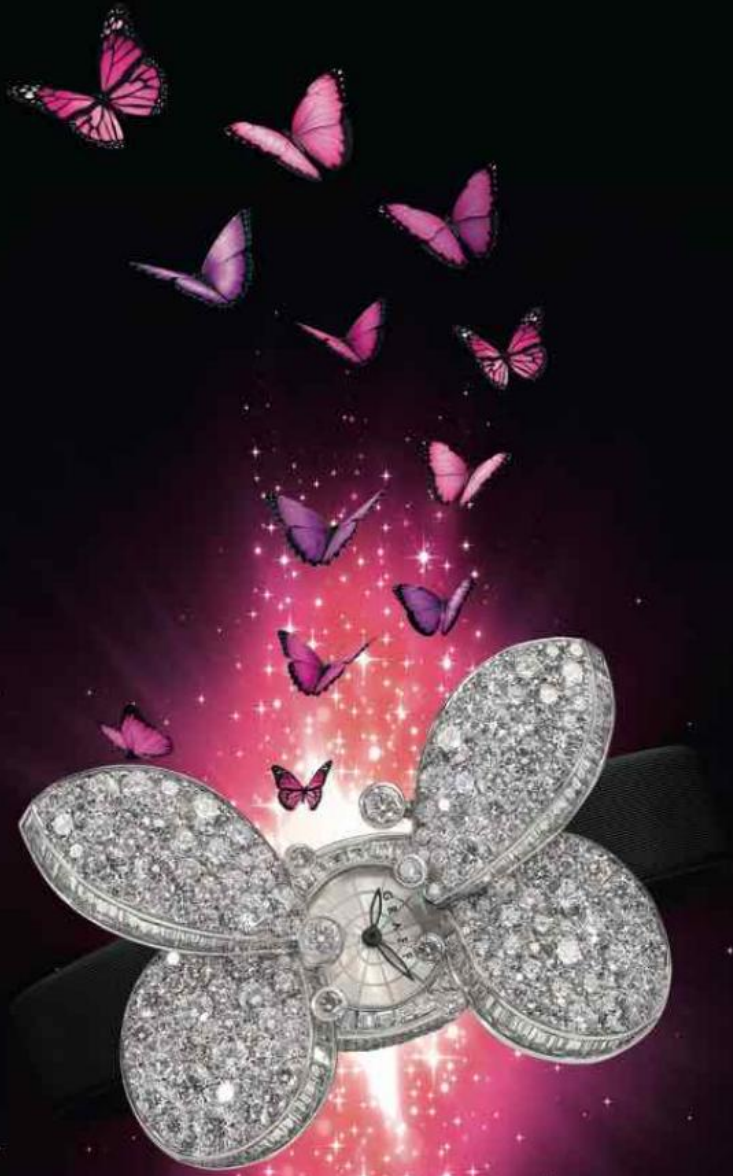


# *collect*

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*From art to interiors, iconic properties to handbags, furniture to footwear, or a passion for only the most exquisite men's knee-high socks—no object is too large or too small for the imagination and delight of a true collector. This edition of Collect encounters those who, in the past and in the present, have followed their passion and often—by that drive only—have turned into treasure seekers. It celebrates those who, by acquiring the same kind of thing over and over, explore its infinite variety as well as its commonalities and, arguably, along the way get to know one's self more. It is an edition that takes inspiration from the namesake of Collect magazine, and Dorchester Collection, where individuality is paramount yet a compilation is always something greater than the sum of its parts.*

*Yaffa Assouline*  
Yaffa Assouline





DOLCE & GABBANA

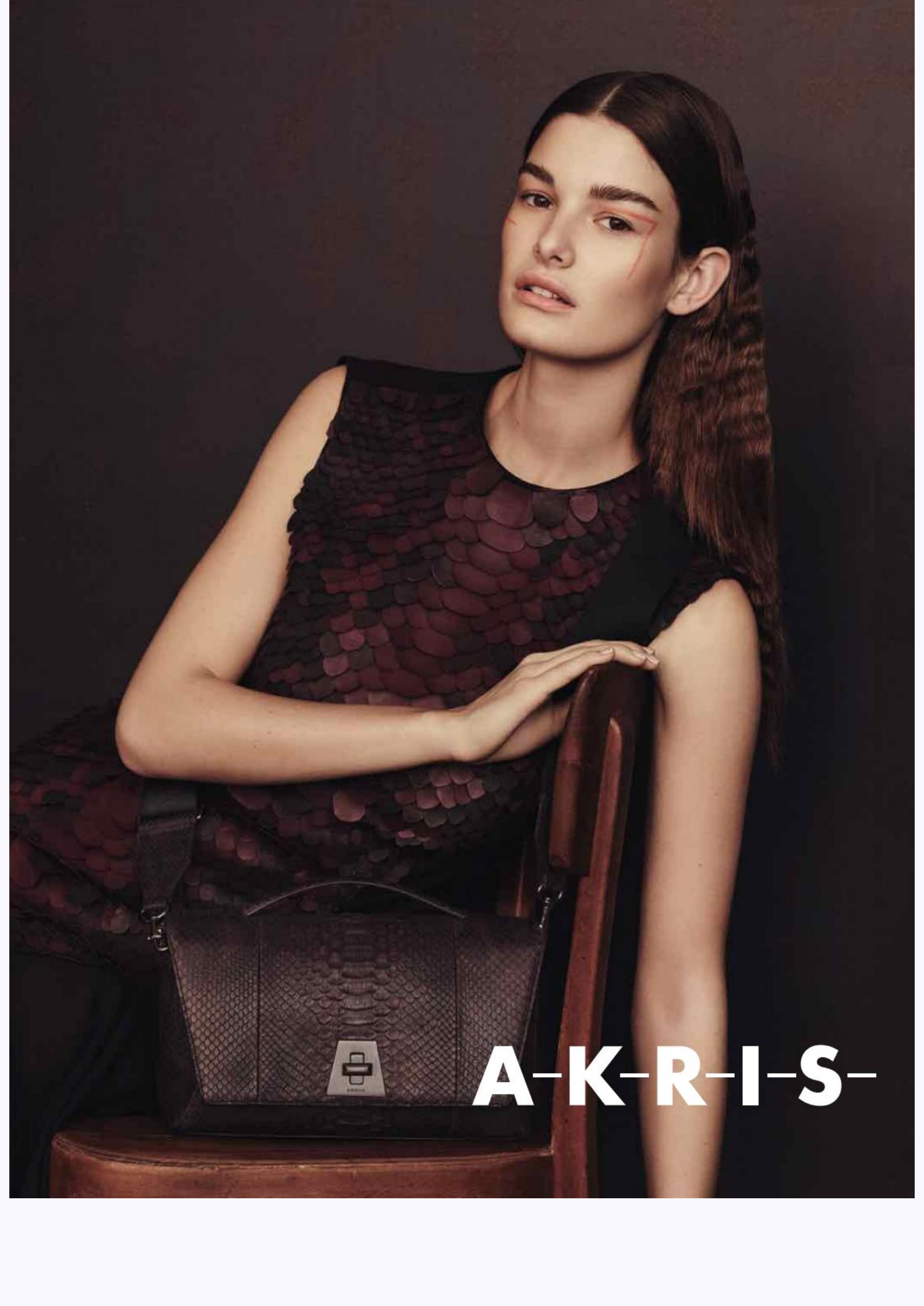
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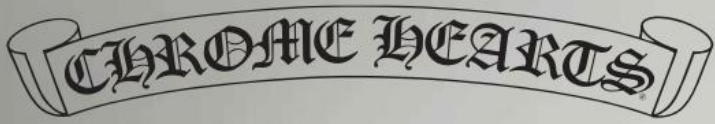
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Restaurant le Meurice Alain Ducasse,  
*LE MEURICE*



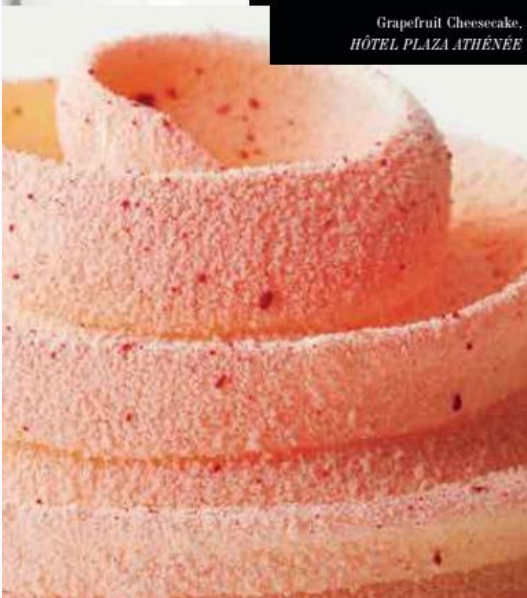
Artwork by Dominic Bradnum,  
*45 PARK LANE*



Head pastry chef Angelo Musa,  
*HÔTEL PLAZA ATHÉNÉE*

Dior Institut,  
*HÔTEL PLAZA ATHÉNÉE*

Grapefruit Cheesecake,  
*HÔTEL PLAZA ATHÉNÉE*





# word...

## from Christopher Cowdray

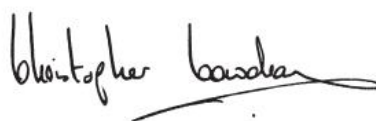
Chief executive officer of Dorchester *Collection*

The most remarkable thing about a collection—whether of art, objects, or iconic properties—is that what unites it, does not overshadow each part's individuality. Dorchester Collection comprises properties of diverse histories and locations that have been selected for integrity of character. Utmost care is given in order to enhance each hotel's unique charm. The imminent reopening of Hotel Eden in Rome in April 2017 will unveil one of these larger projects underway. The Beverly Hills Hotel, meanwhile, continues its extensive renovations in the restoration of three bungalows; designer Alexandra Champalimaud recounts some of their colourful history on page 36. Meanwhile, the Dior Institut at Hôtel Plaza Athénée, in Paris, has also been refreshed, blending haute couture heritage and contemporary tastes.

Also in Paris, at Le Meurice, the two Michelin-starred Restaurant le Meurice Alain Ducasse, as well as Restaurant Le Dalí, Bar 228 and Galerie Pompadour, have been finely restored by designer Philippe Starck and his daughter, artist Ara Starck. She lends insight into these renovations on page 42. At the acclaimed Restaurant le Meurice Alain Ducasse, Philippe Starck's distinctive design is a fitting frame for the culinary concepts of Alain Ducasse, as exercised by executive chef Jocelyn Herland. The overall ambiance of the renovations rests in the spirit of French classicism but with a twist, in keeping with one of the hotel's most celebrated guests, painter Salvador Dalí. This is just one example of how a property's individual personality and history are as unique as each guest we welcome.

The arts are as prevalent as ever throughout Dorchester Collection, with the 9th Le Meurice Prize for contemporary art continuing to highlight French artistic creation. In London, at 45 Park Lane, since its inception, has been another focal point for contemporary art. In addition to fascinating ongoing temporary exhibitions and permanent displays appearing on the hotel's walls, there is also an engaging, constantly changing art programme that can include anything from studio visits to lessons. Indeed, 45 Park Lane is building its own unique artistic heritage daily.

Dorchester Collection assembles not only iconic properties but also an impressive portfolio—a 'collection'—of talented individuals such as William Oliveri, head barman at Le Meurice since 1978, and executive pastry chef Angelo Musa at Hôtel Plaza Athénée, featured on pages 38 and 50. I believe each member of our team feels part of something larger than the individual hotel where they showcase their speciality. I hope all of our guests also feel that no matter what property one finds oneself in, the collection stands behind it binding each experience together. x



# Dorchester Collection

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## The Dorchester



At the centre of London society since it opened in 1931, The Dorchester is set in the heart of Mayfair opposite Hyde Park. The landmark 1930s Art Deco exterior houses a stunning Ballroom reception area as well as refurbished rooms and suites, all of which are tastefully designed with elegant English interiors. The award-winning The Dorchester Spa is also one of the city's ultra glamorous pampering destinations. The hotel's restaurants and bars rank amongst the city's best and include The Promenade, The Grill, China Tang, the new Parcafé and the three Michelin-starred Alain Ducasse at The Dorchester.

The Dorchester  
Park Lane  
London W1K 1QA

T. +44 (0) 20 7629 8888

[@thedorchester](#)  
[@thedorchester](#)

Email: [reservations.TDL@dorchestercollection.com](mailto:reservations.TDL@dorchestercollection.com)

## 45 PARK LANE



Situated in the very heart of Mayfair, 45 Park Lane has 45 rooms, including suites all with a view of Hyde Park, and a top floor Penthouse Suite with panoramic views of London. Highly contemporary in style, designed by the renowned architect Thierry Despont, 45 Park Lane showcases art throughout by British contemporary artists such as Damien Hirst, Sir Peter Blake and Brendan Neilland. Just steps away from The Dorchester, 45 Park Lane is dynamic in spirit with private dining in the Media Room, a Library, Bar 45 and CUT at 45 Park Lane, the debut restaurant in Europe for Wolfgang Puck, overseen by executive chef, David McIntyre.

45 Park Lane  
Park Lane  
London, W1K 1PN

T. +44 (0) 2074 934 545

[@45parklaneuk](#)  
[@45parklane](#)

Email: [reservations.45L@dorchestercollection.com](mailto:reservations.45L@dorchestercollection.com)

## COWORTH · PARK



Coworth Park is a country house and spa that rewrites the rules. Set within 240 acres of beautiful English countryside parkland, just 45 minutes' drive from London and 20 minutes from Heathrow airport, it is also the only hotel within the UK with its own two polo fields. Other attractions include dining crafted by the up-and-coming executive chef Adam Smith, an Equestrian Centre and the eco-luxury spa and pool at Coworth Park. In addition to its 70-bedroom country house, the jewel in the crown amongst Coworth Park's 16 suites is The Dower House, a three-bedroom private residence originating from 1775.

Coworth Park  
Blacknest Road  
Ascot, Berkshire SL5 7SE

T. +44 (0) 1344 876 600

[@coworthparkuk](#)  
[@coworthpark](#)

Email: [reservations.CPA@dorchestercollection.com](mailto:reservations.CPA@dorchestercollection.com)

## Le Meurice Paris



Overlooking the beautiful Tuileries Garden, Le Meurice stands majestically in one of the most stylish Parisian neighbourhoods. Its rooms, decorated in Louis XVI style, as well as its Spa Valmont, offer a sense of calm and luxury in a space where history and the latest fashion trends mingle to perfection. Both offering refined French cuisine, Restaurant Le Meurice under Alain Ducasse claims two Michelin stars while the stunning, hand-painted ceiling of the recently renovated Restaurant Le Dalí, named after the hotel's regular guest Salvador Dalí, sets the dramatic tone for an overall heightened experience of excellence.

Le Meurice  
228, rue de Rivoli  
75001 Paris

T. +33 (0) 1 44 58 10 10

[@lemeurice](#)  
[@lemeuriceparis](#)

Email: [reservations.lmp@dorchestercollection.com](mailto:reservations.lmp@dorchestercollection.com)

## PLAZA ATHÉNÉE



The legendary Hôtel Plaza Athénée reopened its doors in late summer 2014, after a ten-month closure and extensive restoration programme, to celebrate its 100-year anniversary. Immediately claiming its place once again as an essential haute couture address, the hotel is steps from many leading couture houses along avenue Montaigne. At the heart of Hôtel Plaza Athénée is its peaceful Cour Jardin, around which are arrayed its stylish rooms and suites, many with stunning views of the Eiffel Tower. With classic Parisian interiors that hide state-of-the-art technology, Hôtel Plaza Athénée is poised for another 100 years ahead.

Hôtel Plaza Athénée  
25, avenue Montaigne  
75008 Paris

T. +33 (0) 1 53 67 66 65

[@plaza\\_athenee](#)  
[@plaza\\_athenee](#)

Email: [reservations.HPA@dorchestercollection.com](mailto:reservations.HPA@dorchestercollection.com)

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Le Richemond, at the very heart of Geneva, is located near the business centre, city landmarks, museums, galleries, Lake Geneva, and the Jet d'Eau. The views from the terraces lead onward towards the mountains beyond to set the tone for urbane yet understated sophistication. Hosting some of the best corporate meeting rooms and event spaces in Geneva, business turns to pleasure at Le Spa by Sisley with its sleek bamboo and mosaic interior, at Le Jardin serving authentic cuisine using the finest ingredients sourced from Switzerland, or upon Le Bar's terraces for enjoying the Geneva skyline at nightfall.

Le Richemond, Geneva  
Jardin Brunswick  
1201 Geneva

T. +41 22 715 7000

🐦 @le\_richemond  
📷 @le\_richemond

Email: reservations.LRG@dorchestercollection.com



This is the true spirit of Milan, an exceptional experience of hospitality, comfort, style and tradition. Dominating Piazza della Repubblica as a landmark neo-classical building, the legendary Hotel Principe di Savoia has been the home of international travellers and cosmopolitan society since the 1920s. Discover the refurbished rooms and suites, be immersed in a world of wellbeing at the rooftop Club 10 Fitness and Beauty Center and, when evening falls, sip a classic Italian cocktail at the Principe Bar before enjoying the innovative cuisine of chef Alessandro Buffolino at Acanto Restaurant.

Hotel Principe di Savoia  
Piazza della Repubblica 17  
20124 Milan

T. +39 02 62301

🐦 @principesavoia  
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Email: reservations.HPS@dorchestercollection.com



Hotel Eden overlooks the Seven Hills of Rome and offers stunning views from its sixth-floor restaurants and bar that span from St. Peter's Basilica all the way to the Vittoriano Monument. Originally built in 1889, the hotel is currently undergoing a major restoration to unveil 98 guest rooms and suites, restaurants and bars as well as a new spa. Located between the Spanish Steps and Via Veneto, Hotel Eden is one of the Eternal City's most celebrated hotels, popular amongst heads of states, royalty and celebrities. The hotel's award winning restaurant, La Terrazza, has Fabio Ciervo, executive chef, at the helm.

Hotel Eden  
Via Ludovisi 49  
Rome 00187

T. +39 06 478 121

🐦 @hoteledenrome  
📷 @hoteledenrome

Email: reservations.HER@dorchestercollection.com



Situated majestically in 12 acres of lush tropical gardens, The Beverly Hills Hotel has been affectionately nicknamed 'The Pink Palace' by those who cherish its charm. In 2012, the hotel celebrated its centenary, at the same time embarking on a four-stage restoration programme that was recently finished. Royalty, celebrities and world leaders enjoy the attentive service within its stylish rooms and its hide-away bungalows, with newly restored options, and two ultra-luxurious Presidential Bungalows. The sumptuous resort feeling is enhanced by the happening Polo Lounge, Bar Nineteen12, the Spa by La Prairie and the legendary pool and cabanas.

The Beverly Hills Hotel  
9641 Sunset Boulevard  
Beverly Hills, CA 90210

T. +1 310 276 2251

🐦 @bevhillshotel  
📷 @bevhillshotel

Email: reservations.BHH@dorchestercollection.com



The iconic Hotel Bel-Air is renowned for its intimate charm and internationally celebrated character. The property features the Hotel Bel-Air Spa by La Prairie and 103 guestrooms and suites, including 12 built into the hillside that provide sweeping canyon views. Master chef, Wolfgang Puck, oversees the hotel's entire food and beverage operation, sharing his world renowned take on contemporary California cuisine. With an illustrious history as a discreet hide-away for the rich and famous, Hotel Bel-Air harks back to the timeless elegance of 1950s Hollywood as a truly living classic.

Hotel Bel-Air  
701 Stone Canyon Road  
Los Angeles, CA 90077

T. +1 310 472 1211

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# collect

N°20 DORCHESTER COLLECTION  
winter 2016

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## Mes Chaussettes Rouges / Paris

With both its online and Parisian destinations, Mes Chaussettes Rouges is where French ministers and the average sartorial sybarite buy their socks. The prestige doesn't end there—they are the sole distributor, outside of Rome, of the socks that keep the Pope comfortable in his shoes.

**S**ocks matter. And nobody believes this more than Mes Chaussettes Rouges, serving international aesthetes underfoot. Amongst their wares, one can find the finest silk French socks all the way to the heartiest Scottish wool, with variations of cotton and cashmere in between, in a panoply of colours. Mes Chaussettes Rouges is also, notably, a knee-high sock specialist. They grab the most headlines, however, as distributor of Gammarelli socks, supplier to the Vatican, featuring models in cardinal red, bishop purple and supported black (what the Pope wears). They also distribute the French brand Mazarin Grand Faiseur, which provides the green socks that have been part of the ceremonial outfit of L'Académie Française members since 1801. Other accouterments complete the outfit: Geo Trumper scents from the eponymous London barber, Pasotti umbrellas from Italy, and Simpnnot Godard hand-rolled handkerchiefs and pocket squares. Co-founder Jacques Tiberghien opens his Parisian address book to those who prefer to trust a man who knows a good thing when he wears it.

*Where would you recommend that one find an exceptional pair of shoes?*

There are many good places, but Aubercy is unique: a family atmosphere, amazing products, remarkable quality and especially fantastic creativity (34 Rue Vivienne, 75002 Paris, T. +33 1 42 33 93 61).

*Do you have a favourite bespoke suit maker?*

I would say Camps de Luca. It is a very Parisian place, and the people in the workshop are the best I have ever seen (16 Rue de la Paix, 75002 Paris T. +33 1 42 65 42 15).

*Besides your own shop, what are other superb sartorial addresses?*

Charvet is of course the most iconic (28 Place Vendôme, 75001 Paris, T. +33 1 42 60 30 70) but what is nice in Paris is that there are so many small excellent businesses, like Kenjiro Suzuki for bespoke suits (5 Rue d'Edimbourg, 75008 Paris, T. +33 6 72 77 29 81), Guillaume Lancelot for leather goods (3 Rue de France, 77300 Fontainebleau) and Julien Scavini for fantastic made-to-measure suits (50 Bld de la Tour-Maubourg, 75007 Paris, T. +33 6 14 90 17 45).

*What shops do you rely on for interior design, books and gifts?*

Hugues Chevalier is a nice place, particularly for interior design (134 Bld Haussmann, 75008 Paris, T. +33 1 56 88 50 70).

*Which are your favourite museums?*

I just revisited Le Louvre with an interesting guide, Charlotte de Beaugrenier. So different from just looking at the paintings one after the other. And Musée Nissim de Camondo (63 Rue de Monceau, 75008 Paris, T. +33 1 53 89 06 50) and Musée Jacquemart-André (158 Boulevard Haussmann, 75008 Paris, T. +33 1 45 62 11 59).

*Do you have a favourite view of the city?*

From the Montparnasse tower, because you see every beautiful part of Paris, and not the tower.

*What do you love most about Le Meurice?*

Restaurant Le Dalf, a rare experience in creativity.

*Regarding Hôtel Plaza Athénée, what is your favourite part?*

Its rich and interesting history and location are what impress me most.

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## D&G / High Jewellery

Whilst Dolce & Gabbana is internationally known for its fashion, it is less well known that the legendary Italian brand also offers high jewellery. In bejeweled adornment, Dolce & Gabbana Alta Gioielleria expresses the designers' penchant for the fabulous and the baroque.

Long-time partners Domenico Dolce & Stefano Gabbana behind the brand Dolce & Gabbana have the Midas touch: they always get it right, that unique equilibrium between elegance and extravagance, refined taste and eccentricity, tradition and the heart of now. Or, maybe it's not equilibrium at all but a constant pendulum of extremes that keeps its clients delighted. Bi-annually, Dolce & Gabbana debuts its *Alta Moda* collection in fabulous destination locations where they invite their most loyal private clientele, often forming their own tribe on social media through the hashtag, #dggfamily. At the same time, as the made-to-measure fashion styles debut in a characteristically theatrical manner, clients also see sparkle upon necklines, ears and wrists in quite a selection of jewels in quintessential D&G style. Engaging the extraordinary skills of Italian goldsmiths, engravers, sculptors, setters and chisellers, the brand's *Alta Gioielleria* pieces heighten that unique sense of Dolce & Gabbana drama with the final touches of fine jewellery.

### What do you want women to feel wearing Dolce & Gabbana Alta Gioielleria?

DD: The *Alta Gioielleria* is a daydream; it is the highest expression of our jewellers' artanship. Hence, when a woman wears one of our pieces we would like for her to feel like a princess, as if she was wearing her most precious and intimate dream...

SG: I would like to say that our clients should also feel special and unique just as each *Alta Gioielleria* masterpiece is, composed by unique pieces that are irreplaceable and handmade with the extreme attention to every detail and thorough research in precious stones.

### What are your inspirations for the Fall Winter 2016-17 Alta Gioielleria collection?

DD: It is a tribute to the marvellous Sophia Loren, a unique style and beauty icon, just as the rarest pearl. This is why every piece of the line presented at the Villa Pignatelli, Naples, is inspired by her.

SG: Sophia is without parallel; she is a woman, a mother, a wife, an Italian actress renowned across the world for her movies and distinctiveness. Every necklace, earring, bracelet makes us think of her; Sophia is a gift from nature, a precious jewel.

### Is there a detail in the Alta Gioielleria designs that perfectly expresses 'baroque' for you?

DD: There is no unique detail that transmits the idea of baroque, because baroque for us is a way of thinking where eccentricity, opulence, splendour, magnificence bring and transform our jewellery in masterpieces.

SG: Between the two of us, I am the one who is unconditioned by the baroque style, all of which is colourful, shininess and sparkle...a 'simple' butterfly covered in precious stones, is baroque to me!

### What type of stone or stones fascinates you at the moment?

SG: We adore coloured gemstones; there is some kind of magic that simply draws you in and that you cannot find in a diamond.

### What do you like about sketching high jewellery as opposed to sketching fashion?

DD: Naturally, they are two different things but they complete each other. A well-done dress is even more fascinating when followed by a jewel.

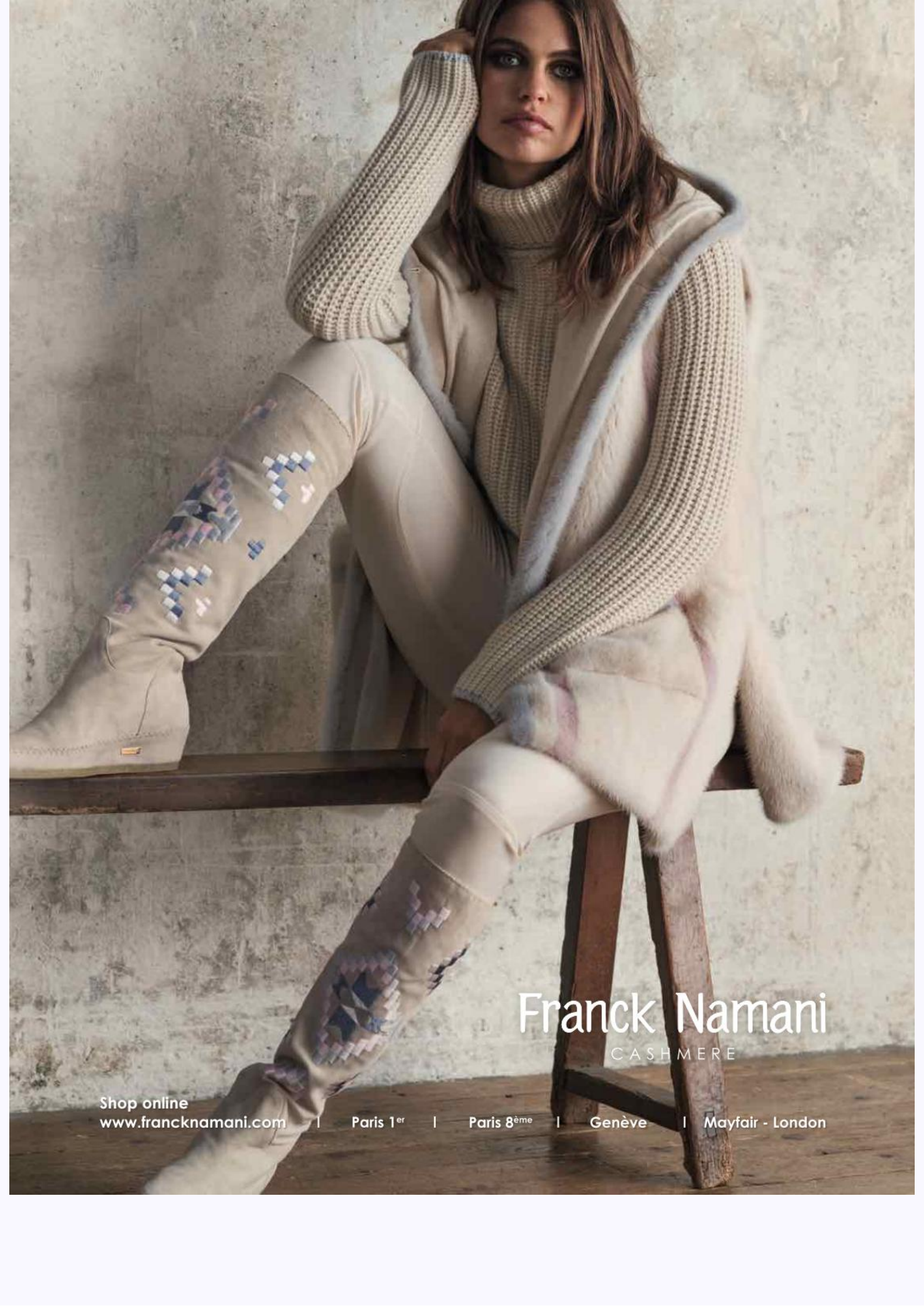
### What do you believe jewellery adds to a woman's allure? What does it say about her?

DD: I have always believed that charm is something that comes within, from the story that makes you, the roots of where you belong...a dress or a jewel surely do help but the authenticity of a woman's elegance, character and attitude make up the beauty of her as an individual.

SG: Naturally, an unknown dress with a rare jewellery piece or stone make up the story of a woman, narrating something about her as well as her taste and style. All of this is simply charm.

[www.dolcegabbana.com](http://www.dolcegabbana.com)





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Mayfair - London

## Mosaert / Portrait

Belgian breakout musician, performer and songwriter Paul Van Haver—more readily known as Stromae—launches his own fashion label, Mosaert, with his wife and partner, Coralie Barbier. Already into its third collection, Capsule n°3, the clothes are playful, colourful and energised just as much as the music.



*The mixture of Western styles and African-inspired prints is reminiscent of the Sapeurs in Congo. Is this at all an influence in the Mosaert style?*

The Sapeurs movement surely influenced Mosaert in the beginning, but it's not our unique direction. For the moment, we are very interested in Asian styles, in fact, but we are constantly looking for new things. We love to discover new styles.

*Is there an item from any of your collections that you feel is iconic or represents the heart of the Mosaert style?*

Each piece is unique but Paul and I particularly appreciate the velvet jogger of Capsule n°3.

*Paul Van Haver, as a musician, how important is fashion in communicating your creative message?*

Fashion is another means of expression but the goal remains the same: get a message across. For the second album *Racine Carrée*, the clothes were complementary to the music, as well as the video and photography.

*Coralie Barbier, as a fashion lover, what are your sources of inspiration?*

I like to sit on a bench and look at people walking in the streets; they inspire me a lot. I also like the aesthetic of the movies of Baz Luhrmann, the pictures of Guy Bourdin, the colour range of Miu Miu, the sophisticated side of Dolce & Gabbana and the brightness of Balmain. Concerning magazines, *Vogue* is my main reference.

[www.mosaert.com](http://www.mosaert.com)

For more on fashion, visit [luxuryculture.com](http://luxuryculture.com), the web's first high-gloss window into the world of luxury.

He has been called the Jacques Brel of our era, with his distinctive physique and his honest, almost theatrical singing and song writing. Stromae, which is 'maestro' in verlan (a form of French slang) is an award-winning international pop artist. His cultural origins—stemming from his Flemish mother and a Rwandan father—are to be witnessed not only in the rhythmic drive of his lyrics but also now in his sartorial adventures. Created in 2014 in collaboration with his wife and fashion designer, Coralie Barbier, their budding clothing brand Mosaert (an anagram of Stromae) juxtaposes a certain European restraint in cut and a sunny, African expressiveness in colour and print. Riding on the momentum of success earned from their previous collections, the label expands its range of products now with cardigans and pulls. Blooming with patterns—generated in collaboration with Boldatwork, two talented graphic designers—the prints incorporate diverse influences such as the signature geometrical artwork of Escher. Printing this upon a new material, a luscious velvet, mixed with a zest of retro kitsch, Capsule n°3 contains the formula for a *formidable* (also the title of one of Stromae's top hits) collection.

*What is the common thread between the music style of Stromae and the aesthetic of Mosaert?*

The clothes of Mosaert are directly inspired by the music style of Stromae. For instance, the graphic prints of our first capsule collection were primarily created to illustrate the songs of the second album, *Racine Carrée* and led to the first collection of Mosaert. Recently, however, we have been trying to express both parts, the clothes and the music, each independently from the other.

*Is there a message or mood you want to convey through your bold prints?*

The main message we want to convey through these prints is to have fun. People should not be afraid to break the rules and rewrite the codes. Therefore, our collections are unisex.





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NANCY GONZALEZ  
NANCYGONZALEZ.COM



## Inga Verbeeck / Portrait

The classic sense of the term ‘matchmaker’ is obsolete as Inga Verbeeck puts into practice a new formula for finding love. Her consultancy and coaching service, Ivy International, is highly customised and firstly human, adding a touch of philosophy, psychology, and an old-fashioned sense of dignity to meeting Mr. or Mrs. Right.

In an era when time is short, communication is digital and a profile picture can make or break an illusion, Ivy International takes an entirely different route. It invests time to consider character, values, personal history, lifestyle and, most of all, one’s path towards love through a splash of self-knowledge. *Collect* meets with Belgian business-woman Inga Verbeeck, a.k.a. Cupid for the highly discerning, who structures her services around an annual fee that entails a tailored mix of consulting,

coaching and eight meetings in person (before which, not one photo is exchanged). Here, she talks us through the Ivy International philosophy.

### *What is your first approach?*

We listen—to get to a real understanding of each client, we assess his or her situation, their needs and learn how they feel about themselves. It’s cliché, but it’s true, because you have to feel confident and love yourself before you can love somebody else. The coaching is an organic process in which we listen, guide and explain things along the way. That’s the basics. Then we also work with a selected group of consultants where necessary. It can start with a psychologist or a sexologist, because some people are blocked emotionally or physically because of past experiences. We also work with a date coach to give people confidence about being relaxed. If you haven’t dated for 20 years, it can be an issue.

Others are shy, whilst some need to learn how to listen to their dates, especially when they are caught up in their business life and are used to having people listen to them—they forget there are different aspects to a social interaction—so we help them blossom.

People are busy, so sometimes you have to take them out of their bubble so they can get in touch again with the basics and take their time. In general, it takes us three months do the preparation work, analysing, screening and to assess the client properly, build trust and know exactly what they need. But it is flexible depending on the clients

### *How do you select dates for your clients?*

It’s quite simple: we make a shortlist of people, we pick one, present that profile in a description via email with no identifiable information, no picture, just a description of their personality, briefly what

they do, i.e. entrepreneur or doctor, but that’s not the focus—the focus is who is this person, what triggers them, what makes them smile, how they think about life, what their main values are. We then call to give more details, explain why we have picked this profile for them. We challenge our clients sometimes; it’s our job to show them what we think is best and give them different options to enrich their world and present opportunities they wouldn’t normally have. If they say *no* then we’ve learned something about them and we’ll move to the next one; and if they say *yes*, we always present the woman’s profile to the man first so the man will say *yes* or *no*, and only if the man says *yes* will we present the profile to the woman. After they have met, we call both parties to get their feedback. In some situations, without us, they wouldn’t have met again, but because we are there, we can clarify and help them move forward. One-by-one, that’s how we continue until we find the right person.

### *And the results?*

We have an approximate success rate of 70%. It varies between 60—85% depending on the age, because it is easier to match younger people. We want our clients to be happy and find the right person, but it is not the only thing you are buying with a membership—you are buying a self-awareness programme. You spend time working with us on yourself, on your personal life. There is emotional value in just the process; it enriches people’s social lives. They meet new people, they broaden their social circle, so there are different aspects.

### *You don’t guarantee that they find love?*

I wish I could guarantee love, but I cannot.

[www.ivy-international.eu](http://www.ivy-international.eu)

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For more on exclusive insights, visit [luxuryculture.com](http://luxuryculture.com), the web’s first high-gloss window into the world of luxury.



# RICHARD MILLE



CALIBER RM 07-01



### Back to Black

*A touch of darkness adds a certain enigmatic elegance to everything from sports watches to incense.*



1. Richard Mille, Automatic Flyback Chronograph, [www.richardmille.com](http://www.richardmille.com) 2. Chrome Hearts, incense with sterling silver holder, [www.chromehearts.com](http://www.chromehearts.com) 3. Roche Bobois, Mini Topo Lamp by Joe Colombo, [www.roke-bobois.com](http://www.roke-bobois.com) 4. Romeo Claude Dalle, Danm limited edition horses by Susan Leyland, [www.claudedalle-romeo.com](http://www.claudedalle-romeo.com) 5. Chopard, Mille Miglia GTS Automatic Speed black, [www.chopard.com](http://www.chopard.com) 6. Architectmade, Gemini Candleholder by Peter Karpf, [www.architectmade.com](http://www.architectmade.com)

## Albert Kriemler / Portrait

The epitome of Swiss understatement, the family-owned house of Akris is fashion's best-kept secret in sleek and effortless style.

To the handbags and accessories offer, creative director Albert Kriemler introduces an equally effortless customisation service of the elegant Ai Messenger Bag.



The Ai Messenger Bag is characteristic of the architectural flair that defines the aesthetic of Akris. It was the first bag designed for the house by Albert Kriemler who is part of the third generation, along with his brother, Peter, to lead the house. Founded in 1922 by their late grandmother, Alice Kriemler-Schoch, she began by making polka-dot aprons in the small town of St. Gallen, Switzerland where the company still operates today. A brand full of contradictions—having been described by the fashion savvy as a 'stealth mega-brand' or 'spectacularly unspectacular'—the Akris style seduces by its elegance as well as its honest approach to material, craftsmanship, form and function. The Ai Messenger Bag is no exception. It is the subject of Akris's latest adventure sure to cause addiction, a streamlined opportunity to customise the bag. With a detachable shoulder strap and an architectural fold, the Ai Messenger Bag can transform from a rectangular shopper tote into the signature classic messenger handbag, and remain seductively minimalist along the way. All of a day's activities, and the different identities they entail, are covered in its versatile form. The distinctive bag is shaped like a trapezoid, which is derived from the letter A—weaving together the inseparable links between the brand, Albert and his grandmother Alice. For those hooked on the Ai Messenger Bag's form and function, the 'Create your Aidentity' platform is a veritable playground. Colour, texture and fixtures can suit one's mood, inspirations, the seasons or even the time of day. Firstly, there's size—the choice of the little, small or medium Ai Messenger Bag, and then there are the fifteen colour choices available for the front and back in the finest Cervo calf leather, as well as the handles. Albert Kriemler's favourite details? 'I love the two different python handles. Even the final touches, the metal details and closures, are customisable in a silvery Palladium, graphite or bronze coloured Rhotenio Satinato.' And, being

that it is a personal creation, naturally it can come signed with one's initials. Ordering one will likely lead to, rather soon, the ordering of another, and rapidly turn into a collection. Kriemler attests: 'Women who wear Akris often act like collectors. They construct their own wardrobe not unlike how one curates a collection. Akris fans want the investment pieces that they buy to last more than a season.' It is a notion close to the interests of Kriemler, who himself is an art and furniture collector. Under his guidance, recently, Akris has become increasingly engaged in the domain of artistic encounters and collaborations. In 2016, Kriemler worked with choreographer John Neumeier on costumes for the *Turangalila ballet*, based on the famous symphony of Olivier Messiaen at the Hamburg State Opera, as well as producing a fashion collection that incorporated the work of artist Thomas Ruff featuring wearable technology. From tonal to a bold colour block, Akris invites its devotees to get into a creative spirit and a collector's spirit all at the same time. 'The desire to customise is awakening because we live in a time when you can purchase everything everywhere instantly,' says Kriemler. 'Customisation offers the

opportunity to express your individuality.' The brand gives one not only an original opportunity to showcase their individual personality and taste, but also a remarkably easy means to do so. Customers can choose between a few swift clicks online or a visit to the boutique where they are presented with the Ai Color Palette, a box filled with various coloured leather and python pieces that they can mix and match. It is a surefire format for a fledgling, if not full-blown, collector's addiction.

[www.akris.ch](http://www.akris.ch)



## *Stefano Ricci / Portrait*

Celebrating their 45th anniversary in 2017, Stefano Ricci has evolved from a small Florentine handmade business into a global purveyor of men's luxury. Always sticking to their Italian roots, they prove that genuine craftsmanship and artisanship is a language that is understood across the world: from Shanghai to Beverly Hills, and with their new boutique, now in London.

The words 'made in Italy' immediately evoke a certain sense of sartorial savvy and luxury. Whilst many brands claim the term, globalisation and a number of other factors have made it very rare that brands' products are, in fact, 100% authentically Made in Italy. Florentine luxury menswear house, Stefano Ricci is one of such few, holding an exemplary respect for craftsmanship, tradition and family values.

A cufflink collection made of gold, diamonds and precious gems, for example, follows the ancient Florentine goldsmith tradition, a craft that continues to be highly revered. But the eponymous label began with Stefano Ricci, at a very young age, founding his own house in 1972 with a maiden collection of ties—a collection that quickly gained the attention of international tradeshow goes at Pitti Uomo, one of the most important fashion tradeshow in the world. All the while maintaining a rigorous, hands-on attention to detail, Stefano



Ricci has since expanded to a full range of menswear including shirts, jackets, suits, sportswear, fragrances, jeans, leather goods and even skiwear and a junior collection for the young ones. Suiting every dapper look from the modern dandy to the classic gentleman, impeccably tailored silhouettes are accentuated with opulent touches throughout the collection: cashmere hoodies are lined with crocodile skin while silk vicuña coats are trimmed with fur.

The Stefano Ricci lifestyle also goes beyond fashion with a home collection featuring an array of crystal, silverware, fine linens, and leather home accessories and a provision of interiors for Super Yachts, following their design codes of Californian briar-root, Tuscan travertine and crocodile skin.

'I have a mission,' says Stefano Ricci, 'I want to design garments for the wardrobe of a man who already has everything. He is the kind who appreciates rare and precious materials, sophisticated details, exclusive prints, unseen shades of colours and a style which is classic but also quite different and personal.'

Indeed, Stefano Ricci suits have been seen on the backs of those who have it all: international celebrities, heads of states, industry leaders, and royalties. One of their suits was worn by Andrea Bocelli during his performance at the opening concert of Expo 2015 at the *Piazza Duomo* of Milan, and their famous silk shirts were so often worn by the late Nelson Mandela that they came to be called 'the Mandela shirt'.

Always attuned to their Florentine roots, the company pays tribute to its local heritage through various forms of cultural patronage. In 2010, they purchased *Antico Setificio Fiorentino*, the 18th century factory that had been producing silk fabric for Florentines—noble families included—since 1786; in 2013, they funded the restoration of priceless volumes stored in the State Archive of Florence on the ancient arts; and in 2014, they donated the new lighting of the *Ponte Vecchio*, the historical bridge dating back to medieval times.

In true Italian tradition, the company continues to be fully run by *la famiglia* with Stefano Ricci as president, and his sons Niccolò Ricci as CEO and Filippo Ricci as creative director. Ever ready to bring Italian fashion to the world, their very first freestanding boutique was opened in Shanghai in 1992, a daring and successful venture that helped introduce Italian men's luxury to the Chinese market. In 2011, the brand inaugurated Moscow fashion week with a runway show viewed by over 2500 guests. Now with fifty boutiques all around the globe (including ones in Paris, Beverly Hills and

Milan inside Hotel Principe di Savoia) and constantly treading new ground, their latest venture lands in London with the opening of a Stefano Ricci boutique on Mount Street (just a stone's throw away from The Dorchester and 45 Park Lane) this year. Always and still 'made in Italy', no matter where the Ricci style signature may travel, its cultural and craftsmanship roots travel along with it.

*Stefano Ricci can be found at the following addresses:*  
 Florence, Palazzo Tornabuoni, Via dei Pescioni 1, 50123  
 Milan, Hotel Principe di Savoia,  
 Piazza della Repubblica, 17, 20124  
 and Via Gesù 3, 20121  
 London, 56 South Audley Street  
 (corner Mount Street), W1K 2QJ  
 Paris, 34 Avenue George V, 75008  
 Geneva, Quai du Général-Guisan 10, 1204  
 Beverly Hills, 270 N Rodeo Dr, CA 90210  
 For more store locations, visit [www.stefanoricci.com](http://www.stefanoricci.com)



## Yoo Jeong Kim / Portrait

Handbag styles that blend European lady-like chic with a calm and, at times, cute Korean aesthetic sign the rosa.K signature. With light-hearted names such as Pooky Glossy and Mini Street, it is difficult to resist these fruits of a young designer's fancy.

### *How would you describe the rosa.K style?*

New-age classics? Or, reinterpretations of the classics? I guess it would be as simple as the bag I would like to have, the bag I would feel a little bit jealous of, if I were to see someone else with one! rosa.K aims to symbolise the best of feminine style with a strong sense of authenticity that is always elegant.

### *How would you say your design aesthetic reflects your Korean origins?*

Korean emotions are soft, calm and elegant; they are in my design vocabulary naturally.

### *And reflects your Parisian influences?*

I was born in Seoul, South Korea, and I was a Parisian in France. In other words, I lived two lives. The Korean sensibilities such as softness, calm and elegance I have when I play the classical cello in Seoul. On the other hand, in Paris, where the classics and trends coexist, I was captivated by fashion. I was able to capture these two aspects of my life in rosa.K.

### *What inspires you about Paris?*

The different sky I saw everyday in Paris. Whenever I felt uninspired, I would always look at the sky and listen to music. When daily life is repetitive in Seoul, I always miss Paris.

### *What are your future aspirations for rosa.K?*

Authenticity is much more important to me than fast fashion. Because of this, rosa.K encourages women to practice 'valuable consumption'. I also want to develop a global brand that represents the best of Korea based on handbags that I would want to wear and that I would be proud to see other people wearing.

[www.rosakshop.com](http://www.rosakshop.com)

For more on fashion, visit [luxuryculture.com](http://luxuryculture.com), the web's first high-gloss window into the world of luxury.



For those in the know in Korea, rosa.K is a budding sensation for its blend of the best of East and West, a sense of reserve and fun, craftsmanship and style. Its founder and creative director, Yoo Jeong Kim, studied music intensively, specifically the cello, at Korea National University of Arts before going the route of many who are young and creative: spending time in Paris. She changed tracks and studied at Paris's storied private institute for fashion design, *Studio Berçot*, where the likes of many on the Parisian fashion week calendar have once passed, including Isabel Marant and Roland Mouret amongst others. It is in Paris where rosa.K was born, one could say, as Kim continued to spend most of her twenties in the city, working behind-the-scenes at the fashion shows of Vivienne Westwood and Hussein Chalayan. *Collect* meets the young design mind.



## Begüm Khan / Portrait



The way of the Silk Road signs Begüm Khan cufflinks. Istanbul native and Shanghai resident Begüm Kiroglu straddles between heritage and modernity. This gentlemanly accessory, the ultimate expression of veiled elegance, deserves a little whimsy.

With cufflink collections entitled 'Ottoman Yacht Club', the design territory of Begüm Khan is an *invitation au voyage*. The cufflinks and lapel pins are handcrafted in an atelier specialising in silverware and bronze casting near Istanbul's Grand Bazaar that founder Begüm Kiroglu sourced through her uncle, an Ottoman art historian. Kiroglu was raised in a family of art collectors in the ancient imperial capital of Istanbul, bathed in rare and beautiful objects. Later in life, Kiroglu's passion for art and culture drew her to Shanghai, where she completed a masters' degree in Chinese culture and art, and where she lives today. Modern manifestations of imperial Chinese as well as Ottoman heritage upon cufflink accessories is, indeed, an unusual yet enticing proposition. Encrusted with baroque pearls or Indian rose-cut emeralds, there is choice for a trip along the ancient Silk Road.

### What are your inspirations?

So many different sources—turtles, rams, starfish, scarabs, spiders and ladybugs, or the cupolas of Istanbul's mosques and the Iznik tiles that adorn palace walls. From the terracotta horses of Xi'an to the Forbidden City's dragons, I am also heavily influenced by Chinese arts. And, great men with impeccable style like the Ottoman Sultan Abdulmejid or Indian Maharaja Yeshwantrao Holkar II.

### Do you have clients who collect your cufflinks?

I have many passionate followers. I find gentlemen are more into style than ever-changing fashion. A stockist recounted that a gentleman from Hong Kong walked in and purchased a whole 20-piece collection in 15 minutes. I think this makes him a collector of Begüm Khan.

### Are you a collector of anything?

Vintage jewellery, furs, turbans and kimonos. I find them playful, fun and funky. In my six years in China, I have been collecting Chinese ancestral portraits, celadon plates and porcelain.

### Can you please recount a historical anecdote related to China and Turkey?

The Ottomans were great collectors of blue-blanc porcelain, because they had the biggest advantage of being located at the end of the Asian part of the Silk Road. Their sultans were obsessed with the danger of being poisoned; they believed that if you eat poisonous food out of a celadon dish, it changes colour—hence, their large collection of beautiful celadon plates.

### Can you recall a moment you were captivated by someone's cufflinks?

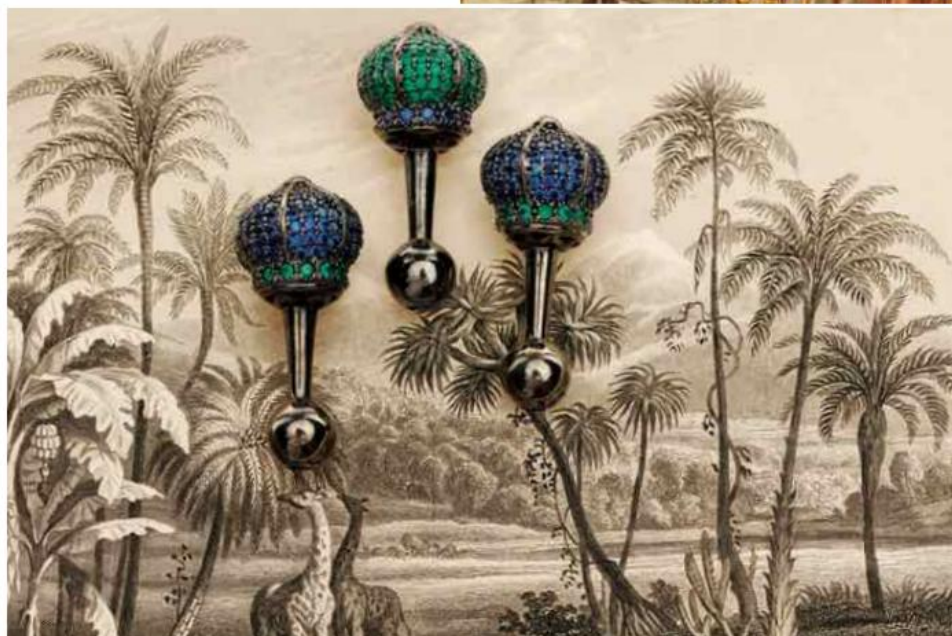
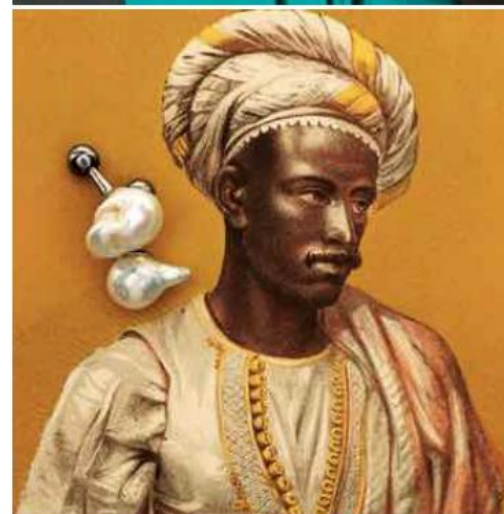
As an occupational hazard, the first thing I see in a man are his cufflinks. A stylish Fiorentino gentleman, Fausto Calderai, wore a pair recently that caught my attention. They were huge, perhaps four times bigger than a standard cufflink, made of white jelly plastic in the shape of a jellyfish. I found them so fun!

Available in Paris: [www.madlords.com](http://www.madlords.com)

Available in Istanbul and in London: [www.assouline.com](http://www.assouline.com)

For more information and store locations,

visit [www.begumkhan.com](http://www.begumkhan.com)





## Noir

—  
 Add a little black magic  
 to the season's accessories and  
 statement pieces, for a sharp  
 stylistic edge in noir.

1. Romeo Claude Dalle, L'Alque Zeilae Black Panther, [www.claudedalle-romeo.com](http://www.claudedalle-romeo.com) 2. Graff, Graff Vendôme Watch, [www.graffdiamonds.com](http://www.graffdiamonds.com) 3. Dior, Diorshow Pro Liner Waterproof, [www.dior.com](http://www.dior.com) 4. Dior, Fall/Winter 2016, [www.dior.com](http://www.dior.com) 5. Ultimate Ears, UE Boom 2 Speakers, [www.ultimateears.com](http://www.ultimateears.com) 6. Dior, black pumps, [www.dior.com](http://www.dior.com) 7. Akris, Anouk Cervocalf Day Bag, [www.akris.ch](http://www.akris.ch) 8. Begüm Khan, Rhodium plated cufflinks with black gems, [www.begumkhan.com](http://www.begumkhan.com) 9. Rimowa, Topas Stealth Multiwheel\*, [www.rimowa.com](http://www.rimowa.com) 10. Hermès, black studded bracelet, [www.hermes.com](http://www.hermes.com)

## Anilore Banon / Portrait

Nothing is impossible...not even a work of art on the Moon? French artist Anilore Banon teases our dreams by sending a monumental sculpture into space. A cutting-edge project *Vitae* merges science and art, the realisation of an artistic odyssey.

Anilore Banon's artistic approach blends the dreamy sensibility of an artist with the responsibility of the socially conscious. One of her major works, *The Braves*, was the official sculpture of the 60th anniversary in commemoration of the World War II Normandy landings. Her latest project, however, dreams of no national borders. The *Vitae* project is well under its way to being mankind's first artistic voyage to the Moon. After a series of events with the objective of collecting a million human handprints, Banon digitises and reduces them in order to inscribe them on the sculpture. The sculpture is 'alive', moving to the rhythm of the sun's heat, closing during the day and opening at night. With variations in temperature that can range between  $-170^{\circ}\text{C}$  and  $+120^{\circ}\text{C}$ , the onboard electronics had to survive extreme conditions. *Vitae* will also be equipped with electronics for visibility from Earth at selected moments. Banon is collaborating with astrophysicists at CNRS (National Center for Scientific Research) and other specialists such as the technical team at *Dassault Systèmes*. Calling herself 'a nomadic blacksmith dealing with titans of steel,' the artist describes this groundbreaking project.

### *How did the idea come about?*

I had the idea to create a participative artwork uniting a great number of people that would allow young generations to dream and dare without fear of the future. The location for the installation had to be universal, to connect instantly with all generations, cultures and geographical locations. I was talking with people at NASA about their project to 'bring life' on the Moon, a NASA-manned mission, and it came to me that no real life could be called such without art...I had then and there found the perfect location for my project! We are all related to the Moon, from the first people on this earth to the last one, every culture has a mythology with the moon. Our relation to the Moon is emotional. It connects us to our childhood, when everything was possible...

### *Of all the things to engrave—why handprints?*

Handprints are at the origin of the *Vitae* project, because it was the first trace of humanity on the Lascaux caves some 18,000 years ago. Our hands carry our lifeline; they are the natural link between two human beings, in a gesture to give, to share, to help, or to build.

### *What was the most exciting part of this project?*

The numerous exchanges with the scientists and engineers. I enjoy art and science collaborations, inspired by the quote by Albert Einstein: 'Science and art are the only effective messengers for peace. They tear down national barriers.'

### *What was the greatest challenge?*

To take my mind away from the Moon! You can get addicted to the Moon!

### *What stage of the project most made you dream?*

The stage right now and for the year to come, collecting the hand prints around the world; it is a true artistic gesture, connecting one-on-one with people around the world.

### *What is the inspiration for the branch-like form of the sculpture?*

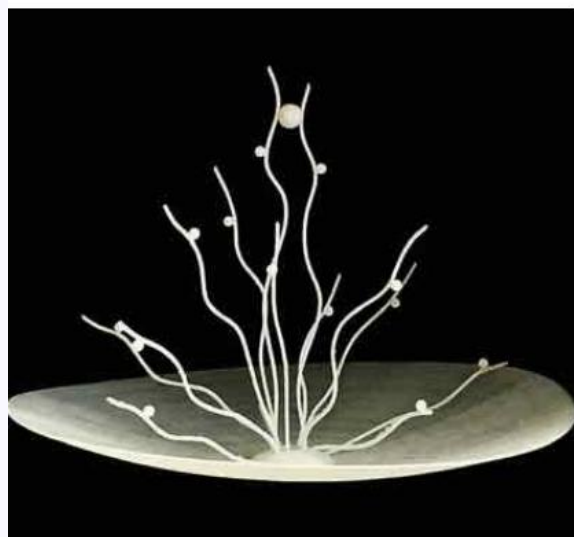
You will find this 'branch-like form' often in my work. They are people to me, people in a vital impulse, a line of force.

### *What are three words that describe the most important ideas in this project?*

Life. Together. No Limit.

For more information, visit  
[www.anilorebanon.net](http://www.anilorebanon.net)  
[www.myhand.vitaeproject.com](http://www.myhand.vitaeproject.com)

For more on art and sculpture, visit [luxuryculture.com](http://luxuryculture.com), the web's first high-gloss window into the world of luxury.



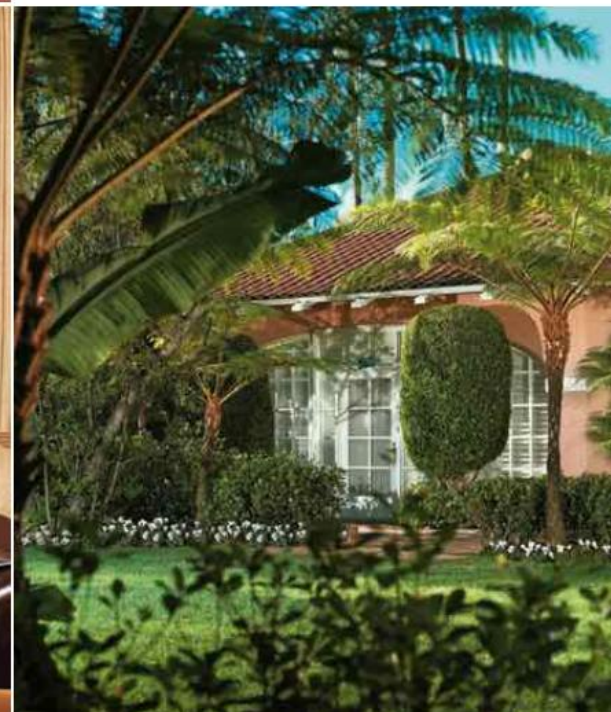


## *Alexandra Champalimaud / L.A.*

Renowned interior designer, Alexandra Champalimaud, whose team is overseeing the legendary bungalow restorations at The Beverly Hills Hotel divulges how she's fallen for their one-of-a-kind charm. If the walls could speak, as they say, their's would have many tales to tell...



The Beverly Hills Hotel has been undergoing a restoration programme since celebrating its 100 years in 2012, and it reaches its final stages with the crown jewels of the property—the bungalows. The iconic Bungalows 5, 8 and 22, have already seen completion with the remaining 18 planned to be finished through 2018. The thoughtful redesign maintains the bungalows' original charm whilst introducing modern West Coast style including whimsical elements reflective of the hotel's history with the most celebrated stars. The likes of Marilyn Monroe, Lauren Bacall, Gloria Swanson, Yves Montant and Howard Hughes have been known to consider the bungalows as their 'home away from home'. Bungalow 5, for example, incorporates details like the colour blue, gold foil, sparkles, and jewel-coloured draperies, reflective of Elizabeth Taylor's home. Bungalow 8 exudes warm Southern Californian tones in copper, pinks, greens and gold. Bungalow 22, meanwhile, is inspired by the Palm Springs home of another famous guest, Frank Sinatra.



***Of all the tales about The Beverly Hills Hotel bungalows, which story captivates you most?***

I'm especially fond of the stories about Elizabeth Taylor. She spent six of her eight honeymoons at The Beverly Hills Hotel and was especially fond of Bungalow 5. Elizabeth and Richard Burton always stayed in number 5. Our design for the bungalow pays tribute to Elizabeth's chic sense of style; her deep passion and sense of romance, and of course, her tremendous beauty. The suite has a feminine air celebrating Hollywood's ultimate screen goddess.

***When working on the restoration of the bungalows, did you encounter a detail in which you had the impression you were witnessing a bit of Hollywood history?***

Every single time you turn a corner at The Beverly Hills Hotel you feel like you're witnessing Hollywood history! This hotel is so incredibly important to Los Angeles. I can't think of a hotel with a more celebrated history.

***What element of the bungalows' restorations do you think makes them truly feel like a 'home away from home'?***

The bungalows are all unique and bespoke, so this of course makes the feel very residential. Also, the lovely garden setting, from which you enter the bungalows, gives one the sense of staying in a private home. And I do think the interiors, which are chic, relaxed and have a California sensibility, are full of charm.

***If you were to stay in one bungalow with your family, which would you choose?***

Elizabeth Taylor, Bungalow 5. Not only is it simply stunningly beautiful but it also has a private garden with a pool. I'm an avid swimmer and love to start my day with laps, so Bungalow 5 is for me.

***What has been the most challenging part of the project so far?***

Not completing them all. We are extremely excited to finish the rest of the project.

***And what was been the most rewarding part?***

It has been such a great personal and professional honour to work on these famed bungalows. To begin with, I was so thrilled to be entrusted with the renovation of Hotel Bel-Air, which is another iconic Dorchester Collection hotel, but then to also be awarded the renovation of the famed Bungalows has been truly a dream come true.

***Which detail in the restoration is the most elaborate in terms of research, sourcing or workmanship that truly sets the bungalows apart?***

For Bungalow 21, I designed a beautiful modern leather and steel fireplace. Of course, people were a bit

nervous about a leather-wrapped fireplace but I stuck to my guns and, wow, it really is memorable. Everyone loves it!

***What element in the restoration do you feel expresses The Beverly Hills Hotel in true essence?***

The famous Bert Stern photograph of Elizabeth Taylor which I placed in the foyer of Bungalow 5. The photograph, which was taken in 1962 for *Vogue*, has her wearing her Cleopatra makeup. It is a stunning piece, just perfect; full of glamour, sex appeal and power.

*For bungalows reservations,  
T. +1 310 276 2251  
For more information, visit  
[www.champalimauddesign.com](http://www.champalimauddesign.com)*



## Bar 228 / Paris

It is a veritable Parisian establishment, the cosy Bar 228 located at the heart of Le Meurice. Having been uplifted by Philippe Starck in its design, with its true character left untouched, the legendary head barman William Oliveri now has a newly refreshed arena where he can practice the very fine art of perfect blending.

Discreet, passionate, welcoming, speaking several languages and with his vigilant eye scanning every detail, head barman William Oliveri has served Le Meurice guests since 1978. In large part due to his presence, for many guests (among which have included Salvador Dalí, Elizabeth Taylor, Claudia Cardinale and Sophia Loren), Bar 228 is like a second home. When describing his role Oliveri says: 'I am a confidant, a confessor and host all at once'. The bar's recent renovations have been carefully done, delicately maintaining the unique mixture of an English club atmosphere with the notes of 18th-century French charm. Details such as gleaming decanters in rare crystal, deep leather armchairs, dark wood panelling, and vast Lavalley early 1900 frescoes depicting festive garden parties at Château de Fontainebleau are as welcoming and harmonious as always.

What the renovations have touched, however, is Oliveri's principal workspace. More spacious, the contemporary-style counter provides the experienced mix master with an expanded terrain for showcasing his talents. In backlit Carrara marble, rimmed in rose amber distressed brass, with a top of Corian, pink copper and mirror-finish stainless steel, it resonates in a subtle way with the areas leading just outside Bar 228 and its cosy corner of comfort—including a new and more intuitive extension of the bar leading towards the adjoining Galerie Pompadour. Aficionados and new guests of Bar 228 will appreciate its distinct ambience, with subtle refined details amplifying the opulent atmosphere. And to top it all off, custom or classic elixirs—such as the Meurice Millenium, a specialty champagne cocktail made with Cointreau and rose liqueur or The Starcky, created in honour of the designer Philippe Starck—are carefully concocted by our *maestro*: the mythical man behind the bar. ✕

Bar 228  
228 Rue de Rivoli, 75001 Paris

*Travels*

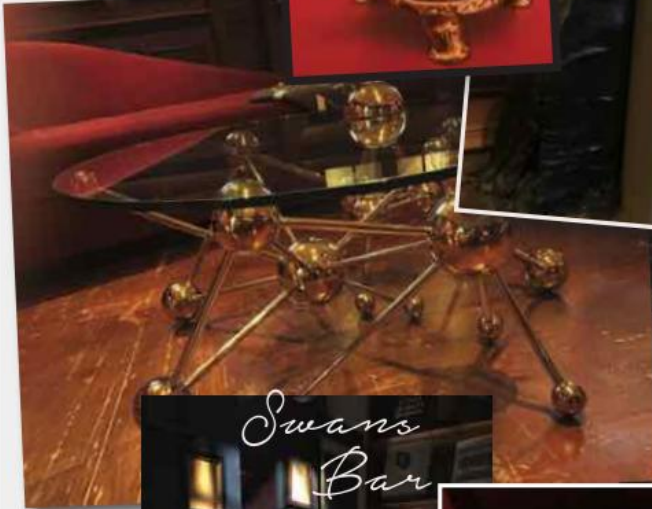
# MAISON ASSOULINE



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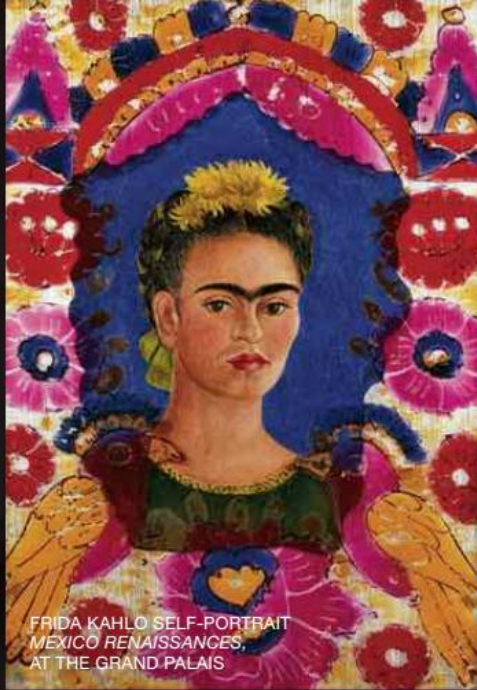
196A PICCADILY

LONDON



BURBERRY

NANCY GONZALEZ



FRIDA KAHLO SELF-PORTRAIT  
MEXICO RENAISSANCES,  
AT THE GRAND PALAIS



VIVIENNE WESTWOOD

DOLCE & GABBANA

# Frida Kahlo,

*Flamboyant Style,  
Floral Power,  
Bright Colours,  
Extravagant,  
Eccentric Touches,  
Mix & Match.*



VIVIENNE WESTWOOD

BURBERRY



©Frida Kahlo, The Frame, 1938 © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jean-Charles Thiret © [2010] Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Adage, Paris





DOLCE & GABBANA



CHOPARD



GUCCI

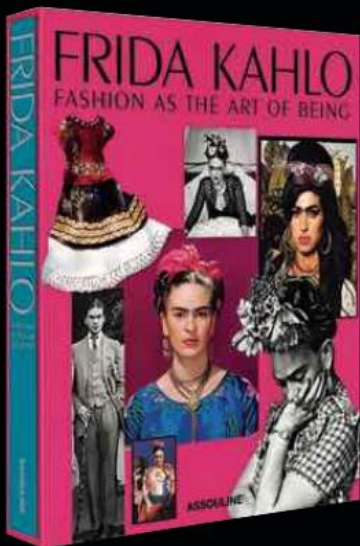


BALENCIAGA



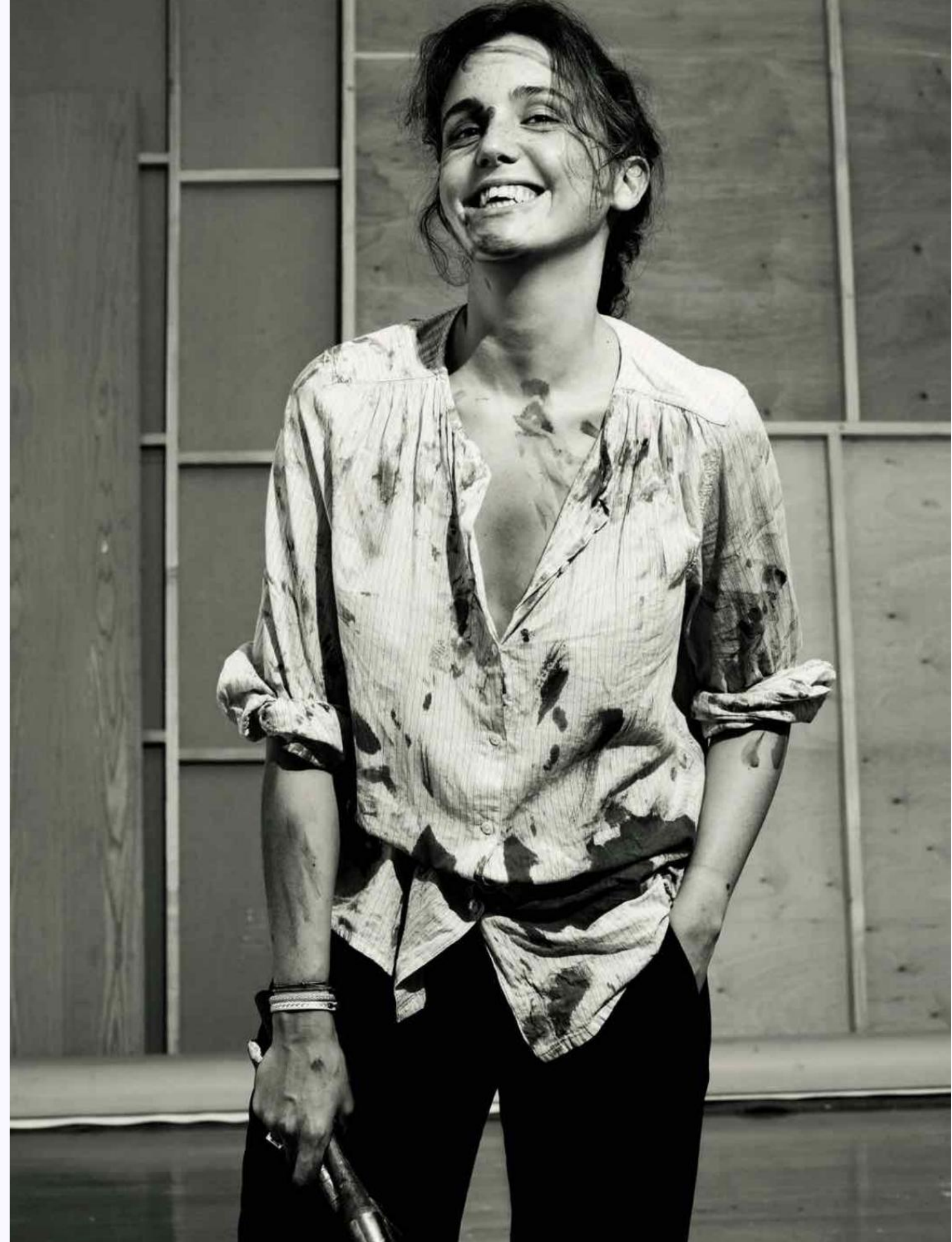
BLUMARINE

ASSOULINE



GIAMBATTISTA VALLI







*Nine years ago, famed French designer Philippe Starck redesigned the public areas of Le Meurice, defining its unique, Surrealist style. Returning to refresh the premises and working again with his daughter and painter Ara Starck, he continues to draw inspiration from Salvador Dalí, one of the hotel's most celebrated regular guests across its storied history.*

‘E verything alters me, but nothing changes me,’ Spanish painter Salvador Dalí once said. While likely referring to his individual artistic path, Le Meurice may claim some of the same touch of wisdom. Having undergone a refreshment of its distinctive decor, its essence remains the same, especially to those who know it well. Starck revisits and revamps his original work on the hotel’s common spaces, embarking on a second aesthetic exploration that is witnessed subtly in the reception and lobby areas, and in a more pronounced manner in the Restaurants le Meurice Alain Ducasse and Le Dalí. The cosy Bar 228 and elegant Galerie Pompadour, where live piano music often fills the air, has also been touched by the design talent’s distinctive sense of play.

‘The objective of this new project is to explore—more deeply and from many more angles—the Surrealist world that is the very life, structure and

soul of Le Meurice,’ explains Starck. ‘If God is in the details, the devil of Surrealism is too. Every shadow, every corner of this place is bursting with a certain potential to surprise its inhabitants. Le Meurice is a space for the mind, where everything is poetry, allusion, reference, reflection and diffraction. Where the air thrums some mysterious, mesmerising, benevolent music. And like any mind, Le Meurice is unique,’ says the designer.

The ‘mind’ of Le Meurice is indeed a cultivated deep and mysterious one. The revitalised decor of the Restaurant le Meurice Alain Ducasse features a red carpet at the entrance bedecked with humorous aphorisms drawn from the *Code Gourmand*, written in 1828 by Horace Raison. These, as well as other details and plays of light, form, and fancy attest to Starck’s design impact. ‘There is something particular in the air here at Le Meurice. I have identified it as a form of mystery. The objective

is not to try and show, unmask, or explain it—but to let it speak, and to bring it forth.’ Starck again collaborated with his daughter, Ara Starck, in other areas of Le Meurice, notably in the dining area named after the hotel’s patron artistic spirit. In 2007, Restaurant Le Dalí debuted its stunning ceiling fresco painted by Ara Starck; the young artist had entered a blind competition to produce the work. Starck judged and selected his own daughter’s work without knowing it was hers. For the first time, Ara learned that he appreciated her painting style. ‘My father finds it hard to praise, you see,’ she quips.

She joins her father again for the latest reinvention, taking 55 hours to paint another enigmatic layer on the ceiling, while below the design is echoed by a carpet. Both works distort reality: the ceiling soars and the ground sinks into the winding ways of a crypt, like the convolutions of the brain.

Ara Starck also designed chairs with canvas backs printed with her drawings. 'It creates a link, another blink that continues the journey from the ceiling to the floor,' she describes. The design synergy continues in Bar 228 and the Galerie Pompadour, a veritable extension of the bar. Ara Starck proves herself to be her father's true partner in crime, in evoking this unique mystery that carries Le Meurice across the eras. 'Its enigma does not reveal itself easily,' she adds to her father's philosophy. 'It comes to tantalise you, that is, if you are a little curious....' From her studio in New York, where her artistic work mainly focuses on paintings on canvas, Ara Starck shares her perspective on revisiting Le Meurice, where Starck style à deux meets Surrealism for our era.

***What is your earliest memory associated with Le Meurice?***

The first time I sat down at Restaurant Le Dalí before the first renovation, wanting to grasp the dynamic of the place and to better understand the energy. I was mesmerised to discover such an abundance of theatricality.

***What was your intention for this new work?***

The main idea was to continue the conversation that we started in 2007 with the ceiling. My intention was to create another layer, a new enigma. Adding those surreal phrases and words are sort of like a new mystery, where the key is nowhere to be found, leaving each person to make his or her own meaning, depending on where they decide to start reading and where they decide the sentence ends.

***How did you create a correspondence between the ceiling and the floor?***

I created the ceiling originally as an echo of the theatre of life happening underneath it, by the flow of people entering the room. The floor I created

reinforces that idea by swirls of shapes and matter, almost as a metaphorical choreographic whirlwind.

***What would you like guests to experience when in Restaurant Le Dalí?***

A certain narrative in which they are the narrator. Playing with every element whilst taking a little mental promenade.

***If Salvador Dalí were alive today, what would you like to ask him?***

I think I would ask him very technical painting questions. I have always been obsessed by the quality of great painting techniques. Therefore, I would most certainly ask him about his glazes and pigments. Otherwise, I would want to know the name of Dalí's Ocelot pet that he used to walk with across the floors at Le Meurice.

***Where would you imagine this meeting taking place?***

At the painter Gustave Moreau's studio, which is now a museum. (Musée national Gustave Moreau, 14 rue de La Rochefoucauld, 75009 Paris. T. +33 1 48 74 38 50).

***Today, what is your favourite thing about Le Meurice?***

The team at Le Meurice – and this includes so many people. They all share the same qualities of professionalism blended together with a strong sense of family. Le Meurice is truly one of the best places in the world thanks to all of them. x

*Restaurant le Meurice Alain Ducasse, for reservations: T. +33 1 58 00 21 20*

*Restaurant Le Dalí, for reservations: T. +33 1 44 58 10 44228*







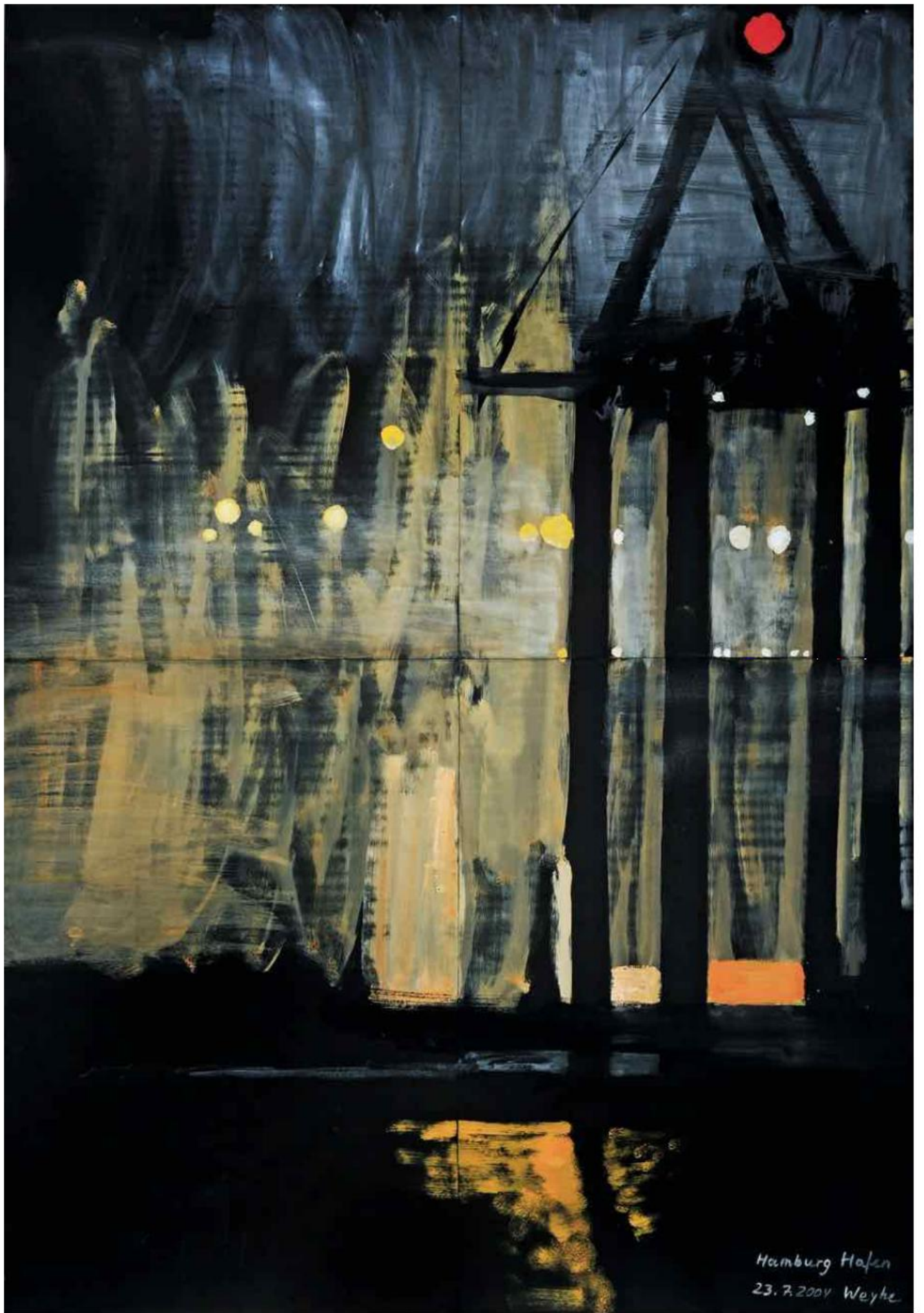
## Christoph von Weyhe

*Just before German-born artist Christoph von Weyhe arrived in Paris as a young man to study art, he caught sight of the Port of Hamburg—an aesthetic encounter that would define his work for 40 years to come.*

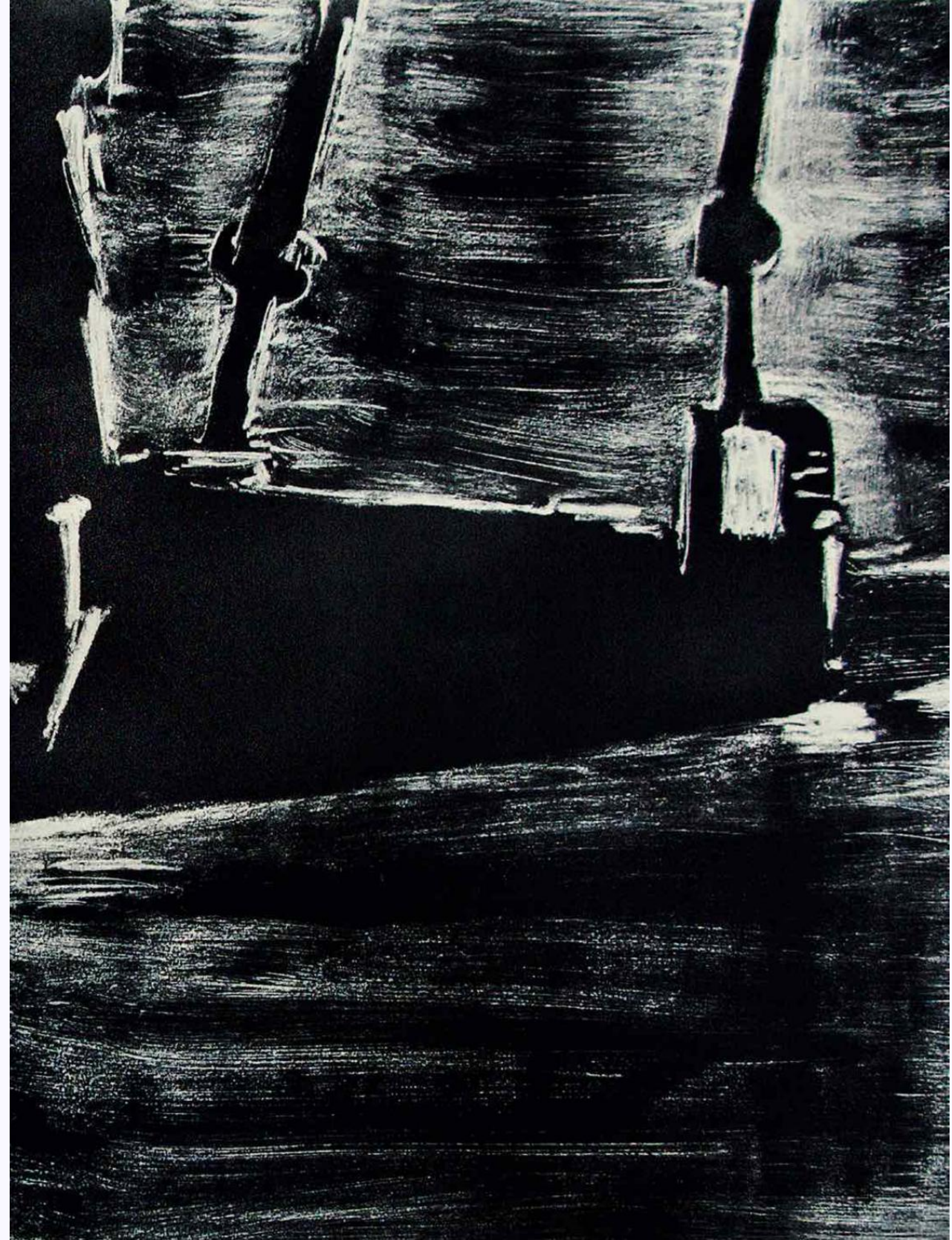
At night and in silence, on the banks of the Hamburg piers, artist Christoph von Weyhe produces sketches, capturing in watercolour the industrial life and fleeting activity of the scenes before him. Then, he works on reinterpreting his initial sketches for months, and even years. Upon large-scale canvases in his Parisian atelier, he engages in an artistic exploration into the pathways of memory and representation. A first and major monographic exhibition in 2016, entitled *Christoph von Weyhe, Au silence*, at the Galerie Azzedine Alaïa in Paris has sparked important discussion around his hypnotic and deeply seductive body of work. This exhibition is accompanied by a book (also entitled *Au silence*, a reference from a poem

by major German poet Hölderlin, which the painter keeps in mind while composing his canvases). With the first scholarly examination of his oeuvre, it includes a foreword by Nobel Laureate Patrick Modiano. The watercolours—most of which were presented for the first time—are the cornerstone of von Weyhe's artistic process. This specifically allows unfiltered, cursory impressions from which memory is transcribed and translated into a larger, more painterly medium. For over thirty-five years, he returns to the Port of Hamburg, not far from where he was raised. 'To return to this port is to be reborn each time,' the artist has said. The large-scale paintings that comprise the major body of his work break away from the notion of the classic

landscape in horizontal format—they are invariably in vertical format and thus highlight the structural aspect of the images lent by the cranes and other industrial forms they depict. As black dialogues with white, and sparks of colour appear, he captures the quintessentially ephemeral life of a port—and all of its poetic implications of arrival and depart, longing and return. It is an emotional body of work that joins a canon of other German intellectuals who have found inspiration there, notably late novelist Siegfried Lenz in *The German Lesson*, taking place in Hamburg and the lyric poetry of Heinrich Heine, both of which are long-standing inspirations for the artist. *Collect* sat down with him in Paris to discuss his unique alchemy of immediacy and memory.



Hamburg Hafen  
23.7.2004 Weyhe





*Is it the human or is it the industrial, almost inhuman, aspect to the port that fascinates you?*

The human aspect is very important for me. If it was uninhabited, it would not interest me. As it's a place of very intense work and I am on the far bank, I don't have contact with the workers but we can imagine. It's a living place.

*You do the original sketches in silence. When you work on the paintings in your studio, do you also work in silence?*

I listen to music when I paint in my Parisian atelier. Opera. I adore Haydn, all the symphonies of Haydn. Also contemporary music, as I was close friends with composer Pierre Boulez. Music is essential in my life. But when I work in Hambourg, it is in silence. I am completely concentrated on what I see. I try to capture the essential.

*Why do you work at night?*

I began by depicting the port in daylight, in fact. My first large canvases are these day landscapes, with personages in them as well. And then, one day, I discovered it at night. I found it so much more beautiful. It fades out the architecture as well as the cranes, which are not in themselves very interesting but at night they become almost phantom-like—that, particularly, I find to be enormously attractive.

*Paris is a little the same; it is also very beautiful at night.*

Yes, indeed. I love large cities at night, like New York. But the light of the Port of Hambourg is different. It's like an opera scene. It's incredible.

*Can you tell us more about your first encounter with it?*

I had drawn at the port before I came to Paris to study at the École Nationale Supérieure des Beaux-Arts. Little by little, this landscape returned to memory.

During a vacation, I returned to Germany to my parent's property. I took the Copenhagen-Paris train and mounted at Hamburg. When I looked out the window, as the train left the main station to traverse the Elbe River, there I saw this nocturnal passing. Then and there—it was so fascinating. Whilst I was occupied by my studies, it continued to come back to my memory at a greater frequency until one day I said to myself: 'I have to do something with this. It is too strong'.

*In returning, are you searching for something personal or universal?*

When I am in front of the landscape, I feel no sentimentality. I feel emotion but no sentimentality, nor do I in my painting. So, it is beyond the personal. For a painter, it's a very exciting moment. We are in front of beauty, or what I feel to be great beauty. We want to get it on paper so the gesture is very quick in order to capture the maximum in the lapse of time that we have because it changes, the crane moves. It lends a certain beauty to the work, the rapidity with which it is made.

*Would you then say that you are looking for that first moment of beauty you encountered there?*

Evidently, yes. I found it so beautiful, I said to myself that I have to fix this for other people.

*This seems to have turned into a sort of commitment for life, then.*

Yes, now it has! You could say: *Why keep returning to this place?* What I can say about my work, knowing it well, is that I am renewed each time. That's important. If I didn't have this feeling of renewal, I would stop. And that is not the case for the moment.

*Christoph von Weyhe is represented by Galerie Éric Dupont, 138, rue du Temple, 75003 Paris.*







## Sweet Sensations

—  
 Winner of the Coupe de France in 2001, World Champion Pastry Chef in 2003 and recipient of the highly prestigious Meilleur Ouvrier de France award in 2007—Angelo Musa is no stranger to industry accolades nor the champion mindset.

As the new executive head pastry chef at Hôtel Plaza Athénée, Angelo Musa takes on a team of 21 to execute his earned expertise. His first goal is to define the signature desserts that speak to each dining environment at the hotel or, as he says, 'to move towards authenticity.'

Musa further explains his genuine professional stance, whether in the heat of competition or in kitchen confidence: 'Being true is very important for me. Respecting the values of authenticity and sincerity are part of my creative process and the realisation of my pastries. Nothing is ever a given. It is important to constantly renew ideas and inspiration, progress and improve, and not be afraid

of challenges.' A discussion of ingredients bears witness to a little taste of this authenticity in action. Another goal of his at Hôtel Plaza Athénée is 'to play with simple but powerful ingredients such as cocoa and vanilla.' Vanilla is a particular passion of his. 'I love working with it,' he explains. 'I have created the 100% vanilla, signature dessert for La Galerie at Hôtel Plaza Athénée. Vanilla is a spice whose perfume is an invitation to travel towards the exotic. It is true that vanilla is traditionally used in desserts but it can also elevate savoury dishes, especially those based on fish and seafood. It brings depth and roundness to savoury recipes; this spice truly offers multiple creative directions.' But it is the French classic, the Mille-Feuille, that

remains the perpetual enigma to the all French pastry makers, whether they be champions or not. 'It requires good technical knowledge and taste,' elaborates Musa. 'It requires a perfect mastery of layering the dough but also the cooking of it has to be perfect. And finally, the cream that is used should be of a silky and flawless texture.'

After the concerns of taste, flavour and harmony are in due order, the perfection of aesthetic form comes second. Considering all of the authenticity and research that goes into the work of executive head pastry chef Angelo Musa's final creations, they nevertheless always come together looking just delectably right. »





## Icons of Style

*Of inimitable elegance and simplicity, these interior design objects epitomise the term 'timeless.' Contemporary or classic—it is difficult to tell—yet they are certainly 20th century masterworks in design, re-edited this season to bring iconic forms back into everyday living.*

Some of the world's greatest architects admit that, of all the objects one can design in the world, the chair is the greatest challenge. Of true human scale, pure function and an object where a millimetre difference can make or break its essence—the chair, along with other objects that are designed for daily life in the home, can become almost intellectual, sculptural studies in themselves. This season, European manufacturers are re-editing some of the most iconic and historical designs, to the great delight of aficionados. *The Tulip Chair* (left), designed in 1957 by the Finnish American architect and industrial designer Eero Saarinen (1910-1961) signs his neo-futuristic style that

draws upon his early training as a sculptor. He aimed to address the 'ugly, confusing, unrestful world' he observed underneath chairs and tables, what he called the 'slum of legs'. Re-edited by Knoll, it was with Knoll's Design Development Group that Saarinen refined his original design for the chair, together working out issues of scale and production. *The FlowerPot lamp* (above) by Danish designer Verner Panton (1926-1998), meanwhile, sees a fresh re-introduction in an array of vivid colours, produced by the Danish editor & Tradition. It is an icon of its era, in tune with the Flower Power movement from the late 60s yet with striking geometric pattern and elegance. Also of Nordic origin,

two works by the Finnish designer Ilmari Tapiovaara (1914-1999) make a comeback with Artek: *The Crinolette chair* and *The Pirkka Stool* (pictured on the following pages). Having worked with Alvar Aalto in London and Le Corbusier in Paris, Tapiovaara harboured an obsession for the optimal all-purpose chair. 'A chair is not just a seat—it is the key to the whole interior,' he once said. His study was well rewarded: from 1951 to 1960 he had received no more than six gold medals at the Triennale in Milan. To reintroduce a piece of modern design history into one's interiors is the call of the season, for style as relevant as ever.

[www.knoll-int.com](http://www.knoll-int.com) • [www.andtradition.com](http://www.andtradition.com) • [www.artek.fi](http://www.artek.fi)



*‘Probing even more deeply into different possibilities one finds many different shapes are equally logical—some ugly, some exciting, some earthbound, some soaring. The choices really become a sculptor’s choice.’*

Eero Saarinen (1910-1961)



## Art Attack

—  
*Taking a few hours to visit an exhibition is a luxury for some, a near spiritual necessity for others. For those who simply cannot find the time, Collect assembles a flash visit of not-to-miss seasonal exhibitions.*

## Los Angeles

Skirball Cultural Center

*Pop for the People: Roy Lichtenstein.*

Until March 13th, 2017.

2701 N. Sepulveda Blvd. CA 90049

[www.skirball.org](http://www.skirball.org)

Sample some of the incredible art on display in cities where Dorchester Collection hotels reside. *Pop for the People: Roy Lichtenstein* at Los Angeles's Skirball Center focuses on the artist's twenty year collaboration with his printer, signing Pop Art's shift towards a 'democratic' economy of fine art production. Also in L.A., masterpieces of German 16th-century art including Cranach, Holbein, and Dürer come West to mark the 500th anniversary of the Reformation in 2017. In Europe, an exhibition of Abstract Expressionism comes to the UK, presenting the movement's two main strands: the 'colour-field' painters, like Rothko, versus the 'gesture' or 'action painters', epitomised by de Kooning and Pollock. Rauschenberg arrives at Tate Modern, in a first

retrospective since his passing in 2008. Meanwhile, almost 100 works of Jean-Michel Basquiat come to Milan, following the short but intense career of the artist. Maurizio Cattelan at Monnaie de Paris hosts the largest European exhibition ever of Cattelan's work in *Not Afraid of Love*, signed by his irreverent caricatures full of fragility and paradox. *Magritte: La trahison des images* at Centre Pompidou explores his interest in philosophy whilst a chronological display of the works of Henri Fantin-Latour also in Paris, notably features his 'imaginative' works. Finally, *Rembrandt Intime* at the Musée Jacquemart-André highlights the intimate side of the master's creative process. These exhibitions tell us the stories, the struggles and the studies behind art in its era.





Roy Lichtenstein, *Nude with Blue Hair, State I*, From the *Nudes Series*, 1964, Private Collection, Los Angeles © Estate of Roy Lichtenstein



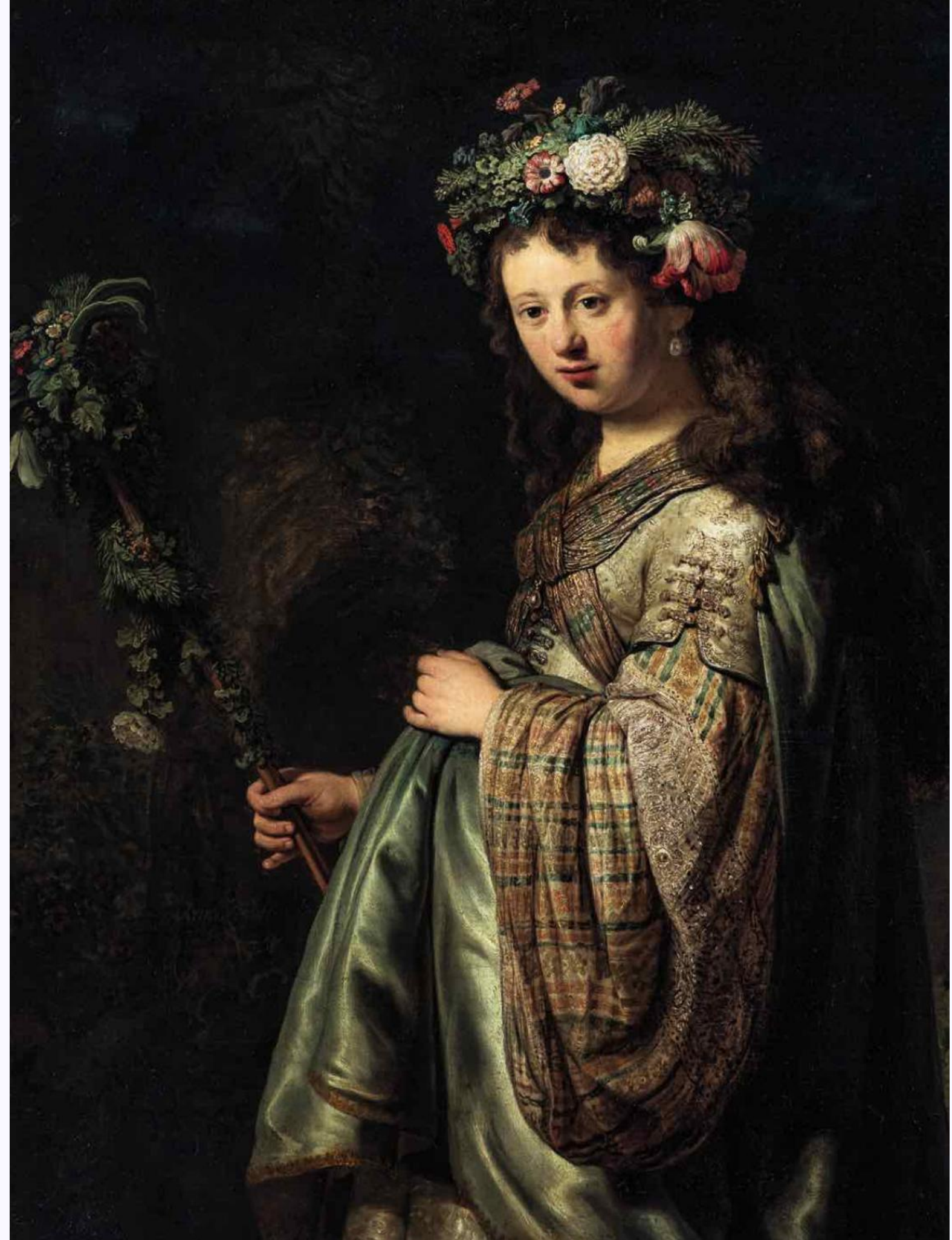
## Paris

Musée du Luxembourg, *Fantin-Latour: À fleur de peau*

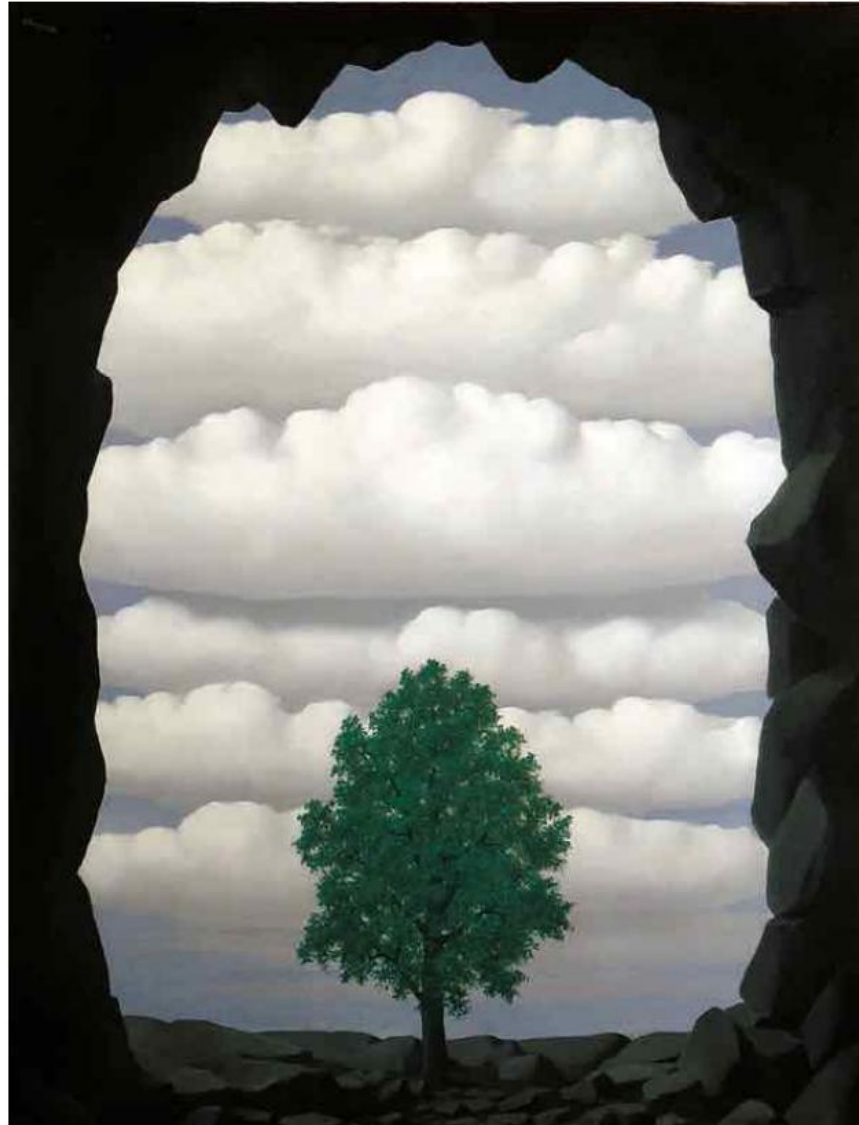
Until February 12th, 2017. 19 Rue Vaugirard, 75006 - [www.museeduluxembourg.fr](http://www.museeduluxembourg.fr)

Musée Jacquemart-André, *Rembrandt Intime*

Until January 23rd, 2017. 158 Bd. Haussmann, 75008 - [www.musee-jacquemart-andre.com](http://www.musee-jacquemart-andre.com)







René Magritte, *Le Souvenir déformant*, 1932 ©Studio Fotografico Carlo Rossini, Donatossola ©ADNPF, Paris 2016

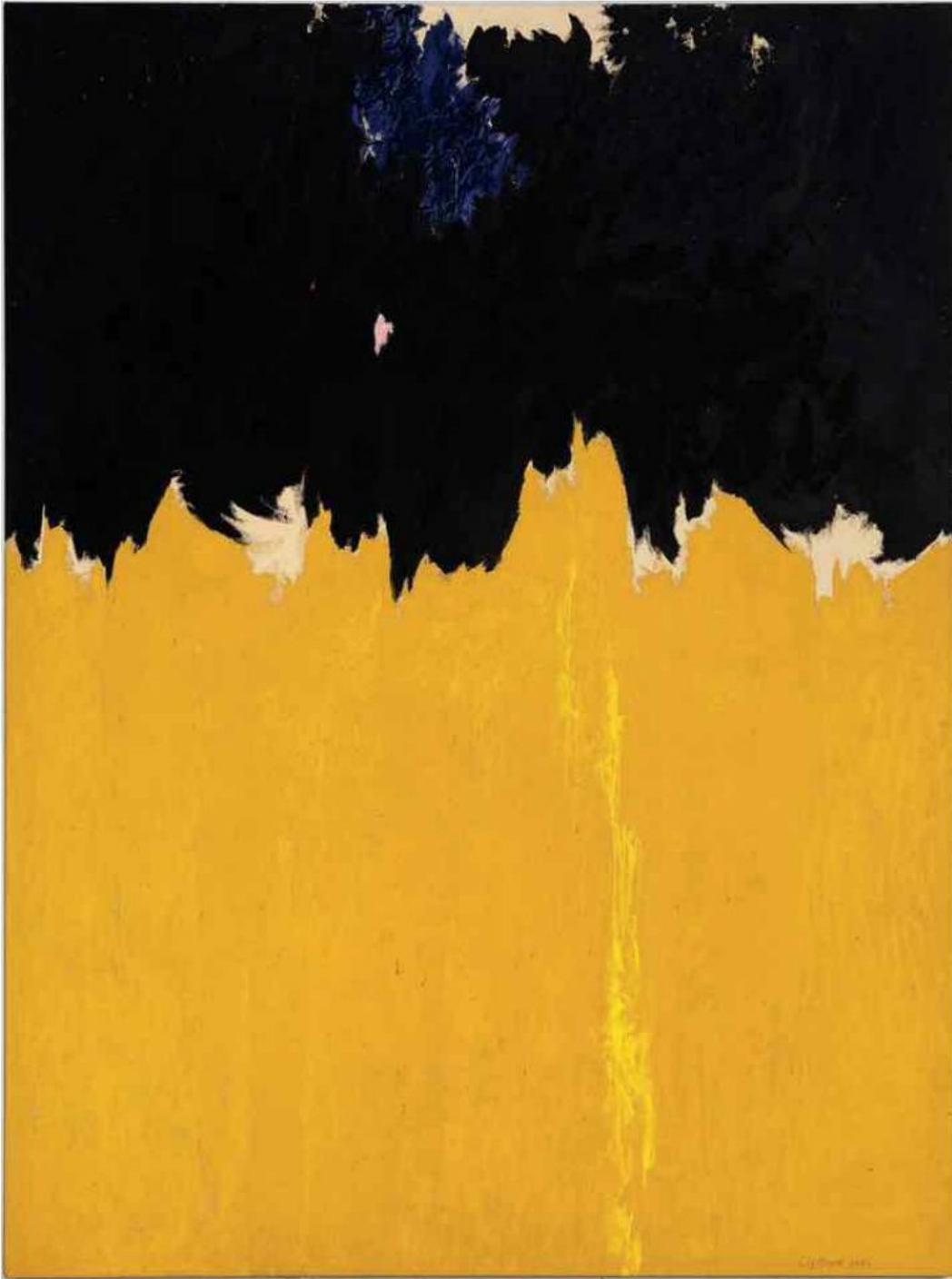
## Paris

Monnaie de Paris, *Maurizio Cattelan: Not Afraid of Love*

Until January 8th, 2017. 11, Quai de Conti, 75006 - [www.monnaiedeparis.fr](http://www.monnaiedeparis.fr)

Centre Pompidou, *Magritte: La Trahison des Images*

Until January 23rd, 2017. Place Georges-Pompidou, 75004 - [www.centrepompidou.fr](http://www.centrepompidou.fr)



## Los Angeles, London

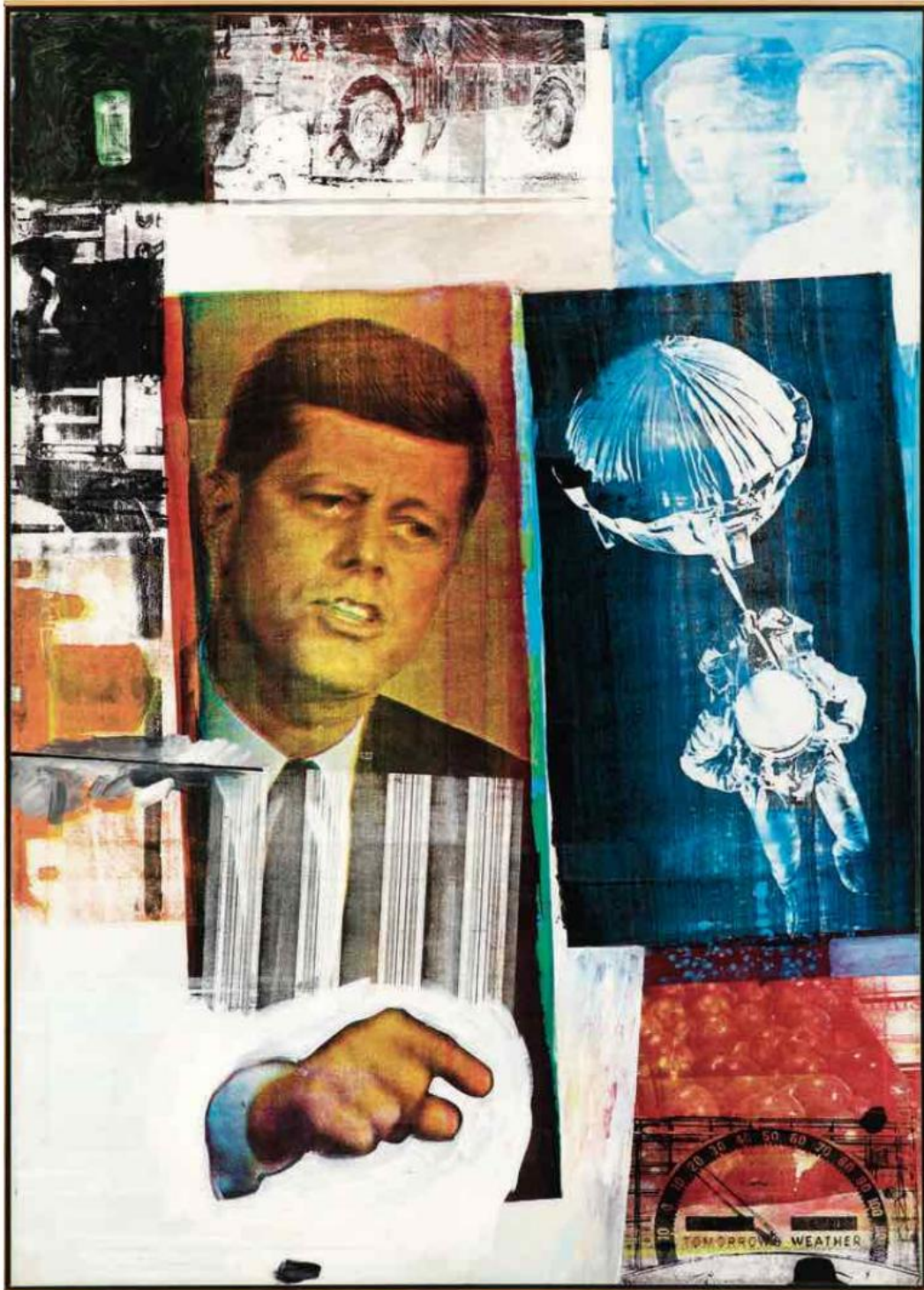
Royal Academy of Arts, *Abstract Expressionism*

Until January 2nd, 2017. Burlington House, Piccadilly, London W1J 0BD - [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

LACMA, *Renaissance and Reformation: German Art in the Age of Dürer and Cranach*

Until March 26th, 2017. 5905 Wilshire Blvd, CA 90036 - [www.lacma.org](http://www.lacma.org)





## London, Milan

Tate Modern, *Robert Rauschenberg*

Until April 2nd, 2017. Bankside, London SE1 9TG - [www.tate.org.uk](http://www.tate.org.uk)

MUDEC, *Jean-Michel Basquiat*

Until February 26th, 2017. Via Tortona, 56, Milan 20144 - [www.mudec.it](http://www.mudec.it)





Robert Rauschenberg: Retroactive II, 1963, Collection Museum of Contemporary Art Chicago. Partial gift of Stefan T. Edlis and H. Gaeel Neeson, 1998.49 ©Nathan Katz ©MCA Chicago - Jean-Michel Basquiat: John, 1982 Private collection ©The Estate of Jean-Michel Basquiat by SIAE 2016



# Zaha Hadid

*Just before her untimely death in March 2016, the renowned Iraqi-born British architect Zaha Hadid put the finishing touches on a jewellery collection for the storied Danish silversmith Georg Jensen after a 16-month collaboration. Called the Lamellae Collection, it is a vestige of, and testament to, Zaha Hadid's iconic approach to form.*

Undulating silhouettes and fluid forms mark the architectural signature of Pritzker-prize winning architect Zaha Hadid, whose works included the aquatic centre for the London 2012 Olympics, the Broad Art Museum in the U.S., and the Guangzhou Opera House in China.

With the Lamellae Collection of five rings and three bangles, designed for Georg Jensen, her legacy assumes a shift of scale. 'These collaborations are of great importance to us,' Zaha Hadid said of the project. 'They inspire our creativity and give us an opportunity to express our ideas in different scales and through different media, continuing our design investigation.' Carefully engineered using 3-dimensional design and manufacturing processes, they are crafted in both sterling silver and black rhodium plated sterling silver, and set with black diamonds. The result is voluptuously tactile, both simple and complex. It recalls the movement of another iconic Georg Jensen design, *The Möbius bangle*, in its continuous form with no beginning and no end, signed by Viviana Torun Bülow-Hübe in 1968. Hadid described her process:

'We look at the coherence of natural systems when we work to create environments and structures. There is an inherent integrity within the organic structural logic found in nature.' For the Lamellae Collection, whose name references a thin, plate-like biological structure, this must be translated into function and beauty. 'The challenge is to understand how they can be worn,' she notes, 'They must be ergonomic, balanced and comfortable to wear. Formal and technical innovations must coincide with a real understanding of the dynamics of wearing the pieces.' Just like architecture, the Lamellae Collection uplifts human scale and activity, to become one with them yet also bring them beyond. Such was the talent of Zaha Hadid.

'In working with Zaha over the past two years,' recalls chairman and creative director of Georg Jensen, David Chu, 'we got to know a woman of extraordinary vision who inspired all of us—myself included—to think bigger, do better and try harder. The world has lost a luminous and transformative talent.' Yet her works remain, large and small.







## A Collector's Tale

*In a ground-breaking exhibition, Foundation Louis Vuitton brings to French audiences one of the most celebrated, mythical collections of art: that of the passionate Russian collector Sergei Shchukin.*

Russian textile industrialist Sergei Shchukin (1854-1936) began collecting art as a novice, and with one simple ambition: to decorate the walls of his palace. He would go on, in parallel with another businessman of the time, named Ivan Morozov (1871-1921), to construct one of the most important collections of early 20th century avant-garde painting through personal passion and invested patronage in the likes of Picasso, Matisse, Cézanne, Gauguin and Monet. Twists of historical fate and political agendas, notably that of the Bolshevik Revolution and the Stalin Regime, would not only separate Shchukin from his beloved collection but also coalesce the Shchukin and Morozov collections into one entity for posterity, upon falling under state ownership in 1918. For decades, the works were cloistered in Russian borders and shown exclusively within the walls of the Hermitage and Pushkin Museums.



Claude Monet, *Le Déjeuner sur l'Herbe*, 1866, © Courtesy Musée d'État des Beaux-Arts Fouchkine, Moscou - The Maltese Room (the Pink Drawing Room) in the S. I. Strelshin Home, early 1930s © Musée d'État des Beaux-Arts Fouchkine © Musée d'Art Moderne Occidental, Moscou



Shchukin's Cabinet at Home (the Pissarro Room), 1914 ©Musée d'État des Beaux-Arts de la Ville de Paris, Paris, 2014

After extensive diplomacy, including negotiations with the two museums and French and Russian authorities, Fondation Louis Vuitton brings over 130 works of the Shchukin collection to France, as an homage to the vision and integrity of this astute collector. Shchukin himself was severed from his precious collection in 1918, when he suddenly departed by train in secret with his son Ivan to settle in Paris as an exile, losing his palace and his collection altogether and eventually dying in France at the age of 81 roughly twenty years later. The unprecedented arrival of the collection in France is a reconciliation of sorts, a return to the soil that reared many of the artists he loved, and the artworks' return to the man whose eye encouraged their flourishing.

The entire space of the Frank Gehry-designed building is devoted to the exhibition project: the artworks are displayed in an area of almost 2,400 square metres across four levels in a unique layout evoking the architecture of Shchukin's Troubetzkoy Palace and the history of the collection. It honours as well Shchukin's approach to hanging—he is noted to have hung the works side-by-side in his dining room, in a style reminiscent of orthodox icons. It also features 'private rooms' dedicated to Gauguin, Matisse and Picasso. In a larger frame, the personality of Shchukin as a collector comes

into view along with his collaborations with artists, dealers and collectors of the Paris and Moscow art scenes; critical articles illustrate the reception of the Shchukin collection in Russia, for example, between 1905 and 1928.

'Shchukin did not have a limit to his budget. His only limit was his walls,' notes Alexey Petukhov, a curator at the Pushkin Museum. Shchukin began his collection by making acquisitions of the Pre-Raphaelite English painter Edward Burne-Jones and the Norwegian Frits Thaulow. Fluent in written and spoken French, it was a visit to his brother in Paris in 1897 that changed the course of his curation and the direction of his artistic eye forever. They visited Galerie Durand-Ruel and acquired two street scenes by Camille Pissarro, considered one of the pioneers of Impressionism. He followed with his first purchases of Monet: *Rocks at Belle-Ile* and *Lilacs at Argenteuil*.

In the ensuing ten years, he would go on to buy thirteen of Monet's paintings, including a completed *Luncheon on the Grass*, eight by Cézanne and sixteen by Gauguin; by 1914, he acquired 278 works that included thirty-eight works from Picasso, though he was hesitant to embrace Cubism at first. Curator of the Fondation Louis Vuitton exhibition, Anne Baldassari, notes, 'He worked against his tastes.

He nourished an ambivalent relationship with his works. He pushed himself to the edge of art.' Shchukin became celebrated amongst the artistic cognoscenti in Russia; from 1908, he opened his palace to the public, first on every Sunday morning and then for three days a week. A special rapport grew between Shchukin and Matisse. In 1909, Shchukin commissioned two Matisse panels, four by three metres, for the majestic staircase of his Troubetzkoy Palace. Matisse also produced *The Dance* and *Music*, provoking such an outcry at their unveiling for the autumn 1910 salon that Shchukin himself hesitated to buy them.

Of the selection of paintings and sculpture, the exhibition includes two important paintings, which were chosen by Shchukin from Matisse's studio but that had been prevented from travelling due to the outbreak of the First World War and the subsequent closing of the borders. *Icons of Modern Art: The Shchukin Collection* is a portrait; indeed, of the masters of early 20th century painting, but moreover a portrait of a collector who dared to be consumed by the pursuit of beauty.

ICONS OF MODERN ART: *The Shchukin Collection*  
Until February 20, 2017.  
Fondation Louis Vuitton  
8, Avenue du Mahatma Gandhi, 75116 Paris  
T. +33 1 40 69 96 00  
[www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr)



## around *the world...*

Before taking a cross-continent tour around the world to see what's on and what's-to-do in cities where Dorchester Collection hotels reside—first, a flash focus on London. 'Why, Sir, you find no man, at all intellectual, who is willing to leave London. No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.' As this celebrated citation from English writer Samuel Johnson affirms, London is a cultural playground. It is also here that Dorchester Collection's iconic British hotel and the first to be part of the collection, The Dorchester, stands as a city landmark. Along with its sister hotel 45 Park Lane, which is located just across the road, they are ideal bases from which to go out exploring a city rich with life.





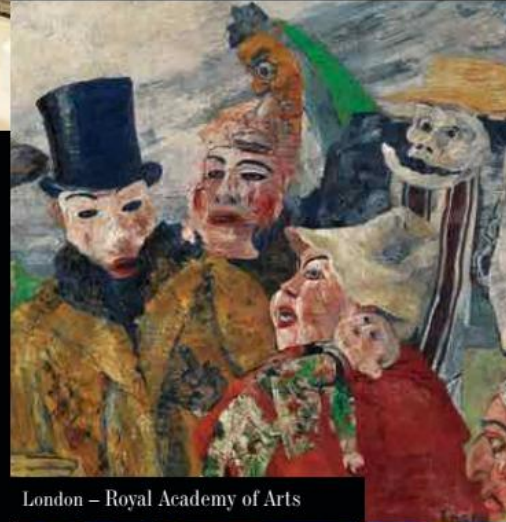
London – V&A Museum



London – Dior Boutique



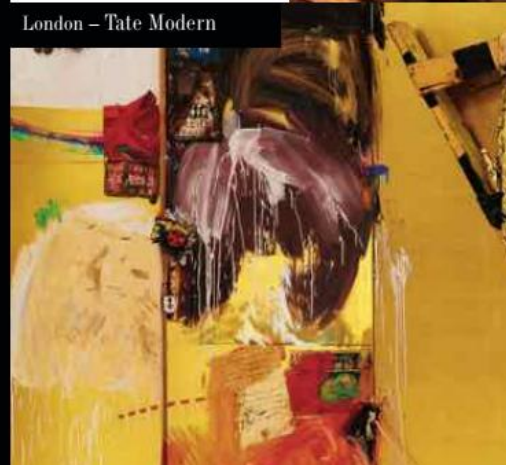
London – The Design Museum



London – Royal Academy of Arts



London – 45 Park Lane



London – Tate Modern

**V&A Museum,**

**Undressed: A Brief History of Underwear**  
Until March 12th, 2017  
Cromwell Road  
London SW7 2RL  
T. +44 20 7942 2000  
[vam.ac.uk](http://vam.ac.uk)

Following the evolution of the undergarment as a piece of protection, fashion, and body enhancement from the 18th century to the present, this unusual and fascinating exhibition includes displays such as garters and hosiery worn by queens, a silk evening dress by Paul Poiret and a waist-training corset endorsed by Kim Kardashian.

**Dior Boutique**

160-162 New Bond Street  
London W1S2UE  
T. +44 20 7355 5930  
[dior.com](http://dior.com)

High-fashion and interior architecture intersect to stunning effect in what is now Dior's largest store in the UK. Designed by celebrated 'starchitect' Peter Marino, it showcases a full range of collections including a demi-mesure service for men and the Dior Home Collection.

**The Design Museum**

224-238 Kensington High Street  
London, W86NQ  
T. +44 20 7403 6933  
[designmuseum.org](http://designmuseum.org)

Following an £83 million transformation of a landmark 1960's building, the Design Museum finds a new home in an expanded location. It will feature the museum's first free permanent display of its kind: visitors are greeted by a wall featuring some of the world's most popular affordable and iconic consumer goods, crowdsourced from the public.

**Royal Academy of Arts, Intrigue: James Ensor**  
Until January 29th, 2017  
Burlington House, Piccadilly  
London W1J 0BD  
T. +44 20 7300 8090  
[royalacademy.org.uk](http://royalacademy.org.uk)

Curated by renowned contemporary painter and fellow Belgian Luc Tuymans, the exhibition showcases 70 paintings, drawings, and prints. One of Belgium's most prominent modern artists of the late 19th century, Ensor, is known for his unique mix of the theatrical, satirical and macabre.

**Negroni, anyone?**

45 Park Lane  
London W1K1QA  
T. +44 20 7493 4554  
[dorchestercollection.com](http://dorchestercollection.com)

The Negroni was created in Florence by the eponymous count when he modified his favorite drink, adding gin he discovered in London. The Negroni Trolley passes through BAR 45 to offer three variations: Classic, Vintage or Aged. The Aged Negroni is placed in an oak barrel, absorbing a subtle woody flavour that is then blended with hints of vanilla, caramel and a twist of citrus.

**Tate Modern, Robert Rauschenberg**

Until April 2nd, 2017  
Bankside  
London SE1 9TG  
T. +44 20 7887 8888  
[tate.org.uk](http://tate.org.uk)

As the first posthumous retrospective of the artist, the exhibition surveys his six-decade career with his most emblematic works which anticipated the pop-art movement. These include *Combines*, his experimental hybrids of painting and sculpture, as well as his signature graphic screenprints.

Paris – Hôtel Plaza Athénée

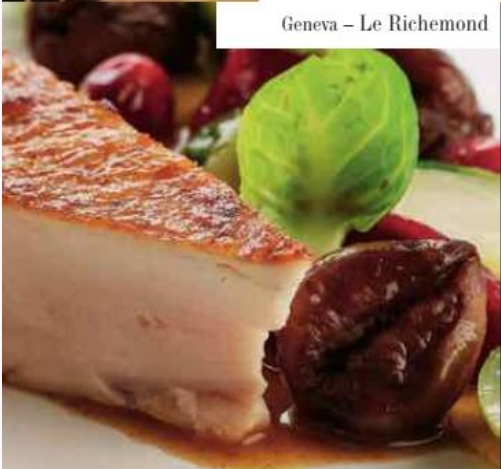


Paris – Musée d'Orsay



Beverly Hills – The Beverly Hills Hotel

Geneva – Le Richemond



Milan – Hotel Principe di Savoia

Milan – La Triennale



La Triennale di Milano, Women in Italian Design Until February 19th, 2017 Viale Emilio Alemagna, 6 20121 Milan T. +39 02 724341 [triennale.org](http://triennale.org)

Tracing the history of women in Italian design, the exhibition presents 650 objects dating from the 20th century to today, featuring designers such as Zaha Hadid, Gae Aulenti, and Gabriella Crespi.

Hotel Principe di Savoia Club 10 Piazza della Repubblica, 17 20121 Milan T. + 39 02 6230 5555 [dorchestercollection.com](http://dorchestercollection.com)

[Comfort Zone] provides products rich in natural ingredients and high-tech molecules: a perfect complement to the sumptuous urban spa located on the top floor, providing prime views of Milan.

Le Richemond's Le Jardin Jardin Brunswick 1201 Geneva T. +41 22 715 7100 [dorchestercollection.com](http://dorchestercollection.com)

Executive chef Philippe Bourrel highlights seasonal and local products such as honey and fish sourced from the lake. Guests can visit regional producers and enjoy a refined, chef-prepared picnic.

The Beverly Hills Hotel Logo Shop 9641 Sunset Boulevard Beverly Hills, CA 90210 T. +1 310-276-2251 [dorchestercollection.com](http://dorchestercollection.com)

The Logo Shop reopens with a chic new design including sleek lacquered walls and lush dressing

rooms. Covetable products abound such as Sant & Abel pyjamas, Estrada surfboards, and exclusive phone cases designed by Sonix.

Musée d'Orsay, Frédéric Bazille Until March 5th, 2017 1, Rue de la Légion d'Honneur 75007 Paris T. +33 1 40 49 48 14 [musee-orsay.fr](http://musee-orsay.fr)

Bazille, who produced an impressive collection of paintings during his tragically short life, is considered a key figure in the birth of the impressionist movement. His works are displayed beside those of his friends, renowned painters such as Monet, Sisley, Cézanne, Fantin-Latour.

Hôtel Plaza Athénée's Winter Wonderland 25, Avenue Montaigne 75008 Paris T. +33 1 53 67 66 20 [dorchestercollection.com](http://dorchestercollection.com)

Open from November 25th through January 31st, Hôtel Plaza Athénée's Garden Courtyard turns into an ice rink where children can skate. Corolle Company creations transform the first floor into a dreamland of dolls and Plaza teddy bears.

London Art Fair 2017 Until January 22nd, 2017 Business Design Centre, Islington London N1 0QH T. +44 20 7288 6736 [londonartfair.co.uk](http://londonartfair.co.uk)

Over 125 galleries come together to showcase the very best in contemporary and modern art from the UK and around the world for the 29th edition of the London Art Fair, this year partnering with The Lightbox gallery and museum.



London – London Art Fair



Los Angeles – MOCA



Los Angeles – Hotel Bel-Air



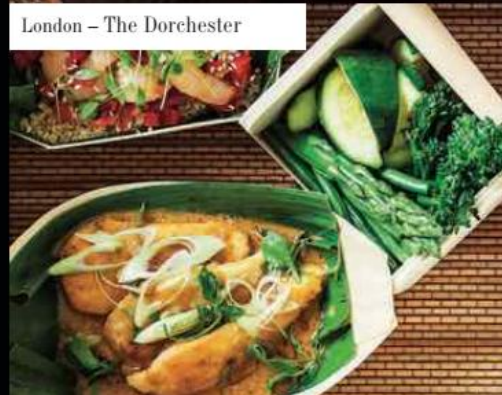
Paris – L'Artisan Parfumeur



Ascot – Coworth Park



London – The National Gallery



London – The Dorchester

Doug Aitken, migration (cont'd) (still), 2008 - ©Hotel Bel-Air - ©L'Artisanparfumeur - Michelangelo Merisi da Caravaggio, The Shopper at Emmaus, 1691 The National Gallery, London

**MOCA, Doug Aitken: Electric Earth**

Until January 15th, 2017  
 250 South Grand Avenue  
 Los Angeles, CA 90012  
 T. +1 212 621 2766

[moca.org](http://moca.org)

'Doug Aitken pushes the limits of what an exhibition can be,' says MOCA director, Philippe Vergne. To immerse the viewer in image and sound, Aitken projects his films across multiple screens in architectural environments. *Electric Earth* presents the artist's first large-scale multi-media installation from 1997 as well as recent works like sculptures, films, collages, and photographs.

**Hotel Bel-Air's Sweet Tooth**

701 Stone Canyon Rd.  
 Los Angeles, CA 90077  
 T. +1 310-472-1211

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

Guests and non-guests alike can enjoy French executive pastry chef Garry Larduinat's new cake programme, featuring elaborate creations that take the art of cake design to a new level. Temptations such as Strawberry Lane, Honey Bee, Lemon in the Coconut and a Flourless Flower Cake can be savoured on-site or to-go.

**L'Artisan Parfumeur Boutique**

167, Boulevard Saint-Germain  
 75006 Paris  
 T. +33 1 43 27 47 87

[artisanparfumeur.fr](http://artisanparfumeur.fr)

For the brand's 40th anniversary, the iconic perfume house, L'Artisan Parfumeur, opens a new boutique in Saint-Germain-des-Près. To immerse visitors in a total olfactory experience, all senses are celebrated with an aromatic wall garden featuring flora used in some of their fragrances.

**Coworth Park's New Executive Chef**

Blacknest Road  
 Ascot, Berkshire SL57SE  
 T. +44 1344 876 600  
[dorchestercollection.com](http://dorchestercollection.com)

Considered as one of the UK's most talented chefs under 30, Adam Smith's career is on the rise. He worked under Alléno at Le Meurice in Paris before becoming head chef at The Devonshire Arms. The guests at Coworth Park can savour his refined creations as he now oversees the hotel's different restaurants and bars.

**The National Gallery, Beyond Caravaggio**

Until January 15th, 2017  
 Trafalgar Square  
 London WC2N 5DN  
 T. +44 20 7747 2885

[nationalgallery.org.uk](http://nationalgallery.org.uk)

Michelangelo Merisi da Caravaggio is renowned for representing his subjects realistically, with dramatic lighting. Around 50 exceptional paintings are assembled in a presentation that aims to illustrate Caravaggio's strong influence on European artists, in a movement known as Caravaggism.

**The Dorchester's Bento Boxes**

53 Park Lane  
 London, W1K1QA  
 T. +44 20 7629 8888

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

Health-conscious guests take note: the traditional lunchtime Bento box gets reinterpreted with vibrant health in mind. Four variations of nutrient dense boxes include the High Protein, Balanced, Light, and Vitality Bentos, each packed with a mixture of lean proteins, fresh vegetables and fruits, as well as superfoods. Crafted by in-house chefs, they are as nutritious as they are delicious.



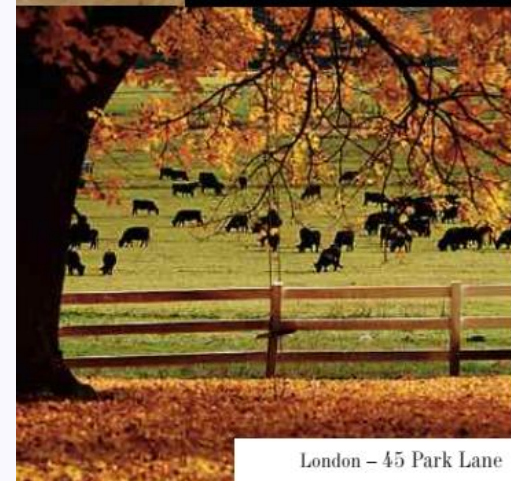
London – The Dorchester



Paris – Graff Boutique



Paris – Musée D'Art Moderne



London – 45 Park Lane

Milan – Negri Firenze



Negri Firenze Boutique  
Corso Giacomo Matteotti, 7  
20121 Milan  
T. + 39 02 7634 1538  
[negrifirenze.com](http://negrifirenze.com)

The Florentine luxury fashion brand's new boutique is just a stone's throw away from Milan's Duomo, offering men and womenswear as well as their full line of accessories.

45 Park Lane's Exceptional CUT  
45 Park Lane  
London W1K1QA

T. +44 20 7493 4554, for reservations  
[dorchestercollection.com](http://dorchestercollection.com)

Wolfgang Puck's CUT at 45 Park Lane is the first restaurant in Europe to serve American Wagyu beef from Snake River Farms. Founded in 1968, the farms continue to manage the cattle process with the philosophy of sustainability and ethical practices. Different cuts on the menu, including the breakfast menu, allow diners to discover the superb quality and distinct buttery sweet flavour of the Japanese Wagyu and American Angus hybrid.

Musée D'Art Moderne,  
Carl Andre: Sculpture as Place  
Until February 12th, 2017  
11, Avenue du Président Wilson  
75116 Paris

T. +33 1 53 67 40 00

[mam.paris.fr](http://mam.paris.fr)

After exhibiting in New York, Madrid and Berlin, this retrospective comes to Paris to show the late American artist's work over the last five decades. While Andre began as a poet in New York in the late 1950s, his sculpture work is associated with the conceptual and Land art movements, playing with perspective from symbol to setting.

The Dorchester's Pure Gold & Collagen Facial  
53 Park Lane  
London, W1K1QA  
T. +44 20 7319 7090, for reservations  
[dorchestercollection.com](http://dorchestercollection.com)

Renowned spa brand Carol Joy London launches a revitalising new facial treatment. One hour of pure pampering combines the beneficial properties of pure gold and collagen. The collagen facial lifts and sculpts, hydrates and nourishes while 24-carat gold leaf brightens and regenerates the skin. The treatment ends with a Pure Collagen Spray which reduces fine lines and wrinkles for a radiant, youthful glow.

Graff Boutique  
17, Place Vendôme  
75001 Paris  
T. +33 1 40 13 74 60  
[graffdiamonds.com](http://graffdiamonds.com)

For the location of its very first store in the French capital, Graff lands in the epicentre of high jewellery: the ever-iconic Place Vendôme. The palatial aesthetic of the boutique, designed by Peter Marino, features walls luxuriously paneled in bespoke light green gaufraged velvet as an ideal atmosphere to showcase their impressive pieces. To mark this opening, Graff unveils the Graff Vendôme watch collection and the 105.07-carat pear shape Graff Vendôme diamond.

Hotel Bel-Air's New Executive Pastry Chef  
701 Stone Canyon Rd.  
Los Angeles, CA 90077  
T. +1 310 909 1681

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

Hailing from Limoges, France, Garry Larduinat is the new executive pastry chef at Hotel Bel-Air, who will be applying his distinctly French finesse to



Los Angeles – Hotel Bel-Air



Geneva – Centre d'Art Contemporain

Milan – Hotel Principe di Savoia



Los Angeles – Skirball Cultural Center



London – The Dorchester

London – National Portrait Gallery



the hotel's confections. With a bold background in pâtisserie, including posts as executive pastry chef at Borzeix-Besse Pâtisserie in France as well as at François Payar Pâtisseries in New York, Ladurinat has risen to global recognition and with 200,000 Instagram followers to prove it.

Centre d'Art Contemporain Genève,  
Biennale of Moving Images  
Until January 29th, 2017  
Rue des Vieux Grenadiers, 10  
1205 Genève  
T. +41 22 329 18 42  
[centre.ch](http://centre.ch)

The Biennale brings together the very best in video art and, when it started, was the pioneer of its kind in Europe. The 15th edition of the Biennale of Moving Images features 22 new works commissioned specifically for the occasion. Unlike the usual biennale format, it holds no precise curatorial theme, giving participating artists *carte blanche*.

The Dorchester  
Parcafé  
53 Park Lane  
London, W1K1QA  
T. +44 20 7317 4990  
[dorchestercollection.com](http://dorchestercollection.com)

Located right next to the Ballroom on Park Lane, The Dorchester's Parcafé blends London coffee culture, refined interiors, and impeccable service. Guests can sip one of the city's finest espressos or the perfect cup of coffee brewed from the beans of South London roaster, Alchemy, whilst tea, sandwiches, salads and home-made cookies are also available. Coffee is prepared by charismatic baristas ready to share their expert knowledge in the art of artisanal coffee making.

Hotel Principe di Savoia's 'Sensai Beauty'  
Piazza della Repubblica, 17  
20121 Milan  
T. +39 02 6230 5555  
[dorchestercollection.com](http://dorchestercollection.com)

'Look Good, Feel Great' is an exclusive offer of pure de-stressing moments. It includes accommodation, breakfast for two, and the special 'Sensai Beauty' treatment with luxurious products, followed by a two-hour make-up session. An in-suite photo shoot then follows, to capture the experience of feeling fantastic.

Skirball Cultural Center,  
Pop for the People: Roy Lichtenstein in L.A.  
Until March 13th, 2017  
2701 N. Sepulveda Blvd. LA, CA 90049  
T. +1 310 440 4500  
[skirball.org](http://skirball.org)

Lichtenstein was instrumental in making art accessible through printmaking and this show focuses on his prolific relationship with L.A. printing house Gemini G.E.L. More than 20 of his works printed by them are on display and one of his paintings, *Bedroom at Arles*, a reinterpretation of Van Gogh's canvas, has been recreated into a 3D artwork that visitors can walk through.

National Portrait Gallery, Picasso Portraits  
Until February 5th, 2017  
St Martin's Place, London WC2H 0HE  
T. +44 20 7306 0055  
[npg.org.uk](http://npg.org.uk)

More than 75 portraits of the legendary Catalan artist from all phases of his career are exhibited. These are comprised of pieces never displayed before, revealing self-portraits, as well as caricatures of people close to Picasso: friends, lovers, wives and children.

Yuri Aizenrant, The Challenge, 2016. Film still of the project presented during the Biennale de l'Image en Mouvement 2016 - Roy Lichtenstein, Wallpaper with Blue Floor Interior, 1992. © Estate of Roy Lichtenstein / Remint G.E.L., Woman in a Hat (left) by Pablo Picasso, 1937. Centre Pompidou, Paris. Musée national d'art moderne Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle. Legs de M. Georges Sables on 1967. 0° Inv.: AM 4393 P © Succession Picasso/DACS London, 2016

# G

## *Collector*

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For some, a beautiful shoe is an addictive splurge, whilst for others it's a collector's object. Nancy Gonzalez, the Columbian handbag company known for its exotic skins in vibrant colours and timeless styles, now adventures underfoot. Launching for the Resort 2017 season, this first shoe collection aims to perfect silhouettes and colour, as a canvas for future collections. 'We wanted to start clean', notes Santiago Gonzalez, president and creative director. In styles to suit all—from flats to 105mm heels—they are already available at Bergdorf Goodman in New York and Harrods in London amongst other selected retailers. Brand devotees and passionate collectors alike—on your marks, get set...

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[www.nancygonzalez.com](http://www.nancygonzalez.com)

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Dior



