stumbled upon during one fateful TikTok scroll, Sabellico began trying her hand (or, more accurately, her friends’ hands) at nail art in 2020. It was love at first polish swipe.

Sourcing inspiration from album covers, paintings and sculptures, Sabellico describes her

design style as “girly, edgy and kind of funky.” In addition to having a chair at Finess Nail Salon in Detroit, she also offers press-ons on a made-to-order basis.

Sabellico spends between an hour and a half to two and a half hours per set, which cost between \$40 to \$120. She can be booked via the Acuity Scheduling link in her Instagram bio.



Press-on set by Sabellico.

4. CAMILLA INGE VOLBERT, @nailsvoninge | BERLIN, GERMANY



Camilla Inge Volbert

When her college closed its workshops once the pandemic hit, fashion design student Camilla Inge Volbert knew she’d need to find new stomping grounds to get her creative fix.

Thankfully, she had just the persistent itch to indulge when the time came. “I always loved having long nails,” says Volbert. “At first, I didn’t have any intention behind that, but when I tried [nail art] for the first time, I immediately became obsessed.”

As her own first client, Volbert describes her design M.O. as “organized chaos,” and says when it comes to just how much detail she’ll interpose onto a single nail – the limit does not exist. “My style is a little bit of everything mixed together,” Volbert says. “The more I do nails, the more layers I add to each design; there’s always a lot going on.”

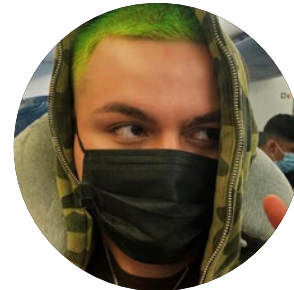
On average, Volbert spends between three to five hours

creating a set, which usually cost between 80 to 140 euros each. She can be booked via Instagram DM, or her email, nailsvoninge@gmail.com.



Press-ons by Volbert.

5. EDDIE SANDOVAL, @nailbb_ | WEST COVINA, CALIFORNIA



Eddie Sandoval

When Eddie Sandoval first took up nail art as a hobby in 2020, he didn’t anticipate it would become the burgeoning passion of his that it is today. Practicing weekly on his best friend to cultivate his skills, Sandoval

quickly began growing a client base by uploading photos of his extravagant sets to Instagram.

“My style is very fun and crazy,” Sandoval says. “I like to think outside the box and always wow people.”

While sparkles and gemstone-clad designs were his signature when he started out, the rising nail artist now produces sets ranging from hand-painted to 3D-embellished, adding his own flair to contemporary, Kawaii and space-age influences.

On average, Sandoval spends between two to four hours per set, which range in price from \$75 to \$250 each. He can be booked via Instagram DM, and he uploads his monthly availability onto his Instagram Story Highlights.



Sea-inspired press-ons by Sandoval.

6. KATELYN EDWARDS, @nailsbykdx FAYETTEVILLE, GEORGIA



Katelyn Edwards

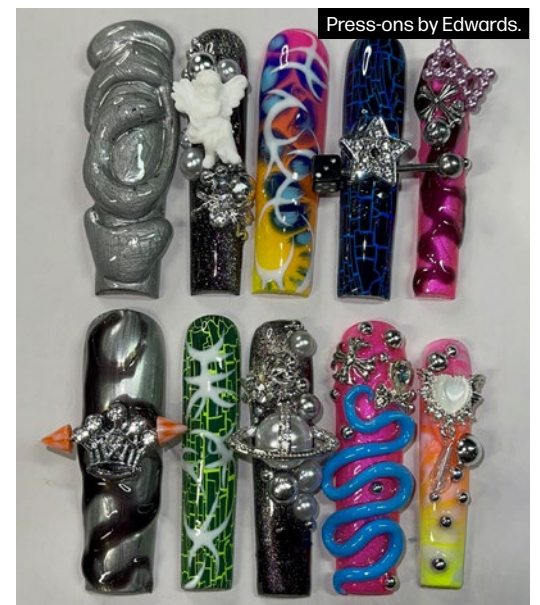
Psycho Duckies, Bahama Mama, Cyber Fairy and Dracula – no, these aren’t comic book characters, but rather the names of Georgia-based nail artist Katelyn Edwards’ recent nail sets.

Sourcing inspiration from anything from petri dishes to Kanye West’s

“Graduation” album cover, Edwards’ designs turn the bare easels of her clients’ nail beds into multidimensional masterpieces.

“I started the second week of quarantine, and it just really took off from there,” says Edwards. Most of her sets are a convergence of client recommendations and her own freestyling capabilities (she rarely creates the same set twice), and each takes between one-and-a-half to three hours to create.

Edwards can be booked via the link in her Instagram bio, while clients can order press-ons from her through Instagram DM. Her creations range in cost from \$55 and up for short sets, to \$125 and up for extra-long sets.



Press-ons by Edwards.

Dog Days of Summer

Beauty trends are appealing to a new demographic. BY JAMES MANSON

Pet products are getting a glow up this summer.

Buzzy beauty mainstays, including CBD and vegan hair dye, are making their way into products for pups.

“Let’s call it ‘beautification,’” says Stephanie Wissink, a Jefferies analyst who covers both the beauty and pet industries. The trend comes as people continue treating their pets as humans, she says.

“It’s no longer ‘pet owner,’ it’s ‘pet parent.’ We’re seeing it in food, in treats and in treatments. It takes all of the humanity around this luxurious experience and brings it to the pet category.”

Wissink pointed to Chewy, the pet e-commerce platform with customer profiles based on the pets, not the owners.

Food products with CBD, as well as treats inspired by juices and vegan temporary hair dye, are among the latest crop of products.

“As humans, it’s spending on human-like categories and premium products,” Wissink said. “Companies like Chewy are just fostering the idea of care and passion and love for your pets.”

Pets are getting a fashion upgrade, too. Last month, Gucci unveiled a pet collection, while Tommy Hilfiger signed a licensing agreement with Kanine Pets World Ltd. to launch a canine collection. On the beauty side, Aesop and Ouai also make pet products.

Business is also said to be booming – growing by more than 15 percent, according to NielsenIQ. Here, the beauty-inspired pet products that are cashing in.



UNCLE BUD'S HEMP DOG SHAMPOO, \$12.99
PH-balanced and free of sulfates, Uncle Bud's deodorizing hemp shampoo boasts antibacterial benefits.



ROWAN COLOR KIT FOR DOGS, \$49.99
Rowan is no stranger to adapting human behaviors to pets – doggy deep conditioner, anyone? – and it's taking the same approach with hair dye. Veterinary dermatologist-tested and stain-free, the brand's color kit also comes with dog-safe mica to add shimmer.



KRADLE CALMING BLISS BAR, \$5.99
L-theanine, ashwagandha and broad-spectrum CBD give Kradle's bliss bar its calming qualities.

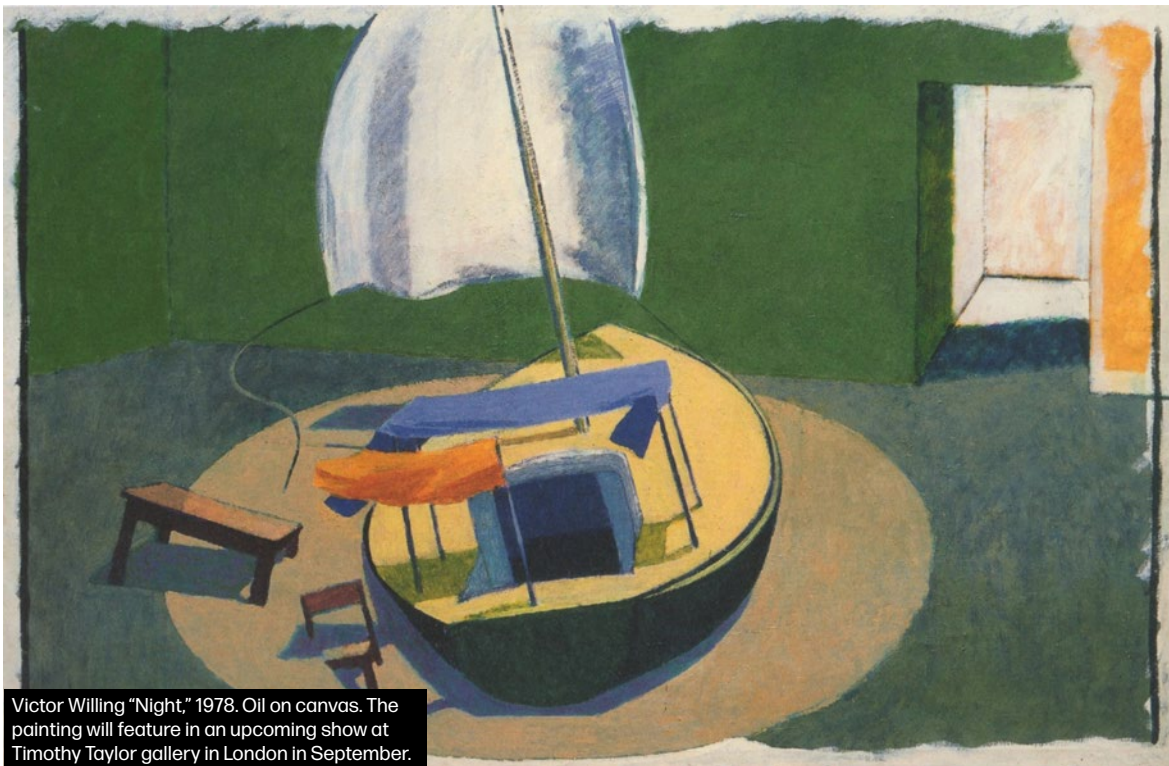
JINX X PRESSED PEANUT BUTTER & BANANA BISCUITS, \$6.99
Known for its healthy approach to dog food (and celebrity backers from Halsey to Zachary Quinto), Jinx teamed up with juicing pioneer for human-grade treats made of rye flour and fruit purée.



ASPEN GREEN MEDIUM CALM & MOBILITY USDA CERTIFIED ORGANIC FULL SPECTRUM CBD OIL, \$59.99
Certified organic and free from toxins, formaldehydes, phthalates and parabens, Aspen Green's pet-friendly CBD oil looks to aid pet mobility and soothe anxiety.



Timothy Taylor



Victor Willing "Night," 1978. Oil on canvas. The painting will feature in an upcoming show at Timothy Taylor gallery in London in September.

Timothy Taylor Looks at the Mind, And Drive, of Artist Victor Willing

Taylor is bringing the first major exhibition in decades of Willing's works to London in September. BY SAMANTHA CONTI

The next 12 months will be big for Timothy Taylor, one of London's top gallerists who represents 20th and 21st century greats including Alex Katz, Diane Arbus, Kiki Smith and Sean Scully.

Taylor is expanding into a bigger New York gallery, and moving from Chelsea to TriBeCa, while in London he's set to realize a long-held dream of a show.

In mid-September, Taylor will stage the first major exhibition in decades of works by the British artist Victor Willing, whom he knew and admired.

Taylor was just getting started in the art business when he met Willing, a complex man whose troubled relationship with his artist wife, Paula Rego, is well documented.

Willing, whose works are part of the permanent collections at the Tate and the Saatchi Gallery, among others, lived with multiple sclerosis for much of his adult life, and died in 1988 at the age of 60.

"One of the things I have always wanted to do as a gallery is to bring generations of artists, either younger or older, to a new audience. This is about bringing Victor to a new audience. We're recognizing who he is, and what he did, but in as fresh a way as I can," says Taylor, who is putting on the show with support from Willing's family.

Taylor had seen a series of Willing shows at Bernard Jacobson Gallery in Mayfair, where he was working at the time, "and I knew his work well. I was just, you know, sweeping the floor, but I was very aware of what was happening in the exhibition space, and very aware of the prestige that his work attracted, and I remember him taking everything quite seriously, which is not surprising."

Taylor is taking a close look at Willing's work in the latter part of his life as his disease progressed, the colorful large-scale paintings he did from his wheelchair and the smaller, brightly lit ones that appear to defy his physical pain, and his deteriorating condition.

The exhibition will feature the 1982 painting "Cythere," the mythical birthplace of Venus. It is a tangle of

vegetation done in sunset pink, orange, red and green.

It will also showcase Willing's 1978 work "Night," which shows a sailboat blowing sideways in the wind, inside a room. While some of the details are surreal, the colors are warm and upbeat: orange, bright blue, yellow and green.

"Man in Flames," a work on paper, could be a work of Christian art, and was possibly inspired the decades that Willing lived with Rego and their family in and around Lisbon, a city packed with lavishly decorated churches and dramatic depictions of martyrs and saints.

"Everything prior to [Willing's diagnosis] related to a more traditional perception of what was going on in the British art world at the time," Taylor says.

"But then he started making paintings with this extraordinary clear, visual identity. I think he actually realized that his disease defined him, and he left a body of work that he would never have made otherwise. That's an interesting dilemma to have to deal with, and it certainly wasn't an easy one," Taylor says from the office of his Mayfair gallery on Bolton Street, not far from Green Park.

Taylor believes the timing is right for the show.

"There is a clarity of these visual images: they're figurative, abstract, and very confidently executed, even though there's this fragility to them. And it just seems to me that there is a place in today's awareness for this kind of subject matter. A lot of it relates directly to people's concerns, and sense of self, at the moment. I'm not sure I would have been able to do this show five or 10 years ago," he says.

The show is emblematic of the mood among London denizens, post-pandemic. Two years of COVID-19 have left a lasting legacy in the minds and hearts of people who, all of a sudden, were forced to confront emotional and physical pain, loss, paranoia, isolation, the feeling of being vulnerable, and trapped.

Many of the show's works are enormous,

"I think he actually realized that his disease defined him, and he left a body of work that he'd never have made otherwise."

TIMOTHY TAYLOR

so big that Taylor can barely fit them in his London gallery. One of the paintings he will manage to hang measures 8 feet by 16 feet.

"They were quite ambitious paintings. One of them is so big, I can't actually even hang it downstairs. He was working on a very grand scale. There's often quite a lot of empty space in them, but the colors are strong, and the line is always strong. They're always a very physical element," Taylor says.

While he may believe it's the right time to put on a show of Willing's work, Taylor — a typically self-deprecating Englishman — is unsure whether it will be a success.

"People might not get it, or want it, and then that will be that. But it's still a personal experience for me, and I'm very much looking forward to it for that reason," he says.

Even as he prepares for this major show, Taylor, a father of four who is married to Lady Helen Taylor, the daughter of the Duke and Duchess of Kent, Queen Elizabeth's cousins, is moving forward on other fronts, and in other countries.

In New York, he's moving from a tiny gallery on West 20th Street in Chelsea to a big industrial space on Leonard Street in TriBeCa. "It was originally christened Timothy Taylor 16 by 34, because it was 16 by 34 feet," he says of the old gallery, which is now closed.

"It was sort of wonderful, and we did some great shows there. But after five years, it did feel that the opportunity



"Untitled," 1961, by Victor Willing.

for the gallery, and the artists that we represent, wasn't really being properly fulfilled in a space of that size. I thought that it was the chance to either pull out all together, and just leave New York, or expand into it, and find something which represented the excitement of the moment without really going head-to-head with anyone else," he says.

Designed by Studio MDA with a black-and-white exterior, the new space spans 6,000 square feet, and is set to open in early 2023.

Asked what sort of trends he's been seeing back in his London gallery and among collectors post-pandemic and post-Brexit, Taylor says people are doing their homework, researching every detail — and price — of the art they plan to buy.

Taylor says things in London have returned to a "different sort of normal. People are much more aware of what they're coming to see before they see it. They've found themselves comfortable researching, looking, identifying and seeing things online. And then they go and look at the real thing.

"To some extent, it's expanded the market, but I think London is still trying to work out what it wants to look like post-Brexit. The hotels are full, and there are a lot of people here. It feels pretty good, but not like it did before."



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42Gold

New 'Africa Fashion' Book Does Much More Than Adorn The Coffee Table

There are fashion coffee-table books, and then there are those that serve up much more than compelling imagery from a designer's collections. BY TARA DONALDSON

Models in Lagos, Nigeria in 2019.



There are fashion coffee-table books, and then there are books that may land on coffee tables, but certainly serve up much more than compelling imagery from a designer's collections.

With "Africa Fashion," originally put out by V&A Publishing and released in North America courtesy of Abrams on Aug. 9, it is minds that will be captivated.

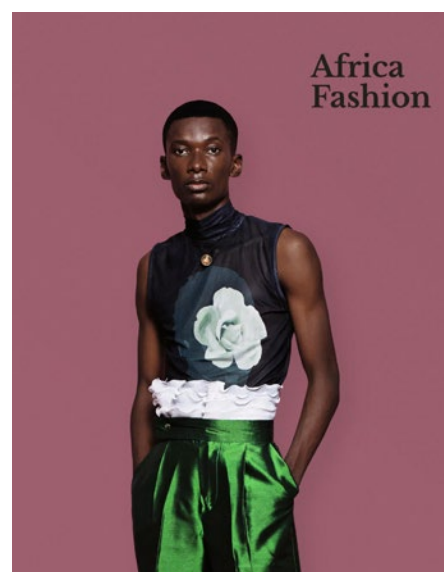
Equal parts inspiration-inducing images and historical context, courtesy (largely) of Dr. Christine Checinska, editor and curator of African and African Diaspora Fashion at the Victoria and Albert Museum, where the book's accompanying exhibit opened in early July (and runs through April 16, 2023), "Africa Fashion" is designed for exploration and education.

Lesson number one? Africa – and its fashion – is about abundance, not lack.

"The contemporary African fashion scene is so influential, so innovative, so impactful, I really see the continent as a center of global fashion," Checinska told WWD. "I want visitors and readers and people that engage, to have a glimpse of

what I think is the magnificence of African people. I want people to get a glimpse of the many, many histories and cultures. I want people to come away hungry for more and I want to resist that confounding narrowing of Africa."

Told with a nod to the continent's oral traditions, with prose that strays from academic to poetic, the book tells stories from across Africa of designers that emerged during the cultural renaissance that followed African countries' liberation from colonial rule, like Ghanaian designer Kofi Ansah. It folds in the politics that can't be separated from fashion, addressing once-enforced European dress codes countered broadly in moments such as when Ghana's first president, Kwame Nkrumah, delivered his speech at the country's independence ceremony wearing traditional West African agbada, where before, he'd been pictured in Savile Row-style suits. Along the way, it weaves in the glamour of textiles and adornments with snapshots pulled from throughout the 20th century through to contemporary times.



Cover of "Africa Fashion," edited by Christine Checinska, published by V&A Publishing.

"Ultimately, 'Africa Fashion' tells a story of the richness of the African continent, its people, cultures and histories, through the lens of fashion. It is a story of unbounded

creativity, abundance and modernity told from multiple Global Africa perspectives," Checinska writes in the book's intro. And as she tells WWD, it's "almost a moment of colonizing in reverse."

The title comes sans the "n," as in Africa, not African, by design: "The title is 'Africa' rather than African because we want to keep that open-endedness. African fashion can look like many, many things. There are many ways to be African or many ways to be fashionable and so to keep that slight ambiguousness in the title, somehow there's space for all the tension, the contradiction, the beauty, the struggle, the hope.

"It's hard to put down. [Africa Fashion is] everything from the rhythm of color to the kente cloth to the tilt of the hat or to the signet ring or to that gesture. It's all of those things...that spirit within that understands the power of dress," Checinska added. "When we put ourselves together in the morning, we do this consciously. There's a kind of a putting ourselves back to together, there's a



Garments: Kofi Ansah "Indigo" Couture. / Accessories: Katie Torda Dagadu at 'Suntrade'. / Models: Emmanuel Narh 'Taller' Gaduga & Linda Tsirakasu / Location: La Trade Fair, Accra, Ghana. / Assistant: Naana Orleans-Amisshah.

reminding that goes on. We remember who we actually are rather than who society tells us we are."

Though defining Africa Fashion could be akin to oversimplifying what it means to be fly ("you know it when you see it," Checinska said), Africa Fashion, as American-British playwright and novelist Bonnie Greer endeavors to lyrically articulate it in the book's prologue, can be put into some words.

"Africa Fashion is always a kind of futurism. It takes you forward," she writes. "...The boldness of Africa Fashion is the complete act of will of it and the drive to creation. The insistence on this. This insistence is the release of Imagination from when it, too, was condemned to be fettered like the body. It is agency at its highest because it creates a future in which African people are not defined by anyone except ourselves. By. Ourselves. The power of reordering the world, of remaking history, can give the maker of fashion another way of seeing Africa. Now."

As with the exhibit, the book's aim is to remake history, if remaking is adding truths to narratives omitted from fashion's canon – like of the richness of the continent's contribution to and influence on cloth and textiles.

Indigo, for one, is most often associated with places like Japan and India, but Africa also has a long history of creating indigo-dyed cloth or *Adir*, which has been made by the Yoruba people of southwestern

Nigeria since at least the 19th century, according to a chapter in the book written by Roslyn A. Walker, an American museum curator and expert in Nigerian art. The cloth, so named from the Yoruban word *adi*, which means 'to tie,' and re meaning dye, was once made exclusively by women using leaves of wild indigo plants.

"With the book and the exhibit, it is this idea of broadening people's understanding of the history of African textiles, the breadth, the depth, the width of it, the richness of it...beyond Dutch wax prints," Checinska said.

Bringing things forward to the contemporary, "Africa Fashion," in a mid-section of the book marked by brightly colored yellow pages, lets 22 leading designers on the continent – the same ones featured in the V&A exhibit, among them Imane Ayissi, Sarah Diouf, Lukhanyo Mdingi, Awa Meité and Sindiso Khumalo – tell their stories.

Awa Meité, a Malian designer who works with local artisans to weave high-fashion creations out of organic cotton and sustain jobs for the country's cotton industry (which is among the biggest in Africa), is on a mission to articulate Africa's "rich imagination."

"Creativity and fashion allow us to write our own narratives. They are spaces for people who have a vision for the continent and who want to show its strength and its immense humanity, its beauty, and its material and non-material resources.

This gives full meaning to the emergence of African and Black creatives, inspiring present and future generations," she writes.

Cape Town, South Africa-based designer Sindiso Khumalo, a 2020 LVMH Prize finalist who also won the Green Carpet Fashion Awards' "Best Independent Designer" that year, is focused on honoring women, from their talents and contributions to their safety and livelihoods.

"Inspired by the lineage of enduring and powerful Black women in history, our collections celebrate historical female figures such as South African activist Charlotte Maxeke, Sarah Forbes Bonetta (Yoruban princess and god-daughter of Queen Victoria) and American abolitionist Harriet Tubman. I hope to amplify their voices through the storytelling in our collections," writes Khumalo, who employs young Black women who have previously been trafficked and exploited to learn things like the hand-embroidering and quilting the brand uses for its designs.

For too long, the global fashion industry has overlooked Africa's contribution, and that's a wrong Checinska hopes the book will help right. And the cultural tide already seems to be rolling in that direction.

"There is an acceleration of interest and we can't ignore the impact of digital platforms and the digital world," she said. "I also think that we can't underestimate the fact that we do have people of African heritage at the helm of magazines like Vogue, [with] Edward Enninful and his impact. You've got Kenya Hunt [editor in chief] at Elle [UK] and her impact. We had Virgil Abloh, we have Ib Kamara [editor in chief of Dazed magazine]."

Before some of these changemakers emerged on the scene, what fashion had missed – and continues to miss – according to Checinska, is that what's coming out of Africa is haute, too.

"Some types of sophistication and the luxury element of African fashions is missing and I think the pan-African nature of the scene is missing. All too often it's maybe two or three countries that are focused upon, whereas there are exciting, creative, innovative designers across the board," she said. "African fashions can be and are, luxury."

What's more, Checinska added of Africa and the diaspora, the products of the people, the exhibition and the book, is this singular and poignant point, a nod to something British artist and curator Lubaina Himid once said:

"We are us, not other."



A display of contemporary African labels' pieces. From left: Maxhosa Africa, Iamisigo, Imane Ayissi.

Julian Lennon Steps Out From The Shadows for New Album

John Lennon's son will release his first studio album in 11 years in September, and it's highly personal.

BY JEAN E. PALMIERI

Julian Lennon would prefer not to be in the limelight.

It's an interesting choice for someone who has been famous since before he was even born. But the son of Beatle John Lennon and his first wife Cynthia has overcome that reluctance to carve out his own musical path, while also using his fame to deliver a message about respecting indigenous people around the world and championing environmental causes.

While philanthropy may be his passion, Lennon, who has an innate talent for music, will release his latest album, "Jude," on Sept. 9. The album is named after the legendary song, "Hey Jude," that was written for him by Paul McCartney to comfort the five-year-old after his father met Yoko Ono and separated from his mother. The song, which topped the charts for 19 weeks after its release in 1968, was originally named "Hey Jules" – Julian Lennon's nickname – but was changed because McCartney thought Jude worked better for the song.

"Jude" is the first album Lennon has put out in 11 years, a hiatus he created intentionally because it allowed him the opportunity to embrace other projects.

"I've always had relatively large breaks between albums, especially since I've been an independent artist," he said in an interview from his home in Monaco. "I think part of the reason is because the work is meaningful for me. It's my heart and soul being heard."

Lennon is surprisingly warm, open and engaging, and eager to share the passion he feels about his work and his music – all in his charming English accent.

"Back in the early days, in my 20s," the 59-year-old said, "you were pushed into the studio the moment you came off world tours. So it was this endless cycle. And after 30 years of doing that, I said, that's not what I want to do anymore. So I became independent, and it allowed me to follow all of my other dreams."

Those dreams included the creation of the White Feather Foundation. As the story goes, John Lennon had told him that should he die, he would use a white feather to let his son know he was at peace. So when Julian Lennon was on tour in Australia, he received a white feather from two elders of the Mirning tribe asking him to help tell their story. He took it as a sign and went on to produce a documentary called "Whaledreamers" and founded the White Feather Foundation in 2007 to shine a light on a range of environmental and humanitarian issues.

Since then, Lennon has established the Cynthia Lennon Scholarship for Girls in Kenya, and now the U.S., was honored with the CC Forum Philanthropy Award in Monaco, was named a UNESCO Center for Peace 2020 Cross-Cultural and Peace Crafter Award Laureate, has authored several books including the trilogy "Touch the Earth," "Heal the Earth" and "Love the Earth," and the children's graphic



novel "The Morning Tribe." And his documentary, "Kiss the Ground," about soil regeneration, aired on Netflix in late 2020.

His environmental message carries through to his music. He cowrote and recorded a song about the environment and poverty called "Saltwater" in 1991, and rereleased it in 2016.

"Since then I've written about five songs about the same kind of issues and it's just sickening that nothing has really changed. Although I do see strong movement now."

Despite his other work, Lennon said he's never lost his love for music.

"Even between albums, I was working on other projects with different people and writing and singing," he said, "just not in front of the camera – not in the limelight. The limelight is not particularly where I like to be. I'd rather be behind the camera any day. That's my happy place, where I can breathe and not feel like a performing monkey."

He referred to "Jude" as a "coming-of-age album," one that finally allows him to be himself. The cover shows a black-and-white photo of him in 1973, a few years after his parents divorced in 1968. So far, he's released two singles from the album, "Breathe," which is about finding peace and balance in a time of emotional upheaval, and "Save Me," which speaks to not running away and hiding from life. Both songs are highly personal and part of his quest to carve out his own identity as more than just John Lennon's son.

"My legal name was John Charles Julian Lennon," he said. "So whenever I traveled,

or had to go through security, it could go either way: it could be pleasant or I would get smarmy comments. I never enjoyed that because I just wanted to get on with my life as me, Julian. So in 2020, I changed my name. But I wanted to respect my mum, Cynthia, and my dad, so I switched Julian and John round. So the first thing anybody reads on a boarding pass today is Julian."

Lennon has that same complicated relationship with the Beatles music. Although he swore he'd never do it, he was convinced to cover his father's anthem, "Imagine," earlier this year as part of a fundraiser for Ukraine.

"I had no ambition to sing any of dad's or Beatles songs," he said. "But I'm so disturbed by what's going on in our world right now that I thought, this is as good a time as any in history."

The decision caused him waves of anxiety – "I really went into panic mode" – but the result was a "raw, honest and truthful" rendition accompanied by only an acoustic guitar. And it was a smash hit, helping to raise billions of euros for the cause.

"I was blown away by the response," he said. "It's changed my life for the better. I never thought that would be the case."

Despite the song's success, Lennon never thought about adding it to his new album. "I consider it a separate entity. It took me almost 60 years to sing that song and it was a onetime occasion. It'll never happen again."

So it's no surprise that Lennon didn't



The cover of Julian Lennon's new album, "Jude."

record a version of "Hey Jude" for his new album, either.

"Because I did 'Imagine' does not mean that I'm now doing the Beatles back catalogue, or dad's work. I'm just moving on with my own life again, as I have been all this time anyway."

And the 11 songs on "Jude" all tell stories about different subjects that matter to Lennon. He said, "they're all my babies," when asked for a favorite, adding, "they all tackle different subject matters and are conversations with myself. They all deal with the world around us, the war in our daily lives and the war within, where we try to understand ourselves, take on the challenges that we are faced with and do the right thing. All I've ever wanted, really, was to make my mother proud, and I feel I have this purpose."



Hank Willis Thomas

Hank Willis Thomas, For Freedoms Bring ‘Another Justice: Us Is Them’ To Parrish Art Museum

The exhibition includes work from 10 artists within the wider For Freedoms community and an offsite installation on the Shinnecock Monuments. BY KRISTEN TAUER

What does justice look like?

“Another Justice: US Is Them,” a new group exhibition at the Parrish Museum in Water Mill, New York, invites viewers to interrogate the answer from various perspectives, including their own. The show, organized by Hank Willis Thomas and artist collective For Freedoms, opens July 23.

The exhibition includes work from 10 artists within the wider For Freedoms community, including Muna Malik, Zoë Buckman, Eric Gottesman, Christine Sun Kim, and Kambui Olujimi; plus an offsite component features digital work by four Indigenous artists displayed on the Shinnecock Monuments digital billboards. “All the artists we work with, in their own practices, are in pursuit of different forms of justice and representing that and imagining that,” says Thomas, who cofounded For Freedoms in 2016 along with Gottesman, Michelle Woo, and Wyatt Gallery to drive civic engagement through multimedia art projects. This fall, in collaboration with the Parrish, Thomas and his other collective Wide Awakes will be in residence at the Watermill Center.

Kim, who’s deaf, reimagines the viewer’s relationship to language and communication through her work. Olujimi investigates American legacies of violence through his illustrated series “Redshift,” which speaks to the phenomena of witnessing unseen objects by measuring their force on surrounding entities. It usually applies to distant celestial bodies, but Olujimi uses the term to speak to the mythology of white privilege within American history.

“Violence, especially within this country right now, is seen as othered; the threat to the union comes from abroad,” he says. “But part of white privilege is a denial of the violent history, a legacy that America’s founded on and perpetuates even to this day.”

His series includes portraits of 13 prominent American presidential assassinations – he notes that each carried out by a white man. Olujimi’s most recent additions to “Redshift” for the Parrish exhibition comment on the Jan. 6 insurrection. “There’s nothing more clear to a threat of democracy than agents of democracy undermining it,” he adds.

Thomas doesn’t typically include his own work in exhibits that he’s also curating, but notes that “it was an opportunity to show my work alongside people who inspire it,” he says. “US Is Them” includes several quilted flag pieces from his solo gallery show “Another Justice: Divided We Stand” on view last winter in L.A. Thomas also recently debuted a neon sculpture, “Remember Me,” which is installed on the south-facing exterior of the museum. The artist recreated handwriting from a vintage postcard he came across at the Amistad Center at the Wadsworth Atheneum Museum of Art in Connecticut.

“I’ve been perpetually haunted by it,” says Thomas of the handwritten text



Hank Willis Thomas, “Remember Me,” 2022.

– “remember me” – which is scrawled next to a photo of a young Black man wearing a Buffalo Soldier hat, associated with the all-Black army regiment established in the mid-1800s. “I wanted to create an opportunity for people to reflect on how important every life is, especially to the people living it. In some way, shape or form, we all want to be remembered,” adds Thomas. “And in being remembered, we get an extended life.”

The offsite component of “Another Justice” is an extension of For Freedom’s ongoing nationwide billboard campaign. The collective, in collaboration with the “Land Back” initiative, tapped four Indigenous artists to create pieces for the nearby Shinnecock Monuments. The digital billboards, which flank the Sunrise Highway, were built on Shinnecock sovereign land several years ago as a revenue initiative to support the Nation, located just west of Southampton – and initially received pushback from the NYS DOT and local Hamptons communities.

“All over the country, native people have been finding creative ways to maintain their livelihoods despite diminishing opportunities and resources because of the encroachment of the rest of us,” says Thomas. “And the Shinnecock Monument is an example of another creative form of resistance, and also resilience.”

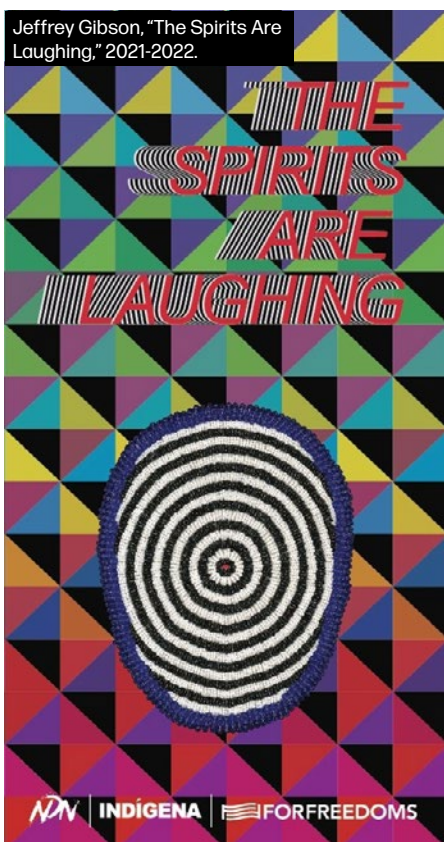
For anyone driving out east, the striking 62-foot monuments are impossible to miss: they welcome you into the Hamptons.

As part of the Parrish exhibition, the billboards showcase artists Jeremy Dennis, a member of the local Shinnecock Nation, Jeremy Gibson, Koyoltzintli Miranda-Rivadeneira, and Marie Watt.

Dennis’ digital piece, “Return Our Stolen Sacred Shinnecock Hills,” features a photograph taken of Shinnecock Hills, a sacred Shinnecock landsite that is located outside of the tribe’s current territory. Today, it’s the location of a popular golf club.

“This is true for a lot of indigenous groups and tribal nations: this land, Shinnecock Hills, was stolen from us in such a blatant way that it’s almost unbelievable that it’s still not in our possession,” says Dennis, adding that the tribe has been buying back sacred land (at high market rates) in recent years.

“We’re trying to fight this uphill battle to regain this land that was pretty much stolen from us outright, with no compensation or acknowledgement,” he says. “This piece is going to be shown to people entering this territory; there’s no way you can get to the east end without seeing both the monuments and the message about the Shinnecock Hills. It’s relevant to everyone passing by. And I hope people do a little bit of research.”



Jeffrey Gibson, “The Spirits Are Laughing,” 2021-2022.

In the Limelight: Alessandro Ristori & The Portofinos

WWD spoke with Alessandro Ristori, front man of the music band "The Portofinos," on his career, success and his main passion: music. BY ALICE MONORCHIO



Alessandro Ristori

It's not easy to get hold of Alessandro Ristori – especially during the summer season when he is constantly hopping between Forte dei Marmi, Porto Cervo, Monte Carlo, London and Dubai.

“Summer is certainly the busiest period, but I assure you that we are on the move 200 days a year,” he says with a laugh.

The Alessandro Ristori & The Portofinos music band are on a roll. In October they performed at Alexandre Arnault and Géraldine Guyot's wedding in Venice, and they are regulars at some of the most famous clubs around Europe, including Annabel's in London, or “the place to be,” as Ristori describes it.

Ristori also draws attention with his unique style, reminiscent of the rock 'n' roll era of the '50s, his moves and his ability to entertain.

“I haven't changed much since I was five years old and I went on stage for the

first time,” he points out. “People ask me if I still dress like this when I am not performing. I simply bring myself on the stage, this is different from someone who builds a character from someone who is natural,” he adds.

When Ristori is performing, he “[feels] alive. Even though I am quite shy, when I am on stage, I transform myself to interact with people, and I instinctively know how to move and when to jump or dance.”

The frontman is often recognized as “the singer from Monte Carlo” since he started performing and first gained recognition there, specifically in 2015 at the Hôtel de Paris, in the famed Bar Américain. “I brought back the Dolce Vita atmosphere,” Ristori says.

It wasn't until 2017, when Italian entrepreneur Flavio Briatore, who owns several establishments in the principality, noticed him and “opened the doors to me to

a luxury market that was also different from that of Monte Carlo, since I started working in Italy and then Dubai. With him I have a strong professional relationship and perform in places such as the Twiga in Monte Carlo and Forte dei Marmi, the Billionaire in Dubai and Porto Cervo.” The Twiga beach club in Forte dei Marmi “is our second home, as we do more than 20 concerts there during the summer,” he adds.

In April 2019, Princess Charlotte Casiraghi chose Ristori to sing at her wedding party and that same year he performed for Carl Hirschmann's birthday, the multimillionaire Swiss entrepreneur, married with the Italian actress Fiammetta Cicogna, in Cap Ferrat.

“Even if I haven't sold millions of records around the world, during these events I feel I am part of an excellence. This is the most important thing and when I am on stage, I always try to make a good

impression, whether I am performing for Arnault's son or just any other person,” he muses.

The singer struggles to remember which night was the craziest and most fun, as he often confuses “certain episodes or dates and even at times totally forgetting what happened,” but he has a fond memory of Prince Albert of Monaco's birthday party.

“It was 2018, I broke my vertebrae on Aug. 3 and I had to be ready for the 27th, the day of his birthday celebration. I had immediate surgery and was back on my feet in just three weeks and even now when I see him, he reminds me of it. He says ‘Alessandro, you were there!’ On an emotional level it is one of the greatest nights for me. Even when I will be 90 it will be an indelible memory,” he says.

Ristori is the epitome of “Italian-ness” with his big smile, hairy chest peeking from colored silk shirts almost always half-open and the hits he sings on stage. “I carry Italy with me when I am performing,” he proudly asserts. Even the name of the band, The Portofinos, is reminiscent of the “Dolce Vita, Italy ... a good Italy where everything is fine and is recognizable around the world.”

Although he now performs for an increasingly international audience, he also enjoys singing Italian songs, even if they may be off the beaten path for some. “If you are persistent and credible,” he explains, “you can sing an Italian song from the '50s as well as an '80s English song and people will still have fun.”

Indeed, some of the hits that are almost always part of Ristori's performances are Adriano Celentano's “Susanna,” Claudia Mori's “Non succederà più [It will not happen again],” “Oh, Pretty Woman” by Roy Orbison, and Elton John's “Don't Go Breaking My Heart.”

Ristori also executes his own songs on stage and in June he released a new single, titled “Sempre più tu [You, always more],” which is available on YouTube and produced by Andrea Mariano.

His style and fashion sense also contributes to Ristori's success. “Dressing is different from covering yourself, this is what really makes the difference,” he contends.

While performing, the singer can be often seen wearing head-to-toe Gucci outfits. “My mother used to dress me as a little lord and later on I when I met my wife, who has great taste, she helped me a lot in my style choices.”

A highlight of this year was when he met Marco Bizzarri, president and chief executive officer of Gucci, who helped him a lot in “this combination of style,” as he says.

Ristori also pays tribute to Giorgio Armani. “When you wear an Armani suit you are impeccable, the best suits in the world are Armani's.”

As for future projects, he admits he “would love to be part of a movie, the cinema fascinates me a lot.”



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Guests on the way into Ka'Teen in Hollywood on July 13, 2022.

Hollywood Is Finally Living Up To Its Glittery Reputation as a Place Stars Want to Hang Out

Where to eat, drink and hang out in L.A.'s glamorous new old neighborhood. BY BOOTH MOORE

Gucci was onto something with its “Love Parade” runway show – Hollywood is L.A.’s most glamorous place to hang out this summer.

Once the embarrassment of the city, with seedy streets and down-on-their-luck costumed characters, Hollywood was a place that made tourists scratch their heads, and say, “Is this all there is?” But the neighborhood is finally living up to its glittery reputation as a destination actual stars want to see and be seen in thanks to buzzy new hotels, first-class restaurants, rooftop bars and private clubs, all near where Netflix and Paramount have leased office space.

On most nights women in bandage dresses, designer handbags and heels, and guys rocking Dior Jordans, can be seen sliding out of slick cars, ducking into restaurants, waiting on line for bars and sneaking puffs off of vapes.

Much of the action is centered off the seedier Hollywood Boulevard, on the side streets bordered by Cahuenga Avenue on the east and Wilcox on the west. The area is also known as the Vinyl District because of its history of recording studios, one of which is preserved as the Grandmaster Recorders restaurant.

Mama Shelter was the first new hotel to plant a flag on Selma Avenue in 2016, launched by Paris-based hotelier Benjamin Tragono, followed in 2017 by The Dream from real estate firm Relevant Group, which has put \$1 billion into projects in Hollywood and downtown L.A.

“Hollywood has a unique history in the annals of L.A., and we thought if we could curate a really unique set of hotel and dining experiences we could attract a wide ranging, multigenerational and multicultural demographic,” says Dan Daley, chief executive officer and cofounder of Ten Five Hospitality and a partner at Relevant Group, which also developed The Thompson and Tommie hotels, with their popular restaurants Mother Wolf and Ka’Teen, and rooftop bars Bar Lis and Desert 5 Spot.

The Prospect Hollywood, designed in Hollywood Regency style by Martyn Bullard Lawrence, and the

Godfrey Hotel are also new upscale lodging destinations.

The epicenter of the culinary scene is Mother Wolf, chef Evan Funke’s take on Roman cuisine, where the fiori di zucca fritti and tonnarelli cacio e pepe shine as bright as starry diners like Michelle Obama, Jay-Z and Beyonce, and Jens and Emma Grede.

Located in a chic, renovated Art Deco building that once housed the Hollywood Citizen News, the 10,000-square-foot restaurant is massive by L.A. standards and on weekend nights really hums.

“A lot of Los Angeles restaurants are small, quaint, chef-driven; this is very much a New York, London-style restaurant with the grandness and opulence and size of the room,” says Funke, an L.A. native who trained with Wolfgang Puck before moving to Italy to master the art of making pasta, and opening his first restaurant, Felix, on Abbot Kinney in 2017. “I knew in my gut we were going to make some noise.”

In the Thompson, chef Lincoln Carson’s French-meets-farmer’s market brasserie Mes Amis is another delicious spot, with a crudité plate that’s a work of art, a terrific raw bar and French onion burger. Cocktails with names like “Some Like It Hot” (gin, lemon, strawberry and Lo-Fi Dry) play off the glam old Hollywood black-and-white photos on the walls. Upstairs, the rooftop Bar Lis has a Côte d’Azur-inspired vibe, and a burlesque night on Wednesdays.

Around the corner at Ka’Teen, guests enter through an Instagrammable tunnel made from branches into a jungle-like oasis with a thatched roof, wicker light fixtures and plentiful palms. Chef Wes Avila serves up Yucatan-inspired



Grandmaster Recorders’ tiramisu.

fare, including tuna aquachile, vegan birria, banana leaf-wrapped heritage pork, and stiff mezcal drinks, including the Witchdoctor, which comes with its own smoldering sage stick, for a cocktail that’s also a spiritual cleanse.

Tommie’s rooftop Desert 5 Spot brings the spirit of “Stagecoach” to Hollywood, with a cowboy hat-wearing neon cactus sign beckoning, country rock inside, and a boots-and-bikinis weekly Sunday afternoon party at the pool.

On Cahuenga, Grandmaster Recorders is a rooftop bar, restaurant and the sexy Studio 71 disco rolled into one, where Anya Taylor-Joy hosts monthly dance parties. The entrance delights with boom boxes, 8-track tapes and other rock ‘n’ roll relics of the circa-1971 studio where David Bowie, Mötley Crüe, Foo Fighters, Kanye West and many more recorded.

The casual, 4,500-square-foot rooftop serves views of the Capitol Records Building, DJ beats, pizza and drinks. And the warehouse turned 5,000-square-foot dining room, helmed by chef power couple Monty and Jaci

Koludrovic, features nouveau Italian food, including a Petrossian caviar cannoli appetizer that's as decadent as it sounds, and a tiramisu made to look like a GMR vinyl record, just waiting to be cracked open. Cocktails are named after songs ("Shake Your Money Maker," "Hard to Handle Now").

"It's one of those come for a meal stay for a night venues...you start on the roof, end up in the restaurant, then the Studio and you've done three things in one night...Or now you can start here and go to the Thompson, go to Bar Lis. You want that camaraderie and it's all walkable," says Grandmaster Recorders co-owner Grant Smillie.

Further west on Sunset Boulevard, in the former site of old Hollywood favorite Ye Coach & Horses pub, the modern Cal-French Horses restaurant is emerging as a next-gen Les Deux Cafes, Michelle Lamy's '90s Hollywood hot spot where one could go every night.

Stylist Elizabeth Saltzman is one of the regulars at Horses, which is helmed by another chef power couple, Liz Johnson and Will Aghajanian, who serve a spectacular smoked salmon and caviar lavash, endive Caesar salad with breadcrumbs, Cornish game hen with warm dandelion panzanella, a Sunset Mess dessert and plenty of Vesper cocktails.

To the east, on Fountain Avenue, chefs Ori Menashe and Genevieve Gergis of Bestia and Bavel fame just opened Saffy's, a jewel box of a casual Middle Eastern eatery designed by Nicky Kaplan, in an Art Deco building in the shadow of Hollywood's Scientology Celebrity Center. Now open for dinner, and soon during the daytime with a next-door coffee, tea and pastry shop, too, it's the kind of place to stay awhile nibbling on shishito peppers, hummus and a knockout shawarma plate, while downing tequila-spiked cherry limeade or orange wine.

Hollywood, like the rest of L.A., also can't get enough members' clubs. Revamping the historic CBS radio building, Neuhouse was the first, opening in 2015. Now there are more.

On Aug. 1, David Bowd, a hospitality veteran of London's Chiltern Firehouse, New York's Mercer and L.A.'s Chateau Marmont, will open The Aster with his business and life partner, Kevin O'Shea, as part of their Salt Group hotel collection. This is act three for the building at Hollywood and Vine, formerly SBE's Redbury Hotel and Paul Allen's h club.



Ka'Teen has a tropical jungle vibe.

Photographs by Michael Buckner



Mes Amis has a decadent menu with lots of seafood starters.

German). "We wanted to create a space that changes the mind-set of 'I have to go to the gym' to 'I want to go to the gym.'

"Growth has been moving east from West Hollywood and Beverly Hills because everything is pretty much done there...We saw Prizma's apartment building going up, CIM Group building in the Sycamore District," he says of the real estate firm developing an eight-story headquarters for Sirius XM.

One street over from Heimat, the Sycamore District on Sycamore Avenue is also home to the newish French brasserie Gigi's restaurant, Tartine bakery, the Hideaway cocktail bar and multibrand fashion and art-filled concept store Just One Eye.

And the momentum isn't stopping anytime soon.

On Sunset Boulevard, a \$500 million, 22-story office building dubbed The Star is in development, with a curvilinear, sci-fi-looking silver dome construction that would play off the area's other landmarks, including the Capitol Records Building and the Griffith Observatory.

After closing in 2021 because of the pandemic, the Arclight Hollywood movie theater and landmark Cinerama Dome have taken another step toward reopening by receiving approval for a liquor license.

Will retail follow in the area, meaning stores that aren't selling souvenir T-shirts, sex toys and bongos? It could.

Opened along the Walk of Fame in 2001, the Hollywood & Highland shopping center once welcomed 25 million annual visitors. Earlier this year, it was purchased by DJM Capital and renamed Ovation. A \$100 million renovation is slated to be completed by the end of August, with a new public space and new "local-driven" tenants to follow.

Summertime and the Travelin' Is Not Always Easy

Inflation, travel delays and even sharks aren't deterring summer travel.

Just have backup plans. BY ROSEMARY FEITELBERG



Travelers wait at security in London's Heathrow Airport, which has advised airlines to stop selling additional summer tickets.

As lazy days by the shore have given way to chaotic travel excursions, the key summer vacation essential this year is flexibility.

What used to be seasonal toss-ups like “Fly or drive?” or “Hotel or Airbnb?” have become make-or-break conversations that have some would-be travelers postponing plans or shelving them altogether. Instead of conjuring up images of sailing on the Adriatic, cycling in the Dolomites or shopping along Florence’s Via Roma, many international fliers are instead envisioning snaking airport security lines, flight cancellations and overbooked chaises on Mediterranean beaches.

Travel chaos abounds – but it hasn’t stopped eager vacationers. Instead of scrapping your trip altogether, AskThePilot.com founder Patrick Smith suggests building in a contingency plan.

“The situation in airports right now is a testament to people’s willingness to endure and what people are willing to sacrifice for a vacation,” Smith says. “The ongoing chaos and congestion is encouraging people to revise the dynamics of their vacations to include buffers for when things don’t do as scheduled. Flights are delayed. Flights are canceled. Connections are missed.”

On-time flights have become increasingly unpredictable, and it’s wreaking havoc on quick trip travelers. “If you are going somewhere for three or four days and you end up being a day and a half late getting there, that can throw the whole thing out the window. It’s important for people to build their vacations with contingencies in mind. Have a plan B and a plan C. If a flight is delayed, we do this. If a flight is canceled we do this. Maybe even change the destination at the last second,” Smith says.

Buying tickets that allow for flexibility is worthwhile, according to Smith, and cancellations could provide opportunities to explore new cities. “Above and beyond everything else – be patient and don’t be shocked if things go wrong,” Smith says. “Hopefully, after the summer rush, the industry will begin to stabilize. Staffing levels will improve and things will get better to the point hopefully by the holidays.” (Smith has postponed his plans to visit Asia until the fall.)

In the meantime, the undeterred are forging ahead by plane, by train, by car and by bus. And yes, “bleisure” stays, which blend business and leisure, are a thing. That and revenge travel more than two years into the pandemic are driving bookings for car rentals, according

to an Enterprise Holdings spokesman. Florida, Hawaii, California, New York and Nevada are leading destinations for travelers. While fleet availability has improved significantly since last year, the global chip shortage and other supply chain constraints are impacting new car availability, the spokesman says.

Beachgoers, meanwhile, may have a niggling about taking ocean plunges given the media’s zeal for reports of shark attacks. But those brushes with great whites aren’t just clickbait. Last year, there were 71 shark attacks including nine fatal ones, according to the University of Florida’s International Shark Attack Files. Last year, Florida racked up the most shark bites – 28 – followed respectively by Australia, Hawaii, South Africa, South Carolina, California, North Carolina, Reunion Island, Brazil and the Bahamas.

Despite the rigamarole that is more likely than not to tie up summer escapes, there is clearly an element of revenge travel underfoot, says Alastair Thomann, who as chief executive officer of Freehand/Generator oversees 15 properties in the U.S. and Europe. Gen Z and Millennials are leading the charge with many of them venturing out to celebrate the end of the school year, graduations or to make up for trips not taken over the past two years.

Further fueling the summer vacation surge are families, many of whom prefer to bunk up together in suites and shared accommodations. Interestingly, many summer vacationers are embarking on city sojourns, bound for New York, Miami, Dublin, Madrid, Barcelona and London. Part of the interest in European cities comes down to people being able to travel by train or car, Thomann says.

Together with top-of-mind for many, Thomann says, noting that his properties are often rented by groups of friends simply looking to “have a good time together.”

Inflation concerns, the spending crisis and cost-of-living crises have crept into European markets, and Thomann says there are worries brewing about luxury properties. “Are people going to spend that kind of money for luxury vacations? That is a concern for our industry. At the moment, the world is great but how is this going to develop as the cost of living, inflationary pressures and so on come to hit us over the next few months?”

Potentially less expensive is the road trip option. AAA had forecasted that nearly 48 million would travel 50 miles or more from their homes over the Fourth of July weekend – an all-time record. That rush to the roads was

an indication of what people would do for the rest of the summer, says AAA’s Andrew Gross. “That really surprised us because you wouldn’t think that we would be setting records with these high gas prices,” he says.

People may be opting for “near-cations,” he says, which allow them to get out of town without amassing too many miles. For some, that equates to a more affordable route, and for others it’s a way to avoid the hassles of air travel. “If you go by car, you get to choose when you leave. You get to choose the route and who is sitting next to you. You can’t discount that,” Gross says with a laugh. “And you get to throw a lot more stuff in the trunk.”

Gas prices, however, are likely to affect travel by car, Gross says. Approximately 60 percent of respondents to a AAA survey in March said they would alter driving habits or lifestyle when a gallon of gas hit \$4, and about 75 percent of respondents said they would at \$5. “Well, we hit both of these marks,” says Gross.

Despite the potential for headaches, many are still taking flight, enthusiastically bound for Europe. To safeguard trips, travelers can book airline tickets and hotel stays with reward points and miles, and purchase travel insurance, says ThePointsGuy.com’s global features editor Melanie Lieberman.

“We are seeing people wanting to have more immersive experiences wherever they go. They are generally traveling for longer and staying in a place for longer. Part of this, of course, is due to travel being more complicated. Once people get where they are going they are eager to stay there for a minute,” she says. “There has been so much enthusiasm around travel. They are so eager to get back out there and connect with the people and the places they are visiting.”

After nearly 300 million people flocked to national parks in the U.S. last year, return visitors and newbies should plan ahead. Reservations are required by the U.S. National Park Service for Glacier National Park, Yosemite National Park, Rocky Mountain National Park and other locales. In fact, hikers’ “Carry in-carry out” ode – as in whatever you carry into the woods, you should carry out – would bode well with summer vacationers. Some are trying to embrace streamlining, whether that be carry-ons instead of checked luggage, renting sports gear and buying essentials upon arrival. Remember when high-rollers used to FedEx their suitcases ahead of time?

Long weekend getaways and short spontaneous jaunts have fallen out of favor as people plan further out for financial reasons and less-likely-to-be-delayed options, like early-morning flights, Lieberman says.

“We have seen a lot of schedule cutbacks from airlines everywhere as they try to make sure they can staff and operate the flights that they do have on the schedule. We are reminding people to expect crowds, delays and setbacks,” Lieberman says, adding that many vacationers are booking their journeys with an extra day or two as a precaution. London’s Heathrow has even told airlines to stop selling some tickets for summer flights.

“What you’re seeing at Heathrow is indicative of what is happening across the industry. The industry is really trying to keep up with demand and stave off problems,” Lieberman says.

Some travelers are looking to trains for getaways, which have seen a surge in ridership.

Amtrak has seen more than 80 percent of its ridership return from fiscal-year 2019 levels nationwide, with its Northeast Corridor stretching from Washington, D.C., to Boston being popular. Services extensions include trains to Burlington, Vermont, and Newport-bound travelers can now hop on a Seastreak ferry from Providence through a new partnership.

Despite travel remaining popular, concerns about COVID-19 remain, and there are still some places with testing requirements.

The Canadian government has reinstated mandatory random testing for those entering Canada by air in four major airports, for example. “When the U.S. dropped its in-bound testing requirement for international fliers, that definitely gave people some peace of mind that they could travel abroad without having to worry about getting stranded. If we’re seeing testing come up again, that has the possibility of deterring some people from traveling abroad,” Lieberman says. “That is something to watch for sure.”

Cambridge Beaches, a One-of-a-Kind Resort, Arrives on Bermuda

If crossing the Atlantic to Europe feels a bit too far, Bermuda is just a two-hour jaunt from New York, and is home to a new hotel. BY LEIGH NORDSTROM



Here, views of the Cambridge Beaches resort.



Viral photos from inside airports around the world this summer have been shocking, yet for those still hankering for a getaway, there's always Bermuda. A two-hour nonstop flight away from New York City, the island is getting a new hotel just in time for late summer travel. Spanning across a 23-acre peninsula, Cambridge Beaches is being opened by hospitality group Dovetail + Co., with interior design by former Soho House Design Studio designer Kellyann Hee.

"Cambridge Beaches was established in 1923 as Bermuda's first cottage-style accommodations when Mr. Hugh Gray owned the first cottage and started hosting overseas guests," explains the hotel's general manager, Clarence Hofheins. "Over the years, he purchased the surrounding land and other cottages and by 1943 he operated accommodations housing over 50 guests at a time."

Some 20 years later, Gray sold the property to Sir Howard Trott, and it stayed in the Trott family for more than 70 years until Dovetail + Co.'s recent purchase. "Throughout the estate, there are architectural details dating back to 1663, including reception, which features original cedar beamed ceilings and a board highlighting the number of repeat guests since its inception in 1923," adds Hofheins. "Cambridge Beaches is truly the last Bermuda-style resort on the island – the architecture, beaches, coves and gardens all tell a story about Bermuda that is unique and special."

The Cambridge Beaches of today comprises a mix of freestanding cottages and guest rooms, with four private beaches, two private coves, a swimming pool, spa, tennis courts, three on-site restaurants (accessible by both land and sea) and more.

"My wife and I fell in love with Bermuda seven years ago when we visited in January," says Phil Hospod, chief executive officer and founder of Dovetail + Co. "We left a dark and cold New York City day and landed 90 minutes later to smiles and sunshine. Ever since we've been dreaming about owning a resort in Bermuda and contributing to its dynamic culture. When the opportunity arose to be involved with a property as storied as Cambridge Beaches, we knew we had to do whatever it took to make it a reality."

Hospod, the lead creator of the opening of Cambridge Beaches, says the hotel is the first of its kind on the island, citing its privacy and "unparalleled ocean views and access" thanks to the peninsula it occupies.

"All rooms have water views and private outdoor space," he says. "Guests can also take advantage of the property's four private beaches, two private coves, and onsite watersport rentals pavilion for kayak, paddle board, jet ski, snorkeling and boat rentals to discover a nearby private island and shipwrecks."

"Bermuda is a hidden gem and those guests that have found Bermuda continue to come back to the island time and time again," Hofheins adds. "We feel that Bermuda, as a destination will see significant growth over these next few years as more people are exposed to the beauty and uniqueness that sets Bermuda apart from all of the other islands throughout the world."

The Most Remote Luxury Hotels in Europe

These far-flung locations may be difficult to reach, but for those seeking exclusive and unusual holidays, they provide tranquil escapes. BY ALICE MONORCHIO

MILAN – From isolated islands off the coast of Montenegro to remote parts of Italy, the most insidious meanders of the French Alps to the Portuguese countryside – the most remote hotels in Europe are often also the most luxurious.

These far-flung locations may be difficult to reach, but for those seeking exclusive and unusual holidays, they provide tranquil – and beautiful – escapes.

Here, WWD explores some of the most secluded five-star hotels in Europe that promise exceptional and unforgettable experiences.



A dining area at the Refuge de la Traye.

THE REFUGE DE LA TRAYE FRANCE

Similar to Eremito, the Refuge de la Traye is nestled in a haven of nature, at the heart of the three valleys in a ski area, and situated at an altitude of 1,650 meters in the French Alps. Built in 1982, the structure was originally a mountain lodge and was renovated into a luxury hospitality destination in 2019. It offers only six rooms and suites, which creates a private, intimate, homey vibe.

The hotel places an emphasis on its natural surroundings, offering courses such as zip-lining and tree-climbing, electric mountain biking, pottery workshops, pony rides and spa retreats.

There is a wellness center, a sauna, a hammam, an outdoor jacuzzi, a fitness room, a tearoom, a lounge and a cigar salon, a children's indoor playroom, a screening room, a chapel and two small lodges that are available to book.

The hotel's restaurant, La Table, offers Savoyard specialties such as raclettes and fondues during the colder seasons, and fresh vegetables and wood-fired pizzas during the summer.

Located on the terrace overlooking the Alps, the restaurant is one of the most jaw-dropping features of the luxury inn.



The Aman Sveti Stefan hotel.

THE AMAN SVETI STEFAN MONTENEGRO

Aman, one of the biggest luxury hotel chains, is bringing a high-end lodging experience to a small island off the coast of Montenegro.

The Aman Sveti Stefan is located on the island of Sveti Stefan and is connected to the mainland by a narrow isthmus. The restored village lies across the bay from Villa Miločer, a former royal retreat. The hotel grounds are spread across 80 acres, with two kilometers of beaches and a stand-alone Aman Spa.

The hotel houses 51 rooms, cottages and suites connected by stone steps and cobbled paths. The restored dwellings feature hand-rendered stucco, stone and local oak, in keeping with the village's rustic legacy, with sea or garden views.

Aman Sveti Stefan also offers two restaurants, in addition to the grill bar and the pool bar. The Arva, the structure's main restaurant, is available for dinner-service only.

Facilities include a fitness center, hydrotherapy and swimming pools, three hotel-owned beaches, wine tasting and boat trips.



A room at the Casa na Terra.

CASA NA TERRA HOTEL PORTUGAL

Surrounded by the green countryside and wide ocean beaches in the Alentajo region in Portugal, the Casa na Terra hotel is situated near the artificial lake Monsaraz. It is unique, resembling an alien station or a luxury bunker hidden by the vegetation: only the dome and patio are visible from the outside, minimizing the impact the building has on the landscape or the view.

Casa na Terra, designed by architect Manuel Aires Mateus, is the latest addition to the Portuguese hotel group Silent Living, which already owns the Santa Clara 1728 in Lisbon, and the Cabanas no Rio in Comporta.

With only three suites, each with a bright, private patio and a fully equipped kitchen, this structure is a place where visitors rest up, thanks to the minimal style of the hotel in neutral colors such as white, gray and beige.

Casa na Terra has only one common area, which acts as the heart of the hotel, as meals are consumed inside the guests' rooms.



A hallway inside the Eremito hotel.

THE EREMITO HOTEL ITALY

What is more isolated than a 14th-century monastery redeveloped as a hotel and located in the Umbrian valleys of Italy?

This is the case of Eremito, which translates to hermit, a hotel situated in Parrano, a 40-minute drive from the closest town, Orvieto, and surrounded by 3,000 hectares of protected natural reserve.

Founded and owned by Marcello Murzilli, the structure is known to be the first digital-detox hotel in Italy. It doesn't have internet, business centers, minibars or televisions, and is intended for solo travelers only, exclusively offering single-bed occupancy. At The Eremito Hotel, the main source of light comes from candles, and what little electricity the hotel does use is generated by a state-of-the-art array of photovoltaic cells.

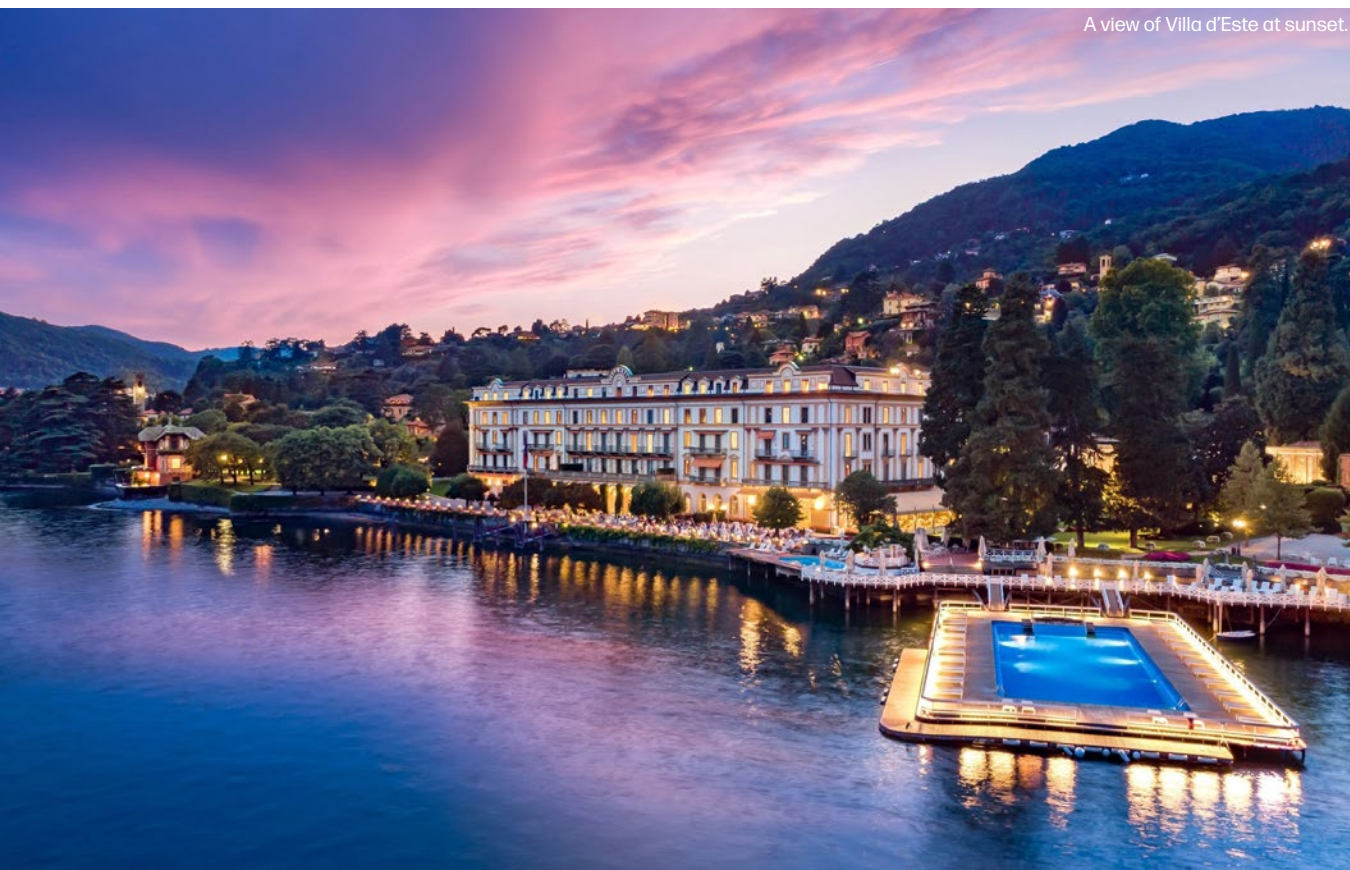
Bedrooms – formerly used by the monastery's priests – are insulated to stay cool without air conditioning in the summer. In winter months, the rooms are heated with an underfloor heating system.

The restaurant, known as the "refectory," offers a simple cuisine based on vegetarian and vegan traditional recipes made of fresh vegetables and seasonal fruits, while the bread and pasta are all homemade, as are the jams and desserts. The dinner is consumed in silence, together with the other guests at a big common table. During the summer, guests enjoy their meals on the outside patio.

The Enduring Appeal of The Villa d'Este Hotel on Lake Como, a Favorite of Returning Guests

New CEO Davide Bertilaccio is adding his personal touch to the storied five-star luxury hotel as guests urge him to maintain the timeless style of the location.

BY LUISA ZARGANI



A view of Villa d'Este at sunset.

Bertilaccio will now oversee the restoration of the nearby 27,000-square-foot Villa Belinzaghi dating back to 1873 and transforming it into another part of the hotel, surrounded by an 86,400-square-foot park.

There is a beauty center and a floating pool, but also an indoor pool in the Sporting Club, which offers a gym, a sauna, and tennis and squash courts, among other facilities. The Villa d'Este Golf Club spreads among chestnut, birch and pine woods, its 18-hole course is one of the most difficult “par 69” in Europe.

Over the years the likes of Elizabeth Taylor, Robert De Niro and Al Pacino, not to mention numerous members of the aristocracy, sultans and top politicians, have been drawn to this unique destination, with beautiful views of the marina. “If a place has a soul, it remains alive forever” is a favored motto here. After the pandemic, Americans are back in force and remain among the main nationalities favoring the hotel.

Chef Michele Zambanini manages three restaurants: the more elegant Veranda and the more informal Grill and Il Platano. There is also the Bar Canova and the Sundeck.

“Our Italian products are our strength,” says Bertilaccio, who isn’t looking to expand the food offer with dishes from international cuisines. “How hard has it become to find spaghetti with tomato sauce done just right? Perfect yet simple and traditional recipes is what we want to stand for,” he says.

To be sure, there was hardly an empty table in the Veranda as waiters busy themselves without breaking a sweat, perfectly dressed in tailored pantsuits – despite the July heat wave. This is another sign of the hotel’s style, also embodied by Bertilaccio himself, who is wearing a blue business suit over a starched shirt and a classic striped tie – not a hair out of place. His manners, however, are friendly and anything but distant.

Bertilaccio has also been busy with Villa d'Este’s calendar of events, from the prestigious vintage car exhibition Concorso d'Eleganza, to the Fourth of July and Bastille Day celebrations, complete with fireworks over the lake.

The executive is also planning to extend the opening dates of Villa d'Este in the winter season, including Christmas and New Year’s Eve, to make it a year-round destination.

“**Villa d'Este** is not simply a to-see destination on a bucket list; it’s a place where guests return again and again.”

From this premise, newly appointed chief executive officer Davide Bertilaccio has his work cut out for him as he carefully adds his personal touch to the storied five-star luxury hotel in Cernobbio, Italy, on Lake Como. Overhauling the venue is out of the question.

“There is a sense of belonging that makes the difference. Nobody wants me to change anything,” he says with a smile. This recommendation also recently came from one high-profile visitor – George Clooney, who famously owns Villa Oleandra in nearby Laglio.

“Guests feel at home, they have a routine, they appreciate our service, guaranteed by loyal employees who have been working at Villa d'Este for a very long time,” says Bertilaccio, who joined the hotel last April. “To understand what they like is the difficult part of the job.”

Bertilaccio obviously has a sixth sense that allows him to do just that, as he has spent over two decades in managerial roles working with Four Seasons Hotels, Rocco Forte Hotels, Armani Hotels, Starwood Group, and Fairmont Hotels and Resorts around the world, from Beverly Hills, London and Paris to Dubai, Singapore and Sardinia.

Most recently he held the position of regional vice president at Rosewood Hotels & Resorts and managing director of Rosewood Castiglione del Bosco, the Tuscan property first acquired by Massimo Ferragamo in 2003.

Bertilaccio took over as Villa d'Este marks its 150th season in business this year.

“There are so many beautifully refurbished hotels around the world, but we want to maintain the allure, flair and authenticity of Villa d'Este’s timeless elegance. It simply cannot be standardized,” explains Bertilaccio, who was selected by president Giuseppe Fontana. His family owns the Villa d'Este Group, which is part of The Leading Hotels of the World, and includes the Villa La Massa, in Tuscany, and the Palace Hotel and the Hotel Barchetta Excelsior in Como, overlooking the lake.

Originally a 16th-century building, Villa d'Este became a hotel in 1873 and is surrounded by a stunning park covering 10 hectares.

It offers 152 rooms and suites between the central Cardinal building and the Queen’s Pavilion, in addition to 15 rooms in four 19th-century villas: Villa Cima on the lake shore; Villa Malakoff; Villa Garrovo, and the Mosaic House in the park. Each room is unique, furnished with antique furniture, paintings and prints, precious velvet or brocade curtains and spacious marble bathrooms.



The lake view from the Veranda.



The Cardinal suite.



The Passalacqua luxury hotel at Lake Como.

Finding Luxury in Simple Pleasures At Lake Como's Passalacqua Hotel

Simplicity and authenticity are the secrets to successful luxury hotellerie, according to Valentina De Santis, whose family owns the Grand Hotel Tremezzo and the new Passalacqua. BY SANDRA SALIBIAN

Valentina De Santis with her mother Antonella and father Paolo.



Call them clichés or basic desires, but when it comes to envisioning a dreamy gateway to Italy there are must-haves on any traveler's list: A sunny scenic view, majestic natural landscapes, great food, some historic sites and all-around style (not to mention a bit of shopping time).

The new luxury hotel Passalacqua on Lake Como caps this off with the warmth of a family that embodies quintessential Italian hospitality.

A private villa since 1787 nestled amid centuries-old cypress trees and olive groves and standing above the village of Moltrasio, the historic estate has been restored and turned into a sumptuous 24-suite retreat by the De Santis family. They have been an institution in the luxury hotel world since the '70s, when the family purchased the Grand Hotel Tremezzo and transformed it into one of the most sought-after destinations in the area.

Opened last month, Tremezzo's sister location aims to offer an entirely different experience, intimate and even more tailor-made. Despite its breathtaking frescoed rooms, magnificent gardens, clay tennis court and stunning pool area overlooking the lake, rediscovering the beauty of simple pleasures is the owners' mantra.

"People tend to think that luxury means something extravagant and utterly elaborate, but it's not," says Valentina De Santis, who represents the third generation of the Como-based entrepreneurs. She pointed to the "return to simplicity and authenticity" as the main secret behind successful luxury hospitality today.

"Of course mine is the perspective of an indie hotellerie, which is very different from the one of hospitality chains,

but I think that especially for hotels located in Italy, one of the keys is to be promoters of authenticity and 'Italianness,'" she says. "Guests come here because they want to live a genuinely Italian experience, so the idea is to try to be authentic first and foremost, offering the best you have on the territory and on your own property."

De Santis contends that guests want "to feel at home," which is achieved more easily if the hotel is family owned. The location in this case reflects the character of the family and it has "a soul, it's not only beautiful."

De Santis differentiates Tremezzo and Passalacqua, because the former "is a grand hotel of the Belle Époque in all its facets, from structure to services," as she lists the facility's five restaurants, three swimming pools and huge spa, among other amenities. "Passalacqua is home: it has a variety of food offerings but it is really up to the guests to decide, as they can directly tell the chef what they want to eat and even where, because quite often clients ask us to arrange a table in a particular corner of the garden, for example. This is their home, so they can do whatever they want."

"Then you live the life of the villa. Every day there's a little program inviting guests also to participate in tasks like collecting eggs from the henhouse, cooking with the chef, learning how to make bread or gelato with the pastry baker or walking through the town of Moltrasio to discover its hidden waterfalls," says De Santis, reiterating that these are all experiences reflecting a desire for simplicity. "For example, for me it's priceless to get your own tomato from the vegetable garden and have a chef prepare you a fresh bruschetta right away."

To this end, wandering around Passalacqua's charming tangerine-colored kitchen is encouraged as much as spending time in the hotel's lavish halls, and so is engaging in conversation with executive chef Mauro Verza, who doesn't hail from high-end hotels or restaurants but has served as private chef for many prominent Milanese families for more than 25 years.

The restyle process was an all-Italian affair, with De Santis partnering with local artisans and historic companies including 13th-century glass firm Barovier & Toso for the majestic Murano chandeliers in the villa and Florence-based brass specialist Il Bronzetto for lamps and furniture across the mansion and gardens. The assortment of more than 200 textiles featured at the location are by the likes of Fortuny, Dedar and Rubelli – which also created the exclusive “Voile de Como” pattern – while linens are by Beltrami, which has developed for Passalacqua exclusive sheets in a fiber derived from birch and claimed to be softer than silk.

Other highlights include unique hand-made mirrors by 1927 Venice company Barbini; tailor-made trunks in leather and fabric by Bottega Conticelli di Orvieto used to conceal TV sets in the rooms; bathrooms furnished with marble hailing from Carrara and Verona caves, and furniture, carpets and artworks scattered across the property handpicked and acquired by the De Santis family at international fairs and auctions.

After all, De Santis defines the acquisition of Passalacqua as a “love-at-first-sight” situation. Once the Grand Hotel Tremezzo was completed, the family decided to double its presence on the lake and casually came across the historic villa. Built by Count Andrea Lucini Passalacqua with the support of architect Felice Soave and designer Giocondo Albertolli, they acquired it at the end of 2018 through a private auction.

“When we crossed the gates of the villa we sensed it was really a unique, magic place, with its expansive spaces, gardens and halls, and that it had potential for a hospitality project,” recalls De Santis. The family succeeded in turning “a dream into reality,” beating competing foreigner investors that are increasingly targeting the area for real estate ventures.

Over the years the property hosted prominent personalities from the music, literature, art and political worlds, ranging from Napoleon Bonaparte and Winston Churchill to Vincenzo Bellini, who lived at the mansion and composed two of his most famous operas, “La Norma” and “La Sonnambula,” there.

The property covers three buildings and only the main villa was in perfect condition, while the family made structural changes to the other two.

The main building now hosts 12 suites, each different from the other, including a cinematic 2,700-square-foot room billed as the largest suite on Lake Como. The Palazzo ancient stables and Casa al Lago, which is located right on the lake, have eight and four suites, respectively. The former also houses the spa, offering Barbara Sturm treatments in two cabins, a sauna and steam room and a relax area with an oriental vibe.

Outdoor renovations encompassed a revamp of the lush gardens – conceived as distinct small terraces, each dedicated to olives, roses and fruits and vegetables, and the construction of the lakeside tennis and bowls courts and the pool area, for which De Santis collaborated with J.J. Martin's La Double J.

The first interior design project of the brand, this part of the property was jazzed up with vibrant prints and colorful patterns splashed on bamboo and rattan furniture, cushions, aprons, tabletop items as well as retro, La Dolce Vita-evoking umbrellas and sun beds.

“The project with J.J. was a bit out of the box,” admits De Santis, which is in line with her goal to create a sense of wonder in every corner to “surprise guests” with unique spaces.

Also in the fashion sphere, Roman sartorial brand Giuliva Heritage was tapped to develop the uniforms of the Passalacqua staff.

The same clientele enjoy spending time at the Grand Hotel Tremezzo and the Passalacqua, says De Santis, as the experience is different at each location.



Sala Ovale at Passalacqua.

Passalacqua's view over the fountains, pool terrace and lake.



“That was the original goal: we aimed to do something else, also compared to the rest of the hospitality scene in the area,” she adds. Yet asked about the increasing competition in high-end hospitality on Lake Como, the entrepreneur sounded positive. “Really beautiful facilities have opened in the last few years, but this increase in the offer simply generated an increase in demand. Every guest can find their favorite place. It's a healthy competition,” she says.

While fancy experiences such as helicopter tours are increasingly in demand in the area, boat trips remain the go-to request and Passalacqua has this need covered with its private dock with vintage boats Giumello and Didi – refurbished in Loro Piana fabrics.

However, unique requests from guests include the

reproduction of the hotel's pool in their home in Miami, for example. “This is the peak of a trend: when guests fall in love with a place, they want to bring a piece of it back home,” De Santis says, also mentioning the demand for sun umbrellas, linens, tableware and even the hotel's playlist, among others.

To that end, in 2020, when the overall hospitality industry was hit by travel bans, De Santis launched the Sense of Lake e-commerce site offering a selection of items and souvenirs from Grand Hotel Tremezzo, ranging from books to capsule collections developed with the likes of FRS For Restless Sleepers. One of the most popular categories is the proprietary beauty line of amenities Aqua Como, which now has been expanded to offer a signature fragrance for each hotel.



Summer in the City: The Evolving Cool Of Dimes Square

For those in New York this summer, there's only one place to be and that's Dimes Square. BY LEIGH NORDSTROM PHOTOGRAPHY BY LEXIE MORELAND

“There is just a vibe.”

If you're in New York City right now, you know there's only one pocket of streets Jon Neidich could be talking about: Dimes Square. Sure, the coolness of the few-block radius where Canal, Division and Orchard converge has been much discussed in recent years, but this summer in the city the area has never been buzzier, thanks to closed-off streets that instantly create a block party feel, and a few new hot spots that are packed on any given night, despite the city generally being emptier during these hot, slow days.

Neidich has recently opened Le Dive, a French wine bar occupying an open cornerfront with ample people-watching. Also new to the block is Nine Orchard, a luxury hotel with a swanky chic lobby bar and Corner Bar, which, as implied, sits on the corner of Canal and Allen Streets, and is the latest from Ignacio Mattos of Estela and Altro Paradiso. The newcomers neighbor existing hot spots Kiki's, Cervo's, Dr Clark, Forget Me Not and, of course, Dimes.

“There is just an amazing energy in that area,” Neidich says. “There's been a great energy of creatives and artists down there for a long time, and it's almost like more people have just started to realize it. There's a great positive buzz to it. Part of it is the geography of it feels like this older form of New York – it's still not really developed, and then the way that Canal intersects with Division Street and the Plaza that it creates, it has this really great feel in a slightly off-the-beaten-path type of vibe. It's a little industrial, it's a little funky still.”

Here, a look at the scene in Dimes Square.





Il Borro Tuscan Bistro Opens in Crete

The Ferragamo family's dining concept has opened in its first resort location at the Elounda Peninsula All Suite Hotel. BY LUISA ZARGANI

Il Borro Tuscan Bistro is expanding to a resort location for the first time.

The Ferragamo family's dining concept had a soft opening earlier in July at the Elounda Peninsula All Suite Hotel on the island of Crete.

The aim for Ferruccio Ferragamo is for the new outpost to reflect the style and philosophy of the 11th-century village Il Borro estate in Tuscany's Arezzo area, which has been owned by the entrepreneur since 1993 and today is managed together with his children, Salvatore and Vittoria.

"Our partners must share the values of Il Borro, and once that requirement is met, the location is the next step," says Ferruccio Ferragamo, who holds the role of chairman.

The venue is indeed stunning, overlooking the sea, but while several miles away from Tuscany, Ferragamo underscored that guests "should feel the same atmosphere of the original Borro – this is key."

The design reflects elements of the Tuscan tradition through wooden panels, wrought iron and marble details. There is a lounge area with a bar, for a light lunch or an aperitif.

The Tuscan menu of the restaurant offers fresh and seasonal ingredients in the Italian tradition under the watchful eye of executive chef Andrea Campani, who worked to maintain the sustainability standards of Il Borro, employing exclusively organic raw materials produced at the Tuscan village. Campani is in charge of all the Il Borro restaurants.

Il Borro wines, produced through traditional methods, have all been certified organic since 2015, under the direction of Salvatore Ferragamo, Ferruccio's son, who shares his name with his grandfather, the founder of the Italian luxury fashion company.

The Ferragamos expanded the winemaking from a small original vineyard to cover 222 acres and have been producing wines linked to the territory, from the drier sangiovese up higher on the hills to cabernet and syrah on the land close to the Arno river, and merlot at the bottom of the valley, where the ground is clayey.

Il Borro produces 150,000 bottles of wine a year. The first harvest dates back to 1999, and the first 6,700 bottles of Il Borro Toscana were presented at wine trade show Vinitaly in 2001.

HERE AND BELOW: Views of the Il Borro Tuscan Bistro at the Elounda Peninsula All Suite Hotel in Crete.



"From the farm to the table, the continuous research for sustainability and the respect for the territory are the foundations of our biological wines and products," says Ferruccio Ferragamo, citing organic honey, seasonal vegetables and extra virgin olive oil. "Honey always reminds me of my mother [the late Wanda Ferragamo] who loved it, as she did bees," he muses fondly.

Chianina pigs are bred in Tuscany, and sheep milk is used to produce ricotta and pecorino cheese. Il Borro also started growing spelt and antique wheat, producing a very light flour, pasta and crackers.

In sync with his father, Salvatore Ferragamo, chief executive officer of Il Borro, is not seeking expansion as an end in itself, and touts the "authenticity of the venue," where everything is "controlled in order to employ the same ingredients, following the same procedures and offering the same service as in Tuscany."

The Elounda Peninsula All Suite Hotel was also chosen as it is "not a huge, standard multinational structure," but it leverages "extensive experience in hospitality."

The "magnificent view on the sea and the unique location" obviously contribute to the attraction of the venue, he adds.

With Bistro units also in Florence, Dubai and London, Ferruccio Ferragamo does not rule out additional locales around the world. "If I had a magic wand I would perhaps like to open one in America," he offers, noting that many guests of Il Borro hail from the U.S. "We do have a lot of requests but we must be careful and take measured steps to do things that add to but doesn't inflate this project."

In addition to being "a good business venture," the Bistros allow the Ferragamos to display and sell the products made in Tuscany.

Il Borro in Tuscany, which is part of the Relais & Châteaux association, also offers suites and villas to rent. Asked if he would also consider expanding the lodging venture outside of Italy, Ferruccio Ferragamo says that "would be a big leap. It's a different business and service must be top level."

While he demurs from giving a definite answer, he leaves the door open, saying that it could happen some time down the line. However, he warns, "It's not enough to have a beautiful place, you need to have good service and the right people."

This Antwerp-based Influencer Went and Cinnamon-rolled With The Pandemic

For 26-year-old Dennis Van Peel, pandemic baking turned into a bakery dedicated to cinnamon rolls. BY LILY TEMPLETON

Ask Belgian influencer Dennis Van Peel what's the hottest item he can't live without season after season, and his answer will be the same – a cinnamon roll.

"I really like the taste of cinnamon and the brown sugar... obviously the rolls and also the glazing," he says with a gourmand sigh when asked what he liked about them.

So much so that he has opened Have A Roll, a bakery entirely dedicated to this tasty treat in his hometown of Antwerp and born from endless rounds of lockdown baking.

A self-confessed sweet tooth, Van Peel says cinnamon rolls had become something of a habit, especially when traveling. "I always eat them when I'm abroad like London or New York because we have a few coffee places who are selling cinnamon rolls in Belgium but not really the good American ones," he recalls.

When the COVID-19 pandemic hit in early 2020, Van Peel was left with jobs indefinitely suspended – and not a cinnamon roll in sight.

After going for earlier recipes like banana bread and cookies, he eventually mustered the courage to roll up his sleeves and tackle his favorite recipe.

"It's kind of difficult to make them, that's why I actually had never made them myself before and I just bought them whenever I found them somewhere," he confesses, detailing the time-intensive steps of proofing, resting and rolling that result in the perfect golden confection.

Making them vegan was also a must for Van Peel, who stopped eating dairy products a couple of years ago after noticing how his skin quickly improved when cutting them out.

Gluten-free versions, however, didn't pass muster. "We tried to make them but it's quite hard because I couldn't [obtain the right] elasticity for the dough, so I need to experiment some more to make that happen," he admits.

After the first batches went around to family and friends, requests started flowing in and Van Peel eventually started selling his freshly baked rolls. Soon enough, demand outgrew his kitchen.

Within weeks, he'd signed a space in Antwerp and gotten help from family and friends to turn it into an Instagram-worthy spot in tones of mint green and lilac – with the whole process documented for social media, of course.

The first Have A Roll location opened in early 2021. Since then, not only has the cinnamon roll specialist had a months-long pop-up in the nearby city of Ghent, he's also fed the crowds at the longstanding Tomorrowland electronic dance music festival.

New twists like caramel pecan and speculoos have been introduced and seasonal recipes like fig crumble make an appearance every month.

But these well-baked ambitions date further back than 2020, Van Peel tells WWD. "When my parents asked me as a 14-year-old what I wanted to become, I answered that I wanted to be a baker, because I loved to bake in my spare time," he recalls.

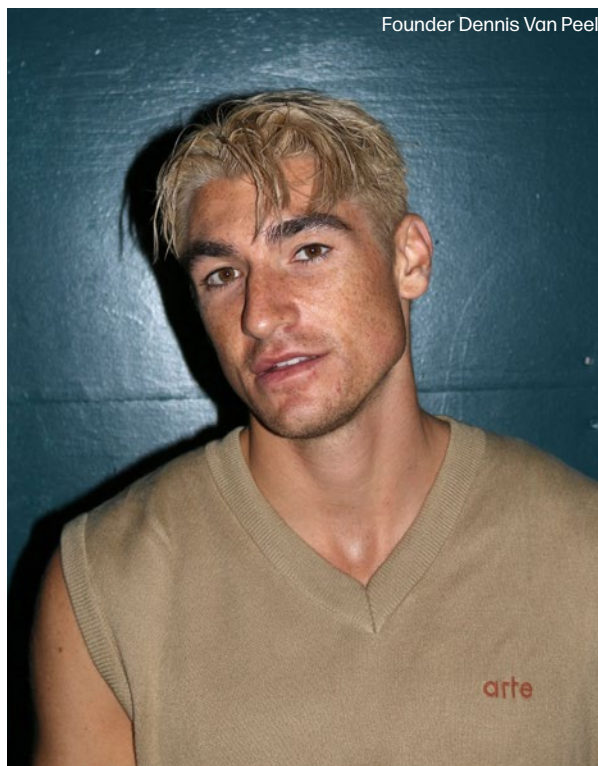
But as much as they enjoyed the teenager's pastries, his parents insisted that he go to university to study before settling for a path, given that he could always become a baker later if he so wished.

Civil engineering was his first idea but after a few weeks, he found that "this was too much" because he "didn't have a social life anymore and missed [his] friends." A switch to politics made him realize that he "missed mathematics, statistics and numbers in what [he] was studying."

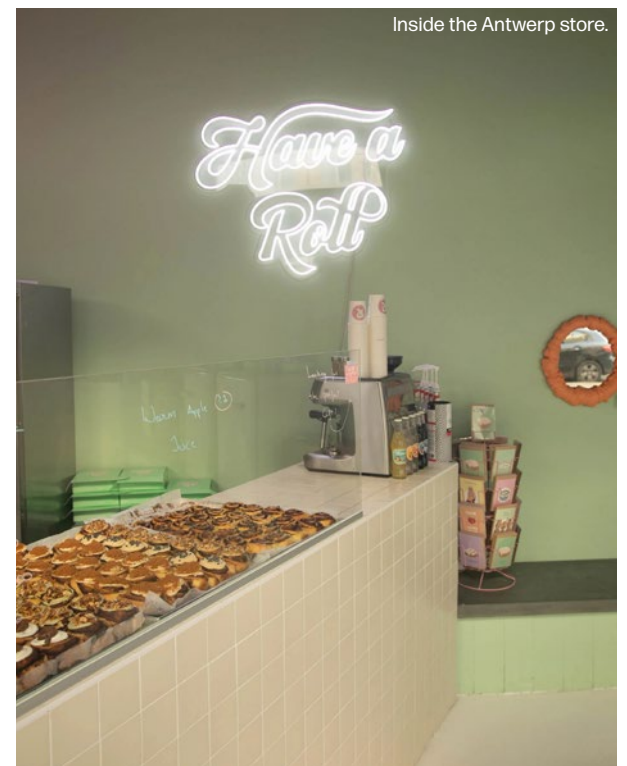
Just like Goldilocks, his third try was the right fit. Following friends who were studying applied economic sciences, he found that not only were there plenty of career opportunities at the end but that he really loved it. "So that's the degree I finished," he says.



The baked treats from Have A Roll.



Founder Dennis Van Peel



Inside the Antwerp store.

His university years were also when the 26-year-old made his first steps on social media, where menswear content was still relatively niche.

By the time he graduated, this casual yet consistent approach had garnered him over 100,000 followers on Instagram – he now has more than 300,000 between Instagram and TikTok.

He was invited to Jacquemus' endless pink catwalk for the brand's 10th anniversary, has gone on a shoot for Abercrombie & Fitch in New York and became one of the faces of Belgian shoe specialist store Sidestep.

He also launched Tawo Antwerp, a men's jewelry brand that specializes in sterling silver designs. "We couldn't

really find jewelry that was affordable for 20-year-old people," he says.

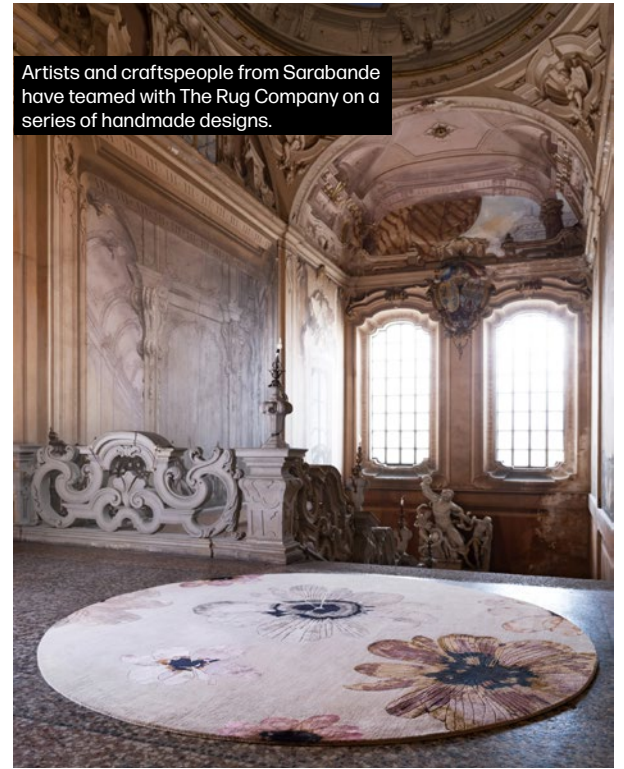
Baking had gone on the backburner but never left his mind completely. He'd kept an eye on the field, bolstered by the fact that doughnuts and cookie dough, other specialty tasty treats he's envisioned selling, sold like hot cakes at the specialty stores that offered them.

Here, too, the third time proved to be the charm. When a friend and lucky cinnamon roll recipient floated the idea of selling his baked goods, the moment felt right.

"I was like, 'It's now or never because probably in a few weeks there will open a cinnamon roll place and I will regret it,'" he says with a laugh.



An image from The Sarabande Collection for The Rug Company.



Artists and craftspeople from Sarabande have teamed with The Rug Company on a series of handmade designs.

Sarabande Teams With The Rug Company on Magical Designs

Stephen Doherty's "Anemone" design boasts large-scale, ethereal watercolor florals, with silk threads woven to form petals, and hand-carved details. BY EMILY MERCER AND SAMANTHA CONTI

Five London creatives have made artworks that are meant to be stroked, stepped on, and maybe even hung on the wall, as part of an unconventional collaboration with The Rug Company.

The five – three painters, one engraving expert and a silversmith – are all affiliated with Sarabande, the foundation started by the late Lee Alexander McQueen that offers scholarships and studio space for emerging creative talents of every stripe.

They've transferred their latest works to a whole other medium, with the collaboration helping to mark The Rug Company's 25th anniversary.

Titled "The Sarabande Collection," the lineup features five artisanal rug designs. The Rug Company partnered with each artist to represent the integrity and depth of their individual disciplines in woven designs that are available worldwide.

Trino Verkade, founding trustee and chief executive officer of Sarabande, said the marriage of the foundation's creatives with The Rug Company's craftsmanship and approach to design was meant to be.

"Our languages are similar. It's the perfect conversation. These designs are not rushed, they're not throwaway fashion. They're about craftsmanship, and investing in the future, and they allow the artists to represent their work in a different way," she said.

Verkade added that the collaboration was also very much in the spirit of Sarabande, which is all about "broad stroke creativity – art, fashion, making and jewelry – and welcoming artists from different backgrounds. We always want to see how wide creativity can go."

The rugs are handmade and, while they're part of a single collection, they could not be more distinctive.

The multidisciplinary artist Stephen Doherty's "Anemone" design boasts large-scale ethereal watercolor florals, with silk threads woven to form the petals, and hand-carved details.

The silversmith Shinta Nakajima's soft silver metallic silk "Hibiki" rug emulates his 3D craft with carved magnolias. The Romanian-born painter Mircea Teleaga's piece riffs on his "signature layering style of using oil paint to raise the organic motif from the canvas." His "Limen" rug featuring a hazy, geometric motif with wool and silk.

"It was quite interesting to see it all come together, because we started it in 2019," says the artist Michaela Yearwood-Dan, adding that the delay in launching was due to the pandemic.

"You can really tell you're working with a craft-oriented company that cares about how things are made. We were

kept in mind with every single step in the design process, and to have the power to approve every single part was great," she adds while sitting on top of her "Euphoria" rug, which boasts a kaleidoscope of silk threads and a collage of botanical patterns around the rug's perimeter.

Castro Smith, an engraver, painter, printmaker and ring designer, says "the story is really important. The rugs are made in the Himalayas and support craft, community and knowledge. That knowledge continues to the next generation. That's a big part of it as well as the arts."

The Rug Company's rugs are handmade in Nepal, woven by expert craftspeople using Tibetan wool. Smith's "Cascade" rug drew inspiration from Nepal: his rug design displays billowing clouds and flying birds, a Nepalese skyscape in wool and silk.

Each of the five designs can be adapted to varying spaces – both residential and commercial – and are priced from \$225 per square foot to \$330 per square foot, depending on the design.

James Seuss, chief executive officer of The Rug Company, says the collaboration with Sarabande was a natural move.

"We share a passion for craft and artisanal quality, using time-honored techniques to create innovative design. We knew from the beginning that the Sarabande artists would deeply respect this process and be excited to introduce their vision to our rugs."

He adds that the five artists worked closely with The Rug Company's studio to transpose their creative discipline into art for the floor.

"Shinta's hammering and chasing skills were transformed into a hand-carved silk rug that echoes his shimmering silver ornaments, while Stephen's petals were carefully hand-carved by our weavers to echo his illustrations where a blade is gently traced across wet ink," Seuss says.

He stresses the collection is for the long term.

"They are made to last a lifetime, so our collections endure trends. We are honored to support Sarabande in its mission of championing under-represented artists, and are already amazed by the impact their designs have had on the design community."



Five Sarabande creatives have transferred their art and design to rugs made by The Rug Company.



The Euphoria rug by the artist Michaela Yearwood-Dan.

How to Cycle in Style, Effortlessly and Sustainably

For those who are used to a certain way of life, especially those who work in fashion, it seems that there aren't that many sleek options in the market. BY TIANWEI ZHANG



Two men riding Lime e-bikes during Paris Men's Fashion Week.



Marine Serre, spring 2019



VanMoof teamed with Ganni on a cycling-themed collaboration.

Urban regeneration programs across key European cities such as London, Paris, Milan and Amsterdam are mostly designed with the goal to reduce traffic and encourage residents to walk and cycle to their destinations.

London alone plans to add to and increase the number of cycle lanes in the near future to better connect regenerating residential areas like Wembley, Tottenham Hale, Isle of Dogs, Greenwich and Brentford to the city center.

A slew of bicycle manufacturers and cycling-gear makers are booming because of the rising demand, and e-bikes in particular have become a popular option for commuters looking to strengthen their health while beating traffic.

There are many options with prices as low as 499 pounds for a foldable e-bike from Argos, which could work if you don't mind a freakishly giant battery hanging between your legs, to mountain-trail ready, monstrous-looking ones retailing for around 7,000 pounds from Evans Cycles in London.

The average price for a decent e-bike is still relatively high, ranging from around 1,500 to 3,000 pounds. The good news is that cities like Paris have introduced multiple incentives to make choosing an e-bike more accessible.

As part of French capital's biking plan, some 180,000 additional bike parking spots will be added, and between now and 2026, Parisian riders will gain 180 kilometers of long-awaited and permanent bike lanes.

E-bike rental providers such as Lime, Uber's Jump and Tiers are also making effortless and sustainable riding more accessible to millions across major cities in Europe and beyond.

Cycling may be on the rise – but sleek and chic options for the fashionably minded are slim.

Brompton is a popular choice. It can be packed into a small square and can be checked into a cloakroom at a

party. There are also many accessories to choose from – if you are going home from said party with a giant goodie bag, the messenger bag that attaches to the front will be perfect to fit all that stuff you might re-sell online later.

Powered by electricity, the Brompton e-bike overcomes one of the biggest flaws of its small-wheel nature – going uphill has never been so easy. (Anecdotally, I was once asked if I have competed in weight lifting as years of cycling on a Brompton have given me very strong thighs.)

If you don't want to pay the premium for the electric version, which costs about twice as much as the normal one, you can sign up for the waiting list on Swytch. This British upstart sells e-bike conversion kits that promise to turn standard Brompton bikes, as well as others, into e-bikes at a lower cost.

Another contender is VanMoof. This Dutch e-bike maker has designed some of the most stylish models available on the market.

VanMoof recently teased a one-off all-black version of the S3 model for Paris Men's Fashion Week with the Berlin-based fashion label GmbH's cofounders, Benjamin Huseby and Serhat Isik.

Loved by celebrities including Evan Mock and Frank Ocean, VanMoof bikes come with a very minimal and futuristic design with the battery hidden within the frame and buttons are nearly invisible. The company has also released one-off bikes in connection with Stephane Ashpool's Pigalle, Jacquemus, and Highsnobiety, as well as content collaborations with Ganni in celebration of the Scandi brand's store opening in Amsterdam.

Jonathan Hum, chief marketing officer at VanMoof, says the company, founded in 2009 by Taco and Ties Carlier, started with the mission to make the perfect city bike.

"Design has been the hallmark of the brand from the beginning, and it continues to be the key differentiator

for us. We are fairly unique in the sense that we prioritize design whereas that maybe hasn't been a priority for a lot of other brands up until this point in the space," Hum says.

"It is not just from a form point of view, but also from a function point of view, such as these consumer-led design features, whether that's the shape of the frame itself, or the integration of, like, a kick lock into the frame so you don't have to lug a big heavy lock around with you," he says.

The A5 and S5 are the least VanMoof models to hit the market. Both are manufactured in Taiwan.

"There's a very deliberate consumer-focused design strategy. It's not a men's bike or a women's bike. A5 is a bike that is aimed ostensibly at a slightly smaller rider, which makes them easier to jump on and off cycling around town, whereas the other bigger model S5 is a bit more of a cruiser with an emphasis on riding comfortably over longer distances," Hum explains.

He believes that the company's emphasis on design is what drew "an enviable list" of fashion and design brands that want to collaborate with VanMoof. "There's a sense of recognition of that being important to us as it is to some of the other brands that maybe you wouldn't ordinarily put us together with, but there's a shared terrain with design," Hum says.

E-bikes, which generally result in less sweating, open up a new lane for fashion possibilities in the summer. The layer game is a solid option for long-distance commuters. And both the Brompton and VanMoof A5 are ideal for those attending summer parties by the Seine during Fete de la Musique in maxidresses, as the lower top tube design allows riders to get on and off the bike more easily.

Remember to top your e-bike look off with a helmet – safety cannot be compromised in the name of fashion.

These 18 Homes Offer Inspiration Aplenty, and DIY Ideas

Far-flung projects reveal interior maven Jean-Louis Deniot's eclectic, yet exacting approach. BY MILES SOCHA



Pamela Golbin

When Dior's couturier Maria Grazia Chiuri told Pamela Golbin recently that a dress alone is important, "but the woman in the dress and in her surroundings is what makes the difference," the observation stuck with her, and helped shape the approach to her latest book, "Jean-Louis Deniot: Destinations."

"The home space is a natural extension of fashion because it defines the context in which you wear your clothes," Golbin muses while discussing the 320-page tome, due out this September from Rizzoli New York. "It's more about lifestyle."

The photo-driven book, interspersed with a lively conversation between Golbin and the French interiors maven Deniot, has the transporting feel of a travelogue and the glamor of "Lifestyles of the Rich and Famous," sprinkled with some DIY advice.

Golbin, an author and luxury-industry expert perhaps known for her long tenure as chief curator of fashion and textiles at Les Arts Décoratifs in Paris, describes it as a "masterclass" in conceiving an interior, considering such aspects as "the rhythm inside the house," the impact of light and dark colors, how to deal with rooms that are too large or too small, and the relationship between indoor and outdoor spaces.

Among Deniot's recommendations are using sparse furnishings to amplify the ethereal nature of a spacious room; rolling the same outdoor carpet inside and on the terrace to extend the size of the room, or using indoor-looking furniture outside; throwing a painted canvas on a low ceiling to give a room "depth and movement," and using yellow paint to suggest sunlight in a somber room.

His challenge in all his projects, whether it's a mansion, an apartment or a private plane, is to create an interior with lasting appeal, and one that reveals its secrets slowly to its owners.

"I'm not here to give you what you wish for now. My challenge is to make you discover your taste for the next 15 to 20 years," he tells Golbin.

"I like to mix objects from different eras and even centuries to skew the notion of time."

"People get rid of things too quickly and too easily. On the contrary, I encourage people to collect and keep objects...They create an instant feeling of stability and continuity with the past."

"You always need a monumental piece so that your eyes can read the true scale of the room and have a baseline for the right measurements."

"The one thing I cannot control is the client's personal art collection. In order to do it justice, I like to isolate the art near a set of doors or panels flanking the piece so that it's not about matching the artwork with the drapes."

Among the insights Deniot offers:

- "I like to mix objects from different eras and even centuries to skew the notion of time."
- "People get rid of things too quickly and too easily. On the contrary, I encourage people to collect and keep objects...They create an instant feeling of stability and continuity with the past."
- "You always need a monumental piece so that your eyes can read the true scale of the room and have a baseline for the right measurements."
- "The one thing I cannot control is the client's personal art collection. In order to do it justice, I like to isolate the art near a set of doors or panels flanking the piece so that it's not about matching the artwork with the drapes."

Golbin says she's known Deniot for almost two decades so their 30 hours of conversation flowed easily, much of it conducted in Paris during the pandemic.

"It really is about the process of getting to what the picture shows," she says, citing a wish to "open up these projects to any type of reader, for them to see things differently, and maybe get some ideas for their own homes and how to think about their interiors differently. Because, just like clothing, interiors change your mood, but also change your lifestyle and how you live."

Golbin says she also hopes readers come away with the idea that interiors are malleable, even if Deniot's decorating takes a village of artisans.

"You can have a very light approach in changing your interiors: It doesn't have to be a major production. Even small changes can have a big impact, whether it be the colors of the walls, or certain accessories, or certain fabrics," she suggests.

The owners of the 18 properties are rarely identified, one exception being the two-story residence in Cali,

Colombia, of handbag designer Nancy Gonzalez (who was recently arrested and extradited to the U.S. as a result of Justice Department charges of smuggling and conspiracy).

"Her home really reflects her sense of precision. She's exceptionally detailed in her choices, but is always open and appreciates new and different points of view," Deniot offers.

He tried to maintain a loft-like ambiance while demarcating rooms with various ceiling treatments – a gray oval inset over the living room; a square over the dining room, and a circle in the bedroom.

A Russian dacha that sits in Normandy, France, has an indirect fashion connection: It used to belong to Pierre Bergé and Yves Saint Laurent, who commissioned Jacques Grange to transform the vast estate, which includes a neo-Gothic 19th-century villa.

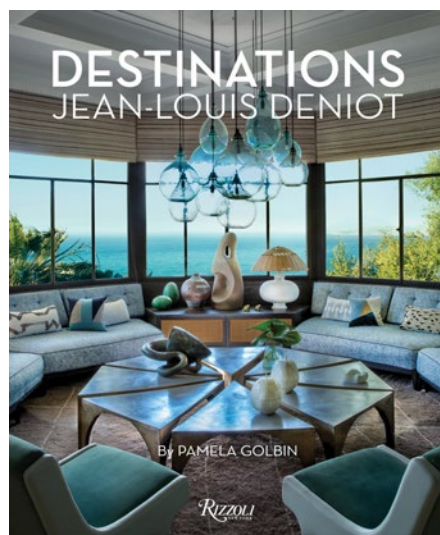
Now owned by Russians, the country cottage was given a contemporary spin.

"I felt very respectful of the place, its DNA and its initial purpose – to be more of a smoking room for Yves Saint Laurent," Deniot relates. "Originally, the dacha referenced a winter white Russia, whereas I amplified elements that were inspired by the proximity of the seaside."

Fashion has inspired some of the elements used in Deniot's projects, from monumental curtains embroidered by famous couture embroidery house Lesage to the color of what's underfoot.

"I remembered a suede sofa that Coco Chanel had in her Rue Cambon apartment in a color she referred to as 'wet sand.' It inspired me to do a wet sand-colored cement flooring throughout the entire property," he says, referring to a villa in Porto Vecchio, Corsica.

Golbin says her wish is for readers "to discover Jean-Louis' approach to creating seamless narratives, like movie screenplays – to tell the best story out of an existing space."



The cover of the new book, out in September.



The reception rooms at an estate in Corsica.



Summer Days

BY TONYA BLAZIO-LICORISH

It's summertime, and the livin' is easy, as George Gershwin famously wrote. Hot summer days amplify the seasonal shift in fashion, and easy silhouettes in everything from crop tops to shorts and classic white ensembles are the answer to carefree summer days. From the Fairchild Archive, here's a throwback to the ease of dressing for hot summer soirees in the city, beachfront getaways and those beloved windblown boat rides.



Photos by, John Bright, George Chinsee, Tony Palmieri, Guy Marneacu, Fairchild Archive

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