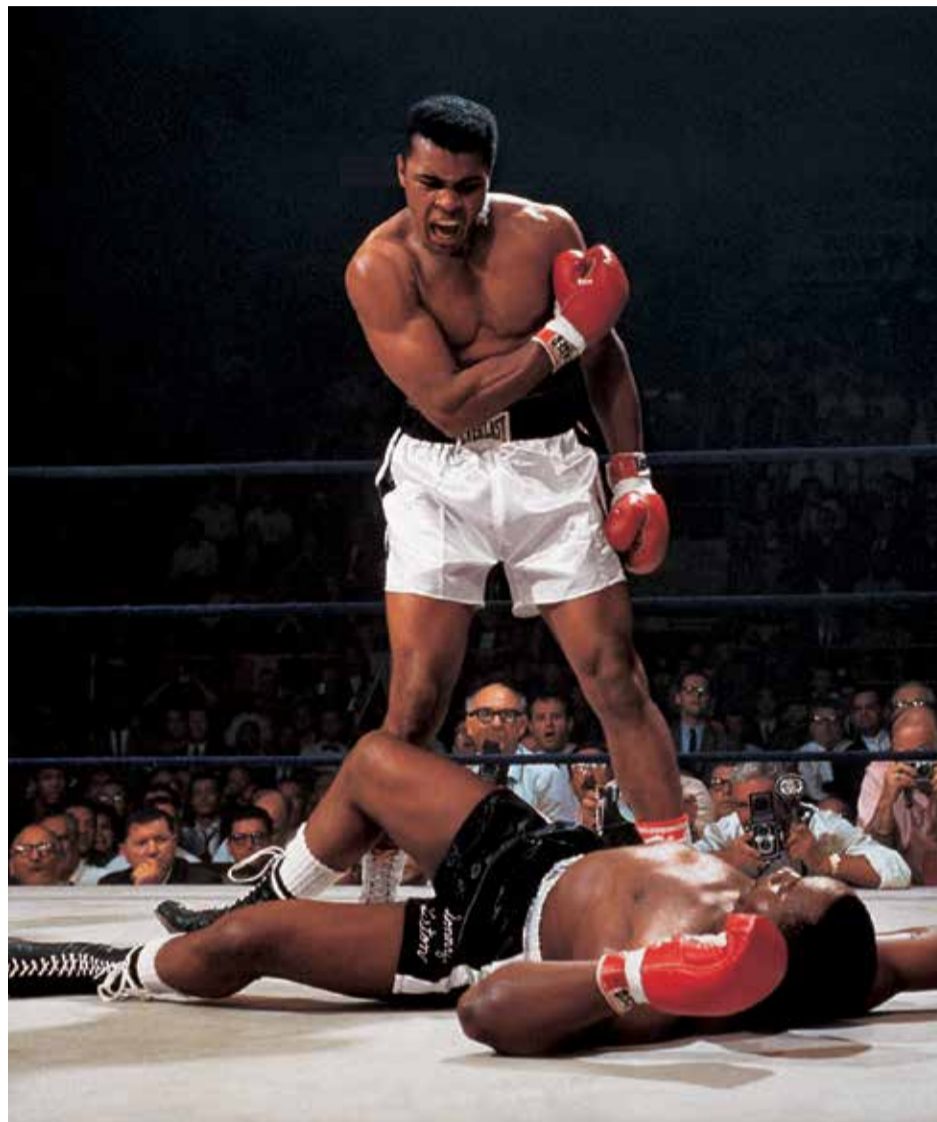
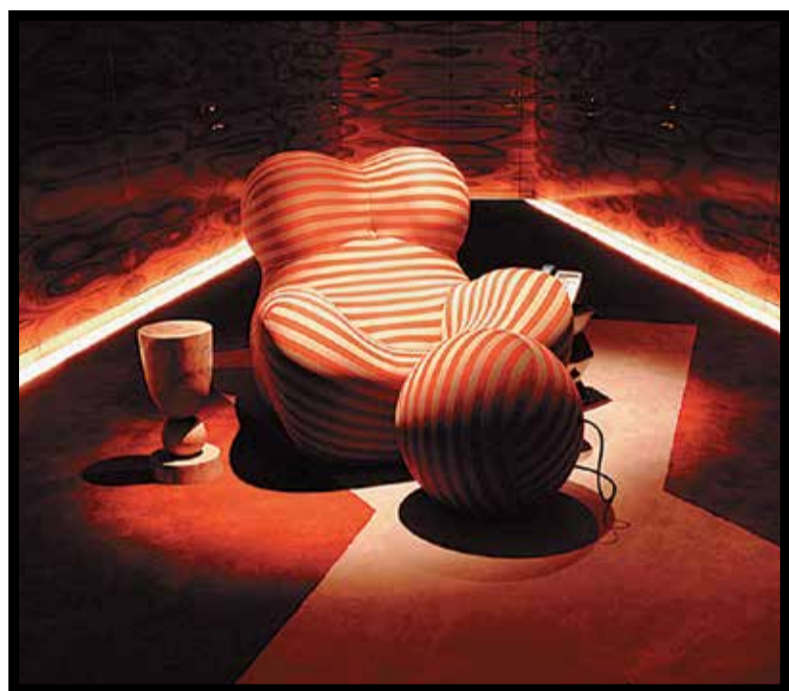


CORRIERE



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2016



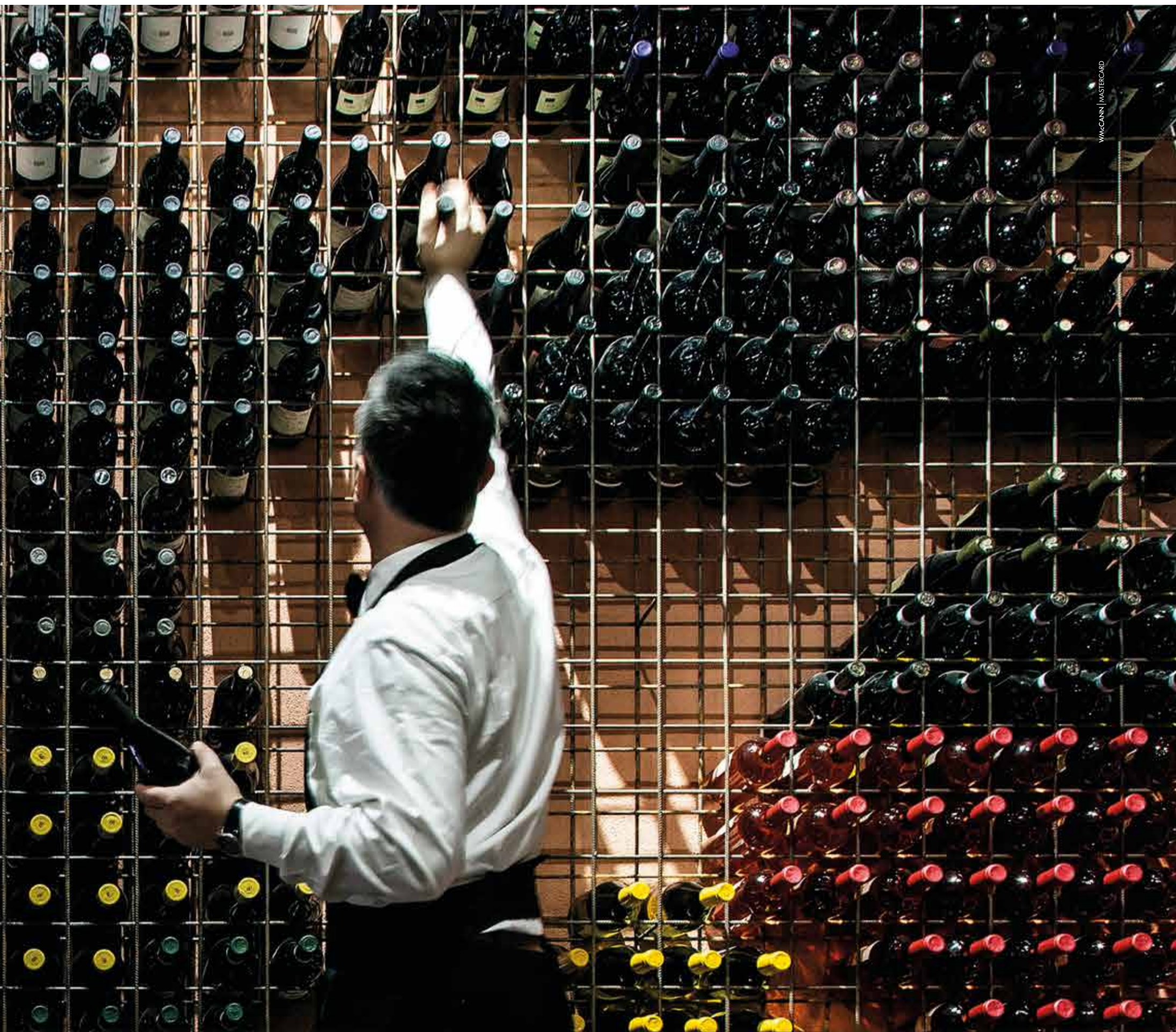
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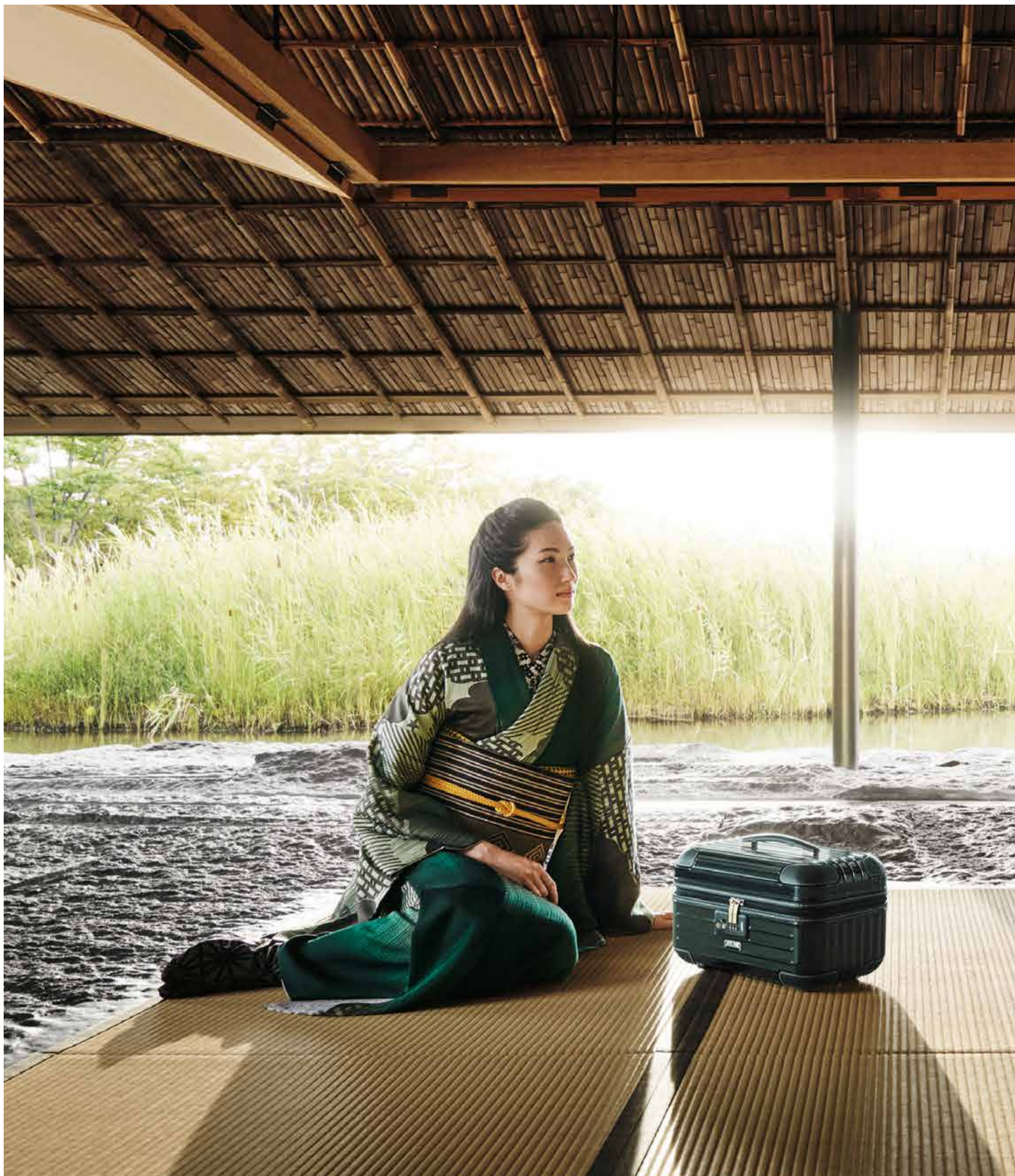


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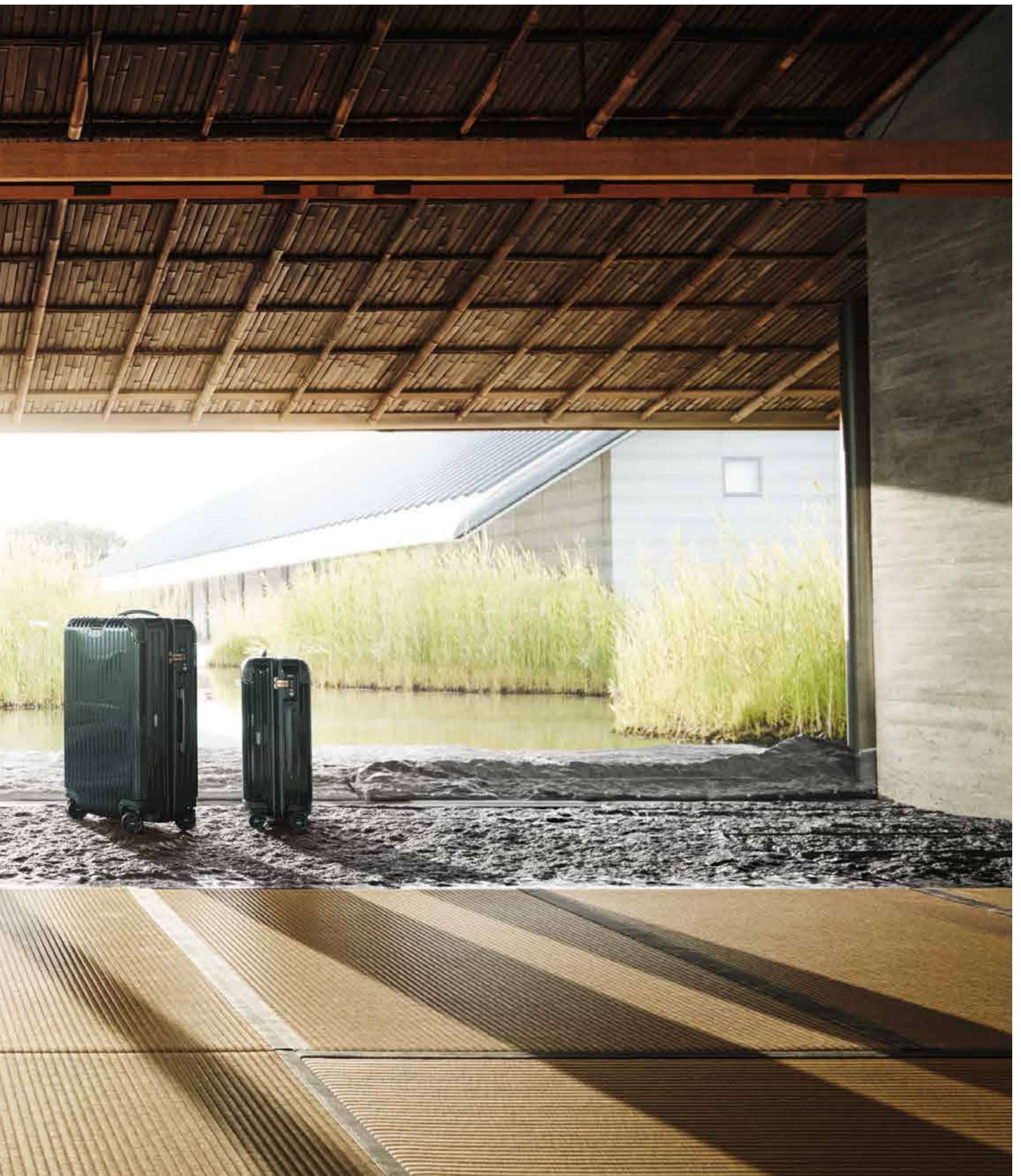
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PORSCHE

In

In our last issue, I wrote about what it was like to create the first issue of *Corriere*, an old dream that came true. I must confess, it was a lot more work than I thought, but I really enjoyed it. It is such a pleasure to be able to count on friends, receiving suggestions of places and tips from people that we admire, and to pay homage to our loved ones and idols.

This issue is almost 100% dedicated to Rio de Janeiro, and we invited visual artist Fabio Cardoso to tell us about the museums, galleries, and private collections in the city. Incidentally, I dared to write a chronicle about a São Paulo native in Rio. Laurent Suaudeau and Claude Troisgros, two of the most famous chefs in the world, talk about the current culinary arts scene. The editorial director for Condé Nast profiles the always-attentive Bruno Astuto, who is one of the people that made me feel more welcome when I arrived in Rio. I strongly recommend the delicious article written by food critic Josimar Melo about his favorite Brazilian dish (and mine too): the feijoada! And we are honored to feature an incredible text about the classic movie *Citizen Kane* written by Jô Soares. Jô is one of those few people that know a lot about almost everything.

We paid homage to a few dear friends, and I wish I had more pages to do so – the next issues will provide us with that – and, above all, I was able to pay homage to two of my heroes: Lou Reed, in the crossword puzzle (the prize for the first person to complete it is dinner), and the greatest Muhammad Ali, through moments and quotes from this genius human being.

What a pleasure!
Rogério Fasano



CORRIERE FASANO ISSUE 2

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Rogério Fasano and
Editora Carbono

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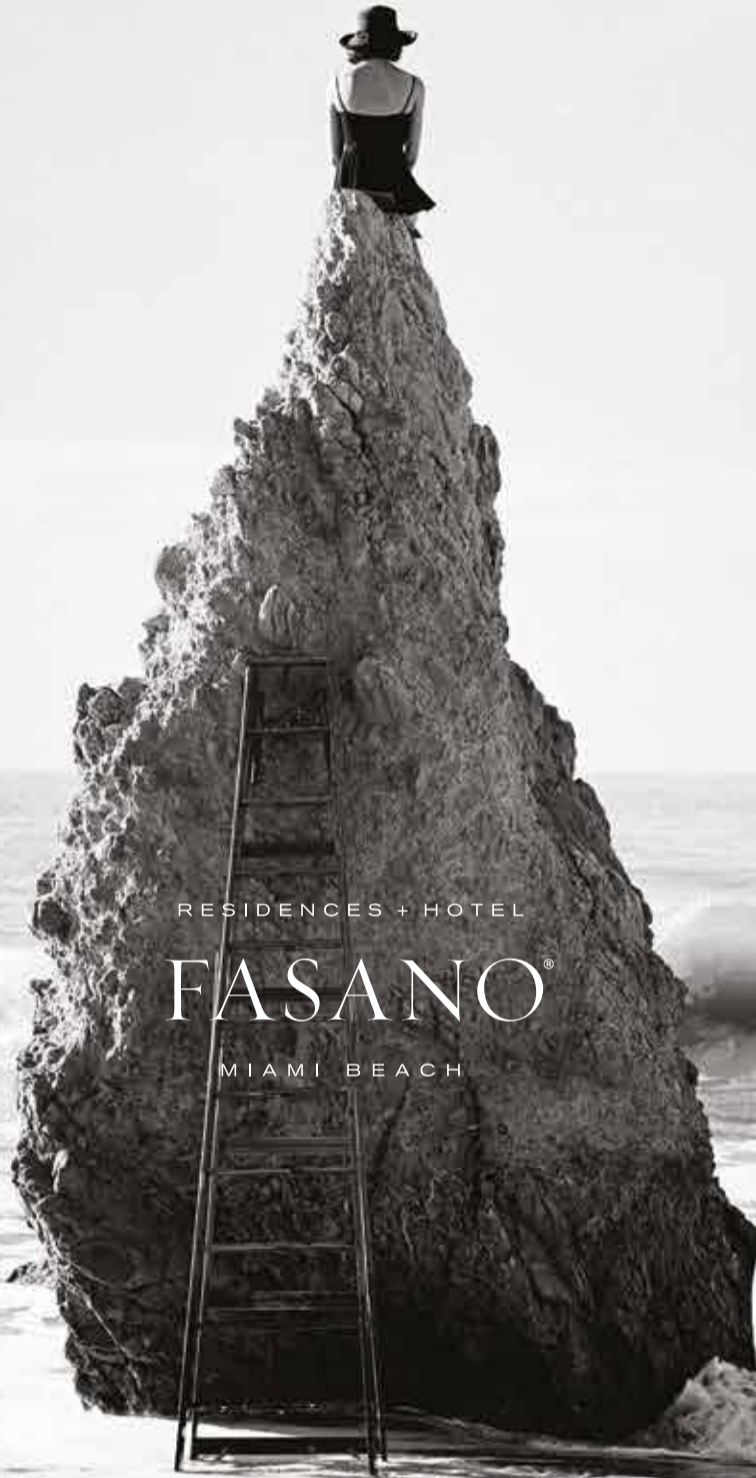
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Claude Troisgros interviews Laurent Suaudeau

Frenchman Laurent Suaudeau started his career alongside Paul Bocuse. In a conversation with Troisgros, he talks about what it takes to become a good cook and other themes essential to the culinary arts



ONE

CT *At a certain point in your professional life, you decided to no longer own a restaurant and to dedicate to education, opening a culinary school. Why?*

LS I've always enjoyed making people's lives easier, and this occurs through learning. In Brazil, in 1980, I met some humble people in the kitchen of the restaurant Le Saint-Honoré Paul Bocuse, at the Méridien in Copacabana, that wanted to learn. At 23, I wouldn't go to the beach to teach geography and history of the French cuisine to the cooks. I always wanted to have my own school and, when I had the opportunity, I didn't think twice: I opened one that offered continuous education, which also put me in a position to reflect and research new recipes and products. But I never stopped cooking and serving people.

FIVE

CT *Can our profession be considered a form of art, just like the visual arts and music?*

LS Of course. In other countries in South America, they have taken this step. Unfortunately, it's going to take some time for this to happen here.

SIX

CT *You're the president of one of the main culinary arts contests in the world, Bocuse d'Or. Can this type of initiative contribute to the evolution of the Brazilian cuisine?*

LS Absolutely, and also with the Bocuse d'Or Regional initiative, which will take place next year. I wanted to leave the regional's organization under the responsibility of young chefs. And I really wanted Thomas, your son, to be the leader of this initiative, because I saw how committed he is to the country. And the name Bocuse d'Or shall be respected by all, because it was Bocuse that made the world look at our profession differently.

SEVEN

CT *Is there such a thing as best restaurant in the world?*

LS There isn't. What's good for you might not be good for your neighbor. I remember when the cooks at Le Saint-Honoré took me to the market in São Cristóvão in Rio, in 1980, and made me try cashew – I did not like it. Now, it's my favorite fruit. Having a best restaurant in the world means absolutely nothing. Food education is completely different for different people.

EIGHT

CT *What do you think about the evaluation criteria of gastronomic guides?*

LS Currently, these criteria are established by few people that say they are more knowledgeable than customers. In São Paulo, they only consider creativity and the discovery of unknown products. They forget that the city's cuisine is a result of the arduous work of immigrants that brought over their cultural identity – and executed the gestures of their great-grandparents and grandparents with their soul. This standardization process, determined by a half-dozen critics, is suspicious. It's antagonistic to the process of advertising and building a diverse food culture. The world of appearances is more important than the world of content. The chef can be a great cook and a terrible restaurateur. Some guides want to sell water and others, tires. As such, marketing is in charge. Meanwhile, some owners and chefs are refusing the invitation to be part of these guides. In this world of communication, the customer should be the one to decide.

NINE

CT *What do you think about culinary shows on TV?*

LS They are a good way of presenting the culinary arts in family homes in a democratic manner. It's a shame they exploit the angry chef stereotype so much! Why? They confuse demanding with disrespectful. But people like to watch others struggling. This is not how we're going to attract young people to this sector.

TEN

CT *How do you see the future of the culinary arts in Brazil?*

LS I'm optimistic. But people need to respect their own culinary history to be respected by others.

"These days, the culinary arts are a promising sector, and it starts with family-based agriculture, respect for the environment, clean transportation"

TWO

CT *What is the main factor in the formation of a cook?*

LS First of all, humility. You should serve and please others. Cooks need to understand that they are nothing compared to what nature offers and devote themselves to the people they work for or to the products they have in hand. Second, curiosity. You need to enjoy the culinary culture of others. Third, always study, innovate and don't plagiarize. You have to stay up to date on and share technology to assimilate new techniques and assimilate the memory of the gestures of the world to help in the evolution of food as "science and art." And, lastly, discipline.

THREE

CT *Do you think the culinary arts can be used as a social tool?*

LS Absolutely! Allowing a young person to express what they're feeling by executing a dish, whether for a friend or a relative, is to give them the opportunity to find their own identity, become a better citizen. These days, the culinary arts are a promising sector, and it starts with family-based agriculture, respect for the environment, clean transportation, smart distribution logistics, food education for kids at school.

FOUR

CT *What do you think the Brazilian cuisine needs to achieve the status of cultural heritage?*

LS It needs more participation of the agro-industrial sector to support research and education initiatives, and effective participation in international events with planning. The young need to have closer contact with products from the ocean and the earth, starting in kindergarten, at public and private schools. The cuisine of the country needs to be promoted without falling in an acute Brazilian stereotype.

Laurent Suaudeau interviews Claude Troisgros

The name Troisgros has been in the culinary arts scene for at least three generations. Living in Brazil since 1979, Troisgros talks about gastronomic guides, culinary shows and other themes related to his profession



ONE

LS *You are the heir of one of the most famous families of cooks in France and the world. What made you decide to stay in Brazil?*

CT I have an adventurous spirit; it's on my DNA. In 1979, when I was 24, Rio meant an adventure for me. The city welcomed me with open arms, it sheltered me, and I fell in love with it, with its rhythm and life style, with the sun, the ocean, and a woman from Rio,

just like yourself, incidentally. Then came the professional side, the discovery of this profusion of fruits and vegetables that I knew nothing about, these tropical flavors that allowed me to create my own culinary personality and start a new movement, one that values the local products. It was an opportunity to show my work and escape this strong Troisgros family bond, this oppressive tradition passed down from generation to generation that was in my hands.

TWO

LS *Will the culinary arts be an official ingredient of the Brazilian culture someday?*

CT This is my dream. I wake up and go to work every day to make this happen. Our profession has evolved and it is much more valued today than it was in the 1980s in Brazil. Of course, it still deserves to be acknowledged by our government, that needs to understand that a country's cuisine reflects its history and culture. One day, which you and I probably won't see, [the culinary arts] will be officially recognized as a national heritage. Then, I hope we will be mentioned as the precursors of this movement.

"We still don't have history or parameters to value or criticize the guides in Brazil. Maybe this is a good thing"

THREE

LS *Do you think the international gastronomic guides that are arriving in Brazil are important for the domestic market?*

CT The arrival of international guides is essential and extremely important. They value the country, prove that there is a Brazilian culinary culture, and show that we have an active movement with a new generation of chefs creating, with great competence, a more modern cuisine in Brazil. We don't need to agree with the results, the stars, the ratings, but I still believe it's important to be mentioned in order to be part of the international culinary universe.

FOUR

LS *Based on the role of the guides here, do you believe they can gain the audience's credibility, like they have in international markets, even though they're being questioned in places like France, for instance?*

CT International guides only exist because there are cooks and restaurants. In other words, they need us. But do we need them? Like in any competition, there are winners and losers, people that laugh and people that cry. It's part of the reality show, and the guides know it and play with it. Even so, their duty is to research attentively and responsibly in order to avoid injustice and oblivion and, above all, to have credibility among professionals and the audience. We still don't have history or parameters to value or criticize the guides in Brazil. Maybe this is a good thing.

FIVE

LS *Will we have a more quintessential Brazilian cuisine in the future?*

CT Pure Brazilian cuisine is rooted in the history of the country. Whether it be Portuguese, Spanish, African, Italian, or native, it won't change. And it will only become more valuable with the best chefs and producers in the world. More modern cuisine depends on the moment and world trends. But there's one thing I'm sure of: our product is unique and unrivalled. This is the greatest gift that earth has given us.

SIX

LS *Shouldn't the guides have a more comprehensive evaluation of the criteria that can, in fact, determine service delivery as a whole (kitchen, staff, facilities, respect for traditions etc.)?*

CT The duty of guides is to provide information on the art of cooking as well as the restaurant as a whole. We know that these two things are connected. These days, often times guides value the cuisine, the food, the chef's creativity. But we know that balance between setting, service, the wine cellar and the kitchen is essential for a restaurant's success. If these four pillars aren't aligned, there's no way a restaurant can survive.

SEVEN

LS *To what extent the item creativity should be relevant in the guides' evaluation?*

CT Creativity is important for the evolution of our profession, but it can't be used without knowledge or a strong tradition base. It's essential to know the difference between creativity and quality. Often times, we don't.

EIGHT

LS *Is it still possible for a food critic to work anonymously?*

CT Good question. I think so. With 43 years of experience under my belt, I can say that working anonymously is the best way to evaluate restaurants without being influenced.

NINE

LS *What can we expect from culinary shows in the future? Do you believe that they can help professionals in the area and customers to improve?*

CT For professionals, these shows help to understand that you must be passionate and dedicated and have technique to enter in this profession. These days, TV shows are more entertaining and present the pleasures of having fun in the kitchen. This is a positive thing, and we're slowly changing our eating habits, teaching young people and the general audience how to eat, shop and cook better. Our future thanks us.



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What is happening around the world

07-09
2016

From the new Porsche 911, which arrives in Brazil with its complete model family, to Knausgaard's newest book, including how the tourbillon works, check out the new arrivals this trimester

TEXT Jr. Bellé, Joana Dale and Piti Vieira

911 curves of tradition and innovations

Porsche recently launched the latest 911 in the versions Carrera, Carrera S, Carrera 4, Carrera 4S, Turbo, and Turbo S in Brazil. They are all available in the models *coupe* and *cabriolet*, in addition to Targa 4 and Targa 4S. The main change is that now all versions feature turbocharged engines instead of naturally aspirated engines. As such, the basic model now delivers 370 horsepower, while the Carrera S makes 420 hp. The seven-speed manual transmission has been maintained, as requested by the more traditionalists. However, only the dual clutch automatic transmission version can go from 0 to 100 km/h [0-60 mph] in less than four seconds (3.9 seconds, according to the German manufacturer).



Electronic Tag from Rimowa

Flying still involves a quite bureaucratic process, but Rimowa just made passengers' lives easier. In a bold initiative, the traditional German brand is releasing the *Electronic Tag*, a mechanism that can replace paper labels, showing essential information directly on the luggage. As such, it facilitates the check-in process at the airport – all travelers need to do is leave their luggage at the right terminal. The airline apps and the Electronic Tag App automatically communicate, and the data is transmitted to the electronic tag via Bluetooth.

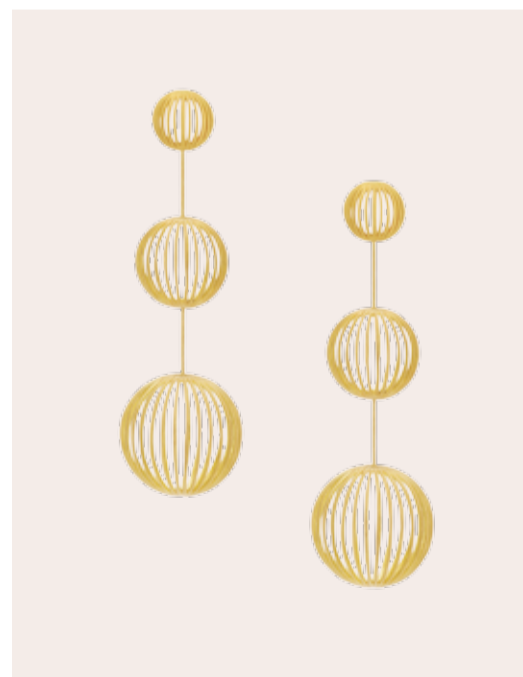
16



Dolce&Gabbana at the Village Mall

Dolce&Gabbana is opening its seventh boutique in Brazil at the end of July, on the ground floor of Shopping Village Mall. It's the first store in Rio de Janeiro to present the brand's men's and women's collections. It has a new architecture proposal, characterized by the use of gold imperial marble and *sahara noir* – the latter was also used on the floor and internal walls, together with

panels of gold yellow brocade. The project was personally supervised by Domenico Dolce. The new Dolce&Gabbana in Rio de Janeiro will bring the men's and women's Pre-Fall 2017 collections and accessories.



Concise design

Celebrated jewelry designer Antonio Bernardo has been innovating in his research and creative processes, leading to the development of a new diamond cut known as Wish Star. He just added three new pieces to his catalogue, all featuring cross-over elements, rotations, parallelism, and interpenetrations that attract attention for their concise design and vibrant language. The Orbis earrings are made with gold threads that form semicircles in a hollow sphere, which is the inspiration for the name of the line – Orbis means circle in Latin. The Orbis and Orbis Longo necklaces are made with metal threads – gold and silver, respectively –, adding a dynamic touch to the pieces, that also come with a sophisticated silver pendant.

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Sebastião Salgado under review

Sebastião Salgado, one of the most important photographers in the world, is now represented by Silvia Cintra + Box 4, in Gávea. His first exhibition in the Rio gallery will feature a collection of special moments of his career, including a never-before-seen image from the series created this year in the Amazon. The exhibit's starting point is a set of four photographs that were taken in Latin America in the 1970s, which gave way to the book *Other Americas*. Then comes the 1980s, with five images representing the historic series made in Serra Pelada, Pará. The 1990s are represented by three pieces – one of them is the largest image on display, 145 cm x 200 cm [57x79 in], and one of Salgado's most reproduced photos: a crowded train station in India. To wrap up the exhibition, 18 photographs from the emblematic series *Genesis* present a more lyrical side of the work of the photographer, who was born in Aimorés (MG) and now resides in Paris. For eight years, he traveled the world in search of landscapes untouched by man. The exhibition runs from July 28 to September 3. silviacintra.com.br

The latest book by the new autofiction king

One of the most celebrated contemporary authors, Norwegian Karl Ove Knausgaard, one of the highlights at this year's Flip, is releasing the fourth installment of the series *My Struggle*, which is about his teenage years. The first book of the series is centered on his father figure; the second presents the protagonist's relationship with his wife; while the third revolves around his childhood. Knausgaard is the writer, narrator, and a character in his series, a hybrid that follows the autobiographical trend of contemporary novels and has put the 47-year-old author among the biggest names in autofiction.



Ralph Lauren's vibrant colors

It's with Purple Label that Ralph Lauren shows its more luxurious side for men. It's no coincidence that the Spring 2016 collection was acclaimed at the Milan Fashion Week. It brings a new and vibrant color palette for casual pieces, in addition to a mix of sophisticated Italian dress suits. Their footwear and accessories follow the same intense and cool line and are the new highlight at the brand's flagship store at Shopping Cidade Jardim. Among them are a versatile nylon backpack that features Ralph Lauren's characteristic leather strap, briefcases that add a touch of elegance and casual to the workplace, as well as a line of sneakers and espadrilles that are perfect for vacations and moments of relaxation.



Hippo is back

Hippopotamus, the nightclub that made Ipanema shine in the 1970s and '80s, is back. Ricardo Amaral, the creator of the legendary club – which was frequented by Pelé, Roberto Carlos, and Ayrton Senna, among other celebrities –, has partnered with businessman Omar Peres, aka Catito, to bring Hippo back. The club, expected to open in late July/early August, will be located at the same Praça Nossa Senhora da Paz, more specifically at the address of the old Banana Café, another of Amaral's enterprises. The new Hippo was designed by architect Erick Figueira de Mello, who drew inspiration from the art deco style. Black, red and golden dominate the first floor, which features a bar, tables, and dance floor with lights by Maneco Quinderé. On the second floor, the restaurant will have a tropical atmosphere, with banana-leaf patterns. The menu will be created by Claude and Ricardo Lapeyre, father and son. Lastly, the terrace will have an area for smokers, with a cigar cabinet. "The place will be sophisticated and cool at the same time, with an air of glamour from the old days in Rio," says de Mello. At first, it will be for members only, maintaining its *club privé* status.

Revisited milestone

Throughout its 99 years, Persol has created iconic glasses that made fashion history due to their unique and timeless design. To emphasize the glamour and explore its own origins, the brand revisited its main models, including the 649 series. Originally created for tram conductors in Turin in 1957, this model appeared in movies and became very popular around the world after Marcello Mastroianni wore it in the classic film *Divorce Italian Style*. From a contemporary reinterpretation, the 649 series has gained new formats and materials, making the glasses thinner and lighter. persol.com



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Las Vegas

The value of time

At the top of the hierarchy of watch gods, which bless us with their elegance and punctuality, are those equipped with a *tourbillon* (whirlwind in French). Watch specialist César Rovel explains that *tourbillon* is a mechanism that was created to improve accuracy. "The objective is to counter the effects of gravity, which subtly affects the timepiece," he says. It was developed by Swiss watchmaker Abraham-Louis Breguet and patented in 1801. "At the time, there were only pocket watches, which spent a lot of time in a vertical position. The *tourbillon* was developed for them, that's why it has little effect on the precision of current watches." However, Rovel states that chronometry competitions prove that this mechanism makes watches sensibly more accurate. "In addition, only specialized manufacturers and the best watchmakers in the world are able to produce it, always manually. It's a very complex and delicate mechanism that adds beauty, value, and status to the piece."



To walk around in Rio

If you go to the restaurants on Rua Dias Ferreira or to Baixo Gávea, you'll see: nine out of 10 cool Rio residents wear shoes from Marcela B. The EVA sole with black and white stripes has become a trademark of the brand, which just opened a pop-up shop at Rio Design Leblon. The rubber base is present on moccasins, flatforms, flats, and sneakers. "I decided to focus on a comfortable product, especially made for Rio women. You can easily wear it for work and then go out at night," states Marcela Basto Lima, who usually uses cord, straw or velvet to finalize her pieces. With a degree in business administration from PUC-Rio, Lima lived in Milan for five years, where she studied fashion at Istituto Marangoni. During her time in Italy, she worked with Paula Cademartori and started to make her own accessories using the same materials as Christian Louboutin

and Manolo Blahnik. In recent years, the designer has decided to make products that are 100% Brazilian. See-through flats and sandals with sand texture (from Ipanema Beach!) are some of the highlights. "All very beach-like," adds Lima. marcelab.com



The new move of Thomaz Azulay

Among the new names in fashion in Rio, the brand The Paradise stands out for its colorful patterns, with tropical airs and a touch of fantastical realism – for starters, the brand's symbol is a unicorn. After years working as the style director for

Blue Man, Thomaz Azulay decided to leave the beachwear company founded by his uncle, David, to start his own enterprise, alongside Patrick Doering. From the swimsuits to the fancy dresses, all the pieces are limited edition and labeled by hand. For this second collection, the duo went on a flying carpet to the East, where they drew inspiration from a universe of sultans, odalisques, charmed snakes, and lots of gold, rubies, and diamonds. A mainstay of the brand, shirts feature all kinds of patterns, combined with pajama pants, patterned jeans, or sarongs – for men and women. The son of Simão Azulay, an important stylist and founder of the legendary Yes, Brazil, Thomaz proves the apple doesn't fall far from the tree. paradise.art.br



Stars in Paris

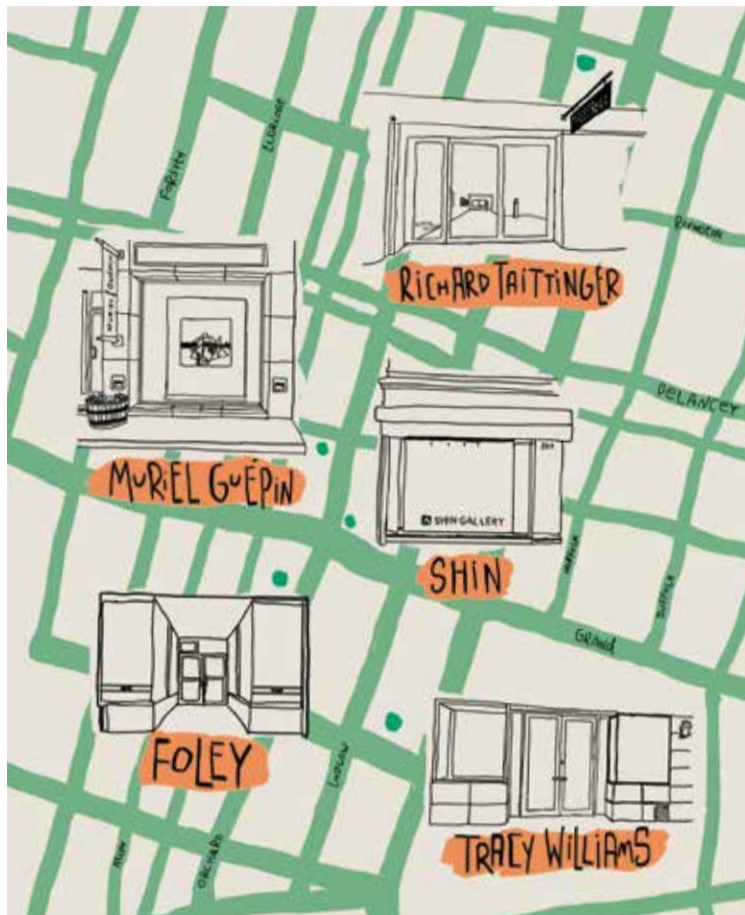
Opened just a year ago in the famous Paris region between the avenues Champs-Élysées, Montaigne, and Faubourg Saint-Honoré, the chic and cool La Réserve received a sweet surprise. The hotel owned by Michel Reybier, who also has properties in Geneva and Côte D'Azur, features a private club atmosphere with only 26 suites and 14 rooms decorated in 19th-century classical style, using a lot of marble and velvet curtains. The good news is that the hotel restaurant, Le Gabriel, was recently awarded two stars by the *Michelin Guide* – it's the only establishment in this issue that went from having none to having two stars. The contemporary French menu created by Jérôme Banctel has been tested and approved: the veal served with gnocchi with sage, a great option, and the pleasant veranda at this lovely restaurant are worth the visit.



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Italian lingerie



Artsy migration in New York

Due to the high cost of rent in New York, artists and galleries are leaving noble regions like the Upper East Side, redefining the map of the arts in the city

BY Felipe Melo

A recent migratory wave has been changing the arts scene in the Big Apple. New and vibrant galleries have been popping up in a region between Chinatown and the Lower East Side, south of Manhattan.

However, migrations are not uncommon there. In a city with such a vibrant art culture like New York, real estate speculation and gentrification — which raised the prices and changed the social profile of Brooklyn, Queens, and Manhattan — compel an exodus from traditional centers. Years ago, when the center for contemporary art changed from the Upper East Side to Chelsea, it was precisely due to the real estate boom. The most powerful gallery owners kept their HQs close to the most relevant circle of art in the world, the museum mile on 5th Avenue, but also opened locations in Chelsea. It's the case of the Gagosian, whose founder, Larry Gagosian, is one of the most important people in the universe of the arts.

Chelsea has been consolidated as one of the most incredible playgrounds for contemporary art. While checking out the galleries, you may find an exhibition of rare photographs taken by Ellsworth Kelly, a sculpture by Richard Serra, or the newest installation created by the duo Cardiff & Miller.

Naturally, more avant-garde and less consolidated contemporary art galleries lose strength when they need to invest more in exhibition halls than the artists they represent.

This is what happens between Chinatown and the Lower East Side, where things are chaotic. A mixture of buildings with industrial architecture and pre-war structures with signs in Chinese appears on the horizon where art galleries have been popping up like small oases. These new spaces are much less pretentious and sober than the ones in Chelsea, but not less interesting.

Contact with new collectors and enthusiasts is easier. The friendly hosts, who at times are the owners of the galleries, welcome curious and customers in a less blasé manner. You can see the prices on lists or displayed on the walls. Even the famous descriptive press releases about the exhibits and the artists on display feature a more explanatory, less technical tone, bringing art closer to the visitors and facilitating the perception and understanding of the artists' objective. This movement has been drawing the attention of popular galleries in Chelsea, like Marianne Boesky, that recently opened a location in this region of NY.

When it's time to decide how to explore these new spaces for art, don't hesitate. Even though important galleries are now fighting for attention, start with those that are investing in this new concept, like Tracy Williams (55 Hester St.), Foley (59 Orchard St.), Shin (322 Grand St.), Richard Taittinger (154 Ludlow St.), and Muriel Guépin (83 Orchard St.). This is just a small selection, as there are dozens of galleries spread across Orchard St., Ludlow St., Rivington St., Grand St., Allen St., Forsyth St., Suffolk St., and their surroundings. Check it out!



Photos publicity: map Rodrigo Terra

Service

A detailed tour of the galleries, with their exhibition schedules, can be found online on lesgaleriesnyc.com. Take note: most galleries are closed on Mondays and Tuesdays

Felipe Melo is a corporate lawyer and art-hunter wannabe. He lives in São Paulo and spends all his money on good food, restaurants from the Fasano Group, and cultural activities. He loves New York and London, his favorite travel destinations.

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SEJA UM FRANQUEADO

What's cooking at home

07-09
2016

From the new arrivals in Angra dos Reis and Miami Beach to the renovated menus at the Restaurante Fasano, including the menu at Gero + Trattoria da Barra, now featuring recipes from all parts of Italy, there are innovations at almost all the Group's establishments



New options at Trattoria

The best of the cuisine in southern Italy is celebrated at Trattoria, which specializes in polpettone served with rustic potatoes. Located in Itaim Bibi, in São Paulo, the house was designed by architect Isay Weinfeld and decorated with vases, pennants, and a selection of soccer uniforms of Italian teams, which add a casual touch to the place. Supervised by Rogério Fasano, chef José Branco created new and delicious options for the menu – for example, the green salad with chickpea and squid, and the potato gnocchi with tomato sauce.

Restaurante Fasano – from the earth and from the sea

The traditional partnership between restaurateur Rogério Fasano and Italian chef Luca Gozzani has yielded yet another novelty. This time, two new tasting menus are joining the famed Menu Fasano and the updated Menu by Chef Luca (photo). The new Menu Mare features Alaskan crab with cauliflower cream and salmon roe as an appetizer. Three courses: scallop carpaccio with yogurt and crunchy wild rice; potato gnocchetti with saffron, zucchini and Brazilian slipper lobster ragu; baked grey snapper with pumpkin sauce. And tiramisu for dessert.

Meanwhile, the Menu Monte offers tongue carpaccio with mushroom, parsley, and pine nuts as an appetizer. For the main course, the highlights include veal tortelli with parmesan cream, thyme and porcini mushroom risotto, and bread-crust lamb chops with lentil. The grand finale is the hot lemon pie served with raspberry syrup.

For the Menu by Chef Luca, egg with roasted eggplant, cherry tomato, and cheese cream. For the main course, pumpkin ravioli with foie gras, cream of almond, butter, and sage, inspired by Italian fillings, marked by the flavors of mostarda di Cremona and parmesan cheese. Another highlight is the wagyu brasato made with red wine and served with cream of potato and carrot, and hazelnut risotto with boar ragu. For dessert, hazelnut pie with cream of semolina and chocolate.



Baretto: good news

Baretto, located inside Hotel Fasano São Paulo, is a cozy and discreet piano bar, where jazz, samba, blues, and bossa rhythms have been sharing space for 13 years now. Caetano Veloso, Ney Matogrosso, Bobby Short, Steve Ross, Carol Sloane, Mônica Salmaso, Maria Rita, Marina Lima, among other stars, have performed there. In the second half of 2015, Baretto – selected by the magazine *Wallpaper** as the best bar in the world – introduced its first concert season under the curatorship of Rubens Amatto, the co-founder of Casa de Francisca. The project encompasses the aesthetic and musical diversity of the country and was inaugurated by Elza Soares, who performed songs from her new album, *A Mulher do Fim do Mundo*. Rodrigo Campos, Teresa Cristina, Siba, Mariana Aydar, Felipe Cordeiro, and Tulipa Ruiz also participated. The project was sponsored by Tanqueray, which prepared exclusive drinks inspired by the universe of each artist. The good news is the ongoing partnership with Casa de Francisca, which is preparing a selection of new artists, promising unusual and surprising collaborations, always taking into consideration the Brazilian diversity and artistic relevance.



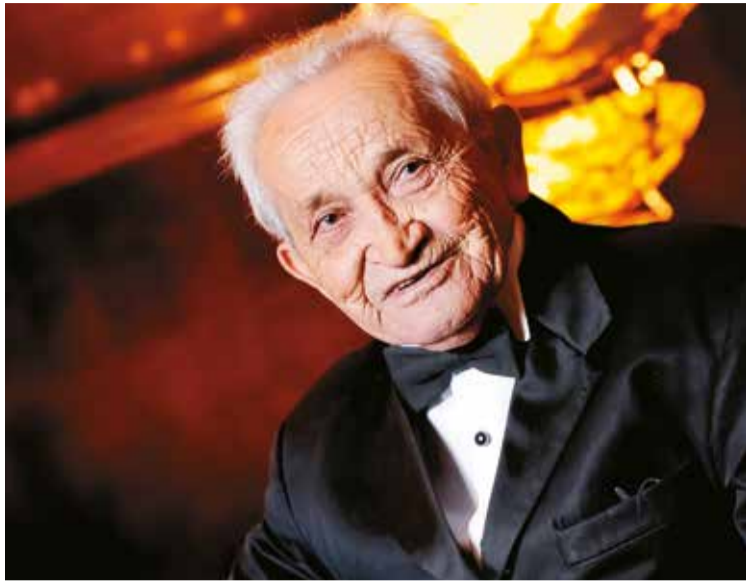
Parigi Bistrot: great food at accessible prices

In addition to the wonderful view of the rooftop of Shopping Cidade Jardim and the house's classic dishes, the Parigi Bistrot recently added a new option. Now it's possible to experience French haute cuisine for an attractive fixed price: R\$69. Using the famous formula appetizer, main course, and dessert, the new menu, created under Rogério Fasano's supervision and executed by chef Wagner Resende, is served from Monday to Friday. Composed of two different suggestions for each day of the week, it brings such options as champignons fricassée, coq au vin, boeuf bourguignon, and éclair au chocolat.



antonio bernardo

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A delicious bollito misto

One of the most traditional and popular dishes at Parigi, the bollito misto has been personally served by Mr. Ático ever since the restaurant opened in 1998. “We serve it on Wednesdays and Sundays. It’s so popular. Last Sunday alone, we sold over 20 dishes,” says Mr. Ático, who’s 89 years old and has been working for the Fasano Group for 26 years now. “I know all the customers, and they know me. When there’s a new customer, I explain how the stew is made and list its ingredients.” This delicacy was created in 1956 and is made with seven different meat cuts and vegetables. “It also contains egg, spices, oil, and a little vinegar. Then they add mostarda di Cremona and fresh horseradish.” But the secret, according to Mr. Ático, is green and simple: “Chopped parsley – it’s indispensable and adds a charming touch.” Even though bollito is a consistent dish, Mr. Ático guarantees that this stew is light, smooth, and delicious. “It’s good for everyone, but I think it’s even better for older, more experienced people like me.”



Gero + Trattoria da Barra: Italy from north to south

Italy’s rich food culture can be seen on the menu at Gero + Trattoria da Barra, one of the Group’s most beautiful and award-winning restaurants. Since early June, it has been serving Fasano food, originally from the north of the country – Turin, Milan, Venice, and Florence –, alongside new dishes, discovered after comprehensive research for flavors from the center and south – Rome, Naples, Puglia, Sicily, among other regions. In addition to the traditional seafood risotto, typical of the north, the menu now offers delicacies from the south, like cannelloni di manzo al pomodoro and orecchiette con broccoli e salsiccia. The best Italian restaurant in Barra da Tijuca has discovered new flavors of its motherland.



Highlights at Gero Trattoria Leblon

Opened in late January in the best spot inside Shopping Leblon, Gero Trattoria combines the spirit of the Marvelous City and the excellence of the Fasano cuisine. The 260-square-meter [2,800 square feet] space designed by architect Thiago Bernardes is elegant and laidback. Each week, Gero Trattoria Leblon offers a different menu, with appetizer, main course, and dessert options. One of the suggestions is the white fish carpaccio with green salad, caper, and cherry tomato. Among the highlights are the polenta con salsa di funghi, the pailard con fettuccine alla crema, the polenta con brie, and the scaloppine al marsala con purè di patate. The dessert menu is an attraction in itself – try the tasty Torta da Nonna, with crème pâtissière, pine nuts, and Sicilian lemon shavings. Now, the most beautiful city in Brazil can experience the best foods served in Italy.



Gero São Paulo: branzino con fregula

Created to be an informal child of the sophisticated Restaurante Fasano, a kind of *bistrô à cotê*, Gero in São Paulo has acquired a personality of its own over more than two decades. It’s the restaurant where you can find the best Italian cuisine in São Paulo, known for classic dishes like the Branzino con fregula – steamed sea bass with vegetables and fregula. A typical pasta from Sardinia, made with durum wheat semolina, fregula was originally brought to America by Tunisian explorers, from the colony of Tabarka – a place filled with elements from the Arab and Berber cultures –, that settled in northern Africa.



Creamy winter at Parigi

The best French-Italian cuisine in São Paulo is the work of talented French chef Eric Berland, who runs the kitchen at Parigi and offers contemporary reinterpretations of classic dishes. Providing impeccable attendance ever since it opened in 1998, Parigi has established itself as the power-lunch spot in São Paulo, winning over a demanding clientele. The new arrival this winter is the fondue, with two delicious options on the menu: Savoyarde (Emmentaler cheese with gruyère, white wine, and kirsch liqueur) and Piemontese (fontina cheese with white wine, and kirsch liqueur).



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 Gente tem beleza.
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 Humor.
 Graça.
 Gente gosta de gente.
 Do encontro.
 Do entorno.
 Gente troca ideias.
 Muda de ideia.
 Gente tem sempre um lado que ninguém desconfiava.
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Fasano Miami Beach

The first Hotel Fasano in the United States couldn't be located in a better place: Shore Club in Miami Beach. Continuing an old partnership, architect Isay Weinfeld designed the project, which will occupy an area of 12,000 square meters [130,000 square feet], with 85 rooms and 65 residential apartments, and be called Fasano Miami Beach. In charge of this enterprise is real estate investment company HFZ Capital Group, which, through its founder and chairman Ziel Feldman, reassures its confidence in the project: "Fasano has an unparalleled tradition of excellence which aligns perfectly with our vision for a completely transformed Shore Club. We are thrilled to have Fasano as our partner and to introduce Miami Beach to their unique approach to hospitality." The residential apartments are being sold through Douglas Elliman, the fourth biggest real estate brokerage in the US, and inauguration is expected in 2018.



Fasano Boa Vista: nature and sophistication

The first enterprise in the countryside with the brand Fasano is located on Fazenda Boa Vista, less than 100 kilometers [60 mi] from São Paulo. With an area of over 242 hectares, it features preserved native forest, 15 lakes, woods, and gardens integrated with the facilities. Designed by Isay Weinfeld, the 39 apartments – 12 of which are duplexes with a fireplace – stand out for their verandas with a view of the lake. Guests have at their disposal tennis courts, an equestrian center, and two golf courses – one was designed by Randall Thompson, and the other was designed by Arnold Palmer especially for international championships. In addition, the pool has a bar service and vintage snooker tables. Fasano food, with its hundred-year-old tradition, is present on Fazenda Boa Vista. The

restaurant offers classic dishes from the menus at the Group's restaurants as well as typical Brazilian recipes, like feijoada, which is served on Saturdays. The wine cellar has a selection of noble wines and a special cachaça menu, with exclusive bottles selected by sommelier Manoel Beato.



Off to Angra dos Reis

The complex Frad.E, with an area of 17 million square meters [6.5 square miles], is located on the green coast surrounded by Atlantic Forest between Rio de Janeiro and São Paulo. The firm Bernardes Arquitetura was responsible for its architecture and interior design, while Marcelo Faisal was in charge of the landscaping. The complex features a golf course, beach club, spa, shopping center, and is welcoming its first Hotel Fasano. With 54 ample suites, all boasting a view of the Angra dos Reis ocean, the new hotel will follow the same line of sophistication and excellence characteristic of the Group and will feature two restaurants. It's expected to open in early 2017.

Mediterranean flavors at Fasano Al Mare

A meeting point in Ipanema, Fasano Al Mare was designed by Philippe Starck. The dining room, the terrace, and the private area featuring linen curtains are in perfect syntony with the breathtaking landscape in Rio. Running the kitchen is chef Paolo Lavezzini, imported from Enoteca Pinchiorri in Florence, which has three stars from the Michelin Guide. The menu explores several aspects of Mediterranean cuisine, especially seafood. Fasano Al Mare serves breakfast, lunch, and dinner every day.



Hot stones at SPA Hotel Fasano

Living in a fast-paced world, always with a busy schedule, it's only natural that your body is affected and shows signs that you need skilled hands to alleviate the tension. On the penultimate floor at Hotel Fasano São Paulo there are five massage rooms supervised by renowned body therapist Renata de Abreu. In addition to a wide variety of relaxing therapies, aesthetic treatments, facial, masks, and relaxing baths, the spa at Hotel Fasano is now offering a new option that's perfect for the cold seasons of the year: Hot Stones. Eighty minutes of a revitalizing massage and a ritual with volcanic rocks to improve muscle stretching and promote lymphatic drainage, recharging your energy.



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The flavour that comforts

TEXT Josimar Melo | ILLUSTRATION Rodrigo Terra

The food columnist for *Folha de S.Paulo* usually shocks people when he reveals that his favorite dish is the feijoada. With it, Josimar Melo feels like a citizen rediscovering his nation

"What's your favorite dish?" This is a recurring question for me: this curiosity for a food professional, who has been eating around the world for so long, is natural. What's the truffle of your dreams – from Alba, from Tuscany, from Périgord? What about caviar, from the Caspian Sea? But from the Russian or Iranian side? The Japanese bluefin tuna belly... And prepared by whom?

However, my answer usually causes an anticlimax: my favorite dish is the feijoada. It has always been. And the test to confirm this preference is quite simple – in fact, I have been tested since my first longer trips. On my first one, just after my adolescent years, I spent months in France and Italy, where, as you know, people eat very well.

I love foie gras, truffle, and caviar, for instance. But I can go a year without having any, and no angst tear will roll down my cheek – wiry from all the chewing. Just thinking about a tempura, a tagine, a Provençal *daube*, a lasagna, a cod dish, among many others, can fill my mouth with glutinous saliva. But without the imperative urgency caused by rice, beans, salty pork rinds, kale, farofa.

While the feijoada... After a week or, maybe, a few weeks of abstinence, I become delirious, surrounded by depression miasmas, one step away from wailing, with shaking hands looking for my supplements and pills. If I don't have caviar for a year (as it usually happens, incidentally), I barely notice it. If I don't have feijoada, I get sad. Very sad.

I think this happens because feijoada is not just a dish; it's almost a nationality ritual, a summary of the Brazilian

Furthermore, only a newly rich that only eats filet mignon and sirloin would think that the other pig parts would be discarded by a rural elite that also needed to make the best of ingredients, due to the precarious production in colonial Brazil. And it was no sacrifice: the Portuguese, like other Europeans from the Mediterranean, always enjoyed offal dishes, sausages (made with meat and blood), tails and tongues, liver, and everything else that could be cooked wisely.

In Europe, making stews has always been a way to enjoy the flavors of several parts of several animals. And stews with beans are present in many cultures (with white beans and fava beans): the cassoulet in France, the variations of casseruola in Italy, the Madrileño stew in Spain, in addition to the Portuguese version of the feijoada, in the north of the country.

Our version of this stew can vary across the country and is said to have been consolidated in the early 19th century – not in the slave quarters, but in the cities. And the dish prepared in Rio – with black beans, meat, mainly pork (ribs, sirloin, tongue, ear, chops, sausages), rice, farofa, fried kale – has become the national paradigm.

Even people from Minas Gerais (where they have a feijoada dish that's not that different from the Rio matrix) recognize Rio de Janeiro as the motherland of feijoada. Pedro Nava says in the book *Chão de Ferro* that "a feijoada dish is rightfully a Rio dish. It was invented on the old Rua General Câmara, at the famous restaurant owned by G. Lobo (...). You can't say it was a spontaneous creation. It's a venerable evolution of Latin dishes like the French cassoulet, which is a ragout made with white beans and goose, duck or lamb meat (...)."

He's referring to a restaurant from the late 19th century, which closed in 1905. However, the feijoada was mentioned before this – like in an ad in the Rio newspaper *Jornal do Commercio*, from 1849, which said that the restaurant Novo Café do Comércio would start serving the "Brazilian-style feijoada."

It seems fair: the Rio-style feijoada is a Brazilian dish. Even though it's not the most popular dish in the country (people prefer barbecued meat, pizza, or even sushi), it's the one that most represents it. Its comforting taste unites us: rice with beans and manioc flour, framed by pork rinds, salty ribs, and cachaça.

THE PERNAMBUCO VERSION OF THE RITUAL

The notion that the feijoada is a celebration came to me early in life. During my childhood, my father, a journalist from Pernambuco who moved to São Paulo, used to cook on Sundays. It could be cabidela chicken, a stew, or a northeast-style feijoada. It's different from the Rio version, more similar to an European stew: in addition to the meats, that don't differ much, it's made with brown beans and lots of vegetables – pumpkin, bur gherkin, carrot, cabbage, okra, chayote, and kale. Throughout the day, different kinds of people would fraternally share the dish. They could be someone from France, the director of the newspaper *Le Monde*; a young bossa nova singer; congressmen and senators not necessarily coreligionists; journalists from Pernambuco that had moved recently; quite politicized Dominican priests; and so on. They were all different, but they instantly became the same faced with the aroma of the beans.

SINE QUA NON CONDITIONS

My feijoada recipe, regardless of the version prepared throughout Brazil, is made with a good cachaça – pure, a caipirinha, or even some in the pan. The meat cuts must include pork ear and tail, which will add an unctuous touch to the bean broth. You need good flour, pure and in the form of farofa – with quality flour, you can even dispense with rice. You need spicy and savory malagueta pepper. You need a cigar in the end. And you need a hammock to wrap up the ritual on a high note.

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"The urgency caused by the beans, the salty pork rinds, the rice, the kale, and the farofa is very demanding"

tastes. I love its almost rough flavors, delivered by products that are calmly and slowly tamed during the days of preparation before arriving at the table. But it's not just the taste. With it, I feel like a kid reuniting with my family, or a citizen rediscovering my nation.

This idea of the feijoada being a nationality summary would be even more beautiful if the legend of how it originated – in the slave quarters, from their humiliating diet, composed of the leftovers from the manorial table – were true.

They didn't have this privilege – plates filled with pork tongue, tail, feet, and offal, which are the dream of any European. They ate flour, angu, which is made with corn flour, some kind of beans and bacon, fruit from the orchard. A diet that lacked variety, but possibly didn't let them starve – being the main workforce for their owners, they needed energy.





JACK VARTANIAN
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Chapter II

TEXT Rogério Fasano

The idea of having a *bistrot en face* made Fasano open Gero, a restaurant that was born to be more casual than the main location. It's so successful that this is how journalist Telmo Martino defined the circulation between the two houses: "Fasano-Gero-Gero-Fasano: the zigzag in São Paulo"



En face Opened in 1994 on Rua Haddock Lobo, Gero was born as a counterpoint to the Fasano, which was located across the street at the time. Mexican architect Aurélio Martínez Flores created the project with simple, very elegant lines

32

In our last issue, I told how I ended up accepting the challenge of repositioning the Fasano family in the São Paulo food scene in 1982, 14 years after the death of my nonno Ruggero, thanks to my grandparents and my father. Let's fast forward to January 10, 1994, the day I opened Gero (my nickname) almost across from the old Fasano on Rua Haddock Lobo. It had a simple and elegant project designed by Aurélio Martínez Flores, a Mexican architect who resides in Brazil and is a master in simplicity and elegance.

When I started building the Fasano on Rua Haddock Lobo, I was 23 years old — maybe too young for such an ambitious project. Gil Donnat, an architect who won me over when we created together the super, hyper-minimalist Fasano on Rua Amauri in 1984 (which these days we call the "Fasaninho," just like we call the Fasano Haddock Lobo the "Fasanão"), had the mission of transforming a 4-story building into a restaurant — letting his imagination run freely, he created a project that obviously cost much more than the Group could afford.

Donnat was extremely seductive, and, as a reference, we asked him to try to create a "Four Seasons restaurant" here. Yes, that one designed by the geniuses Mies van der Rohe and Philip Johnson. See, it was a pretentious idea, as we're talking about the most iconic restaurant in New York. However, we were stuck in the middle, a total mess. A "modern neoclassic." In other words, I was expecting a Four Seasons to call my own and received a French palace with chairs designed by Mies van der Rohe! I swear, I was so confused I almost lost it.

The "Fasanão" wasn't a unanimity. Some people loved it; others hated it. And that huge investment was doomed to absolute failure. But that's exactly when the Fasanão had an important role in my

life, because the Fasaninho was a success, and the new restaurant was in trouble. There was only one thing to be done: to try to be one of the best restaurants in Brazil.

We went all out. We brought rice, flour, veal, truffle, porcini, and so many other products that were illegal to import at the time. I felt like a combination *restaurateur-smuggler*. The fact is, success and acknowledgment came, among food critics and customers, and the restaurant became extremely popular. Because of it, I earned a reputation as an obsessive and perfectionist man which remains to this day. And I don't disagree with it. At the age of 27, the Fasanão brought me to the same level as the more than famous Ca'd'Oro, Massimo Ferrari, and Giancarlo Bolla, the three best *restaurateurs* in Brazil at the time, but it also gave me a premature heart attack at 37.

Perhaps the Fasanão has brought me one other thing: recognition outside Brazil, which was unthinkable at the time. Once someone confused me with Sirio Maccioni (Le Cirque, NY). And Luigi Veronelli, the most important Italian food critic, wrote that he had had the best cotoletta alla milanese of his life some 10,000 kilometers [6,215 mi] from Milan, at the Fasano. And he had help from journalist Paulo Francis to say: "There is no Italian restaurant in New York like the Fasano." I swear we've never been close friends. I've done everything at the restaurant. I've been a chef on countless occasions when the head chef wasn't present, and people who have been working with me all this time have seen me helping in the kitchen as well as welcoming diners. Anyway, I worked like a *pazzo* for years and had a fiery temperament, which literally made me fight with maître d's and waiters — I even had a knife on my neck for a couple of minutes! Being a distempered and obsessed





Pai e filho Clockwise, zucchini alla parmigiana, a classic appetizer at Gero; two moments of the restaurant's dining room: at the opening and currently; and the dining room at the Fasano, also inspired by the lightness and joy of Gero



"The Fasano led me to Gero and Gero led me to the current Fasano, which is enough reason for Gero to hold a special place in my life"



boss and a talented, crazy, and messy cook, you can't expect anything else.

Let's go back to Gero.

Early one day I was surprised by an article that my friend, almost a cousin, Gianni Carta sent me from France. It was about an evident trend in Paris: famous restaurants were opening locations close to one another. The idea was to use the excellent structure of the flagship location to create a much more casual place that

was just as good – *bistrot à côté* (next door) or *bistrot en face* (across the street). Many chefs and *restaurateurs*, including Claude Terrail, Jacques Cagna, and Joël Robuchon, were doing it. Then, from my living room window, I saw this "For Rent" sign on a property almost across from the Fasano. Gero was born at that exact moment.

The Fasanão has brought me great recognition, and Gero has given me something just as important: joy! Everything there is lighter, more fun. As incredible as it might seem, it was Gero that led me to create the current Fasano, much more contemporary, fun, and successful, with the eternal Almir, the charisma and expertise of Manoel Beato, and the out-of-this-world Luca Gozzani, who's a great companion for culinary tours of Italy.

Life is strange: the Fasano led me to Gero and Gero led me to the current Fasano, which is enough reason for Gero to hold a special place in my life. Gero has been the most copied restaurant in recent years in Brazil, just like Rodeio in the 1980s. This fact used to bother me a lot, but I don't mind anymore. The more restaurants of its kind, the more Gero stands out in the culinary arts scene in the country. Just like the Spot, which everyone tries to copy in vain.

P.S.1: I haven't scuffled with anyone ever since!

P.S.2: the restaurant Four Seasons doesn't belong to the exceptional group Four Seasons Hotels.

P.S.3: architect Isay Weinfeld – who helped me finally have my dream restaurant, reflecting contemporary aspects while also maintaining our classic ways, accurately mirrored on our food – was selected to design the new Four Seasons restaurant. Smart choice! Even if it hurts to know that the iconic Four Seasons, undisputedly the restaurant with the most striking dining room in the world, is going to change.

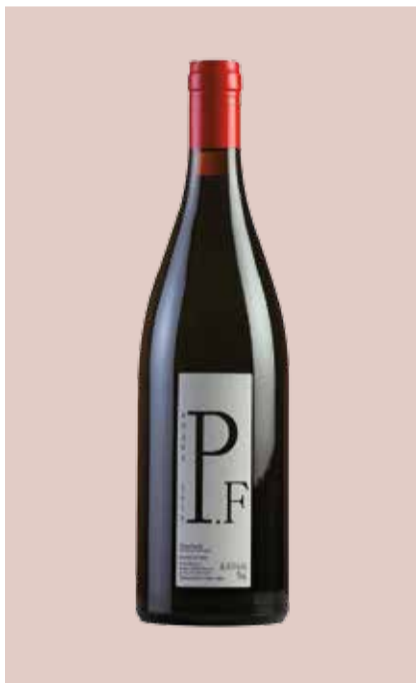
P.S.4: the three steps that separate the bar at the current Fasano from the dining room are an homage to Claude Terrail and a gift to my father. As a *restaurateur*, I always say, "it makes all the difference to observe the dining room a few feet above the ground. Details, always them..."

P.S.5: the Fasano received its most important accolade in a text written by François Simon (the famous critic for *Le Figaro* who inspired the main character in the movie *Ratatouille*). Simon described the Fasano in an incredibly touching manner.

P.S.6: Matinas Suzuki's words in the preface of Gero's book: "The Fasano was reborn at the right time, with the right idea, dishes, knives, forks, and people. And to generate and guide the Gero."

EXPERT

Bestiario, 2013 harvest, from Chilean winery House Casa del Vino, imported by Grand Cru. grandcru.com.br **Les Graviers**, 2014 harvest, made from biodynamically grown grapes by Domaine Tissot, at De la Croix. delacroixvinhos.com.br **Soldera 100% Sangiovese**, 2006 harvest, from Tuscan winery Soldera Case Basse, at Decanter. decanter.com.br **Pie Franco**, 2011 harvest, from Spanish company Bodegas y Viñedos Ponce, at World Wine. worldwine.com.br **Terra Vitis**, 2014 harvest, produced by French winery Vignerons D'Estézargues and imported by La Pastina. lapastina.com **Nebbiolo Gavarini**, 2013 harvest, from Italian winery Elio Grasso, at Interfood. interfood.com.br **Inocente Jerez Fino** produced using the solera method, which blends several harvests, by Spanish company Valdespino, at Zahil. zahil.com.br



34

From the quintessential Tuscan wine made by Soldera Case Basse to the biodynamically produced French wine from Domaine Tissot, **Manoel Beato** recommends seven bottles that have impressed him the most in recent years

WINE



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V.E.P

VERY ELEGANT PEOPLE

PHOTOS Fernando Louza

Fernando Louza, a Rio de Janeiro native that resides in São Paulo, returns to his home city to photograph some of Rio's most important figures – all nice, elegant, and honest people



Lenny Niemeyer by Carolina Ferraz

We have been friends for 20 years. This is a very rare thing; it's a precious gem that we carry with us. I don't know what else to say about her, except that she's one of a kind. Honestly! You know that endangered bird species? It's her. There's no one like Lenny. You know when something is too good to be true? The other day, one of Lenny's newest friends asked me if she was really like that. "She's too generous! I'm not used to people like these; you doubt them," this friend said. In a world where people increasingly care more about themselves, it's rare to find someone that's truly generous. And she is! Her house is always open; her table is always full of food; there's always a drink for friends or bread for breakfast. Beautiful, smart, super talented, she built an empire by herself. Dynamic, energetic, there are so many adjectives. People who meet her will never forget her, because everything about her is real; it's not made-up or artificial. That's why everyone says she's elegant — because her soul is elegant. It's an enormous pleasure to know this lovely human being!

Pedro Andrade by Diogo Mainardi

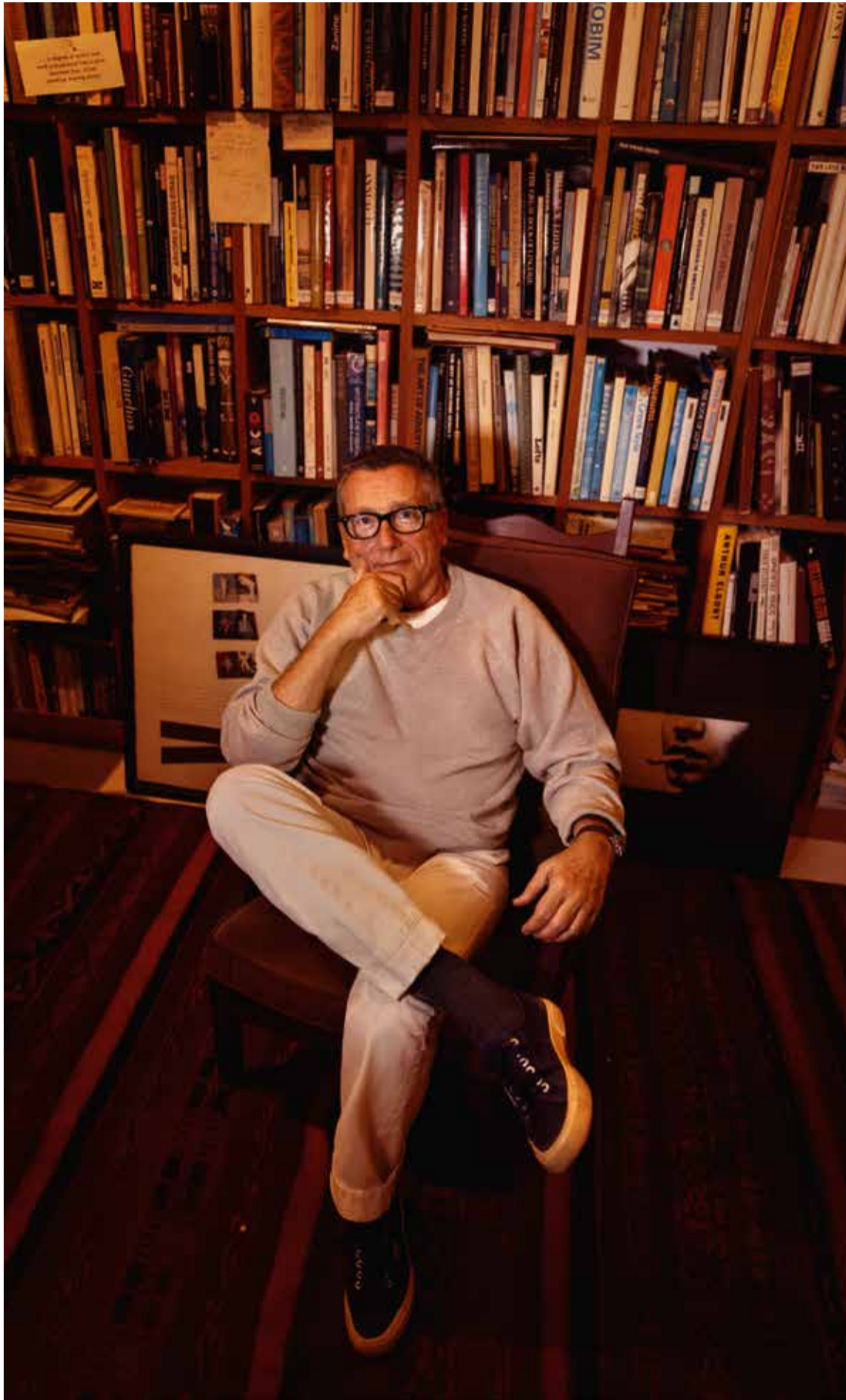
I'm not very good at using adjectives, but it's a pleasure to do so for Pedro Andrade: he's loyal, loving, courageous, modest, fun, smart, fast. I insisted a lot on him participating in the Manhattan Connection. And I'm proud of this. However, his biggest virtue is something else: he's truthful. I know I can count on him. Always. And, in my values scale, this is the number 1 quality. Pedro is number 1.



Maya Gabeira by Yamê Reis

Maya revealed her unique personality at a young age. When she was 4, she already picked her own clothes. When we moved to Berlin, in the winter of 1992, she refused to wear winter clothes because they made her look fat. She has a good eye for the beautiful and the original. She became interested in my profession when she was still little, observing the drawings for the collections and accompanying the preparation and rehearsals for the fashion shows. As a teenager, she briefly flirted with the preppy scene before discovering surf at Arpoador — she soon understood that a board and bathing suit could bring much more than just waves. At 16, her wardrobe was limited to bikinis, boardshorts, and flip flops. She lived abroad by the beach for years, and all her belongings fit in a suitcase. At 20, vanity started to emerge to-

gether with the first sponsorship contracts. After a few years living in California, a stylish young woman, always up to date on fashion in a simple manner, with no excesses and consistent with her lifestyle and origins, was born. We exchange a lot of ideas about the subject. I love to receive pictures on WhatsApp and help her choose clothes for events or pictures for the press. Maya likes casual and chic clothes. Sometimes she watches international fashion shows and selects her favorite pieces for each season. She loves Rag&Bone, Isabel Marant, and Givenchy. People who see her walking barefoot at the marina, wearing heavy rubber suits, burning her hair in the sun and wind, surfing water walls in high seas, can't imagine her carrying shopping bags on Melrose Avenue or Abbot Kinney.



Mario Cohen by Manu Cohen

Whenever I think about my father, elegance always comes to mind. With a refined but simple taste, he's a perfectionist Virgo man who's attentive to all details. Discreet, he doesn't enjoy attracting attention, but he can explain things and tell stories in such an engaging manner that's hard for him not to shine! He believes that less is more, so he prefers to see instead of being seen. A workaholic, always eclectic, he has worked in advertising and, among other things, sometimes he tries his hand at being an art director. But his true passions are olive oil, which is produced on his farm in Uruguay, and photographs, which he selects with an expert eye — the gallery that carries his name is a huge success.



Renata Accioly by Ana Joma Fasano

Renata was my personal choice! In addition to being beautiful, her tranquility and delicate smile earn everyone's admiration. A supermom, Renata is proof positive that behind every successful man is a super-woman. And, in her case, one who knows how to leave the spotlight for others. Her discretion is what makes her so elegant.



Zé Maurício Machline by Rogério Fasano

My dear Zé Maurício is one of those friends that you count on one hand. We met a long time ago, and we've been through a lot, both professionally and personally. And it's so good to be able to count on him during hard times. Zé is extremely smart and funny, I'd say hilarious, as well as very loving and preoccupied with others. His father, Mathias, was a lot like mine, an excellent listener. Whenever he was waiting for someone for lunch, he'd ask me to keep him company, and the pleasure was all mine. I took this picture with the help of my phone's flashlight, because Zé doesn't need much, and I had this fixed idea of taking a photo of him seating on the chair created by Italian designer Gaetano Pesce. With Fellinian proportions and a cool name, Big Mamma, it represents how cute my friend is. In this section dedicated to elegance, I chose Zé because he's an extremely generous person. And I ask: is there anything more elegant than generosity?

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MARIO



42

COHEN

Corriere Fasano

We invited advertising agent and gallery owner Mario Cohen to look for vintage pieces at the "antiques mall" in Copacabana, one of the oldest commercial centers in Rio

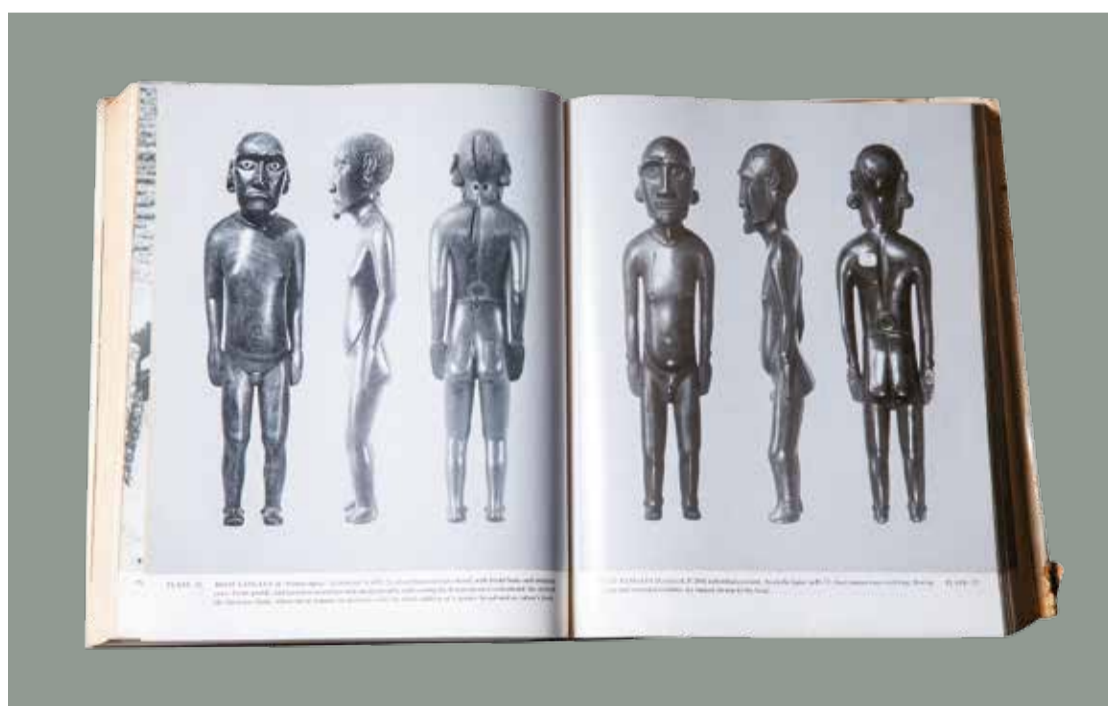
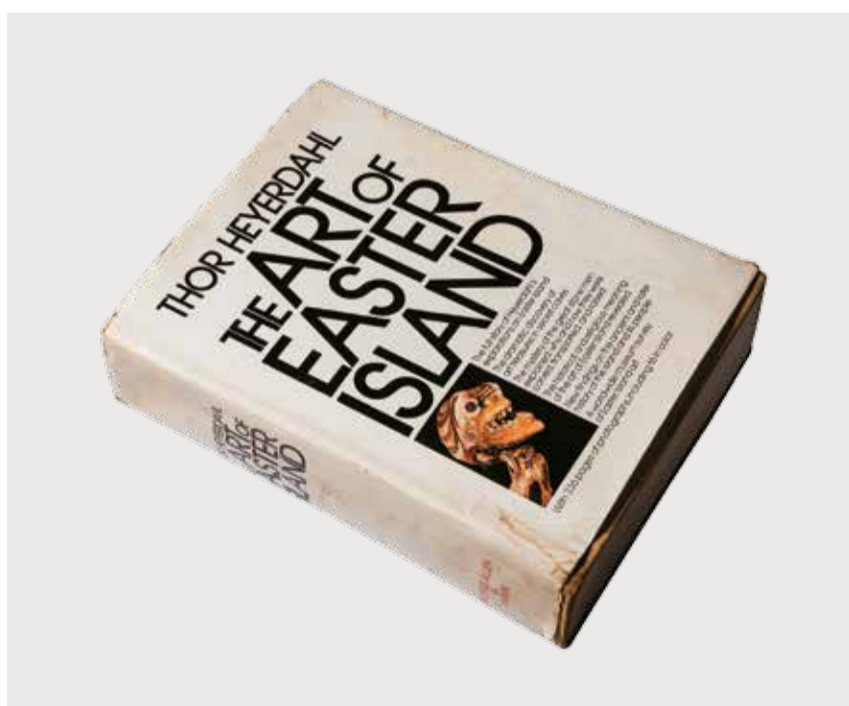
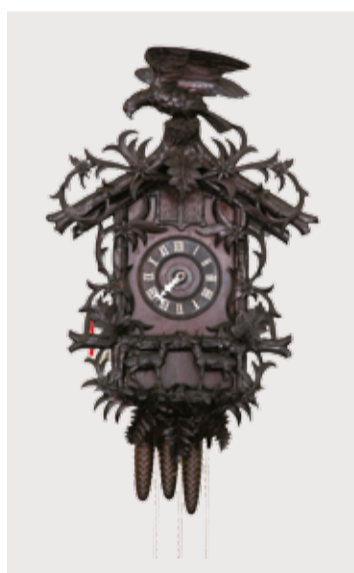


Photo of Hotel Moreau taken in the 19th century by Marc Ferrez, at DR Artes. drartes.com.br **Polaroid Land OneStep camera** with built-in flash, at Óbidos Antiguidades. Tel.: (21) 2548-9607 **Opaline chandelier**, from the 1970s, at Obras Primas Antiguidades. Tel.: (21) 2255-9245 **Marajoara pottery**, at DR Artes. drartes.com.br **Cuckoo clock** Black Forest model made in Germany in 1890, 80 cm [31 in] high and 45 cm [18 in] wide, at Dantas Antiguidades. Tel.: (21) 2548-1514 **Faience jar in art deco style** from the 1920s, made in the extinct Czechoslovakia, at Obras Primas Antiguidades. Tel.: (21) 2255-9245 **Book The Art of Easter Island**, by Thor Heyerdahl, at Livraria 2005. Tel.: (21) 2255-7872

Astute and generous

PHOTO Thiago Petrick

On invitation from *Corriere Fasano*, Daniela Falcão, editorial director at Globo Condé Nast, profiles Bruno Astuto, a boy from Rio: "I've never seen anyone more generous with friends before"

Bruno Astuto Amendola Alves de Barros is a superlative man, with large gestures, easy smile and sarcastic remarks made with British phlegm. I've never seen anyone more generous with friends before. With prodigious and encyclopedic memory, I wonder how he was able to absorb so much in just 38 years of existence. He craves life, knowledge, learning, and teaching. The gift of conveying what he learned by devouring history books manifested early. At Colégio de São Bento, one of the most traditional schools in Rio de Janeiro, for boys, he taught French to a friend who wasn't really good with the language – this friend was Artur Avila, the first Brazilian to ever win the equivalent of a Nobel Prize in mathematics. Noticing his own talent, he started teaching adolescents from Rio's high society, a kind of preceptor – math, Portuguese, French, Italian, history, general knowledge, he masters all areas, and became famous for sparking the interest of young ladies that didn't like to study very much. He also prepared these girls to study in boarding schools in Switzerland and even organized old-fashioned field trips to show his pupils what he was teaching in loco, visiting museums, castles, monuments – that's how he went to Paris for the first time. These days, the city is almost like a third home for Astuto (after Rio



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“Astuto is a superlative man, with large gestures, easy smile and sarcastic remarks made with British phlegm”

and São Paulo), even though he is a global citizen who chooses a new region to discover each vacation season (he taught me that you should always choose cultural destinations during the winter to escape the long queues of tourists in museums, which includes visiting Moscow at almost Antarctic temperatures).

Astuto lost his parents at a very young age (his mother when he was 4 and his father when he was 10) and was raised by a paternal aunt and his stepmother, the mother of Emi, his little sister who has Down syndrome. Due to his love for her, he ran a philanthropic organization specializing in attending people with neuro-sensory disabilities for a long time. The fact that Astuto lost his parents at such an early age and the dramas resulting from these losses haven't taken away his joie de vivre, which is his trademark. When people ask, he talks about his rough childhood without resentment, but he will never be the one to introduce this subject. His joyous and aggregator spirit is known in all the fields he works with the same skillfulness – the old society, the emergent elite, the royalty, designers, actors, soccer players. Astuto knows everyone, and there is not a soul that doesn't smile when he calls (actually, screams) their name at a black tie event or fashion show. He has a lot of godchildren and he always says a prayer for them whenever he goes to the Chapel of our Lady of the Miraculous Medal on Rue du Bac, in Paris, an obligatory stop even when he is in the city

for less than 24 hours – Astuto is a fervent Catholic, and those who follow him on Instagram (he has 550,000 followers) know that his day always starts with a prayer or an homage to the saint of the day.

He has been married to stylist Sandro Barros since 2014, and they are eximious hosts. The couple's apartment in São Paulo seems straight out of décor magazines, where they have thousands of books in Astuto's personal library and porcelain sets that are the apple of Barros's eye – the tables the couple sets, even for a simple breakfast with friends, have also made history on Instagram.

A loyal friend, he loves to say good things about people. I myself have blushed a few times while he made me compliments I certainly didn't deserve. He doesn't measure his words, and this has brought him some annoyance. But Astuto has a huge heart, and like any good Catholic, he can forgive. In addition, no one can resist his generous hugs or having their name called from the top of his lungs as if they haven't seen each other in ages, even when only a week has passed after their last encounter.



FOTO DO LOCAL



Fazenda Boa Vista

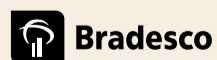
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A paulista in Rio

ILLUSTRATION Rodrigo Terra

Rogério Fasano talks about feeling welcome in Rio de Janeiro, the differences between the city and São Paulo, and between their residents. And he declares his love for the fish and the perfect pastel made at Bira

When I arrived in Rio with the idea of opening a Gero in the city, I had goosebumps and was afraid of failure. I sought advice from people who really knew Rio, people who I admire a lot, like Boni, with his short sentences and intelligence that extrapolates us, pure mortals, and I gained courage. It took me a year to find the ideal spot, and I decided that I should have a house there, as going back and forth was tiring and it prevented me from understanding the city.

Upon asking many Rio residents where I should have my *pied-à-terre*, I'd hear: Jardim Botânico, Lagoa, Gávea, and Leblon. But I was stubborn. I wanted to live in Ipanema, and I understood that what São Paulo natives like is an ocean view! One day I visited my friend Mario Sergio Conti, who was living at Avenida Vieira Souto, 350, across from Posto 9, in a lovely building dating from 1958 that was designed by Álvaro Vital Brazil, supported by a single column in the shape of a V, and I rented an apartment on the first floor together with João Paulo Diniz. With an area of 500 square meters [5,380 feet], it was more like an estate than an apartment. It was expensive at the time, but nothing compared to the current madness. It was so big I put a table tennis table next to the window. I had had surgery on both knees and wasn't allowed to play tennis. Yes, São Paulo natives can't play beach volleyball, beach tennis or footvolley, so I played table tennis with Rio-born Zé Luca Magalhães in a room with air conditioning and a view of the ocean. I miss you, Zé!



"I felt so welcomed in Rio de Janeiro, people were so kind, that it felt like home. I mean, someone else's home, but still a warm and affectionate place"

I felt so welcomed in Rio de Janeiro, people were so kind, that it felt like home. I mean, someone else's home, but still a warm and affectionate place. Cariocas (Rio natives) are quite different from Paulistas (São Paulo natives), especially in the way they relate to their city. Rio is stunning, while São Paulo is horrendous. Cariocas are Cariocas; Paulistas are, above all, Italian, Arab, and so on. In other words, everyone who lives in São Paulo, regardless of their place of birth, is a Paulista. Each and every one with their own accent. Meanwhile, if you don't have a Carioca accent, you're not a Carioca. This is not a



demerit for São Paulo, as we enjoy this mix. And there's no rivalry between the cities, it's a unilateral thing: Cariocas do make fun of us. I've never seen the contrary. Among all the jokes, the best one was delivered by the genius Bussunda, when asked about the strangest place where he had made love: "São Paulo!"

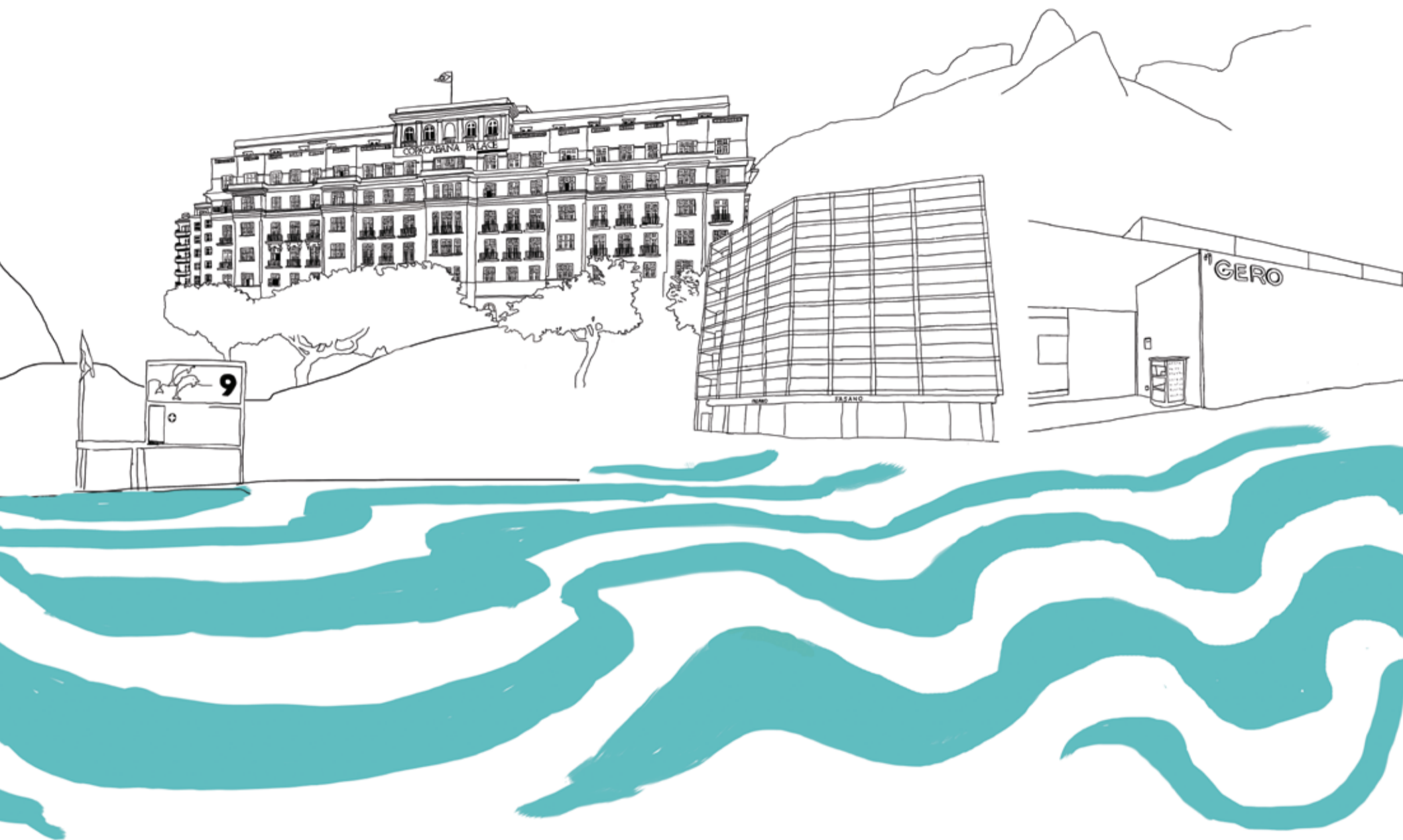
Gero Rio was opened in 2002. Some people thought I would never conquer Rio. With our recent partnership with Alexandre Accioly, who has a huge heart and knows how to boost anyone's confidence, Gero was so successful it was featured on the cover of the newspaper O Globo. Actually, the piece was about the wait time, not Gero. It said, "Even Chico Buarque has to wait there!" My maître d's were really upset. They wanted me to write to the newspaper, but I had to explain that the article wasn't good. It was spectacular!

The barrier had been broken — Gero was incorporated into Rio like a classic, and I was extremely proud: I would go to the beach, eat the grilled chicken served at Uruguaio in Posto 9, wait for the *empada* vendor to come by on the beach and, once, when I suggested that he pit the olives, I heard: "You are from São Paulo, right?" Yes, I am! I made more friends, and almost everyone would mock my Italian-Paulista accent, but let me explain: I don't have a Paulista accent. I used to stutter (like many people in my family), and I spent endless hours at the audiologist office for years — this is the result. The truth is, I never intended to and would never know how to

become a Carioca. I think this is a historical mistake. Caetano Veloso, in the Fasano book, defined me as an Italian-Paulista Anglophile, and I loved this definition. Once, at a party in Rio, a Carioca told me: "Gero, you always have a cashmere draped over your shoulders. This is weird in Rio. You should become more like us!" To what I responded, "My dear, do you know why I'm successful here, in my profession? Because I'm from São Paulo." And if there's one thing that Cariocas respect, it's our restaurants. After all, they are like our beach. I was also asked what was my soccer team in Rio: "Palmeiras, of course!"

Another true fact: before disembarking in Rio, every time someone asked me about my favorite restaurants outside Brazil, besides ours, I would answer: Ca'd'Oro in São Paulo, and Antiquarius in Leblon. These days I say that my favorite fish dish is the sea bass served at Bira in Barra de Guaratiba, in addition to their *pastel*, which is perfect. I also love the sandwiches at Cervantes, without pineapple, as Italians aren't fond of bittersweet flavors — with the exception of prosciutto with melon and pumpkin tortelli with mostarda di Cremona. I also enjoy such bars as Jobi, Bracarense, especially for their aperitifs, as I'm not a beer man — I prefer wine and gin. Aproxível in Santa Teresa is another essential stop.

While in Rio, I also reacquainted with friends that had moved there to escape the chaos in São Paulo, like Mario Cohen, Zé Mauricio Machline, Lenny Niemeyer, and



Luciano Huck, who I call Luzetta, because we've known each other for over 25 years now. And it was there that I saw my almost-godson Tito Mainardi grow up and his brother Nico be born — Anna and Diogo Mainardi's children. At the same time, I have many Carioca friends who are living in São Paulo now. Incidentally, I just remembered the only sentence that Paulistas use to defend themselves: any Carioca knows, from the moment they're born, that one day they'll live in São Paulo! Nothing compared to what I read on a T-shirt when São Paulo was celebrating an anniversary. It said on the front: "Rio congratulates São Paulo for..." And on the back: "Being 450 kilometers away!"

You're much better at it than us. In Rio, I got much closer to chefs that I had always admired, like Claude Troisgros and Roberta Sudbrack. I even ran into one of the first chefs I worked with, Luciano Boseggia, currently running the excellent Alloro. Anyway, I made friends and gained a true brother, my dearest Alê Accioly, who's much more than a friend and partner! Incidentally, everyone is everyone's brother in Rio.

In Rio I discovered how good and fresh a white cheese can be. There's one that you can find in the south zone known as Solidão — Graça, the person who takes care of me when I'm in the city, knows that I eat one per day. I recently discovered the Gruta de Santo Antonio in Niterói. Ok, I can already hear Cariocas saying that only a Paulista would consider Niterói as part of Rio.

I have a lot more things to say about Rio, which literally changed my life for the better, opening my horizons. And just like in a game of War, we advanced into Barra with Gero Trattoria, which is one of the Group's most impactful restaurants and now has a location at Shopping Leblon. The only way to retribute all the good things that Rio has given me is to keep believing and investing in the city!

Obviously, I have to mention Hotel Fasano at Arpoador, how it was born and how much it represents to me. Every time the elevator opens its doors on the pool floor, I lose my breath! But it's a long story that I'll tell in the future. For now, all I can say is that whenever I would go for a bike ride on the waterfront — yes, Paulistas do it, too — from Leblon to Leme, in addition to worshipping the most important hotel in Brazil, the Copacabana Palace, I would pass by the construction and feel outraged. I'd think: why didn't they contact me? Hotel Fasano in São Paulo was already a huge success. The location at



"I have a lot more things to say about Rio, which literally changed my life for the better, opening my horizons. And just like in a game of War, we advanced into Barra"

Arpoador was the best in Rio, and it featured the most spectacular view and sunset on the planet! I couldn't believe it, but something was telling me that one day that hotel would be a Fasano. You could read on the temporary fences that it was a project by the genius Philippe Starck, and the operator was known as Grupo das Cenouras Cósmicas [Cosmic Carrots Group]. Really? Many Cariocas were involved in the project — and people in Rio dare to say that the band Mamonas Assassinas was a Paulista phenomenon! Ok! The carrots went to space and my phone rang. We were in the competition that would select the new operator!

P.S.: as far as the accent goes, I say that it's lovely, smooth, and sexy for women. For men, it's not that good. And destiny has given me another Carioca brother: Constantino Bittencourt, my partner and right-hand man at the hotels. I have to put up with his accent every day, but as a vendetta, he also needs to put up with mine — and even though I stutter, I'm much more talkative.

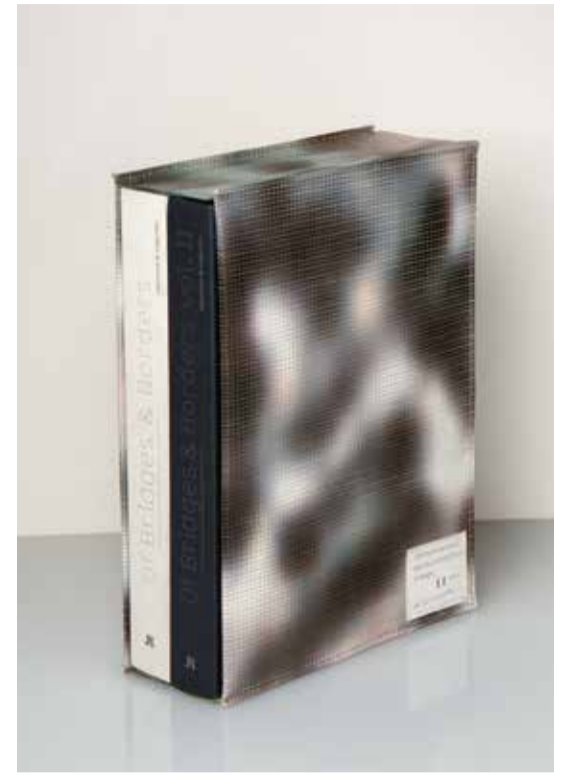
EXPERT

STYLE



48

Mexican architect **Sol Camacho** has been living in Brazil for five years now. On request from *Corriere*, she lists items that are essential for her everyday life with the same sophisticated sensitivity she applies to her projects



Stripes straw hat with a timeless pattern. amaro.amaro.com **Silk scarf** that composes any look - for dinner or a meeting during the day or at night. hermes.hermes.com **Book Of Bridges & Borders**, which combines the talent of visual artists and writers. ofbridgesandborders.com **Aromatic balsam** for the hands. aesop.aesop.com **Long sleeve shirt** black long sleeve shirt. cos.cosstores.com **Cadeira La Central** created by designer Guilherme Wentz for the restaurant La Central, owned by Sol Camacho. guilhermewentz.com

NATURALMENTE MAIS GOSTOSO.



A FANTÁSTICA TORTA DA MARIA

ADEGA SANTIAGO

BOALI

BOCADINHO

BRÁZ TRATTORIA

CARCAMANO

CHOCOLAT DU JOUR

CONFEITARIA DAMA

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HAVANNA CAFÉ

KOSUSHI

L'ENTRECÔTE DE PARIS

LANCHONETE DA CIDADE

LE PAIN QUOTIDIEN

NONNO RUGGERO

OLEA MOZZARELLA BAR

PARIGI BISTROT

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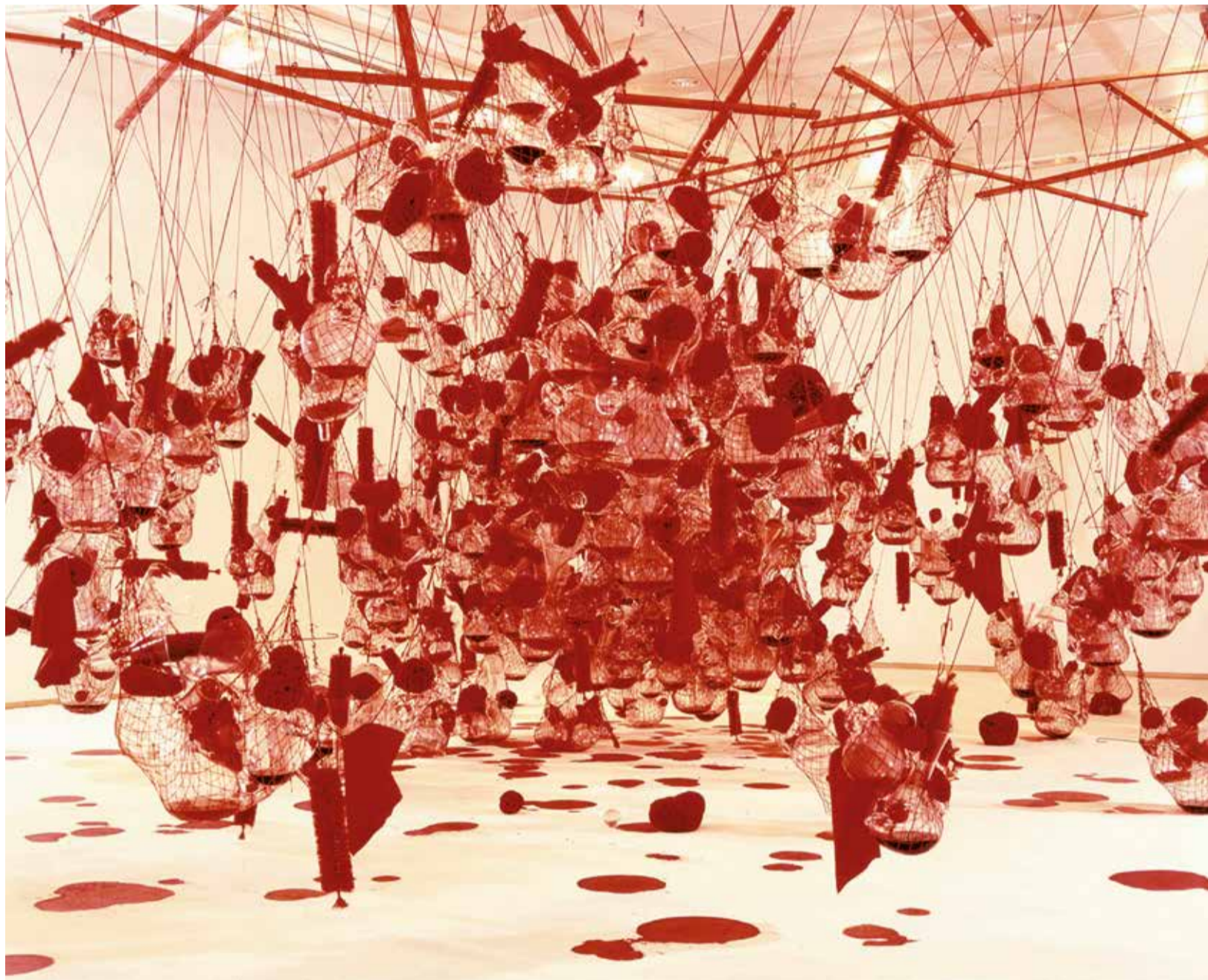
FOOD
HALL

CIDADE JARDIM

Walking around Rio

BY Fabio Cardoso*

On invitation from the *Corriere Fasano*, artist Fabio Cardoso visited museums, galleries, and private collections in Rio de Janeiro. The result shows the city's vocation for the arts



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Above, the work *True Rouge* by Tunga; side photo, a piece by José Resende on display at Galeria Paulo Fernandes, on Rua do Rosário, in downtown Rio



Corriere Fasano entrusted me with the arduous task of spending a few days in Rio to select and comment on pieces from public art collections that most touch me. As this is a city of artists, and museums pop up like mushrooms, in addition to the fact that I lived there for years, I decided to accept the challenge.

I started with MAM, which had an essential role in the creation of what's best in Rio starting in the 1960s. With a collection that includes works by Morandi, Pollock, Ben Nicholson, and neo-concrete artists from the city, it was a great starting point. But the collection is not on display. The collection is never on display. In 12 years living in the city, I never saw it. It is such a shame. In the past, crossing the street, I would see the *Escultura Para o Rio, 1996* by Waltercio Caldas, one of the most elegant public sculptures I have ever seen. This work perfectly translates the Rio soul: simplicity, sophistication, and intelligence. It would be an excellent contrast to the terrible bronzes paying homage to personalities that are disorderly scattered around the city, part of an embarrassing provincialism, ridiculing the honored more than extolling them. Unfortunately, the sculpture was removed to give way to the VLT (Light Rail). They promised to reinstall it soon. We'll see. To make up for this

Corriere Fasano



Clockwise, *Escultura Para o Rio*, 1996 by Waltercio Caldas; detail of the club Jacarandá in Villa Aymoré, in the neighborhood of Glória; and Ricardo Rego's collection, an example of excellence with works by Lygia Clark, Cildo Meireles, Hélio Oiticica, Josef Albers, Mira Schendel, among others

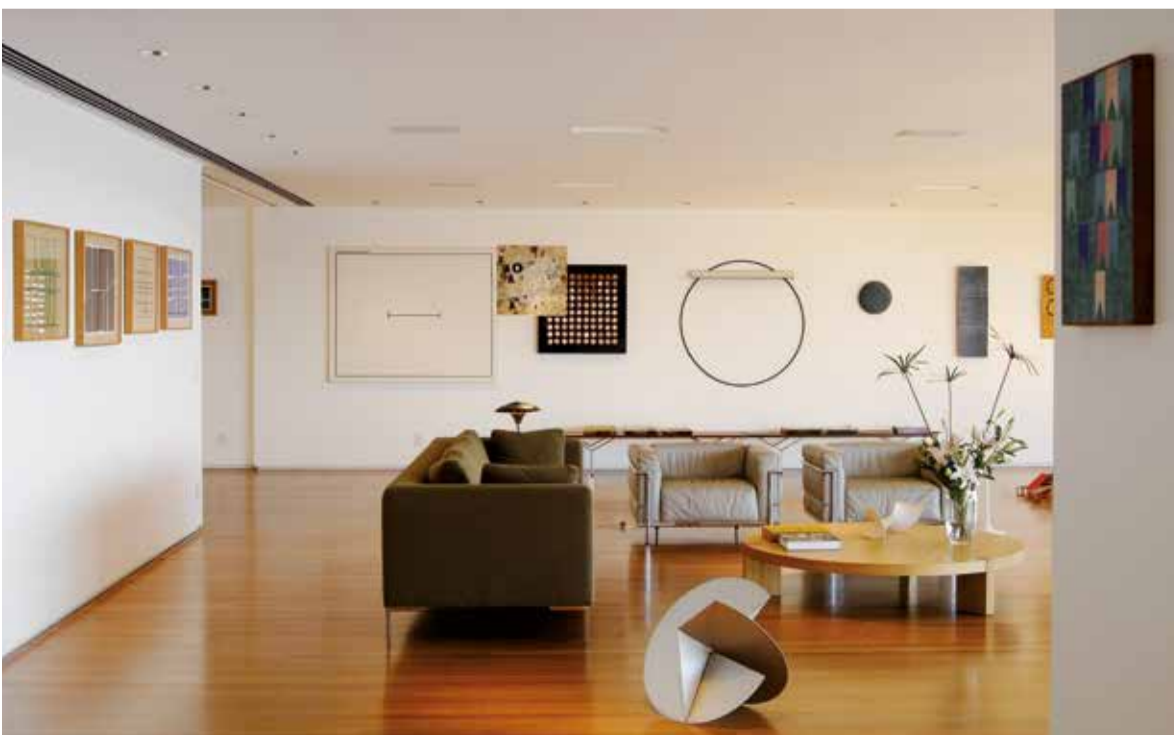
disappointment, I went to Rua do Rosário, where Galeria Paulo Fernandes has on permanent display three pieces by José Resende, which bring back a colonial Rio de Janeiro, despite being contemporary. The sculpture *Vênus* was renamed *Negona*. Another great example of how a public work should be.

There is a new arrival in Glória: a set of houses in Villa Aymoré was carefully restored by a group of great artists that founded there a club called Jacarandá which has a vocation for creative activities. Currently, there is a collective there with Raul Mourão, Afonso Tostes, Daniel Senise, Angelo Venosa



"In Villa Aymoré, in the neighborhood of Glória, great artists founded a club called Jacarandá"

53



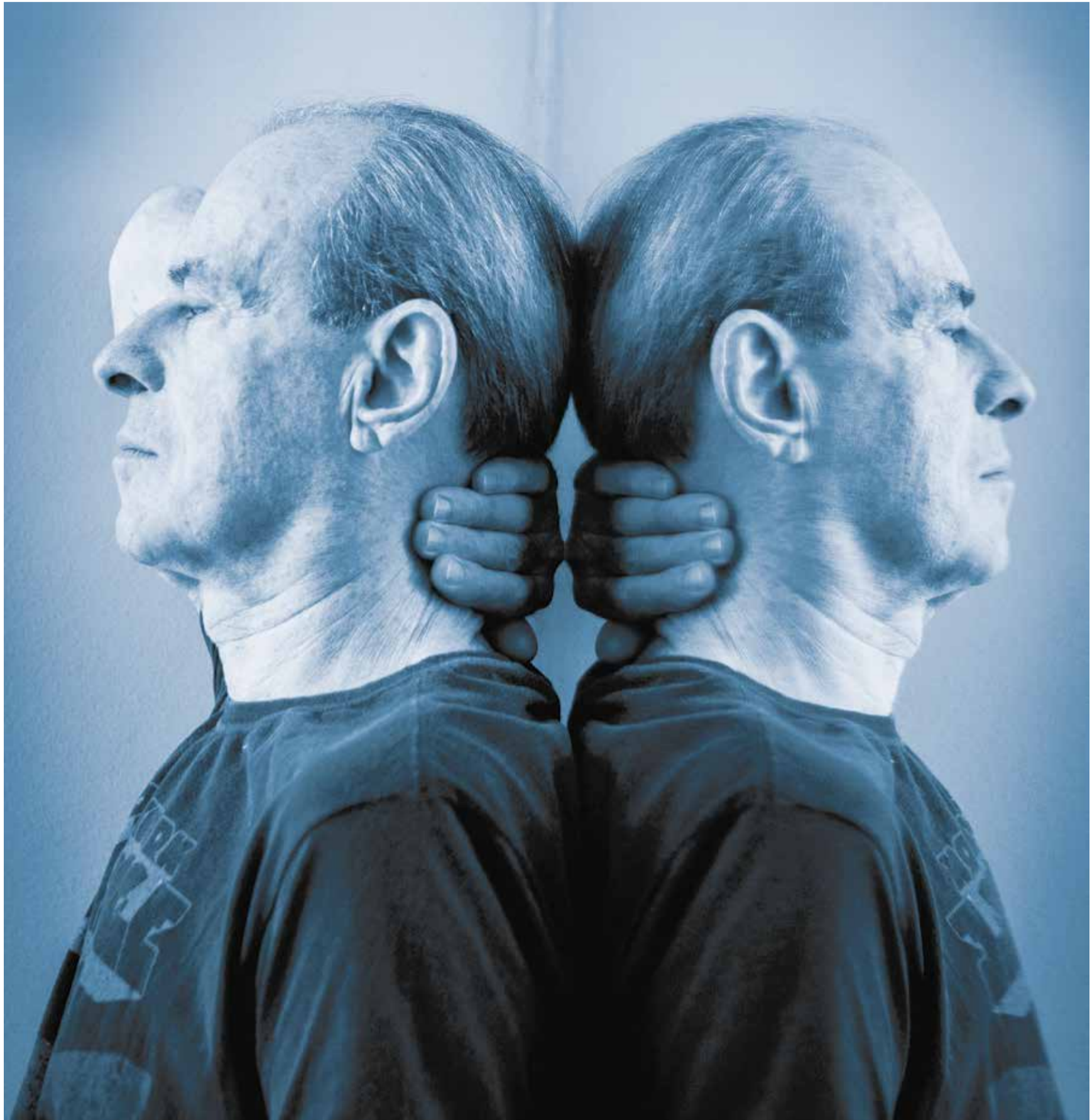
and Vik Muniz, among others. It will set tongues wagging. Now we are on the territory of private initiatives (I gave up on public collections), and the city has a lot of them.

Ricardo Rego's collection is an example of excellence, with works by Lygia Clark, Cildo Meireles, Hélio Oiticica, Josef Albers and Mira Schendel, among many others. It would look good in any museum in the world. A visit to Carlos Vergara's studio would be worth it to see *Bocas de Forno*, which may be the loveliest painting ever created in Brazil. But there is someone missing.

Tunga died. Or almost. He was born knowing that the only subjects of the Great Art are love, death and its results: dreams, delirium, desire, and sex. From a powerful set of symbols and observing the blue smoke of his cigar, he reinvented Baroque art, creating a body of work that dispenses with concepts and establishes a poetics. He was truly original, exactly because he didn't lose sight of his origins and was always "with sand on his sandals." But this immensity was only what he did, not what he was. Extremely intelligent, his erudition, intuition and experience of an old man were demonstrated with the ecstasy of a boy. Terribly demanding and generous, simultaneously an aristocrat, knave, and saint, he was surprisingly tender even with people he didn't know that well. He was the best companion for anything. I looked all over Rio for a public piece by Tunga – I couldn't find one, so I went to his studio, where his unfinished works are being completed. The presence of the symbols, poetics, sense of humor, books, and friends made his passing a little lighter, more natural. Or almost.

*Artist Fabio Cardoso is from São Paulo, and he came home from Rio de Janeiro sporting a tan

MY TOP 10



Singer **Ney Matogrosso**, with his rare countertenor range, is about to turn 75. His latest studio album, *Atento aos Sinais*, blends rock, samba, pop, and Brazilian popular music. This genre versatility is also present on the albums that most influenced his 40-year career. Here are the top 10:

1 - **Various artists.** *Tropicália - Ou Panis et Circensis.* "This album showed the intentions of the movement, and with it Caetano Veloso brings Vicente Celestino back to the music scene."

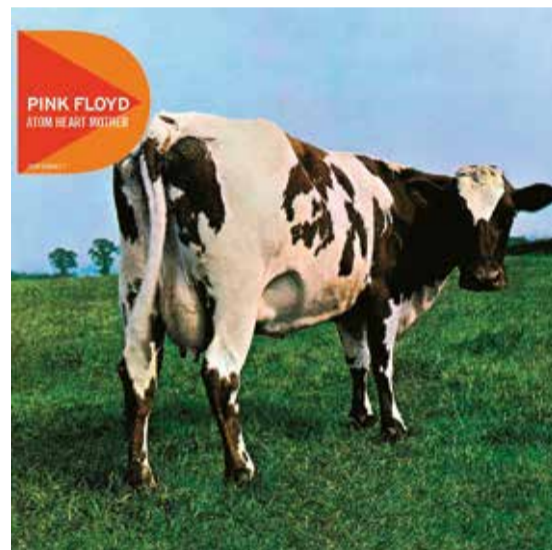
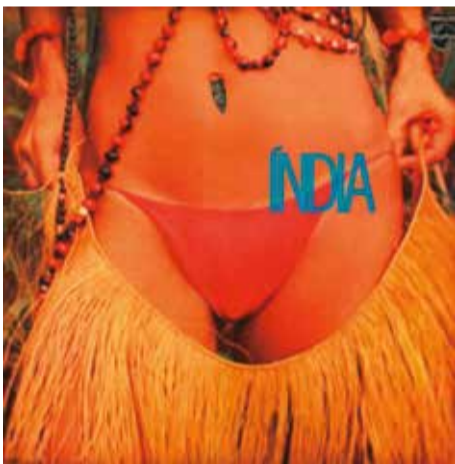


2 - **Gilberto Gil.** *A Gente Precisa ver o Luar.* "A dance album that is not disco music and didn't sound Americanized."

3 - **Milton Nascimento & Lô Borges.** *Clube da Esquina.* "It was quite impactful at the time."



4 - **Gal Costa.** *Índia.* "This album by Gal is surprising, starting with the cover."



5 - **Pink Floyd.** *Atom heart mother.* "At the time, things used to take a while to arrive in Brazil. I had a friend living in Holland and he brought me this vinyl. I went nuts. This album was unsettling but in a good way."

6 - **Gal Costa.** *Gal Costa.* "On this album, Gal stops being so well-behaved and slips into a pop-rock persona. She becomes an MPB diva, since the big names of the genre were living on exile at the time."



8 - **Rita Lee & Tutti Frutti.** *Fruto Proibido.* "This LP introduced Rita Lee as a songwriter. Ovelha Negra was a milestone. We had never heard a song written from the point of view of a rebellious teenager."



7 - **Raul Seixas.** *Krig-ha, Bandolo!* "I've always enjoyed rock'n'roll, and Raul was the first rock musician in Brazil. I sang Metamorfose Ambulante a lot, and I still do."



9 - **Novos Baianos.** *Linguagem do Alunite.* "It's a Brazilian music album with electrified rock aspects. I still love this album."

10 - **Os Mutantes.** *Jardim Elétrico.* "I always looked forward for their albums. They were quite shocking for the 1970s."



WELCOME TO PORTLAND

Flavio Sampaio tells us how the most hipster city in the US has become a place coveted by an attentive crowd

After living in Portland, Oregon, for six months, I'm going to join the chorus of the locals and suggest that you don't come here. Whether to live, visit, drink, or eat in the new culinary arts capital of the US – according to *Washington Post's* latest list – just don't come here. Time here moves at a different pace: it's slower, contemplative. People are friendly and greet each other on the street. Maybe that's why the city was discovered by visitors, who fell in love with its nature and quality of life and decided to move here. For the second consecutive year, Portland has been the city that attracted the most new residents in the US, usually Californians and New Yorkers who want to escape the rhythm (and prices) of where they live. To avoid the gentrification of their city, locals have been using a simple tactic: to deny the obvious, saying that the city is over-rated, that it rains a lot there, and that there are much more interesting places nearby, like San Francisco and Seattle. I'll do my part and try to convince you never to come to Portland.

You wouldn't want to visit the city that has the most breweries in the world, would you? There are over 70 producing craft beer using hops grown in the region. What about this silly trend of eating organic food, grown by small producers and prepared by chefs who don't



care about the media and prefer to stay in the kitchen? I confess, the excess of green is tiring, maybe because of Forest Park, the largest urban forest in the US. And the hipsters, those people who like to create styles and trends. Portland is crowded with them. I bet they fought for the legalization of marijuana for recreational use, which took place last October.

A 45-minute drive will take you to the beach – practically the same amount of time needed to get to the ski resort in Mount Hood, a volcano that seems to have been hand-drawn and is covered in snow all year long. A volcano, people! Also, there are bikes all over the place. There are so many people cycling in Portland that this is the American city with the most bike lanes – those lanes that Brazilian drivers hate so much.

I doubt that you want to visit the hip-chie chic neighborhood of Pearl, which



Stumptown Coffee Roasters, a local chain with five shops in the city, is known for its coffee as well as its sustainable production and fair trade

The city has over 70 craft breweries that produce beer using hops grown in the region



Up top, right, lobby at the Ace Hotel, in Old Town. Up to, left, Mount Hood, a volcano that is covered in snow all year long. Above, interior of the Stumptown Coffee; and, below, detail of the Thai restaurant Langbaan



SERVICES

Bar

Expatriate – Celebrated chef Naomi Pomeroy, of the restaurant Beast, opened her own bar. Order the drink For Your Eyes Only, the perfect combination of gin, vodka, cocchi americano and orange and grapefruit bitters.
expatriatepdx.com

Hotel

Ace Hotel – Opened in 2007, this modern place is quintessential Portland, offering the comfort that all Americans enjoy. It's located in Old Town, a block from Powell's City of Books and the neighborhood of Pearl.
acehotel.com/portland

Brewery

Deschutes Brewery & Public House – The Deschutes River cuts through the city of Bend – three hours away from Portland – and is its source of water and the inspiration for its name. The beer served at this cozy bar, which offers 26 draught beers from the brand, is produced there.
deschutesbrewery.com/pubs/portland/

Restaurant

Langbaan – If there's a better Thai restaurant, it's in Thailand. Here, try the tasting menu, which includes the fiery lamb with mint, avocado, and rice flour.
langbaanpdx.com

is filled with galleries, restaurants, and shops, and is home to the headquarters of Powell's City of Books, the largest independent bookstore in the world. You can't take serious a city whose main attraction is a bookstore! The neighborhood of Nob Hill is more sophisticated, cut by 23rd Street, the local answer to Rua Oscar Freire. Well, who has the original Rua Oscar Freire doesn't need 23rd Street, right? It's good to know that when it's time to pay for something, they don't collect the plus tax – Oregon doesn't have sales tax. You're so used to paying taxes that you wouldn't want to change at this point in your life.

Do you like coffee? Then go to Seattle, where the headquarters of Starbucks is located, just 232 kilometers [144 mi] from here. In Portland, coffee is prepared by aficionados like Duane Sorenson, the owner of Stumptown Coffee Roasters, a local chain with five locations in the city and others in New York, Los Angeles, San Francisco, and Seattle. This brand is famous for its coffee as well as its sustainable production and fair trade. Do you prefer wine? About an hour from Portland you'll find over 200 wineries focused on two grape varieties: pinot noir and pinot gris. One of them is Evening Land Vineyards, which biodynamically produces the award-winning pinot noir Eola-Amity Hills Seven Springs 2012. Last year, Wine Spectator said it was the third best wine on the planet. Now that you know this, you'll definitely go to California, the state bordering Oregon to the south which is the leading wine producer in the US.

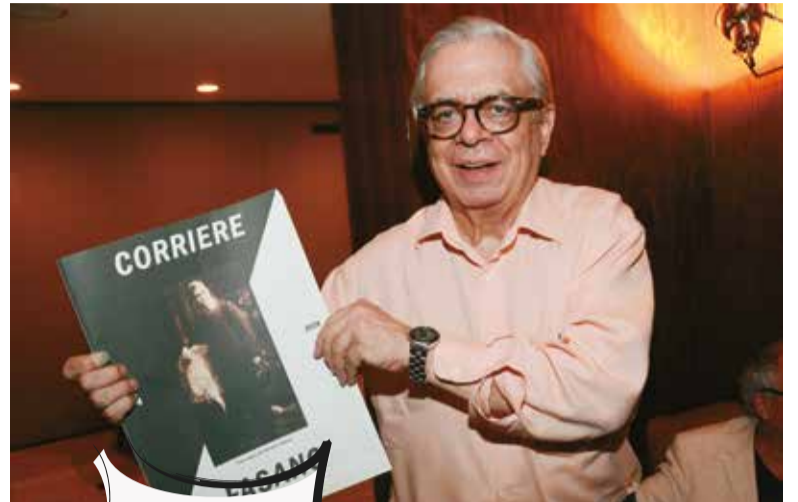
FULL HOUSE The launch party for the *Corriere Fasano* in São Paulo was attended by our more than dear friends



1



2



3

BLING!



4



5

SPLASH



6

58



10

SMILE



8

CHE BELLO!



9



1 Patricia Carta 2 Toninho Abdalla and Cris Barros 3 Dias Lopes 4 Ara Vartanian 5 Donata Meirelles and Nizan Guanaes 6 Gero and Carlos Maranhão 7 Fabiana Pastore 8 Marina and Josimar Melo 9 Ana Paula Junqueira 10 Beatriz Guerlack 11 Braulio Pasmanik 12 Sonia Racy and Guilherme Abdalla



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13

BLING!



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19

AWESOME!



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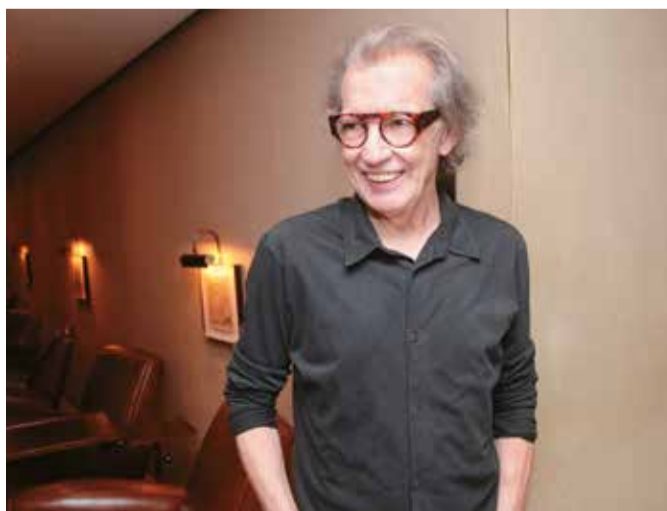


CHIC!



18

CHEERS!



24



25

13 Fernando Louza 14 Juliane Mesquita, Thaise Nicoletto and Melanie Bittencourt 15 Marina Lima 16 Fernanda Barbosa 17 Thiago Pacheco and Constance Zahn 18 Nathalie Rumpf 19 Erh Ray and Fabiola Kassim 20 Washington Olivetto 21 Andrea Fasano and Dudi Figueira 22 Luciano Ribeiro and Jack Vartanian 23 Ana Lucia Zambon 24 Luiz Tripolli 25 Fabio Auriemo

RIO DE JANEIRO Our newsletter also arrived in the Rio capital. Check out who stopped by



LOVE!

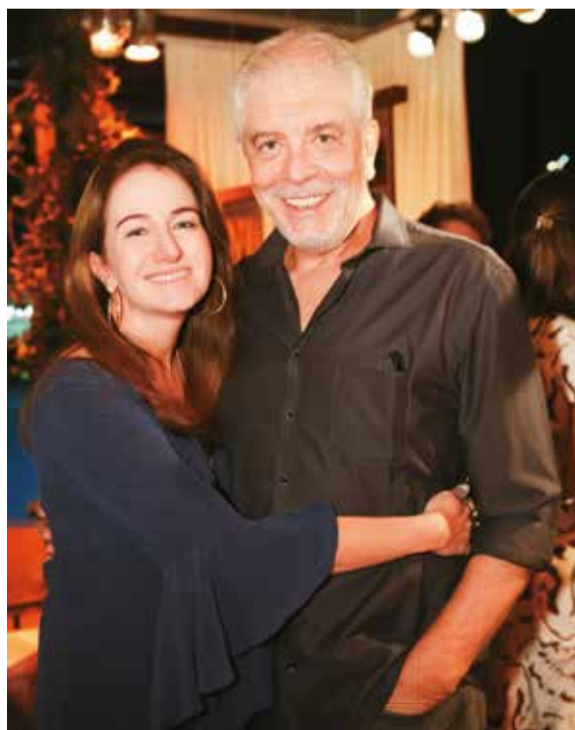


AUGURI, RIO DE JANEIRO!



SALUTE!

BANG!



1 Claude Troisgros and Clarisse Sette
2 Pedro Sauer and Luisa Mussnick
3 Paula Bezerra de Mello and Luciana Neiva
4 Alexandre Accioly and Renata Accioly
5 Andrea Dellal and Gero
6 Daniela Fiszpan and Antonio Bernardo
7 Gigi Basto and Felix Richter
8 Lilian Pieroni

CROSSWORD

LOU REED

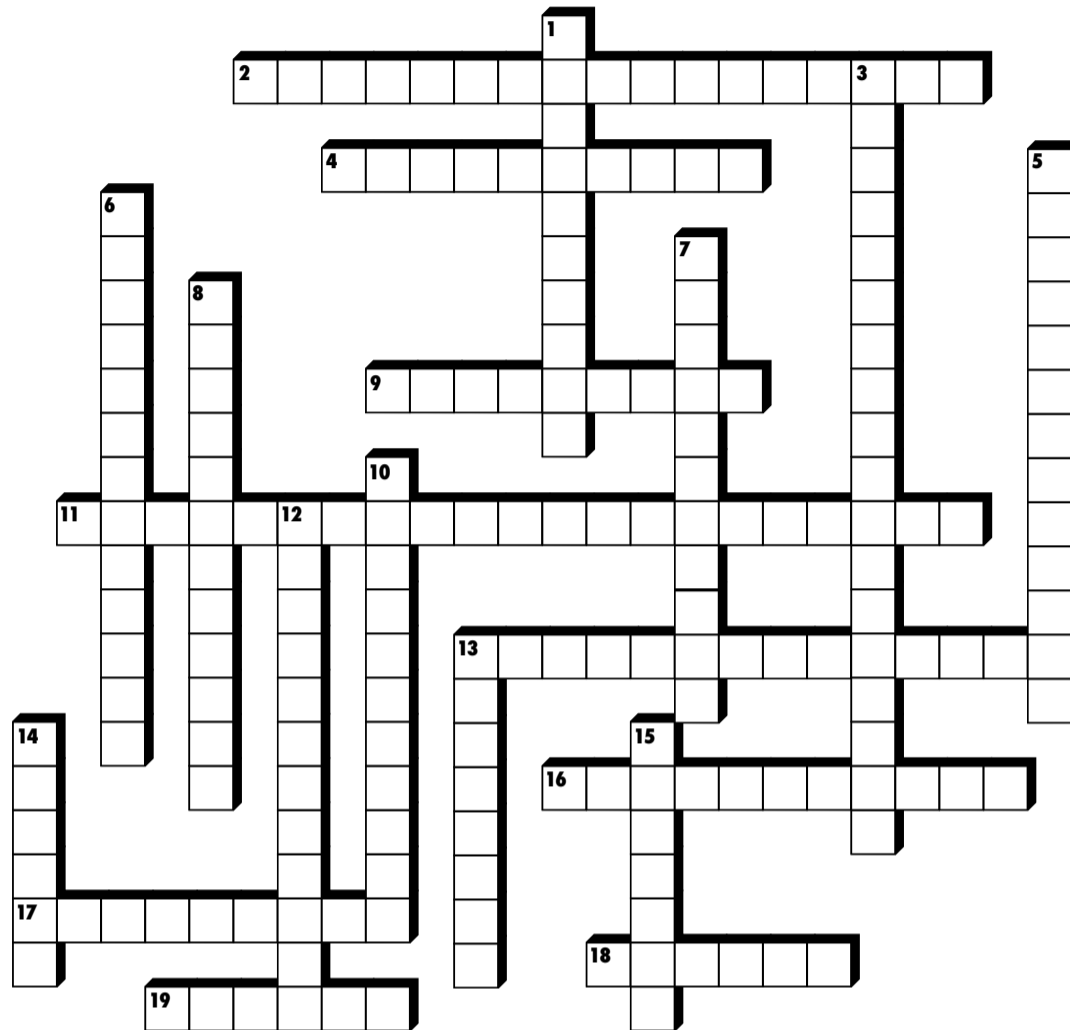
PUZZLE

Rogério Fasano, who's a huge admirer of the American musician, prepared a challenge for fans of the late American artist



Horizontal

2 Song that he hated to repeat in the shows. 4 One of his best friends with whom he had a fight. 9 His Tai Chi Chuan master. 11 The number 1 life lesson from couple Laurie Anderson and Lou Reed. 13 He used to say that money spent on ... is never wasted. 16 Secondary art form he used to express himself. 17 Name of one of his dogs. 18 He used, abused and wrote about... 19 He used, abused and wrote about...



Vertical

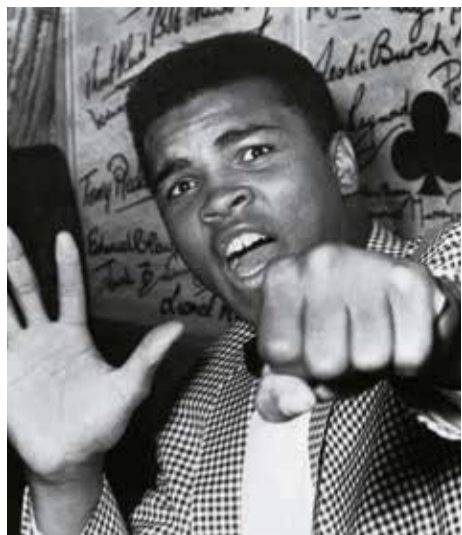
1 A really famous band that he never liked. 3 His favorite song, according to Mick Jagger. 5 How he and his partner John Cale used to say goodbye. 6 The transvestite immortalized by him. 7 Song about what we call today panic disorder. 8 Song he wrote after he was sent to a clinic specialized in electroshock therapy by his parents. 10 Bar where Andy Warhol saw him play for the first time. 12 Expression that made him laugh hard. 13 Neighborhood where he attended public school. 14 The place where he most loved to play. 15 How his friends and acquaintances used to describe his personality.

The first person to answer the questions is invited to a dinner for two at the Fasano SP, with a tasting menu created by chef Luca Gozzani. Send an email to corriere@fasano.com.br



buffet
FASANO

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The biggest boxer of all time, **Muhammad Ali** was born Cassius Clay, but as soon as he converted to Islam, he said: "I gave back their white name and I chose a beautiful African name." Selected by Sports Illustrated as the Sportsman of the Century, Ali was a fighter inside and outside the ring, advocating against racism and religious discrimination. He died June 3, at 74, after a long battle with Parkinson's disease.

Silence is golden when you can't think of a good answer.

The will must be stronger than the skill.

Float like a butterfly, sting like a bee.

I was the Elvis of boxing, Tarzan boxing Superman boxing, Dracula boxing. The great myth of boxing.

It's just a job. Grass grows, birds fly, waves pound the sand. I beat people up.

He'd had enough! (when asked why he didn't hit George Foreman when he was falling)

I am the greatest. I said that even before I knew I was.

You can't hit what your eyes don't see.

When you're right, nobody remembers. When you're wrong, nobody forgets.

Don't count the days; make the days count.

I hated every minute of training, but I said, 'Don't quit. Suffer now and live the rest of your life as a champion.'

I can't stand the sight of blood.

A man who views the world the same at 50 as he did at 20 has wasted 30 years of his life.

I'm the best. I just haven't played yet. (on his golf game)

I was the Concorde of boxing.

I'm the best. I just haven't fought yet.

MOVIE - *CITIZEN KANE*

Jô Soares tells us how he fell in love with Orson Welles's work and became fascinated with his masterpiece: "For me, cinema history could be found in it – narrative, lighting..."



Which came first, the chicken or the egg? My question is a bit different: which came first, Orson Welles or *Citizen Kane*? Or are they the same person? Obviously, creation and creator merge and can be mistaken for one another.

My passion for Orson Welles's work was born way before my love for this movie. I had seen him in the feature *The Third Man*, directed by Carol Reed. Welles only appears in the last 20 minutes of the film, and his character, unscrupulous Harry Lime, justifying his life of crime, says: "In Italy, for 30 years under the Borgias, they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci and Renaissance. In Switzerland, they had brotherly love – they had 500 years of democracy and peace. And what did that produce? The cuckoo clock."

This wasn't on the script, it was what Orson Welles thought. The actor's presence is so strong that he "steals" the movie in 20 minutes. To this day, many people think he directed *The Third Man*, not Reed. Ever since I saw him, at 13, I've been fascinated with the actor and have read everything I could about him.

I watched *Citizen Kane* five years later, at a festival in Petrópolis. At the time, there was no such thing as a VHS or video stores. You could only watch the classics at festivals organized by cinematheques.

Usually, when you read a lot about a movie and have to wait a long time for it to come out, it's hard not to be a little disappointed. In the case of *Citi-*

ABOUT THE MOVIE

Citizen Kane

Release date

May 1, 1941 (New York)

Director

Orson Welles

Screenplay

Orson Welles e Herman J. Mankiewicz

Awards

It was nominated in eight Academy Awards categories, including Best Picture, Best Actor in a Leading Role, and Best Director.

It won the statuette for Best Original Screenplay. It also won the New York Film Critics Awards (1941) and the National Board of Review (1941), among others.

It's constantly selected as the best movie of all time.



Focus Clockwise, Orson Welles and Dorothy Comingore, the protagonists of the film; poster from the time it was released (1941), and Welles once again, the genius creator of *Citizen Kane*, which is considered by many the best movie of all time



zen Kane, it was the opposite. I was fascinated with this masterpiece. For me, cinema history could be found in it. The narrative, the lighting, the set with ceiling. These days, it seems strange to mention these things. At the time, they were a fantastic innovation. The camera that was buried to be at the same level as the actors' feet, several planes focused in the same scene at different distances.

As director of photography, he worked alongside the genius Gregg Toland, who had won an Academy Award the year before for the movie *Wuthering Heights*. Legend has it that Toland and Welles had the following conversation:

GREGG TOLAND (taking his *Oscar* statuette out of a bag: I want you to use me on your picture.

ORSON WELLES: But you're the best cinematographer there is, and I know nothing at all about filmmaking!

GREGG TOLAND: That's why I want to work with you. That's the only way to learn anything – from somebody who doesn't know anything.

In addition to the extraordinary cast, Welles's almost magical perception of how he would look like in the future, creating an overweight Kane, is admirable. It was impossible to predict, at that age, that Orson would get fat.

I'm just sorry that William Randolph Hearst didn't understand that his portrait was an homage from a great man to another. He went to great lengths to discredit and destroy the movie and its creator using the power of his media empire. He lacked greatness. It's said that Hearst would've forgiven everything in the movie if it wasn't for the word *Rosebud*, which Kane said on his deathbed, referring to a small sled he had as a child – this is the mysterious word whose meaning reporters try to discover throughout the film. In real life, *Rosebud* was what Hearst called Marion Davies's clitoris (the actress was his lover). Anyway, I still watch *Citizen Kane* whenever I think about it or when there's a reason to. Like now, for instance.

Excuse me. The lights went out and the movie is about to start.

The movie *Citizen Kane* is available to all our guests – just ask our concierge

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