

EDITION

A LOVE LETTER TO NEW YORK

SPRING · SUMMER 2015—ISSUE N°. 2

FREE

FEATURING

ALAN CUMMING · YAYOI KUSAMA · SCOTT ROTHKOPF · KAT IRLIN
MARIA CORNEJO · CHRISTOPHER BOLLEN · CHELSEA LEYLAND
MARC BENECKE · JASON ATHERTON · JENNÉ LOMBARDO

Map illustration: Stefan Knecht



MAPPING MANHATTAN

By David Wondrich

1. MCSORLEY'S OLD ALE HOUSE
15 E. 7th St.

New York's oldest bar. At night, a mad-house; on a weekday afternoon, paradise.

2. THE MORGAN LIBRARY & MUSEUM
225 Madison Ave.

J.P. Morgan built this jewel-box of a building to house his library of rare books, which are still there, along with an exactly-curated collection of others' rare books, drawings, and such.

3. THE DEAD RABBIT
30 Water St.

One of the world's most-awarded cocktail bars, the Rabbit does justice to both the modern cocktail revolution and the early 19th-century building in which it is housed.

4. DEAR IRVING
55 Irving Pl.

Just plain lovely. Genteel cocktails in a genteel setting.

5. EISENBERG'S SANDWICH SHOP
174 5th Ave.

A survivor, pretty much the last old-time lunch counter in New York. Get a sandwich and an egg cream and pretend you're being filmed in black and white.

6. EATALY
200 5th Ave.

The world of Italian food—eat there, take out, or cook from home—and don't forget the rooftop beer garden, where you can explore the fascinating, and new, world of Italian craft brewing.

7. STRAND BOOK STORE
828 Broadway

Practically the last survivor of the old Fourth Avenue used-book district, the Strand is as big as all of the other shops put together. Budget at least an hour.

8. THE CLOCKTOWER
5 Madison Ave.

Michelin-starred chef Jason Atherton's New York debut serves playful, sophisticated cuisine. Expect a great burger, British-influenced starters, and next level chicken and gravy.

9. WINE MERCHANTS
108 E. 16th St.

Unusual and rare Italian wines and a fearsomely knowledgeable staff. Good for sneaking a night cap back into your hotel room.

10. FISHS EDDY
889 Broadway

Vintage housewares, including fun lots from long-closed restaurants.

11. CHELSEA GALLERIES
(between W. 21st and 29th Sts. / 10th and 11th Aves.)

Hundreds of art galleries, including some of the most prestigious, and some of the most avant-garde in the country line these blocks. And they're all free to visit.

12. EVERYMAN ESPRESSO
136 E. 13th St.

Fine cappuccino, creative coffee and, despite its punky origins, a warm atmosphere.

13. FAT RADISH
17 Orchard St.

Downtown's best people watching and duck fat truffle fries. Trust us.

14. THE COSTUME INSTITUTE AT THE MET
1000 Fifth Ave.

See the frocks that changed fashion by Yves Saint Laurent, Alexander McQueen, and more. One visit here, and your closet will have never felt so underdressed.

15. STOREFRONT FOR ART AND ARCHITECTURE
97 Kenmare St.

Engage your inner architect at this iconic exhibition space.

16. HALF GALLERY
43 E. 78th St.

View great art by established and emerging talents like our back cover artist Daniel Heidkamp.

17. LINCOLN CENTER
10 Lincoln Center Plaza

Great for ballerina spotting, opera hearing, and rare-film screening. Essentially your one stop culture shop.

18. THE STUDIO MUSEUM IN HARLEM
144 W. 125th St.

A nexus for artists of African descent, like innovators Kehinde Wiley, Kara Walker, and Mickalene Thomas.

Hello!

CONTENTS

ALAN CUMMING / 04
On Acting, Activism and Identity

YAYOI KUSAMA / 06
The Art World's High Priestess of Polka Dots

SCOTT ROTHKOPF / 07
The Whitney Curator in Conversation with Gallerist Bill Powers

KAT IRLIN / 08
Manhattan as Muse

MARIA CORNEJO / 10
The Fashion Designer's Timeless Trend

CHRISTOPHER BOLLEN / 11
A New York State of Mind

ALEXANDRA BONNESEN / 12
NYC Valentine

CHELSEA LEYLAND / 12
Soundtrack to a City

MARC BENECKE / 13
Confessions of a Studio 54 Doorman

JASON ATHERTON / 14
The Hospitality Heavyweight in Conversation with Frank Roberts

JENNÉ LOMBARDO / 15
20 Questions for a Fashion Mastermind

CONTRIBUTORS

THE USUAL is a creative team specializing in smart, irreverent storytelling. We are **EMILY ANDERSON** (creative director) and **YASHA WALLIN** (editorial director)—best friends, global connectors, and cultural enthusiasts. The Usual puts together the EDITION, an ongoing publication celebrating the cities we love around the world, through interviews, essays, photography, and more.

CHRISTOPHER BOLLEN is a writer and editor who lives in New York. He is currently the editor at large of *Interview* magazine. His second novel, *Orient*, a literary murder mystery, is out from Harper in May 2015. For this issue, Bollen gets us into his New York state of mind with an essay to the city on page 11.

BILL POWERS runs Half Gallery and writes a monthly interview column for *ARTnews*. He has also contributed to *Purple Fashion* magazine, the *New York Times*, *Muse* magazine and *Vanity Fair*. In September, Morel Books will publish his adaptation of Balzac's "The Unknown Masterpiece"

featuring original cover art by George Condo. Powers spent a day at the new Whitney with curator Scott Rothkopf talking shop (page 7).

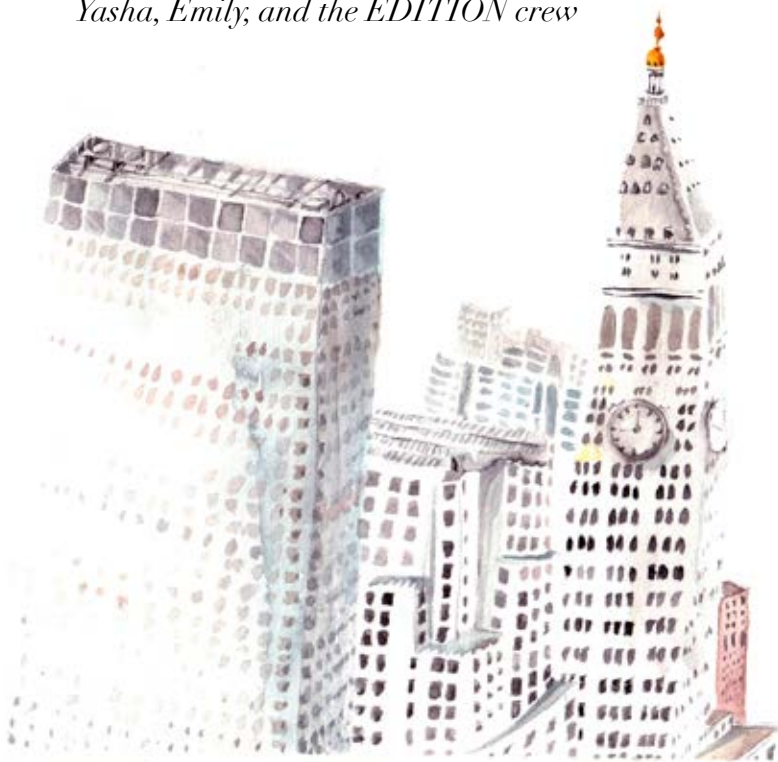
KEN MILLER is a curator, writer and creative director. He has published three books on art, photo and fashion with Rizzoli, with events at the New Museum, Tate Modern, and Colette (Paris), among many others. He contributes "Under the Influence," a recurring series for *T: The New York Times Style* magazine. In his profile piece on page 6, he channeled the High Priestess of Polka Dots, Yayoi Kusama.

BEN PUNDOLE is a hotelier, VP of Brand Experience at EDITION Hotels and editor-in-chief for the travel site AHotelLife.com. The British-born entrepreneur has been involved in the startup and development of many hotels and hotel chains, including EDITION, Morgans Hotel Group, Ruschmeyers, Surf Lodge, and King & Grove. Also a food and beverage aficionado, Pundole takes us on an after hours tour of Williamsburg, on page 5.

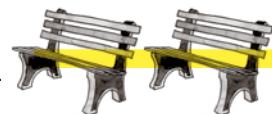
FRANK ROBERTS is the New York EDITION's Director of Culture and Entertainment. Roberts has been in the hospitality and nightlife industry for over 20 years, climbing the ladder from bar back, to waiter, to bar manager. In 2005 he met Ian Schrager and was tapped to launch the Rose Bar at the Gramercy Park Hotel. Roberts has honed his culture-centric vision from his love for travel (rumor has it he was on a hammock in Costa Rica when asked to join the EDITION team). On page 14, he talks with chef Jason Atherton.

DAVID WONDRICH, *Esquire*'s longtime drinks editor, is the author of *Punch* and the James Beard Award-winning *Imbibe*, a history of the American cocktail and of its first great practitioner, Jerry Thomas, who kept a bar at Broadway and 22nd St. Although born in Pittsburgh, Wondrich has lived in the city since 1979 and knows his way around pretty well. For this issue, he selected our map items (left) of the best spots in Manhattan to drink, be merry, and more.

Illustration: Lucy Eldridge



Central Park has 9,000 benches, which would stretch 7 miles if placed end to end.



57 St / 7 Ave
[N Q R]

ALAN CUMMING

We first met Alan Cumming at a party at New York's SOHO House. Along with his husband, they enthusiastically showed us photos of their dogs Jerry and Leon on an iPhone, gushing like proud parents. That was five years ago, before the award-winning actor suppressed his Scottish accent to play a Type A Jewish lawyer in the popular sitcom *The Good Wife*. It was before he penned his *New York Times* best-seller *Not My Father's Son*, a riveting memoir chronicling a dark childhood with an abusive father and how he built a strong sense of self in spite of it. It was also before he took to the stage as the shirtless master of ceremonies in *Cabaret* for the third (and last) time since the 1980s. With just a few days left until clocking in 800 performances in this dynamic role, we caught up with the multi-talented New Yorker.



FIVE THINGS TO KNOW ABOUT ALAN CUMMING:

1. He started a pop-up "Club Cumming" in his *Cabaret* dressing room, playing host to late night gatherings with everyone from Monica Lewinsky to James Franco.
2. He once switched on the lights of the Empire State Building.
3. His first Hollywood movie was *Romy and Michele's High School Reunion*, but who could forget his role in *Spice Girls*?
4. He currently plays Eli Gold—an outspoken Jewish-American businessman—in the CBS series *The Good Wife*.
5. He defines himself as bisexual, though he's happily married to illustrator Grant Shaffer.



From left to right:
Alan Cumming. Illustration: Grant Shaffer
Alan Cumming. Photo: Steve Vaccariello
Iman. Photo: Alan Cumming
Cyndi Lauper. Photo: Alan Cumming

You moved to New York in the 90s. What were your first impressions?

I remember flying in. Looking at it from the sky, I was mesmerized. My first night was amazing. I went to this little Jewish restaurant on the Lower East Side, and it was exotic and magical, and crazy at night—I got really drunk.

I was with my girlfriend, and we were getting a key for an apartment in the East Village. The driver was so scared of taking us there, he wouldn't go to the actual street; he'd only go to beyond the park.

There were all these people burning trash cans. My girlfriend was like, "I'll just run down to the corner and get it." I was like, "No, stay in the car!" I was too scared to let her walk off alone and find this key. So we went to Gramercy Park Hotel and stayed there, because we were too scared. Back then it wasn't as swanky as it is now.

Do you remember where in NYC this was?
It's Tompkins Square Park. Isn't that funny? What is hilarious and ironic is that now I live right where that car was parked.

Are you still excited by New York?
I love it. It's just a magical place, and I'm so happy to be here. I'm actually looking forward to finishing *Cabaret*. It's been great doing the show again, and I've had such a great time, but I'm looking forward to not doing it just so I can actually have my evenings and my days to myself for a while, and just be in New York. I always think that in New York, you walk out the door and an adventure begins.

"I ALWAYS THINK THAT IN NEW YORK, YOU WALK OUT THE DOOR AND AN ADVENTURE BEGINS."

You have about 10 days left of performing *Cabaret* after a one-year run. Are you able to reflect on the experience yet?

It's quite a big turning point. I think actually finishing *Cabaret* is going to be more poignant and more definitive for me, because this is a role that I've done three times in my life. Last time I did it, I thought I'd never be asked to do this bit again. So now I really don't think I'm ever going to do this again. There's a part of my life that is actually going to stop now. If they do another revival in 16 years, I'll be 66. It's closing a chapter on a type of role I've been so associated with for most of my career, since my late 20s.

Also, part of it is because I'm physically really fit. I'm the lead dancer in a Broadway show. That's insane. Letting that go is going to be...kind of like [gulp] "that's that chapter over."

For many actors and performers, Broadway is the ultimate goal. Where do you go from there?
I'm not saying goodbye to performing on Broadway, or the theater in any way. It's just this type of being physical on stage, and being in a musical in this way. There aren't any other roles like this for a man, and certainly not for a wrinkly old man. It's partly because 20 years ago, I just kind of made up the production, and my character in it I based on me. Be careful what you wish for.

Performing night after night, do you still get butterflies when you go on stage?
Not so much, no. I think when you get started [you get nervous] because you're not well-prepared, and you don't feel confident. When you're confident, it changes everything.

In terms of confidence—late last year you released a memoir, *Not My Father's Son*, about how you overcame hardships in your life, like the physical and emotional abuse from your father. Given the very difficult childhood you had, how did you become such a self-assured, strong personality?
I suppose it's just your experience changes. Getting away from that, and becoming your own person is a great recipe. I was amazed, too, that I got away. I was amazed that I was able to survive my father. When you feel that you've been through the worst thing that could happen to you, it makes you have a really good outlook on life. You just get more open. What's the worst thing that can happen? It probably already has. So on you go.

There are a couple directions one could go after enduring the types of things you did as a kid: repeat them as you get older, or grow from those experiences.

It could have gone the other way, but it didn't. I was lucky. Also, when all that was happening, my mom told me the opposite. When my dad was being horrible to me, she was supportive of me, and that made me feel good about myself. I had this dual thing.

You've let the world in through this memoir. Is there anything that's still off limits to talk about? Are there things the world doesn't know about you?

The minutia of my relationship with my husband the world doesn't know about. I still do have a personal life. I will talk about things because I think they are important and need to be talked about, but I don't allow reporters into my home. I have my sanctuary.

But I like being able to be open and honest. In a way, over the years, it's my way of coping with all the attention that you get when you're famous. It's better to be an open book rather than try and hide anything or make people speculate about you. I felt I've got nothing to be ashamed of. Also, I feel like I'm one of the lucky people that is famous, and the public's perception of me is, I think, pretty accurate. I don't have to pretend to be someone I'm not when I'm in public.

In addition to your other creative endeavors, you're a prolific photographer. We get a glimpse of this on Instagram where you show people in your orbit with detailed captions to set the scene. What is your approach to photography?
Most of my pictures have stories to go along with them. There's a reason why I take a picture, but sometimes the picture gives off the vibe that is opposite of what I was feeling or what was going on at the time. I'd like the person to know what I was thinking when I took it, or why I took it. So I'm doing a book for Rizzoli. It's some foolish things, accidental snaps, things at work—stories with pictures, or pictures of stories.

Time declared you one of "the most fun people in show business." Do you agree?
I have a lot of fun [laughs]. I think fun is the ultimate goal. That and kindness. Fun through kindness. **18**

CANDID CUMMING



IMAN.

"Iman is the perfect model. I mean that she is always conscious of the camera and knows exactly how to project any emotion. She is almost like a silent movie star. In real life she is very funny. I have a fire pit that is named after her. She came to visit me one day in the country and as we were eating lunch the girl who was doing our garden up came in and said she needed to know where I wanted the fire pit located. So Iman came out to the garden with us and when she saw where I wanted the fire pit to be she immediately told me I was crazy and that I should move it over a bit so that we'd be able to see the view of the hills as we were sitting warming ourselves and cooking them beans. She was absolutely right."



KITTEN.

"I spent about half a year with Cyndi Lauper when we were in *The Three-penny Opera* together on Broadway. This was taken backstage, just outside the door you'd enter to actually walk on the stage, and they'd put a blue gel around the light bulb in case it shone onstage when the door was opened. At a certain point in the second act I would be running down the stairs after a quick change and would pass her sitting on the steps, looking gorgeous, bathed in the blue. This was her first show on Broadway and she said later that she felt I led her around like a little kitten, showing her the ropes and such, and since then I've always called her kitten."

Wild(ish) Williamsburg: Pundy's Picks

Whether it's Miami, Shanghai or Cuba, as VP of Brand Experience for EDITION Hotels and founder of the innovative travel site A Hotel Life, Ben Pundole is seemingly everywhere all at once. In reality though, the British born savant calls Williamsburg home. Since there's no one we'd rather have a night cap (or two, or three, or five) with in Brooklyn than Ben, we tapped him to share his after dark picks.

[7pm–sunset] START: 80 Wythe Ave.

THE IDES AT THE WYTHE HOTEL

Beautiful rooftop bar with a great view of the Manhattan Skyline including the New York EDITION!

4 MINS WALK TO ~

[8.30 pm] 80 N.7th St.

SHELTER PIZZA

9 MINS WALK TO ~

[9.30 pm] 200 N.14th St.

GUTTER

Dive bar bowling

22 MINS WALK TO ~

[10 pm–midnight] 146 Broadway

BABY'S ALL RIGHT

Brilliant venue / Check for shows

6 MINS WALK TO ~

[10 pm–midnight] 298 Bedford Ave.

MAISON PREMIERE

Cocktails and Oysters the Brooklyn way. The garden is a MUST.

17 MINS WALK TO ~

[10 pm–midnight]

27 Broadway

DONNA

Excellent cocktails

[10 pm–midnight] 82 Berry St.

HOTEL DELMANO

My favorite bar in NY

4 MINS WALK TO ~

[Midnight–] 90 Wythe Ave.

KINFOLK

A shop with an incredible venue out back

1 MIN WALK TO ~

[1 am] 74 Wythe Ave.

OUTPUT

Dance Heaven, check for talent schedule

16 MINS DRIVE TO ~

[3 am–5 am] 1271 Myrtle Ave.

BOSSA NOVA CIVIC CLUB

Going deep

15 MINS DRIVE TO ~

[3 am–5 am] 98 Meserole Ave.

GOOD ROOM

So good, and sweaty... and good

NOT TOO FAR NOW!

[5 am–]

Find an after-hours rave up. It's there somewhere and they're brilliant.

END.



New York, I Love You, But you're bringing me down
Like a death of the heart, Jesus, where do I start?
But you're still the one pool, Where I'd happily drown
LCD SOUNDSYSTEM. "NEW YORK, I LOVE YOU BUT YOU'RE BRINGING ME DOWN"



10 Taxi Tips

(From a Cabbie)

I drive a yellow cab. Here are some tips to the tourist, the New Yorker, and the tourist that thinks they're a New Yorker.

By Max Cohen
thingsiseefrommycab.com via Quora.

1

Don't wait until we're passing you to hail us. We need to see you in advance so we can get over to you.

2

Get off that curb. This is NYC—don't be afraid. Stand in the street. Everyone else is on the sidewalk: the masses, mailboxes, streetlights, halal stands, overflowing trash bins, and red light cameras (Houston and Chrystie, I will get you!). If you want a cab, make yourself seen.

3

Go to a gas station between 4 and 5 am or pm. Shifts end at five and cabbies need to fill up before they go in. There are only 10 or 12 gas stations in Manhattan. Eight of them are on the West Side on 10th Ave. Take your pick.

4

Bond St. between Bowery and Lafayette is a major shift change spot for private drivers that don't work for a garage. You will always find a ride when the shifts change from day to night.

5

If you're downtown, stand on the uptown side. If you're uptown, stand on the downtown side. This is regardless of where you are actually going.

6

Don't look shady. There is no other group of people that work harder at a more dangerous job so crucial to the survival of NYC, and without health insurance. We carry a large amount of cash on us and are easy targets. If you look like trouble, we're going to keep driving.

7

Let your lady do the hailing.

8

Don't look like you're going to throw up.

9

Don't stand with the large group of people; there's no way I can illegally jam you in my cab.

10

Don't stand at the base of a bridge (particularly the Williamsburg Bridge). There's nowhere to pull over safely to pick you up, and if we're going over the bridge we probably already have passengers.

Times Square / 42nd St
[N Q R S 1 2 3 7]

Times Square is named after the *New York Times*. It was originally called Longacre Square until 1904 when the NYT moved there.



I'm just taking a Greyhound on the Hudson River Line
'Cause I'm in a New York state of mind.
BILLY JOEL, "NEW YORK STATE OF MIND"

34 St / Herald Square
[B D M F N Q R]

The Empire State Building has its own zip code, 10118.



YAYOI KUSAMA

By Ken Miller

WHEN YAYOI KUSAMA arrived in New York in the late 1950s, she barely knew anyone and had almost no money. A decade later, she was one of the most famous (or infamous) artists in the country. Only a few years after that, she was gone and largely forgotten.



Legend has it that Kusama arrived in New York with only the cash she was able to sew into the linings of her clothes. She was fleeing an unhappy upbringing in Japan, determined to establish herself in the city's exploding art scene. By her own account, Kusama had begun to experience hallucinations while still a young child, for which she was savagely punished by her strictly business-minded mother. Art provided a means of escape, and she pursued it obsessively.

Kusama had already created thousands of artworks by the time she was in her twenties, and had struck up a correspondence with the famed painter Georgia O'Keefe. O'Keefe argued against the idea of moving to New York, saying the city would not necessarily be welcoming to a female artist, particularly one who barely spoke English. Kusama was undeterred, gathering up her early work, burning it at her family home, and setting off for the US.

She made connections quickly, becoming a fixture in the city's booming art scene. She was friends with Donald Judd and Eve Hesse, had a long-running (probably sexless) relationship with Joseph Cornell, sold work to Frank Stella, and was a friendly rival to Andy Warhol and Claes Oldenburg. As her renown grew, she became connected to European artists such as

Yves Klein and Lucio Fontana; in retrospect, her work is central to both New York's Pop Art movement and the Zero art movement that was burgeoning overseas.

At the time, however, Kusama was more recognized than established. She staged public performances with naked, polka-dot painted performers at prominent locations such as

returns to the infinite universe." Looking back at her legacy, Kusama seems to see herself as both marginal and vast, like the tiny dots that cover one of her massive canvases.

By the early '70s, Kusama had essentially disappeared. For nearly a half-century, she has lived and worked at a mental health facility in her native Japan and for many years it seemed

Times Square, Wall Street, the Brooklyn Bridge and Central Park. By her account, these "Body Festivals" became a handy source of income for the NYPD: she paid a quick bribe and was off to perform again. She became a cover star for the city's tabloid newspapers.

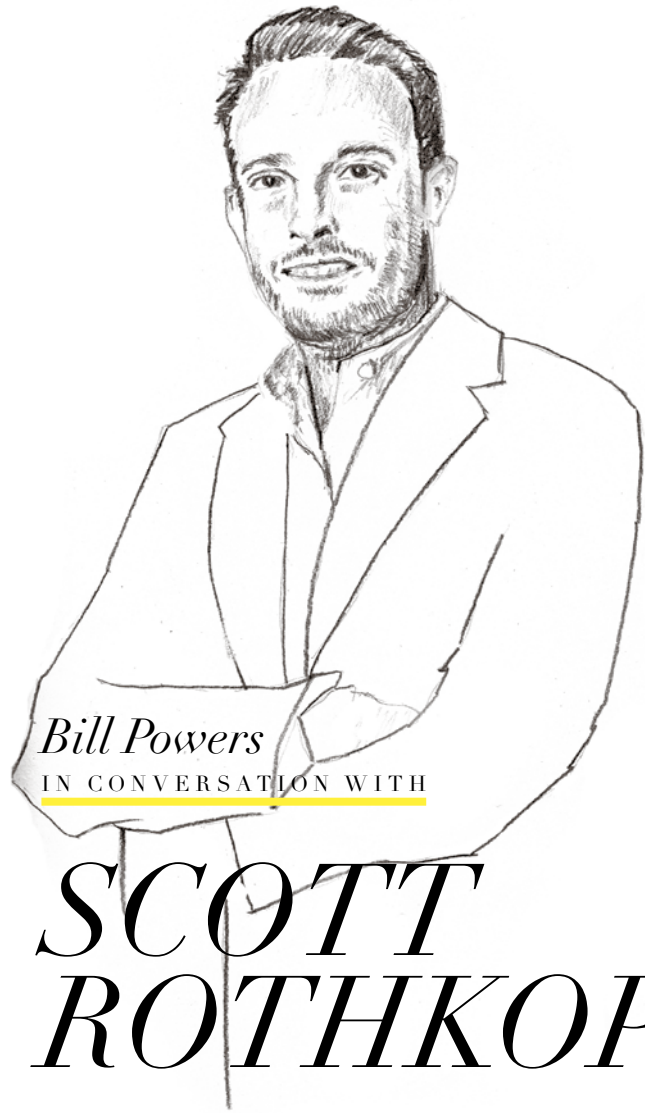
In Soho, she set up Kusama Fashion Company, selling translucent pants, tent-sized dresses and painting polka dotted outfits several decades before her recent collaboration with Marc Jacobs at Louis Vuitton. She named her loft the Church of Self-Obliteration, appointing herself the "High Priestess of Polka Dots," and officiated weddings for her followers, including marrying gay couples. But she was also not well, mentally or physically, and her manic output (she was sculpting and painting hundreds of canvases a year) was bringing her close to collapse. More than anything, she wasn't getting the financial support that was being bestowed on her (male) peers. Invited to the Venice Biennial in 1966, she was chastised by the organizers for attempting to publicly sell the work that she was presenting.

Increasingly, her art was all there was. A film she made in Woodstock, New York around this time is titled "Kusama's Self-Obliteration." For her, the seemingly ominous title could be seen as optimistic: as she told *BOMB* magazine in 1999, "By obliterating one's individual self, one

like she might be forgotten completely. Instead, now 80 years old, Yayoi Kusama is the top-selling female artist alive. Perhaps more than her individual works of art, it is Kusama's tricky, multifaceted public persona that continues to resonate and inspire admiration. Along with Warhol, she was a pioneer in redefining the role of the artist from essentially an elevated craftsman—a painter or sculptor, for example—into a personal brand and multifaceted creative enterprise. What confused critics at the time—her refusal to focus on one genre, the brightly appealing repetitiveness of much of her art, her willingness to turn herself into a spectacle—now provides an accurate description for the formula behind becoming a star artist.

And despite her reclusive residence, she also maintains a high profile in the art world—at museum openings, she appears in brilliantly eccentric outfits, sporting a garish red wig that would shock even Warhol. As he could have told her, sometimes you have to recede in order to bring your audience closer. Her latest exhibition will be on view at David Zwirner through mid-June. It might be wise to get in line now. **1B**

Yayoi Kusama in her 2013 solo exhibition "I Who Have Arrived in Heaven" at David Zwirner, New York. Image © Yayoi Kusama. Courtesy David Zwirner.



Just days before the Whitney Museum of American Art opened its new 200,000-square-foot space in the Meatpacking District, we sent everybody's favorite man-about-town and Half Gallery owner Bill Powers to get a glimpse. He spoke to Scott Rothkopf, who joined The Whitney in 2009 as their youngest curator ever. He's since organized some of this century's most important exhibitions by artists like Wade Guyton, Glenn Ligon, and last year's knockout Jeff Koons retrospective—the last show in the museum's Uptown galleries.

Bill Powers: The Whitney's opening show is installed chronologically from the top down...

Scott Rothkopf: We have about 650 works of art from our collection on view. In the lobby gallery there is a small presentation about the founding of the museum. After that, yes, the show begins on the eighth floor in our skylit galleries with pieces from the early 20th century. We installed it this way because the floor plates grow as do the ceiling heights as you move down, which often reflects the scale of the art being made as you get closer to the present.

The new Whitney Museum has something like 13,000 square feet of outdoor space for sculpture?

On four terraces, yes. In our opening season, we will have sculpture from the permanent collection on a few terraces and another large terrace dedicated to a site-specific installation by Mary Heilmann.

You've organized several outstanding solo surveys over the years. In The Whitney's first exhibition in its new building, "America Is Hard to See," will you include pieces by artists like Wade Guyton as a nod to recent solo exhibitions you organized?

This exhibition nods to several histories layered on top of one another: one is the history of American art; another is the history of our collection; and finally there's our own exhibition history whether it's the "Black Male" show from 1994, our many biennials, or a survey like Guyton's. We're including him with a painting he gave the museum that has never been shown before.

Jeff Koons once told me that engagement is a driving principle in both his art and his life. I mention it because you curated his retrospective at The Whitney last year.

That's so true of Jeff's perspective today. He used to talk about Duchamp and his fascination with the readymade. Now he's

interested in older art and he talks more about Picasso, I think, because Picasso had a very active studio life — and love life — until he died, whereas Duchamp is thought of as a guy who quit making art and was somewhat disengaged from society later on. Jeff probably doesn't relate as much to that image of an artist at this point in his life. But I'm not a psychiatrist.

Coming here today, I walked by Diane Arbus' old apartment building. You forget sometimes that the neighborhood has such history.

There are a lot of works in our first show, "America Is Hard To See," that make reference to the surrounding area either specifically or more abstractly. We have a whole gallery about the AIDS crisis including a picture of David Wojnarowicz photographed by his boyfriend and mentor Peter Hujar. There's a painting by Florine Stettheimer of the Statue of Liberty in the harbor. And we have George Bellows' picture of ice flows on the Hudson adjacent to a window overlooking the river, which feels incredibly familiar after the winter we just experienced in New York.

Your transition downtown is a sort of homecoming, too, since The Whitney Museum's first outpost was on Eighth Street.

Yes, we're not that far from our original location. Also, so many artists were situated here. Roy Lichtenstein had a studio on Washington Street for the last part of his life.

And he famously ate lunch every day at the Meatpacking district institution, Florent.

We actually have a Charles Atlas video in our collection that was partially shot there.

When I did a preview tour of the new building, I noticed you and a few other museum curators looking at paint colors for the gallery walls. What did you decide on?

For the majority of the spaces we're using decorator's white which has a touch of gray in it. And we've added accent colors. We have an incredible room about spectacle in mid-century New York—nightlife scenes—where the walls are almost a midnight blue to create a sense of drama. There are some pictures from the 1930s and 1940s which we've hung on dark brownish gray walls, since many of these works were made to be seen in interiors that weren't bright white. For example, we have an Andrew Wyeth painting of a crow lying in a field, and on a white wall it looks out of place and you end up noticing the frame a lot more. The taste that informed the frame also informed the architectural settings the painting might have been made or seen in. But we're coming to terms with the fact that our new building is from yet another time and we're reconsidering elements like wall color and framing in a new light. It's like showing up at a family reunion and all of these beloved relatives look a little bit different than how you remember them.

Do you think about how the evolution of technology can change the way a work is perceived decades later? For instance, I wonder how a Josh Kline installation comes across in the year 2050?

When oil painting was first invented it was thought of as a new technology. We have a lot of work in our collection which maps to technological changes in the 20th century, whether it's television sets from the 1960s in sculptures by Nam June Paik or neon tubes in a Keith Sonnier. Then there are things people might not identify as new technology like the

finishes on a John McCracken or a Donald Judd which were groundbreaking in their time as new industrial materials.

The Art Newspaper recently reported that a third of all museum solo shows are with artists represented by only five galleries. Does this statistic seem troubling to you?

That may be true, but in general I think people tend to see conspiracies where they want to find them. I remember when I worked for *Artforum*, people would say oh, the big advertisers get all their artists on the cover. And big galleries like Gagosian did have multiple covers, but then others like, say, Greene Naftali had artists on the cover without ever having placed a full-page ad.

I asked art critic David Rimanelli who the greatest museum curator of all time was. He said it's a tie between the Guggenheim's Robert Rosenblum and Swiss curator Harald Szeemann.

I think a lot about William Rubin from MoMA who got a bad rap for being imperious and conservative, but the quality of his scholarship and the rigor of his shows was so admirable, as was the laser-like focus he brought to building the collection.

You curated a Mel Bochner show while still a student at Harvard. Do you think there's ever a downside to being so ambitious?

There's a real risk when your ambition outweighs your talent or skill set. In the end you have to deliver.

Can you remember the first piece of art that had an impact on you?

I was obsessed with Calder's "Circus." I remember my grandparents taking me to The Whitney as a little boy and seeing it in the museum lobby. I went home to Dallas and made a whole collection of circus characters in my garage with bent coat hangers and a soldering gun.

Have you ever experienced Stendhal Syndrome, you know, becoming extremely emotional while looking at a painting?

It happens to me more often with abstract art, which surprises me. I remember being in college and seeing Ellsworth Kelly's retrospective at The Guggenheim and being brought to tears. There was something so beautiful and intense about encountering his vision as a total environment in [Frank Lloyd] Wright's architecture.

“THERE’S A
REAL RISK WHEN
YOUR AMBITION
OUTWEIGHS
YOUR TALENT
OR SKILL SET.
IN THE END
YOU HAVE TO
DELIVER.”

What motivates you, Scott?

I know this sounds obvious, but I love art. In terms of working with artists, I imagine myself almost like a lawyer arguing their case to the public. And if I do my job right, you shouldn't see my hand. **1B**



1. *Scott Rothkopf.*
Illustration: Stefan Knecht
2. *The new Whitney as seen from the Hudson River, 2015*

NEW YORK IQ
The first native New Yorkers were the Lenape, Algonquin people. The word
Manhattan is derived from their original language, meaning "island of many hills."



THROUGH THE EYES OF PHOTOGRAPHER KAT IRLIN

MANHATTAN AS MUSE



NEW YORK IQ
New York City served as the capital of the
United States of America from 1789–1795.



MARIA CORNEJO



Enter Maria Cornejo's light-filled Brooklyn home that she shares with husband Mark Borthwick and you immediately understand that creativity is king, family is everything, nature is celebrated, and minimalism embraced. There's a sense of timelessness, which is an ethos she extends to her artful clothing line Zero + Maria Cornejo. Since launching in NoHo in 1998, Zero + Maria Cornejo has earned a cult-like following who covet the brand's elegant geometric cuts, rich textiles and inventive patterns. Born in Chile, with a career that spans over London, Paris, Milan and Tokyo, Cornejo is now one of New York's most influential creatives.



From left to right:
Borthwick family portrait. Photo: Daniel Kiyoi
Zero + Maria Cornejo 15th Anniversary Collection window at Barneys
Maria Cornejo photographed by her daughter, Bibi Cornejo Borthwick

“IGNORANCE IS BLISS IF YOU'RE A CREATIVE.”

What role does New York City play in your creativity?

New York is a very active and cosmopolitan city—full of art and culture. Everything that influences me either comes from nature, architecture, art or people.

Trend forecaster Li Edelkoort recently declared “the end of fashion as we know it.” She cited a few reasons like education, where young designers are taught to emulate famous names; a failure to address sweatshop conditions at factories; and more. What is your take on this?

That's a big statement. I don't think she means fashion is dead, fashion is alive and kicking in many parts but independent designers are not getting enough exposure as they deserve or would have 30 years ago. It's hard to compete when all the large corporations and design houses pay for magazine [coverage]. At the same time, personally for me the reason we've been successful is because people more and more are wanting things that aren't mass produced. People are wanting things that are more niche, more exclusive. The stores are now wanting things that aren't everywhere. I think it's a good time to be an independent if you can survive the rough seas.

What is your approach to design?

It's a very organic approach. It starts from a fabric or a photograph. Those things give me ideas how I would drape the body.

What excites you the most about designing for women?

The endless possibilities to create desirable pieces. And to see them worn by really interesting women.

Some of these really interesting women include Tilda Swinton, Cindy Sherman, and the First Lady. Are they who you think of when starting a new collection?

I never think of one woman in particular, it's many women, all the different lives we have and how versatile the pieces need to be. The idea is to make the clothes not specific to the body, so they can be flattering to many types of women.

How much should fashion play a role for the First Lady?

I do think clothes should facilitate her job, but not be a main focus when she's doing something, rather enhance what she's doing. Clothes should give you confidence and empower you as an individual. I think that's when you've successfully designed something.

What one piece in your career are you most proud of?

The foil dress! The piece is flattering on everyone. It's extremely versatile and simple, but at the same time a clever timeless design.

And the foil dress is produced in NYC; why is that important?

Producing locally is one of the aspects of trying to be sustainable; fabrics are made all over the world. I think it's important and great to know who is making your clothes, it's more personal.

To that point, have you evolved your brand or even pushed back against “fast fashion”?

I've definitely pushed back. I don't believe in fast fashion. The way I design is timeless. It's not about fast, it's about pieces that you want to keep forever.

You studied fashion in London when designers like Vivienne Westwood were making their mark. What impact did those times have on how you design?

I think there was a sense of possibility and fearlessness. In a way she was a pioneer, to be an independent thinker and to not follow the masses. It was a period of excitement after the punk movement so we thought everything was possible. Now the kids have all this second-hand knowledge so it's quite crippling and overwhelming. Ignorance is bliss if you're a creative.

The fashion landscape is different today than when you started. Do you have advice for someone trying to break into the field now?

It depends what they want out of it—there are different roads. Some people want to be designers and be really creative, others want to make money and just be a brand. It's such a big question because not everyone's path is the same. At the end of the day you need to believe and have an identity within it because it's a really tough business to be in. It never used to be a “business of fashion”; it was the “art of fashion”; [now] it has become more about business.

Your husband Mark Borthwick and daughter Bibi Cornejo are both photographers. Do you all collaborate?

Bibi has been doing great pictures and all the imagery for the brand. My husband and I collaborate all the time, he often shoots the clothes for his editorials.

You and Mark have been married a long time. Is there a secret to staying happy living alongside another creative?

You have to both have your own creative outlets—traveling and having your own creativity separate from home helps. There's a mutual understanding and respect, we know we don't have to agree all the time, and allow each other to do our own thing.

If we were a fly on the wall at a Borthwick/Cornejo dinner, what would we hear discussed?

All sorts! Teenage troubles, politics, travel, memories, art, all sorts.

What's an ideal family day in New York?

An ideal New York day would be spent in our garden at home.



A NEW YORK STATE OF MIND:

CHRISTOPHER BOLLEN



IS THERE ANY CITY BESIDES NEW YORK where its residents are so constantly and acutely aware of their geographical status? Not a day goes by where it doesn't occur to me at one point that I'm a New Yorker. I'm convinced there are men and women inhabiting cities all around the globe leading full, fascinating lives, which never involve the strange, diurnal revelation, *I am a Cincinnatian!* or *Here I am, a citizen of weird and wild Dusseldorf!* What is it about New York that brings on such provincial self-awareness? Narcissism, maybe (one does not simply move to New York; one envisions themselves here, often years before they arrive, tumbling in the currents of its myths and possibilities). But the answer might be simpler: it is hard, arduous work to claim New York as home.

I have been thinking a lot about the obsessive mind game of New York lately. And most friends I know over the age of 35 have as well: is it still worth its price? Is it the Promised Land we all believed it to be from every movie and book and photograph of Andy Warhol we studied with pornographic excitement in our youth? How many more underground clubs, or after-hours parties on Brooklyn rooftops, or dinners set for seventy in Upper East Side penthouses, or gallery openings, or rainy afternoons at Film Forum, or nights struggling to pay the monthly rent check can we withstand without somehow wondering if we've lost the thread—or, worse, pulled it so hard the whole weaving's come unraveled?

I moved to New York in 1996 for college, and in those first days and years, living on the border of the Upper West Side and Harlem, I was perpetually and embarrassingly dumbstruck by the most ordinary details. The sidewalks actually sparkled at night. Musicians played accordions or cellos or xylophones at 2 am on the platform of the 1/9 subway. It was possible in a single evening to eat Thai food at a restaurant where aspiring opera singers sang, watch a guitarist fall off a stage in an East Village bar that

might at any moment be raided by police, avoid a near mugging, kiss a Chilean who either modeled or cater-waited and likely would be back in South America in a month, eat a dollar pizza, watch dawn fossilize the skyline, and land in bed with a high sense of mortal accomplishment. That's called being young in New York, and I know some who at seventy remain this young (I don't want to see their livers; I do want to see their apartments).

If I tied a string to every apartment in the city where I've lived in the past 19 years, it would look something like one of those god's eyes made with yarn and sticks at summer camp: I keep venturing out and returning to the center. Some of those apartments were extraordinary finds: a Tolkien-size stucco cottage hidden in a garden behind an apartment building on West 12th Street not far from the Hudson River. Others might require years of therapy to extirpate from my mind: a fifth-floor sublet on Pitt Street on the Lower East Side that came with a psychotic, drug-fueled roommate who, days before my self- eviction, masturbated in my underwear drawer. But I told myself that even the worst experiences and most questionable conditions were all part of the challenge of living here, the toughening of character that certified me as a deserving member of the New York populace. For many years, if I left the city for more than four days, an anxiety would creep over me: what am I missing? How soon can I go back?

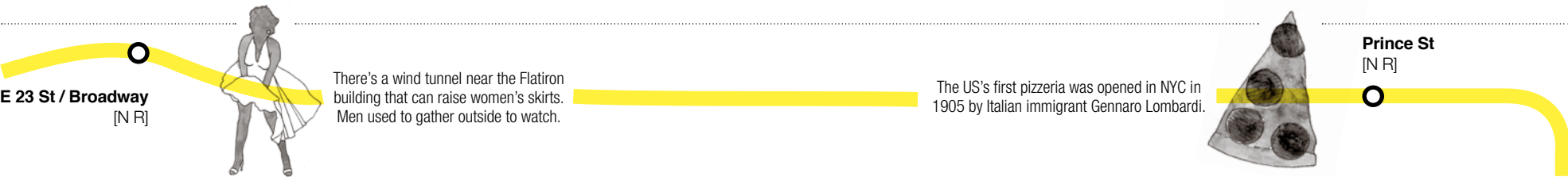
New York isn't what it used to be—it's an old complaint, but there's no denying in the past decade that the chorus has overtaken the lead singer with this dirge. Neighborhoods are dying, or rather merging into a single neighborhood that looks partially like a university campus and partially like an airport shopping mall. Almost once a week I receive a similar text from a different friend: *I can't live here anymore. Or how much is the rent on a Silverlake apartment?* Or *I could edit this music blog in the Catskills. Want to drive up for the weekend and not come back?* These are messages from people

who have lived here far beyond the honeymoon. I have too.

But this is the hidden logic of New York: you come here young and it makes you; if you stay into adulthood, you can make it. I don't mean that you can physically remold it or protest outside the former CBGB's for the rest of your life or decide that everyone under the age of twenty-five is trespassing upon the graves of Frank O'Hara and Lou Reed. I mean, an adjustment not only in expectations, but in horizon lines.

Or, rather, this is what I mean: New York isn't a real place. It never was. It's a mirage or a fantasy built collectively and in private. It is, to misappropriate Billy Joel, a state of mind. And like any state of mind, especially for all the volatile, ambitious aspirants and seekers who land here, it fluctuates day by day. It is awful. It is wonderful. It is soul sucking. It is soul enriching. It's too crowded. It's not diverse enough. Yes, it is *all* of these things, every single one. It's your mood reflected and refracted across eight million people and across four-hundred-and-sixty-nine square miles.

For me, I've adjusted in my own way. As I'm quickly approaching forty, I've given up the 5 am curfew. I've learned to find a strange, romantic beauty in the mornings, in the gray glare off the hosed sidewalks at 7 am as the early commuters drift westward toward the subway. I've changed the soundtrack from angry rock to classical piano. I go to the galleries on weekday mornings instead of the open-bar openings on Thursday nights. Where I used to imagine nothing more fulfilling than a party in the guts of a warehouse in Bed-Stuy, I'm extremely interested in checking out the Aquarium in Coney Island. I don't expect this to be everyone's remedy, and there's always, eternally, a party somewhere that will let you through the door. But survival here has to involve more than stimulating the most superficial nerves. In one of its most surprising transformations, New York might actually be the perfect place to be both a little bit crazy and to settle down.



E 23 St / Broadway
[N R]

There's a wind tunnel near the Flatiron building that can raise women's skirts. Men used to gather outside to watch.

The US's first pizzeria was opened in NYC in 1905 by Italian immigrant Gennaro Lombardi.

Prince St
[N R]

And tell me what street compares with Mott Street in July? Sweet pushcarts gently gliding by. The great big city's a wondrous toy just made for a girl and boy, We'll turn Manhattan into an isle of joy.
ELLA FITZGERALD, "MANHATTAN"

New York City has the largest Chinese population of any city outside of Asia.

Canal St
[J N Q R Z G]

NEW YORK IQ
One of the first kosher Chinese restaurants in New York was Moshe Peking, whose all-Chinese waitstaff wore yarmulkes.

NYC VALENTINE

ALEXANDRA BONNESEN

New York boasts some of the most beautiful people in the world. Case in point, model Alexandra Bonnesen. Here, the Brooklyn-based beauty takes us around her hood and shows us a more intimate side, modeling Valentine NYC's lingerie line. The brainchild of founders Paloma Jonas and Whitney Brown, Valentine is part lacy underwear collection, part flirty photography blog with personal stories like Bonnesen's, below. Check it out at valentinenc.com and look for their lingerie line in EDITION's hotel rooms.

Photos by Lee O'connor

A HABIT I CAN'T QUIT

Showing off photos & stories of my nieces, even to strangers.

A KISS I CAN'T FORGET

The kiss that directly followed my (now) husband proposing

MY STRIP TEASE

Always involves tequila

MY KIND OF GUY/GIRL

The unwavering ability to be honest, trusting and fully embrace your quirks.



BEST PICKUP LINE

I will throw my TV out the window if it means I can look at you all day

XOXO

Alexandra (newly) Bonnesen

NEW YORK IQ
There are over 800 languages spoken in NYC, making it the most linguistically diverse city on the planet.

MARC BENECKE

CONFESSIONS OF A STUDIO 54 DOORMAN



In the three short years of Studio 54's heyday, Marc Benecke was who you had to get past to enjoy the hedonistic other side. Opened by Steve Rubell and Ian Schrager in 1977—the same year Saturday Night Fever came out—there's never been a club like it since, with celebrities, socialites and scene-makers clamoring for a ticket in. If Benecke granted you entry, you were whisked through the "Corridor of Joy," a long hallway echoing screams of happiness before partygoers melted into the eye of the disco storm, Studio 54's dance floor. After it all came crashing down and the club closed, Benecke took a much-needed West Coast hiatus. He's now back with a Studio 54 radio show on SiriusXM and a new position with Schrager, as the New York EDITION's night manager.

I imagine your role at EDITION will be more tame than working the door at Studio 54.

Absolutely. It's much more adult. Not that Studio wasn't adult. I think the *Village Voice* put it best when they said you can't reheat soufflé, and that's basically what the story was at 54. It was of the times, of that moment.

What was the celebrity culture like back then?

It was before cell phones and before TMZ and all the media outlets that we have today. *People Magazine* was barely three years old when Studio opened. And *Entertainment Tonight*, the first show on TV about entertainment, didn't even start until '81, '82, when they had already sold Studio. "Page Six" was around, though! [laughs] The *Post* was already doing its thing back then. It was as important to be on "Page Six" as it is today.

Therefore, celebrities and people in general were willing to let their hair down a lot more. And not everybody had an entourage. I mean, we had major stars like Elizabeth Taylor, Warren Beatty, Jack Nicholson, Mick Jagger. But no one ever came with anybody other than themselves and whomever they were with. And people felt incredibly comfortable there—because we did the selection process at the door.

At 19 you were one of the youngest on staff at Studio 54. How did you get involved at such a young age?

A distant cousin of mine had a bouncer contract for 54. I was having lunch with him and he was like, "What are you doing the rest of the day, how'd you like to come over to this new club we're doing security for?" We walked over there and I got interviewed by Steve Rubell. He asked what I was doing for the summer and was like, "How would you like to work here?" And I'm like, "Okay." That's basically how it started!

Were you interested in the club scene then?

Not at all. My mom came from a political family. They were very into social issues and I grew up being politically aware at a very early age. I was a poli sci major in school, I wanted to become

a lawyer. I had only ever been to one club—I wasn't interested in that whatsoever. And I just got opened up. Steve liked the fact that I knew nothing about the whole nightclub scene. He basically taught me everything: what to look for, what not to look for.

Some of the social and political issues of the time must have played out at Studio 54?

54 was like the window right after the Vietnam War ended and right before the AIDS epidemic took hold, so there was like this three-year window where people just had a crazy time. It was pretty awesome. People were really tired of war and people just wanted to have a good time, and we did.

At the door, Steve Rubell tasked you with letting a "mixed salad of people" into the club. How did you do that?

There were people that were just flat-out fabulous, that would get in no matter what. But even if you worked at McDonald's and you liked to come and just dance, and you had good energy, you could get in. You had a really interesting mix of all different levels of society. In that way it was exclusive but also inclusive. People got off on that. If I can be emotional for a second—one of the things I think that made me a good doorman was that I can really feel [people's] energy and for the most part, where they're coming from.

What was your approach to turning someone away?

Steve had this amazing talent to converse with anybody and make you feel like he was your best friend. He was able to turn people away



with a smile. I wasn't good at that, because in some ways I'm naturally shy. So if I wasn't going to let someone in, I just didn't engage. That probably kept me out of a lot of stuff. People see you as arrogant, whereas for me it was more of a self-defense mechanism.

I heard you would tell people who were desperate to get in to go buy the same jacket that you were wearing and then you'd let them in?

I was very young. I could never do that job now. This was like a different person. Yeah, I actually told this one guy to go buy this blazer that I had on at Bloomingdale's. He went and did it and I still didn't let him in. The outside was really a show in itself. When people got to know me, they realized I wasn't like that...

But you did have the power position.

I definitely did. The *Times* said I was the socially most powerful person in New York.

You must have met a lot of amazing characters at the door. Who do you particularly remember?

We had this guy named Rollerina. He worked on Wall Street and he used to dress up in this semi-drag outfit. He was like a fairy godmother. He used to hide his costumes in different nooks and crannies in the city because there was no way he could change—especially in those days—from his job on Wall Street. He was like Superman, hiding and putting on his costume in a phone booth.

A lot of art-world personalities went to Studio 54, but was Studio 54 a part of the art world?

To an extent. Andy Warhol was one of the few well-known artists in the world [that came to Studio 54]. And there was the whole Basquiat, Keith Haring, Kenny Scharf [crowd] in the 80s, which the Palladium action was also a big part of. But at Studio, it was limited—Paloma Picasso used to go there, Salvador Dali. He had this drag queen muse...

Was Andy Warhol really shy?

Yes, very much so. He would say very few words. He'd have dinner in fairly large groups and you could get a sentence out here and there, but in general, he was more of an observer than a participant unless he knew you really, really well.



From left to right:
Marc Benecke. Illustration: Stefan Knecht
Marc Benecke manning the door at Studio 54, 1979.
Photo: Allan Tannenbaum/Polaris
Andy Warhol, Deborah Harry, and Jerry Hall, Studio 54, 1970s. Photographer unknown.

It's fascinating that he could create this whole empire around him while being so reserved.

What was wonderful about Andy was that he always encouraged people, especially people who moved to New York and were interested in being involved in the arts. People told me they'd say, "I can't write this," and he'd say, "Oh, of course you can." I think that was a huge part of the allure, that people felt comfortable [at the Factory].

New owners took over Studio in 1980. How different was the vibe once Ian and Steve left?

Much different. The city had moved on. The music scene was different—'81 was that New Wave, New Romanticism era of music, groups like ABC and A-Ha and punk by that time as well. The whole disco scene really wasn't what was happening at the moment. And then they redid the Palladium, and that was happening.

Many of the people that you worked with at Studio 54 got burned out on the industry because of all of the excess. Was it as extreme as its been written about?

It was as crazy as has been talked about. Back then it was kind of normal for people to be excessive. People functioned that way. Not everyone, not really me either. Nobody believes that so I never say it, but I didn't experiment until I moved to California. But people stayed out 'til 4:00 in the morning and then they went to their job. Instead of doing a Red Bull they would do a line. That's really what happened. It wasn't all over the place. But people who were in the main industries of New York, finance, fashion, entertainment, it was considered normal. You would offer somebody a line, like somebody would get offered a bottle of water today.

This may sound naïve, but were people happy back then?

We've been on this long journey to figure out what happiness is. At that moment, people felt like they were happy because there were so many more people going along for the ride. People felt like the key to happiness was maybe not getting married, but maybe having multiple partners. So people felt that that life could be happiness. Of course you had a lot of people burning out and most unfortunately, a whole lot of people died. But I think people were happy. **11**



SOUNDTRACK TO A CITY

CHELSEA LEYLAND

British-born Chelsea Leyland took New York's fashion, party and music scenes by storm when she jumped across the pond ten years ago. She's DJ'd for everyone from Valentino to Duran Duran; meanwhile topping every best-dressed list the world over. Her musical style is as diverse as NYC itself, ranging from hip hop to the oldies. So it was only natural that we'd tap Leyland to create the perfect playlist for the city.

You Wish
Nightmares on Wax

C.R.E.A.M.
El Michels Affair

I'd Rather Be with You
Bootsy Collins

You've Got the Papers
Ann Peebles

I Wanna Do Something Freaky to You
Leon Haywood

Keepin It Real
Mack Wilds

All About the Money
Troy Ave

U Gussed It
Og Maco

New Dork, New York
SBTRKT

N.Y. State of Mind
NAS



City Hall
[R]



823 same-sex couples were married in New York City on the first day that same-sex marriage was legal statewide.

New York City is the place where they said: Hey babe, take a walk on the wild side.
LOU REED, "TAKE A WALK ON THE WILD SIDE"

48 Hours in NYC

A ROUND UP IN NUMBERS OF HOW THE USUAL'S YASHA AND EMILY SPEND A WEEKEND IN THE CITY.



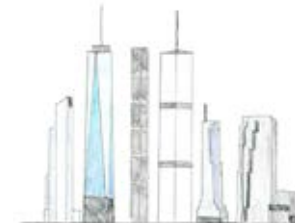
2.5 ACRES OF CENTRAL PARK'S STRAWBERRY FIELDS WALKED.



4 ONE DOLLAR HOTDOGS CONSUMED (WE'RE TRYING TO HELP LOCAL BUSINESSES).



16 MINUTE CHINATOWN MASSAGE INDULGED IN.



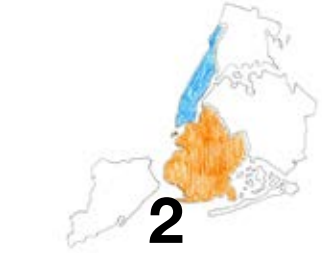
37 SKYSCRAPERS SEEN.



5 GAMES OF BILLIARDS PLAYED AT THE NEW YORK EDITION.



5 GAMES OF BILLIARDS LOST AT THE NEW YORK EDITION.



2 BOROUGH VISITED (WE'LL GET TO THE OTHER ONES SOON, PROMISE).

NEW YORK IQ
Drinks like the Bloody Mary and the Manhattan Special were invented in New York City.

Frank Roberts
IN CONVERSATION WITH

JASON ATHERTON



Jason Atherton. Photo: Same Communications

"I was born a chef; I'll die a chef," Jason Atherton calmly explains one bustling afternoon in the decadent dining room at the New York EDITION. Before even tasting the Michelin-starred chef's menu, his Manhattan debut "The Clocktower" is delicious with a lavish, timeless interior indicating it will be an institution, not just a passing fancy in the city's long culinary legacy. Atherton rose to prominence training at el Bulli, then cut his teeth as Gordon Ramsey's right-hand man before launching his incredibly successful restaurant group, now counting 22 venues to his oeuvre.

To complement Atherton's knack for guest experience, Frank Roberts will be heading up EDITION's cultural and entertainment programming. Here, Atherton talks to Roberts about what makes him tick.

HOW HE APPROACHES A NEW PROJECT:
It doesn't matter if it's New York, Tokyo, Hong Kong, London, it's really important that you look at it with a fresh pair of eyes. We never go into any city with expectations. We just go in really humble. I always say to my guys we want to make a really good neighborhood restaurant first; what comes after that is what comes after that. We never open a restaurant to win accolades or show off, we just want to open a really great restaurant that people enjoy.

JASON ATHERTON VS. JASON ATHERTON'S RESTAURANTS:
I never call a restaurant after my name because it just becomes too pretentious. If we open a restaurant it's for New York City. It's not for me. It's important to me that 95% of my staff here are from New York. It's a New York restaurant.

ON "TYPICAL" NEW YORK FLAVORS:
New York has a very strong identity with its past, its heritage. People are from all corners of the world. So you can come to New York and have great Chinese, Japanese, Ethiopian, Italian food—you name it. That almost dictates what New York cuisine is. That [multi-culturalism] is the New York flavor we take inspiration from.

FUGGEDABOUTIT:
Italian food is a great strength in this city. We went to Roberta's pizza the other night. What an inspiration that place is. That's New York. You walk in, everyone's too cool for school. I think I'm pretty cool, but I wasn't cool enough to be in there.

HIS HOSPITALITY ETHOS:
If you're going to be successful in this industry, hospitality has got to be in your veins. It's got to be the blood that flows in your whole body. It's got to be what pumps your heart when you wake up in the morning to what makes you sleep when you go to bed. People come to us for a certain amount of time in our day—it's not our job just to make people happy, it's our job to make them feel special.

NAVIGATING CULTURAL DIFFERENCES:
In Asia the big thing is to bring your own wine to restaurants. It's almost their way of showing they like good wine at home. It's disrespectful to stop people from doing it. So it's important to understand those cultural differences.

ON WHAT MAKES A GREAT RESTAURANT:
At the end of the day, if you want to do a good job, you cook your heart out, you give great service, and if it's good value for your money, people will come to your restaurant, end of story.

ON FASHION:
It's a very important part of who you are as a person. I love the saying, "You can tell a man by looking at his shoes." I think that's a true analogy. [Looks down] They're kitchen shoes—not many people cook in George Cleverley.

ON DISCIPLINE:
I joined the army catering corp. when I left school at 16. I was like the worst soldier on planet earth. I was a bit of an unruly teenager and spent a few nights in military prison. Cooking's a very disciplined

art form. Everything I hated about being disciplined, I now love. It just goes to show when you actually love something you're happy to accept the discipline that goes with it.

HOW HIS NEW YORK DEBUT CAME ABOUT:
It was a month after we opened Berners Tavern [at the London EDITION] and it was packed. Every celebrity from the UK was in. Everybody was everybody's best friend. It was the hottest place—you burnt your feet when you walked in. And Ian said (I won't even try to do his accent), "Do you want to come to New York?" I didn't even have to think about it. We shook on it, that was my contract.

CHECK YOUR EGO AT THE DOOR:
Everyone's replaceable. Yes, there are people with special talents but it doesn't give you the right to be obnoxious. The only thing that matters is that the restaurant opens on time, people love it, they want to come back; the minute they sit at this table, get the first cocktail, first walk through the lobby, have their first guest experience at the Gold Bar, their first mouthful of food, and they go, "oh my god, where has this place been hiding? I want to come back." The minute you start believing you're bigger than that it all goes wrong.

SECRET TO HIS SUCCESS:
When you've done your job a long time, people say it comes second nature. No—nothing ever comes second nature. I've been cooking for 28 years now. It's a 28-year overnight success story. It doesn't come to anybody like (snaps his fingers) that. Never. Unless you smuggle drugs. [L]

COCKTAIL RECIPE



The Owl

INGREDIENTS:

- 1.5 oz Absolut Elyx
- .75 oz ginger hibiscus syrup
- .75 oz fresh lime juice

Mix in tall glass and add crushed ice. Swizzle for 10–15 seconds with a long spoon until diluted then add more crushed ice to fill the glass until almost overflowing. Serve with a long straw and add an edible flower as garnish.

Concept by Charles Hardwick

Hoot hoot! Did you know?

Owls are "ambassadors of conservation" in NYC, exciting people about nature and wildlife when spotted.

New York State boasts eight species of owls.

Many species are nocturnal, perfect for living in "the city that never sleeps."

20 QUESTIONS FOR A FASHION MASTERMIND



To fully fathom Jenné Lombardo's impact on the fashion industry, we'd have to dedicate this entire publication to her resume. As founder of MADE Fashion Week and the branding firm The Terminal Presents, she works with everyone from *Playboy* to the New York EDITION as events specialist. She's also a mother of three, a workout fanatic, and habitually dressed to kill.

1 > BEST PEOPLE-WATCHING SPOT:

In front of my house on Lafayette between Spring and Kenmare.

2 > FAVORITE NYC SLANG OR SAYING:

Ha ha – these change by the day.

3 > BEST TIME OF DAY:

7 am and midnight.

4 > BROOKLYN OR MANHATTAN:

Both.

5 > BEST THING ABOUT NYC:

The people. The energy. The access.

6 > BEST THING ABOUT LEAVING NYC:

Getting to come back.

7 > WHAT DOES NYC NEED MORE OF:

Affordable living for the creative class.

8 > LESS OF:

Selfie Sticks.

9 > BEST PLACE TO BRING THE KIDS:

LES Skatepark.

10 > FAVORITE NYC SPA:

Spazio on Mott St. and the Russian baths on Wall St.

11 > DELI COFFEE OR ANYTHING BUT:

Anything but. I am not laid back when it comes to good coffee.

12 > FAVORITE NYC FOOD:

Sant Ambroeus on Lafayette, The Smile, Takahachi, Lovely Day...any place within walking distance.

13 > BEST PLACE TO WORKOUT:

NW STUDIO with Nicole Winhoffer.

14 > FAVORITE FASHION WEEK ACTIVITY:

Finishing!

15 > FAVORITE NYC-CENTRIC WEBSITE:

Hypebeast and Complex.

16 > TRAIN, CAB, UBER, OR OTHER:

All except for train.

17 > NYC VICE:

Uber, Nails, 24-hour delivery, puppy watching, and riding my bike.

18 > FAVORITE NYC LEGEND:

Lyor Cohen. A legend in every way.

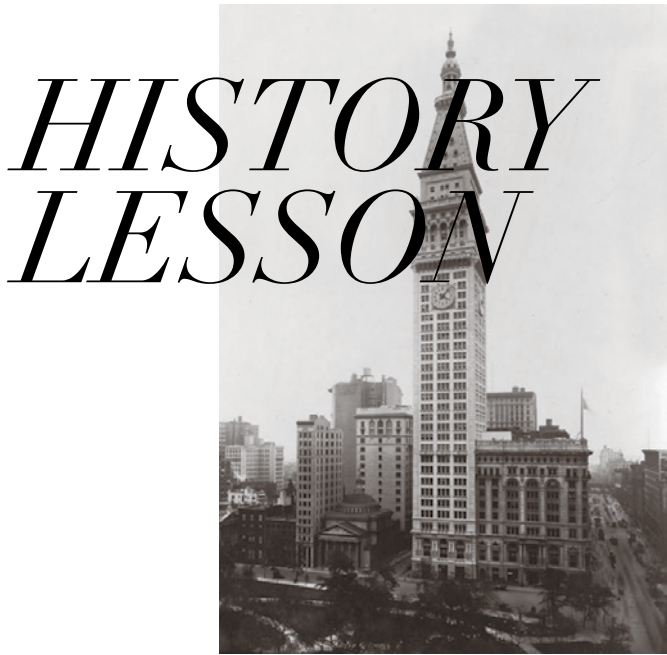
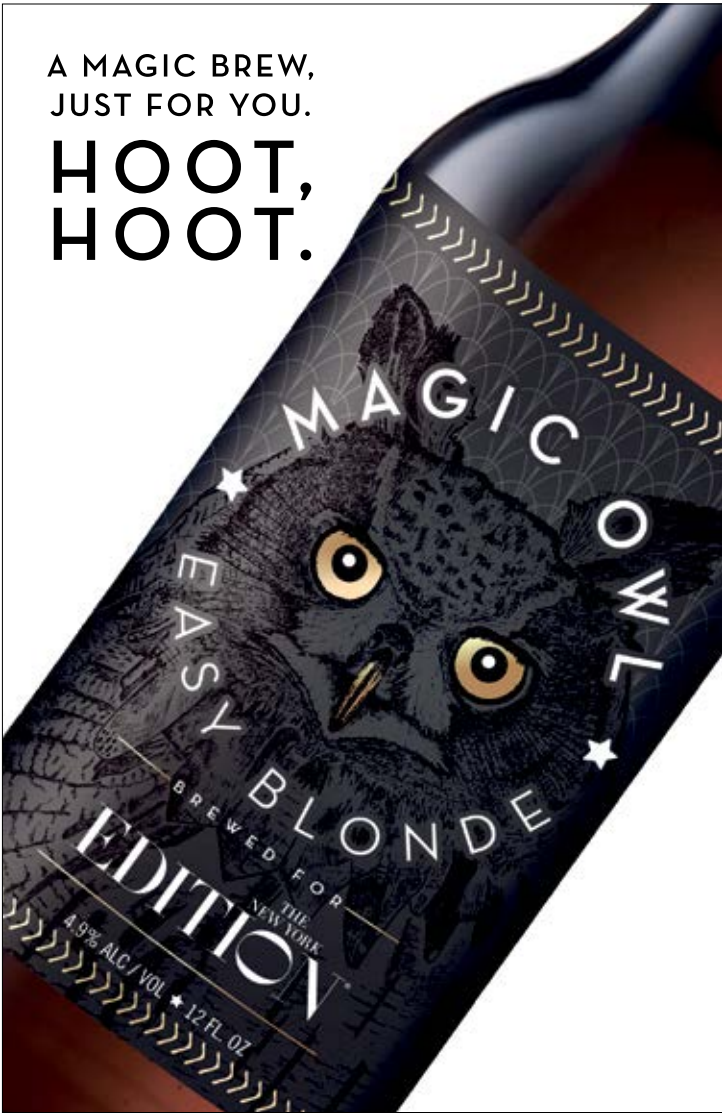
19 > BEST OUTSIDE-OF-THE-CITY ESCAPE:

Upstate and Montauk.

20 > FAVORITE DJ:

Just one? Jesse Marco, Venus X, Chelsea Leyland, Virgil Abloh, Chances with Wolves.

NEW YORK IQ
One in every 21 New Yorkers is a millionaire.



Metropolitan Life Building, NYC, 1911. Photo: Irving Underhill

IF YOU'RE STANDING AT 5 MADISON AVE staring straight up, it's easy to see why New York City is the place to dream big. When it was built in 1909 as the Metropolitan Life Building, 5 Madison Ave eclipsed the city's skyline as the tallest building and the highest timepiece in the world—a glory that lasted four years until the Woolworth Building wiggled its way upwards with seven more floors. Architect Napoleon LeBrun looked to Venice, Italy when envisioning this striking piece of Renaissance revival architecture, taking cues from the iconic Campanile building. And just like the Campanile is capped with gold, 5 Madison Ave has a gilded cupola at its top: an "eternal light" that stays illuminated even when the building's other lights have gone to sleep for the night. Unlike its Italian counterpart, however, the landmarked tower watches over mid-Manhattan with a timepiece so extraordinary that novels have been written about it. The four-sided clock's faces are a whopping 26.5 feet in diameter, and each of its numbers are an impressive four feet high. Unusual for NYC, the skyscraper has only changed owners three times in its long life. As the new home to the New York EDITION Hotel, it's as brilliant as ever with 273 guest rooms and a "gold bar" (where you'll find us). It's buildings like this that make New York City grand, and—just like LeBrun did—remind us to dream big. [L]

CREDITS

PUBLISHER:
EDITION Hotels
FOLLOW US:



@EDITIONHotels
editionhotels.com

EDITORIAL DIRECTOR:

Yasha Wallin, The Usual

CREATIVE DIRECTOR:

Emily Anderson, The Usual

CONTRIBUTORS:

Christopher Bollen, Lucy Eldridge, Lee O'Connor, Stefan Knecht, Kat Irlin, Charles Hardwick, Daniel Heidkamp, Chelsea Leyland, Jenné Lombardo, Ken Miller, Bill Powers, Ben Pundole, Frank Roberts, David Wondrich — many thanks guys!

EXTRA SPECIAL THANKS:

Ben Pundole, Ivan Poljak

SPECIAL THANKS:

Nikola Barisic, Jordan Binder, Whitney Brown, Kevin Coster, David Zwirner Gallery, Jamie Hesser, Anne-Marie Kinane, Paloma Jonas, Jimmy Wilson, Bibi Cornejo Borthwick, Kyle Landman, The Whitney

PROOFREADER:

Rachel Sampson

The entire contents of The New York EDITION are © copyrighted and may not be reproduced, either in whole or in part, without written permission from the publisher.

© 2015 The New York EDITION

For year-round entertainment like this, follow The Usual:

@theusualmontauk

theusualmontauk.com

info@theusualmontauk.com

FRONT-COVER IMAGE:

Kat Irlin

BACK-COVER IMAGE:

Daniel Heidkamp

ABOUT THE COVER ARTIST:

Photographer and Instagram phenom Kat Irlin was working a desk job in human resources until she couldn't ignore Manhattan's striking architectural lines and silhouettes of its equally beautiful residents any longer. So she took to the streets sharing her findings with the world. Her romantic take on the city (like our collaged cover) will make you fall in love with New York all over again.

Here's how she does it:

You're from St. Petersburg but moved to NY in the 90s. How do you describe New York to people back home?

I don't really keep in touch with anyone from St. Petersburg anymore! But if I did I would say that New York is fast-moving, ever-changing, chaotic, beautiful, fascinating, unapologetic, full of opportunities.

How did the idea come about to merge images of beautiful models with New York's impressive architecture?

One day I was sitting there and thinking of how to make something original so I thought why not merge beauty with more beauty?

What's your favorite time of day to shoot and why?

If it's a clear day, sunset is amazing. If it's a cloudy day it's all about capturing that perfect moment vs. time of day.

You photograph a lot of stunning women (and men). Who are your subjects?

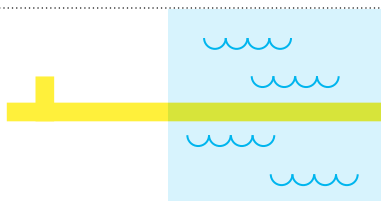
I am inspired by and fascinated by beauty, both male and female. So whenever I come across someone I find attractive I simply ask them if they'd like to be photographed.

You're huge on Instagram. What do you tell aspiring photographers or otherwise, who ask how to raise their own profiles/following?

It's all about consistently creating original and inspiring content that will catch people's eye and be as different from the others as possible.

Like a momma you birth me Brooklyn you nursed me Schooled me wit hard knocks Better than Berkeley. JAY-Z, "HELLO BROOKLYN 2.0"

No sleep till Brooklyn!
BEASTIE BOYS



The New York area traditionally had a distinctive regional speech pattern called the New York dialect, aka Brooklynese or New Yorkese.



DeKalb Ave
[B Q R]



THE USUAL × EDITION