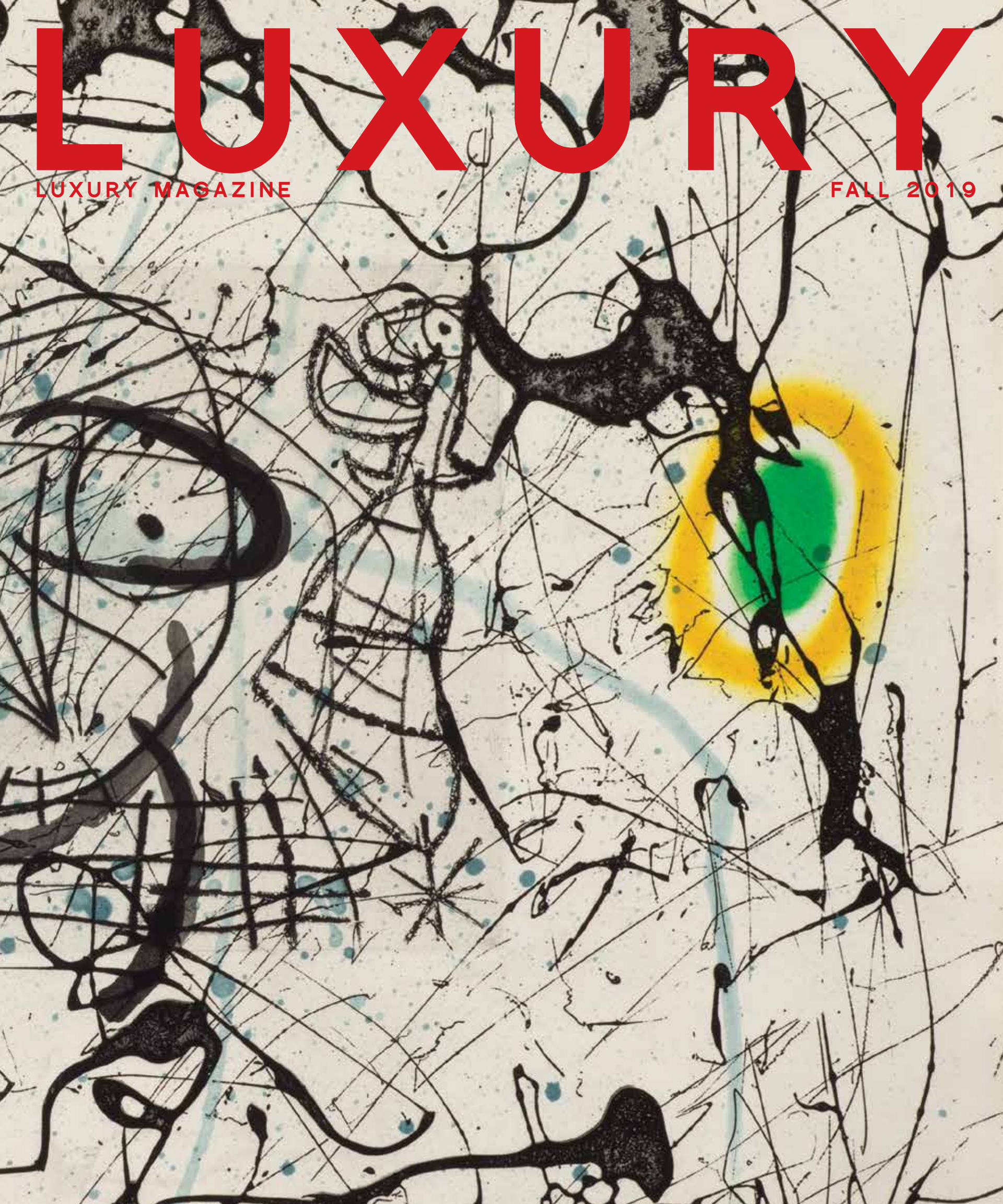


# LUXURY

LUXURY MAGAZINE

FALL 2019





# CATHEDRALS OF CULTURE

NEW MUSEUMS AND ARTISTIC VENUES ARE RISING AT A FURIOUS PACE ACROSS THE GLOBE.

by Jason Edward Kaufman

**I**t seems that every major urban center has a significant new or expanding museum—the next big thing designed by a leading architecture firm. The art capitals of Europe and the United States perpetually enrich their already abundant offerings, and major cultural projects are constantly one-upping each other in China and the Middle East. Though museums serve social and educational functions that improve the quality of life for local citizens, government investment in culture is usually motivated by civic pride and a desire to bolster the economy by attracting tourists.

Egypt is constructing the largest archaeological museum in the world, the Grand Egyptian Museum near the Giza Pyramids outside Cairo. The main attraction to the massive complex (designed by Dublin's Heneghan Peng

Architects) will be 100,000 objects from King Tut's tomb. The billion-dollar initiative, projected to open in 2022, will hopefully revive tourism depleted by political unrest since the Arab Spring.

Abu Dhabi has partnered with Western museums in an effort to become the Persian Gulf's cultural hub. The Louvre Abu Dhabi opened last year, and construction is to proceed on the long-stalled Guggenheim Abu Dhabi, a structure designed by Frank Gehry that is 12 times the size of the Guggenheim in New York. China's rapid development has spurred an unrivaled crop of museums, including M+ (designed by Herzog & de Meuron, Basel, Switzerland)—an Asian-centric museum of 20th- and 21st-century art and design scheduled to open in 2021 in Hong Kong's West Kowloon Cultural District. ▸

National Museum of Qatar  
in Doha, designed by Ateliers  
Jean Nouvel, Paris



Courtesy National Museum of Qatar/Iwan Baan



Many of New York's major institutions are completing major enhancements. Once the Metropolitan Museum reopens, it will reinstall the Arts of Africa, Oceania, and the Ancient Americas (wHY Architecture, Los Angeles/New York) and launch a program of contemporary art commissions to adorn the Fifth Avenue facade. The American Museum of Natural History is reinstalling its Native American art of the Pacific Northwest (wHY), and has broken ground on a \$383 million addition (Studio Gang, New York) that will house an insectarium, butterfly vivarium, and other exhibition and education spaces. And the New Museum in Soho is doubling its gallery space with an \$85 million addition (OMA, New York).

Germany is forming a museum of world culture envisioned as a counterpart to the British Museum. Housed in the reconstructed Prussian royal residence on Berlin's Museum Island, the \$700 million Humboldt Forum—named for the 19th-century scientist and explorer—opens in 2020, combining Berlin's ethnological and Asian art museums with a permanent display on the city's history, and space for temporary exhibitions.

Private collectors are adding diversity by minting bespoke showcases that enshrine their wealth and taste. French billionaire François Pinault—whose Kering group owns Christie's auction house, Gucci, Bottega Veneta, Saint Laurent, Alexander McQueen, Balenciaga, and many other luxury brands—is spending \$179 million to establish a contemporary art museum in Paris. He has a 50-year lease on the city's 19th-century Bourse de Commerce, and hired Japanese architect Tadao Ando—who already converted two buildings in Venice into Pinault museums—to turn it into a showcase for his personal collection and temporary shows of “the art of today.”

Slated to open in 2020, the project is a riposte to Pinault's French rival Bernard Arnault, owner of LVMH Moët Hennessy Louis Vuitton, who made headlines by opening the Frank Gehry–designed Fondation Louis Vuitton in the Bois de Boulogne.

These monumental projects may be a few years away from completion, but numerous others have recently opened or will be unveiled in coming months.



## THE MUSEUM OF MODERN ART

NEW YORK

REOPENS: OCTOBER 21

Architect: Diller Scofidio + Renfro, New York

MoMA's midtown campus, closed since June, reopens after a \$400 million expansion and reconfiguration that adds 30 percent more exhibit space for the world's preeminent trove of modern art. The addition seamlessly extends existing galleries into three floors of an adjacent skyscraper (Ateliers Jean Nouvel, Paris), and allows curators to reconceive how they present the past 150 years of art history. The installation remains chronological (early modernism on the fifth floor, mid-20th-century on the third, and art since 1980 on the high-ceilinged second floor) but for the first time mixes together painting, sculpture, design, and other media, and includes more work by women, artists of color, Latinx artists, and others who have been underrepresented in the museum. The project also introduces gallery space for performance, admission-free street-level galleries, and a more welcoming lobby and shop. [moma.org](http://moma.org)

## THE SHED

NEW YORK

OPENED: APRIL 21

Lead Architect: Diller Scofidio + Renfro, New York  
Collaborating Architect: Rockwell Group, New York

Manhattan's all-new venue for interdisciplinary visual and performing art commissions is located adjacent to Hudson Yards, an \$18 billion cluster of supertall towers that house corporate offices, luxury residences, and a high-end shopping mall. The structures rise above active rail yards on the West Side, and along the popular, elevated High Line park. In leasing the tract to the Related Companies, the city set aside land for a cultural amenity and selected the proposal for The Shed.

The new nonprofit raised \$475 million to construct an eight-level space with two galleries, a theater, and The McCourt, a multiuse concert hall capped by a retractable shell. The inverted U-shaped hood, a steel grid covered with translucent plastic, rests on motor-driven wheels that allow it to telescope out over a plaza to create a sheltered setting for performances and events.

Shed commissions have emphasized interdisciplinary collaboration: a play with music about Marilyn Monroe written by poet Anne Carson and starring Ben Whishaw and Renée Fleming; a five-night concert series of African American music curated by artist and film director Steve McQueen; choral and orchestral pieces by Arvo Part and Steve Reich performed live in rooms wallpapered with reproductions of Gerhard Richter abstractions (the Reich piece synched with a film by Corinna Belz that digitally alters a Richter painting into a psychedelic mandala); and a spectacularly staged Björk concert featuring a septet



of dancing flautists. Highlights for the fall season include works by choreographer William Forsythe, Venezuelan electronic musician Arca, and 88-year-old environmental art pioneer Agnes Denes.

On the north side of The Shed is the 15-story sculpture called *Vessel*, designed by Thomas Heatherwick. A gleaming honeycomb of climbable staircases with undersides clad in reflective metal, *Vessel*'s overall shape resembles a giant wastepaper basket and the inside looks something like an Indian stepwell. Timed ticketholders can ascend for views of the interior, though the next phase of development may limit outward vistas to the facades of surrounding skyscrapers. Meanwhile, what some call the \$200 million folly has proved a magnet for tourists whose photos and posts provide an abundant amount of free advertising for Hudson Yards. [theshed.org](http://theshed.org)

## ACADEMY MUSEUM OF MOTION PICTURES

LOS ANGELES

OPENS: 2020

Architect: Renzo Piano Building Workshop, Genoa/Paris/New York with Gensler, Los Angeles

The Academy—the organization that gives out the Oscars—leased and renovated a former Streamline Moderne department store building and added a spherical structure, which features a 1,000-seat theater for film screenings, performances, and lectures, with a glass-domed terrace on top for events. Galleries will trace the science and history of film, and present exhibits about



Hollywood and global film culture. Movie fans will find, among other bits of nostalgia, Dorothy's ruby slippers, the doors to Rick's Café, Charles Kane's sled “Rosebud” (loaned by Steven Spielberg), and an homage to the Stargate Corridor from *2001: A Space Odyssey*. Though long delayed and way over budget, the \$388 million movie museum is a natural for Los Angeles. [academymuseum.org](http://academymuseum.org)

Courtesy Images, From Top: The Shed/Warren Du Preez & Nick Thornton Jones; Renzo Piano Building Workshop/Academy Museum Foundation/Image from L'Autre Image. Opposite Page: Courtesy MOMA/2017 Diller Scofidio + Renfro



## RUBELL MUSEUM

MIAMI

OPENS: DECEMBER 4

Architect: Selldorf Architects, New York

Since the early 1990s, hoteliers Don and Mera Rubell have housed their world-renowned contemporary art collection in their private museum, a repurposed DEA confiscated goods warehouse in Wynwood. Their growing inventory has led them to relocate to another industrial facility twice the size of the original. The 100,000-square-foot campus in Allapattah will have 40 galleries (spread over 53,000 square feet) for long-term installations and special exhibitions drawn from their growing collection of 7,200 works by more than 1,000 artists. The opening is scheduled to coincide with Art Basel Miami Beach, the huge contemporary art fair that the couple helped bring to the city two decades ago. [rfc.museum](http://rfc.museum)

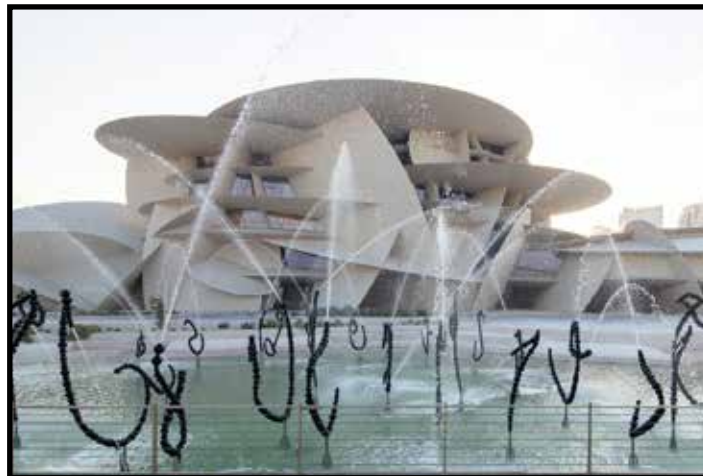


## NATIONAL MUSEUM OF QATAR

DOHA, QATAR

OPENED: MARCH

Architect: Ateliers Jean Nouvel, Paris



In competition with its political rival Abu Dhabi, Qatar has constructed an iconic history museum by the designer of Louvre Abu Dhabi. Ultra-high-performance glass fiber-reinforced concrete sheaths the \$434 million compound, evoking a desert rose crystal. The sprawling structure wraps around the restored early-20th-century royal palace that served as the seat of government and later as the national museum. The new museum contains exhibits chronicling the history of Qatar and its inhabitants from prehistory to the present. Irregularly shaped galleries—with tilting and curved walls and inclined floors—form a mile-long continuous circuit on several levels. Displays deploy videos, soundscapes, images, texts, and objects to examine the region's geographical, cultural, and political evolution through the 20th century, when the discovery of oil and natural gas created vast wealth. A highlight is the 19th-century Pearl Carpet of Baroda, embroidered with 1.5 million Gulf pearls and precious stones. The museum, part of a cultural district that includes the Museum of Islamic Art and Mathaf: Arab Museum of Modern Art, is surrounded by a park by landscape architect Michel Desvignes and public artworks such as Jean-Michel Othoniel's foundation installation, set in a large lagoon. [nmoq.org.qa](http://nmoq.org.qa)

## BAUHAUS MUSEUM DESSAU

DESSAU, GERMANY

OPENED: SEPTEMBER 8

Architect: Addenda Architects, Barcelona, Spain

Coinciding with the centennial of the seminal modernist design school (1919–1933), the museum's opening will feature displays of historical documents, objects designed and fabricated at the school, as well as contemporary works that exemplify the institution's lasting impact on architecture and design. The school was founded in Weimar, but in 1925 moved to Dessau, which is now home to the largest number of Bauhaus buildings in the world. The Bauhaus Dessau Foundation has collected some 40,000 objects since 1976, but only now has space in which to present them properly. Within the framework of the Bauhaus cooperation, the Bauhaus Dessau Foundation works closely with the Klassik Stiftung Weimar, which opened a new Bauhaus museum earlier this year, and with the Bauhaus-Archiv in Berlin. [bauhaus-dessau.de](http://bauhaus-dessau.de)



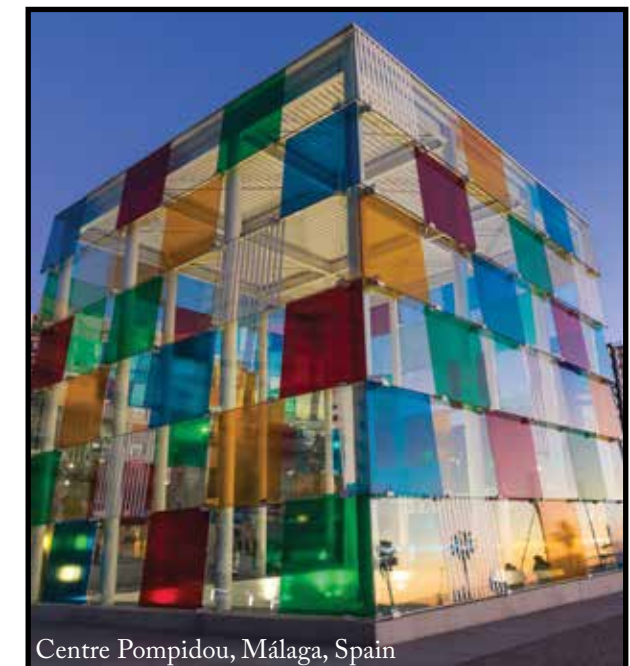
## CENTRE POMPIDOU SHANGHAI

SHANGHAI

OPENS: SPRING 2020

Architect: David Chipperfield, London

As part of a long-term cultural cooperation between France and China, Paris' Centre Pompidou will set up a branch in the West Bund Art Museum, a new facility on the banks of the Huangpu River in a state-owned development converting industrial waterfront into office parks, meeting space, and cultural venues. The West Bund district already features the Yuz Museum, Long Museum, and Tank Shanghai, a nightclub and art center housed in former airfield oil tanks—all established by private collectors whose projects lend cachet to the area. Now, the Pompidou has a renewable five-year lease on one of the West Bund Art Museum's three two-story wings. (Plans for the other two wings have not been announced.) The program will present modern and contemporary art on loan from Paris and contemporary Chinese art. Pompidou already has a branch in Metz, France, and has been expanding abroad with satellites in Málaga, Spain, Shanghai, and possibly Brussels and Bogota, Colombia.



Ongoing programming partnerships continue with the King Abdulaziz Center for World Culture in Dhahran, Saudi Arabia, as well as participation in a French–Saudi Arabia agreement to develop the Arab Civilization Museum as part of a tourism initiative in the Al-Ula province. ▶

From Top: Courtesy BMD/Gunter Binsack; Shutterstock. Opposite Page, Courtesy Images From Top: Rubell Museum; National Museum of Qatar/Argyroglo



## K11 MUSEA

HONG KONG

OPENS: FALL 2019

Architect: Kohn Pederson Fox, New York; Landscape Architect: James Corner Field Operations, New York

The latest and most ambitious “art mall” created by 39-year-old billionaire Adrian Cheng’s K11 MUSEA is situated in Victoria Dockside, his 3-million-square-foot harborside development in Tsim Sha Tsui—a 10-year project. Cheng heads a real estate and jewelry empire, the former founded by his grandfather and the latter by his great-grandfather, but his keen interest in merging art and culture with commerce led him over the past decade to open art malls in Hong Kong, Shanghai, Guangzhou, Wuhan, and Shenyang, with future openings planned in four more cities across China. Each is a mix of shopping, entertainment, cultural happenings, and design, including cross-disciplinary exhibition space curated by K11 Art Foundation, which he founded and which focuses on incubating Chinese artists and curators, sometimes through collaborations with luxury brands and international institutions such as Serpentine Galleries and Palais de Tokyo. They have also arranged loan shows of older art from European and American museums. [k11musea.com](http://k11musea.com)



## MUSÉE CANTONAL DES BEAUX-ARTS

LAUSANNE,  
SWITZERLAND

OPENS: OCTOBER 5

Architect: Barozzi Veiga, Barcelona, Spain



Three of Lausanne’s major visual art museums are moving into a new cultural district next to the main train station, PLATEFORME 10. The Cantonal Museum of Fine Arts has long needed more space to exhibit its collection of old master, modern, and contemporary works. The collection has been housed—along with the cantons museums of natural history, zoology, and money—in a neo-Renaissance palace in the old city. Now the fine arts museum has a new building on the site of the old railway hall. The facility has galleries for the permanent collection, including 500 works by Swiss-born French modern artist Félix Vallotton, as well as enhanced climate control and security that enable the museum to receive major traveling shows from foreign museums. Across a tree-lined plaza, another new building (designed by Manuel and Francisco Aires Mateus, Lisbon, Portugal) will open in 2021, housing a photography museum, the Musée de l’Elysée, and the Mudac (Museum of Contemporary Design and Applied Art). [mcba.ch](http://mcba.ch)

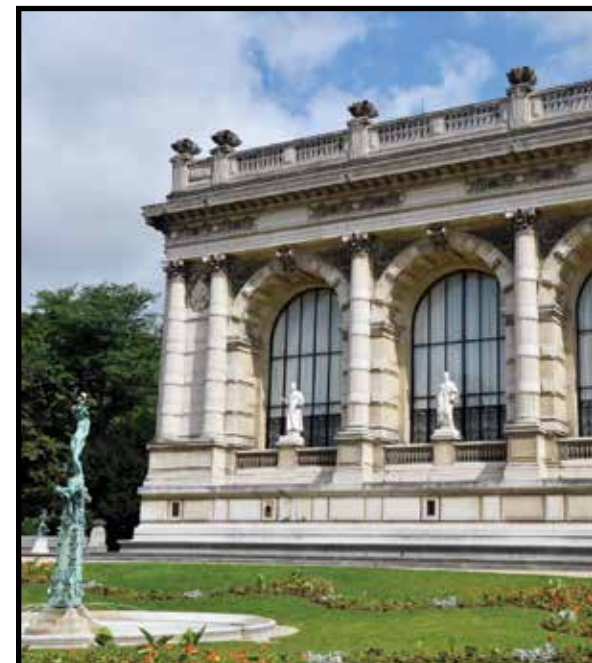
From Top: Frédéric Vielcanet/Alamy; Courtesy Arter/Hadiye Cangöke. Opposite Page, Courtesy Images From Top: K11 Musea; MCBAMatthieu Galsou

## PALAIS GALLIERA

PARIS

OPENS: SPRING 2020

Architect: Atelier de l’Île, Ciel Architectes, Paris



The City of Paris Fashion Museum is renovating and expanding its Beaux-Arts mansion in the 16th arrondissement near Musée Guimet and Palais de Tokyo. Funded by Chanel, the overhaul converts vaulted cellars into galleries that double the area for temporary shows and installations from the permanent collection of 200,000 couture and accessory items from the 18th century to today, including outfits worn by Louis XVII, Sarah Bernhardt, and dresses by Worth, Schiaparelli, Mariano Fortuny, Balenciaga, St. Laurent, Gaultier, Miyake, and many others. [palaisgalliera.paris.fr](http://palaisgalliera.paris.fr)

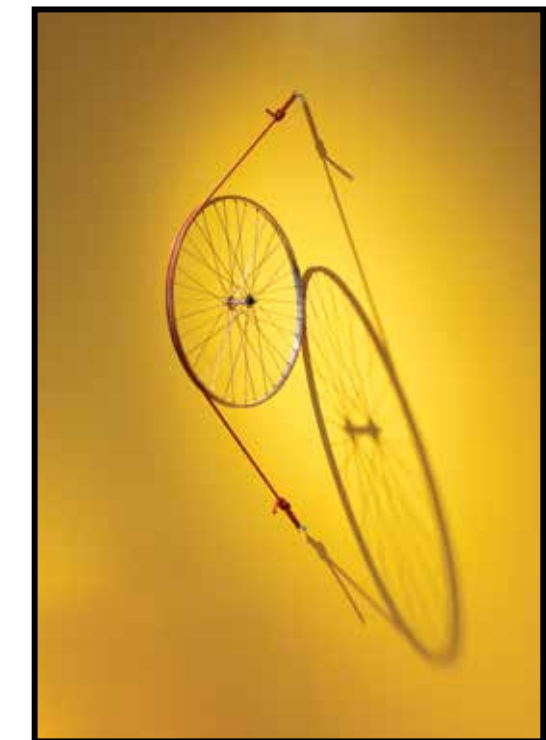
## ARTER

ISTANBUL, TURKEY

OPENED: SEPTEMBER 13

Architect: Grimshaw Architects, London

The contemporary art center is less than a decade old, but with funding from its parent organization, The Vehbi Koç Foundation, it is moving into a grand new home in the Dolapdere district. Exhibitions will include parts of the 1,400-piece international collection, which mainly concentrates on Turkish art since 1960 as well as new commissions and interdisciplinary performances in two theaters that can accommodate music, dance, film, and video. Collector Ömer Koç, a descendant of the industrialist who established the foundation 50 years ago, plays a lead role at the museum, which is slated to open during the preview of this year’s Istanbul Biennial, another Koç Foundation beneficiary. It is hard to believe that Arter is only the second museum of modern art in Turkey. The other is Istanbul Modern, founded 15 years ago, and currently building a new facility to be designed by Renzo Piano on the Bosphorus. [arter.org.tr](http://arter.org.tr) >





# THE BEAUTY OF ART BASEL

AT THE GO-TO GLOBAL FAIR FOR COLLECTORS, A SKINCARE BRAND PAYS HOMAGE TO WOMEN AND MAKES ITS PRESENCE KNOWN.

Since it first launched in 1970, the art trade fair in Messe Basel quickly became the iconic meeting place for the international art world. Attended by nearly 300 galleries and more than 90,000 art connoisseurs each year, Art Basel continues to grow as a global platform for artists and representatives. Additional shows take place annually in Miami Beach and Hong Kong, and 95,000-plus visitors are expected to flock to Switzerland’s Messeplatz in 2020.

On exhibit are high-quality modern and contemporary paintings, sculptures, installations, photographs, prints, video, and multimedia works by more than 4,000 artists, from masters like Picasso to the newest generation of creatives. For collectors looking to stock their private museums, being on the invitation-only list for the first two days of the fair is the VIP way to see the show, with exclusive access to the Collectors Lounge. The brands welcoming enthusiasts, from Audemars Piguet and NetJets to Ruinart and Davidoff, make accessing the fair that much more enjoyable and successful.

A standout participant since 2017, Swiss luxury skincare brand **La Prairie** ([laprairie.com](http://laprairie.com)) has established a reputation for converging art and science in unique and pioneering ways. “Art Basel is the natural venue for a dialogue with artists,” said Chief Marketing Officer Greg Prodromides, “and we truly believe it is a natural fit for La Prairie to be here as we have always had an intrinsic link with art since the inception of the brand in the 1930s.” For the 2019 edition of the fair, La Prairie partnered with three Swiss artists to interpret what they call “the beauty of the gaze,” a concept that dovetailed nicely with the launch of its newest Skin Caviar Eye Luxe Lift serum (\$480).



Courtesy Images, Clockwise From Top: La Prairie/Amanda Nikolic; La Prairie; Art Basel/Namsa Leuba. Opposite Page: Courtesy Images Clockwise From Top: Art Basel/Daniela Droz; Art Basel/Senta Simond; Art Basel/Scott Rudd



Clockwise from above: The La Prairie Pavilion in the Collectors Lounge; the new Skin Caviar Eye Luxe Lift serum; Namsa Leuba at work. Opposite from top: Daniela Droz’s photographic mirrors; one of Senta Simond’s close-up portraits; outside Art Basel.



“Art can be inspiration that works with the power of outward observances,” says Prodromides, “and you need the underpinning science to complete the equation. Art and science coming together makes the difference in our brand.” Indeed, La Prairie was founded on the belief that the scientist’s creative process is akin to that of an artist.

With this notion in mind, the female photographers chosen to deliver their perspective produced a photographic exhibition titled *Eyes in Focus*, which debuted at the La Prairie Pavilion in the Collectors Lounge. All graduates of the Lausanne University of Art and Design, Daniela Droz, Namsa Leuba, and Senta Simond represent the new guard of contemporary photography. The brand believes it’s essential to support and encourage young artists who are forward-thinking and breaking the codes of their chosen medium, as that is what La Prairie strives to do with skincare. Skin Caviar Eye Luxe Lift is a serum for the entire eye area, brows included. With regular use, it’s meant to tighten the upper lids, visibly reduce crow’s feet, and strengthen under-eye skin to diminish puffiness. Over time, the complete eye area appears lifted and firmed.

Each artist’s vision produced a unique approach to the project.

Droz transformed photographs into mirrors that reflected the viewer’s gaze back at themselves. “I sought to accentuate the idea of a new approach to photography,” says Droz, “following the concept of Constructivism or Bauhaus: a new point of view, outside the generally accepted rules of perspective.”

Leuba’s black-and-white pictorial work against a colorful frame explored the expression of time, as the eye area is the first to show signs of aging. “I wanted to illustrate the nature of emotions hidden in us,” she says, “and that attempt to break through the veil that covers them.” Simond shot a series of close-up portraits of young women she knows. “I played with the gaze of my subjects by photographing them in different emotional states,” she explains. “We tend to associate the male gaze with objectification, and the female gaze is usually linked to introspection.”

The installations spoke to life, power, and intimacy with a message that echoed Andrea Bowers’ monumental artwork about the #MeToo movement in a more abstract way. Bowers’ *Open Secret* was on view in the fair’s Unlimited section, making *Eyes in Focus* a bonus for those with access to the Collectors Lounge. >

—Deborah Frank



## THE MASTERS ON VIEW

DA VINCI AND REMBRANDT  
HEADLINE THE FALL EXHIBITION  
CALENDAR.

This year marks the 500th anniversary of the death of Leonardo da Vinci and the 350th anniversary of the death of Rembrandt. The Louvre owns about a third of da Vinci's surviving work, including the *Mona Lisa*, and is organizing the landmark show *Leonardo da Vinci* (October 24–February 24, 2020).

The British Royal Collection, whose 500 da Vinci drawings form the largest cache in the world, has gathered 200 for *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery in Buckingham Palace (through October 13), with another 80 to be presented at the Queen's Gallery, Palace of Holyroodhouse in Edinburgh, Scotland (November 22–March 15, 2020).

To celebrate “the year of Rembrandt,” the Rijksmuseum in Amsterdam exhibited its entire Rembrandt collection—22 paintings, 60 drawings, and 300 engravings—and now will restore Rembrandt's largest and most famous work, the group portrait of civic guardsmen known as *The Night Watch*. The painting, an icon of Dutch culture, is actually a daytime scene, but darkened varnish gave rise to the misnomer in the 18th century. *Operation Night Watch* will study the history and physical condition of the roughly 12-by-14.5-foot canvas in preparation for restoration. The entire project will take place within a glass chamber in the galleries, allowing the public to watch. The museum is also collaborating with the Museo del Prado in Madrid on *Rembrandt-Velázquez*, juxtaposing the Dutch and Spanish masters and their contemporaries at the Rijksmuseum (October 11–January 19, 2020). And *Young Rembrandt*, the first thorough survey of his early career, will take place in Leiden, the city of his birth, at Museum De Lakenhal (November 3–February 9, 2020).

Also on the fall calendar in Paris are major shows of **Francis Bacon** at the Pompidou Centre (September 11–January 20, 2020); *Degas at the Opera* at Musée d'Orsay (September 24–January 19, 2020); **Toulouse-Lautrec** at the Grand Palais (October 9–January 27, 2020); and **El Greco** at the Grand Palais (October 14–February 10, 2020). In Vienna, the Albertina Museum will show 200 works by **Albrecht Dürer** (September 20–January 6, 2020), as well as about 60 Baroque paintings and sculptures in *Caravaggio and Bernini* at the Kunsthistorisches Museum (October 15–January 19, 2020).

Rounding out the season are two prominent surveys of contemporary art, the venerable **Venice Biennale** (until November 24) and the **Istanbul Biennial** (September 14–November 10).

—J.K.



## ISLES OF ART

A STORIED ARCHIPELAGO HOSTS JAPAN'S ANTICIPATED  
SETOUCHI TRIENNALE FESTIVAL.

This year, the global art community has converged on an unlikely locale: a series of 12 islands dotted off the coast of Hiroshima in Japan, which are hosting the fourth edition of the Setouchi Triennale (*setouchi-artfest.jp*). The event happens just once every three years and is spread over three seasons: spring, summer, and fall. The most exciting art event in Asia would have been unthinkable 30 years ago, when its founder, collector Soichiro Fukutake, first mooted using art to boost the region out of the doldrums.

As Tomohiro Muraki, CMO for the region's tourism authority, says, “this area was enshrined as Japan's first national park in the 1930s but was pragmatically repurposed as an industrial base to help reboot the country in the wake of its defeat in World War II. Granite quarrying and copper smelting became staples.” The islands' beauty was blighted by dumping, and the population leached away as young people fled to find better lives in Tokyo or beyond. That's when Fukutake, sailing through here in 1989, became determined to use his wealth—and burgeoning art collection—to kickstart a renaissance. He settled on the island of Naoshima as his proving ground, where he began working with minimalist starchitect Tadao Ando to develop an island-spanning complex known as Benesse (*benesse-artsite.jp*) that combined museums and hotels with public, site-specific artworks.

Once he established a foothold, Fukutake set about promoting his fiefdom to a wider audience via Triennale, the first of which took place in 2010. It aimed to leverage the festival using the area's newfound cachet among the arterati to drive significant, upscale tourism from Japan and beyond. He and his team hoped to attract 300,000 or so visitors; almost 1 million made the journey and immediately established this artfest as a major must-see.

This year the festival's three phases, each featuring unique displays and site-specific installations across the islands and two ports on the Seto Inland Sea, follow the theme Restoration of the Sea—a nod to the economic woes of the area that the Triennale aims to counter. Many of the artworks on show nod to the decay of communities across the region, especially from the brain drain that siphoned away younger residents. The final session, runs September 28 through November 4.

Though Naoshima forms part of the event, it isn't the best base from which to explore—better to base yourself in Takamatsu, the central part on the major island of Shikoku and take day trips from there to any island. Aside from Naoshima and Benesse, don't miss the Teshima Art Museum, a sister site to Benesse that's a permanent feature on the namesake island. On nearby Megijima, the food artist Eat & Art Taro will be in residence throughout, creating delicious edible pieces—expect nods to the region's reputation for superlative udon and the citrus fruits that thrive in the Mediterranean-like climate here, such as hassaku oranges.

During the final phase of the festival, the most in-demand area to visit with the greatest concentration of works is the western tranche of islands in the archipelago. Among the westernmost cluster, don't miss Honjima, where untouched Edo period architecture rims the port; look for pieces like *Bottom Sky* and a netting and rope installation inspired by old ships or tiny Ibukijima. The farthest west of all, the island is barely a half square mile in size but already renowned throughout Japan for its anchovies. The fishing hub will be transformed via a dozen site-specific pieces installed among the ramshackle houses of the tiny village here. ♦

—Mark Ellwood

From right: The Boat Piano on display at the port of Megijima Island; *Black Porgy in Uno* sculpture at the 2013 festival; a weave sculpture at the 2016 festival. Opposite from top: *Lady, baby, goat*, Leonardo da Vinci; *Drape Illustration*, Leonardo da Vinci.

