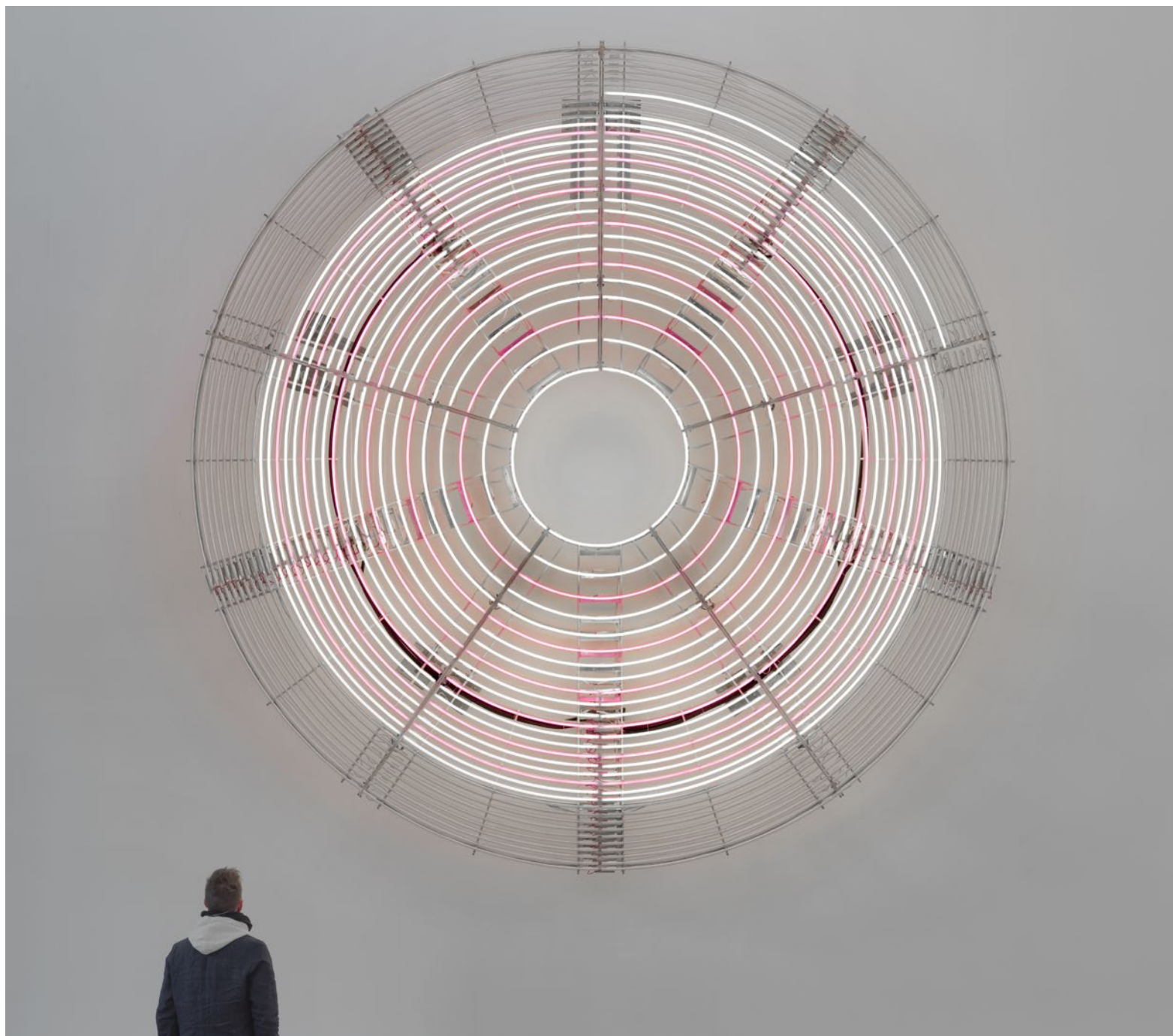


B I L L I O N A I R E



THE CULTURE ISSUE

A RETURN TO SEEING IN PERSON

COVER • Down a mind-bending rabbit hole with Carsten Höller
ARCHITECTURE • Sir David Adjaye on giving back through design

TRAVEL • Why the magical Lithuanian capital Vilnius deserves a spot on your bucket list
INSTITUTIONS • The French Academy in Rome at Villa Medici

FUTURE-PROOFING • Nature's unlikely ally in the fight against climate change
SOCIAL • Start-up activist Nachson Mimran on bringing philanthropy to the jet-set



Asphodel Song, a project by Mathias Benguigui and Agathe Kalfas features photographs by Mathias Benguigui on the island of Lesbos.



An Artistic Agora

Athen's renewed art scene is alive and kicking.

by Clara Le Fort

Athens has completely transformed its cultural offering in a short space of time. With new institutions, stunning venues and rare exhibitions, the Greek capital is reconnecting with its historical origins.

“Athens is going through a total Renaissance; in a way this location is the starting point from where Ancient Greek civilisation spread all over the Mediterranean,” — Nicolas Bellavance-Lecompte, director, Carwan Gallery

Originally built in the mid-1960s, the National Gallery began major renovations in 2013 to effectively double its size. Reopened last May, the monumental glass-planned site is a luminous addition to the city centre. Inside, the largest-single collection of Greek modern art and sculpture welcomes 20,000 works dating back to the post-Byzantine era.

Another iconic building designed by Renzo Piano is the Stavros Niarchos Foundation Cultural Centre, home to the Greek National Opera, the National Library of Greece, as well as the Stavros Niarchos Park. It is also one of the largest green areas in Athens (21 hectares).

The architecture was designed to restore the natural and conceptual connection between the land and the sea. On his first visit to the site, Piano talked about lifting a piece of land to design a sloping park, a hill under which he would place the building facilities from the top of which we would regain the lost view of the sea and the Acropolis. All of which he did.

Until 7 November, the cultural centre welcomes 46 emblematic sculptures of internationally acclaimed artist Takis (Panayiotis Vassilakis, 1925-2019). Two years after his passing, the exhibition

entitled Takis: Cosmos in Motion showcases an impressive body of kinetic masterpieces.

Twenty years in the making, the Greek capital finally has its Museum of Contemporary Art. Named EMST, the institution is housed in the former FIX brewery, an emblematic, Athenian landmark designed by renowned architect Takis Zenetos back in 1957. Today, after extensive renovations, the exhibition spaces run over 18,000 square metres, featuring installations, paintings, photography, film and new media. Works by Arte Povera master Jannis Kounellis and neon sculptures by Greco-American artist Chryssa are highlights. The collections are well worth exploring.

Another world-class institution is the Museum of Cycladic Art. It houses one of the most complete private collections of Cycladic art worldwide, with representative examples of figurines and vases, tools, weapons, and pottery that flourished in the central Aegean during the Early Bronze Age (third millennium BC). The minimal figurines have influenced countless modern artists such as Constantin Brancusi, Amedeo Modigliani, Alberto Giacometti, Barbara Hepworth, Henry Moore and Ai Weiwei. The museum regularly welcomes international artists to create a dynamic confrontation between historical pieces and their art. Downstairs,



Top and below: The Stavros Niarchos Foundation Cultural Center (SNFCC) designed by Renzo Piano is a unique venue for the arts and culture in Athens: it hosts the Greek National Opera, the National Library and welcomes many exhibitions year-round. © Yiorgis Yerolymbos © Dimitris Parthimos. Centre: Mon Coin Studio organizes unique exhibitions that feature contemporary ceramics with an ode to the past.



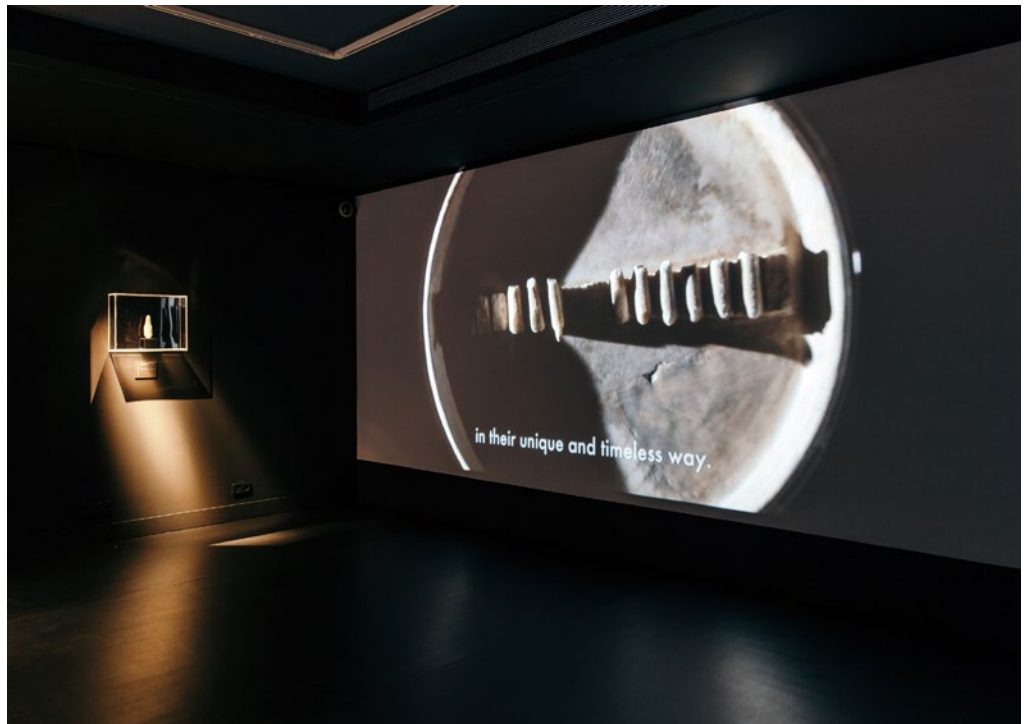
“Greeks have been using ceramic vessels to store, transport and drink essentials such as oil, wine and water since the Bronze Age.”
— Éléonore Trenado, curator

in a small light-filled space, the Cycladic Café is well worth a stop with Stelios Kois's architectural installation and Eleftheria Deko's creative light design.

Galleries, artists and curators are leading the charge with some wonderful initiatives. Founded and first based in Beirut, Carwan Gallery moved to Piraeus this spring, establishing itself in a district of old warehouses, rapidly turning into a creative hub. The new space is set in a former 19th century commercial warehouse with high ceilings and original features such as a timber roof truss and multi-layered brick walls. Under the direction of Nicolas Bellavance-Lecompte and Quentin Moyse, the design gallery promotes and produces cutting-edge collectible design from the Eastern Mediterranean region and beyond. “Athens is going through a total Renaissance; in a way this location is the starting point from where Ancient Greek civilisation spread all over the Mediterranean,” Bellavance-Lecompte explains.

A curator in her own right, Frenchwoman Éléonore Trenado has become a ceramics expert. In a new contemporary space named Mon Coin Studio, she exhibits more than 100 pieces designed by contemporary artists around the Aegean Sea. “Pottery has been an integral part of Greek culture for millennia. Greeks have been using ceramic vessels to store, transport and drink essentials such as oil, wine and water since the Bronze Age. More than just utilitarian objects, ceramic vessels have always been a medium for artistic expression,” Trenado explains.

Asphodel Songs by photographer Mathias Benguigui and writer Agathe Kalfas is a four-handed work mixing text and photography. Set on the island of Lesbos, which the couple explored between 2016 and 2020, the project navigates between documentary and fiction, looking at migrants and the refugee crisis with new eyes. Poems and beautiful photography cast a new light on the mediatic issues. Published after several exhibitions, the book Asphodel Songs brings together traces of the past, Greek mythology, modern-day human stories, songs and a sense of migration's collective memory. A book of hope. ◇



The timeless white
statues date back to
approximately 2500 BC
© Cycladic Art Museum
VILLA MEDICI

Art Down South

Art foundations and visionary collectors are thriving in Provence.

by Clara Le Fort

Art foundations and cultural institutions are thriving in the south of France. In the tradition of the Maeght family, Provence is turning into a haven for artists. Foundations, privately owned domains and visionary collectors are putting culture on a pedestal. Here are a few new openings or extensions.



*A spectacular new building from Pritzker-
Prize-winner Richard Rogers: a giant
cantilever that leaps off the ridge seemingly
into mid-air, with no visible means of support.*

Commanderie de Peyrassol

Philippe Austruy has been collecting art for the past 30 years, but 2020 came as a turning point. During the confinement, the domain was uplifted to unveil new in-situ installations, additional gallery spaces, monumental sculptures and redesigned art walks through the vineyards, plus a restaurant, an extensive vegetable garden and an artist residency. But what impresses most is Austruy's capacity to invite art in dialogue with nature. At the entrance, Ugo Rondinone's white-painted olive tree welcomes the visitor.

New this year, Daniel Buren's mesmerising series of rainbow flags (*L'échiquier arc-en-ciel ondulant*, 2016) undulates in the distance. It is a fantastic kinetic companion when one lunches at the terrace of the new restaurant. Up a small path, past one of Carsten Höller's giant mushrooms, the new gallery space (run in collaboration with Galleria Continua) is taken over by Anish Kapoor's latest work: 10 bloody sculptures in silicone, fibre, resin and gauze that mimic the flesh: on show until 30 November.

Up on the central piazza, the redesigned bar area stages a colourful wall by artist-in-residence José Yaque. Cuban national Yaque foraged around the domain, picking and collecting all the plant varieties he could find. Encapsulated in glass jars, they are a tribute to local biodiversity.

Overnight stay: At La Rouvière, the domain's former hunting lodge has a handful of rooms. The outside swimming pool is a treat after a long cultural walk.

peyrassol.com/en

Château La Coste

Set in the Luberon hills north of Aix-en-Provence, Château La Coste is a place that reinvents itself every year. Bought in 2011 by publicity-shy Irish hotelier and investor Paddy McKillen, the park spreads across 240 hectares. It has a biodynamic vineyard, plus a winery designed by Jean Nouvel; a main building created by Tadao Ando complete with reflecting pools for Crouching Spider from Louise Bourgeois and Alexander Calder's Small Crinkly; a fine-dining restaurant spearheaded by Francis Mallmann; and an exhibition pavilion by Renzo Piano (which welcomes a Roni Horn exhibition until 24 October 2021, in collaboration with Hauser & Wirth).

Staged across the park, sculptures and site-specific installations showcase the most important artists of our time: Sophie Calle, Andy Goldsworthy, Jenny Holzer, Tracey Emin, Ai Weiwei, Lee Ufan, Sean Scully, to name a few.

On show this summer is an exhibition by British artist Richard Long in the Old Winestore. In association with Albion Barn, two site-specific pieces are on view: on the floor, a work composed of three different types of local Provençal stones and on each of the gallery's 6m-high walls, an installation using the famous red clay of Vallauris.

But this year's highlight remains a spectacular new building from Pritzker-Prize-winner Richard Rogers: a giant cantilever that leaps off the ridge seemingly into mid-air with no visible means of support. Defying gravity, Château La Coste's new Drawing Gallery will show temporary exhibitions.

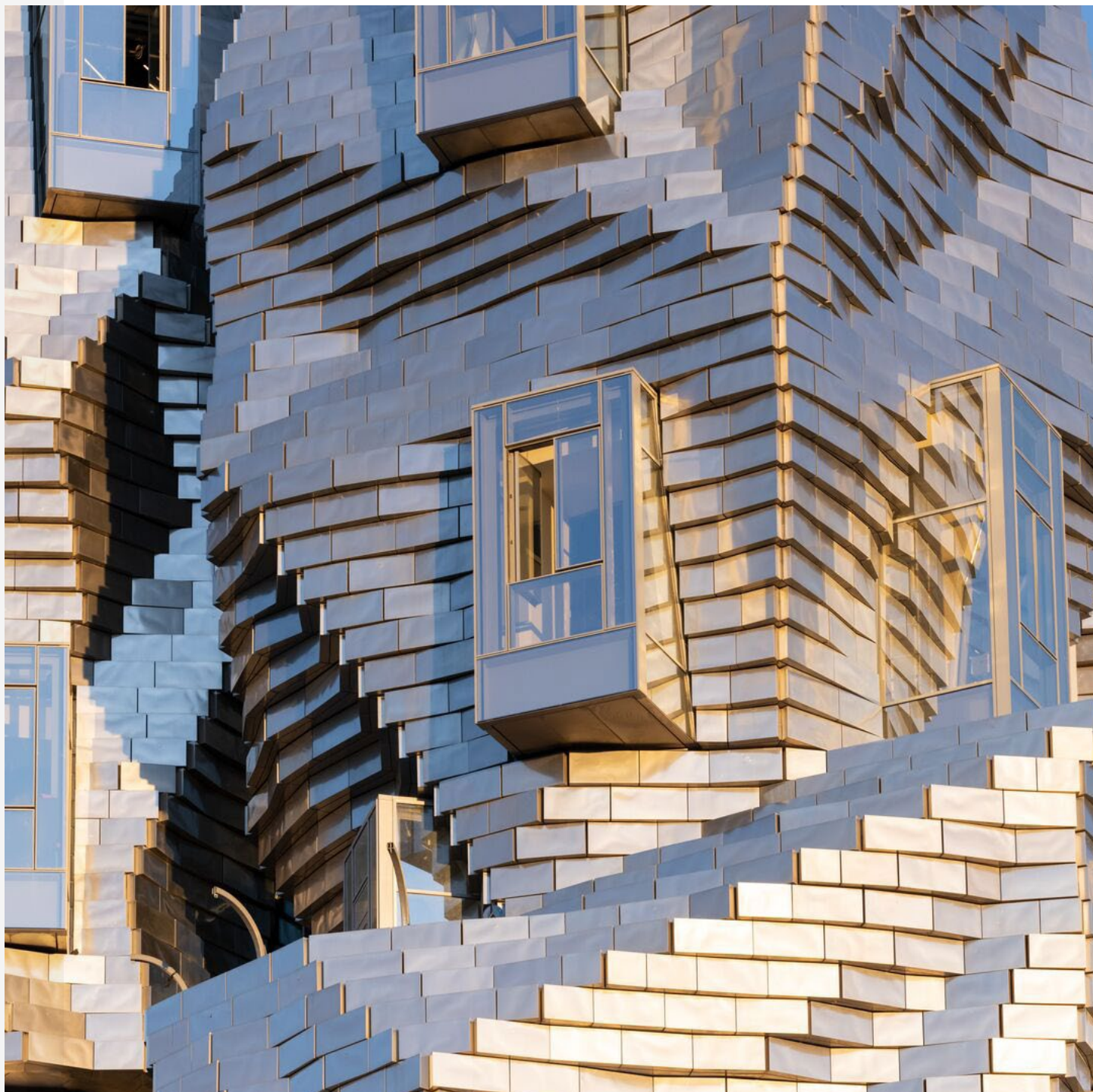
Overnight stay: At Villa La Coste, Paddy McKillen's smallest hotel, the lobby features pieces from his private art collection, while the restaurant welcomes chef Hélène Darroze. Each suite is designed like a private modernist pavilion filled with light and vintage furniture.

chateau-la-coste.com/en



Top and below: Thrusting from the landscape in its cantilevered steel frame, Richard Rogers' recently completed Drawing Gallery at Château La Coste in Provence shows temporary exhibitions Middle: Shade, 2016, Gilgamesh, 2016, a sculpture by Anish Kapoor Bottom: The Austruy Collection in Peyrassol works hand in hand with Galerie Continua to curate shows. Here an installation by Sun Yuan et Peng Yu: Teenager Teenager, 2011 © C. Goussard





In Arles, LUMA Foundation's titanium scales stand out in the evening light. The building, designed by Franck Gehry, opened last June. © Iwan Baan

*A soaring twisting
geometric tower covered
with 11,000 stainless-
steel panels sets the tone
for LUMA Foundation's
ambitious future.*

The LUMA Foundation

Set in motion in 2004 by patron Maja Hoffmann, the LUMA Foundation is an ambitious cultural project, one often considered a new cultural model for smaller cities. Opened last June, the project's highlight, a soaring twisting geometric tower covered with 11,000 stainless-steel panels sets the tone for the foundation's ambitious future. The centrepiece of LUMA's 27-acre cultural campus (launched in 2013), the towering giant houses exhibition galleries, project spaces, seminar rooms, an auditorium and the foundation's research and archive facilities. The new park brings much-needed greenery to the city; it is designed by Belgian architect and landscaper Bas Smets.

Complementing the Gehry tower, there are four large-scale industrial buildings, which were used as repair grounds and engineering facilities by the French national railway system. Gradually, all were uplifted by New York-based Selldorf Architects and opened to the public from 2014 onwards. Used for installations and artist residencies since 2008, they have welcomed more than 100 artists.

Exhibitions in the new tower include a collective show called The Impermanent Display; The Clock, a film by Christian Marclay; The Hidden side of the Archives; as well as countless artworks on the different levels.

www.luma.org/en

Overnight stay: A designer hotel for creatives and collectors alike, Le Collatéral is an unusual, chic, albeit edgy, address styled by Philippe Schiepan with only four rooms.

www.lecollateral.com



CAB Foundation

First opened in Brussels in 2012 by collector Hubert Bonnet, the CAB Foundation has headed south. Nestled in Saint-Paul de Vence since June in a 1950s modernist structure, the new art venue required a complete renovation, which was led with flair by architect and art-lover Charles Zana.

On show is the foundation's collection of minimal art with works by artists such as Sol LeWitt, Donald Judd, Robert Morris or François Morellet. Overall, the 800 square metre space will welcome themed and seasonal exhibitions, as well as artists in residence in winter. Complete with a bookshop and a restaurant called Sol, a tribute to Sol LeWitt, the CAB Foundation gives a new momentum to the village celebrated by Henri Matisse and many others.

Overnight stay: Surrounded by a lush garden with magnificent views over the Cap d'Antibes peninsula, the Foundation also operates as a guest house, with four distinct bedrooms and a Maison Démontable 6x6 by Jean Prouvé (1944) for an unforgettable stay. ◇

fondationcab.com/fondation-cab-saint-paul-de-vence



Left: Art piece by Richard Long © the artists and C. Goussard. Right: Fondation CAB founded in Brussels by Belgian collector Hubert Bonnet, recently opened a second venue in Saint-Paul-de-Vence.





View of stunning Villa
Medici, founded in 1666
by Louis XIVth in Rome.
© Académie de France à
Rome - Villa Medici

Cultural Alliance

Villa Medici and the Louis Roederer
Foundation come together.

by Clara Le Fort

Villa Medici, one of France's most prestigious cultural institutions, and the Louis Roederer Foundation have come together to celebrate a historical, yet contemporary, approach to culture. We sat down with Sam Stourdzé, Villa Medici's new director, and Frédéric Rouzaud, CEO of Louis Roederer, to discuss their alliance.

“Cardinal Ferdinand de Medici bought the villa in 1576 to install his collection of antiquities; Napoleon established the French Academy of Rome in its walls in 1803.” — Sam Stourdzé, Villa Medici’s director

What is the background to Villa Medici’s patronage of the arts?

Stourdzé: The very notion of power has long guided the Académie de France in Rome since it was first founded in 1666 by Louis XIV. Back then, its purpose was to welcome young artists who needed to complete their academic training. In situ, they copied antique sculptures that would then fill the king’s palaces. Historically, Villa Medici was at the service of sovereign ambitions, which is no longer the case. To this day, the villa’s prestige is also undeniably linked to the historical figures that have shaped its legacy, from Cardinal Ferdinand de Medici who bought the villa in 1576 to install his collection of antiquities before becoming Grand Duke of Tuscany; to Napoleon who decided in 1803 to establish the French Academy of Rome in its walls; or eminent directors such as the painters Ingres and Balthus. Since 1803, Villa Medici has been a symbol of aesthetic power.

Where does Maison Louis Roederer enter into this?

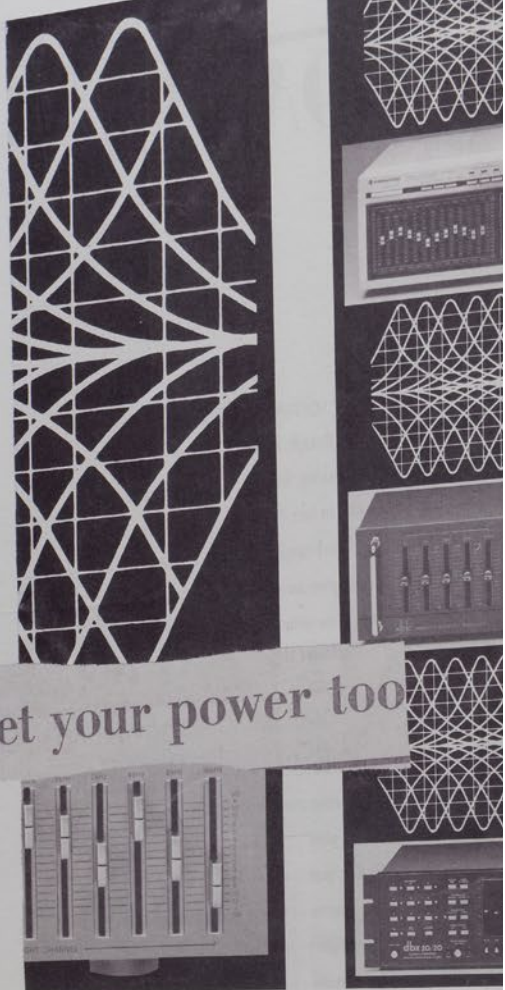
Rouzaud: For two-and-a-half centuries, Louis Roederer has been a family business and we are proud to have kept our independence. We praise a slow and essential approach to luxury. We nurture our vines for decades, embrace our heritage, and respect and protect our terroir. Like at Villa Medici, a form of timelessness prevails. However, each year comes as a natural challenge, a chance to write a different story and to create new wines. We approach contemporary artists with the same boldness: we recognise in them the capacity to see and express change, imagine new scenarios and to help us innovate.

How has Villa Medici’s mission evolved?

Stourdzé: The institution’s power is no longer linked to a personality. If 350 years of history is quite humbling, Villa Medici welcomes a wide array of talents in residence, for a year: Francophone artists, creative minds and researchers. Today, Villa Medici supports contemporary creation and research in art history. It has the power to bring artists, thinkers of our time and researchers from contrasting fields together to foster new ideas and practices.



Don't let your power too



don't belong



DON'T CALL



Collage by
resident artist
and graphic
designer Alice
Dusapin, 2021
- ECCO, an
exhibition of
the 2020-2021
residents at
Villa Medici -
Académie de
France à Rome
© Daniele
Molajoli

“Villa Medici’s ambition is to be an experimental lab at the heart of contemporary social issues,” — Sam Stourdzé, Villa Medici’s director

As the Louis Roederer Foundation celebrates its 10th anniversary, would you say it defends the same approach to contemporary culture?

Rouzaud: Our vision is as organic as it is broad and the foundation’s involvement in the arts is kaleidoscopic: from photography to cinema, contemporary art to opera and literature, we embrace numerous disciplines. As a result, we support a collection of institutions from the most academic to the cutting edge and accompany countless upcoming artists. We’ve helped, for example, the Palais de Tokyo give free reign to exceptional artists for a solo show and supported new expressions in photography through the Roederer Prize at Rencontres d’Arles.

What happens when Villa Medici exhibits the work of its fellows?

Stourdzé: This year’s exhibition brought together the work of 16 artists, creators and researchers at the end of a year’s residency. It featured painting, sculpture, photography, architecture, sound creation, art history and theory, musical composition, the plastic arts and literature. Each promotion is different but has the power to change the way we think and look at certain topics. When they leave Villa Medici, fellows have a stronger voice to make a change internationally.

How do you see the foundation’s role in the future?

Rouzaud: As patrons, we constantly want to broaden our horizons: this year, we decided to support Sam Stourdzé and the Villa Medici’s fellows, as well as extend our commitment to photography with le Jeu de Paume in Paris and welcome MOMA’s Masterworks of Photography (1900-1940) this fall. One thing is certain, each year pushes us to discover new talents.

What lies ahead for Villa Medici?

Stourdzé: Villa Medici’s ambition is to be an experimental lab at the heart of contemporary social issues. For that, we need to build new networks of influence and links with new sponsors, whether private or institutional, but also with the academic world. Tomorrow, we will lead the way with new, broader artistic practices in educational, architectural and patrimonial fields. Our commitment today is geared towards bringing intelligent answers to a fundamental question: what purpose does an artist residency serve in the 21st century? ◇

www.villamedici.it/en

www.louis-roederer.com/fr/foundation

Burnt Cork

Noé Duchaufour-Lawrance exhibits
contemporary design pieces that pay
tribute to forgotten techniques.

by Clara Le Fort

Based in Lisbon, French designer Noé Duchaufour-Lawrance defends ancient Portuguese craft. In his gallery, Made in Situ, he exhibits contemporary design pieces that pay tribute to forgotten techniques, discarded materials and innovative artisans. After unveiling Barro Negro, a collection of blackened ceramics traditionally baked in the ground, he has now unveiled Burnt Cork, a line of furniture made from reclaimed cork. Duchaufour-Lawrance talks about the project.







Left: The collection starts with discarded cork, too burnt to be used. Middle: Noé Duchaufour-Lawrance (© Sanda Vuckovic) salvages the material to create a unique collection: here, an asymmetrical bench © MIS. Right: Staged in its natural environment, the Burnt Cork chair is an ode to a 100% natural design: from tree to cork, to chair © MIS



How did you first come across burnt cork?

Noé Duchaufour-Lawrance: When I moved to Portugal in 2017, I decided to drive out alone. When entering the country through the mountainous areas of Pedrógão Grande, I was suddenly surrounded by burnt, charred forests. It was a shock: hauntingly dark, spikes of burnt wood stood out, where there used to be a tree. Such a landscape and visceral experience made me question my interaction with nature as a designer and as a man. The idea to start the Made in Situ project came soon after. Cork came on top of the list when I was exploring specific Portuguese materials.

How did you source the burnt cork?

Me and my team visited a family producer of cork blocks in Faro in the Algarve back in October 2018. Such blocks are traditionally used for construction. The producer was looking for new ways to use cork more sustainably. During the visit I noticed a discarded pile of burnt cork. Later, as we toured the facility and learnt how to make blocks using granules from different size, I understood the same could be done using burnt cork. I saw an opportunity to transform the discarded cork into a new material. A phoenix of sorts.

What are cork's inherent properties?

It is water-resistant, buoyant, elastic and a great acoustical insulator; cork is a super-material. It also has natural fire-retardant properties: in case of fire, the cork becomes a protective barrier for the tree, thus protecting the natural environment. When cork bark is removed, usually every nine years, during the harvest season in summer, the tree absorbs three times more carbon dioxide than an untouched oak, helping the regeneration of a new layer of cork. Cork oak forests make an important contribution to air quality, by filtering out carbon dioxide.





Top right: During the design process, the burnt cork is turned into different size blocks and granules to give the final object a textured base. Below: A worker's hand blackened by soot from the surface of the bark © MIS



“I saw an opportunity to transform the discarded cork into a new material. A phoenix of sorts.” — Noé Duchaufour-Lawrance, designer

How important is it to salvage materials usually discarded?

The design object is not the end in itself. Every collection aims to reveal local know-how and materials, raising awareness on production methods and their environmental footprint.

Can you talk about the Made in Situ philosophy?

Each Made in Situ collection is the result of long-term investigation and collaboration with Portuguese craftspeople, confronting tradition and modernity, and creating a dialogue between craftspeople that have never collaborated in the past. For the Burnt Cork collection, nothing would have been possible without the commitment of NF Cork and Granorte, who have different, yet complimentary, skills.

Was the design process easy?

The design process was tailor-made for the collection; it is very demanding. First, developing a series of custom-designed burnt cork blocks with NF Cork required two years of experiments. The challenge was to create hand-made blocks that would play with different granulometries, revealing a gradient from raw burnt cork to a refined finish. The blocks require six to eight weeks to dry and stabilise; it took us several trials to achieve our goal. Then we turned to Porto-based Granorte: a skilled operator of a seven-axis CNC machine, capable of sculpting the organic forms I designed. One by one, Granorte assembled, sculpted and polished the ‘raw’ material, the handmade, customised blocks, transforming it into a stand-alone collection of chairs, stool, coffee table and table. The process required combining traditions with high-end technology. Using digital tools helped us optimise the block assembling, the compositions and cut-offs to limit waste.

Cork is usually used to cover surfaces rather than three-dimensional objects. Did you intend to create a line of furniture from the start?

During the exploration phase, I forced myself to start from a blank page. I did not know which typology of pieces I would design with the burnt-cork material. I wanted each piece of furniture to contain and exhibit the marks of its history. The first piece that I designed is the chaise longue. The rigidity of the base morphs into curved shapes to welcome the body. It opened up the path for the rest of the collection. Each creation is a geometric composition of vertical and horizontal blocks that morph into fluid shapes to reveal a function.

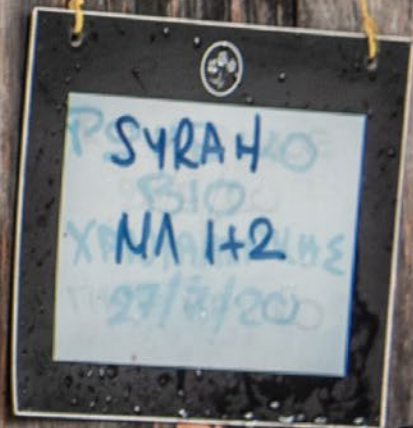
Even though a rough material, all surfaces feel soft and polished. Where you looking for such refinement?

My wish was always to reveal tactile and sculptural creations for this collection and to reconcile the roughness of burnt cork granules with soft curves. The soft finishes and hand-polished surfaces give the furniture a high-end feel, and the promise of a comfortable chair or table. The velvety touch is enhanced by the fact that nothing is added on the piece to protect the material. Cork speaks for itself. ◇

madeinsitu.com/collections/burnt-cork



Details of Noé
Duchauffour-Lawrance's
Burnt Cork collection:
(from top) a textured
base, a chair, blocks of
cork used to manufacture
the pieces, and a coffee
table © MIS



Inside the Manousakis
Winery: Syrah being aged in
an old wooden barrel.

Crete Creation

The Manousakis winery is situated at
the heart of Cretan culture.

by Clara Le Fort

Running the only organic winery in Crete, Alexandra Manousakis, 37, makes some of the best wines in Greece. A true artist at heart, she designs labels, as well as ceramics, paints and interiors, and embraces the Cretan culture. A few months before I first met Manousakis, I came across a bottle of wine from Crete. It was made from a niche grape variety, Roussanne, best known in the south of France. Also mentioned on the label was Theodore Manousakis, the family patriarch. He was sent to the US as a child and decided to reconnect with his Cretan roots through wine decades later. The wine was organic and the drawing on the label artistic. I started investigating, wanting to learn more about the winery and this superb wine. To my surprise, I learnt less about Theodore; instead, the story of a bright young woman, his daughter Alexandra, struck me.

*The high hills overlooking the
Mediterranean Sea compose a unique
terroir where temperatures drop at night,
which protects the grapes and enhance the
quality of the wine.*

When I first met Manousakis, I thought I knew her already after I had spotted her creative ceramics in a store in Athens and had drunk a bottle of her wine. I connected with her instantly in Chania, one evening. It was already dark, I had just landed from Marseille and never set foot in Crete. And there she was, standing behind a door she had painted. Manousakis invited me into her new home with a warm-hearted welcome reserved to old friends.

The floor was covered with hand-made, Rubens blue ceramic tiles, and colourful marble slabs composed a dramatic staircase. On the table were plates illustrated with elegant black strokes, which I immediately recognised as hers with their abstract motifs, bold lines and vibrant colours. In the middle, lay a freshly cooked Iranian meal and a bottle of Nostos pink, a dry rosé wine. “It’s my babe, the wine I launched when I moved from New York and took over the winery,” said Manousakis. “For you, there is a bottle of Roussanne in the fridge”.

The 37-year-old started telling me about how she became a winemaker, ceramicist and painter, and a mother of two, in over a decade. Moving back from New York in 2007 where she studied, Manousakis, then 23, gave up her career in real-estate marketing move to run her father’s winery. Founded in 1993, the winery produced high-end organic wines in the small village of Vatolakkos where Theodore was born. New to the trade, he called up a few big names from the wine industry and with them decided to plant Grenache, Mourvèdre, Roussanne and Syrah. The first wines were produced in 1997. Theodore named his wines Nostos, which stands for nostalgia.

Alexandra Manousakis honours this family legacy with a modern, creative edge. When she took over in 2007, the winery was producing 35,000 bottles of wine per year; today, it produces 150,000 bottles. The wine grounds didn’t have a proper winery and she helped design and supervise the building of a state-of-the-art winery in 2008. Quickly,



Manousakis Winery produces unique organic wines including whites like Romeiko, Vidiano and Assyrtiko that have become a national reference.



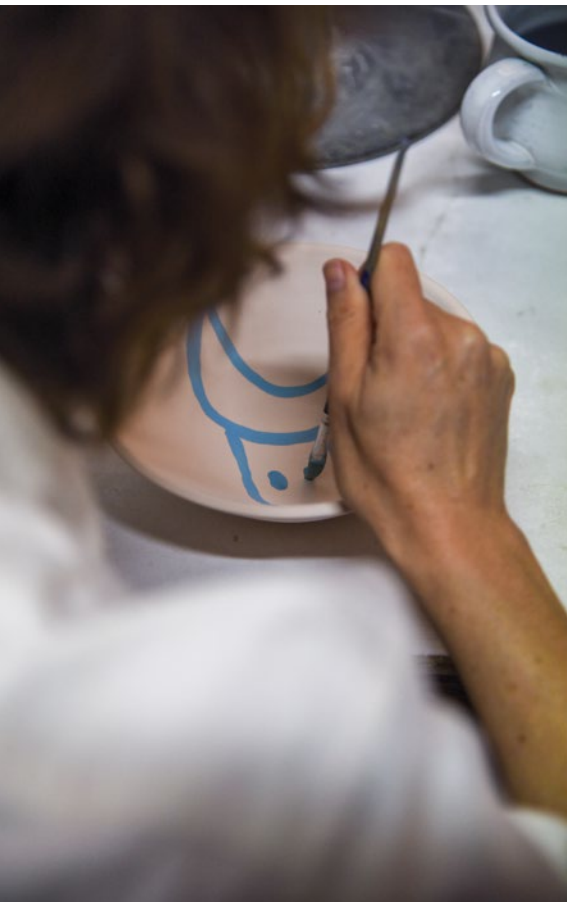




The family owned property where Theo Manousakis was brought up and made his first bottles has been turned into a beautiful estate, and the most ideal tasting grounds.



Outside the winery shop, where traditional architecture and good taste meet. Alexandra Manousakis not only runs the winery but is an accomplished artist and ceramicist – she sells her plates, bowls and vases in the winery shop as well as in Athens or Chania.



Each hand-drawn label tells a chapter of the family story, starting from Theodore as a young boy with his bike (Grenache); the return home from the US by boat (Roussanne); the new winery (Blend).

Manousakis opened the family property to the public, offering wine tastings and a farm-to-table taverna experience serving authentic Cretan food on the outside terrace, surrounded by centennial olive trees.

Manousakis also added a creative touch to the wine labels, brought her own ceramics into the wine shop and enhanced barrels with her own art, painting murals inside the Salis restaurant and collaborating with the terroir to produce olive oil. On the wine side, Manousakis added new labels to the collection and experimented with grapes such as the Vidiano, Romeiko and Muscat of Spina. Today, the wine portfolio ranges up to 12 labels (all organic wines). Each hand-drawn label tells a chapter of the family story starting from Theodore as a young boy with his bike (Grenache); the return home from the US by boat (Roussanne); the new winery (Blend); or a tribute to winemaker Kostis Galanis (Assyrtiko). Symbolised by three flowers, Theodore's three daughters are featured on the Muscat de Spina bottle.

Walking by the sea one afternoon, I question Manousakis on her next projects as an artist. She points in the direction of an Art Deco pink façade: "Miami," she says, pointing in the storefront's direction. "This is my next project, one where I have my own atelier, sell my art and ceramics and run an all-day bistro of my own." Inside, she has already covered the chimney in jade-green rough cast and imagined a sculptural bar.

I know I'll meet her here next time I'm in Chania and we'll pick the conversation up where we left it: at the bar, with a glass of Nostos wine. ◇

manousakiswinery.com
alexandramanousakis.com