

Circle

A NEW EXPERIENCE BEYOND LUXURY
ISSUE N.15

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A TRIP TO REMEMBER

THE HOUSE
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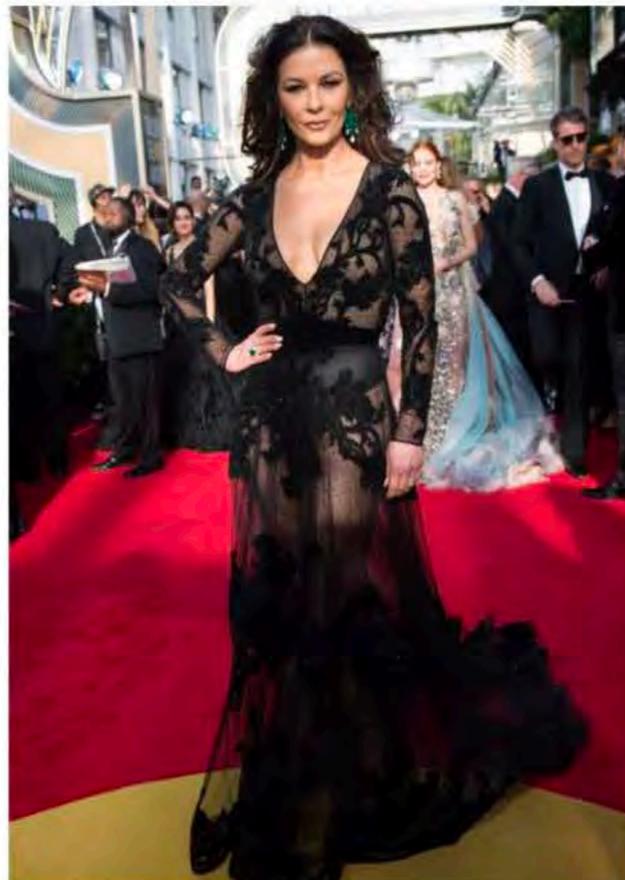
CAROLINE
SCHEUFELE &
CHOPARD

A VISION OF
SUSTAINABLE LUXURY

BLACK IS SOLIDARITY BUT HOLLYWOOD IS STILL A COLORFUL PLACE

By Monella Kaplan

THE GOLDEN GLOBES 2018



ON THE 7TH OF JANUARY 2018 MILLIONS OF PEOPLE FROM AROUND THE WORLD WATCHED THE 75TH ANNUAL GOLDEN GLOBES, HOSTED BY THE HOLLYWOOD FOREIGN PRESS ASSOCIATION, AN ORGANIZATION CURRENTLY MADE UP OF ABOUT 90 FOREIGN JOURNALISTS. I WAS ONE OF THE VIEWERS, COMFORTABLY NESTLED WITH MY INDUSTRY FRIENDS IN FRONT OF A BIG SCREEN AT THE SOHO HOUSE WEST HOLLYWOOD.



We were all wearing black. Not because we had attended a funeral, but as part of a coordinated campaign called 'TIME'S UP' initiated by many notable women in Hollywood, including Halle Berry, Reese Witherspoon, Eva Longoria, and more, to raise money for legal costs and to demonstrate solidarity with the victims of sexual harassment in the entertainment industry and beyond.

The rumor was that all stars will be participating in this campaign and wear black and we were eagerly awaiting the red carpet to see who would stand out and what the reactions would be. A few did, fueling an incendiary controversy carried out on social media: Latin actresses Blanca Blanco, wearing red, Hollywood Foreign Press Association President Meher Tatna also in red and German actress and model Barbara Meier in a spectacular floral gown in pastel colors.

The rest conformed. The display of blackness, while impressive in its expression of solidarity, also reminded me of the much praised, Golden Globe award-winning show "A Handmaid's Tale", about a totalitarian society in what used to be part of the United States. I found myself wondering afterwards about the bigger implications of conformism. Having lived part of my childhood in communist Romania where I was required to wear a uniform growing up, I dreamt about the glamour of the west and freedom of expression. My parents instilled in me an unquenchable thirst for individuality and freedom. Yet here I was myself following a trend, a movement, or a shtick?

I WAS TORN BETWEEN FREEDOM OF EXPRESSION AND EXPRESSION FOR FREEDOM.

2017 was a record setting hurricane season. It was led in August by hurricane Harvey, who left devastation in its wake and was the costliest tropical cyclone on record. That same year, only a few months later, another hurricane with the same namesake swept through the entertainment industry. It also left devastation in its wake and created havoc. Other, equally high-profile named tempests followed, unraveling a movement geared towards abolishing sexual harassment and assault, and establishing gender equal salaries.

Indeed a fresh wind is now sweeping through Hollywood, yet it must have started as a breeze a while back. An unprecedented amount of female driven movies and TV shows were produced and presented at the awards shows this season, whether studio or independently financed. DC Comic's heroine "Wonder Woman" was revived by Gal Gadot and directed by Patty Jenkins; "Three Billboards Outside Ebbing, Missouri" starring Frances McDormand, about a woman seeking justice and to find the man who raped and murdered her daughter, "I, Tonya", the unconventional biopic about Tonya Harding, produced by and starring Margot Robbie and Golden Globe winner Allison Janney, "Molly's Game" with Jessica Chastain about a woman reinventing herself in the world of Hollywood celebrity gambling was produced amongst others by former studio head Amy Pascal; The later also produced "The Post" starring Meryl Streep as the first female publisher of a major American newspaper, Katharine Graham, and her fight to expose a massive cover-up of government secrets. In "The Shape of Water" Sally Hawkins plays a mute cleaning lady who falls in love with a captured sea monster and the coming-of-age story "Lady Bird" was the brainchild of writer-director Greta Gerwig, produced by Evelyn O'Neil and starring Golden Globe winner Saoirse Ronan.

Equally female driven were the winning TV shows: "Big Little Lies" which garnered Nicole Kidman a Golden Globe, "A Handmaid's Tale" with a win for Elizabeth Moss and "The Marvelous Mrs. Meisel".

The fact that no woman candidate was amongst the director's nominees did not go unnoticed, also not by its presenter Natalie Portman interjecting while reading "And here are the all-male nominees."

At the same time, for the first time since the inception of the Cecil B. deMille at the Golden Globes award in 1952, an African American female entertainer was recognized for "outstanding contributions to the world of entertainment", Oprah Winfrey.

The highly publicized movement translated into many A-listers deliberately choosing labels helmed by female designers for their black outfits, including Elis-

abeth Moss and Natalie Portman in Dior (with Maria Grazia Chiuri as its first female artistic director since 2016), Claire Foy in a Stella McCartney suit, Samira Wiley in Romona Keveza Collection, and Sam Rockwell, Diane Kruger and Gary Oldman in Prada. Marchesa, the label founded by Georgina Chapman, soon-to-be-ex-wife of Harvey Weinstein, was clearly absent from the red carpet.

Hollywood has a tradition of using awards shows as platforms for political statements and this Golden Globes will most probably be remembered as one of the most political expressions yet. Starting with the black clad celebrities on the red carpet to express solidarity with sexual assault victims, to a feminist movement geared towards equal pay, to speculations of a potential presidential candidate for the next elections and a range of political remarks in between. This tradition is deeply rooted within the choices of plots, themes and characters of the movies Hollywood selects. The protagonists are purveyors of diversity, fighters against prejudice, injustice, inequality, and being different is not something one should be ashamed of, but proud of.

Freedom of expression is the fabric Hollywood weaves in its dream factory. So while the causes are noble that led to this somber display of solidarity that turned into political manifestations, Hollywood bears a responsibility to stand by its own credo: diversity and freedom. Shaming someone for wearing a different color dress seems not far away from shaming for other differences, such as the color of skin or sexual orientation or belonging to another gender. "There's a new era underway," host Seth Meyers joked, "and I can tell because it's been years since a white man was this nervous in Hollywood."

Hurricanes leave devastation behind, be it in the meteorological or entertainment world. Yet they also leave the air clean and give an opportunity to restore. To rebuild a new society, create a clean slate and pave the way for a new beginning, where the rules of engagement are better defined and dictated by merit. The issues are bigger than the color of the gown. Yes, TIME'S UP.

PONER

Nikol and Jakub. Two siblings who have influenced fashion in the Czech Republic. They are designers working with clients who appreciate luxury and uniqueness.

The **PONER** brand was established in 2015, and the beginnings were tough. They had nothing. And then, within an unbelievably short time, their name became a phenomenon; to wear one of their dresses at an event is now an honor. They appear at the most prestigious social events, and even at official state events. One of their most recent orders was an inauguration dress for the first lady and her daughter.

They use only the most exclusive fabrics; hand embroidered laces are complemented by stones made of Bohemian crystal. Their models are the synonym of luxury. Special occasion dresses for women are the most dominant part of their work, and thanks to the meticulous and demanding handwork they are a hallmark of exceptionality. The rest of their work includes, among others, various accessories such as brooches, underwear, suspenders or their iconic shoes called "PONERKY".

They have recently moved their atelier right into the very heart of Prague, you will newly find them at **Maiselova 21, Prague 1** – right at the beginning of the famous fashion street Pařížská. When you come to Prague, do not forget to visit their atelier located in this century-old, historical, and ever-luxurious building. Just knock on the door ...

In fact, Nikol and Jakub are known in the Czech Republic for meeting their clients in their atelier. They firmly believe that the personal approach is exactly what each designer should invest in their customers.

To see their work, follow them on Instagram, their name is @poner_official, or have a look at their website **www.ponerofficial.com**.



PONER

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Globe

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BEYOND LUXURY

ISSUE N.16

**VILLA
A SESTA**

POLO CLUB

**THE MONTE
CARLO GALA**

GLOBAL OCEAN

**CHOPARD
FOLIE**

RED CARPET

**HEDGE FUNDS
& HOLLYWOOD**

CHAMELEON MARKETS

**LOUJAIN
ADADA JUFFALI**

THE TRUE GLAM OF LJ

WHO CAN IN CANNES

by Monella Kaplan



Every May a charming city on the Côte d'Azur turns into the power hub of "Who is Who" of Film and Fashion, who converge to meet for the Cannes Film Festival, followed by their entourage, the obligatory press and a flock of fans. Like no other film festival it is the epitome of glamour and glory. And political statements. This year the limelight shone upon the "#MeToo movement" and female emancipation in the film industry. Yet a lot more changes were noted this year.



The year 2000 was the first year I embarked on my virgin journey to the Cannes Film Festival. Armed with a script under my arm, I descended upon the shores of Southern France with the determination to take on the film industry and become a Producer.

Up to this point I had been a Journalist, working first in Germany and then Los Angeles. I had become slightly unsatisfied with my journalistic tasks of red carpets, awards and press junkets and wanted to be more creative, to tell stories, discover them and take audiences on a two hour ride that would make them laugh, cry and hopefully inspire them. Inevitably, I had caught the film bug!

The energy that reigned in Cannes was palpable as soon as I stepped into the crowds that were running up and down the Croisette - the main street flanked on one side by the exclusive hotels and on the other side by elegant sea-side restaurants - all bustling with film professionals and celebrities. The Croisette ends at the Palais Du Festival, the edifice built in the year 1949 to host the film premieres, screenings and also home to a few hundred foreign sales companies that compose the Marché Du Film, the market where films are sold. On the other side of the Palais lies the harbor.

The year 2000 marked the pinnacle of the Neue Markt, the segment of the German stock market introduced in 1997 that was dealing with new technologies and included media, telecommunications and the Internet. The exploding growth turned the CEOs of the new companies almost overnight into billionaires. And what better place to show off their new yachts than Cannes? The result was a frenzy - every night film sales companies and studios were competing with the new Internet companies over who would throw the more lavish party. The champagne was flowing, stunning celebrities were floating over the red carpet and deals were closed over rosé and lobster.

This year, 2018, I arrived again in Cannes, like every year for the past eighteen. I settled into my apartment overlooking the Palais and looked down to discover heavily armed police and army patrolling the streets. Indeed a new world has emerged in so many aspects. The film industry has changed over the years - as has the festival.

I wondered about the powers that be in Cannes. What does it take to get into Cannes and who can in Cannes?

Three distinct worlds coexist during the 10 days of the Cannes Film Festival. The Festival crowd, the artistic group assembled of thespian celebrities and directors attending and promoting their festival selected film on the red carpet and press-conferences; the Marché people comprised of the business people, sales agents and buyers focused on selling and acquiring films; and the Luxury society, the glitzy world of fashion and jewelry magnates with stunning models in their tow, who throw lavish parties for their jet-set clients. These worlds intersect at some point but astonishingly enough they are rather contained.

Parties in the world of Cannes are key and this is where the worlds converge. An invitation to the right parties and yachts could mean the magic wand that opens the door to the desired kingdom as it means access to the power players. To the yearly recurring power-parties count the Chopard soirées, the Paul Allen party hosted by Microsoft cofounder, billionaire, and philanthropist on one of his yachts, the De Grisogono party and AmFAR. The other notable ones are premiere parties for the festival premieres.

This year brands were quick to claim the rooftops and beachfronts of the Croisette and dazzle with elaborate soirees. Festival sponsor Chopard had almost every night elegant affairs on the roof of the Hôtel Martinez topped with a mesmerizing dinner at a chateau in a stunning location overlooking the Riviera. Brands made their growing presence known like no other year before.

I wouldn't be surprised to see in the near future brands replacing the names of financiers on the credit roll. In an industry where the financial means are dwindling, it seems that a marriage between film and brands where the later would invest into content to become equity partners would be a natural progression.

The festival has changed as well. The festival direction under leadership of artistic director Thierry Fremaux banned selfies from the red carpet, fueling one of the many controversies that

always seem to surround Cannes. The more significant one was the ban of giant streaming platform Netflix, requiring competing films to have a theatrical release in France - a spat geared at protecting French cinema and the distribution system. France has always shown a certain pride of heritage and protectionism towards their cultural goods - proven by its quota system. This year the choice of movies seem to have reflected this tendency with a noticeable light selection of English language films. The ones that were selected had an obvious agenda and message.

Jean Cocteau, three times president of the jury in the 50 and 60s, is quoted to have said: "The Cannes Festival should be a no man's land in which politics has no place. It should be a simple meeting between friends." Nothing could be further from the reality with the Cannes jury choosing movies with political undertones to say the least.

Spike Lee's "BlacKkKlansman" and winner of the "Grand Prix" - unofficial second prize - is a clear critique to the current US administration. His satirical movie tells the true story of the African American police detective Ron Stallworth who infiltrated the Ku Klux Klan in the 1970s with the help of his colleague.

Another topic in the spotlight was the "#MeToo" movement in conjuncture with "Time's Up" and the new French movement known as 5020x2020. Despite the festival's attempts to assemble a female-heavy jury - including president Cate Blanchett, Ava

DuVernay, Chloë Sevigny, and Kristen Stewart. The President of the jury led a women's march on the red carpet to highlight the need for more women filmmakers and point out the lack of gender equality within the selected directors in the festival's 71-year history: 82 women were representing each of the 82 female directors compared to 1.688 men.

Nonetheless when it came to awarding the prizes, the jury voted for Hirokazu Kore-eda's Japanese drama "Shoplifters" to receive The Palme D'Or, about a family who rely on shoplifting to cope with poverty. The "Prix du Jury" - Cannes' unofficial third place honor - was given to Nadine Labaki's widely acclaimed social-realist drama "Capernau", about a 12-year-old boy's against-all-odds struggle for survival on the streets of Beirut.

Yet these days no award ceremony can satisfy itself with purely honoring the winners. Cannes was no different in this aspect with Asia Argento ensuring to publicly condemn again the enfant terrible of the film industry, Harvey Weinstein.

For all its drama, Cannes is still a place like no other. While critics are grumbling that the festival has lost its lackluster with the festival leadership snubbing US studios - traditional and streaming, others counter that it has found again its original, artistic voice. One seems certain, political and socially relevant topics will always find a home in Cannes and those who express these can in Cannes.





A NEW EXPERIENCE
BEYOND LUXURY

ISSUE N.17

**HOLLYWOOD
AWARDS**

SEASON 2019

IN CONVERSATION WITH
GIORGIO VERONI

**MARIA PIA
RUSPOLI**

ITALIAN ARISTOCRACY

**CAROLINE
VON KROCKOW**

THE WHITE ROSE

**PETRA NEMCOVA
CHOPARD'S
HAPPY HEART**

END OF AN ERA

LAST SHOW FOR BERLINALE HEAD DIETER KOSSLICK

BY MONELLA KAPLAN



THE FLASHBULBS SPARKLE, ENGULFING THE CELEBRITIES RUNNING OVER THE RED CARPET TOWARD THE ENTRANCE OF THE BERLINALE PALAST, THE FESTIVAL'S SIGNATURE VENUE FOR PREMIERES. AMIDST THE COUTURE DRESSES AND TUXEDOS STANDS THE FIGURE OF DIETER KOSSLICK WITH HIS TRADEMARK — ALMOST ALWAYS — RED SCARF. AT THE END OF THE 69TH BERLINALE, AFTER AN 18-YEAR-LONG STINT, FESTIVAL DIRECTOR KOSSLICK SAYS GOODBYE AND LEAVES THE STAGE TO A DOUBLE-HEADED LEADERSHIP OF ARTISTIC DIRECTOR CARLO CHATRAN AND MANAGING DIRECTOR MARIETTE RISENBEEK.



DIETER KOSSLICK



GRETA GERWIG, WES ANDERSON AND TILDA SWINTON



JULIETTE BINOCHÉ



ELLE FANNING

The expectations were high that Kosslick would pull a golden rabbit out of his hat for his final Berlinale. Yet the results were somewhat underwhelming at best and the critics harsh. That's nothing new, the festival has garnered praise over the almost two decades under Kosslick, but, unavoidable, also criticism.

Nonetheless, the legacy that Kosslick leaves is undeniable, no matter how unkind his critics may be. He has done more for Berlin and the German cinema than any other festival director and has established Berlin amongst the five major film festivals worldwide. During his artistic management he created a separate section for German filmmakers, Perspektive Deutsches Kino (German Cinema Perspective) and included them repeatedly into the international competition. The various categories Kosslick formed exposed 2019 to a record of 400 films and attracted an unprecedented number of about 330,000 festival attendees. These innovations garnered Kosslick a fair amount of awards and honors along the years, including in 2005 the German National Merit Medal as well as the honorable French medal awarded to him in 2006

by the former French president Dominique de Villepin, the Chevalier dans l'Ordre national de la Légion d'Honneur.

Kosslick has always prided himself for the Berlinale to be a "festival of diversity" and he has stood by his credo. The movies shown have always attempted a balance between international film fare from East and West, North and South, inclusion of LGBT themes and politically relevant movies as well as gender balanced distribution of filmmakers. Over 40 percent of the films in competition in Berlin were directed by women, by far the largest proportion of any of Europe's top festivals.

On the other side of the coin, the festival does seem to have lost its lackluster for US stars and studios. VICE by Adam McKay and starring Christian Bale was the only notable US film represented at this year's festival, a movie that was released two months earlier in the States. That bodes the question of how relevant Berlinale is or is it just a German attempt to overcome provinciality?



RED CARPET AT BERLINALE 2019



FILM SYNONYMES

That said, Berlin is still a destination for the film industry. Berlinale would be only half explained without its business component. Like its festival competitors, Cannes and Toronto, Berlin also harbors a parallel commercial market, the EFM (European Film Market). While the majority of the companies hustle and bustle in the historical exhibition hall Martin Gropius Bau, short MGB, a small minority keep offices in suites of mainly three hotels at the Potsdamer Platz: Hyatt, Marriott and the Ritz. Producers, buyers, sales agents and financiers are rotating within this triangle, conducting their business. Meanwhile the talent is found on the red carpets of the premieres and parties, yet they all at some point converge at the trendy eateries Borchartd and Grill Royal or the private membership club Soho House.

The film scene is a tight, small group, where everyone knows everybody. In this industry two giants, Netflix and Amazon, have reared their heads and shaken the whole world, but in particular the festival circuits and left them puzzled. The two subscription platforms have financed and fueled film creativity when it was dearly needed, yet dusty regulations at film festivals have snubbed their artistic products and slammed the doors in their faces under the pretext of protecting the cinema, igniting a worldwide controversy. With the selection of the Netflix production "Elysa y Marcela" Kosslick has done a first step towards honoring their originality and opening the doors in Berlin - another legacy worth mentioning.

The new leadership under Chatrian and Rissenbeek has many challenges and a great task ahead for the 70th inauguration of

Berlinale in 2020: to take the festival to the next, higher level. The cards will all be reshuffled next year: with the Oscars taking place even earlier than ever before, on February 9th, the date for Berlinale has been now pushed until after the Oscars, from February 20th to March 1st. A gamble that is strategically geared at attracting US films, who are willing to make an early entry into the Oscar race.

Combining management with the artistic side in one person, Kosslick had to wear a lot of hats: logistics, film selection, sponsors search, organization, publicity and entertainment of talent and audience. These roles will now be divided in two.

It remains to be seen how the new duo will perform on the international parquet. The Italian Carlo Chatrian was previously the head of the Locarno Film Festival and is a proclaimed cinephile, while the Dutch Mariette Rissenbeek is internationally well connected as former president of German Films, an institution committed to promoting German cinema abroad.

The weather was been unusually mild for this year's Berlinale, with golden rays of sunshine warming the attendees, press and celebrities, spreading hope of a blooming Berlinale for the years to come. With next year's festival set in the early spring, the chances are good for a blossoming landscape, but the seeds have been sown during previous hard winters.



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