

UNALLOYED GAZE

London gears up for Frieze Week



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Wangechi Mutu:

On her latest exhibition inspired by native myths

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Francis Bacon's "Study from the Western Body - Figure in Movement" (1985, oil Marlborough Fine Art, Prince Marston)

NAVIGATING FRIEZE LONDON

FOCUS

The Focus section is devoted to emerging galleries which are presenting solo or group shows conceived for Frieze.

Christian Andersen H14
Arcade J9
Bureau G14
Callicoon Fine Arts J11
Carlos/Ishikawa G26
Clifton Benevento J7
Croy Nielsen G16
dépendance G17
Essex Street H12
Experimenter G22
Fluxia H16
Fonti G19
Freedman Fitzpatrick H17
Freymond-Guth Fine Arts G18
Fruttra G24
François Ghebaly Gallery G12
Dan Gunn G27
Kendall Koppe H13
Galerie Emanuel Layr G20
Galerie Antoine Levi J10
Limoncello H23
Galeria Jaqueline Martins H22
Mathew Gallery H18
Misako & Rosen J8
P! H15
Raster G23
Real Fine Arts H20
Galerie Micky Schubert G13
Barbara Seiler J12
Société G15
Gregor Staiger H21
Galeria Stereo H24
Simone Subal Gallery H15
Sultana G25
Supportico Lopez G21
Tempo Rubato H11
Leo Xu Projects H19

LIVE

Frieze Live is a new initiative focusing on performance-based installations.

gb agency, Robert Breer L6
Green Tea Gallery,
United Brothers L3
Project Native Informant,
Shanzhai Biennial L1
Rodeo, Tamara Henderson L2
Silberkuppe, Adam Linder L5
Galerie Jocelyn Wolff,
Franz Erhard Walther L4

FRIEZE PROJECTS

This year, the program of artist commissions focuses on artists whose practices intersect with other disciplines, such as dance, theatre, film, and music.

Onsite

P1 Nick Mauss
P2 Mélanie Matranga
P3 Jonathan Berger
P4 Sophia Al Maria
P5 Tobias Madison
Auditorium
Cally Spooner

Offsite

Jérôme Bel
At Shaw Theatre, 100-110 Euston Road, London NW1 2AJ
Tickets at danceumbrella.co.uk

Isabel Lewis

At ICA offsite: Old Selfridges Hotel,
1 Orchard Street, London W1H 6HQ
Fenton House, Hampstead Grove,
London NW3 6SP

Cerith Wyn Evans

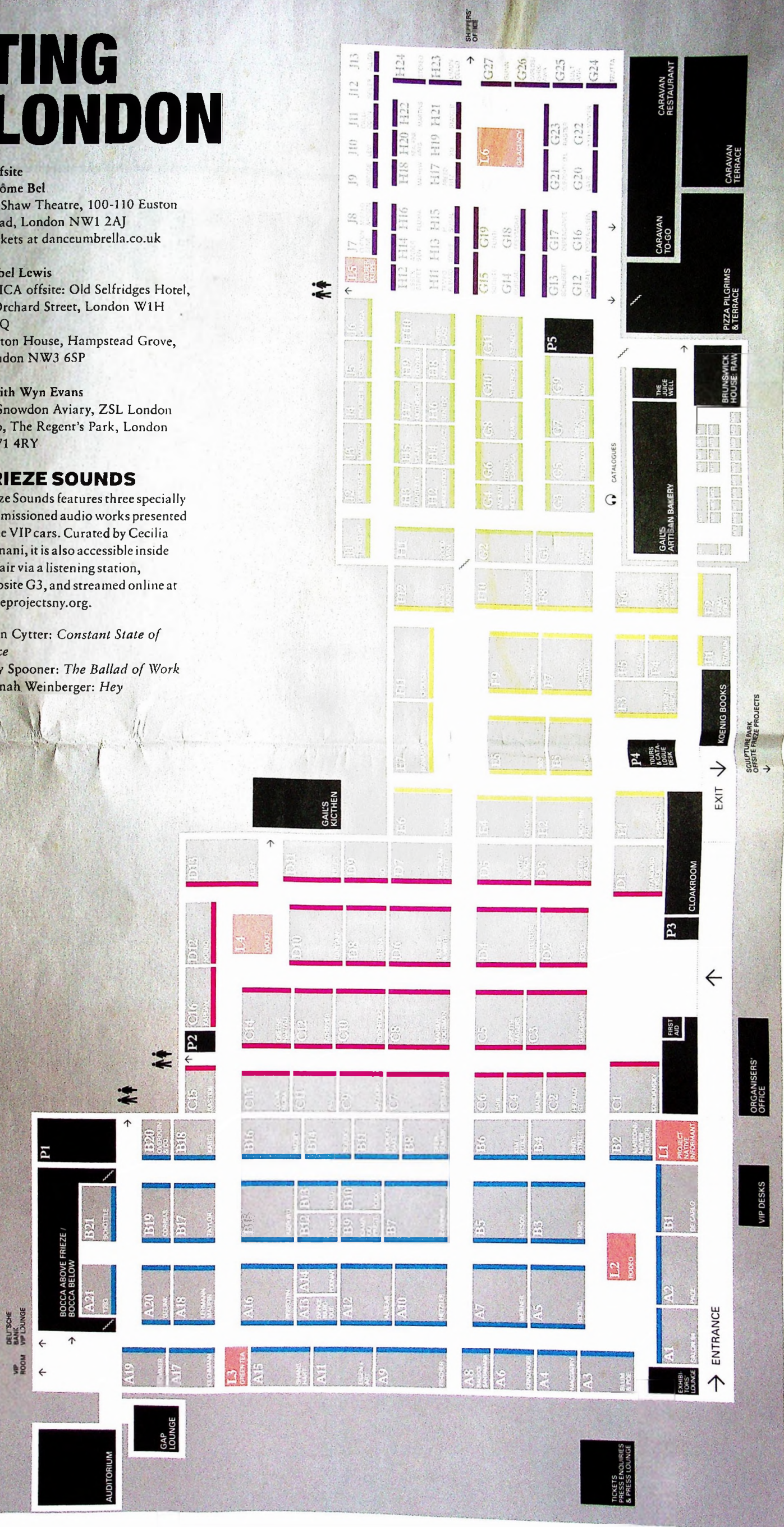
At Snowdon Aviary, ZSL London Zoo, The Regent's Park, London NW1 4RY

FRIEZE SOUNDS

Frieze Sounds features three specially commissioned audio works presented in the VIP cars. Curated by Cecilia Alemani, it is also accessible inside the fair via a listening station, opposite G3, and streamed online at friezeprojectsny.org.

Keren Cytter: *Constant State of Grace*

Cally Spooner: *The Ballad of Work*
Hannah Weinberger: *Hey*



ARTIST SPOTLIGHT

DEEP EXPLORER

Wangechi Mutu dives into aquatic mythology for her show in London



THE DUGONG IS East Africa's version of a manatee: a gentle, herbivorous, sea-dwelling mammal. Thanks to hunting and environmental damage, it's slowly going extinct. "They're extremely friendly," explains Wangechi Mutu. "A little bit stupid but very kind. Now there are so few that you rarely see them."

A different type of aquatic chimera populates the walls of Mutu's home studio in the Bedford-Stuyvesant section of Brooklyn on the July afternoon of my visit: all works in progress that will make their debut at Victoria Miro in London on October 14. Sinewy, and, in instances, genuinely frightening, these beings are distinctly female. They have facial features pulled disarmingly from fashion magazine cutouts; snakes wrap around their limbs; the reproductive system of one feathery-tailed mermaid-like creature is visible amid the fuchsia and orchid-colored swirls that make up her body.

While Mutu's fictional creatures have little in common, visually, with the slightly dazed, bovine sea cow, female dugongs are an important part of this

story. They're related to the figures that give the exhibition its title — "Nguva na Nyoka," or "Sirens and Serpents." Nguva are the queens of the sea, so to speak, and the dugong, with its forked tail, is the real-life inspiration for these sirens' mythology, passed through oral culture. "She's seen as a possible version of a woman: She turns into a dugong because she couldn't be caught in her real form. It's layered — it's amazing," says Mutu. "But there's an element of the belief system dying off with the stories, and it's uncanny to me that there's a relationship between these stories, the animal, and the waning power of those East African belief systems. They're still strong, but not as strong as they were when I was back home 10 years ago or before."

Mutu was born in Nairobi, moving to Wales for school at 17, and later to New York. She has lived and worked in the same brownstone, on a quiet block lined with trees and small plots of flowers, for eight years; her light-filled studio, around which are piles of collage-ready source material, is decorated with eclectic



ephemera, including a pair of hot pink-heeled camo mules, an array of succulents, and an extensive selection of patterned and colored duct tape. She speaks positively of the neighborhood, emphasizing its distance from the Manhattan art

world, and its vibrant immigrant population — not to mention its proximity to the Brooklyn Museum, where a major survey of her work was on view last winter. The exhibition gathered videos, drawings, and sculptures from as

Above: Wangechi Mutu in her Brooklyn studio, 2014; Left: Various works in progress in Mutu's studio

early as the mid 1990s, as well as the collages on Mylar for which she may be most famous: images of women with Afrofuturist leanings, sometimes violent, as in 2004's "One Hundred Lavish Months of Bushwhack," in which blood spills from the leg and head of a woman swathed in gray vines, who is pushed up by her one high-heeled foot by a smaller, nude female with glowing patterned skin. Borrowing from fashion magazines, and creating texture with ink that pools on the non-absorbent Mylar background, these works are imbued with the struggles of colonialism and race and gender politics, but they also empower.

The artist has long taken an interest in the sea and its inhabitants in her work. While the figurative visuals she employs are largely products of her imagination drawn from Kenyan oral tradition, there are very real implications to these pieces. Early ocean-themed works, particularly one for an exhibition in Miami in

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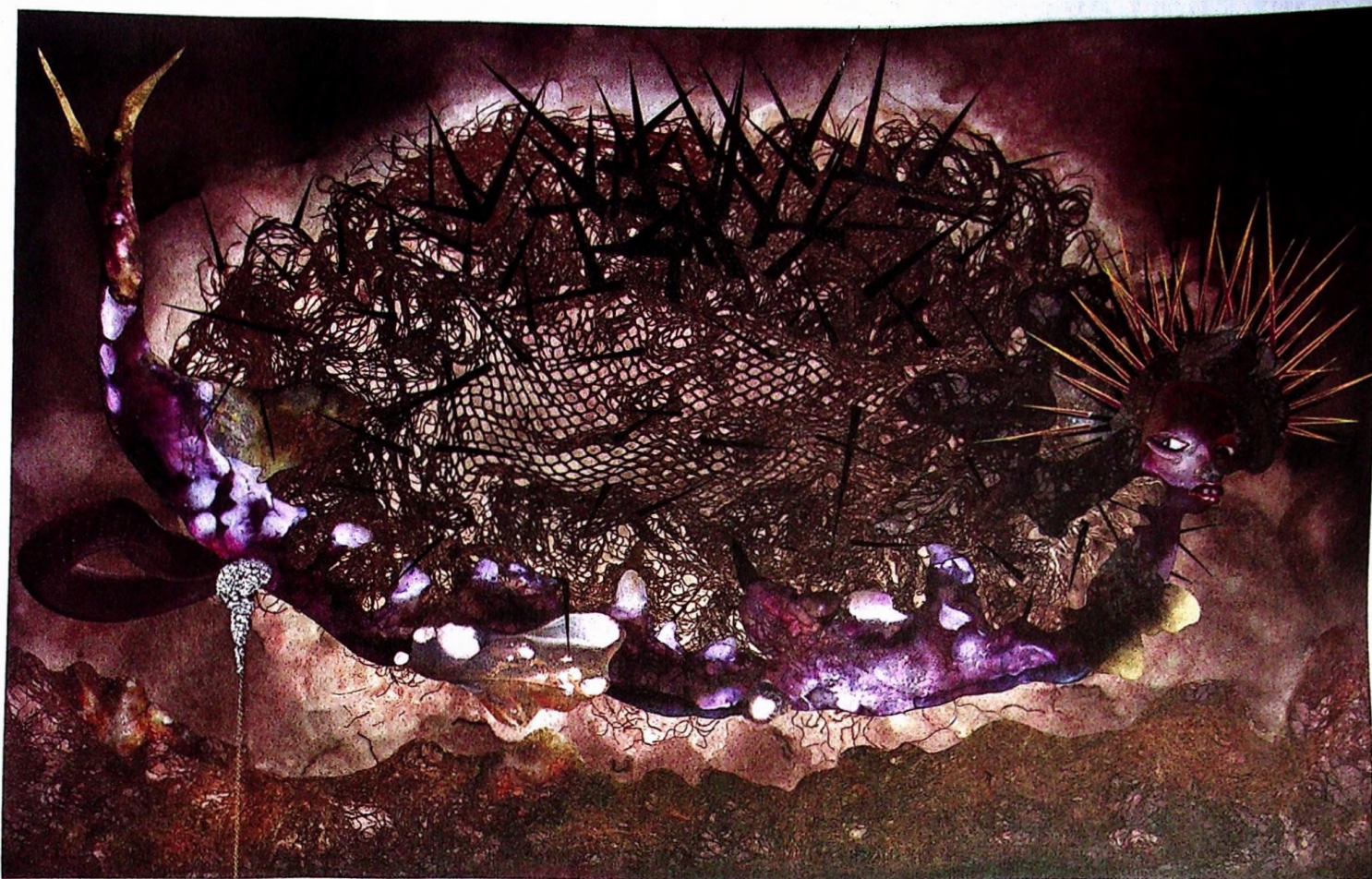
...continued from Page 3

which she performed a sea baptism, became a way to think about the African diaspora — “a way to connect myself with people who had disappeared in the ocean as they tried to come here or who through forced movements, slavery, were lost in the ocean,” she explains. With regard to the Kenyan mythology from which her current work draws inspiration, she emphasizes that even as their prevalence begins to wane, “these stories are still alive and present as a belief system. There’s a warning nature to them. There’s a sense that they set parameters for human behavior, that these women are at the threshold.”

Just as imagery of *nguva*, the sirens or sea women, produces a physical manifestation in East African culture, one could argue that American imagery of women found in Hollywood, advertising, and so on, does the same, if to a more sinister end. In addition to a selection of children’s drawings and a book containing vivid photographs of deep-sea plants, Mutu’s studio contains stacks of magazines — a variety of titles, but with a particularly extensive archive of recent issues of “Vogue” and “W.” Initially something she pursued as a way to upend what she refers to as “the beauty standard,” the artist’s relationship to such imagery is both critical and curiously respectful. “The fashion magazines stuck with me as a blueprint for composition,” she says.

“A lot of poses used in these photos are so uncomfortable, which is why they’re so interesting. And I was also using these images as a way to work it out for myself: Why are other women and myself so taken with these things? They’re also something I looked at as a young girl in Kenya. It’s not quarantined in one culture.” Whereas the *nguva* are “always evil, powerful seductresses who have this transformational quality,” the Western images of fashion models she alters are far more static.

With her hand, Mutu recast these figures to produce something with the power to generate. Now, moving between these and



From top: “Untitled,” 2014, collage painting on linoleum; Scraps of Mylar pinned to the doors of Mutu’s studio; “Mountain of Prayer,” 2014

other cultural imaginings of women, she produces a female character who is ultimately highly personal: “My whole thing is to start with my own interests,” she explains. “It’s the only thing I can know and stand behind.”

Female power, albeit a take on it that is at times dark or fearsome, is a central theme throughout her work. Pieces in progress for the London show mix beguiling elements like fake pearls and deep, swirling colors with female inhabitants who possess strange animal features; a sculpture of one such creature, placed at viewers’ eye level, is a serpentine beast rendered in an inviting plush fabric. “The nature of these pieces is to make something that I find alluring, but at the same time, it’s way more like our myths at home: posing a lot of questions, rather than a resolution,” Mutu says.

However, a recent shift in material led to some definition in her characters’ narrative. While she once painted on Mylar, she



recently switched to vinyl, a material whose heft allows her to layer materials without concern for the base buckling beneath their weight. Mutu, who describes herself as an “untraditional” painter, found herself considering the setting for the figures she constructed, situating them in a specific place. “Originally, these women had been floating, as if floating in the imagination,” she explains. “There was no real sense of the geography. I’ve been forced to locate them.”

She crafts the backgrounds by layering vinyl and collaging in other media — like hairnets or actual hair — floating lively metallic islands above the dusty teal waters in which her *nguvas* swim. By depicting these characters in relationship to terrestrial and even urban space — in “*Nguva*,” the video that accompanies the exhibition, one of the sirens walks out of the ocean to explore the land — she ties them geographically to our present, entering a sort of interstitial space

between imagination and reality.

This sense of location may be the locus of the political power of these works. Mutu describes an increased concern with environmental violence, with the ocean providing a vehicle through which to confront her own fear of impending catastrophe. “There’s a sense of self-destructive behavior we are completely embodying, this communal suicidal thing: like, we’re going to fuck up this

space, by her description.

Whereas an artist like Allan Sekula may illuminate a Marxist critique of transnational exchange by focusing on ports and shipping containers, Mutu opens a space that challenges without being defined by ideology, and that space remains open. Indeed, she’s adamant that it’s the viewer’s job to participate in producing a response. “I’m not going to be able to answer some questions

Female power, albeit a take on it that is at times dark or even fearsome, is a central theme throughout Wangechi Mutu’s work.

world if it’s the last thing we do,” she says. “The ocean is invisible to most people, but it’s alive. It’s our birth pool, our mother pool. I’m interested in putting a certain dignity and focus on the sea.” Her previous work focused on a collective fear of female power, and here she builds on this by exploring not just ignorance but fear of the ocean’s depths — a feminine

about this work,” she says. “Is that a snake in her mouth, or a tongue? If you encounter her, or encounter her in your imagination, you’ll have to ask that question. It’s a way to introduce a counter persuasion: There are other chapters to this narrative.”

— THEA BALLARD

This article appears in *Modern Painters*, October 2014

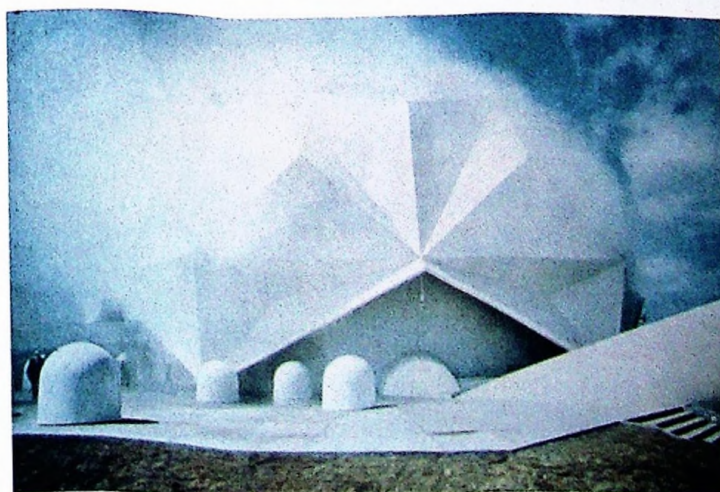
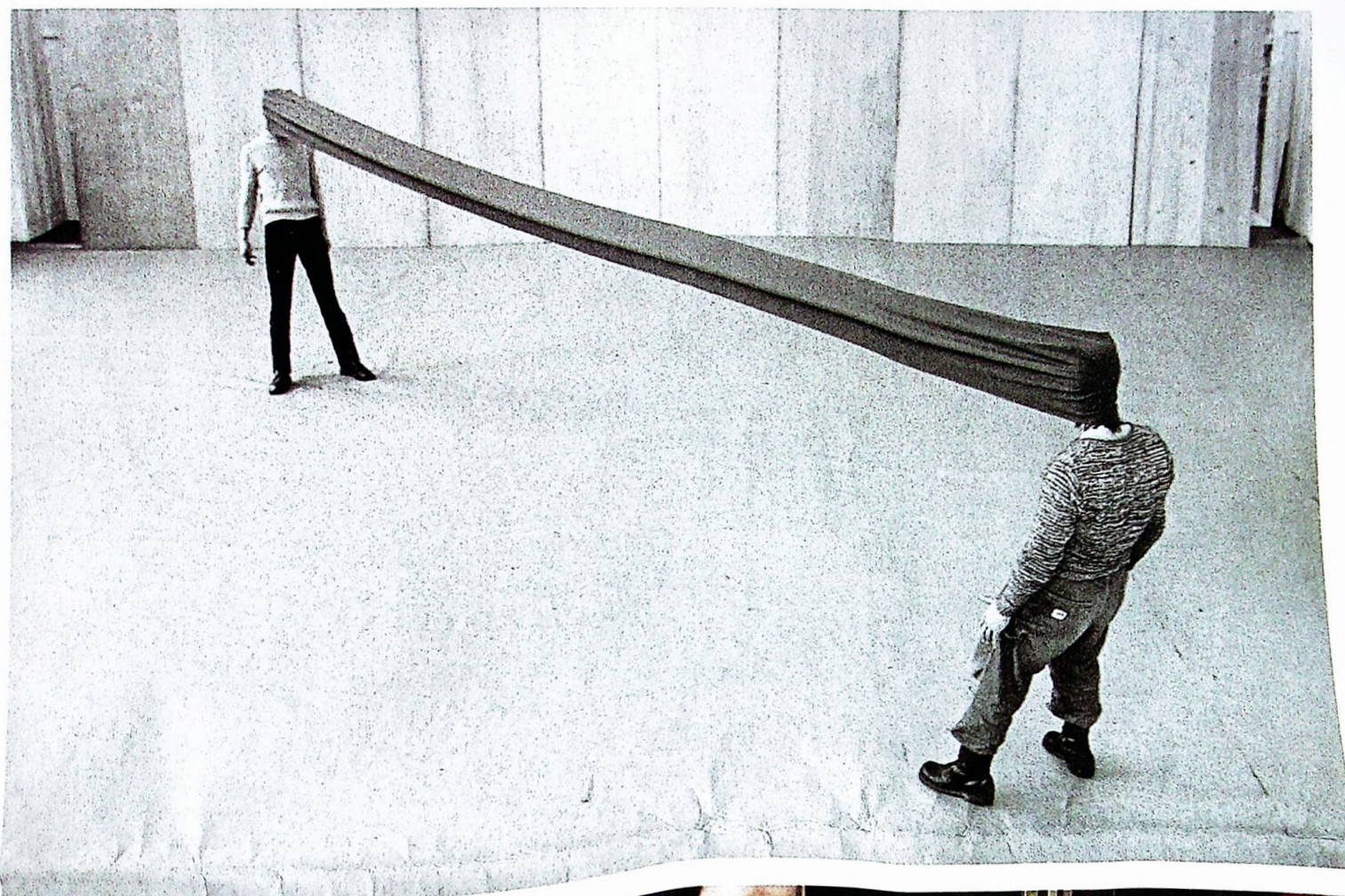


DEBUT

FRIEZE GOES 'LIVE'

A dancing, shopping, eating experience in inaugural performance section

BUILDING ON THE continued prominence of interactive and performance-based art, this year's Frieze London, which opens on October 15 and will run through October 18, will debut "Live," a new component that offers six galleries a no-cost way to spotlight such works. The projects range from the quirky — a 1968 Franz Erhard Walther that involves a stretched-fabric headpiece worn concurrently by two partners — to the institutionally critical (the collective Shanzhai Biennial, who are riffing on the high-end commercial realities of the fair). And United Brothers will stage "Does This Soup Taste Ambivalent?," a unique, and possibly irradiated, update of Rirkrit Tiravanija's famously free curry. In the piece, the Japanese duo will offer complimentary vegetable broth to fairgoers — the catch being that the veggies hail from land around Fukushima. "We use the daikon radish, which was radiation-tested by a farmer's association," they clarify. "There are very, very low risks in eating this soup." We'll take their word for it. — SCOTT INDRIK



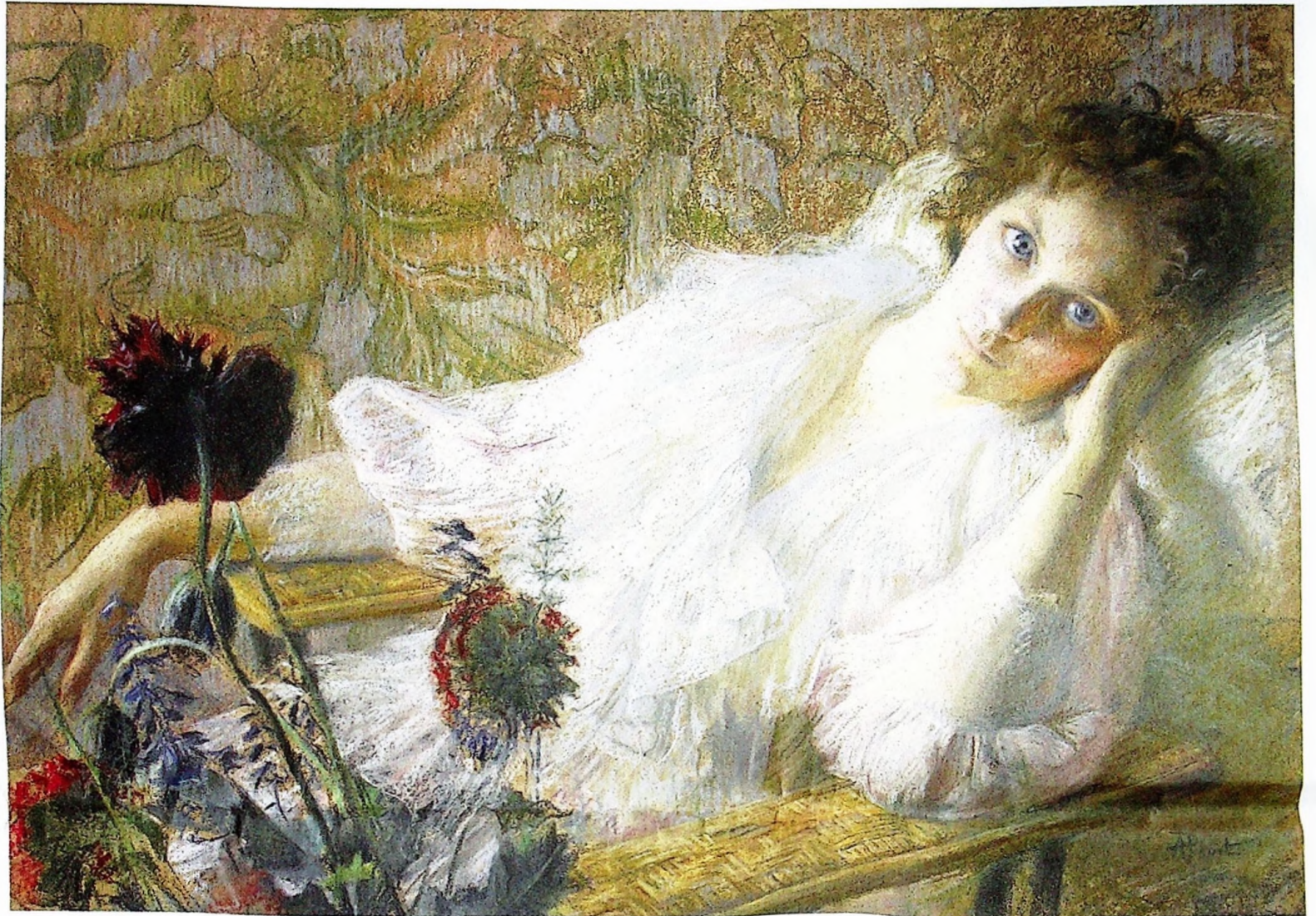
Clockwise from top: Franz Erhard Walther's "Sehkanal (1. Werksatz No 46)," 1968, at Galerie Jocelyn Wolff; Adam Linder's "Parade," 2013, at Silberkuppe; Robert Breer's "Floats at the Pepsi-Cola-Pavillon," 1970, at gb agency; Tamara Henderson's "Pockets Di Ogetti," 2013, at Rodeo; Shanzhai Biennial's "No. 1 Advertising Campaign, Beijing Weekly," 2012, at Project Native Informant; United Brothers' "Does This Soup Taste Ambivalent?" 2014, at Green Tea Gallery

AT THE BOOTH

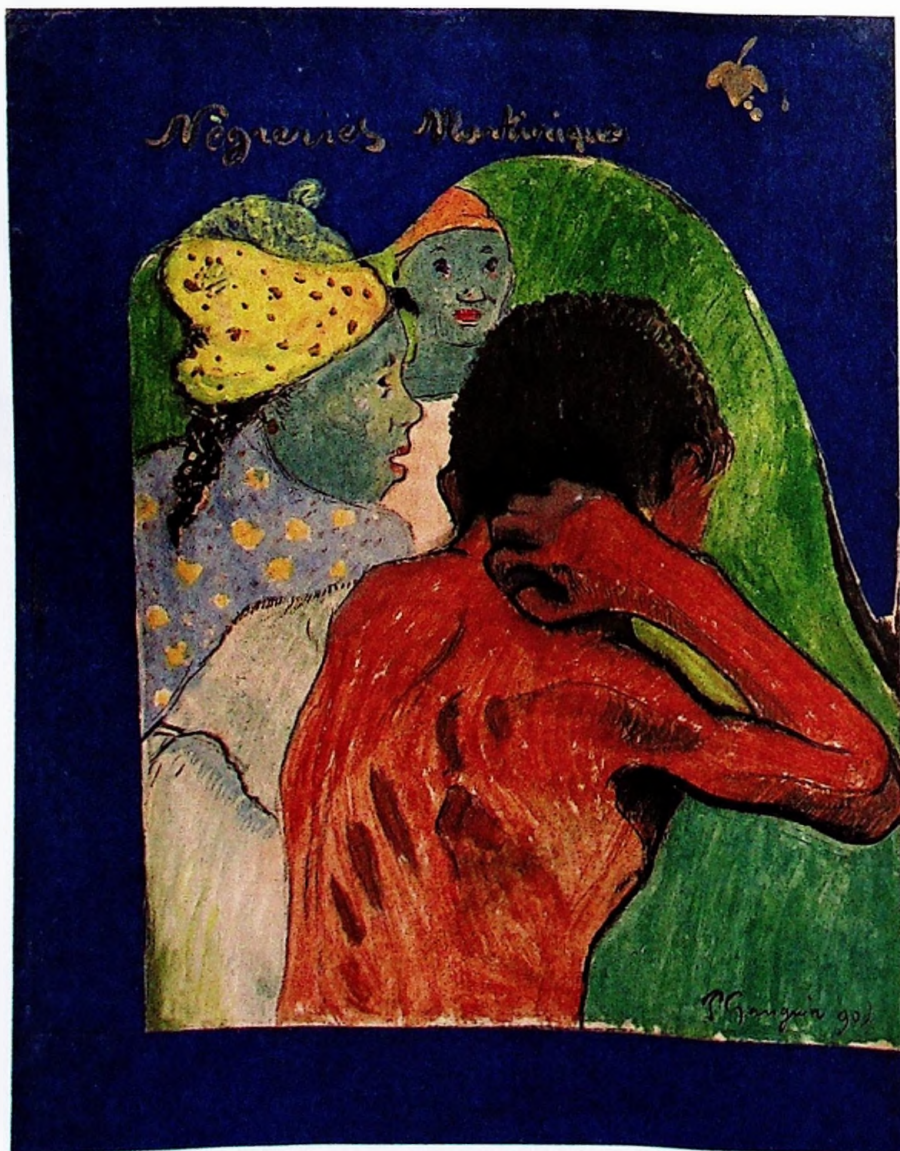
EYE OF THE BEHOLDER

What the dealers are offering at Frieze London and Frieze Masters

Armand Point's "Âme d'Automne (Autumn Soul)," 1893, at Stephen Ongpin Fine Art



Paul Gauguin's "Négreries Martinique," 1890, at Jean-Luc Baroni Ltd.



Sigmar Polke's "Untitled (Nautilus Cup)," 1988, at Schönewald Fine Arts

Master of Mirasole
Front: The Lamentation and the Virgin
and St. Martha with a group of
flagellant; Back: The Annunciation,
c. 1460-70, at Galerie G. Sarti

Large Horse Turning Its Head Back, Tang
Dynasty (618-907), at Berwald Oriental Art



Sir Thomas Lawrence's "Portrait of Lady
Elizabeth Lowther," c. 1811, at Rob Smeets

René Daniëls' "Untitled,"
1983-87, at Metro
Pictures



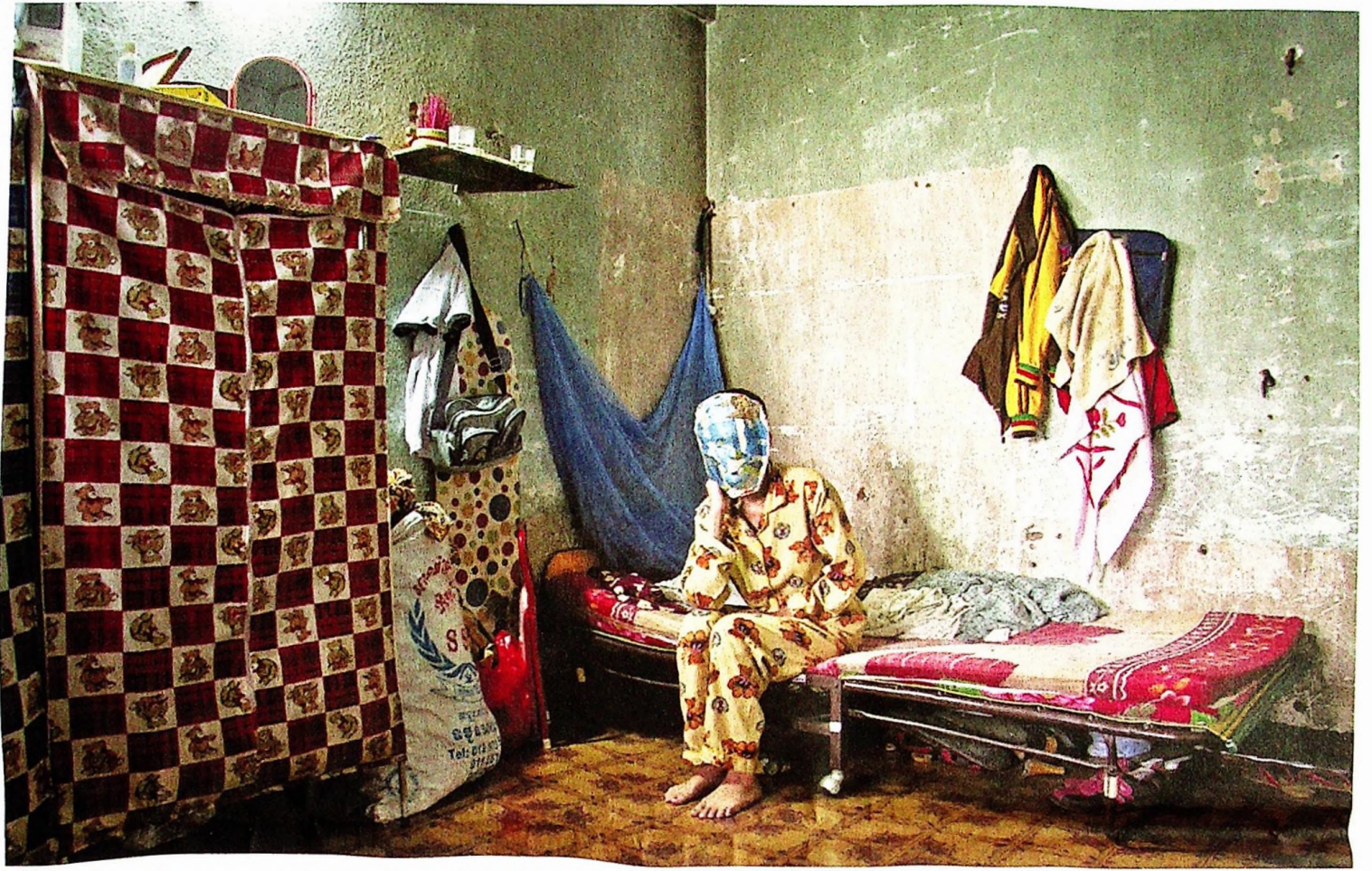
PARIS ART WEEK

FIAC SPREADS ITS WINGS

Five new countries participate for the first time in the fair's 41st edition

FOIRE INTERNATIONALE D'ART Contemporain or FIAC, Paris's largest contemporary fair, opens its 41st edition October 23. The Grand Palais des Champs-Élysées and select offsite venues will be host to over modern and contemporary galleries. Of the 26 countries represented in the fair's 41st edition, five — India, Japan, Norway, Portugal and Saudi Arabia — will be showing for the first time. Among the 191 galleries exhibiting are a mix of New York, European, and Middle East stalwarts, including Air de Paris, Beirut's Sfeir-Semler, Antwerp's Zeno X, and Paris and Tel Aviv's Le Minotaure. Also on the menu is the awarding of the Prix Marcel Duchamp, given to an artist working in France, and a number of satellite events, including the reopening of the Musée Picasso and the debut of the (Off)icielle fair, for emerging talent.

(Off)icielle will showcase new territories: young galleries and newcomers to the international art scene; emerging artists and those whose historic contribution has been overlooked. A quick look at what FIAC has to offer.



Henry Valensi's "Voyage en Chemin de Fer," 1927, at Le Minotaure



Khvay Samnang's "Human Nature," 2010-2011, at Tomio Koyama

Chaya Ruckin's "Sans titre," 2013, at Le Minotaure



Benoit Mairé's "Mathias," 2012, at Cortex Athletico, Bordeaux-Paris



▶ Mika Ninagawa's "Tokyo Innocence," 2013, at Tomio Koyama



▶ Saâdane Afif's "Heritage," 2013, at Mehdi Chouakri



▶ Edvard Munch's "VAMPIRE II," 1895, at Galerie Thomas



▶ Man Ray's "Still life (self portrait)," 1933, at Françoise Pavlot, Paris

RETROSPECTIVE

BEHIND THE SCENES

Video and performance artist Joan Jonas revisits her past work



SINCE THE LATE 1960s, Joan Jonas has been one of the foremost innovators in video and new-media art. Her work shifts nimbly between performance and installation, incorporating multi-screen projections, complex sound design, and theatrical elements to create poetic narratives about female identity, historical allegory, and environmental devastation. This year will be especially busy for the 78-year-old artist: A survey exhibition of her work, entitled "Light Time Tales," will open at Milan's HangarBicocca on October 1, and next summer the New York-based Jonas will represent the United States at the Venice Biennale. Excerpts from a conversation with her about the retrospective and her past work:

Tell me about the exhibition at HangarBicocca.
It's the biggest show I've ever had. When I designed the installation, I built a model in my studio and carefully arranged the sequence of the works because the viewer will see more than one at a time. The only walls serve as screens for projections, and there will be overlapping sound. I've never shown multiple works in one big, continuous space like the Hangar, so it will be a new kind of viewing experience.

You'll also be staging a perfor-

mance with artist and musician Jason Moran.
It's related to "Reanimation," my most recent work. Jason performs live for that piece. It's based on an Icelandic novel called "Under the Glacier," that is about melting glaciers and the situation in nature at the moment. But it's not a didactic piece.

You've always been forward-thinking in your use of new technology. Alongside, your work is invested in history and allegory. Many of my works reference history: "Volcano Saga," 1989, is based on an Icelandic saga from the 13th century, and a piece called "Sweeney Astray," 1994, is based on a medieval Irish poem translated by Seamus Heaney. I'm interested in bringing these stories into the present, and one thing that does that is technology. This show represents different moments in my use of technology. "Mirage," 1976, for example, is the last black-and-white piece where I worked with a Portapak, the first video camera that artists could use on their own in studios.

You're also constantly investigating the corpus of your past work to create new ones.
In "Reanimation," I used footage from a 1973 piece that was shot in a swimming pool. I'm interested in relating the subjects to the



"I'm not thinking in terms of feminism. It's a bit broader than that. I do think my work is about the world we live in."

present. For instance, "Lines in the Sand," 2002, is concerned with Hilda "H.D." Doolittle's poem "Helen in Egypt." It involves the illusion of war, the reason that we fight: Helen was not the cause of the war, but they blamed it on Helen in order to fool the public and also themselves. Also, H.D. was analyzed by Freud and she wrote a book called "Tribute to Freud." So I intercut the "Helen in Egypt" text with "Tribute to Freud" to make the piece more contemporary.

Reflection and response are important themes in your work. In "Glass Puzzle," 1974, you and another performer are looking at yourselves in a video monitor and responding to what's happening. Meanwhile, Babette Mangolte has a film camera and she's creating compositions and making framing decisions based on a series of movements.

I built a set and then we arranged things in a careful way. For that

piece it was very important that Babette do the camera work because I always did the camera work myself. It freed us to perform in a different way. I thought of the monitor for "Glass Puzzle" as a box in which I would make a structure. Even though I project the piece, you see us in that space made for the monitor.

What's your relationship to feminism?

The "Organic Honey" piece, 1972-76, was the first time I dealt with that topic. I thought of it as an exploration of the female image. I was interested in the idea of dressing up and disguising myself, creating an alter ego, which would be a different kind of female image. After the "Organic Honey" project, I continued to be interested in the roles that women play and in the roles that I could play in my work. One example would be "Glass Puzzle," which is based on E.J. Bellocq's photographs of New Orleans

Clockwise from extreme left: Performance still from "Organic Honey's Vertical Roll" at Musée Galliera, Paris, 1973; Performance still from "The Shape, the Scent, the Feel of Things" at Dia Beacon, 2005; Joan Jonas

prostitutes. The whole visual setup is based on his images, with the curtain behind the figure and so on. It was the idea of women waiting alone in a space. "Volcano Saga" was based on the only Icelandic saga I know that's about a woman. Of course I got Tilda Swinton to play that role. I was interested in the roles that women play in fairy tales. For instance, in "The Juniper Tree," 1976, I played all the different female roles.

Since then, I have begun to deal with other issues besides that of the female. "The Shape, the Scent, the Feel of Things," 2005, is based on the writings of Aby Warburg about his visit to the Hopi reservation in the Southwest. I had gone to see the Hopi Snake Dance in the 1960s, but I never made anything about it because I didn't think it was appropriate. In that piece I was able to deal with my own relationship to mythology and to that aspect of America. I'm very interested in working with ideas from other cultures. I always have been.

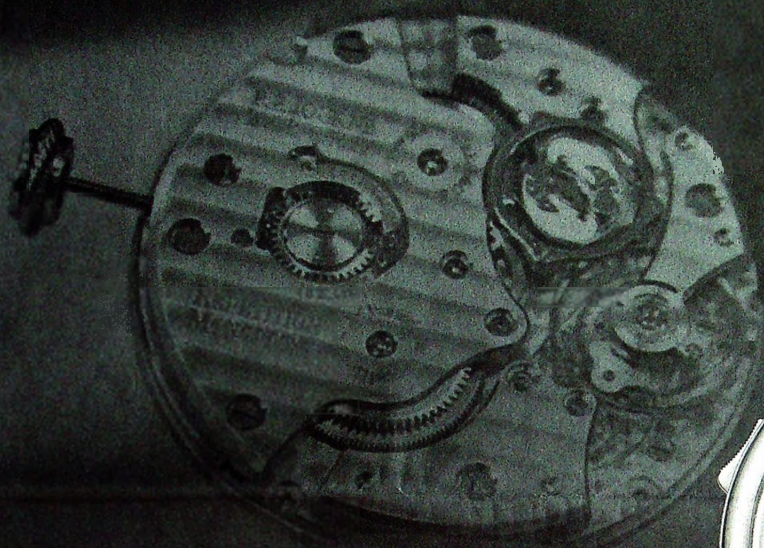
Have your interests shifted from questions about female identity to ones about cross-cultural dialogue and colonialism, and humankind's colonization of nature?

That's what I was getting into in "Reanimation." That is totally an important issue for me. I'm not thinking in terms of feminism. It's a bit broader than that — not that feminism isn't broad or important. I do think my work is about the world we live in, and that's one aspect of it. —WENDY VOGEL

The original article appears in *Modern Painters*, October 2014

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FASHION

WEAVING TIME

Past styles and materials form the building blocks of today's creations

FOR THEIR FALL/WINTER 2014 collections many couturiers looked back in time, revisiting fashion styles through various decades while giving these a 21st century twist. Fairytale creations fit for a movie princess also abounded, but sometimes with a darker twist.

For Dior, Raf Simons explored the 18th-century silhouette, giving a new life to the panniered court dresses and their exaggerated skirt volume while also paying homage to Christian Dior's 1950 hourglass aesthetic and waspy-waist Bar Jacket. Exquisite embroidery featured throughout, most delightfully lining the edges of floor-sweeping coats, as did tailoring details like peplums and rounded shoulders. White gowns with small flower embroideries had a youthful feel in a collection firmly anchored in daywear, with embroidered jumpsuits replete with bold zippers and winter coats in mink and Chinchilla.

Karl Lagerfeld at Chanel was also playing with fashion's historical vocabulary while looking to the future. Inspired by a 1929 Parisian apartment designed by the famed Swiss-French architect Le Corbusier that had a mixture of modernist elements within an 18th century baroque style, the designer sent down the runway "Le Corbusier goes to Versailles" collection. Draping tweeds, tulle, chiffon, and organza over cages, Lagerfeld created structured silhouettes with right-angled shoulders, corseted waists and rounded skirt volumes, while bringing back elegant Empire line silhouettes in his evening dresses and using rich embroideries on white neoprene to simulate a bolero or frock coat in trompe l'oeil. But looking to the future, the designer also innovated with the use of unexpected materials like rubber lace and tiny concrete tiles, which he used, mosaic-like, to decorate a bodice or a vest, or encrust an entire dress.

Over at Valentino, Maria Grazia Chiuri and Pierpaolo Piccioli looked to the pre-Raphaelite era and the lost city of Pompeii for inspiration, interpreting, "how memory can become modernity." In a dialogue with the past, a coat and skirt were fashioned from pieces of 17th-century tapestries while, at the other end of the spectrum, exquisitely draped tunics and gowns fit for a Roman Goddess were given a modern twist with crisscrossed leather lace and bands — all paired with minimalist gladiator sandals. Feather-covered vests, laminated furs and embroidered dresses interrupted the Olympian



Left and right: Dior paid homage to its classic 1950 hourglass aesthetics and waspy-waist Bar Jacket in a collection that featured extensive embroideries. Centre: Chanel explored the Baroque era, with the "Le Corbusier goes to Versailles" collection

classicism with extravagant Dionysian notes.

Meanwhile, Franck Sorbier offered a collection inspired by the 19th century demi-monde lifestyle. Titled "Poemes," the couturier sent models down his boudoir-like runway in a succession of long, sensual dresses of floral lace or delicate, hand-painted organza. Sorbier patchworked vintage silk fabric and lace, woven ribbons, and embroidered raffia, and used his compression technique on fabrics to create languorous eveningwear that harked back to a bygone era. Sorbier's vision of couture is always extremely cultured, full of references to other artists and their works. Here, the poets of the end of the 19th century help carry his designs, which are so often products of pure creativity free from a strict commercial need.

The central tenet of Maison Martin Margiela's couture offerings has been repurposing and this season the designers gave a new lease of life to a Paul Poiret coat, bought earlier this year at auction at Drouot in Paris and now teamed with a makeshift skirt embroidered with coins sourced from flea markets in Paris

and Brussels. Indeed, the collection ran the gamut of textile history, transforming a Second Empire lampas (a rich woven fabric often enriched with gold and silver thread) into an asymmetrical dress; fashioning a Louis XV lampas into a bodice; mixing two pieces of Second Empire lampas in the Regency and Napoleon III styles to create a bustier dress; and assembling different types of lace, made circa 1800 to 1920, into a bustier. Elsewhere, a '20s-era panel dress was altered as a child's party costume, then disassembled, restored and patchworked again, this time with embroidered plant motifs into an ensemble that was paired with a Japanese "Souvenir bomber jacket" from the 1940s. A direct homage to Elsa Schiaparelli was also present with a larger-than-life embroidered lobster worn as a shawl over a bustier dress.

Moving away from historical references, this season's couture collections included a dose of fantasy. Reminiscent of the highly successful Walt Disney blockbuster animation, "Frozen," and its ice princess Elsa, On Aura Tout Vu's Fall/Winter 2014 Haute Couture Collection was full of sharp crystal work on shoulders, water splashes on print, long flowing sleeves, and stunning powder-blue fur that conjured images of a spectacular life in an



Clockwise from above left: Franck Sorbier's collection "Poemes" was inspired by the 19th century demi-monde lifestyle; while the House of Valentino looked to the pre-Raphaelite era for inspiration

ice palace set in a wonderful winter land. The design duo behind the brand, Livia Stoianova and Yassen Samouilov, had titled their collection H2O and explored water in its various states, gas, liquid, and solid. While the first few looks evoked moving water, with a splash of white foam rising up the seam of a long belted coat and embroidered sequins, and after a couple of out of turn flaming red designs the collection quickly moved toward ice and the designers let their imaginations run wild. On Aura Tout Vu has never shied from using crystal and here they were dripping at shoulders and decorating necklines or waists. Some of the crystal embellishments could only work in the extravagance of a couture show though others were successful such as those on a cocktail dress with flowing chiffon skirt.

But the collection was far from being for fantasy princesses. It had a "hard" rock and roll edge too, with long, pointed crystals finishing a sexy corset worn over skinny shorts and a ball gown split to reveal a lace bodysuit.

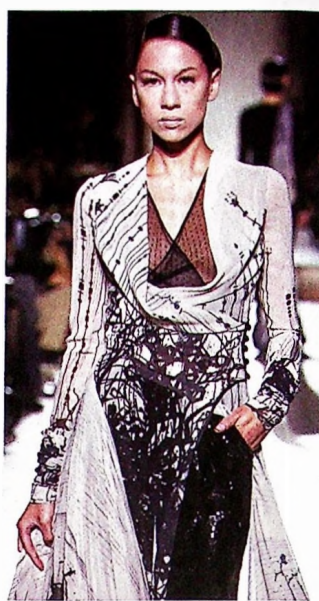
In contrast to On Aura Tout

Vu's determined warrior princess, Elie Saab conjured a gentler, dream-like princess, one who might glide through her shimmering white palace in ice-blue and pear gray gowns. While Saab is a master of delicate micro-paillette embroideries on lace, he also experimented with new embellishments this season, in particular pearls and Swarovski crystals. Tone-on-tone pearls of all sizes were a dominant feature in his collection, with the designer using them liberally on many outfits, sometimes sewn onto the fabric, at other times providing added movement, transforming materials like tulle and lace into shimmering surfaces that will surely shine under the glare of camera flashes on the red carpet, where so many of his celebrity clients seemingly feel at home in his designs. The romantic palette ranged from ice blue to midnight indigo, antique rose, copper, and nude, giving a few flashes of warmth, and while silhouettes were flowing their flatery was accented for example, by a deep-V cut in some or a demure fox fur stole in others.

Julien Fournié had in mind



Extreme left and right: Master of delicate micro-paillette embroideries on lace, this season witnessed Elie Saab experimenting with new embellishments such as pearls and Swarovski crystals; while the Julien Fournié collection (centre) was evocative of "Maleficent" in a nod to the dark and seductive enchantress portrayed by Angelina Jolie in the Disney movie this year



another cartoon heroine for his Fall/Winter collection, the dark enchantress Maleficent, played in the Disney movie of the same name by Angelina Jolie. His collection evoked a mysterious, bewitching woman, dark and sen-

sual, in a long sheath dress with a high slit thigh opening revealing a trouser. There were also plenty of V-necks extended to the waist, teasing without revealing and plays on transparency with barely-there lace. A silk fabric hand



Painted with a Japanese ink pattern of tree branches and blossom was used through much of the collection.

— SONIA KOLSENKOV-JESSOP

The original article appears in Blouin Lifestyle, October 2014

IN BOOKS

LOOK EAST

Will Paris remain the centre of haute couture?

I ONCE HAD a history professor who would only wear kurta-churidar in shades of white and beige, with engraved ivory buttons, that were to be chained, not buttoned. Day after day. It was stitched by a tailor in Meerut, a mofussil town in Uttar Pradesh, far from Delhi and Mumbai, the fashion capitals of India. I probed him on his sartorial choice and he said, "My tailor is an artist and he creates what I want. And if anyone wants me to wear their label on my ass, they better pay me for it."

That was my introduction to fashion as a form of individualistic art. The idea stayed with me through my journey as a lifestyle journalist, but the professor himself had faded into the recesses of

my memory. That is, until I read the recently-published English edition of "History of International Fashion" by Didier Grumbach, outgoing chairman of Chambre Syndicale de la Haute Couture.

While his narrative, originally in French, traces the evolution of fashion from the days of King Louis XIV to Issey Miyake's first showing in Paris to prêt, the fact that the English edition comes after the Chinese, Brazilian, Korean, Romanian, and Japanese editions is a reflection of the New World Order being set in international fashion. Grumbach meanwhile ends his foreword with typical French pride: "Finally, can there be another fashion capital? I believe not, as long as Paris remains open to the world."

Is this his confidence in the French fashion industry? Or is the veteran, who co-founded Saint Laurent Rive Gauche with Yves Saint Laurent and Pierre Bergé in 1966, sensing the challenge of keeping Paris relevant in the global fashion world? He is being both optimistic and pragmatic, given that it was he who opened Paris to international talents.

And it is this globalization of fashion that holds the key to the much debated question: Where is haute couture headed? Many experts, both critics and support-



Clockwise from above left: Pierre Balmain, evening dress, 1951; Yves Saint Laurent in front of the first Saint Laurent Rive Gauche boutique, Rue de Tournon, 1967; Balenciaga's "Four Horn" dress in black gazar, 1967 (all images curated by Didier for "History of International Fashion")



ers of prêt, have written off haute couture, calling it unviable or dismissing it as mere Oscars red carpet drama. But Grumbach believes haute couture is firmly back in the spotlight. He attributes this turn not to the Old Guard — Chanel, Dior, Jean Paul Gaultier, or Armani — but to the emergence of young couturiers such as Alexandre Vauthier, the Moroccan-born Bouchra Jarrar, the Chinese-born Yiqing Yin who he believes will halt the "prostitution of fashion" to retail. Two of his picks are non-French.

But then, neither was haute couture. It all began in England, with Charles Frederick Worth, often referred to as the father of haute couture, and 'Lucile' Lucy

Duff Gordon, the first guest member of the Paris Couture session. To see the revival of haute couture, you will now have to look East. So keep an eye out for Japanese designers like Junya Watanabe (Comme des Garçons) and Ma Ke, founder of the label Wuyong and designer for Chinese First Lady Peng Liyuan.

Grumbach writes, "In 1992, Thierry Mugler was the first créateur de mode to be invited to show his ready to wear in the haute couture calendar. I was his president at that time. I thought and still think it was a mistake to introduce a designer's innovation before having exploited it and, the couture session, four months later, seemed more appropriate."

Later, he continues, "But today, it is different. It may be more complex, but the world is shrinking. Fashion is in perpetual motion and globalization accelerates this process. Frankly, even if Karl Lagerfeld speaks of himself as a stylist and not a créateur de mode, I believe that nobody ever in our community will have had such an extraordinary career. Many famous brands have had long periods of leadership but Karl never faded and he will not be paralleled."

Fashion is doing what it must: reinventing itself. As to whether Paris will continue to be the center of this world? As Grumbach says, "If Paris opens up."

— NEENA HARIDAS





COLLECTOR'S CHOICE

WHITE LONGEVITY

Château d'Yquem reigns supreme over white wines at auction

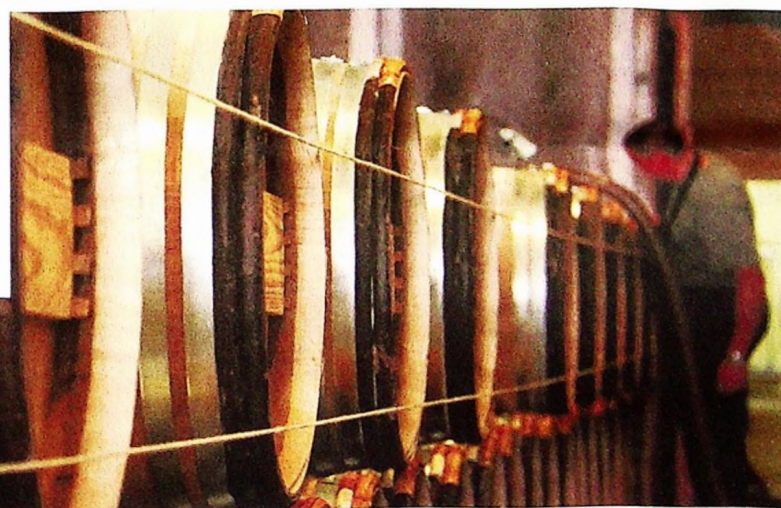
IN JULY 2011, a bottle of 1811 Château d'Yquem became the world's most valuable bottle of white wine when it was sold by London fine and rare wine specialists The Antique Wine Company for £75,000 (\$117,000), beating the previous record of \$100,000 for a bottle of 1787 Château d'Yquem, which it also sold. The buyer was French wine connoisseur and sommelier Christian Vanneque who acquired the bottle for his restaurant SIP Sunset Grill in Bali, Indonesia.

Château d'Yquem is a sweet white wine from the appellation of Sauternes in the Bordeaux region of France. It is regarded by many to be the best sweet white wine in the world and was the only Sauterne assigned the rank of Premier Cru Supérieur (Superior First Growth) in the 1855 Classification of Médoc and Sauternes.

The origins of the Château d'Yquem estate go as far back as the 15th century, though the current château was established in 1593, when the descendant of a local noble family was awarded feudal tenure over the estate. In 1999, Moët Hennessy Louis Vuitton SA (LVMH) became the majority shareholder of the estate.

The Château d'Yquem estate is known for its carefully controlled methods of production, low yield, and strict standards. According to the last analysis conducted by the estate, the yield for Château d'Yquem is so low that each vine produces just one glass of wine. And if the growing conditions are not ideal and a particular vintage is deemed unworthy of the Château d'Yquem name, it will not be released, which was the case for nine vintages in the 20th

Château d'Yquem is the most famous château in the Sauternes area of Bordeaux, with its estate producing the sweet white wine prized at auctions; Far right: Inside the cellar at the château; Bottom: This bottle of Château d'Yquem 1921 sold for £4,600 at Bonhams in London in 2012



century, and most recently in 2012, when the estate decided not to produce a vintage.

Though the main focus at wine auctions of younger collectors and new buyers from Asia and Latin America has been red wines, where there has been greater price volatility, both up and down, the auction market for Château d'Yquem has been relatively consistent over the last few years, says Jamie Ritchie, CEO of Sotheby's Wine Asia and Americas, "which illustrates steady demand from wine drinkers."

According to Ritchie, the appeal of Château d'Yquem is its incredible depth, complexity, and length, as well as its perfect combination of honeyed fruit, acidity, and sweetness. "The collectible nature is a combination of its longevity (it can easily age

for 100 years, due to the balance of fruit, acidity, alcohol, and sugar) along with the fact that it is in a category of one — it is the only Sauternes classified as Premier Grand Cru in 1855, so it stands alone, without rivals," he explains. One factor that has focused the spotlight on older vintages is an increase in the release price of new vintages that was instituted by the new owners of the Château d'Yquem estate, LVMH.

John Kapon, CEO of the New York-based wine retailer and auctioneer Acker Merrall & Condit, says that savvy connoisseurs are turning more to pre-1990 vintages, where they can find some maturity, often at a better price than current releases, which Kapon says "aren't as drinkable anyway."

Richard Harvey M.W., Global Head of Wine at Bonhams,

suggests that anyone wanting to add a bottle of Château d'Yquem to their collection should first research the best vintages (1921, 1929, 1937, 1945, 1947, 1949, 1955, 1959, 1967, 1983, 1988, 1989, 1990, and 2001), which he says "do not always correspond to those of red Bordeaux." The next step, he says, is to look for bottles of these vintages which are frequently sold at auction. "Also some other vintages are remarkably good but sometimes underrated: 1943, 1953, 1962, 1975, 1976, 1986, 1995, 1996, and 1997," says Harvey. "However, avoid vintages like 1963, 1965, and 1968 when no Yquem should have been made," he adds.

The CEO of Chicago-based Hart Davis Hart Wine Co., Paul Hart, advises wine connoisseurs who are in the market for a bottle of Château d'Yquem to ensure that the company from which the wine is purchased is diligent about checking for provenance and condition. "You wouldn't want to purchase a bottle of d'Yquem only to discover that the cork is soft, the ullage is unchar-

acteristically low, or the bottle is counterfeit," says Hart.

With regards to the bottle of 1811 Château d'Yquem bought by Vanneque, it remains on show at the SIP Wine Bar, where it is showcased in a temperature and hygrometrically-controlled bullet-proof glass box. Vanneque says that he will open the bottle in August 2017 at La Tour d'Argent in Paris during a dinner with family and friends. It will mark the 50th anniversary of the start of his career as a sommelier at La Tour d'Argent.

When Vanneque opens that bottle, he may like to consider this bit of advice from Simon Tam, Christie's Head of Wine in China, who says: "To own a bottle of this liquid gold is certainly life's little sweetener. Do take your time to sip and savor all that the wine has to offer. A young d'Yquem is best paired with a ripe peach or nectarine while a matured d'Yquem is best with roasted nuts."

— NICHOLAS FORREST

The original article appears in Blouin Lifestyle, October 2014



AUCTION CALENDAR

TREASURES FROM EAST AND WEST

There's more than the art fairs to entice you to London and Paris

AGUTTES

Paris-Drouot
8 October Arts Decoratifs

Neuilly-sur-Seine
9 October Bijoux &
Cabinet d'Amateur

Paris - Drouot
10 October Tableaux
Modernes

Lyon Brotteaux
14 October Tableaux
Anciens et Mobilier,
Objets d'Art

Lyon Brotteaux
16 October Tableaux
Modernes

Paris - Drouot
17 October Tableaux
Modernes des XIXème &
XXème Siecles

Neuilly-sur-Seine
23 October Asie

Lyon Brotteaux
23 October Histoire
Naturelle — Cabinet de
Curiosité Exceptionnelle
Collection d'Un Amateur
Europeen

Paris-Drouot
24 October Art
Contemporain

Neuilly-sur-Seine
28 October Haute Epoque

Lyon Brotteaux
30 October Asie — Arts
Premiers — Archeologie

ARTPRECIUM

Paris
23 October Sculptures,
Tableaux Modernes et
Contemporains
30 October Bandes
Dessinées

BLOOMSBURY AUCTIONS

London
14 October Vintage Posters
14 October Watercolors,
Drawings & Prints
29 October Stanley
William Hayter: Painter-
Printmaker

BONHAMS

London
1 October The South
African Sale

Knightsbridge
1 October Decorative Arts
From 1860
1 October The First World
War Centenary Sale

London
7 October Islamic and



Clockwise from top left: Dondi White's "Tellin about Anno Domini (Trad. 2)," at Tajan; Lisa & Lynette Lavender's "Marilyn gold roses with scar," at Aguttes; A lapis-lazuli hilted steel dagger from 18th-century Iran at Christie's London



Indian Art
Knightsbridge
8 October Marine Sale

Oxford
14 October Fine Art
and Antiques

Edinburgh
16 October The Autumn
Antique and Picture Sale

London
16 October Post-War &
Contemporary Art

Knightsbridge
21 October Period Design

Oxford
29 October British and
European Ceramics, Glass
and Asian Art

Knightsbridge
29 October Old Master
Paintings

London
31 October London to
Brighton Run Sale, Veteran
Motor Cars and Related
Automobilia

CHRISTIE'S

South Kensington
1 October European Noble
and Private Collections,
including Fine Tapestries
Part II

London
1 October Antiquities

Paris
6 October Vente Le cabi-
net de curiosités de François
Antonovich

South Kensington
7 October Christie's
Interiors

South Kensington
8 October Travel, Science
and Natural History

London
9 October Art of the
Islamic and Indian Worlds

South Kensington
10 October Art and
Textiles of the Islamic and
Indian Worlds

Paris
14 October Vente Interiors

South Kensington
15 October Asobi:
Ingenious Creativity,
Japanese Works of Art from
Antiquity to Contemporary

London
17 October Postwar and
Contemporary Art Day Sale

Paris
23 October Art
Impressionniste et Moderne

South Kensington
28 October 20th Century
Decorative Arts

London
28 October Chateau — A
Distinguished American
Collection of Important
19th Century Furniture and
Works of Art

South Kensington
28 October Christie's
Interiors



PHILLIPS' LONDON DEBUT

The Phillips auction house is inaugurating its new gallery, salesroom, and office in London's Mayfair district on 15 October. The new space, situated at 30 Berkeley Square, will become the European flagship location for Phillips, serving as a counterpart on this side of the Atlantic to its Park Avenue space in New York. From 6-11 October, it is hosting a sculpture exhibition at the venue, titled "A Very Short History of Contemporary Sculpture," curated by Italian writer and curator Francesco Bonami. There is also an inaugural sale on 15 October, titled Contemporary Art Evening Auction. Under the hammer here are, among others, Jeff Koons' "Jim Beam — Observation Car," 1986 (est. £800,000–1,200,000); Andy Warhol's "Four Marilyns (Reversal Series)," 1986 (est. £1,200,000–1,800,000); and Gerhard Richter's "U.L.," 1985 (est. £1,500,000–2,000,000).

Paris
29 October Collection
Willem Peppeler

South Kensington
30 October Old Master
and British Paintings

London
30 October Topographical
Pictures

SOTHEBY'S

Paris
7 October Bibliothèque R.
et B.L. Éditions Originales
Autographes et Manuscrits
du XXe siècle

London
7 October Modern and
Contemporary South
Asian Art
8 October Arts of the
Islamic World
8 October Art of
Imperial India
17 October Contemporary

Art Evening Auction
17 October 20th Century
Italian Art
18 October Contemporary
Art Day Auction

Paris
23 October Regards sur
l'Orient — Tableaux et
Sculptures Orientalistes et
Art Islamique

London
28 October Collections
29 October Old Master
and British Paintings

TAJAN

Paris
2 October Art
Moderne
9 October Street Art
14 October Mobilier et
Objets d'Arts des XVIIe,
XVIIIe et XIXe siecle
15 October Arts d'Asie
24 October Tableaux
Anciens

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Agial Art Gallery
Aicon Gallery
ARNDT
Athr Gallery
Ayyam Gallery
Carpenters Workshop Gallery
David Zwirner
Edward Tyler Nahem Fine Art, LLC
Elmarso
Galeri Zilberman

Galerie Brigitte Schenk
Galerie Enrico Navarra
Galerie GP & N Vallois
Galerie Janine Rubeiz
Galerie Tanit
Galerie Thaddaeus Ropac
GALLERIA CONTINUA
Gallery Isabelle van den Eynde
Hanart TZ Gallery
Hauser & Wirth
Horrach Moya

Hunar Gallery
kamel mennour
Kashya Hildebrand Gallery
Kukje Gallery / Tina Kim Gallery
Lam Art Gallery
Le Violon Bleu
Leehwaik Gallery
Leila Heller Gallery
Lisson Gallery
Meem Gallery
October Gallery
Park Ryu Soak Gallery

Paul Kasmin Gallery
Paul Stolper Gallery
Salwa Zeidan Gallery
Sfeir-Semler Gallery
Simon Lee Gallery
Taymour Grahne Gallery
The Breeder
The Park Gallery
The Third Line
Whitestone Gallery
XVA Gallery

*Gallery list correct at time of printing, visit abudhabiart.ae for up to date information

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UNALLOYED GAZE

London gears up for Frieze Week



INSIDE

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On her latest
exhibition
inspired by
native myths
P3

FIAC: The
Paris art fair
gets more
ambitious
P6

Auction:
Phillips
opens house
in London
P15

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AROUND TOWN

What is going on in Europe

LONDON, U.K.

TATE MODERN

Bankside

"The EY Exhibition: Late Turner — Painting Set Free"
Through 25 January, 2015
The show focuses on works created by the extraordinary artist J.M.W. Turner in the last 15 years of his life. Bringing together works from the U.K. and abroad, this exhibition celebrates Turner's creative output in the later years when he produced many of his finest pictures but was also rather controversial.

THE NATIONAL GALLERY

Trafalgar Square

"Rembrandt: The Late Works"
Through 18 January, 2015
The legendary artist's later years were turbulent and marked with controversy, but they also produced some of his most soulful, deeply moving, and strikingly modern works. Organized in collaboration with Amsterdam's Rijksmuseum, "The Late Works" examines the themes that preoccupied Rembrandt as he grew older: self-scrutiny, experimentation, light, observation of everyday life.

MUSEUM OF LONDON

150 London Wall

"Sherlock Holmes: The Man Who Never Lived And Will Never Die"
17 October 2014–12 April 2015
This exhibition delves into the mind of the world's most famous fictional detective; Arthur Conan Doyle's Sherlock Holmes. Through early film, photography, paintings, and original artifacts, the exhibition will recreate the atmosphere of Sherlock's London and will explore how Sherlock Holmes has transcended literature onto stage and screen and continues to attract huge audiences to this day.

BRITISH MUSEUM

Great Russell Street

"Germany: Memories of a Nation"
16 October–25 January, 2015
This exhibition will examine elements of German history from the past 600 years in various objects — from the Bauhaus movement to the Volkswagen Beetle — in the context of the fall of the Berlin Wall 25 years ago.

VICTORIA & ALBERT MUSEUM

Cromwell Road

"Horst: Photographer of Style"
Through 4 January, 2015
Presenting his most iconic fashion images, this definitive retrospective exhibition explores iconic photographer Horst P. Horst's less well-known works alongside his creative process, influences, and legacy as a master photographer.



Above: Horst P. Horst's "American Fashions, Summer Vogue cover," May 15, 1941; and left: "Dinner suit and headdress by Schiaparelli," 1947, at the Victoria & Albert Museum, London

One of the leading photographers of the 20th century, Horst worked extensively in the worlds of art, fashion, theatre and high society and was one of "Vogue's" most celebrated photographers.

ANNELY JUDA FINE ART

23 Dering Street

"Anthony Caro: The Last Sculptures"
Through 25 October

This exhibition of the seminal British sculptor Anthony Caro will present works created from 2011 to 2013 when he began to

experiment with Perspex, a material that he had only employed in one previous sculpture. Two of the works in the series play homage to Cézanne's paintings of card players and were inspired by a visit to an exhibition at the Courtauld Gallery in 2011.

PHOTOGRAPHER'S GALLERY

16-18 Ramillies St

"Primrose: Early Colour Photography in Russia"
Through 19 October
Curated by Olga Sviblova, this exhibition is arranged in

chronological order and shows the development of photographic color technology and the social transformations which altered the role of photography in Russian society.

HAUSER & WIRTH

23 Savile Row
"Pierre Huyghe: In. Border. Deep"
Through 1 November
Pierre Huyghe works across media to create situations, cutting through time and boundaries, highlighting concepts of separation. "IN. BORDER. DEEP" features all new work, including film, site-specific sculpture, and a series of aquariums. Viewed as a whole, the exhibition reveals a chronology which spans 30 million years until the present day.

BEN BROWN FINE ARTS

12 Brook's Mews
"Phoenix Dactylifera"
Through 14 November
Lebanese-born painter Nabil Nahas has oscillated between the abstract and the figurative throughout his four-decade career, always returning to the natural world as a point of reference. For the new works in his solo show at Ben Brown Fine Arts, Nahas swings back toward representation with renderings of cacti and cedar, olive, and palm trees — connecting the work to his upbringing in Beirut and Cairo. "Untitled," 2014, shows a cluster of trunks textured with crisscrossing lines, vibrant royal blue and bright orange peeking out between.

SAM FOGG GALLERY

15D Clifford Street
"Art and Ownership: Medieval and Renaissance Manuscripts"
Through 24 October
Rarely seen treasures at the show include a Bible written for a 13th-century Dominican friar of Toulouse, later looted by Napoleon's brother, Joseph Bonaparte, from King Charles IV of Spain, then seized by the Duke of Wellington. Parts of a compendium of astrological texts, still joined in the rare original binding, were authored by Lewis of Caerleon while imprisoned in the Tower of London in the 1480s, certainly making for a curious chain of custody.

VICTORIA MIRO

Gallery II, 16 Wharf Road
"Eric Fischl: Art Fair Paintings"
14 October–19 December
Eric Fischl made his reputation in the 1980s with large-scale figurative oil paintings depicting ambiguous, erotically charged scenarios set in the American suburbs. Since that time his practice has developed, although his focus remains on representations of the human figure, depicted singly, as in his sculptural work and watercolors, or in complex groupings, as in this new body of paintings.

This series takes as its subject the contemporary art market. The



Above: Rembrandt's "The Anatomy Lesson of Dr. Joan Dayman," 1656; and below: "The Suicide of Lucretia," 1666, are a part of a show on the artist's later works at The National Gallery in London

paintings depict art fairs and gallery openings, and feature intricate compositions where people and artworks are layered in sophisticated arrangements of form and color. Fischl has always been a keen observer of the relationships between people, and between people and their surroundings. These paintings demonstrate the artist's acute observation of body language and the small details that reflect social relationships, particularly in the heady environment of the art fair, with its charged atmosphere of money and taste, financial and cultural capital.

Art fairs are notoriously busy, and these paintings give a sense of the energy and bustle as visitors move amongst the stands, apparently giving as much attention to each other — and to their mobile phones — as to the

works on display. In these images, rather than acting as a backdrop to the human activity, the artworks function as characters in the scene, silent witnesses to the drama unfolding around them.

MARLBOROUGH CONTEMPORARY

6 Albemarle Street
"Knafeh"
Through 1 November
Sigalit Landau is one of Israel's foremost contemporary artists. She has twice represented Israel at the Venice Biennale and lives and works in Tel Aviv. Landau's practice addresses poetically and materially the complexities of its location and attempts to build bridges. Her tactile art explores the symbols and signs that are shared across cultures. She is interested in the elemental and frequently uses her own body in her art. This attempt to expose

and transcend established boundaries and borders is seen throughout her work, reaching its pinnacle in her Salt Bridge Project. This project, which is her most ambitious to date, will see the artist physically cross the gap between Israel and Jordan, with the creation of a crystallized salt bridge on the Dead Sea. The title of the exhibition, "Knafeh," refers to Landau's new video work, which is presented for the first time and demonstrates the almost painterly art of making knafeh, an Arabic sweetmeat that is loved throughout the Middle East.

VICTORIA AND ALBERT MUSEUM

Cromwell Road
"Russian Avant-Garde Theater: War, Revolution and Design, 1913–1933"
Through January 25, 2015
The show brings together over 150 avant-garde designs for sets and costumes created for theatrical productions by notable Russian designers such as Alexander Rodchenko, Vladimir Tatlin, El Lissitzky, Varvara Stepanova, and Liubov Popova. Drawing primarily from the collections of A.A. Bakhrushin State Central Theater Museum (Moscow) and St. Petersburg State Museum of Theater and Music, the exhibition presents works representative of a key period in Russian culture and history, marked by a symbiosis between various genres of creative expression, such as art, music, and architecture, intersecting with theater.

FOLKESTONE, U.K.

CREATIVE QUARTER

"Folkestone Triennale"
3–7 Tontine Street
Through 2 November
A port city located on the south-east coast of England, Folkestone has been, in curator Lewis Biggs's words, "a point of embarkation

and landing for millennia." Drawing together local talent and a host of international artists, including Pablo Bronstein, Sarah Staton, and Yoko Ono, the third Folkestone Triennial, celebrates the region through its theme, "Lookout." "The image of the lookout is universally understood and relevant," says Biggs, "but there's no doubt that Folkestone is a place where there is a high artistic potential to express the hopes and fears that saturate the lookout image, with its emphasis on the future." Among the special commissions, being shown outdoors, is a pair of installations by Andy Goldsworthy.

PARIS, FRANCE

GRAND PALAIS

3 Avenue du Général Eisenhower
"Hokusai"
Through 18 January
The Grand Palais is turning its gaze on six different artistic periods of the life of Japanese woodblock Ukiyo-e master Katsushika Hokusai (1760–1849). Exhaustively fleshed out and illustrated by prints and books in addition to paintings and rare preparatory drawings, "Hokusai" features more than 500 pieces, most of which have never been shown outside of Japan. Although primarily known as the author of the elaborately detailed prints that capture arresting instants of everyday life — the sudden burst of lightning during a storm, the posture and gait of a fisherman, or the flight of a heron — Hokusai's influence runs deeper than that, a fact that this unedited retrospective hopes to convey.

ESPACE DALÍ

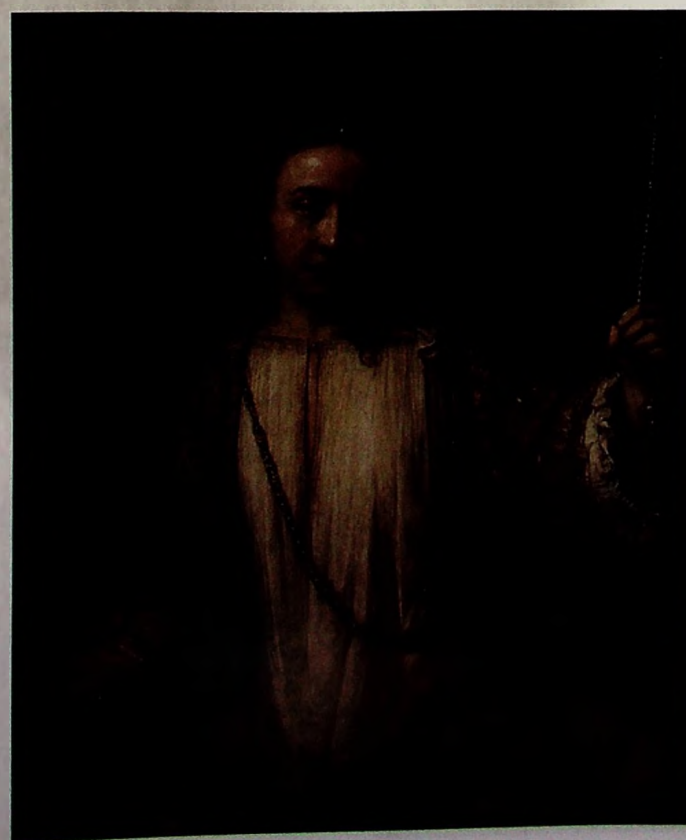
11 Rue de Poulbot
"Dalí Fait le Mur"
Through 15 March, 2015
"Dalí Fait le Mur" showcases the work of 20 urban artists — including Jérôme Mesnager and Olivier Rizzo, who tags as Speedy Graphito — challenged by curator Veronique Mesnager to create work in the vein of the venue's Surrealist namesake, Salvador Dalí. With media including painting, stencil, light, art, sound, and installation, the artists focus on the avant-garde movement's mission to resolve the contradiction between dream and reality.

JACQUES DEVOS GALLERY

7 Rue Bonaparte
"Eileen Gray, De la Galerie Jean Désert à la Villa Tempe à Pailla"
Through 31 October
The gallery pays homage to Eileen Gray with an exhibition of 16 custom pieces, including furniture, lamps, and rugs. Some articles were made for the E-1027 villa in Roquebrune-Cap-Martin, France, which the designer built for a lover, much to the chagrin of her ex-paramour, Le Corbusier.

MUSÉE GUIMET

6 Place d'Iéna
"Splendor of the Han: Rise of the





Clockwise from top: J.M.W. Turner's "Modern Rome—Campo Vaccino," 1839, at Tate Modern; Robert Janitz's "Two One-Legged Men Embracing," 2014, at Meyer Riegger in FIAC; and "Costume Design for Life for the Tsar," by Vladimir Tallin, 1913-1915, at the Victoria & Albert Museum

Celestial Empire

22 October–1 March, 2015
Amid the panoply of cultural events being held this year to commemorate the 50th anniversary of diplomatic relations between France and China, an upcoming exhibition at the Musée Guimet is perhaps the most ambitious in terms of logistical scope and historical weight. "Splendor of the Han: Rise of the Celestial Empire," curated by Eric Lefebvre and Huci-Chung Tsao, is centered around a number of recently unearthed archaeological discoveries that shed light on the art, culture, and everyday life of the Chinese aristocratic classes from the Han dynasty (206 BC–220 AD) — a period that is often likened to the Roman Empire in the West in terms of its seminal, founding role for the later development of China.

Thanks to the generous support of some 27 Chinese provincial museums, this exhibition is a considerable logistical feat that will draw on extensive holdings across the country, giving audiences a comprehensive, panoramic look at artistic creation that spans both the extravagant and the everyday. In addition to ceramics, lacquer ware, bronzes, and paintings, a selection of unique



funerary objects also offer glimpses into how the Chinese visualized the afterlife, along with all its accompanying mythological characters and anecdotes. Some of these artifacts also hint at the brutally efficient systems of administration, diplomacy, and agrarian economy that consolidated the Han dynasty's sprawling international alliances during this time.

GALLERIE J. KUGEL

25 Quai Anatole
"Vermeilleux!"
Through 8 November
Some of the best of Strasbourg silver-gilt (also known as vermeil) decorative objects dating from the 16th to the 19th centuries are now showing at the Gallerie J. Kugel. As a "free city" until its annexation by France in 1681, Strasbourg

benefited from a low tax environment that encouraged goldsmithing craftsmanship, a trade further supported by regular commissions from the neighboring Germanic courts. The exhibition encompasses the dual influences on the craftsmen: from the German influence seen during the Renaissance and the Baroque, best exemplified by a rare animal-shaped cup, to the French Rococo and neoclassicism influences of the 18th and 19th century with a sumptuous example of the Rocaille style (an elaborate Rococo style) on a toilette service for the Duchess of Mecklenburg-Strelitz.

BERLIN, GERMANY

KW INSTITUTE FOR CONTEMPORARY ART
Auguststrasse 69



"Site Visit"

Through 11 January, 2015
Los Angeles-based video artist Ryan Trecartin, whose films embrace a manic chaos, will receive quite a bit of attention this fall with a handful of exhibitions slated to open in both Europe and America. Among these is Trecartin's first institutional solo exhibition in Germany at Berlin's KW Institute, where he'll show a handful of new works that employ site-specificity as a way to further challenge structures of filmmaking and viewing.

GENEVA, SWITZERLAND

MUSÉE DES SUISSES DANS LE MONDE

Chemin de l'Impératrice 18
1292 Pregny-Chambésy
"Elles, 101 regards sur les femmes"
Through 9 November
Peter Knapp has been photographing women for the past 50 years,

notably for "ELLE" fashion magazine. This exhibition in Geneva is an opportunity to revisit fashion history in the second half of the 20th century since Knapp worked with some of the cutting designers of their time, such as André Courrèges and Paco Rabanne.

While the first part of the exhibition focuses on commercial work for magazines and fashion houses between 1960 and 1980, the second part presents more intimate works, such as his recent "Color of My Skin" series where Knapp had young women pose next to the pantone reference that matches their skin color; the second part of the exhibition also shows some of his watercolors.

STOCKHOLM, SWEDEN

MODERNA MUSEET

Exercisplan 4
"Mid-Sentence"
Through 4 January, 2015
Sculptor Nina Canell explores space through quiet, idiosyncratic experiments: two wads of chewing gum on a gallery floor, as in 2013's "Remembrance (Colourless)," or a glass desiccator filled with air from 19th-century Russian chemist Dmitri Mendeleev's study, as in 2012's "Of Air." Following international exhibitions at institutions like the Hamburger Bahnhof and MOMA, Swedish-born Canell returns home for her first solo exhibition here.

THE TASTEMAKER

A WALK THROUGH HISTORY

Inés de la Fressange gives a view of the lesser known side of the city

FOR THE LAST 30 years, Inés de la Fressange has personified Parisian chic with her eclectic style — such as her combination of a little Chanel jacket and pair of blue jeans, or wideleg camel corduroy pants with a Zara sweatshirt and Roger Vivier pumps. Back in the 1980s, she was Karl Lagerfeld's muse and famously provided her likeness for a bust of Marianne, the symbol of the French Republic. Today, the French style icon has her namesake luxury lifestyle brand and is closely involved with the shoe brand Roger Vivier as its brand ambassador, while also being part of L'Oréal Paris' Dream Team as the brand's ambassador. Recently, she also collaborated with the high street label Uniqlo to create a collection that reflects her own style of effortless chic with tailored shirts, chinos, jeans, and the ubiquitous navy blue jacket. While she might be partial to Chanel jackets, de la Fressange believes that you don't need to spend a fortune to look elegant.

FAVORITE SHOPS

A mother to two teenagers, de la Fressange loves to shop at **Soeur** (88 Rue Bonaparte; +33 1 46 34 19 33; soeur.fr), the first concept store in Paris targeting girls aged between 10 and 18 that was set up by Domitille Brion, a former designer for the children's label Bonpoint, and her sister Angelique. "Though it targets teenagers, you can always find something hip for yourself," the 56-year-old says. She feels that it is "a bit of a shame" to come to Paris and seek out the exact same brands you can find around the world. "I love to discover a boutique you can't find anywhere else. I think the trend now is more towards niche products," she says.

For vintage clothing, she recommends **Didier Ludot** (Jardin du Palais Royal, 24 Galerie Mont; +33 1 42 96 06 56; didierludot.fr), which offers a mix of second-hand haute couture gowns and accessories of the highest quality. She also believes that **Chez Sarah** (18 Rue Jules Vallès; +33 608 01 80 89; chezsarah.net) in the heart of Marché aux Puces, the city's largest flea market located at Porte de Clignancourt on the outskirts of Paris, is well worth checking out. "She has amazing things! It may be expensive, but it's still less expensive than what you will find in some luxury ready-to-wear. She may be a little less known by the general public, but every important stylist in the world knows her." Within the precincts of Marché aux Puces lies **Marché Paul Bert Serpette** (110 Rue des Rosiers; +33 1 40 11 53 19; paulbert-serpette.com), home to about 400



The French style icon might be partial to Chanel jackets, but she believes that you don't need to spend a fortune to look elegant.

antique dealers. "Here you have a concentration of the best of what there is. The choice is good, there is a little bit of everything. But dress yourself comfortably with tennis shoes and don't look for something too precise," she advises. "Let yourself be seduced by a beautiful object."

She also recommends **Chez Mamie** (3 Rue Jules Vallès; +33 1 43 48 74 68; mamie-vintage.com), another haven for stylists and designers with a treasure trove of clothing and accessories dating from the early 1900s till the 1980s. "It's a happy chaos there and you must arm yourself with the courage to sift through everything, but there

are real finds," she says. **Apriati** (54 Rue du Four; +33 1 42 22 15 42; apriati.com), the concept jewelry store started by young Greek designers, is a new favorite. "[It's] very easy to wear jewelry," she says.

FAVORITE RESTAURANT

Paris might have many Michelin-star restaurants, but the health conscious former model recommends **Cru**, which means 'raw' in French (7 Rue Charlemagne; +33 1 40 27 81 84; restaurantcru.fr), a small restaurant that serves all kinds of raw food, from sashimi and salad to Carpaccio and tartare. "It's good quality," she says, "and not expensive."



Clockwise from top: View of Paris from the Notre Dame cathedral; Musée Cognac-Jay; An outfit at Chez Sarah; Inés de la Fressange

daughter in the 17th century. It is now dedicated to the history of Paris and its 100 rooms allow visitors to brush up on the history of Parisian interior design. The lesser-known **Musée Cognac-Jay** (8 Rue Elzevir; +33 1 40 27 07 21; cognac-jay.paris.fr) is also on her list for its 18th century furniture and paintings by artists like Jean Simeon Chardin, Francois Boucher, and Jean Honoré Fragonard.

She loves Paris for its diversity — "the fact that the Marais is completely different from St. Germain des Pres" — though she is partial to the left bank of the Seine where she lives. "Everywhere, you get the impression of walking through history," she says. — SONIA KOLESNIKOV-JESSOP

FAVORITE MUSEUMS

Naturally, de la Fressange has her favorites among Paris' museums, too. There is the **Musée Carnavalet** (16 Rue des Francs Bourgeois; +33 1 44 59 58 58; carnavalet.paris.fr), once the home of Marquise de Sévigné, known for her letters to her

MARTIN CREED MARCEL DUCHAMP MIRIAM ELIA JUDITH FEGEHL CEAL FLOYER
 NANCY FOLTS PAUL FRYER KENDELL GEERS COLIN GLEN RICHARD HAMILTON
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WHEN IN LONDON

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EAT

Duck & Waffle

Try the strips of crispy pig ear, seasoned with sugar, salt, and spices and served in a paper bag at this restaurant with a 40th floor view. Or, the establishment's namesake waffles with duck confit, fried duck egg, and spiced maple syrup.

Heron Tower, 110 Bishopsgate
+44 20 3640 7310
duckandwaffle.com

Shoreditch House

Chances are good, that you'll find yourself heading to an after-party at this East End rooftop hotspot during the Freize week. Kick back, cocktail in hand, in the Secret Garden, which features a retractable ceiling, or on an oversize daybed in the open-air Lazy Lawn.

Ebor Street, E1020
+44 20 7739 5040
shoreditchhouse.com

**Le Baron London at
The Scotch of St. James**

André Saraiva's fashionista favorite is back in full swing at legendary nightclub The Scotch. The cool Parisian club wins fans with low lighting, velvet booth seats, and vintage porn artwork. 13A Masons Yard, SW1078
5465 1508
lebaronlondon.com

DRINK

Radio Rooftop Bar

Raining again? No problem. This 10th-floor perch at the ME London Hotel boasts all-weather views over neighboring Somerset House and, if you gaze far enough, The London Eye. There are expansive white sofas and fire pits (you'll need 'em). Recharge on

cocktails and tasty tapas (we love the wagyu beef sliders), and enjoy DJs spinning till the wee hours.

336-337 The Strand, WC2020
+44 845 601 8980
melia.com

STAY

The Shangri-La at the Shard

The Shangri-La at the Shard opened in May, becoming the first European property for the Hong Kong-based five-star hotel chain. According to the "Daily Express," some 3,000 people had made advance bookings for the hotel before it even opened. The hotel has a swimming pool on the 52nd floor and contains 202 rooms and suites.

31 St Thomas Street
+44 20 7234 8000
shangri-la.com

The London Edition

The London Edition in Fitzrovia marks designer Ian Schrager's return to the capital for the first time in 15 years, after opening the Sanderson. Its 173 guest rooms have Schrager's trademark edgy twist, including dark walnut or light oak-paneled walls, decorated with gilt-framed reworked Dutch Masters by photographer Hendrik Kerstens.

10 Berners Street, W1020
020 7781 0000
edition-hotels.marriott.com/london

The Belsfield

Having opened The Manor Elstree in Hertfordshire in 2013 by refurbishing a 1540 building, Welsh designer Laura Ashley has expanded its brand of quintessential Britishness at Lake Windermere. Located on the eastern shore of the largest lake in England, in the Lake District



Above and top: Views from the Radio Rooftop Bar; Left: Bar and seating areas at Duck and Waffle

Dolce & Gabbana

The label's new tailoring boutique is a three-storey space designed to appeal to the kind of well-traveled chap who can afford antique furniture, floors inlaid with four different types of marble, sharply-tailored suits and time to spare in a traditional barbershop.

53-55 New Bond Street, W1
+44 020 7495 9250
dolcegabbana.com

Tom Ford

Ford's first standalone British store is an 8,000-square-foot ode to highly polished marble, dark woods, and a ribbon-like central spiral staircase. Take the chance to grab his fragrance "Private Blend London," a woody scent in a black bottle.

201-202 Sloane Street, SW1020
020 3141 7800
tomford.com

National Park in Cumbria, the hotel has six acres of manicured gardens and 62 bedrooms — all designed in Ashley's English countryside style, making it an ideal getaway from the capital.

Kendal Road, Bowness-on-Windermere, Windermere, Cumbria
+44 (0)15 3944 2448
lauraashleyhotels.com/thebelsfield/
SHOP
Alexander McQueen

Creative Director Sarah Burton's vision for the womenswear flagship store includes wall panels covered in wings, seahorse tails, shells, cacti, and more. Expect to see McQueen's influence in the redesign, such as plaster moldings that follow the shape of his "armadillo" shoe.

4-5 Old Bond Street, W1020
+44 20 7355 0088
alexandermcqueen.com

THE INSIDERS

WHEN IN PARIS

Tips from Christian Garot, Concierge, Saint James Paris

What's the best show in town this autumn?

"The Barber of Seville" at Opera Bastille, because it is probably the most popular opera, yet explored in a brand new light by the young director Damiano Michieletto, who is probably one of the most gifted of his generation. In a completely different style, if you come to Paris you should not miss the "Mugler Follies," a show of a completely new style imagined by Thierry Mugler that mixes circus and cabaret, in a theater renovated especially for it. Paris is the city of cabaret and Mugler has reinvented it with gusto!

The restaurant to see and be seen in?

There's more than one! One of the trendiest restaurants at the moment is probably Lazare, opened in Saint-Lazare station by Chef Eric Frechon, but Monsieur Bleu — at the Palais de Tokyo — is also considered a place to be.

What's the best new spot for a quiet coffee or tea?

Merci, the concept-store located on the Boulevard Beaumarchais, is a place to shop, read, and have a coffee or lemonade, with all benefits helping a Madagascar charity. Carette on Place des Vosges is not new, but it is one of the few places where real Parisians of all ages would meet for tea.

Jetlagged at 3 a.m., where can I go for some culture?

It depends on what you are look-



Christian Garot
at St James Paris

ing for! A walk on the banks to feel the magic of Paris would be my preference, but another unique choice would be Silencio, the private club of David Lynch, partially open to the public after mid-

night. Some may prefer a more well-known nightlife experience, like the VIP Room.

I'm attending a gala and need a new outfit. Where do I head?

We recommend two addresses: Bon Marché, a Parisian institution on the Left Bank, and closer to the Saint James Paris, Franck et Fils, a reference for French Mode.

— ROBERT MICHAEL POOLE

CUE THE CONCIERGE

WHEN IN GENEVA

Checking in with Samuel Leveille, Chief Concierge, Mandarin Oriental

Jetlagged at 3 a.m., where can I go for some culture?

Get casually dressed and go walk around the lake. Reach the Genève Plage port and ask one of the fishermen if you can go with him. You will learn about the inhabitants of the lake, the Perch fish in particular. Catch some if you are lucky, then bring them back to Mandarin Oriental and ask the chef to cook them!

"The restaurant Rooftop 42, situated atop the building that houses jewellers Harry Winston, has an amazing view of Lake Geneva."

A restaurant to see and be seen in? Rooftop 42. It is an amazing bar and restaurant on the building rooftop of the famous jewelry brand, Harry Winston. It has an amazing view over Lake Geneva.

What's the best new spot for a quiet coffee or tea?

It isn't new, but it's quiet and the

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Samuel Leveille at the Mandarin
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