



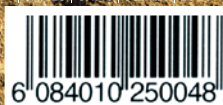
QATAR



STORIES UNHEARD OF

An Iconic House in the Heart of Joshua Tree
How Locals and Big Cats Coexist in Northwest India
Unsung Female Artists Come of Age
Bottega Veneta's Sustainable Vision
Sotheby's 100-Carat Man

US\$20 | AED20 | QMR2 | GBP2 |
SAR20 | CHF6 | USD3.5 | EURO2 |





Lookout Qatar

18 **This and That Qatar**

Wadha Al Hajri, Qatar's participant in the global fashion scene, has revealed her Autumn/Winter 2015-16 collection; local brand Al Motahajiba launches a high-end luxury collection called Signature; Graff and its fascination with timekeeping; the Qatar Turkey 2015 Year of Culture facilitates a visual dialogue between selected photographers from each country.

24 **On Auctions**

David Bennett, the chairman of Sotheby's international jewelry division has earned the title "100 carat man" for the unique feat of selling seven diamonds weighing over 100 carats.

27 **Legacy**

Bottega Veneta goes back to its roots of pure craftsmanship to revive its legacy.

Quality Qatar

35 **Another Thing**

Ralph & Russo's handmade "fan shoe" is inspired by Grenada's Alhambra.

Arena Qatar

39 **On Sculpture**

French artist Jean-Michel Othoniel is modernizing the gardens of the Château de Versailles with his monumental and joyful glass fountain sculptures.

43 **On Art**

Photographer Aparna Jayakumar has made Doha her new home and hopes the city will serve as a springboard to explore the region and document the lives of its people.

Publisher & Editor In Chief
Yousuf Jassem Al Darwish
Chief Executive
Sandeep Sehgal
Executive Vice President
Alpana Roy

EDITORIAL

Managing Editor
Sindhu Nair
Deputy Editors
Ezdiyar Ibrahim Ali
Fashion Editor
Debrina Aliyah
Senior Correspondents
Ayswarya Murthy

ART

Senior Art Director
Venkat Reddy
Deputy Art Director
Hanan Abu Saïam
Assistant Art Director
Ayush Indrajith
Senior Graphic Designer
Maheshwar Reddy
Photography
Rob Altamirano

MARKETING AND SALES

Business Head
Frederick Alphonso
Manager - Marketing
Sakala A Debrass
Assistant Manager - Marketing
Mathews Cherian
Hassan Rekkab
Denzita Sequiera
Sony Vellat
Irfaan A H M
Events Manager
Jasmine Victor
Accountant
Pratap Chandran
Sr. Distribution Executive
Bikram Shrestha
Distribution Support
Arjun Timilsina
Bhimal Rai
Basanta P

T, THE STYLE MAGAZINE OF THE NEW YORK TIMES

Editor in Chief
Deborah Needleman
Creative Director
Patrick Li
Deputy Editor
Whitney Vargas
Fashion Director
Joe McKenna
Managing Editor
Minju Park
Photography Director
Nadia Vellam

THE NEW YORK TIMES NEWS SERVICES

General Manager
Michael Greenspon
**Vice President, Licensing and
Syndication**
Alice Ting
**Vice President, Executive Editor
The New York Times News
Service & Syndicate**
Nancy Lee

LICENSED EDITIONS

Editorial Director
Josephine Schmidt
Coordinators
Ian Carlino
Gary Caesar

PUBLISHED BY



Oryx Advertising Co WLL
P.O. Box 3272; Doha-Qatar
Tel: (+974) 44672139,
44550983, 44671173,
44667584
Fax: (+974) 44550982
Email: tqatar@omsqatar.com
website: www.omsqatar.com

COPYRIGHT INFO

T, The New York Times Style Magazine, and the T logo are trademarks of The New York Times Co., NY, NY, USA, and are used under license by Oryx Media, Qatar. Content reproduced from T, The New York Times Style Magazine, copyright The New York Times Co. and/or its contributors 2015 all rights reserved. The views and opinions expressed within T Qatar are not necessarily those of The New York Times Company or those of its contributors.



THE ARTISTIC VIGIL
Jean-Michel Othoniel (center)
with his artisans at work at the
glass factory.

On Sculpture

Glass Ballet

The French artist Jean-Michel Othoniel is modernizing the gardens of the Palace of Versailles with his monumental and joyful glass fountain sculptures.

BY NINA STARR

IT'S BEEN MORE THAN 300 YEARS since the last permanent artwork was commissioned in the gardens of the Palace of Versailles, originally designed by legendary royal landscaper, André le Nôtre. Amid the succession of terraces, pools, parterres and perspectives that comprise the French formal gardens, lies the poetic, fairy tale-like Water Theatre grove, a location which was once the venue for parties, performances and concerts during the reign of King Louis XIV. Closed to visitors since 1990 after a devastating storm, May saw its grand reopening after a major makeover by the respected landscape architect Louis Benech and the contemporary glass artist Jean-Michel Othoniel following their winning entry in an international competition, with construction work beginning in May

2013. Breathing new life into the 1.5-hectare, fountain-filled wooded grove, the pair delved into its celebrated past and infused a contemporary feel into a location where the spirit of the Sun King still remains.

Louis XIV was a king who was well ahead of his time, perpetually calling on the skills of the greatest craftsmen and artists to create the monumental work that is Versailles — a hotbed for creativity and creation — in proclamation of his glory. Othoniel was adamant about paying homage to the past while celebrating the present, saying, “What’s important is to show how it is possible for an artist today to create a link with the past. I’m an artist who takes inspiration from the past and brings a new form to it.” A work of epic proportions,

Othoniel's three massive gilded fountain sculptures for the grove's ponds — his most extensive and challenging artwork to date — are made of 1,751 bowling ball-size blown-glass orbs (where each orb weighs between four to eight kilograms and took five days of work to complete), 22,000 sheets of gold leaf and custom-made piping and nozzles, and required 14 months of production. Titled "Les Belles Danses" (The Beautiful Dances), the sculptures feature loops and arabesques composed of these blue and gold glass spheres, evoking the body in movement, amplified by water jets. They were directly inspired by the ballets hosted by Louis XIV, the calligraphic floor pattern notations in the book *L'Art de Décrire la Danse* (The Art of Describing Dance) written by Raoul-Auger Feuillet in 1701 to help the king remember court dance steps and Le Nôtre's famous embroidery parterres replicating those found on the king's garments.

In a way Othoniel's sculptures show the Sun King dancing on water. "The figure of King Louis XIV is really the subject of the whole garden, depicting his power and evoking his divine dimension," says Othoniel. "In my work, I often evoke the body, a symbolic absent body. My imperative is to speak of Louis XIV in a contemporary manner. The formal relation between dance and gardens as written about in earlier scriptures, are an obvious source of inspiration. There is the evocation of a joyous, leaping dance, a triple-meter dance with convolutions and ricochets. I redrew these elements to stage the king's body. It seemed natural to place my sculptures on water, as Louis Benech's pools are a contemporary evocation of the theater in the ancient grove."

Depending on the hue of the sky, "Les Belles Danses" transforms from the dramatic, like a monster emerging from the sea, to the meditative, like a pagoda on water. The sculptures are the result of the expertise of a team of 70, including glassmakers, metalworkers, engineers and gilders, just as Versailles was built as a collaboration between the greatest architects and artists, in a dialogue among numerous creative disciplines. Having previously worked on projects with architects Tadao Ando, Jean Nouvel and Kengo Kuma, Othoniel discloses, "I love that as an artist, you can get in touch with other artists and do projects together."

"For the unveiling of the Water Theatre grove, we worked with the French choreographer Benjamin Millepied, who created a special

DANCING ON THE GROUND
 Clockwise from right: 'Kokoro' in Tokyo; 'The Beautiful Dances' fountain sculptures for the Water Theater Grove in the Garden of the Palace of Versailles; "Contrepoint" exhibition in 2004 at Musée du Louvre, Paris.



ballet for the opening and I designed the costumes," says Othoniel. "I also work with writers to illustrate their books. It's important for an artist today to connect with other artists in different fields."

No stranger to installing his works outdoors, whether giant necklaces suspended in the gardens of the Alhambra in Granada, the Villa Medici in Rome or the Peggy Guggenheim Collection in Venice, Othoniel's works form an intimate bond with nature, becoming one with the colors, shapes, scents and seasons. Nonetheless, he also enjoys exhibiting in galleries and museums. "I love both and I try to connect with different people and cultures, like with my installations in Korea, Japan, Singapore and the U.S.," he says. "It's not just about the French talking to the French. My work is very personal and unique, but it should talk to the public. That's the goal today for an artist: to be local and global. This is the big change that has happened in less than 10 years in the art world: globalization. You have to be really unique and also spread your ideas to different cultures."

There is an inherent duality to Othoniel's pieces. While concerned about the durability of materials used in a piece that is meant to last for years, he also aims to convey a sense of fragility and delicacy. "What appears to be very light is actually very heavy; what looks simple is actually very complex," says Othoniel. "So you have this sort of double feeling about it, which I love. I want people to be energized and joyous when they look at my work. It's very important to bring hope to the world because I feel it is being abandoned with wars, globalization and climate change. My goal is also to bring beauty. Othoniel speaks about his Asian experience and how beauty is linked to meditation and the sacred. "This has really helped me to see my work in another way, to see that beauty can bring you to another level and towards the idea of the sacred — not religious — but of how you can escape the world through beauty and I really love that," he says.

The first time I met Othoniel was at the Art Basel in Miami in December 2014, when architect Peter Marino had opened his retrospective "One Way: Peter Marino" with a mural commissioned from him to adorn the entrance to the Bass Museum. Now in his airy Parisian studio, in the trendy Marais area, complete with a rooftop

A TRIBUTE IN TEARS

Clockwise from left: "Bottle of Tears" in which each tear-filled container houses a floating object from Othoniel's personal artistic world — needles, hooks, suns, stars; "Le Bateau de Larmes" or "Boat of Tears", was made from a boat recovered by Othoniel on a Miami beach that was built by Cuban boat people who fled poverty and dictatorship; 'Kokoro' in Tokyo



terrace that overlooks the Picasso Museum, and also offers glimpses of the top of the Centre Pompidou, the Eiffel Tower, Sacré-Coeur and the Bastille. Othoniel sketches here alone every morning, despite the dependence on computer technology in the creation of his sculptures. Before his team of 10 arrives in the afternoon and they work together. Adept at rallying people together, he succeeded in penetrating the elite circle of glassblowers in Venice. "It took me 10 years to convince them to work for me," says Othoniel. "It's part of my work to build synergies around me. I see myself in the role of an orchestra conductor. I want to be part of the construction and see how the artisans blow glass. The sensuality of the manufacturing process is important to me."

Born in 1964 in Saint-Étienne, Othoniel graduated in sculpture in 1988. "I was very lucky, although I'm not from an artistic family," Othoniel says. "In the 70s, there were no art schools really in France and it was not very democratic: it was if your father was a painter, then you became a painter. But I had the chance to be in a city that had a fantastic contemporary art museum. It was one of the first in France. They invited artists to create installations and performances. Tony Cragg and Joseph Beuys came and I had the chance to meet Cragg when he was 20 and I was seven. For me, as a young child, it was really a window of hope; it was a way to escape the reality of Saint-Étienne, which was a poor city."

It was through the museum that Othoniel discovered his passion for art and decided then that he wanted to be a part of this world. He also realized that it was not easy, but he had a will to work hard. "I had the chance to start when art was not linked to money. You were an artist not because you wanted to be rich and famous but because it was important to you to be an artist. I was fortunate to meet a lot of artists who became my friends, to enter important galleries, to have connections with good museums and to have collectors who are genuine art lovers and have a very emotional relationship to art. Luck is important in the art world." Othoniel began his career in the early 90s with sculptures made of wax or sulphur, which he presented at the Documenta IX in Kassel, Germany, in 1992, before

introducing glass into his work the following year. He had discovered obsidian (a jet-black volcanic glass) and began working with CIRVA, a glass research centre in Marseille. "What I like about glass is that it's a very basic material," he says. "It's something everybody has had an experience with, almost like an emotion. It's not sophisticated, unlike crystal or

precious stones; it's something you have a direct relation to."

From 1996, Othoniel's works started being installed in landscapes and in 2000 he completed his first public-sector commission, transforming the entrance of the Paris metro station Palais Royal — Musée du Louvre, into the bauble-decorated "Kiosque des Noctambules". In 2003, he exhibited blown-glass forms at the Fondation Cartier in Paris and, the following year, he created his first freestanding necklaces for the Louvre. The retrospective 'My Way' was presented at the Centre Pompidou in 2011, then at the Leeum Samsung Museum of Art in Seoul, the Hara Museum of Contemporary Art in Tokyo, the Macau Museum of Art and the Brooklyn Museum in New York. In 2013, the Mori Art Museum in Tokyo commissioned the permanent installation, "Kin no Kokoro", for the Mohri Garden.

Today, Othoniel works with glassblowers Salviati in Murano and Matteo Gonet in Basel that use the Venetian technique, and glass has become his signature, as he crafts oversized hand-blown spheres and strings them together like pearls to form necklaces, knots or flowers. "The necklace connects you directly to your own body," explains Othoniel. "You have the desire to wear it, but can't. I love to play with attraction and repulsion. There's also the idea of the sacred because of the beads that are used. The knot plays with the idea of movement. The flower is about finding beauty. It's not flamboyant; it's the idea of how a small, discreet thing from nature can talk to you, how a sense of wonder can come from reality. It's important to tell people that you can find beauty in reality." That is one of the messages that Othoniel wants to convey through his work. Some may call Othoniel's work decorative but that's a label he fights against. this is





A'ROUND' THE WORLD
 Clockwise from top:
 "Monumental Sculptures"
 exhibition in 2014 at
 Galerie Perrotin
 Hong Kong; "My Way"
 exhibition in 2012 at
 Brooklyn Museum New
 York; and at Hara
 Museum Tokyo; Kiosque
 des Noctambules, giving
 commuters a breathing
 space; "Coureonne de la
 Nuit," Strasbourg.



"In the beginning, I was just in my own world. Now for the past 15 years, I've learnt to talk to the public and to bring them with me into my vision of the world."



probably because the use of vibrant hues in sculpture is uncommon, as sculptors have difficulty with color and tend to favor browns, blacks, grays and whites through the use of stone and metal. But Othoniel establishes precise limits around his choice of color, only working with shades that have strong meanings in different cultures — like pink for the body, red for blood and blue for the sea — without overstepping limits that would label his work as ornamental. He describes how his art has evolved over the past 30 years: "In the beginning, I was just in my own world. Now for the past 15 years, I've learned to talk to the public and to bring them with me into my vision of the world."

"The Versailles project arrived at the right time," he says. "I'm at a stage where I have found my own language and can communicate through my art. I'm not doing this project for myself, but for others." ■