



Cartier



Collection Diamant



PRADA

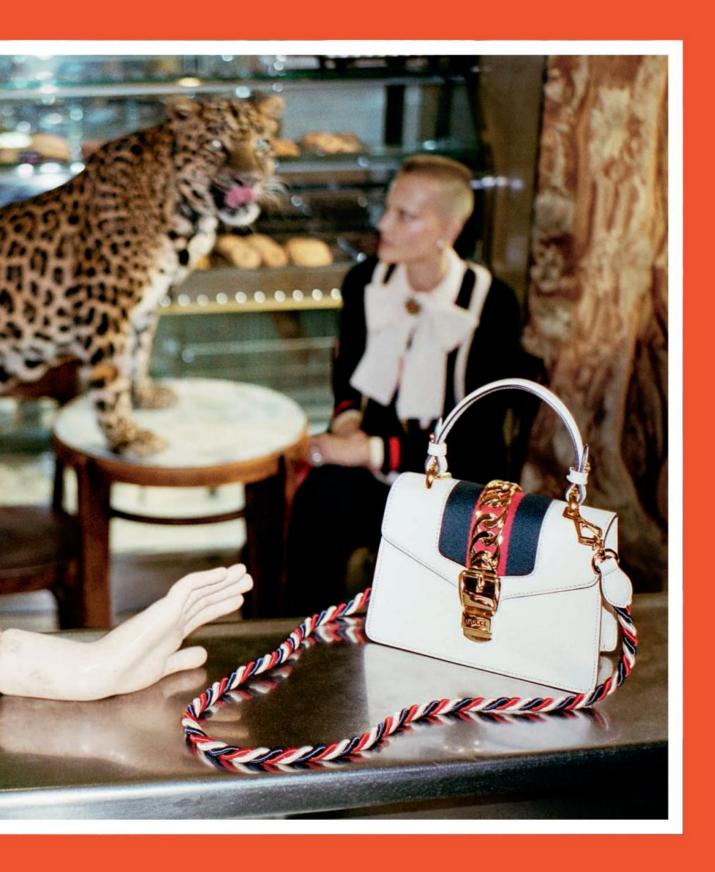








GUCCI









SAINT LAURENT





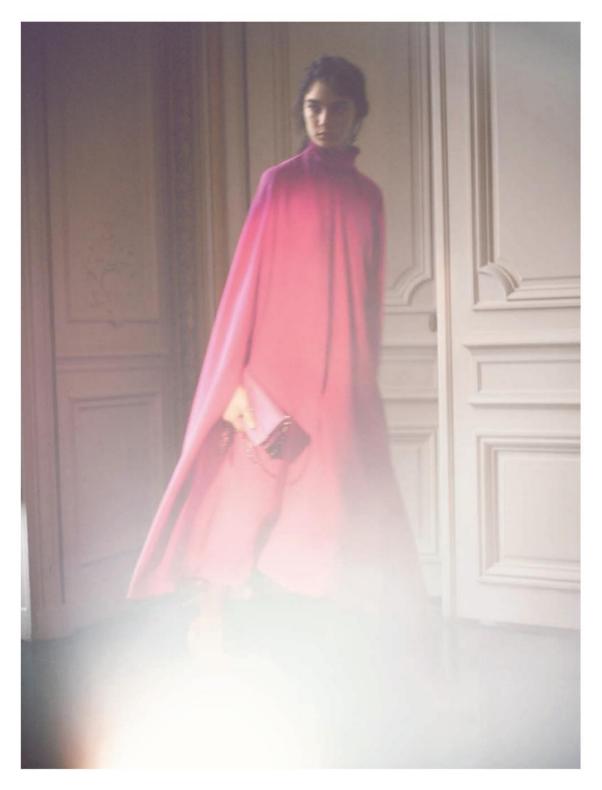




DIOR



LIYA HARLEM, NEW YORK NOVEMBER 2ND 2016



THE SHOW FINALE HOTEL SALOMON DE ROTHSCHILD, PARIS OCTOBER 2ND 2016

VALENTINO



SUDDENLY NEXT SUMMER

POINT DUME, CALIFORNIA NOVEMBER 24-26 2016 BY ALASDAIR MCLELLAN



MIN MIN









ALLENBY STREET BEIRUT SOUKS DOWNTOWN BEIRUT TEL. 01 991 111 EXT. 565 AISHTI BY THE SEA ANTELIAS TEL. 04 71 77 16 EXT. 211 BOTTEGAVENETA.COM

FAKHRY BEY STREET, BEIRUT SOUKS ATSHTI BY THE SEA, ANTELIAS CHLOE.COM

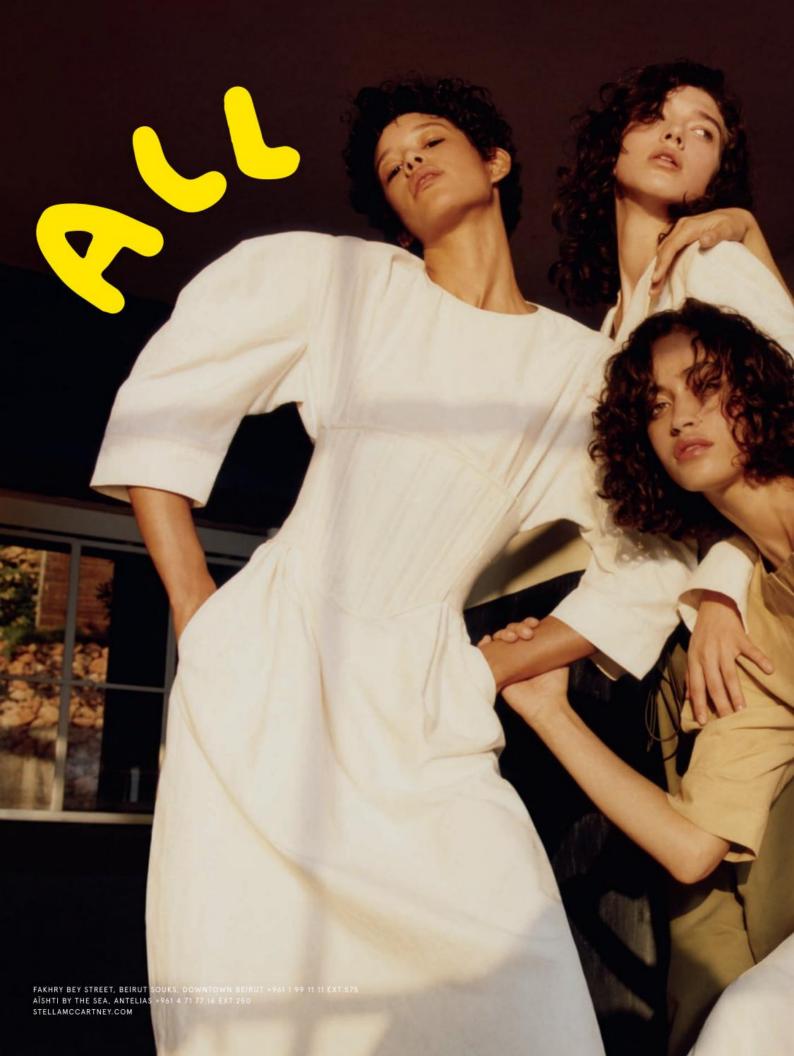














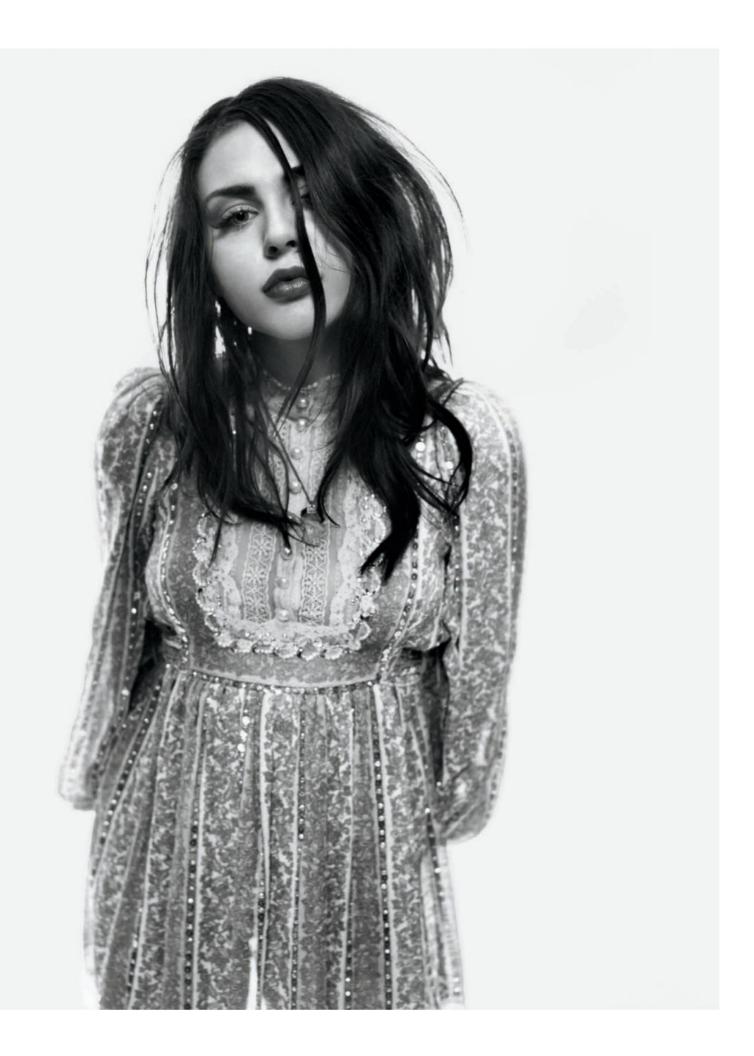








MARC JACOBS



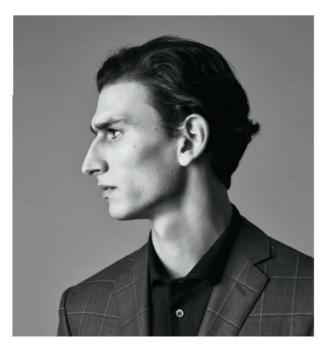














BEIRUT

225 Foch Street, Downtown Beirut tel. 01.991111 Ext 500

AÏSHTI BY THE SEA

Antelias tel. 04.717716 Ext 217

AÏSHTI

Verdun Street, Dunes Center tel. 01.793777



87
February/March

2017





FRONT / 44 Who's Who / 46 Editorial Introduction The inspiration behind this issue / 48 Contributors A brief selection / 50 Unsung Heroes The (un)cool Lebanese creatives / 68 The Edit What we'll be doing this season / 80 The Scene Keeping cool at Le Montagnou / 82 Objects of Desire Bags, shoes, tops, jewellery and more / 100 In the Studio with Sana Asseh / 112 Dossier I Athleisure, from the studio to the street / 116 Dossier II Marco Bizzarri, head of Gucci, knows what he's doing / 120 Dossier III Yes, flaws are now cool / 124 Muse Back to the basics / 132 Subject In Conversation with Maria Christina Buccellati / 136 Twist My Arm Photography by Bachar Srour / 148 Dossier IV The anti-fashion trend gets ahead / 152 Dossier V The love story behind David Yurman jewellery / FASHION /158 ...Huh? Clarice and Raven shot by Alexandra Von Fuerst, styled by Esperanza de la Fuente / 172 What You Looking At? Photography by Clara Abi Nader, styling by Joe Arida / 184 She's Just Cool Carlotta by Till Janz, styled by Kamilla Richter (cover shoot) / FEATURES / 200 Dark Desire Mustafa Sabbagh on his haunting photography / 206 A Design for Life Guillaume Cuiry is

40





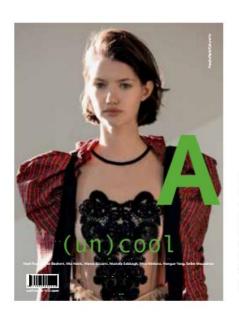
MILANO DAL 1919

Opera Collection

AÏSHTI BY THE SEA, ANTELIAS T. 04 717 716 EXT. 353

buccellati.com

bringing back post-war furniture / 210 All That Noise The weird and wonderful world of Haegue Yang / 216 The Art of Shopping Contemporary artists and their window displays / 222 A Journey Through Time Exploring Tripoli with Mira Minkara / 230 The Woman Everyone Wants to Know Model, singer and Marc Jacobs' muse Jamie Bochert / 235 Uncool/Cool An artistic vision by Yasmina Nysten / 240 The Better Balearic Forget Ibiza, think Mallorca / OPINIONS / 252 On Food Dalia Dogmoch Soubra on the humble spud / 254 Where We're Eating / 256 On Drink Michael Karam on arak's cool factor / 258 Where We're Drinking / 260 On Happiness Lucille Howe on the calming effect of colouring books / 262 Where We're Detoxing / 264 On Travel Ramsay Short on travelling during monsoon season / 266 Where We're Staying / THE END / 268 A Family Portrait Owner, creators and their teams / 276 The Last Page on... Festival Fever



On the Cover Our cover girl Carlotta
Sophie Runze was uncool before uncool
was cool, in mismatched clothes with a
little too much shine, minimal make-up,
and the light hitting her face just right.
Shot in Berlin by the talented Till Janz.
Her look is by Dsquared2 and Koché /
Styling by Kamilla Richter / Hair by Pablo
Kuemin and make-up by Helena Narra



Publisher

Tony Salamé Group TSG SAL Editorial Director Ramsay Short Creative Director Mélanie Dagher

Senior Art and Production Director Maria Maalouf

Junior Art Director Sarah Ashley Mrad

Senior Editor Nadine Khalil

Associate Editor Rayane Abou Jaoude

Coordinating Editor Stéphanie Nakhlé

Digital Editor Nour Saliba

44 In House Fashion Photographer Raya Farhat Senior Photographic Editor Fadi Maalouf

Contributing Writers

Shiva Balaghi Grace Banks Sabrina Bonnin Lara Brown

Dalia Dogmoch Soubra

Felix El Hage
Lucille Howe
Michael Karam
Goufrane Mansour
Anna Murphy
Mike Peake
Ana del Piero
Angel Solomon

Folio Artist

Yasmina Nysten

Ruby Warrington

Fashion Photographers

Clara Abi Nader Till Janz

Bachar Srour

Alexandra Von Fuerst

Feature Photographers

Jimmy Dabbagh Tony Elieh Elsie Haddad Rama Knight

Stylists

Joe Arida

Esperanza de la Fuente

Kamilla Richter

Advertising Director Melhem Moussallem Advertising Manager Stephanie Missirian Chief Marketing Director Karine Abou Arraj

Printing Dots: The Art of Printing **Responsible Director** Nasser Bitar



Editorial Introduction

Who knows what cool is anymore. In fashion, trends like *normcore* and *athleisure* – clothes personally I'd never be seen dead out in except on the tennis court – are all the rage. Yep, what was once uncool, except if your name was Björn Borg or Ayrton Senna (men who could rock terrace fashion like nobody's business), is now the epitome of cool. Let's face it, normcore, as far as I can see, means grandma's jumpers and heavy leather shoes from vintage stores. I won't be doing that anytime soon, but I'm just the editor of Beirut's hippest fashion journal so what do I know?

Indeed, this edition of *A Mag*, the (un)cool issue, we tackle the question of what is cool and how we define it, in art, in fashion, in life, in us. Self-absorbed, shallow, perhaps... argue all you like, but somewhere inside we all care about being seen to be cool, to be 'in' and of the moment, by our peers, our very selves and by the world, even if we think we don't. In work, in personality, in fashion... Go back and check out your Instagram posts from the last year – you know I'm right. Extrapolating, we have this unrestrained desire to assert our individuality and it's never been stronger. Yet it's uncool to be cool, and cool to be uncool. Is our cover shoot cool? Is it uncool? Have our stylists and photographers truly stepped out of the box in order to step back in? Is it cool or not for serious artists to conceive luxury department stores' shop windows? Is it cooler to be the lead singer or the drummer no one knows the name of? Is it cool or uncool that we haven't mentioned Valentine's Day once this issue? Except just now. Damn! Is this editor's letter so up its own arse it crosses from cool to uncool to cool back to uncool again? Who even cares? In the end it's all up to you, and perhaps therein is the answer. Whatever works for you in what you wear and what you do is the ultimate cool... er, uncool. Enjoy *A Mag 87*, it's a cracker. Until next time...



GUCCI

Contributors



Jimmy Dabbagh Photographer

"What's uncool? Oversharing, overthinking and unnecessarily long Instagram stories."

Jimmy has a point. The Lebanese photographer – who calls himself a Third Culture Kid growing up between Saudia Arabia, the US and Beirut – studied communication arts before teaching himself how to take pictures, inspired in part by his grandfather's obsession to photograph everything. Jimmy's visual style is frank, uninhibited and stripped back, making him the perfect fit for our opening portrait shoot (see page 50)



Kamilla Richter Stylist

"In terms of fashion I think open sandals are very uncool, especially in the winter. But other than that, probably everything uncool becomes cool again, it's just about the timing."

Kamilla, who in addition to being a stylist is fashion editor at Berlin-based *Sleek* magazine, fell in love with fabrics at an early age thanks to her mother who was a tailor. In 2010, armed with a fashion design degree, she moved to the German capital where she styled our cover shoot this issue (see page 184)



Alexandra Von Fuerst Photographer

"I don't believe in categories therefore, 'uncool' to me, is the united opposite of 'cool', as two aspects coexisting and depending on each other. Uncool is the unfashionable aspect of it, the unimpressive and imperfect aspect of cool, which, in the current world of trends, is exactly what defines fashion."

Alexandra developed a strong interest in form and colour in photography when she moved to Berlin after studying in Milan, and her shoot this issue (see page 158), on location in London where she now lives, was inspired by organic textures, decaying forms, sculptural installation and the idea of grotesque beauty



Grace Banks Writer

"Normcore is (un)cool. It's one of the most subversive anti-establishment of millennial trends and gives a passive two fingers to the consumerism of the last ten years and has still managed to triumph." Born and bred in London, Grace reports internationally on contemporary art for Interview Magazine, The New York Times, and Wallpaper*, and regularly writes about fashion. She is particularly interested in the representation of women in modern art, and her new book, Play With Me: Women, Dolls and Art is now out. Grace is a fan, as you can probably tell, of the normcore trend and wrote a piece for us this issue (see page 148)

JIMMY CHOO

UNSUNG HEROES

Words and interviews by Rayane Abou Jaoude, Photography by Jimmy Dabbagh

You know their work so well you'd recognise it on sight, but try to name them and you'll struggle. They are not the celebrated actors or directors, not the writers or the photographers, not the lead singers or famous artists. No, they are the people who strive tirelessly behind the scenes and under the radar, whose contributions make the work succeed but who rarely get their due. The cinematographers and the editors, the guitarists and the producers, the creative directors and background visual artists... We asked experimental photographer Jimmy Dabbagh to shoot a selection of Beirut's less-known, unsung and so, uncool, artistic community like you've never seen them before; captured beautifully, un-posed, looking away, lost in thought, and lost in the light. And we hear our subjects' thoughts on life and the universe. You didn't know their names... now you do

MARWAN TOHME

Full-time musician/Part-time environmental engineer

Tohme plays guitar and sings vocals for folk band Postcards. He and his cousin Pascale Semerdjian, who grew up experimenting with music, met singer Julia Sabra during a camping trip in 2012, with Rany Bechara on bass joining the band later on, and the band produced dreamy sounds such as *Oh the Places We Will Go* and *Where the Wild Ones*. He's also a sessionist with pop folk band Adonis, and works as a freelance environmental engineer

What were you like in school? I was a regular schoolboy with a bad hairdo Loner or social animal? Somewhere in between

Describe what you do Interesting

52

First thing you do when you wake up? Go back to sleep again

Any other passions you wish you had pursued? I'm already doing what I want to do!

Favourite oldie hit? Today, I'd say Hold Me Tight by The Beatles

Most unusual thing about you that we wouldn't know from your bio? I'm a Catan (German board game) enthusiast

Best thing about your profession? Playing and creating music and all the boring details

Greatest fear? I used to be afraid of butterflies when I was a kid. I like them now

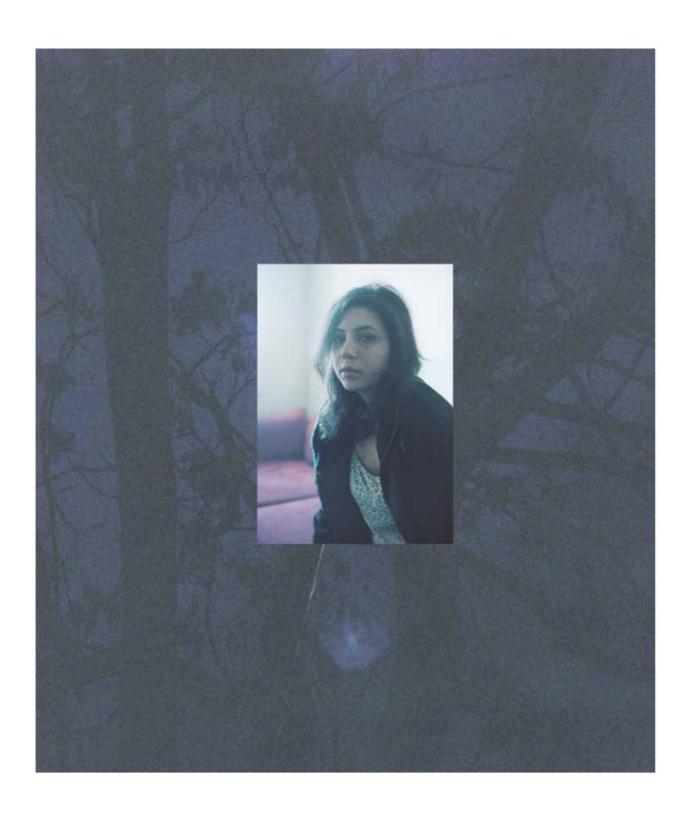
Name one person, dead or alive, you would ask out to dinner

Brian Eno (or Louis C.K. if Brian is unavailable)

Title of your autobiography?

Believe It Or Kiss My Sharries





CHRISTINE LABBAN Visual Artist

Labban, who has an MA in photography from the LUCA School of Arts in Brussels, is head of design and communication at the Dalloul Art Foundation in Beirut. In her own visual art and photography, she likes to diminish the astounding and exaggerate the mundane. Her 2015 work Home Away From Home describes the situation in Lebanon from the 1950s to the present day, spoken in the words of her mother

What were you like in school? Quiet and aloof

Loner or social animal? I think a bit of both. I like being in social settings and it's quite easy in Beirut but then you also find yourself hibernating in your room for a while afterwards

Describe what you do I try to communicate with people through visuals (photography, video, gifs). I'm usually fond of documenting everyday happenings by focusing on a small detail and then exaggerating it. I like where contemporary art and our generation's modes of communication sort of familiarize

First thing you do when you wake up? Grab my phone and browse through memes

Any other passions you wish you had pursued? I think if I didn't go into visual arts, I'd work in advertising (and then it's just downhill from there)

Favourite oldie hit? Romeo and Juliet by Dire Straits

Most unusual thing about you that we wouldn't know from your bio? I can't tell my left from my right, I think a lot of people suffer from this and we can stand strong together one day

Best thing about your profession? I think this field just feeds my curiosity and is the form of communication I've been most comfortable using. The only trick is not to care about whether you're living the moment or not, you can be doing both

Tell us something nice you've done in the past that no one saw you do I put out other people's half-lit cigarettes after they throw them in order to avoid fire hazards

Greatest fear? Moths and butterflies

Name one person, dead or alive, you would ask out to dinner

Nobuyoshi Araki and John Leguizamo. Sorry that's two.

Title of your autobiography?

At Least She Tried

IBRAHIM NEHME *Editor-in-Chief of The Outpost*

Nehme initially wanted to study filmmaking but ended up in business school. He caught the journalism bug when he tried his hand at writing during his university studies. After working for a writer and strategist, he quit his job and founded *The Outpost*, seeing a need for an independent print publication that addressed sociocultural change in the Arab region. Since its launch five years ago, *The Outpost* has received several accolades worldwide and seen Nehme invited to speak at various international conferences including TED, 99U, Modern Mag, Indiecon and others

What were you like in school? Timid

Loner or social animal? Both, depending on planetary alignments

Describe what you do Ambitious

First thing you do when you wake up? Breathe

Any other passions you wish you had pursued? I would love to learn how to ride waves someday. Currently trying to learn how to make music

Favourite oldie hit? Cindi Lauper's Girls Just Want to Have Fun

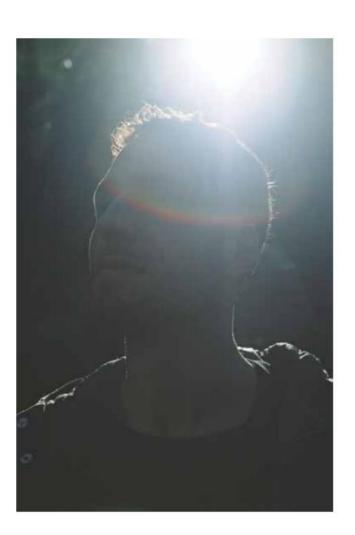
Most unusual thing about you we wouldn't know from your bio? That my best ideas come to me on the dance floor

Best thing about your profession? Stories are the best thing about it. And the power of a story to make a difference is what keeps me in it

Tell us something nice you've done in the past that no one saw you do Hugged a tree

Name one person, dead or alive, you would ask out to dinner Etel Adnan Title of your autobiography? Freedom

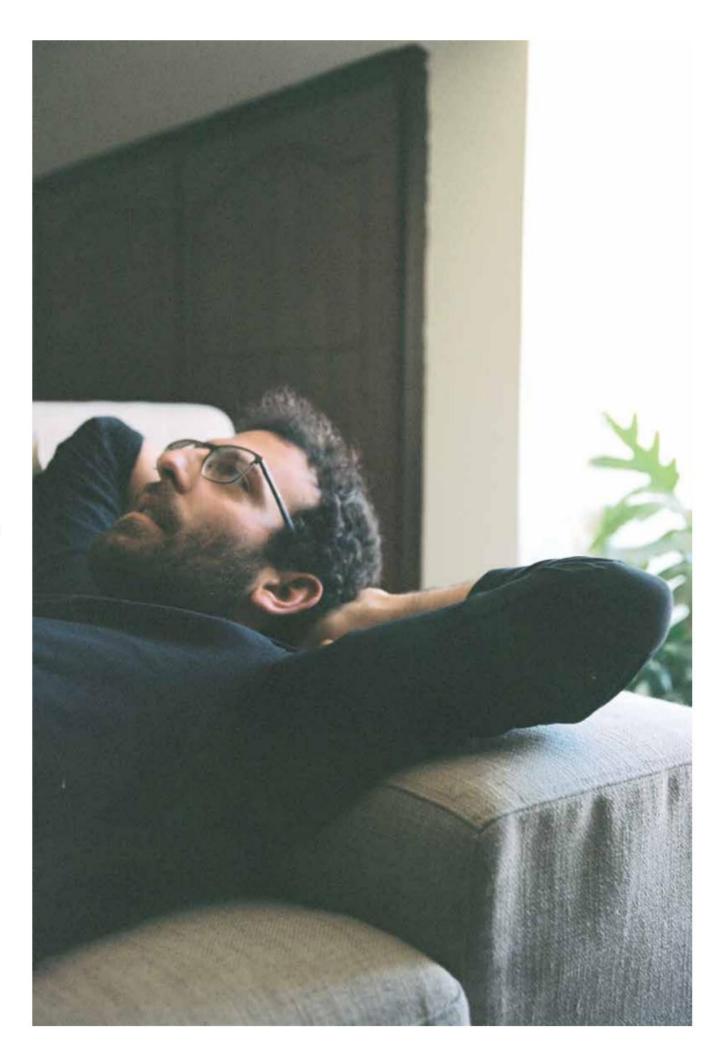












KARIM GHORAYEB

Cinematographer

Ghorayeb has worked as a cinematographer for numerous films, ads, documentaries and music videos during the last seven years – *Ghadi, Abu Rami, Monologues of a Pig* – with his interest lying primarily in the visual aspect of filmmaking. He's already directed a series of projects and has taken photography workshops across Europe

What were you like in school? I was always the tallest student in school. I switched three schools but still, I was the tallest one. I wasn't a good student. I was just tall. But I definitely didn't like school, that's for sure

Loner or social animal? If I had to choose between the two, I would say I'm more of a loner. I rarely feel comfortable when I'm in a crowd. I prefer quietness to noisiness

Describe what you do I work on the visual look of a film. I work with lighting and cameras and try to find, along with the director, a visual mood for the story. It's beautiful work

First thing you do when you wake up? I always need 15 minutes of calmness when I wake up

Any other passions you wish you had pursued? I think I would be a drummer. I think it's incredible to sit with friends and just play music. It is another level of communication

Favourite oldie hit? Elvis Presley's *Reconsider Baby* is the first one that comes to mind

What keeps you in this field? Projects are always changing, with new formats, new stories, new people, new cameras; that's the best thing about my job and that's what keeps me going

Tell us something nice you've done in the past that no one saw you doI had the chance to give a cinematography workshop to students in Cameroon **Greatest fear?** There are times where I don't feel inspired at all, and that scares

me a lot

Career high point and low point There are times where I don't feel inspired, and other times where I do. I consider these feelings to be the highs and lows of my career

Name one person, dead or alive, you would ask out to dinner I'd love to meet the photographer Martin Parr; he has a unique point of view and a superb sense of humour

60

JINANE CHAAYA

Filmmaker

Chaaya is a producer and actress who's worked on films like *Submarine* and *Moneta*. She studied fine arts and photography, trying out different jobs before settling for film production after she acted in a student film. It was the idea of creating a world and living a story that most attracted her to the field

What were you like in school? I was shy and nice. I never really paid attention to what the teacher was saying, other things would distract me

Loner or social animal? A bit of both, but more on the social side

Describe what you do Entertaining

If you could do something else, what would it be? I've always liked hotels so maybe something there

Any other passions you wish you had pursued? Yes, I wish I continued my piano lessons

Favourite oldie hit? America by Simon & Garfunkel

Best thing about your profession? You are always meeting new people and discovering new places, I like that

Tell us something nice you've done in the past that no one saw you doI picked up an empty bottle of water from the street, and threw it in the garbage bin

Greatest fear? Bungee jumping

Name one person, dead or alive, you would ask out to dinner Imam Ali Title of your autobiography? Yes or No?









JAD ATOUI

Atoui is a music composer and electronic sounds experimentalist. The sonic feel in his body of work shifts from acoustic to electronic and harsh sounds. He is currently investigating plants and lower life forms as musical instruments, and incorporating bio-sonification of behaviours as a compositional tool. One of his most influential works is the *Black Sea* series, a fusion of influences from Beirut with new experiences from New York, where he currently resides

What were you like in school? Eccentric

Loner or social animal? Loner

Describe what you do I compose electronic music with a focus on giving lower life forms, such as plants, the ability to be sonically expressive

First thing you do when you wake up? Drink coffee and listen to records **Any other passions you wish you had pursued?** Skydiving or experiencing art in other forms, mainly painting which I didn't pursue

Favourite oldie hit? Suicide's Ghost Rider

Best thing about your profession? The ability to give form to our inner self **Tell us something nice you've done in the past that no one saw you do** Pass **Greatest fear?** Void

Career high point and low point High point: Performing and working with John Zorn

Low point: Transition between Beirut and New York

Name one person, dead or alive, you would ask out to dinner John Cage Title of your autobiography? A Subjective Retrospective







MIA HABIS

Dancer/Artistic Director of Beirut International Platform of Dance

Habis studied and performed classical ballet for over 20 years, working with several choreographers and undergoing residencies, most recently of which was with Sasha Waltz & Guests in Berlin. She creates performance installations and has been produced by dance theatre Maqamat on two occasions, including her performance in *That Part of Heaven* at Masrah al-Madina. She's currently preparing for her own solo dance tour entitled *ROOM*. She is a driving force behind the trailblazing Beirut International Platform of Dance (BIPOD)

What were you like in school? Comfortable in my shoes

Loner or social animal? Both

Describe what you do What I do is simply who I am at best

First thing you do when you wake up? Hug my loved ones

Any other passions you wish you had pursued? A Michelin guide reviewer, a cook and a psychologist

Most unusual thing about you we wouldn't know from your bio? I've released two music albums

Best thing about your profession? Sharing the passion

Greatest fear? Ignorance

Career high point and low point High point: As a dancer, it was during my first tour abroad and when I was assigned to be the new artistic director of BIPOD

Low point: All the obstacles I need to face everyday to make these two jobs of mine exist

Name one person, dead or alive, you would ask out to dinner Honoré de Balzac

Title of your autobiography? *That Part of Heaven*, the title of a dance performance choreographed by Omar Rajeh in which I danced, and one which is very special to my heart

66

NOEL PAUL

Filmmaker

Paul studied composition as an undergraduate student and went into experimental media arts as a graduate. He was a PhD candidate at the University of Washington for several years, where he also taught, before leaving academia to pursue filmmaking full-time. His works include Mashrou' Leila's musical short *Aoede*, Röyksopp's *The Drug* and *Senior*, and Adidas and Coca Cola commercials

What were you like in school?

Skinnier

Loner or social animal?

I'm a socialist

First thing you do when you wake up?

Glass of water

Any other passions you wish you had pursued?

Live on a sailboat for a while

Favourite oldie hit?

God Only Knows by The Beach Boys

Most unusual thing about you that we wouldn't know from your bio?

I wear transition lenses

Tell us something nice you've done in the past that no one saw you do

Planted a tree

Greatest fear?

A dingo eating my baby

Career high point and low point

Well I haven't hit rock bottom yet

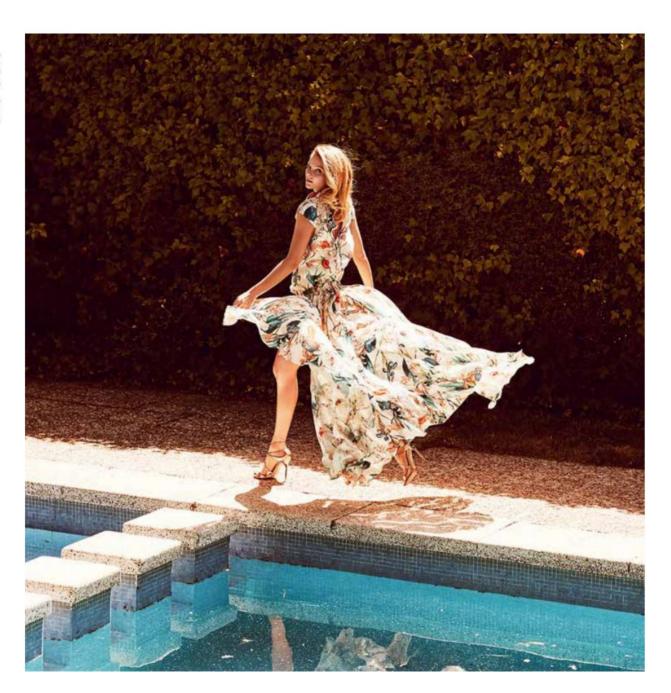
Name one person, dead or alive, you would ask out to dinner

Jinane Chaaya

Title of your autobiography?

Rumours





Adriana Iglesias: Easy, Breezy and Feminine____

Picture the French Riviera, on the set of Jacques Deray's *La Piscine*; you are Romy Schneider, wrapped in a long, fluid silk dress with floral patterns, traipsing across a villa – elegant, feminine and free-spirited. Adriana Iglesias' Spring/Summer 2017 collection embraces just that feeling of lavish serenity and sensual grace, mixing delicate, silk dresses, tailored trousers, skirts, and jackets with bold floral and jacquard accents. Channelling the 1970s, the Mediterranean and the insouciance of a carefree woman, the Spanish luxury brand's collection radiates with a vibrant palette of sea blue, mustard yellow, deep green and hot pink. Spring feels like it's right around the corner. *Available at Aïshti*



THE PHOENICIAN SCRIPT COLLECTION



RALPH RM MASRI



America through the Great Depression____

Grant Wood's seminal American Gothic has never left North America – until now. America after the Fall: Painting in the 1930s travels to London's Royal Academy of Arts this spring (after its stint at the Art Institute of Chicago and the Musée de l'Orangerie in Paris), and brings together 45 iconic works by Wood, Pollock, O'Keeffe, Hopper and others, for the very first time. The well-known works offer a magnificent insight into urbanisation, industrialisation, immigration, farming, and the search for 'Americanness' following the 1929 financial slump.

25 February - 4 June, royalacademy.org.uk



Up in Arms_

New York's annual Armory Show, occupying the vast industrial spaces of Piers 92 and 94 on the Hudson River, remains one of the must-sees (and beseen-at) art fairs in the world regularly commenting on the world today. Alongside the prestigious gallery showings, this year the Focus section for example, curated by Jarrett Gregory, brings together 12 artists from 10 countries around the idea of social and political awareness during a time of uncertainty. Under the title What is To Be Done? - borrowed from Russian novelist Nikolai Chernyshevsky's 1863 revolutionary work, written from prison, which laid the groundwork for the nation's socialist revolution - expect a bold selection of compelling artists from countries including Mexico, Vietnam, Russia and the DRC. And don't miss the Eric Shiner-curated An Incident in the inaugural Platform section featuring 12 artists from Abel Barroso to Ai Wei Wei - provoking, inciting and challenging. We hear the Armory Party at MOMA on March 1 will also be the benefit event of the season. 2 - 5 March, thearmoryshow.com





Art Basel in Asia_

Smack in the middle of Asia's international art scene, Hong Kong's Art Basel (running 23-25 March) offers an overview into the region's diverse and cutting-edge artwork by both up-and-coming and established artists. The popular Kabinett initiative makes its first appearance in Hong Kong this year, featuring 19 projects from across Asia, Europe and the US, with remarkable works by Etel Adnan, Keiichi Tanaami, Abbas Kiarostami and SHIMURAbros, among others. "I am personally very excited for Art Basel in Hong Kong's debut of this much-loved sector — we are always looking to give the Hong Kong show more historical depth and provide an even stronger educational layer, allowing visitors to also see different artists, time periods and movements," says Asia Director Adeline Ooi. We're excited about it too. artbasel.com/hong-kong





Disco fever_

Designer Kenzo Takada staged a show at the legendary Studio 54 back in 1977 to the sound of Grace Jones – and the fashion house is bringing it all back this season. Working with the archives of artist Antonio Lopez, who is known for depicting this iconic period in Paris, Kenzo is paying homage to older looks and reinterpreting them for the woman of today. Denim jackets, shiny nylon jumpsuits, military raincoats, sequin dresses, high-waisted trousers and voluminous blouses are only a few of the looks that gave the runway a showy 80s vibe and the modern-day woman a cool, collected feel. Time to boogie.

Available at Aïzone

Sharjah Biennial Broadens the Discussion___

Tamawuj is the Arabic term for a rising and falling of waves; a flowing, swelling, surging or fluctuation. It's also the title of Sharjah's Biennial 13. Part of a year-long programme curated by Lebanon's Ashkal Alwan's Christine Tohme, who has drawn on Sharjah's distinctive positioning in the region to expand the biennial's reach, four 'interlocutors' from Dakar, Ramallah, Istanbul and Beirut will engage in an extended artistic discussion and conceive different site-specific projects with themes revolving around water, crops, earth and food. With over 60 artists participating in Act I of Tamawuj (Act II will take place in Beirut later in the year), this will indeed make waves.

10 March – 12 June, sharjahart.org/biennial-13



Follow the Music to Austin___

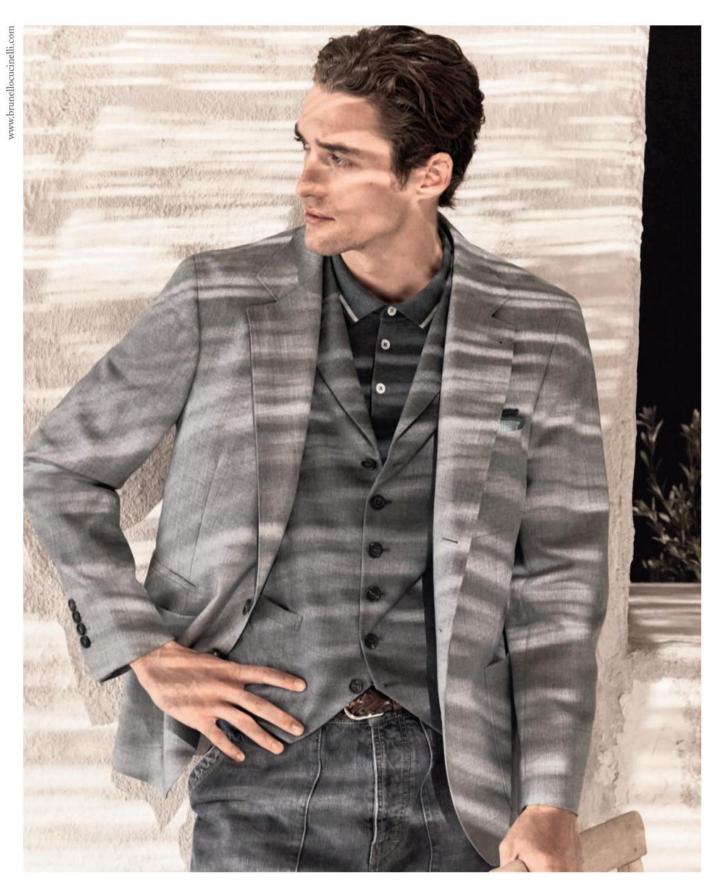
March can be a pretty slow month festival-wise, but not in Austin, Texas. The legendary South by Southwest music festival, running for over 30 years, boasts a wideranging combination of established and up-and-coming artists (over 200, in fact) from dozens of countries and across different genres. 2017 highlights include Argentinian indie artist Tei Shi, Dutch DJ Oliver Heldens, and English rock band Temples.

13 - 19 March, sxsw.com/festivals/music

Glow in the Dark___

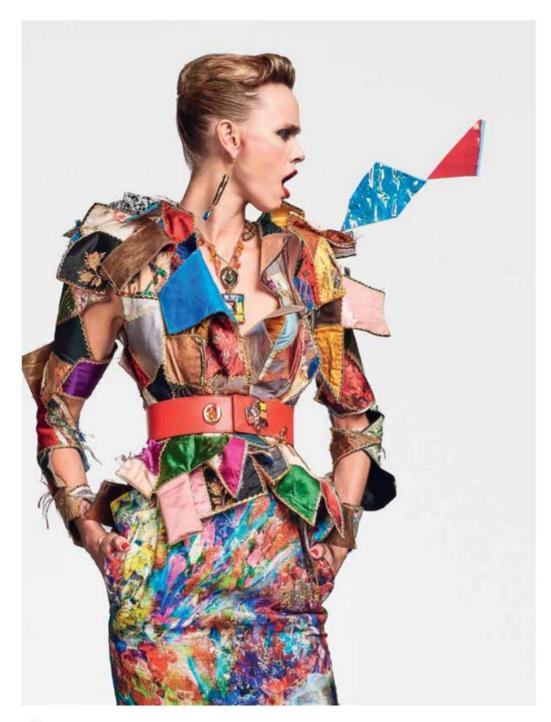
During her travels to Asia, particularly to Tokyo, Irene Cattaneo got inspired by the profusion of light and colour in art and design. Stimulated, she created The Lumyx, light-emitting clutches with an electro-luminescent panel enabling them to glow and shine in the dark, at the wearer's will (and a rechargeable battery that lasts for five hours, if on). Her collection, replete with plants, animals and natural phenomena, has an exotic theme. Elephants, tigers, storms, birds, pineapples and flamingos adorn the clutches, in addition to psychedelic undercurrents featuring mushrooms, spaceships and planets (fittingly titled *Magic Mushroom* and *Spaced Out*, respectively). Friday night outfits never shone so bright. *Available at Aishti*





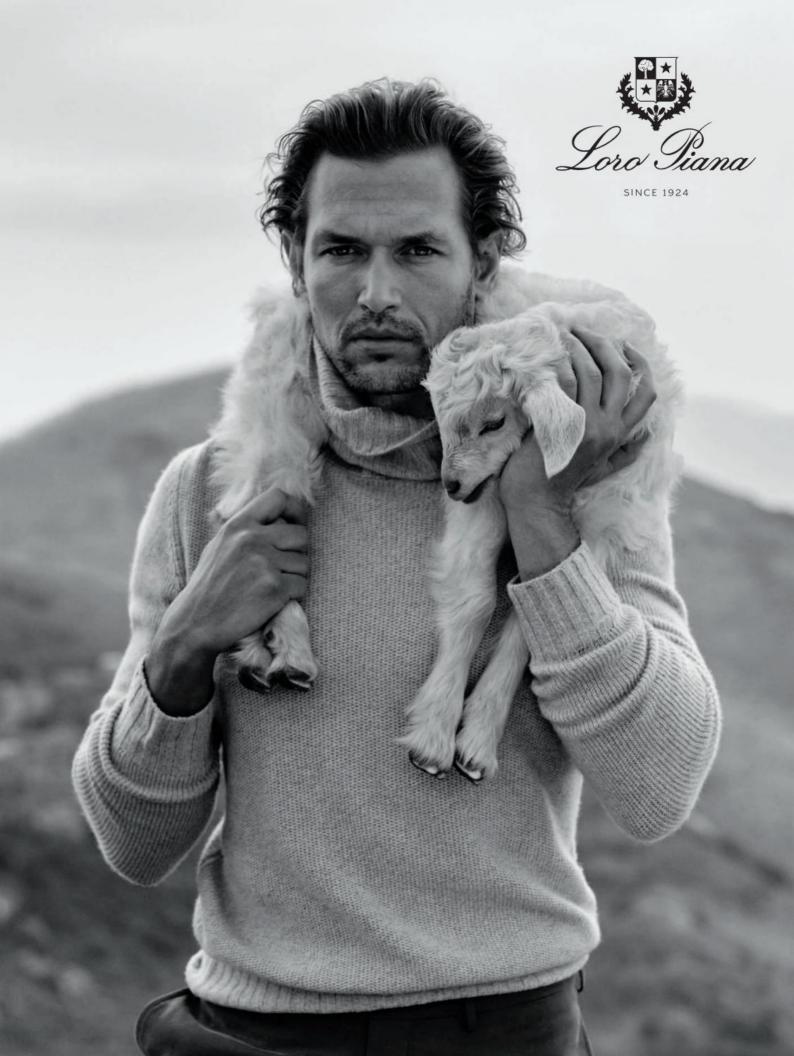


BRUNELLO CUCINELLI



Amsterglam__

Forget Berlin, it is Amsterdam that's cool again for oh so many reasons. Iris Ruisch, whose primary mission is to promote local talent like current superhip designer Ronald van der Kemp, has reinvigorated Amsterdam's Fashion Week for example. There's a property boom going on and the megastars are loving it: Justin Bieber recently spent €22m on a penthouse in the city. And naturally, Soho House is getting in on the act, converting a huge merchant's offices into one of its popular clubs for the creative populace, in a final sign that the cool has returned to the famed city of canals, Van Gogh and Mary Jane. Yep, Amsterdam is the place to be in 2017.





Berlin's World Cinema

Unrivalled in its selection of the best films world cinema has to offer, the 67th Berlin International Film Festival, running 9-19 February, offers an incredible line-up. Opening is French director Etienne Comar's debut, Django, which follows the story of jazz musician Django Reinhardt and his flight from German-occupied Paris in 1943, in what Berlinale Director Dieter Kosslick calls "a poignant tale of survival." Others to watch are Oren Moverman's The Dinner starring Richard Gere, Laura Linney, Steve Coogan and Rebecca Hall, an adaptation of the best-selling Dutch novel about a prominent family deciding whether to cover up a crime committed by their sons: Chilean filmmaker Sebastián Lelio's Un Mujer Fantástica, a drama about a nightclub singer dealing with the death of her boyfriend; and Polish filmmaker Agnieszka Holland's Golden Bear contender Spoor. Our seats are booked. berlinale.de

Feasting on Jimmy Choos_

76

Jimmy Choo's Capsule Cruise Collection is so intricate, colourful and enchanting, it could be called a work of art. Unlike anything the fashion house has created before, the collection allows you to choose from star and flower-shaped buttons (the shiniest we've seen), beautiful brooches, and pom-poms, pearls or diamanté to embellish your strappy pumps, heels and flats. We become kids in a candy store, which was the intention. "I was thinking about that giddy delight you see in children when they choose from a tray of sweets," says Creative Director Sandra Choi. Our favourite? The Celeste metallic multi-crystal clasp. Available at Aïshti and Jimmy Choo boutique in Downtown Beirut

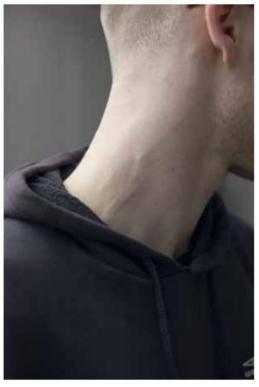






CDG Redefines the Men's Shirt___

Comme des Garçons is redefining normcore, from men's white tees with "CDG Shirt Boys" written on them to checkered and striped shirts and loose, light-coloured garments, all paired with simple (pajama-like) shorts and white Converse sneakers. Designer Rei Kawakubo also included tight-fitted varsity jackets that make us women green with envy, and, in collaboration with artist Noah Lyon, incorporated illustrated figures and graphics on sweaters and collared shirts. Easygoing, basic, cool, Comme des Garçons. Available at Aïzone



The Influential Mr Tillmans____

He's one of the world's most innovative and yes, influential, photographers and starting mid-Feb Wolfgang Tillmans gets his very own Tate Modern retrospective in London. He's won the Turner Prize, he's pictured Lady Gaga, and along with Juergen Teller and Terry Richardson he formed the holy trinity of 90s magazine photography, promoting an unconventionally lit and seemingly casual style that still dominates today. This show brings together not just photography but also video, digital slides projections, publications, curatorial projects and recorded music. Not to be missed.

15 Feb – 11 June, tate.org.uk

Courters of Welgang Tillmoss at the Medium



Art Dubai Goes South American___

Leading international art fair Art Dubai, held at Madinat Jumeirah, is back for its 11th biggest and strongest year yet. A platform for emerging artists and their works, 2017 features over 90 galleries from 45 countries, run by new Lebanese director Myrna Ayad. Do check out Art Dubai Contemporary, which is exhibiting its highest ever number of South American galleries (with Peru and Uruguay attending for the first time), or closer to home, the Modern section is showcasing works by Middle Eastern, African and South Asian modern masters, including many on the books of Beirut's respected Agial Art Gallery.

15 - 18 March, artdubai.ae





Romancing the Rose_

Diptyque's year begins with the rose, and just in time for Valentine's. In cooperation with À Paris chez Antoinette Poisson, a creator and restorer of domino paper (an 18th century craft used to cover books, boxes and walls, block-printed and coloured by stencil or hand), Diptyque's limited edition Rosa Mundi is both olfactory and visual. Adorned with a fresh, floral motif in green and pink, the illustrations are as fresh as the scent, with top notes of bergamot and blackcurrant. Invigorating and romantic, the two roses used in the perfumery, the Damascus rose and the Centifolia, are so poignant, we've already burned through ours. Available at Aishti

Long Live the Queens_

From atop a hill overlooking Beirut, the Al Bustan Festival has, despite the bombs, the wars and the destruction, always played on. This year is no exception. Queens & Empresses of the Orient, the theme of 2017, revels in the strengths, magnificence, and grandeur of Cleopatra, Scheherazade, Semiramis, Medea and Zenobia through classical music, headed by the festival's music and artistic director Gianluca Marcianò. Look out for performances from the Jacaranda Ensemble, soprano Regula Mühlemann, cellist Lionel Cottet (pictured) playing an 1852 Jean-Baptiste Guillaume cello, and of course, the Al Bustan Festival Orchestra. Tickets run out quickly, so hurry up and book yours. 15 February – 19 March, albustanfestival.com

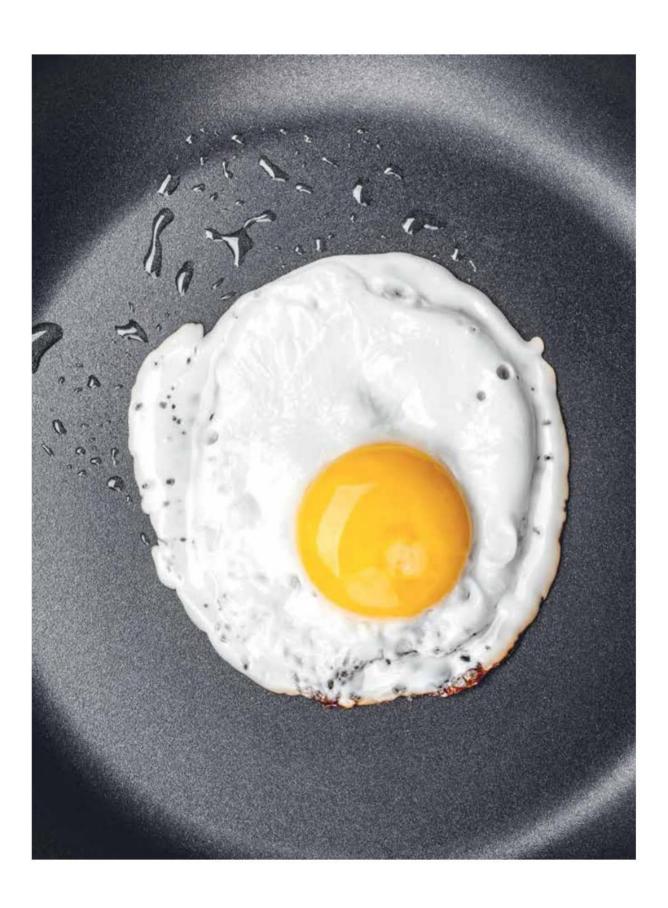












CLUTCH ANYA HINDMARCH ____ SUNNY SIDE UP? SO HOT IT CAN FRY AN EGG? AH'S SOFT SUEDE CLUTCH IS BOUND TO BE A CONVERSATION STARTER



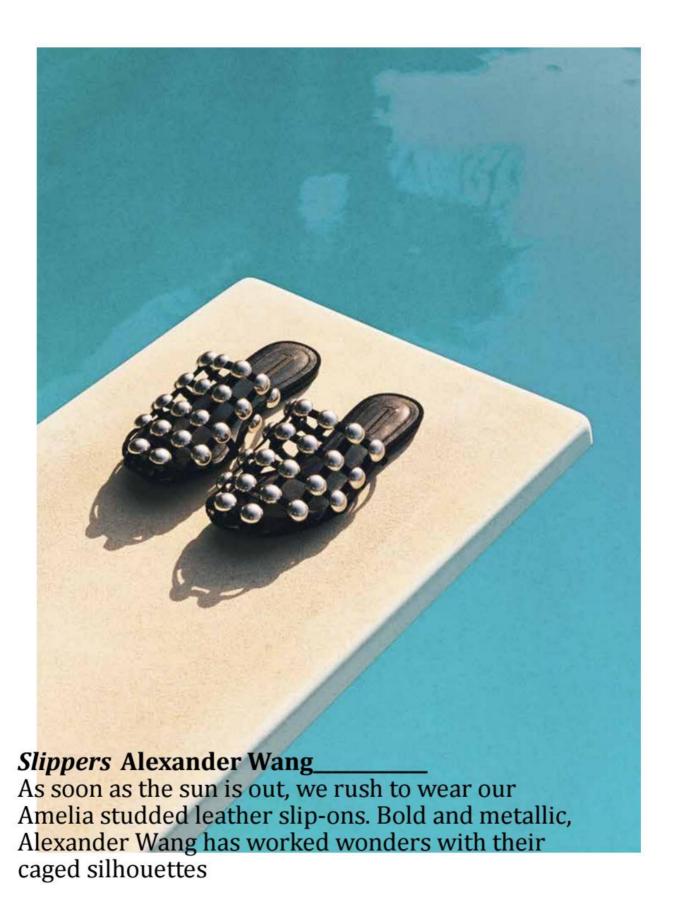
Blazer Blazé ____

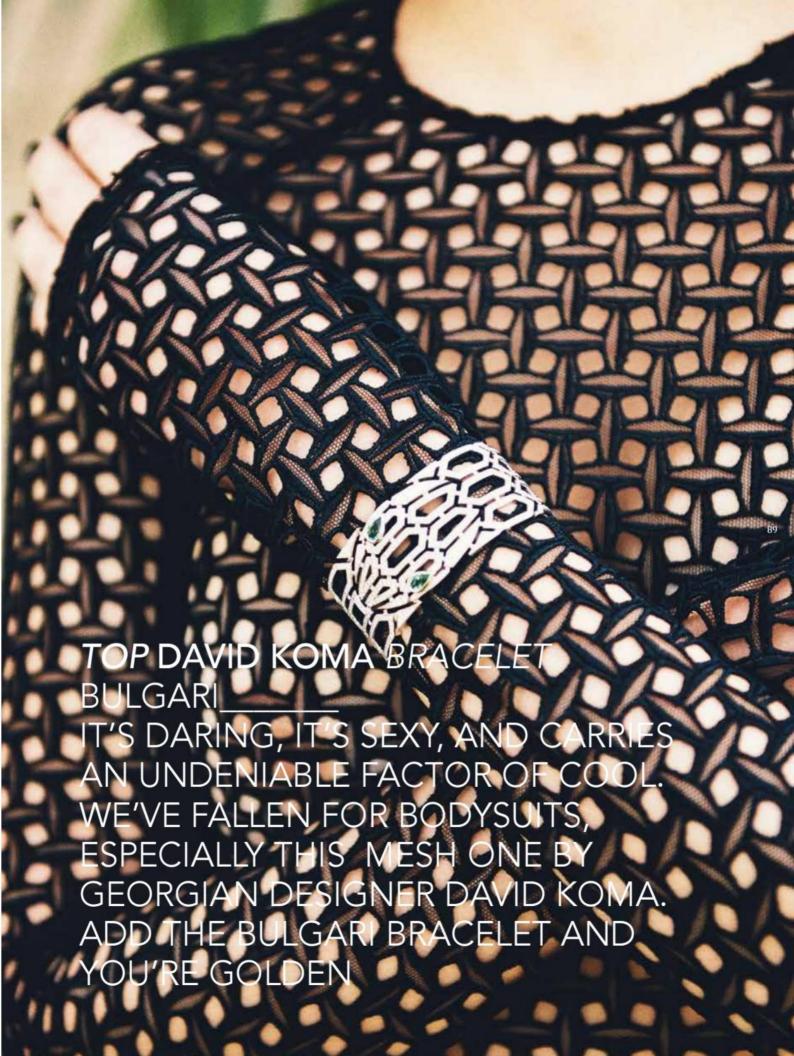
An understated blazer can be anything but blasé. Far from dull, this one is tradition meets modernity... timeless, smart, versatile and perfect to elevate any outfit

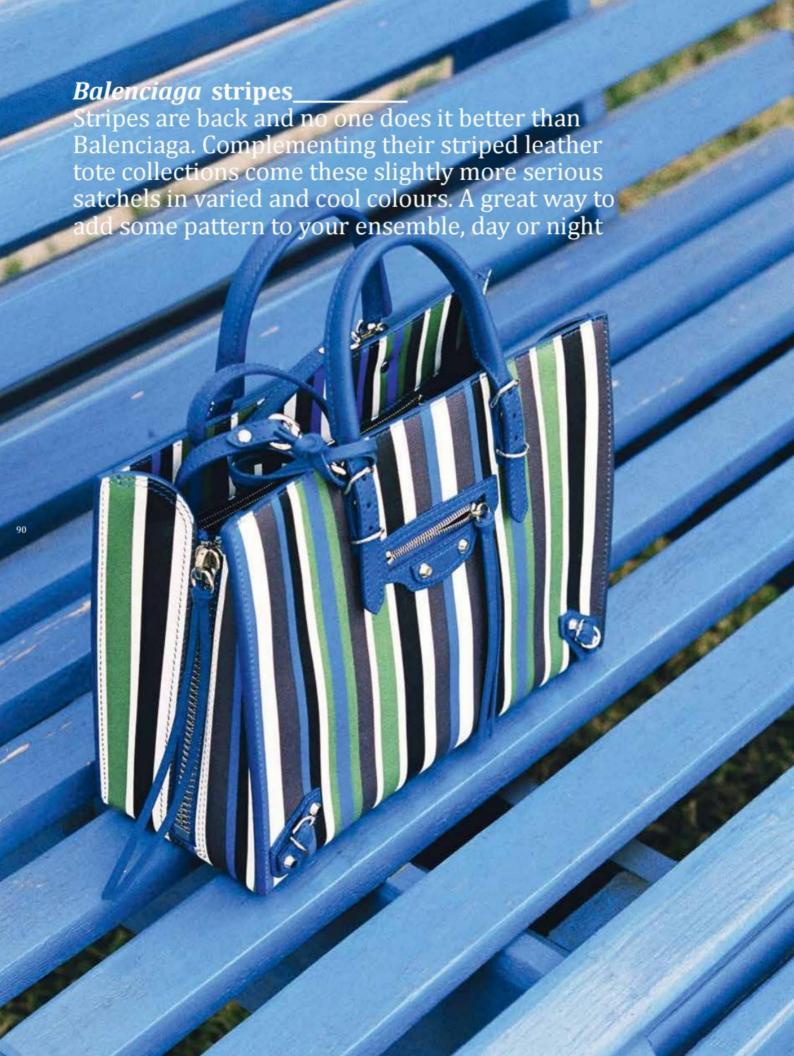
Shoes Dior Jewellery Tabbah

There's no shame in going running in these white calfskin leather sneakers with handwritten embroidery by Christian Dior himself. Add some oomph by pairing with a Tabbah bracelet and rings











MATCH A SWEATER DRESS IN ELECTRIC BLUE BANDS BY ALTUZARRA WITH THESE SPHERICAL DIAMOND EARRINGS AND SHOW THAT YOU DON'T NEED TO GO OVER THE TOP TO THINK OUTSIDE THE BOX

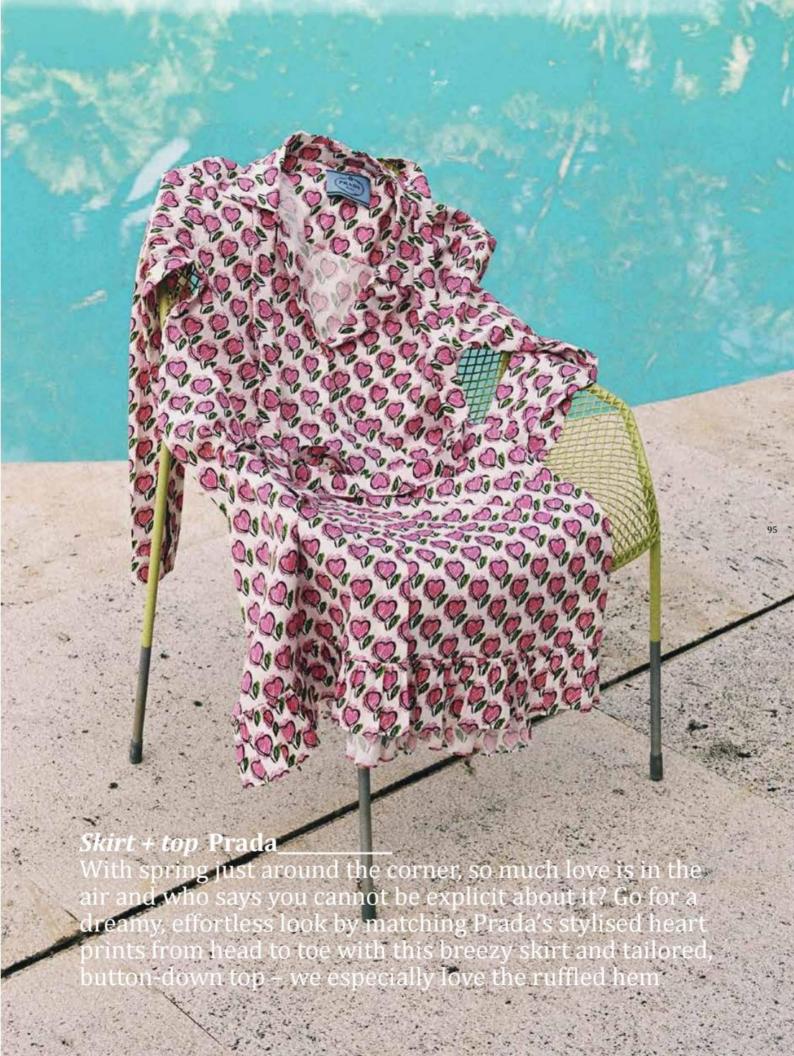


PART GIRLY, PART SULTRY, A LITTLE
LOLITA-GROWN-UP, MIU MIU'S BALLET
FLATS HAVE BEEN UPDATED. COMPLETE
WITH A BLOCK HEEL AND GINGHAM
TIE LACE-UPS, THEY'LL ADD A SENSE OF
ROMANCE AND PLAY TO YOUR SKIRT,
OR CROPPED JEANS





THE STYLISED PRINT COTTON SHIRT BY PRADA, A NEW TAKE ON THEIR ICONIC HEARTS, AND THE LUMYX PINK FLAMINGO ILLUMINATED CLUTCH BY REINE HAVE US ALL BRIGHT-EYED (YOU WILL BE TOO ONCE YOU SEE THE BAG LIGHT UP IN THE DARK)





WALENTINES BY THE SEA







BY THE SEA

AISHTI WWW.AISHTIBLOG.COM

PAPER BINDER/DESIGNER AND PHOTOGRAPHER, SANA ASSEH, FINDS SOLACE IN THE RAW MATERIAL AND TEXTURES OF THE PRINTED FORM











1. These are my **books** on books, on graphic design, colour, photography, typography, and food. 2. Double-sided **tape holder** by Beirut design studio, 200 grs 3. My **photo** for 1/18 Framing 4. Handmade **matchboxes** from Mexico – a great example of how common objects can be made into design pieces 5. A tiny **music box** I was given as a gift when I left PSLab 6. A revolving 1970s Artemide **lamp** 7. The most colourful **projects** I ever did, for the Amar music foundation 8. My current **re-branding work** for ALBA – each brochure opens up differently 9. The first **book** I made for PSLab: scene 01/scene 02 10. A **candle** by a French candlemaker, who still uses beeswax. I love candles and I always have one on my desk 11. A Lebanese **lighter**, patriotic, and a little ironic; I'm Syrian but I didn't realise it until I was 18





There is a globe that sits in Sana Asseh's living room, which she says never fails in helping her choose her next destination. To date, her travels have taken her throughout Europe, as well as to Mexico City, Oaxaca, Bali, Cairo, Syria and Istanbul. The trinkets she has brought back dot her Beirut apartment-cum-studio in the form of colourful wall hangings, doorstops, and small art pieces. She also has a locally sourced design collection – gilded frames she's transformed into mirrors, an ancient Grundig radio the size of a piano from the Basta flea market, illustrations by Lebanese comic artists Zeina Abirached and Mazen Kerbaj, and her mother's paintings on silk. A mix of the old and the new, Asseh's home and studio oozes character.

In her workspace, things are more organised. There's an old oak closet, her 'archive,' that contains everything she has ever worked on. She says it represents her 'love life with print.' And alongside one corner, neat piles of paper are stacked. Paper, and the different ways in which it can be put together, is one of Asseh's longstanding obsessions. In fact, the first thing she comments on is the notebook I'm writing on: "It uses a classic binding technique."

For Asseh, thread and paper were never really separate. "I grew up with my mother sewing around books." Her study and fascination with the way books are bound led to her first series, 1/18 Binding, in which she produced notepads of the same size, with 18 different kinds of binding techniques. On the back of each, embossed text reveals their respective characteristics, as a guide to the

ways in which they were made. "I wanted to create a reference for designers by selecting from the millions of practices that are out there," Asseh explains, "It's like 18 times a notepad, a palette of methods. And, it also liberates the designer from the notion of owning a product." Some of the notebooks are sewn with thread that runs along their edges, others fold open into one piece, still others are stapled or woven into different folios. "I'm looking at the multiple ways in which you can do the same thing and how it changes the experience of opening or writing in a book," Asseh says. To highlight the value of function over form, she doesn't use any colour in her designs, preferring a neutral or monochrome palette.

All the in-house publications that Asseh produced for the lighting design firm PSLab bear a similar style: bold, contemporary, and with no frills. Working as art director for PSLab was her longest stint before she set off on her own with her design studio, 1/oneover – this was after her studies in advertising and art direction at ALBA. "My Master's at ALBA included a lot of architecture classes, which helped me with my work at PSLab in the plans with the interior architects. Basically, I was in charge of all their branding and visual identity, the signage in space. And it was an adventure for 12 years, we grew from being a tiny team of three to 80."

Asseh is also a photographer and her series 1/18 Framing zooms in on how we perceive the image. Using a black-and-white grid-like photo of a bench in a room, which she



found in the entrance of a building about to be destroyed, she framed the picture in 18 ways. Most people who look at the picture think it's 18 different angles, but it's exactly the same shot – the optical illusion comes from the different frames. "The space felt like a waiting room to me, like something about to become something else and so it was very significant for my first collection."

Her debut collection was launched by the Beirut creative start-up incubator Starch, and she was the only designer to work with paper, instead of textiles or furniture. "As a graphic designer, you normally sell a service but with Starch, I needed to create a product that could be sold... I've always been into print and the different textures of materials, so I decided to go with it," Asseh says.

It turns out that her father used to own a printing business for books, notepads and stationary, which may have been where her obsession with the medium came from: "But I was really young when we lost the business because the Israelis invaded and took over, so I don't really remember it, only that there was a room in our house that was always full of notebooks stacked up high."

Asseh's Syrian-born parents met in Lebanon and left to Paris when she was 11 so that her father could avoid military service. They returned when she was 17. "It was like we were waiting for the civil war in Lebanon to be over and when it was finally over, we had to leave. And after we left, we were waiting to come back." Perhaps it's this counting down that has marked her fixation with numbers, and time. "For example, in PSLab, I had all the doors numbered. I like the typography of numbers. When you delineate how many pages or doors exist in a space, it's a very concrete thing, you cannot invent this. I like working with such limitations... And I've always been obsessed with numbers and calendars that you can use forever."

Her 1/12 Month series takes the yearly organizer and instead of making it a single book, divides it into 12 monthly booklets. "It looks like one entity but it's actually 12. Each month is bound so that you can tear it apart once you are done with it. So it's an agenda that gets thinner with time." 1/366 Day is an extension of the riznama,

which is the ubiquitous Lebanese wall calendar that comes as a block of detachable pages – normally placed on religious iconography – re-imagined here as secular, and accounting for leap years. Both of these dailies/monthlies can serve either as an archive, a record of time, or made disposable, as a means to track its passing.

By bringing the everyday, forgotten items, such as the frame, the notebook, the agenda, to the forefront of our digital era, Asseh says she is calling for a return to paper. When it comes to her rigour with numbers, she says she doesn't know why she chooses particular numbers. "It's like 1/oneover, I like to show all the possibilities of doing the same thing. The process is more important than the product, I'd always choose collation over creation."

Sana Asseh doesn't believe in websites. For more information about her studio 1/oneover, find her on Instagram: @sanaasseh



"I'M LOOKING AT THE MULTIPLE WAYS IN WHICH YOU CAN DO THE SAME THING AND HOW IT CHANGES THE EXPERIENCE OF OPENING OR WRITING IN A BOOK"





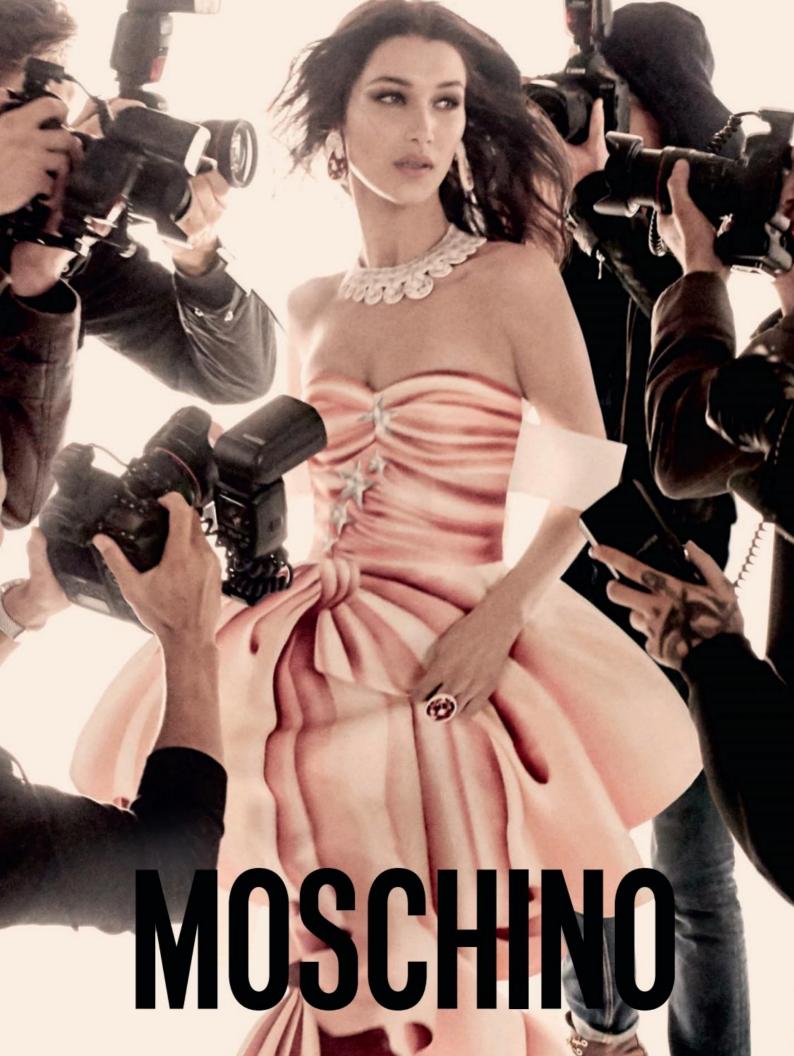


1 9 3 4









BACK ON TRACK



Athleisure is set to dominate the streets in 2017 as the biggest fashion trend of the decade. It packs a punch, whether you are actually breaking a sweat, or not...

There is a pressing question in fashion for 2017 and it's this: is it OK to wear yoga pants, bralet and hoodie well after class and into the night? The answer is a resounding yes.

Sports Lux, or 'Athleisure' as it's been dubbed, is set to become an even bigger trend for 2017. UK Vogue editor Alexandra Shulman forecasts it the trend of the decade. From Williamsburg to Shoreditch, Echo Park to the streets of Melbourne, the fashion set are matchready but are unlikely to be enjoying any sport beyond competitive selfie-ing.

"I think wearing your athletic wear all day is more than acceptable," says SoulCycle co-founder Julie Rice, whose devotees are notorious for showing up to class decked out in the studio's branded clothing, with celebrity devotees that include Lady Gaga and Oprah. "It's a trend. People of all ages are wearing their workout-wear all day now, whether it's leggings with a longer coat and a scarf, or someone younger wearing a cropped T-shirt with a denim jacket and some high-heeled boots. People shop for their athletic wear thinking, 'How can I wear this from the studio to the street?""

For millennials, it's a chance to experience a nineties sportswear trend for the first time – a trend that included Fila track pants, Kangol hats, Ellesse and Reebok trainers, but this time is interpreted in a comparatively more high-end and eclectic look.

Athleisure is also a calling card to names in the music industry whose profile (and profits) benefit from the association. Kanye West's partnership with Adidas hit the catwalk with another collection at 2016's New York Fashion Week with camo jackets and loose sweatpants. The two powerhouses first struck a deal in 2014 for a cool \$10 million, with Adidas and 'Yeezy' (West's fashion brand) designing footwear, apparel and accessories. "I'm not just a musician singing in front of a mic, we are running, jumping, we're getting hurt," West said. "We're in the same arenas that the ballplayers are in."

Similarly, Kate Hudson has amassed \$150 million in revenue from her activewear range, Fabletics, relying mainly on e-commerce and bolstered by her huge social



media following. Rita Ora, meanwhile, has her own range with sports giant Adidas, mixing floral prints and kimono influences with classic sportswear shapes.

Puma and Rihanna (under the brand name 'Fenty') have joined forces for their own Athleisure domination, and back at September's Paris Fashion Week they took over a 19th century mansion to show a SS17 collection inspired by the Palace of Versailles. Tracksuits and tennis dresses were transformed with ruffles and peplums and pink baseball caps were tied up with ribbons. Even the humble tracksuit can turn haute couture with some imaginative and original shape-shifting.

Yes, the A-list loves Athleisure. From Asics to New Balance, X-Bionic to Moncler, it's the go-look for stepping off your private jet on the next leg of your world tour, or leaving bikram yoga as if you've just been

styled by Kanye. In what other fashion could you run errands in L.A. or relax in between takes in your trailer. If you need evidence, just search for Suki Waterhouse in a Tommy Hilfiger crop sweatshirt and silk men's boxers, or Irina Shayk in an Ivy Park hoodie (Beyoncé's Topshop sports range), tight jersey skirt and chunky boots.

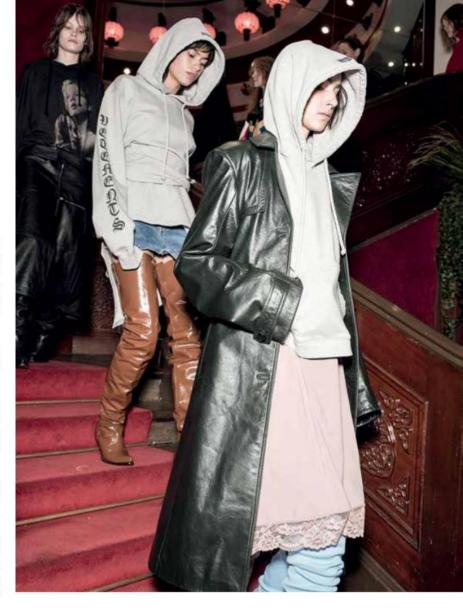
For those wanting to stay ahead of the pack in 2017, there are some simple styling rules from industry experts:

1/ "First and foremost, it's got to be clothing made using performance fabrics so it's not see-through when you bend forward, you can't see cellulite through it, and you're not going to get a muffin top," says Noa Ries, designer of Australia-based Vie Active.

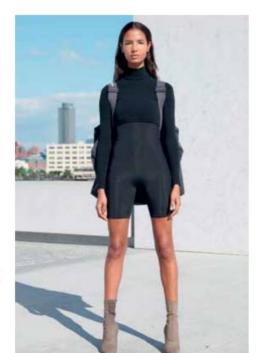
2/ "I love to pair vintage Champion and Adidas hoodies with maxi skirts or jeans. Depending on the season, I'll finish with heels or boots," says top stylist Laura Ferrara.

3/ "I think if you're in your 50s and 60s, it's a bit of a risk to put yourself out there and wear something very vibrant that makes a statement," says Onzie designer Kimberly Swarth. "You can start with a geometric print or stick to black, white, and grey and then move into brighter colours as you get more comfortable with it."

4/ "Personally, if I'm going anywhere besides the gym in leggings, I tie a flannel around my waist or throw on a long-line trench. Basically, cover up your butt!" advises Simone Kitchens, associate beauty director of UK Glamour.



"People shop for athletic wear thinking, 'How can I wear this from the studio to the street?"





Right: Yeezy RTW Spring 17 collection



GUCCI GUCCI COUP



116



The Gucci Spring/Summer 2017 show

It's clear, no surprise, that Marco Bizzarri's great at the money-man stuff — he can slice his way through the facts and figures as if it were so much salami, and frequently cleaves the air with his hand as he does so. But it also becomes apparent that he is good at other stuff too. Like all the best CEOs, at times he talks like a social anthropologist. "We hear a lot about the so-called millennials being more interested in experiences, in travel and wellness, say, than luxury goods. But what they're really interested in is engagement, discussion, emotion. That is the way you can make luxury feel relevant to them."

Similarly, while he may be dismissive about his design capabilities, he talks a lot, and in detail, about the product that is his company's bread and butter. "If you told me to design something, I would come up with something really scary, but I can tell you when something is finished, and when a product is going to sell."

"Engagement, discussion, emotion. That is the way you can make luxury feel relevant to millennials"

Interesting then, that Bizzarri encouraged his creative director (Alessandro Michele) not to think about the commercial aspects but rather, to focus on creating as strong a message as possible. "I wanted him to go super-extreme in the

beginning. I didn't care whether it would sell or not; that wasn't the purpose of the show. It was not about being commercial. It was about communication — about signalling that Gucci is changing."

Bizzarri recalls the night before Michele's debut, when the designer showed him the different looks he would be sending down the runway. "He was testing me, asking, 'What do you think of that? Which do you prefer?' And I really went for the more interesting looks, saying, 'I love that! I love this!' He told me later that he was so happy, because he was scared about those looks as they were so 'forward'. But I knew we had to push."

Bizzarri spent the eight months between the catwalk launch of Michele's



Recipe for success: Marco Bizzarri with creative director Alessandro Michele. Below: From the runway of Gucci's Spring/Summer 2017 show

startling new vision and its appearance in stores travelling the world to meet Gucci's 11,000-strong workforce. The stock in the shops was old Gucci and wasn't selling. Half the press had fallen head over heels for Michele's agent-provocateur approach ("The British and the Americans immediately loved it") but others — including the home crowd in Italy — were less convinced. "It was a bridge moment," is how Bizzarri puts it, "when we needed to keep people together. The sales figures were still a disaster. I needed to tell people: "There is a plan. We are not crazy. We have thought about it. So have faith in us. Then when we have the product we will see if we are right or not.' We didn't have a crystal ball. We didn't know if it was going to sell."

It's easy to forget now what a huge risk Bizzarri took with his nobody designer with very big ideas. His bravura belief in the contradictory notion that you could render a brand more commercial by making it appear less so could once easily have been dismissed as foolhardy. He is clearly a betting man, and the evidence of the degree to which he backed the right horse was illustrated last December at the 2016 Fashion Awards in London where Bizzarri won the International Business Leader prize, and Michele took home the International Accessories Designer award, after winning the International Ready-to-Wear Designer award in 2015.

"I did not expect it all to be so quick," he says, of the current Gucci-fest. "It's all been very, very quick."

So what then, is next? Such is the warped speed of contemporary fashion that the lifespan of Michele's distinctive creative language will undoubtedly be queried by some. Bizzarri has no truck, in his charming way, with the doubters. "Alessandro is so curious about what is happening outside fashion that I don't really feel

he is going to lose his grasp. He is much more intelligent than me in terms of when to anticipate change."

But the stronger an aesthetic, the more it can end up putting a stranglehold on a brand. The fact that Michele has been the first designer able fully to reinvigorate Gucci after Tom Ford's departure more than a decade earlier is a reminder of that. "Of course, time will tell," responds Bizzarri, "and fashion is famous for burning everybody in a short period of time but I think it is possible for the CEO to make someone feel safe, protected, so that they can then be creative." He pauses. "If we compare it to the Tom Ford moment at Gucci, that lasted, like, 10 years. We started (just over) a year ago, which means I've got nine years. So it's fine. I can bear that."



ALEXANDER MQUEEN



120

GET REAL

How flaws are being transformed into symbols of cool



After securing \$15 million worth of funding, New Yorker Emily Weiss, founder of beauty blog *Into The Gloss*, launched Glossier, the make-up counterpart to her raw and unfiltered website with the tagline: A Beauty Brand Inspired By Real Life. "The whole basis of Glossier is that we're trading in no-make-up, make-up. We're not trying to hide anything," Weiss says of the venture. Glossier promote their make-up largely on social media, using catchy captions such as 'skin is in' and 'life first, make-up second,' a bold, hyperbole-free beauty mantra to launch with. Even more radical was the advertising campaign Glossier produced to promote the products in which not one model was used; instead, everyone was scouted from the street.

Flicking through Glossier's images online, it's not hard to see a similarity to the beauty aesthetic of 1990s magazines, advertisements and music videos, where flaws weren't just cool, they could snag you a career. At that time, the iconic agenda-setting British magazine *The Face* saw Kate Moss appear make-up free, full of freckles, short and happily laughing as well as Björk sticking her tongue out in a self-styled outfit, amongst countless other oddballs. In the US, with her large

Above: Winnie Harlow's vitiligo has seen her become the model of the moment Below and opposite: Models Lindsey Wixson and Lara Stone's gap teeth have brought them lucrative beauty contracts





ONE OF TODAY'S MOST COVETED FLAWS HAS BEEN THE GAP TOOTH

mole, Cindy Crawford had become the most popular supermodel in the world and elsewhere across the pond, models weren't size zero. A quick look at the beauty influencers of today shows the flaws and imperfections championed in the 90s have become cool again, with some of the highest paid models and campaign stars commanding six-figure salaries for physical attributes that would once have been perceived as uncool.

One of today's most coveted flaws is the gap tooth, sported unashamedly by models Georgia May Jagger, Lara Stone and Lindsey Wixson, who amongst themselves have secured beauty contracts with Chanel and Estée Lauder for embracing their 'out there' style. It was Lara Stone's large gap between her front teeth that made her one of the most talked-about models in the industry. Hers wasn't a flaw to hide, it was a flaw to flaunt.

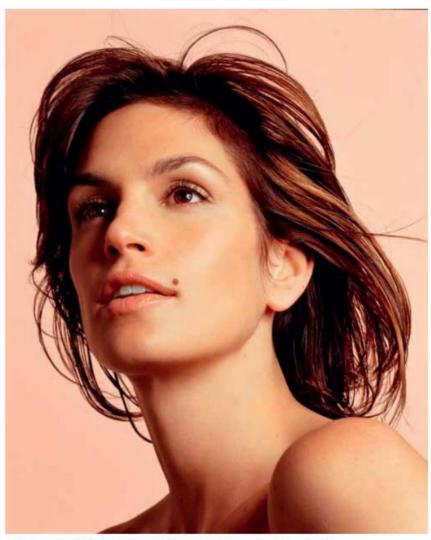
Flaws impart a lot of character, and in a political climate of smoke and mirrors, it's this what-you-seeis-what-vou-get attitude that millennials perceive as a breath of fresh air. Of her choice to use plus-size model Paloma Elsesser and other real women in her Golden Hour make-up line campaign, celebrity makeup artist Pat McGrath said, "I handpicked each one of them because I loved their style and confidence. They are their own women - determined, inspiring, and fiercely independent." Using Elsesser, whose Instagram account @Palomija has 67K followers, and counting, was a smart move. All the models in the Golden Hour campaign uploaded the campaign shots onto their Instagram feeds with the hashtag #McGrathMuses. This real beauty approach generated the term 'Instagram glow', a phrase used to describe real girls, make-up free, who post pictures without filters or Facetune onto Instagram. New York-based model Kate Bowman who also appeared in the shoot said: "We're all young people who don't fit a certain mould in the fashion industry".

The rise of Instagram has lifted the veil on a lot of the beauty industry's wrongly perpetuated myths: photoshopping as the norm, a bias towards white women and Caucasian features and a default belief in gender binaries. The transgender model Hari Nef is now one of fashion and beauty's biggest stars for her upfront and shame-free approach to gender, so far appearing in campaigns for DKNY and Mansur Gavriel. In 2016, she became the first transgender model to sign with a major modelling agency, IMG. Representation for

transgender beauty is growing within its own right with the arrival of Trans Models, an international transgender modelling agency. "I felt there was an opportunity and a moment of ripeness to inject something new into the industry," Peche Di, founder of Trans Models said of the agency. Di is hopeful for a future of transgender models being cast in beauty industry campaigns. "I especially want to see more Asian transwomen be the faces of big beauty brands" she says.

Reebok's #PerfectNever campaign is one of the mainstream's most dramatic rejections of the beauty myth. Previously fronted by American martial arts sportswoman Ronda Jean Rousey and currently by model Gigi Hadid, the campaign encourages women to not only accept their flaws and imperfections, but to be motivated by them. As part of their campaign, Nike have hosted panel discussions with celebrities who wear their imperfections as a badge of honour, such as Lena Dunham.

The beauty industry has an appetite for embracing all things that once would have been considered uncool. Winnie Harlow is one of 2016's most compelling success stories. Born with the rare skin disease vitiligo, which causes patches of paler skin to develop on the body, the 22-year old was

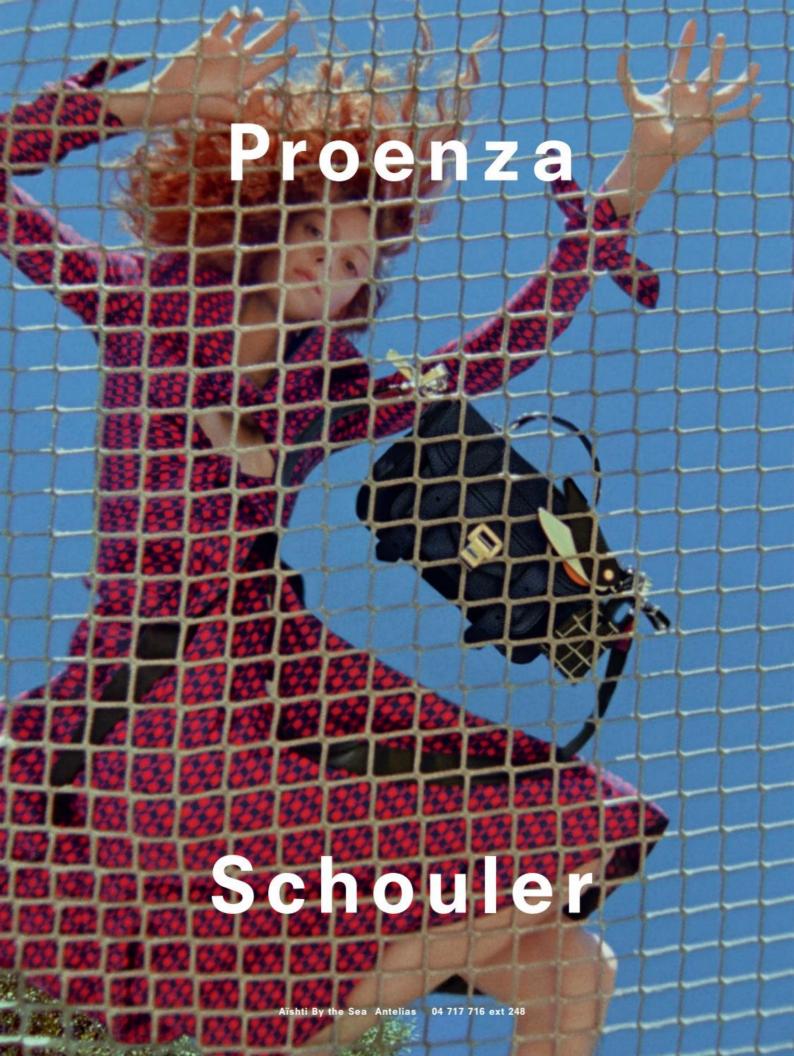


In the 90s supermodel Cindy Crawford gained fame in part because of her trademark mole

The beauty industry has a habit for embracing all things that once would have been considered uncool

bullied at school and throughout young adulthood until she was scouted for the TV series *America's Next Top Model* and later offered a modelling contract. Over the last few years, she's fronted campaigns for Diesel and H&M.

And then there's Elsesser again, a woman who people now look to as a steer of what's cool. She's appeared in major advertising campaigns for Nike Women and fronted campaigns for Vogue, Steve Madden and Lonely Lingerie, becoming a bonafide beauty icon in the process. She puts it well herself: "Beauty means expression and being your most authentic self".



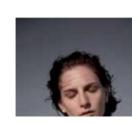


It's easy to get lost in trends, so we're going back to basics, the essential wardrobe staples. Here's how to play up your white tee, skinny jeans and Breton stripes so no one will call you a Plain Jane ever again



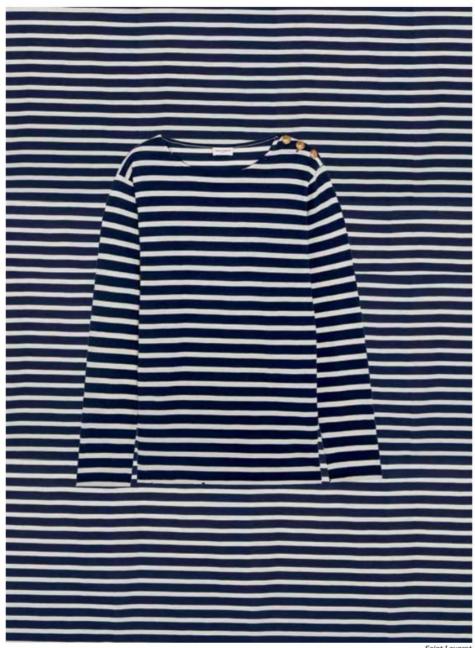






125

BASICS



Saint Laurent

BRETON STRIPED SHIRT

1. Brigitte Bardot 2. Burberry 3. Aurélie Bidermann 4. Dolce & Gabbana 5. Alexander Wang 6. Jimmy Choo 7. Prada 8. Valentino 9. Chloé 10. Alexander McQueen 11. Dolce & Gabbana 12. Chloé 13. Valentino 14. Balenciaga 15. Stella McCartney 16 & 17. Miu Miu 18. Ellery 19. Oscar de la Renta 20. Saint Laurent 21. Proenza Schouler





Helmut Lang

THE WHITE TEE

1. Jane Birkin 2. & 3. Saint Laurent 4. Gucci 5. Valentino 6. Stella McCartney 7. Gucci 8. Tory Burch 9. Stella McCartney 10. Azzedine Alaïa 11. Valentino 12. Fendi 13. Chloé 14. Stella McCartney 15. Valentino 16. Victoria Beckham 17. Stella McCartney 18. Dries Van Noten 19. Balenciaga 20. Azzedine Alaïa 21. Saint Laurent





J Brand

SKINNY JEANS





IN CONVERSATION WITH MARIA CHRISTINA BUCCELLATI



A Mag senior editor Nadine Khalil talks business, design and what it's like to be part of the family firm with scion and communications director of luxury Italian jewellers Buccellati, at their new outlet in Aïshti by the Sea

132

Nadine Khalil: Buccellati has a long and proud history, but it really began with your grandfather back in the early 20th century?

Maria Christina Buccellati: Yes, Mario set up shop in Milan in 1919, in Largo Santa Margherita, an area right next to La Scala theatre. He was a goldsmith and he was so passionate about all forms of beauty – music, art, and poetry – that he would gather all the artists together after the shows. Some of them became his clients, like the famous poet Gabriele d'Annunzio.

NK: So you must have grown up with jewellery everywhere?

MCB: When I was a child I would go see my father (Gianmaria) in the office and play with the jewellery. I'd put these precious pieces on my dolls and he'd tell me, "No, they are too delicate." Once he found me playing with a beautiful opal egg in the sand and told me I was crazy (for obvious reasons). So yes, I've been breathing gold all my life. The positive aspect is that I've always lived in contact with beautiful things.

NK: Was it inevitable you'd follow the family tradition? MCB: Yes. In a certain way, it's my family name and I would like to continue the tradition. I remember I was ten and it was already decided that I would work in the company. For me, studying was boring – I studied management and at the Gemological Institute – I wanted to work immediately.

NK: But your role was in sales rather than in design?

MCB: Yes. My brother had the gift for design, I didn't. I started aged 22 and loved it because it gave immediate results. You know when you're in sales, you gain satisfaction not because you sold but because someone liked your jewellery. In a way, it's less commercial and more passionate. As time passed my father said, "I want you closer to me," since with the shops, I had to be all around the world. He said, "Let's start a communications department; I think it's the right thing for you because it's creative." So that's what I did.

NK: The Buccellati style has been described as Renaissance, Rococo, Neoclassical. With your niece Lucrezia taking on a design role, does she bring a younger aesthetic to the brand?

MCB: It's getting a little bit more modern, without losing the timeless, elegant style. The important aspect about Buccellati is that what I wear, my daughter will wear, and I'm wearing what my grandmother wore. It's something that never goes out of fashion.



NK: In 2013, the Italian private equity firm Clessidra took a majority stake in Buccellati. How does the resulting market expansion affect the bespoke workmanship and unique pieces the brand is known for?

MCB: We are expanding and we do have more shops now (14 around the world), which means we'll need higher numbers of products but we will never retreat from our core value of producing one-of-a-kind pieces. Lucrezia has also created some more accessible collections. *Blossoms*, for example, is a silver line aimed at women in their 20s but when we found there was a demand by women of my generation, we adapted them by adding prestige and value through brown diamonds. Then there's the *Opera* collection, where we make a larger number of pieces, say 50 per item. In 2013, we decided to choose our bestsellers, about eight collections, and increase their production to 13 pieces per year so each of our shops carries at least one. If we sell, then we'll produce about 20 per year.

NK: And how do you plan on increasing production?

MCB: The only way to make more pieces is to create and educate the young artists who work for us. We have a school, which we've been running for the past decade, where we teach young boys or girls to engrave and work the metal, the craft of jewellery-making. And we are also creating new artisans, whom I call artists. Since Clessidra, our artisans have increased by 25 percent. Today we work with about 260 artisans – 25 inside our own workshops while the rest have their own ateliers and work at their own pace – a prerogative of my father who said we need to give freedom to the artist. They have to be free to create as long as they deliver.

NK: Will increased production mean the artisanal techniques have to change?

MCB: Not our techniques, but our designs. For example, my grandfather used to be quite abstract. My father, on the other hand, was very detailed, a little more Rococo.

Previous page: Cuff bracelet in white and yellow gold with diamonds. This page: Daisy pendant earrings in silver with brown diamonds, Daisy medium bracelet in silver and vermeil





Andrea, my brother, uses precision, and sometimes it's a little Art Deco and not as abstract as my father. So the designers are making the brand evolve with their own tastes and styles, while keeping the same DNA.

NK: How is the expansion plan going, are you gaining access to new markets?

MCB: Yes. We weren't present in certain markets before, like Asia – we are opening now in Hong Kong – neither were we in the Middle East, and now we are, but we don't have standalone shops here. Alongside Aïshti by the Sea, you can find us in Bloomingdale's and Harvey Nichols in Dubai, and with Asia Jewellers in Bahrain, in Qatar with Ali Bin Ali, and we will open a shop next year in Doha Festival City. We are also in talks to open a boutique in Kuwait, which will be the first standalone in the region.

NK: Your strongest market remains the US?

MCB: Yes, we were the first Italian jewellers to open there, in 1952. My grandfather had this idea to open in Palm Beach and New York, he was a visionary – it was just him and Ferragamo at the time – and we became well-known for our silver, our cocktail rings and cuff bracelets. We have five stores in the US: Miami, New York, Los Angeles, Aspen, and Chicago. In Europe, we have Paris, London, Milan, Florence, and Venice. In Asia there's Hong Kong, Seoul, Tokyo, Nagoya, Osaka – most aren't stores but franchises. We are planning to open in the Far East, in China, Singapore and Macau and then a few more in Europe. We also might be opening in Rome.

NK: Where do you see the high-end jewellery market going in the future and where does Buccellati fit into it? **MCB**: What I've realised lately is that people understand that mass luxury isn't luxury and are looking for the

People understand that mass luxury isn't luxury and are looking for the precious, one-of-akind products only few brands can offer

precious, one-of-a-kind products that only few brands can offer. I think we fit perfectly in what the market looks for: something different and exclusive. About 15-20% of our clients come to us for bespoke creations, and a lot of pieces costing over ${\in}20,\!000$ and ${\in}30,\!000$ are also treated as unique pieces; we won't reproduce them.

NK: What's next on the creative front?

MCB: Lucrezia is working on a very beautiful art collection, influenced by the Impressionist artists Redon, Monet and Larionov. We are making different earrings and necklaces according to that style, inspired by the movement in the paintings. Once designed, a piece like that would take around two months to produce.

NK: Final word?

MCB: The purpose of jewellery for me is to enhance a woman's beauty. It must make her feel secure in her character and way of being, but it should never be overdone. I think wearing one piece is always more elegant. I personally don't like to wear too much, I don't want look like a Christmas tree.

buccellati.com

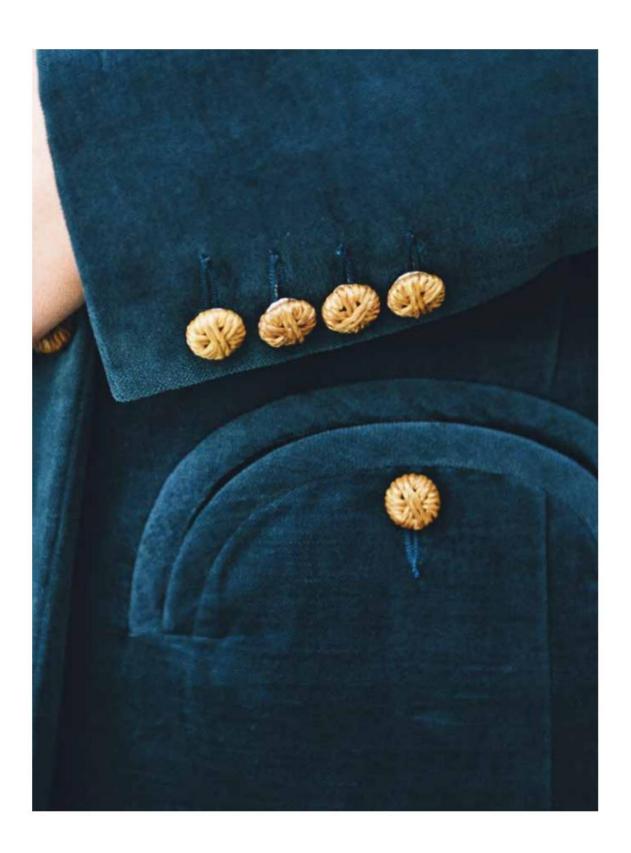
LOEWE

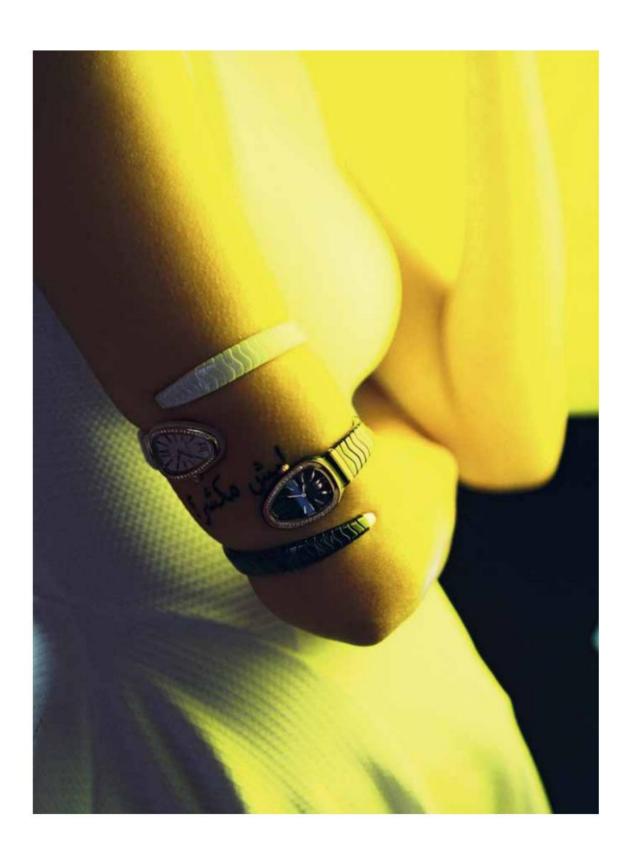




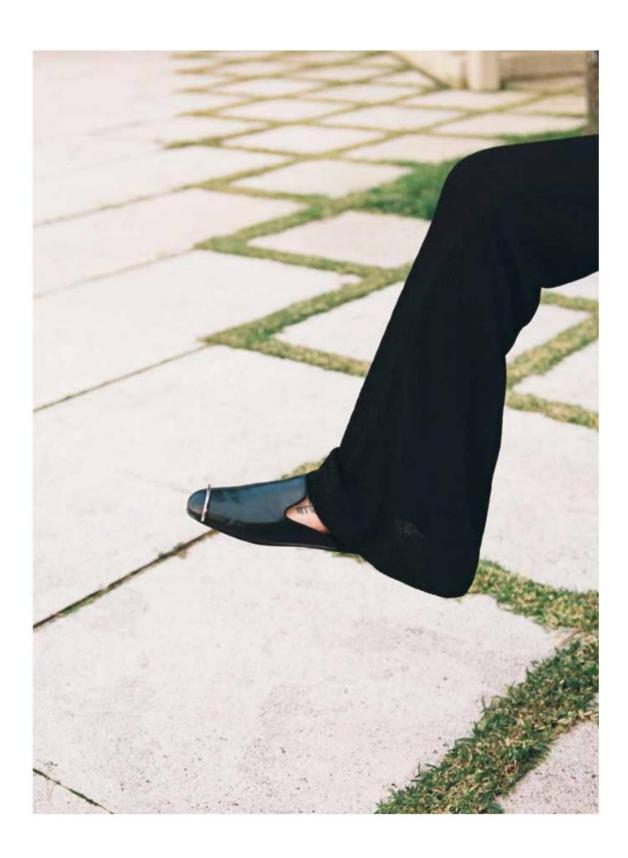
TWIST MY ARM

Accessories that make a statement









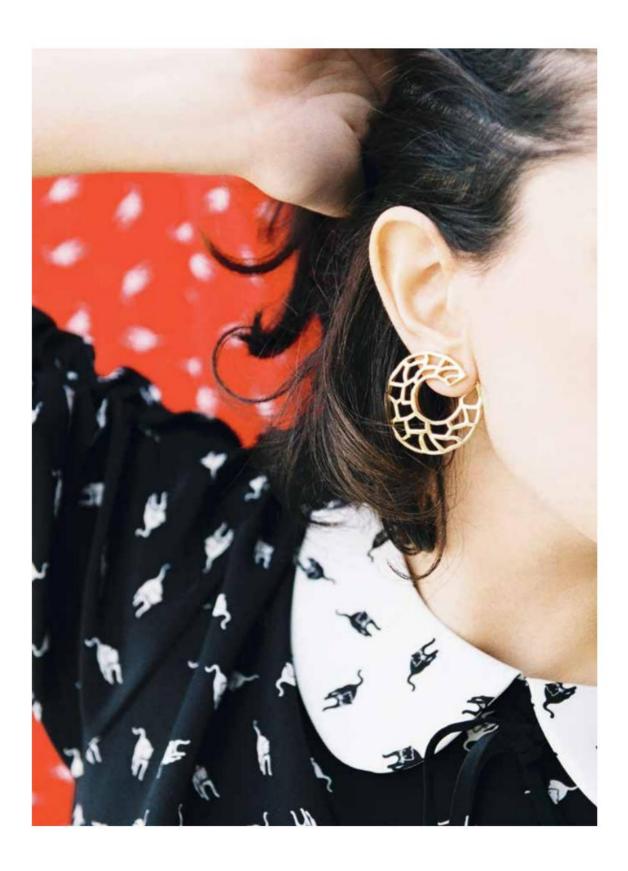


WATCH THE FILM AT JIMMYCHOO.COM LEBANON BEIRUT SOUKS +961 1 991 111 EXT 595

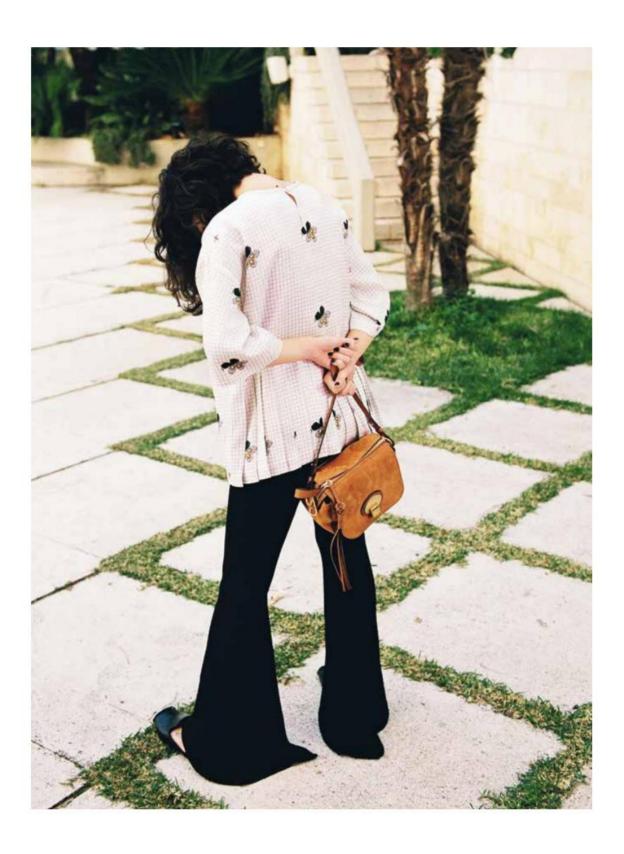


DIANE VON FURSTENBERG









THE RISE OF NORMCORE

It's moody, un-flashy and discreet, so how did fashion's most antifashion trend get ahead?

Somewhere amid the political mire of 2016 and fashion's relentless need to keep calm and carry on, normcore has emerged as luxury fashion's coolest anti-cool trend. A mouthful of a concept for an industry that prefers short snappy slogans to elaborate and intense meaning, normcore has infiltrated the trendiest industries, from publishing and fashion to interior design and floristry - just check those single-file cacti Instagram posts you've seen clutter your social media feeds. In 2016, the news agency Associated Press added the word normcore to their style book, and by the end of the year, designers including Calvin Klein, Céline and Marni had heavily nodded to normcore in their Spring/Summer 2017 catwalks. Even in an episode of HBO's Curb Your Enthusiasm, Larry David had asked the question on many people's minds: "Fuck. Does this mean I'm not normcore?" As we enter 2017 it's official, normcore is a thing.

Normcore got ahead by transforming itself into a cult lifestyle movement that has transcended and contradicted its niche and nerdy beginnings. The term first appeared in the sci-fi comic Templar, Arizona in 2005, drawn by American artist Charlie Spike Trotman. Derived from a portmanteau of normal and hardcore, the word is used to describe a cartoonish mix of the two. In 2015, the New York-based trend-forecasting agency K-HOLE hijacked the name in a 2015/16 forecast presentation, later posting a statement on their Facebook page that defined normcore as being "an infinitely flexible, sunny appropriation". Kind of vague, which is perhaps why over the last couple of years normcore has become the gospel to young hipsters desperate to find an identity and happy to "sunnily appropriate". But K-HOLE soon got tired of the term being used to describe a fashion movement, and as normcore started to get name-checked across every luxury industry, K-HOLE published another post, a few months after their first, written by the journalist Christopher Glazek, reclaiming normcore from fashionistas and re-contextualising it as something closer to religion than fashion: "It doesn't really make sense to identify normcore as a fashion trend," Glazek said, "the point of normcore is that you could dress like a NASCAR mascot for a big race and then switch to raver-wear for a long druggy night at the club."

"Like it or not, normcore has expanded into so much more of a bigger thing than clothes, people really worship at the altar of it," Christie Fels of London



Above: Marni's oversized white shirts. Below and opposite: Models in Helmut Lang's Resort 16 normcore campaign





Above: Gucci adopted normcore back in its Pre-Fall 2015 collection. Bottom right: Portland, Oregon's Kinfolk magazine and brand is all about the normcore lifestyle

"PEOPLE ARE REALLY BUILDING THEIR AESTHETIC LIVES AROUND THE IDEA OF 'NORM'"

TVOIM!

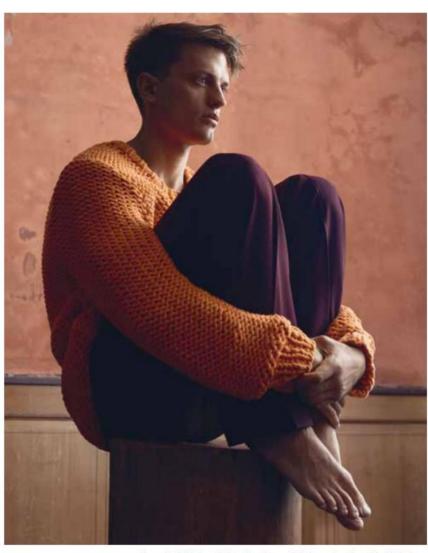
concept lifestyle store LN-CC told me. "You see blogs, people really building their aesthetic lives, from interiors to clothes, around the idea of 'norm'. Everyone is really interested in being undercut". Undercut is at the heart of normcore's success. This is a trend essentially about unfussy, unpretentious living, which works on the basis that we simplify our lives. The countless Instagram accounts dedicated to a normcore existence testify to our millennial need to de-clutter, to simplify, to be normal and boring once in awhile. One of the most popular is Kinfolk, the Portland, Oregon-based lifestyle brand that's comprised of Ouur clothing, a cookbook line and a bestselling independent magazine of our time, also named Kinfolk.

Kinfolk are responsible for the original normcore Instagram posts and have spurred countless copycats. Recent uploads to the Kinfolk Instagram account include a pair of hands and nothing else, two men in loose jeans and white t-shirts and a white sheet with an apple on



it. Kinfolk are normcore at its most extreme. and people like it - a lot. Last March, Kinfolk launched their clothing line Ouur, a 10-piece collection in which minimal attributes much attitude to the clothes. This is unfussy and neutral normcore at its best, and its huge popularity gave the verdict: normcore was a mood that the fashion industry wanted a part of. In a season of high-octane fashion statements, ranging from Marc Jacobs' rave culture to Gucci's eccentric library-buff, normcore was a breath of fresh air. Sure. it's dowdy, plain, boring and canvas-like, but these are its perks - with trademarks ranging from Birkenstock sandals to seamless t-shirts.

"Normcore says, 'I have soul and intelligence. I'm unique and I don't need to shout about it," British designer Richard Nicoll said of the trend. This relaxed, keeping-your-headdown attitude is what luxury fashion houses including Helmut Lang, The Row, Prada, Calvin Klein, Stella McCartney and Theory have channeled into their SS17 designs. Normcore's trademarks are so subtle they're barely there. And if you're tonedeaf to nuance, then normcore isn't for you. This is fashion for those who want to blend in, but stand out to those who matter. Take Helmut Lang's SS17 resort collection, where simple cigarette pants were paired with oversized hoodies in sludgy grey colours, or Victoria Beckham's minimal white dresses (the designer herself appeared at the end of her catwalk show in the normcore staple of slouchy wide trousers with a brandless white T-shirt and pool slides). Over at Marni, simple oversized white shirts preached quiet and serious over loud and proud. At the Paris shows, Loewe's uniformreminiscent dresses in khaki and white stole



Above: Kinfolk's Ouur fashion line. Bottom left: Loewe's uniform-like khaki dress

"Normcore says, 'I have soul and intelligence... I don't need to shout about it"



the show with unfinished hems perfect for the discerning eye. This season, the most dressy normcore staples are Céline's white plimsolls worn insouciantly with Chloé's beige utilitarian trousers.

In 2017, normcore is a subtlety you tune in to. Fitting for a cultural climate where multi-billion dollar start-up executives are more likely to be seen shopping for luxury goods in tracksuit trousers and an understated \$600 turtleneck than a head-to-toe 'look'. With such cultural and

social currency, normcore fits the bill for a likely tumultuous year that sees Donald Trump as president of the United States and Europe teeter on the brink of Brexit. In fact, 2017 could be normcore's biggest year yet. Are we too concerned with more important issues to care about fashion statements? Maybe, and maybe normcore will be a signifier of all things cool for a long time now.





NANCY GONZALEZ

NANCYGONZALEZ.COM







This page, clockwise from top: David Yurman in the studio of Cubist sculptor Jacques Lipchitz in the 1960s; Yurman welding in his workshop; David and Sybil Yurman photographed by Peter Lindbergh in 2014. Opposite page, top: Yurman's name-making Dante necklace from 1969, and below, Icarus, a David Yurman sculpture



How a boho pair of loved-up New York artists created one of the most sought-after jewellery brands in the world



"The process is very poetic. You've got your goggles on, you're focused on a molten bronze or brass rod. It's not planned out, and you don't know where you are going – I like that... It's like dreaming with your hands."

David Yurman is describing the moment he discovered direct welding when he was 16, through Ernesto Gonzalez, a Cuban sculptor his sister was dating in Provincetown, Cape Cod. Soon after, he began selling his own pieces in the school cafeteria. Five decades later, while his eponymous jewellery brand competes in the big leagues, famed for high quality and beauty, Yurman himself remains a man of his time, an unconventional artist who emerged in the 1960s, during the heyday of the Beat Generation and their artistic renaissance.

"The hippies were more political, they were about the protest but it was like we (the beatniks) missed the bus—we broke boundaries in literature and art instead... We left home young and lived around Greenwich Village in New York, San Francisco and Big Sur in California—speaking of which, I could have easily met Sibyl there rather than NYC. We hung out at the same places."

Sibyl is Yurman's wife, collaborator, and co-creator. Embedded within the narrative of how David Yurman's jewellery became wildly popular is the love story of two people leading parallel lives. David was going to art school at night (which he says was a drag – "the life drawing classes were just horrible") and by day, he was apprenticing with modernist sculptors such as Jacques Lipchitz and later, Hans Van de Bovenkamp in 1969, when Sibyl Kleinrock walked into that studio looking for a job.

"She was like a vision. She had more hair than Cher, and she wore black boots with red lace that day," David recalls, the emotion discernible even via our erratic Skype connection between Beirut and New York.

"I was a bit intense," Sibyl, also on the line, continues. A painter trained in the art of Japanese pottery (raku) at Berkeley, she led a bohemian lifestyle. "I was living on Martha's Vineyard and my friend, who didn't want me to end up with a musician on the island, and drunk, encouraged me to take this job in New York... After I met



This page, top: a young Sibyl at work, and bottom, 'Blue Houses,' one of her paintings. Right and below: matching pair of earrings and necklace from the Daivd Yurman Artist series. Opposite page: Cable bracelets and rings (and bracelet) from the Solari collection





David, I asked all the right questions: is he married? Is he gay?"

"We didn't have Google or Facebook then," David adds, and they both chuckle.

A year later, David made Sybil what became the Dante necklace, a defining piece for them and later, their brand. Arranged as a series of interlocking figures, Dante looked like a wearable sequence of intertwined statuettes and was noticed by a New York gallerist, who wanted to sell it. Sibyl willingly gave it to her.

"She was cashing in on a personal gift," David says playfully, "I thought, 'I'm hanging out with a Philistine' and was thinking of dumping her."

"By the time we got home, the gallerist had already received four orders," Sibyl continues, "but, you need to be careful what you wish for." David didn't have a mould to cast the necklace – it was a one-off – and each piece took him two days to make.

Evidently, he didn't leave her and a year later they were working hand in hand. "In the beginning, when no bank would lend to us, I helped finance the business by selling my paintings and lithographs," Sibyl says.

She became his muse. "Even if I didn't have her portrait in front of me, Sibyl inspired me in very unconscious ways. Our relationship is existential, she's still the one who



brings my ideas to completion. Imagine getting a brief like this: let's make jewellery that looks like fireworks."

Which is exactly what happened with the Starburst collection, a modern, versatile line with well-proportioned, radiating designs, inspired by the fireworks display over the Eiffel Tower on the night of their opening in Paris in 2010.

This clean, contemporary aesthetic might seem like a departure from David's early designs: ethnic-looking



breastplates or winged statues (Icarus) that had a raw, complex, sculptural feel to them. But the brand's artistic series of one-offs still retain the same qualities that hark back to the brand's inception in 1980. By then, the Yurmans were key figures of the 1970s craft movement, recognised by the American Craft Council three times, and still very much bohemian and avant-garde.

"We were living an alternative lifestyle in the country," Sibyl says, "and attending 30–50 craft shows a year."

"We still don't distinguish between craft and art," David continues. "Our pieces were well-received because there was nothing like them at the time. We were creating designer jewellery when there was no Paloma Picasso or Angela Cummings. When we got into the Retail Jewellers Association, and big stores like Bergdorf Goodman and Neiman Marcus began showing our pieces, we left the craft world behind, and entered fine jewellery."

Sibyl helped David hire and train a team, which now comprises 45 artisans and master craftsmen. "At the time, David wanted to make everything himself," Sibyl says.

This continuum with artisanal craft is most apparent in their iconic cable motif: a signature spiral with gemstones at its ends that started with the 1983 Renaissance collection, and which David Yurman finally received a design patent for in 2015. "The cable became our grand hypothesis. It could have been something else, like beading, but cables are these amazing individual architectural components that have both a soft, and powerful form. You just twist two wires to make a helix. It's a very beautiful, fluid structure," David says, his 17-year-old sculptor self rising to the surface.



With their swirling accents, the cable bracelets by David Yurman have this timeless quality: classic and instantly recognisable, yet also inventive and whimsical. And it's not surprising to learn that the idea came from the couple's early dates at New York's MET museum, where David was inspired by the antique torques in the decorative arts of Greeks, Celts, and Renaissance Italians. "We had a love affair with the arts," Sybil says. "Besides the unique stories couples share," David continues, "We love what we do." "And everything we did related to our aesthetic sensibilities and universe," Sybil adds.

Is there any nostalgia for their lives as beatniks? They both shake their heads. "It's a part of us," Sybil says. "Sometimes I wonder how we built this company with just a few thousand dollars from friends and family, and no investors."

"We were there in the moment, with our bare hands and brains," David adds as they move on to consider how many years they have been together. "I don't need to do the math," Sybil jokes, "I don't know about you, but I'm 38 years old. Our first real date was when we were 25... I still remember how extravagant the champagne was."

The Yurmans have been together for 48 years (and married for 38) – it's no wonder they complete each other's sentences. And no wonder their jewellery is so spectacular.

David Yurman is available at Aïshti by the Sea, and from davidyurman.com







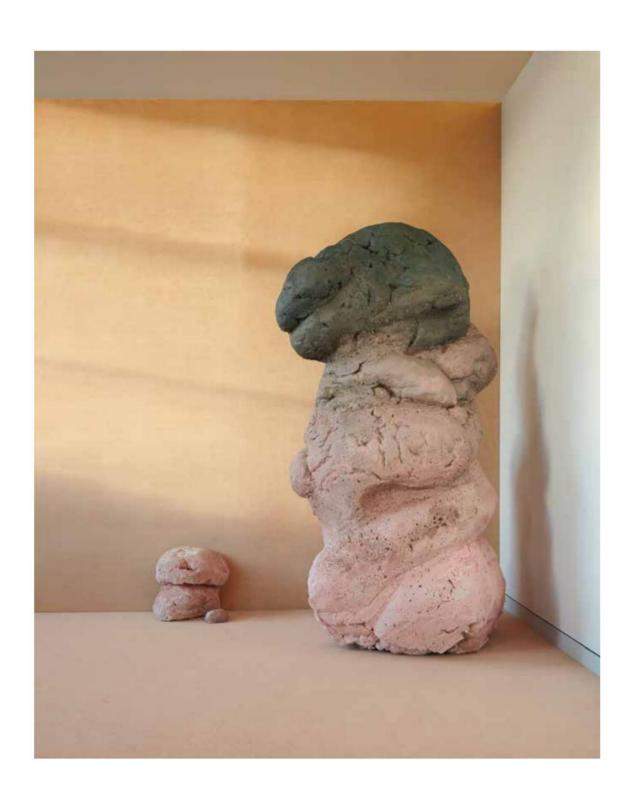


PHOTOGRAPHY BY ALEXANDRA VON FUERST STYLING BY ESPERANZA DE LA FUENTE SHOT ON LOCATION AT MONIKA STUDIOS IN LONDON





Raven is in a Gucci top and trousers and Camilla Elphick sandals



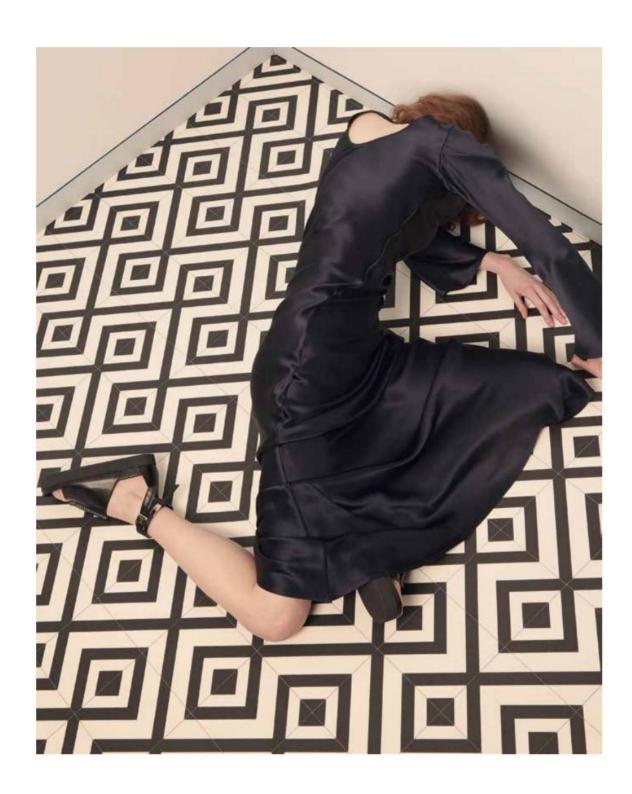




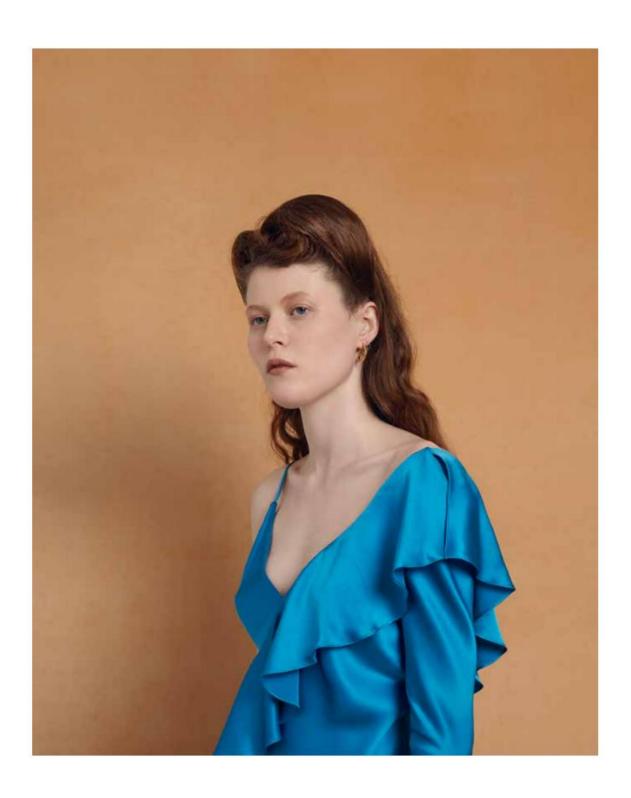










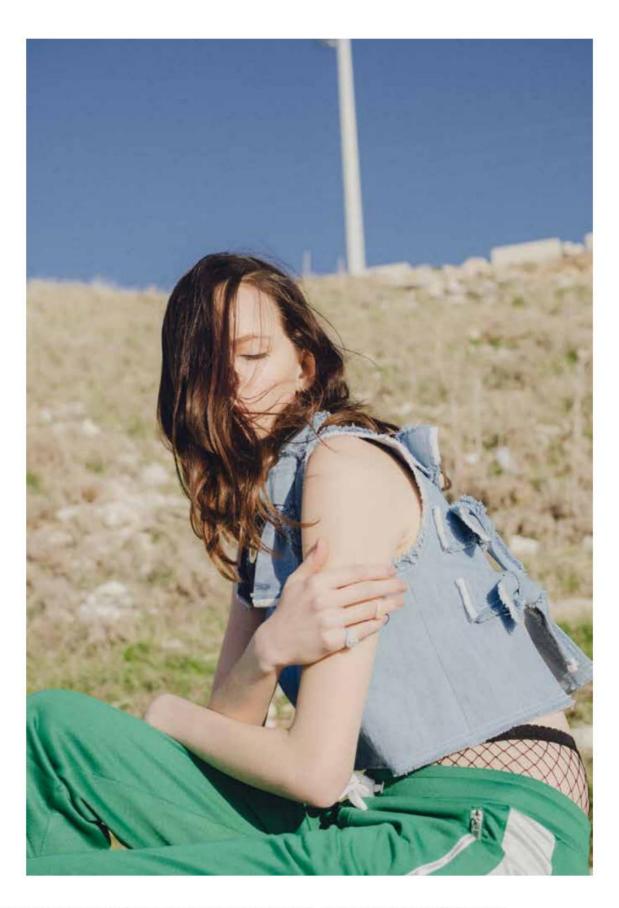












Ellen is in a Fyodor Golan top, Rag & Bone pants, Gucci shoes, Bulgari necklace, David Yurman rings and Tabbah earrings Opposite: She wears a Gucci shirt, Céline pants, Saint Laurent shoes, George Hakim rings and necklace and a David Yurman ring





Ellen is in a Céline suit, David Yurman cuff and ring, George Hakim rings, Bulgari choker, Azzedine Alaïa bodysuit and Gucci shoes



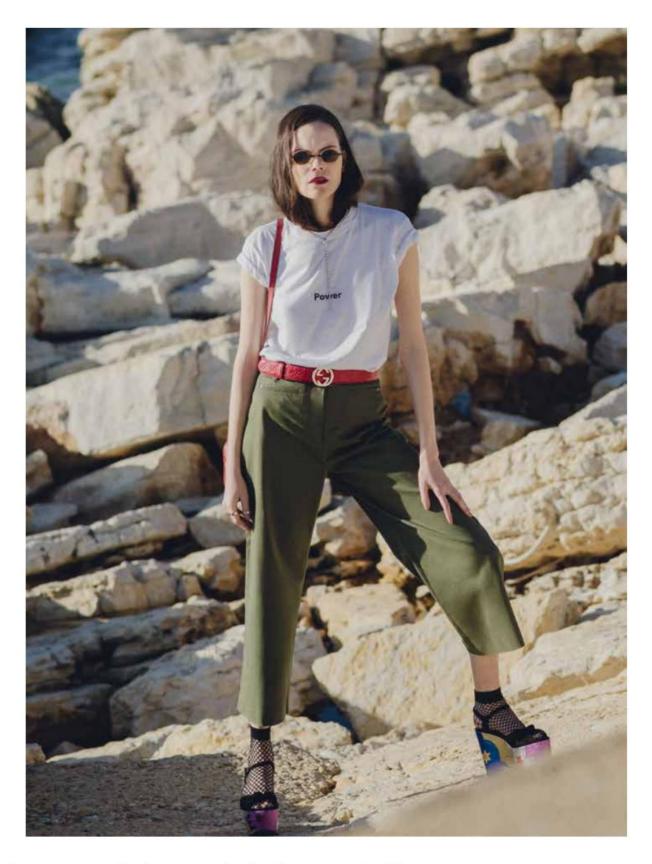




Ellen wears Alexander Wang trousers, a Gucci bag and belt, Saint Laurent shoes and Bulgari rings Opposite: She is in Rag & Bone jeans, Proenza Schouler top and Gucci shoes







Ellen is in a La Terre Est Folle x L'Armoire De Lana shirt, Alexander Wang trousers, Gucci belt, Saint Laurent shoes, George Mouawad necklace, Tabbah earrings and Bulgari rings Opposite: She wears a Helmut Lang sweatshirt, David Koma skirt, Balenciaga shoes, David Yurman necklace, Tabbah earrings and Buccellati cuffs

Model: Ellen Pinaffi at MP Management Make-up: Dina Younes at Urban Retreat Hair: Joe Srour at Urban Retreat





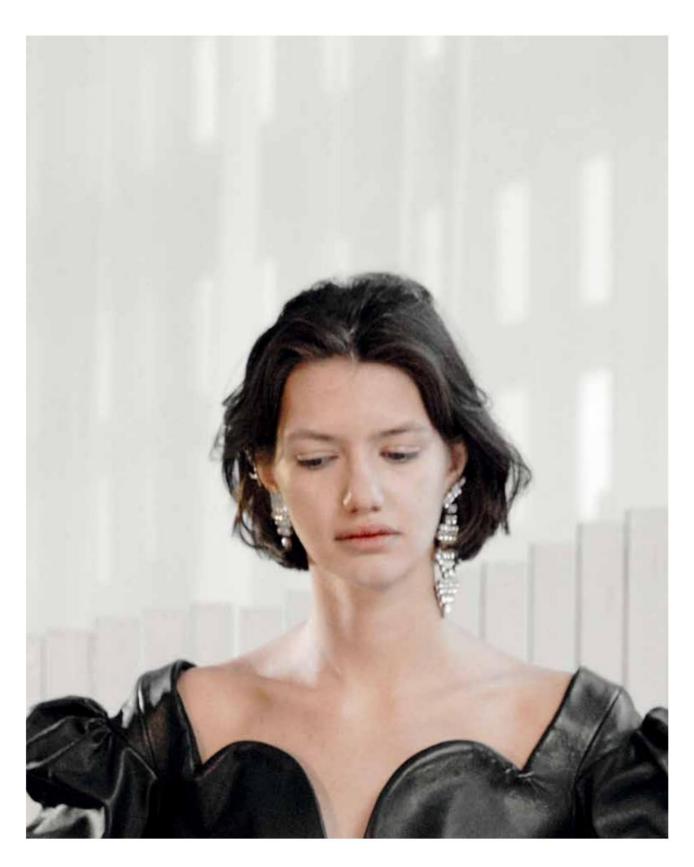


 $Above: Carlotta\ is\ in\ a\ Stella\ McCartney\ jacket\ and\ trousers, Balenciaga\ hat\ and\ Dries\ Van\ Noten\ shoes\ Opposite:\ She\ wears\ a\ Balenciaga\ dress$









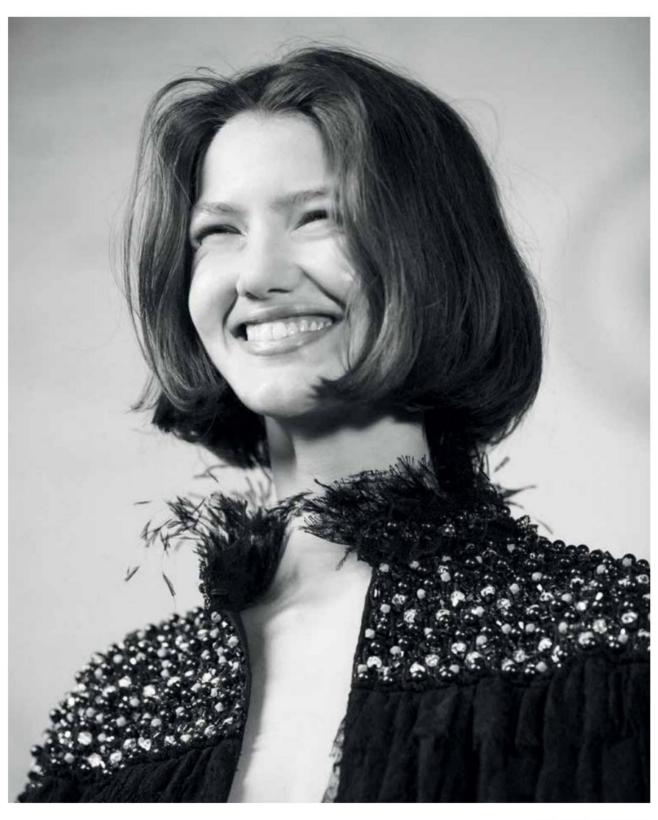
Carlotta is in a dress and jewellery by Saint Laurent Opposite: She wears an Emilio Pucci dress and Ellery pants



Carlotta wears a Marc Jacobs dress and Saint Laurent shoes Opposite: She's in a Dsquared2 dress and Koché trousers



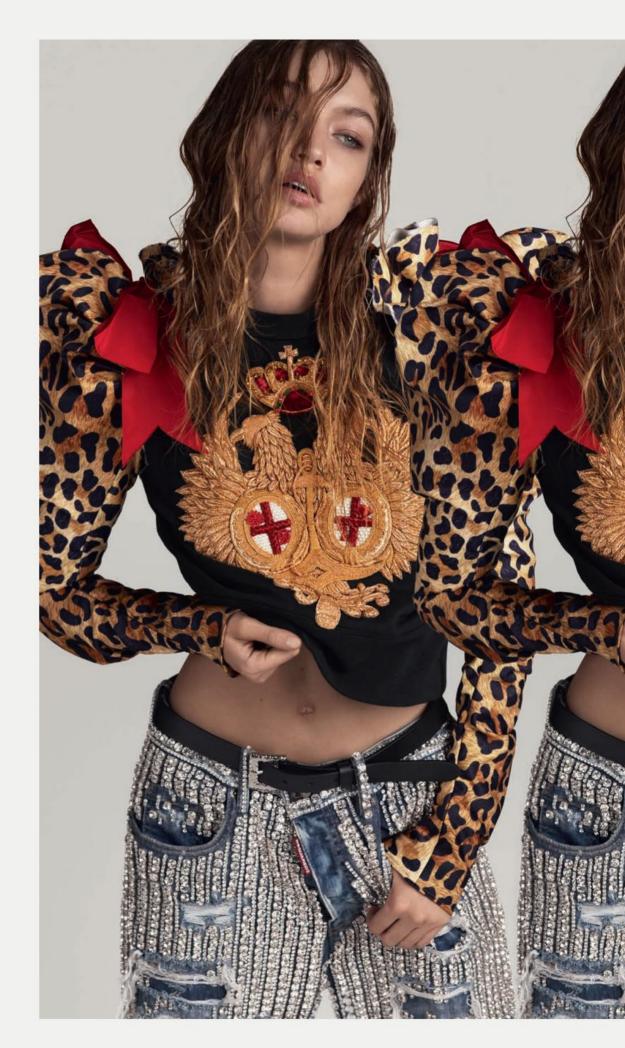


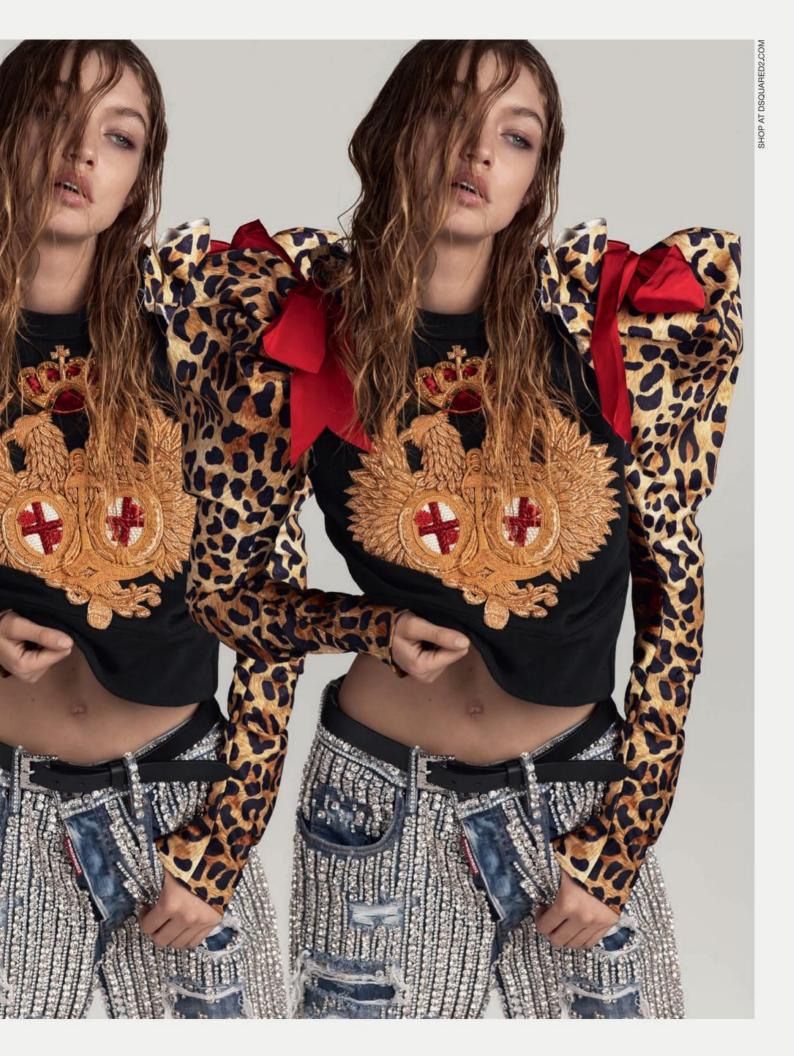


Carlotta is in a Koché cape Opposite: She wears an Ellery blouse and trousers Shoes by Dries Van Noten

DSQUARED2

AÏSHTI BY THE SEA, ANTELIAS - T. 04 717 716 EXT. 244 AÏSHTI, DOWNTOWN BEIRUT - T. 01 991 111









AIZONE WWW.AISHTIBLOG.COM





AÏZONE

WWW.AISHTIBLOG.COM

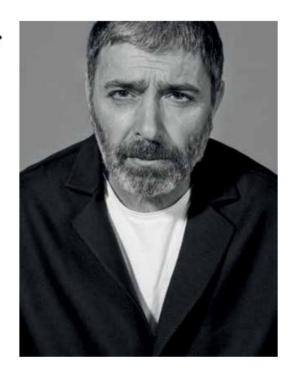




Far left & opposite page, top right: Untitled fine art prints on dibond (an aluminium composite) for Mustafa Sabbagh's Almost True series (2013) Above: An untitled print for the Artlemma. Below: Mustafa Sabbagh. Opposite, below: Print from Onore al Nero series (2015)

DARK DESIRE

Italian-Palestinian photographer Mustafa Sabbagh's images are seductive, haunting, beautiful yet often difficult, crossing lines between art, fashion, nudity, fetishism and something altogether much darker. A Mag catches up with the man named by Italian arts channel Sky Arte HD as one of the eight most significant contemporary artists working in Italy today



200





There is something otherworldly about Mustafa Sabbagh's photographs. There are black helmet masks over faces, dead birds perched on elaborate headdresses, entire bodies obscured in shiny black paint, and half-naked children with blood on their hands. Most unsettling of all, his subjects look straight at you, with a dark, brooding gaze – when they aren't behind a mask that is.

"I've realised that all cultures are bound by something similar," Sabbagh says, via Skype from his home in the remote Italian town of Ferrara. "We cover ourselves to become both enigmatic and fashionable. I want to confuse people between what is a real covering, like the burka, and what is theatre."

The work is dramatic, looking and reading like a beautifully staged dream. Sabbagh treats each subject – whom he dresses, paints and poses as well as shoots – like an intricate still life. To add to the moodiness, his props include burning cigarettes, strewn, withered flowers and Gothic, flamboyant costumes. This proclivity for the masquerade, he says, comes from his architecture studies at the University of Venice as a young man.

"Why did I first choose buildings over people? Because



Above: A print from the Artlemma series, and right, an untitled, unedited project (2015)

people live in buildings – they are our clothes. When I build masks and corsets today, I still feel like an architect."

His most recent project, *Made in Italy*, which showed last year as part of a group show entitled *Extraordinary Visions* at the MAXXI, Rome's contemporary art museum and has been acquired as part of its permanent collection, took a different direction. The sequence of photographs features young boys from different ethnicities standing barefoot against the sea, without embellishments. They wear men's trousers that are too large, their stares disquieting. "It's easy to photocopy oneself, that's why I always search for re-invention in my work." And why he always seeks reinvention in his own life.

When Sabbagh was in his early 20s (he is now 56), he used to model for money. On a break during one of his shoots, eminent American photographer Richard Avedon came across him studying and asked him what he was doing. "I told him I had an exam for university. He then asked what I wanted to do (in life). I said: 'I want to take pictures." So Avedon asked him to work with him. "It's never easy to talk about Richard," he continues. "He was like a father to me; he didn't speak much but he taught me everything I know, like how to take photographs with the mind, not just with light.

"I realised then that photography was the only thing I really need. It's like love. You cannot decide when or

where it will happen. Photography is the only love that never left me alone."

It had begun when he was six. Sabbagh discovered an old Polaroid camera in his uncle's wardrobe and asked if he could play with it. "I pushed the button and it was like magic, I could see in it what I saw with my own eyes."

After a few years of working as Avedon's assistant, he decided to go solo, his portraiture becoming known for its counter-aesthetics, a reinterpretation of art and haute couture. He spent time in Berlin and Amsterdam, a couple of years in New York and then three years in Milan, and shot for some of the most prestigious fashion and cultural magazines of the era from *Arena* to *The Face* to *Italian Vogue*, before retreating completely from city life.

Today, he likes to subvert dress codes and genres from his refuge in the quiet town of Ferrara. "It's a magical place really and I began to feel like if you remain in big cities you become a follower, of the fashion system, social media and everything else. This works for me better. I love to be alone. Here, you can become yourself.

"I am the son of my time, and these days you can be everywhere. Most of us aren't born and don't die in the same place."

Born to a Palestinian father from Amman, where he spent most of his childhood, and an Italian mother, Sabbagh understands this well. His family went back to "It's like love. You cannot decide when or where it will happen. Photography is the only love that never left me alone"



203



Italy when his Italian grandmother fell ill. "It's a simple story of simple people. My parents had fallen in love in Rome. After they moved to Amman, my mother became more Arab than my dad was... He was a gypsy. He would always say my country is where the people I love are. But when my mother died, he moved back to Jordan. You know, having grown up around Bedouin culture, the desert has a special calling for us."

Although Sabbagh would like to revisit the Middle East, he understands what it means to not belong anywhere: "In Italy, I became the Arab boy, while in Jordan, I was the Italian. I always found it hard to pick up language as a child, because whatever I spoke, Arabic or Italian, I

would feel like a stranger. I always say pictures are my first language, it was a way for me to connect with people."

Today, his Italian is fluent and in *Made in Italy*, he takes it further by engaging with the national discourse on immigration and social integration. "Italy is about fashion, food and furniture. But they never talk about the future. The future is in the children. They are from everywhere but are considered as Italian," he says. "I think you can change the mentality of people if you don't scream. True revolution is quiet, it needs to be elegant."

If Made in Italy is his quietest body of work, then the loudest must be the 2014 Onore al nero (Honour to the









"You can change the mentality of people if you don't scream. True revolution is quiet..."

Black) series, where his models are bathed in a gleaming black tar-like pigment, their bodies obliterated, yet challenging their very invisibility by emerging from a pitch-black backdrop. The effect is surprising, layered, and morbid. The idea came to him during his readings of Plato's allegory of the cave and Jean-Jacques Rousseau's essay on the noble savage in *The Origins of Inequality*.

"Black is seen as negative – not for me though – while white is more generous and mainstream in photography since it reflects light. But black actually embraces light, and all colours," Sabbagh says.

In a way, he alludes that the boys in *Made in Italy* aren't dissimilar from those in his 2016 *Candido*, where they are in white boxer shorts, with their hands, feet or faces painted in dark burgundy, enacting a scene of unknown symbolism with dead flowers. "The real masks are not the ones I build, nor the paint, the real mask is society. The children are innocent but this is what they could become," Sabbagh says.

Sabbagh's anti-aesthetic is positioned between purity and decay, the grotesque and the beautiful. His subjects show that the strange and sublime coexist, as do sexuality and frailty, transparency and obscurity. They may be uncomfortable to look at, but they are all the more compelling for it.

mustafasabbagh.com

A DESIGN FOR LIFE

Park a beautifully-polished 18th century mahogany table in the dining room of your luxury home and no one will bat an eyelid, but giving such pride of place to something from the 1950s is more of a gamble. The once-uncool furniture of the post-war years is steadily making a comeback, however, and its resurgence has been aided



There is an airy space in a Dubai warehouse that will take you back to the early 1970s as convincingly as any time machine (or virtual reality headset). It features ceramics by Roger Capron and Pol Chambost, paintings by Jacques Nestlé, and everywhere you look are shapely, eye-catching tables, sofas, chairs and other pieces of furniture made by icons of the mid-20th century. Andy Warhol would be right at home here.

It's an exhibition: part art installation, part elaborate mood board to catapult visitors back to a period of design history that has only recently started to enjoy a renaissance, and Guillaume Cuiry, the Paris-born, Dubai-based art lover who put it all together, has named it *The Apartment*. What's funny is that if Cuiry had tried any of this in the 1980s he'd have been laughed right out of town.

Cuiry can thank patience, a good eye and a little luck for his current status as something of a player on the global art scene. When he first started selling furniture from the post-war years at Paris' famous Saint-Ouen flea market in his early 20s, business was far from good. In fact, it was more than five years before he and his friend Jacques Lacoste, who is still his business partner today, started to make any real money, and almost a decade before they'd amassed enough to open a gallery.

Guillaume had speculated - way ahead of the curve - that "art furniture", as he calls it, was a promising long-term gamble. While in 1980 it might have been considered somewhat showy to sit around on a Geoffrey D. Harcourt chair, or downright uncool to

be snapping up furniture by Swiss-French designer Le Corbusier, Cuiry asserts that no right-minded art lover would be without such items at home today. The Frenchman's time – as well as that of the designers he (mostly posthumously) represents – is now.

"The funny thing is that I got into this by accident," says Cuiry. "What happened was that my parents, who had filled our apartment in Paris with 18th and 19th century antiques, bought some modern furniture for my bedroom. Suddenly, there were these wonderful contemporary pieces by the Italian industrial designer Joe Colombo in our house. When I saw the faces of my friends who came to visit, it hit me that design could have a powerful effect on people."

Since 2011, Cuiry has been demonstrating to a Middle Eastern audience that classic pieces from the 1930s onwards have a place in the modern luxury home via his gallery – La Galerie Nationale in Dubai. When he's not selling, he's finding. Tracking down rare pieces is part of the deal.

"BACK WHEN WE STARTED SELLING THESE THINGS IN THE FLEA MARKETS OF PARIS, PEOPLE WERE LAUGHING AT US"

Opposite: Guillaume Cuiry with friend at La Galerie Nationale Below: A set of original Warren Platner armchairs and low table from 1965 and a 1955 painting by Jacques Nestlé in the showroom



Right: A typical display of mid-century pieces on show at La Galerie Nationale. Below: A set of six Jean Prouvé chairs adjacent to a Le Corbusier painting

"When these things were made there were no computer records," says Cuiry, "so they could have ended up anywhere in the world. Many pieces have been lost or destroyed but with lots of effort and a bit of good fortune, I am able to find out where some of them might be. It is real detective work."

The case of the Warren Platner armchair and table collection that eluded completion for almost a decade is a perfect example of his tenacity. "Platner was a modernist designer who was prominent in the 1960s and 70s," says Cuiry, "and I had tracked down two armchairs of his but I knew from old books that they were designed as a set of four, along with a low table." After two or three years, Cuiry found the third chair in Belgium, with the fourth finally turning up in Italy.

The table however, remained an impossible dream. "I searched everywhere," says Cuiry, "but I just couldn't find it. And then one day I got a lead about a man in Baltimore who had actually worked with Warren Platner. I contacted him, explained I was looking for this table, and he said that he had not one but two of them. I was ecstatic – until he told me they weren't for sale."

Tantalisingly, Cuiry was informed he could fly out to Baltimore if he wanted to see the table. He did so, only to return emptyhanded in spite of multiple attempts to convince the American to sell. It wasn't an entirely wasted visit though: Platner's former colleague called out of the blue two years later and told Cuiry he could have one of the tables for free. "There's so much passion involved in collecting art





furniture," says Cuiry, "and I think he was moved by the affection I had for the work of his former boss."

There's no denying that the Frenchman's passion for post-WW1 furniture is infectious. To say that he has single-handedly re-ignited a global interest in the likes of Jean Royère (whose sofas can now sell for \$1m, rather than the \$150 they attracted back in the 1980s) may be stretching it, but he has certainly become a catalyst. "And we are only at the beginning of the story," Cuiry says. "It's not like historic Islamic art, it's much newer and we have to educate people as we get more and more followers."

The world is steadily catching on: Cuiry says that period pieces from the mid-1900s are now represented in the Louvre, and that they can be found in the British Museum too. "It's a fascinating time for art furniture," he says, "because today it is very fashionable to have an original piece from the 20th century. But it is funny when I look back at when we started selling these things in the flea markets of Paris. Back then people were laughing at us."

galerie-nationale.com





ALL THAT NOISE



Above: "Uninhibited island in New Year Saekdong" (2016) from Yang's The Intermediate series at Art People restaurant, Aishti Foundation. Opposite: Haegue Yang with her installation at Aishti by the Sea

Korean-born artist Haegue
Yang is known for her multifaceted sensorial installations
and sculptures occupying the inbetween spaces where public and
private meet. A Mag discovers her
weird and wonderful world



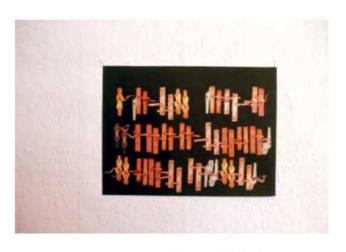
When Igor Stravinsky's 20th century masterpiece, *The Rite of Spring*, was first performed in Paris in 1913, it was a disaster. Erratic and jarring, the music rising and falling in layers of drama and dissonance with abrupt twists, the audience jeered and booed it, even throwing vegetables at the stage.

This disjunction is precisely why Berlin and Seoul-based artist Haegue Yang – who gained international attention after her installation in the Korean pavilion at the 2009 Venice Biennale, a structure of coloured, hanging Venetian blinds fluttering to wind-propellors – chose it to accompany the latest display of her artworks entitled *Quasi-pagan Seasonal Shift*, currently on show until mid-February at Aïshti by the Sea in Beirut.

"The history of Russian avant-garde art has helped me gain an understanding of what I am doing, developing my consciousness as an artist. And *The Rite of Spring* was part of the Ballets Russes, and wasn't received well at all at first – it's eclectic and not harmonious. These days, we may all know it as legendary but it took over a hundred years for the work to become celebrated," Yang says, as we listen to its staccato rhythms while walking through the ten anthropomorphic sculptures made of artificial straw that make up the installation.

First shown at Galeries Lafayette in Paris





in 2016, albeit in slightly different guises and under the title *Quasi-Pagan Modern*, the works came to Aïshti by the Sea after a joint effort between Yang's gallerist Chantal Crousel and Aïshti CEO Tony Salamé, who both felt the sculptures could be staged in the David Adjaye-designed building.

"Haegue is very interested in crafts from all parts of the world," Crousel said, "and bringing her sculptures, and the music related to shamanic ritual dances that accompanies them to Beirut, in dialogue with contemporary dresses and mannequins, is a continuation of her exploration about how East can meet West."

Some of her sculptures have horn-like heads, others are more cylindrical and bulbous in form and many of them have fake plants emerging from them. With playful titles such as: Long Neck Woman Upside Down or Narrating Solid Cloud, Yang's works look organic, yet are largely artificial; they have a traditional, decorative aesthetic but are also anti-classicist and modernist in their geometries. The choice to use The Rite of Spring she says, points to her continued obsession with this kind of hybridity, in the juxtaposition of diverging motifs: "It's a cultural detour of sorts, in atonal music about a Native American pagan sacrifice spring ritual. I wanted to integrate it in my work."

It isn't hard to see why since the sculptures have a tribal, surrealist feel to them. The music adds a hint of motion where there actually is none. On the ground floor of the mall stands the three-legged *Tilted Bushy-head Junior*, positioned between two mannequins. It looks like a furry animal on rollers about to break into a dance. Nearby is another furry blob, *Running Squeezed Two-tone Fan Dance* (without rollers), its form punctuated by a swirly ethnic weave, in a nod to traditional Korean folk craftsmanship. Part of *The Intermediate* series, these works are matched with half a dozen more pieces on a central rotating platform, also in artificial straw.

"The Intermediate refers to medium, in shamanic terms, or the mediation between

different dimensions. In my sculptures, it's about taking something ancient and bringing it to the present," Yang says.

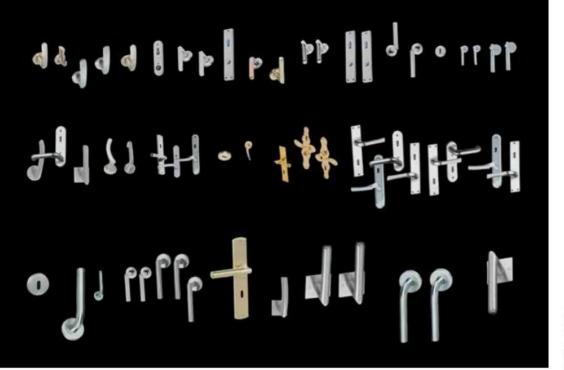
Before she began experimenting with straw, Yang was making light sculptures out of IV stands and clothing racks. Her Warrior, Believer, Lover series in 2011 featured 33 such works draped with cables, bulbs, Venetian blinds, netting, artificial plants, dried herb bundles, mushrooms, charcoal, metal strainers, baskets, bells, fly swatters, whistles, knitting yarn, plastic funnels and other miscellaneous items. These sculptures in turn grew out of a Series of Vulnerable Arrangements (2007-9). "I imagined a group dance of pagan figures, such as Native women and medicine men in duets and trios and I was envisioning a choreography with Rite of Spring as my reference. At the time, I thought it was exploitative to use another author's music but it became a necessity to lend movement to the piece."

Yang began using frames like IV stands on wheels, or drying racks wrapped in fabric and elements like bulbs and cables, in what seemed like ad hoc sculptures, after she visited her late grandmother's house. "I went there and the drying rack, IV drip, fans, strobes and origami – they were all there – and it all just came together in my work." So she created an installation on-site, *Sadong 30*. "As I moved from IV stands – which were too frail to carry more objects – to clothing racks, it started to become an autonomous sculptural language: the bodies or frames got chunkier, which enabled me to tailor the sculptures in a richer way," Yang adds.

But building art pieces out of unusual materials such as bicycle bells and Venetian blinds, which she calls "banal discoveries," can be traced to the very beginnings of her art practice. Leaving Seoul, where she trained as an artist, for Germany in 1994, she found herself in a place that was completely foreign.

"I don't know if you can imagine the confusion I went through... I couldn't interpret the social





Left: Hardware Store Collage – Bauhaus Door Handles #3 (2013) from a private collection in Stuttgart. Below: Hornbachbild #1 (1994)

codes. I had never been to Europe before, I decided to leave home because I didn't know what to do next – after I failed to get into grad school in Korea," she recounts unabashedly. "I had studied sculpture in university and I had lost the sense of what art means."

So the art student, disillusioned with the academic system in her country, which she describes as a "Japanese import mixed with American influences," found refuge in the most unlikely of places: the Bauhaus, or your typical German hardware store. "I was fascinated, we don't have these kinds of stores back home... The thick store catalogue became my Bible, and where I learned German words."

Yang made her first paper collages out of these catalogues, in her *Hornbachbild* or *Hardware Store Collages* series, featuring various tools such as faucets, door handles and tubes – which may not be the coolest thing for artistry today but at the time with little money, Yang used the materials she had at hand. "This is *Warenwelt*, German for the 'world of things/commodities.' I didn't see it then but I had begun to develop my vocabulary out of lacquer and varnish, casts and plaster.

"The decision to include this early work as the beginning of my career in this monograph," she says, as she shows me the latest published catalogue of her artworks by Kunsthaus Bregenz, "was a crucial yet difficult one. For a long time, I didn't understand these formative works on my own. I considered them mere studies, and was embarrassed by them. I even often threw everything away, since I had no means to store them. So there are only some 35 mm



slides remaining of the actual works."

She moved further in her fascination with the everyday with Social Conditions of the Sitting Table in 2001, a pseudo-social study of the ubiquitous low-lying tables in Korea: "The ownership of this nameless table, with the height of a chair and the surface area of a table, isn't questioned; it's used in spaces that blur the private with the public. I'm interested in these urban objects that are on the verge of disappearing," Yang says, referencing Marcel DuChamp's readymades, or mundane objects that are found and repositioned to become art (such as his notorious 1917 porcelain urinal, Fountain). In the same year, Yang created What I'd Love to Have at Home, by placing a vintage sofa near empty metal shelves in a minimalist expression of modular living, a desire

Right: Arrivals (2011) at the Kunsthaus Bregenz, Austria. Below: The 2009 exhibition "Assume Nothing: New Social Practice" at the Art Gallery of Victoria, Canada



for private space, and also a paradoxical yet desperate statement on both art and lifestyle by a young artist.

"It's not that I didn't have the desire to make things during that period," Yang says, "I just didn't see how working with the discovery of objects, such as in a shopping mall, on the one hand, and making labour-intensive works on the other, were contradictory. They exist as parallel desires in me, in a hybrid approach of found and made. In a similar way, many other seemingly opposing parts, such as anthropomorphic and geometric, organic and artificial, indeed build a contrast, yet aren't conflicting."

Perhaps the best examples of this inclination are her recent mobile sonic sculptures (2012-2013), metallic, spherical forms made out of bells. "I began these

around the same time as my so-called light sculptures began to fade away. And the series of *The Intermediates*, the straw sculptures, which began in 2014-2015, followed... their materiality is so different." The former may look cold but they vibrate with sound as they move.

While her straw sculptures communicate by evoking some kind of esoteric dance ritual, her sonic pieces communicate through movement and resonance. Both are bizarre and move through sound; both are profoundly uncanny and perhaps a little tatty and uncool. Both work with oppositions that re-imagine the ordinary as extraordinary, the primitive as contemporary, and the organic as artificial.



THE ART OF SHOPPING



Salvador Dalí at Bonwit Teller; Robert Rauschenberg, Jasper Johns and Andy Warhol at Tiffany; Pouran Jinchi at Saks Fifth Avenue, Richard Prince at Aïshti... Shiva Balaghi explores the long history of contemporary artists and storefront displays of luxury retailers When the Aïshti Foundation opened in December 2015, the windows of Aïshti stores across Beirut featured specially commissioned artworks by Richard Prince – just one example of the interconnection between contemporary artists and luxury retailers. Surrealism, Abstract Expressionism and of course, Pop Art have all made appearances in department store windows. And many leading artists have worked as window dressers at some point in their careers.

The New York-based artist Pouran Jinchi, who even began her career in fashion, is one. Starting in the mid-1980s, she spent a decade creating displays for Saks Fifth Avenue – first in their Beverly Hills location and then moving on to their flagship store in NYC. Although Jinchi has devoted herself full-time to being an artist for the past two decades, vestiges of her career in fashion remain, inflecting her art practice in fascinating ways.

Jinchi works from a Brooklyn studio with large windows looking out onto an urban garden. Throughout her studio, one finds vignettes – colourful bottles of paint line the shelves and clusters of handmade boxes come together on her desk. One can see the hand of someone accustomed to designing shopwindows and vitrines. On her windowsill, Jinchi displays miniature versions of her artworks. These are maquettes she makes by hand as she's imagining the shapes her new pieces will take.

"I use colour and materials as a way to convey meaning in my work," Jinchi explains. Her art is characterized by bold colours and the unexpected use of materials, perhaps the most pronounced influence her fashion career has had on the way she makes art. Inspired by the tile work of medieval Islamic architecture, Jinchi fashioned small tiles made from Elmer's glue. For a series of sculptures, she cut sheets of copper into the shape of Persian letters, bending them into abstract forms and stringing them together with copper safety pins.

She works handmade paper until it looks like worn leather and stitches it as though it were a quilt. The confidence with which linchi manipulates materials, using them in unconventional ways, stems from her years as a window dresser. Design teams often make props fashioned from papier-mâché, styrofoam or wood to create imaginary scenarios in department store windows.

"It is like storytelling," Jinchi says. "Every window tells a story; everything in the window is part of a larger plot that links that story together. Window dressers and artists create a snapshot of an experience."

And Jinchi's art exhibitions are threaded with a visual narrative. Lines, shapes, colour, material all flow together, taking the viewer's eye seamlessly from one piece of art to the next. From her earliest sketches, Pouran imagines how her art will hang on a gallery wall. The presentation of her art is intrinsic to her artistic practice. She is keenly aware of how her art will be viewed, how people visiting her exhibitions will aesthetically experience it. This is perhaps

the strongest impact of her work in fashion on her art making.

"I think of a store's windows as a white cube, like an art gallery or a museum," Jinchi tells me. "And the work of a window dresser is a form of installation art." Indeed one can think of the storefronts of luxury department stores as a kind of white cube – an empty space to be filled with fashion and art. This wasn't always the case. Historically, shops tended to jam their windows with a mix of merchandise. A shift in the art of window dressing can be traced back to New York during the Great Depression.

"THE WORK OF A WINDOW DRESSER IS A FORM OF INSTALLATION ART"

In October 1929, Bonwit Teller's department store opened to great aplomb in a limestone Art Deco building on the corner of Fifth Avenue and 38th Street. First Lady Eleanor Roosevelt attended the store's inauguration. Shortly afterwards, with the stock market crash of 1929, sales



Opposite: New York's Bonwit Teller department store Surrealist Christmas window in December 1936 Right: A Richard Prince curated window at Aïshti in downtown Beirut 2015





Clockwise from left: Pouran Jinchi's New York apartment and work desk; one of Jinchi's tiny tiles made from Elmer glue; Jinchi's sheets of copper cut into Persian letter shapes and bent into abstract forms attached with copper safety pins; the artist Pouran Jinchi.

All images courtesy Pouran Jinchi





at luxury retailers dwindled. In an attempt to garner the attention of shoppers, Bonwit began to use its large storefronts as an artistic space. The point was to make people stop and look, to imagine an alternative lifestyle that was beautifully elegant yet attainable. Throughout the 1930s, Bonwit commissioned the Surrealist artist Salvador Dalí to design some of their window displays. At one point, Dalí covered all of the shop's windows with large-scale photographs of an eye. The pupil of each eye was cut out, creating a kind porthole for passersby to peer into the shop.

"Those windows put Dalí on the map," said Gene Moore, who in the 1950s became the display director at Bonwit's and later Tiffany's. Moore himself was a painter, and had a penchant for working with artists. In starkly beautiful window designs, Moore displayed fashion, jewellery, and perfume alongside original works by young New York artists. "At Bonwit's, particularly in the late 1950s, I turned the windows into a modern art gallery," he recalled in his memoirs. Moore understood that artistic windows with a sense of theatricality could peak the public's curiosity.

Moore's windows have been described as miniature worlds. "You don't buy something beautiful just to own it - that would be tawdry," Moore wrote. "You buy it to put beauty in your life, for it comes from another world, a beautiful world that you want to make your own. Store

windows exist to show scenes from that other world."

Perhaps the most notable creative partnership Moore formed was with Robert Rauschenberg and Jasper Johns, then young artists looking for ways to earn a living. In 1949, Rauschenberg had studied with the artists John Cage and Josef Albers at the Black Mountain College in North Carolina. There, he had experimented with a new technique - the photogram that could be created without using a camera. Rauschenberg would arrange objects and people on large pieces of photosensitive blueprint paper, exposing it to light with sunlamps. Back in New York, Rauschenberg exhibited his photograms in an exhibition on abstract photography at the Museum of Modern Art. The works were featured in a spread in Life magazine, and Gene Moore used several of the large-scale photograms as backdrops for his windows at Bonwit's.

Rauschenberg and Johns invented a pseudonym – Matson Jones – under which they produced highly stylized, theatrical window displays for New York's luxury retailers. They created the Christmas displays for Tiffany's five windows on Fifth Avenue. Each window was a beautiful three-dimensional still life, inspired by 18th century painting. Rauschenberg and Johns made casts of fruit and integrated silver and crystal tableware and jewellery from Tiffany's into their designs, so that a pearl necklace spilled over on a silver tray; a gold chain seemed to emerge from the seeds of a pomegranate; a beautiful painting of flowers in a vase framed a diamond pendant.

In January 1957, Jasper Johns' painting Flag on Orange Field was shown in a Bonwit window, alongside a mannequin wearing an ensemble by Lanz. It would be the first time Johns publicly exhibited his iconic flag paintings. Later that spring, Johns' artworks were featured in a gallery exhibition for the first time at New York's Leo Castelli Gallery. Moore developed a friendship with the art dealer Castelli, later creating art installations for his influential gallery.

During this period, there were also some illustrators working for Bonwit Teller who



KENZO FILMS #4

NOW SHOWING AT KENZO.COM/MUSICISMYMISTRESS

Tracee Ellis Ross Jesse Williams Kelsey Lu Ish

AÏSHTI BY THE SEA, ANTELIAS

A January 1957 Bonwit Teller window display featuring an ensemble outfit by Lanz and a painting by Jasper Johns. Courtesy Dan Arje Papers, The New School Archives and Special Collections, New York, NY

would go on to become renowned artists. The young Iranian artist Monir Shahroudy Farmanfarmaian began working for the store shortly after finishing her studies at Cornell and Parson's School of Design. It was Monir who painted the Bonwit logo of Persian violets that would adorn its famous shopping bags, credit cards, and merchandise. She became friends with Andy Warhol, who drew shoes for advertisements and also created window displays. At one point, Warhol filled the windows at Tiffany's with fences that he covered in graffiti.

By 1960, Warhol had reached a turning point and decided to end his work as a commercial artist. He signaled the shift publicly by boldly exhibiting five paintings he made based on comics and advertisements in a window at Bonwit's in 1961. It seems absolutely fitting that a public exhibit in a store window marked Andy Warhol's transition from an illustrator to a Pop artist.

Another Pop artist who created window displays during this period was James Rosenquist. Moore hired him to make large-scale paintings that were integrated into window displays. "I'd begun to lead a double life," Rosenquist wrote in his autobiography, *Painting Below Zero.* "In the daytime I painted billboards and designed windows for Bonwit

Teller, Tiffany, and Bloomingdale's; at night and on the weekends I hung out with artists and painted." The two kinds of art influenced one another. His notions of scale and the use of colour from commercial art shaped Rosenquist's unique style of Pop painting. "As I painted huge swaths of colour on billboards – my nose a few inches from a sea of green or orange – I began to develop my own idiosyncratic vocabulary of colour," he wrote.

Rosenquist's ruminations on the impact of his commercial art on his use of colour in his paintings bring me back to Pouran Jinchi. She tells me about her upcoming exhibition, opening in September at Dubai's The Third Line Gallery. Exploring the way military codes create a kind of internationally understood language,

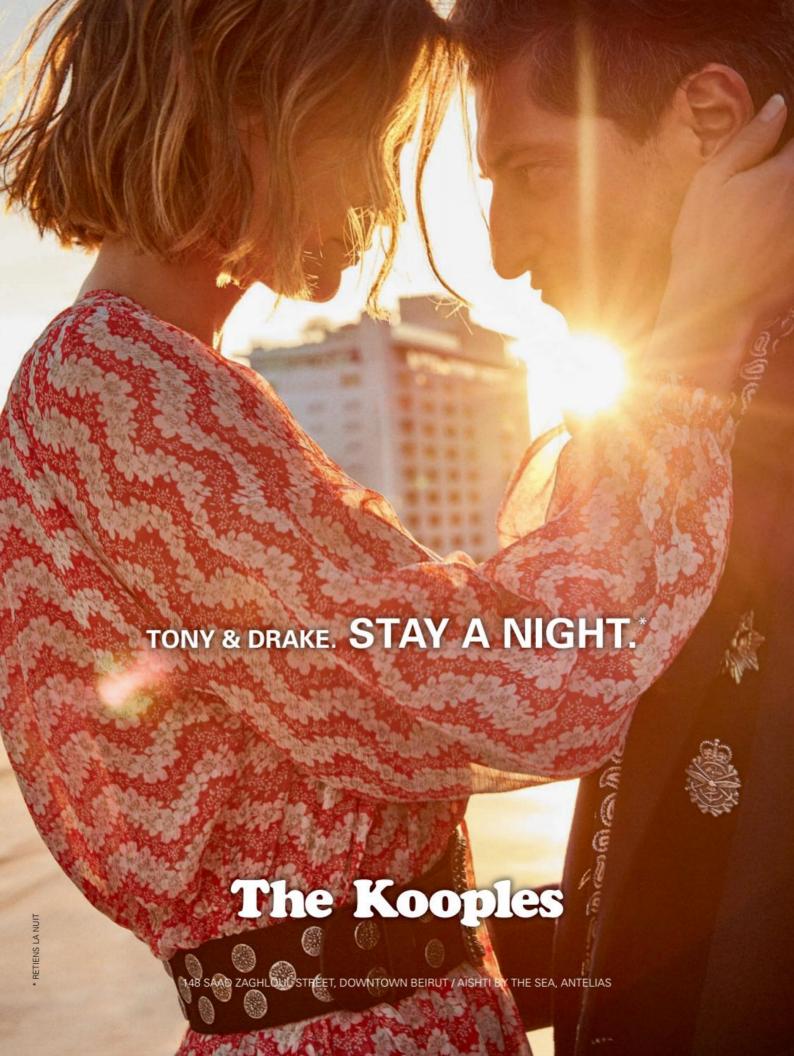


Jinchi is making art inspired by items like naval flags and military insignia. On khakicoloured canvas similar to the colour of desert camouflage, she is stitching embroidered messages written in Morse code. Using shiny copper and primary colours, she is creating sculptural forms that echo military medals.

Jinchi already has in mind a plan for installing the artworks in the gallery in Dubai. "It is important for me to consider the

"IN THE DAYTIME... I DESIGNED WINDOWS FOR BONWIT TELLER, TIFFANY, AND BLOOMINGDALE'S; AT NIGHT I HUNG OUT WITH ARTISTS AND PAINTED"

> space in which my art will be installed – or to use the terminology of window dressing – displayed," she explains. "I think of it as a form of set design."





A JOURNEY THROUGH TIME

Mira Minkara's popular walking tours of Tripoli are reviving a city that's had a bad rap, introducing visitors to forgotten corners, busy marketplaces, and a history that dates back centuries. Rayane Abou Jaoude joins her

223



Walking through Tripoli with Mira Minkara is like walking through town with a celebrity by your side. As the city native takes us around the old souks, countless people rush to say hello and old men wave and open doors for us.

"I know how to talk to the people here because I'm from here," Minkara says. Dressed in a colourful skirt and red sweater, she is all energy and conversation, rushing ahead, pointing to mosques and shops, reciting their histories as if off the top of her head, immersed in her own stories. I struggle to keep up. It's noon on a Monday, and the souks are surprisingly busy.

"I tell [tourists] personal stories. It makes them happy when you bring personal things to the tour. The tourists get more attached to you and to the tour," she adds.

Minkara grew up Abu Dhabi and didn't return to Tripoli until 1989. She remembers visiting the old souks with her parents as a child, and even then thinking of all the possibilities the city has to offer.

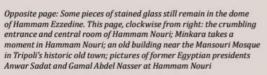
"I've always been interested in history, geography and the history of art, since I was little," she says as we make our way to our first stop, the historic Mansouri Mosque. We cover our hair and walk around the wide courtyard, taking in the granite walls decorated with Phoenician carvings as she explains their significance.

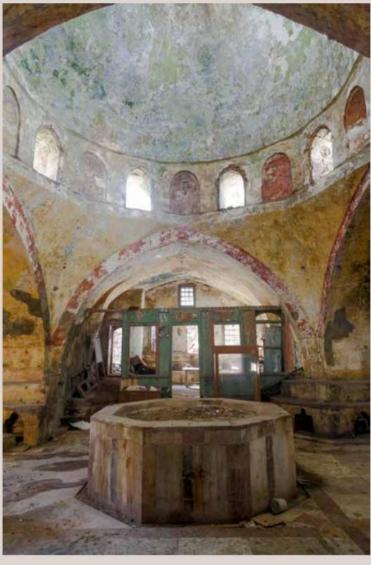
It's no surprise that Minkara majored in tourism studies at Beirut's Lebanese University, completing her dissertation on Tripoli's hammams and soap khans and the possibility of their rehabilitation. On graduation, after briefly freelancing as a guide with the Tripoli Municipality, she travelled to Prague, working there for a year in a nontourism related field before returning to Lebanon and eventually taking a job at the Beirut Art Center. After four years she quit, becoming in her words "tired of modern art" and it was when the disturbing and deadly clashes in Tripoli, between factions in the neighbourhoods of Jabal Mohsen and Bab al-Tabbaneh, erupted in March 2014 that she got the idea of organising her own tours in the city.

"I was watching the news and it said that a missile had fallen in front of the Bourtasi Mosque. The Bourtasi Mosque has been around since the 14th century. I thought, 'wow, if this mosque is destroyed, it would be a catastrophe'. So I made a promise to myself that if the fighting stopped, by some miracle, I was going to create an event on Facebook and arrange a tour of the

"I love being a guide. It's so natural to me. I think this is what I'm supposed to do"



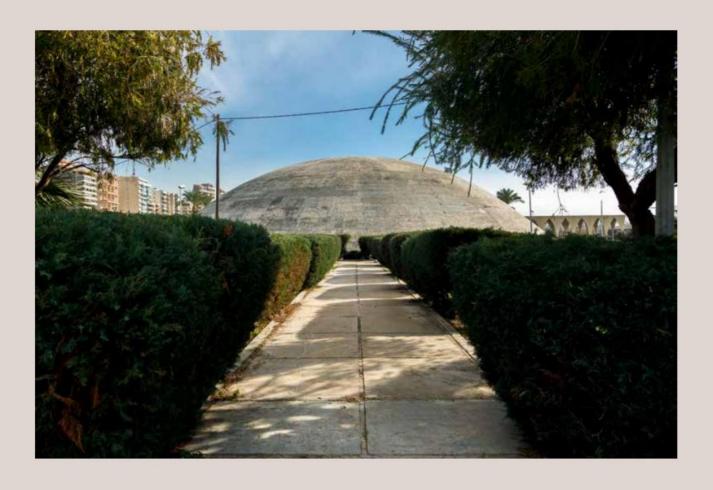














This page: Brazilian architect Oscar Niemeyer's magnificent space-age structures at Tripoli's International Fair. Opposite: Minkara inside Niemeyer's now-abandoned Experimental Theatre



old city," she explains. "I really missed taking people around in the old city and I wanted to do it again."

So she did, and 25 people showed up to her first one, which took place a month after Tripoli launched a security plan to tackle violence and unrest. "Everyone was very happy, they found Tripoli to be beautiful," she says. She began working as a tour guide full-time, and, after doing her research and speaking to architects, she added the Rashid Karami International Exhibition Center to her tour, the haunting, famous and now abandoned public fairground complex designed by Brazilian architect Oscar Niemeyer.

Minkara has many more plans, a "huge to-do list" she says, including organising a more thematic tour of Tripoli that focuses on the crafts and the artisans, bringing in volunteers to help with her tours, and creating a website – currently, you can find her beautifully printed leaflets in cafés, hotels and other outlets. But it will take time as she does everything alone. The satisfaction she gets in doing this work however is uniquely rewarding, especially

seeing the improved perceptions of Tripoli and praise she gets from her clients.

"It's changing the impact in the sense that the city has things to offer and also, for me, this was my therapy. Now I am my own critic. It made me realise that I have so much potential that I thought I didn't have – potential in myself and in my city," she says.

Tour favourites are always the old souks, mostly the hammams and mosques. The old souks are a microcosm of a community clinging to its traditions. Vendors are everywhere, all smiles as they yell out competing prices. We make our way to Hammam Nouri, the entrance hidden away in an old shop. Inside the labyrinthine bathhouse, it's damp and dark, with decaying posters of Egyptian rulers Anwar Sadat and Gamal Abdel Nasser plastered on the walls, reminders of a place where time stood still after the 1970s.

"[Tourists] care about what's old. Tripoli is a city that's still functional in terms of its old buildings and crafts.





This page: Mira
Minkara stands amidst
the commotion of the
jewellery souks. Opposite
page, from top: soap
khans, jewellery stalls
and food vendors within
the old souks; the Rashid
Karami Exhibition Center
at the abandoned Tripoli
International Fair, which,
despite its seeming
isolation, attracts foreign
and local tourists alike









It's never stopped, it's been functional since the 13th century," Minkara says.

We then walk to nearby Hammam Al-Abed, the only functioning hammam in Tripoli. A small fountain graces the entrance, men are lining up the seats and caged birds are chirping away. It's a pleasant break from the commotion outside.

"I love it. I love being a guide. It's so natural to me. I think this is what I'm supposed to do. I tried it once, twice, and wow, my adrenaline shot up. This is where I should be. This is where I am, that's how I feel when I am a guide. I give it [my] all. And I think that's the only way to be successful, and I know it might sound cheesy, is to make things out of real love," Minkara says.

We see the jewellery souks, the soap khans, and move past the Bazerkan souks towards Hammam Ezzeddine before heading back to the car amid the stifling traffic, finally making our way to the exhibition centre. It's a space suspended in time, with gargantuan spaceage structures built in the 1960s and 70s still clinging on for dear life. Eerily quiet save for the birds, this is one of Minkara's favourite parts of Tripoli.

"I work out here when I feel anxious and stressed. It's spacious and you hear the birds, and there are no cars," she says. "[Niemeyer] wanted his architecture to stimulate emotion."

And it does. Despite the fact that it's never been completed, and despite its seeming isolation, the exhibition centre has over the years attracted foreign and local tourists keen to see the work of one of the world's most famous architects in Tripoli.

"My favourite thing about the tour is that I show [the tourists] around my hometown and it breaks clichés about Tripoli. It's a city that I love and I love to meet new people and hear their feedback and impressions of the city. And I have fun. The people get to know each other, and many come back," she smiles.

"Let's not judge something before visiting it. Let's be more curious about visiting our small country," she says as the tour ends.

Having seen Minkara's Tripoli for myself, I couldn't agree more.

To find out more and how to book, go to facebook.com/mirasguidedtours



THE WOMAN EVERYONE WANTS TO KNOW

She's Marc Jacobs' muse and jams with Patti Smith. A Mag meets the rule-breaking model and musician Jamie Bochert





"I'm not a huge fan of fashion shows," declares Jamie Bochert, model, musician, and Marc Jacobs' muse. "I'm claustrophobic and I don't really like being touched. I'm a germaphobe, so that's not fun when people are coming at you with fingers, make-up..." She shivers. "I'm like, 'No!' I actually try to bring my own make-up when I can." Yikes — the prospect of fashion month must have her quaking in her bovver boots. How does she prepare? "There is no way. It's like walking into a hurricane."

She's certainly not in it for the fame either. Among fashion insiders, Bochert, 33, has amassed a cult following — as well as her long-standing collaboration with Jacobs, the Olsen sisters, Karl Lagerfeld and Riccardo Tisci are fans. Her Instagram feed, meanwhile, is peppered with messages of love and support from influential editors, as well as fellow models Carolyn Murphy and Agyness Deyn. With her sculptural features and string-bean limbs, Bochert's is an androgynous look that sex blogger Karley 'Slutever' Sciortino described as: "the sort of beauty that makes gay men weep, straight guys feel intimidated and straight girls feel all tingly and 'confused'."

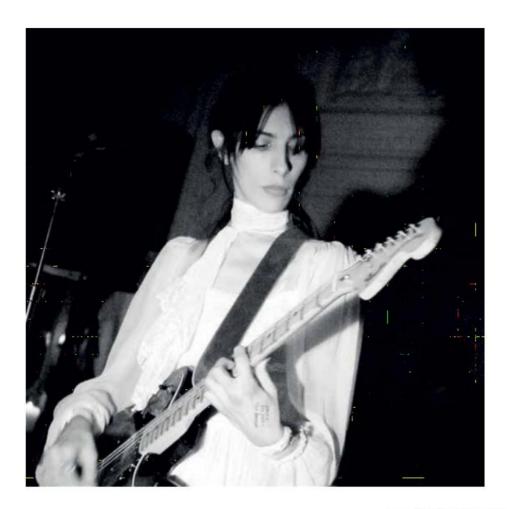
Yet she's also an enigma. There are hardly any interviews with her online, and she physically recoils when I ask about her rumoured boyfriend, the actor and musician Michael Pitt. "It's personal. Yeah, please don't write about any of that," she implores, when I ask if the rumours they recently wed, following a lengthy engagement, are true. She doesn't even have a Facebook profile. "I'm not very good on the computer. Instagram is the only thing I know how to use, besides email," she says. "It's actually scary. I miss when all of that didn't exist..."

We're perched on the edge of a squishy leather sofa, her nails being painted a shade of storm cloud grey for a shoot. Bochert arrived on set moments earlier, blown into the studio like an early autumn leaf on an unseasonably soggy Manhattan morning. Dressed in a black-and-red chiffon cheongsam picked up at the Salvation Army, endless legs lugging a pair of well-worn lace-up biker boots, she is a vampish wisp of a woman. But with the take-me-or-leave-me demeanour of a seasoned New Yorker.

She's tired. She was in fittings in the city until after midnight last night. "And then the traffic this morning killed me," she says. She's travelled in from Williamsburg, across the river, where she lives in a sprawling artists' loft with her piano and her rescue cat, Sid ("who my dad calls Sid Vicious, because she beats up his cat when he watches her for me"). In other words, she's somehow still living the bohemian Brooklyn dream we all assumed had been steamrolled by the billionaires and the shiny new condos that have descended on the borough over the past decade. But you soon get the impression that Bochert, as raw and vulnerable as she is deadpan, possesses a finely honed ability to create her own reality.

Born in the nondescript town of New Brunswick, New Jersey, Bochert travelled around a lot as a child with her parents' work, spending a few years down in Louisiana. "Everyone always assumes it was the army, but my mother worked for the company that made parts for the

SHE HAS "THE SORT
OF BEAUTY THAT
MAKES GAY MEN
WEEP, STRAIGHT GUYS
FEEL INTIMIDATED
AND STRAIGHT GIRLS
FEEL ALL TINGLY AND
'CONFUSED'"



space shuttle," she says. Yes, she has siblings, "but I don't get along with them." That's a shame, I suggest. But she just shrugs: "It's not even something that comes up, really."

It doesn't sound like the most idyllic upbringing — but then she discovered ballet. "I wanted to be a cheerleader, but I auditioned and didn't make it. So my mother took me to a dance studio instead. I was like, 'I'll try it', and then I became obsessed. Like completely obsessed. I just danced. I didn't have boyfriends, I didn't do anything. I just went to ballet and then I went home." What did she love so much about it? "It felt like an escape from myself, and that felt really good. Like an out-of-my-head kind of high... it taught me a lot about hard work, and focus, obvious things. But I really loved going there. I craved it."

A few years down the line, having discovered artists such as Nina Simone and Duke Ellington, she found a similar sense of escape with music. "My best friend in Louisiana had a piano, and her mother would just let me come over and play," she remembers. "I don't know... I just lost myself, and it felt so good I wanted to stay. Same story."

Her first foray into modelling came after she was scouted in 2002 while she was bartending in LA. "But it was all

too... 'maybe you'll work, maybe you won't'. I needed to make money, so I thought I'd get a keyboard and a guitar, make music, and work in a bar. Which is what I did for about five years, until I met Marc."

She was introduced to Jacobs when he was looking for a new fit model in 2008, and the connection between them was instant. He cast her to open his show that season, and the rest is fashion history. Why do they get on so well? "The same things amuse us... I guess it's just why anybody would connect. But I like that he sees beauty in things that you would never... I don't know. He's just a really special person."

Needless to say, with Marc's blessing doors that were previously closed to Bochert began to open, and she's since worked steadily and at the very highest level, having walked for all the greats and booked campaigns for the likes of Balenciaga, Calvin Klein, Valentino, Lanvin, Christopher Kane and Gucci.

Her weight — she is very slim, in a lean, androgynous way, but not, in the flesh, unhealthily so — has been something of a controversy. "People [on Instagram] say really strange things, like 'Oh you're too skinny, eat a hamburger." It's something she's got used to, and "it doesn't piss me off. I'm happy with my body. But it is annoying when people who don't even know you just assume you're anorexic, or a drug addict, or a tranny." After all, "Nick Cave for example, he's really skinny. Do I think he's anorexic? No, he's just a beautiful man, and an amazing artist."

"I JUST DANCED. I DIDN'T HAVE BOYFRIENDS, I DIDN'T DO ANYTHING. I JUST WENT TO BALLET AND THEN I WENT HOME"



And sure, she may have shunned breakfast in favour of a black coffee this morning ("I'll just pick throughout the day," she tells an assistant who offers to bring her a croissant), but she also tells me that she loves food and is a keen cook—her current favourite dish is salt-baked sea bass, after she discovered the Mediterranean speciality on a summer holiday in Formentera. Indeed, dinners at home with friends—other Brooklyn musicians and artists— are her favourite way to socialise outside of work. Meanwhile, she's currently reading *Teleny, or The Reverse of the Medal*, an obscure pornographic novel from 1893 that's said to have been written by Oscar Wilde ("a friend got it for me at Shakespeare and Company in Paris").

But music is still her true passion. "One pays my rent and the other I can't live without," she once said, when asked to describe the roles of fashion and music in her life. She performs under the stage moniker Francis Wolf. Her songs are languid and melancholy, her singing voice reminiscent of a feminine Lou Reed. It's unsurprising that none other than Patti Smith, with whom she jammed at an all-night concert in Paris in 2009 after they were introduced by their mutual friend, the fashion designer Ann Demeulemeester, has said of Bochert that she "somewhat resembles my younger self".

Meanwhile, she cites PJ Harvey as her chief inspiration and all-time girl crush; she once said that Harvey would be her ultimate dinner date: "We'd have to go out, though, because I'd be too nervous to cook. I love her. She's amazing... authentic and honest." And they could be sisters, I tell her, they look so alike. "No we don't. I wish I looked like her, she's so beautiful." Her 10-year plan, meanwhile, is "to finish the album I've been working on forever!" And of course she still loves to dance. "The last time I went out dancing was to the Goth night at [East Village institution] Pyramid," she smiles.

Snapshots of a very bohemian existence, indeed — with a fabulous life in fashion on the side.

A VALENTINE'S TREAT

PAMPER YOUR BELOVED
WITH A ROMANTIC GETAWAY AT THE
ULTIMATE BEAUTY AND WELLNESS DESTINATION

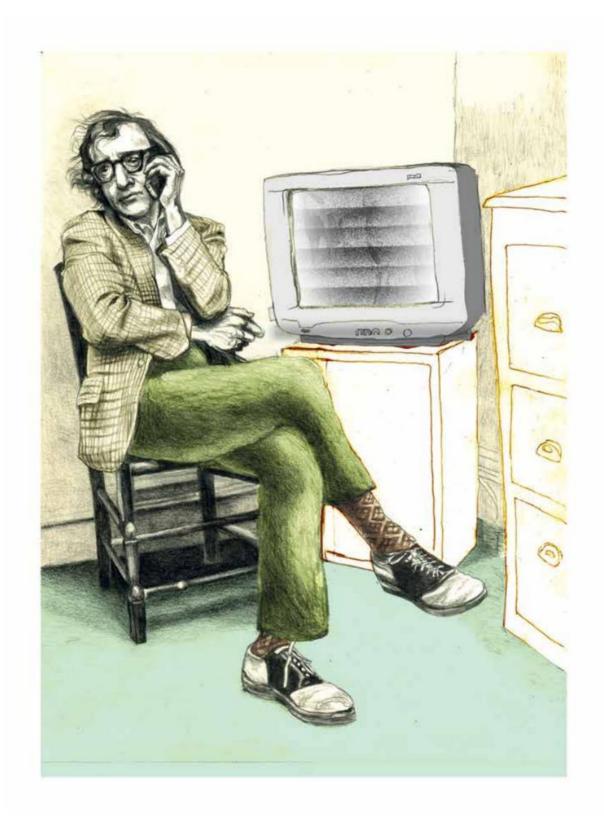


AÏSHTI BY THE SEA, ANTELIAS, LEVEL 4 T. 04 711 940

UNCOOL/COOL

For A Mag's exclusive series of artist commissions each issue, New York-based artist, painter and illustrator Yasmina Nysten gets creative with our theme

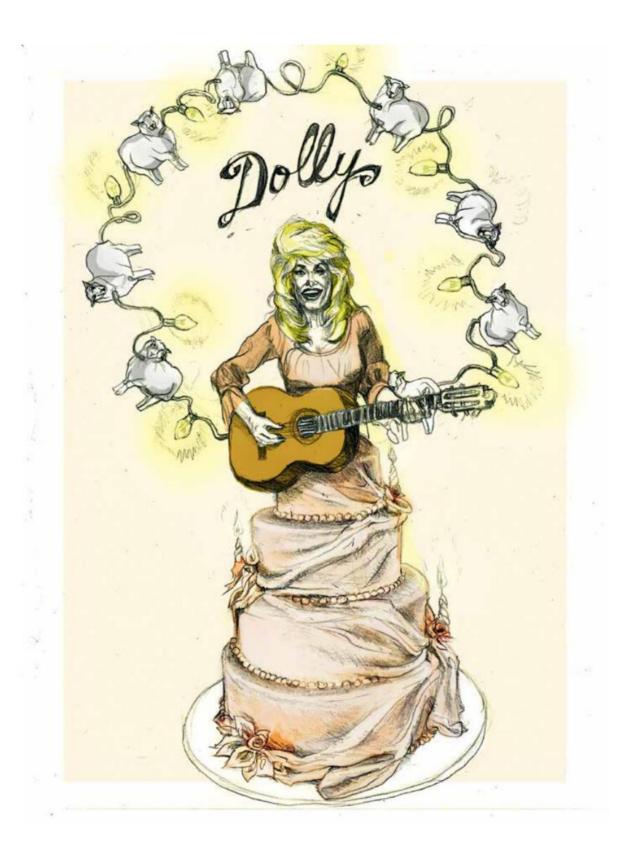
"Uncool, cool. There are many people, and ideas of people, in popular culture who embody this notion, who are hip yet not all at once. The geek, the punk, the jock, the valley girl, for example... This series of artworks is intended as a parody of these iconic characters and popular stereotypes. First, there's Woody, sitting in what seems to be a waiting room besides a 1990s-decade television set – I've always been fascinated by the fact that though Woody himself does not fit into any cool stereotypes and often portrays himself as seriously uncool, he remains relevant and super trendy, capturing the zeitgeist with every movie he makes. As someone who often portrays himself as a neurotic mess but is actually acutely selfaware, he crosses the threshold of uncool - this image attempts some post-modern irony. The second work is Dolly, a character inspired by Dolly Parton, representing a 'lady of all types of celebrations': birthdays, weddings, while the halo of sheep holiday lights speak to the first-ever clone sheep who was also named Dolly. Why? Because most holidays aren't actually remotely hip – but we all make such a fuss over them. Missy is so uncool she's cool, so unstylish but totally assertive. Hair parted down the middle, 90s jeans, crocs, a buttoned-up shirt and drinking a Bonjus. I like her. She collects kitty snow globes. Finally the 'Forever Prom King' is the universal cool/uncool dude. He's so self-confident he doesn't even need to show up with a date. He simply doesn't care what anybody else thinks about him - respect."



"WOODY WAITS"

The universe is expanding while Woody anticipates his diagnosis in a waiting room.

Point is: know thyself as he does no matter how uncanny & bizarre

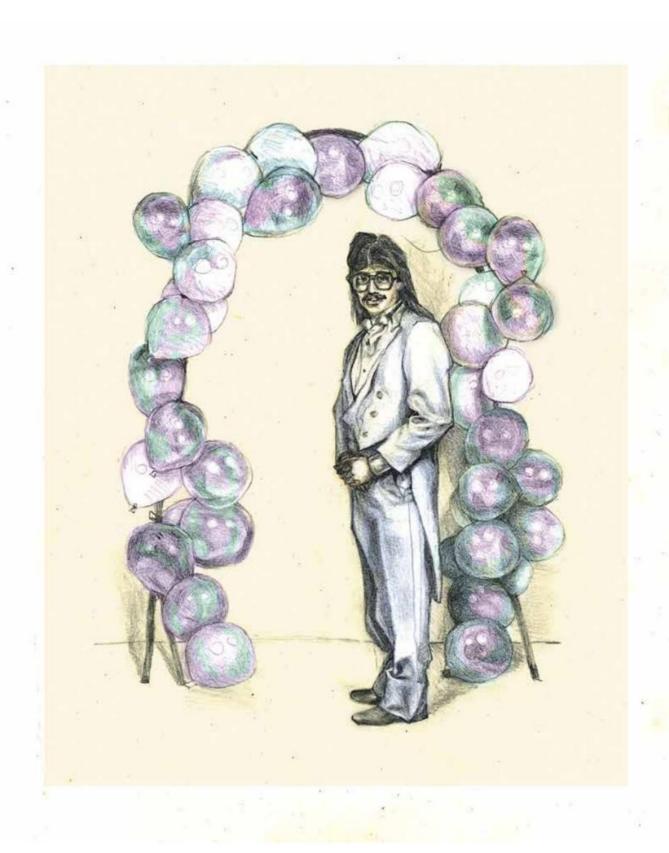


"DOLLY"

Holiday lights and incessant ceremonies devoted to the proliferation of our species brings about our "Lady of all celebrations!" Rejoice in her song!



"MISSY"
Five minutes out of style...
Five times as cool as any of you



"THE FOREVER PROM KING" An occasion to re-evaluate your notion of respect

THE BETTER BALEARIC

While Ibiza dumbs down with commercial chains and stag holidays gone wild, neighbouring Mallorca is hiding an exploding capital of cool they'd rather you didn't know about...



You know the younger sister who sort of went under the radar in her teens, then suddenly reached adulthood and the world's jaw hit the floor? Well, the same thing just happened to Mallorca. While Ibiza was busy being taken over by brands and corporations like the Hard Rock, Cipriani and Cirque du Soleil, in a homogenisation too common in 2016, the 'cool' migrated to its sister island Mallorca.

The blossoming Balearic destination has a capital that's both effortlessly chic in that way the Mediterranean does best, but creative and youthful too. It's attracting new and independent designers, chefs and entrepreneurs and half the island's population lives there, as well as wealthy internationals with second homes, so there's always a buzz.





Mallorca is also on the party map for nautical tourism. There are two world-class marinas – Port Adriano and Puerto Portals – with moorings for state-of-the-art luxury yachts, with fine restaurants and high-end boutiques to serve those on board. August 1-6 sees the Copa Del Rey Regatta (regatacopadelrey.com), a glitzy week-long race set against the glamorous backdrop of the Bay of Palma. Former Spanish King Juan Carlos has won the trophy twice, so expect the royal family to be in attendance.

From the 1930s to 50s, the famous Hotel Formentor had a formidable visitor's book with guests like Grace Kelly and Charlie Chaplin. Today, you'll be rubbing tan lines with the likes of Michael Douglas and Catherine Zeta-Jones who own an estate on the northwest coast between the exclusive villages of Valldemossa and Deià. Germans love the island and that includes model Claudia Schiffer, who owns a 400,000 square-metre mansion in Camp de Mar. The fact that singer-songwriter James Blunt has migrated here from Ibiza is either an attraction or a reason for concern.

Palma itself is a city of several quarters. The walled old town has the go-to stores like cosmetics brand Sephora, and Spanish shoe store Ulanka with its caramel desert boots and summer clog sandals. It also hides vintage shops like Rita's House (ritashouse. es) where treasure hunters can pick up a Diane Von Furstenberg wrap dress for under €25. The central Passeig del Born is where you can get your designer hits at newly opened Mulberry. Louis Vuitton and Rialto Living are there too but for credibility beyond labels, head to the square mile of Santa Catalina.

This area, with its recent Scandi influx, delivers a Balearic block party you'll never



Clockwise from top: A parked scooter; the Sóller prawn and mash main from Bros restaurant; Palma's Sóller railway Opposite: The rooftop pool at the Nakar Hotel

The Sóller railway leaves from Plaza de España and journeys through the Tramuntana mountains. Below: Bob Van Den Hoek and dog Curro from the menonly Syndicate Barbers in Santa Catalina



want to leave, and the beating pulse is the market where weekends are best spent sipping on a €5 glass of sparkling *rosado* and repeat-ordering spicy tuna and alfalfa maki rolls at Arume; the fresh tuna is sourced from one of the neighbouring fish stalls. Santa Catalina is where you'll find all the funkiest furnishings for your first or second home, at places like Bconnected (*bconnectedmallorca.com*), a luxe fashion and interior concept store for anyone who loves the playful, fluoroedged Balearic style. The owners, Andrée and Christine, know the history of each piece and much of what you buy is sustainable, or fair-trade, without compromising on any cool factor. Think iPod docks that would match your Roberts radio and high-backed woven chairs in rave-popping colours.

Previously an interior decorator, founder Ariela Schönberg at Vintage Collective nearby (ariela-schoenberg.com) is a magpie for collecting retro treasures, from oak boat rudders to an original 1940s telephone exchange unit she's transforming into a writing bureau. Insider tip: There's a 1950s 'sunburst' mirror she loves so much it lacks a price tag, but make her the right offer and she might be persuaded.

Another resident, José Luis Camacho, one half of Bros Restaurant explains: "Palma is a great city because it's so international. Visitors come from all over the world and bring their influences; some buy second homes. We're like a mini Soho, with the market, the boutiques and the cafés, and that market provides our kitchen with some amazing seasonal, fresh produce."

Santa Catalina, and Palma in general, has just as varied a well-being scene as Ibiza, including yoga at Earth Yoga (earthyoga.es) and Zunray (zunray.com) in their



chic studios. You can switch from activewear to chic swimwear with some Moroccan unwinding at the newly opened Hammam Palma. Swathed in its bloodred walls, enjoy the warmth of a traditional bath and cleanse in the marble steam room. For just €27 you can use all the facilities, with an aromatherapy refresh thrown in (hammampalma.com). Raw, vegan, and organic, Ziva (zivatogo.com) is stocked with deliciously smug treats. More of a lifestyle than a café, this gorgeous spot also offers cooking classes and talks on nutrition and philosophy. That's because the Swedish CEO, Petra Wigermo, is also a chef and holistic counsellor. If you want a major health overhaul then Ziva can hold your hand through one of its own raw detox plans too.

According to Soul Holidays, the island has a significant spiritual energy, as yet untapped for commercial exploitation like neighbouring Ibiza. "The magical combination of majestic mountains, the sea, pine trees, almond trees, rosemary fields, lakes and desert landscapes makes Mallorca so varied and special. Mallorca's appearance is based on an age-old history in which the island was conquered and inhabited by different cultures. Everywhere you can find the mysterious and impressive remains of ancient ancestors (the Talayotic culture) which connects the island's aura to our origins."

For Instagrammable dishes to really impress your foodie friends, the pick of the Michelin-starred restaurants (and there will be 10 on the island in 2017 to choose from) is Marc Fosh (marcfosh.com). Fosh is Palma's gastronomy superstar who earned his fame in London, France and San Sebastián, with a signature style that's theatrical and elegant. Along with his flagship restaurant, Marc Fosh, Fosh Kitchen and

Palma has more luxury boutique hotels in its old centre than any other European city – and there'll be 23 by 2018

Fosh Lab opened last summer. Lab is the hotspot for sampling work-in-progress that includes using local ingredients in the most surprising ways, like the squid with cauliflower, Massaman curry, squid ink and apple. Mallorca has 22 five-star hotels, and 25 classified as 'rural deluxe'. Palma also has more luxury boutique hotels in its old centre than any other European city. There are 18 at present, to which a further five will be added this year. The capital is a year-round playground for the chic elite and that means hotels don't rely on seasons, like neighbouring Ibiza, to lure in tourists at higher tariffs.

Hotel Cort (hotelcort.com) is exactly where you need it to be; slap-bang in the selfie-ready Old Town with its pretty, narrow alleyways, bounty of shops and lazy piazzas. Take your cava on the bistro-style overspill from the restaurant opposite the 17th century town hall and contemplate the knots and silvery leaves of the 800-year-old olive tree opposite.



Each of the 16 suites has their own unique twist with cool white and aquamarine, Moorish tiles and traditional Mallorcan fabrics with a fresh geometric design. Go for the Place Suite to indulge your inner-pioneer with its framed maps, model boat and mounted jaws from some underwater predator. Alternatively, newcomer, Sant Francesc Hotel Singular (hotelsantfrancesc.com) opened last summer in a renovated 10th century mansion right in the centre. Stylishly understated in neutrals and monochrome throughout, the place to be seen is the rooftop terrace where the view stretches from the mountains down to a string of hip beach clubs.

Finally, there's only one way to make an entrance $\acute{\alpha}$ and eventual exit $\acute{\alpha}$ from this capital of cool and that's on some sweet wheels from the new Urban Drivestyle (*urbandrivestyle.com*) hire store. You can rent a pistachio-coloured vintage-style bike for just $\ensuremath{\in} 25$ a day or a coffee racer e-bike for just $\ensuremath{\in} 30$.

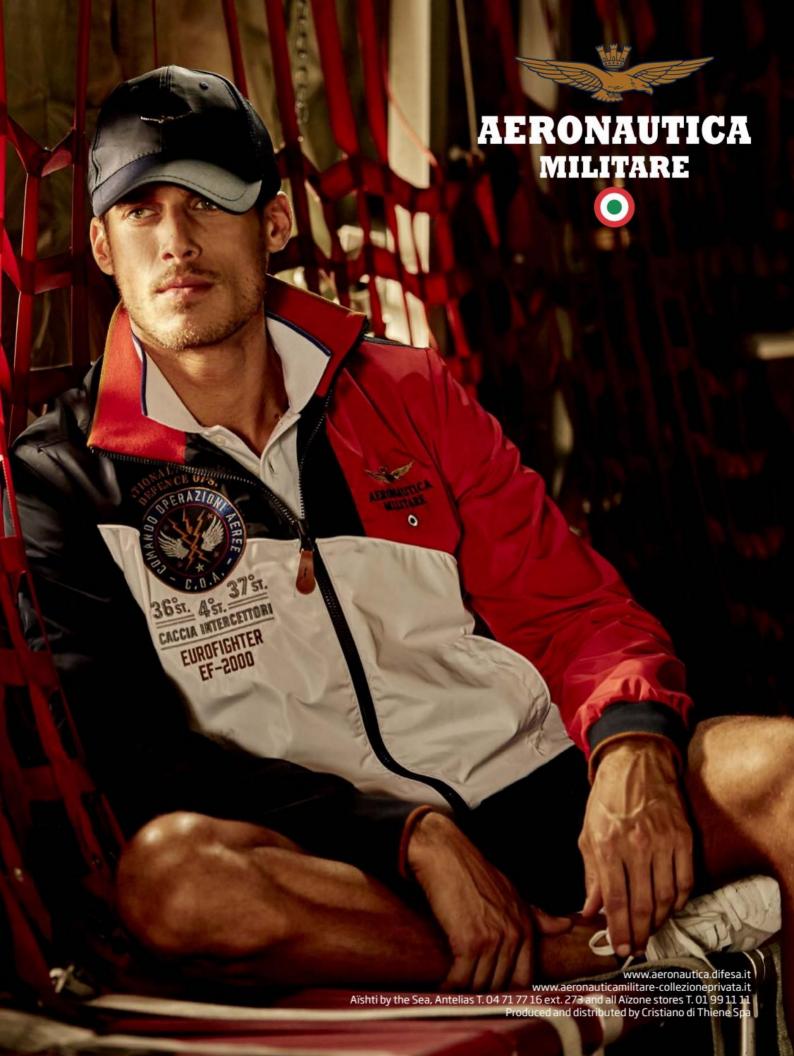
Enjoy the ride, and leave the other Balearics in the dust.







Clockwise from top: the bar at Patron Lunares restaurant, once a fishermen's social club; Ziva health foods café; inside the Bconnected interior concept store









MASHUP melissa.

www.melissa.com.br



SHOPPING IS BETTER WHEN YOU DO IT TAX FREE

Join Global Blue for free, explore your city, find the best stores, and save money on everything you buy.

globalblue.com/join





Global Blue



ON FOOD

Potatoes are not cool. This issue *A Mag* food columnist *Dalia Dogmoch Soubra* looks to Germany on how to make the humble spud more inspiring

Batata harra, fried spiced potatoes, are a staple of any Lebanese restaurant. For me, they are one of the most delicious ways to cook tatties. Who needs ketchup when

you've got that delicious

olive oil, chopped onion, minced garlic, cayenne, ground coriander, cilantro, sea salt and black pepper seasoning. As a toddler in Germany – my Syrian parents moved to Mannheim before I was born and I lived there for my first few years – when my mother wasn't cooking Arabic cuisine, she got up to speed on German specialties, one of which was kartoffelpuffer, or potato pancakes. Though I love batata harra now, as a kid I adored kartoffelpuffer and it remains one of my favourite potato dishes to this day.

German cuisine may not be as famous as other nations' food offerings, but there's no doubt that it is hearty, comforting and delicious. And when it comes to their meat and potatoes you'd be hard pressed to find more flavour. I adore German pastries and cakes too. I'll even dare to say they rival French pâtisserie – blasphemy, I know!

And so to the *kartoffelpuffer*. These savoury pancakes are crispy from the outside yet soft on the inside, and the apple purée adds a touch of sweetness, which balances the salty *kartoffelpuffer* perfectly. They are usually served as a side dish with a main meat course but I often make them for my family as a treat on its own, and even substitute them for regular pancakes. They are so good that even my kids don't mind them. Add them to your Sunday roasts and then tell me who says potatoes can't be cool?

For more on Dalia visit daliaskitchen.com and her YouTube channel

KARTOFFELPUFFER POTATO PANCAKES AND APPLE SAUCE

Serves 4-6 Prep time: 40 mins Cooking time: 20 mins

6 small russet potatoes (peeled), 2 eggs (lightly beaten), 2 tbsp flour, 1 tsp salt, half tsp sugar, quarter tsp grated nutmeg, 2 tbsp vegetable oil, 1 tbsp butter. For the apple sauce: 1 tbsp butter, 2 green apples (peeled and cut into small cubes), 3 tbsp sugar, 2 tbsp water, 1 tbsp lemon juice

- Grate potatoes using a box grater or a food processor fitted with grater blades. Empty grated potatoes into a colander set over a bowl. Using both hands, squeeze out all the water.
- Add the eggs, flour, salt, sugar and nutmeg to the potato water. Mix with wooden spoon until all is well combined. Add the potatoes and mix well.

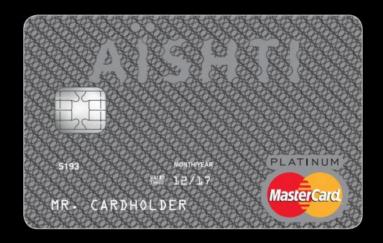
- 3. Heat oil and butter in a large sauté pan over a mediumhigh heat until butter foams. Using a tablespoon measure, make potato pancakes using approximately 2 tbsps per pancake, stirring the liquid into the potato mixture as you scoop them out.
- 5. Fry for 2 mins per side or until golden brown. Drain on paper towels and repeat with the remaining mixture.
- 6. Melt the butter in a medium saucepan on a medium-low heat. Add the apples, sugar, water and lemon juice. Reduce heat to low and cook, stirring occasionally until the apples are soft for approximately 10-15 mins, mashing with the back of your spoon as you go.
- 7. Serve the potato pancakes hot with the apple sauce.



Dalia Dogmoch Soubra/Food, Love and L

ENTER THE PLATINUM WORLD OF AÏSHTI

AÏSHTI PLATINUM CREDIT CARD



- 10% discount on all your purchases at Aïshti*
- 4% gift voucher twice a year
- Free access to VIP airport lounges across MENA
- Up to three free supplementary cards
- Free subscription to A magazine and L'Officiel Levant
- Home delivery for purchases over \$4,000
- Win gym kit upon yearly gym membership
- Advance notification of private sales and promotions
- Pay in 3 installments with 0% interest
- Win yearly packages to international fashion events





LONDON

Smokestak

Open Monday to Saturday 12pm-3pm, 5.30pm-11pm, Sundays 12pm-9pm, 35 Sclater Street, smokestak.co.uk

When you build a cult following for your smokehouse meats served out of a street food cart with queues that go round the block, what do you do next? Open a restaurant. And Smokestak's new venue in forever-hip Shoreditch continues to deliver the signature quality food that made them famous in a semi-industrial space with booths and tables seating 75. Their signature dish is the beef brisket, which comes either as a single hunk of flesh or shredded in a bun, and it's moist and sweet and salty at the same time, having been smoked overnight for 12 hours over English oak. Served with a touch of barbecue sauce and red chilli, I'll argue this is best brisket in town. Needless to say, it's pretty much a no-go space for vegetarians and vegans - you might find some sauerkraut to munch on but that's about it. Even the exceptional wild mushrooms are cooked in garlic and bone marrow and served over beef-dripping toast. And damn they are good washed down with a beer or two. Smoked meat lovers everywhere, Smokestak is your new London home. - Goufrane Mansour



NEW YORK Kajitsu

Open Tuesday to Sunday 5.30pm-9pm, 125 E 39th Street, kajitsunyc.com

It's safe to say Kajitsu, on the second floor of this unassuming red brick, is the best shojin ryori restaurant in East Village, and arguably the whole of New York. It may also be the only Zen Buddhist eatery too: shojin cuisine celebrates seasonal vegetables and features no meat or fish, following traditions originally brought to Japan by Zen monks from China in the 13th century. And that means Kajitsu is vegan-friendly too. The space itself is equally Zen, all wood, beige walls and stone floors with seating for 28. The multi-course menu changes every month and is served on colourful ceramic pottery, some of which was made by master Japanese potters over 200 years ago - an important part of the eating ritual. On my last visit a standout was the New Year Osechi Box consisting of (wait for it) lotus roots, mustard, pecan, broccoli rabe, arrowhead, sweet potato, kombu, kanpyo chicory, green apple, bamboo shoots, sansho, konnyaku, kumquat, snow peas and temari-fu. The only constant on the menu is the fresh daily homemade soba noodles, which are sublime served with pickled plum. If you're in NYC make a beeline for Kajitsu, you won't regret it. - Angel Solomon



BEIRUT Barbizon

Open Monday to Sunday, 12pm-3.30pm, 8pm-11.30pm, Trabaud Street, facebook.com/barbizonbeirut

Nestled by the Metropolitan Art Society, quiet and spacious, the opulent yet refined and romantic Barbizon (named after the French town) clings to fine dining principles of old. Table napkins, elegant cutlery, wine and water glasses all rest on a crisp, white tablecloth. Warm, fresh, soft bread in a basket is served first, carrots and nuts come with your apéritifs. The food is classic French - when something is good there's no need to change it. We began with the artichoke and asparagus salads to freshen our palates: the vegetables are crisp and cold, paired perfectly with a rich hollandaise sauce. Next came a risotto aux cèpes, which managed just the right balance of salty and creamy, with added Parmesan for extra flavour and the mushrooms delicately mixed in. The obvious entrecôte as a main is cooked to perfection, generous in size, and divine washed back with a glass of fullbodied red. Opt for the Barbizon sauce - the recipe is secret, a pain if you want to recreate it at home but it's an extra reason to come back. By the time the dessert trolley is brought out, I am stuffed but the cheesecake is so inviting I can't say no. It tastes as good as it looks: creamy, light, delicious. Put simply, vive la France and vive Barbizon! - Rayane Abou Jaoude



YOUR KEY TO A WORLD OF UNPARALLELED PRIVILEGES

AÏSHTI LOYALTY CARDS



ORANGE

- 3% gift voucher twice a year
- \$250 voucher upon \$2,000 initial spend





Bank Audi

ON DRINK

Our drinks columnist *Michael Karam* on how Lebanon's very own potent, pick-me-up arak, has gone from fool to cool...



When I returned from the UK to Lebanon in 1991, I rescued my late father's Buick from a cousin who

I suspect had hoped I'd forgotten about it. Rather annoyingly, he'd left a gallon of his homemade arak in the back that had leaked and soaked into the plush carpet. Apart from leaving a thick and stubborn aroma of aniseed and alcohol, it gave the impression to passengers that I was permanently drunk.

To make matters worse, arak wasn't at all sophisticated. I'm not saying that it would've been okay if the car reeked of premium whisky, which back then was the sine qua non to Lebanese boozing – and of course don't get me wrong, drinking and cars do not go together and never should the two meet – but arak was simply a bit too hick for urban tastes and it made me look like the bumpkin who'd just fallen off the mountain, which in a sense I was.

Such was my irritation with arak that it would be seven more years before I finally "got" it, over a particularly memorable lunch of raw *kibbeh* (which, incidentally, I also finally "got"). Part of me had been pushed back up the mountain, at one with the drink of my ancestors.

Even then arak was still seen as a peasant drink. That was until the Massaya winery made a huge leap in changing perceptions by putting its arak in a beautiful blue bottle with equally beautiful calligraphy. The sexy packaging worked on tourists



and Lebanese alike. Arak was back on the radar and suddenly we were all debating who made the best: Touma and Gantous & Abou Raad were the popular brands while the major wineries - Château Ksara, Nakad, Château Kefraya and Château Musar - all made their own, and Arak El Rif was a name whispered by aficionados. But one arak had somehow managed to maintain the love and respect of the bourgeoisie long before the Ghosn brothers at Massaya gave it a modern styling: the mighty Arak Brun, which had been created by the late Pierre Brun, a descendant of François-Eugène Brun, a French railroad engineer who came to the Bekaa Valley in the 1860s and gave up his job to found the Domaine Des Tourelles winery in 1868.

What many people don't know is that arak can lay claim to being one of the oldest distilled drinks. The word "arak" is in fact Arabic for "sweat" and is literally that which is sweated out of the still. It is the granddaddy of all the great aniseed-based eaux de vie of the Mediterranean basin,

while as far east as China you can find local moonshine called "arak" - made with a variety of fruit - the legacy of the Silk Road's trading caravans.

Today, mixologists are finally taking Arak seriously. Arabica in London's Borough market offers a *Bekaa Butterfly* made with arak, gin, elderflower, basil, mint and lemon, while in New York last November *Arak my World* (geddit?) made with arak, sherry, vermouth, besk, kummel, lemon juice, cardamom vanilla and citrus peel, and concocted by mixologist Kelvin Uffre was one of the stars of the show at Holiday Spirits Bazaar, a cocktail mixathon at Astor Wines & Spirits in Manhattan. Both, rather fittingly, are made with Arak Brun.

As for the Buick, I sold it a year later. The smell never really went away but if I'm being totally honest, I do rather miss it.

Michael Karam is author of Wines of Lebanon. He tweets @lebanesewineman





Aïshti By the Sea, Antelias T. 04 717 716 ext.269 and all Aïzone stores T. 01 99 11 11

LONDON Bad Sports Bar Open Tuesday-Sunday 6pm-11pm (Thurs till 12am, Fri/Sat till

Open Tuesday-Sunday 6pm-11pm (Thurs till 12am, Fri/Sat till 2am), 184 Hackney Road, badsports.co.uk

What could be more uncool for a feminist London gal than an American-themed joint in east London named the Bad Sports Bar? Watch NBA and NFL games - check. Watch projections of funny sporting moments on a loop - check. Drink garishly named cocktails while blokes chat about sports - check. Yep, I can't think of anything more uncool either, which is what makes it exactly the opposite and why I like to drink here. Plus the drinks are damn good. Served at the bar in the basement - there's a tasty taqueria located upstairs - I go for the Bad Martini made up of Beefeater Gin, Vermouth, pineapple vinegar and Kümmel (yeah I know right?), followed by the Coatbridge Negroni - more Beefeater Gin, some Campari and Buckfast; followed by the dirtiest shot you can imagine named Unnecessary Roughness. I won't tell you what's in it but basically if you want to go with a girlfriend, get drunk and protest about the absurd chauvinism of President P***yGrabber and his MALE cronies deciding on the abortion rights of women then the Bad Sports Bar is the perfect place. - Goufrane Mansour



PARIS

La Maison Sage Open Wednesday to Sunday 7pm-2am, 15 Bvd St Martin, maison-

Open Wednesday to Sunday 7pm-2am, 15 Bvd St Martin, maisonsage.com

Nightclub, bar, restaurant, hedonistic super bar – La Maison Sage is all the above and currently one of Paris' best new drinking venues. The word 'sage' suggests 'well-behaved' but there's nothing well-behaved about coming for drinks here. This is a bar to party at. The décor is funky, Blade Runner-futuristic, the drinks are New York-standard good and for Paris that's superior to most places. There's old arcade games and the de rigeur babyfoot table, lounging Chesterfield leather sofas, lots of tequila and very good bar snacks too. There are regular DJs playing all manner of sounds for an up-for-it crowd who know what they want, and even cooler, once a month for a week La Maison Sage invites a prominent tattooist in to ink (at a price of course) any customers who are interested. Just don't get too drunk and opt for your other half's name or anything else you may regret later! – Sabrina Bonnin



BEIRUT Mothershucker

Open Monday to Sunday 6pm-2am, Saturday brunch at noon, Armenia St. mothershucker.me

It may have come to Beirut ten years late - the oyster bar revival was big in the US in the 90s - but Beirut's finally got its own spot in the form of Mothershucker. Located in Mar Mikhael, part-conceived by George Khoueiry of Le Merou Fish Market (so it comes with a good pedigree), Mothershucker features a central bar, small high tables, exposed brick walls and a slanting roof. Come for exceptional drinks and fine oysters - the two are served together. Try the Mary Shucker (a rendition of the bloody Mary with smoked mesquite, plus oyster infused vodka) or Irish Sailor (a whiskey drink with orange blossom and balsamic brine) and swallow the oyster served on the glass first. There are three varieties and can also be fried or Champagne-poached, all imported from the oysterproducing regions of France (Fine de Claire and Gillardeu), and Ireland (Gigas). Mothershucker also boasts more than a dozen gin cocktails, among others, with names like The Unholy Sour, Mother Martini, and Into the Wild. And if you don't fancy oysters, the raw bar offers other Japanese-influenced options to enhance the drinking experience. My recommendation? The fish tacos. They are to die for. - Nadine Khalil





ما تأجِّل مشاريعك

أجّل أول دفعة 6 أشهر



تطبق الشروط والأحكام









ON HAPPINESS

AMag lifestyle guru Lucille Howe on why colouring-in keeps you cool, calm and collected



I am back in Grade 2 at primary school and Mrs Osbourne has a surprise for 'rest time' - a stack

of psychedelic colouring books, full of kaleidoscopic mandala designs. I'm especially thrilled because I have the Rolex of art sets; the Caran d'Ache watercolour pencil mega-tin. Pencils that are Swiss, sharpened and ready to lose their virginity.

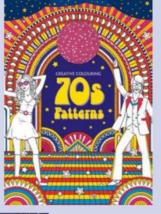
Boy, did my BFF want to be me that afternoon. I was Gandhi, I was Mother Teresa, I was Picasso! I'd never been so Zen, so rainbow-bright or so focused on staying inside the lines.

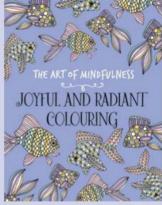
Today, too many years to count later, that set is missing the pink and the blue, the dog chewed the black to pieces, and I haven't done anything 'inside the lines' – metaphorically speaking – for about 20 years.

But colouring books are the latest weapon in the fight against anxiety and depression, and we can largely thank a UK publishing house called Michael O'Mara for that. Scan their shelves and you will find titles like Joyful and Radiant Colouring, Tangle Therapy and The Golden Ratio Colouring Book. There's also The Stoner's Colouring Book, billed as, 'featuring grams upon ounces of mind-altering illustrations... a must-have for the cannabis connoisseur.'

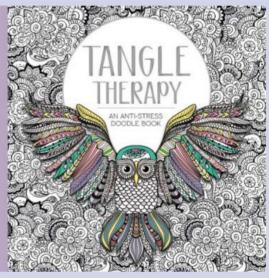
Philippa Wingate, the editorial director, says: "We also did *Colour in Kate* [the Duchess of Cambridge]. We sourced pictures of her, places she's been, on her honeymoon etc. Then we did *Colour in One Direction*."

If you're not sure how much calm can come from turning Harry Styles a deep purple, there's a blog that will tell you called inthemidstofmadness.wordpress.com. It









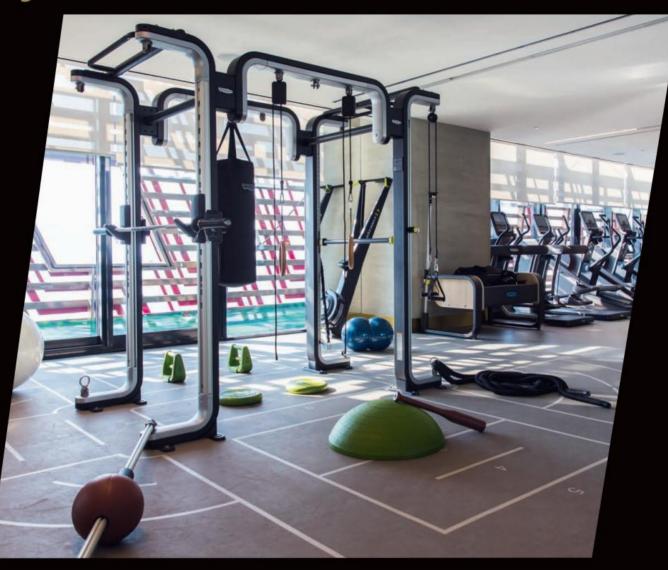
rates a whole range of colouring books in impressive detail, from the stitching quality of the spine, to the biography of the illustrator and the paper stock – genius!

"Colouring books work like other mindfulness techniques, such as yoga and meditation," says clinical psychologist Craig Sawchuk. "Colouring can help slow down heart rate and respiration, loosen muscles and stimulate the brain. [It] has a grounding effect that can be amplified with deliberate focus on the process — the gentle pressing of the crayon or pencil on the page, the texture of the paper across

your hand, and the soft sounds of the colouring instrument moving back and forth in a rhythmic fashion."

An hour colouring, and stress and anxiety are now drowned out by a spike in my OCD, as I micro-manage colour coordination and the kind of staying within borders that would make US President Donald Trump very pleased. But if I give up on perfection – a lesson in itself – I find I've enjoyed an arty meditation, and have a slightly whacky interpretation of a peacock to boot.

Fitness by the Sea









It's never too late to get in shape. At UR Gym, you enjoy fitness classes, PT sessions and the latest Technogym equipment, all with an exceptional sea view.



AT



262

DOURO VALLEY, PORTUGAL SIX SENSES SPA

sixsenses.com

The Easter break is the perfect moment for a spot of wellness and the new Integrative Wellness programme at Six Senses in the simply stunning Douro Valley is the ideal place. Aside from wellness, one of the best things about Six Senses is that it's located in Portugal's most-famous wine-making valley - Porto - and the resort's wine library is a connoisseur's dream. The outdoor lap pool has spectacular views of mountains and vineyards beyond, it'd be easy to spend most of your time out here sipping some fine vintages and swimming. But that wouldn't be quite in the spirit of detoxing. Instead, a consultant will measure your level of stress by sending an electric current through your body (don't ask me how they know), which enables the correct treatment to be prescribed - from acupuncture and nutrition to aerial yoga and meditation. Try the spa treatments including the Rose Crystal Lymphatic deep-cleansing facial and the Schist Stone and Almond Body Soother, guaranteed to leave you looking and feeling younger, which is just as well after all that wine. Mindfulness (and pleasure) to the max. - Ramsay Short



SOUTH ARI ATOLL, MALDIVES I. I. I.X.

luxresorts.com

This luxury resort is something else. Newly refurbished, if you are looking for total and complete relaxation with golden sands and turquoise waters to die for, then Lux* is it. Alongside the sunset yoga sessions on the beach (so much better than in a studio) and well-planned treatments - from scrubs to facials to the Ten Hands full body massage performed by five people (do the math) as you lie in a hut suspended above the clear blue sea - there's a fine array of restaurants with dreamy dishes (sumptuous sushi and teppanyaki), magical activities including diving and whale-shark snorkelling and superb swimming choices in two infinity pools. Another nice touch is the Zhengliao Chinese medicine treatment where Chinese doctors will devise specific healing methods to treat individual aches and pains. Best of all, when you're done detoxing you can try an alternative form of liquid relaxation -Lux* boasts the Maldives' largest selection of sakes and Japanese whiskeys. Drink up! - Goufrane Mansour



AGO BAY, JAPAN AMANEMU

aman.com

Amanemu has only been open a few months in the hills of the Ago Bay and it's a case of small but perfectly formed. The selective spa menu is all about Japanese tradition and quality with experiences like the *onsen* and *watsu* particularly invigorating. The former sees you floating in a pool of mineral-rich water from the local thermal springs, alternating between warm and hot thereby improving circulation and easing skin ailments, aches and pains. The latter is a programme of aquatic bodywork including shiatsu stretches in water. And of course there are numerous full body massages to be had. As per usual in Japan, the loos with heated seats and full wash and dry attributes all while you're sitting on your throne never fail to impress. If you're on an otherwise busy visit to Tokyo, Amanemu is a fine spot to get away from it all. – *Ana del Piero*





ON TRAVEL

A Mag editor Ramsay Short argues that the monsoon season (May-September) is the most invigorating time of the year to visit Southeast Asia...



Just for a second consider this, Southeast Asia in the dry season is too hot, humid, sticky and plagued by killer mosquitoes to be anything but unpleasant. The tropical paradises of Thailand, Vietnam and the rest of the Golden Triangle at this time are boring, obvious, dull. Yes the weather is warm and wonderful across say, Cambodia in February, from the golden beaches of Sihanoukville to the temples of Angkor. But who wants perfect and usual?

Last time I was there around this time, I spent most days avoiding being bitten and getting sunburned. Plan a trip to the Golden Triangle now for the summer though, when it's wetter than an alligator's tail, and you'll never consider travelling there at any other time again.

I know it's no easy argument, but I say this from experience. Cambodia in August is incredible. Ok, you'll be damp as hell but monsoon season means far less tourists and, simply put, the jungle in the rain is awesome with views that will blow your mind.

I am not talking rain like the stuff you get at home, I am talking rain that falls with wartime fury, water grenades dropping like bombs from dark grey skies, cascading off sandstone with a sonically satisfying thwack. This rain stings the skin. But it's magnificent. It's nature's rage in all her fearsome glory, deafening, powerful, elemental. Watching it is liberating, enlivening, invigorating...

In concrete cities from Hanoi to Bangkok, the deafening downpours wash away the dirt and dust in an extreme spring clean. In the mountains, the rivers and waterfalls are at their fullest and fastest. The clouds are full of belly-emptying promise.

Visiting the ruins at Angkor, the experience is even better. The forest foliage itself glistens and gleams in a technicolor-vivid green, overgrown and trippy, curling under and over the ancient temples. I was sodden but felt as if I was Indiana Jones jumping jungle crevasses in search of mysterious treasures, resilient in front

of the elements, often with the place to myself. Taking a bumpy boat trip over the Tonlé Sap Lake with its floating villages and entering Kampong Phluk *aka* the Flooded Forest, I found myself in a movie-like magical setting.

I promise I am not mad, honest. And don't worry, you won't always be wet. Monsoon rain falls in bursts, a torrent here, a torrent there with oft-sunny moments breaking through for (albeit) a short time in between.

Still, you know my view - who cares for the norm of sun and warmth? A bit of rain never hurt anyone.

Note: Rainy season in Southeast Asia is May to September, dry season October to April with April and June the hottest and most humid months.

Ramsay Short writes on travel at hiketothemoon.com and tweets @ hiketothemoon



Science you can feel. Designed directly from the data of runners like you, the ultra plush Fresh Foam 1080 puts you at the cutting edge of cushioning. newbalance.com





Aïshti By the Sea, Antelias, T. 04 71 77 16 ext. 272, Aïzone stores and retail sport shops Follow us on instagram @NEWBALANCELEBANON and on facebook New Balance Lebanon

266

TRANCOSO, BRAZIL UXUA CASA HOTEL

ихиа сот

Trancoso is a tiny village located in the tropical paradise of southern Bahia, and Uxua is most beautiful place to stay there. In fact, it's one of the most beautiful places to stay anywhere. Keeping to the village feel, the hote comprises lots of little casas – some (restored perfectly) dating back 500 years – that feel like luxury jungle tents, villas and treehouses. In fact, one, Casa da Árvore, is a three-level treehouse, built over the branches of two trees, a jackfruit and cinnamon. It feels like a luxury Eden and, you'll simply never want to leave. Every casa is unique, and there's a rustic beachy vibe to the whole place. Some, like the Eugênia, have their own private pools, and all the interiors feel totally in keeping with the laid back natural surroundings, organic and sensual. Add to that Uxua's Almescar Spa, Quadrado fine dining restaurant helmed by renowned Brazilian chef Luiz Hara, 5-star service and the beach lounge restored out of an old fisherman's hut and you are as close to perfection as one gets. – *Angel Solomon*



PARIS HOTEL PANACHE

hotelpanache.com

With interiors created by retro designer of the moment in France, Dorothée Meilichzon, Panache is a super funky boutique joint located close to the Folies Bergère on the corner of rue du Faubourg Montmartre and rue Geoffroy-Marie. Staying here is like going back in time – the 40 rooms and suites are minimalist in Meilichzon's typical style but spacious, the details in the retro lamps and mirrors lend the feel of living in a Godard film. It's hip and trendy, and of exceptional value, with very friendly service and , even with the plethora of food choices to be found in Paris, the restaurant, run by restaurateur David Lanher, is sophisticated and worth eating at. The menu changes daily and there's a fabulous natural wine menu. Oh, and try to find one of French urban street artist Invader's pieces somewhere amongst the NYC-style mosaic floor. The Panache is definitely a home from home in the City of Lights. – *Goufrane Mansour*

VIENNA HOTEL STEPHANSDOM

sofitel.com

I love this hotel for two reasons. First, for its design. Starchitect Jean Nouvel created a wonder wrapped in glass, a soaring sloping tower that knits Vienna's waterways to its skies; it's as if it's a living artwork. Second, for the views from the rooftop Das Loft restaurant – which may seem like a random reason for staying at a particular hotel but you'll only understand when you go there. Inside Das Loft, Swiss artist Pipilotti Rist has created a ceiling artwork that gives a nod to the Austrian's capital's iconic landmark, St. Stephen's Cathedral, which the hotel overlooks. And the floor-to-ceiling windows mean you won't be lost for conversation while you eat, especially at night when Vienna is lit up magnificently and you can gaze at tiny boats floating along the Danube below. As for the rooms – the Stephansdom is modern and clean but all luxury white and greys with gorgeous in-room baths in many of the suites, and the finest of modern fittings. When in Vienna, I'd stay here every time. – Felix El Hage





A FAMILY PORTRAIT

When it comes to most creative businesses one person is usually the face of the firm: the jeweller, the designer, the chef, the creator – the one whose name is on the product, the one who takes all the credit. Yet behind every design, every outfit, every jewel and every culinary masterpiece many hands toil tirelessly to bring them to life. In our (un)cool issue A Mag celebrates not just the owners and creators but their unrecognised teams, from the seamstresses to the artisan craftsmen and the sous chefs to the carpenters. We asked Beirut-based documentary photographer Elsie Haddad, whose work has been shown at the international PhotoMed festival and Galerie Janine Rubeiz, to shoot the minds behind the creation, and the hands that help them achieve it

268



MAISON SELIM MOUZANNAR

Selim Mouzannar, Jeweller, pictured with first assistant Anik Tapernu

Mouzannar was born into a family of jewellers, spending most of his childhood (when not in school) in various ateliers. As an adult he spent time in ruby mines on the Thai/Burmese borders as a stone seeker (not as glamorous as it sounds), then opened his own successful business back in Beirut. Of the city he says, "It's an ugly city in terms of architecture and urbanisation and there's conflict in its energy, but it has a character because of its people and history."

When it comes to my team... "The main thing is to be natural, sincere and honest. I delegate and I am involved at the same time. I oversee without being heavy. I give freedom to everyone to say what they think."

Any strange projects I've worked on recently... "Not really. My entire life is strange."

selimmouzannar.com

L'ARTISAN DU LIBAN

Roula Haidar, Manager, pictured (far right) with designer Maya Eid and craftsman Krikor Boyatijian Haidar has been working with social enterprise L'Artisan du Liban since the late 1980s, at the time tasked with searching for disappearing crafts and artisans in the villages of Akkar in order to revive them. Now a manager, she says she feels comfortable delegating tasks to her team – but she is also very demanding. "We cannot fall short of [pleasing] the clients nor those we work with," she says. Haidar looks for co-workers "with innovation, passion, integrity and flexibility." In fact, the men and women in this photo have been working with L'Artisan du Liban for over 30 years. It's no surprise that what irritates her most is "when someone says it can't be done. The question is: what can we do so that it can be done?"

In this business I couldn't survive without... "The hands of all the craftsmen and women. Without them, what would we be doing?"

In 2017... "We want to create an online store, we want to work on corporate gifts in a more structured way, and we want to work on our communications to share our cultural and social mission."

alvad.com





BLATT CHAYA

Edgard Chaya, Owner, pictured with artisans Mohamad, Hassan, Georges and Wael

Chaya grew up studying the production of tiles through his grandfather's company, which shut down in the 1940s. What he learned stayed with him however, and he opened his own tile company just 18 years ago, when he was already well into retirement. "Retirement," he says, "was tiring." It's only a handful of workers that work at BlattChaya, whom he calls "his children". "I could hire anyone else and teach them, but they are my family," he says. Chaya values trust and stresses that it's the primary quality he looks for when hiring new employees.

I'm irritated most by... "My clients. But it's not their fault, it's mine – I have a lot of choices. The handicap in our company is that there are a lot of choices."

The strangest project I've ever worked on... "was creating 'patchwork tiles' using tiles that were discarded or left over from other projects." blattchaya.com



BOISSELIERS DU RIF

Carla Baz, Furniture Designer, pictured with Boisseliers du Rif owner Jean-Marc Rif and artisans Mohamad el Mohamad and Khaled Zafoun

Baz spent her early adult years abroad, studying interior architecture and working in the fashion industry before deciding to develop her own furniture designs with the eminent woodworkers Boisseliers du Rif. This year she is working on two projects with the Joy Mardini Design Gallery and exploring different directions in terms of material. Working in Beirut has made Baz more rooted; she says, "You can take the girl out of Beirut but you can't take Beirut out of the girl."

What's great about Boisseliers du Rif... "is you feel like just coming here on a visit inspires you and educates you. You still get the feel of working with individual craftsmen but they're all within an institution. It's like a family."

In this business I couldn't survive without... "Jean-Marc Rif. In the factory, Jean-Marc is always there; he's our main interlocutor."

carlabaz.com

MAROUN CHEDID S.A.L.

Maroun Chedid, Chef, pictured (right) with Head Chef Tony Ziade

Chedid grew up in the Bekaa Valley, among animal farms, bees and citrus fruits, which broadened his senses and led him to pursue his culinary journeys. Also a judge on the hit show Top Chef, Chedid is currently in the process of opening a new space in Achrafieh that will include a culinary school, a concept store, a restaurant and a terrace. "I am very excited about this project, and I can't wait to reveal it to you when the time comes," he says. What he likes the most about Beirut is "its people, the capital's energy and the melting pot between the traditional and the modern. It's very inspiring." The qualities he looks for in his co-workers? "Honesty, positivity and passion."

I asked my head chef to be in this shoot because... "Tony has been my right hand for quite some time. We work well together, he knows how to read me and can execute my ideas in the most perfect way. We form a good team."

In this business I couldn't survive without... "The cleaners and the stewards! Without them, kitchens would be very messy and our creativity and workflow gets affected if they are not present."

marounchedid.com





RAMIKADI

Rami Kadi, Fashion Designer, pictured with tailors Mohamed Remo and Abed Rahman Hamra

30 year-old designer Rami Kadi has made quite a name for himself in Beirut's fashion world recently, with a winning reputation and a hell of a lot of style. Kadi has meetings with his team daily so everyone is in the loop with everyone else's work. Not everything is always chirpy at the office though: "When the water goes out, when there's a strike and the fabrics get stuck at the customs...These things happen on a daily basis, but every day when I wake up, even though we have lots of problems, I'm curious to see what this day will bring me."

Working with my team... "I'm very friendly, I'm very straightforward, and respectful. And I try to remain in control because I see them more than I see anyone else in the world."

The strangest kind of project I've ever worked on... "was the chocolate dress. It was a big challenge to make a dress out of chocolate, and for the dress to be worn and look nice, carry the Rami Kadi identity, and be fully embroidered. Chef Charles Azar helped me make it." rami-kadi.com

DRIVE AN ICON. WEAR AN ICON.



Turn your body into an icon of winning. X-BIONIC® for Automobili Lamborghini brings the aura of the automobile brand onto the human body and provides it with the physical superiority that makes it an icon.

— FOR —

AUTOMOBILI AMBORGHIN

EXPANSION FLEX ZONESAT THE SHOULDER JOINT

Maximize your freedom of movement.

UNIQUE 3D BIONIC —— SPHERE® SYSTEM FOR ULTIMATE ENDURANCE

Cools when you sweat. Warms when you are cold. Protected by Patent EP1476033, DK1476033T, S11476033T, CN3807886, JP 4 546 734, CA 2475537

Boost your performance.
Protected by Patent ZA 2011/01805,
AU 200930661

UNIQUE TWO-STEP FRONT — 3D BIONIC SPHERE® SYSTEM

Improves performance and endurance. Protected by Patent EP1476033, DK1476033T, S11476033T, CN3807886, JP 4 546 734, CA 2475537

THORNY DEVIL TECHNOLOGY AND SWEAT DISTRIBUTORS WITH PARTIALKOMPRESSION®

Trigger your best leg power.

X-BIONIC® is winner of the "MOST INNOVATIVE BRAND AWARD" 2009, 2010, 2011, 2012, 2013, 2014, 2015 and 2016.

DESIGN AWARD 2015

X-BIONIC* FOR AUTOMOBILI LAMBORGHINI RUNNING SHIRT

Made in Italy

PRIMAVERA? SO LAST YEAR. BURNING MAN? STOPPED BEING HIP IN THE NOUGHTIES. IT'S THE ONCE SERIOUSLY UNCOOL, SMALLER AND WEIRDER NICHE AFFAIRS THAT ARE THE FESTS TO CHECK OUT IN 2017

INTO THE VALLEY

Rummu, Estonia

The music fest that is ITV used to take place in a crater in Sweden, this year it's happening in an abandoned Estonian prison in a freaky limestone quarry. Raving to the newest dance acts and DJs has never been as adventurous. 29 June-1 July, intothevalley.se/en

MILKSHAKE

Amsterdam, The Netherlands
You won't have more fun in Amsterdam
than at Milkshake, the city's sofunky-it-hurts dance music carnival.
It's glitter, it's gay, it's drag queens,
fetishism, sexy afterparties and some of
the grooviest acts ever to grace a stage.
29-30 July, milkshakefestival.com

DOCUMENTA

Athens, Greece/Kassel, Germany
Documenta only happens once every five
years, lasts 100 days and takes place at
numerous venues across both Athens
and Kassel. This 14th edition features
more modern and contemporary works
in different mediums than grains of sand
on a beach – well not quite – and themes
include freedom and what it means to be
'public'. Prepare to engage.

Public? Prepare to engage.
Athens 8 April-16 July, Kassel 10 JuneSeptember 17, documenta 14.de

BORSCHT FILM FESTIVAL

Miami, Florida

Okay this film fest is as weird as it gets, which is what makes it so refreshing. Run by the Borscht collective, who screen lots of their own varied, crazy shorts, the fest includes 3am screenings, psychic occurrences, DIY theme parks and plenty of all-night parties.

22-26 February, borsc.ht

FÊTE DES LUMIÈRES

Lyon, France

The city of Lyon gets lit up for three nights of incredible illuminations across buildings, streets, squares and parks with the grand finale light show projected on the stunning Basilica of Notre-Dame de Fourvière. Take it from me, it's truly spectacular.

Dates tbc. fetedeslumieres.lyon.fr/en

MEADOWS IN THE MOUNTAINS

Rhodopes Mountains, Bulgaria
A village halfway up a mountain in
Bulgaria. Only seriously dedicated
festivalgoers will be making it to this one
– which is why you should go too. Hippy
trippy escapism, incredible sunrise DJ sets,
indoor and outdoor pool parties... hello!
9-11 June, meadowsinthemountains.com

276



AÏSHTI BY THE SEA Level3, Antelias LEBANON Tel. 04 71 77 16 ext. 133

LARIO SECTIONAL SOFA design by Antonio Citterio

FLEXFORM

www.flexform.it









BVLGARAI

SERPENTI