

# CADILLAC

MAGAZINE

THE WELL-DRIVEN LIFE  
SUMMER 2014



## SCENE STEALER

**AMERICAN HUSTLE**  
COSTUME DESIGNER  
**MICHAEL  
WILKINSON**

DOES IT BOLD AND  
BEAUTIFUL

**PLUS:**  
SHANGHAI  
REACHES  
FOR NEW  
HEIGHTS

**2015 ESCALADE:**  
LIFE TASTES  
**BEST**  
WHEN IT'S  
WELL DONE



MAKING A  
GLASS HOUSE  
*INVISIBLE*

TOM COLICCHIO  
PLAYS WITH FIRE

TIMEPIECES TO  
WATCH

historical sites  
*get luxurious digs*

INSPIRATIONS



## UNVEILED

**JAPANESE ARTIST FUJIKO** Nakaya makes things clear by making them disappear. She exhibited her first fog sculpture for the 1970 World's Fair in Osaka. Since then, Nakaya has created enveloping fog installations around the globe, including at the Grand Palais in Paris and the Guggenheim Museum Bilbao in Spain. Now, for *Veil*, her first large-scale international installation at a historic site, Nakaya has covered the Philip Johnson Glass House—that touchstone of mid-century modernism located in New Canaan, Conn.—in fog, rendering it invisible. Given the transparent, weightless-seeming character of the structure, the choice was inspired.

A fascination with fabricating nature runs in the family. Nakaya's physicist father Ukichiro was credited with making the first artificial snowflakes. For her part, Nakaya, born in 1933, became intrigued by her father's frosty creations, cultivating an interest in diaphanous shapes, the organic world and nature's

spontaneous artwork. She shares with Johnson a willingness to explore the slippery boundary between real and ersatz nature; upon the completion of the Glass House, the architect famously quipped about the home's "expensive wallpaper."

*Veil* has been ... well ... unveiled, as part of the Glass House's 65th anniversary and runs through Nov. 30. Johnson, who died in 2005, bequeathed the 49-acre property, which contains 13 additional structures and a permanent collection of modern art (Frank Stella, Brice Marden, Robert Rauschenberg and Meis van der Rohe all represented), to the National Trust for Historic Preservation. [theglasshouse.org](http://theglasshouse.org) — *Becca Hensley*

THIS PAGE: RICHARD BARNES; OPPOSITE PAGE: COIT TOWER: SAN FRANCISCO TRAVEL ASSOCIATION/SCOTT CHEMIS; CAL/FORNIA: SAN FRANCISCO ARTS COMMISSION; TIME TRANSFIXED: ART INSTITUTE OF CHICAGO



## UPLIFTING

**SPRING BROUGHT** the reopening of the Coit Tower, one of San Francisco's best-known landmarks. A fixture on the city's skyline for 80 years, the 210-foot art deco building had been on the decline. But a \$1.1-million facelift has restored it to its rightful self. In the '30s, 27 artists under the auspices of the Public Works of Art Project worked to decorate the tower, and now the murals once again pop with passionate, politically motivated color. The view from the observation deck is just as vivid. — *Becca Hensley*



## PIPE DREAMS

**TO MAKE THE** familiar unfamiliar is the purpose of many artists, but René Magritte managed that message with flair. The Belgian artist, a father of surrealism, created some of the 20th century's most unforgettable images, conveying his own cerebral brand of whimsy (he made "Ceci n'est pas une pipe"—"This is not a pipe"—an international catchphrase). The Art Institute of Chicago will honor the artist and his breakthrough years (1926–1938) with "The Mystery of the Ordinary," June 24–Oct. 13. [artic.edu](http://artic.edu) — *Becca Hensley*